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 Coordinator
Michael Keller
Michael Aarons

Production Stage Manager
J. Philip Bassett

Arrangements
Alex Lacamoire
Lin-Manuel Miranda

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
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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 DESLORIEUX, SYDNEY JAMES HARCOURT, NEIL HASKELL,
SASHA HUTCHINGS, THAYNE JASPERSON, STEPHANIE KLEMONS,
MORGAN MARCELL, JAVIER MUÑOZ, EMMY RAVE-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 EBUONIE 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 BENIM 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.

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.”

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.

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?”

COMPANY
Scammin’

COMPANY
Just you wait!

COMPANY
In New York you can be a new man—

WOMEN
In New York—

MEN
New York—

HAMILTON
Just you wait!

COMPANY
Scammin’

COMPANY
Alexander Hamilton,

COMPANY
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 brraaah! 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
Who are you?

MULLIGAN
Who are you?

LAFAYETTE
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 shouldered
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 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.
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!

**LAFAYETTE**
I dream of life without a monarchy.
The unrest in France will lead to ‘onarchy?
‘Onarchy? How you say, how you say, ‘anarchy?'
When I fight, I make the other side panicky.
With my-

**HAMILTON/LAURENS/LAFAYETTE/MULLIGAN**
Shot!

**MULLIGAN**
Yo, I’m a tailor’s apprentice,
and I got y’all knuckleheads in loco parentis.
I’m joining the rebellion cuz I know it’s my chance
to socially advance, instead of sewin’ some pants!
I’m gonna take a-

**HAMILTON/LAURENS/LAFAYETTE/MULLIGAN**
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**
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**
Let’s get this guy in front of a crowd.

**HAM/LAUR/LAF/MULL/ENSEMBLE**
I am not throwing away my shot.
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.

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

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

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

**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
When are these colonies gonna rise up?

**LAURENS**
Rise up!

**COMPANY**
When are these colonies gonna rise up?
Whoa! Whoa!
Whoa!
Whoa!
Whoa!
Rise up!
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 AND COMPANY
And 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.

HAMILTON
I may not live to see our glory!
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 throwin’ away my shot.

HAMILTON
Time to take a shot!

HAMILTON/LAF/MULL/LAUR
Time to take a shot!

Take a shot!
Shot!
Shot!
A-yo, it’s time to take a shot!
Time to take a shot!
And I am–

HAM/LAF/MULL/LAUR
Not throwin’ away my–

HAMILTON
I am not throwin’ away my shot.

4. THE STORY OF TONIGHT

HAMILTON
I may not live to see our glory!

HAMILTON/LAURENS/MULLIGAN
But I will gladly join the fight!

HAMILTON
And when our children tell our story...

HAMILTON
They’ll tell the story of tonight.

MULLIGAN
Let’s have another round tonight.

LAURENS
Let’s have another round tonight.

LAURENS
Raise a glass to freedom,
Something they can never take away,
no matter what they tell you.
Raise a glass to the four of us.

MULLIGAN/LAFAYETTE/LAURENS
Telling the story of tonight.

HAMILTON
They’ll tell the story of tonight.
**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!

**ANGEILCA**
Angelica!

**PATTY**
And Peggy!

**COMPANY**
Work, work!

**ELIZA**
Eliza!

**PEGGY**
Peggy!

**COMPANY**
Work!

**ELIZA**
Eliza!

**FULL ENSEMBLE**
Tonight

**ANGELICA**
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**
Whooaaaaa!
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**
Cuz I’ve been reading *Common Sense* by Thomas Paine. So men say that I’m intense or I’m insane.

**ELIZA/PEGGY**
Look around, look around

**MEN**
Hey! Hey! Hey!

**ANGELICA**
The revolution’s happening in-

**ELIZA/PEGGY**
New York!

**WOMEN**
Look around, look around the revolution’s happening

**ANG/ELI/PEG**
We hold these truths

**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!

**ANGELICA**
Angelica!

**ELIZA**
Eliza!

**PEGGY**
And Peggy!

**ANGELICA/ELIZA/PEGGY**
The Schuyler sisters!

**COMPANY**
Work, work!

We’re looking for a mind at work! Hey!

