

HAMILTON HIGHLIGHTS

My Shot • Who Lives, Who Dies, Who Tells Your Story • Alexander Hamilton •
You'll Be Back • The Schuyler Sisters • Wait for it • The Room Where It Happens

for 2-part voices and piano
with optional SoundTrax CD*

Performance time: approx. 4:45

Arranged by
LISA DeSPAIN

Words and Music by
LIN-MANUEL MIRANDA

Slowly (♩ = ca. 66-69)

MY SHOT
mp

PART I
I am not throw-ing a-way my

PART II
I am not throw-ing a-way my

PIANO
mf 3 *mp* Bm

4

cresc. 3 shot! I am not throw-ing a-way my shot! Who

cresc. 3 shot! I am not throw-ing a-way my shot! I am

cresc. F# / A#

* Also available for S.A.T.B. (47860) and S.A.B. (47861). SoundTrax CD available (47863).

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**7 WHO LIVES, WHO DIES,
WHO TELLS YOUR STORY**

lives? Who dies? Who tells your sto - ry? _____

not throw-ing a-way my shot! I am not throw-ing a-way my

G D

This musical system features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "lives? Who dies? Who tells your sto - ry? _____". Below the vocal line is a guitar accompaniment in treble clef, featuring triplet patterns and the lyrics: "not throw-ing a-way my shot! I am not throw-ing a-way my". Chord symbols "G" and "D" are indicated above the guitar line. The piano accompaniment is in grand staff (treble and bass clefs), with a long sustained chord in the left hand and moving lines in the right hand.

10 *opt. SOLO*
f

11 ALEXANDER HAMILTON
ALL

What's your name man? Al - ex - an - der Ham - il - ton, _____

shot! Al - ex - an - der Ham - il - ton, _____

F#7/A# Bm

This musical system continues the piece with a vocal melody in treble clef. The lyrics are: "What's your name man? Al - ex - an - der Ham - il - ton, _____". Below the vocal line is a guitar accompaniment in treble clef, with the lyrics: "shot! Al - ex - an - der Ham - il - ton, _____". Chord symbols "F#7/A#" and "Bm" are indicated above the guitar line. The piano accompaniment is in grand staff, featuring a strong bass line in the left hand and chords in the right hand.

12

we are wait-ing in the wings for you.____ You could

we are wait-ing in the wings for you.____ You could

G7

This musical system continues the piece with a vocal melody in treble clef. The lyrics are: "we are wait-ing in the wings for you.____ You could". Below the vocal line is a guitar accompaniment in treble clef, with the lyrics: "we are wait-ing in the wings for you.____ You could". Chord symbol "G7" is indicated above the guitar line. The piano accompaniment is in grand staff, featuring a strong bass line in the left hand and chords in the right hand.

4

15

nev - er back down, you nev - er learned to take your

nev - er back down, you nev - er learned to take your

Em⁹

8^{vb}

17

19

ti - (h)ime! Oh, Al - ex - an - der Ham - il - ton,

ti - (h)ime! Oh, Al - ex - an - der Ham - il - ton,

F^{#7}sus⁴ F^{#7}/C[#] Bm

(play cue notes only if needed)

8^{vb}

20

when A - mer - i - ca sings for you, will they

when A - mer - i - ca sings for you, will they

G⁷

8^{vb}

23

know what you o - ver - came? ____ Will they know ____

know what you o - ver - came? ____ Will they know ____

Em⁹

(8^{vb})

