

# IN THE \* \* \* \* \* HEIGHTS

MUSIC AND LYRICS BY  
LIN-MANUEL MIRANDA      BOOK BY  
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CONCEIVED BY LIN-MANUEL MIRANDA

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Sander Jacobs, Goodman/Grossman, Peter Fine, Everett/Skipper



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## ORCHESTRATION

### **BROADWAY VERSION (13-piece, 13 players)**

- 1 Reed 1 (Flute, Piccolo [preferably wooden], Soprano Sax, Alto Sax, Tenor Sax)
- 1 Reed 2 (Flute, Clarinet, Alto Sax, Tenor Sax, Baritone Sax)
- 1 Trumpet 1 (Bb Trumpet, Flugel, Bb Piccolo Trumpet)
- 1 Trumpet 2 (Bb Trumpet, Flugel)
- 1 Trombone 1
- 1 Trombone 2
- 1 Keyboard 1 / Conductor
- 1 Keyboard 2
- 1 Guitar (Nylon Acoustic, Steel Acoustic, Electric, Tres)
- 1 Bass (Electric, Fretless)
- 1 Drums (1 Player):  
Kit, Triangle, Metal Guiro, Timbales, Maracas, China Cymbal, Piccolo Snare, Soprano Snare, Shaker, Small Shaker, Cha Bell, Mark Tree, Wood Block, Small Wood Block, Repinique, Jam Block, Roto-Toms
- 2 Percussion (2 Players, one part):  
Bongos, Congas, Surdo, Floor Tom, Timbales, Djembe, Concert Bass Drum, Cajón, Susp. Cymbal (2), China Cymbal, Crash Cymbal, Ride Cymbal, Shaker, Heavy Shaker, Big Shaker, Medium Shaker, Small Smaker, Teeny Shaker, Samba Shaker, Hip-Hop Shaker, One Shot Shaker, Cloth Shaker, Small Cloth, Shaker, Egg Shaker, LP Cocktail Shaker, Liso Shaker, Metal Guiro, Wooden Guiro, Maracas, Caxixi, Small Caxixi (2), Cabasa, Claves, Hip-Hop Claves, Latin Claves, Large Wood Block, Medium Wood Block, Small Wood Block, Tiny Wood Block, Granite Block, Triangle, Large Triangle, Small Triangle, Triangle (Miller Machine), Finger Cymbals, Castanets, Jingle Bells, Agogo Bells, Cowbell (Campana/Bongo Bell), Wooden Bell, Tam-Tam, Tambourine, Samba Whistle, Wind Chimes, Mark Tree, Vibraphone, Timpani, Vibraphone, Chimes (only 2 notes: D and A)

### **TOUR VERSION (9-piece, 9 players)**

- 1 Reed (Flute, Piccolo [preferably wooden], Clarinet, Soprano Sax, Alto Sax, Tenor Sax, Bari Sax)
- 1 Trumpet (Bb Trumpet, Flugel, Bb Piccolo Trumpet)
- 1 Trombone
- 1 Keyboard 1 / Conductor
- 1 Keyboard 2
- 1 Guitar (Nylon Acoustic, Steel Acoustic, Electric, Tres)
- 1 Bass (Electric, Fretless)
- 1 Drums (1 Player):  
Kit, Timbales, Roto-Toms, Repinique, Piccolo Snare, Soprano Snare, China Cymbal, Shaker, Small Shaker, Cloth Shaker, One Shot Shaker, Maracas, Metal Guiro, Wood Block, Small Wood Block, Jam Block, Granite Block, Cha Bell, Cow Bell (Campana/Bongo Bell), Triangle, Mark Tree
- 1 Percussion (1 Player):  
Bongos, Congas, Surdo, Floor Tom, Djembe, Concert Bass Drum, Cajón, Susp. Cymbal (2), China Cymbal, Crash Cymbal, Ride Cymbal, Shaker, Heavy Shaker, Big Shaker, Medium Shaker, Small Smaker, Teeny Shaker, Samba Shaker, Hip-Hop Shaker, One Shot Shaker, Cloth Shaker, Egg Shaker, Liso Shaker, Maracas, Caxixi, Small Caxixi (2), Cabasa, Claves, Hip-Hop Claves, Large Wood Block, Medium Wood Block, Small Wood Block, Tiny Wood Block, Granite Block, Triangle, Large Triangle, Small Triangle, Triangle (Miller Machine), Finger Cymbals, Castanets, Jingle Bells, Cowbell (Campana/Bongo Bell), Wooden Bell, Tam-Tam, Tambourine, Samba Whistle, Wind Chimes, Mark Tree, Vibraphone, Timpani, Vibraphone, Chimes (only 2 notes: D and A)

### CAST OF CHARACTERS

USNAVI DE LA VEGA, owner of De La Vega Bodega (USN\*)  
NINA ROSARIO, a freshman at Stanford University (NIN)  
KEVIN ROSARIO, Nina's father, owner of Rosario's Car Service (KEV)  
CAMILA ROSARIO, Nina's mother, co-owner of Rosario's (CAM)  
BENNY, employee of Rosario's (BEN)  
VANESSA, works at the salon (VAN)  
SONNY, Usnavi's cousin (SON)  
ABUELA CLAUDIA, raised Usnavi, though not his blood grandmother (ABC)  
DANIELA, owner of Daniela's Salon (DAN)  
CARLA, works at the salon (CAR)  
GRAFFITI PETE, an artist (GRP)  
PIRAGÜERO (PIRAGUA GUY), scrapes piraguas from his block of ice (PIR)  
ENSEMBLE, 5 Women, 6 Men (W1-5, M1-6)

*(\*The three capital letters listed after each character are used as a short hand in the libretto.  
Similar abbreviations are found in the score.)*

## IN THE HEIGHTS

Piano/Vocal

0

## PROLOGUE: RADIO MONTAGE

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN*In performance, this entire cue is pre-recorded.*Salsa  $\text{♩} = 105$ 

1 2 3 4 5

ff TIMBALE SOLO

D7 Gm D7

Bolero  $\text{♩} = 92$ 

6 BOLERO SINGER:

No Id way as.

Fm E $\flat$ <sup>6</sup> D $\flat$ Maj<sup>7</sup> Gm $\flat$ ( $\flat$ 5)/C

Frantic Merengue  $\text{♩} = 180$ 

8 9 10 11

F<sup>7</sup> B $\flat$  D<sup>7</sup> Gm

12 13 14 15

D<sup>7</sup> Gm F<sup>7</sup> B $\flat$

Moderato  $\text{♩} = 128$ 

16 17

mf w/ pedal

18 **Hip-Hop**  $\text{♩} = 104$   
VOCALS (pre-recorded):

19

No pa - ref Si - gue, si - gue!  
Whoa!

F#m7 F#m7/B Bm9

**RADIO VOICE:**

"Yo! Pull out them kiddie pools and call me up with your sizzlin' summer scandal!"

20

21

No pa - ref Si - gue, si - gue!  
Whoa! oh!

G8 F#m11

"Tomorrow's the Fourth of July but we're kicking off the celebration tonight..."  
(JUMP on CUE to m25)

22

23

24

No pa - ref Si - gue, si - gue!  
Whoa! oh!

F#m7 F#m7/B Bm9 G8

Faster  $\text{d} = 88$ 

RADIO VOICE:

—night, with fi - re works at the Ma - ri-na. It's gon-na be a scor - cher!

*f* CLAVE (pre-recorded)

{GRAFFITI PETE Dancers}

29 30 31 32

*ff*  
Gm Ab/G Gm Fm/G

USNAVI: "Yo, that's my wall!"  
GRAFFITI PETE: "Psht..."

USNAVI: "Man..."  
*(USNAVI chases GRAFFITI PETE off)*

33 34 35 36

sub. *p*  
Gm Ab/G Gm Fm/G

*fade out*

SEGUE AS ONE TO  
#1 "IN THE HEIGHTS"

V.S.

## IN THE HEIGHTS

### Piano/Vocal

1

# IN THE HEIGHTS

[Rev. 7/4/11]

Music and Lyrics by  
**LIN-MANUEL MIRANDA**

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

## Hip-Hop; Half-Time Feel

**USNAVI:** "Yo, that's my wall!"  
**GRAFFITI PETE:** "Psshhh...."

### Names

RAVI: 3  
 Lights up on Wash - ing - ton Heights.

1 Vamp 2 USNAVI: 3

Lights up on Wash - ing - ton Heights,...

CLAVE (pre-recorded)

4 5 6

Up at the break of day, I wake up, and I got this lit - tle punk I got - ta chase a - way.

7 8 9 10

Pop the grate at the crack of dawn, Sing while I wipe down the aw - ning, Hey, y'all, Good Mor - ning.

PIRAGUA GUY: "Ice cold piragua! Parcha, China, Cherry, Strawberry. Just for today, I got mamey!"  
 USNAVI: "Oye, piragüero, como estas?"  
 PIRAGUA GUY: "Como siempre, Señor Usnavi."

4 Xs

11 12

GUERO (live)

13 USNAVI: 14 15 16

I am Us-na-vi, and you pro-b'ly never heard my name. Re-ports of my fame are great-ly ex-ag-ger-at-ed.

mf B<sub>b</sub><sup>7</sup> D<sup>7</sup>

live Clave (Guitar continues) B<sub>b</sub> D<sub>b</sub>

17 18 19 20

Ex-ac-er-ba-ted by the fact that my syn-tax is high-ly comp-li-cat-ed, 'cuz I im-mi-gra-ted from the sin-gle

simile Gm E<sub>b</sub>

21 22 23

grea-test lit - tie place in the Ca - rib-be-an: Do - min-i-can Re - pub-lic! I love it! Je -

B<sub>b</sub> D<sup>7</sup>

24 25 26

sus, I'm jea - lous of it. And be - yond that, ev - er since my folks passed on I have - n't

Gm

**ABUELA CLAUDIA:** "Ooo-oo!"  
**USNAVE:** "Abuela, do we have milk at home?"  
**ABUELA CLAUDIA:** "No, que pasó?"

USNAVI: "It's my fridge. I got cafe but no 'con leche.'"

ABUELA CLAUDIA: "Try my mother's old recipe: one can of condensed milk."

USNAVI: "Nice. Your lottery ticket."

ABUELA CLAUDIA: "Ay! Paciencia y fe..."  
(GO ON)

Vamp

## Hip-Hop

48 USNAVI: 49 50 51

That was A-bue - la. She's not really my "Abuela," but she practic-ly raised me. This cor - ner is her escuela. Now,

52 53 54 55

You're pro-bly thin-kin': "I'm up shit's creek! I ne-ver been north of Nine-ty sixth Street!" Well,

## Swing 8ths ("A-Train")

## Straight 8ths, as before

56 57 58 59

you must take the A train. Ev-en far-ther than Har-lem to North-ern Man-hat-tan and main-tain.

60  
Get off at One-eig-hty first, \_\_\_\_\_ and take the es-ca-la-tor.  
I hope you're wri-ting this down...

61  
62

B♭ D7 Gm

63  
— I'm gon-na test ya la-ter. 64 I'm get-ting tes-ted; times are 65 tough on this bo-de-ga. Two

E♭/F B♭ D7

66  
months a-go some-bo-dy bought Or 67 te-ga's. Our neigh-bors star-ted 68 pac-kin' up and pick-in' up and

"Packin' up"

8 Gm E♭ E♭/F B♭ D7

68 70 71

ev - er since the rents went up it's got - ten mad ex - pen-sive but we live with just e - nough. In the

ALL: In the

E♭Maj<sup>7</sup> D7sus D7**9**

*"1st Chorus"*

Salsa; L'istesso Tempo

72 73 74 75

Heights! Vanessa/Carla/Daniela/W4  
ENS: Benny/Kevin/Sony/PG/M4/M5/M6

ALL:

Heights. I flip the lights and start my day. There are

*f* Gm no pedal F E♭ D7

76 77 78 79

ENS: Carla/Daniela/W1/W2/W3/W4/W5 ENS: Benny/Kevin/PG/M3/M4/M5/M6

ALL: Vanessa/Carla/Daniela/Cecilia/Carla/Daniela/W1/W2/W3/W4/W5

fights, And end - less debts, And bills to pay. in the

Sony/PG/M4/M5/M6  
Unava/Benny/Kevin/GP/M1/M2/M3

*Gm* *F* *E♭Maj<sup>7</sup>* *D7sus* *D7* *D7*

*add pedal*



92 93 94 95

Ni-na's off at coll-eg-e, tu - i - tion is mad steep so they can't sleep, Ev'-ry thing they get is mad cheap!

KEVIN:

(swing 8ths) -

B<sup>b</sup> D<sup>7</sup> G<sup>m</sup> *mf* C<sup>m<sup>9</sup></sup> *pp*

96 97 98 99

USNAVI:

Pan ca-lien - te, Ca - fe con le - chel

mor - ning, Us - na - vi!

B<sup>b</sup>Maj<sup>7</sup> D<sup>7(b9)</sup> G<sup>m</sup> E<sup>b</sup> *pp*

100 101 102 103

CAMILA:

One tick-et, that's it!

Put twen-ty dol-lars on to - day's lot-te-ry. Hey, a man's got-ta dream...

B<sup>b</sup>Maj<sup>7</sup> D<sup>7(b9)</sup> G<sup>m</sup> G<sup>m<sup>9</sup></sup> C<sup>+7</sup>

104 CAMILA:

105

106

107

Don't mind him, He's all ex-ci - ted 'cuz Ni - na flew in\_\_\_\_ at Three A. - M. last night!

KEVIN: \_\_\_\_\_ 3

108

109

110 3 3

111 3 3

Don't look at

P6 E<sup>9</sup>/A A<sup>+7</sup> Dm7 B<sub>9</sub><sup>6</sup> C7<sup>13</sup><sub>9</sub>

112

113 3

114

115

Us - na - vi, come o - ver for din-ner. There's plen-ty to

me, This one's been cook-ing all week!

There's plen-ty to

FMa<sup>7</sup> A7<sup>9</sup> A7 Dm7 Gm7 A7 3

Son-esque

DANIELA: 113 3

CARLA: "Aha...."

eat. So then Ye - se - nia walks in the room. She smells sex and cheap per -

eat.

no peakol

D G A G D G A G Bm

CARLA:  
"Uh oh..."

116 fume! It smells like one of those trees— that you hang from the rear view!

117 Gm

118 D Gm/B $\flat$

119 It's true! She screams "Who's in there with you Ju - lio?" Grabs a

CARLA:  
Ah, no!

120 D G A

121 G D

122 G A

123 bat and kicks in the door. He's in bed with Jose from the li-quer store!

124 G Bm

125 sfz

126 mf Gm $\flat$

127 D G A

USNAVI/CARLA: 127 3 128 3 USNAVI: "Daniela and Carla, from the salon."

CARLA DANIELA: 129 130

No me di - ga!

Thanks, Us - na - vi!

130 D G A

mf A $\flat$ /G

D G A $\flat$

USNAVI: "Sonny, you're late!"      SONNY: "Chillax, you know you love me."

*"Tick-Tack"*

131 132 133 134

*sub. p*      *mf*      *f*  
F/G      C

*"Me and my cousin"*

Hip-Hop

135 USNAVI: 136 137 138

Me and my cou - sin run-nin' just an-oth-er dime-a-doz-en Mom and Pop StopandShop. And, Oh, my God, it's gotten

*mf*      E<sup>7</sup>      B      Am      F      F/G

139 140 141 142

too darn hot, like my man, Cole Por-ter said. Peo-ple come through for a few cold wa-ters and a

*sub. f*      C      E<sup>7</sup>      B      *mf*      Am      F      F/G

143 144 145 146

lot-te-ry tic - ket, just a part of the rou-tine. Ev'-ry - bo-dy's got a job, ev'-ry - bo-dy's got a dream. They

C      E<sup>7</sup>      B      Am      F      F/G

147 148 149 150

gos - sip, as I sip my cof-fee and smirk. The first stop as peo-ple hop to work, Bust it. I'm like:

C E7 Am F/G

**Dance-Hall Reggae**

151 152 153 154

"One dollar, Two dollars, One fif-ty, One six-ty nine. I got it! You want a box of coodoms? What kind? That's two

C E7 Am F

155 156 157 158

quarters. Two quarter waters. The New York Times. You need a bag for that? The tax is added." Once you get some practice at it,

C E7 Am F

159 160 161 162

You do ra-pid math-e-ma-tics au-to-ma-tic - al-ly, Sell-in' Max-i-pads, fuz-zy dice for tax - i-cabs, Prac-ti - ca-ly

C E7 Am F

163 164 165 166

ev'-ry-bo-dy's stressed, Yes! But they press through the mess, bounce checks, and won - der what's next.

Camila/Catia  
Dom/W2

In the  
Umaro/Sony/M6  
Benson/Kev/UPM2

f

WAMWS  
W1/W3

In the  
PGM3/M4  
MIDMS

f

C E<sup>7</sup> F Maj<sup>7</sup> E<sup>7</sup>

## "2nd Chorus"

167 Salsa 168 169 170

Heights, I buy my cof - fee and I go! Set my

Heights!

I buy my cof - fee and set my

Salsa

Am G F E<sup>7</sup>



BENNY:

swing 8ths

179 180 181 182

You ain't got no skills!

lights go down, I blast my ra - di-o!

lights go down, I blast my ra - di-o!

Am G F E

## R&amp;B/Funk-Swing 8ths

183 184 185 186

USNAVI: Lem-me get a... Yeah, Lem-me al - so get a...

Ben-ny! Mil - ky Way. Dai - ly

Am F

187 188 189 190

and a... And most im-por - tant, my Five su-gars. I'm the

News Post. Bo-sa' se-cond cof-fee, one cream five su-gars.

C E<sup>7sus</sup>

191 192 193 194

num-ber one ear-ner, The fas - test lear-ner, My boss can't keep me on the damn back bur-ner!

USNAVI/SONNY: USNAVI:

What?! What?! Yeah, be

A<sup>m</sup> F

195 196 197 198

SONNY BENNY: 198

I'm mak-in' moves, I'm ma-kin' deals, but guess what? You still ain't got no skills!—

can. What?

C E<sup>7sus</sup>

BENNY:

199 200 201 202

Va - nes-sa show up\_\_\_\_ yet? Hey, lit-tle ho-mie, don't get so up - set.

USNAVI:

200 201 202

Har-dee har. Shut up! Man....

(not rolled)

*mf* Am *simile* F

203 204 205 206

Tell Va-nes-sa how you feel, Buy the girl a meal, on the real, or you ain't got no skills...

*C* *E7*

## Pon de Replay Dance Beat (still Swing 8ths)

207 208 209 210

VANESSA:  
(on her cell phone)

No! No no no! No, no, no,

*f* Dm *simile* F

211 212 212A 212B

— no - no - no. No, \_\_\_\_\_ no - no - no, No - no - no - no - no - no - no, No - no - no - no! Mis-ter

Gm B<sub>b</sub> B<sub>b</sub>m/D<sub>b</sub>

212C 212D 212E 212F

John - son, I got the se - cu - ri - ty de - pos - it. It's locked in a box in the bot - tom of my clo - set.

mf Dm F

212G 212H 212I 212J

It's not re - flec - ted in my bank state - ment. But I've been sa - vin' to make a down pay - ment and pay rent.

Gm B<sub>b</sub> B<sub>b</sub>m/D<sub>b</sub>

BENNY:

212K 212L 212M 212N

Yo, Here's your chance; Ask her out right now!

No, no, I won't \_\_\_\_\_ let you down \_\_\_\_\_

Dm F

2120 212P 212Q 212R

Do some-thin', Make your move, Don't freeze!  
(she hangs up) USNAVI:

I'll see you la-ter we can look at that lease. Hey!

Gm B<sub>b</sub> A<sup>7</sup>/C<sup>#</sup>

212S VANESSA: 212T 212U 212V

You owe me a bot-tle of cold cham - page! USNAVE:

Are you mov - ing?

mf D G/D Bm/D A/D

212W 212X 212Y 212Z

Just a lit-tle cre-dit check and I'm on that down - town train!

Well, your cof-fee's on the

D/P<sup>#</sup> G Bm Asus A

212AA 212BB 212CC SONNY: 212DD VANESSA:

O - kay. No way! Ill see you

BENNY: house. Us - na - vi ask her out!

D G Bm A

212EE 212FF BENNY: 213 214

la - ter, so... Oooh... Smooth op - e - ra - tor, Aw, damn, there she go! Yo,

N.C. E<sup>7</sup> Maj<sup>7</sup> G<sup>7</sup>

## Back to Hip-Hop

whole hood is strug-gl-ing. times are tight. And you're stuck to this cor-ner like a street-light!

B♭

sub. *p*  
Cm⁹

“Circle”

223 *mf* = D⁹sus *Ad*

224

225 USNAVE 226 227 228

Yeah, I'm a street-light, cho-kin' on the heat. The world spins a-round while I'm fro-zен to my seat. The

*f.C.*

*mf*

229 230 231 232

people that I know all keep on roll-ing down the street. But ev'-ry-day is diff-rent, So I'm switchin' up the beat. 'Cuz my

CYM Scraper

(Record Scratch)

233 234 235 236

pa-rents came with nothing, they got a little more. And sure, we're poor, but, Yo, at least we got the store. And it's

*p* Gm *soft, but with intensity*

F

237 238 239 240

all ab-out the leg-acy they left with me, it's des-tiny. And one day, I'll be on a beach with Son-ey writ-ing checks to me.

Dani/Carla/W4 *p* *legato, breathily*

In the

*p*

E♭ D<sup>7sus</sup> D<sup>7</sup>

241 242 243 244

We came to work and to live and we got a lot in com-mon.

Van/Cami/Cara  
Daniela/W4

Heights I hang my flag up on dis-play. It re-  
+Sonny/Kevin

*mp* Gm F E♭ D

245 246 247 248

D. R., P. R., We are not sto-ppin'.

ALL: *mf* Van/Cam/Dan/Carla W1/W2/W3/W4/W5

*cresc.* minds me that I came from miles a-way. in the *mf*

*cresc.* *mf*

Gm F/A Gm/B<sub>p</sub> Cm

SONG/PGLM/AM/MS  
Benny/Kew/G1/M1/M2/M3/M5

249 CLAUDIA: 250 251

Ev - 'ry day. Pa-cien - cla y fel

USSNAVI: Un - til the day we go from

*p* Van/Cam/Dan/Carla/W4/W5  
W1/W2/W3

*cresc.*

Heights! Ooh, ooh,

*p*

*mf* Gm/D F/E<sub>p</sub> D/P<sub>p</sub>

252 253 254

po - ver - ty to stock op-tions. And to - day's all we got....

Van/Camp/Carla/W4/B5  
Claudia/Dani/W17B2/W3

ooh. *f* In the Heights, I've got to day!

M3/B5 (mp)

E/G# F/A G/B

255 256

so we can - not stop. This is our block! In the

ALL: In the

*f* F/C G/D F/E G/B G#

"3rd Chorus"

256A Salsa 256B 256C P GUY 256D

La le le le lai lai la le....

Heights! I hang my flag up on dis - play. It re -

Salsa *ff* Am G F E7

## "Quarter"

256E 256F 256G 256H

minds me that I came from miles a-way (hey)! In the

W4: *My fam - ly came from miles a-way!*

USNAVI/PG/M4:

Am G F E<sup>7</sup>

## "Maypole"

256I 256J 256K 256L

Heights, it gets more ex - pen - sive ev - 'ry day. And to -

Ev - 'ry day. And to - (so USN)

Am G F E<sup>7</sup>

256M 256N USNAVI: 256O 256P

But as for ma - na-na, mi pa-na, You got - ta just keep watch-in'! You'll see...

Van/Cami/Claudia/Cecilia/W4/W5  
Dan/W1/W3

night is so far a way! *p* In the

night is so far a way! *p* <sup>Sonny (NY)</sup>  
Kev/M3/M4/M5/M6

Am G/B F/C Dm

257 258 259

the late nights, you'll taste beans and rice, The sy - rup and shaved ice, I ain't  
Benny/GP/M1/M2/W2

Late nights! Beans and rice! Shaved ice!

heights! In the Heights!

*cresc.*

*f* *p* Eus - E cresc. poco a poco Am/E

## APPLAUSE-SEGUE to "BACK TO WORK"

IN THE HEIGHTS  
Piano/Vocal

1a

# BACK TO WORK

[Rev. 7/4/11]

**CUE:**  
Applause-Segue

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

Salsa  $\text{J} = 62$

USNAVI: "What did I say? Go fix the fridge."

SONNY: "Hells no, it was blowing fuses, sparking and shit!"

ABUELA CLAUDIA: "Usnavi, send him to D.R. for the summer.  
Let him work on a farm so his Nikes get real dirt on them!"

USNAVI: "I ain't wasting no plane ticket on this kid. I'll be on Playa Rincón with a rum and coke. Sonny can stay here and sell Twinkies."

SONNY: "Sell? I'll give 'em away for free. I'm the Robin Hood of El Barrio."

Vamp (GO ON)

NINA: "Hey!"

USNAVI: "Nina Rosario, what is up?!"

NINA: "Jetlag, I haven't slept all night."

CLAUDIA: "It's the watermelon of my heart!"

NINA: "Bendición, abuela."

NINA: "It felt like ten."  
(CUTOFF)

(in the clear)  
"You just missed  
your parents."

CLAUDIA: "Congratulations, your first  
year at Stanford University."

## IN THE HEIGHTS

Piano/Vocal

1b

## NINA'S THEME

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

## CUE:

USNAVI: "Back to work. Stop by later."  
[USNAVI Exits]  
(GO)Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMANNINA: "Those recipes you sent were my survival kit."  
CLAUDIA: "I had to make sure you remembered the flavor of home."Moderate Waltz  $\text{♩} = 58$ 

BONGOS groove, 8th notes

CLAUDIA: "Bueno, come inside, I have your sandwichito ready!"

NINA: "I'll be there in a second."

CLAUDIA: "I'll go put the fan on."

(ATTACCA #2)

ATTACCA #2 "BREATHE"

## IN THE HEIGHTS

Piano/Vocal

2

## BREATHE

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

## CUE:

CLAUDIA: "I'll go put the fan on."

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMANModerate Waltz  $\text{C} = 58$ 

PIRAGUA GUY:

17 NINA:

*Sigue andando el camino por toda su vida, Respira  
Y si pierdes mis huellas, que Dios te bendiga, Respira*

*Keep walking that path all of your life, Breathe  
And if you lose my trail, may God bless you, Breathe*

21 22 23 24 25 26

di - ga. Res - pi - ra... This is my —

G<sub>b</sub> E<sub>b</sub>m/G<sub>b</sub> D<sub>b</sub> A<sub>b</sub>

27 28 29 30 31

street. I smile at the fa - ces I've known all my life. They re -

B<sub>b</sub> *no pedal* C<sub>m</sub>7(*no5*) B<sub>b</sub>/D *smile*

32 33 34 35 36

gard me with pride. And ev - 'ry-one's sweet, they say, "You're go-ing pla -

A<sub>b</sub>/E<sub>b</sub> B<sub>b</sub>/F

37 38 39 40 41 42

- ces!" So how can I say that while I was a-way, I had so much to hide!

E<sub>b</sub>/G G<sub>m</sub> B<sub>b</sub>/E<sub>b</sub> F<sub>sus</sub> F

43 44 45 46 47 48

— Hey guys, it's me! The big-est dis - ap - point-ment you

*mp* Gm Fsus F D D<sup>7</sup>/P<sup>4</sup>

49 50 51 52 53

know." The kid could-n't hack it, she's back and she's

Gm Gm/P sub.*p* E<sub>b</sub> B<sub>b</sub>/D Bpm

54 55 56 57 58

wal - kin' real slow, Wel - come home. Just

A<sub>b</sub> Gm F<sup>7</sup>sus

59 60 61 62 63

breathe...

CARLA/W5  
DANI/W1:

Sig - ue an - dan - do el ca - mi - no por to - da su vi - da

SONNY/PG  
USNAVI/M3/M5:

mp B<sub>b</sub> F/A Fm/A<sub>b</sub> E<sub>b</sub>/G G<sub>b</sub> simile

64 65 66 67 68

Just breathe...

Rex - pi - ra Y xi pier - des mix

Ebm/G<sub>b</sub> Fsus P B<sub>b</sub> F/A

68 70 71 72 73 74

As the ra - di - o

hue - llas que Dios te ben di - ga. Res pi - ra.

Fm/A<sub>b</sub> E<sub>b</sub>/G G<sub>b</sub> Epm/G<sub>b</sub> F#m

75 76 77 78 79

plays old for - got - ten bo - le - ros, I think of the days when this

mf B<sub>b</sub> add pedal Cm<sup>7</sup> B<sub>b</sub>/D

80 81 82 83 84

ci - ty was mine. I re - mem - ber the praise, "Ay, te a - do - ro, te que -

Te a -

A<sub>b</sub>/E<sub>b</sub> B<sub>b</sub>/F



95 96 97 98 99

all seems like life - times a - go. So what do I

(b) g: pi (b) g: rat

D<sup>7</sup> D<sup>7</sup>/F# Gm Gm/P E<sub>b</sub> sus2

100 101 102

say to these fa - ces that I used to know?

