

HAMILTON WOMEN

Satisfied • Burn • Helpless • The Schuyler Sisters

for S.S.A. voices and piano
with optional SoundTrax*

Performance time: approx. 4:10

Arranged by
LISA DeSPAIN

Words and Music by
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SATISFIED
Allegretto ($\text{♩} = \text{ca. } 120-126$)

The musical score consists of five staves. The top staff is for SOPRANO I, the second for PIANO, the third for SOPRANO II, the fourth for ALTO, and the bottom staff is for BASSO CONTINUO. The vocal parts sing "groom!" and "To the groom!" in a repeating pattern. The piano part provides harmonic support. The basso continuo part is marked "(pedal harmonically)". A large red watermark reading "Preview Use Requires Purchase Only" is diagonally across the page.

3 SOPRANO I
groom! To the groom! To the groom! To the
SOPRANO II *mf* To the groom! To the groom!
ALTO *mf* To the groom! To the groom!
(pedal harmonically)

* SoundTrax CD available (48487). Visit alfred.com for digital scores and audio.

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Musical score for piano and voice, page 5. The vocal line consists of three staves of music. The first staff begins with a quarter note followed by a rest, then a eighth note followed by a sixteenth note. The second staff starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The third staff starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The lyrics are: "bride! May you al - ways _____", "To the bride! To the bride! Al-", and "To the bride! Al-". The piano accompaniment consists of two staves. The top staff has a key signature of E♭(add⁹)/B♭ and the bottom staff has a key signature of Fm⁹. The piano part features eighth-note patterns.

bride! May you al - ways _____

To the bride! To the bride! Al-

To the bride! Al-

E♭(add⁹)/B♭ Fm⁹

Musical score for piano and voice, page 8. The vocal line consists of three staves of music. The first staff begins with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The second staff starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The third staff starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. The lyrics are: "be sat is-fied. Re - wind.", "ways. Re - wind.", and "ways. Re - wind.". The piano accompaniment consists of two staves. The top staff has a key signature of A♭maj⁷ and the bottom staff has a key signature of G⁷(⁹)/B. The piano part features eighth-note patterns.

A♭maj⁷

G⁷(⁹)/B

SOLO 1 (or unison)

mf

I re-mem-ber that night, I just— might re - gret that night for the rest of my days.—

Cm⁷

C

I re-mem-ber those sol-dier boys _ trip-ping o-ver them-selves to win our praise.—

E_b(add9)/B_b

I re-mem-ber that dream-like can-dle-light, _ like a dream that you can't quite place,—

Fm¹¹

but Al - ex - an - der, __ I'll nev-er for - get the first time I saw your

Abmaj9

G⁷/BG⁷

v 48486

19 (end solo) S. I & II ***mf*** **20**

face. — I have nev - er been the same. In - tel - li - gent eyes — in a
 A. ***mf*** I have nev - er been the same. In - tel - li - gent eyes — in a

Cm⁷ E_b(add⁹)/B_b

22 hun - ger - pang frame, — and when you said "Hi," — I for -
 hun - ger - pang frame, — and when you said "Hi," — I for -

E_m^{II}

24 got — my name, — set my heart a-flame, ev -'ry part a - flame, this is not a game. ***f*** **2**
 got my name, set my heart a-flame, ev -'ry part a - flame, this is not a game. ***f*** **2**

A_bmaj⁹ G^{7(♯9)}/B G^{7(♯9)}

27 SOLO 2 *mf*

28

So, so, so, so this is what it feels like to match wits with

Cm⁷

29 some - one at your lev - el! Tell me what is the catch? It's the

30 feel - ing of free - dom, of see - in' the light, ____ it's Ben

E_b(add9)/B_b

31 Frank - lin with a key and a kite! You see it, right?

8va-

32

The musical score consists of four staves of music. The top staff is in treble clef, B-flat key signature, and common time. It contains lyrics: "Hand-some, — and boy, — does he know it! Peach fuzz, — and he can't e-ven grow it!" The second staff starts with "S. I & II" and "mf" dynamics, followed by "Hand-some. —". The third staff starts with "A." and "mf" dynamics, followed by "Hand-some. —". The bottom staff starts with "Fm¹¹" dynamics, followed by "Peach fuzz. —". The music concludes with a bass line on the bottom staff.

