



# HAMILTON

AN AMERICAN MUSICAL

COMES TO  
PHILLIPS BROOKS SCHOOL  
MONDAY, OCTOBER 22

# SCHEDULE OF EVENTS

## ALL-SCHOOL HAMILTON SING-ALONG

Parents and guests invited; live-streamed on [phillipsbrooks.org](http://phillipsbrooks.org)  
8:30–9:10 a.m. • Multipurpose Room

## 5TH-GRADE MUSICAL THEATER MASTER CLASS

Students only  
9:40–10:20 a.m. • Multipurpose Room

## 3RD-GRADE MUSICAL THEATER MASTER CLASS

Students only  
11:30 a.m. – 12:10 p.m. • Multipurpose Room

## LUNCH WITH FACULTY AND STAFF

12:15–1:15 p.m.

## FAMILY Q-AND-A WITH KURT AND CARLOS

Parents and guests invited; live-streamed on [phillipsbrooks.org](http://phillipsbrooks.org)  
1:30–2:30 p.m. • Multipurpose Room

## 4TH-GRADE MUSICAL THEATER MASTER CLASS

Students only  
2:30–3:10 p.m. • Multipurpose Room

## SING-ALONG LYRICS

On the pages that follow, you'll find the lyrics to some songs from HAMILTON that we might sing. If you know a song – or even if you just think you know it – we encourage you to join in singing along with Kurt, Carlos, and the rest of the community!

## A QUICK NOTE FROM DR. ERICKSON

I am so thrilled you could make it to this event, whether in person or online. I know you all join me in thanking Kurt and Carlos for the gift of their time. The PBS performing arts program has grown tremendously over the past several years, with in-class performances across many grade levels and with a very popular theater enrichment class after school. I hope the spark of this event ignites a new love of theater and dance and music in some of our students today. Enjoy the show!







# 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!

[PEGGY] And Peggy!

[COMPANY] Work, work!  
The Schuyler sisters!

[ANGELICA] Angelica!

[PEGGY] Peggy!

[ELIZA] Eliza!

[COMPANY] Work!

[PEGGY] Daddy said to be home by sundown

[ANGELICA] Daddy doesn't need to know

[PEGGY] 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 & COMPANY] Work!

[PEGGY] It's bad enough daddy wants to go  
to war

[ELIZA] People shouting in the square

[PEGGY] 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 & COMPANY] Eliza, I'm lookin' for a  
mind at work (work, work)  
I'm lookin' for a mind at work! (work, work)  
I'm lookin' for a mind at work! (work, work)  
Whoaaaaaaa!

[ELIZA/ANGELICA/PEGGY with COMPANY]  
Whoaaaaaaa!  
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!

[SCHUYLER SISTERS & COMPANY] In the  
greatest city in the world!

[ANGELICA, ELIZA/PEGGY & MEN] Cuz I've been  
reading Common Sense by Thomas Paine  
Look around, look around  
Hey! Hey! Hey! Hey!  
So men say that I'm intense or I'm insane  
The revolution's happening in—  
Hey! Hey! Hey! Hey!

[ANGELICA, ELIZA/PEGGY, WOMEN] You want a  
revolution? I want a revelation  
New York!  
Look around, look around, the revolution's  
happening  
In New York!  
So listen to my declaration:

[ANGELICA/ELIZA/PEGGY, FEMALE ENSEMBLE,  
& WOMEN] We hold these truths to be self  
evident that all men are created equal  
Look around, look around  
Hey, hey, hey, hey  
Whooh!  
At how lucky we are to be alive right now  
Hey, hey, 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 & ANGELICA] Work, work! Angelica

[COMPANY, ELIZA, & PEGGY] Work, work! Eliza  
And Peggy!

[COMPANY & ANGELICA/ELIZA/PEGGY] Work,  
work!

The Schuyler sisters

Work, work

We're looking for a mind at work

Work, work (hey)

Work, work (hey)

Work, work

[COMPANY, ANGELICA, & ELIZA/PEGGY] Work,  
work

Whoa!

Hey! Hey! Hey! Hey! Hey!

Work, work

In the greatest city in the world

In the greatest city in the world

[COMPANY] In the greatest city in the world



# THE ROOM WHERE IT HAPPENS

[BURR] Ah, Mister Secretary

[HAMILTON] Mister Burr, sir

[BURR] Didja hear the news about good old General Mercer?

[HAMILTON] No

[BURR] You know Clermont Street?

[HAMILTON] Yeah

[BURR] They renamed it after him. The Mercer legacy is secure

[HAMILTON] Sure

[BURR] And all he had to do was die

[HAMILTON] That's a lot less work

[BURR] We oughta give it a try

[HAMILTON] Ha

[BURR] Now how're you gonna get your debt plan through?

