

# Aaron Burr, Sir

Moderately (♩ = 91)

**Ensemble:**

Sev - en - teen Sev - en - ty - six New York Ci - ty

**Piano**

**Hamilton:** Par - don me, are you Aa ron Burr sir? **Burr:** That de pends, who's ask ing? **Hamilton:** Oh well sure, sir. I'm Al - ex -

**Pno.**

**Burr:** an - der Ham - il - ton I'm at your Ser - vice sir. I have been **Hamilton:** look ing for you I'm get - ting ner - vous Sir, I heard your

**Pno.**

**Hamilton:** name at Prince - ton I was seek - ing an ac - cel - er - at - ed course of stu - dy, When I got sort of out of sorts with a bud - dy of yours.

**Pno.**

11

**Burr:** **Hamilton:**

— I may have punched him. — It's a blur, sir He han - dles the fin - an - cials? You punched the Bur - ser. Yes! I

Pno.

13

wan - ted to do what you did. Grad - u - ate in two then join the rev - o - lu - tion. He looked at me like I was stu - pid (I'm not stu - pid).

Pno.

15

**Burr:** **Hamilton:**

So how'd you do it? How'd you grad - u - ate so fast? It was my par - ents dy - ing wish be - fore they passed. You're an

Pno.

17

or - phan. Of course! I'm an or phan! God I wish there was a war so we could prove that we're worth more than any - one bar - gained for.

Pno.

19 **Burr:** **Hamilton:** **Burr:**

Can I buy you a drink? That would be nice. While we're talk - ing let me of - fer you some free ad - vice. Talk less.

Pno.

22 **Hamilton:** **HamiltonBurr:** **Burr:** **Hamilton:** **Burr:**

What? Smile mo - re. Hah. Don't let them know - what you're a - gainst - or what you're for You can't be Ser i - ous. You

Pno.

26 **HamiltonBurr:** **Laurens:** **Mulligan/Lafayette:** **Burr:**

want to get a - head? Yes. Fools - who run their mouths oft wind up dead. What time is it? Show time! Like I

Pno.

30 **Laurens:**

— said... Showtime Show time! Yo! I'm John Lau - ren's in the place to be — a - two pint o' Sam Adams, but I'm work - in' on three

Pno.

**Lafayette:**

33

uh, those red - coats don't want it with me 'Cause I will pop chick-a these cops till I'm free Ah oui oui mon am-ie, je m' appelle Laf-ay-ette,

Pno.

36

The Lan-ce-lot of the rev-o-lu-tion-ar-y set I came from a-far just to say bon-soir Tell the king cas-se-toi Who's the best, c'est moi.

Pno.

39 **Mulligan:**

Brrrah \_\_\_ Brrrah I am Her-cu-les Mul-li-gan Up in it, lo-vin' it yes I heard ya moth-er said come ag-

Pno.

41

ain Ay lock up ya daugh-ters and hor-ses of course it's hard to have int-er- course ov-er four sets of cor-

Pno.

43 **Laurens:**

- sets. No more sex, pour me a - noth - er brew, son. Let's raise a - noth - er glass to the re - vo - lu -

Pno.

45

tion! Well, if it ain't the pro - di - gy of Prince-ton col - lege. Aaron Burr: Give us a verse, drop some know-ledge.

Pno.

47 **Burr:** **Laurens:**

Good luck with that, you're tak - ing a stand. You spit. I'm a' sit. We see where we land. Burr,

Pno.

49 **Hamilton:**

the re - v - o - lu - tion's im - mi - nent, what do you stall for? If you stand for noth - ing Burr, wha - t'll you fall \_\_\_ for?

Pno.

Moderately, Swing 16ths (♩ = 91)

51

Mulligan/Lafayette/Laurens:

Hamilton:

Pno.

The musical score is written for a piano and voice. The piano part consists of two staves (treble and bass clef) with a grand staff bracket. The voice part is a single staff with a treble clef. The key signature is one flat (B-flat major or D minor). The tempo and style are 'Moderately, Swing 16ths (♩ = 91)'. The score is marked with a rehearsal mark '51' at the beginning of both staves. The lyrics are: 'Oh, who are you? Who, who are you? Who, who is this kid, what's he gon - na do? I am'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and single notes interspersed. The voice part is a simple melody with lyrics underneath.

Oh, who are you? Who, who are you? Who, who is this kid, what's he gon - na do? I am