

The Classification of Phraseological Units in the Musical 'Hamilton'

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Odjel za anglistiku

Diplomski sveučilišni studij engleskog jezika i književnosti (dvopredmetni)

Ivana Kruhoberec

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The Classification of Phraseological Units in the Musical ‘Hamilton’

Diplomski rad

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Zadar, 2022.



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Sadržaj mog rada u potpunosti odgovara sadržaju obranjenoga i nakon obrane uređenoga rada.

Zadar, 26. travnja 2022.

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1 Introduction

One of the key and well-known features of languages is that they are constantly evolving and changing. Due to this fact, phraseology was able to develop quickly and has continued to do so after its beginnings in the previous century. Attributing to this was the foundation of the European Society of Phraseology (EUROPHRAS) in 1999, after which there was a rapid growth of interest in phraseology due to many conferences which were organised and held pertaining to the field. This enabled many publications relating to phraseology to exist and be available today (Naciscione 7). Sabine Fiedler, one of the scholars whose main field of interest is phraseology, argues that phraseology is “one of the most fascinating and ... most difficult aspects of language” (7).

With its main focus being phraseological units (PUs), which will be discussed in greater detail in the course of this paper, they appear to be quite a challenge for linguists. PUs are characterised by their unpredictable and idiomatic meanings and are frequently used in both written and spoken communication. As such, they pose a challenge to both English teachers as well as students, as they often must be learnt and memorized by heart. They are also highly culturally dependent, meaning that they vary and differ from one language-speaking society to another.

As the focus of this paper is a musical called *Hamilton*, few words have to be said about it. When thinking of a typical musical, one would unlikely mention hip-hop as one of its distinctive features. That is why ‘*Hamilton*’, written and composed by Lin-Manuel Miranda, is a rarity among theatrical works. As it belongs to the hip-hop and R’n’B genre, including the fact that it is a musical, therefore providing much of the conversational forms in written lyrics, it can be hypothesised that there will be quite a number of phraseological units. This is also evident even if one would simply skim through the lyrics. The lyrics of all songs are available

in the book written by Miranda and Jeremy McCarter called *Hamilton: The Revolution*. There are altogether 46 songs in the musical, and they are divided into two acts. For the purpose of this paper, the first 23 songs, which are part of Act I, will be analysed for the content of PUs. The first act was chosen arbitrarily, for no particular reason, only for the fact that choosing both acts would be too exhaustive work for this paper. Nonetheless, these songs still hold a large number of PUs to be extracted and categorised according to Sabine Fiedler's classification described below.

2 Phraseology and phraseological units

Since the interest in phraseology has grown rapidly in the last three decades, so has the shift in its meaning occurred as well. Phraseology was viewed mostly as a linguistic discipline that dealt with researching and classifying idioms and other mainly fixed idiomatic expressions. The situation today is different as phraseology is considered to be more exhaustive. Its main focus of study are indeed idioms, phrases, also known as phrasemes, phraseological units, or multi-word expressions. But the research of said units has a greater effect on not only other linguistic disciplines but the whole process of language learning as well. This includes language learning, acquisition, language processing and language teaching (Granger and Meunier 3). As fixed expressions exist in most languages, the phrases which denote the same meaning are not the same in most cases. This is due to the fact that languages are rich with dialects, slang and culturally determined expressions. Therefore, proverbs and idioms will depend on specific traditions, habits and images of a culture of a given language. That is why a person from an English-speaking community will say “to sleep like a log”, but a German will say “to sleep like a stone”, and someone from Netherland will “sleep like a rose” (Granger and Meunier 191, 193).

2.1 Phraseological units

It has been said that phraseology deals with multi-word expressions, phraseological units, or PUs, as they will be referred to onwards. The term phraseological unit is an umbrella term that covers many multi-word units. Before, this was referred to as *idioms*, but more recently, PU has been used more often as it covers more than just idiomatic units. There are several characteristics of PUs according to Sabine Fiedler’s book *English Phraseology: A Coursebook* which will now be presented.

The first characteristic of a phraseological unit is that it is polylexemic in structure, that is, it consists of two or more independent lexemes or words. This can vary from PU being a word group or a whole sentence. *Egg on* and *the early bird catches the worm* are both considered to be PUs. Secondly, PUs are relatively stable in semantic and syntactic structures. This means that very rarely will they change their meaning, although it is possible for it to happen over a long period of time. That means that the PU will remain to be as *the early bird catches the worm*, and not change to, for example, **the early lady catches the train*. But PUs can vary within certain constraints – they can vary in function words or spelling. That is why it can be said both *the early bird catches/gets the worm*. The third characteristic is lexicalization. This means that phraseological units remain in the memory of a language speaking community: “[a]s a fixed and ready-made unit, a PU is recognized and accepted as a part of the language” (Fiedler 21). They are memorized as a whole and cannot be invented but only reproduced. This adds to the fact a person does not even need to know the whole PU to know what is intended, sometimes only a constituent is enough. For example, most people would know the rest of the proverb if someone just said *the early bird*. A fourth feature is idiomaticity. This feature denotes the fact that the meaning of a PU cannot be deduced from the meaning of the individual constituents of said PU. For example, a person may know the meanings of words *speak* and *volume*, but if someone would use *speak volumes* as an idiomatic expression in a sentence, one would hardly know the meaning of it by deducing the meaning of individual words. Normally, the degree to which PUs are transparent (that is, the degree to which their meaning can be deduced) varies, and even though some PUs may be completely transparent and easily “decoded”, they still stay characterized as PUs due to the fact that they fit into previously mentioned categories. The fifth property of PUs is related to connotations. PUs are often used to effectively convey a thought or intention, to attract attention, organize texts, or illustrate a fact. Basically, they are used by the speakers to express themselves more easily. The

connotations can be either stylistic or expressive, the first ones being formal and informal, and the latter ones providing some additional information about the speaker. The sixth feature of the PUs relates to transformational deficiencies. This means that PUs are hardly ever subject to syntactic transformations. As an example, *the early bird catches the worm* resists transformations such as topicalization (**It was the worm that the bird caught*) or passivization (**The worm was caught by the bird*). Alas, the degree to which PUs can be subject to such transformations varies, as was the case with the idiomaticity. Fiedler mentioned that this is only a complementary feature of PUs, not a definite one. Lastly, PUs are liable to some other anomalies. One of them is that they can be ungrammatical, and the other is that they can be made of fossilized constituents, that is, lexemes are archaic and no longer used (Fiedler 17-28).

2.1.1 Classification of PUs

There are three classes into which PUs are divided – conventional and special types of PUs, and PUs with special elements. Conventional types are further divided into subtypes, them being:

- a) Phraseological nominations which substitute words, have a nominative function and can be classified as word classes (nouns, verbs, adjectives, adverbs).
- b) Irreversible binomials are sequences of two and/or more words that appear in a fixed order, share their grammatical properties, and are connected by either a preposition or a conjunction.
- c) Stereotyped comparisons (also referred to as frozen similes) have a fixed structure and can be either adjectival or verbal.
- d) Proverbs are well-known, fixed sentences that the members of a speaking community utilize. They are usually easy to remember, passed from one generation to another, and convey a general truth, offer a piece of advice or share an experience. They are culturally

and contextually determined. Stylistic features such as rhyme, alliteration, assonance and repetition add to the fact that they are easily remembered.

- e) Winged words are expressions that can be traced to some sort of source – either historical text or a specific author. Catchphrases, slogans, and sententious remarks all fall under this category.
- f) Routine formulae (or pragmatic idioms) are ready-made units that the speakers use in certain situations (Fiedler 39-50).

Special types of PUs encompass paraphrasal verbs, restricted collocations, rhyming slang and wellerisms. Paraphrasal verbs are quite productive and consist of a transitive verb and a noun phrase that carries the meaning. They are referred to as paraphrasal as they “paraphrase” the meaning of a verb. Restricted collocations are words that commonly appear together and one of those words is used in a metaphorical sense. Rhyming slang is a special characteristic of the English language. It refers to the pattern of two words that replace the intended word with which they rhyme. Lastly, wellerisms are expressions that employ other PUs in order to parody them and to oversimplify the truth that the original PUs convey. Hence, the key feature of wellerisms is (black) humour (Fiedler 51-54).

One more category of phraseological units remains, and it is reserved for the PUs with special elements, which will briefly be mentioned as it is quite obvious to what they refer. PUs with special elements refer to PUs with *colour terms* (they are highly culturally determined), PUs with *body parts* (also known as kinegrams), and PUs that contain proper names (Fiedler 55-59).

3 About the musical

Lin-Manuel Miranda is the man behind a now well-renowned and famous musical ‘*Hamilton*’, a musical about the life of Alexander Hamilton, one of the founding fathers of

America. Miranda, at the time when he got the idea of commemorating Hamilton, was already known for producing and starring in a musical called *'In the Heights'* (2008) which was later made into a film that premiered in 2021. Lin, after reading a biography of Alexander Hamilton, got the idea that he would like to write several songs about Hamilton in, no more or less, hip-hop and rap style of music. This is why his original idea was to write a hip-hop album dedicated to Hamilton's life. Later, when he had found the producer who would work with him, the producer took lead and decided that it would be better if the album were to be made into a musical. The first song of the musical was performed in the White House during Barack Obama's presidency in 2009. Miranda announced the album, and the song he was about to perform as follows: "I'm actually working on a hip-hop album – a concept album – about the life of someone who embodies hip-hop, Treasury Secretary Alexander Hamilton" (Miranda and McCarter 15). An unlikely thing to say about a founding father, but he further explained that Hamilton's story, born an orphan, never formally accepted by his father, rose to become George Washington's right-hand man and one of the founding fathers, all through his writing, is an exceptional one. He concludes by saying that "he embodies the world's ability to make a difference" ("Lin-Manuel Performs at The White House Poetry Jam: (8 of 8)" 0:42-0:43). This briefly explains why he chose Hamilton.

Finally, the musical premiered in 2015 on Broadway after seven years of work. It was an instant hit, seemingly unlikely so, as it told a story of a fairly anonymous founding father (Miranda and McCarter 10-15). But, sixteen Tony Awards nominations, of which eleven were won, eight Drama Desk Awards, a Grammy, and a Pulitzer shows how the musical exceeded all expectations and was an instant hit. Hamilton is once again writing history, this time, slightly different, but equally riveting (Hogeland 1).

The musical main themes were taken from the book *Alexander Hamilton* written by Ron Chernow in 2005 (Hogeland 3). The musical tells the story through two acts. The first act describes Hamilton's childhood as an orphan, his arrival at college in New York and his position in the American revolution. Furthermore, Alexander marries Eliza, who later bears a child and begs Hamilton to retreat to their home to enjoy family life. Hamilton agrees but is unhappy as he is determined to play a part in the revolution. In the second act, the revolution has ended and follows Hamilton as Washington's right-hand man. His position as a prominent and influential politician disagrees with Aaron Burr, who was also a politician involved in matters of war. Hamilton also begins an affair with a married woman, which leaves him susceptible to blackmail. In the meantime, George Washington steps down from his role as a president, and consequently, Hamilton's influence starts to diminish. His career, and marriage as well, are further destroyed as his extramarital affair is made public. The animosity between Burr and Hamilton grows, especially after Hamilton's son was killed in a duel, and after Hamilton supported Jefferson's presidency. The animosity results in a duel, in which Burr kills Hamilton, which he later regrets as Burr will only remain remembered as a man who shot Alexander Hamilton. The musical ends with some of the characters saying that Hamilton will not be forgotten, and his legacy will continue to remain.

4 PUs in the musical Hamilton

It was already mentioned that phraseology and culture are closely connected. And music is part of a culture. Rap music, according to the online Cambridge Dictionary, is a type of music "of African-American origin that features rhythmic speaking set to a strong beat". Mainstream rap often includes profanities, allusions to, or sometimes directly referencing, substance abuse, objectification of women and sexual allusions. Hamilton was different in this way, as it utilized "clean" rap, stripped of the culturally determined features of the genre (Kajikawa 469). Due to

the specific nature of the genre, an abundance of PUs can be extracted from the lyrics, especially historical musical *Hamilton*. In the following pages, PUs from all of the songs of Act I will be extracted and classified according to the abovementioned classification.

4.1 Methodology, Corpus, and Reference

4.1.1 Methodology

In an attempt to extract and categorise the PUs from the corpus, a descriptive approach to the linguistic methodology will be used. All of the possible PUs will be extracted from the corpus so that their lexicalisation can be confirmed by either one or more of the lexicographic sources. Furthermore, the PUs will then be categorised into groups according to the classification that Fiedler presented in the book *English Phraseology: A Coursebook*.

4.1.2 The Corpus

All the phraseological units will be extracted from all the songs of Act I of the musical. The source of the corpus is provided by Miranda and McCarter's book called *Hamilton: The Revolution*. The lyrics of the songs from Act I are presented at the end of the paper. Seemingly convenient may be the lyrics found online, but since they are often transcribed as one hears the lyrics, errors in transcription can be detected. That is the reason for consulting the lyrics provided by the book and can be seen in the Appendix section of this paper.

There are 23 songs altogether, and all of them were written by Lin-Manuel Miranda. The names of the songs are as follows: *Alexander Hamilton*, *Aaron Burr*, *Sir*, *My Shot*, *The Story of Tonight*, *The Schuyler Sisters*, *Farmer Refuted*, *You'll Be Back*, *Right Hand Man*, *A Winter's Ball*, *Helpless*, *Satisfied*, *The Story of Tonight (Reprise)*, *Wait For It*, *Stay Alive*, *Ten Duel Commandments*, *Meet Me Inside*, *That Would Be Enough*, *Guns and Ships*, *History Has Its Eyes On You*, *Yorktown (The World Turned Upside Down)*, *What Comes Next?*, *Dear Theodosia*, *Non-Stop*. There is one more song that is not included in the cast album but is a part

of the *Hamilton* film – *Tomorrow There'll Be More of Us*. Since this song is not a part of the Broadway performance and is quite short and free of PUs, it will not be a part of this paper as well.

As mentioned previously, the musical was selected due to its unique style in which was written, characterised by R'n'B and hip-hop, which proved to be a great source of PUs. The songs are a part of Act I of the musical, and only one act was chosen since hip-hop songs are more often than not lengthy and analysing both acts would be too demanding for a paper of this kind.

4.1.2.1 Summary of the songs

As the phraseological units in the musical are bound to the historical context, a short description of each song will be presented to provide the general idea of a specific song. *Alexander Hamilton* is an opening song that presents the man about whom the musical is written. It tells the story of his childhood years up to early adulthood. *Aaron Burr, Sir* introduces Aaron Burr as well as some other characters and informs about Burr's and Hamilton's intentions. *My Shot* speaks about the company's dreams and ideas about the future. *The Story of Tonight* describes the young revolutionaries which are enmeshed in revolution and declare their service to it. *The Schuyler Sisters* introduces the three sisters and presents their thoughts about the newly started revolution, as well as Burr's attempt to seduce one of the sisters but ends up being rejected instead. *Farmer Refuted* talks about Hamilton's argument with Bishop Seabury who opposes the idea of revolution. *You'll Be Back* is sung by King George III who deems the idea of revolution to be silly and says that once it fails, the colonies will come back to the British Empire once again. *Right Hand Man* tells the story of how Hamilton rose to the position of Washington's right-hand man over Burr. *A Winter's Ball* discusses an event with the Schuyler sisters being at the centre of attention. *Helpless* talks about Eliza Schuyler and Hamilton's relationship and wedding which will follow. *Satisfied* tells the story of Angelica

Schuyler – her wedding toast to Eliza and Alexander, and her realization that she is in love with her sister's husband. *The Story of Tonight (Reprise)*, Burr and Hamilton discuss Burr's affair with a wife of a British officer. *Wait for It* focuses on Burr and his envy of Hamilton. Burr concludes that his time will come, and he needs only to be patient. *Stay Alive* brings details about the war and war tactics. *Ten Duel Commandments* focuses on a duel that is happening between John Laurens and Charles Lee, the rules of the duel that were enforced at the time and ends with Lee being wounded by Laurens' shot. *Meet Me Inside* is a song of Washington's reaction to the duel after which Hamilton is ordered to return home. *That Would Be Enough* reveals that Eliza is pregnant and is carrying a boy. *Guns and Ships* informs that Washington was urged to call Hamilton back to war and put him in command. *History Has Its Eyes On You* describes Washington's failed attempts and bad decisions as well as Washington warning Hamilton that the same burden is now on his shoulders. *Yorktown* tells the story of the Battle of Yorktown. *What Comes Next* brings back King George III who addresses the colonist on what they will do now that they are free from the Brits, since the future is uncertain. *Dear Theodosia* is a song sung by Hamilton and Burr who have both become fathers and swear to make the world a better place for their children. *Non-Stop* tells the story of Hamilton's achievements (Hamilton Wiki).

4.1.3 Reference

As a reference, a number of online dictionaries were used, solely due to the fact that they are easily accessible and available. As previously mentioned, languages are dynamic and susceptible to change. That is also why Internet sources were consulted – because they are regularly updated, as opposed to already published dictionaries that have several editions but are not as prompt and frequent in updating. Once the idiomatic phrase was detected in the source text, the dictionaries were used to confirm the idiomatic nature of a phrase, as well as to provide the meaning of the said phrase. The dictionaries in question are: The Free Dictionary, Collins

Dictionary, Merriam-Webster Dictionary, Longman Dictionary of Contemporary English, Macmillan Dictionary, Cambridge Dictionary, Dictionary of American Idioms, Farlex Dictionary of Idioms, Urban Dictionary, Quora, HiNative, Phrasemix, Idioms and Slang, Online Slang Dictionary.

Some of the sources used are more informal in nature, but due to the lack of reference in the above-mentioned examples, they needed to be consulted. The sources such as Urban Dictionary, Quora, HiNative, and similar websites, even though they are informal in nature, they proved to be a valuable source in providing an explanation for several PUs, which have not been recognized in any of the more formal dictionaries.

