

from HAMILTON

Words and Music by LIN-MANUEL MIRANDA
Arranged by Alex Lacamoire and Lin-Manuel Miranda

B

ENSEMBLE:

Sev - en - teen - Se - Se -

mf

CLAPS

BURR:

The image shows a musical score for the song "The Twelve Days of Christmas". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (grand staff with treble and bass clefs), and a percussion line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written under the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The percussion line consists of a series of eighth notes.

Vocal Line:

Sev - en-teen— Se— Se— Sev - en-teen— Sev - en-teen eight - y - nine. How does the

Piano Accompaniment:

The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The percussion line consists of a series of eighth notes.

bas - tard or - phan im - mi - grant dec - or - a - ted war vet u - nite the col - o - nies through more debt?

CLAPS

TAMB. LOOP

simile

Fight the oth - er found - ing fa - thers till he has to for - feit? Have it all, lose it all, you _ read - y for more yet?

Bm **F#m**

Treas - ur - y Sec - re - tar - y. Wash - ing - ton's the Pres - i - dent, ev - 'ry A - mer - i - can ex - per - i - ment sets a prec - e - dent.

G⁵ D^{SUS} F[♯]/A[♯]

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.

TOM

Bm F[♯]m

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

G D^{SUS} F[♯]/A[♯] F[♯]7/A[♯]

some-one's got - ta keep the A - mer - i - can prom - ise. You — simp - ly must meet Thom - as. Thom - as!

accel.

♩ = 93 Bm A(add4) G D/A B♭æ B♭/C C

ENSEMBLE:

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

w/ pedal

Bm A(add4) G/D D Dæ D/C♯ A/C♯

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

Bm D/A G F E E♭ F

home! Thom - as Jef - fer - son's com - in' home, Lord, he's been off in Par - is for so

(play if needed)

Moody back-beat feel

♩ = 95

D Gm⁷ C⁷ D⁷ Gm⁷ C⁷

long!
half-time feel

Aaa - ooo! Aaa -

D⁷

JEFFERSON:

Gm⁹

France is fol - low - ing us ___ to rev - o - lu - tion, there _ is no ___ more stat - us quo. .

-ooo!

mf

D

Gm⁷C⁷

___ But the sun comes up ___ and the world still ___ spins. ___

Aaa

D⁷ **Gm⁹** **B⁷/C** **C**

I helped La - fay - ette _ draft a dec - la - ra - tion, then I said, _ "I got - ta go. _

-ooo!

D **Gm¹¹**

_ Got - ta be in Mon - ti - cel - lo." Now the work at home _ be - gins...

L.h.

E/G# **A¹³** **JEFFERSON:** (feel new tempo)

ENSEMBLE: Aaa ooo! So what - 'd I _

(feel new tempo)

Double-time, Swing-era Jazz

♩ = 178 D⁹

— miss? What-'d I — miss? Vir -

mf

This system contains the first four measures of the piece. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The first measure has a whole rest for the vocal line and a half-note chord in the piano. The second measure has a half-note vocal line and a half-note piano accompaniment. The third measure has a half-note vocal line and a half-note piano accompaniment. The fourth measure has a half-note vocal line and a half-note piano accompaniment.

G¹³D⁷

-gin - ia, my home _ sweet home, _ I wan - na give you a kiss. _

This system contains measures 5 through 8. Measure 5 has a half-note vocal line and a half-note piano accompaniment. Measure 6 has a half-note vocal line and a half-note piano accompaniment. Measure 7 has a half-note vocal line and a half-note piano accompaniment. Measure 8 has a half-note vocal line and a half-note piano accompaniment.

Fmaj⁹(#11)G^{9sus}

I've been in Par - is meet - ing lots of dif - frent la - dies. I guess I

This system contains measures 9 through 12. Measure 9 has a half-note vocal line and a half-note piano accompaniment. Measure 10 has a half-note vocal line and a half-note piano accompaniment. Measure 11 has a half-note vocal line and a half-note piano accompaniment. Measure 12 has a half-note vocal line and a half-note piano accompaniment.

Fmaj⁹(#11)G^{9sus}Bm⁷Bm⁷/A

ba - sic - tly missed _ the late eight - ies. I trav-eled the wide wide _ world.

This system contains measures 13 through 16. Measure 13 has a half-note vocal line and a half-note piano accompaniment. Measure 14 has a half-note vocal line and a half-note piano accompaniment. Measure 15 has a half-note vocal line and a half-note piano accompaniment. Measure 16 has a half-note vocal line and a half-note piano accompaniment.

