

WARRIORS

BY LIN-MANUEL MIRANDA + EISA DAVIS

The Unofficial Bass Transcription Bass Guitar • Synth Bass • Upright Bass



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The work herein has been transcribed solely by ear, and represents the best of my musical abilities based on several years of playing bass for musical theater - on Broadway & elsewhere - as well as a familiarity & respect for the authors' prior work.

These transcriptions represent my own interpretation of what I hear on the album and are not officially sanctioned or verified by the rightsholders.

Hope this chart is helpful to you! I aim for accuracy and will always keep my transcriptions 100% free. That said, any gratuity - and/or a follow - is always appreciated! Thank you!

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Warriors Bass Transcription: Table of Contents

#	SONG TITLE	Instrument(s)	PDF Page #
1	Survive The Night	Electric Bass	3 - 6
2	Roll Call	Synth & Electric Bass	7 - 9
3	Warriors' Cypher	TACET	10
4	Make Way For Cyrus	TACET	11
5	If You Can Count	Synth & Electric Bass	12 - 13
6	Derailed	Synth & Electric Bass	14 - 15
7	Woodlawn Cemetery	Electric Bass	16 - 17
8	Leave The Bronx Alive	Electric Bass	18 - 20
9	A Track Fire And A Phone Call	TACET	21
10	Going Down	Electric Bass	22 - 24
11	Orphan Town	Electric Bass	25 - 29
12	Call Me Mercy	Electric Bass	30 - 31
13	Still Breathin'	Synth Bass	32 - 33
14	Quiet Girls	Synth Bass	34 - 35
15	Outside Grey's Papaya	Electric Bass	36 - 37
16	Sick Of Runnin'	Electric Bass	38 - 42
17	The Park At Night	Electric Bass	43 - 45
18	Luther Interlude	Electric Bass	46 - 47
19	Cardigans	TACET	48
20	We Got You	Synth Bass	49 - 51
21	A Light Or Somethin'	Upright Bass	52 - 54
22	We Got You (Reprise)	Synth Bass	55 - 57
23	Somewhere In The City	Electric Bass	58 - 59
24	Reunion Square	Synth & Electric Bass	60 - 65
25	Same Train Home	Electric Bass	66 - 69
26	Finale	Electric Bass	70 - 76

SURVIVE THE NIGHT

featuring *The Five Boroughs & DJ Lynne Pen*

Lin-Manuel Miranda, Eisa Davis
Bass, Keyboards: Mike Elizondo

ELECTRIC BASS

"People of New York"

"Crews of the city"

"Who rule dis madness?"

Driving ♩ = 102

(DRUMS)

6

Dm

Dm

14

Dm

Dm

22

N.C.

30

V.S.

THE BRONX

32 Dm

"Bein' born"

33 34 35

mf

Dm

36 37 38 39

40

N.C.

41 42 43

f

44 45 46 47

QUEENS

48

Dm

49 50 51

mf

Dm

(mute)

52 53 54 55

56

N.C.

57 58 59

f

60 61 62 63

MANHATTAN

64 Dm

Musical notation for measures 64-67. Measure 64 starts with a bass clef and a key signature of one flat. The melody consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 65 has a double bar line. Measure 66 has a double bar line. Measure 67 continues the melody with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4.

Dm

(mute)

Musical notation for measures 68-71. Measure 68 continues the melody from measure 67. Measure 69 has a double bar line. Measure 70 has a double bar line. Measure 71 has a double bar line and a small horizontal line on the staff, indicating a mute.

72 N.C.

Musical notation for measures 72-75. Measure 72 starts with a bass clef and a key signature of one flat. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 73 has a double bar line. Measure 74 has a double bar line. Measure 75 continues the melody with quarter notes: G3, A3, B3, C4, D4, E4, F4, G4.

Musical notation for measures 76-79. Measure 76 continues the melody from measure 75. Measure 77 has a double bar line. Measure 78 has a double bar line. Measure 79 continues the melody with quarter notes: G3, A3, B3, C4, D4, E4, F4, G4.

STATEN ISLAND

80 (SYNTH)

Musical notation for measures 80-82. Measure 80 starts with a bass clef and a key signature of one flat. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 81 has a double bar line. Measure 82 continues the melody with quarter notes: G3, A3, B3, C4, D4, E4, F4, G4.

V.S.

83 *mf* Dm 84 85

Dm 86 87

88

N.C. *f* 89 90 91

92 93 94 95

BROOKLYN

96

Dm 97 98 99

Dm (mute) 100 101 102 103

104

N.C. 105 106 107

108 109

to SYNTH BASS

**ATTACCA
(NO TIME)**

ROLL CALL

starring The Warriors

02

Lin-Manuel Miranda, Eisa Davis
Bass, Keyboards: Mike Elizondo

Driving ♩ = 102

SYNTH BASS

Am C G

1 2 3 4

Am C G **to ELECTRIC BASS**

5 6 7 8

ELECTRIC BASS

9

Am Dm Am Dm

10 11 12

Am Dm Am Dm

13 14 15 16

17

Bb C5

18 19 20

21

N.C.

22 23 24

25 26 27 28

**V.S.
(NO TIME)**

29

Am Dm Am Dm

30 31 32

Am Dm Am Dm

33 34 35 36

37

Bb

38 39 40

Bb C5

41 42 43 44

to SYNTH BASS

SYNTH BASS

45

Am G F G

46 47 48

Dm C F G

49 50 51 52

to ELECTRIC BASS

ELECTRIC BASS

53

Dm

54 55 56

mp

Dm

57 58 59 60

61

Dm

62 63 64

Detailed description: This block contains the first system of musical notation, measures 61 through 64. It is written in bass clef with a key signature of one flat (B-flat). The chord is Dm. The melody consists of eighth notes, with some beamed pairs. Measure numbers 62, 63, and 64 are indicated below the staff.

Dm

65 66 67 68

Detailed description: This block contains the second system of musical notation, measures 65 through 68. It continues the melody from the previous system. Measure numbers 65, 66, 67, and 68 are indicated below the staff.

69

(mute) "We run _____ the night." _____ subway sound effects

70 71 72

Detailed description: This block contains the third system of musical notation, measures 69 through 72. Measure 69 starts with a rest and the instruction "(mute)". The melody for "We run _____ the night." is written with a slur over the notes. Measure 70 is the end of the phrase. Measures 71 and 72 are marked "subway sound effects" and contain short, rhythmic pulses. Measure numbers 70, 71, and 72 are indicated below the staff.

