

# EVERYTHING TO WIN

from the Broadway Musical ANASTASIA

Lyrics by LYNN AHRENS  
Music by STEPHEN FLAHERTY

With movement and tension, in 2

♩ = 154  
F  
*mf legato molto*  
Light pedal throughout

The piano introduction consists of two measures. The right hand has a whole rest. The left hand plays a steady eighth-note bass line: F2, G2, A2, Bb2, C3, D3, E3, F3. The tempo is marked as quarter note = 154. The dynamic is *mf legato molto*. A red bracket on the left side of the first system indicates the piano introduction.

The piano accompaniment for the first system continues with the same eighth-note bass line in the left hand. The right hand has a whole rest.

DMITRY:

What are they say - ing? Won - der how long \_ they'll be? \_

E♭

The second system features the vocal line for Dmitry. The right hand has a whole note chord (E♭) and a half note chord (E♭). The left hand continues the eighth-note bass line. The lyrics are: "What are they say - ing? Won - der how long \_ they'll be? \_".

B♭/D B♭m/D♭

Why should I wor - ry? Wor - ry - ing's not \_ like

The third system continues the vocal line for Dmitry. The right hand has a whole note chord (B♭/D) and a half note chord (B♭m/D♭). The left hand continues the eighth-note bass line. The lyrics are: "Why should I wor - ry? Wor - ry - ing's not \_ like".

F E♭maj7

me! Noth - ing to do — but

This system contains the first two measures of the piece. The vocal line starts with a whole note 'me!' on a half rest, followed by a quarter note 'Noth - ing' on a half rest, a quarter note 'to do' on a half rest, and a quarter note 'but' on a half rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

B♭/D B♭m/D♭ F/C G7/B

pace and stew and wait till the girl — walks in.

This system contains the next two measures. The vocal line has a quarter note 'pace' on a half rest, a quarter note 'and' on a half rest, a quarter note 'stew' on a half rest, a quarter note 'and' on a half rest, a quarter note 'wait' on a half rest, a quarter note 'till' on a half rest, a quarter note 'the' on a half rest, a quarter note 'girl' on a half rest, a quarter note 'walks' on a half rest, and a quarter note 'in.' on a half rest. The piano accompaniment continues with the eighth-note bass line and a right-hand accompaniment.

Gm7 F(add2)/A C7sus

Why pan - ic now — with ev - 'ry - thing — to

This system contains the next two measures. The vocal line has a quarter note 'Why' on a half rest, a quarter note 'pan - ic' on a half rest, a quarter note 'now' on a half rest, a quarter note 'with' on a half rest, a quarter note 'ev - 'ry - thing' on a half rest, and a quarter note 'to' on a half rest. The piano accompaniment features a steady eighth-note bass line and a right-hand accompaniment.

F

win?

This system contains the final two measures. The vocal line has a quarter note 'win?' on a half rest. The piano accompaniment continues with the eighth-note bass line and a right-hand accompaniment.

*C7sus* *F*

Noth - ing but si - lence. This could be bad, ... but

*cresc.* *mf*

*E♭6* *B♭/D*

no! Let's as - sume\_ it's good. ... Thought it was fool - proof.

*B♭m/D♭* *Fsus* *F*

Noth - ing is fool - proof! Whoa! Bet - ter knock on wood!

*E♭maj9* *B♭/D* *B♭m/D♭* *F/C*

Girl gets a fam - ily, boy gets rich and fair - y - tale gets ... a spin! ...

G<sup>7</sup>/B Gm<sup>7</sup> F(add2)/A

How can we fail \_\_\_ with

The first system of music features a vocal line starting with a whole note G4, followed by a half rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

C<sup>7</sup>sus F

ev - 'ry - thing \_ to win? I won - der

cresc.

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a more active bass line and a crescendo marking in the right hand.

E♭maj<sup>9</sup> B♭/D B♭ F

if our paths \_ will ev - er cross a - gain \_

*f*

The third system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a forte (*f*) dynamic marking and a melodic line in the right hand.

Am Dm Dm/C

the way they did when you \_ were eight and I \_ was ten. \_

The fourth system concludes the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains a consistent rhythmic pattern.

G<sup>7</sup>/B B<sub>9</sub><sup>sus2</sup>

We said this was good - bye

F<sup>5</sup>/A Dm Am<sup>7</sup>/C Bm<sup>7</sup>/5

but e - ven so, you

E<sub>9</sub><sup>#11</sup> E<sub>7</sub> E<sub>13</sub> E<sub>9</sub> Gm/C C

nev - er know. You nev - er know.

*cresc. poco a poco*

C<sup>9</sup><sup>sus</sup> C C<sup>9</sup><sup>sus</sup> C<sup>6</sup> C<sup>9</sup><sup>sus</sup> C Dm/C Gm/C

*cresc. molto*



C<sup>9</sup>sus

Simply (quasi-rubato)

*f* *stacc* F

I should be glad that

*fp* *p*

F<sup>sus</sup> F E<sup>b</sup>sus2 E<sup>b</sup>sus2ma#4 E<sup>b</sup>

we're break - ing free but noth - ing is what it was.

B<sup>b</sup>/D B<sup>b</sup>maj7/D B<sup>b</sup>m/D B<sup>b</sup>m(maj7)/D

Tempo I

*f* *stacc* F

I did - n't know she mat - tered to me, but now I can see she

E<sup>b</sup>(add2) B<sup>b</sup>/D

does. Con man and prin - cess get their wish and

*mp*

B $\flat$ /D $\flat$  F/C G $^7$ /B

fair - y - tale \_\_\_ comes true.

*cresc.* *dim.*

Gm $^7$  F(add2)/A Freely C $^7$ sus More deliberately, in 4 D $^9$ mp

Fun - ny, the one small part I nev - er knew, \_\_\_

*mp* *colla voce* *cresc.*

Dm/C Gm $^7$  C $^7$ sus C/B $\flat$

\_\_\_ with ev - 'ry - thing \_\_\_ to win, the

*mf*

Am $^7$  D $^7$ sus D $^7$  G $^7$ sus F(add2)/A

on - ly thing \_\_\_ I lose

*mp cresc.*

Freely  
♩ = 72 C13sus

is you. \_\_\_\_\_

*mf* *poco rit.* *mp*