

WORDS FAIL

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

Rubato, sempre colla voce

Piano introduction for 'Words Fail'. The score is in G major, 4/4 time, and consists of four measures. The right hand has whole rests in all measures. The left hand plays a simple accompaniment: G4 (measures 1-2), G4-A4 (measures 3-4). Chord symbols G⁵ and G^{sus} are placed above the staff. The dynamic marking *mp* is in the first measure.

EVAN:
conversational throughout

Vocal line for 'Words Fail' (first part). The melody is in G major, 4/4 time. The lyrics are: "I nev - er meant _ to make it _ such a mess". Chord symbols G⁵ and G^{sus} are placed above the staff. The piano accompaniment is the same as the introduction.

Vocal line for 'Words Fail' (second part). The melody is in G major, 4/4 time. The lyrics are: "I nev - er thought _ that it _ would go _ this far". Chord symbols G⁵ and G^{sus} are placed above the staff. The piano accompaniment is the same as the introduction.

G⁵/B C^{sus2} G⁵/E^b G⁵/D

So I just stand here sor - ry, search - ing for

weight L.H.

G⁵/C# C^{sus2}

some - thing _ to say some - thing _ to say Words _

C^{sus2} D/F# G(add2) C^{sus2}/E C(add2) D(add4)

_ fail _ Words _ fail _ There's noth - ing _ I _ can say

A tempo, always pushing and pulling

G G^{sus} G G^{sus}

mf *sim.*

G G^{sus}

I guess... I thought I could be _____ part of this

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line starts with a quarter rest, followed by eighth notes for 'I guess...', a quarter note for 'I', eighth notes for 'thought', a quarter note for 'I', eighth notes for 'could', a quarter note for 'be', a quarter rest, eighth notes for 'part', a quarter note for 'of', and eighth notes for 'this'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked in the left hand.

G G^{sus}

I nev - er had _____ this kind of thing _____ be - fore

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest for 'I', eighth notes for 'nev - er', a quarter note for 'had', a quarter rest, eighth notes for 'this kind of thing', a quarter rest, eighth notes for 'be - fore'. The piano accompaniment continues with chords and a bass line, including a triplet of eighth notes in the left hand.

G⁵/B C^{sus2} Cm^(add2)/E \flat G⁵/D

I nev - er had that _____ per - fect girl _____ who

weight L.H.

The third system introduces new chords: G⁵/B, C^{sus2}, Cm^(add2)/E \flat , and G⁵/D. The vocal line has a quarter rest for 'I', eighth notes for 'nev - er', a quarter note for 'had', a quarter rest, eighth notes for 'that', a quarter rest, eighth notes for 'per - fect girl', a quarter rest, eighth notes for 'who'. The piano accompaniment includes a note in the left hand with the instruction 'weight L.H.'.

