

Satisfied

Lin-Manuel Miranda
arr. Jonathan Shi

J = 128

Soprano Sax (Angelica)

I toast to the groom
To the bride
From your sis - ter

Soprano Sax (Eliza)

Alto Sax (Hamilton)

(An-

Soprano Sax (Company)

f
(To the bride)
(To the bri - i - i - de)

Alto Sax (Laurens/Company)

f
(To the groom)
(To the groom)
(To the groom)
(To the bri - i - i - de)
(An-ge-li-ca)

Alto Sax

Alto Sax

Alto Sax

Alto Sax

14

Ang. (S)

Who is al - ways by your si - de
To your u - ni-on
And the hope that you pro-vide
May you al - ways
Be sa - tisfied
Re - wind-(wind)-(wind)
Re - wind(wind)-(wind)

Eliza (S)

(Re - wind)

Ham. (A)

ge-li-ca - a - a

F Comp. (S)

(An-ge-li-ca - a - a)
(By yours side)
(To the u - ni-on)
(You pro - vide, you pro-vi - i - i - i - de)
(Al - ways)
(Re - wind)

M Comp. (A)

(An-ge-li-ca - a - a)
(By your side)
(To the re - vo - lu-tion)
(You pro - vide, you pro-vi - i - i - i - de)
(Al - ways)
(Re - wind)

A.Sax.

A.Sax.

A.Sax.

pp

f

27

Ang. (S) Help-less (technically Angelica)empo I remem ber that night I just might I'll remem ber that night I just might I'll remem ber that night I'll remem ber that I remem ber that night, I just might re - gret that night for the rest of my da - ys

Eliza (S)

Ham. (A)

(Re - wind) (Re - wind)

F Comp. (S)

M Comp. (A)

(Pseudo-bari sax 1)

A. Sax.

(Very detached and quiet, like that percussion thing)

A. Sax. f but more like mp. for noteflight's sake

A. Sax.

38

Ang. (S) I remem ber those sol - dier boys trip - pin' o-verthem - selves to win our prai - se I remem ber that dream-like can - dlelight like a dream that you can't quie pla - ce But Al - ex - an - der, I'll ne-verfor - get the first time I saw your face I have ne - ver seen the same in - te - li - gent eyes in a

Eliza (S)

Ham. (A)

F Comp. (S) *mf* (Harp) *mf*

M Comp. (A)

A. Sax.

A. Sax.

A. Sax.

47

Ang. (S) hun - ger panged fra - me And when you said hi I for - got my dang name set my

Eliza (S)

Ham. (A)

F Comp. (S)

M Comp. (A)

A. Sax.

A. Sax.

A. Sax.

50

Ang. (S) heart a-flame, ev'-ry part a - flame, this is not a ga - me I'm sure I don't know what you mean you for-get yourself Is that right? My name is An-ge-li-ca Schuy - ler (Violin)

Eliza (S)

Ham. (A) You strike me as a woman who's never been sa - tis-fied You're like me I'm ne-ver sa-tis-fied I've never been sa-tis-fie - d

F Comp. (S) (Harp) (Low strings) (This is not a ga - me)

M Comp. (A)

A.Sax.

A.Sax. *mp*

A.Sax. *mp*

A.Sax. *mp*

62

Ang. (S) Where's your fam-ly from So this is what it feels like to match wits with some one on your le-vel what the hell is the catch, it's the fee - ling of free - dom of see-ing the light It's Ben (Mallets)

Eliza (S)

Ham. (A) Al-ex - an-der Ha-mil-ton U-nim-por-tant there's a mil-lion things I have - n't done Just you wait Just you wait

F Comp. (S)

M Comp. (A)

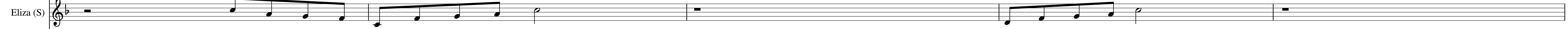
A.Sax.

