

# WAIT FOR IT

from Hamilton

Words and Music by LIN-MANUEL MIRANDA  
Arranged by Alex Lacamoire and Lin-Manuel Miranda

Allegro; with restrained intensity

$\text{♩} = 188$

Musical score for the first system of "Wait for It". It features a piano accompaniment with a treble and bass clef, and a percussion part labeled "SYN PERC" and "SYN KICK". The piano part includes a dynamic marking of *mf* and a cue for the second system: "(cue 2nd x)". The percussion part consists of a rhythmic pattern of eighth and sixteenth notes. The system is divided into three measures with the following chords: D $\flat$ , B $\flat$ m/D $\flat$ , and Fm/C.

Musical score for the second system of "Wait for It". It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "The - o - do - sia writes me a let - ter ev - 'ry - day. (day, day, day)". The piano accompaniment includes a dynamic marking of *mf* and a cue for the third system: "(echo)". The system is divided into three measures with the following chords: D $\flat$  BURR:, B $\flat$ m, and Fm.

Musical score for the third system of "Wait for It". It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "I'm keep - ing her bed warm while her hus - band is a - way. (way, way, way)". The piano accompaniment includes a dynamic marking of *mf* and a cue for the fourth system: "(echo)". The system is divided into three measures with the following chords: D $\flat$ , B $\flat$ m, and Fm/C.

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Db Bbm Fm

He's on the Brit-ish side in Geor - gia. He's tryin' to keep the col - o - nies in line.

*simile*

Db Bbm N.C.

He can keep \_ all of Geor - gia. The - o - do - sia, she's \_ mine. Love \_

CLAPS

Bbm Db<sup>sus</sup> Db Ab<sup>sus</sup> Ab<sup>7sus</sup>

\_ does-n't dis-crim-i-nate be-tween the sin-ners and the saints, it takes and it takes and it takes and we \_

B $\flat$ m D $\flat$ <sup>sus</sup> D $\flat$  G $\flat$ <sup>sus2</sup> G $\flat$ <sup>6</sup> G $\flat$ maj<sup>7</sup>

— keep lov-ing an - y-way. We laugh and we cry and we break and we make our mis-takes. And if —

B $\flat$ m D $\flat$ <sup>sus</sup> D $\flat$  A $\flat$ <sup>sus</sup> A $\flat$ <sup>7sus</sup>

— there's a rea-son I'm — by her side when so — man-y have tried then I'm — will-ing to

B $\flat$ m D $\flat$ <sup>sus</sup> D $\flat$  G $\flat$ <sup>6</sup> (echo)

wait\_ for it. I'm\_ will-ing to wait\_ for it. (wait\_ for it, wait\_ for it, wait\_ for it)

D $\flat$  B $\flat$ m Fm ENSEMBLE: (echo)

My grand - fa-ther was a fire and brim-stone preach-er, Preach-er, preach-er, preach-er

*BURR:* *ENSEMBLE: (echo)*

Chords: D $\flat$ , B $\flat$ m, Fm/C

But there are things that the hom-i-lies and hymns won't teach ya. Teach ya, teach ya, teach ya

*BURR:* *ENSEMBLE:*

Chords: D $\flat$ , B $\flat$ m, Fm

My moth-er was a gen-ius, my fa-ther com-mand-ed re-spect.

Gen-ius Re-spect, re-

*BURR:* *ENSEMBLE:*

Chords: D $\flat$ , B $\flat$ m, N.C.

When they died\_ they left\_ no in- struc-tions. Just a leg-a-cy to pro- tect. Death\_

-spect Death\_

CLAPS

B $\flat$ m D $\flat$ <sup>sus</sup> D $\flat$  A $\flat$ <sup>sus</sup> A $\flat$ <sup>7sus</sup>

— does-n't dis-crim-i-nate be-tween the sin-ners and the saints, it takes and it takes and it takes and we \_

— does-n't dis-crim-i-nate be-tween the sin-ners and the saints, it takes and it takes and it takes and we \_

B $\flat$ m D $\flat$ <sup>sus</sup> D $\flat$  G $\flat$ <sup>sus2</sup> G $\flat$ <sup>6</sup> G $\flat$ maj<sup>7</sup>

— keep liv-ing an-y-way. We rise and we fall and we break and we make our mis-takes. And if \_

— keep liv-ing an-y-way. We rise and we fall and we break and we make our mis-takes. And if \_

B $\flat$ m D $\flat$ <sup>sus</sup> D $\flat$  A $\flat$ <sup>sus</sup> A $\flat$ <sup>7sus</sup>

— there's a rea-son I'm \_ still a-live when ev-'ry-one who loves me has died I'm \_ will-ing to

— there's a rea-son I'm \_ still a-live when ev-'ry-one who loves me has died

Bbm D<sup>b</sup>sus D<sup>b</sup> N.C.

wait \_ for it. I'm \_\_\_ will - ing to wait \_ for it.

