

## Alexander Hamilton

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDASlow  $\text{♩} = 68$ 

BURR:

1

2

3

4

5

LAURENS:

6

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

8

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

**JEFFERSON**

10

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 -

**JEFFERSON**

B5

cresc. LH only snap

F#5

LH only snap

12

side, he was long - ing for some - thing to be a part of, The broth - er was ready to beg, steal, bor - row or bar - ter. Then a

**MADISON:**

G5

LH only snap

D

F#7/A#

## "HURRICANE CAME"

14

15

hur - ri - cane came, and dev - as - ta - tion reigned, Our man saw his fu -ture drip, drip - ping down the drain, Put a

B5      cresc.      LH only snap      F#5      LH only snap

16

17

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

LH only snap

G      D      F#7sus      F#7/A#

**BURR:**

## HEARING/STEP

18

19

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.

[snaps out]

Bm      F#

20

21

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

G      D w/ pedal      F#7/A#

## "ALEXANDER HAMILTON"

22 HAMILTON:

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

24 ELIZA:

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

## THE BREAKUP

26

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*

sub. *mf*

Bm

27

ALL: 29 (-HAM/W4) whispered

dead sitt-in' in their own sick, the scent thick, And A - lex got bet - ter but his moth - er went quick.

(snaps out)

G

30 WASHINGTON:

Moved in with a cou-s-in, the cou-s-in com-mit-ten su-i-cide, Left him with noth-in but ru-ined pride, some-thing new in-side: A

“VOICE SAYIN”

32

voice say-in’, “You got-ta fend for your-self.” He start-ed re-treat-in and read-in eve-ry trea-tise on the shelf. There

ELI/ANG/PEG/W1/W2/W3  
W4/W5

“A-lex, you got-ta fend for your-self.”

BURR/LAUR/M1/M2  
MULL/LAF/M3/M4/M5/M6

33

BURR: F#7

w/ pedal

WOULD A COULD A SHOULD A

34

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 or res-ti-tu-tion, Start-ed

f Bm

35

F#

v

36

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.

37

G  
V

sub. *p*  
D F<sup>#</sup>/A<sup>#</sup>

38

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

ELI/ANG/W1/W2/W3/W5  
PEG/W4

Scam - min!

Plan - nin!

Ooh,

LAUR/M1/M2/M5  
WASH/MULL/LAF/M3/M4/M6

*mf*  
Bm

*cresc.*

F<sup>#</sup>

“BOW”

40

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

In

+BURR (top)

In

G

D F<sup>#</sup>/A<sup>#</sup>

**HAMILTON:**

42 Just you wait!—

43 Just you wait!—

*p cresc.*

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

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

Bm

G7

**BIG NEW YORK**

44 Just you wait!—

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

New York, you can be a new man, New York,

Em<sup>9</sup>

F<sup>#7</sup><sub>SUS</sub>

f

F<sup>#7</sup>/A<sup>#</sup>

V

## ALEXANDER HAMILTON

46 BURR/MULL/LAUR/M1/M2/M5: 47

Al-ex-an-der Ham-il-ton, A-ex-an-der Ha-mil-ton.

Wai-ting in the wings for you..

ELI/ANG/PEG/W5  
W1/W2/W3/W4

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

WASH/LAF/M3/M4/M6

*f* Bm G7

"TIME"-LINE BURR/LAUR/M1/M2/M5  
MULL

48 49

You ne - ver learned to take your ti - (h)ime! Oh,

ELI/ANG/PEG/W1/W2/W5  
W3/W4

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

*Em*<sup>9</sup> *F#7sus* *F#7/C#*

## DIAGONALS

LAUR/M1/M2/M5  
(-BURR) MULL:

50

A - lex - an - der Ha - mil - ton, A - lex - an - der Ha - mil - ton.. A - me - ri - ca sings for you, Will they

ELI/ANG/PEG/W5  
W1/W2/W3/W4

Al - ex - an - der Ham - il - ton, When A me - ri - ca sings for you, Will they

Bm G7

## ROPE STEP

52

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

ELI/ANG/PEG/W1/W2/W5  
W3/W4

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

E<sup>9</sup> Bm/D E<sup>m</sup>

"THE WORLD"

54

55

BURR:

The

— will nev - er be the same, Oh... —

— will nev - er be the same, Oh... —

Bm/F# E<sup>7</sup>/G D/A F#<sup>7</sup>/A#

SHIP IS IN/IMMIGRANT

56

57

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

ELI/ANG/PEG/W1/W2/W3/W4/W5

WASH/LAF/MULL/LAUR/M1/M2/M3/M4/M5/M6

Just you wait...

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

Bm /C# /D Em<sup>7</sup>

58

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

MULLIGAN LAFAYETTE: LAURENS: 60 WASHINGTON: ELIZA/ANGELICA/ MARIAH: BURR:

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

*fp*  
F<sup>7</sup>sus F<sup>7</sup> F<sup>7</sup>sus F<sup>7</sup> Bm<sup>9</sup>/F<sup>4</sup> F<sup>7</sup> Em<sup>6</sup>/F<sup>4</sup> F<sup>4</sup>

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

61 I'm the damn fool that shot him.

ELI/ANG/PEG/W5  
W1/W2/W3/W4

There's a

LAUR/M1/M2/M5  
WASH/LAF/MULL/M3/M4  
M6

GUITAR SWELL

ff 3  
C<sup>7</sup>m7(5) 3

GUNSHOT (w/ delay)

63

64

**BURR:**

What's your name man?

mil-lion things I have-n't done, — But just you Wait!

E m/G D E m<sup>6</sup>/F<sup>♯</sup> 3 F<sup>♯</sup> 7 B m/D F<sup>♯</sup>7/C<sup>♯</sup>

**COMPANY:**

ELI/ANG/PEG/W5  
W1/W2/W3/W4

Al - ex - an - der Ha - mil - ton!

LAUR/MULL/M1/M2/M5  
HAM/WASH/LAF/M3/M4/M6

Applause Segue

# Aaron Burr, Sir

[Rev. 8/8/15]

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

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

## Moody, Double-Time Feel

TRAFFIC

**COMPANY:**

ELI/ANG/PEG/W1/W2/W3/W4/W5  
BURR/WASH/LAUR/MULL/LAF/M1/M2/M3/M4/M5/M6

1 2 3 ELI/ANG/PEG/W1/W2/W3/W4/W5  
BURR/WASH/LAUR/MULL/LAF/M1/M2/M3/M4/M5/M6

Se - ven-teen - se - ven - ty - six.

4 5 New York Ci - ty.

## HAMILTON:

6

Par - don me. Are you Aa - ron Burr, sir?—

7

Oh, well, sure. Sir, I'm Al - ex -

**BURR:**

That de - pends. Who's ask - ing?

*mf*  
N.C.

8

an - der Ham - il - ton, I'm at your ser - vice, sir. I have been—look - ing for you.

9

Sir... I heard your

I'm get - ting ner - vous.

10

name at Prince-ton. I was seek-ing an ac-cel-er-a-ted course of

11

stu-dy when I got sort of out of sorts with a bud-dy of yours.

12 3 13

I may have punched him. It's a blur, sir. He hand - les the fi - nan - cials?

Yes! I

You punched the Bur - sar.

**“GRADUATE”**

14 3 15

want-ed to do what you did. Grad-u-ate in two, then join the re-vo - lu-tion. He looked at me like I was stu-pid, I'm not stu-pid.

C Am Em

16 3 17

So how'd you do it? How'd you grad-u-ate so fast? You're an

It was my pa-rents' dy-ing wish be-fore they passed.

(all tacet but perc.)

C Am

## “YOU'RE AN ORPHAN”

18 19 3

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

20 21

That would be nice.

Can I buy you a drink?

While we're talk - ing let me of - fer you some free ad - vice.

## “TALK LESS”

22 23

What?

Ha.

Talk less. Smile more.

24

Don't let them know what you're a - gainst\_\_\_\_ or what you're\_\_\_\_ for.

25

26

You can't be ser - i - ous.

27

Yes.

You wan - na get a - head?\_\_

C

Am

Em

**BEATBOX TRANSITION**

28

29

LAURENS:

Yo yo yo yo yo! What

Fools who run their mouths\_\_\_\_ off wind up\_\_\_\_ dead.

BEATBOX TRANSITION

28

29

LAURENS:

Yo yo yo yo yo! What

Fools who run their mouths\_\_\_\_ off wind up\_\_\_\_ dead.

28

29

LAURENS:

Yo yo yo yo yo! What

Fools who run their mouths\_\_\_\_ off wind up\_\_\_\_ dead.

30 LAURENS/  
LAFAYETTE/  
MULLIGAN:

time is it? Show time!

31 LAURENS:

Show time! Show time! Yo

...Like I \_\_\_\_\_ said...

C Am Em

Segue As One

time is it? Show time!

Show time! Show time! Yo

...Like I \_\_\_\_\_ said...

C Am Em

Segue As One

## My Shot

[Rev. 8/11/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Moderato; Swing 16ths

LAURENS/  
LAFAYETTE/  
MULLIGAN:

1 LAURENS:

2

I'm John Laur-ens in the place to be! Two pints o' Sam A-dams, but I'm work-in' on three, Uh!/Ay!

LAF beat-boxing

MULL drumming on table

3 LAURENS:

4

Those Red - coats don't want it with me! Cuz I will pop chick-a pop these cops til I'm free! Oui,

LAFAYETTE:

## LAFAYETTE:

straight 16ths -

6

oui, mon a - mi, je - m'ap-pelle La - fay - ette! The Lan-ce - lot of the rev - o - lu-tion - ar - y set! I

LAUR beat-boxing

MULL drumming on table

(straight 16ths) -

8

came from a - far just to say "bon soir!" Tell the King "Cas - se - toi!" - Who's the best? C'est moi!

## MULLIGAN:

straight 16ths -

9 &gt; &gt; &gt; 10 &gt; &gt;

Brrah Brraaah! I am Her-cu-les Mul-li-gan, Up in it, lov - in' it, yes I heard ya Mo-ther said "Come a - gain?"

LAF beat-boxing

LAUR drumming on table

(straight 16ths) -

11

> 12

Lock up ya daugh - ters and hor - ses, of course it's hard to have in - ter-course o - ver four sets of cor - sets...

13 LAURENS:

14

LAURENS/  
LAFAYETTE/  
MULLIGAN:

No more sex, pour me a - no - ther brew, son! Let's raise a cou - ple more... To the re - vo - lu - tion!

LAF beat-boxing

MULL drumming on table

15 LAURENS:

16 MULLIGAN: LAURENS:

Well if it ain't the pro - di - gy of Prince-ton Col - lege! Aa - ron Burr! Give us a verse, drop some know - ledge!

**BURR:** 17

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

**LAF/MULL:** Boo!

*LAF beat-boxing (walking bass)*

*MULL drumming on table*

**HAMILTON:** 19

re - vo - lu - tion's im - mi - nent. What do you stall for? If you stand for noth-ing, Burr, what'll you fall for?

*LAF beat-boxing (walking bass)*

*MULL drumming on table*

**HAMILTON:** 20

re - vo - lu - tion's im - mi - nent. What do you stall for? If you stand for noth-ing, Burr, what'll you fall for?

*LAF beat-boxing (walking bass)*

*MULL drumming on table*

**WHO IS THIS**Faster; Swing 16ths  $\text{♩} = 91$ 

**HAMILTON:** 21

**LAUR/ LAF/ MULL:** LAUR: MULL: LAF: LAUR/LAF/MULL: I am

Ooh! Who are you? Who are you? Who are you? Ooh, who is this kid? What's he gon-na do?

*p*

Cm  $\text{Cm/E}_{\flat}$   $\text{D}_{\sharp}/\text{F}_{\sharp}$

23 3 24 3

not throw-ing a-way my shot I am not throw-ing a-way my shot Hey yo, I'm

Gm F/A B<sub>b</sub> G<sup>7</sup>/B

25 26 3

just like my coun-try I'm young, scrap-py and hun-gry And I'm not throw-ing a-way my shot I'm a get a

Cm Cm/E<sub>b</sub> D<sup>7</sup>/F<sup>#</sup> N.C.

**SCHOLARSHIP**

27 28 3

schol-ar-ship to King's Col-lege I prob'-ly should-n't brag, but dag, I a-maze and as-ton-ish The prob-lem is I got a

f Gm F/A B<sub>b</sub> B°

29 30

lot of brains but no pol-ish. I got-ta hol-ler just to be heard. With ev-er-y word, I drop knowl-edge! I'm a

Cm Dm E<sub>p</sub>m

31

32

dia-mond in the rough, a shin-y piece of coal tryin' to reach my goal. My po-er of speech: un-im-peach-a-ble.

33

34

On - ly nine - teen but my mind is ol - der. These New York Cit - y streets get cold - er, I should - er Ev - ry

35

36

bur-den, ev -'ry dis-ad-van-tage I have learned to man-age, I don't have a gun to bran - dish I walk these streets fam-ished The

DAMN DARK

37

38

plan is to fan this spark in - to a flame But damn it's get-ting dark so let me spell out the name, I am the

mf Gm F/A sim. B $\flat$  B $\circ$

Cm /D Cm/E $\flat$  D $7$ /A

Gm F/A B $\flat$  B $\circ$

Cm /D Cm/E $\flat$  D $7$ /A

A-L

39 **HAM/LAUR/LAF/MULL:** 40 **HAM:**

A - L - E - X - A - N - D - E - R we are meant to be A col -

*f* Gm F/A B $\flat$

41 42

o - n - y that runs in - de - pen - dent - ly Mean-while Brit - ain keeps shit - tin' on us end - less - ly Es - sen -

*mf* Cm /D Cm/E $\flat$  D $7$ /A

43 44

tial - ly, they tax us re - lent - less - ly Then King George turns a-round, runs a spend - ing spree. He ain't

Gm F/A sim. B $\flat$  B $\circ$

45 46

ev - er gon - na set his de - scend - ants free So there will be a rev - o - lu - tion in this cen - tu - ry En -

Cm /D Cm/E $\flat$  D $7$ /A (mute)

**MULL/LAUR/LAF:** 47      **HAMILTON:** 48

ter me! (he says in pa-ren - the - ses) Don't be shocked when your hist - 'ry book men - tions me I will

Gm      F/A      sim. B-flat      B-flat major

**ASCENDANCY**

**HAMILTON:** 49      **ASCENDANCY:** 50

lay down my life if it sets us free Event - ual - ly, you'll see my as-cend - an - cy, and I am

Cm      D      Cm/E-flat      D7/A

**2nd CHORUS**

**HAMILTON:** 51      **LAURENS:** 52

not throw-ing a-way my shot I am not throw-ing a-way my shot Hey yo, I'm

**LAURENS:**

My!      Shot!      My!      Shot!

Gm      F/A      B-flat      G7/B

53

54 3

Cm /D Cm/E♭ D7/F♯

**2nd HALF**

**HAM/LAUR:**

55 3

MULL LAF 3

56 3

Gm F/A B♭ G7/B

57

just like my coun-try I'm young, scrap-py and hun-gry and I'm not throw-ing a-way my shot. It's time to

3

Cm /D Cm/E♭ D7/F♯

## INTRODUCTIONS/RAPS

59 **LAFAYETTE:**

take a shot! I dream of life with-out a mon-arch-y

60 The un - rest in France will lead to 'on-arch-y?

take a shot!

Gm N.C.

61 'On-arch-y? How you say, how you say, an-arch-y?

62 When I fight, I make the o-ther side pan-ick-y with

63 **MULLIGAN:**

my shot! Yo, I'm a tail-or's ap - pren - tice and I got y'all knu - ckle-heads in lo - co par - en - tis. I'm

HAM LAUR MULL:

Shot!

64

Gm N.C.

65

join-ing the re-bel-lion cuz I know it's my chance to so-cial - ly ad-vance, \_\_ 'stead of sew-in' some pants! I'm gon-na

66

67

LAURENS:

68

take a shot! But we'll ne-ver be tru-ly free un - til those in bon-dage have the same rights as you and me, you

HAM/LAF/LAUR: ↑

69

70

and I, do or die. Wait till I sal-ly in on a stal - li - on with the first black bat - tal - i - on. Have an -

71

Shot!

Gm N.C.

72

73

74

75

76

77

78

79

80

**BURR**

71 **BURR:** 72

o-ther shot! Ge-nius-es: lo-wer your voi - ces. You keep out of trou-ble and you dou-ble your choi - ces. I'm

**HAM/LAF/MULL:**

72 Shot! *p*

Gm F/A B♭ G7/B

73 74

with you, but the si - tu - a - tion is fraught, You've got to be care - ful - ly taught, if you talk, you're gon - na

Cm Dm Cm/E♭ D7/F♯

**HAMILTON:**

75 76

get shot! Burr, check what we got. Mis - ter La - fay - ette, hard rock like Lan - ce - lot\_\_\_ I think your

*f* Gm sub. *p* F/A sim. B♭ B°

## ODDS-THE-GODS

81

rev - o - lu - tion - a - ry man - u - mis - sion a - bol - i - tion - ists

82

Give me a po - si - tion show me where the am - mu - ni - tion is.

Cm

/D

PICC SN

83

84

Oh, am I talk - in too loud? Some-times I get o - ver ex - cit - ed, shoot off at the mouth I ne - ver

WHOOSH SNAPS

*p*

85

had a group of friends be-fore I pro-mise that I'll make y'all proud. — I am

LAURENS: LAUR  
LAF/MULL:

86

Let's get this guy in front of a crowd. I am  
W2/W3 (W1/W4/W5)  
ENS:

I am

M1  
M2/M3/M4/M5/M6

f  
N.C.

## 3rd CHORUS (JUMP SHOT)

87 3

not throw-ing a-way my shot I am not throw-ing a-way my shot Hey yo, I'm

3

not throw-ing a-way my shot I am not throw-ing a-way my shot Hey yo, I'm

3

not throw-ing a-way my shot. I am not throw-ing a-way my shot. Hey yo, I'm

3

Gm F/A B<sub>b</sub> G<sup>7</sup>/B

89

just like my coun-try I'm young, scrap-py and hun-gry And I'm not throw-ing a-way my shot I am

90 3

just like my coun-try I'm young, scrap-py and hun-gry And I'm not throw-ing a-way my shot I am

3

Just like my coun-try, I'm young, scrap-py and hun-gry And I'm Not throw-ing a-way my shot. I am

3

Cm Cm/E $\flat$  D $7$ /F $\sharp$

## **CHAIR THROWS**

91 3 92 3

not throw-ing a-way my shot I am not throw-ing a-way my shot Hey yo, I'm  
 not throw-ing a-way my shot I am not throw-ing a-way my shot Hey yo, I'm  
 W1/W2/W3/W4/W5 3  
 Not throw-ing a-way my shot. I am not throw-ing a-way my shot. Hey yo, I'm  
 M1/M2/M5  
 M3/M4/M6 3

A musical score for a single melodic line, likely a piano or guitar, spanning 16 measures. The score is in common time and includes a bass line. The melody consists of eighth-note patterns, with some notes grouped by vertical lines. The bass line features eighth-note patterns. Measure labels are placed below the staff: 'Gm' at the beginning, followed by 'F/A', 'B♭', and 'G7/B' at the end of the section. The score is set on a five-line staff with a treble clef and a bass clef, and includes a key signature of one flat.

## SCENE SHIFT

93

94 3

just like my coun-try I'm young, scrap-py and hun-gry And I'm not throw-ing a-way my shot.

3 LAURENS:

just like my coun-try I'm young, scrap-py and hun-gry And I'm not throw-ing a-way my shot. Ev'-ry-bod-y sing:

3 60

just like my coun-try, I'm young, scrap-py and hun-gry And I'm not throw-ing a-way my shot.

Cm /E♭ D7/F♯

## WHOAS

LAUR:

95 96

Whoa, whoa, whoa! Hey! Whoa!

HAM/LAF/MULL:

Whoa, whoa, whoa! Whoa!

Gm⁹ Gm B♭

dig in!

97

Wooh! Whoa! \_\_\_\_\_ Ay, let 'em hear ya! Lets go!

98

Whoa! \_\_\_\_\_ Yeah! \_\_\_\_\_

**E♭Maj⁷**

**D⁷(⁹)**

**♯8**

99

**LAUR:** 100

I said shout it to the roof - tops!

ELI/ANG/PEG/W1/W2/W3/W4/W5

Whoa, whoa, whoa! Whoa!

**MULL/(M1)/M2/M5**  
**LAF/M3/M4/M6**

**Gm⁹**

**B⁹**

101 Said, to the roof - tops!

102 Come on! Come on, lets go!

*cresc.*

Whoa! Yea!

*cresc.*

E♭Maj<sup>7</sup> F♯<sup>7</sup> D<sup>7</sup>

**RISE UP** *mf*

103 Rise up! When you're li - ving on your knees, you

104 rise up. Tell your bro - ther that he's go - tta

*mf*

Gm<sup>9</sup> F/A B♭

LAUR/LAF/MULL/  
M1/M2/M3/W3/W4:

105 rise up. Tell your sis - ter that she's go - tta - rise up. When are these co - lo - nies go - nna

E♭Maj<sup>7</sup> F♯<sup>7</sup> D<sup>7</sup>

**CIRCLING** *f* *cresc. poco a poco*  
LAUR/LAF/MULL/  
M1/M2/M3/W3/W4:

107 108

rise up? When are these colonies gonna rise up? When are these colonies gonna

*cresc. poco a poco*  
*mf* ELI/W1/W2/ANG/W5  
PEG

Whoa, whoa, whoa!

Whoa!

WASH/M4/M5/M6  
*cresc. poco a poco*

Gm *cresc. poco a poco* F/A Bb G<sup>7</sup>/B

**PARTNER STEP**

109 110 *f* *sub. p* HAMILTON:

rise up? When are these colonies gonna rise up, rise up! I imagine

Whoa!

Rise up!

Cm Cm/Eb D7/F#

**I IMAGINE/ARMS**

111 **Meno mosso**

112

death so much it feels more like a mem-o-ry. When's it gon-na get me? In my sleep? Sev-en feet a-head of me?

sub. *p*

Gm<sup>9</sup>

B<sub>♭</sub>

+MARCH SN (perc)

113

114

If I see it com-in', do I run or do I let it be? Is it like a beat with-out a mel-o-dy? See, I nev-er

8

E♭Ma⁷(no3)

D

8

115

116

thought I'd live past twen-ty. Where I come from some get half as man-y. Ask an - y - bod - y

8

Gm<sup>9</sup>

B<sub>♭</sub>

**ASK ANYBODY**

117

118

why we liv-in' fast and we laugh, reach for a flask, we have to make this mo-ment last. That's plen-ty.

8

E♭Ma⁷(no3)

D

8

## SCRATCH THAT

A tempo

119

120

Scratch that, This is not a mo-ment it's the move-ment. Where all the hun-gri-est broth-ers with some-thing to prove went?

8

B♭

Gm⁹

p.

121

122

Foes op-pose us, we take an hon-est stand, We roll like Mo - ses, claim-in' our prom-ised land.

8

E♭Maj⁷

p.

D⁷/F♯

D⁷

## AND

123

124

And? If we win our in - de-pend - ence? 'Zat a guar - an - tee of free-dom for our de-scend - ants?

8

B♭

Gm⁹

p.

125

126

Or will the blood we shed be-gin an end - less cy - cle of venge-ance and death with no de-fend - ants?

E♭Maj⁷

p.

D⁷/F♯

D⁷

**ACTION**

127

I know the act-ion in the street is ex-cit-in', But Je-sus, be-tween all the bleed-in' 'n' fight-in' I've been read-in' 'n' writ-in'.  
N.C.  
cresc. poco a poco

129

We need to han-dle our fi-nan-cial sit-u-a-tion, Are we a na-tion of states? What's the state of our na-tion?

130

**CUTTERS/1st CUT**

131 > > > 132 > > > >

I'm past pa-tient-ly wait-in', I'm pas-sion-ate-ly smash-in' ev-'ry ex-pec-ta-tion, ev-'ry act-ion's an act of cre-a-tion.  
f Gm

132 > > > >

F/A B♭ B○

## CHASSES/LAUGHING

133

I'm laugh-in' in the face of casu-al-ties and sor-row, For the first time, I'm think-in' past to-mor-row, and I am

LAUR  
LAF/MULL: 3

ELI/ANG/W1/W2/W5  
PEG/W3/W4  
ENS: 3

And I am

M1/M2/M5  
WASH/M3/M4/M6  
3

*fp* Cm

*ff* D7/F# N.C.

3

3

## THE BIG CHORUS

135 3

not throw-ing a-way my shot! I am not throw-ing a-way my shot! Hey yo, I'm

3

not throw-ing a-way my shot! I am not throw-ing a-way my shot! Hey yo, I'm

3

not throw-ing a-way my shot. I am not throw-ing a-way my shot. Hey yo, I'm

3

Gm F/A Bb G7/B

## DIAGONALS/JUST LIKE MY COUNTRY

137

138 3

just like my coun-try, I'm young, scrap-py and hun-gry and I'm not throw-ing a-way my shot! We're gon-na

just like my coun-try, I'm young scrap-py and hun-gry and I'm not throw-ing a-way my shot! We're gon-na

just like my coun-try, I'm young scrap-py and hun-gry and I'm Not throw-ing a-way my shot.

3

Cm Cm/Eb D7/F#

## FIRST "RISE UP"

HAM/LAUR/  
LAF/MULL:

139 140

rise up! Time to take a shot! We're gon-na rise up! Time to take a shot! We're gon-na—

3 3

Not throw-ing a-way my shot.

Not throw-ing a-way my shot. We're gon-na

3

M1/M5 WASH/M2/M3/M4/M6

3 3 3

Not throw-ing a-way my shot.

Not throw-ing a-way my shot. We're gon-na

Not throw-ing a-way my shot. We're gon-na

Gm F/A Bb G7/B

HAM/LAUR/  
LAF/MULL:

141 **HAMILTON:** 142

Time to take a shot!

Rise up! Rise up!

Rise up! Rise up!

*fp* Cm *cresc. poco a poco* Gm/D

143 144

ELI/ANG/PEG/W5  
M5 (concert) Time to take a shot! Take a shot! Shot! Shot! A - yo, it's

Whoa, whoa, whoa!

W1/W2/W3  
W4 Whoa! (like a record scratch)

Rise up! Rise up! Ru— Ru— Ru—

M1/M2  
WASH/M3/M4/M6

Cm/E♭ Gm/F

145 3 146 3 147

time to take a shot! Time to take a shot! And I am not throw-ing a-way my— not throw-ing a-way my shot!

ELI/ANG/PEG  
W5/M5 (concert) 3 ELI/ANG/PEG/W5  
M5 (concert) 3 ELI/W5  
ANG/PEG/M5 (concert)

Whoa, whu— Whoa, and I am— Not throw-ing a-way my shot!

W1/W2 3  
W3/W4 3

Time to take a shot! Time to take a shot! And I am— Not throw-ing a-way my shot!

3 WASH/M1/M2/M3/M4/M6

D7/F# 3 N.C. 3 sfz Gm

Applause Segue

The musical score consists of four staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the voice, with the right hand in treble clef and the left hand in bass clef. The score includes lyrics for the vocal parts and various performance markings such as '3' (triolet), 'sfz' (sforzando), and 'N.C.' (not connected). The vocal parts are labeled with names like ELI/ANG/PEG, W1/W2, W3/W4, and WASH/M1/M2/M3/M4/M6. The piano parts are labeled with instrument names like D7/F# and Gm. The score is set in common time with a key signature of one flat.

## The Story Of Tonight

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

**INTRO**      **Moderato**  $\text{♩} = 94$

**1ST VOCAL****LAURENS:**

2

Whoa, whoa, whoa! Hey! Whoa!

**HAM  
MULL/LAF:**

Whoa, whoa, whoa! ad lib. Whoa!

**ELI/ANG/W1/W2/W3/W5/PEG/W4**

Whoa, whoa, whoa! Whoa!

**M1/M2/M5  
WASH/M3/M4/M6**

dig in!

*ad lib.*

4 Woo! *ad lib.* 5 Let 'em hear ya! Let's go! *ad lib.*

Whoa! Yea! *ELI/ANG/W1/W2/W3/W5*  
*PEG/W4*

Whoa! Yea! (WASH)

*EMaj<sup>7</sup>* *D<sup>7</sup>(<sup>b9</sup>)*

This section of the score features three staves. The top staff is for the vocal part, with lyrics like 'Woo!', 'Let 'em hear ya!', and 'Let's go!'. The middle staff is for the piano, with chords labeled 'EMaj7' and 'D7(b9)'. The bottom staff is also for the piano. The vocal part continues with 'Whoa!' and 'Yea!', followed by a dynamic instruction '(WASH)' with an arrow pointing to the piano staff. The piano staff has a brace and a dynamic instruction 'p'.

**HAM/LAUR:** *poco rit.*

6 Whoa, whoa, whoa, \_\_\_\_\_ 7 oh! 7A Whoa, whoa, whoa, \_\_\_\_\_ oh!

**MULL LAF:**

Whoa, whoa, whoa, \_\_\_\_\_ oh! *ELI/ANG/PEG/W5*  
*WASH (concert)*

Whoa, whoa, whoa, \_\_\_\_\_ oh! *W1/W2/W3/W4*

Whoa, whoa, whoa, \_\_\_\_\_ oh! *M1/M2/M5*  
*M3/M4/M6*

*G<sup>9</sup>* *B* *BMaj<sup>7</sup>/F<sup>#</sup>* *EMaj<sup>7</sup>*

This section continues the vocal and piano parts. The vocal part starts with 'Whoa, whoa, whoa, \_\_\_\_\_' and 'oh!', followed by a piano part with chords 'G9', 'B', 'BMaj7/F#', and 'EMaj7'. The vocal part then continues with 'Whoa, whoa, whoa, \_\_\_\_\_' and 'oh!', followed by a piano part with chords 'M1/M2/M5' and 'M3/M4/M6'. The vocal part ends with 'Whoa, whoa, whoa, \_\_\_\_\_' and 'oh!', followed by a piano part with chords 'W1/W2/W3/W4'.

MULLIGAN: "One last round, gents."

7B HAM/LAUR: 8 HAMILTON:

I may not live to see our

Allegro; colla voce

9 10

glo - ry. But I will glad - ly join the

LAUR/MULL/LAF:

I may not live to see our glo - ry.

A E/A G/A

11 12

fight. And when our chil - dren tell our

But I will glad - ly join the fight.

D E/D D C#7/E# C#7/E#

13

sto - ry,

14

They'll tell the sto - ry of to -

And when our chil - dren tell our sto - ry,

F<sup>#</sup>m A<sup>9</sup> A<sup>7</sup> D<sup>add9</sup> Dm

rit.  
HAMILTON:

15

night.

16

17

Let's have an-oth-er round to-night...

MULL:  
*ad lib.*

LAFAYETTE:  
*ad lib.*

Let's have an-oth-er round to-night! Let's have an-oth-er round to-night.

A/E Dm/F A/E Dm A/C<sup>#</sup> Bm<sup>7(b5)</sup> E7<sup>sus</sup>

## Moderato Anthem, but not too slow

18

19

LAURENS:

Raise a glass to free - dom.

Some-thing they can nev - er take a -

A AMaj<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Dm/F

3

way, no mat - ter what they tell you.

21

A AMaj9/G# F#m Dm

## LAUR/MULL:

22

Raise a glass to the four of us.

23

To - mor - row there'll be more of us.

A A add9/G# F#m7 Dm/F

## HAMILTON:

24

25

LAUR/MULL/LAF:

3

They'll tell the sto - ry of to-night...

Tel - ling the sto - ry of to-night.

A A add9/G# F#m Dm

26 HAMILTON: 27 LAUR MULL/LAF

Raise a glass to free - dom. Some-thing they can nev - er take a -

*full, but not bashing*

*f* A /G♯ /F♯ Dm/F

28 3 29 MULL LAF

No mat - ter what they tell you... way, Let's have an - oth - er round to-night...

A E E F♯m Dm

CHAIRS LAURENS: HAM/LAUR:

Raise a glass to the four of us. To - mor - row there'll be more of us.

MULL/LAF:

To - mor - row there'll be more of us.

A E/G♯ F♯m Bm7(♭5)

HAM/LAUR: 3

Tel - ling the sto - ry of \_\_\_ to-night. — MULL/LAF:

Let's have an - oth - er round to-night!

A/E      E/G#      F#m      Bm7(♭5)

## THREE GROUPS

**HAM/LAUR:** 34

They'll tell the sto - ry of to - night.

**MULL/LAF:**

Raise a glass to free - dom.

W1/W2/W3

Raise a glass to free - dom.

*p*

W4/W5

They'll tell the sto - ry of to - night.

M1/M2/(M3)

They'll tell the sto - ry of to - night.

*p*

M4/M5/M6

Raise a glass to free - dom.

*A/C* *Dm*<sup>9</sup> *A/E*

*dim. poco a poco*

36

They'll tell the sto - ry of to-night.

37

Raise a glass to free - dom.

Raise a glass to free - dom.

They'll tell the sto - ry of to-night.

They'll tell the sto - ry of to-night.

Raise a glass to free - dom.

E7sus4

A/E

LAUR HAM

38

39

To 42 42 rit.

They'll tell the sto - ry of to-night

They'll tell the sto - ry of to-night...

They'll tell the sto - ry of to-night.

They'll tell the sto - ry of to-night.

They'll tell the sto - ry of to-night.

E7sus4

p

A/E

DMa7(sus2)

E

E7

## Segue as one

## The Schuyler Sisters

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDAFunky  $\text{♩} = 102$ 

Old School Vinyl Hit

BURR:

5 6

There's no-thing rich folks love more Than go-ing down - town and slum-min' it with the poor.

7 8

They pull up in their car-ria-ges and gawk at the stu-dents in the com-mon just to watch them talk.

9

10

Take Phil - ip Schuy - ler: the man is load - ed. Uh - oh, but lit - tle does he know that his

11

12

daugh - ters: Peg - gy, An - gel - i - ca, E - li - za Sneak in - to the ci - ty just to watch all the guys at-

3

**1st CHORUS**

**ANGELICA:**

13

14

An - gel - i - ca! \_\_\_\_\_

**PEGGY:**

15

16

And ELIZA:

**ELIZA:**

17

18

E - li - za! \_\_\_\_\_

W1/W2/W3/W4/(W5)

Work, work!

Work, work!

LAUR/MULL/M1/M2/M5  
BURR/LAF/M3/M4/(M6)

Bm7

D

v

**ANGELICA:** 15 Peg - gy! 16 An - gel - i - ca! Work!

**ELIZA:** E - li - za! Work!

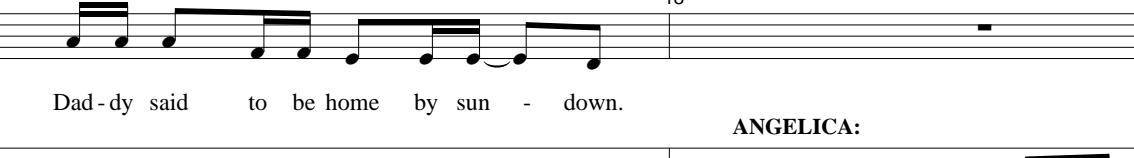
**PEGGY:** Peg - gy! Work!

Work, work! The Schuy - ler sis - ters! Work!

Bm<sup>7</sup> D A Bm<sup>7</sup>

V V

**FIRST LYRIC**      **PEGGY:**      17



Dad-dy said to be home by sun - down.

18

**ANGELICA:**

Dad-dy does - n't need to know. —

8

8  
D

V

V

PEGGY:

19

20

Dad-dy said not to go down - town.

ANGELICA:

But-

ELIZA:

Like I said, you're free\_ to go.\_\_\_\_\_

8

Bm<sup>7</sup>

8

D

## REVOLUTION COUPLES/LOOK AROUND

ANGELICA:

21

22

Look a-round,\_\_\_\_\_ look a - round, the re - vo - lu - tion's hap - pen - ing\_\_\_ in New

8

Bm<sup>7</sup>

8

D

## NEW YORK, NEW YORK

23

24

York.

Work!

ELI  
PEG:

New\_\_\_ York.

Work!

mf

W1/W2/W3/W4/(W5)

mf

LAUR/M1/M2/M5  
BURR/LAF/M3/M4/(M6)

An - gel - i - ca!\_\_\_\_\_

Work!

8

GMaj9

8

A<sup>+</sup>

Bm<sup>7</sup>

PEGGY:

25 It's bad e-nough Dad-dy wants to go to war.

ELIZA:

Pe-ople shout-ing in the square. \_\_

8  
D

PEGGY:

27 It's bad e-nough there'll be vio-lence on our shore. \_\_

ANGELICA:

New i-de-as in the air. \_\_

8  
Bm<sup>7</sup>  
D

THREE GUYS

ANGELICA:

29 Look a-round, \_\_

30

ELIZA:

An-gel-i-ca, \_\_ re-mind me what we're look-

M1/M2/M5  
M3/M4/M6 ENS MEN:

Look a-round, \_\_

- - -

8  
Bm<sup>7</sup>  
D

31

ELIZA:  
- ing for...

32 ANGELICA:  
E - li - za, I'm look - in' for a mind at

LAUR/LAF/MULL/BURR/  
M1/M2/M3/M4/M5/(M6):  
She's look-in' for me!

GMaj9

F<sup>#</sup>7 alt./A<sup>#</sup>

## 2nd CHORUS/TURNTABLE

33 ANGELICA:  
work.  
W1/W2/W3/W4/(W5)

34

I'm look - in' for a mind at work!  
I'm look - in' for a mind at

Work, work!

Work, work!

LAUR/MULL/M1/M2/M5  
BURR/LAF/M3/M4/(M6)

Bm<sup>7</sup>

D

35 work! Whoa, ooh, whoa! Whoa, ooh, whoa! Work! Wooh!

36 **BURR:**  
**ELIZA PEGGY:**

Whoa, ooh, whoa! Work!

Work, work! Work!

Bm<sup>7</sup> D A

**BURR** **BURR:**

37 There's noth-in like sum-mer in the ci-ty. Some-one in a rush next to some-one look-ing pret-ty. Ex -

38 Bm<sup>7</sup> D/A

- cuse me miss, I know it's not fun-ny But your per - fume smells like your Dad - dy's got mon-ey. Why you

39 GMaj<sup>7</sup> D/A

BURR:

41

42

slum-min' in the ci-ty in your fan-cy heels? You search-in' for an ur-chin who can give you i-deals?

ANGELICA:

43

Em

D/F#

Burr,

BURR TACET

44

Ah, so you've dis-cussed me.

I'm a trust fund, ba-by, you can trust me!

— you dis-gust me.

46

(mute)

G Maj7

(F#7 alt./A#)

(mute)

ANGELICA:

45

46

I've been read-ing Com-mon Sense by Thom-as Paine.

So men say that I'm in-tense or I'm in-sane.

47

Bm7

D/A

47

You want a re - vo - lu - tion? I wan - na re - vel - a - tion  
So lis - ten to my dec - la - ra - tion "We  
ELIZA/PEGGY:  
"We

G Maj<sup>7</sup>

(mute)

F#m<sup>7</sup>/A

(mute)

**HOLD THESE TRUTHS/MEN**

49

hold these truths to be self - ev - i - dent That all men are cre - a - ted e - qual." And when  
hold these truths to be self - ev - i - dent That all men are cre - a - ted e - qual."

v

>

E m

DMaj<sup>7</sup>/F#

v

51 > 52 >

I meet Thom-as Jef-fer-son Unh! I'm a com-pel him to in - clude wo-men in the se - quel! Work!

**COMPANY:**  
ELI/PEG/W1/W2/W3/W4/W5  
LAUR/MULL/LAF/M1/M2/M3/M4/M5/M6

**WOMEN:**  
ELI/PEG/W1/W2/W3/W4/W5

Unh! — Work!

G Maj<sup>7</sup> (mute) F#<sup>7</sup>(<sup>9</sup>)/A# Bm<sup>7</sup>

**LADIES' PASS/HEEL BOOGIE**

ELIZA:

53 Look a - round Look a - round At how luck-y we are to be a - live right now!

54

D<sup>6</sup>/A

ELI  
PEG:

55 Look a - round Look a - round At how luck-y we are to be a - live right now!

56

G Maj<sup>9</sup> F#<sup>7</sup>

## SETH'S HISTORY

## ELIZA/PEGGY/ANGELICA:

57 His - tor - y is hap - pen-in' in Man - hat - tan and we just hap - pen to be in the

58

ELIZA  
ANGELICA  
PEGGY:

59 great - est ci - ty in the world!

60 In the great - est ci - ty in the world!

W1/W2/W3/W4/W5

In the great - est ci - ty in the world!

LAUR/MULL/M1/M2/M5  
BURR/LAF/M3/M4/M6

GMaj⁷

GMaj⁷

A♯Ma⁷(F5)

Bm

## CACOPHONY/SNAP STEP

61 ANGELICA:

Cuz I've been read-ing Com-mon Sense by Thom-as Paine.

So men say that I'm in-tense or I'm in-sane.

ELIZA  
PEGGY:

Look a - round, look a-round, the re - vo - lu - tion's hap - pen - ing in New

LAUR/MULL/M1/M2/M5  
BURR/LAF/M3/M4/M6

Hey! Hey! Hey! Hey! Hey! Hey! Hey!

You want a re - vo - lu - tion? I wan-na re - vel - a - tion So lis - ten to my dec - la - ra - tion

ELIZA  
PEGGY  
ANGELICA:

York.

In New

York!

We

W1/W2/W3/W4/W5

Look a - round, look a - round, the re - vo - lu - tion's hap - pen - ing

LAUR/MULL/M1/M2/M5  
BURR/LAF/M3/M4/M6

Hey!

