

MY SHOT

from the musical *Hamilton*

Arranged by
Alex Lacamoire and
Lin-Manuel Miranda

Words and Music by
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Roger Troutman, Christopher Wallace

Moderately, Swing 16ths ♩ = 91

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music. The first system (measures 1-2) features a vocal line starting with the name 'HAMILTON:' and the lyrics 'I am'. The piano accompaniment is marked *mf* and *f*. The second system (measures 3-4) includes lyrics: 'not throw-ing a-way my shot! I am not throw-ing a-way my shot! Hey yo, I'm'. The piano accompaniment is marked *mf*. The third system (measures 5-6) includes lyrics: 'just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing a-way my shot! I'm 'a get a'. The piano accompaniment is marked *cresc.*. Chord symbols are placed above the vocal line: Cm, Cm/Eb, D7/F#, Gm, F/A, Bb, G7/B, Cm, Cm/Eb, D7/F#, N.C.

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2
7

Gm F/A Bb Bdim

schol-ar-ship to King's Col-lege. I prob-'ly should-n't brag, but dag, I a - maze - and as-ton-ish. The prob-lem is I got a

RECORD SCRATCH

RECORD SCRATCH

9

Cm Dm Ebm

lot of brains but no pol-ish. I got-ta hol-ler just to be heard. With ev - er - y word, - I drop knowl-edge! I'm a

RECORD SCRATCH

CLAP/HH

11

Gm F/A Bb Bdim

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.

13

Cm Cm/D Cm/Eb D7/A

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

15 Gm F/A Bb

bur-den, ev-'ry dis-ad-van-tage I have learned to man-age, I don't have a gun to bran-dish, I walk - these streets fam-ish-ed.The

simile (mute)

17 Cm Cm/D Cm/Eb D7/A

plan is to fan this spark - in - to a flame. But damn, it's get-ting dark, so let me spell out the name, - I am the

19 HAMILTON/LAURENS/LAFAYETTE/MULLIGAN: HAMILTON:

Gm F/A Bb

A - L - E - X - A - N - D - E - R. We are meant to be — a col -

f HH°

21 Cm Cm/D Cm/Eb D7/A

o - ny that runs in - de - pend - ent - ly. — Mean - while Brit - ain keeps shit - tin' on us end - less - ly. — Es - sen -

mf as before HH°

23 Gm F/A B♭ Bdim

tial-ly, they tax us re-lent-less-ly, — then King George turns a-round, runs a spend-ing spree. — He ain't

25 Cm Cm/D Cm/E♭ D7/A

ev-er gon-na set his de-scend-ants free, — so there will be a rev-o-lu-tion in this cen-tu-ry. — En -

**MULLIGAN/LAURENS/
LAFAYETTE:** **HAMILTON:**

27 Gm F/A B♭ Bdim

ter me! (He says in pa-ren - the - ses) — Don't be shocked when your his-t'ry book men-tions me. — I will

29 Cm Cm/D Cm/E♭ D7/A

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

31 HAMILTON:

Gm F/A Bb G7/B

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

LAURENS:

My shot! My shot!

33

Cm Cm/D Cm/Eb D7/F#

just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing a-way my shot. I am

And I'm not throw-ing a-way my shot. I am

35 HAMILTON/LAURENS:

Gm F/A Bb G7/B

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

MULLIGAN/
LAFAYETTE: 3

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

37 Cm Cm/D Cm/Eb D7/F#

just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing a-way my shot. It's time to

just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing a-way my shot It's time to

LAFAYETTE:
N.C.

39 Gm

take a shot! I dream of life with-out a mon-ar-chy. The un - rest in France - will lead to 'on - ar-chy?

take a shot!

sfz *mf*
drums continue

41

'On - ar - chy? How you say, how you say, "an - ar - chy?" When I fight, I make the oth - er side pan - ick - y with

MULLIGAN:
N.C.

43 Gm

my shot! Yo. I'm a tail-or's ap-pren - tice, and I got y'all knuck-le-heads in lo-co pa-ren - tis. I'm

HAMILTON/
LAURENS/
MULLIGAN:

Shot!

