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

NOTICE: DO NOT DEFACE!
• Should you find it necessary to mark cues or cuts, use a soft black lead pencil only.
NOT FOR SALE.
• This book is rented for the period specified in your contract. It remains the property of:

Music Theatre International
421 West 54th Street
New York, NY 10019
(212) 541-4684

This score is the property of and should be returned to Cameron Mackintosh (Overseas) Ltd.
1 Bedford Square, London WC1B 3RA. UK.
Unauthorised use or reproduction of any part is an infringement of copyright.
All Rights Reserved.
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Opening Act 1</td>
<td>1</td>
</tr>
<tr>
<td>2. Heat Is On In Saigon</td>
<td>10</td>
</tr>
<tr>
<td>3. Movie In My Mind</td>
<td>25</td>
</tr>
<tr>
<td>4. Bartering For Kim</td>
<td>33</td>
</tr>
<tr>
<td>5. Kim And Chris Dance</td>
<td>42</td>
</tr>
<tr>
<td>5a. Transition to Why God Why</td>
<td>47</td>
</tr>
<tr>
<td>6. Why God Why</td>
<td>48</td>
</tr>
<tr>
<td>7. This Money’s Yours</td>
<td>57</td>
</tr>
<tr>
<td>8. Sun and Moon</td>
<td>66</td>
</tr>
<tr>
<td>8a. Unicorn</td>
<td>72</td>
</tr>
<tr>
<td>9. Telephone Sequence</td>
<td>73</td>
</tr>
<tr>
<td>9a. The Deal</td>
<td>80</td>
</tr>
<tr>
<td>10. The Wedding</td>
<td>84</td>
</tr>
<tr>
<td>11. Thuy’s Intervention</td>
<td>94</td>
</tr>
<tr>
<td>12. Last Night Of The World</td>
<td>102</td>
</tr>
<tr>
<td>13. Fall Of Saigon</td>
<td>114</td>
</tr>
<tr>
<td>14. I Still Believe</td>
<td>136</td>
</tr>
<tr>
<td>15. Coo Coo Princess</td>
<td>145</td>
</tr>
<tr>
<td>16. Thuy’s Death</td>
<td>170</td>
</tr>
<tr>
<td>17. If You Want To Die In Bed</td>
<td>180</td>
</tr>
<tr>
<td>18. Kim And Engineer</td>
<td>192</td>
</tr>
<tr>
<td>19. Finale Act 1</td>
<td>201</td>
</tr>
<tr>
<td>20. Opening Act 2</td>
<td>211</td>
</tr>
<tr>
<td>21. Bui Doi</td>
<td>216</td>
</tr>
<tr>
<td>22. Post Bui Doi</td>
<td>224</td>
</tr>
<tr>
<td>23. Bangkok</td>
<td>232</td>
</tr>
<tr>
<td>24. Please</td>
<td>257</td>
</tr>
<tr>
<td>25. Chris Is Here</td>
<td>265</td>
</tr>
<tr>
<td>26. Kim’s Nightmare Part 1</td>
<td>265</td>
</tr>
<tr>
<td>27. Kim’s Nightmare Part 2</td>
<td>275</td>
</tr>
<tr>
<td>28. Kim’s Nightmare Part 3</td>
<td>281</td>
</tr>
<tr>
<td>29. Sun And Moon Reprise</td>
<td>293</td>
</tr>
<tr>
<td>30. Kim And Ellen</td>
<td>302</td>
</tr>
<tr>
<td>31. Now That I’ve Seen Her</td>
<td>308</td>
</tr>
<tr>
<td>32. Ellen And Chris</td>
<td>318</td>
</tr>
<tr>
<td>32a. Paper Dragons</td>
<td>323</td>
</tr>
<tr>
<td>33. The American Dream</td>
<td>343</td>
</tr>
<tr>
<td>34. Finale Act 2</td>
<td>347</td>
</tr>
<tr>
<td></td>
<td>363</td>
</tr>
</tbody>
</table>
OPENING ACT 1
Furioso

ENGINEER:

GIRLS:

GIGI:

Who's left to screw who hasn't

Shut up and get your hot pants on

There's still some left and they'll all be gone

Each day more G. I.'s disappear.
GIRLS:
A girl can trust the Engineer.

ENGINEER: "Surprise!"

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

MISS SAIGON - 1/93
ALL GIRLS:

rest You are my first American
cresc.

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.

To-night I will be Miss Saigon.

