

# FOUND/TONIGHT

for S.A.B. voices and piano  
with optional SoundPax and SoundTrax\*

Performance time: approx. 3:00

Arranged by  
**JACOB NARVERUD**

Words and Music by **LIN-MANUEL MIRANDA,**  
**JUSTIN PAUL, and BENJ PASEK**

**Stately** (♩ = ca. 100)

SOPRANO  
ALTO

BARITONE

PIANO

We may not yet — have reached our

*mf*

**Stately** (♩ = ca. 100)

*Bb/F* *F7(sus4)*

*mf*

3

*rit.*

glo - ry. But I will glad - ly join the

*Bb* *F/Bb* *Ab/Bb*

*rit.*

\* Also available for S.A.T.B. (48440) and T.T.B. (48442). SoundTrax CD available (48443).  
SoundPax available (48444) - includes score and set of parts for 2 Violins, Viola, 2 Cellos, String Bass.  
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5 *a tempo* *mf*

fight. And when our chil - dren tell their

*a tempo*

E $\flat$  F/E $\flat$  E $\flat$  Daug/F $\sharp$  D $7$ /F $\sharp$

7 *rit.*

sto - ry, they'll tell the sto - ry of to -

Gm B $\flat 9$  B $\flat 7$  E $\flat 9$  E $\flat m$

*rit.*

9 *a tempo* ALTO only

night. They'll tell the sto - ry of \_\_\_ to-night, -

B $\flat$ /F F $9$ (sus4)

*a tempo*

11 *rit. poco a poco* SOPRANO *only*  
Have you *p*

to - night.

*rit. e decresc. poco a poco*

$Bb/F$   $Ebmaj7(sus2)/F$   $F7$

13 Reverently (♩ = ca. 76-80) ALTO *only*  
*p*

ev - er felt like no - bod - y was there? Have you

Reverently (♩ = ca. 76-80)

$Gm$   $Eb(add2)$   $Bb$

*p*

15 SOPRANO *only*

ev - er felt for - got - ten in the mid - dle of no - where? Have you

$Gm$   $Eb(add2)$   $Bb$   $F(add4)$

17 ALTO *only*

ev - er felt \_\_\_ like you \_\_\_ could \_\_\_ dis - ap - pear? Like you could fall \_\_\_

Gm Eb(add2) Bb

19 ALL *mp*

\_\_\_ and no one would hear? Well, \_\_\_

Gm Eb(add2) Bb<sup>5</sup>

**21** **A little faster** (♩ = ca. 80-84)

let that lone - ly feel - ing \_\_\_ wash \_\_\_ a - way, \_\_\_ 'cause \_\_\_  
All \_\_\_ we see is \_\_\_ light \_\_\_

**A little faster** (♩ = ca. 80-84)

Gm Eb(add2) Bb<sup>5</sup> Bb<sup>5</sup>/A

*mp*

23

may-be there's a rea-son to be-lieve you'll be o - kay, 'cause  
 for for-

Gm Eb(add2) Bb<sup>5</sup> F(add4)

25

when you don't feel strong e-nough to stand, you can  
 ev - er ...

Gm Eb(add2) Bb<sup>5</sup>

27

reach, reach out your hand. And oh, *mf*

Gm Bbmaj7/F Eb(add2)

*decresc.*

A little faster (♩ = ca. 84-88)

29

SOPRANO

Musical notation for the Soprano part in measure 29, showing a half note G4 followed by a quarter rest.

ALTO *mf*

Musical notation for the Alto part in measure 29, starting with a quarter rest followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.

Raise a glass to free - dom, some-thing they can nev - er take a -

BARITONE *mf*

Musical notation for the Baritone part in measure 29, starting with a quarter rest followed by eighth notes: G3, A3, B3, C4, B3, A3, G3.

Raise a glass to free - dom, some-thing they can nev - er take a -

A little faster (♩ = ca. 84-88)

F(add4)

E♭(add2)

*mf*

Piano accompaniment for measure 29, featuring a bass line with eighth notes and a right hand with chords and eighth notes. Chords are marked as F(add4) and E♭(add2).

31

oh. \_\_\_\_\_

Musical notation for the Soprano part in measure 31, showing a half note G4 followed by a quarter rest.

way, no mat - ter what they tell you. \_\_\_\_\_

Musical notation for the Alto part in measure 31, starting with a quarter rest followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A triplet of eighth notes is marked above the notes.

way,

F(add4)

Piano accompaniment for measure 31, featuring a bass line with eighth notes and a right hand with chords and eighth notes. A chord is marked as F(add4).

32

some - one will \_\_\_ come run - nin' to take you home. \_

E<sub>b</sub>(add2)

33

Raise a glass to \_\_\_ all of us. To-mor-row there'll be more of \_\_\_ us.

Raise a glass to \_\_\_ all of us. To-mor-row there'll be more of \_\_\_ us.

To-mor-row there'll be more of \_\_\_ us.

F(add4) F(add4)/A Gm<sup>9</sup> Cm<sup>7(b5)</sup>

35

tell - ing the sto - ry of \_\_\_ to - night. \_

tell - ing the sto - ry of \_\_\_ to - night. \_

Bb/F (L.H. cross over) F(add4)/A (L.H.)

36

*cresc. poco a poco*

Out of the shad - ows \_\_\_ the

Gm7 (L.H.) Cm7(b5) (L.H.)



