

Alexander Hamilton

[Rev. 8/15/15]

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

Slow ♩=68

BURR:

1

ff N.C.

BURR:

How does a

F♯⁷ Bm/D F♯⁷/C♯

2

3

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

sub. mf

4

5

LAURENS:

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

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

7

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

8

9

10

11

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

13

MADISON:

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

G⁵

LH only snap

D

F#^{7/A#}

“HURRICANE CAME”

16

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

17

LH only snap

G D F♯sus F♯/A♯

BURR:

HEARING/STEP

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"

HAMILTON:

22 Al - ex - an - der Ham - il - ton.

23 My name is Al - ex - an - der Ham - il - ton.

And there's a

sub. *p* Bm F[#]/A[#]

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

25 ELIZA:

G D F^{#7}/A[#]

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 F^{#7}

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

29 ALL: (-HAM/W4) whispered

(snaps out)

G

WASHINGTON:

30 Moved in with a cou-s-in, the cou-s-in com-mit-ten su-i-cide, 31 Left him with noth-in but ru-ined pride, some-thing new in-side: A
 L.H. L.H.
 Bm F#
cresc. *sim.*

“VOICE SAYIN”

32 voice say-in’, “You got-ta fend for your-self.” He start-ed 33 re-treat-in and read-in eve-ry trea-tise on the shelf. There
 ELI/ANG/PEG/W1/W2/W3
 W4/W5

BURR:
 “A-lex, you got-ta fend for your-self.”
 BURR/LAUR/M1/M2
 MULL/LAF/M3/M4/M5/M6

G D F#
w/ pedal

WOULDA COULDAD SHOULDAD

34 would have been noth-in left to do for some-one less as-tute, He would-a been 35 dead or des-ti-tute with-out a cent or res-ti-tu-tion, Start-ed
 f Bm 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#⁷/A#

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#

“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#⁷/A#

HAMILTON:

42 Just you wait!—
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

43 Just you wait!—
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,

45 Em⁹ F#^{7sus} f F#^{7/A#} V

The musical score consists of two systems of music. The first system, labeled 'HAMILTON:', starts at measure 42 with a piano introduction. The vocal line begins with 'Just you wait!', followed by a lyrical section where the singer repeatedly sings 'New York, you can be a new man.' The piano accompaniment features eighth-note chords. Measures 43 and 44 continue this pattern. The second system, labeled 'BIG NEW YORK', begins at measure 44. It features a piano introduction followed by a vocal line that includes 'Just you wait!', 'New York, you can be a new man, In New York!', and 'New York, you can be a new man, New York,'. The piano accompaniment includes chords for Em⁹, F#⁷sus, and F#⁷/A#. Measure 45 concludes with a piano ending on the dominant chord.

ALEXANDER HAMILTON

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

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

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

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,

A

Em⁹

F#⁷sus *A*

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

53 know what you o - ver - came? Will they know____ you re - wrote the game?____ The world____

E^m⁹ Bm/D E^m

"THE WORLD"

BURR:

54

The
— will nev - er be_____ the same,____ Oh..._____

55

— will nev - er be_____ the same,____ Oh..._____

Bm/F# E^m/G D/A F#⁷/A#

SHIP IS IN/IMMIGRANT

56

ship is in the har-bor now, see if you can spot him,

57

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 Em⁷

58

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

59

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

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

fp

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

(echo) 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 C#m7(=5)

GUNSHOT (w/ delay)

63

BURR:

What's your name man?

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

E^m/G D Em⁶/F[#] 3 F[#]⁷ Bm/D F[#]⁷/C[#]

64

sfz

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

sfz

Bm

Applause Segue

HAMILTON

Piano/Vocal

2

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

$\text{♩} = 78$

TRAFFIC

1

2

3

COMPANY:

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.

1 2 3

f *perc.* *f* *g*

C Am Em

4 5

New York Ci - ty.

C Am Em

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.

Piano/Vocal

- 4 -

#2 Aaron Burr, Sir [Rev. 8/8/15]

“YOU'RE AN ORPHAN”

18 19 3

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

C Am Em

20

That would be nice.

21

Can I buy you a drink? While we're talk-ing let me of-fer you some free ad-vice.

C Am Em

“TALK LESS”

22

23

What? Ha.

Talk less. Smile more.

p perc.
N.C.

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. Yes.

27

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.

C Am Em

simile

LAURENS/
LAFAYETTE/
MULLIGAN:

30 time is it? Show time!

31 LAURENS:
Show time! Show time! Yo

...Like I _____ said...

C Am Em

Segue As One

This musical score page contains three staves. The top staff is for the piano, with a bass clef and a treble clef above it. It shows chords in common time: C, Am, and Em. The middle staff is for the vocal part, with lyrics: "time is it?", "Show time!", "...Like I _____ said...", and "Segue As One". The lyrics are aligned with the vocal line. The bottom staff is for the bass part, with a bass clef. Measure numbers 30 and 31 are indicated above the staves. The vocal part begins with a piano introduction.

HAMILTON

Piano/Vocal

3

My Shot

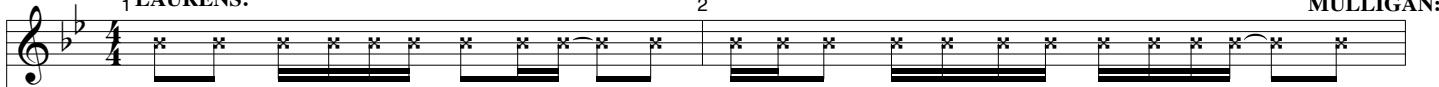
[Rev. 8/11/15]

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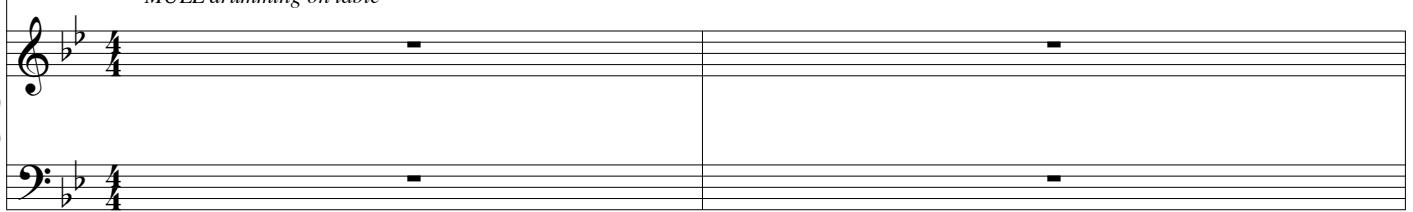
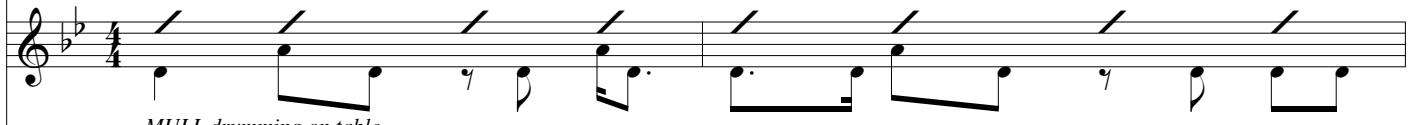
Moderato; Swing 16ths

1 LAURENS:



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

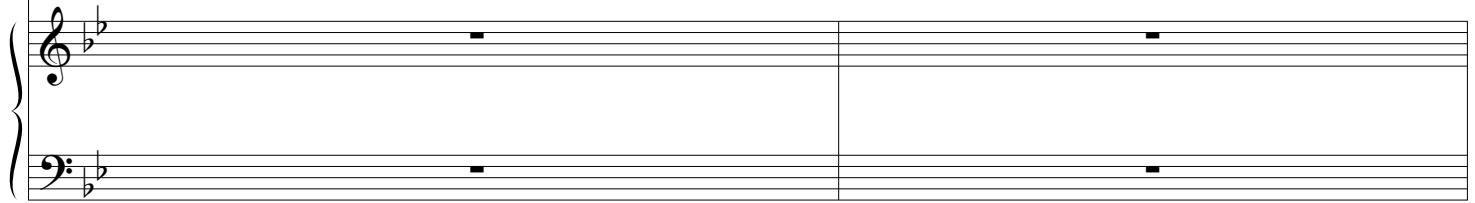
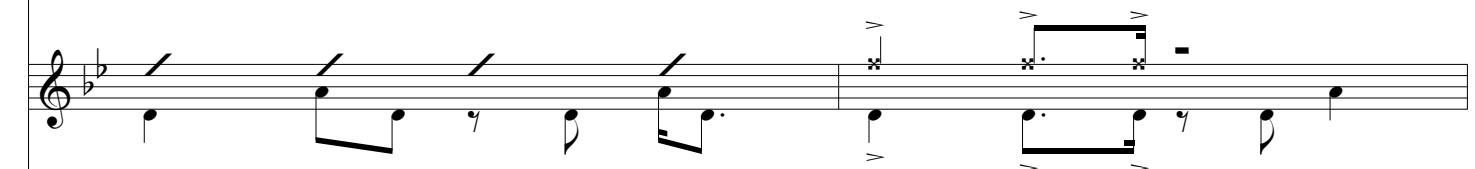


3 LAURENS:

4

LAFAYETTE:

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



(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

18

LAURENS:

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 beat-boxing (walking bass)

MULL drumming on table

LAF/MULL: Boo!

HAMILTON:

19

20

LAF beat-boxing (walking bass)

MULL drumming on table

WHO IS THIS

Faster; Swing 16ths $\text{♩} = 91$

21

HAMILTON:

22

LAUR/LAF/MULL: I am

LAUR/ LAF/ MULL: LAUR: MULL: LAF: LAUR/LAF/MULL:

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

p

Cm

mf

D7/F♯

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_b G⁷/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_b D⁷/F[#] 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_b 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 Epm

31

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.

32

33

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

34

35

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

36

DAMN DARK

37

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

38

A-L

39 HAM/LAUR/LAF/MULL:

HAM:

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

f Gm F/A B \flat

41 o - ny 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 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 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)

47 **MULL/LAUR/LAF:** ter me! (he says in pa-ren - the - ses) 48 **HAMILTON:** Don't be shocked when your hist - 'ry book men - tions me I will

Gm F/A sim. B_b B°

ASCENDANCY

49 3 50

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

Cm /D Cm/E_b D⁷/A

2nd CHORUS

HAMILTON:

51 3

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_b G⁷/B

53

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
And I'm not throw-ing a-way my shot I am

54 3

Cm D Cm/Eb D7/F#

2nd HALF**HAM/LAUR:**

55 3

not throw-ing a-way my shot I am not throw-ing a-way my shot Hey yo, I'm
MULL LAF 3 Not throw-ing a-way my shot I am not throw-ing a-way my shot Hey yo, I'm

56 3

Gm F/A Bb 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
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

58 3

Cm D Cm/Eb D7/F#

INTRODUCTIONS/RAPS

LAFAYETTE:

take a shot! I dream of life with-out a mon-arch-y The un - rest in France will lead to 'on-arch-y?

take a shot!

mf
N.C.

60

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

Gm

'On-arch-y? How you say, how you say, an-arch-y? When I fight, I make the o-ther side pan-ick-y with

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

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MULLIGAN:

64

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

HAM →

LAUR
MULL:

Shot!

N.C.

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

Piano/Vocal staff showing eighth-note patterns and lyrics.

67 LAURENS:

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

68 HAM/LAF/LAUR: Shot!

Gm N.C.

Piano/Vocal staff showing eighth-note patterns and lyrics.

69

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 -

70

Piano/Vocal staff showing eighth-note patterns and lyrics.

BURR:

71 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 73

Shot!

Gm F/A B \flat G 7 /B

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

73 74

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

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

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 \flat B \circ

77

pants look hot, Laur-ens I like you a lot__ Let's hatch a plot black-er than the ket-tle cal-lin' the pot__ What are the

78

Cm /D Cm/E♭ D7/A

ODDS-THE-GODS

79

odds the gods would put us all in one spot Pop-pin' a squat on con-ven-tion-al wis-dom, like it or not__ A bunch of

80

Gm F/A B♭ B°

81

rev-o-lu-tion-a-ry man-u-mis-sion a-bol-i-tion-ists Give me a po-si-tion show me where the am-mu-nition is.

82

Cm /D PICC SN

83

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

84

WHOOSH SNAPS

Musical score for a band featuring multiple staves and lyrics:

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

LAURENS: LAUR
LAF/MULL

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
 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_b G⁷/B

89

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
not throw-ing a-way my shot I am not throw-ing a-way my shot Hey yo, I'm
3 3

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
3

M1/M2/M5
M3/M4/M6 3

Gm F/A B \flat G 7 /B

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

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 /E_b D⁷/F[#]

WHOAS

LAUR:

95 Whoa, whoa, whoa!

96 Hey! Whoa!

HAM/LAF/MULL:

Whoa, whoa, whoa! Whoa!

BASS:

Gm⁹ Gm B_b

dig in!

97

Wooh!

Whoa!

Ay, let 'em hear ya!

Lets go!

Whoa!

Yeah!

E♭ Maj 7

D7(9)

G

98

99

LAUR:

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

B♭

100

101 Said, to the roof - tops!

102 Come on! Come on, lets go!

cresc.

Whoa! Yea!

cresc.

E♭Maj⁷ F♯⁷ D⁷

RISE UP *mf*

103 Rise up! When you're li - ving on your knees, you rise up. Tell your bro - ther that he's go - tta

mf Gm⁹ F/A B♭

104

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♭Maj⁷ F♯⁷ D⁷

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

107 108

rise up? When are these co - lo - nies go - nna rise up? When are these co - lo - nies go - nna

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 B_b G⁷/B

PARTNER STEP

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

rise up? When are these co - lo - nies go - nna rise up, rise up! I im - ag - ine

Whoa!

Rise up!

Cm *f* Cm/E_b D⁷/F[#]

I IMAGINE/ARMS

111 **Meno mosso**

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
Gm⁹
B_b

+MARCH SN (perc)

113

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

E_bMa^{7(no3)}
D
#8

115

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

Gm⁹
B_b

ASK ANYBODY

117

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

E_bMa^{7(no3)}
D

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?

mf
Gm⁹
B♭
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
D⁷/F♯
D⁷
P.

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?

Gm⁹
B♭
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?

8
E♭Maj⁷
D⁷/F♯
D⁷
P.

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.

128

cresc. poco a poco

129

We need to han-dle our fi-nan-cial sit-u-a-tion,

130

Are we a na-tion of states? What's the state of our na-tion?

CUTTERS/1st CUT

131 > > >

I'm past pa-tient-ly wait-in', I'm pas-sion-ate-ly smash-in'

132 > > > >

ev-'ry ex-pec-ta-tion, ev-'ry act-ion's an act of cre-a-tion.

f Gm F/A B_b B^o

CHASES/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.

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
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

3

Gm F/A B⁷ G⁷/B

DIAGONALS/JUST LIKE MY COUNTRY

137

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/E♭ D7/F♯

FIRST "RISE UP"HAM/LAUR/
LAF/MULL:

139

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

3

Not throw-ing a-way my shot.

3

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

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

3

Gm F/A B♭ 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!

Whoa, whoa, whoa!

Take a shot! Shot! Shot! A - yo, it's Whoa!

(like a record scratch)

W1/W2/W3
W4

Rise up!

Rise up!

Ru— Ru— Ru—

M1/M2
WASH/M3/M4/M6

Cm/E♭

Gm/F

145

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)

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
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[#]

N.C. 3

sfz Gm

Applause Segue

HAMILTON

Piano/Vocal

4

The Story Of Tonight

[Rev. 8/15/15]

Music and Lyrics by
LIN-MANUEL MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

INTRO **Moderato** $\text{♩} = 94$

D \sharp 7sus D \sharp

1ST VOCAL

LAURENS:

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

G \sharp m⁹ w/ pedal G \sharp m 8
dig in! B

2 3

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)

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[#]m⁹ B BMaj⁷/F[#] EMaj⁷

MULLIGAN: "One last round, gents."

7B HAM/LAUR: 8 HAMILTON:

I may not live to see our

Allegro; colla voce

9 glo - ry. 10 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 fight. 12 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,
They'll tell the sto - ry of to -

14

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

F#m A9 A7 Dadd9 Dm

rit.
HAMILTON:

15
night.

MULL:
ad lib.

LAFAYETTE:
ad lib.

16

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

17

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# Bm7(b5) E7sus

Moderato Anthem, but not too slow

18

LAURENS:

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

19

A AMaj7 F#m7 Dm/F

3

way, no mat - ter what they tell you.

A AMaj9/G# F#m Dm

LAUR/MULL:

22

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

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

HAMILTON:

24

LAUR/MULL/LAF:

3

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

A E F#m Dm

HAMILTON: 26 LAUR MULL/LAF

Raise a glass to freedom. Some-thing they can nev-er take a -
full, but not bashing

A **G#** **F#** **Dm/F**

3 28 29 MULL LAF

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

A **G#** **E** **F#m** **Dm**

CHAIRS **LAURENS:** 30 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(b5)**

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(b5)

THREE GROUPS

HAM/LAUR:

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

Raise a glass to free - dom.

M4/M5/M6

A/C# Dm9 A/E dim. poco a poco

36

37

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

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

rit.

38

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

39

To 42 42

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 A/E

D Ma7(sus2) 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:

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

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

9

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

10

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

1st CHORUS

ANGELICA:

13 An - gel - i - ca! _____

PEGGY:

14 And

ELIZA:

E - li - za! _____

W1/W2/W3/W4/(W5)

Work, work!

Work, work!

BM7

D

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

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

Dad-dy said not to go down - town.

20

ANGELICA:

But-

ELIZA:

Like I said, you're free_ to go._____

Bm⁷

D

REVOLUTION COUPLES/LOOK AROUND

ANGELICA:

21

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

22

Bm⁷

D

NEW YORK, NEW YORK

23

York. ELI PEG:

24

Work!

New York. Work!

W1/W2/W3/W4/(W5)

LAUR/M1/M2/M5 An gel - i - ca! Work!

BURR/LAF/M3/M4/(M6)

mf

G Maj9

A[#]

Bm⁷

PEGGY:

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

ELIZA:

Pe-ople shout-ing in—the square.—

PEGGY:

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

ANGELICA:

New i-de-as in—the air.—

THREE GUYS**ANGELICA:**

29 Look a-round, look a-round,

ELIZA:

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

ENS MEN:

M1/M2/M5
M3/M4/M6

Look a-round, look a-round,—

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!

G Maj9

F[#]7 alt./A[#]

2nd CHORUS/TURNTABLE

33 ANGELICA:

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

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

34

I'm look - in' for a mind at

Work, work!

Work, work!

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

Bm⁷

D

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

BURR:

36 Whoa, ooh, whoa! Work!

ELIZA PEGGY:

Whoa, ooh, whoa! Work!

Work, work! Work!

Bm⁷ 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 -

Bm⁷ D/A

38

- 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

G Maj⁷ D/A

40

BURR:

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

42

ANGELICA:

Burr,

Em D/F#

BURR TACET

43 Ah, so you've dis-cussed me. I'm a trust fund, ba-by, you can trust me!

44 — you dis-gust me.

(mute) (p) F#7 alt. / A# G Maj⁷

45 ANGELICA:

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.

46

8 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 Maj⁷

(mute)

F#m⁷/A

(mute)

HOLD THESE TRUTHS/MEN

49

50

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."

Em

DMaj⁷/F#

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 Maj⁷

(mute)

F#⁷⁽⁹⁾/A# Bm⁷

LADIES' PASS/HEEL BOOGIE

53 ELIZA: 54

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

D⁶/A

55 ELI PEG: 56

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

G Maj⁹

F#^{m7}

SETH'S HISTORY

ELIZA/PEGGY/ANGELICA:

57 ELLEN DEGENERES: ANGELICK.

His - tor - y is hap - pen-in' in Man - hat - tan and we__ just hap - pen to be__ in the

Em⁹

DMaj⁷/F#

ELIZA
ANGELICA
PEGGY:

59

great - est ci - ty in the world!

In the great - est ci - ty in the world! _____
W1/W2/W3/W4/W5

60

In the great - est ci - ty in the world! _____
LAUR/MULL/M1/M2/M5
BURR/LAF/M3/M4/M6

G Maj⁷

GMaj⁷

A[#]Maj⁷⁽⁵⁾

Bm

CACOPHONY/SNAP STEP

61 ANGELICA:

62

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!

Bm⁷
D⁶/A
w/pedal

63

64

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!

GMaj⁷
F#m⁷/A

ELI
PEG
ANG

65

66

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!

Bm⁷

D⁶/A

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

67

68

(lose M2 for SEABURY costume change)

G Maj⁷

F#m⁷

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

cresc.

fp Em⁹ DMaj^{7/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 great - est ci - ty in the world!

Gmaj⁷ ff A[#]Maj⁷⁽⁵⁾

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) Bm⁷

D⁶

Peg - gy!

ELIZA
ANGELICA
PEGGY:

75 The Schuy - ler sis - ters!

76 We're look - ing for a mind at

Work, work!

Work, work!

Bm⁷

D⁶

THE WORKS

ANGELICA: *belted*

77 work! Hey! Woah, _____ (h)oh! _____

ELIZA PEGGY: *belted*

work! Hey! Hey! Hey! In the

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

Bm⁷ D⁶/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!

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

W1/W2/W5
W3/W4

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

G Maj⁷ A 13^{sus} N.C.

sfz

Applause Segue

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 $\text{♩} = 54$

1 2 3 4

p

C G Dm Am F D/F# C/G G7

SEABURY:

5 6 7 8

Heed not the rab - ble who scream re-volu-tion They have not your in-t'rests at heart

MULLIGAN:

3

mf

C G Dm Am FMaj7 C/E G

Oh my God. Tear this dude a-part.

SEABURY:

9 10 11 12

Chaos and blood-shed are not a so-lu-tion Don't let them lead you a - stray This

C G Dm Am F D/E G

SEABURY:

con-gress does not speak for me They're play-ing a dan- gerous game I

BURR:

Let him be.

Piano Chords:

- Am
- /C
- Gsus
- G
- Am
- /C
- Gsus
- G

17 18 19 20

pray the King shows you his mer-cy _____ For shame, _____ for shame...

HAMILTON:

Yo-

Piano Chords:

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

21 22

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

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

Piano Chords:

- C
- Gsus
- G
- Dm
- Am

23

have not your in - t'rests at heart

24

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

F Maj⁷

C/E

G

25

Chaos and blood - shed are not a so - lu - tion

26

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

C

G

Dm

Am

27

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

D⁹/F[#]

G

29 con - gress does not speak for me They're
 con - gress?! My dog speaks more elo - 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 D7 G A♭

37 Heed-
HAMILTON:

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 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 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

BURR:

43 an - der, please!

HAMILTON:

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

p G_b E_b⁷/G *mf* A_b A_b

Fanfare $\text{d} = 116$

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

f B_b Dm

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

47 king! A mes-sage from the king!

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

Gm ff F *sfp*

Segue

You'll Be Back

[Rev. 8/5/15]

Music and Lyrics by
LIN-MANUEL MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

Moderato $\text{♩} = 120$



KING GEORGE:

You say—

mf

G G/F C/E Am⁷ C/D D

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

G G/F C/E Am⁷ C/D D

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

G G/F C/E Am⁷ C/D D

13

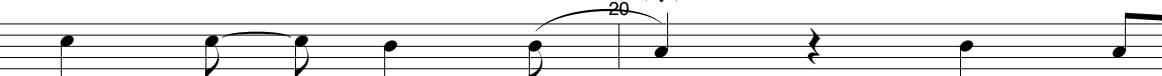
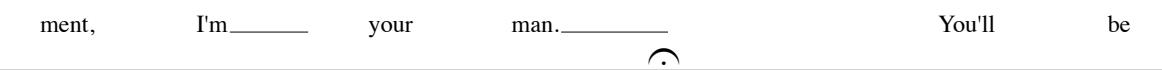
14

15

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

Em G/D CMaj9

16 Now you're mak - ing me mad. 3 Re - mem - ber, de - spite our es - trange -
 17 18
 C/D D Em Em/D

19

 - ment, I'm your man. You'll be back.
 20

 C^{add9} | D^{9sus}

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

A musical score for piano/vocal duet, page 3. The score consists of four systems of music, each with two staves: treble and bass. The key signature is mostly G major (one sharp) with some changes indicated by Roman numerals and sharps.

System 1: Measures 25-28. Treble staff lyrics: "Time will tell. You'll remember that I served you well. Oceans rise,". Bass staff chords: G, G/F, C/E, Am⁷, C/D, D.

System 2: Measures 29-32. Treble staff lyrics: "Empires fall, We have seen each other through it all, And when push". Bass staff chords: Em, Em/D, CMaj⁷, Cm/Eb, D.

System 3: Measures 33-36. Treble staff lyrics: "comes to shove, I will send a fully armed battalion to remind you of my". Bass staff chords: Em, G/D, Cadd9, C/D, D.

System 4: Measures 37-40. Treble staff lyrics: "love! Da-da-da dat - da, dat da-da-da da - ya - da, Da-da dat dat da - ya - da!". Bass staff chords: 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(b5) Cm/D D
 V

ad lib.

45 say__ our love__ is drain-ing and you can't go on You'll
 Em E^vm/D CMaj⁷ /E Cm/G 3 Cm
 V

49 be__ the one__ com - plain-ing when I am gone. And
 Em E^vm/D C 3 Cm /E^b 3
 V

53 no__ don't change the sub - ject Cuz you're__ my favor-ite sub - ject My
 Am⁷ D 3 Am⁷ D Em⁷ D/F[#]
 V

57
sweet, sub-missive sub - ject
Fadd⁹

58
My loy-al, roy - al sub - ject
CMaj⁷

59
Fadd⁹

60
CMaj⁷

rit.
colla voce

61 ev - er
and ev - er
and ev - er and ev - er and ev - er
62 and ev - er
63 3 3 3
64 3
You'll be back

G
G/F
p Cm/E_b
C/D

A Tempo

65 Like be-fore
66 I will fight the fight and win the war
67 For your love
68

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

69 For your praise
70 And I'll love you till my dy-ing days
71 When you're gone
72

cresc.
G
G/F
C/E
3
Am⁷
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 CMaj⁷ Cm Am⁷⁽⁵⁾/C

rit. colla voce ad lib. 3

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

Em G/D C add⁹ D9sus

A Tempo

81 Da-da-da dat - da,
82 dat da - da - da da - ya - da, Da - da dat
83 dat da - ya - da!

p G G/F C/E Am⁷⁽⁵⁾ D7sus4 D7

KING GEORGE:
"Everybody!"

85 Da - da - da dat - da,
86 dat da - da - da da - ya - da, Da - da dat
87 dat
3 3

G G/F C/E Am⁷⁽⁵⁾ Cm/D D/F#

89 Da-da-da dat - da _____ 90 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 Am⁷⁽⁵⁾ Cm/D D/F#

rall. to the end

93 Da-da-da dat - da! 94 ya - da, 95 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 Am⁷⁽⁵⁾ D7sus D7

Musical score for piano/vocal. The score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. Measure 97: Top staff has a note on the first line. Middle staff has a note on the fourth line. Bottom staff has a note on the fifth line. Measure 98: Top staff has a note on the second line. Middle staff has a note on the third line. Bottom staff has a note on the fourth line. Measure 99: All staves are silent. Bass staff has a 'G' label. Bottom staff has a dynamic 'f'.

Applause Segue

Redcoat Transition

[Rev. 7/7/15]

Music and Lyrics by
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LIN-MANUEL MIRANDA

March Militaire

♩ = 53

Musical score for 'March Militaire' in 8/8 time. The top staff shows a marching snare drum part with sixteenth-note patterns and grace notes. The bottom staff shows a bass line. Measure 1 starts with a rest followed by a sixteenth-note pattern. Measures 2-4 show variations of the snare drum pattern, with measure 3 including a dynamic instruction [+FT]. Measure 4 ends with a bass note.

"FIRST MELODY"

Musical score for 'FIRST MELODY' and 'FIRST SNATCH'. The top staff shows a melodic line in 8/8 time. The bottom staff shows harmonic changes. Measure 5: C major, PERC. cont. sim. Measure 6: Csus/B. Measure 7: C/B. Measure 8: Am⁷. The 'FIRST SNATCH' section begins at measure 8, featuring a bass line with a Gsus chord (G, C, E) and a N.C. (No Chord) section. The score then leads directly into the next section.

