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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OPENING ACT 1
Furioso

ENGINEER:

GIRLS:

GIGI:

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.

I've spread the word it's Miss Saigon

One of us will be Miss Saigon

Who's left to screw who hasn't
here

GIRLS:

A girl can trust the Engineer

ENGINEER: "Surprise!"

I found this new girl get her dressed "From the country, untouched."

GIGI:

Just give that virgin act a
ALL GIRLS:
You are my first American

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 Sai-
They say Saigon has weeks I say it's time to pack.

Each night these little buns of theirs — are worth less and less.

I need a Visa fast and I'm not looking back.
Son of a bitch, they're here — I can still Engineer

Meno mosso

It's like the old days my little gamines.

Girls:

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 eyelids and play sweet
Men pay the moon to get fresh

a tempo

meat
Al-lez! Al-lez! Al-lez!
Get out and do your song!

Don't make the show too long.
Voila! On stage all!
Welcome to Dreamland!
THE HEAT IS ON IN SAIGON

Driving

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.
Hey Monsieur Chris, Monsieur John
You've come to win Miss Saigon

I gotta get my friend laid, as a last souvenir

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

You can buy me a beer
ENGINEER: "Showtime!"
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.
MIMI:
For a Marine I'll show more

MEN:
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 ma - gic, Cher -
ENGINEER (spoken):

You buy more tickets from me

The winner gets her for free.

CHRIS:

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...

CHRIS:

Good Jesus, John, who is she?

MEN:

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:

Mi - mi, Gi - gi, Y - vette or Y - vonne

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
ALL MEN:
The heat is on in Saigon

Trinh, is elected Miss Saigon!

cresc.

and things are not going well

but still at midnight the party gone
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 most-ly noise
They swear like men they screw like boys

I know there's no-thing in their hearts
But every 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 - tern -
brace
Flee this life

MISS SAIGON
Flee this place
The movie plays and

plays
The screen before me fills

He takes me to New York
He gives me dollar

piu mosso
bills
Our children laugh all day

Pno. Voc.

3 - Movie In My Mind

MISS SAIGON
They eat too much ice-cream

And life is like a

appassionato
dream

Dream

The dream I long to

rall.

find

The movie in my mind

rall.

a tempo

I will not cry I will not think

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

MISS SAIGON
drink

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

MISS SAIGON
head

A man who will not

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

MISS SAIGON
GIRLS:

And in a strong G. l's embrace
Flee this rall. p

KIM:

A world that's far away
Where life is not unkind
rall. poco a poco

The movie in my mind
rall.
BARTERING FOR KIM

Very rhythmic

ENGINEER:
Hey, Mon-sieur John how'd you

like to get rich? Go home in style?

JOHN:
Yeah O - K what's the pitch?
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 (sustained)

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

f   mf   f

MISS SAIGON
CHRIS:

This is the end of the line
This whole rotten scene

mf

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

f - mf

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

f

mf

You know what I mean——

cresc.
JOHN: I'm starting to cry You're so out of touch

The trouble with you is you think too much ooh ooh

ooh. Of doctor John knows what you need all right I bought you a present She's yours all night

CROWD: Nothing gives you a hit like the Engineer's shit.
Poco meno

ENGINEER:

See little Princess, I was

You got the biggest score tonight

You caught that sergeant by the nose

You stay with him until he goes

MISS SAIGON
Slower

Call him Chris. He'll like that.

That marine wants his beer.

Faster

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

You better prove it and quick!

poco rall.
Slowly and dreamily

A - A\(_\#5\)dim - Bmin7 - E7 - A - A\(_\#5\)dim - Bmin7 - E7 - A - A\(_\#5\)dim - Bmin7 - E7
My name is Kim
I like you, Chris

What did I say?
Don't talk like that

You shouldn't be here.
Get the hell out.
What's going on? You don't like her.

Chris: Oh, yes I do.

Kim: I like him too.

Take her away.

Take me away. Don't say a word just come with me.
5A

TRANSITION TO WHY GOD, WHY

Lento tranquillo

DIRECT SEQUE - "WHY GOD"
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? — Viet-
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
no-thing left here that I'll miss. Why send me now a night like this?

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

Why is her voice ring-ing in my head? Why am I high on her cheap perf-ume? Vi-et-

nam. Hey look I mean you no of-fence.