A7^(add4no5) C^{sus2}

some - how _____ could see _____ the good _____ part _____ of me

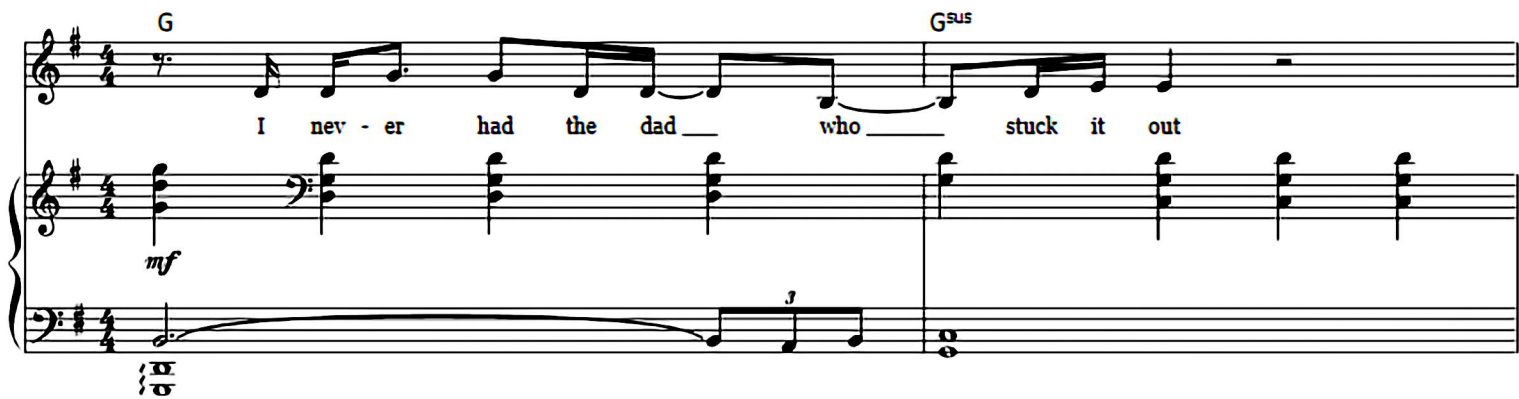
p

The fourth system features chords A7^(add4no5) and C^{sus2}. The vocal line has a quarter rest for 'some - how', eighth notes for 'could see', a quarter rest, eighth notes for 'the good', a quarter rest, eighth notes for 'part', a quarter rest, eighth notes for 'of me'. The piano accompaniment includes a piano (*p*) dynamic marking and a triplet of eighth notes in the left hand.