Direct Segue

Right Hand Man

[Rev. 8/15/15]

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

Moderato

Measures A and B of the piano/vocal score. Measure A starts in 2/4 time with a treble clef, followed by a bass clef and a 2/4 time signature. Measure B begins in 4/4 time with a bass clef.

COMPANY:

ELI/ANG/PEG/W1/W2/W5

Measures B and C of the Company vocal part. Measure B starts with a dynamic *p*. The lyrics are: "Bri - tish Ad - mi - ral Howe's got troops on the wa - ter ____". Measure C continues the lyrics: "LAUR/MULL/M5/M6".

Measures D and E of the Bassline. Measure D starts with a dynamic *f* over a *C5* chord with pedal. Measure E starts with a *Csus2/D* chord.

BASSLINE

poco accel.

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

Continuation of measures D and E of the Bassline. The lyrics are: "Thir - ty - two thou - sand troops in New York Har - bor.". Measure D ends with a dynamic *f* over a *C5* chord with pedal. Measure E starts with a *Csus2/D* chord.

Measure F of the Bassline. The lyrics are: "LAUR/M5 MULL/LAF/BURR/M6". The bassline ends with a dynamic *f* over a *B79* chord.

F

G HAM/M3/M4/M6

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

mf 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♭Maj⁷/E♭ B♭⁹ f p

A little faster
♩ = 76

♩ = 76

1 HAMILTON:

kid in the ca - ri - bbe-an, I wished for a war. I knew that I was poor, I knew it was the on - ly way to

C5

Csus²/D

rise up! If they tell my sto - ry, I am ei - ther go - nna die on the ba - ttle field in glo - ry or

BURR/LAUR/MULL/LAF:

Rise up!

Ab²Mai⁷/F

poco accel.

6

rise up! We will fight for this land but there's on - ly one man who can give us a com-mand so we can

BURR/LAUR
MULL/LAF

Rise up!

Cm

Cm^(add4)/D

7

MULL/LAUR
BURR/LAF

Rise up!

Rise up! Rise up!

A♭Maj⁷/E♭

B♭⁶
f

"HERE COMES/GENERAL"A little faster $\text{♩} = 80$

COMPANY:

W3/W4
9 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

C⁵

A♭(no5)/C

C⁶(no3)

A♭(no5)/C

11

12

WASHINGTON:

Here comes the gen-er-al!

Here comes the gen-er-al!

We are out -

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!

C⁵

A♭(no5)/C

C⁶(no3)

N.C.

"OUTGUNNED"

SYNTH ACCENT/MOD. MAJ. GENERAL

19 20

LETTER WRITIN'

21 3 22 >

mf

C5 A♭(no5)/C C6(no3) A♭(no5)/C

23 24

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

C5 A♭(no5)/C C6(no3) N.C.

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:

They're ba-tter-ing down the bat-te-ry, check the da-ma-ges. 46 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 Maj⁷/E \flat cresc. B \flat sus² PERC sfx

BOOMS**49 WASHINGTON:**

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

Boom goes the can-non, watch the blood and the shit spray, and... ...Goes the can-non, we're a-ban-don-in' Kips Bay, and...

(-MULL)

"THREE BOOMS"

"HARLEM"

...There's an-oth-er ship and... We just lost the south-ern tip and... ...We got-ta run to Har-lem quick; we can't af-ford an-oth-er slip.

Boom!
8va-

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.

C5

A_b(n^o5)/C

C₆(n^o3)

A_b(n^o5)/C

61

Who are you? As you were.

62

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.

64

Un-til he caught a bul-let in the neck in Que-bec, and well, in sum-ma-ry I

A♭ Fm B♭

WASHINGTON:

65

Huh...

BURR:

66

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

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

68

Yes? HAMILTON:

A_b F_m B_b

69

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

C_m G_m

70

3

71

Burr? Close the door on your way out.

72

73

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

f N.C.

A_b F_m

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

>

76

77

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?

Sir?

A♭

Fm

B♭

78

79

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

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

Sir!

Cm

Gm

80

81

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

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

A♭ Fm B♭

82

83

- 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

85

Head full of fan-ta-sies of dy-in' like a mar-tyr? Dy-ing is eas-y, young man. Liv-ing is hard-er.

Yes.

A♭ 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

A♭ Fm B♭

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 C₅ cresc. poco a poco A_b(no5)/C C₆(no3) A_b(no5)/C

92 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_bMaj⁷ f N.C.

v v

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 gunned! Out-manned!

95

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—

Out-num-bered, out-planned!

97

Out-num-bered, out-planned!

C5 A♭(no5)/C C6(no3) A♭(no5)/C

SUPPLIES**HAMILTON:**

98

I'll write to Con-gress and tell 'em we need sup-plies, You ral - ly the guys, mas-ter the e-le-ment of sur-prise.

ELI/ANG/PEG

99

Whoa, whoa, whoa!

W1W2/W3/W4/W5
LAUR/MULL/LAF/M1/M2/M3/M4/M5/M6

Boom!

Chick-a-

8va

ELI/ANG/PEG

Whoa, whoa, whoa!

W1/W2/W5

Whoa!

W1W2/W3/W4/W5
LAUR/MULL/LAF/M1/M2/M3/M4/M5/M6

boom!

W1/W2/W5

Whoa, whoo,

ELI/ANG/PEG

whoa!

100

101

ELI/ANG/PEG

Whoa, whoa, whoa!

W1/W2/W5

Whoa!

W1W2/W3/W4/W5
LAUR/MULL/LAF/M1/M2/M3/M4/M5/M6

boom!

W1/W2/W5

Whoa, whoo,

ELI/ANG/PEG

whoa!

8va

-

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HAMILTON:

102 Rise up!

103 Rise up!

ELI/ANG/W1
PEG/W2/W5

LAUR/MULL/LAF
What?

Rise up!

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

HAMILTON:

104 Rise up!

105 Here comes the ge - ne - ral!

Rise up!

What?

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!

HAMILTON:
What?

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

Boom!

C⁵ +explosion

Applause Segue

Detailed description: The musical score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one flat, and a common time. The bottom staff is for the vocal part, with a bass clef and a common time. In measure 106, the piano has a rhythmic pattern of eighth-note pairs followed by a rest. The vocal part enters with the lyrics 'And his right hand man!'. In measure 107, the piano plays a more complex line with sixteenth-note patterns and dynamics like 'v' and '3'. The vocal part enters with 'What?'. The piano line continues with a dynamic 'Boom!', followed by a section labeled 'C5 +explosion'. The score concludes with the instruction '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:

ff N.C.

G⁷ Cm/E_b G⁷/D

How does the

3

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

sub. *p*

SNAPS

Cm

G/B

simile

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

5

A_b

E_b

G⁷/B

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

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a tempo of 6. It contains a series of eighth-note patterns followed by a measure of sixteenth notes. The lyrics are written below the notes. The bottom staff is for the piano, starting with a treble clef and a key signature of one flat. It features a basso continuo (BC) line with a bass clef and a bass staff below it. The piano part includes chords and a bass line. Measure numbers 6 and 7 are indicated above the staves.

SKILL WITH A QUILL

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)

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♭Maj⁷ sub. ♪ E♭ 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

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

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

A♭ B♭/A♭ A♭ E♭ 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:

1 Hey hey hey hey 2 Hey hey hey hey

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

Hey hey hey hey

"OOH"/I DO

ELIZA:

3 Ooh, _____ 4 I do, I do, I do, I dooo! _____ Hey! _____

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

Hey hey hey hey Hey hey hey hey

F5

Bsus2

PUSH/CATCH

5 Ooh, _____ I do, I do, I do, I doo! _____ Boy, you got me

Hey hey hey Hey hey hey

F⁵ B₂sus² B_b

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^{7(sus2)}/A B_b B₂sus²

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^{7(sus2)}/A B_b B₂sus²

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_{flat}sus²

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_{flat}sus²

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_{flat}sus²

PRE-CHORUS/THE WALKS/HANDS

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

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

Ooohh _____ Ooohh _____

Dm⁷(no5) F5 F⁶/A

21

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_b7sus²

/D

F⁵/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^{7(sus2)}/A B_D B_Dsus²

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

Fadd9 F^Ma^{7(sus2)}/A B_b B_bsus²

2ND HALF/CIRCLE/FOSSE

27 I am so in - to you__
 28 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^{7(sus2)}/A B_badd9

29 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 FMa^{7(sus2)}/A B_badd9 B_bsus2

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..."

LAST 8

SOCIAL DANCE

(2 Xs)

31 N.C. 32 33 34

ONE WEEK/PULL**ELIZA:**

35 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)

36
One week lat - er,
F5 B_bsus2

37

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

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 B_{flat}sus²

41

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 B_{flat}sus² G⁵/C

FATHER MADE HIS WAY

43

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

Ooohh Ooohh

Dm⁷(no5) F⁵ F⁶/A

44

45

Ooohh Ooohh

B₇sus² /D F⁵/C cresc. C⁷sus

46

CHORUS/CONGRATULATIONS DANCE

47

f F^{add}9 FMa⁷(sus²)/A B_b B₇sus²

48

Musical score for 'Helpless' piano/vocal arrangement. The score consists of two systems of music.

System 1 (Measures 49-50):

- Measures 49:** Treble clef, key signature of B-flat major (two flats). The vocal line starts with "Help - less..." followed by a melodic line. The piano accompaniment consists of eighth-note chords.
- Measure 50:** Continuation of the vocal line with "Hoo!". The piano accompaniment continues with eighth-note chords.

Chords: Fadd9, Am⁷, B^{flat}Ma^{7(sus2)}

System 2 (Measures 51-52):

- Measures 51:** Treble clef, key signature of B-flat major (two flats). The vocal line continues with "That boy is mine". The piano accompaniment consists of eighth-note chords.
- Measure 52:** Continuation of the vocal line with "That boy is mine". The piano accompaniment continues with eighth-note chords.

Chords: Fadd9, Am⁷, B^{flat}, B^{flat}sus²

Text:

- Measures 49-50: Help - less! _____ Hoo!
- Measures 51-52: That boy is mine That boy is mine
help - less! _____ Look in - to your eyes, and the sky's the lim - it I'm

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..._____

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.

57 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 -

8vb

59

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

60

3

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

F⁶/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

B₇sus²

/D

F⁵/C

C₇sus

CHORUS/LOVE LETTERS

67 ELIZA: 3
I do, I do, I do, I doo! _____

68 3
I do, I do, I do, I doo! _____ Hey! _____

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_D⁶(sus2) Csus C

69
Yeah, _____ yeah!
70
I'm down for the count, I'm...
Yo, my

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

Dm⁷(add4) Fadd9/A B_DMa⁷(sus2)
3 6

WEDDING ENTRANCE

71

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

p F F/E

8

IN NEW YORK

Straight 16ths

77
New York, you can be a new man, In
Dm
78
In New York, you can be a new man, In
Bb sus² Bb Ma^{7(sus2)}

LAST ONE

rit. poco a poco
Colla Voce
ELIZA:

79
80
81
Help-less!
82

New York you can be a new man.

Bb add9
E⁶_{b9}
Fsus
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!..."

p
N.C.

LAURENS (cont'd):

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

[CHEERS]

ANGELICA:

A toast to the

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 groom! To the groom! To the groom!

mf Cm⁷

E^{add9}/B_b

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!

14 An - gel - i - ca!

An - gel - i - ca!

To the bride!
M1/M2/M3/M4/M6

LAUR/LAF/MULL/BURR/M5
An - gel - i - ca!

An - gel - i - ca!

An - gel - i - ca!

WASH/M1/M2/M3/M4/M6

UNION

15 16 17

al - ways by your side. — To your un - ion. —

PEG/W1/W2/W5

By your side! — To the Un -

WASH/LAUR/BURR/M1/M2

By your side! — To the Un -

(b) A♭Maj⁷ G7(♯9)/B Cm⁷

ALWAYS

REWIND

PRERECORDED SFX

25 ANGELICA: 26 27 ELIZA: 28

THIRD 8/NECK BREAK

29 30 30A ANGELICA:

31 ANGELICA: 32 ENS:

TINKLE TINKLE

33

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

wind.

34

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

Cm⁷

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

38

La - dies!

E♭add⁹/B♭

39

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

La - dies!

Fm¹¹

40

41

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

La - dies!

A♭Maj9

G7/B

G7

FACE

42

43

face — I have ne - ver been the same In - tel - li - gent eyes in a

Cm7

E♭add9/B♭

44

45

46

hun - ger - pang frame And when you said "Hi," I for - got my dang name Set my

Fm¹¹

47

48

THE DIALOGUE/SCENE

Musical score for "Hamilton" featuring Angelica and Hamilton. The score consists of two staves. The top staff is for Angelica, starting at measure 51 with a treble clef, a key signature of one flat, and a tempo of 51. The lyrics are: "I'm sure I don't know what you". The bottom staff is for Hamilton, starting at measure 52 with a treble clef, a key signature of one flat, and a tempo of 52. The lyrics are: "You strike me as a woman who has never been satisfied." The score includes dynamic markings like *sub. p*, *Cm⁷*, and *E^{add9}/B*. Measures 53 and 54 show Angelica's melody continuing.

YOU'RE LIKE ME

54 mean. You for-get your-self.

55 You're like me.

56 I'm ne-ver sa-tis-fied.

57 Is that right?

Fm¹¹

A♭Maj⁷

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]

G7(♯9)/B

Cm⁷

UNIMPORTANT

61

62 Where's your fam - ly from?

63

HAMILTON: Al - ex - an - der Ham - il - ton.

Un - im - por - tant. There's a

E♭add9/B♭

Fm¹¹

JUST YOU WAIT

SO SO SO

64 65 66

Musical score for piano/vocal. The vocal part starts with a rest (measures 64-65) followed by a melodic line. The lyrics "mil - lion things I have - n't done but Just you wait, just you wait..." are written below the notes. Measures 66-67 show a continuation of the melody. The piano accompaniment includes chords A♭Maj⁷ and G7(♯9)/B.

67 ANGELICA:

68

The vocal part continues with a rhythmic pattern of eighth-note pairs. The piano accompaniment features a Cm⁷ chord. The lyrics "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" are written below the notes.

KEY AND A KITE

69

70

The vocal part continues with a rhythmic pattern of eighth-note pairs. The piano accompaniment features an E♭add9/B♭ chord. The lyrics "feel - ing of free - dom, of see-in' the light, It's Ben Frank-lin with a key and a kite! You see it, right?" are written below the notes. The piano part ends with a fermata over a dotted line.

71

The con-ver-sa-tion last-ed two min-utes, may-be three

72

min-utes, Ev-'ry-thing we said in to - tal a-gree - ment. It's

Fm¹¹

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

A♭Maj9

G⁷/B

G⁷

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

Cm⁷

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.

E♭add⁹/B♭

CANON

79

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

80

Fm¹¹

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

81

sub. *p*

N.C.

82

(b) G^{7(#9)}/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...

Cm⁷

E♭

Reo ----- * *Reo* ----- * *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?"

ANGELICA:

"I'm about to change your life."

HAMILTON:

"Then by all means, lead the way."

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

96

97

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

E♭

98

99

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

E♭/B♭

100

101

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

Fm/A♭

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

Num - number

p N.C.

mf

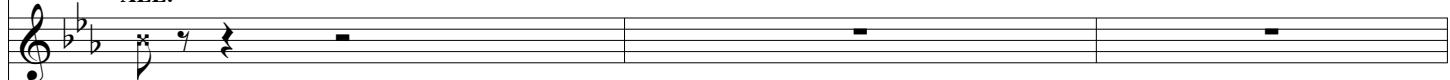
NUMBER TWO/GUYS' LINE

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!

106

Cm

E \flat

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

E \flat sus

E \flat

E \flat /B \flat

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

AbMaj9

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)

Musical score for the Promenade section, measures 113-116. The score consists of four staves. The top staff has measure numbers 113, 114, 115, and 116. The second staff has dynamic markings *sub. p* and N.C. The third staff has dynamic *mf*. The fourth staff has lyrics "Num-ber". The music features eighth-note patterns and rests.

NUMBER THREE/ONE WEEK LATER (LETTERS)**ANGELICA:**

Musical score for Angelica's solo, measures 117-119. The score shows three staves. The first staff has measure number 117. The second staff has measure number 118. The third staff has measure number 119. The lyrics "I know my sis - ter like I know my own mind, You will ne - ver find a - ny - one as" are written below the staves.

ALL:

three!

Musical score for the ensemble section, measures 117-119. The score shows three staves. The first staff has a Cm chord. The second staff has an E♭ chord. The third staff has a bass line consisting of quarter notes.

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

Musical score for the ensemble section, measures 120-122. The score shows three staves. The first staff has a Cm chord. The second staff has an Fm9 chord. The third staff has a bass line consisting of quarter notes.

MAKE HIM MINE

123

mine.

She would say, "I'm fine." She'd be ly - in'.

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

(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. p

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

p

sfor

SLOW FORWARD/TINKLE TINKLE 2

A Tempo

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

To the

$\beta^{va})$ -----

G⁷(#9)/B
E/D G⁷

260.

ANGELICA:

135

136

137

groom!

To the bride!

PEG/W1/W2/W3/W4/W5

To the bride! _____
HAM/LAUR/LAF/MULL/
WASH/BURR/M5

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

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

+BURR (bottom)

To the groom!__ To the groom!____ To the groom!

f

E_b^{add9}/B_b

10 of 10

1

SISTER

138 From your sis - ter, _____ who is
ELI/PEG/W1/W2/W3/W4/W5

To the bride! LAUR/LAF/MULL/WASH/BURR/M5
bride! An - gel - i - cal!
An - gel - i - cal!

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

Fm¹¹

UNION

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

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

(b) A♭Maj9 G⁷⁽⁹⁾/B /D Cm⁷

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

You pro - vide! _____

MULL/LAF/M3/M4/M5/M6

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

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,

Fm¹¹

A♭Maj9

G7(♯9)/B

/D G

Musical score for piano and voice. The score consists of three staves. The top staff is for the voice, starting with a rest followed by a melodic line. The middle staff is for the piano, featuring a bass line. The bottom staff is also for the piano, showing harmonic changes and a bass line. Measure 154 starts with a rest, followed by a melodic line. Measure 155 begins with a melodic line. Measure 156 starts with a rest. The lyrics "And I know _____" appear in measure 154, "Be sa - tis - fied." appears in measures 155 and 156, and "tis - fied." appears in measure 154. The piano part includes a Fm⁹ chord in measure 156.

rall. poco a poco

A musical score for piano/vocal. The vocal part is in soprano clef, and the piano part is in treble and bass clefs. The score consists of four staves. The first staff has lyrics: "he will ne-ver be sa - tis - fied," followed by "I will ne-ver be sa - tis - fied." The second staff contains mostly rests. The third staff shows a melodic line with a key change from A♭Maj⁷ to G7(♯⁹)/B, then to Cm. The fourth staff shows a harmonic progression with chords A♭Maj⁷, G7(♯⁹)/B, Cm, and G. Measure numbers 157, 158, 159, and 160 are indicated above the staves.

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

157 158 159 160

A♭Maj⁷

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 $\text{♩} = 82$

LAURENS:
I may not live to see our

1 2 3

Gm⁷ B^{flat}add⁹/F F7sus⁴

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

4 5

MULLIGAN
LAFAYETTE:

I may not live to see our glo - ry!

B^{flat} F/B^{flat} A^{flat}/B^{flat} B^{flat}9 B^{flat}7

+beatboxing loop

6

small.

Cuz if the Tom - cat can get mar -

I've seen won - ders great and small.

E♭ E♭⁶ E♭ E♭⁶ E♭/B♭ D⁷ D⁷sus D⁷

8

- ried!

There's hope for our____ ass, af - ter

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

Gm B♭ B♭⁷ E♭ E♭m

10 LAURENS:

all!

Hey!

Some-thing you will ne - ver see a -

LAURENS MULLIGAN: 11

LAFAYETTE:

Raise a glass to free - dom.

B♭ B♭/A Gm⁷ E♭m

MULLIGAN:

gain! No mat - ter what she tells you.

LAFAYETTE:

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

simile

B_b F Gm E_bm

LAURENS:

A musical score page showing measures 14 and 15. Measure 14 consists of six eighth-note chords: B-flat major, C major, D major, E major, F major, and G major. Measure 15 starts with a single eighth note followed by a rest. The lyrics "Raise a glass to the four of us!" are written below measure 14, and "Woo!" is written below measure 15.

LAF/LAUR/HAM:

LAFAYETTE/HAMILTON:

MULLIGAN:

Ho! To the new-ly not poor of us!

Gm Eb

LAFAYETTE:

Musical score for "The Star-Spangled Banner" featuring three staves of music. The first staff begins with a treble clef and a key signature of one flat. Measure 16 starts with a half note followed by a quarter note. Measure 3 consists of a single eighth note. Measure 17 begins with a quarter note followed by a eighth note tied to a sixteenth note. The lyrics "We'll tell the sto - ry of to-night!" are written below the staves.

LAURENS:

LAUGHING.

Let's have an - oth - er round _

B♭ F Gm E♭m

HAMILTON: 18 Well, if it is - n't Aa-ron Burr. I did-n't think that you would make it. **MULL/LAF:**

BURR: Sir. To be sure. I came to

MULLIGAN: 19 sim.

LAFAYETTE:

beatboxing out

Piano chords: B♭, Gm/B♭, Dm/A. Bass notes: B♭, Gm/B♭, Dm/A.

MULLIGAN: 20 Spit a verse, Burr!

LAFAYETTE: You are the worst, Burr.

MULLIGAN: 21 say con-gra - tu - la - tions.

LAFAYETTE: 3 I see the whole gang is here.

not too loud

Piano chords: B♭, Gm/B♭, Dm/A, Dm/F. Bass notes: B♭, Gm/B♭, Dm/A, Dm/F.

HAMILTON: 22 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

Piano chords: B♭, Gm/B♭, Dm/A. Bass notes: 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_b Gm/B_b Dm/A Fm/A_b

LAURENS:

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

HAMILTON:

Is that so?

Musical score for guitar and bass in B-flat minor (Bbm). The score consists of two staves. The top staff is for the guitar, which plays a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. The bottom staff is for the bass, which provides harmonic support with sustained notes. The key signature is B-flat major (one flat), and the time signature is common time.

hide, Burr?

HAMILTON:

29

Leave us a - lone.

It's all -

Burr:

I should go.

LAF:

LAUR

MULL:

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 -

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.

BURR:
as written

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

HAMILTON:

36

BURR:

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

37

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

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

D♭⁶ B♭m Fm(addD♭⁶)

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

39

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

D♭⁶ B♭m Fm(addD♭⁶)

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.

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

42

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

D♭⁶ 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

Musical score for measures 1-4. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of four flats. Measure 1 starts with a piano dynamic (mf) and a D♭ chord. Measure 2 shows a transition with a B♭m/D♭ chord. Measure 3 features an Fm/C chord. Measure 4 concludes with a piano dynamic.

Musical score for measures 5-8. The top staff continues the melodic line, while the bottom staff provides harmonic support. Measure 5 shows a D♭ chord with a 'perc. continues' instruction. Measure 6 features a B♭m/D♭ chord. Measure 7 features an Fm/C chord. Measure 8 concludes with a piano dynamic.

Musical score for measures 9-12. The top staff includes lyrics: 'The - o - do - sia writes me a let - ter ev - 'ry - day'. Measures 9 and 10 show eighth-note patterns. Measure 11 is a piano dynamic. Measure 12 concludes with a piano dynamic. The section is labeled 'BURR:' above the first measure. Chords shown: D♭, B♭m, Fm.

Musical score for measures 13-16. The top staff continues the melodic line with lyrics: 'I'm keep-ing her bed warm while her hus-band is a - way'. Measures 13 and 14 show eighth-note patterns. Measure 15 is a piano dynamic. Measure 16 concludes with a piano dynamic. Chords shown: D♭, B♭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 \flat B \flat m Fm

21 22 23 24

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

D \flat B \flat 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 we

B \flat m D \flat sus D \flat A \flat sus A \flat 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 \flat m D \flat sus D \flat G \flat sus2 G \flat 6 G \flat Maj7

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 A sus A7sus

37 38 39 40 (echo)

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

Bbm Dsus G⁶ G⁶

41 42 43 44

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

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

D⁶ Bbm Fm

Preach-er, preach-er, preach-er

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

Piano/Vocal musical score for "Wait For It". The score consists of two staves: Treble and Bass. The key signature is B-flat major (two flats). The time signature changes between common time and 6/8.

Measure 75: Treble staff has a note at the beginning, followed by a rest and a dash. Bass staff has a note at the beginning, followed by a rest and a dash. The lyrics "trol" are written below the bass staff.

Measure 76: Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. The lyrics "I am in - im - it - a - ble, I am an or - i - gin - al" are written below the bass staff.

Measures 77-78: Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. The lyrics "wait for it, wait for it..." are repeated twice. The lyrics "Wait for it, wait for it, wait for it..." are also present.

Chords:

- B^{flat}m:** B-flat major chord (B-flat, D, F).
- D^{flat}/G^{flat}:** D-flat major chord over G-flat bass (D-flat, G-flat, B-flat).
- G^{flat}9⁶:** G-flat major 9th chord (G-flat, B-flat, D, F).
- D^{flat}add9:** D-flat major add 9th chord (D-flat, G-flat, B-flat, E).

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...
- 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...

79 late 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♭m D♭/G♭ G♯⁶

81 wait. 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♭m D♭^{add9}

This musical score page contains two systems of music. The top system starts at measure 79 with a treble clef, a key signature of four flats, and a common time signature. The lyrics "late" appear below the staff. The piano accompaniment consists of eighth-note chords. The vocal line begins with "I'm not stand - ing still, I am ly - ing in" followed by a vocal line "wait for it, wait, for it, wait for it!" repeated twice. The piano part features sustained notes and eighth-note chords. The bottom system starts at measure 81 with a treble clef, a key signature of four flats, and a common time signature. The lyrics "wait." appear below the staff. The piano accompaniment consists of eighth-note chords. The vocal line continues with "Ham-il - ton fa - ces an end - less up - hill" followed by a vocal line "Wait, wait..." repeated twice. The piano part features sustained notes and eighth-note chords. The score includes several chord symbols: B♭m, D♭/G♭, G♯⁶, and D♭^{add9}. The lyrics are written in a mix of capital and lowercase letters, with some words like "stand", "ly", "for", "it", "wait", "end", "less", "up", and "hill" appearing in both forms.

Musical score for piano/vocal, page 10, featuring lyrics from the song "Wait For It". The score includes two staves: a treble clef staff for the vocal part and a bass clef staff for the piano/bass part. The vocal part consists of a single line of lyrics with corresponding musical notes. The piano/bass part includes chords and bassline notes. Measure 83 starts with a piano/bass note followed by a vocal line: "climb ____". Measure 84 continues with the vocal line: "He has some-thing to prove, he has no - thing to lose ____". The piano/bass part features chords in Bbm, D♭/G♭, and G♭⁹. Measures 85 and 86 show the vocal line: "Climb, ____ climb... ____" and "Ham - il - ton's pace is re - lent - less, he wastes no ____". The piano/bass part includes chords in Bbm, D♭/G♭, and D♭ add9. The score concludes with a piano/bass line ending on a sustained note.

ENS. STAND

rall.

87

88

89

time. — What is is like in his shoes?

Ham-

Time, — time....

Time, — time....

B♭m

G♭⁶

G♭Maj9

D♭/G♭

Slower, not too rubato

90

91

il-ton does-n't hes-i-tate.

He ex-hib-its no re-strain-t.

He takes and he takes and he takes And he_

p D♭

B♭m

Fm

accel. poco a poco

92

93

— keeps win-ning an-y-way

He chang-es the game

He plays and he rais-es the stakes. And if

D♭

B♭m

Fm/C

(•=○)

Tempo I° (♩ = σ)

94

A musical staff with a treble clef. It contains six notes: a whole note followed by five eighth notes. The lyrics "I'm__ wil-ling to" are written above the staff.

B_{km}¹ *cresc.*

POINT

wait for it.

I'm wil-ling to wait for it.

