

# **THE END OF THE MOVIE**

from Crazy Ex-Girlfriend Season 3

Music & Lyrics by  
RACHEL BLOOM, ADAM SCHLESINGER  
JACK DOLGEN & ALINE BROSH McKENNA

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Moderate ballad ♩ = 78

1

Fm(add9) Db<sup>9</sup> Db Ab Eb(sus4) Eb Fm(add9) Db<sup>9</sup> Ab Eb(add9)

The first system of music features a piano introduction. It begins with a treble clef and a 4/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The music is marked with a piano (*p*) dynamic and includes a fermata over the first measure. The piano accompaniment consists of chords and moving lines in both the treble and bass staves. Above the staff, ten guitar chord diagrams are provided for the first four measures: Fm(add9), Db<sup>9</sup>, Db, Ab, Eb(sus4), Eb, Fm(add9), Db<sup>9</sup>, Ab, and Eb(add9).

Verse 1:

5 Josh Groban:

Fm(add9) Db Ab(add9) Eb(add9)

The second system contains the first line of the verse. It starts with a treble clef and a 4/4 time signature. The key signature remains three flats. The music is marked with a piano (*p*) dynamic. The vocal melody is written on a single staff, with lyrics underneath. The piano accompaniment is shown in two staves. Above the staff, four guitar chord diagrams are provided: Fm(add9), Db, Ab(add9), and Eb(add9). The lyrics are: "So this is the end\_ of the mov - ie, whoa\_ whoa\_ whoa,"

7

Fm(add9) Db Ab(add9) Eb(add9)

The third system contains the second line of the verse. It starts with a treble clef and a 4/4 time signature. The key signature remains three flats. The music is marked with a piano (*p*) dynamic. The vocal melody continues on a single staff with lyrics. The piano accompaniment is shown in two staves. Above the staff, four guitar chord diagrams are provided: Fm(add9), Db, Ab(add9), and Eb(add9). The lyrics are: "\_ but real\_ life\_ is - n't a mov - ie, no, no, no."

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9

Db Ab/C Eb(add9) Fm(add9)

— You want things to be wrapped up neat - ly the way that stor - ies do.

11

Db6 Ab(add9)/C Eb(add11)

You're look-in' for an - swers, but an-swars are-n't look-in' for you. Be-cause

Chorus 1:

13

Fm7 Db(add9) Ab Eb6

*f* life is a grad-u - al ser-ies of rev - e - la - tions that oc-cured o-ver a per-i - od of time.

15

Fm7      D $\flat$ (add9)      A $\flat$       E $\flat$ 6

— It's not some car-ful-ly craft-ed sto - ry, it's a mess, and we're all gon-na die.—

17

D $\flat$ (add9)      A $\flat$ /C      E $\flat$ (add9)      Fm7(add11)

— If you saw a mov-ie that was like real life you'd be like,"What the hell was that mov-ie a-bout?

19

D $\flat$ (add9)      A $\flat$ (add9)      E $\flat$

*mp*

— It was real-ly all o-ver the place." — Life does-n't make nar-ra-tive sense.

21 *Fm(add9)* *Db* *Ab(add9)* *Eb(add9)*

*p*

Nuh uh.

Verse 2:

23 *Fm(add9)* *Db* *Ab(add9)* *Eb(add9)*

*mp*

We tell our - selves that we're in a mov - ie, whoa\_ whoa whoa.\_

25 *Fm(add9)* *Db* *Ab(add9)* *Eb(add9)*

Each one of us thinks we've got the star-ring role, role, role, role.

27

**Db** **A $\flat$ /C** **E $\flat$ (add9)** **Fm(add9)**

— But the truth is some-times you're the lead— and some-times you're an ex - tra— just

