

# ONLY US

from DEAR EVAN HANSEN

Music and Lyrics by BENJ PASEK  
and JUSTIN PAUL  
Vocal arrangements by Justin Paul  
Piano arrangement by  
Alex Lacamoire and Justin Paul

Moderato

Chord progression: C<sub>b</sub>sus2, G<sub>b</sub><sup>5</sup>, G<sub>b</sub>maj7<sup>(no3)</sup>, G<sub>b</sub><sup>5</sup>

*P*

*With pedal*

The piano introduction consists of two systems. The first system shows the right hand with a whole rest and the left hand with a sustained bass line. The second system continues the bass line with a *sim.* marking.

Chord progression: C<sub>b</sub>sus2, G<sub>b</sub><sup>5</sup>, G<sub>b</sub>maj7<sup>(no3)</sup>, G<sub>b</sub><sup>5</sup>

*sim.*

The piano accompaniment for the first system features a sustained bass line in the left hand and chords in the right hand.

Chord progression: C<sub>b</sub>sus2, G<sub>b</sub><sup>5</sup>, G<sub>b</sub>maj7<sup>(no3)</sup>, G<sub>b</sub><sup>5</sup>

ZOE:  
*keep conversational throughout*

I don't need you to sell me on rea- sons to want \_ you

The second system includes the vocal line for ZOE. The piano accompaniment continues with the same chord progression and bass line.

C<sub>7</sub>sus2

G<sub>7</sub><sup>5</sup>

G<sub>7</sub> maj<sup>7</sup>(no3)

G<sub>7</sub><sup>5</sup>

I don't need you to search \_ for the proof \_ that I \_ should

E<sub>7</sub>bm<sup>7</sup>(no5)

G<sub>7</sub>sus/A<sub>7</sub>

D<sub>7</sub>sus/F

G<sub>7</sub><sup>5</sup>

B<sub>7</sub><sup>7</sup>/D

You don't have to con - vince me      You don't have to be scared you're not e-nough

E<sub>7</sub>bm<sup>7</sup>

A<sub>7</sub>(add4)

D<sub>7</sub>(add4)

'Cause what we've got go - in' \_ is good

C<sub>7</sub>sus2

G<sub>7</sub>

I don't need more re - mind - ers of all \_ that's been \_ bro - ken

C<sub>2</sub><sup>sus2</sup>

G<sub>b</sub>

I don't need you to fix what I'd rather forget

E<sub>b</sub>m<sup>7</sup>

G<sub>b</sub><sup>sus</sup>/A<sub>b</sub>

D<sub>b</sub><sup>sus</sup>/F

G<sub>b</sub>

B<sub>b</sub><sup>7</sup>/D

Clear the slate and start over

Try to quiet the noises in your

E<sub>b</sub>m<sup>7</sup>

A<sub>b</sub>(add4)

D<sub>b</sub>

D<sub>b</sub><sup>sus</sup>

D<sub>b</sub>

D<sub>b</sub><sup>sus</sup>

head

We can't compete with all that

G<sub>b</sub>(add2)

E<sub>b</sub>m<sup>7</sup>(4)

So what if it's us? What if it's us and only

*mp*

G<sup>b</sup><sub>7</sub><sup>sus</sup>/A<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> G<sup>b</sup><sub>7</sub><sup>sus</sup>/A<sup>b</sup> G<sup>b</sup>/A<sup>b</sup> D<sup>b</sup><sub>7</sub>(add4)

us? And what came be - fore \_\_\_\_\_ won't count an - y - more, \_\_\_\_\_ or mat - ter Can we try \_\_\_\_\_ that?

G<sup>b</sup><sub>7</sub>(add2) E<sup>b</sup>m<sub>7</sub>(4)

\_\_\_\_\_ What if it's you? And what if it's me? And what if that's all that we need it to be?

