CAMERON MACKINTOSH PRESENTS

MISS SAIGON

A MUSICAL BY

ALAIN BOUBLIL & CLAUDE-MICHEL SCHÖNBERG

SONGS FROM THE MUSICAL
PIANO/VOCAL ALBUM
Piano Vocal Score Act 1

MISS Saigon

A musical by Alain Boublil and Claude-Michel Schönberg
Music by Claude-Michel Schönberg
Lyrics by Richard Maltby, Jr. and Alain Boublil
Adapted from the original French lyrics by Alain Boublil

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One of us will be Miss Saigon
Who's left to screw who hasn't

Shut up and get your hot pants on
There's still some left and they'll all be gone
Each day more G. I.'s disappear.
A girl can trust the Engineer

ENGINEER: "Surprise!"

I found this new girl get her dressed untouched.

GIGI: Just give that virgin act a
Pno. Voc. 1 - Opening Act 1

ALL GIRLS: You are my first American

rest

ENGINEER:

Allez! Allez! Allez! Why does it take all day?

Get your asses on stage I'm raising cash tonight

GIRLS: Tonight I will be Miss Saigon - 1/93
They say Sai-gon has weeks I say it's time to pack

Tonight I will be Miss Sai-

each night these lit-tle buns of theirs — are worth less and less

I need a Vi-sa fast and I'm not look-ing back...
Son of a bitch, they're here — I can still Engineer

Menos mosso

It's like the old days my little gamines.

Oh,

Just look who's out there! A gang of marines!

We'll pick 'em clean, that's what this contest's about —

sure!

They're here?

Yes,
One of these boys might be your ticket out

Why are you in that dress?

Ah it's my new princess

Ah, Yes!

A bride will give the guys a treat
Lower your eye-lids and play sweet
Men pay the moon to get fresh

Allez! Allez! Allez! Get out and do your song!

Don't make the show too long. Voila! On stage all! Welcome to Dreamland!
2

THE HEAT IS ON IN SAIGON

Driving

ff

The heat is on in Saigon — The girls are hotter than Hell —

One of these slits here will be Miss Saigon
God the tension is high — not to mention the smell

The heat is on in Saigon is there a war goin' on?

Don't ask I ain't gonna tell.
ENGINER:

Hey Monsieur Chris, Monsieur John

You've come to win Miss Saigon

John:

I gotta get my friend laid, as a last souvenir

Chris:

I love you Pal, but your bullshit I've had up to here
The heat is on in Sai-gon
But till they tell us we're gone, I'm gonna buy you a girl.

You can buy me a beer.
ENGINEER: "Showtime!"

MISS SAIGON
See my bikini, it's just the right size.

Don't you enjoy how it rides up my thighs?

I'll show you my special trophy of war.

Look from behind— it'll knock out your eyes.
For a Marine I'll show more

You won't get up off the floor The heat is on in Saigon

Don't tell me I'm reassigned All that chicken shit sucks

Tonight I'm out of my mind not to mention ten bucks
ENGINEER: "Miss Gigi Van Tranh"

GIGI:

If I'm your pin - up I'll melt all your brass — Stuck on your wall, with a

pin in my ass — If you get me — you will

travel first class — I'll show you We will make magic, Cher - i
The winner gets her for free.

The meat is cheap in Saigon
I used to love getting stoned

Walking up with some whore
I don't know why I went dead

It's not fun anymore
I'm seventeen and I'm new here today. The village I come from seems so far away. All of the girls know much more what to say but I know I have a heart like the sea.
A million dreams are in me...

Good Jesus, John, who is she?

The Cong is tightening the noose
Is it a week or a day—
a tempo

—or an hour we got? Tonight could be our last shot
Got to put it to use

ALL - except named characters

Tonight I bet that you and I will get along

Forget about the threat for get the Viet Cong

MEN:

Mimi, Gigi, Yvette or Yvonne

Gonna buy me a beer
'and elect Miss Saigon

ENGINEER (spoken):

Yvonne...  Yvette...

Mimi...  Kim...  Gigi...

*Attention S'il vous plaît! By popular demand, Miss Gigi van

sub.snp
The heat is on in Saigon

Tranh, is elected Miss Saigon!

and things are not going well

but still at midnight the party goes
A good-bye party in hell

"And now who wins this little pussycat.

"Number 66!"
Slowly (quasi colla voce)

They are not nice they're mostly noise. They swear like men they screw like boys.

I know there's nothing in their hearts.
But ev'ry time I take one in my arms it starts

The movie in my mind
The dream they leave behind

A scene I can't erase
And in a strong girl's arms

brace
Flee this life

MISS SAIGON
Flee this place
The movie plays and
rall.

plays
The screen before me fills

He takes me to New York
He gives me dollar

piu mosso

bills
Our children laugh all day
They eat too much ice-cream
And life is like a

They eat too much ice-cream
And life is like a

appassionato
dream
Dream
The dream I long to

appassionato
dream
Dream
The dream I long to

rall.

rall.

find
The movie in my mind

find
The movie in my mind

rall.

rall.

a tempo
I will not cry I will not think

a tempo
I will not cry I will not think

KIM;
I'll do my dance, I'll make them

KIM;
I'll do my dance, I'll make them

MISS SAIGON
The movie in my mind

When I make love it won't be me

And if they hurt me I'll just close my eyes and see

They are not nice they're mostly

The movie in my mind

The dream that fills my noise

They kill like men they die like boys
A man who will not

head

They give their cash They keep their hearts

kill

Who'll fight for me instead

But ev'ry night again it starts

He'll keep us safe all day

So no one comes at
To blow the dream away

Dream

The dream I have to find

The movie in my mind

Piu mosso
GIRLS: And in a strong G. L.'s embrace
Flee this

rall. p

A world that's far away
Where life is not unkind

KIM:

The movie in my mind

rall. poco a poco
a tempo

a tempo

The movie in my mind


**BARTERING FOR KIM**

*Very rhythmic*

**ENGINEER:**

Hey, Monsieur John how'd you

**JOHN:**

like to get rich?  
Gohome in style?

Yeah O - K what's the pitch?
7 ENGINEER:

A U. S. visa to help me get out

Lend me a bit of your

Em-bas-sy clout

JOHN:

There isn't a chance pal you're too well-known

ENGINEER:

You have a good eye her name is Kim she's my

Look what I want is that girl in the dress

MISS SAIGON
new princess you give her a try

JOHN:

It's my friend Chris who's the

ENGINEER:

She'll get him up it's her

one feeling down

MARINE:

I ordered a beer!
first night in town — But I have to warn you she

don’t come cheap It’s got to be twenty— for

my princess She’s sort of virgin well more or— less

For twenty more you get a room and— key — For fifty bucks she’s got the
whole night — free —

CROWD:

No one gives you a buzz — like — the Engineer does

JOHN:

Stop drooling white boy You're

CHRIS:

John open your eyes — losing your cool —

You like this jail bait
This is the end of the line
This whole rotten scene

This little girl we could be in the sack
For what it cost me to

buy a big Mac
John it's time to go back

You know what I mean...
Pno. Voc. 4 - Bartering For Kim

I'm starting to cry You're so out of touch

The trouble with you is you think too much ooh ooh

Oh. Of' doc-tor John knows what you need all right
I bought you a pres-ent She's yours all night

Nothing gives you a hit like the Engineer's shit.

MISS SAIGON
Poco meno

ENGINEER:

See little Princess, I was right.

You got the biggest score tonight.

You caught that sergeant by the nose.

You stay with him until he goes.
Call him Chris. He'll like that.

That marine wants his beer.

You said you needed a job
You said you'd turn a trick

You better prove it and quick!

