

# EVERYTHING ELSE

Lyrics by  
BRIAN YORKEY

Music by  
TOM KITT

## Classical Sonata

### Allegro

(Natalie is playing piano in a school practice room.)

C Solo G7 G#dim7

*mp*

This system shows the beginning of the piano piece. The right hand starts with a C major chord and a melodic line, marked 'Solo'. The left hand plays a steady eighth-note accompaniment. The tempo is 'Allegro' and the dynamics are 'mp'.

(She's silent at first...)

Am Em Dm D7 G

*f*

This system continues the piano piece. The right hand has a melodic line with some rests, and the left hand continues the accompaniment. The dynamics increase to 'f'.

(...then coaches herself.)

D7 G

*f*

This system shows the piano piece continuing with a melodic line in the right hand and accompaniment in the left hand. The dynamics remain 'f'.

C  
*a tempo*

**Natalie:**

Mo - zart was cra - zy. Flat fuck - ing cra - zy.

*p a tempo*

This system contains the vocal part. The lyrics are: "Mo - zart was cra - zy. Flat fuck - ing cra - zy." The vocal line is marked 'a tempo' and 'p'. The piano accompaniment continues below.

G7

Bat - shit, I hear. But his

This system contains the first two measures of music. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the bass line, with chords in the right hand.

C

F/G

mu - sic's not cra - zy. It's bal-anced, it's nim-ble, it's crys - tal - line clear.

This system contains the next two measures. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

G7

Em

E

There's har - mo - ny, log - ic— you lis - ten to these, you

*mf* *mp*

This system contains the next two measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line. Dynamics markings *mf* and *mp* are present.

Am

/G

F

don't hear his doubts or his debts or dis - ease. You scan through the score and put

This system contains the final two measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

E7 Am /G

fin - gers on keys and you play... and

F Gsus G F2

ev - 'ry - thing else goes a - way. Ev - 'ry - thing else goes a -

*p*

**Flowing**

Gsus G Dm11

way. And you play 'til it's per - fect, you play 'til you ache, you

*mf*

Bb13(#11) C/G

play 'til the strings or your fin - ger - nails break. So you'll rock that re - cit - al and

*mp*

Ab+ Am Bb9(#11)

get in - to Yale, so you won't feel so sick and you won't look so pale, 'cause you've

F/A *cresc. poco a poco* Fm/Ab C/G

got your full ride and your ear - ly ad - mit - so you're done with this school and with

*cresc. poco a poco*

D/F# Fmaj7 E9sus E9

all of this shit, and you grad - u - ate ear - ly, you're gone as of May, and there's

*mf*

Am Fm/Ab *rall.* a tempo

noth - ing your par - a - noid par - ents can say, and you

*mf rall.*

# Delicately

C D

know that it's just a So - na - ta a - way... and you play...

Dm7(b5)/F *rit.*

and you play... and

## Poco rubato

*(Henry slips into the room, watching.)*

Dm Gsus G G7sus

ev - 'ry - thing else goes a - way. Ev - 'ry - thing else goes a -

Gsus G Dm *rall.* C/F G

way. Ev - 'ry - thing else goes a - way.