Hey!
Work, work!

COMPANY
Work, work!
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!”
Heed not the rabble who scream revolution, they have not your interests at heart.

MULLIGAN
Oh my God. Tear this dude apart.

SEABURY
Chaos and bloodshed are not a solution. Don’t let them lead you astray.
This Congress does not speak for me.

BURR
Let him be.

SEABURY
They’re playing a dangerous game.
I pray the king shows you his mercy.
For shame, for shame . . .

HAMILTON
You say the price of my love’s not a price that you’re willing to pay.
You cry in your tea which you hurl in the sea when you see me go by.
Why so sad?
Remember we made an arrangement when you went away,
now you’re making me mad.
Remember, despite our estrangement, I’m your man.
You’ll be back.
Soon you’ll see.
You’ll remember you belong to me.
You’ll be back.

ANGELICA
Whooa!

ELIZA/PEGGY
Hey! Hey! Hey! Hey! Hey!
In the greatest city in the world

in the world

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

SEABURY
Chaos and bloodshed already haunt us, honestly you shouldn’t even talk. And what about Boston?
Look at the cost, n’ all that we’ve lost n’ you talk about Congress?!
My dog speaks more eloquently than thee!

MULLIGAN
Chaos and bloodshed are not a solution.

SEABURY
But strangely, your mange is the same.

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

SEABURY
Not your interests—

HAMILTON
Don’t modulate the key then not debate with me!
Why should a tiny island across the sea regulate the price of tea?

BURR
Alexander, please!

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

ENSEMBLE
Silence! A message from the Kng!
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.
You cry in your tea which you hurl in the sea when you see me go by.
Why so sad?
Remember we made an arrangement when you went away,
now you’re making me mad.
Remember, despite our estrangement, I’m your man.
You’ll be back.
Soon you’ll see.
You’ll remember you belong to me.
You’ll be back.

SEABURY
Heed—

HAMILTON
If you repeat yourself again I’m gonna—

SEABURY
Heed not the rabble

HAMILTON
Who scream

SEABURY
Scream—
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 ya da da da 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.
ENFORM
What?
BUCK
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 venerated Virginian veteran whose men are all
lining up, to put me up on a pedestal,
write’ em 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

COMPANY
Shh-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.
I admire how you keep firing on the British from a distance.

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.

WASHINGTON
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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.
ENSEMBLE
Here comes the General!

SCHUYLER SISTERS
Rise up!

HAMILTON
Rise up!

LAUR/LAF/MULL
What?

ENSEMBLE
Here comes the General!

SCHUYLER SISTERS AND WOMEN
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?

ELIZA
Oh, I do I do I do I Doo! Hey! Oh, I do I do I do I Doo! Boy, you got me Hey hey hey

ALL WOMEN
Hey hey hey hey Hey 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
Grind to the rhythm as we wine and dine.

ALL WOMEN
Oooh

ELIZA
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!

ALL WOMEN
Oooh

ELIZA
Hey hey hey hey Hey hey hey hey

HAMILTON/BURR/LAURENS
Hey
Hey
Hey hey

HAMILTON/BURR/LAURENS/ALL WOMEN (EXCEPT ELIZA)
Hey hey hey hey
Oh, look at those eyes,
Look into your eyes,
Oh! And the sky’s the limit
Yeah, I’m helpless, I know
Down for the count,
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,
stressin’
blessin’.

ELIZA
Helpless!
Hoo!

ANGELICA
That boy is mine, that boy is mine!

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…

ALL WOMEN

ELIZA

Helpless!

HAMILTON

I do I do I do

I do!

Eliza…

Helpless!

I do I do I do

I do!

I've never felt so- Helpless!

Hey! Yeah, yeah!

Down for the count and I'm drownin'

in 'em

Down for the count, I'm-

My life is gon'

be fine

cuz Eliza's in it.

Helpless!

I look into your eyes, Helpless!

and the sky's the limit

I'm Helpless!

…drownin' in 'em.

Down for the count, and I'm drownin' in 'em.

FULL COMPANY

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.