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

Menos mosso

It's like the old days my little gamines —

GIRLS:

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

MEN:
The heat is on in Saigon

The girls are hotter than Hell

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

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

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

Hey Mon-sieur Chris, Mon-sieur John

You've come to win Miss Sai-gon

JOHN:

I got ta get my friend laid, as a last sou-ve-nir

CHRIS:

I love you Pal, but your bull shit I've had up to here
CHRIS/ENGINEER:

The heat is on in Sai-gon

JOHN:

The heat is on in Sai-gon But till they tell us we're gone, I'm gonna buy you a girl

CHRIS:

You can buy me a beer

ENGINEER: "Showtime!"

MISS SAIGON
45 MIMI:

See my bikini, it's

46

47

just the right size

YVETTE:

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

50

51

YVONNE:

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—

If you get me— you will

travel first class— I'll show you

We will make magic, Cheri
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 a whore I don't know why I went dead--

--it's not fun anymore

MISS SAIGON
I'm seventeen and I'm new here today.
The village I come from seems so far away.
All of the girls know much more, what to say, but I know I have a heart like the sea.
A million dreams are in me

Good Jesus, John, who is she?

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

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

ALL except named characters

Tonight I bet that you and I will get along

Forget about the threat for get the Viet-Cong

MEN:

Mimi, Gigi, Yvette or Yvonne

Gonna buy me a beer
and elect Miss Saigon

ENGINEER (spoken):

Yvonne...

Yvette...

Mimi...

Kim...

Gigi...

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

sub.rep

MISS SAIGON
ALL MEN:

The heat is on in Saigon.

Tranh, is elected Miss Saigon!

Cresc.

and things are not going well.

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

Engineer: (to →) Gigi:

"And now who wins this little pussycat?" "Number 66!"
THE MOVIE IN MY MIND

Slowly (quasi colla voce)

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

I know there's nothing in their hearts.
But 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 embrace

Flee this life
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

Our children laugh all day
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
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

They kill like men they die like boys

The dream that fills my

noise
A man who will not

They give their cash They keep their hearts

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
night  To blow the dream away

a tempo  
Dream  The dream I have to find  
The movie in my

piu mosso

mind
And in a strong G. I's embrace Flee this rall. p
life Flee this place

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

The movie in my mind
rall.

MISS SAIGON
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

Embassy clout

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

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

Look what I want is that girl in the dress

MISS SAIGON
new princess you give her a try

JOHN:
It's my friend Chris who's the

ENGINEER:
She'll get him up it's her
one feeling down

MARINE:
I ordered a beer!
first night in town.

But I have to warn you she

don't come cheap

It's got to be twenty— for

my princess

She's sort of virgin well more or less

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

CROWD:
No one gives you a buzz like the Engineer does

JOHN:
Stop drooling white boy You're

CHRIS:
John open your eyes
-losing your cool
You like this jail bait
CHRIS:

This is the end of the line
This whole rotten scene

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

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

You know what I mean...
50. JOHN:
I'm starting to cry
You're so out of touch

52. The trouble with you is you think too much
Ooh, ooh

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

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

A

A

G

G

G
Poco meno

See little Princess, I was right
You got the biggest score tonight
You caught that sergeant by the nose
You stay with him until he goes

MISS SAIGON
Slower

71 (ENGINEER)

Call him Chris. He'll like that.

KIM:

That marine wants his beer.

Faster

ENGINEER:

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

You better prove it and quick!

poco rall.
KIM AND CHRIS DANCE

Slowly and dreamily

\( \text{mf A A\textsuperscript{dim} Bmin7 E7 A A\textsuperscript{dim} Bmin7 E7} \)

\( \text{A A\textsuperscript{dim} Bmin7 E7 A A\textsuperscript{dim}} \)

\( \text{Bmin7 E7 A A\textsuperscript{dim} Bmin7 E7} \)

\( \text{A A\textsuperscript{dim} Bmin7 E7 A} \)

\( \text{42} \)
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

DIRECT SEGUE - "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-

48
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 per-fume? Vi-et-

nam Hey look I mean you no of - fence.
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 memories as they were But

now I'll leave remembering her

Faster

HEAR HELICOPTER ARR

MISS SAIGON
Pno. Voc.

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
I 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 cresc. poco a poco

here driving for the Embassy —
'Cause here— if you can pull a string
A guy— like me

lives like a king
Just as long as you don't believe any-thing

Lento
(very gentle)

Tempo primo- solemnly

Why God? Why this face?— Why such beauty — In this place? 

MISS SAIGON
liked my memories as they were — but now I'll leave — remembering her

Just rall.

Largo espansivo

her

(dim.)
7

THIS MONEY'S YOURS

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?

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
Do you want one more tale of a Vietnam girl?

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

Do you want to be told... 

poco piu mosso

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

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

How my parents were bodies whose faces were gone

*a tempo*

rall. sub. p cresc. 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

crall.

crall.
Can I see you tonight?

Well, I'll be at the club —

"No. You won't!"