25

____ you re - wrote ____ the game? ____ The world ____

____ you re - wrote ____ the game? ____ The world ____

Bm/D Em

27

mp *cresc.*

will nev - er be ____ the same! ____


mp *cresc.*

will nev - er be ____ the same! ____

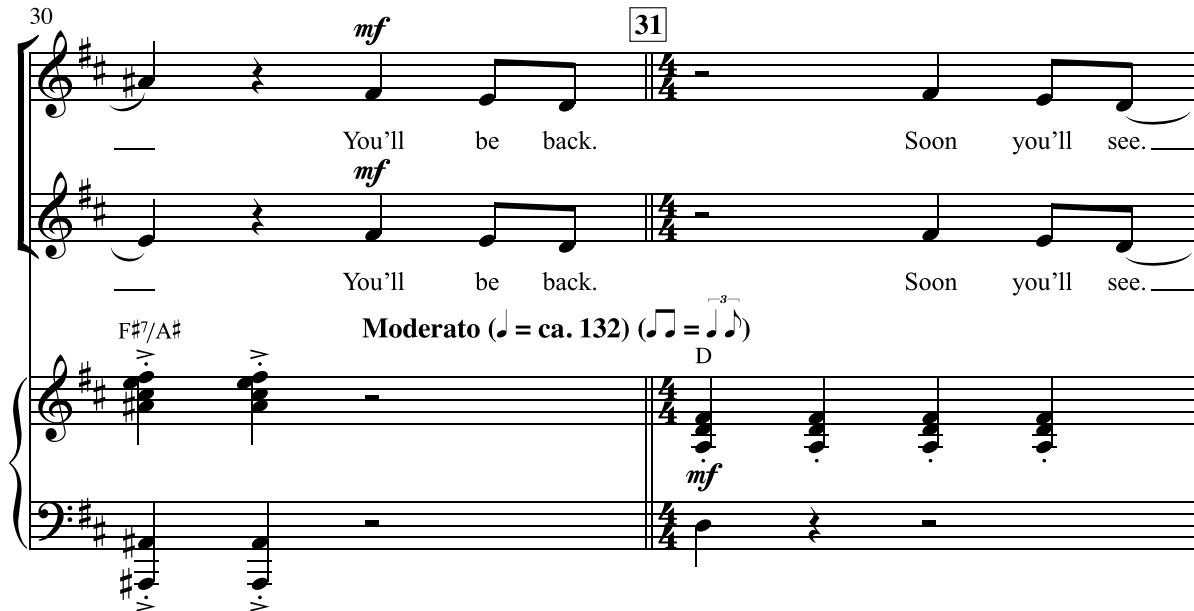
Bm/F# Bm/G D/A

sub. mp *cresc.*

YOU'LL BE BACK


Moderato (♩ = ca. 132) (♩ = )

30 *mf* 31



You'll be back. Soon you'll see. ____

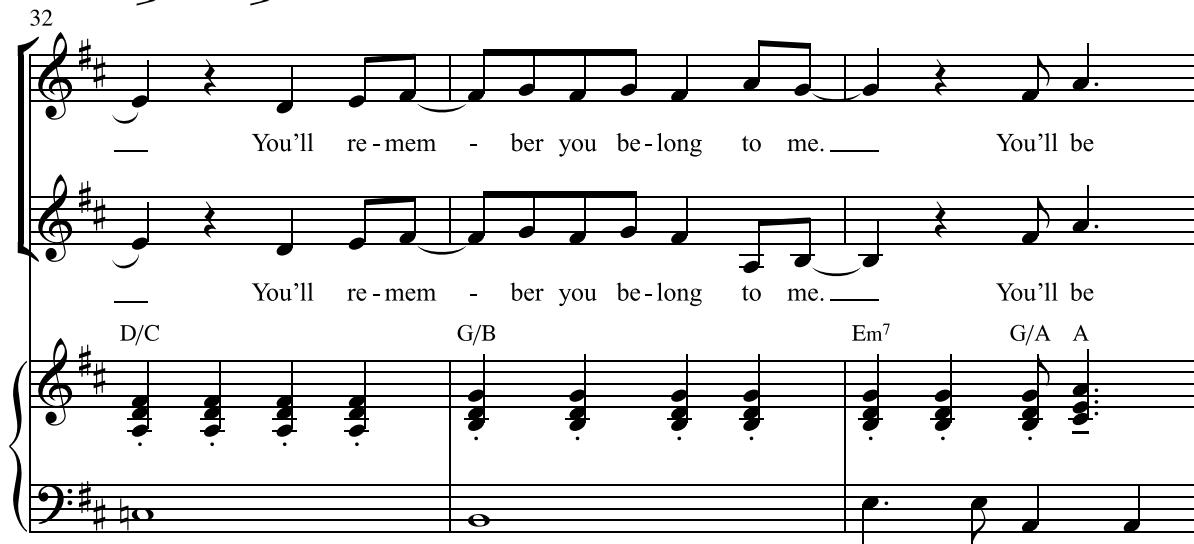
You'll be back. Soon you'll see. ____

Moderato (♩ = ca. 132) (♩ = )

