

# 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 S.A.T.B. 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*

SOPRANO  
ALTO

TENOR  
BASS

PIANO

*mf* 3

*mp*

*mp* Bm

4

*cresc.* 3

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

*cresc.* 3 I am

*cresc.* F#/A#

\* Also available for S.A.B. (47861) and 2-part (47862). SoundTrax CD available (47863).

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WHO LIVES, WHO DIES,  
WHO TELLS YOUR STORY

7

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 block contains the first system of music, starting at measure 7. It features a vocal line in treble clef with lyrics, a bass line with triplets and 'x' marks, and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The piano part includes chords G and D.

10

*opt. SOLO*  
*f*

**11** ALEXANDER HAMILTON  
ALL

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

shot!

*f*

F#7/A# Bm

This block contains the second system of music, starting at measure 10. It features a vocal line in treble clef with lyrics, a bass line with 'x' marks, and a piano accompaniment in grand staff. The key signature has two sharps. The piano part includes chords F#7/A# and Bm. A dynamic marking of *f* is present.

12

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

G7

This block contains the third system of music, starting at measure 12. It features a vocal line in treble clef with lyrics, a bass line, and a piano accompaniment in grand staff. The key signature has two sharps. The piano part includes a G7 chord.

15

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

Em<sup>9</sup>

17

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

F#7sus4

F#7/C#

Bm

(play cue notes only if needed)

20

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

G7



23

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

Measures 23-24 of the vocal line. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics are "know what you o - ver - came? Will they know".

Em<sup>9</sup>

(8<sup>th</sup>)

Piano accompaniment for measures 23-24. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. A dynamic marking of *mp* is present. A dashed line indicates an 8th measure rest.

25

you re - wrote the game? The world

Measures 25-26 of the vocal line. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics are "you re - wrote the game? The world".

Bm/D Em

Piano accompaniment for measures 25-26. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. Dynamic markings of *mp* are present.

27

*mp* *cresc.* will nev - er be the same!

*mp* *cresc.*

Measures 27-28 of the vocal line. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics are "will nev - er be the same!".

Bm/F# Bm/G D/A

*sub. mp* *cresc.*

Piano accompaniment for measures 27-28. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. Dynamic markings of *sub. mp* and *cresc.* are present.

**YOU'LL BE BACK**

Moderato (♩ = ca. 132) (♩♩ = <sup>3</sup>)

*mf*

31

30

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

*mf*

F#7/A#                      D

*mf*

32

— 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. —

D                      D/C                      G/B

38 39

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

Em<sup>7</sup> G/A A Bm D/A

41

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

G Gm/Bb Bm

44

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

D D/C G/B

50

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!

G/B Em7(b5) A/C#

THE SCHUYLER SISTERS

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

SOLO 1 *mf*

SOLO 2 *mf*

Musical staff for SOLO 1 and SOLO 2. SOLO 1 consists of a quarter rest followed by a quarter note G4, an eighth note A4, and an eighth note B4. SOLO 2 consists of a quarter rest followed by a quarter note G4.

An - gel - i - ca!

E -

Musical staff for vocal accompaniment. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of quarter notes G4, A4, and B4. The bass line consists of quarter notes G2, A2, and B2. The dynamic is *mf*.

Work, work!

Work, work!

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

Bm<sup>7</sup>

Piano accompaniment for the second system. The right hand features a melody with eighth notes and quarter notes, while the left hand provides a bass line with eighth notes. The dynamic is *mf*.

Musical staff for SOLO 3 and SOLO 1. SOLO 3 consists of a quarter note G4, a quarter note A4, and a quarter note B4. SOLO 1 consists of a quarter rest followed by a quarter note G4.

li - za! And Peg - gy!

An -

Musical staff for vocal accompaniment. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of quarter notes G4, A4, and B4. The bass line consists of quarter notes G2, A2, and B2. The dynamic is *mf*.