MISS SAIGON
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 re - mem - b'ring her

Faster

HEAR HELICOPTER ARR mf sf mf sf ff

MISS SAIGON
When I went home before — No one talked of the war — What they knew from T. V.

sub. p cresc. poco a poco

MISS SAIGON
6 - Way Cool, Way:

didn't have a thing to do with me

I went back and re-upped — Sure Saigon is corrupt — it felt better to be

sub. p cres. poco a poco

here driving for the Embassy

MISS SAIGON
'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

Lento  
(very gentle)

Why God?  Why this face? — Why such beauty — In this place?
liked my mem'ries as they were — but now I'll leave — re-mem-b'ring her

Just rall.

Largo espansivo

her

56 MISS SAIGON
Andante rubato

CHRIS:

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

No,
Hey, what's
No I don't want anything
wrong with you
I've not done this before
rall.

That can't be true
All the girls lie they
Why would I lie?

7 - This Money's Yours

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

59

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.
a tempo - in 2

I have had my fill of pain

I will not look back again

a tempo - in 4

I would rather die

rall.

rall.
Can I see you tonight?

Well, I'll be at the club—

"No. You won't!"

Selling "Beau-coup amour"—
Tempo I (faster)

70 (CHRIS)

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
Yes I would like
Screw the engineer, you're the
one good thing that I've found out here
rall.
Allegretto amabile  \( j = 104 \)

KIM:

You are — Sunlight — and I Moon —

Joined by the Gods of Fortune — Midnight — and

high noon — sharing 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

MISS SAIGON
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 a-wake
My 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

ff (rhapsodic)
a tempo tranquillo

You are Sun - light and I Moon joined here

Bright - ning the sky with the flame of love

Freely

made of Sun - light Moon - light

made of Sun - light Moon - light

Colla voce
Adagietto \(\text{76}\)\)

KIM:

To-mor-row night will be the full moon

Asian Flute

\(\text{P}\)

I-can bring friends to bless our room

With paper uni-corns and per-

CHRIS (spoken):  "Unicorns?"  "Sure."

fume  If you want me to
9

TELEPHONE SEQUENCE

"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..."
CHRIS:
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.

JOHN:
What are you saying are you out of your mind?

MISS SAIGON
JOHN:

All leaves are cancelled you could be left behind. Saigon is falling apart.

and you better be here.

Here is the news since you've been on the moon. Cities in the boon-docks are dropping like flies. Wives and civilians will be shipping out soon.

Miss Saigon
JOHN: 
Crowds around the embassy have tears in their eyes.

Thieu has resigned the new regime may not hold.
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?

76

MISS SAIGON
JOHN:
Sure
Time to fall in love

CHRISS:
John listen fast you did not get this call
You're the one who bought the girl for me after all
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 WHORE——of' buddy I will not——get you killed

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

Like the April moon——She's been
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

Segue
9A
THE DEAL

Faster (than) \( \text{\textit{f}} \) \( \text{\textit{mf}} \)

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

ENGINEER:
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 man of some attaché

Rubato

with little shits like him you take the bucks and run

He gave me six weeks income, I'll be gone in one.
10

THE WEDDING

Moderato assai

GIRLS 1:
One of us girls is moving on

GIRLS 2:
One of us girls is moving on

84
One girl will get out of Saigon

GIGI:
So now who's really Miss Saigon

(GIRLS 1)
T. V. and Stereo she gets

(GIRLS 2)
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
ALL GIRLS:

Come on let's bless the new Princess

"yes"

rall.

Bb Ab Gb E D C  Bb Ab Gb E D
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.
Vao nyay may  Dju vui

evay  Yu doi my
KIM: It's what all the girls sing at.

CHRIS: It's pretty but what does it mean?
Dju vui vay

weddings

They didn't know what else to sing

may

(CHRIS)

It's the prettiest thing that I've ever heard
Piu Mosso

Gigi: "Sh, sh, sh..."

"To Miss Saigon." Girls: "Miss Saigon."
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

colla voce

line. Kim, tell your friends it's time to go away this life. It ends you're safe with me to
Slow

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:

losers 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-
The woman I am now is not the
same

Our fathers bound us together and that is our fate.

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.