Fine
(TIME)

WARRIORS' CYPHER

Lin-Manuel Miranda, Eisa Davis

Beat Box ♩ = 101

TACET

"Ah-she-ca! Ah-ah-she-ca!"

"Ah-she-ca! Ah-ah-she-ca!"

A musical staff in 4/4 time showing three measures of rest. The first measure is labeled '4' and '1-4'. The second measure is labeled '14' and '5-18'. The third measure is labeled '4' and '19-22'. The staff ends with a double bar line and the word 'Fine'.

Fine

MAKE WAY FOR CYRUS

featuring The Gramercy Riffs

Lin-Manuel Miranda

TACET

Stomp ♩ = 80

2 "Yeah, right!" 2 Stomps 2

4/4

1-2 3-4

+ Horns 8 2

5-12 13-14

to SYNTH BASS

ATTACCA

IF YOU CAN COUNT

featuring Cyrus

Lin-Manuel Miranda
Bass, Keyboards: Mike Elizondo

Moderately ♩ = 80

1 *F#m* (Vox/Piano) *D*

5 *Bm* *C#7* *F#m* **SYNTH BASS** *B*

mp

9 *F#m* *B* *F#m* *B*

13 *D* *B* *D* *B* *C#7*

17 *F#m* *B* **to ELECTRIC BASS**

19 **ELECTRIC BASS** *A* open A string *B* *A* *B* *A* *B*

mf

25 *C#7* *D* *C#7*

29 *F#m* *B*

f

31

A Bm A Bm

mf 32 33 34

A Bm C#7 D

35 36 37 38

C#7 F#m B to SYNTH BASS

39 40 41 42 *f* to SYNTH BASS

43

SYNTH BASS F#m B F#m B to ELECTRIC BASS

SYNTH BASS *mp* 44 45 46 to ELECTRIC BASS

47

ELECTRIC BASS D open D string B D B C#7

ELECTRIC BASS *mf* 48 49 50

F#m B

51 52

53

A B A B A B

54 55 56 57 58

C#7 D C#7 D

59 60 61 62

C#7 D C#7 gunshot tinnitus

63 64 65 66 67 68 *Fine*

slide down

DERAILED

Lin-Manuel Miranda
Bass, Keyboards: Mike Elizondo

Mysterious ♩ = 90

1 Gm Kick drum + vocals Eb Cm D

5 Gm Eb Cm D

9 N.C. +arp

11 **SYNTH BASS** Gm Eb Cm D Cm gunshot D

16 + guitar Gm Eb Cm Cm D

20 N.C. +16th note tick-tock

22 Gm Eb Cm Cm D

26 Gm Eb N.C. "silence, silence.."

30 Eb **to ELECTRIC BASS**

Double Time Feel **ELECTRIC BASS**

32 Gm + DISTORTION Eb

f

33

Cm D

34 35

Gm Eb

36 37

Cm (mute) D

38 39

40 Gm Eb

ff

41

Cm D

42 43

Gm Eb

44 45

Cm D

46 47

48 Gm Eb

fff

49

52 **SYNTH BASS**

Cm D Gm (mute)

50 51 53

subito p **Fine**

WOODLAWN CEMETERY

Lin-Manuel Miranda, Eisa Davis
Bass, Keyboards: Mike Elizondo

helicopters, sirens

A musical staff in bass clef, 4/4 time signature. It contains two whole notes. The first note has an accent mark above it. The second note is a whole rest.

1

"Everybody down..." / "Oh shit" / "You al --

Pensive ♩ = 100

ELECTRIC BASS + LIGHT CHORUS

3

N.C.

A musical staff in bass clef, 4/4 time signature. It contains four quarter notes, each with an accent mark above it.

mp -- right?!"

7

11

+ drums

A musical staff in bass clef, 4/4 time signature. It contains four quarter notes, each with an accent mark above it.

15

19

A musical staff in bass clef, 4/4 time signature. It contains four quarter notes, each with an accent mark above it.

23

27

Cm Ab Eb Bb/D

mf

Musical staff for measures 27-30. Bass clef, key signature of two flats. Measure 27: C4 (half note). Measure 28: Ab3 (half note). Measure 29: Eb3 (half note). Measure 30: Bb2 (half note).

31

Cm Ab Eb Bb/D

Musical staff for measures 31-34. Bass clef, key signature of two flats. Measure 31: C4 (half note). Measure 32: Ab3 (half note). Measure 33: Eb3 (half note). Measure 34: Bb2 (half note).

35

N.C.

Musical staff for measures 35-38. Bass clef, key signature of two flats. Measure 35: C4 (half note). Measure 36: Ab3 (half note). Measure 37: Eb3 (half note). Measure 38: Bb2 (half note).

39

Musical staff for measures 39-42. Bass clef, key signature of two flats. Measure 39: C4 (half note). Measure 40: Ab3 (half note). Measure 41: Eb3 (half note). Measure 42: Bb2 (half note). A decrescendo hairpin is present under the final measure.

43

mp

Musical staff for measures 43-45. Bass clef, key signature of two flats. Measure 43: C4 (half note). Measure 44: Ab3 (half note). Measure 45: Eb3 (half note).

46

Cm Ab Eb Bb/D

Musical staff for measures 46-49. Bass clef, key signature of two flats. Measure 46: C4 (half note). Measure 47: Ab3 (half note). Measure 48: Eb3 (half note). Measure 49: Bb2 (half note).

50

Cm Ab Eb Bb/D

Musical staff for measures 50-53. Bass clef, key signature of two flats. Measure 50: C4 (half note). Measure 51: Ab3 (half note). Measure 52: Eb3 (half note). Measure 53: Bb2 (half note).

54

Cm Ab Eb Bb/D

Musical staff for measures 54-57. Bass clef, key signature of two flats. Measure 54: C4 (half note). Measure 55: Ab3 (half note). Measure 56: Eb3 (half note). Measure 57: Bb2 (half note).

58

Cm spray paint Ab Eb Bb/D crickets

Musical staff for measures 58-61. Bass clef, key signature of two flats. Measure 58: C4 (half note). Measure 59: Ab3 (half note). Measure 60: Eb3 (half note). Measure 61: Bb2 (half note). Measures 62 and 63 contain rests.

