

PIANO/VOCAL SELECTIONS

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MISS  
Saigon

CAMERON MACKINTOSH

PRESENTS A MUSICAL BY

ALAIN BOUBLIL & CLAUDE-MICHEL SCHÖNBERG



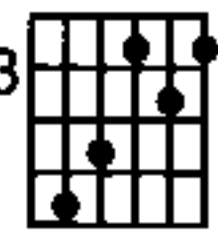
MUSIC BY CLAUDE-MICHEL SCHÖNBERG  
LYRICS BY RICHARD MAULTBY, JR. & ALAIN BOUBLIL

# The Heat Is On In Saigon

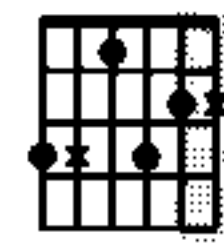
Music by Claude-Michel Schönberg  
Lyrics by Richard Maltby Jr. & Alain Boublil  
Adapted from original French Lyrics by Alain Boublil

Driving beat

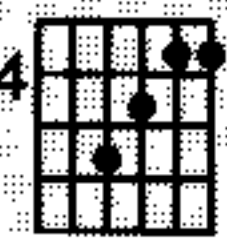
E<sub>b</sub>



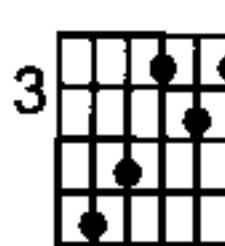
E<sub>b</sub>7/G



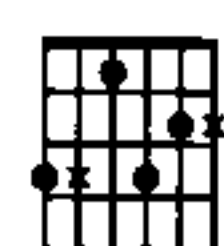
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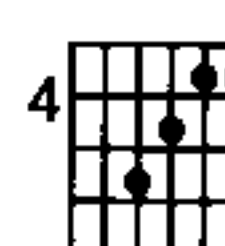
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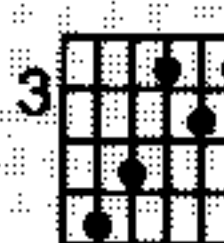
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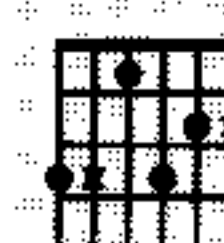
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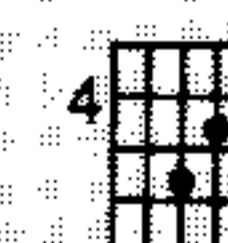
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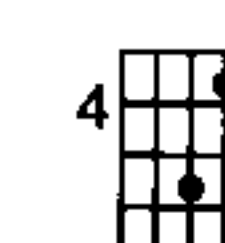
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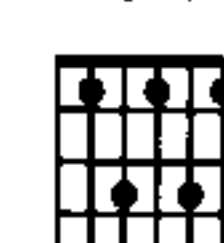
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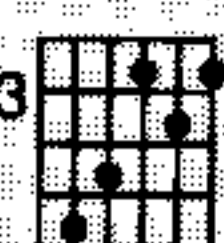
A<sub>b</sub>m



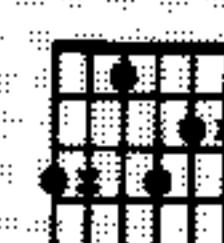
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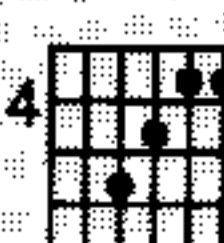
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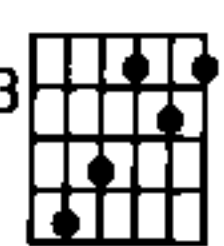
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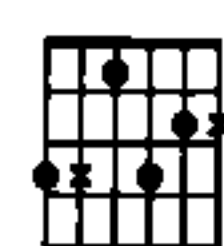
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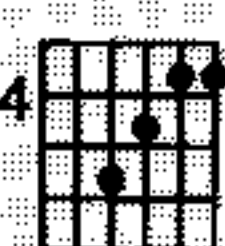
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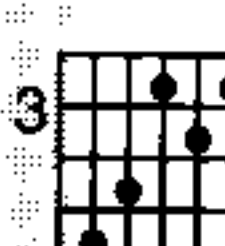
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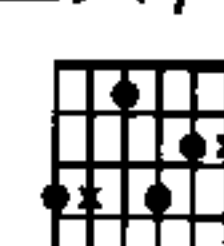
A<sub>b</sub>



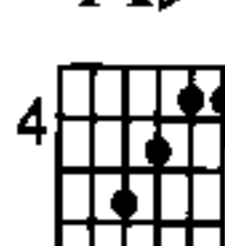
E<sub>b</sub>



E<sub>b</sub>7/G



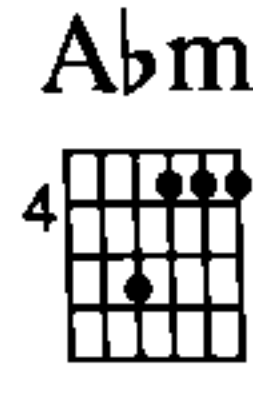
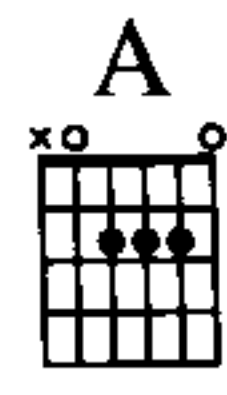
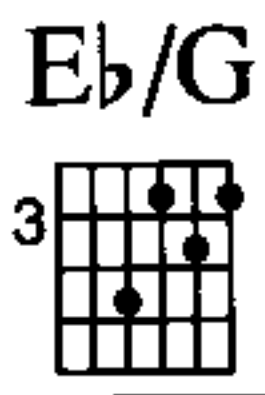
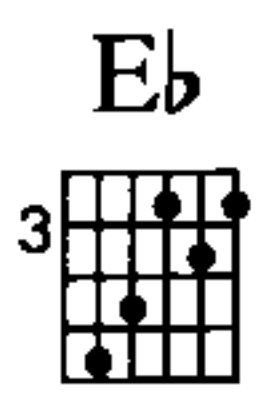
A<sub>b</sub>



AMERICANS:

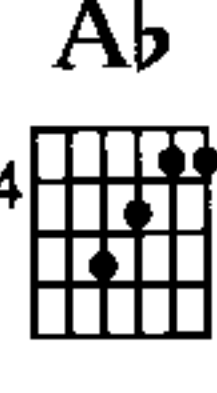
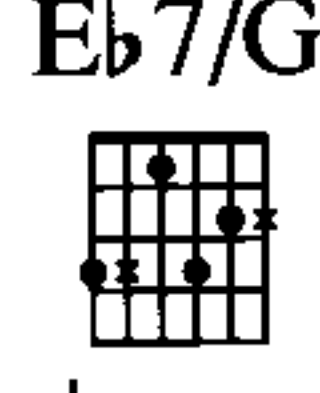
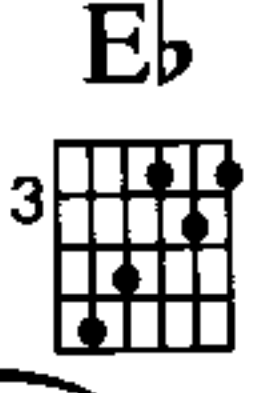
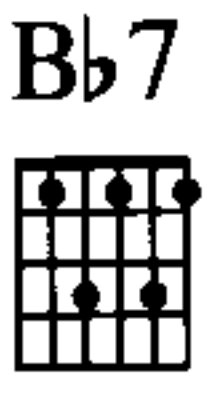
The heat is on in Sai-gon.

The girls are hot-ter 'n hell.



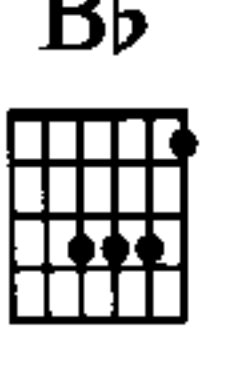
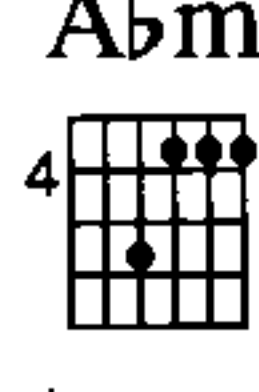
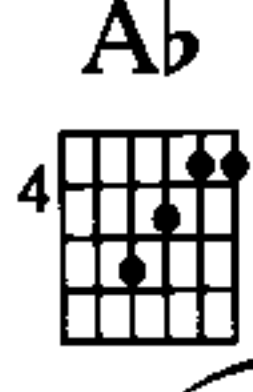
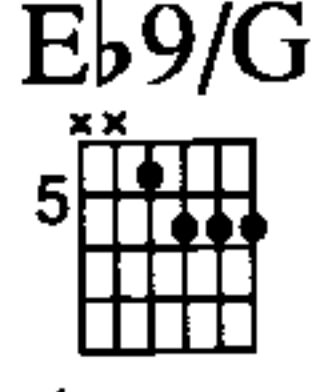
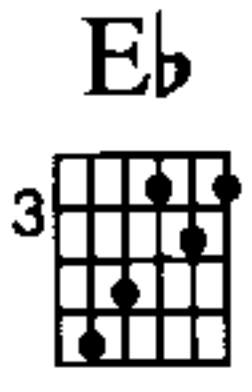
One of these slits here will be Miss Sai - gon.

Piano accompaniment for the first system.



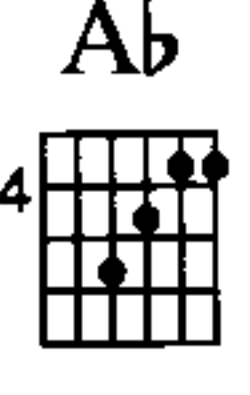
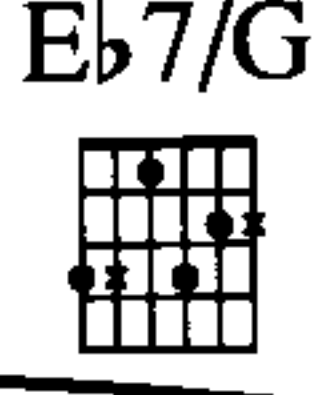
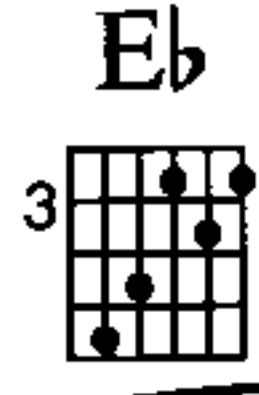
God, the ten - sion is high, — not to men - tion the smell. —

Piano accompaniment for the second system.



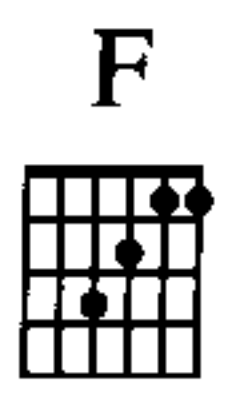
The heat is on in Sai - gon. — Is there a war go - ing on?

Piano accompaniment for the third system.

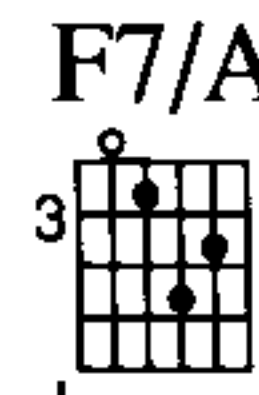
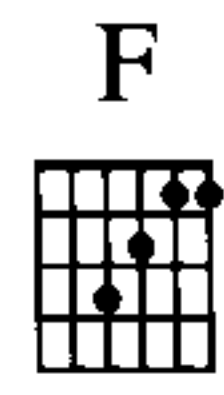
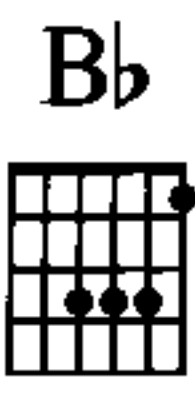
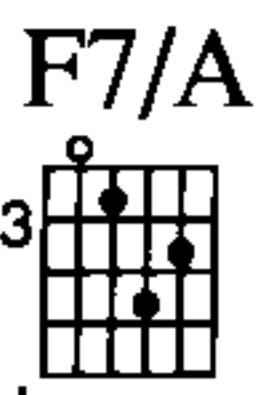


Don't ask, I ain't gon - na tell. —

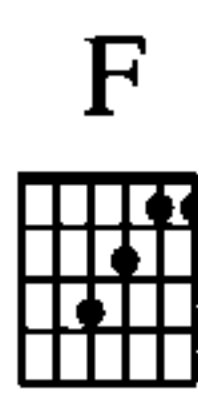
Piano accompaniment for the fourth system.



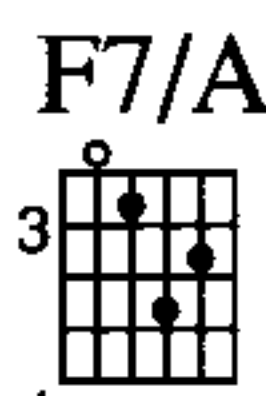
ENGINEER:



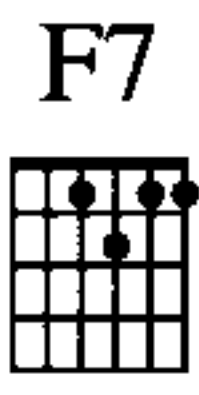
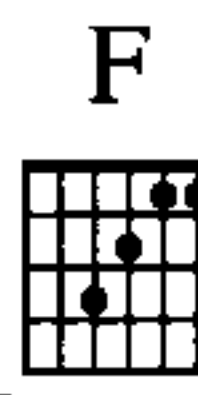
Ah mon-sieur Chris, mon-sieur John you've come to win Miss Sai-gon.



JOHN:

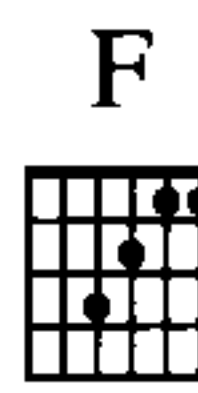


I got - ta get my friend laid as a last sou - ve - nir.

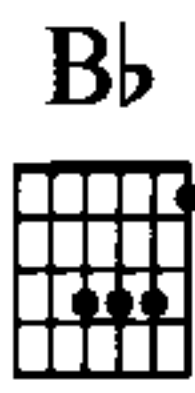
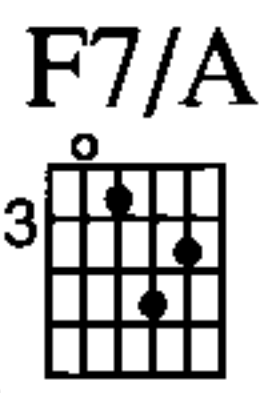


CHRIS:

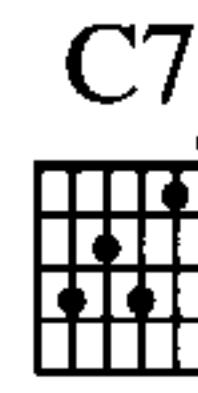
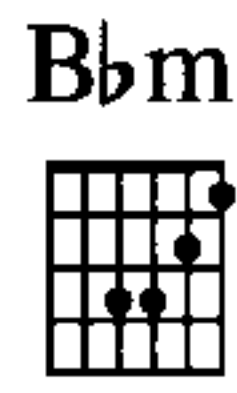
I love you pal but your bull - shit I've had up to here.



JOHN, CHRIS,  
ENGINEER:



JOHN:



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

F CHRIS: F7/A Bb7 B Gently

You can buy me a beer.

E B E

KIM: B E B

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

E B B7/D# E C#7/E#

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

*rall.*

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

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

G#m      E/F#

CHRIS:  
Good Je - sus, John, who is she?

Eb      Eb7/G      Ab      Eb      Eb7/G      Ab

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

*a tempo*

Abm      Bb7

or an hour that we got? To - night could be our last shot.

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

Got to put it to use. To-night I bet that you and

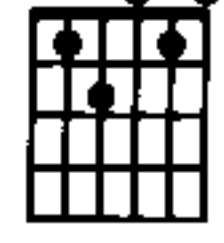
I will get a long. For - get a - bout the threat, for -

Bb F F7/A Bb Bbm  
 AMERICAN MEN:

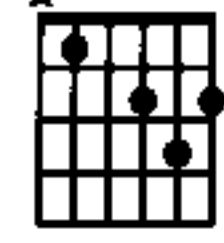
get the Vi - et - Cong. Mi - mi, Gi - gi, Y - vette or Y - vonne.

C7 F F7/A Bb  
 Gon-na buy me a beer and e - lect Miss Sai - gon.

