

Piano/Vocal Selections

# Les Misérables

Cameron Mackintosh presents

A Musical by  
Alain Boublil & Claude-Michel Schönberg  
Lyrics by Herbert Kretzmer



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A Musical by  
Alain Boublil & Claude-Michel Schönberg  
Lyrics by Herbert Kretzmer

Based on the Novel by Victor Hugo

A Cameron Mackintosh/  
Royal Shakespeare Company Production

*Production credits from the first London production:*

Music by Claude-Michel Schönberg  
Lyrics by Herbert Kretzmer  
Original French lyrics by  
Alain Boublil & Jean-Marc Natel  
Additional material by James Fenton

Musical supervision and orchestrations by  
John Cameron  
Musical direction by Martin Koch  
Sound by Andrew Bruce/Autograph  
Musical staging by Kate Flatt

Costumes by Andreane Neofitou  
Lighting by David Hersey  
Designed by John Napier  
Adapted and Directed by  
Trevor Nunn & John Caird

Alain Boublil (Overseas) Limited

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The idea of turning *Les Misérables* into a musical came to me one evening in 1979 during a visit to London, where I had come – naturally – to see musicals.

To the French, Victor Hugo's classic novel has the status of a national monument, and I was well aware at the outset that such an enterprise would be regarded by the guardians of our heritage as an act of desecration.

Nonetheless, I discussed my idea with the composer Claude-Michel Schönberg. It seemed to both of us that here was a most exciting challenge, and a unique opportunity to work outside of the established conventions of musical theatre.

Hugo's original text lent itself very well to operatic treatment, and after nine months of hard work we had transformed the 1500-page book into an opera libretto of three acts, seven tableaux – together with a detailed description of the music and lyrics of the whole score as we then imagined it. After much revision we reached the point at which Claude-Michel could go away and start composing and I could begin work on the words. This I did – after myself deciding on the subject and title of every song – in collaboration with my friend, poet Jean-Marc Natel.

*Les Misérables* opened at the Palais des Sports in Paris in September 1980, for an eight-week season. It was extended for a further eight weeks, and would have been extended further still had it not been for other bookings. The first production was seen by over half a million people.

In 1982, Cameron Mackintosh heard the French album of *Les Misérables*, and invited Claude-Michel and I to revise our show and create an English version with James Fenton, the English poet and journalist, and directors Trevor Nunn and John Caird. Herbert Kretzmer joined us to create English counterparts of the original French lyrics, adding in the process some new lyrics specially for the English production.

*Les Misérables* opened again at the Barbican Theatre, London, on 8 October 1985. It was an instant success, and transferred on 4 December to the Palace Theatre, where it has been sold out ever since. The Broadway production opened to enormous acclaim on 12 March 1987 – *Les Misérables* the musical, like *Les Misérables* the book, has reached a worldwide audience, having played in more than twenty countries to more than twenty million people with many productions still playing and additional productions still to come.

This sheet music selection contains thirteen of our favourite songs from the London production. I hope that these words and notes somehow convey the turmoil of France in the 1820s and 30s, and especially the epic, romantic quality of those times – so vividly captured by the genius of Victor Hugo – that inspired us in our musical recreation of a literary masterpiece.

ALAIN BOUBLIL  
LONDON DECEMBER 1991

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## 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 . . . (No. 5, 'Stars').



## 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. 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 prepares 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.





