

# PIANO CONDUCTOR – ACT 1

CAMERON MACKINTOSH'S Production of BOUBLIL and SCHÖNBERG'S

# Les Misérables



A musical by **Alain Boublil** and **Claude-Michel Schönberg**

Based on the novel by **Victor Hugo**

Music by **Claude-Michel Schönberg**

Lyrics by **Herbert Kretzmer**

Original French Lyrics by **Alain Boublil** and **Jean-Marc Natel**

English Lyrics by **Herbert Kretzmer**

Additional Material by **James Fenton**

Orchestrations by **John Cameron**

Original London Production by

**Cameron Mackintosh** and **The Royal Shakespeare Company**



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# Prologue

Andante (♩ = 80-84)

*ff* Tutti

1 2 3

+Vlns

Oboe

4 5 6

rall.

7 8 9

a tempo (♩ = 80-84)

Kbd1 *mf*

Hns, Gtr

+Bs, Vc, Tbn

10 11 12 13

(THE CHAIN GANG)

nasal hum

Uh -

Kbd2

Vc, Drs

14 15 16 17

(THE CHAIN GANG)

huh, Uh-huh, Uh - huh, \_\_\_\_\_ Uh - huh, Uh-huh, Uh - huh, \_\_\_\_\_ Uh -

18 19 20 21

Detailed description: This block contains the first system of the musical score. It features a vocal line with lyrics, a piano accompaniment, and a horn line. The vocal line has a melodic line with lyrics: "huh, Uh-huh, Uh - huh, \_\_\_\_\_ Uh - huh, Uh-huh, Uh - huh, \_\_\_\_\_ Uh -". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The horn line has a few notes. Measure numbers 18, 19, 20, and 21 are indicated at the bottom.

A

huh, Uh-huh, Uh - huh, \_\_\_\_\_ Uh - huh, Uh-huh, Uh - huh, \_\_\_\_\_ Look

Hns

Kbd1

Kbd2

Kbd 3, Vc +Tbn, Gtr

22 23 24 25

Detailed description: This block contains the second system of the musical score, labeled 'A'. It features a vocal line with lyrics, a piano accompaniment, and a horn line. The vocal line has a melodic line with lyrics: "huh, Uh-huh, Uh - huh, \_\_\_\_\_ Uh - huh, Uh-huh, Uh - huh, \_\_\_\_\_ Look". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The horn line has a few notes. Measure numbers 22, 23, 24, and 25 are indicated at the bottom. Labels include "Hns", "Kbd1", "Kbd2", and "Kbd 3, Vc +Tbn, Gtr".

(CONVICT 1)

The

(CHAIN GANG)

down, lookdown. Don't look'em in the eye. Look down, lookdown. You're here un - til you die.

26 27 28 29

Detailed description: This block contains the third system of the musical score, labeled '(CONVICT 1)'. It features a vocal line with lyrics, a piano accompaniment, and a horn line. The vocal line has a melodic line with lyrics: "The down, lookdown. Don't look'em in the eye. Look down, lookdown. You're here un - til you die.". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The horn line has a few notes. Measure numbers 26, 27, 28, and 29 are indicated at the bottom. A label "(CHAIN GANG)" is placed above the vocal line.



(CONVICT 1) (CONVICT 2)

sun is strong. It's hot as hell be-low. I've

(CHAIN GANG)

Look down, look down, There's twen-ty years to go.

(CONVICT 3)

done no wrong, Sweet Je-sus, hear my prayer. I

Look down, look down, Sweet Je - sus does - n't care.

**B** (CONVICT 3)

know she'll wait, I know that she'll be true.

(CHAIN GANG)

Hns Look down, look down, they've

Kbd1

Kbd2

Kbd 3, Vc +Tbn, Gtr

(CONVICT 4)

(CHAIN GANG) When I get free, you won't see me 'ere for dust.  
all for - got - ten you. Look

(CONVICT 5)

How long, O Lord, be -  
down, look down, Don't look 'em in the eye.

Hns

Kbd1

Kbd2

44 45 46

Kbd 3, Vc +Tbn, Gtr

fore you let me die?

Look down, look down, you'll al - ways be a slave, Look

47 48 49

(THE CHAIN GANG)

down, look down, You're stand - ing in your grave.

50 51

D

(JAVERT)

Now bring me pri - son - er 2 - 4 - 6 - 0 - 1. Your time is up and your pa - role's be - gun.

Kbd1  
*mf*

Kbd 3, Vc

52 53

(VALJEAN)

Yes, it means I'm free.

(JAVERT)

You know what that means?

No!

54 55

(VALJEAN)

3

(JAVERT)

I stole a loaf of bread.—

It means you get your yel - low tick - et of leave.

You are a thief.

I broke a win - dow pane.

You robbed a house.

My sis - ter's child was close— to death.

And we we're starv - ing.

You will starve— a - gain Un -

56

57

58

59

E

60 Kbd 3, Vc, Bs

61

(VALJEAN)

3

I know the mean - ing of those nine - teen years.

(JAVERT)

less you learn— the mean - ing of the law.

62 63

A slave— of the law.

Five—

Kbd1, 2

*f* +Perc

Gtr

64 65

F

(JAVERT)

— years for what you did, the rest be - cause you tried to run. Yes, 2 - 4 -

Hns, Gtr

66 67

Kbd 3, Vc

(VALJEAN)

(JAVERT) My name is Jean Val - jean. And I'm

6 - 0 - 1.

Grtr 3

Kbd1, 2

f +Perc

68 69

(JAVERT)

Ja - vert, — Do not for - get my name. Do not for - get me, 2 - 4 - 6 - 0 -

Hns, Grtr

70 71 72

(THE CHAIN GANG)

(JAVERT) Look down, look down, You'll al - ways be a slave, Look

1.

73 74 75

(THE CHAIN GANG)

down, look down, You're stand - ing in your grave. Uh - huh, Uh - huh, Uh -

huh - Uh - huh, Uh - huh, Uh - huh

*rall.*

*dim. poco a poco*

E.H.

**Poco più mosso** (♩ = 90)

VALJEAN is released.

(VALJEAN)

3

Free - dom is mine,

E.H.

Kbd2

Kbd3, Str

(VALJEAN)

The earth is still, I feel the wind,

84 85

I breathe a - gain And the sky clears, —

86 87

*poco rall.* The world — is wak - ing. *a tempo* Drink from the pool, how clean the

88 89 90

Flute  
Kbd2  
Gtr (sim.)

taste. Ne - ver for - get the years, the waste.

91 92 93

Kbd3, Vc



(VALJEAN)

Nor for - give them for what they've done. They are the guilt - y, Ev - 'ry -

94 95 96

*poco rall.*

*a tempo*

*rall.*

one. The day be - gins And now let's see What this new world will do for me.

Oboe

Gtr

+ Str *p*

97 98 99 100

[H]

**Moderato**

He finds work on a farm.

Flute

Kbds, Str

101 102 103 104

105 106 107 108 109

*sfz*

I **Recitative** (Not too slow – like speech)

(FARMER)

8  
You'll have to go, I'll pay you off for the day. Col - lect your bits and piec - es there and be on your way.

110 111

(VALJEAN)

8  
You have giv - en me half what the o - ther men get. This hand - ful of tin would - n't buy my sweat.

112 113

(LABOURER)

8  
You broke the law, it's there for peo - ple to see, Why should you get the same as ho - nest men like me?

114 115

**J** Allegro (♩ = 88)

(VALJEAN)

Now ev-'ry door is closed to me, A-noth-er jail, a-noth-er

Kbd2

Kbds, Str  
*mf*

116

117

118

119

key, a-noth-er chain.—

For when I come to a-ny town they check my pa-pers and they

120

121

122

123

find the mark of Cain.—

In their eyes I see their

Kbds, Str

124

125

126

(Str.)

127

*rall.*

fear.

"We do not want you here."

128

129

130

Andante (♩ = 88)

He comes to an inn.

WWs, Tpts

*f* Kbds, Str

131 132 133

134 135 136

Recitative

(INNKEEPER'S WIFE)

K

My rooms are full. And I've no sup- per to spare. I'd like to help a stran- ger, All we want is to be fair.

*sfz*

137 138

(VALJEAN)

3 3

I can pay in ad- vance, I will sleep in a barn; You see how dark it is, I'm not some kind of dog.

*sfz*

139 140

(INNKEEPER)

+Brass

You leave my house! Or feel the weight of my rod. We're law a- bid- ing peo- ple here, thanks be to God.

*sfz*

141 142

**Allegro** (♩ = 170)

WWs, Kbd1, Vln

K2

143 144 145 146

147 148 149

150 151 152

**Allegro** (♩ = 88)

Kbd 1

K3

153 154 155 156

(VALJEAN)

157 158 159

(VALJEAN)

law!— This piece of pa - per in my hand That makes me cursed through - out the

160 161 162

land, It is the law!— Like a cur I walk the

163 164 165 166

*rall.*

street, The dirt be - neath their feet.