5 Classification of PUs

The classification will be presented in the form of tables, with each one being ascribed to a specific type of phraseological unit. The tables will provide the said PU, the citation form of a specific PU, its reference in either dictionary or other source, and the definition. Since there some of the PUs carry several different meanings, in order to ensure a clearer overview, only the meaning which corresponds to the context of the lyrics will be provided. Also, as some alterations have been made to the PUs in the lyrics, in the second to last column, the exact entry without modification will be noted, which slightly differs from the lyrics, even though the meaning remained the same. The reason for such changes is presumably mostly due to the styles of the songs – to enable more fluent rhythm, rhyme, or for them to simply fit the style of the narrative. The exact underwent changes will further not be discussed in more detail.

5.1 List of phraseological nominations

Table 1 List of phraseological nominations

	Phraseological unit	Citation form of a PU	Reference	Definition
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1	<i>a hero and a scholar</i>	a hero and a scholar	a gentleman and a scholar – The Free Dictionary	“Someone who is admirable or of high esteem. Although used sincerely as a compliment, it is generally bombastic and lighthearted in nature.”
2	<i>founding father</i>	a founding father	founding father – The Free Dictionary	“Someone who was instrumental in the beginning or creation of something. Capitalized when used to refer to a member of the US Constitutional Convention.”
3	<i>got a lot farther</i>	to go far	go far – The Free Dictionary	“To achieve much success.”
4	<i>in charge of</i>	to be in charge of something	in charge of – Dictionary of American Idioms	“Responsible for; having supervision or care of.”
5	<i>ready to beg, steal, borrow or barter</i>	to beg, borrow, or steal	beg, borrow, or steal – The Free Dictionary	“To acquire or accomplish something by any means necessary or available.”
6	<i>future drip, dripping down the drain</i>	to go down the drain	go down the drain – Collins	“To go out of existence; disappear.”
7	<i>full of it</i>	to be full of something	full of it – The Free Dictionary	“What someone is said to be if they are unreliable or ridiculous (usually due to making unfounded or nonsensical statements).”
8	<i>new man</i>	a new man	new man – Dictionary of American Idioms	“A person who has become very much better.”
9	<i>we are waiting in the wings for you</i>	to be waiting in the wings	be waiting in the wings – The Free Dictionary	“To be ready and available to help or replace someone. Actors traditionally wait in the wings of the theater before stepping on stage.”

10	<i>in the weeds</i>	in the weeds	in the weeds – Cambridge English Dictionary	“With so many problems or so much work that you are finding it difficult to deal with something.”
11	<i>out of sorts</i>	to be out of sorts	out of sorts – Dictionary of American Idioms	“In an angry or unhappy mood; in a bad temper.”
12	<i>dying wish</i>	a dying wish	dying wish – The Free Dictionary	“A final wish, desire, or request made shortly before one dies.”
13	<i>take your time</i>	to take one’s time	take (one’s) time – The Free Dictionary	“To go at one’s own preferred pace; to use as much time as one needs or desires.”
14	<i>what you’re against or what you’re for</i>	to be against someone or something; to be for someone or something	against someone or something; for someone or something – The Free Dictionary	“To be opposed to someone or something.” “In favour of someone or something.”
15	<i>make y’all proud</i>	to make someone proud	make someone proud – Merriam-Webster	“Do something good that makes people you are connected with feel proud.”
16	<i>show time</i>	a show time	show time – The Free Dictionary	“The time at which an activity is to begin.”
17	<i>in the place to be</i>	the place to be	the place to be – The Free Dictionary	“A hip, popular spot, such as a club, restaurant, or neighbourhood; an ideal place for something in particular.”
18	<i>don’t want it with me</i>	one does not want it	You don’t want it – Urban Dictionary	“Universal meaning for “come at me bro” or “bring it on”. It is meant to fire up the directed person.”
19	<i>up in it</i>	to be up in something	be well up in/on something – Longman	“To know a lot about something.”

20	<i>run their mouths off</i>	to run one's mouth	run (one's) mouth – The Free Dictionary	“To talk profusely, especially in an antagonising way.”
21	<i>stall for</i>	to stall for something	stall for (something) – The Free Dictionary	“To create a delay or distraction for a length of time in order to achieve, obtain, or accomplish something.”
22	<i>a diamond in the rough</i>	a diamond in the rough	diamond in the rough – Dictionary of American Idioms	“A very smart person without a formal education who may have untutored manners.”
23	<i>fan this spark into a flame</i>	to fan the flames	to fan the flames – The Free Dictionary	“To exacerbate an already inflammable situation, or to revive a flagging situation.”
24	<i>in loco parentis</i>	in loco parentis	in loco parentis – The Free Dictionary	“Responsible for a child's wellbeing while his or her parents are absent.”
25	<i>lower your voices</i>	to lower one's voice	lower (one's) voice – The Free Dictionary	“To speak in a hushed tone or at a lower volume.”
26	<i>lay down my life</i>	to lay down one's life	lay down (one's) life – The Free Dictionary	“To sacrifice one's life (for someone or something).”
27	<i>shoot off at the mouth</i>	to shoot off at the mouth	shoot off at the mouth – Merriam-Webster	“To talk foolishly, carelessly, or too much about something.”
28	<i>shout it to the rooftops</i>	to shout from the rooftops	shout from the rooftops – Collins Dictionary	“To proclaim (something) publicly.”
29	<i>see it comin'</i>	to see something coming	see (something) coming – The Free Dictionary	“To foresee, predict, or prepare for something well in advance of it actually arriving or happening.”
30	<i>let it be</i>	to let someone or something be	let (someone or something) be – Merriam-Webster	“To not bother or touch (someone or something).”

31	<i>livin' fast</i>	to live fast	to live a fast life – Urban Dictionary	“To be reckless. To be spontaneous to the point of never thinking anything through to the end before doing it.”
32	<i>scratch that</i>	to scratch something	scratch that – The Free Dictionary	“A set phrase telling someone to ignore, forget, or disregard what was just said or instructed.”
33	<i>blood we shed</i>	to shed blood	shed (someone's) blood – The Free Dictionary	“To wound someone or take someone's life, especially with violence.”
34	<i>laughin' in the face</i>	to laugh in someone's face	laugh in (one's) face – The Free Dictionary	“To show displeasure or ridicule at something one has said by laughing directly into one's face.”
35	<i>it's bad enough (to be bad enough)</i>	to be bad enough	it's bad enough – Longman	“Used to say that you already have one problem, so that you do not want to worry about or deal with another one.”
36	<i>in the air</i>	in the air	in the air – Cambridge English Dictionary	“It is happening or about to happen.”
37	<i>I'm a trust fund baby</i>	a trust fund baby	trust fund baby – The Free Dictionary	“A person who receives income from a trust fund.”
38	<i>have not your interests at heart</i>	to have one's interests at heart	have (one's) (best) interests at heart	“To be primarily concerned with what would benefit one.”
39	<i>playing a dangerous game</i>	to play games	play games (with somebody) – Longman	“To behave in a dishonest or unfair way in order to get what you want.”
40	<i>a straight face</i>	a straight face	straight face – Merriam-Webster	“A face giving no evidence of emotion and especially of merriment.”
41	<i>when push comes to shove</i>	when push comes to shove	when push comes to shove – The Free Dictionary	“When things get a little pressed; when the situation gets more active or intense.”

42	<i>till my dying days</i>	until one's dying day	till my dying day – The Free Dictionary	“For as long as you live.”
43	<i>I'll go mad</i>	to go mad	go mad – Merriam-Webster	“To become mentally ill; to act wildly.”
44	<i>let down my guard</i>	to let down one's guard	let down one's guard – Merriam-Webster	“To relax and stop being careful and alert.”
45	<i>put me up on a pedestal</i>	to put someone on a pedestal	put/place (someone) on a pedestal – Merriam-Webster	“To think of someone as a perfect person with no faults.”
46	<i>but the elephant is in the room</i>	elephant in the room	elephant in the room – The Free Dictionary	“An obvious truth or fact, especially one regarded as embarrassing or undesirable, that is being unintentionally ignored or left unaddressed.”
47	<i>abandon ship</i>	to abandon ship	abandon ship – The Free Dictionary	“To leave a failing enterprise.”
48	<i>in the face of this</i>	in the face of something	in the face of something – The Free Dictionary	“When threatened by or confronted with.”
49	<i>as you were</i>	as you were	as you were – Collins	“A military command to withdraw an order, return to the previous position, etc.”
50	<i>a powder keg</i>	a powder keg	a powder keg – The Free Dictionary	“A situation that could quickly become very volatile and dangerous.”
51	<i>lighten the load</i>	to lighten the load	lighten the load – The Free Dictionary	“To help make something less difficult, upsetting, or overwhelming for one.”
52	<i>let some things slide</i>	to let something slide	let (something) slide – Merriam-Webster	“To do nothing about it (something, such as another person's mistake or bad behaviour).”
53	<i>the element of surprise</i>	an element of surprise	element of surprise – Merriam-Webster	“The unexpected or surprising character of something.”
54	<i>rise above my station</i>	above one's station	above your station – Macmillan	“Higher than is suitable for your position or rank.”

55	<i>rise to the occasion</i>	to rise to the occasion	rise to the occasion – The Free Dictionary	“To increase one’s effort in response to a challenging situation.”
56	<i>sky’s the limit</i>	the sky is the limit	the sky is the limit – Farlex Dictionary of Idioms	“There is no limit or end to something, especially to somebody’s success or progress.”
57	<i>down for the count</i>	to be down for the count	down for the count – The Free Dictionary	“If someone or something is down for the count, they are failing.”
58	<i>drownin’ in ‘em</i>	to drown in something	drown in something – Cambridge English Dictionary	“To have more of something than you are able to deal with.”
59	<i>grab the spotlight</i>	to grab the spotlight	steal the spotlight – The Free Dictionary	“To garner attention or praise at the expense of someone or something else.”
60	<i>catch your eye</i>	to catch one’s eye	catch (one’s) eye – The Free Dictionary	“To attract one’s attention, often by making eye contact.”
61	<i>I’m so into you</i>	to be into someone	be into someone – The Free Dictionary	“To be romantically interested in someone.”
62	<i>I’m dying inside</i>	to die inside	to die inside – HiNative	“An informal expression, it is purely for emphasis. It is used whenever you have a strong emotion.”
63	<i>we’re through</i>	to be through with somebody or something	be through (with somebody/something) – Longman	“To no longer be having a relationship with someone.”
64	<i>I don’t have a dollar to my name</i>	to not have a cent to one’s name	not have a cent to your name – The Free Dictionary	“If someone doesn’t have a penny to their name or doesn’t have a cent to their name, they are poor.”
65	<i>by your side</i>	by one’s side	at/by someone’s side – Macmillan	“Supporting someone or remaining loyal to them.”

66	<i>tripping over themselves to win our praise</i>	to fall over oneself	fall over (oneself) – The Free Dictionary	“To expend an inordinate amount of energy or effort to do something, especially as a means of gaining attention or approval.”
67	<i>set my heart aflame</i>	to set something on fire	set something on fire – The Free Dictionary	“Make somebody/something very interested or excited.”
68	<i>this is not a game</i>	something is not a game	it’s not a game – Urban Dictionary	“Used to convey to a friend that something is serious.”
69	<i>to match wits with someone</i>	to match wits with someone	match wits (with one) – The Free Dictionary	“To engage one in a clash or competition of intelligence or shrewd resourcefulness.”
70	<i>what the hell is the catch</i>	what is the catch	what’s the catch? – The Free Dictionary	“What’s the problem, drawback, detriment, or risk that I’m not privy to or able to see?”
71	<i>peach fuzz</i>	a peach fuzz	peach fuzz – Merriam-Webster	“Fine, light hair and especially such hair growing on the face of a male adolescent.”
72	<i>social climb</i>	a social climber	social climber – Merriam-Webster	“One who attempts to gain a higher social position or acceptance in fashionable society.”
73	<i>what are you waiting for?</i>	what is one waiting for	what are you waiting for? – The Free Dictionary	“Used to tell somebody to do something now rather than later.”
74	<i>I’ll leave you to it</i>	to leave someone to something	leave (someone) to it – The Free Dictionary	“To allow someone to do something without one’s involvement or interference; to withdraw from someone so they can do or finish something alone.”

75	<i>on the side</i>	on the side	on the side – The Free Dictionary	“As or with a partner outside of one’s main relationship, typically outside of one’s marriage.”
76	<i>keeping the bed warm</i>	to warm the bed	warm the bed – Urban Dictionary	“A phrase used to denote ‘to have sex’.”
77	<i>keep the colonies in line</i>	to keep one in line	keep (one) in line – The Free Dictionary	“To ensure that one acts or behaves in the correct or desired manner.”
78	<i>we rise and we fall</i>	to rise and fall	rise and fall – Merriam-Webster	The vertical up and down movement of the tide resulting from but not necessarily coincident with its flow and ebb.
79	<i>running late</i>	to run late	run late – Merriam-Webster	“To arrive and/or leave later than the time that is expected.”
80	<i>lying in wait</i>	to lie in wait	lie in wait – Merriam-Webster	“To hide and wait for the right moment to make an attack.”
81	<i>uphill climb</i>	an uphill climb	an uphill climb – Idioms and Slang	“A difficult process.”
82	<i>has nothing to lose</i>	to have nothing to lose	have nothing to lose – Longman	“If you have nothing to lose, it is worth taking a risk because you cannot make your situation any worse.”
83	<i>wastes no time</i>	to waste no time	to waste no time – Collins	“If you waste no time in doing something, you take the opportunity to do it immediately or faster.”
84	<i>what is it like in his shoes</i>	to be in someone’s shoes	be in (someone’s) shoes – The Free Dictionary	“To share a particular experience or circumstance with someone else.”
85	<i>changes the game</i>	to change the game	change the game – The Free Dictionary	“To impact or transform in a drastic or dramatic way how something

				typically functions or is done.”
86	<i>raises the stakes</i>	to raise the stakes	raise the stakes – The Free Dictionary	“To increase the level of risk and/or potential reward in a particular situation. “Stakes” refers to one’s level of involvement.”
87	<i>take flight</i>	to take flight	take flight – The Free Dictionary	“To flee or run away (from someone or something).”
88	<i>horror show</i>	a horror show	horror show – The Free Dictionary	“Something provoking great dismay or disgust.”
89	<i>fly a lot of flags</i>	to fly the flag	fly the flag – Longman	“To behave in a way that shows that you are proud of your country, organization, etc.”
90	<i>choose our battles</i>	to choose one’s battles	choose (one’s) battles (wisely) – The Free Dictionary	“To actively choose not to participate in minor, unimportant, or overly difficult arguments, contests, or confrontation, saving one’s strength instead for those that will be of greater importance or in which one has a greater chance of success.”
91	<i>out of hand</i>	out of hand	out of hand – The Free Dictionary	“Without due discussion or consideration.”
92	<i>shits the bed</i>	to shit the bed	shit the bed – The Free Dictionary	“To fail spectacularly or to a great degree.”
93	<i>get back on your feet</i>	to be back on one’s feet	back on your feet – Macmillan	“Well or successful again after being ill or having problems.”
94	<i>not your speed</i>	one’s speed	(one’s) speed – The Free Dictionary	“In line with one’s own personal preferences, inclinations, or character.”

95	<i>the jaws of defeat</i>	the jaws of something	the jaws of (something) – The Free Dictionary	“Used to describe an unpleasant situation that almost happens.”
96	<i>without a pot to piss in</i>	to not have a pot to piss in	not have a pot to piss in – Merriam-Webster	“To have no money or possessions.”
97	<i>be left alone to his devices</i>	to leave one to one’s own devices	leave someone to his or her own devices – Merriam-Webster	“To allow (someone) to do what he or she wants or is able to do without being controlled or helped by anyone else.”
98	<i>hold him to it</i>	to hold someone to something	hold someone to something – The Free Dictionary	“To make someone adhere to an agreement.”
99	<i>set the record straight</i>	to set the record straight	set the record straight – The Free Dictionary	“To make the true facts or something clear, especially when they have been previously mistaken, misunderstood, or misrepresented.”
100	<i>look ‘em in the eye</i>	to look someone in the eye	look someone in the eye (or face) – The Free Dictionary	“Look directly at someone without showing embarrassment, fear, or shame.”
101	<i>by all means</i>	by all means	by all means – The Free Dictionary	“Certainly; absolutely.”
102	<i>maid of honor</i>	a maid of honor	maid of honor – The Free Dictionary	“A woman serving as the principal bridesmaid leading up to and during a wedding.”
103	<i>clear the field</i>	to clear the field	leave the field clear for (one) – The Free Dictionary	“To give one a clear or easier path to victory or success by no longer participating in a competition of some kind.”
104	<i>called his bluff</i>	to call one’s bluff	call someone’s bluff – Merriam-Webster	“To challenge someone’s statement or threat because it is not believed.”

105	<i>watch your tone</i>	to watch one's tone	watch your tone – HiNative	“Means ‘be careful what you say’ or ‘be more polite’.”
106	<i>take your name and rake it through the mud</i>	to drag one's name through the mud	drag someone's name through the mud – Merriam-Webster	“To publicly say false or bad things that harm someone's reputation.”
107	<i>been through a lot</i>	to go through a lot	went through a lot – Quora	“A person has had a number of difficult experiences.”
108	<i>peace of mind</i>	peace of mind	peace of mind – The Free Dictionary	“A calm, untroubled emotional state.”
109	<i>has its eyes on you</i>	to have one's eye on someone or something	have (got) an/(one's) eye on (someone or something) – The Free Dictionary	“To watch or look at someone or something closely; to monitor someone or something continuously.”
110	<i>no sweat</i>	no sweat	no sweat – The Free Dictionary	“Not something difficult to handle or deal with; not a problem or difficulty.”
111	<i>we've had quite a run</i>	to have a good run	have a good run – The Free Dictionary	“To experience joy or success, but only for a limited period of time.”
112	<i>see you on the other side</i>	to see someone on the other side	see you on the other side – Quora	“It means you hope to see someone after death – in the next life.”
113	<i>the world turns upside down</i>	upside down	upside down – Merriam-Webster	“In or into great disorder.”
114	<i>seize the moment</i>	to seize the moment	seize the moment – The Free Dictionary	“To take full advantage of life's opportunities whenever and wherever they present themselves; to live life to one's full potential.”
115	<i>the business end of a bayonet</i>	the business end of something	the business end of – Longman	“The end of a tool or weapon that does the work or causes the damage.”