A<sub>7</sub>(add2) E<sub>7</sub>(add4) A<sup>b</sup>m<sub>7</sub>(4) D<sup>b</sup><sub>7</sub>(add4)

\_\_\_\_\_ And the rest \_\_\_\_\_ of the world \_\_\_\_\_ falls a - way What do you say?

G<sup>b</sup><sub>7</sub><sup>sus</sup>  
EVAN:  
*keep conversational throughout*

I nev - er thought \_\_\_\_\_ there'd be some - one like you \_\_\_\_\_ who would \_\_\_\_\_

*mf*

**D<sub>b</sub>(add2)** **D<sub>b</sub>maj<sup>7</sup>** **D<sub>b</sub>**

— want me So I —

**D<sub>b</sub>/G<sub>b</sub>** **G<sub>b</sub><sup>6</sup>**

— give you ten thou - sand rea - sons to not — let me —

**D<sub>b</sub>(add2)** **D<sub>b</sub>maj<sup>9</sup>**

— go —

**B<sub>b</sub>m<sup>9</sup>** **E<sub>b</sub>m<sup>7</sup>** **A<sub>b</sub><sup>sus</sup>/C** **A<sub>b</sub>/C** **D<sub>b</sub><sup>sus</sup>** **D<sub>b</sub>** **F<sup>7</sup>/A**

But if you real-ly — see me If you like — me for me and — noth-ing

B $\flat$ m<sup>7</sup> E $\flat$ (add4) A $\flat$ sus A $\flat$ 7sus

else Well, that's all that I've want-ed for long-er than you could pos-si-bly know \_

D $\flat$ sus2

So it can be us It can be

B $\flat$ m<sup>7</sup>(4)

us and on - ly

E $\flat$ m<sup>7</sup>(4)

us And what came be - fore \_ won't count an - y - more.

A<sub>b</sub>(add4)

or mat - ter We can try that

G<sub>b</sub>sus2 ZOE: G<sub>b</sub>sus2(add4) G<sub>b</sub>sus2 B<sub>b</sub>m<sup>7</sup>(4)

It's not so im - pos - si - ble

It's not so im - pos - si - ble No - bod - y else.

A<sub>b</sub>sus A<sub>b</sub>(add4) G<sub>b</sub>sus2 G<sub>b</sub>sus2(add#4) G<sub>b</sub>sus2

'Cause you're say-ing it's pos - si -

but the two of us here 'Cause you're say-ing it's pos - si -

B $\flat$ m7(4)                      A $\flat$  sus                      A $\flat$ (add4)                      G $\flat$  sus2                      G $\flat$  sus2(add4)

-ble                      We can just                      watch the whole                      world \_                      dis - ap - pear \_                      'Til

-ble                      'Til

G $\flat$ (add2)                      B $\flat$ m7                      B $\flat$ m13                      D $\flat$ /A $\flat$                       A $\flat$ (add4)

you're                      the                      on                      -                      ly                      one                      I

you're                      the                      on                      -                      ly                      one                      I

E $\flat$ m7                      E $\flat$ 5                      E $\flat$ m7                      E $\flat$ m(add4)                      G $\flat$  maj9(no3)/A $\flat$

still                      know                      how                      to                      see

still                      know                      how                      to                      see                      It's just you and

*p*

E $\flat$ 5

E $\flat$ maj7<sup>(no3)</sup>

It - 'll be us It - 'll be me

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "It - 'll be us It - 'll be". The middle staff is a vocal line in treble clef with the lyric "me". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a steady eighth-note bass line and chords in the right hand.

Cm<sup>7(no5)</sup>

Cm<sup>9(no5)</sup>

us and on - ly

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "us and on - ly". The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in grand staff with a steady eighth-note bass line and chords in the right hand. The word "sim." is written below the piano part.

Fm<sup>7(4)</sup>

Fm<sup>7(4)/G</sup>

Fm<sup>7(4)</sup>

A $\flat$ sus<sup>2</sup>

us And what came be-fore \_\_\_ won't count an - y - more, \_\_\_ We can try \_\_\_ that.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "us And what came be-fore \_\_\_ won't count an - y - more, \_\_\_ We can try \_\_\_ that.". The middle staff is a vocal line in treble clef with lyrics "We can try \_\_\_ that.". The bottom staff is a piano accompaniment in grand staff with a steady eighth-note bass line and chords in the right hand.