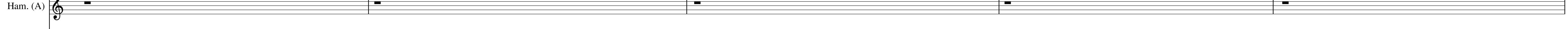
A.Sax. (Perc line) *f*

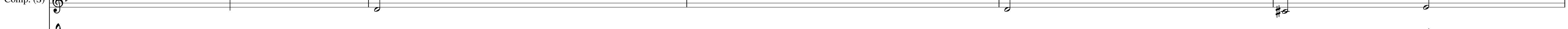
A.Sax.

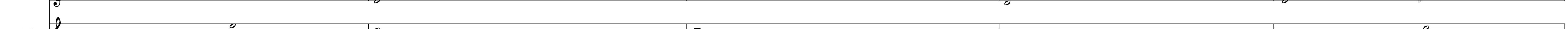
71

Ang. (S) 

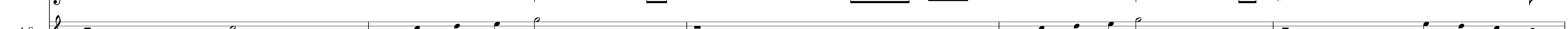
Eliza (S) 

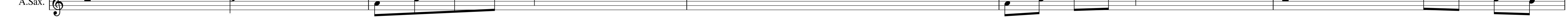
Ham. (A) 

F Comp. (S) 

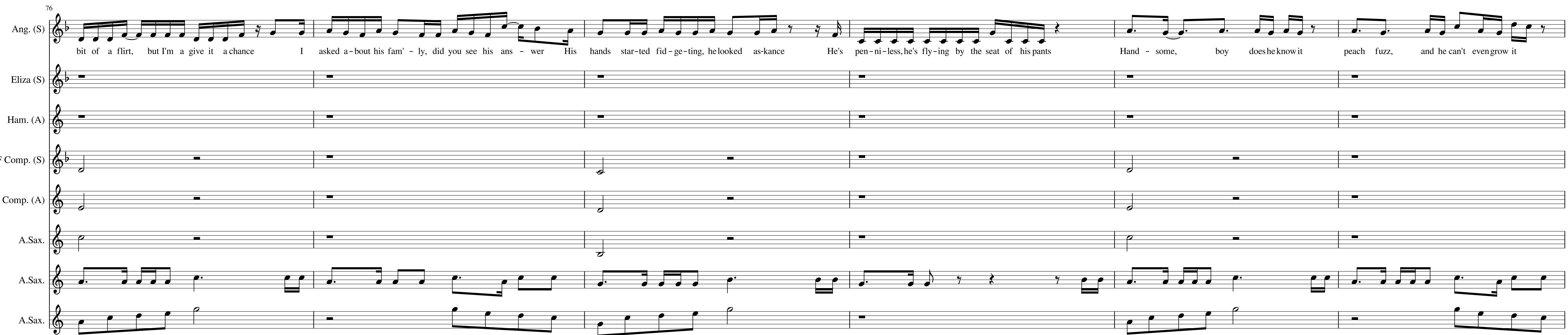
M Comp. (A) 

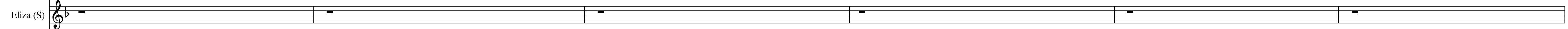
A.Sax. 

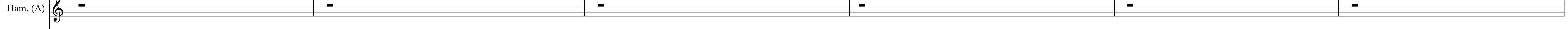
A.Sax. 

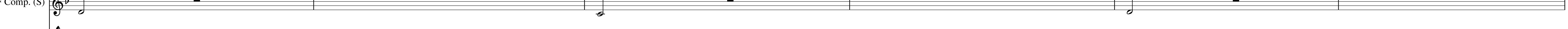
A.Sax. 

