

## Spanish Pronunciation Guide and Translation

### IN THE HEIGHTS

Usnavi = Proper name of the main character and narrator

(oo-SNAH-vee)

[u-sna-vi]

En Washington Heights! = In Washington Heights!

(ehn)

[en]

### BREATHE

Sigue andando el camino por toda su vida. = Keep walking the path for your whole life.

(SEE-geh ghn-DAH-n-doh ehl kah-MEE-noh pohr TOH-dah soo VEE-dah)

[si-ge an-dan-do el ka-mi-no por to-da su vi-da]

Respira = Breathe

(rreh-SPEE-rah)

[re-spi-ra]

### CARNAVAL DEL BARRIO

Carnaval del Barrio = Neighborhood Carnival

(KAHR-nah-vahl dehl BAH-rree-oh)

[kar-na-val del ba-ri-o]

Electricidad = Electricity

(eh-lehk-TREE-see-dahd)

[e-lek-tri-si-dad]

Avanza! = Get going!

(AH-vahn-sah)

[a-van-sa]

Sacala maraca = Take out the maraca

(SAH-kah-lah mah-RAH-kah)

[sa-ka-la ma-ra-ka]

Parranda = Party

(pah-RRAHN-dah)

[pa-ran-da]

Alza la bandera! = Raise the flag!

(AHL-sah lah bahn-DEH-rah)

[al-sa la ban-de-ra]

Dominicana, Puertorriqueña, Mejicana = Dominican, Puerto Rican, Mexican

(Doh-mee-nee-KAH-nah, Pwehr-toh-rree-KEH-nyah, Meh-hee-KAH-nah)

[do-mi-ni-ka-na, pwer-to-ri-ke-ya, me-hi-ka-na]

Please see *Alfred's IPA Made Easy* (42789) for further explanation of the International Phonetic Alphabet.

# IN THE HEIGHTS

## (Choral Highlights)

### In the Heights • Breathe • Carnaval del Barrio

for 2-part voices and piano  
with optional SoundTrax\*

Arranged by  
**LISA DeSPAIN**

Performance time: approx. 4:15

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

#### IN THE HEIGHTS

Hip Hop, half-time feel (♩ = ca. 84)

SOLO

PIANO

(Claves cue)

*mf*

(2nd time only) *mf*

Lights

3

— up on Wash - ing - ton Heights, up at the dawn - ing, I

5

wipe down the awn - ing. Hey ya'll, good mor - ning!

\* Also available for S.A.T.B. (48966) and S.A.B. (48967).  
SoundTrax CD available (48969). Visit [alfred.com](http://alfred.com) for digital scores and audio.

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7

Musical staff for vocal line, measures 7-8. The melody consists of quarter notes with stems pointing down, marked with 'x' above them. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4.

I am Us - na - vi and you prob - 'ly nev - er heard my name.

Piano accompaniment for measures 7-8. The right hand has a whole rest. The left hand has a whole note chord: Bb2, D3, F3, Gb3. Dynamics include *mf* and *v*.

9

Musical staff for vocal line, measures 9-10. The melody consists of quarter notes with stems pointing down, marked with 'x' above them. The notes are: D4, E4, F4, G4, A4, Bb4, A4, G4.

Re - ports of my fame are great - ly ex - ag - ger - at - ed.

Piano accompaniment for measures 9-10. The right hand has a whole rest. The left hand has a whole note chord: D3, F#3, A3, B3. Dynamics include *mf*.

11

Musical staff for vocal line, measures 11-12. The melody consists of quarter notes with stems pointing down, marked with 'x' above them. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4.

Ex - ac - er - bat - ed by the fact that my syn - tax is

Piano accompaniment for measures 11-12. The right hand has a whole rest. The left hand has a whole note chord: G2, Bb2, D3, E3. Dynamics include *mf*.

13

Musical staff for vocal line, measures 13-14. The melody consists of quarter notes with stems pointing down, marked with 'x' above them. The notes are: D4, E4, F4, G4, A4, Bb4, A4, G4.

high - ly com - pli - cat - ed cuz I em - i - grat - ed from the sin - gle

Piano accompaniment for measures 13-14. The right hand has a whole rest in measure 13 and a half note chord: Eb3, G3, Bb3 in measure 14. The left hand has a whole rest in both measures. Dynamics include *mf*.

15

great - est lit - tle place in the Car - ib - be - an, Do - min - i - can Re -

B $\flat$

pub - lic. I love it! I'm jeal - ous of it

D $^7$

I'm get - ting test - ed; times are tough on this bo - de - ga. Two

G $m$

months a - go some - bod - y bought Or - te - ga's. Our neigh - bors start - ed

E $\flat$  Eb/F

23

pack - in' up and pick - in' up, and ev - er since the rents went up it's

PART I

*mf*

PART II

It's

*mf*

It's

B $\flat$  D7

25

(end solo)

got - ten mad ex - pen - sive, but we live with just e - nough.

got - ten mad ex - pen - sive, but we live with just e - nough. In the

*f*

got - ten mad ex - pen - sive, but we live with just e - nough. In the

*f*

E $\flat$ maj7 D7(sus4) D7

*f*

27

Heights, I \_\_\_ flip the lights and start \_\_\_ my day.