29

**D $\flat$ 6** **A $\flat$ (add9)/C** **E $\flat$ (add11)**

walk-ing by— in the back-ground like— me, Josh Gro - ban.\_\_\_\_\_





*Chorus 2:*

31

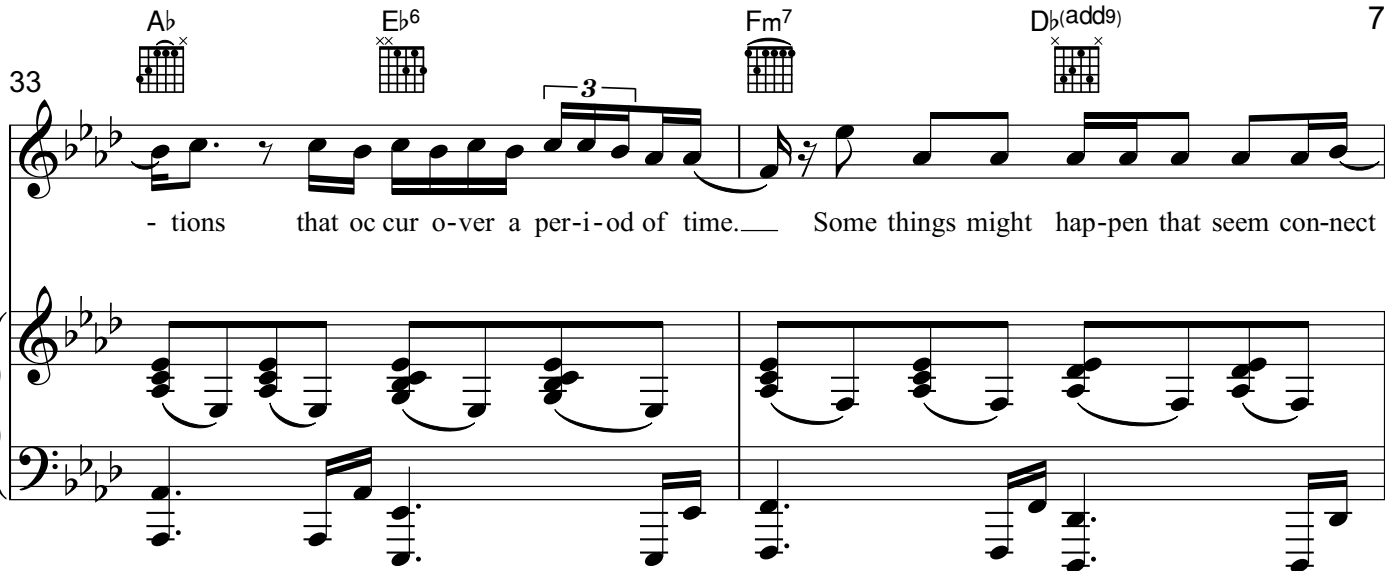
**Fm7** **D $\flat$ (add9)**





*f*

— Be-cause life is a grad-u - al ser-ies of rev - e - la -

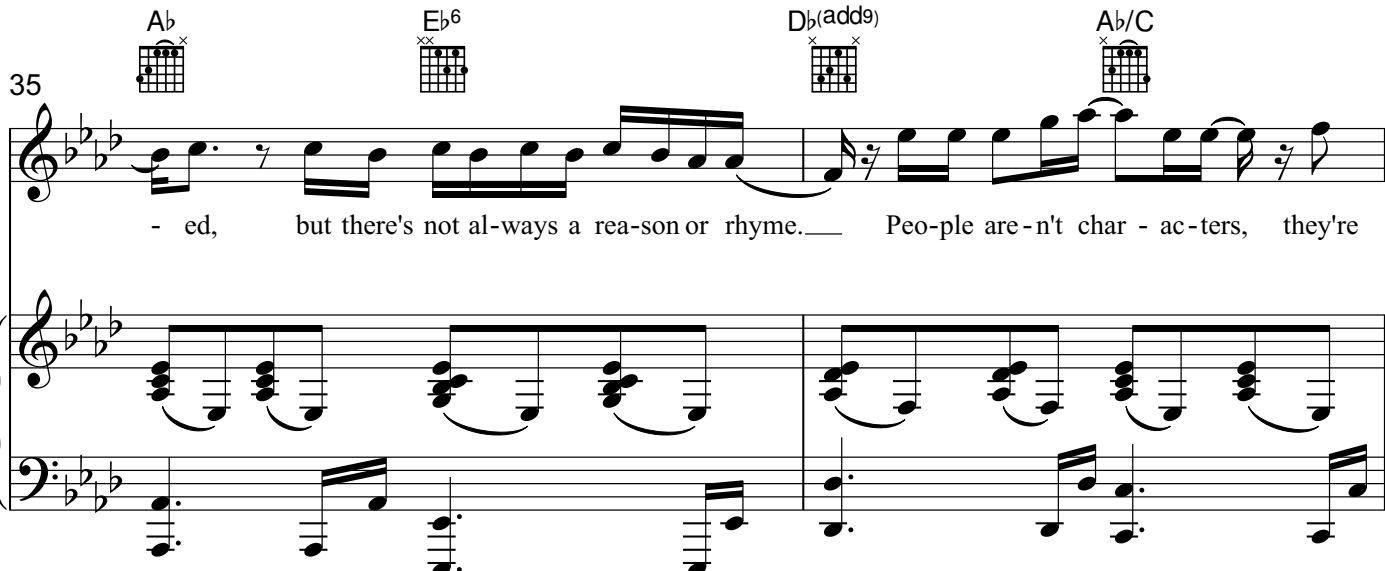
33    





- tions that oc cur o-ver a per-i-od of time. — Some things might hap-pen that seem con-nect



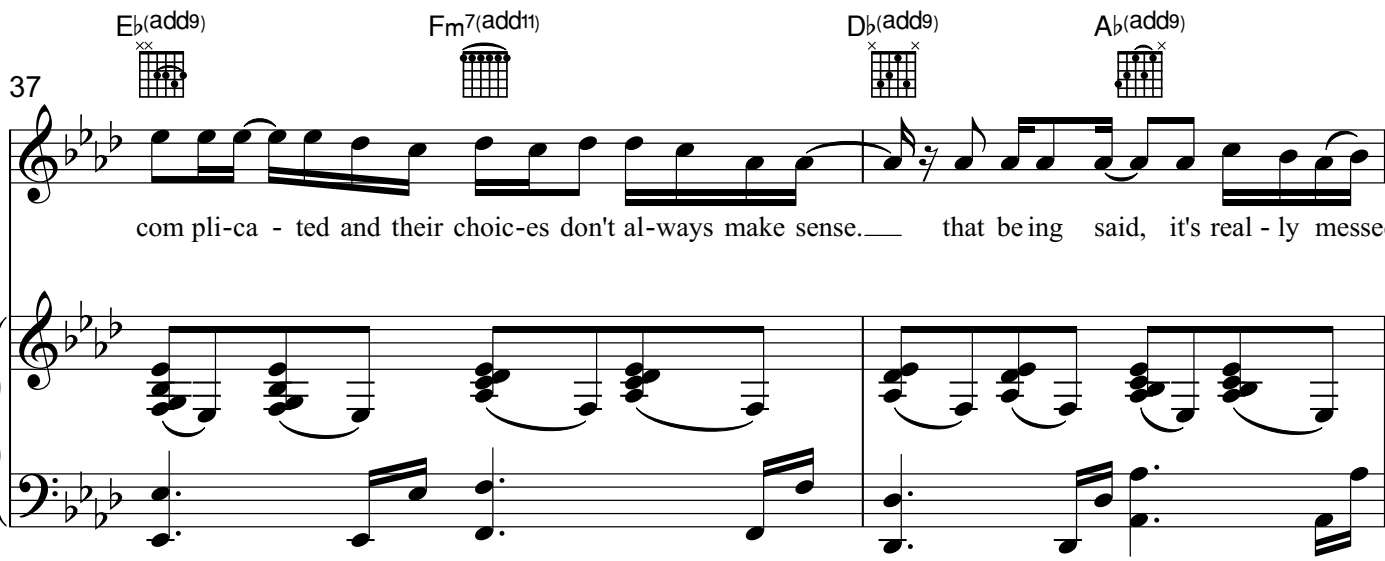
35    

- ed, but there's not al-ways a rea-son or rhyme. — Peo-ple are-n't char - ac-ters, they're



37    

com pli-ca - ted and their choic-es don't al-ways make sense. — that being said, it's real - ly messed



rit.

a tempo

39

$E_b$   $F_m(\text{add}9)$   $D_b^9$   $D_b$

up that you banged your ex - boy-friend's dad. Oh,

*p*

rit.

a tempo

"Credits" Tag:

41

$A_b$   $E_b^6$   $F^5$   $F_m(\text{add}9)$   $D_b^9$   $D_b$

nev-er bang your ex-boy-friend's dad.

*pp*

rit. a fine

45

$A_b$   $E_b(\text{sus}4)$   $E_b$   $F_m(\text{add}9)$   $D_b^9$   $A_b$   $E_b(\text{add}9)$   $F_m(\text{add}9)$

*mf* *pp*