**Miss Saigon**
KIM AND CHRIS DANCE

Slowly and dreamily

A\(^{\#5}\) A\(^{\#5}\dim\) Bmin\(7\) E7 A\(^{\#5}\) A\(^{\#5}\dim\) Bmin\(7\) E7

A\(^{\#5}\) A\(^{\#5}\dim\) Bmin\(7\) E7 A\(^{\#5}\) A\(^{\#5}\dim\) Bmin\(7\) E7

Bmin\(7\) E7 A\(^{\#5}\) A\(^{\#5}\dim\) Bmin\(7\) E7

A\(^{\#5}\) A\(^{\#5}\dim\) Bmin\(7\) E7
My name is Kim
I like you Chris

KIM:

What did I say?

CHRIS:

Don't talk like that

CHRIS:

You shouldn't be here. Get the hell out.
ENGINEER:

What's going on? You don't like her?

CHRIS:

Oh, yes I do.

KIM:

I like him too.

Chris: Take me away. Don't say a word just come with me.
Paco piu mosso

INSTRUMENTAL

F

Fdim

Gmin7

C7

F

Fdim/C

Gmin7

C7

F

Fdim/C

Gmin7

C7

MISS SAIGON
5 - Kim and Chris Dance

MISS SAIGON
TRANSITION TO WHY GOD, WHY
WHY GOD, WHY?

Not too slow (sostenuto)

CHRIS:

Why does Saigon never sleep at night? — Why does this girl smell of orange trees?

How can I feel good when nothing's right? — Why is she cool when there is no breeze? — Vi-et-
Pno. Voc.

You don't give answers, do you friend?

Just questions that don't ever end

Why God? Why today

I'm all through here On my way There's

MISS SAIGON
nothing left — here that I'll miss — Why send me now a night like this?

Who is the girl in this rusty bed? — Why am I back in a filthy room?

Why is her voice ringing in my head? — Why am I high on her cheap perfume? — Vi-et-

nam. Hey look I mean you no offence.
But why does nothing here make sense?

Why God? Show your hand Why can't one guy

understand? I've been with girls who knew much more

never felt confused before
Why me? What's your plan? I can't help her

No one can I liked my mem'ries as they were But

now I'll leave remembering her

Faster

HEAR HELICOPTER ARR
When I went home before — No one talked of the war — What they knew from T. V.

sub. p cresc. poco a poco
I didn't have a thing to do with me. Yes — Saigon is corrupt — it felt better to be here driving for the Embassy.

sub. p cresc. poco a poco
'Cause here— if you can pull a string
A guy— like me
lives like a king
Just as long as you don't believe anything
Why such beauty — In this place?
liked my memories as they were — but now I'll leave — remembering her

Largo espansivo
This money's yours — Please take it all — Hey you want more? —

Andante rubato

CHRIS:

This money's yours — Please take it all — Hey you want more? —

KIM:

No,
8 9 10 (CHRIS)

I (KIM)

Hey, what's

No I don't want any thing

wrong with you

I've not done this before

rall.

a tempo - in 4

piu mosso

That can't be true

All the girls lie they

Why would I lie?

MISS SAIGON
just want to get out of here

May-be you're

not like that  But I don't know who you are

rall. poco a poco

piu mosso

MISS SAIGON
Do you want one more tale of a Vietnam girl?

Want to know I was bound to a man I don't love?

Do you want to be told—

poco piu mosso

how my village was burned?
Want to hear how my family was blasted away?

How I ran from the rice field and saw them in flames

How my parents were bodies whose faces were gone

a tempo

rall.  sub. p  cres.  rall.
7 - This Money's Yours

I have had my fill of pain

I will not look back again

I would rather die

rall.

rall.

MISS SAIGON
Can I see you tonight?

Well, I'll be at the club —

"No. You won't!"

Selling "Beau-coup a-mour" —
Tempo I (faster)

How would you like?

KIM: How would you like?

How would I like?

Living with me?

It feels good like this so

a tempo

that's how we should be

So would you like

rall.
O-kay it's set — No more to
Yes I would like —

say — Screw the engineer, — you're the

one good thing — that I've found out here —

rall.

MISS SAIGON
Allegretto amabile  \( J = 90 \)  

You are Sun - light - and Moon -

Joined by the Gods of Fortune Mid _night_ and

high noon shar ing the sky
We have been blessed you and I

poco piu mosso

CHRIS:

You are here like a mystery

mp dolce

I'm from a world that's so different from

all that you are How in the
light of one night did we come so far

piu mosso (poco agitato)

Outside day starts to dawn

Your moon still floats on
The birds awake
high

The stars shine too

hands still shake

and we meet in the

I reach for you and we meet in the

sky

piu mosso

sky

ff (rhapsodic)
You are Sun - light and Moon joined here.

Bright - ming the sky with the flame of love.

made of Sun - light Moon - light

made of Sun - light Moon - light

Colla voce

freely

71
8A
UNICORN

Adagietto 76

2 KIM:

Asian Flute

Tomorrow night will be the full moon

I can bring friends to bless our room

With paper unicorns and per-

CHRIS (spoken): "Unicorns?"

Sure.

If you want me to
TELEPHONE SEQUENCE

John is that you buddy? Listen to me.
Do I sound different? How else could I be?
Last night I spent a whole lifetime in Paradise.

73
Tell the C. O. I'm taking all of my leave. We're going to play house. Oh John,

It's like Christmas Eve. We have

sworn we won't see the sun for forty-eight hours.

What are you saying are you out of your mind?

MISS SAIGON
Pno. Voc.

JOHN:

All leaves are cancelled you could be left behind. Sai-gon is fall-ing a-part

and you bet-ter be here

Here is the news since you've been on the moon. Ci-ties in the boon-docks are dropping like flies.

Wives and ci-vil-ians will be ship-ping out soon.

MISS SAIGON
JOHN:

Crowds around the embassy have tears in their eyes.

People at the palace think we'll send the Marines.

We are sending nothing from what I've been told.

Buddy are you there do you know what that means?
Sure

---

John: Time to fall in love

---

Chris: John listen fast you did not get this call...

---

Once you are a friend you're a friend through and through...

---

When you are in trouble then I'll cover for you...
JOHN:
Not this time — the town's too hot — for one

KONG AI: where of buddy I will not get you killed

CHRIS:
She is no whore — you saw her too — She's really more

Like the April moon — She's been
Pno. Voc.

CHRIS: hurt, you see— both her parents died— what else could she be?

JOHN: (Big!) Sweet as that and she's an orphan too! How can a guy fight that? You got

one day not two then be back

9 - Telephone Sequence

MISS SAIGON
THE DEAL

Faster (than) \( \frac{3}{4} \)

ENGINEER:

We had a deal for Kim but that's on ice –

I'm sorry, Sergeant, but I've changed the price –
I need a Visa from your Embassy.

You get me that — you'll get the girl for free.

Furioso (piu mosso)

Cut the crap — this money's all I got — I don't give
Visas out — is this a deal or not — you tell me

O. K. O. K. The money it will do —

Too bad, I had a Rolex watch for you —

I'll get my papers in another way —
And make a rich\textsuperscript{*} man of some attach-e

Rubato

with little shits like him you take the bucks and run

He gave me six weeks income, I'll be gone in one.
The Wedding

One of us girls is moving on

Moderato assai
One girl will get out of Saigon

So now who's really Miss Saigon

T. V. and Stereo she gets

And Elvis Presley on cassettes
Look how he bought her a new dress

You did a job on him I guess

He simply asked me I said
Come on let's bless the new Princess
Colla voce

Will you who gave me life smile today

Look with favoring eyes on this man

Show your daughter's heart your forgiveness and

Send to us from your home above your blessing on our

rall.

