

*Dedicated to the Vocal Music Department, DeSoto Junior High School,
DeSoto, Kansas, Gayle Bogardus, Director*

Medley from

Miss Saigon

**The Heat Is On In Saigon • Why God Why? • Sun And Moon
I'd Give My Life For You • Bui-Doi • The Last Night Of The World**

For SATB* and Piano with Optional Instrumental Accompaniment

Performance Time: Approx. 10:12

Performance Notes:

As with most medleys, the director is urged to spend extra rehearsal time on the transition sections separating the various songs, in order to affect a smooth and musical performance. Listening to the original cast recording will give an even greater understanding of what is intended here.

Arranged by
ED LOJESKI

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by RICHARD MALTBY Jr. and ALAIN BOUBLIL
Adapted from Original French Lyrics by ALAIN BOUBLIL

With Energy (♩=132)

Piano *ff*

Chord symbols: Eb, Eb 7/G, Ab, Eb, Eb 7/G, Ab, Ab m/Cb, Bb 7

10 THE HEAT IS ON IN SAIGON

Soprano

Alto *ff*

Unis. *ff*

Tenor

Bass The heat is on in Sai-gon — and it is hot-ter 'n Hell.

10-04-04-2

One of these girls here will be Miss Sai-gon

Unis. *ff*
not to men-tion the smell.
God the ten-sion is high

The heat is on in Sai-gon. Is there a war go-ing on? Don't ask I ain't gon-na tell.

24

rit. *molto rit.*
rit. *molto rit.*

Slower
mf Soprano Solo
I'm sev-en-teen and I'm new here to-day. The vil-lage I come from seems

rall.

so far a-way. — All of the girls know much more what to say. — But I know

rall.

Slowly

I have a heart like the sea. — A mil-lion dreams are in me. —

rit. Tempo I (♩=132)

rit. All *f* Unis.

This new girl here who is she?

[40] All *ff* Unis.

The Cong is tight'ning the noose. — Is it a week or a day

ff

or an hour that we got? To-night could be our last night. Got to put it to use.

3

[47] *ff*

The heat is on in Sai-gon.

ff

10-04-04-4

And things are not go - ing well. But still at mid - night the

par - ty goes on. — A good - bye par - ty in Hell.

accel. poco a poco

WHY GOD WHY?

58 Faster (♩=160)

f Unis.

When I went home be - fore — no one talked of the war. — What they knew from T. V. —

— did - n't have a thing to do with me. —

I went back and re - upped, — sure Sai - gon is cor - rupt. —

Unis.

It felt bet-ter to be here driv - ing for the Em - bas - sy.

'Cos here if you can pull a string

rall.

a guy like me lives like a king, just as long as you

77

molto rall. Moderato (♩=63) *ff*

Why God? Why this face?

molto rall. 3 *ff*

don't be-lieve an - y - thing.

Unis.

Why this beau-ty in this place? I liked my mem²ries as they were. but

Unis.

84 SUN AND MOON Moderately Slow (♩=84)

rit. now I'll leave re - mem-b'ring her, just her.

rit. *p*

10-04-04-6

rit.

Alto Solo
P a tempo

p a tempo

You are sun - light and I moon

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

high noon shar - ing the sky.

rit.

We have been blessed you and I.

rit.

100
a tempo

mp a tempo

Unis.

Unis.

You are here like a mys - tr'y.

Unis. I'm from a world that's so dif - 'frent from

all that you are. How in the

light of one night did we come so

113 Più Mosso

All *mf*

far? Out - side day starts to

dawn. Your moon still floats on

poco a poco più mosso

Unis.

The birds a - wake, My
poco a poco più mosso high. the stars shine too.

10-04-04-8

cresc. hands still shake *Unis. f* and we meet in the *cresc. 3*
cresc. I reach for you *Unis. f* *cresc. 3*

124 With Movement (♩=120)

ff sky. *ff*

I'D GIVE MY LIFE FOR YOU

130 Half Time (♩=60)

mf 3 You can choose what-ever heav-en
mp Oo *mp* Oo

grants,

As long as you can have a chance.

Ah.

Unis. mf

rit.

I swear I'll give my life for you.

no-one can stop what I must

Unis. mf *rit.* 3

BUI-DOI
Moderately Slow
(♩=63)

molto rit. *rubato* *mp* 141

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

Unis. *molto rit.* *rubato*

Tenor *mp*

They're called Bui - Doi. The dust of life, con-ceived in

Baritone Unis. *mp*

Bass

f

Hell and born in strife. They are the liv - ing re - mind - er of

f

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

3 3 3 3

get that they are all our chil - dren too.

3 3

Soprano

Alto Baritone Solo

Tenor *mf*

Bass

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

10-04-04-10

— Their se - cret — ³ they can't hide, it's print-ed — on their

mf *Alto Solo*
I nev-er thought one day I'd plead_

face.

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

cresc.
chil-dren, whose crime was — be-ing born. —

rit. *All Unis. f* *a tempo*
— They're called Bui - Doi. The dust of

rit. *All Unis. f* *a tempo*

life, — con - ceived in Hell and born in

strife. We owe them fa - thers — and a fam - 'ly a

Unis. Unis. Unis.

lov - ing home they nev - er knew. Be - cause we know deep in our hearts that we are

Unis. Unis.

THE LAST NIGHT OF THE WORLD

172 Moderato (♩=92)

all our chil - dren too.

rit. rit.

Tenor or Baritone Solo

mf

In a place that won't let us feel. In a life where noth - ing seems real,

I have found you. I have found

10-04-04-12

184 *Soprano Solo*

mf

In a world that's moving too fast,

you.

In a world where noth-ing can last, ____

I will hold — you.

I will hold you._____

All *mf*
Unis.

Our lives will

All ***mf***
Unis.

To-night our hearts drown the dis-tant drums,

change when to-mor-row comes.

rit. e cresc.

7

 f

tear- ing the night.

rit.

A

 f

and we have mu - sic al - right

197

a tempo

song,

a tempo

Played on a so - lo sax - o - phone, _

Unis.
 A cra - zy sound. _ A

Unis.
 lone - ly sound, _ a cry that tells us

love goes on and on.
 Played on a so - lo sax - o - phone. _

It's tell - ing me _ to

hold you tight _ and dance, like it's the

Unis.
 Unis.

214

last night of the world. *f* Dreams were all I

ev - er knew. *f* Dreams you won't need

when I'm through. An - y - where we may be

rit. I will sing with you, *molto rit. e cresc.* *ff* 222 *a tempo* our song. *a tempo*

f So *f*

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

last night of the world.

The first system of the musical score is in B-flat major (three flats). The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter rest, and a half note Bb4. The piano accompaniment (bass clef) starts with a half note G3, followed by a quarter note A3, a quarter rest, and a half note Bb3. Both staves have a long slur spanning the final two measures, indicating a sustained sound.

The second system consists of two empty staves, one for the vocal line and one for the piano accompaniment.

The third system consists of two empty staves, one for the vocal line and one for the piano accompaniment.

The fourth system consists of two empty staves, one for the vocal line and one for the piano accompaniment.

of the world.

rall. Unis. *ff*

The fifth system of the musical score is in B-flat major. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter rest, and a half note Bb4. The piano accompaniment (bass clef) starts with a half note G3, followed by a quarter note A3, a quarter rest, and a half note Bb3. Both staves have a long slur spanning the final two measures, indicating a sustained sound. The system is marked with "rall. Unis. *ff*" (rallentando, Unison, fortissimo).