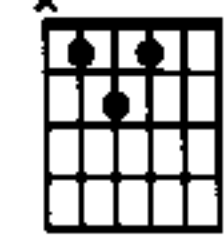
C/Bb



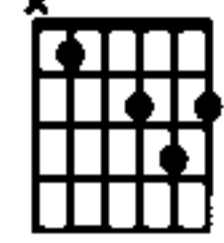
D/Bb



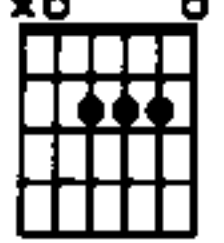
E/Bb



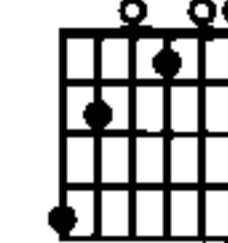
D/Bb



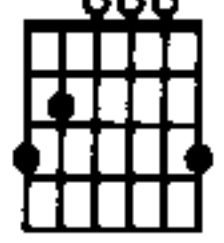
A



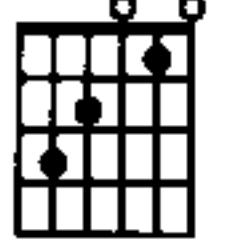
E7/G#



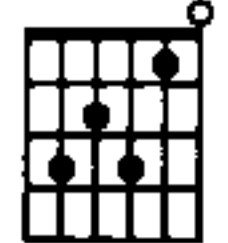
G



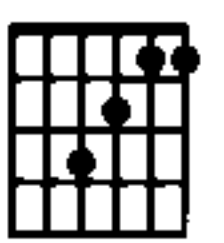
C



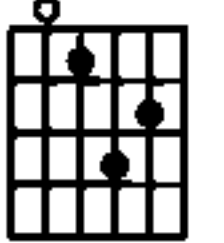
C7



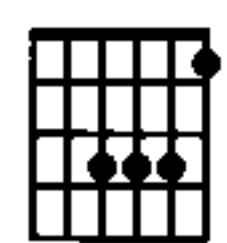
F



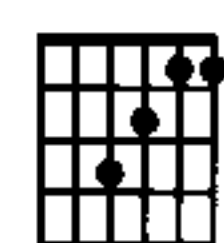
F7/A



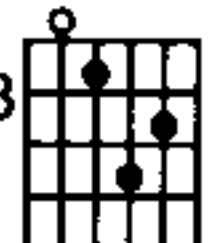
Bb



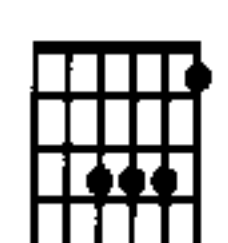
F



F7/A



Bb



The heat is on in Sai - gon.

And things are not go - ing well.



F F7/A Bb Bbm C7

But still at mid - night the par - ty goes on, —

F F7/A Bb

a good-bye par - ty in hell.

G G7/B C F F7/A Bb

Bbm C7 F

# THE MOVIE IN MY MIND

Music by CLAUDE-MICHEL SCHÖNBERG  
Lyrics by RICHARD MALTBY JR. & ALAIN BOUBLIL  
Adapted from original French Lyrics by ALAIN BOUBLIL

Slowly, freely with expression

The first system of musical notation consists of two staves, treble and bass clef, in 4/4 time. The key signature has one sharp (F#). The music begins with a piano (*pp*) dynamic. The first measure contains a whole note chord of F#4, C5, and G4 in the treble, and F#2, C3, and G2 in the bass. The second measure contains a whole note chord of F#4, C5, and G4 in the treble, and F#2, C3, and G2 in the bass. The third measure contains a whole note chord of F#4, C5, and G4 in the treble, and F#2, C3, and G2 in the bass. The fourth measure contains a whole note chord of F#4, C5, and G4 in the treble, and F#2, C3, and G2 in the bass. The fifth measure contains a whole note chord of F#4, C5, and G4 in the treble, and F#2, C3, and G2 in the bass.

The second system of musical notation consists of two staves, treble and bass clef, in 4/4 time. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The first measure contains a half note F#4 in the treble and a half note F#2 in the bass. The second measure contains a half note G4 in the treble and a half note G2 in the bass. The third measure contains a half note A4 in the treble and a half note A2 in the bass. The fourth measure contains a half note B4 in the treble and a half note B2 in the bass. The fifth measure contains a half note C5 in the treble and a half note C3 in the bass. The sixth measure contains a half note D5 in the treble and a half note D3 in the bass. The seventh measure contains a half note E5 in the treble and a half note E3 in the bass. The eighth measure contains a half note F#5 in the treble and a half note F#3 in the bass. The tempo marking *rall.* is placed below the first measure, and *a tempo p* is placed below the fifth measure.

The third system of musical notation consists of two staves, treble and bass clef, in 4/4 time. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The first measure contains a half note F#4 in the treble and a half note F#2 in the bass. The second measure contains a half note G4 in the treble and a half note G2 in the bass. The third measure contains a half note A4 in the treble and a half note A2 in the bass. The fourth measure contains a half note B4 in the treble and a half note B2 in the bass. The fifth measure contains a half note C5 in the treble and a half note C3 in the bass. The sixth measure contains a half note D5 in the treble and a half note D3 in the bass. The seventh measure contains a half note E5 in the treble and a half note E3 in the bass. The eighth measure contains a half note F#5 in the treble and a half note F#3 in the bass. The tempo marking *rall.* is placed below the first measure, and *a tempo p* is placed below the fifth measure.

The fourth system of musical notation consists of two staves, treble and bass clef, in 4/4 time. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The first measure contains a half note F#4 in the treble and a half note F#2 in the bass. The second measure contains a half note G4 in the treble and a half note G2 in the bass. The third measure contains a half note A4 in the treble and a half note A2 in the bass. The fourth measure contains a half note B4 in the treble and a half note B2 in the bass. The fifth measure contains a half note C5 in the treble and a half note C3 in the bass. The sixth measure contains a half note D5 in the treble and a half note D3 in the bass. The seventh measure contains a half note E5 in the treble and a half note E3 in the bass. The eighth measure contains a half note F#5 in the treble and a half note F#3 in the bass. The tempo marking *rall.* is placed below the first measure, and *a tempo p* is placed below the fifth measure.

First system of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/8. The tempo marking "a tempo" is written in the first measure of the treble staff. The music features a melodic line in the treble staff and a supporting bass line in the bass staff. A fermata is placed over a note in the second measure of the treble staff. A dynamic marking of  $mf$  is present in the second measure of the treble staff.

Second system of the musical score. It continues the melodic and bass lines from the first system. The treble staff contains a series of eighth notes with slurs, and the bass staff provides a steady accompaniment. The key signature remains one sharp.

Third system of the musical score. The treble staff begins with a *cresc.* (crescendo) marking. The bass staff continues with eighth-note patterns. A *mf* (mezzo-forte) dynamic marking is placed in the third measure of the treble staff. The system concludes with a fermata over the final note of the treble staff.

Fourth system of the musical score. The treble staff features a series of chords, with a fermata over the final chord. The bass staff continues with a melodic line of eighth notes. The system ends with a fermata over the final note of the bass staff.

First system of musical notation. The piece is in 3/4 time with a key signature of one sharp (F#). The first measure is marked *rall.* and *mp*. The second measure is marked *a tempo* and *p*. The system contains two staves: a treble staff and a bass staff. The treble staff begins with a whole note chord (F#4, A4, C5) and continues with a melodic line. The bass staff features a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece. It consists of two staves. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues the eighth-note accompaniment.

Third system of musical notation. The treble staff features a melodic line with a slur over the first two measures. The bass staff continues the eighth-note accompaniment.

Fourth system of musical notation. The piece concludes with a *mp* dynamic. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues the eighth-note accompaniment.

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/8. The music features a melodic line in the bass staff and a chordal accompaniment in the treble staff. A dynamic marking of *mf* is present. The system concludes with a double bar line.

Second system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/8. The music continues with a melodic line in the bass staff and a chordal accompaniment in the treble staff. A dynamic marking of *f* is present. The system concludes with a double bar line.

Third system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/8. The music continues with a melodic line in the bass staff and a chordal accompaniment in the treble staff. The system concludes with a double bar line.

Fourth system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/8. The music continues with a melodic line in the bass staff and a chordal accompaniment in the treble staff. Dynamic markings include *rall.*, *p*, and *a tempo*. The system concludes with a double bar line.

First system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with a slur over the first two measures and a fermata over the second measure. The bass clef staff provides accompaniment with chords and a melodic line. A fermata is present over the second measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff has a slur over the first two measures. A fermata is present over the second measure of the bass staff. The word "rit." is written below the bass staff in the third measure.

Third system of musical notation. The treble clef staff has a slur over the first two measures. The bass clef staff has a slur over the first two measures. A fermata is present over the second measure of the bass staff. The dynamic marking "p" is written below the bass staff in the second measure.

Fourth system of musical notation. The treble clef staff has a slur over the first two measures. The bass clef staff has a slur over the first two measures. A fermata is present over the second measure of the bass staff. The dynamic marking "pp" is written below the bass staff in the third measure. The word "molto rit." is written below the bass staff in the third measure.

# Why God Why?

Music by Claude-Michel Schönberg  
Lyrics by Richard Maltby Jr. & Alain Boublil  
Adapted from original French Lyrics by Alain Boublil

Sostenuto (not too slow)

The musical score is presented in a standard piano-vocal format. It begins with a piano introduction in 4/4 time, marked 'Sostenuto (not too slow)'. The first system shows the piano accompaniment with chords Fmaj7 and Cmaj7. The second system introduces the vocal melody with lyrics: 'Why does Sai-gon nev-er sleep at night? Why does this girl smell of o-range trees?'. The third system continues the melody with lyrics: 'How can I feel good when noth-ing's right? Why is she cool when there is no breeze? Vi-et -'. The fourth system concludes the piece with lyrics: 'nam. You don't give an - swers do you, friend?'. The score includes piano accompaniment in both hands and a vocal line with lyrics. Chord symbols are provided above the piano parts.

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John Stephen Terribasso & Co., Inc., 605 Third Avenue, New York, NY 10158, U.S.A. Tel: (212) 922-0825 Fax: (212) 922-0826  
For The UK & Eire, Alain Boublil Overseas Ltd. (PRS), 8 Baker Street, London W1M 1JA.

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G F/G G

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

*rall.*



C Cmaj7 C6 C Am Am7

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

*a tempo*



F/A Am Dm7

on my way, There's noth-ing left here that I'll miss, why



F/G G

send me now a night like this?



F Cmaj7

Who is this girl in a rus - ty bed?\_ Why am I back in a fil - thy room?\_

Fmaj7 Em

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

Dm

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

G F/G G

But why does noth - ing here make sense?\_

rall.

C Cmaj7 C6 C Am Am7

Why God? Show your hand... Why can't one - guy

*a tempo*

F/A Am Dm

un - der - stand? I've been with girls - who knew much more... I

F/G G E7 Esmaj7

nev - er felt con - fused be - fore. Why me?

Esb Es Cm Cm7 Ab/C Cm

What's Your plan? - I can't help her, no - one can. - I

A<sub>7</sub>

Cm/F

Bsus

B<sub>b</sub>

liked my mem - 'ries as they were, \_ but now I'll leave \_ re - mem - b'ring her. \_

B<sub>b</sub>

Faster  
Fmaj7

*rall.*

*ff*

C<sub>6</sub>

Cmaj9

Cm6/E<sub>b</sub>

E<sub>b</sub>maj7

Cm6/E<sub>b</sub>

E<sub>b</sub>maj7

G<sub>6</sub>/D<sub>5</sub>

D<sub>5</sub>

G<sub>6</sub>/D<sub>5</sub>

D<sub>5</sub>

*cresc.*

# Sun And Moon

Music by Claude-Michel Schönberg  
Lyrics by Richard Maltby Jr. & Alain Boublil  
Adapted from original French Lyrics by Alain Boublil

Dolce

Kim

Allegretto amabile  
E(add 9)

You are\_

sun - light\_ and I moon joined by\_ the gods of for - tune,

mid - night and high noon shar - ing\_ the sky. We have been

F#m

Bsus

rit.  
B7

Chris

a tempo  
E(add 9)

E(add 9)

musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "You came here like a blessed, you and I." The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

E/A

A

E/G#

A/B

B

A

F#m/B

B

musical score for the second system, including vocal line and piano accompaniment. The vocal line has lyrics "mys - tr'y... I'm from a world that's so diff - 'rent from". The piano accompaniment continues with a consistent rhythmic pattern.

A/B

B

C#m

A

E/G#

F#m

musical score for the third system, including vocal line and piano accompaniment. The vocal line has lyrics "all that you are. How in the light of one night did we". The piano accompaniment concludes the piece with a final chord.

**piu mosso**

B

E

B/A

A

B/A

A

B

G#m

come

so far?

Kim

Out - side\_ day starts to dawn.

**poco a poco piu mosso.**

C#/D#

D#

C#/D#

D#

D#add5

G#m

A/B

Bb

Your

moon

still

floats on high,

the

The birds a-wake.

E6

G/A

A

G/A

A/G

stars

shine too.

I

reach

for you

My

hands

still shake

**Appassionato**

F#m 3 A/E 3 Dsus D Dsus D G/D G6/D

and we meet in the sky.

and we meet in the sky.

8va

*ff*

Detailed description: This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal lines feature a melody with triplet markings and lyrics. The piano accompaniment includes a treble staff with chords and a bass staff with a rhythmic accompaniment. A dynamic marking of *ff* is present. A dashed line labeled '8va' indicates an octave shift for the piano part.

G/D G6/D G/A A G/A A F#m/B Bm

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble staff with chords and a bass staff with a rhythmic accompaniment. The chords are labeled with letters above the staff.

**loco**

F#m/A Bm/A G D/F# Em A

**rall.**

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves: a treble staff with chords and a bass staff with a rhythmic accompaniment. The chords are labeled with letters above the staff. A dynamic marking of *loco* is present at the beginning, and a *rall.* marking is at the end.

a tempo tranquillo

Kim  
D(add 9)

D(add 9)

G

G

You are sun - light and I moon joined here.

*p*

D/F#

Em

A

D

rall.

bright - 'ning the sky with the flame of love.

Both

G(susC#)

G

Em7

D

D

Made of sun - light moon light.

*colla voce* *p* *pp*



# The Last Night Of The World

Music by Claude-Michel Schönberg  
Lyrics by Richard Maltby Jr. & Alain Boublil  
Adapted from original French Lyrics by Alain Boublil

Languidly

B

B + 5

B

B + 5

mp

0

0

Detailed description: This block contains the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#). The melody consists of eighth-note patterns in the right hand and a bass line with quarter notes and rests in the left hand. The dynamic marking is *mp*. There are four measures in total, with chord symbols B, B+5, B, and B+5 above the staff.

Chris

B

B + 5

B

In a place that won't let us feel. — In a life where no-thing seems real.

0

0

Detailed description: This block contains the vocal line and piano accompaniment for the second system. The vocal line is in the treble clef, with lyrics: "In a place that won't let us feel. — In a life where no-thing seems real." The piano accompaniment is in the grand staff. The key signature remains three sharps. There are three measures in total, with chord symbols B, B+5, and B above the staff.

B + 5

Emaj7

E/F#

B

I have found you. I have found you. —

0

0

0

Detailed description: This block contains the vocal line and piano accompaniment for the third system. The vocal line is in the treble clef, with lyrics: "I have found you. I have found you. —". The piano accompaniment is in the grand staff. The key signature remains three sharps. There are four measures in total, with chord symbols B+5, Emaj7, E/F#, and B above the staff.

B + 5

Kim

B

B + 5

In a world that's mov-ing too fast.\_\_\_\_\_

This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a prominent B note in the left hand.

B

B + 5

Emaj7

In a world where no-thing can last,\_\_\_\_\_ I will hold you. \_

This system contains measures 4 through 6. The vocal line continues the melody from the previous system. The piano accompaniment maintains its rhythmic pattern, with a slight change in the bass line for the final measure.

E/F#

B

Chris

poco più

C#m

I will hold you.\_\_\_\_\_ Our lives will change when to - mor - row comes.

This system contains the final three measures. The tempo is marked 'poco più' and the key signature changes to C# minor. The vocal line concludes with a sustained note, and the piano accompaniment ends with a final chord.

Kim

C#m/B

A

Chris

To-night our hearts drown the dis-tant drums, and we have

The first system of the musical score consists of three staves. The top staff is for the vocal line, with lyrics 'To-night our hearts drown the dis-tant drums, and we have'. The middle staff is for the piano accompaniment, and the bottom staff is for the bass line. The key signature is C#m/B, and the time signature is 4/4. The tempo is marked 'A'.

D

rit.

F#

Both

a tempo

B

C°

mus-ic al-right

tear-ing the night.

A song,

played on a

The second system of the musical score consists of three staves. The top staff is for the vocal line, with lyrics 'mus-ic al-right tear-ing the night. A song, played on a'. The middle staff is for the piano accompaniment, and the bottom staff is for the bass line. The key signature is C#m/B, and the tempo is marked 'Both a tempo'. The time signature is 4/4. There are dynamic markings 'D', 'rit.', 'F#', 'B', and 'C°'. There are also triplets marked with '3' and 'x'.

C#m7

F#m7

Chris

B

C°

so - lo sax - o - phone,

a cra - zy sound.

A

Kim

A lone - ly sound, a

The third system of the musical score consists of three staves. The top staff is for the vocal line, with lyrics 'so - lo sax - o - phone, a cra - zy sound. A lone - ly sound, a'. The middle staff is for the piano accompaniment, and the bottom staff is for the bass line. The key signature is C#m/B, and the tempo is marked 'Chris' and 'Kim'. The time signature is 4/4. There are dynamic markings 'C#m7', 'F#m7', 'B', and 'C°'. There are also triplets marked with '3' and 'x'.

C#m F#m7 B C°

cry that tells us love goes on and on. Played on a

cry that tells us love goes on and on. Played on a

C#m7 F#m B C°

so - lo sax - o - phone. It's tell - ing me to hold you tight and

so - lo sax - o - phone. It's tell - ing me to hold you tight and

C#m7 F#7 B B+5

dance, like it's the last night of the world.

dance, like it's the last night of the world.