F#7/A# D

mf

32

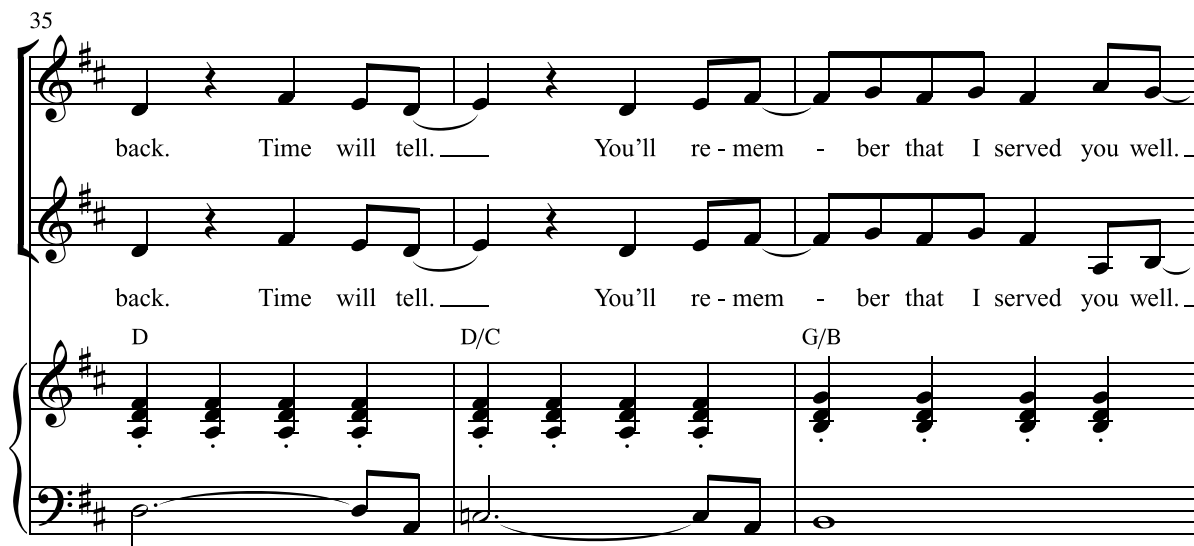


You'll re-mem - ber you be-long to me. ____ You'll be

You'll re-mem - ber you be-long to me. ____ You'll be

D/C G/B Em7 G/A A

35



back. Time will tell. ____ You'll re-mem - ber that I served you well. _

back. Time will tell. ____ You'll re-mem - ber that I served you well. _

D D/C G/B

38 39

mel.

O - ceans rise, em - pires fall. We have seen

Em⁷ G/A A Bm D/A

41

each oth - er through it all, and when push comes to shove,

G Gm/Bb Bm

3 3

44

I will send a ful - ly armed bat - tal - ion to re - mind you of my

D/A G(add9) G/A A

47

love! Da-da-da dat da, ___ dat da-da-da da-ya-da, da-da dat

love! Da-da-da dat da, ___ dat da-da-da da-ya-da, da-da dat

D D/C G/B

50

dat da-ya-da! Da-da-da dat da, ___ dat da-da-da

dat da-ya-da! Da-da-da dat da, ___ dat da-da-da

Em7(b5) A D D/C

53

da-ya-da, da-da dat. Ev-ry-bod-y!

da-ya-da, da-da dat. Ev-ry-bod-y!

G/B Em7(b5) A/C#

THE SCHUYLER SISTERS

55 Funky, with straight eighths (♩ = ca. 92)

SOLO 1 *mf* SOLO 2 *mf*

An - gel - i - ca! E -

mf Work, work! Work, work!

mf Work, work! Work, work!

Funky, with straight eighths (♩ = ca. 92)

Bm⁷ D

mf

58 SOLO 3 *mf* SOLO 1

li - za! And Peg - gy! An -

Work, work! The Schuy - ler sis - ters.

Work, work! The Schuy - ler sis - ters.