37

morn - ing is break - ing, and all \_\_\_\_\_

They'll tell the sto - ry of \_\_\_\_\_ to - night. \_

They'll tell the sto - ry of \_\_\_\_\_ to - night. \_

Bb/D Ebm

cresc. poco a poco poco rit.

38

\_\_\_\_\_ is new, \_\_\_\_\_ all \_\_\_\_\_ is new \_\_\_\_\_ in

\_\_\_\_\_ All is new. \_\_\_\_\_ It's on - ly a mat-ter of

\_\_\_\_\_ All is new. \_\_\_\_\_ It's on - ly a mat-ter of

Bb/F F9(sus4)

a tempo f a tempo f

40 *cresc.* *ff*

time.

*cresc.* *ff*

time.

*cresc.* *ff*

time.

*fp cresc.* *ff*

B $\flat$ /F D7/F $\sharp$  E $\flat$ /G F(sus4)/A F/A F(add2)/A F

42

SOPRANO

ALTO

BARITONE

E - ven when the dark comes crash - in' through, -

*sub. p*

B $\flat$ (add2)

*sub. p*

43

ALTO *only p*

— when you need a friend to car - ry you, —

Musical notation for measures 43-44, vocal line. The staff is in G major with a key signature of one flat (F major). The melody begins at measure 43 with a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 44 continues with a quarter note F4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3.

*Bb(add2)/A*

Musical notation for measures 43-44, piano accompaniment. The right hand features a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The left hand plays a simple bass line: G3, F3, E3, D3, C3, B2, A2, G2.

44

— when you're bro - ken on — the ground, —

Musical notation for measures 44-45, vocal line. The melody continues from measure 44 with a quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2.

*Gm7(add4)*

Musical notation for measures 44-45, piano accompaniment. The right hand continues the rhythmic pattern of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The left hand plays a simple bass line: G2, F2, E2, D2, C2, B1, A1, G1.

45

*cresc.*  
— you will — be found. —  
*cresc.*

Musical notation for measures 45-46, vocal line. The melody begins at measure 45 with a quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 46 continues with a quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1.

*Eb(add2)*  
*cresc.*

Musical notation for measures 45-46, piano accompaniment. The right hand continues the rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0. The left hand plays a simple bass line: G1, F1, E1, D1, C1, B0, A0, G0.

46 + SOPRANO  
*mf*

So let the sun come stream - in' in

*mf*

B $\flat$ (add9)

47

'cause you'll reach up and you'll rise a - gain.

B $\flat$ maj7(omit3)/A

48 SOPRANO only

If you on - ly look a-round, you will be found.

Gm $^7$ (add4) F(add4) E $\flat$ (add2)

50 Winding down, but still steady

SOPRANO

— You will — be found. —

ALTO

And when our chil - dren tell their sto - ry,

BARITONE

Winding down, but still steady

Gm<sup>7</sup>

E<sub>b</sub>(add2)

B<sub>b</sub>

52

they'll tell the sto - ry of — to-night. — Whoa ...

they'll tell the sto - ry of — to-night. —

Gm<sup>7</sup>

E<sub>b</sub>(add2)

B<sub>b</sub>

F(add4)

54

no mat-ter what they tell \_\_ you, \_\_  
To-mor-row there'll be more of \_\_ us

Measures 54 and 55 of the vocal part. The first staff has a triplet of eighth notes. The second staff has a quarter rest followed by a triplet of eighth notes. The bass staff has whole rests.

B $\flat$ /D E $\flat$ (add2) F(add4)

Measures 54 and 55 of the piano accompaniment. The right hand has chords and moving lines. The left hand has chords and moving lines. Chords are labeled B $\flat$ /D, E $\flat$ (add2), and F(add4).

56

tell-ing the sto - ry of \_\_ to - night, \_\_  
tell-ing the sto - ry of \_\_ to - night, \_\_  
tell-ing the sto - ry of \_\_ to - night, \_\_

Measures 56, 57, and 58 of the vocal part. Each staff has a triplet of eighth notes. The word "rit." is written above the end of each staff.

Gm F(add4) E $\flat$ maj9

Measures 56, 57, and 58 of the piano accompaniment. The right hand has chords and moving lines. The left hand has chords and moving lines. Chords are labeled Gm, F(add4), and E $\flat$ maj9. The word "rit." is written above the end of the right hand staff.

58 **Freely**

the sto - ry \_\_\_ of to - night. \_\_\_\_\_

the sto - ry \_\_\_ of to - night. \_\_\_\_\_

the sto - ry \_\_\_ of to - night. \_\_\_\_\_

The vocal part consists of three staves (Soprano, Alto, Bass) with lyrics. The piano accompaniment is on a grand staff with a treble and bass clef. The music is in a 3/4 time signature and a key signature of two flats (B-flat major/D minor). The melody features eighth and quarter notes with some slurs and ties.

**Freely**

The piano accompaniment for measures 58-59, showing the grand staff with treble and bass clefs. The music is in a 3/4 time signature and a key signature of two flats. The accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

60

*a tempo* *rit.*

*a tempo* *rit.*

*a tempo* *rit.*

*a tempo* *rit.*

$A_b6(sus2)$   $E_b(add2)$   $B_b^9$

The piano accompaniment for measures 60-62. Measures 60 and 61 are marked *a tempo*, and measure 62 is marked *rit.*. The grand staff shows the piano part with treble and bass clefs. Measure 62 features a complex chord progression:  $A_b6(sus2)$ ,  $E_b(add2)$ , and  $B_b^9$ . The bass line has a descending eighth-note pattern in measure 61 and a dotted half note in measure 62.