

08237201

SATB US \$3.95

Medley From

Les Misérables

99/11-18-1

At The End Of The Day • I Dreamed A Dream • Castle On A Cloud
Do You Hear The People Sing? • On My Own • Bring Him Home • Finale

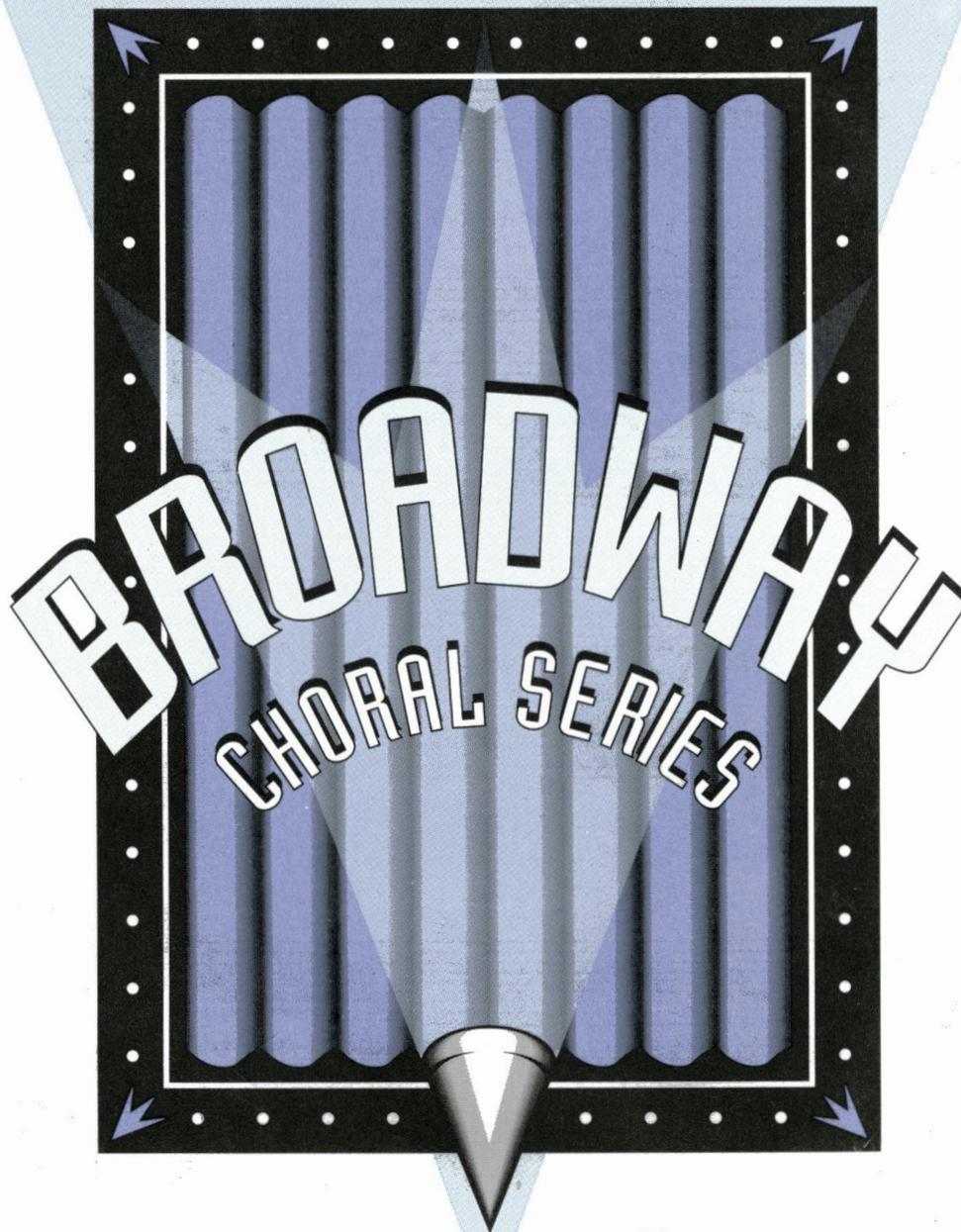
Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by HERBERT KRETZMER

Original Text by ALAIN BOUBLIL and JEAN-MARC NATEL

Arranged by ED LOJESKI

Available for SATB, SAB and SSA



08237207 Instrumental Pak-
Score and Parts for Synthesizer,
Guitar, Bass and Percussion



08237208
ShowTrax CD

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99/11-18-2

Medley From

Les Misérables

For SATB* Voices and Piano with Optional Instrumental Accompaniment

At The End Of The Day • I Dreamed A Dream • Castle On A Cloud • Do You Hear The People Sing?
On My Own • Bring Him Home • Finale

Performance Notes:

The director is urged to observe the very rubato nature of many of these songs. Even though tempi are indicated, the music should flow in regard to lyrics and phrasing. The changes indicated from Piano to Fender Rhodes and from Electric Guitar to Acoustic Guitar (if possible) will add to the total ambiance of the medley and be more closely in keeping with the original orchestration.

