



**DEAR
EVAN
HANSEN**

#youwillbefound

**Evan Hansen
Audition Materials**

Character Description:

Evan Hansen – Smart, sincere, and excruciatingly self-conscious, Evan prefers to hover in the background, a supporting player in his own life, too afraid to step forward into the spotlight and risk ridicule or, what might be worse, no one noticing him at all.

Gender: male presenting 17 years old

Vocal range top: C5.

Vocal range bottom: G2.

Audition Specifics:

- Sing “Words Fail - Part 2” in the packet.
- Familiarize yourself with the three scenes provided for a reading portion.
- If asked, be ready to sing the second portion of “Waving Through A Window” from measure 60 to the end.

56 *3* *3* 57 58 59

make it true And you think may-be ev-'ry-bo-dy wants it, needs it a lit-tle bit

G1 Band TACET G's Cut off Gtrs, Bs.

Stgs. Solo

TACET *p* C^{add2} E Fsus² **PLAY** Am⁷ C⁵/G C/E Fsus² C^{Ma}⁷(no3) E

Bs. +Bs.

60 **Freely** [ZOE leaves] 61 [CYNTHIA leaves] 62 [LARRY approaches EVAN] 63

too

+G2 arpeggiate *p* ("Lying Sound")

w/G2 only F^{add2} B^{b5}/F F⁵ B^{b5}/F

[onstage panels move] **A tempo** ♩ = approx. 88 64 65

[CONNOR's light dims] **poco rit.** 66

[CONNOR leaves] **Freely** 67 Cello solo 68 **(GO ON to Part 2)**

G1 (G2 cont. trem.) *p* *mf* *p*

w/Vln, Vla. (sust.) w/G2 no trem. (cello)

F/A B^bsus² B^bm^(add9) D^b F⁵/C *sfz* G⁷^{add4} no5 B B^{b5}/F

w/Vcl, Bs.

Attacca

WORDS FAIL (Part 2)

(9/18/18)

Words and Music by Benj Pasek & Justin Paul
Orchestrated by Christopher Yohnke & Alex Lacamoire

Rubato, colla voce
EVAN:

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

PIANO

Pno. solo
mf Dm Bbsus F5

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

Vla.
pp *p*

Cadd4no5/E Dm Am

V.S.

(9/18/18)

7

Moderato ♩ = 96

Measures 7-10 of the vocal line. Measure 7 has a triplet of eighth notes. Measure 8 has a quarter rest. Measure 9 has a triplet of eighth notes. Measure 10 has a quarter rest. The melody consists of eighth and quarter notes.

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

GI (St. Ac.)

Vcl.

Violin line for measures 7-10. Measure 7 has a diamond-shaped mark. Measure 8 has a diamond-shaped mark. Measure 9 has a diamond-shaped mark. Measure 10 has a diamond-shaped mark. The line is mostly empty with some dynamics markings.

mf

[CLICK IN]

p

Piano accompaniment for measures 7-10. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Measure 7 has a diamond-shaped mark.

B♭sus²

sim.
F/A

11

poco rit.

Measures 11-14 of the vocal line. Measure 11 has a quarter rest. Measure 12 has a quarter rest. Measure 13 has a quarter rest. Measure 14 has a quarter rest. The melody consists of eighth and quarter notes.

— 'Cause if I just be-lieve— then I— don't have to see what's real-ly— there No, I'd rath-er— pre-tend

Vla.

Vln.

Violin and Viola lines for measures 11-14. Measure 11 has a diamond-shaped mark. Measure 12 has a diamond-shaped mark. Measure 13 has a diamond-shaped mark. Measure 14 has a diamond-shaped mark. The lines are mostly empty with some dynamics markings.

Vcl.

w/GI ○ 's

[CLICK OUT]

(GI out)

Violin line for measures 11-14. Measure 11 has a diamond-shaped mark. Measure 12 has a diamond-shaped mark. Measure 13 has a diamond-shaped mark. Measure 14 has a diamond-shaped mark. The line is mostly empty with some dynamics markings.

Dm⁷(no5)

no5
Cadd⁴

B♭sus²

p

Piano accompaniment for measures 11-14. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Measure 11 has a diamond-shaped mark. Measure 12 has a diamond-shaped mark. Measure 13 has a diamond-shaped mark. Measure 14 has a diamond-shaped mark.

V.S.

V.S.
>>>

(9/18/18)

15 **Più mosso** ♩ = 104

— I'm some-thing bet-ter than these— bro-ken parts Pre-tend— I'm some-thing oth-er than this

Vcl.