10 - The Wedding
GIRLS:

Dju vui vay

KIM:

Yu doi

love

Dju vui vay

my

Dju voi vay

Yu doi my

Dju vui
It's what all the girls sing at

It's pretty but what does it mean?
weddings

They didn't know what else to sing

It's the prettiest thing that I've ever heard
Pno. Voc.

Piu Mosso

strings

GIGI: "Sh, sh, sh..."

"To Miss Saigon." GIRLS: "Miss Saigon."
THUY'S INTERVENTION
(Version A)

Naturally, with intensity

THUY:

You're here, at last I've come to take you home. All night, I ran, I made it thru the
line. Kim, tell your friends it's time to go away this life ends you're safe with me to
Slow

KIM: "Stop!"

CHRIS:

This girl is mine now Who are you?

Tempo Moderato-In 2

Who is this man? This American man? Do

none of you see what's ahead? Have you gone mad? These are
THUY:
lo-sers and whores who will soon all be gone or be dead

CHRIS: (spoken)
"Get out of here"

KIM:
You have no right to be here

I'm not a prize you can claim
We were promised at thir-
You knew I'd come back to get you. Why didn't you wait?
My parents got themselves killed in the week you changed sides.

If there were promises all of them died when they died.

Kim leave this man behind.
on and shoot I will not change my mind

"Not anymore"

are still mine! You're mine until we die

"Get the hell out"

gon is doomed and so is your G. I.

MISS SAIGON - 3/95 transposed
THUY:

You broke your Father's word

This is your curse

Marcia

mp
PIU MOSSO

CHRIS:

You're going to leave me now

What a party that was

MOLTO RIT.

RALL.

Yes, I am going to leave and take you out with

Segue

MISS SAIGON - 3/95 transposed
LAST NIGHT OF THE WORLD
(Version A)

CHRIS:

In a place that won't let us feel

In a life where nothing seems real

I have found you
I have found you.

In a world that's moving too fast.

I will hold you.

Our lives will
Chris:

To-night our hearts drown the distant drums—

change when to-morrow comes—

And we have music, al-right—tearing the night—A

song

Played on a solo saxophone
Pno. Voc. 12 - Last Night Of The World (Version A)

KIM:
A-lone-ly sound

CHRIS:
A cra-zy sound

cry that tells us love goes on and on

Played on a solo sax-o-phone

105
MISS SAIGON
KIM:

telling me to hold you tight and

telling me to hold you tight and

dance like it's the last night of the world
dance like it's the last night of the world

CHRIS:

On the other side of the earth
CHRIS:  
There's a place where life still has worth — I will take you —

KIM:  
I'll go with you —

You won't believe all the things you'll see —

KIM:  
If we're to —

I know 'cause you'll see them all with me — If we're to —
gather that's when we'll hear it again

a tempo

song

played on a solo saxophone

crazy sound

lonely sound

Miss Saigon
cry that tells us love goes on and on played on a

so-lo sax-o-phone It's telling me to

so-lo sax-o-phone It's telling me to

hold you tight and dance like it's the last night of the world

hold you tight and dance like it's the last night of the world

MISS SAIGON
Dreams were all I ever knew —

CHRIS:

Dreams you won't need

Anyway where we may be

when I'm through —

Anyway where we may be

I will sing — with you

I will sing — with you

our

our

rall.

MISS SAIGON
Played on a solo saxophone

KIM:

Played on a solo saxophone

CHRIS:

stay with me and hold me tight and dance like it's the

KIM:

stay with me and hold me tight and dance like it's the

CHRIS:

last night of the world

last night of the world

poco piu mosso
13
THE MORNING OF THE DRAGON

( THE FALL OF SAIGON )

GROUP 1:
On silent feet it came
breathing a sheet of flame it came

Closing in on its rightful prey Burning a hundred years a-

way The morning of the dragon lit up the street The

6-ger we were walking on paper-feet and in the clear white heat of
From ev'ry door they came these children

GROUP 2:
Victory

born of war they came

Victory

Sharing a secret word which they waited a hundred years to

Victory
The morning of the dragon
all the walls fell down.

up the street
The tiger we were stalking walked on.

Brother greeted brother in a sudden

paper feet and in the clear white heat of dawn was gone.

light and the endless night was gone.
On silent feet it came breathing a sheet of

GROUP 2:

Victory

GROUP 3:

May all our children

flame it came Closing in on its rightful prey

Victory

Victory

learn the tide of
Burning a hundred years away

The morning of the dragon will turn

Truth lit up the street

Walls fell down

Brother greeted brothers

Giants fall, tigers
tiger we were stalking walked on paper feet

ther in a sudden light and the

burn some day with the

and in the clear white heat of dawn was gone

endless night was gone.

dawn they're gone
ENGINEER:

Three years of school was nice

in rice fields planting rice

You did good work you see

re-educating me

CHORUS:

Who
lives a lie must change or die

Three years how quick they moved!

Look how the world's improved: Saigon, that

Queen of sin re-named for Ho Chi Minh!

Who
Pno. Voc.

13 - The Morning of the Dragon

ENGINEER:

(WOMEN 8 v.b.)

lives a lie must change or die

poco piu mosso

men will always be men— They washed out my brain— I'm still what I am—

Deep inside, I know what I know— Where ever I go—
I speak Uncle Ho — And think Uncle Sam —

ASST. COMMISSAR:

Your name is Tran van Dinh?
You’re called the ENGINEER:

At your service

mf Come prima

Engineer

The people’s Commissar

(spoken)

Yes — sir

Am I
Has ordered you back here.

Who

lives a lie must change or die.

SOLDIER 1:

We found the man that you wanted so bad.

SOLDIER 2:

And Commissar you were perfectly
We brought him down under cover of night.

Once he had served the American clique

Selling our sisters or daughters for gold.

Notice we caught him in less than a week

When we get orders we do what we're
SOLDIER 1:
120 told.

SOLDIER 2:
121 told.

THUY:
122 All right! All right! That's it that's all You've

123 (THUY)
done your job that's it Now, go back I'll take

Meno Mosso

126 o - ver now Kim

127 rall.
Sniff her out you know how Think now what would she do?

Never saw her again I am a different man
I've been enlightened since then But men must help other men—

And seeing it's you— I'll work to the bone—

THUY: piu mosso

I'll give you forty-eight hours— If you want to stay free—

Don't come back here alone
On silent feet it came

breathing a sheet of flame it came

May all our children learn
Clos-ing in on its right-ful prey

Victo-

the tide of

Burn-ing a hun-dred years a-way

The

right will turn
morning of the dragon truth lit up the street

and in the clear white heat of dawn was gone
MISS SAIGON - 1/93
I STILL BELIEVE

Last night I watched him sleeping
My body pressed to him

And then he started speaking
The name I heard him speak was

Kim—Yes, I know that this was years ago
But when

136
moonlight fills my room, I know you are here still

still I still believe you will return I know you will my heart

against all odds holds still yes, still

MISS SAIGON
I still believe — I know as
long as I can keep believing I'll live I'll live
love cannot die You will return You will return
turn and I alone know why
a tempo

ELLEN:

Last night I watched you sleeping once more the nightmare came

\[ D_{min} \quad A7/E \quad D_{min}/F \]

I heard you cry out something

\[ A7/E \quad D_{min} \quad A/E \]

word that sounded like a name and it

\[ D_{min}/F \quad G_{min}7 \quad C7 \]

hurts me more than I can bear knowing part of you I'll never

\[ C7 \quad F \quad Bb_{maj}7 \]

MISS SAIGON
I Still Believe

share never know

But

a tempo (poco piu mosso)

still I still believe the

time will come when nothing keeps us apart My.

heart forevermore holds still

F F7 Bb Bmin

F Eb C7 rall.

