

**HAMILTON**  
**A CHORAL MEDLEY**  
**Alexander Hamilton • My Shot • The Schuyler Sisters •**  
**The Room Where It Happens • Helpless •**  
**Yorktown (The World Turned Upside Down)**

for S.A.B. voices and piano  
with optional SoundTrax CD\*

Performance time: approx. 9:00

*Arranged by*  
**LISA DeSPAIN**

**ALEXANDER HAMILTON**  
**Slowly ( $\text{♩} = \text{ca. } 68$ )**

Slowly ( $\text{♩} = \text{ca. } 68$ )

*ff*

**SOLO 1: *mp***  
*How does a*

**FINGER SNAPS**

**PIANO**

**3**

**Bm/D F#7/C#**

**3**

**sub. *mf***

2

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

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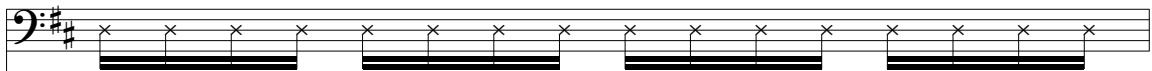
\*Also available for S.A.T.B. (46320). SoundTrax CD available (46322).

**ALEXANDER HAMILTON**  
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*To purchase a full-length performance recording of this piece, go to alfred.com/downloads*

4

4



spot in the Car - ib - be - an by prov - i - dence, im - pov - er - ished, in

A musical staff in bass clef with a key signature of two sharps. It features a continuous pattern of eighth notes, mostly marked with an 'x' on the stem, indicating a rhythmic pattern.

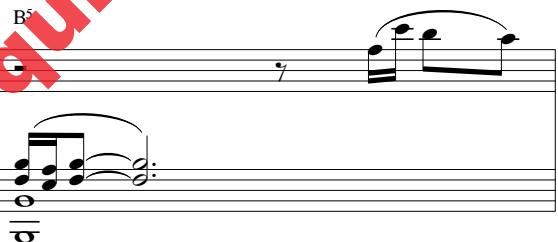
5

SOLO 2:  
*mp*

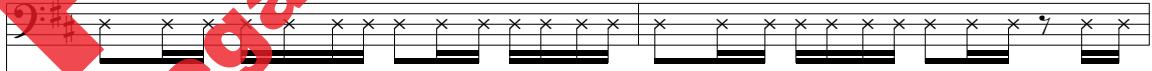


squal - or, grow up to be a he-ro and a schol - ar? The ten dol-lar found-ing fa-ther with-out a fa-ther got a

A musical staff in bass clef with a key signature of two sharps. It features a continuous pattern of eighth notes, mostly marked with an 'x' on the stem, indicating a rhythmic pattern.



7



lot far-ther by work-ing a lot hard - er, by be-ing a lot smart - er, by be-ing a self-start - er. And the

A musical staff in bass clef with a key signature of two sharps. It features a continuous pattern of eighth notes, mostly marked with an 'x' on the stem, indicating a rhythmic pattern.

F#5

G5

A musical staff in bass clef with a key signature of two sharps. It features a continuous pattern of eighth notes, mostly marked with an 'x' on the stem, indicating a rhythmic pattern.

9

SOLO 3:

*mp*

world is gon-na know your name. What's your name, man? Al-ex-an-der Ham-il-ton. My name is

(end snaps)

D

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

Bm

*mp*

Al-ex-an-der Ham-il-ton. And there's a mil-lion things I have-n't done, but just you

11

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

G

wait, just you wait.

13

(end solo)

Al-ex-an-der Ham-il-ton, we are  
Al-ex-an-der Ham-il-ton, Al-ex-an-der Ham-il-ton.  
Al-ex-an-der Ham-il-ton, we are

D

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

Bm

*f*

Al-ex-an-der Ham-il-ton, we are

46321

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Musical score for piano/vocal. The vocal part is in treble clef, and the piano part is in bass clef. The key signature is A major (two sharps). The lyrics are:

wait - ing in the wings for you. You could  
Wait - ing in the wings for you.  
wait - ing in the wings for you. You could

A large red diagonal watermark reading "Preview Only Legal Use Requires Purchase" is overlaid across the page.