**a tempo I**

Chris

B

B+5

B

On the o - ther side of the Earth, —

there's a place where life still has worth.

B+5

Emaj7

E/F#

Kim

B

Chris

I will take you.

I'll go with you. —

You won't be -

**poco più**

C#m

C#m

C#m/B

A

- lieve all the things you'll see. —

I know 'cos you'll see them all with me. —

rit.

A

If we're to - ge - ther, well then, we'll hear it a - gain. A

If we're to - ge - ther, well then, we'll hear it a - gain. A

a tempo

B

C° C#m F#7

song played on a so - lo sax - o - phone, — a

song played on a so - lo sax - o - phone, — a

B

C° C#m F#7

cra - zy sound. A lone - ly sound, a cry that tells us love — goes on and on.

cra - zy sound. A lone - ly sound, a cry that tells us love — goes on and on.

B C° C#m F#7

— Played on a so - lo sax - o - phone. — It's

— Played on a so - lo sax - o - phone. — It's

B G#7 C#m F#

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

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

B Kim G#m D#m Chris G#m

world. — Dreams — were all I ev - er knew. Dreams — you won't need

world. —

Both E B/D# Chris A

when I'm through. A - ny-where we may be I will sing with

Kim

*maestoso*

F# A D D#° Em

you, our song.

A7 D D#° Em

A7 D D#° Em

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

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



A7 D/A B7/A Em/A

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

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

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. Chord symbols A7, D/A, B7/A, and Em/A are placed above the vocal lines. A triplet of eighth notes is marked with a '3' above it in both vocal lines.

A-9 A7 D Em/D D

last night of the world.

last night of the world.

Detailed description: This system contains the second two systems of the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Chord symbols A-9, A7, D, Em/D, and D are placed above the vocal lines. A triplet of eighth notes is marked with a '3' above it in both vocal lines. A dynamic marking 'f' is present in the piano accompaniment.

Gm/Bb D

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves (treble and bass clef). Chord symbols Gm/Bb and D are placed above the treble staff.

D Gm/Bb rall. D

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves (treble and bass clef). Chord symbols D, Gm/Bb, and D are placed above the treble staff. A 'rall.' (rallentando) marking is placed above the treble staff.

# I Still Believe

Music by Claude-Michel Schönberg  
Lyrics by Richard Maltby Jr. & Alain Boublil  
Adapted from original French Lyrics by Alain Boublil

**Andante con moto**

**KIM:**

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F Bbmaj7

know that this was years a - go. — But when moon-light fills my room I know —

A G A7 Dm

— you are here. Still, I still,

*rit.* *a tempo*

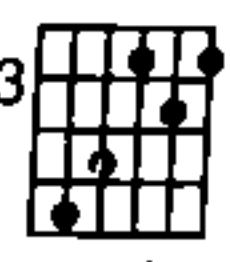
Dm/F Gm C7 F

I still be-lieve — you will re-turn. —

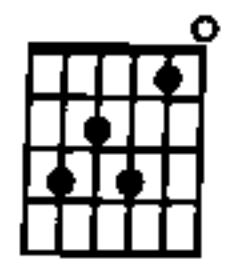
F7 Bb Bbm F

I know — you will. — My heart — a-against all

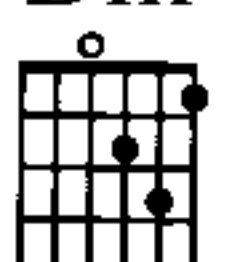
E $\flat$



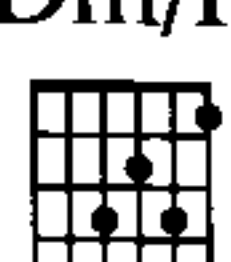
C7



Dm



Dm/F



odds

holds still.

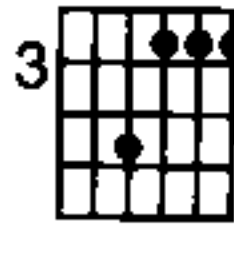
Yes, still.

I

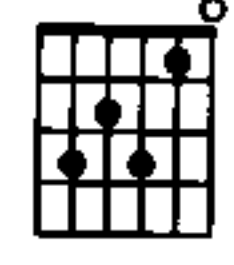
*rit.*

*poco piu mosso*

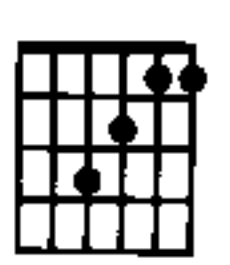
Gm



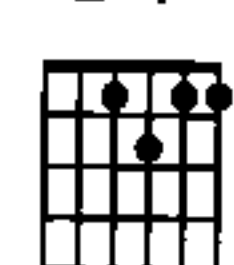
C7



F



F7



still

be-lieve

I

know

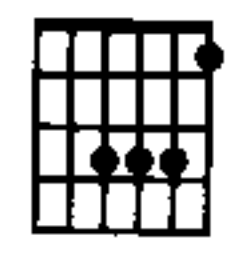
as

long

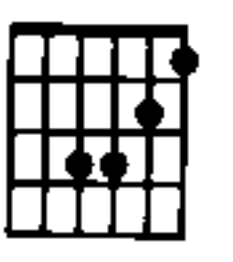
as

I can keep be-

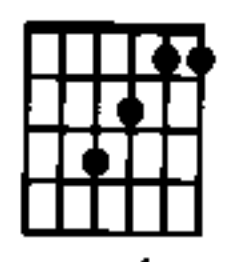
B $\flat$



B $\flat$ m



F



liev - ing

I'll

live.

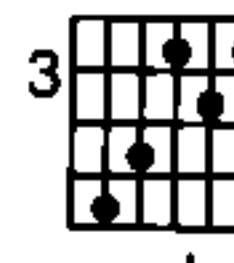
I'll

live.

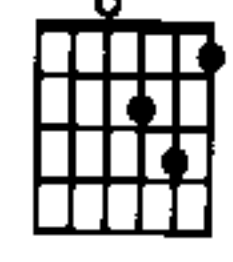
Love can - not

*poco a poco rit.*

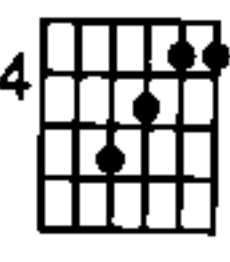
E $\flat$



Dm



A $\flat$

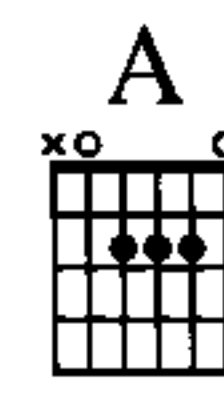
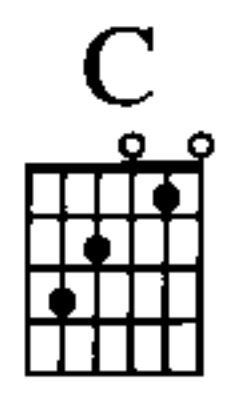
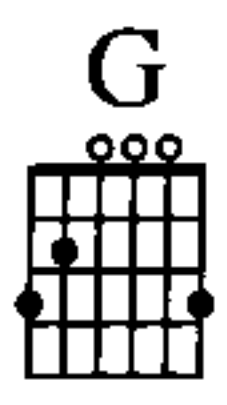


die.

You will re - turn.

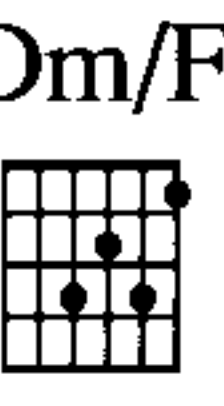
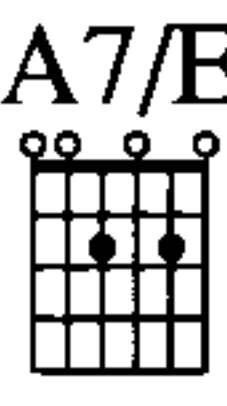
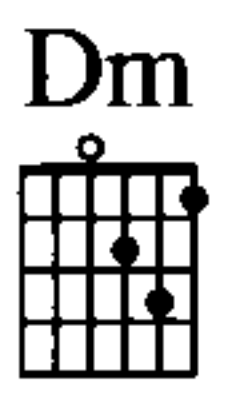
You will re - turn.

And



I a-lone know why.

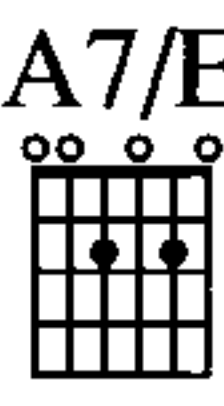
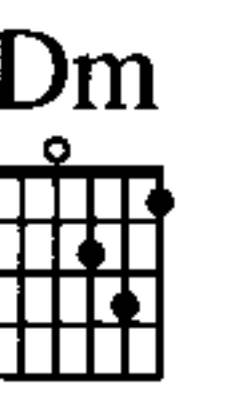
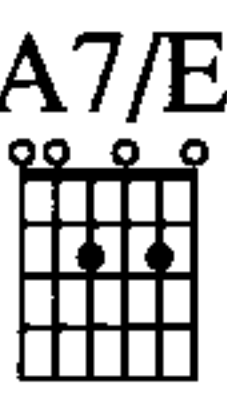
*rall.*



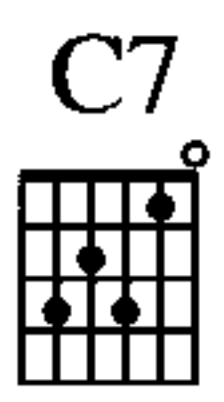
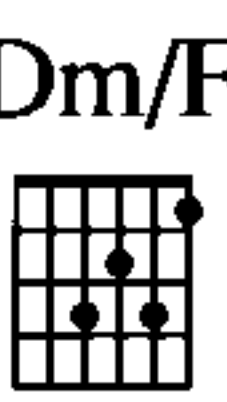
**ELLEN:**

Last night I watched you sleep-ing. Once more the night-mare came.

*a tempo*



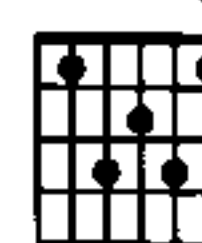
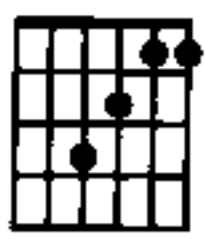
I heard you cry out some-thing, a



word that sound-ed like a name. And it

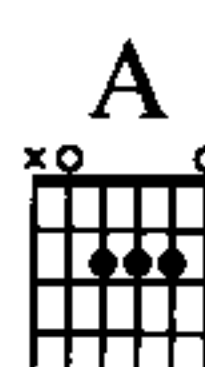
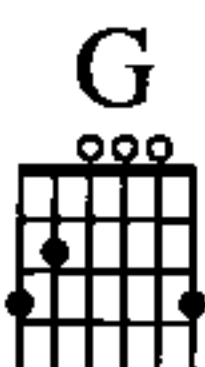
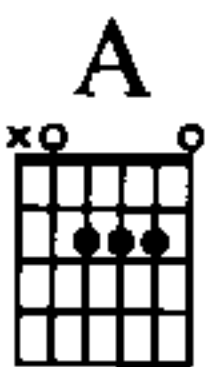
F

Bbmaj7



hurts me more than I can bear, —

know-ing part of you I'll nev-er share, —



nev-er know. —

But still,

*rit.*

*a tempo*

Dm/F

Gm

C7

F

I still

be-lieve —

the time

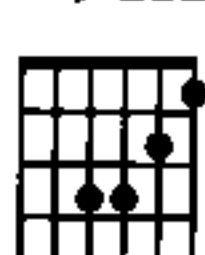
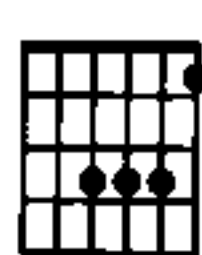
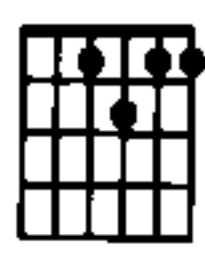
will come.

*poco agiato*

F7

Bb

Bbm



— when noth-ing keeps us a - part. —

My

F Eb C

heart \_\_\_\_\_ for - ev - er more holds still. \_\_\_\_\_

*rall.*

Abdim7 Bdim7

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

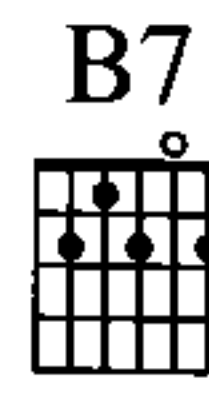
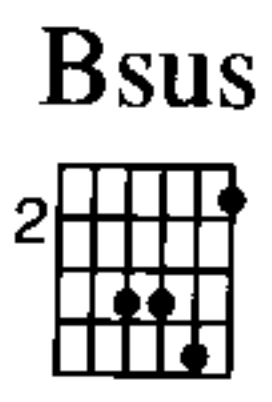
*agitato*

Eb Eb/G

Chris, what's haunt - ing you?

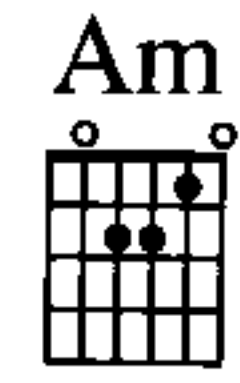
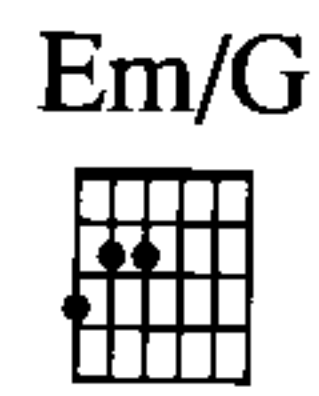
Abm Abm/Cb

Can't you let me in - side what you so want to hide?



**KIM:**

I need you too. \_\_\_\_\_ For \_\_\_\_\_



**KIM:**

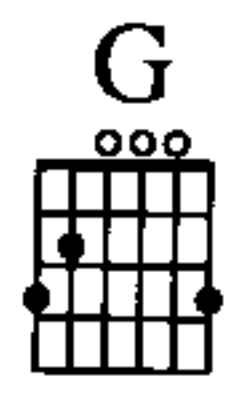
still. \_\_\_\_\_ I still be - lieve. \_\_\_\_\_

**ELLEN:**

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

*f with motion*

**D7**

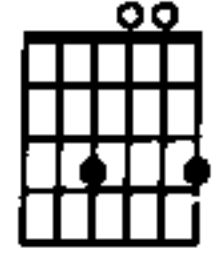


As long as I \_\_\_\_\_

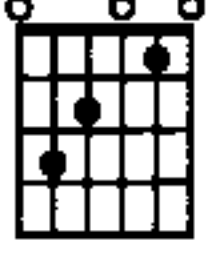
me. And I wish you would tell what you don't want to



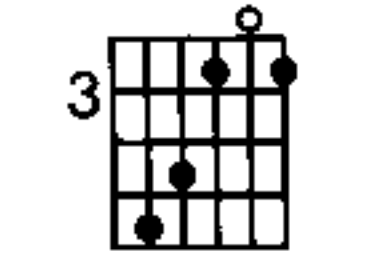
G/F



C/E



Cm/Eb

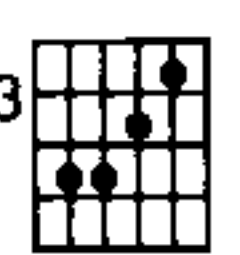


can keep be - liev - ing I'll live. I'll

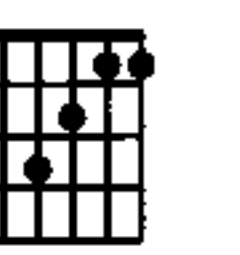
tell. What your hell must be.

*poco rit.*

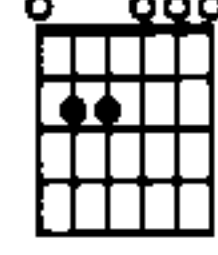
G/D



F



Em

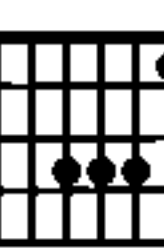


live. You will re - turn and I know why I'm

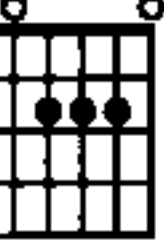
You can sleep now. You can cry now. I'm your wife now

*poco rit.*

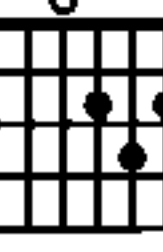
Bb



A



D

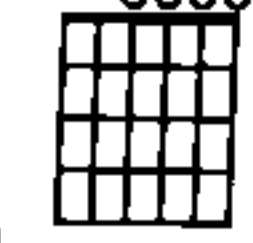


yours un - til we die.

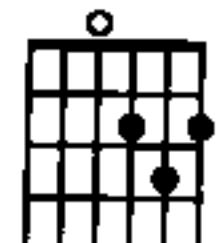
for life, un - til we die.

*f* *rall.* *ff a tempo*

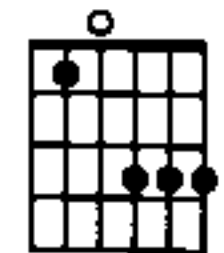
Em/D



D

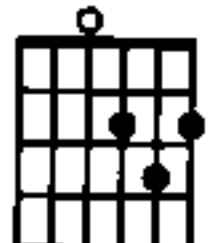


Gm/Bb



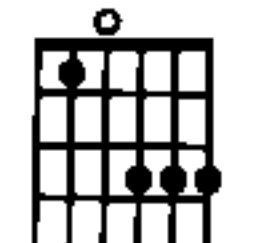
The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. A fermata is placed over the first two vocal staves. Chord diagrams for Em/D, D, and Gm/Bb are provided above the first three measures.

