

The Musical Sensation

Les Misérables

Songs from the Musical

by Alain Boublil & Claude-Michel Schönberg

Lyrics by Herbert Kretzmer

Piano/Vocal Album



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First published in 1986 by Alain Boublil Music Limited

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Cameron Mackintosh (Overseas) Limited, 1 Bedford Square, London WC1B 3RA.
Tel: 071-637 8866. Telex: 226164 (CAMACK). Fax: 071-436 2683.

Photography by Michael Le Poer Trench
Music drawn by Musicprint. Cover design by Dewynters Limited
Printed by J. B. Offset (Marks Tey) Limited, Colchester, Essex.
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Production credits from the first London production:

Music supervision and orchestrations by John Cameron
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Costumes by Andreane Neofitou
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The Original London Cast Album of Les Misérables is recorded on First Night Records
double album (Encore 1), double play cassette (Encore C1) and compact disc
(Encore CD1).

The Broadway Cast album is recorded on Geffen Records GHS24151 (album),
M5G 24151 (cassette) and 9 24151-2 (compact disc).

Order No: MF10002

EXCLUSIVE DISTRIBUTORS

MUSIC SALES LIMITED
8/9 FRITH STREET, LONDON W1V 5TZ, ENGLAND.

MUSIC SALES PTY. LIMITED
120 ROTHSCHILD AVENUE, ROSEBERY, NSW2018, AUSTRALIA

CAMERON MACKINTOSH

presents

The Musical Sensation

Les Misérables

BY ALAIN BOUBLIL AND CLAUDE-MICHEL SCHÖNBERG
BASED ON THE NOVEL BY VICTOR HUGO

LYRICS BY HERBERT KRETZMER
MUSIC BY CLAUDE-MICHEL SCHÖNBERG

ORIGINAL TEXT BY ALAIN BOUBLIL AND JEAN-MARC NATEL
ADDITIONAL MATERIAL BY JAMES FENTON
ADAPTED AND DIRECTED BY TREVOR NUNN AND JOHN CAIRD

PIANO/VOCAL ALBUM

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THE STORY

Prologue: 1815, Digne

Jean Valjean, released on parole after 19 years on the chain gang, finds that the yellow ticket-of-leave he must, by law, display condemns him to be an outcast. Only the saintly Bishop of Digne treats him kindly and Valjean, embittered by years of hardship, repays him by stealing some silver. Valjean is caught and brought back by police, and is astonished when the Bishop lies to the police to save him, also giving him two precious candlesticks. Valjean decides to start his life anew.

1823, Montreuil-sur-Mer

Eight years have passed and Valjean, having broken his parole and changed his name to Monsieur Madeleine, has risen to become both a factory owner and Mayor. (No. 1, 'At the End of the Day') One of his workers, Fantine, has a secret illegitimate child. When the other women discover this, they demand her dismissal. The foreman, whose advances she has rejected, throws her out. (No. 2, 'I Dreamed a Dream')

Desperate for money to pay for medicines for her daughter, Fantine sells her locket, her hair, and then joins the whores in selling herself. Utterly degraded by her new trade, she gets into a fight with a prospective customer and is about to be taken to prison by Javert when 'The Mayor' arrives and demands she be taken to hospital instead.

The Mayor then rescues a man pinned down by a runaway cart. Javert is reminded of the abnormal strength of convict 24601 Jean Valjean, a parole-breaker whom he has been tracking for years but who, he says, has just been recaptured. Valjean, unable to see an innocent man go to prison in his place, confesses to the court that he is prisoner 24601.

At the hospital, Valjean promises the dying Fantine to find and look after her daughter Cosette. Javert arrives to arrest him, but Valjean escapes.

1823, Montfermeil

Cosette has been lodged for five years with the Thénadiers who run an inn, horribly abusing the little girl whom they use as a skivvy while indulging their own daughter, Eponine (Nos. 3 & 4, 'Castle on a Cloud' & 'Master of the House') Valjean finds Cosette fetching water in the dark. He pays the Thénadiers to let him take Cosette away and takes her to Paris. But Javert is still on his tail . . .

1832, Paris

Nine years later, there is great unrest in the city because of the likely demise of the popular leader General Lamarque, the only man left in the Government who shows any feeling for the poor. The urchin Gavroche is in his element mixing with the whores and beggars of the capital. (No. 5, 'Little People') Among the street-gangs is one led by Thénadier and his wife, which sets upon Jean Valjean and Cosette. They are rescued by Javert, who does not recognise Valjean until after he has made good his escape. The Thénadiers' daughter Eponine, who is secretly in love with student Marius, reluctantly agrees to help him find Cosette, with whom he has fallen in love.

At a political meeting in a small café, a group of idealistic students prepare for the revolution they are sure will erupt on the death of General Lamarque. When Gavroche brings

the news of the General's death, the students, led by Enjolras, stream out into the streets to whip up popular support. (No. 6, 'Do You Hear the People Sing?') Only Marius is distracted, by thoughts of the mysterious Cosette.

