Jeffrey Seller      Sander Jacobs      Jill Furman

AND

The Public Theater

PRESENT

HAMiLTON

BOOK, MUSIC AND LYRICS BY
Lin-Manuel Miranda

INSPIRED BY THE BOOK ALEXANDER HAMILTON BY
Ron Chernow

WITH
Daveed Diggs  Renée Elise Goldsberry  Jonathan Groff  Christopher Jackson
Jasmine Cephas Jones  Lin-Manuel Miranda  Javier Muñoz  Leslie Odom, Jr.
Okieriete Onaodowan  Anthony Ramos  Phillipa Soo

AND
Carleigh Bettiol  Andrew Chappelle  Ariana DeBose  Alysha Deslorieux
Sydney James Harcourt  Neil Haskell  Sasha Hutchings  Thayne Jasperson
Stephanie Klemons  Morgan Marcell  Emmy Raver-Lampman
Jon Rua  Austin Smith  Seth Stewart  Betsy Struxness
Ephraim Sykes  Voltaire Wade-Greene

SCENIC DESIGN
David Korins

COSTUME DESIGN
Paul Tazewell

LIGHTING DESIGN
Howell Binkley

SOUND DESIGN
Nevin Steinberg

HAIR AND WIG DESIGN
Charles G. LaPointe

TECHNICAL SUPERVISION
Hudson Theatrical Associates

CASTING
Telsey + Company
Bethany Knox, CSA

MUSIC DIRECTION AND ORCHESTRATIONS BY
Alex Lacamoire

CHOREOGRAPHY BY
Andy Blankenbuehler

DIRECTED BY
Thomas Kail

THE WORLD PREMIERE OF HAMILTON WAS PRESENTED IN NEW YORK IN FEBRUARY 2015 BY THE PUBLIC THEATER.
OSKAR EUSTIS, ARTISTIC DIRECTOR  PATRICK WILLINGHAM, EXECUTIVE DIRECTOR
1. ALEXANDER HAMILTON
2. AARON BURR, SIR
3. MY SHOT
4. THE STORY OF TONIGHT
5. THE SCHUYLER SISTERS
6. FARMER REFUTED
7. YOU’LL BE BACK
8. RIGHT HAND MAN
9. A WINTER’S BALL
10. HELPLESS
11. SATISFIED
12. THE STORY OF TONIGHT (REPRISE)
13. WAIT FOR IT
14. STAY ALIVE
15. TEN DUEL COMMANDMENTS
16. MEET ME INSIDE
17. THAT WOULD BE ENOUGH
18. GUNS AND SHIPS
19. HISTORY HAS ITS EYES ON YOU
20. YORKTOWN (THE WORLD TURNED UPSIDE DOWN)
21. WHAT COMES NEXT?
22. DEAR THEODOSIA
23. NON-STOP
Cast
Alexander Hamilton .................................................. LIN-MANUEL MIRANDA
Eliza Hamilton .......................................................... PHILLIPA SOO
Aaron Burr .............................................................. LESLIE ODOM, JR.
Angelica Schuyler ..................................................... RENÉE ELISE GOLDSBERRY
George Washington ............................................... CHRISTOPHER JACKSON
Marquis de Lafayette/Thomas Jefferson .................. DAVEED DIGGS
Hercules Mulligan/James Madison ......................... OKIERIETE ONAODOWAN
John Laurens/Philip Hamilton ................................. ANTHONY RAMOS
Peggy Schuyler/Maria Reynolds ............................. JASMINE CEPHAS JONES
King George ............................................................. JONATHAN GROFF
James Reynolds/Doctor .......................................... SYDNEY JAMES HARCOURT
Samuel Seabury ...................................................... THAYNE JASPERSON
Charles Lee ............................................................. JON RUA
George Eacker ........................................................ EPHRAIM SYKES
Martha/Sentinel ....................................................... ARIANA DEBOSE
Dolly ................................................................. SASHA HUTCHINGS

Ensemble Vocals
CARLEIGH BETTIOL, ANDREW CHAPPELLE, ARIANA DEBOSE,
ALYSHA DESLOIREUX, SYDNEY JAMES HARCOURT, NEIL HASKELL,
SASHA HUTCHINGS, THAYNE JASPERSON, STEPHANIE KLEMONS,
MORGAN MARCELL, JAVIER MUÑOZ, EMMY RAVER-LAMPMAN, JON RUA,
AUSTIN SMITH, SETH STEWART, BETSY STRUXNESS, EPHRAIM SYKES,
VOLTAIRE WADE-GREENE

Produced by ALEX LACAMOIRE, BILL SHERMAN, LIN-MANUEL MIRANDA
and AHMIR THOMPSON & TARIK TROTTER for THE ROOTS
Executive Produced by LIN-MANUEL MIRANDA and AHMIR THOMPSON & TARIK
TROTTER for THE ROOTS
Associate Producers: CRAIG KALLMAN, RIGGS MORALES, SEAN PATRICK FLAHAVEN
and THOMAS KAIL
A&R: PETE GANBARG
A&R Administration: CRAIG ROSEN
Production Manager: JILL DELL’ABATE
Marketing For Atlantic Records: DIANE VADNAL
Assistant Engineers: TYLER HARTMAN, RON ROBINSON and EBONIE SMITH
Music Assistants: KHIYON HURSEY, MADELINE MYERS and JOSEPHINE BEARDEN
Mastered by TOM COYNE at STERLING SOUND, NYC

Orchestrations By ................................................. ALEX LACAMOIRE
Music Coordination ............................................. MICHAEL KELLER and MICHAEL AARONS
Synthesizer and Drum Programmer ...................... RANDY COHEN
Broadway Sound Effects by ............................... NEVIN STEINBERG
Ableton Programmer ........................................... SCOTT WASSERMAN
Associate Synthesizer Programmer .................... TAYLOR WILLIAMS
Assistant Synthesizer Programmer ...................... JEREMY KING
Drum Samples and Additional Loop Editing .......... WILL WELLS

Conductor/Keyboard 1 ............................................. ALEX LACAMOIRE
Keyboard 2/Associate Music Director ................. KURT CROWLEY
Concertmaster ....................................................... JONATHAN DINKLAGE
Violin ................................................................. ERIN BEMIM MAYLAND
Viola/Violin .......................................................... MARIO GOTOH
Cello ................................................................. ANJA WOOD
Drums ............................................................... ANDRES FORERO
Percussion/Keyboard ............................................ BENNY REINER
Bass/Keyboard ....................................................... RICHARD HAMMOND
Guitars/Banjo ...................................................... ROBIN MACATANGAY

Additional Musicians For Recording:
Harp ................................................................. LAURA SHERMAN
Wood Table On “Aaron Burr, Sir” ......................... AHMIR “QUESTLOVE” THOMPSON

Mixed By .......................................................... TIM LATHAM at ATLANTIC STUDIOS, NYC
and INVICTUS SOUND, LONG ISLAND, NY
Recorded By ....................................................... DERIK LEE at AVATAR STUDIOS, NYC
and ATLANTIC STUDIOS, NYC
Music Copying ...................................................... EMILY GRISHMAN MUSIC PREPARATION/
EMILY GRISHMAN, KATHARINE EDMONDS
Keyboard And Electric Drum Rental .................... COHEN KEYBOARDS
Percussion Rental ................................................ ERIC POLAND
AvantGrand Piano provided by Yamaha
Questlove exclusively plays ModernCre8ve Table 001 April Writing Desk
Series
ACT I

1. ALEXANDER HAMILTON

AARON BURR
How does a bastard, orphan, son of a whore and a Scotsman, dropped in the middle of a forgotten spot in the Caribbean by providence, impoverished, in squalor, grow up to be a hero and a scholar?

JOHN LAURENS
The ten-dollar founding father without a father got a lot farther by working a lot harder, by being a lot smarter, by being a self-starter, by fourteen, they placed him in charge of a trading charter.

THOMAS JEFFERSON
And every day while slaves were being slaughtered and carted away across the waves, he struggled and kept his guard up. Inside, he was longing for something to be a part of, the brother was ready to beg, steal, borrow or barter.

JAMES MADISON
Then a hurricane came, and devastation reigned, our man saw his future drip, dripping down the drain, put a pencil to his temple, connected it to his brain, and he wrote his first refrain, a testament to his pain.

BURR
Well, the word got around, they said, “This kid is insane, man” took up a collection just to send him to the mainland. “Get your education, don’t forget from whence you came, and the world is gonna know your name. What’s your name, man?”

ALEXANDER HAMILTON
Alexander Hamilton. My name is Alexander Hamilton. And there’s a million things I haven’t done, but just you wait, just you wait . . .

ELIZA HAMILTON
When he was ten his father split, full of it, debt-ridden, two years later, see Alex and his mother bed-ridden, half-dead sittin in their own sick, the scent thick,

COMPANY
And Alex got better but his mother went quick.

