

# 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*

**SOPRANO**      **ALTO**

**BARITONE**

**PIANO**

**Stately (♩ = ca. 100)**

We may not yet have reached our

**mf**

**Stately (♩ = ca. 100)**

B♭/F      F7(sus4)

**mf**

3

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

B♭      F/B♭      A♭/B♭

**rit.**

\* Also available for S.A.T.B. (48440) and T.T.B. (48442). SoundTrax CD available (48443).

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, Cello, String Bass. Visit [alfred.com](http://alfred.com) for digital scores and audio.

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5 *a tempo*

fight. And when our chil - dren tell their

E♭ F/E♭ E♭ Daug/F♯ D7/F♯

*a tempo*

7 rit.

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

Gm B♭9 B♭7 E♭9 E♭m

*a tempo*

rit.

9 ALTO only

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

B♭/F F9(sus4)

*a tempo*

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SOPRANO *only*  
Have you  
**p**

11 *rit. poco a poco*

Have you  
**p**

to - night.

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

**E<sub>b</sub>maj7(sus2)/F**

*rit. e decresc. poco a poco*

13 Reverently (♩ = ca. 76-80)

**Only Purchase**

**13** Reverently (♩ = ca. 76-80)

ALTO *only*  
**n**

**Reverently (♩ = ca. 76-80)**

Gm

b (add2)

Bb

### SOPRANO *only*

Gm

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

B6

F(add4)

48441

17 ALTO *only*

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

Gm              E $\flat$ (add2)              B $\flat$

19 ALL *mp*  
—    and    no    one    would hear?  
Well,

Gm              E $\flat$ (add2)              B $\flat^5$

21 A little faster ( $\text{♩} = \text{ca. } 80-84$ )  
let that lone - ly    feel - ing \_\_ wash \_\_ a - way, \_\_ 'cause  
All \_\_ we    see    is \_\_ light \_\_

A little faster ( $\text{♩} = \text{ca. } 80-84$ )  
Gm              E $\flat$ (add2)              B $\flat^5$               B $\flat^5/A$

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23

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

Gm                     $E_b(\text{add}2)$                      $B_b^5$                      $F(\text{add}4)$

25

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

Gm                     $E_b(\text{add}2)$                      $B_b^5$

27

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

Gm                     $B_b\text{maj7}/F$                      $E_b(\text{add}2)$

*decresc.*

A little faster ( $\text{♩} = \text{ca. 84-88}$ )

SOPRANO

29



ALTO *mf*



Raise a glass to free - dom,

some-thing they can nev - er take a -

BARITONE

*mf*



Raise a glass to free - dom,

some-thing they can nev - er take a -

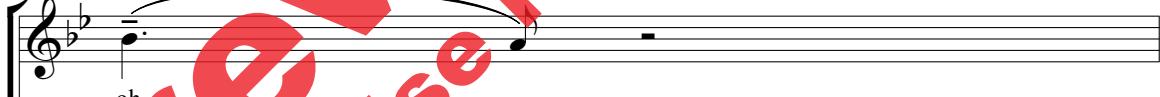
A little faster ( $\text{♩} = \text{ca. 84-88}$ )

F(add4)

E $\flat$ (add2)



31



oh.

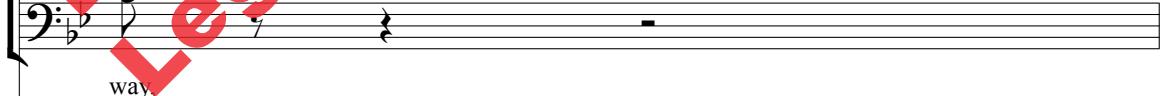
3



way,

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

way.



F(add4)

E $\flat$ (add2)



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.

B<sub>b</sub>/F      (*L.H. cross over*)      F(add4)/A      (*L.H.*)

*No purchase*

**36** *cresc. poco a poco*

Out of the shade - ows - the

*(L.H.)*

*Gm<sup>7</sup>*      *(L.H.)*      *Cm<sup>7(b5)</sup>*      *(L.H.)*

**Preview Use Red**

37

*poco rit.*

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

*cresc. poco a poco*

*poco rit.*

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

*cresc. poco a poco*

*poco rit.*

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

B♭/D

*cresc. poco a poco*

E♭m

*poco rit.*

38 *a tempo*

— is new, — all — is new — in

*a tempo*

All is new. — It's on - ly a matter of

*a tempo*

All is new. — It's on - ly a matter of

B $\flat$ /F *a tempo* f F $^9$ (sus4)

Review Use Red

40

*cresc.*

time. \_\_\_\_\_

*cresc.*

time. \_\_\_\_\_

*cresc.*

time. \_\_\_\_\_

B<sub>b</sub>/F      D<sup>7</sup>/F<sup>#</sup>      E<sub>b</sub>/G      F(sus4)/A    F/A    F(add2)/A    F

*fp*      *cresc.*

*ff*

42

SOPRANO

ALTO

BARITONE

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

*sub. p*

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

*sub. p*

43

ALTO only **p**

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

B<sub>b</sub>(add2)/A

44

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

Gm<sup>7</sup>(add4)

45

cresc.

you will be found. —

cresc.

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

cresc.

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46 + SOPRANO *mf*

— So let the sun come stream - in' in —

B<sub>b</sub>(add9)

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

B<sub>b</sub>maj7(omit3)/A

48 SOPRANO *only*

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

Gm7(add4) F(add4) E<sub>b</sub>(add2)

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50

**Winding down, but still steady**

SOPRANO

Soprano part for measures 50-51. The vocal line consists of eighth-note patterns. The lyrics "You will be found." are written below the staff.

ALTO

Alto part for measure 51. The vocal line consists of eighth-note patterns. The lyrics "And when our children tell their sto - ry," are written below the staff.

BARITONE

Baritone part for measure 51. The vocal line consists of eighth-note patterns.

**Winding down, but still steady**Gm<sup>7</sup>E<sub>b</sub>(add2)B<sub>b</sub>

Piano accompaniment for measures 50-51. The score shows chords in Gm<sup>7</sup>, E<sub>b</sub>(add2), and B<sub>b</sub>. The bass line is also indicated.

52

Soprano part for measure 52. The vocal line consists of eighth-note patterns.

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)

Piano accompaniment for measures 52-53. The score shows chords in Gm<sup>7</sup>, E<sub>b</sub>(add2), B<sub>b</sub>, and F(add4). The bass line is also indicated.

54

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

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

B♭/D      E♭(add2)      F(add4)

56

rit.

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

rit.

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

rit.

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

Gm      F(add4)      E♭maj9

rit.

58 Freely

Musical score for piano and voice. The vocal line consists of eighth and sixteenth notes, with lyrics: "the sto - ry \_\_\_\_ of to - night." The piano accompaniment features eighth-note chords. Measure 58 ends with a fermata over the piano part.

Freely

Musical score for piano and voice. The vocal line consists of eighth and sixteenth notes, with lyrics: "the sto - ry \_\_\_\_ of to - night." The piano accompaniment features eighth-note chords. Measure 60 starts with dynamic markings: *a tempo*, rit., and *a tempo*. Measure 61 starts with *a tempo* and rit. Measure 62 starts with *a tempo* and rit. The piano part includes harmonic labels: A♭6(sus2), E♭(add2), and B♭9. The vocal line concludes with a sustained note.

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