

# BURN

from HAMILTON

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

Moderate 2, icy

$\text{♩} = 66$  N.C.

ELIZA:

(2nd X only)

The first system of the musical score for 'Burn' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a whole rest for three measures, followed by a quarter rest, a quarter note G4, and a quarter note A4. The piano accompaniment is in bass clef with the same key signature and time signature. It starts with a mezzo-forte (*mf*) dynamic and consists of a steady eighth-note pattern in the right hand and whole notes in the left hand. The system concludes with a double bar line and repeat dots.

keep vocal rhythms  
conversational throughout

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps and a 6/8 time signature. The lyrics are: "saved ev - 'ry let - ter you wrote me. \_ From the mo - ment I read them I knew you were". The piano accompaniment is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic. It features a steady eighth-note pattern in the right hand and whole notes in the left hand. The system concludes with a double bar line and repeat dots.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps and a 6/8 time signature. The lyrics are: "mine. You said you were mine. I thought you were \_ mine. \_\_\_\_". The piano accompaniment is in bass clef with the same key signature and time signature. It features a steady eighth-note pattern in the right hand and whole notes in the left hand. The system concludes with a double bar line and repeat dots.

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Bm F# Gmaj7 D(add4) Em7

Do you know what An - gel - i - ca said \_ when we saw your first let - ter ar - rive? She said,

Bm F# Gmaj7 D(add4) D(add4)/C#

"Be care - ful with that \_ one, love. He will do \_ what it takes to sur - vive." You and your

Bm F# Gmaj7 D(add4) Em11

words flood - ed my sens - es. Your sen - tenc - es left me de - fense - less. You built me

DRUMS

*simile*

Bm F# Gmaj<sup>7</sup> D(add4) D(add4)/C#

pal - ac - es — out of par - a-graphs, you built ca - the - drals. — I'm re -

Bm F#/A# Gmaj<sup>7</sup> D Em<sup>7</sup>

-read-ing the let-ters you wrote me. — I'm search-ing and scan-ning for an - swers in ev - er - y

*p sub.* *cresc.*

Bm<sup>11</sup> F# F#æ D/G Gmaj<sup>7</sup> Gmaj<sup>7</sup> G

line, for some kind of sign, and when you were — mine — the world — seemed —

*fp*

D/A Bm F#m F#m/E F#m/D G

— to burn. —

*mf*

D/A Bm F#m F#m/E F#m/D G

Burn. \_\_\_\_\_ You

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a long note on 'Burn.' followed by a rest and then 'You'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Bm F# Gmaj7 D(add4) D(add4)/E

pub-lished the let-ters she wrote you. — You told the whole world how you brought this girl in - to our

The second system continues the vocal line with the lyrics 'pub-lished the let-ters she wrote you. — You told the whole world how you brought this girl in - to our'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing a series of eighth-note chords.

Bm F# Gmaj7 D(add4) D(add4)/E

bed. In clear-ing your name, you have ru-ined our \_\_\_\_\_ lives. \_\_\_\_\_

The third system continues the vocal line with the lyrics 'bed. In clear-ing your name, you have ru-ined our \_\_\_\_\_ lives. \_\_\_\_\_'. The piano accompaniment continues with the same rhythmic accompaniment.

Bm F# Gmaj7 D(add4) Em11

Do you know what An - gel - i - ca said when she read what you'd done? She said,

The fourth system concludes the vocal line with the lyrics 'Do you know what An - gel - i - ca said when she read what you'd done? She said,'. The piano accompaniment continues with the same rhythmic accompaniment.

Bm<sup>9</sup> F#m F# G(add2) D A<sup>7</sup>/C#

"You have mar-ried an Ic - a-rus. He has flown \_ too close to the sun." You and your

Bm F#<sup>7</sup> G#4(#4) G D<sup>sus2</sup> A/C#

words, ob - sessed with your leg - a - cy... Your sen-tenc - es bor-der on sense-less, and you are

rall.

Bm<sup>7(4)</sup> F#<sup>7</sup> Gmaj<sup>9(no3)</sup> ad lib.

par - a-noid in ev - 'ry par - a-graph how they per - ceive \_ you. \_ You, \_ you, \_ you... I'm e -

Slower J=90 Bm F#/A# Gmaj<sup>7</sup> D(add2) Em<sup>11</sup>

-ras - ing my - self from the nar-ra-tive. Let fu - ture his - to - ri - ans won - der how E - li - za re -

*p* *cresc.*

A tempo  
♩ = 99

Bm7 F#7 Gmaj<sup>9</sup>(no3) G D/G G

-act-ed when you broke her heart. You have torn it all a - part, I am watch-ing it

D/A *ad lib.* Bm7 F#m F#m/E F#m/D G

burn. Watch-ing it

D/A Bm7 F#m F#m/E F#m/D G(add2) G(add2)/A

burn. The world has no right to my

D Bbmaj<sup>7</sup>#5 Bm7 D/G A<sup>7</sup>sus

heart. The world has no place in our bed. They don't get to know what I said. I'm burn-ing the

*fp* *fp*

*w/ pedal*

D Bbmaj7#5 Bm7 D/G A7sus

mem-o-ries, burn-ing the let-ters that might have re - deemed you. You for - feit all rights to my

*fp* *fp*

D(add2) Gm(add2)/Bb Bm11

heart. You for - feit the place in our bed. You sleep in your of - fice in -

*mf* *cresc.*

G(add2) A9sus D(add2) D(add2)/C#

-stead, with on - ly the mem-o-ries of when you were mine.

rall. D/F# D(add2)/E D Gsus2

I hope that you

*ff*

A tempo  
Bm

F#/A#

Gmaj<sup>7</sup>

molto rall.

D(add4)

Em<sup>7</sup>(4)

B<sup>sus</sup>2