G G^{sus}

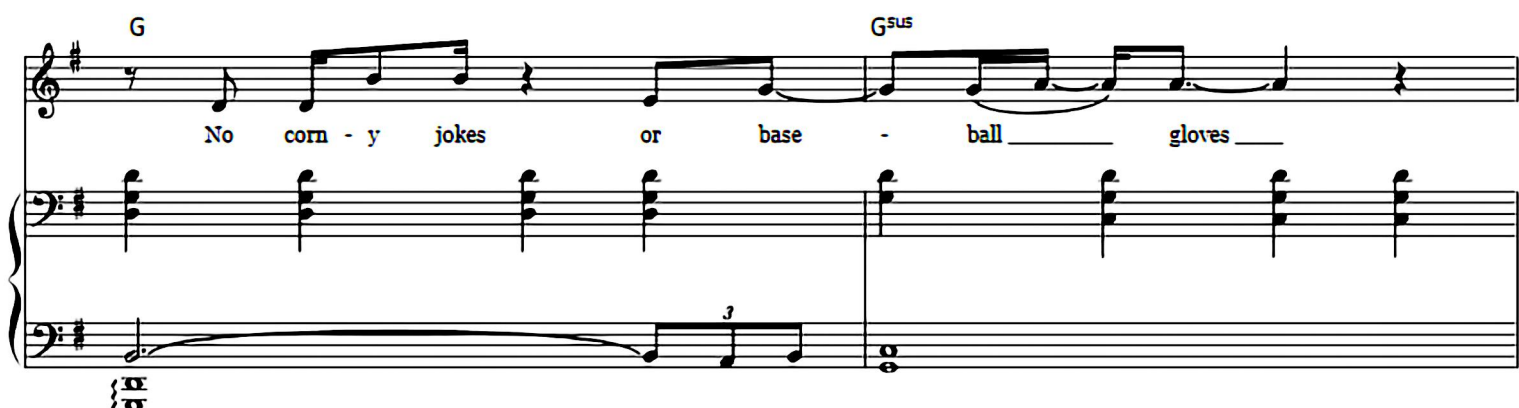
I nev - er had the dad who stuck it out

mf



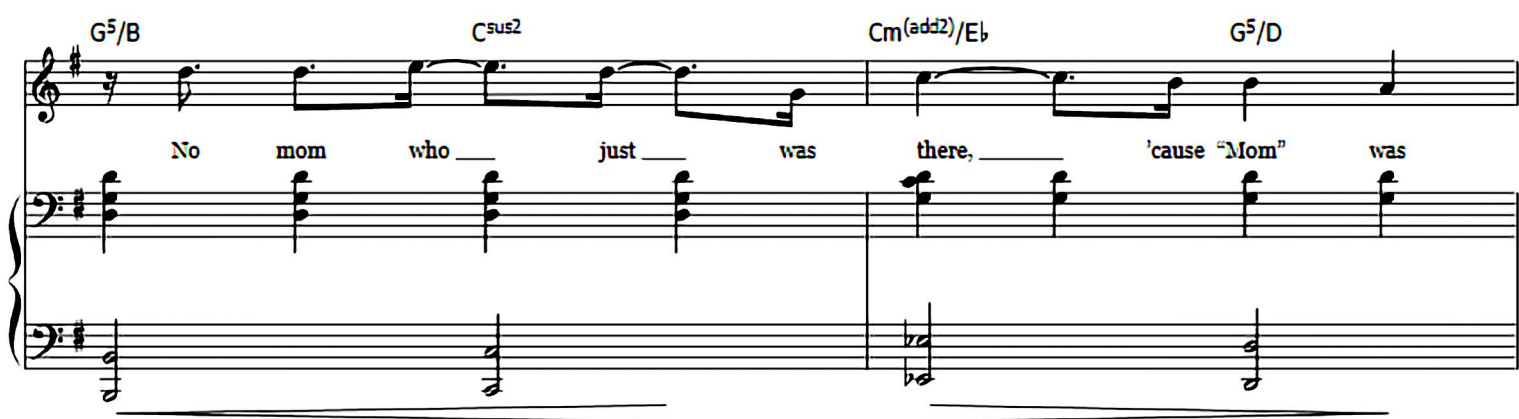
G G^{sus}

No corn - y jokes or base - ball gloves



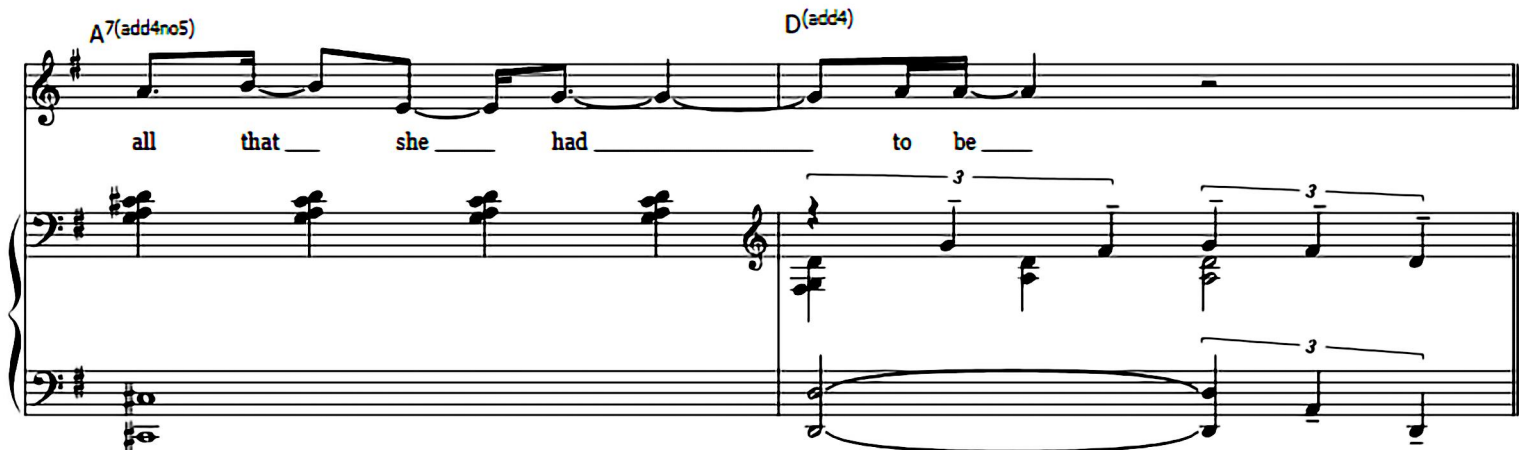
G⁵/B C^{sus2} Cm(add2)/E \flat G⁵/D

No mom who just was there, 'cause "Mom" was



A7(add4no5) D(add4)

all that she had to be



Em C(add2)

That's not a wor - thy ex - pla - na - tion

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally quarter notes E5, D5, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes (G, A, B) is marked in the bass line.

G Dsus/F#

I know there is none

The second system continues the vocal line with quarter notes G4, A4, B4, and C5, followed by a half note D5. The piano accompaniment features chords in the right hand and a bass line with a triplet of eighth notes (G, A, B) in the left hand.

Em Bm

Noth - ing can make sense of all these things

rit.

The third system continues the vocal line with quarter notes G4, A4, B4, and C5, followed by a half note D5, and then quarter notes E5, D5, and C5. The piano accompaniment includes chords in the right hand and a bass line. A 'rit.' (ritardando) marking is present in the piano part.

Slower ♩ = 96 Am D/A Am D/A Am7 Gmaj7(no3)/B

I've done Words

p rall. mf

The fourth system begins with a tempo change to 'Slower' and a metronome marking of ♩ = 96. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally quarter notes E5, D5, and C5. The piano accompaniment features chords in the right hand and a bass line. Dynamics markings include 'p' (piano), 'rall.' (ritardando), and 'mf' (mezzo-forte).

A tempo

$\text{♩} = 112$

C(add2) D(add2)/F# G⁵ C^{sus2}/E F^{sus2}

fail Words fail there's noth - ing I can say

Pushing, with intensity

$\text{♩} = 116$

F(add2)/A G⁵/B C(add2) C^{sus2}/E

ex - cept, some - times you see ev - 'ry - thing you've want - ed and

F^{sus2} G⁵/B C(add2) C^{sus2}/E

some - times you see ev - 'ry - thing you wish you had and it's

F^{sus2} G(add4) Am⁷(no5) G(add4)

right there, right there, right there in

rall.