Piu mosso

if there were promises all of them died when they died

Kim leave this man behind

Go
on and shoot I will not change my mind

THUY:

You

KIM:

"Not anymore"

are still mine! You're mine un-till we die

Sai-

CHRIS:

"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

MISS SAIGON - 3/95 transposed
Più mosso

KIM:
You're going to leave me now

CHRIS:
What a party that was

molto rit.

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

Segue
LAST NIGHT OF THE WORLD
(Version A)

In a place that won't let us feel

In a life where nothing seems real— I have found you—
CHRIS:
I have found you.

KIM:
In a world that's moving too fast.
In a world where nothing can last.

a tempo

I will hold you.
I will hold you.

CHRIS:
our lives will
KIM:
To-night our hearts drown the distant drums...

CHRIS:
change when to-morrow comes...

CHRIS:
And we have music, all-right tear-ing the night

a tempo

song
Played on a solo saxo-phone
KIM:

A lone-ly sound

CHRIS:

A cra-zy sound

cry that tells us love goes on and on

cry that tells us love goes on and on

Played on a solo sax-o-phone

Played on a solo sax-o-phone

It's

It's

MISS SAIGON
KIM:
tell me to hold you tight and

CHRIS:
tell 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 —

MISS SAIGON
rno. voc.

12 - Last Night Of The World (Version A)

rall.

ge - ther that's when we'll hear it a - gain

rall.

a tempo

song played on a solo saxophone

song played on a solo saxophone

a tempo

crazy sound lonely sound

crazy sound lonely sound
KIM:
cry that tells us love—
goes on and on—
played on a
solo saxophone

CHRIS:
cry that tells us love—
goes on and on—
played on a
solo saxophone

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
12 - Last Night Of The World (Version A)

Dreams were all I ever knew

CHRIS:

Dreams you won't need

An' we may be where we may be

when I'm through

An' we may be our

I will sing

with you

rall.
12 - Last Night Of The World (Version A)

KIM:
Played on a solo saxophone

CHRIS:
Played on a solo saxophone

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

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

last night of the world

last night of the world

poco piu mosso
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 truth lit up the street

The

stalker we were stalking walked on paper feet

and in the clear white heat of
From ev'ry door they came these children

GROUP 2:

Victo - ry

born of war they came

Victo - ry

Shar-ing a sec-ret word which they wait-ed a hun - dred years to

The
say The morning of the dragon truth lit

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

Vic - to - ry

May all our chil - dren

flame it came Closing in on its right - ful prey

Vic - to - ry Vic - to - ry

learn the tide of
"EVA - THE MORNING OF THE DRAGON"

Burning a hundred years away

The morning of the dragon all the right will turn

The morning of the dragon truth lit up the street

The walls fell down

Brother greeted brother

Giants fall, tigers
ti - ger we were stalk - ing walked on pap - er feet

ther in a sud - den light and the

burn some day with the

and in the clear white heat of dawn was gone

end - less night was gone.

dawn they're gone
Three years of school was nice
in rice fields planting rice
You did good work you see
reeducating me

CHORUS:
Who
lives a lie must change or die

ENGINEER:

Three years how quick they moved!

Look how the world’s improved:

Sai-gon, that

Queen of sin renamed for Ho Chi Minh!

CHORUS:

(WOMEN 8 v.b.)

Who
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— Wherever I go—
Poco meno

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

(COMMISSAR)

Engineer The people's Commissar

(ENGINEER)

Yes—sir Am I
Has ordered you back here.

CHORUS: WOMEN:

Who free?

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
He had been taken up North to a camp
right
We brought him down under cover of

Once he had served the American clique
night
Selling our sisters or daughters for

Notice we caught him in less than a week
When we get orders we do what
gold
When we get orders we do what we're
SOLDIER 1:

120

121

122

told.

SOLDIER 2:

123 (THUY)

124

125

done your job that's it Now, go back I'll take

THUY:

123

124

125

All right! All right! That's it that's all You've

Meno Mosso

126

127

128 THUY: (whispers)
o - ver now

rall.

MF

R.H.

