

Slow (♩ = 68)  
N.C.

F#7

Bm/D

F#7/C#

**BURR:**

How does a

This system contains the first line of the musical score. It features a vocal line for Burr and a piano accompaniment. The piano part includes a triplet of eighth notes in both the right and left hands, marked with a forte (f) dynamic. The vocal line has a whole rest followed by a half note. The lyrics "How does a" are written under the vocal line.

bas - tard, or - phan, son of a whore and a Scots - man, dropped in the mid - dle of a for - got - ten

mf sub.

snap both fingers

This system contains the second line of the musical score. The vocal line continues with the lyrics "bas - tard, or - phan, son of a whore and a Scots - man, dropped in the mid - dle of a for - got - ten". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) and sotto voce (sub.) dynamic marking. A performance instruction "snap both fingers" is written above the piano part.

spot in the Car - ib - be - an by prov - i - dence, im - pov - er - ished, in squal - or, grow up to be a he - ro and a schol - ar? The

LAURENS:

This system contains the third line of the musical score. The vocal line continues with the lyrics "spot in the Car - ib - be - an by prov - i - dence, im - pov - er - ished, in squal - or, grow up to be a he - ro and a schol - ar? The". The piano accompaniment continues with the same melodic and bass lines. The system ends with the name "LAURENS:" written above the vocal line.

ten - dol - lar found - ing fa - ther with - out a fa - ther got a lot far - ther by work - ing a lot hard - er, by be - ing a

This system contains the fourth line of the musical score. The vocal line continues with the lyrics "ten - dol - lar found - ing fa - ther with - out a fa - ther got a lot far - ther by work - ing a lot hard - er, by be - ing a". The piano accompaniment continues with the same melodic and bass lines.

lot smart-er, by be-ing a self-start-er, by four-teen, they placed him in charge of a trad-ing char-ter. And

10 B5 F#5  
ev-'ry day while slaves were be-ing slaugh-tered and cart-ed a-way a-cross the waves, he strug-gled and kept his guard up. In-

*cresc.* LH only snap LH only snap

12 G5 D F#7/A# MADISON:  
side, he was long-ing for some-thing to be a part of, the broth-er was read-y to beg, steal, bor-row or bar-ter. Then a

LH only snap

14 B5 F#5  
hur-ri-cane came, and dev-as-ta-tion reigned, our man saw his fu-ture drip, drip-ping down the drain, put a

*simile* *cresc.* LH only snap LH only snap

16 **G** **D** **F#7sus** **F#/A#** **BURR:**

pen-cil to his tem-ple, con-nect-ed it to his brain, and he wrote his first re-frain, a tes - ta-ment to his pain. Well, the

*LH only snap*

18 **Bm** **F#**

word got a-round, - they said, "This kid is in-sane, man." Took up a col-lec-tion just to send him to the main - land.

20 **G** **D** **F#7/A#**

"Get your ed-u-ca-tion, don't for-get from whence you came, and the world is gon-na know your name. What's your name, man?"

*w/ pedal* **f**

22 **Bm** **F#/A#** **HAMILTON:**

Al - ex - an - der Ham - il - ton. My name is Al - ex - an - der Ham - il - ton. And there's a

**p sub.**

24 **G** **D** **F#7/A#** **ELIZA:**

mil - lion things I have - n't done, but just you wait, just you wait... When he was

26 **Bm** **F#7**

ten his fa - ther split, full of it, debt rid - den, two years lat - er, see Al - ex and his moth - er bed - rid - den, half -

*snap both fingers*

*mf sub.*

28 **G** **ALL (minus HAMILTON):** *grandual dim. to a whisper*

dead sit - tin' in their own sick, the scent thick, and Al - ex got bet - ter but his moth - er went quick.

*(snaps out)*

30 **Bm** **F#** **WASHINGTON:**

Moved in with a cous - in, the cous - in com - mit - ted su - i - cide. Left him with noth - in' but ru - ined pride, some - thing new in - side, a

*w/ pedal* *L.H.* *cresc. poco a poco* *L.H.*

32 **G** **D** **F#7** **BURR:**

voice say-in', "You got-ta fend for your-self." He start-ed re-treat-in' and read-in' ev-'ry trea-tise on the shelf. There

**ENSEMBLE:**

"Al - ex, you got-ta fend for your-self."

