

From *HAMILTON***MY SHOT**for S.A.B. voices and piano  
with optional SoundTrax CD\*

Performance time: approx. 5:40

Arranged by  
**ALAN BILLINGSLEY**Words and Music by  
**LIN-MANUEL MIRANDA**  
with Albert Johnson, Kejuan Waliek Muchita,  
Osten Harvey, Jr., Roger Troutman and Christopher Wallace

**Lively Hip-Hop, swing 16ths (♩ = ca. 91)**

**HAMILTON: *mf***

SOLO/  
SMALL GROUP

SOLO/  
SMALL GROUP

SOPRANO  
ALTO

BARITONE

**Lively Hip-Hop, swing 16ths (♩ = ca. 91)**

**PIANO**

*mf cresc.*

*f*

Cm Cm/E♭ D7/F#

\*Also available for S.A.T.B. (45663) and S.S.A. (45665).  
SoundTrax CD also available (45666).

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3

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

Finger snaps

Gm F/A Bb G<sup>7</sup>/B

*mf*

5

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

Cm

*cresc.*

not throw-ing a-way my shot! I'm 'a get a schol-ar-ship to King's Col-lege. I prob-'ly should-n't brag, but

Cm/Eb D7/F# N.C. Gm F/A

dag, I a-maze\_and a-ston-ish. The prob-lem is I got a lot of brains but no pol-ish. I got-ta hol-ler just to

Bb G7/B Cm Dm

10

be heard. With ev - e - ry word, I drop knowl - edge! I'm a

Ebm

11

dia-mond in the rough, a shin-y piece of coal tryin' to reach my goal. My pow-er of speech: un-im-peach-a-ble.

*mp*  
Oo oo

Gm F/A Bb G7/B  
*mf*

13

On - ly nine - teen but my mind is old - er. These New York Cit - y streets get cold - er, I shoul - der ev - 'ry

oo

Cm Cm/D Cm/Eb D7/A

15

bur - den, ev - 'ry dis - ad - van - tage I have learned to man - age, I don't

oo

*mp*

Gm F/A

*sim.*

16

have a gun to bran-dish, I walk\_\_ these streets fam-ish-ed. The plan is to fan this spark\_\_ in-to a flame. But,

oo

B $\flat$  Cm Cm/D

18

**HAMILTON:**

dang, it's get-ting dark, so let me spell out the name,\_\_ I am the A - L - E - X - A - N - D -

**LAURENS/LaFAYETTE/MULLIGAN:***mf*

A - L - E - X - A - N - D -

*mf*

A - L - E - X - A - N - D -

*mf*Cm/E $\flat$ D $^7$ /A

Gm

F/A

*f*

20

21

E - R. We are meant to be a col - o - ny that runs in - de - pen - dent - ly. Mean-while

E - R. We are meant to be.

E - R. We are meant to be. *mp* Oh *mp*

B $\flat$  Cm Cm/D

*mf*

22

Brit-ain keeps spit-tin' on us end-less-ly. Es-sen - tial-ly, they tax us re-lent-less-ly, then King

oo

Cm/E $\flat$  D $7$ /A Gm F/A

*sim.*

24

George turns a - round, runs a spend - ing spree. \_\_\_\_\_ He ain't

oo

Bb G7/B

25

ev - er gon-na set his de-scen-dants free, so there will be a rev - o - lu-tion in this cen - tu - ry. \_\_\_\_\_ En -

Cm Cm/D Cm/Eb D7/A



ter me!

MULLIGAN/LAURENS/LaFAYETTE:

Don't be shocked when your his-t'ry book men-tions me. I will

*mf*

(He says in pa-ren - the-ses.)

Ah

ah

Gm

F/A

Bb

G7/B

*cresc. poco a poco*

lay down my life if it sets us free. E-ven - tual-ly, you'll see my as-cen-dan-cy, and I am

*cresc. poco a poco*

ah

*cresc. poco a poco*

Cm

Cm/D

Cm/Eb

D7/A

*cresc. poco a poco*

31 *mf* 3 not throw-ing a-way my shot. I am not throw-ing a-way my shot. Hey yo, I'm

LAURENS: *mf* My shot! My shot!

*mf* 3 Not throw-ing a-way my shot. I am not throw-ing a-way my shot. Hey yo, I'm

*mf* 3

Gm F/A Bb G7/B

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

And I'm

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

Cm Cm/D

34

**HAMILTON/  
LAURENS:**

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

**MULLIGAN/  
LaFAYETTE:**

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

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

Cm/E $\flat$  D $^7$ /F $^\sharp$  Gm F/A

sim.

36

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

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

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

B $\flat$  G $^7$ /B

The image displays a musical score for two songs. The first system, starting at measure 34, features vocal lines for 'HAMILTON/LAURENS' and 'MULLIGAN/LaFAYETTE'. The lyrics are 'not throw-ing a-way my shot. I am not throw-ing a-way my shot. I am'. The piano accompaniment includes triplets and chords. The second system, starting at measure 36, continues the vocal lines with the lyrics 'not throw - ing a - way my shot. Hey yo, I'm'. The piano accompaniment includes chords and a 'sim.' (simile) marking. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

37

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

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

Cm Cm/D

38

**LaFAYETTE:**

*f* *mf*

not throw - ing a - way my shot! It's time to take a shot. I dream of life with - out a mon - ar - chy.

not throw - ing a - way my shot! It's time to take a shot.

