

*From: "The Greatest Showman"*

## The Other Side

by

BENJ PASEK and JUSTIN PAUL

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# THE OTHER SIDE

Words and Music by  
BENJ PASEK and JUSTIN PAUL

Moderately fast  $\text{♩} = 155$

The musical score consists of five staves of music. The top staff is for the piano, showing chords A5, G5, F5, and E5. The second staff is for the voice, starting with a dynamic *p*. The third staff continues the piano part. The fourth staff begins with the lyrics "Right here, right now," followed by "I put the of - fer out \_" and "I don't wan-na chase you down, \_ I". The fifth staff continues the piano part. The sixth staff begins with the lyrics "know you see it", followed by "You run with me" and "and I \_\_ can cut you free,". The seventh staff continues the piano part. The eighth staff begins with the lyrics "out of the drudg - er - y \_\_" and "and walls you keep in.". The ninth staff continues the piano part.

A5                    G5                    F5                    E5

*p*

A5                    G5                    F5

BARNUM:  
Right here, right now, I put the of - fer out \_ I don't wan-na chase you down, \_ I

E5   N.C.            A5                    G5  
know you see it      You run with me      and I \_\_ can cut you free,

F5                    E5   N.C.  
out of the drudg - er - y \_\_ and walls you keep in.

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F C G

So trade that typ - i - cal      for some-thin' col - or - ful, -      and if it's cra - zy

Am G F C5

live a lit - tle cra - zy      You can play it sen - si - ble, -      a king of con - ven - tion - al, -

Dm E N.C.

or you can risk it all - and see      or you can risk it all - and see      N.C.

**BARNUM:**  
**PHILLIP:**

**S** F C G

Don't you wan - na get a - way from the same old - town  
Don't you wan - na get a - way from the same old - town  
Don't you wan - na get a - way from the same old - town

f

Am G F C

part you got - ta play? 'Cause I got what you need, so come \_\_\_ with me and take the ride -  
part I get to play? 'Cause I got what I need, and I \_\_\_ don't wan - na take the ride -

G Am G F

— It - 'll take you to the \_\_\_ oth - er side 'Cause you can do like you do,  
— I don't need to see the \_\_\_ oth - er side So go and do like you do

C G Am G

or you can do like me Stay in the cage, or you fi - nal - ly take \_\_\_ the key  
I'm good to do like me Ain't in a cage, so I don't need to take \_\_\_ the key

F C G To Coda ♪

Oh, damn, \_\_\_ sud - den - ly you're free to fly \_\_\_ It - 'll take you  
Oh, damn, \_\_\_ can't you see I'm do - ing fine? \_\_\_ I don't need to

A musical score for a vocal performance. The top staff shows a melody line with lyrics: "Now I ad - mire \_ you \_ and that whole show you do \_ You're on - to some - thin'". The melody consists of eighth and sixteenth notes. The piano accompaniment is provided by two staves below, featuring a steady eighth-note pattern. The score is divided into three sections labeled F, C, and G, corresponding to different chords or sections of the song.

Am G F C

Real-ly, it's some - thin' But I live a - mong the swells, and we don't pick up pea-nut shells

D

E

*D.S. § al Coda ♪*

I'll have to leave that up to you.

*Coda*

E7 F5 C

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

G5

Am

G

F5

**PHILLIP:**

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

C G5 E7 **BARNUM:**

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

Fsus2 C Gsus

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

Am Gsus Fsus2

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

D rit. **BPHILLIP:**

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

rit.

**Slowly, freely**

Bm11(b5)

**BARNUM:**

E7

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

*colla voce*

The musical score consists of three staves. The top staff is for the voice, starting with a treble clef and a key signature of B minor (one sharp). The middle staff is for the piano, showing chords in B minor. The bottom staff is also for the piano. The vocal line begins with eighth-note pairs, followed by a measure of eighth notes, then a measure of sixteenth notes, and finally a measure of eighth notes. The piano accompaniment provides harmonic support throughout.

$\text{♩} = 155$

A5

**PHILLIP:**

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

The musical score consists of three staves. The top staff is for the voice, starting with a treble clef and a key signature of A major (no sharps or flats). The middle staff is for the piano, showing chords in A major. The bottom staff is also for the piano. The vocal line starts with eighth-note pairs, followed by a measure of eighth notes, then a measure of sixteenth notes, and finally a measure of eighth notes. The piano accompaniment provides harmonic support.

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

The musical score consists of three staves. The top staff is for the voice, starting with a treble clef and a key signature of A major (no sharps or flats). The middle staff is for the piano, showing chords in A major. The bottom staff is also for the piano. The vocal line starts with eighth-note pairs, followed by a measure of eighth notes, then a measure of sixteenth notes, and finally a measure of eighth notes. The piano accompaniment provides harmonic support.