GEORGE WASHINGTON
Moved in with a cousin, the cousin committed suicide. Left him with nothin’ but ruined pride, something new inside, a voice saying, “You gotta fend for yourself.”

COMPANY
“Well, the word got around, they said, “This kid is insane, man” took up a collection just to send him to the mainland. “Get your education, don’t forget from whence you came, and the world is gonna know your name. What’s your name, man?”

BURR
There would have been nothin’ left to do for someone less astute, he woulda been dead or destitute without a cent of restitution, started workin’, clerin’ for his late mother’s landlord, tradin’ sugar cane and rum and all the things he can’t afford scammin’ for every book he can get his hands on, plannin’ for the future see him now as he stands on the bow of a ship headed for a new land, In New York you can be a new man.

COMPANY
In New York you can be a new man—

HAMILTON
Just you wait!

COMPANY
In New York you can be a new man—

MEN
In New York—

COMPANY
Just you wait!

COMPANY
In New York you can be a new man—

WOMEN
In New York—

COMPANY
Alexander Hamilton, Alexander Hamilton,
We are waiting in the wings for you.

You could never back down, you never learned to take your time! Oh, Alexander Hamilton

When America sings for you will they know what you overcame? Will they know you rewrote the game? The world will never be the same, oh.

BURR

The ship is in the harbor now, see if you can spot him. Another immigrant, comin’ up from the bottom. His enemies destroyed his rep, America forgot him

MULLIGAN/LAFAYETTE

We fought with him.

LAURENS

Me? I died for him.

WASHINGTON

Me? I trusted him.

ELIZA/ANGELICA/MARIA REYNOLDS

Me? I loved him.

BURR

And me? I’m the damn fool that shot him.

COMPANY

There’s a million things I haven’t done, but just you wait!

BURR

What’s your name, man?

COMPANY

Alexander Hamilton!

2. AARON BURR, SIR

COMPANY

1776. New York City.

HAMILTON

Pardon me. Are you Aaron Burr, sir?

BURR

That depends. Who’s asking?

HAMILTON

Oh, well, sure, sir, I’m Alexander Hamilton, I’m at your service, sir. I have been looking for you.

BURR

I’m getting nervous.

HAMILTON

Sir… I heard your name at Princeton. I was seeking an accelerated course of study when I got sort of out of sorts with a buddy of yours. I may have punched him. It’s a blur, sir. He handles the financials?

BURR

You punched the bursar.

HAMILTON

Yes! I wanted to do what you did. Graduate in two, then join the revolution. He looked at me like I was stupid, I’m not stupid.

So how’d you do it? How’d you graduate so fast?

BURR

It was my parents’ dying wish before they passed.

HAMILTON

You’re an orphan. Of course! I’m an orphan. God, I wish there was a war! Then we could prove that we’re worth more than anyone bargained for…

BURR

Can I buy you a drink?

HAMILTON

That would be nice.

BURR

While we’re talking, let me offer you some free advice.

Talk less.

HAMILTON

What?

BURR

Smile more.

HAMILTON

Ha.

BURR

Don’t let them know what you’re against or what you’re for.

HAMILTON

You can’t be serious.

BURR

You wanna get ahead?

HAMILTON

Yes.

BURR

Fools who run their mouths off wind up dead.
LAURENS
Yo yo yo yo yo!
What time is it?

LAURENS/LAFAYETTE/MULLIGAN
Show time!

BURR
...like I said...

LAURENS
Show time! Show time! Yo!
I'm John Laurens in the place to be!
Two pints o’ Sam Adams, but I’m workin’ on
three, uh!
Those redcoats don’t want it with me!
Cuz I will pop chick-a pop these cops till
I’m free!

LAFAYETTE
Oui oui, mon ami, je m’appelle Lafayette!
The Lancelot of the revolutionary set!
I came from afar just to say “Bonsoir!”
Tell the King “Casse toi!” Who’s the best?
C’est moi!

MULLIGAN
Brrrah braaah! I am Hercules Mulligan,
Up in it, lovin’ it, yes I heard ya mother said
“Come again?”
Lock up ya daughters and horses, of course
it’s hard to have intercourse over four sets
of corsets...

LAURENS
No more sex, pour me another brew, son!
Let’s raise a couple more...

LAURENS/LAFAYETTE/MULLIGAN
To the revolution!

LAURENS
Well, if it ain’t the prodigy of Princeton
college!

MULLIGAN
Aaron Burr!

LAURENS
Give us a verse, drop some knowledge!

BURR
Good luck with that: you’re takin’ a stand.
You spit. I’m ‘a sit. We’ll see where we land.

LAFAYETTE/MULLIGAN
Boooo!

LAURENS
Burr, the revolution’s imminent. What do
you stall for?

HAMILTON
If you stand for nothing, Burr, what’ll you
fall for?

3. MY SHOT

LAURENS
Ooh, Who are you?

MULLIGAN
Ooh, Who are you?

LAFAYETTE
Ooh, Who are you?

MULLIGAN/LAFAYETTE/LAURENS
Ooh, who is this kid? What’s he gonna do?

HAMILTON
I am not throwing away my shot!
I am not throwing away my shot!
Hey yo, I’m just like my country,
I’m young, scrappy and hungry,
and I’m not throwing away my shot!
I’m ‘a get a scholarship to King’s College.
I prob’ly shouldn’t brag, but dag, I amaze
and astonish.
The problem is I got a lot of brains but no polish.
I gotta holler just to be heard.
With every word, I drop knowledge!
I’m a diamond in the rough, a shiny piece
of coal
tryin’ to reach my goal. My power of speech:
unimpeachable.
Only nineteen but my mind is older.
These New York City streets get colder, I
shoulder
ev’ry burden, ev’ry disadvantage
I have learned to manage, I don’t have a gun
to brandish,
I walk these streets famished.
The plan is to fan this spark into a flame.
But damn, it’s getting dark, so let me spell
out the name,
I am the—

HAMILTON/LAFAYETTE/MULLIGAN/LAURENS
A-l-e-x-a-r-we are—meant to be...

HAMILTON
A colony that runs independently.
Meanwhile, Britain keeps shittin’ on us
endlessly.
Essentially, they tax us relentlessly,
then King George turns around, runs a
spending spree.
He ain’t ever gonna set his descendants free,
so there will be a revolution in this century.
Enter me!

LAFAYETTE/MULLIGAN/LAURENS
(He says in parentheses)

HAMILTON
Don’t be shocked when your hist’ry book
mentions me.
I will lay down my life if it sets us free.
Eventually, you’ll see my ascendancy,

HAMILTON
And I am not throwing My shot!
away my shot.
I am not throwing My shot.
Hey yo, I’m just like my country,
I'm young, scrappy and hungry and I'm not throwing away my shot. And I'm not throwing away my shot. And I'm not throwing away my shot.

**HAMILTON/MULLIGAN/LAURENS/LAFAYETTE**
I am not throwing away my shot.
I am not throwing away my shot.
Hey yo, I’m just like my country, I’m young, scrappy and hungry and I’m not throwing away my shot.
It’s time to take a shot!

**LAURENS**
But we’ll never be truly free until those in bondage have the same rights as you and me, you and I. Do or die. Wait till I sally in on a stallion with the first black battalion have another-

**HAMILTON/LAURENS/LAFAYETTE/MULLIGAN**
I am not throwing away my shot.
Hey yo, I’m just like my country, I’m young, scrappy and hungry and I’m not throwing away my shot.

**BURR**
Geniuses, lower your voices. You keep out of trouble and you double your choices. I’m with you, but the situation is fraught. You’ve got to be carefully taught: If you talk, you’re gonna get shot!

**HAMILTON**
Burr, check what we got. Mister Lafayette, hard rock like Lancelot, I think your pants look hot, Laurens, I like you a lot. Let’s hatch a plot blacker than the kettle callin’ the pot... What are the odds the gods would put us all in one spot, poppin’ a squat on conventional wisdom, like it or not, a bunch of revolutionary manumission abolitionists? Give me a position, show me where the ammunition is!

Oh, am I talkin’ too loud? Sometimes I get over excited, shoot off at the mouth. I never had a group of friends before, I promise that I’ll make y’all proud.

**LAURENS**
Rise up! When you’re living on your knees, you rise up. Tell your brother that he’s gotta rise up. Tell your sister that she’s gotta rise up.

**LAURENS AND ENSEMBLE**
When are these colonies gonna rise up? When are these colonies gonna rise up when are these colonies gonna rise up?

**HAM/LAF/MULL**
Whoa! Whoa! Whoa!

**COMPANY**
Whoa! Whoa! Whoa! Yea!

**LAURENS**
Ev’rybody sing:
Whoa, whoa, whoa
Hey!
Whoa!
Wooh!!
Whoa!
Ay, let ‘em hear ya!
Let’s go!

I said shout it to the rooftops!
Said, to the rooftops!
Come on!
Come on, let’s go!

**LAURENS**
Rise up! When you’re living on your knees, you rise up. Tell your brother that he’s gotta rise up. Tell your sister that she’s gotta rise up.