Cosette is consumed by thoughts of Marius, with whom she has fallen in love (Nos. 7 & 8, 'In My Life' and 'A Heart Full of Love') Valjean realises that his 'daughter' is changing very quickly but refuses to tell her anything of her past. In spite of her own feelings for Marius, Eponine sadly brings him to Cosette and then prevents an attempt by her father's gang to rob Valjean's house. Valjean, convinced it was Javert who was lurking outside his house, tells Cosette they must prepare to flee the country. On the eve of the revolution, the students and Javert see the situation from their different viewpoints; Cosette and Marius part in despair of ever meeting again; Eponine mourns the loss of Marius; and Valjean looks forward to the security of exile. The Thénadiers, meanwhile, dream of rich pickings underground from the chaos to come.

The students prepare to build the barricade. Marius, noticing that Eponine has joined the insurrection, sends her with a letter to Cosette, which is intercepted at the Rue Plumet by Valjean. Eponine decides, despite what he has said to her, to rejoin Marius at the Barricade. (No. 9, 'On My Own')

The barricade is built and the revolutionaries defy an army warning that they must give up or die. Gavroche exposes Javert as a police spy. In trying to return to the barricade, Eponine is shot and killed. (No. 10, 'A Little Fall of Rain') Valjean arrives at the barricades in search of Marius. He is given the chance to kill Javert but instead lets him go.

The students settle down for a night on the barricade (No. 11, 'Drink with Me') and in the quiet of the night, Valjean prays to God to save Marius from the onslaught which is to come (No. 12 'Bring Him Home') The next day, with ammunition running low, Gavroche runs out to collect more and is shot. The rebels are all killed, including their leader Enjolras.

Valjean escapes into the sewers with the unconscious Marius. After meeting Thénadier, who is robbing the corpses of the rebels, he emerges into the light only to meet Javert once more. He pleads for time to deliver the young man to hospital. Javert decides to let him go and, his unbending principles of justice having been shattered by Valjean's own mercy, he kills himself by throwing himself into the swollen River Seine.

A few months later, Marius, unaware of the identity of his rescuer, has recovered and recalls, at Cosette's side, the days of the barricade where all his friends have lost their lives. (No. 13, 'Empty Chairs at Empty Tables') Valjean confesses the truth of his past to Marius and insists that after the young couple are married, he must go away rather than taint the sanctity and safety of their union. At Marius and Cosette's wedding, the Thénadiers try to blackmail Marius. Thénadier says Cosette's 'father' is a murderer and as proof produces a ring which he stole from the corpse in the sewers the night the barricades fell. It is Marius' own ring and he realises it was Valjean who rescued him that night. He and Cosette go to Valjean where Cosette learns for the first time of her own history before the old man dies, joining the spirits of Fantine, Eponine and all those who died on the barricades.

AT THE END OF THE DAY

Lyrics by HERBERT KRETZMER

Original text by ALAIN BOUBLIL & JEAN-MARC NATEL

Music by

CLAUDE-MICHEL SCHÖNBERG

Vivace (♩ = 130)

Fm

Fm

1. At the end of the day you're an-oth-er day
2. At the end of the day you're an-oth-er day

Bbm/F

Fm

Bb/F

old-er
cold-er

And that's all you can say for the life of the poor.
And the shirt on your back does-n't keep out the chill.

It's a
And the

Ab

Eb/G

Ab

Eb/G

Fm

C

strug-gle... It's a war. And there's noth-ing that an-y-one's giv-ing... One more day stand-ing a-bout What is it
right-eous. hur-ry past, They don't hear — the lit-tle ones cry-ing... And the win-ter is com-ing on fast, Rea - dy to

D \flat

1. Fm7sus

for?
kill.

One day less to be
One day near-er to

li - ving!

2. Fm_7^{sus} $\frac{3}{4}$ F Bb/F

dy-ing 3. At the end of the day there's an-oth-er day dawn-ing
5. At the end of the day it's an-oth-er day o-ver,

ff

ped. \wedge *con ped.*

F Bb F C

And the sun in the morn-ing is wait-ing to rise. Like the waves crash on the sand, Like a
With e-nough in your pock-et to last for a week. Pay the land-lord, Pay the shop. Keep on

F C Gb Db

storm that -'ll break an - y se - cond, There's a hun - ger in the land. There's a
graft-ing as long as you're a - ble, Keep on graft - ing till you drop, Or it's

Gb Db Ab Eb **To Coda** \blacklozenge

reck-on-ing still to be reck - oned. And there's gon-na be hell to pay.
back to the crusts on the ta - ble. Well, you've got - ta pay your way.

C

Fm

At the end of the day. 4. At the end of the day you get nothing for

Bbm/F

Fm

Bb/F

no-thing, sit - ting flat on your bum does-n't buy an-y bread. There are

Ab

Eb/G

Ab

Eb/G

Fm

C7

child-ren...back at home And the children have got-ta be fed And you're luck-y to be in a job And in a

Db

Eb/Bb

D%. al Coda

bed. And we're count-ing our bles-sings!

♣ CODA

C

Fm

At the end of the day.