MISS SAIGON
It's all over, I'm here, there is nothing to fear.

Chris, what's haunting you?

Can't you let me inside what you so want to hide?
I still believe as long as you're safe with me.
And I wish you could tell what you don't want to.
I still believe I'll live I'll tell
What your hell must be
You can sleep now You can cry now I'm your wife now
You will return and I know why I'm yours until we die
For life until we die
In 2 (fairly fast)

ENGINEER:

Coo Coo Princess, look who's here
your resurrected — Engineer

sub. mf
Don't ask me how I tracked you down—
Who has the sharpest nose in town?

I'm here to throw a rope before you drown
For

Men will always be men—
you change the regime—the lust doesn't stop
You and

I will team up again
together we'll reap

MISS SAIGON - 1/93
En-gi- neer I don't want you here — I gave up that life —
the cream of the crop

you must un-der-stand —— (ENGINEER)
Out that door is a Big-shot who waits — like a pup to come up —

and eat out of your hand —— Kim the good times are back ——
poco meno

Don't go on, it's too late

Not too late for my star

Please let me hide in peace

Better to screw the police. Come in Monsieur Commissar

Slower

THUY:

Three years I've been away

mf

mf
Me, I found her for you

I kept faith we would meet

You out in the street

I knew in time — fate would weave a design — Ty-ing your life and mine — in-to one
Each day I'd wait like a soldier must wait — Trusting vic'try to come with the sun

After the fight in the still of the night I would

picture my bride, bright as jade —

You'll be my wife — we will

build a new life — and fulfill the vow our fathers made

poco rall.
My father's vow — I can't honor today — And I pray in my heart — he'll forgive —

What you want now — are some words I can't say — if I lied to you how could I live?

Don't say any more — Not a word — You can change
You can learn
Look at me...
Don't decide too soon

Some-where deep in my soul
Shines the smal-lest of lights

And no wind blows it out
It burns stea-dy and strong
Pno. Vocal
15 - Coo-Coo Princess

Through the darkest of nights — Du vui vay

I made a promise once with these words

which neither time nor distance has changed — He will come to me — still —

rall.
THUY:

You must be mad your A-mer-i-can Jack is gone for good and he'll never come back.

ENGINEER:

Come on now Princess get off o' your cloud. I'm sorry sir she was talking so loud.

The Com-mis-sar is a pow-er-ful man. A girl with brains makes a life where she can.
piu mosso (gentler)

Princess remember your place Don't make people lose face

meno mosso

Why do you look away I can end all this shame All you need say is "yes"

Marcia
THUY:

You hear those soldiers outside

SOLDIERS:

On silent feet it came

Breathing a

They'll do whatever I say

sheet of flame it came
I cannot change what I feel

(SOLDIERS)

Closing in on its rightful prey

(Burn-ing a hun-dred years a-

I think you will change be-fore my eyes

way To camp! To camp! The trea-

MIS S SA IGON - 1/93
THUY:

This memory has just been found
She hid the day we closed the bars

SOLDIER 2:

Show her that we don't forget
No one betrays us without scars

SOLDIER 1:

You are a woman who lived without shame
You're an infection left over from
SOLDIER 3:
war You have dis-ho-nored the na-tion-al name. Re-ed-u-ca-tion will cure the di-

SOLDIER 4:

SOLDIER 5:

sease You must be shown what we do to a leech. See how we teach an A-mer-i-can's

SOLDIER 6:

ENGINEER:

I have heard hun-dreds of speech-es like these. Take it from me you don't want to hear

whore.
THUY:

It's time to act, my friends, it's time more!

(ENGINEER)

SOLDIERS:

face betrays her crime. She must pay, and her
Tempo guisto

(They are blindfolded, Thuy walks toward Kim)

ad lib Perc.

piu mosso (not too fast)

Are you waiting for them — to kill me? Did you not get what he said? There's a big screw loose in side — you I will rip it out of your head. There's a
mad dog on the rampage If you think he'll change save your breath Just say

"Yes" I don't care if you love him Princess life has it all over death

I have a husband I love Real as the sun in the sky I cannot live with a lie

poco rall.
a tempo

see now who has power do you still think crazy things

come to me like the phoenix, and he'll take me off on his wings

You're a
If I am then let it be

ENGINEER:

I am

traitor to your country

I am

talking of life or death—now I am talking of staying free

talking of life or death—now I am talking of staying free

talking of life or death—now I am talking of staying free
So there it is now, I'll be moving on —— If you don't need me I'd rather be gone —— Two-kids in love don't need strangers around ——
THUY:

Right, I won't make a sound

You just get out

KIM:

No!

And as for you Come with me
There is a secret That you don't know

There is a force here I never show

You say it's treason To keep my vow
Season after season — I survived somehow

molto rall.

If you want the reason — I will show you now

Tempo

rhapsodic
15 - Coo-Coo Princess

Meno mosso

Solo Violin

Look, Thuy, this is my son

dolce

244

He has kept me alive. Now you see why

247

colla voce

248

Lento

I must tell you "No!"

Dictated

Violin

f

ff

sfz

Segue
THUY'S DEATH

THUY:
No one must ever see
This thing you're showing me
That bastard fouls our name

KIM:
My baby's not to blame
for what I've done
THUY:
You must decide upon which side you're really on. You whored to make that kid.

KIM:
That isn't what I did. Don't touch my son.

THUY:
You must see how it is— When you're my wife— keeping this child of his.
Brands us for life
No alternative! This child cannot live

You will not touch him
Don't touch my boy

Andante appassionato

He's what I live for
He's my only joy
A tempo

KIM:

You will not touch him

THUY:

He is my enemy. It's he who turns you from me

Don't touch my boy. He's what I

Erase him from your life. Even your memory. He's one drop in a flood

live for. He's my only joy

Left here to taint our blood. Our marriage bond is sworn. Forget that he was born

MISS SAIGON
Don't touch my little boy

Of course you have a gun And now you'll shoot your cousin

And do not test my will

And it's a U.S. gun A gun that lost the war You're the corrupted one

I'm warning you for him I'll kill

Go on and shoot, don't wait To save your bastard son you must not hesitate
Deliberato

The earth moves where I stand — I feel the turning of a wheel

I feel nothing in my hand — Not even the feel of steel

(shouted)

You will not take my child —

THUY:

You don't know how to kill
I have no other choice what I must do I will

This is the

Rit.

(gun-shot)

This is our Land

We found the power
In our brother's hand
And from a storm
Pierced with light.
Fierce and white the Lightning came a brightening
Flame to end the night

Poco rall.
Alt. One man to heed us each girl each boy

Ten. One man to heed us each girl each boy

Bari. One man to heed us each girl each boy

Perc. Lead us in a song of one voice to lead us in a song of

Timp. Lead us in a song of one voice to lead us in a song of
joy This is the hour
joy This is the hour
joy This is the hour
joy This is the hour

rall. Tempo
This is our land
This is our land
This is our land

rall. Tempo

SEGUE
IF YOU WANT TO DIE IN BED
If you want to die in bed follow my example

When you see a cloud ahead it's time to show your class

Hit the door before they make a target of your ass
If you want to die in bed in times of revolution

When the flag they fly is red Let pride fill up your chest

Meanwhile pack a sack And take the first boat heading west
If You Want To Die In Bed

**Poco meno mosso**

**ENGINEER:**

My precious souvenirs of all the golden years

(Rend. *lento*)

Rolex watches in steel that look practically real

(Rend. *lento*)

I'll need a little stock to start me in Bangkok!
If you want to die in bed forget about your Karma

When your life hangs by a thread don’t cry about the fates

Grab a stash of cash and plan a restaurant in the states
If You Want To Die In Bed

ENGINEER:

Let me stop for a bit. This was my greatest hit.