Fine

LEAVE THE BRONX ALIVE

featuring The Turnbull ACs

Lin-Manuel Miranda, Eisa Davis
Bass: Ruben Rodriguez

Salsa ♩ = 106

DJ Lynne Pen prologue

2 (Percussion)

4

Musical staff for DJ Lynne Pen prologue. It shows a bass clef, a 4/4 time signature, and a key signature of two flats. A measure with a fermata is followed by a measure with a percussion symbol. A thick black bar spans measures 2-5. Lyrics below the staff: "...and vengeance 'pon the rise." and "Warriors? You on the run."

6 + vocals

8

6-13

Musical staff for + vocals. It shows a bass clef and a 4/4 time signature. A thick black bar spans measures 6-13.

ELECTRIC BASS

14 Cm /B /Bb /A /Ab /G Cm

Musical staff for Electric Bass, measures 14-15. It shows a bass clef, a 4/4 time signature, and a key signature of two flats. The melody consists of quarter notes with stems pointing down. Chords Cm, /B, /Bb, /A, /Ab, /G, and Cm are indicated above the staff. The dynamic marking *mf* is present.

16 Cm /B /Bb /A /Ab /G Cm

Musical staff for Electric Bass, measures 16-17. It shows a bass clef, a 4/4 time signature, and a key signature of two flats. The melody consists of quarter notes with stems pointing down. Chords Cm, /B, /Bb, /A, /Ab, /G, and Cm are indicated above the staff.

18 Cm /B /Bb /A /Ab /G Cm

Musical staff for Electric Bass, measures 18-19. It shows a bass clef, a 4/4 time signature, and a key signature of two flats. The melody consists of quarter notes with stems pointing down. Chords Cm, /B, /Bb, /A, /Ab, /G, and Cm are indicated above the staff.

20 Cm /B /Bb /A /Ab /G Cm

Musical staff for Electric Bass, measures 20-21. It shows a bass clef, a 4/4 time signature, and a key signature of two flats. The melody consists of quarter notes with stems pointing down. Chords Cm, /B, /Bb, /A, /Ab, /G, and Cm are indicated above the staff.

22

N.C. G7 Cm Fm Ab G7 Cm

Cm Fm Ab G7 Cm Cm Fm Ab G7 Cm

30

Cm Fm Ab G7 Cm Cm Fm Ab G7 Cm

Cm Fm Ab G7 Cm Cm Fm Ab G7 Cm

38

Cm Fm Ab G7 Cm Cm Fm Ab G7 Cm

Cm Fm G7 Cm Cm Fm Ab G7 Cm

46

Cm Fm Ab G7 Cm Cm Fm Ab G7 Cm

50

Cm /B /Bb /A /Ab /G "Run!" accel.

FASTER Plena ♩ = 135

52

*Salsa Bass Slide,
you know what we mean.*

V.S.

Leave The Bronx Alive

Plena ♩ = 135

56 Cm Fm G7 Cm Cm Fm G7 Cm

60 Cm Fm G7 Cm Cm Fm G7 Cm

64 Cm Fm G7 Cm *accel.* Cm Fm G7 Cm

68 Cm *accel.* Fm G7 Cm Cm Fm G7 Cm

72 ♩ = 138 Cm Fm G7 Cm Cm Fm G7 Cm

SLOWER Salsa ♩ = 100

76 G7 (Perc. Vamp) **VAMP**

77 Cm /B /Bb /A Abmaj7 Cm /B /Bb /A Abmaj7

81 Cm /B /Bb /A Abmaj7 G7

85 Cm

subway sound effects

Fine

The Warriors & The Rogues

Lin-Manuel Miranda, Eisa Davis

TACET

LAST DIALOGUE:

LUTHER: *"They're lookin' for The Warriors, remember?
We can do some lookin' too..."*

**ATTACCA
(NO TIME)**

GOING DOWN

10

featuring Luther & Cropsy of The Rogues

Lin-Manuel Miranda

Bass, Keyboards: Mike Elizondo

System of a Down ♩ = 120 **ELECTRIC BASS** + DISTORTION

1

Cm Fm Cm Fm

ff

5

A \flat G7 E \flat

9

A \flat G7 E \flat

13

A \flat G7/B E \flat G7 A \flat G7

19

Cm Fm Cm Fm

23

Cm Fm Cm Fm

27

Cm Fm

29 Cm Fm Cm Fm

33 Ab G7 Eb

37

41 Ab G7/B Eb G7 Ab G7

47 Cm Fm Cm Fm

51

Cm Fm Cm Fm

55 Cm Fm

57 Ab Eb Bb Cm Bb

61 Ab Eb Bb Cm Bb

65 Ab Eb Bb Cm Bb

69 A \flat E \flat B \flat Cm B \flat

73 A \flat E \flat G7

77 G7

79 A \flat G7 E \flat

83 A \flat G7 E \flat

87 A \flat G7/B E \flat G7 A \flat G7

93 Cm Fm Cm Fm

97 Cm Fm Cm Fm

101 Cm Fm N.C.

Fine

ORPHAN TOWN

featuring *The Orphans & Mercy*

Lin-Manuel Miranda
Bass, Keyboards: Mike Elizondo

Fugees ♩ = 92

ELECTRIC BASS

Bm A Bm G

1 2 3 4

mf

Bm A Bm G

5 6 7 8

9 D A Bm G D A Bm G

10 11 12

D A Bm G D A Bm G

13 14 15 16

17 Bm A Bm G

18 19 20

V.S.

Orphan Town

Bm A Bm G

21 22 23 24

Double-Time ♩ = 184

25 D F#m/C# Bm7 G

f

26 27 28

D F#m/C# Bm7 G

29 30 31 32

D Em F# Gmaj7

33 34 35 36

D F#m/C# Bm7 G

37 38 39 40

Fugees ♩ = 92

41 D A Bm G D A Bm G

mf

42 43 44

D A Bm G D A Bm G

45 46 47 48

Double-Time ♩ = 184

49 D F#m/C# Bm7 G

f

50 51 52

D F#m/C# Bm7 G

53 54 55 56

D Em F# Gmaj7

57 58 59 60

D F#m/C# Bm7 G

61 62 63 64

6/8 ♩ = 92

65 F#m E F#m E

mf

66 67 68

F#m/C# /A Dmaj7 E#maj7(#5)

cresc.

69 70 71 72

73 F#m E F#m E

f

74 75 76

D A D E#maj7(#5)

77 78 79 80

F#m E F#m E

81 82 83 84

D A

85 86

Orphan Town

D E#maj7(#5)

87 88

89 F#m E F#m E

mp

90 91 92

D A D E#maj7(#5)

93 94 95 96

F#m E F#m E

97 98 99 100

D A D E#maj7(#5) (mute)

101 102 103 104

105 (Kick) "Fuck... YOU!"

cresc.

