

BOUBLIL AND SCHÖNBERG'S

PIANO / VOCAL SELECTIONS

MISS Saigon



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MISS Saigon



CAMERON MACKINTOSH
PRESENTS
THE NEW PRODUCTION OF



BOUBLIL & SCHÖNBERG'S

MISS Saigon

Starring

JON JON BRIONES EVA NOBLEZADA ALISTAIR BRAMMER

and

KATIE ROSE CLARKE NICHOLAS CHRISTOPHER DEVIN ILAW RACHELLE ANN GO

At certain performances LIANAH STA. ANA plays the role of Kim

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by RICHARD MALTBY, JR & ALAIN BOUBLIL

Adapted from the Original French text by ALAIN BOUBLIL

Additional lyrics by MICHAEL MAHLER

Orchestrations by WILLIAM DAVID BROHN

Musical Supervision by STEPHEN BROOKER

Musical Direction by JAMES MOORE

Executive Producers NICHOLAS ALLOTT, THOMAS SCHÖNBERG,
and SETH SKLAR-HEYN

Production Designed by TOTIE DRIVER & MATT KINLEY

Design Concept by ADRIAN VAUX

Costumes Designed by ANDREANE NEOFITOU

Lighting Designed by BRUNO POET

Projections by LUKE HALLS

Sound Designed by MICK POTTER

General Management by AARON LUSTBADER for FORESIGHT THEATRICAL

Casting by TARA RUBIN CASTING / MERRI SUGARMAN, CSA

Additional Choreography by GEOFFREY GARRATT

Musical Staging and Choreography by
BOB AVIAN

Directed by
LAURENCE CONNOR

CONTENTS

The Heat Is On In Saigon

The Movie In My Mind

Why God Why?

Sun And Moon

The Last Night Of The World

I Still Believe

If You Want To Die In Bed

I'd Give My Life For You

Bui-Doi

What A Waste

Too Much For One Heart

Maybe

The American Dream

The Heat Is On In Saigon

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL & RICHARD MALTBY JR.

Additional Lyrics by MICHAEL MAHLER

Driving beat

Chords: Eb, Eb7/G, Ab, Eb, Eb7/G, Ab, Eb, Eb7/G, Ab, Abm, Bb7, Eb, Eb7/G, Ab, Eb, Eb7/G, Ab, Eb, Eb7/G.

Lyrics:
The heat is on in Sai - gon. —
The girls are read - y to screw. — One of these slits here will

Performance Notes: *ff*, 3fr, 4fr, 3, 3fr, 4fr, 3fr, 4fr, 3fr, 4fr.

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Ab^{4fr} Ab^m Bb7 Eb Eb7/G Ab^{4fr}

be Miss Sai-gon. And since we're stuck here in hell, — what's a sol-dier to do? —

— Eb^{3fr} Eb9/G^{5fr} Ab^{4fr} Ab^m Bb

— The stink is mak-ing me choke. — Turns out this war is a joke.

Eb^{3fr} Eb7/G Ab^{4fr}

Turns out the joke is on you. —

F F7/A Bb F F7/A Bb

ENGINEER:
Hey, mon-sieur Chris, mon-sieur John, you've come to win Miss Sai-gon.

F F7/A Bb Bbm C7

JOHN:

I got - ta get my friend laid — be - fore war turns him queer. —

F F7/A Bb

CHRIS:

— I love you, pal, but your bull - shit, I've had up to here.

F F7/A Bb Bbm C7

JOHN, CHRIS,
ENGINEER: JOHN:

The heat is on in Sai - gon. — But 'til they tell us we're gone, — I'm gon - na buy you a girl.

F F7/A Bb7 Gently
B E

CHRIS:

You can buy me a beer.

B E B E

KIM:

I'm sev-en - teen _ and I'm new here to - day. _ The

B E B B7/D#

vil - lage I come _ from seems so far a - way. _ All of these girls _ know much

rall.




E C#7/E# B/F# D# G#m

more what to say. _ But I know I'm so much more than you see. _

B/F# D# G#m E/F#

CHRIS:






A mil-lion dreams are in me. _ Je - sus, John, who is she?

Eb  3fr Eb7/G  Ab  4fr
AMERICANS:

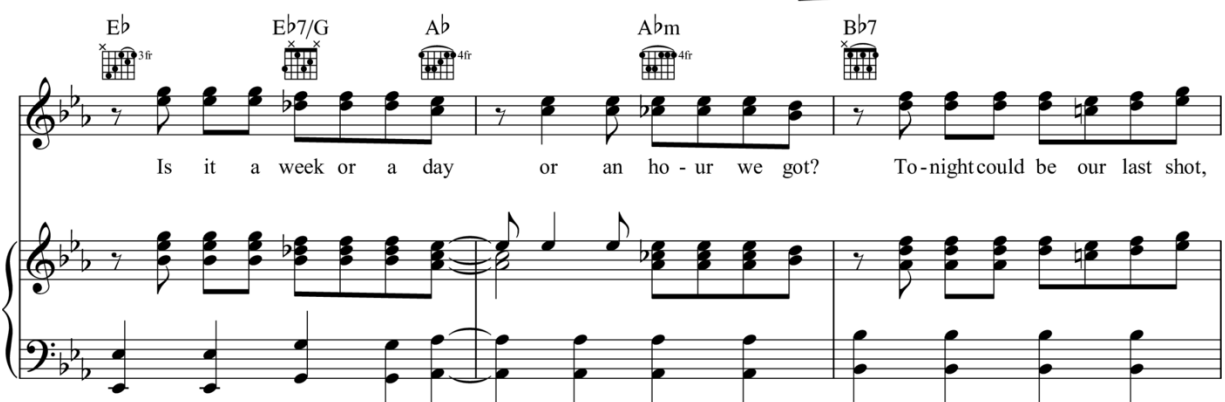
The Cong is tight-'ning the noose. _

a tempo



Eb  3fr Eb7/G  Ab  4fr Abm  4fr Bb7 

Is it a week or a day or an ho - ur we got? To-night could be our last shot,



Eb  3fr Eb7/G  Ab  4fr F  F7/A  3fr

got to put it to use. **add GIRLS:** I've got a fe - ver, babe, and



Bb  F  F7/A  3fr Bb 

you're gon - na catch_ it. I've got an itch, and hon - ey you bet - ter scratch_ it.



F F7/A Bb Bbm C7

AMERICAN MEN:

Mi - mi, Gi - gi, Y - vette or Y - vonne. — Gon - na buy me a beer. —

The first system of the score features a vocal line for 'AMERICAN MEN' and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are 'Mi - mi, Gi - gi, Y - vette or Y - vonne. — Gon - na buy me a beer. —'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

F F7/A Bb C/Bb D/Bb

ENGINEER:

— Here's to you, Miss Sai - gon. Yvonne! Yvette! Mimi!

The second system features a vocal line for 'ENGINEER' and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are '— Here's to you, Miss Sai - gon. Yvonne! Yvette! Mimi!'. The piano accompaniment includes triplets in the right hand and a steady eighth-note bass line in the left hand.

E/Bb D/Bb A Asus A Asus E7/G#

Fifi! Kim! Gigi! Attention s'il vous plaît. By popular demand,

The third system continues the 'ENGINEER' part. The vocal line has a treble clef and a key signature of one flat. The lyrics are 'Fifi! Kim! Gigi! Attention s'il vous plaît. By popular demand,'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

G C Csus C Csus C7 Csus C Csus F F7/A Bb

ENSEMBLE:

Miss Gigi van Tranh is tonight's Miss Saigon! The heat is on in Sai-gon.

The fourth system features a vocal line for 'ENSEMBLE' and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are 'Miss Gigi van Tranh is tonight's Miss Saigon! The heat is on in Sai-gon.' The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A fortissimo (ff) dynamic marking is present in the piano part.

F F7/A Bb

How'd we get used to the smell?

Detailed description: This system contains the first line of music. It features a vocal line in the upper staff with lyrics and a piano accompaniment in the lower staff. Above the vocal line are three guitar chord diagrams: F (x02321), F7/A (x02321 with 3fr), and Bb (x02321). The piano accompaniment consists of chords and a bass line.

F F7/A Bb Bbm C7

So let's get wast-ed, get high, and get laid: _ a good-bye par - ty in hell. _

Detailed description: This system contains the second line of music. It features a vocal line in the upper staff with lyrics and a piano accompaniment in the lower staff. Above the vocal line are five guitar chord diagrams: F (x02321), F7/A (x02321 with 3fr), Bb (x02321), Bbm (x02321), and C7 (x02321). The piano accompaniment continues with chords and a bass line.

F F7/A Bb G G7/B C

Detailed description: This system contains the third line of music. It features a piano accompaniment in the lower staff with triplets in the right hand. Above the staff are six guitar chord diagrams: F (x02321), F7/A (x02321 with 3fr), Bb (x02321), G (x02321), G7/B (x02321), and C (x02321). The piano accompaniment continues with chords and a bass line.

F F7/A Bb Bbm C7 F

Detailed description: This system contains the fourth line of music. It features a piano accompaniment in the lower staff. Above the staff are six guitar chord diagrams: F (x02321), F7/A (x02321 with 3fr), Bb (x02321), Bbm (x02321), C7 (x02321), and F (x02321). The piano accompaniment continues with chords and a bass line.

The Movie In My Mind

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL & RICHARD MALTBY JR.

Additional Lyrics by MICHAEL MAHLER

Slowly

mp

GIGI:
They are not nice, they're most - ly noise.

They swear like men, they screw like boys.

I know there's noth - ing in their hearts, but ev - 'ry time I take one

rall.

Chord diagrams: Am, Am7, Am6, Dm, E, E/D

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E/C E/B Am Am7 Am6 Am7

in my arms it starts, the mov - ie in my

a tempo

Am Am7 Am6 Am7 Dm Dm7

mind. The dream they leave be - hind,

Dm6 Dm7 Dm Dm7 Dm6 Dm7

a scene I can't e - rase, and in a strong G -

G Cmaj7 Fmaj7

I's em - brace, flee this

Bbmaj7 E Am Am7

life, flee this place.

rall. *a tempo*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics 'life, flee this place.' with notes on a whole note, a half note, and a quarter note. The piano accompaniment (bottom two staves) features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo changes from 'rall.' to 'a tempo'.

