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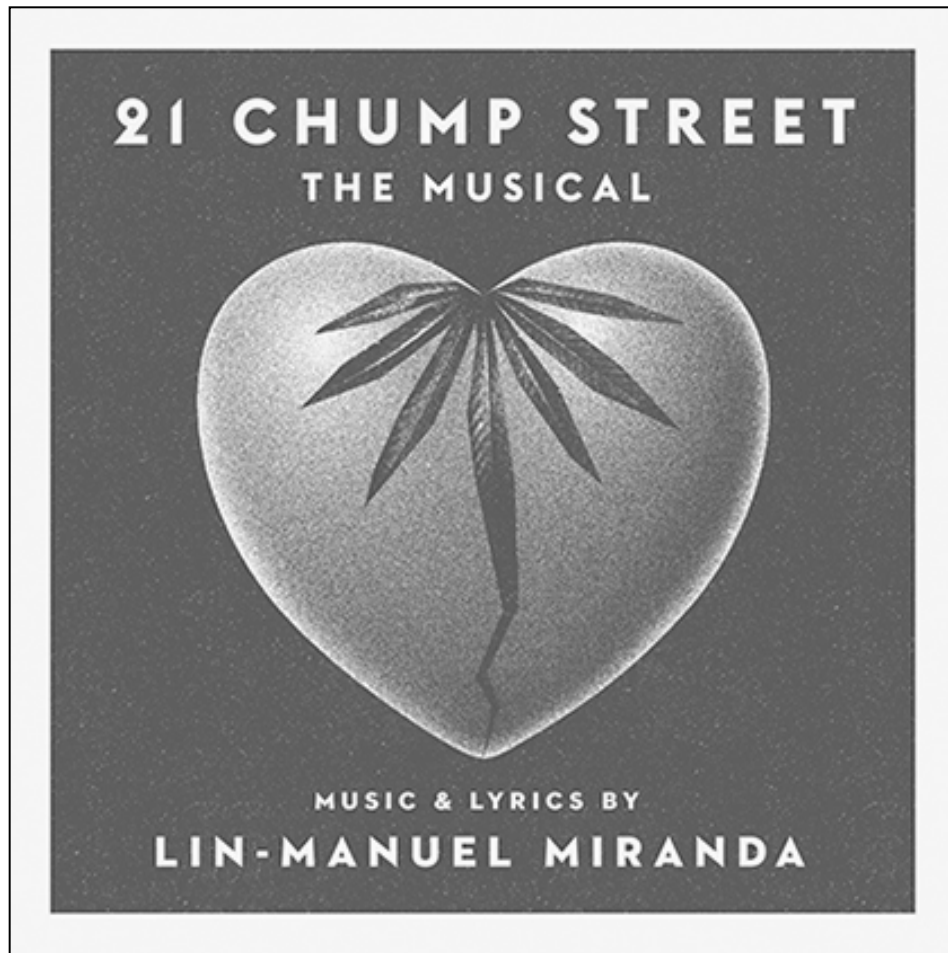


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BASED ON THE STORY BY ROBBIE BROWN  
WHICH ORIGINALLY APPEARED ON WBEZ'S THIS AMERICAN LIFE



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21 CHUMP STREET: THE MUSICAL Music and Lyrics by Lin-Manuel Miranda.  
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## **CAST OF CHARACTERS**

Narrator

Justin

Naomi

Tevin (Boy 1) / Cousin 1

Derek (Boy 2) / Cousin 2 / Lawyer

Andrew (Boy 3) / Cousin 3 / Police Officer

## **MUSICAL SYNOPSIS**

Park Vista Community High School

WHAT THE HECK I GOTTA DO?..... Justin, Tevin, Derek, Andrew & Narrator  
ONE SCHOOL AT A TIME ..... Naomi, Justin, Boys & Narrator  
EVERYBODY'S GOT A COUSIN .....Justin, Cousin 1, Cousin 2, Cousin 3, Naomi & Narrator  
THE MONEY ..... Justin, Naomi, Boys & Narrator  
EPILOGUE ..... Naomi, Police Officer, Lawyer, Boy 3, Justin & Narrator

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# 21 CHUMP STREET

Piano/Vocal

1

## What the Heck I Gotta Do?

[Rev. 6/16/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

**NARRATOR:** “The Plan was called Operation D Minus, and one of the schools included in the plan was Park Vista Community High School, where a kid named Justin Laboi—”

Lightly Swing 16ths ♩ = 90

1 2 3 4 **JUSTIN:**

That's\_\_ me.

**NARRATOR:** “an 18-year old honor roll student—” **JUSTIN:** “I get stright A's, man.” **NARRATOR:** “was in the last semester of his senior year. Justin could hardly believe his luck when a very pretty girl showed up—”

5 6 7 8 Na -

**NARRATOR:** “—in not one, but two of his classes.” **JUSTIN TEVIN:** **NARRATOR:** “She sat in front of him. He switched seats.” **DEREK JUSTIN TEVIN:**

9 10 11 12 o - mi. Na - o - mi. Na -

C<sup>5</sup> N.C. C<sup>5</sup> N.C.