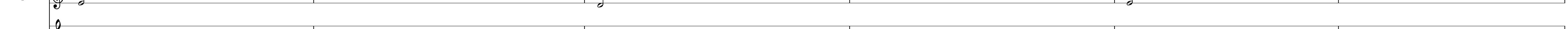
76

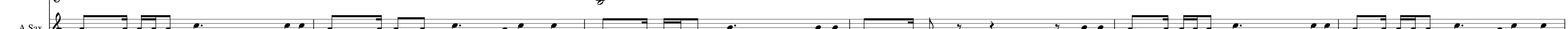
Ang. (S) 

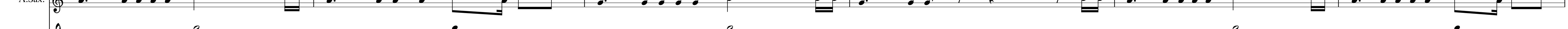
Eliza (S) 

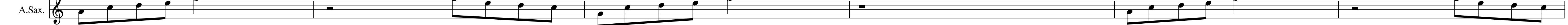
Ham. (A) 

F Comp. (S) 

M Comp. (A) 

A.Sax. 

A.Sax. 

A.Sax. 

82

Ang. (S) I wan-na take him far a-way from this place and then I turn and see my sis-ter's face and she is And I know She is And hereyes are just And I re-a-lize three fun-da-men-tal truths at the e - xact same time

Eliza (S) Help - less Help - less Help - less

Ham. (A)

F Comp. (S) *mf*

M Comp. (A)

A.Sax.

A.Sax. *mf*

A.Sax. *mf*

Number

95

Ang. (S) I'm a girl in a world in which my on-ly job is to mar-ry rich My father has no son so I'm the one who has to so -cial climb for one So I'm the ol -dest and the wit- ti-est and the gos -sip in New York City is in - si - dious and Al-ex-an - der is penni less Ha! That doesn't make me wan him a -ny less

Eliza (S) one!

Ham. (A)

F Comp. (S)

M Comp. (A) one!
(Bass)

A.Sax. (Perc)

A.Sax. one!

A.Sax.

105

Ang. (S) He's af - ter me 'cuz I'm a Schuy-ler sis - ter that e-lieves his sta-tus I have to be na-ïve to set that a-side may be that is why I int-ro-duce him to E - li - za now that's his bride Nice going An - ge-li-ca he was right You will never be sa-tis-fied

Eliza (S) Number two!

Ham. (A)

F Comp. (S)

M Comp. (A) Number two!
(Bass)

A.Sax.

A.Sax.

A.Sax. Number two!

117

Ang. (S) I know my sis - ter like I know my own mind, you will ne - ver find some - one who's as trust-ing or as kin - d If I tell her that I love him she'd be si - len - tly re - sign - ed, he'd be mi - ne she would say "I'm

Eliza (S)

Ham. (A) Number three!

F Comp. (S)

M Comp. (A) Number three!

A.Sax.

A.Sax. Number three!
Driving

A.Sax. *mf*

125

J = 100

Ang. (S) fine," she'd be ly-ing But when I fan-ta-size at night it's Al-ex-ander's eyes as I ro-man-ti-cize what might've been if I had-n't sized him up so quickly At least my dear E-li - za's his wife At least I keep his eyes in my life a tempo To the groom!

Eliza (S)

Ham. (A)

F Comp. (S)

M Comp. (A)

A.Sax.

A.Sax.

A.Sax.

J = 70

J = 128

a tempo (Violin)

a tempo

a tempo

ff (To the groom) (To the

f

ff tempo

138

Ang. (S) To the bride! From your

Eliza (S)

Ham. (A)

F Comp. (S) *ff* (To the groom) (To the bride) (To the bri - i - i - de)

M Comp. (A) groom) (To the groom) (To the bri - i - i - de)

A.Sax.

A.Sax.

A.Sax.

Ang. (S) sis - ter Who is al - ways by your si - de To your u - ni - on And the hope that you pro - vi - i - de May you al - w - ays Be sa - tis - fied

Eliza (S)

Ham. (A) (An - ge - li - ca - a - a)

F Comp. (S) de) (An - ge - li - ca - a - a) (By your side) (To the u - ni - on) (You pro - vide, you pro - vi - i - i - de) (Al - ways) **p** (Be)

M Comp. (A) (An - ge - li - ca) (An - ge - li - ca a - a) (By your side) (To the re - vo - lu - tion) (You pro - vide, you pro - vi - i - i - de) (Al - ways) **p** (Be sa - tis - fied)