HAMILTON

Always– Always–

be satisfied.

Rewind– Rewind–

ANGELICA

My name is Angelica Schuyler.

Hamilton. Alexander Hamilton.

Where's your family from?

ALL WOMEN

ELIZA

Helpless.

HAMILTON

I have never been satisfied.

Is that right?

You're like me. I'm never satisfied.

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

This is not a game…

I remember those soldier boys tripping over themselves to win our praise.

I remember that dreamlike candlelight like a dream that you can't quite place.

But Alexander, I'll never forget the first time I saw your face.

And when you said “Hi,” I forgot my dang name, set my heart aflame, ev'ry part aflame.

Full Company

This is not a game…

I remember that dreamlike candlelight like a dream that you can't quite place.
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! To the groom!

ANGELICA
To the bride!

ALL WOMEN (EXCEPT ELiZA)
To the bride! To the bride! To the bride!

To the bride!
From your sister, Angelica!

ELIZA AND WOMEN
Angelica!

Angelica!

By your side. By your side.

By your side.

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

To the union! To the revolution!

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

To the union! To the revolution!

May you always be satisfied.

May you always be satisfied.

And the hope that you provide.

And the hope that you provide.

May you always be satisfied.

May you always be satisfied.

And I know. She'll be happy as

And I know. She'll be happy as

She'll be happy as

she'll be happy as

his bride. And I know

his bride. And I know

And I know

ANGELICA

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

12. THE STORY OF TONIGHT (REPRISE)

LAURENS
I may not live to see our glory!

MULLIGAN/LAFAYETTE
I may not live to see our glory!

LAURENS
But I’ve seen wonders great and small.

MULLIGAN/LAFAYETTE
I’ve seen wonders great and small.

LAURENS
Cuz if the tomcat can get married,

MULLIGAN/LAFAYETTE
If Alexander can get married—

LAURENS
There’s hope for our ass, after all!

LAFAYETTE
Raise a glass to freedom.

LAURENS/MULLIGAN
Hey! Something you will never see again!

MULLIGAN
No matter what she tells you.

LAFAYETTE
Raise a glass to the four of us!

LAFAYETTE/HAMILTON
Ho!

MULLIGAN
To the newly not poor of us!

LAURENS/LAFAYETTE/HAMILTON
Woo!
From what I hear, you've made yourself indispensable.

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.

13. WAIT FOR IT

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.

HAMILTON
I will never understand you. If you love this woman, go get her! What are you waiting for?

BURR
I'll see you on the other side of the war.

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

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.

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.

WAIT FOR IT

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
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

BURR
He has something to prove
he has nothing to lose

ENSEMBLE
Lose
Lose
Lose
Lose

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-

BURR
I’m willing to wait for it.

COMAPNY
I’m willing to wait for it
Wait for it
Wait for it
I’m willing to-

We fall
and if there’s a reason
I’m still alive
when so many have died,
then I’m willin’ to-

BURR
Wait for it...

WOMEN
Wait for it...

MEN
Wait for it....

Wait for it...

Wait for it...

Wait for it...

Wait for it...

Wait for it...

Wait for...

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
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.

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.

HAMILTON
Instead of me, he promotes Charles Lee. Makes him second-in-command:

LEE
I’m a General. Whee!!!!

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

HAMILTON
Ready, sir!

WASHINGTON
Have Lafayette take the lead!

ELIZA/ANGELICA
Stay alive...

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

LEE
Charles Lee.

MULLIGAN
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 think about this. I can’t kill people.

HAMILTON
Eighty men die in a hundred degree heat.

HAMILTON
Yeah. He’s not the choice I would have gone with.

WASHINGTON
Ev’ryone attack!

HAMILTON
Retreat!

WASHINGTON
He shits the bed at the Battle of Monmouth.

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.

BURR
Negotiate a peace...

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. Time to get some pistols and a doctor on site.

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.
HAMILTON
Hang on, how many men died because Lee was inexperienced and ruinous?

BURR
Okay, so we’re doin’ this.

COMPANY
Number nine!

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

MEN
One two three four

FULL COMPANY
Five six seven eight nine

HAMILTON/BURR
Number

COMPANY
Ten paces!