Hey!

Hey!

Hey!

Hey!

Hey!

Hey!

Hey!

GMaj7 F#m7/A

ELI  
PEG  
ANG

65

hold these truths to be self - ev - i - dent That all men are cre - a - ted e - qual."

W1/W2/W3/W4/W5

Look a - round Look a - round At how luck - y we are to be a - live right now!

Hey! Hey! Hey! Hey! Hey! Hey! Hey!

Bm<sup>7</sup>

D<sup>6</sup>/A

ELI/W1  
ANG/W2/W5  
PEG/W3/W4

67

Look a - round Look a - round At how luck - y we are to be a - live right now!

(lose M2 for SEABURY costume change)

Hey! Hey! Hey! Hey! Hey! Hey! Hey!

G Maj<sup>7</sup>

F#m<sup>7</sup>

V VI V

**ELI/ANG  
PEG**

69 His - tor - y is hap - pen-in' in Man - hat - tan and we\_\_ just hap - pen to be\_\_ in the  
 W1/W5 W2/W3/W4

70 His - tor - y is hap - pen-in' in Man - hat - tan and we\_\_ just hap - pen to be\_\_ in the

*fp* *cresc.* Em9 DMaj<sup>7</sup>/F#

71 great - est ci - ty in the world! 72 In the great - est ci - ty in the world!

great - est ci - ty in the world! In the great - est ci - ty in the world!

In the great - est ci - ty in the world!

GMaj<sup>7</sup> (b) ff A#Maj<sup>7(5)</sup>

PEGGY: And

ANGELICA: 73 An - gel - i - ca! 74 ELIZA: E - li - za!

W1/W2/W3/W4/W5

Work, work! Work, work!

LAUR/MULL/M1/M5  
BURR/LAF/M3/M4/M6

( $\natural$ ) Bm<sup>7</sup> D<sup>6</sup>

Peg - gy! ELIZA  
ANGELICA  
PEGGY: 75 The Schuy - ler sis - ters! 76 We're look - ing for a mind at

Work, work! Work, work!

Bm<sup>7</sup> D<sup>6</sup>

## THE WORKS

77 **ANGELICA:** *belted*

78 *ad lib.*

**ELIZA PEGGY:** *belted*

work! Hey! Woah, \_\_\_\_\_ (h)oh! \_\_\_\_\_

work! Hey! Hey! Hey! In the

Work, work! Work, work! Work, work! Work, work!

Bm<sup>7</sup> D<sup>6</sup>/A

79 80 81

In the great-est ci-ty, in the... **ELIZA**  
**ANGELICA**  
**PEGGY:**

great-est ci-ty, in the great-est ci-ty, in the world! *W1/W2/W5*  
*W3/W4*

Work, work! Work, work! In the great-est ci-ty in the world!

*MULL/LAUR/M1/BURR/M5*  
*LAF/BURR/M3/M4/M6*

G Maj<sup>7</sup> A13<sup>sus</sup> N.C. *sfz*

## Farmer Refuted

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

## CUE:

*[SEABURY (M2) sets crate on floor]***SEABURY (M2):**

"Hear ye Hear ye! My name is Samuel Seabury and I present: 'Free Thoughts On the Proceedings of the Continental Congress!'"

**Moderato**  $\text{♩} = 54$ 
**SEABURY:**

Heed not the rab - ble who scream re-vo-lu-tion They have not your in-t'rests at heart  
**MULLIGAN:**
**SEABURY:**

**SEABURY:**

13 con-gress does not speak for me 14 They're play-ing a dan - ger-ous game 15 16 I

**BURR:**

Let him be.

Am /C Gsus G Am /C Gsus G

17 pray the King shows you his mer-cy\_\_\_\_\_ 18 For shame,\_\_\_\_\_ 19 20 for shame...

**HAMILTON:**

Yo-

Am 3 C/G F C/E D7 /F# C/G G

21 Heed not the rab - ble who scream re - vo - lu - tion They

22 He'd have you all un - ra - vel at the sound of screams but the re - vo - lu - tion is com - in' the

C Gsus G Dm Am

23

24

have not your in - t'rests at heart

Have - Not's are gon - na win this, it's hard to lis - ten to you with a straight face

F Maj<sup>7</sup>      C/E      G

25

26

Cha - os and blood - shed are not a\_\_\_\_ so - lu - - tion

Cha - os and blood - shed al - rea - dy haunt us, hon - est - ly you should - n't e - ven

C      G      Dm      Am

27

28

Don't let him lead you a - stray      This

talk And what a - bout Bos - ton? Look at the cost, 'n all that we've lost 'n you talk a - bout

F      D<sup>9</sup>/F<sup>#</sup>      G

29

con - gress does not speak for me They're

con - gress?! My dog speaks more el - o - quent - ly than

Am Am/C G

31

play - ing a dan - gerous game I pray the King shows you his

thee! But strange - ly, your mane is the same

Am Am/C Gsus G Am Am/C

34

mer - cy For shame, for shame... \_\_\_\_\_

**COMPANY:**  
W1/W2/W3/W4/W5  
HAM/LAUR/MULL/LAF/M3/M4/M6

Is he in Jer -sey? For the re - vo - lu - tion! For the re - vo - lu - tion!

F C/E D<sup>7</sup> G A<sup>b</sup>

37

Heed-  
HAMILTON:

38

Scream-

If you re - peat your-self a - gain I'm gon-na- Scream- Hon - est - ly, look at me, please don't

*f*

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

39

40

Not your in - t'rests-

read! Don't mod - u - late the key then not de - bate with me!

G $\flat$ Maj $^7$  D $\flat$ add $^9$ /F A $\flat$ sus

41

42

BURR:

Al - ex -

Why should a ti - ny is - land a - cross the sea re - gu - late the price of tea?

D $\flat$  A $\flat$  E $\flat$ m B $\flat$ m

43 an - der, please!

**HAMILTON:**

Burr, I'd ra - ther be di - vi - sive than in - de - ci - sive, drop the ni - ce - ties.

**Fanfare**  $\text{♩} = 116$

**HERALDS:**

45 W1/W2/W3/W4/W5 46 ELI/ANG/W1/W2  
PEG/W3/W4/W5

Si - lence! A mes-sage from the king! A mes-sage from the

M1/M2/M3/M4/M5/M6

47 W2/W5  
ELI/ANG/W1  
PEG/W3/W4

king! A mes-sage from the king!

M1  
M2/M3/M4/M5/M6 LAUR/MULL/M1/M2/M5  
BURR/LAF/HAM/M3/M4/M6

48 49

M5  
LAUR/MULL/M1/M2/M3  
BURR/LAF/HAM/M4/M6

Gm ff F sfz

Segue

## You'll Be Back

[Rev. 8/5/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA**Moderato**  $\text{♩} = 120$ 

**KING GEORGE:**

You say—

the price of my love's not a price that you're willing to pay. You cry

in your tea which you hurl in the sea when you see me go by. Why so sad?

13 14 15

Re - mem - ber we made an ar - range - ment when you went a - way,

Em G/D CMaj9

16 17 18

Now you're mak - ing me mad. 3 Re - mem - ber, de - spite our es - trange -

C/D D Em Em/D

19 20

ment, I'm your man. You'll be back.

Cadd9 D9sus

21 22 23 24

Soon you'll see. You'll re-mem - ber you be-long to me. You'll be back.

G G/F C/E Am7 C/D D

25 Time will tell. 26 You'll re-mem - ber that I served you well. 27 O - ceans rise,  
G G/F C/E Am7 C/D D

29 Em - pires fall, 30 We have seen each oth-er through it all, 31 And when push  
Em Em/D CMaj7 Cm/Eb

33 comes to shove, 34 I will send a ful-ly armed bat-tal - ion to re-mind you of my  
Em G/D Cadd9 C/D D

37 love! Da-da-da dat - da, 38 dat da-da-da da - ya - da, 39 Da-da dat 40 dat da - ya - da!  
G G/F C/E Am7(5) /D D

41 Da-da-da dat - da, \_\_\_\_\_ 42 dat da - da - da da - ya - da, Da-da dat dat da... You

G G/F C/E Am7(5) Cm/D D

45 say our love is drain-ing and you can't go on You'll

ad lib.

46 47 48

Em E<sup>v</sup>/D CMaj<sup>7</sup> /E Cm/G 3 Cm

49 be the one com - plain-ing when I am gone. And

50 51 52

Em E<sup>v</sup>/D C Cm /E<sup>v</sup> 3 3 3 3

53 no don't change the sub - ject Cuz you're my favor-ite sub - ject My

54 55 56

Am7 D 3 Am7 D Em7 D/F<sup>#</sup>

57 58 59 60

sweet, sub-mis-sive sub - ject My loy-al, roy - al sub - ject For-

Fadd<sup>9</sup> CMaj<sup>7</sup> Fadd<sup>9</sup> CMaj<sup>7</sup>

rit. colla voce

61 62 63 64

ev - er and ev - er and ev - er and ev - er You'll be back

G G/F p Cm/Eb

## A Tempo

65 66 67 68

Like be-fore I will fight the fight and win the war For your love

p G G/F C/E Am C/D D

69 70 71 72

For your praise And I'll love you till my dy - ing days When you're gone

3 3

cresc. G G/F C/E Am<sup>7</sup> C/D D/F# 3

73. I'll go mad. 74. So don't throw a-way this thing we had. 75. Cuz when push 3 3 3 3

*f* Em G/D CMaj<sup>7</sup> Cm Am7(<sup>b5</sup>)/C

rit. 77. — comes to shove. 78. I will kill your friends and fam'ly to re - mind you of my love

colla voce 79. ad lib. 3 80.

Em G/D Cadd<sup>9</sup> D9sus

## A Tempo

81. — Da-da-da dat - da, 82. dat da - da - da da - ya - da, 83. Da - da dat 84. dat da - ya - da!

*p* G G/F C/E Am7(<sup>b5</sup>) D7sus4 D7

KING GEORGE:  
"Everybody!"

85. — Da - da - da dat - da, 86. dat da - da - da da - ya - da, 87. Da - da dat 88. dat 3 3

G G/F C/E Am7(<sup>b5</sup>) Cm/D D/F#

89

Da-da-da dat - da \_\_\_\_\_ dat da-da-da da - ya - da Da-da dat dat da - ya - da!

ENS: W1/W2/W3/W4/W5

Da-da-da dat - da \_\_\_\_\_ dat da-da-da da - ya - da Da-da dat dat da - ya - da!

BURR/LAUR/MULL/LAF/  
M1/M2/M3/M4/M5/M6

*f* G G/F C/E Am<sup>7</sup>(<sup>b5</sup>) Cm/D D/F<sup>#</sup>

rall. to the end

93 Da-da-da dat - da! \_\_\_\_\_ 94 ya - da, Da-da da dat dat da - ya -

Da-da-da dat - da \_\_\_\_\_ dat da - da - da da - ya - da, Da - da da dat dat da - ya -

G G/F C/E Am<sup>7</sup>(<sup>b5</sup>) D7<sup>sus</sup> D7

97

98

99

da...

da...

da...

G

f

v

## Applause Segue

# Redcoat Transition

[Rev. 7/7/15]

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

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

## **March Militaire**

$$d = 53$$

## “FIRST MELODY”

## **“FIRST SNATCH”**

## Direct Segue



## Right Hand Man

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA**Moderato**
**COMPANY:**

ELI/ANG/PEG/W1/W2/W5

**C**

Csus<sup>2</sup>/D

**BASSLINE****poco accel.**

D ELI/ANG/PEG/W1/W2/W3/W4/W5

**E**

F

G HAM/M3/M4/M6

ELI/ANG/W1/W2/W3  
PEG/W4/W5

*mf* Thir - ty - two thou - sand troops in New York

Thir - ty - two thou - sand troops in New York Har - bor

LAUR/M1/M2  
MULL/LAF/BURR/M5

Cm

Cm(add4)/D

H

I

HAMILTON:

As a

M3/M4/M6

Har - bor

They sur - round our troops! They sur - round our troops!

ELI/ANG/W1/W2/W3  
PEG/W4/W5

When they sur - round our troops!

When they sur - round our troops!

When they sur - round our troops! They sur - round our troops! They sur - round our troops!

LAUR/M1/M2  
MULL/LAF/BURR/M5

A♭Maj<sup>7</sup>/E♭

B♭<sup>6</sup>

*f* *p*

A little faster  
♩ = 76

1 HAMILTON:

BURR/LAUR/MULL/LAF:

poco accel.

BURR/LAUR  
MULL/LAF
Cm<sup>(add4)</sup>/D

7

rise up! Un - der-stand? It's the on - ly way to rise up! Rise up! Here he comes!

MULL/LAUR  
BURR/LAF

Rise up! Rise up! Rise up!

A♭Maj<sup>7</sup>/E♭

B♭<sup>6</sup> 6 f

"HERE COMES/GENERAL"

A little faster  $\text{♩} = 80$   
COMPANY:

9 W3/W4  
HAM/LAF/MULL/LAUR/M1/M2/M3/M4

10

Here comes the gen-er-al!

BURR: 3

Here comes the gen-er-al!

La-dies and gent-le-men

The mo-ment you've been wait-in' for

mf

C<sup>5</sup>

A♭(no5)/C

C<sup>6</sup>(no3)

A♭(no5)/C

11

12

WASHINGTON:

Here comes the gen-er-al!

Here comes the gen-er-al!

We are out -

The pride of Mount Ver-non!

George Wash - ing - ton!

C<sup>5</sup>

A♭(no5)/C

C<sup>6</sup>(no3)

N.C.

## "OUTGUNNED"

## SYNTH ACCENT/MOD. MAJ. GENERAL

19 20

## LETTER WRITIN'

21 3 22 >

23 24

W3/W4  
ENS: M1/M2/M3/M4

C5 A $\flat$ (no5)/C C6(no3) N.C.

## WASHINGTON:

25

An-y hope of suc-cess is fleet-ing, How can I keep lead-ing, when the peo-ple I'm lead-ing keep re-treat-ing?

26

27

We put a stop to the bleed-ing as the Brit-ish take Brook - lyn, Knight takes rook, but look, we are out -

## OUTGUNNED/FACE FRONT

29

30

gunned, out-manned, Out - num - bered, out - planned. We

ENS: W3/W4/(W5)  
M1/M2/M3/M4

What? What? 3 3

Buck, buck, buck, buck, buck!

## GETTING SHOT

31

32

got-ta make an all out stand, A-yo, I'm gon-na need a right - hand man...

*ad lib.* 3 Buck, buck, buck, buck, buck!

C5 A $\flat$ (no5)/C C6(no3) A $\flat$ (no5)/C

To m45

32A

In - co - ming!

CANNON-FIRE sfx PERC sfx

45 HAMILTON:

46

They're ba-tter-ing down the bat-te-ry, check the da-ma-ges. We got-ta stop 'em and rob 'em of their ad-va-n-ta-ges.

MULLIGAN:

Rah! Rah!

C5 /D

47

48

3

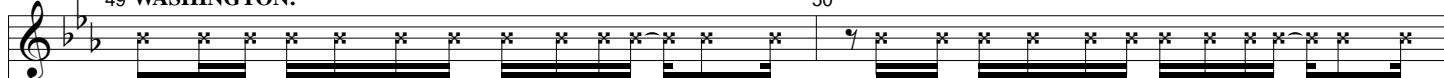
MULL:

Let's take a stand with the sta-mi-na god has gran-ted us, Ha - mil-ton won't a - ban-don ship, let's\_\_ steal their ca - nnons! Sh-

A $\flat$ Maj $7$ /E $\flat$  cresc. B $\flat$ sus $2$  PERC sfx

## BOOMS

## 49 WASHINGTON:



ELI/ANG/PEG/W1/W2/W3/W4/W5  
MULL/M1/M2/M3/M4/M5/M6

Boom!

(-MULL)

Boom!

"THREE BOOMS"

"HARLEM"

Boom!

Boom!

Boom!

Guns and hors-es gid-dy-up, I de-cide to div-vy up my forc-es, they're skit-tish as the Brit-ish cut the cit-y up.

55

This close to giv-ing up, fac-ing mad scru-ti-ny I scream in the face of this mass mu - ti - ny: Are these the

56

C<sup>5</sup> A<sup>b(no5)/C</sup> C<sup>6(no3)</sup> A<sup>b(no5)/C</sup>

57

men with which I am to de-fend A - mer - i - ca? We ride at mid-night, Man-hat-tan in the dis - tance. I can -

58

Cm Cm<sup>7</sup>

59

not be eve - ry-where at once, peo - ple! I'm in dire need of as - sis - tance...

60

BURR:  
Your ex - cel - len - cy,

A<sup>b/C</sup> Gm<sup>7</sup> f

Re - \*  $\wedge$

61

Who are you?  
As you were.  
sir!  
Aar-on Burr, sir?  
Per-mis-sion  
to state my case?  
Sir, I was a  
sim.

*p* Cm  
Gm

**BURR:**

63

cap-tain un-der Gen-er-al Mont-gom-er-y. Un-til he caught a bul-let in the neck in Que-bec, and well, in sum-ma-ry I

A♭  
Fm  
B♭

65

**WASHINGTON:**

66

Huh...

**BURR:**

think that I could be of some as-sis-tance. I ad-mi-re how you keep fi-r-ing on the Bri-tish from a dis-tance.

Cm  
Gm

67

68

Yes? — **HAMILTON:**

I have some ques-tions, a cou-ple of sug-ges-tions on how to fight in-stead of flee-ing west. Well, Your

Ab Fm Bb

69

70

Ham-il-ton, come in. Have you met Burr? **HAM & BURR: BURR:**

ex-cel-len-cy, — you want-ed to see me? Yes Sir. We keep meet-ing. As I

Cm Gm

71

72

Burr? Close the door on your way out.

73

was say-ing Sir, I look for-ward to see-ing your stra-te-gy play out. Sir?

Ab Fm

f N.C.

This musical score page contains three staves of music. The top staff is for the piano, the middle staff is for the vocal part, and the bottom staff is for the piano again. The vocal part starts with a line of eighth-note patterns. The piano part includes harmonic changes marked with Roman numerals (Ab, Fm, Bb, Cm, Gm). The vocal part continues with lyrics, and the piano part ends with a dynamic marking 'f' and 'N.C.' (No Change). Measure numbers 67, 68, 69, 70, 71, 72, and 73 are indicated at the top of each staff.

## WASHINGTON:

75

On the con-trar-y. I called you here be-cause our odds are be-yond scar-y.

## HAMILTON:

Have I done some-thing wrong, sir?

Cm sub. *p*

Gm

&gt;

76

Your rep-u-ta-tion pre-cedes you, but I have to laugh. Ham-il-ton, how come no one can get you on their staff?

77

Sir?

A♭

Fm

B♭

78

Don't get me wrong, you're a young man, of great re-nown.

79

I know you stole Brit-ish can-nons while we were still down-town.

Sir!

Cm

Gm

80

Na-than-iel Green and Hen-ry Knox want-ed to hi-re you—

81

Why're you up-  
To be their se-cre-tar-y? I don't think so.

Ab Fm Bb

82

- set? It's al-right, you want to fight, you've got a hun-ger I was just like you when I was young-er.

I'm not.

Cm Gm

84

Head full of fan-ta-sies of dy-in' like a mar-tyr?

85

Dy-ing is eas-y, young man. Liv-ing is hard-er.

Yes.

Ab N.C.

86

I'm be-ing hon-est. I'm work-ing with a third of what our con - gress has prom-ised.

Why are you tell-ing me this?

*p* C5 *cresc.*

Gm

*sim.*

**POWDERKEG**

88 WASHINGTON:

89

We are a pow-der-keg a-bout to ex - plode, I need some - one like you to light-en the load. So?

ELI/ANG/PEG/W1/W2/W3/W4/W5

LAUR/M1/M2/M5

MULL/LAF/M3/M4/M6

I am

*mf*

*Ab*

Fm

*Bb*

## WHOLE BUILD/ENTRANCE

90 3 91 3

not throw-ing a-way my shot! I am not throw-ing a-way my shot! A - yo, I'm

*p* *cresc. poco a poco*

C5 A♭(no5)/C C6(no3) A♭(no5)/C

HAMILTON: 93 3

I am not throw-ing a-way my shot!

WASHINGTON:

Son, we are out -

just like my coun-try, I'm young, scrap-py and hun-gry!

We are out -

LAUR/M5  
MULL/LAF/M1/M2/M3/M4/M6

Cm A♭Maj<sup>7</sup> f

N.C.

94

You need all the help you can get. I have some friends. Laur-ens, Mul-li-gan, Mar-quis de La-fay-et, O-kay, what

95

gunned! Out-manned!

gunned! Out-manned!

C5 A♭(no5)/C C6(no3) A♭(no5)/C

96

else? We'll need some spies on the in - side Some King's Men who might let some things slide—

97

Out - num - bered, out - planned!

Out - num - bered, out - planned!

C5 A♭(no5)/C C6(no3) A♭(no5)/C



102 **HAMILTON:** 103

Rise up! Rise up!

ELI/ANG/W1  
PEG/W2/W5

LAUR/MULL/LAF  
What? What?

Here comes the ge - ne - ral! Here comes the ge - ne - ral!

W3/W4  
BURR/M1/M2/M3/M4/M5/(M6)

C5 A $\flat$ (no5)/C C6(no3) A $\flat$ (no5)/C

104 **HAMILTON:** 105

Rise up! Here comes the ge - ne - ral!

Rise up! What? Here comes the ge - ne - ral!

Here comes the ge - ne - ral! Here comes the ge - ne - ral!

*fp* C5 Cm/E $\flat$  Fm Fm/A $\flat$  *marching step*

106 WASHINGTON:  
And his right hand man!

107 COMPANY:  
W1/W2/W3/W4/W5/ELI/ANG/PEG  
HAM/BURR/LAUR/MULL/LAF/M1/M2/M3/M4/M5/M6

HAMILTON:  
What?  
Boom!

*G5* *C5* +explosion

Applause Segue

Detailed description: The musical score is for a piano/vocal duet. It consists of two staves: a treble clef piano staff and a bass clef piano/vocal staff. The piano staff has a treble clef, a key signature of one flat, and a common time signature. The vocal part is in the bass clef staff. Measure 106 starts with a piano introduction, followed by the vocal line: 'And his right hand man!'. Measure 107 begins with the vocal line: 'COMPANY:'. The vocal part continues with 'W1/W2/W3/W4/W5/ELI/ANG/PEG' and 'HAM/BURR/LAUR/MULL/LAF/M1/M2/M3/M4/M5/M6'. The piano staff has several rests and a few notes. The vocal staff has a piano-vocal duet section with dynamic markings 'What?' and 'Boom!'. The piano staff then has a section with a bass clef and a treble clef, with notes labeled 'G5' and 'C5' and a dynamic 'explosion'. The vocal staff ends with the text 'Applause Segue'.

## A Winter's Ball

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDASlow  $\text{♩} = 68$ 

BURR:

How does the

bas - tard, or - phan, son of a whore go on and on, grow in - to more of a phe-nom - e - non?

Watch this ob-nox - ious ar - ro-gant loud-mouth both - er be seat - ed at the right hand of the fath - er.

6

Wash-ing-ton hi - res Ham - il - ton right on sight. But Ham - il - ton still wants to fight, not write. Now

7

Cm

G

**SKILL WITH A QUILL**

8

Ham-il-ton's skill with a quill is un-de-ni-a-ble But what do we have in com-mon? We're re - li - a - ble with the

9

(snaps out)

A<sub>b</sub>

E<sub>b</sub>

G<sup>7</sup>/D

**LADIES**

10 BURR:

la - dies! There are so man - y to de - flow - er. La - dies! Looks. Prox - i - mi - ty to pow - er.

MEN:  
HAM/LAUR/M1/M2/M3/M4/(M5)/(M6)

La - dies!

La - dies!

Cm

EL. GTR

G<sup>7</sup>

## THIRD LADIES

12 > 13 14

La-dies! They de-light-ed and dis-tract-ed him. Mar - tha Wash-ing-ton named her fer-al Tom-cat af-ter him!

HAMILTON:

La - dies! That's true.

A-flat Maj7 sub. *p* E-flat G7/F G7

## Hip-Hop Gavotte (L'istesso tempo)

PEG/ELI/LAUR/BURR

W1/(W2)/W3/W4/(W5)

COMPANY: M1/M2/M3/M4/(M5)/(M6)

BURR:

16

15 16

Se - ven - teen - Eight - y, a win - ter's ball and the Schuy - ler sis - ters are the en - vy of all. Yo,

*mf* Cm G7

18 HAMILTON:

17 18

if you can mar - ry a sis - ter, you're rich, son. Is it a ques - tion of if, Burr, or which one?

A-flat B-flat/A-flat A-flat E-flat G7

Segue As One



## Helpless

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Light, with a bounce; Swing 16ths

♩ = 79

**HAM/BURR/LAUR:**

**WOMEN:**  
ANG/PEG/W1/W2/W3/W4/(W5)

“OOH”/I DO

**ELIZA:**

**ANG/PEG/W1/W2/W3/W4/(W5)**

Hey      hey      hey      hey      Hey      hey      hey      hey

Bsus2

## PUSH/CATCH

5 Ooh, \_\_\_\_\_ I do, I do, I do, I do, dooo! \_\_\_\_\_ Boy, you got me

6 Hey hey hey hey Hey hey hey

F5 B<sub>2</sub>sus<sup>2</sup> B<sub>2</sub>

## FIRST HELPLESS/SLUG SEX

7 help - less! \_\_\_\_\_ 8 Look in - to your eyes, and the sky's the lim - it I'm

ANG/W1/W2/W5  
PEG/W3/W4

Help - less! \_\_\_\_\_ Look in - to your eyes, and the sky's the lim - it I'm

Fadd9 FMa<sup>7(sus2)</sup>/A B<sub>2</sub> B<sub>2</sub>sus<sup>2</sup>

## SPIRAL

9 help - less! \_\_\_\_\_ 10 Down for the count, and I'm drown - in' in 'em.

help - less! \_\_\_\_\_ Down for the count, and I'm drown - in' in 'em.

Fadd9 FMa<sup>7(sus2)</sup>/A B<sub>2</sub> B<sub>2</sub>sus<sup>2</sup>

## VERSE/SOCIAL DANCE

11 ELIZA:

11 ELIZA: I have nev - er been the type to try and grab the spot - light, We were at a rev - el with some reb - els on a hot night,

F5 B<sub>flat</sub>sus<sup>2</sup>

## LAUGHING/(SISTER FREEZE)

## THE REVEAL

13

14

Laugh-in' at my sis - ter as she's daz - zl - ing the room, then you walked in and my heart went "boom"!

F5 /A B<sub>flat</sub>sus<sup>2</sup>

15

16

Tryin' to catch your eye from the side of the ball - room Ev - 'ry - bod - y's danc - in' and the band's top vol - ume,

F5 B<sub>flat</sub>sus<sup>2</sup>

17

18

Grind to the rhythm as we wine and dine. Grab my sis - ter, and whis - per, "Yo, this one's mine."

W1/W5  
ANG/W2/W3  
PEG/W4

Grind to the rhythm as we wine and dine.

F5 /A B<sub>b</sub>sus<sup>2</sup> G<sup>5</sup>/C

**PRE-CHORUS/THE WALKS/HANDS**

19

20

My sis-ter makes her way a-cross the room to you And I get ner-vous, think-ing "What's she gon-na'

ANG/W1/W2/W5  
PEG/W3/W4

Ooohh \_\_\_\_\_ Ooohh \_\_\_\_\_

Dm<sup>7</sup>(no5) F5 F<sup>6</sup>/A

21

bsus<sup>2</sup> /D F<sup>5</sup>/C C7sus' are shown above the vocal line."/>

22

do?" She grabs you by the arm, I'm think-in' "I'm through." Then you look back at me and sud-den-ly I'm

Ooohh \_\_\_\_\_ Ooohh \_\_\_\_\_

B<sub>b</sub>sus<sup>2</sup> /D F<sup>5</sup>/C C7sus

## **WALTZ CHORUS**

23

Help - less Oh, Look at those eyes, Oh! Yeah, I'm

Help - less! Look in - to your eyes, and the sky's the lim - it I'm

Fadd9 FMa<sup>7(sus2)</sup>/A B<sub>b</sub> Bbsus<sup>2</sup>

25 Help - less, \_\_\_\_\_ I \_\_\_\_\_ know....

26 help - less! \_\_\_\_\_ Down for the count, and I'm drown - in' in 'em.

Fadd9 F<sup>7</sup>(sus2)/A B<sub>b</sub> B<sup>7</sup>sus2

**2ND HALF/CIRCLE/FOSSE**

27 28

I am so in - to you\_\_ I am so in - to you\_\_ I'm

help - less! Look in - to your eyes, and the sky's the lim - it I'm

Fadd9 FMa<sup>7(sus2)</sup>/A B<sub>b</sub>add9

29

30

help - less\_\_\_\_\_ I know I'm Down for the count, and I'm drown - in' in em.  
help - less!\_\_\_\_\_ Down for the count, and I'm drown - in' in 'em.

Fadd9 F<sup>7</sup>(sus2)/A B<sup>7</sup>add9 B<sup>7</sup>sus2

HAMILTON: "Where are you taking me?"

ANGELICA: "I'm about to change your life."

HAMILTON: "Then by all means, lead the way."

ELIZA: "Elizabeth Schuyler. It's a pleasure to meet you."

HAMILTON: "Schuyler?"

ANGELICA: "My sister."

ELIZA: "Thank you for all your service."

HAMILTON: "If it takes fighting a war for us to meet, it will have been worth it."

ANGELICA: "I'll leave you to it..."

**SOCIAL DANCE**

(2 Xs)

**LAST 8**

31

32

33

34

N.C.

**ONE WEEK/PULL**

35 ELIZA:

36

One week lat - er, I'm writ - in' a let - ter night - ly Now my life gets bet - ter, eve - ry let - ter that you write me

ANG/PEG/W1/W2/W3/W4/(W5)

35

36

One week lat - er,

F5 B<sup>7</sup>sus2

37

38

Laugh-in' at my sis-ter, cuz she wants to form a Har-em.

Ha!

ANGELICA:

"I'm just say-in', if you real-ly loved me, you would share him."

F5

/A

N.C.

TWO WEEKS

39

40

Two weeks lat-er, in the liv-ing room stres-sin' My fa-ther's stone-faced while you're ask-ing for his bles-sin'. I'm

ANG/PEG/W1/W2/W3/W4/(W5)

Two weeks lat-er, stres-sin' bles-sin'.

F5

Bsus<sup>2</sup>

41

42

dy-ing in-side, as you wine and dine And I'm tryin' not to cry, 'cause there's noth-ing that your mind can't

F5

/A

Bsus<sup>2</sup>

G<sup>5</sup>/C

## FATHER MADE HIS WAY

43

do My fa-ther makes his way a-cross the room to you. I pan-ic for a sec-ond, think-ing, "we're

ANG/W1/W2/(W5)  
PEG/W3/W4

Ooohh Ooohh

Dm<sup>7</sup>(no5) F<sup>5</sup> F<sup>6</sup>/A

45 through." But then he shakes your hand and says, "be true." And you turn back to me, smil-ing, and I'm

Ooohh Ooohh

B<sup>7</sup>sus<sup>2</sup> /D F<sup>5</sup>/C *cresc.* C<sup>7</sup>sus

## CHORUS/CONGRATULATIONS DANCE

47

Help-less!

48

Look in-to your eyes, and the sky's the lim-it I'm

*f* F<sup>add9</sup> F<sup>Ma7(sus2)</sup>/A B<sup>7</sup> B<sup>7</sup>sus<sup>2</sup>

49 3  
Help - less...  
help - less!  
50  
Hoo!  
Down for the count, and I'm drown - in' in 'em.  
Fadd9 Am7 BbMa7(sus2)  
51 3  
That boy is mine That boy is mine  
help - less!  
52  
Look in - to your eyes, and the sky's the lim - it I'm  
Fadd9 Am7 Bb Bbsus2

ELIZA:

53 Help - less\_\_\_\_\_ Help - less. Down for the count, and I'm drown - in' in em...\_\_\_\_\_

HAMILTON:

E -

help - less!\_\_\_\_\_ Down for the count, and I'm drown - in' in em...\_\_\_\_\_

Fadd9 FMa7(sus2)/A B<sub>b</sub>add9 B<sub>b</sub>sus2

RAP HAMILTON:

55 li - za, I don't have a dol - lar to my name An a - cre of land, a troop to com - mand, a dol - lor of fame.

*mf*  
N.C.

All I have's my hon - or, a tol - er - ance for pain, a cou - ple of col - lege cred - its and my top - notch brain. In -

8<sup>vb</sup>-----

59

- sane, your fam-i-ly brings out a dif-frent side of me Peg - gy con-fides in me, An-ge-l-i-ca tried to take a bite of me. No

60 3

8vb - - -

61 62

— stress, my love for you is nev-er in doubt. We'll get a lit-tle place in Har-lem and we'll fig-ure it out — I've been liv-

63 64

in' with-out a fam-i-ly since I was a child. My fa-ther left, my moth-er died, I grew up buck - wild. But I'll

Dm7(no5) F5 F<sup>6</sup>/A

**LAST RAP LINE**

65 66

— nev-er for-get my moth-er's face, that was real And long as I'm a-live, E-li-za, swear to God, you'll nev-er feel that

B<sup>2</sup>/sus2 /D F<sup>5</sup>/C C<sup>7</sup>/sus

## CHORUS/LOVE LETTERS

67 ELIZA: 3 68

HAMILTON:

E - li - za I nev - er felt so -

WOMEN:

ANG/W1/W2  
PEG/W3/W4/(W5)

Help - less! Help - less!

*f* add9 F/A B<sub>D</sub><sup>6</sup>(sus2) Csus C

69 70

Yeah, yeah! I'm down for the count, I'm...

Yo, my

Help - less! Down for the count and I'm drown - in' in 'em...

3 6

Dm<sup>7</sup>(add4) F add9/A B<sub>D</sub>Ma<sup>7</sup>(sus2)

## WEDDING ENTRANCE

71

I look in - to your eyes, and the sky's the lim - it, I'm

72

life is gon' be fine cuz E - li - za's in it.

Help - less!

Help - less!

Fadd9 /A Bb6(sus2) Bbadd9 C7sus

ELIZA:

73

3

74

Down for the count, and I'm drown - in' in 'em...

Help - less!

Down for the count and I'm drown - in' in 'em...

Dm7(add4) Am7 BbMa7(sus2) Bbsus2

## CODA/PROCESSION

WOMEN:  
ANG/W1/W2/W5  
PEG/W3/W4

75

76

In

F F/E

8

## IN NEW YORK

## Straight 16ths

77

New York, you can be a new man, In New York, you can be a new man, In

Dm B<sub>b</sub>sus<sup>2</sup> B<sub>b</sub>Ma<sup>7</sup>(sus2)

8

## LAST ONE

## rit. poco a poco

## Colla Voce

ELIZA:

Help - less!

79

80

81

82

New York you can be a new man.

B<sub>b</sub>add9 E<sub>b</sub><sup>9</sup> F sus F

Applause Segue

## Satisfied

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDAAllegretto  $\text{♩} = 124$ 

LAURENS: "Alright, alright. That's what I'm talking about!..."

1 2 3 4

*p*  
N.C.

LAURENS (cont'd):

"Everybody give it up for the Maid of Honor, Angelica Schuyler!"

[CHEERS]

ANGELICA:

5 6 7 8

A toast to the

9 10 11

groom To the bride.

PEG/W1/W2/W3/W4/W5

COMPANY:  
LAUR/LAF/MULL/WASH/M5/M6

LAUR/LAF/MULL/WASH/M5  
M1/M2/M3/M4/M6

+BURR (bottom)

To the groom!

To the bride!

HAM/LAUR/LAF/MULL/  
WASH/BURR/M5

To the

*mf* Cm<sup>7</sup>

E<sup>add9</sup>/B<sub>b</sub>

12 - From your sis - ter.  
 13 Who is  
 ELI/PEG/W1/W2/W3/W4/W5  
 To the bride!  
 LAUR/LAF/MULL/WASH/BURR/M5  
 bride!  
 To the bride!  
 M1/M2/M3/M4/M6

14 An - gel - i - ca!  
 WASH/M1/M2/M3/M4/M6

Fm<sup>11</sup>

## ALWAYS

**REWIND**

PRERECORDED SFX

25 ANGELICA: 26 27 ELIZA: 28

PRE-RECORDED SFX

N.C. Backwards/Rewind

**THIRD 8/NECK BREAK**

29 30 30A

ANGELICA:

Help less... Re - wind... (—wind) - (—wind) (—wind)...

li - mit... Drown - in' in 'em... Drown - in' in 'em... Drown - in'

31 ANGELICA: 32

ANGELICA:

I re - mem - ber that night, I just\_\_\_ might...

ENS:

Re - wind. Re -

marcato

Cm

**TINKLE TINKLE**

33

I re - mem - ber that night, I re - mem - ber that...

34

wind.

N.C.

**REMEMBER/TICK WALKS****ANGELICA:**

35

I re - mem - ber that night I just\_\_ might Re - gret that night for the rest of my days\_\_

36

Cm<sup>7</sup>

when playing with drums/loops, the LH can be less busy throughout

**1st LADIES**

37

I re - mem - ber those sol - dier boys Trip - ping o - ver them - selves to win our praise\_\_

MEN: PRERECORDED SFX

La - dies!

38

E<sup>b</sup>add<sup>9</sup>/B<sup>b</sup>

39

I re - mem - ber that dream - like can - dle-light Like a dream that you can't quite place

La - dies!

Fm<sup>11</sup>

40

41

But Al - ex - an - der, I'll ne - ver for - get the first time I saw your

La - dies!

A♭Maj9

G<sup>7</sup>/B

G<sup>7</sup>

FACE

42

43

face

I have ne - ver been the same

In - tel - li - gent eyes in a

Cm<sup>7</sup>

E♭add<sup>9</sup>/B♭

44

45

46

hun - ger - pang frame

And when you said "Hi," I for - got my dang name

Set my

Fm<sup>11</sup>

47

48

49

heart a - flame, ev - 'ry part a - flame, this is not a game...

(ELI)/PEG/(W1)/(W2)/(W3)/(W5)  
(W4)

50

This is not a game...

LAUR/M1/M2/(M5)  
WASH/BURR/LAF/M3/M4/(M6)

A♭Maj9

8 G7(<sup>♯9</sup>)/B G7

## THE DIALOGUE/SCENE

51

HAMILTON:

52

ANGELICA:

I'm sure I don't know what you

53

HAMILTON:

You strike me as a wo-man who has ne-ver been sa - tis - fied.

sub. *p*

Cm<sup>7</sup>

E♭<sup>add9</sup>/B♭

## YOU'RE LIKE ME

54 mean. You for-get your-self. 55 56 57 Is that right?

You're like me. I'm ne-ver sa-tis-fied.

Fm<sup>11</sup> A♭Maj<sup>7</sup>

58 59 60 My name is An-gel-i-ca Schuy - ler.

COMPANY:  
LAUR/BURR/M1/M2/M3/M4/(M5)

I have ne-ver been sa - tis - fied. [gasp]

G<sup>7</sup>(<sup>#</sup>9)/B Cm<sup>7</sup>

## UNIMPORTANT

61 62 63

HAMILTON: Where's your fam - ly from?

Al - ex - an - der Ham - il - ton. Un - im - por - tant. There's a

E♭add<sup>9</sup>/B♭ Fm<sup>11</sup>

## JUST YOU WAIT

SO SO SO

64

65

66

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

$A\flat\text{Maj}^7$

$G7(\sharp^9)/B$

ANGELICA:

68

So this is what it feels like to match wits with some-one at your lev-el! What the hell is the catch? It's the

$Cm^7$

## KEY AND A KITE

69

70

feel - ing of free - dom, of see - in' the light, It's Ben Franklin with a key and a kite! You see it, right?

$E\flat\text{add}^9/B\flat$

Red

71

The con-Ver-sa-tion last-ed two min-utes, may-be three min-utes, Ev-'ry-thing we said in to - tal a-gree - ment. It's

72

Fm<sup>11</sup>

73

— a dream and it's a bit of a dance; a bit of a pos - ture, it's a bit of a stance, He's a

74

A♭Maj9

G<sup>7</sup>/B

G<sup>7</sup>

75

bit of a flirt, but I'm-a give it a chance. I asked a - bout his fam - ly, did you see his an - swer? His

76

Cm<sup>7</sup>

GRIND

PENNILESS

77

hands start-ed fidg - et - ing, he looked a - skance? He's pen - ni - less, he's fly - ing by the seat of his pants.

78

E♭<sup>add9</sup>/B♭

## CANON

79

Hand - some and, boy, does he know it! Peach fuzz, and he can't e - ven grow it!

80

Fm<sup>11</sup>

81

I wan-na take him far a - way from this place, Then I turn and see my sis - ter's face and she is...

82

sub. *p*

N.C.

G7(<sup>#9</sup>)/B

G7

## HELPLESS/THE MELTDOWN

83 ANGELICA:

84 85 86

And I know \_\_\_\_\_ she is... And her eyes \_\_\_\_\_ are just...

ELIZA:

Help - less...

Help - less...

Cm<sup>7</sup>

E<sub>b</sub>

Reo

## 3 FUNDAMENTAL

87 88 89 90

And I re - a - lize three fun - da - ment - al truths at the ex - act same time...

Help - less...

PEG/W1/W2/W3/W4/W5

Three fun - da - ment - al truths at the ex - act same time...

LAUR/MULL/M1/M2/M5  
WASH/BURR/LAF/M3/M4/M6

E♭/B♭ Fm/A♭ Fm/G Gm Fm7(♭5)

pedal ad lib.