Krn

MISS SAIGON - 1/93
I know she worked for you

You know who her friends were One of them is the clue

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

ENGINEER:

collavoce I 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

GROUP 2:

Victory

GROUP 3:

(Perc.)

ff

breathing a sheet of flame it came

May all our children learn
Closing in on its rightful prey

Victo-

the tide of

TUTTI GROUPS: (men bva)

Burning a hundred years away

The

right will turn
morn-ing of the drag-on truth lit up the street

loco

ti-ger we were stalk-ing walked on pap-er feet

l. & mosso

and in the clear white heat of dawn was gone
14

I STILL BELIEVE

Kim:

Last night I watched him sleeping
My body pressed down to him

Dmin  A7/E  Dmin/F  Emin 1

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

Dmin  Emin 1  Dmin/F  Gmin

Kim:

Yes, I know that this was years ago
But when

C7  C7  F

136
moon-light fills my room, I know
You are here
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

(with determination) a tempo

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
Last night I watched you sleeping once more the nightmare came

I heard you cry out some thing

word that sounded like a name and it

hurts me more than I can bear knowing part of you I'll never
share ne-ver know

But

A G A7 rit.

a tempo (poco piu mosso)

still I still be-lieve the

Dmin Dmin/F Gmin C7

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

F F7 Bb Bbmin

heart for-ever-more holds still

F Eb C7 rall.

MISS SAIGON
(Ellen)

68-72

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

a tempo

70

Chris, what's haunting you?

72

Can't you let me inside what you so want to hide?
(ELLEN) I need you too!

I will hold you all night I will make it all right

still believe as long as I

You are safe with me And I wish you could tell what you don’t want to
can keep believing
I'll live I'll
tell

What your hell must be

live you will return and I know why I'm

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

yours until we die

For life until we die

MISS SAIGON
15

COO-COO PRINCESS

In 2 (fairly fast)

ENGINEER:

Coo Coo Princess   look who's here   your re-sur-rec-ted   En-gi-neer

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

Molto rall - In 4

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

Meno mosso

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

I will team up again toge—ther we'll reap
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 —
Don't go on, it's too late
Not too late for my star

Please let me hide in peace

Better to scream the police.

Come in Monsieur Cornmis-sar

Slower

THUY:

Three years I've been a way

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 victory to come with the sun.

Poco piu mosso

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

Tempo primo

Some where deep in my soul
Shines the smallest of lights

And no wind blows it out
It burns steady and strong...
Through the darkest of nights — Dju vui vay

yu doi my — Dju vui vay vao nyay

moy — 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 Amer-i-can Jack —
is gone for good and he'll never come back —

They ran a-way with the skin they could save —
The ones who stayed here are dead in a grave —

ENGINEER:

Come on now Prin-cess get off o' your cloud —
I'm sor-ry sir she was talk-ing 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

MISS SAIGON - 1/93
145

THUY:

You hear those soldiers outside

SOLDIERS:

On silent feet it came
Breathing a

149

150

They'll do whatever I say

sheet of flame it came
KIM: I cannot change what I feel

(SOLDIERS)
Closing in on its rightful prey
Burning a hundred years a-

(THUY)
I think you will change before my eyes

piu mosso

way To camp! To camp! The traitors to the camps
THUY:
This memory has just been found
She hid the day we closed the bars

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

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!

SOLDIERS:

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

partner too? (THEY ARE BLINDFOLDED/THUY WALKS TOWARD KIM)

ad lib Perc.

piu mosso (not too fast)

ENGINEER:

Are you

Dictated

Dictated

ff

p

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

Do you

poco rall.
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

I am a traitor to your country

now I am talking of staying free

now I am talking of staying free

now I am talking of staying free
Poco piu mosso

(ENGINEER)

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 —
(ENGINEER)

Right, I won't make a sound

THUY:

You just get out

KIM:

No!

And as for you, Come with me
Serenely

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.  Tempo

If you want the reason — I will show you now

Orch.  rhapsodic
Meno mosso

Solo Violin

Look, Thuy, this is my son
dolce

He has kept me alive.
Now you see why

colla voce

I must tell you "No!"

Lento

Dictated

ff

sfz

SEQUE
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

[heavy]

He’s what I live for  He’s my only joy

(build)

rall.
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
KIM:

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

KIM:

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
A tempo

I have no other choice what I must do I will

CROWD:

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.
One man to heed us each girl each boy
one voice to lead us in a song of
one voice to lead us in a song of
one voice to lead us in a song of
IF YOU WANT TO DIE IN BED

Faster

\[
\text{\textit{sub mf}}
\]
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

MISS SAIGON - 1/93
ENGINEER:

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

MISS SAIGON - 1/93
Poco meno mosso

ENGINEER:

(My precious souvenirs of all the golden years)

(Looco) Rolex watches in steel that look practically real

(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 rest’rant in the states
I got 'em paying more for just an other

whore

Men-o-solla voce

Here I come U. S. A.