I DREAMED A DREAM

Lyrics by HERBERT KRETZMER

Original text by ALAIN BOUBLIL & JEAN-MARC NATEL

Music by

CLAUDE-MICHEL SCHÖNBERG

Andante (♩ = 72)

F F/E F/D F/A B♭ Gm/C

mp

F F/E Dm F/C B♭ B♭/A

I dreamed a dream in time gone by
Then I was young and un - a - fraid

When hope was high and life worth
When dreams were made and used and

Gm7 C11 C7 F F/E Dm7 F/C

li - ving.
wa - sted.

I dreamed that love would ne - ver die,
There was no ran - som to be paid,

B♭maj7 B♭maj7/A Gm7 C11 C7

I dreamed that God would be for - giv - ing.
No song un - sung, no wine un - tast - ed.

D D/F# Gm Gm/Bb D D/F# G G/B

But the ti - gers come at night With their voi-ces soft as thun-der

mf

C C/E Fm Fm/Ab C F Gm/F

As they tear your hope a - part, As they turn your dream to shame. *cresc.*

F Gm/F C F F/E Dm7 F/C

He slept a sum-mer by my side,

mp

Bbmaj7 Bbmaj7/A Gm7 C13 F F/E

He filled my days with end-less won-der. He took my child-hood in his

Dm7 F/C Bbmaj7 C13 F C/E Cm6/Eb D7sus D7

stride But he was gone when au-tumn came.

G G/F# Em G/D C C/B Am7 D13 D7

And still I dreamed he'd come to me, That we would live the years to - geth - er.

G G/F# Em7 G/D Cmaj7 Cmaj/B Am7 D13 D7

But there are dreams that can-not be And there are storms we can-not wea-ther. —

G G/F# Em G/D C G/B Am7 C11 D

I had a dream my life would be So diffe- rent from this hell I'm

G G/F# Em7 G/D C D7

li - ving, — so diffe- rent now from what it seemed Now life has killed the dream I

G G/F# Em7 G/B C D7 G

dreamed.

mp *rit.* *pp*

CASTLE ON A CLOUD

Lyrics by HERBERT KRETZMER

Original text by ALAIN BOUBLIL & JEAN-MARC NATEL

Music by

CLAUDE-MICHEL SCHÖNBERG

Lento (♩ = 66)

Am F E Am F E

The piano introduction is in 4/4 time, marked Lento. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

Am E F Dm E Am

1. There is a cast - le on a cloud,
2. There is a room that's full of toys,

The first two lines of the song are in 2/4 time. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment supports the vocal line with chords and a steady eighth-note accompaniment in the right hand.

G C Dm Am/E E

I like to go there in my sleep. Aren't an-y floors for me to
there are a hun-dred boys and girls. No - bo-dy shouts or talks too

The third and fourth lines of the song are in 3/4 time. The vocal line continues with a melodic phrase. The piano accompaniment features a more active right hand with eighth-note patterns.

F Dm E Am

sweep,
loud, Not in my cast - le on a cloud.
Not in my cast - le on a cloud.

The final lines of the song are in 2/4 time. The vocal line concludes with a melodic phrase. The piano accompaniment provides a final harmonic support with chords and a steady accompaniment.

F C F C

3. There is a la - dy all in white — holds me and sings a lul - la - by. She's

Bb F E Am E F Dm E

nice to see and she's soft to touch; she says 'Cos-ette, I love you very much.' I know a place where no-one's

Am G C

lost, I know a place where no - one cries.

Dm Am/E E F Dm E Am

poco rit......

Cry - ing at all is not al - lowed, Not in my cast - le on a cloud.

MASTER OF THE HOUSE

Lyrics by HERBERT KRETZMER
Original text by ALAIN BOUBLIL & JEAN-MARC NATEL

Music by
CLAUDE-MICHEL SCHÖNBERG

Moderato (♩ = 80)

Am9

mp

Wel-come, M - 'sieur Sit your - self down And meet the best Inn -
En - ter, M - 'sieur Lay down yer load Un - lace yer boots And

E7

keep-er in town. As for the rest, All of them crooks,
rest from the road. This weighs a ton Tra-vel's a curse

Am9

Rook-ing the guests And cook - ing the books. —
But here we strive To light - en your purse. —

Dm9

Am9

Sel - dom do you see —
Here the goose is cooked —

Hon - est men like me A
Here the fat is fried And

B7

E

F#m

E7

gent of good in - tent
no - thing's ov - er - looked

Who's con - tent
Till I'm sa - tis - fied...

A

mf

Ma - ster of the House
Food be - yond com - pare

Do - ling out the charm
Food be - yond be - lief

Rea - dy with a hand - shake And an o - pen palm
Mix it in a min - cer And pre - tend it's beef.

mf

B7

Tells a sauc - y tale
Kid - ney of a horse

Makes a lit - tle stir
Li - ver of a cat

Cust - om - ers ap - pre - ci - ate a bon - vi - veur!
Fill - ing up the sau - sa - ges With this and that!