E.L.

Performance Time: Approx. 15:30

Arranged by
ED LOJESKI

Moderato Maestoso (♩ = 80)

Musical score for the first system, featuring Soprano Alto, Tenor Bass, and Piano parts. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is Moderato Maestoso (♩ = 80). The Soprano Alto part has a whole note rest followed by a half note G4 with a dynamic marking of *f* and the instruction "Unis.". The Tenor Bass part has a whole note rest followed by a half note G3 with a dynamic marking of *f* and the instruction "Unis.". The Piano part features a piano introduction with a dynamic marking of *ff* and an 8va octave sign. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Musical score for the second system, featuring Soprano Alto, Tenor Bass, and Piano parts. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The Soprano Alto part has a half note G4 with a dynamic marking of *f* and the instruction "Unis.", followed by a half note G4 with a dynamic marking of *f* and the instruction "Unis.". The Tenor Bass part has a half note G3 with a dynamic marking of *f* and the instruction "Unis.", followed by a half note G3 with a dynamic marking of *f* and the instruction "Unis.". The Piano part continues with the same rhythmic pattern as the first system.

AT THE END OF THE DAY

*Available for SATB, SAB and SSA
Instrumental Pak and ShowTrax

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musical score for the beginning of the piece. It features a vocal line with lyrics "Ah" and "Ah." and a piano accompaniment. The tempo is marked "Allegro (♩ = 132)" and "molto rit." is indicated above the vocal line. The key signature is B-flat major (two flats) and the time signature is 2/4. The score is in SATB format.

AT THE END OF THE DAY

Music by Claude-Michel Schönberg

Lyrics by Herbert Kretzmer

Original Text by Alain Boublil and Jean-Marc Natel

musical score for the first line of lyrics. The vocal line starts with a box containing the number "10" and the dynamic marking "Unis. f". The piano accompaniment includes the chord "Fm" and "Bbm/F". The lyrics are: "At the end of the day you're another day older,"

musical score for the second line of lyrics. The vocal line includes the lyrics: "and that's all you can say for the life of the poor. It's a struggle, it's a war, and there's Melody". The piano accompaniment includes the chords "Fm", "Bb/F", "Ab", and "Eb/G".

Medley From LES MISÉRABLES — SATB

AT THE END OF THE DAY

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noth-ing that an-y-one's giv-ing, one more day stand-ing a-bout, what is it for?

Ab Eb/G Fm C Db

20

One day less to be liv-ing, At the end of the day, you're an-oth-er day

Fsus Fm

cold-er, and the shirt on your back does-n't keep out the chill. And the Melody

Bbm/F Fm Bb/F

right - eous - hur - ry past, they don't hear the lit - tle ones cry - ing, and the

Ab Eb/G Ab Eb/G

win - ter is com - ing on fast, read - y to kill, one day near - er to

Fm C Db

dy - ing. At the end of the day there's anoth - er day dawn - ing,

Fsus F Bb/F

and the sun in the morn-ing is wait-ing to rise. Like the waves' crash on the sand, like a like a like a

F Bb(no3rd) F C

storm that -'ll break an - y sec - ond. There's a hun - ger storm that -'ll break an - y sec - ond. There's a hun - ger in the land, there's a storm that -'ll break an - y sec - ond. There's a hun - ger There's a hun - ger

F C 8va Gb Db

in the land, div. reck - on - ing still to be reck - oned, it's us who'll have to pay reck - on - ing still to be reck - oned,

Ab Eb

Unis. at the end of the day.

Unis.

C¹ Fm Fm/Eb

rit. *rall. molto* 45 **Andante** (♩ = 72)

rit. *rall. molto*

dim. e rit. *rall. molto* To Fender Rhodes if desired *mf legato*

mp Solo or small group of voices

There was a time when

mp

men were kind, when their voices were soft and their words in-vit-ing.

There was a time when love was blind and the world was a song and the song was excit-ing.

