

THE
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PRODUCTION

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 li-ving!
One day near-er to

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** \diamond

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 (♩ = 66). It features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a simple harmonic accompaniment. 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 same structure. The chords are Am, E, F, Dm, E, Am.

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 has a 2/4 time signature change. The piano accompaniment follows. The chords are G, C, Dm, Am/E, E.

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 has a 3/4 time signature change. The piano accompaniment follows. The chords are F, Dm, E, Am.

F C F C

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

The first system of the musical score features a vocal line in 4/4 time and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (Bb). The lyrics are: "3. There is a la - dy all in white — holds me and sings a lul - la - by. She's". Above the vocal line, the chords F, C, F, and C are indicated. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

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

The second system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "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". Above the vocal line, the chords Bb, F, E, Am, E, F, Dm, and E are indicated. The piano accompaniment continues with a right-hand part and a left-hand part.

Am G C

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

The third system of the musical score. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "lost, I know a place where no - one cries.". Above the vocal line, the chords Am, G, and C are indicated. The piano accompaniment continues with a right-hand part and a left-hand part.

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.

The fourth and final system of the musical score. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "Cry - ing at all is not al - lowed, Not in my cast - le on a cloud.". Above the vocal line, the chords Dm, Am/E, E, F, Dm, E, and Am are indicated. The tempo marking *poco rit.* is present above the final chord. The piano accompaniment continues with a right-hand part and a left-hand part.

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

B7

E

F#m

E7

gent of good in - tent Who's con - tent to be
 no - thing's ov - er - looked Till I'm sa - tis - fied...

A

mf

Ma - ster of the House Do - ling out the charm Rea - dy with a hand - shake And an o - pen palm
 Food be - yond com - pare Food be - yond be - lief Mix it in a min - cer 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 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 face! He knows his way in the
night, Keep-ing watch in the night. You know your place in the

cresc.

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 - ous 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 - ous' (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, including a triplet of eighth notes in the right hand.

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 features a dynamic marking of *mf* and includes a triplet of eighth notes in the right hand. A first ending bracket is shown above the vocal line for measures 11 and 12.

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 features a dynamic marking of *f* and includes a triplet of eighth notes in the right hand. A second ending bracket is shown above the vocal line for measures 13 and 14.

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

G

allargando

swear, This I swear by the stars. —

ff

stip

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)

(♩ = ♩³)

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.

System 1: The piano part starts with a chord of F. The vocal line begins with the lyrics "Do you hear the peo - ple sing? Sing-ing the". There is a triplet of eighth notes in the vocal line.

System 2: The piano part continues with chords of Bb/F, F, and Dm. The vocal line continues with "song of an - gry men? It is the mu - sic of a peo - ple Who will". There is a triplet of eighth notes in the vocal line.

System 3: The piano part continues with chords of Csus, C, and F. The vocal line continues with "not be slaves a - gain! When the bea - ting of your heart Ech - oes the". There is a triplet of eighth notes in the vocal line.

System 4: The piano part continues with chords of Bb/F, F, F/E, Dm, Gm, C7, F, and E7. The vocal line continues with "bea - ting of the drums There is a life a - bout to start When to - mor - row comes! Will you". There is a triplet of eighth notes in the vocal line.

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

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

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 includes triplets. The piano accompaniment features complex rhythmic patterns and triplets in both hands. The key signature has one sharp and the time signature is 4/4.

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 piano part includes a dynamic marking of *f* and a *sfz* marking. The key signature has one sharp and the time signature is 4/4.

Ab/C

Cm

rit.

dim.

p

Musical notation for the fourth system, which is a piano accompaniment. It includes dynamic markings of *dim.* and *p*, and a *rit.* marking. The key signature has one sharp and the time signature is 4/4. The piano part features chords and moving lines in both hands.

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-swerns that some-how seem wrong; In my

The vocal line continues with 'ques-tions and an-swerns 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 -

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

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note 'here.' in the first measure, followed by a triplet of eighth notes in the second measure, and continues with more triplets in the third and fourth measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. Dynamic markings include *mf* and *f*.

D D/C# Bm

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

Detailed description: This system contains measures 5-8. The vocal line has a triplet of eighth notes in measure 5, followed by a quarter note in measure 6, and another triplet in measure 7. The piano accompaniment continues with eighth-note patterns and chords. Dynamic markings include *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

Detailed description: This system contains measures 9-12. The vocal line features a triplet of eighth notes in measure 9, followed by quarter notes in measure 10, and another triplet in measure 11. The piano accompaniment maintains the eighth-note accompaniment. Dynamic markings include *mf*.

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!

Detailed description: This system contains measures 13-16. The vocal line has a triplet of eighth notes in measure 13, followed by quarter notes in measure 14, and a half note in measure 15. The piano accompaniment features a triplet of eighth notes in measure 13 and a final chord in measure 16. Dynamic markings include *p* and *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 musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is 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 vocal line, and a fermata is shown over the final note of the vocal line, with an 'A' below it. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand.