Musical score for piano/vocal. The vocal part is in treble clef, and the piano part is in bass clef. The key signature changes to G major (one sharp) at the beginning of the section. The lyrics are:

nev - er back down, you nev - er learned to take your  
you nev - er learned to take your  
nev - er back down, you nev - er learned to take your

The key signature changes to E minor (no sharps or flats) at the end of the section. The lyrics are:

Em<sup>9</sup>

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17

ti - (h)ime! — Oh, Al - ex - an - der Ham - il - ton, when A -  
 ti - (h)ime! — Oh, Al - ex - an - der Ham - il - ton, Al - ex - an - der Ham - il - ton, A -  
 F#7(sus4) F#7/C# Bm  
 V. V.  
 V. V.

19

A musical score for the song "America". The score consists of three staves of music. The top staff uses a bass clef, the middle staff uses a bass clef, and the bottom staff uses a treble clef. The key signature is two sharps. The lyrics are written below the notes. A large red watermark reading "Preview Legal Use" is diagonally across the top of the page.

mer - i - ca sings for you, \_\_\_\_\_ will they

mer - i - ca sings for you, \_\_\_\_\_ will they

G<sup>7</sup>

mer - i - ca sings for you, \_\_\_\_\_ will they



Musical score page 20. The vocal line continues with eighth-note patterns. The lyrics are: "know what you o - ver - came? Will they know...". The piano accompaniment consists of eighth-note chords. The key signature changes to E minor (Em⁹) at the beginning of the piano part.



Musical score page 21. The vocal line continues with eighth-note patterns. The lyrics are: "... you re - wrote the game? The world...". The piano accompaniment consists of eighth-note chords. The key signature changes to B minor/D major (Bm/D) and then to E minor (Em).

22

SOLO 1: ***mf*** (end solo)

What's your name, man?

— will nev - er be\_\_\_\_ the same. —

Bm/F# Em/G D/A F#7/A# B7/D E7/C#  
sub. ***mf***

24

SOLO 4:  
***mf***

I am  
Al - ex - an - der Ham - il - ton!

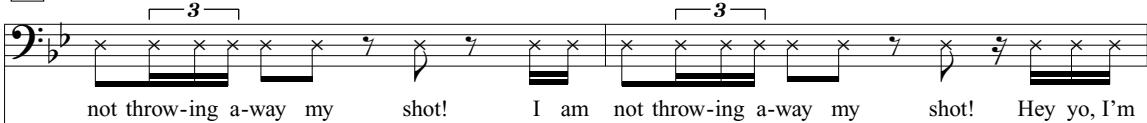
Bm  
***sfz***

pull back

10

## MY SHOT

25 Faster ( $\text{♩} = \text{ca. } 88$ )



Faster ( $\text{♩} = \text{ca. } 88$ )

Gm

F/A

B $\flat$ G $7\text{/B}$ 



27

just like my coun - try, I'm young,

scrap - py, and hun - gry, and I'm

Cm

## MY SHOT

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and "You've Got To Be Carefully Taught" from *South Pacific*. Music by Richard Rodgers. Lyrics by Oscar Hammerstein II.  
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28

(end solo)

not throw-ing a-way my shot!

*mf*

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

*mf*

Cm/E♭      D<sup>7</sup>/F♯      Gm

*mf*

30

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

*mf*

B♭      G<sup>7</sup>/B

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

Cm Cm/D

32 SOLO 5: *mf* [33] Come on! Let's go! Rise up! When you're liv-ing on your knees, you

not throw-ing a-way my shot.

Cm/E♭ D7/F♯ Gm F/A

34

rise up. Tell your brother that he's got-ta rise up. Tell your sis - ter that she's got-ta

B♭ B♭(add9)/D E♭maj7 Gm/F

When are these col-o-nies gon-na rise up? When are these col-o-nies gon-na

36

**SMALL GROUP (MIXED VOICES):**

*mp*

When are these col-o-nies gon-na rise up? When are these col-o-nies gon-na

**SOLO 5:**

*mp*

rise up. Rise up!