E

Glad to do my friends a fa-vour — Does-n't cost me to be nice but
Re-si-dents are more than wel - come — Bri-dal suite is oc - cu-pied! —

A

no-thing gets you no-thing Ev - 'ry-thing has got a lit-tle price! —
Rea-son - a - ble charg - es Plus — some lit-tle ex-tra on the side! —

Mas-ter of the House Charge 'em for the lice Keep-er of the zoo Ex-tra for the mice Rea-dy to re-lieve them of a Two per-cent for look-ing in the

sou, or two. mir-ror twice! Wa-ter-ing the wine Here a lit-tle slice Ma-king up the weight There a lit-tle cut Pick-ing up their knick-knacks When they Three per-cent for sleep-ing with the

B7

E

C#

can't see straight
win-dow shut!

Eve - ry - bo - dy loves a land - lord
When it comes to fix - ing pri - ces

Eve - ry - bo - dy's bo - som friend -
There are lots of tricks he knows -

F#m

F#m/E

On repeat only
D

E7

I

How it all in - crea - ses All them bits and pie - ces Je -

1st time only

D

E7

A

do what - ev - er plea - ses Je - sus! don't I bleed 'em in the end!
sus! It's a - maz - ing how it grows!

CHORUS

Ma - ster of the House Quick to catch yer eye Ne - ver wants a pass - er by To pass him by.

8

f

Ser - vant to the poor But - ler to the great Com - for - ter, phil - os - o - pher And

life - long mate! Eve - ry - bo - dy's boon com - pan - ion

B7 E

Eve - ry - bo - dy's cha - pe - rone. — But lock up your va - li - ses Je -
Gives 'em eve - ry - thing he's got. — Dir - ty bunch of gee - zers Je -

C# F#m F#m/E D E7

1. A 2. A
- sus! Won't I skin yer to the bone!
- sus! What a sor - ry lit - tle lot!

STARS

Lyrics by
ALAIN BOUBLIL & HERBERT KRETZMER

Music by
CLAUDE-MICHEL SCHÖNBERG

Allegretto (♩ = 72)

E/B C#m E C#m/F# E G#m/D# B/D#

p There, out in the
Stars in your mul-

C#m E/B G#m/B A A/F# B B7

dark-ness, — A fu - gi - tive run - ning, Fall - en from grace, Fall - en from
- ti - tudes, — Scarce to be count - ed, Fill - ing the dark - ness — With or - der and

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

grace. God be my wit - ness, — I ne - ver shall yeild Till we come face to
light. You are the sen - ti - nels, — Si - lent and sure, Keep - ing watch in the

B C#m

face, Till we come face to *cresc.* face! He knows his way in the
night, Keep - ing watch in the night. You know your place in the

F#m B G#m

dark, sky, mine is the way of the Lord, You hold your course and your aim, Those who do fol - low the And each in your sea - son Re-

This system contains the first three measures of the piece. The vocal line starts with a half note on 'dark,' followed by a quarter note on 'sky,' then a quarter rest, a quarter note on 'mine is the way of the Lord,' a quarter note on 'You hold your course and your aim,' and finally a triplet of eighth notes on 'Those who do fol - low the' and another triplet on 'And each in your sea - son Re-'. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords.

F#m13 A/F# B7 E E7

path of the right - eous Shall have their re - wards. And if they turns and re - turns And is al - ways the same. And if you

This system contains measures 4 through 8. The vocal line continues with 'path of the right - eous' (measures 4-5), 'Shall have their re - wards.' (measure 6), 'And if they turns and re - turns' (measures 7-8), 'And is al - ways the same.' (measure 9), and 'And if you' (measure 10). The piano accompaniment continues with similar rhythmic patterns, including a triplet in measure 10.

Am D7 G B

mf fall, As Lu-ci-fer fell, The flame, _____ The sword! fall, As Lu-ci-fer fell, You fall _____ in

This system contains measures 11 through 14. The vocal line begins with 'fall, As Lu-ci-fer fell, The flame, _____ The sword!' (measures 11-12), followed by 'fall, As Lu-ci-fer fell, You fall _____ in' (measures 13-14). The piano accompaniment features a melodic line in the treble clef and a bass line. Measure 14 includes a first ending bracket and a triplet of eighth notes.

B E G#m/D#

flame! *mp* And so it has been, and so it is writ - ten On the

This system contains measures 15 through 18. The vocal line starts with 'flame!' (measure 15), followed by 'And so it has been, and so it is writ - ten' (measures 16-17), and 'On the' (measure 18). The piano accompaniment includes a first ending bracket over measures 15-16 and dynamic markings of *f* and *mp*.

Bm/D A/C# 4 Am/C E/B E/G#

door - way — to Par-a - dise, — That those who fal - ter, And those who fall Must

F# B G B/F# D7/F#

pay — the price ...

E G/D Bm/D C Am D D7

Lord, let me find him, — That I may see him — Safe be-hind

G Bm/F# D/F# Em G/B C9 Am9

cresc. bars. — I will ne-ver rest — Till then — This I

D *rall.* G Bm/F# D/F# G/E D7 *allargando* G

swear, This I swear by the stars. —

The musical score is written for piano and voice. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with guitar chords. The key signature is D major (two sharps). The time signature is 6/8. The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.*, *ff*, *rall.*, and *allargando*. The lyrics are: "door - way — to Par-a - dise, — That those who fal - ter, And those who fall Must pay — the price ... Lord, let me find him, — That I may see him — Safe be-hind I will ne-ver rest — Till then — This I swear, This I swear by the stars. —". The guitar chords are: Bm/D, A/C#, 4, Am/C, E/B, E/G#, F#, B, G, B/F#, D7/F#, E, G/D, Bm/D, C, Am, D, D7, G, Bm/F#, D/F#, Em, G/B, C9, Am9, D, G, Bm/F#, D/F#, G/E, D7, G.