Bm⁷ Em/A D

10

61

SOLO 3 SOLO 2

gel - i - ca, Peg - gy, E - li - za!

Work!

Work!

D

8^{vb}

63

SOLO 3 *mp* SOLO 1 *mp*

Dad - dy said to be home by sun - down. Dad - dy does - n't need _

Bm⁷ D

mp

66

SOLO 3

_ to know. Dad - dy said not to go down - town.

Bm⁷

69 SOLO 2 *mp* (end solos)

Like I said, you're free _____ to go, but ...

D

71 PART I *f*

Look a-round, look a-round, the rev - o - lu - tion's hap -

PART II *f*

Look a-round, look a-round, the rev - o - lu - tion's hap -

Bm⁷ Bm⁷/A

74

- pen - ing _____ in New York. _____ In

- pen - ing _____ in New York. _____ In

Gmaj⁹

77 79

New York. _____ "We hold these truths to be _____

New York. _____ "We hold these truths to be _____

F#m7 Bm7

80

— self - ev - i - dent, that all men are cre - at - ed e -

— self - ev - i - dent, that all men are cre - at - ed e -

Bm7/A

82

- qual." _____ Look a - round, look a - round, _____ at how

- qual." _____ Look a - round, look a - round, _____ at how

Gmaj9

85

luck - y we are _____ to be a - live right _____ now.

luck - y we are _____ to be a - live right _____ now.

F#m7 F#m/A F#m/B

87

sub. p His - to - ry is hap - pen - ing in Man - hat -

sub. p His - to - ry is hap - pen - ing in Man - hat -

Em7 Em9

sub. p

89

cresc. - tan and we just hap - pen to be in the

cresc. - tan and we just hap - pen to be

Dmaj7/F# F#m7

cresc.

14

91

great - est cit - y, in the

in the great - est cit - y, in the

Gmaj7

f

93

great - est cit - y in the world!

great - est cit - y in the world!

Bm/A

f

sfz

8vb

95

WAIT FOR IT

Wait for it.

Wait for it.

D

Bm/D

F#m/C#

mp

99

Wait for it.

Wait for it.

D Bm/D F#m/C#

103 *mf*

mf

Life does - n't dis - crim - i - nate be - tween the sin - ners and the

mf

Life does - n't dis - crim - i - nate be - tween the sin - ners and the

Bm Dsus⁴ D

105

saints, it takes and it takes and it takes and we ____

saints, it takes and it takes and it takes and we ____

A⁷sus⁴ D

107

— keep liv - ing an - y - way. We rise and we

— keep liv - ing an - y - way. We rise and we

Bm Dsus⁴ D

109

fall and we break and we make our mis - takes. And if —

fall and we break and we make our mis - takes. And if —

Gsus²

111

— there's a rea - son I'm — still a - live when so —

— there's a rea - son I'm — still a - live when so —

Bm Dsus⁴ D

113

— man - y have died. —

— man - y have died. — then I'm — will - ing to

A⁷sus⁴

115

Wait for it. I'm — will - ing to wait for it.

wait for it. I'm — will - ing to wait for it.

Bm Dsus⁴ D

118

119 *f* with more intensity

Wait for it. *f* Wait for it. Wait for it.

Wait for it. Wait for it.

Bm

18

121 SOLO (or small group)

f

I am the one — thing in life I can con - trol.

Wait for it.

Wait for it.

D(add9) Bm

124

I am in - im - i - ta - ble, I am an or - i - gi - nal.

Wait for it. Wait for it.

Wait for it.

Gmaj9 G%

127

Ham - il - ton's pace — is re -

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

Wait for it. Wait for it.

Bm D(add9)

This block contains measures 127-129. It features a vocal line, a piano accompaniment, and a guitar part. The vocal line has lyrics 'Ham - il - ton's pace — is re -'. The piano accompaniment has lyrics 'Wait for it. Wait for it. Wait for it.' and 'Wait for it. Wait for it.'. The guitar part has chords Bm and D(add9).

130

(end solo/small group)

lent - less. He wastes no time.

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

Wait for it. Wait for it.