Miss Saigon in her crown I made Queen of the town.
17 - If You Want To Die In Bed

I got 'em paying more for just another

whore

Here I come

U. S. A.

Your next champ's on his way

For
A tempo-con moto

ENGINEER:

men will always be men. The rules are the same.

for Kings or for clerks. Give me

francs or dollars or yen. I'll set up a game.

I know how it works.
A tempo primo

ENGINEER:

Why was I born of a race that thinks only of rice and hates entrepeneurs?

Me I belong in a place where a man sets his price and you pay and he's yours.

Broadly

I should be American! Where every promise lands.
And ev'ry businessman knows where he stands

First stop Bangkok, then I roam

Cross that ocean that's white with foam

To the place that's my heart's true home
17 - If You Want To Die In Bed

SPOKEN: "A-me-ri-ca"

ENGINEER:

If you want to die in bed en route to your nir-

va-na

Grab your chance and plunge ahead and go where peo-

ple
17 - If You Want To Die In Bed

Heaven's there but shit you need a visa to get

a tempo

Fmin Ab Bb

SEGUJE
KIM AND ENGINEER

KIM:

En-gin-ee-r, Thuy is dead! He was going to kill my ba-by and I
You did what? Who is that? You'll be followed, get him out of here, goodbye!

We must leave! Tam and I! We must set off for America today.

Oh right! Just like that! Tell me how and while you're at it, tell me...
Kim:
I hear the voice of my soldier telling me to bring his why
(No beat)

Con moto
son

Engineer:
You're telling me this half-breed brat is born the son of a ma-
ENGINEER: 

Are you ready? Let me see his Western nose.

This bastard is the most beautiful sight I've ever seen.

A passport in my hand.

My new life can begin. Your brat's Amer-
ENGINEER:

So they must let us in!

The playground of mankind
The movie in my mind!

I'm your dear brother from now on.

And all our family is
gone. Boy, kiss your brand new uncle Tran.

This kid is o - kay

He is our en -

tree

To the U. S.

rit.

accel. a tempo - energico

ff
Very bright

ENGINEER:

With these two little diamonds to bait my hooks

I'll book us on a cruise "Boat-people de-luxe"

Don't worry bout sharks out in the Mekong Bay.

The Pirates taking us are more scary any day.
ENGINEER:

You just stay here and hide. Don't show your face outside. Take care of our little dear. I will go "Engineer."

(SPOKEN)

If you want to die in bed, don't care too much for country.

 accel.
Hit the open sea instead and float there like a cork.

Uncle Ho! Ho! Ho! I'll have to call you from New York.
FINALE ACT I

Andante appassionata

Not too slow

You who I cradled in my arms you asking as little as you

can Little snip of a little man
I know I'd give my life for you
You didn't ask me to be

Why should you learn of war or pain

To make sure you're not hurt again
I swear I'd give my life for you

I've tasted love beyond all fear
And you should know it's love that brought you here
And in one perfect night
When the stars burned like new
I knew what I must do
I'll give you a million things I'll never own
I'll give you a world to conquer when you're grown.

MISS SAIGON
You will be who you want to be you can choose whatever heaven grants
As long as you can have your chance
I swear I'll give my life for you Sometimes I wake up
Reaching for him I feel his shadow brush my head
But there's just moon-light on my bed —
Was he a ghost, was he a lie?

That made my body laugh and cry?
Then by my side the proof I see:

His little one. God of the Sun, bring him to me!

You will be who you want to be

MISS SAIGON
can choose what-e-ver hea-ven grants. As long as you can have your

chance, I swear I'll give my life for you.

No-one can stop what I must do. I swear I'll give my life for you!

Slower
ALL MEN & WOMEN:

No place, no home no life, no hope,

GROUP II: (men & girls - 8 va)

No regret no return no good-
no chance, no change, no place, no home
Pno. Voc.

19 - Finale Act I

by no re-gret no re-turn no good-bye no re-

no life, no hope no chance, no change

GROUP I: (men)

One day, one night, one day one night

no re-turn no good bye no re-gret no re-

no place, no home no life, no hope,
A musical by Alain Boublil and Claude-Michel Schönberg
Music by Claude-Michel Schönberg
Lyrics by Richard Maltby, Jr. and Alain Boublil
Adapted from the original French lyrics by Alain Boublil

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OPENING ACT 2

Agitato

Bb  Ab  Gb  E  D  C  Bb  Ab  Gb  E  D  C  Bb

Fmin  Eb  Db  B  A  G  Fmin  Eb  Db  B  A  Ab  G
They’re all Bui Doi — the dust of life conceived in hell and born in

strife they are the living reminder of

all the good we failed to do we can’t for —

get must not forget that they are all our children

SEQUEL TO "BUI DOI"

MISS SAIGON - 6/94
PIANO VOCAL

MISS SAIGON

21

BUI-DOI

Slowly, with dignity

1 (MEN)

2

3

Like all survivors I once

4

5

6

7

8

catch I'll never leave Vietnam

War isn't over when it ends
They are the living ghost of all the good we failed to do. We can't forget

They're called Bui-Doi.

Doi — the dust of life conceived in hell and born in strife. They are the living reminder of all the good we failed to do. We can't for-
get. Must not get that they are all our children too

These kids hit walls on every side. They don't belong in any place.

Their secret they can't hide. It's printed on their face.

I never thought one day I'd plead for half breeds from a land that's torn.
But then I saw a camp, for children whose crime was being born. They're called Bui-Doi, the dust of life conceived in hell and born in strife.

We owe them fathers and a family a loving home they never knew because we know deep in our hearts that they are
all our children too

These are souls in need They need us to give

Someone has to pay for their chance to live
They're called Bui - Doi

The dust of

life conceived in hell and born in
strife
They are the living reminder of
They are the living reminder of
They are the living reminder of
They are the living reminder of
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They are the living reminder of

all the good we failed to do
That's why we
all the good we failed to do
That's why we
all the good we failed to do
That's why we
all the good we failed to do
That's why we

MISS SAIGON - 1993
JOHN: That's why we know Deep in our hearts

That they are all our children too

Ah

Ah

Ah

Ah

Ah
Vivace - In 2

CHRIS:

John you were great, can I see you alone?

I gotta know what you meant on the phone.

What is this news you received you could only tell me?
A lot of groups use my Bangkok staff — To process problems on their behalf — We got this in from the Embassy. It's not easy to tell you; it's best that you see — poco rit.

"Kim, it's about Kim, isn't it?" Only you know how
hard I had tried to get word

tell me first, no-thing else, tell me: Did she sur-vive?

You must read the re-port, Chris, but yes, she's a-live.

You don't know, John, these night-mares the things that I've seen
I have seen her face burned, seen her shot with my gun. I have chased her through streets and heard nothing but screams. What's wrong? Come on there is still something more. She has a child. You have a son.
"You won't believe me but I dreamed this, John... It's in the nightmare when I see Saigon..."

"Jesus, John, I am married... Is this story for real?"

"I'm only telling you what I received... But our reports can usually be believed..."

"Kim's a bar-girl in Bangkok... Pal, I know how you feel..."
It's too late! I have a whole new life. I have a wife I love. She can't just disappear.

Listen, guy. I know the shock you've had. It isn't always bad. There are solutions here.