S.  
A.  
B.

*mp*

Whoa, whoa, whoa!

*mp*

F♯dim7 D7 D7/F♯ Gm F/A

46321

38

rise up? When are these col-o-nies gon-na rise up? When are these col-o-nies gon-na

Rise up!

Rise up!

Whoa! Whoa!

B♭

G<sup>7</sup>/B

Cm

Cm/D

40 (end small group) SOLO 6: ***ff***

 rise up? Rise up! I'm past pa-tient-ly wait- in'. I'm pas-sion-ate-ly smash- in'

(end solo)

Rise up! Rise up!

Rise up! Rise up!

Cm/E♭

D<sup>7</sup>/F♯

Gm

F/A

ff

42

A musical score for piano and voice. The vocal line consists of a treble clef staff with lyrics: "ev - 'ry ex - pec - ta - tion, ev - 'ry ac - tion's an act of cre - a - tion." The piano accompaniment consists of a treble clef staff and a bass clef staff. The key signature is one flat. Measure 42 ends with a fermata over the vocal line.

The piano accompaniment continues with a treble clef staff and a bass clef staff. The key signature changes to B-flat major (two flats). The vocal line starts with a rest followed by a note. The piano accompaniment includes a G7/B chord.

43

A continuation of the musical score. The vocal line begins with "I'm laugh - in' in the face of ca - sual - ties and sor - row, for the". The piano accompaniment consists of a treble clef staff and a bass clef staff. A dynamic instruction "3" is placed above the vocal line. The piano accompaniment includes a Cm chord.

The piano accompaniment continues with a treble clef staff and a bass clef staff. The key signature changes to C major (no sharps or flats). The piano accompaniment includes a forte dynamic "fp". The vocal line continues with the lyrics from the previous measure.

44

(end solo) **45**

first time, I'm think- in' past to-mor- row.

**f** *3* *3*

And I am not throw-ing a-way my shot. I am

**D<sup>7</sup>/F<sup>#</sup>** **Gm** **F/A**

**ff** **f** *3* *3*

46

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

**B<sup>b</sup>** **G<sup>7/B</sup>**

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47

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

Cm

V V V V

48 SMALL GROUP (MIXED VOICES): *f*

SOLO 5:

We're gon-na rise up! *f*  
We're gon-na

Time to take a shot!

not throw-ing a-way my shot. Not throw-ing a-way my shot.

*3* *3*

Cm/E♭ D7/F♯ Gm F/A

V V V V

46321

50

rise up!

(end solo)

Time to take a shot!

Not throw-ing a-way my shot. We're gon-na rise up! Rise up!

*3*

B<sub>b</sub>      G<sup>7</sup>/B      C<sub>m</sub>

52

SMALL GROUP (MIXED VOICES):

opt. SMALL GROUP 2 (MIXED VOICES):

(S.)      f

(A./B.)

Whoa, whoa, whoa!

S.      A.

Rise up!      Rise up!      Rise up!      Rise up!

G<sub>m</sub>/D      C<sub>m</sub>/E<sub>b</sub>

54

Take a shot! Shot! Shot! A - yo, it's time to take a shot! Time to take a shot! And I am  
Whoa! Whoa, whoa! Whoa! And I am  
Ru Ru Ru Time to take a shot! Time to take a shot! And I am

Gm/F D7/F# ff 3 3

56 (end small group)

not throw-ing a - way my, not throw-ing a - way my shot!  
not throw-ing a - way my, not throw-ing a - way my shot!  
not throw-ing a - way my shot!

3 Gm sfz 3

## THE SCHUYLER SISTERS

58 Medium up funk ( $\text{♩} = \text{ca. } 102$ )SOLO 8 (ELIZA): *f*SOLO 9 (PEGGY): *f* AndSOLO 7 (ANGELICA): *f*

An - gel - i - ca!