A. Sax.

A. Sax.

A. Sax.

J = 80

Ang. (S) And I know

Eliza (S)

Ham. (A)

F Comp. (S) sa - tis - fied) (Be sa - tis - fi - i - ed)

M Comp. (A) (Be sa - tis - fied) (Be sa - tis - fied)

A. Sax.

A. Sax. **mp**

A. Sax. **mf**

Soprano Sax (Angelica)

Satisfied

Lin-Manuel Miranda
arr. Jonathan Shi

$\text{♩} = 128$

The musical score consists of ten staves of music for soprano saxophone. The key signature is one flat, and the time signature is common time. The tempo is indicated as $\text{♩} = 128$. The lyrics are provided below each staff.

1. I toast to the groom
To the bride
From your sis-ter

14. Who is al-ways by your si - de
To your u - ni-on
And the

19. hope that you pro vide
May you al - ways
Be sa - tisfied
Re-

25. wind-(wind)(wind)
Re - wind(wind)(wind)
Helpless

32. I re-mem-ber that night I just might
I'll re-mem-ber that night I just might

34. I'll re mem ber that night I'll re mem ber that
I re mem ber that night, I just might re -

37. gret that night for the rest of my da - ys
I re-mem-ber those sol - dier boys trip - pin'

39. o-ver them-selves to win our prai - se
I re-mem-ber that dream - like can - dle-light

41. like a dream that you can't quitie pla - ce
But Al - ex - an - der, I'll

43

ne-ver for - get the first time I saw your face I have ne - ver seen the same in -

46

te - li - gent eyes in a hun - ger panged fra - me And when you said hi I for -

49

got my dang name set my heart a-flame, ev'-ry part a - flame, this is not a ga - me

54

I'm sure I don't know what you mean you for-get yourself Is that right?

60

My name is An-ge-li-ca Schuy-ler Where's your fam-'ly from

67

So this is what it feels like to match wits with

69

some - one on your le - vel what the hell is the catch, it's the

70

fee - ling of free - dom of see - ing the light It's Ben

71

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

72

The con - ver - sa - tion las - ted two mi - nutes, may - be three

73

minutes ev'-ry-thing we said in to-tal a - gree - ment it's a dream and it's a bit of a dance A

75

bit of a pos - ture it's a bit of a stance He's a bit of a flirt, but I'm a give it a chance I

77

asked a - bout his fam' - ly, did you see his ans - wer His

78

hands star - ted fid - ge - ting, he looked as - kance He's

79

pen-ni-less, he's fly-ing by the seat of his pants Hand - some, boy does he know it

81

peach fuzz, and he can't even grow it I wan-na take him far a-way from this place and then I

83

turn and see my sis-ter's face and she is And I know She is And her eyes

87

are just And I re-a-lize three fun-da-men-tal truths at the e - xact same time

92

3

I'm a girl in a world in which my on - ly job is to mar-ry rich

97

My fat-her has no son so I'm the one who has to so - cial climb for one So I'm the

99

ol - dest and the wit - ti - est and the gos - sip in New York Ci - ty is in - si - di - ous

101

and Al-ex-an - der is pen ni less Ha! That doesn't make me want him a-ny less **3**

106

He's af - ter me 'cuz I'm a Schuy - ler sis - ter that e - le-vates his sta - tus I

108

have to be na - i've to set that a - side may be that is why I int - ro-duce him to E -

111

li - za now that's his bride Nice going An - ge-li-ca he was right You will never be sa - tis - fied

114

4

I know my sis-terlike I know my own mind, you will ne-ver find some one who's as

121

trust-ing or as kin - d If I tell her that I love him she'd be **si - len - tly** re-sign-ed, he'd be **100**

124

mi - ne she would say "I'm fine," she'd be ly - ing But when I fan - ta - size at

127

night it's Al - ex - an-der's eyes as I ro-man - ti - cize what might've been **70** if I had - n't sized

130

him up so quickly At least my dear E - li - za's his wife At least I keep his eyes in my

134

 $\text{♩} = 128$
a tempo

vib.

life To the groom! To the bride! From your sis-ter

142

Who is al-ways by your si-de To your u - ni-on And the

147

May you al - w-ays Be sa-tis-fied And I
hope that you pro-vi - i-de

153

know

160

 $\text{♩} = 80$

Soprano Sax (Eliza)