Am6 Am7 Am Am7 Am6 Am7

The mov - ie plays and plays. I'll find my true ro -

Detailed description: This system contains the third and fourth lines of music. The vocal line has lyrics 'The mov - ie plays and plays. I'll find my true ro -' with notes on quarter and eighth notes. The piano accompaniment continues with a consistent eighth-note bass line and chord accompaniment.

Dm Dm7 Dm6 Dm7 Dm Dm7

mance. He takes me to a place

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics 'mance. He takes me to a place' with notes on quarter and eighth notes. The piano accompaniment maintains the eighth-note bass line and chord accompaniment.

Dm6 Dm7 Em B

where I don't have to dance. Our chil-dren laugh all

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics 'where I don't have to dance. Our chil-dren laugh all' with notes on quarter and eighth notes. The piano accompaniment concludes with the same eighth-note bass line and chord accompaniment.

Em A7 Dm

day. But all that I've been through

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'day.' followed by a half note rest, then a quarter note 'But', a quarter note 'all', a quarter note 'that', a quarter note 'I've', a quarter note 'been', and a quarter note 'through'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Em, A7, and Dm are provided above the staff.

B7 E E/D F

can't make my dream come true. Dream,

rall. mf

Detailed description: This system contains measures 3-5. The vocal line continues with 'can't make my dream come true.' (half note), a whole note rest, and 'Dream,' (half note). The piano accompaniment continues with the eighth-note bass line. Dynamic markings 'rall.' and 'mf' are present. Chord diagrams for B7, E, E/D, and F are provided above the staff.

F/E Dm7 F/G

the dream I long to find, the mov - ie in my

Detailed description: This system contains measures 6-8. The vocal line continues with 'the dream I long to find,' (half note), a whole note rest, and 'the mov - ie in my' (half note). The piano accompaniment continues with the eighth-note bass line. Chord diagrams for F/E, Dm7, and F/G are provided above the staff.

C E Am Am7

mind. _____ KIM: I will not cry, I will not

rall. e decres. mp a tempo

Detailed description: This system contains measures 9-11. The vocal line has a long note 'mind.' followed by a line, then a whole note rest, and then 'KIM: I will not cry, I will not' (half note). The piano accompaniment continues with the eighth-note bass line. Dynamic markings 'rall. e decres.' and 'mp a tempo' are present. Chord diagrams for C, E, Am, and Am7 are provided above the staff.

Am6 Am Am7 Am6

think. I'll do my dance, I'll make them drink.

Dm E E/D

When I make love it won't be me, and if they hurt me, I'll just

rit.

E/C E/B Am Am7 Am6 Am7

GIRLS:

close my eyes and see They are not nice, they're most-ly noise. the mov - ie in my

a tempo

Am Am7 Am6 Am7 Dm Dm7

They kill like men, they die like boys. They give their cash, they keep their

mind, a dream that fills my head.

Dm6 Dm7 Dm Dm7 Dm6 Dm7
 hearts. A man who will not kill, But ev - 'ry night a - gain it starts. who'll fight for me in

Em B Em
 KIM:
 stand. He'll keep the fear at bay,

A Dm Dm#5 B
 so no one comes at night to blow the dream a -

poco a poco cresc.

E E/D F F/E
 way. Dream, the dream I have to

rit. *mf a tempo*

Dm7 F/G Cm Cm7
 find, the mov - ie in my mind.

rall. *f a tempo*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'find,' followed by a half note rest, then a quarter note 'the' and a half note 'mov - ie' in the next measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line. A double bar line with repeat dots appears after the second measure. The tempo marking 'rall.' is placed over the first measure after the bar line, and 'f a tempo' is placed over the second measure after the bar line. Chord diagrams for Dm7, F/G, Cm, and Cm7 are shown above the vocal staff.

Cm6 Cm Cm7 Cm6
 3fr 3fr 3fr 3fr

3 3

Detailed description: This system contains the next four measures of the piano accompaniment. The treble clef part features a sequence of chords: Cm6 (3fr), Cm (3fr), Cm7 (3fr), and Cm6 (3fr). The bass clef part continues with a consistent eighth-note bass line. Triplet markings '3' are placed above the treble staff in the second and fourth measures. Chord diagrams for Cm6, Cm, Cm7, and Cm6 are shown above the treble staff.

Fm Fm7 Fm6 Fm Fm7

3

Detailed description: This system contains the next four measures of the piano accompaniment. The treble clef part features a sequence of chords: Fm, Fm7, Fm6, Fm, and Fm7. The bass clef part continues with a consistent eighth-note bass line. A triplet marking '3' is placed above the treble staff in the second measure. Chord diagrams for Fm, Fm7, Fm6, Fm, and Fm7 are shown above the treble staff.

Fm6 Bb Bb7 Ebmaj7
 3fr 3fr 3fr

GIRLS:
 And in a strong G - I's em - brace,

p

Detailed description: This system contains the final two measures of the piece. The vocal line starts with a whole note rest, then a quarter note 'And' and a half note 'in' in the first measure, followed by a quarter note 'a', a half note 'strong', a quarter note 'G - I's', and a half note 'em - brace,' in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a treble line that includes a melodic phrase in the second measure. A dynamic marking 'p' is placed at the beginning of the piano part. Chord diagrams for Fm6, Bb, Bb7, and Ebmaj7 are shown above the vocal staff.

Abmaj7 Dbmaj7 G

flee this life, flee this

rit.

Cm Cm7 Cm6 Cm7 Cm Cm7

place. A world that's far a - way,

a tempo

KIM:

Cm6 Cm7 Fm Fm7 Fm6 Fm7

where life is not un - kind, the mov - ie in my

poco a poco rit.

Cm Cm7 Cm

mind.

Why God Why?

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL & RICHARD MALTBY JR.

Smoothly, not too slow

Fmaj7 Cmaj9 Fmaj7

CHRIS:

Why does Sai-gon nev-er sleep at night? _

Cmaj9 Fmaj7

Why does this girl smell of or-ange trees? _ How can I feel good when noth-ing's right? _

Em7 Dm7

Why is she cool when there is no breeze? _ Vi - et - nam. _____ You don't give an-sw-ers, do you,

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friend? Just ques-tions that don't ev - er end. _____

rall.

Why, God? Why to - day? _ I'm all through _ here,

mf a tempo

on _ my way. There's noth - ing left _ here that I'll miss. _ Why

send me now a night like this? _____

Fmaj7 Cmaj9

Who is the girl in this rust - y bed? _ Why am I back in a filth - y room? _

p

Fmaj7 Em7

Why is her voice ring-ing in my head? _ Why am I high on her cheap per - fume? Vi - et -

Dm7

nam. _____ Hey, look, I mean you no of - fense,

G F/G G C Cmaj7

but why does noth-ing here make sense? _____ Why, God?

rall. *mf a tempo*

C6 C Am F/A Am

Show Your hand. _ Why can't one _ guy un - der - stand? I've

Dm7 F/G

been with girls _ who knew much more. _ I've nev - er felt con - fused be - fore. _____

G Eb Ebmaj7 Eb6 Eb

Why me? What's Your plan? _

Cm Ab/C Cm7

I can't help her, no _ one can. _ I

Ab Cm/F Fm7/Bb Bb

want my mem - 'ries as they were, - but now I'll leave - re-mem-b'ring her. ———

Faster

G7/F Fmaj7 C6 Cmaj9

rall. *ff* *f*

Cm6/Eb Ebmaj7 Cm6/Eb Ebmaj7 Gb/Db Db

p *poco a poco cresc.*

Gb/Db Db Ab/Gb Gb Ab/Gb Gb Ab Gb/Ab

mf

Ab Gb/Ab Ab Db Dbmaj7

When I went home be - fore, — no one talked of the war. —

decresc. *p*

Db6 Db+ Fm

— What they knew from T - V — did - n't have a thing to do with me. —

Db

I went back and re - upped. —

p

Dbmaj7 Db6 Db+

— Sure, Sai - gon is cor - rupt. — It felt bet - ter to be — here driv - ing for the

Bb7 Ebm7

Em - bas - sy — 'cause here — if you

Gb/Ab

can pull a string a guy — like me lives like a king,

poco a poco cresc.

Ab A7 D

just as long as you don't be - lieve an - y - thing.

mf cresc. *rall.* *p*

Very gently

D/C G(add9)/B Gm/Bb

Tempo I

D/A Dmaj7/A

Why, God?

rit. *f*

D6/A D/A Bm G/B Bm
 Why this face? _ Why such beau - ty in this place? _ I

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano right hand, and the bottom staff is the piano left hand. Chords are indicated above the vocal line. The key signature has two sharps (F# and C#). The time signature is 4/4. A triplet of eighth notes is marked with a '3' in the piano left hand.

Em9 G/A A
 want my mem - 'ries as they were, _ but now I'll leave _ re - mem - b'ring

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano right hand, and the bottom staff is the piano left hand. Chords are indicated above the vocal line. The key signature has two sharps. The time signature changes from 4/4 to 3/4 and then back to 4/4. A 'rit.' (ritardando) marking is present in the piano right hand.

G/A D(add9) D Dmaj7 D Bm9 Bm
 her, just her. _____

Detailed description: This system contains the fifth and sixth lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano right hand, and the bottom staff is the piano left hand. Chords are indicated above the vocal line. The key signature has two sharps. The time signature is 4/4. A double bar line with repeat dots is used. A 'a tempo' marking is present in the piano right hand.

Bm7 Bm G(add9) G Gmaj7 D
 mf rit.

Detailed description: This system contains the seventh and eighth lines of music. The top staff is the piano right hand, and the bottom staff is the piano left hand. Chords are indicated above the piano right hand. The key signature has two sharps. The time signature is 4/4. A 'mf rit.' (mezzo-forte ritardando) marking is present in the piano right hand. The system ends with a double bar line and repeat dots.

