

Medley from
Miss Saigon

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



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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.

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With Energy (♩=132)

Piano

Chords: Eb, Eb 7/G, Ab, Eb, Eb 7/G, Ab, Eb, Eb 7/G, Ab, Ab m/Cb, Bb 7, Eb, Eb/G, Ab

sub. p

* Available for SATB and SAB
Instrumental Pak includes Score and Parts
for Synthesizer, Guitar, Bass, and Drums
ShowTrax Cassette also available

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10 THE HEAT IS ON IN SAIGON

Soprano
Alto
Unis. *ff*
Tenor
Bass

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

ff

E \flat E \flat /G A \flat E \flat E \flat 7/G A \flat

One of these girls here will be Miss Sai-gon

E \flat E \flat 7/G A \flat A \flat m

Unis. *ff*

not to men-tion the smell.

God the ten-sion is high —

B \flat 7 E \flat E \flat 7/G A \flat

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

Chords: Eb Eb 7/G Ab Ab m Bb

This system contains the first vocal line and piano accompaniment. The vocal line is in a key of two flats (Bb) and features a melody with eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both staves.

24

Chords: Eb Eb 7/G Ab B

p gently

This system continues the musical piece, marked with a box containing the number 24. It includes a key signature change to three sharps (F#) and a dynamic marking of *p gently*.

rit. *molto rit.*

rit. *molto rit.*

Chords: E B E

rit. *molto rit.*

This system features tempo markings of *rit.* and *molto rit.* above and below the staves. The piano accompaniment includes chords and moving lines, with a key signature of three sharps (F#).

Slower

mf Soprano Solo

I'm sev-en-teen and _ I'm new here to-day. _ The vil-lage I come _ from seems

p

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

rall.

rall.

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

mf

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

rit. Tempo I (♩=132)

All Unis. f

rit.

This new girl here who is she?

G#m F#13

rit. *f* *ff*

40 *All Unis. ff*

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

ff

E♭ E♭ 7/G A♭ E♭ E♭ 7/G A♭

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

A♭ m B♭ 7 E♭ E♭ 7/G A♭

47 *ff*

The heat is on in Sai-gon.

ff

ff

F F7/A Bb

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment (bass clef) starts with a whole rest, followed by a half note G3, a quarter note A3, a quarter note Bb3, and a half note C4. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chords F, F7/A, and Bb are indicated above the piano staff.

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

F F7/A Bb F F7/A Bb

This system contains the third and fourth staves of music. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same rhythmic pattern. Chords F, F7/A, and Bb are indicated above the piano staff.

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

Bb m/Db C7 F F7/A Bb

This system contains the fifth and sixth staves of music. The vocal line begins with a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment continues with the same rhythmic pattern. Chords Bb m/Db, C7, F, F7/A, and Bb are indicated above the piano staff.

accel. poco a poco

accel. poco a poco

G

gliss. G7/B

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. —

C Cmaj7 Am/C

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

C+ Em

I went back and re-upped, sure Sai-gon is corrupt.

Em/D C Cmaj7

It felt better to be here driving for the Embassy.

Am/C C+ A7

'Cos here if you can pull a string

Dm11

rall.

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

Dm11/G G

77

molto rall. Moderato (♩=63) *ff*

Why God? Why this face?_

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

C Cmaj7 Am/C C

Unis.

Why this beau-ty— in this place? I liked my mem'ries as they were. but

Am Am7 F/A Am Dm7

SUN AND MOON
Moderately Slow (♩=84)

84

rit. now I'll leave_ re - mem-b'ring her, just her. *p*

rit. *p*

F/G G F/G G7add13 F/G

rit. *p*

rit. *rit.*

rit.

Alto Solo
p a tempo

You are _ sun - light _ and I moon _

a tempo

a tempo

joined by the gods of fortune, midnight and

high noon sharing the sky.

We have been blessed you and I.

rit.

rit.

100

a tempo

mp *All a tempo* Unis. Unis.

You are _ here like _ a mys - tr'y. _

E A

a tempo

Unis. Unis.

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

E/G# A/B B A/B F#m/B G#m/B A/B

all that _ you are. How in the

B C#m A

light of one night did we come so

Unis.

E F#m B

113 Più Mosso

All mf

Out - side day starts to

far?

E

mp

dawn.

mf

Your moon still floats on

mf

poco a poco più mosso

Unis.

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

A/B G#m/B E6 E

poco a poco più mosso

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

G/A A G/A A/G F#m A/E Em7 A7/E

cresc. *f rit.* *cresc.* 3

124 With Movement (♩=120)

sky.

ff *ff*

Dsus 8va D Dsus D G/D G6/D

ff

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

decresc.

I'D GIVE MY LIFE FOR YOU

130

Half Time (♩=60)

You will be who you want to be.