[CLICK IN]

mf Dm7 B \flat add9 F

+G's, Bs: Ac.

18 19 20

mess that I am— 'Cause then I don't have— to look at it and no one gets to look at it No,

Vla. +Vln.

Vcl. *p* G's - more motion

sim. Cadd4 Dm7 B \flat add9

21 **poco accel.** 23 **With fervor** ♩ = 108

— no one can real - ly see— 'Cause I've learned to slam—

Stgs. *f* G's cont. sim.

+Cym. roll

F/A B \flat add9 Cadd4 *f* Am7(no5) Fadd9

24 25 26

— on the brake — Be-fore I e-ven turn — the key —

smooth

Gadd4 C/E Fadd9 Gadd4

27 28 29

Be-fore I make — the mis-take Be-fore I lead with the worst

3

Am7(no5) Fadd9 Gadd4 C/E Fadd9

30 31 32 33 34

— of me — I nev-er let them see the worst — of me —

rit.

sub. pp *fp* *ff*

[CLICK OUT] Tutti ♪'s w/Gtrs, Bs. (pizz.)

Am7(no5) Gadd4 sub. p C/E Fadd9 *ff* Am *f* G

35 **A tempo** ♩ = approx. 97

(9/18/18)

36 37

Solo
simulating a delayed piano

'Cause what if ev - 'ry - one — saw?

38 39 40 (gentle falloff)

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

41 42 **poco rit.**

Or would they — hate it too? —

Am7(no5) Gadd4

43 **Quasi tempo**

44 45

Will I just keep — on run - ning a - way — from what's — true?

+G1
Dm7 Am7 Gadd4 C/E Fadd9

+Vcl.

Keyboard/Conductor

WORDS (Part 2)
(9/18/18)

Rubato, colla voce

46 All I ev - er do is run So how do I step in, step in - to the sun?

8va

Vln, Vla.

Solo *p*
Am F#sus2 Gadd4 TACET Dm7 F#sus2

G1

Vcl.

51 Moderato ♩ = 100

52 Step in - to the sun

[CLICK IN]

Solo

mf
C C#sus/D F#sus2 C C#sus/D F#sus2

55

56

57

58

+G2 +G1

C Dm7(add4) F#sus2 C Dm7(add4) F#sus2

w/Bs.

Vcl.

59 +Vln. Vln. *poco rit.* 60 61 62

Vla. Vcl. *p*

keep melody legato

w/G1 only [CLICK OUT]

p
C Dm7(add4) Fadd9 C Dm7(add4) Fadd9

w/Vcl. (8vb)

ACT ONE

ONE

A quiet buzzing begins to sound just at the edge of our awareness, an indistinct murmuring of voices, as the house lights slowly fade.

The murmuring builds, growing louder and louder, voices piling on top of one another.

Millions of fragments of emails, status updates, cat videos, dessert recipes, revenge porn—the music of the spheres.

Of a sort.

Suddenly, sharply, nothing.

Silence.

Then, in the darkness, a laptop snaps open.

The gauzy white glow of the screen illuminates the face of Evan Hansen, sitting at a desk with a hard cast on his left arm, alone.

He begins to type.

EVAN: Dear Evan Hansen:

Today is going to be an amazing day, and here's why. Because today, all you have to do is just be yourself.

(Beat.)

But also confident. That's important. And interesting. Easy to talk to. Approachable. But mostly be yourself. That's the big, that's number one. Be yourself. Be true to yourself.

(Beat.)

Also, though, don't worry about whether your hands are going to get sweaty for no reason and you can't make it stop no matter what you do, because they're not going to get sweaty, so I don't even know why you're bringing it up, because it's not going to happen, because you're just, all you have to do is be yourself.

(Beat.)

I'm not even going to worry about it, though, because seriously it's not like, it's not going to be like that time you had the perfect chance to introduce yourself to Zoe Murphy at the jazz band concert last year, when you waited afterward to talk to her and tell her how good she was, and you were going to pretend to be super casual like you didn't even know her name, like she would introduce herself and you'd be like, "Wait, I'm sorry, I didn't hear you. Chloe, you said your name was Chloe?" And she'd be, like, "No, it's Zoe, I said, Zoe," and you'd be, like, "Oh, see, I thought you said Chloe because I don't even, I'm very busy with other stuff right now is the thing." But then you didn't even end up saying anything to her anyway, because you were scared your hands were sweaty which they weren't that sweaty until you started worrying that they were sweaty, which made them sweaty, so you put them under the hand dryer in the bathroom, but then they were still sweaty, they were just very warm now, as well.

