

You Will Be Found (From Evan Hansen)

Ben J Pasek and Justin Paul

A

$\text{♩} = 76$ Reverent, quasi rubato

SOPRANO

ALTO

TENOR

BASS

HARRY
mf

$\text{♩} = 76$ Reverent, quasi rubato

Have you ev-er felt_ like no-bo dy_ was there?

Piano
mp

4

SOPRANO

ALTO

TENOR

BASS

Have you ev-er felt_ for got - ten in the mid-dle of__ no - where? Have you

Piano

7

Musical score for measures 7-10. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a piano accompaniment, and three empty staves. The lyrics are: "ev-er felt like you could dis-ap pear? Like you could fall, and no one_ would hear?"

11

Musical score for measures 11-14. The score is in G major (one sharp) and 4/4 time. It features a vocal line, a piano accompaniment, and three empty staves. The lyrics are: "Well, let that lone-ly feel- ing_ wash_ a-way." A box labeled "LUCY" is placed above the vocal line in measure 12, with a triplet of eighth notes starting on the second note of that measure.

15

IZZY D.

May-be there's a rea-son to be- lieve you'll be o- kay. 'Cause when you don't fell strong e nough—

18

CONNIE + LILY

And oh—

CONNIE + LILY

— to stand you can reach reach out— your hand. And oh—

22

some-one will_ come run- nin'. And I know___ they'll take you___ home.

some-one will_ come run- nin'. And I know___ they'll take you___ home.

25

B *More relaxed, quasi rubato*
ALL LEAVERS

Ev - en when the dark comes crash - ing through. When you need a friend to car - ry you

Ev - en when the dark comes crash - ing through. When you need a friend to car - ry you

Ev - en when the dark comes crash - ing through. When you need a friend to car - ry you

Ev - en when the dark comes crash - ing through. When you need a friend to car - ry you

Ev - en when the dark comes crash - ing through. When you need a friend to car - ry you
B *More relaxed, quasi rubato*

27

And when you're broken on the ground you will be found.

And when you're broken on the ground you will be found.

And when you're broken on the ground you will be found.

And when you're broken on the ground you will be found.

A Tempo ♩ = 81

29

SENIORS
So let the sun come stream-in' in. 'Cause you'll reach up and you'll rise a-gain.

SENIORS
So let the sun come stream-in' in. 'Cause you'll reach up and you'll rise a-gain.

SENIORS
So let the sun come stream-in' in. 'Cause you'll reach up and you'll rise a-gain.

SENIORS
So let the sun come stream-in' in. 'Cause you'll reach up and you'll rise a-gain.

A Tempo ♩ = 81

Piu mosso ♩ = 89

31

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "Lift your head and look a round you will be found." The music is in 7/8 time with a key signature of three sharps (F#, C#, G#).

Piu mosso ♩ = 89

Piano accompaniment for measures 31-33, featuring chords and melodic lines in the right and left hands.

34

Four vocal staves with lyrics: "You will be found. You will be found." The music continues in 7/8 time with the same key signature.

Piano accompaniment for measures 34-36, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

37

This block contains the musical score for measures 37, 38, and 39. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics "You will be found." are written under each vocal staff. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

40

This block contains the musical score for measures 40, 41, and 42. It features four vocal staves and a grand staff for piano accompaniment. The key signature remains three sharps and the time signature is 4/4. The lyrics "You will be found." are written under each vocal staff. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

43

Musical score for measures 43-45. The score is written for four staves: three treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). Measures 43 and 44 are mostly empty staves with a few notes in the bass clef. Measure 45 contains a melodic line in the upper treble staff and a piano accompaniment in the lower staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

46

Musical score for measures 46-48. The score is written for four staves: three treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). Measures 46 and 47 are mostly empty staves with a few notes in the bass clef. Measure 48 contains a melodic line in the upper treble staff and a piano accompaniment in the lower staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

49

CONNIE

There's a place where we don't have to feel un -

Musical score for the first system, measures 49-50. It features a vocal line for Connie and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with a rest in measure 49 and starts in measure 50. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. A dynamic marking of *mp* is present in measure 50.

51

IZZY D

known. And ev-'ry time that you call out_ you're a

Musical score for the second system, measures 51-52. It features a vocal line for Izzy D and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with a rest in measure 51 and starts in measure 52. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line.

53

lit-tle less___ a-lone. If you on - ly say the

55

word. From a- cross__ the si-lence your voice___ is__ heard..

From a- cross__ the si-lence your voice___ is__ heard..

From a- cross__ the si-lence your voice___ is__ heard..

