

# WAVING THROUGH A WINDOW

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

With drive

$\text{♩} = 144$

A/C# D<sup>5</sup> E<sup>SUS</sup>

*mf*

With pedal

A/C# D<sup>5</sup> E<sup>SUS</sup>

*sim.*

A/C# D<sup>5</sup> E<sup>SUS</sup> A/C# D<sup>5</sup> E<sup>SUS</sup>

EVAN:

I've learned to slam on the brake be - fore I e - ven turn \_

A/C# D<sup>5</sup> E<sup>SUS</sup>

the key Be - fore I make the mis - take

A/C# D<sup>SUS2</sup> F#m/C# E(add4) A/C# D<sup>5</sup> E<sup>SUS</sup>

Be - fore I lead with the worst \_\_\_ of me \_\_\_ Give them no rea - son to stare .

A/C# D<sup>5</sup> E<sup>SUS</sup>

No slip-pin' up \_\_\_ if you \_\_\_ slip a - way \_\_\_

A/C# D<sup>5</sup> E<sup>SUS</sup> A/C# D<sup>SUS2</sup> F#m/C#

So I got noth - in' to share No I got noth - in' to say \_\_\_

E(add4mano5) Bm<sup>7(4)</sup> F#m<sup>7</sup> E(add4mano5) A/C#

Step out, step out - ta the sun \_ if you keep -

D(add2) Bm<sup>7(4)</sup>

\_ get - tin' burned \_ Step out, step

F#m<sup>7</sup> E(add4mano5) A/C# D(add2) E(add4)

out - ta the sun \_ be - cause \_ you've learned, be - cause \_ you've learned

*cresc.*

F#m<sup>7(no5)</sup> D<sup>sus2</sup>

On the out - side al - ways look - in' in Will I

*f* *mf*

A<sup>5</sup> E(add4mano5) F#m<sup>7</sup>(no5) D<sup>sus2</sup>

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

A<sup>5</sup> E(add4mano5) F#m<sup>7</sup>

glass Wav - ing through a win - dow \_\_\_\_\_ I

D<sup>sus2</sup> A<sup>5</sup> E(add4)

try to speak but no - bod - y can hear So I wait a - round \_ for an an -

F#m<sup>7</sup> D<sup>sus2</sup>

- swer to ap - pear while I'm watch - watch - watch - in' peo - ple \_\_\_ pass

A<sup>5</sup> E(add4) C#<sup>7</sup>/E# F#m<sup>7</sup>(no5) D<sup>sus2</sup>

Wav - ing through a win - dow Oh \_\_\_\_\_ Can

*f* *mf*

A E(add4)

an - y - bod - y see? \_\_\_\_\_ Is an - y - bod - y wav - ing \_\_\_\_\_

*p sub.* *f*

D<sup>sus2</sup> A<sup>5</sup> E(add4) D<sup>sus2</sup> A E<sup>sus</sup>

back at me? \_\_\_\_\_

*mf* L.H. *cresc.*

Lift  $\text{♩} = 146$  A/C# D<sup>sus2</sup> E(add4)mano5

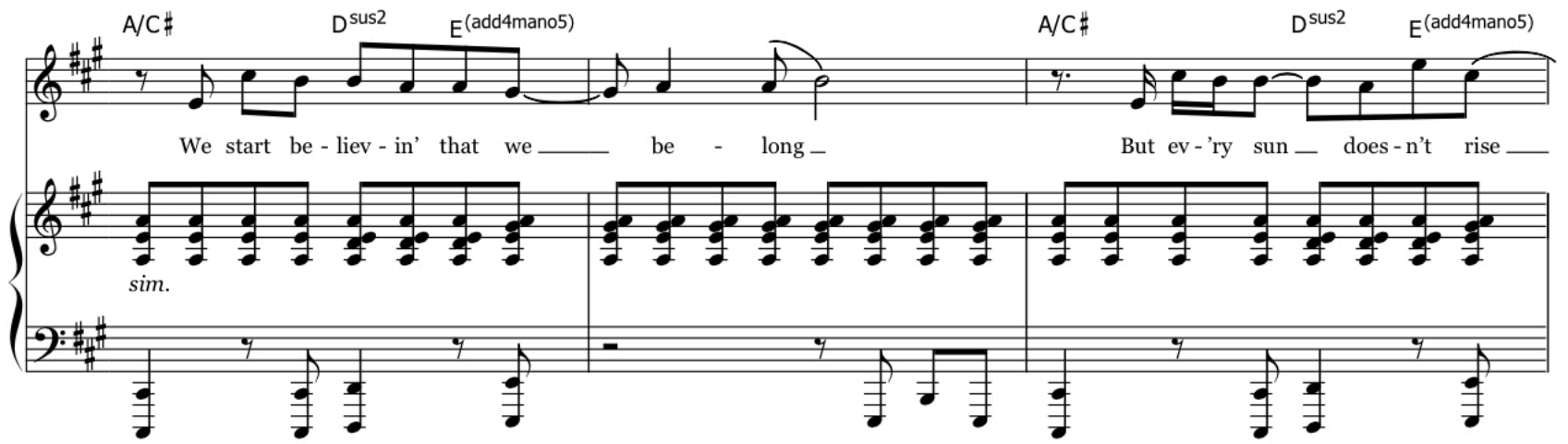
We start with stars in our eyes \_\_\_\_\_