B<sub>b</sub>/D B<sub>b</sub>m/D<sub>b</sub> A<sub>b</sub>

103 104 105 106

"Hey, I'm... home?"

mp Gm F(add4)

107 (w=)

108 109 110

WOMAN 4: Hey... CARLA/W4 DANIELA: They're not war-ried a-bout

Mi - ra Ni - na, No me preo-cu - po por e - lla ,

PG/M6:

mf Gm<sup>7</sup> warmly F(add4)/A F/A Bp(add9) E<sup>7</sup>/sus2

111 112 113 114

me... They are all count-ing on me to suc -

CARLA/W4/W5 DANI:

Mi - ra, a - illi es - ta nues-tra es - tre - illa!

PG/M6 M3/M5:

Gm<sup>7</sup> F/A Bp D<sup>7</sup> D<sup>7</sup>/F#

115 116 117 118

ceed... I am the one who made it out! The

**CARLA/W4/W5**  
**DANI/W1:** *f*

*E - illa xi da la* *ta - illa!* *Ah!* *Ah,*

**SONNY/PG/M6**  
**USN/M3/M4/M5:**

Gm G<sub>b</sub>/F Fsus F<sup>7</sup> B<sub>b</sub> F/A Gm Fsus F

119 120 121 122

one who al-ways made the grade, but may-be I should have just stayed home.... When

*aah.* *Mi - ra* *Ni - na!*

E<sub>b</sub> E<sub>b</sub>Maj<sup>7</sup> G<sub>b</sub><sup>+</sup>

123 124 125 126

I was a child. I stayed wide a-wake, climbed to the high-est place on ev'-ry fire es-cape, rest-less to climb...

Res -

*f*

Gm Fsus E<sup>b</sup> D<sup>7sus</sup> D<sup>7/F#</sup>

127 128 129 130

— I got ev'-ry scho-lar-ship, saved ev'-ry dol-lar, the first to go to college, how do I tell them why...

pl-ra... Res -

Gm E<sup>b</sup> B<sup>b</sup>(add9) D<sup>7sus</sup> D<sup>7/F#</sup>

—

131 I'm co-ming back home? With my eyes on the ho -

132 pi - ra,

133 Ah!

Gm EbMaj<sup>7</sup> Eb Bb(add4)

134

ri - zon Just me and the G - Dou-ble - U - B, as - king

135

136

rit.

137

138

rit.

D7sus D7/F# Gm F(add4) E9

Freely, Colla voce

137 138 139 [to m. 144]

"Gee Ni - na, what'll you be?" — Straighten the

*p* B<sub>b</sub>/D G<sub>p</sub> F<sub>m</sub>

A Tempo

144 145 146 147

spine. Smile for the neig-hors. Ev'-ry-thing's fine. Ev'-ry-thing's cool. The stand-ard re-ply:

B $\flat$ <sup>5</sup> w/ pedal B $\flat$ <sup>5</sup>/C B $\flat$ <sup>5</sup>/D B $\flat$ <sup>5</sup>/E $\flat$

148 149 150 151

— "Lots of tests, lots of pa - pers." Smile, wave good-bye, and pray to the sky, oh, God.... And

CRESC.  
B $\flat$ /F F/G Gm $^7$  E $\flat$ sus $^2$  F $^7$ sus

152 153 154 155

what will my pa-rents say? Can I go in there and say, "I

*mf* DANE/CARLA/W1/W4/W5:

Ni - RG... Ni - RG...

*mf* SONNY/PG  
USN/M3/M4/M5/M6;

*f*

E $\flat$ (add9) Fsus F Gm $^7$  B $\flat$ /D E $\flat$ (add9) Fsus F Gm $^7$  B $\flat$ /D

rit.

Freely, Colla voce

CLAUDIA: 159 NINA: 160

know that I'm let-ting you down... Ni - na... Just

E<sub>b</sub> B<sub>b</sub>/D B<sub>b</sub>m/D<sub>b</sub> A<sub>b</sub>/C G<sub>m</sub> E/A

*Tempo I'*

161 162 163 164 165

breathe...

P B<sub>b</sub> no pedal D<sub>m</sub>/A F<sub>m</sub>/A<sub>b</sub> G<sub>m</sub><sup>7</sup> E<sub>b</sub>m<sup>(add 9)</sup>/G<sub>b</sub>

rall.

166 167 168 169

add pedal B<sub>b</sub>m<sup>7</sup>/D<sub>b</sub> A<sub>b</sub>/C B<sub>b</sub>

APPLAUSE SEGUE  
#2A "TO THE DISPATCH"

# TO THE DISPATCH

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

CUE:  
Applause-Segue

Salsa  $\text{♩} = 84$

KEVIN:  
"Ciento noventa y dos..."  
(CUTOFF)

*(in the clear)*  
"...en la esquina,  
al frente del McDonald's."

## BENNY'S DISPATCH

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

## CUE:

CAMILA: "How much English did you speak when you started here? Benny is honorary Latino."

(KEVIN hands BENNY the radio.)

(GO)

Moderato  $\text{♩} = 82$ BENNY: "Ahem, there's a new voice riding the beat wave today."  
KEVIN: "Just get them from point A to point B."

Safety

BENNY: "I got your back."  
[CAMILA and KEVIN exit]  
(GO ON)

BENNY:

Check 1 - 2 - 3...

Check 1 - 2 -

cion, Yo, At-ten - tion! 10 It's Ben - ny, and I'd like to men - tion

E<sup>5</sup> /D

I'm on the mic - ro - phone this morn - ing. 12 Honk ya horn if you want it!

E<sup>5</sup>/C<sup>5</sup> /C N.C. CAR HORN

**Reggaetón**

13 O - key, we got traf - fic on the West Side. 14 Get off at Sev-en-ty-Ninth, and take the left side -

E<sup>5</sup> no pedal E<sup>5</sup>/D

15 - of Riv-er-side Drive, and ya might slide. 16 West End's ya best friend if you catch the

simile E<sup>5</sup>/C<sup>5</sup> E<sup>5</sup>/C E<sup>5</sup>

lights! And don't take the Dee-gan; Man-ny Ra-mir-ez is in town this week-end.

Sor-ry Do-min-i-cans, take Route Eighty-Sev-en, you ain't gett-ing back in a-gain. Hold up a min-ute.

(seeing NINA)

Pop Ballad;  
L'istesso Tempo

BENNY:

Ni-na, you're home to-day! ...of your folks? They're on their way!

NINA:

Benny, hey... A - ny sign...

23 It's good to see\_\_\_\_ your face... Hold up a mi - nute, wait!

A - ny-way... A - ny-time...

BENNY: 25 You used to run this dis - patch, right? NINA: Once\_\_\_\_ or twice...

26 G<sup>#</sup>m/B D<sup>7</sup> C<sup>#</sup>m<sup>7</sup> A<sup>m</sup>/C

BENNY: 27 Well check\_\_\_\_ the tech - nique! Yo!

Am<sup>9</sup>

28 **Reggaetón**

29

There's a traf-fic ac-ci-dent I have to men-tion at the in-ter - sec-tion of 10th Ave and the Ja-cob Ja-vitz Con-ven-tion Cen-ter.

*f* C<sup>7</sup>m<sup>7</sup> no pedal

E5

30

31

And check it, don't get stuck in the rub-ber-neckin' on A - Hun-dred-Nine-ty-Sec-ond, There's a dou-ble-dec-ker-bus wreck!

F<sup>7</sup>m<sup>11</sup>

A (add B)

B/C

32

33

Now lis-ten up, we got a spe-cial guest! Live and di-rect from a year out West!

NINA:

Ben - ny!—

E5 w/ pedal

simile /D

$\frac{2}{4}$

$\frac{3}{4}$

34 Wel-come her back, 'cause she looks mad stressed! 35 Ni-na Ro-sa-ri-o, the bar-ri-o's best!

Ben - ny! —

*/C#* */C* *E5*

BENNY:

Honk your

*ff* *no pedal* *N.C.* *3*

37 horns! 38 She's smi -

*f*

This musical score page contains two systems of music. The first system, measures 34-35, features a treble and bass staff. The lyrics 'Wel-come her back, 'cause she looks mad stressed!' and 'Ni-na Ro-sa-ri-o, the bar-ri-o's best!' are written below the staff. The second system, measures 36-38, features a treble staff only. The lyrics 'Ben - ny! —', 'Honk your', and 'She's smi -' are written above the staff. Measure 36 includes dynamic markings *ff* and *no pedal*, and performance instructions *N.C.* and *3*. Measure 37 starts with a treble staff and ends with a bass staff. Measure 38 starts with a bass staff and ends with a treble staff.

NINA:

ling! Say hel-lo! Hel-lo!

Good mor-

E<sup>5</sup> E<sup>5</sup>/D

ning!

E<sup>5</sup>/C<sup>#</sup> E<sup>5</sup>/C E<sup>5</sup>

Pop Ballad; L'istesso Tempo NINA:

I bet-ter find my folks. Thanks for the Wel-come Wa-gon.

mf C<sup>7m9</sup> A Maj13 E sus<sup>2</sup>

BENNY:

47 A-ny-time. 48 A-ny - time. Ni - na. 49 Wait here with

C<sup>7</sup> A<sup>7</sup> E<sup>5</sup> G<sup>7</sup>/B D<sup>9</sup>

50 me. 51 It's get - ting hot out - side. Turn up. the A.

E<sup>5</sup> F#<sup>7</sup>

52 C. Stay here with me. 53 rit. 54

/D D<sup>9</sup> E<sup>5</sup>(add9) *mf*

APPLAUSE SSEGUE TO #3A

# ¡AY, QUE CALOR!

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

CUE:  
Applause-Segue

Hip Hop  $\text{♩} = 108$

ENSEMBLE:

1 2 3 4 5 [to m. 9]

Van/Dani/Carla/W1/W2/W3/W4

Whoo, \_\_\_\_\_ oh! \_\_\_\_\_ Whoa, \_\_\_\_\_

Stony/PG/M1/M2/M3/M4/M5/M6

F#m7 F#m7/B Bm7 G

ritardando

This musical score page shows the first section of the ensemble part. It consists of two staves. The top staff is for the ensemble, with vocal entries labeled 'Whoo, \_\_\_\_\_', 'oh! \_\_\_\_\_', and 'Whoa, \_\_\_\_\_'. The bottom staff is for the piano, with harmonic changes indicated by Roman numerals: F#m7, F#m7/B, Bm7, and G. Measure numbers 1 through 5 are shown above the staves, followed by '[to m. 9]'. The piano part includes a 'ritardando' instruction at the end of the section.

Double-Time; Salsa

USNAVI: "Oye, you missed another doctor's appointment."

ABUELA CLAUDIA:  
"Mijo, would you take  
medical advice..."  
(CUTOFF)  
(in the clear)  
"...from a man named Dr. Gross?"

9 10 11 12 13

oh!

F#m11 sub. B

This musical score page shows the second section of the ensemble part, labeled 'Double-Time; Salsa'. It consists of two staves. The top staff is for the ensemble, with a vocal entry 'oh!' at measure 10. The bottom staff is for the piano, with a harmonic change to F#m11 sub. B. Measure numbers 9 through 13 are shown above the staves.

## THIS ISN'T SOCIAL HOURS!

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

CUE:

CARLA: "What would Jesus do?"

DANIELA: "Do I look like Jesus to you?"

VANESSA (*into the phone.*): "Yes, I'm still here."

(GO)

VANESSA: "No, don't transfer me! Hello? Hello?"

Freely

DANIELA: "So take five and get me some packing tape."

VANESSA: "Anything else? While I'm at it?"

DANIELA: "A Pepsi."  
(SEGUE)

SEGUE AS ONE TO  
#4 "IT WON'T BE LONG NOW"

## IT WON'T BE LONG NOW

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

CUE

Segue from #3a "SOCIAL HOURS"

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMANDANIELA: "Tough love, chacha." *[DANIELA and CARLA exit]*

Allegro  $\text{♩} = 128$

VANESSA:

el - e - vat - ed train\_\_\_\_ by my win - dow does - n't faze\_\_\_\_ me an - y - more\_\_\_\_

5

The rat - ti-ling screams don't dis -

D/F# Gsus<sup>2</sup> Bm/A A/C# D Dsus

8

rupt my dreams- it's a lul - la - by in its way-

Bm/D A Bm A/C#

10

The e - le - va - ted train drives ev - 'ry - one in - sane, but I

G<sup>(add9)</sup>/D D/A Gsus<sup>2</sup> mf D Deus Bm/D A

13

— don't mind, Oh, no. When I

D/F# Gsus<sup>2</sup> Bm/A A/C#

15  
 bring back boys, they can't tol - er - ate the noise, and that's o -  
 D Deus Bm/D A

17  
 kay. 'cause I nev - er let them stay. And one  
 Bm A/C# G<sup>(add9)</sup>/D D/F# Gsus<sup>2</sup>

19  
 day. I'm hop-pin' that e - le - va - ted train and I'm rid - ing a - way!  
 (♩=♩)  
 Bm D/C# D F#m<sup>7</sup> GMaj9 A<sup>9sus</sup>

Double-Time;  $\text{♩} = \text{♩}$   
Merengue

21 22 23 24

D no pedal G Bm A

25 26 27 28

It won't be long now!

D G Bm A

29 30

The

GMaj9 A9sus

31 32 33 34

boys a-round the way hol- ler at me when I'm walk - ing down the street.

mf D G Bm A

35 36 37 38

D G Bm A

39 40 41 42

chis - mo\_\_\_\_ pride\_\_\_\_ does - n't break my\_\_\_\_ stride\_\_\_\_ It's a

D G Bm A

43 44 45 46

com - pli-ment,\_\_\_\_ so\_\_\_\_ they say\_\_\_\_ The

Bm A/C<sup>#</sup> G/D D<sup>(add9)</sup>/A Gmaj9

47 48 49 50

boys a-round\_\_\_\_ the way\_\_\_\_ hol - ler at me ev - 'ry day,\_\_\_\_ but\_\_\_\_ I

*mf* D G Bm/E A

51 — don't \_\_\_\_ mind, \_\_\_\_ Oh, no. If I'm

52 D/F# G Bm/E A<sup>13</sup>

55 in the mood, it will not be with some dude who is

56 D G Bm A

58 whist - ling 'cause he has no - thing to say, or who's

59 Bm A/C# G/D D/A Gsus<sup>2</sup>

63 honk - ing at me from his Chev - ro - let! One.

64 Bm *add pedal* A/C# C/E

67 68 69 70

day, I'm hop-pin' in a lim-ou - sine and I'm driv - - ing a - way! *A*

G A/G G A/G D/A Em/A A *A* *f*<sup>D</sup>

71 72 73 74

D D/F# G D Bm(<sup>add9</sup>) A

75 76 77 78

It won't be long now!

D G Bm A Gsus<sup>2</sup>

VANESSA: "Ay, Usnavi, help! SOS!"

79 80 81 82

USNAVI: *Good*

w/ pedal D Maj 9

### Half-time, Bachata

VANESSA

**USNAYI:** "Another late night, eh? Whoever you were with, he's got nothing on these biceps."

"...I bench press six gallons of milk and two cases of Goya beans." VANESSA: "It was my mom. They shut off our power. Again."

**USNAVI:** "Coffee. Whole milk. Very sweet. Little bit of cinnamon."  
**VANESSA:** "Mm. Just like my abuela used to do."

USNAVI: "That's what all the ladies say. I remind them of their grandma." (GO ON)

95 - - 96 - - 97 - - 98 - - 99 (GO ON) SONNY: 128

Good

A D (add 9) F#m7 B add 4 E7sus ff 128

SONNY: 128

### Double-Time

USNAVI/SONNY:

100 *morn* - *ing!* 101 *Good* *morn* - *ing!* 102 103

## Merengue

USNAVI:

104 - 105 USNAVI: 106 107

Va - nes - na!

A D A/C<sup>#</sup> G B D A

OSSIA: A D A/C<sup>#</sup> G B D A

SONNY:

108 - - - 109 - - - 110 - - - 111 - - -

Va - nes - - - sa!

A D A/C# G E D A

SONNY USNAVI:

112 - - - 113 - - - 114 - - - 115 - - -

Va - nes - - - sa!

A D A/C# G E D

DANIELA: (Screaming from the salon.)  
"VANESSSSSSAAAAAA! I'm thirsty, coño!"

116 - - - 117 - - - 118 - - -

A D A/C# G A

— 11 — #4. It Won't Be Long Now [Rev. 7/4/11]

VANESSA: "Can I get a Pepsi and some packing tape?"  
 SONNY: "Uh, my cousin over there with his tongue hanging out,  
 has been meaning to ask you..."  
 VANESSA: "Yes?"  
 SONNY: "What a lady such as yourself might be doing tonight?"  
 VANESSA: "Does your cousin dance?"

Half-time 

3 Xs

(in the clear)

SONNY: "Like a drunk Chita Rivera."



119 120 121 122

*pp* D Gsus<sup>2</sup> Bm A/C

VANESSA: "Okay. After Nina's dinner, we can hit a few clubs and check out the fireworks."

{SHE exits}

(GO ON)



123 124 6

*fp*

Southern Hip-Hop;  
 Half-Time Feel



125 USNAVI: 126 127

Oh, snap! Who's that? Don't touch me, I'm too hot! Yes! Que pa-só? Here I go!

*f*

G(add9) A(add4) G(add9)

128 129 130 131 132 133 134

USNAV/SONNY: USNAV: USNAV/SONNY:

So dope, y tu lo sa - ber. No pa - rel Si - gue, si - gue! Did you see me freak - y, freak it!!

A(add4) G(add9) A(add4)

USNAV:

What a way to be - gin the week - end! Son - ny, an - y - thing you want is free, man!

D5 D5/C

BOTH:

And my dear - ly be - lov - ed Do-min - i - can Re - pub - lic, I have - n't for - got - ten you!

Gsus<sup>2</sup> A7sus

The musical score consists of three staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time. The middle staff is for the vocal part, with lyrics in parentheses. The bottom staff is for the bass part. The score is divided into measures by vertical bar lines. Measure 128 shows a piano part with eighth-note chords. Measure 129 starts with a vocal entry. Measures 130-131 show the vocal part continuing. Measures 132-133 show the vocal part again. Measure 134 concludes the section. Chords are labeled with Roman numerals and additional markings like 'sus' and 'add4'. The lyrics describe a carefree attitude and a desire for freedom.

136 USNAVI: 136 BOTH:

Gonna see this hon - ey, make a lit - tle mon - ey, and one day I'll hop Jet Blue!

Gsus<sup>2</sup> *cresc. poco a poco* Asus<sup>2</sup>

rimile

137 USNAVI: 138

But un - til that fate - ful day, I'm grate - ful I got a des - ti - na - tion.

Gsus<sup>2</sup>/B D<sup>5</sup>/C

rit. *poco a poco*

139 140

I'm run - ning to make it home, and home's what Va - nes - sa's run - ning a - way from.

f<sub>D</sub> dim. *poco a poco* Dsus Bm/D A/D

rit.

141

I'm run-ning to make it home, and home's what Va-nes - sa's running a-way from.

VANESSA:

142

rit.

D Dsus Bm/D A/D

Calmly; poco rubato  $\text{♩} = 80$ 

143

neigh-bor-hood sa - lon is the place I am work-ing for the mo - ment.

144

145

P D G/D Bm A D/F# G

146

147

148

As I cut their hair, la - dies talk and share ev'ry

D/A A D Gsus<sup>2</sup> Bm/F#-G A/E

149

day, who's do - ing who\_\_\_\_ and why... The

Bm A/C# Gsus<sup>2</sup>

150

In Tempo

151

neigh-bor-hood sa - lon\_\_\_\_ does - n't pay me what I wan - na be mak - ing, but I\_\_\_\_ don't\_\_\_\_ mind.

mf D G Bm A (add4) D/F# G

152 153

poco rubato

154

— As I sweep the\_\_\_\_ curb\_\_\_\_ I can hear those\_\_\_\_ tur - bo en-gines

Bm A (add4) D G/D Bm Asus A

155 156

rit.

157

blaz - ing a trail\_\_\_\_ through the sky\_\_\_\_ I look up and think a - bout\_\_\_\_ the years gone

158

Freely

159

blaz - ing a trail\_\_\_\_ through the sky\_\_\_\_ I look up and think a - bout\_\_\_\_ the years gone

Bm7 A/C# G/D Bm/D A/C#

accel. In Tempo *j*

160 by. But one day, I'm walkin' to J. F. K. and I'm gon - na fly!—

161 162

*C/E* *Gsus<sup>2</sup>* *Gsus<sup>2/A</sup>* *A*

163 164 165 *rall.*

It won't be long

*Bm Dsus<sup>2/F#</sup>* *G A (add4)* *Bm A (add4/C#*

*Freely*

166 // 167 168 169

now... An - y day...

*G/B* *p N.C.* *Bm/D* *A/C#* *D (add9)*

APPLAUSE-SEGUE  
#4A "RETURN TO THE DISPA

# RETURN TO THE DISPATCH

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

CUE:  
Applause-Segue

BENNY: "Roger..."

"...Como?..."

"Uh... donde estas?"  
(Cutoff)

Moderato  $\text{♩} = 82$

1  
2  
3

*15*  
L  
G.  
**V.S.**

## IN THE HEIGHTS

Piano/Vocal

5

## INÚTIL

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

CUE:

CAMILA: "I'm going to get started on dinner."

NINA: "Cancel tonight..."

CAMILA: "You be home in an hour."

[CAMILA EXITS]

(GO)

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMANQuasi-Rubato  $\text{♩} = 88$ 

KEVIN: "Why didn't you just ask me?"

NINA: "What could you have done?"

KEVIN:

*measures 1-8 should maintain a sense of pulse. Give the rests their full values.*

A Tempo  $\text{♩} = 96$

9 And ev - 'ry day\_\_\_\_ he cut\_\_\_\_ the cane,\_\_\_\_ he came\_\_\_\_ home late\_\_\_\_ and prayed\_\_\_\_ for rain\_\_\_\_

10

11 Prayed\_\_\_\_ for rain\_\_\_\_

12

13 And on\_\_\_\_ the days\_\_\_\_ when no - thing came\_\_\_\_ my fa - ther's face\_\_\_\_ was lined\_\_\_\_ with shame\_\_\_\_

14

15 He'd sit me down\_\_\_\_ be - side\_\_\_\_ him and\_\_\_\_ he'd

16


 The musical score consists of six staves of music. The top staff is a treble clef line, the second is a bass clef line, and the third is a bass clef line. The fourth staff is a treble clef line, the fifth is a bass clef line, and the bottom is a bass clef line. The music is in common time. The tempo is marked 'A Tempo' with a quarter note equal to 96. The lyrics are written below the notes. Chords are indicated above the staff lines: 'C5/D' at measure 10, 'C5/G' at measure 12, 'C5/D' at measure 14, and 'Fm9/A♭' and 'C/G' at measure 16. Measure numbers 9 through 16 are placed above the staves. Measure 16 ends with a double bar line and a repeat sign, indicating a section to be repeated.

17  
say, "My fa - ther was a farm - er, his fa - ther was a farm -

*mp*  
F

18  
er, and you will be a farm - er." But I told him, "Pa -

Am

19  
er, and you will be a farm - er." But I told him, "Pa -

C<sup>sus2</sup>

20  
er, and you will be a farm - er." But I told him, "Pa -

21  
pi, I'm sor - ry, I'm go - ing farth - er. I'm get - ting on a plane -

F

22  
pi, I'm sor - ry, I'm go - ing farth - er. I'm get - ting on a plane -

G

23  
And I am gon - na change the world some - day!" And he slapped my face -

A<sup>b</sup>

24  
And I am gon - na change the world some - day!" And he slapped my face -

B<sup>b6(add9)</sup>

26

—

He stood there, star-ing at me, use -

*mf*  
C<sup>sus2</sup>

26

C<sup>sus2</sup>/D

xx

27

—

less. To - day -

C<sup>sus2</sup>/A

28

Gsus G(add4) G

xx

29

—

my daugh-ter's home - and I am - use - less.

*sub. p*  
C<sup>sus2</sup>

30

C<sup>sus2</sup>/D

31

Am<sup>7</sup> Am<sup>7</sup>/E

32

Gsus G

xx

33

—

And as a ba - by she amazed me with the things she learned each

C<sup>sus2</sup>

34

C<sup>sus2</sup>/D

xx

35

— day.

36

C<sup>sus2</sup>/A Gsus G(add4) G

37

She used to stay on the fire es - cape while all the oth-er kids would play...

38

C<sup>sus2</sup> C<sup>sus2</sup>/D

39

— And I would stand be - side her and I'd

40

C<sup>sus2</sup>/A<sub>b</sub> C/G

41

say: "I'm proud to be your fa - ther, 'cuz you work so much hard -

42

*mf* F<sup>sus2</sup> Gsus

er, and you are so much smart - er than I was at yb

age." And I al - ways knew that she would fly a - way...

That she was gon - na change the world some

day. I will not

P N.C.

V.S.

51 52 53  
be the rea - son that my fam - ly can't suc - ceed...

Am7(no3) cresc. Am7(no3)/C Am7(no3)/F

54 55 56  
I will do. what it takes. They'll have ev -

Am7(no3)/E mf cresc. Am7 C $\frac{5}{4}$

57 58 59  
- ry - thing they need. Or all my work. all my life,

F Maj $\frac{5}{4}$  Bsus f Am7

60 65 66  
ev - ry thing I've... ...sa - cri - ficed will have been use -

C $\frac{5}{4}$  Dm $\frac{5}{4}$  C $\frac{5}{4}$ /E F Maj $\frac{7}{4}$  G $\frac{5}{4}$

67

68

69

- less!

**ff**

Am

Am/C

C/F

N.C.

**sfz**

Am

Am

APPLAUSE-SEGUE  
#5A "USNAVI'S DANCE LESSON"

# USNAVI'S DANCE LESSON

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

CUE:  
Applause-Segue

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

Southern Hip-Hop  $\text{♩} = 136$

1 2 3 4

5 6 7

DANIELA: "You know me, I don't like to talk about nobody..."     "...pero... oye esto!"  
(cutoff)

w/ pedal      *p*      *simile*

## NO ME DIGA

[Rev. 7/4/11]

CUE

NINA: "You're the only person who touches these brows."

DANIELA: "So I see. Tweezers!"

**CARLA:** "Ay pero, what happened to these curlis?"

"You need some hair gel, mami." (GO)

Music and Lyrics by  
**LIN-MANUEL MIRANDA**

Arranged and Orchestrated by  
**ALEX LACAMOIRE**  
**BILL SHERMAN**

NINA: "Oh god, do not make my hair all crunchy!"

DANIELA: "You have to accept hair gel into your life!"

17 DANIELA: 18 NINA: 19 20

lit-tle off the top! A lit-tle on the side! A lit-tle bit of news you've heard a-round the bar -

Ab Bb Ab Eb Ab Cm Bb Eb

21 22 ALL: 23 24

Carla/Vanessa  
Dani/Nina

- ri - o! Tell me some thing I don't know!

Ab Bb Ab Eb Ab Cm Bb

25 DANIELA: 26 27 28

Bue - no, you did-n't hear this from me. But some lit-tle bir - die told -

mp Eb Abm Eb Db



*(They laugh at VANESSA)*

39 CARLA  
DANIELA/NINA: 40 41 42 Carla  
Nina  
Dani 3

say! Tell me some-thing I \_\_\_ don't know! Mm-hmm-

*mf* Cm  
E $\flat$  A $\flat$  B $\flat$  A $\flat$  E $\flat$  A $\flat$  B $\flat$  E $\flat$

43 DANIELA: 44 3 3 45 3 46 So,

humm... Ay, ben - dl - tal

*p* mf  
A $\flat$  B $\flat$  A $\flat$  E $\flat$  A $\flat$  Cm Cm<sup>7</sup> B $13$  B $\flat$ <sup>13</sup>

47 DANIELA: 48 3 3 49 50

Ni na,\_\_\_ I hear you been talk-ing to Ben-ny! And what do you hear?\_\_\_ I hear

*mp* E $\flat$  A $\flat$ m E $\flat$  D $\flat$

51 52 53 54 NINA:

plenty! They say he's got quite a big ta - xi! O -

CARLA/VANESSA: 3 3

No me dl - gal

Cm Abm f Eb7(11) Abm/Cb mp Bb

55 56 57 CARLA:

kay! I don't wan - na know where you heard all that! I

Eb Abm Eb Db

DANIELA: 58 59 60

don't think I know what you mean... Car - la! He's pack - ing a stretch li - mo -

Cm Abm A

61 *[They all laugh]* 62 VANESSA  
DANIELA/NINA: 63 64  
sinc! Tell me some-thing I\_\_\_\_ don't know!  
CARLA: — 3 — — 3 —  
Long, as he keeps it

*f* Eb Ab Bb Ab Eb Ab Cm Bb Eb

65 66 67 68 [to m.81]  
Nina  
Vanessa  
Daniela — 3 — — 3 —  
Ay, Dios mi - ot  
clean! —

Ab Bb Ab Eb AbMaj<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

### Bachata; L'istesso Tempo

81 DANIELA: Ni-na, se-ri-ous-ly, we knew you'd be the one to make...

82

83

*sfz sub. p*

B<sup>pm</sup> G<sup>b</sup> D<sup>b</sup>

84 VANESSA:  
— it out! 85 I'll bet you im-pressed them all out West;  
86

A<sup>b</sup>m f sub.*p* G<sup>b</sup>

87 CARLA:  
— you were al - ways the best, no doubt! 88 We want front row seats;  
89

D<sup>b</sup> A<sup>b</sup> f sub.*p* B<sup>b</sup>m

90 CARLA VANESSA:  
— to your grad - u - a - tion! 91 - 92 And we'll scream and shout!  
93 DANIELA:  
They'll call your name, And we'll scream and shout!