HAMILTON/BURR
Fire!

16. MEET ME INSIDE

HAMILTON
Lee, do you yield?

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

LAURENS
I’m satisfied.

BURR
Yo, we gotta clear the field!

HAMILTON
Go! We won.

COMPANY
Here comes the General!

BURR
This should be fun.

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

BURR
Yes, sir.

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

BURR
Let’s ride!

WASHINGTON
Hamilton!

HAMILTON
Sir!

WASHINGTON
Meet me inside.

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

WASHINGTON
Son—

HAMILTON
I’m notcha son—

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

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

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

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

WASHINGTON
No—

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

WASHINGTON
Or you could die and we need you alive.

HAMILTON
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! He’s constantly confusin’, confoundin’ the British henchmen. 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-
COMPANY
Lafayette!

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.

LAFAYETTE
We can end this war at Yorktown, cut them off at sea, but
for this to succeed, there’s someone else we need:

WASHINGTON
I need my right hand man back!

WOMEN
Whoa...

LAURENS/MULLIGAN
Whoa...

HAMILTON/WASHINGTON
History has its eyes on me.

COMPANY
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 AND COMPANY
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.

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!

ENSEMBLE
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.

HAMILTON
How did we know that this plan would work?

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
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!

LAURENS
We won!

MULLIGAN/LAFAYETTE/LAURENS
We won!

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

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

You’re on your own...
22. 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.

**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 and ensemble**
Non-stop!

**Hamilton**
The liberty behind deliberation—

**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**
Why do you write like you’re running out of time?

**Ensemble**
Why do you write like you’re running out of time?

Ev’ry day you fight, like you’re running out of time.
Keep on fighting. In the meantime—Non-stop!

**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**

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**

Ev’ry proclamation guarantees free ammunition for your enemies!

**BURR AND MEN**

Ev’ry day you fight like it’s going out of style?

**ALL WOMEN**

Going out of style, hey!

**BURR AND COMPANY**

Ev’ry day you fight like it’s going out of style.

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

**BURR**

Okay.

**HAMILTON**


**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.
BURR  
No one will read it.

HAMILTON  
I disagree.

BURR  
And if it fails?

HAMILTON  
Burr, that’s why we need it.

BURR  
The constitution’s a mess.

HAMILTON  
So it needs amendments.

BURR  
It’s full of contradictions.

HAMILTON  
So is independence.  
We have to start somewhere.

BURR  
No. No way.

HAMILTON  
You’re making a mistake.

BURR  
Good night.

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

BURR  
What?

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

BURR  
of course.

HAMILTON  
Then defend it.

BURR  
And what if you’re backing the wrong horse?

HAMILTON  
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.

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

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

HAMILTON  
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.

ELIZA  
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?

BURR  
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.

BURR  
How do you write  
like you’re  
ALL WOMEN  
running out of time?  
running out of time?  
running out of time?

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

ANGELICA  
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.

Burr, that’s why we need it.

BURR  
The constitution’s a mess.

HAMILTON  
So it needs amendments.

BURR  
It’s full of contradictions.

HAMILTON  
So is independence.  
We have to start somewhere.

BURR  
No. No way.

HAMILTON  
You’re making a mistake.

BURR  
Good night.

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

BURR  
What?

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

BURR  
of course.

HAMILTON  
Then defend it.

BURR  
And what if you’re backing the wrong horse?

HAMILTON  
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.

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

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

HAMILTON  
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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.

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Don’t forget to write.

ELIZA  
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,  
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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.

Burr, that’s why we need it.
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?

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.

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

Treasury.

Let’s go.

Alexander...

I have to leave.

Alexander–

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

Helpless...

They are asking me to lead.

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?

ENSEMBLE
Non-stop!

HE WILL NEVER BE SATISFIED
Why do you assume you’re the smartest in the room?
Why do you assume you’re the smartest in the room?

HAMILTON
I am not throwin’ away my shot!
I am throwin’ away my shot!
I am throwin’ away my shot!

FULL COMPANY
Just you wait!

MEN
Just you wait!