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

How would you like? — KIM: How would you like

How would I like? —

Living with me? It feels good like this so

a tempo

that's how we should be

So would you like —

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

Screw the engineer, you're the
(cresc.)

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

rall.

MISS SAIGON
SUN AND MOON

Allegretto amabile  \( j = 104 \)

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

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

all that you are How in the

67

MISS SAIGON
light of one night did we come so far

piu mosso (poco agitato)

Outside day starts to dawn

CHRIS:
Your moon still floats on
The birds awake

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)

MISS SAIGON
Pno. Voc.

a tempo tranquillo

KIM:

You are — Sun — light — and I Moon — joined here —

Bright — ming the sky with the flame of love

Freely

made of Sun — light Moon — light

made of Sun — light Moon — light

Colla voce

p r  

rit.

pp

MISS SAIGON
Adagietto 76)

To-mor-row night will be the full moon

I can bring friends to bless our room

With pa-per u-ni-corns and per-

CHRIS (spoken): "Unicorns?"

"Sure.

fume If you want me to
TELEPHONE SEQUENCE

John is that you bud-dy? Listen to me— Do I sound diff’-rent? How

else could I be? Last night I spent a whole life—time in Par-a-dise

73
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?
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...
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?

MISS SAIGON
JOHN:
Sure
Time to fall in love

CHRIS:
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 gai 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
9A
THE DEAL

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

ENGINEER:

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

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

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

Furioso (piu mosso)

Cut the crap—this money's all I got—I don't give
Vi-sas 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.
THE WEDDING

Moderato assai

GIRLS 1:
One of us girls is mov-ing on

GIRLS 2:
One of us girls is mov-ing on
One girl will get out of Sai-gon

GIGI:

So now who's really Miss Sai-

T. V. and Ster-e-o she gets

(GIRLS 2)

And El-vis Pres-ley on cas-settes

gon
Look how he bought her a new dress

You did a job on him I guess

KIM:
He simply asked me I said
ALL GIRLS:

Come on let's bless the new Princess

"yes"

rall.

Bb Ab Gb E D C
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

Djouvui

vay

Yu do! my

KIM:

It's what all the girls sing at

CHRIS:

It's pretty but what does it mean?
Dju vui vay ———— Vao nyay
weddings
They didn't know what else to sing

It's the prettiest thing that I've ever heard
\textit{Piu Mosso}

\textit{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

Yours! You! Who are you?

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-

96 MISS SAIGON - 3/95 transposed
KIM:

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.

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

Kim leave this man behind.

Go
THUY:

on and shoot I will not change my mind

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.
THUY:

You broke your Father's word

This is your curse

Marcia

\[\text{mp}\]
Più mosso

KIM:

You're going to leave me now

CHRIS:

What a party that was

tutto rit.

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

rall.

SEQUE
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 mov-ing too fast
In a world where no-thing can last

a tempo

I will hold you
I will hold you
CHRIS:
our lives will
To-night our hearts drown the distant drums—

change when to-morrow comes—

And we have music, alright—tearing the night—

a tempo

song

Played on a solo saxophone
KIM:
A lonely sound
A

CHRIS:
A crazy sound
A

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

Played on a solo saxophone
It's

Played on a solo saxophone
It's
KIM:
tell - ing me to hold you tight and

CHRIS:
tell - ing 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
cry that tells us love goes on and on
played on a
solo saxophone
It's telling me to
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
KIM:

Dreams were all I ever knew.

CHRIS:

Dreams you won't need

Anywhere we may be

when I'm through

Anywhere we may be

I will sing with you

our

I will sing with you

our

rall.

MISS SAIGON
Played on a solo saxophone

Played on a solo saxophone

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

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

(HE 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

singer we were stalking walked on paperfeet and in the clear white heat of

115

MISS SAIGON - 1/93
dawn (8)  was gone

loco

MISS SAIGON - 1/93
GROUP 1:
From ev'ry door they came these children.

GROUP 2:
Victory

born of war they came

Victory

Sharing a secret word which they waited a hundred years to

The
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

Victory

May all our children

flame it came. Closing in on its rightful prey

Victory

Victory

Victory

the tide of
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
tiger we were stalking walked on paper feet

ther in sudden light and the

burn some day with the

and in the clear white heat of dawn was gone

end less night was gone.

dawn
eye're gone
ENGINEER:

Three years of school was nice

in rice fields planting rice

You did good work you see

reeducating me

CHORUS:
lives a lie must change or die

ENGINEER:

mf
Three years how quick they moved!

mf
Look how the world's improved: Saigon, that

Queen of sin renamed for Ho Chi Minh!

CHORUS:
(WOMEN 8 v.b.)

