

MY SHOT

from the musical *Hamilton*

Arranged by
Alex Lacamoire and
Lin-Manuel Miranda

Words and Music by
LIN-MANUEL MIRANDA, with Albert Johnson,
Kejuan Waliek Muchita, Osten Harvey, Jr.,
Roger Troutman, Christopher Wallace

Moderately, Swing 16ths ♩ = 91

The musical score is arranged in three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent 16th-note rhythmic pattern in the bass line and block chords in the right hand. The vocal line includes lyrics and is marked with dynamics like *mf* and *f*. Chord progressions are indicated above the vocal line: Cm, Cm/Eb, D7/F# (with a handwritten '1. Sima' above it), Gm, F/A, Bb, G7/B, Cm, Cm/Eb, D7/F#, and N.C. The score includes a handwritten 'HAMILTON:' above the first vocal line and a '3' above the first measure of the second system. The piano part has a *cresc.* marking in the third system.

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2
7

Gm F/A Bb Bdim *2. Ellie*

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 *3. 2002*

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.

mf

13

Cm Cm/D Cm/Eb D7/A *3. 2002*

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: F/A Bb *A Charlie* HAMILTON:

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 split-tin' on us end - less - ly. - Es-sen -

mf as before HH°

23

Gm F/A Bb 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/Eb 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 -

5.7.2015

MULLIGAN/LAURENS/
LAFAYETTE:

HAMILTON:

27

Gm F/A Bb 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/Eb 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

5
L. K. K. K.

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

sim.

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

Hannah

43

MULLIGAN:
N.C.

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:

47

Gm

N.C.

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 *9. Lilly* **BURR:** Gm 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

W. Leighton

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

Musical notation for system 57, including vocal line and piano accompaniment.

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

Musical notation for system 59, including vocal line and piano accompaniment with triplets.

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!

Musical notation for system 61, including vocal line and piano accompaniment with sound effects.

PICC SN

REVERSE GUN/SWELL FX

pp

63

W. Natalie

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

Musical notation for system 63, including vocal line and piano accompaniment with sound effects.

SNAPS

= ff sub.p

65

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.

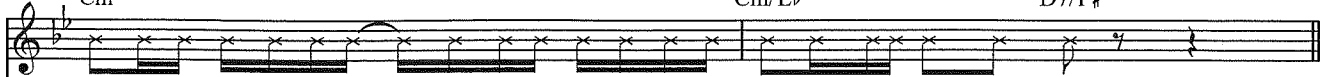
ALL

73

Cm

Cm/Eb

D7/F#



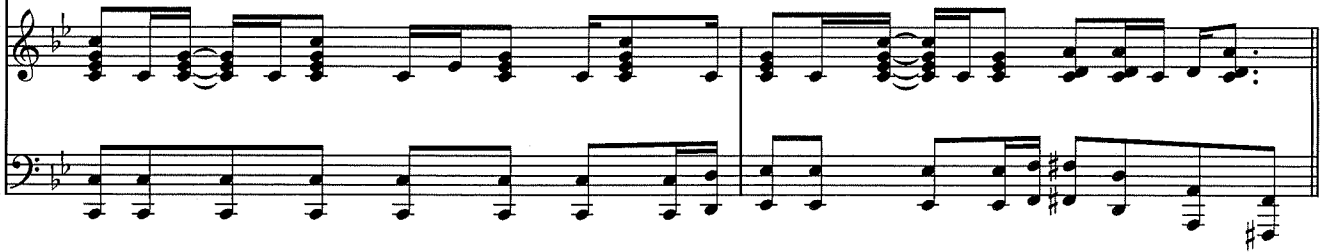
just like my coun-try, I'm young, - scrap-py and hun-gry, and I'm not throw-ing-a-way my shot.



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

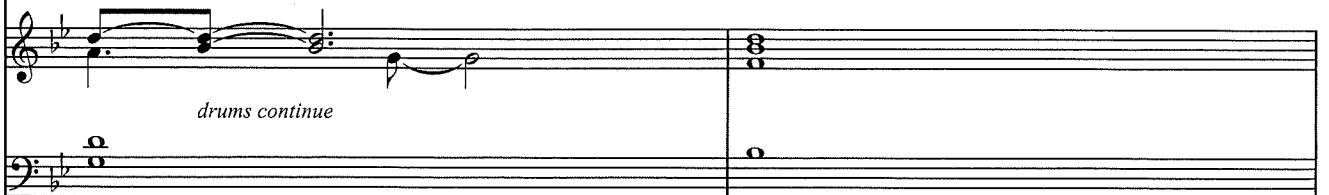


Whoa, - whoa, - whoa! Hey! Whoa!

HAMILTON/LAFAYETTE/
MULLIGAN:



Whoa, - whoa, - whoa! Whoa!



drums continue

dig in!

77 Ebmaj7

D7(b9)

Natalie

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

— Whoa! _____ Yeah! _____

79 Gm9

LAURENS:

Bb

Natalie

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

Natalie

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

cresc.

— Whoa! _____ Yeah! _____

cresc.

14 LAURENS:

83 Gm

F/A

Bb

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

mf

12. M. L.

LAURENS/LAFAYETTE/MULLIGAN + ENS.:
D7

85 Ebmaj7

F#dim7

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

sim.

87 Gm

F/A

Bb

G7/B

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

f

ENSEMBLE:
cresc. poco a poco

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

mf

13. H115

89

Cm

Cm/Eb

D7/F#

HAMILTON:

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

14. Sophie

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

Musical notation for system 1, measures 95-96. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (Bb and Eb).

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.

Musical notation for system 2, measures 97-98. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (Bb and Eb).

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.

Musical notation for system 3, measures 99-100. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (Bb and Eb). A 'drums in' annotation is present in the piano part at measure 99.

15. Lupa

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.

Musical notation for system 4, measures 101-102. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (Bb and Eb). A 'simile' annotation is present in the piano part at measure 101.

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. *H. Ainsley*

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:

And I am

ENSEMBLE: 3

And I am

fp ff

w/ pedal

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

117 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. 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

18. Alex

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/E \flat

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-

125 D7/F \sharp

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!