*E<sub>b</sub>(add2)* *E<sub>b</sub>/D* *Cm<sup>7(4)</sup>*

You \_\_\_\_\_ and me \_\_\_\_\_ That's all that we need it to be \_

You \_\_\_\_\_ and me \_\_\_\_\_ That's all that we need it to be \_

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves contain the lyrics "You \_\_\_\_\_ and me \_\_\_\_\_ That's all that we need it to be \_" repeated on two lines. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and bass notes. Chord symbols *E<sub>b</sub>(add2)*, *E<sub>b</sub>/D*, and *Cm<sup>7(4)</sup>* are placed above the first three measures. A dynamic marking *f* is present in the piano part.

*G<sub>b</sub>(add2)* *D<sub>b</sub><sup>sus</sup>* *D<sub>b</sub>* *C<sub>b</sub>*

\_\_\_\_\_ And the rest \_\_\_\_\_ of the world \_ falls a - way \_\_\_\_\_ And the rest

\_\_\_\_\_ And the rest \_\_\_\_\_ of the world \_ falls a - way \_\_\_\_\_ And the rest

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics "\_\_\_\_\_ And the rest \_\_\_\_\_ of the world \_ falls a - way \_\_\_\_\_ And the rest" are repeated on two lines. The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with chords and bass notes. Chord symbols *G<sub>b</sub>(add2)*, *D<sub>b</sub><sup>sus</sup>*, *D<sub>b</sub>*, and *C<sub>b</sub>* are placed above the first four measures. A dynamic marking *pp.* is present in the piano part.

*G<sub>b</sub>* *D<sub>b</sub>* *Fm<sup>7(4)</sup>*

\_\_\_\_\_ of the world \_ falls a - way \_\_\_\_\_

\_\_\_\_\_ of the world \_ falls a - way \_\_\_\_\_

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics "\_\_\_\_\_ of the world \_ falls a - way \_\_\_\_\_" are repeated on two lines. The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with chords and bass notes. Chord symbols *G<sub>b</sub>*, *D<sub>b</sub>*, and *Fm<sup>7(4)</sup>* are placed above the first three measures. A dynamic marking *mf* is present in the piano part.

*Al*  $\text{maj}^9(\text{no}3)/\text{B}\flat$

The world \_ falls a - way \_

The world \_ falls a - way \_

*mp*

$\text{E}\flat^5$   $\text{B}\flat^7(\text{no}3)$   $\text{E}\flat$   $\text{Cm}^7(\text{no}5)$   $\text{E}\flat(\text{add}2)$   $\text{B}\flat^7(\text{no}3)$   $\text{E}\flat$

The world \_ falls a - way \_

The world \_ falls a - way \_

$\text{Cm}^7$   $\text{E}\flat(\text{add}2)$   $\text{B}\flat^7(\text{no}3)$   $\text{E}\flat$   $\text{Cm}^7(\text{no}5)$   $\text{B}\flat(\text{add}4)$

And it's on - ly \_ us \_

And it's on - ly \_ us \_

*rall.*

A musical score for guitar and piano. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature (C). It consists of three staves: two for guitar and one for piano.

The guitar part is written in a single treble clef. The first staff has a chord of A<sub>b</sub>(add2) in the first measure, followed by a whole note chord in the second measure. The second staff has a chord of E<sub>b</sub>(add2) in the first measure, followed by a whole note chord in the second measure.

The piano part is written in a grand staff (treble and bass clefs). The bass line starts with a whole note chord in the first measure, followed by a sequence of four eighth notes in the second measure. The treble line has a whole note chord in the first measure, followed by a whole note chord in the second measure.

Chord labels: A<sub>b</sub>(add2) and E<sub>b</sub>(add2).