167 168 169

**Andante con rubato** ( $\text{♩} = 100$ ) *colla voce* *p* (BISHOP) *a tempo* (*poco accel.*) *ritard* *colla voce*

Come in, sir, for you are wear - y, And the night is cold out

Oboe solo *p* *p* Kbds

170 171 172 173

*a tempo (poco accel.)* (BISHOP) *ritard colla voce* *a tempo (poco accel.)* *ritard colla voce*

there.— Though our lives are ver - y hum - ble, What we have, we have to

174 175 176 177

*a tempo (poco accel.)* *ritard mf* *a tempo (non colla voce)* *(poco accel.)*

share. There is wine here to re - vive you. There is bread to make you

178 179 180 181

*poco rall.*

strong.— There's a bed to rest till morn - ing. Rest from pain and rest from

182 183 184 185

*a tempo* *accel.* **M** *Poco più mosso* (VALJEAN) (♩ = 120) *poco rall.*

wrong. He let me eat my fill, I

Oboe  
Gtr, Vlns  
+Str  
Kbd3, Str

186 187 188

(VALJEAN) *accel.* *a tempo* *poco rall.* *poco accel.*

had the li - on's share. The sil - ver in my hand cost twice what I had earned.

189 190 191

*poco rall.* *poco rall.* *a tempo* *poco accel.*

In all those nine - teen years, that life - time of des - pair. And yet he trust - ed me.

192 193 194 195

**N** *poco rall.* *poco accel.* *poco rall.*

The old fool trust - ed me, he'd done his bit of good. I played the grate - ful serf and

196 197 198



(VALJEAN) *poco accel.* *poco rall.* *rall.*

thanked him, like I should. But when the house was still, I got up in the night,

199 200 201

*a tempo* *rall.* **Allegro Molto** (♩ = 138-144)  
(Scream)

Took the sil - ver, took my flight!

Taking the silver cup, he runs off...

Kbd1 *f*

+Vlns

Kbds, Str *f*

202 203

+Wws

204 205

Poco meno mosso (pesante) (♩ = 112)

Kbds, Xylo

206 Kbd1, Tbn, Bs 207 208 209

(CONSTABLE 1)

Tell his Rev - er - ence your sto - ry. You were

(CONSTABLE 2)

Let us see if he's im - pressed.

210 211 212

lodg - ing here last night.

You were the ho - nest bi - shop's guest. And then,

213 214

You main -

out of Christ - ian good - ness, When he learned a - bout your plight,

+ Celli

215 216

(CONSTABLE 1) *ritard* *poco meno mosso*  
 tain he made a pre - sent of this sil - ver.

(BISHOP)  
 That is right. But my

*p subito*

217 218

**P** *Poco meno mosso*  
 (BISHOP) The BISHOP gives VALJEAN two silver candlesticks.

friend, you left so ear - ly, sure - ly some - thing slipped your mind. You for - got I gave these al - so, Would you

Kbd 1, 2

219 220 221

*rall.* *a tempo*

leave the best be - hind? So Mes - sieurs, you may re - lease him, For this man has spo - ken true. I com -

222 223 224 225

*rall.* *a tempo* The CONSTABLES leave.

mend you for your du - ty, Now God's bles - sing go with you.

Gtr

226 227 228

**Q** *colla voce*  
**(BISHOP)** *a tempo* *rall.* *colla voce*

But re - mem - ber this, my bro - ther. See in this some high - er

Kbd2, Gtr  
Kbd1  
Str

229 230 Bs 231

*a tempo*  
*(poco accel.)* *rall.* *colla voce* *poco accel.* *poco rall.*

plan. — You must use this pre - cious sil - ver To be -

232 233 234

*poco accel.* **Più mosso**  
*(non colla voce)*  
*più f*

come an ho - nest man. By the wit - ness of the

235 236 237

*poco accel.*

mart - yrs, By the Pas - sion and the Blood —

+ Flute, Glock

238 239 240

*pochiss. rall.*  
(BISHOP)

God has raised you out of dark-ness, I have bought your soul for God.

*rall.* *a tempo*

VALJEAN is left alone.

Glock.

dim. *tr* *mf*

241 242 243 244 245

+Gtr, Tbn

[R] *Lento* (♩ = 72) *accel.* *ritard.* *accel.*

Kbds, Str *mp*

246 247 248

*ritard.* *Piú Mosso*

+Brass *f*

249 250 251

[S] *poco meno mosso*  
(VALJEAN)

What have I done, — sweet Je - sus, what have I done? — Be - come a

Kbds *mf*

252

Kbd1, Bs

thief in the night, — be - come a dog on the run — And have I

253

(VALJEAN)

8 fal - len so far — and is the hour so late — That

8 no - thing re - mains — but the cry of my hate, — The cries in the dark — that no - bod - y hears.

*(non più mosso)*  
8 Here where I stand — at the turn - ing of the years? —

**T**  
8 If there's a - noth - er way to go I missed it twen - ty long years a - go.

Kbds

259 Gtr, Bs

260

8 My life was a war that could ne - ver be won. They

261

(VALJEAN)

gave me a num - ber and mur - dered Val - jean When they chained <sup>3</sup> me and left me for

262 263

dead Just for steal - ing a mouth - ful of bread.

+WWs, Brs

*ff*

264 265

266 267

*p*

Andante (♩ = 112)

U (VALJEAN)

Yet why did I al - low this man

Kbds, Str *mf*

*p sub.*

268 269 270 271

To touch my soul and teach me love? He treat - ed me like a - ny o - ther, He

272 273 274 275

gave me his trust, he called — me bro - ther. My life he claims for God a - bove.

Acc Gtr *mp*

276 277 278 279

Can such things be? For I had come to hate the

280 281 282



(VALJEAN)

world. This world that al - ways hat - ed me.

*rall.* *a tempo e accel.*

Brass *sfz*

*f*

283 284 285 Str

V **Poco più mosso**

Take an eye for an eye, Turn your heart in - to

WWs, Brs *mf*

Bs

286 287 288

stone. This is all I have lived for,

*rall.*

289 290 291

This is all I have known.

Brass *mf* *cresc.* +Kbd 1

292 293 294 295 296

**W** A tempo ma poco più mosso (♩ = 120)  
(VALJEAN)

One word from him and I'd be back Be - neath the lash, u - pon the

Gtr *mp* *sim.* **Bbm/F**

Kbds, Str *mp sub.*

297 298 299

rack, In - stead he of - fers me my free - dom. I

**Bbm/F** **F** **F/E** **Dm** **A7**

300 301 302

feel my shame in - side me like a knife. — He told me that I have a

**Bb** **F** **F7**

3

303 304 305

(VALJEAN)

306 307 308

soul, How does he know?

B $\flat$  C F

Detailed description: This system contains three measures of music. The vocal line (treble clef) has lyrics: "soul, How does he know?". The piano accompaniment consists of a right hand with a rhythmic pattern of eighth notes and a left hand with a simple bass line. Chord symbols B $\flat$ , C, and F are placed above the vocal line.

309 310 311

What spi - rit comes to move my life, Is there a - noth - er way to

F B $\flat$ /F C

*rall.*

Detailed description: This system contains three measures of music. The vocal line (treble clef) has lyrics: "What spi - rit comes to move my life, Is there a - noth - er way to". The piano accompaniment features a more active right hand with sixteenth notes and a left hand with chords. Chord symbols F, B $\flat$ /F, and C are placed above the vocal line. A *rall.* (ritardando) marking is placed above the vocal line in the second measure.

## Lento - recitative (not too slow)

(VALJEAN)

go? I am reach - ing but I fall and the night is clos - ing in And I

Gr, Kbds  
*p*  
*cresc. poco a poco*

312 313 314

stare in - to the void, to the whirl - pool of my sin, I'll es - cape now from the world, from the

*mf* *cresc. sempre*  
*accel.*

315 316 317

world of Jean Val - jean. Jean Val - jean is no - thing now, a - noth - er sto - ry must be -

+Brass  
*f*  
*molto rall.*

318 319 320

## Piú mosso (in tempo)

gin.

WWs, Brs  
*ff*

321 322 323

Segue

1

# At the End of the Day

Moderato, maestoso (♩ = 80-84)

1 *f* Strings, WWs, Kbds (+8va)  
2 Hns, Tbn, Chimes  
3

4 5 6 7 *rall.*

Molto Allegro (♩ = 126)

8 *f* Brs, Kbds  
9 *ff* Bs  
10 +Gtr 8va

11 +WWs  
12  
13

14 *dim.* Fl, Vlns  
15

16 17

A

(CHORUS - THE POOR)

*unis. mf*

18 19

At the end of the day you're a - noth - er day old - er,

Kbd1  
*mf*

Kbd3, Vc

20 21

And that's all you can say for the life of the poor. It's a

It's a

22 23

strug - gle, - it's a war,

And there's no - thing that an - y - one's giv - ing,

One more

24 25

day stand - ing a - bout,

What is it for?

(CHORUS)

One day less to be liv - ing.

Drs

Ob, Hn

+Fl

Kbd1

*f*

Kbd2

26 27

At the end of the day you're a - noth - er day cold - er.

Ob

*f*

*mf*

Kbd1, Str

28 29

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

+Clar

30 31

right - eous — hur - ry past, They don't hear the lit - tle ones cry - ing, And the

32 33

(CHORUS)

win - ter is com - ing on fast. Read - y to kill.

34 35

One day near - er to dy - ing.

Ob, Hn +Fl

Kbd1 *f*

Kbd2

36 37

B

At the end of the day there's a - noth - er day dawn - ing,

WWs

Kbd3, Vln *f*

38 39

And the sun in the morn - ing is wait - ing to rise. Like the

40 41



(SOPRANOS + TENOR 1)

waves' crash— on the sand, like a storm that - 'll break an - y se - cond.