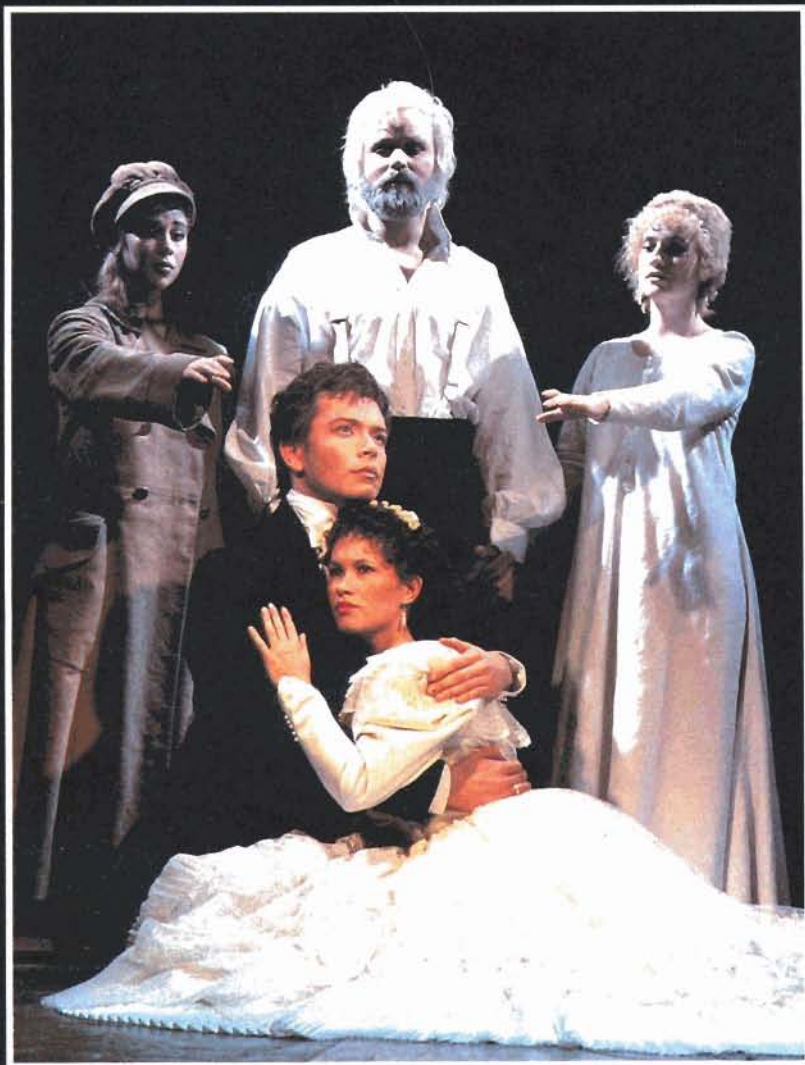


Valjean escapes into the sewers with the unconscious Marius. After meeting Thénadier, who is robbing the corpses of the rebels, he emerges into the light only to meet Javert once more. He pleads for time to deliver the young man to hospital. Javert decides to let him go and, his unbending principles of justice 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

Music by CLAUDE-MICHEL SCHÖNBERG  
 Lyrics by HERBERT KRETZMER.  
 Original French lyrics by ALAIN BOUBLIL & JEAN-MARC NATEL.

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. It's a  
 And the shirt on your back does-n't keep out the chill. 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

Db

1. Fm7sus

for? One day less to be li - ving!  
 kill. One day near-er to

2.  $Fm_7^9sus$   $F$   $Bb/F$

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** ◆

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 any 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.S. al Coda*

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

*tr*

*tr*

*Red.*

**⊕ CODA** C Fm

At the end of the day.



# I Dreamed a Dream

Music by CLAUDE-MICHEL SCHÖNBERG  
 Lyrics by HERBERT KRETZMER.  
 Original French lyrics by ALAIN BOUBLIL & JEAN-MARC NATEL.

Andante (♩ = 72)

F F/E F/D F/A Bb Gm/C

*mp*

F F/E Dm F/C Bb Bb/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,

Bbmaj7 Bbmaj7/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. rit. -----



# Castle on a Cloud

Music by CLAUDE-MICHEL SCHÖNBERG  
 Lyrics by HERBERT KRETZMER.  
 Original French lyrics by ALAIN BOUBLIL & JEAN-MARC NATEL.

Lento (♩ = 66)

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,

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

F Dm E Am

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

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

Music by CLAUDE-MICHEL SCHÖNBERG  
 Lyrics by HERBERT KRETZMER.  
 Original French lyrics by ALAIN BOUBLIL & JEAN-MARC NATEL.

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

3

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.

*mf*

B7

Tells a sauc - y tale Makes a lit - tle stir Cust - om - ers ap - pre - ci - ate a bon - vi - veur!  
Kid - ney of a horse Li - ver of a cat 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 Keep-er of the zoo Rea-dy to re-lieve them of a  
Charge 'em for the lice Ex-tra for the mice Two per-cent for look-ing in the

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

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



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

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

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



# Stars

Music by CLAUDE-MICHEL SCHÖNBERG  
Lyrics by HERBET KRETZMER & ALAIN BOUBLIL.