John, I never told her. My wife. How can I...
Tell her? A child what do I do? I shattered

Kim now Ellen too
JOHN: It's time to

I have learned the best thing for a couple to

tell her I have to do

You should both go to Bang-kok
22 - Post Bui-Doi

Poco meno mosso

tell her —— Us both? —— You both should

I mean Ellen too

Freely

But first... first Ellen has to know

Hey, guys, come on

Piu mosso

rall.
Hey mom — oh look, we gotta see hustlers & vendors: girls, I got girls — gorgeous girls — very nice. I’m glad my wife’s not here with me. 

ENGINEER:

What a waste to pay for my keep.

I'm rounding up sheep to fleece here in Bangkok.

I'm disgraced I can't get ahead.
There's nothing as dead as peace here in Bangkok.

Ten cents an hour, that's all they pay.

I'll have to swim to the U.S.A.

If you're looking for fun, original sin? If you want to put out then you gotta come.
in!

HUSTLERS & VENDORS:

Girls I got girls— Gorgeous girls— very nice—

ff

Gee, isn't Bangkok really neat? The things they're sel-

Girls

ling on the street Fresh dog— if that's what you'd en-joy

Girls

worth the price—

236

MISS SAIGON - 1/93
A girl or if you want, a boy

Hey come to me.

First drink is free.

Don't be a lump, you can hump for a small extra fee. "Humpy, humpy"
I'm depressed

For hustling a-mours... to Japan-ese tours... is no treat in Bang-kok...

I'm the best...

But sel-ling these runts... for sex-ual stunts...

leaves me beat... in Bang-kok...
CLUB OWNER: "You said you'd fill my place by. Where are they?"

Ten cents an hour  

ENGINEER: "They're coming, Boss, they're coming."

CLUB OWNER: "Just get to work, half-breed."

Tempo

Screw the Siamese

Look how they're ripping off refugees

If you're looking for original sin, if you want to put out then you gotta come
ENGINEER:

in. Hey, Boys, don't stand around like wimps, watch out those guys—

HUSTLERS & VENDORS:

Girls I got girls—

they’re really pimps You want some thrills come on and grab it

Pearls Half the price—

three girls two ger-bils and a rab-bit

(HUSTLERS) Hey come to me—
Look what you'll see

Hey, that's a joke mine blows smoke for a small extra fee

Come try the treats

in ev'ry venue with tricks you pick right off a menu
Hey, Joe, try taking a little excursion. You'll all feel good.

from a little perversion. Massage requiring total immersion

"Oh, yeah!"

"Oh, wow!"

Some strange positions they say are Persian. Drinks are on me.

"Oh, no!"
First girl is free. What can I say— you get me— for a small extra fee.

ENGINEER:

You want a girl, Sir? You'll like one of these.
You have a Kim here can I see her, please?

You pick 'em well. Mon-sieur

The Engineer, Jesus Christ, you're here too.

John is that you.

I'm looking for Kim

Of all my friends, you're the one that I missed.

I loved you so. You and your
I'm here about him. Kim has a child born in

buddy Chris.

Seventy-five

I filled that out and it's you who arrive.

You'll find the end of your quest here in our little dive.

I'm impressed!
American clerks! A system that works! There's really no other...
You're her brother, my ass. Come on take me inside.

and I am her brother.

(ENGINEER)

Look, Kim who got our application.
Oh, my God, Monsieur

I said. I'd bring us all salvation.

John, yes, of course he sent you.

Not in here. Is there someplace near we could...
Take your hands off. We're finished. Go find someone else.

Come with me. There's a

Chris is here. Say he's here. Oh, my God, it's all true.

I suggest—

Let I've got to say first.
(ENGINEER)

what-    ev-    er may be  You leave this to me  Just play a-little mo-

ther-

(JOHN)

What I need to find out — she can tell me a-lone —
Can you take me to Chris? I can leave here right now. We've been here for so long.

Took this job to survive. One month at sea... I was sure we'd drown.
But I thought about Chris... and we didn't go down... I've done terrible things...

but we're safe and you're here... so perhaps all the gods have begun to forgive...
She was about to get it

Did the gentleman order champagne?

I am sick of that prick.

You better get back on the chain or get out.
Look at this  
Come see love... 
quick, before he gets wise  
Let John look at our kid... 
See the lids of his eyes... 

Come see Chris... 
Let John have his surprise...
Look Uncle Sam
How nice I am

I'm doing all this just for Tam an American boy
Look, John... this is his Son.

Don't they have the same smile.

He's been waiting for his father for a long, long while.
Conversational

I'm not here as a friend,

have a job to do

It's strange to find my work should

lead me here to you

Chris knows all about you I have shown him all
this,

But I think that it's time you know all about Chris

Please don't you see that's all I live for? I have him and nothing

more at night every thing that's not him disap-
Poco piu mosso

pears behind my door

Please he went crazy when he

lost you spoke to no one for a year Then he

finally said "I'm home now, my life has to go on here"
Kim, let me finish talking please. That was three whole years ago.

Yes! Yes I know. I know how pain can grow.

When the rock you hold onto is a love miles away. Listen.
Pno. Voc.

24 - Please

please, I al-ready know this stor-y take us
to the U. S. A.

When we fin-ish here you'll
see him Chris ar-rived with me to-day

MISS SAIGON - 1/93
Oh Tam! he's here — —

He's here, he's so

near we might breathe the same air to-night, your father's

here

I dreamed so hard

I kept my

I can't tell her like this
faith

And now it's true

I should not be the one

Chris must first see his son

a tempo

Please, don't you see we've been watched over As we

They don't say in the files there's a woman in love

crossed the wildest seas

Even here

What sustained her for miles
Pro. Voc.

God wants us together. Can I end this journey?

Chris still knows nothing. Can I end this journey.

molto rall.

Freely

please?

molto rall.

There's only

one thing I can do. I must bring Chris here to see you.

C Bb G rall.

SEQUE

MISS SAIGON - 1/93
Chris is Here

Driving tempo

Owner:

So what's the brat doing here?

You better take care I'm watching both of you.

You and your engineer.
Owner:

Sir would you like a massage?

John:

No thanks it's not my scene.

You can find boys at "La Cage".
Where is he? What is that look? He was right on the hook.

Don’t tell me he slipped free.

Engineer Chris is here. John is going to get
**KIM:**

him and bring him to me

**Engineer:**

That guy is no one to trust or a soldier who's just...
You have to get to Chris first I will find his address

now before he can run
You can trust what he'll do, don't you worry I'll mention you.

Don't screw with me, little bitch, I don't want any hitch.

You just do as your told.
ENGINEER:
You'll go to his hotel, I'll be working as well

guarding our bag of gold

KIM:
Poco meno mosso
Tell me where and I'll go He is longing for me I know
Piu mosso
You have brought me thru the light'ning You have watched me from a - far

You know all and you for -

give me Lov-ing pa - rents that you are.
Please may your daughter have your

Go on... talk to your ghosts little girl, till you're

blessing on the life that starts to blue

day we must journey to a

You've got one chance, just one
KIM:

new world and I must be on my

ENGINEER:

He's here talking to you I'm on my

a tempo

way

way

pp Bb F/A Gm F7

rall.

Bb F/A Gm F7

MISS SAIGON - 1/93
KIM'S NIGHTMARE (PART 1)

Slowly

poco a poco accel.

mp cresc. poco a poco

26
Did you think I'd gone away? This is the face you saw that day

Starting at you with open eyes You're

Safe in the daylight but in the dark I rise I'm the crime that you hid

For you want to forget that you killed but you did You will never be
Did you think you would escape the judgment that was planned?
cape the truth's avenging hand?

Just because you have escaped the bound'ries of your land?