(Lights shift and Heidi Hansen stands there, holding a twenty-dollar bill.)

HEIDI: So you just decided not to eat last night?

(Evan quickly shuts his laptop.)

EVAN: Oh, I'm, um, I wasn't hungry . . .

HEIDI: You're a senior in high school, Evan. You need to be able to order dinner for yourself if I'm at work. You can do it all online now. You don't have to talk to anyone on the phone. I know you don't like the phone.

EVAN: Okay, but see, that's not true actually. You have to talk to the delivery person when they come to the door. Then they have to make change. You have to stand there while it's silent and they're counting the change and . . .

HEIDI: This is what you're supposed to be working on, Evan. With Dr. Sherman? Talking to people. Engaging with people. Not running away from people.

EVAN: You're right. I'm going to be a lot better.

HEIDI *(Trying to put a positive spin on it)*: No, I know. I know you are. And that's why I made you an appointment with Dr. Sherman for this afternoon. I'll pick you up right after school.

EVAN: I already have an appointment next week.

HEIDI: And I thought maybe you could use something a little sooner. Have you been writing those letters he wants you to do? The letters to yourself? The pep talks? "Dear Evan Hansen. This is going to be a good day and here's why." Have you been doing those?

EVAN: I started writing one. I'll finish it at school.

HEIDI: Those letters are important, honey. They're going to help you build your confidence. Seize the day.

EVAN *(Dubious)*: I guess.

HEIDI: I don't want another year of you sitting at home on your computer every Friday night, telling me you have no friends.

(Beat.)

EVAN: Neither do I.

ANYBODY HAVE A MAP?

HEIDI:

Can we try to have an optimistic outlook?

Huh?

Can we buck up just enough

To see . . . the world won't fall apart?

Maybe this year we decide

We're not giving up before we've tried

This year, we make a new start

Hey, I know—you can go around today and ask the other kids to sign your cast, how about that? That would be the perfect icebreaker, wouldn't it?

EVAN: Perfect.

HEIDI: I'm proud of you already.

EVAN: Oh. Good.

(Heidi exits the room, stands in the hall, realizing that this interaction has been an utter failure, as Evan packs up for school.)

HEIDI: Have you seen this? The note that Connor Murphy . . .

(Evan nods.)

It's all over everyone's Facebook.

(Beat.)

"Dear Evan Hansen."

(She looks at him, the words familiar.

Evan says nothing.)

Did you . . . you wrote this? This note?

(Beat.

Evan nods.)

I didn't know.

EVAN: No one did.

HEIDI: No, that's not what I . . . I didn't know that you . . . that you were . . . hurting. Like that. That you felt so . . . I didn't know. How did I not know?

EVAN: Because I never told you.

HEIDI: You shouldn't have had to.

EVAN: I lied. About . . . so many things. Not just Connor. Last summer, I just . . . I felt so alone . . .

(He can't go any further than this.)

HEIDI: You can tell me.

EVAN (*Shakes his head*): You'll hate me.

HEIDI: Oh, Evan.

EVAN: You should. If you knew what I tried to do. If you knew who I am, how . . .
. . . broken I am.

HEIDI: I already know you. And I love you.

(Beat.)

EVAN: I'm so sorry.

HEIDI: I can promise you, some day all of this . . . this will all feel like a very
long time ago.

(Evan shrugs, not believing her.)

EVAN: I don't know.

HEIDI: Your dad . . . do you remember the day he drove by to get his things?

(Evan shakes his head.)

It was a few weeks after he moved out. "Temporarily," we said . . .

SO BIG/SO SMALL

HEIDI:

It was a February day

Time does its work.

Slowly, the sky begins to open.

It is enormous.

A vast green field.

As far as the eye can see: rows and columns of wooden stakes planted in the grass.

Tied to each stake, a small, spindly tree.

An orchard.

Zoe, sitting on a wrought iron bench, waits, nervous.

After a moment, Evan enters.)

EVAN: Hey.

ZOE: Hi.

(They smile, a bit awkward.

Beat.)

EVAN: How are you?

ZOE: Good. Pretty good.

EVAN: You graduate soon, right?

ZOE: In two weeks.

EVAN: Wow. How's being a senior?

ZOE: Busy.

EVAN: I remember that.

ZOE: How's being a freshman?

EVAN: Oh. Well. I actually decided to take a year off . . .

ZOE: Oh.