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

The second system continues the musical score with four measures. The vocal line includes the lyrics 'heart full of love! A heart'. The chords G, Bm7/F#, Em, and G are indicated above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

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

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

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

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

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* (mezzo-forte). The lyrics are: "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

The second system continues the vocal line and piano accompaniment. The lyrics are: "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

The third system continues the vocal line and piano accompaniment. The lyrics are: "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

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "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

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "ri - ver. With - out him, the world a - round me". The system ends with a double bar line and a 2/4 time signature.

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

The piano introduction is in 4/4 time, marked Lento (♩ = 66) and pp dolce. It features a simple harmonic accompaniment with a bass line of quarter notes and a treble line of eighth notes. The chords are F, Gm, and F/A.

EPONINE:

F Gm F/A Bb

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

The vocal line for Eponine is in 4/4 time. The melody is simple and expressive, with a slight rise in pitch on the word 'pain'. The accompaniment is a simple harmonic accompaniment with a bass line of quarter notes and a treble line of eighth notes. The chords are F, Gm, F/A, and Bb.

F/C

C#aug

Dm

F7/Eb

van är rogn
lit - tle fall of rain Can hard - ly hurt me now. Du är.

You're

The vocal line for Eponine is in 4/4 time. The melody is simple and expressive, with a slight rise in pitch on the word 'now'. The accompaniment is a simple harmonic accompaniment with a bass line of quarter notes and a treble line of eighth notes. The chords are F/C, C#aug, Dm, and F7/Eb.

Bb/D

Gm/C

F

Gm

här.
here. That's all I need to know. Och du ska skydda mig Och

And

The vocal line for Eponine is in 4/4 time. The melody is simple and expressive, with a slight rise in pitch on the word 'And'. The accompaniment is a simple harmonic accompaniment with a bass line of quarter notes and a treble line of eighth notes. The chords are Bb/D, Gm/C, F, and Gm.

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
you will keep me close.

Jag sovar i din famn
I'll sleep in your em-brace

Än slut
at last.

Db/Eb *poco più mosso* Abmaj7 Db/Eb

Det regn som fört dig hit
The rain that brings you here

är gudagott
is hea - ven blessed.

Ännu bättre
The skies be -

F *a tempo* Gm

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

Ätt andets frän 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 marius 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 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 24000

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 -

Am Am9

p

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'floor' on a dotted line, followed by a quarter rest, then a quarter note 'Emp-ty' on a dotted line, a quarter note 'chairs' on a dotted line, a quarter note 'at' on a dotted line, a quarter note 'emp-ty' on a dotted line, a quarter note 'ta-' on a dotted line, a quarter note 'bles' on a dotted line, and finally a quarter note 'Where' on a dotted line. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

G# C#m rit.

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

Detailed description: This system contains the next two measures. The vocal line continues with 'friends' on a dotted line, 'will' on a dotted line, 'meet' on a dotted line, and 'no' on a dotted line. The second measure begins with a fermata over the first note, followed by 'more.' on a dotted line. The third measure starts with a fermata, then 'Oh,' on a dotted line, 'my' on a dotted line, 'friends,' on a dotted line, 'my' on a dotted line, 'friends,' on a dotted line, and 'don't' on a dotted line. The piano accompaniment includes dynamic markings of *p* and *mf*.

E

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

Detailed description: This system contains the next two measures. The vocal line has 'ask me' on a dotted line followed by a long horizontal line, then 'What your sac-ri-fice was for.' on a dotted line followed by another long horizontal line. The piano accompaniment continues with a consistent eighth-note bass line.

F#m G# C#m

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

Detailed description: This system contains the next two measures. The vocal line has 'Emp-ty chairs at emp-ty ta-bles,' on a dotted line, 'where my' on a dotted line, 'friends will sing' on a dotted line, and 'no more.' on a dotted line. The piano accompaniment features a dynamic marking of *pp*.

C#m7 C#m6 C#m9 rit.

Detailed description: This system contains the final two measures of the piece. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The piece concludes with a fermata over the final chord. Dynamic markings include *rit.*



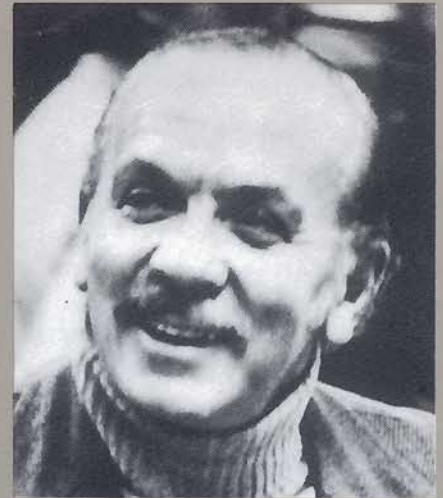
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