34 **Bm** **F#**

would have been noth-in' left to do for some-one less as-tute, he would-a been dead or des-ti-tute with-out a cent of res-ti-tu-tion, start-ed

*[SYN HH and CLAP LOOP]*

*f*

36 **G** **D** **F#7/A#**

work-in', clerk-in' for his late moth-er's land-lord, trad-in' sug-ar cane and rum and all the things he can't af-ford.

*p<sub>sub</sub>*

38 Bm F#

Scam-min' for ev-er-y book he can get his hands on, plan-nin' for the fu-ture, see him now as he stands on the

**ENSEMBLE:**

Scam-min'! Plan-nin'! Ooh,

*mf*

40 G D F#7/A# F#/A#

bow of a ship head-ed for a new land. In New York you can be a new man.

In

*cresc.*

42 Bm G7

**HAMILTON:**

Just you wait!\_ Just you\_ wait!\_

*p cresc.*

New York, you can\_ be a new man.\_ In New York, you can\_ be a new man, In

*cresc.*

**DRUMS**

Em9

F#7sus

F#7/A#

44

Just you wait!...

New York... you can... be a new man... In New York! New York!

This block contains the musical notation for measures 44 and 45. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#). Measure 44 begins with a whole rest in the vocal line. Measure 45 contains the lyrics 'Just you wait!...' and 'New York... you can... be a new man... In New York! New York!'. The piano accompaniment consists of chords and moving lines in both hands.

Bm

G7

46

BURR/MULLIGAN/LAURENS:

Al - ex - an - der Ham - il - ton, Al - ex - an - der Ham - il - ton. Wait - ing in the wings for you...

Al - ex - an - der Ham - il - ton, We are wait - ing in the wings for you... You could

This block contains the musical notation for measures 46 and 47. Measure 46 features the lyrics 'Al - ex - an - der Ham - il - ton, Al - ex - an - der Ham - il - ton. Wait - ing in the wings for you...'. Measure 47 continues with 'Al - ex - an - der Ham - il - ton, We are wait - ing in the wings for you... You could'. The piano accompaniment is a steady eighth-note pattern in the right hand and a more active line in the left hand.

Em9

F#7sus

F#7/C#

48

You nev - er learned to take your ti - (h)ime!... Oh,

nev - er back down, you nev - er learned to take your ti - (h)ime!... Oh,

This block contains the musical notation for measures 48 and 49. Measure 48 features the lyrics 'You nev - er learned to take your ti - (h)ime!... Oh,'. Measure 49 continues with 'nev - er back down, you nev - er learned to take your ti - (h)ime!... Oh,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active line in the left hand.

50 **Bm** **G7**

Al - ex - an - der Ham - il - ton, Al - ex - an - der Ham - il - ton, A - mer - i - ca sings for you, will they

Al - ex - an - der Ham - il - ton, When A - mer - i - ca sings for you, will they

52 **Em9** **Bm/D** **Em**

know what you o - ver - came? Will they know you re - wrote the game? The world

know what you o - ver - came? Will they know you re - wrote the game? The world

54 **Bm/F#** **Em/G** **D/A** **F#7/A#** **BURR:**

The

will nev - er be the same, oh...

will nev - er be the same, oh...

*mf* *sub.* *cresc.* *f* *w/ pedal*



56 Bm Bm/C# Bm/D Em7

ship is in the har-bor now, see if you can spot him. An-oth-er im-mi-grant, com-in' up from the bot-tom, his

**ENSEMBLE:**

Just you wait.... Just you wait....

*mf sub. cresc. poco a poco*

58 Em/G Em/C#

en - e - mies de - stroyed his rep, A - mer - i - ca for - got him...

59 F#7sus F#7 F#7sus F# Bm9/F# F#7 Em6/F# F#

**MULLIGAN/MADISON/  
LAFAYETTE/JEFFERSON:** **LAURENS/PHILIP:** **WASHINGTON:** **ELIZA/ANGELICA/  
PEGGY/MARIAH:** **BURR:**

We fought with him. Me? I died for him. Me? I trust - ed him. Me? I loved him. And me?

*fp*

C#m7b5

(F#)

(echo) Shot him. Shot him. Shot him.

61

I'm the damn\_ fool that shot him.

ENSEMBLE:

There's a

*ff* *3* *p*

*GUNSHOT (w/ delay)*

*BACKWARDS GTR SWELL*

63

Em/G D

mil - lion things I have - n't done, but just you

*ff*

64

Em6/F# F#7 Bm/D F#7/C# N.C. Bm

**BURR:**

What's your name, man?

wait!

Alexander Hamilton!

*sfz*