Sun And Moon

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL & RICHARD MALTBY JR.

Additional Lyrics by MICHAEL MAHLER

Dolce
N.C.
p

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand with a dotted quarter note followed by an eighth note, and a bass line in the left hand consisting of a steady eighth-note pattern.

Allegretto
E
KIM:
pp
A/E

You are sun - light and I moon,

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part has a steady eighth-note bass line and chords in the right hand. Chord diagrams for E and A/E are provided above the staff.

A6/B
Bsus
B/A

joined by the gods of for - tune, mid - night and

The second line of the song continues the vocal melody and piano accompaniment. Chord diagrams for A6/B, Bsus, and B/A are provided above the staff.

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high noon — shar — ing — the sky, one and — the

same, you — and I. **CHRIS:** You are — here like — a

rit. *a tempo*

mys — t'ry. — I'm from — a world that's — so

dif — f'rent — from all that — you are. How in — the

E/G# F#m B

light of one night did we come so

E B/A A B/A A B

KIM: far? Out - side day starts to

più mosso

G#m C#/D# D# C#/D# D#

CHRIS: dawn. Your moon still floats on

G#m A/B B6 E6

KIM: CHRIS: KIM: high. The birds a - wake. The stars shine true. My

poco a poco più mosso

G/A A G/A A/G F#m A7/E

CHRIS: CHRIS: KIM:

hands still shake. I reach for you, and we meet in the

Appassionato

D G/D G6/D G/D G6/D

sky.


ff

G/A A G/A A F#m/B Bm F#m/A Bm/A

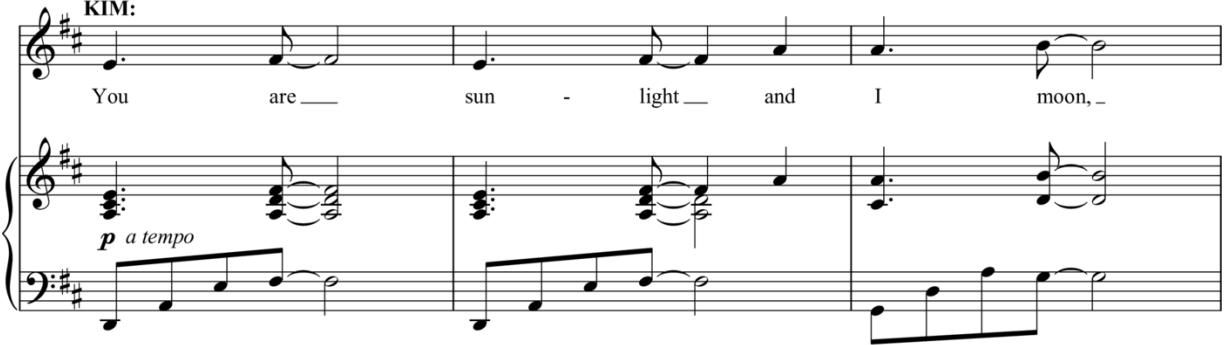
G D/F# Em7 A



rall.


Tranquillo




D  G 
KIM:
You are sun - light and I moon, -

p a tempo






D/F#  Em7 
joined here bright - 'ning the sky with the




A  D  BOTH: G 
flame of love. We are -

rall.



Em7  D 
sun - light moon - light.

pp



The Last Night Of The World

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL & RICHARD MALTBY JR.

Languidly

B **B+** **B**

mp

With pedal

B+ **B**

CHRIS:

In a place that won't let us feel, —

B+ **B** **B+**

— in a life where noth-ing seems real, — I have

Emaj7 **E/F#** **B**

found you, — I have found you. —

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B+ B B+

KIM:

In a world that's mov-ing too fast, —

B B+

in a world where noth - ing can last, — I will

Ema7 E/F# B

CHRIS:

hold you, I will hold you. — Our lives will

C#m C#m/B A

KIM:

change when to - mor-row comes. — To-night our hearts drown the beat - ing drums. —

CHRIS:

And we'll have mu - sic al - right, - tear - ing the night. - A

rit.

B **B#dim7** **C#m7**

song played on a so - lo sax - o - phone. -

a tempo

F#7 **B** **B#dim7** **KIM:** **CHRIS:** **KIM:**

— A cra - zy sound, - a lone - ly sound, - KIM: a

C#m **F#7** **B**

cry that tells us love — goes on and on. —

B[#]dim7 C[#]m7 F[#]

Played on a so - lo sax - o - phone, — it's

B Cdim7 C[#]m7

tell - ing me — to hold you tight — and dance like it's the last —

F[#]7 B B+

— night of the world.

R.H.

B B+

CHRIS:
On the oth - er side of the earth, —

B **B+**

there's a place your life will have worth. — I will

Ema⁷ **E/F#** **B**

KIM: **CHRIS:**

take you. I'll go with you. — You won't be -




C#m **C#m/B** **A**

lieve all the things you'll see. — I know 'cause you'll see them all with me. -

D **F#**


CHRIS: **KIM:**




If we're to - geth - er, that's when we'll hear it a - gain, a

B  B^{#dim7}  C^{#m7} 


song played on a so - lo sax - o - phone. _




a tempo




F^{#7}  B  B^{#dim7} 




— A cra - zy sound, _ a lone - ly sound, _ a




C^{#m}  F^{#7}  B 

cry that tells us love _ goes on and on. _



B^{#dim7}  C^{#m}  F^{#7} 

Played on a so - lo sax - o - phone, _ it's



B G#7 C#m

tell - ing me — to hold you tight — and dance like it's the last —

F# B G#m

— night of the world. Dreams — were all I

KIM:

D#m G#m D#m

ev - er knew. — Dreams — you won't need when I'm through. —

CHRIS:

E B/D# A F# A

BOTH: An - y - where we may be

CHRIS: I will sing — with you

KIM: our

D D#dim7 Em

song.

This system shows the first three measures of the piece. The guitar part has chords D, D#dim7, and Em. The piano accompaniment features a treble clef with a bass line and a bass clef with a bass line. A triplet of eighth notes is marked in the second measure of the piano part.

A7 D D#dim7 Em

This system covers measures 4 through 7. The guitar part includes chords A7, D, D#dim7, and Em. The piano accompaniment continues with a treble and bass clef. A triplet of eighth notes is marked in the seventh measure of the piano part.

A7 D D#dim7

CHRIS: 3

KIM: 3
 Played on a

This system contains measures 8 through 11. The guitar part has chords A7, D, and D#dim7. The piano accompaniment is shown in both treble and bass clefs. Two vocal lines are introduced: CHRIS and KIM. CHRIS has a triplet of eighth notes in measure 11. KIM has a triplet of eighth notes in measure 11, with the lyrics "Played on a" below.

Em A7 D/A

so - lo sax - o - phone. ___ So stay with me ___ and

This system covers measures 12 through 15. The guitar part has chords Em, A7, and D/A. The piano accompaniment continues in both treble and bass clefs. The vocal line continues with the lyrics "so - lo sax - o - phone. ___ So stay with me ___ and".

B7/A Em/A A7b9 A7

hold me tight — and dance like it's the last night of the

D Em/D D

world.

f

Gm/Bb D

Gm/Bb D

rall.

I Still Believe

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by ALAIN BOUBLIL & RICHARD MALTBY JR.
Additional Lyrics by MICHAEL MAHLER

Andante con moto

mp

KIM:
Last night I dreamed you held me. We
slept here side — by side. — You whis-pered soft - ly
to me. I heard you speak my name. — I

Chord diagrams: Dm, A7/E, Dm/F, Dm, A7/E, Dm, Dm/F, Gm

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C7 F

cried. Though I know it was so man - y years, — in the

Bbmaj7 A G

si-lence of my se - cret tears — you are here

A7 Dm Dm/F Gm

still. I still, I still be-lieve _

rit. *a tempo*

C7 F F7 Bb

— you will re - turn. — I know — you will. —

B♭m F E♭

My heart _____ for - ev - er - more holds

C7 Dm Dm/F Gm

still. Yes, still, I still be - lieve -

rit. *poco più mosso*

C7 F F7

I know as long as I can keep be -

B♭ B♭m F

liev - ing I'll live. I'll live. _____ Love can - not

poco a poco rit.

E \flat Dm A \flat

die. _____ You will re - turn. _____ You will re - turn. _____ And

G C A

I _____ a - lone know why.

rall.

Dm A7/E Dm/F

ELLEN:

Last night I held you sleeping. A - gain the night-mare came. _

a tempo

A7/E Dm A7/E

I heard you cry out some-thing, a

Dm/F Gm7 C7

word that sound - ed like ___ a name. And it

F B♭maj7

hurts me more than I can bear, ___ know-ing part of you I'll nev - er share, _

A G A

___ nev - er know. ___ But

rit.

Dm Dm/F Gm C7

still, I still be - lieve ___ the

a tempo *poco agitato*

F F7 Bb

time will come — when noth - ing keeps us a - part. _

Bbm F Eb

My heart — for - ev - er - more holds still. _


C Abdim7


It's all o - ver, I'm here, there is noth - ing to

rall. *agitato*


Bdim7 Eb Eb/G


fear. Chris, what's haunt - ing you?


Abm  4fr


Abm/Cb  4fr

Won't you let me in - side? There is noth - ing to hide.




Gb  4fr

Bsus  4fr

B7  4fr

What's hurt - ing you? _____ For _____

KIM:



Em  4fr

Em/G  4fr

Am  4fr

still, _____ I still be - lieve. _

ELLEN:

I will hold you all night, I will make it al - right. You are safe with

f with motion



D7 G

I know as long as I

me. And I wish you could share what you're hid - ing in

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line with lyrics 'I know as long as I'. The second staff is the guitar line with a treble clef, showing a whole rest followed by a triplet of eighth notes. The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs) showing chords and moving lines.