Heights, I \_\_\_ flip the lights and start \_\_\_ my day.

Gm F Eb

30

There are fights, and end - less debts, \_\_\_

There are fights, and bills \_\_\_ to pay. \_

D7 Gm F

33

In the

In the

Ebmaj7 D7(sus4) D

35

Heights, I can't sur - vive with - out ca - fè, —

Heights, I can't sur - vive with - out ca - fè, —

*8<sup>va</sup>*  
Gm F

*8<sup>vb</sup>*

37 *opt. SOLO f* (end solo)

I serve ca - fè. —

cuz to - night seems like a

cuz to - night seems like a

*E<sup>b</sup>* *D<sup>7</sup>* *Gm*

(8)

mil-lion years \_ a - way! \_\_\_\_\_ In the  
 mil-lion years \_ a - way! \_\_\_\_\_ In the

F Ebmaj7 D7(#5) E7(#5)

(8) -----

43

Heights, I \_ hang my flag up on \_ dis - play. \_  
 Heights, I \_ hang my flag up on \_ dis - play. \_

Am G

*ff*

45

It re - minds me that \_ I came \_  
 It re - minds me that \_ I came \_

F E7 Am

— from miles — a - way. — In the

— from miles — a - way. — In the

G F Eaug7

51

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

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

Am G

53

*ff* En Wash - ing-ton Heights!

*ff* En Wash - ing-ton Heights!

F E7 Am

*ff* *sfz*

BREATHE

56 Moderate waltz, in one (♩. = ca. 58)

Musical notation for measures 56-59, showing two staves with rests.

Moderate waltz, in one (♩. = ca. 58)

Musical notation for measures 59-60, including piano accompaniment and a large red watermark.

B $\flat$  B $\flat$ /A Fm/A $\flat$  Eb/G

*mp* *legato*

60

Musical notation for measures 60-63, including piano accompaniment and a large red watermark.

G $\flat$

F7(sus4)

64

Musical notation for measures 63-66, including vocal lines with lyrics and piano accompaniment, and a large red watermark.

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

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

B $\flat$  F/A Fm/A $\flat$  Eb/G

68

vi - da. \_\_\_\_\_ Res - pi - ra.

vi - da. \_\_\_\_\_ Res - pi - ra.

Gb Gb<sup>6</sup> Db Ab

73

74

This is my \_\_\_\_\_ street. I smile at the fac - es I've known all my

B<sup>b</sup> Cm<sup>7</sup>(omit5)

78

life. They re - gard me with pride. And ev - 'ry - one's \_\_\_\_\_

B<sup>b</sup>/D Ab/E<sup>b</sup>

82

*mp*

“You’re go - ing — plac - es!” So

sweet, they say, “You’re go - ing — plac - es!”

B $\flat$ /F Eb/G

85

how can I — say that while I was a - way, —

Gm B $\flat$ /Eb

88

90

— I had so much to hide! —

F(sus4) F Gm

91 SOLO  
*mp*

Hey guys, — it's me! — The big-gest dis - ap-

*p*  
Oo, — oo,

*p*  
Oo, — oo,

F(sus4) F D

95 point - ment you know. — The kid could-n't

oh. —

oh. —

D7/F# Gm Gm/F Eb

99

hack it, she's back and she's walk - in' real \_\_\_\_\_ slow.

B $\flat$ /D B $\flat$ m A $\flat$  Gm

103

*cresc.* Wel - come home. \_\_\_\_\_ *(end solo)*

*f* When *f* When

F7(sus4) G $\flat$  G $\flat$ maj7(#5)

*cresc.*

**106** Driving, in two (♩. = ca. 58)

I was a child — I stayed wide a - wake, — climbed to the  
 I was a child — I stayed wide a - wake, — climbed to the

Driving, in two (♩. = ca. 58)

Gm F(sus4)

*f*

108

high - est place on ev - 'ry fire es - cape, rest - less to climb...  
 high - est place on ev - 'ry fire es - cape, — Res -

E♭ D7(sus4) D7/F#

110

I got ev - 'ry schol - ar - ship, saved ev - 'ry  
 pi - ra, — saved ev - 'ry

Gm E♭

112

dol - lar, the first to go\_\_ to col - lege. How do I tell them why  
 dol - lar, the first to go\_\_ to col - lege. Res -

B $\flat$ (add9) D7(sus4) D7/F#

114

\_\_ I'm com-ing\_\_ back\_\_ home\_\_ with my  
 pi - ra, with my

Gm E $\flat$ mp Eb

116

eyes\_\_ on\_\_ the ho - ri - zon? Just *mp*  
 eyes\_\_ on\_\_ the ho - ri - zon? Just *mp*