Satisfied

Lin-Manuel Miranda
arr. Jonathan Shi

$\text{♩} = 128$

8 14

2

(technically Angelica)empo

(Re - wind)

30 **28** (Violin)

28

(Violin)

2

68 **2** (Mallets)

68 (Manets) 2 9 Helpless Helpless

This image shows the right-hand piano part for measures 68 through 70. The key signature is one flat. Measure 68 starts with a half note followed by eighth-note pairs. Measures 69 and 70 show sixteenth-note patterns. Measure 70 concludes with a long sustained note. The tempo is marked as 'Manets'.

Helpless

Helpless

87

5

9

18

Helpless

Number one!

Number two!

$\text{J} = 100$

$\text{♩} = 70$

28

♩ = 80

Musical score for piano, page 125, measures 7-23. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 7 starts with a eighth note followed by a sixteenth note. Measures 8-11 are entirely blank. Measure 12 begins with a eighth note followed by a sixteenth note. Measures 13-16 are entirely blank. Measure 17 begins with a eighth note followed by a sixteenth note. Measures 18-20 are entirely blank. Measure 21 begins with a eighth note followed by a sixteenth note. Measures 22-23 are entirely blank.

Alto Sax (Hamilton)

Satisfied

Lin-Manuel Miranda
arr. Jonathan Shi

$\text{J} = 128$

(An - gelica - a - a) (Re - wind) (Re-

34

wind) You strike me as a wo man who's ne ver been sa-tis fied

56

You're like me I'm ne-ver sa-tis fied I've ne ver been sa-tis-fie - d

62

Al-ex-an-der Ha-mil-ton U-nim-por-tant there's a mil-lion things I have-n't done

66

Just you wait Just you wait Number three!

126 $\text{J} = 100$ $\text{J} = 70$ $\text{J} = 128$ a tempo (Violin)

3 (An - gelica - a -

143 $\text{J} = 80$

a)

Soprano Sax (Company)

Satisfied

Lin-Manuel Miranda
arr. Jonathan Shi

$\text{♩} = 128$

The musical score consists of eight staves of music for soprano saxophone. The tempo is indicated as $\text{♩} = 128$. The key signature is one flat. The vocal parts are written in soprano clef, and the piano/harpsichord parts are written in bass clef.

Staff 1: Measures 8-13. Dynamics: **f**. Vocal parts: (To the bride), (To the bri-i-i-i-de). The vocal line includes eighth-note patterns and sixteenth-note patterns.

Staff 2: Measures 14-19. Dynamics: **f**. Vocal parts: (Ange-li-ca-a-a), (By your side), (To the u-nion), (You pro-). The vocal line includes eighth-note patterns and sixteenth-note patterns.

Staff 3: Measures 20-25. Dynamics: **f**. Vocal parts: (vide, you provi-i-i-i-de), (Al-ways), (Re-wind). The vocal line includes eighth-note patterns and sixteenth-note patterns.

Staff 4: Measures 31-36. Dynamics: **mf**. Measure 31 starts with a sixteenth-note pattern. Measures 32-33 show a transition with eighth-note patterns. Measures 34-36 return to sixteenth-note patterns. Measure 36 ends with a dynamic **mf**.

Staff 5: Measures 45-50. Dynamics: **mf**. (Harp) part: (This is not a ga-me). The harp part consists of eighth-note patterns.

Staff 6: Measures 53-58. The vocal line consists of eighth-note patterns.

Staff 7: Measures 63-68. The vocal line consists of eighth-note patterns.

Staff 8: Measures 69-74. Dynamics: **2**. The vocal line consists of eighth-note patterns. The measure number 2 is placed above the staff.