Bm

This block contains measures 130-132. It features a vocal line, a piano accompaniment, and a guitar part. The vocal line has lyrics 'lent - less. He wastes no time.' and '(end solo/small group)'. The piano accompaniment has lyrics 'Wait for it. Wait for it. Wait for it.' and 'Wait for it. Wait for it.'. The guitar part has chord Bm.

133 *mp*

What is it like _____ in his shoes?

mp

What is it like _____ in his shoes?

Dsus⁴/G

mp

THE ROOM WHERE IT HAPPENS

135 Hip-hop dixieland (♩ = ca. 84) (♩♩ = ♩♩♩) 137 *mf*

No one else was in the

mf

No one else was in the

Hip-hop dixieland (♩ = ca. 84) (♩♩ = ♩♩♩)

F[#]m Gm Bm

mf

138

room where it hap-pened, the room where it hap-pened, the room where it hap-pened.

room where it hap-pened, the room where it hap-pened, the room where it hap-pened.

G⁷ E⁹ C[#]dim⁷ F[#]7(b⁹) Bm/F[#]

141

No one else was in the room where it hap-pened, the room where it hap-pened, the

No one else was in the room where it hap-pened, the room where it hap-pened, the

Bm G7 E9

144

145

room where it hap-pened. No one real-ly knows how the part-ies get to yes. The

room where it hap-pened. No one real-ly knows how the part-ies get to yes. The

F#7(b9) F#(b9)/A# Bm Bm/D

147

piec-es that are sac-ri-ficed in ev-'ry game of chess. We just as-sume that it

piec-es that are sac-ri-ficed in ev-'ry game of chess. We just as-sume that it

E7 Bm/F# G9

22

150

hap-pens. But no one else is in the room where it hap-pens.

hap-pens. But no one else is in the room where it hap-pens.

A

153

155

I've got to be in the

I've got to be in the

F#m Gm Bm

156

room where it hap-pens. I've got to be in the room where it hap-pens.

room where it hap-pens. I've got to be in the room where it hap-pens.

E7 F#7(b9) Bm/F# Bm

159

I wan-na be in the room where it hap-pens!

I wan-na be in the room where it hap-pens!

Bm Bm/A Bm/G# Bm/G Bm/F# F#7

MY SHOT *straight eighths*

162 ***ff*** *sub. mp* **163** *cresc.*

Click-boom! I am not throw-ing a-way my shot! I am

Click-boom! I am not throw-ing a-way my shot! I am

Bm N.C.

straight eighths

165

not throw-ing a-way my shot! Hey yo! I'm

not throw-ing a-way my shot! Hey yo! I'm

cresc.

167

ff

just like my coun - try I'm young, — scrap - py and hun - gry. I am

ff

just like my coun - try I'm young, — scrap - py and hun - gry. I am

cresc.

Bm^{7(b5)}

169

f

not throw - ing a - way my shot! And I am

f

not throw - ing a - way my shot! And I am

sfz

171

f

not throw - ing a - way my shot. I am

f

not throw - ing a - way my shot. I am

G/B

173

not throw - ing a - way my shot. Hey yo, I'm

not throw - ing a - way my shot. Hey yo, I'm

C A7/C#

175

just like my coun - try I'm young, — scrap - py and hun - gry, and I'm

just like my coun - try I'm young, — scrap - py and hun - gry, and I'm

Dm

177

not throw - ing a - way my shot. I am

not throw - ing a - way my shot. I am

Dm/F E7

26

179

not throw - ing a - way my shot. I am

not throw - ing a - way my shot. I am

Am G/B

This system contains measures 179 and 180. It features a vocal melody with a triplet of eighth notes in measures 179 and 180. The lyrics are "not throw - ing a - way my shot. I am". The piano accompaniment includes chords Am and G/B.

181

not throw - ing a - way my shot. We're gon - na

not throw - ing a - way my shot. We're gon - na

C A7/C#

This system contains measures 181 and 182. It features a vocal melody with a triplet of eighth notes in measures 181 and 182. The lyrics are "not throw - ing a - way my shot. We're gon - na". The piano accompaniment includes chords C and A7/C#.

183

rise up! Rise _____ up! Rise up! Rise _____

rise up! Rise _____ up! Rise up! Rise _____

Dm Am/E

This system contains measures 183 and 184. It features a vocal melody with accents on the first and third notes of each measure. The lyrics are "rise up! Rise _____ up! Rise up! Rise _____". The piano accompaniment includes chords Dm and Am/E.