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

Cm/Eb D7/F# Gm N.C.

*sfz* *mf*

40

The un - rest in France\_ will lead to 'on - ar - chy? 'On - ar - chy? How you say, how you say, "An - ar - chy?"

42

MULLIGAN:

When I fight, I make the oth - er side pan-ick - y with my shot! Yo, I'm a tai-lor's ap-pren - tice and I

HAMILTON/LAURENS/MULLIGAN:

Shot!

Shot!

Gm

N.C.

sfz

mf

44

got y'all knuck-le-heads *in lo-co par-en - tis*. I'm join-in' the re-bel-lion\_ 'cause I know it's my chance\_ to so-cial-

46

ly ad-vance,\_\_\_ in-stead of sew-in' some pants... I'm gon-na take a shot! But we'll nev-er be tru-ly free un-

HAMILTON/LaFAYETTE/LAURENS:

Shot!

Shot!

Gm N.C.

*sfz* *mf*

48

til those in bond-age have the same rights as you and me, you and I. Do or die. Wait till I sal-ly in on a

50

stal-li-on with the first black bat-tal-i-on. Have an-oth-er shot! Gen-ius-es, low-er your voic-es. You

**HAMILTON/LaFAYETTE/MULLIGAN:**

**BURR:**

Shot!

Shot!

Gm

F/A

*sfz*

*p*

52

keep out of trou-ble and you dou-ble your choic - es. I'm with you, but the sit - u - a - tion is fraught. \_ You've

B $\flat$  G $7$ /B Cm Dm

54

got to be care-ful-ly taught; \_ If you talk, \_ you're gon-na get shot! Burr, check what we got. \_ Mis-ter

*mp*

Cm/E $\flat$  D $7$ /F $\sharp$  Gm F/A

*sfz* *mf*



56

La-fay-ette, hard rock like Lan-ce-lot, I think your pants look hot, Laur-ens, I like you a lot. Let's hatch a

oo

B $\flat$  G7/B Cm Cm/D

*sim.*

58

plot black - er than the ket - tle cal - lin' the pot. What are the

Cm/E $\flat$  D7/A

Cm/E $\flat$  D7/A

59

odds the gods would put us all in one spot, pop - pin' a

Ah

Gm F/A

60

squat on con - ven - tion - al wis - dom, like it or not, a bunch of

ah  
ah

Bb G7/B

61

rev - o - lu - tion - ar - y    man - u - mis - sion    ab - o - li - tion - ists?

Cm Cm/D

62

Give me a po - si - tion, show me where the am - mu - ni - tion is!

63 *sub. p*

Oh, am I talk-in' too loud?\_ Some-times I get o-ver-ex-cit-ed, shoot off at the mouth. I nev-er

Finger snaps

65

had a group of friends be - fore, I prom - ise that I'll make y'all proud.\_\_\_\_

67

The musical score for page 67 consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "not throw-ing a-way my shot. I am not throw-ing a-way my shot. Hey yo, I'm". The piano part features a steady eighth-note bass line and chords. The guitar part (indicated by 'x' marks on the staff) plays a rhythmic pattern of eighth notes, with triplets marked over measures 1, 3, and 5 of each four-measure phrase. Chord symbols Gm, F/A, Bb, and G7/B are placed above the piano staff.

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

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

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

Gm F/A Bb G7/B

69

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

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

*Cm*  
*sim.*

70

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

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

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

*Cm/Eb* *D7/F#*

71

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

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

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

Gm F/A Bb G7/B

73

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

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

Cm

74 LAURENS: 75

not throw-ing a-way my shot! Ev-'ry-bod-y sing:

HAMILTON/LaFAYETTE/MULLIGAN:

mf

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

mf

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

3

Cm/Eb D7/F# Gm9

mf

76

mf

Hey! Wooh! Ay, let 'em hear ya! Let's go!

Whoa! Whoa! Yeah!

Whoa! Whoa! Yeah!

Bb Ebmaj7 D7(b9)



79

I said, shout it to the roof - tops!

Whoa, — whoa, — whoa! — Whoa! —

Whoa, — whoa, — whoa! — Whoa! —

Gm<sup>9</sup> Bb

81

Said, to the roof - tops! Come on! Come on, let's go!

Whoa! — Yeah! —

Whoa! — Yeah! —

Ebmaj<sup>7</sup> F<sup>#</sup>dim<sup>7</sup> D<sup>7</sup>

83

Rise up! When you're liv-ing on your knees, \_ you rise up. Tell your broth-er that he's \_ got-ta

*mf*

Gm<sup>9</sup> F/A B $\flat$

*mf*

85

LAURENS/LaFAYETTE/MULLIGAN  
and TREBLE SMALL GROUP:

*f*

When are these col - o - nies gon-na

rise up. Tell your sis - ter that she's \_ got-ta rise \_ up.