Your next champ's on his way

For
17 - If You Want To Die In Bed

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

187

MISS SAIGON - 1/93
A tempo primo

ENGINEER:

Why was I born of a race that thinks only of rice

and hates entrepreneurs? 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 ev'ry promise lands

Hns. / Tpt.
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
SPOKEN: "A-mer-i-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-

MISS SAIGON - 1/93
Heaven's there but shit you need a visa to get in!
KIM AND ENGINEER

KIM:

Engineer, Thuy is dead! He was going to kill my baby and I
KIM:

shot

ENGINEER:

You did what? Who is that? You'll be followed get him out of here good-

mf

KIM:

We must leave! Tam and I! We must set off for America to-

bye!

rall.

Lento rubato

night.

ENGINEER:

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

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

rino?

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 American...
ENGINEER:

So they must let us in!

A tempo

The playground of mankind

The movie in my mind!

I'm your dear brother from now on.

And all our family is
Very bright

ENGINEER:

With these two little diamonds to bait my hooks

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

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
Colla voce

(SPOKEN)

care of our little dear  I will go "Engineer"
rall. poco a poco

Slow - colla voce

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

rall.

accel.

199  MISS SAIGON - 1/93
Hit the open sea instead and float there like a cork

Tempo
ENGINEER:

rit. accel.

Tempo 1

Uncle Ho! Ho! Ho! I'll have to call you from New

tall.

Fast

York

ff

200

MISS SAIGON - 1/93
FINALE ACT I

Andante appassionata

Not too slow

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

Lit - tle snip of a lit - tle 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
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 bo-dy laugh and cry? —
Then by my side the proof I see: —

His lit-tle one. Gods of the Sun — bring him to me!

Tempo maestoso
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

No one can stop what I must do
I swear I'll give my life for

you!
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
bye  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

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

no place,  no home  no life,  no hope,
one day one night one day

turn no good-bye no regret

no chance, no change, No

\textit{a tempo}

ah

ah

\textit{rall.}

\textit{fff}
Pno. Voc.

19 - Finale Act I

allarg. - in 8

rall.

END OF ACT I
Piano Vocal Score Act 2

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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OPENING ACT 2

Agitato

\[
\begin{align*}
\text{Bb} & \quad \text{Ab} & \quad \text{Gb} \\
\text{E} & \quad \text{D} & \quad \text{C} & \quad \text{Bb} & \quad \text{Ab} & \quad \text{Gb} & \quad \text{E} & \quad \text{D} & \quad \text{C} & \quad \text{Bb} \\
\text{Fmin} & \quad \text{Db} & \quad \text{B} & \quad \text{A} & \quad \text{G} & \quad \text{Fmin} & \quad \text{Db} & \quad \text{B} & \quad \text{A} & \quad \text{Ab} & \quad \text{G}
\end{align*}
\]
They're called Bui Doi, the dust of life conceived in hell and born in

and born in

and born in

strife, they are the living remainder of

strife, they are the living remainder of

strife, they are the living remainder of

all the good we failed to do, we can't forget

all the good we failed to do, we can't forget

all the good we failed to do, we can't forget

get must not forget that they are all our children

get must not forget that they are all our children

get must not forget that they are all our children

SEQUEL TO "BUI DOI"
MISS SAIGON - 6/94
Slowly, with dignity

(MEN)

Like all survivors I once

\( \text{f} \rightarrow p \)

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

caught I'll never leave Vietnam

War isn't over when it ends
some pictures never leave your mind. They are the faces of the children we left behind. They're called 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 forget.

217 MISS SAIGON - 1993
get. Must not for-get that they are all our chil-dren too

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

Their se-cret they can't hide. It's print-ed on their face

I nev-er 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
Help me try

They're called Bui Doni The dust of

(try)

and born in

life conceived in hell and born in

and born in

and born in

MISS SAIGON - 1993
They are the living remainder of strife
They are the living remainder of strife
They are the living remainder of strife

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

mf
That's why we know
Deep in our hearts
know Deep in our hearts That's why we
know Deep in our hearts That's why we

That they are all our children too
know Ah
know Ah
know Ah
POST BUI-MOI

John, you were great, can I see you alone?