I DREAMED A DREAM

Music by Claude-Michel Schönberg

Lyrics by Herbert Kretzmer

58 Original Text by Alain Boublil and Jean-Marc Natel

There was a time. Then it all went wrong.

mp legato Remain on Fender Rhodes if desired

Medley From LES MISÉRABLES — SATB

I DREAMED A DREAM

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Solo mp I dreamed a dream in time gone

p
Oo

p

Detailed description: This system contains the first line of the medley. The vocal line (top staff) begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment (middle staves) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The bass line (bottom staff) provides a harmonic foundation with sustained notes and a melodic line.

by when hope was high and life worth liv - ing.

Oo

Detailed description: This system contains the second line of the medley. The vocal line continues the melodic phrase from the previous system. The piano accompaniment maintains its rhythmic pattern. The bass line continues its harmonic support.

I dreamed that love would nev - er die, I dreamed that God would be for -

Oh Oh

Detailed description: This system contains the third line of the medley. The vocal line has two phrases, each starting with a half note G4. The piano accompaniment and bass line continue their respective parts.

giv - ing. 69 But the ti - gers come at night

Ah

Unis. *mf*

But the ti - gers come at

C C/E Fm Fm/Ab

mf

Unis. *mf*

with their voic - es soft as thun - der _____ as they tear your hope a -

night

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

part, as they turn your dream to shame.

cresc.

cresc.

Ebm Ebm/Gb Bb Eb Fm/Eb Eb Fm/Eb

cresc.

79 Unis. *mp*

He slept a sum-mer by my side,

div. *f* *mp* Unis. *mp*

slept a sum-mer by her -

Bb Eb Eb/D Cm7 Eb/Bb

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

side, filled my days with end-less won-der.

Abmaj7 Abmaj7/G Fm7 Bb13 Eb Eb/D

stride, but he was gone when au-tumn came.

took her child-hood in my stride

Cm7 Eb/Bb Abmaj7 Bb13 Eb Bb/D

And still I dreamed he'd come to me,

cresc. **88** *f*

Ah Oh

cresc. *f*

Bbm6/Db C7sus C7 F F/E Dm F/C

that we would live the years to - geth - er but there are dreams that can - not

Oh Ah

Bb Bb/A Gm7 C13 C7 F F/E

be and there are storms we can - not weath - er.

Ah.

Dm7 F/C Bbmaj7 Bb/A Gm7 C13 C7

Unis. *f* 3

I had a dream my life would be

F F/E Dm F/C Bb F/A

8vb -----

cresc. *ff* *rit.*

so dif-frent from this hell I'm liv - ing, — so diff-rent now from what it seemed;

cresc. *ff* *rit.*

Gm7 Bb/C C F F/E Dm7 F/C

cresc. *ff* *rit.*

8vb -----

Solo mp *a tempo*

Now life has killed the dream I dreamed.

a tempo

Bbmaj7 C7

dim. *mp a tempo*

rit. 107 Lento (♩ = 56-60)

rit. 107

mp Fender Rhodes - continue

Am F E Am

CASTLE ON A CLOUD

Music by Claude-Michel Schönberg

Lyrics by Herbert Kretzmer

Original Text by Alain Boublil and Jean-Marc Natel

mf

1. There is a cas - tle on a cloud. I like to go there in my
 2. There is a room that's full of toys. There are a hun - dred boys and

mp

Medley From LES MISÉRABLES — SATB

CASTLE ON A CLOUD

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sleep. girls. Aren't an - y floors for me to sweep,
 No - bod - y shouts or talks too loud,

Unis.

C Am E

not in my cas - tle on a cloud.
 not in my cas - tle on a cloud.
 Unis.

1 2

Dm E Am Am

119 *mf* She's nice to see and she's soft to touch. She
 There is a la - dy all in white, - holds me and sings a lul - la-by. Oo - - - - She

F C F C Bb F

light arpeggio-style

rall. 123 *mf a tempo*

says, "Co-sette, I love you ver - y much." I know a place where no - one's lost.

rall. *mf a tempo*

E Am

rall. *mp a tempo*

I know a place where no - one cries. cry - ing at all is not al -

C Am/E E

Unis. *rall.* Moderate March Tempo ($\text{♩} = 84$) ($\text{♩.} = \text{♩} \text{♩} \text{♩}$)

lowed, not in my cas - tle on a cloud.

Unis. *rall.*

Dm E Am(no3rd)

rall. *mp continue Fender Rhodes*

DO YOU HEAR THE PEOPLE SING?