**NARRATOR:** "The last name she used was—" **DEREK JUSTIN/ANDREW TEVIN:** **NARRATOR:** "Justin, what drew you to Naomi initially?"

13 14 15 16

o - mi. Rod - ri - guez.

**JUSTIN:** "Man, she used to fall asleep in class." **JUSTIN:**

17 18

She was uh,

*p* *cresc.*

**PERC: SNAPS OUT** **PERC: FILL**

19 20

light skinned - ed Puer - to Ri - can - Do - min - i - can Long hair. Ma - ture in the bod - y like

**ELEC. GUIT** **PERC: BD & COWBELL GROOVE**

*mf* Am G C F Dm G

(JUSTIN)  
21 whoa.\_\_\_\_ 22 That's not the on - ly rea - son I liked her though. She said she

(BOYS):  
DEREK  
ANDREW  
TEVIN: Like\_\_\_\_ whoa.

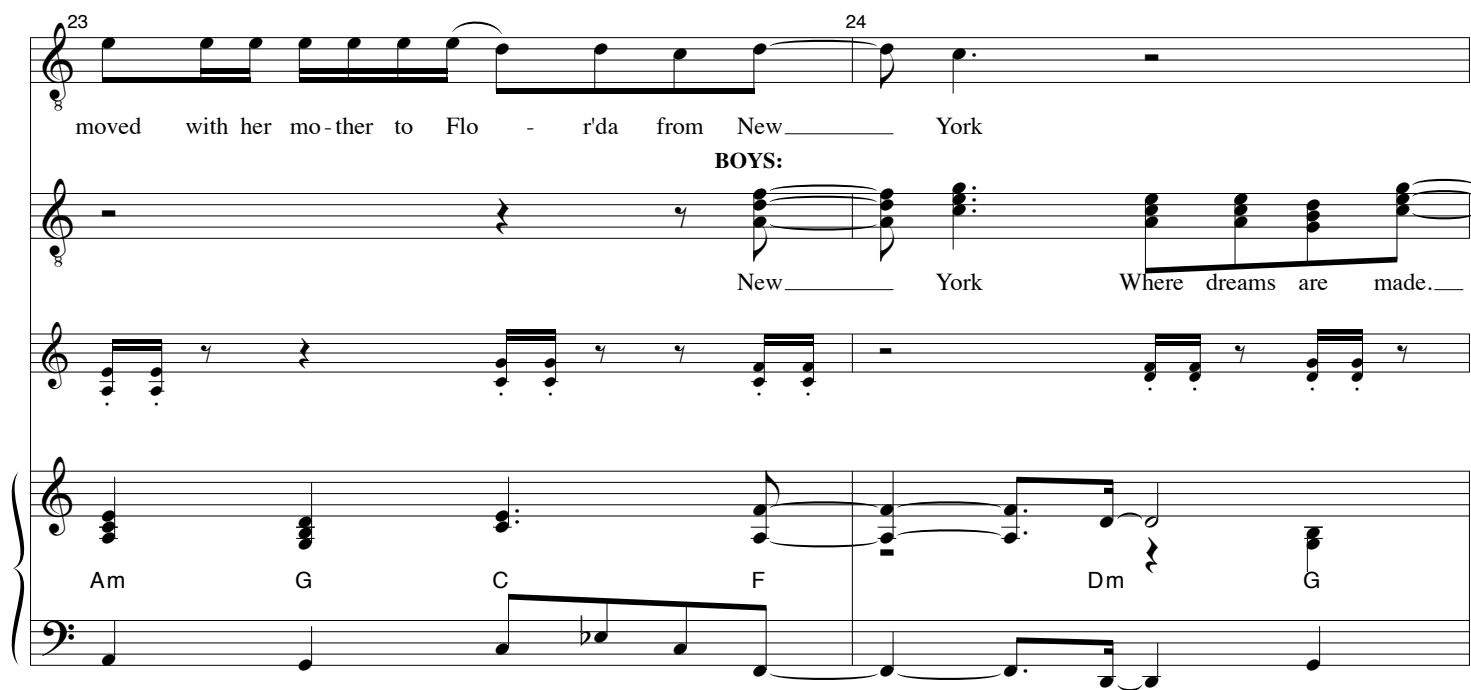
Am G C F Dm G



23 moved with her mo-ther to Flo - r'da from New\_\_\_\_ York 24

BOYS:  
New\_\_\_\_ York Where dreams are made.\_\_\_\_

Am G C F Dm G



25 Well, so did I.\_\_\_\_\_ So I\_\_\_\_\_ said hi.\_\_\_\_\_

26

27 She seemed ma - ture\_\_\_\_\_ and I\_\_\_\_\_ talk more\_\_\_\_\_ And I was like

28 More, More-

29 What the heck I got - ta do\_\_\_\_\_ to be with you?

30 What\_\_\_\_\_ the heck I got - ta

Am G C F Dm G

E *cresc.* F

PERC: BUSY TIMBALE GROOVE

*f* C<sup>5</sup> PERC: HIP HOP GROOVE N.C.

