

EVERMORE

from *Beauty and the Beast*

Music by ALAN MENKEN
 Lyrics by TIM RICE

Moderately slow, with freedom

p

Fm Fsus2/4 Fm Bbm/F

Eb Cm7 Fm7(add4) Cm7 Ab/C Fm

Db Dbsus2(add#4) Db Eb7/Db Csus Cm Db(add2)

Sturdy Ballad ♩ = 99

Db Ab

BEAST:

I was the one _ who had it all; _

Ab Eb/Ab Ab Db

I was the mas - ter of my fate.

Fm 3 Eb Fm Fm/Eb

I nev - er need - ed an - y - bod - y in my life;

Db Ab/C Ebsus2/4 Eb

I learned the truth too late.

Ab

I'll nev - er shake a - way the pain.

Ab Eb/Ab Ab Db

I close my eyes, — but — she's still there.

Fm Eb/G Fm Fm/Eb

I let her steal — in — to my mel — an — chol — y heart;

cresc.

Dbmaj7 Db Absus2/C Ab/C Eb Db/Eb Eb *poco rall.*

it's more than I can bear. ————— Now I

poco rall.

Poco più mosso ♩ = 104

Db Ab Db

know she'll nev — er leave me, e — ven as she runs a —

f

Ab Db C7b9 Fm Ab/Eb

way. She will still tor - ment_ me, calm me, hurt_ me, move_

3 *8va*

A little faster

Bb7/D Bb9 Eb7sus Eb Bbm7/Eb

_ me, come_ what may. Wast-ing in_ my lone - ly

Ab Db C7b9

tow - er, wait - ing by_ an o - pen

decresc.

A little slower

Fm Dbm/Fb Ab/Eb

poco rit. door, I'll fool my - self she'll walk right

poco rit. *mp*

Bbm1b5

Ab/Eb
poco rit.

Eb7sus

in, and be with me _____ for ev - er -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note 'in,' followed by a series of eighth notes: 'and', 'be', 'with', 'me', a long horizontal line indicating a sustained note, and 'for ev - er -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols Bbm1b5, Ab/Eb poco rit., and Eb7sus are placed above the vocal staff. A 'poco rit.' instruction is also present below the piano accompaniment.

Ab
a tempo

more.

mf a tempo

The second system continues the vocal line with a whole note 'more.' followed by a double bar line. The piano accompaniment continues with the same eighth-note pattern. The key signature changes to Ab major (two flats) at the end of the system. A 'mf a tempo' instruction is placed below the piano accompaniment.

B

I rage a - gainst the trials of love.

The third system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter rest, followed by eighth notes: 'I', 'rage', 'a - gainst', 'the', 'trials', 'of', 'love.'. The piano accompaniment continues with the eighth-note pattern. The key signature changes to B major (two sharps) at the start of the system. A 'f' dynamic marking is placed below the piano accompaniment.

E

I curse the fad - ing _____ of the light.

The fourth system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter rest, followed by eighth notes: 'I', 'curse', 'the', 'fad - ing', a long horizontal line indicating a sustained note, and 'of the light.'. The piano accompaniment continues with the eighth-note pattern. The key signature changes to E major (one sharp) at the start of the system. A 'p' dynamic marking is placed below the piano accompaniment.

G#m F#/A# G#m/B

Though she's al - read - y flown - so far be - yond my reach,

Emaj7 B/D# B/F#

she's nev - er out of sight.

F#7sus E B

poco rall. *a tempo*

Now I know she'll nev - er leave me, e - ven

E B E D#7b9

as she fades from view. She will still in - spire - me,

G#m B/F# C#7/E# C#9 C#m7/F# F#7

be a part_ of ev-'ry - thing_ I do.

(8va)-----

E B E D#7b9

Wast-ing in my lone - ly tow - er, wait-ing by an o - pen

G#m Em/G B/F# Emaj7

door, I'll ___ fool my - self she'll walk right

mp

B(add2)/D# C#m7 D#m7

in, and as the long, - long nights be -

cresc.

G#m D#m/A# Emaj7 D#m7

gin, I'll — think of all that might have

G#m *poco rall.* C#m7 B/F#

been, wait - ing here for

poco rall. *f*

F#7 *molto rall.* F# B = 120 B/A# G#m B/F#

ev - er - more.

molto rall. *ff*

E *rall.* F# F#7 B

rall. *fp* *sfz*