D

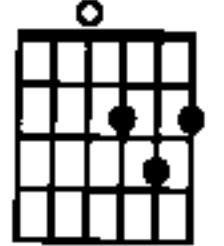


The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment. The piano part continues with the rhythmic pattern from the first system. A fermata is placed over the first two vocal staves. A chord diagram for D is provided above the second measure.

Gm/Bb



D



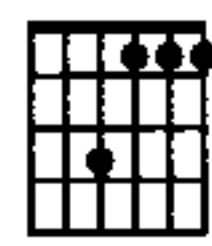
The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment. The piano part continues with the rhythmic pattern from the first system. A fermata is placed over the first two vocal staves. The word "rall." is written below the piano part in the second measure, and "ff" is written below the piano part in the third measure. Chord diagrams for Gm/Bb and D are provided above the first and second measures, respectively.

# If You Want To Die In Bed

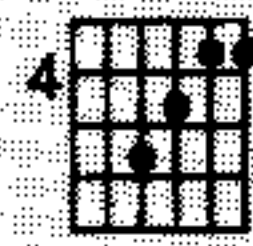
Music by Claude-Michel Schönberg  
 Lyrics by Richard Maltby Jr. & Alain Boublil  
 Adapted from original French Lyrics by Alain Boublil

**Brightly**

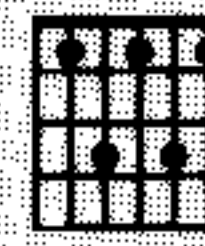
Fm



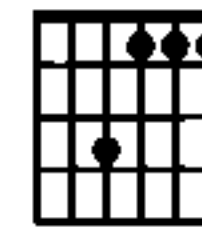
Ab



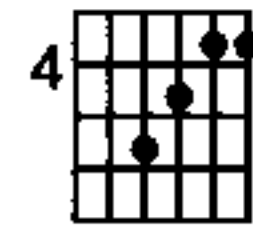
Bb7



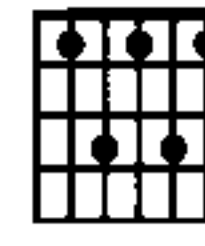
Fm



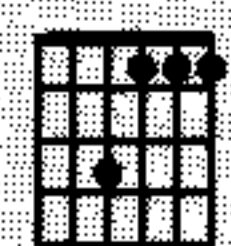
Ab



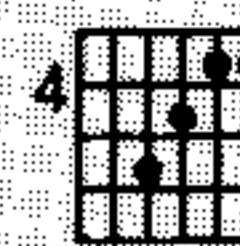
Bb7



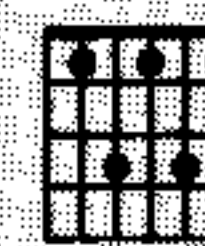
Fm



Ab

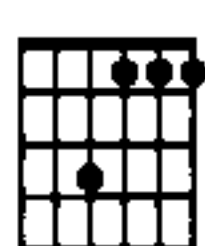


Bb7

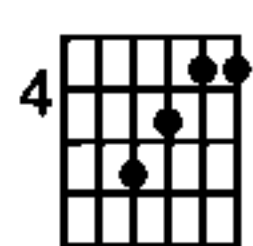


If you want to die in bed, fol - low my ex -

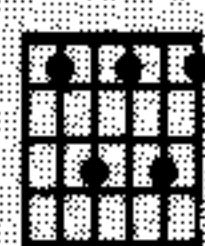
Fm



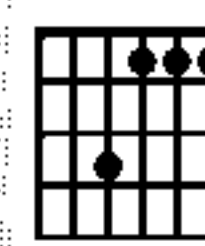
Ab



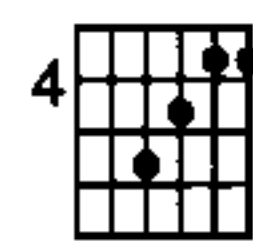
Bb7



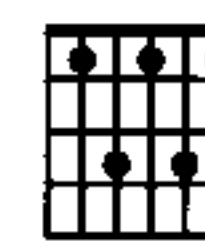
Fm



Ab

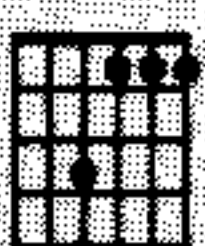


Bb7

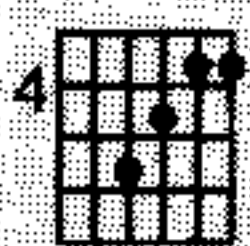


am - ple. When you see a cloud a -

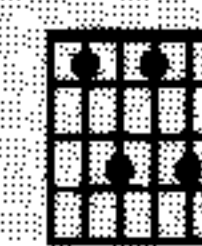
Fm



Ab



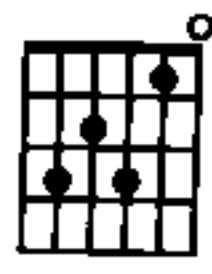
Bb7



head, it's time \_ to show your class.

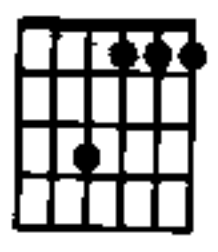
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C7

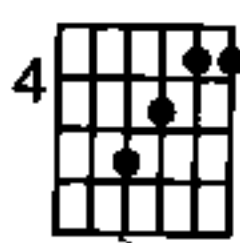


Hit the door be - fore they make a tar - get of your

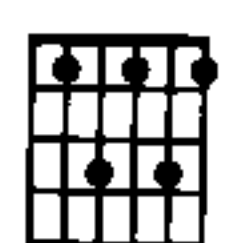
Fm



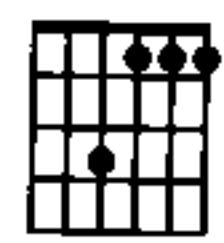
Ab



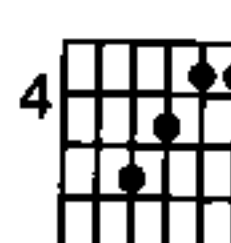
Bb7



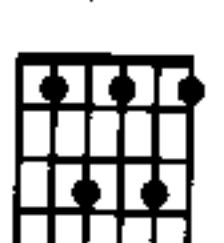
Fm



Ab

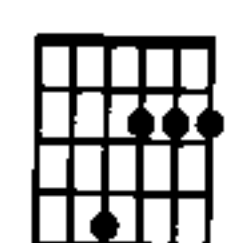


Bb7

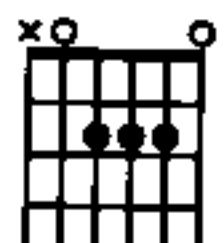


ass.

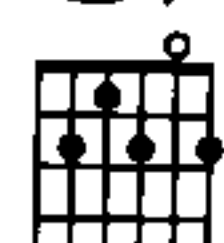
F#m



A

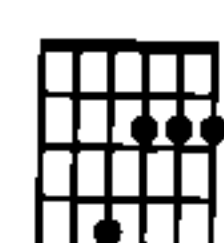


B7

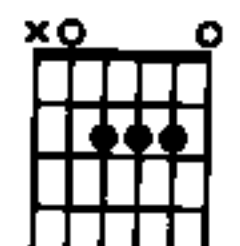


If you want to die in bed in times of rev - o -

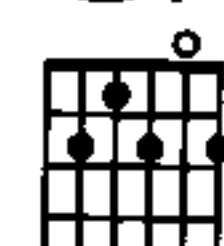
F#m



A



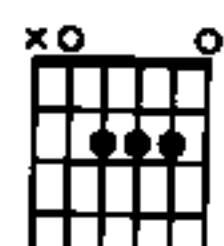
B7



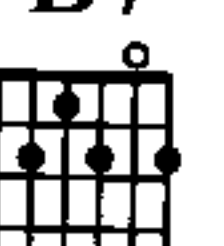
F#m



A

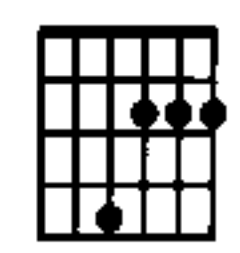


B7

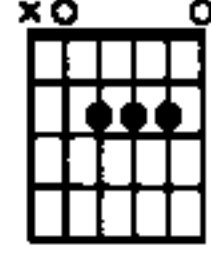


lu - tion, when the flag they wave is

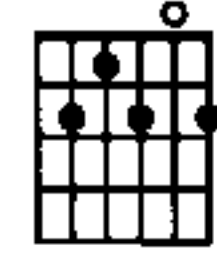
F#m



A

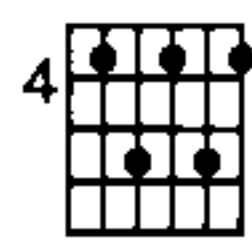


B7



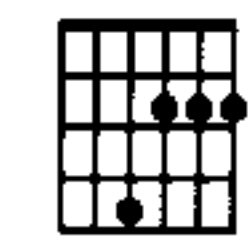
red let pride \_ fill up your chest.

C#7

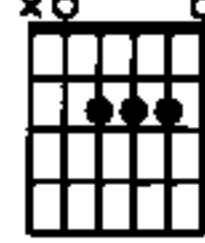


Mean-while pack a sack and take the first boat head - ing

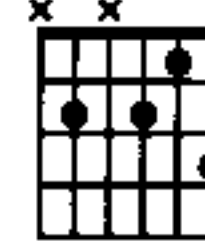
F#m



A

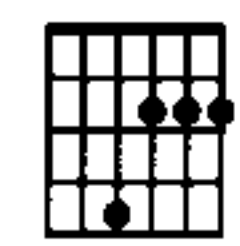


B9

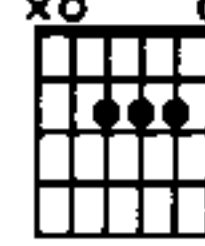


west.

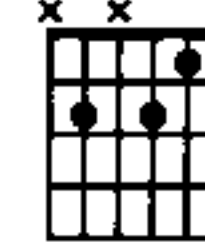
F#m



A

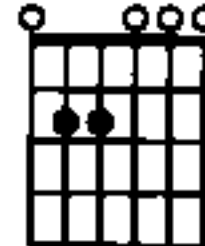


B9



Lightly

Em



*mp*

*Cross hands*

First system of musical notation. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line contains three measures of whole rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of musical notation. The vocal line contains the lyrics: "My pre - cious sou - ve - nirs of all the gold - en". The piano accompaniment continues with the same rhythmic pattern as the first system.

Third system of musical notation. The vocal line contains the lyrics: "years. Ro - lex watch-es in steel". A guitar chord diagram for a D major chord is shown above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

Fourth system of musical notation. The vocal line contains the lyrics: "that look prac-tic - 'lly real. ". The piano accompaniment continues with the same rhythmic pattern.

C



I'll need — a lit - tle stock to start — me in Bang -



C7



kok.

Fm



Ab

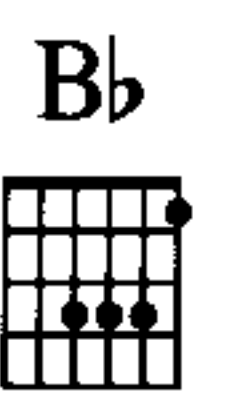


If you want to die in

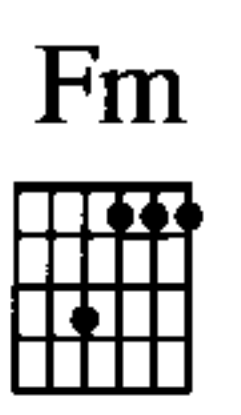
*mp*



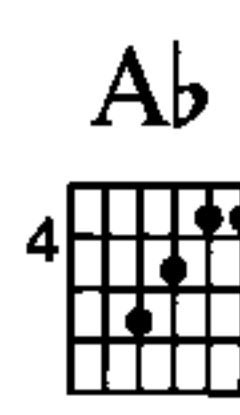
Bb



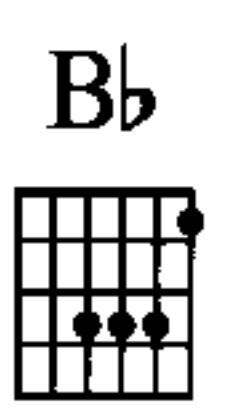
Fm



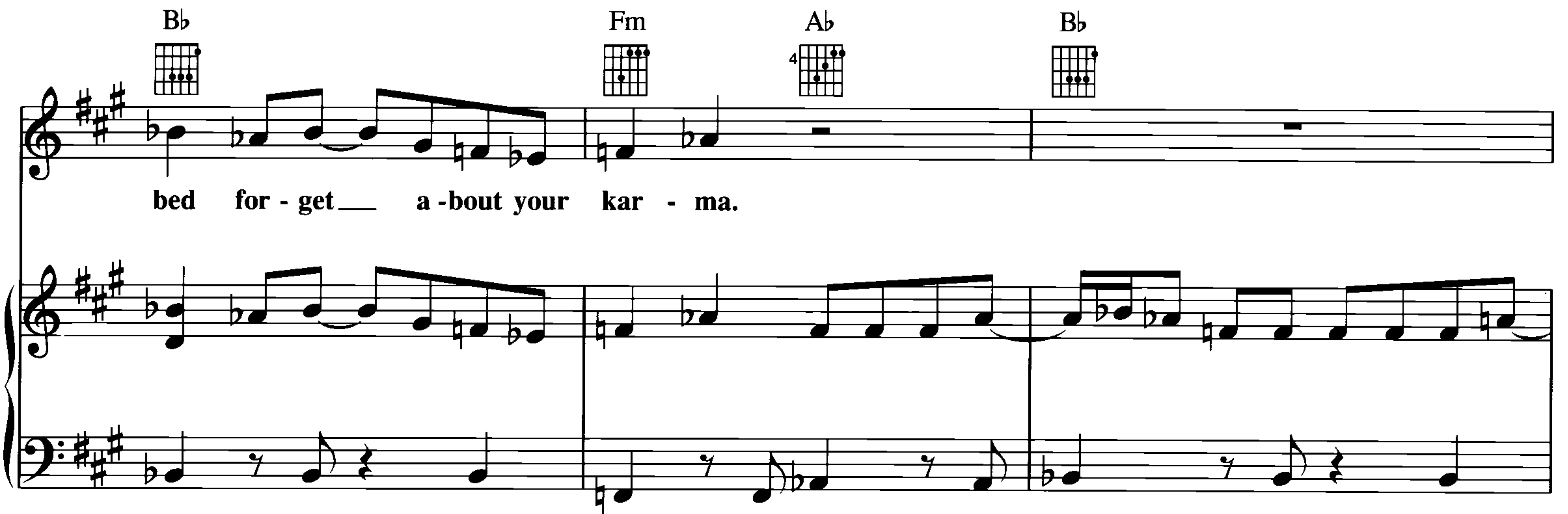
Ab



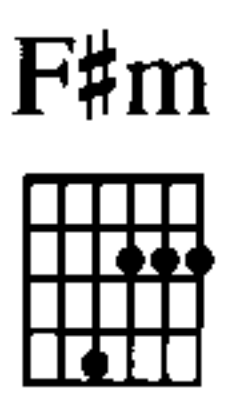
Bb



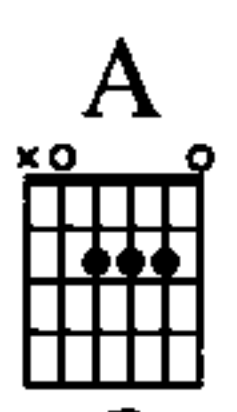
bed for - get — a - bout your kar - ma.