Who

MISS SAIGON - 1/93
13 - The Morning of the Dragon

Pno. Voc.

(WOMEN 8 v.b.)

lives a lie must change or die

poco piu mosso

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

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

ASST. COMMISSAR:

Your name is Tran van Dinh? You're called the

ENGINEER:

At your service

mf Come prima

(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  
told.

SOLDIER 2:  
121  
told.

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

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

Meno Mosso  
126  
over now—

127  128 THUY: (whispers)

rall.
Your mother brought me soup 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:**

colla voce 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
GROUP 1 - THUY:

On silent feet it came

GROUP 2:

Vic - to - 

GROUP 3:

(Perc.)

ff

breathing a sheet of flame it came

May all our children learn

131

MISS SAIGON - 1/93
Closing in on its rightful prey

Victo-

the tide of

Burning a hundred years away

The night will turn
morning of the dragon truth lit up the street

...tiger we were stalking walked on paper feet

and in the clear white heat of dawn was gone
I STILL BELIEVE

1. KIM:
   Last night I watched him sleeping
   My body pressed to him

2. Dmin  A7/E  Dmin/F  Emin1

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

4. Dmin  Emin1  Dmin/F  Gmin

5. Kim:
   Yes, I know that this was years ago
   But when

6. C7  C7  F

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

still — I still believe — You

will return — I know you will — My heart —

against all odds holds still — Yes, still

MISS SAIGON
I still believe I know as

Dmin/F

(with determination) a tempo

long as I can keep believing I'll live

F7 rall.

live love cannot die You will return You will re-

F

F

Dmin

turn and I alone know why

Ab G C rall. A7

MISS SAIGON
a tempo

ELLEN:

Last night I watched you sleeping once more the nightmare came

Dmin  A7/E  Dmin/F

I heard you cry out something

A

A7/E  Dmin  A/E

word that sounded like a name and it

Dmin/F  Gmin7  C7

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

C7  F  EbMej7

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

a tempo

Chris, what's haunting you?

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

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

You are safe with me And I wish you could tell what you don't want to
I 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
COO-COO PRINCESS

In 2 (fairly fast)

ENGINEER:
Coo Coo Princess look who's here
your re-surrec-ted — En-gineer

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

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

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

I will team up again to — gether 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 screw the police.

Three years I've been away
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 — into one
(THUY)

Each day I'd wait — like a soldier must wait — Trusting victory to come — with the sun —

84

Poco piu mosso

After the fight — in the still — of the night — I would

66

picture my bride — bright as jade —

You'll be my wife — we will

69

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

poco rall.
a tempo

My father's vow __ I can't honor to-day __ 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?

poco rall. poco meno mosso

Don't say any more __ Not a word __ You can change

MISS SAIGON - 1/93
You can learn

Look at me—

Don't decide too soon

Tempo primo

(legato)

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 do 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 American Jack is gone for good and he'll never come back

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

ENGINEER:

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

The Commissar is a powerful man A girl with brains makes a life where she can

MISS SAIGON - 1/93
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
THUY:

You hear those soldiers outside

SOLDIERS:

On silent feet it came

Breathing a

They'll do whatever I say

sheet of flame it came
I cannot change what I feel

Closing in on its rightful prey

Burning a hundred years ago

I think you will change before my eyes

Way to camp! To camp! The traitors to the camps
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: You have dis-ho-nored the na-tion-al name. Re-education will cure the di-

SOLDIER 5: You must be shown what we do to a leech. See how we teach an Amer-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
Partner too?  (THEY ARE BLINDFOLDED, THUY WALKS TOWARD KIM)

Ad lib Perc.

Piu mosso (not too fast)

Dictated

Dictated

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

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

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

Do you

poco rall.
Chris will 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

traitor to your country

I am

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

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

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

f
THUY:
Right, I won't make a sound —
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
Meno mosso

Look, Thuy, this is my son

dolce

He has kept me alive. Now you see why

colla voce

I must tell you "No!"

Lento
THUY’S DEATH

Fast \( \frac{4}{4} = 144 \)

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

KIM:
You will not touch him
Don't touch my boy

Andante appasionato
[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 corrup-ted one

I'm warn-ing you for him I'll kill

Go on and shoot, don't wait To save your bast ard son you must not hes-i-tate

rail.
Deliberato

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

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

(shouted)

You will not take my child

THUY:

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

CROWD:
This is the

Rit.
(gun-shot)

This is our Land

We found the pow - er
CROWD:

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
This is the hour

This is our land

This is our land

 Sega
IF YOU WANT TO DIE IN BED

Faster

\( \text{\textcopyright} \) MISS SAIGON

180

MISS SAIGON - 1/93
If you want to die in bed follow my example

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

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

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

Mean while pack a sack And take the first boat heading west
Poco meno mosso

ENGINEER:

(My precious souvenirs of all the golden years)

(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
17 - If You Want To Die In Bed

Pno. Voc.