45

join-ing the re-bel-lion 'cause I know it's my chance - to so-cial - ly ad-vance, - in-stead of sew-in' some pants! - I'm gon-na

LAURENS:
N.C.

47 Gm

take a shot! But we'll nev-er be tru-ly free un - til those in bon-dage have the same rights as you and me, you

HAMILTON/
LAFAYETTE/
LAURENS:

Shot!

and I. Do or die. Wait till I sal-ly in on a stal-li-on with the first black bat-tal-i-on. Have an -

51 **Gm BURR:** **F/A** **Bb** **G7/B**
 oth-er shot! Gen-ius-es, low-er your voic-es. You keep out of trou-ble and you dou-ble your choic-es. I'm
**HAMILTON/
 LAFAYETTE/
 MORRIGAN:**
 Shot!
sfz drums tacet p

53 **Cm** **Dm** **Cm/Eb** **D7/F#**
 with you, but the sit-u-a-tion is fraught. - You've got to be care-ful-ly taught: - If you talk, - you're gon-na

55 **Gm HAMILTON:** **F/A** **Bb** **Bdim**
 get shot! Burr, check what we got. - Mis-ter La-fa-yette, hard rock like Lan-ce-lot, - I think your
sfz mf
 as before

57 Cm Cm/D Cm/Eb D7/A

pants look hot, Laur-ens, I like you a lot. Let's hatch a plot black-er than the ket-tle call-in' the pot... What are the

59 Gm F/A Bb Bdim

odds the gods would put us all in one spot, pop - pin'a squat on con-ven - tion-al wis-dom like it or not, a bunch of

61 Cm Cm/D N.C.

rev-o - lu-tion-ar - y man-u - mis-sion ab - o - li-tion-ists? Give me a po - si-tion, show me where the am - mu - ni-tion is!

PICC SN REVERSE GUNSWELL FX

pp

63

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

SNAPS

ff sub.p

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

LAURENS: LAUR/
LAF/MULL:

Let's get this guy in front of a crowd. I am

ENSEMBLE:

I am

f
w/pedal

67 Gm F/A Bb G7/B

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

69 Cm Cm/Eb D7/F#

just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing a-way my shot. I am

just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing a-way my shot. I am

Just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing a-way my shot. I am

sim.

71 Gm F/A Bb G7/B

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

sim.

73 Cm Cm/Eb D7/F#

just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing-a-way my shot.

LAURENS:

just like my coun-try. I'm young, - scrap-py and hun-gry, and I'm not throw-ing-a-way my shot. *Ev-'ry-bod-y sing:*

just like my coun-try. I'm young, - scrap-py and hun-gry, and I'm not throw-ing-a-way my shot.

LAURENS:

75 Gm9 Gm Bb

Whoa, - whoa, - whoa! _____ Hey! Whoa! _____

HAMILTON/LAFAYETTE/
MULLIGAN:

Whoa, - whoa, - whoa! _____ Whoa! _____

dig in!

77 Ebmaj7 D7(b9)

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

Whoa! Yeah!

79 Gm9 LAURENS: Bb

I said, shout it to the roof - tops!

ELIZA/ANGELICA/PEGGY/ENS. WOMEN:
Whoa, - whoa, - whoa! Whoa!

MULLIGAN/LAFAYETTE/ENS. MEN

81 Ebmaj7 F#dim7 D7

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

cresc. Whoa! Yeah!

cresc.

14

LAURENS:

83

Gm

F/A

Bb

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter rest, followed by eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

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

The piano accompaniment for the first system is marked *mf*. It features a consistent eighth-note accompaniment in both hands, with some chordal textures in the right hand.

85

Ebmaj7

F#dim7

D7

LAURENS/LAFAYETTE/MULLIGAN + ENS.:

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line continues with eighth notes: D4, C4, Bb4, A4, G4, F4, E4, D4, followed by a series of rests. The piano accompaniment continues with eighth notes, including some chords in the right hand.

rise up. Tell your sis - ter that she's _ got-ta rise _ up. When are these col - o - nies gon-na

The piano accompaniment for the second system is marked *sim.* It continues with eighth-note accompaniment, featuring some chordal textures and a melodic line in the right hand.