DO YOU HEAR THE PEOPLE SING?

Lyrics by HERBERT KRETZMER
Original text by ALAIN BOUBLIL & JEAN-MARC NATEL

Music by
CLAUDE-MICHEL SCHÖNBERG

Slow march ($\text{♩} = 76$)

($\text{♩} = \text{♩}^3$)

The musical score is presented in four systems, each with a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Slow march' with a quarter note equal to 76 beats per minute. A rhythmic pattern is shown as a quarter note followed by a triplet of eighth notes.

System 1: The vocal line begins with a whole rest, followed by the lyrics 'Do you hear the peo - ple sing? Sing-ing the'. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with chords. A dynamic marking of *f* is present.

System 2: The vocal line continues with 'song of an - gry men? It is the mu - sic of a peo - ple Who will'. Chord symbols above the staff include Bb/F, F, 3, Dm, and G/D.

System 3: The vocal line continues with 'not be slaves a - gain! When the bea - ting of your heart Ech - oes the'. Chord symbols above the staff include Csus, C, and F.

System 4: The vocal line concludes with 'bea - ting of the drums There is a life a - bout to start When to - mor - row comes! Will you'. Chord symbols above the staff include Bb/F, F, F/E, 3, Dm, Gm, 3, C7, F, and E7.

Am Em

join in our cru - sade? Who will be strong and stand with me? Be -
 give all you can give So that our ban - ner may ad - vance? Some will

Dm Am 3 Am/G

- yond the bar - ri - cade Is there a world you — long to see? Then
 fall, and some will live. Will you stand up and — take your chance? The

F Fmaj7 F6 Dm7 G CHORUS ff

3 3 3 3

join in the fight That will give you the right to be free! } Do you
 blood of the mar - tyrs Will wa - ter the mea - dows of France! }

cresc. *ff*

C G7/C C 3 3

hear the peo - ple sing? Sing - ing the song of an - gry men? It is the

Am

D7

G7sus

G7

mu - sic of a peo - ple Who will not be slaves a - gain! When the

Musical notation for the first system. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 4/4. The piano part features chords and moving lines in both hands.

C G7/C C Am Dm7 G7

bea-ting of your heart Echoes the bea-ting of the drums, There is a life a-bout to start When to-mor - row

Musical notation for the second system. The vocal line continues with lyrics. The piano accompaniment features triplets in the vocal line and piano part. The piano part includes chords and moving lines in both hands.

1. C f 2. C Cm

comes! Will you comes.

Musical notation for the third system. It features a first ending (1.) and a second ending (2.). The vocal line has lyrics. The piano accompaniment includes a forte (f) dynamic marking and a fermata over a chord in the piano part.

Ab/C Cm

dim.

rit.

p

Musical notation for the fourth system, primarily piano accompaniment. It includes dynamics like *dim.* and *p*, and a *rit.* (ritardando) marking. The piano part features chords and moving lines in both hands, ending with a fermata.

IN MY LIFE

Lyrics by HERBERT KRETZMER

Original text by ALAIN BOUBLIL & JEAN-MARC NATEL

Music by

CLAUDE-MICHEL SCHÖNBERG

Moderato (♩ = 100)

B \flat F/A Gm B \flat /F C7 C9

The piano introduction consists of two staves. The right hand features a melodic line with triplets and a final quarter note. The left hand provides harmonic support with chords and single notes. The key signature is B-flat major, and the tempo is Moderato (♩ = 100).

G \flat A \flat B \flat COSETTE:
In my life There are so ma-ny

The vocal line begins with a rest, followed by the lyrics 'In my life There are so ma-ny'. The piano accompaniment features chords and a melodic line with triplets. The key signature is B-flat major.

B \flat /A Gm
ques-tions and an-swers that some-how seem wrong; In my

The vocal line continues with 'ques-tions and an-swers that some-how seem wrong; In my'. The piano accompaniment includes chords and a melodic line with triplets. The key signature is B-flat major.

Cm Cm/B \flat F/A F7 B \flat
life There are times when I catch in the si-lence The sigh of a far a-way song And it

The vocal line concludes with 'life There are times when I catch in the si-lence The sigh of a far a-way song And it'. The piano accompaniment features chords and a melodic line with triplets. The key signature is B-flat major.

Bb7 Eb sus C C7

sings Of a world that I long to see, Out of reach, Just a whisper a -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note in Bb7, followed by a triplet of eighth notes in Eb sus, and another triplet in C. The piano accompaniment features a bass line with a whole note in Bb7 and a treble line with a triplet of eighth notes in Eb sus.