Hand-some, — and boy, — does he know it! Peach fuzz, — and he can't e-ven grow it!

S. I & II
mf

Hand-some. —

A.
mf

Hand-some. —

Fm¹¹

Hand - some. — Peach fuzz. —

A. *mf*

Hand - some. — Peach fuzz. —

Fm¹¹

34

I wan - na take him fur a - way from this place, then I

35

35 **Leg**

turn and see my sis - ter's face and she is

G^{7(♯9)}/B G^{7(♯9)}

6 8

6 8

6 8

BURN

Moderato ($\text{♩} = \text{ca. } 66$)

decresc.

(end solo)

36

help - less!

S. I & II

mf

decresc.

Help - less!

A.

mf

decresc.

Help - less!

Moderato ($\text{♩} = \text{ca. } 66$)

Cm

E \flat aug

Pd.

39

ALL unison

mp

I saved ev'ry let - ter you wrote me.

N.C.

mp

40

mp

I saved ev'ry let - ter you wrote me.

N.C.

mp

42

From the mo - ment I read them I knew you were

mp

mp

10

44

mine. You said you were mine. I thought you were ___

46

mine. _____

E_b(add4) Fm¹¹ D

48

SOLO 3

mp

Do you know what An - gel - i - ca ___ said

Cm

G

50

when she read what you'd done? She said,

Abmaj7

E_b(add4)Fm¹¹

48486

52

“You have mar - ried an Ic - a - rus. ___ He has

S. I & II *mp*

“You have mar - ried an Ic - a - rus. ___ He has

A. *mp*

“You have mar - ried an Ic - a - rus. ___ He has

Cm⁹ Gm G

54

stronger

flown too close to the sun.” You and your

flown too close to the sun.”

flown too close to the sun.”

A♭maj⁹ E♭ B♭⁷/D

56

words, ob - sessed with your leg - a - cy. — Your

Words, oo —

Words, oo —

Cm⁷

G⁷

Only
Purchase

58

sen - tenc - es bor - der on sense - less, and you are

1965

sense - less.

80,

Eb(SUS2)

Pb/D

A musical score for piano, consisting of two staves. The top staff (treble clef) starts with a chord of three flats, followed by a sixteenth-note pattern. The bottom staff (bass clef) starts with a quarter note. Measures 2-4 show eighth-note patterns in the treble staff and quarter notes in the bass staff. Measures 5-8 show eighth-note patterns in the treble staff and quarter notes in the bass staff.

60 (end solo)

par - a - noid in ev - ry par-a-graph how they per - ceive you.

ah oo.

ah oo.

Cm¹¹ G⁷ A_bmaj⁹

63

I am watch - ing it burn,

I am watch - ing it burn,

E_b/A_b A_b E_b/B_b

mf

65

Cm⁷ Gm⁷ Gm⁷/F Gm⁷/E♭

67

watch - ing it burn cresc.

watch - ing it burn. cresc.

A♭ E♭/B♭

69

You

You

Cm⁷ Gm⁷ Gm⁷/F Gm⁷/E♭

48486 82bpm

71 *ff*
for - feit all rights to my heart. You for - feit the
ff
for - feit all rights to my heart. You for - feit the
Eb/A♭ B♭7(sus4) Eb(add9)

73 place in our bed. You'll sleep in your of - fice in -
place in our bed. You'll sleep in your of - fice in -
Abm/C♭ Cm

75 steady, with on - ly the mem - o - ries of when you were ___
steady, with on - ly the mem - o - ries of when you were ___
Ab(add9) B♭9(sus4) Eb(add9) 2

48486

77

mine.

mine.