I am not throwing away my shot. Hey yo, I’m just like my country, I’m young, scrappy and hungry and I’m not throwing away my shot.

**LAURENS**
Ev’rybody sing:
Whoa, whoa, whoa
Hey!
Whoa!
Whoa!
Whoa!

**HAM/LAF/MULL**
Whoa! Whoa! Whoa!

**COMPANY**
Whoa! Whoa! Whoa! Yea!

**LAURENS AND
ENSEMBLE**
When are these colonies gonna rise up? When are these colonies gonna rise up when are these colonies gonna rise up?

**HAM/LAF/MULL**
Whoa! Whoa! Whoa!

**COMPANY**
Whoa! Whoa! Whoa! Yea!

**LAURENS AND
ENSEMBLE**
When are these colonies gonna rise up? When are these colonies gonna rise up when are these colonies gonna rise up?

**HAM/LAF/MULL**
Whoa! Whoa! Whoa!

**COMPANY**
Whoa! Whoa! Whoa! Yea!

**LAURENS AND
ENSEMBLE**
When are these colonies gonna rise up? When are these colonies gonna rise up when are these colonies gonna rise up?
Whoa!
Rise up!

**HAMILTON**
I imagine death so much it feels more like a memory
When’s it gonna get me?
In my sleep? Seven feet ahead of me?
comin’, do I run or do I let it be?
Is it like a beat without a melody?
See, I never thought I’d live past twenty.
Where I come from some get half as many.
Ask anybody why we livin’ fast and we laugh, reach for a flask,
we have to make this moment last, that’s plenty.

Scratch that,
this is not a moment, it’s the movement
where all the hungriest brothers with something to prove went?
Foes oppose us, we take an honest stand,
we roll like Moses, claimin’ our promised land.
And? If we win our independence?
‘Zat a guarantee of freedom for our descendants?
Or will the blood we shed begin an endless cycle of vengeance and death with no defendants?
I know the action in the street is excitin’,
but Jesus, between all the bleedin’ ‘n fightin’
I’ve been readin’ ‘n writin’.
We need to handle our financial situation.
Are we a nation of states? What’s the state of our nation?
I’m past patiently waitin’. I’m passionately smashin’ every expectation,
every action’s an act of creation!
I’m laughin’ in the face of casualties and sorrow,
for the first time, I’m thinkin’ past tomorrow,

**HAMILTON**
Time to take a shot!

**HAM/LAF/MULL/LAUR**
Time to take a shot!
Take a shot!
Shot!
A-yo, it’s time to take a shot!
Time to take a shot!
And I am–

**HAMILTON/ Laurens/ LAFAYETTE/ MULLIGAN**
We’re gonna rise up! Time to take a shot!
We’re gonna rise up! Time to take a shot!
We’re gonna rise up! Time to take a shot!

**ENSEMBLE**
Not throwing away my shot.
Not throwing away my shot.
Not throwing away my shot.
Rise up!
Rise up!
Rise up!

**HAMILTON AND COMPANY**
And I am not throwing away my shot.
I am not throwing away my shot.
LAURENS/MULLIGAN/LAFAYETTE
Raise a glass to freedom, something they can never take away.

HAMILTON
No matter what they tell you.

MULLIGAN/LAFAYETTE
Let’s have another round tonight.

LAURENS
Raise a glass to the four of us.

HAMILTON/LAURENS/MULLIGAN/LAFAYETTE
Tomorrow there’ll be more of us.

HAMILTON/LAURENS
Telling the story of tonight

MULLIGAN/LAFAYETTE
Let’s have another round tonight

HAMILTON/LAURENS/MULLIGAN/ENSEMBLE
They’ll tell the story of tonight

MULLIGAN/LAFAYETTE/ENSEMBLE
They’ll tell the story of freedom

FULL ENSEMBLE
Tonight

5. THE SCHUYLER SISTERS

BURR
There’s nothing rich folks love more than going downtown and slummin’ it with the poor. They pull up in their carriages and gawk at the students in the common Just to watch them talk. Take Philip Schuyler: the man is loaded. Uh-oh, but little does he know that his daughters, Peggy, Angelica, Eliza sneak into the city just to watch all the guys at—

COMPANY
Work, work!

ANGELICA
Angelica!

COMPANY
Work, work!

ELIZA
Eliza!

PENGY
And Peggy!

COMPANY
Work, work! The Schuyler sisters!

ANGELICA
Angelica!

PENGY
Peggy!

ELIZA
Eliza!

COMPANY
Work!

PENGY
Daddy said to be home by sundown.

ANGELICA
Daddy doesn’t need to know.

PENGY
Daddy said not to go downtown.

ELIZA
Like I said, you’re free to go.

ANGELICA
But—look around, look around, the revolution’s happening in New York.

ELIZA/PEGGY
New York.

COMPANY
Angelica

SCHUYLER SISTERS AND COMPANY
Work!

PENGY
It’s bad enough daddy wants to go to war.

ELIZA
People shouting in the square.

PENGY
It’s bad enough there’ll be violence on our shore.

ANGELICA
New ideas in the air.

ANGELICA AND MALE ENSEMBLE
Look around, look around—

ELIZA
Angelica, remind me what we’re looking for...

ALL MEN
She’s lookin’ for me!

ANGELICA
Eliza, I’m lookin’ for a mind at work. I’m lookin’ for a mind at work! I’m lookin’ for a mind at work!

COMPANY
Work, work!
Whooaaaaa!

**ELIZA/ANGELICA/PEGGY**

Whooaaaa!

Work!

**BURR**

Wooh! There’s nothin’ like summer in the city. Someone in a rush next to someone lookin’ pretty.

Excuse me, miss, I know it’s not funny

But your perfume smells like your daddy’s got money.

Why you slummin’ in the city in your fancy heels

You searchin for an urchin who can give you ideals?

**ANGELICA**

Burr, you disgust me.

**BURR**

Ah, so you’ve discussed me.

I’m a trust fund, baby, you can trust me!

**ANGELICA**

I’ve been reading *Common Sense* by Thomas Paine.

So men say that I’m intense or I’m insane.

You want a revolution? I want a revelation

So listen to my declaration:

**ELIZA/ANGELICA/PEGGY**

“We hold these truths to be self-evident

That all men are created equal”

**ANGELICA**

And when I meet Thomas Jefferson,

**COMPANY**

Unh!

**ANGELICA**

I’m a compel him to include women in the sequel!

**WOMEN**

Work!

**ELIZA**

Look around, look around at how

Lucky we are to be alive right now!

**ELIZA/PEGGY**

Look around, look around at how

Lucky we are to be alive right now!

**ELIZA/ANGELICA/PEGGY**

History is happening in Manhattan and we just happen to be in the greatest city in the world!

**SCHUYLERS SISTERS AND COMPANY**

In the greatest city in the world!

**ANGELICA**

You want a revolution?

I want a revelation

So listen to my declaration:

**ELIZA/PEGGY**

New York!

**MEN**

Hey! Hey! Hey!

**ELIZA/ANGELICA/PEGGY**

The revolution’s happening in-

**ANGELICA**

In New York!

**ELIZA/PEGGY**

Look around, look around the revolution’s happening

**WOMEN**

Look around, look around the revolution’s happening

**FEMALE ENSEMBLE**

Hey! Hey!

**FULL COMPANY**

Look around, look around at how lucky we are to be alive right now!

History is happening in Manhattan and we just happen to be

**ALL WOMEN**

In the greatest city in the world

**ALL MEN**

In the greatest city-

**COMPANY**

In the greatest city in the world!

**COMPANY**

Work, work!

**ELIZA**

Eliza!

**PEGGY**

And Peggy!

**ANGELICA/ELIZA/PEGGY**

The Schuyler sisters!

**COMPANY**

Work, work!

We’re looking for a mind at work!

**ANGELICA**

Angelica!

**ELIZA**

Eliza!

**PEGGY**

And Peggy!

**ANGELICA/ELIZA/PEGGY**

The Schuyler sisters!
Work, work!

COMPANY
Work, work! Work, work!

In the greatest city in the world

COMPANY
In the greatest city in the world!

6. FARMER REFUTED

SAMUEL SEABURY
Hear ye, hear ye! My name is Samuel Seabury, and I present “Free Thoughts on the Proceedings of the Continental Congress!”

Seabury
Chaos and bloodshed are not a solution. Don’t let them lead you astray.

MULLIGAN
Oh my God. Tear this dude apart.

SEABURY
Chaos and bloodshed are already haunting us, honestly you shouldn’t even talk. And what about Boston?

SEABURY
But strangely, your mange is the same.

SEABURY
I pray the king shows you his mercy.

SEABURY
For shame, for shame . . .

HAMILTON
Honestly, look at me, please don’t read!

SEABURY
Not your interests—

HAMILTON
Don’t modulate the key then not debate with me!

SEABURY
Chaos and bloodshed are not a solution.

Burr
Alexander, please!

