

THE OTHER SIDE

Words and Music by BENJ PASEK
and JUSTIN PAUL

Moderately fast

E5 A5 G5 F5

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. The dynamic marking is mezzo-forte (mf).

E5 N.C. A5 G5

BARNUM:

Right here, right now, I put the of - fer out _

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line starts with a whole rest, followed by eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The piano accompaniment consists of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. The dynamic marking is mezzo-forte (mf).

F5 E5 N.C. A5

I don't wan - na chase you down, _ I know you see it You run with me

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The piano accompaniment consists of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. The dynamic marking is mezzo-forte (mf).

G5 F5 E5 N.C.

and I _ can cut you free, out of the drudg - er - y _ and walls you keep in

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The piano accompaniment consists of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. The dynamic marking is mezzo-forte (mf).

F5 C5

So trade your typ - i - cal for some - thin' col - or - ful, —

Rhythmic sound effects

G Am G F

and if it's cra - zy live a lit - tle cra - zy You can play it sen - si - ble, —

C D7(add4) E

a king of con - ven - tion - al, — or you can risk it all — and see

⌘ F#sus2 C

BARNUM: Don't you ——— wan - na get a - way from the
PHILLIP: Don't you ——— know that I'm o - kay with this

G(add4) Am7 Fsus2

same up - old town - part you got - ta play? 'Cause I got what you need, so come -
 up - town - part I get to play? 'Cause I got what I need, and I -

C G(add4) Am7 G F

— with me and take the ride — It - 'll take you to the — oth - er side
 — don't wan - na take the ride — I don't need to see the — oth - er side

Fsus2 C G

'Cause you can do like you do, or you can do like me Stay in the cage, or you
 So go and do like you do I'm good to do like me Ain't in a cage, so I

Am7 G(add4) Fsus2 C

fi - nal - ly take the key Oh damn, — sud - den - ly you're free to fly —
 don't need to take the key Oh damn, — can't you see I'm do - ing fine? —

G(add4) To Coda $\text{\textcircled{C}}$ E7 Am

It -'ll take you to the oth - er side PHILLIP: O - kay my friend,
I don't need to

G F E N.C.

you wan - na cut me in — Well, I hate to tell you, but it just won't hap - pen

Am G F

So thanks, but no I think I'm good to go, — 'cause I quite en joy the life — you

E N.C. F Csus2

say I'm trapped in Now I ad - mire — you — and that whole show you do —

G Am7 G F

You're on - to some - thin' Real - ly, it's some - thin' But I live a - mong the swells, and

Csus2 D7(add4) E7 D.S. al Coda

we don't pick up pea-nut shells I'll have to leave that up to you

CODA E7 F#m C

see the oth - er side **BARNUM:** Now is this real - ly how - you'd like to spend - your days? Whis-

G(add4) Am G F#m

PHILLIP: - key and mis - er - y and par - ties and plays? - If I were mixed up with you I'd be the

C5 G(add4) E7 **BARNUM:**

talk of the town, — dis-graced and dis-owned, an - oth - er one of the clowns — But you would

Fsus2 C5 G

fi - nal - ly live — a lit - tle, fi - n'ly laugh — a lit - tle Just let me give you the free -

Am G Fsus2

- dom to dream, — and it - 'll wake you up and cure your ach - in',

D7(add4) Fsus2

take your walls and start 'em break - in' Now that's a deal that

Slowly, freely

Bm7b5

E7

N.C.

seems worth tak - in' but I guess I'll leave that up to you

Tempo I

Am

PHILLIP:

Well, it's in - trigu - ing, but to go — would cost me great - ly

So what per - cent - age of — the show — would I be tak - ing?

D5

BARNUM:

Well, fair e - nough, — you'd want a piece — of all — the ac - tion

Am

I'd give you sev - en We could shake and make it hap - pen

E7 PHILLIP: F BARNUM:

I was - n't born this morn - ing Eight - een would be just fine Why not just go a - head - and

ask for nick - els on the dime? - PHILLIP: Fif - teen BARNUM: I'd do eight Twelve (Spoken): Maybe nine

E PHILLIP: E PHILLIP & BARNUM: F#sus2

Ten! Don't you

C

G(add4)

Am7

PHILLIP:

BARNUM:

PHILLIP
& BARNUM:

PHILLIP:

wan - na get a - way to a whole new _____ part you're gon - na play? 'Cause I

Fsus2

C

G(add4)

BARNUM:

PHILLIP
& BARNUM:

got what you need, so come _____ with me and take the ride _____

Am7

G

Fsus2

BARNUM:

C

PHILLIP:

G

to the _____ oth - er side So if you do like I do So if you do like me

PHILLIP
& BARNUM:

Am7

G(add4)

Fsus2

for - get the cage, 'cause we know how to make _____ the key Oh damn, _____

C G(add4) Am7 G(add4)

sud - den - ly we're free to fly _____ We're go - in' to the ___ oth - er side _

Fsus2 C G(add4)

PHILLIP: So if you do like I do _____ **BARNUM:** To the ___ oth - er side ___ so if you do like me Go - in'

Am7 G(add4) Fsus2 C

PHILLIP & BARNUM:

to the ___ oth - er side _____ 'cause if you do, we're go - in' ...to the ___ oth - er side _

G E7 NC.

We're go - in' to the ___ oth - er side