

from the Broadway musical *Hamilton*
DEAR THEODOSIA

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

Performance time: approx. 3:00

Arranged by
ANDY BECK

Words and Music by
LIN-MANUEL MIRANDA

Allegretto dolce (♩ = ca. 104)

PIANO

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto dolce' with a quarter note equal to approximately 104 beats per minute. The music begins with a piano (*p*) dynamic. The right hand plays a series of half notes: G4, B4, F#5, G4, B4, F#5, G4. The left hand plays a rhythmic accompaniment of eighth notes: G4, B4, F#5, G4, B4, F#5, G4. A 'pedal harmonically' instruction is written below the left hand. Chords G, Bm/F#, and Em are indicated above the staff.

4 SOLO (opt. unison men)

The vocal solo begins at measure 4. The bass clef staff shows a whole note G2, followed by a half note G2, and then a half note G2. The lyrics are 'Dear The - o - do - sia, what to'. The piano accompaniment continues with the same rhythmic pattern as the introduction. Chords Cmaj7 and D are indicated above the staff. A measure rest for 5 measures is shown above the vocal line.

6

The vocal line continues at measure 6. The bass clef staff shows a half note G2, followed by a half note G2. The lyrics are 'say to you? You have my eyes. You'. The piano accompaniment continues with the same rhythmic pattern. Chords Bm/F# and Em are indicated above the staff.

* Also available for S.A.T.B. (47551), S.S.A. (47553), and T.B. (47554). SoundTrax CD available (47555). SoundPax available (47556) - includes score and set of parts for 2 Violins, Cello, and Electric Bass.

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4

8

Bass line for measures 4-8, starting with a 7-measure rest.

have your moth-er's name. _ When you came in - to the world, _ you cried _

Cmaj7 D G

Piano accompaniment for measures 4-8, including treble and bass staves.

10

Bass line for measures 10-12.

and it broke my _ heart. _

Bm/F# Em Cmaj7 D

Piano accompaniment for measures 10-12, including treble and bass staves.

13

Bass line for measures 13-14.

I'm ded - i - cat - ing ev - ery _ day to you. _

G Bm/F#

Piano accompaniment for measures 13-14, including treble and bass staves.

15

Bass line for measures 15-18, starting with a 7-measure rest.

Do - mes - tic life was nev - er quite _ my style. When you _

Em Cmaj7 D

Piano accompaniment for measures 15-18, including treble and bass staves.

17

— smile, you knock me out, — I fall a -

G Bm/F#

19

part. And I thought I was so smart. You will

Em Cmaj D

SOPRANO *mp*
ALTO *mp*
BARITONE *mp*

(end solo)

21

come of age with our young na - tion. We'll bleed and

G Bm7/F#

23

fight for you, — we'll make it right for you. — If we

Em Cmaj7 D

25

lay a strong e-nough — foun - da - tion, we'll pass it

G Dm7/F#

27

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

Em Cmaj7 D

29

some - day, some - day. —

Vocal line for measures 29-31. The melody starts with a quarter rest, followed by a half note 'some', a quarter note 'day', a quarter rest, a half note 'some', a quarter note 'day', and a quarter rest. The lyrics are 'some - day, some - day. —'.

G Bm7/F# Em

Piano accompaniment for measures 29-31. The right hand plays chords and moving lines. The left hand plays a steady bass line. Chords are G, Bm7/F#, and Em.

32

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

Vocal line for measures 32-33. The melody starts with a quarter rest, followed by a half note 'Yeah', a quarter note 'you'll', a quarter note 'blow', a quarter note 'us', a quarter note 'all', a quarter note 'a - way', a quarter rest, a half note 'some', and a quarter rest. The lyrics are 'Yeah, you'll blow us all a - way some -'.

Cmaj7 D G

Piano accompaniment for measures 32-33. The right hand plays chords and moving lines. The left hand plays a steady bass line. Chords are Cmaj7, D, and G.

34

day, some - day. —

Vocal line for measures 34-35. The melody starts with a quarter rest, followed by a half note 'day', a quarter rest, a half note 'some', a quarter note 'day', and a quarter rest. The lyrics are 'day, some - day. —'.