G<sup>b</sup> D<sup>b</sup> A<sup>b</sup>

*(in the clear)*

DANI/CARLA/VAN: "No me diga?"

NINA: "I should go..." (She exits.)

poco rit. *{THEY cheer}*

93 NINA: You guys, I dropped out.

94 NINA: You guys, I dropped out.

95 NINA: You guys, I dropped out.

96 NINA: You guys, I dropped out.

*f* *ff* *sfp* *f7(11)*

Bpm Bpm

DANIELA:

"That's a shitty piece of news."

(GO)

Slower

CARLA: "That girl never quit anything."

DANIELA: "Muchacha never got a B!"

97 Bpm

98 Epm

99 Bpm

100 A Ab

VANESSA: "She got a C in gym once. I had to talk her off the fire escape."

DANIELA: "Maybe the pressure cooker couldn't take it and pah, the lid flew off!"

101 Gm

102 Epm

103

104

VANESSA: "But why? What the hell happened?"

[to m107] 107

DANIELA:

I don't

105

106

107

108

Tempo I\*

108 DANIELA  
CARLA:

know.... I don't know....

109 110

*mf* B<sub>b</sub> E<sub>b</sub> F E<sub>b</sub> B<sub>b</sub> E<sub>b</sub> F

111 DANIELA:

I don't know....

112 113

CARLA  
VANESSA:

Tell me

*f* B<sub>b</sub> E<sub>b</sub> F E<sub>b</sub>

rit. until end

114 115 116

Qué sé yo?

some - thing I don't know! Qué sé yo?

B<sub>b</sub> B<sub>b</sub>/E<sub>b</sub> E<sub>b</sub>/B<sub>b</sub> G<sub>m</sub> E<sub>b</sub> F B<sub>b</sub> <sup>TIME</sup> ff B<sub>b</sub>

# WHAT UP?

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

CUE:  
Applause-Segue

Reggaetón  $\text{♩} = 100$

(à la BENNY'S DISPATCH)

Musical score for piano/vocal. The score consists of two staves. The top staff is for the piano, and the bottom staff is for the bass. The score is in 2/4 time, with a key signature of one flat. The piano part features a rhythmic pattern of eighth and sixteenth notes. The bass part consists of eighth-note chords. Measure 1 starts with a piano dynamic of *f*. Measures 2 and 3 show a transition with a piano dynamic of *ff* and a bass dynamic of *p*. Measure 4 ends with a piano dynamic of *ff* and a bass dynamic of *p*. Measures 5 and 6 show a continuation of the piano and bass patterns.

*[Pre-recorded loop plays from radio on-stage]*

*simile, under dialogue,  
until USNAVI turns radio off*

Continuation of the musical score. The piano and bass parts are shown in measures 4 through 6. The piano part features eighth-note chords, and the bass part features eighth-note chords. Measure 5 starts with a piano dynamic of *ff* and a bass dynamic of *p*. Measure 6 ends with a piano dynamic of *ff* and a bass dynamic of *p*. The score concludes with a piano dynamic of *ff* and a bass dynamic of *p*.

# IN THE HEIGHTS

Piano/Vocal

7

# 96,000

[Rev. 7/4/11]

CUE:

BENNY: "What's the payout?  
Don't tell me no five hundred dollars."  
(GO)

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

Hip-Hop; Swing 16ths  $\text{♩} = 86$

1 USNAVI: 2 USNAVI: 3 USNAVI: 4 USNAVI:

Nin-ety six thou-sand! Nin-ety six thou-sand!

SONNY/BENNY: SONNY:

Damn! Dol-lars? Hol-ler!

*mf* N.C.

5 BENNY:

Nin-ety six thou-sand! Nin-ety six thou-sand! Yo, If

GRAFFITI PETE:

That's a lot of spray cans!

I won the lot-to to-mor-row, well, I know I woul-dn't bot-her go - in' on no spen-din' spree. I'd

8  
pick a busi-ness school and pay the en-trance fee! Then may-be if you're lu-cy, you'll stay friends with me! I'll be a

9  
bus' - ness-man, ric-her than Ni-na's Dad-dy! Do-nald Trump and I on the links, and he's my cad-dy! My

10  
mo-ney's ma-kin' mo-ney, I'm go-in' from po' to mo' dough! Keep the bling, I want the brass ring, like Fro-do!

11  
13  
Csus<sup>2</sup>/p

14 USNAVI:  
15  
Oh no, here goes Mis - ter Brag-ga-doc-ci-o Next thing you know, you're ly - in' like Pi - noc - chi - o!

B  
G  
Ab<sup>5</sup>

16 BENNY: 17

Well if you're scared of the bull, stay out the ro-de-o!

GRAFFITI PETE:

Yo, I got more hoes than a phone book in To-ky-o!

18 USNAVI: 19 3

Ooh, you bet-ter stop rap-pin' you're not rea-dy It's gon-na get hot and he-avy, and you're al-re-a-dy swe-avy

GRAFFITI PETE:

Y-Y-

20 USNAVI: 21

"Yo! Yo!" I'm sor-ry, was that an ans-wer? Shut up, Go home, and pull ya damn pants up!

Yo! Yo!...

G A<sup>b</sup>5

F C<sup>add9</sup>

This musical score page contains three staves of music. The top staff is for BENNY, the middle for GRAFFITI PETE, and the bottom for USNAVI. The music is in common time with a key signature of one sharp. The top staff (BENNY) has a treble clef and includes lyrics: 'Well if you're scared of the bull, stay out the ro-de-o!'. The middle staff (GRAFFITI PETE) has a treble clef and includes lyrics: 'Yo, I got more hoes than a phone book in To-ky-o!'. The bottom staff (USNAVI) has a bass clef and includes lyrics: 'Ooh, you bet-ter stop rap-pin' you're not rea-dy It's gon-na get hot and he-avy, and you're al-re-a-dy swe-avy'. The score also includes a vocal line for 'Yo! Yo!' and harmonic information: 'G A<sup>b</sup>5' and 'F C<sup>add9</sup>'. The page number '- 3 -' is at the top center, and the copyright information '#7. 96,000 [Rev. 7/4/11]' is at the top right.

22 As for you, Mis-ter Pro-do of the Shi-re, 23 Nine-ty six G's ain't e-nough to re - ti - re.

BENNY: C'm-on,

G A<sub>b</sub><sup>5</sup>

24 25 You'll have a knap-sack full of jack af - ter tax - es!

— I'll have e-nough to knock your ass off its ax - is!

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

26 SONNY: CLAUDIA: "Ay...Alabama!" DANIELA/CARLA:

Nin-ety six thou - sand! Nin-ety six thou - sand! No me di - ga!

G A<sub>b</sub><sup>5</sup>

28 SONNY: Nin-ety six thou - sand! 29 poco accel. Nin-ety six thou - sand! BENNY: VANESSA: I nev - er win shit! For real, G5 G7sus F6 N.C. 3 Lift; R&B  $\text{J} = 88$

30 though, i - ma-gine how it would feel go - in' real slow down the high-way of life with no - mf Am7 Am9 Dm7 Dm9

32 re-grets, And no brea-kin' your neck for re-spect or a pay - check For real, FMaj7 E7sus E7

34 though, I'll take a break from the wheel and we'll throw the big-est block par - ty, ev - 'ry - Am7 Am9 Dm7 Dm9

36

bo-dy here

A wee - kend when we can breathe, take it ea - sy.

C E F#m<sup>7</sup> E<sup>9</sup>/G E<sup>7</sup>/G<sup>#</sup>

38 straight 16ths

39 AB: "1st Dance Hall"

CARLA: (♩=80)

Check

M1/W1/W2: Yo, Ma, it's me! Check my tick-ets?

straight 16ths

N.C. drum break

Yo, Ma, it's me! Check my tick-ets?

drum break

B6

Double-Time;  
Dance-Hall Reggae, Straight 8ths ♩=88

40 41 42 43

1, 2, 3...

What would you do with nine - ty six Gs? I mean if it's just be-

DANIELA:

Who me?

mf Dm E9/D Dm Cm/D



56 USNAVI: "Yo, I'm just sayin'..." 57 USNAVI: It's

Half-Time;  
Hip-Hop, Swing 16ths  $\text{♩} = 86$

straight 16ths -

58

A B $\flat$ 5

60

VANESSA: straight 16ths -

(straight 16ths). 61

A5 A7sus G5 D5

62 63

264

ny can keep the cof - fee brew - in', and I'll spend a few on you, —

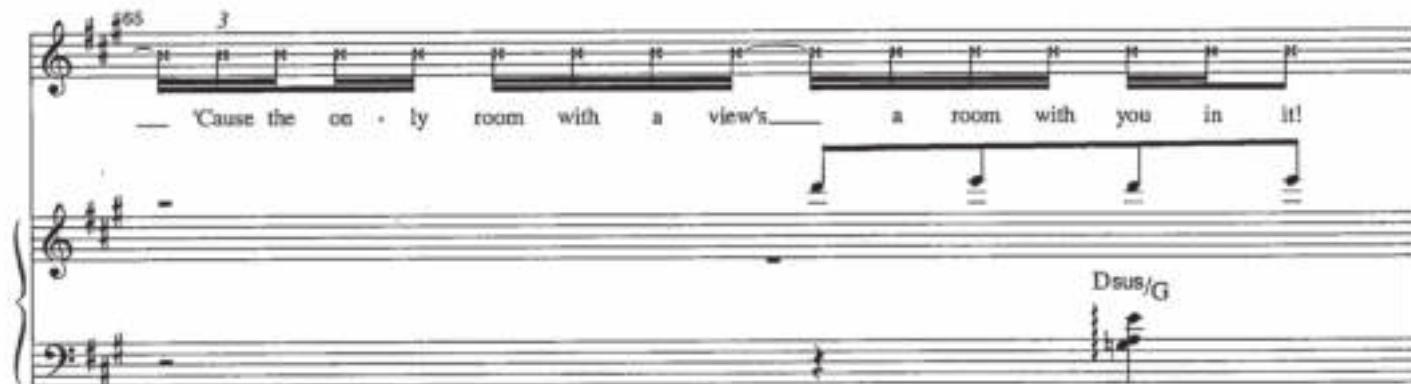
A D<sup>5</sup> A



265 3

— 'Cause the on - ly room with a view's — a room with you in it!

Dsus/G



66 67

And I could give A-bue-la Clau-di-a the rest of it. Just fly me down to Puer-to Pla-ta, I'll make the best of it!

A B<sup>b</sup>



SONNY: 69

No.

You real-ly love this bus'-ness? Tough, Mer-ry Christ-mas. You're now the youn-gest ty-coon in Wash-ing-ton Hiz-nits!

A G5 D7sus

SONNY: 70

Yo, With

RECORD SCRATCH E7sus F7sus G7sus A7sus A7sus

nin-ety six thou-sand, I'd fi-na-ly fix hou-sin', give the bar-ri-o com-po-ters and wi-re-less web brow-sin'. Your

Bb5 Cb5 Bb5 Cb5

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79

I'll cash my tic- ket and pic- ket, in- vest in pro- test, Nev- er lose my fo- cus til' the ci- ty takes no- tice! And you

80

B<sub>p</sub><sup>5</sup> C<sub>p</sub><sup>5</sup> B<sub>p</sub><sup>5</sup> C<sub>p</sub><sup>5</sup>

81

know this, man! I'll ne- ver sleep, Be-cause the ghe- tto has a mil- lion pro- mi- ses for me to keep!

82

B<sub>p</sub><sup>5</sup> C<sub>p</sub><sup>5</sup> B<sub>p</sub><sup>5</sup> A<sub>p</sub><sup>2</sup> E<sub>p</sub><sup>2</sup>

*(in the clear)*

VANESSA: "You are so cute!"  
 SONNY: "I was just thinking  
 off the top of my head."  
 (GO ON)

83

84

USNAVI:

Nine - ty - six - K: Go!

p  
N.C.

V.S.

L'istesso Tempo

85 VANESSA:

If I win the lot - te - ry, you'll nev - er see me a - gain...

86

87

Em

Am7

CMaj7

88

I'll be down - town

89

90

USNAVI:

Damn, we on - ly jo - kin', stay broke then.

B7sus

B7

mp

Em

Am7

91

Get a nice stu - di - o, get out of the bar - ri - o.....

92

BENNY:

For real,

C

G/C

B7sus

B7

*"Buildup"*

93

If I win—— the lo - - tte - - ry,—— you'll won -

94

— though, i - ma - gine how it would feel—— go - in' real—— slow, Down the high-way of life—— with no -

Em

Am<sup>7</sup>

95

- der where—— I've been——

96

— re - grets, and no brea - kin' your neck—— for re - spect or a pay - check For real -

USNAVI: (in straight 16ths)

Yo! It's

C Maj<sup>7</sup>

B 7sus

B

97

I'll be down - town, \_\_\_\_\_

though, I'll take a break from the wheel and we'll throw the biggest block par - ty, evry-

sil - ly when we get in - to these crazy hy - po - thet-i-cals. You rea-ly want some bread? Then go a-head create a set of goals.

ENS: CARLA: ENS: CARLA:

Nine - ty - Six - Thou - sand! No me di - gal! Ninety - Six - Thou - sand! No me di - gal!

*mf* Em Am

99

See you a - round! \_\_\_\_\_

bo - dy here, A wee - kend when we can breathe, take it ea - sy. For real,

Cross 'em off the list as you pursue em', and with those ninety six I know pre-cisely what I'm doin'! Yo! It's

Carla/Dani/W4/W5  
W1/W2/W3

WOMEN: DANI/CARLA: WOMEN:

Nine - ty six thou - sand! No me di - gal!

MEN: SONNY: MEN: Why - oh! Check

PG/Sonny/M4  
GP/M1/M2/M3/M5

G

*fp* N.C.

*"Heartbeat Circle"*Double-Time;  
Dance-Hall Reggae, Straight 8ths  $\text{♩} = 86$ 

101 VANESSA: 102 103

If I win \_\_\_\_\_ the lot - te - ry, \_\_\_\_\_

BENNY: though, i - ma - gine how it would feel go - in' real slow down the

USNAVI: sil - ly when we get in - to these cra - zy hy - po - thet - i - cals. You rea - lly want some bread? Then go -

1, 2, 3... With nine - ty six Gs,

And with the dol - lah dol - lah,

*f* Em C

104 105 106

— You won't see \_\_\_\_\_ a lot \_\_\_\_\_

high-way of life with no re - grets, And no brea - kin' your neck -

head cre - ate a set of goals. Cross 'em off the list as you pur - sue em', And with those nine - ty

Be - tween you and me -

We get to hol - lah hol - lah, We rock the hot Im - pa - la,

G

107 of me! I'll be  
for re - spect or a pay - check. For real, though, I'll take a  
six, I know pre - cise - ly what I'm do - in'! Yo! It's sil - ly when we get in - to these  
Why - oh! With nine - ty six Gs,  
Why - oh!  
Bass Em  
110 down - town,  
break from the wheel and we'll throw the big - gest block par - ty, ev - ry -  
cra - zy hy - po - thet - i - cals. You re - ally want some bread? Then go a - head cre - ate a set of goals.  
A brand new lease. A  
We mo - vin' on to - mor - rah, We rock be - yond ma - ra - na,  
C

*"Diagonals"*

113 See you a-round!

114 bo-dy here, A week-end when we can breathe,

Cross 'em off the list as you pur-sue 'em, And with those nine-ty six I know pre-cise-ly what I'm

Mal-i-bu breeze... Why -

We drop the Ma-ma dra-ma, We stop at the Ba-ha-ma!

G *fp* Bass

116 A-round!

117 ad lib. 3 1 118

take it ea-sy Oh, whoa oh!

do-in! And with those nine-ty six I know pre-cise-ly what I'm do-in! Yet

oh! Why oh!

We drink Pi-fia Co-la-das! Pop-pin', lock-in' up the block! Drop it like it's hot!

Songs/PG  
M2044/M3  
GPMET/M3

B C<sup>7</sup>sus C<sup>7</sup>sus

"Who-ooaa"

Half-Time; Reggaetón  $\text{♩} = 89$ 

BENNY:

119

Dani/Carla/W4/W5  
W1/W2/W3

Whoa, oh!

Whoa, oh!

120

121

KG/Songs  
Univ/GP/M1/M2/M3/M4/M5

F#m

D Maj7

122

VANESSA:

I'll be down town!

Whoa, oh!

Whoa, oh!

122

123

A

Csus

VAN/CARLA/DANI:

We could tell ev' - ry-one we

USN/BEN/SONNY:

We could pay off the debts we owe!

(-Carla/Dani)

Whoa, oh!

(-Sonny/Ben)

Whoa, oh!

F#m

Dm7

SONNY  
USNAVI/BENNY:

know!

We be swim-min' in dough, yo!

USNAVI:

I could get on a plane and go!

Van/Carla/W4/W5/Dani  
W1/W2/W3

Whoa, oh!

Whoa, oh!

mf  
B7  
M3/M4/M5  
(G/F#) (M2 voc)

A

F#m/B E/B Bm7

/C# D

SONNY  
USNAVY/BENNY/GP/M1/M2:

127

No tip - toe - in', we'll get the dough, an' once we get go - in', we're ne - ver gon - na -  
crec.

Whoo, oh! Once we get go - in', we're ne - ver gon - na -  
crec.

D<sup>7</sup> E/D D<sup>7</sup> /E /F# /G G F#m/B Em/D G/C Dm7(no3)/E Em/G

"The Matrix"

USN/BENNY:

128 sub. *p*

Stop tip - toe - in', we'll get the dough, an' once we get go - in', we're nev - er gon-na -

PG/SONNY/M4

VAN/DANI/CARLA:

sub. *p*

Stop tip - toe - in', we'll get the dough, an' once we get go - in', we're nev - er gon-na - Nine -

sub. *p* W1/W2/W3/W4/W5

sub. *f*

Stop tip - toe - in', we'll get the dough, an' once we get go - in', we're nev - er gon-na -

GP/M1/M2/M3/M5

sub. *p*

sub. *ff* G(add#4)/C

*"Thriller Claps"*Dance Hall  
(Double-Time)  $\text{d} = 88$ 

USN/BENNY: 132

133

PG/SONNY/M4/M3/W5      Wha?      Wha?      Wha?

VAN/DANI/CARLA:      ty six      Thou - sand!      ty six      Thou - sand!

W1/W2/W3/W4

We'll get the dough, an'...      Once...

M1/M2/M3/GP

F#m      G/F#      F#m

134      135      136

Wha?      We'll get the dough, an' once...

Nine - ty six      Thou - sand! We'll get the dough, an' once...

— we get go - in'...      We'll get the dough, an' once...

G/F#      F#m      G(add#4)/C#



## IN THE HEIGHTS

Piano/Vocal

7a

96,000 PLAYOFF/  
ABUELA'S TRANSITION

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

## CUE:

Applause Segue

À la 96,000  
(Swing 16ths)  $\text{♩} = 86$ 

ENS:

Nin-ety six thou-sand!

Nin-ety six thou-sand!

senza rit.

Nin - ety six thou - sand!

5

CAMILA: "Call your father. He was supposed to help me, and he's not picking up."  
 NINA: "We're fine, we have all afternoon."  
 CAMILA: "We're not fine."

Double-Time;  
Salsa

VAMP

CLAVE

(hold thru VAMP)

3

CLAUDIA: "Ay, que calor."  
(GO ON)

CLAUDIA: "Usnavi, ooo-oo!"

USNAVI: "Something's wrong, you were off-pitch."

CLAUDIA: "It's the heat. Toma, your ham and cheese."

USNAVI: "Thanks. You know, you already brought me one."

CLAVE continues

GMaj<sup>7</sup>

F#7(add4)

GMaj<sup>7</sup>

F#7(add4)

CLAUDIA: "De verdad? My memory goes two miles an hour. I'm taking a walk, I need some air."

(GO ON)

USNAVI:  
"Breadcrumbs for your birds.  
Stay in the shade, okay?"  
(CUT-OFF)

Vamp (out any phrase)

GMaj<sup>7</sup>

Em<sup>9</sup>

A<sup>13</sup>

## PACIENCIA Y FE

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

## CUE:

USNAVI: "Mi amor, like you always say, patience and faith."

CLAUDIA: "Paciencia y fe."

Freely; Colla voce

CLAUDIA:

2 3 4 5 6 7 8 9

Ca - lor, Ca - lor, Ca - lor! Ca -

*ff* D D+ Bm A

Rall.

lor, Ca - lor, Ca - lor...

Gmaj7 A (add4) Bb7/b9 Bb7

26 8m 8m

Quasi Tempo;

Salsa  $\text{d} = 84$ 

10 11 12 13

Ay, Ma-má! The sun-mer's hot - test day!

mf Bm A D Bb7

14 Pa-cien - cia y fel - 15 - 16 Pa-cien - cia y fel - 17

*mf* Bm A D A/C $\sharp$  Bm N.C.

18 Ay, ca - ra - jo, it's hot! 19 - 20 But that's o - kay! 21

Bm A D F $\sharp$ 7

22 Ma-ma would say, 23 - 24 "Pa-cien - cia y fel" 25 It was

*mf* Bm A D A/C $\sharp$  Bm F $\sharp$ 7 Bm F $\sharp$ 7

**A Tempo**

26 hot-ter at home in La Vi-bo-ra... 27 The Wash-ing-ton Heights of Ha - va - na! 28 29 A

*legato* Bm A D F $\sharp$ 7/C $\sharp$  Bm F $\sharp$ /A $\sharp$

34 Back as a child in La Vi - bo - ra, I chased the birds in the  
 35  
 36 3 3  
 Bm A/C# D F#m/C# Bm

37 pla - za\_\_\_\_ 38 Pray-ing, Ma-má, you would find work\_\_\_\_ 39 Combing the stars in the

40

F# Bm A D D/P#

41

sky for some sort of sign!

42

43

Bm F<sup>#</sup>/A<sup>#</sup> B7<sup>sus</sup> B7

44 45 3 46 47

Ay, Ma-má, so ma - ny stars in Cu-ba... En...

*mp*  
Em<sup>9</sup> A<sup>13</sup> DMaj<sup>9</sup>

48 49 50 51

— Nue - va York we can't see be-yond our street-lights... To...

Em<sup>9</sup> A<sup>13</sup> DMaj<sup>9</sup> D9sus D7<sup>13</sup><sub>9</sub>

52 53 3 54 55

— reach the roof you got - ta bribe the Su - pa'... Ain't...

GMaj<sup>13</sup> A<sup>13</sup> F#m<sup>7</sup> F#<sup>15</sup>

56 57 58

— no Cas - si - o - pi - a in Wash - ing - ton Heights... But

Em<sup>9</sup> Em<sup>6</sup> F#<sup>7</sup>



73  
— And Nue - va York was far, but Nue - va York had work, and so we

74  
B<sup>+7</sup> Em<sup>9</sup> A<sup>13</sup>

75

76  
came... And

77  
Bsus B f

78  
now, I'm wide a - wake A mil - lion years too late I

79  
Bm D/A no pedal Bm D/A Bm

80

81

82  
talk to you, i-ma - gining what you'd do. Re - membering what we went through...

83

84

85

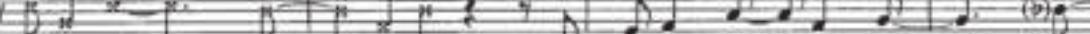
G Maj<sup>7</sup> F<sup>+7</sup> sus F<sup>7</sup> Bm G/B

86 87 88 89 90

*I'm not the only one*

*I'm not the only one*

"Native York"

90  91  92  93   
*Nue-va York! Ay, Ma-má!* It was-n't like to - day, you'd say:

94  95  96  97   
*Nue-va York! Ay, Ma-má!* It was-n't like to - day, you'd say:

98  99  100 

**"Tug Break"**

110 3 111 112 3 3

Danc - ing with Ma - yor La - Guar - di - a, All of so - ci - e - ty

Cm Bp/D cresc. Ep E $\flat$ /G



120 121 3 122 123

W1/W2/W3/W4 (Nina/W5)  
(Dani/Cecilia/Venezia)

You better not be late!

W1/W4 (Dani/Cecilia/Venezia)  
W2/W3 (Nina/W5)

You better pull your weight!

Are

Cm B<sup>b</sup>/D Eb G<sup>7</sup>/D Cm

124 125 126 127 CLAUDIA:

Shar-ing dou-ble

you better off than you were with the birds of La Vi-bo-ra?

ff Fm<sup>7</sup>(b5) G<sup>7</sup>(b9) sub.  $\beta$  G<sup>7</sup>(b9)

128 129 130 131

beds, trying to catch a break, strug-gling with En - glish Listening to

*p* A♭Maj<sup>7</sup> B♭ Cm bring out

132 133 134 135

friends, fin-ly got a job wor-king as a maid. So we cleaned some

A♭Maj<sup>7</sup> B♭ E♭ E♭sus E♭ E♭<sup>7</sup>

136 137 138

homes, po - li-shing with pride, scrub-bing the whole \_\_\_\_\_ of the Up-per East

A♭Maj<sup>7</sup> B♭ E♭ D♭<sup>7</sup>

139 140 141

Side The days in - to weeks, the weeks in - to years, and here I

C<sup>7</sup> C<sup>7</sup>/E *mf* Fm<sup>9</sup> B♭<sup>9</sup>

142 143 144 145

stayed... And

Nina/Daniela/Cecilia f  
Vanessa/W3/W4/W5

Stompy/PG/MS/M6  
Pa-cien - cia y fel  
cresc.

mf

Pa-cien - cia y fel  
Pa-cien - cia y fel  
Pa-cien - cia y fel

Unsavi/Benny/OP/MS3  
Pa-cien - cia y fel

C7sus

C7

f Eb/Bb

146 as I feed these birds, 147 My hands be-gin to shake 148 And

Cm Eb/Bb Cm

150 as I say these words, 151 My heart's a-bout to break 152 153 And

*mf* Nina/Daniela/Carla (OFF-STAGE: W4)  
Vanessa/W5 (OFF-STAGE: W5)

Ooh, 154 *mf* Sorrey/M5 (OFF-STAGE: PG/M5)  
Daniela/Benny/GP

Ooh, ooh, and Ay, Ma - md!

*mf* Sorrey (OFF: PG)  
Vanessa/M5 (OFF: PG)

Benny/GP

*mf* A♭Maj7 w/ pedal

G7sus G7 C7sus C7 B♭/C C7 Fm7

154 Ay, Ma-md, what do you do when your dreams come true? 155 156 157

*mf* And Ay, Ma - md!

*mf*

B♭ B♭ G7/D Cm

poco rit.

158 I've spent my life in-he - ri-ting dreams from you.

159

160

161

*f*

*wif* *Sos/PCMMS*  
*Unv/Ben/GP*

Aah, *f* ah!

Aah, aah, ah! *poco rit.*

*A♭Maj<sup>7</sup>* *B♭* *Cm* *B♭* *A♭Maj<sup>7</sup>* *Fm/A♭* *A♭Maj<sup>7</sup>* *A♭/G*

Freely; Colla voce

162 *f* 163 164 165

What do I do with this win-ning ti-cket? What can I do but pray? I

*fz*

Fm<sup>11</sup> B<sub>p</sub><sup>7sus</sup> B<sub>p</sub><sup>7</sup> Cm Gm/B<sub>p</sub> A<sub>p</sub>Maj<sup>7</sup>

A Tempo

166 *A Tempo* 167 168 169

buy my loaf of bread, Con - ti - nue with my day. And

*p* Cm *mf* Cm

E<sub>b</sub>/B<sub>b</sub> E<sub>b</sub>/B<sub>b</sub>

170 see you in my head. 171 I - ma-gin-ing what you'd say. The

Fm/A<sub>b</sub> G7sus Fm/A<sub>b</sub> G7sus

172 173

174 birds, they fly a - way; 175 Do they fly to La Vi - bo - ra? 176 177 Pa-cien-cia y

A<sub>b</sub> B<sub>b</sub><sup>7</sup>/C Fm<sup>11</sup> Gm<sup>7</sup> A<sub>b</sub> Maj<sup>7</sup> Fm<sup>7</sup>/C D<sup>7</sup>

CLAUDIA:  
(in the clear)  
"Alright, Mama. Okay."

poco rit.

