

THE ROOM WHERE IT HAPPENS

from HAMILTON

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

Hip-Hop/Dixieland, Swing 16ths

BURR:

N.C.

HAMILTON:

VICTROLA/BRASS SAMPLE

SYN PERC

SYN SN/
SYN KICK

hear the news a - bout good old _____ Gen - er - al Mer - cer?

First system of a musical score. It includes a vocal line with lyrics, a piano line with rests, and a bass line with rhythmic notation. The lyrics are: "You know Cler-mont Street? They re-named it af - ter him. The Mer - cer leg - a - cy is se-cure. No. Yeah. Sure."

You know Cler-mont Street? They re-named it af - ter him. The Mer - cer leg - a - cy is se-cure.

No. Yeah. Sure.

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "And all he had to do was die. _ We ought-a give it a try. _ Now Yeah, that's a lot less work. Ha."

And all he had to do was die. _ We ought-a give it a try. _ Now

Yeah, that's a lot less work. Ha.

*SYN SHKR/
CLAPS*

SYN KICK 2

how're you gon-na get your debt _ plan through? _ Really?

I guess I'm gon-na fi-n'lly have to lis-ten to you. _

Am(add2) Am(add2)/F Cmaj7(no3)/E $\flat$ Cmaj7(no3)/D Cmaj7(no3)/G

Talk less. Smile _____ more. Ha.

hold R.H. notes into each other

mf

SYN SYN

SYN KICK

simile

Am(add2) Am(add2)/F Cmaj7(no3)/E $\flat$ Cmaj7(no3)/D Cmaj7(no3)/G

Do what - ev - er it takes _ to get _ my plan _ on the Con - gress _ floor.

Am(add2) Am(add2)/F Cmaj7(no3)/E $\flat$ Cmaj7(no3)/D Cmaj7(no3)/G

Now, Mad - i - son and Jef - fer - son are mer - ci - less.

Well, hate the sin, love the sin - ner. _

SYN SHKR/
CLAPS

SYN KICK 2

simile

Am(add2) Am(add2)/F Cmaj7(no3)/E N.C.

MADISON: BURR:

Ham-il-ton! But—

I'm sor-ry, Burr, I've got-ta go. De-ci-sions are hap-pen-ing o-ver din-ner.

VICTROLA/BRASS SAMPLE

Am(add2) Am(add2)/F Cmaj7(no3)/E♭ Cmaj7(no3)/D

BURR:

Two Vir-gin-ians and an im-mi-grant walk in-to a room. Di-a-met-ri-c'ly op-posed, foes.

ENSEMBLE:

Di-a-met-ri-c'ly op-posed, foes.

mf drums/perc continue as before

(mute)

Am(add2) Am(add2)/F Cmaj7(no3)/E♭ Cmaj7(no3)/D

They e-merge with a com-pro-mise, hav-ing o-pened doors that were pre-vi-ous-ly closed, The

Pre-vi-ous-ly closed, bros.

(mute)

Am(add2) Am(add2)/F Cmaj7(no3)/E♭ Cmaj7(no3)/D Cmaj7(no3)/G

im - mi - grant e - merg - es with un - prec - e - dent - ed fi - nan - cial pow - er, a sys - tem he can shape how - ev - er he wants.

Am(add2) Am(add2)/F Cmaj7(no3)/E Am

The Vir - gin - i - ans e - merge with the na - tion's cap - i - tal. And here's pièce de ré - sis - tance.

F⁷ D⁹ Bdim⁷ E⁷(b9) Eæ

No one else was in the room where it hap - pened. The room where it hap - pened. The room where it hap - pened.

Am F⁷ D⁹ E⁷(b⁹) E⁷(b⁹)/G⁺ Am/G⁺

No one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap - pened.

ENSEMBLE:

The room where it hap-pened. The room where it hap - pened.

Am⁶ Cmaj⁷ D⁹ Am⁷/E

No one real - ly knows how the game _ is played. _ The art of the trade, how the sau-sage gets made.

The game _ is played. _ How the sau-sage gets made.

F⁹ G N.C.

We just as-sume that it hap-pens. But no one else is in the room where it hap-pens.

As-sume that it hap-pens. The room where it hap-pens.