G/F C/E Cm/Eb

can keep be - liev - ing I'll live. I'll

there, what your hell must be.

Detailed description: This system contains the next two lines of the musical score. The top staff is the vocal line with lyrics 'can keep be - liev - ing I'll live. I'll'. The second staff is the guitar line with a treble clef, showing a triplet of eighth notes followed by a whole rest. The bottom two staves are the piano accompaniment, with a grand staff showing chords and moving lines.

G/D F Em

live. You will re - turn and I know why I'm

You can sleep now. You can cry now. I'm your wife

poco rit.

Detailed description: This system contains the final two lines of the musical score. The top staff is the vocal line with lyrics 'live. You will re - turn and I know why I'm'. The second staff is the guitar line with a treble clef, showing a whole rest followed by eighth notes. The bottom two staves are the piano accompaniment, with a grand staff showing chords and moving lines. The word 'poco rit.' is written in the piano part.

Bb A D

yours un - til we die.

for life, un - til we die.

f *rall.* *ff a tempo*

Detailed description: This system contains the first three measures of the piece. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are "yours un - til we die." on the first line and "for life, un - til we die." on the second line. The piano accompaniment is in bass clef with a key signature of two flats (Bb). It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte), *rall.* (ritardando), and *ff a tempo* (fortissimo, return to tempo). Chord diagrams for Bb, A, and D are shown above the vocal staves.

Em/D D Gm/Bb

Detailed description: This system contains measures 4-6. The piano accompaniment continues with the same texture as the first system. The right hand plays a steady eighth-note melody, while the left hand provides harmonic support with chords and a bass line. Dynamics are not explicitly marked in this section. Chord diagrams for Em/D, D, and Gm/Bb are shown above the vocal staves.

D

Detailed description: This system contains measures 7-9. The piano accompaniment continues. The right hand features a more complex texture with some chords and moving lines. The left hand maintains a consistent bass line. A *rall.* (ritardando) marking is present in the middle of the system. A chord diagram for D is shown above the vocal staff.

Gm/Bb D

rall. *ff*

Detailed description: This system contains the final three measures of the piece. The piano accompaniment concludes with a final cadence. The right hand has a more active melody, and the left hand provides a strong bass line. Dynamics include *rall.* (ritardando) and *ff* (fortissimo). Chord diagrams for Gm/Bb and D are shown above the vocal staves.

If You Want To Die In Bed

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL & RICHARD MALTBY JR.

Brightly

The musical score is presented in a piano-vocal format. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for guitar reference. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The first system is marked 'Brightly' and 'f' (forte). The lyrics are: 'If you want to die in bed, fol - low my ex - am - ple. When you see a cloud a - head, it's time _ to show your class. Hit the door be - fore _'.

Chord Diagrams:

- Fm:
- Ab:
- Bb7:
- C7:

Lyrics:

If you want to die in bed, fol - low my ex - am - ple.
When you see a cloud a - head, it's time _ to show your
class. Hit the door be - fore _

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— they make a tar - get of your ass.

Fm A^b B^b7

If you want to die in

Fm A^b B^b7 F[#]m A B7

bed in times of rev - o - lu - tion,

F[#]m A B7

when the flag they fly is red, let pride fill up your chest.

F[#]m A B7 F[#]m A B7

C#7

Mean-while pack a sack ___ and take the first boat head - ing

F#m A B9 F#m A B9

west.

Lightly
Em

mp
Cross hands

My pre - cious sou - ve - nirs of all ___ the gold - en years.

D

Ro - lex watch - es in steel ___ that look prac - tic - 'ly real. _

C

I'll need ___ a lit - tle

C7

stock to start ___ me in Bang - kok!

Fm Ab Bb Fm Ab

If you want to die in bed, for - get ___ a - bout your kar - ma.

Bb F#m A B

When your life hangs by a thread, don't cry — a - bout the

F#m A B9 C#sus N.C.

fates. Grab a stash of cash _

F#m A B9

— and buy a strip joint in the States.

ff

F#m A B9 Lightly Em

Let me stop for a bit.

mp
Cross hands

This was — my great-est hit.

Miss Sai-gon, in her crown, — I made queen of the town.

I got — them pay-ing more for just — an-oth-er

Dm6

whore.

Here I — come,

C6 Bb Ab Gb

Moderately

Ab Gb F# E D D C B C#dim D#dim

U. S. — A. Your next — champ's on his way. For men will al-ways be men. —

C#dim D#dim C#dim D#dim C#dim

— The rules are the same — for kings or for clerks. — Give me


Ddim Edim Ddim Edim Ddim Edim


francs, or dol- lars, or yen. I'll set up a game. — I know how things work! —

Fm/D Fm Eb/F Fm Eb/F Fm


— Why was I born of a race — that thinks on - ly of rice —






mf a tempo

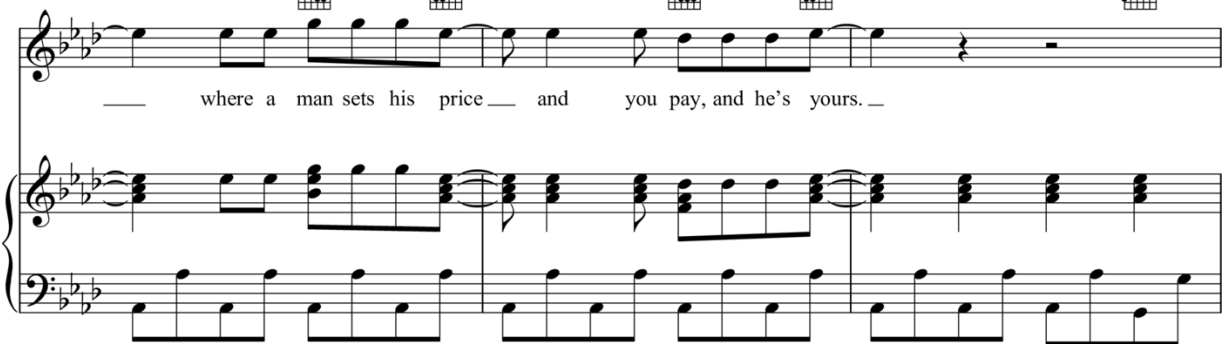




— and hates en - tre - pre - neurs? — Me, I be - long in a place —




— where a man sets his price — and you pay, and he's yours. —













I should be — A - mer - i - can! — Where ev - 'ry



Maestoso

prom - ise lands — and ev - 'ry bus - 'ness - man knows where he stands.



Ab/Eb Cb/Gb

First stop, Bang-kok, then I roam. Cross that o - cean white with

Detailed description: This system features a vocal line in G major (three flats) and piano accompaniment. The music starts in 2/4 time and moves to 4/4. Chord diagrams for Ab/Eb and Cb/Gb are shown above the vocal line.

Db

foam to the place that's my heart's true home.

Detailed description: This system continues the vocal line and piano accompaniment. The music remains in 4/4 time. A chord diagram for Db is shown above the vocal line. The system concludes with double bar lines.

Lightly

Gm Bb C9 Gm Bb C9

mp *cresc.*

Detailed description: This system is primarily piano accompaniment. It starts with a *mp* dynamic and includes a *cresc.* marking. Chord diagrams for Gm, Bb, and C9 are provided above the staff. The piano part consists of eighth-note patterns in both hands.

Tempo I

Gm Bb C9 Gm Bb

If you want to die in bed, on route_ to your nir - van - a,

f

Detailed description: This system introduces a new vocal line and piano accompaniment. It starts with a *f* dynamic and a 'Tempo I' marking. Chord diagrams for Gm, Bb, and C9 are shown above the vocal line. The piano part features eighth-note patterns in both hands.

C9 Fm Ab Bb

you grab your chance and plunge a - head and go — where peo- ple

Fm Ab Bb C7

win. Heav-en's there— but shit, -

Fm Ab Bb Fm Ab

— you need a vi - sa to get in!

ff

Bb Fm Ab Bb Fm

I'd Give My Life For You

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL & RICHARD MALTBY JR.

Slowly, with expression

Chords: Bb(add2), Am7, D7, Gm, Fm7, Bb7, Eb, D/F#, Gm, F/A, Bb, Am7, D7, Gm, Fm7, Bb7, Gm, F/A, Bb, Am7, D7, Eb, D7, Gm, Eb, D7.

Lyrics:
You who I cra - dled in my
arms, you, ask - ing as lit - tle as you can,
lit - tle snip of a lit - tle man, I know I'd give my life for

Performance Notes: The score includes piano accompaniment with a dynamic marking of *p* (piano) at the beginning. The guitar part features various chords and techniques such as triplets and 3rd fret bends.

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Gm F/A Bb Am7 D7 Gm F/A

you. You did-n't ask me to be born, you.

rall. *a tempo*

Bb Am7 D7 Gm Fm7 Bb7 Eb D7/F#

Why should you learn of war or pain? To make sure you're not hurt a -

Gm Gm/F Eb D7 Gm

gain, I swear I'd give my life for you.

Cm G7/B Cm G7/B Cm G7/B

I've tast-ed love be-yond all fear, and you should know it's love that

f

Ab F Bb G

brought you here. — And in one per - fect night when the stars burned like

Cm Bb7 Eb7

new, I knew what I must do. I'll

rall.

Ab Gm7 C7 Fm Bb Ab/Bb

give you — a mil-lion things I'll nev - er own, I'll give you — a world to con-quer when you're

a tempo *mp*

G/B C7 F Em7 A7 Dm C/E

grown. You will be who you want to be. — You

p

F Em7 A7 Dm Cm7 F Bb C#dim7

can choose what-ev - er heav-en grants. _____ As long as you can have your

Dm Bb A7 Dm

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

Bb F Bb F A7 Dm

Some nights I wake up reach-ing for him. I feel his shad-ow brush my head. _

C7 F F7 Bbm F7/A

But there's just moon-light on my bed. _____ Was he a ghost, was he a lie _____

rit. *a tempo*

Bbm F Fm Eb

that made my bod - y laugh and cry? — Then by my side the proof I see, —

Db C F Em7 A7

his lit - tle one. Gods of the sun, — bring him to me.

rall. a tempo f

Majestically

D G F#m7 B7

You will be who you want to

f

Em D/F# G F#m7 B7

be. You can choose what - ev - er — heav - en

Em F/G G C Ebdim7 Em7

grants. — As long as you can have your chance,

Detailed description: This system contains the first two lines of music. The top line is a guitar part with chords Em, F/G, G, C, Ebdim7, and Em7. The lyrics 'grants. — As long as you can have your chance,' are written below the staff. The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. A triplet of eighth notes is marked with a '3' above it.