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

3

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  
And if you

Am D7 G B

*mf* fall, As Lu - ci - fer fell, The flame, \_\_\_\_\_ The sword!  
fall, As Lu - ci - fer fell, You fall \_\_\_\_\_ in

*mf* *f*

1.

B E G#m/D#

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

*f* *mp*

2.

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

The first system of the musical score features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics 'door - way — to Par - a - dise. — That those who fal - ter, And those who fall Must'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord symbols Bm/D, A/C#, Am/C, E/B, and E/G# are placed above the vocal line. A '4' is written above the vocal line in the second measure.

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

pay — the price ...

The second system continues the musical score. The vocal line has the lyrics 'pay — the price ...'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord symbols F#, B, G, B/F#, and D7/F# are placed above the vocal line.

E G/D Bm/D C Am D D7

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

The third system continues the musical score. The vocal line has the lyrics 'Lord, let me find him, — That I may see him — Safe be - hind'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord symbols E, G/D, Bm/D, C, Am, D, and D7 are placed above the vocal line.

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

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

The fourth system continues the musical score. The vocal line has the lyrics '*cresc.* bars. — I will ne - ver rest — Till then — This I'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord symbols G, Bm/F#, D/F#, Em, G/B, C9, and Am9 are placed above the vocal line. The word '*cresc.*' is written below the piano accompaniment.

D G Bm/F# D/F# G/E D7 G

*rall.* swear, This I swear by the stars. *ff* *allargando*

The fifth system concludes the musical score. The vocal line has the lyrics '*rall.* swear, This I swear by the stars. *ff* *allargando*'. The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord symbols D, G, Bm/F#, D/F#, G/E, D7, and G are placed above the vocal line. The words '*rall.*', '*ff*', and '*allargando*' are written below the piano accompaniment.



# Do You Hear the People Sing?

Slow march (♩ = 76)

Music by CLAUDE-MICHEL SCHÖNBERG  
Lyrics by HERBERT KRETZMER.  
Original French lyrics by ALAIN BOUBLIL & JEAN-MARC NATEL.

(♩. ♩. = ♩. ♩.)

F

3

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

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

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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 - n<sup>e</sup> 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

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

1. C *f* 2. C Cm

comes! Will you comes.

Ab/C Cm

*dim.* *rit.* *p*



# In My Life

Music by CLAUDE-MICHEL SCHÖNBERG  
Lyrics by HERBERT KRETZMER.  
Original French lyrics by ALAIN BOUBLIL & JEAN-MARC NATEL.

Moderato (♩ = 100)

B♭ F/A Gm B♭/F C7 C9

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B♭), and a 4/4 time signature. It features a melodic line with a grace note on the first measure, followed by eighth notes and triplets. The left hand starts with a bass clef and a 4/4 time signature, playing a simple harmonic accompaniment of eighth notes. Chord symbols B♭, F/A, Gm, B♭/F, C7, and C9 are placed above the right-hand staff.

G♭ A♭ B♭ COSETTE:

In my life There are so ma-ny

This system shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a treble clef staff with a key signature of two flats and a 4/4 time signature. The lyrics are "In my life There are so ma-ny". The piano accompaniment is on a grand staff (treble and bass clefs). Chord symbols G♭, A♭, and B♭ are placed above the vocal staff. The name "COSETTE:" is written above the vocal staff. The piano accompaniment includes triplets and a 3/4 time signature change at the end of the line.

B♭/A Gm

ques - tions and an - sers that some-how seem wrong; In my

This system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line is on a treble clef staff with a key signature of two flats and a 4/4 time signature. The lyrics are "ques - tions and an - sers that some-how seem wrong; In my". The piano accompaniment is on a grand staff. Chord symbols B♭/A and Gm are placed above the vocal staff. The piano accompaniment includes triplets and a 3/4 time signature change at the end of the line.

Cm Cm/B♭ F/A F7 B♭

life There are times when I catch in the si - lence The sigh of a far a - way song And it

This system shows the vocal line and piano accompaniment for the third line of lyrics. The vocal line is on a treble clef staff with a key signature of two flats and a 4/4 time signature. The lyrics are "life There are times when I catch in the si - lence The sigh of a far a - way song And it". The piano accompaniment is on a grand staff. Chord symbols Cm, Cm/B♭, F/A, F7, and B♭ are placed above the vocal staff. The piano accompaniment includes triplets and a 2/4 time signature change at the end of the line.