[HAMILTON] I guess I'm gonna fin'ly have to listen to you

[BURR] Really?

[HAMILTON] "Talk less. Smile more."

[BURR] Ha

[HAMILTON] Do whatever it takes to get my plan on the Congress floor

[BURR] Now, Madison and Jefferson are merciless.

[HAMILTON] Well, hate the sin,

love the sinner

[MADISON] Hamilton!

[HAMILTON] I'm sorry Burr, I've gotta go

[BURR] But—

[HAMILTON] Decisions are happening over dinner

[BURR] Two Virginians and an immigrant walk into a room

[BURR AND ENSEMBLE] Diametric'ly opposed, foes

[BURR] They emerge with a compromise, having opened doors that were

[BURR AND ENSEMBLE] Previously closed

[ENSEMBLE] Bros

[BURR] The immigrant emerges with unprecedented financial power

A system he can shape however he wants

The Virginians emerge with the nation's capital

And here's the pièce de résistance:

[BURR & ENSEMBLE] No one else was in

The room where it happened

The room where it happened

The room where it happened

No one else was in

The room where it happened (The room where it happened)

The room where it happened

The room where it happened (The room where it happened)

No one really knows how the game is played (Game is played)

The art of the trade

How the sausage gets made (How the sausage gets made)

We just assume that it happens

(Assume that it happens)

But no one else is in

The room where it happens. (The room where it happens.)

[BURR AND COMPANY] Thomas claims—

[JEFFERSON] Alexander was on Washington's doorstep one day In distress 'n disarray

[BURR AND COMPANY] Thomas claims—

[JEFFERSON] Alexander said—

[HAMILTON] I've nowhere else to turn!

[JEFFERSON] And basic'ly begged me to join the fray

[BURR AND COMPANY] Thomas claims—

[JEFFERSON] I approached Madison and said—

"I know you hate 'im, but let's hear what he has to say."

[BURR AND COMPANY] Thomas claims—

[JEFFERSON] Well, I arranged the meeting

I arranged the menu, the venue, the seating

[BURR] But!  
No one else was in—

[BURR AND COMPANY] The room where it happened

The room where it happened

The room where it happened

[BURR] No one else was in—

[BURR AND COMPANY] The room where it happened

The room where it happened

The room where it happened

[BURR & COMPANY] No one really knows how the

Parties get to yesssss (Parties get to yesssss)

The pieces that are sacrificed in (Ev'ry game of chesssss)

Ev'ry game of chesssss

We just assume that it happens

(Assume that it happens)

But no one else is in (The room where it happens)

The room where it happens

[BURR AND COMPANY] Meanwhile—

[BURR] Madison is grappling with the fact that not ev'ry issue can be settled by committee

[COMPANY] Meanwhile—

[BURR] Congress is fighting over where to put the capital—

[COMPANY screams in chaos]

[BURR] It isn't pretty  
Then Jefferson approaches with a dinner and invite  
And Madison responds with Virginian insight:

[MADISON] Maybe we can solve one problem with another and win



a victory for the Southerners, in other words—

[JEFFERSON] Oh-ho!

[MADISON] A quid pro quo

[JEFFERSON] I suppose

[MADISON] Wouldn't you like to work a little closer to home?

[JEFFERSON] Actually, I would

[MADISON] Well, I propose the Potomac

[JEFFERSON] And you'll provide him his votes?

[MADISON] Well, we'll see how it goes

[JEFFERSON] Let's go

[BURR] No!

[COMPANY] —one else was in  
The room where it happened

[BURR AND COMPANY]  
The room where it happened  
The room where it happened  
No one else was in  
The room where it happened  
The room where it happened  
The room where it happened

[BURR] My God!

[BURR AND COMPANY] In God we trust  
But we'll never really know what got discussed  
Click-boom then it happened

[BURR] And no one else was in the room where it happened

[COMPANY] Alexander Hamilton!

[BURR] What did they say to you to get you to sell New York City down the river?

[COMPANY] Alexander Hamilton!

[BURR]  
Did Washington know about the dinner?  
Was there Presidential pressure to deliver?

[COMPANY] Alexander Hamilton!

[BURR]  
Or did you know, even then, it doesn't matter  
Where you put the U.S. Capital?

[HAMILTON]  
Cuz we'll have the banks  
We're in the same spot

[BURR] You got more than you gave

[HAMILTON] And I wanted what I got  
When you got skin in the game, you stay in the game  
But you don't get a win unless you play in the game  
Oh, you get love for it. You get hate for it  
You get nothing if you...

[HAMILTON AND COMPANY]  
Wait for it, wait for it, wait!