### Big and Quick; Dictated

178 (b) 179 180

fel

181 182 183 Rall.

184 185

*f* *Nino/Camila/Cards*  
Duo/W3 (OS: W1/W2/W3)

Ca - lor, ca - lor, Cami Ca - lor!

Sonny/Una (OS: PG/MH/M6)

*f* *Benny/GP* (OS: M1/M2/M5)

Rall.

ff C

FMaj<sup>7</sup> Fm<sup>6</sup> C sffz

#### APPLAUSE-SEGUE to #8A

# TIME LAPSE

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

**CUE:**  
Applause Segue

Briskly  $\text{♩} = \text{H}4$

SONNY: "Well, well, well. Nina Rosario...."  
"...I think we both know what time it is."  
(cutoff)

CONGA continues, 16th notes

V.S.

# WHEN YOU'RE HOME

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

CUE:

BENNY: "You need to teach them some local vocabulary."  
NINA: "Oh I did. Every day in the cafeteria, I was like, 'Oye, you need fries with that?'"  
(GO)

Gently

BENNY: "To not speaking the language."

rit.

BENNY: "To not speaking the language."

rit.

2

*w/ pedal*

Freely; Colla Voce

NINA:

I used to think, we lived at the top of the world, When the world was just a

*p*  
E(add9)

Esus2/F#

E(add9)/G#

sub - way map.

And the One-slash - Nine climbed a dot - ted line to my -

Bm7(add4)

D(add9)

A(add9)/C#

BENNY: 10  
place. There's no nine train now. Right. I used to think the Bronx...

NINA: 11  
12

E/B

E(add9)

13  
14  
15

— was a place in the sky, When the world was just a sub-way map. And my

Asus<sup>2</sup>/p<sup>#</sup>  
E/G<sup>#</sup>  
E/A

BENNY:  
NINA: 16  
thoughts took shape. On that fire es - cape...

In Tempo  
NINA: 17  
18  
Can you re-mind...

Bm<sup>7</sup>(add4)  
F#m<sup>7</sup>  
G#m<sup>7</sup>

19  
20  
21  
22

BENNY:  
— me of what it was like at the top of the world? Come with

A  
A/B  
C#m B A Ma<sup>7</sup> G#m<sup>7</sup> F#m<sup>7</sup>  
mf  
E7sus

Funk-Pop  $\text{♩} = 102$

me.

23 24

*f* A<sup>5</sup> A<sup>5</sup>/B D/E

25 26 27

We be-gin Ju-ly with a stop at my cor-ner fi-re hy - drant.

NINA:

You would o-pen it ev - ry sum-

*mf* A<sup>5</sup> A<sup>5</sup>/C<sup>♯</sup>

28 BENNY: 29

I would bust it with a wrench 'til my face got

mer-

Em<sup>7</sup>(no5) Em<sup>9</sup> G Gsus<sup>2</sup>

30

drenched, 'til I heard the si - rents, then I ran like hell! Yeah, I

31

You ran like hell!

D Dsus<sup>2</sup> A<sup>5</sup>

32

ran like hell! To your fa - ther's dis - patch win - dow, "Hey, let me in,

I re-me - mber well!

E/G<sup>#</sup> A<sup>5</sup>

33

3

3

34

yo! They're com-ing to get me!" Then your

35

36

You were al-ways in con - stant trou - ble.

A<sup>5</sup>/C<sup>#</sup> E<sup>7</sup>(no5) E<sup>9</sup>

This musical score page contains three staves of music. The top staff is for the vocal part, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand/bass. The vocal part has lyrics in a 12-bar blues style. The piano parts provide harmonic support with chords like D, Dsus2, A5, E/G# (in the middle section), and A5 (in the bottom section). The bass line in the bottom staff includes chords A5/C# and E7(no5) followed by E9. Measure numbers 30, 31, 32, 33, 34, 35, and 36 are indicated above the vocal line. The vocal line starts with 'drenched, 'til I heard the si-rents,' followed by 'then I ran like hell!' and 'You ran like hell!' in measure 31. The middle section begins with 'ran like hell!' and 'To your fa-ther's dis-patch win-dow,' followed by 'I re-me-mber well!' in measure 32. The bottom section begins with 'yo! They're com-ing to get me!' and 'Then your' in measure 34, followed by 'You were al-ways in con-stant trou-ble.' in measure 35. Chords are labeled above the piano staves: D, Dsus<sup>2</sup>, A<sup>5</sup> in the first section; E/G<sup>#</sup>, A<sup>5</sup> in the middle section; and A<sup>5</sup>/C<sup>#</sup>, E<sup>7</sup>(no5), E<sup>9</sup> in the bottom section.

37

Dad would act all snide, but he let me hide. You'd be there in - side.

38

Life was

G Gsus<sup>2</sup> D/P<sup>#</sup> Dsus<sup>2</sup>/P<sup>#</sup>

39

Ni-na, ev - 'ry-thing is ea - si - er when you're

eas - ier then.

A<sup>5</sup> E A A E/G<sup>#</sup>

This musical score page contains two staves of music for piano/vocal. The top staff is for the vocal part, and the bottom staff is for the piano. The vocal part begins with a melodic line, followed by lyrics. The piano part includes harmonic chords and bass notes. Measure 37 starts with a vocal line and lyrics. Measure 38 begins with the piano's harmonic progression. Measure 39 starts with the vocal line and lyrics. Measure 40 begins with the piano's harmonic progression. The vocal part ends with a melodic line and lyrics. The piano part ends with a harmonic progression.

41 home..... The street's a lit - the kind - er when you're.....

F#m7 E(add4) D(add9) Csus

43 home..... Can't you see that the day.....

F#m simile D A E

45 seems clear - er now that you are here, or is it

F#m E D(add9) Csus C

47 me?... May - be it's just me.....

Dmaj7 Fmaj9#11

49

We got-ta go, I wan-na show you all I know, The sun is set-ting and the light is get-ting low.

50

Are we

*mf* A<sup>5</sup>

51

May - be,

go - ing to Cas - tle Gar - den?

A<sup>5</sup>/C<sup>6</sup>

E<sup>7</sup>(no5)

53

54

may-be not, but way to take a shot, when the day is hot, I got a perfect shady spot a lit-tle ways a-way that ought-a

G(<sup>add9</sup>)

Dsus<sup>2/F#</sup>

55

cool us down. Welcome back to town...

Cool us down... Now,

A<sup>5</sup> E/G<sup>5</sup>

And Us -

back in high school, when it dark - ened, you'd hang out in Ben - nett Park and -

A<sup>5</sup>

na - vi would bring his ra - di-o...

As I walked home from senior stu - dies, I'd

A<sup>5</sup>/C<sup>5</sup> Em<sup>7</sup>(no5) G Gsus<sup>2</sup>

55 56 57 58 59 60 61

62

With the vol - ume high You

see you rap - ping with your bud - dies. I walked on by...

D/F# Dsus2/F# A5 E

64

walked on by.....

A5 E/G# N.C.

This musical score page contains two staves of music. The top staff is for the vocal part, and the bottom staff is for the piano. The vocal part begins with a rest, followed by a melodic line. The piano part provides harmonic support with chords labeled D/F# (D major), Dsus2/F# (Dsus2), A5, and E. The lyrics "With the vol - ume high You see you rap - ping with your bud - dies. I walked on by..." are written below the vocal line. The vocal line continues in the next measure (64) with the lyrics "walked on by.....". The piano part continues with chords labeled A5 and E/G# (E major with a G# chord). The label "N.C." (No Chord) is also present. Measure numbers 62, 63, and 64 are indicated above the staves.

Hip Hop  $\text{♩} = 80\text{4}$

USN/GP/M1/M2: 66 67 68

No pa - re! Si - gue, si - gue! No pa - re! Si - gue, si - gue! No pa - re! Si - gue, si - gue!

DANICARLA/W1/W2/W3/W5: Whoo, \_\_\_\_\_ oh! \_\_\_\_\_ Whoa, \_\_\_\_\_

SONNY/M3/M4/M5

F $\sharp$ m<sup>7</sup> F $\sharp$ m<sup>7</sup>/B Bm<sup>9</sup> G $\sharp$

69 70 71

No pa - re! Si - gue, si - gue! No pa - re! Si - gue, si - gue! No pa - re! Si - gue, si - gue!

oh! \_\_\_\_\_ Whoa, \_\_\_\_\_ oh! \_\_\_\_\_

F $\sharp$ m<sup>11</sup> F $\sharp$ m<sup>7</sup> F $\sharp$ m<sup>7</sup>/B Bm<sup>9</sup>

72 BENNY:

When you're

No pa - rel Si - gue, si - gue!

No pa - rel Si - gue! *Carla/W1/W2/W3/W5*  
Duni

Whoa, oh!

When you're

73

mf A ff N.C.

## Funk-Pop

BENNY:

home! Oh, the summer nights are cool - er when you're home.

NINA: Now that you're here...

— home! When you're home!

*f*

F#m<sup>7</sup> E(add4) Dm7 C7sus F#m<sup>7</sup> D(add9)  
simile

77 78 79

And that song — you are hear - ing is the neighbor-hood just cheer - ing you a-long -

— with me.

Ooh, ooh, ooh, ooh.

A E(add4) E/G# F#m7 E Dm7 C#7sus C#7

BENNY:

80



What's wrong —

NINA:



Don't say — that.

Don't say — that!

Double-Time;

Salsa NINA:

82

83

84

85

When I — was young - er, I'd — i - ma - gine what — would hap - pen if my —

Ebm7

D6

C#Maj7

Bp+7

A**sus2**/F Bp/D

86 par - ents had stayed in Pue - rto Ri - co.

87 Epm C<sup>6</sup> G<sup>6</sup> N.C. B<sup>7(9)</sup>/F

88

89

90 Who would I be if I had nev - er seen Man-hat - tan, If I lived...

91 Epm A D<sup>6</sup> C<sup>6</sup> Maj<sup>7</sup> B<sup>7</sup> A<sup>7</sup> sus<sup>2</sup>/F B<sup>7</sup>/D

92

93

94 — in Puer - to Ri - co with my peo - ple; A my peo - ple!

95 Epm C<sup>6</sup> G<sup>6</sup> N.C. C<sup>6</sup> B<sup>7</sup> 3

96

97

98 I feel like all my life I've tried to find the an - swer, work-ing hard -

99 Epm sub. *mf* D<sup>6</sup> C<sup>6</sup> Maj<sup>7</sup> B<sup>7</sup> 3

100

101

102  
- er, learning Span - ish, learn - ing all I can  
Ebm Cb  
Gb Fm<sup>7(b5)</sup>/Bb F#7 B<sup>9</sup> Bb<sup>9</sup>

106  
I thought I might find the an - swer out at Stan - foed, But I'd  
sub. *mf*  
Ebm/D<sub>b</sub> C<sub>#</sub>Maj<sup>7</sup> B<sub>b</sub>

Half-Time

slowing down, losing steam

110  
stare out at the sea, thinking where'm I s'posed to be? So  
mp w/ pedal  
BMaj<sup>9</sup> Bm<sup>9</sup>

112 3  
please don't say you're proud\_\_\_\_ of me when I've lost my\_\_\_\_ way\_\_\_\_

A Maj<sup>7</sup>/D D Bm<sup>9</sup>/E E<sup>7</sup>

rall. BENNY:  
Then can I

113  
D/A Bm<sup>11</sup>

A Tempo  $\text{J}=88$

116

say: I could - n't get my mind off you all

P<sup>#</sup>m<sup>7</sup> A/E DMaj<sup>9</sup> C<sup>#</sup> C<sup>#7</sup>/E<sup>#</sup>

118 day. Now, lis - ten to me! That may be

P<sup>#</sup>m<sup>7</sup> DMaj<sup>9</sup> A A Maj<sup>7</sup> E/G<sup>#</sup>

120 how you per - ceive it, but Ni na, please be - lieve that when you

P<sup>#</sup>m<sup>7</sup> A/E DMaj<sup>9</sup> C<sup>#</sup> C<sup>#7</sup>/E<sup>#</sup>

accel. 122 find your way a gain, You're gon - na

Dm<sup>7</sup> sub.  $\text{p}$  C/E C(<sup>add9</sup>)/E Em<sup>7</sup>

123 cresc. *poco a poco*

124

change the world and then, we're all gon - na brag and say we

125

F Maj<sup>7</sup> G/F F Maj<sup>7</sup>

A

f G/F A

Funk-Pop  $\text{♩} = 104$ 

126 *ad lib.*

knew her when Yeah! This was your home

127

F#m<sup>7</sup> D(add9)

A E

128

F#m<sup>7</sup> *simile* D(add9)

129

Wel - come home. Wel - come

130

I'm home!

131

When you're here with me.

A E

F#m<sup>7</sup> D(add9)

A E

home.....

I used to think..... we lived..... at the top..... of the world!.....

F#m<sup>7</sup> D(add9) A E

Wel-come home!..... You're fin - 'lly home!.....

I'm home!..... I'm home!.....

Dm<sup>7</sup> C(add9)/E F Maj<sup>7</sup>

molto rall. sforz.

You're home!.....

I'm home!.....

molto rall. A ff A sfz A

G/F A

APPLAUSE-SEGUE

This musical score is for the piece 'When You're Home'. It consists of two staves: a treble clef vocal line and a bass clef piano line. The vocal part includes lyrics and dynamic markings like 'molto rall.' and 'sforz.'. The piano part includes chords and bass line markings. The score is numbered 132 to 140. The key signature is F# major (one sharp). The vocal part ends with an 'APPLAUSE-SEGUE' instruction.

## PIRAGUA

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMANCUE:  
Applause-SegueSalsa  $\text{J} = 88$ 

PIRAGUA GUY:

PIRAGUA GUY: *Oh, qué calor, qué calor, qué calor, qué calor,*

*o - orf* *Oh! Pi - ra -*

*guá, pi - ra - guá!* *New block of ice, pi - ra - guá! Pi - ra -*

13 14 15 16

- gua, pi-ra - gua! So sweet and nice, pi-ra - gua! Ten -

C<sup>#</sup>m D E<sup>#</sup> D A

17 18 19 20

- go de man - go, ten - go de par - cha, de pi - ña y de fre - sa!

C<sup>#</sup>m D E D A

21 22 23 24

Ten - go de chi - na, de li-món, de pe - soy de pe - se - ta! Hey! Pi-ra -

A A

D/E E

25 26 27 28

- gua, pi-ra - gua! New block of ice, pi-ra - gua! Pi-ra -

A C<sup>#</sup>m D E D A

29 - gua, pi - ra - gua! So sweet and nice, pi - ra - gua!

30 C<sup>7</sup>m D E D A

33 - 34 - 35 It's hot-ter than the is - lands are to-night...

36 BONGOS mp E F<sup>7</sup>m D(add9) A(add9)

37 - 38 - 39 And Mis - ter Sof - tee's trying to shut me down...

40 E F<sup>7</sup>m D(add9) A(add9)

41 - 42 - 43 But I keep scrap - ing by the fad - ing

44 A/B E F<sup>7</sup>m D(add9) A(add9)

— light. Hey pa-na, this is my town! Pi-ra -

E F#m A fp Egsus B A

- gua, pi-ra - gua! Keep scrap - ing by, pi-ra - gua! Pi-ra -

C#m D E D A

- gua, pi-ra - gua! Keep scrap - ing by, pi-ra - gua! Keep -

C#m D E D A

— scrap - ing by, keep scrap - ing by! Lai lo le lo lai! Lai lo le lo lai! Keep -

C#m D E D A

61 — scrap - ing by, 62 keep scrap - ing by! 63 Lai lo le lo lai! 64 Keep scrap - ing by!

*ad lib.*

65 — 66 — 67 — 68 —

Oh,

69 — 70 — 71 — 3 — 72 —

— qué ca-lor, — qué ca-lor, — qué ca-lor, — qué ca-lo — o - o - o - o - or! —

*f* *fade out* 73 — 74 — 75 — 76 —

pp

Chm D E D A

Chm D E D A

Chm D E D A

### SEGUE to #11 "SIEMPRE"

SIEMPRE

[Rev. 7/4/11]

*In performance, this cue is pre-recorded.*

CUE:

Segue from #10 "Piragua"

Bolero  $\text{♩} = 92$

*{CAMILA starts the record}*

VANESSA: "Yo, tomorrow's the fourth of July, it's time to party!  
Come on, Abuela Claudia, I'll show you some new moves."

CLAUDIA: "Vamos, but no bump and grind!"

[to m.9]

CAMILA: "It's my song."

NINA: "We really don't have to."

CAMILA: "Yes we do. I dance best when I'm angry."

BOLEO SINGER (pre-recorded):

CLAUDIA: "It's too much nalgas. Be subtle.  
Pretend you're dancing on a tiny brick."

VANESSA: "Uh-uh, Abuela, I shake my ass!"

+CAMI:  
(live)

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

VAMP

(record skipping)

siem - pre, pa-ra

A♭Maj⁷ A Maj⁷

(in the clear)

CAMILA: "The scratch in the record is my favorite part!"  
[USNAVI and BENNY enter]

USNAVI: "Damn, did we miss the record scratch?"

BENNY: "Put the music back on!"

CAMILA: "Bueno, but no encores! Show up late, you miss the hot stuff!"

(NINA starts the record again)

dialogue continues

p

A♭ A⁹ B♭m⁷ E♭⁹

VAMP under dialogue until KEVIN turns the record player off

(WARNING: CAMILA: "Until then, you are all my guinea pigs.")

A♭ A⁹ B♭m⁷ E♭⁹ simile A♭ A⁹ B♭m⁷ E♭⁹

A♭ B♭m⁷ E♭⁹ A♭⁹

A♭ A⁹ B♭m⁷ E♭⁹

Fm E♭⁹ D♭Maj⁷ Gm⁷(b⁵)/C C⁷ simile Fm E♭⁹ D♭Maj⁷ Gm⁷(b⁵)/C C⁷

Fm E♭⁹ D♭Maj⁷ Gm⁷(b⁵)/C C⁷ Fm B♭⁹ E♭⁹ A⁹ A Maj⁷

# CLUB NUMBER

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

KEVIN: "So help me god, you are flying back to California!"  
(SHE exits.)

"Nina!"

(GO) Salsa  $\text{J}=108$

The musical score consists of five staves of music. The top staff features a timbale solo with dynamic *ff*. The second staff shows a Gm chord. The third staff shows an EbMaj7 chord. The fourth staff is labeled "Pusher" and shows a Gm chord. The fifth staff is labeled "Melody" and shows an F chord. The music includes various dynamics like *ff* and *f*, and chords like D7, Am7(b5), and D7<sup>19</sup><sub>15</sub>.

CLUBBERS:

USNAVI:

35

VANESSA:

look great to-night? Be-cause you do, you real-ly... Us na vi, re -

Gm E $\flat$

39

USNAVI:

lax! Re - lax. Quel re-laxed? I'm re - laxed! So you've

M3/W3:

We - pat Va - nes - sa!

B $\flat$

D $^7$

43

been here be - fore. I don't go out; I get so bu-sy with the store. Y ca-da di-a, it's a

mf Gm

A $m^7$ ( $\flat$ 5) D $7$ ( $\flat$ 9)

47 brand new chore. 48 My arms are sore; no time for the dance floor, 49 But maybe you and me should

Gm Am7(B5) D7(B9)

51 hang out some more. 52 I'm such a dork, but I- Let's 53 VANESSA: 54 go get a

Gm Eb

55 USNAVI: 56 Some - thing sweet. 57 VANESSA: 58 You know me, A

Bb D7/A

59 "Pass Off"

ENS: 60 lit - tle bit of cin - na - mon. 61 We - pa! 62 Va - nes - sal

D7(B9) Eb9 D7(B9)

BENNY:

69 70 71 72

Here's to get - ting fi - red! *Sax - lud!* With-

USNAVY:

To kill - ing the mood!

*Sax - lud!*

73 74 75 76

*mf* Gsus<sup>2</sup> Fsus<sup>2</sup> C

77 78 79 80

out so much as a "Thank You!" To

Af-ter all these years! Cheers!

81 82 83 84

G(add9) Fsus<sup>2</sup> C<sup>0</sup> B

77 78 79 80

fin' - ly get - ting Va-nes - sa! Man, fix your col - lar... To

Hol - ler!

G F C<sup>7</sup>

JOSE (M2):

81 82 83 84

do-ing shots on a week - end! Hey

As long as you buy 'em, L' - Cha-im!

G F f N.C.

*"Hey, You"*

85 86 87 88

you! You! You wan - na dance? O - key, I took my

VANESSA:

Who? Who, me? Naw, man...

*ff* Gm side-snack *mf* D<sup>7</sup>

USNAVE: 89 90 91 92

chance... It's cool, it's cool, Hey, if you want to... I'm fine! I'm fine!

VANESSA:

You don't mind?

Gm<sup>8</sup> D<sup>7(9)</sup>

"On The Floor"

USNAVI: 93 94 95 96

Yo! Some\_dode!

BENNY:

Yo! Who's\_Va-nes-sa tal-kin'\_to? Some\_dode?!

Gm Eb

97 98 99

Jea-lous? I ain't jea-lous! I can

That's messed\_up, She's tryin' to make you jea-lous!

B<sup>b</sup> D<sup>+7</sup> A

100

take all these fell - as, What - ev - er!

101

102

F13

The musical score consists of three staves. The top staff is for the vocal part, starting with a treble clef and a key signature of one flat. The middle staff is for the piano right hand, and the bottom staff is for the piano left hand, starting with a bass clef and a key signature of one flat. Measure 100 shows a series of eighth-note chords. Measure 101 begins with a piano dynamic of *f* (forte). Measure 102 concludes with a piano dynamic of *p* (piano) and a bass note labeled *F13*.

*"Big Man"*

103  
Big Man  
Bb  
104  
Eb  
105  
F7  
106  
F#7

107  
Gm  
108  
C7sus  
C7  
109  
Eb  
110  
F7

111  
Bb  
112  
Eb  
113  
F7  
114  
F#7

115  
Gm  
116  
C7sus  
C7  
117  
Eb  
118  
D7sus

*Graffiti Pete's Break*

119  
Gm  
120  
-  
121  
E6  
122  
-  
123  
Eb7  
124  
D7  
125  
B7sus



139 140 141 142

A toast to the end of all I know!

B B

C Maj 7 B7(9)

*"2nd Half"*

143 144 145 146

You've had e - - nough!

Says the girl who has it all!

C D Em

147 148 149 150

That's not fair.

Well why don't you run home to Dad-dy? He

C D Em

"Dips"

151 152 153 154

loves to re - mind me that I'll nev - er be good e - nough for your

C Maj<sup>7</sup> Em<sup>9</sup>/D Em GMaj<sup>7</sup>

155 156 157 158

You don't know +

fam - 'ly... For you...

C Maj<sup>7</sup> B<sup>7</sup>

159 160 161 162

I thought... you were

Poor... you...

C Maj<sup>7</sup> B<sup>7</sup>

*"mildship"*

BENNY:

163 164 165 166

diff - 'rent! Sa - lud! big roaring gliss.

167 168 169 170

C Maj<sup>7</sup> D

*ff* Gm F E<sub>b</sub> G<sub>b</sub> E<sub>b</sub> G<sub>b</sub> D<sup>7</sup>

*"Vanessa"*

PG/M4/M5/M6  
GP/M1/M2/M3:

171 172 173 174

Va-nes - sa, let me get the next one! Va-nes - sa, let me in - ter-ject some! The

*f* Gm D<sup>7</sup>

175 176 177 178

way you sweat, the way you flex on the floor; It makes me want you more!

Gm E<sub>b</sub> B<sub>b</sub> D Gm

179 180 181 182

Va-nes - sa, let me get the next one! Va-nes - sa, let me in - ter-ject some! The

183 184 185 186

way you sweat, the way you flex on the floor; It makes me want you more!

Gm Eb Bb D Gm

187 188 189 190

Va-nes - sa, let me get the next one! Va-nes - sa, let me in - ter-ject some! The

Am7(5) D7

191 192 193 194

way you sweat, the way you flex on the floor; It makes me want you more!

Gm Eb Bb D

"Bartender"

USNAVI:

Bartender! Let me get an A-ma-ret-to So-ur for this ghet-to flower! How are you so\_\_\_\_ pretty?

G A

You com-plete me, You had me at "Hello," You know you need me, Tru-ly, mad-ly, deep-ly, let's get freak-y.

G F C

Oh, I get it, You're the strong and si-lent type, Well, I'm the Car-ib-be-an is-land type, and I can drive you wild all night!

G F C

YOLANDA (W1):

USNAVI:

But I di-gress! Say some-thing so I don't stress. No ha - blo in - glés. Yes!

G F C

211 *f* D<sup>13</sup> C<sup>13</sup> D<sup>13</sup> 212 E<sup>b</sup><sub>13</sub>

213 DRUM BREAK D<sup>13</sup> 214 215 216 *f*

*"Uninvited on the Floor"*

217 G 218 F 219 C 220 D

221 G 222 F 223 C 224 D

*"Boo-boo hooy"*

225 G 226 F 227 G 228 D G<sup>6</sup>

*"Cowbell Dance Step"*

229 G 230 F 231 timbale fill 232

233 G  
234 F  
235 timbale fill  
236

237 G13  
238 F13  
239 Eb13  
240 F13  
241 G13  
242 Ab13  
243 Bb13  
244 E7

"Jose and Two Girls"

241 A  
242 G  
243 D  
244 E

**TRUMPET SOLO**

245 A  
246 G  
247 D  
248 E

249 A  
250 G  
251 D  
252 E

253 A  
254 G  
255 D  
256 E

### Piano/Vocal

-18-

#12. Club Number [Rev. 7/4/11]

*big roaring glasses*

The musical score for 'Shots' on page 11, measures 257-261. The score is for piano and strings. Measure 257: Treble clef, key signature of 2 sharps. Measure 258: Treble clef, key signature of 2 sharps. Measure 259: Treble clef, key signature of 2 sharps. Measure 260: Treble clef, key signature of 2 sharps. Measure 261: Treble clef, key signature of 2 sharps. The score includes dynamic markings: 'big roaring glisses' above the strings in measure 260, 'fp' (fortissimo) above the piano in measure 260, and 'N.C.' (Non Concertante) above the piano in measure 261. The piano part features eighth-note patterns, while the strings play eighth-note chords.

### ***"Snake On A Plane"***

"SOAP"

281A 281B 281C 281D

Bb<sup>13</sup> A<sup>13</sup> Ab<sup>13</sup> N.C. Bb<sup>13</sup> D<sup>7</sup>

*"Dip Into Break"*

282 283 284 285

N.C.

286 287 288 289

Am7(5) Ab13#11

accel.

290 291 292 293

Gm N.C.

*fp*

## "The Fight"

Rumba  $\text{J} = 136$ 

294

294

295 296 297 298

Gm F Eb D<sup>7</sup>

299 300 301

Gm F Eb D<sup>7</sup>

301A 301B 301C 301D

ff Gm F Eb D<sup>7</sup>

310 311 312

Gm F ff Eb Maj<sup>7</sup>

unexpected drop-out

SEGUE TO #13. "BLACKOUT"

USNAVI/BENNY/GP/  
M1/M3/DANIELA/W4:  
*HUBBUB until*  
**#13 "BLACKOUT"**

V.S.

# BLACKOUT

[Rev. 7/4/11]

(\*M4 tacet until m.60)

**CUE:**

Slow Segue from "CLUB NUMBER"

(SFX ends, start Click-Track)

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

Agitato; in 2  $\text{d} = 100$

PIRAGUA GUY:  
O-ye, que pa-sé?  
USNAVI:  
Vi-no el a - pa - gón, Ay Dios...  
Black-out! Black-out!  
GP/M1/M2/M3:  
Oh, no!  
(Piano) f  
mf

PIRAGUA GUY/M5/M6: 5 6 7 8

O - ye, qué pa - só? Vi - no el a - pa - góñ, Ay Dios...

USNAVI: 9 10 11 12

Black-out! Black-out!

BENNY: 13 14 15 16

Hold up, wait! Hold up, wait!

VAN/CARLA/NINA/W4  
DANI/W1/W2/W3/W5: 17 18 19 20

Oh, no! Oh, no!

Oh, no! Oh, no!

Gm A°/E° B° A°/D

9 USNAVI: 10 11 12

Yo! I can't see! Quit sho-vin', you son - of - a, it's an o-ven, And we

BENNY: 13 14 15 16

Ni - na where'd you go? I can't find you!

17 18 19 20

No! Oh, no! Oh, no!

PG/M5/M6: 21 22 23 24

Oh, no! Oh, no!

GP/M1/M2/M3: 25 26 27 28

Oh, no! Oh, no!