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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, — Wait-ing 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

Bb

Fm/Ab

Cm7 sus

A/C# sus

MARIUS:

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!

*più f**p*



# A Heart Full of Love

Music by CLAUDE-MICHEL SCHÖNBERG  
 Lyrics by HERBERT KRETZMER.  
 Original French lyrics by ALAIN BOUBLIL & JEAN-MARC NATEL.

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 doing 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 Bbm 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

Music by CLAUDE-MICHEL SCHÖNBERG  
 Lyrics by HERBERT KRETZMER, ALAIN BOUBLIL, JOHN CAIRD,  
 TREVOR NUNN & JEAN-MARC NATEL.

Andante (♩ = 72)

D Em D Em



On my

D Em/D D D/C# Bm E7



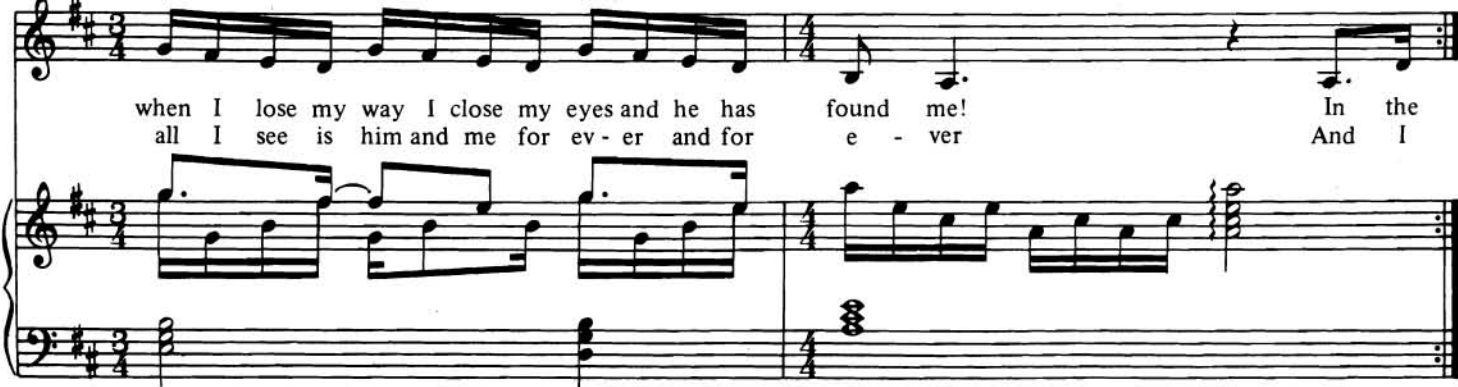
own, pre-tend - ing he's be - side me. — All a - lone, I walk with him till  
 rain, the pave - ment shines like sil - ver. — All the lights are mi - sty in the

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 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 e - ver And I

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Bb Cmb5/Bb Bb Bb/A Gm Bb/F

know it's on - ly in my mind, That I'm talk - ing to my - self and not to

Eb Em B B7

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

F Bb/F F F/E Dm G7

love 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

*mf*

F/Eb Dm rit. Bbm/Db F

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

*p*





# A Little Fall of Rain

Music by CLAUDE-MICHEL SCHÖNBERG.  
 Lyrics by HERBERT KRETZMER.  
 Original French lyrics by ALAIN BOUBLIL & JEAN-MARC NATEL.

Lento (♩ = 66)

B♭ Gm/C C7  
 rit. ....

F Gm F/A

*pp dolce*

EPONINE:

F Gm F/A B♭

Don't you fret, — M'-sieur Mar-ius, I don't feel a - ny pain

F/C C♯aug Dm F7/E♭

lit - tle fall of rain Can hard - ly hurt me now. You're

B♭/D Gm/C F Gm

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

F7/A Bb F/C Gm/C F

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

*poco più mosso*  
Db/Eb MARIUS: Ab Db/Eb

But you will live, 'Pon - ine dear God a - bove, If I could

F *a tempo* Gm EPONINE: F/A Bb

close your wounds with words of love. Just hold me now, and let it be. — Shel-ter me —

Gm/C C7 MARIUS: F Gm F/A Bb

com-fort me. You would live a hun-dred years If I could show you how I

F/C C#aug EPONINE: Dm 3 F/Eb

won't de-sert you now ... The rain can't — hurt me now ... This

B $\flat$ /D Gm/C F Gm

rain — will wash a - way what's past And you will keep me safe And

F7/A B $\flat$  F/C Gm/C F

you will keep me close. I'll sleep in your embrace at last.

