

IF THAT'S WHAT IT IS

Music and Lyrics by
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Relaxed, not too fast (♩ = $\frac{3}{4}$) (♩ = 72)

E Esus E E Esus E Esus

p

E Esus E E Esus E

ARCHIE:
If that's_ what it is, _

E Esus E C#m9

Then that's_ what it is. _ You're prob - a - bly right_

mp

E Esus E A E/A

to just_ for - get_ it. Let's face_ it, you've worked_

mp

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Relaxed, not too fast' with a quarter note equal to 72 beats per minute. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a steady bass line and chords in the right hand. The vocal line includes lyrics and a solo section for 'ARCHIE'. Dynamics include piano (p) and mezzo-piano (mp).

C#m7 E F#7sus F#7

so hard. And now you're scared. And free of any hope. I guess you should mope.

A(add2) E/G# A/C# E/B

For-get what you planned. Hey, I un-der-stand.

B B7(add4) A/B B7(add4) A/B

If that's what it is.

E Esus E C#m9

Then that's what it is. Though that's not the way.

mp

E Esus E A E/A

I choose to see it. I have my own view

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a half note E, followed by quarter notes G# and A, then a half note B, and finally a quarter note G# and a half note E. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C#m7 E F#7sus F#7

that works with all these jerks and un-en-light-ened fools. I make my own rules.

The second system continues the melody. The vocal line has quarter notes G# and A, followed by quarter notes B and C#, then quarter notes D and E, and finally quarter notes F# and G#. The piano accompaniment features a more active bass line with eighth notes.

A Asus2/C# A E/G# Esus/B E

I do what I can. If I hit the wall

The third system shows the vocal line with a half note A, followed by quarter notes B and C#, then a half note D, and finally quarter notes E and F#. The piano accompaniment continues with chords and a steady bass line.

F#m7(add4) Esus2/G# F#7/A# Esus2/G# F#7

Well, may - be it's all just part of the plan. To - mor - row will come,

The final system on the page shows the vocal line with quarter notes G# and A, followed by quarter notes B and C#, then quarter notes D and E, and finally quarter notes F# and G#. The piano accompaniment concludes with sustained chords in the right hand and a final bass note in the left hand.

A Asus2/C# A F#9/A#

To-day__ will be gone,_____ And so__ I put

Detailed description: This system contains the first two measures of the piece. 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 bass line in the left hand and chords in the right hand. Chord symbols A, Asus2/C#, A, and F#9/A# are placed above the staff.

F#m7 E/G# F#m7

One foot__ in front__ of the oth - er, One__ foot__ in front__

Detailed description: This system contains the next two measures. The vocal line continues with quarter notes G4, A4, B4, and G4. The piano accompaniment has a consistent eighth-note bass line and chords in the right hand. Chord symbols F#m7, E/G#, and F#m7 are placed above the staff. A dynamic marking of *mf* is present in the piano part.

E/G# F#m7(add4) A/B E Esus E

__ of the oth - er, and just__ keep walk - ing on.____

Detailed description: This system contains the next two measures. The vocal line has quarter notes G4, A4, B4, and G4. The piano accompaniment includes a triplet of eighth notes in the left hand. Chord symbols E/G#, F#m7(add4), A/B, E, Esus, and E are placed above the staff. A dynamic marking of *p* is present in the piano part.

Esus E Esus D#b/Eb PATRICE:

If that's__ what it is,____

Detailed description: This system contains the final two measures. The vocal line has a whole rest followed by a quarter note G4. The piano accompaniment continues with eighth-note patterns. Chord symbols Esus, E, Esus, and D#b/Eb are placed above the staff. A dynamic marking of *mf* is present in the piano part. The name 'PATRICE:' is written above the vocal line.

A^b A^b_{sus} A^b $A^b(add2)$ Fm $D^b(add2)/F$ $Fm7$ $Fm(add4)$

————— What al - so is true ————— Is it — may not al -

ARCHIE:
 If that's — what it is, ————— What al - so is true ————— Is it — may not al -

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has three flats (B-flat major/C minor).

A^b E^b_{sus}/B^b A^b_{sus} A^b $A^b_{sus}2$ D^b $E^b_{sus}2$ $D^b(add2)$ $D^b6/9$

- ways — be ————— dis - as - ter. I real - ize that now —

- ways — be ————— dis - as - ter.