Work, work!

Work, work!

Medium up funk ( $\text{♩} = \text{ca. } 102$ )Bm<sup>7</sup>

(Drum fill to set new tempo)

*f*

D

E - li - za! Work!

Peg - gy!

Peg - gy!

Work!

An - gel - i - ca!

Work!

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

Work!

Bm<sup>7</sup>

Em/A D

v.

THE SCHUYLER SISTERS

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[63] SOLO 9:

*mf*

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

(SOLO 7):

*mf*

Dad-dy does - n't need\_ to know.

Bm<sup>7</sup>

D

*mf*

65

SOLO 8:

*mf*

Dad-dy said not to go down - town. Like I said, you're free\_ to go.

But

Bm<sup>7</sup>

D

67

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

look a-round, look a-round.

Look a-round, look a-round.

Bm<sup>7</sup>

D

69

- ing for?

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

She's look- in' for me!

Gmaj<sup>9</sup>

F#7(#9)/A#

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71

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

Work, work! Work, work!

Bm<sup>7</sup> D

SOLOS 8 & 9:

Whoa, oh, whoa! Work!

Whoa, oh, whoa! Whoa, oh, whoa! Work!

Work, work Whoa, oh, whoa! Work! Whoo!

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

46321

The musical score consists of three staves. The top staff is for the treble clef voice, the middle staff is for the bass clef voice, and the bottom staff is for the piano. Measure 71 starts with a rest followed by eighth-note patterns. The lyrics "work. I'm look - in' for a mind at work. I'm look - in' for a mind at" are followed by "Work, work!" and "Work, work!". The piano part shows chords Bm<sup>7</sup> and D. Measure 72 continues with eighth-note patterns and the same lyrics. Measure 73 begins with a rest, followed by eighth-note patterns and the lyrics "Whoa, oh, whoa! Work!", "Whoa, oh, whoa! Whoa, oh, whoa! Work!", "Work, work", and "Whoa, oh, whoa! Work! Whoo!". The piano part shows chords Bm<sup>7</sup> and D<sup>6</sup>. A large red diagonal watermark reading "Preview Only Legal Use Requires Purchase" is overlaid across the page.

*mf*

I've been reading *Com-mon Sense* by Thom-as Paine. So men say that I'm in-tense or I'm in-sane.

Bm<sup>7</sup>

*mf*

D

You want a rev-o-lu-tion? I want a rev-e-la-tion, so lis-ten to my dec-la-ra-tion:

*mf*

Gmaj<sup>9</sup>

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

“We”

79

And when

hold these truths to be self - ev - i - dent, that all men are cre - at - ed e - qual."

Em<sup>9</sup> Dmaj<sup>7</sup>/F#

81

I meet Thom-as Jef-fer-son, I'm-a com-pel him to in - clude wom-en in the se - quel! Work!

Unh! *mf*

Work!

Gmaj<sup>9</sup> F#<sup>7(#9)/A#</sup>

83

Musical score page 83. The piano accompaniment consists of two staves: treble and bass. The treble staff has a key signature of two sharps. The bass staff has a key signature of one sharp. The vocal part is for soprano, indicated by a bracket above the vocal line. The lyrics are: "'Cause I've been read - ing Com - mon Sense by Thom - as Paine.' SOPRANO only: Look a - round, look a - round, the rev -". The piano accompaniment includes a dynamic marking 'f'.

84

Musical score page 84. The piano accompaniment consists of two staves: treble and bass. The treble staff has a key signature of two sharps. The bass staff has a key signature of one sharp. The vocal part is for soprano, indicated by a bracket above the vocal line. The lyrics are: "So men say that I'm in - tense or I'm in - sane. - o lu - tion's hap - pen - ing in New -". The piano accompaniment includes a dynamic marking 'D<sup>6</sup>/A'.