VICTROLA/BRASS SAMPLE

Am(add2)

Am(add2)/F

Cmaj⁷(no3)/E^bCmaj⁷(no3)/DCmaj⁷(no3)/G

JEFFERSON:

Al - ex - an - der was on Wash - ing - ton's door - step one _ day in _ dis - tress 'n' dis - ar - ray.

Thom - as claims—

Am(add2)

Am(add2)/F

Cmaj⁷(no3)/E^bCmaj⁷(no3)/DCmaj⁷(no3)/G

JEFFERSON:

Al - ex - an - der said—

And bas - ic - 'ly begged _ me to join the fray.

HAMILTON:

I've no - where else to turn!

Thom - as claims—

Am(add2)

Am(add2)/F

Cmaj⁷(no3)/E^bCmaj⁷(no3)/DCmaj⁷(no3)/G

JEFFERSON:

I ap - proached Mad - i - son and said, "I _ know you hate him, but let's _ hear what he has to say."

Thom - as claims—

Am(add2) Am(add2)/F Cmaj7(no3)/E Am⁷

BURR: > But!

JEFFERSON:

Well, I ar-ranged the meet-ing. I ar-ranged the men - u, the ven - ue, the seat-ing,

Thom-as claims—

F⁹ D⁹ Bdim⁷ E⁷(b9) Am/E

No one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap - pened.

The room _ where it hap-pened. The room _ where it hap-pened. The room where it hap - pened.

3

Am Am⁷ F⁹ D⁹ E⁷(⁹) E⁷/G[#]

No one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap-pened.

The room _ where it hap-pened. The room _ where it hap-pened. The room where it hap-pened.

Am(add9) C⁶ D¹³ Am/E

No one real-ly knows how the par-ties get to yesssss. The piec-es that are sac-ri-ficed in ev-'ry game of chesssss.

Par-ties get to yesssss. Ev-'ry game of chesssss.

F⁹ G G⁶ N.C.

We just as-sume that it hap-pens. But no one else is in the room where it hap-pens.

As-sume that it hap-pens. The room where it hap-pens.

VICTROLA/BRASS SAMPLE

fp *f* *f*

Am(add2)

Am(add2)/F

Cmaj7(no3)/E♭

Cmaj7(no3)/D

Cmaj7(no3)/G

BURR:

Mean-while, Mad - i - son is grap-pling with the fact that not ev - 'ry is - sue can be set - tled by com-mit-tee.

Mean-while—

mf

Am(add2)

Am(add2)/F

Cmaj7(no3)/E♭

Con - gress is fight-ing o - ver where to put the cap - i - tal— It is - n't pret - ty. Then

Mean-while—

[ENSEMBLE screams in chaos]

(mute)

Am(add2)

Am(add2)/F

Cmaj7(no3)/E♭

Cmaj7(no3)/D

Cmaj7(no3)/G

Jef - fer - son ap - proach - es with a din - ner and in - vite, and Mad - i - son re - sponds with Vir - gin - i - an in - sight:

Am(add2)
MADISON:

Am(add2)/F

Cmaj7(no3)/E

May-be we can solve one prob-lem with an-oth-er and win a vic-to-ry for the South-ern-ers, in oth-er words—

JEFFERSON:
Oh -

N.C.

A quid pro quo. Would-n't you like to work a lit-tle clos-er to home? _

-ho! I sup-pose. _ Ac-tual-

SYN SHKR/
CLAPS

KICK DRUM (+breushes ad lib.)

Well, I pro- pose the Po - to - mac.

Well, we'll see how it goes. _

-ly, I would.

And you'll pro - vide him his votes? _

Let's go.

BURR:

F⁹

D⁹

Bdim⁷

E7(♭9) Am/E

Noooo...

The room where it hap-pened. The room where it hap - pened.

ENS:

—one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap - pened.

(mute)

f

Am

F⁹

D⁹

E7(♭9)

E7(♭9)/G♯ Am/G♯

No one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap - pened.

No one else was in the room where it hap-pened. The room where it hap-pened. The room where it hap - pened.

Am Am/C Am/D Am/E

My God! _ In God we trust. But we'll nev - er real - ly know what got dis-cussed.

In God we trust. But we'll nev - er real - ly know what got dis-cussed.

F⁹ F⁷ F⁷m⁷5 G N.C.

Click-boom, then it hap-pened. And no one else was in the room where it hap-pened.

Click-boom, then it hap-pened.

CLICK!
BOOM!

Am BURR:

What did they say to you to get you to sell New York Cit - y down the riv - er?