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

Bm<sup>7</sup>

Em/A D

Piano accompaniment for the third system. The right hand features a melody with eighth notes and quarter notes, while the left hand provides a bass line with eighth notes. The dynamic is *mf*.



61

SOLO 3 SOLO 2

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

Work!

v

v

D

v

8vb

63

SOLO 3 *mp* SOLO 1 *mp*

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

Bm<sup>7</sup>

D

mp

66

SOLO 3

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

Bm<sup>7</sup>

Bm<sup>7</sup>

69 SOLO 2 *mp* (end solos)

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

D

71

S. *f*  
A. Look a-round, look a-round, the rev - o - lu - tion's hap -

T. *f*  
B.

Bm<sup>7</sup> Bm<sup>7</sup>/A

74

- pen - ing \_\_\_\_\_ in New York. \_\_\_\_\_ In

Gmaj<sup>9</sup>

77

79

New York. "We hold these truths to be

F#m7 Bm7

80

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

Bm7/A

82

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

Gmaj9

85

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* *Em7* *Em9*

89

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

*cresc.* *Dmaj7/F#* *F#m7*

91 great - est cit - y, in the

Vocal line for measures 91-92. The melody is in G major. The lyrics are "great - est cit - y, in the" for measure 91 and "in the great - est cit - y, in the" for measure 92.

Gmaj7

Piano accompaniment for measures 91-92. The right hand plays chords in G major, including Gmaj7. The left hand plays a simple bass line.

93

great - est cit - y in the world!

Vocal line for measures 93-94. The melody continues with the lyrics "great - est cit - y in the world!". Measure 94 includes a dynamic marking of *f*.

Bm/A

Piano accompaniment for measures 93-94. The right hand plays chords in B minor, including Bm/A. The left hand plays a bass line. Dynamics include *f* and *sfz*. An 8va marking is present in measure 94.

95

WAIT FOR IT

*mp*

Wait for it.

*mp*

Wait for it.

Vocal line for measure 95. The lyrics are "WAIT FOR IT". The melody is in G major. Dynamics include *mp*.

D Bm/D F#m/C#

Piano accompaniment for measure 95. The right hand plays chords in D major, B minor, and F# minor. The left hand plays a bass line. Dynamics include *mp*.

99

Wait for it.

Wait for it.

D Bm/D F#m/C#

103

*mf*

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

*mf*

Bm Dsus<sup>4</sup> D

105

saints, it takes and it takes and it takes and we —

A<sup>7</sup>sus<sup>4</sup>

107

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

Bm Dsus<sup>4</sup> D

109

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

Gsus<sup>2</sup>

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

Bm Dsus<sup>4</sup> D

113

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

A<sup>7</sup>sus<sup>4</sup>

115

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

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

Bm

Dsus<sup>4</sup>

D

118

119

*with more intensity*

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

Wait for it.

Wait for it.

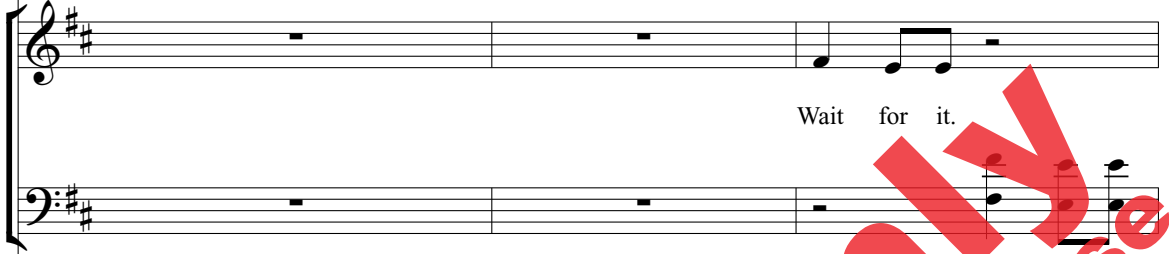
Bm



121 SOLO (or small group)



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



Wait for it.