85

You want a rev-o-lu - tion? I want a rev-e-la - tion, so lis-ten to my dec - la-ra - tion:  
SOPRANO  
— York. In New York! "We  
ALTO *mf*  
Look a-round, — look a-round, — the rev - o - lu - tion's hap - pen - ing.  
Gmaj<sup>9</sup> F#m<sup>7</sup>

87

S.  
A.  
B. *mf*  
hold these truths to be self - ev - i-dent, that all men are cre - at - ed e - qual."  
Look a-round, — look a-round — at how luck - y we are — to be a - live right — now.  
Bm<sup>7</sup> D<sup>6</sup>/A

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89

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

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

*f*

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91

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

Em<sup>9</sup> Dmaj<sup>7</sup>/F#

*fp*

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93

World!

World!

great-est cit - y in, the great-est cit - y in the,

in the

Gmaj<sup>7</sup>

D/A

95

(end solos)

(end solos)

great - est cit - y in the world!

3

3

3

3

D

sfz

46321

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## THE ROOM WHERE IT HAPPENS

96 Hip-Hop/Dixieland, swing 16ths ( $\text{♩} = \text{ca. 84-88}$ )*mf*

The room where it hap-pened. The

No one else was in the room where it hap-pened. The

Hip-Hop/Dixieland, swing 16ths ( $\text{♩} = \text{ca. 84-88}$ )

**THE ROOM WHERE IT HAPPENS**  
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100

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

D<sup>9</sup> E<sup>7(b9)</sup> Am/G<sup>#</sup>

101

Part - ties get to yesssss.

No one real - ly knows how the par - ties get to yesssss. The

Am<sup>9</sup> C<sup>6</sup>

102

Ev - 'ry game of chesssss.

piec - es that are sac - ri - ficed in ev - 'ry game of chesssss.

D<sup>13</sup> Am<sup>7/E</sup>

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103

As - sume that it hap - pens.

We just as - sume that it hap - pens.

F<sup>9</sup>

6

104

The room where it hap - pens. Nooooo -

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

G

106

one else was in the room where it hap - pened. The

F<sup>7</sup>

46321

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110

In God we trust.

My God! In God we trust. But we'll

Am Am/C

What got dis-cussed. Click-boom, then it hap-pened.

nev-er real-ly know what got dis-cussed.

Am/D Am/E F F<sup>#7</sup>

111

113

And no one else was in the room where it hap-pened. When you

G G<sup>7</sup>

46321

114

got skin in the game, you stay in the game. But

115

you don't get a win un - less you play in the game. Oh, you

116

,  
get love for it. You get hate for it. You get noth-ing if you wait for it, wait for it, wait ...

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The musical score consists of three staves. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The treble staff has 'x' marks on the strings. The bass staff has eighth-note patterns with dynamics 'mp'. The bass staff also has eighth-note patterns with dynamics 'mp'.

## 118 SMALL GROUP (MIXED VOICES):

*mf cresc. poco a poco*

What do you want, Burr? What do you want, Burr? If

*mf cresc. poco a poco*

What do you want, Burr? What do you want,

*mf cresc. poco a poco*

E<sup>7</sup>

*mf cresc. poco a poco*

V Am

## 119

(end small group)

you stand for noth - ing, Burr, what do you fall for?

Burr? What do you want, Burr? What do you want?

E<sup>7(sus4)</sup>E<sup>7</sup>E<sup>+</sup>E<sup>7</sup>

Am

120 SOLO 10:

I've got to be.  
I've got to be.  
Oh, I've...

The room where it hap - pens.  
The room where it hap - pens.

Am      D      E<sup>7(b9)</sup> Am/E      Am      Am/C      D<sup>9</sup>      E<sup>7(b9)</sup>

*f*

122

I've got to be in the room where it hap - pens.

The room where it hap - pens.

Am      D      E<sup>7(b9)</sup>

*f*

123

I got - ta be \_\_\_\_\_ in the  
The room where it hap - pens.

Am<sup>6</sup>

E<sup>7(b9)</sup>

124

room!

I wan-na be in the room where it hap - pens! Click-boom!