## 12 COUNT PHRASE/SOCIAL DANCE

**HAMILTON:**

"Where are you taking me?"

91

**ANGELICA:**

"I'm about to change your life."

92

**HAMILTON:**

"Then by all means, lead the way."

93

**ALL:**PEG/W1/W2/W3/W4/(W5)  
LAUR/MULL/LAF/  
WASH/BURR/  
M1/M2/M3/M4/M5/(M6)

## NUMBER ONE

**ANGELICA:**

I'm a girl in a world in which my on - ly job is to mar - ry rich.

**ALL:**

one!

Cm

96

My fa - ther has no sons so I'm the one who has to so - cial climb for one cause I'm the

E♭

97

98

old - est, and the wit - ti - est, and the gos - sip in New York Ci - ty is in - si - di - ous,

E♭/B♭

99

100

Al-ex-an - der is pen-ni - less. Ha! That does - n't mean I want him an - y less

Fm/A♭

101

G7/B

G7

**ELIZA:**  
"Elizabeth Schuyler. It's a pleasure to meet you."

**HAMILTON:**  
"Schuyler?"

**ANGELICA:**  
"My sister."

PEG/W1/W2/W3/W4/(W5)  
LAUR/WASH/BURR/  
ALL: M1/M2/M3/M4/M5/(M6)

102

103

104

Num - ber

p N.C.

mf

## NUMBER TWO/GUYS' LINE

105 ANGELICA:

He's af-ter me— cuz I'm a Schuy-ler sis - ter. That el-e-vates his stat-us, I'd have to be na-ive to set that

ALL:

two!

Cm E♭

108 109 110

a - side, May-be that is why I in - tro-duce him to E - li - za. Now that's his bride,

E♭/B♭ E♭

111 112

Nice go - ing, An - gel - i - ca, he was right, \_\_\_\_\_ you will ne - ver be sa - tis - fied

A♭Maj9 (B) G7(♯9) D G

## PROMENADE

ELIZA: "Thank you for all your service."

HAMILTON: "If it takes fighting a war for us to meet, it will have been worth it."

ANGELICA: "I'll leave you to it."

ALL:

PEG/W1/W2/W3/W4/(W5)  
LAUR/M1/M2/M3/M4/(M5)/(M6)

113                    114                    115                    116

sub. *p*  
N.C.

Num-ber

*mf*

## NUMBER THREE/ONE WEEK LATER (LETTERS)

ANGELICA:

117                    118                    119

I know my sis - ter like I know my own mind, You will ne - ver find a - ny - one as

ALL:

three!

Cm                    E♭

120                    121                    122

trust-ing or as kind, If I tell her that I love him she'd be si - lent - ly re - signed, He'd be -

Fm9

## MAKE HIM MINE

123

mine. She would say, "I'm fine." She'd be ly - in'.  
 PEG/W1/W2/W3/W4/(W5)  
 She'd be ly - in'.  
 (BURR)(M1)(M2)(M5)  
 (M3)(M4)(M6)

A♭Maj9      G7(♯9)/B      /D      /B

Slower; colla voce

ANGELICA:

125

But when I fant - a - size at night it's Al - ex - an - der's eyes,  
 As I ro - man - ti - cize what

sub. ♫  
 N.C.

128

might have been if I had - n't sized him up so quick - ly. At least my dear E - li - za's his

8va - - - - -

♫  
 N.C.

## SLOW FORWARD/TINKLE TINKLE 2

A Tempo

131 132 133 134

wife; At least I keep his eyes in my life... To the

(8va)

Reo ----- \*

ANGELICA:

135 136 137

groom! To the bride!

PEG/W1/W2/W3/W4/W5

COMPANY:  
LAUR/LAF/MULL/WASH/M5/M6 [ LAUR/LAF/MULL/WASH/M5  
M1/M2/M3/M4/M6 ] +BURR (bottom)

To the groom! To the bride! To the  
WASH/BURR/M5

*f*  
Cm7

E<sub>b</sub> add 9/B<sub>b</sub>

## SISTER

138 From your sis - ter, \_\_\_\_\_ who is  
LAUR/LAF/MULL/WASH/BURR/M5  
bride! \_\_\_\_\_ ELI/PEG/W1/W2/W3/W4/W5

139 To the bride! \_\_\_\_\_ An - gel - i - cal!  
LAUR/LAF/MULL/BURR/M5  
An - gel - i - ca!  
M1/M2/M3/M4/M6 An - gel - i - cal!  
WASH/M1/M2/M3/M4/M6

140 An - gel - i - cal!

## UNION

141 al - ways by your side. \_\_\_\_\_ 142 To your un - - ion, \_\_\_\_\_  
PEG/W1/W2/W5

143 By your side! \_\_\_\_\_ To the Un - -  
WASH/LAUR/BURR/M1/M2 To the Un - -

By your side!

144

145

146

and the hope that you pro - vide! \_\_\_\_\_

May you

ELI/W3/W4

ion! To the Re - vo - lu - tion!

PEG/W1/W2/W3/W4/W5

WASH/LAUR/MULL/LAF/  
BURR/M1/M2/M3/M4/M5/M6

MULL/LAF/M3/M4/M5/M6

You pro - vide! You pro - vide!

WASH/LAUR/MULL/LAF/WASH/  
BURR/M3/M4/M5/M6

ion! To the Re - vo - lu - tion!

You pro - vide! You pro - vide!

$E\flat^{\text{add9}}/B\flat$

**TOASTING**

147

148

149

150

al - ways \_\_\_\_\_ be sa - tis - fied. \_\_\_\_\_ And I know

ELI/PEG/W1/W2/W3/W4/W5

+HAM (written octave)

Al - ways Be sa - tis - fied. \_\_\_\_\_

HAM  
LAUR/BURR/M1/M2/M5  
WASH/MULL/LAF/M3/M4/M6

Be sa-tis-fied, be sa-tis-fied,

Fm<sup>11</sup>

A $\flat$ Maj9

G $7(\#9)/B$

/D G

154

And I know \_\_\_\_\_

155

Be sa - tis - fied. \_\_\_\_\_

156

Be sa - tis - fied.  
tis - fied. Be sa - tis - fied. Be sa - tis - fied.  
Be sa - tis - fied. Be sa - tis - fied. \_\_\_\_\_

Fm<sup>9</sup>

## **rall. poco a poco**

he will ne-ver be sa - tis - fied,

I will ne-ver be sa - tis - fied. \_\_\_\_\_

AbMaj<sup>7</sup>

G7( $\#9$ )/B

Cm

## Applause Segue



## **The Story Of Tonight (Reprise)**

[Rev. 8/11/15]

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

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

**Moderato ♩ = 82**

**LAURENS:**

1 2 3 I may not live to see our

*mf* Gm<sup>7</sup> B<sub>♭</sub>add<sup>9</sup>/F F7<sup>sus4</sup>

4 5 glo - ry! But I've seen won - ders great and

**MULLIGAN LAFAYETTE:**

I may not live to see our glo - ry!

B<sub>♭</sub> F/B<sub>♭</sub> A/B<sub>♭</sub> B<sub>♭</sub><sup>9</sup> B<sub>♭</sub><sup>7</sup>

+beatboxing loop

6

small.

7

Cuz if the Tom - cat can get mar -

I've seen won - ders great and small.

$E\flat$   $E\flat^6$   $E\flat$   $E\flat^6$   $E\flat/B\flat$   $D^7$   $D7^{\text{sus}}$   $D^7$

8

- ried!

9

There's hope for our ass, af - ter

If Al - ex - an - der can get mar - ried

$Gm$   $B\flat$   $B\flat^7$   $E\flat$   $E\flat m$

10 LAURENS:

all!

LAURENS MULLIGAN: 11

Hey!

Some-thing you will ne - ver see a -

LAFAYETTE:

Raise a glass to free - dom.

$B\flat$   $B\flat/A$   $Gm^7$   $E\flat m$

MULLIGAN:

12

gain! No mat - ter what she tells you.

13

LAFAYETTE:

Let's have an - oth - er round to-night!

Bb *simile* F Gm Ebm

LAURENS:

14

Raise a glass to the four of us!

15

LAF/LAUR/HAM:

Woo!

LAFAYETTE/HAMILTON:

MULLIGAN:

Ho!

To the new-ly not poor of us!

F/A

Gm

EbM

LAFAYETTE:

16

We'll tell the sto - ry of to-night!

17

LAURENS:

Let's have an - oth - er round

Bb F Gm EbM

18 HAMILTON: 19 MULL/LAF:

Well, if it is - n't Aa-ron Burr. I did-n't think that you would make it. Burr!

BURR: Sir. To be sure. I came to

sim.

B♭ Gm/B♭ Dm/A

beatboxing out

20 MULLIGAN: 21 LAFAYETTE:

Spit a verse, Burr!

You are the worst, Burr.

say con-gra - tu - la - tions. I see the whole gang is here.

not too loud

B♭ Gm/B♭ Dm/A Dm/F

22 HAMILTON: 23

Ig-nore them, con-grats to you, Lieu-ten-ant Col-onel. I wish I had your com-mand in-stead of man-ning George's jour-nal.

BURR: No you

simile

B♭ Gm/B♭ Dm/A

## LAURENS:

24 Yes I do.

25 Well, well,

don't. Now, be sen - si - ble. From what I hear, you've made your - self in - di - spen - si - ble.

B<sub>b</sub> Gm/B<sub>b</sub> Dm/A Fm/A<sub>b</sub>

## LAURENS:

I \_\_\_\_\_ heard you've got a spe-cial some-one on the side, Burr. What are you tryin' to

## HAMILTON:

Is that so?

28

## HAMILTON:

29

hide,

Burr?

No, these guys should go.

Leave us a - lone.

It's al -

BURR:

I should go.

14

Leaf

MILLI.

10

1

8

### *simile*

30

right,\_\_\_ Burr. I wish you'd brought this girl with you to - night,\_\_\_ Burr.

**BURR:**

You're ve - ry kind, but I'm a - fraid it's un-

32 *ad lib.*

What do you mean? I see. Oh shit...

*ad lib.*

law - ful, sir. She's mar-ried. She's mar-ried to a Bri - tish of - fi - cer.

Con-grats a - gain, Al - ex - an - der. Smile more.

**BURR:***as written*

Con-grats a - gain, Al - ex - an - der. Smile more.

## HAMILTON:

36

37

HAMILTON: I will ne - ver un - der-stand

BURR: I'll see you on the o - ther side of the war.

D♭<sup>6</sup> B♭m Fm(addD♭<sup>6</sup>)

38 HAMILTON: you. If you love this wo-man, go get her! What are you wait - ing for?

39

D♭<sup>6</sup> B♭m Fm(addD♭<sup>6</sup>)

40 HAMILTON: I'll see you on the o-ther side of the war.

BURR: I'll see you on the o-ther side of the war.

D♭<sup>6</sup> B♭m D♭/C

Attacca



## Wait For It

[Rev. 8/10/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Allegro; with restrained intensity

♩ = 188

1 2 3 4

*mf* D<sub>b</sub>  
perc.

B<sub>b</sub>m/D<sub>b</sub>

Fm/C

5 6 7 8

D<sub>b</sub> perc. continues

B<sub>b</sub>m/D<sub>b</sub>

Fm/C

**BURR:**

9 10 11 (echo) 12

The - o - do - sia writes me a let - ter ev - 'ry - day (day, day, day)

D<sub>b</sub>

B<sub>b</sub>m

Fm

13 14 15 (echo) 16

I'm keep-ing her bed warm while her hus-band is a - way (way, way, way)

D<sub>b</sub>

B<sub>b</sub>m

Fm/C

17 18 19 20

He's on the Brit-ish side in Geor - gia. He's tryin' to keep the col-o-nies in line.

D<sub>b</sub> B<sub>b</sub>m Fm

21 22 23 24

He can keep all of Geor - gia. The-o - do - sia, she's mine. Love

D<sub>b</sub> B<sub>b</sub>m

25 26 27 28

does-n't dis-crim-i-nate be-tween the sin-ners and the saints it takes and it takes and it takes And we

B<sub>b</sub>m D<sub>b</sub>sus D<sub>b</sub> A<sub>b</sub>sus A<sub>b</sub>7sus

29 30 31 32

— keep lov-ing a - ny-way We laugh and we cry and we break and we make our mis-takes And if

B<sub>b</sub>m D<sub>b</sub>sus D<sub>b</sub> G<sub>b</sub>sus<sup>2</sup> G<sub>b</sub><sup>6</sup> G<sub>b</sub>Maj<sup>7</sup>

This musical score page contains four staves of music. The top two staves are for the vocal part, and the bottom two staves are for the piano. The vocal part consists of a treble clef staff and a bass clef staff. The piano part consists of a treble clef staff and a bass clef staff. The music is in 4/4 time and is in B-flat major. The vocal part has lyrics for measures 17 through 32. The piano part includes harmonic analysis with Roman numerals and specific chords like Bbm, Bbsus, Db, Abusus, Ab7sus, Gbsus2, Gb6, and GbMaj7. Measure numbers 17 through 32 are indicated above the staves.

33 34 35 36

there's a rea - son I'm by her side When so man-y have tried Then I'm wil-ling to

Bbm Dsus D $\flat$  A $\flat$ sus A $\flat$ 7sus

37 38 39 (echo) 40

wait for it I'm wil-ling to wait for it (wait for it, wait for it, wait for it, wait for it)

Bbm Dsus D $\flat$  G $\flat$ 9 $^6$

41 42 43 44

My grand - fa-ther was a fire and brim-stone preach-er.

ENSEMBLE: (echo) M1/M2/M3/M4/M5/M6

Preach-er, preach-er, preach-er

D $\flat$  Bbm Fm

45 46 47 48

But there are things that the hom-i-lies and hymns won't teach ya

Teach ya, teach ya, teach ya

D♭ B♭m Fm/C

49 50 51 52

My mo-ther was a ge - nius. My fa - ther com-mand - ed re - spect.

W1/W2/W3/W4/W5  
ge - nius  
M1/M2/M3/M4/M5/M6  
re - spect, re -

D♭ B♭m Fm

simile

The musical score consists of two systems of music. The top system starts at measure 45 with a piano part featuring eighth-note chords and a vocal part with eighth-note patterns. The lyrics 'But there are things that the hom-i-lies and hymns won't teach ya' are written below the vocal line. Measures 46-48 show the vocal line continuing with eighth-note patterns. The bottom system starts at measure 49 with a piano part featuring eighth-note chords and a vocal part with eighth-note patterns. The lyrics 'My mo-ther was a ge - nius. My fa - ther com-mand - ed re - spect.' are written below the vocal line. Measures 50-52 show the vocal line continuing with eighth-note patterns. The score includes various dynamics and performance instructions like 'simile' and 'W1/W2/W3/W4/W5' and 'M1/M2/M3/M4/M5/M6' above the vocal line.

53 when they died\_ they left\_\_\_\_ no in - struc-tions. 54 Just a le-ga-cy to pro - tect. 55 56 Death

W1/W2/W3/W4/W5  
Death  
M1/M2/M3/M4/M5/M6

- spect Death

2nd CHORUS

57 58 59 60

— does-n't dis-crim-i-nate be-tween the sin-ners and the saints it takes and it takes and it takes And we

— does-n't dis-crim-i-nate be-tween the sin-ners and the saints it takes and it takes and it takes And we

— does-n't dis-crim-i-nate Takes, takes, takes, We

B $\flat$ m D $\flat$ sus(add9) D $\flat$ add9 A $\flat$ add4 A $\flat$ 7(add4)



69 70 71 72

wait for it I'm wil-ling to wait for it

I'm wil-ling to wait for it

wait for it I'm wil-ling to wait for it

B $\flat$ m D $\flat$ sus(add9) D $\flat$ add9

Half-Time Feel; Heavy BURR:

73 74

Wait for it I am the one thing in life I can con -

*f* ELI/ANG/PEG/W1/W2/W5  
W3/W4

wait for it, wait for it...

LAUR/MULL/M1/M2/M5  
WASH/LAF/M3/M4/M6

*f* Wait for it, wait for it, wait for it...

*f* B $\flat$ m D $\flat$ add9

The musical score consists of four staves. The top two staves are for the piano, with the right hand playing eighth-note patterns and the left hand providing harmonic support. The bottom two staves are for the vocal part. The vocal part includes lyrics: 'wait for it', 'I'm wil-ling to wait for it', 'wait for it', 'I'm wil-ling to wait for it', 'wait for it', 'I am the one thing in life I can con -', 'wait for it, wait for it...', and 'wait for it, wait for it...'. The score is marked with various dynamics (e.g., *f* for forte, *p* for piano), articulations, and performance instructions like 'Half-Time Feel; Heavy BURR:'. Chords are labeled at the bottom of the vocal staves: B $\flat$ m, D $\flat$ sus(add9), D $\flat$ add9, and D $\flat$ add9. Measure numbers 69 through 74 are indicated above the staves.

75

trol

I am in - im - it - a - ble, I am an or - i - gin - al

wait for it, wait for it...

Wait for it, wait for it, wait for it...

B♭m

D♭/G♭

G9<sup>6</sup>

77

—

I'm not fal - ling be-hind or run - ning

wait for it, wait for it...

Wait for it, wait for it, wait for it...

B♭m

D♭add9

Measures 75-78 of the piano/vocal sheet music for 'Wait For It'. The music is in 4/4 time, key of B♭ minor. The vocal line includes lyrics 'I am in - im - it - a - ble, I am an or - i - gin - al', 'wait for it, wait for it...', 'Wait for it, wait for it, wait for it...', and 'I'm not fal - ling be-hind or run - ning'. The piano accompaniment features chords in B♭ minor, D♭ major, and G9<sup>6</sup>. Measure 77 has a single dash for the vocal line. Measure 78 concludes with a piano part featuring a D♭ add 9 chord.

79

late

80

I'm not stand - ing still, I am ly-ing in

ELI/ANG/PEG/W1  
W2/W3/W4/W5

wait for it, wait, for it, wait for it!

Wait for it, wait for it, wait for it!

B<sub>b</sub>m

D<sub>b</sub>/G<sub>b</sub>

G<sub>b</sub><sup>6</sup>

81

wait.

82

Ham-il - ton fa - ces an end - less up - hill

ELI/ANG/PEG/W1/W2  
W3/W4/W5

LAUR/MULL/M1/M2/M5  
WASH/LAF/M3/M4/M6

Wait, wait...

Wait, wait....

B<sub>b</sub>m

D<sub>b</sub><sup>add9</sup>

This musical score page contains two systems of music. The top system (measures 79-82) features a vocal line with lyrics 'late', 'I'm not stand - ing still, I am ly-ing in', and 'wait for it, wait, for it, wait for it!', 'Wait for it, wait for it, wait for it!', and a piano line with chords Bbm, Db/Gb, and Gb6. The bottom system (measures 81-82) features a vocal line with lyrics 'wait.', 'Ham-il - ton fa - ces an end - less up - hill', and 'Wait, wait...', and a piano line with chords Bbm and Db add9. The score includes rehearsal marks 79, 80, and 81, and lyrics in both English and musical notation (W1-W5, W1/W2, W3/W4/W5, W1/W2/W3/W4/W5). The piano part includes various rhythmic patterns and sustained notes.

83

climb\_\_\_\_\_

84

He has some-thing to prove, he has no - thing to lose\_\_\_

Climb, climb...

Climb, climb... \_\_\_\_\_

B♭m D♭/G♭ G♭<sup>6</sup>

85

Ham - il - ton's pace is re - lent - less, he wastes no

Lose...\_\_\_\_\_

Lose...\_\_\_\_\_

Lose,\_\_\_\_\_ lose,\_\_\_\_\_ lose...\_\_\_\_\_

B♭m D♭<sup>add9</sup>

ENS. STAND

rall.

87 time. — 88 What is is like in his shoes? 89 Ham-  
 Time, — time.... —  
 Time, — time.... —  
 B♭m G♭<sup>6</sup> G♭Maj9 D♭/G♭  
 90

Slower, not too rubato

90 il - ton does - n't hes - i - tate. 91 He ex - hib - its no re - straint. He takes and he takes and he takes And he —  
 B♭m Fm  
 92

accel. poco a poco

92 — keeps win - ning an - y - way 93 He chang - es the game He plays and he rais - es the stakes. And if  
 D♭ B♭m Fm/C  
 (•=○)

Tempo I (♩ = ♩)

94 95 96 97

there's a rea - son he seems to thrive when so few sur-vive, then God - damn-it I'm wil-ling to

I'm wil-ling to

I'm wil-ling to

B♭m *cresc.* /D♭ /C

POINT

98 99 100 101

wait for it. I'm wil-ling to wait for it. Life

ELI/ANG/PEG/W1/W2/W5  
W3/W4

sub. *f*

wait for it, wait for it, I'm wil-lin' a— Life

LAUR/MULL/M1/M2  
WASH/LAF/M3/M4/M5/M6

sub. *f*

wait for it, wait for it, wait for, I'm wil-lin' a—

B♭m D♭<sup>6</sup> D♭/G♭

## THE WHIP

114 - - 115 - - 116 - - *p* 117 - -

Wait for it... *p*

Wait for it... *p*

*lose M4 for costume change*

Wait

*sub. *p**

D<sub>b</sub>

B<sub>b</sub>m/D<sub>b</sub>

Fm/C

no rit.

118

119

120

Wait for it...

*dim. poco a poco*

Wait for it... Wait for it... Wait for it... Wait

D♭ B♭m Fm

121 WOMEN:

122 MEN: Wait for it... Wait for it... Wait

123 Wait

8 8 D♭



# Stay Alive

[Rev. 8/15/15]

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

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

**Moderato**  $\text{♩} = 80$

1

2

ELIZA:  
Stay a-live...

*mf* *legato*  
N.C.

3

4

ELIZA/(W1)  
ANGELICA/(W2):  
Stay a-live...

*pp* *mf* *pp*

5

6

HAMILTON:  
I have nev - er

*pp* *mf* *pp*

*8va* *+bullet whiz*

**HAMILTON**

7

seen the ge-ne-ral so de-spon - dent. I have tak-en ov-er writ-ing all his cor-res-pond - ence. Con - gress writes,

hi hat  
claps

8

sim.

9

\"George, at-tack the Brit-ish for - ces.\" I shoot back, \"We have re-sort-ed to eat-ing our hors - es.\" Lo-cal

10

11 HAMILTON:

Mer-chants de-ny us e-quip-ment, as-sis-tance, They on-ly take Brit-ish mon-ey, so sing a song of six - pence

12

WASHINGTON:

The

sim.

13

sir!

ca - val - ry's not com - ing. A - lex, lis - ten. There's on - ly one way for us to win this. Pro - voke out -

14

**PROVOKE OUTRAGE****HAMILTON:**

16

That's right.

- rage, out - right.

Don't en - gage, strike by night.

Re-main re -

17

18

Make it im - pos - si - ble to jus - ti - fy the cost of the fight.

lent - less 'til their troops take flight.

Out -

## 2ND HALF

19 Out - run. 20 Out - last. Chick-a - plao!

run. Out - last. Hit 'em quick, get out fast. Stay a -

## 22 HAMILTON/LAURENS/LAFAYETTE:

21

Raise a glass...

MULLIGAN:

live 'til this hor - ror show is past. We're gon - na fly a lot of flags half - mast. I go

## FRIENDS

## LAFAYETTE:

23

24

I ask for French aid, I pray that France has sent a ship.

LAURENS:

back to New York and my ap-pren - tice-ship. I stay at

*mf legato*  
Cm(add9)      Ab add#4/C      A○(add4)/C      Ab add#4/C

25

26

**HAMILTON:**

We cut

work with Ha-mil-ton, we write es-says a-gainst slav'-ry, and ev-'ry-day's a test of our cam-ra-de-rie and brave'-ry...

Cm<sup>(add9)</sup> A<sub>b</sub><sup>add#4</sup>/C A<sup>o</sup><sup>(add4)</sup>/C A<sub>b</sub><sup>add#4</sup>/C

**SUPPLY LINES**

27

28

— sup-ply lines, we steal con - tra-band We pick and choose our bat-tles and pla-ces to take a stand And

Cm<sup>(add9)</sup> A<sub>b</sub><sup>add#4</sup>/C A<sup>o</sup><sup>(add4)</sup>/C A<sub>b</sub><sup>add#4</sup>/C

*sim.*

**HAMILTON:**

29

30

ev-'ry day, "Sir, en - trust me with a com-mand." And ev-'ry day, he dis-mis-ses me out of hand.

**WASHINGTON:**

No.

**ELIZA/ANGELICA:**

Stay a - live.

Cm<sup>(add9)</sup> N.C. A<sup>o</sup><sup>(add4)</sup>/C N.C.

31 **HAMILTON:**

In-stead of me, he pro-motes Charles Lee, makes him se-ond in com-mand.

32 **LEE:**

Charles Lee I'm a ge-ne-ral! Whee!

**ELIZA/ANGELICA:**

Cm A♭/C A°/C A♭/C

33 **SHITS THE BED**

34 > > **WASHINGTON:**

Yeaah... he's not the choice I would have gone with He shits the bed at the bat-tle of Mon-mouth: Ev'-ry-one at -

**LAUR/LAF:**

He shits the bed at the bat-tle of Mon-mouth:

Cm A♭/C Cm<sup>6</sup> N.C.

**BATTLE/ATTACK**

35 **WASHINGTON:**

tack! At - tack! 36 3

What are you do - ing, Lee? Get back on your feet!

**LEE:**

Re - treat! Re-treat! But there's so

C<sup>5</sup> A♭<sup>(no5)</sup>/C C<sup>6</sup>(no3) A♭<sup>(no5)</sup>/C

37 3 38 > **LAURENS:**

I'm\_\_ sor - ry, is this not your speed?! Ham - il - ton! Have La - fay - ette take the lead! A

**HAMILTON:**

ma - ny of them! Rea - dy sir! Yes, sir.

C5 A<sub>b</sub>(no5)/C C6(no3)

39 40 **HAMILTON:**

thou-sand sol-diers die in a hun-dred de-gree heat. Charles

**LAFAYETTE:**

As we snatch a stale - mate from the jaws of de -feat.

*mf* Cm(add9) A<sub>b</sub>add<sup>#4</sup>/C A<sub>o</sub>(add4)/C A<sub>b</sub>add<sup>#4</sup>/C

41 42

— Lee was left be-hind with-out a pot to piss in. He start-ed say-in' this to a -ny -bo -dy who would lis -ten

Cm(add9) A<sub>b</sub>add<sup>#4</sup>/C C6(no3) (mute) **(b)** **f**

43 LEE: *a la raid horn*

44

Wash-ing-ton can-not be left a-lone to his de - vi - ces. In - de - ci - sive from cri - sis to cri - sis The

*f* C5 A<sub>b</sub>(no5)/C C6(no3) A<sub>b</sub>(no5)/C

45

best thing he can do for the re - vo - lu - tion is turn n' go back to plant-ing to-bac-co in MountVer-non

COMPANY (concert pitch):  
ELI/ANG/W1/W2/W3/W4/W5  
LAUR/LAF/M2/M3/M4/(M5)/(M6) 3

Oo!!

46

C5 record scratch 6

47 WASHINGTON:

48

Don't do a thing. His - to - ry will prove him wrong. We have a war to fight, let's move a-long.

HAMILTON:

But sir!

*mf* legato Cm(add9) A<sub>b</sub>add<sup>#4</sup>/C A<sub>o</sub>(add4)/C A<sub>b</sub>add<sup>#4</sup>/C

not too loud with L.H.

49 LAURENS:

Strong words from Lee, some-one ought-a hold him to it. Then I'll do it.

HAMILTON:

I can't\_\_\_\_\_ dis-o-bey di-rect or-ders. (mute)

Cm(add9) A♭add⁹/C A⁰(add⁹)/C A♭add⁹/C

50

**Colla Voce**  
*ad lib.*

51

Al - ex - an - der, you're the clo - sest friend I've got. *ad lib.*

52

Laur-ens, Do not throw a-way your shot.

N.C.

Segue



## Ten Duel Commandments

[Rev. 8/10/15]

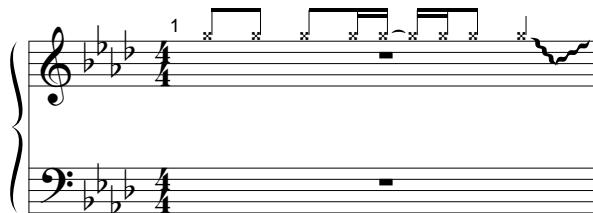
Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

## CUE:

Segue from "Stay Alive"

## Hip-Hop

♩ = 78 record scratches

BURR/LAURENS  
LEE (MI)/HAMILTON:

2

3

ELI/ANG/W1/W2  
PEG/W3/W4/W5

W1/W2/W3/W4/W5

Five, six, se - ven, eight,

MULL/M1/M2/M5  
LAUR/LAF/M3/M4/M6

LAUR/MULL/M1/M2/M5  
LAF/M3/M4/M6

LAUR/M1/M5  
MULL/M2/M3  
LAF/M4/M6

LAUR/M1/M2/M5  
MULL/LAF/M3/M4/M6

It's the Ten\_\_ Duel Com-mand - ments.

nine—

One, two, three, four, five, six, se - ven, eight, nine—

record scratches

tick-tock

4

LAURENS:

It's the Ten\_\_\_\_ Duel Com-mand - ments.

5

Number

It's the Ten\_\_\_\_ Duel Com-mand - ments.

It's the Ten\_\_\_\_ Duel Com-mand - ments.

Number

It's the Ten\_\_\_\_ Duel Com-mand - ments.

BURR/MULL/M1/M2/M5  
HAM/LAF/M3/M4/M6

+Siren SFX

mf drum loop

record scratches

Live DMS

N.C.

ONE

6

7

one! The chal-lenge: De-mand sa - tis - fac - tion. If they a - pol - o - gize no need for fur - ther ac - tion.

one!

Num-ber

(GTR DELAY)

Fm

V

**TWO**

**HAMILTON:** 9

Your Lieu-ten-ant when there's reck-o-ning to be reck-oned.

**LAURENS:**

If they don't grab a friend, that's your se-ond.

**LEE (M1):**

Num-ber

two!

Num-ber

+LAUR (bottom)

**Fm**

**(mute)**

**VI**

**THREE**

**HAMILTON:** 11

Or ne - go - ti - ate a time and place.

**LEE:**

**BURR:**

three! Have your se-conds meet face to face. Ne - go - ti - ate a peace...

three!

**Fm**

**VI**

**BURR:** 12

This is com-mon place, 'spe-cially 'tween re-cruits. Most dis-putes die, and no one shoots. Num-ber

**HAM/BURR:** 13

ELI/ANG/W1/W2  
PEG/W3/W4/W5

Most dis-putes die, and no one shoots. Num-ber

**MULL/M1/M2/M5**  
**LAUR/LAF/M3/M4/M6**

Fm N.C.

VI

**FOUR**

**HAMILTON:** 14

You

**LAURENS:**

four! If they don't reach a peace, that's al-right. Time to get some pis-tols and a doc-tor on site.

four!

Fm

VI

16 **HAMILTON:**

pay him in ad-vance, you treat him with ci-vil-i-ty.

17 **BURR:**

You have him turn a-round so he can have de-ni-a-bil-i-ty.

**FIVE**

18 **LEE:**

Five! Duel be-fore the sun is in the sky.

19

Five!

Pick a place to die where it's high and dry, Num-ber

LAUR/MULL/M2/M5  
HAM/LAF/M3/M4/M6

LAUR/M1/M2/M5  
HAM/BURR/MULL/LAF/M3/M4/M6

N.C.

VI

SIX

HAMILTON:

20

21

Leave a note for your next of kin. Tell 'em where you been. Pray that Hell or Hea-ven lets you in.

six!

Fing Cym

Fm

VI

SEVEN

LEE:

22

ADRENALINE

23

Con-fess your sins, rea-dy for the mo-ment of a - dren-a-line when you fin- 'lly face your op-po-ent.

LAUR/MULL/M2/M5  
BURR/LAF/M3/M4/M6

Num-ber

Se-ven!

VI

EIGHT

HAM/BURR/LAUR/LEE:

24 Your last chance to ne-go-ti-ate. 25 Send in your se-conds, see if they can set the re-cord straight

eight!

Fm VI

HAMILTON:

27

Aa-ron Burr, Sir.

Sure. But your

BURR:

Al-ex-an-der.

Can we a - gree that duels are dumb and im - ma - ture?

26

27

Aa-ron Burr, Sir.

Al-ex-an-der.

p tick-tock

28

29

man has to an-swer for his words, Burr.

Hang on, how

With his life? We both know that's ab-surd, Sir.

30

31

ma - ny men died be-cause Lee was in - ex - pe - rienced and ru - in - ous?

O-kay, so we're do-in' this.

Num-ber

LAUR/M1/M2/M5  
MULL/LAF/M3/M4/M6

Live DMS

N.C.





## Meet Me Inside

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDAModerato agitato  $\text{♩} = 90$ 

2 HAMILTON:

Lee, do you yield!

BURR:

You shot him in the side, yes, he yields!

LAURENS:

I'm sa - tis - fied.

Yo, we

Csus<sup>2</sup>Cm<sup>7</sup>(no5)

HAMILTON:

5

**COMPANY:**  
W1/W2/W3/W4/W5  
M2/M3/M4/M5/M6

Go! We won. Here comes the gen - er - al!

BURR:

got - ta clear the field!

This should be fun.

Csus<sup>2</sup>Cm<sup>7</sup>(no5)

V

V

WASHINGTON:

*ad lib.*

What is the mean-ing of this!

Mis - ter Burr,

Get a med - ic for the gen - er - al.

BURR:

Csus<sup>2</sup>A<sup>7</sup>sus<sup>2</sup>/C

V

V

Yes, sir.

WASHINGTON:

9

Lee, you will ne - ver a - gree with me, but be - lieve me, these young men don't speak for me.

Csus<sup>2</sup>A<sup>7</sup>sus<sup>2</sup>/C

V

V

10 WASHINGTON:

11

Thank you for your ser - vice. Ham - il - ton! Meet me in - side.

BURR: HAMILTON:

Let's ride! Sir!

Csus<sup>2</sup>

Absus<sup>2/C</sup>

**COMPANY:**  
W1/W2/W3/W4/W5  
LAUR/M1/M2/M3/M4/M5/M6

12 13

Meet him in - side, meet him in - side, Meet him in - side, meet him, meet him in - side!

N.C.

14 WASHINGTON:

15

Son— This war is hard e-nough with-out in - fight-ing— You solve

HAMILTON:

Don't call me son. Lee\_\_ called you out. We called his bluff.

simile

16

no-thing. You ag-gra-ate our al-lies to the south.

17

You're ab-so - lute-ly right. John should have shot him in the mouth. That would have

18

Son— Watch your tone. I am not a maid-en in need of de-fend-ing, I am grown.

19

shut him up. I'm not-cha son— Charles Lee, Thom-as

*not loudly*

Csus<sup>2</sup>

20

My name's been through a lot, I can take it.

21

Con-way, these men take your name and they rake it through the mud. Well, I don't

Cm

Csus

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a bass clef, and a bass staff. The bottom staff is for the vocal part, with lyrics written below the notes. The score includes measures 16 through 21. Measure 16 shows a piano part with eighth-note patterns and a vocal part with lyrics. Measure 17 continues the piano part and introduces the vocal lyrics. Measure 18 starts with a piano introduction, followed by the vocal line. Measure 19 continues the piano part and introduces the vocal line. Measure 20 starts with a piano introduction, followed by the vocal line. Measure 21 continues the piano part and introduces the vocal line. The vocal part includes lyrics for 'Son', 'Watch your tone', 'shut him up', 'I'm not-cha son', 'Charles Lee, Thom-as', 'My name's been through a lot', 'I can take it', 'Con-way', 'these men take your name', and 'Well, I don't'. The piano part includes chords such as Csus<sup>2</sup> and Cm. The score is in common time and includes a key signature of one flat.

22

23

No—  
have your name. I don't have your ti-tles. I don't have your land. But, if you— If you gave me com-mand of a bat-

Csus<sup>2</sup>

A♭/C

24

25

Or you could die and we  
tal-ion, a group of men to lead, I could fly a-bove my sta-tion af-ter the war.

D<sup>5</sup>/C

E♭<sup>5</sup>/C

26

27

—need you a-live. Your wife —needs you a-live, son, I — need you a-live.

I'm more than wil-ling to die— Call me son

cresc.

Cmin<sup>6</sup>

A♭sus<sup>2</sup>/C

f

28

29

one more time!

*f*  
N.C.

30

31

32

ad lib.

Al-ex-an-der.

That's an or - der from your com-man - der.

Go home.

Sir—

Segue

## That Would Be Enough

[Rev. 8/5/15r1]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

## Ballad

♩ = appx. 70

1

*mp*  
D/A      /C#      /D      Gsus<sup>2</sup>/B      G

2

3

**ELIZA:**

Look a-round, \_\_\_\_ look a-round,      at how      luck-y we are\_\_\_\_ to be a-live      right      now.

4

**D/A**      **Bsus<sup>2</sup>**

5

**ELIZA:**

Look a-round, \_\_\_\_ look a-round.....

6

**HAMILTON:**

How long have you known?

**Gsus<sup>2</sup>**

7

A month or so.\_\_\_\_\_

8

I wrote to the ge-ne-ral a month a - go.\_\_\_\_\_

E - li - za, you should have told\_\_\_\_\_ me.

D/A

Bm<sup>9</sup>

8

9

I begged him to send you home.\_\_\_\_\_

10

I'm not sor-ry.\_\_\_\_\_

No...

You should have told\_\_\_\_\_ me.

DMaj9/F#

8

Gadd9

11

I knew you'd fight un - til the war was\_\_\_\_ won. But you de-serve a chance to meet your son.

The war's not done.

mf

Bm

D/A

13

Look a - round, \_\_\_\_ look a - round\_\_\_\_ at how luck - y we are\_\_\_\_ to be a - live right now.

G Maj<sup>7</sup>

F#m<sup>7</sup>

15

I re - lish be - ing

Will you re - lish be - ing a poor man's wife? Un - a - ble to pro - vide for your life.

E m<sup>9</sup>

D Maj<sup>9</sup>/F<sup>♯</sup>

**ELIZA:**

17

your wife.

Look a - round, \_\_\_\_ look a-round.....

Gsus<sup>2</sup>

GMaj<sup>9</sup>/B

Re... \*

19 Look at where you are. 20 Look at where you start-ed.

*mf* D/A Bm<sup>7</sup>

21 The fact that you're a - live is a mir - a - cle. 22 Just stay a - live, that would be e - nough.

D/F# /E D G G add<sup>9</sup>

23 And if this child 24 Shares a frac - tion of your smile

D/A Bm<sup>7</sup>

25 — 26 Or a frag - ment of your mind, look out world! That would be e - nough.

D/F# /E D G G add<sup>9</sup>/B

The musical score consists of five staves of music. The top two staves are for the vocal part, with lyrics appearing below the notes. The bottom three staves are for the piano, showing chords and bass notes. Measure 19 starts with a piano bass note, followed by a vocal line with eighth-note patterns. Measure 20 continues the vocal line. Measure 21 begins with a piano bass note, followed by a vocal line. Measure 22 continues the vocal line. Measure 23 begins with a piano bass note, followed by a vocal line. Measure 24 continues the vocal line. Measure 25 begins with a piano bass note, followed by a vocal line. Measure 26 continues the vocal line. Chords are indicated by Roman numerals and added 9th chords (e.g., Bm<sup>7</sup>, G add<sup>9</sup>, G add<sup>9</sup>/B). The vocal part uses eighth-note patterns and sustained notes. The piano part includes bass notes and chords.

27 I don't pre - tend to know\_\_\_\_ 28 The chal - len - ges you're fa -

D/A DMaj<sup>7</sup>/A D/A Bm<sup>7</sup>

29 - cing. The worlds you keep e - ra - 30 sing and cre - a - ting in your mind.

D/F# /A Bm<sup>7</sup> CMaj<sup>7</sup> Em/D Em

31 But I'm not a - 32 afraid. I know who I mar-ried.

D/A Bm<sup>7</sup>

33 So long as you come home at the end of the day. 34 That would be e - enough.

D/F# /E D G Gadd9

35

We don't need a le - ga - cy \_\_\_\_\_ We don't need mo - ney \_\_\_\_\_

D/A Bm<sup>7</sup>

37

If I could grant you peace of mind \_\_\_\_\_ If you could let me in - side your heart

D/F# /E D G<sup>add9</sup>

*poco più mosso*

39

Oh, let me be a part of the nar - ra - tive in the sto - ry they will write some -

Bm<sup>7</sup> E<sup>m11</sup>

41

day. Let this mo - ment be the first chap - ter: where you de - cide to

cresc.

Bm<sup>7</sup> E<sup>m11</sup>

43

stay \_\_\_\_\_ and I could be e-nough,

Bm<sup>7</sup> /C<sup>#</sup> /D /E /F<sup>#</sup> /G

45

and we could be e-nough... That would be e-nough...

f D/A *mf* GMaj9/B *dim.*

molto rall. A tempo rall.

47

48

49

p D/F<sup>#</sup> /E GMaj7(no3)/D D D add9



## Guns And Ships

[Rev. 8/11/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Slow ♩ = 68

BURR:

1

ff N.C. 3

How does a

rag - tag vol-un-teer ar - my in need of a show - er Some-how de - feat a glo - bal su - per - pow - er?

RH snap

N.C.

How do we e-merge vic - to - ri - ous from the quag - mi - re? Leave the bat - tle - field wa - ving Bet - sy Ross -'s flag high - er?