Life

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

wait for it, wait for it,

I'm wil-lin' a-

Life

wait__ for it, wait for it, wait__ for, I'm__ wil-lin' a—

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

Bam

16

Dh/ σ

THE WHIP

102 103 104 105

— does-n't dis-crim-i-nate be-tween the sin-ners and the saints it takes and it takes and it takes...
 — 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
 f
 Bbm Dsus(add9) Dflatadd9 Aflatadd4 Aflat7(add4)

106 107 108 109

We rise, We fall, And if
 — keep liv-ing a ny-way We rise and we fall and we break and we make our mis-takes And if
 Bbm Dsus(add9) Dflatadd9 Gflat9 Gflat6 GflatMaj7

114 -

115 -

116 -

p 117 Wait for it... *p*

Wait for it... *p*

p

lose M4 for costume change

Wait

sub. p

D_b

B_bm/D_b

Fm/C

no rit.

Musical score for piano/vocal part:

- Measure 118: Rest
- Measure 119: *Wait for it...* (piano part: eighth notes)
- Measure 120: Rest

Text: Wait for it... (dim. poco a poco)

Chords: D_b, B_bm, Fm

Musical score for women and men parts:

- Measure 121: WOMEN: Rest
- Measure 121: MEN: Wait for it... (piano part: eighth notes)
- Measure 122: WOMEN: Wait for it... (piano part: eighth notes)
- Measure 122: MEN: Wait for it... (piano part: eighth notes)
- Measure 123: WOMEN: Rest
- Measure 123: MEN: Wait for it... (piano part: eighth notes)

Text: Wait for it... (Wait)

Chords: 8, 8, D_b

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.

This section shows two staves of music. The top staff is for the piano, featuring a bass line. The bottom staff is for the vocal part, which starts with a sustained note followed by eighth-note patterns. Measure 1 ends with a fermata over the piano staff. Measure 2 begins with a piano dynamic of *mf* and a vocal dynamic of *legato*, with the instruction "N.C." (Notate Carefully) below the vocal staff.

3 4

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

8va -

gunshot

pp *mf* *pp*

This section continues with two staves. The vocal part (W1 and W2) enters in measure 3 with a sustained note followed by eighth-note patterns. The piano part includes dynamics *pp*, *mf*, and *pp*. A dynamic marking *8va* is shown above the piano staff. In measure 4, there is a piano dynamic of *pp* followed by a piano dynamic of *mf*, with a *gunshot* sound effect indicated by a symbol and a dash.

5 6

HAMILTON:
I have nev - er

8va -

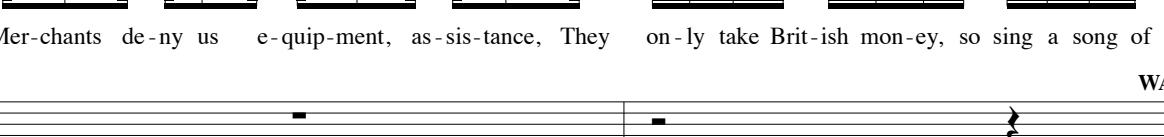
+bullet whiz

pp *mf* *pp*

This section shows two staves. The piano part starts with a sustained note followed by eighth-note patterns. The vocal part (Hamilton) enters in measure 5 with a sustained note followed by eighth-note patterns. The piano part includes dynamics *pp*, *mf*, and *pp*. A dynamic marking *8va* is shown above the piano staff. In measure 6, there is a piano dynamic of *pp* followed by a piano dynamic of *mf*, with a *+bullet whiz* sound effect indicated by a symbol and a dash.

HAMILTON

Musical score for orchestra and choir, measures 9-10. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one flat, and a time signature of common time. It contains a series of eighth-note patterns consisting of 'x' marks and short horizontal dashes. Measure 9 starts with a whole note followed by a sixteenth-note pattern. Measure 10 continues with a sixteenth-note pattern. The bottom staff is for the choir, featuring a bass clef and a key signature of one flat. It shows sustained notes on the first and third beats of each measure. The lyrics "George, at - tack the Brit-ish for - ces." and "I shoot back," are written above the top staff, and "We have re - sort - ed to eat - ing our hors - es." and "Lo - cal" are written below the bottom staff.

11 HAMILTON:


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

Piano/Vocal score for measures 13-14. The vocal part consists of three staves: Treble, Alto, and Bass. The piano accompaniment is shown below. Measure 13 starts with a rest followed by eighth-note patterns in the treble and alto staves. The bass staff has quarter notes. Measure 14 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note patterns in the alto and bass staves.

PROVOKE OUTRAGE**HAMILTON:**

16

That's right.

15

rage, out - right.

16

Don't en - gage, strike by night. Re-main re -

Piano/Vocal score for measures 15-16. The vocal part consists of three staves: Treble, Alto, and Bass. The piano accompaniment is shown below. Measure 15 starts with a rest followed by eighth-note patterns in the treble and alto staves. The bass staff has quarter notes. Measure 16 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note patterns in the alto and bass staves.

17

18

Make it im - pos - si - ble to jus - ti - fy the cost of the fight.

17

Make it im - pos - si - ble to jus - ti - fy the cost of the fight.

18

Out -

lent - less 'til their troops take flight.

Piano/Vocal score for measures 17-18. The vocal part consists of three staves: Treble, Alto, and Bass. The piano accompaniment is shown below. Measure 17 starts with a rest followed by eighth-note patterns in the treble and alto staves. The bass staff has quarter notes. Measure 18 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note patterns in the alto and bass staves.

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:

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)

A_badd^{#4}/C

A_O(add4)/C

A_badd^{#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...

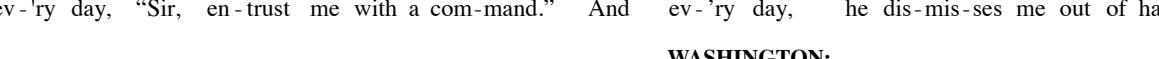
Cm(add9) A_badd#⁴/C A^o(add4)/C A_badd#⁴/C

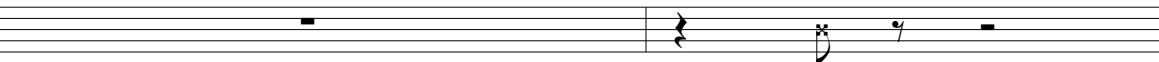
SUPPLY LINES

— sup - supply lines, we steal con - tra-band We pick and choose our bat - tles and pla - ces to take a stand And

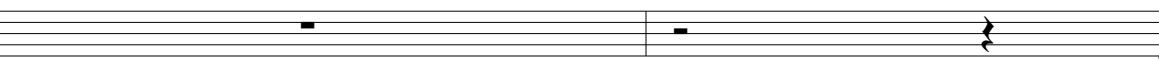
Cm(add9) A_Dadd^{#4}/C A^o(add4)/C A_Dadd^{#4}/C

sim.

29 HAMILTON:

 ev-'ry day, "Sir, en-trust me with a com-mand." And ev-'ry day, he dis-mis-ses me out of hand.

30 WASHINGTON:

 No.

ELIZA/ANGELICA:

 Stay a-live.
 {

 Cm^(add9) N.C. A°^(add4)/C N.C.

31 HAMILTON:

In-stead of me, he pro-motes Charles Lee, makes him se-cond in com-mand.

LEE: Charles Lee

ELIZA/ANGELICA:

I'm a ge-ne-ral! Whee!

Piano chords: 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:

Piano chords: Cm, A♭/C, Cm6

WASHINGTON: N.C.

BATTLE/ATTACK

35 WASHINGTON:

tack! At - tack!

What are you do - ing, Lee? Get back on your feet!

LEE: Re - treat! Re-treat!

But there's so

Piano chords: C5, A♭(no5)/C, C6(no3), A♭(no5)/C

LEE: *a la raid horn*

43 Wash-ing-ton can-not be left a-lone to his de-vi-ces.

44 In-de-ci-sive from cri-sis to cri-sis The

f C⁵ A_b(no5)/C C⁶(no3) A_b(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!!

C⁵ record scratch 6

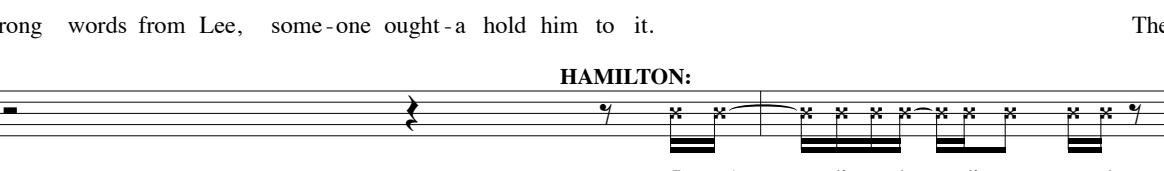
47 **WASHINGTON:** Don't do a thing. His-to-ry will prove him wrong.

48 We have a war to fight, let's move a-long.

HAMILTON: But sir!

mf legato Cm(add9) A_badd#4/C A_o(add4)/C A_badd#4/C

not too loud with L.H.

49 LAURENS:


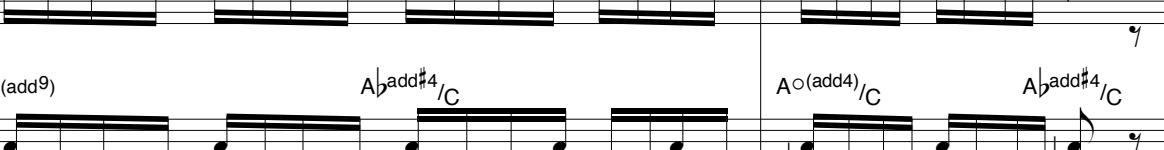
Strong words from Lee, some-one ought-a hold him to it.

50


Then I'll do it.

HAMILTON:


I can't... dis-o-bey di-rect or-ders.
 (mute)



Colla Voce
ad lib.

51 Al - ex - an - der, you're the clo - sest friend I've got.
52 Laur-ens, Do not throw a - way your shot.

ad lib.

N.C.

Segue

Ten Duel Commandments

[Rev. 8/10/15]

Music and Lyrics by
LIN-MANUEL MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

CUE:
Segue from “Stay Alive”

Hip-Hop

$\text{♩} = 78$ record scratches

**BURR/LAURENS
LEE (M1)/HAMILTON:**

It's the Ten__ Duel Com-mand - ments.

Five, six, se - ven, eight,
nine—

One, two, three, four, five, six, se - ven, eight, nine—

tick-tock

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

**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**

record scratches

LAURENS:

It's the Ten__ Duel Com-mand - ments.

It's the Ten__ Duel Com-mand - ments.

It's the Ten__ Duel Com-mand - ments.

+Siren SFX

mf drum loop

record scratches

Live DMS

N.C.

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

ONE

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-cond.

LEE (M1):

Num-ber

two!

Num-ber

+LAUR (bottom)

THREE

HAMILTON:

11

Or ne-go-ti-ate a time and place.

LEE:

three! Have your se-conds meet face to face.

BURR:

Ne - go - ti - ate a peace...

three!

THREE

HAMILTON:

12

three!

LEE:

three! Have your se-conds meet face to face.

BURR:

Ne - go - ti - ate a peace...

THREE

BURR: 12 **HAM/BURR:** 13

This is com-mon place, 'spe-cially 'tween re-cruits. Most dis-putes die, and no one shoots.Num-ber

Most dis-putes die, and no one shoots.Num-ber

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

N.C.

Fm VI

FOUR

HAMILTON: 14 **LAURENS:** 15

You

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!

N.C.

Fm VI

HAMILTON:

16 pay him in ad-vance, you treat him with ci-vil-i-ty.

BURR:

17 You have him turn a-round so he can have de-ni-a-bil-i-ty.

Fm

HH

FIVE

18 LEE: Five! Duel be-before 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.

Fm

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-v-en!

Fm

VI

V

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?

*p**tick-tock*

28

man has to an-swer for his words, Burr.

29

Hang on, how

With his life? We both know that's ab-surd, Sir._

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four flats. Measure 28 starts with a series of eighth-note patterns on the treble staff, followed by a single eighth note on the bass staff. Measure 29 begins with a single eighth note on the treble staff, followed by a series of eighth-note patterns on the bass staff. The lyrics are written below the notes.

30

ma - ny men died be-cause Lee was in - ex - pe - rienced and ru - in - ous?

31

O-kay, so we're do-in' this.

Num-ber

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

Live DMS
N.C.

The musical score continues with two staves. The top staff shows a series of eighth-note patterns on the treble staff, followed by a single eighth note on the bass staff. The lyrics "ma - ny men died be-cause Lee was in - ex - pe - rienced and ru - in - ous?" are written below. Measure 31 starts with a single eighth note on the treble staff, followed by a series of eighth-note patterns on the bass staff. The lyrics "O-kay, so we're do-in' this." are written below. The score concludes with a section labeled "Num-ber" and "LAUR/M1/M2/M5 MULL/LAF/M3/M4/M6". Below this, there is a section labeled "Live DMS" with a small diagram showing a person at a keyboard, and "N.C.".

Segue as One

Meet Me Inside

[Rev. 8/15/15]

Music and Lyrics by
LIN-MANUEL MIRANDAArranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA**Moderato agitato** ♩ = 90

1 gun shot

(GTR bend/siren sound)
(RECORD scratches)

2 HAMILTON:

Lee, do you yield!

BURR:

You shot him in the side, yes, he yields!

LAURENS:

I'm sa - tis-fied.

Yo, we

Csus²

Cm⁷(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.

Csus²Cm⁷(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:

Yes, sir.

Csus²A⁷sus²/C

V

V

WASHINGTON:

9

Lee, you will ne - ver a - gree with me, but be - lieve me, these young men don't speak for me.

Csus²A⁷sus²/C

V

V

10 WASHINGTON:

11

Thank you for your ser - vice.

Ham - il - ton!

Meet me in - side.

BURR: Let's ride!

HAMILTON: Sir!

Csus²

Absus^{2/C}

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

no-thing. You ag-gra-ate our al-lies to the south.

You're ab-so - lute-ly right. John should have shot him in the mouth. That would have

Son— Watch your tone. I am not a maid-en in need of de-fend-ing, I am grown.

shut him up. I'm not-cha son— Charles Lee, Thom-as

not loudly

Csus²

My name's been through a lot, I can take it.

Con-way, these men take your name and they rake it through the mud. Well, I don't

Cm

Csus

22

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-

23

Csus²

A♭/C

24

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.

25

D⁵/C

E♭⁵/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.
Cmin⁶

A♭sus²/C

f

28

29

one more time!

N.C.

f

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 Gsus²/B G

2

3 ELIZA:

Look a-round,____ look a-round, at how luck-y we are____ to be a-live right now.

4

8

D/A Bsus²

5 ELIZA:

Look a-round,____ look a-round.....

6

HAMILTON:

How long have you known?

F#m7

Gsus²

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 Bm⁹

9 I begged him to send you home. 10 I'm not sor-ry.

No... You should have told me.

DMaj9/F# Gadd9

11 I knew you'd fight un-til the war was won. 12 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 Maj7

F#m7

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 m9

D Maj9/F#

ELIZA:

17

your wife.

Look a - round,____ look a-round.....

Gsus²

GMaj9/B

Reo.....*

A musical score for piano/vocal duet, page 4. The score consists of two staves: a treble clef staff for the vocal part and a bass clef staff for the piano accompaniment. The key signature is A major (no sharps or flats). The vocal part features a steady eighth-note pattern. The piano part includes harmonic changes and sustained notes.

The vocal part has lyrics in measures 19-26:

- Look at where you are. (measures 19-20)
- Look at where you start-ed. (measures 20-21)
- The fact that you're a - live is a mir - a - cle. (measures 21-22)
- Just stay a - live,___ that would be e - nough. (measures 22-23)
- And if this child___ Shares a frac - tion of___ your smile (measures 23-24)
- Or a frag - ment of___ your mind,___ look out world! That would be e - nough. (measures 25-26)

Accompaniment details:

- Measure 19: Vocal entry at measure 19. Piano accompaniment: D/A.
- Measure 20: Vocal entry at measure 20. Piano accompaniment: Bm⁷.
- Measure 21: Vocal entry at measure 21. Piano accompaniment: D/F# (bass), /E (treble), D (bass), G (treble).
- Measure 22: Vocal entry at measure 22. Piano accompaniment: G (bass), G add9 (treble).
- Measure 23: Vocal entry at measure 23. Piano accompaniment: D/A.
- Measure 24: Vocal entry at measure 24. Piano accompaniment: Bm⁷.
- Measure 25: Vocal entry at measure 25. Piano accompaniment: D/F# (bass), /E (treble), D (bass), G (treble).
- Measure 26: Vocal entry at measure 26. Piano accompaniment: G add9/B (treble).

A musical score for piano/vocal in G major, featuring two staves. The top staff is for the vocal part, and the bottom staff is for the piano. The score consists of five systems of music, each starting with a key signature of one sharp (G major). The vocal part includes lyrics and rests. The piano part shows chords and bass notes. Measure numbers 27 through 34 are indicated above the vocal staff.

System 1: Measures 27-28. Vocal: "I don't pre-tend to know_____. The chal-len-ges you're fa-". Piano: Chords D/A, DMaj⁷/A, D/A, Bm⁷.

System 2: Measures 29-30. Vocal: "- cing. The worlds you keep e-ra-sing and cre-a-ting in your mind." Piano: Chords D/F# (wavy), /A, Bm⁷, CMaj⁷, Em/D, Em.

System 3: Measures 31-32. Vocal: "But I'm not a-fraid. I know who I mar-ried." Piano: Chords D/A, Bm⁷.

System 4: Measures 33-34. Vocal: "So long as you come home at the end of the day. That would be e-nough." Piano: Chords D/F#, /E, D, G, Gadd9.

35 We don't need a le - ga - cy _____ 36 We don't need mo - ney _____

D/A Bm⁷

37 If I could grant you peace of mind 38 If you could let me in - side your heart

D/F# /E D G^{add9}

poco più mosso

39 Oh, let me be a part of the nar - ra - tive 40 in the sto - ry they will write some -

Bm⁷ Em¹¹

41 day. 42 Let this mo - ment be the first chap - ter: where you de - cide to

cresc.

Bm⁷ Em¹¹

43

stay _____ and I could be e-nough,

Bm⁷ /C♯ /D /E /F♯ /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

p

D/F♯ /E GMaj7(nono)/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.

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?

6

7

Yo... Turns out we have a secret weapon! An immigrant you know and love who's un-a-fraid to step in! He's

GIVE IT UP

8

9

constant-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[#]/A[#]

Bm

GUNS & 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

17

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[#]/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

This musical score page from 'Hamilton' shows a vocal arrangement with four parts: Lafayette, Washington, Company, and Laur/Mull. The vocal parts are written in soprano, alto, tenor, and bass clefs respectively. The piano accompaniment is shown in the bass clef staff at the bottom. The music is in 18 time, with various rests and dynamic markings like 'v' and '>'. The lyrics for each part are provided below their respective staves.

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

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

This musical score page contains two systems of music. The top system starts at measure 19, indicated by a Roman numeral '19' above the treble clef. The vocal line consists of a series of eighth-note patterns followed by 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 accompaniment features sustained notes and chords. The bottom system begins at measure 20, indicated by a Roman numeral '20' above the treble clef. The vocal line continues with 'Ham - il - ton!' and 'Ham - il - ton!', followed by lyrics: 'No one has more re - sil - ience or match - es my prac - ti - cal tac - ti - cal bril - liance'. The piano accompaniment includes harmonic changes, such as 'Bm/F♯' and 'F♯⁷', and bass line markings like 'v' and '>'.

21

You wan - na fight for your land back?
Ham - il - ton! I need my right hand man back!

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) Gadd \sharp ⁴/B

HAMILTON! HAMILTON! HA-HA-

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!

LAUR/M5 Ham - il - ton!

MULL/M1/M2/M3/M4/M6

Ha - Ha - Ham - il - ton! Ham - il - ton! Ha - Ha -

M3/M4

Ham - il - ton!

Woof! Woof!

G[#]o(add4)/B

Gadd^{#4}/B

f

ALEXANDER/LETTER

WASHINGTON:

24 Al - ex - an - der Ham - il - ton, Troops are wait-ing in the field for you, If you

25

Bm

G7

w/ pedal

26 join us right now, to - ge - ther we can turn the tide.

27 ad lib.

Em⁹

F^{7sus}

F^{7/A#}

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

The musical score consists of four staves of music. The top two staves are for the vocal part, with lyrics provided for each measure. The bottom two staves are for the piano, showing chords and bass notes. Measure 28 starts with a piano introduction in B major. Measure 29 begins with the vocal line. Measures 30 and 31 continue the vocal line with lyrics. Measures 32 through 35 show a piano section with dynamic markings like 'rit.' and 'molto rall.'. The score concludes with a piano ending in G major.

History Has Its Eyes On You

[Rev. 8/15/15]

Music and Lyrics by
LIN-MANUEL MIRANDAArranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA**Moderato; poco rubato**

♩ = 72

WASHINGTON:

1 I was young-er than you are now_____ When I was giv - en my first com-mand

p
Cm(add9)

E♭Maj⁷

w/ pedal

3 I led my men straight in - to a mas - sa - cre 4 I wit-nessed their deaths first -

Fm⁹

Fm/A♭ G⁷/B

5 hand. 3 I made ev - 'ry mis - take 6 I felt the shame rise____ in me____

Cm

E♭Maj⁷

accel.

7

— And e - ven now I lie a - wake____ know-ing his - to - ry has its

Fm⁹

A♭Maj⁷

G⁷/B

A little faster; steady

♩ = 78

9

eyes on me.

10

LAURENS MULLIGAN:

Whoa... Whoa... Whoa... Whoa...

mf 8

march snare loop

Cm

E♭Maj⁷

3

simile

HAMILTON WASHINGTON:

11

— His - to - ry has its

12

— Yeah

— Whoa...

8

Fm⁹/A♭

G7sus

G7(add4)/B

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 Maj⁷

15

16

— Whoa... Yeah —

Fm⁷ Fm⁹/_{A \flat} G⁷⁽⁹⁾/_B G⁷

WASHINGTON:

17 Let me tell you what I wish I'd known—
18 When I was young and dreamed of glo-

Cm(add9) E♭Maj⁷

This block contains two staves. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic changes between C major (add9) and E♭ major (7th). Measure 17 ends with a fermata over the bass note.

19 - ry You have no con - trol: Who lives, who dies, who tells your sto -
20 - ry You have no con - trol: 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

Fm⁹

This block contains three staves. The top staff shows a melodic line with eighth-note patterns. The middle staff shows harmonic changes between F major (9th) and E♭ major. The bottom staff shows harmonic changes between F major (9th), A major (7th), and E♭ major. Measure 19 ends with a fermata over the bass note. Measure 20 starts with a repeat sign. The vocal line continues from measure 19. The piano part includes dynamic markings like "sim." and "all tacet".

21

I know that we can win

I know that great - ness lies

ry

ry

Cm(add9)

E♭Maj7

22

23

— in you

But re - mem - ber from here on in —

His - to - ry has its

HAMILTON
WASHINGTON:

LAUR/BURR
M3/M4
MULL/LAF

His - to - ry has its

Fm9

Fm9/A♭

Gadd4/B

G7sus

G7

24

25

eyes _____ on _____ you.

M1/M2/M5/M6 (8vb) ELI/ANG/PEG/W1 (loco)
W2/W3/W4/W5 (loco)

Whoa... Whoa...

eyes _____ on _____ you.

f
Cm
E♭

27

28

His - to - ry has its

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

Whoa... His - to - ry has its

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

His - to - ry has its

Fm¹¹

A♭Maj⁷

29 **rall.**

30

eyes on you.

eyes on you.

eyes on you.

all tacet

HAMILTON

Piano/Vocal

20

Yorktown (The World Turned Upside Down)

[Rev. 8/15/15]

Music and Lyrics by
LIN-MANUEL MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

With 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.

A musical score for piano/vocal. It features three staves: a treble staff, a bass staff, and a staff for the right hand of the piano. The score is divided into measures 1 through 8. Measure 1 starts with a rest. Measures 2 and 3 also start with rests. Measure 4 begins with a piano dynamic (mf) and includes chords Dm, C, and G. Measure 5 shows a piano part with handclaps. Measures 6 through 8 continue the piano part. The vocal line consists of the lyrics "The Bat - tle of York - town." The piano part includes various patterns like eighth-note chords and sixteenth-note figures.

A musical score for piano/vocal. It features three staves: a treble staff, a bass staff, and a staff for the right hand of the piano. The score is divided into measures 4 through 8. Measure 4 starts with a rest. Measures 5 and 6 show piano parts with handclaps. Measure 7 begins with a piano dynamic (mf) and includes chords Dm, C, and G. The vocal line consists of the lyrics "Se - ven - teen - Eight - y - one." The piano part includes eighth-note chords and sixteenth-note figures.

A musical score for piano/vocal. It features three staves: a treble staff, a bass staff, and a staff for the right hand of the piano. The score is divided into measures 6 through 8. Measure 6 starts with a piano dynamic (mf) and includes chords Dm, C, and G. The vocal line consists of the lyrics "Mon-sieur La-fay-et-ette," "How you say, no sweat. We're", and "sieur Ham-il-ton." The piano part includes eighth-note chords and sixteenth-note figures.

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 G record scratch
remix record scramble...

10 hap-pens if we win?

11 We'll be

I go back to France, I bring free-dom to my peo-ple if I'm giv-en the chance.

Dm G

"NOT THROWIN' AWAY"

14 3

14 3

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

15 3

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

go!

3 3

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

f D⁵ ad lib. F⁵ G⁵ A⁵ C⁵ D⁵ simile

16

just like my coun-tr-y 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-tr-y 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

26

Then I re - mem - ber my E - li - za's ex - pect - ing me... Not on - ly that; my E - li - za's ex - pect - ing,

27

sub. *p*
Dm

G/D

28

We got - ta go, got - ta get the job done, Got - ta start a new na - tion, got - ta meet my son! Take the

29

Dm

G

w/ pedal

BULLETS

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:

so the A - mer - i - can ex - per - i - ment be - gins With my friends all scat - tered to the winds Laur - ens is in

mf
Dm C G

40 South Car - o - li - na, re - de - fi - ning bra - v'ry, We'll ne - ver be free un - til we end slav - 'ry!

41 LAURENS:
Well ne - ver be free un - til we end slav - 'ry!

Dm C G

42 When we fin - 'lly drive the Bri - tish a - way, La - fay - ette is there wait - ing— in Che - sa - peake bay!

LAFAYETTE:
in Che - sa - peake bay!

Dm C G

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:
MULLIGAN

46

W5/HAM/LAF
M1/M2/M3/M4/M6**COMPANY:**

48

MULL:

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]

COMPANY:
WASH/HAM/LAUR/LAF/MULL/M1/M2/M3/M4/M6
W1/W2/W3/W4/W5

COMPANY:
WASH/HAM/LAUR/MULL/LAF/W5/M6
59

58

Go!

What!

What!

What!

D5 F5 G5 A5 C5 D5

GUNS

60

F/A

61

Gsus

Gsus²

G

CHIMES

62

sub. *p*

D5

63

64

65

Dm

DIALOGUE CHIMES

HAMILTON:

66

Af - ter a week of fight - ing, a young man in a red coat stands on a pa - ra - pet.

67

D5

LAFAYETTE:

We low - er our guns as he fran - tic - 'lly waves a white hand - ker-chief.

MULLIGAN:

And just like that it's o - ver. We tend to our wound - ed. We count our dead.

LAURENS:

Black and white

BLACK & WHITE SOLDIERS

WASHINGTON:

Not yet.

LAURENS:

sol - diers won - der a - like if this real - ly means free - dom.

Dm

(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

Csus²

G

76

We es - cort their men out of York - town They stag-ger home sin - gle file And

Dm/A

B♭Maj⁷

78

tens of thou - sands of peo - ple flood the streets. There are screams and church bells ring - ing

Dm

Gm/B♭

80

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

The

WORLD

82

world turned up - side down.

83

W1/W2/W3/W4/W5

The

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

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

The

86

world turned up - side down.

mf

D⁵

F/B_b

B₉

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

88

world turned up - side down, down, down.

D_m/A

Gsus/A

G/A

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

89

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

HAMILTON: 93

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/
LAUR: MULL/LAF/LAUR/HAM/WASH:

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

D5 F5 G5 A5 C5 D5

96 97 98

world turned up - side - down!

F Gsus G

sfp D5 A

What Comes Next

[Rev. 8/11/15]

Music and Lyrics by
LIN-MANUEL MIRANDAArranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDAModerato $\text{♩} = 112$

Musical score for measures 1-4 of the piano/vocal part. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 1 starts with a forte dynamic (f) on G. Measures 2, 3, and 4 show harmonic changes to G/F, Em⁷, and Fsus^{2(add#4)}. Measure 4 ends with a half note on F.