You

can choose what - ev - er__ heav - en

mf 3 *mp* *mp*

Oo Oo

D C#m7 F#7 Bm A/C# D C#m7 F#7

mp

grants, —

As long as you can have a chance.

Ah.

3

Bm C/D D G Bb dim7 Bm add9 B F#m/A

cresc.

Unis. *mf* *rit.*

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

Unis. *mf* *rit.*

G F#7 Bm Bm/A Gmaj7 G#m7b5

mf *rit.*

Alto Solo *mp* *rubato* *molto rit.*

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

Unis. *molto rit.* *rubato*

D/A A#dim7

molto rit. *rubato* *mp*

141 BUI-DOI Moderately Slow (♩=63)

Tenor *mp*

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

Baritone Unis. *mp*

Bass

E(no 3rd) F#m/E

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

Emaj7 A F#m7 E/G# A

mf

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

G#7 C#m A F#m

mf

get that they are all our chil - dren too.

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

mf

Soprano

Alto *Baritone Solo*
Tenor *mf*

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

E B+ E B/D#

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

C#m C#m/B A B

Alto Solo
mf

I nev-er thought one day I'd plead.

face.

E B+

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

E B/D# C#m C#m/B

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

F#/A# B *cresc.*

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

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

C Bb/C C C7 F
rit. *f a tempo*

life, ——— con - ceived in Hell and born in

Gm/F Fmaj7

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

Unis. Unis. Unis.

Bb Gm7 Bb/A F/A Bb add9 Bb

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

Unis. Unis.

A A7/C# Dm Gm/Bb F/C

10/04-04-22

THE LAST NIGHT OF THE WORLD

172 Moderato (♩=92)

rit.

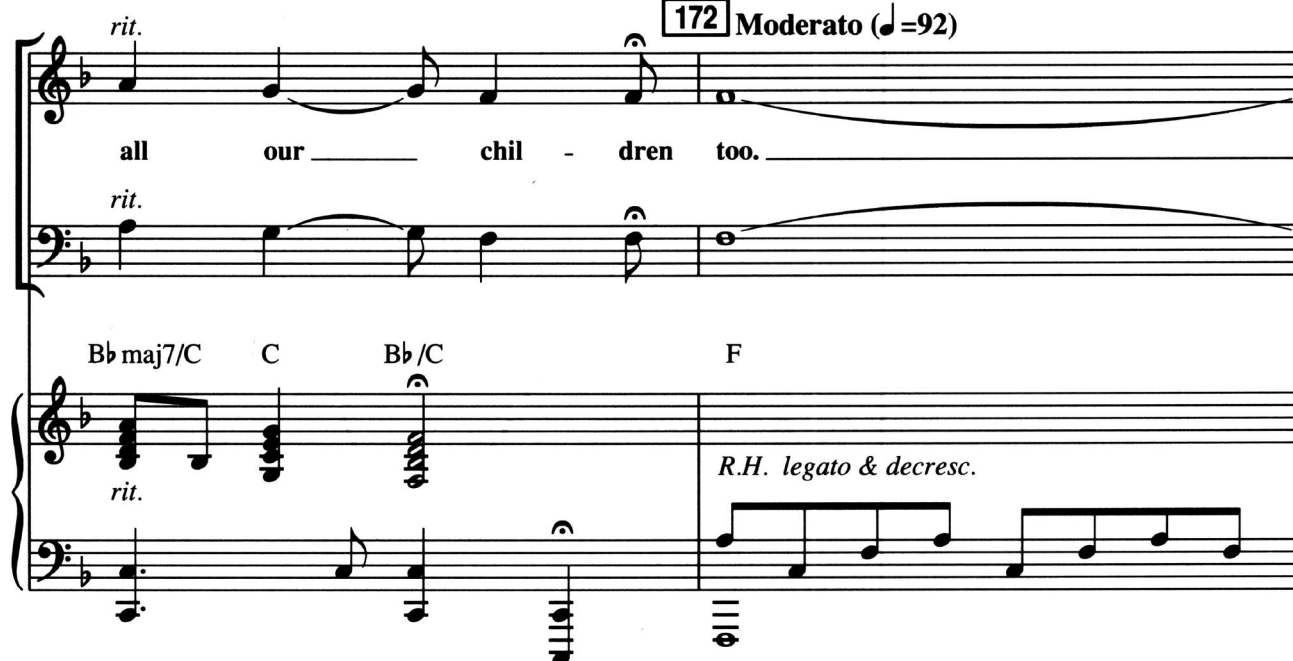
all our chil - dren too.

rit.

B♭ maj7/C C B♭/C F

rit.

R.H. legato & decresc.



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

184 *Soprano Solo**mf*

In a world that's moving too fast, you.