116	<i>scattered to the winds</i>	to scatter to the four winds	be scattered to the four winds – The Free Dictionary	“To be dispersed across a wide area.”
117	<i>in the shit</i>	in the shit	in the shit – Merriam-Webster	“In a lot of trouble.”
118	<i>waves a white handkerchief</i>	to wave a white flag	wave a/the white flag – The Free Dictionary	“To offer a sign of surrender or defeat; to yield or give in.”
119	<i>I'm so blue</i>	to be blue	feel blue – The Free Dictionary	“To feel sad, somber, or glum.”
120	<i>on your own</i>	on one's own	on (one's) own – The Free Dictionary	“By or through one's individual efforts or means.”
121	<i>don't come crawling back to me</i>	to come crawling back to	come/go crawling to – Merriam-Webster	“To go to (someone) for help or approval in a way that shows one is weak or sorry for what one has done.”
122	<i>broke my heart</i>	to break one's heart	break (one's) heart – The Free Dictionary	“To cause one to feel great sadness.”
123	<i>come of age</i>	to come of age	come of age – The Free Dictionary	“To reach adulthood.”
124	<i>rise to the top</i>	to rise to the top	rise to the top – The Free Dictionary	“To reach the most prominent position in some group, organization, company, etc.”
125	<i>beyond a shadow of a doubt</i>	without a shadow of a doubt	beyond/without a shadow of a doubt – Macmillan	“Used for saying that you are completely certain of something.”
126	<i>running out of time</i>	to run out of time	run out of time – Merriam-Webster	“To have no more time to do or complete something.”
127	<i>an old song</i>	an old song	old song – The Free Dictionary	“A trifle; nothing of value.”
128	<i>throwing verbal rocks</i>	to throw stones	throw stones – The Free Dictionary	“To hurl insults or criticisms (at someone or something).”

129	<i>going out of style</i>	to go out of style	go out of style – The Free Dictionary	“To no longer be trendy or fashionable.”
130	<i>keep my plans close to my chest</i>	to keep something close to one’s chest	keep (something) close to (one’s) chest – The Free Dictionary	“To keep one’s plans, intentions, or tactics secret from everyone else.”
131	<i>which way the wind will blow</i>	which way the wind blows	which way the wind blows – The Free Dictionary	“What appears probable or likely; how a certain course or situation is likely to develop.”
132	<i>turn of phrase</i>	a turn of phrase	turn of phrase – The Free Dictionary	“An eloquent style of writing or speaking.”
133	<i>on their staff</i>	on the staff	on (the) staff – Merriam-Webster	“Working as a member of the group of people employed by an organization or business.”

5.1.1 Classification of phraseological nominations into subcategories

As it was stated above, phraseological nominations are considered to be conventional types of PUs and they serve as word classes in sentences. Therefore, the PUs from Act I which fall into the category of phraseological nominations will further be sorted into verbs, nouns, adjectives, and adverbs.

Out of 133 phraseological nominations, 81 fall into verb category, and they are as follows: *to go far*; *to be in charge of something*; *to beg, borrow, or steal*; *to go down the drain*; *to be waiting in the wings*; *to take one’s time*; *to be against someone or something*; *to be for someone or something*; *to make someone proud*; *to run one’s mouth*; *to stall for something*; *to fan the flames*; *to lower one’s voice*; *to lay down one’s life*; *to keep out of trouble*; *to shoot off at the mouth*; *to shout from the rooftops*; *to see something coming*; *to let someone or something be*; *to live fast*; *to scratch something*; *to shed blood*; *to laugh in someone’s face*; *to have one’s interests at heart*; *to play games*; *to go mad*; *to let down one’s*

guard; to put someone on a pedestal; to abandon ship; as you were; to lighten the load; to let something slide; to rise to the occasion; to be down for the count; to drown in something; to grab the spotlight; to catch one's eye; to die inside; to not have a cent to one's name; to fall over oneself; to set something on fire; to match wits with someone; what is one waiting for; to leave someone to something; to warm the bed; to keep one in line; to rise and we fall; to run late; to lie in wait; to have nothing to lose; to waste no time; to change the game; to raise the stakes; to fly the flag; to choose one's battles; to shit the bed; to be back on one's feet; to leave one to one's own devices; to hold someone to something; to set the record straight; to look someone in the eye; to clear the field; to call one's bluff; to watch one's tone; to drag one's name through the mud; to go through a lot; to have one's eyes on someone or something; to have a good run; to see someone on the other side; to seize the moment; to scatter to the four winds; to wave a white flag; to come crawling back to; to break one's heart; to come of age; to rise to the top; to run out of time; to throw stones; to go out of style; to keep something close to one's chest.

Furthermore, 27 phraseological nominations that act as noun equivalents, and they are: *a hero and a scholar; a founding father; a new man; a dying wish; show time; the place to be; a diamond in the rough; a trust fund baby; a straight face; elephant in the room; a powder keg; an element of surprise; the sky is the limit; something is not a game; what is the catch; a peach fuzz; a social climber; an uphill climb; a horror show; one's speed; the jaws of something; a maid of honor; peace of mind; no sweat; the business end of something; an old song; a turn of phrase.*

Moreover, 10 act as adjectives, which are: *to be bad enough; to be full of something; to be up in something; to be out of sorts; to not have a pot to piss in; to be in someone's*

shoes; to be blue; without a shadow of a doubt; to be into someone; to be through with somebody or something.

Lastly, there are 15 instances of phraseological nominations that act as adverbs equivalents, which are: *in the air; until one's dying day; when push comes to shove; in the face of something; upside down; on the staff; by one's side; above one's station; on the side; out of hand; by all means; in the shit; on one's own; which way the wind blows; in the weeds.*

5. 2 List of proverbs

There were only two proverbs found in the corpus and they are: *to fly by the seat of one's pants* and *a pot calling the kettle black*.

Table 2 List of proverbs

	Proverb	Citation form of a PU	Reference	Definition
1	<i>he's flying by the seat of his pants</i>	to fly by the seat of one's pants	fly by the seat of (one's) pants – The Free Dictionary	“To rely on one's instinct, as opposed to acting according to a set plan.”
2	<i>blacker than the kettle callin' the pot</i>	a pot calling the kettle black	pot calling the kettle black – Dictionary of American Idioms	“The person who is criticizing someone else is guilty as the person he or she accuses; a charge is true of the person who makes it as of the one he or she makes it against.”

There are only two instances of proverbs appearing in the first act. Both of them are well-known in the English language and are used in everyday conversation. As Fiedler mentions in her book, proverbs are highly metaphorical and their meaning cannot be deduced from the meaning of their constituents, or even when looking at the proverb as a whole. The second

proverb is modified in the sense that the word order was changed, nevertheless, the proverb can still be recognized and identified, and the meaning remains the same.

5.3 List of (irreversible) binomials

(Irreversible) binomials are categorised in Table 3 and there are 7 of them: *high and dry*; *to wine and dine*; *on and on*; *do or die*; *great and small*; *safe and sound*.

Table 3 List of (irreversible) binomials

	Irreversible binomials	Citation form of a PU	Meaning	Reference
1	<i>high and dry</i>	high and dry	high and dry – The Free Dictionary	“Safe; unbothered by difficulties; unscathed.”
2	<i>wine and dine</i>	to wine and dine	wine and dine – The Free Dictionary	“To treat someone to an expensive meal of the type that includes fine wines; to entertain someone lavishly.”
3	<i>on and on</i>	on and on	on and on – The Free Dictionary	“Continuously and perpetually, without stopping.”
4	<i>do or die</i>	do or die	do or die – The Free Dictionary	“To put forth the utmost energy and effort or else fail together.”
5	<i>wonders great and small</i>	great and small	great and small – The Free Dictionary	“Encompassing a wide variety of people or things.”
6	<i>safe and sound</i>	safe and sound	safe and sound – The Free Dictionary	“Safe from danger and free from injury or harm.”

5.4 List of routine formula

Table 4 below shows 15 routine formula found in the corpus: *excuse me; God damn it; at one's service; swear to God; that is what one is talking about; give it up for; raise a glass; good luck; what is one going to do; like it or not; oh my God; time will tell; nice going; from what someone hears; come again*. As the songs of the musical are written to resemble the style of everyday conversations, the amount of routine formula is not surprising. As stated above, routine formula are phrases that the language puts at the speakers' disposal to use daily, such as greetings, wishes, expressing surprise, as introductions, and so forth (Fiedler 50).

Table 4 List of routine formula

	Routine formulae	Citation form of a PU	Reference	Meaning
1	<i>excuse me?</i>	excuse me	excuse me – Merriam-Webster	“Used as a polite way of starting to say something.”
2	<i>God damnit</i>	God damn it	goddamn it – Collins English Dictionary	“Used to express anger, perplexity, amazement, etc.”
3	<i>at your service</i>	at one's service	at your service – Dictionary of American Idioms	“Ready to serve or help you; prepared to obey your wish or command.”
4	<i>swear to God</i>	swear to God	swear to God – Macmillan	“Used for emphasizing strongly that you are telling the truth.”
5	<i>That's what I'm talking about</i>	that is what one is talking about	that's what I'm talking about – Urban Dictionary	“Expression of approval or anticipation.”
6	<i>give it up for</i>	give it up for	give it up (for somebody) – The Free Dictionary	“Show your approval of somebody by clapping your hands.”

7	<i>raise a glass</i>	raise a glass	raise a glass – The Free Dictionary	“To wish someone happiness, success, good fortune, etc., by raising one’s drink.”
8	<i>good luck with that</i>	good luck	good luck – Merriam-Webster	“Used to say that one hopes someone will succeed; used to say that one thinks what someone is trying to do is difficult or impossible.”
9	<i>what’s he gonna do</i>	what is one going to do	what are you going to do – Cambridge Dictionary	“Used to say that there is nothing you can do to make a situation better.”
10	<i>like it or not</i>	like it or not	like it or not – The Free Dictionary	“Used to indicate that someone has no choice in a matter.”
11	<i>oh my God</i>	oh my God	oh my God – Merriam-Webster	“Used to indicate that something is considered surprising, shocking, thrilling, etc.”
12	<i>time will tell</i>	time will tell	time will tell – Merriam-Webster	“Used to say that the results of a situation will be known only after a certain amount of time has passed.”
13	<i>nice going</i>	nice going	nice going – Merriam-Webster	“Used in an ironic way to say that something someone did was stupid.”
14	<i>from what I hear</i>	from what someone hears	from what I hear/from what I’ve heard – Macmillan	“Used to give information based on what people have told you rather than on what you know is true.”
15	<i>come again</i>	come again	come again – Dictionary of American Idioms	“Please repeat; say that again.”

It can be seen that some routine formula are vulgar or colloquial, such as *God dammnit*. This is an example of how the musical tries to mimic normal conversation, even though it aimed to be cleaned from the typical vulgarity that hip-hop is famous for. The majority of them belong to the social formula subtype, such as *time will tell*, *raise a glass*, *give it up for*, *come again*, etc.

5.5 List of winged words

In Table 5 below are shown 4 winged words which are: *the promised land*; *the ten commandments*; *one who stands for nothing will fall for everything*; and *boom goes the dynamite*.

Table 5 List of winged words

	Winged word	Citation form of a PU	Reference	Meaning
1	<i>promised land</i>	the promised land	promised land – The Free Dictionary	“Any longed-for place where one expects to find greater happiness or fulfilment.”
2	<i>ten duel commandments</i>	the ten commandments	Ten Commandments – Merriam-Webster	“The ethical commandments of God given according to biblical accounts to Moses by voice and by writing on stone tablets on Mount Sinai.”
3	<i>if you stand for nothing, Burr, what'll you fall for</i>	one who stands for nothing will fall for everything	a man who stands for nothing falls for everything – Quora	“One who doesn't choose a party of ideology will be subjected to all sorts of negative influences from all the parties while getting outcasted from all the parties at the same time.”

4	<i>boom goes the cannon</i>	boom goes the dynamite	boom goes the dynamite – The Free Dictionary	“An exclamation used to emphasize when something exceptional has happened, especially when it occurred exactly as one intended. The phrase was popularized after a video of ball state university student Brian Collins uttering it during a collegiate sportscast went viral on the internet.”
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The first two instances of winged words are traced back to Bible. Sabine Fiedler mentions this as well in her book, stating that the Bible was a fruitful source of these types of PUs. The promised land is mentioned in the Old Testament as the final destination of the Jewish people after they escaped Egyptian slavery. Ten Commandments is again traced back to Bible, and it refers to the moral laws God gave to the same wandering Jews. The third PU, ‘*a man who stands for nothing falls for everything*’, is a line that is often prescribed to be said by Alexander Hamilton, but there are no official records of him saying it. It has been said by many famous people throughout history, but the official records say that the source remains unknown. The last one is a catchphrase that was coined more recently by a university student during a sports event.

5.6 List of paraphrasal verbs

As mentioned previously, according to Fiedler’s definition, paraphrasal verbs consist of a transitive verb and a noun phrase that carries the meaning (Fiedler 51). This table shows the overview of paraphrasal verbs extracted from the lyrics. They are: *to keep one’s guard up*; *to take up a collection*; *to drop knowledge*; *to reach a goal*; *to take a shot*; *to hatch a plot*; *to*

take a stand; to pop a squat; to make an agreement; to have something to prove; to take the lead; to take a bite of someone.

Table 6 List of paraphrasal verbs

	Paraphrasal verb	Citation form of a PU	Definition	Dictionary entry
1	<i>kept his guard up</i>	to keep one's guard up	have/keep one's guard up – Merriam-Webster	"Be careful and alert."
2	<i>took up a collection</i>	to take up a collection	take up a collection – The Free Dictionary	"To request and collect donations (usually of money) from people (for some cause)."
3	<i>drop some knowledge</i>	to drop knowledge	drop knowledge – The Free Dictionary	"To inform or educate one about something."
4	<i>to reach my goal</i>	to reach a goal	reach a target/goal – Longman	"To achieve what you wanted to achieve."
5	<i>to take a shot</i>	to take a shot	take a shot – Merriam-Webster	"To fire a gun."
6	<i>hatch a plot</i>	to hatch a plot	hatch a plot – Merriam-Webster	"To make a secret plan to do something that is usually illegal or harmful."
7	<i>takin' a stand</i>	to take a stand	take a stand – Dictionary of American Idioms	"To assert one's point of view; declare one's position."
8	<i>poppin' a squat</i>	to pop a squat	pop a squat – Online Slang Dictionary	"To sit down; to defecate."
9	<i>made an agreement</i>	to make an agreement	make an agreement – The Free Dictionary	"To organize, plan, or prepare."
10	<i>has something to prove</i>	to have something to prove	have something to prove – The Free Dictionary	"To have the need to display and confirm one's abilities to others who are doubtful."
11	<i>take the lead</i>	to take the lead	take the lead – The Free Dictionary	"To be the primary person working on something; to

				assert oneself as the leader.”
12	<i>to take a bite of me</i>	to take a bite of someone	take a bite out of (something) – The Free Dictionary	“To reduce something by eliminating, completing, or removing a part of it.”

6 List of phrasal verbs

In this paragraph, an overview of phrasal verbs is presented. Phrasal verbs are not a part of Fiedler’s classification per se. As mentioned, in her classification there are verbs, which are a part of the phraseological nomination category, and then there are the abovementioned paraphrasal verbs. In order to present the PUs in the clearest way possible, the decision to separate the phrasal verbs from the phraseological nominations was made. Phrasal verbs are combinations of verbs followed by an adverb or preposition, or in some cases, both. Phrasal verbs are informal and idiomatic in meaning. Therefore, as they are multi-word expressions whose meaning is idiomatic, they are also phraseological units, but not a part of Fiedler’s classification. I have, hence, taken the liberty to distance myself from Fiedler’s classification to add them in a separate table, as there was a large number of them that were extracted from the lyrics.

There are overall 44 phrasal verbs found in the corpus, which are: *to grow up; to get around; to cart away; to move in; to fend for oneself; to long for; to back down; to get ahead; to wind up; to shit on; to keep out of something; to rise up; to take away; to pull up; to gawk at; to sneak into; to look around; to tear someone apart; to lead someone astray; to speak for someone; to see someone through something; to throw something away; to batter down; to giddy up; to cut something up; to give up; to play out; to bring out; to figure something out; to set something aside; to size someone or something up; to fall behind; to take over; to leave*

behind; to move along; to call out; to shut someone up; to look out; to give oneself away; to knock someone down; to fall apart; to blow one away; to hear one out.

Table 7 List of phrasal verbs

	Phrasal verb	Citation form of a PU	Definition	Dictionary entry
1	<i>grow up</i>	to grow up	grow up – Dictionary of American Idioms	“To become older and more mature; to progress toward adulthood.”
2	<i>the word got around</i>	to get around	get around – Dictionary of American Idioms	“To go to different places; move about.”
3	<i>slaves were being slaughtered and carted away</i>	to cart away	cart away – Dictionary of American Idioms	“To take away, often with force or with rough handling or behaviour.”
4	<i>moved in</i>	to move in	move in – The Free Dictionary	“To begin to occupy a residence or place of business.”
5	<i>fend for yourself</i>	to fend for oneself	fend for (oneself) – The Free Dictionary	“To look after or take care of oneself without assistance from anyone else.”
6	<i>longing for</i>	to long for	long for – Dictionary of American Idioms	“To desire greatly; miss someone or something badly.”
7	<i>back down</i>	to back down	back down – Longman Dictionary	“To admit that you are wrong or that you have lost an argument.”
8	<i>get ahead</i>	to get ahead	get ahead – The Free Dictionary	To progress or advance in some aspect of life.
9	<i>wind up dead</i>	to wind up	wind up – Dictionary of American Idioms	To bring or come to an end; finish; stop.
10	<i>shittin’ on us</i>	to shit on	shit on – Cambridge English Dictionary	“To treat someone very badly and unkindly.”