87

Gm

F/A

Bb

G7/B

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line continues with eighth notes: D4, C4, Bb4, A4, G4, F4, E4, D4, followed by a series of rests. The piano accompaniment continues with eighth notes.

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

ENSEMBLE:

cresc. poco a poco

The ensemble section features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a series of notes: G4, A4, Bb4, A4, G4, F4, E4, D4, followed by a long rest. The piano accompaniment consists of a series of chords in the right hand and eighth notes in the left hand.

Whoa, _ whoa, _ whoa! _____

Whoa! _____

The piano accompaniment for the ensemble section is marked *mf*. It features a series of chords in the right hand and eighth notes in the left hand, with some melodic lines in the right hand.

89 Cm Cm/Eb D7/F# **HAMILTON:**
f *sub. p*

rise up? When are these col - o - nies gon - na rise up? Rise up! I im - ag - ine

Whoa! Rise up!

91 **Meno mosso**
 Gm9 Bb

death so much it feels more like a mem - o - ry. When's it gon - na get me? In my sleep? Sev - en feet a - head of me?

"SCOTTISH SNARE" LOOP *sim.*

93 Ebmaj7(no3) D

If I see it com - in', do I run or do I let it be? Is it like a beat with - out a mel - o - dy? See, I nev - er

95 Gm9 Bb

thought I'd live past twen-ty. Where I come from some get half as man-y. Ask an - y - bod - y

97 Ebmaj7(no3) D

why we liv - in' fast and we laugh, reach for a flask, we have to make this mo-ment last, that's - plen-ty.

99 Gm9 F/A Bb

Scratch that, this is not a mo-ment, it's the move - ment where all the hun-gri-est broth-ers with some-thing to prove went.

drums in

101 Ebmaj7 D7/F# D7

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

simile

103 Gm9 F/A Bb

And? If we win our in - de - pend - ence? 'Zat a guar - an - tee of free - dom for our de - scend - ants?

105 Ebmaj7 D7/F# D7

Or will the blood we shed - be - gin an end - less cy - cle of ven - geance and death - with no de - fend - ants?

107 N.C.

I know the ac - tion in the street is ex - cit - in', but Je - sus, be - tween all the bleed - in' 'n' fight - in' I've been read - in' 'n' writ - in'.

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?

111 Gm F/A Bb Bdim

I'm past pa-tient-ly wait-in'. I'm pas-sion-ate-ly smash-in' ev-'ry ex-pec-ta-tion, ev-'ry ac-tion's an act of cre-a-tion.

113 Cm D7/F# N.C.

I'm laugh-in' in the face of cas-ual-ties and sor-row, for the first time, I'm think-in' past to-mor-row, and I am

LAURENS/
LAFAYETTE/MULLIGAN:

3

And I am

ENSEMBLE: 3

3

And I am

fp *ff* w/pedal

115 Gm F/A B♭ G7/B

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

117 Cm Cm/E♭ D7/F#

just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing a-way my shot. We're gon-na

just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing a-way my shot. We're gon-na

just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing a-way my shot.

sim.

HAMILTON/LAURENS/
LAFAYETTE/MULLIGAN:

119 Gm F/A Bb G7/B

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

121 Cm Gm/D

HAMILTON: HAMILTON/LAURENS/
LAFAYETTE/MULLIGAN:

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

rise up! Rise _ up! Rise up! Rise _ up!

fp *cresc. poco a poco*

HAMILTON/LAURENS/
LAFAYETTE/MULLIGAN:

123 Cm/Eb

Gm/F

It's time to take a shot! Take a shot! Shot! Shot! A - yo, it's

ELIZA/ANGELICA/PEGGY + ENS:

Whoa, - whoa, - whoa! Whoa!

ENSEMBLE:

(like a record scratch)

Rise up! Rise up! Ru- Ru- Ru-

w/ pedal

125

D7/F#

N.C.

Gm

time to take a shot! Time to take a shot! And I am not throw-ing a-way my- not throw-ing a-way my shot!

Whoa, - whu- Whoa, - and I am- Not throw-ing a-way my shot!

Time to take a shot! Time to take a shot! And I am- Not throw-ing a-way my shot!

f sfz