4

31 What the heck I got - ta do \_\_\_\_\_ to be \_\_\_\_\_ with you?

32 do?\_\_ What\_\_ the heck I got - ta

C<sup>5</sup> N.C.

33 Who do I have to be \_\_\_\_\_ for you to be \_\_\_\_\_ with me.

34 do?\_\_

C G<sup>7</sup>

**JUSTIN:** **NARRATOR:** "You told her all this in class?" **JUSTIN:** "Yeah, well I texted her."

35 36 Y'kn' - I was like-

N.C. BD

37 JUSTIN:

What the heck I got - ta do \_\_\_\_\_ to be \_\_\_\_\_ with you?

38

BOYS:

L\_\_ O L\_\_ O L O

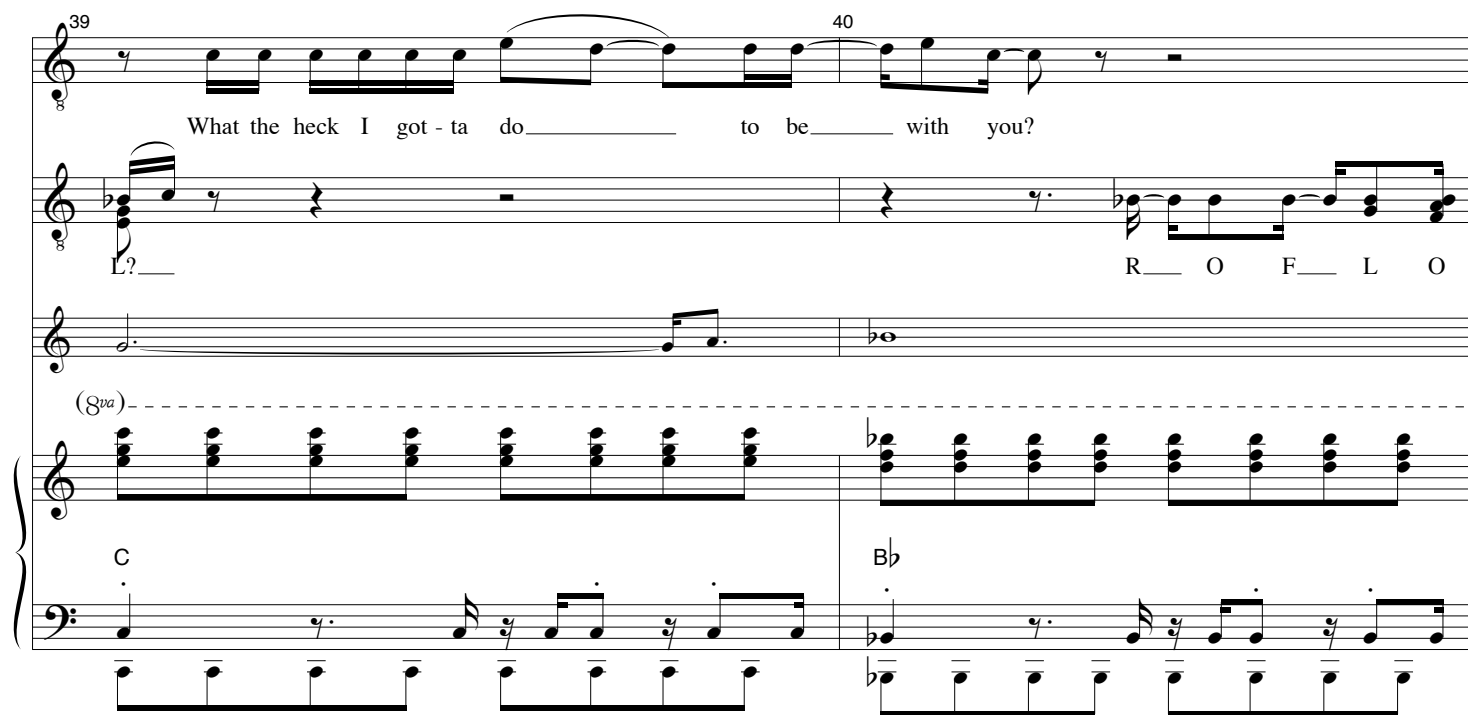


39

What the heck I got - ta do \_\_\_\_\_ to be \_\_\_\_\_ with you?

40

L?\_\_ R\_\_ O F\_\_ L O



41 42 43 **NAOMI:**

Smil-ey face.

**JUSTIN:**

Who do I have to be \_\_\_\_\_ for you to be \_\_\_\_\_ with me? \_\_\_\_\_ Yes!

**BOYS:**

L?\_

(8<sup>va</sup>)

C G7<sup>SUS</sup> G7 C (all tacet)

44 **JUSTIN:** 45

Next thing you know we're text - in' day \_\_\_\_\_ and night I trust her right a - way

**ELEC. GUIT**

*mf* Am G C F Dm G

**HIP HOP GROOVE CONTINUES + COWBELL**

(JUSTIN)

46 Hey yo, I ne - ver met an - y - one like\_\_ her, bro. Yo.

BOYS:

Like\_\_ whoa.