KING GEORGE:

Musical score for measures 5-8 of the piano/vocal part. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measures 5-7 are rests. Measure 8 begins with the lyrics "They say". Harmonic changes occur at G, G7(no3), Em⁷/G, Fsus^{#4/G}, and F/G.

Musical score for measures 9-11 of the piano/vocal part. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measures 9-11 feature a melodic line with lyrics: "The price of my war's not a price". Harmonic changes occur at G, G/F, and Em^{7(add4)}.

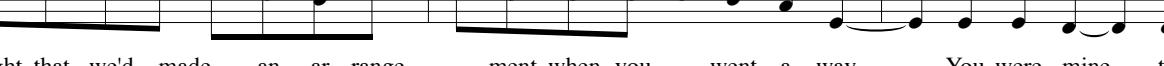
Musical score for measures 12-14 of the piano/vocal part. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measures 12-13 feature the lyrics "In - sane". Measure 14 continues with the lyrics "You cheat with the French, now I'm fight -". Harmonic changes occur at FMa^{7(no3)}, G, and G/F.

Musical score for 'The Ballad of the Green-Headed Girl'. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). The lyrics are: '- ing with France and with Spain _____ I'm so blue _____ I'. Measure 15 shows a melodic line with a sustained note. Measure 16 starts with a rest followed by a melodic line. Measure 17 continues the melodic line. The bottom staff shows harmonic changes: Em7(add4) for measures 15-16, FMaj9 for measure 16, and Em7(add4) for measure 17. The bass line consists of eighth notes.

18 thought that we'd made an ar - range - ment when you went a - way. You were mine to sub - due -

19

20



21
3 Well, e - even de - spite our es-trange - ment, I've got a small

Em⁷(add4) G^{add9}/D G/C

poco rit.

24

que - ry for you_____

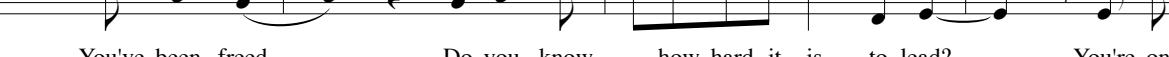
D7sus

25

(.)

What comes next?

A Tempo

26 27 28 29


The musical score consists of two staves. The top staff is for the vocal part, starting with a rest, followed by a dotted half note, a quarter note, another dotted half note, a quarter note, and a eighth note tied to a sixteenth note. Measures 27 through 29 show eighth-note patterns. The bottom staff shows harmonic progression: G (fortissimo), /F, Em⁷, Am⁷, and C/D. The vocal part includes lyrics: "You've been freed _____", "Do you know _____ how hard it is to lead?", and "You're on your own.".

30 _____ Awe-some. Wow. _____ Do you have _____ a clue what hap-pens now? _____ O - ceans rise.
 31 32 33

G /F Em⁷
 Am⁷ CMaj⁷/D D₃

cresc.

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 G⁷ C/G Am^{7(b5)} D^{7sus}

46 da... 47 You're on your own... 48 49

Em⁷ F⁹ Em⁹ mf N.C.

Dear Theodosia

[Rev. 8/11/15]

Music and Lyrics by
LIN-MANUEL MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

Allegretto $\text{♩} = 106$

The musical score consists of two staves. The top staff is for the piano/vocal part, and the bottom staff is for the vocal line. The vocal line is labeled "Burr:" above the staff. The piano/vocal part includes lyrics and chords indicated by Roman numerals and labels.

Piano/Vocal Chords:

- 1: A
- 2: C[#]m/G[#]
- 3: F[#]m
- 4: D Ma⁷(no3)
- 5: A
- 6: C[#]m/G[#]
- 7: F[#]m
- 8: A
- 9: C[#]m/G[#]
- 10: A

Vocal Lyrics:

Burr:
Dear The - o-do - sia, what to say to you?
You have my eyes. You
have your moth-er's name. When you came in - to the world, you cried and it broke my

11

heart.

F♯m

DMa⁷(no3)

E

12

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.

20

You will

F♯m

DMa⁷(no3)

E

21 come of age__ with our young na - tion
22 We'll bleed and fight for you,
23 we'll make it

A C[#]m⁷/G[#] F[#]m

24 right for you__ If we lay a strong e - nough foun - da - tion
25 We'll pass it

Dm⁷(no3) E A C[#]m⁷/G[#]

27 on to you, we'll give the world to you,__ and you'll blow us all a - way
28

F[#]m Dm⁷(no3) E

29 Some - day, some - day.
30

A C[#]m⁷/G[#] F[#]m

32
 Yeah, you'll blow us all a-way,____
 some - day,
 some -

D Maj⁷ E A C#m⁷/G#

35
 - day.
 F#m D Maj⁷ E

HAMILTON:
 37 Oh_____ 38 Phi-lip, when you smile I am un - done. 39 My_____ son. 40 Look at my
 A C#m/G# F#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.
 A C#m/G# F#m Esus E

45 46 47 48

Oh Phi-lip, you out-shine the morn-ing sun. My son. When you

A C#m/G# F#m E

49 50 51 52

—smile, I fall a - part. And I thought I was so smart.

A C#m7/G# F#m E

BRIDGE

53 54 **BURR:** 55

HAMILTON: 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
 I'll do what - ev - er it takes.
 58
 I'll make a mil - lion mis - takes.

59 I'll make the world safe and sound _____ for _____ you will
 60
 76 To m76

I'll make the world safe and sound _____ for _____ you will

D E DMaj⁷ DMaj⁷ D/E

BURR HAM:

77 78 79

come of age___ with our young na - tion We'll bleed and fight for you, we'll make it

A add⁹ A C#m⁷/G# F#m⁷

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.** 92 **LAURENS:**

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 MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

[lead-in from #22 "Dear Theodosia"]

LAURENS:

A musical score for piano/vocal. The vocal part is in soprano clef, 4/4 time, and A major. The piano part is in bass clef, 4/4 time, and A major. The lyrics are: "I may not live to see our". The piano accompaniment consists of eighth-note chords.

ELIZA: "Alexander? There's a letter for you..."

HAMILTON: "It's from John Laurens. I'll read it later."

Adagio rubato; colla voce

A musical score for piano/vocal. The vocal part is in soprano clef, 4/4 time, and A major. The piano part is in bass clef, 4/4 time, and A major. The lyrics are: "glo - ry. But I will glad - ly join the fight.". The piano accompaniment features eighth-note chords. Key changes are marked: G, Am^(no5)/G, Cm/G, G.

ELIZA:

"No, it's from his father."

HAMILTON:

"His father?"

A musical score for piano/vocal. The vocal part is in soprano clef, 4/4 time, and A major. The piano part is in bass clef, 4/4 time, and A major. The lyrics are: "And when our chil - dren tell our". The piano accompaniment features eighth-note chords. Key changes are marked: CMaj⁷/E, Am/E, C/E, A^o/E^b.

HAMILTON: "Will you read it for me?"

10
sto - ry.
They'll tell the sto - ry of ____ to - night.

G/D GMaj⁷/D C^{add9} Cm/E_b

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# Em A^o/E_b

"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^o/E_b

"His dream of freedom for these men dies with him."

colla voce

ELIZA:
"Alexander. Are you alright?"
(CUTOFF)

(in the clear)
HAMILTON:

"I have so much work to do."

16
19
LAURENS:
To - mor - row there'll be more of ____ us...
rall.
20

G D/F# Em Cm/E_b

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 How to ac-count for his rise to the top? 14 Maaaaan, the man is non -
 ENS: W1/W2/W3/W4/(W5)
 M1/M2/M3/M4/M5/(M6)

15 Non -

16

17 HAMILTON: stop. Gen-tle-men of the ju-ry, I'm cu - ri-ous, bear with me. Are you a-ware that we're mak-ing his - t'ry
 stop!

18 19 20 3

21 This is the first mur-der trial of our brand - new na - tion. The li - ber - ty be - hind de - lib - er - a - tion—
 BURR/ENSEMBLE:

22 23 24

Non -

Am

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

29 30 31 32

O - key! 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:

33 34 35 36

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!

37 38 39 40

Why do you as - sume you're the smart-est in the room? Soon that at - ti-tude may be your doom!

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

Hey!

Awwww!

WHY DO YOU WRITE

BURR:

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)

Hey!

Hey!

F Dm Am

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 -

F Dm F^vM^a₇(no³)^v/E TIMBALE

Hey!

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-'lly 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-o-cri-ties

ENS: (-W5)

Awwww!

F Dm Am

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

BD
N.C.

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:

Goes and pro-po - ses his own form of go-vern-ment! His own plan for a new form of go-vern-ment!

COMPANY:

What? What?

BRIGHT YOUNG MAN

93 94 95 96

Talks for six ho-urs! The con - ven-tion is list - less!

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!

F Dm Am

Hey!

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 F⁸_{Ma7(no3)/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

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^{Ma7(No3)}/E door knocks

113 HAMILTON: 114 115 116

BURR:

113 114 115 116

mp 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 Fadd⁴ 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 Cadd⁴ 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♭ 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♭

141 142 143 144

— to start some-where. You're mak-ing a mis-take. Hey.

No. No way. Good night!

8 8 N.C. record scratch

E♭m D♭

145 146 147 148

What are you wait-ing for? What do you stall for? We won the war. What was it all for?

What?

BD

149 150 151 152

Do you sup-port this Con-sti - tu-tion? Then de - fend it.

Of course. And what if you're back - ing the wrong horse?

Musical score showing two staves. The top staff has a treble clef and a key signature of four flats. The bottom staff has a bass clef and a key signature of four flats. Measure 153 consists of six eighth-note chords. Measure 154 consists of six eighth-note chords. Measure 155 consists of six eighth-note chords. Measure 156 starts with a sixteenth-note chord followed by a sixteenth-note rest, then continues with six eighth-note chords.

Burr, we stu-died and we fought and we killed for the no-tion of a na-tion we now____ get to build. For

Musical score showing two staves. The top staff has a treble clef and a key signature of four flats. The bottom staff has a bass clef and a key signature of four flats. Measures 157-159 are identical, each consisting of four eighth-note chords. Measure 160 starts with a sixteenth-note chord followed by a sixteenth-note rest, then continues with four eighth-note chords.

once in your life, take a stand with pride.

I don't un-der-stand how you stand to the side.

I'll_____

Musical score showing two staves. The top staff has a treble clef and a key signature of four flats. The bottom staff has a bass clef and a key signature of four flats. Measure 161 consists of four eighth-note chords. Measure 162 consists of four eighth-note chords. Measure 163 starts with a dotted half note, followed by a dotted quarter note, then a dotted half note, followed by a dotted quarter note. Measure 164 starts with a dotted half note, followed by a dotted quarter note, then a dotted half note, followed by a dotted quarter note.

F5 _____

BURR CHORUS

161 162 163 164

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

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

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

165 166 167 168

which way the wind will blow. I'm _____.
which way the wind will blow. I'm _____

Gb Gb5/F Db/Eb Dp5 Bbm GbMaj7/Bb

169 170 171 172

ta - king my time, watch - ing the af - ter - birth of a na - tion Watch - ing the
 ta - king my time, watch - ing the af - ter - birth of a na - nation Watch - ing the

G_b G_b⁵/F B_bm/E_b G_bsus² E_bm/D_b C_b/D_b E_bm/D_b D_b^{add4} G_b^{add9}/D_b

173 174 175 176

ten - sion grow.
 ten - sion grow.

C_bMaj⁷ E_bm/B_b D_b^(no5)/C_b E_bm/B_b G_b^(no5)/D_b D_b N.C.

Half-Time, Calmer

(σ=)

ANGELICA:

I am sail-ing off to Lon - don. I'm ac-comp - - a-nied by some - one who al - ways pays. —

177 178

p E_bm G_b^{add9}

Musical score for piano and voice. The top staff shows a vocal line with lyrics: "He is not a lot of fun, but there's no-one____ who can match you for turn of phrase.____" The piano accompaniment consists of two staves. The left hand staff has a bass clef, a key signature of E-flat major (two flats), and a common time signature. It features eighth-note chords and a bass note on beat 4 of measure 181. The right hand staff has a treble clef, a key signature of G-flat major (one flat), and a common time signature. It features eighth-note chords and a bass note on beat 4 of measure 182. Measure numbers 181 and 182 are indicated above the staves.

HAMILTON:

183

An - gel - i - ca.

ANGELICA:

184

My Al - ex - an - der.

Don't for - get to write.

C_B Maj9 C_B sus₂(add^{#4}) C_B D_B add⁴

TOP OF ELIZA

ELIZA:

185

186

Look at where you are.

Look at where you start-ed.

E♭m D♭/F G♭ C♯sus²

187

188

The fact that you're a-live is a mir-a-miracle.

Just stay a-live. That would be e-nough.

E♭m D♭/F G♭ C♭

END OF ELIZA

189

190

And if your wife could share a frac-tion of your time

E♭m D♭/F G♭ C♯sus²

191

192

if I could grant you peace of mind.

Would that be e-nough?

E♭m D♭add⁴/F B♭7sus

THE FEDERALIST PAPERS

193 *p* E♭m delay effect 194 195 196

"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."

197 198 199 200

"John Jay got sick after writing 5."

Double-Time, as before

"JOHN JAY" (♩ = ⌂)

201 202 203 204

Em D/F♯ G Dsus

"James Madison wrote 29."

"Hamilton wrote the other 51."

205 206 207 208

Em D add⁴/F♯ G (no5)/B

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

f Em D/F# G C⁶

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

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-cond you're a-live....

sub. p Em D/F# GMaj⁷ 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) GMaj⁷

w/ pedal

Piano/Vocal

- 22 -

#24 Non-Stop [Rev. 8/15/15]

227 To get the peo - ple that I need,____ I'm as - king you to be my right hand____

Am⁹ Am/C B⁷/D[♯]

229 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?

Em⁷ G

231
232 Trea - su - ry.
Let's go.

Am¹¹ Am/C B⁷/D[♯]

Detailed description: This is a piano/vocal musical score for a duet. The vocal part is in soprano range, and the piano part includes both treble and bass staves. The score consists of six systems of music. The first system starts at measure 227, with lyrics 'To get the people that I need,____ I'm asking you to be my right hand____'. The piano accompaniment features chords Am⁹, Am/C, and B⁷/D[♯]. The second system continues at measure 229 with lyrics 'man. I know it's a lot to ask,____ to leave behind the world you know...'. It includes two identical vocal entries labeled 'HAMILTON:' with the lyrics 'Trea - su - ry or____ State?'. The piano accompaniment here uses Em⁷ and G chords. The third system begins at measure 231 with a piano solo section. The fourth system starts at measure 232 with lyrics 'Trea - su - ry.' and 'Let's go.', accompanied by piano chords. The fifth system continues with piano chords Am¹¹, Am/C, and B⁷/D[♯]. Measure numbers 227, 228, 229, 230, 231, and 232 are indicated above the staff lines.

RUBIK'S CUBE/BASS

233

ELIZA: A - lex - an - der...

234 **HAMILTON:** "I have to leave." 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,

236

Double-Time, as before

237 (♩ = o) **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.*

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 CMaj⁷ G/D

ELIZA: 244 sa - tis - fied,
ANGELICA: 245 sa - tis - fied,
WASHINGTON: 246 sa - tis - fied...

His - to - ry has its

Bm/D G/D E[#]sus/D[#] f N.C.

BURR:

247 248 249 250

Why do you as - sumeyou're the smart-est in the room?

ELI:

Look a-round, look a - round!

ANG:
WASH:

eyes on you!

W1/W2/W3/W4/W5

Non -

M1/M2/M3/M4/M5/M6

ff G Bm⁷/F# Em Bm⁷/D G/B Bm⁷/A G/B G/C G/B Bm⁷/A

BURR:

251 252 253 254

Why do you as - sume you're the smart-est in the room? Soon that at - ti - tude's gon - na be your doom!

ELI:

Is - n't this e - nough? What would be e - nough? _____

ANG:

He will ne - ver be sa - tis - fied, sa - tis - fied, sa - tis - fied... _____

WASH/MULL/LAF:

His - to - ry has its

W1/W2/W3/W4/W5

stop!

Non - stop!

Non -

M1/M2/M3/M4/M5/M6

G Bm⁷/F♯ Em Bm⁷/D G/B Bm⁷/A G/B G/C G/B Bm⁷/A

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:

Why do you fight like his -

WASH/MULL/LAF:

eyes on you... PEG/W1/W2/W3
W4/W5

- stop! Non - stop! His -

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

G Bm⁷/F# Em Bm⁷/D G/B Bm⁷/A

**BURR
ELI/ANG:**

258 to - ry has its eyes on you... 259 260

HAMILTON:

I am

- to - ry has its eyes on you...

Piano Chords:

G^(no5)/B A^(no5)/C G^(no5)/B F[#]^(no5)/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...
Just you wait...

mf cresc.
G⁵/F# C⁽⁵⁾/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^m/B Bm^{7sus} A^{m6}/C E^{m7}/D B⁷/D[#]

269 HAMILTON: 3 270

not throw - in' a - way my shot!

sfs

Em

END OF ACT I

What'd I Miss?

[Rev. 8/15/15]

Music and Lyrics by
LIN-MANUEL MIRANDAArranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA**Moderato, swing 16ths**

♩ = 87

1

COMPANY:
ELI/ANG/W1/W2/W3/W4/(W5)
2 WASH/M1/M2/M3/M4/M5/(M6)

Se - ven - teen— Se— Se—

2

mf *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___ ready 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

accel.

some-on'es got - ta keep the Am - er - i - can pro - mise. You simp - ly must meet Thom - as. Thom - as!

15 16

G Dsus F#7/A# F#7/A#

1st ENS ENTRANCE***j=98*****COMPANY:**

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

17 18

Thom-as Jef - fer-son's com - in' home!

BURR/M3/M5
WASH/M4/(M6) Thom-as Jef - fer-son's com - in'

Bm A add4 G D/A B_b+ B_b/C C

w/ pedal

**ELI/ANG/W1/W2/(W5)
W3/W4/M1/M2 (concert)**

19 20

Thom-as Jef - fer-son's com - in' home!

Thom-as Jef - fer-son's com - in'

Bm A add4 G/D D D+ D/C# A/C#

home!

“THOMAS JEFFERSON”/PARIS

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

21 22 23

Thom-as Jef-fer-son's com-in' home Lord he's been off in Pa - ris for so

home! BURR/M1/M2/M5
WASH/M3/M4/(M6)

(for rehearsal only) Play!

Bm D/A G F E Eb f F

DIAGONAL

Moody Back-Beat Feel $\text{♩} = 95$

24 25 26 27

long! Aaa - ooo! Aaa -

W1/W2
W3/W4/(W5)

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

half-time feel mf D Gm⁷ C⁷ D⁷ Gm⁷ C⁷

JEFFERSON'S LYRIC

28 JEFFERSON:

France is fol-low-ing us to re - vo - lu - tion There is no more sta - tus quo

ooo!

D⁷ perc continues sim.

Gm⁹

Piano/Vocal

30

But the sun comes up— and the world still spins—

Aaa

D Gm⁷ C⁷

31

I helped La - fay - ette— draft a de - cla - ra - tion Then I said I got - ta go

ooo!

D⁷ Gm⁹ B⁷/C C

32 33

MONTICELLO

D

Got - ta be in Mon - ti - cel - lo, Now the work at home be - gins

Gm¹¹

D

36

37

So what 'd I ____

Aaa ooo!

(swing 16ths - feel new tempo)

E/G#

A¹³

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

46 47 48 49 3

Pa-ri-s meet-ing lots of dif-f'rent la - dies I guess I ba-sic-'lly missed the late Eight - ies I tra-veled the

F Maj 9 #11 G9sus FMaj9 #11 G9sus

50 51 52 53

wide wide world and came back to this... Aaa -

Bm⁷ Bm⁷/A Gm⁹ N.C. C⁹

LETTER

54 55 56 57

There's a let-ter on my desk from the pre-si-dent. Have-n't e-ven put my bags down yet Sally

ooo!

D⁹

D⁹

58 59 60 61

be a lamb dar-lin' won't-cha o-pen it It says the pre-si-dent's as-sem-bl-ing a ca-bi-net and that I am to

G¹³ D⁹ Am⁹ D⁹

SHIM-SHAM STEP

“JUST GOT HOME”

66

and now I'm head - ed up to New York

67

68

69

Head-in' to New York!

Head-in' to New York!

Bm⁷/A

f G¹³ N.C. 3

v

3

3

3

3

VI

VII

G⁹

70 Look-in' at the rol-ling fields _____ I can't be - lieve that we _____ are free
 W1/W2/W3/W5
 W4

Be - lieve that we _____ are free!
 W1/W2
 W3/W4/W5

mf
 D7 G/A D9 D6 Am⁷/D D[○]7 D9 A⁹

74 Rea-dy to face what-ev - er's a-wait - ing me in N. Y. C. But
 W1/W2/W3/W5
 W4

Me in N. Y. C.
 W1/W2
 W3/W4/W5

3
 G⁹ D9 D6 Am⁷/D D[○]7 D9 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^{sus}

80 F⁶
G13^{sus}

81 G⁹

grabs my— arm _____ and I re - spond, “What's go - in' on?”

Aaa —

Bm⁷ D⁷/B D⁶/A G⁷ C/G G⁹ C⁹

MADISON/MEN'S DIAGONAL

Half-Time (as before)

MADISON:

86

Thom-as we__ are en - gaged in a bat - tle for__ our na - tion's ve - ry soul

ooo!

D⁹

half-time groove

Gm⁹

88

Can you get us out of the mess we're in?

W1/W2
W3/W4/(W5)

Aaa

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

D⁹

Gm⁹

C⁷

90

Ham-il-ton's new fi - nan - cial plan is no - thing less than gov - ern - ment con - trol

ooo!

D⁷

Gm⁹

C⁹

THE SOUTH

I've been fight - ting for the South a - lone.

Where have you

3

D⁹

Gm¹¹

This musical score page contains four systems of music. The first system starts at measure 88 with a treble clef, two sharps, and a dotted half note. It includes vocal lyrics 'Can you get us out of the mess we're in?' and piano chords D9, Gm9, and C7. The second system begins at measure 90 with a treble clef, two sharps, and a dotted half note. It includes vocal lyrics 'Ham-il-ton's new fi - nan - cial plan is no - thing less than gov - ern - ment con - trol' and a vocal sound 'ooo!' on a piano note. The third system starts at measure 92 with a treble clef, two sharps, and a dotted half note. It includes vocal lyrics 'I've been fight - ting for the South a - lone.' and 'Where have you' followed by a '3'. The fourth system begins at measure 93 with a treble clef, two sharps, and a dotted half note. It includes piano chords D9 and Gm11. The score features standard musical notation with stems, rests, and bar lines, along with specific markings like 'W1/W2', 'Aaa', and 'M1/M2/M5'.

JEFFERSON: "France!"

been? _____

MADISON:

We have to win. _____

JEFFERSON:

What-'d I

Aaa - ooo!

E/G# E¹³/G# A¹³

JITTERBUG**Back to Double-Time Jazz** (♩ = ₧)

miss? _____

What-'d I miss? _____

Head -

Wha? Wha? _____

What-'d I miss? _____

I've come home to this?

D⁹

"HEAD-FIRST"

100
101
102
103

first in - to a po-li - ti - cal_ a-abyss!_____

I have my

Head first, in - to the a-abyss!

G¹³
D⁹
(organ)
VI

104
105
106

first cab' - net meet-ing to day._____

I guess I bet - ter think of some - thing to say....

(whispered)

Chi - ka pow!

F^{Maj9#11}
G^{9sus}
FM^{Maj9#11}
G^{9sus}

Piano/Vocal musical score for "What'd I Miss?" (Rev. 8/15/15). The score consists of two systems of music.

System 1 (Measures 107-109):

- Measure 107: Treble clef, key signature of A major (two sharps). The vocal line starts with "I'm al-read-y on _____".
- Measure 108: The vocal line continues with "my way, _____ let's get to the bot-tom of this...". The piano accompaniment features chords labeled $\frac{W1/W2/W3}{W4/(W5)}$.
- Measure 109: The vocal line concludes with "On my way!". The piano accompaniment features chords labeled Bm⁷, D^(\#5)M⁷/A^{\#}, Bm/A, G^{\#}m^{7(\flat5)}, and Gm⁷.

System 2 (Measures 110-111):

- Measure 110: Treble clef, key signature of A major (two sharps). The vocal line begins with "What did I miss?". The piano accompaniment features a bass line labeled "N.C.".
- Measure 111: The vocal line continues with "Ahhh". The piano accompaniment features a bass line labeled "C⁹".

The score includes measure numbers 107, 108, 109, 110, 111, and 120. It also includes lyrics and piano chords.

CHORUS**WASHINGTON:**

120 121 122 123

HAMILTON:

ah!

Bm⁷ DMaj⁷/A GMaj⁷ DMaj⁷/A B⁺ C⁹

124 125 126 (ad lib.) 127

Ham-il - ton.

COMPANY:

W1/W2/W5
W3/W4/M1/M2 (concert)

Bm⁷ DMaj⁷/A GMaj⁷ D DMaj⁷ D⁺ 3 A⁶/C[#]

COMPANY:

W1/W2/W5
W3/W4

M5
BURR/MAD/M1/M2/M5
HAM/WASH/M3/M4/M6

128 129 130 131

Mis-ter Jef-fer-son, wel - come home Sir you've been off in

BURR/MAD/M1/M2/M5
HAM/WASH/M3/M4/M6

132 133 134

f Bm⁷ A[#]m⁷ Bm⁷ G Maj9 FMaj9 EMaj9

Pa - ris , for so long!

W1/W2
W3/W4/W5

E^bMaj9 F⁶

135 136 137

JEFFERSON:
So what did I miss?

3 3 ff sfp D

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

These are wise words, en - ter - pris - ing men quote 'em. Don't act sur-prised, you guys, cuz I wrote 'em.

7

8

+MADISON: 9 JEFFERSON:
ad lib. 10 Owww__ but Ham - il - ton for - gets His plan would have the gov - ern - ment as - sume state's debts.

Em

/B

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

Ooh, if the shoe fits, wear it. If New York's in debt why should Vir - gin - ia bear it?

true!

8va -

C Maj⁷

JEFFERSON:

Huh! Our debts are paid, I'm a - fraid. Don't tax the South 'cause we got it made in the shade...

(8va) -

Em/D

B/D#

17

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

18

19 3

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.

20

21

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

22

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.

[CHEERS]

WASHINGTON: "Thank you, Secretary Jefferson."

"...Secretary Hamilton, your reponse."

HAMILTON:

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 - nation.

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

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.

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 inworse 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

WASHINGTON (cont'd): "We'll take a brief recess and reconvene. Hamilton!"

HAMILTON: "Sir."

WASHINGTON: "A word."

53

54

JEFFERSON:

55

You don't have the votes. A' ha - Ha Ha Ha!

MADISON:

56

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.

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

Safety (vocal last X)

61 WASHINGTON:

You wan-na pull your-self to - ge-ther?

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

E⁵ C^(no5)/E E⁶(no3) C^(no5)/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^(no5)/E N.C.

69

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 E^{6(no3)} C^(no5)/E

71

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:

The musical score consists of two staves. The top staff is in treble clef, G major (two sharps), common time. It shows a vocal line with eighth-note patterns and lyrics. Measure 73 starts with a rest followed by a rhythmic pattern of eighth notes (x-x-x-x-x-x-x-x). Measure 74 begins with a rest followed by a similar pattern. The lyrics are: "Fig-ure it out, Al - ex - an - der." and "That's an or - der from your com-mand - er." The bottom staff is in bass clef, G major (one sharp), common time. It features sustained notes and rests. The score concludes with a "Segue" instruction.

Segue

Take A Break

[Rev. 8/10/15]

Music and Lyrics by
LIN-MANUEL MIRANDAArranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDAAndante $\text{♩} = 80$

Musical score for the first system of 'Take A Break'. The key signature is F major (one sharp). The tempo is Andante ($\text{♩} = 80$). The vocal line starts with a melodic line in the upper staff, followed by a piano accompaniment in the lower staff.

ELIZA:

Continuation of the musical score. The vocal line continues with lyrics: "Un, deux, trois, quatre, cinq, six, sept, huit, neuf." The piano accompaniment is present below.

PHILIP:

Continuation of the musical score. The vocal line continues with lyrics: "Un, deux, trois, quatre, cinq, six, sept, huit, neuf." The piano accompaniment is present below.