ENGINEER:

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

Miss Saigon in her crown I made Queen of the town.

MISS SAIGON - 1/93
I got 'em paying more for just another whore

Here I come U. S. A.

Your next champ's on his way
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.
17 - If You Want To Die In Bed

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 every promise lands

MISS SAIGON - 1/93
And ev'ry businessman knows where he stands

First stop Bangkok, then I roam

Cross that ocean that's white with foam

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

SPOKEN: "A-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-

f
17 - If You Want To Die In Bed

Pno. Voc.

win

colla voce rall.

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

a tempo

in!

Fmin Ab Bb

SEGUE
KIM AND ENGINEER

KIM:

En-gineer, Thuy is dead! he was going to kill my ba-by and I
shot

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

mf

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

bye!

rall.

Lento rubato

right. just like that! Tell me how and while you're at it tell me
I hear the voice of my soldier telling me to bring his son.

(No beat)

You're telling me this half-breed brat is born the son of a man.

MISS SAIGON - 1/93
ENGINEER:

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!

Tempo

I'm your dear brother from now on!

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

This kid is okay
He is our

tree
To the U.S.

accel.  a tempo - energico

A.

ff
With these two little diamonds to bait my hooks

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

Don't worry bout sharks out in the Mekong Bay

The Pirates taking us are more scary any day
ENGINEER:

You just stay here and hide  Don't show your face outside  Take
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

f  p

country

rall.

accel.
Tempo

ENGINEER:

Hit the open sea instead and float there like a cork

rit.
accel.

Tempo 1

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

rall.

Fast

York

ff

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.

\( \text{Gmin, Fmin7, Fmin7, Eb, D7(b9), Daug7(b9), Gmin, Gmin7} \)
I know I'd give my life for you
You didn't ask me to be
born you
Why should you learn of war or pain
To make sure you're not hurt again
I swear I'd give my life for you
I've tasted love beyond all fear
And you should know it's love that brought you here
And in one perfect night
When the stars burned like new
I knew what I must do
I'll give you a million things I'll never own
I'll give you a world to conquer when you're grown

MISS SAIGON
Pno. Voc.

You will be who you want to be you can choose whatever heaven

mp F Emin7 A7 Dmin C/E F Emin7 A7

As long as you can have your chance

Dmin Cmin7 F7 Bb Bbmin Dmin Dmin7

I swear I'll give my life for you Sometimes I wake up

Bb A A7 Dmin sub. p F

Reaching for him I feel his shadow brush my head

Bb F A Dmin

MISS SAIGON
But there's just moon-light on my bed
Was he a ghost, was he a lie?

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

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

Tempo maestoso
You will be who you want to be

MISS SAIGON
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

MISS SAIGON
by no re-gret no re-turn no good-bye no re-
no life, no hope no chance, no change

GROUP I: (men)

One day, one night, one day one night

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.

a tempo
ah
ah
ah

rall.
Pno. Voc.

19 - Finale Act I

allarg. - in 8

rall.

END OF ACT I

210

MISS SAIGON
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

NOTICE: DO NOT DEFACE!
- Should you find it necessary to mark cues or cuts, use a soft black lead pencil only.

NOT FOR SALE.
- This book is rented for the period specified in your contract. It remains the property of:

Music Theatre International
421 West 54th Street
New York, NY 10019
(212) 541-4684