D $\flat$ /E $\flat$  *poco più mosso* A $\flat$ maj7 D $\flat$ /E $\flat$

The rain that brings you here Is hea - ven blessed. The skies be -

F *a tempo* Gm

- gin to clear And I'm at rest. A breath a - way from

F/A B $\flat$  C D $\flat$ sus2 D $\flat$

where you are I've come home from so far.

G $\flat$  3 Abm G $\flat$ /B $\flat$  C $\flat$   
 So don't you fret, M' - sieur Mar-ius, — I don't feel — a - ny pain A

G $\flat$ /D $\flat$  Daug Ebm G $\flat$ 7 MARIUS:  
 lit - tle fall of rain can hard - ly hurt me now. I'm

C $\flat$  EPONINE: Abm/D $\flat$  G $\flat$  Abm7  
 here. — That's all I need to know. And you will keep me safe And

G $\flat$ /B $\flat$  C $\flat$  G $\flat$ /D $\flat$  rit. C $\flat$ /D $\flat$  G $\flat$  poco a tempo Abm  
 you will keep me close And rain will make the flow - ers — grow.

G $\flat$ /B $\flat$  C $\flat$ /D $\flat$  G $\flat$ /D $\flat$  Abm/D $\flat$  G $\flat$  rit.  
 (C $\flat$ ) (B $\flat$ ) (A $\flat$ ) (G $\flat$ ) (F $\flat$ ) (E $\flat$ ) (D $\flat$ ) (C $\flat$ )



# Drink with Me

Music by CLAUDE-MICHEL SCHÖNBERG  
Lyrics by ALAIN BOUBLIL & HERBERT KRETZMER.

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

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

Music by CLAUDE-MICHEL SCHÖNBERG  
Lyrics by HERBERT KRETZMER & ALAIN BOUBLIL.

Grave (♩ = 64)

F BbaddC Fmaj7 BbaddC F BbaddC

*p*

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  
frail. Let him

Gm Bb/C 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.% 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*

The musical score is written for voice and piano. It begins with a vocal line in C major, marked 'D.% al Coda', with the instruction '2. Bring him'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The score then transitions to a 'CODA' section in F major. The vocal line continues with the lyrics 'live. Bring him home. Bring him home. Bring him home.' The piano accompaniment continues with the same eighth-note pattern. Chord symbols are placed above the vocal line: F, Gm7addC, Fmaj7/A, BbaddC, F, Gm7addC, Fmaj7/A, BbaddC, F, BbaddC, Fmaj7, BbaddC, F, BbaddC, Fmaj7, BbaddC, F. The score concludes with a 'rit.' (ritardando) and 'dim.' (diminuendo) marking, followed by a 'pp' (pianissimo) dynamic marking and a double bar line.

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

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

Andante (♩ = 88)

Am9

There's a grief that can't be

*p*

*con ped.*

spo - ken

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

B $\flat$  B $\flat$ /A Gm G9

sung Be - came their last com - mu - nion

F Am Am9

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

*Red.* *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

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. ....

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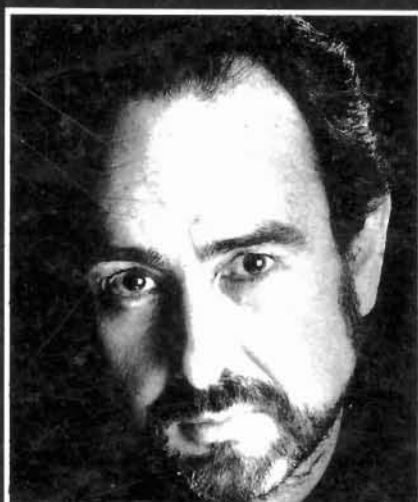
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