I gotta know what you meant on the phone.

What is this news you received—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.

In 4 - con moto

"Kim, it's about Kim, isn't it?" Only you know how
Pno. Voc.

20

hard I had tried to get word

21

22

23

Tell me first, nothing else, tell me: Did she survive?

24

25

26

27 JOHN:

Piu mosso

28

29

You must read the report, Chris, but yes, she's alive.

30

31 CHRIS:

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.
SLOWER

SO CHRIS:

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?

JOHN:

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.

Oh,

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

It's time to

JOHN: I have learned the best thing for a couple to

tell her

I have to

do

You should both go to Bang-kok
Poco meno mosso

tell her  ___
Us both?  ___
You both should
I mean Ellen too  ___

74

Freely
75 (CHRIS)___

But first... first Ellen has to know

Hey, guys, come on

77

Piu mosso
84

rall.
23

BANGKOK

(VENDOR ENTER)

MISS SAIGON - 1/93
TOURISTS ENTER

HUSTLERS & VENDORS:
Hey wow... oh look... we gotta see

Girls I got girls... Gorgeous girls... very nice...

I'm glad... my wife's... not here with me

Girls. I got girls... Guo-ci bags... Shrimp and rice...
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.
HUSTLERS & VENDORS:

Girls I got girls— Gorgeous girls very nice.

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

Girls I got girls—

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

Girls worth the price—
A girl—or if you want, a boy

(ENGINEER)

Hey come to me

First drink is free

(ENGINER:

Don't be a lump— you can hump— for a small extra fee—— "Humpy, humpy"
ENGINEER:

I'm depressed.

For hustling amour, to Japanese tours is no treat in Bangkok.

I'm the best. But selling these runts for sexual stunts leaves me beat in Bangkok.

MISS SAIGON - 1/93
CLUB OWNER: "You said you'd fill my place up. 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.

(spoken)

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

239

MISS SAIGON - 1/93
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 - bil s 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 —

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

(ENGINEER), Freely
You pick 'em well. Monsieur

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 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...

Listen, spare me the gas... is there really a child?

Yes, we're blessed...

and Kim's on a trip for citizenship...
You're her brother, my ass—Come on take me inside

and I am her brother—

Look, Kim—who got our application—
Oh, my God, Mon-sieur

I said, I'd bring all sal-va-tion.

John, yes, of course he sent you.

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

Come with me. There's a talk?

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

I suggest—

lot I've got to say first.
what-ev-er may be You leave this to me Just play lit-tle mo-

cel.

ther-

What I need to find out she can tell me a-lone-

accel.
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...
ENGINEER:

She was about to get it

OWNER:

Did the gentleman order champagne?

KIM:

Mon-sieur John

(ENGINEER)

I am sick of that prick.

You bet-ter 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

JOHN:

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
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 disappoint

258 MISS SAIGON - 1/93
pears behind my door

John: Please he went crazy when he

lost yod spoke to no one for a year Then he

finally said "I'm home now, my life has to go on here"
"Piu mosso"

John:

Kim, let me finish talking please that was three whole years ago.

A tempo

Kim:

Yes! Yes I know I know how pain can grow

When the rock you hold onto is a love miles away Listen
please, I already know this story take us
to the U.S.A.

JOHN:
When we finish here you'll

raII.

a tempo

see him Chris arrived with me today
Oh Tam! he's here, he's so near we might breathe the same air tonight, 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

263
God wants us together Can I end this journey

Chris still knows nothing of Can I end this journey

molto rall.

a tempo

please?

please?

molto rall. There's only

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

SEQUE
25

CHRIS IS HERE

Driving tempo

OWNER:

I thought I said no kids around.

So what's the brat doing here? You bet-ter take care I'm watch-ing

both of you you and your En-gineer
OWNER:

Sir would you like a massage?

JOHN:

No thanks it's not my scene

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

Don't tell me he slipped free

KIM:
Engineer Chris is here John is going to get
Pno. Voc.

Kim:

him and bring him to me

My heart's ready to burst I don't know what I'll tell him first

Faster

Engineer:

That guy is no one to trust or a soldier who's just
learned he fathered a son.

You have to get to Chris first. I will find his address now before he can run.
Pno. Voc.

