

# 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.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

BARITONE

PIANO

*mf* *3*

*mp*

*Bm*

*mp*

*3*

*cresc.*

*cresc.*

*3*

*F#/A#*

*cresc.*

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

\* Also available for S.A.T.B. (47860) 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 includes a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part features chords F#7/A# and Bm. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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 continues the vocal line and piano accompaniment from the previous system. 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

Vocal line for measures 23-24. The melody starts on a half note 'know', followed by quarter notes 'what', 'you', 'o -', 'ver -', and 'came?'. There is a whole rest for two measures, then quarter notes 'Will', 'they', and 'know'.

Em<sup>9</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 *v* is present. A *8vb* marking is shown with a dashed line below the bass line.

25

you re - wrote the game? The world

Vocal line for measures 25-26. The melody starts with a half note 'you', followed by quarter notes 're -', 'wrote', and 'the'. There is a whole rest for two measures, then quarter notes 'The' and '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 *v* are present.

27

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

Vocal line for measures 27-28. The melody starts with a half note 'will', followed by quarter notes 'nev -', 'er', and 'be'. There is a whole rest for two measures, then quarter notes 'the' and '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 *sub. mp* and *cresc.* are present.

YOU'LL BE BACK

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

30 *mf* 31

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

F#7/A# D

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

*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 marking 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 marking 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 marking 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 marking is *mf*.



61

SOLO 3 SOLO 2

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

Work!

8vb

63

SOLO 3 *mp* SOLO 1 *mp*

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

Bm7

D

*mp*

66

SOLO 3

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

Bm7

7

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 -

B. *f*

Bm7 Bm7/A

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

Gmaj9

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

*sub. p*

89

*cresc.* in the

- tan and we just hap - pen to be

*cresc.*

Dmaj7/F#

F#m7

*cresc.*

91 great - est cit - y, in the

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "great - est cit - y, in the".

Gmaj7

Piano accompaniment for the first system. The right hand is in treble clef and the left hand is in bass clef. The key signature is one sharp (F#). The chord Gmaj7 is indicated above the first measure. The lyrics "in the great - est cit - y, in the" are written below the piano part.

93

great - est cit - y in the world!

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "great - est cit - y in the world!".

Bm/A

Piano accompaniment for the second system. The right hand is in treble clef and the left hand is in bass clef. The key signature is one sharp (F#). The chord Bm/A is indicated above the first measure. Dynamics markings *f* and *sfz* are present. A *8<sup>th</sup>* note is indicated in the bass line.

95

WAIT FOR IT

*mp*

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Wait for it." The dynamic marking *mp* is present.

Wait for it.

*mp*

Wait for it.

D

Bm/D

F#m/C#

Piano accompaniment for the third system. The right hand is in treble clef and the left hand is in bass clef. The key signature is one sharp (F#). Chords D, Bm/D, and F#m/C# are indicated above the staff. The dynamic marking *mp* is present.

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 Dsus4 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

*f* with more intensity

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

Wait for it.

Wait for it.

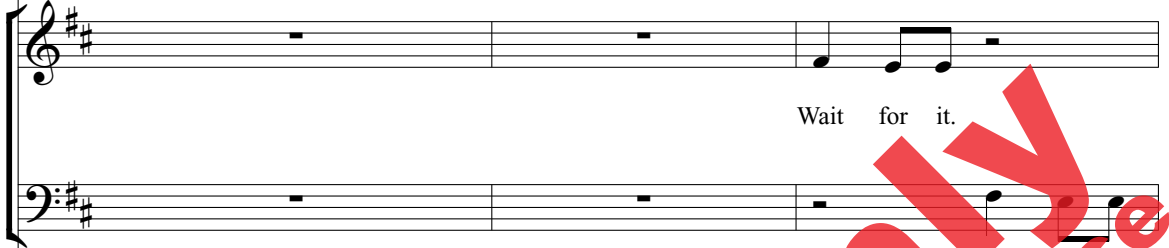
Bm



121 SOLO (or small group)



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



Wait for it.

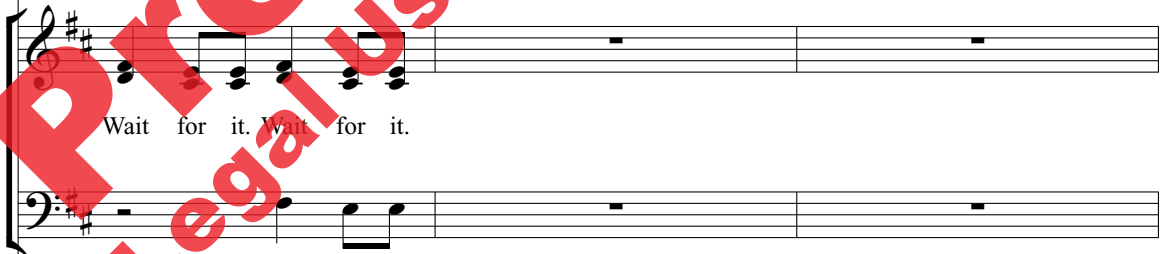
Wait for it.



124

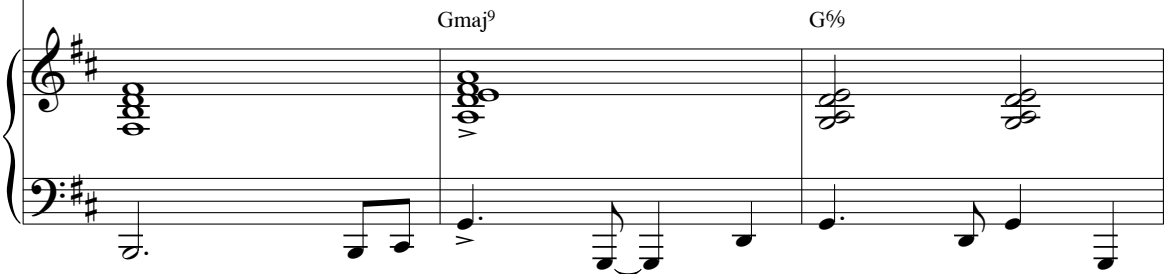


I am in - im - i - ta - ble, I am an or - i - gi - nal.



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#m

Gm

Bm

*mf*

138

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

G<sup>7</sup>

E<sup>9</sup>

C#dim<sup>7</sup>

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

Bm/F#

141

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

Bm

G7

E9

144

145

room where it hap-pen-ed. 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

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



179

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

Am G/B

181

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

C A7/C#

183

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

Musical notation for the vocal line, measures 191-192. The melody consists of eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. The final two notes are marked with an 'x'.

*ff*

Musical notation for the bass line, measures 191-192. The bass line follows the vocal melody with an octave lower, ending with an 'x' on the final note.

E7/G#

*ff*

Musical notation for the piano accompaniment, measures 191-192. The right hand plays chords, and the left hand plays a bass line with triplets. A large red watermark is overlaid on this section.

193

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

Musical notation for the vocal line, measures 193-194. The melody features triplets of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The final note is marked with an 'x'.

Musical notation for the piano accompaniment, measures 193-194. The right hand plays chords, and the left hand plays a bass line with triplets. Chords E and Am are indicated above the staff. A large red watermark is overlaid on this section.