HAMILTON
Burr, I’d rather be divisive than indecisive, drop the niceties.

ENSEMBLE
Silence! A message from the King!

FULL COMPANY
A message from the King!

7. YOU’LL BE BACK

KING GEORGE
You say the price of my love’s not a price that you’re willing to pay.

SEABURY
Revolution, they have-nots are gonna win this, it’s hard to listen to you with a straight face.

Chaos and bloodshed are not a solution.

SEABURY
Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey!

Revolution is comin’. The have-nots are gonna win this, it’s hard to listen to you with a straight face.

SEABURY
In the greatest city in the world!

SEABURY
Who scream revolution is comin’.
The have-nots are gonna win this, it’s hard to listen to you with a straight face.

SEABURY
Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey!

Chaos and bloodshed already haunt us, honestly you shouldn’t even talk. And what about Boston?

SEABURY
Look at the cost, n’ all that we’ve lost n’ you talk about Congress?!

Chaos and bloodshed are not a solution.

SEABURY
Don’t let them lead you astray.

Burr
I’d rather be divisive than indecisive, drop the niceties.

ENSEMBLE
Silence! A message from the King!

FULL COMPANY
A message from the King!

SEABURY
Heed—

HAMILTON
Honestly, look at me, please don’t read!

SEABURY
Not your interests—

HAMILTON
Don’t modulate the key then not debate with me!

SEABURY
Chaos and bloodshed are not a solution.

Burr
Alexander, please!

HAMILTON
Burr, I’d rather be divisive than indecisive, drop the niceties.

ENSEMBLE
Silence! A message from the King!

FULL COMPANY
A message from the King!

SEABURY
For shame, for shame . . .

HAMILTON
You say the price of my love’s not a price that you’re willing to pay.

SEABURY
Chaos and bloodshed are not a solution. Don’t let them lead you astray.

MULLIGAN
Oh my God. Tear this dude apart.

SEABURY
Chaos and bloodshed are already haunting us, honestly you shouldn’t even talk. And what about Boston?

SEABURY
But strangely, your mange is the same.

SEABURY
I pray the king shows you his mercy.

SEABURY
For shame, for shame . . .

HAMILTON
Alexander, please!

HAMILTON
Burr, I’d rather be divisive than indecisive, drop the niceties.

ENSEMBLE
Silence! A message from the King!

FULL COMPANY
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For shame, for shame . . .

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Silence! A message from the King!

FULL COMPANY
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SEABURY
For shame, for shame . . .

HAMILTON
You say the price of my love’s not a price that you’re willing to pay.

SEABURY
Chaos and bloodshed are not a solution. Don’t let them lead you astray.

MULLIGAN
Oh my God. Tear this dude apart.

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SEABURY
For shame, for shame . . .

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SEABURY
But strangely, your mange is the same.

SEABURY
I pray the king shows you his mercy.

SEABURY
For shame, for shame . . .

HAMILTON
Alexander, please!

HAMILTON
Burr, I’d rather be divisive than indecisive, drop the niceties.
Time will tell.
You’ll remember that I served you well.
Oceans rise,
empires fall,
we have seen each other through it all,
and when push comes to shove,
I will send a fully armed battalion
to remind you of my love!

Da da da dat da dat da da da da ya da
Da da dat da dat da ya da da da da
da da dat da ya da
Da da da dat da dat da da da da
Da da da dat da da da da da ya da da da
dat dat da ya da!

8. RIGHT HAND MAN

COMPANY
British Admiral Howe’s got troops on the water.
Thirty-two thousand troops in New York harbor.

ENSEMBLE 1
Thirty-two thousand troops in New York harbor.

ENSEMBLE 2
Thirty-two thousand troops in New York harbor.

HAMILTON
As a kid in the Caribbean I wished for a war.
I knew that I was poor,
I knew it was the only way to-

HAMILTON/BURR/MULLIGAN/LAURENS/LAFAYETTE
Rise up!

HAMILTON
If they tell my story
I am either gonna die on the battlefield in glory or-

HAMILTON/BURR/MULLIGAN/LAURENS/LAFAYETTE
Rise up!

HAMILTON
We will fight for this land
but there’s only one man
who can give us a command so we can-

HAMILTON/BURR/MULLIGAN/LAURENS/LAFAYETTE
Rise up!

HAMILTON
Understand? It’s the only way to-

HAMILTON/BURR/MULLIGAN/LAURENS/LAFAYETTE
Rise up! Rise up!

HAMILTON
Here he comes!

ENSEMBLE
Here comes the General!

BURR
Ladies and gentlemen!

ENSEMBLE
Here comes the General!

BURR
The moment you’ve been waiting for!

ENSEMBLE
Here comes the General!

BURR
The pride of Mount Vernon!

ENSEMBLE
Here comes the general!

BURR
George Washington!

WASHINGTON
We are outgunned, outmanned,
outnumbered, outplanned.

ENSEMBLE
What?
What?
Buck, buck, buck, buck, buck!

We gotta make an all out stand
ayo, I’m gonna need a right-hand man.

ENSEMBLE
Buck, buck, buck, buck, buck!
WASHINGTON
Check it—
Can I be real a second?
For just a millisecond?
Let down my guard and tell the people how I feel a second?
Now I’m the model of a modern major general, the venerable Virginian veteran whose men are all lining up, to put me up on a pedestal, writin’ letters to relatives embellishin’ my elegance and eloquence, but the elephant is in the room, the truth is in ya face when ya hear the British cannons go...

ENSEMBLE
Boom!

WASHINGTON
Any hope of success is fleeting,
how can I keep leading when the people I’m leading keep retreating?
We put a stop to the bleeding as the British take Brooklyn, knight takes rook, but look,

WASHINGTON
We are outgunned, outmanned, outnumbered, outplanned.

We gotta make an all out stand
ayo, I’m gonna need a right-hand man.

Incoming!

HAMILTON
They’re battering down the Battery check the damages.

MULLIGAN
Rah!

WASHINGTON
We gotta stop ‘em and rob ‘em of their advantages.

MULLIGAN
Rah!

HAMILTON
Let’s take a stand with the stamina God has granted us. Hamilton won’t abandon ship, Yo, let’s steal their cannons-

MULLIGAN
Ssh-boom!

WASHINGTON
Goes the cannon, watch the blood and the shit spray and...

COMPANY
Boom!

WASHINGTON
Goes the cannon, we’re abandonin’ Kips Bay and...

COMPANY
Boom!

WASHINGTON
There’s another ship and...

COMPANY
Boom!

WASHINGTON
We just lost the southern tip and...

COMPANY
Boom!

WASHINGTON
We gotta run to Harlem quick, we can’t afford another slip.

Guns and horses giddyup, I decide to divvy up

my forces, they’re skittish as the British cut the city up.

This close to giving up, facing mad scrutiny, I scream in the face of this mass mutiny: are these the men with which I am to defend America?

We ride at midnight, Manhattan in the distance.
I cannot be everywhere at once, people.
I’m in dire need of assistance . . .

BURR
Your excellency, sir!

WASHINGTON
Who are you?

BURR
Aaron Burr, Sir?
Permission to state my case?

WASHINGTON
As you were.

BURR
Sir,
I was a captain under General Montgomery until he caught a bullet in the neck in Quebec, and well, in summary I think that I could be of some assistance.

WASHINGTON
Huh.

BURR
I have some questions, a couple of suggestions on how to fight instead of fleeing west.

WASHINGTON
Yes?

BURR
Well-
HAMILTON
Your excellency, you wanted to see me?

WASHINGTON
Hamilton, come in, have you met Burr?

HAMILTON
Yes, sir.

HAMILTON AND BURR
We keep meeting.

BURR
As I was saying, sir, I look forward to seeing your strategy play out.

WASHINGTON
Burr?

BURR
Sir?

WASHINGTON
Close the door on your way out.

HAMILTON
Have I done something wrong, sir?

WASHINGTON
On the contrary. I called you here because our odds are beyond scary. Your reputation precedes you, but I have to laugh.

HAMILTON
Sir?

WASHINGTON
Hamilton, how come no one can get you on their staff?

HAMILTON
Sir!

WASHINGTON
Hamilton, how come no one can get you on their staff?

HAMILTON
Sir!

WASHINGTON
Don't get me wrong, you're a young man, of great renown.

HAMILTON
I know you stole British cannons when we were still downtown. Nathaniel Green and Henry Knox wanted to hire you...

WASHINGTON
To be their Secretary? I don't think so.

HAMILTON
Why're you upset?

WASHINGTON
I'm not—

HAMILTON
It's alright, you want to fight, you've got a hunger.
I was just like you when I was younger.
Head full of fantasies of dyin' like a martyr?

HAMILTON
Yes.

WASHINGTON
Dying is easy, young man. Living is harder.

HAMILTON
Why are you telling me this?

WASHINGTON
I'm being honest. I'm working with a third of what our Congress has promised. We are a powder keg about to explode, I need someone like you to lighten the load. So?