11	<i>keep out of trouble</i>	to keep out of something	keep out of something – Macmillan Dictionary	“To not become involved with something.”
12	<i>rise up</i>	to rise up	rise up – The Free Dictionary	To come up; to stage a resistance or revolt; rebel.
13	<i>take away</i>	to take away	take away – The Free Dictionary	“To rescind someone’s access to something, usually as a punishment.”
14	<i>pull up in their carriages</i>	to pull up	pull up – Cambridge Dictionary	“To cause a vehicle to stop.”
15	<i>gawk at the students</i>	to gawk at	gawk at (someone or something) – Farlex Dictionary of Idioms	“To stare at someone or something, obviously and awkwardly.”
16	<i>sneak into</i>	to sneak in	sneak in (to some place) – The Free Dictionary	“To enter (some place) in a quiet, sneaky, inconspicuous, or furtive manner, so as not to be detected.”
17	<i>look around</i>	to look around	look around (at something) – The Free Dictionary	“To (usually briefly) visually examine some place or location by walking around such a place and looking at its various aspects.”
18	<i>tear this dude apart</i>	to tear someone apart	tear apart – Merriam-Webster	“To criticize (someone or something) in a very harsh or angry way especially by describing weakness, flaws, etc.”
19	<i>lead you astray</i>	to lead someone astray	lead (one) astray – The Free Dictionary	“To negatively influence one; to influence one to make poor choices.”
20	<i>speak for me</i>	to speak for someone	speak for (one) – The Free Dictionary	“To testify, argue, or give a recommendation in support of one.”
21	<i>seen each other through it all</i>	to see someone through something	see someone through – Cambridge English Dictionary	“To support someone during a difficult time.”

22	<i>don't throw away this thing</i>	to throw something away	throw something away – The Free Dictionary	“To toss something out; to dispose of something.”
23	<i>battering down</i>	to batter down	batter down – The Free Dictionary	“To remove or destroy a particular structure.”
24	<i>giddy up</i>	to giddy up	giddy up – The Free Dictionary	“Hurry up! Move faster!”
25	<i>cut the city up</i>	to cut something up	cut up – The Free Dictionary	“To chop something into smaller pieces.”
26	<i>giving up</i>	to give up	give up – The Free Dictionary	“To surrender.”
27	<i>play out</i>	to play out	play out – The Free Dictionary	“To do something to completion; to conclude or finish (something).”
28	<i>brings out</i>	to bring out	bring out – Merriam-Webster	“To make apparent.”
29	<i>figure it out</i>	to figure something out	figure someone or something out – The Free Dictionary	“To finally understand something or someone, or find the solution to a problem after a lot of thought.”
30	<i>set that aside</i>	to set something aside	set something aside – Cambridge English Dictionary	“To save something, usually money or time, for a special purpose.”
31	<i>sized him up</i>	to size someone or something up	size someone or something up – The Free Dictionary	“To observe someone or something to get information.”
32	<i>falling behind</i>	to fall behind	fall behind – Cambridge English Dictionary	“To fail to do something fast enough or on time.”
33	<i>have taken over</i>	to take over	take over – Macmillan	To begin to do something that someone else was doing.
34	<i>left behind</i>	to leave behind	leave behind – The Free Dictionary	“To abandon or forsake someone.”
35	<i>move along</i>	to move along	move along – The Free Dictionary	“To instruct, direct, or compel someone to advance forward.”

36	<i>called you out</i>	to call out	call out – The Free Dictionary	“To challenge one to a fight.”
37	<i>shut him up</i>	to shut someone up	shut someone up – The Free Dictionary	“To silence someone.”
38	<i>look out</i>	to look out	look out – The Free Dictionary	“Be careful, be watchful.”
39	<i>give us away</i>	to give oneself away	give (oneself) away – The Free Dictionary	“To reveal or make known – usually unintentionally – something about oneself, such as one’s actions, intentions, ideas, guilt, etc.”
40	<i>drive the British away</i>	to drive one away	drive away – Merriam-Webster	“To cause or force (someone) to leave especially by making a situation unpleasant or unattractive.”
41	<i>knock me down</i>	to knock someone down	knock someone or something down – The Free Dictionary	“To thrust someone or something to the ground by hitting.”
42	<i>fall apart</i>	to fall apart	fall apart – Macmillan	“To lose control of your emotions and become unable to deal with a difficult situation.”
43	<i>blow us all away</i>	to blow one away	blow away – The Free Dictionary	“To thoroughly impress, overwhelm, or excite someone.”
44	<i>hear me out</i>	to hear one out	hear out – The Free Dictionary	“To listen to and consider the entirety of one has to say, often when the listener is reluctant to do so.”

7 Conclusion

This paper aimed to extract, analyse and classify the phraseological units found in the lyrics of songs of musical *Hamilton*. The songs referenced were a part of Act I (out of two), 23 songs in total. This musical was written in a specific style that is not usual when writing a musical. This is a historical musical, telling the story of Alexander Hamilton, one of America's founding fathers, written in hip-hop and R'n'B style. These two styles often allude to sex, drugs, use of profanities, but the musical *Hamilton* omitted this aspect of rap music and utilized its "clean" form. This was so that the musical would remain family-friendly, though rarely some instances of profanities can still be found. The theoretical framework was based on Sabine Fiedler's book on English phraseology called *English Phraseology: A Coursebook*.

Due to the fact that many phraseological units from abovementioned categories could overlap with other categories, as Fiedler's classification is not the most precise, this paper focused mostly on the classification of conventional types of PUs. Also, since there are no wellerisms among the Hamilton lyrics, the previous categories containing (restricted) collocations, and wellerisms, will be excluded, partly to avoid repetition, and partly because Fiedler's classification can result in an overlap of the PUs of certain categories.

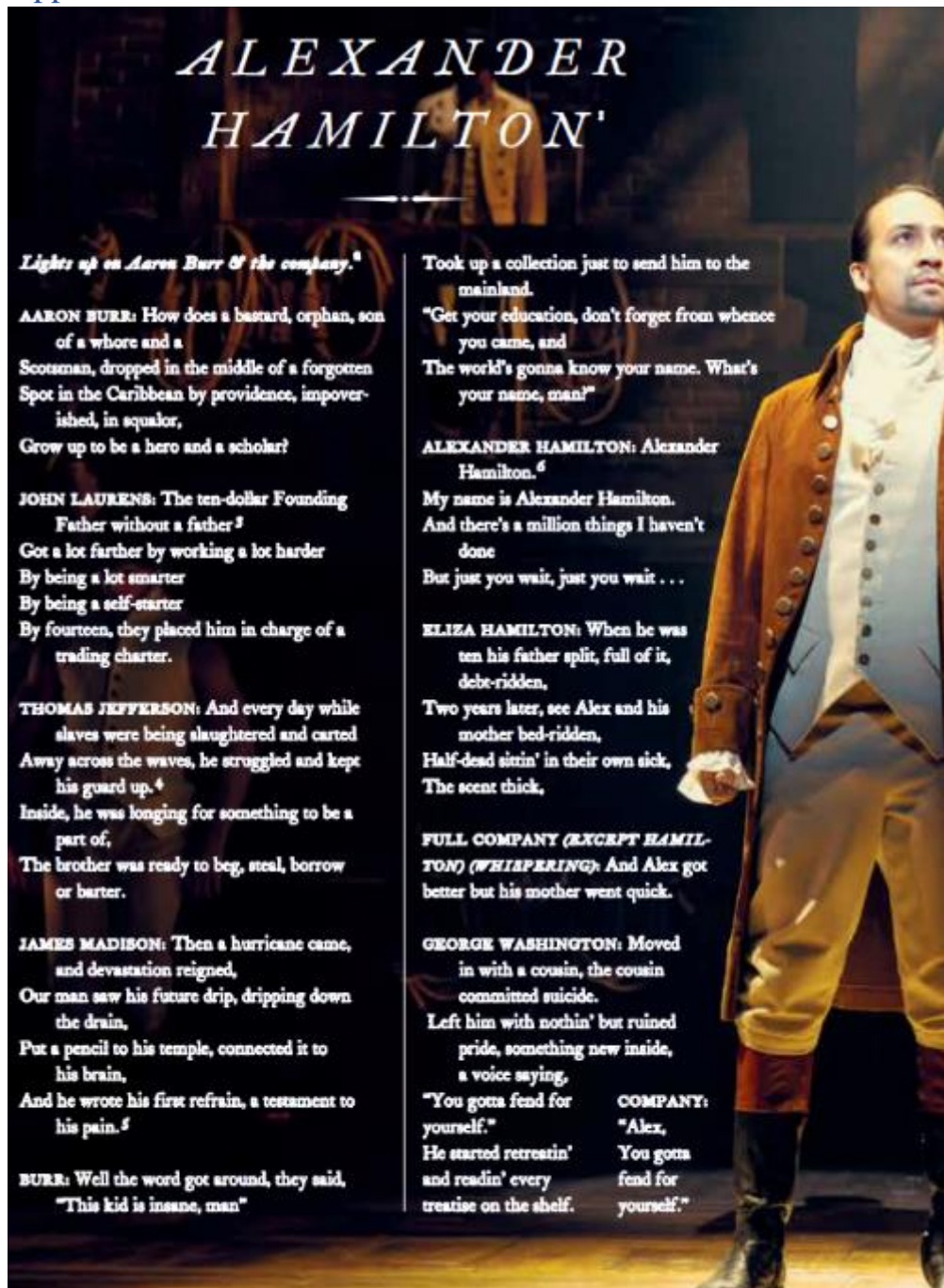
As suspected, the corpus was rich with PUs, resulting in 216 overall PUs found. Out of this, 133 were phraseological nominations, which were further subcategorized into verbs, nouns, adjectives and adverbs. There were 6 irreversible binomials, 2 proverbs, 15 routine formula, 4 winged words, and 12 paraphrasal verbs found as well. An additional category has been added, that of phrasal verbs. This category is not a part of Fiedler's classification, nonetheless, the entries that were put into the category are considered to be PUs, just not a part of said classification. There were 44 phrasal verbs found in the corpus. The categories of PUs that are also a part of Fiedler's classification, but were omitted are stereotyped comparisons,

rhyming slang, and wellerisms. This is because not one instance of said PUs was found in the corpus.

This is an evident example that phraseological units take a large portion of everyday communication and vocabulary. Several PUs were colloquial in style, which is of no surprise as the intention was to make a musical that focused on one historical event, and as it is musical, it replicates everyday communication.

This attempt was a challenging one, as in some cases, modifications were made to the PUs, which made the classification that much harder. The lyrics of the songs, even though they resemble a conversational style, are still songs that are a part of a historical musical, therefore, have a slightly different style and intention. But, not only modifications made the process challenging, as Fiedler's classification is not completely precise. That means that the categories and types of PUs allow overlapping, which was the biggest challenge in this classification. Nonetheless, this proved that the musical *Hamilton*, as well as its maker, Lin-Manuel Miranda, deserve the praise they have been given, at least from the linguistic point of view.

Appendix



ALEXANDER HAMILTON

Lights up on Aaron Burr & the company.¹

AARON BURR: How does a bastard, orphan, son
of a whore and a
Scotsman, dropped in the middle of a forgotten
Spot in the Caribbean by providence, impover-
ished, in squalor,
Grow up to be a hero and a scholar?

JOHN LAURENS: The ten-dollar Founding
Father without a father²
Got a lot farther by working a lot harder
By being a lot smarter
By being a self-starter
By fourteen, they placed him in charge of a
trading charter.

THOMAS JEFFERSON: And every day while
slaves were being slaughtered and carted
Away across the waves, he struggled and kept
his guard up.⁴
Inside, he was longing for something to be a
part of,
The brother was ready to beg, steal, borrow
or barter.

JAMES MADISON: Then a hurricane came,
and devastation reigned,
Our man saw his future drip, dripping down
the drain,
Put a pencil to his temple, connected it to
his brain,
And he wrote his first refrain, a testament to
his pain.⁵

BURR: Well the word got around, they said,
"This kid is insane, man"

Took up a collection just to send him to the
mainland.
"Get your education, don't forget from whence
you came, and
The world's gonna know your name. What's
your name, man!"

ALEXANDER HAMILTON: Alexander
Hamilton.⁶
My name is Alexander Hamilton.
And there's a million things I haven't
done
But just you wait, just you wait . . .

ELIZA HAMILTON: When he was
ten his father split, full of it,
debt-ridden,
Two years later, see Alex and his
mother bed-ridden,
Half-dead sixin' in their own sick,
The scent thick,

**FULL COMPANY (EXCEPT HAMIL-
TON) (WHISPERING):** And Alex got
better but his mother went quick.

GEORGE WASHINGTON: Moved
in with a cousin, the cousin
committed suicide.
Left him with nothin' but ruined
pride, something new inside,
a voice saying,
"You gotta fend for
yourself."
He started retreatin'
and readin' every
treatise on the shelf.

COMPANY:
"Alex,
You gotta
fend for
yourself."



AARON BURR, SIR

The lights change. Aaron Burr¹ emerges. He is approached by Hamilton.

COMPANY (EXCEPT HAMILTON): Seventeen seventy-six. New York City.

HAMILTON: Pardon me. Are you Aaron Burr, sir?

BURR: That depends. Who's asking?

HAMILTON: Oh, well, sure, sir. I'm Alexander Hamilton. I'm at your service, sir. I have been looking for you.²

BURR: I'm getting nervous.

HAMILTON: Sir . . .

I heard your name at Princeton. I was seeking an accelerated course of study when I got sort of out of sorts with a buddy of yours. I may have punched him. It's a blur, sir. He handles the financials!

BURR: You punched the bursar.³

HAMILTON: Yes!

I wanted to do what you did. Graduate in two, then join the revolution. He looked at me like I was stupid, I'm not stupid. So how'd you do it? How'd you graduate so fast?

BURR: It was my parents' dying wish before they passed.

HAMILTON: You're an orphan? Of course! I'm an orphan. God, I wish there was a war!

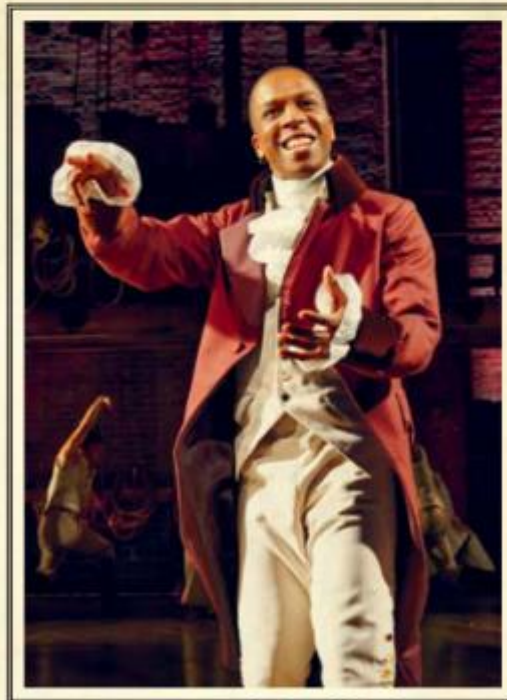
Then we could prove that we're worth more than anyone bargained for . . .

BURR: Can I buy you a drink?

HAMILTON: That would be nice.

BURR: While we're talking, let me offer you some free advice.

They enter Fraunces Tavern, where a rap circle comprised of Laurens, Lafayette & Mulligan is underway.⁴





BURR: Talk less.⁵

HAMILTON: What?

BURR: Smile more.

HAMILTON: Ha.

BURR: Don't let them know what you're against or what you're for.

HAMILTON: You can't be serious.

BURR: You wanna get ahead?

HAMILTON: Yes.

BURR: Fools who run their mouths off wind up dead.

LAURENS: Yo yo yo yo yo! What time is it?

LAURENS, LAFAYETTE, MULLIGAN: Show time!⁶

BURR: ... Like I said ...



LAURENS: Show time! Show time! Yo! I'm John Laurens in the place to be!⁷ Two pints o' Sam Adams, but I'm workin' on three, uh! Those redcoats don't want it with me! Cuz I will pop chick-a pop these cops 'til I'm free!

LAFAYETTE: Oui oui, mon ami, je m'appelle Lafayette! The Lancelot of the revolutionary set!⁸ I came from afar just to say "Bonsoir!" Tell the King, "Casse toi!" Who's the best? C'est moi!

MULLIGAN: Brrrah brrraah! I am Hercules Mulligan, Up in it, lovin' it, yes I heard ya mother said "come again!" Lock up ya daughters and horses, of course It's hard to have intercourse over four sets of corsets ...⁹

LAURENS: No more sex, pour me another brew, son! Let's raise a couple more ...

LAURENS, LAFAYETTE, MULLIGAN: To the revolution!

LAURENS: Well, if it ain't the prodigy of Princeton college!

MULLIGAN: Aaron Burr!

LAURENS: Give us a verse, drop some knowledge!

BURR: Good luck with that: You're takin' a stand. You spit. I'm 'a sit. We'll see where we land.

LAFAYETTE, MULLIGAN: Boooo!

LAURENS: Burr, the revolution's imminent. What do you stall for?

HAMILTON: If you stand for nothing, Burr, what'll you fall for?¹⁰

MY SHOT

LAURENS: Ooh,
Who are you?
MULLIGAN: Ooh,
Who are you?
LAFAYETTE: Ooh,
Who are you?

MULLIGAN, LAFAYETTE, LAURENS: Ooh,
who is this kid? What's he gonna do?