B $\flat$ (add4) D7(sus4) D7/F#  
*decresc.*

118

*rit. e decresc.*

me and the G dou - ble - U B *opt. SOLO*

*decresc.* *p* ask - ing

Gm F(add4) Eb

*mp* *rit. e decresc.*

120 Freely, colla voce

*mp*

(end solo) Just ALL *mp*

Gee, Ni - na, what-'ll you be? Just

**Freely, colla voce**

Bb/D Gb Fm

*p*

123 Moderate waltz, in one (♩. = ca. 58)

*rit.*

breathe.

breathe.

**Moderate waltz, in one (♩. = ca. 58)**

Bb Bb/A Fm/Ab Eb/G Bb

*mp* *rit.*

CARNAVAL DEL BARRIO

Slow at first (♩ = ca. 80)

128

SOLO

*mp*

Car - na - val \_\_\_\_\_ del Bar - ri - o! \_\_\_\_\_

*Ab*<sup>7</sup>

133

Car - na - val \_\_\_\_\_ del Bar - ri - o! \_\_\_\_\_

*F*<sup>7</sup> *Bbm* *F* *Bbm*

137

*poco accel.*

Car - na - val \_\_\_\_\_ del Bar - ri - o! \_\_\_\_\_

PART I *poco accel.* *mp*

PART II *mp*

Car - na - val, Bar - ri - o!

Car - na - val, Bar - ri - o!

*Ab*<sup>7</sup> *Db* *Ab*<sup>7</sup> *Db*

*poco accel.*

(end solo)

Car - na - val \_\_\_\_\_ del Bar - ri - o! \_\_\_\_\_ *mf*

Car - na - val, Bar - ri - o! We

Car - na - val, Bar - ri - o!

F7/A Bbm F7 Bbm

145

Moderato (♩ = ca. 112-116)

don't need e - lec - tric - i - dad! \_\_\_\_\_ *mf*

Moderato (♩ = ca. 112-116) Get off your butt, a - van -

Ebm Bbm F7

*mf*

148

Sa - ca - la ma - ra - ca, bring \_\_\_\_\_ your tam - bou - rine,

- za! Sa - ca - la ma - ra - ca, bring \_\_\_\_\_ your tam - bou - rine,

Db Ebm Bbm

151

Come and join the par - ran - da!

Come and join the par - ran - da!

F7 Db

153

*f* Car - na - val del Bar - ri - o!

*f* Car - na - val del Bar - ri - o!

Ab7 Db Ab7 Db

157

Car - na - val del Bar - ri - o!

Car - na - val del Bar - ri - o!

F7 Bbm F7 Bbm

161

Car - na - val \_\_\_\_\_ del Bar - ri - o! \_\_\_\_\_

Car - na - val \_\_\_\_\_ del Bar - ri - o! \_\_\_\_\_

Ab<sup>7</sup> Db Ab<sup>7</sup> Db

165

Car - na - val \_\_\_\_\_ del Bar - ri - o!

Car - na - val \_\_\_\_\_ del Bar - ri - o!

F<sup>7</sup> Bbm F<sup>7</sup> Bb

168

169

Del bar - ri - o! \_\_\_\_\_

Del bar - ri - o! Al - za la ban - de - ra, la \_\_\_\_\_ ban - de -

Bb<sup>7</sup> Eb

171

Al - za la \_\_\_ ban - de -  
 - ra, Do - min - i - can - a! Al - za la \_\_\_ ban - de -

Bb7 Eb G7

174

- ra, la \_\_\_ ban - de - ra Puer - tor - ri - que - ña!  
 - ra, la \_\_\_ ban - de - ra, Puer - tor - ri - que - ña!

Cm G7 Cm

177

Al - za la ban - de - ra, la \_\_\_ ban - de - ra, Me - ji - can -  
 Al - za la ban - de - ra, la \_\_\_ ban - de - ra, Me - ji - can -

Bb7 Eb/Bb Bb7

- a! Al - za la \_\_\_ ban - de - ra, la \_\_\_ ban - de -

- a! Al - za la \_\_\_ ban - de - ra, la \_\_\_ ban - de -

*Eb/Bb* *G/B* *Cm*

- ra, la \_\_\_ ban - de - ra, la \_\_\_ ban - de - ra, la \_\_\_ ban - de -

- ra, la \_\_\_ ban - de - ra, la \_\_\_ ban - de - ra, la \_\_\_ ban - de -

*Bb7/D* *Eb* *G7*

- ra. Al - za la \_\_\_ ban - de - ra! (cheers)

- ra. Al - za la \_\_\_ ban - de - ra! (cheers)

*Cm* *Bb7* *Eb*

*ff* *ff* *sfz*