Gm A°/G Gm<sup>7</sup> A°/G

## AB: "Chill for real"

13 14 15 16

got-ta back out. This is a black - out! Chill, for real, or we're gon-na get killed!

Ni - na, Take it slow, I'm be - hind you.

no! Oh, no! No!

no! Oh, no! No!

Oh, no! Oh, no!

Gm A°/G Gm7 Cm/G *f*

KEVIN:

17 18 19 20

Cal - ling all ta - xis! Ev - 'ry-one re - lax please...

USNAVY:

Ev - 'ry-one re - lax please!

SONNY:

What's go-ing on? What's go-ing on? Sud-den-ly I find the e - lec - tri - ci - ty is gone.

MEN:

p Oh,

no!

Oh,

no!

G<sup>5</sup>

Cm/G

G<sup>5</sup>

Gsus

21 22 23 24

Cal - ling all ta - xis! Ev - 'ry - one re - lax please...

Ev - 'ry - one re - lax please!

What's go-ing on? What's go-ing on? I got - ta guard the store make sure that noth-ing's go-ing wrong!

Oh, no! Oh, no!

*simile*

G<sup>5</sup> Cm/G G<sup>5</sup> Gsus

BENNY: 25 26 27 28

Some - bo - dy bet - ter o - pen these God - damn doors!

SONNY:

What's go-ing on? What's go-ing on? Got - ta find Us-na - vi, tell him what is go-ing on!

VANESSA:

CARLA/NINA/W4  
DANI/W1/W2/W3/W5:

No! Oh, no! Oh, no!

Some - bo - dy better o - pen these God - damn

Oh, no!

*caric. poco a poco*

Gm E<sup>b</sup> B<sup>b</sup> D<sup>7</sup>

29 Some - bo - dy bet - ter o - pen these God - damn doors! 30 31 32

USNAVI: Va -

Nothing is on! Nothing is on! And I can't find Us - na - vi -

doors! And I can't find Us - na - vi -

no! Oh, no! No! No! NO!

Oh, no! No! No! No! NO!

PG/M3/M6  
GP/M1/M2/M5

Gm E $\flat$  B $\flat$ /D Cm/D Dm

33 BENNY: Ni - na where'd you go? 34 35 36

USNAVI: Va -

NINA: nes - sa, Va - nes - sa, Va -

Has an - y - one seen Ben - ny?

Cm/E $\flat$  D/F $\sharp$  <sup>simile</sup> Gm $^2$  D/A

57 Ni - na where'd you go? I can't find you!—  
 58. nes - sa, I got - ta go... Va-  
 59. BEN: VANESSA:  
 60. Ben ny... Us - na - vi help...  
 Cm/E $\flat$  D/F $\sharp$  Gm $^2$  D/A

45 Ni - na where'd you go? I'm be - hind you!

46 ncs sa, I got - ta go.

47 VANESSA: Ben - ny... Us - na - vi help

48 (s) vi help

Cm/E<sup>1</sup><sub>9</sub> D/F<sup>1</sup><sub>9</sub> Gsus<sup>2</sup> D/A

Slower  $\text{d} = 98$

49 KEVIN: Please find Ni - nal Find Ca - mi - lat

50 VANESSA: mo find my way

51 Gm *mf* Eb B<sup>1</sup><sub>9</sub> D<sup>7</sup>

52

53 If you see my fam - ty bring them home!

54 home! Us - na - vi help

55 SONNY: We are

56 Gm Eb B<sup>1</sup><sub>9</sub> D<sup>7</sup>

57 KEVIN: 58 59 60

VANESSA:  
me! You left me a

SONNY:  
po - wer - less! We are po - wer-less! We are

W4/W5:  
We are

PG/M4/M6:  
Gm E $\flat$  B $\flat$  D $\sharp$

61 62 63 GRAFFITI PETE: 64  
VANESSA: Yo! Yo! They throw-in'  
lose!

SONNY:  
po - wer - less! We are po - wer-less!

po - wer - less! We are po - wer-less!

Gm E $\flat$  B $\flat$  D $\sharp$  sus



75 3 76 77

cou-ple 'n ro-man can-dles, we can di-stract the van-dals!

Hey, yo, I see some thugs com-in', man, we

Gm D<sup>7</sup>/A Cm/E<sub>b</sub>

78 79 80

Gim-me a light, I'll be right back. Back up! Back up! Back up!

gon-na get jacked up! Back up! Back up!

D<sup>7</sup>/F<sub>#</sub> Gm F/A E<sub>b</sub>/D

81 82 82A 82B

f A<sub>b</sub>/E<sub>b</sub> Cm B<sub>b</sub>/A<sub>b</sub> B<sub>b</sub>/D D/C Gm/B<sub>b</sub> F/A D<sup>7</sup>/F<sub>#</sub> D<sup>+</sup>

*"1st Chorus"*

Voc/Dual/W4/W5

83 84 85 86

Look at the fi - re-works... Look at the fi - re-works fly!

PG/M3/M4/M5

Com/Nina/Carla/Claudia W/W3/W3

Look at the fi - re-works...

Uva/Benay/Sony/M6 Kev/GP/M1/M2

Gm Eb(add9) Dm F Psus F

87 88 89 90

Light up the night sky!

Light up the night sky...

Gm Eb<sup>sus2</sup> Bb F

This musical score page contains four systems of music. The first system (measures 83-86) features vocal parts for 'Voc/Dual/W4/W5' and 'PG/M3/M4/M5', with lyrics 'Look at the fi - re-works...' and 'Look at the fi - re-works fly!'. The second system (measures 87-90) features vocal parts for 'Com/Nina/Carla/Claudia W/W3/W3', with lyrics 'Look at the fi - re-works...'. The third system (measures 83-86) shows piano chords: Gm, Eb(add9), Dm, F, Psus, and F. The fourth system (measures 87-90) shows piano chords: Bb and Eb(sus2). Measure numbers 83 through 90 are indicated above the staves.

91

92 *simile*

Look at the fi - re-works... fly!

93

94

95 *simile*

Look at the fi - re-works...

Gm E<sub>flat</sub>(add9) Dm F Fsus F

96

97

98 SONNY:

It's

Light up the night sky!

Light up the night sky...

Gm E<sub>flat</sub>sus2 B<sub>flat</sub> F

- 198 -

Detailed description: The image shows a page of a musical score for piano/vocal. It consists of five systems of music. The first system (measures 91-94) features a vocal line with lyrics 'Look at the fi - re-works... fly!' and a piano line with chords Gm, Eflat(add9), Dm, F, Fsus, and F. The second system (measures 95-98) features a vocal line with lyrics 'Look at the fi - re-works...' and a piano line with chords Gm, Eflat(add9), Dm, F, Fsus, and F. The third system (measures 99-102) features a vocal line with lyrics 'It's' and a piano line with chords Gm, Eflat(add9), Dm, F, Fsus, and F. The fourth system (measures 103-106) features a vocal line with lyrics 'Light up the night sky!' and a piano line with chords Gm, Eflat(add9), Dm, F, Fsus, and F. The fifth system (measures 107-110) features a vocal line with lyrics 'Light up the night sky...' and a piano line with chords Gm, Eflat(add9), Dm, F, Fsus, and F. The score is in common time and uses a treble clef for the vocal parts and a bass clef for the piano bass line.

Tempo I  $\text{d} = 100$   
SONNY:

late, and this grate won't come down, come down! It's

*mf* Gm w/pedal Eb/G B $\flat$ 5 D $\sharp$ /P $\sharp$  Gm

SONNY:

late and this grate won't come down! We are

CARLA:

Oh, God, so much panic! The crowd was manic, with ev'rybody

M3/M4:

We are

*smile* Eb/G B $\flat$ 5 D $\sharp$ /P $\sharp$  Gm

SONNY:

po - wer - less! We are po - weless! We are

CARLA:

CARLA:

screaming and shouting and slapping and ev'ryone's frantic! What's happening with you?

DANIELA:

Mi - ra, mi a - mor, Haz - me un fa - vor! Dex - pier - tu la Abue - la, Ya lo me - for el - la tiene una ve - lada

M3/M4:

PG/M6

M3/M4/M5:

po - wer - less! We are po - weless! We are

*smile* Eb/G B $\flat$ 5 D $\sharp$ /P $\sharp$  Gm

111 112 113 114

po - wer - less! We are po - wer-less! Po - wer-less!

We are po - wer - less! We are pow - er-less!

*Ex-mu-ve ba-lan-do cuan - do vi-no el a - pa - gón! A - qui hay gen-te, pe-ro no sé qui-en-es son!*

VAN/W4/W5:

PG/M6 M3/M4/M5:

We are po - wer - less! We are po - wer-less!

po - wer - less! We are po - wer-less! Po - wer-less!

*E<sub>b</sub><sup>5</sup> B<sub>b</sub><sup>5</sup> B<sub>b</sub>/D C<sub>m</sub>/D D*

*"2nd Chorus"*

115 116 117 118

USNAVI: A - bue - la are you al - right?

ALLA: Look at the fi - re-works...

*G<sub>m</sub> E<sub>b</sub>(add9) D<sub>m</sub> F F<sub>sus</sub> F*

110 120 CLAUDIA: 121 122  
 The stars are out to-night!  
 (Note/Vari/Csak/Ar/1a/W4  
 Dm/W1/W2/W3/W5)

Light up the night sky...

123 124 USNAVI: 125 126  
 You're not a lone to-night  
 Look at the fi - re-works...

f Gm E<sup>7</sup>(add9) *mf* Dm F F  
 (Em) You're (Em) not a lone to-night.

127 128 CLAUDIA: 129 130  
 You're (Em) not a lone to-night.  
 Light up the night sky...

Gm E<sup>7</sup>sus2 B<sup>7</sup> F

*"Sneaky Rap"*

131 CLAUDIA: 132 133 134 135 136

Us - na - vi, please peo - mis me you'll guard this with your  
*ben legato (no pedal)*

*Bpm*

*p* Gm F Gm/B<sub>p</sub> F/A Gm F

137 138 139 USNAVI: 140 141

life! A - bue - la, I've nev - er

*(Bpm)*

Gm/B<sub>p</sub> D/A Gm D<sup>7</sup> Gm F Gm/B<sub>p</sub> F/A

142 143 144 145 146

seen this much mo - ney in my life!

*(Bpm)*

Gm F *mf* C<sup>7</sup> *sfz* D<sup>7</sup> A

147 148 149 NINA: 150

BENNY: I've got - ta got

Ni - na, there you are!

*sub. *mf** Cm/E<sub>p</sub> D/F<sup>#</sup> Gm<sup>2</sup> D/A

151 152 153 154

I don't need a ny - thing to-night!

I'll get you out of here to-night!

*simile*

Cm/E<sub>b</sub> D/F<sub>#</sub> Gm<sup>2</sup> D/A G

155 156 157 158

— I can find my way home. With -

Then find your way

*w/ pedal*

Cm/G D/A Gm/B<sub>b</sub> Gm/D

159 160 161 162

out you. With - out you!

home! With - out you!

E<sub>b</sub> sus<sup>2</sup> (b) H f D<sup>149</sup>

### **"3rd Chapter"**

169 *Uso/Keri/Somny/G/R/M/J/W2*  
Van/Cam/Claudia/W4/W5

170 -

171 -

172 -

Look at the fi - reworks...

PG/M3/M4/M5/M6  
Das/Cara/W1/W2/W3

173 -

174 -

175 -

Look at the fi - reworks...

Look at the fi - reworks...

Look at the fi - reworks...

ff Gm

E<sup>7</sup>sus2

Gm

E<sup>7</sup>sus2

Cam/Claudio/Van/W4  
W1/W2/W3/W5

173 174 175 176

Light up the night sky, En Wash - ing - ton...

Snare/Un/M3M6  
Kev/GFM1/M2

Light up the night sky, En Wash - ing - ton...

Coda  
Duet

Light up the night sky En Wash - ing - ton...

PG/M3/M4

Light up the night sky En Wash - ing - ton...

Gm Bp/Ma7/no3 E<sup>b</sup>/B<sup>b</sup> Bp F/A

Kev/Sonny/PG/M4M5  
Cam/Claudio/Dan/W1/W2/W3

177 178 179 180

Look at the fi - re-works... Look at the fi - re-works...

Van/Carla/W4/W5

Look at the fi - re-works... Look at the fi - re-works...

Un/M3M6  
GFM1/M2

Gm E<sup>b</sup>m/G<sup>b</sup> B<sup>b</sup>/F E<sup>b</sup>/E

181 - 182 - 183 - 184 -

Van/Cam/Carla/W4  
Claudia/Dan/W5

*fp*

Light up the night sky.

185 - 186 - 187 - 188 - 189 - 190 -

Sunny/PG/MA/M6  
Univ/Kev/B43

*fp*

B $\flat$ /E $\flat$

*sub. p*

Epm(Ma?)

Van/Cam/Carla/W4  
Dani/W1/W2/W3/W4/Classic

*ff*

En Wash - ing - ton Heights!

*ff*

Uns/Unsunny/PG/MA/M6  
Kev/GPM1/M2/M3/M5

(BENNY and NINA kiss)

*ff*

*ff*

B $\flat$

C

B $\flat$

C

B $\flat$

C

B $\flat$

C

## SUNRISE

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

Calmly  $\text{♩} = 116$

*p*

*cresc. poco a poco*

N.C.

*p*

C Bm/D Em D

*cresc. poco a poco*

Bm/A Em G/D L.H.

L.H. L.H. L.H.

C Bm/D Em D

21 22 23 NINA: 24

Are you read-y to try a - gain?

25 26 27 NINA: "Okay..." 28 poco rit. "Here we go..." Ex -

BENNY:

I think I'm read - y.

A Tempo

29 30 31 32 [to m37]

qui - na, Tien - da, Bom - bi - lla, You're sure?

Cor-ner, Store, Light bulb, I'm... sure.

A Tempo  
very legato

rall.

37 38 39 40

Three out of three, You did all right. Ca-

Teach me a lit - tle more. *rall.*

C G DsusD G C G D

Freely; colla voce

14. *maxima* 14. *maxima* 14. *maxima* Purchasing 1. 1. 1.

*A = 700*

5 2004-2005

Das habe ich getan.

### Udome

Call me.

四〇四

Love — me

WELL

Calmly — 3 = 108

49 -

50 *BD* - *sa - me* -

51 -

52 *A-brd* - *za - me* -

how do you say "Kiss me"? And how do you say "Hold me"? \_\_\_\_\_

*mp*

C(add9)/G A major (no3) Em D G Am<sup>7</sup>

53 54 55 56

Al a - ma - ne - cer. At sun - rise. An - y-thing at

57 58 59

all can hap - pen just be - fore the sun -rise.

60 61 62

Al a - ma - ne - cer.

Al a - ma - ne - cer.

SONNY:

63 64

Sun -

Chords: C(add9), Bm/D, E<sup>5</sup>, Esus, E, E<sup>5</sup>, Esus, E, Csus2, Bm/D, E, Esus, E, Bm/D.

Measure 53: Treble staff has eighth notes. Bass staff has eighth notes. Chord: C(add9). Measure 54: Treble staff has eighth notes. Bass staff has eighth notes. Chord: Bm/D. Measure 55: Treble staff has eighth notes. Bass staff has eighth notes. Chord: E<sup>5</sup>. Measure 56: Treble staff has eighth notes. Bass staff has eighth notes. Chord: Esus. Measure 57: Treble staff has eighth notes. Bass staff has eighth notes. Chord: E<sup>5</sup>. Measure 58: Treble staff has eighth notes. Bass staff has eighth notes. Chord: Bm/D. Measure 59: Treble staff has eighth notes. Bass staff has eighth notes. Chord: E. Measure 60: Treble staff has eighth notes. Bass staff has eighth notes. Chord: Csus2. Measure 61: Treble staff has eighth notes. Bass staff has eighth notes. Chord: Bm/D. Measure 62: Treble staff has eighth notes. Bass staff has eighth notes. Chord: E. Measure 63: Treble staff has eighth notes. Bass staff has eighth notes. Chord: Esus. Measure 64: Treble staff has eighth notes. Bass staff has eighth notes. Chord: E. Measure 65: Treble staff has eighth notes. Bass staff has eighth notes. Chord: Bm/D.

Poco più mosso  $\text{♩} = 112$

VANESSA: 64

rise. Sun - rise.

CARLA: DANIELA:

Sun - rise. Sun - rise.

P. GUY/M6  
M3/M5:

Poco più mosso  $\text{♩} = 112$

C G/B Am D G

66 VANESSA: 67 DANIELA:

Sun - rise.

CARLA: DANIELA:

Sun - rise. Sun -rise.

P. GUY/M6  
M3/M5:

mi - no por to - da su vi - da, Res - pi - ra....

G/B C G/B Am D

68 KEVIN:  
Ni - na...  
70 BENNY:  
I don't  
71

SONNY  
VANESSA:  
Sun - rise...  
CARLA  
DANIELA:  
Sun - rise...  
rit.

*mf*  
E D/E E E/D D E/D

Slower; with breath = 108

72 NINA:  
Yo no sé qué ha-cer. A - ho-ra que te en - con - tré.  
73 74 75

BENNY: 3  
know what to do. Now that I've found you.

*p* D/A B<sup>2</sup> F#m E Esus E

76 77 78 79

accel.

Qué di-rá? \_\_\_\_\_

What will he say? When he sees me a-round you? So

D E F#m G

accel.

Faster, pushing  $\text{♩} = 112$ 

80 81 82 83

A-yí - da - me. Pro-mí - te - me.

how do you say help... me? And how do you say pro - mise me?

mf

D(odd9)/A crece, poco a poco B7sus Bm7 Bm9 F#m7 D/P# Esus2/G# Asus A(odd4) BmII

w/ pedal

84 85 86 87

Pro - mise me you'll stay be-yond the sun - rise. I don't care at

Pro - mise me you'll stay be-yond the sun - rise. I don't care at

88 89 90 91

DMaj9 E7sus E7 F#7sus F#7sus F#7sus

CPSC.

88

all what peo - ple say\_\_\_\_ be-yond\_\_\_\_ the sun - rise.\_\_\_\_

89

all what peo - ple say\_\_\_\_ be-yond\_\_\_\_ the sun -rise.\_\_\_\_

90

Dsus2 E7sus E7

Psus E7(add4)

91

Prom-ise me you'll stay.\_\_\_\_

92

93

accel.

94

I'll stay.\_\_\_\_

95

SONNY/PG/M4/M6  
USN/GP/M3/M5:

accel. Sun -

96

pp Dsus2 α

mp E D(add9)



100

101

Pa - ra siem - pre...

how do you say "Al - ways"?

CARLA/VAN  
DANI/W1/W4/W5:

Al

A/B

D

102

103

104

Al a - ma - ne - cer...

Pa - ra siem - pre...

a - ma - ne - cer...

A/C#

Bm

E

F#m<sup>7</sup>

A/B

105

106

3 107

Al a - ma - ne - cer.

Carla/Vas  
Danc/W4  
W1/W5

— AL a - ma - ne - cer...

rit.

Freely

rall.

108

109

110

111

112

I will be there....

Al a - ma - ne - cer.

I will be there....

Al a - ma - ne - cer...

B

B

rit.

Freely

rall.

A/G

D

A/C#

Bm

E/G#

E/G#(add4)

SECURE TO  
#14A "AFTERMATE"

# AFTERMATH

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

**CUE:**  
Segue from "SUNRISE"

Moderato  $\text{♩} = 116$

A musical score for piano/vocal. The piano part is in the bass clef, and the vocal part is in the treble clef. The score is divided into four measures. Measure 1: piano (p) and vocal. Measure 2: piano (ff) and vocal. Measure 3: piano (ff) and vocal. Measure 4: piano (ff) and vocal. The vocal line consists of short, rhythmic notes.

DANIELA: "Whoever did that, I'm gonna put a jinx on their head."  
CARLA: "Dito, Usnavi, let us help you clean up."

A musical score for piano/vocal. The piano part is in the bass clef, and the vocal part is in the treble clef. The score is divided into three measures. Measure 5: piano and vocal. Measure 6: piano and vocal. Measure 7: piano and vocal. The vocal line consists of short, rhythmic notes.

USNAVI: "Thanks, but I'd like to be alone with my broken window."  
SONNY: "I got most of the glass up."

USNAVI: "Recognize this?"  
(cutoff)

# NINA'S GONE

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

CUE:

USNAVI: "You got a new canvas.  
Tag up the whole store, have a blast."  
(GO)

Salsa  $\text{J} = 96$

2 Xs

2 Xs

2 3 4

*(Lights shift to CAMILA on the Rosario fire escape. KEVIN enters.)*

KEVIN: "Thank god. Where have you been?"  
CAMILA: "Waiting here since three in the morning for you and Nina."

2 Xs

5 6 7 8

*(Kevin and Camila continue their conversation.)*

KEVIN: "You should check your messages, I've been combing the streets all night looking for the two of you."  
CAMILA: "My phone died. She went dancing. I tried to find her after the blackout."  
KEVIN: "She followed your lead. She walked out that door, same as you."

2 Xs

9 10 11

*(Camila reacts to the door being opened.)*

CAMILA: "Pero, carajo, who opened that door?" (Pause.)  
KEVIN: "Camila!"

Vamp

11

*(Camila continues.)*

CAMILA: "Later, papi.  
Right now we find our daughter."  
(SEGUE)

hold the VAMP

SEGUE AS ONE TO  
"HUNDREDS OF STORIES"

## HUNDREDS OF STORIES

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

## CUE:

CAMILA: "Later, papi. Right now we find our daughter."

Salsa  $\text{♩} = 96$ 

USNAVI: 10 A-bue-la! 11 - 12 Are you o - key? 13

USNAVI CLAUDIA: 14 Pa-cien - cia y fel - 15 - 16 Pa-cien - cia y fel - 17

USNAVI: 18 CLAUDIA: 19

Let me see it a-gain! We kept it safe!

*f* sub.*p* *mf*

Cm B<sub>b</sub> E<sub>b</sub> B<sup>9</sup>D Cm B<sub>b</sub>

USNAVI: 22 CLAUDIA: 23 24 25

So we sur-vived the night; what hap-pens to-day?

A<sub>b</sub>Maj<sup>7</sup> A<sub>b</sub><sup>6</sup> *f* D7sus E<sub>b</sub><sup>9</sup> D<sup>9</sup>

CLAUDIA: 26 27 28 29

A third for you.

USNAVI:

Uh-huh, uh-huh! Uh-huh, uh-huh!

*p* E<sub>b</sub>Maj<sup>9</sup> F<sup>add9</sup> Gm<sup>9</sup>

30 - 31 - 32 - 33 -

A third for me!

No pa - rel Si - gue, si - gue!

E♭Maj⁹ Fadd⁹ Gm⁹

34 CLAUDIA: 35 36 37

The rest for Son - ny.

E<sup>1</sup>Ma9 Fadd<sup>9</sup> B<sup>1</sup>p<sup>6</sup> Dm<sup>7</sup>/A G<sup>7</sup>

38 And with our share of the mo-ney, and with our share of the mo-ney:  
 39 40 41

*mf*  
 Eb Maj<sup>7</sup> C<sup>9</sup>/E

Soca-ish

42 Dream of the sea - side air!

43 f Cm<sup>7</sup>

44 mf N.C. w/ pedal BbMaj<sup>13</sup>

45

46 See me be - side you there!

47 p<sup>13</sup>

48 BbMaj<sup>13</sup>

49

50 Think of the hun - dreds of sto - ries we will

51

52 Gm

53 Gm<sup>9</sup>/F

54 share!

55 You and I

56

57

58 E<sup>9</sup>/Maj<sup>9</sup>(#11)

59 BbMaj<sup>7</sup>

USNAVY  
CLAUDIA:

58 59 60 61

Ayy... Now you can sell your...

G<sup>7</sup>/B Cm<sup>7</sup> sub. *mf* F<sup>13</sup>

62 63 64 65

— store! — open a bar by the —

B<sup>13</sup> Maj<sup>13</sup> Cm<sup>7</sup> F<sup>13</sup>

66 67 68 69

— shore! — I've told you hun-dreds of

B<sup>13</sup> Maj<sup>13</sup> Cm<sup>7</sup> F<sup>13</sup>

70 71 72 73

sto- ries a - bout home; make some more...

Gm Gm<sup>9</sup>/F E<sup>13</sup> Maj<sup>9</sup>(#11)

## Salsa

78 USNAVI: 79 80 81

Yo! I know just where to go! There's a lit-tle beach named Pla-ya Rin-cón with no...

*f* sub. *p* *zif*

Cm B $\flat$  Eb B $\flat$ /D Cm

82 83 84 85

roads. You need a row - boat or mo-to-bike to reach this beach, it's just a stone's throw from

Bb Bb Bb Bm

### Tempo relaxes

got sick to - ge - ther. They nev - er got bet - ter... Passed aw - ay that De - cem - ber, and

left me with these me-mo-ries like dy-ing em-bers from a dream I can't re-member.

A musical score for piano in 4/4 time. The top staff shows a melodic line with a bass line underneath. The harmonic progression is indicated by Roman numerals: Fm/C, Cm, G7, and Cm9. The score is on a five-line staff with a treble clef and a key signature of one flat.

103 104 105

Ev - er since then it's like an - oth - er day dee - per in debt with diff - rent di - lem - mas. The

B<sub>b</sub>(add4)/D cresc. poco a poco A<sub>b</sub>Maj<sup>7</sup>/E<sub>b</sub> G<sup>9</sup>/F

106 107 108

bo - de - ga's a mess, I'll be see - in' less of Va - nes - sa. A - bue - la I don't know how I can

mf C<sup>9</sup>/G cresc. B<sub>b</sub>(add4)/A<sub>b</sub> G<sup>7</sup>/B G<sup>7</sup>/B

109 110 rit. 111 [to m. 114]

keep it to - ge - ther!

A<sup>7</sup>/C<sup>♯</sup> B<sup>7</sup> f A<sup>7</sup>/C<sup>♯</sup> B<sub>b</sub>/D mf C/E 3

Slower, poco rubato CLAUDIA:

114 115 116 117

Re-meen - ber the sto - ry of your name... It was en -

p sweetly D<sub>b</sub>/F E<sub>b</sub>/G A<sub>b</sub> D<sub>b</sub>Maj<sup>7</sup>(sus2)

118 119 120 121

graved on a pass-ing ship\_\_\_\_ on the day\_\_\_\_ your fam - ly came.\_\_\_\_ Your

Fm<sup>7</sup> Eb/G Ab Eb/G Ab<sup>(add9)</sup>/C

122 123 124 125

USNAVE: fath - er said\_\_\_\_ "Us - na - vi; That's what we'll name the ba - by." It

mf D<sup>(add9)</sup> Eb Pm Eb D<sup>b</sup>

126 127 128 129

real - ly said "U. S. Na - vy," but hey... I

D<sup>b</sup>Maj<sup>7</sup> G C<sup>7</sup>

130 131 132 133

accel.  
worked with what they gave me o - kay...

D<sup>b</sup>Maj<sup>7</sup> C<sup>7</sup>

Tempo I'

134 CLAUDIA: 135 136 137

They'd be so proud of you— to-day!

Soca-ish

138 139 140 CLAUDIA: 141

Uh-huh, uh-huh! Uh-huh, uh-huh!

USNAVI:

Then by— the end of— Ju - ly,

142 143 144 145

No pa - re! Si - gue, si - gue!

Out where— the sea meets— the sky!

USNAVI  
CLAUDIA:

146 Think of the hun - dreds of sto - ries

Bpm<sup>7</sup> E<sub>b</sub>13 Fm

148

149 we'll cre - ale, 150 You and I

Fm<sup>9</sup>/E<sub>b</sub> D<sub>b</sub>Ma9(#11) *f* Cm/D<sub>b</sub> D<sub>b</sub>Maj<sup>7</sup>

152 153 154 155 CLAUDIA:

warmly *mf* A<sub>b</sub>(add9) D<sub>b</sub>/A<sub>b</sub> We'll find your is -

156 - land! Ay, find your is -

USNAVI:  
I'll find my is - land sky!

158 A<sub>b</sub>(add9) D<sub>b</sub>/A<sub>b</sub>

160 land! You

161 But what - ev - er we do it's You

162 rall. A<sub>b</sub>(add9) D<sub>b</sub>m

163 and II

164 E<sub>b</sub>m/D<sub>b</sub> A<sub>b</sub> f A<sub>b</sub>

165 *APPLAUSE-SEGUE*

The musical score consists of three systems of music. The top system starts at measure 156 with a piano part in A-flat major, followed by a vocal line with lyrics 'land! Ay, find your is -'. The piano part includes a dynamic 'f' and a harmonic change to D-flat major. The middle system starts at measure 160 with a piano part in A-flat major, followed by a vocal line with lyrics 'land! You'. The piano part includes a dynamic 'f' and a harmonic change to D-flat major. The bottom system starts at measure 163 with a piano part in E-flat major, followed by a vocal line with lyrics 'and II'. The piano part includes a dynamic 'f' and a harmonic change to A-flat major. The score is in common time and uses a treble clef for the vocal parts and a bass clef for the piano bass line.