84

90

f

10

8

114

4

$\text{♩} = 100$

$\text{♩} = 70$

$\text{♩} = 128$

a tempo

2

3

124

ff

(To the groom)

(To the bride)

(To the bri-i - i - i - de)

(Ange-li-ca-a -)

a)

(By your side)

(To the u - nion)

(You pro - vide, you provi-i - i - i - i - de)

138

143

150

(Al - ways)

p

(Be sa-satisfied)

(Be sa-satisfied)

(Be sa-satisfied)

(Be sa-satisfied)

(Be sa-satisfied)

$\text{♩} = 80$

156

(Be sa-satisfied)

(Be sa-satisfied)

(Be sa-satisfied)

(Be sa-satisfied)

4

Alto Sax (Laurens/Company) Satisfied

Lin-Manuel Miranda
arr. Jonathan Shi

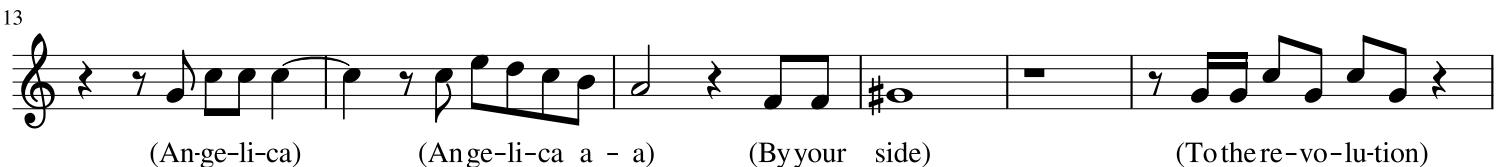
$\text{♩} = 128$

8



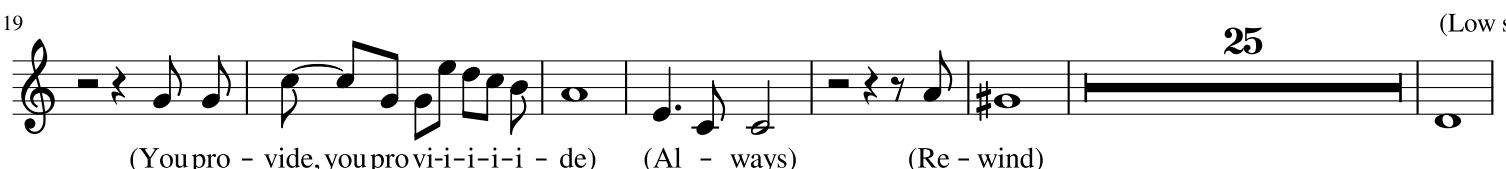
f (To the groom) (To the groom) (To the groom) (To the bri-i-i-i-de)

13



(An-ge-li-ca) (An-ge-li-ca a - a) (By your side) (To the re-vo-lu-tion)

19



(You pro - vide, you provi-i-i-i-i - de) (Al - ways) (Re - wind) **25** (Low strings)

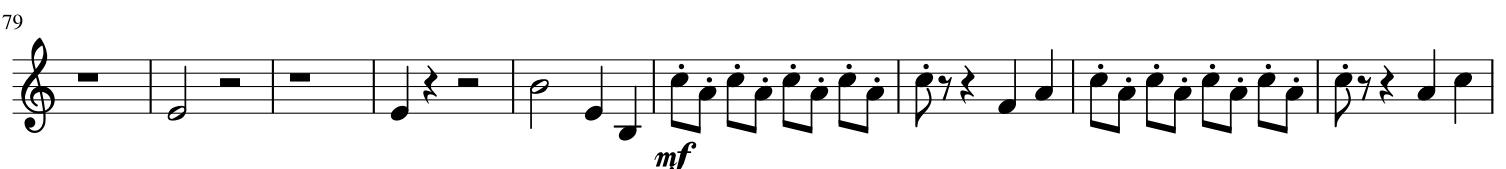
51

15



(Number one!)

79



mf

88

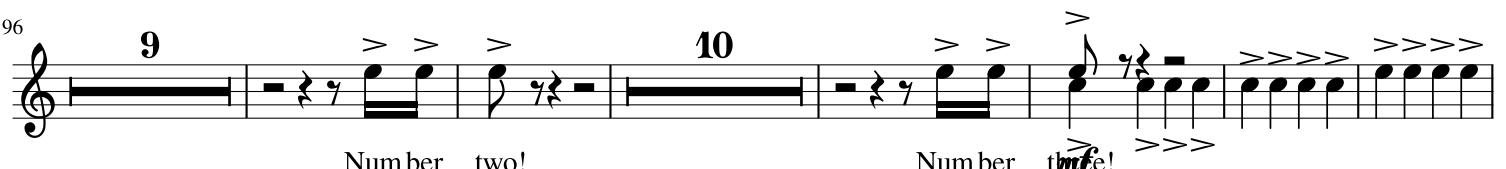


>> Number two!