Am

Am/G

Am/F#

Am/F

Am/E

## HELPLESS

126 Light, with a bounce, swing 16ths ( $\text{♩} = \text{ca. 76-80}$ )

Hey      hey      hey      hey.

Light, with a bounce, swing 16ths ( $\text{♩} = \text{ca. 76-80}$ )

128 SOLO 11:

*mf*

Ooh, \_\_\_\_\_ I do, I do, I do, I dooo! \_\_\_\_\_ Hey! \_\_\_\_\_

Hey      hey      hey.      Hey      hey      hey      hey.

## HELPLESS

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130

Ooh,  
I do, I do, I do, I dooo!  
Hey  
hey  
hey.  
hey.  
Hey  
hey.  
Hey  
hey.  
Boy, you got me

132

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

134

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

F(add9)

F/A

B $\flat$ 

136

(SOLO 11)

I have never been the type to try and grab the spot - light.

F $^5$ 

mp

137

We were at a rev - el with some reb - els on a hot night,

 $B_b(sus2)$ 

138

laugh - in' at my sis - ter as she's daz - zl - ing the room, then

 $F^5/A$

139

you walked in and my heart went "boom!"

140

My sis-ter made her way a-cross the room to

Oooh.\_\_\_\_\_

B<sub>b</sub>(sus2)

Dm<sup>7</sup>(omits)

141

you and get nerv - ous, think - ing, "What's she gon - na

Oooh.

F<sup>5</sup>

F<sup>5</sup>/A

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142

do?" — She grabs you by the arm, I'm think - in', "I'm

Oooh.

B<sub>b</sub>(sus2)

B<sub>b</sub>(sus2/D)

143

through." Then you look back at me and sud - den - ly I'm

Oooh.

C(sus)

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144

help-less! Oh, look at those eyes. Oh! Yeah, I'm  
I nev-er felt so—  
Help-less! Look in-to your eyes, and the sky's the lim-it, I'm  
F(add9) F/A Bb9 C

146

help - less... I know.  
Yo, my  
help - less!  
Down for the count, and I'm drown - in' in 'em.  
Dm11 Bb(add9)

46321

148

I  
(end solo)

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

Help - less!

F(add9) F/C

149

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

Help - less!

Help-less!

B $\flat$ 6

F/C

Dm $\text{II}^1$

151 *rit.* *Colla voce* (end solo)

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

*rit.*

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

B<sub>b</sub>(add9) E<sub>b</sub>6/9 F

## YORKTOWN (The World Turned Upside Down)

154 With drive (♩ = ca. 100)

The Bat - tle of York - town.

*mf*

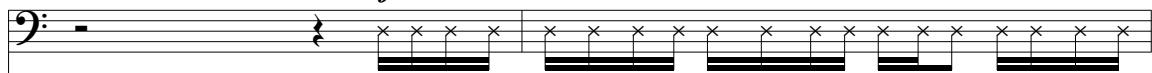
With drive (♩ = ca. 100)

Dm C G Dm C

Play *mf*

YORKTOWN (The World Turned Upside Down)  
 Words and Music by LIN-MANUEL MIRANDA  
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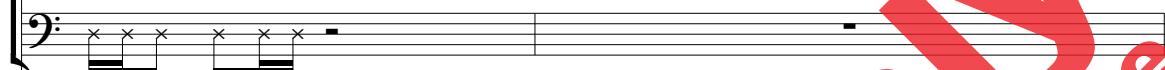
157

SOLO 13: *mf*

I i-mag-i-ne death so much it feels more like a mem-o - ry. This is where it



Sev-en-teen Eight - y - one.



A musical score section starting at measure 159. It includes a bass clef staff with a common time signature, a treble clef staff with a common time signature, and a bass staff with a common time signature. The bass staff has a key signature of one sharp (G major). The treble staff has a key signature of one sharp (G major). The bass staff has a key signature of one sharp (G major). The music consists of a G major chord followed by a D minor chord, with various eighth-note patterns and rests throughout the measures.