# NINA COMES HOME

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

CUE:  
Applause Segue

Moderato  $\text{♩} = 96$

Musical score for piano/vocal, page 15a. The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of four flats, and a 4/4 time signature. The bottom staff is for the vocal part, also in a treble clef and four flats. The vocal part begins with a dynamic *f* and a tempo of  $\text{♩} = 96$ . The piano part has dynamic markings *Db* and *Eb*. The vocal part continues with a dynamic *simile* and a tempo of  $\text{♩} = 96$ . The piano part has dynamic markings *Eb* and *A*.

KEVIN: "I went down to the park, nothing."  
(CUTOFF)

Continuation of the musical score. The vocal part begins with a dynamic *E+* and a tempo of  $\text{♩} = 96$ . The piano part has dynamic markings *E+* and *A*. The vocal part continues with a dynamic *A $\flat$ /G $\flat$*  and a tempo of  $\text{♩} = 96$ . The piano part has dynamic markings *L.H.* and *p*.

128  
b  
D

V.S.



14 I say, 15 - 16 What I say goes! 17

Csus<sup>#4</sup> C Csus<sup>#4/G</sup> C/G *mf*

18 Pa - pi, you've pushed us all a-way! 19 20 KEVIN: 21 CAMILA:

22 We make de - ci - sions as a fam - ly. 23 24 25

G F<sup>#7/A<sup>#</sup></sup> Bm(add<sup>9</sup>)

26 And throw - ing Ben - ny out like that? 27 28 29 You sound just like your

G F<sup>#7/A<sup>#</sup></sup> Bm(add<sup>9</sup>) Bm/A



46 47 48 49

make mat - ters worse on your own.

Bm A G A Bb C

50 51 52 53

One day you're gon-na come back home, And you're not gon - na

D Am Gmaj<sup>7</sup> F#<sup>7</sup>

54 55 56 57

find me wait - ing a - ny more.

Bm A Gm

KEVIN:  
"I'm sorry."

58 59 60 61

CAMILO: Huh. Damn right, you're sor - ry.

mf Gmaj<sup>7(nos3)</sup>/C C p Gsus<sup>2</sup>

62 (w NINA) 63 64 NINA: 65 CAMILA:

So you stayed out all night. Mom... I'm talk - ing now!

G Maj<sup>7</sup> F#7/A# Bm

PERC continues

66 67 68 69 NINA:

You scared us half - to - death, you know that right? I'm

G Maj<sup>7</sup> F#7 Bm

70 CAMILA: 71 72 73

sor - ry. Don't a - po - lo - gize to me. You save it for your

G Maj<sup>7</sup> F#7/A# Bm D/A

74 NINA: "What?" 75 76 77

fa - ther. Look at your fa - ther.

Csus<sup>#4</sup> C Csus<sup>#4/G</sup> C/G

78 He does - n't sleep when you're gone.

79 *mf* GMaj13 F#7/A# Bm7 D/A

82 He's worked his whole life to help you go far - ther. And

83 F#7 Bm7 D/A

86 he can't ad - mit when he's wrong. Now who does that re -

87 F#7/A# Bm7 Bm7/A

90 mind you of? You two de - serve each o - ther!

91 C Csus#4/G C/G

94 For months you've lied to us. 95 96 97 What did we do,

Bm A<sup>#</sup> Bm/A Gm<sup>(15)</sup>

98 99 100 101 to make you think we would - n't do a - ny - thing and ev - 'ry - thing for you?

G A/G G GMaj<sup>7</sup> f A<sup>9sus</sup> D

102 103 104 105 When you have a pro - blem you come home. You don't run off and

D Am GMaj<sup>7</sup> F<sup>7</sup>

106 107 108 109 hide from your fa - mi - ly all a - lone! You hear me?

Bm Am G Gm/B<sup>7</sup> Am/C

110 111 112 113

When you have a pro - blem you come home. As long as we're a -

D Am GMaj<sup>7</sup> B<sup>7</sup>

114 115 116 117

live, you're nev - er on your own.

Bm A Gm Gm<sup>B</sup>/B<sup>B</sup> C<sup>D</sup>

118 119 120 121

Leave Ben-ny. Take Ben-ny. It does-n't make a ny

Bm A<sup>B</sup> D/A G<sup>B</sup>m7(5)

122 123 124 125

KEVIN: CAMILA:

diff - 'rence, as long as you come home! Ca - mi-la... No, no, no, no, no! E -

G<sup>B</sup> A<sup>G</sup> B<sup>A</sup> A7





## CARNAVAL DEL BARRIO

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

CUE:

GRAFFITI PETE: "The popo's took my monkey wrench."

DANIELA: "Play nice."

(GO)

SONNY: "My sneakers are stuck to the damn street."  
CARLA: "My fingernails are slipping off in the heat!"

Freely; Colla Voce

1 DANIELA: Hey!

2 DANIELA: Hey!

3 DANIELA: Hey!

4 What's this ton-te - ri - a that I'm see - ing on the street?

5 in tempo rit.

6 Freely

7 accel.

8 rit.

9 I nev-er thought I'd see the day... Since when are La - tin peo - ple scared of

10 Bm

11 C7

12 Bm/D

13 Bm

14 C7

15 Bm/D

16 Bm

17 C7

18 Bm/D

19 Bm

20 C7

21 Bm/D

22 Bm

23 C7

24 Bm/D

25 Bm

26 C7

27 Bm/D

28 Bm

29 C7

30 Bm/D

31 Bm

32 C7

33 Bm/D

34 Bm

35 C7

36 Bm/D

37 Bm

38 C7

39 Bm/D

40 Bm

41 C7

42 Bm/D

43 Bm

44 C7

45 Bm/D

46 Bm

47 C7

48 Bm/D

49 Bm

50 C7

51 Bm/D

52 Bm

53 C7

54 Bm/D

55 Bm

56 C7

57 Bm/D

58 Bm

59 C7

60 Bm/D

61 Bm

62 C7

63 Bm/D

64 Bm

65 C7

66 Bm/D

67 Bm

68 C7

69 Bm/D

70 Bm

71 C7

72 Bm/D

73 Bm

74 C7

75 Bm/D

76 Bm

77 C7

78 Bm/D

79 Bm

80 C7

81 Bm/D

82 Bm

83 C7

84 Bm/D

85 Bm

86 C7

87 Bm/D

88 Bm

89 C7

90 Bm/D

91 Bm

92 C7

93 Bm/D

94 Bm

95 C7

96 Bm/D

97 Bm

98 C7

99 Bm/D

100 Bm

101 C7

102 Bm/D

103 Bm

104 C7

105 Bm/D

106 Bm

107 C7

108 Bm/D

109 Bm

110 C7

111 Bm/D

112 Bm

113 C7

114 Bm/D

115 Bm

116 C7

117 Bm/D

118 Bm

119 C7

120 Bm/D

121 Bm

122 C7

123 Bm/D

124 Bm

125 C7

126 Bm/D

127 Bm

128 C7

129 Bm/D

130 Bm

131 C7

132 Bm/D

133 Bm

134 C7

135 Bm/D

136 Bm

137 C7

138 Bm/D

139 Bm

140 C7

141 Bm/D

142 Bm

143 C7

144 Bm/D

145 Bm

146 C7

147 Bm/D

148 Bm

149 C7

150 Bm/D

151 Bm

152 C7

153 Bm/D

154 Bm

155 C7

156 Bm/D

157 Bm

158 C7

159 Bm/D

160 Bm

161 C7

162 Bm/D

163 Bm

164 C7

165 Bm/D

166 Bm

167 C7

168 Bm/D

169 Bm

170 C7

171 Bm/D

172 Bm

173 C7

174 Bm/D

175 Bm

176 C7

177 Bm/D

178 Bm

179 C7

180 Bm/D

181 Bm

182 C7

183 Bm/D

184 Bm

185 C7

186 Bm/D

187 Bm

188 C7

189 Bm/D

190 Bm

191 C7

192 Bm/D

193 Bm

194 C7

195 Bm/D

196 Bm

197 C7

198 Bm/D

199 Bm

200 C7

201 Bm/D

202 Bm

203 C7

204 Bm/D

205 Bm

206 C7

207 Bm/D

208 Bm

209 C7

210 Bm/D

211 Bm

212 C7

213 Bm/D

214 Bm

215 C7

216 Bm/D

217 Bm

218 C7

219 Bm/D

220 Bm

221 C7

222 Bm/D

223 Bm

224 C7

225 Bm/D

226 Bm

227 C7

228 Bm/D

229 Bm

230 C7

231 Bm/D

232 Bm

233 C7

234 Bm/D

235 Bm

236 C7

237 Bm/D

238 Bm

239 C7

240 Bm/D

241 Bm

242 C7

243 Bm/D

244 Bm

245 C7

246 Bm/D

247 Bm

248 C7

249 Bm/D

250 Bm

251 C7

252 Bm/D

253 Bm

254 C7

255 Bm/D

256 Bm

257 C7

258 Bm/D

259 Bm

260 C7

261 Bm/D

262 Bm

263 C7

264 Bm/D

265 Bm

266 C7

267 Bm/D

268 Bm

269 C7

270 Bm/D

271 Bm

272 C7

273 Bm/D

274 Bm

275 C7

276 Bm/D

277 Bm

278 C7

279 Bm/D

280 Bm

281 C7

282 Bm/D

283 Bm

284 C7

285 Bm/D

286 Bm

287 C7

288 Bm/D

289 Bm

290 C7

291 Bm/D

292 Bm

293 C7

294 Bm/D

295 Bm

296 C7

297 Bm/D

298 Bm

299 C7

300 Bm/D

301 Bm

302 C7

303 Bm/D

304 Bm

305 C7

306 Bm/D

307 Bm

308 C7

309 Bm/D

310 Bm

311 C7

312 Bm/D

313 Bm

314 C7

315 Bm/D

316 Bm

317 C7

318 Bm/D

319 Bm

320 C7

321 Bm/D

322 Bm

323 C7

324 Bm/D

325 Bm

326 C7

327 Bm/D

328 Bm

329 C7

330 Bm/D

331 Bm

332 C7

333 Bm/D

334 Bm

335 C7

336 Bm/D

337 Bm

338 C7

339 Bm/D

340 Bm

341 C7

342 Bm/D

343 Bm

344 C7

345 Bm/D

346 Bm

347 C7

348 Bm/D

349 Bm

350 C7

351 Bm/D

352 Bm

353 C7

354 Bm/D

355 Bm

356 C7

357 Bm/D

358 Bm

359 C7

360 Bm/D

361 Bm

362 C7

363 Bm/D

364 Bm

365 C7

366 Bm/D

367 Bm

368 C7

369 Bm/D

370 Bm

371 C7

372 Bm/D

373 Bm

374 C7

375 Bm/D

376 Bm

377 C7

378 Bm/D

379 Bm

380 C7

381 Bm/D

382 Bm

383 C7

384 Bm/D

385 Bm

386 C7

387 Bm/D

388 Bm

389 C7

390 Bm/D

391 Bm

392 C7

393 Bm/D

394 Bm

395 C7

396 Bm/D

397 Bm

398 C7

399 Bm/D

400 Bm

401 C7

402 Bm/D

403 Bm

404 C7

405 Bm/D

406 Bm

407 C7

408 Bm/D

409 Bm

410 C7

411 Bm/D

412 Bm

413 C7

414 Bm/D

415 Bm

416 C7

417 Bm/D

418 Bm

419 C7

420 Bm/D

421 Bm

422 C7

423 Bm/D

424 Bm

425 C7

426 Bm/D

427 Bm

428 C7

429 Bm/D

430 Bm

431 C7

432 Bm/D

433 Bm

434 C7

435 Bm/D

436 Bm

437 C7

438 Bm/D

439 Bm

440 C7

441 Bm/D

442 Bm

443 C7

444 Bm/D

445 Bm

446 C7

447 Bm/D

448 Bm

449 C7

450 Bm/D

451 Bm

452 C7

453 Bm/D

454 Bm

455 C7

456 Bm/D

457 Bm

458 C7

459 Bm/D

460 Bm

461 C7

462 Bm/D

463 Bm

464 C7

465 Bm/D

466 Bm

467 C7

468 Bm/D

469 Bm

470 C7

471 Bm/D

472 Bm

473 C7

474 Bm/D

475 Bm

476 C7

477 Bm/D

478 Bm

479 C7

480 Bm/D

481 Bm

482 C7

483 Bm/D

484 Bm

485 C7

486 Bm/D

487 Bm

488 C7

489 Bm/D

490 Bm

491 C7

492 Bm/D

493 Bm

494 C7

495 Bm/D

496 Bm

497 C7

498 Bm/D

499 Bm

500 C7

501 Bm/D

502 Bm

503 C7

504 Bm/D

505 Bm

506 C7

507 Bm/D

508 Bm

509 C7

510 Bm/D

511 Bm

512 C7

513 Bm/D

514 Bm

515 C7

516 Bm/D

517 Bm

518 C7

519 Bm/D

520 Bm

521 C7

522 Bm/D

523 Bm

524 C7

525 Bm/D

526 Bm

527 C7

528 Bm/D

529 Bm

530 C7

531 Bm/D

532 Bm

533 C7

534 Bm/D

535 Bm

536 C7

537 Bm/D

538 Bm

539 C7

540 Bm/D

541 Bm

542 C7

543 Bm/D

544 Bm

545 C7

546 Bm/D

547 Bm

548 C7

549 Bm/D

550 Bm

551 C7

552 Bm/D

553 Bm

554 C7

555 Bm/D

556 Bm

557 C7

558 Bm/D

559 Bm

560 C7

561 Bm/D

562 Bm

563 C7

564 Bm/D

565 Bm

566 C7

567 Bm/D

568 Bm

569 C7

570 Bm/D

571 Bm

572 C7

573 Bm/D

574 Bm

575 C7

576 Bm/D

577 Bm

578 C7

579 Bm/D

580 Bm

581 C7

582 Bm/D

583 Bm

584 C7

585 Bm/D

586 Bm

587 C7

588 Bm/D

589 Bm

590 C7

591 Bm/D

592 Bm

593 C7

594 Bm/D

595 Bm

596 C7

597 Bm/D

598 Bm

599 C7

600 Bm/D

601 Bm

602 C7

603 Bm/D

604 Bm

605 C7

606 Bm/D

607 Bm

608 C7

609 Bm/D

610 Bm

611 C7

612 Bm/D

613 Bm

614 C7

615 Bm/D

616 Bm

617 C7

618 Bm/D

619 Bm

620 C7

621 Bm/D

622 Bm

623 C7

624 Bm/D

625 Bm

626 C7

627 Bm/D

628 Bm

629 C7

630 Bm/D

631 Bm

632 C7

633 Bm/D

634 Bm

635 C7

636 Bm/D

637 Bm

638 C7

639 Bm/D

640 Bm

641 C7

642 Bm/D

643 Bm

644 C7

645 Bm/D

646 Bm

647 C7

648 Bm/D

649 Bm

650 C7

651 Bm/D

652 Bm

653 C7

654 Bm/D

655 Bm

656 C7

657 Bm/D

658 Bm

659 C7

660 Bm/D

661 Bm

662 C7

663 Bm/D

664 Bm

665 C7

666 Bm/D

667 Bm

668 C7

669 Bm/D

670 Bm

671 C7

672 Bm/D

673 Bm

674 C7

675 Bm/D

676 Bm

677 C7

678 Bm/D

679 Bm

680 C7

681 Bm/D

682 Bm

683 C7

684 Bm/D

685 Bm

686 C7

687 Bm/D

688 Bm

689 C7

690 Bm/D

691 Bm

692 C7

693 Bm/D

694 Bm

695 C7

696 Bm/D

697 Bm

698 C7

699 Bm/D

700 Bm

701 C7

702 Bm/D

703 Bm

704 C7

705 Bm/D

706 Bm

707 C7

708 Bm/D

709 Bm

710 C7

711 Bm/D

712 Bm

713 C7

714 Bm/D

715 Bm

716 C7

717 Bm/D

718 Bm

719 C7

720 Bm/D

721 Bm

722 C7

723 Bm/D

724 Bm

725 C7

726 Bm/D

727 Bm

728 C7

729 Bm/D

730 Bm

731 C7

732 Bm/D

733 Bm

734 C7

735 Bm/D

736 Bm

737 C7

738 Bm/D

739 Bm

740 C7

741 Bm/D

742 Bm

743 C7

744 Bm/D

745 Bm

746 C7

747 Bm/D

748 Bm

749 C7

750 Bm/D

751 Bm

752 C7

753 Bm/D

754 Bm

755 C7

756 Bm/D

757 Bm

758 C7

759 Bm/D

760 Bm

761 C7

762 Bm/D

763 Bm

764 C7

765 Bm/D

766 Bm

767 C7

768 Bm/D

769 Bm

770 C7

771 Bm/D

772 Bm

773 C7

774 Bm/D

775 Bm

776 C7

777 Bm/D

778 Bm

779 C7

780 Bm/D

781 Bm

782 C7

783 Bm/D

784 Bm

785 C7

786 Bm/D

787 Bm

788 C7

789 Bm/D

790 Bm

791 C7

792 Bm/D

793 Bm

794 C7

795 Bm/D

796 Bm

797 C7

798 Bm/D

799 Bm

800 C7

801 Bm/D

802 Bm

803 C7

804 Bm/D

805 Bm

806 C7

807 Bm/D

808 Bm

809 C7

810 Bm/D

811 Bm

812 C7

813 Bm/D

814 Bm

815 C7

816 Bm/D

817 Bm

818 C7

819 Bm/D

820 Bm

821 C7

822 Bm/D

823 Bm

824 C7

825 Bm/D

826 Bm

827 C7

828 Bm/D

829 Bm

830 C7

831 Bm/D

832 Bm

833 C7

834 Bm/D

835 Bm

836 C7

837 Bm/D

838 Bm

839 C7

840 Bm/D

841 Bm

842 C7

843 Bm/D

844 Bm

845 C7

846 Bm/D

847 Bm

848 C7

849 Bm/D

850 Bm

851 C7

852 Bm/D

853 Bm

854 C7

855 Bm/D

856 Bm

857 C7

858 Bm/D

859 Bm

860 C7

861 Bm/D

862 Bm

863 C7

864 Bm/D

865 Bm

866 C7

867 Bm/D

868 Bm

869 C7

870 Bm/D

871 Bm

872 C7

873 Bm/D

874 Bm

875 C7

876 Bm/D

877 Bm

878 C7

879 Bm/D

880 Bm

881 C7

882 Bm/D

883 Bm

884 C7

885 Bm/D

886 Bm

887 C7

888 Bm/D

889 Bm

890 C7

891 Bm/D

892 Bm

893 C7

894 Bm/D

895 Bm

896 C7

897 Bm/D

898 Bm

899 C7

900 Bm/D

901 Bm

902 C7

903 Bm/D

904 Bm

905 C7

906 Bm/D

907 Bm

908 C7

909 Bm/D

910 Bm

911 C7

912 Bm/D

913 Bm

914 C7

915 Bm/D

916 Bm

917 C7

918 Bm/D

919 Bm

920 C7

921 Bm/D

922 Bm

923 C7

924 Bm/D

925 Bm

926 C7

927 Bm/D

928 Bm

929 C7

930 Bm/D

931 Bm

932 C7

933 Bm/D

934 Bm

935 C7

936 Bm/D

937 Bm

938 C7

939 Bm/D

940 Bm

941 C7

942 Bm/D

943 Bm

944 C7

945 Bm/D

946 Bm

947 C7

948 Bm/D

949 Bm

950 C7

951 Bm/D

952 Bm

953 C7

954 Bm/D

955 Bm

956 C7

957 Bm/D

958 Bm

959 C7

960 Bm/D

961 Bm

962 C7

963 Bm/D

964 Bm

965 C7

966 Bm/D

967 Bm

968 C7

969 Bm/D

970 Bm

971 C7

972 Bm/D

973 Bm

974 C7

975 Bm/D

976 Bm

977 C7

978 Bm/D

979 Bm

980 C7

981 Bm/D

982 Bm

983 C7

984 Bm/D

985 Bm

986 C7

987 Bm/D

988 Bm

989 C7

990 Bm/D

991 Bm

992 C7

993 Bm/D

994 Bm

995 C7

996 Bm/D

997 Bm

998 C7

999 Bm/D

1000 Bm

Freely, colla voce

10 3 3 3 3 11

beat? When I was a little girl growing up in the hills of Ve-ga Al - ta, my

P<sup>7</sup>(9) Em Bm/D C<sup>7</sup>m<sup>7</sup>(6) F<sup>7</sup> Bm

DANIELA: "Ask me why!"  
CARLA: "Why?"

12 13 14 3

fav - 'rite time of year was Christ-mas time! There was-n't an ounce of snow, But, oh,

Em<sup>7</sup> A<sup>7</sup> D<sup>9</sup> Em/B Bm

16 3 3 3

in tempo

the co-qui-to would flow! As we sang the A - gal-nal - do, the car - na-val...

Em<sup>7</sup> A<sup>7</sup>(9) D<sup>9</sup> Em Bm/D

rit. 6

17 18 3

Freely

would be-gin to grow! Bus' - ness is closed, and we're a - bout to go...

C<sup>7</sup> F<sup>7</sup> sus B G

ad lib.

rall.

19 20 21

PIRAGUA GUY:  
"Wepal!"

Let's have a car - na-val del bar-ri - ol

D/F# Em7 Em(add9)/F# F#  
Em(add9)/F# F#  
Em(add9)/F# F#

22 Slowly at first... 23 24 25

Car - na - val del Bar - ri - ol

[M2 hits the  
piragua cart]

26 27 28 accel. poco a poco 29

Car - na - val del Bar - ri - ol

mf

30 31 32 33

Car - na - val del Bar - ri - ol

PIRAGUA GUY:  
Car - na - val Bar - ri - ol

PIRAGUA GUY:  
"Wepa!"

Accel.

42 43 44 45

- ca - la ma - rat - ca, bring \_\_\_\_ your tam - bou - fine, Come and join \_\_\_\_ the par - ran - - da!

Em Bm F#7 N.C.

A



"Carlos"

62 CARLA:

Oh, me, me, me!

63 Da - ni, I have a

*o!*

Bm

26 3 CARLA:  
 in - to your head, Just so long as you sing! Uh.... My  
 F<sup>#</sup>7 A Bm B<sup>7/D<sup>#</sup></sup>

78 *3* *3* 80 *3* *3* 81 *3* *3* 82 *3*

Mom is, Do - mi - ni - can - Cu - ban, my Dad is from Chi - le and P. R., which means: I'm

Em *p* F#7 N.C.

figuring it out...

"2nd Chorus"

SONNY/PG/M3/M4/M5/M6  
DANU/CARLA/W4/W5:

"Vanessa"

VANESSA:

97 98 3 3 99 100 3 3

hap - py? We're sweat-ing and we have no po - wer! I've got - tu get out of here

*mf* Em simile Bm

101 102 3 103 104 3 3

soon, This block's get-ting worse by the ho - ur! You can't ev - en go to a

F<sup>7</sup> Bm

105 106 3 3 107 108 3 3

DANIELA:  
club with a friend with - out hav - ing some - bo - dy shove you!— Ay, por fa - vor, Va -

Em Bm

109 110 3 3 111 3 3 112 //

CROWD:  
"Oooooohhhh"

nes - sa, don't pre - tend that Us - na - vi's your friend, we all know that he love you! //

*f* Em Bm F<sup>7</sup>

Slowly  
CARLA:

Accel.

Wow, now that you men-tion that sex - u - al ten-sion, it's ea - sy to see!

*g* *g*

*f* *f*

*p* Em Bm F<sup>7</sup> Bm N.C.

A Tempo

VANESSA: DANIELA:

117 118 119 120 [CROWD cheers]

Yo, this is bo-gus! Have-n't you no-ticed you get all your cof-fee for free?

*mf* Em<sup>7</sup> Bm *f* N.C.

"3rd Chorus"

SONNY/PG/M3/M4/M5/M6  
DANICARLA/W4/W5:

121 122 123 124

Car - na - val \_\_\_\_\_ del Bar - ri - ol \_\_\_\_\_

M1/M2/GP  
WI/W2/W3:

Car - na - val! Bar - ri - ol

A<sup>7</sup> D A<sup>7</sup> D

125 126 127

Car - na - val \_\_\_\_\_ del Bar - ri - ol  
 Car - na - val del Bar - ri - ol  
 F<sup>7</sup>/A<sup>♯</sup> Bm F<sup>7</sup>/C<sup>♯</sup> Bm

MAN 4: 128 USNAVI: 129 130

Here comes Us - na - vil Yo! Yo! Yo, y' y' Yo, Yo!  
 N.C. 3

131 132 133 134

Now, now, ev'-ry - one gath'er 'round, Sit - down, lis - ten, I got an an-nounce-ment.  
 mp Fm Cm

135 136 137 138

Wow, it in-volves large a - mounts, It's some-where in the range of nine - ty six thou-sand!  
 G<sup>7</sup>/D Cm

139 140 141 142

A-ten - ción, I'm clo - sin' shop! Son-ny, grab ev-'ry - bo - dy a so - da pop! Yo -

Fm Cm

143 144 145 146

grab a bot - tie, kiss it up to God, 'cause A - hue - la Clau - dia just won the lot - to!

G<sup>7</sup> Cm<sup>6</sup>

*"Largo"*

147 148 149

A - boe - la Clau - dia won the lot - to! We're boo - kin' a flight for D -

D<sup>7</sup>

150 151 ENS: 152

- R. to - mor - row! Oh my gah!

A<sup>7</sup>/G B<sup>7</sup>/A<sub>b</sub> B<sup>7</sup>/B<sub>b</sub>

f C<sup>7</sup>

A

ALL:  
except VANESSA and SONNY

153 154 155 156

Al - za la ban - der - a, La Ban - de - ra Do - min - i - can - al

p7 Bb F7 Bb

*simile*

157 158 159 160

Al - za la ban - der - a, La Ban - de - ra Puer - to - ri - que - al

D7 Gm D7 Gm

Dani/Cello/P4  
W1/W2/W3/W5

"Huddle"

161 162 163 164

Al - za la ban - der - a, La Ban - de - ra Me - ji - can - al

PG/M4/M6  
Ussache/CP/M1/M2/M3/M5

F7 Bb F7 Bb

165 166 167 168 **PIRAGUA GUY:**

Al - za la ban - der a, La Ban - de - ra Cu - ba - na!

D<sup>7</sup> Gm D<sup>7</sup> Gm

169 170 171 172

'rriba e - sa ban - de - ra! Al - za - la don - de quie - ra! Re -

ENS:

Hey! Hey!

F/A B<sup>♭</sup> G<sup>7</sup>/B Cm

173 174 175 176

- cuer - do de mi tier - ra! Me a - cuer - do de mi tier - ra! E -

N.C. F<sup>7</sup> sus F<sup>7</sup> sus D<sup>7</sup> Gm

**PG USNAVE:**

Pa'rriba esa bandera!  
Alzala donde quiera!  
Recuerdo de mi tierra, Me acuerdo de mi tierra.  
Esa bonita bandera  
Contiene mi alma entera!  
Y cuando yo me muera, entierrame en mi tierra!

Let that flag fly!  
Raise it anywhere and everywhere!  
It's a souvenir of my homeland, it reminds me of my homeland.  
That beautiful flag  
Contains my entire soul!  
And when I die, bury me in my homeland!

137 178 179 180

- sa bo - ni - ta ban - de - ra Con - tie - ne mi al - ma en - te - ra! Y-

Hey!

Gm F/A B $\flat$  simile G $\sharp$ /B Cm

181 182 183 184

cuar - do yo me mué - ra, En - tiér - ra - me en mi tier - ra!

"The Huddle"

A F7sus 3 2 Am $\sharp$ (5) D7

PIRAGUA GUY: *ad lib.*

185 Ah! 186 187 La, la, la, la...  
ff G7 C G7 C  
187B 187C 187D 187E  
B7 Am E7 Am  
187F 187G 187H 187I  
D7 G D7 G  
187J 187K 187L 187M  
Cm Gm D7 Gm N.C.  
A

DANIELA:

187N 187O

CARLA  
DANE: 187P 187Q

Ev - 'ry-thing chan - ges to - day! Us - na - vi's on his way! Off...

Hey! Hey!

*mf* Gm F/A B $\flat$  G/B

187R 187S 187T 187U BENNY:

— to a bet - ter place! Look at Va-nes - sa's face! Ev -

Hey!

Cm Fsus A D $\sharp$  Gm

187V 187W 187X 187Y

- 'ry-thing chan - ges to - day! Good - bye, Mis - ter Ro - sa - ri - ot I'm...

USNAVI:

Hey! A O - key! A

F/A B $\flat$  B $\flat$ /D Cm

187Z 187AA 187BB 187CC

**CARLA**  
DANI: 187BB

— tak-ing ov - ver the bar - ri - o! We're\_\_\_\_ get-ting out\_\_\_\_ of the bar - ri - o!