KIM:

You can trust what he'll do
Don't you worry I'll mention you

ENGINEER:

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

mf

You just do as your told.
ENGINEER:

You'll go to his hotel, I'll be working as well.

guarding our bag of gold.

Poco meno mosso

KIM:

Tell me where and I'll go. He is longing for me I know.
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 B♭ F/A Gm F7

rall.

pp B♭ F/A Gm F7

SEQUE
KIM'S NIGHTMARE (PART 1)
Did you think I'd gone away? This is the face you saw that day
Star - ing at you with o - pen eyes You're

safe in the day - light but in the dark I rise I'm the crime that you hid
for you want to for - get that you killed but you did You will ne-ver be

MISS SAIGON
free Not as long as there's me

Did you think you would escape the judgment that was planned

Did you think you would es-
cape the truth's avenging hand?

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

here

I'm here I'm never
dead I'm here!

am the guilt inside your head You think your marine's not like rall.

other men He betrayed you once and he will again

Think about that night. Where was he back then? "I'm getting you."

MISS SAIGON
KIM'S NIGHTMARE (PART 2)

Frenetically

CAPT. SCHULZ:

Sorry Sergeant as things degenerate all I'm giving her is her

CHRIS:

"That's not good enough"

emigration papers without 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

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

as we can.
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
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 VC attack. I want you in that bed, waiting, when I get back.
ANOTHER OFFICER:

Sorry Sergeant we must accelerate State Department says we e-

CHRIS:

"But my girl's out there."

vacuate. The word is we must be out by dawn.

ANOTHER OFFICER:

Sorry, Sergeant, it's straight from Washington no one leaves the grounds now. Not
any one. As fast as we load the planes we're gone

A MARINE CAPTAIN:

Okay! Keep quiet! Don't shout! The Am-

bassador won't leave till every one's out. The choppers on their way have room —
ANOTHER MARINE: Get

for you all. They're climbing over the wall.

back! Get back! I tell you don't shout. The ambassador won't leave till ev-

ry one's out

A MARINE:

The ambassador just sent an order to freeze.
ANOTHER MARINE:

That's it No more Viet- namese 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.
**OFFICER:** (spoken)
"Sorry, Soldier, not now!"

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

**KIM:** Listen someone! My husband is waiting inside!

---

*Meno mosso (1/2 tempo)*

**(CHRIS)**

Please Kim hear the phone
I can't get there— Please be home

Please Chris no one sees!

I am lost here Find me 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.
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 Ambas-sa-dor is lea-v ing now.

VIETNAMESE MEN:
Take me with you! I have a let-ter here.

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!
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.

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

be saved instead of her?

They'll kill who they find here...

It's not you it's war that's cruel

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

KIM:

Oh,

CROWD: (MEN - opt. 8va)

Get to the roof or else we are betrayed.

Chris

I still believe the
heart of you is here with me

heart against all odds, holds still

Slower rall. molto rall. (HELCOPTER)

MISS SAIGON - 1/93
SUN AND MOON REPRISE

Maestoso

CHRIS: (shouts)
"Kim!"

Piu mosso
molto maestoso
Simple and reflective

You are ______ Sunlight ______ and I, moon ___

Joined by — the Gods of fortune — Midnight and high noon —

That's what we are ______ How in one night have — we
come so far
Outside day starts to

dawn One long nighttime has gone

feel you near I cry no more I know you're here I reach your door
And our love is re-born.

rall.  ff

A tempo tranquillo

Bright'ning the sky with the

rall.  mp
29 - Sun and Moon Reprise

flame of love
Made of sunlight

colla voce

rit.

moonlight

allarg.

molto accel.

In 3

ENGINEER: "Kim."

In 1

molto accel. e cresc.

307

MISS SAIGON - 1/93
30

KIM AND ELLEN

Agitato (in 4)

\[ \text{Musical notation image} \]

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\[ \text{Musical notation image} \]
KIM: Good evening ma'am

ELLEN: I'm not the maid

Don't turn the bed yet What do you want, then?

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

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

Tell me you are lying

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

ELLEN:
true
He said he tried to reach you but what could he

grad. cresc.

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

here:
I feel walls in my

You don't know how he needed a new start
Kim:
heart closing in I can't breathe I can't win

Molto rubato

Ellen:
Oh yes Madame My son is Chris's
As for the child you say it's Chris's

In 2
I had a dream for my son to belong Not live his life in the streets like a rat

poco accel.
a tempo

ELLEN:

We aren't rich but we'll shoulder our load Chris and I are totally together on that

cresc.