COMPANY (EXCEPT HAMILTON)
I am not throwin' away my shot!

WASHINGTON
I am not throwin' away my shot!

HAMILTON
I am not throwin' away my shot!

WASHINGTON
Son,

WASHINGTON AND COMPANY
We are outgunned, outmanned!

HAMILTON
You need all the help you can get. I have some friends. Laurens, Mulligan, Marquis de Lafayette, okay, what else?

WASHINGTON AND COMPANY
Outnumbered, outplanned!

HAMILTON
We'll need some spies on the inside, Some King's men who might let some things slide.

HAMILTON
I'll write to Congress and tell 'em we need supplies, you rally the guys, master the element of surprise. Chicka-boom!

ELI/ANG/PEG
Whoa, whoa, whoa...

HAMILTON
I'll rise above my station, organize your information 'till we rise to the occasion of our new nation. Sir!

ELI/ANG/PEG AND WOMEN
Whoa, whoa, whoa...

ENSEMBLE
Here comes the General!

HAMILTON
Rise up!

LAUR/LAF/MULL
What?
ENSEMBLE
Here comes the General!

SCHUYLER SISTERS
Rise up!

HAMILTON
Rise up!

LAUR/LAF/MULL
What?

ENSEMBLE
Here comes the General!

SCHUYLER SISTERS
Rise up!

LAUR/LAF/MULL
What?

HAMILTON
Rise up!

LAUR/LAF/MULL
What?

FULL COMPANY
Here comes the General!

HAMILTON
What?

WASHINGTON
And his right hand man!

FULL COMPANY
Boom!

9. A WINTER’S BALL

Burr
How does the bastard, orphan, son of a whore, go on and on, grow into more of a phenomenon? Watch this obnoxious, arrogant, loudmouth bother be seated at the right hand of the father. Washington hires Hamilton right on sight, But Hamilton still wants to fight, not write. Now Hamilton’s skill with a quill is undeniable

But what do we have in common? We’re reliable with the

ALL MEN
Ladies!

Burr
There are so many to deflower.

ALL MEN
Ladies!

Burr
Looks! Proximity to power.

ALL MEN
Ladies!

Burr
They delighted and distracted him. Martha Washington named her feral tomcat after him!

Hamilton
That’s true.

FULL COMPANY
1780.

Burr
A winter’s ball and the Schuyler sisters are the envy of all. Yo, if you can marry a sister, you’re rich, son.

Hamilton
Is it a question of if, Burr, or which one?

10. HELPLESS

Hamilton/Burr/Laurens
Hey
Hey
Hey hey

Hamilton/Burr/Laurens/All Women (except Eliza)
Hey hey hey hey

Eliza
Ohh, I do I do I do I Dooo! Hey!
Ohh, I do I do I do I Dooo! Boy, you got me Hey hey hey

Eliza and Women
Helpless!
Look into your eyes, and the sky’s the limit I’m helpless! Down for the count, and I’m drownin’ in ‘em.

Eliza
I have never been the type to try and grab the spotlight. We were at a revel with some rebels on a hot night, laughin’ at my sister as she’s dazzling the room then you walked in and my heart went “Boom!” Tryin’ to catch your eye from the side of the ballroom, everybody’s dancin’ and the band’s top volume.

Eliza and Women
Grind to the rhythm as we wine and dine.

Eliza
Grab my sister, and whisper, “Yo, this one’s mine.”

All Women
Oooh

My sister made her way across the room to you and I got nervous, thinking “What’s she gonna do?” She grabbed you by the arm, I’m thinkin’ “I’m through” Then you look back at me and suddenly I’m Helpless!

Eliza
Hey hey hey hey

Hey hey hey hey

Hey hey hey hey

Hey hey hey hey

Hey hey hey hey

Helpless!
Oh, look at those eyes,
Look into your eyes,
Oh! And the sky’s the limit
Yeah, I’m helpless, I know
And I’m drownin’ in ‘em.

I’m so into you,
I am so into you.
I know, I’m down for the count
And I’m drownin’ in ‘em.

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.

ELIZA AND WOMEN
One week later

ELIZA
I’m writin’ a letter nightly.
Now my life gets better, every letter that you write me.
Laughin’ at my sister, cuz she wants to form a harem.

ANGELICA
I’m just sayin’, if you really loved me, you would share him.

ELIZA
Ha!
Two weeks later,
In the living room stressin’,
my father’s stone-faced
while you’re asking for his blessin’.
I’m dying inside, as you wine and dine
and I’m tryin’ not to cry, ‘cause there’s nothing that your mind can’t do.
My father makes his way across the room to you.
I panic for a second, thinking, “we’re through”
But then he shakes your hand and says, “Be true”
And you turn back to me, smiling, and I’m helpless!

ALL WOMEN
Two weeks later,

ELIZA
Ha!
Two weeks later,
In the living room stressin’,
my father’s stone-faced
while you’re asking for his blessin’.
I’m dying inside, as you wine and dine
and I’m tryin’ not to cry, ‘cause there’s nothing that your mind can’t do.
My father makes his way across the room to you.
I panic for a second, thinking, “we’re through”
But then he shakes your hand and says, “Be true”
And you turn back to me, smiling, and I’m helpless!

HAMILTON
Eliza, I don’t have a dollar to my name, an acre of land, a troop to command, a dollop of fame.
All I have’s my honor, a tolerance for pain, a couple of college credits and my top-notch brain.
Insane, your family brings out a different side of me,
Peggy confides in me, Angelica tried to take a bite of me,
no stress, my love for you is never in doubt.
We’ll get a little place in Harlem and we’ll figure it out.
I’ve been livin’ without a family since I was a child.
My father left, my mother died, I grew up buckwild.
But I’ll never forget my mother’s face, that was real,
and long as I’m alive, Eliza, swear to God, you’ll never feel so...

ELIZA
Helpless!

HAMILTON
Eliza...

I’ve never felt so-

Hey! Yeah, yeah!

I’m Down for the count, I’m-

My life is gon’ be fine cuz Eliza’s in it.

I look into your eyes, and the sky’s the limit I’m

...drownin’ in ‘em.

ALL WOMEN
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...

ELIZA
Helpless.

11. SATISFIED

LAURENS
Alright, alright. That’s what I’m talkin’ about! Now everyone give it up for the maid of honor, Angelica Schuyler!

ANGELICA
A toast to the groom!

ALL MEN
To the groom! To the groom! To the groom!

ALL WOMEN
To the groom!

To the bride!

From your sister,

Angelica! Angelica! Angelica!

By your side! By your side! By your side!

ELIZA AND WOMEN
Angelica!

FULL COMPANY
This is not a game...

HAMILTON
You strike me as a woman who has never been satisfied.

ANGELICA
I’m sure I don’t know what you mean. You forget yourself.

HAMILTON
You’re like me. I’m never satisfied.

ANGELICA
Is that right?

HAMILTON
I have never been satisfied.

ANGELICA
My name is Angelica Schuyler.

HAMILTON
Alexander Hamilton.

ANGELICA
Where’s your fam’ly from?
HAMILTON
Unimportant. There’s a million things I haven’t done but just you wait, just you wait...

ANGELICA
So so so—so this is what it feels like to match wits with someone at your level! What the hell is the catch? It’s the feeling of freedom, of seein’ the light, it’s Ben Franklin with a key and a kite! You see it, right? The conversation lasted two minutes, maybe three minutes, ev’rything we said in total agreement, it’s a dream and it’s a bit of a dance, a bit of a posture, it’s a bit of a stance. He’s a bit of a flirt, but I’m ‘a give it a chance. I asked about his fam’ly, did you see his answer? His hands started fidgeting, he looked askance? He’s penniless, he’s flying by the seat of his pants.

Handsome, boy, does he know it! Peach fuzz, and he can’t even grow it! I wanna take him far away from this place, then I turn and see my sister’s face and she is...

ELIZA
Helpless...

ANGELICA
And I know she is...

ELIZA
Helpless...

ANGELICA
And her eyes are just...

ELIZA
Helpless...

ANGELICA
And I realize

ANGELICA AND COMPANY
Three fundamental truths at the exact same time...

HAMILTON
Where are you taking me?

ANGELICA
I’m about to change your life.

HAMILTON
Then by all means, lead the way.

COMPANY (EXCEPT ANGELICA)
Number one!

ANGELICA
I’m a girl in a world in which my only job is to marry rich. My father has no sons so I’m the one who has to social climb for one, so I’m the oldest and the wittiest and the gossip in New York City is insidious, Alexander is penniless, Ha! That doesn’t mean I want him any less.

ELIZA
Elizabeth Schuyler. It’s a pleasure to meet you.

HAMILTON
Schuyler?

ANGELICA
My sister.

COMPANY
Number two!

ANGELICA
He’s after me cuz I’m a Schuyler sister. That elevates his status, I’d have to be naïve to set that aside, maybe that is why I introduce him to Eliza, now that’s his bride. Nice going, Angelica, he was right, You will never be satisfied.