Music by Claude-Michel Schönberg

Lyrics by Herbert Kretzmer

Original Text by Alain Boublil and Jean-Marc Natel

132

Bass Solo mf

Do you hear the peo - ple sing, sing - ing the song of an - gry men? It is the

mu - sic of a peo - ple who will not be slaves a - gain! When the beat - ing of your heart ech - oes the

Tenor Solo mf

beat - ing of the drums, there is a life a - bout to start when to - mor - row comes. Will you

Medley From LES MISÉRABLES — SATB

DO YOU HEAR THE PEOPLE SING?

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142

join in our cru-sade? Who will be strong and stand with me? Be-yond the bar - ri-cade is there a

Am Em Dm

mf

world you long to see? Then join in the fight that will give you the right to be free!

Am F Dm7 G

mf *f* *f*

All sing *Do you* *End Solo* *All sing*

cresc. *To Piano*

148

hear the peo - ple sing, sing-ing the song of an - gry men? It is the mu - sic of a peo - ple who will

C F/C C Am D

f

not be slaves a-gain! When the beat - ing of your heart ech - oes the beat - ing of the drums, there is a

life a-bout to start when to-mor - row comes!

ON MY OWN
 Music by Claude-Michel Schönberg
 Lyrics by Herbert Kretzmer
 Original Text by Alain Boublil and Jean-Marc Natel

159

Moderato (♩ = 60)

Sop. Solo mp

On my own, pre - tend - ing he's be -

Medley From LES MISÉRABLES — SATB

ON MY OWN

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side me. — All a-lone I walk with him 'til morn-ing. With-out

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "side me. — All a-lone I walk with him 'til morn-ing. With-out". The piano accompaniment is in a bass clef and features a rhythmic pattern of eighth and sixteenth notes. A fermata is placed over the final note of the vocal line.

him I feel his arms a-round me. And when I lose my way I close my eyes and he has

The second system continues the vocal line and piano accompaniment. The lyrics are: "him I feel his arms a-round me. And when I lose my way I close my eyes and he has". The piano accompaniment includes a section with a 3/4 time signature. A fermata is placed over the final note of the vocal line.

End Solo All Sops. mf 169 *mf* the pave-ment shines like sil-ver. — *mf*
found me. *mp* Oo *mp* All the *mf*

A D Em/D D D/C#

The third system begins with the instruction "End Solo All Sops. mf" and a measure number of 169. The lyrics are: "found me. Oo All the". The piano accompaniment includes a section with a 3/4 time signature and a section with a 4/4 time signature. A fermata is placed over the final note of the vocal line. The piano accompaniment includes a section with a 3/4 time signature and a section with a 4/4 time signature. A fermata is placed over the final note of the vocal line.

lights are mist - y in the riv - er. In the dark - ness the trees are full of

Unis.

Bm E7 A A/G# G F#7

star - light. And all I see is him and me for - ev - er and for - ev - er. And I

Unis.

mf

Bm Em A

177

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

mf

I know it's on - ly in her mind.

Bb Ebm/Bb Bb Bb/A Gm Gm/F

him. And al-though I know that he is blind, still I

She thinks that I am blind,

E_b Em B B7

I love him, — but ev - 'ry day I'm

say there's a way for us. Ah

still I say there's a way for us.

Am7 C7 F Gm/F

rit. cresc. f a tempo

learn - ing — all my life I've on - ly been pre-tend - ing. —

Ah — With -

F F/E Dm G7 C C/B

Unis. *cresc.*

out me his world will go on turn - ing. — The world is full of hap - pi - ness that I have never

Oh

Bb A Dm Gm Gm/F

cresc.

Solo *p* 193 *A bit slower* I love him, — I love him, — I love him, — but on - ly on my

known. Oo Oo

pp *pp* *rit.* *pp*

rit.

C F F/Eb Dm Bbm

pp *rit.*

Andante (♩ = 92)

own. *Sop. Solo* *mp*

God on

F

p legato Fender Rhodes w/pedal

99/11-18-24

BRING HIM HOME

Music by Claude-Michel Schönberg

Lyrics by Herbert Kretzmer and Alain Boublil

200

a tempo

high _____ hear my prayer. _____ In my
Tenor Solo mp
a tempo
God on high hear my prayer. _____

a tempo

need _____ you have al-ways been there. _____
In my need you have al-ways been there. _____

End Solos *Unis. mp* 208
You can take. _____ You can give. _____
Unis. mp
You can take. You can give. _____
F Gm7 Fmaj7/A Bb F Gm7
p

Medley From LES MISÉRABLES — SATB

BRING HIM HOME

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Let him be ————— let him live. —————

Let him be let him live. —————

Fmaj7/A Bb A

cresc.