USNAVI:

We're\_\_\_\_ get-ting out\_\_\_\_ of the bar - ri - o!

N.C. A D7

187DD DANIELA:

187EE 187FF 187GG

Hey, Mis - ter Ben - ny: Have\_\_\_\_ you seen a - ny hor - ses to - day? ENS:

Hey!

sub. *p* Cm Gm D7 Gm *f*

187HH BENNY: 187II DANIELA:

What do you mean? I heard you and Ni - - na

sub. *p* Cm Gm

187JF 3 3 187KK 3 187LL

went for a roll in the hay! Hey! Ohhhh...

ENS: Hay! Hey! Ohhhh...

N.C. Gm G7

*"Benny & Nina"*

188 WOMEN: 189 190 191

Ben - ny and Ni - na, Sitting in a tree!

MEN: Ben - ny and Ni - na! Sitting in a

C7 F simile C7 D

192 193 194 195

K - I - S - S - I - N - G!

tree! K - I - S - S - I - N - G!

A7 Dm A7 Dm

196 

197 

198 

199 

200 

201 

202 

203 

## Sambatón

SONNY:

204 

205 

206 

207 

GRAFFITI PETE/MAN 1: 

208 

209 

210 

211 

208 209 210 211

pa - blic? And Ben-ny went and stole the girl that I'm in love with? She was my ba-by-sit-ter first!

Boo!

Gm Csus N.C.

212 213 214 215

lis-ten up, is this what y'all want? We close the bo-de - ga, the neighbor-hood is gone! They

Dm *mf* F

216 217 218 219

sel-ling the dis - patch, they clo-sing the sa-lon, And they'll nev-er turn the lights back on, cuz We are

Gm Csus C A<sup>7</sup>/C<sup>♯</sup>

SONNY VANESSA:

220 221 222 223

po - wer - less, we are po - wer-less! \_\_\_\_\_

SONNY: And y'all keep

Dm no pedal C/E F

(Sambaton groove)

224 225 226 227

dan-cin' and sin-gin' and ce - le - bra-tin', But it's get-tin' late and this place is dis-in - te - gra-tin' and We are

SONNY VANESSA:

Gm Csus C A<sup>7</sup>

228 229 230 231

Al-right, we're po -

po - wer - less, we are po - wer-less! \_\_\_\_\_

USNAVI:

Dm C F/A

232 233 234 235

- wer-less, so light up a can - dle! There's no-thing going on here that we can't han - dle!

SONNY:

You don't un-der-stand,

Gm/B<sub>b</sub> Csus C

Tempo relaxes

236 237 238 239

We're gon-na give a third of the mo-ney to you, Son-ny!

I'm not trying to be fun-ny!

*p*  
Dm w/ pedal

240 241 242 243

Yeah, yeah... Yes! And may-be you're right.

What? For real?

244 245 246 247

Son-ny. Call in the co - ro-ners! May-be we're po - wer-less, a cor-ner full of fo-ri-ners. May-be this neigh -

*mp*  
Epm

248 249 250 251

- bor-hood's chang-ing for - ev-er, May-be to-night is our last night to - ge-ther. Ho - we-ver:

*mf*  
Em

B  
D<sup>b</sup>

B<sup>b</sup>/D  
B<sup>b</sup>

*"Taste It"*

252 253 254 255

How do you wan-na face it? Do you wan-na waste it, when the end is so close you can taste it?

*mf*  
Em

C<sup>b</sup> Maj<sup>7</sup>

256 257 258 259

Y'all can cry with your head in the sand I'm-a fly this flag that I got in my hand!

*PIRAGUA GUY:*  
(at concert pitch)

*Pu*-

G<sup>b</sup>

B  
D

B<sup>b</sup>/D<sup>b</sup>  
B<sup>b</sup>

A Tempo  $\text{♩} = 102$ 

260 261 262 263

DANIELA  
PG (concert):

'rrí - ba e - sa ban - de - ra! Át - za - la don - de quale - ra!

ENS:

Hey!

Em *Percussion continues*

G

264 USNAVI: 265 266 267

Can we raise our voice to-night? Can we make a lit - tie noise to-night? Hey!

DANUCARLA  
PG/M3 (concert):

ENS: E -

Hey!

Am Dsus D B7/D#

268 269 270 271

Carla  
Dina  
PG/M3

In fact,

sa bo ni - ta ban - de - ra! Con - nie - ne mi al - ma en - te - ra!

Hey!

Hey!

Em D/F# G B

272 273 274 275

— Can we sing so loud and rau - cou - s, they can hear us a-cross the bridge in East Se-cau - cus?

DANI/CARLA  
PG/M3/M4/M5/M6 (concert):  
Pax-

Am Dsus D B7

"Puerto Rico"

276 277 278 279

Carla/Dani  
PG/M6  
M3/M4/M5

From Puer - to Ri -

'rrí-ba e - sa ban - de - ra! Ál - za - la don - de quie - ro!

W4/W5:  
Car - na - val del Bar - ri - ol.

GP/M1:

f Em /F# G E7/G#

280 281 282 283

- co to San-to Do-min - go, Wher-ev - er we\_\_\_\_ go, we rep our peo - ple and the beat go...

Dani/Carla  
PG/M/MM4/M5/M6 (concert):  
E -

Am Dsus B<sup>7</sup>/D<sup>♯</sup>

284 285 286 287 USNAVI:

sa bo-ni - ta ban - de - ra! Con - tie - ne mi al - ma-en - te - ra!

Car - na - val del Bar - ri - of

W4/W5  
W1/W2/W3:  
GP/M1/M2:

Carla/Dani  
PG/M6  
M3/M4/M5  
Va -

Em /F# G E<sup>7</sup>/G<sup>♯</sup>

### **"Pull Away/Pull & Pray"**

nes - sa, for - get a-bout what coul-da been, and dance with me one last night, in the hood a-gain...

Am Dsus *mf*  
N.C.

DANI/CARLA:

292 DANI/CARLA: *We pa!*

293

Bomba, più mosso  $\odot = 110$

## WOMEN:

294 (except *Dowd* and *Vanessa*)

294 (except *Urnave* and *Sonny*) 295 296 297

Car - na - val del Bar - ri - al

MEN:  
(except *Urnave* and *Sonny*)

A<sup>7</sup> D A<sup>7</sup> simile D

298 299 300 DANIELA: 301

Pa' - rri - ba e - sa ban -

Carn - na - val del Bar - ri - o!

F<sup>#</sup>7 Bm F<sup>#</sup>7 Bm

302 303 304 305

de - rai o - ye! Y cuan - do yo me mue -

Carn - na - val del Bar - ri - o!

F<sup>#</sup>7 D A<sup>7</sup> D

1 2 3 4

306 307 3 308 309

ra, — En - tiér-ra - me en mi tier - ra! Del bar - ri -

PG/M4/M6  
CARLA/W4/W5:

Car - na - val del Bar - ri — Del bar - ri -

W1/W2/W3:

Car - na - val del Bar - ri - ol —

GP/M1/M2/M3/M5:

F<sup>7</sup> Bm F<sup>7</sup> B

*"In Handshake"*

310 311 312 313

ol — Al - za la ban - de -

ol Al - za la ban - der - a, La ban - de - ra Do - min - i - can - al

Al - za la ban - der - a, La ban - de - ra Do - min - i - can - al

M3/M5  
Un Gp/M1/M2

B<sup>7</sup> E B<sup>7</sup> E

314 *ra!* 315 *Al - za la ban - der - a, La ban - de - ra Puer - to-ri-que - ña!* 316 *Al - za la ban - der - a, La ban - de - ra Puer - to-ri-que - ña!* 317 *A -*

G $\frac{5}{4}$  C $\frac{5}{4}$  G $\frac{5}{4}$  C $\frac{5}{4}$

**"Grapevine"**

318 - - - 319 - - - 320 - - - 321 -

dios! A - dios, a - dios!

Card W4W5  
W1W2W3

Al - za la ban - der - a, La ban - de - ra Me - ji - can - a!

PGM/UMM/MSMS  
UMLM UML2GP

B7 E/B B7 E/B



ALZA LA BANDERA

[Rev. 7/4/11]

CUE

Applause-Segue

(*Cue USNAVI: "a'1..2!"*)

Merengue  $\text{♩} = 136$

USNAVI claps

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

USNAVI/GP/M1/M2/M5/M6  
DAN/W1/W2/W3/W4:

Car - na - val \_\_\_\_\_ del Bar - ri - ol \_\_\_\_\_

PG/M3/M4:  
CARLA/W5:  
Bar - ri - ol

p7 Bb p7 Bb

Car - na - val \_\_\_\_\_ del Bar - ri - ol \_\_\_\_\_

Car - na - val \_\_\_\_\_ Bar - ri - ol

D7 simile Gm D7 Gm

The musical score consists of two systems of music. The top system starts with a piano part featuring 'USNAVI claps' indicated by a hand icon and dynamic 'f.N.C.'. The vocal part begins with 'Car - na - val \_\_\_\_\_' followed by 'del Bar - ri - ol \_\_\_\_\_'. The lyrics 'Car - na - val' and 'Bar - ri - ol' are repeated in the second system. The piano part includes dynamic markings 'p7' and 'Bb' over specific chords. The bottom system continues the vocal line with 'Car - na - val' and 'Bar - ri - ol', and features piano chords 'D7 simile' and 'Gm'.

11 12 13 14

Car - na - val \_\_\_\_\_ del Bar - ri - ol \_\_\_\_\_  
 Car - na - val! Bar - ri - ol!

F<sup>7</sup> B<sub>b</sub> F<sup>7</sup> B<sub>b</sub>

15 16 17 18

Car - na - val \_\_\_\_\_ del Bar - ri - ol \_\_\_\_\_  
 Car - na - val! Bar - ri - ol!

D<sup>7</sup> G<sub>m</sub> D<sup>7</sup> G<sub>m</sub> (h)

(minus USNAMT)

Car - na - val \_\_\_\_\_ del Bar - ri - ol \_\_\_\_\_  
 Car - na - val \_\_\_\_\_ del Bar - ri - ol!

19 20 21 22

Car - na - val \_\_\_\_\_ del Bar - ri - ol \_\_\_\_\_  
 Al - za la ban - der - a, La Ban - de - ra Do - min - i - can - a.

N.C. *mf*



G.P./M1/M2 (fade out) - - - - -

23 24 25 26

Car - na - val

del Bar - ri - ol

Al - za la ban - der - a, La Ban - de - ra Puer - to - ri - que - ña.

p

Remaining people stagger breathe  
MS/M6/Dan/W4

rall.

27 28 29 30

Al - za la ban - der - a, La Ban - de - ra Cu - ba - na -

rall.

p

SEGUE #18 "ATENCIÓN"

## ATENCIÓN

[Rev. 7/4/11]

## CUE:

Segue from "ALZA LA BANDERA"

Gently  $\text{♩} = 106$ Music and Lyrics by  
LIN-MANUEL MIRANDAArranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

KEVIN:

A - ten -

4/4

Gsus2 C(add9)

A - ten - ción.

ción. A - ten - ción. Roll down your win - dows.

Gsus2 C(add9) Gsus2 C(add9)

Turn up your ra - dios. Un mo - men - to, por - fa-vor. A - ten -

Gsus2 C(add9) Gsus2 C(add9)

A - ten -

G<sup>5</sup> Am<sup>7</sup> Em Dsus2 D

ción. A - ten - ción. Please drive slow Let

Gsus2 C(add9) Gsus2 C(add9)

rall.

ev - 'ry - bo - dy know A - bue - la Clau - dia passed a - way

G<sup>5</sup> Am<sup>7</sup> Em

Freely

18 at noon to - day

D(add4) Gsus2 A<sup>7</sup> sus2

ATTACCA "ALABANZA"

V.S.

6  
ppp

# ALABANZA

[Rev. 7/4/11]

CUE:  
Attaca from "ATENCIÓN"

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

Slow Pop  $\text{♩} = 68$

USNAVI:

She was

Sheet music for piano/vocal. The score consists of three systems of music. The first system starts with a piano introduction. The vocal line begins with a melodic line over a piano accompaniment. The lyrics are: "She was". The piano part includes a dynamic marking *p* and a note "no pedal". The second system continues with piano and vocal parts. The vocal line has a melodic line over a piano accompaniment. The lyrics are: "found and pronounced... at the scene. She was al-re-a-dy ly-ing in bed. The par-a-med-ics said". The piano part includes chords Bm, A, D, A/C♯, Bm. The third system continues with piano and vocal parts. The vocal line has a melodic line over a piano accompaniment. The lyrics are: "that her heart gave out... I mean, that's ba - sic -'lly what they said. They said a com - bi -". The piano part includes chords Bm, A, D, A/C♯, Bm.

Continuation of the musical score. The vocal line continues with a melodic line over a piano accompaniment. The lyrics are: "that her heart gave out... I mean, that's ba - sic -'lly what they said. They said a com - bi -". The piano part includes chords Bm, A, D, A/C♯, Bm.

Continuation of the musical score. The vocal line continues with a melodic line over a piano accompaniment. The lyrics are: "that her heart gave out... I mean, that's ba - sic -'lly what they said. They said a com - bi -". The piano part includes chords Bm, A, D, A/C♯, Bm.

10  
na-tion of the stress and the heat... Why she nev-er took her med-i-cine, I'll nev-er un-der-stand.

Bm A D A/C# Bm A

11  
I like to think she went out in peace, with pie - ces of bread crumbs in her hand...

G A Bm A

13  
A-bue-la Clau-dia had sim-ple plea-sures. She sang the prai-sees of things we ig-nore. Glass coke

Bm A D A/C# Bm

15  
bot-tles, bread— crumbs, a sky full of stars; She cher-ished these things. She'd say: "A-la-ban - za."

Bm A D A/C# Bm

17

Al-a-ban-za means to raise this thing— to God's face and to sing, quite lit-e-ral-ly: "Praise to this."

Bm A D A/C# Bm

18

When she was here, the path— was clear. And she was just here... She was

G A Bm A

19

just here... NINA: A - la -

Bm A

poco rubato

ban - za  
A-la - ban - za a Do-ña Clau - dia, Se-ñor. A-la - ban - za  
A-la -

ban - za  
A-la - ban - za  
A-la - ban - za a Do-ña Clau - dia, Se-ñor. A-la -

mf pedal  
pp

+DANIELA/CARLA:

ban - za  
A - la - ban - za  
A - la -

more in tempo

ban - za  
A - la - ban - za a Do-ña Clau - dia, Se-ñor. A - la -  
SONNY:  
A - la -

G A D D/C

DANE/CARLA  
NINA/CAMILA: 35. **A Tempo**

+BENNY:

33. *ban - za, — A-la - ban - za, — A-la - ban - za, — A-la-*  
34. *ban - za, — A-la - ban - za, — A-la - ban - za, — A-la-*  
35. *ban - za, — A-la - ban - za, — A-la - ban - za, — A-la-*

G A D D/C G A

+VANESSA (top): 36. *ban - za a Doña Clau - dia, Señor. A-la - ban - za, — A-la - ban - za, — A-la-*  
37. *ban - za a Doña Clau - dia, Señor A-la - ban - za, — A-la - ban - za, — A-la -*  
+KEVIN (bottom): *A-la - ban - za, — A-la - ban - za, — A-la -*

CARLA/DANE: 38. *A-la - ban - za, — A-la - ban - za, — A-la -*

VAN CAMILINA: *A-la -*

SONNY/PG/BENNY/M3  
KEVIN: *A-la -*

D D/C G A D D/C

9

39

ban - za

40

A - la -  
ban - za a Do - dia Clau - dia, Se - ñor. A - la -  
+W1 (bottom):  
+GP:

PG/SONNY  
BENNY/M3  
KEVIN:

mf cresc. poco a poco simile

41

ban - za

42

Dani/Carla

M4/M6:

+W2 (bottom):  
+W5/CARLA  
+DANI:

ban - za A - la - ban - za A - la -  
+GP: +M1/M2:

43

W3/W4:  
Pa-cien - cia y Fe -

M4/M6:  
Pa-cien - cia y Fe - (he) -

NINA:  
Pa-cien - cia y Fe - (he) -

NINA to Top Staff  
ban - za A - la ban - za a Do - ña Clau - dia, Se - ñor. A - la -  
+M5 (top): SONNY solo:  
SON/PG/M3 BEN/GB/ML/M2 KEVIN:

45

Do - ña Clau - dia, A - la - ban - za, A - la - ban - za A - la  
A - la - ban - za. Do - ña Clau - dia, A - la - ban - za, A - la - ban - za A - la

Dasi  
ban - za, A - la - ban - za, A - la -

W3  
M3

Nina/Dani/Carla/Van  
Cami/W1/W2/W3/W4/W5

Nina/Codie/Van  
Cami/Dani/W4/W5  
W1/W2/W3

47 48 49

ban - za, — Ala - ban - za, — Ala - ban - za, —

ff > //

Sonny/PG/M4/M5/M6  
Kevin/Benny/GP/M1/M2/M3

Scenes/PG/M6  
Kevin/M3/M4/M5  
Benny/GP/M1/M2

*f* cresc. poco a poco

D/G A/G D/G A/G D/A A

USNAVI:

50 51 52 53

A - la - ban - za, —

Bm A D A/C<sup>#</sup> Bm Bm A

rall.

54 55

D A/C<sup>#</sup> Bm A G

G

# EVERYTHING I KNOW

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

CUE:

NINA: "I have my parents, I can't take her money.  
But if you could spare some of these photos, my dad would appreciate it." (GO)

Simply  $\text{♩} = 77$

USNAVI: "There's a bunch more inside."

NINA:

*conversational*

In this

Sheet music for piano/vocal. The piano part is in 2/4 time, B-flat major. The vocal line starts with a piano cue (Simply  $\text{♩} = 77$ ) followed by a piano part with chords  $E\flat^5$ ,  $E\flat^5/F$ ,  $E\flat/G$ , and  $E\flat^5/A\flat$ . The vocal line continues with lyrics: "In this smile". The piano part continues with chords  $E\flat^5$ ,  $E\flat^5/F$ ,  $E\flat^5/G$ , and  $E\flat^5/A\flat$ .

al - bum, there's a pic - ture of the la - dies at Dun - iel - a's. You can

Sheet music for piano/vocal. The piano part is in 2/4 time, B-flat major. The vocal line continues with lyrics: "al - bum, there's a pic - ture of the la - dies at Dun - iel - a's. You can". The piano part continues with chords  $E\flat^5$ ,  $E\flat^5/F$ ,  $E\flat^5/G$ , and  $E\flat^5/A\flat$ .

tell it's from the 'Nine - ties by the vol - ume of their hair. There you

Sheet music for piano/vocal. The piano part is in 2/4 time, B-flat major. The vocal line continues with lyrics: "tell it's from the 'Nine - ties by the vol - ume of their hair. There you". The piano part continues with chords  $E\flat^5/B\flat$ ,  $E\flat^5/A\flat$ ,  $Cm7/G$ , and  $B\flat/F$ .

13 14 15 16

are, you're just a ba - by, 'Eight-y - Se - ven, Hallo - ween! If it

$A\flat/E\flat$   $F\flat\text{m(add9)}$   $C\flat^5$   $B\flat^5$

17 2 18 19 20

hap - pened on this block, A - bue - ln was there -

$A\flat\text{sus}^2$   $D\flat(\text{add9})$   $E\flat\text{sus}$

21 2 22 2 23 24

Ev - 'ry af - ter - noon I came, she'd make sure I did my home-work.

*mp*  
 $A\flat\text{Ma7(neg)}_1/D\flat$   $D\flat$   $A\flat\text{Ma7(neg)}_1/D\flat$   $D\flat$   $E\flat\text{sus}(\text{add9})$   $E\flat$   $B\flat\text{sus}$   $B\flat$

25 26 27 28

She could bare - ly write her name, but e - ven so...

$A\flat\text{Ma7(neg)}_1/D\flat$   $D\flat$   $A\flat\text{Ma7(neg)}_1/D\flat$   $D\flat$   $E\flat\text{sus}(\text{add9})$   $E\flat$   $B\flat\text{sus}$   $B\flat$



43 44 2 45 2 46

hold - ing\_\_\_\_ a rag doll, un - smil - ing, black and white. 1

E<sub>b</sub>/B<sub>b</sub> E<sub>b</sub><sup>5</sup>/A<sub>b</sub> C<sub>m</sub><sup>7</sup>/G B<sub>b</sub>/F<sub>b</sub> B<sub>b</sub>

47 2 48 2 49 2 50 2

won - der what she's think - ing, does she know that she'll be leav - ing\_\_\_\_ for the

A<sub>b</sub>/E<sub>b</sub> F<sub>m</sub><sup>9</sup> C<sub>m</sub> B<sub>b</sub> sus B<sub>b</sub>

51 52 53 54

ci - ty on a cold, dark\_\_\_\_ night?

A<sub>b</sub> sus<sup>2</sup> D<sub>b</sub>(add9) E<sub>b</sub> sus(add9) E<sub>b</sub>

55 56 2 57 58 2

And on the day they ran, did she dream of end - less sum-mer?

A<sub>b</sub> Ma<sup>7(no3)</sup>/D<sub>b</sub> D<sub>b</sub> A<sub>b</sub> Ma<sup>7(no3)</sup>/D<sub>b</sub> D<sub>b</sub> E<sub>b</sub> sus(add9) E<sub>b</sub> E<sub>b</sub>/B<sub>b</sub> B<sub>b</sub>

59 2 60 61 62

Did her moth - er have a plan, or did they just go? \_\_\_\_\_

$A\flat Ma7(nos3)/D\flat$   $D\flat$   $A\flat Ma7(nos3)/D\flat$   $D\flat$   $E\flat sus(add9)$   $E\flat/B\flat$   $B\flat$

63 2 64 65 2

Did some - bo - dy sit her down\_\_\_\_ and say, "Clau - dia, get

$E\flat/D\flat$   $D\flat$   $A\flat Ma7(nos3)/D\flat$   $D\flat$   $Cm$

66 67 68

rea - dy, to leave be - hind ev - 'ry - thing you\_\_\_\_

$B\flat sus$   $B\flat$   $A\flat 5(sus2)$   $A\flat m/C\flat$   $D\flat 5(sus2)$

69 70 71 72

— know." Ev - 'ry - thing

*mf*  $E\flat$   $B\flat m^9$   $E\flat/A\flat$   $A\flat$   $E\flat/A\flat$   $A\flat m$   $D\flat 5(sus2)$

**USNAVI:**  
"I'll go find those photos."

Freely

78 - - 79 - - 80 - - 81 - - In this

(NINA takes FOLDER out of box.)

*p* E<sub>D</sub><sup>5</sup> E<sub>D</sub><sup>5</sup>/F E<sub>D</sub><sup>5</sup>/G E<sub>D</sub><sup>5</sup>/A<sub>D</sub>

fold - er, there's a pic - ture from my high school grad - u - a - tion, with the

*El<sup>b</sup>5* *El<sup>b</sup>5/F* *El<sup>b</sup>5/G* *El<sup>b</sup>5/A<sub>b</sub>*

86 2 pro - gram<sup>9</sup> mint con - di - tion, and a star be - side my name. Here's a

87 88 89

86 2 87 88 89

E<sup>5</sup>/B<sub>9</sub> E<sup>5</sup>/A<sub>9</sub> Cm/G B<sub>9</sub>/sus B<sub>9</sub>

## A Tempo

90 2 91 2 92 93

pic - ture, of my par - ents, as I left for Cal - i - for - - nia. She saved

E $\flat$ 5 cresc. poco a poco E $\flat$ 5/F E $\flat$ /G E $\flat$ 5/A $\flat$

94 2 95 96 2 97 2

ev - 'ry - thing we gave her— ev - 'ry lit - tie scrap of pa - per. And our

mf B $\flat$ sus cresc. Cm $^{11}$  E $\flat$ add9/G Cm $^7$  B $\flat$ sus

98 2 99 2 100 101

lives are in these box - es. while the wo - man who held us is gone. But

f A $\flat$ Ma $^7(903)$ /D $\flat$  B $\flat$  A $\flat$ Ma $^7(903)$ /D $\flat$  B $\flat$  E $\flat$ sus(add9) E $\flat$  B $\flat$ sus B $\flat$

102 103 104 105

we go on, we grow, so

sub. p D $\flat$  E $\flat$ /D $\flat$  D $\flat$  D $\flat$  E $\flat$ /D $\flat$  D $\flat$  A $\flat$ /E $\flat$  E $\flat$  B $\flat$  E $\flat$ /B $\flat$  B $\flat$ /D

108 109 2

hold 2 tight, A - bue - la, if you're up there. I'll

*f* Fm<sup>7</sup> Cm<sup>7</sup> E<sub>b</sub>/B<sub>b</sub> B<sub>b</sub>

110 2 2 111 112 113

make you proud of ev - 'ry - thing I know.

sub. *mf* A<sub>b</sub>es<sup>2</sup> Abm/C<sub>b</sub> Abm/E<sub>b</sub> *f* E<sub>b</sub> B<sub>b</sub>m<sup>9</sup>

rall. Freely

114 115 116 117

Thank you, for ev - 'ry - thing I

E<sub>b</sub>/A<sub>b</sub> A<sub>b</sub> E<sub>b</sub>/A<sub>b</sub> A<sub>b</sub> *mf* D<sub>b</sub>(add9, #11)

A Tempo

118 119 120 121 122

— know.

*p* E<sub>b</sub><sup>5</sup> E<sub>b</sub><sup>5</sup>/F E<sub>b</sub><sup>5</sup>/G E<sub>b</sub><sup>5</sup>/A<sub>b</sub> E<sub>b</sub><sup>5</sup>(add9)

# NO ME DIGA (Reprise)

[Rev. 7/3/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

CUE:

KEVIN: "Nina Rosario, Bachelor of Arts. When that day comes, we'll call it even."

NINA: "I love you Dad."

(THEY hug, GO)

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

Slow Son

*p* *no pedal*

The score consists of two staves. The top staff is for the piano, showing a bass line and a treble line with a dynamic of *p* and a instruction to play *no pedal*. The bottom staff is for the vocal line, which starts with a piano dynamic of *p* and a *close* instruction. The vocal line consists of eighth and sixteenth note patterns. Measure numbers 1 through 4 are indicated above the piano staff.

The vocal line begins with **DANIELA:** "Still no\_\_\_\_ power - er... Tell me some - thing I\_\_\_\_ don't know." The piano accompaniment continues with eighth and sixteenth note patterns. The vocal line then continues with **CARLA VANESSA:** "Tell me some - thing I\_\_\_\_ don't know." The piano accompaniment continues with eighth and sixteenth note patterns. The vocal line then continues with **VANESSA:** "Tell me some - thing I\_\_\_\_ don't know." The piano accompaniment continues with eighth and sixteenth note patterns. Measure numbers 5 through 8 are indicated above the piano staff.

The vocal line begins with **CARLA** "think that's all\_\_\_\_ of the bo - xes... Tell me some - thing I\_\_\_\_ don't know." The piano accompaniment continues with eighth and sixteenth note patterns. The vocal line then continues with **DANIELA:** "Tell me some - thing I\_\_\_\_ don't know." The piano accompaniment continues with eighth and sixteenth note patterns. The vocal line then continues with **VANESSA:** "Tell me some - thing I\_\_\_\_ don't know." The piano accompaniment continues with eighth and sixteenth note patterns. Measure numbers 9 through 12 are indicated above the piano staff. A bracket indicates the music continues to measure 17.

CARLA: "I'm seeing double."  
 DANIELA: "You say that every  
 time you wear those tight jeans."  
 (GO ON)

17 18 19 20

ALL: Ay, Dios  
mí - o.

Am G

DANIELA: "I got a little something something..."  
 ALL: "No me diga."

21 22 23 24

SHAKER  
still no pedal

DANIELA: "Vanessa's new address. A little birdie told me you needed a credit reference."

VANESSA: "What do you mean?"  
 (CUTOFF)

25 26 27 28

(in the clear)  
 DANIELA:  
 "Til cosign on  
 the apartment..."

# PIRAGUA (Reprise)

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

CUE:

DANIELA: "It's like a band-aid. Rip it off quick, you don't even notice."  
(GO)

Salsa  $\omega = 88$

PIRAGUA GUY:

PIRAGUA GUY:

1 2 3 4

It's hot-ter than the is - lands are to-day...

5 6 7 8

And Mis-ter Sof - tee's truck is bro - ken down!

9 10 11 12

And here come all his cus - to - mers my ...

(Bass)

(Bass)

(Bass)

A E F#m D A

A E F#m D A

A E F#m D A

way! 14 I told you, I run this town! Pi-ra -

E F#m A E Gsus A

17 - gua, 18 pi-ra - gua! 19 One - Twen - ty - five, Pi-ra - gua! 20 Pi-ra -

C#m D E D A

21 - gua, 22 pi-ra - gua! 23 Two - twen - ty - five, Pi-ra - gua! 24 New -

C#m D E D A

25 — block of ice, hike up the price! Lai lo le lo lai, Lai lo le lo lai! Black -

C#m D E D A

29

- outs are nice, black - outs are nice! *Lo le lo la!*

30

C<sup>#</sup>m

31

D

poco rit.

