

# YORKTOWN

(The World Turned Upside Down)

from *Hamilton*

Arranged by  
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Words and Music by  
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With drive ♩ = 98

**COMPANY:**  
The Bat-tle of York-town.

**LAFAYETTE:**  
Sev - en - teen eight - y - one. Mon -

**HAMILTON:**  
Mon-sieur La-fay-ette. How you say, no sweat. We're  
sieur Ham-il - ton. In com - mand where you be-long.

**RECORD SCRAMBLE**  
*f*

**HANDCLAPS**

*Solo?*

*Solo?*

Chords: Dm, C, G

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8 Dm C G

*fi-n'ly on the field. We've had — quite a run. We get — the job done.*

*Im-mi-grants: We get — the job done.*

10 Dm C

*So what hap-pens if we win?*

*I go back to France, — I bring*

RECORD SCRATCH

12 G

*We'll be*

*free - dom to my peo - ple if I'm giv - en the chance. —*

13 Dm C G

with you when you do. I'll see you on the oth-er side. I am  
 Go - lead your men. 'Til we meet a -gain, - let's  
 COMPANY:  
 I am

w/pedal

15 D5 F5 G5 A5 C5 D5

not throw-inga-way my shot. I am not throw-inga-way my shot. Hey yo, I'm  
 got  
 not throw-inga-way my shot. I am not throw-inga-way my shot. Hey yo, I'm

f

17 D5 F5 G5 A5 C5 D5

Musical staff with treble clef, showing a sequence of chords and melodic lines with a triplet of eighth notes.

just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing-a-way my shot. I am

Musical staff with treble clef, showing a sequence of chords and melodic lines with a triplet of eighth notes.

just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing-a-way my shot. I am

Musical staff with treble clef, showing a sequence of chords and melodic lines with a triplet of eighth notes.

Piano accompaniment with grand staff (bass and treble clefs), featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*simile*

19 D5 F5 G5 A5 C5 D5

Musical staff with treble clef, showing a sequence of chords and melodic lines with a triplet of eighth notes.

not throw-ing-a-way my shot. 'Til the world turns up - side \_\_\_\_ down!

Musical staff with treble clef, showing a sequence of chords and melodic lines with a triplet of eighth notes.

not throw-ing-a-way my shot. 'Til the

Musical staff with treble clef, showing a sequence of chords and melodic lines with a triplet of eighth notes.

Piano accompaniment with grand staff (bass and treble clefs), featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

F/A

G

G7(no3)

21

HAMILTON:

I im-ag-ine  
world turns up - side down!

23 Dm

C

G

death so much it feels more like a mem-o - ry. This is where it gets me: on my feet, the en - e - my a-head of me.

*mf*

25 Dm

C

G

*If this is the end of me, at least I have a friend with me, weap-on in my hand, a com-mand, and my men with me.*

27 Dm G/D

Then I re-mem-ber my E - li - za's ex-pect - ing me... not on - ly that; my E - li - za's ex-pect-ing.

29 Dm C/D G

We got-ta go, got-ta get the job done, got-ta start a new na-tion, got-ta meet my son! Take the

31 D5 F5 G5 A5 C5 D5

bul-lets out your gun! The bul-lets out your gun! We move un-der cov-er and we move as one through the

COMPANY:

What? What?

33 F5 G5 A5 C5 D5

night, we have one \_ shot to live an-oth-er day! We can - not let a stray - gun - shot \_ give us a-way. We will

*simile*

35 F5 G5 A5 C5 D5

fight up close, seize the mo-ment and stay in it. It's ei-ther that or meet the busi-ness end of a bay-o-net. The

37 F/A F/G G G7(no3)

code word is "Ro-cham - beau," - dig me? You have your or-ders now, go, man, go! - And

**COMPANY:**

Ro-cham - beau!

8

Dm

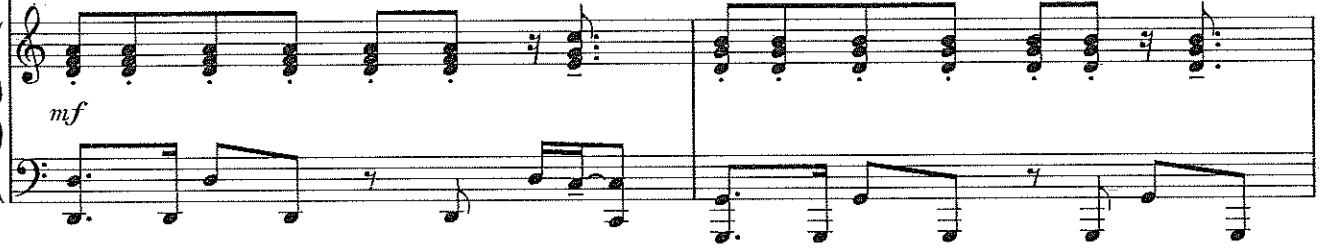
C

G

39 HAMILTON:



so the A-mer-i-can ex-per-i-ment be-gins \_ with my friends all scat-tered to the winds. *Laurens* is in



*mf*

41

Dm

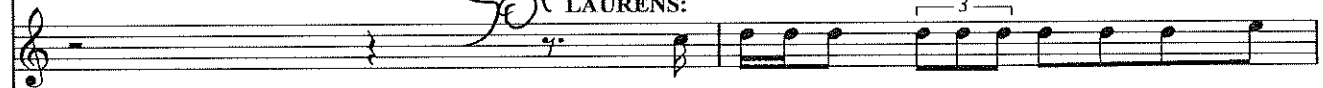
C

G



South Car-o-li-na, re-de-fin-ing brav *Ary*. We'll nev-er be free un-til we end slav-'ry!