D5

**BARNUM:**

Well, fair e - enough, \_\_ you'd want a piece \_\_ of all \_\_ the ac - tion

The musical score consists of three staves. The top staff is for the voice, starting with a treble clef and a key signature of D major (two sharps). The middle staff is for the piano, showing chords in D major. The bottom staff is also for the piano. The vocal line starts with eighth-note pairs, followed by a measure of eighth notes, then a measure of sixteenth notes, and finally a measure of eighth notes. The piano accompaniment provides harmonic support.

A5

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

E7 PHILLIP:

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

F BARNUM:

8

E

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

F

(Spoken): Maybe nine

E

PHILLIP:

Ten!

PHILLIP: & BARNUM: F

Don't you \_\_\_\_\_

C

G

Am

G

**PHILLIP:****PHILLIP:  
& BARNUM:****PHILLIP:**

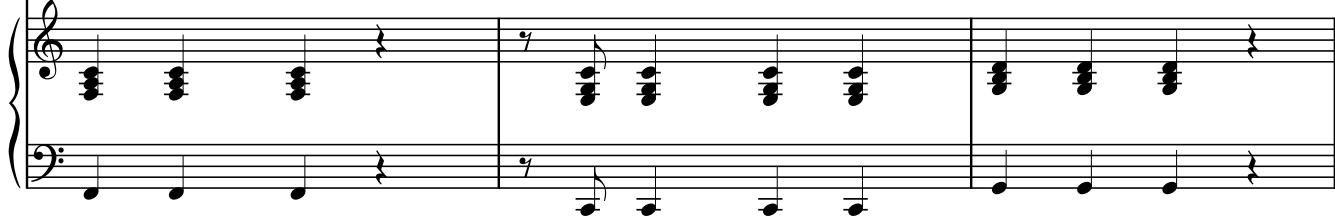
wan - na get a - way to a whole new \_\_\_\_\_ part you're gon - na play? 'Cause I

F

**BARNUM:**C **PHILLIP:  
& BARNUM:**

G

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



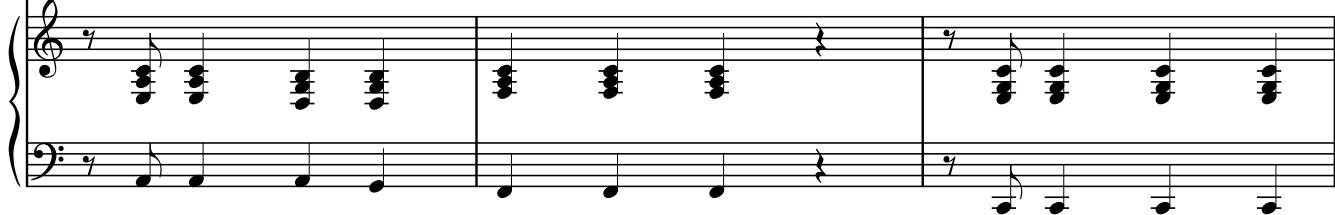
Am

G

F

**BARNUM:**C **PHILLIP:**

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

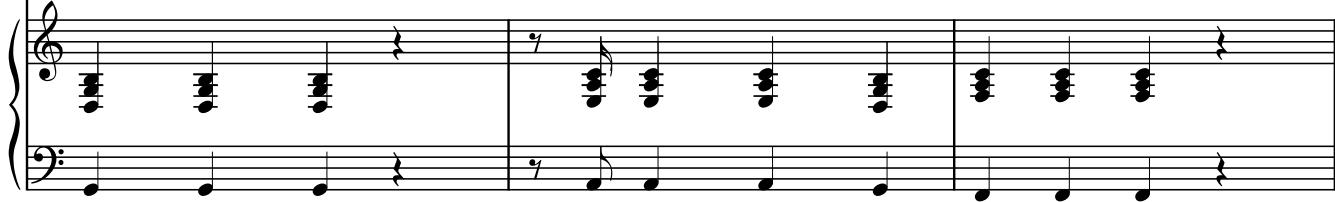
G **PHILLIP:  
& BARNUM:**

Am

G

F

for get the cage, 'cause we know how to make \_ the key Oh damn, \_\_\_



10

C G Am G

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

F C G

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

Am G F C

**PHILLIP:** & BARNUM:  
 to the \_\_ oth - er side \_\_\_\_ ...to the \_\_ oth - er side \_

G E7 N.C.

We're go - in' to the \_\_ oth - er side.