(THE REST: ALTOS, TENOR 2, BARI)

waves' crash— on the sand, Like a storm that - 'll break an - y se - cond. There's a

There's a hun - ger in the land, There's

hun - ger— in the land, There's a reck - on - ing still to be reck - oned, And there's

gon - na be hell— to *div.* pay. Sop 1 + Ten 1

gon - na be hell— to *sub. mp* pay. Sop 2

gon - na be hell— to *sub. mp* pay. Ten 2

gon - na be hell— to *sub. mp* pay. Alto and Bari.

42

43

44

45

46

47

(CHORUS) *f* At the end of the day!

At the end of the day!

Kbd1 solo *f*

Kbd3 *f*

48 49

**C** (FOREMAN) At the end of the day you get no - thing for no - thing.

*mf*

50 51

(FOREMAN) Sit - ting flat on your bum does - n't buy an - y bread.

(WORKER 1) There are

52 53

(WORKER 1) (1 & 2) (WORKER 2)

child - ren — back at home, And the child - ren have got to be fed, And you're

54 55

(WOMAN)

And in a bed.

(WORKER 2)

luck - y to be in a job.

Drs

56 57

(WOMAN)

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

(1 & 2)

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

Ob, Hn +Fl

Kbd1 *f*

Kbd2

58 59

(GIRL 1)

8va

Have you seen how the fore - man is fum - ing to -

Tutti *mf*

60 61

day?

With his ter - ri - ble breath and his wan - der - ing

62 63

(GIRL 1)

hands?

(GIRL 2)

It's be - cause lit - tle Fan - tine won't give him his

64 65

(GIRL 1)

Take a look at his trous - ers, you see where he stands.

way.

(GIRL 4)

And the

+Ob, Hns, Xylo

Kbd1

66 67

(GIRL 4) (GIRL 2)

boss, he — ne - ver knows That the fore - man is al - ways on heat. If Fan -

KBd1, 3

68 69

tine does - n't look out, Watch how she goes:

70 71

She'll be out on the street.

Ob, Hn +Fl

Kbd1 f

72 73 Kbd2

C2

(CHORUS - The Workers)

At the end of the day it's a - noth - er day ov - er,

WWs

Kbd3, Vln

*f*

74 75

With e - nough in your pock - et to last for a week. Pay the

76 77

(SOPRANOS + TENOR 1)

land - lord, — pay the shop, Keep on graft - ing as long as you're a - ble,

(THE REST: ALTOS, TENOR 2, BARI)

land - lord, — pay the shop, Keep on graft - ing as long as you're a - ble, Keep on

Gtr

78 79

(SOPRANOS)  
Keep on graft - ing till you drop, You've

(THE REST)  
graft - ing— till you drop, Or it's back to the crumbs off the tab - le, Well, You've

80 81

got to pay— your way— Sop 1 + Ten 1

got to pay— your way— Sop 2

got to pay— your way— Ten 2

Alto and Bari.

*div.*

*sub. mp*

*sub. mp*

82 83

(CHORUS) At the end of the day.

At the end of the day.

Kbd1 solo *f*

Kbd3 *f*

84 85

**D** (GIRL 5) (*grabbing a letter from FANTINE*)

And what have we here, lit - tle in - no - cent

Kbd2, WWs, Brs, Xylo

86 87

sis - ter? Come on, Fan - tine, let's have all the

88 89

(*reading the letter*)

news. "Dear Fan - tine, you must send us more

90 91



(GIRL 5)

mo - ney, your child needs a doc - tor, there's no time to lose."

Kbds +Strings

92 93

F

(FANTINE)

Give that let - ter to me, it is none of your bus - 'ness,

Kbds, Str

94 95

With a hus - band at home and a bit on the side.

96 97

Is there an - y - one here who can swear be - fore God she has no - thing to fear, she has no - thing to

98 99

hide?

+Brass

*mf* *cresc.* *f* *ff*

100 101

**G** Moderato (VALJEAN)

What is this fight - ing all a -

*p sub.* *Kbd1* *Kbd3, Str* *mp* *mf*

102 103 104

bout, will some - one tear these two a - part, This is a fact - 'ry, not a cir - cus.

*mp*

105 106 107

Now, come on, lad - ies, set - tle down. I run a bus - 'ness of re -

*mp* *p*

108 109 110

(VALJEAN) (To the FOREMAN)

pute, I am the May - or of this town. I look to you to sort this

111 112 113

(VALJEAN) (FOREMAN)

out, And be as pa - tient as you can. Now, some - one say how this be - gan.

114 115 116

**H** (GIRL 5)

At the end of the day she's the one who be - gan it.

Brs, Kbds, Str +Fl

+Tpt (mute)

117 118

There's a kid that she's hid - ing in some lit - tle town. There's a

119 120

(GIRL 5)

man she— has to pay, You can guess how she picks up the ex - tra, You can

121 122

bet she's earn - ing her keep Sleep - ing a - round, And the boss would - n't

123 124 125

I

(FANTINE)

like it. Yes, it's true there's a child and the child is my

126 127

daugh - ter, And her fath - er a - band - oned us, leav - ing us

128 129

flat. Now she lives with an inn - keep - er man and his

130 131

(FANTINE)

wife and I pay for the child, What's the mat - ter with that?

132 133

+Fl

K

(WOMEN)

At the end of the day she'll be no - thing but trou - ble,

Vins

*mf* Hn

134 135

Bs

And there's trou - ble for all when there's trou - ble for one. While we're

136 137

(SOPRANOS)

earn - ing our dai - ly bread, She's the one with her hands in the but - ter, You must

(ALTOS)

earn - ing our dai - ly bread, She's the one with her hands in the but - ter, You must

138 139

send the slut a - way Or we're all gon - na end in the gut - ter, It's

send the slut— a - way Or we're all gon - na end in the gut - ter, It's

140 141

*div.*

us who'll have— to pay— At the end of the

us who'll have— to pay At the end of the

*mp* *8va* *mp* *f*

142 143 144

**L** (♩ = ♪) (FOREMAN)

I might have known the bitch could bite, I might have known the cat had

(WOMEN)

day.

Kbd2, Brs

Kbd1

145 Bs 146

(FOREMAN)

claws. I might have guessed your lit - tle se - cret. Ah yes, the vir - tu - ous Fan -

147 148 149

tine, Who keeps her - self so pure and clean, You'd be the

150 151 152

cause, I had no doubt, Of an - y trou - ble here - a -

153 154

(FOREMAN)

bout, You play a vir - gin in the light But need no urg - ing in the

155 156

(GIRL 5)

She's been laugh - ing at you while she's hav - ing her men.

(FOREMAN) (WOMEN)

night! She'll be no - thing but trou - ble a - gain and a -

*sfz* *sfz*

157 Tbn, Vc 158

(GIRL 5)

You must sack her to - day.

(WOMEN) Sop: Sop 1 Sop 2

gain. *ff* Alt: Sack the girl to - day! Alt.

(MEN) Ten 1: Ten 1 Ten 2

Bari + Ten 2: Sack the girl to - day! Bari.

Kbd3, Vln *ff* *mp sub.*

*sfz* *ff* *mp sub.*

159 160



(FOREMAN) *(spoken)*

161 162

*ff*

*Tutti*

*f*

163 164

Clar. *dim.*

*rall.*

*...molto*

165 166

# I Dreamed a Dream (E major)

Andante

E.H.

Equal *♩*s (Not too slow) (FANTINE)

*a tempo*

Grtr solo

*p*

Kbd3, Str

*p*

A

**non troppa cantando**

I dreamed a dream in time gone by When hope was high and life worth

Kbd1

*p*

liv - ing. I dreamed that love would ne - ver die.

I dreamed that God would be for - giv - ing.

*p.*

B

poco più mosso e più cantante

Then I was young and un - a - fraid.

Gtr, Kbd1  
mp

p

25 26

Detailed description: This system contains measures 25 and 26. It features a vocal line, a guitar/keyboard line, and a piano accompaniment. The key signature is E major (three sharps). The tempo/mood instruction is 'poco più mosso e più cantante'. The vocal line starts with a quarter rest followed by a quarter note 'Then', then a half note 'I', a quarter note 'was', a quarter note 'young', a quarter note 'and', a quarter note 'un', a quarter note 'a', and a quarter note 'fraid'. The guitar/keyboard line starts with a half note chord (E4, G#4, B4) and continues with a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

And dreams were made and used and wast - ed.

27 28

Detailed description: This system contains measures 27 and 28. The vocal line continues with a quarter rest followed by a quarter note 'And', a quarter note 'dreams', a quarter note 'were', a quarter note 'made', a quarter note 'and', a quarter note 'used', a quarter note 'and', a quarter note 'wast', and a quarter note 'ed.'. The piano accompaniment continues with chords and single notes.

There was no ran - som to be paid.

E.H.

29 30

Detailed description: This system contains measures 29 and 30. The vocal line starts with a quarter rest followed by a quarter note 'There', a quarter note 'was', a quarter note 'no', a quarter note 'ran', a quarter note 'som', a quarter note 'to', a quarter note 'be', and a quarter note 'paid.'. The piano accompaniment continues with chords and single notes. The initials 'E.H.' are written above the piano part in measure 30.

No song un - sung, no wine un - tast - ed.

Gtr

31 32

**C** Poco più mosso (alla marcia, Act 1 Finale)

But the ti - gers come at night. With their voic - es soft as

Gtr *mf* E.H.

Kbds, Hns, Str *mf*

33 34 35

thun - der, As they tear your hope a - part,

36 37 38

*rall.* *a tempo*

As they turn your dream to shame.

*p*

*p*

+Bell Tree

39 40 41 42

D

He slept a sum-mer by my side He filled my days with end-less

Kbd1  
*mp*

Gtr

Kbds, Str  
*mp*

E.H.