Gm⁹ N.C. C⁹ ENSEMBLE:

— and came back to this... — Aaa

f

DRUMS

D⁹ JEFFERSON:

-ooo! There's a let - ter on my desk from the Pres - i - dent. Have - n't e - ven put my

mf

G¹³

bags down yet. Sal - ly, be a lamb, dar - lin', won't - cha o - pen it? It says the

D⁹ Am⁹ D⁹ F⁶ Fmaj⁹(411)

Pres - i - dent's as - sem - bl - ing a cab - i - net and that I am to be the Sec - re - tar - y of

F/G G⁶ F⁶ Fmaj⁹(411) F/G G⁶ Bm⁹

State, great! And that I'm al - read - y Sen - ate - ap - proved... I just got home

Bm⁹/A G¹³ N.C. G⁹

ENSEMBLE:

and now I'm head - ed up to New York. Head-in' to New York! Head-in' to New York!

D⁹
JEFFERSON:

G/A

D⁹D⁶Am⁷/DDdim⁷D⁹ A^{b9}

Look-in' at the roll-ing fields _ I can't _ be - lieve that _ we _ are free.

Be - lieve that _ we _ are free!

G⁹D⁹D⁶Am⁷/DDdim⁷D⁹

Read-y to face what-ev - er's a - wait - ing me in _ N. _ Y. C. But

Me in _ N. _ Y. C.

F⁶G^{13sus}F⁶G^{13sus}G⁹

who's wait-in' for me when I step in the place? My friend James Mad - i - son, red in the face. He

Bm⁷ D⁷/B D⁹/A G⁷ C/G G⁹ C⁹

grabs my arm and I re - spond, "What's go - in' on?"

ENSEMBLE:

Aaa

DRUMS

Half-time, as before, Swing 16ths

♩ = 95 D⁹ Gm⁹

MADISON:

Thom-as, we are en - gaged in a bat - tle for our na - tion's ver - y soul.

-ooo!

half-time groove

D⁹ Gm⁹ C⁷

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

Aaa

D⁷ Gm⁹ C⁹

Ham-il-ton's new fi-nan-cial plan is noth-ing less than gov-ern-ment con-trol.

-ooo!

D⁹ Gm¹¹

I've been fight-ing for the South a-lone. Where have you

E/G#

E⁷/G#A¹³

MADISON:

JEFFERSON:

JEFFERSON:

been? _____

Uh... France.

We have to win. _____

What - 'd I _____

Aaa

ooo!

Double-time Jazz

♩ = 178 D⁷

miss? _

What-'d I _____ miss?

Head -

Wha?

Wha?

What-'d I miss?

I've

come

home

to this?

G⁹D⁹

-first in - to a po - lit - i - cal _____ a - byss! _____

I have my

Head-first, in - to the a-byss!

Fmaj⁹(#11) G^{9sus} Fmaj⁹(#11) G^{9sus}

first cab - 'net meet - ing to - day. — I guess I bet - ter think of some - thing to say, —

(whispered)
 Chi - ka pow!

Bm⁷ Dmaj⁷^{#5}/A[#] Bm/A G^{#m}^{7,5} Gm⁷

— I'm al - read - y on — my — way, — let's get to the bot - tom of this...

On — my — way!

N.C. C⁷

What did I miss? Ahhh

DRUMS

3 3

WASHINGTON:

Mis-ter Jef-fer-son, wel - come home.

HAMILTON:

Mis - ter Jef-fer-son? Al - ex - an - der

ah!

Mis-ter Jef-fer-son, wel - come home.

Ham-il - ton.

Mis-ter Jef-fer-son, wel - come home.

ENSEMBLE:

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

(gliss. up)

Chords: Bm⁷, Dmaj⁷/A, Gmaj⁷, Dmaj⁷/A, B^bæ, C⁷, Bm⁷, Dmaj⁷/A, Gmaj⁷/D (ad lib.), Dmaj⁷, Dæ, F[♯]m/C[♯], Bm⁷, B^bm⁷, Bm⁷, Gmaj⁹, Fmaj⁹, Emaj⁹

E♭maj⁹F⁶C⁷

Par - is for so long!

C⁹

JEFFERSON:

N.C.

So what did I miss?

*ff**sfz*