F7 sus Ab11 Db/Ab

- way, - Waiting for me; Does he know I'm a-live? - Do I know if he's real?

Detailed description: This system contains the next two measures. The vocal line has a whole note in F7 sus, followed by a triplet of eighth notes in Ab11, and a quarter note in Db/Ab. The piano accompaniment continues with a bass line and a treble line featuring a triplet of eighth notes.

Ab11 Bb Bb/A

Does he see what I saw? Does he feel what I feel? In my life I'm no lon-ger a -

Detailed description: This system contains the next two measures. The vocal line has a triplet of eighth notes in Ab11, followed by a quarter note in Bb, and a triplet of eighth notes in Bb/A. The piano accompaniment features a bass line and a treble line with a triplet of eighth notes.

Gm7 Bb/F C7 Eb F7

- lone Now the love of my life Is so near Find me now, find me

Detailed description: This system contains the final two measures. The vocal line has a triplet of eighth notes in Gm7, followed by a quarter note in Bb/F, a quarter note in C7, a quarter note in Eb, and a quarter note in F7. The piano accompaniment features a bass line and a treble line with a triplet of eighth notes.

MARIUS:

Bb Fm/Ab Cm7 sus A/C# sus A7/C#

here. In my

mf

D D/C# Bm

life She has burst like the mu-sic of an-gels, The light of the sun! And my

mf

Em sus A D A sus

life seems to stop As if some-thing is ov-er and some-thing has scarce-ly be - gun! In my

D/C# C/G G A rit. A7 D

life There is some-one who touch-es my life. Wait - ing near! Wait-ing here!

p

A HEART FULL OF LOVE

112011025

Lyrics by HERBERT KRETZMER
Original text by ALAIN BOUBLIL & JEAN-MARC NATEL

Music by
CLAUDE-MICHEL SCHÖNBERG

Tempo di valse (♩ = 130)

G Bm7/F# Em MARIUS:
mp A

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di valse' with a quarter note equal to 130 beats per minute. The system includes four measures of music. Above the vocal line, the chords G, Bm7/F#, Em, and MARIUS: are indicated. A dynamic marking of 'mp' is placed below the piano accompaniment, and a fermata is shown over the final note of the vocal line.

G Bm7/F# Em G
heart full of love! A heart

The second system continues the vocal line and piano accompaniment. It contains four measures of music. The chords G, Bm7/F#, Em, and G are indicated above the vocal line. The lyrics 'heart full of love! A heart' are written below the vocal line. The piano accompaniment continues with a consistent rhythmic pattern.

Bm7/F# E7 Am
full of song I'm do-ing eve-ry - thing all wrong Oh God, for

The third system continues the vocal line and piano accompaniment. It contains four measures of music. The chords Bm7/F#, E7, and Am are indicated above the vocal line. The lyrics 'full of song I'm do-ing eve-ry - thing all wrong Oh God, for' are written below the vocal line. The piano accompaniment continues with a consistent rhythmic pattern.

Ab Cm7 Ab/C
shame, I do not ev - en know your name! Dear mad' - moi -

The fourth system continues the vocal line and piano accompaniment. It contains four measures of music. The chords Ab, Cm7, and Ab/C are indicated above the vocal line. The lyrics 'shame, I do not ev - en know your name! Dear mad' - moi -' are written below the vocal line. The piano accompaniment continues with a consistent rhythmic pattern.

F7

Bbm

Eb Eb6

COSETTE:

- selle, I am lost in your spell. A

GaddA

Bm7/F#

Em

G

heart full _____ of love! A heart

Bm7/F#

E7

MARIUS:

Am

full _____ of you! The words are fool - ish but they're true: Cos - ette! Cos -

Ab

Cm7

Ab/C

- ette! Or were we dream - ing when we met?

F7

COSETTE:

Bbm

MARIUS: Eb

Eb6

COSETTE:

Who can say? Who can tell? A

G Bm7/F# Em G Bm7/F#

heart full _____ of love! A heart full _____ of

E7 MARIUS: Am COSETTE: Ab

you! I saw you wait-ing and I knew. Wait-ing for you.

Cm7 Ab/C F7 MARIUS: Bbm

At your feet.

Eb7 COSETTE: Ab Db BOTH: Fm Ab

At your call. And it is - n't a dream,

Bbm7 Eb7 Ab

Not a dream _____ af - ter all. rit. -----

ON MY OWN

Lyrics by
ALAIN BOUBLIL, HERBERT KRETZMER,
JOHN CAIRD, TREVOR NUNN & JEAN-MARC NATEL

Music by
CLAUDE-MICHEL SCHÖNBERG

Andante (♩ = 72)

C. du

D Em D Em

On my

PIANO *p*

D Em/D D D/C# Bm E7

own, pre-tend - ing he's be - side me. All a - lone, I walk with him till
rain, the pave - ment shines like sil - ver. All the lights are mi - sty in the

A A/G# G F#7 Bm

morn - ing. With - out him, I feel his arms a - round me. And
ri - ver. In the dark - ness, the trees are full of star - light. And

Em Em/D 1. A

when I lose my way I close my eyes and he has found me! In the
all I see is him and me for ev - er and for