Al - ex - an - der Ham - il - ton!

C/G

Did Wash-ing-ton know a-bout the din-ner? Was there Pres-i-den-tial pres-sure to de-liv-er?

Al-ex-an-der Ham-il-ton!

Fmaj⁷

N.C.

Or did you know, e-ven then, it does-n't mat-ter where you put the U. S. Cap-i-tal?

Al-ex-an-der Ham-il-ton!

p sub.

HAMILTON:

'Cause

Dm⁹Fmaj⁹Bm⁷5

You got more than you gave.

we'll have the banks. We're in the same spot.

And I want-ed what I got. When you

N.C.

got skin in the game, you stay in the game. _ But you don't get a win un-less you play in the game. _ Oh, you

Fmaj⁷

get love for it. You get hate for it. You get noth-ing if you wait for it, wait for it, wait...

ENSEMBLE:

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

E⁵ Fmaj⁷(no3) Em Fmaj⁷

HAMILTON:

God help and for - give _ me, I wan - na build some-thing that's gon - na out - live _ me.

E⁷ HAMILTON/JEFFERSON/MADISON: E^{7sus} E⁷ Eæ E⁷ Am

What do you want, _ Burr? What do you want, _ Burr? If you stand for noth-ing, Burr, what do you fall _ for?

WASHINGTON & SOME ENSEMBLE MEN:

What do you want, _ Burr? What do you want, _ Burr? If you stand for noth-ing, Burr, what do you fall _ for?

ENSEMBLE:

What do you want, _ Burr? What do you want, _ Burr? What do you want, _ Burr? What do you want?

cresc. poco a poco *ff*

Meno mosso

BURR:

N.C.

I wan - na be in the room where it hap - pens. The room where it hap - pens.

p

I _____ wan - na be in the room where it hap - pens. The room where it hap - pens. _____

accel. poco a poco

Am

Adim⁷/C

D⁹

Fdim⁷

Eæ

ad lib.

I... I wan-na be in the room where it hap-pens, I... —

ENSEMBLE:

I wan-na be in the room where it hap-pens. The room where it hap-pens. The room where it hap-pens.

cresc. poco a poco

Am⁷

Adim⁷/C

D⁹

E⁷(b9)

Eæ

I wan-na be in the room... Oh, —

ELIZA/ANGELICA/ENSEMBLE WOMEN:

I wan-na be in the room — where it hap-pens. The room — where it hap-pens. The room where it hap-pens.

ENSEMBLE:

I wan-na be in the room where it hap-pens. The room where it hap-pens. The room where it hap-pens.

w/ pedal

Tempo I

Am

F⁷D⁹Bdim⁷E⁷

oh, oh! I wan-na be, I wan - na be in... I've got _

I wan-na be in the room where it hap-pens. The room where it hap-pens. The room where it hap-pens.

hard accents on 2&4 (a strong backbeat)

Am

F⁷

Am/D

E⁷(b9)

Am/E

_ to be, I've got _ to be _ in _ the room, in that big ol' room!

I wan-na be in the room where it hap-pens. The room where it hap-pens. The room where it hap-pens.

Hold your nose and close your eyes. _

ENSEMBLE:

The art of the com - pro - mise—

Am Am⁷/C Dm⁷

But we don't get a say in what they trade a - way. _____

We want our lead - ers to save the day—

Am Am⁷/C Dm Am/E

But we dream in the dark for the most part.

We dream of a brand new start—

fp cresc. poco a poco

F⁷ D⁷ E⁷(-9) Am/G[#]

Dark as a tomb where it hap-pens. I've _____ got to be in the room _____

Dark as a tomb where it hap-pens. The room where it hap-pens.

gradually add pedal

Am Am/C D⁹ E⁷(^b9) Am/E Am Am/C D⁹ E⁷#5

I've got _ to be... I've got _ to be... Oh, I've

The room where it hap - pens. The room where it hap - pens.

ff

take the bass for a walk...

Am Am/C Am⁶ Am⁶/C D⁹ E⁷(^b9) G#æ

_ got to be in the room where it hap - pens, _ I got - ta be _ in the

The room where it hap - pens. The room where it hap - pens.

Am Am/G Am/F# Fmaj⁷ Am/E E⁷(^b9) Am

room! Click-boom!

I wan - na be in the room where it hap - pens! Click-boom!

sfz