Eb%/
D

2

Eb/G

Eb/F

Eb

Ab(sus2)

rit.

8vb

80

a tempo

HELPLESS

Light bounce, swing 16ths ($\text{♩} = \text{ca. } 76$)

SOLO 4 *mp*

Boys, — you got me

mp

Boys, — you got me

mp

Boys, — you got me

Cm⁶

E^{aug}/B

C^{7(sus4)}

a tempo

p

p.

Light bounce, swing 16ths ($\text{♩} = \text{ca. } 76$)

83

help-less! Oh, look at those eyes. Oh! Yeah, I'm
help-less! Look in-to your eyes, and the sky's the lim-it. I'm
help-less! Look in-to your eyes, and the sky's the lim-it. I'm

F⁶
F/A
B^b
F(sus4)/B^b

mp

85

help-less! I know.
help-less! Down for the count, and I'm drown-in' in 'em.
help-less! Down for the count, and I'm drown-in' in 'em.

F⁶
F/A
B^b

87

I am so in - to you, I'm
Help-less! Look in-to your eyes, and the sky's the lim-it. I'm
Help-less! Look in-to your eyes, and the sky's the lim-it. I'm
F⁶ F/A B^b₆

help-less! I know I'm down for the count, and I'm drown-in' in 'em.

help-less! Down for the count, and I'm drown-in' in 'em.

help-less! Down for the count, and I'm drown-in' in 'em.

Dm¹¹F/A B^bmaj⁹

91

I never felt so ...
Help-less!
Help-less!

F⁹ F/A B♭⁹ B♭⁹/C

93

help-less, yeah, yeah.

Help-less!
Down for the count, and I'm drown-in' in 'em.

Help-less!
Down for the count, and I'm drown-in' in 'em.

Dm¹¹ B♭maj⁹

95

That boy __ is mine, that boy __ is mine! __ The sky's the lim - it. I'm __

Help-less! _____

Help-less! _____

Help-less! _____

Help-less! _____

F⁶

F/A

B^b₆B^b₆/C

97

(end solo)

down for the count, and I'm drown - in' in 'em.

Help-less! _____

Down for the count, and I'm drown - in' in 'em.

Help-less! _____

Down for the count, and I'm drown- in' in 'em.

Dm¹¹B_bmaj9

THE SCHUYLER SISTERS

Funky, straight eighths ($\text{♩} = \text{ca. } 100$)*f*

99 *freely*

Help - less! _____

Work!

Help - less! _____

Work!

Funky, straight eighths ($\text{♩} = \text{ca. } 100$)A⁷(sus4)Daug/A[#]

freely

101

Work, work!

Work, work!

Look a-round, look a-round, the rev - o - lu - tion's hap - pen - ing in New -

Bm⁷D^b/A

103

Look a-round, look a-round, the rev - o - lu - tion's hap - pen - ing. "We

York. In New York! "We

Gmaj9

F#m⁷

105

hold these truths to be self - ev - i-dent, that all men are cre - at - ed e - qual."

Bm⁷D⁶/A

Look a-round, look a-round at how lucky we are to be a-live right now.

107

Look a-round, look a-round at how lucky we are to be a-live right now.

Gmaj⁷

F#m

His - to - ry is hap - pen-in' in Man-hat - tan, and we just hap - pen to be in the

109

Em⁹Dmaj⁷/F#

sub. *p* cresc.

111

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

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

Gmaj9 A7(sus4) Daug/A

113

ff

Work, work! Work, work! Eli - za! And

ff

Work, work! An - gel - i - ca! Work, work! And

Bm⁷ D⁶/A

115

Peg-gy! The Schuy - ler sis - ters! Work!

Peggy! The Schuy - ler sis - ters! Work!

Gmaj⁷ D/A D

8^{vb}- 48486