[HAMILTON] God help and forgive me  
I wanna build  
Something that's gonna Outlive me

[HAMILTON/JEFFERSON/MADISON/WASHINGTON & COMPANY]  
What do you want, Burr? (What do you want, Burr?)  
What do you want, Burr? (What do you want, Burr?)  
If you stand for nothing (What do you want, Burr?)  
Burr, then what do you fall for? (What do you want?)

[BURR] I  
Wanna be in  
The room where it happens  
The room where it happens  
I  
Wanna be in  
The room where it happens  
The room where it happens

[BURR & COMPANY] I wanna be in  
The room where it happens  
Wanna be (The room where it happens)  
In the room where it happens (The room where it happens)  
I (I wanna be in the room)  
Where it happens  
I wanna be in the room... (The room where it happens)  
Oh (The room where it happens)  
Oh (I wanna be in)  
The room where it happens  
I wanna be (The room where it happens)  
I wanna be (The room where it happens)  
I've got to be (I wanna be in)  
I've got to be (The room where it happens)  
In that room (The room where it happens)  
In that big ol' room (The room where it happens)

[COMPANY] The art of the compromise—

[BURR] Hold your nose and close your eyes

[COMPANY] We want our leaders to save the day—

[BURR] But we don't get a say in what they trade away

[COMPANY] We dream of a brand new start—

[BURR] But we dream in the dark for the most part

[BURR AND COMPANY] Dark as a tomb where it happens

[BURR & COMPANY] I've got to be in  
The room... (The room where it happens)  
I've got to be...  
The room where it happens  
I've got to be...  
The room where it happens  
Oh, I've got to be in  
The room where it happens... (The room where it happens)  
I've got to be, I've gotta be (The room where it happens)  
I've gotta be...  
In the room! (I wanna be in the room)  
Where it happens!  
Click-boom! (Click-boom!)

# THE WORLD WAS WIDE ENOUGH

[MALE COMPANY] One two three four

[FULL COMPANY (EXCEPT HAMILTON AND BURR)] Five six seven eight nine—

[BURR] There are ten things you need to know

[COMPANY] Number one!

[BURR] We rowed across the Hudson at dawn  
My friend, William P. Van Ness signed on as  
my—

[BURR AND COMPANY] Number two!

[BURR] Hamilton arrived with his crew:  
Nathaniel Pendleton and a doctor that he knew

[COMPANY] Number three!

[BURR] I watched Hamilton examine the terrain  
I wish I could tell you what was happen'ing in  
his brain  
This man has poisoned my political pursuits!

[COMPANY] Most disputes die and no one  
shoots!  
Number four!

[BURR] Hamilton drew first position  
Looking, to the world, like a man on a mission  
This is a soldier with a marksman's ability  
The doctor turned around so he could have  
deniability

[COMPANY] Five!

[BURR] Now I didn't know this at the time  
But we were—

[BURR AND PHILIP & HAMILTON] Near the same  
spot (Near the same spot)  
Your son died, is that (My son died, is that)  
Why—(Why—)

[COMPANY] Six!

[BURR] He examined his gun with such rigor?

I watched as he methodically fiddled with the  
trigger

[COMPANY] Seven!

[BURR] Confession time? Here's what I got:  
My fellow soldiers'll tell you I'm a terrible shot

[COMPANY] Number eight!

[BURR/HAMILTON/ENSEMBLE MEN] Your last  
chance to negotiate  
Send in your seconds, see if they can set the  
record straight

[BURR] They won't teach you this in your  
classes  
But look it up, Hamilton was wearing his glasses  
Why? If not to take deadly aim?  
It's him or me, the world will never be the same  
I had only one thought before the slaughter:  
This man will not make an orphan of my  
daughter

[COMPANY] Number nine!

[BURR] Look him in the eye, aim no higher  
Summon all the courage you require  
Then count:

[COMPANY] One two three four five six seven  
eight nine  
Number ten paces! Fire!—

[HAMILTON]  
I imagine death so much it feels more like a  
memory  
Is this where it gets me, on my feet, sev'ral feet  
ahead of me?  
I see it coming, do I run or fire my gun or let  
it be?  
There is no beat, no melody  
Burr, my first friend, my enemy  
Maybe the last face I ever see  
If I throw away my shot, is this how you'll  
remember me?  
What if this bullet is my legacy?

Legacy. What is a legacy?  
It's planting seeds in a garden you never get  
to see  
I wrote some notes at the beginning of a song  
someone will sing for me  
America, you great unfinished symphony, you  
sent for me  
You let me make a difference  
A place where even orphan immigrants  
Can leave their fingerprints and rise up  
I'm running out of time. I'm running, and my  
time's up  
Wise up. Eyes up  
I catch a glimpse of the other side  
Laurens leads a soldiers' chorus on the other  
side  
My son is on the other side  
He's with my mother on the other side  
Washington is watching from the other side

Teach me how to say goodbye

Rise up, rise up, rise up  
Eliza

My love, take your time  
I'll see you on the other side  
Raise a glass to freedom...