47862

186 SOLO (or small group) *f*

Time to take a shot!

— up! Rise up! Rise up!

— up! Rise up! Rise up!

Dm/F



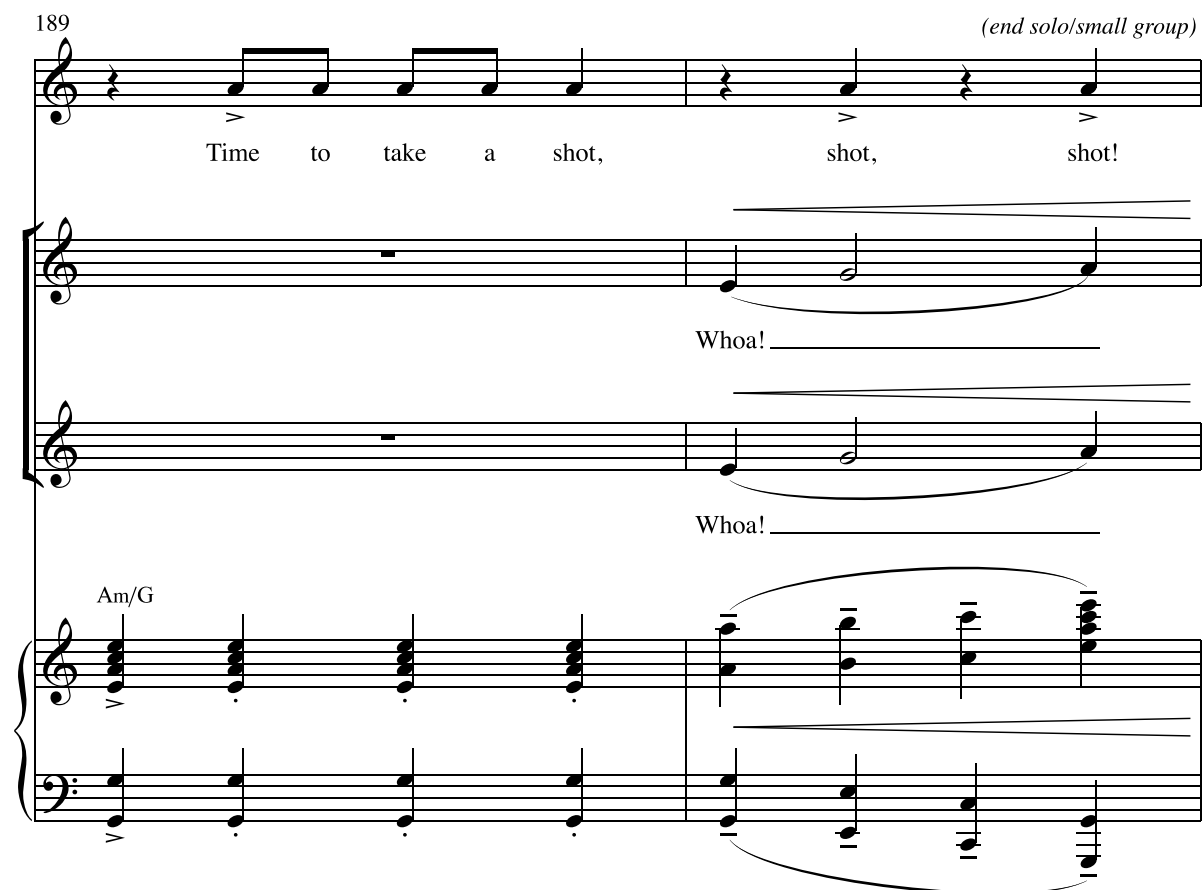
189 (end solo/small group)

Time to take a shot, shot, shot!

Whoa! _____

Whoa! _____

Am/G



28

191 *ff*

Time to take a shot! Time to take a shot! I am

ff

Time to take a shot! Time to take a shot! I am

E⁷/G[#]

ff

193

not throw-ing a-way my, not throw-ing a - way my shot!

not throw-ing a-way my, not throw-ing a - way my shot!

E

Am