32

Keep scrap - ing by! *Pi - ra - gua!*

*ff* E C<sup>#</sup>/E<sup>#</sup> F<sup>#</sup>m

D

E D

A

V.S.

# CHAMPAGNE

[Rev. 7/4/11]

CUE:

SONNY: "Fine. Bye. See ya. This is the end of an era!"  
(SONNY exits)  
(VANESSA enters)  
(GO)

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

Moderato  $\text{♩} = 90$

VANESSA:  
"He's got a point."

USNAVI: "How's it going?"

Moderato  $\text{♩} = 90$

VANESSA: "He's got a point."

USNAVI: "How's it going?"

*p w/ pedal*

VANESSA:

So I got you a pre-sent...

I went down - town to get it...

VANESSA:

So I got you a pre-sent...

I went down - town to get it...

*p w/ pedal*

Do - ing a - ny-thing to-night?

You're done for the

USNAVI:

Clean - ing.

Do - ing a - ny-thing to-night?

You're done for the

USNAVI:

Clean - ing.

*p w/ pedal*

7  
day. Cuz we got a date. Be - fore you  
No way. O - kay.  
D G/D Bm A

9  
board that plane. 10  
I owe you a bot - tle of cold cham -  
Bm A/C# G/D

11  
- pagne! 12  
Yeah, cold cham - pagne!  
No....

mp  
D G/D Gmaj7/D Asus/D A/D simile  
Bm A/C# G/D

This block contains three staves of musical notation. The top staff is for the vocal part, the middle staff is for the piano, and the bottom staff is for the bass. The vocal part includes lyrics: 'day. Cuz we got a date. Be - fore you', 'No way. O - kay.', 'board that plane.', 'I owe you a bot - tle of cold cham -', 'No....', and 'Yeah, cold cham - pagne!'. The piano part includes chords: D, G/D, Bm, A, Bm, A/C#, G/D, mp, D, G/D, Gmaj7/D, Asus/D, A/D, and simile. The bass part includes chords: Bm, A/C#, G/D, Bm, A/C#, G/D.

13

Pop\_\_ the cham -

Damn, the bot-tle's all sweat-y and ev - 'ry-thing... You went\_\_ and got\_\_ this?

D/F# G Bm A

15

- pagne! To -

I don't know if we have cof - fee cups,\_\_ or plas - tic cups, I think Son - ny packed the cups...

D G/D Bm A

17

night, we're drink - ing straight\_\_ from the bot - tle... Us -

Bm (sub. p) A/C# G/D

19 na - vi? \_\_\_\_\_ 20 Da - nie - la told \_\_\_\_\_ me what\_\_\_\_ you did\_\_\_\_ for me. And it's,  
 Yeah?

*mp* Bm<sup>7</sup>  
no pedal

G D A/C#

21 hon - est - ly, \_\_\_\_\_ the sweet - est thing \_\_\_\_\_ a - ny-one ev - er did\_\_\_\_ for me. Now,  
 Gsus<sup>2</sup> D A/C#

Bm  
simile

23 What can\_\_\_\_ I say\_\_\_\_ or do\_\_\_\_ to pos - sib - ly\_\_\_\_ re - pay\_\_\_\_ you for\_\_\_\_ your  
 Bm<sup>7</sup>

G D A/C#

25 kind - ness? Us -

26 How do you get this gold\_\_ shit off?

Bm N.C.

27 na - v! Be - fore we both\_\_ leave town, Be -

Yeah?

mf Bm(add9)  
no pedal Gsus#4 DMaj7 A/C#

29 fore the cor - ner chang - es and\_\_ the signs\_\_ are tak - en down, Let's

simile Bm(add9) Gsus#4 DMaj7 A/C#

31

walk a-round\_\_\_\_ the neigh - hor-hood,\_\_\_\_ and say\_\_\_\_ our good - byes,\_\_\_\_ Us -

Bm(add9)

32

Gsus<sup>#4</sup> DMaj<sup>7</sup> A/C#

33

na - vi, are you al - right?

I'm fine,\_\_\_\_ I'm tryin' 'a o - pen this cham -

w/ pedal

Bm<sup>11</sup>

34

E7sus E7

35

page! See, the twist - y thing\_\_\_\_ is bro - ken, But I'm gon-na o - pen this damn cham -

mf

D Gsus<sup>2</sup>

36

Bm A

37

Lem-me see it.

38

Yo, Us - na - vi, drop the cham -  
- pagne! No, I got it!

D Gsus<sup>2</sup> Bm A

39

- pagne!

40

And it's gon-na be o -  
I mean you went to all this trou - ble to get us a lit - the bub - bl - y

poco rit.

41

kay.

42

You ought - a

poco rit. I'm sor - ry, it's been a long day.

Bm A/C<sup>#</sup> G/D

**B**  
*p*

**G/D**

The musical score consists of three staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. The middle staff is for the vocal part, with lyrics appearing below the notes. The bottom staff is for the bassoon, also in common time. The score includes measures 37 through 42. Measure 37 starts with a piano rest followed by eighth-note chords in D major. Measure 38 begins with a piano eighth-note chord, followed by the vocal line 'Yo, Us - na - vi, drop the cham -' and 'pagne! No, I got it!', with piano chords in Gsus2, Bm, and A. Measure 39 starts with a piano eighth-note chord, followed by the vocal line '- pagne!', with piano chords in Gsus2, Bm, and A. Measure 40 starts with a piano eighth-note chord, followed by the vocal line 'And it's gon-na be o -' and 'I mean you went to all this trou - ble to get us a lit - the bub - bl - y', with piano chords in Gsus2, Bm, and A. Measure 41 starts with a piano eighth-note chord, followed by the vocal line 'poco rit. kay.', with piano chords in Gsus2, Bm, and A. Measure 42 starts with a piano eighth-note chord, followed by the vocal line 'You ought - a', with piano chords in Gsus2, Bm, and A. The bassoon part in the bottom staff consists of sustained notes in measures 37-40, and eighth-note chords in measures 41-42.

43 A Tempo

44

stay... You can use that mo - ney to fix this...

What?

A Tempo

*mp* Bm<sup>7</sup> A<sup>(add4)</sup>/C<sup>♯</sup> D Gm9(no3)

45

— place... And it's not like Son - ny's got

Ha ha, ve - ry fun - ny.

Bm<sup>7</sup> A<sup>(add4)</sup>/C<sup>♯</sup> D Gm9(no3)

47

48

role mo - dels stepping up to the plate. I'm just

Role mo - dels? Yo, what are you talk - ing a-bout?

Bm<sup>11</sup> A<sup>(add4)</sup>/C<sup>♯</sup> D<sup>es2</sup> Gm9(no3)

49

sa-ying: I think your va-ca - tion can wait!

50

Va - ca - tion? Va-mes - sa, you're leav - ing

Bm<sup>11</sup> /C<sup>12</sup> Dsus<sup>2</sup> D/G N.C.

building intensity

51

I'm go-ing down to West 4th Street, you can take the A.

52

too! What are you trying to

mf

Cm(add9) B<sup>12</sup>sus/D E<sup>12</sup>(add9) E<sup>12</sup>/A<sub>12</sub>

53

You're leav-ing the coun - try, and we're ne-ver gon-na see you a-gain. You get

3

say? What are you trying to

2

Cm(add9) B<sup>12</sup>sus/D E<sup>12</sup>(add9) E<sup>12</sup>/A<sub>12</sub>

55

56

ev-ry one ad-dic-ted to your cof - fee and off you go.....

say?

Va - nes - sa, I \_\_\_ don't know \_\_\_ why <sup>3</sup> you're

cresc.  
Cm

B<sup>1</sup>sus<sub>4</sub>/D

E<sup>1</sup><sub>b</sub>(add<sup>9</sup>)

A<sub>b</sub>

57

I wish \_\_\_ I was mad!.....

mad at \_\_\_ me...

Cm<sup>7</sup>

/D

f

D<sup>1</sup><sub>b</sub>/F

D<sup>1</sup><sub>b</sub>/F

58

pushing forward

senza rit. <sup>4</sup>

59

f<sup>p</sup>

A<sub>b</sub>

B<sup>1</sup><sub>b</sub>/A<sub>b</sub>

A<sub>b</sub>

B<sup>1</sup><sub>b</sub>/A<sub>b</sub>

60

f

E<sup>1</sup><sub>b</sub>/B<sub>b</sub>

Fm/B<sub>b</sub>

E<sup>1</sup><sub>b</sub>/B<sub>b</sub>

B<sub>b</sub>

51

62

VANESSA:

63

64

rit.

I'm just too \_\_\_\_\_ late.

sub. *p*

SUCCEED AS ONE TO #22A

V.S.

# TOO LATE

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

CUE:  
*[USNAVI grabs champagne bottle]*

Moderato  $J=98$

*p* w/ pedal

*ritmico*



BbM

GbMaj9



D $\flat$

F7sus

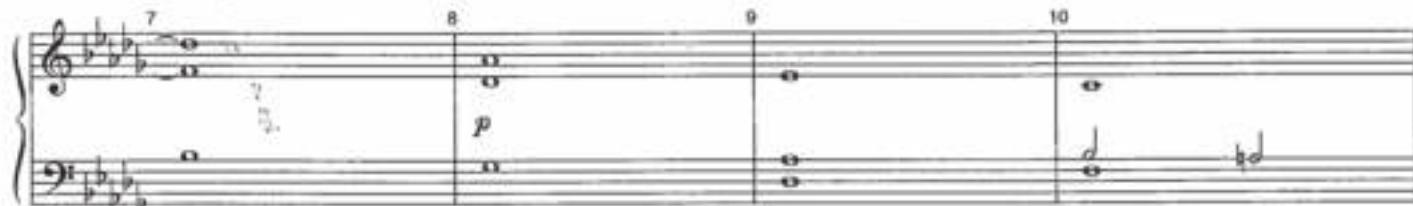
*mf*

*f*



tempo relaxes

BENNY: "Thanks for coming, boss."  
KEVIN: "You can call me Kevin."



KEVIN: "Look, if this is about Nina - "

BENNY: "It's about you and me."

KEVIN: "She's going back in the fall."

BENNY: "Tomorrow I'ma start planning my own business and I can't do that until I finish this. My uniform's on the counter, here's your keys. We're all squared away."

3 Xs

BENNY (cont'd): "I had your back, Kevin. Now I got my own."

(BENNY exits)

(GO ON)

Tempo I'

SEGUE as One to  
"WHEN THE SUN GOES DOWN"

# WHEN THE SUN GOES DOWN

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

**CUE:**  
SEGUE from "TOO LATE"

Pop Ballad  $\text{♩} = 76$

The musical score consists of three staves of music. The top staff is for the vocal part, with lyrics appearing below the notes. The middle staff is for the piano, with harmonic changes indicated by Roman numerals and chords. The bottom staff is for the bass. The vocal part begins with a piano introduction (measures 22-24) and then starts singing at measure 25. The piano part features a steady bass line and harmonic progression through B<sup>5</sup>, /C, A<sup>6</sup>, and B<sup>7sus2</sup>. The vocal part sings "When the sun goes down, you're gon-na need a flash - light, you're gon-na need a candle... I think I can han - dle that." The piano part continues with a bass line and harmonic changes. The vocal part then continues with "When you leave \_\_\_\_ town, I'm gon-na buy you a" (measures 7-9). The piano part provides harmonic support with a bass line and chords.

BENNY:  
NINA:

10 11 12

call-ing card, 'cuz I am fall-ing hard for you.

NINA: BENNY: BENNY:  
13 14 15

I go back on La-bor Day. And I will try to make my way out west to Cal-i-for-

SNAPS continue

mp Bsus<sup>2</sup> Bsus/C A<sub>b</sub>6(sus2)

add pedal

BENNY: 3 17 NINA: 3

- nia. So we've got this sum-mer, And we've got each

Bsus Bsus<sup>2</sup>

BENNY:

18 19

oth-er. Per-haps e-ven long - er... When you're on your

Bsus/C A<sub>b</sub>6(sus2)

20

own,  
SNAPS stop  
mf  
B<sub>b</sub>sus<sup>2</sup>

and sud-den-ly with - out me, will you for-get a -

21

Cm<sup>11</sup>

22 NINA: bout me? I could-n't if I tried. BENNY: When I'm all a -

simile  
A<sub>b</sub><sup>1</sup>(sus2)

B<sub>b</sub><sup>1</sup>(add4)

24 lone, and I close my eyes,

25

B<sub>b</sub>sus<sup>2</sup>

Cm<sup>11</sup>

26 BENNY:  
NINA: that's when I'll see your face a - gain. BENNY: And when you're

A<sub>b</sub><sup>1</sup>(sus2)

B<sub>b</sub>sus B<sub>b</sub> F/A

28 29 30

gone, \_\_\_\_\_ you know that I'll be wait - ing when you're gone. \_\_\_\_\_

NINA:

But you're here...

Gm<sup>7</sup> B<sub>p</sub>Ma<sup>7</sup>(no3)/E E<sub>p</sub>Ma<sup>7</sup> D7sus D<sup>7</sup>/F<sub>#</sub> simile Gm<sup>9</sup> E<sub>p</sub>B<sup>7</sup>(sus2)

31 32

We'll be work - ing hard, \_\_\_\_\_ but if

— with me right now. \_\_\_\_\_

B<sub>p</sub>sus B<sub>p</sub> Fsus F Gm B<sub>p</sub>/F

33 34

we should drift a - part, \_\_\_\_\_ let me take this mo - ment just to say,

Ben-ny... \_\_\_\_\_

E<sub>p</sub>sus<sup>2</sup> D7sus D<sup>7</sup> sub. *p* E<sub>p</sub>m<sup>7</sup> cresc. poco a poco

35

you are gon-na change the world some day....

No, bo.... I'll be

D<sub>b</sub>(add9)/F D<sub>b</sub>/F Fm G<sub>b</sub>Maj9(b5) G<sub>b</sub>Maj9 G<sub>b</sub>Maj13

37

And I'll think of you ev 'ry night....

thin - king of home, and I'll think of you ev 'ry night....

building in intensity

A<sub>b</sub>7sus A<sub>b</sub>9sus A<sub>b</sub>7(add4) G<sub>b</sub>(add9/#4)/B<sub>b</sub> B<sub>b</sub>m11

38

at the same time: When the sun goes

at the same time:

D<sub>b</sub>(add9)/F Fm Fm<sup>11</sup> G<sub>b</sub>Maj9 G<sub>b</sub>(add9/#4) A<sub>b</sub>9sus/G<sub>b</sub>

(full palm on black keys)

f A<sub>b</sub>9sus

A Tempo

42

down.

When the sun goes down.

When the sun goes down.

A Tempo

*mp*

SNAPS

Bb(sus2)

Bb(sus2/C)

A(b)sus2

rit.

*p*

Bb/Eb

Bb(sus2)

APPLAUSE SEGUE

# SONNY'S PROPOSITION

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

Moderato  $\text{♩} = 92$

4 Xs

SONNY: "Is that enough to get you started?"  
GRAFFITI PETE: "Shit, with this much cash  
I can hook you up. But it'll take me all night."

SONNY:  
"No one knows about this  
but you and me, you got that?"  
(GO ON)

SEGUE to "FINALE"

V.S.

12  
9  
8  
7



23

Si ne u - le - ju de mi, Se - gai -

24

Am<sup>9</sup> Em/G F Maj<sup>7</sup> Am/E E<sup>7</sup> Am

25

26

27

28

USNAVY:  
Lights

rid an mis re - coer - dor pa - ru stem - pre, pa - ru stem - pre, pa - ru stem - pre, pa - ru stem - pa - ru

D<sup>9</sup> G<sup>7</sup> D<sub>b</sub> C D<sub>b</sub> C D<sub>b</sub> C D<sub>b</sub> C D<sub>b</sub>

## Hip Hop

29

out on Wash-ing-ton Heights, and now the crack of dawn, The black-out goes on and on and on...

30

stem - pre, pa - ru

C DRUMS

31

Son-ny's out back, sort-ing the trash\_\_\_\_ as I think a-bout the past with a sack full of cash\_\_\_\_

32

slow - pre.\_\_\_\_

33

A-bue-la real-ly wan-ter me up on a beach with mar-ga - ri-tas in my reach, and soon,\_\_\_\_ that's how it's gon-na be...

34

35

I - ma-gine me lea-vin' to-day\_\_\_\_ on a Se - ven-Four-ty - Sev - en board-ing J. F. K.\_\_\_\_

To m53

*"1st Hydrant"*

53 CARLA:

The hy - drants are o - pen, Cool bree - zes blow...

C<sup>5</sup> w/pedal      Gm      p(add9)      A♭      B♭

*+DANIELA:*

The hy - drants are o - pen, Cool bree - zes blow...

mp      Csus2      Gm<sup>7</sup>      p(add9)

KEVIN:

The hy - drants are o - pen, Cool bree - zes blow...

Good mor - ning...

PIRAGUA MAN:

Pir - a - gua! Pir - a - gua! New block of ice, Pir - a - gua! So...

Fm      B♭⁶      C      Gm<sup>7</sup>

63

Good

— sweet and nice, *Pir-a - gua!* *Pir-a - gua!* *Pir-a - gua!* *Pir-a -*

F Maj<sup>9</sup>

Aflat Maj

Bflat Maj

cresc. poco a poco

65 DANI/W5:

CARLA/W1:

The hy - drants are o - pen, Cool bree - zes blow...

66

67

MOE - ning...

68

69

70

71

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73

74

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1000

DANI/W1/W5  
CARLA/W2/W3:

68

88

70

The hy - drants are o - pen, Cool bree - zes blow....

Good mor - ning....

- gua! Pir - a - gua! Pir-a - gua! Pir - a - gua! New block of ice, Pir-a - gua! So -

siem - pre. Siem - pre. Se-gui -

VANESSA:

III be down - town,

*f*

Fm/A<sub>b</sub> Gm/B<sub>b</sub> C<sup>(add9)</sup> Gm<sup>7</sup>/C

USNAVI:

There's a

*Pir-a* = *gum!*

*Pir - a - gaud!*

rus en mis re - cuer - dos pa - ra siem - - - - pre -

It won't be long now!

senza rit.

$$\mathbb{F}^{(\text{add9})}/\mathbb{F}$$

Al

Fm/Al<sub>2</sub>Si<sub>6</sub>

breeze off the Hud-sion. And just when you think you're sick of living here the mem-o-ry floods in. The

P.C.

CPL

Dm

morning light off the fire es-ca-pes, The nights \_\_\_\_ in Ben-nett Park blast-ing Big Pun tapes. Em's

The nights \_\_\_\_\_ in Ben-nett Park blast-ing Big Pun tapes. I'm 'a

Ergo<sup>7</sup>

504

c5d

77

78 miss this place, to tell you the truth; Ke-vin dis-pen-sin' wis-do'm from his dis-patch booth, And at dawn,...

79

80 Va-nes-sa at the sa-lon, We got-ta move on, But who's gon-na no-tice we're gone? When our

81

82 job's done, as the eve - ning winds down to a crawl, son, Can I ease my mind when we're

83

84 all done? When we've re-signed in the long run, what do we leave be-hind? Most of

85

all, I'll miss A-bue-la's whis-pers, Do-in' the Lot - to Pick - 6 ev-'ry Chris-tmas. In five years,

Am Am<sup>(add9)/G</sup> FMaj<sup>7</sup> Esus E

86

87

when this whole ci-ty's rich foeks and hip - sters, Who's gon-na miss this rag-ge-dy lit-tle bus - ness?

Am D<sup>7</sup> D<sup>7</sup> Maj<sup>7</sup>

88

GRAFFITI PETE: "What it do? Great sunlight this morning."

SONNY: "Yo cuz! We fixed the gate!"

USNAVI: (To SONNY) "What did I tell you about this punk?"

SONNY: "You have to commission an artist while his rate is still good."

GRAFFITI PETE: "The first work in my new series."

GRAFFITI PETE:

"He hates it."

SONNY: "Shh. He's

forming an artistic opinion." (GO)

6Xs (hold RH thru VAMP) 89

piu mosso 90

mf 91

N.C. 92

89b. (USNAVI rolls down the gate)

90

91

92

## Quasi-Rubato

93 USNAVI: 94

You did this last night? There goes my flight.

GRAFFITI PETE: SONNY:

Yeah. What?

*p*

95 96

Graffi-ti Pete you're go-naa need some new cans. Here's some mo-ney, fin-ish up, there's been a slight change of plans!

GRAFFITI PETE: Nice!

97 Tempo I accel. poco a poco 98

Lis-ten up guys, you got a job, I'm not play-in'. You got-ta go now, tell the whole block I'm stay-in'!

*mp* C<sup>7</sup> sus2 G<sup>7</sup>

(START CLICK)

89

Go a - head, tell ev - 'ry - one we know! Son - ny!

100

Al-right, go!

*mf*

Am

B<sub>b</sub> ————— C/B<sub>b</sub>

100A

*f*

B<sub>b</sub> Maj<sup>7</sup>

C/E

With Elation  $\text{♩} = 92$

101

Yeah, I'm a street-light, Chill-lin' in the heat. I il - lu - mi - nate the sto - ries of the peo - ple in the street.

A

D

*w/ pedal*

102

Am<sup>7</sup>

103

Some have happy endings, Some are bitter-sweet, But I know them all and that's what makes my life complete.

NINA: *mf* We're

D/G BbMaj7 Am7

105

And if not me, who keeps our legacies? Who's gonna keep the coffee sweet with secret recipes?

home!

D *ad lib.* Am7

107

A-bue-la, rest in peace, you live in my memories, but Sonny's gotta eat; This corner is my destiny.

CARLA/DANIELA  
NINA: We're

SONNY: We're

G Maj9(no3) BbMaj7 C

109

Brings out the best in me, we pass a test and we keep \_\_\_\_\_ pressin' and yes in-deed, you know I'll nev-er leave.

R

home!

home!

D

C/E

111

If you close your eyes that hy - drant is a beach, that si - ren is a breeze, that fire es-cape's a leaf on a palm...

CARLA/DANIELA  
NINA/CAMILA/VANESSA:

We're

SONNY/PG  
KEVIN: We're

GMa9(ne3)

BbMaj<sup>7</sup>

C

113 114

tree! A-bue-la, I'm sor - ry. But I ain't go-in' back be-cause I'm tell-ing your sto - ry. And home! home!

D Am<sup>7</sup>

115 116

I can say good-bye to you smil - in', I found my is - land, I\_\_\_\_ been on it this whole time I'm  
Nina/Cini/Dani/Carla

We're

Song by  
Beany/Ken/PG/M3

G Ma9(no3) Bp/F C/G

"2nd Hydrant"

116A

home!

Vas/W1/W2/W3/W4/W5

*f* The hy - drants are o - pen, Cool bree - zes blow!

M4/M5/M6  
GP/M1/M2

Nina/Cam/Cari/Dari/Carla

*f* home!

Sandbox  
Beany/Kew/PG/M3

*ff* D/A

Am<sup>7</sup>

116C

116D

It's a won-der-ful life... that I've known. "Mer-ry Christ-mas you ole'... Build-ing and Loan!" I'm

We're

G Ma9(no3)

Gm<sup>9</sup>

C

This musical score page contains two systems of music. The top system, labeled 116A, features a vocal line with lyrics: "The hydrants are open, Cool breezes blow!", and a piano line with dynamics like *f* and *ff*, and chords like D/A and Am<sup>7</sup>. The bottom system, labeled 116C, continues the vocal line with "It's a won-der-ful life... that I've known. 'Mer-ry Christ-mas you ole'... Build-ing and Loan!' I'm" and "We're", and includes piano chords for G Ma9(no3), Gm<sup>9</sup>, and C. The score also includes various rehearsal marks and character names (Vas, W1, W2, W3, W4, W5, Nina, Cam, Cari, Dari, Carla, Beany, Kew, PG, M3, Sandbox, and Beany/Kew/PG/M3).

116E

home!

The hy - drants are o - pen,

Cool bree - zes blow!

home!

116F

116G

A-bue-la that ain't a stoop, that's your throne.

Long af-ter your birds have all flown. I'm

116H

We're

116G

116H

G/D

Bb/D

C/E

*"Big Chorus"*

117

home! Where the cof - fee's non stop and I drop this hip hop in my Mom and Pop shop I'm

*mf* Nina/Carri/Dani/Carla

118

CREAM.

Nina/Carri/Dani/Carla/Van  
W1/W2/W3/W4/W5

home! We're

*mf* Beany/Kev/Sunny/PG

cresc.

Sunny/PG/M4/M5/M6  
Beany/Kev/PG/M1/M2/M3

*mf* Bb/F

C/G smile

119

home! Where peo-ple come, peo-ple go. Let me show all of these peo-ple what I know, there's no place like

home!

Sunny/PG/M4/M5/M6 We're

*mf*

cresc.

BbMaj<sup>7</sup>

Csus

C

121

home! And let me set the re-coed straight! I'm step-pin to Va-nes-sa, I'm get-tin' a sec-ond date, I'm

home! *W1/W2/W3/W4/W5* We're

Benny/Kev/GP/M1/M2/M3 Home!

*fp* B $\flat$ /D C/E

123

home! Where it's a hun-dred in the shade, but with pat-i-ence and faith, we re-main un-a-fraid, I'm

*Nina/Cami/Dani/Carla/Van* Home!

home!

Home!

Home!

*mf* B $\flat$ Maj $7$ /F C $(add9)$ /G

*w/ pedal*

This block contains measures 121 through 124. The vocal line consists of lyrics with various vocal entries and sustained notes. The piano accompaniment includes dynamic markings like *fp* and *mf*, and harmonic changes indicated by Roman numerals and chord symbols. Measure 121 ends with a sustained note. Measure 122 begins with a piano dynamic *fp* and a harmonic change to C/E. Measure 123 begins with a piano dynamic *mf* and a harmonic change to B $\flat$ Maj $7$ /F. Measure 124 ends with a piano dynamic *w/ pedal* and a harmonic change to C $(add9)$ /G.

125

molto rall.

home! You hear that mu-sic in the air? Take the train to the top of the world, and I'm there, I'm

W1/W2/W3/W4/W5

Nina/Cami/Dani/Carla/Vas. *mf* Home!

*p* Home! cresc.

M4/M5/M6 Ben/M2/M3 Home! cresc.

*p* *mf* Home!

Sub. *p*

Sonny/PG Kew/GPMI *mf* Home!

molto rall.

B $\flat$  C/B $\flat$  B $\flat$  C *ff*

VI VI VI VI

127

Home!

128

ff Home!

129

ff

130

fff D

131

fff

V.S.

6  
2  
3  
4

# BOWS/EXIT MUSIC

[Rev. 7/4/11]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged and Orchestrated by  
ALEX LACAMOIRE  
BILL SHERMAN

Salsa  $\text{d} = 94$

ff A C#m D E D A

C#m D E D A

A C#m D E D A

9 10 11 12 13

C#m D E D A

14 15 16 17

C#m D E D A

18 19 20 21

C#m D E D A

21 22 23 24

C#m D D/E E A

33 **Trumpet Solo**

34 35 36

B F#m D

37 38 39 40

A B F#m D

41 **Sax Solo**

42 43 44

A E F#m D

**Vamp**

45 46 47 48

A B F#m B A E

*[GO ON after NINA's bow]*

49 **USNAVI'S BOW**

50 51 52

G#7 C#m A B6

60 PERCUSSION BREAK 6 75 N.C. 76 legato E

The musical score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 60 is a 'PERCUSSION BREAK' indicated by a box. Measure 61 shows a 6/8 time signature. Measure 75 starts with a dynamic 'N.C.' (Non-Chorus) and features a melodic line with eighth-note patterns. Measure 76 continues the melodic line with a dynamic 'legato' and ends with a forte dynamic 'E'.

81

E

82

G<sup>7</sup>

83

N.C.

New Tempo;  
Funk-Pop

$\text{♩} = 120$

84 F#m7 85 F#m7/B Bm9 86 G9

87 F#m11 88 F#m7 89 F#m7/B Bm9

90 G9 91 mf ff GUITAR FILLI A N.C.

92 (Guitar Solo) 93 94 F#m7 simile D(add9)

95 A 96 E 97 DMaj7 C#7sus C#7

98 Dm<sup>7</sup> 99 C/E C(add9)/E Em<sup>7</sup> 100 FMaj<sup>7</sup> G/F PMaj<sup>7</sup> 101 G/F A

102 F#m<sup>7</sup> D(add9) 103 A E 104 F#m<sup>7</sup> D(add9) *timile*

105 A E 106 F#m<sup>7</sup> D(add9) 107 A E

108 F#m<sup>7</sup> D(add9) 109 A E 110 Dm<sup>7</sup>

111 C(add9)/E 112 *legato* PMaj<sup>7</sup> 113 G/F A

114 DRUM SOLO! 115 ff A 116 ff A