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.

COMPANY
Number three!

ANGELICA
I know my sister like I know my own mind, you will never find anyone as trusting or as kind. If I tell her that I love him she’d be silently resigned, he’d be mine. She would say, “I’m fine”

ANGELICA AND COMPANY
She’d be lying.

ANGELICA
But when I fantasize at night it’s Alexander’s eyes, as I romanticize what might have been if I hadn’t sized him up so quickly. At least my dear Eliza’s his wife; at least I keep his eyes in my life...

ALL MEN (EXCEPT HAMILTON)
To the groom! To the groom!

ALL WOMEN (EXCEPT ELIZA)
To the groom! To the groom! To the bride!

ELIZA
To the bride!

To the bride!
From your sister, Angelica! Angelica! Angelica!

By your side.

To your union, To the union! To the union!

and the hope that you provide.

May you always be satisfied.

And I know she’ll be happy as his bride. And I know

She’ll be happy as his bride.

ANGELICA

He will never be satisfied. I will never be satisfied.

ELIZA AND WOMEN

To your union, To your union, To your union!

and the hope that you provide.

May you always be satisfied.

And I know she’ll be happy as his bride.

ANGELICA

He will never be satisfied. I will never be satisfied.

ELIZA AND WOMEN

To your union, To your union, To your union!

and the hope that you provide.

May you always be satisfied.

And I know she’ll be happy as his bride.

ANGELICA

He will never be satisfied. I will never be satisfied.

ELIZA AND WOMEN

To your union, To your union, To your union!

and the hope that you provide.

May you always be satisfied.

And I know she’ll be happy as his bride.

ANGELICA

He will never be satisfied. I will never be satisfied.
From what I hear, you’ve made yourself indispensible.

**LAURENS**
Well, well, I heard you’ve got a special someone on the side, Burr.

**HAMILTON**
Is that so?

**LAURENS**
What are you tryin’ to hide, Burr?

**BURR**
I should go.

**HAMILTON**
No, these guys should go.

**LAFAYETTE**
What?

**LAURENS**
No!

**HAMILTON**
Leave us alone.

**MULLIGAN**
Man...

**HAMILTON**
It’s alright, Burr. I wish you’d brought this girl with you tonight, Burr.

**BURR**
You’re very kind, but I’m afraid it’s unlawful, sir.

**HAMILTON**
What do you mean?

**BURR**
She’s married.

**HAMILTON**
I see.

**BURR**
She’s married to a British officer.

**HAMILTON**
Oh shit...

**BURR**
Congrats again, Alexander. Smile more. I’ll see you on the other side of the war.

**LAURENS**
No!

**HAMILTON**
I’ll see you on the other side of the war.

**HAMILTON**
I’ll see you on the other side of the war.

### 13. WAIT FOR IT

**BURR**
Theodosia writes me a letter ev’ry day. I’m keeping her bed warm while her husband is away. He’s on the British side in Georgia. He’s tryin’ to keep the colonies in line. He can keep all of Georgia. Theodosia, she’s mine.

Love doesn’t discriminate between the sinners and the saints, it takes and it takes and it takes and we keep loving anyway. We laugh and we cry and we break and we make our mistakes. And if there’s a reason I’m by her side when so many have tried then I’m willing to wait for it. I’m willing to wait for it.

**BURR**
My grandfather was a fire and brimstone preacher,

But there are things that the homilies and hymns won’t teach ya.

**HAMILTON**
My mother was a genius, my father commanded respect. When they died they left no instructions. Just a legacy to protect.

**BURR/ENSEMBLE**
Death doesn’t discriminate between the sinners and the saints, it takes and it takes and it takes and we keep living anyway. We rise and we fall and we break and we make our mistakes. And if there’s a reason I’m still alive when everyone who loves me has died I’m willing to wait for it. I’m willing to wait for it.

**MEN**
Preacher, preacher, preacher

**WOMEN**
Genius

**MEN**
Teach ya, teach ya, teach ya

**WOMEN**
Respect, respect

**Burr/Ensemble**
Wait for it
BURR
I am the one thing in life I can control

ENSEMBLE
Wait for it
Wait for it
Wait for it
Wait for it

BURR
I am inimitable
I am an original

ENSEMBLE
Wait for it
Wait for it
Wait for it
Wait for it

BURR
Hamilton’s pace is relentless,
he wastes no time

ENSEMBLE
Time
Time
Time

BURR
What is it like in his shoes?

Hamilton doesn’t hesitate.
He exhibits no restraint.
He takes and he takes and he takes
and he keeps winning anyway.
He changes the game.
He plays and he raises the stakes.
And if there’s a reason
he seems to thrive when so few survive, then
Goddamnit-

Company
I’m willing to wait for it
Wait for it
Wait for...
I’m willing to-

Life doesn’t discriminate
between the sinners and the saints,
it takes and it takes
and it takes.
We rise

BURR
I’m not falling behind or running late

ENSEMBLE
Wait for it
Wait for it
Wait for it
Wait for it

BURR
I’m not standing still,
I am lying in wait

ENSEMBLE
Wait
Wait
Wait

BURR
Hamilton faces an endless uphill climb

ENSEMBLE
Climb
Climb
Climb

14. STAY ALIVE

ELIZA
Stay alive...

ELIZA/ANGELICA/ENSEMBLE WOMEN
Stay alive...

HAMILTON
I have never seen the General so despondent.
I have taken over writing all his correspondence.
Congress writes, “George, attack the British forces.”
I shoot back, we have resorted to eating our horses.
Local merchants deny us equipment, assistance,
they only take British money, so sing a song of sixpence.
WASHINGTON
The cavalry’s not coming.

HAMILTON
Sir!

WASHINGTON
Alex, listen. There’s only one way for us to win this. Provoke outrage, outright.

HAMILTON
That’s right.

WASHINGTON
Don’t engage, strike by night. Remain relentless ‘til their troops take flight.

HAMILTON
Make it impossible to justify the cost of the fight.

WASHINGTON
Outrun.

HAMILTON
Outrun.

WASHINGTON
Outlast.

HAMILTON
Outlast.

WASHINGTON
Hit ‘em quick, get out fast.

HAMILTON
Chick-a-plao!

WASHINGTON
Stay alive ‘til this horror show is past. We’re gonna fly a lot of flags half-mast.

HAMILTON/LAURENS/LAFAYETTE
Raise a glass!

MULLIGAN
I go back to New York and my apprenticeship.

LAFAYETTE
I ask for French aid, I pray that France has sent a ship.

LAURENS
I stay at work with Hamilton, we write essays against slavery, and every day’s a test of our camaraderie and bravery.

HAMILTON
We cut supply lines, we steal contraband, we pick and choose our battles and places to take a stand. And ev’ry day,

“Sir, entrust me with a command,” and ev’ry day,

WASHINGTON
No.

HAMILTON
He dismisses me out of hand.

ELIZA/ANGELICA
Stay alive...

WASHINGTON
Ev’ryone attack!

LEE
Retreat!

WASHINGTON
Attack!

LEE
Retreat!

WASHINGTON
What are you doing, Lee? Get back on your feet!

LEE
But there’s so many of them!

WASHINGTON
I’m sorry, is this not your speed?! Hamilton!

HAMILTON
Ready, sir!

WASHINGTON
Have Lafayette take the lead!

HAMILTON
Yes, sir!

LAURENS
A thousand soldiers die in a hundred degree heat.

LAFAYETTE
As we snatch a stalemate from the jaws of defeat.

HAMILTON
Charles Lee was left behind without a pot to piss in. He started sayin’ this to anybody who would listen:

LEE
Washington cannot be left alone to his devices.
indecisive, from crisis to crisis. The best thing he can do for the revolution is turn n' go back to plantin' tobacco in Mount Vernon.

COMPANY
Oo!!

WASHINGTON
Don't do a thing. History will prove him wrong.

HAMILTON
But, sir!

WASHINGTON
We have a war to fight, let's move along.

LAURENS
Strong words from Lee, someone oughta hold him to it.

HAMILTON
I can’t disobey direct orders.

LAURENS
Then I’ll do it. Alexander, you’re the closest friend I’ve got.

HAMILTON
Laurens, do not throw away your shot.

15. TEN DUEL COMMANDMENTS

MEN
One, two, three, four

FULL COMPANY
Five, six, seven, eight, nine...

BURR/HAMILTON/LAURENS/LEE
It’s the Ten Duel Commandments.

FULL COMPANY
It’s the Ten Duel Commandments.

Number one!

LAURENS
The challenge: demand satisfaction.
If they apologize, no need for further action.

COMPANY
Number two!

LAURENS
If they don’t, grab a friend, that’s your second.

HAMILTON
Your lieutenant when there’s reckoning to be reckoned.

COMPANY
Number three!

LEE
Have your seconds meet face to face.

HAMILTON
Or negotiate a time and place.

BURR
This is commonplace, ‘specially ‘tween recruits.

COMPANY
Most disputes die, and no one shoots.
Number four!