I'm here

I'm here

I'm never
the guilt in-side your head
You think your ma-rine's not like
o-ther men He be-trayed you once and he will a-gain
Think a-bout that night. Where was he back then? "I'm getting you."
KIM'S NIGHTMARE (PART 2)

Frenetically

CAPT. SCHULTZ:

Sor-ry Ser-geant as things de-generate all I'm giv-ing her is her

CHRIS:

*That's not good enough*

em-mi-gra-tion pa-pers with-out the wait. Sign here.
CAPT. SCHULTZ:

This'll get her on board the carrier. You're declaring that you will marry her when you get back to the States. Sign here.

EMBASSY WORKERS:

By order of the Old Man the Embassy will close according to plan.
stretch a cou-ple rules to is - sue her pass. That’s it. You’re rea - dy. Nice ass! — Who’s next? By or - der of the Old Man we’re pro - ces - sing the gooks as fast as we can. I mean Viet - na - mese. Hey don’t get me wrong.
Can't leave these looks for the Cong. Right?

CHRIS:

Christ I'm due at the Embassy. No time to

KIM:

I don't want you to leave me today. Well at least Uncle

lose.
If you're going I don't want to stay.

Sam bought our honeymoon cruise.

Well, I will do whatever you say.

Look, I'm leaving my gun; we got time, stay and pack. We'll get plenty of word when the V.C. attack. I want you in that bed, waiting, when I get back.
PRO. VOC.

47 ANOTHER OFFICER:

Sor-ry Ser-geant we must ac-cel-er-ate State De-part-ment says we e-

CHRIS:

"But my girl's outthere.

va-cu-ate. The word is we must be out by dawn.

ANOTHER OFFICER:

Sor-ry, Ser-geant, it's straight from Wash-ing-ton no one leaves the grounds now. Not
A MARINE CAPTAIN:

Okay! Keep quiet! Don't shout! The Ambassador won't leave 'til everyone's out. The choppers on their way have room—
back! Get back! I tell you don't shout. The ambassad...
ANOTHER MARINE:

That's it No more Viet - na - mese Get in.

KIM:

I'm the wife of a sol - dier Oh, please let me through

Help me, who must I pay? Tell me what I must do.
"Sorry, Soldier,
not now!"

Let me out! I have got to go back for my bride.

Listen someone! My husband is waiting inside!

Meno mosso (1/2 tempo)

Please Kim hear the phone
Please be home

Please Chris

Please

I'm lost here

Find me please

Please

MISS SAIGON - 1/93
get me through,— I don't care how,— Don't take my love—away, not now!

get me through,— I don't care how,— Don't take my love—away, not now!

poco rall.

A tempo

Oh Chris, I can't get free

Oh, Kim Please get free

Still I'm with you — Wait for me. "The gates!"

I am with you — Wait for me.

rall.
KIM'S NIGHTMARE - PART 3

ANOTHER MARINE:

Sorry Sergeant, inside the Embassy! We are pulling out now and

CHRIS:

I got till the Old Man leaves...

there will be no more reprieves.
JOHN:

Chris don’t be an ass. The Amb- sa- dor is lea- ving now.

VIETNAMESE MEN:

Take me with you!

VIET. WOMEN:

Take my chil- dren.

ALL:

They’ll kill who they find here!

I helped the C. I. A.
Don't leave us behind here!  

VIETNAMESE MEN:

I've a wife who left already

VIET. WOMEN:

I have an aunt in New York.

There is no-one to

I have gold I can pay

find here!  

They have left us behind here!
28 - Kim's Nightmare - Pt. 3

Pno. Voc.

KIM:

I must get in there, listen, anyone... Please tell my husband. Look, I...

A VIETNAMESE:

have his gun. Out of my way if that's all that you've got...

CROWD: (men-opt. Bva)

If I am here when they come, I'll be shot.
Pno. Voc.

34 CHRIS: Let me go, John, I can't leave her. Why in the world should I.

37 be saved instead of her? CROWD: They'll kill who they find here.

40 41 42 JOHN: It's not you it's war that's cruel

43 Don't leave us behind here.
And if some dreams get smashed... perhaps it's best they were.

There is no-one to find here!

They have left us behind here!

Wake up, my friend, your mercy trip has failed...

There's nothing you can do. That...
ship has sailed... She's not the only one we'll have betrayed.

Get to the roof or else we are betrayed.

Chris still believe the
heart of you is here with me
My heart a against all odds, holds still

(Slower)

rall. molto rall.

(HELICOPTER)
SUN AND MOON REPRISE

Maestoso

CHRIS: (shouts)
"Kim!"

Piu mosso
molto maestoso
Simple and reflective

You are Sun. light and I, moon

Joined by the Gods of fortune Mid-night and high noon

That's what we are How in one night have we
Pno. Voc.

29 - Sun and Moon Reprise

Poco agitato

come so far Out-side day starts to

dawn One long night-time has gone

feel you near I cry no more I know you're here I reach your door

MISS SAIGON - 1/93
And our love is reborn.

A tempo tranquillo

Bright'ning the sky with the
29 - Sun and Moon Reprise

Pno. Voc.

flame of love
Made of sun-light

colla voce

rit.

In 3

ENGINEER: "Kim."

moon-light

allarg.

molto accel.

In 1

molto accel. e cresc.

307

MISS SAIGON - 1/93
KIM AND ELLEN

Agitato (in 4)

Slower
KIM:

Good evening ma'am

I'm not the maid

ELLEN:

Don't turn the bed yet

What do you want, then?

Tempo

They must have written the room number wrong. I am looking for someone named Christopher Scott.

Three seventeen, I am sorry, unless, well you must be, of course you're John's wife, are you not?
Molto rubato

ELLEN:

Oh God I see it had to happen you must be Kim

Chris went to find you please come inside no one will hurt you

I'm Chris' wife My name is Ellen

Slow

Piu mosso
ELLEN:

In a way I am glad I am meeting you first
Understand you were only a name till to-

night

I don't know how I'd feel if our roles reversed were (Please won't you sit down)

KIM:

Tell me you are lying

We've been married a year I am sorry it's
He said he'd come to get me.

He said he tried to reach you but what could he do?

Please tell me you're not married— you don't know you can't know what I've done to be here.

I feel walls in my

You don't know how he needed a new start
Oh yes Madame My son is Chris's

As for the child you say it's Chris's

I had a dream for my son to belong Not live his life in the streets like a rat
We aren't rich but we'll shoulder our load Chris and I are totally together on that.

Then you must take Tam with you

Take a child from his mother impossible

You will take Tam with you then he'll get what I wanted for.
KIM:

"..."

ELLEN:

"But Kim, your child needs you. Chris is married to me, we want kids of our own."

Tam's chance lies with you now not with me...

No! can't you see it can't work it can't be..."
If you're saying that because you've made him change his mind Chris must go away and

Leave me and his son behind? If you're saying that because my husband has another wife

My child has no future Like the dust of life He must come tonight

Ad lib. quasi recitative

Pno. Voc.
to my place Tell me faqaytoso

ELLEN:
I don't want this I didn't come here to meet a girl who loves my husband.

I came here to help, but what do I do? Now after this, What do I...?
NOW THAT I'VE SEEN HER

ELLEN:

It's alright

It's alright when I just imagine. There's no

face, She's not real And I can tell myself it's all o-

318
Now That I've Seen Her

ELLEN:

But she's here

And my heart cries this isn't happenin'

But the truth is cold and real and I know this storm won't go away

Now that I've seen her there's no way to hide she is

PIU MOSSO
ELLEN:

not some fling from long ago now that I've seen her

know why he lied and I think it was better when I didn't

know

In her

a tempo
eyes in her voice in the

MISS SAIGON - 1/93
ELLEN:

heat that filled the air part of him still lingers there

I know what pain her life today must be but if it all comes down to

her or me I don't care I swear I'll

fight

a tempo
Now that I've seen her, she's more than a name I don't hate this girl, even so.