106 107 108 109 110

Double-Time ♩ = 184

111 "We're walk-ing..." D F#m/C# Bm7 G

mf

112 113 114 115

D F#m/C# Bm7 G

116 117 118 119

D Em F# Gmaj7

120 121 122 123

D F#m/C# Bm7 G (mute)

124 125 126 127

128

D F#m/C# Bm7 G

f

129 130 131

D F#m/C# Bm7 G

132 133 134 135

136

D Em F# Gmaj7

137 138 139

D F#m/C# Bm7 G (mute)

140 141 142 143

"...Mo - lo - tov!"

144

(Kick)

Molotov cocktail sound effects, explosion

3 3

7

145-151

Fine

CALL ME MERCY

Lin-Manuel Miranda
 Bass, Keyboards: Mike Elizondo

Pensive $\text{♩} = 92$

Chords: C#m7, G#m/B, C#m7, E, D#dim7

ELECTRIC BASS

5 Chords: C#m7, G#m7/B, C#m7, G#m7/B

Chords: C#m7, G#m7/B, A maj9, E, D#dim7

13 Chords: C#m7, G#m7/B, C#m7, G#m7/B

Chords: C#m7, G#m7/B, A maj9, E, D#dim7

21 Chords: C#m7, G#m7/B, C#m7, G#m7/B

Chords: C#m7, G#m7/B, A maj9, E, D#dim7

29 C#m7 G#m7/B C#m7 G#m7/B

C#m7 G#m7/B A maj9 E5 F5 E5

37 Dm7 Am7/C Dm7 Am7/C

Dm7 Am7/C Bbmaj9 F Edim7

45 Dm7 Am7/E Dm7/F Am7/G

Dm7/A Am7/G Bbmaj9 F/C Dbdim7 (mute)

53 Dm7 (Piano & Vocals) Am7/C Dm7 Am7/C

Dm7 (Piano) Am7/C Bbmaj9 F/C Dbdim7

61 subway sound effects **3**

STILL BREATHIN'

featuring Masai

Lin-Manuel Miranda
Keyboards: Lin-Manuel Miranda

"Yeah, right!"

1

Slow Burn ♩ = 81

2

Gm Kick drum + piano Eb

Cm

6

Gm + vocals

Eb

Cm

Gm

Eb

Cm

14

Gm

Eb

Cm

Gm

Eb

Cm

22

Gm Interlude

Eb

Cm

26 Gm + Cleon vocals Eb Cm

27 28 29

Gm Eb Cm

30 31 32 33

*"& the shooter had a bandana;
gray hoodie under a crude vest..."*

SYNTH BASS

34 Gm + lower octave Eb Cm

mp 35 36 37

Gm Eb Cm

38 39 40 41

42 Gm Eb Cm

43 44 45

46 Gm Eb Cm

47 48 49

Gm Eb Cm (mute)

50 51 52 53

54 Gm Eb Cm N.C.

55 56 57 58

Fine

43 "You got sum to say, let 'em know..."
N.C.

mf

44 45 46 (8)
47 48 49 50

51 "Quiet girls don't make it home..."

52 53 54

55 "Dong, dong!"

56 57 58 59 60 61 62

63 "Girl, I was just like you..."

64 65 66 (8)
67 68 69 70

71 "You got sum to say, let 'em know..."

72 73 74 (8)
75 76 77 78

79 "Quiet girls don't make it home..."

80 81 82

83 "Go on, get..."

84 85 86 (8) 91 (mute)
87 88 89 90 92

Fine

OUTSIDE GREY'S PAPAYA

featuring *The Baseball Furies*

Lin-Manuel Miranda, Eisa Davis
Bass: Mike Elizondo

Driving ♩ = 110

1

"Roll call!"

Am

ELECTRIC BASS

C

G

mf with PICK 2 3 4

Am

C

G

5 6 7 8

9

Am

C

G

10 11 12

Am

C

G

13 14 15 16

17

Am

F

C

N.C.

18 19 20

21

B

Am

B

Am

22 23 24

25

B "Hey Boppers..."

Am

B

Am

26 27 28

B

Am

B

Am

29 30 31 32

33 B + Kick drum & hi hat Am B Am

B + claps Am B Am

41 B + Tambourine & busier drums Am B "We *are* tough..." Am "Tough but so outnumbered... Warriors split!"

Double-Time ♩ = 220

+ snare drum B "Go, go, go, go, go go go!..." Am 2X

Full Drum Beat

49 C#m Dmaj7(b5)

C#m Dmaj7(b5)

57 C#m Dmaj7(b5)

C#m Dmaj7(b5)

65 N.C.

ATTACCA

SICK OF RUNNIN'

Lin-Manuel Miranda
Bass: Mike Elizondo

Double-Time ♩ = 220 **ELECTRIC BASS**

1 D \flat CLEAN, with PICK D \flat

mf

B \flat m B \flat m

G \flat A

13 B \flat m A \flat m7

17 D \flat D \flat

B \flat m B \flat m

G \flat A

29

Bbm

Abm7

+ DISTORTION

33

Db

Db

f

Bbm

Ab7

Db

Db

Bbm

Ab7

CLEAN

49

Bbm

Abm7

mf

Bbm

Abm7

Bbm

Abm7

Bbm

Abm7

+ DISTORTION

65

Db

Db

f

V.S.
(NO TIME)

69

Db Db

mf

70 71 72

Bbm Bbm

73 74 75 76

Gb A

77 78 79 80

81

Bbm Abm7

82 83 84

85

Db Db

86 87 88

Bbm Bbm

89 90 91 92

Gb A

93 94 95 96

97

Bbm Abm7

98 99 100

+ DISTORTION

101 *f* **D \flat** **V.S.**

B \flat m **A \flat 7**

D \flat **D \flat**

B \flat m **A \flat 7**

Half-Time ♩ = 110

117 *ff* **B \flat m** **A \flat m7** **B \flat m** **A \flat m7**

B \flat m **A \flat m7** **B \flat m** **A \flat m7**

125 **B \flat m** **A \flat m7** **B \flat m** **A \flat m7**

B \flat m **A \flat m7** **B \flat m** **A \flat m7**

V.S.
(NO TIME)
 back to Double-Time ♩ = 220

Double-Time ♩ = 220

133

B♭m

A♭m7

Musical staff 133-136: Bass clef, key signature of three flats (B♭, E♭, A♭). Measure 133 starts with a B♭m chord. The melody consists of quarter notes and eighth notes with rests. Measure 134 has a B♭m chord. Measure 135 has an A♭m7 chord. Measure 136 has a B♭m chord.