C B7 Em Em/D Cmaj7 C#m7b5

I swear I'd give my life for you. No one can stop what I must

Detailed description: This system contains the next two lines of music. The guitar part includes chords C, B7, Em, Em/D, Cmaj7, and C#m7b5. The lyrics 'I swear I'd give my life for you. No one can stop what I must' are written below. The piano accompaniment continues in the same key and time signature. A triplet of eighth notes is marked with a '3' above it. The system concludes with a double bar line and a 2/4 time signature change.

G/D D#dim7 Em

do. I swear I'd give my life for you.

Detailed description: This system contains the third and fourth lines of music. The guitar part includes chords G/D, D#dim7, and Em. The lyrics 'do. I swear I'd give my life for you.' are written below. The piano accompaniment changes to a 2/4 time signature. A dynamic marking of *ff* (fortissimo) is present in the piano part. The system concludes with a double bar line.

Detailed description: This system shows the final piano accompaniment for the piece. It consists of a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music concludes with a double bar line.

Bui-Doi

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL & RICHARD MALTBY JR.

Slowly

Ab

JOHN:

Eb+

Like all sur-vi - vors I once

mp

Ab

Eb/G

Fm

Fm/Eb

thought when I'm home I won't give a damn. — But now — I know I'm

Db

Eb

Ab

caught. I'll nev - er leave Vi - et - nam.

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War is - n't o - ver — when it ends. — Some pic - tures nev - er leave your mind. _

— They are the fac - es of — the chil - dren, — the ones we left be -

hind. — They're called *Bui - doi*, — the dust of life, — con - ceived in

hell and born in strife. They are the liv - ing re - min - der of

C7 Fm Db Ab/Eb

all the good we failed to do. We can't for - get, must not for - get that they are

Eb Ab

all our chil - dren, too.

Eb+ Ab Eb/G

These kids hit walls on ev - 'ry side. They don't be - long in an - y place. -

mp

Fm Fm/Eb Db Eb

Their se - cret they can't hide; it's print - ed on their

Ab Eb+

face. I nev - er thought one day I'd plead_

Ab Eb/G Fm Fm/Eb

— for half-breeds from a land that's torn. — But then I saw a camp_ for chil -

Bb/D Eb

- dren ___ whose crime was ___ be - ing born. ___ They're called *Bui -*

Ab Bbm/Ab

doi, ___ the dust of life, ___ con - ceived in

Abmaj7 Db Bbm7

hell and born in strife. We owe them

Ab/C Db C7 Fm

fa - thers — and a fam - 'ly, — a lov - ing home they nev - er knew. Be - cause we

Db Ab/Eb Eb Ab

know deep in our hearts — that they are all our — chil - dren, too.

Edim7 Fm Eb/G Ab

These are souls in need. They need us to give.

mp *cresc.*

Am E7 Bdim7 Am

Some-one has to pay for their chance to live.

F Bb Cm/Bb

JOHN:
Help me try.

MEN:
They're called *Bui - doi*, the dust of life, _____ con-ceived in

ff

Bbmaj7 Eb Cm7 Bb/D Eb

_____ And born in strife. They are the liv - ing re - min - der of

hell _____ and born in strife. They are the liv - ing re - min - der of

D Gm Em7b5

all the good we failed to do. _____

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

Bb/F Gm

That's why we know _____ deep in our hearts _____

know _____ deep in our hearts _____ that's why we

Bb/F F7 Ab/Eb Eb Bb

that they are all our chil - dren, too.

know. _ Ah. _____

ff

What A Waste

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL & RICHARD MALTBY JR.

Moderate Shuffle

Musical notation for the first system of the piece. It features a treble and bass clef with a 4/4 time signature. The key signature has one sharp (F#). The tempo is 'Moderate Shuffle'. The first measure has a guitar chord diagram for D (x02321) above it. The second measure has a guitar chord diagram for Bm (x21232) above it. The dynamic marking 'mf' is placed below the first measure.

Musical notation for the second system. It continues the piano accompaniment. A guitar chord diagram for E (022100) is shown above the first measure of this system.

Musical notation for the third system. It includes guitar chord diagrams for C#m (x32310), B (x21232), and B/A (x21232) above the measures. The piano part features triplet markings (3) over the eighth notes in the final measure.

Musical notation for the vocal line and piano accompaniment. The vocal line is in the treble clef with lyrics: "ENGINEER: What a waste! To pay for my keep, _". Above the vocal line are guitar chord diagrams for B/G# (x32310), B/F# (x21232), Em (022100), Bm7 (x21232), Em (022100), and Bm7 (x21232). The piano accompaniment is in the bass clef, featuring triplet markings (3) over the eighth notes in the first measure of this system.

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Em Bm7 Em Bm7 Em Bm7

I'm round-ing up sheep to fleece here in Bang - kok.

Em Bm7 G D7 G D7

I'm dis - graced! I can't get a - head!

G D7 G D7 G D7

There's noth - ing as dead as peace here in Bang - kok.

G D7 Am N.C.

Ten cents an hour, that's the most they pay.

Am Em7 Am Em7 Em Bm7

I'll have _ to swim _

Em Bm7 Em Bm7 Em Bm7

_ to the U. S. A. _

B B/A B/G B/F#

If you're look-ing for fun, o - rig - i - nal sin, if you want to put out, then you've got - ta come

E C#m

in!

HUSTLERS & VENDORS:

Girls, I got girls, _ gor-geous girls, _ ver - y nice. _

ff

E

ENGINEER:

Gee, is - n't Bang - kok real - ly neat?

Girls. I got girls. _

The first system of the musical score. It consists of three staves. The top staff is the vocal line, starting with a guitar chord diagram for E major (open strings, 2nd fret on 4th string, 2nd fret on 5th string). The lyrics are "ENGINEER: Gee, is - n't Bang - kok real - ly neat?". The middle staff is a vocal line with lyrics "Girls. I got girls. _". The bottom two staves are the piano accompaniment, showing chords and a melodic line.

C#m

E

The things _ they're sell - ing on the street! Fresh dog _ if that's _

Girls,

The second system of the musical score. It consists of three staves. The top staff is the vocal line, starting with a guitar chord diagram for C#m (x24332). The lyrics are "The things _ they're sell - ing on the street! Fresh dog _ if that's _". The middle staff is a vocal line with lyrics "Girls,". The bottom two staves are the piano accompaniment, showing chords and a melodic line.

C#

_ what you'd en - joy. A girl, _ or if _ you want, a boy.

worth the price. _

The third system of the musical score. It consists of three staves. The top staff is the vocal line, starting with a guitar chord diagram for C# (x24332). The lyrics are "_ what you'd en - joy. A girl, _ or if _ you want, a boy.". The middle staff is a vocal line with lyrics "worth the price. _". The bottom two staves are the piano accompaniment, showing chords and a melodic line.

F#m



Am6



N.C.

HUSTLERS & VENDORS:

Hey, come to me! _____

E

E/D

C#7

N.C.

First drink is free. _____

F#m7

F#m6

A/B

B7

Em

Bm7

ENGINEER:

Don't be a lump, — you can hump — for a small — ex - tra fee. _____

Em

Bm7

Em

Bm7

Em

Bm7

ENGINEER:

Spoken: Humpy, humpy — batteries included. I'm de - pressed, —

Em Bm7 Em Bm7 Em Bm7

for hust - ling a - mours _ to Ja - pan - ese tours _

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics 'for hust - ling a - mours _ to Ja - pan - ese tours _'. Above the staff are six guitar chords: Em, Bm7, Em, Bm7, Em, and Bm7. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line.

Em Bm7 Em Bm7 Em Bm7

is no treat in Bang - kok. I'm the best, _

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics 'is no treat in Bang - kok. I'm the best, _'. Above the staff are six guitar chords: Em, Bm7, Em, Bm7, Em, and Bm7. The piano accompaniment continues with eighth-note chords and a bass line. A triplet of eighth notes is marked with a '3' over the notes.

G D7 G D7 G D7

but sell - ing these runs _ for sex - u - al stunts _

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics 'but sell - ing these runs _ for sex - u - al stunts _'. Above the staff are six guitar chords: G, D7, G, D7, G, and D7. The piano accompaniment continues with eighth-note chords and a bass line. A triplet of eighth notes is marked with a '3' over the notes.

G D7 G D7 G D7

leaves me beat in Bang - kok.

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics 'leaves me beat in Bang - kok.'. Above the staff are six guitar chords: G, D7, G, D7, G, and D7. The piano accompaniment continues with eighth-note chords and a bass line. A triplet of eighth notes is marked with a '3' over the notes.

Am N.C.

Ten cents an hour. — Screw the Si - a - mese, —

This system shows the first two measures of the piece. The vocal line starts with a whole note rest, followed by the lyrics 'Ten cents an hour.' and 'Screw the Si - a - mese,'. The piano accompaniment features a simple harmonic progression in the right hand and a bass line in the left hand.

Am Em7 Am Em7 Em Bm7

— look how they're treat -

mf

This system covers measures 3 to 6. The vocal line continues with 'look how they're treat -'. The piano accompaniment includes a dynamic marking of *mf* and features a more active bass line with eighth notes.

Em Bm7 Em Bm7 Em Bm7

- ing us ref - u - gees. —

This system covers measures 7 to 10. The vocal line concludes the phrase with '- ing us ref - u - gees. —'. The piano accompaniment continues with a steady bass line and chordal accompaniment in the right hand.

