

# IF THAT'S WHAT IT IS

Music and Lyrics by  
JASON ROBERT BROWN

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*

Detailed description: This is a piano score for the song 'If That's What It Is'. It features a piano accompaniment in the left hand and a vocal line in the right hand. The key signature is E major (three sharps). The tempo is 'Relaxed, not too fast' with a quarter note equal to 72 beats per minute. The score is divided into four systems. The first system has a piano (*p*) dynamic. The second system includes the character 'ARCHIE' and a lyric line. The third system has a mezzo-piano (*mp*) dynamic. The fourth system also has a mezzo-piano (*mp*) dynamic. Chord symbols are placed above the vocal line, and lyrics are placed below it. The piano accompaniment consists of a steady bass line and chords in the right hand.

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 a quarter rest. The lyrics "I choose to see it." are under the notes. 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, then quarter notes B and C#, followed by quarter notes D and E, and a quarter rest. The lyrics "that works with all these jerks and un-en-light-ened fools. I make my own rules." are under the notes. The piano accompaniment continues with chords and a bass line.

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, a quarter rest, quarter notes B and C#, a half note D, and a quarter rest. The lyrics "I do what I can. If I hit the wall" are under the notes. The piano accompaniment features chords and a 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 fourth system concludes the piece. The vocal line has quarter notes G# and A, quarter notes B and C#, quarter notes D and E, and a quarter rest. The lyrics "Well, may - be it's all just part of the plan. To - mor - row will come," are under the notes. The piano accompaniment ends with chords and a bass line.

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 note rest, followed by a quarter note 'To', a quarter note 'day', a quarter note 'will', a quarter note 'be', a quarter note 'gone', a quarter note 'And', a quarter note 'so', and a quarter note 'I'. 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 'One', a quarter note 'foot', a quarter note 'in', a quarter note 'front', a quarter note 'of', a quarter note 'the', a quarter note 'oth', a quarter note 'er', a quarter note 'One', a quarter note 'foot', a quarter note 'in', and a quarter note 'front'. The piano accompaniment continues with the eighth-note bass line and chords. Chord symbols F#m7, E/G#, and F#m7 are placed above the staff. A dynamic marking '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 continues with a quarter note rest, a quarter note 'of', a quarter note 'the', a quarter note 'oth', a quarter note 'er', a quarter note 'and', a quarter note 'just', a quarter note 'keep', a quarter note 'walk', a quarter note 'ing', and a quarter note 'on'. The piano accompaniment continues with the eighth-note bass line and chords. Chord symbols E/G#, F#m7(add4), A/B, E, Esus, and E are placed above the staff. A dynamic marking 'p' is present in the piano part.

Esus      E      Esus      D#E/b      PATRICE:

If that's\_\_ what it is,\_\_\_\_

Detailed description: This system contains the final two measures. The vocal line continues with a quarter note rest, a quarter note 'If', a quarter note 'that's', a quarter note 'what', a quarter note 'it', and a quarter note 'is'. The piano accompaniment continues with the eighth-note bass line and chords. Chord symbols Esus, E, Esus, and D#E/b are placed above the staff. A dynamic marking '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 key signature of three flats (B-flat major/D-flat minor). The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

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

- 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 piano accompaniment continues with the same harmonic structure as the first system, with some chord changes corresponding to the lyrics.

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

— 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 piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

Db Dbmaj9 Db(add2) Db Ab/C Ab<sup>b</sup>sus2/C Ab Ab<sup>b</sup>sus2/C

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

B<sup>b</sup>m11 Ab<sup>b</sup>sus2/C Dm7<sup>b</sup>5 Fm7/C B<sup>b</sup>9

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

Db Db(add2) Db Db<sup>b</sup>sus2 Db Dm7<sup>b</sup>5

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

B<sup>b</sup>m7 Ab/C PATRICE & ARCHIE: B<sup>b</sup>m7

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, \_\_\_\_\_

*mf*

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<sup>b</sup> A<sup>b</sup>sus A<sup>b</sup> Fm Fm11

Then that's\_ what it is. At least\_ un-til Dis -

A<sup>b</sup> A<sup>b</sup>sus A<sup>b</sup> A<sup>b</sup>sus D<sup>b</sup> D<sup>b</sup>(add2) D<sup>b</sup>

- ney\_ can\_ re - write\_ it. We put\_ on our shoes\_

Fm A<sup>b</sup>sus2 Fm7/B<sup>b</sup> B<sup>b</sup>9 **PATRICE:**

\_ and socks\_ and take\_ the knocks,\_ and wish\_ that it would change... And may - be it will\_

D<sup>b</sup>maj9 A<sup>b</sup>sus2/C A<sup>b</sup> **EVAN:** **ARCHIE:**

\_ And may - be it can\_ Un - til\_ then you trust\_

**B<sup>b</sup>m7(add4)** **A<sup>b</sup>sus2/C** **Dm7<sup>b</sup>5** **A<sup>b</sup>6/C** **B<sup>b</sup>9** **PATRICE:**

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

**D<sup>b</sup>maj9** **ALL THREE:** **Dm7<sup>b</sup>5**

— ‘Cause look — what you got!

**B<sup>b</sup>9** **PATRICE:** **B<sup>b</sup>m7**

— Go on — and put one foot — in front —

**A<sup>b</sup>/C** **B<sup>b</sup>m7** **A<sup>b</sup>sus2/C** **EVAN:** **ARCHIE:**

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