*Solo* LAURENS:



We'll nev-er be free un-til we end slav-'ry!



*simile*

43

Dm

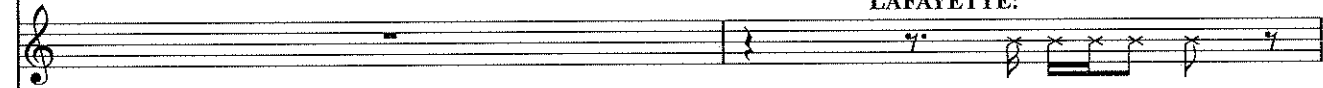
C

G



When we fi-n'lly drive the Brit-ish a-way, - *La-fay-ette* is there wait-ing—in Ches-a-peake Bay!

LAFAYETTE:



in Ches-a-peake Bay!





45 Dm C G COMPANY MEN:

*How did we know that this plan would work? \_ We had a spy on the in - side, That's right, Her - cu - les*

*Solo* MULLIGAN:

*Her - cu - les*

WHOOSH

47 D5 F5 G5 A5 C5 D5

*Mul-li-gan!*

*Mul-li-gan! A tail-or spy-in' on the Brit-ish gov-ern-ment! I take their meas-ure-ments, in-for-ma-tion and then I smug-gle it!*

*f*

49 COMPANY: MULLIGAN: F5 G5 A5 C5 D5

*Up to my broth-er's rev-o-lu-tion-ar-y cov-e-nant, I'm run-nin' with the Sons of Lib-er-ty and I am lov-in' it!*

*simile*

51

F5 G5 A5 C5 D5

See, that's what hap-pens when you up a-gainst the ruf-fi-ans. We in the shit now, some-bod-y got-ta shov-el it!

53 F/A

F/G. G ad lib. G7(no3)

Her-cu-les Mul-li-gan, I need no in-tro-duc-tion, when you knock me down I get the fuck back up a-gain!

55

D5 D5/F D5/G D5/A C5 Dm7

*ff* EXPLOSION

57

D5 D5/F D5/G D5/A D5/C Fsus2/C

*ff* Left! Right! Hold!

59 **COMPANY:** D5 D5/F D5/G D5/A Csus2 D7sus(no5)

*Go! What! What! What!*

61 F/A Gsus Gsus2

63 D5 Dm

*fp*

67 **HAMILTON:** D5

*Af-ter a week of fight - ing, a young - man in a red coat stands on a par - a - pet.*

69

LAFAYETTE:

We low - er our guns as he fran - tic - 'ly waves a white - hand - ker - chief.

71

Dm

MULLIGAN:

Gm/D

LAURENS:

And just like that, it's o - ver. We tend to our wound - ed. We count our dead. Black and white

73

Dm

LAURENS:

N.C.

sol - diers won - der a - like if this real - ly means free - dom. *Solo?*

WASHINGTON:  
Not yet.

(mute)

75

Dm

HAMILTON:

Csus2

G

We ne - go - ti - ate the terms of sur - ren - der: I see - George Wash - ing - ton smile.

*mf*  
HEAVY SNARE

77 Dm/A

Bbmaj7

C(add4)

We es - cort their men — out of York - town. They stag - ger home — sin - gle file.

79 Dm

Bb<sup>6</sup>

Tens - of thou - sands of peo - ple flood the streets. - There are screams and church bells ring - ing.

81 Bb/A

Eb/A

Asus

F/A

G/A

And as our fal - len foes — re - treat, - I hear the drink - ing song they're sing - ing...

COMPANY MEN: *p*

The

83 Dm C G COMPANY WOMEN:  
The  
world turned up - side down.

*p* "SCOTTISH SNARE" LOOP *sim.*

85 Dm C G D5  
world turned up - side down. The world turned up - side down.

*mf*

88 F/Bb Bb6 Dm/A Gsus/A G/A  
The world turned up - side down, down, down,

91 D5 D5/F D5/G D5/A C5 Dm7

**LAFAYETTE:**

*Free-dom for A-mer-i - ca, free-dom for France!*

down, — down. — Down, —

This section contains the musical score for Lafayette's part, starting at measure 91. It features a vocal line with lyrics, a piano accompaniment with a forte (ff) dynamic, and guitar chords: D5, D5/F, D5/G, D5/A, C5, and Dm7. The piano part includes various articulation marks like accents and slurs.

93 D5 D5/F D5/G D5/A D5/C G7sus/D

**HAMILTON:**

*Got-ta start a new na-tion, got-ta meet my son!*

down, — down. — Down, —

This section contains the musical score for Hamilton's part, starting at measure 93. It features a vocal line with lyrics, a piano accompaniment, and guitar chords: D5, D5/F, D5/G, D5/A, D5/C, and G7sus/D. The piano part includes various articulation marks like accents and slurs.

D5

D5/F

D5/G

D5/A

Csus2

D7sus(no5)

95

MULL:

LAF:

MULL/LAF/ MULL/LAF/LAUR/

LAUR: HAM/WASH:

We won! We won! We won! We won!

down, —

down. —

The

Musical score for measures 95-96. The vocal line features the lyrics "We won! We won! We won! We won!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A grand piano section is shown below, with a complex rhythmic pattern in the right hand and a bass line in the left hand.

97

F

Gsus

G

D5

world turned up

side —

down! —

Musical score for measures 97-98. The vocal line features the lyrics "world turned up - side - down!". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A grand piano section is shown below, with a complex rhythmic pattern in the right hand and a bass line in the left hand. The score includes dynamic markings such as *sfz* and accents (^).