B B/A B/G B/F#

If you're look-ing for fun, o - rig - i - nal sin, if you want to put out, then you've got - ta come

This system covers measures 11 to 14. The vocal line begins with 'If you're look-ing for fun, o - rig - i - nal sin, if you want to put out, then you've got - ta come'. The piano accompaniment features a complex bass line with triplets and a right hand with chords and triplets. The system ends with a double bar line and a key signature change to three sharps.

E C#m

in! Hey boys, _ don't stand _ a - round like wimps. Watch out, _ those guys, _

HUSTLERS & VENDORS:

Girls, I got girls. _

ff

E

_ they're real - ly pimps. You want _ some thrills, _ come on and grab it,

Pearls, worth the price. _

C# F#m

two girls, _ a ger - bil and a rab - bit.

Hey, come to me! _

mf

Am6 N.C. E E/D

Look what you'll see. —

C#7 N.C. F#m7 F#m6

ENGINEER:

Hey, that's a joke, mine blows smoke —

A/B B7 E


— for a small — ex - tra fee. —

ff

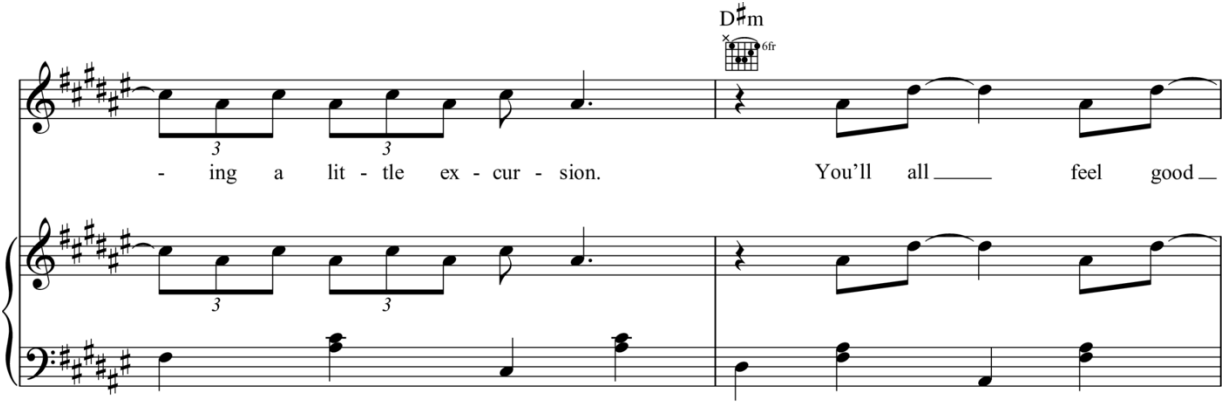
C#m F#

Hey Joe, try tak -

mf

D#m


- ing a lit - tle ex - cur - sion. You'll all _____ feel good _____




F#


_____ from a lit - tle per - ver - sion. Mas - sage re - quir -

TOURISTS:

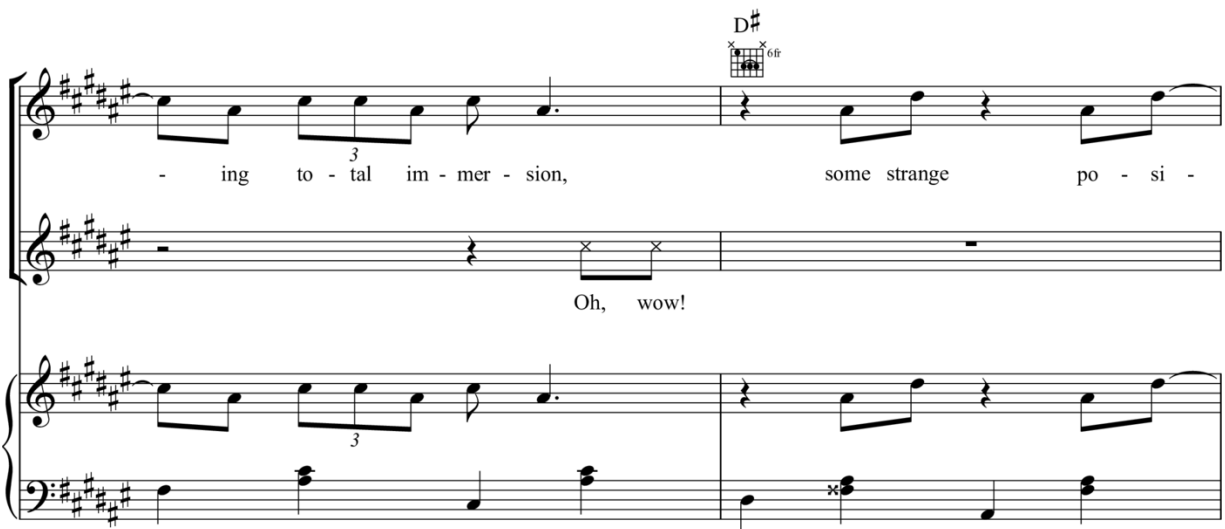
Oh, yeah!



D#


- ing to - tal im - mer - sion, some strange po - si -




Oh, wow!



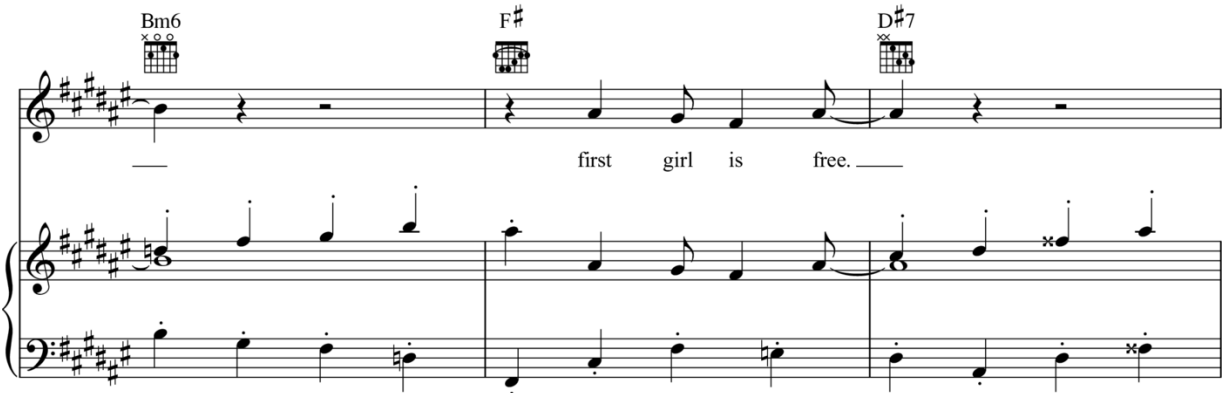
ENGINEER: 





3 - tions they say are Per - sian. Drinks are on me, —
Oh, no!



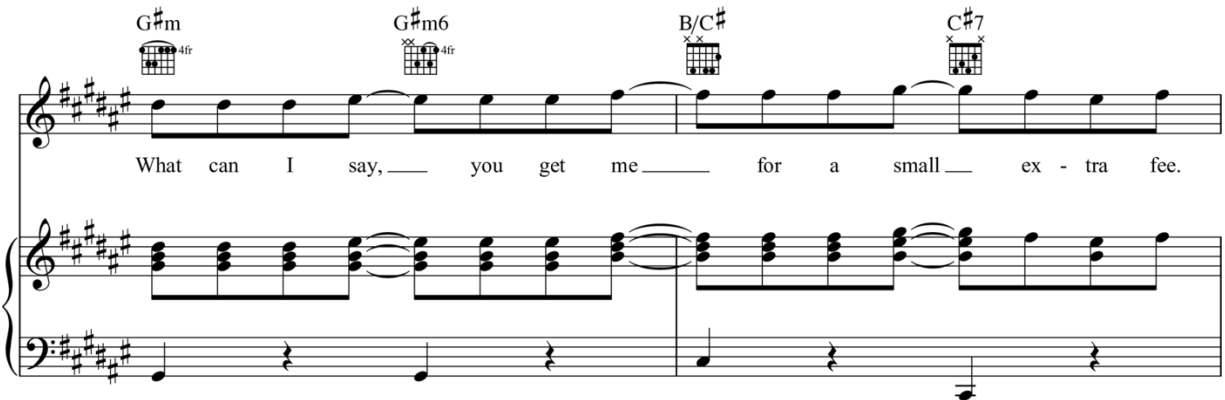
  


— first girl is free. —

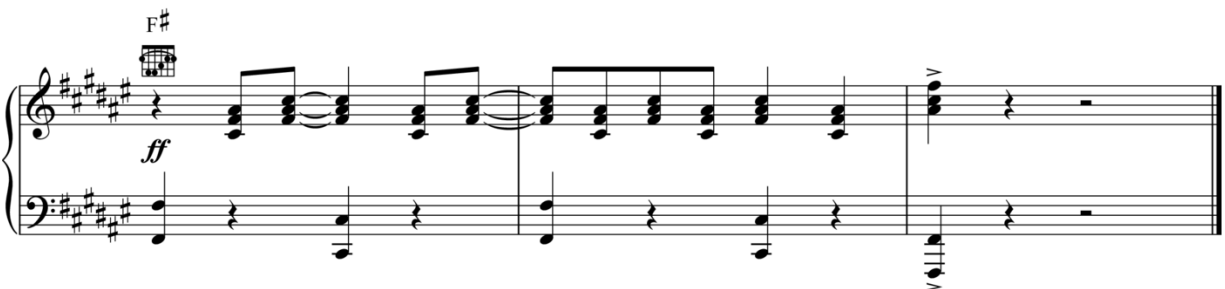


What can I say, — you get me — for a small — ex - tra fee.



 *ff*



Too Much For One Heart

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL & RICHARD MALTBY JR.

Additional Lyrics by MICHAEL MAHLER

Slowly

C#m

G#7

JOHN:

I'm not here as a friend, I have a job to do.

p

With pedal

C#7

F#

It's strange_ to find my work should lead me here to you.