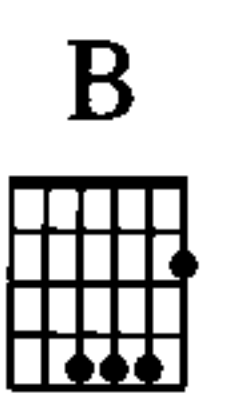
F#m



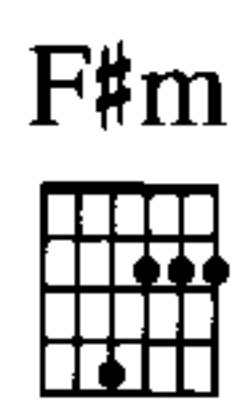
A



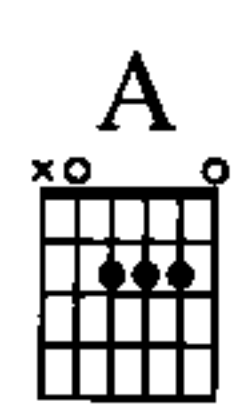
B



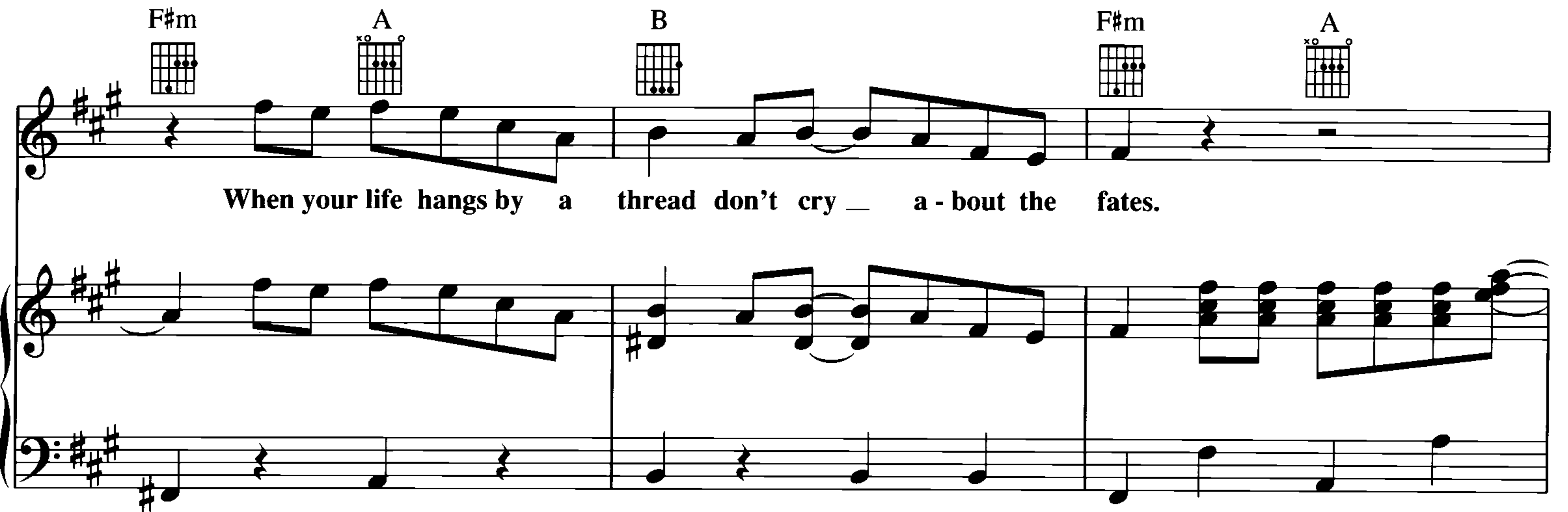
F#m



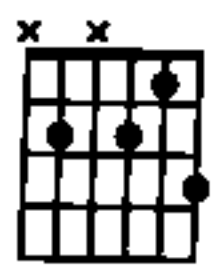
A



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



B9



no chord

Grab a stash of cash

F#m

A

B9

and plan a rest-rant in the states.

*ff*

F#m

A

B9

Lightly

Em

Let me stop for a bit.

*mp*

Cross hands

This was my great-est hit.



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

They paid me twice and

Dm6

more for just an - oth - er whore.

C6

Here I come, U. S. A. Your next champ's

Bb Ab Gb Ab Gb Fb F# E D

L.H. *f*

Moderately

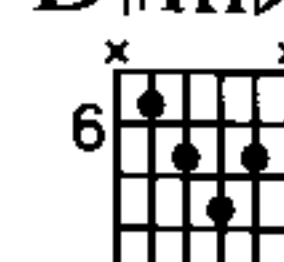
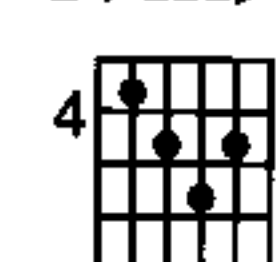
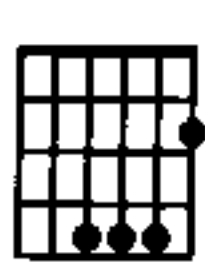
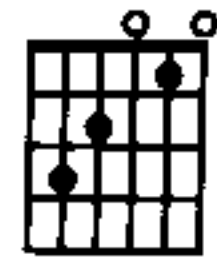
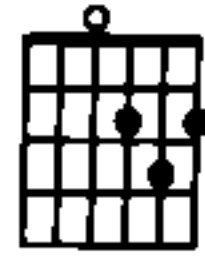
D

C

B

C#mb5

D#mb5



on his way. For men will al - ways be men. —

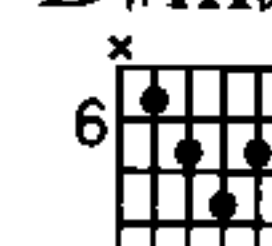
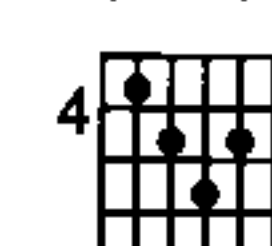
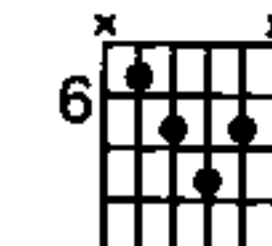
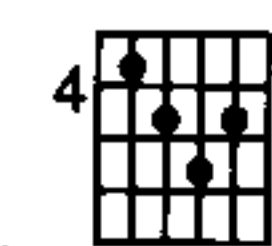
L.H.

C#mb5

D#mb5

C#mb5

D#mb5

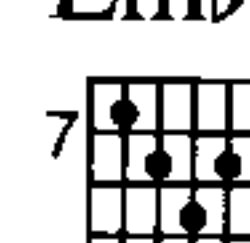
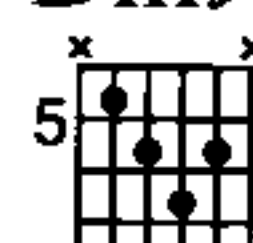
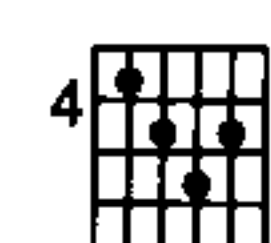


The rules are the same — for king or for clerk. —

C#mb5

Dmb5

Emb5



Give me francs or dol - lars or yen.

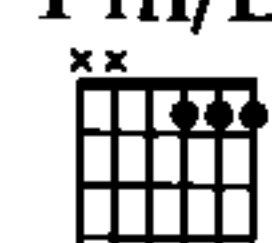
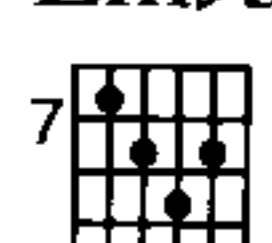
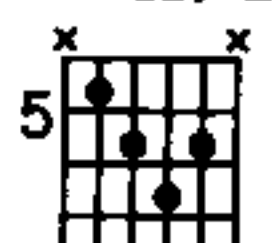
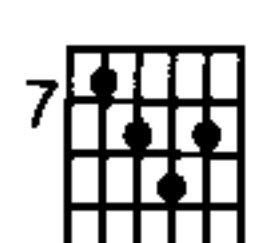
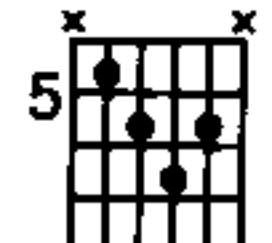
Dmb5

Emb5

Dmb5

Emb5

Fm/D



I'll set up a game. — I know how things work. —

Fm Eb/F Fm Eb/F Fm

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

*mf a tempo*

Eb/F Fm Ab Db/Ab Ab

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

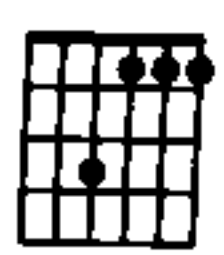
Eb/Ab Ab Db/Ab Ab

\_\_\_\_\_ where a man sets his price \_\_\_\_\_ and you pay and he's yours. \_

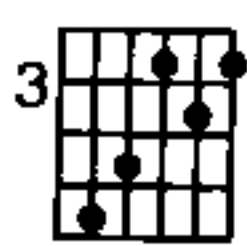
Ab/G Fm Eb

\_\_\_\_\_ I should be A - mer - i - can, \_

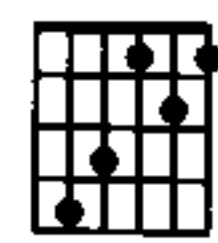
Fm



Eb

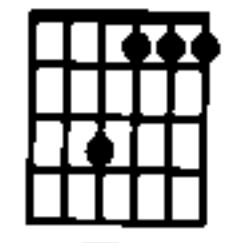


Db

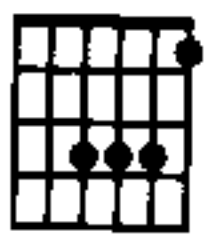


where ev - 'ry prom-ise lands — and ev - 'ry bus - 'ness - man

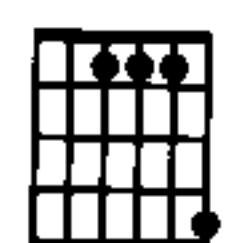
Fm



Bb

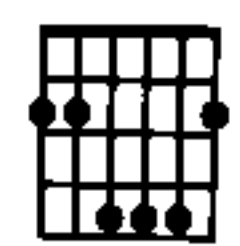


Ab/Eb



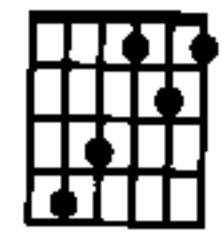
knows where he stands. First stop, Bang - kok, then I

Cb/Gb



roam. 'Cross that o - cean that's white with

Db



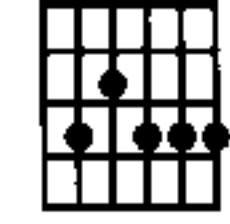
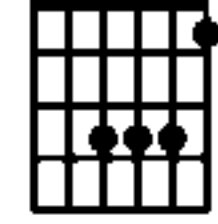
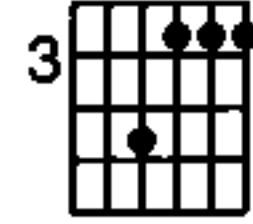
foam to the place that's my heart's true

Lightly

Gm

Bb

C9



home.

*mp*

Tempo I

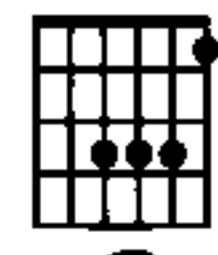
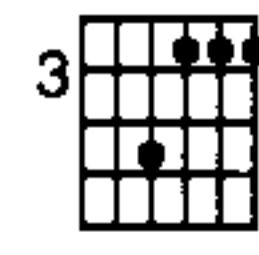
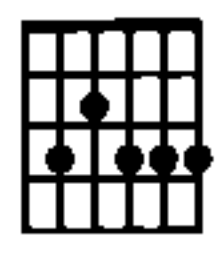
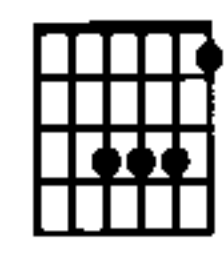
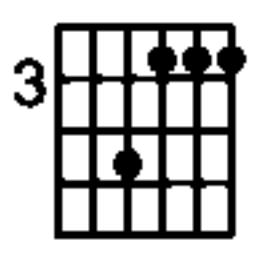
Gm

Bb

C9

Gm

Bb



If you want to die in

*cresc.*

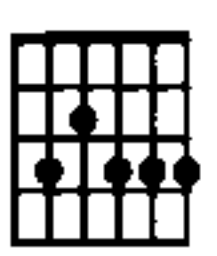
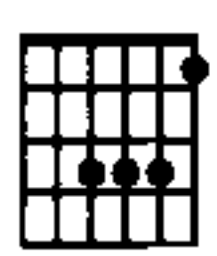
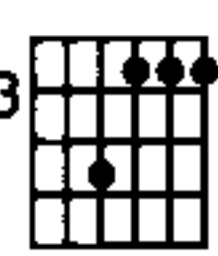
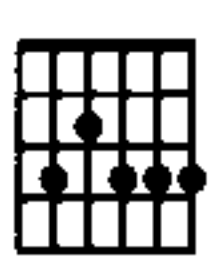
*f*

C9

Gm

Bb

C9

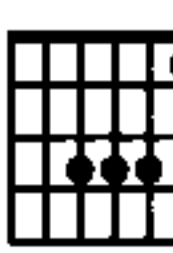
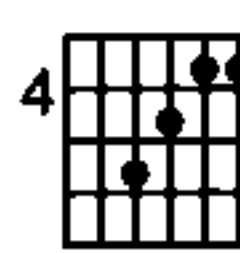
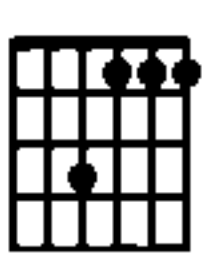


bed, en route \_ to your nir - van - a.

Fm

Ab

Bb



Grab your chance and plunge a - head and go \_ \_ \_ where peo - ple

Fm Ab Bb C7

win. Heav-en's there, but shit,

This system contains the first two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the first staff, four guitar chords are indicated: Fm, Ab, Bb, and C7, each with a corresponding fretboard diagram. The piano part consists of a treble and bass staff with various rhythmic patterns.

Fm Ab

— you need a vi - sa to get in.

*ff*

This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the second measure. Above the first staff, two guitar chords are indicated: Fm and Ab, with fretboard diagrams.

Bb Fm Ab Bb

This system contains the next two measures. The piano accompaniment continues with a steady bass line and treble accompaniment. Above the first staff, four guitar chords are indicated: Bb, Fm, Ab, and Bb, with fretboard diagrams.

Fm Ab Bb Fm

This system contains the final two measures of the piece. The piano accompaniment concludes with a final chord. Above the first staff, four guitar chords are indicated: Fm, Ab, Bb, and Fm, with fretboard diagrams.

# I'D GIVE MY LIFE FOR YOU

from MISS SAIGON

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

Slowly, with expression

The first system of musical notation consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats (B-flat and E-flat). The music begins with a *mf* dynamic. The first measure contains a whole note chord. The second measure features a half note melody in the treble and a half note bass line. The third measure is marked *rall.* and contains a half note chord. The fourth measure is marked *a tempo* and *p*, featuring a half note chord. The system concludes with a half note chord in the fifth measure.

The second system of musical notation consists of two staves, treble and bass clef, in 4/4 time. It begins with a half note chord in the first measure. The second measure has a half note melody in the treble and a half note bass line. The third measure is marked *rall.* and contains a half note chord. The system concludes with a half note chord in the fourth measure.

The third system of musical notation consists of two staves, treble and bass clef, in 4/4 time. The first measure has a half note chord. The second measure has a half note melody in the treble and a half note bass line. The third measure is marked *rall.* and contains a half note chord. The fourth measure is marked *a tempo* and *mp*, featuring a half note chord. The system concludes with a half note chord in the fifth measure.

The fourth system of musical notation consists of two staves, treble and bass clef, in 4/4 time. The first measure has a half note chord. The second measure has a half note melody in the treble and a half note bass line. The third measure is marked *rall.* and contains a half note chord. The fourth measure is marked *a tempo* and *mp*, featuring a half note chord. The system concludes with a half note chord in the fifth measure.

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The first system of music features a treble and bass staff in a key signature of two flats. The treble staff begins with a melodic line of eighth notes, followed by a half note, and then a series of eighth notes. A fermata is placed over the final eighth note. The bass staff provides a harmonic accompaniment with eighth notes, including a triplet of eighth notes. A dynamic marking of *f* is present.

The second system continues the piece. The treble staff has a melodic line with a fermata over the final note. The bass staff features a steady eighth-note accompaniment. A dynamic marking of *f* is present.

The third system shows a change in the treble staff's texture, with a series of eighth notes and a fermata. The bass staff continues with eighth-note accompaniment. A dynamic marking of *f* is present.

The fourth system concludes the page. The treble staff features a melodic line with a triplet of eighth notes and a fermata. The bass staff continues with eighth-note accompaniment. A dynamic marking of *f* is present.



First system of musical notation. The treble clef staff begins with a whole note chord, followed by a series of chords and a melodic line. The bass clef staff features a descending eighth-note scale. A fermata is placed over the first measure of the bass staff, with the number '7' written below it. The tempo marking *rall.* is positioned above the first measure, and *a tempo* is placed above the second measure. The key signature has three flats, and the time signature is 4/4.

Second system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff features a descending eighth-note scale. The tempo marking *molto rit.* is placed above the second measure. The key signature has three flats, and the time signature is 4/4.

Third system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes marked with a '3'. The bass clef staff features a descending eighth-note scale. The key signature has three flats, and the time signature is 4/4.

Fourth system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes marked with a '3'. The bass clef staff features a descending eighth-note scale. The key signature has three flats, and the time signature is 4/4.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. It contains a melodic line with eighth notes and a half note, followed by a rest. The bass staff starts with a bass clef, the same key signature, and a 7/8 time signature. It features a melodic line with eighth notes and a half note, followed by a triplet of eighth notes. A dynamic marking of *p* (piano) is placed between the staves. The system concludes with a double bar line.

The second system continues with two staves. The treble staff has a treble clef, one flat key signature, and a 6/4 time signature. It shows a melodic line with eighth notes and a half note, followed by a rest. The bass staff has a bass clef, one flat key signature, and a 6/4 time signature. It features a melodic line with eighth notes and a half note, followed by a rest. A dynamic marking of *p* is present. The system ends with a double bar line.

The third system consists of two staves. The treble staff has a treble clef, one flat key signature, and a 4/4 time signature. It contains a melodic line with eighth notes and a half note, followed by a rest. The bass staff has a bass clef, one flat key signature, and a 4/4 time signature. It features a melodic line with eighth notes and a half note, followed by a rest. A dynamic marking of *p* is present. The system ends with a double bar line.

