

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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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-ge... 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. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with chords. The chords are Am, F, E, Am, F, E.

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 starts with a whole rest, followed by a 3/4 time signature change. The piano accompaniment follows the vocal line with chords and a steady eighth-note bass line.

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 the melody, and the piano accompaniment provides harmonic support with chords and a consistent bass line.

F Dm E Am

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

The fifth and sixth lines of the song are in 2/4 time. The vocal line concludes with the melody, and the piano accompaniment ends with a final chord and a repeat sign.

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 \_\_\_\_\_  
 Here the fat is fried \_\_\_\_\_

A  
 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 \_\_\_\_\_  
 Mix it in a min - cer \_\_\_\_\_

And an o - pen palm \_\_\_\_\_  
 And pre - tend it's beef.

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 \_\_\_\_\_  
 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 in the left hand and a more active melody in the right hand, including a triplet of eighth notes.

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' (measure 7), and 'And if you' (measure 8). The piano accompaniment continues with similar rhythmic patterns, featuring a consistent bass line and a melodic line with some chromaticism.

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 9 through 12. The vocal line begins with 'fall, As Lu-ci-fer fell, The flame, \_\_\_\_\_ The sword!' (measures 9-10) and 'fall, As Lu-ci-fer fell, You fall \_\_\_\_\_ in' (measures 11-12). The piano accompaniment includes dynamic markings like *mf* and *f*, and features a triplet of eighth notes in the right hand at the end of the system.

B E G#m/D#

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

This system contains measures 13 through 16. The vocal line starts with 'flame!' (measure 13), followed by 'And so it has been, and so it is writ - ten' (measures 14-15), and 'On the' (measure 16). The piano accompaniment includes dynamic markings like *f* and *mp*, and features a triplet of eighth notes in the right hand.

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 features a key signature of one sharp (F#) and a 6/8 time signature. The score is divided into five systems, each with a vocal line and a piano accompaniment. Chords are indicated above the vocal line, and dynamics like *cresc.*, *rall.*, and *ff* are used to guide performance. 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. —".

# 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 (♩ = 76)

(♩ = ♩<sup>3</sup>)

F

Do you hear the peo - ple sing? Sing - ing the

*f*

Bb/F F 3 Dm G/D

song of an - gry men? It is the mu - sic of a peo - ple Who will

Csus C F 3

not be slaves a - gain! When the bea - ting of your heart Ech - oes the

Bb/F F F/E 3 Dm Gm 3 C7 F E7

bea - ting of the drums There is a life a - bout to start When to - mor - row comes! Will you

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The piano part consists of a steady bass line in the left hand and chords in the right hand. The vocal line includes lyrics and musical notation with various ornaments like triplets and accents. Chord symbols are placed above the vocal line to indicate the harmonic structure.

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 shows two first endings. The first ending leads back to the beginning of the phrase. The second ending leads to a new section. The piano accompaniment includes a fermata over a chord in the second ending. Dynamics include *f* and *sfz*.

Ab/C Cm

dim.

rit.

p

Musical notation for the fourth system. This system contains only the piano accompaniment. It features a *dim.* (diminuendo) marking and a *rit.* (ritardando) marking. The piano part includes 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 slurs, while the left hand provides a harmonic accompaniment 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 continues with chords and melodic lines, including triplets in the right hand.

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 features triplets and chords, maintaining the harmonic structure.

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 includes triplets and chords, ending with a sustained chord in the left hand.



Bb7 Eb sus C C7

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

F7 sus Ab11 Db/Ab

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

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 -

Gm7 Bb/F C7 Eb F7

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

MARIUS:

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

here. In my

D D/C# Bm

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

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 A7 D

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

# 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

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

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

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

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes a dynamic marking of *mf* and a fermata over the final chord.

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

The second system continues the vocal and piano parts. The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand.

Am7 C7 F Gm/F

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

The third system shows the vocal line and piano accompaniment. The piano part features more complex chord voicings and some melodic movement in the right hand.

F F/E Dm G7

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

The fourth system continues the piece. The piano accompaniment has a more active role with eighth-note patterns in the right hand.

C C/B Bb A

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

The fifth system concludes the piece. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand. The system ends with a double bar line and a 2/4 time signature change.

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 nev-er 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*





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

*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

*och*  
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*  
at last.

Db/Eb *poco più mosso* Abmaj7 Db/Eb

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

*E Allt bön*  
The skies be -

F *a tempo* Gm

*Uppna nu och återtröst*  
- 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'wiler 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 I. 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 24000*

There's a pain goes on and on \_\_\_\_\_

C

Emp - ty chairs at emp - ty ta - bles

Dm

E

Now my friends are dead and

gone.

Am9

Here they talked of re - vo - lu - tion

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. ....



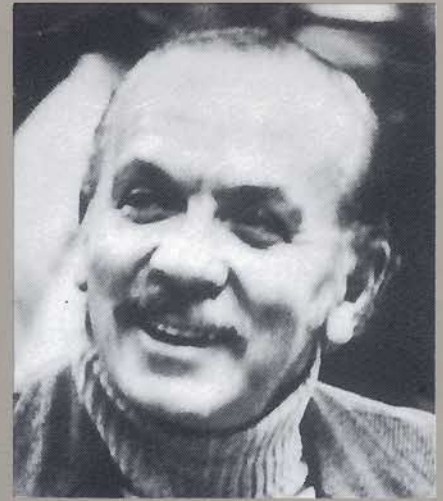
Alain Boublil

Photo: Michael Le Poer Trench



Claude-Michel Schönberg

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