Continuation of the musical score. The vocal line continues with lyrics: "Un, deux, trois, quatre, cinq, six, sept, huit, neuf." The piano accompaniment is present below.

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Continuation of the musical score. The vocal line continues with lyrics: "Un, deux, trois, quatre, cinq, six, sept, huit, neuf." The piano accompaniment is present below.

7 neuf— Sept, huit, neuf— One two three four five six se-ven eight nine!

8

9

Sept, huit, neuf— Sept, huit, neuf— One two three four five six se-ven eight nine!

HAMILTON:

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

C#m⁷

E add⁹

I trust you'll un-der-stand the ref-rence to an-o-ther Scot-ish tra-ge-dy with-out my hav-ing to name the play. They

A musical score page from Macbeth. The top staff shows a vocal line with lyrics: "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". The bottom staff shows a piano part with a bass line and chords labeled C♯m⁷ and E add⁹.

16 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[#]

17 AMaj9

Eadd⁹/C

ANGELICA: 18 And there you are, an o-cean a-way Do you have to live an o-cean a-way?—

HAMILTON: 19 And there you are, an o-cean a-way Do you have to live an o-cean a-way?—

C[#]m7

Eadd⁹

ELIZA: 20

HAMILTON ANGELICA: 21 Take a

Thoughts of you sub-side Then I get an-o-ther let-ter I can-not put the no-tion a-way...—

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 Esus² E Esus² 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 Bsus Bsus² B

ELIZA:

26

old to - day He has some-thing he'd like to say He's been prac - ti - cing

C♯m⁷ C♯m⁹ C♯m⁷ C♯sus C♯m⁷

— all day —

Phl-lip take it a - way —

PHILIP:

Dad - dy Dad - dy Look —

E/B Bsus B Bsus G^m/B B Bsus² B

Swing 16ths $\text{♩} = 84$

30 PHILIP:

31

My name is Phil - ip. I am a po - et. I wrote this po - em just to show it.

ELIZA beatboxing

(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-kyay

E Am/E E

Musical score for "ELIZA" showing three staves. The top staff is vocal, starting with a vocal line (measures 36-37) followed by lyrics: "My Dad-dy's try'ng to start Am - er - i - ca's bank." and "Un, deux, trois, quat-re, cinq!". The middle staff continues the vocal line with "Take a" and "ELIZA beatboxing out", followed by "Bra-vo!__". The bottom staff shows harmonic progression with labels "Em/B" and "B5". The score includes various musical markings like rests, ties, and dynamic changes.

Straight 16ths; l'istesso tempo

ELIZA:

Musical score for "Runaway" from Hamilton. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and measures 38-39. It features a vocal line with eighth-note patterns and lyrics: "break.", "Run a - way with us for the sum-mer. Let's go up - state." The bottom staff is in bass clef, C major (no sharps or flats). It features a vocal line with eighth-note patterns and lyrics: "Hey, our kid is pret - ty great." The bass line includes a dynamic marking *mf* and a bass clef with an 'E' below it.

Piano/Vocal

— 7 —

#28 Take A Break [Rev. 8/10/15]

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

The musical score consists of three staves. The top staff is for the vocal part, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand/bass. The key signature is F major (one sharp). Measure 40 starts with a single note followed by a rest. Measures 41-42 show a melodic line with eighth-note patterns. Measure 43 continues the melody. Measures 44-45 show a descending line. The bass line in the bottom staff includes chords C♯m7 and F♯ add⁹.

Meno Mosso $\text{♩} = 80$

ANGELICA:

46

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:

48

Your fav-rite old-er sis - ter An-gel-i-ca re-minds ____ you there's some-one in your cor - ner all the way a-cross the

50

sea In a let-ter I ____ re-ceived from you two weeks a-go I no-ticed a com-ma in the mid-dle of ____ a phrase.

52

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 55

"My dear-est An - gel - i - ca." With a com - ma af - ter "dear - est." You've writ - ten

HAMILTON:

"My dear-est An - gel - i - ca."

Piano Accompaniment:

C[#]m7 Eadd⁹/B

beat out

Colla Voce

(audible inhale)

A Tempo

56 57

“My dear-est, An-gel - i - ca.” _____ An-y-way, all this to

“My dear-est, An-gel - i - ca.” _____

C[#]m7/G[#] (mute) AMaj9 G[#]7([#]9)/B[#]

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-

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-cean and I just can't

C[#]m⁷/G[#]

61

AMaj9

E add⁹/C

62 ANGELICA:

wait. You won't be an o-cean a-way You will on-ly be a mo-ment a-way

HAMILTON:

You won't be an o-cean a-way You will on-ly be a mo-moment a-way

C[#]m⁷

63

E add⁹

Poco Più Mosso

ELIZA:

64 Al-ex-an-der, come down-stairs. An - gel-i-ca's ar-ri-ving to-day! An-

p 8

65

cresc.

66

EMaj⁷/G[#]

AMaj9

mf cresc.

Am(Ma⁷)/C Am

ELIZA:

gel - i - ca! _____

HAMILTON:

The Schuy - ler sis - ters!

ANGELICA:

E - li - za! _____

HAMILTON:

Hi.

ANGELICA:

Al - ex - an - der.

HAMILTON:

It's good to see your face.

ELIZA:

An - gel - i - ca, tell this man John Ad - ams spends the sum - mer with his fam -

ANGELICA:

Piano:

C#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[#]m7

Asus^{2(add#4)}

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[#]m9

EMaj9

77

ELIZA:

She came all this way— Take a

ANGELICA:

Al - ex - an - der, I came all this way.— All this way— Take a

EMaj⁷/G[#]

Asus²

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 shows a treble clef, a key signature of four sharps, and a common time. The vocal line starts with eighth-note pairs followed by quarter notes. The piano accompaniment consists of eighth-note chords. Measure 85 ends with a repeat sign and two endings. The first ending continues with eighth-note chords. The second ending begins with a bass line in the bass clef.

86

break and get a - way— Let's go up - state

break. Run a - way with us for the sum-mer.— Let's go up - state

F

87

Detailed description: This section continues the piano/vocal score. The vocal line includes lyrics like "break and get a-way—" and "Run a-way with us for the sum-mer.—". The piano accompaniment features eighth-note chords. Measure 87 begins with a bass line in the bass clef.

(ad lib)

88 where we can stay, oh...
— 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—
take your time— You will make your mark. Close your
Dm⁷

92 We can go— When the night gets dark. Take a break.
eyes and dream— When the night gets dark. Take a break.
Dm/G G F/G G

This musical score page contains three systems of music. The top system starts with a vocal line (measures 88-89) followed by a piano line. The middle system (measures 90-91) features a vocal line with lyrics about looking around and taking time, accompanied by a piano line. The bottom system (measures 92-93) includes a vocal line about eyes and dreams, a piano line, and a harmonic progression from Dm/G to G. The score uses standard musical notation with treble and bass staves, including eighth and sixteenth note patterns. Chords are indicated by Roman numerals and slash symbols (e.g., F/C, Csus, C/E, Dm⁷, G, F/G, G).

ELIZA:

94

ANGELICA:

95

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♭Maj⁷

rit.

D♭⁷

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.
D9
cello solo

3 4 **BURR:**

Some-one un - der stress meets some-one look - ing pret - ty.

N.C.
D9

5 6 **BURR:**

There's trou - ble in the air, You can smell it.

F♯m
D9
Dm⁶/F

HAMILTON:

And Al-ex-an-der's by him-self. I'll let him tell it. I had-n't

snaps

Dm/G

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:

A^{6(no3,no5)}

A^{7(no3,no5)}

D/E

13

14

MARIAH REYNOLDS:

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 alone.

16 HAMILTON:
She said

A 6(no³,no⁵) A 7(no³,no⁵) D/E

MARIAH:
My hus - band's do - in' me wrong, Beat - in me, cheat-in' me, mis - treat-in' me,

A 5 A+(no³) (b)

Sud-den - ly he's up and gone, I don't have the means to go on... HAM:
So I

A 6(no³,no⁵) A 7(no³,no⁵) E/G#

Piano/Vocal

- 4 -

#29 Say No To This [Rev. 8/11/15]

21

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

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

Stay?__

"Well, I should head back home," she turned red, she led me to her bed, let her legs spread and said:

D9 Dm6/F

27

28

Hey... Hey

That's when I be - gan to pray: Lord,

G⁹

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+ F#m/A

31

HAMILTON:

32

MARIAH:

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...

M1/M2/M3/M4/M5

A A⁺ F#m/A

HAMILTON:

35

mind, I'm tryin' to go

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! Say no to this! No! — Say no to this!

39 40

A7(no5) D/E

HAMILTON:

I wish I could say— that was the last time.
I said that last time. It be-came a pas - time.

HAMILTON:

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

JAMES REYNOLDS (M5):

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-people like me: down on their luck. You see,____ that was my wife you de-cid-ed to...
HAMILTON: Fuuu—

52

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: I hid the

56

MARIAH:

57

58

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

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?
3
Just give him what he wants and you can have me
I don't

E/D DMaj⁷ E/D

65
— What-ev-er you want If you pay, you can stay
want you I don't want you I don't... Lord,
cresc.

66
DMaj⁷ B^{bm} B^b 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

B B+ G#m/B

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

72

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 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! Say no to this! No!

M1/M2/M5
M3/M4

B⁺ G#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#

83 MARIAH:

HAMILTON:

Don't say no to this.

Say no to this. I don't say no to this. There is

sub. B B^{+(no3)} B^{6(no3,no5)}

JAMES REYNOLDS:

85

So?

HAMILTON:

no - bod - y needs to__

ENS:

W1/W2/W3/W4/(W5)
M1/M2/M3/M4

Go go go

N.C.

Rubato

87 HAMILTON:

88

89

90

know.

x o o o

p

Segue

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:

3

Mis-ter Sec-re-ta-ry.

HAMILTON:

Did-ja hear the news a-bout good old__ Gen-er-al Mer-cer?

VICTROLA/BRASS SAMPLE

PERC only
(beat A)

Mis-ter Burr, sir.__

4

5

You know Cler-mont Street? They re-named it af - ter him. The Mer - cer le - ga - cy is se - cure.

No.

Yeah.

Sure.

6

And all he had to do was die... We ought-a give it a try. Now

7

That's a lot less work. Ha.

(beat B)

Piano/Vocal parts with lyrics:

And all he had to do was die... We ought-a give it a try. Now
That's a lot less work. Ha.

8

how're you gon-na get your debt plan through? Real-ly?

9

I guess I'm gon-na fin -'ly have to lis - ten to you.

Piano/Vocal parts with lyrics:

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

Ha.

11

Talk less. Smile more.

PERC: Beat A

Piano/Vocal parts with lyrics:

Ha.
Talk less. Smile more.

mf

Am^(add9) /F CMa^{7(no3)}/E♭ /D /G

12

13

Do what-ev - er it takes to get my plan on the con - gress floor.

Am(add9) /F CMa⁷(no3)/E♭ /D /G

14

15

Now, Mad - i - son and Jef - fer - son are mer - ci - less.

Well, hate the sin, love the sin-ner.

Am(add9) /F CMa⁷(no3)/E♭ /D /G

16 MADISON:

BURR: 17

HAMILTON:

18

De-ci-sions are hap-pen-ing o-ver din-ner.

VICTROLA/BRASS SAMPLE

Ham-il-ton!

But—

I'm sor - ry Burr, I've got - ta go.

De-ci-sions are hap-pen-ing o-ver din-ner.

AM(add9) /F CMa⁷(no3)/E

TWO VIRGINIANS

BURR:

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

Di - a - met - ric - 'ly op-posed, foes.

Am^(add9)

15

CMa^{7(no3)}/E

/D (mute)

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.

Am(add⁹)

/E

CMA^{7(no3)}/Fb

/D (mute)

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

Am(add⁹)

16

C₆H₅COO⁻

/D

GROUPS ENTER

RR:

27 BURR:

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 B⁹/7 E⁺

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 F9 D9 E7(9) Am/G[#]

2nd HALF/BOX

31

No-one real-ly knows how the game is played.

32

The art of the trade, how the sau-sage gets made.

the game is played.

how the sau-sage gets made.

Am

CMaj7

D9

Am⁷/E

We just as-sume that it hap-pens.

But no-one else is in the room where it hap-pens.

33

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

As-sume that it hap-pens.

The room where it hap-pens.

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

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

VICTROLA/BRASS SAMPLE

34

35

F⁹

G

THOMAS CLAIMS

JEFFERSON:

36 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

37

Thom-as claims—

38 Al - ex - an - der said—

39 And bas - ic - ly begged me to join the fray.

HAMILTON:

I've no-where else to turn!

Thom-as claims—

JEFFERSON:

40

COMPANY:
ELI/W1/W2/W5
MAR/ANG/W3/W4

I ap-proached Mad-i-son and said— “I know you hate him but let's hear what he has to say.”

Thom-as claims—

41

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

Am(add9) /F C Ma7(no3)/E♭ /D

I ARRANGED

42

BUT!

43

BURR:

But!

JEFFERSON:

Well, I ar-ranged the meet-ing. I ar-ranged the men-u, the ven-ue, the seat-ing,

Thom-as claims—

44

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

...the room where it hap-pened. The room where it hap-pened. The room where it hap-pened.

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.

...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

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.

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

As-sume that it hap-pens.

51

But no-one else is in the room where it hap-pens.

52

The room where it hap-pens.

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

F9 G

VICTROLA/BRASS SAMPLE

MADISON/MEANWHILE

BURR:

53

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—

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]

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.

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 CMa⁷(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.
(beat B)

62

63

Well, I pro - pose the Po - to - mac.
Well, we'll see how it goes.
ly, I would.
And you'll pro - vide him his votes?
Let's go.
(beat B)

64

SHIMMY DOWN/CHAIRS

65 BURR:

No!

The room where it hap-pened. The room where it hap-pened.

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

-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* F⁹ D⁹ Am/D B^{○7} 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.

Am⁷ F⁹ D⁹ Am/D E⁷⁽⁹⁾ Am/G[♯]

69
My God! In God we trust. But we'll never real - ly know what got dis-cussed.
In God we trust. But we'll never real - ly know what got dis-cussed.

70

Am Am/C Am/D Am/E

71 Click boom then it hap-pened.
72 And no-one else was in the room when it hap-pened.

Click boom then it hap-pened.

8va-----
F⁹ F⁷ F^{#7} 3 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

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!

F Maj⁷

N.C.

pp (beat out)

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

Dm⁹

F Maj⁹

Bm^{7(b5)}

SKIN IN THE GAME

81 HAMILTON:

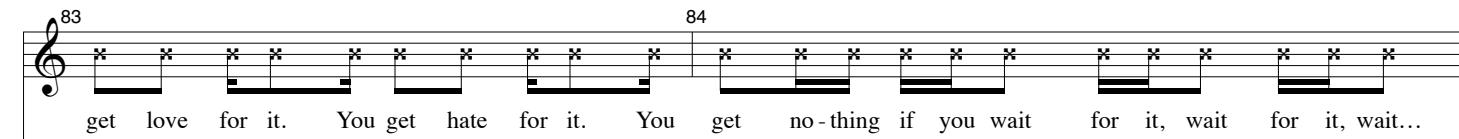
82

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.

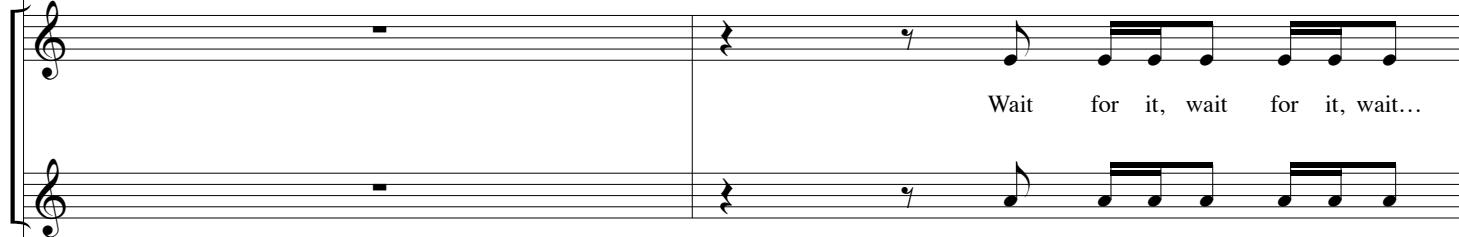
83



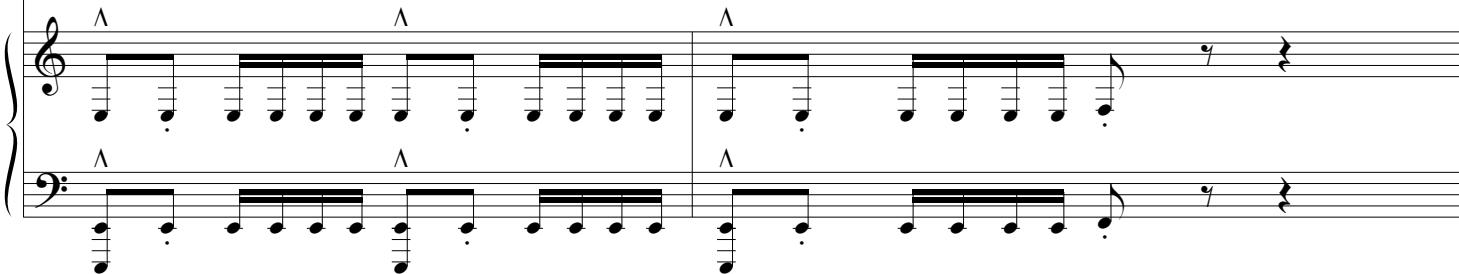
84

get love for it. You get hate for it. You get no-thing if you wait for it, wait for it, wait...

COMPANY:

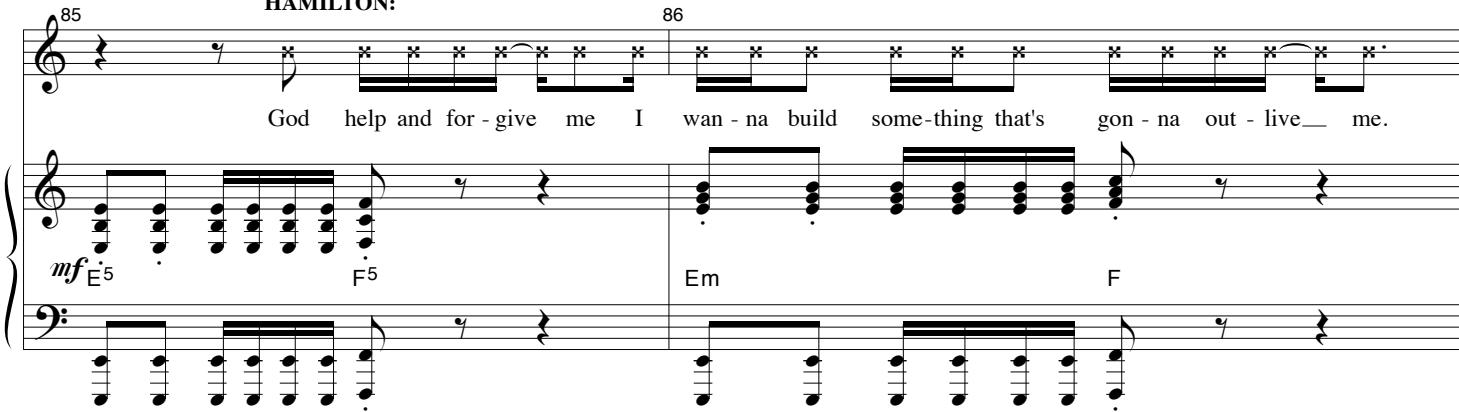


Wait for it, wait for it, wait...



HAMILTON:

85



86

God help and for - give me I wan - na build some-thing that's gon - na out - live me.

mf E⁵ F⁵

Em F

HAMILTON/JEFFERSON/MADISON:

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? 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

E7sus

E+

Am

PLINKS Meno mosso

BURR:

I wan-na be in the room where it hap-pens. The room where it hap-pens.

N.C.

cresc. poco a poco

I _____ wan-na be in the room where it hap-pens. The room where it hap-pens. _____

A musical score for piano. The top staff (treble clef) has a single note on the G line. The bottom staff (bass clef) has notes on the A line, D line, and G line. The score consists of two measures separated by a vertical bar line.

BEAT DROPS**accel poco a poco****BURR:** *ad lib.*

93

I... I wan-na be in the room where it hap-pens, I...

COMPANY: ELI/ANG/MAR/W1/W2/W3/W4/W5

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

BURR:

95

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

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

*cresc.**w/ pedal*

D9

E7(9)

Am/G#

BUILD UPS/BIG PUSH/ (TABLE UP)

Tempo I°

97

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

I wan-na be in the room where it happens. The room where it happens. The room where it happens.

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 happens. The room where it happens. The room where it happens.

8va

Am7 F7 Am/D E7(9) Am/E

ART OF THE COMPROMISE

101

COMPANY:

The art of the comp - ro - mise—

Am Am⁷/C Dm⁷

102

Hold your nose and close your eyes.—

This section of the musical score features a treble clef for the vocal part and a bass clef for the piano part. The vocal line begins with a single note followed by a rest, then enters with the lyrics 'The art of the comp - ro - mise—'. The piano accompaniment consists of eighth-note chords in the bass line. The vocal part ends with a sustained note over a fermata. The piano part continues with eighth-note chords.

103

SLAP BOTTOM

104

But we don't get a say in what they trade a - way.—

We want our lead - ers to save the day—

Am Am⁷/C Dm⁷

This section continues the musical score. The vocal part begins with a rest followed by eighth-note chords. The piano part features eighth-note chords in the bass line. The vocal part ends with a sustained note over a fermata. The piano part continues with eighth-note chords.

105

106

But we dream in the dark for the most part.

We dream of a brand new start—

Am Am⁷/C fp cresc. Dm Am/E

v v v v

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.

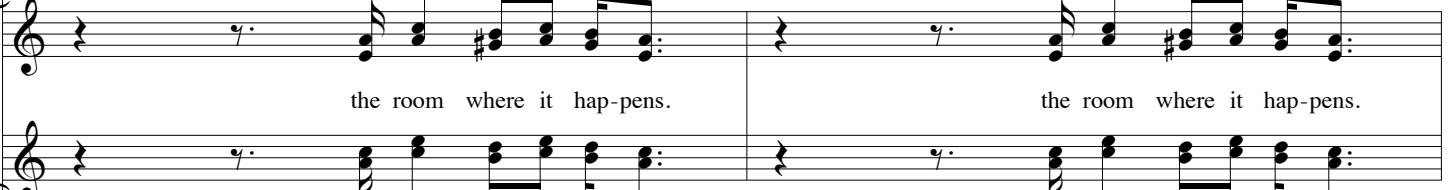
F⁷ D⁹ E⁷⁽⁹⁾ Am/G[#]

v

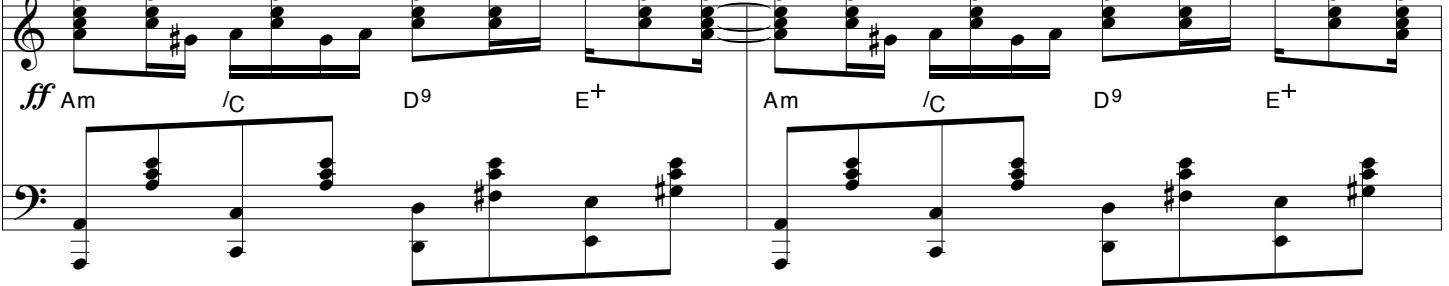
KICK STEP**BURR:**

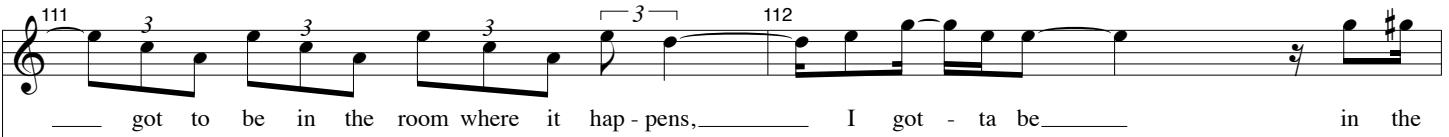
109 

I've got to be...
the room where it happens.

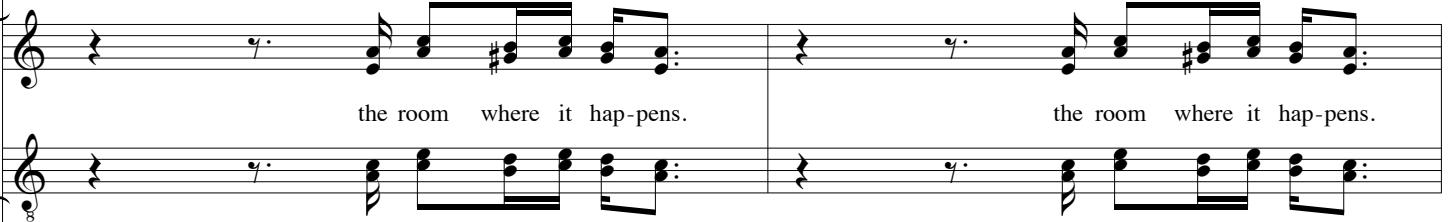
110 

I've got to be...
Oh, I've
the room where it happens.

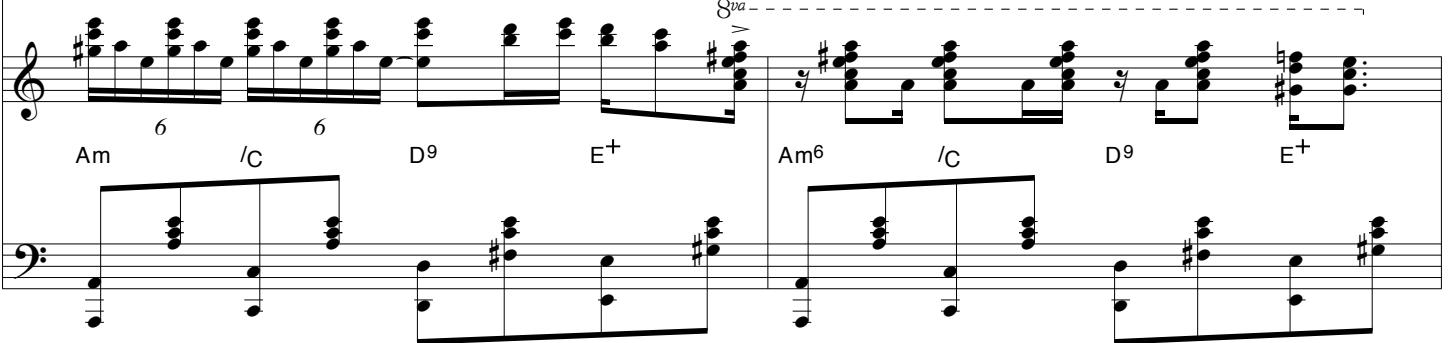
ff Am /C D⁹ E⁺ Am /C D⁹ E⁺ 

111 

— got to be in the room where it happens, — I got - ta be — in the

the room where it happens. 

the room where it happens.

Am 6 /C D⁹ E⁺ Am⁶ /C D⁹ E⁺ 

Piano/Vocal score for "The Room Where It Happens".

Measure 113 (Treble Clef): room! (piano) *f whispered*

Measure 114 (Treble Clef): Click-boom! (piano) *f whispered*

Measure 115 (Treble Clef): I wan-na be in the room where it hap-pens! (piano) Click-boom! (piano) *f whispered*

Bass Line (Bass Clef): Am /G /F♯ FMaj⁷ Am/E E7(9) Am *sfpz* Am *z*

8vb - - - - -

Schuyler Defeated

[Rev. 8/9/15]

Music and Lyrics by
LIN-MANUEL MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

Funky, à la “The Schuyler Sisters”

$\text{♩} = 102$

Old School Vinyl Hit

A musical score for piano/vocal. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef, both in common time with a key signature of one flat. The tempo is marked as $\text{♩} = 102$. The title *Old School Vinyl Hit* is written above the staff. The music features eighth-note patterns with various dynamics like \geq and \leq , and measure numbers 1 through 6 are indicated above the notes.