2 3

4 5

6

7

Yo. Turns out we have a se-cret wea-pon! An im - mi-grant you know and love who's un-a-fraid to step in! He's

GIVE IT UP

8

9

con-stant-ly con-fu-sin' con-found-in' the Bri-tish hench-men Ev-'ry-one give it up for Am-er-i-ca's fav-rite fight-ing French-man!

LAFAYETTE'S RAP

10  $\text{♩} = 70$

LAFAYETTE:

COMPANY:  
W1/W2/W3/W4/W5

I'm ta - kin' this horse by the reins mak - in' Red - coats red - der with blood - stains

La - fay - ette!

LAUR/M1/M2/M5  
WASH/M3/M4/M6

$f$  Bm

11

\*  
And I'm ne-ver gon-na stop til I make 'em drop, burn 'em up and scat-ter their re-mains, I'm  
La - fay - ette!  
+BURR (speaking)

F#5

12  
Watch me en - ga - gin' em!\_\_ Es - ca - pin' em!\_\_ En - ra - gin' em!\_\_ I'm  
La - fay - ette!  
G5

optional: "...never gonna stop **un**til I make 'em drop **and** burn 'em up..."

## LAST "LAFAYETTE'S"

13

I go to France for more funds. I come back with more guns

La - fay - ette! La - fay - ette! Guns (-WASH)

D5 F#7/A# Bm

## GUNS &amp; SHIPS

14 LAFAYETTE: 15

and ships And so the bal-ance shifts. We can

WASHINGTON: 3

We ren-dez-vous with Ro-cham-beau, con-sol-i-date their gifts.

and ships And so the bal-ance shifts.

mf beat out F#7

16

end the war in York-town, cut them off at sea, but

For this to suc-ceed, there's some-one else we need.

I know.

G

D

F#7/A#

**HAMILTON****LAFAYETTE:**

18

Sir, he knows what to do in a trench. In - gen - u - i - tive and flu - ent in French, I mean—

**WASHINGTON:**

Ham - il - ton!

**COMPANY:**ANG/W1/W2/W3/W5  
PEG/W4

Ham - il - ton!

LAUR/M1/M2/M5  
MULL/M3/M4/M6

Bm

&gt;

&gt;

&gt;

&gt;

19

Sir, you're gon - na have to use him e - ven - tual - ly What's he gon - na do on the bench, I mean -

Ham - il - ton!

Ham - il - ton!

Bm/F♯ F♯7

v v

20

3 6 6 3

No one has more re - sil - ience or match - es my prac - ti - cal tac - ti - cal bril - liance

Ham - il - ton!

Ham - il - ton!

G Maj7 G

v v

This musical score page for 'Guns And Ships' contains two systems of music. The top system, starting at measure 19, features a treble clef for the vocal part and a bass clef for the piano part. The vocal line includes lyrics: 'Sir, you're gon - na have to use him e - ven - tual - ly What's he gon - na do on the bench, I mean -' and 'Ham - il - ton!'. The piano part consists of eighth-note patterns. The bottom system, starting at measure 20, also features a treble clef for the vocal part and a bass clef for the piano part. It includes lyrics: 'No one has more re - sil - ience or match - es my prac - ti - cal tac - ti - cal bril - liance' and 'Ham - il - ton!'. The piano part includes a harmonic progression: Bm/F♯ followed by F♯7. Measure numbers 20, 3, 6, 6, and 3 are indicated above the staff. The bass line shows a progression from G Major 7 to G.

21

You wan - na fight for your land back?

Ham - il - ton!

Ham - il - ton!

Ham - il - ton!

D

Bm/A $\sharp$

F $\sharp$ 7/A $\sharp$

v

v>

## LAFAYETTE:

22

Ah! uh get your right hand man back. I mean you go - tta get your right hand man back.

Ham - il - ton!

Ham - il - ton!

Get your right hand man back.

Your right hand man back.

Bm(add9)

cresc.

Gadd $\sharp$ 4/B

**HAMILTON! HAMILTON! HA-HA-**

> >

23

I mean you go-tta put some thought in-to the le-ter but the soon-er the be-tter to get your right hand man back!

ANG/W1/W2/W3  
PEG/W4/W5

Ham - il - ton!

Ham - il - ton! Ham - il - ton! Ha - Ha -

LAUR/M5 Ham - il - ton! Ha - Ha - Ham - il - ton! Ham - il - ton! Ha - Ha -

MULL/M1/M2/M3/M4/M6

M3/M4

Ham - il - ton! Woof! Woof!

G<sup>#</sup>o(add4)/B

G add<sup>#4</sup>/B

*f*

**ALEXANDER/LETTER**

*d=68*

24 WASHINGTON:

25

Al - ex - an - der Ham - il - ton, Troops are wait-ing in the field for you, If you

Bm

G7

*w/pedal*

26

join us right now, to - ge - ther we can turn the tide.

27 *ad lib.*

Em<sup>9</sup>

F<sup>7sus</sup>

F<sup>7/A#</sup>

28 Al - ex - an - der Ham - il - ton, 29 I have sol - diers who will yield for you\_\_\_\_ If we

Bm G7

30 man - age to get\_\_\_\_ this right 31 They'll sur - ren - der by ear - ly light\_\_\_\_ The world\_\_\_\_

Em Bm/D Em

rit.

32 will nev - er be\_\_\_\_ the same,\_\_\_\_ Al - ex - an -

Bm/F# Em/G D/A F#7/A#

molto rall.

34 - der... 35

G7

Segue as one



# History Has Its Eyes On You

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

**Moderato; poco rubato**

$\text{♩} = 72$

WASHINGTON:

1  
I was young-er than you are now  
When I was giv-en my first com-mand

*p*  
Cm(add9)  
EbMaj7

w/ pedal

3  
I led my men straight in - to a mas - sa - cre  
I wit-nessed their deaths first -

Fm9  
Fm/A<sub>b</sub>  
G<sup>7</sup>/B

5  
hand.  
I made ev - 'ry mis - take

6  
I felt the shame rise in me

Cm  
EbMaj7

accel.

7  
— And e - ven now I lie a - wake \_\_\_\_\_ know-ing his - to - ry has its  
8

Fm<sup>9</sup> A♭Maj<sup>7</sup> G<sup>7</sup>/B

## A little faster; steady

$d = 78$

A musical score for 'The Star-Spangled Banner' on a treble clef staff. Measure 9 starts with a high note, descends, and then ascends. Measure 10 follows with a similar pattern. The lyrics 'eyes on me.' are written below the staff.

## LAURENS MULLIGAN:

A musical score for a vocal line. The key signature is G major (one sharp). The vocal line consists of a series of eighth and sixteenth note patterns. The lyrics 'Whoa...' are repeated four times, with the fourth instance ending with a long horizontal line for sustained sound. The vocal line starts on a high note, descends, and then ascends again.

*mf* **8**  
*march snare loop*   
*3*   
*3*   
*3*   
*simile*  
**Cm**  
**E $\flat$  Maj<sup>7</sup>**

## HAMILTON WASHINGTON:

11

12

His - to - ry has its

Whoa... \_\_\_\_\_

Yeah. \_\_\_\_\_

13

ELI/ANG/W1/W2  
PEG/W3/W4/W5

COMPANY:

eyes \_\_\_\_\_ on \_\_\_\_\_ me. \_\_\_\_\_

Whoa... Whoa...

LAUR/BURR/M1/M2/M5  
MULL/LAF/M3/M4/M6

Cm(add9) E $\flat$ Maj $^7$

14

15

16

Whoa... Yeah

Fm $^7$  Fm $^9$ / $A\flat$  G $7(\flat 9)$ / $B$  G $7$

16

## WASHINGTON:

17 Let me tell you what I wish I'd known\_\_\_\_\_ When I was young and dreamed of glo -

18

Cm(add9) E♭Maj<sup>7</sup>

19

ry You have no con - control: Who lives, who dies, who tells your sto -

**COMPANY:**  
 ELI/ANG/PEG/W1/W2/W5  
 W3/W4

Who lives, who dies, who tells your sto -

LAUR/BURR/M1  
 MULL/M2/M5  
 LAF/M3/M4/M6

perc. continues sim.

all tacet

Fm<sup>9</sup>

21

ry I know that we can win I know that great - ness lies

ry

Cm<sup>(add9)</sup> E♭Maj<sup>7</sup>

23

— in you But re - mem - ber from here on in

24

His - to - ry has its

**HAMILTON WASHINGTON:**

LAUR/BURR  
M3/M4  
MULL/LAF

His - to - ry has its

Fm<sup>9</sup> Fm<sup>9</sup>/A♭ G<sup>add4</sup>/B G<sup>7sus</sup> G<sup>7</sup>

25

eyes on you.

M1/M2/M5/M6 (8vb) ELI/ANG/PEG/W1 (loco)  
W2/W3/W4/W5 (loco)

26

Whoa... Whoa...

eyes on you.

*f*  
Cm

27

28

His - to - ry has its

ELI/ANG/PEG/W5  
W1/W2/W3/W4

His - to - ry has its

LAUR/BURR/M1/M2/M5  
M2/M3/M4/M5  
M3/M4/MULL/LAF/M6  
MULL/LAF/M6

His - to - ry has its

*f*  
A♭Maj<sup>7</sup>

Fm<sup>11</sup>

**rall.**

29

30

eyes on you.

eyes on you.

eyes on you.

*all tacet*

Segue



## Yorktown (The World Turned Upside Down)

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDAWith Drive  $\text{♩} = 99$ 

## COMPANY:

ELI/ANG/PEG/W1/W2/W3/W4/W5

LAUR/MULL/LAF/M1/M2/M3/M4/M5/M6

The Bat - tle of York - town.

1 2 3

remix record scramble...

mf Dm C G

4 5

handclaps

Se - ven - teen - Eight - y - one. Mon -

Dm C G

6 7

Mon-sieur La-fay-et-tee, How you say, no sweat. We're

sieur Ham-il-ton. In com - mand where you be - long.

Dm C G

8 fin'-lly on the field. We've had quite a run.

9 We get— the job done.

9A So what

Im-mi-grants: We get— the job done.

Dm C G

record scratch

remix record scramble...

12

with you when you do.

13

See you on the o - ther side.

I am

Go lead your men.

Til we meet a - gain, let's

**COMPANY:**  
W1/W2/W3/W4/(W5)

I am

M1/M2/M3/M4/M5/(M6)

Dm

C

G

w/ pedal

**"NOT THROWIN' AWAY"**

14

3

not throw-ing a - way my shot I am not throw-ing a - way my shot Hey yo, I'm

go!

3

not throw-ing a - way my shot I am not throw-ing a - way my shot Hey yo, I'm

*f*

D<sup>5</sup> ad lib.

F<sup>5</sup>

G<sup>5</sup>

A<sup>5</sup>

C<sup>5</sup>

D<sup>5</sup> simile

v

16

just like my coun-try I'm young, scrap-py and hun-gry And I'm not throw-ing a-way my shot I am  
3

just like my coun-try I'm young, scrap-py and hun-gry And I'm not throw-ing a-way my shot I am  
3

D5 F5 G5 A5 C5 D5

## 2ND "NOT THROWIN'"/SALUTE

18 3 19

not throw-ing a-way my shot 'Til the world turns up - side down!  
3

not throw-ing a-way my shot  
Til the

M1/M2/M5  
M3/M4/(M6) W1/W2/W4  
W3/(W5) M1/M2/M5  
WASH/M3/M4/(M6)

D5 F5 G5 A5 C5 D5

20

21

**HAMILTON:**

I i - ma-gine

world turns up - side down...

F/A G G7(no3)

**I IMAGINE DEATH**

22

23

death so much it feels more like a mem - o - ry. This is where it gets me: on my feet, the en - e - my a-head of me.

*mf*

Dm C G

24

25

If this is the end of me, at least I have a friend with me, Wea-pon in my hand, a com-mand, and my men with me.

Dm C G

26

Then I re-mem-ber my E - li - za's ex-pect - ing me... 3 27 Not on - ly that; my E - li - za's ex-pect - ing,

*sub. p*  
Dm

G/D

28 29

We got - ta go, got - ta get the job done, Got - ta start a new na-tion, got - ta meet my son! Take the

Dm

G

w/ pedal

**BULLETS**

30 31

bul - lets out your gun! The bul - lets out your gun! We move un - der co - ver and we move as one through the

**COMPANY:**  
W1/W2/W3/W4/(W5)  
M1/M2/M3/M4(M6)

What? What?

*f*  
D5 F5 G5 A5 C5 D5

*simile*

**BULLET WHIZZES**

32

33

night, We have one shot to live an - o - ther day! We can - not let a stray gun - shot give us a-way. We will

D5 F5 G5 A5 C5 D5

**"WAR UP CLOSE"**

34

35

fight up close, seize the mo-ment and stay in it. It's ei - ther that or meet the busi-ness end of a bay - o - net. The

D5 F5 G5 A5 C5 D5

36

37

code word is "Ro-cham - beau"! Dig me?

You have your or - ders now, go, man, go!\_\_\_ And

**COMPANY:**  
W1/W2/W3/W4/(W5)  
LAF/M1/M2/M3/M4/(M6)

Ro-cham - beau!

F/A F/G G G7(no3)

38 **HAMILTON:**

39

40

41

**LAURENS:**

42

43

**LAFAYETTE:**

W5/HAM/LAF/  
M1/M2/M3/M4/M6

44

How did we know that this plan would work? We had a spy on the in - side. That's right. Her-cu - les

MULLIGAN:

45

Her-cu - les

46

MULLIGAN

46

Mul-li - gan!

47

Mul-li-gan! A tail-or spy-in' on the Bri-tish gov-ern-ment! I take their meas-ure-ments in-for-ma-tion and then I smug-gle it!

ff

D5 F5 G5 A5 C5 D5 simile

W5/HAM/LAF  
M1/M2/M3/M4/M6

COMPANY:

48

MULL:

49

Up to my broth-er's rev - o - lu - tion - a - ry co - ve - nant I'm run - nin' with the Sons of Li - ber - ty and I am lo - vin' it!

D5 F5 G5 A5 C5 D5

## THAT'S WHAT HAPPENS

50 51

See that's what hap-pens when you up a-against the ruf - fi - ans

We in the shit now, some-bo-dy got-ta sho-vel it!

D5 F5 G5 A5 C5 D5

## HERCULES

52 53 ad lib.

Her - cu - les Mul - li - gan, I need no in - tro - du - cion, and you knock me down I get the fuck back up a - gain!

F/A F/G G G7(no3)

## DANCE BREAK

54 55

D5 F5 G5 A5 C5 explosion D5

## WASH/HAM/LAUR/MULL/LAF/W5/M6:

56 57

Left! Right! Hold!

D5 F5 G5 A5 C5 Fsus2/C

## Piano/Vocal

- 11 -

## #20 Yorktown (The World Turned Upside Down) [Rev. 8/15/15]

## GUNS

## CHIMES

## DIALOGUE CHIMES

## HAMILTON:

66 HAMILTON: 67

Af - ter a week of fight - ing, a young man in a red coat stands on a pa - ra - pet.

D5

**LAFAYETTE:**

68 3 69

We low - er our guns as he fran - tic - 'ly waves a white hand - ker-chief.

**MULLIGAN:** 70 71 **LAURENS:**

And just like that it's o - ver. We tend to our wound - ed. We count our dead. Black and white

**BLACK & WHITE SOLDIERS**

72 73 **WASHINGTON:**

Not yet.

**LAURENS:**

72 73 **WASHINGTON:**

sol - diers won - der a - like if this real - ly means free - dom.

(mute)

N.C.

SNARE

HAMILTON:

74

We ne - go - ti - ate the terms of sur - ren - der I see\_\_ George Wash - ing - ton smile

8  
mf  
Dm  
*heavy snare*

75

Csus<sup>2</sup> G

76

We es - cort their men out of York - town They stag-ger home sin - gle file And

Dm/A

77

B<sub>p</sub>Maj<sup>7</sup>

78

tens of thou - sands of peo - ple flood the streets. There are screams and church bells ring - ing

Dm

79

Gm/B<sub>p</sub>

80

81

And as our fal - len foes re - treat I hear the drink - ing song they're sing - ing

BURR/LAUR/MULL/LAF/WASH  
M1/M2/M3/M4/M5/M6

*p*

82

83

The

WORLD

world turned up - side down.

W1/W2/W3/W4/W5

The

84

85

world turned up - side down.

8

*p*

Dm

C

G

ELI/ANG/W1/W5  
PEG/W2/W3/W4

The

84

85

world turned up - side down.

8

*p*

Dm

C

G

ELI/ANG/W1/W5  
PEG/W2/W3/W4

LAUR/BURR/M1/M2/M5  
WASH/MULL/LAF/M3/M4/M6

86

world turned up - side down. The

*mf*

D<sup>5</sup>      F/B<sub>b</sub>      B<sub>9</sub><sup>6</sup>

world turned up - side down, down, down.

88

ELI/ANG/W1/W2/W5  
PEG/W3/W4

WASH/HAM/BURR/MULL/LAF/M3/M4/M6

LAUR/M1/M2/M5

D<sub>m</sub>/A      Gsus/A      G/A

90

91 LAFAYETTE:

Free-dom for A - me - ri - ca! Free-dom for France!

down, \_\_\_\_\_ down! \_\_\_\_\_ Down. \_\_\_\_\_

(LAF to top staff)

**ff** D5 F5 G5 A5 C5 D5

92

93 HAMILTON:

Got-ta start a new na - tion, got - ta meet my son!

down, \_\_\_\_\_ down! \_\_\_\_\_ Down. \_\_\_\_\_

+LAF (bottom) (HAM to top staff)

D5 F5 G5 A5 C5 D5

94

MULL: 95 LAF: MULL/LAF/ LAUR: MULL/LAF/LAUR/ HAM/WASH:

We won! We won! We won! We won! We won!

ELI/ANG/W1/W2  
PEG/W3/W4/W5

down, down! The

+HAM (bottom) (MULL to top staff)

LAUR/M1/M2/M5  
HAM/WASH/BURR/  
MULL/LAF/M3/M4/M6

D<sup>5</sup> F<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

96 97 98

world turned up - side - down!

F Gsus G *sfp* D<sup>5</sup>



## What Comes Next

[Rev. 8/11/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDAModerato  $\text{♩} = 112$ 

1 2 3 4

*f*  
G G/F Em<sup>7</sup> Fsus<sup>2(add#4)</sup> F

KING GEORGE:

5 6 7 8

G G7(no3) Em<sup>7/G</sup> Fsus<sup>#4/G</sup> F/G

They say

9 10 11

The price of my war's not a price that they're will - ing to pay

G G/F Em<sup>7(add4)</sup>

12 13 14

In - sane You cheat with the French, now I'm fight -

F#m<sup>7(no3)</sup> G G/F

15 - ing with France and with Spain \_\_\_\_\_ 16 I'm so blue \_\_\_\_\_ I

8 E<sup>7</sup>(add4) 8 FMaj9 8 E<sup>7</sup>(add4)

18 thought that we'd made an ar - range - ment when you went a - way \_\_\_\_\_ You were mine to sub - due \_\_\_\_\_

8 E<sup>7</sup>/D 8 CMaj9 8 Am<sup>9</sup> 8 D7sus 8 D<sup>7</sup>

21 Well, e - ven de - spite our es - trange - ment, I've got a small  
3 \_\_\_\_\_

8 E<sup>7</sup>(add4) 8 G<sup>add9</sup>/D 8 G/C

poco rit.

24 que - ry for you \_\_\_\_\_ 25 What comes next?

8 D7sus

## A Tempo

34 Em - pires fall. 35 It's much hard - er when it's all your call. 36 poco rit. 37 All a-lone,

3 Em 3 /D 3 CMaj<sup>7</sup> Am<sup>7(b5)</sup>/E<sub>b</sub>

**a little slower** 38 a - cross the sea. 39 When your peo - ple say they hate you, don't come 40 colla voce 41 crawl-ing back to me.

38 Em<sup>7</sup> 39 G/D 40 CMaj9 41 D7sus

**A tempo**

42 Da da da dat da\_\_\_\_\_ 43 dat da da da da ya dat da da dat da da ya  
44 45  
rall.

G G<sup>7</sup> C/G Am<sup>7</sup>(<sup>b5</sup>) D7<sup>sus</sup>

46 da... 47 You're on your own... 48 49

Em<sup>7</sup> F<sup>6</sup> Em<sup>9</sup> mf N.C.

# Dear Theodosia

[Rev. 8/11/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Allegretto  $\text{♩} = 106$

1 2 3 4 5 6 7 8 9 10

**BURR:**  
Dear The - o - do - sia, what to say to you?  
You have my eyes. You

A C♯m/G♯ F♯m DMa7(no3) E

have your moth-er's name. When you came in - to the world, you cried and it broke my

DMa7(no3) E A C♯m/G♯

1 2 3 4 5 6 7 8 9 10

11

heart.

12

*p*

*p*

*p*

*DMa7(no3)*

*E*

13

I'm ded-i - ca - ting eve - ry day to you.

14

15

Do-mes - tic life was

*A*

*C#m/G#*

*F#m*

16

nev-er quite my style When you smile,

17

18

you knock me out, I fall a -

*DMa7(no3)*

*E*

*A*

*C#m/G#*

19

part. And I thought I was so smart. You will

20

*F#m*

*DMa7(no3)*

*E*

21 22 23

come of age\_\_ with our young na - tion We'll bleed and fight for you, we'll make it

A C<sup>#</sup>m<sup>7</sup>/G<sup>#</sup> F<sup>#</sup>m

24 25 26

right for you\_\_ If we lay a strong e - nough foun - da - tion We'll pass it

DMa<sup>7</sup>(no3) E A C<sup>#</sup>m<sup>7</sup>/G<sup>#</sup>

27 28

on to you, we'll give the world to you,\_\_ and you'll blow us all a - way

F<sup>#</sup>m DMa<sup>7</sup>(no3) E

29 30 31

Some - day, some - day,\_\_

A C<sup>#</sup>m<sup>7</sup>/G<sup>#</sup> F<sup>#</sup>m

32

Yeah, you'll blow us all a-way,\_\_\_\_

33

some - day, some -

34

DMaj<sup>7</sup> E A C<sup>#</sup>m<sup>7</sup>/G<sup>#</sup>

35

day.\_\_\_\_

36

-

F<sup>#</sup>m DMaj<sup>7</sup> E

**HAMILTON:**

37

Oh\_\_\_\_\_

38

Phi-lip, when you smile I am un - done.

39

My\_\_\_\_\_ son.

40

Look at my

A C<sup>#</sup>m/G<sup>#</sup> F<sup>#</sup>m Esus E

w/ pedal

41

son.

42

Pride is not the word I'm look-ing for.

43

There is so much more in-side me now.

44

E

A C<sup>#</sup>m/G<sup>#</sup> F<sup>#</sup>m Esus E

49 50 51 52

—smile, I fall a - part. And I thought I was so smart.

A C<sup>m7/G<sup>#</sup></sup> F<sup>#m</sup> E

## BRIDGE

53

**BURR:**

54

**HAMILTON:**

55

My fa - ther was - n't a-round. \_\_\_\_\_ I'll be a - round

My fa - ther was - n't a-round. \_\_\_\_\_ I swear that I'll be a - round

D E D E D E

56 for you. 57 - 58 I'll make a mil - lion mis-takes.

for you. I'll do what - ev - er it takes.

D E D E D E

To m76

59 I'll make the world safe and sound 60 for you will

I'll make the world safe and sound for you will

D E DMaj<sup>7</sup> DMaj<sup>7</sup> D/E

**BURR HAM:**

77 come of age with our young na - tion 78 79 We'll bleed and fight for you, we'll make it

A add<sup>9</sup> A C#m<sup>7</sup>/G# F#m<sup>7</sup>

80 right for you— 81 If we lay a strong e-nough foun-da-tion 82 We'll pass it

D Maj9 E A add9 A C#m7/G#

83 on to you, 84 we'll give the world to you,— and you'll blow us all a-way

F#m7 DMaj9 E

**HAM BURR:**

85 Some - day, 86 some - day. 87 88 Yeah, you'll blow us all a-way,

A C#m7/G# F#m DMa7(sus2) E

**meno mosso**

90 some - day, 91 some - day. **rall.**

**LAURENS:**

92 I may not live to see our

A E7/G# C#m/G# C#m7 F#m7 Am/D

**Segue as one**



## Tomorrow There'll Be More Of Us

[Rev. 7/30/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

[lead-in from #22 "Dear Theodosia"]

LAURENS:

I may not live to see our

Am/D

ELIZA: "Alexander? There's a letter for you..."

HAMILTON: "It's from John Laurens. I'll read it later."

Adagio rubato; colla voce

glo - ry. But I will glad - ly join the fight.

G Am<sup>(no5)</sup>/G Cm/G G

ELIZA:  
"No, it's from his father."HAMILTON:  
"His father?"

And when our chil - dren tell our

CMaj<sup>7</sup>/E Am/E C/E A°/E

HAMILTON: "Will you read it for me?"

10

sto - ry.  
They'll tell the sto - ry of \_\_\_\_ to - night.

G/D GMaj<sup>7</sup>/D C<sup>add9</sup> Cm/E<sub>b</sub>

ELIZA: "On Tuesday the 27th, my son was killed in a gunfight against British troops retreating from South Carolina."

**Largo, sempre rubato**

12

13

pp  
G D/F<sup>#</sup> Em A°/E<sub>b</sub>

"The war was already over. As you know, John dreamed of emancipating and recruiting 3000 men for the first all-black military regiment."

14

15

G D Em A°/E<sub>b</sub>

"His dream of freedom for these men dies with him."

**colla voce**

16

19

LAURENS: *rall.*  
To - mor - row there'll be more of \_\_\_\_ us...

G D/F<sup>#</sup> Em Cm/E<sub>b</sub>

ELIZA:  
"Alexander. Are you alright?"  
(CUTOFF)  
(in the clear)  
HAMILTON:  
"I have so much work to do."

**Segue**

## Non-Stop

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Up-Tempo, quasi Dance Hall

♩ = 186

1 BURR:

2

3

4

I

Af - ter the war I went back to New York.

HAMILTON:

A - Af - ter the war I went back to New York.

record scratch

BD

5

6

7

8

fi - nished up my stu - dies and I prac - ticed law.

I prac - ticed law, Burr worked next door.

**EVEN THOUGH**

9 BURR:

10

11

12

Ev-en though we start-ed at the ve-ry same time, Al-ex-and-er Ham-il-ton be - gan to climb

13

14

15

16



25 26 3 27 28

I in-tend to prove be-yond a sha-dow of a doubt with my as - sist-ant coun-cil—

**BURR:**

stop!

Co-coun-cil. Ham-il-ton, sit down. Our cli-ent

F5 N.C.

O - kay! One more thing...

Le - vi Weeks is in-no-cent. Call your first wit-ness. That was all you had to say!

**WHY DO YOU ASSUME**

**BURR:**

Why do you as - sume you're the smart-est in the room?

Why do you as - sume you're the smart-est in the room?

*Vocal Shout SFX*

Hey!

Hey!

*mf*  
N.C.

## WHY DO YOU WRITE

## **BURR:**

41 42 43 44

Why do you write like you're run-ning out of time? Write day and night like you're run-ning out of time.

W1/W2/W3/W4/(W5)

Why do you write like you're run-ning out of time?

M1/M2/M3/M4/M5/(M6)

45 46 47 48 To m65

Ev - 'ry day you fight, like you're run-ning out of time. Keep on fight-ing in the mean-time.

Ev - 'ry day you fight, like you're run-ning out of time. Non -

Hey!

F Dm F<sup>M7(No3)</sup>/E

TIMBALE: >

## ALBANY/VERSE

65 HAMILTON: 66 67 68

Cor-rup-tion's such an old song that we can sing a-long in har-mon-y. No-where is it strong-er than in Al-ba-ny

stop!

*mf*

F Dm F/A

69 HAMILTON: 70 71 72 3

This col-o - ny's e-con-o - my's in-creas-ing - ly stal-ling and hon-est-ly that's why pub-lic ser - vice seemsto be cal-ling me

**BURR:**

He's just non -

He's just non -

F Dm Am

73 74 75 76

I prac - ticed the law. I prac-tic-llly per-fect-ed it I've seen in - just-ice in the world and I've cor-rect-ed it

stop!

stop!

F Dm F/A

77 3 78 79 80 3

Now for a strong cen-tral de - moc-ra-cy If not then I'll be Soc-ra-tes throw-ing ver-bal rocks\_\_\_\_ at these me-di-oc-ri-ties

ENS: (-W5)

**CONSTITUTIONAL CONVENTION**

81 BURR: 82 83 84

Ham-il-ton, at the Con-sti - tution-al Con-ven - tion

**HAMILTON:**

I was cho-sen for the Con-sti - tution-al Con-ven - tion

85 86 87 88

There as a New York ju - nior de - le-gate,

Now what I'm gon-na say may sound in - de - li-cate...

**COMPANY:**

ELI/ANG/PEG/W1/W2/W3/W4/W5  
WASH/MULL/LAF/M1/M2/M3/M4/M5/M6

Awwww!

record scratch

## GOES/PROPOSES

89 BURR: 90 91 92

## COMPANY:

## BRIGHT YOUNG MAN

93 94 95 96

M4: M3:

Bright young man... Yo, who the F is this?

## BURR:

97 98 99 100

Why do you al - ways say what you be-lieve?

ELI/ANG/PEG/W1/W2/W3/W4/W5

Why do you al - ways say what you be-lieve?

LAF/MULL/M1/M2/M3/M4/M5/M6

Hey!

Hey!

F Dm Am

101 102 103 104

Ev - 'ry pro - cla - ma - tion gua - ran - - tees free am - mu - ni - tion for your e - ne-mies!

Awww!

Awww!

F Dm F<sup>8</sup>Ma<sup>7(nono3)</sup>/E

**WRITE**

105 106 107 108

Why\_ do you write like it's go-ing out of style? Write day and night like it's go-ing out of style.

MULL/M1/M2/M5  
LAF/M3/M4/M6

Go-ing out of style, Hey!

Go-ing out of style, Hey!

Why\_ do you write like it's go-ing out of style? Write day and night like it's go-ing out of style.

F Dm F/A

*simile*

This musical score page contains four systems of music. The first system (measures 101-104) features a vocal line with lyrics and piano chords (F, Dm, F<sup>8</sup>Ma<sup>7(nono3)</sup>/E). The second system (measures 105-108) features a vocal line with lyrics and piano chords (F, Dm, F/A). The vocal line includes a section labeled 'WRITE' with lyrics 'Why\_ do you write like it's go-ing out of style?' and 'Go-ing out of style, Hey!'. The piano part includes a section labeled 'simile'.

## KNOCK KNOCK KNOCK

109 110 111 112

ELI/ANG/W1/W2  
PEG/W3/W4/W5

113 114 115 116

MULL/M1/M2/M5  
LAF/M3/M4/M6

F Dm F<sup>Ma7(No3)/E</sup> *door knocks*

113 HAMILTON: 114 115 116

Aa-ron Burr, sir. Can we con - fer, sir?

BURR:

113 114 115 116

Al-ex-and-er? It's the mid-dle of the night. Is this a

*mp* Dm C F/A 8

117 118 119 120

Yes, and it's im - por-tant to me. Burr, you're a bet-ter law-yer than me.  
le-gal mat-ter? What do you need? O -

Dm C F Fadd<sup>4</sup> F

121 122 123 124

I know I talk too much, I'm a-bra - sive. You're in - cred-i - ble in court. You're suc - cinct, per-sua - sive. My  
kay.

Dm C F/A F

125 126 127 128

cli-ent needs a strong de-fense. You're the so - lu-tion. The new U. S. Con - sti - tu - tion?  
Who's your cli-ent?

Dm C Cadd<sup>4</sup> Am

129 3 130 3 131 132 >

Hear me out! A ser-ies of es-says, an - on - y-mous-ly pub-lished de -fend-ing the doc-

No. No way!

8 8 8 8

E♭m D♭ B♭m /A♭ B♭m /D♭

simile

133 134 135 136

u-ment to the pub-lic. I dis-a - gree. Burr, that's why we need it. *ad lib.*

No one will read it. And if it fails? The cons -

8 8 8 8

E♭m D♭ G♭

137 138 139 140

So it needs a-mend - ments. So is in - de-pen - dence. We have

ti - tu-tion's a mess. It's full of con - tra - dic-tions.

8 8 8 8

E♭m D♭ B♭m /A♭ B♭m /D♭





## **BURR CHORUS**

169 ta - king my time, watch - ing the af - ter - birth of a na - tion Watch - ing the

170 ta - king my time, watch - ing the af - ter - birth of a na - nation Watch - ing the

171

172

173 ten - sion grow.

174

175

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## Half-Time, Calmer

177 ANGELICA: 178

I am sail-ing off to Lon - don. I'm ac-comp - a - nied by some - one who al - ways pays.

*p* Ebm

Gbm add9

179

I have found a weal-thy hus-band who will keep me in com-fort for all my days.

180

E♭m

G♭add<sup>9</sup>

Bass clef

181

He is not a lot of fun, but there's no-one\_\_\_\_\_ who can match you for turn of phrase.\_\_\_\_\_

182

Ebm

Gbm add9/Db

**HAMILTON:** 183

— ♫ — ♫ — ♫ — ♫ —

An - gel - i - ca. \_\_\_\_\_

**ANGELICA:** 184

— ♫ — ♫ — ♫ — ♫ —

My Al - ex - an - der. \_\_\_\_\_

Don't for - get to write.

Chords: C $\flat$ Maj9, C $\flat$ sus2(add $\sharp$ 4), C $\flat$ , D $\flat$ add<sup>4</sup>

## TOP OF ELIZA

**ELIZA:**

186

Look at where you are. \_\_\_\_\_

Look at where you start-ed.

D  
b/  
F

G

Census 2

The fact that you're a - live is a mir - a - cle.

Just stay a - live.

That would be e-nough.

6

G

C

END OF ELIZA

189

1

And if your wife \_\_\_\_\_ could share a fraction of your time

And if your wife \_\_\_\_\_ could share a fraction of your time

—

classmate

if I could grant you peace of mind

Would that be enough?

1

D<sub>b</sub><sup>a</sup>

B27<sup>su</sup>

## THE FEDERALIST PAPERS

"The plan was to write a total of 25 essays, the work divided evenly among the three men. In the end, they wrote 85 essays, in the span of six months."

"John Jay got sick after writing 5."

Double-Time, as before

"James Madison wrote 29."

"Hamilton wrote the other 51."

## TOP OF CHORUS/HEADBANG

BURR:

209 210 211 212

How do you write like you're run-ning out of time? Write day and night like you're run-ning out of time.

ELI/ANG/PEG/W1/W2/W3/W4/W5

Run-ning out of time...

Hey!

Run-ning out of time...

Hey!

Em D/F# G D

213 214 215 216

Ev-'ry day you fight, like you're run-ning out of time. Like you're run-ning out of time, are you run-ning out of time?

+MULL/LAF/WASH

Run-ning out of time,

Run-ning out of time,

Awwwww!

M1/M2/M3/M4/M5/M6

Ev-'ry day you fight, like you're run-ning out of time. Like you're run-ning out of time, are you run-ning out of time?

cresc.

Em D/F# G C D/C Em/B Bm7(no5)

## WRITING SECTION

ELI/ANG/W1/W2  
PEG/W3/W4/W5

217 218 219 220

How do you write like to - mor-row won't ar-rive? How do you write like you need it to sur-vive?

MULL/M1/M2/M5  
WASH/BURR/LAF/M3/M4/M6

Em D/F# G C<sup>6</sup>

221 222 223 224

sub. *p* How do you write ev-'ry se-cond you're a-live? Ev-'ry se-cond you're a-live, ev-ry se-second you're a-live....

sub. *p*

Em D/F# GMaj<sup>7</sup> G G/C

## GEORGE WASHINGTON

Half-Time, Calmer

WASHINGTON:

225 226

They are ask - ing me to lead. I am do - ing the best I can

*p* Em(add9)

w/ pedal

GMaj<sup>7</sup>

227

To get the peo - ple that I need, \_\_\_\_\_ I'm as - king you to be my right hand \_\_\_\_\_

Am<sup>9</sup> Am/C B<sup>7</sup>/D<sup>♯</sup>

229 230

— man. I know it's a lot to ask, \_\_\_\_\_ to leave be - hind the world you know...

**HAMILTON:**

Trea - su - ry or \_\_\_\_\_ State? Trea - su - ry or \_\_\_\_\_ State?

Em<sup>7</sup> G

**HAMILTON:** "Sir, do you want me to run the Treasury or State department?"

231 232

— Trea - su - ry. Let's go.

Am<sup>11</sup> Am/C B<sup>7</sup>/D<sup>♯</sup>

This musical score page contains four staves of music. The top two staves are for the piano, with the left hand in treble clef and the right hand in bass clef. The bottom two staves are for the vocal part. The vocal part includes lyrics and stage directions. Chords are indicated above the piano staves. Measure numbers 227, 228, 229, 230, 231, and 232 are marked. The vocal part starts with 'To get the people that I need, \_\_\_\_\_ I'm asking you to be my right hand \_\_\_\_\_'. The piano part has chords Am9, Am/C, and B7/D# in the first section. The vocal part continues with '— man. I know it's a lot to ask, \_\_\_\_\_ to leave behind the world you know...'. The piano part has chords Em7 and G in the second section. The vocal part then asks 'Treas - su - ry or \_\_\_\_\_ State?'. The piano part has chords Am11, Am/C, and B7/D# in the third section. The vocal part concludes with 'Sir, do you want me to run the Treasury or State department?'. The piano part ends with chords Am11, Am/C, and B7/D#.

## RUBIK'S CUBE/BASS

233

ELIZA: 234 HAMILTON: "I have to leave."

A - lex - an - der... A - lex - an - der—

N.C.

235 HAMILTON:

Look a-round,\_\_\_\_ look a - round\_\_\_\_ at how luck - y we are\_\_\_\_ to be a - live right now,

Double-Time, as before

237 (♩ = 8) HAMILTON: 238 239 240

They are as - king me to lead,\_\_\_\_

ELIZA: Help - less...\_\_\_\_

Look a-round,\_\_\_\_

Is - n't this e-nough?

*mf* Em D/F# G Am

*simile* *cresc.* *simile*

## TWO "SATISFIEDS"

241

242 ELIZA:

What would be e - nough \_\_\_\_\_ to be

ANGELICA:

He will nev - er be sa - tis - fied, He will ne - ver be

*cresc. poco a poco*

G/B C Maj<sup>7</sup> G/D

244 ELIZA:

sa - tis - fied, sa - tis - fied, sa - tis - fied...

ANGELICA:

sa - tis - fied, sa - tis - fied, sa - tis - fied...

WASHINGTON:

His - to - ry has its

Bm/D G/D Esus/D# f N.C. VI

**BURR:**

ELI:

Musical notation for 'Look a-round' in G major, 2/4 time. The melody is on the treble clef line, with lyrics 'Look a-round,' and 'look a-round!' placed below the notes. The piano accompaniment consists of eighth-note chords in the bass clef staff.

**ANG:**

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of one sharp. The score consists of two staves of music. The first staff begins with a half note, followed by a whole note, a half note, a whole note, and a half note. The second staff begins with a half note, followed by a whole note, a half note, a whole note, and a half note. The music is written in a clear, professional musical notation style.

**WASH:**

A musical staff in G major with a sharp sign, showing a melody for a single line. The lyrics "eyes on you!" are written below the staff, with a horizontal line under each word. The melody consists of eighth and sixteenth note patterns.

W1/W2/W3/W4/W5

Non

BURR:

ELI:

ANG:

WASH/MULL/LAF:

W1/W2/W3/W4/W5

stop!

Non - stop!

Non -

M1/M2/M3/M4/M5/M6

**BURR/ELIZA:** 255 Why do you fight like you're run-ning out of time. 256

**ELI/ANG:** 257 Why do you fight like his -

**ANG:**

**WASH/MULL/LAF:**

eyes on you... 258

stop! Non - stop! His -

PEG/W1/W2/W3  
W4/W5

WASH/MULL/M1/M2  
LAF/M3/M4/M5/M6

G Bm<sup>7</sup>/F<sup>♯</sup> Em Bm<sup>7</sup>/D G/B Bm<sup>7</sup>/A

**BURR  
ELI/ANG:** 258 to - ry has its eyes on you... 259

**HAMILTON:** 260

I am

to - ry has its eyes on you...

G<sup>(no5)</sup>/B A<sup>(no5)</sup>/C G<sup>(no5)</sup>/B F<sup>♯</sup><sup>(no5)</sup>/A

261 3 262 263 3 264

not throw-in' a-way my shot! I am not throw-in' a-way my shot! I am

ELI/ANG/PEG/W5  
W1/W2/W3/W4

BURR/M1/M2/M5  
WASH/MULL/LAF/M3/M4/M6

Just you wait...

Just you wait...— Just you wait...

*mf* cresc.

G<sup>5</sup>/F# C<sup>(5)</sup>/F# F#7sus C/F# D/F#

265 266 267 268

Al-ex-and-er Ha-mil-ton! I am

Al-ex-and-er Ha-mil-ton, Ha-mil-ton, just you wait!

E<sup>m</sup>/B B<sup>m7sus</sup> A<sup>m6</sup>/C E<sup>m7</sup>/D B<sup>7</sup>/D#

This musical score page contains four systems of music. The top system (measures 261-264) features a vocal line with 'x' marks and lyrics 'not throw-in' a-way my shot! I am not throw-in' a-way my shot! I am'. The piano accompaniment includes a dynamic instruction 'ELI/ANG/PEG/W5 W1/W2/W3/W4' and a harmonic reference 'BURR/M1/M2/M5 WASH/MULL/LAF/M3/M4/M6'. The middle system (measures 265-268) continues with the vocal line 'Al-ex-and-er Ha-mil-ton!' and 'I am', and the piano accompaniment includes a dynamic 'mf cresc.' and harmonic changes. The bottom system shows harmonic progressions: E<sup>m</sup>/B, B<sup>m7sus</sup>, A<sup>m6</sup>/C, E<sup>m7</sup>/D, and B<sup>7</sup>/D#.