48 She lis - tens to all my prob - lems. I let her cop - y all my home - work.

50 Then I lay it all on the line.\_\_\_\_ And she was like:

51

Am G C F Dm G

Am G C F Dm G

Am G C F Dm G



52 (JUSTIN)

BOYS: No! \_\_\_\_\_ She did - n't say no ex - act - ly, I \_\_\_\_\_ don't

No, No-

*p*  
N.C.

COWBELL  
SNAPS  
BD

54 know-

55 Yeah. I was sur - prised. I'm a pret - ty great guy.

Know, Know, Know

*sim.*  
*perc continues sim.*

56 So I de - ci - ded I need - ed to step \_\_\_\_\_ my game up.

57

So, So-

58 59

**BOYS:** It's too late\_\_\_ to be shy.\_\_\_

Oh Oh Oh

**JUSTIN:** "And so I got up in front of the whole class one day and I serenaded her."

60 61

I was like

*cresc.*

E **PERC: COWBELL OUT** F

62 (JUSTIN) 63

What the heck I got - ta do\_\_\_\_\_ to be with you?

**BOYS:** What\_\_\_ the heck I got - ta

*8va* *sim.*

*f* *Bb*

**PERC: HIP HOP GROOVE**

64

What the heck I got - ta do \_\_\_\_\_ to be \_\_\_\_\_ with you?

65

do?\_\_ What\_\_ the heck I got - ta

(8va)

C Bb

66

Who do I have to be \_\_\_\_\_ for you to go to prom with

67

do?\_\_

(8va)

C G7<sup>sus</sup> G<sup>7</sup>

Detailed description: This is a musical score for a piano and vocal duet. The score is divided into two systems, each containing three staves. The top staff is the vocal line, the middle staff is the vocal line in a lower register (labeled '8va'), and the bottom staff is the piano accompaniment. The piano part consists of a right hand with chords and a left hand with a walking bass line. The first system covers measures 64 and 65. The second system covers measures 66 and 67. The lyrics are: 'What the heck I got - ta do \_\_\_\_\_ to be \_\_\_\_\_ with you?' and 'Who do I have to be \_\_\_\_\_ for you to go to prom with'. The piano part includes chord markings: C, Bb, C, G7<sup>sus</sup>, and G<sup>7</sup>. The key signature has one flat (Bb).

**NARRATOR:** "You asked her to the prom?" **JUSTIN:** "Yeah, I danced and everything!"

68 me? \_\_\_\_\_

69

**BOYS:**

Na -

(8va)-----

C N.C.

70 Na - o - mi, I know there's a rea - son you were trans - ferred here to me.

71

o - mi-\_\_\_\_\_ Na -

(8va)-----

C Bb

*sim.*

72 Na - o - mi, I know there's a rea - son, this is - n't luck, it's des - tin - y. 73

BOYS:

o - mi - Na -

74 75 76 NAOMI:

JUSTIN:

I'll think a-bout it.

o - mi -

(8va)

C B $\flat$

C G7<sup>SUS</sup> G7 C (all tacet)

77 **ANDREW:**

She'll think a-bout it. Ah! She'll think a-bout it. Ah! Ah! Ah! She says she'll think a-bout it.

78

**DEREK**  
**TEVIN:** She'll think a-bout it. Sh-She'll think a-bout it. Sh-Sh-She'll

*mf*  
N.C.

79

80 **JUSTIN:**

Yes!

She'll think a-bout it. She'll think a-bout it. She'll think a-bout it.

think a-bout it. Think a-bout it. She'll think a-bout it.

## One School At A Time

[Rev. 6/16/15]

Music and Lyrics by  
LIN-MANUEL MIRANDANAOMI: "I didn't say yes.  
I didn't say 'I'll think about it.'"NAOMI: "I can't tell  
you my real name."NAOMI: "But yes, I can confirm  
that I did get asked to the prom."

♩. = 65  
TUBULAR BELLS

NARRATOR: "The undercover officer who played Naomi was 25 years old. A new recruit with the Palm Beach school's police force."

mp  
N.C.

CLAPS

NAOMI:

My as-sign-ment: To pose as a se-nior and find out who's buy-ing, who's sel-ling. Most-ly

C Gm/Bb

HH  
CLAPS  
BD

15 pills and weed. You would 16 not be-lieve How 17 ea - sy it is to get 18 pills and weed.

F/A C Csus

**NARRATOR:** "What was the hardest part?" **NAOMI:** "Pshh, the cafeteria!"

19 I-ma-gine 20 hun-dreds of teen-a-gers 21 yel-ling and run-ning full 22

perc. continues sim. C Gm

(MONOSYNTH BASS)

23 speed. And the lack of de-o - 24 dor-ant- 25 Let's just say I would drink at the end 26 of the day.

F C Csus C



27 28 29 30

Se-ri-ous-ly these kids need to learn there are \_\_\_\_\_ con-se-quen-ces in life If I'm do-ing my

Am Em/B C F Fm/A $\flat$

31 32 33

job, and I'm do-ing it \_\_\_\_\_ right I am ma-king life sa-fer, one school at a time

*perc. continues sim.*  
Am Em/B C

34 (NAOMI) 35

\_\_\_\_\_ Right.