PHILIP: “Look! Grampa's in the paper! ‘War hero Philip Schuyler loses Senate seat to young upstart Aaron Burr!’”

A musical score for piano/vocal. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef, both in common time with a key signature of one flat. Measure numbers 2, 3, 4, and 5 are shown above the staff. The music includes eighth-note patterns and a Dm⁷ chord at the end of measure 5. The bass line continues below the treble staff.

PHILIP:

A musical score for piano/vocal. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef, both in common time with a key signature of one flat. Measure number 6 is shown above the staff. The lyrics “Gram-pa just lost his seat in the Sen-ate.” are written below the staff. The bass line continues below the treble staff.

ELIZA:

Some-times, that's how it goes.—

A musical score for piano/vocal. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef, both in common time with a key signature of one flat. Measure number 7 is shown above the staff. The lyrics “Some-times, that's how it goes.—” are written below the staff. The bass line continues below the treble staff. The score concludes with a F chord and a Dm⁷ chord.

8

Da-ddy's go - nna find out a - ny mi-nute.

I'm sure he al - rea - dy knows._____

Floor tom

10 PHILIP: ELIZA: 11 PHILIP:

Fur-ther down, fur-ther down "Let's meet the new - est sen - a - tor from New

F B♭Maj9

12 HAMILTON:

— York." — Our Sen - a - tor: Burr!

ELIZA:

New — York — Our Sen - a - tor: _____

B♭Maj9 C♯+ A

HAMILTON:

14 Since when are you a Dem-o-cra-tic - Re-pub-li-can?

15 **BURR:**

Since be-ing one put me on the up and up a-gain.

BASS:

mf
Bm⁹

PIANO:

A⁶

16 No one knows who you are or what you do.

17 Ex -

They don't need to know me. They don't like you.

BASS:

GMa^{9(#11)}

PIANO:

A⁶

18 cuse me?

19

Oh Wall Street thinks you're great. You'll al-ways be a-dored by the things you cre-ate but up

BASS:

Em¹¹

PIANO:

DMaj9/F[#]

20

Wait.

state, peo-ple think you're crooked and Schuy-ler's seat was up for grabs, so I took it!

G Maj9

F#7 alt./A# snare

22

I've al - ways con - si - dered you a friend.

You changed

I don't see why that has to end!

Bm⁹

A⁶

24

par - ties to run a - gainst my fa - ther in law.

I changed par - ties to seize the o - ppur - tu - ni ty I saw. I

G Ma9(#11)

A⁶

This musical score page contains three staves of music. The top staff is for the piano, showing mostly rests and occasional percussive notes. The middle staff is for the vocal part, with lyrics appearing below the notes. The bottom staff is for the bass or harmonic support. The key signature is A major (no sharps or flats). The time signature varies between common time and 8/8. Chords listed include G Major 9, F#7 alternative/A major, Bm9, A6, and G Major 9 (#11). Measure numbers 20 through 25 are indicated at the top of each staff. The vocal part includes several melodic phrases and harmonic changes, with specific dynamics like 'snare' and 'v' (likely indicating a vocal entry) marked.

Musical score for piano/vocal duet, measures 26-27. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 26 starts with a series of eighth-note patterns on the treble staff, followed by lyrics: "swear, your pride will be the death of us all!__ Be-ware:". Measure 27 begins with a single eighth note on the treble staff, followed by "It go-eth be-fore the fall!". The bass staff shows harmonic changes between F♯/A♯ and G♯/B♯. The score concludes with a dynamic instruction: "Segue As One to 'Cabinet Battle #2'".

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 $\text{♩} = 100$

Musical score for Washington's part, measures 1-4. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of four sharps. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measure 2 starts with a dotted half note followed by eighth-note pairs. Measure 3 starts with a dotted half note followed by eighth-note pairs. Measure 4 starts with a dotted half note followed by eighth-note pairs. The vocal line is labeled "N.C." (Not Credible). The drums provide rhythmic support.

“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.”

Musical score for Washington's part, measures 5-8. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of four sharps. Measure 5 starts with a dotted half note followed by eighth-note pairs. Measure 6 starts with a dotted half note followed by eighth-note pairs. Measure 7 starts with a dotted half note followed by eighth-note pairs. Measure 8 starts with a dotted half note followed by eighth-note pairs. The vocal line is labeled "drums". The drums provide rhythmic support. The word "smile" is written at the end of measure 8.

JEFFERSON:

Musical score for Jefferson's part, measures 9-10. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 4/4 time with a key signature of four sharps. Measure 9 starts with a dotted half note followed by eighth-note pairs. Measure 10 starts with a dotted half note followed by eighth-note pairs. The vocal line is labeled "When we were on death's door. When we were need-y. We made a promise. We signed a treaty." The drums provide rhythmic support.

11

MADISON:

We need-ed mon-ey and guns and half a chance.

12

Who pro-vid-ed those funds? France.

(mute)

We need-ed mon-ey and guns and half a chance.

Who pro-vid-ed those funds? France.

(mute)

13 JEFFERSON:

In re-turn, they did-n't ask for land.

14

On - ly a prom-ise that we'd lend a hand. And stand

In re-turn, they did-n't ask for land.

On - ly a prom-ise that we'd lend a hand. And stand

15

__ with them if they fought a-gainst op-pres-sors And rev - o-lu-tion is mes-sy but now is the time to stand.

16

(mute)

__ with them if they fought a-gainst op-pres-sors And rev - o-lu-tion is mes-sy but now is the time to stand.

(mute)

17

Stand with our broth-ers as they fight a-gainst tyr-an-ny

18

I know that Al-ex-an-der Ham-il-ton is here and he would

drums

Stand with our broth-ers as they fight a-gainst tyr-an-ny

I know that Al-ex-an-der Ham-il-ton is here and he would

drums

Musical score for orchestra and choir, page 10, measures 19-20. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of four sharps, and a common time signature. It contains six measures of music, each consisting of a eighth note followed by a sixteenth note. The bottom staff is for the choir, featuring a bass clef, a key signature of one sharp, and a common time signature. It contains three measures of music, each consisting of a quarter note followed by a half note. The lyrics for the choir are: "rath - er not have this de-bate. I'll re-mind you that he's not sec - re - tar - y of state." The measure numbers 19 and 20 are indicated above the top staff, and a greater than symbol (>) is placed above the bottom staff.

Musical score for "Royalty" featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 21 starts with a grace note followed by eighth-note pairs. Measure 22 begins with a sixteenth-note cluster. The lyrics "He knows noth - ing of loy - al - ty. Smells like new mon - ey, dress - es like fake roy - al - ty." are written below the notes. A brace groups the two upper staves.

Musical score for 'The Star-Spangled Banner'. The top staff shows a vocal line with a melodic line underneath, labeled '[CROWD reacts]'. The bottom staff shows a bass line. Measure 25 starts with a rest. Measure 26 begins with a vocal entry: 'Ay, And if ya don't know, now ya know, Mis - ter Pres - i - dent'. The vocal line continues with eighth-note patterns, and the bass line provides harmonic support.

[CROWD reactions ad lib.]

WASHINGTON: "Thank you, Secretary Jefferson. Secretary Hamilton, your response."

Musical score for piano/vocal duet. The score consists of two staves: treble and bass. The key signature is A major (three sharps). Measure 27 starts with a piano dynamic, followed by a vocal line with eighth-note patterns. Measure 28 continues the vocal line with similar eighth-note patterns.

Musical score for piano/vocal duet. The score consists of two staves: treble and bass. The key signature is A major (three sharps). Measure 29 shows a piano dynamic. Measure 31 begins with a vocal entry labeled "HAMILTON:" followed by lyrics: "You must be out of your".

Musical score for piano/vocal duet. The score consists of two staves: treble and bass. The key signature is A major (three sharps). Measure 32 shows a piano dynamic. Measure 33 begins with a vocal entry with lyrics: "God-Damn mind if you think The pres - i - dent is gon - na bring the na - tion to the brink Of".

Musical score for piano/vocal duet. The score consists of two staves: treble and bass. The key signature is A major (three sharps). Measure 34 shows a piano dynamic. Measure 35 begins with a vocal entry with lyrics: "med-dling in the mid -dle of a mi - li - ta - ry mess? A game of chess, where Franceis queen and king - less?".

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 -

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

Sure, when the French fig - ure out who's gon - na lead 'em.

— sir, do we not fight for free-dom?

The

43

—

44

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—

45

—

46

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.

47

—

JEFFERSON:

48 Did you for - get La - fay - ette?

49 Have you an ounce of re - gret?

HAMILTON:

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-etts a smart man, he'll be fine.

53 And be - fore he was your friend, he was mine.

54

If we try to fight in ev-'ry re-volu-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

59

Yeah.

Well, some-one ough-ta re-mind you.

60

60

You're no-thing with-out Wash-ing-ton be-hind you.

What?

What?

Segue

Washington On Your Side

[Rev. 8/10/15]

Music and Lyrics by
LIN-MANUEL MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

CUE:
HAMILTON turns his back. (GO)

Moderato ♩. = 135

1

mf

F

syn hh's

2

Fsus

[SYNTH BASS]

3

E \flat sus

4

E \flat

simile

5

BURR:

It must be nice,

6

it must be nice

F

Fsus

7

to have

8

Wash - ing - ton

on your side.

E \flat sus

E \flat

9

It must be nice, it must be nice

F

Fsus

11

to have Wash - ing - ton on your side.

Eflat

Eflat

13 JEFFERSON:

Ev - 'ry ac - tion has its e - qual, op - po - site re - ac - tions.

N.C.

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 primp - and preens and dres - ses like the pits of fa - shion.

24

25 Our poor - est ci - ti - zens, our farm - ers, live ra - tion to ra - tion

26 As Wall Street robs 'em blind in search of chips to cash in

27 This prick is ask - in' for some-one to bring him to task

28 Some - bo - dy gim - me some dirt on this va - cu - ous mass so we can at last un-mask him.

29 Ehsus

30 Eb

33

I'll pull the trig - ger on him, some - one load the gun and cock it.

F

35

While we were all watch-ing, he got Wash-ing - ton in his pock - et.

E^bsus

36

E^b

BURR JEFFERSON:

37

It must be nice, it must be nice

F

38

Fsus

39

to have Wash - ing - ton on your side.

E^bsus

40

E^b

41

42

It must be nice _____

Fsus

43

44

to have Wash - ing - ton on your side.

Eflat sus

Eflat

45

46

Look back at the Bill of Rights. Which I wrote...

MADISON:

F/C

Bflat major/Dflat

**BURR
JEFFERSON
MADISON:**

47

48

The ink has - n't dried.

Dm7

Eflat 9

49 It must be nice, it must be nice _____

F Fsus

51 _____ to have Wash - ing - ton on your side.

Eb E

MADISON:

53 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.

BURR:

55 gov - ern - ment size?

JEFFERSON:

Look in his eyes!

MADISON:

See how he lies.

Fo - low the scent of his

JEFFERSON:

57

en - ter-prise... Cen - tral - iz - ing na - tion - al cre - dit and ma - king A - mer - i - can

58

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:

61 MADISON:

62 BURR:

Some - bo - dy has to stand up for the South! Some - bo - dy has to stand up to his mouth!

63 JEFFERSON:

JEFF/MAD:

64

If there's a fi - re you're try - ing to douse, you can't put it out from in - side the house.

JEFFERSON:

65

I'm in the ca - bi - net. I am com - pli - cit in watch-ing him grab - bin' at po - power and kiss it. If

F

66

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

68

69

BURR/MAD:

out! Oh!

69

This im - mi - grant is - n't some - bo - dy we chose._____

70

drums

MAD/JEFF/BURR:

Fsus

70

Musical score for Piano/Vocal duet, page 10. The score consists of two staves: Treble and Bass. The Treble staff uses a treble clef and a key signature of one flat. The Bass staff uses a bass clef and a key signature of one flat. The music is in common time.

The score includes lyrics and character indications:

- Measure 71: "Oh!"
- Measure 72: "This im - mi - grant's keep - ing us all on our toes." (Accompanied by a piano chord progression: Fm/E♭, E♭9)
- Section title: **MAD JEFF/BURR:**
- Measure 73: "Oh!"
- Measure 74: "Let's show these Fed - er - al - ists who they're up a - gainst!" (Accompanied by a piano chord progression: F, Fsus)
- Section title: **MAD JEFF:**
- Measure 75: "Oh!"
- Measure 76: "South - ern moth - er - fuck - in' Dem - o - crat - ic - Re -" (Accompanied by a piano chord progression: Fm/E♭)
- Section title: **MAD JEFF/BURR:**

Performance markings include fermatas over notes in measures 71 and 74, and slurs over groups of notes throughout the piece. Measure numbers 71 through 76 are indicated above the staves.

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_bm⁹/D_b

79 Be - cause ev - er - y se - cond the Treas - ur - y grows._____

Oh!!!

Dm⁷(no5) E_b13

81 If we fol - low the mon - ey and see where it leads_____

Oh!!!

F Fsus

This musical score is for a piano/vocal duet. It features two staves: a treble clef piano staff and a bass clef vocal staff. The vocal part includes lyrics and musical markings such as 'ENS' (Ensley), chord symbols (F, Bbm⁹/Db, Dm⁷(no5), Eb¹³), and measure numbers (77, 78, 79, 81). The piano part provides harmonic support with chords and bass notes. The score is divided into sections by measure numbers and includes lyrics for the vocal part.

83

Get in the weeds look for the seeds of Ham - il - ton's mis - deeds

84

Fm/E♭

BURR
JEFFERSON
MADISON:

85

It must be nice, it must be nice

86

F

MADISON:

87

Fol - low the mon - ey and see where it goes

N.C. E♭sus E♭ E♭⁵

BURR
JEFFERSON
MADISON:

89 It must be nice, it must be nice _____

F

JEFFERSON:

91

The em - per - or has no clothes.

N.C. E \flat sus E \flat E \flat ⁵

BURR
JEFFERSON
MADISON:

93 We won't be in - vi - si - ble, _____

8:
F/C

94

B \flat m/D \flat

95 We won't be de - nied. _____ Still,

8:
Dm 7

96

E \flat 7

97
It must be nice,
it must be nice_____

98
F
F

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 two staves. The top staff is for Washington, starting at measure 14 with a dynamic of *mf*. The bottom staff is for Hamilton, starting at measure 13 with a dynamic of *N.C.*. The lyrics "I know you're bu - sy._____" are written above the top staff, and "Mis - ter Pres - i - dent, you asked to see me." are written below the bottom staff.

15

16

ad lib.

I wa - nna give you a word of warn -

What do you need sir? Sir?

This block contains two staves. The top staff starts at measure 16 with the lyrics "I wa - nna give you a word of warn -". The bottom staff starts at measure 15 with the lyrics "What do you need sir? Sir?". There is a bracket between the two staves indicating they are part of the same section.

17 ing.

18 Sir, I don't know what you heard but what - ev - er it is,___ Jeff - er - son start - ed it.

2 hands

19 WASHINGTON:

20 HAMILTON:
"You're kidding."

Thom - as Jef - fer - son re-signed this morn - - ing.

21 I need a fa - vor. —

22 HAMILTON:

What-ev - er you say sir, Jeff - er - son will pay for his be - ha - vior.

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 piano, featuring a treble clef, a key signature of one flat, and a common time. The bottom staff is for the vocal part, also in a treble clef, one flat, and common time. The vocal part includes lyrics in parentheses. Measure numbers 23 through 28 are indicated above the staves. The piano part features various patterns, including eighth-note chords and sixteenth-note figures. The vocal part has several melodic phrases with corresponding harmonic support from the piano.

HAMILTON:
"I'm sorry, what?"

29

I'm step - ping down, I'm not____ ru - nning for pres - i - dent.

30

WASHINGTON:

31

One last____ time.

32

Re - lax,____ have a drink with me.

mf

B_b A_b E_{bb} F

simile

33

One last____ time.

34

Let's take a break to - night, and then we'll

B_b A_b E_{bb} F

35

teach 'em how to say____ good - bye,

36

to say____ good-bye.

(h)

You and____ I____

Gm F Eb B_b/F Eb_m/G_b Ab

37

38

I wa-nna

No, sir, why?

B_b F E_b E_bsus E_b F
V VI

WASHINGTON:

39

40

I wa-nna

talk a-bout neu-tra-li-ty.

HAMILTON:

Sir, with Bri-tain and France on the verge of war, is this the best time

Gm E♭Maj⁷/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♭Maj⁷/G F

43

talk a - bout what I have learned. The hard won wis - dom I have earned.

44

As far as the peo -

Gm E♭Maj⁷/G F

45

No!

- ple are con - cerned, you have to serve, you could con - ti - nue to serve.

E♭Maj⁷ Gm/D D7sus D⁷

WASHINGTON:

47

One last time. The peo - ple will hear from me

B♭ A♭sus²(add#4) E♭ F

Musical score for "One Last Time" featuring piano/vocal parts. The score includes lyrics and chords for each section.

Piano/Vocal Section:

- Section 1 (Measures 49-50):** The vocal part consists of eighth-note patterns. The piano part features chords in B♭, A♭, E♭/A♭, B♭/A♭, E♭, and F.
- Section 2 (Measures 51-52):** The vocal part consists of eighth-note patterns. The piano part features chords in Gm⁷, F, E♭, B♭/F, E♭m/G♭, A♭, and B♭.
- Section 3 (Measures 53-54):** The vocal part consists of eighth-note patterns. The piano part features chords in F, G♭, A♭/G♭, and G♭.

Vocal Part:

- Section 1:** one last time. and if we get this right, we're go - nna
- Section 2:** teach 'em how to say good - bye, You and I
- Section 3:** HAMILTON: Mis - ter

Piano Part (Chords):

- Section 1:** B♭, A♭, E♭/A♭, B♭/A♭, E♭, F
- Section 2:** Gm⁷, F, E♭, B♭/F, E♭m/G♭, A♭, B♭
- Section 3:** F, G♭, A♭/G♭, G♭

Half-Time Feel

55

No. They will see we're strong.

Pres - i - dent, they will say you're weak.

56

E♭ D♭

57

So I'll use it to move them a - long

Your po - si - tion is so u - nique.

58

E♭ D♭

59

If I say good - bye, the na - tion learns to move on

Why do you have to say good - bye?

60

D♭ Maj9

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.*

Gm F E^bsus²

A Tempo**poco rit.**

To m94

72 -

73 -

74 -

One last time. *time.*

B^b A^b B^b

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 *p*

95 *dolce*

96 -

97 -

HAMILTON:

I shall also 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♭^{add9}/C A♭m/C♭

102 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

6

103

con-signed to o - bli - vi - on... as I my-self must soon be

E♭/B♭ B♭^{7sus}

104

3

to the man-sions of rest.

3

to the man-sions of rest.

105

I an - ti - ci - ate with pleas-ing ex - pec - ta - tion that re - treat in which I pro-mise my - self to re-a-lize, the

mf I an - ti - ci - ate with pleas-ing ex - pec - ta - tion that re - treat in which I pro-mise my - self to re-a-lize, the

mf E_b E_bsus(add9) E_b D_b A_b/D_b

106

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 -

E_b E_bsus(add9) E_b D_b

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

110

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

heart, and the hap - py re - ward, as I trust, of our mu - tu - al cares,

3 112 3 3

heart, and the hap - py re - ward, as I trust, of our mu - tu - al cares,

A♭/E♭ dim. E♭ D♭/A♭ A♭

113

la - bors, and dan - gers.

114

la - bors, and dan - gers. One last time...

C♭ D♭/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 \flat

D \flat

A \flat (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 \flat

D \flat

A \flat

Tempo I°

WASHINGTON:

119

f

George Wash-ing-ton's go - ing home!

BURR/PHIL/MAD/M1/M2
HAM/JEFF/M3/M4/M5/M6

f

E♭ D♭ A♭ D♭^{add9}/A♭ A♭

121

— His - to - ry has its eyes on

George Wash-ing-ton's go - ing home!

E♭ D♭ A♭ A♭sus A♭

Piano/Vocal

- 16 -

#35 One Last Time [Rev. 8/10/15]

riff ad lib.

123

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

George Wash-ing-ton's go-ing home!

124

WASHINGTON:

125

126

teach 'em how to say good-bye!

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 \flat /B \flat

127
— good - bye!
Say good-bye!
One last time!

128
Say good-bye!
Say good-bye!
One last time!

A_bsus A_b A_bsus A_b C_b D_b E_b

rall.
129
Time!

130
ad lib.

131
sfz

D_b A_b E_b

I Know Him

[Rev. 8/11/15]

Music and Lyrics by
LIN-MANUEL MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

Moderato $\text{♩} = 120$



A B C D

KING GEORGE:

1 2 3 4

They say

George Wash-ing-ton's yield - ing his pow - er and step-ping a-way. _____ 'Zat true?

SENTINEL (W3): (*Inaudible Whisper*)

KING GEORGE: "What?"

SENTINEL: (*Inaudible Whisper*)

KING GEORGE: "John Adams?"

KING GEORGE:

rall.

19 - try who looms____ quite as large... 20 I know him.

C add9 D9sus

KING GEORGE: TRAVAILLEUR

A tempo

21 - 24

That can't be. _____ That's the lit - tle guy who spoke to me _____ All those years a - go.

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

A tempo $\text{♩} = 120$

29 - 32

Em - pires fall _____ Next to Wash - ing-ton, they all look small _____ All a - lone

33 - 36

Watch them run _____ They will tear each o-ther in - to pie - ces, Je-sus Christ, this will be

rall. to the end

fun! Da da da dat da_____. dat da da da da ya da Da da dat dat da_____. ya

G G/F C/E Am⁷(b5) D^{7sus}

KING GEORGE:
"President John Adams. Good luck!"

[HE laughs] 42 43

da..._____

Em⁷ F Maj⁹ f G

The Adams Administration

[Rev. 8/11/15]

Slow ♩ = 68

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

Start 8

BURR:

How does

ff N.C.

F♯7 Bm/D F♯7/C♯

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.

simile

8vb -

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.

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?

WHISTLE

HAMILTON: approx. rhythm

SFX: Bleep

To m36

17 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?

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

BURR:

MISTER James Rey-nolds way back in se-ven-teen nine-ty one.

HAMILTON:

Is that what you have? Are you done?

MADISON:

You are u-

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

**JEFFERSON
MADISON:**

13

14

BURR:

I hope

15

16

BURR
JEFFERSON
MADISON:

F#5

17 HAMILTON:

18

BURR
JEFF
MAD:

E♭m

B♭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 prom-ise not to tell an-o-ther soul what you saw?

E♭m

G♭⁺/D

G♭/D♭

G♭⁽⁵⁾/C

22

23

24 HAMILTON:

Is that a yes?

BURR:

No one else was in the room where it hap-pened.

JEFF/BURR/MAD:

Um, yes.

sub. *p*

C♭Maj⁷

C♭m

Musical score for page 10, measures 25-26. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. Measure 25 starts with a dynamic *mf* and the instruction "N.C.". The music consists of eighth-note patterns. Measure 26 continues the eighth-note patterns. Measure 27 begins with a single eighth note followed by a measure rest.

27 BURR:

28

"Dear sir, I hope this letter finds you in good health and in a pros-per-ous e-nough po si-tion to put wealth In

To m35

the pock-ets of peo-ple like me: down on their luck. You see,___ that was my wife who you de-ci-deed to..."

JEFFERSON:

Whaaaat —

HAMILTON:

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!

As you can see I kept a record of ev'-ry check in my check-ered hist-or-y Check it a-gain a-against the list n' see Con-

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.

Yes, I have rea-son for shame But I have
not com-mit-ted tre-a-son and sul-lied my good name.

$$A^5 \quad B^5 \quad A^5 B^5$$

A⁵ B⁵ A⁵ B⁵

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: Gen - tle - men, let's go.

sub. *p* F#
Fsus

JEFFERSON
MADISON: 49 The peo ple won't know__ what we know.

HAMILTON: 50 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:

F# Fsus

A musical score for piano/vocal. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of three staves. The top staff has lyrics: "der, ru-mors on-ly grow and we both know what we know. (know know know)". The middle staff shows chords: Esus/F♯, E/F♯, and F♯7(no3). The bottom staff shows bass notes. Measure 53 starts with a piano introduction. Measure 54 begins with a vocal entry. Measure 55 starts with a piano entry. A bracket labeled "ECHO EFFECT" covers measures 54 and 55. The score concludes with the word "Segue".

53 der, ru-mors on-ly grow and we both know what we know. (know know know)

54

55

ECHO EFFECT

Esus/F♯ E/F♯ F♯7(no3)

Segue

Hurricane

[Rev. 8/15/15]

Music and Lyrics by
LIN-MANUEL MIRANDAArranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA**Andante** ♩ = 87

1 2 3 4

mf

Dm C Dm C

G simile

The score shows four measures of piano chords. Measure 1: Dm (two notes), C. Measure 2: G (two notes). Measure 3: Dm (two notes), C. Measure 4: G (two notes). The dynamic 'mf' is indicated at the beginning. The key signature changes from D minor to G major at measure 2.

HAMILTON:

5 6 7

In the eye of a hur-ri-cane there is qu - iet, for just a mo - ment, a

Dm C Dm C

The vocal line begins at measure 5 with eighth-note patterns. The piano accompaniment continues with chords Dm, C, Dm, C. The lyrics 'In the eye of a hur-ri-cane there is qu - iet, for just a mo - ment, a' are written below the vocal line.

8 9 10

yel-low sky... When I was se-ven-teen a hur-ri-cane des-stroyed my town, I did-n't drown.

G Dm G

The vocal line continues at measure 8 with eighth-note patterns. The piano accompaniment continues with chords G, Dm, G. The lyrics 'yel-low sky...', 'When I was se-ven-teen a hur-ri-cane des-stroyed my town, I did-n't drown.' are written below the vocal line.

11
I could-n't seem_____ to die_____ I wrote my way_____
Dm C G

13 out, Wrote ev-'ry-thing down____ far as I____ could see.____ I wrote my way
F Fsus F Dm Fsus

16 out.____ I looked up and the town had its eyes____ on____ me.____ They passed a plate a-round,
F Fsus F Csus C

19 To - tal stran - gers, Moved____ to kind -
Dm C/E

Musical score for piano and voice. The vocal part consists of two staves. The top staff starts at measure 21 with a dotted half note followed by a quarter note, then rests, then a eighth note followed by a sixteenth note. The lyrics are "- ness", "by____ my____", "sto - ry," and "Raised e -". The bottom staff continues from measure 21 with a quarter note, then rests, then a eighth note followed by a sixteenth note. The lyrics are "ness", "by____ my____", "sto - ry," and "Raised e -". Measure 22 begins with a quarter note, then rests, then a eighth note followed by a sixteenth note. The lyrics are "ness", "by____ my____", "sto - ry," and "Raised e -". The piano part has three staves. The top staff shows chords Dm/F, Gsus, and G. The middle staff shows bass notes. The bottom staff shows bass notes.

COCKROACHES

29

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

30

31

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.

32

EXPLODE

33

In the eye of a hur - ri - cane there is qui - et, for just a mo - ment, a

34

35

sub. *mf*

Dm

C

G

simile

Dm

C

36

yel - low sky...

37

I was twelve when my mo - ther died. She was

G

Dm

C

A musical score for voice and piano. The vocal line consists of eighth and sixteenth notes, primarily in the soprano range. The piano accompaniment features sustained notes and chords. The score includes lyrics: "hold - ing me. We were sick and she was hold - ing me. I could-n't seem to die." Measure numbers 38, 39, and 40 are indicated above the staff.

hold - ing____ me. We were sick and she was hold - ing____ me. I could - n't seem____ to die.

BURR:

Wait

A musical score for piano. The top staff shows a melodic line with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are eighth notes. The bottom staff shows harmonic chords with a bass clef, a key signature of one sharp (F#), and a common time signature. The notes are eighth notes. The melody starts on G, moves to Dm, then to C, and ends on G. The harmonic chords are G major, D minor, C major, and G major.

