

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)

PART I

PART II

PIANO

MY SHOT
mp

I am not throw-ing a-way my

I am not throw-ing a-way my

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

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

mf *mp* *dp*

cresc. *cresc.*

F#/A#

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

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To purchase a full-length performance recording of this piece, go to alfred.com/downloads

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 block contains the first system of music, measures 7-10. It features a vocal line with lyrics, a guitar line with triplets and chords (G, D), and a piano accompaniment. A large red watermark 'Preview Only' is overlaid diagonally across the page.

opt. SOLO

f

11 ALEXANDER HAMILTON
ALL

10 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 block contains the second system of music, measures 11-14. It features a vocal line with lyrics, a guitar line with chords (F#7/A#, Bm), and a piano accompaniment. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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

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

G7

This block contains the third system of music, measures 15-18. It features a vocal line with lyrics, a guitar line with chords (G7), and a piano accompaniment. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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}

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}

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^{va})

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) (♩♩ = ³♩)

30

mf

31

Musical notation for the first system, including treble and bass staves with a 4/4 time signature.

You'll be back. Soon you'll see. —

mf

Musical notation for the second system, including treble and bass staves with a 4/4 time signature.

You'll be back. Soon you'll see. —

F#7/A#

Moderato (♩ = ca. 132) (♩♩ = ³♩)

D

Piano accompaniment for the first system, including treble and bass staves with chords and a 4/4 time signature.

32

Musical notation for the first part of the second system, including treble and bass staves with a 4/4 time signature.

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

Musical notation for the second part of the second system, including treble and bass staves with a 4/4 time signature.

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

D/C

G/B

Em⁷

G/A

A

Piano accompaniment for the second system, including treble and bass staves with chords and a 4/4 time signature.

35

Musical notation for the first part of the third system, including treble and bass staves with a 4/4 time signature.

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

Musical notation for the second part of the third system, including treble and bass staves with a 4/4 time signature.

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

D

D/C

G/B

Piano accompaniment for the third system, including treble and bass staves with chords and a 4/4 time signature.

38 *mel.* 39

— O-cans rise, em-pires fall. — We have seen —

— O-cans 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, —

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

G Gm/Bb Bm

3 3

44

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

— 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

Em^{7(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 Em^{7(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)

mf
Bm⁷ D

58

SOLO 3

SOLO 1

mf
li - za! And Peg - gy! An -

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

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

mf
Bm⁷ Em/A D



61 SOLO 3 SOLO 2

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

Work!

Work!

8^{va}

63 SOLO 3 *mp* SOLO 1 *mp*

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

mp Bm⁷ D

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* PART II *f*

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

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

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

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

F#m7 Bm7

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

- 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.

$F\#m^7$ $F\#m/A$ $F\#m/B$

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 -

Em^7 Em^9

sub. p

89

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

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

$Dmaj^7/F\#$ $F\#m^7$

cresc.

91

great - est cit - y, in the
 in the great - est cit - y, in the

Gmaj7

93

great - est cit - y in the world!
 great - est cit - y in the world!

Bm/A D

f sfz

8^{ub}

95

WAIT FOR IT

Wait for it.

mp

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 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

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 *with more intensity*

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

Wait for it. Wait for it.

Bm

SOLO (or small group)

121

f



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

Wait for it.

Wait for it.

D(add9)

Bm



124



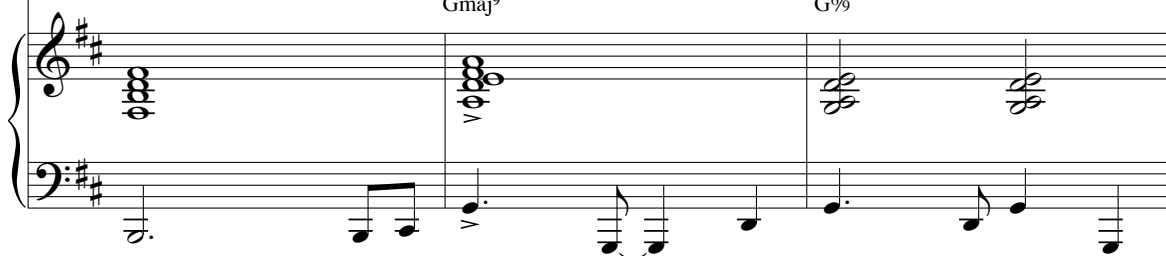
I am in - im - i - ta - ble, I am an or - i - gi - nal.

Wait for it. Wait for it.

Wait for it.

Gmaj⁹

G⁶



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

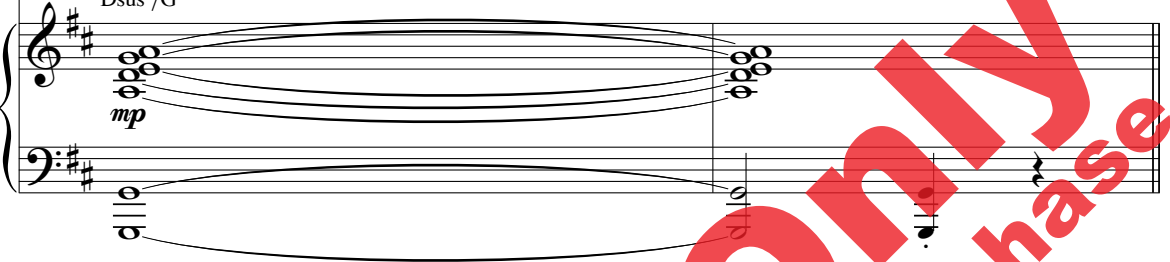


What is it like _____ in his shoes?



What is it like _____ in his shoes?

Dsus⁴/G



THE ROOM WHERE IT HAPPENS

135

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



No one else was in the



No one else was in the

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

F[♯]m

Gm

Bm



138



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



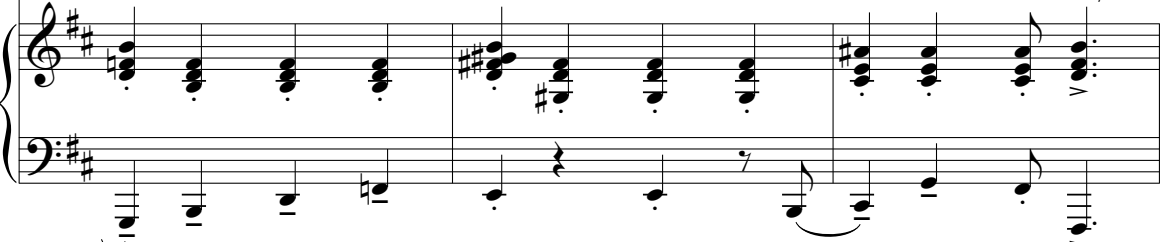
room where it hap-pened, the room where it hap-pened, the room where it hap-pened.

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 par-ties 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

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

I've got to be in the

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.

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!

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

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

162

MY SHOT *straight eighths*

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

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

ff *sub. mp* *cresc.*

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

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

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

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

Am

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#

183

rise up! Rise up! Rise up! Rise

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!

up!

Rise up!

Rise up!

Dm/F

189

(end solo/small group)

Time to take a shot, shot, shot!

Whoa!

Whoa!

Am/G