In a world where nothing can last,

I will hold _ you._____ I will hold you._____

All Unis. mf

Our lives will

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line has two phrases of "I will hold _ you." followed by "I will hold you." and then "Our lives will". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

All Unis. mf

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

change when to-mor-row comes..

Gm Gm/F Eb

The second system continues the vocal melody and piano accompaniment. The vocal line has two phrases: "To-night our hearts drown the dis-tant drums," and "change when to-mor-row comes..". The piano accompaniment continues with the same eighth-note pattern. The key signature remains one flat. Chord changes are indicated above the piano part: Gm, Gm/F, and Eb.

rit. e cresc. 3 f

tear- ing the night.

rit. f

and we have mu - sic al - right

Ab C

rit. e cresc. R.H.

The third system concludes the vocal melody and piano accompaniment. The vocal line has two phrases: "tear- ing the night." and "and we have mu - sic al - right". The piano accompaniment continues with the same eighth-note pattern. The key signature remains one flat. Chord changes are indicated above the piano part: Ab and C. The system ends with a right-hand flourish marked "R.H." and "rit. e cresc.".

197 *a tempo*

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

a tempo

f *a tempo*

F F#dim Gm7

Unis. A cra - zy sound. _ A

Unis.

C7sus C7 F

lone - ly sound, _ a cry that tells us

F#dim Gm

10/04-04-26

love goes on and on.

C7 F

Detailed description: This system contains the first two systems of a musical score. The first system has a vocal line with a treble clef and a bass line with a bass clef. The vocal line has a triplet of eighth notes (G4, A4, B4) and a half note (C5). The bass line has a triplet of eighth notes (F3, G3, A3) and a half note (B2). Both lines end with a long note. The piano accompaniment starts with a C7 chord and an F chord. The piano part has a treble and bass clef. The treble part has a melody starting on G4, and the bass part has a melody starting on F3.

Played on a so - lo sax - o - phone.

F#dim7 Gm7

Detailed description: This system contains the third and fourth systems of the musical score. The third system has a vocal line with a treble clef and a bass line with a bass clef. The vocal line has a triplet of eighth notes (D5, E5, F5) and a half note (G5). The bass line has a triplet of eighth notes (C4, D4, E4) and a half note (F4). Both lines end with a long note. The piano accompaniment starts with an F#dim7 chord and a Gm7 chord. The piano part has a treble and bass clef. The treble part has a melody starting on D5, and the bass part has a melody starting on C4.

It's tell - ing me to

Bb/C C Bb/C C7 F

Detailed description: This system contains the fifth and sixth systems of the musical score. The fifth system has a vocal line with a treble clef and a bass line with a bass clef. The vocal line has a half note (G4) and a half note (A4). The bass line has a half note (F3) and a half note (G3). Both lines end with a long note. The piano accompaniment starts with a Bb/C chord, a C chord, a Bb/C chord, and a C7 chord. The piano part has a treble and bass clef. The treble part has a melody starting on G4, and the bass part has a melody starting on F3.

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

Unis. 3

Unis. 3

D7 Gm7

last night of the world.

214

f

Dreams — were all I

C7sus4 C7 F Dm

f

ev - er knew. —

f

Unis.

Dreams — you won't need

Am Dm

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

Unis.

Am Bb F/A

[illegible][illegible]

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

Ab/Eb F7/Eb Bb m/Eb

f

Unis. 3

last night of the world. —

Eb b9 Eb 7sus4 Ab Bb m/Ab

Ab Bb dim/E E+ Bb dim/E Ab

First system of musical notation. It consists of three staves: a vocal staff (treble clef), a piano accompaniment staff (bass clef), and a grand staff (treble and bass clefs). The vocal staff has a whole rest. The piano accompaniment staff has a whole rest. The grand staff features a piano introduction with a melodic line in the right hand and a bass line in the left hand. Chord symbols above the grand staff are: Bb m/Ab, Ab, Bb dim/E, E+, and Bb dim/E.

Second system of musical notation. It consists of three staves: a vocal staff (treble clef), a piano accompaniment staff (bass clef), and a grand staff (treble and bass clefs). The vocal staff has a whole rest. The piano accompaniment staff has a whole rest. The grand staff continues the piano introduction. Chord symbols above the grand staff are: Bb dim/E, E+, Bb dim/E, Ab, Ab add9, Ab, Ab add9, and Ab.

Third system of musical notation. It consists of three staves: a vocal staff (treble clef), a piano accompaniment staff (bass clef), and a grand staff (treble and bass clefs). The vocal staff has a whole rest. The piano accompaniment staff has a whole rest. The grand staff continues the piano introduction. Chord symbols above the grand staff are: Bb dim/E, E+, Bb dim/E, E+, Bb dim/E, and Ab. The system concludes with a double bar line and a fermata over the final chord.

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SONGS INCLUDE:

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Bui-Doi

The Last Night Of The World

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