43 44 45

won - der. He took my child-hood in his stride

46 47 48

*accel.*

But he was gone when au-tumn came.

Vln, Va

*f*

+ WW

*cresc.*

49 50 51

E

*più mosso*

And still I dream he'll come to me, That we will live the years to -

Str, Kbd3

*ff*

Gtr

Kbd2

*f* *mf*

52 53 54

geth - er. But there are dreams that can - not be

55 56 57

*poco accel.*

And there are storms we can - not wea - ther.

58 59

**F**

*poco più*

3

I had a dream my life would

Str  
Gtr *ff*

Kbd2 *ff*

60 61

be So dif - f'rent from this hell I'm

62 63



*poco rall.*

liv - ing. — So dif - frent now from what it seemed.

*mf* *ff*

64 65

**Tempo primo**

Now life has killed the dream I dreamed.

*p* *pp* *pp*

Kbd1 solo Gtr

Kbds, Str *pp*

66 67

*rall.*

*p* *pp*

68 69 70

# I Dreamed a Dream (E $\flat$ major)

Andante

E.H.

*mf*

1 2 3 4

Equal  $\text{♩}$ s (Not too slow) (FANTINE)

*mp*

+Fl, Hn +E.H.

5 6

7 8

9 10

11 12 13

*a tempo*

Gtr solo

*p*

Kbd3, Str *p*

14 15 16

**A** *non troppa cantando*

I dreamed a dream in time gone by When hope was high and life worth

Kbd1 *p*

17 18 19

liv - ing. I dreamed that love would ne - ver die.

20 21 22

I dreamed that God would be for - giv - ing.

23 24

B

poco più mosso e più cantante

Musical score for measures 25-26. The vocal line (top staff) contains the lyrics "Then I was young and un - a - fraid." The piano accompaniment (middle and bottom staves) includes a guitar and keyboard part (labeled "Gtr, Kbd1") starting at measure 25 with a dynamic marking of *mp*. The piano part features a bass line with a dynamic marking of *p*. Measure numbers 25 and 26 are indicated at the bottom of the piano staves.

Musical score for measures 27-28. The vocal line (top staff) contains the lyrics "And dreams were made and used and wast - ed." The piano accompaniment (middle and bottom staves) continues with the guitar and keyboard part and piano accompaniment. Measure numbers 27 and 28 are indicated at the bottom of the piano staves.

Musical score for measures 29-30. The vocal line (top staff) contains the lyrics "There was no ran - som to be paid." The piano accompaniment (middle and bottom staves) continues with the guitar and keyboard part and piano accompaniment. Measure 29 has a dynamic marking of *p*. Measure 30 includes a performance instruction "E.H." above the vocal line. Measure numbers 29 and 30 are indicated at the bottom of the piano staves.

No song un - sung, no wine un - tast - ed.

Gtr

31 32

**C** Poco più mosso (alla marcia, Act 1 Finale)

But the ti - gers come at night. With their voice - es soft as

Gtr *mf* E.H.

Kbds, Hns, Str *mf*

33 34 35

thun - der, As they tear your hope a - part,

36 37 38

*rall.* *a tempo*

As they turn your dream to shame.

*p*

+Bell Tree

39 40 41 42

D

He slept a sum-mer by my side He filled my days with end-less

*mp*

Kbd1  
Gtr  
E.H.

Kbds, Str  
*mp*

43 44 45

won-der. He took my child-hood in his stride

46 47 48

*accel.*

But he was gone when au-tumn came.

Vln, Va  
*f*

+ WW  
*cresc.*

49 50 51

**E** *più mosso*

And still I dream he'll come to me, That we will live the years to -

Str, Kbd3  
*ff*

Gtr

Kbd2  
*f* *mf*

52 53 54

geth - er. But there are dreams that can - not be

55 56 57

*poco accel.*

And there are storms we can - not wea - ther.

58 59

F

*poco più*

I had a dream my life would

Str  
Gtr *ff*

Kbd2  
*ff*

60 61

be So dif - frent from this hell I'm

62 63



*poco rall.*

liv - ing. — So dif - f'rent now from what it seemed.

*mf* *ff* *ff*

64 65

**Tempo primo**

Now life has killed the dream I dreamed.

*p* *pp* *pp* *Gtr*

*Kbd1 solo* *pp*

*Kbds, Str* *pp*

66 67

*rall.*

*p* *pp*

68 69 70

# The Docks

Moderato (♩ = 76-80) (Not too fast)

A (SAILOR 1)

I smell wo - men, Smell 'em in the air.

Brass

Kbds, Str pizz, Alto Sax, Xylo

*mf*

(SAILOR 2)

Think I'll drop my an - chor in that har - bor o - ver there. Love - ly lad - ies, Smell 'em through the smoke,

(SAILOR 3)

Se - ven days at sea can make you hun - gry for a poke. E - ven stok - ers need a lit - tle stoke.

+Alto Sax, Tpt

+Ob, Hns

Bs

(PROSTITUTES)

Love - ly lad - ies, Wait - ing for a bite, Wait - ing for the cust - om - ers who on - ly come at night.

Brass

*mf*

(PROSTITUTES)

Love - ly lad-ies, Read-y for the call, Stand-ing up or ly-ing down or an-y way at all. Bar-gain pric-es up a-against the wall.

9 10 11

+Alto Sax

B Recitative

(FANTINE)

(OLD WOMAN 1) Ma - dame, I'll sell it to you.

Come here, my dear, Let's see this trin - ket you wear. This bag - a - telle...

12 13

Kbds, Str *sfzp* *sfzp*

That would - n't pay for the chain.

I'll give you four. I'll give you five. You're far too ea - ger to sell.

14 15

*sfzp* *sfzp*

rall.

It's all I have. Please make it ten.

It's up to you. That's not my fault. No more than five, My dear, we all must stay a - live.

16

*a tempo*

**C** (PROSTITUTES)

Musical score for the section 'PROSTITUTES'. It features a vocal line, a piano accompaniment, and a woodwind/strings part. The key signature is one flat (Bb) and the time signature is 2/4. The score is divided into two measures, 17 and 18. Measure 17 starts with a piano accompaniment of eighth notes and a woodwind/strings part of eighth notes. Measure 18 features the vocal line: 'Love - ly lad - ies, Wait - ing in the dark,'. The piano accompaniment continues with eighth notes and chords. The woodwind/strings part has a melodic line with accents.

(WHORE 1)

Musical score for the section '(WHORE 1)'. It features a vocal line, a piano accompaniment, and a woodwind/strings part. The key signature is one flat (Bb) and the time signature is 2/4. The score is divided into two measures, 19 and 20. Measure 19 features the vocal line: 'Read - y for a thick one or a quick one in the park.' The piano accompaniment consists of eighth notes. The woodwind/strings part has a melodic line. Measure 20 features the vocal line: 'Long time, short time, An - y time, my dear,'. The piano accompaniment continues with eighth notes and chords. The woodwind/strings part has a melodic line with accents.

(ALL)

Musical score for the section '(ALL)'. It features a vocal line, a piano accompaniment, and a woodwind/strings part. The key signature is one flat (Bb) and the time signature is 2/4. The score is divided into two measures, 21 and 22. Measure 21 features the vocal line: 'Cost a lit - tle ex - tra if you want to take all year.' The piano accompaniment consists of eighth notes. The woodwind/strings part has a melodic line. Measure 22 features the vocal line: 'Quick and cheap is un - der - neath the pier!'. The piano accompaniment continues with eighth notes and chords. The woodwind/strings part has a melodic line with accents. The score ends with a double bar line and a 'Bs' marking.

**Recitative**  
(OLD WOMAN 2)

**D**

What pret - ty hair, What pret - ty locks you've got there. What luck you've got, It's worth a cen - time, my dear.

Kbds, Str *sfzp*

23 24

Detailed description: This block contains the first system of the score. It features a vocal line for 'OLD WOMAN 2' with lyrics: 'What pret - ty hair, What pret - ty locks you've got there. What luck you've got, It's worth a cen - time, my dear.' The music is in a recitative style with a key signature of one flat and a 2/4 time signature. A piano conductor's cue 'D' is shown in a box. The piano accompaniment for 'Kbds, Str' is marked *sfzp* and consists of sustained chords. Measure numbers 23 and 24 are indicated at the bottom.

(FANTINE)

Don't touch me, leave me a - lone.

(OLD WOMAN 2)

I'll take the lot. Let's make a price. I'll give you all of ten francs.

*sfzp*

25 26

Detailed description: This block contains the second system of the score. It features two vocal lines. The first line is for 'FANTINE' with lyrics: 'Don't touch me, leave me a - lone.' The second line is for 'OLD WOMAN 2' with lyrics: 'I'll take the lot. Let's make a price. I'll give you all of ten francs.' The piano accompaniment is marked *sfzp*. Measure numbers 25 and 26 are indicated at the bottom.

*rall.*

It pays a debt. What can I do? It pays a debt. Ten francs may save my poor Co - sette.

Just think of that! Just think of that!

27

Detailed description: This block contains the third system of the score. It features two vocal lines. The first line has lyrics: 'It pays a debt. What can I do? It pays a debt. Ten francs may save my poor Co - sette.' The second line has lyrics: 'Just think of that! Just think of that!' The piano accompaniment is marked *rall.* and consists of sustained chords. Measure number 27 is indicated at the bottom.