If I die ————— let me die, —————

If I die let me

mf *mf*

216

Dm/C Bb Bb/A Gm7

mf

let him live. —————

die —————

Bring him home, —————

Unis. *p* Unis. *p*

rall. *mp a tempo* *rall.* *a tempo*

C7 F Gm7 Fmaj7/A Bb F Gm7

rall. *p* *a tempo* *pp*

Sop. Solo p
bring him home, bring him

Tenor Solo p
bring him

rall.

pp

Fmaj7/A Bb

rall.

226 *Slowly* (♩ = 56) *ppp*

rit.

FINALE *a tempo*

home.

ppp

Baritone Solo rit. mf a tempo

On this page I write my last con -

pp

rit.

mp a tempo

fes - sion. — Read it well when I at last am sleep - ing. It's a

sto - ry of those who al-ways loved you, your moth-er gave her life for you, then gave you to my

Sop. Solo mf [236]

Come with me where chains will nev - er bind you. — All your

End Solo

keep - ing.

mp

grief at last, at last be-hind you. Lord in heav - en — look down on him in

Sop. Solo mf
mer cy. *Alto Solo mf* Take my

Baritone Solo mf

For - give me all my tres-pass - es, and take me to your glo - ry.

244

hand and lead me to sal - va - tion. — Take my love, for love is ev - er -

last - ing. *Baritone Solo mf* And re-mem - ber the truth that once was spo - ken, to

Moderato (♩ = 72-76)
 End Solos Unis. *mp*

love an-oth-er per-son is to see the face of God. Do you

rit. *rit.* *End Solo* Unis. *mp*

rit. e dim.

253

hear the peo - ple sing? Lost in the val - ley of the night? It is the mu - sic of a peo - ple who are

To Acoustic Piano

climb - ing to the light. For the wretch - ed of the earth there is a flame that nev - er dies. E-ven the

Acoustic Piano
pp

mf 261

dark - est night will end and the sun will rise. They will live a-gain in free - dom in the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats (B-flat major/D minor). It contains a triplet of eighth notes followed by a quarter note, then a half note, and continues with a series of eighth notes. The piano accompaniment starts with a bass clef and a key signature of three flats, featuring a triplet of eighth notes in the bass line. The dynamic marking *mf* is present above the vocal line and below the piano line. A box containing the number 261 is located above the vocal line.

p

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords, starting with a half note chord and followed by quarter notes. The left hand plays a steady eighth-note accompaniment. The dynamic marking *p* is placed above the right-hand staff.

gar - den of the Lord, they will walk behind the plough-share, they will put a-way the sword. The

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features two triplet markings over eighth notes. The piano accompaniment also includes triplet markings in the bass line. The dynamic marking *p* is present above the piano line.

cresc.

The piano accompaniment for the second system continues with the same eighth-note accompaniment in the left hand and chords in the right hand. The dynamic marking *cresc.* is placed above the piano line.

chain will be bro-ken and all men will have their re-ward! Will you

f

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of three flats. It contains a series of eighth notes with triplet markings, followed by a half note. The piano accompaniment has a bass clef and a key signature of three flats, featuring a steady eighth-note accompaniment with triplet markings in the bass line. The dynamic marking *f* is placed above the vocal line and below the piano line.

mf

The piano accompaniment for the third system continues with the same eighth-note accompaniment in the left hand and chords in the right hand. The dynamic marking *mf* is placed above the piano line.

267

join in our cru-sade? Who will be strong and stand with me? Some-where be-yond the bar - ri-cade is there a

Ab Ab/C Db Ab Ab/G Fm Bb

world you long to see? Do you hear the peo - ple sing, say do you hear the dis - tant drums? It is the

Ebsus Eb Eb/G Ab Ab/C Db Ab Eb/G

fu - ture that they bring when to-mor - row comes. Will you join in our cru-sade? Who will be

Fm Bbm Eb7 Ab Ab Ab/C

cresc. ff

strong and stand with me? Some-where be-yond the bar-ri-cade is there a world you long to see? Do you

Db Ab Ab/G Fm Bb Ebsus Eb Eb/G

hear the peo-ple sing, say do you hear the dis-tant drums? It is the fu-ture that they bring when to-mor-row

Ab Ab/C Db Ab Eb/G Fm Bbm Eb7

comes. Ah! to-mor-row comes!

ff *rall. molto* *div.*

Ab Gb/Ab Fm/Ab E+/G#(Ab) Ab 8va

rall. molto

Medley From LES MISÉRABLES — SATB