This score is the property of and should be returned to Cameron Mackintosh (Overseas) Ltd.
1 Bedford Square, London WC1B 3RA. UK.
Unauthorized use or reproduction of any part is an infringement of copyright.
All Rights Reserved.
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Opening Act 1</td>
<td>1</td>
</tr>
<tr>
<td>2. Heat Is On In Saigon</td>
<td>10</td>
</tr>
<tr>
<td>3. Movie In My Mind</td>
<td>25</td>
</tr>
<tr>
<td>4. Bartering For Kim</td>
<td>33</td>
</tr>
<tr>
<td>5. Kim And Chris Dance</td>
<td>42</td>
</tr>
<tr>
<td>5a. Transition to Why God Why</td>
<td>47</td>
</tr>
<tr>
<td>6. Why God Why</td>
<td>48</td>
</tr>
<tr>
<td>7. This Money's Yours</td>
<td>57</td>
</tr>
<tr>
<td>8. Sun and Moon</td>
<td>66</td>
</tr>
<tr>
<td>8a. Unicorn</td>
<td>72</td>
</tr>
<tr>
<td>9. Telephone Sequence</td>
<td>73</td>
</tr>
<tr>
<td>9a. The Deal</td>
<td>80</td>
</tr>
<tr>
<td>10. The Wedding</td>
<td>84</td>
</tr>
<tr>
<td>11. Thuy's Intervention</td>
<td>94</td>
</tr>
<tr>
<td>12. Last Night Of The World</td>
<td>102</td>
</tr>
<tr>
<td>13. Fall Of Saigon</td>
<td>114</td>
</tr>
<tr>
<td>14. I Still Believe</td>
<td>136</td>
</tr>
<tr>
<td>15. Coo Coo Princess</td>
<td>145</td>
</tr>
<tr>
<td>16. Thuy's Death</td>
<td>170</td>
</tr>
<tr>
<td>17. If You Want To Die In Bed</td>
<td>180</td>
</tr>
<tr>
<td>18. Kim And Engineer</td>
<td>192</td>
</tr>
<tr>
<td>19. Finale Act 1</td>
<td>201</td>
</tr>
<tr>
<td>20. Opening Act 2</td>
<td>211</td>
</tr>
<tr>
<td>21. Bui Doi</td>
<td>216</td>
</tr>
<tr>
<td>22. Post Bui Doi</td>
<td>224</td>
</tr>
<tr>
<td>23. Bangkok</td>
<td>232</td>
</tr>
<tr>
<td>24. Please</td>
<td>257</td>
</tr>
<tr>
<td>25. Chris Is Here</td>
<td>265</td>
</tr>
<tr>
<td>26. Kim's Nightmare Part 1</td>
<td>275</td>
</tr>
<tr>
<td>27. Kim's Nightmare Part 2</td>
<td>281</td>
</tr>
<tr>
<td>28. Kim's Nightmare Part 3</td>
<td>293</td>
</tr>
<tr>
<td>29. Sun And Moon Reprise</td>
<td>302</td>
</tr>
<tr>
<td>30. Kim And Ellen</td>
<td>308</td>
</tr>
<tr>
<td>31. Now That I've Seen Her</td>
<td>318</td>
</tr>
<tr>
<td>32. Ellen And Chris</td>
<td>323</td>
</tr>
<tr>
<td>32a. Paper Dragons</td>
<td>343</td>
</tr>
<tr>
<td>33. The American Dream</td>
<td>347</td>
</tr>
<tr>
<td>34. Finale Act 2</td>
<td>363</td>
</tr>
</tbody>
</table>
OPENING ACT 2
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 for-

get must not forget that they are all our children

get must not forget that they are all our children
21

BUI-DOI

Slowly, with dignity

(JOHN:)

Like all survivors I once

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.

dream the ones we left behind. They're called Bui-Doi.

Doi—the dust of life conceived in hell and born in strife. They are the living reminder of all the good we failed to do. We can't for...
(No. voc.)

get. Must not forget that they are all our children too

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

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

I never thought one day I'd plead for half breeds from a land that's torn.
But then I saw a camp for children whose crime was being born. They're called Bui-Doi, the dust of life conceived in hell and born in strife. We owe them fathers and a family a loving home they never knew because we know deep in our hearts that they are...
all our children too

These are souls in need
They need us to give

Someone has to pay
for their chance to live
Help me try

They're called Bui-Doi

The dust of

(Try) and born in

life conceived in hell and born in

Tenors 2 and born in

Baritones and born in
They are the living reminder of strife
They are the living reminder of strife
They are the living reminder of strife
They are the living reminder of

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

mf
That's why we know
Deep in our hearts
That's why we know
Deep in our hearts
That's why we know
Deep in our hearts
That they are all our children too
Ah
Ah
Ah
Ah
Ah
Ah
Vivace - In 2

CHIRS:

John you were great, can I see you alone?

I gotta know what you meant on the phone

What is this news you received you could only tell me?
JOHN:
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.

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

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

JOHN: Piu mosso

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

CHRIS:

You don't know, John, these nightmares the things that I've seen
I have seen her face burned, seen her shot with my gun.

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...
It's too late! I have a whole new life. I have a wife I love. She can't just disappear.

John: 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
Tell her... Us both? You both should
I mean Ellen too

74

Freely

But first... first Ellen has to know

Hey, guys, come on

77

rall.

84

Piu mosso
23

BANGKOK

VENDORS ENTER
TOURISTS:

Hey wow oh look we got ta see

HUSTLERS & VENDORS:

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—

***ff***

**Girls**
I got girls—

**ENGINEER**

Gee, isn't Bangkok really neat?
The things they're selling on the street
Fresh dog— if that's what you'd enjoy

**Girls**
worth the price—
(ENGINEER)

A girl— or if you want, a boy (HUSTLERS)

Hey come to me

First drink is free

ENGINEER:

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

mf
I'm depressed

For hustling amours — to Japanese tours — is no treat in Bangkok.