B♭m

A♭m7

Musical staff 137-140: Bass clef, key signature of three flats. Measure 137 has a B♭m chord. Measure 138 has a B♭m chord. Measure 139 has an A♭m7 chord. Measure 140 has a B♭m chord.

B♭m

A♭m7

Musical staff 141-144: Bass clef, key signature of three flats. Measure 141 has a B♭m chord. Measure 142 has a B♭m chord. Measure 143 has an A♭m7 chord. Measure 144 has a B♭m chord.

B♭m

A♭m7

Musical staff 145-148: Bass clef, key signature of three flats. Measure 145 has a B♭m chord. Measure 146 has a B♭m chord. Measure 147 has an A♭m7 chord. Measure 148 has a B♭m chord.

149

D♭

D♭

Musical staff 149-152: Bass clef, key signature of three flats. Measure 149 has a D♭ chord with an accent (>). Measure 150 has a D♭ chord with an accent (>). Measure 151 has a D♭ chord with an accent (>). Measure 152 has a D♭ chord with an accent (>). The staff ends with a double bar line.

Fine

**DIRECT SEGUE
(NO TIME)**

THE PARK AT NIGHT

Lin-Manuel Miranda, Eisa Davis
Bass: Mike Elizondo

Foreboding ♩ = 110

ELECTRIC BASS

1 Bm F# A E5

mf

5 Bm "Yoo hoo..." F# A E5 /D /C#

"Yoo hoo..."

Bm F# A E5

13 Bm F# A E5 /D /C#

Bm F# A E5

21 Bm "Yoo hoo..." F# A E5 /D /C#

"Yoo hoo..."

Bm F# A E5

29 Bm

mp

V.S.

32 B5 F#5 A5 E5 /D /C#

mf

B5 F#5 A5 E5 /D /C#

B5 F#5 A5/D E5

Heavy

44 Bm A/C#

f

D E5

Bm A/C#

D E5

Foreboding

52 G Bm

mf

C N.C.

54 55

Detailed description: This musical staff contains measures 54 and 55. Measure 54 features a whole note chord of C major. Measure 55 begins with a whole rest, followed by a series of eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The notes are beamed together and have a fermata over the final C1.

Heavy

56 B5 F#5

57

f

Detailed description: This musical staff contains measures 56 and 57. Measure 56 starts with a whole note chord of B5, followed by eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. Measure 57 begins with a whole rest, followed by eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The notes are beamed together and have a fermata over the final C1.

A E5

58 59

Detailed description: This musical staff contains measures 58 and 59. Measure 58 starts with a whole note chord of A, followed by eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. Measure 59 begins with a whole rest, followed by eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The notes are beamed together and have a fermata over the final C1.

B5 F#5

60 61

Detailed description: This musical staff contains measures 60 and 61. Measure 60 starts with a whole note chord of B5, followed by eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. Measure 61 begins with a whole rest, followed by eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The notes are beamed together and have a fermata over the final C1.

A5 E5

62 63

Detailed description: This musical staff contains measures 62 and 63. Measure 62 starts with a whole note chord of A5, followed by eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. Measure 63 begins with a whole rest, followed by eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The notes are beamed together and have a fermata over the final C1.

Foreboding

64 Bm F# A/D E

65 66 67

mf

Detailed description: This musical staff contains measures 64, 65, 66, and 67. Each measure contains a whole note chord: Bm, F#, A/D, and E.

Bm F# A E /D /C#

68 69 70 71

Detailed description: This musical staff contains measures 68, 69, 70, and 71. Each measure contains a whole note chord: Bm, F#, A, E, /D, and /C#.

72 G A

73

Detailed description: This musical staff contains measures 72 and 73. Each measure contains a whole note chord: G and A.

Bm "I'm a Warrior!"

74 75 76 77

Fine

Detailed description: This musical staff contains measures 74, 75, 76, and 77. Each measure contains a whole note chord: Bm. The text "I'm a Warrior!" is written above the staff. The piece ends with a fermata over the final Bm chord and the word "Fine".

LUTHER INTERLUDE

Lin-Manuel Miranda
Bass: Mike Elizondo

Trap Metal ♩ = 120

ELECTRIC BASS

1 $A\flat$ $E\flat$ $B\flat$ Cm $B\flat$

mp

5 $A\flat$ $E\flat$ $B\flat$ Cm $B\flat$

$A\flat$ $E\flat$ $B\flat$ Cm $B\flat$

13 $A\flat$ $E\flat$ $B\flat$ Cm $B\flat$

mf

$A\flat$ $E\flat$ $G7$

N.C.

23 $A\flat$ $E\flat$ $B\flat$ Cm $B\flat$

mf

27 $A\flat$ $E\flat$ $B\flat$ Cm $B\flat$

31

$A\flat$ $E\flat$ $B\flat$ Cm $B\flat$

$A\flat$ $E\flat$ $G7$

N.C.

41

Cm Fm Cm Fm

f

Cm Fm Cm Fm

Cm Fm Cm Fm

53

N.C. car screeching away

mp

Fine

CARDIGANS

The Warriors & The Bizzies

Lin-Manuel Miranda, Eisa Davis

TACET

LAST DIALOGUE:

THE BIZZIES: *"They said you all killed Cyrus".*

"But we know you didn't - now that we see you."

"Not y'all..." (harp glissando)

**ATTACCA
(NO TIME)**

WE GOT YOU

featuring The Bizzies

Lin-Manuel Miranda, Helen Park
Synth Bass: Mike Elizondo

"Not y'all..." Pop R&B ♩ = 146

(harp glissando)
from #19

SYNTH BASS

1 *mf* 2 3 4

F B \flat C B \flat /D C/E

5 6 7 8

F B \flat C B \flat /A C/B \flat

33

Dm C Dm Bb C

33 34 35 36

Dm C Dm Bb C

37 38 39 40

41

F Bb C Bb/D C/E

41 42 43 44

F Bb C Bb/A C/Bb

45 46 47 48

F Bb C Bb/D C/E

49 50 51 52

F Bb C Bb/D C/E

53 54 55 56

57

Dm C Dm Bb C

57 58 59 60

Dm C Dm Bb C

61 62 63 64

Daniel Jikal rap

65

Dm

C

Dm

Bb

C

Musical staff for measures 65-68. The staff contains a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and eighth notes with rests. Measure numbers 66, 67, and 68 are indicated below the staff.