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

Half-time feel; heavy  
Bbm BURR: D<sup>b</sup>(add2)

Wait \_ for it. I am the one \_ thing in life I can \_ con -

*f*  
Wait \_ for it, wait \_ for it, wait \_ for it, wait \_ for it...

Bbm (echo) G<sup>b</sup>maj<sup>9</sup>(no3) G<sup>b</sup>6

-trol. (-trol, -trol, -trol...) I am in - im - it - a - ble, I am an o - rig - i - nal \_

Wait \_ for it, wait \_ for it, wait \_ for it, wait \_ for it...

B♭m (echo) D♭(add2)

(-nal, -nal, -nal...) I'm not fall - ing be - hind or run - ning

Wait - for it, wait - for it, wait - for it, wait - for it...

*simile*

B♭m (echo) D♭/G♭ G♭<sup>6</sup>

late. (late, late, late...) I'm not stand - ing still, I am ly - ing in

Wait - for it, wait - for it, wait - for it, wait - for it!

B♭m (echo) D♭

wait. (wait...) Ham - il - ton fac - es an end - less up - hill

Wait, wait, wait...

B♭m (echo) G♭sus2

climb. \_\_\_\_\_ (climb...) \_ He has some-thing to prove, he has noth-ing to lose. \_

Climb, \_\_\_\_\_ climb, \_\_\_\_\_ climb... \_\_\_\_\_

B♭m (echo) D♭

\_\_\_\_\_ (lose...) \_ Ham-il-ton's pace \_ is re-lent-less, he wastes no

Lose, \_\_\_\_\_ lose, \_\_\_\_\_ lose, \_\_\_\_\_ lose... lose... \_

B♭m G♭<sup>6</sup> G♭maj<sup>9(no3)</sup> D♭/G♭

time. \_ (time...) \_ What is it like \_ in his shoes? Ham

Time, \_ time, \_ time... \_

*rall.*

*mf*



Slower, not too rubato

Chords: D $\flat$ , B $\flat$ m, Fm

-il - ton does - n't hes - i - tate. He ex - hib - its no re - straint. He takes and he takes and he takes and he \_

*p*

accel. poco a poco

Chords: D $\flat$ , B $\flat$ m, Fm/C

\_ keeps win - ning an - y - way. He chang - es the game. He plays and he rais - es the stakes. And if \_

Tempo I

Chords: B $\flat$ m, B $\flat$ m/D $\flat$ , B $\flat$ m/C

\_ there's a rea - son he \_ seems to thrive when so \_ few sur - vive, then God - damn - it, I'm \_ will - ing to

*mf cresc.*

ENSEMBLE:  
I'm \_ will - ing to

Bbm D $\flat^6$  D $\flat$ /G $\flat$  Bbm

wait for it. I'm \_ will-ing to wait for it. Life \_

*f sub.*

wait \_ for it, wait \_ for it, wait \_ for, I'm \_ will-ing to— Life \_

*f* *ff*

CLAPS

D $\flat^{sus}$  D $\flat$  A $\flat^{sus}$  A $\flat^{7sus}$

\_ does-n't dis-crim-i-nate be-tween the sin-ners and the saints, it takes and it takes and it takes... \_

\_ does-n't dis-crim-i-nate be-tween the sin-ners and the saints, it takes and it takes and it takes and we.

Bbm D<sup>b</sup>sus D<sup>b</sup> G<sup>b</sup>sus2

— We rise \_\_\_\_\_ and we fall, \_\_\_\_\_ and if —

— keep liv-ing an - y-way. We rise and we fall and we break and we make our mis-takes. And if —

Bbm D<sup>b</sup>sus D<sup>b</sup> D<sup>b</sup>/A<sup>b</sup> Fm/A<sup>b</sup>

— there's a rea - son I'm — still a - live when so — man-y have died, — then I'm — will-ing to—

— there's a rea - son I'm — still a - live when so — man-y have died, — then I'm — will-ing to—

D<sup>b</sup> Bbm/D<sup>b</sup> Fm/C

*BURR:* *ENSEMBLE:*

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

*p sub.*

SYN PERC

SYN KICK