*a tempo*

E

(WHORE)

God I'm wea - ry sick e - nough to drop

WWs, Str *mf* *f* Fl, Vlns *mf* Ob

28 29

(PIMP)

Bel - ly burns like fire will the bleed - ing e - ver stop? Cheer up dear - y show a hap - py face

30 31

(WHORE)

Plen - ty more like you dear if you can't keep up the pace On - ly jo - king dear - y knows her place.

32 33

**F** L'Istesso Tempo

(PIMP)

Give me the dirt, Who's that bit o - ver there?

Xylo solo

34 Kbd1 solo

35

(WHORE 1)

(WHORE 2)

A bit of skirt, she's the one sold her hair.

She's got a kid, sends her all that she can.

36

37

(PIMP)

I might have known, there is al - ways some man.

Love - ly lad - y, come a - long and join us,

+WWs, Brs

38

39

Love - ly lad - y!

Str

*p*

40

Quasi Recitative (meno mosso)  
(WHORE 1)

Come on, dear - ie, why all the fuss? You're no grand - er than the rest of us.

Gtr (colla voce)  
*mp*

Kbds, Str  
*p*

41 42

(WHORE 1)

Life has dropped you at the bot - tom of the heap. Join your sis - ters.

(WHORE 2)  
Make mo - ney in your sleep.

43 44

(WHORE 1)

*rall.*

(WHORE 3)

That's right dear - ie, Let him have the lot. That's right dear - ie, Show him what you've got.

45 46



*a tempo* G (PROSTITUTES)

Old men, young men, take 'em as they come.

Vlns *mf* *f* *mf*

Tutti *mf* *f*

47 48

Har - bor rats and al - ley cats and ev - 'ry kind of scum. Poor men, rich men, lead - ers of the land,

Fl Vlns

49 50

See them with their trous - ers off, they're ne - ver quite as grand. All it takes is mon - ey in your hand.

51 52

**H** Più mosso (♩ = 100-104)  
(PROSTITUTES)

Love - ly lad - ies, Go - ing for a song, Got a lot of cal - lers but they ne - ver stay for long.

Kbds *mp*

53 54 55 56

**Poco più mosso** (♩ = 120)  
(FANTINE)

Come on, Cap - tain, You can wear your shoes. Don't it make a change to have a

Vlns, Kbd3

*mp*

Kbd1  
Kbds *mp*

57 58 59

girl who can't re - fuse? Eas - y mon - ey, Ly - ing on a bed.

*mf*

60 61 62

Just as well they ne - ver see the hate that's in your head.

63 64

+Tbn.

(no rall.)  
(FANTINE)

*molto rall.*

Don't they know they're mak - ing love to one al - read - y

*mf* *ff*

65 66

I Recitative (BAMATABOIS)

dead? Here's some-thing new, I think I'll give it a try. Come clos - er, you, I like to see what I buy.

*sfzp* *sfzp*

67 68 69

(FANTINE)

The us - ual price For just one slice of your pie. I don't want you, No, No. M' - sieur, let me go.

*sfzp* *sfzp*

70 71

+Timp.

(FANTINE)

(BAMATABOIS)

No, not at all. Opt: "lit-tle whore"

Is this a trick? I won't pay more. You've got some nerve, you ug - ly slut, you've got some

72

**J** Allegro molto (as for "At The End Of The Day")  
(BAMATABOIS)

gall! It's the same with a tart as it is with a

Tutti *f*

73 74

gro - cer. The cust - om - er sees what he gets in ad -

75 76

vance. It's not for the whore to say 'yes sir' or

+Fl 8va

Tbn, Bs

77 78

'no sir'. It's not for the har - lot to pick and to choose or to lead me a dance.

*mf*

Kbds, Str

79 80 81

(FANTINE)

I'll kill you, you bas - tard, try an - y of that.

(Kbds, Str)

+Hns 8vb

82 83

*rall.* *molto*

E - ven a whore who has gone to the bad won't be had by a

84 85

**K** **Lento** (as for Valjean entrance to 'Factory')

(FANTINE)

rat!

(BAMATABOIS)

By Christ, you'll pay for what you've

Gtr *f*

Kbd1

86

done, This rat will make you bleed, you'll see! I guar - an - tee, I'll make you suf - fer For this dis - tur - bance of the

*mf* (cont. sim.)

87 88

(FANTINE)

I beg you, don't re - port me,

(BAMATABOIS)

peace. For this in - sult to life and pro - per - ty.

89

90

sir, I'll do what - e - ver you may want...

Make your ex - cuse to the po -

91

**L** Moderato, maestoso (♩ = 112) (as for the Constables in the 'Prologue')

lice!

Kbd1, Xylo

*f*

92 Tbn, Kbds, Bs

93

94

(JAVERT)

Tell me quick - ly, what's the sto - ry, Who saw what, and why, and where? Let him

95

96

97

(JAVERT)

give a full de - scrip - tion, Let him ans - wer to Ja - vert. In this nest of whores and vi - pers. Let one

98 99 100

(BAMATABOIS)

Ja -

(JAVERT)

speak who saw it all. Who laid hands on this good man here? What's the sub - stance of this brawl?

101 102 103

M (BAMATABOIS)

vert, would you be - lieve it, I was cros - sing from the park When this

Kbd1 *mf*

Kbd3, Str *mp*

104 105

(JAVERT)

pros - ti - tute at - tacked me, you can see she left her mark. She will

Brs, Xylo

106 107 108

**N** (JAVERT)

ans - wer for her ac - tions when you make a full re - port. You may rest as - sured, M' - sieur, that she will

Kbd1, Xylo

*f*

109 110 111

(FANTINE) *Poco meno mosso*

There's a child who sore - ly needs me, Please, M' -

(JAVERT)

ans - wer to the court.

Gtr

*p* WWs, Kbd3, Str

112 113

(FANTINE) *rall.*

sieur, she's but that high. Hol - y God, is there no mer - cy, If I go to jail, she'll

114 115 116



**P** **Andante**  
(FANTINE)

die!

**(JAVERT)**

I have heard such pro - tes - ta - tions ev - 'ry day for twen - ty years. Let's have

Kbd1 solo

*mp*

117 118 119

**(JAVERT)**

no more ex - pla - na - tions, Save your breath and save your tears. Hon - est

+Hns, Tbn

120 121

*rall.*

work, just re - ward. That's the way to please the Lord.

+Tpts, WWs

122 123

**Andante**

**Q** **(VALJEAN)**  
(emerging from crowd)

A mo - ment of your time, Ja -

Kbd1

*mp*

Gtr

124 125

(VALJEAN)

vert, I do be - lieve this wom - an's tale.

(JAVERT)

But M' - sieur May - or... \_\_\_\_\_

Kbd3, Vln

Vc, Kbd3

126 127

(FANTINE)

You've done your du - ty, let her be. She needs a doc - tor not a jail. Can this

(JAVERT)

But M' - sieur May - or... \_\_\_\_\_

128 129 130

(FANTINE) *senza rall.* (VALJEAN) *rall.*

be? Where will she end, this child with - out a

131 132 133 134

*a tempo* (♩ = 100)

(VALJEAN)

**R** (to FANTINE)

friend. I've seen your face be - fore.

Gtr *mf*

Kbds, Str *mf*

135 136 137

Show me some way to help you.

138 139

*rall.* *a tempo*

How have you come to grief In such a place as this?

E.H. *p*

*p*

140 141 142

S

(FANTINE)

M' - sieur, don't mock me now, I pray.

Kbd3, Vln

E.H.

Kbds, Str

*mf*

143

144

*poco rall.*

It's hard e - nough, I've lost my pride.

You let your fore - man send me a -

145

146

147

*a tempo*

*rall.*

way, Yes, you were there And turned a - side.

*f*

Kbd2, Gtr

148

149

150

**T** *a tempo*  
**(FANTINE)** *(cantando)*

I ne - ver did no wrong.

**(VALJEAN - conversational)**

Is it true, what I've done?

Gtr *mp*

Kbd3, Str *mf*

151 152

My daugh - ter's close to dy - ing.

To an in - no - cent soul?

3

153 154

If there's a God a - bove, He'd let me die in -

Had I on - ly known then.

Dm/G

*mf* *mp*

155 156 157

poco più mosso (as for 'On My Own')

(FANTINE)  
stead.

(VALJEAN)  
In His name, my task has just be - gun. I will see it

*p* *cresc.* *Kbd2* *Kbd3, Str cresc.*

158 159 160

(JAVERT) *rall.*  
But M' - sieur Mayor... But M' - sieur Mayor...

(VALJEAN)  
done, Take her to the hos - pi - tal I will see it

*cresc.* *f* *+Hn* *+WWs*

161 162

Allegro molto (♩. = 130) (as for "At The End Of The Day")

(VALJEAN)  
done!

*ff* *Kbd1*

163 164 *Segue*

# Cart Crash

**A** (L'istesso tempo)

Musical score for measures 1-2. The score is for Piano and Strings (Kbds, Str) in 12/8 time. The piano part is marked *ff*. The bass line consists of a steady eighth-note accompaniment. The treble clef part features a melodic line with slurs and accents.

Musical score for measures 3-4. A Brass part is introduced in measure 3, playing a sustained chord with a crescendo. The piano accompaniment continues with the same rhythmic pattern.

Musical score for measures 5-6. A *S<sup>va</sup>* (Violin *sesta*) part is introduced in measure 5, playing a melodic line. The piano accompaniment continues. A Brass part is also present in measure 6, playing a sustained chord.