LAURENS
If they don’t reach a peace, that’s alright.

HAMILTON
You pay him in advance, you treat him with civility.

BURR
You have him turn around so he can have deniability.

COMPANY
Five!

LEE
Duel before the sun is in the sky.

COMPANY
Pick a place to die where it’s high and dry, number six!

HAMILTON
Leave a note for your next of kin.
Tell ‘em where you been. Pray that hell or heaven lets you in.

COMPANY
Seven!

LEE
Confess your sins, ready for the moment of adrenaline when you finally face your opponent.

COMPANY
Number eight!

LAURENS/LEE/HAMILTON/BURR
Your last chance to negotiate. Send in your seconds, see if they can set the record straight...

BURR
Alexander.

HAMILTON
Aaron Burr, sir.

BURR
Can we agree that duels are dumb and immature?

HAMILTON
Sure.
But your man has to answer for his words, Burr.

BURR
With his life? We both know that’s absurd, sir.
Hang on, how many men died because Lee was inexperienced and ruinous?

Okay, so we’re doin’ this.

Number nine!

Look ‘em in the eye, aim no higher. Summon all the courage you require. Then count

One two three four

Five six seven eight nine

Number

Ten paces!

Fire!

Lee, do you yield?

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

I’m satisfied.

Yo, we gotta clear the field!

Go! We won.

Here comes the General!

This should be fun.

What is the meaning of this? Mr. Burr, get a medic for the General.

Yes, sir.

Lee, you will never agree with me, but believe me, these young men don’t speak for me. Thank you for your service.

Let’s ride!

Hamilton!

Sir!

Meet me inside.

Meet him inside! Meet him inside! Meet him inside, meet him, meet him inside!

Son—

Hamilton!

Sir!

Meet me inside.

This war is hard enough without infighting—

Don’t call me son.

This war is hard enough without infighting—

Lee called you out. We called his bluff.

You solve nothing, you aggravate our allies to the south.

You’re absolutely right. John should have shot him in the mouth. That would’ve shut him up.

Son—

I’m notcha son—

Watch your tone. I am not a maiden in need of defending, I am grown.

Charles Lee, Thomas Conway, these men take your name and they rake it through the mud.

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

Well, I don’t have your name. I don’t have your titles. I don’t have your land. But, if you—

No—

If you gave me command of a battalion, a group of men to lead, I could fly above my station after the war.

Or you could die and we need you alive.

I’m more than willing to die—
WASHINGTON
Your wife needs you alive, son, I need you alive—

HAMilton
Call me son one more time—

WASHINGTON
Go home, Alexander. That’s an order from your commander.

HAMilton
Sir—

WASHINGTON
Go home.

17. THAT WOULD BE ENOUGH

ELiZA
Look around, look around at how lucky we are to be alive right now. Look around, look around...

HAMilton
How long have you known?

ELiZA
A month or so.

HAMilton
Eliza, you should have told me.

ELiZA
I wrote to the General a month ago.

HAMilton
No.

ELiZA
I begged him to send you home.

HAMilton
You should have told me.

ELiZA
I’m not sorry.

ELiZA
I knew you’d fight until the war was won.

But you deserve a chance to meet your son. Look around, look around at how lucky we are to be alive right now.

HAMilton
Will you relish being a poor man’s wife, unable to provide for your life?

ELiZA
I relish being your wife. Look around, look around...

Look at where you are. Look at where you started. The fact that you’re alive is a miracle. Just stay alive, that would be enough.

And if this child

Shares a fraction of your smile or a fragment of your mind, look out world! That would be enough.

I don’t pretend to know the challenges you’re facing. The worlds you keep erasing and creating in your mind.

But I’m not afraid. I know who I married. So long as you come home at the end of the day that would be enough.

We don’t need a legacy. We don’t need money. If I could grant you peace of mind,

If you could let me inside your heart... Oh, let me be a part of the narrative in the story they will write someday. Let this moment be the first chapter: where you decide to stay and I could be enough and we could be enough that would be enough.

18. GUNS AND SHIPS

BURR
How does a ragtag volunteer army in need of a shower somehow defeat a global superpower? How do we emerge victorious from the quagmire? Leave the battlefield waving Betsy Ross’ flag higher?

Yo. Turns out we have a secret weapon! An immigrant you know and love who’s unafraid to step in!

Ev’ryone give it up for America’s favorite fighting Frenchman!

COMPANY
Lafayette!

LAFAYETTE
I’m takin this horse by the reins makin’ redcoats redder with bloodstains.

COMPANY
Lafayette!

LAFAYETTE
And I’m never gonna stop until I make ‘em drop and burn ‘em up and scatter their remains, I’m—
LAFAYETTE
Watch me engagin’ em! Escapin’ em!
Enragin’ em! I’m-

COMPANY
Lafayette!

LAFAYETTE
I go to France for more funds.

COMPANY
Lafayette!

LAFAYETTE
I come back with more

LAFAYETTE AND ENSEMBLE
Guns
And ships
And so the balance shifts.

WASHINGTON
We rendezvous with Rochambeau, consolidate
their gifts.

WASHINGTON
I need my
right hand
man back!

COMPANY
Hamilton!

WASHINGTON
You wanna
fight for your
land back?

LAFAYETTE
No one has more resilience
or matches my practical tactical brilliance—

WASHINGTON AND COMPANY
Hamilton!

WASHINGTON
I know.

WASHINGTON AND COMPANY
Hamilton!

LAFAYETTE
Sir, he knows what to do in a trench.
ingenuitive and fluent in French, I mean—

WASHINGTON AND COMPANY
Hamilton!

WASHINGTON
History has its
eyes on me. Whoa…

LAURENS/
MULLIGAN
Whoa…

WASHINGTON
Let me tell you what I wish I’d known
when I was young and dreamed of glory:
You have no control:
WASHINGTON
Who lives, who dies, who tells your story.

WASHINGTON
I know that we can win.
I know that greatness lies in you.
But remember from here on in,

WASHINGTON/ HAMILTON AND MEN
History has its

ENSEMBLE
Eyes on you.

EYES ON YOU
Whoa...
Whoa...
Whoa...

FULL COMPANY
History has its eyes on you.

20. YORKTOWN
(THE WORLD TURNED UPSIDE DOWN)

COMPANY
The battle of Yorktown. 1781.

LAFAYETTE
Monsieur Hamilton.

HAMILTON
Monsieur Lafayette.

LAFAYETTE
In command where you belong.

HAMILTON
How you say, no sweat.
Finally on the field. We’ve had quite a run.

LAFAYETTE
Immigrants:

HAMILTON/LAFAYETTE
We get the job done.

HAMILTON
So what happens if we win?

LAFAYETTE
I go back to France,
I bring freedom to my people if I’m given
the chance.

HAMILTON
We’ll be with you when you do.

LAFAYETTE
Go lead your men.

HAMILTON
See you on the other side.

LAFAYETTE
’Til we meet again, let’s go!

ENSEMBLE
I am not throwin’ away my shot!
I am not throwin’ away my shot!
Hey yo, I’m just like my country, I’m young,
scrappy and hungry
and I’m not throwin’ away my shot!
I am not throwin’ away my shot!

HAMILTON
’Til the world turns upside down...

ENSEMBLE
’Til the world turns upside down!

HAMILTON
I imagine death so much it feels more like
a memory.
This is where it gets me:
on my feet,
the enemy ahead of me.
If this is the end of me, at least I have a friend
with me,
weapon in my hand, a command, and my
men with me.
Then I remember my Eliza’s expecting me...
not only that, my Eliza’s expecting.

We gotta go, gotta get the job done,
gotta start a new nation, gotta meet my son!
Take the bullets out your gun!

ENSEMBLE
What?

HAMILTON
The bullets out your gun!

ENSEMBLE
What?

HAMILTON
We move under cover and we move as one
through the night, we have one shot to live
another day.
We cannot let a stray gunshot give us away.
We will fight up close, seize the moment and
stay in it.
It’s either that or meet the business end of
a bayonet.
The code word is ‘Rochambeau,’ dig me?

ENSEMBLE
Rochambeau!

HAMILTON
You have your orders now, go, man, go!
And so the American experiment begins
with my friends all scattered to the winds.
Laurens is in South Carolina, redefining
brav’ry.

HAMILTON/LAURENS
We’ll never be free until we end slavery!

HAMILTON
When we finally drive the British away,
Lafayette is there waiting—

HAMILTON/LAFAYETTE
In Chesapeake Bay!

HAMILTON
How did we know that this plan would work?
We had a spy on the inside. That’s right,
HAMILTON/COMPANY
Hercules Mulligan!

MULLIGAN
A tailor spyn’ on the British government!
I take their measurements, information and
then I smuggle it!

COMPANY
Up

MULLIGAN
To my brother’s revolutionary covenant
I’m runnin’ with the Sons of Liberty and I am
lovin’ it!
See, that’s what happens when you up against
the ruffians.
We in the shit now, somebody gotta shovel it!
Hercules Mulligan, I need no introduction,
when you knock me down I get the fuck back
up again!