HAMILTON: I am not throwing away my shot!
I am not throwing away my shot!
Hey yo, I'm just like my country,
I'm young, scrappy and hungry,
And I'm not throwing away my shot!
I'm 'a get a scholarship to King's College
I prob'ly shouldn't brag, but dag, I amaze and
astonish.
The problem is I got a lot of brains but
no polish
I gotta holler just to be heard.¹
With every word, I drop knowledge!
I'm a diamond in the rough, a shiny piece
of coal
Tryin' to reach my goal. My power of speech:
unimpeachable.
Only nineteen but my mind is older.²
These New York City streets get colder,
I shoukder
Ev'ry burden, ev'ry disadvantage
I have learned to manage, I don't have a gun
to brandish.
I walk these streets famished.³
The plan is to fan this spark into a flame
But damn, it's getting dark, so let me spell out
the name,
I am the—

HAMILTON, LAFAYETTE, MULLIGAN,
LAURENS: A-L-E-X-A-N-D-E-R—we are—
meant to be...⁴

HAMILTON: A colony that runs independently.
Meanwhile, Britain keeps shittin' on us endlessly.
Essentially, they tax us relentlessly,
Then King George turns around, runs a
spending spree.⁵
He ain't ever gonna set his descendants free,
So there will be a revolution in this century.
Enter me!

LAFAYETTE, MULLIGAN, LAURENS:
(He says in parentheses.)⁶

HAMILTON: Don't be shocked when your
hist'ry book mentions me.
I will lay down my life if it sets us free.
Eventually, you'll see my ascendancy,

HAMILTON:
And I am not
throwing away my
shot.
I am not throwing
away my shot.
Hey yo, I'm just like
my country,
I'm young, scrappy
and hungry

LAURENS:
My shot!

My shot!

And I'm not throwing
away my shot. And I'm not throwing
away my shot.

HAMILTON, MULLIGAN, LAURENS,
LAFAYETTE: I am not throwing away my shot.
I am not throwing away my shot.
Hey yo, I'm just like my country,
I'm young, scrappy and hungry
And I'm not throwing away my shot.

They drink.

HAMILTON, MULLIGAN, LAURENS,
LAFAYETTE: It's time to take a shot!

LAFAYETTE: I dream of life without a monarchy.⁷
 The unrest in France will lead to 'onarchy?
 'Onarchy? How you say, how you say, "anarchy?"
 When I fight, I make the other side panicky.
 With my—

HAMILTON, LAURENS, LAFAYETTE,
MULLIGAN: Shot!

MULLIGAN: Yo, I'm a tailor's apprentice,
 And I got y'all knuckleheads in loco parentis.⁸
 I'm joining the rebellion cuz I know it's my chance
 To socially advance, instead of sewin' some pants!
 I'm gonna take a—

HAMILTON, LAURENS, LAFAYETTE,
MULLIGAN: Shot!

LAURENS: But we'll never be truly free
 Until those in bondage have the same rights
 as you and me.
 You and I. Do or die. Wait till I sally in
 On a stallion with the first black battalion.
 Have another—

HAMILTON, LAURENS, LAFAYETTE,
MULLIGAN: Shot!

BURR: Geniuses, lower your voices.
 You keep out of trouble and you double
 your choices.
 I'm with you, but the situation is fraught.
 You've got to be carefully taught:⁹
 If you talk, you're gonna get shot!

HAMILTON: Burr, check what we got.¹⁰
 Mr. Lafayette, hard rock like Lancelot,
 I think your pants look hot,
 Laurens, I like you a lot
 Let's hatch a plot blacker than the kettle callin'
 the pot . . .
 What are the odds the gods would put us all in
 one spot,

Poppin' a squat on conventional wisdom,
 like it or not,

A bunch of revolutionary manumission
 abolitionists?

Give me a position, show me where the
 ammunition is!

Oh, am I talkin' too loud?

Sometimes I get overexcited, shoot off at
 the mouth.

I never had a group of friends before,
 I promise that I'll make y'all proud.

LAURENS: Let's get this guy in front of
 a crowd.

HAMILTON, LAURENS, LAFAYETTE,
MULLIGAN, ENSEMBLE: I am not throwing
 away my shot.

I am not throwing away my shot.
 Hey yo, I'm just like my country,
 I'm young, scrappy and hungry
 And I'm not throwing away my shot.

I am not throwing away my shot.
 I am not throwing away my shot.
 Hey yo, I'm just like my country,
 I'm young, scrappy and hungry.
 And I'm not throwing away my shot.

LAURENS:	HAMILTON,
Ev'rybody sing:	LAFAYETTE,
Whoa, whoa, whoa	MULLIGAN:
Hey!	Whoa! Whoa! Whoa!
Whoa!	Whoa!
Wooh!!	
Whoa!	Whoa!
Ay, let 'em hear ya!	
Let's go!	Yea!

	COMPANY:
	Whoa! Whoa! Whoa!
I said shout it to the	
rooftops!	Whoa!
Said to the rooftops!	Whoa!
Come on!	Yea!
Come on, let's go!	

<p>LAURENS: Rise up! When you're living on your knees, You rise up.¹² Tell your brother that he's gotta rise up. Tell your sister that she's gotta rise up.</p> <p>LAURENS AND ENSEMBLE: When are these colonies gonna Rise up? When are these Whoa! Whoa! Whoa! colonies gonna rise up When are these Whoa! colonies gonna rise up When are these colonies Whoa! gonna rise up?</p> <p>Rise up! Rise up!</p>	<p><i>Hamilton alone.</i></p> <p>HAMILTON: I imagine death so much it feels more like a memory¹³ When's it gonna get me? In my sleep? Seven feet ahead of me? If I see it comin' do I run or do I let it be? Is it like a beast without a melody? See, I never thought I'd live past twenty Where I come from some get half as many. Ask anybody why we livin' fast and we Laugh, reach for a flask, We have to make this moment last, that's plenty.</p> <p><i>Hamilton joins the group, and we see that he is now speaking to a larger crowd.</i></p>
<p>HAMILTON: Scratch that, This is not a moment, it's the movement Where all the hungriest brothers with something to prove went. Foes oppose us, we take an honest stand, We roll like Moses, claimin' our promised land. And? ¹⁴ If we win our independence? 'Zat a guarantee of freedom for our descendants? Or will the blood we shed begin an endless</p>	<p>Cycle of vengeance and death with no defendants! I know the action in the street is excitin', But Jesus, between all the bloodin' 'n fightin' I've been readin' 'n writin'.¹⁴ We need to handle our financial situation. Are we a nation of states? What's the state of our nation? I'm past patiently waitin'. I'm passionately smashin' every expectation, Every action's an act of creation! I'm laughin' in the face of casualties and sorrow, For the first time, I'm thinkin' past tomorrow.</p>

HAMILTON AND COMPANY: And I am not
throwing away my shot
I am not throwing away my shot.
Hey yo, I'm just like my country,
I'm young, scrappy and hungry
And I'm not throwing away my shot.

HAMILTON,

LAURENS, LAFAY-

ETTE, MULLIGAN: **ENSEMBLE:**

We're gonna rise up! Not throwin' away

Time to take a shot! My shot.

We're gonna rise up! Not throwin' away

Time to take a shot! My shot.

We're gonna We're gonna

Rise up!

Rise up!

HAMILTON:

It's time to take a shot! ¹⁵

Rise up!

HAMILTON, Rise up!

LAFAYETTE,

MULLIGAN,

LAURENS:

It's time to take a shot!

Rise up!

Take a shot! Rise up!

Shot! Ri-ri-ri

Shot!

A-yo, it's

Time to take a shot! Time to take a shot!

Time to take a shot! Time to take a shot!

And I am— And I am—

HAMILTON, LAFAYETTE, MULLIGAN,

LAURENS: Not throwin' away my—

COMPANY: Not throwin' away my shot!

*End of song. Hamilton, Laurens, Mulligan
& Lafayette are back in the tavern, after
several drinks.*

The
STORY OF TONIGHT

HAMILTON: I may not live to see our glory!²

LAFAYETTE, MULLIGAN, LAURENS: I may not live to see our glory!

HAMILTON: But I will gladly join the fight!

LAFAYETTE, MULLIGAN, LAURENS:
But I will gladly join the fight!

HAMILTON: And when our children tell
our story . . .

LAFAYETTE, MULLIGAN, LAURENS:
And when our children tell our story . . .

HAMILTON: They'll tell the story of tonight.

MULLIGAN: Let's have another round tonight.

LAFAYETTE: Let's have another round tonight.

HAMILTON: Let's have another round tonight.

LAURENS: Raise a glass to freedom,
Something they can never take away,
no matter what they tell you.³
Raise a glass to the four of us.

LAURENS, MULLIGAN: Tomorrow there'll be
more of us.

MULLIGAN, LAFAYETTE, LAURENS: Telling
the story of tonight.

HAMILTON: They'll tell the story of tonight.

LAURENS, MULLIGAN, LAFAYETTE: Raise a
glass to freedom,
Something they can never take away.

HAMILTON: No matter what they tell you.

MULLIGAN, LAFAYETTE: Let's have another
round tonight.

LAURENS: Raise a glass to the four of us.

**HAMILTON, LAURENS, MULLIGAN,
LAFAYETTE:** Tomorrow there'll be more of us.

HAMILTON, LAURENS: Telling the story
of tonight.

MULLIGAN, LAFAYETTE: Let's have another
round tonight.

**HAMILTON, LAURENS,
ENSEMBLE:**
They'll tell the story of
tonight.

**MULLIGAN, LAFAY-
ETTE, ENSEMBLE:**
Raise a glass to
freedom.

They'll tell the story
of tonight.

Raise a glass to
freedom.

They'll tell the story
of tonight.

They'll tell the story
of—

ENSEMBLE: Tonight.⁴

Scene shift. A city square. Burr enters.

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.²
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—

*The Schuyler Sisters—Angelica,
Eliza & Peggy—enter.*

COMPANY: Work, work!

ANGELICA: Angelica!

COMPANY:
Work, work!

ELIZA: Eliza!

PEGGY: And Peggy!³

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.







ELIZA, ANGELICA, PEGGY: History is happening in Manhattan and we just happen to be in the greatest city in the world!

COMPANY (EXCEPT WASHINGTON & HAMILTON): In the greatest city in the world!

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

ANGELICA: ELIZA, PEGGY: WOMEN:
You want a New York! Look around,
Revolution! I wanna Look
revolution in New York! around, the
So listen to my Revolution's
Declaration Happening

ANGELICA, ELIZA, PEGGY: FEMALE Hey! Hey!
We hold these truths ENSEMBLE:
to be self-evident Look around!
That all men are created equal Look around! Hey! Hey!

Who! At how lucky Hey! Hey!
we are to be Hey! Hey!
alive right now!

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

WOMEN: In the greatest city in the world.

MEN: In the greatest city—

COMPANY: In the greatest city in the world!

COMPANY: Work, work! ANGELICA: Angelica!
Work, work!
Work, work! ELIZA: Eliza!
Work, work! PEGGY: And Peggy!
Work, work! ANGELICA, ELIZA, PEGGY:
The Schuyler sisters!
We're looking for a
mind at
work!
Hey!
Hey!
Hey!

COMPANY: ANGELICA: ELIZA, PEGGY: Hey!
Work, work! Who! Hey!
Work, work! Hey! Hey!
Hey!

Work, work! In the greatest
city in the world city in the world

COMPANY:
In the greatest city in the world!

FARMER REFUTED

Samuel Seabury stands on a box. He reads.

SAMUEL SEABURY: Hear ye, hear ye!
My name is Samuel Seabury and I present:
"Free Thoughts On the Proceedings of the
Continental Congress!"
Heed not the rabble who scream revolution,
They have not your interests at heart.¹

MULLIGAN: Oh my god. Tear this dude apart.

SEABURY: Chaos and bloodshed are not a solution.
Don't let them lead you astray.
This Congress does not speak for me.

BURR: Let him be.

SEABURY: They're playing a dangerous game.
I pray the King shows you his mercy.
For shame, for shame . . .

HAMILTON:

Yo!

He'd have you all
unravel at the

Sound of screams but the
Revolution is comin'
The

Have-nots are gonna
win this, it's
Hard to listen to you
with a straight face.

Chaos and bloodshed
already haunt

Us, honestly you
shouldn't even

Talk and what about
Boston?

Look at the

Cost, 'n all that we've
lost 'n you talk

About Congress?!

My dog speaks more

SEABURY:

Heed not the rabble
unravel at the

Who scream
Revolution, they

Have not your
interests at
heart.²

Chaos and bloodshed
are not

A solution

Don't let them lead
you

Astray.

This Congress does
not speak for
Me,

eloquently
than thee!

But strangely, your
mange is the same.

Is he in Jersey?³

For the revolution!

COMPANY:

For the revolution!

SEABURY: Heed—

HAMILTON: If you repeat yourself again
I'm gonna—

SEABURY, HAMILTON: Scream—

HAMILTON: Honestly, look at me, please
don't read!

SEABURY: Not your interests—

HAMILTON: Don't modulate the key then not
debate with me!⁴
Why should a tiny island across the sea regulate
the price of tea?

BURR: Alexander, please!

HAMILTON: Burr, I'd rather be divisive than
indecisive, drop the niceties.

The King's heralds enter.

ENSEMBLE: Silence! A message from the King!
A message from the King!

FULL COMPANY: A message from the King!

(King George appears.)

YOU'LL BE BACK'



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.⁴
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!

Da da da dat da dat da da da ya da⁵
Da da dat dat da ya da!
Da da da dat da dat da da da ya da.
Da da dat dat da ya . . .

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,⁴
Forever and ever and ever and ever and ever . . .

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,⁵
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.

Da da da dat da da da da da ya
Da da dat dat da ya da!
Da da da dat da dat da da da
Da ya da da da dat dat-
Everybody!

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!

*British soldiers in red coats emerge. One rebel
is killed.*

RIGHT HAND MAN

The company sees a full armada, offstage.

COMPANY: British Admiral Howe's got troops
on the water.
Thirty-two thousand troops in New York
harbor.¹

ENSEMBLE 1:

Thirty-two thousand
troops in New York
harbor
When they surround
our troops!

They surround our
troops!
When they surround
our troops!

ENSEMBLE 2:

Thirty-two thousand
troops in New York
harbor

They surround our
troops!
They surround our
troops!

HAMILTON: As a kid in the Caribbean I wished
for a war.²
I knew that I was poor
I knew it was the only way to—

**HAMILTON, BURR, LAURENS, MULLIGAN,
LAFAYETTE:** Rise up!

HAMILTON: If they tell my story
I am either gonna die on the battlefield in
glory or—³

**HAMILTON, BURR, LAURENS, MULLIGAN,
LAFAYETTE:** Rise up!

HAMILTON: I will fight for this land
But there's only one man
Who can give us a command so we can—

**HAMILTON, BURR, LAURENS, MULLIGAN,
LAFAYETTE:** Rise up!

HAMILTON: Understand? It's the only way to—

**HAMILTON, BURR, LAURENS, MULLIGAN,
LAFAYETTE:** Rise up! Rise up!

HAMILTON: Here he comes!

*George Washington enters, heralded by sol-
diers.*

ENSEMBLE: Here comes the general!

BURR: Ladies and gentlemen!

ENSEMBLE: Here comes the general!

BURR: The moment you've been waiting for!

ENSEMBLE: Here comes the general!

BURR: The pride of Mount Vernon!

ENSEMBLE: Here comes the general!

BURR: George Washington!

WASHINGTON:

We are outgunned,
Outmanned,

Outnumbered,
outplanned.

We gotta make an all
out stand

Ayo, I'm gonna need a
right hand man.

ENSEMBLE:

What?
What?⁴

Buck, buck, buck,
buck, buck!

Buck, buck, buck,
buck, buck!

WASHINGTON: Check it—
Can I be real a second?
For just a millisecond?
Let down my guard and tell the people how
I feel a second?
Now I'm the model of a modern major
general,⁵
The venerated Virginian veteran whose men
are all
Lining up, to put me up on a pedestal,
Writin' letters to relatives
Embellishin' my elegance and eloquence,
But the elephant is in the room.
The truth is in ya face when ya hear the
British cannons go . . .

ENSEMBLE: Boom!

WASHINGTON: Any hope of success is fleeting,
How can I keep leading, when the people I'm
leading keep retreating?
We put a stop to the bleeding as the British
take Brooklyn,
Knight takes rook,⁶ but look,

WASHINGTON:	ENSEMBLE:
We are outgunned,	What?
Outmanned,	What?
Outnumbered,	
outplanned.	
	Buck, buck, buck,
	buck, buck!

We gotta make an all
out stand

Ayo, I'm gonna need a right hand man.	Buck, buck, buck,
	buck, buck!

Incoming!

HAMILTON: They're battering down the
Battery
Check the damages.

MULLIGAN: Rah!

HAMILTON: We gotta stop 'em and rob 'em
Of their advantages.

MULLIGAN: Rah!

HAMILTON: Let's take a stand with the stamina
God has granted us.
Hamilton won't abandon ship.
Yo, let's steal their cannons—⁷

MULLIGAN: Shh-	COMPANY:
boom!	Boom!

WASHINGTON: Goes the cannon, watch the
blood and the shit spray and . . .

COMPANY: Boom!

WASHINGTON: Goes the cannon, we're
abandonin' Kips Bay and . . .

COMPANY: Boom!

WASHINGTON: There's another ship and . . .

COMPANY: Boom!

WASHINGTON: We just lost the southern
tip and . . .

COMPANY: Boom!

WASHINGTON: We gotta run to Harlem quick,
we can't afford another slip.
Guns and horses giddyup,
I decide to divvy up
My forces, they're skittish as the British cut the
city up.
This close to giving up, facing mad scrutiny,
I scream in the face of this mass mutiny:
Are these the men with which I am to defend
America?⁸
We ride at midnight, Manhattan in the distance.
I cannot be everywhere at once, people.
I'm in dire need of assistance . . .



⁹ Burr showed valor as a soldier in his own right, and took part in expeditions against the British. He worked for Washington for a few weeks and that's about it. We don't know why they parted. So I made this scene up.

¹⁰ My first draft of this line read, "I don't mean to brag, but my dad was the president of Princeton, soooo . . ." It was funny, but too snotty. I wanted Washington to not trust Burr on a chemical level, the way only really wise people, dogs, and kids can read people on first meeting.

Washington's tent. Burr enters.

BURR: Your Excellency, sir!

WASHINGTON: Who are you?

BURR: Aaron Burr, sir!
Permission to state my case?

WASHINGTON: As you were.