Musical score for measures 7-8. A *+WVs* (Violin *sesta*) part is introduced in measure 7, playing a melodic line. The piano accompaniment continues. A Brass part is also present in measure 8, playing a sustained chord.

WWs, Kbds, Str

9 10 11

Bs

12 13 14

15 16

B

Recitative - Allegro (VARIOUS ONLOOKERS) (Women)

He'll be crushed by the cart! Don't approach!

(Men) Look at that! Stay away!

Kbds, Str fp

17



(Women)

It's M - 'sieur Fauche - le - vant

(Men)

fall Oh my God, who is that? He is

18

Oh, the pit - i - ful man! There is no - thing to do.

trapped by the wheel.

19

**Allegro molto**

**C** (VALJEAN)

Is there an - y - one here who will re - scue the

F1 8va, Kbds, Vln

*f* *mp*

20 21

Bs

man?

Who will help me to shoul - der the weight of the

Kbd2

22 23

(VALJEAN) cart? (ONLOOKER 1) (ONLOOKER 2) That

Don't go near him— M' - sieur Mayor.

*mf*

+ Tpt. Tpts  
Kbds, Str

24 25

(ONLOOKER 2) load is as heav - y as hell. (ONLOOKER 3) (ONLOOKER 4) It will kill you as

If you touch it the whole thing will fall.

*tr*  
Fl.

26 27

well!

*ff*

*f*

28 29

**D** **Lento** (♩ = 72) VALJEAN attempts to lift the cart... ..but fails.

Hns

Kbds, Str, Brs

*mf*

30 Timp. 31 32 33

He tries again

34 35 Tbn. Bs. Timp. 36 37

They manage to pull FAUCHELEVANT clear

**E** **Allegro** (♩ = 160)

Brs, Gtr WWs, Kbds, Str

38 39 40 41

42 43 44 45

Brs, Gtr WWs, Kbds, Str

(FAUCHELEVANT) *rall.*

8 M' - sieur le Mayor, I have no words, You come from God, you are a

46 47 48

*tempo, accel.*  
**(FAUCHELEVANT)**

*rall.*      *...molto*

8  
saint.

Hns, Kbd2 8va  
*mf*

Kbd3, Str  
*f*

+WWs 8va

49 50 51

**F**

**Recitative**  
**(JAVERT)**

8  
Can this be true? I don't be - lieve what I see. A man your age To be as strong as you are.

Kbds, Gtr. Bs  
*sfz*

52 53

8  
A mem - 'ry stirs, You make me think of a man From years a - go, A man who broke his par - ole.

+Brs

54 55

8  
He dis - ap - peared. For - give me, sir, I would not dare...

**(VALJEAN)**

Say what you must, Don't leave it there...

56 57

Andante (Not too fast)

(JAVERT)

G

I have on - ly known one o - ther who can do what you have done. He's a

Kbd1  
mf

56 57 58

Vc, Bs, Kbds

con - vict from the chain gang, he's been ten years on the run. But he could - n't run for - ev - er, We have

59 60 61

found his hide - a - way And he's just been re - ar - rest - ed, And he comes to court to - day. Well, of

62 63 64

più mosso

course, he now de - nies it, you'd ex - pect that of a 'con'. But he

+Str  
più p

65 66

could - n't run for - ev - er, no, not ev - en Jean Val - jean.

Gtr

67 68 69

**H** Adagio (♩ = 56) (slow version)  
(VALJEAN)

8 You say this man de - nies it all and gives no sign of un - der - stand - ing or re - pen - tance. —

Kbd2 *p*

Kbd3, Str *p*

70 71 72

8 You say this man is going to trial and that he's sure to be re - turned to serve his

73 74

8 sen - tence. Come to that, Can you be sure that I am not your

*rall.*

*p* WWS

75 76 77

*a tempo primo* (JAVERT) I

man? I have known the thief for a - ges, Tracked him down through thick and thin. And to

Kbd1

Kbds, Vc

make the mat - ter cer - tain, There's the brand u - pon his skin. He will

+Brs

*rall.*

bend, he will break, This time there is no mis - take.

*mf*

J *a tempo* WWs, Brs, Kbd2 8va

*Andante* (♩ = 84) (Not too fast)

*p*

Kbds, Vc

K

(VALJEAN)

89 90 91

He thought that man was me— with - out a se - cond glance.

92 93 94

This stran - ger he has found— this man could be my chance.

95 96 97

Why should I save his hide,— why should I right this wrong?

98 99 100

When I have come so far— and strug - gled for so long.

*poco rall.*



Lento - recitativo  
(VALJEAN)

più mosso (♩ = 88)

8 If I speak I am con - demned. If I stay si - lent I am damned. —

101 102

Kbds, Gtr

Wws, Kbd3, Str

*p*

**M**

8 I am the mas - ter of hun - dreds of work - ers, they all look to me.

103 104

Glock

Kbd1

*p* Wws, Hn, Kbd3, Vln

8 Can I a - ban - don them, who will they live — if I am not free?

105 106

*rall.*

**Recit.**

8 If I speak they are con - demned If I stay si - lent I am

107 108

Kbd3, Gtr, Bs, Str

Andante  
(VALJEAN)

damned.

*pp* Kbds, Str

109 110

*poco ritard* N *a tempo*

Who am I? Can I con - demn this man to

Gtr *pp* *cresc. poco a poco*

111 112 +Bs

slav - er - y, Pre - tend I do not feel his a - gon - y? This

113 114

in - no - cent who wears my face, who goes to judge - ment in my place, Who am

115

(VALJEAN)

1? Can I con - ceal my - self for e - ver - more, Pre - tend I'm not the man I

*p*

*p* + E.H., Cl.

116 117

was be - fore? And must my name un - til I die be no more than an a - li - bi, must I

*cresc.*

118 119

+ Tbn.

lie? — How can I ev - er face my fel - low men, How can I ev - er face my -

*mf* Hns 8vb

120 121

*rall.*

(VALJEAN)

self a - gain. My soul be - longs to God, I know, I made that bar - gain long a - go. He

*rall.*

gave me hope when hope was gone. He gave me strength to jour - ney on. Who am

*a tempo (non più mosso)*

I? Who am

I? I'm Jean Val - jean!

rall.

(VALJEAN)

And so Ja - vert, you see it's true, This man bears

129 130

a tempo (non più mosso)

no more guilt than you. Who am I? Two four six o

131 132 133

Opt. Spoken: "You will find me at the hospital"

Lento (♩ = 72)

one!

134 135

accel.

ritard

a tempo

Tutti *fp*

136 137 138

accel.

ritard

a tempo

Wws, Brs

139 140 141 142

Segue

# Fantine's Death

Lento (♩ = 70)

Kbds

*pp*

Str, Kbd3

*pochiss rall.* *a tempo*

(FANTINE)

Cos - ette, it's turned so cold. Cos - ette, it's past your bed - time.

Kbd1

Kbds, Str

*rall.*

You've played the day a - way and soon it will be night. Come to

Gtr

**A** **Larghetto** (♩ = 58)  
**(FANTINE)**

me, Cos - ette, the light is fad - ing, ——— Don't you

Gtr.

Kbds, Str

15 16

see the eve - ning star ap - pear - ing. Come to

17 18

me and rest a - gainst my shoul - der, How

19 20

(FANTINE)

fast the min - utes fly a - way and ev - 'ry min - ute cold - er. Hur - ry

21 22

Detailed description: This block contains the first system of the musical score, covering measures 21 and 22. It features a vocal line with lyrics, a guitar line, and a piano accompaniment. The key signature has one flat (B-flat), and the time signature changes from 3/4 to 4/4 between measures. The piano part includes a long, sustained chord in measure 21.

near, an - oth - er day is dy - ing. Don't you

Gr.

*pp*

23 24

Detailed description: This block contains the second system of the musical score, covering measures 23 and 24. It features a vocal line with lyrics, a guitar line, and a piano accompaniment. The key signature remains one flat. The piano part is marked *pp* (pianissimo). The guitar part is marked *Gr.* (Guitar).

hear the win - ter wind is cry - ing. There's a

25 26

Detailed description: This block contains the third system of the musical score, covering measures 25 and 26. It features a vocal line with lyrics, a guitar line, and a piano accompaniment. The key signature remains one flat. The piano part includes a long, sustained chord in measure 25.



(FANTINE)

dark - ness which comes with - out a warn - ing. But

27 28

*Più mosso*

I will sing you lul - la - bies and wake you in the morn - ing.

(VALJEAN)

Oh, Fan -

29 30

**B**

(VALJEAN)

tine, our time is run - ing out. But Fan -

Kbd2

Kbds, Str

*mf*

31 32

(FANTINE)

(VALJEAN)

Look, Mon - sieur, where all the child - ren

tine, I swear this on my life.

Ob solo

33

34

35

play

My Cos -

Be at peace, Be at peace ev - er - more. —

*mf*

36

37

38

ette...

Take her now

Shall live in my pro - tect - ion.

Your child will want for

Gtr

*mf*

Kbd3, Str

*mf*

39

40

41

(FANTINE)

(VALJEAN) Good Mon - sieur, you come from God in  
no - thing.

*mp*

42 43

*rall.* *Meno mosso*

heav - en. Take my  
And none will ev - er harm Cos - ette as long as I am liv - ing.

44 45 46

**D**

hand, the night grows ev - er cold - er. Take my child, I give her to your  
Then I will keep you warm.