Now that I've seen her, I can't stay the same who's this man that I

poco rall.

a tempo

always trusted now I have to know.
We could not find her anywhere. Honey what's wrong?
ELLEN:

Kim was here the one who had to tell her was me

CHRIS:

I knew we were gone too long!

JOHN:

Oh my God this is my fault

No I think it's exactly what I had to see
ELLEN:

You said you lived... with her. That's all you were... Only one thing you left out is that

CHRIS:

It was just two weeks... That was

(ELLEN)

you loved her

(CHRIS)

years ago...

(ELLEN)

Don't explain... There's nothing you can say... It's like she's

JOHN:

Nothing's changed for her...
ELLEN: gone insane. She tried to give away her own child.

JOHN: Don't you see she thinks she is married to you. She wants your son to be an American boy.

You must tell her she's not; she must hear it and soon 'Course it only depends if it's true.
Please don't doubt me Ellen you're my wife
Lots of guys came back

Poco meno mosso

And had no life I had you

ELLEN:

You can say what you want but she's borne you a
son
In your nightmares the name that you shouted was

hers
You've been with me two years and not shared things you've

done
Don't hold back. Let me

see
Is it her now or me?
The feelings didn't have locked behind a dam—

Chris:

Let me tell you the way it was. Back when I was a different man,

Back when I didn't have a clue who I am

The feelings locked behind a dam. That kept me there in Vietnam.

329

MISS SAIGON
There in the shambles of a war

I found what I was looking for

Saigon was crazed, but she was real, and for

one moment I could feel
(CHRIS)

I saw a world I never knew
And through her eyes I suffered

too
In spite of all the things that were I

started to believe in her

So I wanted to save her protect her Christ I'm an American how could I fail to do
All I made was a mess just like every one

else in a place full of mystery that I never once understood

I wanted back a world I knew. The story of my life began again with
(CHRIS)

Pno. Voc.

you

Oh E-I-len I should have told you-

ELLEN:

it's all right now That's all through

a tempo

We'll get past this

Will you e- ver trust me a-gain?

start a - new

All I want in

All I have in my life now is you

my life now, is you
Pno. Voc.  

32 - Ellen and Chris (Version A)

80 \[ \text{JOHN:} \]
Now listen guys It's not so easy

82 there is this kid who looks just like you

84 Hey I think it's great you have each other

86 But he exists You have to face it

MISS SAIGON
poco a poco cresce.

I run a camp that is filled with Bui-Doi

Looking for the fathers that they may never find.

You don't have a complicated choice with this boy.

Do you want to take him out or leave him behind?

MISS SAIGON
He's my son I won't abandon him except that,

Jesus Christ John, there's also Kim what of her?

If it was only Tam I'd take him now

He is your son we'd make it work somehow. But Chris, she still
Pno. Voc.

(ELLEN)

How can I have her near?

HALFSPEED

CHRIS:

There's no choice... I think the answer's clear... They'll have to stay in Bangkok, we'll support them there...
Ellen and Chris (Version A)

Pno. Voc. · > 32 - Ellen and Chris (Version A)

CHRIS:

(ELLEN)

think this is the answer. For

JOHN:

Listen you didn't see what's in that girl's head.

now this is the answer.

now this is the answer. It's

I hope you are both proud of what you've just said.

MISS SAIGON
CHRIS:
It's done it's planned The girl is smart she'll un - der -

ELLEN:
done it's planned The girl is smart she'll un - der -

KIM:
You must take Tam with you

stand In Bangkok he will go to American

stand In Bangkok he will go to American
I won't break my promise to my son

They will start a new school

They will start a new school

You will take Tam with you

We'll provide for their needs life

We'll provide for their needs life

You are talking like
You won’t forget Tam is a part of you

CHRIS:

We will do what is

ELLEN:

We will do what is

JOHN:

fools

You should do what is

right right for him right for us right for Kim

You should do what is

right right for him right for us right for Kim

right right for him right for us right for Kim

mf
poco rall.

poco rall.

I still taste your
a tempo

kisses
Your voice sings in

my ear
You can betray

what we were yesterday but you'll come back tonight for him
PIANO VOCAL

32A

PAPER DRAGONS

ENGINEER:

Come on—come on—your recitation
Describe your reconciliation

MISS SAIGON - 1/93
I hope before his stimulation He bought our little group vacation.

In all his dreams he saw our baby and he's teaching him to fly paper dragons in the sky

Yes, papers, what's the situation?
We'll need our cards for immigration
No tricks I've got my reputation

Don't want no phony complication

He's coming to us tonight
Pack your things get yourself arranged while I
change for my last performance

Me, Chris and you

What a men-age
Bangkok can screw
Bon voyage!
The American Dream

My father was a tattoo artist in Hai Phong,

My mother sold her body high on betel nuts.

But his designs on mother didn't last too long.

Very free
My job was bringing red faced mon-sieurs to our huts

Meno mosso

Selling your mom is a wrench Perfume can cover a stench

Moderato in 2

That's what I learned from the French

Then it all changed with Dien Bien Phu

348
The Frogs went home, who came? Guess who?

Are you surprised, we went insane

With dollars pouring down like rain?

Piu mosso

Businessmen never rob banks I can sell shit, and get thanks

mf poco rall.
That's what I learned from the Yanks  I'm fed up - with small-time hustles

I'm too good - to waste my talent for greed - I need room to flex my muscles

In an ocean where the big sharks feed - Make me Yankee

A tempo

They're my family They're selling what people need.
What's that I smell in the air? — The American Dream

Sweet as a new millionaire — The American Dream

Pre-packed and ready to wear

my American Dream
Fat, like a chocolate eclair — as I suck out the cream. —

 Luck by the tail —

How can I fail? — And best of all it's for sale —

the American Dream

Grea-sy Chinks make
To the johns there

I'll have blondes there

Men like me there have things easy

I'll have a lawyer and a bodyguard

To the johns there I'll sell blondes there that they can charge on a card

353
Pno. Voc.

What's that I smell in the air? — The American Dream —

Sweet as a suite in Bel-Air — the American Dream —

Girls can buy tits by the pair, — the American Dream —

Bald people think they'll grow hair —
Cars that have bars take you there. The American Dream.

Call girls are lining Times Square. The American Dream.

Burns there have money to spare. The American Dream.

Cars that have bars take you there. The American Dream.
Pno. Voc.

33 - American Dream

On stage each night Fred Astaire — The American Dream —

Schlitz down the drain — Pop the champagne!

It's time we all entertain — my American Dream —

(INSTRUMENTAL SECTION)

Piu mosso

Ab7  Ab7  Cmin 6/G
Come everyone, come and share — the American Dream

Name what you want and it's there — the American Dream

Spend and have money to spare — the American Dream

CHORUS:
Miss Chinatown
All yours for ten percent down

The American Dream

Rall. e dim.

Slower
Now, Tam, my big boy, our long wait has ended.

Smile Tam for you have a father at last. He has

Poco agitato
come to take you home.  All
I'm far away

Don't be mine

This is the hour

I swore I'd see.

I alone can
tell now what the end will be.

They think they'll decide your life,

rall. a tempo

no it will be me.

rall. a tempo
Look at me one last time.

Don't forget what you see.

One more kiss

Anthersay goodbye.

Misterioso
Adagio, tristemente

CHRIE:

What have you done— Kim? Why?

KIM:

The gods have guided you to your son

CHRIE:

Hold me one more time

Pleasesn'tdie—
How in one night have we come so far.