HAMILTON:

Musical score for "I'll Write My Way Out" featuring a single melodic line on a treble clef staff. Measure 41 consists of a rest followed by a dotted half note. Measure 42 begins with a dotted half note, followed by a dotted quarter note, a dotted eighth note, and a sixteenth-note pattern. The lyrics "I'll write my way out" are aligned with the notes in measure 42.

I'll write my way—out...

Write ev - 'ry - thing down,

BURR:

Musical score for the first piano part, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a common time signature. It contains six measures of music, ending with a repeat sign and a brace. The bottom staff uses a bass clef and a common time signature. It contains one measure of music, ending with a dash.

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

ENSEMBLE:

W1/W2/W3/W4/W5

Musical score for 'Wait for it...'. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics 'Wait for it, wait for it, wait for it...' are written below the notes. The music features eighth-note patterns and rests.

BURR/KG3/M1/M2/M3/M4/M5/M6

cresc. poco a poco

Dm Asus/E

HAMILTON:

43 — far as I can see....

**ELIZA/ANGELICA
MARIAH/WASHINGTON (concert):**

His - to - ry has its

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

**PHIL/M1/M2/M5
BURR/MAD/JEFF/KG3/M3/M4/M6**

Dm/F

Asus

HAMILTON:

45 I'll write my way out.

46 O - verwhelm 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

mf
G9(no3)
Dm/G

Colla voce

49

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

50

HAMILTON:
The Rey-nolds Pamph - let.

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

BURR/PHIL/MAD/M1/M2/M5
WASH/JEFF/KG3/M3/M4/M6

fp
ff
A7sus

Attacca

The Reynolds Pamphlet

[Rev. 8/15/15]

Music and Lyrics by
LIN-MANUEL MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

Deep, Southern Hip-Hop; half-time feel

$\text{♩} = 142$

COMPANY:

ANG/MAR/W1/W2/W3/W4/W5

BURR/JEFF/MAD/WASH/PHIL/KG3/M1/M2/M3/M4/M5/M6

The Rey-nolds

Pam - phlet.

Perc.

th Bass  play all LH notes at exact values

JEFFERSON/MADISON/ANGELICA:

Have you read this?

DEEP VOICE: Have you read this? _____

BURR/MAD
JEFF

Al - ex - an - der Ham - il - ton

had a tor - rid af - fair. _____

1

7
 — And he wrote it down right there. High - lights!

8
MADISON:

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.

JEFF/HAM:

REAL CRIME

JEFF/MAD/BURR:

17 18

I had fre - quent meet - ings with her. Most of them at my

19 BURR: MADISON: 20 DEEP VOICE: JEFF/HAM:

own house." At his own house! At his own house! Damn! "Miss-us

DEEP VOICE:
Damn!

21

Ham - il - ton with our chil - dren be - ing ab - sent on a vis - it to her

22

23

fa - ther."

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.

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 Well, he's
Ne - ver gon' be Pres - i - dent now.

This section shows two staves of music. The top staff is for the vocal part, and the bottom staff is for the piano. Measure 27 starts with a dotted half note followed by eighth notes. Measure 28 begins with a rest. The piano accompaniment consists of eighth-note chords.

29 ne - ver gon' be Pres - i - dent now.
30 That's
Ne - ver gon' be Pres - i - dent now.

This section shows two staves of music. The top staff is for the vocal part, and the bottom staff is for the piano. Measure 29 starts with a dotted half note followed by eighth notes. Measure 30 begins with a rest. The piano accompaniment consists of eighth-note chords.

31 one less this to wor-ry a - bout. That's one less thing to wor-ry a - bout!
32 That's one less thing to wor-ry a - bout!

This section shows two staves of music. The top staff is for the vocal part, and the bottom staff is for the piano. Measure 31 starts with a dotted half note followed by eighth notes. Measure 32 begins with a rest. The piano accompaniment consists of eighth-note chords.

ANGELICA**ANGELICA:**

34

I came as soon as I heard.

HAMILTON:

An -

JEFFERSON:

What?! —

Cm⁷**HAMILTON:**

gel - i - ca—

36

An -

COMPANY: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!

Abm⁹/Cb

HI-HAT/I KNOW MY SISTER

ANGELICA:

41

I know my sis - ter like I

42

know my own mind,

You will

Cm⁷

Busy Hip-Hop HH

43

ne - ver find _____ a - ny - one as

44

trust - ing or as kind,

Eb/Bb

45

I love my sis - ter more than an - y - thing in this life ____ I will

46

$E\flat\text{ add9} / A\flat$

8

47

choose her hap - pi - ness o - ver mine ____ ev - 'ry time. ____

48

$C\sharp^+$

Metallic Feedback/
Reverse Low Cym

49

Put what we had a - side. I'm stand - ing at her side.

50

Pulse Echo
Synth

$F\flat\text{ m11}$ trailing off

$E\flat/B\flat$ trailing off

Synth Stgs

ANGELICA:

51

You could ne - ver be sa - tis - fied. God, I hope you're sa - tis - fied ____

52

$G7/B$

$G7(\text{ø}3)$

JEFF/MAD/BURR:

Well, he's

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

57 ne - ver gon' be Pres - i - dent now.

58 That's ne - ver gon' be Pres - i - dent now.

59 one less thing to wor - ry a - bout. That's one less thing to wor - ry a - bout!

60 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

mon - ey!

ne - ver gon' be Pres - i - dent now. Well, he's

Well, he's ne - ver gon' be Pres - i - dent now.

Cm Gm

HAM
JEFF/MAD:

65 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

JEFF/MAD:

67 mon - ey! _____ That's one less thing to wor - ry a - bout!

W1/W2/W3/W5
W4

one less thing to wor - ry a - bout. That's one less thing to wor - ry a - bout!

BURR/M1/M2/M5
KG3/M3/M4/M6

Cm Cm/G F⁷ Cm/G

MAYHEM/TRIPLETS

COMPANY:

W1/W2/W3/W4/W5
KG3/M1/M2/M3/M4/M5/M6

69

The Rey-nolds Pam - phlet.

N.C.

70

JEFF/MAD/BURR:

71

Have you read this?

72

JEFFERSON/MADISON:

73

You e - ver see some - bod - y ru - in their own life?

BURR:

74

You e - ver see some - bod - y ru - in their own life?

COMPANY:

W1/W2/W3/W4/W5

JEFF/MAD/BURR/M1/M2/M3/M4/M5/M6

Musical score for piano/vocal duet, measures 75-76. The score consists of three staves: Treble, Bass, and Piano. Measure 75 starts with a rest in the treble staff, followed by a bass note and a piano chord. Measure 76 begins with a piano chord, followed by a bass note and a piano chord. The vocal line starts with a piano chord and continues with a bass note and a piano chord. The lyrics "His poor wife." are written below the vocal line, with each word underlined by a bracket. The piano part features eighth-note patterns throughout.

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

The musical score consists of three staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The middle staff is for the vocal part, indicated by a soprano clef. The bottom staff is also for the piano, indicated by a bass clef. The music is in 6/8 time, with a key signature of two sharps. The vocal part starts with a dynamic of *mf* and the instruction *N.C.*. The lyrics begin at measure 5: "saved ev - 'ry let-ter you wrote me." The piano part includes dynamic markings *p* and *f*. The vocal part continues with "From the mo - ment I read them I knew you were" at measure 8. The piano part ends at measure 12. The vocal part ends with "mine. You said you were mine. I thought you were mine." The piano part continues with a bass line at the end of the page.

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^{add4} Em⁷

This section shows the vocal line and piano accompaniment for the lyrics "Do you know what Angelica said when we saw your first letter arrive? She said,". The piano part consists of eighth-note chords in B minor, F# major, G major, D add 4, and E minor 7. The vocal line features eighth-note patterns.

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^{add4} /C♯

This section shows the vocal line and piano accompaniment for the lyrics "Be careful with that one, love. He will do what it takes to survive." The piano part consists of eighth-note chords in B minor, F# major, G major, D add 4, and a chord ending with C#.

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^{add4} Em^{7(add4)}

This section shows the vocal line and piano accompaniment for the lyrics "words flooded my senses. Your sentences left me defenseless. You built me". The piano part consists of eighth-note chords in B minor, F# major, G major, D add 4, and E minor 7 (add 4).

25 26 27 28

pal - a - ces out of pa - ra-graphs. You built ca - the - drals. I'm re -

Bm F♯ G D^{add4} /C♯

This section shows the vocal line and piano accompaniment for the lyrics "palaces out of paragraphs. You built cathedrals. I'm re-". The piano part consists of eighth-note chords in B minor, F# major, G major, D add 4, and a chord ending with C#.

29 30 31 32

read-ing the let-ters you wrote me. I'm search-ing and scan-ning for an - swers in e - ver-y

sub. *p*

Bm F#/*A*# GMaj⁷ D Em⁷

This section shows four measures of piano/vocal music. The vocal line consists of eighth-note patterns. The piano accompaniment features chords: Bm (labeled 'sub. p'), F#/*A*# (labeled 'cresc.'), GMaj⁷, and D. The vocal part continues with 'Em⁷'.

33 34 35 36

line for some kind of sign, And when you were mine the world seemed

cresc.

Bm⁷(add4) F# F# D/G GMaj⁷ GMaj⁷(add4) G

This section shows four measures of piano/vocal music. The vocal line includes lyrics like 'line for some kind of sign' and 'And when you were mine'. The piano accompaniment includes chords: Bm⁷(add4), F#, F# (labeled 'cresc.'), D/G, GMaj⁷, GMaj⁷(add4), and G.

37 38 39 40

to burn.

mf

D/A Bm⁷ F#m /E /D G

This section shows four measures of piano/vocal music. The vocal line concludes with 'to burn.'. The piano accompaniment includes chords: D/A, Bm⁷, F#m, /E, /D, and G.

41 42 43 44

Burn. You

D/A Bm⁷ F#m⁷ /E /D G

This section shows four measures of piano/vocal music. The vocal line begins with 'Burn.' and ends with 'You'. The piano accompaniment includes chords: D/A, Bm⁷, F#m⁷, /E, /D, and 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# GMaj⁷ Dadd⁴ /E

49 50 51 52

bed. In clear-ing your name, you have ru-ined our lives.

Bm F# GMaj⁷ Dadd⁴ /E

53 54 55 56

Do you know what An - gel-i - ca said
when she read what you'd done? She said—

Bm⁷ F# GMaj⁷ Dadd⁴ Em¹¹

57 58 59 60

You have mar-ried an Ic - a-rus.
He has flown too close to the sun.
You and your

Bm⁹ F#m F# Gsus² GMaj⁹ D A⁷/C#

words, ob - sessed with your le-ga - cy... Your sen-ten - ces bor-der on sense-less. And you are

Bm⁷ F#⁷ Gsus^{2(add#4)} G Dsus² A/C#

65 66 67 68
 pa - ra-noid in ev - 'ry pa - ra-graph how they per - ceive you? You, you, you... I'm e -

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^{#7} GMa^{7(sus2)} G D/G G

77 78 79 80

burn. _____ Watching it

mf

D/A Bm⁷ F#m⁷ /E /D G

81 82 83 84

burn. _____ The world has no right to my_

D/A Bm⁷ F#m⁷ /E /D Gadd9 /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♭Ma⁷⁽⁵⁾ *simile* Bm⁷ 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♭Ma⁷⁽⁵⁾ Bm⁷ D/G A7sus

93 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^(add9)/_{B_b} Bm^{7(add4)} G add⁹ A9sus

rall.

97 mem-o-ries of when you were mine... 98 99 100

D add⁹ /C[#] ff D/F[#] D/E D VI VI VI

Gsus²

A Tempo

I hope that you burn. 103 104 105 106

p N.C. Bsus²

molto rall.

Blow Us All Away

[Rev. 8/15/15]

Music and Lyrics by
LIN-MANUEL MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

Moderate bounce; swing 16ths

INTRO

$\text{♩} = 82$

PHILIP:

Flute

tamborim snaps record scratch

Meet the la - test

VOCAL

3

4

3

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

5

6

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

8

on - ly nine - teen, but my mind is ol - der. Got - ta be my own man, like my fa - ther but bold - er. I

perc. continues sim.

D⁵

9

10

shoul - der his leg - a - cy with pride, I used to hear him say _____ that some day, I would__

COMPANY:
W1/W2/W3/W4/W5

Blow us all a-way!

M1/M2/M3/M4/M5/M6

E⁵

SN

LADIES

PHILIP:

11

12

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

A G⁶ A G⁶

PHILIP:

14

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

A G⁶ A

15

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 G⁶ A G⁶

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 G⁶ 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]

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

PHILIP:

27

It's like that? See you on the dueling ground.

28

EACKER:

Yeah, I don't fool a-round. I'm not your lit-tle school-boy friends.

ENS:

W1/W2/M1/M4/M5

Oooh!

PHILIP:

29

That is, un-less you wan-na step out-side and go now.

30

EACKER:

I know where to find you, piss off. I'm watch-in' this show now.

30A

record scratches

30B

To m35

A Maj⁷/E

13

35 PHILIP:

36

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.

Musical score for Piano/Vocal of "Blow Us All Away". The score consists of four systems of music, each with two staves: Treble and Bass.

System 1: Treble staff has a key signature of F# (two sharps). Bass staff has a key signature of D (one sharp). Measure 39 starts with a rest. Measure 40 begins with a sixteenth-note pattern of 'x' marks. The lyrics are: "He re-fused to a-pol-o-gize. We had to let the peace talks cease." The bass staff shows a continuous eighth-note pattern labeled D⁵.

System 2: Treble staff has a key signature of F# (two sharps). Bass staff has a key signature of D (one sharp). The lyrics are: "Did your friends at-tempt to ne-go-tiate a peace?" The bass staff continues the eighth-note pattern labeled D⁵.

System 3: Treble staff has a key signature of F# (two sharps). Bass staff has a key signature of D (one sharp). Measure 41 starts with a rest. Measure 42 begins with a sixteenth-note pattern of 'x' marks. The lyrics are: "A-cross the ri-ver, in Jer-sey. Ev'-ry-thing is le-gal in New Jer-sey." The bass staff shows a continuous eighth-note pattern labeled E⁵.

System 4: Treble staff has a key signature of F# (two sharps). Bass staff has a key signature of D (one sharp). The lyrics are: "Where is this hap-pen-ing? Ev'-ry-thing is le-gal in New Jer-sey." The bass staff continues the eighth-note pattern labeled E⁵.

HAMILTON: Treble staff has a key signature of F# (two sharps). Bass staff has a key signature of D (one sharp). Measure 43 starts with a sixteenth-note pattern of 'x' marks. The lyrics are: "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." The bass staff shows a continuous eighth-note pattern labeled DMaj9^{#11}.

45 When the time comes, fire your wea-pon in the air. This will put an end to the whole af-fair.

AMaj⁷ E⁵

200 II

46

PHILIP: But what if he de-cides to shoot? Then I'm a gon-er.

HAMILTON: No. He'll fol-low suit if he's tru-ly a man of hon-or. To

N.C.

47

48

49 HAMILTON: 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.

50

ENTRANCE

PHILIP:

51

Fa - ther—

O - kay, I

HAMILTON:

Prom-ise me. You don't want this young man's blood on your con - science.

prom - ise.

53

Come back home when you're done, Take my guns. Be smart. Make me proud, son.

A/E

B°/E

PHILIP:

56

My name is Phi - lip. I am a po - et. I'm a lit - tle ner - vous but I can't show it.

p

G⁹

E/F♯

G⁹

E/F♯

Piano/Vocal

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 G⁶ E/F# 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[#]m Bm C[#]m Bm

NUMBER 5/GUNS

61

Con-fer with your men. The duel will com-mence af-ter we count to ten.

62

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:

63

Look 'em in the eye, aim no high-er. Sum-mon all the cour-age you re-quie-re. Then slow -

64

ten!

A/E B \circ /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(add9)

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 section shows the piano part (top two staves) and the bass part (bottom staff). The piano part consists of eighth-note chords. The bass part has sustained notes. The vocal line begins in measure 2 with the lyrics "Stay a - live...". The dynamic marking *mf* is placed above the piano's hi-hat cymbals. The bass part includes a note labeled "N.C." (No Change).

3 4 W1
W3:
Stay a - live...
simile

This section continues the piano and bass parts. The piano part maintains its eighth-note chordal pattern. The bass part continues with sustained notes. The vocal line resumes in measure 4 with the lyrics "Stay a - live...". The dynamic marking *mf* is present above the piano's hi-hat cymbals. The bass part includes a note labeled "N.C." (No Change). The section concludes with a dynamic marking "simile" above the bass staff.

5 HAMILTON:

DOCTOR (M5): (loose/approx. rhythms)

W2
W1
W3:

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

11 **HAMILTON:**

Phil - ip.

12

13 **PHILIP:**

Pa.

C Em
 C Am
 C C

This musical score page contains three staves. The top staff is for the piano/vocal part, labeled 'DOCTOR:' at measure 9. It features a treble clef, a bass clef, and a bass staff. The lyrics 'I'm do-ing ev-'ry-thing I can but the wound was al - read-y in-fect-ed when he ar-rived—' are written below the notes. Measures 10 through 12 show continuation of this part. The middle staff is for 'HAMILTON:' at measure 11, indicated by a treble clef and a bass staff. The lyrics 'Phil - ip.' are written below the notes. The bottom staff is for 'PHILIP:' at measure 13, indicated by a treble clef and a bass staff. The lyrics 'Pa.' are written below the notes. Chord symbols are placed above the bass staff: 'C' at measure 9, 'Em/C' at measure 11, and 'Am/C' at measure 13. Measure numbers 11, 12, and 13 are also present above the staves.

Piano/Vocal

13

I did ex - act - ly as you said, Pa.

I held my head up high.

C Em C Am C

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 C

17

—

Shh.

18

E - ven be - fore we got to ten —

I was aim - ing for the sky.

C Em C Am C

19

I know, I know. I know, I know. Shh. I know, save your strength and stay a - live.

— I was aim - ing for the sky. —

M1/M2
M3/M4

Stay a - live...

C Em Am Ab/C

HAMILTON:

21

E - li - za

ELIZA:

22

No!

Is he brea-thing? Is he go - ing to sur - vive this?

M1/M2
M3/M4

Stay a - live...

Cm Ab/C Cm⁶ Ab/C

ELIZA:

23 Who did____ this, Al - ex - an - - der, did you know?_____

24

8

Cm A♭/C Cm⁶ A♭/C

25

26

ELIZA: My____ son—

PHILIP: Mom, I'm____ so sor - ry for____ for - get-ting what you taught me.

C E^m/C Am/C

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

Musical score for piano/vocal with bass drum part. The vocal line consists of eighth-note chords. The bass drum part is indicated by a bass clef and a brace, with eighth-note patterns on the bass staff.

33
Un, deux, trois, quatre, cinq, six, sept, huit, neuf.
Good.

34
Un, deux, trois, quatre, cinq, six, sept, huit, neuf.

35
Un, deux, trois, quatre, cinq, six, sept, huit, neuf.
Sept, huit neuf— Sept, huit...

[PHILIP dies]

36
Un, deux, trois...

37

Segue

It's Quiet Uptown

[Rev. 8/11/15r1]

Music and Lyrics by
LIN-MANUEL MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

CUE:*[ELIZA screams]***Lento-rubato**

A Tempo
 $\text{♩} = 66$

1 N.C. 2 G/B 3 Am 4 C⁷/E

F

ANGELICA:

5 There are moments that the words don't reach.

6 There is suf-fer-ing too ter - ri - ble to

F/A

7 name... 8 You hold your child as tight as you can And push a-way the un-im-a-

F/B

F⁵/D **F⁵/C**

9 - gin-a - ble. 10 The mo - ments when you're in so deep It feels ea - si - er to just swim

F

C^{add4}/E

11

12

COMPANY:
ANG/MAR/W1/W2/W3/W4/W5

The Ham - il - tons move up - town And learn to live with the un - im - a -

WASH/BURR/MAD/M1/M2/M5
JEFF/M3/M4/M6

B_bMaj9/F B_b/F C Dm Csus C

13

HAMILTON:

I spend ho - urs in the gar - den.

I walk a - lone to the

- gin-a - ble.

F C/E

15

store.

And it's qui - et up - town.

I ne - ver liked the qui - et be - fore.

B_bsus²/F Dm/F C/E

Piano/Vocal score for measures 17-18. The vocal line consists of eighth-note patterns. The piano accompaniment features chords in F major and C/E. The lyrics are: "I take the chil - dren to church on Sun - day. A sign of the cross at the door."

Piano/Vocal score for measures 19-20. The vocal line includes a melodic line with eighth and sixteenth notes. The piano accompaniment includes chords in B♭ add 9, B♭, Dm7, and C add 4. The lyrics are: "And I___ pray. That ne - ver used to hap - pen be - fore. —"

Piano/Vocal score for measures 21-22. The vocal line starts with a short note followed by a rest. The piano accompaniment features chords in F major and C/E. The lyrics are: "COMPANY:
ANG/MAR/W1/W2/W3/W4/W5
If you see him in the street, walk-ing by him - self, talk-ing to him-self. Have". The piano bass line shows a change from F major to C major.

23

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_badd⁹

Dm

Csus

C

This block contains two staves of musical notation. The top staff is for the vocal part, starting with a treble clef and a key signature of one flat. The lyrics "Phil-ip, you would like it up - town. It's qui - et up - town." are written below the notes. The bottom staff is for the piano, showing chords B_badd⁹, Dm, Csus, and C. Measure 23 ends with a fermata over the piano staff.

25

- gin-a-ble.

BURR/WASH/JEFF/MAD/M1/M2/M3/M4/M5/M6

26

His hair has gone grey. He pas-ses ev -'ry day. They say he walks the length of the

F

Cadd⁴/E

This block contains two staves of musical notation. The top staff is for the vocal part, starting with a treble clef and a key signature of one flat. The lyrics "- gin-a-ble." and "BURR/WASH/JEFF/MAD/M1/M2/M3/M4/M5/M6" are written below the notes. The bottom staff is for the piano, showing chords F and Cadd⁴/E. Measure 26 ends with a fermata over the piano staff.

27

You knock me out, I fall a - part.

28

Can you im - a - gine?

ci - ty.

Bsus²

Dm

Csus

C

This block contains two staves of musical notation. The top staff is for the vocal part, starting with a treble clef and a key signature of one flat. The lyrics "You knock me out, I fall a - part." and "Can you im - a - gine?" are written below the notes. The bottom staff is for the piano, showing chords Bsus², Dm, Csus, and C. Measure 28 ends with a fermata over the piano staff.

29

F

30

HAMILTON:

Look at where we are..

Look at where we start-ed.

C^{add4}/G

31

32

I know I don't de-serve you, E - li - za.

But hear me out. That would be e - nough.

B^bsus²/F

Dm

C^{add4}

33

34

If I could spare his life _____

If I could trade his life ___ for mine

F

C^{add4}

35

36

37

He'd be stand - ing here right now_____ And you would smile, and that would be e - nough.

Bflat add9/D
8
Dm/A
Csus/G
C/G

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.

F add9
C add4/E
w/pedal

45 Just let me stay here by your side. 46 That would be e-nough.

B_badd⁹/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 Cadd⁴/E

HAMILTON:

49 E - li - za, do you like it up - town? It's qui - et up - town.

pi - ty. 50 He is try'ng to do the un - im - a -

B_badd⁹ Dm Cadd⁴ C

Piano/Vocal score for "It's Quiet Uptown". The score consists of two staves: a treble clef vocal line and a bass clef piano line.

Measures 51-52: The vocal line features eighth-note patterns. The lyrics are: "gin-a-ble. See them walk-ing in the park, long af-ter dark, ta-king in the sights of the". The piano accompaniment includes chords F and C^{add4}/E.

Measure 53: The vocal line continues with eighth-note patterns. The lyrics are: "Look a-round, look a-round, E-li - za! ci - ty.". The piano accompaniment includes chords B_bsus², Dm, Csus, and C.

Measure 54: The vocal line begins with a melodic line over a piano accompaniment consisting of eighth-note chords. The lyrics are: "They are try'ng to do the un - im - a -". The piano accompaniment includes chords W1/W2/W5 and MAR/W3/W4.

ANGELICA:

55

56

There are moments that the words don't reach.

There's a grace too pow-er-ful to
- gin-a-ble.

F

FMaj9/A

57

58

We push a-way what we can ne-ver un-der-stand

We push a-way the un-im-a-

Bsus²

Dm

Csus

C

59

60

gin-a-ble.

They are stand-ing in the gar-den,

Al-ex-an-der by E-li-za's

F

Cadd⁴/E

61

side. —

She takes his hand.

colla voce

ELIZA:

It's quiet up -

B-flat sus²

Dm

C add⁴

A tempo

63

town.

COMPANY:
W1/W2/W3/W4/W5
MAR

For-give - ness.

64

Can you im - a - gine?

BURR/MAD/M1/M2/M5
WASH/JEFF/M3/M4/M6

Fadd9

C^{add4}/E

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

C^{add4}/E

pi - ty.

They are go - ing through the un - im - a -

B^bMaj9

Dm

C^{add4}

molto rall.

- gin-a-ble.

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

The E - lec - - tion Of Eighteen - hun - dred!

syn hh's

-
F_{sus}

SYNTH BASS

JEFFERSON:

Can we get back to politics? Yo.

MADISON:

Please?

Ehsus

Ev - ry ac - tion has an e - qual, op - po - site re - ac - tion.

N.C.

Musical score for "The Election of 1800" featuring piano/vocal parts. The score consists of four systems of music, each with two staves: treble and bass. The vocal part is in soprano range, and the piano part includes harmonic notation.

System 1: Measures 7-8. Treble staff: John A - dams shat the bed. Bass staff: I love the guy, but he's in trac - tion.

System 2: Measures 9-10. Treble staff: Poor Al - ex - an - der Ham - il - ton? Bass staff: He is mis - sing in ac - tion. F

System 3: Measures 11-12. Treble staff: So now I'm fa - cing A - aron Burr! Bass staff: With his own fac - tion.

MADISON:

Aa - ron Burr!

The score uses a variety of musical markings including fermatas, grace notes, and dynamic changes. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated above the staves.

MADISON:

13 He's ve - ry at - tract - ive in the north. New York - ers like his chan - ces.

14 F/C B \flat m^(no5)/D \flat

JEFFERSON:

15 He's not ve - ry forth - com - ing on an - y par - tic - u - lar stan - ces.

16 Dm 7 E \flat 7

MADISON:

17 Ask him a ques - tion: it glan - ces off, he ob - fu-scates, he dan - ces.

18 F Fsus

JEFFERSON:

19 And they say I'm a Fran - co-phile: At least they know I know where France is!

20 E \flat sus E \flat

21 MADISON:

22

Thom - as, that's the prob - lem, see, they see Burr__ as a less ex - treme you.

F

23 JEFFERSON:

Ha!

MADISON:

24

You need to change course, a key en - dors - ment might re - deem you.

E^bssus

E^b

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^bssus E^b

29 Whaaaaat.

30 It might be nice. It might be nice.

F

MADISON:

31 To get Ham - il - ton on your side.

To m41

N.C. E^bssus E^b

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

48

Don't let 'em know what you're a - gainst or what you're for!

Burr!

F⁵/E_b

49

Shake hands with him!

Charm her!

Burr!

Burr!

F⁵

50

51

It's eigh - teen hun - dred, la - dies, tell your hus - bands: vote for Burr!

Burr!

F⁵/E_b

52

N.C.

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_bm/D_b

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 Eb⁷

W4/W5
TWO VOTERS:

57

58

I like that A - aron Burr!

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 Like you could grab a beer with him!

ONE VOTER:

E_bsus E_b

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

F Fsus F

63

64 HAMILTON:

It's qui - et up -

like to know how you'll be vo - ting.

F/E_b E_b

65 town.

66

Dear Mis - ter Ham - il - ton: John A - dams does - n't stand a

F B_b/F F

67

HAMILTON:

It's qui - et up -

chance so who are you pro - mo - ting?

F/E_b E_bMaj⁷ F/E_b E_b

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 ♩ = 156

77 HAMILTON:

78

Well, if it is - n't A - aron Burr.

Sir!

BURR:

Al - ex -

p -
N.C.

clap ♩

simile

79

You've cre - a - ted quite a stir, sir!

an - der!

I'm go - ing

81

You're o - pen - ly cam - paign - ing? That's

door to door!

Sure!

82

83

new.

Burr—

84

Hon - est - ly, it's kind of drain - ing. Sir!

85

Is there an - y - thing you would - n't do?