E $\flat$ maj<sup>7</sup> F $\sharp$ dim<sup>7</sup> D<sup>7</sup>

*sim.*

87

*cresc. poco a poco*

rise up? When are these col - o - nies gon - na rise up? When are these col - o - nies gon - na

*mf* Whoa, \_ whoa, \_ whoa! \_ Whoa! \_

*mf*

Gm F/A Bb G7/B

89

**HAMILTON:**  
*sub. p*

I i - mag - ine

rise up? When are these col - o - nies gon - na rise up? Rise \_ up!

*f*

Whoa! \_ Rise \_ up!

*f*

*f*

Cm Cm/Eb D7/F#

91

death so much it feels more like a mem - o - ry. When's it gon - na

Gm

sub. *p*

92

get me? In my sleep? Sev-en feet a-head of me? If I see it com- in', do I run or do I let it be?

Bb

Ebmaj<sup>7</sup>(NO3)

94

*cresc. poco a poco*

Is it like a beat with-out a mel-o - dy? See, I nev-er thought I'd live past twen-ty. Where I come from

96

some get half as man - y. Ask an - y - bod - y why we liv - in' fast and we laugh, reach for a flask,

*p*

Oo

Gm<sup>9</sup>

D

#8

96

some get half as man - y. Ask an - y - bod - y why we liv - in' fast and we laugh, reach for a flask,

B $\flat$

E $\flat$ maj<sup>7</sup>(N03)

98

99

*Slowly growing in intensity*

we have to make this mo-ment last, that's— plen-ty. Scratch that, this is not a mo-ment, it's the move-ment

*mp*  
Oo

D Gm<sup>9</sup>  
*mf*

100

where all the hun - gri - est broth - ers with some - thing to prove went?

Bb

101

Foes op-pose us, we take an hon-est stand, we roll like Mo - ses, claim-in' our prom-ised land.

*mp*  
*Oo*  
*mp*

*Ebmaj7*  
*sim.*  
*D7/F#*  
*D7*

103

And? If we win our in - de - pen - dence? 'Zat a guar-an - tee of free-dom for our de-scen - dants?

*Slowly growing in intensity*

*Gm9*  
*Slowly growing in intensity*  
*F/A* *Bb*

105

Or will the blood we shed\_\_ be-gin an end-less cy-cle of ven - geance and death\_\_ with no de-fen - dants?

*Ah*

Ebmaj<sup>7</sup> D<sup>7</sup>/F<sup>#</sup> D<sup>7</sup>

107

I know the ac - tion in the street is ex - cit - in', but Je - sus,

N.C.



108

be - tween all the bleed - in' 'n' fight - in' I've been read - in' 'n' writ - in'.

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

109

We need to han-dle our fi-nan-cial sit-u-a-tion. Are we a na-tion of states? What's the state of our na-tion?

*ah*

111

*f*

I'm past pa - tient - ly wait - in'. I'm pas - sion - ate - ly smash - in'

*f*

*f*

Gm F/A

112

ev - 'ry ex - pec - ta - tion, ev - 'ry ac - tion's an act of cre - a - tion.

Bb G7/B

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113

I'm laugh - in' in the face of ca - sual - ties and sor - row, for the

*mp*

Ah

*mp*

Cm

*fp*

114

first time, I'm think - in' past to - mor - row, and I am

LAURENS/LaFAYETTE/MULLIGAN: *f*

And I am

*ff*

*f*

And I am

*f*

D7/F#

*ff*

NC.

*f*

w/ pedal

115

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

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

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

Gm F/A Bb G7/B

117

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

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

Cm

*sim.*

118

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

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

not throw - ing a - way my shot!

Cm/Eb D7/F#

119

rise up! Time to take a shot! We're gon - na

rise up! Time to take a shot! We're gon - na

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

Gm F/A

45664

120

HAMILTON: *cresc. poco a poco*

rise up! Time to take a shot! We're gon - na— It's time to take a shot!

rise up! Time to take a shot! We're gon - na—

not throw-ing a-way my shot. We're gon - na rise up! Rise up!

*cresc. poco a poco*

*cresc. poco a poco*

B $\flat$  G $7$ /B Cm *fp* *cresc. poco a poco*

122

HAMILTON/LaFAYETTE/  
LAURENS/MULLIGAN: 123

It's time to take a shot! It's time to take a shot!

*opt. SMALL GROUP: mf*

Whoa, whoa, whoa!

Rise up! Rise up! Rise up! Rise up!

Gm/D Cm/E $\flat$

124

*ff* 3

Take a shot! Shot! Shot! A - yo, it's time to take a shot! Time to take a shot! And I am

Whoa! \_\_\_\_\_ Whoa, \_\_\_\_\_ whu, whoa! \_\_\_\_\_ And I am

Ru— Ru— Ru— Time to take a shot! Time to take a shot! And I am

Gm/F D7/F#

*w/ pedal*

126

3 3

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!

*ff* 3

not throw - ing a - way my shot!

*ff* 3

N.C. Gm

*ff* 3 *sfz*