*pp* Kbd2 Vc solo  
*pp* Kbds, Str

47 48 49

(FANTINE)  
keep - ing, For God's sake, please stay till I am sleep - ing and

(VALJEAN)  
Take shel - ter from the storm,

*mf*

50 51 52

(FANTINE)  
tell Cos - ette I love her and I'll see her when I wake.

Ob solo

*p*

53 54

**Meno mosso** *rall.*

Kbd2, Gtr

55 56 57

**E** Andante (♩ = 80) (JAVERT)

Val - jean, at last, we see each o - ther plain, 'M' - sieur le Mayor', you'll

Kbd3 *mf*

Kbd1 *mf* *mp*

58 +Bs 59 60 61

(VALJEAN)

Be - fore you say an - oth - er word, Ja - vert,—

(JAVERT)

wear a dif - 'frent chain.

*sim.*

62 63

(VALJEAN)

Be - fore you chain me up like a slave a - gain, Lis - ten to me, there is some - thing I must

*mf* *mp*

64 65

(VALJEAN)

do. This wo - man leaves be - hind a suf - fer<sup>3</sup>ing child. —

66 67

There is none but me who can in - ter - cede. In mer - cy's name, three days are all I

68 69

need. Then I'll re - turn, I pledge — my word,

+Kbd2  
*più dolce*

70 71

(VALJEAN)

Then I'll re - turn.

(JAVERT)

You must think — me mad! I've hun - ted you a - cross — the years,

Hns, Tbn  
*pp*

72 73

(JAVERT)

Men like you can ne - ver change, A man— such as

*cresc.* *ff*

74 75

(VALJEAN) **F** *f*

Be - lieve of me— what you will, There is a

(JAVERT) *mf*

you. Men like me can ne - ver change.

*sfz*

76 77

Kbd3, Vc

*mf*

du - ty that I'm sworn to do.— You know no - thing of my life.

Men like you can ne - ver change. No, Two four six o

*f*

78 79

**F** (VALJEAN)

All I did was steal some bread. You know no - thing of the world.

(JAVERT)

one. My du - ty's to the law. You have no rights,

*sim.*

You would soon - er see me dead. But not be - fore I see this jus - tice

Come with me, Two four six o one, Now the wheel has turned a - round.

Kbd3, Str

done. I am warn - ing you Ja - vert,

*mf*

Jean Val - jean is no - thing now. Dare you talk to me of crime,

+Hns, Tbn

80 81 82 83 84 85



(VALJEAN)

I'm a strong - er man by far. There is pow - er in me yet, My

(JAVERT)

And the price you had to pay. Ev - 'ry man is born in sin,

race is not yet run.— *f* I am warn - ing you, Ja - vert,

Ev - 'ry man must choose his way. You know no - thing of Ja - vert,

There is no - thing I won't dare. If I have to kill you here, I'll

I was born in - side a jail. I was born with scum like you,

86 87 88 89 90 91

*poco rall.*

(VALJEAN)

do what must be done.

(JAVERT)

I am from the gut - ter too.

92 93 94

+Brass

*ff*

**G** *Poco meno mosso* (♩ = 70)

And this I swear to you to - night

There is no place for you to

95 96 97

Kbd3, Str

*mf espress.*

*mf*

Your child will live with - in my care.—

hide

Where - ev - er you may hide a -

98 99

Ob

*mf*

*mf*

(VALJEAN) *rall.*

And I will raise her to the light. I swear to you, I will be there.

(JAVERT)

way I swear to you, I will be there.

*p*

100 101 102

**H** **Allegro** (♩ = 130)

*f cresc.* *ff*

WWs, Brs, Str

*f cresc.* *ff*

103 104 105

Fl, Vlms

*p sub.* *f* *p sfz*

Ob

*sfz*

106 107 108

# Little Cosette

Moderato

Fl, Kbd1

*p*

*mp* *p* *mp* *p* *mp*

Ob solo

*mp*

Va

Gtr, Kbd2

*mp*

+Vc

Fl, Kbds, Str

Kbd2

*p* *mp* *p*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

rall.

Musical score for measures 16-19. The vocal line (top staff) is in a 2/4 time signature, with a tempo marking of *rall.* The piano accompaniment (middle and bottom staves) is in a 2/4 time signature. Dynamics include *mp* and *p*. Measure numbers 16, 17, 18, and 19 are indicated at the bottom.

Musical score for measures 20-22. The guitar part (top staff) is marked *a tempo* and *p*. The piano accompaniment (middle and bottom staves) is marked *p*. Measure numbers 20, 21, and 22 are indicated at the bottom.

Musical score for measures 23-25. The vocal line (top staff) is marked **A1** and **(COSETTE)**. The lyrics are: "There is a cas - tle on a cloud, I like to go there in my". The guitar part (middle staff) is marked *p*. The piano accompaniment (bottom staves) is marked *Kbds, Str*. Measure numbers 23, 24, and 25 are indicated at the bottom.

Musical score for measures 26-28. The vocal line (top staff) has the lyrics: "sleep, Aren't an - y floors for me to sweep,". The piano accompaniment (bottom staves) continues the accompaniment. Measure numbers 26, 27, and 28 are indicated at the bottom.

(COSETTE)

Musical score for measures 29-30. The vocal line (treble clef) has lyrics: "Not in my cas - tle on a cloud." The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The time signature changes from 3/4 to 2/4 at measure 30.

A2

Musical score for measures 31-33. The vocal line (treble clef) has lyrics: "There is a room that's full of toys, There are a hun - dred boys and". The piano accompaniment (grand staff) includes guitar (Gtr) and keyboard/strings (Kbds, Str) parts. The time signature changes from 3/4 to 2/4 at measure 32.

Musical score for measures 34-36. The vocal line (treble clef) has lyrics: "girls, No - bod - y shouts or talks too loud,". The piano accompaniment (grand staff) continues with guitar and keyboard/strings parts. The time signature changes from 2/4 to 3/4 at measure 35.

Musical score for measures 37-38. The vocal line (treble clef) has lyrics: "Not in my cas - tle on a cloud." The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The time signature changes from 3/4 to 4/4 at measure 38.

B

(COSETTE)

There is a lad - y all in white. Holds me and sings a lul - la - by. She's

Va  
p mp

WWs, Kbds, Str

39 40

rall.

nice to see and she's soft to touch, She says: "Cos - ette, I love you ve - ry much."

p

Kbd2  
colla voce

41 42

C

I know a place where no one's lost. I know a place where no one cries

Gtr

Kbds, Str

43 44 45 46

*rall.*

(COSETTE)

Cry - ing at all is not al - lowed. Not in my cas - tle on a cloud.

47 48 49 50

D

Recitative - Allegro (not too fast)

Oh help, I think I hear them now And I'm no-where near fin-ished sweep-ing and scrub-bing and po-lish-ing the floor.

51 52

Oh, it's her. It's Ma - dame!

53 54

E

(MADAME THENARDIER)

Now look who's here. The lit-tle Ma - dam her - self. Pre - tend - ing once a - gain she's been so aw - ful - ly good.

55 56



(MADAME THENARDIER)

Bet - ter not let me catch you slack - ing. Bet - ter not catch my eye.

*sfz*

57 58

Ten rot - ten francs your mo - ther sends me. What is that gon - na buy?

*sfz*

59 60

Now take that pail, My lit - tle Ma - dem - ois - elle, And go and draw some wat - er from the

+Str *sfz* *sfz* *sfz*

61 62

**F** Moderato pesante

well! We should ne - ver have tak - en you

Hns *mf* *mf*

+Timp

63 64

(MADAME THENARDIER)

in in the first place, how stu - pid the things that we do, like mo - ther like daugh - ter, the scum of the

Kbds, Gtr, Bs

Più mosso

street! E - po -

f

Kbd1

mp

Bs

nine, come my dear, E - po - nine let me see you. You look ver - y well in that lit - tle blue hat.

+Kbd3, Str

p

There's some lit - tle girls who know how to be -

Fl

Xylo

Brs

f

## (MADAME THENARDIER)

have and they know what to wear and I'm say - ing 'Thank heav - en for that'.

Vln, Kbd3

73 74

G

## Recitative

Still there, Cos-ette? Your tears will do you no good. I told you, fetch some wat-er from the well in the wood.

Kbds, Brs

75 76

Moderato  
(COSETTE)

Please do not send me out a - lone. Not in the dark - ness on my

WWs, Kbd2

*p*

77 78 79

**H** Recitative  
(COSETTE)

own.

(MADAME THENARDIER)

E - nough of that, Or I'll for - get to be nice. You heard me ask for some - thing and I nev - er ask twice.

Brs, Kbds, Str

*sfp*

80 81

Detailed description: This block contains the vocal and piano accompaniment for the recitative section. The vocal line is in 4/4 time, starting with a whole rest followed by a half note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in 4/4 time. The piano part includes a dynamic marking of *sfp* and measure numbers 80 and 81.

**Allegro**

Brs, WW 8va

*f*

Tbn.

82 83 84 85

86 87 88 89

(long slide)

Detailed description: This block contains the instrumental accompaniment for the Allegro section. It features a complex rhythmic pattern with frequent accents. The score is divided into two systems. The first system includes measures 82-85, with a dynamic marking of *f* and a tuba (Tbn.) part. The second system includes measures 86-89, with a '(long slide)' instruction. Measure numbers 82, 83, 84, 85, 86, 87, 88, and 89 are clearly marked.

# The Innkeeper's Song

Moderato (♩ = 144-152)

(DRINKER 1)

What's the nec - tar of the day?

(DRINKER 2) Fetch a bot - tle of your best.