269 HAMILTON: 3 270

not throw - in' a - way my shot!

*sfz*  
Em

**END OF ACT I**



# What'd I Miss?

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Moderato, swing 16ths

$\text{♩} = 87$

COMPANY:  
ELI/ANG/W1/W2/W3/W4/(W5)  
2 WASH/M1/M2/M3/M4/M5/(M6)

Se - ven - teen—  
Se—  
Se—

claps  
N.C.

3  
4 BURR:  
Se - ven - teen—  
Se—  
Se—  
Se - ven - teen—  
Se - ven - teen - eight - y - nine.  
How does the

5  
6  
bas - tard  
or - phan  
Im - mi - grant  
de - cor - a - ted  
war  
vet  
U - nite  
the  
col - o - nies  
through  
more  
debt?  
clapping continues

7

Fight the o - ther found-ing fa - thers til he has to for - feit Have it all, lose it all You read-y for more yet?

8 >

simile

9

Treas-ur - y Sec - re - ta - ry. Wash-ing-ton's the Pres - i - dent Ev' - ry Am-er - i - can ex - per - i - ment sets a pre - ce - dent.

10

Bm

F#m

11

Not so fast. Some-one came a - long to re - sist him. Pissed him off un - til we had a two - par - ty sys - tem.

12

G5

Dsus

simile

F# / A#

**FRANCE/THOMAS JEFFERSON ENTERING**

13

You have-n't met him yet, you have-n't had the chance, 'cause He's been kick-in' ass as the am-bas-sa-dor to France But

14

Bm

F#m

## 1st ENS ENTRANCE

**COMPANY:**

ELI/ANG/W1/W2/W3/W4/(W5)

17

Thom-as Jef - fer-son's com - in'

18

home! \_\_\_\_\_

BURR/M3/M5  
WASH/M4/(M6) Thom-as Jef - fer-son's com - in'

Bm A add4 G D/A B<sub>p</sub><sup>+</sup> B<sub>p</sub>/C C

w/ pedal

ELI/ANG/W1/W2/(W5)  
W3/W4/M1/M2 (concert)

home!

Thom-as Jef - fer-son's com - in'



30

31

But the sun comes up— and the world still— spins—

Aaa

D Gm<sup>7</sup> C<sup>7</sup>

32

I helped La - fay - ette— draft a de - cla - ra - tion Then I said I got - ta go

ooo!

D<sup>7</sup> Gm<sup>9</sup> B<sup>7</sup>/C C

**MONTICELLO**

34

Got - ta be in Mon - ti - cel - lo, Now the work at home be - gins

D Gm<sup>11</sup>

35

Got - ta be in Mon - ti - cel - lo, Now the work at home be - gins

D Gm<sup>11</sup>

36

37

So what 'd I \_\_\_\_\_

Aaa - ooo!

E/G#

A13

(swing 16ths - feel new tempo)

V

**BEAT DROPS****Double-Time, Swing-Era Jazz  
(Swing 8ths)** **$\text{♩} = 184$** 

38

39

40

41

miss?

What'd I \_\_\_\_\_ miss?

Vir -

mf

D9

42

43

44

45

gin-ia, my home sweet home, \_\_\_\_\_ I wan-na give you a kiss \_\_\_\_\_

I've been in

G13

D7

3

3

46 47 48 49 3

Pa-ri-s meet-ing lots of dif'-rent la - dies I guess I ba-sic-'lly missed the late Eight - ies I tra-veled the

F Maj 9 #11 G9sus F Maj 9 #11 G9sus

50 51 52 53

wide wide world and came back to this... \_\_\_\_\_

Aaa -

Bm<sup>7</sup> Bm<sup>7</sup>/A Gm<sup>9</sup> N.C. 3 C<sup>9</sup>

## LETTER

54 55 56 57

There's a letter on my desk from the pre-si-dent. Have-n't e-ven put my bags down yet Sally

ooo!

D<sup>9</sup>

## **SHIM-SHAM STEP**

## **“JUST GOT HOME”**

70 Look-in' at the rol-ling fields 71 I can't be - lieve that we are free  
 W1/W2/W3/W5  
 W4

72 Be - lieve that we are free!  
 W1/W2  
 W3/W4/W5

*mf*  
 D7 G/A D9 D6 Am<sup>7</sup>/D D<sup>○</sup>7 D9 A<sup>9</sup>

74 Rea-dy to face what-ev - er's a-wait - ing me in N. Y. C. But  
 W1/W2/W3/W5  
 W4

75 Me in N. Y. C.  
 W1/W2  
 W3/W4/W5

G<sup>9</sup> 3  
 D9 D6 Am<sup>7</sup>/D D<sup>○</sup>7 D9 3 3

## “WHO'S WAITING”/POINTS

78 who's wait-in' for me when I step in the place? My friend James Mad-i-son, red in the face He

79 G13<sup>sus</sup>

80 F<sup>6</sup>

81 G13<sup>sus</sup> G<sup>9</sup>

## MADISON/MEN'S DIAGONAL

**Half-Time (as before)**  
**Swing 16ths**  $\downarrow = 95$

MADISON:

86

87

Thom-as we\_\_ are en - gaged in a bat - tle for\_\_ our na - tion's ve - ry soul

ooo!

D<sup>9</sup>

half-time groove

Gm<sup>9</sup>

88

Can you get us out of the mess we're in?

W1/W2  
W3/W4/(W5)

90

Ham-il-ton's new fi - nan - cial plan is no - thing less than gov - ern - ment con - trol

ooo!

91

92

THE SOUTH

I've been fight - ting for the South a - lone.

93

3

Where have you

D<sup>9</sup>

Gm<sup>9</sup>

C<sup>7</sup>

D<sup>7</sup>

Gm<sup>9</sup>

C<sup>9</sup>

D<sup>9</sup>

Gm<sup>11</sup>

**JEFFERSON: "France!"**

94  
been? \_\_\_\_\_

95 MADISON: We have to win. \_\_\_\_\_

**JEFFERSON:** What - 'd I

Aaa - ooo!

E/G# E<sup>13</sup>/G# A<sup>13</sup>

**JITTERBUG****Back to Double-Time Jazz** (♩ = 80)

96 miss? 97 What - 'd I miss? 98 miss? 99 Head -

Wha? Wha? What - 'd I miss? I've come home to this?

D<sup>9</sup>

## “HEAD-FIRST”

first in - to a po-li - ti - cal\_\_ a-byss!\_\_\_\_\_

I have my

Head first, in - to the a-byss!

G13

D9

11

first cab'- net meet-ing to day. \_\_\_\_\_

I guess I better think of something to say...

*(whispered)*

Chi - ka pow!

FMai9 #11

G9sus

FMai9 #11

5

107

I'm al - read - y on my way, let's get to the bot - tom of this...

W1/W2/W3  
W4/(W5)

On my way!

108

109

3

Bm7 Dm7(5)/A<sup>#</sup> Bm/A G<sup>#</sup>m7(5) Gm7

110

111

To m120

W1/W2/(W5)  
W3/W4

What did I miss? Ahhh

N.C.

C<sup>9</sup>

This musical score page for 'What'd I Miss?' features two staves. The top staff is for the piano/vocal, with lyrics appearing below the notes. The piano part includes chords and bass notes. The bottom staff is for the bass. Measure 107 starts with a piano introduction. Measure 108 begins with the vocal line 'On my way!'. Measures 109 and 110 show a piano progression through Bm7, Dm7(5)/A<sup>#</sup>, Bm/A, G<sup>#</sup>m7(5), and Gm7. Measures 111 and 120 follow. The bass staff continues throughout, with 'N.C.' (Not Chorus) indicated in measure 111 and a C<sup>9</sup> chord shown in measure 120.

## CHORUS

## WASHINGTON:

20 WASHINGTON. 121 122 123

Mis-ter Jef-fer-son, wel - come home.

Performance markings: Measure 20: A short horizontal line with a small square at the start. Measure 121: A vertical brace with a small square at the start. Measure 122: A vertical brace with a small square at the start. Measure 123: A short horizontal line with a small square at the end.

## HAMILTON:

Mis - ter Jef - fer - son? Al - ex - an - der

ah!

Bm<sup>7</sup>

DMaj<sup>7</sup>/A

GMai<sup>7</sup>DM

B

c9

Mis-ter Jef-fer-son, wel - come home.

(*ad lib.*)

Ham-il-ton.

**COMPANY:**

W1/W2/W5  
W3/W4/M1/M2 (concert)

Mis-ter Jef-fer-son, wel - come home.

Page 7

DMai<sup>7/8</sup>

GMaj'

Bm7

DMai<sup>7/8</sup>

GMaj'

6/

## COMPANY:

W1/W2/W5

W3/W4

128

Mis-ter Jef-fer-son, wel - come home Sir you've been off in

129

M5  
BURR/MAD/M1/M2/M2  
HAM/WASH/M3/M4/M6BURR/MAD/M1/M2/M5  
HAM/WASH/M3/M4/M6

130

f Bm7 A#m7 Bm7

GMaj9

FMaj9

EMaj9

131

v

v

v

132

Pa - ris ,

133

for so

134

long!

v

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## Cabinet Battle #1

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

## CUE:

WASHINGTON grabs the microphone.

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

WASHINGTON:

"Ladies and Gentlemen, you coulda been anywhere in the world tonight, but you're here with us in New York City."

Moderate Hip-Hop  $\text{♩} = 88$ 

WASHINGTON: "Are you ready for a CABINET MEETING???"  
[The COMPANY cheers]

WASHINGTON:

"The issue on the table: Secretary Hamilton's plan to assume state debt and establish a national bank."

"Secretary Jefferson, you have the floor."

## Safety (vocal last X)

5 JEFFERSON:

6

Life, lib-er-ty and the pur-suit of hap-pi-ness. We fought for these i-deals; we should-n't set-tle for less.

Em

Em

7

These are wise words, en - ter - pris - ing men quote 'em. Don't act sur-prised, you guys, cuz I wrote 'em.

8

+MADISON:

JEFFERSON:

ad lib.

Owww\_\_ but Ham - il - ton for - gets His plan would have the gov - ern - ment as - sume state's debts.

10

/B

Em

Em

/B

Em

/B

Em

/B

Em

/B

11

12

Now place your bets as to who that ben-e-fits The ve-ry seat of go-vern-ment where Ham-il-ton sits

HAMILTON:  
Not

Em /B

13

Ooh, if the shoe fits, wear it. If New York's in debt why should Vir-gin-ia bear it?  
true!

8va

CMaj7

14

Ooh, if the shoe fits, wear it. If New York's in debt why should Vir-gin-ia bear it?  
true!

15

Huh! Our debts are paid, I'm a-fraid. Don't tax the South 'cause we got it made in the shade...

(8va)

E/D

B/D#

16

17

18

In Vir-gi-nia we plant seeds in the ground, We cre - ate; You just wan-na move our mo-ne-y a - round! This

Em

/B

19 3

20

fi - nan - cial plan is an out - ra - geous de - mand, and there's too ma - ny damn pa - ges for a - ny man to un - der - stand!

Em

N.C.

21

22

Stand with me. In the land of the free, and pray to God we nev - er see Ham - il - ton's can - did - ac - y. Look, when

8va

C Maj 7

23

24 optional: "Imagine what gon' happen..."

Bri-tain taxed our tea we got fris - ky! I - ma-gine what -'ll hap-pen when you try to tax our whis - key.

(8va) -

Em/D

N.C.

[CHEERS]

WASHINGTON: "Thank you, Secretary Jefferson."

25

26

"...Secretary Hamilton, your reponse."

27

28

scratch sample

HAMILTON:

29

30

Thom-as. That was a real nice dec-lar - a - tion. Wel-come to the pres-ent. We're run-ning a real na - tion.

Em

31

Would you like to join us, or stay mel-low, do - in' what-ev - er the hell it is you do in Mon - ti - cell - o?

32

N.C.

33

If we as - sume the debts, the un - ion gets a new line of cred - it, a fi - nan - cial di - ur - et - ic. How do

Em

/B

35

you not get it? If we're ag - gres - sive and com - pet - i - tive, the un - ion gets a boost. You'd rath - er give it a sed - a - tive?

Em

/B

36

37

A ci - vics les-son from a sla - ver. Hey, neigh - bor! Your debts are paid 'cause you don't pay for la - bor!

38

8va - - - - -

C Maj 7

39

“We plant seeds in the South! We cre - ate!” Yeah, keep ran - ting; We know who's rea - lly do - ing the plant - ing.

3

40

(8va) - - - - -

E m / D

N.C. hi-hat

41

And an-oth-er thing, Mis-ter Age of En-light-en-ment: Don't lec - ture me a-bout the war, you did - n't fight in it.

42

Em

/B

43

You think I'm fright-en-ed of you man? We al-most died in a trench while you were off, get-ting high with the French.

Em

N.C.

44

45

Thom-as Jef - fer - son, al - ways hes - i - tant with the pres - i - dent, Ret - i - cent; There is - n't a plan he does - n't jet - ti - son!

46

47

Mad - i - son, you're mad as a hat - ter, son, take your med - i - cine! Damn, you're in worse shape than the na - tion - al debt is in!

48

needle scratch

**SHOE FITS**

49

Sit - tin' there use - less as two shits. Hey, turn a - round, bend o - ver, I'll show you where my shoe fits.

50

(crowd cheers)

**WASHINGTON:** "Excuse me! Jefferson, Madison, take a walk! Hamilton, take a walk!"

51

beat in

52

(b)

**WASHINGTON (cont'd):** "We'll take a brief recess and reconvene. Hamilton!"

**HAMILTON:** "Sir."

**WASHINGTON:** "A word."

53

54

(b)

**JEFFERSON:**

56

You don't have the votes. A' ha - Ha Ha Ha!

**MADISON:**

You don't have the votes.

You don't have the votes.

Em

B/D#

57

You're gon - na need con - gres - sion - al ap - pro - val and you don't have the votes.

58

You're gon - na need con - gres - sion - al ap - pro - val and you don't have the votes.

Em

B/D $\sharp$

59

Such a blun-der some-times it makes me won-der why I e-ven bring the thun-der.

60

Why he e-ven brings the thun-der...

N.C.

[track]

60A

scratch sample

The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time. The bottom staff is for the vocal part, with a bass clef and a key signature of one sharp. The vocal part includes lyrics in parentheses. Measure 57 shows eighth-note patterns. Measure 58 continues the pattern. Measure 59 features a unique piano pattern with 'x' marks. Measure 60 shows a piano pattern with eighth-note pairs. The vocal part continues in measure 60. Measure 60A shows a piano pattern with eighth-note pairs. A 'scratch sample' instruction is present in the vocal staff.

## Safety (vocal last X)

61 WASHINGTON:

You wan-na pull your-self to - ge-ther?

62

Young man,

HAMILTON:

I'm sor - ry, these Vir - gin - i - ans are birds of a feath - er.

1st X only

BD continues

63

I'm from Vir - gin - i - a, so watch your mouth

64

So we let con - gress get held host - age by the South?

65

You need the votes.

66

You need to con-vince more folks.

No we need bold strokes. We need this plan. James

E<sup>5</sup> C<sup>(no5)</sup>/E E<sup>6</sup>(no3) C<sup>(no5)</sup>/E

67

68

Win-ning was eas-y, young man. Gov-ern-ing's hard - er.

Mad-i-son won't talk to me, that's a non-start-er.

They're be-ing in-

E5      C<sup>(no5)</sup>/E      N.C.

69

70

You have to find a comp-ro-mise.

Con-vince them oth-er-wise.

trans-i-gent.

But they don't have a plan, they just hate mine!

What

Em      Am/C      E6<sup>(no3)</sup>      C<sup>(no5)</sup>/E

71

72

I im-a-gine they'll call for your re-mo-val.

hap-pens if I don't get con-gres-sion-al ap-pro-val?

Sir—

Em      Am/C      N.C.

## WASHINGTON:

73 3 74

Fig-ure it out, Al - ex - an - der.

That's an or - der from your com-mand - er.

Segue



## Take A Break

[Rev. 8/10/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDAAndante  $\text{♩} = 80$ 

1

*mf*  
N.C.

2

3

4

Un, deux, trois, quatre, cinq, six, sept, — huit, neuf. Good!

PHILIP:

Un, deux, trois, quatre, cinq, six, sept, huit, neuf.

5

6

Un, deux, trois, quatre, cinq, six, sept, huit, neuf. Sept, huit,

Un, deux, trois, quatre, cinq, six, sept, huit, neuf.

7

8

Un, deux, trois, quatre, cinq, six, sept, huit, neuf.

7 neuf— Sept, huit, neuf— One two three four five six se-ven eight nine!  
 8 Sept, huit, neuf— Sept, huit, neuf— One two three four five six se-ven eight nine!

HAMILTON:

10 My dear-est An-gel-i-ca, To-mor-row and to-mor-row and to - mor-row creeps in this pet-ty pace from day to day  
 11 C<sup>#</sup>m7 E add9

12 I trust you'll un-der-stand the ref-rence to an-o-ther Scot-tish tra-ge-dy with-out my hav-ing to name the play. They  
 13 C<sup>#</sup>m7/G<sup>#</sup> AMaj9 E add9/C

14 —think me Mac-beth, and am-bi-tion is my fol-ly I'm a pol-y-math, a pain in the ass, a mas-sive pain  
 15 C<sup>#</sup>m7 E add9

16

17

Mad-i-son is Ban-quo, Jef-fer-son's Mac-duff And Birn-am Wood is Con-gress on its way to Dun-si-nane

C#m7/G#

AMaj9

Eadd9/C

18 ANGELICA:

19

And there you are, an o-cean a-way Do you have to live an o-cean a-way?

HAMILTON:

And there you are, an o-cean a-way Do you have to live an o-cean a-way?

C#m7

Eadd9

20

21

ELIZA:

HAMILTON

ANGELICA:

Thoughts of you sub-side Then I get an-o-ther let-ter I can-not put the no-tion a-way... Take a

C#m7/G#

AMaj9

Eadd9/C

**Poco Più Mosso****ELIZA:**

22

break. There's a lit - tle sur -prise be -fore sup -per and it can - not wait.

**HAMILTON:**

I am on my way.

*mf*

E Esus<sup>2</sup> E Esus<sup>2</sup> E

24

Al - ex - an - der— Your son is nine years  
I'll be there in just a min -ute, save my plate. O - key, o - key—

Bsus B Bsus Bsus<sup>2</sup> B

**ELIZA:**

26

old to - day He has some-thing he'd like to say He's been prac - ti - cing  
C#m<sup>7</sup> C#m<sup>9</sup> C#m<sup>7</sup> C#7sus C#m<sup>7</sup>

28

— all day —

29

Phl-lip take it a - way —

**PHILIP:**

Dad - dy Dad - dy Look —

E/B Bsus B Bsus G<sup>7</sup>m/B B Bsus<sup>2</sup> B

## Swing 16ths $\text{♩} = 84$

30 **PHILIP:** My name is Phil - ip. I am a po - et. I wrote this po - em just to show it.

*ELIZA beatboxing*

31

(perc for reh. only)

32 And I just turned nine. 33 You can write rhymes but you can't write mine. **HAMILTON:** What!

34

I prac-tice French and play pi-an-o with my mo-ther

I have a sis-ter but I want a lit-tle bro-ther

ELIZA beatboxing cont, sim.

HAMILTON: Uh-huh!

O-kay

35

E

Am/E

E

36

My Dad-dy's try'ng to start Am - er - i - ca's bank.

Un, deux, trois, quat-re, cinq!

ELIZA: Bra-vo!

ELIZA beatboxing out

37

Em/B

B5

Straight 16ths; l'istesso tempo

ELIZA:

38

break.

Run a - way with us for the sum-mer. Let's go up - state.

HAMILTON:

39

Hey, our kid is pret-ty great.

mf

E

40

We can all\_\_\_\_ go stay\_\_ with my fa - ther. There's a

E - li - za, I've got so much on my plate.

B add4

42

lake I\_\_\_\_ know\_\_ in a near - by\_\_\_\_ park.\_\_\_\_ You and

I\_\_\_\_ know. I'd\_\_\_\_ love to go.

C#m7

44

I can\_\_\_\_ go\_\_\_\_ when the night gets\_\_\_\_ dark...

I will try to get a-way.

E/F#

F# add9

Meno Mosso  $\text{♩} = 80$ 

ANGELICA:

My dear-est Al-ex-an-der, you must get through to Jeff - er-son. Sit down with him and com-pro-mise, don't stop 'til you a-gree.

HAMILTON:

It changed the mean-ing. Did you in-tend this? One stroke and you've con-sumed my wa-king days. It says:

**ANGELICA:**

54 "My dear-est An - gel - i - ca." 55 With a com - ma af - ter "dear - est." You've writ - ten

**HAMILTON:**

"My dear-est An - gel - i - ca."

**Colla Voce** (audible inhale) **A Tempo**

**Chords:** C<sup>#</sup>m7, E<sup>add9</sup>/B

*beat out*

**Colla Voce** (audible inhale) **A Tempo**

56 "My dear-est, An-gel - i - ca." 57 An-y-way, all this to

"My dear-est, An-gel - i - ca." \_\_\_\_\_

**Chords:** C<sup>#</sup>m7/G<sup>#</sup>, AMaj9, G<sup>#7(9)</sup>/B<sup>#</sup>

58 say I'm com-ing home this sum-mer At my sis-ter's in-vi-ta - tion, I'll be there with your fam-ly if you make your way up-

**Chords:** C<sup>#</sup>m7, E<sup>add9</sup>

60 state. I know you're ver-y bus-y I know your work's im - por-tant But I'm cros-sing the o-ccean and I just can't

C♯m7/G♯ A Maj9 E add9/C

62 ANGELICA:

wait. You won't be an o-ccean a-way You will on-ly be a mo-ment a-way

HAMILTON:

You won't be an o-ccean a-way You will on-ly be a mo-moment a-way

C♯m7 E add9

Poco Più Mosso

ELIZA:

64 65 66

Al-ex-an-der, come down-stairs. An - gel-i-ca's ar-ri-ving to-day! An-

p 8 E Maj7/G♯ A Maj9 cresc. mf cresc. Am(Ma7)/C Am

**ELIZA:** 67

gel - i - ca! \_\_\_\_\_

**ANGELICA:**

E - li - za! \_\_\_\_\_

**HAMILTON:**

The Schuy - ler sis - ters!

*f* C<sup>#</sup>m7

*mf* E

**HAMILTON:** 69

Hi.

**ANGELICA:**

Al - ex - an - der.

**HAMILTON:** 70

It's good to see your face.

*E Maj7/G<sup>#</sup>*

*Asus2(add#4)*

*A*

**ELIZA:** 71

An - gel - i - ca, tell this man John Ad - ams spends the sum - mer with his fam -

**ANGELICA:**

*C<sup>#</sup>m7*

73 **ELIZA:**

74

ly.

**HAMILTON:**

An - gel - i - ca, tell my wife John Ad - ams does - n't have a real job an -

G<sup>#</sup>m7

Asus<sup>2</sup>(add<sup>#4</sup>)

75 **ANGELICA:**

76 **HAMILTON:**

y - way. ...You're not join - ing us? Wait. I'm a - fraid I can - not join you up - state.

C<sup>#</sup>m9

EMaj9

77

78 **ELIZA:**

She came all this way— Take a

**ANGELICA:**

Al - ex - an - der, I came all this way. All this way— Take a

EMaj<sup>7</sup>/G<sup>#</sup>

Asus<sup>2</sup>

Am/C

ANGELICA  
ELIZA:

ELIZA  
ANGELICA: 80

break.

HAMILTON:

Run a - way with us for the sum-mer. Let's go up - state.

You know I have to get my plan through con - gress.

E add9

ELIZA:

We can all\_\_\_\_ go stay with our fa - ther. There's a

I lose my job if we dont get my plan through con - gress.

B add4

E/B

B

ELIZA:

lake I\_\_\_\_ know\_\_\_\_

in a near - by\_\_\_\_

You and

ANGELICA:

I\_\_\_\_ know I'll miss your face\_\_\_\_

Screw your cour-age to the stick-ing place

C#m7

85

I can— go— Take a  
E - li - za's right— Take a

E/F♯ F♯

Detailed description: This is a piano/vocal score. The top staff is for the vocal part, and the bottom staff is for the piano. The vocal part starts with a dotted quarter note followed by an eighth note, then a quarter note tied to a eighth note. The piano part consists of eighth-note chords. The vocal line continues with eighth-note patterns. The piano part ends with a chord of E/F♯. The vocal line ends with a eighth-note pattern.

86

break and get a - way—

87

Let's go up - state

break.

Run a - way with us for the sum-mer.— Let's go up - state

F

Detailed description: This is a piano/vocal score. The vocal part starts with eighth-note patterns. The piano part consists of eighth-note chords. The vocal line continues with eighth-note patterns. The piano part ends with a chord of F. The vocal line ends with a eighth-note pattern.

(ad lib)

88

where we can stay, oh...

89

We can all go stay with our fa - ther, if you

C F/C C Csus C/E

90

Look a-round, look a-round, at how luck - y we are to be a - live right now—

91

take your time— You will make your mark. Close your

Dm<sup>7</sup>

92

We can go— When the night gets dark. Take a break.

93

eyes and dream— When the night gets dark. Take a break.

Dm/G G F/G G

This musical score is for the song 'Take A Break'. It features a piano part (right hand) and a vocal part (left hand). The vocal part includes lyrics and chords. The piano part consists of eighth-note patterns. The vocal part starts with 'where we can stay, oh...', followed by 'We can all go stay with our fa - ther, if you' (chords: C, F/C, C, Csus, C/E). The piano part continues with eighth-note patterns. The vocal part then sings 'Look a-round, look a-round, at how luck - y we are to be a - live right now—' (chords: Dm<sup>7</sup>). The piano part continues with eighth-note patterns. The vocal part then sings 'take your time— You will make your mark. Close your' (chords: Dm<sup>7</sup>). The piano part continues with eighth-note patterns. The vocal part then sings 'We can go— When the night gets dark. Take a break.' (chords: Dm/G, G, F/G, G). The piano part continues with eighth-note patterns.

**ELIZA:**  
94

**ANGELICA:**

**HAMILTON:**

I have to get my plan through Con - gress. I can't stop un - til I get this plan through Con - gress.

*dim.*  
Fm

*mf*

**Slower**

96 Fm

97 A♭/E♭

98 D♭Maj<sup>7</sup>

99 D♭<sup>7</sup>

**rit.**

Segue

## Say No To This

[Rev. 8/11/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDASlow Jam, sexy  $\text{♩} = 77$ 

1

2 BURR:

There's noth - ing like su - mmer in the ci - ty.

*p* N.C. D<sup>9</sup>

*pp* *mf*

*cello solo*

3

4

Some-one un - der stress meets some-one look - ing pret - ty.

N.C. D<sup>9</sup>

*pp* *mf*

5

6

There's trou - ble in the air, You can smell it.

F<sup>#</sup>m D<sup>9</sup> Dm<sup>6</sup>/F

## HAMILTON:

7

And Al - ex - an - der's by him - self. I'll let him tell it. I had-n't

8

snaps Dm/G pp mf BD

9 10

slept in a week I was weak, I was a-wake. You've nev-er seen a bas-tard or-ph-an more in need of a break.

A5 A+(no3)

11 12

Long-ing for An ge-li-ca, Miss-ing my wife. That's when Miss Ma-ri-ah Rey-nolds walked in-to my life, she said:

A6(no3,no5) A7(no3,no5) D/E

13 MARIAH REYNOLDS: 14

I know you are a man of hon-or, I'm so sor-ry to both-er you at home, but I

A5 A+(no3)

15 don't know where to go, and I came here all a - lone. **HAMILTON:**

16 She said

**MARIAH:**

17 My hus - band's do - in' me wrong, Beat - in me, cheat-in' me, mis - treat-in' me,

18 (b)

**HAM:**

19 Sud-den - ly he's up and gone, I don't have the means to go on... **So I**

20

**HAMILTON:**

21

22

You're too kind, sir.

of-fered her a loan, I of-fered to walk her home, she said: I gave her

F#m7 D9

23

24

This one's mine, sir.

thir-ty bucks that I had socked a-way, she lived a block a-way, she said: Then I said,

F#m7 D9

25

26

Stay?\_\_

“Well, I should head back home,” she turned red, she led me to her bed, let her legs spread and said:

F#m7 D9 Dm6/F

27

28

Hey...  
Hey

That's when I be - gan to pray: Lord,

G<sup>9</sup>

29 HAMILTON:

30

show me how to say no to this I don't know how to say no to this But my

A A<sup>+</sup> F#m/A

31

32

MARIAH:

HAMILTON:

Whoa,

God, she looks so help - less And her bod - y's say-ing, "hell, yes." Nooo,

A7(ho5) D/E

33

34

whoa...  
— show me how to say no to this\_\_ I\_\_\_\_ don't know how to say no to this\_\_ In my

ENS: W1/W2/W3/W4/(W5)

Say no to this... Say no to this...

M1/M2/M3/M4/M5

A A+ F#m/A

HAMILTON:

35 mind, I'm tryin' to go 36 Then her mouth is on mine, and I don't say...  
W1/W2 No!\_\_

whispered  
Go! Go! Go!

M1/M2/M3 No!\_\_

whispered

A7(no5) D/A A

W1/W2 — Say no to this! No! — Say no to this! No! —

W3/W4/(W5) No! Say no to this! No! — Say no to this! No! —

M1/M2/M3 — Say no to this! No! — Say no to this! No! —

M4/M5 No! Say no to this! No! — Say no to this!

37 38

A+ F#m/A

— Say no to this! No! — Say no to this! To m45

No! Say no to this! No! — Say no to this! No! —

No! Say no to this! No! — Say no to this!

39 40

A7(no5) D/E

**HAMILTON:**

45

I wish I could say that was the last time. I said that last time. It be-came a pas - time.

A5

A<sup>+</sup>(no3)

46

47

A month in - to this en-dea-vor I re-ceived a let-ter From a Mis-ter James Rey-nolds, e-ven bet-ter, it said

A6(no<sup>3</sup>,no<sup>5</sup>)

A7(no<sup>3</sup>,no<sup>5</sup>)

48

49 **JAMES REYNOLDS (M5):**

50

Dear Sir, I hope this let-ter finds you in good health, And in a pros-per-ous e-nough po-si-tion to put wealth In

mf

N.C.

51

the pock-ets of peo-ple like me: down on their luck. You see, \_\_\_\_\_ that was my wife you de-cid-ed to...  
**HAMILTON:**

52

Fuuu—

53

Uh-oh! You made the wrong suck-er a cuck-old. So time to pay the pip-er for the pants you un - buck-led And

54

55

hey, you can keep see-in' my whore wife If the price is right: if not I'm tell-ing your wife.  
**HAMILTON:**

56

I hid the

The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of two sharps (F major). The music is in common time. The vocal parts are indicated by 'x' marks on the notes. The piano accompaniment is shown with standard musical notation. The lyrics are written below the notes, corresponding to the vocal parts. Measure numbers 51, 52, 53, 54, 55, and 56 are marked above the staves. The title 'Say No To This' and the source 'Hamilton' are at the top right.

**MARIAH:**

57

58

No\_\_\_\_\_ sir\_\_\_\_\_

**HAMILTON:**

letter and I raced to her place, screamed "How could you?!" In her face, she said Half dressed,

f F#m7 D9

59

60

Please don't go\_\_\_\_\_ sir

— a - po - lo - ge - tic, A mess, she looked pa - the - tic, she cried: So was your

F#m7 D9 F#m7

61

62

I don't know a - bout an - y let - ter I did - n't know an - y bet - ter

whole sto - ry a set - up? Stop cry - ing God-damn-it get up I am

E(add9)/F# F#m7 DMaj7

63

Please don't leave me with him help-less

ruined

I am help-less How could I do this?

Just give him what he wants and you can have me

3

I don't

64

E/D

DMaj<sup>7</sup>

E/D

65

What-ev - er you want If you pay, you can stay

want you

I don't want you

I don't...

66

Lord,

DMaj<sup>7</sup> cresc.

Bbm

B<sub>b</sub>

B

MARIAH:

67

To-night...

HAMILTON:

— show me how to say no to this. I \_\_\_\_\_ don't know how to say no to this. Cuz the

ENS: W1/W2/W3/(W5)

W4

Say no to this...

Say no to this...

M1/M2/M5

M3/M4

69

70

Help - less Whoa, \_\_\_\_

sit - u - a - tion's help - less. And her bod-y's say-ing hell yes. No, \_\_\_\_

B7(no5) E/F#

71

whoa... How can you say no to this?

— show me how to say no to this. How can I say no to this? There is

Say no to this... Say no to this...

B B+ G#m/B

HAMILTON:

73 3 no - where I can go. When her bod-y's on mine I do not say...

74 Go! Go! Go! No!

B7(no5) E/B B

**MARIAH:** 75 Yes... 76 Yes...

**HAMILTON:** Yes

W1/W2  
W3/W4/(W5)

Say no to this! No!

M1/M2/M5  
M3/M4

B<sup>+</sup>

G<sup>#</sup>m/B

77 3 78 To m83

Ye - (h)e' yes... Yes!

Yes

Say no to this! No!

Say no to this!

B7(no5)

E/F<sup>#</sup>

83 MARIAH:

HAMILTON: Don't say no to this.

Say no to this. I don't say no to this. There is

*sub.* *p* B B<sup>+(no3)</sup> B<sup>6(no3,no5)</sup>

JAMES REYNOLDS:

85

86 So?

HAMILTON: No - bod - y needs to

no - where I can go, \_\_\_\_\_

ENS: W1/W2/W3/W4/(W5)  
M1/M2/M3/M4

Go go go

N.C.

**Rubato**

87 HAMILTON: 88 89 90

know.

*p*



## The Room Where It Happens

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Swing 16ths (Straight 8ths)

1  $\text{♩} = 86$

2 BURR:  
Mis-ter Sec-re-ta-ry.

3  
Did-ja hear the news a-bout good old Gen-er-al Mer-cer?  
HAMILTON:

VICTROLA/BRASS SAMPLE  
PERC only  
(beat A)  
Mis-ter Burr, sir.

4  
You know Cler-mont Street? They re-named it af-ter him. The Mer- cer le-ga-cy is se-ure.

5  
No. Yeah. Sure.

6

7

And all he had to do was die.  
We ought-a give it a try.  
Now

That's a lot less work.  
Ha.

(beat B)

8

9

how're you gon-na get your debt plan through?  
Real-ly?

I guess I'm gon-na fin -'ly have to lis - ten to you.

## TALK LESS

10

11

Talk less.  
Ha.

PERC: Beat A

mf

Am<sup>(add9)</sup> /F CMa<sup>7(no3)</sup>/E<sub>b</sub> /D /G

Smile more.

Talk less.  
Smile more.

12

Do what-ev - er it takes to get my plan on the con - gress floor.

Am(add9) /F C<sup>7</sup>(no3)/E<sup>b</sup> /D /G

13

14

Now, Mad - i - son and Jef - fer - son are mer - ci - less.

Well, hate the sin, love the sin-ner.

Am(add9) /F C<sup>7</sup>(no3)/E<sup>b</sup> /D /G

15

16 MADISON:

Ham-il-ton!

BURR: 17

But—

HAMILTON:

I'm sor - ry Burr, I've got - ta go.

De-ci-sions are hap - pening o - ver din - ner.

VICTROLA/BRASS SAMPLE

18

Am(add9) /F C<sup>7</sup>(no3)/E

## TWO VIRGINIANS

BURR:

19 20

Two Vir-gin-i-ans and an im-mi-grant walk in-to a room. Di-a-met-ric-ly op-posed, foes.

COMPANY:  
ELI/ANG/MAR/W1/W2/W3/W4/W5  
WASH/PHIL/M1/M2/M3/M4/M5/M6

21 22

They e-merge with a comp-ro-mise, ha-ving o-pened doors that were pre-vi-ous-ly closed, The Pre-vi-ous-ly closed, Bros.

## IMMIGRANT

23 BURR: 3 24

im-mi-grant e-mer-ges with un-pre-ce-dent-ed fi-nan-cial pow-er A sys-tem he can shape how-ev-er he wants

## GROUPS ENTER

RR:

27 **BURR:** 28

No-one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap-pened.

Am F<sup>9</sup> D<sup>9</sup> B<sup>7</sup> E<sup>+</sup>

No-one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap-pened.

**COMPANY:** ELI/ANG/W1/W2/W3  
MAR/W4/W5

the room where it hap-pened. The room where it hap-pened.

PHIL/M1/M2  
WASH/M3/M4/M5/M6

Am F<sup>9</sup> D<sup>9</sup> E7(<sup>9</sup>) Am/G<sup>#</sup>

## 2nd HALF/BOX

31

32

No-one real-ly knows how the game is played. The art of the trade, how the sau-sage gets made.

Am CMaj7 D9 Am<sup>7</sup>/E

33

34

35

We just as-sume that it hap-pens.

But no-one else is in the room where it hap-pens.

ELI/W1/W2/W5  
MAR/ANG/W3/W4

ELI/ANG/W1/W2/W3  
MAR/W4/W5

As-sume that it hap-pens.

The room where it hap-pens.

PHIL/M1/M2/M5  
WASH/M3/M4/M6

PHIL/M1/M2  
WASH/M3/M4/M5/M6

VICTROLA/BRASS SAMPLE

F<sup>9</sup>

3

G

VICTROLA/BRASS SAMPLE

THOMAS CLAIMS

36 **JEFFERSON:**

Al - ex - an - der was on Wash-ing-ton's door - step one day In dis-tress 'n dis-ar-ray.

ELI/ANG/MAR/W1/W2/W3/W4/W4/W5  
BURR/PHIL/WASH/M1/M2/M3/M4/M5/M6

Thom-as claims—

Am(add9) /F CMa<sup>7(no3)</sup>/E♭ /D

38 **39**

Al - ex - an - der said— And bas - ic - 'ly begged me to join the fray.

**HAMILTON:**

I've no-where else to turn!

Thom-as claims—

Am(add9) /F CMa<sup>7(no3)</sup>/E♭ /D /G

**JEFFERSON:** 40

**COMPANY:** 41

ELI/W1/W2/W5  
MAR/ANG/W3/W4

Thom-as claims—

PHIL/M1/M2/M5  
WASH/BURR/M3/M4/M6

Am(add9) /F C Ma7(no3)/E<sub>b</sub> /D

**I ARRANGED**

**BUT!**

**BURR:**

42

43

**JEFFERSON:**

Well, I ar-ranged the meet-ing. I ar-ranged the men - u, the ven - ue, the seat-ing,

Thom-as claims—

Am(add9) /F C Ma7(no3)/E

## ATTITUDE SCOOP

BURR:

44

45

No-one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap-pened.

ELI/ANG/W1/W2  
MAR/W3/W4/W5

PHIL/M1/M2/M5  
WASH/M3/M4/M6

Am F9 D9 B°7 Am/E

46

47

No-one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap-pened.

Am F9 D9 E7(9) E7/G♯

48

No-one real-ly knows how the part-ies get to yesssss. The pie-ces that are sac-ri-ficed in ev-'ry game of chesssss.

ELI/ANG/W1/W2/W3  
MAR/W4/W5

49

Part-ies get to yesssss. Ev-'ry game of chesssss.

PHIL/M1/M2/M5  
WASH/M3/M4/M6

Am6 C6 D13 Am/E

50

We just as-sume that it hap-pens. But no-one else is in the room where it hap-pens.

ELI/W1/W2/W5  
MAR/ANG/W3/W4

51

As-sume that it hap-pens. The room where it hap-pens.

PHIL/M1/M2/M5  
WASH/M3/M4/M6

52

The room where it hap-pens.

VICTROLA/BRASS SAMPLE

F9 G

## MADISON/MEANWHILE

BURR:

54

Mean - while, Mad - i - son is grap - pling with the fact that not ev - 'ry is - sue can be set - tled by com - mit - tee.

COMPANY:

*a la old-timey newsreel reporters*

Mean - while—

Mean - while—

*mf*  
Am<sup>(add9)</sup> /F C Ma<sup>7(no3)</sup>/E♭ /D

55

Con - gress is fight - ing o - ver where to put the cap - i - tal—

It is - n't pret - ty. Then

*[COMPANY screams in chaos]*

Mean - while—

*mf*  
Am<sup>(add9)</sup> /F C Ma<sup>7(no3)</sup>/E♭ (mute)

Jef - fer - son ap - proach - es with a din - ner and in - vite. And Mad - i - son re - sponds with Vir - gin - i - an in - sight.

Mean - while—

*mf*  
Am<sup>(add9)</sup> /F C Ma<sup>7(no3)</sup>/E♭ /D

59 MADISON:

60

May-be we can solve one prob-lem with an -o-ther. And win a vic-to-ry for the South-ern-ers, in o-ther words—

JEFFERSON:

Oh -

Am(add9) /F CMa<sup>7</sup>(no3)/E

**“QUID PRO QUO”/ “OH-HO”**

61

A quid pro quo. Would - n't you like to work a lit - tle clo - ser to home?—

ho! I sup - pose. Ac - tual -

(beat B)

63

Well, I pro - pose the Po - to - mac.

64

Well, we'll see how it goes.

ly, I would. And you'll pro - vide him his votes? Let's go.

## SHIMMY DOWN/CHAIRS

65 BURR:

No!

ELI/W1/W2/W5  
MAR/ANG/W3/W4

The room where it hap-pened. The room where it hap-pened.