EVAN: Yeah. Try to save some money. Get a job. I've been taking classes at the community college. So I'll have some credits to transfer in the fall.

ZOE: That's smart.

EVAN: Yeah. We'll see.

(Beat.)

In the meantime, though, I can get you a friends and family discount at Pottery Barn. If you're looking for . . . overpriced home decor.

ZOE: You know, not at the moment . . .

EVAN: Well, if you change your mind . . . I'm only working there for a few more months, though, so the window of opportunity is closing fast.

(They smile.)

ZOE: I always imagine you and Connor here. Even though, obviously . . .

EVAN: This is my first time. I mean, I've probably driven by it a thousand times. I just, every time I think about getting out of the car, I feel like . . . I don't know. I just . . . like I don't deserve to, I guess.

(Beat.)

It's nice. Peaceful.

ZOE: My parents, they're here all the time. We do picnics, like, every weekend. It's helped them. A lot, actually. Having this.

(Beat.)

EVAN: They never told anyone. About Connor's, about the note. About . . . who really wrote it.

(Zoe nods.)

They didn't have to do that. They could have told everyone. What I did.

ZOE: Everybody needed it for something.

EVAN: That doesn't mean it was okay.

ZOE: It saved my parents.

(Pause.)

EVAN: It's weird. I um . . . over the fall, I found this, um, yearbook thing my class made in eighth grade. Most people did, like, collages of their friends. Connor's was a list of his ten favorite books. I've been trying to read all of them.

(Beat.)

I know it's not the same thing as knowing him—it's not, at all, but, I don't know, it's . . .

ZOE: Something.

(Pause.)

It's been . . . hard. It's been a hard year.

EVAN *(For him, as well)*: I know.

(Beat.)

I've been wanting to call you for a long time. I didn't really know what I would

say, but then I just . . . I decided to call anyway.

ZOE: I'm happy you did.

(Pause.)

EVAN: I wish we could have met now. Today. For the first time.

ZOE: Me too.

(They look at one another for a long time.)

I should probably . . .

EVAN: Of course.

ZOE: It's just, exams are this week . . .

EVAN: No, totally.

(Zoe begins to go.)

Can I ask you, though? Why did, um, why did you want to meet here?

(A long pause.)

Zoe looks around.)

ZOE: I wanted to be sure you saw this.

(A beat, and Zoe goes.)

Evan takes in the immensity of all that is around him.

Music begins slowly, softly underneath, as one by one the company begins to enter around him.)

EVAN: Dear Evan Hansen:

Today is going to be a good day and here's why. Because today, no matter what else, today at least . . . you're you. No hiding, no lying. Just . . . you. And that's . . . that's enough.

FINALE

HEIDI/ALANA/JARED:

*All we see is sky
For forever
We let the world
Pass by for forever*

HEIDI/ALANA/JARED/LARRY/CYNTHIA:

*Feels like we could
Go on for forever*

HEIDI/ALANA/JARED/LARRY/CYNTHIA:

EVAN: Maybe *This way*
some day,
every-
thing that
happened . . .
maybe it will *This way*

WAVING THROUGH A WINDOW

Words and Music by Benj Pasek & Jus
Orchestrated by Alex La

CUE:
CONNOR:
"You're the fucking freak."
(CONNOR shoves EVAN)
GO)

With drive ♩ = 144

Loop: Reverse
Air Blast

Loop: Pulse Synth, arpeggiator

A

[CLICK: "3, 4"]

Solo **WAVING PIANO**

mf

A/C# D Esus

5

EVAN:

I've learned to slam on the brake

(Loop continues)

be-fore I ev-en turn the key

A/C# D Esus

10 11 12

Be-fore I make the mis-take Be-fore I lead with the worst— of— me

El. G2

A/C# D Esus A/C# Dsus2 F#m C# Eadd4

14 15 16

Give them no rea-son to stare— No slip-pin' up— if you— slip a-way

A/C# D Esus A/C# D Esus

18 19 20

So I got noth-in' to share No I got noth-in' to say—

A/C# D Esus A/C# Dsus2 F#m C# Eadd4

+Ac. G1

add4 Bm7

+Bs, Cr.