BURR: Sir,
I was a captain under General Montgomery.
Until he caught a bullet in the neck in Quebec,
and well, in summary?
I think that I could be of some assistance.
I admire how you keep firing on the British
from a distance.¹⁰



WASHINGTON: Huh.

BURR: I have some questions, a couple of
suggestions
On how to fight instead of fleeing west.

WASHINGTON: Yes!

BURR: Well—

HAMILTON: Your Excellency, you wanted to
see me?

WASHINGTON: Hamilton, come in, have you
met Burr?

HAMILTON: Yes, sir.

HAMILTON, BURR: We keep meeting.

BURR: As I was saying, sir, I look forward to seeing your strategy play out.

WASHINGTON: Burr?

BURR: Sir?

WASHINGTON: Close the door on your way out.

Burr exits.

HAMILTON: Have I done something wrong, sir?

WASHINGTON: On the contrary.
I called you here because our odds are
beyond scary.
Your reputation precedes you, but I have
to laugh.

HAMILTON: Sir?

WASHINGTON: Hamilton, how come no one
can get you on their staff?

HAMILTON: Sir!

WASHINGTON: Don't get me wrong, you're
a young man, of great renown.
I know you stole British cannons when we were
still downtown.
Nathaniel Green and Henry Knox wanted to
hire you . . .

HAMILTON: To be their secretary? I don't
think so. ¹¹

WASHINGTON: Why're you upset?

HAMILTON: I'm not—

WASHINGTON: It's alright, you want to fight,
you've got a hunger.
I was just like you when I was younger.
Head full of fantasies of dyin' like a martyr?

HAMILTON: Yes.

WASHINGTON: Dying is easy, young man.
Living is harder. ¹²

HAMILTON: Why are you telling me this?

WASHINGTON: I'm being honest.
I'm working with a third of what our Congress
has promised.
We are a powder keg about to explode,
I need someone like you to lighten the load. So?

COMPANY (EXCEPT HAMILTON): I am not
throwin' away my shot!
I am not throwin' away my shot!
Ayo, I am just like my country, I'm young,
scrappy and hungry!

HAMILTON: I am not throwing away my shot! ¹³

WASHINGTON: Son,

WASHINGTON, COMPANY: We are outgunned,
outmanned!

HAMILTON: You need all the help you can get.
I have some friends. Laurens, Mulligan,
Marquis de Lafayette, okay, what else?

WASHINGTON AND COMPANY:
Outnumbered, outplanned!

HAMILTON: We'll need some spies on the inside,
Some king's men who might let some things
slide—

**ELIZA,
ANGELICA,
PEGGY,
WOMEN:**
Whoa, whoa,
whoa . . .

HAMILTON: COMPANY:
I'll write to Boon!
Congress and
tell 'em we need
supplies,
You rally the
guys, master the
element of
surprise.

I'll rise above my station, organize your information 'til we rise to the occasion of our new nation. Sir!	Chicka- boom!	Whoa, whoa, whoa . . .	SCHUYLER SISTERS, WOMEN: Rise up!	LAURENS, LAFAY- ETTE, MULLIGAN: What?
ENSEMBLE: Here comes the general!		ELIZA, ANGELICA, PEGGY, WOMEN: Whoa, whoa, whoa . . .	ENSEMBLE: Here comes the general!	
HAMILTON: Rise up!	LAURENS, LAFAY- ETTE, MULLIGAN: What?		SCHUYLER SISTERS: Rise up!	LAURENS, LAFAY- ETTE, MULLIGAN: What?
ENSEMBLE: Here comes the general!			COMPANY: Here comes the general!	
			HAMILTON: What?	
			WASHINGTON: And his right hand man!	
			COMPANY: Boom!	

A WINTER'S BALL

BURR: How does the bastard orphan son of a
whore go on and on,
Grow into more of a phenomenon?
Watch this obnoxious arrogant loudmouth
bother
Be seated at the right hand of the father.¹
Washington hires Hamilton right on sight.
But Hamilton still wants to
fight, not write.
Now Hamilton's skill with a
quill is undeniable
But what do we have in common?
We're reliable with the

ALL MEN: Ladies!

BURR: There are so many to deflower.

ALL MEN: Ladies!

BURR: Looks! Proximity to power.

ALL MEN: Ladies!

BURR: They delighted and distracted him.
Martha Washington named her
feral tomcat after him!²

HAMILTON: That's true.

*The scene gradually shifts. We are at a winter
soldiers' ball.*

COMPANY: Seventeen eighty.

BURR: A winter's ball
And the Schuyler sisters are the envy of all.
Yo, if you could marry a sister, you're rich, son.

HAMILTON: Is it a question of if, Burr, or
which one?³

Eliza, Angelica & Peggy enter.



HELPLESS¹

HAMILTON, BURR, LAURENS: Hey

Hey

Hey hey

**HAMILTON, BURR, LAURENS, ALL WOMEN
(EXCEPT ELIZA):** Hey hey hey hey

FEMALE ENSEMBLE,

ELIZA:

ANGELICA, PEGGY:

Ohh, I do I do I do I Hey hey hey hey

Dooo! Hey! Hey hey hey hey

Ohh, I do I do I do I Hey hey hey hey

Dooo! Boy, you got me Hey hey hey

ELIZA AND WOMEN: Helpless!

Look into your eyes, and the sky's the limit.

I'm helpless!

Down for the count, and I'm drownin' in 'em.

ELIZA: I have never been the type to try and
grab the spotlight.²

We were at a revel with some rebels on a hot night,
Laughin' at my sister as she's dazzling the room.

Then you walked in and my heart went "Boom!"
Tryin' to catch your eye from the side of
the ballroom.

Everybody's dancin' and the band's top volume.

ELIZA, WOMEN: Grind to the rhythm as we
wine and dine.

ELIZA: Grab my sister, and whisper, "Yo, this
one's mine."³

WOMEN:

Ooohh

ELIZA: My sister
made her way across
the room to you

Ooohh

And I got nervous,
thinking "What's she
gonna do?"

Ooohh

She grabbed you by
the arm, I'm thinkin'

"I'm through."

Ooohh

Then you look back at
me and suddenly I'm Helpless!
helpless!

Oh, look at those eyes,⁴

Look into your eyes,

Oh! And the sky's the limit

Yeah, I'm I'm

Helpless, I know Helpless!

Down for the count,

And I'm drownin' in 'em

I'm so into you

I'm helpless!

I am so into you

Look into your eyes,

And the sky's the

limit I'm helpless!

I know, I'm down for
the count

And I'm drownin'

in 'em

Down for the count,

And I'm drownin' in 'em

HAMILTON: Where are you taking me?⁵

ANGELICA: I'm about to change your life.

HAMILTON: Then by all means, lead the way.

ELIZA: Elizabeth Schuyler. It's a pleasure to
meet you.

HAMILTON: Schuyler?

ANGELICA: My sister.

ELIZA: Thank you for all your service.



Hamilton kisses Eliza's hand.

HAMILTON: If it takes fighting a war for us to meet, it will have been worth it.

ANGELICA: I'll leave you to it.

ELIZA, WOMEN: One week later

ELIZA: I'm writin' a letter nightly
Now my life gets better, every letter that you write me.
Laughin' at my sister, cus she wants to form a harem.

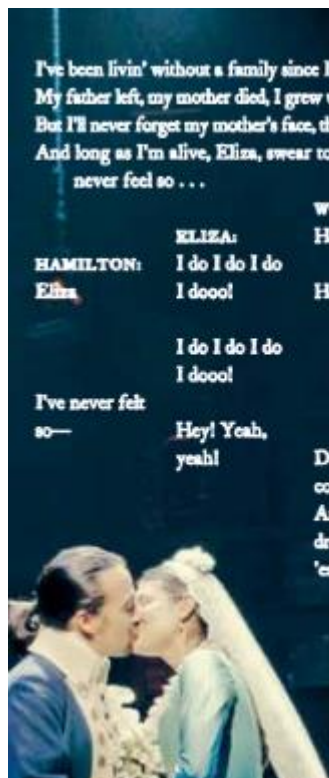
ANGELICA: I'm just sayin', if you really loved me, you would share him.⁶

ELIZA: Hal
Two weeks later,
In the living room
Stressin'
My father's stone-faced⁷
While you're asking for his Blessin'.
I'm dying inside, as you wine
And dine
And I'm tryin' not to cry, 'cause
There's nothing that your mind can't do.
My father makes his way across the room to you.
I panic for a second, thinking, "We're through."

WOMEN: Two weeks later,
Stressin'
Blessin'.
Ooohh
Ooohh
Ooohh

But then he shakes your hand and says, "Be true."
Ooohh
And you turn back to me, smiling, and I'm Helpless!
Helpless!
Look into your eyes, And the sky's the limit I'm Helpless!
Hoo! Down for the count, And I'm drownin' in 'em I'm Helpless!
That boy is mine. That boy is mine!
Look into your eyes, And the sky's the limit I'm

HAMILTON: Helpless! Helpless! Helpless!
Down for the count, Down for the count,
And I'm drownin' in 'em. And I'm drownin' in 'em.
Helpless! Helpless!
Down for the count, And I'm drownin' in 'em.
Eliza, I don't have a dollar to my name⁸
An acre of land, a troop to command, a dollop of fame.
All I have's my honor, a tolerance for pain.
A couple of college credits and my top-notch brain.
Insane, your family brings out a different side of me.
Peggy confides in me, Angelica tried to take a bite of me.
No stress, my love for you is never in doubt,
We'll get a little place in Harlem and we'll figure it out.



I've been livin' without a family since I was a child.
My father left, my mother died, I grew up buckwild.
But I'll never forget my mother's face, that was real ⁹
And long as I'm alive, Eliza, swear to God, you'll
never feel so . . .

HAMILTON: I do I do I do
Eliza: I dooo!

WOMEN:
Helpless!
Helpless!
Helpless!

I do I do I do
I dooo!

I've never felt
so—

Hey! Yeah,
yeah!

Down for the
count
And I'm
drownin' in
'em

My life is gon'
be fine
Cuz Eliza's in it.

I look into
your eyes,
And the sky's
the limit
I'm

Helpless!
Helpless!
Helpless!

Down for the
count, And
I'm drownin'
in 'em

drownin' in
'em

Hamilton & Eliza's wedding. As Eliza & Alexander exchange rings, the guests sing.

WOMEN:
In New York, you can be a new man . . .
In New York, you can be a new man . . .
In New York, you can be a new man . . .

ELIZA: Helpless.

SATISFIED¹

*It is Alexander & Eliza's wedding night.
Laurens is finishing up his speech.*

LAURENS: Alright, alright. That's what I'm talkin' about!² Now everyone, give it up for the maid of honor, Angelica Schuyler!

ANGELICA:

A toast to

the groom

ALL MEN:

To the groom!

To the groom!

To the groom!

ALL WOMEN:

To the groom!

To the bride.

To the bride!

To the bride!

To the bride!

To the bride!

From your
sister.

To the bride!

Angelica!

Angelica!

ELIZA:

Angelica!

Who is always
by your side.

Angelica!

By your side!

By your side!

To your union.

To the union!

To the union!

To the union!

To the
revolution!

To the
revolution!

And the hope
that you provide.

You provide!

You provide!

You provide!

May you

always . . .

HAMILTON:

Always—

Always—

be satisfied.³

Rewind—

Rewind—

*Rewind to the ballroom scene where Hamilton
met Eliza.⁴*

ANGELICA: I remember that night I just might
Regret that night for the rest of my days

I remember those soldier boys

Tripping over themselves to win our praise

I remember that dreamlike candelight

Like a dream that you can't quite place

But Alexander, I'll never forget

the first

Time I saw your face

I have never been the same

Intelligent eyes in a hunger-pang frame

And when you said hi I forgot my dang name

Set my heart aflame, ev'ry part aflame,

FULL COMPANY: This is not a game . . .

HAMILTON: You strike me as a woman who
has never been satisfied.⁵

ANGELICA: I'm sure I don't know what you
mean. You forget yourself.

HAMILTON: You're like me. I'm never
satisfied.

ANGELICA: Is that right?

HAMILTON: I have never been satisfied.

*Hamilton kisses Angelica's hand. The company
gasps.*

ANGELICA: My name is Angelica Schuyler.

HAMILTON: Alexander Hamilton.

ANGELICA: Where's your fam'ly from?

HAMILTON: Unimportant. There's a million things I haven't done but just you wait, just you wait . . .

ANGELICA: So so so—⁶
So this is what it feels like to match wits
With someone at your level! What the hell is the catch? It's
The feeling of freedom, of secin' the light,
It's Ben Franklin with a key and a kite!
You see it, right?
The conversation lasted two minutes, maybe three minutes,
Ev'rything we say in total agreement, it's
A dream and it's a bit of a dance,
A bit of a posture, it's a bit of a stance, he's a
Bit of a flirt, but I'm 'a give it a chance.
I asked about his fam'ly, did you see his answer?
His hands started fidgeting, he looked askance
He's penniless, he's flying by the seat of his pants
Handsome and boy does he know it!
Peach fuzz, and he can't even grow it!
I wanna take him far away from this place,
Then I turn and see my sister's face
and she is . . .

ELIZA: Helpless . . .

ANGELICA: And I know she is . . .

ELIZA: Helpless . . .

ANGELICA: And her eyes are just . . .

ELIZA: Helpless . . .

ANGELICA: And I realize

ANGELICA AND COMPANY: Three fundamental truths at the exact same time . . .⁷

HAMILTON: Where are you taking me?

ANGELICA: I'm about to change your life.

HAMILTON: Then by all means, lead the way.⁸

COMPANY: Number one!

ANGELICA: I'm a girl in a world in which
My only job is to marry rich.



My father has no sons so I'm the one!⁹
Who has to social climb for one,
'Cause I'm the oldest and the wittiest and
the gossip in
New York City is insidious
Alexander is penniless,
Ha! That doesn't mean I want him any less.

ELIZA: Elizabeth Schuyler. It's a pleasure to meet you.

HAMILTON: Schuyler?

ANGELICA: My sister.

COMPANY: Number two!

ANGELICA: He's after me cuz I'm a
Schuyler sister.
That elevates his status, I'd
Have to be naïve to act that aside,

Maybe that is why I introduced him to Eliza.
Now that's his bride.
Nice going, Angelica, he was right,
You will never be satisfied.

ELIZA: Thank you for all your service.

Hamilton kisses Eliza's hand.

HAMILTON: If it takes fighting a war
for us to meet, it will have been worth it.

ANGELICA: I'll leave you to it.

COMPANY: Number three!

ANGELICA: I know my sister like I know
my own mind,
You will never find anyone as trusting or as kind.
If I tell her that I love him she'd be silently
resigned,
He'd be mine.
She would say, "I'm fine."

COMPANY: She'd be lying.

The scene dissolves, as Angelica continues.

ANGELICA: But when I fantasize
at night
It's Alexander's eyes
As I romanticize what might
Have been if I hadn't sized him
Up so quickly.
At least my dear Eliza's
his wife,
At least I keep his eyes
in my life . . .¹⁰

*Angelica pauses and raises a glass as the
wedding reassembles around her.*

ANGELICA: **COMPANY:**
To the groom! To the groom!
To the groom! **WOMEN:**
To the groom! To the groom!

To the bride!		To the bride!
	To the bride!	To the bride!
	To the bride!	To the bride!
From your sister.	Angelica!	ELIZA:
	Angelica!	Angelica!
Who is always by your side.	By your side.	By your side.
		By your side.
To your union.	To the union!	To the union!
	To the revolution!	To the revolution!
And the hope you provide.	You provide!	You provide!
	You provide!	You provide!
May you always	HAMILTON:	
	Always—	Always—
Be satisfied.	Be satisfied,	Be satisfied.
	Be satisfied,	
And I know	MEN:	WOMEN:
	Be satisfied.	Be satisfied.
	Be satisfied.	Be satisfied.
	Be satisfied.	
She'll be happy as	Be satisfied.	
	Be satisfied.	
his bride.		
And I know	Be satisfied.	Be satisfied.
	Be satisfied.	
	Be satisfied.	
	Be satisfied. ¹¹	Be satisfied.

ANGELICA: He will never be satisfied.
I will never be satisfied.

The STORY OF TONIGHT

(R E P R I S E)

Later in the night. Mulligan, Laurens & Lafayette enter, with goblets in hand, razzing Hamilton.

LAURENS: I may not live to see our glory!

MULLIGAN, LAFAYETTE: I may not live to see our glory!

LAURENS: But I've seen wonders great and small.

MULLIGAN, LAFAYETTE: I've seen wonders great and small.

LAURENS: Cuz if the tomat can get married,

MULLIGAN, LAFAYETTE: If Alexander can get married—

LAURENS: There's hope for our ass, after all!

LAFAYETTE: Raise a glass to freedom.

LAURENS, MULLIGAN: Hey!
Something you will never see again!¹

MULLIGAN: No matter what she tells you.

LAFAYETTE: Let's have another round tonight!

LAURENS: Raise a glass to the four of us!

LAFAYETTE, HAMILTON: Ho!

MULLIGAN: To the newly not poor of us!

HAMILTON, LAURENS, LAFAYETTE: Woo!

LAFAYETTE: We'll tell the story of tonight.

LAURENS: Let's have another round—

Burr enters.

HAMILTON: Well, if it isn't Aaron Burr.

BURR: Sir.

HAMILTON: I didn't think that you would make it.

BURR: To be sure.

MULLIGAN, LAFAYETTE: Burr!

BURR: I came to say congratulations.

MULLIGAN: Spit a verse, Burr!

BURR: I see the whole gang's here.

LAFAYETTE: You are the worst, Burr!²

HAMILTON: Ignore them. Congrats to you,
Lt. Colonel.
I wish I had your command instead of manning
George's journal.

BURR: No, you don't.

HAMILTON: Yes, I do.

BURR: Now, be sensible.

From what I hear, you've made yourself
indispensable.

LAURENS: Well, well, I heard
You've got a special someone on the side, Burr.

HAMILTON: Is that so?

LAURENS: What are you tryin' to hide, Burr?

BURR: I should go.

HAMILTON: No, these guys should go.

LAFAYETTE: What?

LAURENS: No!

HAMILTON: Leave us alone.