*f* *mf* *secco*

A/C# D<sup>sus2</sup> E(add4mano5) A/C# D<sup>sus2</sup> E(add4mano5)

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


*sim.*



A/C# D<sup>sus2</sup> F#m E(add4) Bm<sup>7(4)</sup>

— And no one tells you where you — went — wrong —

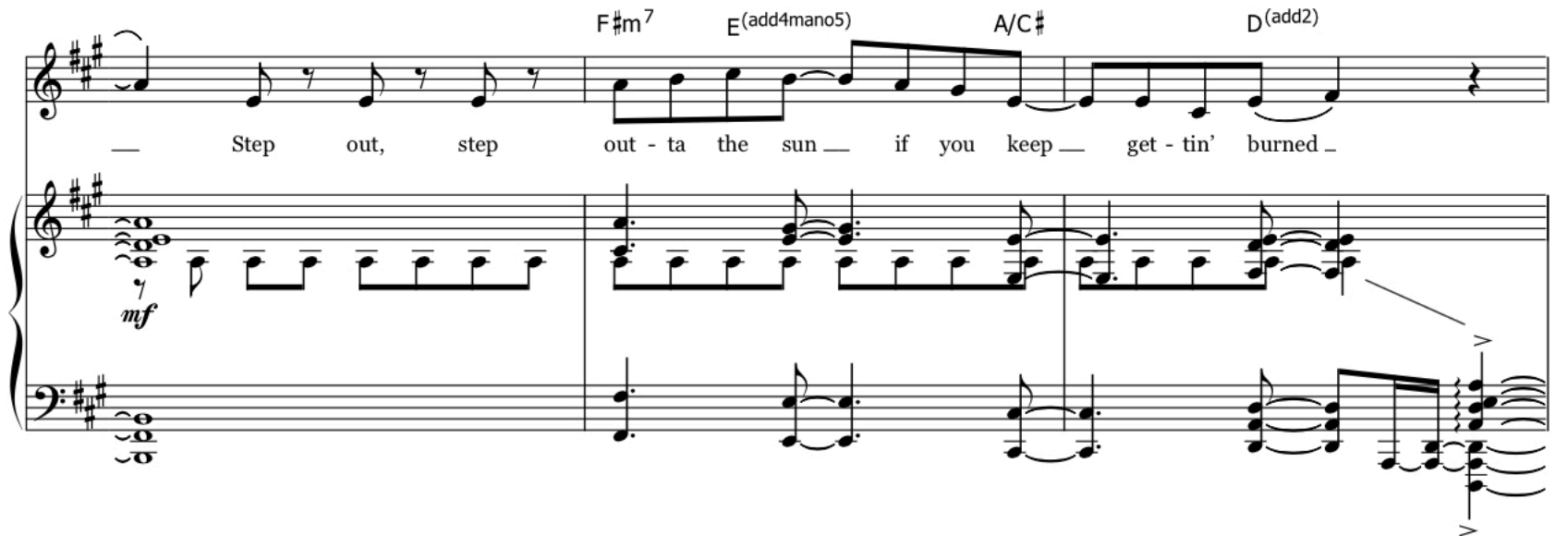
*w/ pedal*



F#m<sup>7</sup> E(add4mano5) A/C# D(add2)