22 23

Step out, step out - ta the sun— if you keep— get - tin' burned

PIANO

Loop Cym's ad lib

F#m7 G2, Loop etc. → Eadd4 A/C# Dadd9

24 pizz. Stgs. 25 26

mf f Step out, step out - ta the sun be - c

+Vla. +VI

add4 Bm7 F#m7 Eadd4

27 28 29

— you've learned, be - cause — you've learned

Stgs. +8vb

Dadd9 Eadd4 p f

+Toms

30 31 32 33

On the out - side al - ways look - in' in Will I ev - er be more than I've al - ways been? 'Caus

Solo w/Loop mf

Dsus2 A5 Eadd4 no5

35 36 37

tap - tap - tap-pin' on the glass I'm wav - ing through a win - dow I

F#m7(no5) Dsus2 A5 Eadd4^{no5} F#m7 Tutti!

39 40 41

try to speak but no-bod-y can hear So I wait a-round_ for an an - swer to ap-pear while I'm

(Loop continues)

G2, Vla, Vcl. arps Dsus2 A Eadd4

Cym's ad lib

43 44

watch - watch - watch - in' peo - ple_ pass I'm wav - ing through a win -

F#m7 Dsus2 A Eadd4

+Toms

46 47 48

dow Oh_ Can an - y - bod - y see?_ Is an - y-bod-y

SOLO!

mf f C#7/E# F#m7^{no5} +Loop Dsus2 A Tutti!

(Tutti out)

49 50 51

wav - ing - back at me?

p *f* *mf*

w/Cym's

Loop

+Rev. Swell/
Rev. Air Blast

Eadd4 A/C# D Eadd4

+Toms (Others out)

(ZOE enters.)

ZOE: "Hey. I'm sorry about my brother. I saw him push you? He's a psychopath. Evan, right?"

EVAN: "Evan?"

ZOE: "That's your name...?"

EVAN: "Oh. Yeah. Evan. It's Evan. Sorry"

ZOE: "Why are you sorry?"

EVAN: "Well, just because you said, Evan, and then I said, I repeated it, which is, that's so annoying when people do that."

ZOE: "I'm Zoe."

EVAN: "Yes. No, I know."

ZOE: "You know?"

EVAN: "No, just, I've seen you play guitar in jazz band. I love jazz band. I love jazz. Not all jazz. But definitely jazz band jazz. That's so weird, I'm sorry."

4x

52 53 54 55

Gtrs, Bs. BD 1st x only

sfz

w/pizz. Stgs, X-stick

sfz 1st x only *p*

Dsus² A Eadd4 Dsus² A Eadd4

w/HH ♩'s on 2&4

ZOE: "You apologize a lot."

EVAN: "I'm sorry. Or. I mean. You know what I mean."

ZOE: "Well, /I'll talk to you later."

EVAN: " / You don't want to sign my...?"

ZOE: "What?"

EVAN: "What? What did you say?"

ZOE: "I didn't say anything. You said somethir

EVAN: "No. Me? No way. José." (GO ON)

56 57

G1 Vamp

TACET

pizz. Stgs, X-stick

A/C# Dadd9 Eadd4

ZOE: "Um. Ok...José."

Lift = 146

60

EVAN:

(Stgs.)

Stgs. 59 w/8vb. 61

p *mf* *f* We start with stars in our eyes

AY *p* *f*

Dsus² A⁵ Eadd⁴ Tom fill A/C# w/Rhy. Dsus² Eadd⁴

G1, Bs, Drs. +G2, Cr.

63 64

We start be - liev - in' that we be - long But ev - ry sun does - n't rise

A/C# Dsus² Eadd⁴ A/C# Dsus² Eadd⁴

66 67

And no one tells you where you went wrong

+Stgs. (Stgs. out)

A/C# Dsus² F#m⁷ Eadd⁴ add⁴ Bm⁷

+Toms +Cr.

69 70

Step out, step out - ta the sun if you keep get - tin' burned

mf

F#m⁷ Eadd⁴ A/C# Dadd⁹

Cym's ad lib

71 Stgs. 72 73

Step out, step out - ta the sun — be - c
 mf f v w/Stgs. brin, inne

74 75 76

— you've learned, be-cause you've learned On the out - si
 D add9 E add4 F#m7 w/G's +HH

77 78 79

al - ways look - in' in Will I ev - er be — more than I've al - ways been? 'Cause
 Dsus2 A E add4 +Bs, BD +SD on 3 +Cr.

80 81 82

tap - tap - tap - pin' on the — glass — Wav - ing through a
 F#m7 Dsus2 A bring out +Stgs.

84 85

dow I try to speak but no-bod-y can hear So I

+Stgs.