From a- cross__ the si-lence your voice___ is__ heard..

From a- cross__ the si-lence your voice___ is__ heard..

58

Musical score for measures 58-60. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, each with the lyrics "Oh" written below the notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#).

61

Musical score for measures 61-64. It features four vocal staves and a piano accompaniment. The vocal parts have the lyrics "To take you home" written below the notes. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains two sharps (F# and C#).

63

To take you home

To take you home

To take you home

To take you home

65

C **EVERYONE** *ff*

Ev-en when the dark comes crash - ing through.

ff **EVERYONE**

Ev-en when the dark comes crash - ing through.

ff **EVERYONE**

Ev-en when the dark comes crash - ing through.

ff **EVERYONE**

Ev-en when the dark comes crash - ing through.

C *f*

67

When you need a friend to car - ry you. When you're bro - ken on the ground

When you need a friend to car - ry you. When you're bro - ken on the ground

When you need a friend to car - ry you. When you're bro - ken on the ground

When you need a friend to car - ry you. When you're bro - ken on the ground

69

you will be found. So let the sun come stream - in' in.

you will be found. So let the sun come stream - in' in.

you will be found. So let the sun come stream - in' in.

you will be found. So let the sun come stream - in' in.

71

— "Cause you'll reach up_ and you'll rise_ a- gain._ If you on-ly look a- round

— "Cause you'll reach up_ and you'll rise_ a- gain._ If you on-ly look a- round

— "Cause you'll reach up_ and you'll rise_ a- gain._ If you on-ly look a- round

— "Cause you'll reach up_ and you'll rise_ a- gain._ If you on-ly look a- round

The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line.

73

— you will_ be found._____

— you will_ be found._____ you will_ be found.

— you will_ be found._____

— you will_ be found._____ you will_ be found.

The piano accompaniment continues with a consistent eighth-note chordal texture in the right hand and a steady bass line in the left hand.

80

is new. All is new. It's fill-in' up the emp-ty and

is new. All is new. It's fill-in' up the emp-ty and

is new. All is new. It's fill-in' up the emp-ty and

is new. All is new. It's fill-in' up the emp-ty and

83

sud-den-ly I see. that all is new. All is new.

sud-den-ly I see. that all is new. All is new.

sud-den-ly I see. that all is new. All is new.

sud-den-ly I see. that all is new. All is new.

E

86

Musical score for measures 86-88. It features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano part is in bass clef with the same key signature. The lyrics are: "You are not a lone... You are not a lone... You are not a lone...". The dynamic marking *mf* is present at the beginning of each vocal line. The piano accompaniment starts with a *p* dynamic marking. The piano part includes a 7/8 time signature change in the final measure of the system.

E

89

Musical score for measures 89-91. It features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano part is in bass clef with the same key signature. The lyrics are: "You are not a lone... You are not a lone...". The dynamic marking *f* is present at the beginning of the second measure of each vocal line. The piano accompaniment starts with a *mf* dynamic marking. The piano part includes a 7/8 time signature change in the final measure of the system.

91

You are not a lone. You are not You are not a lone. You are not a lone. You are not a lone. You are not a lone.

93

You are not a lone. E-ven when the dark comes crash-in' through.

LUCY

95

When you need some - one to car - ry you. When you're bro - ken on the ground.

97

f **EVERYONE**
 You will be found. So let the sun come stream - in' in.

f
 You will be found. So let the sun come stream - in' in.

f **EVERYONE**
 You will be found. So let the sun come stream - in' in.

f **EVERYONE**
 You will be found. So let the sun come stream - in' in.

99

— 'Cause you'll reach up_ and you'll rise a gain. If you on - ly look_ a- round.

— 'Cause you'll reach up_ and you'll rise a gain. If you on - ly look_ a- round.

— 'Cause you'll reach up_ and you'll rise a gain. If you on - ly look_ a- round.

— 'Cause you'll reach up_ and you'll rise a gain. If you on - ly look_ a- round.

101

— You will_ be found. E ven when the dark comes crash in' through.

— You will_ be found. E ven when the dark comes crash in' through.

— You will_ be found. E ven when the dark comes crash in' through.

— You will_ be found. E ven when the dark comes crash in' through.

103

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "You will be found. When you need some-one to car - ty you." The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

105

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "You will be found. You will be". The piano part continues with a similar rhythmic accompaniment, featuring chords and moving lines.

108

found. You will be found. LEAVERS

found. You will be found. LEAVERS

found. You will be found. LEAVERS

found. You will be found. LEAVERS

p

111

ppp *ff*