2.
A Bb Cmb5/Bb Bb Bb/A

e - ver And I know it's on - ly in my mind, That I'm

Gm Bb/F Eb Em B B7

talk-ing to my-self and not to him. And, al - though I know that he is blind, Still I

Am7 C7 F Gm/F

say there's a way for us. I love him But when the night is

F F/E Dm G7

o - ver He is gone, the ri - ver's just a

C C/B Bb A

ri - ver. With - out him, the world a - round me

Dm Gm Gm/F C

chan - ges, The trees are bare, and eve-ry-where the streets are full of stran - gers. I love

F Bb/F F F/E Dm G7

him, But eve - ry - day I'm learn-ing — All my life, I've on - ly been pre-

ff

C C/B Bb A Dm

tend - ing. With - out me, his world will go on turn - ing. A

f

Gm C F

world that's full of hap-pi-ness that I have never known. I love him, I love

mf

F/Eb Dm rit. Bb m/Db F

him, I love him, but on - ly on my own.

p

A LITTLE FALL OF RAIN

Lyrics by HERBERT KRETZMER

Original text by ALAIN BOUBLIL & JEAN-MARC NATEL

Music by

CLAUDE-MICHEL SCHÖNBERG

Lento (♩ = 66)

Bb Gm/C C7
rit.

F Gm F/A

pp dolce

Detailed description: This block shows the piano introduction in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Lento' at 66 beats per minute. The key signature has two flats (Bb). The introduction concludes with a 'rit.' (ritardando) marking.

EPONINE:

F Gm F/A Bb

var är rädd
Don't you fret, — M'-sieur Mar-ius, I *Jag känner ingenting* don't feel a - ny pain *Ä.* A.

Detailed description: This block contains the first line of the song. It features a vocal line with Swedish and English lyrics. The piano accompaniment is in 4/4 time, with the right hand playing chords and the left hand providing a steady bass line. The tempo remains 'Lento'. The key signature has two flats.

F/C C#aug Dm F7/Eb

van är rogn
lit - tle fall of rain *kan inte stada nu* Can hard - ly hurt me now. *Du ä.* You're

Detailed description: This block contains the second line of the song. The vocal line continues with Swedish and English lyrics. The piano accompaniment features more complex chords, including a C# augmented chord. The tempo remains 'Lento'. The key signature has two flats.

Bb/D Gm/C F Gm

här. here. — That's all I need — to know. *Och du ska skydda mig* And you will keep me safe *Och* And

Detailed description: This block contains the third line of the song. The vocal line concludes with Swedish and English lyrics. The piano accompaniment continues with chords and a steady bass line. The tempo remains 'Lento'. The key signature has two flats.

F7/A

Bb

F/C

Gm/C

F

In ska värma mig
you will keep me close

En regnet låter blommas
And rain will make the flow - ers - grow.

poco più mosso

Db/Eb MARIUS:

Ab

Db/Eb

Pon-ine du ska ei dö
But you will live, Pon-ine

Om Gud är gud
— dear God a - bove,

Om jag kan
If I could

F
*a tempo*Gm
EPONINE:

F/A

Bb

Läka dig med kärleks ord
close your wounds with words of love.

Om håll mig nu och låt det bli
Just hold me now, and let it be. Shel-ter me - com-fort

Gm/C

C7

MARIUS:

F

Gm

F/A

Bb

me.

Du ska leva många år om jag kan visa hur
You would live a hun-dred years If I could show you how

Jag
I

F/C

C#aug

EPONINE:

Dm

3 F/Eb

Jag ska inte ge dig
won't de-sert you now ...

Om regnet ska ge dig
The rain can't - hurt me now ...

Detta
This

Bb/D Gm/C F Gm

och som stöter bort allt det
rain — will wash a - way what's past

och du ska skydda mig
And you will keep me safe And

F7/A Bb F/C Gm/C F

och du ska värma mig jag sovar i din famn
you will keep me close. I'll sleep in your em-brace

du ska
at last.

Db/Eb *poco più mosso* Abmaj7 Db/Eb

M Det regn som fört dig hit är gudagott
The rain that brings you here is hea - ven blessed.

E Allt bön
The skies be -

F *a tempo* Gm

Urina nu och det är tröst
- gin to clear And I'm at rest.

ett andetag från det
A breath a - way from

F/A Bb C Dbsus2 Db

du är
where you are

Jag är nu här från hemmet
I've come home from so far.

Bida

Gb 3 Abm Gb/Bb Cb

we ei rad M' sieur mar-ius I jug k'oumer don't feel a ny pain A

Gb/Db Daug Ebm Gb7 MARIUS:

lit - tle fall of rain can hard - ly hurt me now. I'm

Cb EPONINE: Abm/Db Gb Abm7

here. That's all I need to know. And you will keep me safe And

Gb/Bb Cb Gb/Db rit. Cb/Db Gb Abm poco a tempo

you will keep me close And rain will make the flow - ers - grow.

Gb/Bb Cb/Db Gb/Db Abm/Db Gb

rit.