Dm

C

Dm

Bb

C

Musical staff for measures 69-72. The staff contains a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and eighth notes with rests. Measure numbers 69, 70, 71, and 72 are indicated below the staff.

73

Dm

C

Dm

Bb

C

Musical staff for measures 73-76. The staff contains a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and eighth notes with rests. Measure numbers 74, 75, and 76 are indicated below the staff.

Dm

C

Dm

Bb

C

Musical staff for measures 77-80. The staff contains a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and eighth notes with rests. Measure numbers 77, 78, 79, and 80 are indicated below the staff.

81

F

Bb

C

Bb/D

C/E

Musical staff for measures 81-84. The staff contains a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and eighth notes with rests. Measure numbers 82, 83, and 84 are indicated below the staff.

F

Bb

C

Bb/A

C/Bb

Musical staff for measures 85-88. The staff contains a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and eighth notes with rests. Measure numbers 85, 86, 87, and 88 are indicated below the staff.

89

F

Bb

C

Bb/D

C/E

Musical staff for measures 89-92. The staff contains a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and eighth notes with rests. Measure numbers 90, 91, and 92 are indicated below the staff.

F

Bb

C

Bb/D

C/E

Musical staff for measures 93-96. The staff contains a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes and eighth notes with rests. Measure numbers 94, 95, and 96 are indicated below the staff.

97

8

Musical staff for measures 97-104. The staff contains a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The staff is mostly empty, with a thick black bar across the bottom, indicating a double bar line. Measure numbers 97-104 are indicated below the staff.

97-104

Fine

A LIGHT OR SOMETHIN'

Lin-Manuel Miranda
Upright Bass: Mike Elizondo

Moderately $\text{♩} = 95$

Gm piano
+ subway sound

F

Gm

F

2

3

4

UPRIGHT BASS with LOW Eb EXTENSION

5

Gm

F

Gm

F

mf

6

7

8

E \flat

B \flat

E \flat

F \sharp dim7

9

10

11

12

Gm

F

Gm

F

13

14

15

16

E \flat

B \flat

E \flat

F \sharp dim7

17

18

19

20

21

Gm

F/A

B \flat

F

E \flat ⁰

22

23

24

25

26

27

B \flat

Cm

Gm

B \flat /D

E \flat

28

29

30

(SOLO) *mp*

B \flat

Cm

Gm

B \flat /D

E \flat

31

32

33

34

35

B \flat /F Eb B \flat /F B \flat Cm B \flat /D Eb/G

B \flat /F Eb B \flat /F B \flat Cm B \flat /D Gm

39 40 41 42

+ piano & guitar

43

B \flat Cm Gm B \flat /D Eb

44 45 46

B \flat Cm Gm B \flat /D Eb

47 48 49 50

51

B \flat /F Gm

cresc.

52 53 54

B \flat /F Gm

55 56 57 58

59

B \flat Cm Gm B \flat /D Eb

subito mp

60 61 62

B \flat Cm Gm B \flat /D Eb

63 64 65 66

B \flat Cm Gm B \flat /D Eb

67 68 69 70

A Light Or Somethin'

71 B \flat /F E \flat B \flat /F B \flat C m B \flat /D E \flat /G

75 B \flat /F E \flat B \flat /F B \flat C m B \flat /D G m

79 B \flat C m G m B \flat /D E \flat

83 B \flat C m G m B \flat /D E \flat

87 B \flat /F G m

cresc.

91 B \flat /F G m

95 C m E \flat

mf

99 B \flat C m G m B \flat /D E \flat

subito mp

103 B \flat C m G m B \flat /D E \flat

107-108 **2**

Fine

WE GOT YOU (REPRISE)

Lin-Manuel Miranda, Eisa Davis
Bass, Keyboards: Mike Elizondo

Slow R&B Jam ♩ = 95

1 F **SYNTH BASS** B \flat C B \flat /D C/E

5 6 7 8

9 Vocals F B \flat C B \flat /D C/E

10 11 12 13 14 15 16

17 F B \flat C B \flat /D C/E

18 19 20 21 22 23 24

25 Dm C Dm B \flat C

26 27 28 29 30 31 32

V.S.
(NO TIME)

33 F B♭maj7 F B♭maj7

34 35 36

F B♭maj7 C B♭/D C/E

37 38 39

41 F B♭maj7 F B♭maj7

42 43 44

F B♭maj7 C B♭/D N.C.

45 46 47

49 F *accel.* B♭ C B♭/D C/E

50 51 52

F B♭ C B♭/D C/E

53 54 55 56

Faster ♩ = 145

+ drum set

57 Dm C Dm B♭ C

58 59 60

f

Dm C Dm B♭ C

61 62 63 64

65

Dm C Dm B♭ C

66 67 68

Detailed description: This block contains the first system of music for measures 65-68. It features a bass clef and a key signature of one flat. The notes are: 65 (F2), 66 (F2), 67 (F2), 68 (F2). Chords are indicated above the staff: Dm (65), C (66), Dm (67), B♭ (68), and C (69).

Dm C Dm B♭ N.C.

69 70 71 72 73

Detailed description: This block contains the second system of music for measures 69-73. The notes are: 69 (F2), 70 (F2), 71 (F2), 72 (F2), 73 (F2). Chords are indicated above the staff: Dm (69), C (70), Dm (71), B♭ (72), and N.C. (73).

74

F B♭ C B♭/D C/E

75 76 77

f

Detailed description: This block contains the first system of music for measures 74-77. The notes are: 74 (F2), 75 (F2), 76 (F2), 77 (F2). Chords are indicated above the staff: F (74), B♭ (75), C (76), B♭/D (77), and C/E (78). A dynamic marking of *f* is present at the start of measure 74.

F B♭ C B♭/D C/E

78 79 80 81

Detailed description: This block contains the second system of music for measures 78-81. The notes are: 78 (F2), 79 (F2), 80 (F2), 81 (F2). Chords are indicated above the staff: F (78), B♭ (79), C (80), B♭/D (81), and C/E (82).

82

F B♭ C B♭/D C/E

83 84 85

Detailed description: This block contains the first system of music for measures 82-85. The notes are: 82 (F2), 83 (F2), 84 (F2), 85 (F2). Chords are indicated above the staff: F (82), B♭ (83), C (84), B♭/D (85), and C/E (86).