96

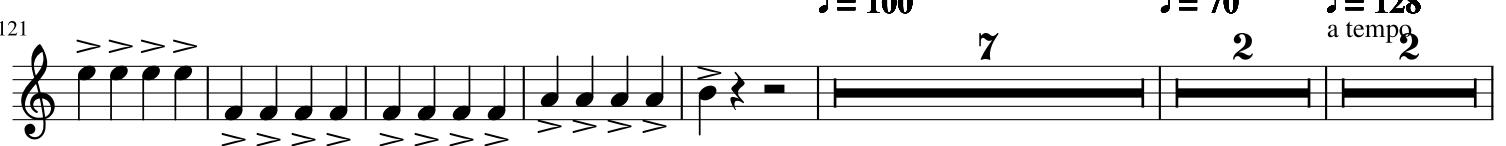
9

10



>>> Number three! **>>>** **>>>** **>>>** **>>>** **>>>** **a tempo**

121



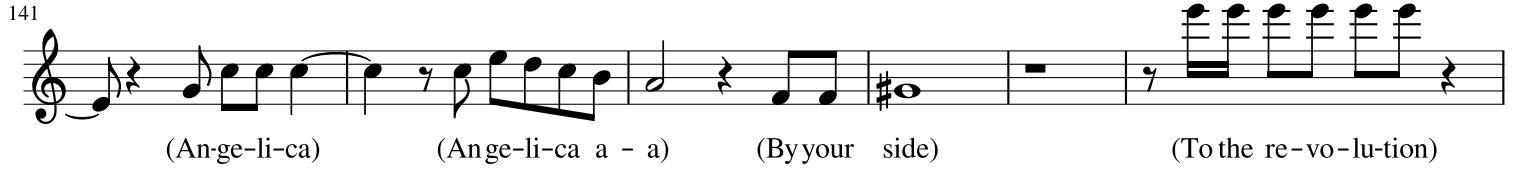
>>> **7** **2** **a tempo**

137



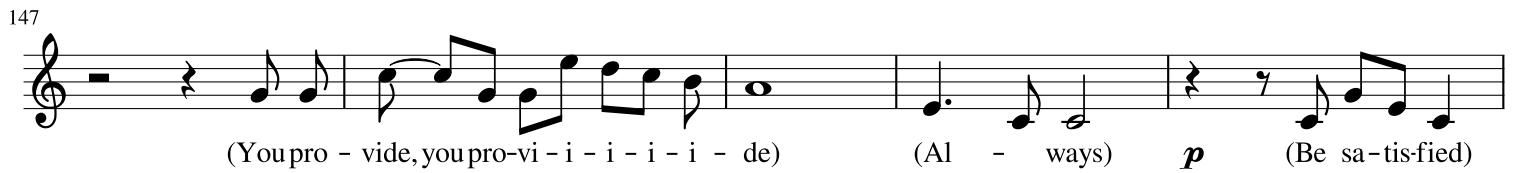
ff (To the groom) (To the groom) (To the groom) (To the bri-i-i-i-de)

141



(An-ge-li-ca) (Ange-li-ca a - a) (By your side) (To the re-vo-lu-tion)

147



(You pro - vide, you pro-vi - i - i - i - de) (Al - ways) **p** (Be sa-tis-fied)

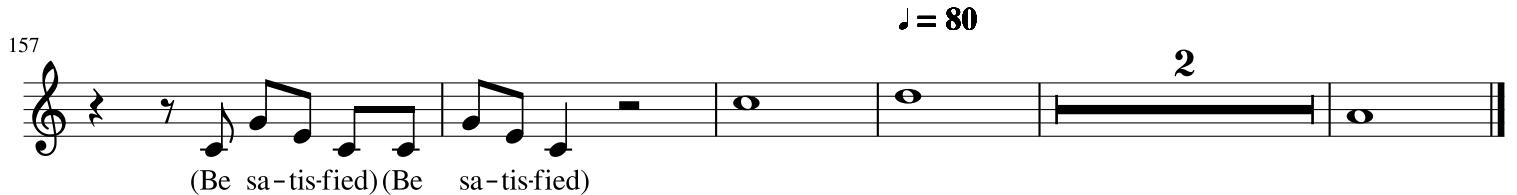
152



(Be sa-tis-fied) (Be sa-tis-fied) (Be sa-tis-fied) (Be sa-tis-fied) (Be sa-tis-fied)