The fourth system consists of two staves. The treble staff has a treble clef, one flat key signature, and a 6/4 time signature. It contains a melodic line with eighth notes and a half note, followed by a rest. The bass staff has a bass clef, one flat key signature, and a 6/4 time signature. It features a melodic line with eighth notes and a half note, followed by a rest. Dynamic markings include *p* in the first measure, *pp* (pianissimo) in the second measure, and *rall.* (rallentando) in the third measure. A triplet of eighth notes is marked with a '3' above it. The system ends with a double bar line.

Maestoso

*a tempo*  
**f**

*molto rit.*

Freely

*rit.*

**mp**

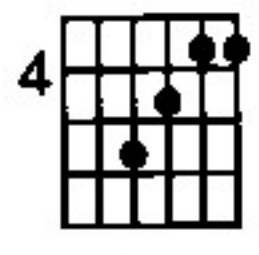
**pp**

8va

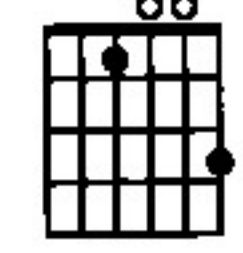
# Bui-doi

Music by Claude-Michel Schönberg  
Lyrics by Richard Maltby Jr. & Alain Boublil  
Adapted from original French Lyrics by Alain Boublil

Slowly  
Ab

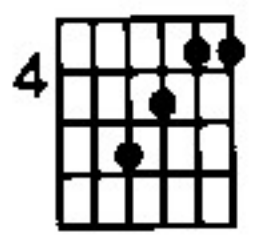


Eb+

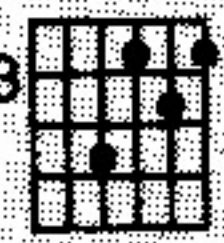


Like all sur-vi - vors I once

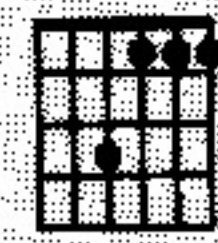
Ab



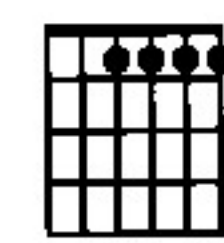
Eb/G



Fm

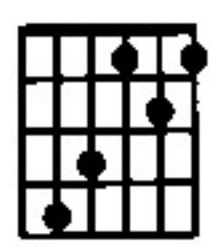


Fm/Eb

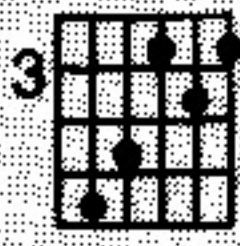


thought when I'm home I won't give a damn. — But now — I know I'm

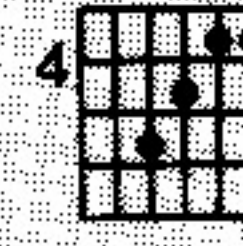
Db



Eb

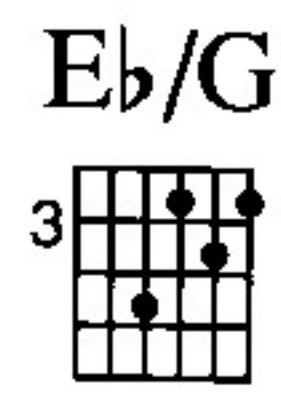
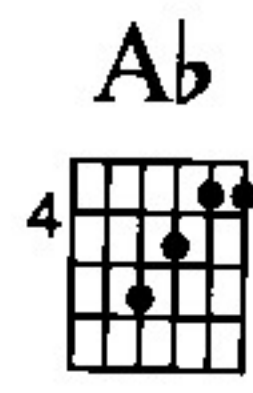
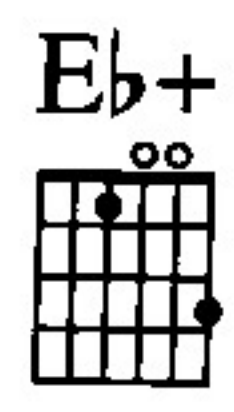


Ab

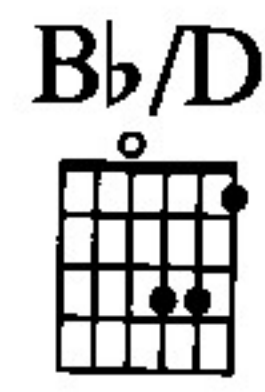
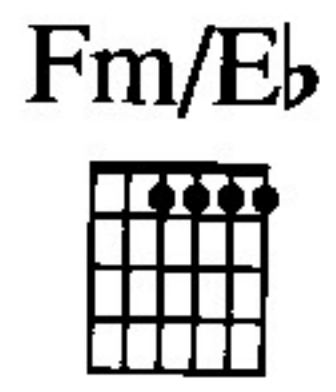
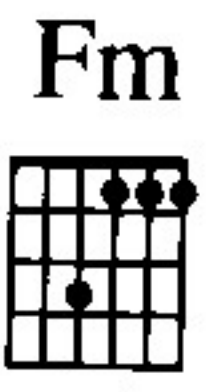


caught. I'll nev - er leave — Vi - et - nam.

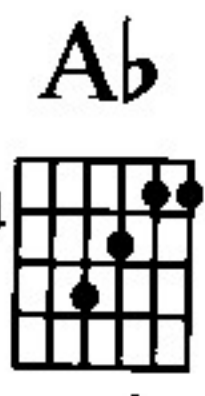
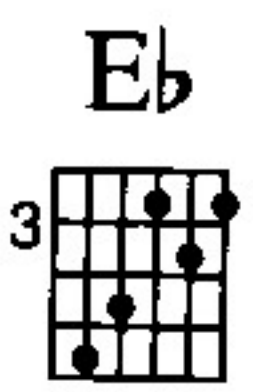
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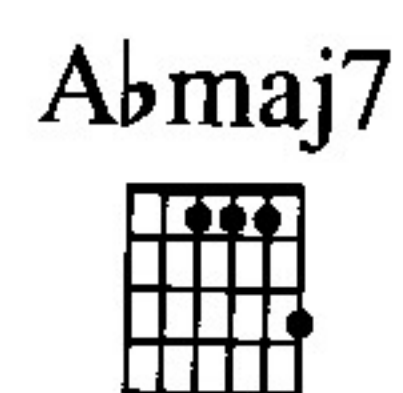
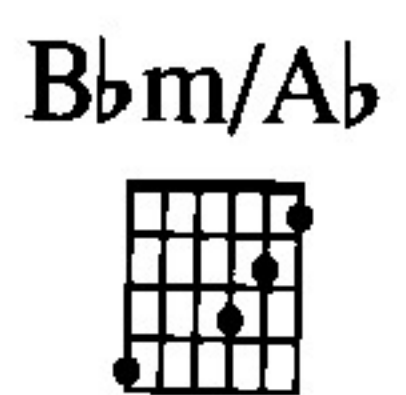
War is - n't o - ver \_\_\_\_\_ when it ends. \_\_\_\_\_ Some pic - tures nev - er leave \_ your mind. \_



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



hind. \_\_\_\_\_ They're called Bui - doi, \_\_\_\_\_ the dust of



life, \_\_\_\_\_ con - ceived in hell \_\_\_\_\_ and born in

Db Bbm7 Ab/C Db

strife. They are the liv - ing re - min - der of

C7 Fm Db Ab/Eb

all the good we failed to do. That's why we know deep in our hearts that they are

Eb Ab

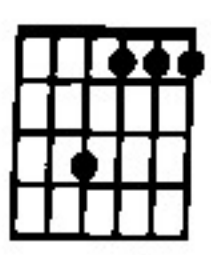
all our chil - dren, too.

Eb+ Ab Eb/G

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

*mp*

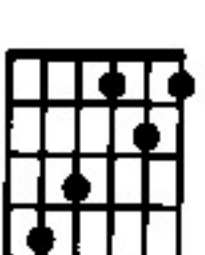
Fm



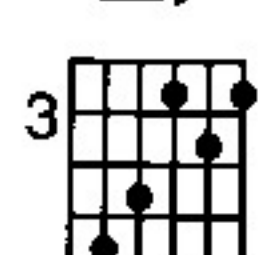
Fm/Eb



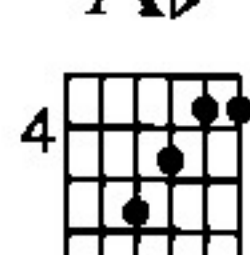
Db



Eb



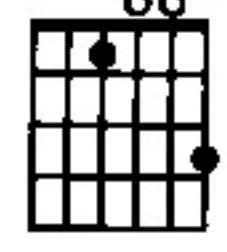
Ab



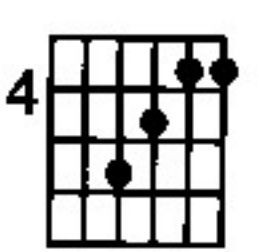
Their se - cret they can't hide, it's print-ed on their face.



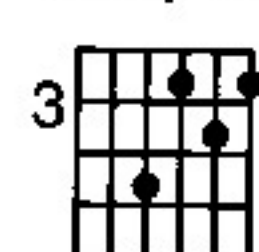
Eb+



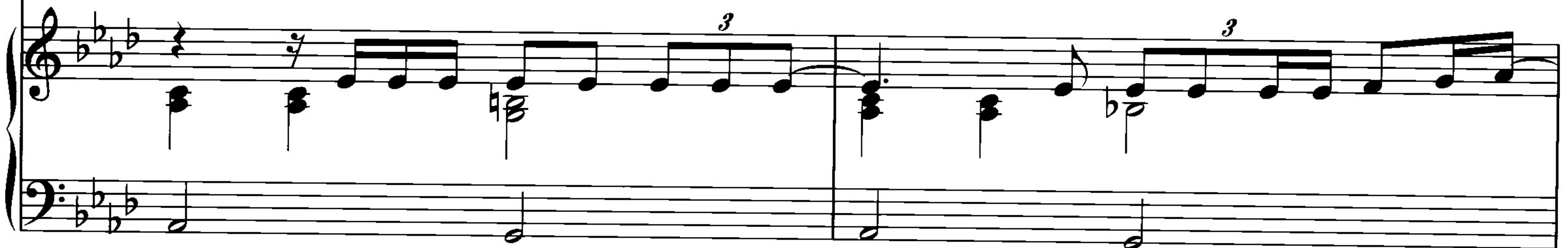
Ab



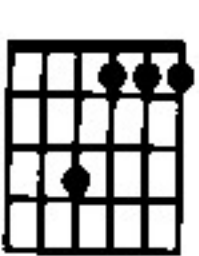
Eb/G



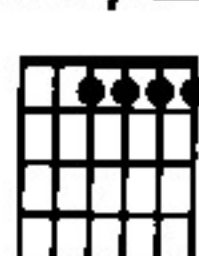
I nev - er thought one day I'd plead for half-breeds from a land that's torn.



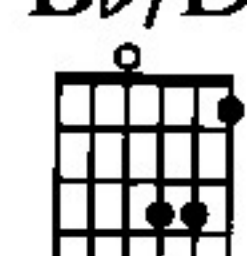
Fm



Fm/Eb



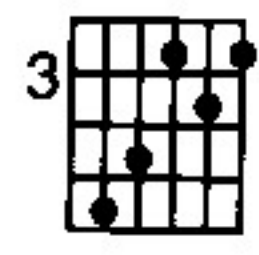
Bb/D



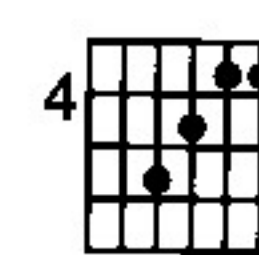
But then I saw a camp for chil - dren whose crime was be - ing



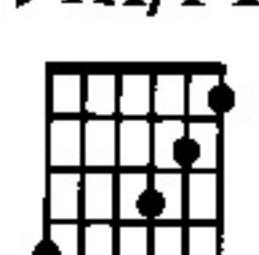
Eb



Ab



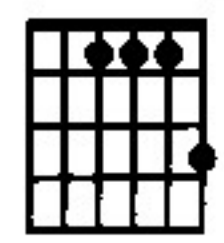
Bbm/Ab



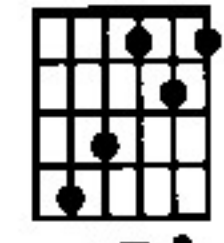
born. They're called Bui - doi, the dust of life, con-ceived in



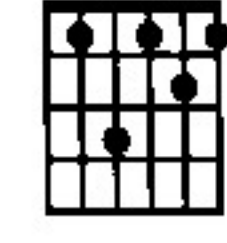
Abmaj7



Db



Bbm7

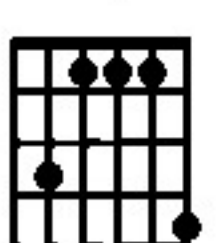


hell

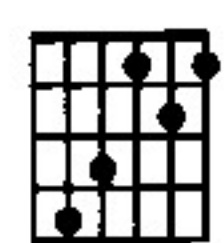
and born in strife.

We owe them

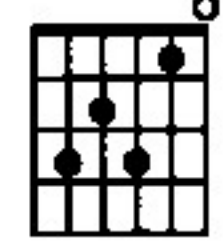
Ab/C



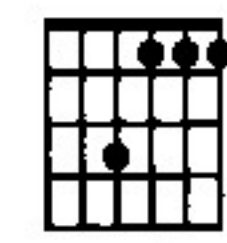
Db



C7



Fm



fath - ers

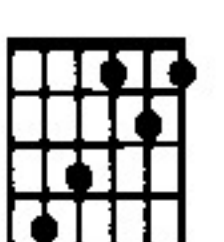
and a fam - 'ly,

a lov - ing home they nev - er

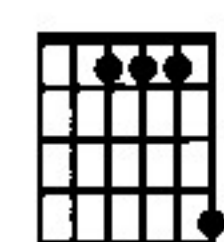
knew.

Be-cause we

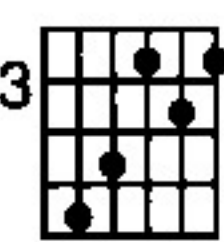
Db



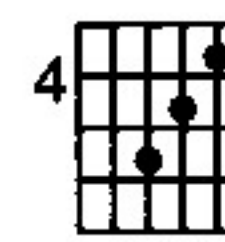
Ab/Eb



Eb



Ab



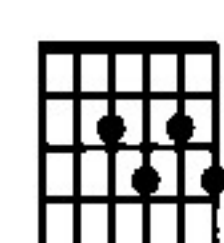
know deep in our hearts

that they are

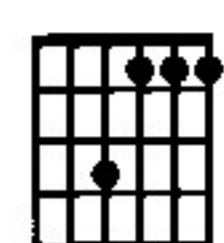
all our chil-dren

too.

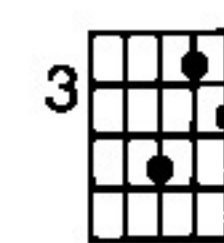
Edim7



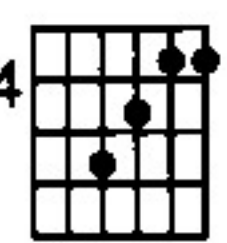
Fm



Eb/G



Ab



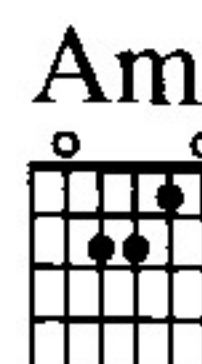
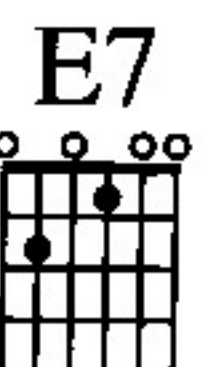
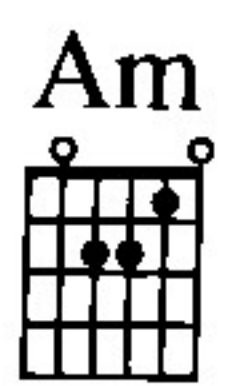
These are souls in need.

They need us to give

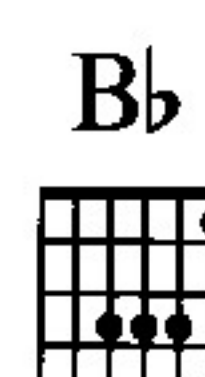
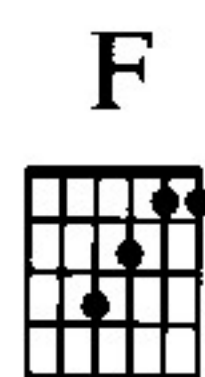
*mp*

*cresc.*



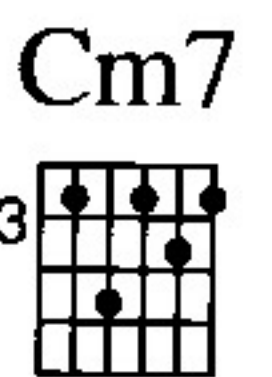
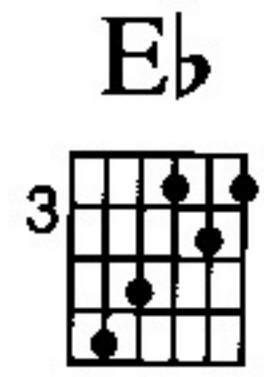
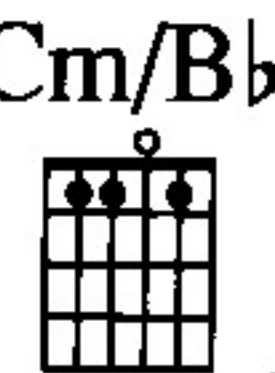


Some-one has to pay for their chance to live.