Rubato, sempre colla voce

♩ = 82 C(add2)/E F(add2) C(add2)/E F(add2)

front of you And you want to be - lieve it's true So you

dim. *p*

C(add2)/E Fsus2 Am7 C⁵/G C⁵/E

make it true And you think may - be ev - 'ry - bod - y

Fsus2 Cmaj^(no3)/E

wants it, needs it a lit - tle bit

F(add2) B^{b5}/F F⁵ B^{b5}/F

too

A tempo
♩ = 100

F⁵/A B^b₇ sus² B^bm(add²)/D^b F⁵/C

poco rit.

Rubato
♩ = 80

G⁹(add⁴no⁵)/B B^b₇ sus²

Colla voce

Dm B^b₇ sus² F⁵

This was just a sad _____ in - ven - tion It was - n't real

F⁵/E Dm Am

I _____ know But we were hap - py I guess I could-n't

Moderato

♩ = 96 B^b_{SUS2}

F⁵/A

let that go I guess I could-n't give that up I guess I want-ed to be-lieve

sim.

Dm⁷

C(add4)

B^b_{SUS2}

'Cause if I just be-lieve then I don't have to see what's real-ly there

poco rit.

B^b(add2)

Più mosso

Dm⁷₆₄

B^b(add2)

No, I'd rath-er pre-tend I'm some-thing bet-ter than these bro-ken parts Pre-tend

mf

F

C(add4)

Dm⁷

I'm some-thing oth-er than this mess that I am 'Cause then I don't have to look at it and

sim.

B₇(add2) F⁵/A B₇(add2) C(add4)

no one gets to look at it No, — no one can real - ly see —

poco accel.

With fervor

Am7(no5) F(add2) G(add4) C⁵/E F(add2)

'Cause I've learned to slam — on the brake — Be - fore I e - ven turn

G(add4) Am7(no5) F(add2) G(add4)

— the key — Be - fore I make — the mis - take

C/E F(add2) Am7(no5) G(add4)

Be - fore I lead with the worst — of me — I

C⁵/E F^{sus2} Am G

nev - er let them _ see the worst _ of me _

p sub. *rit.* *ff*

A tempo

J = 92 N.C.

'Cause what if ev - 'ry - one _ saw?

(simulating a delayed piano)

mp

What if ev - 'ry - one _ knew? _ Would they like what they saw? _

gentle falloff

Am⁷(no5) G(add4) Quasi tempo Dm⁷

Or would they _ hate it too? _ Will I just keep _

poco rit.

Am⁷ G(add4) C⁵/E F(add2) *Rubato, colla voce* Am₁₀₄ F^{sus2}

— on run - ning a - way — from what's — true? All I e - ver do — is — run

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'on' followed by a quarter note 'run', then a quarter note 'ning', a quarter note 'a', a quarter note 'way', a quarter note 'from', a quarter note 'what's', a quarter note 'true?', a quarter note 'All', a quarter note 'I', a quarter note 'e', a quarter note 'ver', a quarter note 'do', a quarter note 'is', and a quarter note 'run'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* is present.

G(add4) Dm⁷ F^{sus2}

So how do I — step in, step in - to the sun? —

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'So', a quarter note 'how', a quarter note 'do', a quarter note 'I', a quarter note 'step', a quarter note 'in,', a quarter note 'step', a quarter note 'in -', a quarter note 'to', a quarter note 'the', and a quarter note 'sun?'. The piano accompaniment includes a dynamic marking of *mf*.

Moderato ♩ = 100 C C^{sus}/D F^{sus2} C C^{sus}/D F^{sus2}

Step in - to the sun .

The third system features a vocal line and piano accompaniment. The vocal line has a half note 'Step', a quarter note 'in -', a quarter note 'to', a quarter note 'the', and a quarter note 'sun.'. The piano accompaniment consists of chords and moving lines in both hands.

C Dm⁷(4) F^{sus2} C Dm⁷(4) F(add2)

The fourth system shows the piano accompaniment for the final part of the piece. It consists of chords and moving lines in both hands, corresponding to the chord progression C, Dm⁷(4), F^{sus2}, C, Dm⁷(4), and F(add2).

C Dm7(4) F(add2) C Dm7(4) F(add2)

keep melody legato

rall.