No. I'm cha - sing what I

86

BURR:
“I learned that from you.”
(BEAT, go on)

To m92

92

What?

87

want. And you know what?

12/8

12/8

IF YOU HAD TO CHOOSE

93

COMPANY:
W1/W2/W3/W4/W5

If you had to choose If you had to choose

M1/M2/M3/M4/M5/M6

94

MADISON:

It's a tie!

JEFFERSON:

To m101

95

96

JEFFERSON:

It's up to the

95

96

JEFFERSON:

To m101

It's up to the

If you had to choose If you had to choose

JEFFERSON:

To m101

It's up to the

If you had to choose If you had to choose

JEFF/MAD:

101 de - le - gates!

102 It's up to

If you had to choose If you had to choose

F/C B_bm/D_b

103 Ha-mil-ton! Jef-fer-son or Burr? Choose, choose, choose!

104 MAD/M5 W1/W2 M1/M2 (concert)

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

Dm⁷(no5) F⁵/E_b

HAMILTON:

106 Yo. The peo - ple are ask - ing to hear my _____ voice.

COMPANY (men in concert pitch):
W1/W2/W3/W4/W5
M1/M2/M3/M4/M5/M6

Oh!

drums F⁵

108 — For the coun - try is fa - cing a dif - fi - cult choice.

Oh!

/E_b

110 — And if you were to ask me who I'd pro - mote—

Oh!

F⁵

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!

F⁵/C

D_b

116

117

We have fought on like se - ven - ty - five dif - frent fronts.

Oh!

D

E_b

The musical score consists of two staves. The top staff is for the vocal part, and the bottom staff is for the piano. Measure 112 starts with a rest followed by a fermata over a bass note. Measure 113 begins with a bass note followed by a series of eighth-note patterns. The lyrics "Jef - fer - son has my vote." are written below the staff. Measure 114 starts with a rest. Measure 115 begins with a bass note followed by eighth-note patterns. The lyrics "I have ne - ver a - greed with Jef - fer - son once." are written below the staff. Measure 116 starts with a rest. Measure 117 begins with a bass note followed by eighth-note patterns. The lyrics "We have fought on like se - ven - ty - five dif - frent fronts." are written below the staff. Performance markings include "Oh!" in measure 113 and measure 115, dynamic markings like "F⁵/C" and "D_b" in measure 115, and tempo markings like "112", "113", "114", "115", "116", and "117".

118

119

But when all is said and all is done._____

Oh!

F⁵

120

Jef - fer - son has be - liefs.

Burr has none.

F⁵/E_b

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.

M1/M2
M3/M4/M5/M6

F

128

JEFFERSON: 129 **MADISON:**

And?

You won in a land - slide.

E \flat E \flat

BURR:

130 Con-grats on____ a race well - run.

131

BURR:

132 I did give you a fight._____

JEFFERSON:

133 Uh - huh.

Dm⁷(no5)

E_b^{7sus2}(no5)

134 *ad lib.*

I look for - ward to our part - ner - ship.

135

Our part - ner - ship?

F

136

As your Vice - Pres - i - dent.

137

Ha. Yeah, right.

E \flat sus E \flat

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

Dm⁷(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)

A musical score for piano/vocal duet. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 144 starts with a piano dynamic. The vocal line begins with a sustained note followed by a short melodic line. Measure 145 starts with a piano dynamic. The vocal line begins with a sustained note followed by a short melodic line. The piano part continues throughout both measures.

(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 MIRANDA

Arranged by
ALEX LACAMOIRE
LIN-MANUEL MIRANDA

Slow 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?

N.C.

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/W4MAD/(M1)/M2/M5
WASH/JEFF/KG3/M3/M4/M6

Moderate 2; Hip-Hop 6/8
♩ = 56

For the last time....

non-trem.

RECORD SCRATCHES

Dm/F

B♭Maj⁷A⁷

> > >

x x x x x x

G

G

[BURR begins to write a letter]

BURR:

11

12

13

14

PERC. Beat In

mf

Dm

E°

v

Dm/F

v

Dear Al-ex-an-der:

I am

B♭Maj⁷A⁷

15 slow to an - ger, but I toe the line as I
16 Dm E^o

This block contains two staves. The top staff is for the vocal part, showing a melody line with lyrics. The bottom staff is for the piano, showing harmonic changes from Dm to E^o. Measure 15 ends with a half note on 'I'. Measure 16 begins with a half note on 'Dm'.

17 reck - on with the e - ffects of your life on mine. I look
18 Dm/F B^bMaj⁷ A⁷

This block contains two staves. The top staff is for the vocal part, showing a melody line with lyrics. The bottom staff is for the piano, showing harmonic changes from Dm to F, then to B^bMaj⁷, and finally to A⁷. Measure 17 ends with a half note on 'mine.'. Measure 18 begins with a half note on 'Dm/F'.

19 back on where I failed, and in ev - 'ry place I checked, the
20 Dm E^o

This block contains two staves. The top staff is for the vocal part, showing a melody line with lyrics. The bottom staff is for the piano, showing harmonic changes from Dm to E^o. Measure 19 ends with a half note on 'the'. Measure 20 begins with a half note on 'Dm'.

21 on - ly co - mmon thread has been your dis - re - respect. Now you
22 Dm/F B^bMaj⁷ A⁷

This block contains two staves. The top staff is for the vocal part, showing a melody line with lyrics. The bottom staff is for the piano, showing harmonic changes from Dm to F, then to B^bMaj⁷, and finally to A⁷. Measure 21 ends with a half note on 'respect.'. Measure 22 begins with a half note on 'Dm/F'.

MIDDLE OF BURR

23

call me a - mor - al, a dan - g'rous dis - grace, if you

Dm

24

E^o

25

got some - thin' to say, name a time _____ and place, face to face.

Dm/F

B♭Maj⁷

A7

26

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,

HAMILTON:

To m35

28

29

30

F /E B♭/D G⁷ C_{9sus} C/G 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 -

E♭m

36

F^o

37 38

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♯Maj⁷ B♭7

This block contains two staves of musical notation. The top staff shows a treble clef, a key signature of five flats, and a time signature of common time. The bottom staff shows a bass clef, a key signature of five flats, and a time signature of common time. Measure 37 consists of six eighth-note chords. Measure 38 begins with a single eighth note, followed by a six-note chord, another single eighth note, and a six-note chord. The lyrics "qui - vo - cate on my o - pi - nion, I have al - ways worn it on my sleeve. E - ven if I" are written below the notes. Chord labels "E♭m/G♭", "C♯Maj⁷", and "B♭7" are placed above the corresponding chords.

39 40

said what you think I said, you would need to cite a more spe - ci - fic grie - vance. Here's an

E♭m F⁰

This block contains two staves of musical notation. The top staff shows a treble clef, a key signature of five flats, and a time signature of common time. The bottom staff shows a bass clef, a key signature of five flats, and a time signature of common time. Measure 39 consists of six eighth-note chords. Measure 40 begins with a single eighth note, followed by a six-note chord, another single eighth note, and a six-note chord. The lyrics "said what you think I said, you would need to cite a more spe - ci - fic grie - vance. Here's an" are written below the notes. Chord labels "E♭m" and "F⁰" are placed above the corresponding chords.

41 42

i - te - mized list of thir - ty years of di - sa - - gree - ments. Hey,

BURR:

Sweet Je - sus.

E♭m/G♭ C♯Maj⁷ N.C.

This block contains two staves of musical notation. The top staff shows a treble clef, a key signature of five flats, and a time signature of common time. The bottom staff shows a bass clef, a key signature of five flats, and a time signature of common time. Measure 41 consists of six eighth-note chords. Measure 42 begins with a single eighth note, followed by a six-note chord, another single eighth note, and a six-note chord. The lyrics "i - te - mized list of thir - ty years of di - sa - - gree - ments. Hey," are written below the notes. A vocal part labeled "BURR:" is indicated above the notes in measure 42. The lyrics "Sweet Je - sus." are written below the notes. Chord labels "E♭m/G♭", "C♯Maj⁷", and "N.C." are placed above the corresponding chords.

43 44

I have not been shy, I am just a guy in the public eye try'ng to do my best for

E♭m

F

45 46

our re - pu - blic I don't wa - nna fight but I won't a - po - lo - gize for do - ing what's right.

E♭m/G♭

C♭Maj⁷

B♭⁷

47 48 49 50

I have the hon - or to be your o - be - di - ent ser - vant, A dot Ham.

G♭ /F C♭/E♭ A♭⁷ D♭⁹sus D♭/A♭ D♭ G♭ B7sus/F♯

BURR:

51 52

Care - ful how you pro - ceed, good man. In - temp - er - ate in - deed, good man.

Em

B7sus/F♯

53 An - swer for the ac - cu - sa - tions I lay at your feet or pre - pare to bleed, good man.

54

HAMILTON:

55 Burr, your grie - vance is le - git - i - mate. I stand by what I said, ev - 'ry bit of it. You

56

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

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:

I have the hon-or to be your o-be-di-ent ser - vant, A dot Ham.

G /F#⁷ C/E A⁷ D^{9sus} D/A D G G

Andante, non-rubato

p

68 69 69A

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.

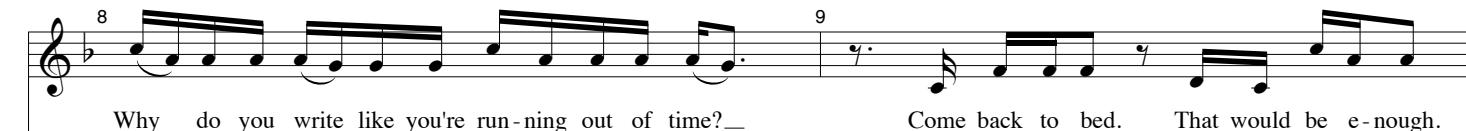
town.—

I know.

I just need to write some-thing down.

simile

6 7

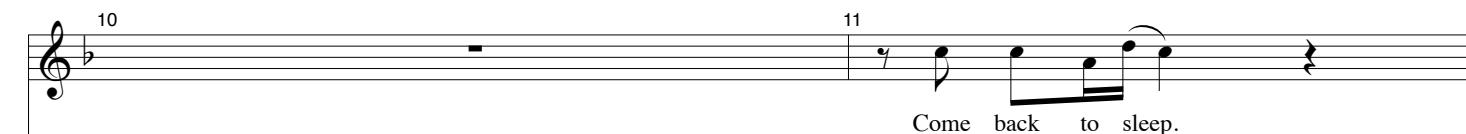


8 Why do you write like you're run-ning out of time?

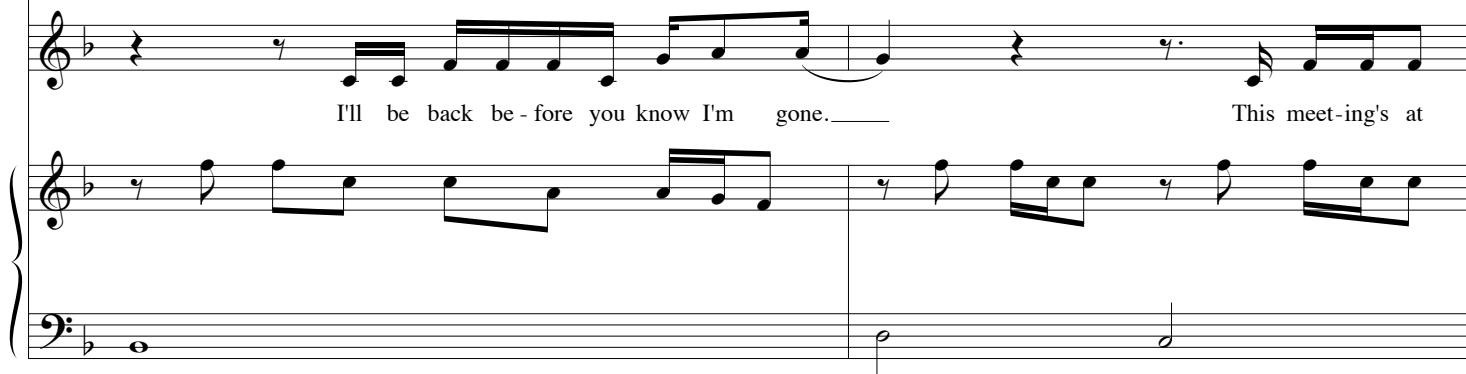
9 Come back to bed. That would be e-nough.



10 Shhh.



11 Come back to sleep.

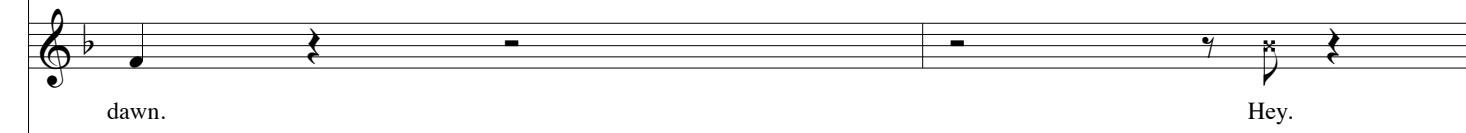


12 I'll be back be-fore you know I'm gone.

13 This meet-ing's at dawn.

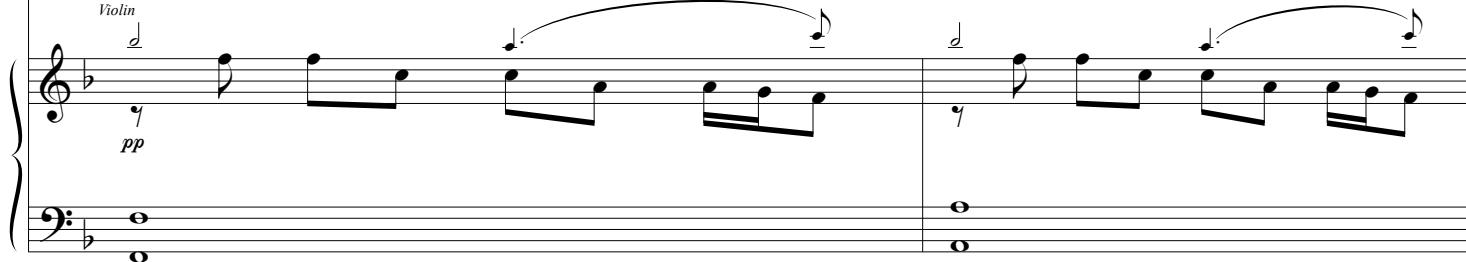


14 Well, I'm go - ing back to sleep.



dawn.

Hey.



Hey.

Violin

pp

HAMILTON:

14

15 rit.

Best of wives and best of wo - men.

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 ♩ = 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

BURR:

3

There are ten___ things you need to know.

nine—

Num - ber

KG3/MAD/M1/M2/M5
WASH/JEFF/M3/M4/M6

nine—

KG3/MAD/M1/M2/M5
WASH/JEFF/M3/M4/M6

record scratches

F5 E♭

ONE

4

We rowed a-cross the Hud-son at dawn. My friend, Wil-liam P. Van Ness signed on as my num-ber
one!

5

Num-ber

TWO

6

two. Ham-il-ton ar-rived with his crew: Na - than-iel Pen-dle-ton and a doc-tor that he knew.

7

two!

Num-ber

(-M1)

Fm

V

F5 E5/B5

THREE

8 I watched Ham-il-ton ex-am-i-ne the ter-rain. 9 I wish I could tell you what was happ-n-ing in his brain.

three!

10 This man has poi-soned my po - li - ti - cal pur-suits.

11

Most dis-putes die, and no one shoots. Num-ber

MAD/M1/M2/M3/M5
WASH/JEFF/KG3/M4/M6

MAD/M1/M5
M2/M3/M6
WASH/JEFF/KG3/M4

N.C.

FOUR

12 Ham-il-ton drew first po-si-tion. 13 Look-ing, to the world, like a man on a mis-sion.

four!

F⁵ VI VI

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

The musical score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It contains 16 measures of a rhythmic pattern: a vertical brace followed by a series of sixteenth-note patterns. The bottom staff is in bass clef, B-flat key signature, and common time. It contains 17 measures of a similar rhythmic pattern. Measures 1 through 15 are identical for both staves. Measures 16 and 17 are identical for both staves.

Now I didn't know this at the time but we were near the same spot your son died, is that why—

PHILIP/HAMILTON:

A musical score for piano, featuring a single melodic line in the treble clef staff. The key signature is B-flat major (two flats), indicated by two flat symbols on the treble clef. The time signature is common time (indicated by a 'C'). The melody begins with a half note followed by a whole note, then continues with eighth-note patterns. The notes are black, indicating they are played on the white keys of a piano. There are several rests, notably a long one at the beginning and another in the middle section.

near the same spot your/my son__ died, is that why—

Five!

A musical score for orchestra. The first measure (measures 11) starts with a bass clef, three flats, and a bass F# note. This is followed by a fermata over a bass G note. The second measure (measure 12) begins with a bass A note. The score consists of two systems of five-line staves each.

SIX

SIX

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.

5

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 se-conds, see if they can set the re-cord straight

eight!

EIGHT

"LOOK IT UP"

BURR:

Musical score for piano/vocal. The top staff shows a treble clef, a key signature of four flats, and a common time signature. Measure 24 starts with a fermata over a bass note, followed by a series of eighth-note patterns consisting of 'x' marks and solid black bars. Measure 25 continues this pattern. The lyrics "They won't teach you this in your clas - ses, but look it up. Ham - il - ton was wear-ing his glas - ses." are written below the notes.

p
PERC only - light 2&4

Continuation of the musical score. The top staff shows a treble clef, a key signature of four flats, and a common time signature. Measure 26 begins with a single 'x' mark. Measures 27 and 28 show eighth-note patterns. The lyrics "Why? If not to take dead-ly aim? It's him or me. The world will ne - ver be the same." are written below the notes.

Continuation of the musical score. The top staff shows a treble clef, a key signature of four flats, and a common time signature. Measures 29 and 30 show eighth-note patterns. The lyrics "I had on - ly one thought be - fore the slaugh - ter. This man will not make an or - phan of my daugh - ter." are written below the notes.

Final section of the musical score. The top staff shows a treble clef, a key signature of four flats, and a common time signature. Measures 31 and 32 show eighth-note patterns. The lyrics "Num - ber" are written above the notes in measure 32. The bottom staff shows a bass clef, a key signature of four flats, and a common time signature. Measures 33 and 34 show eighth-note patterns. The lyrics "Num - ber" are written above the notes in measure 34.

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 /B

no pedal

31

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

One, two, three, four,

five, six, se - ven, eight,

fp

N.C.

V

Reo

*

ANG/MAR/W1/W2/W3/W4/W5

I IMAGINE

Sempre colla voce

HAMILTON:

33 nine— Num - ber Ten pa - ces! Fi - re!

KG3/PHIL/MAD/M1/M2/M5
WASH/JEFF/M3/M4/M6

34 I im - a - gine

nine— Num - ber Ten pac - ces! Fi - re!

35

36

(silence)

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?

backwards SFX

LEGACY building in speed

43

Le-ga - cy. What is a le-ga-cy? It's plant-ing seeds in a gar-den you ne - ver get to see.

harder wind SFX

45

I wrote some notes at the be-gin-ing 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. He aims his pis - tol at the sky— Wait!

60

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

BURR:

I strike him, right be - tween his ribs.

simile

BD

I walk__ towards him,__ but I am ush - ered a - way...

They row him back a - cross the Hud - son.

F Dm Am

I get a drink.

F C/D N.C.

69

70

COMPANY:

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

Aaaaah

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

71

72

— streets.

sim.

Aaaaah

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

76

za were both at his side when he died. Death

za

F C/D N.C.

77

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

- to - ry o - blit - er - ates with ev - 'ry pic - ture it paints. It paints me with all my mis-takes. When

Dm B♭Ma7(sus2)

WHEN ALEXANDER AIMED

81

— Al - ex - an - der aimed at the sky he may have been the first one to die But I'm — the one who

Dm Cadd4

83

paid — for it. I sur - vived, but I paid — for it.

B♭sus2

A musical score for piano/vocal duet, page 17. The score consists of two staves: a treble clef vocal staff and a bass clef piano staff. The music is in common time.

Section 1:

- Measures 85-86: Vocal line: "Now I'm the vil-lain in your his-to-ry". Piano accompaniment: F major (left hand), Dm (right hand).
- Measures 87-88: Vocal line: "I was too young and blind to see.". Piano accompaniment: F major (left hand), Dm (right hand). Chord Am/E is indicated at the end of measure 88.

Section 2:

- Measures 89-90: Vocal line: "I should've known". Piano accompaniment: F major (left hand), Dm (right hand).
- Measures 91-92: Vocal line: "e-nough for both Ham-il-ton and me. The world was wide". Piano accompaniment: F major (left hand), C/D (right hand). Chord Am/E is indicated at the end of measure 92.

Text: rit. poco a poco

Musical score for piano/vocal duet, page 18, measures 93-94. The vocal part (top staff) starts with eighth-note patterns, followed by a dotted half note, and concludes with a long sustained note. The piano part (bottom two staves) includes dynamic markings *p*, *F*, *C/D*, and *Am/E*. Measure 94 begins with a forte dynamic and an eighth-note pattern.

— e - nough for both Ham - il - ton and me.

p

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 $\text{♩} = 76$

Start 13 -

p

A7sus A7

14 WASHINGTON:

Let me tell you what I wish I'd known, —

15 When I was young and dreamed of glor -

Bm(add9)

Dadd9

16

- y, You have no con - trol; who lives, who dies, who tells your sto -

17

COMPANY:
ANG/MAR/W1/W2/W5
W3/W4

Who lives, who dies, who tells your sto -

KG3/PHIL/M1
M2/M3/M4/M5
JEFF/M6

Em(add9)

F#7/A#

JEFFERSON:

"I'll give him this. His financial system is a work of genius. I couldn't undo it if I tried"

18

ry

BURR:
ad lib.

Pres - i - dent Jef - fer - son...

ry

Bm(add9)

DMaj⁷

JEFFERSON: "...and I tried"

COMPANY:
ANG/MAR/W1/W2/W5
W3/W4

20 21

Who lives, who dies, who tells your sto -

KG3/PHIL/M1
M2/M3/M4/M5
JEFF/M6
WASH

Em(add9)

G

F#7/A#

BURR:

MADISON: "He took our country from bankruptcy to prosperity."

22

Pres - i - dent Mad - i - son...

ry

Bm(add9)

DMaj⁷

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

Em⁷

G

F#⁷/A#

24

25

poco accel, pushing

ANGELICA:

26 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 Dsus²

BURR:

28 29

And when you're gone, who re - mem - bers your name, who keeps your flame? Who tells your sto - -

COMPANY:

ANG/MAR/W1/W5
W2/W3/W4

Who Who

PHIL/MAD/M1/M2/M5
WASH/JEFF/KG3/M3/M4/M6 Who tells your sto - -

Em¹¹ G F#⁷/A# F#⁷/A#

rit.

30

rit.

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

mf

31

Calmly; non-rubato

ELIZA:

3

32

I put my - self back in the nar - ra - tive,

za.

E - li -

D p

F#/C#

33

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

Bm⁷

Gsus²

36 3 3 37 3

I in - ter - view ev - er - y sol - dier who fought by your side,____ I

za.____

LAUR
MAD/LAF:

D

She tells our stor -

mf

F# F# F#⁷

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^{add9}

B_bM⁷⁽⁵⁾

G_m(M⁷)_b

39

3

3

3

3

40

time. I re-ly on An - ge - li - ca. ANGELICA:

ANG/MAR/W1/W5
W2/W3/W4

An - ge - li - ca.

While she's a - live, we tell your sto -

We tell your sto -

Time,

PHIL/BURR/KG3/M1/M2/M5
WASH/JEFF/MAD/M3/M4/M6

D

F[#]sus

F[#]7

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 G add⁹ B₂M₇(¹⁵)

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#

time?" The Lord, in his kind-ness, He gives me what you al - ways wan - ted, He gives me more

Time,

Bm Gadd9 B_bMa⁷([#]5)

time. I raise funds in D. C. for the Wash-ing - ton mon - u - ment.

WASHINGTON:

She tells my sto -

Time,

fE_b E_bsus E_b Gsus G

50 3

I speak out a-against slav - er-y,

You could have done so much more if you on - ly had

ry.

Cm Cm⁷ A⁰sus² A⁰m/C⁰

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

E⁰ E⁰sus E⁰ G⁷/D G⁷

54

y?'' Oh. Can I show you what I'm proud-est of? ____

p

55

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

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

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 time.

67 ANG/W1/W5
PHIL/MAD/KG3 (concert)

68 MAR/W2/W3/W4

69 Will they tell your stor - y? Who lives, who dies, who tells your stor -

Time... Time...

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

p (mute)

70 rit.

71 y? Will they tell your stor - y? Who lives, who dies, who tells your stor - y?

72 MAR/W2
W3/W4

73 Time... Time... Who tells your stor - y?

74

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

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature implies D-Dorian. The tempo is $\text{♩} = 104$. The score includes lyrics in parentheses above the notes and chords below the notes.

System 1: Key signature implies D-Dorian. Chords: F/A, G, G7(^{no3}). The lyrics are ("Yorktown").

System 2: Chords: D⁵, F⁵, G⁵, A⁵, C⁵, D⁵.

System 3: Chords: D⁵, F⁵, G⁵, A⁵, C⁵, Fsus^{2/C}.

System 4: Chords: D⁵, F⁵, G⁵, A⁵, C⁵, D⁵.

System 5: Chords: F/A, Gsus, Gsus², G.

PIANO SOLO

solo

The musical score consists of four staves of piano music. The top staff is for the right hand, and the bottom staff is for the left hand (bass). The score is divided into measures by vertical bar lines. Measure numbers are placed above the top staff, and chord names are placed below the bottom staff. Measure 12 starts with a dynamic *ad lib.*. Measures 13 and 14 show a transition with a key change. Measures 15 through 18 continue the pattern. Measure 19 marks a significant change in key and harmonic progression. The score concludes with a final measure. The music features a variety of chords, including D5, F5, G5, A5, C5, D5, F5, G5, A5, C5, Fsus²/C, D5, F/A, Gsus, Gsus², and G.

Half-Time Feel

(“Wait For It”)

20

E♭m

G♭add9

21

22

E♭m

G♭/C♭

23

24

E♭m

G♭/D♭

25

26

C♭sus2

D♭sus

D♭

Dsus

D

27

Piano/Vocal
As Before

#51 Exit Music [Rev. 8/10/15]

GUITAR SOLO

("My Shot")

- 4 -

Musical score for piano/vocal/guitar solo section. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music starts at measure 28, continuing from the previous page. The chords shown are Gm, F/A, B♭, and G⁷/B. The score includes a guitar solo part with strumming patterns and harmonic structures.

Continuation of the musical score. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music continues from measure 30, showing chords Cm, Cm/E♭, and D⁷/F♯. The score includes a guitar solo part with strumming patterns and harmonic structures.

Continuation of the musical score. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music continues from measure 32, showing chords Gm, F/A, B♭, G⁷/B, and Cm. The score includes a guitar solo part with strumming patterns and harmonic structures.

Continuation of the musical score. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music starts at measure 35 with a dynamic of *legato* and a note labeled "N.C.". Measures 36 and 37 show continuation of the melodic line. The score includes a guitar solo part with strumming patterns and harmonic structures.

DRUM SOLO

Drum solo section. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The music starts at measure 37. Measures 37 and 38 show the drum solo. The score includes a drum solo part with specific rhythmic patterns indicated by arrows above the notes.

Piano/Vocal musical score for page 5, featuring two staves (treble and bass) and various chords. The score includes measure numbers 39 through 49, key signatures, and dynamic markings.

Measures 39-40: Treble staff starts with a Cm chord. Bass staff starts with a Dm chord. Measure 40 transitions to a Cm/E♭ chord.

Measures 41-42: Treble staff starts with a Gm chord. Bass staff starts with an F/A chord. Measure 42 transitions to a B♭ chord.

Measures 43-44: Treble staff starts with a Cm chord. Bass staff starts with a Dm chord. Measure 44 is marked *cresc. poco a poco*.

Measures 45-46: Treble staff starts with a Cm/E♭ chord. Bass staff starts with a Gm/F chord.

Measures 47-49: Treble staff starts with a D7/F♯ chord. Bass staff starts with a D7/A chord. Measure 48 is marked *N.C.* Measures 47 and 49 end with a Gm chord, with measure 49 marked *sforzando* (sfz).