Eadd4 F#m7 Dsus2

87 88

wait a-round for an an - swer to ap - pear while I'm watch - watch - watch-in' peo-ple

A Eadd4 F#m7 Dsus2

(Sub)-----

90 91

pass Wav - ing through a win - dow Oh

Solo

A Eadd4 mf C#7/E# F#m7 no5

+Toms w/Cr's +Vcl. (Others out)

(Sub)-----

93 94 95

Can an-y - bod - y see? Is a-ny-bo-dy wav - ing When you're

+Loop Dsus2 Tutti A Eadd4 f TACET

Bs. - Tutti

96

97

fall - in' in a for - est and there's no - bod - y a - round

(TACET) A/C# G1 solo Dsus² A⁵/E F#m⁷(no5)

98

99

ev - er real - ly crash or e - ven make a sound? — When you'

A/C# Dsus² A⁵/E F#m⁷(no5) G2

101 102

fall-in' in a for-est and there's no-bod-y a-round— do you ev-er real-ly crash or e-

p A/C# Dsus2 A⁵/E F#m7(no5) A/C# Dsus2 A⁵/E

104 105

3rd FALLIN' IN A FOREST

ven make a sound? When you're fall-in' in a for-est and there's no-bod-y a-round do you

w/G1 strums, G2 arps

mf *cresc. poco a poco*

F#m7(no5) A/C# Dsus2 Eadd4 F#m(add4)

w/Vcl, Bs, Drs.

107 108

ev-er real-ly crash or e-ven make a sound? When you're fall - in' in a for - est and there's

COMPANY: ZOE/CYN/ALA/HEI *p*

JAR/LAR/CON Ah—

p

Ah—

Vla. A/C# Dsus2 Eadd4 F#m(add4) +Vln. A/C# Dsus2 Eadd4

Re Stee Drs h'e

109 110 111

no - bod-y a - round do you ev - er real - ly crash or e - ven make a sound? Did

mf ^{ZOE/CYN} _{ALA/HEI} *p* *mf*

Ah

mf ^{JAR} _{LAR/CON} *p* *mf*

Ah

w/Stgs.

Eadd4 F#m(add4) A/C# Dsus2 Eadd4 F#m(add4)

112 113 114

e - ven make a sound? Did I e - ven make a sound? It's like I nev - er made a sound Will

Oh Oh Ah

fp *f* *fp* *f*

Oh Oh Ah

A/C# Dsus2 Eadd4 F#m(add4) A/C# Dsus2 E

Tutti

+Cr.

116

ev - er make a sound? On the out - side al - ways look - in' in Will I

ZOE/ALA/CYN
HEI

Oh

JAR
CON/LAR

+trem.
Stgs.

Tutti *sfz*
Gm7

Loop: Whoosh

w/Tom fills

Ebsus²

119

ev - er be - more than I've al - ways been? 'Cause I'm tap - tap - tap-pin' on the

ZOE/ALA/CYN
HEI

Oh

JAR
CON/LAR

Oh

Oh

Bb

Fadd⁴

Gm7

Ebsus²

w/Bs. gliss

121 122 123

— glass — Wav - ing through a win - dow — I —

Oh —

Ebsus² B^b Fadd⁴ G

124 125 126 127

— try to speak but no-bod-y can hear So I wait a-round for an an - swer to ap-pear — whil

Oh — Oh —

w/G's, Stgs. +Ride

Ebsus² B^b Fadd⁴

+Bs, BD +SD on 3 8^{vb}

129 130 131

watch - watch - watch-in' peo-ple — pass — Wav - ing through a win - dow Oh —

mf — *f*

Oh —

JAR
LAR
CON *mf* — *f*

Solo

Gm7 Eb sus2 Bb Fadd4 *mf* D7/F# Gm7 no5

(Others out) +Vcl.

133 134 135

— Can an - y - bod - y — see? — Stgs. Is a - ny - bo - dy wav - ing —

Tutti

+Loop Eb sus2 Bb Fadd4 *f*

Bs. w/Toms

136

back at me? Is an-y-bod-y wav-ing? Wav-ing

COMPANY:

Oh Oh

Stgs.

mf *cresc. poco a poco*

f

G1 (downstroke strums)
G2 arps (ring)

mf

B \flat /D

E \flat add9

Fadd4

B \flat /D

E \flat add9

Fadd4

f

B \flat ⁵/G

Bs, Drs. (♩'s)

rall. al fine

141

Wav-ing

Whoa

whoa

ALACYN
HEI/ZOE

JAR
LAR/CON

Oh

ff

pp

ff

[CLICK
OUT]

E \flat sus²

ff

B \flat

HH roll

8 \flat -1