-one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap-pened.

PHIL/M1/M2/M5  
WASH/JEFF/M3/M4/M6

+MAD (top)

(ALL TACET) *f* F<sup>9</sup> D<sup>9</sup> Am/D B<sup>7</sup> Am/E

67

No-one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap-pened.

No-one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap-pened.

Am<sup>7</sup> F<sup>9</sup> D<sup>9</sup> Am/D E<sup>7(9)</sup> Am/G<sup>#</sup>

69

70

My God! In God we trust. But we'll never really know what got dis-cussed.

In God we trust. But we'll never really know what got dis-cussed.

Am Am/C Am/D Am/E

71

72

Click boom then it hap-pened.

And no-one else was in the room when it hap-pened.

Click boom then it hap-pened.

8va-----

F<sup>9</sup> F<sup>7</sup> F<sup>7</sup> G N.C.

F<sup>9</sup> F<sup>7</sup> F<sup>7</sup> G N.C.

## BIG MUSIC/WINE BOTTLE

## BURR:

73

COMPANY:  
ELI/W1/W2/W5  
MAR/ANG/W3/W4

What did they say to you to get you to sell New York Ci - ty down the ri - ver?

Al - ex - an - der Ham - il - ton!

PHIL/M1/M2/M5  
WASH/MAD/JEFF/M3/M4/M6

*f*

Am

74

75

3

76

Did Wash-ing-ton know a-bout the din-ner? Was there pres-i-den-tial pres-sure to de - li - ver?

Al - ex - an - der Ham - il - ton!

C/G

## THIRD ALEXANDER

77

78

Or did you know, e-ven then, it does-n't matter where you put the U. S. Cap-i-tal.

HAMILTON:

Cuz

Al-ex-an-der Ham-il-ton!

*pp* (beat out)

FMaj<sup>7</sup> N.C.

79

80

You got more than you gave.

we'll have the banks. We're in the same spot.

And I want-ed what I got. When you

*pp*

Dm<sup>9</sup> FMaj<sup>9</sup> Bm<sup>7(b5)</sup>

## SKIN IN THE GAME

81 HAMILTON:

82

got skin in the game, you stay in the game. But you don't get a win un-less you play in the game. Oh, you

*p*

N.C.

83

get love for it. You get hate for it. You get no-thing if you wait for it, wait for it, wait...

84

**COMPANY:**

Wait for it, wait for it, wait...

Λ Λ Λ

Λ Λ

85

**HAMILTON:**

God help and for - give me I wan - na build some-thing that's gon - na out - live me.

mf E<sup>5</sup> F<sup>5</sup>

Em F

86

## HAMILTON/JEFFERSON/MADISON:

87

88

What do you want, Burr? What do you want, Burr? If you stand for no-thing, Burr, what do you fall for?

## WASH/M3/M4/M6

What do you want, Burr? What do you want, Burr? If you stand for no-thing, Burr, what do you fall for?

ELI/W1/W2/W5  
MAR/ANG/W3/W4

What do you want, Burr? What do you want, Burr? What do you want, Burr? What do you want?

PHIL/M1/M2/M5

Am

Λ

PLINKS **Meno mosso**

BURR:

89

90

I wan-na be in the room where it hap-pens. The room where it hap-pens.

*p* N.C.

*cresc. poco a poco*

91

92

I wan-na be in the room where it hap-pens. The room where it hap-pens.

## BEAT DROPS

accel poco a poco

BURR: ad lib.

93

I... wan-na be in the room where it hap-pens, I...

I...

wan-na be

in the room where it hap-pens, I...

COMPANY: ELI/ANG/MAR/W1/W2/W3/W4/W5

I wan-na be in the room where it hap-pens. The room where it hap-pens. The room where it hap-pens.

PHIL/WASH/M1/M2/M3/M4/M5/M6

PHIL/WASH/M1/M2/M3/M4/M5/M6

mp

Am A°/C D9 F°7 E<sup>+</sup>

BURR:

95

I wan-na be in the room... Oh, ...

ELI/ANG/W1/W2/W3

ELI/ANG/W1/W2/W3

I wan-na be in the room where it hap-pens. The room where it hap-pens. The room where it hap-pens.

MAR/W4/W5

MAR/W4/W5

I wan-na be in the room where it hap-pens. The room where it hap-pens. The room where it hap-pens.

PHIL/M1/M2/M5  
WASH/M3/M4/M6

mf

Am<sup>7</sup> A°/C cresc. D9 w/ pedal E7(9) Am/G<sup>#</sup>

Am<sup>7</sup>

A°/C

cresc.

D9

w/ pedal

E7(9)

Am/G<sup>#</sup>

## BUILD UPS/BIG PUSH/ (TABLE UP)

## Tempo I'

97 98

woah, \_\_\_\_\_ oh! \_\_\_\_\_ I wan-na be, I wan-na be... I've got

ELI/W1/W2/W5  
MAR/ANG/W3/W4

I wan-na be in the room where it hap-pens. The room where it hap-pens. The room where it hap-pens.

PHIL/M1/M2/M5  
WASH/M3/M4/M6

*f*

Am F7 D9 B°7 E7

99 100

— to be, I've got— to be— in— the room, in that big ol' room!—

I wan-na be in the room where it hap-pens. The room where it hap-pens. The room where it hap-pens.

8va—  
Am7 F7 Am/D 3 E7(9) Am/E

## ART OF THE COMPROMISE

101

Hold your nose and close your eyes. —

COMPANY:

The art of the comp - ro - mise —

Am Am<sup>7</sup>/C Dm<sup>7</sup>

This section of the score features a piano part with a treble clef and a bass part with a bass clef. The vocal line is in the treble clef. The lyrics 'Hold your nose and close your eyes.' are written in the vocal line. The piano part includes a bass line with slurs and a treble line with eighth-note patterns. The vocal part has a melodic line with eighth-note patterns. The bass part has a steady eighth-note bass line. The section ends with a Dm<sup>7</sup> chord.

## SLAP BOTTOM

103

104

But we don't get a say in what they trade a - way. —

We want our lead - ers to save the day —

Am Am<sup>7</sup>/C Dm<sup>7</sup>

This section of the score features a piano part with a treble clef and a bass part with a bass clef. The vocal line is in the treble clef. The lyrics 'But we don't get a say in what they trade a - way.' are written in the vocal line. The piano part includes a bass line with slurs and a treble line with eighth-note patterns. The vocal part has a melodic line with eighth-note patterns. The bass part has a steady eighth-note bass line. The section ends with a Dm<sup>7</sup> chord.

105

106

But we dream in the dark for the most part.

We dream of a brand new start—

Am Am<sup>7</sup>/C *fp* cresc. Dm Am/E

107

108

Dark as a tomb where it hap-pens. I've got to be in the room where it hap-pens.

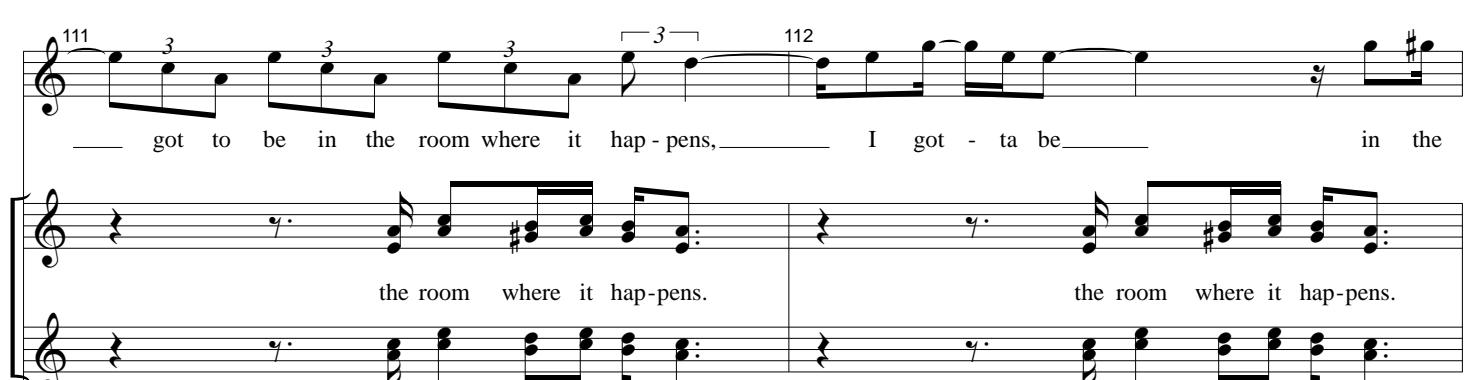
Dark as a tomb where it hap-pens. the room where it hap-pens.

F<sup>7</sup> D<sup>9</sup> E<sup>7(9)</sup> Am/G<sup>#</sup>

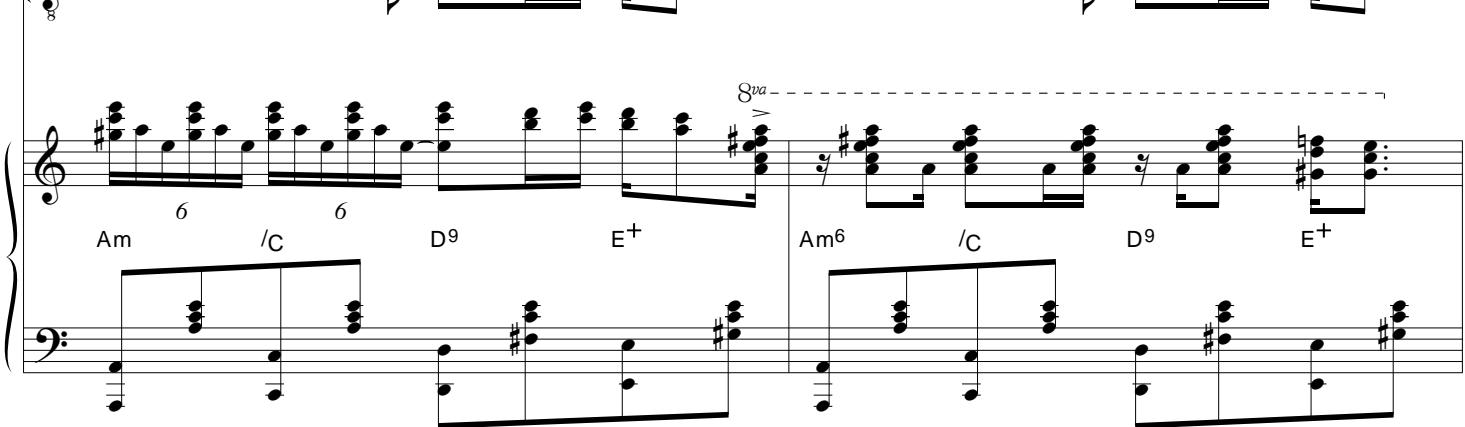
## KICK STEP

BURR:

109 

110 

111 

112 

113 *room!* *Click-boom!*  
I wan-na be in the room where it hap-pens! *Click-boom!*  
*f whispered*

114 *f whispered*

Am /G /F♯ FMaj<sup>7</sup> Am/E E7(9) *sfz*  
Am *Am*

*8vb* - - - - -

The musical score consists of three staves. The top staff is for the piano, showing a treble clef and a bass clef. The middle staff is for the vocal part, with lyrics: "room!", "Click-boom!", "I wan-na be in the room where it hap-pens!", "Click-boom!", and "f whispered". The bottom staff is for the piano, with chords: Am, /G, /F♯, FMaj<sup>7</sup>, Am/E, E7(9), and Am. The score includes dynamic markings like 113, 114, f whispered, sfz, and 8vb. Measure numbers 113 and 114 are indicated above the vocal line. The vocal line ends with a melodic line and a fermata. The piano line ends with a dynamic sfz and a melodic line with a fermata.

## Schuyler Defeated

[Rev. 8/9/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Funky, à la “The Schuyler Sisters”

♩ = 102

Old School Vinyl Hit

PHILIP: “Look! Grampa's in the paper! ‘War hero Philip Schuyler loses Senate seat to young upstart Aaron Burr!’”

PHILIP:

Gram-pa just lost his seat in the Sen-ate.

ELIZA:

Some-times, that's how it goes.—

8

9

Da-ddy's go-nna find out a - ny mi-nute.

I'm sure he al-re-a - dy knows.

10

PHILIP: Fur-ther down, fur-ther down

ELIZA: "Let's meet the new - est sen - a - tor from New

11

PHILIP: 11 "Let's meet the new - est sen - a - tor from New

F

BbMaj9

12

13

HAMILTON: York." Our Sen - a - tor: Burr!

ELIZA: New York Our Sen - a - tor:

BbMaj9

C#<sup>+</sup>

Λ

14 **HAMILTON:**

15 **BURR:**

16

17

18

19

**EMMA:**

20

Wait.

state, peo-ple think you're crooked and Schuy-ler's seat was up for grabs, so I took it!

8  
GMaj9

F#7 alt./A# snare

22

I've al - ways con - si - dered you a friend.

23

You changed

I don't see why that has to end!

8  
Bm9

A6

24

par - ties to run a - gainst my fa - ther in law.

25

I changed par - ties to seize the o - ppur - tu - ni ty I saw. I

8  
GMa9(#11)

A6

This musical score page contains three staves of music. The top staff is for the piano, featuring a treble clef, a key signature of two sharps, and a common time. The lyrics are written below the notes. The middle staff is for the piano, with a bass clef, a key signature of two sharps, and a common time. The bottom staff is for the piano, with a bass clef, a key signature of two sharps, and a common time. Chords are indicated by Roman numerals with subscripts (e.g., GMaj9, F#7 alt./A#). Measure numbers 20, 21, 22, 23, 24, and 25 are marked above the staves. The lyrics describe a character's actions and thoughts, including taking a seat, changing friends, and changing one's family. The score uses various musical markings such as grace notes, fermatas, and dynamic signs.

26

27

swear, your pride will be the death of us all!\_\_ Be-ware: It go-eth be-fore the fall!

F#-A#

G#-B#

Segue As One  
to "Cabinet Battle #2"



# Cabinet Battle #2

[Rev. 8/9/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

**WASHINGTON:**

“The issue on the table. France is on the verge of war with England. Do we provide aid and troops to our French allies or do we stay out of it?”

**Moderato**  $\text{♩} = 100$

“Remember, my decision on this matter is NOT subject to congressional approval.  
The only person you have to convince is me. Secretary Jefferson, you have the floor sir.”

**JEFFERSON:**

11 MADISON: We need-ed mon-ey and guns and half a chance. 12 Who pro-vid-ed those funds? France.

(mute)

13 JEFFERSON: 14

In re-turn, they did-n't ask for land. On - ly a prom-ise that we'd lend a hand. And stand

19  
rath - er not have this de-bate. I'll re-mind you that he's not sec - re - tar - y of state.  
20 >

21 3  
He knows noth - ing of loy - al - ty. Smells like new mon-ey, dress-es like fake roy - al - ty.  
22

23  
Desp' - rate to rise a - bove his sta - tion Ev - 'ry - thing he does be-trays the i-deals of our na - tion.  
24

25 [CROWD reacts]  
Ay, And if ya don't know,\_\_\_ now ya know, Mis - ter Pres - i - dent  
26

*[CROWD reactions ad lib.]*

WASHINGTON: "Thank you, Secretary Jefferson. Secretary Hamilton, your response."

27

28

This block contains two staves of musical notation. The top staff is in treble clef and the bottom is in bass clef. Measure 27 consists of eighth and sixteenth note patterns. Measure 28 begins with a single note followed by eighth and sixteenth note patterns.

29

To m31 31

HAMILTON:

You must be out of your

This block contains two staves of musical notation. The top staff features a unique rhythm pattern with 'x' marks. The lyrics "You must be out of your" are written below the staff. Measure 29 starts with a single note. Measures 30 and 31 show eighth and sixteenth note patterns.

32

33

God-Damn mind if you think The pres - i - dent is gon - na bring the na - tion to the brink Of

This block contains two staves of musical notation. The top staff features a unique rhythm pattern with 'x' marks. The lyrics "God-Damn mind if you think The pres - i - dent is gon - na bring the na - tion to the brink Of" are written below the staff. Measure 32 starts with a single note. Measures 33 show eighth and sixteenth note patterns.

34

35

med-dling in the mid-dle of a mi - li - ta - ry mess? A game of chess, where Franceis queen and king - less?

This block contains two staves of musical notation. The top staff features a unique rhythm pattern with 'x' marks. The lyrics "med-dling in the mid-dle of a mi - li - ta - ry mess? A game of chess, where Franceis queen and king - less?" are written below the staff. Measure 34 starts with a single note. Measures 35 show eighth and sixteenth note patterns.

36

We signed a trea - ty with a king whose head is now in a bas - ket. Would you like to take it out and ask it?

37

[CROWD hubub]

WASH:

38

“Should we ho - nor our trea - ty, King Lou - is’ head?” “Uh...\_\_\_\_\_ do what - ev - er you want, I’m su - per dead.” E -

39

40

nough.

41

Ham - il - ton is right.

3

We're too fra - gile to start an - o - ther fight.

JEFFERSON:

Mist - er Pres - i - dent—

But—

drums

42

43

Sure, when the French fig - ure out who's gon - na lead 'em.  
— sir, do we not\_\_ fight for free-dom?

The

44

45

The peo - ple are ri - ot - ing. There's a diff -'rence. Frank -ly, it's a li - tle dis - qui - et - ing  
peo - ple are lead-ing—

46

47

you would let your i -deals blind you to re - al - i - ty. Ham - il - ton. Draft a state -ment of neu - tral - i - ty.

HAMILTON:

Sir.

**JEFFERSON:** 48

Did you for - get La - fay - ette?

**HAMILTON:** 49

Have you an ounce of re - gret?

What?

*p*  
jingle ring

**JEFFERSON:** 50

You ac-cum-u-late debt, you ac-cum-u-late pow'r, yet in their hour of need, you for - get.

**HAMILTON:** 52

La - fay - ette's a smart man, he'll be fine.

And be - fore he was your friend, he was mine.

54

If we try to fight in ev-'re-v-o-lu-tion in the world, we ne-ver stop. Where do we draw the line?

55

56 JEFFERSON:

57

So quick wit-ted.

I bet you were quite a law - yer.

HAMILTON:

A-las, I ad-mit it.

My de - defend - ants got ac - quit - ted.

58

Yeah.

Well, some-one ough-ta re-mind you.

59

You're no-thing with-out Wash-ing-ton be-hind you.

What?

60

What?

Segue

## Washington On Your Side

[Rev. 8/10/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

## CUE:

HAMILTON turns his back. (GO)

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDAModerato  $\text{♩} = 135$ 

1

*mf*

F

*syn hh's*

Fsus

SYNTH BASS

2

3

E♭sus

4

E♭

simile

5

**BURR:**

It must be nice,

6

it must be nice...

F

Fsus

7

to have Wash - ing - ton on your side.

E♭sus

8

E♭

9

It must be nice, it must be nice

F Fsus

11

to have Wash - ing - ton on your side.

E $\flat$  E $\flat$

13 JEFFERSON:

Ev - 'ry ac - tion has its e - qual, op - po - site re - ac - tions.

N.C.

15

Thanks to Ham - il - ton, our cab - 'net's frac - tured in - to fac - tions.

17 Try not to crack un - der the stress, we're break - ing down like frac - tions.

18

19 We smack each o - ther in the press, and we don't print re - trac - tions.

20

21 I get no sa - tis - fac - tion wit - nes - sing his fits of pas - sion.

22

23 The way he prims and preens and dres - ses like the pits of fa - shion.

24

The musical score consists of two staves. The top staff is for the vocal part, and the bottom staff is for the piano. The vocal part uses a treble clef and the piano part uses a bass clef. Measure numbers 17 through 24 are indicated above the staves. The lyrics are written below the vocal line. The piano part includes various chords and bass notes. Measure 17 starts with a piano bass note. Measure 18 begins with a piano bass note. Measure 19 starts with a piano bass note. Measure 20 begins with a piano bass note. Measure 21 starts with a piano bass note. Measure 22 begins with a piano bass note. Measure 23 starts with a piano bass note. Measure 24 begins with a piano bass note.

25 Our poor - est ci - ti - zens, our farm - ers, live ra - tion to ra - tion

26 > >

27 As Wall Street robs 'em blind in search of chips to cash in

28 >

29 This prick is ask - in' for some-one to bring him to task

30 >

31 Some - bo - dy gim - me some dirt on this va - cu - ous mass so we can at last un - mask him.

32 >

E<sup>b</sup> E<sup>b</sup>

33

I'll pull the trig - ger on him, some - one load the gun and cock it.

34

F

35

While we were all watch-ing, he got Wash-ing - ton in his pock - et.

36

E $\flat$

**BURR**  
**JEFFERSON:**

37

It must be nice, it must be nice

38

F

Fsus

39

to have Wash - ing - ton on your side.

40

E $\flat$

41

It must be nice,

42

it must be nice \_\_\_\_\_

F

Fsus

43

to have

44

Wash - ing - ton on your side.

E♭sus

E♭

45

Look back at the Bill of Rights.

46

Which I wrote...

MADISON:

F/C

B♭m/D♭

BURR  
JEFFERSON  
MADISON:

47

The ink has n't dried.

48

Dm⁷

E♭⁹

49

It must be nice, it must be nice \_\_\_\_\_

F

Fsus

50

51

to have Wash - ing - ton on your side.

E<sup>b</sup>sus

E<sup>b</sup>

52

53 MADISON:

So he's dou - bled the size of the gov - ern - ment. Was - n't the trou - ble with much of our pre - vi - ous

N.C.

54

55 BURR:

gov - ern - ment size?

Look in his eyes!

56 JEFFERSON:

See how he lies.

MADISON:

Fo - low the scent of his

57

JEFFERSON:

57

en - - ter-prise... Cen - - tral - iz - - ing na - tion - al cre - dit and ma - king A - mer - i - can

58

cre - dit com - pe - ti - tive. If we don't stop it we aid and a - bet it. I have to re - sign.

MADISON:

59

cre - dit com - pe - ti - tive. If we don't stop it we aid and a - bet it. I have to re - sign.

JEFFERSON:

60

cre - dit com - pe - ti - tive. If we don't stop it we aid and a - bet it. I have to re - sign.

MADISON:

61

cre - dit com - pe - ti - tive. If we don't stop it we aid and a - bet it. I have to re - sign.

BURR:

62

cre - dit com - pe - ti - tive. If we don't stop it we aid and a - bet it. I have to re - sign.

Some - bo - dy has to stand up for the South!

Some - bo - dy has to stand up to his mouth!

cre - dit com - pe - ti - tive. If we don't stop it we aid and a - bet it. I have to re - sign.

JEFF/MAD:

63

cre - dit com - pe - ti - tive. If we don't stop it we aid and a - bet it. I have to re - sign.

64

cre - dit com - pe - ti - tive. If we don't stop it we aid and a - bet it. I have to re - sign.

If there's a fi - re you're try - ing to douse, you can't put it out from in - side the house.

cre - dit com - pe - ti - tive. If we don't stop it we aid and a - bet it. I have to re - sign.

## JEFFERSON:

65

I'm in the ca - bi - net. I am com - pli - cit in watch - ing him grab - bin' at po - wer and kiss it. If

F

67

Wash - ing - ton is - n't gon' lis - ten to dis - ci - plined dis - si - dents this is the diff - er - ence. This kid is

E $\flat$

69

BURR/MAD:

out!

Oh!

MAD/JEFF/BURR:

70

This im - mi - grant is - n't some - bo - dy we chose. \_\_\_\_\_

drums

F $\flat$ 5

Fsus

71

— Oh! This im - mi - grant's keep - ing us all on our toes. —

Fm/E♭

72

E♭<sup>6</sup>

73

— Oh! Let's show these Fed - er - al - ists who they're up a - gainst!

F

Fsus

74

75

76

Oh! South - ern moth - er - fuck - in' Dem - o - crat - ic - Re -

Fm/E♭

**MAD JEFF:**

**MAD JEFF/BURR:**

**MAD JEFF:**

**MAD JEFF/BURR:**

—

—

77

pub - lic - ans!      Oh!!!      Let's      fol - low the mon - ey and see where it      goes.\_\_\_\_\_

ENS:  
W1/W2/W3/W4/(W5)  
M1/M2/M3/M4/M5/(M6)

78

Oh!!!

F/C      B<sub>b</sub>m<sup>9</sup>/D<sub>b</sub>

79

Be - cause      ev - er - y      se - cond the Treas - ur - y grows.\_\_\_\_\_

Oh!!!

Dm<sup>7</sup>(no5)      E<sub>b</sub>13

81

If we      fol - low the mon - ey and see where it      leads\_\_\_\_\_

Oh!!!

F      Fsus

The image shows a musical score for 'Washington On Your Side' in piano/vocal format. The score is divided into three systems by vertical bar lines. The first system starts at measure 77 with a treble clef, a key signature of one flat, and a common time signature. The lyrics 'pub - lic - ans!' are followed by a piano dynamic 'ENS:' with specific performance instructions: W1/W2/W3/W4/(W5) and M1/M2/M3/M4/M5/(M6). The piano part features a steady eighth-note bass line. The second system begins at measure 78 with the lyrics 'Oh!!!' and 'Let's fol - low the mon - ey and see where it      goes.\_\_\_\_\_'. The piano part continues with eighth-note chords. The third system begins at measure 79 with the lyrics 'Be - cause      ev - er - y      se - cond the Treas - ur - y grows.\_\_\_\_\_'. The piano part features eighth-note chords. The score concludes with a final system starting at measure 81 with the lyrics 'If we      fol - low the mon - ey and see where it      leads\_\_\_\_\_'. The piano part ends with a final chord. The score includes a bass line with a bass clef and a key signature of one flat. Measure numbers 77, 78, 79, and 81 are indicated above the staves. Chord symbols are placed above the piano staves: F/C at the start of the first system, B<sub>b</sub>m<sup>9</sup>/D<sub>b</sub> at the start of the second system, and E<sub>b</sub>13 at the start of the third system. The bass line starts with a bass clef and a key signature of one flat. Measure numbers 77, 78, 79, and 81 are indicated above the staves. Chord symbols are placed above the piano staves: F/C at the start of the first system, B<sub>b</sub>m<sup>9</sup>/D<sub>b</sub> at the start of the second system, and E<sub>b</sub>13 at the start of the third system. The bass line starts with a bass clef and a key signature of one flat.

83

Get in the weeds look for the seeds of Ham - il - ton's mis - deeds

Fm/E $\flat$

**BURR  
JEFFERSON  
MADISON:**

85 It must be nice, 86 it must be nice

F

**MADISON:**

87

Fol - low the mon - ey and see where it goes

N.C. E $\flat$  sus E $\flat$  E $\flat$ 5

**BURR**  
**JEFFERSON**  
**MADISON:**

89

It must be nice, it must be nice

F

90

**JEFFERSON:**

91

The em - per - or has no clothes.

N.C. E $\flat$ sus E $\flat$  E $\flat$ <sup>5</sup>

**BURR**  
**JEFFERSON**  
**MADISON:**

93

We won't be in - vi - si - ble,

94

8:  
F/C

$\flat$ 8:  
B $\flat$ m/D $\flat$

95

We won't be de - nied.

96

Still,

8:  
Dm<sup>7</sup>

$\flat$ 8:  
E $\flat$ <sup>7</sup>

97

It must be nice, it must be nice

F

98

99

to have Wash - ing - ton on your side.

100

101

Segue

# One Last Time

[Rev. 8/10/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Moderato; swing 16ths

$\text{♩} = 89$

Start 13

14

**WASHINGTON:**

I know you're bu - sy.\_\_\_\_\_

**HAMILTON:**

Mis - ter Pres - i - dent, you asked to see me.

*mf*  
N.C.

This block contains the first two staves of the musical score. The top staff is for the piano, starting at measure 13. The bottom staff is for the vocal part, starting at measure 14. The vocal part is labeled 'N.C.' (Notated by Conductor). The tempo is marked as 'Moderato; swing 16ths' with a quarter note equal to 89. The key signature is one flat. The vocal line includes lyrics: 'I know you're bu - sy.\_\_\_\_\_ Mis - ter Pres - i - dent, you asked to see me.' The piano part consists of eighth-note chords.

15

16

*ad lib.*

I wa - nna give you a word of warn -

What do you need sir? Sir?

This block contains the third and fourth staves of the musical score. The top staff is for the piano, starting at measure 15. The bottom staff is for the vocal part, starting at measure 16. The vocal part is labeled 'ad lib.' (At the conductor's discretion). The piano part consists of eighth-note chords. The vocal line includes lyrics: 'I wa - nna give you a word of warn - What do you need sir? Sir?' The key signature is one flat.

17

18

ing.

Sir, I don't know what you heard but what - ev - er it is,\_\_\_ Jeff - er - son start - ed it.

2 hands

WASHINGTON: 19

Thom - as Jef - fer - son re-signed this morn - - ing.

HAMILTON: "You're kidding."

20

I need a fa - - vor.\_\_\_\_

HAMILTON:

What-ev - er you say sir, Jeff - er - son will pay for his be - ha - - vor.

21

22

23

Shh. Talk less!

24

I'll use the press, I'll write un - der a psue - do - nym, you'll see what I can do to him.

25

I need you to draft an a - ddress.

26

No,

Yes! he re-signed! You can fin' lly speak your mind.

27

he's step - ping down so he can run for pres - i - dent

28

HAMILTON:  
"Ha. Good luck defeating you, Sir."

The musical score consists of two staves. The top staff is for the vocal part, and the bottom staff is for the piano. The vocal part starts with a piano dynamic (x) at measure 23, followed by a piano dynamic (x) and a vocal dynamic (x) at measure 24. The piano part features a continuous eighth-note pattern. The vocal part continues with a piano dynamic (x) at measure 25, followed by a piano dynamic (x) and a vocal dynamic (x) at measure 26. The piano part features a continuous eighth-note pattern. The vocal part continues with a piano dynamic (x) at measure 27, followed by a piano dynamic (x) and a vocal dynamic (x) at measure 28. The piano part features a continuous eighth-note pattern.

**HAMILTON:**  
"I'm sorry, what?"

29

30

I'm step - ping down, I'm not\_\_\_\_ ru - nning for pres - i - dent.

**WASHINGTON:**

31

32

One last\_\_\_\_ time. Re - lax,\_\_\_\_ have a drink with me.

33

34

One last\_\_\_\_ time. Let's take a break to - night, and then we'll

35

36

teach 'em how to say\_\_\_\_ good - bye,\_\_\_\_ to say\_\_\_\_ good-bye. You and\_\_\_\_ I\_\_\_\_

37

38

I wa - nna

No, sir, why?

B<sub>b</sub> F E<sub>b</sub> E<sub>b</sub> sus E<sub>b</sub> F

V

WASHINGTON:

39

40

talk a - bout neu - tra - li - ty. I wa - nna

HAMILTON:

Sir, with Bri - tain and France on the verge of war, is this the best time

Gm E<sub>b</sub>Maj<sup>7</sup>/G F

41

42

warn a- gainst part - i - san fight - ing. Pick up a pen, start wri - ting, I wa - nna

But...

Gm E<sub>b</sub>Maj<sup>7</sup>/G F

43

44

talk a - bout what I have learned. The hard won wis - dom I have earned.

As far as the peo -

Gm      E♭Maj<sup>7</sup>/G      F

45

No!

ple are con - cerned, you have to serve, you could con - ti - nue to serve.

E♭Maj<sup>7</sup>      Gm/D      D7sus      D<sup>7</sup>

46

47

WASHINGTON:

One last time.

The peo - ple will hear from me

B♭      A♭sus<sup>2</sup>(add#4)      E♭      F

48

49

one last time. 50 and if we get this right, we're go - nna

B♭ A♭ E♭/A♭ B♭/A♭ E♭ F

51 teach 'em how to say good - bye, 52 You and I

Gm<sup>7</sup> F E♭ B♭/F E♭m/G♭ A♭ B♭

53 54

HAMILTON:  
Mis - ter

F G♭ A♭/G♭ G♭

W

This musical score page contains three staves of music for piano/vocal. The top staff is for the vocal part, with lyrics: 'one last time.' (measures 49-50), 'and if we get this right, we're go - nna' (measure 50), 'teach 'em how to say good - bye,' (measures 51-52), 'You and I' (measure 52), and 'Mis - ter' (measures 53-54). The middle staff is for the piano, showing chords: B♭, A♭, E♭/A♭, B♭/A♭, E♭, F, Gm<sup>7</sup>, F, E♭, B♭/F, E♭m/G♭, A♭, B♭, F, G♭, A♭/G♭, G♭. The bottom staff is also for the piano, showing chords: F, G♭, A♭/G♭, G♭. Measure numbers 49, 50, 51, 52, 53, and 54 are indicated above the staves. The vocal part includes a melodic line with eighth and sixteenth notes, and the piano part includes harmonic progression with various chords and bass notes. The score is in common time and includes a section labeled 'HAMILTON:'.

## Half-Time Feel

55

56

No. They will see we're strong.

Pres - i - dent, they will say you're weak.

57

58

So I'll use it to move them a - long

Your po - si - tion is so u - nique.

59

60

If I say good - bye, the na - tion learns to move on

Why do you have to say good - bye?

DflatMaj9

rit.

61 62 63

It out - lives me when I'm gone \_\_\_\_\_ like the scrip - ture says:

E♭ A♭ C♭ D♭

**FIG ME****A Little Slower, Steady (Straight 16ths)**

64 65 3 3

"Eve - ry - one shall sit un - der their own vine \_\_\_\_\_ and fig tree and no one shall make them a -

Gm F/A E♭ B♭/F G♭Maj7(no5) A♭

66 67

afraid." They'll be safe in the na - tion we've made.

Gm F E♭/B♭ B♭ F

68 69

I wa - nna sit un - der my own vine \_\_\_\_\_ and fig tree, a mo - ment a - lone in the

Gm F/A E♭add9/B♭ B♭ F/A

rit.

70 shade at home in this na - tion we've made. One last time. *time.*

3 71

Gm F E<sup>b</sup>sus<sup>2</sup>

A Tempo

poco rit.

To m94

72

73

74

One last time. *time.*

B<sup>b</sup> A<sup>b</sup> B<sup>b</sup>

**HAMILTON:**

"Though, in reviewing the incidents of my administration, I am unconscious of intentional error, I am nevertheless too sensible of my defects not to think it probable that I may have committed many errors."

Calmly, slower

94

95

96

97

p dolce

## HAMILTON:

98

I shall al - so car - ry with me the hope that my coun - try will view them with in - dul - gence; and that,

## WASHINGTON:

*p* the hope...

view them with in - dul - gence...

E♭ B♭/D Cm A♭m/C♭

100

af - ter for - ty-five years of my life de - di - ca - ted to its ser - vice with an up - right zeal, the

af - ter for - ty-five years of my life de - di - ca - ted to its ser - vice with an up - right zeal, —

E♭/B♭ B♭/D A♭<sup>add9</sup>/C A♭m/C♭

102

6

faults of in - com - pe - tent a - bi - li - ties will be con - signed to o - bli - vi - on, as I my - self must soon be

con - signed to o - bli - vi - on... as I my - self must soon be

E♭/B♭ B♭<sup>7sus</sup>

104 3  
 to the man-sions of rest.  
 3  
 to the man-sions of rest.

105 106 3 3  
 I an - ti - ci - pate with pleas-ing ex - pec - ta - tion that re - treat in which I pro-mise my - self to re-a-lize, the  
 I an - ti - ci - pate with pleas-ing ex - pec - ta - tion that re - treat in which I pro-mise my - self to re-a-lize, the

107 108  
 sweet en - joy - ment of par - ta - king, in the midst of my fel-low ci - ti - zens, the be -  
 sweet en - joy - ment of par - ta - king, in the midst of my fel-low ci - ti - zens, the be -

mf E♭ E♭sus(add9) E♭ D♭ A♭/D♭

mf E♭ E♭sus(add9) E♭ D♭

109

nign in - flu - ence of good laws un - der a free go - vern - ment, the ev - er - fa - v'rite ob - ject of my

nign in - flu - ence of good laws un - der a free go - vern - ment, the ev - er - fa - v'rite ob - ject of my

E♭ E♭sus(add9) E♭ D♭

rall. poco a poco

111 3 112 3 3

heart, and the hap - py re - ward, as I trust, of our mu - tu - al cares,

heart, and the hap - py re - ward, as I trust, of our mu - tu - al cares,

A♭/E♭ dim. E♭ D♭/A♭ A♭

113 3 114

la - bors, and dan - gers.

la - bors, and dan - gers. One last time...

$\text{C}_\flat$   $\text{D}_\flat \text{add9}$

WASHINGTON'S 1

A Tempo; Swing 16ths

poco accel.

115

116

Teach 'em how to say

ELI/ANG/MAR/W1/W2/W3/W4/W5

*p*

George Wash-ing-ton's go - ing home.

*p* *E♭*

*D♭* *A♭(add9)*

117

118

— good - bye...

You and \_\_\_\_\_ I!

*cresc.*

ELI/ANG/MAR/W1/W2/W3/W4/W5

George Wash-ing-ton's go - ing home.

*cresc.*

BURR/PHIL/MAD/M1/M2  
JEFF/M3/M4/M5/M6

*E♭*

*D♭* *A♭*

Tempo I

WASHINGTON:

119

George Wash-ing-ton's go - ing home!

BURR/PHIL/MAD/M1/M2  
HAM/JEFF/M3/M4/M5/M6

120

Go - ing home!

121

His - to - ry has its eyes on

George Wash-ing-ton's go - ing home!

122

E♭ D♭ A♭ D♭<sup>add9</sup>/A♭ A♭

A♭sus A♭

riff ad lib. - - - - -

123

you! \_\_\_\_\_

124

Yeah! \_\_\_\_\_ We're gon - na

ELI/ANG/W1/W5  
MAR/W2/W3/W4

George Wash-ing-ton's go - ing home! \_\_\_\_\_

E♭ A♭/E♭ D♭ A♭ A♭sus A♭ 3

WASHINGTON:

125

teach 'em how to say good-bye! 126

Teach 'em how to say good - bye! To say

ELI/ANG/W1/W2/W3/W5  
MAR/W4

Teach 'em how to say good-bye! Teach 'em how!

HAM/PHIL/BURR/M1/M2  
MAD/JEFF/M3/M4/M5/M6

Cm

E♭/B♭

127

— good - bye!

Say— good-bye!

128

One last— time! \_\_\_\_\_

Say— good - bye!

Say— good-bye!

One last time!

A<sub>b</sub>sus A<sub>b</sub> A<sub>b</sub>sus A<sub>b</sub> C<sub>b</sub> D<sub>b</sub> E<sub>b</sub>

rall.

129

130

131

Time! \_\_\_\_\_

ad lib.

s<sup>f</sup>z

D<sub>b</sub> A<sub>b</sub> E<sub>b</sub>

127

— good - bye!

Say— good-bye!

128

One last— time! \_\_\_\_\_

Say— good - bye!

Say— good-bye!

One last time!

A<sub>b</sub>sus A<sub>b</sub> A<sub>b</sub>sus A<sub>b</sub> C<sub>b</sub> D<sub>b</sub> E<sub>b</sub>

rall.

129

130

131

Time! \_\_\_\_\_

ad lib.

s<sup>f</sup>z

D<sub>b</sub> A<sub>b</sub> E<sub>b</sub>



## I Know Him

[Rev. 8/11/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDAModerato  $\text{♩} = 120$ 

A B C D

KING GEORGE:

1 2 3 4

They say

5 6 7 8

George Wash-ing-ton's yield - ing his pow - er and step-ping a-way. 'Zat true?

9 10 11 12

I was-n't a - ware that was some - thing a per - son could do\_\_\_\_ I'm per-

G G/F C/E Am<sup>7</sup> C/D D

13 14 15

plexed Are they gon - na keep\_ on re - pla - cing who - e - ver's in charge?

Em G/D CMaj9

16 17 18

If so,\_\_\_\_ who's next?\_\_\_\_ 3 There's no - bod - y else\_ in their coun -

C/D D Em Em/D

SENTINEL (W3): (*Inaudible Whisper*)

KING GEORGE: "What?"

SENTINEL: (*Inaudible Whisper*)

KING GEORGE: "John Adams?"

KING GEORGE:

rall.

19 20

- try who looms\_\_\_\_ quite as large...\_\_\_\_ I know him.

C<sup>add9</sup> D<sup>9sus</sup>

**A tempo**

21 - 24

That can't be. \_\_\_\_\_ That's the lit - tle guy who spoke to me \_\_\_\_\_ All those years a - go.

*p* G G/F Em<sup>7</sup> Am G/D D

**accel. poco a poco**

25 - 28

What was it... Eigh-ty-five? \_\_\_\_\_ That poor man, they're gon-na eat him a-live! \_\_\_\_\_ O - ceans rise

*cresc.* G G<sup>7</sup>/F CMaj<sup>7</sup>/E Am<sup>7</sup> C/D/F#

**A tempo**  $\text{♩} = 120$ 

29 - 32

Em - pires fall \_\_\_\_\_ Next to Wash - ing-ton, they all look small \_\_\_\_\_ All a - lone

Em Em<sup>7</sup>/D CMaj<sup>7</sup> Cm/Eb

33 - 36

Watch them run \_\_\_\_\_ They will tear \_\_\_\_\_ each o-ther in - to pie - ces, Je-sus Christ, this will be

Em G/D Cadd9 C/D D

**rall. to the end**

**KING GEORGE:**  
“President John Adams. Good luck!”

41 [HE laughs] 42 43

da... \_\_\_\_\_

E m<sup>7</sup> F Maj<sup>9</sup> f G

## The Adams Administration

[Rev. 8/11/15]

Slow  $\text{♩} = 68$ Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Start 8

**BURR:**

How does

*ff* N.C. 3  $F\sharp^7$   $Bm/D$   $F\sharp^7/C\sharp$

9 10

Ham-il-ton the short - temp-ered pro-te-an cre-a-tor of the Coast Guard, Found-er of the New York Post, ar-dent-ly a -

**PERC finger snaps**

N.C. 8 $\text{vb}$  -

11 12

buse his Cab - 'net post, De-stroy his rep - u - ta - tion? Wel-come folks, to the Ad - a-ms ad - min - i - stra - tion!