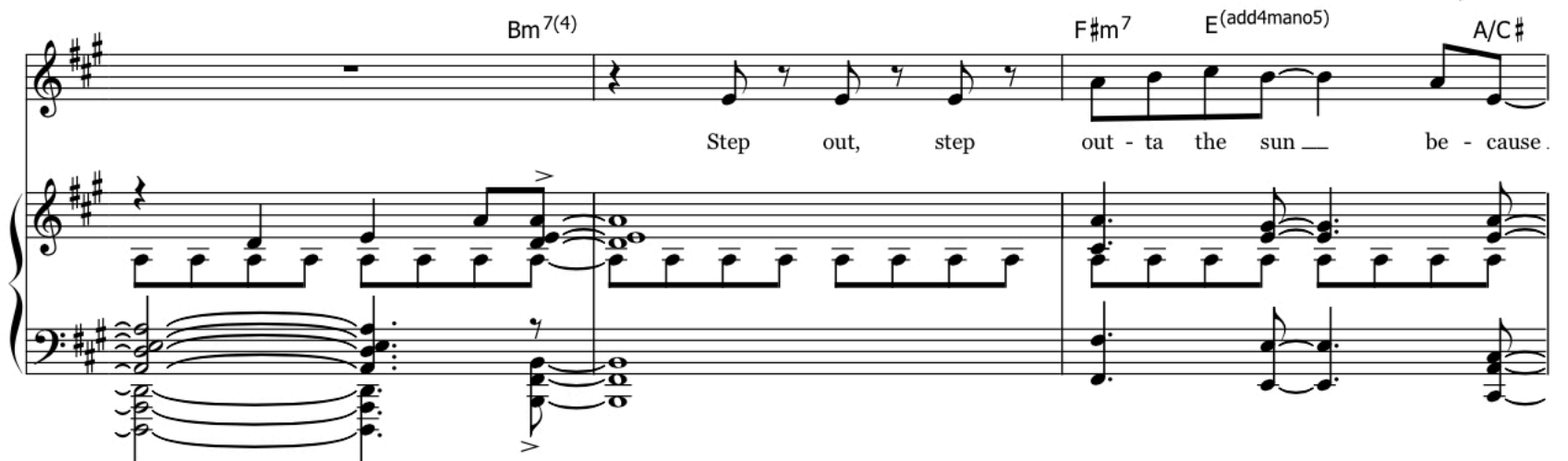
— Step out, step out - ta the sun — if you keep — get - tin' burned —

*mf*



Bm<sup>7(4)</sup> F#m<sup>7</sup> E(add4mano5) A/C#

Step out, step out - ta the sun — be - cause .



*D*<sup>sus2</sup> *E*(add4) *F#m*<sup>7(no5)</sup> *D*<sup>sus2</sup>

— you've learned, — be - cause — you've — learned — On the out - side

*bring out inner melody*

*f*

*with very little pedaling*

*A*<sup>5</sup> *E*(add4)

al - ways look - in' in Will I ev - er be — more than I've al - ways been? 'Cause I'm

*F#m*<sup>7(no5)</sup> *D*<sup>sus2</sup> *A*<sup>5</sup> *E*(add4)

tap - tap tap - pin' on the — glass — Wav - ing through a win -

*F#m*<sup>7(no5)</sup> *D*(add2)

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

A<sup>5</sup> E<sup>5</sup> F#m<sup>7</sup>(no5) D(add2)

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

A<sup>5</sup> E(add4) C#7/E# F#m<sup>7</sup>(no5)

\_ pass \_ Wav - ing through a win - dow Oh \_

*f* *mf*

w/ pedal

D<sup>sus2</sup> A

\_ Can an - y - bod - y see? \_ Is an - y - bod - y



E(add4) A/C# D<sup>sus2</sup> E<sup>sus</sup> F#m<sup>7(no5)</sup>

wav - ing \_\_\_\_\_ When you're fall - in' in a for - est and there's no - bod - y a - round do you

*p sub.* *f* *p legato*

A/C# D<sup>sus2</sup> E<sup>sus</sup> F#m<sup>7(no5)</sup> A/C# D<sup>sus2</sup> E(add4mano5)

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

*sim.*

F#m<sup>7(no5)</sup> A/C# D<sup>sus2</sup> E(add4mano5) F#m<sup>7(no5)</sup>

no - bod - y a - round \_ do you ev - er real - ly crash or e - ven make a sound? When you're

A/C# D<sup>sus2</sup> E(add4) F#m<sup>7</sup> A/C# D<sup>sus2</sup> E(add4)

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

*mf* *cresc. poco a poco*

(EVAN:) F#m7 A/C# Dsus2 E(add4) F#m7

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

COMPANY: Ah \_\_\_\_

Ah \_

A/C# Dsus2 E(add4) F#m7 A/C# Dsus2 E sus

ev - er real - ly crash or e - ven make a sound? \_ Did I e - ven make a sound? Did I

Oh \_\_\_\_

Ah \_\_\_\_

Oh \_\_\_\_

F#m7(no5) A/C# D<sup>sus2</sup> E<sup>sus</sup> N.C. Gm7(no5)

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

Oh \_\_\_\_\_

Oh \_\_\_\_\_ Ah \_\_\_\_\_ Oh \_\_\_\_\_

*sfz* *ff*

E<sup>b</sup>sus2 B<sup>b</sup>5 F(add4)