157

J = 80



2

(Be sa-tis-fied) (Be sa-tis-fied)

Alto Sax 1

Satisfied

Lin-Manuel Miranda
arr. Jonathan Shi

$\text{J} = 128$

Musical score for Alto Sax 1. The score consists of two staves. The first staff starts with a long black bar followed by a series of eighth notes. The second staff begins at measure 15 with a continuous pattern of eighth-note pairs.

15

Continuation of the musical score for Alto Sax 1. The pattern of eighth-note pairs continues through measure 24. Measure 25 begins with a dynamic marking of pp .

25

Continuation of the musical score for Alto Sax 1. The pattern of eighth-note pairs continues. Measure 35 ends with a dynamic marking of f .

36 (Pseudo-bari sax 1)

Musical score for Pseudo-bari sax 1. The score consists of a single staff showing a continuous pattern of eighth-note pairs. A dynamic marking of mf is present in measure 41.

42

Continuation of the musical score for Pseudo-bari sax 1. The pattern of eighth-note pairs continues through measure 47.

48

Continuation of the musical score for Pseudo-bari sax 1. The pattern of eighth-note pairs continues. A dynamic marking of mp is present in measure 53.

58

Continuation of the musical score for Pseudo-bari sax 1. The pattern of eighth-note pairs continues through measure 63.

74

Continuation of the musical score for Pseudo-bari sax 1. The pattern of eighth-note pairs continues. Measure 79 ends with a dynamic marking of 4 .

89

Musical score for Bass. The score consists of a single staff. Measure 89 begins with a bass clef and a dynamic marking of 5 . The bass line consists of eighth-note pairs and sixteenth-note patterns.

100

(Bass)

3

108

114

$\text{♩} = 100$

$\text{♩} = 70$

8

7

2

135

$\text{♩} = 128$

a tempo

f

141

147

153

$\text{♩} = 80$

5

2

Alto Sax 2

Satisfied

Lin-Manuel Miranda
arr. Jonathan Shi

J= 128

16

mf

28 (Very detached and spicetid flight's sake
thing)

f **f** **f**

34 (Perc line)

f **f**

39

44

49

mp

59 **2** (Perc line)

f

69

74

79

mf

86

2

Number

95 (Perc)

one!

99

2

Number

106

two!

111

3

Number triple! >>>

$\text{J} = 100$

119

$\text{J} = 70$ $\text{J} = 128$

129

2

139

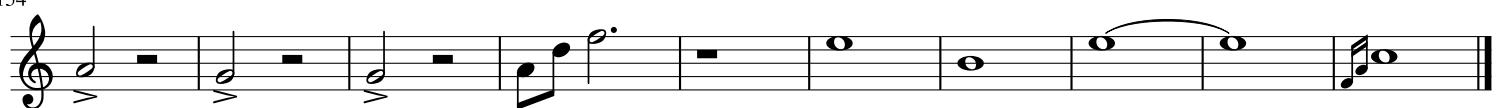
144



148

*J = 80*

154



Alto Sax 3

Satisfied

Lin-Manuel Miranda
arr. Jonathan Shi

$\text{J} = 128$

The sheet music consists of nine staves of musical notation for Alto Saxophone 3. The tempo is marked as $\text{J} = 128$. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a '4'). Measure numbers are present at the start of each staff: 1, 6, 11, 16, 21, 35, 44, 55, and 70. Measure 21 includes dynamics *p* and *f*, and a measure number 9 above a bar. Measure 44 includes a dynamic *mp*. Measure 55 features grace notes. Measure 70 includes a dynamic *p*.

79

87

97

108

116

Driving

$\text{♩} = 100$

mf

$\text{♩} = 70$

$\text{♩} = 128$

2

a tempo

ff

126

137

142

147

152

mf

J = 80

157