Bm7/F# Em Cmaj7 D

Piano accompaniment for measures 34-35. The right hand plays chords and moving lines. The left hand plays a steady bass line. Chords are Bm7/F#, Em, Cmaj7, and D.



37

Oh, _____ Phil - ip, when _ you smile _ I am un -

G Bm/F#

39

- done. My _____ son. Look at my _____

Em Dsus4 D

41

son. Pride is not the word _ I'm look - ing

G(add9) Bm/F#

43

for. There is so much more in - side me ____ now.

mp

Em Dsus⁴ D

45 Oh, _____ Phil - ip, you ____ out - shine ____ the morn - ing ____

Oh, oo,

Oh, oo,

G Bm/E^b

47 sun. My _____ son.

oo, oo. _____ When you ____

Em(add⁹) D⁹sus⁴ D

49

— smile, — I fall a - part. —

When you — smile, — I fall a — part. —

G Bm7/F#

51

— And I thought I was — so — smart

Em(add9) Dsus4 D

53

mf My fa - ther was - n't a - round. — *mf*

C D C D

mf

55

I swear that I'll be a - round _____ for _____ you.

I'll be a - round _____ for _____ you.

C D C D

57

I'll do what - ev - er it takes. _____

I'll make a mil - lion mis - takes. _____

C D Cmaj D

59

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

cresc.

cresc.

Cmaj7 D Cmaj7 C6

cresc.



61 DESCANT

62

f

Musical staff with treble clef and key signature of one sharp (F#). The staff contains a series of eighth and quarter notes, starting with a whole rest followed by a quarter rest.

You will come of age — with our young na -

f

Musical staff with treble clef and key signature of one sharp (F#). It features a long, sustained note followed by a melodic line of eighth and quarter notes.

will come of age — with our young na -

f

Musical staff with bass clef and key signature of one sharp (F#). It features a long, sustained note followed by a melodic line of eighth and quarter notes.

Cmaj7

C/D

G(add9)

Musical staff with treble clef and key signature of one sharp (F#). It contains a series of chords: Cmaj7, C/D, and G(add9).

Musical staff with bass clef and key signature of one sharp (F#). It contains a series of chords: Cmaj7, C/D, and G(add9).

63

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Musical staff with treble clef and key signature of one sharp (F#). The staff contains a series of eighth and quarter notes.

- tion We'll bleed and fight for you, — we'll make it

Musical staff with treble clef and key signature of one sharp (F#). It features a series of chords: Cmaj7, C/D, and G(add9).

- tion. We'll bleed and fight for you, — we'll make it

Musical staff with bass clef and key signature of one sharp (F#). It features a series of chords: Cmaj7, C/D, and G(add9).

Bm7/F#

Em7

Musical staff with treble clef and key signature of one sharp (F#). It contains a series of chords: Bm7/F# and Em7.

Musical staff with bass clef and key signature of one sharp (F#). It contains a series of chords: Bm7/F# and Em7.

65

right for you. — If we lay a strong e-nough — foun - da -

right for you. — If we lay a strong e-nough — foun - da -

Cmaj⁹ D G(add9)

67

- tion we'll pass it on to you, — we'll give the

- tion, we'll pass it on to you, — we'll give the

G(add9)/F# Bm7/F# Em¹¹

world to you, — and you'll blow us all a - way — some -

and you'll blow us all a - way — some -

world to you, — some -

Cmaj⁹ D⁷sus⁴ G

decresc. day, some - day. — *poco rit.* (rejoin section)

decresc. day, some - day. — *poco rit.*

decresc. day, some - day. — *poco rit.*

Bm⁹/F# Bm⁷/F# Em

decresc. *poco rit.*

73 Holding back slightly (♩ = ca. 100)

SOLO *mp* (end solo) *p*

Yeah, you'll blow us all a - way _____ some -

Holding back slightly (♩ = ca. 100)

mp *p*

Cmaj7(sus2) D G

75 *rit.*

day, some day

rit.

Bm9/F# G/F# Bm7 Bm/F# Bm7

77

G/C Cmaj7 G(add9)

pp