I'm the best — But selling these runts — for sexual stunts —

leaves me beat in Bangkok.
 CLUB OWNER: "You said you'd fill my place up. Where are they?"

Ten cents an hour

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

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

Tempo

Screw the Siamese

Look how they're ripping off refugees.

If you're looking for original sin, if you want to put out then you gotta come (spoken)
in. Hey, Boys—don't stand around like wimps, watch out those guys—

HUSTLERS & VENDORS:

Girls I got girls—

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

Pearls Half the price—

three girls—two ger-bils and a rabbit

(HUSTLERS)

Hey come to me—
Look what you'll see—

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

VENDORS:

Come try the treats—

in ev'ry venue with tricks you pick right off a menu—
Pno. Voc.

ENGINEER:

Hey, Joe, try taking a little excursion. You'll all feel good.

from a little perversion. Massage requiring total immersion.

TOURISTS:

"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——

Faster

ENGINEER:
You want a girl, Sir? You'll like one of these——

MISS SAIGON - 1/93
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

buddy Chris

Seventy-five

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

You'll find the end of your

quest here in our little dive

I'm impressed!
(ENGINEER)

American clerks! A system that works! There's really no oth-

(John)

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

or

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.

(ENGINEER)

Look, Kim, who got our application.
Oh, my God, Mon-sieur
I said I'd bring us 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.

Talk?

Come with me. There's a

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

I suggest—

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

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.
24

PLEASE

Conversational

I'm not here as a friend,

have a job to do

It's strange — to find my work — should

lead me here to you

Chris knows all — about you — I have shown him all

257
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 ev'-rything that's not him dissap—
Poco piu mosso

pears behind my door

Please he went crazy when he

lost you spoke to no one for a year Then he

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

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 see him Chris arrived with me today.

MISS SAIGON - 1/93
Oh Tam! he's here
He's here, he's so near we might breathe the same air tonight, your father's here
I dreamed so hard
JOHN: 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
MISS SAIGON - 1/93
God wants us together Can I end this journey
Chris still knows nothing of Can I end this journey

$\textbf{molto rall.}$

$a \text{ tempo}$

please?

please?

$\textbf{molto rall.}$ $\text{ There's only}$

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

$\textbf{rall.}$ $\text{c D}$
25

CHRIS IS HERE

Driving tempo

OWNER:

I thought I said no kids around

So what's the brat doing here?

You better take care I'm watching

both of you you and your Engineer
OWNER:
Sir would you like a massage?

JOHN:
No thanks it's not my scene

You can find boys at "La Cage"
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
him and bring him to me

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

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.
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,

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, til you're

blessing on the life that starts to

blue

day we must journey to a

You've got one chance, just one
KIM'S NIGHTMARE (PART 1)
THUY'S GHOST:

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

Staring at you with open eyes You're

Poco piu mosso

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

hid for you want to forget that you killed but you did You will never be

poco rall.

MISS SAIGON
Bright in 1

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?

I'm 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. SCHULTZ:
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

mary 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 couple rules to issue her pass. That's it. You're ready. Nice ass! — Who's next? By order of the Old Man we're processing the gooks as fast as we can. I mean Vietnamese. Hey don't get me wrong.
Can't leave — these looks for the Cong — Right?

CHRIS:

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

KIM:

I don't want you to leave me today lose.

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 work 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-

bas-sa-dor won't leave till ev- ry-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-

try one's out

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

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

KIM:

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

Help me, who must I pay? Tell me what I must do.
CHRIS:

"Sorry, Soldier, not now!"

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)

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 Please
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

A VIETNAMESE: "The gates!"

Still I’m with you — Wait for me.

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.

till there will be no more reprieves.
Pno. Voc.

28 - Kim's Nightmare - Pt. 3

JOHN:

Chris don't be an ass. The Ambas-sa-dor is lea-ving 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.
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
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.

Oh,

Get to the roof or else we are betrayed.

Chris I still believe the
My heart of you is here with me.

Heart against all odds, holds still.

Slower rall. molto rall. (HELICOPTER)
SUN AND MOON REPRISE

Maestoso

CHRIS: (shouts)
"Kim!

Piu mosso
molto maestoso
Simple and reflective

You are — 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
Poco agitato

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 reborn.

A tempo tranquillo

Bright'ning the sky with the
Pno. Voc.

flame of love Made of sunlight

colla voce

rit.

In 3

ENGINEER: "Kim."

moonlight

allarg.

molto accel.

In 1

molto accel. e cresc.
KIM:

Good evening ma'am

ELLEN:

I'm not the maid

Don't turn the bed yet

What do you want, then?