**NARRATOR:**

So he asks you to the prom...

D7

36 **NAOMI:** 37 38 39

I gave ev - 'ry ex - cuse. I said it's too ex - pen - sive Which is to - tal - ly true, \_\_\_\_\_ by the way I

C Gm

40 41 42 43

told him, "Look, I'm just a trans - fer, I would-n't feel com - fort - able with all your friends." And it's

F C Csus C

44 45 46 47

true you make friends on the job. \_\_\_\_\_ Then it ends. You meet kids who are sen - si - tive, smart, and de - fense - less

C Gm

48 49 50 51

Those are the ones you re - mem - ber, the ones that you think a - bout af - ter you're \_\_\_\_\_ gone.

F C Csus C

52 **NAOMI:** 53 54 55

Se-ri-ous-ly these kids need to learn there are \_\_\_\_\_ con-se-quen-ces in life If I'm do-ing my

**BOYS:**

Ah \_\_\_\_\_ Con-se-quen-ces in life

Am Em/B C F Fm/A $\flat$

56 57 58

job, and I'm do-ing it \_\_\_\_\_ right I am ma-king life sa-fer, one school at a time.

Ah \_\_\_\_\_ Ah \_\_\_\_\_

Am Em/B C

59 60 **NARRATOR: "Meanwhile..."**

Dm7

61 **JUSTIN:** 62 63 64

What the heck I got - ta do \_\_\_\_\_ to be with you? What the heck I got-ta

**BOYS:**

What the heck I got-ta

PNO

C Gm F Fm7 Fm7/A $\flat$

65 66 67 68

do? Tell me who I have to be... \_\_\_\_\_ For you to be with me? \_\_\_\_\_

do? For you to be with me? \_\_\_\_\_

C Gm F Fm7 Fm7/A $\flat$

69 **NAOMI:** 70 71 72

Do you smoke? You smoke weed?

**JUSTIN:**

What? No I don't, but if that's what you need, I can

**TUBULAR BELLS**

73 74 75 76

You would do that for me?

find some for you\_\_ I can be your sup-ply! I can be your\_\_ guy!\_\_

Am Em/B C F Fm/A $\flat$

77 78 79 80

Se-ri-ous-ly these kids need to learn there are \_\_\_\_\_ con-se-quen-cies in life If I'm do-ing my

Oh! Yes! Yo! I'll get what-e-ver you

Am Em/B C F Fm/A $\flat$

81 82 83

job, and I'm do-ing it \_\_\_\_\_ right I am ma-king life sa-fer, one school at a time...

need- \_\_\_\_\_

Am Em/B C

84

85

Dm7

The musical score consists of four staves. The first two staves are vocal lines, both starting with a half note followed by a quarter rest in measure 84, and a whole rest in measure 85. The third staff is the piano right hand, featuring a melodic line in measure 84 and a whole rest in measure 85. The fourth staff is the piano left hand, starting with a Dm7 chord in measure 84 and continuing with a rhythmic pattern of eighth notes in measure 85.

## Everybody's Got A Cousin

[Rev. 6/16/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

CUE:

JUSTIN: "Cuz I don't hang out with guys like that."

NARRATOR: "What did you end up doing?"

Fast 4 ♩ = 155

1 2 3 4 [RECORD SCRATCH]

5 JUSTIN: 6

I called a cous - in who called a cous - in who called a friend

(PERC. Only)

7 8

Who called a coup - le do - zen cous - ins cuz it does - n't end

The musical score is written for piano and voice. It begins with a tempo marking of 'Fast 4' and a metronome setting of 155. The first system (measures 1-4) features a piano introduction with a 'RECORD SCRATCH' effect in measure 4. The second system (measures 5-6) contains the first line of Justin's lyrics: 'I called a cous - in who called a cous - in who called a friend'. The third system (measures 7-8) contains the second line: 'Who called a coup - le do - zen cous - ins cuz it does - n't end'. The piano accompaniment includes a 'MONOSYNTH BASS' line and a '(PERC. Only)' line. The score uses a key signature of one sharp (F#) and a 4/4 time signature. Measure numbers 1 through 8 are indicated above the vocal staff.



**COUSIN 1:**

9 10

My cous - in Jus - tin's look - in' for a lit - tle some - thin' some - thin'

**(COUSIN 1)**

11 12

For a cer - tain some - one, some girl he wants to be touch - in'.

**COUSIN 3:**

Ev - 'ry -

**COUSIN 1:**  
**COUSIN 2:**

Ev - 'ry -

13 14

bod - y's got a cous - in who can hook them up with some - thin'. Ev - 'ry -

bod - y's got a cous - in who can hook them up with some - thin'. Ev - 'ry -

WEIRD FLEXATONE THING

15 16

bod - y's got a cous - in who can hook them up with some - thin'.

bod - y's got a cous - in who can hook them up with some - thin'.

