

# STILL

from the Broadway Musical ANASTASIA

Lyrics by LYNN AHRENS  
Music by STEPHEN FLAHERTY

Eerie

$\text{B}\flat\text{m}$   $\text{G}\flat\text{maj}^7/\text{B}\flat$   $\text{B}\flat\text{m}^7$   $\text{G}\flat/\text{B}\flat$   $\text{B}\flat\text{m}$   $\text{G}\flat/\text{B}\flat$

$\text{♩} = 132$

*mf*

N.C.

GLEB:

A little slower

$\text{B}\flat\text{m}$   $\text{G}\flat/\text{B}\flat$

An un - der - hand - ed girl. An act of des - per - a - tion. And

*rall.*

*mf* ("ghostly")

8va

$\text{E}\flat\text{m}/\text{B}\flat$   $\text{F}/\text{B}$   $\text{B}\flat\text{m}$  N.C.

to my con - ster - na - tion I let her go. She

B♭m G♭/B♭ E♭m<sup>13</sup> F/B♭

wants what she can get. Is that a fair de-pic-tion? Does she be-lieve her fic-tion? It's

The first system of the musical score features a vocal line and piano accompaniment. The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment has a steady eighth-note bass line and chords in the right hand. Chord symbols B♭m, G♭/B♭, E♭m<sup>13</sup>, and F/B♭ are placed above the vocal staff.

B♭m F<sup>7</sup>/B♭ B♭ E♭m E♭m(maj7)

hard to know. \_\_\_\_\_ Is it in - no - cence or guile or

*cresc. rall.* *f a tempo*

The second system continues the musical score. The vocal line has a long note with a line underneath it. The piano accompaniment includes dynamic markings: *cresc. rall.* and *f a tempo*. Chord symbols B♭m, F<sup>7</sup>/B♭, B♭, E♭m, and E♭m(maj7) are placed above the vocal staff.

Gm E♭m E♭m(maj7) B♭

noth - ing but a child - ish act of will? \_\_\_\_\_ She

The third system of the musical score. The vocal line continues with a long note. The piano accompaniment features a melodic line in the right hand and a bass line. Chord symbols Gm, E♭m, E♭m(maj7), and B♭ are placed above the vocal staff.

E♭m E♭m(add2) D<sup>7</sup> Gm E♭m(add2)

does - n't know she needs you. She will - ful - ly mis - leads you but still...

*mf cresc. poco a poco*

The fourth system of the musical score. The vocal line continues with a long note. The piano accompaniment includes the dynamic marking *mf cresc. poco a poco*. Chord symbols E♭m, E♭m(add2), D<sup>7</sup>, Gm, and E♭m(add2) are placed above the vocal staff.

F7sus F Ebm

Still \_\_\_\_\_ a son be-comes a man at his

Bbm Bbm/Db Ebm/Gb Ebm Cm7b5 F

fa - ther's knee. If my fa - ther asked ques - tions, well, where would we be?

Cm7b5 F Bbm Gb/Bb

She's noth - ing but a child. A waif who needs pro - tec - tion. I

Ebm6/Bb F/Bb Bbm N.C.

feel a strange con - nec - tion I can't al - low. \_\_\_\_\_ She

B $\flat$ m G $\flat$ /B $\flat$  E $\flat$ m $^6$ /B $\flat$  F/B $\flat$

says it's all a game. She trem-bles like a flow - er but in her, there's a pow - er. I

*mf*

B $\flat$ m F $^7$ /B $\flat$  B $\flat$  E $\flat$ m E $\flat$ m(maj7)

see that now. I am noth - ing but a man with

*cresc. rall. f a tempo*

Gm E $\flat$ m E $\flat$ m(maj7) B $\flat$

noth - ing but his or - ders to ful - fill. "I'm

E $\flat$ m E $\flat$ m(add2) D Gm

in - no - cent," she cries. But then you see her eyes, and



*E<sub>b</sub>9(#11)* *D7* *Gm*

some - thing in them tells you that she ab - so - lute - ly lies!

*mp magical*

*D7/G* *Gm* *Adim/G* *Gm/F* *E<sub>b</sub>9(#11)*

Un - til your heart re - plies

*p sub. cresc. poco a poco*

*E<sub>b</sub>-D5* *Dm7* *Tempo I, defiant* *Gm* *E<sub>b</sub>/G*

but still!

*mf* *rall.* *f*

The musical score is arranged in three systems. The first system features a vocal line with a melodic line and a piano accompaniment. The vocal line starts with a whole note chord of  $E\flat m(maj7)$ , followed by a rest, then a half note chord of  $Gm$ , a half note chord of  $E\flat/G$ , and a half note chord of  $E\flat m(maj7)$ . The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The second system continues the vocal line with a melodic line and a piano accompaniment. The vocal line has a whole note chord of  $G+$ , a half note chord of  $G$ , a whole note chord of  $G+$ , a half note chord of  $G$ , a whole note chord of  $G+$ , a half note chord of  $G$ , and a whole note chord of  $Gm$ . The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The third system continues the piano accompaniment. The right hand has chords in the first two measures, then rests in the last two. The left hand has a steady eighth-note bass line in the first two measures, then rests in the last two. Dynamics include *mf cresc. poco a poco*, *f*, *rall.*, and *fz*.