

IT'S QUIET UPTOWN

from HAMILTON

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

Adagio
N.C.

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment in 4/4 time, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

with pedal

F ANGELICA: F/A

There are mo-ments that the words don't reach. There is suf-fer-ing too ter-ri-ble to

The vocal line for Angelica begins with a whole rest, followed by a melodic line in 4/4 time. The lyrics are: "There are mo-ments that the words don't reach. There is suf-fer-ing too ter-ri-ble to". The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

F/Bb F⁵/D F⁵/C

name. _ You hold your child as tight as you can and push a-way the un-i-mag-

The vocal line continues with the lyrics: "name. _ You hold your child as tight as you can and push a-way the un-i-mag-". The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one flat (Bb).

F C(add4)/E

- i - na - ble. _ The mo - ments when you're in so deep, it feels eas - i - er to just swim

Bb(add2)/F Dm Csus C

down. _

WOMEN:
The Ham - il - tons move up - town and learn to live with the un - i - mag -

MEN:
The Ham - il - tons move up - town and learn to live with the un - i - mag -

F HAMILTON: C/E

I spend ho - urs in the gar - den. I walk a - lone to the

- i - na - ble. _

- i - na - ble. _

B \flat ,sus2/F Dm/F C/E

store. And it's qui - et up - town. I nev - er liked the qui - et be - fore.

F C/E

I take the chil - dren to church on Sun - day, a sign of the cross at the door,

B \flat ,(add2) Dm C(add4)

and I pray. That nev - er used to hap - pen be - fore.

F C/E

WOMEN:
If you see him in the street, walk - ing by him - self, talk - ing to him - self, have

mf

B_b^{sus2}

HAMILTON:

Dm

C^{sus}

C

Phil - ip, you would like it up - town. It's qui - et up - town.
 pit - y. He is work - ing through the un - i - mag -

F

MEN: (sound one octave lower)

C^(add4)/E

- i - na - ble. _ His hair has gone gray. He pas - ses ev - 'ry day. They say he walks the length of the

B_b^{sus2}

HAMILTON:

Dm

COMPANY:

C^{sus}

C

cit - y. You knock me out, _ I _ _ _ fall a - part. _ Can you i - mag - ine?

F

HAMILTON:

C(add4)/G

Look at where we are. _____

Look at where we start - ed. ____

B \flat ^{sus2}/F

Dm

C(add4)

I know I don't de-serve you, E - li - za.

But hear me out.

That would be e-nough.

F

C(add4)/E

If I could spare his _____ life, _____

if I could trade his life for mine, .

B \flat , (add2)/D

Dm/A

C^{sus}/G

C/G

_____ he'd be stand - ing here _ right now _ and you would smile, and that would be e-nough.

F/C Dm

I don't pre - tend _ to know _ the chal - leng - es _ we're fac -

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (Bb). The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. Chords F/C and Dm are indicated above the staff.

F/A Bb(add2)/D Bbm/Db

- ing. I know there's no _ re - plac - ing what _ we've lost _ and you need time.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with eighth notes. Chords F/A, Bb(add2)/D, and Bbm/Db are indicated above the staff.

Fsus2 C(add4)/E

But I'm not a - fraid. I know _ who I mar-ried.

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with eighth notes. Chords Fsus2 and C(add4)/E are indicated above the staff.

Bbmaj9(no3)/D Bb/D Dm/A Csus C

Just let me stay here by _ your side. That would be e-nough.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with eighth notes. Chords Bbmaj9(no3)/D, Bb/D, Dm/A, Csus, and C are indicated above the staff.

F WOMEN: C/E

If you see him in the street, walk-ing by her side, talk-ing by her side, have

MEN:

If you see him in the street, walk-ing by her side, talk-ing by her side, have

B♭maj⁹(no2)

Dm C^{sus} C

HAMILTON:

E - li - za, do you like it up - town? It's qui - et up - town.

pit - y. He is try'ng to do the un - i - mag -

pit - y. He is try'ng to do the un - i - mag -

F C^{(add4)/E}

- i - na - ble. See them walk-ing in the park, long - af - ter dark, tak-ing in the sights of the

- i - na - ble. See them walk-ing in the park, long - af - ter dark, tak-ing in the sights of the

B \flat ^{sus2} Dm C^{sus} C

Look a - round, — look a - round, — E - li - za! —

cit - y. They are try'ng to do the un - i - mag -

cit - y. They are try'ng to do the un - i - mag -

F ANGELICA: Fmaj^{9(no3)}/A

There are mo - ments that the words don't reach. There's a grace too pow - er - ful to

- i - na - ble. —

- i - na - ble. —

B \flat ^{sus2} Dm C^{sus} C

name. — We push a - way what we can nev - er un - der - stand, we push a - way the un - i - mag -

F C(add4)/E

-i-na-ble. They are stand-ing in the gar - den, Al - ex - an - der by E - li - za's

B|sus2 rall., colla voce Dm C(add4) ELIZA:

side. — She takes his hand. It's qui - et up -

A tempo f|sus2 WOMEN: C(add4)/E MEN (minus HAMILTON):

town. For - give - ness. Can you i - mag - ine?

For - give - ness. Can you i - mag - ine?

mf

Bbmaj9(no3)/D

Bb/D

Dm/A

Csus

C

For-give - ness.

Can you i - mag - ine?

For-give - ness.

Can you i - mag - ine?

F

C(add4)/E

If you see him in the street,

walk-ing by her side,

talk-ing by her side, have

If you see him in the street,

walk-ing by her side,

talk-ing by her side, have

Bb(add2)

Dm

C(add4)

pit - y.

They are go - ing through the un - i - mag -

pit - y.

They are go - ing through the un - i - mag -

molto rall.

The musical score consists of four staves. The top two staves are vocal lines, both with the lyrics "i - na - ble." written below them. The first staff begins with a fermata over a whole note chord, marked with an 'F' above it. The second staff also begins with a fermata over a whole note chord. The bottom two staves are piano accompaniment. The right hand (treble clef) features a melodic line with eighth and sixteenth notes. The left hand (bass clef) features a bass line with a long fermata over a whole note chord. The score concludes with a double bar line and repeat dots.