

From *HAMILTON***MY SHOT**for S.S.A. 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 I  
SOPRANO II

ALTO

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

PIANO

*Cm* *Cm/Eb* *D7/F#*

*mf cresc.* *f*

\*Also available for S.A.T.B. (45663) and S.A.B. (45664).  
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 G7/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-ypiece of coal tryin' to reach my goal. My pow-er of speech: un-im-peach-a-ble.

*mp*  
Oo — oo —  
*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

Musical notation for the vocal line, featuring a melodic phrase with a slur and a fermata.

Musical notation for the piano accompaniment, featuring chords Cm, Cm/D, Cm/Eb, and D7/A.

15

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

Musical notation for the vocal line, featuring a melodic phrase with a slur and a fermata.

Musical notation for the piano accompaniment, featuring chords Gm and F/A.

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

Bb 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*

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

Cm/Eb

D7/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

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

*Bb* *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/Eb* *D7/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!

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

MULLIGAN/LAURENS/LaFAYETTE:

*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*

ah

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 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

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

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

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

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

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

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

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

Cm Cm/D

38

**LaFAYETTE:**

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

*mf*

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

*f* Shot!

*f* Shot!

Cm/Eb D7/F# Gm NC.

*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!

Shot!

Gm N.C.

sfz mf

44

3

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

LAURENS:

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!

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:**

Shot!

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

55

HAMILTON:

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

*mp*

Oo \_

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 $\flat$  G $^7$ /B Cm Cm/D  
*sim.*

58

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

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

59

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

*mp*  
Ah  
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.\_\_\_\_

66

**LAURENS:** *mf* Let's get this guy in front of a crowd. **+LaFAYETTE/MULLIGAN:** *f* I am

*f* I am

*f* I am

*f* D

*f* w/ pedal

67

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

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

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

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

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

Gm F/A B $\flat$  G $7$ /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

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!

mf

not throw-ing a-way my shot!

Whoa, \_ whoa, \_ whoa!

Cm/Eb

D7/F#

Gm9

mf

76

mf

Hey!

Wooh!

Ay, let 'em hear ya!

Let's go!

Whoa! \_

Whoa! \_

Yeah! \_

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! \_

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! \_

Whoa! \_ Yeah! \_

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

83

83

*mf*

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

*Gm<sup>9</sup>* *F/A* *Bb*

*mf*

85

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.

*Ebmaj<sup>7</sup>* *F#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* Whoa, \_ whoa, \_ whoa! \_\_\_\_\_ Whoa! \_\_\_\_\_

Gm F/A Bb G7/B

89

HAMILTON:  
sub. *p*

I i - mag - ine

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

*f* Whoa! \_\_\_\_\_ Rise \_\_\_\_\_ up!

*f* Whoa! \_\_\_\_\_ Rise \_\_\_\_\_ up!

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

Ebmaj7(N03)

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

Musical notation for the first system, measures 94-95. The vocal line features a melody of eighth notes. The piano accompaniment consists of whole notes in the right hand and rests in the left hand.

Musical notation for the second system, measures 96-97. The vocal line continues with a melody of eighth notes. The piano accompaniment features a sustained chord in the right hand and rests in the left hand. Dynamics *p* and *Oo* are indicated.

Musical notation for the third system, measures 98-99. The vocal line continues with a melody of eighth notes. The piano accompaniment features a sustained chord in the right hand and rests in the left hand. Chord symbols *D* and *Gm9* are indicated.

96

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

Musical notation for the fourth system, measures 100-101. The vocal line continues with a melody of eighth notes. The piano accompaniment consists of whole notes in the right hand and rests in the left hand.

Musical notation for the fifth system, measures 102-103. The vocal line continues with a melody of eighth notes. The piano accompaniment features a sustained chord in the right hand and rests in the left hand.

Musical notation for the sixth system, measures 104-105. The vocal line continues with a melody of eighth notes. The piano accompaniment features a sustained chord in the right hand and rests in the left hand. Chord symbols *Bb* and *Ebmaj7(N03)* are indicated.

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

*mp*  
Oo

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

100

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

B<sup>b</sup>

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*  
Oo

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

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

Ah

Ebmaj7 D7/F# D7

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*

*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*

Ah

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

*ff*

*f*

And I am

N.C.

*f*

D7/F#

*ff*

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

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

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!

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

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

Gm F/A

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—

3 *cresc. poco a poco*

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

3 *cresc. poco a poco*

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

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!

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

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

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

Gm/F D7/F#

*f* 3 3

*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

not throw - ing a - way my shot!

N.C. Gm

*ff* 3 *sfz*