MULLIGAN: Man . . .

Mulligan, Laurens & Lafayette sink off.

HAMILTON: It's alright, Burr. I wish you'd
brought this girl with you tonight, Burr.

BURR: You're very kind, but I'm afraid it's
unlawful, sir.

HAMILTON: What do you mean?

BURR: She's married.

HAMILTON: I see.

BURR: She's married to a British officer.³

HAMILTON: Oh shit . . .

BURR: Congrats again, Alexander. Smile more.
I'll see you on the other side of the war.

HAMILTON: I will never understand you.
If you love this woman, go get her! What are
you waiting for?

BURR: I'll see you on the other side of the war.

HAMILTON: I'll see you on the other side of
the war.

WAIT FOR IT

BURR: Theodosia writes me a letter ev'ry day.
I'm keeping her bed warm while her husband
is away.

He's on the British side in Georgia.
He's tryin' to keep the colonies in line.
But he can keep all of Georgia.
Theodosia, she's mine.

Love doesn't discriminate
Between the sinners
And the saints.
It takes and it takes and it takes
And we keep loving anyway.
We laugh and we cry
And we break
And we make our mistakes.
And if there's a reason I'm by her side
When so many have tried
Then I'm willing to wait for it.
I'm willing to wait for it.

BURR:

My
grandfather
was a fire and
brimstone
preacher.¹

MEN:
Preacher,
preacher,
preacher

But these are
things that
the homilies
and hymns
won't teach
ya.²

Teach ya,
teach ya,
teach ya

My mother
was a genius,
My father
commanded
respect.

WOMEN:
Genius

Respect,
respect

BURR: When they died they left no instructions.
Just a legacy to protect.

BURR, ENSEMBLE:

Death doesn't discriminate³
Between the sinners and the saints,
It takes, and it takes, and it takes
And we keep living anyway.
We rise and we fall
And we break,
And we make our mistakes.
And if there's a reason I'm still alive
When ev'ryone who loves me has died
I'm willing to wait for it.
I'm willing to wait for it.

Wait for it.

ENSEMBLE:

Wait for it.
Wait for it.
Wait for it.

BURR:

I am the one thing in life I can control.

ENSEMBLE:

Wait for it.
Wait for it.
Wait for it.
Wait for it.

BURR:

I am inimitable,
I am an original.

ENSEMBLE:

Wait for it.
Wait for it.
Wait for it.
Wait for it.

BURR: I am not falling behind or running late	He exhibits no restraint. He takes and he takes and he takes And he keeps winning anyway. He changes the game. He plays and he raises the stakes. And if there's a reason He seems to thrive when so few survive, then goddamnit—	
ENSEMBLE: Wait for it. Wait for it. Wait for it. Wait for it.	BURR: I'm willing to wait for it.	COMPANY: I'm willing to wait for it. Wait for it, Wait for—
BURR: I am not standing still. I am lying in wait.	I'm willing to wait for it . . .	
ENSEMBLE: Wait Wait Wait	Life doesn't discriminate Between the sinners and the saints.	Life doesn't discriminate Between the sinners and the saints.
BURR: Hamilton faces an endless uphill climb.	It takes and it takes and it takes We rise	It takes and it takes and it takes And we keep living anyway
ENSEMBLE: Climb Climb Climb	We fall	We rise and we fall and we break And we make our mistakes
BURR: He has something to prove He has nothing to lose.	And if there's a reason I'm still alive When so many have died Then I'm willin' to—	And if there's a reason I'm still alive When so many have died Then I'll willin' to—
ENSEMBLE: Lose Lose Lose Lose	BURR: Wait for it . . . ⁴	WOMEN: Wait for it . . .
BURR: Hamilton's pace is relentless, he wastes no time.	Wait for it . . .	MEN: Wait for it . . .
ENSEMBLE: Time Time Time	Wait for it . . .	Wait for it . . .
BURR: What is it like in his shoes? Hamilton doesn't hesitate.	Wait for it . . .	Wait for it . . .
		Wait . . .

STAY ALIVE

Hamilton is seated. He is writing letters.

ELIZA: Stay alive . . .

ELIZA, ANGELICA, ENSEMBLE WOMEN:
Stay alive . . .

HAMILTON: I have never seen the general
so despondent.
I have taken over writing all his correspondence.
Congress writes, "George, attack the
British forces."
I shoot back, we have resorted to eating
our horses.
Local merchants deny us equipment, assistance,

They only take British money, so sing a song
of sixpence.

Washington enters. Hamilton stands at attention.

WASHINGTON: The cavalry's not coming.

HAMILTON: Sir!

WASHINGTON: Alex, listen. There's only one
way for us to win this.
Provoke outrage, outright.

HAMILTON: That's right.

WASHINGTON: Don't engage, strike by night.
Remain relentless 'til their troops take flight.

HAMILTON: Make it impossible to justify the
cost of the fight.

WASHINGTON: Outrun.

HAMILTON: Outrun.

WASHINGTON: Outlast.

HAMILTON: Outlast.

WASHINGTON: Hit 'em quick, get out fast.

HAMILTON: Chick-a-plao!¹

WASHINGTON: Stay alive 'til this horror show
is past.

We're gonna fly a lot of flags half-mast.

HAMILTON, LAURENS, LAFAYETTE:
Raise a glass!

MULLIGAN: I go back to New York and my
apprenticeship.

LAFAYETTE: I ask for French aid, I pray that
France has sent a ship.

LAURENS: I stay at work with Hamilton.
We write essays against slavery.
And every day's a test of our camaraderie
and bravery.

HAMILTON: We cut supply lines, we steal
contraband.
We pick and choose our battles and places to
take a stand.
And ev'ry day,
"Sir, entrust me with a command."
And ev'ry day,

WASHINGTON: No.	HAMILTON: Yes, sir!
HAMILTON: He dismisses me out of hand.	LAURENS: A thousand soldiers die in a hundred degree heat.
<i>General Charles Lee enters.</i>	LAFAYETTE: As we snatch a stalemate from the jaws of defeat.
HAMILTON: Instead of me ^s He promotes LEE: Charles Lee. Charles Lee. Makes him second-in-command:	HAMILTON: Charles Lee was left behind Without a pot to piss in. He started sayin' this to anybody who would listen.
LEE: I'm a general. Whee!!!!	LEE: Washington cannot be left alone to his devices Indecisive, from crisis to crisis. The best thing he can do for the revolution is turn 'n Go back to plantin' tobacco in Mount Vernon.
HAMILTON: Yeah. He's not the choice I would have gone with.	COMPANY: Ooh!!
HAMILTON, LAURENS, LAFAYETTE: He shifts the bed at the Battle of Monmouth.	WASHINGTON: Don't do a thing. History will prove him wrong.
WASHINGTON: Ev'ryone attack!	HAMILTON: But, sir!
LEE: Retreat!	WASHINGTON: We have a war to fight, let's move along.
WASHINGTON: Attack!	LAURENS: Strong words from Lee, someone oughta hold him to it.
LEE: Retreat!	HAMILTON: I can't disobey direct orders.
WASHINGTON: What are you doing, Lee? Get back on your feet!	LAURENS: Then I'll do it. Alexander, you're the closest friend I've got.
LEE: But there's so many of them!	HAMILTON: Laurens, do not throw away your shot.
WASHINGTON: I'm sorry, is this not your speed?! Hamilton!	
HAMILTON: Ready, sir!	
WASHINGTON: Have Lafayette take the lead!	

TEN DUEL COMMANDMENTS¹

MEN: One, two, three, four

FULL COMPANY: Five, six, seven, eight, nine . . .

BURR, HAMILTON, LAURENS, LEE: It's the Ten Duel Commandments.

FULL COMPANY: It's the Ten Duel Commandments.²
Number one!

LAURENS: The challenge: demand satisfaction. If they apologize no need for further action.

COMPANY: Number two!

LAURENS: If they don't, grab a friend, that's your second.

HAMILTON: Your lieutenant when there's reckoning to be reckoned.

COMPANY: Number three!

LEE: Have your seconds meet face to face.

BURR: Negotiate a pence . . .

HAMILTON: Or negotiate a time and place.

BURR: This is commonplace, 'specially 'tween recruits.

COMPANY: Most disputes die, and no one shoots. Number four!

LAURENS: If they don't reach a peace, that's alright.
Time to get some pistols and a doctor on site.

HAMILTON: You pay him in advance, you treat him with civility.

BURR: You have him turn around so he can have deniability.

COMPANY: Five!

LEE: Duel before the sun is in the sky.

COMPANY: Pick a place to die where it's high and dry, number six!

HAMILTON: Leave a note for your next of kin. Tell 'em where you been. Pray that hell or heaven lets you in.

COMPANY: Seven!

LEE: Confess your sins, ready for the moment Of adrenaline when you finally face your opponent

COMPANY: Number eight!

LAURENS, LEE, HAMILTON, BURR: Your last chance to negotiate.
Send in your seconds, see if they can set the record straight . . .

Hamilton & Burr meet center stage. They are the seconds in this duel.

BURR: Alexander.

HAMILTON: Aaron Burr, sir.

BURR: Can we agree that duels are dumb and immature?

HAMILTON: Sure.
But your man has to answer for his words, Burr.³

BURR: With his life! We both know that's absurd, sir.

HAMILTON: Hang on, how many men died because Lee was inexperienced and ruinous?

BURR: Okay, so we're doin' this.

They walk off to their respective corners.

<p>COMPANY: Number nine!</p> <p>HAMILTON: Look 'em in the eye, aim no higher. Summon all the courage you require. Then count</p> <p>MEN: One two three four</p>	<p>MEN: Five six seven eight nine</p> <p>HAMILTON, BURR: Number</p> <p>COMPANY: Ten paces!</p> <p>HAMILTON, BURR: Fire!</p>
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MEET ME INSIDE ¹

HAMILTON: Lee, do you yield!

BURR: You shot him in the side! Yes, he yields!

LAURENS: I'm satisfied.

BURR: Yo we gotta clear the field!

HAMILTON: Go! We won.

COMPANY: Here comes the general!

BURR: This should be fun.

Washington enters.

WASHINGTON: What is the meaning of this?
Mr. Burr? Get a medic for the general.

BURR: Yes, sir.

WASHINGTON: Lee, you will never agree with
me, but believe me.

These young men don't speak for me.
Thank you for your service. ²

BURR: Let's ride!

WASHINGTON: Hamilton!

HAMILTON: Sir!

WASHINGTON: Meet me inside.

COMPANY: Meet 'im inside! Meet 'im inside!
Meet 'im inside, meet 'im meet 'im inside! ³

Washington & Hamilton, alone.

WASHINGTON: Son— ⁴

HAMILTON: Don't call me son.

WASHINGTON: This war is hard enough
without infighting—

HAMILTON: Lee called you out. We called
his bluff.

WASHINGTON: You solve nothing, you
aggravate our allies to the south.

HAMILTON: You're absolutely right. John
should have shot him in the mouth.
That would've shut him up.

WASHINGTON: Son—

HAMILTON: I'm not a son—

WASHINGTON: Watch your tone.
I am not a maiden in need of defending,
I am grown.

HAMILTON (OVERLAPPING): Charles Lee,
Thomas Conway. These men take your name
and they rake it through the mud.

WASHINGTON: My name's been through a lot
I can take it.

HAMILTON: Well, I don't have your name.
I don't have your titles.
I don't have your land.
But, if you—

WASHINGTON: No—

HAMILTON: If you gave me command of a
battalion. A group of men to lead, I could fly
above my station after the war.

WASHINGTON: Or you could die and we need you alive.

HAMILTON: I'm more than willing to die—

WASHINGTON: Your wife needs you alive, son, I need you alive—

Washington reaches out to Hamilton.

HAMILTON: Call me son one more time—

Hamilton freezes, aware of the line he has crossed.

WASHINGTON: Go home, Alexander. That's an order from your commander.

HAMILTON: Sir—

WASHINGTON:
Go home.

THAT WOULD BE ENOUGH'

Hamilton goes home. Eliza enters. She is visibly pregnant.

ELIZA: Look around, look around, at how lucky we are to be alive right now. Look around, look around . . .

HAMILTON: How long have you known?

ELIZA: A month or so.

HAMILTON: Eliza, you should have told me.

ELIZA: I wrote to the general a month ago.

HAMILTON: No.

ELIZA: I begged him to send you home.

HAMILTON: You should have told me.

ELIZA: I'm not sorry.

I knew you'd fight until the war was won.

HAMILTON:
The war's not
Done

But you deserve a chance to meet Your son.

Look around, look around, at how lucky we are to be alive right now.

HAMILTON: Will you relish being a poor man's wife? Unable to provide for your life.

ELIZA: I relish being your wife. Look around, look around . . .

Look at where you are.
Look at where you started.
The fact that you're alive is a miracle.
Just stay alive, that would be enough.

And if this child
Shares a fraction of your smile
Or a fragment of your mind, look out, world!
That would be enough.

I don't pretend to know
The challenges you're facing.
The worlds you keep erasing and creating in your mind.

But I'm not afraid.
I know who I married.
So long as you come home at the end of the day
That would be enough.

We don't need a legacy.
We don't need money.
If I could grant you peace of mind *

If you could let me inside your heart
Oh, let me be a part of the narrative
In the story they will write someday.
Let this moment be the first chapter
Where you decide to stay
And I could be enough
And we could be enough
That would be enough.

Hamilton kisses Eliza's hand.



BURKE: How does a ragtag volunteer army in
need of a shower
Somehow defeat a global superpower?
How do we emerge victorious from the
quagmire!
Leave the battlefield waving Betsy Ross' flag
higher?
Yo. Turns out we have a secret weapon!
An immigrant you know and love who's
unafraid to step in!
He's constantly confusin' confoundin' the
British henchmen.
Ev'ryone, give it up for America's favorite fight-
ing Frenchman.

COMPANY: Lafayette!

LAFAYETTE: I'm takin' this horse by the reins
makin' redcoats redder with bloodstains.

COMPANY: Lafayette!

LAFAYETTE: And I'm never gonna stop until I
make 'em drop, burn 'em up and scatter their
remains, I'm—

COMPANY: Lafayette!

LAFAYETTE: Watch me engagin' 'em! Escapin'
'em! Enragin' 'em! I'm—

COMPANY: Lafayette!

LAFAYETTE: I go to France for more funds.

COMPANY: Lafayette!

LAFAYETTE: I come back with more

LAFAYETTE, ENSEMBLE: Guns
And ships

And so the balance shifts.

WASHINGTON: We rendezvous with Rocham-
beau, consolidate their gifts.

LAFAYETTE: We can end this war in York-
town, cut them off at sea but
For this to succeed, there's someone else we
need.

WASHINGTON: I know.

WASHINGTON, COMPANY: Hamilton!

LAFAYETTE: Sir, he knows what to do in a
trench.
Ingenuitive¹ and fluent in French, I mean—

WASHINGTON, COMPANY: Hamilton!

LAFAYETTE: Sir, you're gonna have to use
him eventually.
What's he gonna do on the bench, I mean—

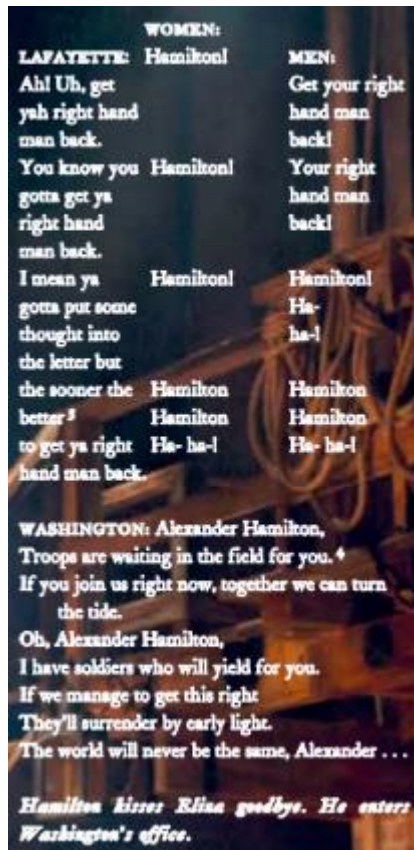
WASHINGTON, COMPANY: Hamilton!

LAFAYETTE: No one has more resilience,
Or matches my practical tactical brilliance.²

WASHINGTON, COMPANY: Hamilton!

LAFAYETTE:
You wanna
fight for your
land back? **COMPANY:**
Hamilton!

**WASHING-
TON:** I need
my right hand
man back!



HISTORY HAS ITS EYES ON YOU'



WASHINGTON: I was younger than you are now
When I was given my first command.
I led my men straight into a massacre.

I witnessed their deaths firsthand.
I made every mistake,
And felt the shame rise in me,
And even now I lie awake,

WASHINGTON: **LAURENS,**
Knowing history has **MULLIGAN:**
its eyes Whoa, whoa, whoa
On me. Whoa . . .
 Whoa . . .
 Yeah.

HAMILTON,
WASHINGTON:
History has its
Eyes on
Me. **COMPANY:**
 Whoa, whoa, whoa
 Whoa . . .
 Whoa . . .
 Yeah.

WASHINGTON: Let me tell you what I wish
I'd known
When I was young and dreamed of glory.
You have no control.

WASHINGTON, COMPANY: Who lives, who
dies, who tells your story. ■

WASHINGTON: I know that we can win.
I know that greatness lies in you.
But remember from here on in,

WASHINGTON,
HAMILTON, MEN:
History has its

Eyes on you. **ENSEMBLE:**
 Whoa, whoa, whoa
 Whoa . . .
 Whoa . . .

COMPANY: History has its eyes on you.

YORKTOWN

(THE WORLD TURNED UPSIDE DOWN)

COMPANY: The Battle of Yorktown. Seventeen eighty-one.

Hamilton & Lafayette enter and embrace.

LAFAYETTE: Monsieur Hamilton.

HAMILTON: Monsieur Lafayette.

LAFAYETTE: In command where you belong.

HAMILTON: How you say, no sweat.
We're finally on the field. We've had quite a run.

LAFAYETTE: Immigrants:

HAMILTON, LAFAYETTE: We get the job done.¹

They high-five.