**JOHN:** Help me try.

**MEN:** They're called Bui - doi, the dust of



They are the life, con-ceived in hell and born in strife. They are the

B $\flat$ /D Eb D Gm

liv - ing re - min - der of all the good we failed to do.

liv - ing re - min - der of all the good we failed to do.

Emb5 B $\flat$ /F Gm

That's why we know deep in our hearts

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

B $\flat$ /F F7 Ab/E $\flat$  E $\flat$  B $\flat$

that they are all our chil - dren, too.

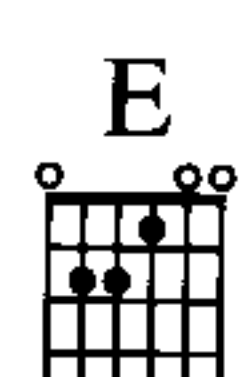
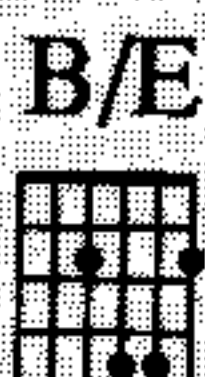
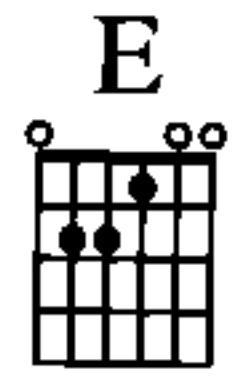
know. Ah.

*ff*

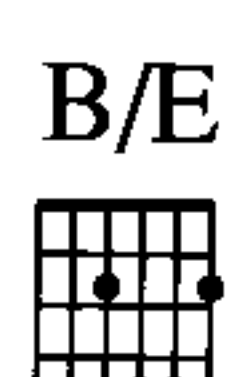
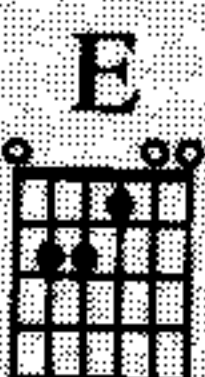
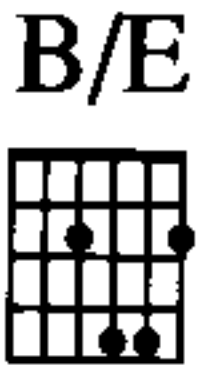
# Now That I've Seen Her

Music by Claude-Michel Schönberg  
Lyrics by Richard Maltby Jr. & Alain Boublil

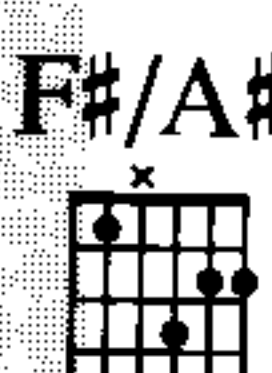
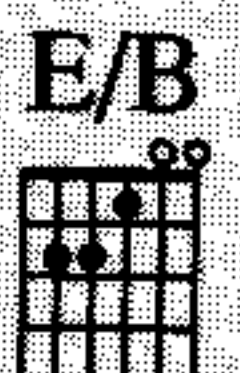
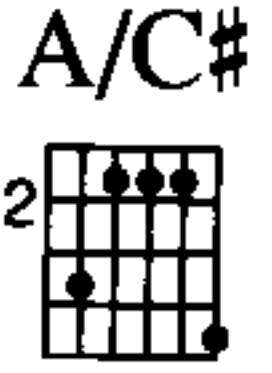
Moderately



It's al - right



it's al-right when you just i - ma-gine there's no



face she's not real and you can tell your-self it's all O.

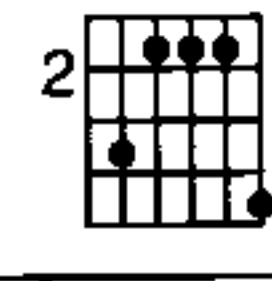
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B  E  B/E 

K. But she's here

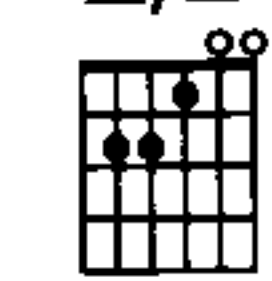
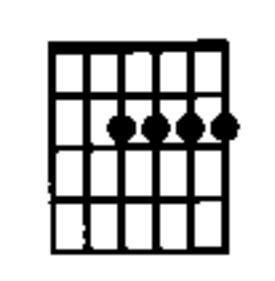
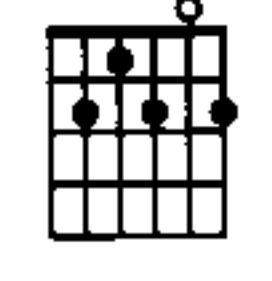
*rit.* *a tempo*



E  B/D#  A/C# 

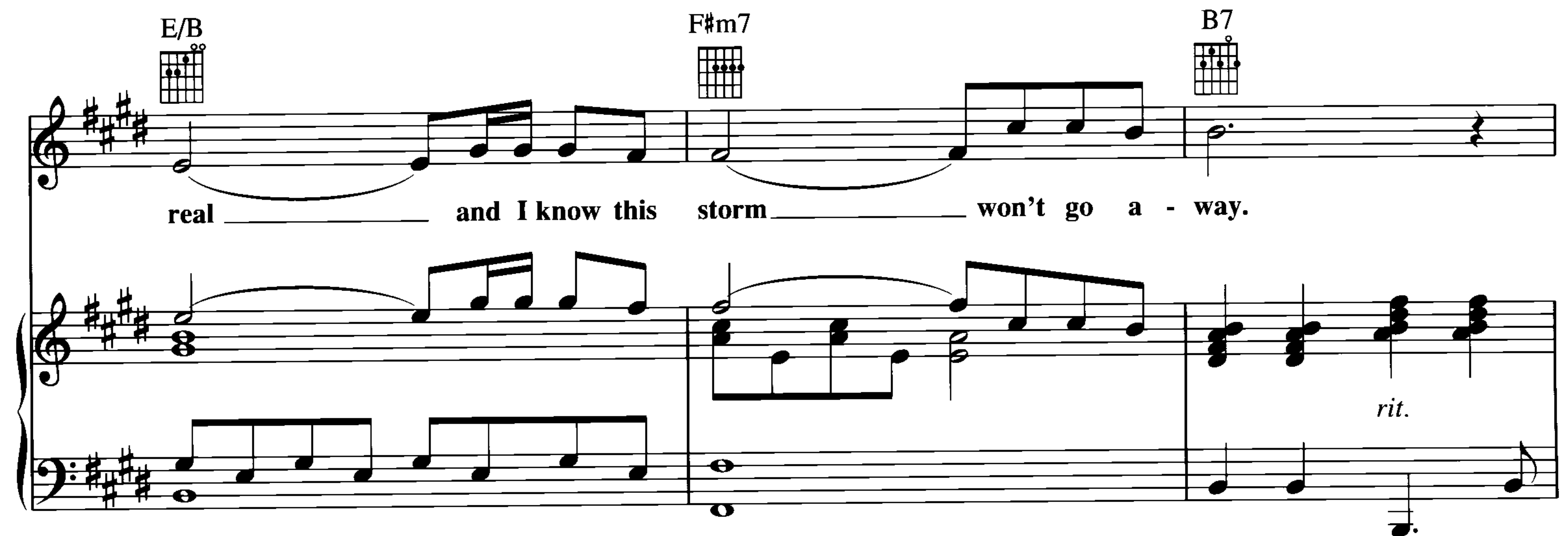
and my heart cries this is - n't hap-pen-ing. But the truth \_\_\_\_\_ is cold and

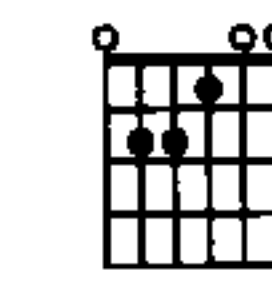
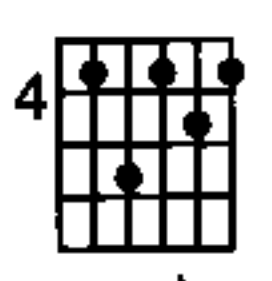
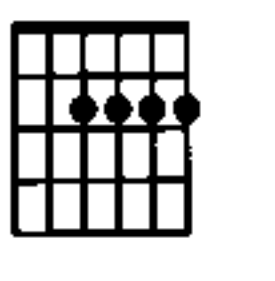


E/B  F#m7  B7 

real \_\_\_\_\_ and I know this storm \_\_\_\_\_ won't go a - way.

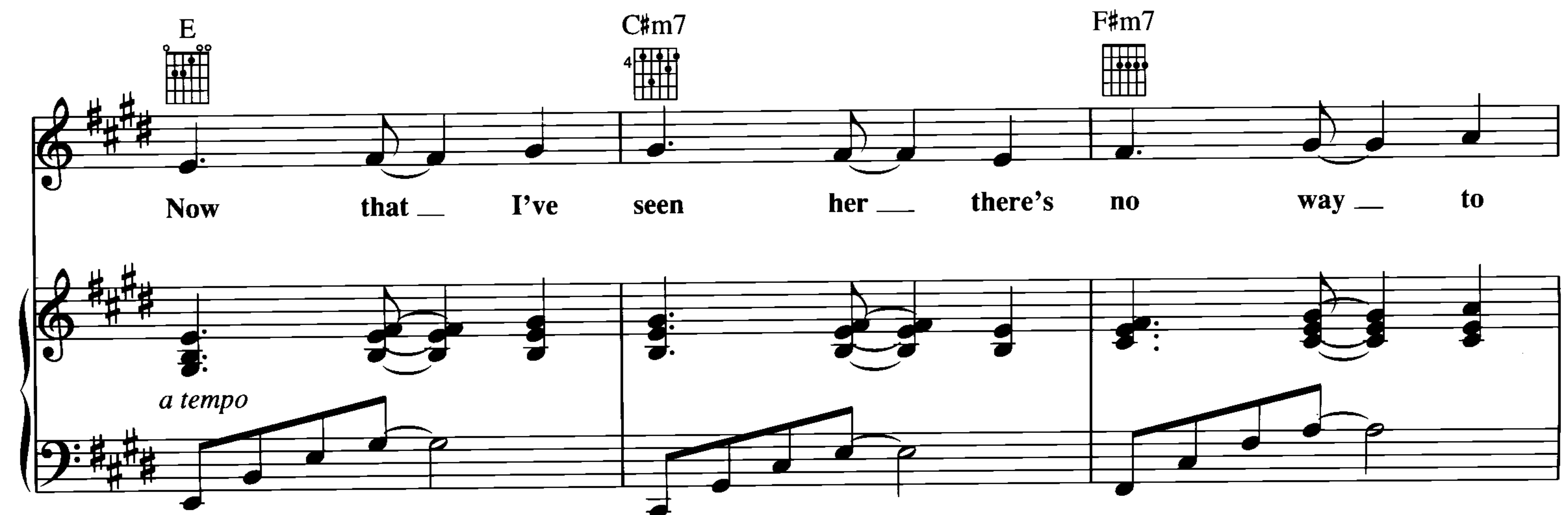
*rit.*



E  C#m7  F#m7 

Now that \_ I've seen her \_ there's no way \_ to

*a tempo*



B7

E

C#m

F#m

B7

hide.

She is not some fling — from long a - go. —

E

C#m7

F#m7

Am

Now that — I've seen her — I know why — he lied. And I

E/B

B7

E

C#m

think it was bet - ter when I did - n't know. —

F#m

B7

E

B/E

In her eyes, in her

*rit.*

*a tempo*

E7 A/C# F#m7 G#7

voice, in the heat that filled the air, part of

*cresc.*

C#m F#m7b5 E/B

him still lingers there. I know what pain her life to-

G#m/B B7 Bm7 D/E Amaj7

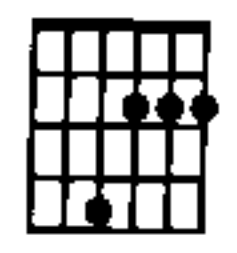
day must be. But if it all comes down to her or me, I don't

Am Am6 E/B B E C#m

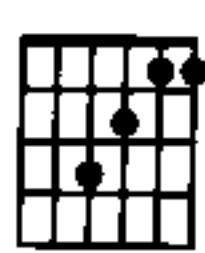
care I swear I'll fight.

*f*

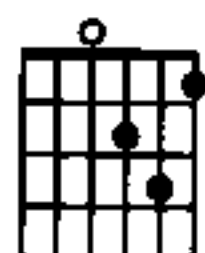
F#m



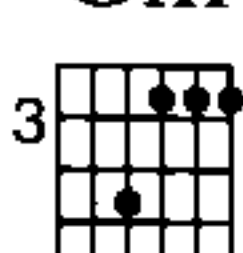
F



Dm



Gm

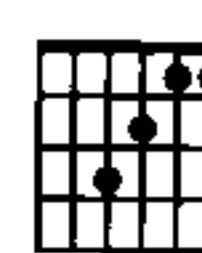


Now that I've seen her she's more than a

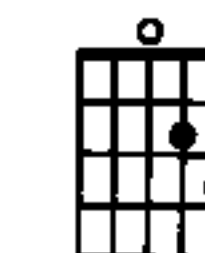
C7



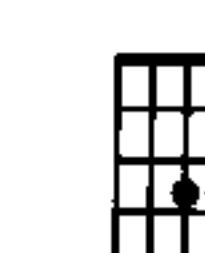
F



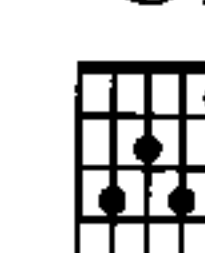
Dm



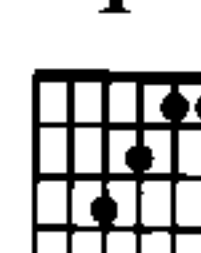
Gm7



C7

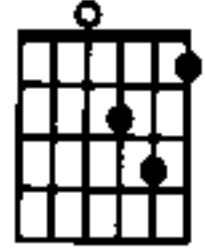


F

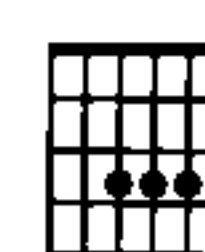


name. I don't hate this girl e - ven so. Now that I've

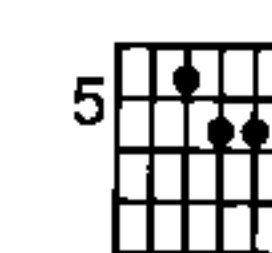
Dm



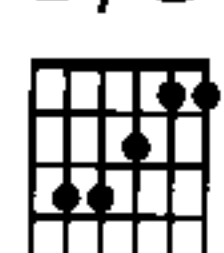
Gm7



Gm7b5

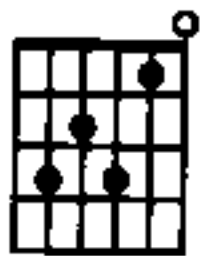


F/C

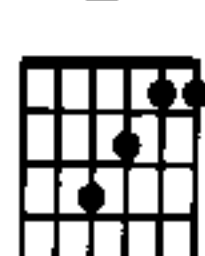


seen her I can't stay the same. Who's the man that I

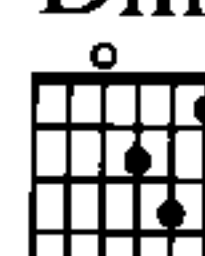
C7



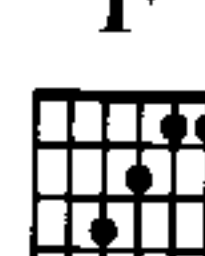
F



Dm



F



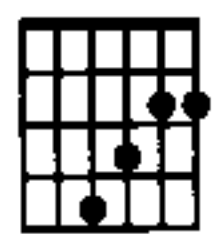
al-ways trust-ed? Now I have to know.

# The American Dream

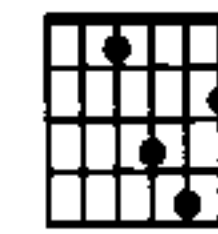
Music by Claude-Michel Schönberg  
 Lyrics by Richard Maltby Jr. & Alain Boublil  
 Adapted from original French Lyrics by Alain Boublil

Slow drag

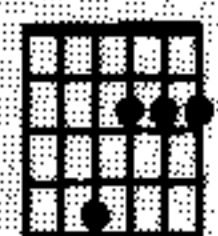
F#



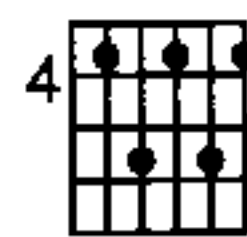
D#m



F#m

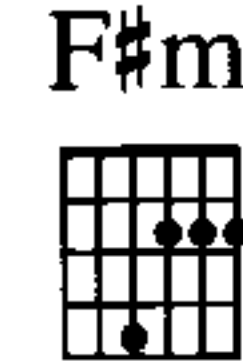
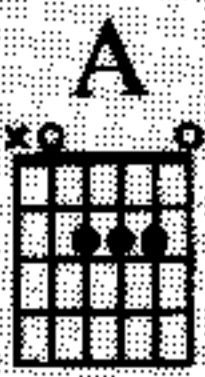
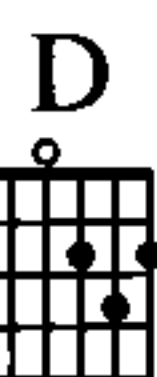


C#7

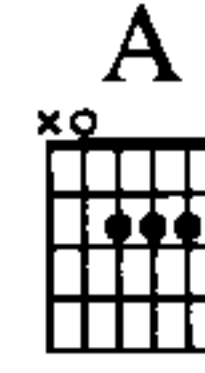
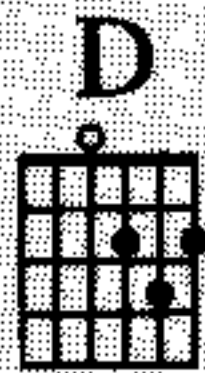
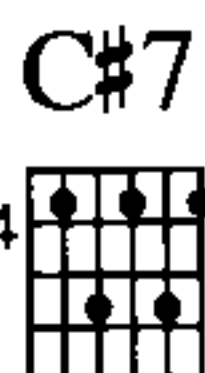


Freely

I'm fed up — with small time hus - tles.