159



gets me: on my feet, the en - e-my ahead of me. If this is the end of me, at least I have a friend with me,

A musical score section starting at measure 159. It includes a bass clef staff with a common time signature, a treble clef staff with a common time signature, and a bass staff with a common time signature. The bass staff has a key signature of one sharp (G major). The treble staff has a key signature of one sharp (G major). The bass staff has a key signature of one sharp (G major). The music consists of a G major chord followed by a D minor chord, with various eighth-note patterns and rests throughout the measures.

A musical score section starting at measure 159. It includes a bass clef staff with a common time signature, a treble clef staff with a common time signature, and a bass staff with a common time signature. The bass staff has a key signature of one sharp (G major). The treble staff has a key signature of one sharp (G major). The bass staff has a key signature of one sharp (G major). The music consists of a G major chord, a D minor chord, and a C major chord, with various eighth-note patterns and rests throughout the measures.

161

Bass clef, 2/4 time. The vocal line consists of eighth-note patterns with 'x' marks above them. The lyrics are:

weap - on in my hand, a com - mand, and my men with me.

The piano accompaniment has a bass line in G major with chords at the end of each measure.

162

Bass clef, 2/4 time. The vocal line continues with eighth-note patterns and 'x' marks. The lyrics are:

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.

The piano accompaniment includes chords in Dm, C, and G major.

164

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

I am  
ff

Dm G

Only  
Purchase

The musical score consists of three staves. The top staff is in bass clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The top staff has a continuous eighth-note pattern. The middle staff has a sustained note followed by eighth-note patterns. The bottom staff has a sustained note followed by eighth-note patterns. The score is labeled '164' at the top left. The lyrics 'We got-ta go, got-ta get the job done, got-ta start a new na-tion, got-ta meet my son! I am' are written below the top staff. The word 'I am' is followed by a dynamic 'ff'. The chords 'Dm' and 'G' are indicated above the middle staff. A large red watermark 'Only Purchase' is diagonally across the page.

168

Bass staff (Bass clef):

Treble staff (Treble clef):

Bass staff (Bass clef):

D<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

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169

3

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

A<sup>5</sup>      C<sup>5</sup>      D<sup>5</sup>      F<sup>5</sup>      G<sup>5</sup>

**world turns up - side down!**

'Til the world turns up - side

A<sup>5</sup>      C<sup>5</sup>      D<sup>5</sup>      F/A

**down.** The world turned up - side down. The

*sub. mp*

G      G/A      Dm      C      G

*sub. mp*

176

Musical score for page 176. The top staff is vocal (treble clef) and the bottom staff is piano (bass clef). The lyrics "world turned up - side down." appear twice, with "The world" in the first instance and "cresc." above it. The piano part shows chords Dm, C, G, D<sup>5</sup>, F<sup>5</sup>/D, and G. A large red diagonal watermark "Preview Only Legal Use Requires Purchase" is overlaid across the page.

179

Musical score for page 179. The top staff is vocal (treble clef) and the bottom staff is piano (bass clef). The lyrics "The world turned up - side down," appear twice, with "down," in the second instance. The piano part shows chords F/B<sup>♭</sup>, C<sup>5</sup>/B<sup>♭</sup>, D<sup>5</sup>/B<sup>♭</sup>, Dm/A, G(sus)/A, G/A, and G. A large red diagonal watermark "Preview Only Legal Use Requires Purchase" is overlaid across the page.

*f*

Free-dom for A-mer-i - ca! Free-dom for France!

down, \_\_\_\_ down! \_\_\_\_ Down, \_\_\_\_

D<sup>5</sup> F<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

(end solo)

Gotta start a new na-tion, got-a meet my son!

down, \_\_\_\_ down! \_\_\_\_ Down, \_\_\_\_

D<sup>5</sup> F<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

186

SOLO 14: SOLO 15: SOLO 16: ALL:

We won! We won! We won!

down, \_\_\_\_\_ down! \_\_\_\_\_ The

D<sup>5</sup> F<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

188

world turned up side down!

F G(sus) G D<sup>5</sup>

sfz ff