KIM:

Then you must take Tam with you

Take a child from his mother impossible

poco cresc.

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

Kim
Kim: him

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.
Ad lib. quasi recitative

KIM:

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.
to my place  Tell me facettoso

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...?
ELLEN:

It's all right

It's all right when I just imagine

There's no face, She's not real
And I can tell myself it's all o-
ELLEN:

kay. But she's here

rall.

And my heart cries this isn't happening But the truth is cold and

real and I know this storm won't go away

rall.

piu mosso

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

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

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

know

in her rall.

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

Miss Saigon - 1/93
Now that 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

rall.
ELLEN AND CHRIS
(Version A)

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. On the 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.
Pne. Voc.

32 - Ellen and Chris (Version A)

CHRIS:

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

rall.

ELLEN:

a tempo

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?
Andante

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.
(CHRIS)

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
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
good
All I made was a mess just like ev'ry one

else in a place full of mys't'ry that I nev'er once understood

I wanted back a world I knew... The story of my life began again with
(CHRIS) you
Oh Ellen I should have told you-

ELLEN:
It's all right now That's all through
We'll get past this

a tempo

Will you ever trust me again?

start a new All I want in

All I have in my life now is you

my life now, is you

333
MISS SAIGON
JOHN: Now listen guys it's not so easy

there is this kid who looks just like you

Hey I think it's great you have each other

But he exists You have to face it
poco a poco cresc.

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?
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
(ELLEN)

loves you

How can I have her near?

Half tempo

CHRIS:

There's no choice… I think the answer's clear… They'll have to stay in Bangkok, we'll support them there.

ELLEN:
CHRIS:

(ELLEN)

think this is the answer

JOHN:

listen you didn't see what's in that girl's head

now this is the answer

now this is the answer

I hope you are both proud of what you've just said
CHRIS:
It's done it's planned The girl is smart she'll un

done it's planned The girl is smart she'll un

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

You will take Tam with you

We'll provide for their needs

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

poco rall. I still taste your

right, right for him, right for us, right for Kim

right, right for him, right for us, right for Kim

right, right for him, right for us, right for Kim

mf

poco rall.
a tempo

(kim)

kisses Your voice sings in

my ear You can betray

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

Segue
32A

PAPER DRAGONS

ENGINEER:

Come on—come on—your recitation
De-scribe—your re-con-cil-i-a-tion
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

(ENGINEER)

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

No! No!

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 menage —
Bangkok can screw —
Bon voyage! —

MISS SAIGON - 1/93
Very free

ENGINEER:

My father was a tattoo artist in Haiphong

But his designs on mother didn't last too long

My mother sold her body high on betel nuts
My job was bringing red faced mon-sieurs to our huts —

Sell-ing your mom is a wrench Per-fume can cov-er a stench

That's what I learned from the French

Then it all changed — with Dien Bien Phu
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
That's what I learned from the Yanks
I'm fed up — with small-time hustling

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 éclair — 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

Greasy Chinks make
life so sleazy in the States I'll have a
c
club that's four-starred 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
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 —
On stage each night Fred A-staire — The A-mer-i-can Dream —

Schlitz down the drain —

Pop the champaigne!

It's time we all en-ter-tain — my A-mer-i-can Dream —

(INSTRUMENTAL SECTION)

Piu mosso

Ab7  Ab7  Cmin 6/G
CHORUS:

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
Live like you haven't a care — the American Dream

What other place can compare — the American Dream

Come and get more than your share — the American Dream

ENGINEER:

There I will crown —

MISS SAIGON - 1/93
Miss China-town

All yours for ten percent down

The American Dream.

Slower
FINALE ACT II

Majestic

rit.

Lento rubato

(simile)
Now, Tam, my big boy, our long wait has ended.

Smile, Tam, for you have a father—
at last. He has come to take you home.

Poco agitato
dreamed for you he'll do. You're still

mine but I can't go along. Don't be

rall. a tempo

sad though I'm far away I'll watch you. 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 another say goodbye.
Misterioso
bye
pp
Adagio, tristemente

CHRIS:

What have you done— Kim? Why?

KIM:

The gods have guided you to your son

KIM:

Hold me one more time

CHRIS:

Please... don't die...
How in one night have we come so far.