

# IT'S QUIET UPTOWN

from HAMILTON

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

Adagio

$\text{♩} = 65$  N.C.

The piano introduction consists of two systems of music. The first system shows the right hand playing a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line. The second system continues this pattern. The key signature is one flat (B-flat) and the time signature is 4/4.

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 first system of the vocal part features the melody for the first line of lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction. The key signature remains one flat.

F/B $\flat$  F $^5$ /D F $^5$ /C

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

The second system of the vocal part features the melody for the second line of lyrics. The piano accompaniment continues with the same rhythmic pattern. The key signature remains one flat.

F C(add4)/E

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

The third system of the vocal part features the melody for the third line of lyrics. The piano accompaniment continues with the same rhythmic pattern. The key signature remains one flat.

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$B\flat^{(add2)}/F$  Dm  $C^{sus}$  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 $\flat$ sus2 HAMILTON: Dm C<sup>sus</sup> 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<sup>(add4)/E</sup>

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

B<sup>♭</sup><sub>sus2</sub> *HAMILTON:* Dm *COMPANY:* C<sup>sus</sup> C

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

F

*HAMILTON:* C<sup>(add4)/G</sup>

Look at where we are. Look at where we start - ed.

B $\flat$ <sup>sus2</sup>/F Dm C<sup>(add4)</sup>

I know I don't de-serve you, E - li - za. But hear me out. That would be e-nough.

F C<sup>(add4)</sup>/E

If I could spare his \_\_\_ life, \_\_\_ if I could trade his life for mine.

B $\flat$ <sup>(add2)</sup>/D Dm/A C<sup>sus</sup>/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 -

F/A B $\flat$ (add2)/D B $\flat$ m/D $\flat$

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

F<sup>sus2</sup> C(add4)/E

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

B $\flat$ maj<sup>9(no3)</sup>/D B $\flat$ /D Dm/A C<sup>sus</sup> C

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

F C/E

**WOMEN:**  
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

Bbmaj<sup>9</sup>(no3)

HAMILTON:

Dm

C<sup>sus</sup>

C

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<sup>(add4)</sup>/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<sup>b</sup>sus2

Dm

C<sup>sus</sup>

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<sup>9(no3)</sup>/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. \_

*p*

B<sub>♭</sub>sus2 Dm C<sup>sus</sup> C

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

F C<sup>(add4)</sup>/E

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

B<sub>♭</sub>sus2 Dm C<sup>(add4)</sup> ELIZA:

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

rall., colla voce



A tempo

F<sup>sus2</sup>

WOMEN:

C<sup>(add4)/E</sup>

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

MEN (minus HAMILTON):  
For - give - ness. Can you i - mag - - ine?

*mf*

B $\flat$ maj<sup>9(no3)/D</sup>

B $\flat$ /D

Dm/A

C<sup>sus</sup>

C

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

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

F

C<sup>(add4)/E</sup>

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

B $\flat$ (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 -

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'pit - y. They are go - ing through the un - i - mag -'. The middle staff is another vocal line in treble clef with lyrics 'pit - y. They are go - ing through the un - i - mag -'. The bottom staff is a piano accompaniment in bass clef. Above the first two staves, the chords B $\flat$ (add2), Dm, and C(add4) are indicated. The piano part features a melodic line in the right hand and a bass line in the left hand, with a fermata over the final chord.

*molto rall.*

F

i - na - ble. i - na - ble.

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'i - na - ble. i - na - ble.'. The middle staff is another vocal line in treble clef with lyrics 'i - na - ble. i - na - ble.'. The bottom staff is a piano accompaniment in bass clef. Above the first two staves, the chord F is indicated. The piano part features a melodic line in the right hand and a bass line in the left hand, with a fermata over the final chord. The tempo marking 'molto rall.' is positioned above the piano part.