[BURR AND COMPANY] He aims his pistol at  
the sky—

[BURR] Wait!

[BURR] I strike him right between his ribs  
I walk towards him, but I am ushered away  
They row him back across the Hudson  
I get a drink

[COMPANY] Aaaah / Aaaah / Aaaah

[BURR] I hear wailing in the streets

[COMPANY] Aaaah / Aaaah / Aaaah

[BURR] Somebody tells me, "You'd better hide."



[COMPANY] Aaaaah / Aaaaah / Aaaaah

[BURR] They say

[BURR AND ANGELICA] Angelica and Eliza—

[BURR] Were both at his side when he died  
Death doesn't discriminate  
Between the sinners and the saints  
It takes and it takes and it takes  
History obliterates  
In every picture it paints  
It paints me and all my mistakes  
When Alexander aimed  
At the sky  
He may have been the first one to die  
But I'm the one who paid for it

I survived, but I paid for it

Now I'm the villain in your history  
I was too young and blind to see...  
I should've known  
I should've known  
The world was wide enough for both Hamilton  
and me  
The world was wide enough for both Hamilton  
and me



# YOU'LL BE BACK

## [Verse 1: 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, 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!

## [Chorus: KING GEORGE ]

Da da da dat da dat da da da ya da

Da da dat dat da ya da!

Da da da dat da dat da da da ya da

Da da dat dat da...

## [Verse 2: KING GEORGE]

You say our love is draining and you can't go on

You'll be the one complaining when I am gone...

And no, don't change the subject

Cuz you're my favorite subject

My sweet, submissive subject

My loyal, royal subject

Forever and ever and ever and ever and ever...

## [Verse 3: KING GEORGE]

You'll be back like before

I will fight the fight and win the war

For your love, for your praise

And I'll love you till my dying days

When you're gone, I'll go mad

So don't throw away this thing we had

Cuz when push comes to shove

I will kill your friends and family to remind you of my love

## [Chorus: KING GEORGE ]

Da da da dat da dat da da da ya da

Da da dat dat da ya da!

Da da da dat da dat da da da ya da

Da da dat—

Everybody!

## [Chorus: FULL ENSEMBLE]

Da da da dat da dat da da da ya da

Da da dat dat da ya da!

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

Dat dat da ya da!





# KURT CROWLEY

MUSIC DIRECTOR  
& CONDUCTOR

Originally from Helena, Montana, Kurt has been playing piano since the age of three, and has studied composition, arranging, music history and ethnomusicology. Currently the music director/conductor of *Hamilton* on Broadway. Previous work as a conductor includes *Hamilton* (Public Theater), *Bring It On* (Broadway), *Natasha, Pierre, and the Great Comet of 1812* (Off-Broadway), *In The Heights* (National Tour), and *FLY* (Dallas Theater Center). He was co-orchestrator and music director of *One Thousand Nights and One Day* (Off-Broadway) and contributed arrangements and additional orchestrations for *Carmen La Cubana* (Théâtre du Châtelet) and *Somewhere* (Hartford Stage). After studying music and comparative religion at Harvard University, he received a Paine Fellowship to study classical and devotional music in North India. For more information, visit Kurt's website: <https://www.kurtcrowleymusic.com/>.



# CARLOS GONZALEZ

BROADWAY  
PERFORMER

Carlos was born and raised in Cuba. His mother won the United States Visa Lottery when he was 11 years old; the family left their native Cuba and was transported to the States in hope of a better future. At the suggestion of a high school teacher, Gonzalez took up drama in order to improve his English and caught the "acting bug." When it came time for college, he turned down a full scholarship to go to architecture school, and decided instead to attend Montclair State University, where he earned a B.F.A. in acting with a minor in dance. Since graduating, Gonzalez' credits include: *On Your Feet* (Original Broadway Cast), *In The Heights* (National Tour), *Zorro The Musical* (Asia Tour) and the off-Broadway sensation *Fuerza Bruta*, as well as various regional productions. Carlos returned to Cuba as part of the creative team of the first two professional musicals produced there in 50 years: *Carmen Jones*: *El Amor Cubano* and *RENT*. *On Your Feet* was his Broadway debut, and his performance was nominated for a Fred Astaire Award as outstanding male dancer in a Broadway show. For more information, visit Carlos's website: <https://www.carlosegonzalez.com/>





Phillips Brooks School

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