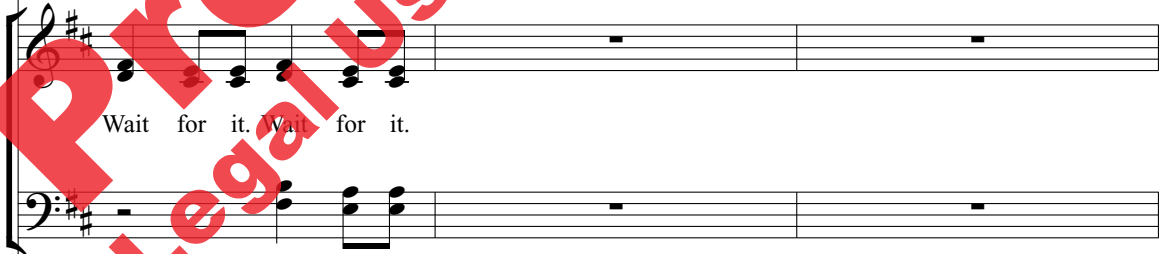
Wait for it.



124

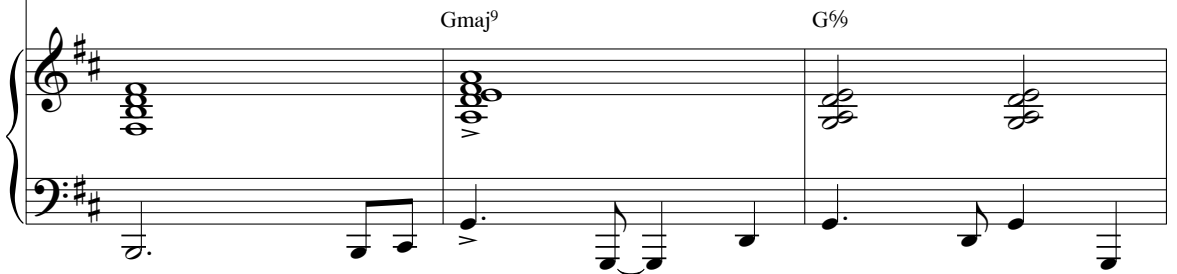


I am in - im - i - ta - ble, I am an or - i - gi - nal.



Wait for it. Wait for it.

Wait for it.



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)

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



133

*mp*

What is it like \_\_\_\_\_ in his shoes?

*mp*

Dsus<sup>4</sup>/G

*mp*

THE ROOM WHERE IT HAPPENS

135

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

137

*mf*

No one else was in the

*mf*

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

F<sup>#</sup>m

Gm

Bm

*mf*

138

room where it hap-pen-ed, the room where it hap-pen-ed, the room where it hap-pen-ed.

G<sup>7</sup>

E<sup>9</sup>

C<sup>#</sup>dim<sup>7</sup>

F<sup>#</sup>7(b<sup>9</sup>)

Bm/F<sup>#</sup>

141

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 parties 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

E7

Bm/F#

G9

150

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

A

153

I've got to be in the

F#m Cm Bm

156

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

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

159

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

*ff* *sub. mp* *cresc.*

Bm

N.C.

*straight eighths*

165

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*

*cresc.*

*Bm7(b5)*

169

*f*

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

*sfz*

171

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

*f*

*Am*

*G/B*

173

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

Dm

177

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

Dm/F E7



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

Am G/B

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

C A7/C#

rise up! Rise up! Rise up! Rise

Dm Am/E

186 SOLO (or small group)

*f*

Time to take a shot!

up!

Rise up!

Rise up!

Dm/F

189

(end solo/small group)

Time to take a shot, shot, shot!

Whoa!

Am/G

191

*ff*

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

*ff*

E7/G#

*ff*

193

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

E

Am

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