**COMPANY:**  
W1/W2/W3/W4/W5  
KG3/M1/M2/M3/M4/M5/M6

The Ad - a-ms ad - min - i - stra - tion!

**DEEP VOICE:**  
The Ad - a-ms ad - min - i - stra - tion!

**BURR:**

13 Jef-fer-son's the run-ner-up, which makes him the Vice Pres-i-dent.

14 A-dams

**JEFFERSON:**

Wash-ing-ton can't help you now, no more mis-ter nice Pres-i-dent.

**B5**

**F#5**

**8vb-**

**BURR:**

15 fi - res Ham - il - ton, pri - vate - ly calls him Cre - ole bas - tard in his taunts. Ham - il - ton pub - lish - es his re - sponse.

**JEFFERSON:**

**DEEP VOICE:**  
Cre - ole bas - tard

**Say what?**

**G7**

**D**

**V**

**WHISTLE**

**HAMILTON:** approx. rhythm

**SFX: Bleep**

17 To m36

Sit down, John! You fat\_\_ mo - ther...\_\_

missile drop

record scratches (loop)

[CROWD reacts]

**BURR:** "Hamilton is out of control."

**MADISON:** "This is great! He's out of power. He holds no office."

And he just destroyed President John Adams, the only other significant member of his party."

**JEFFERSON:** "Hamilton's a host unto himself. As long as he can hold a pen, he's a  
threat..."

(CUT-OFF)

Vamp 'til cutoff

(in the clear)

**JEFFERSON (cont'd):**

"Let's let him know what we know."

36

EXPLOSION (1st x only)

N.C.

sub. *p* 8vb

37

Segue



## We Know

[Rev. 8/9/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDASafety  $\text{♩} = 86$ 

HAMILTON:

1 Mis ter Vice Pres - i - dent. 2 Mis-ter Mad - i - son.

N.C.

3 Se - na - tor Burr. 4 What is this? 5

JEFFERSON:

We

MADISON:

6

Al - most a thou-sand dol-lars, paid in dif-frent a-mounts.

JEFFERSON:

BURR:

have the check stubs. From sep'-rate ac-counts.

To a

2 Hands

7

8 HAMILTON:  
Is that what you have? Are you done?  
MADISON:  
You are u-

BURR:  
Mis-ter James Rey-nolds way back in se-ven-teen nine-ty one.

9 JEFFERSON: 10  
Though "vir - tue" is not a word I'd ap-ply — to this sit-u - a-tion —  
MADISON:  
nique-ly sit-u - a-ted by vir - tue of your po-si-tion —  
To seek

11 12  
And the ev-i-dence sug-gests you've en-gaged in spe-cu-la-tion —  
BURR:  
fi-nan-cial gain, to stray from your sa-cred mis-sion —  
An

13

JEFFERSON  
MADISON:

13

14

I can al-most see the head-line, your ca-reer is done.

BURR:

im-mi-grant em-bez-zel-ing our gov-ern-ment funds—

I hope

15

16

— you saved some mon-ey for your daugh-ter and sons Ya best g'wan run back where ya come from.

BURR  
JEFFERSON  
MADISON:

17

18

HAMILTON:

Ha! You don't e - ven know what you're ask - ing me to con - fess.

BURR  
JEFF  
MAD:

Con - fess.

E<sup>b</sup>m

B<sup>b</sup>7(9)

19

You have no-thing. I don't have to tell you an - y - thing at all. Un - less.

20

Un - less.

E♭m

B♭7(9)

21 HAMILTON:

If I can prove that I ne-ver broke the law do you promise not to tell an-o-ther soul what you saw?

22

E♭m

G♭<sup>+</sup>/D

G♭/D♭

G♭<sup>(5)</sup>/C

23

BURR:

No one else was in the room where it hap-pened.

24 HAMILTON:

Is that a yes?

JEFF/BURR/MAD:

Um, yes.

sub. *p*

C♭Maj<sup>7</sup>

C♭m

To m35

**HAMILTON:** 35

She court-ed me. Es-cort-ed me to bed and when she had me in a cor-ner, that's when Rey-nolds ex-tor-ted me.

36

## HAMILTON:

37

38

For a sor-did fee I paid him quar-ter-ly I may have mor-tal - ly wound-ed my pro-spects but my pa-pers are or-der-ly!

39

40

As you can see I kept a rec-ord of ev'-ty check in my check-ered hist-or-y Check it a-gain a-against the list n' see Con-

41

42

sist - en - cy I ne - ver spent a cent that was - n't mine You sent the dogs af - ter my scent, that's fine.

43

44

Yes, I have rea-son for shame But I have not com-mit-ted trea-son and sul-lied my good name.

45

As you can see I have done no-thing to pro-voke le-gal ac-tion. Are my an-swers to your sa-tis-fac-tion?

46

A5 B5 A5 B5

JEFFERSON: 47 My God.

MADISON: 48 Gen - tle - men, let's go.

sub. *p* F#

F#sus

JEFFERSON MADISON: 49

HAMILTON: 50 The peo ple won't know— what we know.

So? Burr!

Esus/F#

E/F#

HAMILTON: 51 How do I know you won't use this a-against me the next time we go toe to toe. Al-ex-an -

BURR: 52

F#

F#sus

This musical score page for 'We Know' from Hamilton includes the following details:

- Piano/Vocal:** The score is for piano/vocal, indicated by the title and the first section of the page.
- Page Number:** - 7 -
- Score Number:** #38 We Know [Rev. 8/9/15]
- Measure 45:** The piano part consists of a series of eighth-note chords. The vocal part contains the lyrics: "As you can see I have done no-thing to pro-voke le-gal ac-tion. Are my an-swers to your sa-tis-fac-tion?"
- Measure 46:** The piano part continues with eighth-note chords. The vocal part contains the lyrics: "A5 B5 A5 B5".
- Measure 47 (Jefferson):** The piano part has a single eighth note. The vocal part contains the lyrics: "My God."
- Measure 48 (Madison):** The piano part has a single eighth note. The vocal part contains the lyrics: "Gen - tle - men, let's go."
- Measure 49 (Jefferson/Madison):** The piano part has a single eighth note. The vocal part contains the lyrics: "JEFFERSON MADISON: 49".
- Measure 50 (Hamilton):** The piano part has a single eighth note. The vocal part contains the lyrics: "HAMILTON: 50 The peo ple won't know— what we know."
- Measure 51 (Hamilton):** The piano part has a single eighth note. The vocal part contains the lyrics: "So? Burr!"
- Measure 52 (Hamilton/Burr):** The piano part has a single eighth note. The vocal part contains the lyrics: "HAMILTON: 51 How do I know you won't use this a-against me the next time we go toe to toe. Al-ex-an -" and "BURR: 52".
- Chords:** Specific chords are labeled: A5, B5, F#sus, and E/F#.
- Performance Instructions:** Sub. *p* is indicated for the piano part in measure 48.

53 der, ru-mors on-ly grow and we both know what we know. (know know know)

54

55

**ECHO EFFECT**

E sus/F# E/F# F#7(no3)

**Segue**

# Hurricane

[Rev. 8/15/15]

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

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Andante ♩ = 87

1 2 3 4

*mf*

Dm C G Dm C G

*simile*

**HAMILTON:**

5 6 7

In the eye of a hur-ri-cane there is qu - iet, for just a mo - ment, a

Dm C G Dm C

8 9 10

yellow sky... When I was se-ven-teen a hur-ri-cane des-stroyed my town, I did-n't drown.

G Dm C G

11 12

I could-n't seem to die I wrote my way

Dm C G

13 14 15

out, Wrote ev'-ry-thing down far as I could see. I wrote my way

F Fsus F Dm Fsus

16 17 18

out. I looked up and the town had its eyes on me. They passed a plate a-round,

F Fsus F Csus C

19 20

To - tal stran - gers, Moved to kind -

Dm C/E

21

ness by my sto - ry, Raised e -

Dm/F Gsus G

23

nough for me to book pas-sage on a ship that was New York bound...

dolce

Dm F/C B♭Maj7 F/A Csus C

**COCKROACHES**

25

I wrote my way out of hell. I wrote my way to re-vo - lu-tion. I was loud-er than the crack in the bell. I wrote E -

D5 F5 G5 A5 C5 D5

27

li - za love let-ters un-til she fell. I wrote a - bout the Con-sti - tu-tion and de-fend-ed it well.

D5 F5 G5 A5 C5 D5

29

30

And in the face of ig - nor - ance and re - sist - ance I wrote fi - nan - cial sys - tems in - to ex - ist - ence. And

D<sup>5</sup> F<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

31

32

when my pray - ers to God were met with in - di - fer - ence I picked up a pen, I wrote my own de - li - ver - ance.

F/A F/G G

**EXPLODE**

33

34

35

In the eye of a hur - ri - cane there is qui - et, for just a mo - ment, a

sub. *mf* Dm C G Dm C

*simile*

36

37

yel - low sky... I was twelve when my mo - ther died. She was

G Dm C



**HAMILTON:**

43

see....

**ELIZA/ANGELICA  
MARIAH/WASHINGTON (concert):**

His - to - ry has its

Wait for it, wait for it, wait for it, wait for it, wait...

**PHIL/M1/M2/M5  
BURR/MAD/JEFF/KG3/M3/M4/M6**

Asus

Dm/F

**HAMILTON:**

45

I'll write my way out.

O - ver-whelm them with hon - est - y...

**ELIZA/ANGELICA  
MARIAH/WASHINGTON (concert):**

eyes on you...

Dm

/E

## HAMILTON:

47

This is the eye of the hur - ri-cane, this is the on - ly way I can pro- tect my le - ga - cy

8  
v  
Dm/F  
v

48

*mf*  
G9(no3) Dm/G

## Colla voce

49

ELI/ANG/W1/W2  
MAR/W3/W4/W5

Wait for it, wait for it, wait for it, wait...

BURR/PHIL/MAD/M1/M2/M5  
WASH/JEFF/KG3/M3/M4/M6

*fp*  
A7sus -

50

*ff*  
A7sus -

HAMILTON:  
The Rey-nolds Pamph - let.

Attacca



## The Reynolds Pamphlet

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Deep, Southern Hip-Hop; half-time feel

♩ = 142

1

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4

5

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984

985

986

987

988

989

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991

992

993

994

995

996

997

998

999

1000

7

MADISON:

8

And he wrote it down right there. High - lights!

## THE CHARGE AGAINST ME

9

JEFFERSON/HAMILTON: 3 10

+JAMES REYNOLDS:

“The charge a- gainst me is a con - nec - tion with one James Rey-nolds!

(Heavy Anvil)

[Full Perc In - repeats pattern sim.]

11

JEFF/HAM: 12

JEFF/HAM/ BURR:

For pur - pos - es of im - prop - er spec - u - la - tion. My

## REAL CRIME

13

14

JEFF/HAM:

real crime is an am - or - ous con - nec - tion with his wife for a

15

con - sid - er - a - ble time with his know - ing con - sent."

16

MAD/BURR:

Damn!

Metallic Feedback/  
Reverse Low Cym

JEFF/MAD/BURR:

17

"I had fre - quent meet - ings with her. Most of them at my

18

19

BURR: At his own house!

MADISON: 20 At his own house!

DEEP VOICE: Damn!

JEFF/HAM: "Miss-us

DEEP VOICE: Damn!

21

21

Ham - il - ton with our chil - dren be - ing ab - sent on a vis - it to her

22

23

fa - ther."

24

JEFFERSON:

Well, he's

MAD/BURR:

No...

Have you read this?

COMPANY:  
W1/W2/W3/W4/W5  
KG3/M1/M2/M3/M4/M5/M6

Boooo!

**FIRST "NEVER GON' BE PRESIDENT"**

25 JEFFERSON:

ne - ver gon' be Pres - i - dent now.

26

Well, he's

MADISON/BURR:

Ne - ver gon' be Pres - i - dent now.

Pulse Echo Synth

Heavy Anvil IN  
(every 2 bars)

27 ne - ver gon' be Pres - i - dent now.  
28 Ne - ver gon' be Pres - i - dent now.

29 ne - ver gon' be Pres - i - dent now.  
30 Ne - ver gon' be Pres - i - dent now.

31 one less this to wor-ry a - bout.  
32 That's one less thing to wor-ry a - bout!

ANGELICA

ANGELICA:

34

I came as soon as I heard.

HAMILTON:

An -

JEFFERSON:

What?! —

Cm7

HAMILTON:

35

gel - i - ca—

COMPANY:

An -

W1/W2/W3/W4/W5  
KG3/BURR/JEFF/MAD/M1/M2/M3/M4/M5/M6

All the way from Lon - don?!

Damn!

E♭add9/C

gel - i - ca, — thank God. Some - one who un - der - stands what I'm strug - gling here

A♭Maj7/C

HAMILTON:

38

## ANGELICA:

39

HAMILTON: I'm not here for you.

to do.

ENS:  
W1/W2/W3/W4/W5  
M1/M2/M3/M4/M5/M6

Ooooh!

A♭m⁹/C♭

## HI-HAT/I KNOW MY SISTER

## ANGELICA:

41

I know my sis - ter like I know my own mind, You will

Cm⁷

Busy Hip-Hop HH

43

ne - ver find a - ny - one as trust - ing or as kind,

E♭/B♭

45

I love my sis - ter more than an - y - thing in this life I will

E $\flat$  add<sup>9</sup> / A $\flat$

8

47

choose her hap - pi - ness o - ver mine ev - 'ry time.

C $\flat$  +

Metallic Feedback/ Reverse Low Cym

49

Put what we had a - side. I'm stand - ing at her side.

Pulse Echo Synth

Fm<sup>11</sup> trailing off

E $\flat$  / B $\flat$  trailing off

Synth Stgs

51

ANGELICA:

You could ne - ver be sa - tis - fied. God, I hope you're sa - tis - fied

JEFF/MAD/BURR:

Well, he's

G $\flat$  / B

G $\flat$  (no 3)

## DOUBLE CHORUS

53 ANGELICA:

54

JEFF/MAD/BURR:

ne - ver gon' be Pres - i - dent now. M1/M2/M5  
KG3/M3/M4/M6: Well, he's

Pulse Echo Synth

N.C.

Heavy Anvil IN (every 2 bars)

55 JEFF/MAD/BURR:

56

ne - ver gon' be Pres - i - dent now. M1/M2/M5  
KG3/M3/M4/M6: Well, he's

ne - ver gon' be Pres - i - dent now.

57

ne - ver gon' be Pres - i - dent now.

That's ne - ver gon' be Pres - i - dent now.

59

60

one less thing to wor-ry a - bout. That's one less thing to wor - ry a - bout!

W1/W2/W3/W4/W5:

Well, he's

M1/M2  
M3/M4/M5  
M6

That's one less thing to wor - ry a - bout!

Metallic Feedback/  
Reverse Low Cym

## JEFFERSON/MADISON/HAMILTON:

61

Hey! At least he/I was hon - est with our/your  
W1/W2/W3/W4/W5:

62

ne - ver gon' be Pres - i - dent now. Well, he's  
BURR/M1/M2/M3/M4/M5:

Well, he's ne - ver gon' be Pres - i - dent now.  
Cm Gm

63

mon - ey!

64

ne - ver gon' be Pres - i - dent now. Well, he's  
Well, he's ne - ver gon' be Pres - i - dent now.

Well, he's ne - ver gon' be Pres - i - dent now.  
Cm Gm

HAM  
JEFF/MAD:

— 1 —

Hey! \_\_\_\_\_

At least he/I was hon - est with our/your

ne - ver gon' be Pres - i - dent now.

That's

Well, he's ne - ver gon' be Pres - i - dent now.

•  
Cm

•  
Gm

7

### JEFF/MAD:

68

mon - ey! \_\_\_\_\_

That's one less thing to wor-ry a - bout! \_\_\_\_\_

$$\frac{W1/W2/W3/W5}{W4}$$

one less thing to worry about.

That's one less thing to wor-ry a - bout!

11. *Concerto for Violin and Piano* (1934) (1935)

That's one less thing to wor-ry a - bout!

BURR/M1/M2/M5  
KG3/M3/M4/M6

Cm

Cm/

6

Cm/

MAYHEM/TRIPLETS

## COMPANY:

W1/W2/W3/W4/W5  
KG3/M1/M2/M3/M4/M5/M6

69

The Rey-nolds Pam - phlet.

70

N.C.

## JEFF/MAD/BURR:

71

Have you read this?\_\_

72

## JEFFERSON/MADISON:

73

You e - ver see some - bod - y ru - in their own life?

74

BURR:

You e - ver see some - bod - y ru - in their own life?

3

**COMPANY:**  
W1/W2/W3/W4/W5  
JEFF/MAD/BURR/M1/M2/M3/M4/M5/M6

75

76

His poor wife.

Segue as One

# Burn

[Rev. 8/9/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Moderate 2; Icy  $\text{♩} = 66$

ELIZA:  
2nd X only

2 3 4

*mf*  
N.C.

I

5 6 7 8

saved ev - 'ry let-ter you wrote me.' From the mo - ment I read them I knew you were

*p*

9 10 11 12

mine. You said you were mine. I thought you were mine.

13 14 (15) 16

Do you know what An - gel-i - ca said when we saw your first let-ter ar - rive? She said,

Bm F# G D<sup>add4</sup> Em<sup>7</sup>

17 18 19 20

Be care - ful with that one, love. He will do what it takes to sur - vive. You and your

Bm F# G D<sup>add4</sup> /C<sup>#</sup>

21 22 2 23 24

words flood-ed my sen - ses. Your sen - ten - ces left me de - fense - less. You built me

Bm F# G D<sup>add4</sup> Em<sup>7(add4)</sup>

25 26 27 28

pal - a - ces out of pa - ra-graphs. You built ca - the - drals. I'm re -

Bm F# G D<sup>add4</sup> /C<sup>#</sup>

29 30 31 32

read-ing the let-ters you wrote me. I'm search-ing and scan-ning for an - swers in e - very

sub. *p*  
Bm F#m/A#7 GMaj7 D Em7

33 34 35 36

line for some kind of sign, And when you were mine the world seemed

*cresc.*  
Bm7(add4) F# F#7 D/G GMaj7 GMaj7(add4) G

37 38 39 40

to burn.

*mf*  
D/A Bm7 F#m /E /D G

41 42 43 44

Burn. You

D/A Bm7 F#m7 /E /D G

45 46 47 48

published the letters she wrote you. You told the whole world how you brought this girl in - to our

Bm PERC. out F# GMaj<sup>7</sup> Dadd<sup>4</sup> /E

49 50 51 52

bed. In clear-ing your name, you have ru-ined our lives.

Bm F# GMaj<sup>7</sup> Dadd<sup>4</sup> /E

53 54 55 56

Do you know what An - gel-i - ca said when she read what you'd done? She said—

Bm<sup>7</sup> F# GMaj<sup>7</sup> Dadd<sup>4</sup> Em<sup>11</sup>

57 58 59 60

"You have mar-ried an Ic - a-rus. He has flown too close to the sun." You and your

Bm<sup>9</sup> F#m F# Gsus<sup>2</sup> GMaj<sup>9</sup> D A<sup>7</sup>/C#

61 words, ob - sessed with your 62 le-ga - cy... 63 Your sen-ten - ces bor-der on 64 sense-less. And you are

Bm<sup>7</sup> F<sup>7</sup> Gsus<sup>2(add#4)</sup> G Dsus<sup>2</sup> A/C<sup>♯</sup>

65 pa - ra-noid in ev - 'ry 66 pa - ra-graph how they per - ceive you? 67 ad lib. You, you, you... 68 I'm e -

Bm<sup>7(add4)</sup> F<sup>7</sup> GMa<sup>9(no3)</sup>

**A little slower**

69 ras - ing my - self from the 70 nar-ra - tive. 71 Let 72 fu - ture hist - or - ians won - der how E - li - za re - act -

**poco accel.**

Bm F#/<sup>A</sup><sup>♯</sup> GMa<sup>7(sus2)</sup> D E<sup>m</sup><sup>7(add4)</sup>

**A Tempo**

73 - ed when you broke her heart. 74 You have torn it all a - part, I am watch - ing it

**cresc.**

Bm F<sup>7</sup> GMa<sup>7(sus2)</sup> G D/G G

77 78 79 80

burn. \_\_\_\_\_ Watching it

*mf*  
D/A Bm<sup>7</sup> F#m<sup>7</sup> /E /D G

81 82 83 84

burn. \_\_\_\_\_ The world has no right to my\_

D/A Bm<sup>7</sup> F#m<sup>7</sup> /E /D Gadd<sup>9</sup> /A

85 86 87 88

heart. The world has no place in our bed. They don't get to know what I said. I'm burn-ing the

D B♭Maj<sup>7</sup>(<sup>5</sup>) Bm<sup>7</sup> simile D/G A7sus

w/ pedal

89 90 91 92

mem-o-ries, burn-ing the letters that might have re - deemed you. You for - feit all rights to my

D B♭Maj<sup>7</sup>(<sup>5</sup>) Bm<sup>7</sup> D/G A7sus

93 94 95 96

heart. You for - feit the place in our bed. You sleep in your of - fice in - stead, With on - ly the

*f*

D add9 Gm<sup>(add9)</sup>/B<sub>b</sub> Bm<sup>7</sup>(add4) G add9 A9sus

rall.

97 98 99 100

mem - o - ries of when you were mine...

D add9 /C<sup>#</sup> ff D/F<sup>#</sup> D/E D VI VI VI VI Gsus<sup>2</sup>

A Tempo

molto rall.

101 102 103 104 105 106

I hope that you burn.

p N.C. Bsus<sup>2</sup>



## Blow Us All Away

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Moderate bounce; swing 16ths

INTRO

♩ = 82

PHILIP:

Flute

tamborim      snaps      record scratch

Meet the la - test

VOCAL

gra-du-ate of King's Col-lege! I prob'-ly should-n't brag, but      dag, I a-mazeand a-sto-nish! The scho-lars say I got the

same vir-tu-o-si-ty and brains as my pops, the lad-ies      say my brain's not where the re-sem-b'-lance stops I'm

simile

## ONLY NINETEEN

7

on - ly nine - teen, but my mind is ol - der. Got - ta be my own man, like my fa - ther but bold - er. I

8

perc. continues sim.

D5

9

shoul - der his leg - a - cy with pride, I used to hear him say \_\_\_\_\_ that some day, I would\_\_

10

COMPANY:  
W1/W2/W3/W4/W5

Blow us all a-way!

M1/M2/M3/M4/M5/M6

E5

SN

This musical score page contains two staves for the piano/vocal parts and two staves for the company parts. The piano/vocal staves are in treble clef and the company parts are in bass clef. The key signature is A major (three sharps). The time signature is common time. The score includes lyrics for both parts, with the piano/vocal part singing the first half and the company parts singing the second half. There are various dynamic markings like 'sim.', 'f', and 'p', as well as performance instructions like 'perc. continues sim.' and 'Blow us all a-way!'. Measure numbers 7, 8, 9, and 10 are indicated. The company parts are labeled with measure numbers M1 through M6. The piano/vocal parts are labeled with measure numbers D5 and E5.

**LADIES**

## PHILIP:

La-dies I'm look-in for a Mis-ter George Ea-cker Made a speech last week, our Fourth o' Ju-ly speak-er

6

6

He dis-pa-raged my fa-ther's leg-a-cy in front of a crowd,\_\_\_\_ I can't have that I'm ma-kin' my fa-ther proud.

### **MARTHA (W3):**

I saw him

68

8

15

16

Well, I'll go vis - it his box.

DOLLY (W4):

just up Broad - way a coup - le of blocks. He was go - in' to see a play. God, you're

A G<sup>6</sup> A G<sup>6</sup>

17

18

And y'all look pret - ty good in ya frocks How 'bout when I get back, we all strip down to our socks?

a fox.

A G<sup>6</sup> A

DOLLY & MARTHA: "Okay!"

COMPANY:  
W1/W2/W3/W4/W5

19

Blow us all a - way!

M1/M2/M3/M4/M5/M6

pre-recorded vocals/record scratch

Blo— Blo— Blo— Blo— > [SN]

>' and a box labeled '[SN]'."/>

20

21

A      B°/A      A7      Dm/G      /F♯      A      B°/A      A      N.C.

*record scratches*

22

A Maj7/E

**TOP OF EACKER****PHILIP:**

23

George! George!

24

Ya should-a watched your mouth be-fore you talked a-bout my fa-ther, though!

**EACKER (M3):**

Shh. Shh! I'm tryin' to watch the show!

D5

EACKER:

25

I did - n't say an - y-thing that was - n't true. Your fa - ther's a scoun - drel, and so, it seems, are you.

26

E5

&gt;

&gt;

&gt;

PHILIP:

27

It's like that?

28

See you on the duel-ing ground.

EACKER:

Yeah, I don't fool a-round. I'm not your lit - tle school-boy friends.

ENS:

W1/W2/M1/M4/M5

Oooh!

DMaj9<sup>#11</sup>

&gt;

&gt;

&gt;

&gt;

PHILIP:

29

That is, un-less you wan-na step out-side and go now.

EACKER:

I know where to find you, piss off. I'm watch-in' this show now.

A/E

B<sup>o</sup>/E

&gt;

30A

30B record scratches

To m35

A Maj<sup>7</sup>/E 13

35 PHILIP: 36

Pops, if you had on-ly heard the shit he said a-bout you I doubt you would have let it slide and I was not a-bout to—

HAMILTON:

Slow

N.C.

37 38 > >

I came to ask you for ad-vice: This is my ver-y first duel. They don't ex-act-ly cov-er this sub-ject in board-ing school.

down.

39

40

He re - fused to a-pol-o-gize. We had to let the peace talks cease.

Did your friends at-tempt to ne-go-ti-ate a peace?

D<sup>5</sup>

41

42

A - cross the ri - ver, in Jer - sey. Ev 'ry-thing is le - gal in New Jer - sey.

Where is this hap - pen - ing?

Ev - 'ry-thing is le - gal in New Jer - sey.

E<sup>5</sup>

**HAMILTON:**

43

44

Al-right. So this is what you're gon-na do. Stand there like a man un - til Ea - cker is in front of you.

DMaj9<sup>#11</sup>

45 When the time comes, fire your wea-pon in the air. 46 This will put an end to the whole af-fair.

AMaj<sup>7</sup> E<sup>5</sup>

200 II

PHILIP: 47 But what if he de-cides to shoot? Then I'm a gon-er.

HAMILTON: 48 No. He'll fol-low suit if he's tru-ly a man of hon-or. To

N.C.

49 HAMILTON: 50 take some-one's life, that is some-thing you can't shake. Phi-lip, your mo-ther can't take a-no-other heart-break.

200 II

## ENTRANCE

52

PHILIP:

Fa - ther—

O - kay, I

HAMILTON:

Prom-ise me. You don't want this young man's blood on your con - science.

C<sup>#</sup>m/D

Bm/D

C<sup>#</sup>m/D

Bm/D

v

v

v

v

prom - ise.

54

Come back home when you're done, Take my guns. Be smart. Make me proud, son.

A/E

B<sup>o</sup>/E

v

PHILIP:

55

My name is Phi - lip. I am a po - et. I'm a lit - tle ner - vous but I can't show it.

p

A

G<sup>6</sup>E/F<sup>#</sup>

A

G<sup>6</sup>E/F<sup>#</sup>

57

I'm sor - ry I'm a Ham - il - ton with pride. You talk a-bout my fa - ther I can - not let it slide.

A G<sup>9</sup> E/F<sup>#</sup> A

**PHILIP:**

59

Mis - ter Ea - cker! How was the rest of your show?

EACKER:

60

I'd ra - ther skip the pleas-ant-ries, let's go.

C<sup>#</sup>m Bm C<sup>#</sup>m Bm

## NUMBER 5/GUNS

61

62

Con-fer with your men. The duel will com-mence af-ter we count to ten.

Grab your pis-tol.

**COMPANY:**  
W1/W2/W3/W4/W5

Count to  
BURR/M1/M2/M3/M5/M6

C $\sharp$ m/D Bm/D C $\sharp$ m/D Bm/D

**PHILIP:**

64

Look 'em in the eye, aim no high-er. Sum-mon all the cour-age you re-qui-re. Then slow -

ten!

A/E

B $\flat$ /E

Moderato  $\text{♩} = 82$ 

COUNTDOWN

65 > 66 67

ly and clear - ly aim your gun towards the sky—

COMPANY:  $\frac{\text{W1/W2/(W5)}}{\text{W3/W4}}$

M1/M2/BURR  
M4/M5/(M6) Five, six, se-ven,

One, two, three, four, five, six, se-ven,

GUNSHOT SFX

E (add ♭9)

N.C.

Direct Segue



# Stay Alive (Reprise)

[Rev. 8/11/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

Moderato  $\text{♩} = 82$

1 2 W3:  
Stay a - live...

hi hat *mf*  
claps  
BD N.C.

This block contains two staves. The top staff is for piano, showing a single note in measure 1 and a sustained note with a sixteenth-note pattern in measure 2. The bottom staff is for bass drum (BD) and claps, with a dynamic marking of *mf*. The bass drum has a sustained note with a sixteenth-note pattern, and the claps are indicated by 'x' marks. The bass staff shows a bass clef and a 4/4 time signature.

3 4 W1  
W3:  
Stay a - live...  
simile

This block contains two staves. The top staff is for piano, showing sustained notes in measures 3 and 4. The bottom staff is for bass drum and claps, with a sustained note with a sixteenth-note pattern in measure 3 and a 'simile' instruction in measure 4. The bass staff shows a bass clef and a 4/4 time signature.

5 **HAMILTON:**

Where's my son?

6

Is he a -

**DOCTOR (M5):** (loose/approx. rhythms)

Mis-ter Ham-il-ton, come in. They brought him in a half an hour a-go. He lost a lot of blood on the way

W2  
W1  
W3:

Stay a-live...

7

live?

8

Can I see him please?

o-ver. Yes. But you have to un-der-stand The bul-let en-tered just a-bove his hip and lodged in his right arm.

9 DOCTOR:

I'm do-ing ev-'ry-thing I can but the wound was al - read-y in-fect-ed when he ar-rived—

10

HAMILTON:

Phil - ip.

12

PHILIP:

Pa.

C E<sup>m</sup> C A<sup>m</sup> C

Detailed description: The musical score consists of four staves. The top two staves are for the piano/vocal part, with the right hand in treble clef and the left hand in bass clef. The third staff is for the bass line, also in bass clef. The fourth staff is for the vocal part, with the vocal line starting at measure 9. The vocal line consists of eighth-note patterns and rests. The piano/vocal part enters at measure 11, with a bass line that follows the harmonic progression: C major, E minor, C major, A minor, C major. The vocal part continues through measure 12. The score is in 2/4 time, with a key signature of one flat.

13

I did exact - ly as you said, Pa.

I held my head up high.

C      Em      C      Am

15

I know, I know. Shh. I know, I know. Shh. I know you did ev - 'ry - thing just right.

16

High.

C      Em      C      Am

17

—

18

Shh.

E - ven be - fore we got to ten -

I was aim - ing for the sky.

C      Em      C      Am

19

I know, I know. I was aim-ing for the sky. Shh. I know, save your strength and stay a - live. Stay a - live...

M1/M2  
M3/M4

C Em C Am C Ab/C

HAMILTON:

21

E - li - za  
No!

Is he brea-thing? Is he go - ing to sur - vive this?

M1/M2  
M3/M4

C Em C Am C Ab/C

Cm Ab/C Cm<sup>6</sup> Ab/C

23 ELIZA: Who did\_\_\_\_ this, Al - ex - an - der, did you know?\_\_\_\_\_

24

8

Cm A♭/C Cm<sup>6</sup> A♭/C

25

26

ELIZA: My\_\_\_\_ son—

PHILIP: Mom, I'm\_\_\_\_ so sor - ry for\_\_\_\_ for - get-ting what you taught me.

C E<sup>m</sup> Am<sup>C</sup>

27

I taught you pi - a - no.

28

We played pi - a - no. You would put your hands on mine.

C Em C Am C

29

You changed the mel - o - dy ev - ry time.

30

Ha. I would al - ways change the line.

C Em C Am C

31

Shh. I know, I know.

32

I know, I know.

I would al - ways change the line.

8va

C Em Am

Detailed description: The image shows a musical score for 'Stay Alive (Reprise)'. It consists of two staves. The top staff is for the vocal part, and the bottom staff is for the piano. The vocal part includes lyrics and piano chords (C, Em, C, Am, C). The piano part includes a bass line and chords. Measure numbers 27, 28, 29, 30, 31, and 32 are indicated. The vocal part starts with 'I taught you pi - a - no.' in measure 27, followed by 'We played pi - a - no.' and 'You would put your hands on mine.' in measure 28. The piano part features a bass line with chords C, Em, C, Am, and C. Measure 29 starts with 'You changed the mel - o - dy ev - ry time.' followed by 'Ha.' and 'I would al - ways change the line.' in measure 30. The piano part continues with a bass line and chords C, Em, C, Am, and C. Measure 31 starts with 'Shh. I know, I know.' followed by 'I know, I know.' and 'I would al - ways change the line.' in measure 32. The piano part concludes with a bass line and chords C, Em, and Am. An 8va (octave up) dynamic is marked above the piano staff in measure 32.

33

Un, deux, trois, quatre, cinq, six, sept, huit, neuf.

34

Good.

bass drum

Un, deux, trois, quatre, cinq, six, sept, huit, neuf.

35

Un, deux, trois, quatre, cinq, six, sept, huit, neuf.

36

[PHILIP dies]

37

Sept, huit neuf— Sept, huit...

Un, deux, trois...

Segue

## It's Quiet Uptown

[Rev. 8/11/15r1]

Music and Lyrics by  
LIN-MANUEL MIRANDA

## CUE:

[ELIZA screams]

## Lento-rubato

1 2 3 4

N.C. G/B Am C<sup>7</sup>/E

A Tempo  
♩ = 66

F

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

## ANGELICA:

5 6

There are mo-ments that the words don't reach. There is suf-fer-ing too ter-ri-ble to

F/A

7 8

name. You hold your child as tight as you can And push a-way the un-im-a -

F/B

F<sup>5</sup>/D F<sup>5</sup>/C

9 10

gin-a-ble. The mo-ments when you're in so deep It feels ea-si-er to just swim

F

C<sup>add4</sup>/E

11

down. 

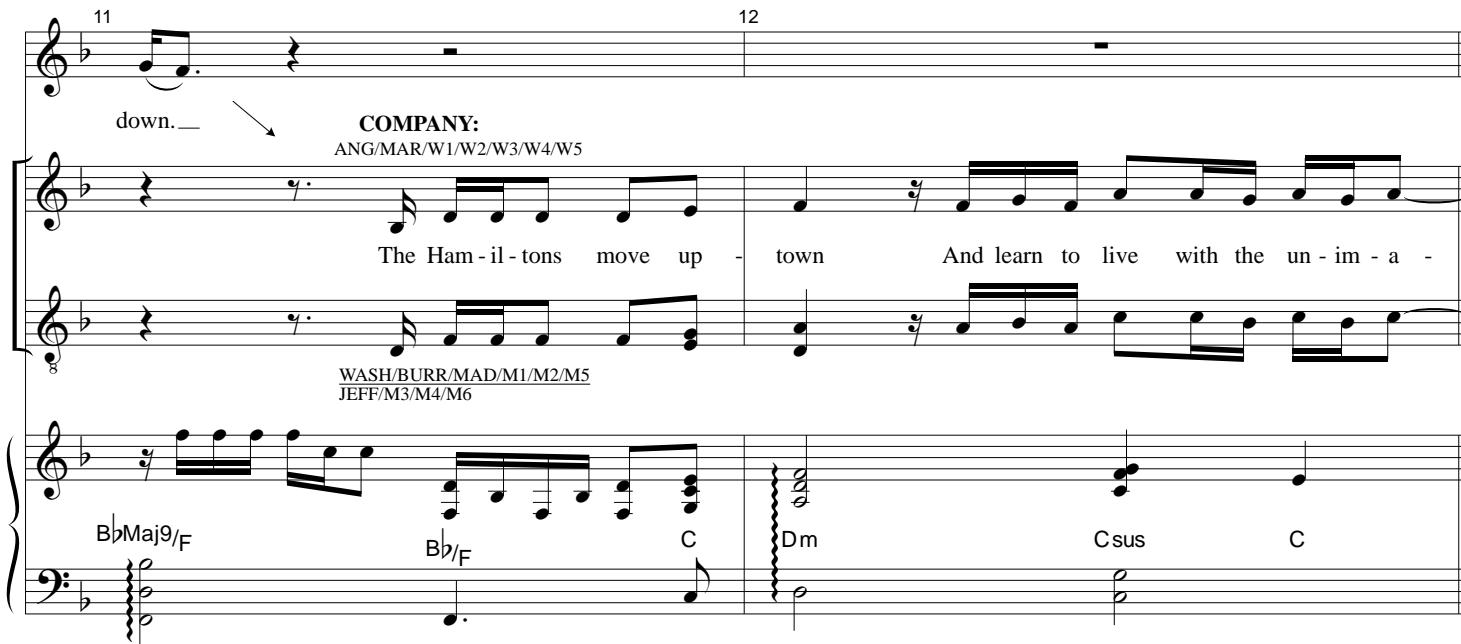
**COMPANY:**  
ANG/MAR/W1/W2/W3/W4/W5

The Ham - il - tons move up - town And learn to live with the un - im - a -

12

**WASH/BURR/MAD/M1/M2/M5**  
JEFF/M3/M4/M6

B $\flat$ Maj9/F B $\flat$ /F C Dm Csus C



13

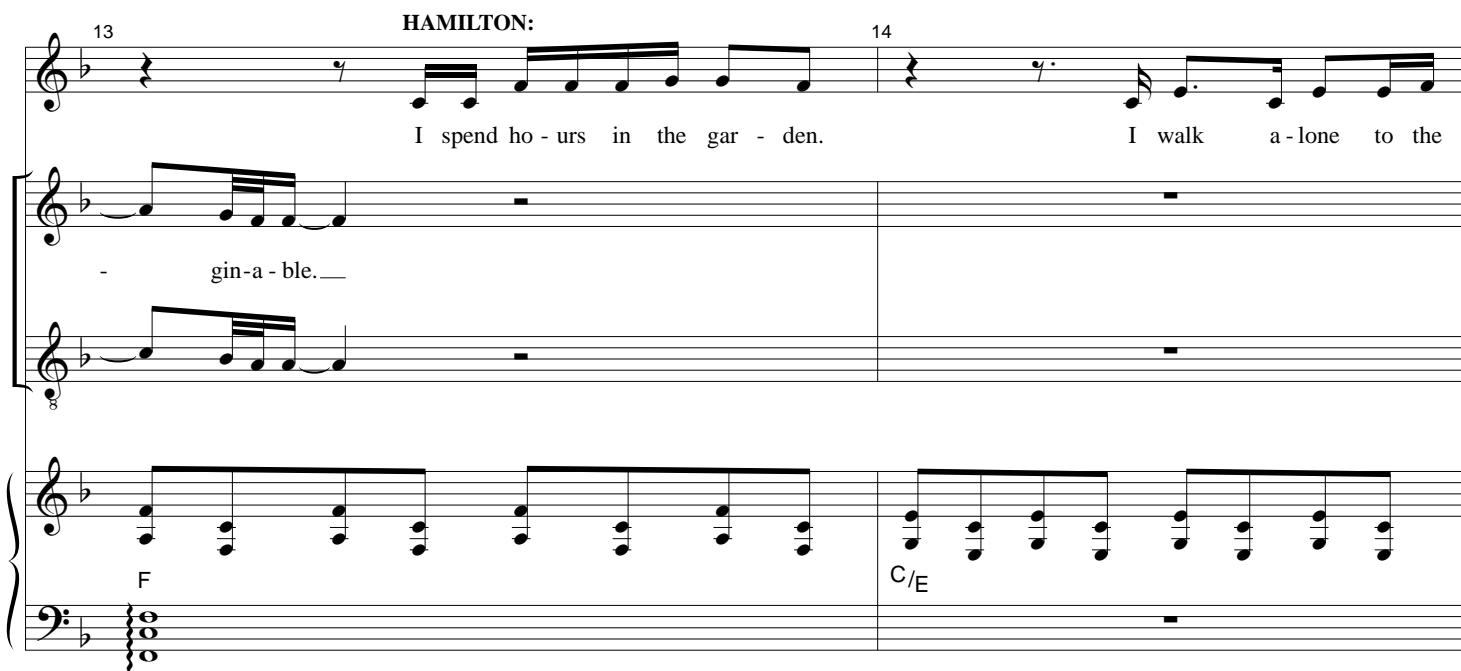
**HAMILTON:**

I spend ho - urs in the gar - den. I walk a - lone to the

- gin-a - ble. 