COUSIN 2:

17 18

We were just dis - cus - sin' our cous - in Jus - tin! Was - n't Jus - tin the

19 20

cous - in who just made the hon - or roll, got the col - le - ges buz - zin'?

COUSIN 3:

21 22

Are we close to our cous - in Jus - tin? Are we sup - posed to trust him?

COUSIN 2:

23 24

Are we thugs to our cous - in Jus - tin? We don't sell drugs, man!

COUSIN 1:

Ev - 'ry -

COUSIN 3:

Ev - 'ry -

25 26

bod - y's got a cous - in who can hook them up with some - thin'. Ev - 'ry -

**COUSIN 2:**  
**COUSIN 3:**

bod - y's got a cous - in who can hook them up with some - thin'. Ev - 'ry -

**WEIRD FLEXATONE THING**

27 28

bod - y's got a cous - in who can hook them up with some - thin'.

bod - y's got a cous - in who can hook them up with some - thin'.

**NAOMI:** 29 30 31 32

Did u get it yet? Is your deal-er a stu-dent?

**JUSTIN:**

No, I'm a-bout 2 get it. I got u girl, don't sweat it.

TEXT MESSAGE NOTIFICATION NOISE

PNO.

*mf*

LIGHT CYMBALS

33 34 35 36

Lem-me know when you got it. I'll find a way to re-pay you, Jus - tin.

As soon as I can. Aww, man!

TECHNO BEAT

**COUSIN 1:** 37 38 39 40

Yo, what is up\_\_ with this fus-sin'? This is-n't up\_\_ for dis-cus-sion. This is our cous-in, com-in' to us, he's our blood and we love him!

**41 COUSIN 2:** Aw, look at Jus - tin, he blush - in'. **42 COUSIN 3:** Our lit - tle Jus - tin is crush - in'.

**WEIRD FLEXATONE THING**

**43 COUSIN 2:** Sor - ry for rush - in' to judge - ment. **44 COUSINS:** Why should we get \_\_\_\_\_ you these drugs?

**Half-Time Feel**

**JUSTIN:** Love. \_\_\_\_\_ **COUSINS:** On - ly if \_\_\_\_\_ you be - lieve in \_\_\_\_\_

**HEAVY HALF-TIME GROOVE**

**STGS.**

**mf**

**PNO.**

**What?**

(JUSTIN)

49 50 51 52

love.

JUSTIN:

53 54 55 56

Love. On-ly if you be-lieve in

COUSIN 1:

COUSIN 2:  
COUSIN 3:

Love. On-ly if you be-lieve in

Love. On-ly if you be-lieve in

57 58 59 60 **COUSIN 1:**

love. love. love. Get him the stuff!

+WEIRD FLEXATONE THING

Love.

**JUSTIN:** 61 62 63 64

I hand my cous-in twen-ty five duck-ets. I'm sweat-in' buck-ets. He hands me a sand-wich bag with some lit-tle green nug-gets.



65 66 NAOMI: 67 68

JUSTIN:

X - O, cool! See you at school.

I got it for you. You want it now?

COUSIN 1/2:  
COUSIN 3:

Ev-'ry -

TEXT MESSAGE NOTIFICATION NOISE

RECORD SCRATCH

Fast 4

69 70

bod - y's got a cous - in who can hook them up with some - thin'. Ev - 'ry

71 72

COUSIN 2:  
COUSIN 3:

bod - y's got a cous - in who can hook them up with some - thin'.

COUSIN 1:

Ev - 'ry

73 74

COUSIN 1/2:  
COUSIN 3:

bod - y's got a cou - sin who can hook them up with some - thin'. Ev - 'ry -

WEIRD FLEXATONE THING

75 76

**COUSIN 1:**

**COUSIN 2:**  
**COUSIN 3:**

Ev - 'ry -

bod - y's got a cous - in who can hook them up with some - thin'.

**Half-Time Feel**

77 **JUSTIN:** 78

Love.

**COUSIN 1/2:**  
**COUSIN 3:**

bod - y's got a cous - in who can hook them up with some - thin'. Ev - 'ry

**RECORD SCRATCH**

79 80

On - ly if \_\_\_\_\_ you be - lieve in \_\_\_\_\_

bod - y's got a cous - in who can hook them up with some - thin'.

COUSIN 2:  
COUSIN 3:

COUSIN 1:

Ev - 'ry

81 82

COUSIN 1/2: love! \_\_\_\_\_

COUSIN 3:

bod - y's got a cou - sin who can hook them up with some - thin'. Ev - 'ry -

+WEIRD FLEXATONE THING

83

84

bod - y's got a cous - in who can hook them up with some - thin'.

85

86 **BD & EXPLOSION**

The musical score is written for piano and voice. It begins with a treble clef staff showing a melodic line with a slur over measures 83 and 84. Below this is a vocal line with lyrics: "bod - y's got a cous - in who can hook them up with some - thin'." The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. At measure 86, the piano part transitions to a section labeled "BD & EXPLOSION", featuring a sustained chord in the right hand and a single note in the left hand.