I'm too good \_ to waste my ta - lent for greed. \_ I need room \_ to

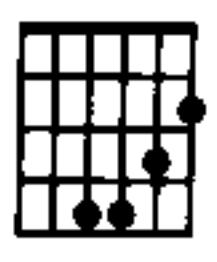


flex my mus - cles in an o - cean where the big sharks \_ feed. \_

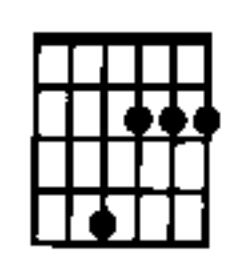
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 © Copyright (Additional Music & English Lyrics) 1989 and 1991 Alain Boublil Music Ltd., USA (ASCAP)  
 c/o Stephen Tenenbaum & Co., Inc., 605 Third Avenue, New York, NY 10158, U.S.A. Tel. (212) 922-0625 Fax: (212) 922-0626  
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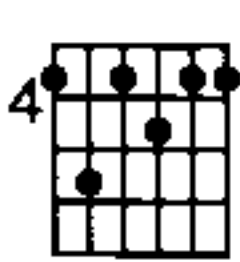
Bm



F#m



G#7

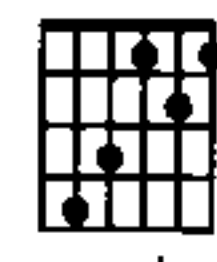


Make me Yank - ee,

they're my fam - 'ly.

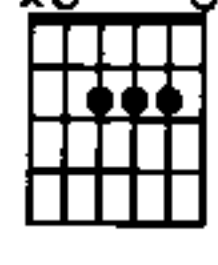
They're sell - ing what peo - ple

C#



Tempo I

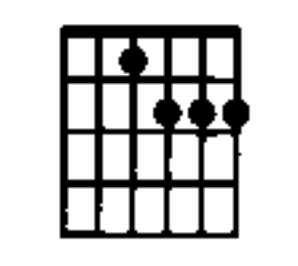
A



need.

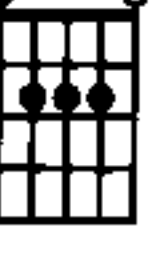
What's that I smell in the air,

F#m6



the A-mer - i - can dream.

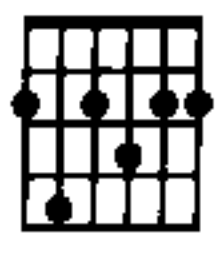
A



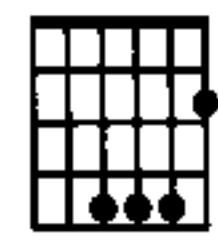
Sweet as a new mil - lion - aire,

the A - mer - i - can dream.

F#7

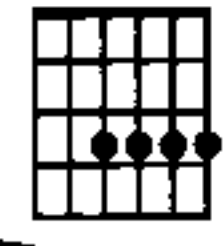


B



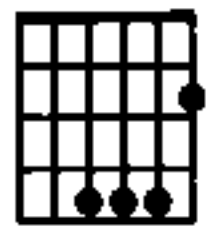
Pre - packed and read - y to wear, —

G#m7



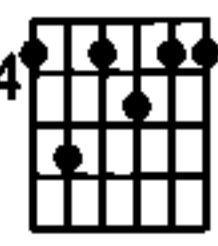
the A - mer - i - can dream. —

B

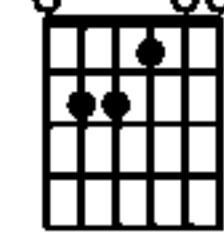


Fat, like a choc - 'late e - clair, — when you suck out the cream. —

G#7

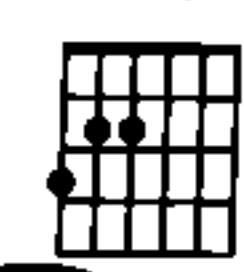


E

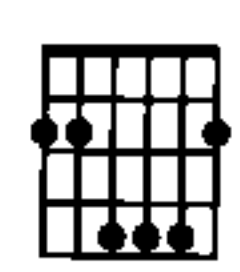


Luck by the tail. —

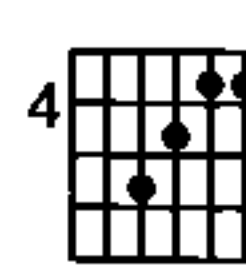
Em/G



B/F#

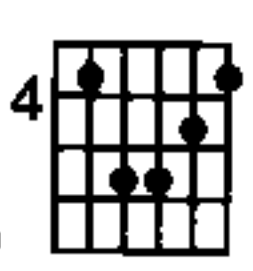


G#

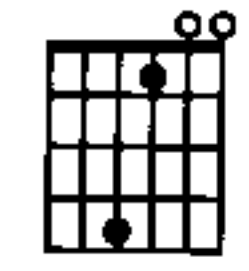


How can you fail? \_

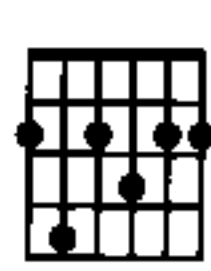
C#m



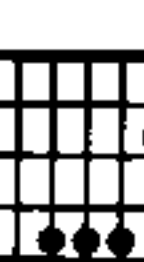
E/F#



F#7



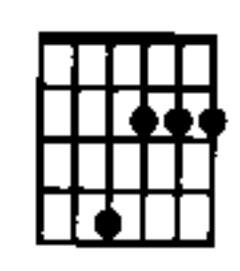
B



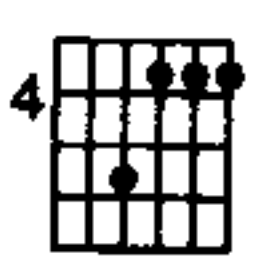
And best of all it's for sale, \_ the A - mer - i - can dream. \_

Lightly

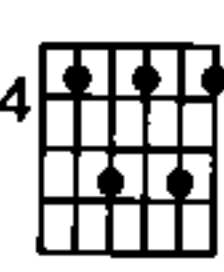
F#m



G#m



C#7

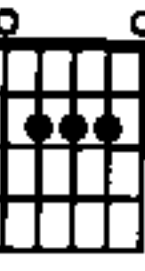


Greas-y chinks \_ make life so sleaz - y. \_

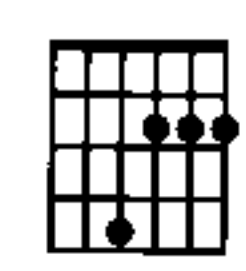
D



A



F#m



In the states \_ I'll build a club that's four-starred. \_

Men like me \_ there

G#m C#7 D A

have things eas - y. — They have a law - yer and a bod - y - guard.

Bm F#m G#sus

To the johns there — I'll sell blondes there that they can charge on a

*rall.*

C#7 A

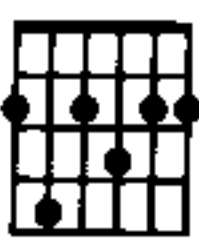
Tempo I

card. What's that I smell in the air, —

F#m6 A

— the A-mer - i - can dream. — Sweet as a suite in Bel - air, —

F#7



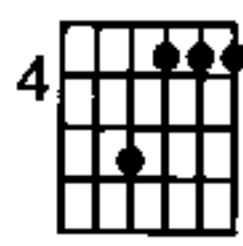
B



the A-mer-i-can dream.

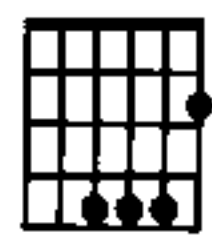
Girls can buy tits by the pair,

G#m

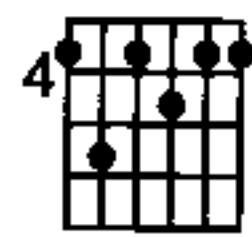


the A-mer-i-can dream.

B

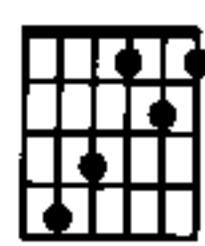


G#7



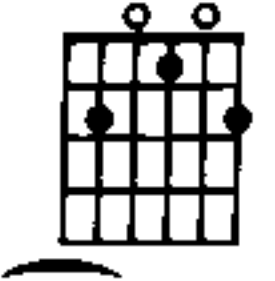
Bald peo - ple think they'll grow hair, the A-mer - i - can dream.

Db

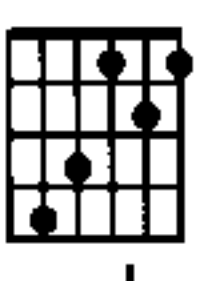


Call girls are lin - ing Times Square, the A-mer - i - can dream.

Bbm6

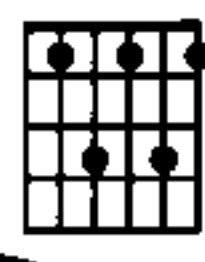


D $\flat$



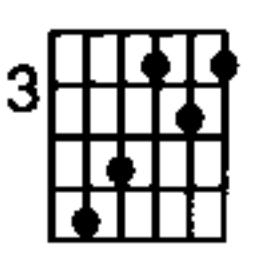
Girls can buy tits by the pair, —

B $\flat$ 7

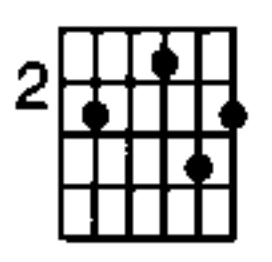


the A-mer - i - can dream. —

E $\flat$

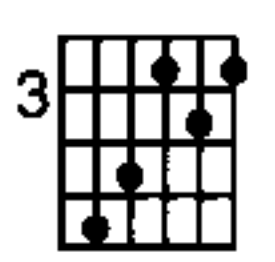


Cm6

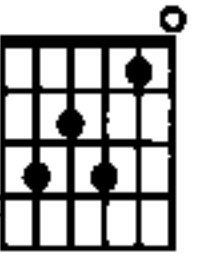


Bald peo - ple think they'll grow hair, — the A-mer - i - can dream. —

E $\flat$

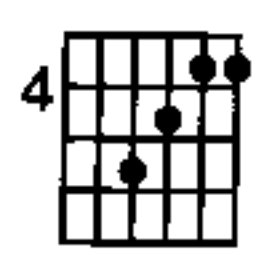


C7

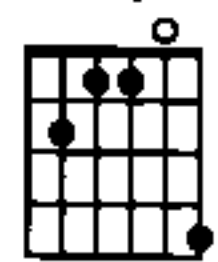


On stage each night Fred As - taire, — the A-mer - i - can dream. —

Ab

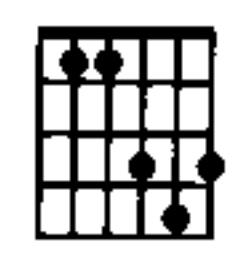


Abm/Cb

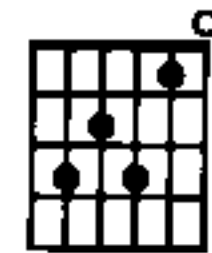


Schlitz down the drain. —

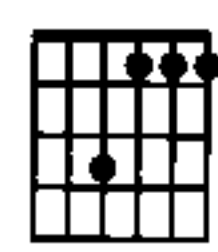
Eb/Bb



C7



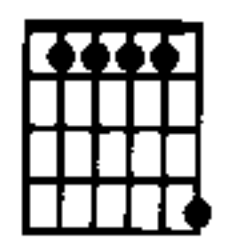
Fm



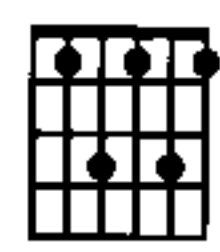
Pop the cham - pagne. —

It's time we all en - ter - tain —

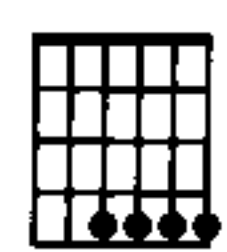
Ab/Bb



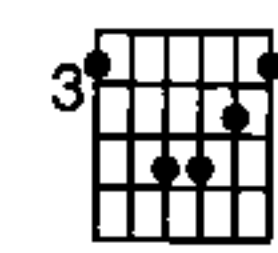
Bb7



Ab7

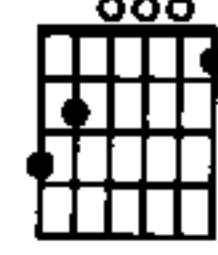


Cm/G



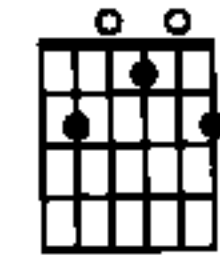
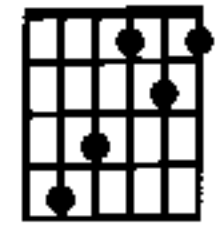
— my A - mer - i - can dream. —

G7



COMPANY: D $\flat$

B $\flat$ m6

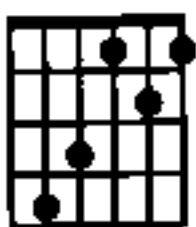


Musical notation for the first system, including vocal line and piano accompaniment.

Come ev - 'ry-one come and share — the A-mer - i - can dream. —

Piano accompaniment for the first system.

D $\flat$

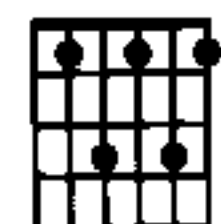


Musical notation for the second system, including vocal line and piano accompaniment.

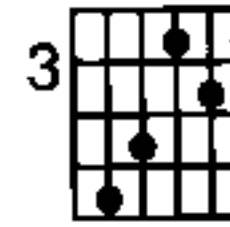
Name what you want and it's there — the A-mer - i - can dream. —

Piano accompaniment for the second system.

B $\flat$ 7



E $\flat$

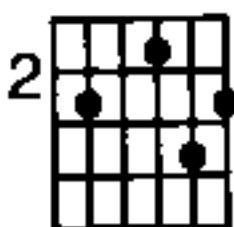


Musical notation for the third system, including vocal line and piano accompaniment.

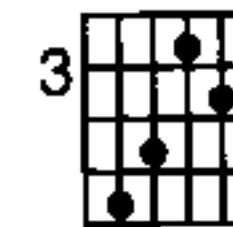
Spend and have mon - ey to spare —

Piano accompaniment for the third system.

Cm6



E $\flat$



Musical notation for the fourth system, including vocal line and piano accompaniment.

— the A-mer - i - can dream. —

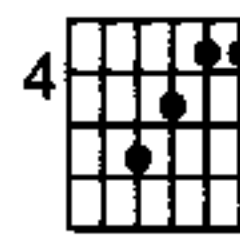
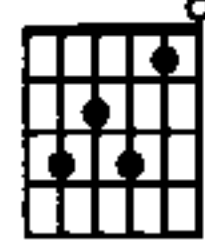
Live like you hav-en't a care —

Piano accompaniment for the fourth system.



C7

Ab

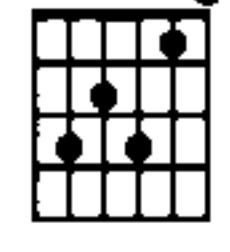
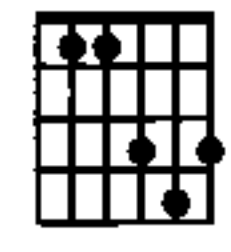
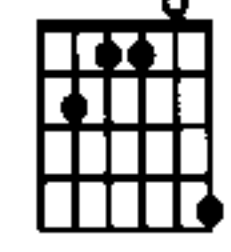


the A-mer-i-can dream. There I will crown

Abm/Cb

Eb/Bb

C7



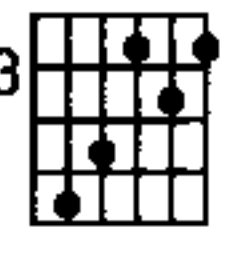
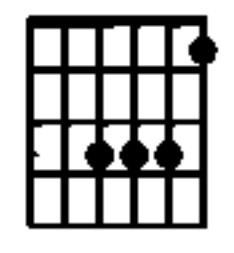
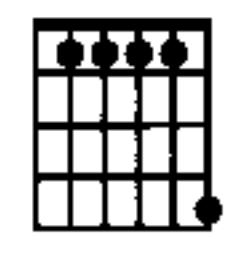
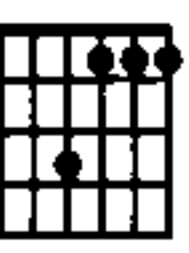
Miss Chi - na - town.

Fm

Ab/Bb

Bb

Eb



All yours for ten per-cent down, the A-mer - i - can dream.

B

Bb

Eb