B

E

Chris knows all a-bout you, I have shown him all this, ___ but I think that it's time you know all a-bout

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G#  4fr

Db  4fr


Ab/C  4fr


KIM:

Chris. Yes, tell me ev - 'ry - thing, I

più mosso

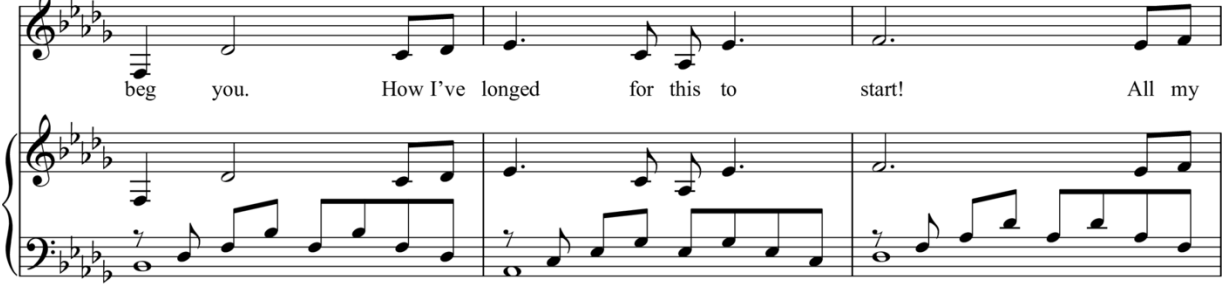



Bbm  4fr


Ab7  4fr


Db  4fr


beg you. How I've longed for this to start! All my




Ab/C  4fr


Bbm  4fr

Bbm/Db  4fr


C  4fr


C/E  4fr

prayers are fi - n'ly an - swered; this is too much for one



F  4fr

C/E  4fr

Dm  4fr

heart.

JOHN:

Kim, he went cra - zy when he lost you, spoke to



C F C/E

no one, was torn a - part. Then he fi - n'ly said, "I'm

Dm C Fm **KIM:** *I don't understand.*

home now." It was too much for one heart.

JOHN: C Fm

Kim, let me fin - ish talk - ing please; this was




Eb Ab Dbm **KIM:**

three whole years - a - go. — Yes! Yes I


Ab/C  Dbm  Ab7 

know, I know how pain can grow



Bm  F#(add2)/A#  A 




when the rock you hold on - to _____ is a love miles a -



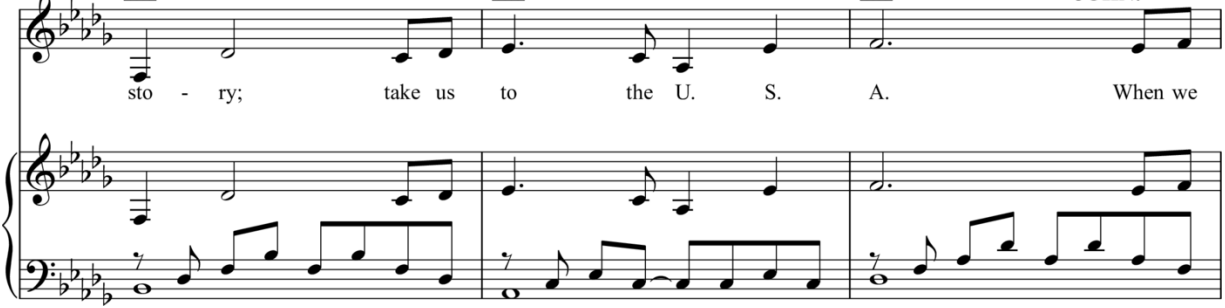
Ab  Db  Ab/C 

way. Lis - ten please, I al - read - y know the



Bbm  Ab  Db  **JOHN:**

sto - ry; take us to the U. S. A. When we



Ab/C Bbm C7

fin - ish here, - you'll see him; Chris ar - rived with me to - day. -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'fin - ish' and a quarter note 'here, -'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for Ab/C, Bbm, and C7 are shown above the vocal staff.

F C/E Dm KIM:

Oh Tam! He's here, -

Detailed description: This system contains measures 3-5. Measure 3 has a long note in the vocal line. Measure 4 has a vocal rest. Measure 5 begins with the vocal line 'Oh Tam! He's here, -'. The piano accompaniment continues with a rhythmic pattern. Chord diagrams for F, C/E, and Dm are shown above the vocal staff. The name 'KIM:' is written above the vocal staff in measure 5.

C F C7 F/C C


he is here, he's so near we might breathe the

Detailed description: This system contains measures 6-8. The vocal line has a triplet of eighth notes 'he is here, he's so' in measure 7, followed by 'near we might breathe the' in measure 8. The piano accompaniment features a triplet of eighth notes in the right hand in measure 7. Chord diagrams for C, F, C7, F/C, and C are shown above the vocal staff.

Dm/A Dm C7 Fm Db


same air to - night, your fa - ther's here. I dreamed so

Detailed description: This system contains measures 9-11. The vocal line has a half note 'same air' in measure 9, a quarter note 'to - night, your' in measure 10, and a half note 'fa - ther's here.' in measure 11. The piano accompaniment continues with a rhythmic pattern. Chord diagrams for Dm/A, Dm, C7, Fm, and Db are shown above the vocal staff.

A^b A^b/G^b F^b A A/G


hard. I kept my faith,

JOHN:
 I can't tell her like this. — I should not be the one. —



F B^b B^b/A^b


and now it's true.

— Chris must first see his son. —

rall.

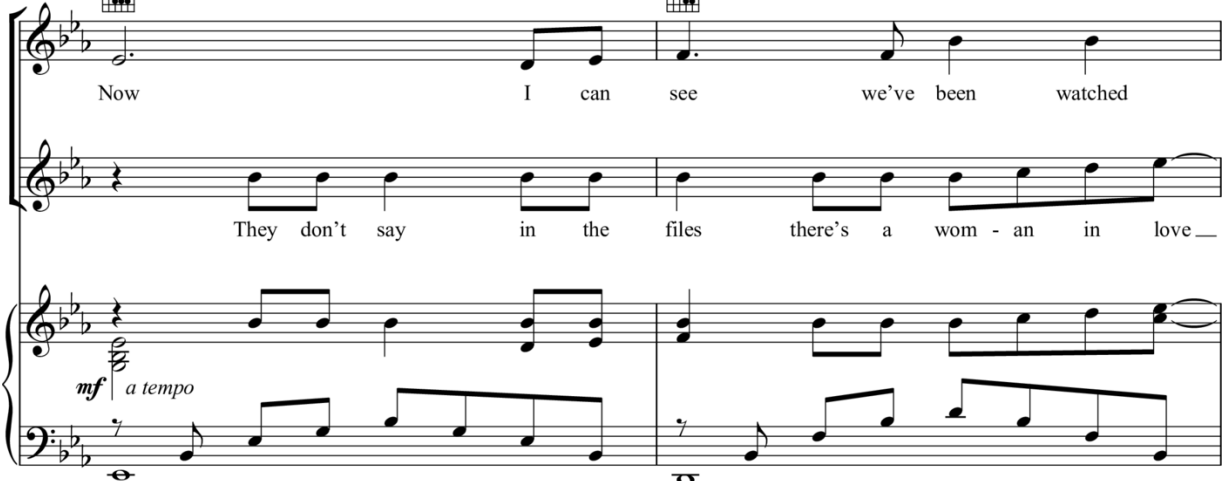





E^b B^b/D


Now I can see we've been watched

They don't say in the files there's a wom - an in love —

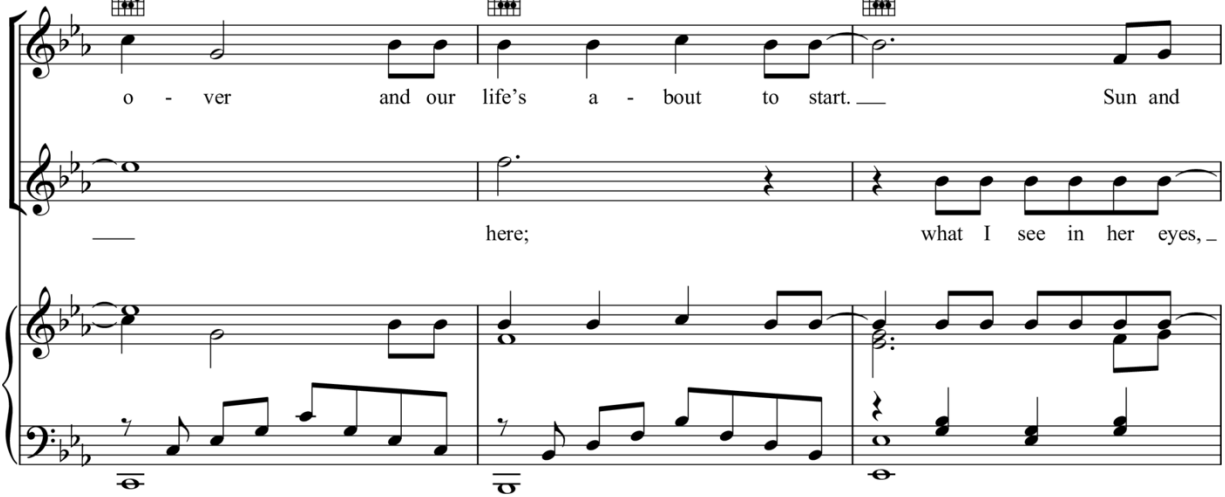
mf a tempo






Cm  3fr Bb  Eb  6fr

o - ver and our life's a - bout to start. — Sun and

— here; what I see in her eyes, —









Bb/D  Cm  3fr Bb7 

moon will be to - geth - er. This is too much for one

— Chris still knows noth - ing of. — This is too much for one

molto rall.