Tempo

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

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

ELLEN:

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

p

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

I'm Chris' wife My name is Ellen

Slow

Piu mosso

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

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

KIM:
Tell me you are lying

We've been married a year I am sorry it's
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
Pno. Voc.

**Kim:**
heart  clos - ing  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 be-long Not live his life in the streets like a rat

poco accel.
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

poco rall.
Ad lib. quasi recitative

If you're say-ing that be-cause you've made him change his mind Chris must go a-way and

Leave me and his son be-hind? If you're say-ing that be-cause my Hus-band has a-no-ther wife

My child has no fu-ture Like the dust of life He must come to-night
to my place
Tell me faceyfioso

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...?
31
NOW THAT I'VE SEEN HER

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-

318
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

319
ELLEN:

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

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

know

in her

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

Pno. Voc.

31 - Now That I've Seen Her

321

MISS SAIGON - 1/93
Now that I've seen her she's more than a name I don't hate this girl even so Now that I've seen her I can't stay the same who's this man that I poco rall.

a tempo

always trusted now I have to know rall. rit.
a tempo

Allegro Energico-In 4

CHRIS:

We could not find her anywhere. Honey what's wrong?
ELLN: Kim was here the one who had to tell her was me

CHRIS: I knew we were gone too long!

JOHN: Oh my God this is my fault

No I think it's exactly what I had to see
ELLEN:
You said you lived... with her. That's all you were... Only one thing... you left out is that

CHRIS:
It was just two weeks... That was

(ELLEN)
you loved her...

(CHRIS)
years ago...

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

JOHN:
Nothing's changed for her...
ELLEN:

gone insane. She tried to give away her own child.

JOHN:

Don't you see she thinks she is married to you.

She wants your son to be an Americanboy.

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

Poco meno mosso

And had no life I had you

ELLEN:
You can say what you want but she's borne you a

a tempo
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

32 - Ellen and Chris (Version A)

MISS SAIGON
good
All I made was a mess just like everyone
else in a place full of mystery that I never once understood

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

MISS SAIGON
(CHRIS)

you

Oh El-len I should have told you—

ELLEN:

It's all right now That's all through

We'll get past this

a tempo

Will you e-ver trust me a-gain?

start a-new

All I want in

All I have in my life now is you

my life now,
is you
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 assai.

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?
Tempo giusto

CHRIS:

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

mf

Jesus Christ John, there is also Kim what of her?

poco meno

ELLEN:

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 here.

ELLEN:
(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

It's

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

MISS SAIGON
CHRI$:
It's done it's planned The girl is smart she'll under-

ELL£N:
done it's planned The girl is smart she'll under-

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

schools

They will start a new

schools

They will start a new

You will take Tam with you

life

We'll provide for their needs

life

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: You should do what is fools.

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.

MISS SAIGON
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
ENGINEER:

Come on come on your recitation
Describe your reconciliation
I hope before his stimulation He bought our little group vacation.

In all his dreams he saw our baby and he's teaching him to

fly paper dragons in the sky

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

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

(ENGINEER)

Me, Chris and you

What a menage

Bangkok can screw

Bon voyage!
THE AMERICAN DREAM

My father was a tattoo artist in Hai phong.

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

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

Meno mosso

Selling your mom is a wrench  Perfume can cover a stench

Moderato in 2

That's what I learned from the French

Then it all changed with Dien Bien Phu
The Frogs went home, who came? Guess who?

Are you surprised we went insane

With dollars pouring down like rain?

Piu mosso

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

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

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

In an ocean where the big sharks feed
Make me Yankee

They're my family
They're selling what people need

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

Sweet as a new millionaire — The American Dream —

Pre-packed and ready to wear —

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

Luck by the tail

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

the American Dream

Greasy Chinks make
life so sleazy in the States I'll have a

club that's four-starred Men like me there have things easy

I'll have a lawyer and a body guard

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 —
the American Dream

Call girls are lining Times Square The American Dream

Burns there have money to spare The American Dream

Cars that have bars take you there The American Dream

MISS SAIGON - 1/93
On stage each night Fred Astaire — The American Dream —

Schlitz down the drain —

Pop the champagne! —

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

(INSTRUMENTAL SECTION)

Piu mosso

Ab7  Ab7  Cm6/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 have'n'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 —

360
Miss China-town

All yours for ten percent down

The American Dream

rall. e dim.

Slower
Now, Tam, my big boy, our long wait has ended. Smile Tam for you have a father—at last. He has Poco agitato come to take you home. All
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 be watching 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 and then say goodbye. Misterioso.
Adagio, tristemente

CHRIS:

What have you done— Kim? Why?

KIM:

The gods have guided you to your son

CHRIS:

Hold me one more time

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

cresc.
molto rall.

poco a poco cresc. ed accel.