DRINK WITH ME

Lyrics by
ALAIN BOUBLIL, CLAUDE-MICHEL SCHÖNBERG
& HERBERT KRETZMER

Music by
CLAUDE-MICHEL SCHÖNBERG

Moderato (♩ = 112)

mp Gm C7 F

Drink with me to days — gone by — Sing with
me to days — gone by — To the

mp

con ped.

Gm C7 F F7

me the songs — we knew — Here's to pret - ty girls Who
life that used — to be — At the shrine of friend - ship

Bbm Eb7 F

went to our heads Here's to wit - ty girls Who went to our beds Here's to
Ne - ver say die! Let the wine of friend - ship Ne - ver run dry. Here's to

Gm C7 F

1.
them And here's — to you! — Drink with
you. And here's

2.
C7 F Gm

to me. To the life that used

C7 F F7

to be At the shrine of friend - ship

Bbm Eb7 F

Ne - ver say die! Let the wine of friend - ship Ne - ver run dry. Here's to

Gm C7 F

you. And here's to me. rit.

BRING HIM HOME

Lyrics by
HERBERT KRETZMER & ALAIN BOUBLIL

Music by
CLAUDE-MICHEL SCHÖNBERG

Grave (♩ = 64)

F BbaddC Fmaj7 BbaddC F BbaddC

Fmaj7 Bb C F Gm7addC Fmaj7/A BbaddC

God on high, Hear my
young. young. He's a -

F BbaddC Fmaj7 BbaddC 1. Am

prayer. In my need
fraid. Let him

Gm Bb/C 3 C

You have al - ways been there. He is

2.
A A7 Dm Dm/C

rest, Hea - ven blessed. Bring him

Bb Bb/E Bb/A Gm C7 To Coda

home Bring him home Bring him

F Am Gm Dm

home. He's like the son I might have known If God had grant-ed me a

C Bb F/A

son. The sum-mers die, one by one. How soon they

Bb F/A Gm A

fly, on and on. And I am old And will be gone.

C

D.S. al Coda

2. Bring him

♩ CODA

F

Gm7addC

Fmaj7/A

BbaddC

live.

Bring him

F

Gm7addC

Fmaj7/A

BbaddC

F

Gm7addC

home

Bring him

home

Fmaj7/A

BbaddC

F

BbaddC

Fmaj7

BbaddC

Bring him home.

F

BbaddC

Fmaj7

BbaddC

F

rit.

dim.

pp

2. Bring him peace
 Bring him joy
 He is young. He is only a boy.
 You can take. You can give.
 Let him be. Let him live.
 If I die, let me die.
 Let him live. Bring him home
 Bring him home
 Bring him home.

EMPTY CHAIRS AT EMPTY TABLES

Lyrics by
HERBERT KRETZMER & ALAIN BOUBLIL

Music by
CLAUDE-MICHEL SCHÖNBERG

Andante (♩ = 88)

Am9

There's a grief that can't be

p
con ped.

spo - ken *hall of 24 chairs* There's a pain goes on and on _____

C

Emp - ty chairs at emp - ty ta - bles Now my friends are dead and

Dm E

gone. Here they talked of re - vo - lu - tion

Am9

Am9 C

Here it was they lit the flame _____ Here they sang a - bout to -

Dm E Am9

mor - row And to - mor - row ne - ver came.

Am C7 F *cresc. poco a poco*

From the ta - ble _____ in the cor - ner they could

Cm7 F9 Bb Bm7b5 G7

see a world re - born _____ And they rose with voi - ces

C Bb A Dm Dm/C

ring - ing I can hear them now The ve - ry words that they had

Bb Bb/A Gm G9

sung Be - came their last com - mu - nion

On the lone - ly bar - ri - cade at dawn. Oh, my friends, my friends for -

p

Am Am9

C

- give me that I live and you are gone. There's a grief that can't be

Dm E C#m

spo - ken there's a pain goes on and on.

poco più mosso

mf Phan - tom fa - ces at the win - dow Phan - tom sha - dows on the

E F#m

floor Emp-ty chairs at emp-ty ta- bles Where my

G# C#m rit.

friends will meet no more. *f* Oh, my friends, my friends, don't

mf

E

ask me _____ What your sac- ri - fice was for. _____

F#m G# C#m

Emp-ty chairs at emp-ty ta- bles, where my friends will sing no more.

pp

C#m7 C#m6 C#m9 rit.



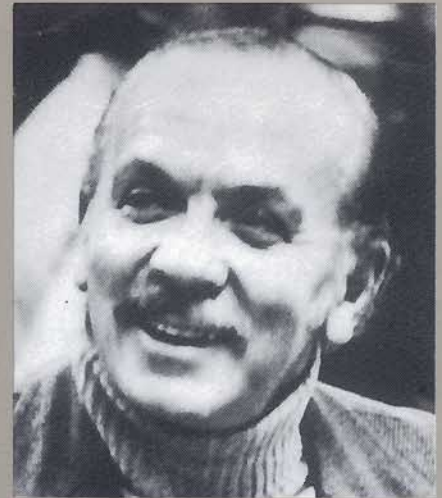
Alain Boublil

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ISBN 0-7119-2141-5



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