Eb  6fr Bb/D  Cm  3fr Bb  Eb  6fr

heart. —

heart. —

a tempo *pp*



Maybe

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL & MICHAEL MAHLER

Freely
ELLEN: E

Help me. _____ Am I fool-ing my-self if I've al-read-y

p
With pedal

Slowly and freely
C#m

lost you? _____ Noth-ing's changed. You're still mine. We can try to ig-

Asus2(#4) A A/G#

nore this. _____ But if she has come back in your life, well then

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F#sus2,4 F#m Am

may - be you were nev - er mine. And yet my heart cries,

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, 6/4 time, with lyrics 'may - be you were nev - er mine. And yet my heart cries,'. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for F#sus2,4, F#m, and Am are shown above the vocal line. The system ends with a double bar line and a '12/8' time signature.

Esus E E/D#

may - be, _____ it's a trick, it's a lie, she's just try - ing to

Detailed description: This system contains the second two lines of music. The top line is the vocal melody in treble clef, 12/8 time, with lyrics 'may - be, _____ it's a trick, it's a lie, she's just try - ing to'. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for Esus, E, and E/D# are shown above the vocal line. The system ends with a double bar line and a '12/8' time signature.

C#sus C#m C#m/B

use you. _____ But I looked in her eyes; it could kill her to

Detailed description: This system contains the third two lines of music. The top line is the vocal melody in treble clef, 12/8 time, with lyrics 'use you. _____ But I looked in her eyes; it could kill her to'. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for C#sus, C#m, and C#m/B are shown above the vocal line. The system ends with a double bar line and a '12/8' time signature.

Asus2(#4) A F#sus F#m7

lose you, _____ and may - be, _____ just

Detailed description: This system contains the final two lines of music. The top line is the vocal melody in treble clef, 6/4 time, with lyrics 'lose you, _____ and may - be, _____ just'. The bottom two lines are piano accompaniment in treble and bass clefs. Chord diagrams for Asus2(#4), A, F#sus, and F#m7 are shown above the vocal line. The system ends with a double bar line and a '6/4' time signature.

Am(maj7) E

may - be, you need her, too.

Più mosso

C#m G#m

Back when we met, you were broken and

F#sus2 F#m C#m/E

wild, and I held you at night, and I ached when you

A

cried. But despite what we lacked, we tried

rall.

A#dim7 G# N.C.

stay - ing on track. No re - gret... Yet...

Tempo I

Esus E E/D#

May - be _____ it was fate that sud - den - ly brought her back

C#sus C#m C#m/B

to you. _____ And your love was true love be - fore I e - ven

Asus2(#4) A A/G#

knew you. _____ if the life of yourdreams is the life she was

F#sus2,4 F#m A

giv - ing, why should I stop your dream from

rall.

Esus E

liv - ing? If you're hers, then be hers, and for-get a-bout

a tempo *rall.*

F#sus2,4 F#

me, now. I've been blind for so long, but per-haps I can

f a tempo

D#sus2,4 D#m Bsus2(#4) B

see, now. And may - be, just

G#sus2,4 4fr G#m 4fr Bm6

may - be, I'll find the strength to set you

fp

12/8

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'may' and a half note 'be,' followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for G#sus2,4 (4fr), G#m (4fr), and Bm6 are provided above the staff. The time signature changes from 4/4 to 12/8 at the end of the second measure.

F#sus2,4 F#

free, now. I'll be strong, I'll stand firm, and my tears won't be -

dim.

12/8

Detailed description: This system contains the next two measures. The vocal line continues with 'free, now.' and then a melodic phrase. The piano accompaniment continues with the eighth-note bass line. Chord diagrams for F#sus2,4 and F# are shown above the staff. A 'dim.' (diminuendo) marking is placed over the piano accompaniment in the second measure. The time signature remains 12/8.

Bm6/F#

tray me. But my heart might just break, if what may be may

mp rall.

Detailed description: This system contains the next two measures. The vocal line continues with 'tray me.' and then a melodic phrase. The piano accompaniment continues with the eighth-note bass line. A chord diagram for Bm6/F# is shown above the staff. A 'mp rall.' (mezzo-piano, rallentando) marking is placed over the piano accompaniment in the second measure.

F#

be.

a tempo *rall.*

N.C.

Detailed description: This system contains the final two measures. The vocal line ends with 'be.' and a final note. The piano accompaniment concludes with a final chord and a fermata. Chord diagrams for F# and N.C. (No Chords) are shown above the staff. The tempo markings 'a tempo' and 'rall.' are placed over the piano accompaniment in the first and second measures respectively.

The American Dream

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by ALAIN BOUBLIL & RICHARD MALTBY JR.

Additional Lyrics by MICHAEL MAHLER

Slow Drag

F# D#m



Freely

F#m C#7 D A

ENGINEER:

I'm fed up — with small time hus-tles. I'm too good — to waste my tal-ent for greed. —

I need room — to flex my mus-cles in an o-cean where the big sharks feed. —

Make me Yan - kee, they're my fam - 'ly. We're sell-ing dreams peo-ple need.



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Tempo I

N.C.



What's that I smell in the air? — The A - mer - i - can Dream. _

F#m6



Sweet as a new mil - lion - aire, _

F#7

— the A - mer - i - can Dream. _

B

G#m7



Pre - packed and read - y to wear, — my A - mer - i - can Dream. _

accel. poco a poco

B

Fat, like a choc'late e - clair, ___ as I suck out the cream. _

G#7 E E/G# Em/G N.C.

Au re-voir Miss Sai-gon, ___

B/F# B/A G# N.C. C#m

I'm mov - ing on. ___ Grab what you can till it's gone, _

E/F# F#7 B

___ the A - mer - i - can dream. _

Lightly

F#m G#m C#7 D

Greas - y Chinks - make life so sleaz - y. In the States, - I'll have a

A F#m G#m C#7

club that's four - starred. - Men like me - there have things eas - y.

D A Bm N.C.

I'll have a law - yer and a bod - y - guard. - To the johns there

F#m G#sus C#7

N.C. **Tempo I** N.C.



I'll sell blondes there that they can charge on a card.

rall.

A  

What's that I smell in the air? — The A - mer - i - can Dream. —



A  

Sweet as a suite in Bel Air, — the A-mer-i-can Dream. —



B 

Girls can buy tits by the pair, — the A - mer - i - can Dream. —



G#m7  

— Bald peo - ple think they'll grow hair, —



G#7

— the A - mer - i - can Dream. _

The first system of the musical score features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature is three sharps (F#, C#, G#). The vocal line begins with a whole note rest, followed by the lyrics "the A - mer - i - can Dream. _". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A guitar chord diagram for G#7 4fr is shown above the vocal line.

Db

Ass - es that stick out to there, — the A - mer - i - can Dream. _

Bbm6

The second system continues the musical score. The key signature changes to three flats (Bb, Eb, Ab). The vocal line has the lyrics "Ass - es that stick out to there, — the A - mer - i - can Dream. _". The piano accompaniment continues with chords and a bass line. Two guitar chord diagrams are provided: Db 4fr above the first measure and Bbm6 6fr above the final measure.

Db

You can take more if you dare, — the A - mer - i - can Dream. _

The third system continues the musical score. The key signature remains three flats. The vocal line has the lyrics "You can take more if you dare, — the A - mer - i - can Dream. _". The piano accompaniment continues with chords and a bass line. A guitar chord diagram for Db 4fr is shown above the first measure.

Bb7

— Banks print mon - ey from air, _

Eb

The fourth system concludes the musical score. The key signature remains three flats. The vocal line has the lyrics "— Banks print mon - ey from air, _". The piano accompaniment continues with chords and a bass line. Two guitar chord diagrams are provided: Bb7 above the first measure and Eb 6fr above the final measure.

Cm6

the A - mer - i - can Dream. _

Eb C7

Co - caine, shot - gun and prayer, _ the A - mer - i - can Dream. _

Ab Ab/C Abm/Cb N.C.

Schlitz down the drain, _

Eb/Bb Eb/Db C7 Fm

pop the cham - pagne! _ It's time we all en - ter - tain _

Ab/Bb Bb7 Ab7 Cm/G

— the A - mer - i - can Dream. _

ff

G7 C5 D5

E5 F5 G5 F5 B

COMPANY:

Live like you have-n't a care. — The A - mer - i - can Dream. _

G#m6 B

Take e - ven more than it's fair. _

G#7

the A - mer - i - can Dream.

Musical score for the first system, featuring a vocal line and piano accompaniment in G major.

Db

Call girls are lin - ing Times Square, -

Bbm6

the A - mer - i - can Dream.

Musical score for the second system, featuring a vocal line and piano accompaniment in D-flat major.

Db

Bums that have mon - ey to spare, -

the A - mer - i - can Dream. -

Musical score for the third system, featuring a vocal line and piano accompaniment in D-flat major.

Bb7

Eb

Spend when the cup-board is bare, -

Musical score for the fourth system, featuring a vocal line and piano accompaniment in E-flat major.

Cm6

the A - mer - i - can Dream.

E♭ C7b9

Just sell your soul, and you gain the A - mer - i - can Dream.

ENGINEER: A♭ A♭/C A♭m/C♭ N.C.

Say, can you see?

E♭/B♭ E♭/D♭ C7 Fm N.C.

Land of the free. — Soon you will buy it from me. —

Ab/Bb 4fr Bb7 C(add#4) 3fr Db(add#4) 4fr D(add#4) 5fr Eb(add#4) 6fr

ALL:

— The A-mer-i-can Dream! Dream! Dream! Dream!

Fm6 Dm7b5

mp *sim.*

Fm6 Dm7b5

rall.

N.C. ENGINEER:

Fm

That's what I smell in the air, — my A-mer-i-can Dream.

sfz

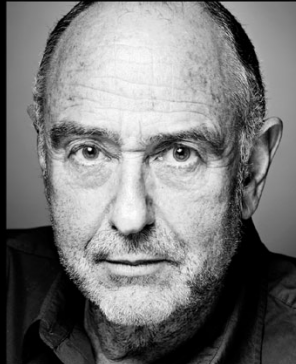
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