COMPANY
Left! Right! Hold!
Go!
What! What! What!

HAMILTON
After a week of fighting, a young man in a red
cloak stands on a parapet.

LAFAYETTE
We lower our guns as he frantically waves a
white handkerchief.

MULLIGAN
And just like that, it’s over. We tend to our
wounded, we count our dead.

LAURENS
Black and white soldiers wonder alike if this
really means freedom.

WASHINGTON
Not. Yet.

HAMILTON
We negotiate the terms of surrender.
I see George Washington smile.
We escort their men out of Yorktown.
They stagger home single file.
Tens of thousands of people flood the streets.
There are screams and church bells ringing.

And as our fallen foes retreat,
I hear the drinking song they’re singing...

ALL MEN
The world turned upside down.

FULL COMPANY
The world turned upside down,
the world turned upside down,
down,
down, down, down.

LAFAYETTE
Freedom for America, freedom for France!

COMPANY
Down, down, down.

HAMILTON
Gotta start a new nation,
gotta meet my son.

COMPANY
Down, down, down.

MULLIGAN
We won!

LAFAYETTE
We won!

MULLIGAN/LAFAYETTE/LAURENS
We won!

MULL/LAF/LAUR/HAMILTON/
WASHINGTON
We won!

COMPANY
The world turned upside down!

21. WHAT COMES
NEXT?

KING GEORGE
They say
the price of my war’s not a price that they’re
willing to pay.
Insane.
You cheat with the French, now I’m fighting
with France and with Spain.
I’m so blue.
I thought that we’d made an arrangement
when you went away,
You were mine to subdue.
Well, even despite our estrangement, I’ve got
a small query for you:

What comes next?
You’ve been freed.
Do you know how hard it is to lead?

You’re on your own.
Awesome. Wow.
Do you have a clue what happens now?

Oceans rise.
Empires fall.
It’s much harder when it’s all your call.

All alone, across the sea.
When your people say they hate you, don’t
come crawling back to me.

Da da da dat da dat da da da da
Da ya da
Da da dat
Da da ya da...

You’re on your own...
DEAR THEODOSIA

BURR
Dear Theodosia, what to say to you?
You have my eyes. You have your mother’s name.
When you came into the world, you cried and it broke my heart.
I’m dedicating every day to you.
Domestic life was never quite my style.
When you smile, you knock me out, I fall apart.
And I thought I was so smart.
You will come of age with our young nation.
We’ll bleed and fight for you, we’ll make it right for you.
If we lay a strong enough foundation we’ll pass it on to you, we’ll give the world to you, and you’ll blow us all away... someday, someday.
Yeah, you’ll blow us all away, someday, someday.

HAMILTON
Oh Philip, when you smile I am undone. My son.
Look at my son. Pride is not the word I’m looking for.
There is so much more inside me now.
Oh Philip, you outshine the morning sun. My son.
When you smile, I fall apart. And I thought I was so smart. My father wasn’t around.

BURR
My father wasn’t around.

HAMILTON
I swear that I’ll be around for you.
Burr
I’ll be around for you.

23. NON-STOP

BURR
After the war I went back to New York.

HAMILTON
A-after the war I went back to New York.

BURR
I finished up my studies and I practiced law.

HAMILTON
I practiced law, Burr worked next door.

BURR
Even though we started at the very same time, Alexander Hamilton began to climb. How to account for his rise to the top? Maaaaaan, the man is non-stop!

ENSEMBLE
Non-stop!

HAMILTON
Gentlemen of the jury, I’m curious, bear with me.

Are you aware that we’re making hist’ry? This is the first murder trial of our brand-new nation.

BURR
The liberty behind deliberation—

HAMILTON
I intend to prove beyond a shadow of a doubt with my assistant counsel—

BURR
Co-counsel. Hamilton, sit down. Our client Levi Weeks is innocent. Call your first witness. That’s all you had to say!

HAMILTON
Okay!
One more thing—

BURR
Why do you assume you’re the smartest in the room?
Why do you assume you’re the smartest in the room?
Why do you assume you’re the smartest in the room?
Soon that attitude may be your doom!

ENSEMBLE
Awwww!

BURR ENSEMBLE
Why do you write like you’re running out of time?
Write day and night like you’re running out of time? Ev’ry day you fight, Ev’ry day you fight, like you’re running out of time. Ev’ry day you fight, like you’re running out of time.

ENSEMBLE
Write day and night like you’re running out of time?
Keep on fighting. In the meantime—

**HAMILTON**
Corruption’s such an old song that we can sing along in harmony and nowhere is it stronger than in Albany. This colony’s economy’s increasingly stalling and

**BURR AND ENSEMBLE**
He’s just Non-stop!

**HAMILTON**
Honestly that’s why public service seems to be calling me.

**HAMILTON**
I practiced the law, I practic’ly perfected it. I’ve seen injustice in the world and I’ve corrected it. Now for a strong central democracy, If not, then I’ll be Socrates

**HAMILTON**
Throwing verbal rocks at these mediocrities.

**ENSEMBLE**
Awww!

**Burr, you’re a better lawyer than me.**

**HAMILTON**

**BURR AND MEN**
Why do you write like it’s going out of style?

**ALL WOMEN**
Going out of style, hey!

**Burr?**
Who’s your client?

**HAMILTON**
The new U.S. Constitution?

**Burr?**
No.

**HAMILTON**
Hear me out.

**Burr?**
No way!

**HAMILTON**
A series of essays, anonymously published, defending the document to the public.
No one will read it.

I disagree.

And if it fails?

Burr, that’s why we need it.

The constitution’s a mess.

So it needs amendments.

It’s full of contradictions.

So is independence. We have to start somewhere.

No. No way.

You’re making a mistake.

Good night.

Hey. What are you waiting for? What do you stall for?

What?

We won the war. What was it all for? Do you support this constitution?

Of course.

Then defend it.

And what if you’re backing the wrong horse?

Burr, we studied and we fought and we killed for the notion of a nation we now get to build. For once in your life, take a stand with pride. I don’t understand how you stand to the side.

I’ll keep all my plans close to my chest.

I’ll wait here and see which way the wind will blow. I’m taking my time, watching the afterbirth of a nation, watching the tension grow.

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

Which way the wind will blow. I’m taking my time, watching the afterbirth of a nation, watching the tension grow.

I am sailing off to London. I’m accompanied by someone who always pays. I have found a wealthy husband who will keep me in comfort for all my days. He is not a lot of fun, but there’s no one who can match you for turn of phrase. My Alexander.

Angelica.

Don’t forget to write.

Look at where you are. Look at where you started. The fact that you’re alive is a miracle. Just stay alive, that would be enough.

And if your wife could share a fraction of your time, if I could grant you peace of mind, would that be enough?

Alexander joins forces with James Madison and John Jay to write a series of essays defending the new United States Constitution, entitled The Federalist Papers. The plan was to write a total of twenty-five essays, the work divided evenly among the three men. In the end, they wrote eighty-five essays, in the span of six months. John Jay got sick after writing five. James Madison wrote twenty-nine. Hamilton wrote the other fifty-one.

How do you write like you’re running out of time? Running out of time?

Write day and night like you’re running out of time? Running out of time?

Ev’ry day you fight, like you’re running out of time, like you’re running out of time, are you running out of time?

Awwww!
FULL COMPANY (EXCEPT HAMILTON)
How do you write like tomorrow won’t arrive?
How do you write like you need it to survive?
How do you write ev’ry second you’re alive?
Ev’ry second you’re alive? Ev’ry second you’re alive?

WASHINGTON
They are asking me to lead.
I am doing the best I can
to get the people that I need,
I’m asking you to be my right hand man.

HAMILTON
Treasury or State?

WASHINGTON
I know it’s a lot to ask,

HAMILTON
Treasury or State?

WASHINGTON
To leave behind the world you know...

HAMILTON
Sir, do you want me to run the Treasury or
State department?

WASHINGTON
They are asking me to lead.

HAMILTON
Let’s go.

ELIZA
Alexander...

HAMILTON
I have to leave.

ELIZA
Alexander–

HAMILTON
Look around, look around at how lucky we are
to be alive right now.

ELIZA
Helpless...

HAMILTON
They are asking me to lead.

ELIZA
Look around, isn’t this enough?
ANGELICA
He will never be satisfied, he will never be satisfied, satisfied, satisfied...

ELIZA
What would be enough
To be satisfied, satisfied, satisfied...

WASHINGTON
History has its eyes...
on... you!

Burr
Why do you assume you’re the smartest in the room? Why do you assume you’re the smartest in the room? Why do you assume you’re the smartest in the room? Why do you assume you’re the smartest in the room?

ENSEMBLE
Non-stop!

HAMILTON
I am not throwin’ away my shot!

MEN
Just you wait!

FULL COMPANY
Just you wait!

Alexander Hamilton, just you wait!