## The Money

[Rev. 6/16/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

**CUE: NARRATOR:** “Now, according to the police, Justin is a drug dealer.  
Maybe Justin didn't know where to get drugs, maybe he did. What we know is this: (GO)

**NARRATOR:** the next day, Justin brought a rolled up baggie of marijuana to school for Naomi—”

♩ = 100

**JUSTIN:** “I was like, ‘Oh my God, I’m actually about to do this.’ So, we was in class, and I sat down right next to her, and she was like—”

**JUSTIN:** “‘Yeah, I do.’ And I was like, ‘You know what? We’re gonna wait for a few.’ Cuz, I didn’t wanna be like, ‘Oh hey’ and just slide it in her hand or whatever... so we waited.”

**JUSTIN:** "And she was like," **NAOMI:** "Okay, put it in my purse." **JUSTIN:** "So I slid it right in there."

BD & HI HAT

13 14 15 16

F#m E/G# F#m/A A/E

**JUSTIN:** "And then she was like,"

**NAOMI:** "Okay, here, take the money." (*A beat.*)

17 18 19 20

Jus-tin. Take the mon-ey.

D C#m7 Dsus2 N.C.

**JUSTIN:**

21 22 23 24

I don't want your mon-ey. I got this just for you. Keep your mon-ey. There's no - thing I won't do

F#5 E<sup>5</sup>/B D<sup>5</sup>/A E<sup>5</sup>/B

25 26 27 28

NAOMI:

(JUSTIN)

Jus - tin, lis - ten.

for you. I'll come through for you ev-'ry time. Just in time.

BD

F#m(no5) E5/B D5/A E5/B

29 30

Please just take the mon-ey. You're ma - king me feel guil -

Na - o - mi, I know there's a rea - son you were trans - ferred here to me.

F#5 E6



31 32

- ty. Take the mon-ey. You real - ly did\_\_ come

Na - o - mi, I know there's a rea - son, this\_\_ is - n't luck, it's des - tin - y.\_

D/F# E<sup>6</sup>/G#

33 34

through for me.\_\_ There's on - ly one\_\_ last thing you need to do\_\_

Na - o - mi. You know\_\_ me! I will be\_\_ there just\_\_ in time.

F#m E<sup>6</sup>

**NAOMI:**  
35 for me. Take the mon - ey. Take the mon-ey. Take the mon -

**JUSTIN:**  
Ev - 'ry time. An - y time.

**BOYS:**  
Na -

ey. The tea-cher's com - ing, take this mon - ey Jus - tin.  
I don't want your mon - ey. I got this just for you.  
o - mi. Na -

*perc. continues sim.*

**STGS**

*sim.*

**F#5** **E6**

39 40

We are - n't done, please take this mon - ey Jus - tin.

Keep your mon - ey. There's no - thing I won't do -

o - mi. Na -

D/F# E<sup>6</sup>/G#

41 42

Take the mon -

for you. I'll come through for you -

o - mi. Na -

F#m(add9) E<sup>6</sup>

ey. Take the mon - ey, take this mon-ey, Jus - tin.

Ev - 'ry time. An - y time. Just in time.

o - mi.

A<sup>add2</sup>/<sub>D</sub> E<sup>add2</sup> E7<sup>sus</sup><sub>b9</sub>

45 **PNO** 46 47 48

A/<sub>F#</sub> A/<sub>G#</sub> A/<sub>D</sub> D<sup>5</sup>

# 21 CHUMP STREET

Piano/Vocal

5

## Epilogue

[Rev. 6/16/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

**NARRATOR:** “Justin would later find out it’s a felony in Florida to sell marijuana. And the penalty is even harsher for selling it on school property. By taking the money, Justin had made an irreversibly bad decision. And since he was over 18, he was legally an adult when he made it.”

**♩. = 65**

**TUBULAR BELL** 2 3 4 5 6 7 8

**SHAKER**

**NAOMI:**

9 10 11 12

Se-ri-ous - ly these kids need to learn there are \_\_\_\_\_ con - se - quen - ces in life. I am do-ing my \_\_\_\_\_

The musical score is written for Piano/Vocal. It begins with a tempo marking of ♩. = 65. The first system (measures 1-8) features a Tubular Bell part in the treble clef and a Shaker part in the piano accompaniment. The Tubular Bell part consists of a single note in measure 1, followed by rests in measures 2-5, and then a single note in measure 6, followed by rests in measures 7-8. The Shaker part consists of a continuous eighth-note pattern in the right hand and a continuous eighth-note pattern in the left hand. The second system (measures 9-12) features Naomi's vocal line in the treble clef and piano accompaniment in the piano part. Naomi's vocal line begins in measure 9 with a quarter note, followed by eighth notes in measures 10-11, and a quarter note in measure 12. The piano accompaniment continues with the same eighth-note pattern as in the first system.

13 14 15

job, I am do-ing it— right I am ma - king life sa - fer, one school at a time.

**NARRATOR:** "In May, the police arrested 31 students at several schools. Justin was one of them."

16 17 18 19

$\text{♩} = 155$  **BOY 3 (POLICE OFFICER):** "Freeze! You have the right to remain silent!"