F B♭ C B♭/D C/E (mute)

86 87 88 89

Detailed description: This block contains the second system of music for measures 86-89. The notes are: 86 (F2), 87 (F2), 88 (F2), 89 (F2). Chords are indicated above the staff: F (86), B♭ (87), C (88), B♭/D (89), and C/E (90) with a '(mute)' instruction.

90

F B♭ C B♭/D C/E

91 92 93

Detailed description: This block contains the first system of music for measures 90-93. The notes are: 90 (F2), 91 (F2), 92 (F2), 93 (F2). Chords are indicated above the staff: F (90), B♭ (91), C (92), B♭/D (93), and C/E (94).

F B♭ C B♭/D C/E

94 95 96 97

Detailed description: This block contains the second system of music for measures 94-97. The notes are: 94 (F2), 95 (F2), 96 (F2), 97 (F2). Chords are indicated above the staff: F (94), B♭ (95), C (96), B♭/D (97), and C/E (98).

98

subway sound effects **3**

Detailed description: This block contains the final system of music for measures 98-100. It features a bass clef and a key signature of one flat. The notes are: 98 (F2), 99 (F2), 100 (F2). A thick black bar is drawn across the staff for measures 98-100, with the text 'subway sound effects' and a triple bar line symbol above it.

SOMEWHERE IN THE CITY

Lin-Manuel Miranda
Bass, Keyboards: Mike Elizondo

1 Moderately ♩ = 81
car/Zippo
sound effects

Am (Keys) F Dm

2 3 4 "So if you can I-D him, then take me to see him."

ELECTRIC BASS

5 Am F Dm

mf 6 7 8

Am F Dm

9 10 11 12

13 Am F

14 15 16

17 C Dm C Dm

f 18 19 20

C Dm

21 22

23 Am F Dm N.C.

24 25 26

Somewhere In The City

Am F Dm N.C.

27 28 29 30

Detailed description: This musical staff is in bass clef and contains measures 27 through 30. Measure 27 has a bass line starting on G2 and moving up to A2, with a chord of Am. Measure 28 has a bass line starting on A2 and moving up to B2, with a chord of F. Measure 29 has a bass line starting on B2 and moving up to C3, with a chord of Dm. Measure 30 has a single note C3, with a chord of N.C. (Natural Chord).

31 Am F Dm (mute)

32 33 34

Detailed description: This musical staff is in bass clef and contains measures 31 through 34. Measure 31 has a bass line starting on G2 and moving up to A2, with a chord of Am. Measure 32 has a bass line starting on A2 and moving up to B2, with a chord of F. Measure 33 has a bass line starting on B2 and moving up to C3, with a chord of Dm. Measure 34 has a bass line starting on C3 and moving up to D3, with a chord of (mute).

35 Am F Dm Fine

36 37 38

Detailed description: This musical staff is in bass clef and contains measures 35 through 38. Measure 35 has a bass line starting on G2 and moving up to A2, with a chord of Am. Measure 36 has a bass line starting on A2 and moving up to B2, with a chord of F. Measure 37 has a bass line starting on B2 and moving up to C3, with a chord of Dm. Measure 38 has a single note C3, with a chord of Dm. The staff ends with a double bar line and the word 'Fine'.

REUNION SQUARE

featuring New York's Finest

Lin-Manuel Miranda, Eisa Davis
Bass, Keyboards: Mike Elizondo

"This is 14th Street, Union Square"

"And ya slipped the noose when cute-boy Bizzies
didn't want to get any blood on their cardigans...
But will you make it..."

Foreboding ♩ = 100 **ELECTRIC BASS**

"...through the maze of Union Square?"

"Roll call..."

9

+ drums

17

25

"Ah-she-ca! Ah-ah-she-ca!"

V.S.

29

30

31

32

33

34

35

36

37 + Police

Cm "Yoo-hoo!" A \flat E \flat B \flat /D

38

39

40

Cm A \flat E \flat B \flat /D

41

42

43

44

With determination

45

A \flat B \flat Gm A \flat

mf

46

47

48

Cm A \flat E \flat E \flat B \flat /D

49

50

51

52

53

A \flat B \flat E \flat /G A \flat

54

55

56

Cm A \flat E \flat E \flat B \flat /D

57

58

59

60

61

"Oh, you wanna rumble?!"

2

"No problem!"

to SYNTH BASS

61-62

V.S.
(NO TIME)

Reunion Square

Ballroom $\text{♩} = 110$ **SYNTH BASS**

N.C.

63 *mp accel.* 64 65 66

to **ELECTRIC BASS**

67 68 69 > 70

Funky $\text{♩} = 110$ **ELECTRIC BASS**

71

$E\flat m$

mf 71 72 73 74 **2**

75 76 77 78 **2**

79

$E\flat m$

79 80 81 82 **2**

83 84 85 86 **2**

87

87 88 89 90 **2**

91

"Survive the night..."

4

"Survive the night..."

91 92 93 94

95 Ebm **2**

mf 96 97 98

99 *"There's the train! It's now or never and it's just 100 feet away!"* **2**

99-100

101 Ab Bb Gm Ab *mf*

102 103 104

Cm Ab Eb Eb Bb/D

105 106 107 108

109 Ab Bb Gm Ab

110 111 112

Cm Ab Eb Eb Bb/D

113 114 115 116

117 *"Get them home alive." / "Fox?" / "Stand clear of the closing..."* **2**

117-118

V.S.

Reunion Square

119

mf

$A\flat$ $B\flat$ Gm $A\flat$

120 121 122

$A\flat$ $B\flat$ Gm $A\flat$

123 124 125 126

127

Cm $A\flat$ $E\flat$ $E\flat$ $B\flat/D$

128 129 130

Cm $A\flat$ $E\flat$ $E\flat$ $B\flat/D$

131 132 133 134

Cm $A\flat$ $E\flat$ $E\flat$ $B\flat/D$

135 136 137 138

139

$A\flat$ $B\flat$ Gm $A\flat$

140 141 142

$A\flat$ $B\flat$ Gm $A\flat$

143 144 145 146

147

$A\flat$ $B\flat$ Gm $A\flat$

148 149 150

$A\flat$ $B\flat$ Gm $A\flat$

151 152 153 154

155

Gm Eb Bb

156 157 158

Detailed description: This block contains the first system of music for measures 156-158. It features a bass clef and a key signature of one flat. Above the staff, the chords Gm, Eb, and Bb are indicated for measures 156, 157, and 158 respectively. The staff shows a single bass note in each measure: G2 in measure 156, Eb2 in measure 157, and Bb2 in measure 158.