Detailed description: This system contains the second two vocal lines and the piano accompaniment. The vocal lines continue the melody from the first system. The piano accompaniment features more complex chordal textures in the right hand and a steady bass line in the left hand.

$Fm7$ $A^b_{sus}2$ $Fm7/B^b$ B^b7

— it is, — But how — it is — Is-n't how it's got to be. An-oth-er day comes, —

Detailed description: This system contains the final two vocal lines and the piano accompaniment. The vocal lines conclude the phrase. The piano accompaniment ends with a final chord and a fermata over the right hand.

Db Dbmaj9 Db(add2) Db Ab/C Ab^bsus2/C Ab Ab^bsus2/C

An-oth-er day goes... And if... I get teased...

B^bm11 Ab^bsus2/C Dm7^b5 Fm7/C B^b9

... or hurt... or lied... to or punched in the nose. I say... "I won't cry..."

Db Db(add2) Db Db^bsus2 Db Dm7^b5

... I cry... un-til dawn... And then... I put

B^bm7 Ab/C PATRICE & ARCHIE: B^bm7

One foot... in front... of the oth-er, One... foot... in front...

mf

PATRICE: A^b/C $D^b(add2)$ $D^b(add2)/E^b$

— of the oth - er. And just — keep walk - ing on. —

A^b A^b_{sus} A^b A^b_{sus} A^b A^b_{sus} $Dm7/G$

mp

EVAN: C $C6/9$ $Fmaj9$

I'm be - com - ing a man. —

C $Gm7/A$ $Gm6/A$ $A7$

May - be all that it means is I face — the world. —

Dm9 Fm(maj9) Fm6

— for what — it is — and not — what I —

Cmaj7/E C(add2) Dsus2/F# F6/9

— wish it — would be. —

C/G Csus2 Fmaj9

I'm be - com - ing a man, —

C/E Gm7/A A+(b9) Eb13#11

Watch - ing ev - 'ry - thing fall — in - to place. — I swing. —

Dm11 Fm6

I miss; I'll get through this, I al -

Cmaj7/G Gm7 F#9#11 Fmaj9

- most guar - an - tee.

Bb9

One day I'll be thir - ty, One day I'll be fine,

Am7 Am7/D D7 C/E Fmaj9

One day I'll make fun of this dra - mat - ic life of mine.

C(add2)/E

One day I'll be old - er and then I'll write a book a - bout the choic -

Am7/D

D9

Am7/D

D9

- es that I made... And the

PATRICE:
The choic - es that you made...

F/G

ARCHIE:

chanc - es that I took... If that's what it is, *p*

The chanc - es that you...

f *ff*

A^b A^bsus A^b Fm Fm11

Then that's_ what it is. At least_ un-til Dis -

A^b A^bsus A^b A^bsus D^b D^b(add2) D^b

ney_ can_ re - write_ it. We put_ on our shoes_

Fm A^bsus2 Fm7/B^b B^b9 **PATRICE:**

_ and socks_ and take_ the knocks,_ and wish_ that it would change... And may - be it will_

D^bmaj9 A^bsus2/C A^b **EVAN:** **ARCHIE:**

And may - be it can_ Un - til_ then you trust_

B^bm7(add4) A^bsus2/C Dm7^b5 A^b6/C B^b9 PATRICE:

— that all— this is just— “Be - com - ing a man.” You take— your best shot...

D^bmaj9 ALL THREE: Dm7^b5

— ‘Cause look— what you got!

B^b9 PATRICE: B^bm7

— Go on— and put one foot— in front—

A^b/C EVAN: B^bm7 A^bsus2/C ARCHIE:

— of the oth - er. One— foot— in front— of the oth - er. One..

B^bm7 A^b/C EVAN: B^bm7

— foot — in front — of the oth - er. One — foot — in front —

A^bsus2/C ARCHIE: B^bm7 A^bsus2/C PATRICE: B^bm7 A^bsus2/C

— of the oth - er. The crip. — the geek, — the Jew — and his moth - er... And

D^bsus2 D^b/E^b A^b A^bsus A^b

just keep walk - ing on.

A^b A^bsus A^b A^bsus A^b A^bsus A^b A^bsus A^b

rit.