**BOY 1/2**

20 21 22 23

Ev-'ry -  
**BOY 3 (OFFICER)**  
(Through vocal filter)

+SIRENS

24 bod - y who sold drugs to un - der - 25 co - ver cops is bust - ed! Ev - 'ry -

WEIRD FLEXATONE THING

26 bod - y who sold drugs to un - der - 27 co - ver cops is bust - ed! Ev - 'ry -

28 bod - y who sold drugs to un - der - 29 co - ver cops is bust - ed! Ev - 'ry

This musical system covers measures 28 and 29. It features a vocal line with lyrics, a piano accompaniment with chords marked with 'x', and a grand piano section with a right-hand melody and a left-hand bass line. The key signature has one sharp (F#).

30 bod - y who sold drugs to un - der - 31 co - ver cops is bust - ed!

This musical system covers measures 30 and 31. It continues the vocal line and piano accompaniment from the previous system. The grand piano section maintains its melodic and harmonic structure. The key signature remains one sharp (F#).



**NARRATOR:**

32 He spent a week in jail, 33 won - d'ring what would hap - pen next.

BD

**BOY 2 (LAWYER):** (*Through vocal filter*)

34 It's your word a - gainst hers, 35 the cops have ev - 'ry text,

**BOYS (BOY 2 w/effect):**

36 The cops have ev-'ry text! 37 The cops have ev-'ry text! 38 "Don't wor-ry girl, I got the stuff, I got-choo!" 39

TEXT MESSAGE NOTIFICATION SOUND

TECHNO BEAT

**40 NARRATOR:** **41** **42 JUSTIN:** **43**

He knew he'd lose in court. He had to take a plea. Three years' pro-ba-tion. I pled guilt-ty to the fel-o-ny.

BD

**BOY 1/3:** **BOYS (BOY 2 w/effect):** **BOY 1/3:** **BOYS (BOY 2 w/effect):**

**44** **45** **46** **47**

What?! A fel-o-ny. A ni-ckle-bag's a fel-o-ny! What?! Jus-tin, say good-bye to col-lege, they got you!

TECHNO BEAT

**NAOMI:** "These kids need to wake up. I don't want to go too much into it but drugs really hit close to home for me. I saw the effects growing up of cocaine and marijuana and ecstasy."

**47a** **47b** **47c** **47d**

*mp*

**NARRATOR:** "With family members?" **NAOMI:** "Yes. I've seen what it can do to a family. That's all I want to say about it."

**VIOLIN**

*mp*

**NARRATOR:** "Do you wish someone like you had done that type of work?" **NAOMI:** "Yes, and I hope someone like me keeps doing it. Still."

**Freely**  
**NAOMI:**

There are kids you re - mem - ber. The ones that you think a - bout af - ter you're gone.

**TUBULAR BELLS**

$\text{♩} = 82$  **NARRATOR:** "During the week he spent in jail, Justin couldn't help but think about Naomi."

**JUSTIN:**

52 53

She was a

*p* Am G/B C F N.C. G

54 55

light skinned - ed Puer - to Ri - can - Do - min - i - can Long hair. Ma - ture in the bod - y like —

Am G/B C F N.C. G

56 57

— whoa. — That's not the on - ly rea - son I liked her though.

Am G/B C F N.C. G

**JUSTIN:** “Yo, if it had been a guy, that came up to me asking me for drugs, I woulda said, ‘No.’ I woulda said ‘get out of my face.’ I don’t hang out with people like that. It’s cuz it was her.”

58 59 60 61

Am G/B C F N.C. G Am G/B C F N.C. G

This musical system covers measures 58 to 61. It features a vocal line with whole rests and a piano accompaniment. The piano part consists of chords in the right hand and a walking bass line in the left hand. The chords are Am, G/B, C, F, N.C., G, Am, G/B, C, F, N.C., G.

**NARRATOR:** “Have you talked to her since all of this happened?”

**JUSTIN:** “No, I would love to. I would love to have that conversation.” **NARRATOR:** “What do you think you would say?” **JUSTIN:** “I would say,”

62 63 64 65

Am G/B C F N.C. G E F/C

This musical system covers measures 62 to 65. It continues the piano accompaniment from the previous system. Measure 64 features a key signature change to one sharp (F#) and a whole note chord E in the right hand. Measure 65 features a whole note chord F/C in the right hand.

66 67 68 69

**JUSTIN:**  
What the heck did you do? \_\_\_\_\_ What the heck did you do? \_\_\_\_\_ Na -

*pp*  
C N.C. F C Gm<sup>(no5)</sup> F

This musical system covers measures 66 to 69. It features a vocal line with eighth notes and a piano accompaniment. The piano part includes a piano (*pp*) dynamic marking. The chords are C, N.C., F, C, Gm<sup>(no5)</sup>, F.

70 71 72 73 74 75

o - mi. \_\_\_\_\_ What the heck did you do? \_\_\_\_\_

C C<sup>+</sup> Am Am/D F Fm C

This musical system covers measures 70 to 75. It continues the piano accompaniment. The chords are C, C<sup>+</sup>, Am, Am/D, F, Fm, C.