HAMILTON: So what happens if we win?

LAFAYETTE: I go back to France,
I bring freedom to my people if I'm given
the chance.

HAMILTON: We'll be with you when you do.

LAFAYETTE: Go lead your men.

HAMILTON: I'll see you on the other side.

LAFAYETTE: 'Til we meet again, let's go!

ENSEMBLE: I am not throwin' away my shot!
I am not throwin' away my shot!
Hey yo, I'm just like my country, I'm young,
scrappy and hungry

And I'm not throwin' away my shot!
I am not throwin' away my shot!

HAMILTON: 'Til the world turns upside down . . .

ENSEMBLE: 'Til the world turns upside down!

HAMILTON: I imagine death so much it feels
more like a memory.

This is where it gets me:

On my feet,

The enemy ahead of me.

If this is the end of me, at least I have a friend
with me.

Weapon in my hand, a command, and my men
with me.

Then I remember my Eliza's expecting me . . .

Not only that, my Eliza's expecting.²

We gotta go, gotta get the job done,

Gotta start a new nation, gotta meet my son!

Take the bullets out your gun!³

ENSEMBLE: What?

HAMILTON: The bullets out your gun!

ENSEMBLE: What?

HAMILTON: We move under cover and we
move as one


Through the night, we have one shot to live
another day.

We cannot let a stray gunshot give us away.

We will fight up close, seize the moment and
stay in it.

It's either that or meet the business end
of a bayonet.

The code word is "Rochambeau," dig me?



ENSEMBLE: Rochambeau!

HAMILTON: You have your orders now, go, man, go!
And so the American experiment begins ⁴
With my friends all scattered to the winds.
Laurens is in South Carolina, redefining brav'ry.

HAMILTON, LAURENS: We'll never be free
until we end slavery! ⁵

HAMILTON: When we finally drive the British
away,
Lafayette is there waiting—

HAMILTON, LAFAYETTE: In Chesapeake Bay!

HAMILTON: How did we know that this plan
would work?
We had a spy on the inside. That's right,
Mulligan emerges.

HAMILTON, COMPANY: Hercules Mulligan!

MULLIGAN: A tailor spyin' on the British
government!
I take their measurements, information
and then I smuggle it!

COMPANY: Up.

MULLIGAN: To my brothers' revolutionary
covenant
I'm runnin' with the Sons of Liberty and I am
lovin' it!
See, that's what happens when you up
against the ruffians. ⁶
We in the shit now, somebody gotta shovel it!
Hercules Mulligan, I need no introduction,
When you knock me down I get the
fuck back up again!

COMPANY: Whoa! Left! Right! Ho! Ho!
Go!
What! What! What!

HAMILTON: After a week of fighting, a young
man in a red coat stands on a parapet.

LAFAYETTE: We lower our guns as he
frantically waves a white handkerchief.

MULLIGAN: And just like that, it's over.
We tend to our wounded. We count our dead.

LAURENS: Black and white soldiers wonder
alike if this really means freedom.

WASHINGTON: Not yet. ⁷

HAMILTON: We negotiate the terms of surrender.
I see George Washington smile.
We escort their men out of Yorktown.
They stagger home single file.
Tens of thousands of people flood the streets.



WHAT COMES NEXT?

We see King George, glum.

KING GEORGE:¹ They say
 The price of my war's not a price that they're
 willing to pay.
 Insane.
 You cheat with the French, now I'm fighting
 with France and with Spain.
 I'm so blue.
 I thought that we'd made an arrangement when
 you went away,
 You were mine to subdue.
 Well, even despite our estrangement, I've got a
 small query for you:

What comes next?
 You've been freed.
 Do you know how hard it is
 to lead?


You're on your own.
 Awesome. Wow.
 Do you have a clue what happens now?

Oceans rise.
 Empires fall.
 It's much harder when it's all your call.²

All alone, across the sea.
 When your people say they hate you,
 don't come crawling back to me.

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

You're on your own ...



DEAR THEODOSIA'

Aaron Burr enters.

BURR: Dear Theodosia, what to say to you?
You have my eyes. You have your mother's name.

When you came into the world, you cried and it
broke my heart.

I'm dedicating every day to you.
Domestic life, was never quite my style.
When you smile, you knock me out, I fall apart.
And I thought I was so smart.
You will come of age with our young nation.
We'll bleed and fight for you, we'll make it right
for you.

If we lay a strong enough foundation
We'll pass it on to you, we'll give the world to
you, and you'll blow us all away . . .
someday, someday.

Yeah, you'll blow us all away,
someday, someday.

Hamilton enters.

HAMILTON: Oh Philip, when you smile I am
undone.

My son.

Look at my son. Pride is not the word I'm
looking for.

There is so much more inside me now.

Oh Philip, you outshine the morning sun.
My son.
When you smile, I fall apart.
And I thought I was so smart.
My father wasn't around.

BURR: My father wasn't around.⁸

HAMILTON:
I swear that BURR:
I'll be around for you. I'll be around for you.

HAMILTON: I'll do whatever it takes.

BURR: I'll make a million mistakes.

BURR, HAMILTON: I'll make the world safe
and sound for you . . .

Will come of age with our young nation.

We'll bleed and fight for you, we'll make it right
for you.

If we lay a strong enough foundation⁹
We'll pass it on to you, we'll give the world to
you, and you'll blow us all away . . .
someday, someday.

Yeah, you'll blow us all away,
someday, someday.

NON-STOP

BURR: After the war I went back to New York.

HAMILTON: A-after the war I went back to New York.

BURR: I finished up my studies and I practiced law.

HAMILTON: I practiced law, Burr worked next door.¹

BURR: Even though we started at the very same time, Alexander Hamilton began to climb.

BURR:
How to account for
his rise to the top?

Maaaaan, the man is
non-stop.

ENSEMBLE:
Non-stop!

HAMILTON: Gentlemen of the jury, I'm curious,
bear with me.
Are you aware that we're making hist'ry?
This is the first murder trial of our
brand-new nation.

HAMILTON:
The liberty behind
deliberation—

BURR, ENSEMBLE:
Non-stop!

HAMILTON: I intend to prove beyond a shadow
of a doubt
With my assistant council—

BURR: Co-council.
Hamilton, sit down.

Our client Levi Weeks is innocent. Call your
first witness.²
That was all you had to say!

HAMILTON: Okay!
One more thing—

BURR: Why do you assume you're the smartest
in the room?

Why do you assume you're the smartest in
the room?

Why do you assume you're the smartest in
the room?³

Soon that attitude
May be your doom!

ENSEMBLE: Awwww!

BURR: Why do you
write like you're
running out of time?⁴

Write day and night
like you're running
out of time?

Ev'ry day you fight,
like you're running
out of time.

Keep on fighting. In
the meantime—

ENSEMBLE: Why do
you write like you're
running out of time?

Ev'ry day you fight,
like you're running
out of time.

Non-stop!

HAMILTON: Corruption's such an old song that
we can sing along in harmony.⁵
And nowhere is it stronger than in Albany.
This colony's economy's increasingly stalling and

HAMILTON:
Honestly that's why
public service seems to
be calling me

BURR, ENSEMBLE:
He's just
Non-stop!

HAMILTON: I practiced the law, I practi'ly
perfected it.
I've seen injustice in the world and I've corrected it.

Now for a strong central democracy,
If not then I'll be Socrates

HAMILTON:

Throwing verbal
rocks at these
mediocrities.

ENSEMBLE:
Awww!

BURR: Hamilton, at the Constitutional
Convention

HAMILTON: I was chosen for the
Constitutional Convention.

BURR: There as a New York junior delegate:

HAMILTON:

Now what I'm going
to say may sound
indelicate . . .

COMPANY:
Awww!

BURR:

Goes and proposes
his own form of
government!
His own plan
for a new form of
government!

What?

What?

BURR: Talks for six hours! The convention
is listless! ⁶

ENSEMBLE MAN: Bright young man . . .

ANOTHER ENSEMBLE MAN: Yo, who the eff
is this?

BURR:

Why do you always
Say what you believe?
Why do you always
Say what you believe?

COMPANY:
Why do you always
Say what you believe?

Ev'ry proclamation
guarantees
Free ammunition for
your enemies! Awww!

BURR, MEN: Why do
you write like it's
Going out of style?

WOMEN:
Going out of style, hey!

Write day and night
like it's
Going out of style? Going out of style, hey!

BURR, COMPANY: Ev'ry day you fight like it's
going out of style.
Do what you do.

Hamilton at Burr's doorstep.

BURR: Alexander?

HAMILTON: Aaron Burr, sir.

BURR: It's the middle of the night. ⁷

HAMILTON: Can we confer, sir?

BURR: Is this a legal matter?

HAMILTON: Yes, and it's important to me.

BURR: What do you need?

HAMILTON: Burr, you're a better lawyer than me.

BURR: Okay.

HAMILTON: I know I talk too much,
I'm abrasive.

You're incredible in court. You're succinct,
persuasive.

My client needs a strong defense.
You're the solution.

BURR: Who's your client?

HAMILTON: The new U.S. Constitution?

BURR: No.

HAMILTON: Hear me out.

BURR: No way!

HAMILTON: A series of essays, anonymously published
Defending the document to the public.

BURR: No one will read it.

HAMILTON: I disagree.

BURR: And if it fails?

HAMILTON: Burr, that's why we need it.

BURR: The Constitution's a mess.

HAMILTON: So it needs amendments.

BURR: It's full of contradictions.

HAMILTON: So is independence.
We have to start somewhere.

BURR: No. No way.

HAMILTON: You're making a mistake.

BURR: Good night.

HAMILTON:⁸ Hey.
What are you waiting for?
What do you stall for?

BURR: What?

HAMILTON: We won the war.
What was it all for?
Do you support this Constitution?

BURR: Of course.

HAMILTON: Then defend it.

BURR: And what if you're backing the
wrong horse?

HAMILTON: Burr, we studied and we fought
and we killed
For the notion of a nation we now get to build.
For once in your life, take a stand with pride.
I don't understand how you stand to the side.

BURR: I'll
keep all my
plans close to
my chest.

ENSEMBLE:
Wait for it, wait for it,
wait . . .

I'll wait here and see
which way the wind
will blow
I'm taking my time,
watching the after-
birth of a nation
Watching the tension
grow.

Which way the wind
will blow.
I'm taking my time,
watching the afterbirth
of a nation
Watching the tension
grow.

Angelica enters, arm in arm with Hamilton.

ANGELICA: I am sailing off to London.⁹
I'm accompanied by someone
Who always pays
I have found a wealthy husband who will keep
me in comfort for all my days.
He is not a lot of fun, but there's no one who
can match you for turn of phrase.
My Alexander.

HAMILTON: Angelica.

ANGELICA: Don't forget to write.

ELIZA: Look at where you are.
Look at where you started.
The fact that you're alive is a miracle.
Just stay alive, that would be enough.

And if your wife could share a fraction of
your time
If I could grant you peace of mind
Would that be enough?

BURR: Alexander joins forces with James
Madison and John Jay to write a series of essays
defending the new United States Constitution,
entitled *The Federalist Papers*.¹⁰

The plan was to write a total of 25 essays, the
work divided evenly among the three men. In
the end, they wrote 85 essays, in the span of six
months. John Jay got sick after writing 5. James
Madison wrote 29. Hamilton wrote the other 51.

BURR:
How do you write
Like you're **WOMEN:**
Running out of time? Running out of time?

Write day and night
Like you're
Running out of time? Running out of time?

BURR, MEN: Ev'ry
day you fight,
Like you're
Running out of time Running out of time?
Like you're
Running out of time, Running out of time?
Are you
Running out of time? Awww!

COMPANY: How do you write like tomorrow
won't arrive?¹¹

How do you write like you need it to survive?
How do you write ev'ry second you're alive?
Ev'ry second you're alive ev'ry second
you're alive.

WASHINGTON: They are asking me to lead.
I am doing the best I can
To get the people that I need,
I'm asking you to be my right hand man.

HAMILTON: Treasury or State?

WASHINGTON: I know it's a lot to ask,

HAMILTON: Treasury or State?

WASHINGTON: To leave behind the world
you know . . .

HAMILTON: Sir, do you want me to run the
Treasury or State department?

WASHINGTON: Treasury.

HAMILTON: Let's go.

ELIZA: Alexander . . .

HAMILTON: I have to leave.

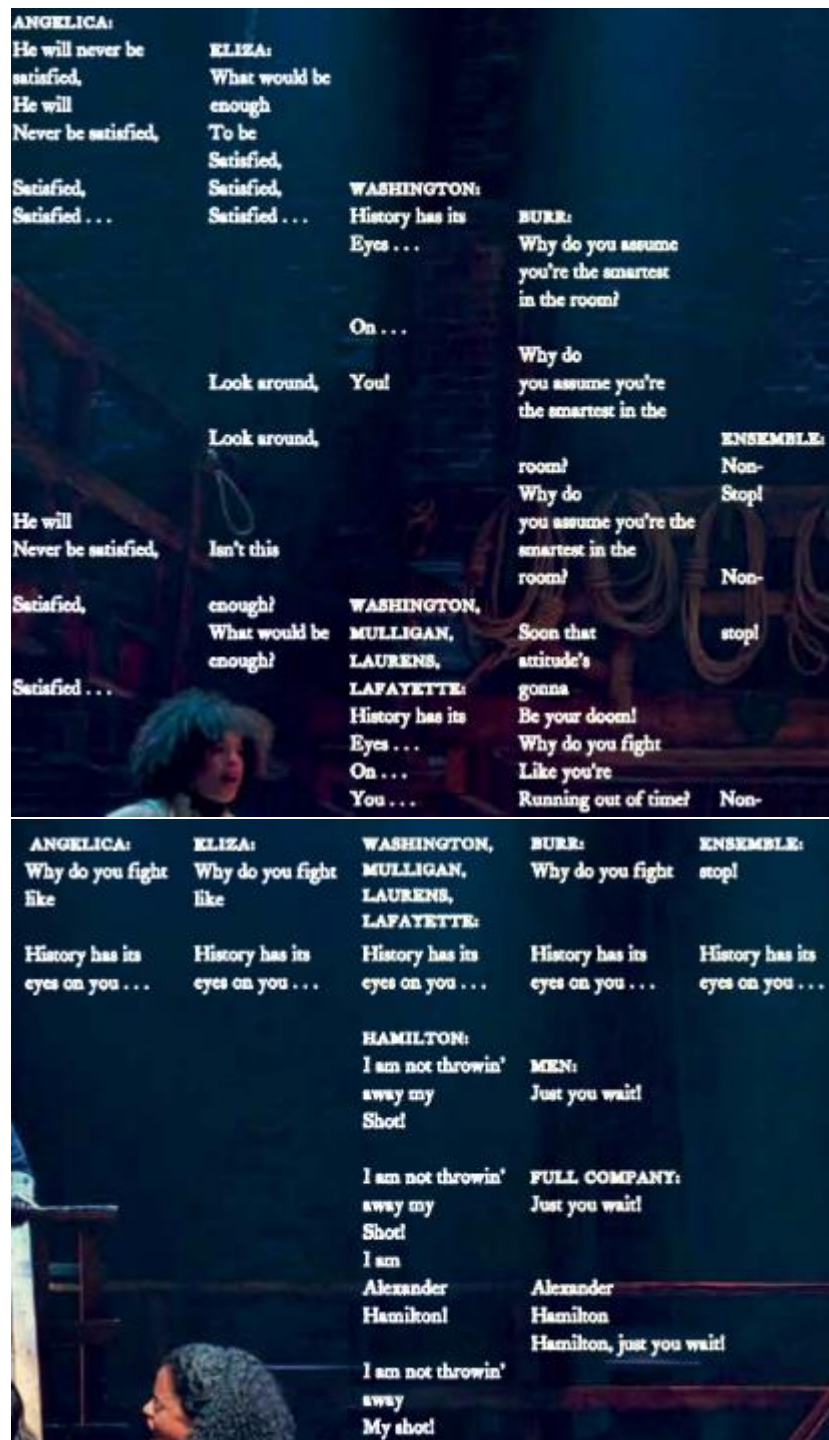
ELIZA: Alexander—

HAMILTON: Look around, look around at
how lucky we are to be alive right now.

ELIZA: Helpless . . .

HAMILTON: They are asking me to lead.¹²

ELIZA: Look around, isn't this enough?¹³



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CLASSIFICATION OF PHRASEOLOGICAL UNITS IN THE MUSICAL ‘HAMILTON’

Summary and keywords

This paper deals with the classification of phraseological units that can be found in the musical Hamilton. For the purpose of this paper, the songs from Act I, 23 songs in total, have been analysed. As presumed, a large number of phraseological units were found in the lyrics of the songs which was written in R’n’B and hip-hop style. All of the PUs were extracted and then classified according to Sabine Fiedler’s classification, which she proposed in her book called *English Phraseology: A Coursebook*. As for defining the meaning of PUs, several Internet sources were used and referenced, since they were the most convenient option.

Keywords: phraseological unit, idiom, Hamilton, musical, classification of phraseological units

KLASIFIKACIJA FRAZEOLošKIH JEDINICA U MJUZIKLU HAMILTON

Sažetak i ključne riječi

Ovaj rad se bavi klasifikacijom frazeoloških jedinica koje se mogu naći unutar mjuzikla *Hamilton*. U svrhu ovog rada analizirane su pjesme iz prvog čina, sveukupno njih 23. Kao što je i pretpostavljeno, nađen je velik broj frazeoloških jedinica u riječima pjesama koje su napisane u R'n'B i hip-hop stilu glazbe. Sve frazeološke jedinice su izvučene, a zatim i kategorizirane prema klasifikaciji Sabine Fiedler koju je predložila u svojoj knjizi *English Phraseology: A Coursebook*. Što se tiče definiranja značenja frazeoloških jedinica, korišteno je nekoliko različitih internetskih s obzirom da činjenicu da su oni u ovom slučaju bili najpogodniji izbor.

Ključne riječi: frazeološka jedinica, idiom, Hamilton, mjuzikl, klasifikacija frazeoloških jedinica