Gm Eb Bb (mute)

159 160 161 162

Detailed description: This block contains the second system of music for measures 159-162. It features a bass clef and a key signature of one flat. Above the staff, the chords Gm, Eb, Bb, and (mute) are indicated for measures 159, 160, 161, and 162 respectively. The staff shows a single bass note in each measure: G2 in measure 159, Eb2 in measure 160, Bb2 in measure 161, and a whole rest in measure 162.

163

Gm Eb Bb F/A

(SOLO) *mp* 164 165 166

Detailed description: This block contains the first system of music for measures 164-166. It features a bass clef and a key signature of one flat. Above the staff, the chords Gm, Eb, Bb, and F/A are indicated for measures 164, 165, 166, and 166 respectively. The staff shows a single bass note in each measure: G2 in measure 164, Eb2 in measure 165, Bb2 in measure 166, and F2 in measure 166. The first measure is marked with (SOLO) and mp.

Gm Eb Bb (mute)

167 168 169 170

Detailed description: This block contains the second system of music for measures 167-170. It features a bass clef and a key signature of one flat. Above the staff, the chords Gm, Eb, Bb, and (mute) are indicated for measures 167, 168, 169, and 170 respectively. The staff shows a single bass note in each measure: G2 in measure 167, Eb2 in measure 168, Bb2 in measure 169, and a whole rest in measure 170. The system ends with a double bar line and the word Fine.

DIRECT SEGUE

2

SAME TRAIN HOME

featuring DJ Lynne Pen

Lin-Manuel Miranda
Bass: Mike Elizondo

Evocative ♩ = 80

ELECTRIC BASS with PICK

"Ay, ay, ay, ay..." (Cielito Lindo) Gm7 F sus

2 3 4

mp

5 B♭ Gm7 B♭ Gm7

6 7 8

E♭sus2 F sus Gm7 F sus

9 10 11 12

+ ac. guitar

13 B♭ Gm7 B♭ Gm7

14 15 16

E♭sus2 F sus Gm7 F sus

17 18 19 20

+ kick drum

21 B♭ Gm B♭ Gm

22 23 24

E♭ F

25 26

27

B \flat Gm7 B \flat Gm7

28 29 30

E \flat sus2 Fsus Gm7 Fsus

31 32 33 34

35

B \flat Gm7 B \flat Gm7

36 37 38

E \flat sus2 Fsus Gm7 Fsus

39 40 41 42

43

B \flat Gm7 B \flat Gm7

44 45 46

E \flat sus2 Fsus

47 48

V.S.
(NO TIME)

Same Train Home

49

B \flat Gm7 B \flat Gm7

50 51 52

E \flat sus2 F sus Gm7 F sus

53 54 55 56

V.S.

57

B \flat Gm7 B \flat Gm7

58 59 60

E \flat sus2 F sus Gm7 F sus

61 62 63 64

65

E \flat sus2 F sus Gm7 F sus

66 67 68

Full Drum Groove

69

B \flat Gm7 B \flat Gm7

mf 70 71 72

E \flat sus2 F sus

73 74

75 $B\flat$ $Gm7$ $B\flat$ $Gm7$

$E\flat$ sus2 F sus (mute)

81 $B\flat$ $Gm7$ $B\flat$ $Gm7$

$E\flat$ sus2 F sus $Gm7$ F sus

89 $B\flat$ $Gm7$ $B\flat$ $Gm7$ *mf*

$E\flat$ sus2 F sus $B\flat$ **Fine**

FINALE

Lin-Manuel Miranda
Bass: Mike Elizondo

PART 1: THE WONDER WHEEL

Underscore ♩ = 90

subway SFX

ELECTRIC BASS

23

A \flat B \flat A \flat B \flat

24 25 26

A \flat B \flat A \flat B \flat

27 28 29 30

31

Cm A \flat E \flat E \flat B \flat /D

32 33 34

Cm A \flat E \flat E \flat B \flat /D

35 36 37 38

Faster ♩ = 100

39

A \flat B \flat 7 Cm7 B \flat 7

40 41 42

E \flat B \flat

43 44

Fm (mute)

45 46 47 48

49

Slower ♩ = 74

1. "Warriors, come out to play..."

2. "Warriors, come out to play..."

arp bottle

50 51 52

3. "Warriors, come out to play..."

4. "Warriors, come out to play..."

arp arp

53 54 55 56

V.S.

New Groove $\text{♩} = 90$

57 (SOLO) Cm Eb/Bb Bb/F Eb Bb

mf

58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

Cm Eb/Bb Bb/F Eb Bb G7/B

Faster, Trap Metal $\text{♩} = 120$

73 Cm Fm Cm Fm

f

74 75 76

Cm Fm Cm Fm (mute)

77 78 79 80

PART 2: THE CONEY ISLAND SHORE

81 Ab G7 Eb

82 83 84

Ab G7 Eb

85 86 87 88

Heavy ♩ = 120

130

(guitars) Cm B♭m Cm B♭m

131 132 133 134

ff

Cm B♭m/D♭ Cm B♭m

135 136 137 138

139

G7

140 141 142

mf cresc.

143 144 145 146

Faster, Trap Metal ♩ = 120

147

Cm Fm Cm Fm

148 149 150

ff

Cm Fm Cm Fm

151 152 153 154

Southern Hip Hop ♩ = 81

155

Gm E♭ Cm

156 157 158

mf

159

Gm E♭ Cm

160 161 162

Gm Eb Cm G/D

167 Am F Dm

171 Am F C

F G

Am F Dm

PART 3: WHEN WE ALL COME HOME

181 Dm F G

183 Slower ♩ = 77 Am F Dm

mf

Am F Dm

Am F Dm F (mute)

V.S.
(NO TIME)

195 Am F

Dm F

197

Am F

199

Dm F

201

203 Am F

Dm F

205 207

subito mf cresc.

N.C. (mute)

208

209 "Ah-she-ca! Ah-ah-she-ca!" "Ah-she-ca! Ah-ah-she-ca!" "Ah-she-ca! Ah-ah-she-ca!" "Warriors!" "This is the sound of something being born!"

210 211 212 213

Fine

END of ALBUM

Hope this chart is helpful to you! I aim for accuracy and will always keep my transcriptions 100% free.

That said, any gratuity - and/or a follow - is always appreciated! Thank you!

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