14

F C/E

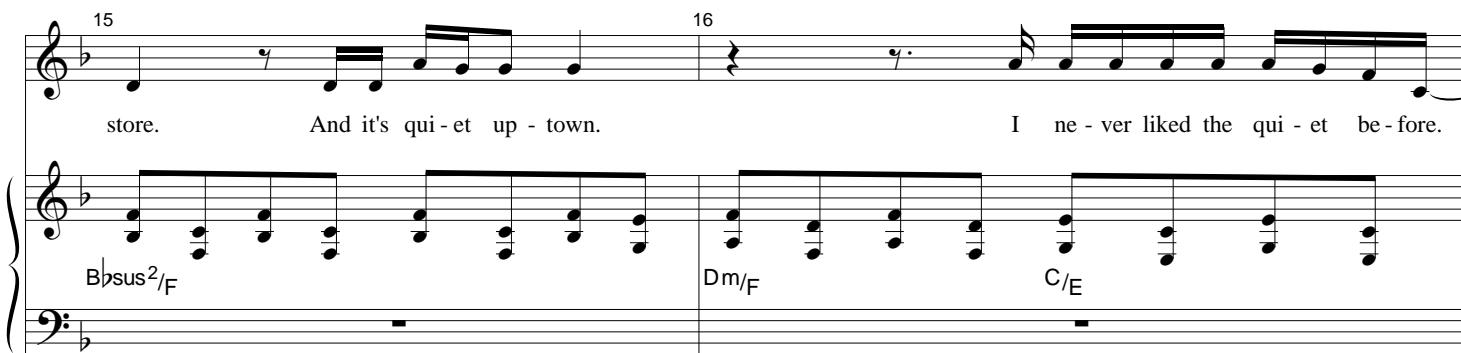


15

store. And it's qui - et up - town. I ne - ver liked the qui - et be - fore.

16

B $\flat$ sus $^2$ /F Dm/F C/E



17 I take the chil - dren to church on Sun - day. A sign of the cross at the door.

18

F C/E

21

COMPANY:  
ANG/MAR/W1/W2/W3/W4/W5

22

If you see him in the street,      walk-ing by him - self,      talk-ing to him-self.    Have

F

C/E

8

23

24

Phil-ip, you would like it up - town. It's qui - et up - town.

pi - ty. He is work - ing through the un - im - a -

B<sub>b</sub>add<sup>9</sup> Dm Csus C

25

26

gin-a-ble. BURR/WASH/JEFF/MAD/M1/M2/M3/M4/M5/M6

His hair has gone grey. He pas-ses ev -'ry day. They say he walks the length of the

F Cadd<sup>4</sup>/E G

27

28

You knock me out, I fall a - part.

Can you im - a - gine? ci - ty.

B<sub>b</sub>sus<sup>2</sup> Dm Csus C

29

F

30

31 HAMILTON: Look at where we are.

32 Look at where we start-ed.

C<sup>add4</sup>/G

33 I know I don't de-serve you, E - li - za.

34 But hear me out. That would be e - nough.

B<sup>flat</sup>sus<sup>2</sup>/F

Dm

C<sup>add4</sup>

35 If I could spare his life

36 If I could trade his life for mine

F

C<sup>add4</sup>

37

He'd be stand - ing here right now\_\_\_\_\_ And you would smile, and that would be e - nough.

Bflat add9/D  
Dm/A  
Csus/G  
C/G

8

39

I don't pre - tend to know\_\_\_\_\_ The chal - len - ges we're fa -

F/C  
Dm

41

- cing I know there'sno re - pla - cing what we've lost\_\_\_\_\_ and you need time.

F/A  
Bflat add9/D  
Bflat m/Dflat

43

But I'm not a - afraid.\_\_\_\_\_ I know who I mar-ried.

Fadd9  
Cadd4/E

w/pedal

45 Just let me stay here by your side. 46 That would be e-nough.

B<sub>b</sub>add<sup>9</sup>/D Dm/A Csus C

## COMPANY:

47 ANG/MAR/W1/W2/W3/W4/(W5) 48

If you see him in the street, walk-ing by her side, talk-ing by her side, have

BURR/WASH/JEFF/MAD/M1/M2/M3/M4/M5/(M6)

F Cadd<sup>4</sup>/E

## HAMILTON:

49 50

E - li - za, do you like it up - town? It's qui - et up - town.

pi - ty. He is try'ng to do the un - im - a -

B<sub>b</sub>add<sup>9</sup> Dm Cadd<sup>4</sup> C

51 - gin-a-ble. See them walk-ing in the park,  
52 long af-ter dark, ta-king in the sights of the

53 Look a-round, look a-round, E - li - za!  
54 ci - ty.

W1/W2/W5  
MAR/W3/W4

They are try'ng to do the un - im - a -

B<sub>2</sub>sus<sup>2</sup> Dm Csus C

## ANGELICA:

55

There are mo-ments that the words don't reach. There's a grace too pow-er-ful to  
- gin-a-ble.

56

F  
FMaj9/A

57

name. We push a-way what we can ne- ver un-der - stand We push a-way the un-im - a

Bsus<sup>2</sup>  
Dm  
Csus  
C

59

gin-a-ble. They are stand-ing in the gar - den, Al-ex-an-der by E - li - za's

F  
Cadd<sup>4</sup>/E

61

colla voce

ELIZA: It's quiet up -

side. She takes his hand.

Bb sus<sup>2</sup>

Dm

C add<sup>4</sup>

62

A tempo

63

town.

COMPANY:  
W1/W2/W3/W4/W5  
MAR

For-give - ness.

Can you im - a - gine?

BURR/MAD/M1/M2/M5  
WASH/JEFF/M3/M4/M6

F add<sup>9</sup>

C add<sup>4</sup>/E

64

65

For-give - ness.

Can you im - a - gine?

Bb Maj9/D

Dm/A

Csus

C

66

67

W1/W2/W5  
MAR/W3/W4

If you see him in the street, walk-ing by her side, talk-ing by her side, have

WASH/MAD/M1/M2/M5  
BURR/JEFF/M3/M4/M6

68

70

pi - ty. They are go - ing through the un - im - a -

B♭Maj9 Dm C add4

molto rall.

71

72

73

gin-a-ble.

4 3 2 3 1 3 2 3 1 3 2 3 2 1 3 2 1 3 4

F



# The Election of 1800

[Rev. 8/10/15]

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

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

## Moderato

•. = 135

**COMPANY:**

MAR/W1/W2/W3/W4/W5  
WASH/BURR/M1/M2/M3/M4/M5/M6

2

# The E - lec - - tion Of Eight - - een - - hun - - dred!

*syn hh's*

- 1 -

## SYNTH BASS

## JEFFERSON:

Can we get back

## MADISON:

Yo

Please?

10

Even a reaction has an equal, opposite reaction.

N.C.

7 John A - dams shat the bed. I love the guy, but he's in trac - tion.

8

9 Poor Al - ex - an - der Ham - il - ton? He is mis - sing in ac - tion.

10

F

11 So now I'm fa - cing A - aron Burr! With his own fac - tion.

12

MADISON:

Aa - ron Burr!

13 **MADISON:**

He's ve - ry at - tract - ive in the north. New York - ers like his chan - ces.

14

F/C  $\Rightarrow$  B $\flat$ m<sup>(no5)</sup>/D $\flat$   $\Rightarrow$

15 **JEFFERSON:**

He's not ve - ry forth - com - ing on an - y par - tic - u - lar stan - ces.

16

Dm<sup>7</sup>  $\Rightarrow$  E $\flat$ <sup>7</sup>

17 **MADISON:**

Ask him a ques - tion: it glan - ces off, he ob - fu - scates, he dan - ces.

18

F  $\Rightarrow$  Fsus  $\Rightarrow$

19 **JEFFERSON:**

And they say I'm a Fran - co - philie: At least they know I know where France is!

20

E $\flat$ sus  $\Rightarrow$  E $\flat$

21 MADISON:

Thom - as, that's the prob - lem, see, they see Burr as a less ex - treme you.

22

F

23 JEFFERSON:

Ha!

MADISON:

You need to change course, a key en - dors - ment might re - deem you.

24

E<sub>b</sub>ssus

25

Who did you have in mind?

26

Don't laugh.

N.C.

F

27

Who is it?

28

You used to work on the same staff.

**E<sup>b</sup>ssus:**  
E<sup>b</sup>

**F**

29

Whaaaaat.

30

It might be nice. It might be nice.

**F**

**MADISON:**

31

To get Ham - il - ton on your side.

**N.C. E<sup>b</sup>ssus E<sup>b</sup>**

32

To m41

**INTO BURR** **MADISON JEFFERSON:**

41 It might be nice. 42 It might be nice.

F

43 To get Ham - il - ton on your side.

E♭ E♭sus

**BURR**

45 Talk less! 46 Smile more!

**COMPANY (men in concert pitch):**  
W1/W2/W3/W4/W5  
M1/M2/M3/M4/M5/M6

Burr! Burr!

*f* *F5*

47

Don't let 'em know what you're a - gainst or what you're for! —

48

Burr!

F<sup>5</sup>/E<sub>b</sub>

49

Shake hands with him!

50

Charm her!

Burr!

Burr!

F<sup>5</sup>

51

It's eigh - teen hun - dred, la - dies, tell your hus - bands: vote for Burr!

52

Burr!

N.C.

F<sup>5</sup>/E<sub>b</sub>

## SOLO LINES

M4

## ONE VOTER:

53

54

I don't like A - dams.

## W2 ONE VOTER:

Well, he's gon - na lose, — that's just de -feat - ist.

*p* F/C      B<sub>b</sub>m/D<sub>b</sub>

M2  
ONE VOTER:

55

And Jef - fer-son...

W1  
ONE VOTER:

56

Yeah! He's so e - lit - - ist!

M1/M6  
TWO VOTERS:

In love with France!

Dm      Eb      Eb<sup>7</sup>

W4/W5  
TWO VOTERS:

57

I like that A - aron Burr!

58

## W3 ONE VOTER:

I can't be - lieve we're here with him!

F

M5  
ONE VOTER:

59 He seems ap-proach - a - ble?

60

M3  
ONE VOTER:

Like you could grab a beer with him!

E<sub>b</sub>  
E<sub>b</sub>

**HAMILTON'S ENTRANCE****VOTERS:**

61 W1/W2/W3/W4/W5

62

Dear Mis - ter Ham - il - ton:

Your fel - low Fed - 'ral - ists would

M1/M2/M3/M4/M5/M6

Fsus

F

63

64

**HAMILTON:**

It's qui - et up -

like to know how you'll be vo - ting.

F/E<sub>b</sub>

E<sub>b</sub>

65

town.

66

Dear Mis - ter Ham - il - ton: John A - dams does - n't stand a

F B<sub>b</sub>/F F

67

HAMILTON:

It's qui - et up -

chance so who are you pro - mo - ting?

F/E<sub>b</sub> E<sub>b</sub>Maj<sup>7</sup> F/E<sub>b</sub> E<sub>b</sub>

69

town.

W1/W2/W3/W4/W5

M1/M2/M3/M4/M5/M6 Jef - fer - son or Burr? We know it's lose - lose.

Jef - fer - son or Burr? We know it's lose - lose.

F Fsus F

w/ pedal

70

Jef - fer - son or Burr? But if you had to choose.

Jef - fer - son or Burr? But if you had to choose.

F/E $\flat$  E $\flat$ add9 B $\flat$ Maj $7/E\flat$

## EVEN MORE VOTERS:

W1/W2/W5  
M1/M2 (concert)

73

Dear Mis - ter Ham - il - ton: John A - dams does - n't stand a

W3/W4/M3 (concert)

Jef - fer - son or Burr? We know it's lose - lose.

M4/M5/M6

Jef - fer - son or Burr? We know it's lose - lose.

F

Fsus *cresc.* B $\flat$ /F

75

chance so who are you pro - mo - ting? But if you had to choose.

Jef - fer - son or Burr? But if you had to choose.

Jef - fer - son or Burr? But if you had to choose.

F $^5$ /E $\flat$

Allegro  $\text{♩} = 156$

77 HAMILTON: 78

Well, if it is - n't A - aron Burr. Sir!

BURR: Al - ex -

*p* - N.C. *clap*  $\ddot{\text{A}}$  - *simile*

79

You've cre - a - ted quite a stir, sir!

80

an - der! I'm go - ing

The score consists of three staves. The top two staves are in treble clef, with the first staff starting on G and the second on C. The third staff is in bass clef. Measure 79 starts with a rest, followed by a vocal line with 'x' marks and a piano line with a sustained note. Measure 80 begins with a piano line and a vocal line with a sustained note. The bass line in measure 80 features eighth-note patterns.

83

new.

84

Burr—

Hon - est - ly, it's kind of drain - ing. Sir!

85

Is there an - y - thing you would - n't do?

86

No. I'm cha - sing what I

**BURR:**  
"I learned that from you."  
(BEAT, go on)

To m92

92

Tempo I

87

What?

92

12/8

12/8

## IF YOU HAD TO CHOOSE

93

94

**MADISON:**

**COMPANY:**  
W1/W2/W3/W4/W5

If you had to choose If you had to choose

It's a tie!

M1/M2/M3/M4/M5/M6

95

96

**JEFFERSON:** To m101

If you had to choose If you had to choose

It's up to the

F/C B<sup>flat</sup>m/D<sup>flat</sup>

B<sup>flat</sup>m/D<sup>flat</sup>

101

de - le - gates!

102

JEFF/MAD:

If you had to choose If you had to choose

F/C B<sub>b</sub>m/D<sub>b</sub>

103

Ha-mil-ton!

104 MAD/M5

Jef-fer-son or Burr? Choose, choose, choose!

W1/W2  
M1/M2 (concert)

105

Jef-fer-son or Burr? Choose, choose, choose!

W3/W4/W5

If you had to choose If you had to choose If you had to choose, choose, choose!

M3/M4/M6

Dm<sup>7</sup>(no5) F<sup>5</sup>/E<sub>b</sub>

## HAMILTON:

106 Yo. The peo - ple are ask - ing to hear my \_\_\_\_\_ voice. \_\_\_\_\_

107 COMPANY (men in concert pitch):  
W1/W2/W3/W4/W5  
M1/M2/M3/M4/M5/M6

108 drums *f* F<sup>5</sup>

109 For the coun - try is fa - cing a dif - fi - cult choice. \_\_\_\_\_

110 And if you were to ask me who I'd pro - mote—

111 Oh!

F<sup>5</sup>

112

113

Jef - fer - son has my vote.

Oh!

114

115

W1/W2/W3/W4/W5  
JEFF/MAD/M1/M2/M3/M4/M5/M6 (concert)

I have ne - ver a - greed with Jef - fer - son once.

Oh!

F<sup>5</sup>/C

/D<sub>b</sub>

116

117

We have fought on like se - ven - ty - five dif - frent fronts.

Oh!

/D

/E<sub>b</sub>

118

But when all is said and all is done. \_\_\_\_\_

119

Oh!

F<sup>5</sup>

120

Jef - fer - son has be - liefs. Burr has none.

F<sup>5</sup>/E<sub>b</sub>

N.C.

122

JEFF/MAD:

Well, I'll be damned.

COMPANY:

Ooooooooooooooh.

123

Well, I'll be damned. \_\_\_\_\_

8:

F

8:

124

MADISON:

Ham - il - ton's on your side.

N.C.      E $\flat$

126

COMPANY: W1/W2/W3  
W4/W5

Well, I'll be damned.

127

Well, I'll be damned.

M1/M2  
M3/M4/M5/M6

F

128

JEFFERSON: 129      MADISON:

And?

You won in a land - slide.

E $\flat$       E $\flat$

130 **BURR:** 131

Con-grats on\_\_\_\_ a race well - run.

8: F/C

8: Bbm/D<sub>b</sub>

132 **BURR:** 133

I did give you a fight.\_\_\_\_\_

**JEFFERSON:**

Uh-huh.

8: Dm<sup>7</sup>(no5)

8: Eb<sup>7sus2</sup>(no5)

134 *ad lib.* 135

I look for - ward to our part - ner - ship.

Our part - ner - ship?

F

136

As your Vice - Pres - i - dent.

137

Ha. Yeah, right.

E $\flat$ sus

E $\flat$

*p*

**JEFFERSON:** "You hear this guy? Man OPENLY campaigns against me, talkin' bout, 'I look forward to our partnership.'"

138

F/C

8:

139

B $\flat$ m/D $\flat$

8:

140

Dm<sup>7</sup>(no5)

8:

(beat continues)

**MADISON:** "It's crazy that the guy who comes in second gets to be Vice President."

141

E $\flat$ 7sus2(no5)

8:

142

8:

F

8:

143

JEFFERSON: "Oh, I don't think I have to listen to him. You know why?"  
MADISON: "Why?"

JEFFERSON: "Cuz I'm THE PRESIDENT."

JEFFERSON (cont'd):  
"Hey, Burr, when you see Hamilton..."  
(CUT-OFF)

144

145

JEFFERSON: "Cuz I'm THE PRESIDENT."

JEFFERSON (cont'd):  
"Hey, Burr, when you see Hamilton..."  
(CUT-OFF)

(in the clear)

JEFFERSON (cont'd):  
"...thank him for the endorsement."  
[JEFFERSON and MADISON exit.]

Segue



## Your Obedient Servant

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDASlow and sinister  $\text{♩} = 69$ 

1

BURR:

How does

DOOR SFX

2

3

Ha - mil - ton, an ar - ro - gant, im - mi - grant, or - phan, bas - tard, whore - son some - how en - dorse Tho - mas

N.C.

4

5

3

Jeff - er - son, his en - e - my, a man he's de - spised since the be - gin - ning just to keep me from win - ning?

## Swing 16ths

6 BURR:

I wan-na be in the room where it hap-pens, the room where it hap-pens, the room where it hap-pens.

COMPANY: ELI/ANG/(W1)/W2/W3/(W5)  
MAR/W4

MAD/(M1)/M2/M5  
WASH/JEFF/KG3/M3/M4/M6

Moderate 2; Hip-Hop 6/8  
♩ = 56

You've kept me from the room where it hap-pens. For the last time...

non-trem.

RECORD SCRATCHES

[PERC. Beat In]

Dm

E°

Dm/F

Dear Al-ex-an-der:

I am

BURR:

BbMaj7

A7

15 slow to an - ger, but I toe the line as I

16 Dm

E<sup>o</sup>

17 reck - on with the e - ffects of your life on mine. I look

18 Dm/F

B<sup>b</sup>Maj<sup>7</sup>

A<sup>7</sup>

19 back on where I failed, and in ev -'ry place I checked, the

20 Dm

E<sup>o</sup>

21 on - ly co - mmon thread has been your dis - re - respect. Now you

22 Dm/F

B<sup>b</sup>Maj<sup>7</sup>

A<sup>7</sup>

## MIDDLE OF BURR

23

call me a - mor - al, a dan - g'rous dis - grace, if you

24

Dm

E<sup>o</sup>

25

got some - thin' to say, name a time \_\_\_\_\_ and place, face to face.

26

Dm/F

B<sub>b</sub>Maj<sup>7</sup>

A7

## END OF BURR/"I HAVE THE HONOR"

27

I have the hon-or to be your o-be - di-ent ser-vant, A dot Burr. Mis-ter Vice Pres-i-dent,

28

29

30

HAMILTON: To m35

F /E B<sub>b</sub>/D G<sup>7</sup> C<sub>9</sub>sus<sup>C/G</sup> C F

## HAMILTON'S LETTER

35

I am not the rea - son no one trusts you. No one knows what you be - lieve. I will not e -

36

E<sub>b</sub>m F<sup>o</sup>

37

qui - vo - cate on my o - pi - nion, I have al - ways worn it on my sleeve. E - ven if I

E♭m/G♭ C♭Maj<sup>7</sup> B♭7

39

said what you think I said, you would need to cite a more spe - ci - fic grie - vance. Here's an

E♭m F<sup>o</sup>

41

i - te - mized list of thir - ty years of di - sa - gree - ments. Hey,

BURR:

Sweet Je - sus.

E♭m/G♭ C♭Maj<sup>7</sup> N.C.

43

I have not been shy, I am just a guy in the pu - blic eye try'ng to do my best for

44

our re - pu - blic I don't wa - nna fight but I won't a - po - lo - gize for do - ing what's right.

45

I have the hon - or to be your o - be - di - ent ser - vant, A dot Ham.

46

47

48

49

50

BURR:

51

Care - ful how you pro - ceed, — good man. In - temp - er - ate in - deed, good man.

52

53

An - swer for the ac - cu - sa - tions I lay at your feet or pre - pare to bleed, good man.

Em/G

54

C Maj 7

B7

55 HAMILTON:

Burr, your grie - vance is le - git - i - mate. I stand by what I said, ev - 'ry bit of it. You

Em

56

Am6/F#

57

stand on - ly for your-self. It's what you do. I can't a - po - lo - gize be - cause it's true.

BURR:

Then

58

Em/G

C Maj 7

B7

**BURR:** 59 stand, Al-ex-an - der.. 60 Wee-hawk-en. 61 Dawn. 62 Guns. Drawn. You're on.

**HAMILTON:**

**PERC. Only**

N.C.

**BURR:** 63 I have the hon-or to be your o-be-di-ent ser - vant, 64 65 66 67 A dot Burr.

**HAMILTON:**

**HAMILTON:**

I have the hon-or to be your o-be-di-ent ser - vant, A dot Ham.

**Piano Chords:** G, /F# (C/E), A7, D9sus D/A, D, G, D7, G

**Performance Instructions:** Andante, non-rubato, tempo 70.

**Piano Pedal Instructions:** no pedal for entire song, Segue as one.

# Best of Wives and Best of Women

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

**Andante, non-rubato**

$\text{♩} = 70$

Start 2

**ELIZA:**

5

Al - ex - an - der come back to sleep.

**HAMILTON:**

I have an ear - ly meet-ing out of

6

7

It's still dark out - side.

I know.

I just need to write some-thing down.

10

11

Come back to sleep.

I'll be back be - fore you know I'm gone. \_\_\_\_\_

This meet-ing's at

12 Well, I'm\_\_\_\_ go - ing back to sleep.\_\_\_\_

dawn. Hey.

*Violin*

*pp*

HAMILTON:

14

15 rit.

Best of wives and best of women.

Segue



# The World Was Wide Enough

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDA

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

**Moderato**  $\text{♩} = 78$

1 2

W1/W2/W3/W4/W5  
ANG/W1/W2/W5  
MAR/W3/W4

Five, six, se - ven, eight,

KG3/MAD/M1/M2/M5  
WASH/JEFF/M3/M4/M6

One, two, three, four, five, six, se - ven, eight,

record scratches

tick-tock

KG3/M1/M5  
MAD/M2/M3  
WASH/JEFF/M4/M6

**BURR:**

3

There are ten\_\_\_ things you need to know.

KG3/MAD/M1/M2/M5  
WASH/JEFF/M3/M4/M6

nine—

KG3/MAD/M1/M2/M5  
WASH/JEFF/M3/M4/M6

nine—

record scratches

Num - ber

KG3/MAD/M1/M2/M5  
WASH/JEFF/M3/M4/M6

F5 E♭

record scratches

ONE

4

5

We rowed a-cross the Hud-son at dawn. My friend, Wil-liam P. Van Ness signed on as my num-ber one!

Num-ber

F5 E5

TWO

6

7

two. Ham-il-ton ar-rived with his crew: Na - than-iel Pen-dle-ton and a doc-tor that he knew.

two!

Num-ber

(-M1)

F5 E5

THREE

8

I watched Ham-il-ton ex-am-ine the ter-rain.  
I wish I could tell you what was happ'-ning in his brain.

9

three!

10

11

This man has poi-soned my po - li - ti - cal pur-suits.

Most dis - putes die, and no one shoots. Num-ber

MAD/M1/M2/M3/M5  
WASH/JEFF/KG3/M4/M6MAD/M1/M5  
M2/M3/M6  
WASH/JEFF/KG3/M4

N.C.

VI

Fm

VI

**FOUR**

12 13

Ham-il-ton drew first po-si-tion. Look-ing, to the world, like a man on a mis-sion.

four!

14 15

This is a sol-dier with a marks-man's a-bil-i-ty. The doc-tor turned a-round so he could have de-ni-a-bil-i-ty.

Fm HH

FIVE

16

Now I did -n't know this at the time but we were near the same spot your son died, is that why—

PHILIP/HAMILTON:

near the same spot your/my son\_\_ died, is that why—

Five!

SIX

18

He ex -am-ined his gun with such rig -or? I watched as he meth -od -ic - al - ly fid -dled with the trig -ger.

Six!

PHIL/MAD/M1/M5  
M2/M3/M6  
WASH/JEFF/KG3/M4

SEVEN

20

> 21

Con-fes-sion time? Here's what I got. My fel-low sol-diers'll tell you I'm a ter-ri-ble shot.

Se - ven!

### Num-ber

EIGHT

22

23

Your last chance to ne-go-ti-ate.

Send in your se-conds, see if they can set the re-cord straight

## HAMILTON/M1/M4:

Your last chance to ne-go-ti-ate.

Send in your seconds, see if they can set the record straight

eight!

5

1

1

三

1

## “LOOK IT UP”

BURR:

They won't teach you this in your classes, but look it up. Hamilton was wearing his glasses.

*p*

Why? If not to take deadly aim? It's him or me. The world will never be the same.

It's him or me. The world will ne - ver be the same.

I had on-ly one thought be-fore the slaugh-ter. This man will not make an or-phphan of my daugh-ter.

### Number

NINE

30

Look 'em in the eye, aim no high-er.      Sum-mon all the cour-age you re - qui - re.      Then count:

nine!

*fp*

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

*no pedal*

COUNTDOWN

32

W1/W2/W3/W4/W5

ANG/W1/W2/W5  
MAR/W3/W4

Five,      six,      se - ven,      eight,

KG3/MAD/M1/M2/M5  
WASH/PHIL/JEFF/M3/M4/M6

KG3/PHIL/MAD/M1/M2/M5  
WASH/JEFF/M3/M4/M6

KG3/PHIL/M1/M5  
MAD/M2/M3  
WASH/JEFF/M4/M6

One,      two,      three,      four,      five,      six,      se - ven,      eight,

*fp*

N.C.

*Reo*

*\**

ANG/MAR/W1/W2/W3/W4/W5

33

IMAGINE

Sempre colla voce

HAMILTON:

nine— Num - ber Ten pa - ces! Fi - re!

KG3/PHIL/MAD/M1/M2/M5

WASH/JEFF/M3/M4/M6

nine— Num - ber Ten pac - ces! Fi - re!

34

(silence)

35

36

death so much it feels more like a me-mo-ry. Is this where it gets me, on my feet, sev'ral feet a-head of me.

light wind SFX

37

38

I see it co-ming. Do I run or fire my gun or let it be? There is no beat, no me-lo-dy.

39

Burr, my first friend, my en - e - my, May-be the last face I ev - er see? If I \_\_

41

\_\_ throw a - way my shot, is this how you re - mem-ber me? What if this bul - let is my le - ga - cy?

42

backwards SFX

**LEGACY** *building in speed*

43

Le-ga - cy. What is a le-ga-cy?

44

It's plant-ing seeds in a gar-den you ne - ver get to see.

harder wind SFX

45

3

46

I wrote some notes at the be-gin-ning of a song some-one will sing for me. A-me-ri-ca, you great un-fin-ished sym-pho-ny, you

## ORPHAN

47

48

sent for me. You let me make a dif-fe-rence, a place where ev-en or-phans im-mi-grants can leave their fin-ger-prints and

backwards SFX

## RISE UP

*faster; anxious*

49

50

rise up. I'm run-ning out of time. I'm run-ning and my time's up. Wise up. Eyes

hard wind SFX

## THE DIVE

51

52

up. I catch a glimpse of the o-ther side. Lau-rens leads a sol-diers' cho-rus on the o-ther side. My

53

54

son is on the o-ther side. He's with my mo-ther on the o-ther side. Wash-ing-ton is watch-ing from the o-ther side.

*ad lib. (doesn't need to be these exact pitches)*

55

Teach me how to say good-bye! Rise up. Rise up. Rise up. E - li -

56

backwards SFX

*calmly*

57

za. My love, take your time. I'll see you on the o - ther side.

58

light wind SFX

*ad lib. (doesn't need to be these exact pitches)  
in tempo***Tempo I****BURR:**

59

Raise a glass to free - dom.

60

He aims his pis - tol at the sky— Wait!

**COMPANY:**W1/W2/W3/W4/W5  
WASH/PHIL/M1/M2/M3/M4/M5/M6

He aims his pis - tol at the sky—

*backwards SFX*

N.C.

GUN SHOT

TOP OF BURR

61

62

**BURR:**

I strike him, right be - tween his ribs.

*simile*

**BD**

63

64

I walk towards him, but I am ushered away.

65

66

They row him back across the Hudson.

F Dm Am

67

68

I get a drink.

F C/D N.C.

69

COMPANY:  
ELI/ANG/MAR/W1/W2  
W3/W4/W5

I hear wail - ing in \_\_\_\_\_ the \_\_\_\_\_

Aaaah

M5 PHIL/M1/M2 JEFF/KG3/M3/M4 WASH/MAD/M6

M5 PHIL/M1/M2 JEFF/M3/M4 KG3 WASH/MAD/M6

M5 PHIL/M1/M2 JEFF/KG3/M3/M4 WASH/MAD/M6

F C/D Am

70

71

streets.

Some - bod - y tells me, 'you\_\_ bet - ter hide.'\_\_

sim.

Aaaah

M5 PHIL/M1/M2 JEFF/KG3/M3/M4 WASH/MAD/M6

M5 PHIL/M1/M2 JEFF/M3/M4 KG3 WASH/MAD/M6

M5 PHIL/M1/M2 JEFF/KG3/M3/M4 WASH/MAD/M6

F C/D Am/E

73

74

They say An - gel - i - ca\_\_\_\_\_ and E - li -  
ANGELICA:

An - gel - i - ca\_\_\_\_\_ and E - li -

Aaaah

M5 PHIL/M1/M2  
JEFF/KG3/M3/M4  
WASH/MAD/M6

M5 PHIL/M1/M2  
JEFF/M3/M4  
KG3 WASH/MAD/M6

M5 PHIL/M1/M2  
JEFF/KG3/M3/M4  
WASH/MAD/M6

F C/D Am

75

za\_\_\_\_\_ were both at his side when he died. Death

za\_\_\_\_\_

F C/D N.C.

77

78

does - n't dis - crim - i - nate be - tween the sin - ners and the saints. It takes and it takes and it takes. His -

*p*

Dm

Csus

79

80

- to - ry o - blit - er - ates with ev - 'ry pic - ture it paints. It paints me with all my mis - takes. When

Dm

B<sub>flat</sub>Ma7(sus2)

**WHEN ALEXANDER AIMED**

81

82

— Al - ex - an - der aimed at the sky he may have been the first one to die But I'm — the one who

Dm

C<sup>add4</sup>

83

84

paid — for it. I sur - vived, but I paid — for it.

B<sub>flat</sub>sus2

85

Now I'm the vil - lain in your his - to - ry

86

*mf* F Dm Am

87

I was too young and blind to see.

88

F Dm Am/E

89

I should've known

90

I should've known The world was wide

rit. poco a poco

91

e-nough for both Ham - il - ton and me. The world was wide

92

F C/D Am/E

The musical score consists of five staves of music. The top staff is the vocal line, starting with measure 85. The piano accompaniment is divided into three staves: treble, bass, and middle. Chords are indicated by Roman numerals (F, Dm, Am) and by a 6/4 chord symbol (C/D). Measure 85 ends with a 6/4 chord. Measure 86 begins with a piano dynamic (mf) and chords F, Dm, and Am. Measure 87 continues the vocal line with 'I was too young and blind to see.' Measure 88 shows a piano chord progression from F to Am/E. Measure 89 starts the vocal line with 'I should've known'. Measure 90 continues the vocal line with 'I should've known The world was wide'. A 'rit. poco a poco' instruction is placed above the vocal line. Measure 91 continues the vocal line with 'e-nough for both Ham - il - ton and me. The world was wide'. Measure 92 shows the piano ending with a chord of Am/E.

93

e - nough for both Ham - il - ton and me.

94

F C/D Am/E

Segue

## Who Lives, Who Dies, Who Tells Your Story

[Rev. 8/15/15]

Music and Lyrics by  
LIN-MANUEL MIRANDAArranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDAAdagio  $\text{♩} = 76$ 

WASHINGTON:

COMPANY:

ANG/MAR/W1/W2/W5  
W3/W4

JEFFERSON:

"I'll give him this. His financial system is a work of genius. I couldn't undo it if I tried"

18

19

ry

BURR:  
*ad lib.*

Pres - i - dent Jef - fer - son...

ry

Bm<sup>(add9)</sup>

DMaj<sup>7</sup>

JEFFERSON: "...and I tried"

COMPANY:

ANG/MAR/W1/W2/W5  
W3/W4

21

Who lives, who dies, who tells your sto -

KG3/PHIL/M1  
M2/M3/M4/M5  
JEFF/M6  
WASH

20

21

Em<sup>(add9)</sup>

G

F#7/A#

BURR:

MADISON: "He took our country from bankruptcy to prosperity."

22

Pres - i - dent Mad - i - son...

ry

Bm(add9)

DMaj<sup>7</sup>

23

MADISON: "I hate to admit it, but he doesn't get enough credit for all the credit he gave us."

MAR/W1/W2/W5  
W3/W4

25

Who lives, who dies, who tells your sto -

PHIL/KG3/M1  
M2/M3/M4/M5  
JEFF/M6  
WASH

Em<sup>7</sup>

G

F#<sup>7</sup>/A#

24

25

poco accel, pushing

26 ANGELICA:

ry

27

Ev - ry oth - er Found-ing Fa-ther's sto - ry gets told. Ev' - ry oth - er Found-ing Fa - ther gets to grow old.

Bm D Dsus<sup>2</sup>

BURR:

28

And when you're gone, who re - mem - bers your name, who keeps your flame? Who tells your sto -

29

COMPANY:

ANG/MAR/W1/W5  
W2/W3/W4

Who

PHIL/MAD/M1/M2/M5  
WASH/JEFF/KG3/M3/M4/M6 Who tells your sto -

Em<sup>11</sup>

G F#<sup>+</sup>/A# F#<sup>7</sup>/A#

rit.

30

ry? Who tells your sto - ry?

ANG/MAR/W1/W2/W3/W5  
W4

tells your sto - ry? Your sto - ry? E - li -

ry? Who tells your sto - ry?

Bm Dadd9 Gadd9

Calmly; non-rubato

ELIZA:

3

33

I put my - self back in the nar - ra - tive,

za. \_\_

E - li -

D

p

F#-C#

34 3 35

I stop was-ting time on tears, I live an - o - ther fif - ty years, It's not e-nough.

za. ANG/MAR/W1/W5  
W2/W3/W4

COMPANY: E - li -

PHIL/BURR/MAD/M1/M2/M5  
WASH/JEFF/KG3/M3/M4/M6

Bm<sup>7</sup> Gsus<sup>2</sup>

36 3 3 3 37 3 3

I in - ter - view ev - er - y sol - dier who fought by your side, I

za. LAUR  
MAD/LAF:

She tells our stor -

mf D F# F# F#<sup>7</sup>

38

try to make sense of your thou-sands of pa-ges of wri-tings. You real-ly do write like you're run-ning out of y.

Bm G<sup>add9</sup> B<sub>b</sub>Ma<sup>7(5)</sup> G<sub>b</sub><sup>m7</sup>/B<sub>b</sub>

39

3

3

40

time. I re-ly on An - ge - li - ca. ANGELICA:

ANG/MAR/W1/W5  
W2/W3/W4

41

While she's a - live, we tell your sto -

An - ge - li - ca. We tell your sto -

Time,

PHIL/BURR/KG3/M1/M2/M5  
WASH/JEFF/MAD/M3/M4/M6

D F<sup>##</sup>sus F<sup>##</sup>7

This musical score page contains two systems of music. The top system, starting at measure 38, features a treble and bass staff with lyrics. The lyrics are: 'try to make sense of your thou-sands of pa-ges of wri-tings. You real-ly do write like you're run-ning out of y.' The piano part includes chords Bm, G<sup>add9</sup>, B<sub>b</sub>Ma<sup>7(5)</sup>, and G<sub>b</sub><sup>m7</sup>/B<sub>b</sub>. The bottom system, starting at measure 40, continues with the lyrics 'time. I re-ly on An - ge - li - ca.' followed by 'ANGELICA:' and 'ANG/MAR/W1/W5 W2/W3/W4'. The piano part includes chords D, F<sup>##</sup>sus, and F<sup>##</sup>7. The score is in 3/4 time and includes various dynamics and performance instructions.

42 3 43

ry. She is bu - ried in Tri - ni - ty Church, near you. When I need - ed her most, she was right on  
ry. Near you.

Bm Gadd9 B<sub>b</sub>Ma<sub>7</sub>(5)

44 45 3 3

time. And I'm still not through, I ask my - self, "What would you do if you had more  
ANG/MAR/W1/W5  
W2/W3/W4

Time,

PHIL/BURR/KG3/M1/M2/M5  
WASH/JEFF/MAD/M3/M4/M6

D F#

46

time?" The Lord, in his kind-ness, He gives me what you al - ways wan - ted, He gives me more

Time,

Bm Gadd9 B $\flat$ Ma7( $\sharp$ 5)

48

time. I raise funds in D. C. for the Wash-ing - ton mon - u-ment.

WASHINGTON:

She tells my sto -

Time,

f E $\flat$  E $\flat$ sus E $\flat$  Gsus G

50 3

I speak out a-against slav - er-y,

51 3 3 3

You could have done so much more if you on - ly had

ry.

Cm Cm<sup>7</sup> A<sup>1</sup>sus<sup>2</sup> A<sup>1</sup>bm/C<sup>1</sup>

rit.

52

time. And when my time is up, — "Have I done e-nough? Will they tell our stor -

Time, Will they tell your stor -

KG3 to bottom

fp

E<sup>1</sup> E<sup>1</sup>sus E<sup>1</sup> G<sup>7</sup>/D G<sup>7</sup>

54

y?'' Oh. Can I show you what I'm proud-est of? The or -

55

*p*

y?

The or -

*p*

*f*

Cm

*mf*

A♭

*p*

A♭m/C♭

meno mosso, still non-rubato

56

I es - tab-lish the first pri-va-te or -phan-age in New York Ci - ty.

- phan-age, The or -

*p*

E♭add9

G7/D

58 3 3 59 3

I help to raise hun-dreds of chil - dren, I get to see them grow-ing up,

- phan-age, The or -

PHIL/BURR/M1/M5  
KG3/M2/M3/M4  
WASH/JEFF/MAD/M6

Cm7(no5) A<sub>b</sub>sus2 *cresc.* A<sub>b</sub>m/C<sub>b</sub>

60 3 61

In their eyes I see you, Al - ex - an - der, I see you ev - ery

- phan - age, —

*mf* warmly E<sub>b</sub>/B<sub>b</sub> B<sub>b</sub>7sus B<sub>b</sub>7

poco accel, pushing

rit.

62

time. And when my time is up, Have I done e-nough? Will they tell my stor -

Time, Will they tell your stor -

PHIL/BURR/MAD/M1/M2/M5  
WASH/JEFF/KG3/M3/M4/M6

E♭ G7/D A♭m/C♭

Rubato

64

y? Oh, I can't wait to see you a - gain, \_\_\_\_ It's on - ly a mat-ter of \_\_\_\_

y?

f Cm

mf A♭sus2 A♭m/C♭

**A tempo**

66 67 68 69

time. ANG/W1/W5  
PHIL/MAD/KG3 (concert)

Will they tell your stor - y? Who lives, who dies, who tells your stor -

MAR/W2/W3/W4

Time... Time...

BURR/M1/M2/M5  
WASH/JEFF/M3/M4/M6

*p*  
EB

(mute)

70 71 72 73 74

y? Will they tell your stor - y? Who lives, who dies, who tells your stor - y?

rit.

Time... Time... Who tells your stor - y?

MAR/W2  
W3/W4

# Exit Music

[Rev. 8/10/15]

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

Arranged by  
ALEX LACAMOIRE  
LIN-MANUEL MIRANDA

## With Drive

$\text{♩} = 104$

Key signature implies D-Dorian

1 (‘Yorktown’)

2

3

4

5

6

7

8

9

10

11

12

F/A

Gsus

Gsus<sup>2</sup>

G

F/G

G7(<sup>no3</sup>)

D5

F5

G5

A5

C5

D5

D5

F5

G5

A5

C5

Fsus<sup>2</sup>/C

D5

F5

G5

A5

C5

D5

F/A

Gsus

Gsus<sup>2</sup>

G

## PIANO SOLO

solo

12 ad lib. 13 3

14 15 16 17

18 19

D5 F5 G5 A5 C5 D5  
D5 F5 G5 A5 C5 Fsus<sup>2</sup>/C  
D5 F5 G5 A5 C5 D5  
D5 F5 G5 A5 C5 D5  
F/A Gsus Gsus<sup>2</sup> G

## Half-Time Feel

(“Wait For It”)

20 E♭m

21 G♭add9

22 E♭m

23 G♭/C♭

24 E♭m

25 G♭/D♭

26 C♭sus2

27 D♭sus D♭ Dsus D

**GUITAR SOLO**

(“My Shot”)

28

Gm F/A B♭ G<sup>7</sup>/B

30

Cm Cm/E♭ D<sup>7</sup>/F♯

32

Gm F/A B♭ G<sup>7</sup>/B Cm

35 *legato*  
N.C.

36

**DRUM SOLO**

37

Gm F/A B♭ B<sup>○</sup>

38

39

40

41

42

43

44

45

46

47

48

49

Cm

Dm

Cm/E<sub>b</sub>

D<sup>7</sup>/F<sup>♯</sup>

D<sup>7</sup>

Gm

F/A

B<sub>b</sub>

B<sub>b</sub>

Gm/D

*cresc. poco a poco*

Gm/F

D<sup>7</sup>/F<sup>♯</sup>

D<sup>7</sup>/A

C<sup>7</sup> 3

3

N.C.

3

3

*sfz*

Gm