On the out - side al - ways look - in' in Will I ev - er be \_\_\_ more

Oh \_\_\_\_\_

Gm7(no5) E<sup>b</sup>sus2

than I've al - ways been? 'Cause I'm tap - tap - tap - pin' on the \_\_\_ glass \_\_\_\_\_

Oh \_\_\_\_\_

3 3

$B\flat^5$   $F(\text{add}4)$   $Gm^7(\text{no}5)$   $E\flat^{\text{sus}2}$

Wav - ing through a win - dow \_\_\_\_\_ I \_\_\_\_\_ try to speak - but

Oh \_\_\_\_\_ Oh \_\_\_\_\_

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, with lyrics 'Wav - ing through a win - dow \_\_\_\_\_ I \_\_\_\_\_ try to speak - but'. Above it are four chord symbols:  $B\flat^5$ ,  $F(\text{add}4)$ ,  $Gm^7(\text{no}5)$ , and  $E\flat^{\text{sus}2}$ . The second staff is a vocal line with 'Oh \_\_\_\_\_' and 'Oh \_\_\_\_\_'. The piano accompaniment consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays a steady bass line. Dynamics like  $v$  and accents like  $\wedge$  are present.

$B\flat$   $F(\text{add}4\text{mano}5)$

no - bod - y can hear So I wait a - round - for an an - swer to ap - pear \_\_\_\_\_ while I'm

Oh \_\_\_\_\_

Detailed description: This system contains the second two lines of the musical score. The top staff is the vocal line, with lyrics 'no - bod - y can hear So I wait a - round - for an an - swer to ap - pear \_\_\_\_\_ while I'm'. Above it are two chord symbols:  $B\flat$  and  $F(\text{add}4\text{mano}5)$ . The second staff is a vocal line with 'Oh \_\_\_\_\_'. The piano accompaniment continues with two staves, maintaining the harmonic and rhythmic structure from the first system.

$Gm^7(\text{no}5)$   $E\flat^{\text{sus}2}$   $B\flat$   $F(\text{add}4\text{mano}5)$

watch - watch - watch-in' peo - ple \_\_\_\_\_ pass \_\_\_\_\_ Wav - ing through a win -

Oh \_\_\_\_\_ Oh \_\_\_\_\_

Detailed description: This system contains the final two lines of the musical score. The top staff is the vocal line, with lyrics 'watch - watch - watch-in' peo - ple \_\_\_\_\_ pass \_\_\_\_\_ Wav - ing through a win -'. Above it are four chord symbols:  $Gm^7(\text{no}5)$ ,  $E\flat^{\text{sus}2}$ ,  $B\flat$ , and  $F(\text{add}4\text{mano}5)$ . The second staff is a vocal line with 'Oh \_\_\_\_\_' and 'Oh \_\_\_\_\_'. The piano accompaniment concludes the piece with two staves, ending with a final chord and a fermata.

Chords: D7/F# Gm7(no5) Eb sus2 Bb

- dow Oh \_\_\_\_\_ Can an - y - bod - y \_\_\_\_\_ see? \_

*sfz* *mf* *f*

Chords: F(add4) Bb/D Eb(add2) F(add4)

Is an - y - bod - y wav - ing back at me? \_\_\_\_\_

*sub. p* *f*

Chords: Bb/D Eb(add2) F(add4)

Is an - y - bod - y wav - ing? \_\_\_\_\_

Oh \_\_\_\_\_ Oh \_\_\_\_\_

Gm<sup>7</sup>(no5)                      B<sup>b</sup>5/A                      E<sup>b</sup>sus2

Wav - ing                      Wav - ing                      Whoa \_\_\_\_\_

Oh \_\_\_\_\_                      Oh \_\_\_\_\_

*ff*                      *mf*

Detailed description: This system contains the first three measures of the piece. The vocal line (top staff) has lyrics 'Wav - ing', 'Wav - ing', and 'Whoa \_\_\_\_\_'. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand. Dynamics range from fortissimo (ff) to mezzo-forte (mf). Chord symbols Gm<sup>7</sup>(no5), B<sup>b</sup>5/A, and E<sup>b</sup>sus2 are placed above the vocal staff.

N.C.                      rall.                      B<sup>b</sup>                      B<sup>b</sup>sus2                      N.C./B<sup>b</sup>

whoa \_\_\_\_\_

*ff*                      *ppp*                      *sffz*

Detailed description: This system contains the next three measures. The vocal line (top staff) has the lyric 'whoa \_\_\_\_\_'. The piano accompaniment (bottom two staves) includes a section with a tremolo effect and dynamic markings *ppp* and *sffz*. Chord symbols N.C., B<sup>b</sup>, B<sup>b</sup>sus2, and N.C./B<sup>b</sup> are placed above the vocal staff. A 'rall.' (ritardando) marking is placed above the piano staff.