(DRINKER 3) Come on, you old pest,

Kbds1, 2, Bs *mf*

(THENARDIER)

Here, try this lot, Gua - ran - teed to hit the spot, Or I'm not Then - ar - di - er.

(DRINKER 4)

(THENARDIER)

(to himself)

(to customer)

Give's a glass of rum!

(DRINKER 5) Land - lord, o - ver here!

Right a - way you scum, Right a - way M' - sieur.

Xylo *mf*

+WB

(DINER 1)  
 God this place has gone to hell.

(DINER 2)  
 So you tell me ev - 'ry year.

(DRINKER 6)

+HH +Temple Blk Mine

11 +Tbn. 12 13 14 Gtr

A (DRINKER 6)  
 Host Then - ar - dier. He was there, so they say. At the field of Wa - ter - loo.

+Alto Sax, Gtr, Kbd2

+Tbn

15 16 17 18

(DRINKER 1)  
 But he knew just what to do.

(DRINKER 7)  
 Got there, it's true, when the fight was all through.—

mf Alto Sax, E.H.

19 20 21 22

(DRINKER 1)

Crawl - ing through the mud      So you've heard it said,      Pick - ing through the pock - ets of the      Eng - lish dead.

(DRINKER 8)

Xylo      He

*mf*

23    24    25    26

*rall.*

made a ti - dy score from the spoils of war.

E.H.      Alto Sax

+Tbn

27    28    29    30      Kbd2 solo

**B**      **Poco meno quasi recitativo**  
**(THENARDIER)**

My band of soaks, My den of dis - sol - utes. My dir - ty jokes, my al - ways pissed <sup>3</sup> as newts. My sons of

E.H.

Kbds, Str trem

31    32

(THENARDIER)

whores spend their lives in my inn. Hom - ing pig - eons hom - ing in They

(non trem) (Vln solo)

33 34 35

(to audience) *rall.* *a tempo*

fly through my doors. — And their mon - ey's good as yours.

Flute, Xylo. *mf* Kbds1, 2, Bs

36 37 38

**C** (DINER 1)

Don't have a clue What he put in - to this stew. Must - 've scraped it off the street.

39 40 41

(DINER 2)

Hell, what a wine, 'Chat - eau Neuf de Tur - pen - tine! Must - 've

42 43 44



(DRINKER 1) One more for the road.

(DINER 2) pressed it with his feet!

(DINER 1) Land-lord, o-ver here!

(THENARDIER) Where's the wretch-ed man? One more slug o' gin!

Xylo *mf*

+WB

45 46 47

(GIRL DRINKER) (tempted by boyfriend) Just one more or my old man is gon - na do me in. (no rall.)

+HH +Temple Blk

48 +Tbn. 49 50 51

A Tempo (main tempo) [D] (THENARDIER)

Kbd1 solo (stacc) Wel - come M' - sieur, Sit your - self down

*p*

52 53 54 55

And meet the best inn - keep - er in town. Alto Sax As for the rest,

56 57 58 59

(THENARDIER)

All of them crooks. Rook - ing the guests and cook - ing the books.—

Alto Sax

60 61 62 63

E

Sel - dom do you see Hon - est men like me. A

Alto Sax 3

Str *p* *mp*

64 65 66 67

rall.

gent of good in - tent who's con - tent to be

+Tbn

68 69 70 71

F

*a tempo*  
(THENARDIER)

Mas - ter of the house, Dol - ing out the charm. Read - y with a hand - shake and an op - en palm.

Alto Sax, E.H. +Xylo

*mf* Kbd1 (sempre stacc)

72 +Bass 73 74 75

Tells a sau - cy tale. Makes a lit - tle stir. Cust - om - ers ap - pre - ci - ate a bon vi - veur.

+Xylo

76 77 78 79

Glad to do a friend a fav - or. Does - n't cost me to be nice. But

(Xylo)

80 81 82 83

no - thing gets you no - thing, Ev - 'ry - thing has got a lit - tle price.

84 85 86 87 +Ctr

F1

(THENARDIER)

Mas - ter of the house,      Keep - er of the zoo.      Read - y to re - lieve them of a      sou or two.

Alto Sax, E.H. +Xylo

*mf* Kbd1 (sempre stacc)

88 +Bass      89      90      91

Wat - er - ing the wine.      Mak - ing up the weight,      Pick - ing up their knick - nacks when they      can't see straight.

92      93      94      95

Ev - 'ry - bod - y loves a land - lord. ——— Ev - 'ry - bod - y's bos - om friend, ——— I

(Xylo)

96      97      98      99

*(pochiss. accel.)*

do what - ev - er pleas - es, Je - sus! Won't I bleed 'em in the end!

100      101      102

*f* +Vc

G

poco più mosso

(THENARDIER)

Mas - ter of the house, Quick to catch your eye. Nev - er wants a pas - ser - by to pass him by.

(CHORUS)\*

+Tbn Mas - ter of the house, Quick to catch your eye. Nev - er wants a pas - ser - by to pass him by.

Alto Sax, E.H.

+Brs

Kbd1 (sempre stacc)

103 104 105 106

Ser - vant to the poor, But - ler to the great. Com - fort - er, phil - os - o - pher and life - long mate,

Ser - vant to the poor, But - ler to the great. Com - fort - er, phil - os - o - pher and life - long mate,

+Brs

107 108 109 110

Ev - 'ry - bod - y's boon com - pan - ion, ——— Ev - 'ry - bod - y's chap - er - one. ——— But

Ev - 'ry - bod - y's boon com - pan - ion, ——— Ev - 'ry - bod - y's chap - er - one. ———

Alto Sax, E.H.

Gtr

111 112 113 114

rall.

(THENARDIER)

lock up your va - lis - es. Je - sus, won't I skin you to the bone.

+Xylo, Vln pizz

a tempo primo

H

En - ter M' - sieur. Lay down your load

Kbd1 solo (stacc)

*p*

Un - lace your boots and rest from the road. This weighs a ton,

Alto Sax

Trav - el's a curse, But here we strive to light - en your purse. —

Alto Sax

I

(THENARDIER)

8 Here the goose is cooked. Here the fat is fried, And no - thing's ov - er -

Alto Sax *mp*

Str *p*

130 131 132 133 134

rall.

8 looked till I'm sat - is - fied.

135 136 137

+Tbn

J

a tempo

8 Food bey - ond com - pare, Food bey - ond be - lief. Mix it in a min - cer and pre - tend it's beef.

Alto Sax, E.H.

+Xylo

*mf* Kbd1 (sempre stacc)

138 +Bass 139 140 141

8 Kid - ney of a horse, Liv - er of a cat, Fil - ling up the sau - sa - ges with this and that.

+Xylo

142 143 144 145

(THENARDIER)

Res - i - dents are more than wel - come, — Bri - dal suite is oc - cu - pied. —

(Xylo)

146 147 148 149

Rea - son - a - ble char - ges plus some lit - tle ex - tras on the side. —

150 151 152 153

J1

Charge 'em for the lice. Ex - tra for the mice. Two per cent for look - ing in the mir - ror twice.

Alto Sax, E.H. +Gtr

*mf* Kbd1 (sempre stacc)

154 +Bass 155 156 157

Here a lit - tle slice, There a lit - tle cut. Three per - cent for sleep - ing with the win - dow shut.

158 159 160 161



(THENARDIER)

When it comes to fix - ing pric - es, — There are lots of tricks he knows. —

(Xylo)

162 163 164 165

(pochiss accel.)

How it all inc - reas - es, All — them bits and piec - es, Je - sus it's a - maz - ing how it grows!

Str, Kbd3

166 167 168 169

+Vc

(pochiss più mosso)

K

(THENARDIER)

Mas - ter of the house, Quick to catch your eye. Nev - er wants a pas - ser - by to pass him by.

(CHORUS)

Mas - ter of the house, Quick to catch your eye. Nev - er wants a pas - ser - by to pass him by.

(+Sax, E.H.)

Kbd1 (sempre stacc)

170 171 172 173

(THENARDIER)

Ser - vant to the poor, But - ler to the great. Com - fort - er, phil - os - o - pher and life - long mate,

(CHORUS)

Ser - vant to the poor, But - ler to the great. Com - fort - er, phil - os - o - pher and life - long mate,

174 175 176 177

Ev - 'ry - bod - y's boon com - pan - ion, Give 'em ev - 'ry - thing I've got.

Ev - 'ry - bod - y's boon com - pan - ion, Gives 'em ev - 'ry - thing he's got.

Sax, E.H.

Gtr

178 179 180 181

(THENARDIER)

Dir - ty bunch of geez - ers, Je - sus, what a sor - ry lit - tle lot.

rall.

182 183 184

*poco meno mosso*

L

(MADAME THENARDIER)

I used to dream that I ——— would meet a prince.

Vin solo  
p

Kbd2 solo

185 186 187 188

*poco rall.*

*a tempo* **meno mosso**

But, God Al - might - y, have you seen what's hap - pened since? ———

+Vc pizz, E.H.

189 190 191

M

'Mas - ter of the house?' Is - n't worth my spit. 'Com - fort - er, phil - os - o - pher' and life - long shit!

Fl, Clar, Kbds, Str  
*mf*

192 193 194 195

Cun - ning lit - tle brain, Reg - u - lar Vol - taire. Thinks he's quite a lov - er but there's not much there.

196 197 198 199

(pochiss. accel.)  
(MME. THENARDIER)

What a cru - el trick of na - ture. Land - ed me with such a louse.

200 201 202 203

subito Tempo primo

God knows how I've last - ed li - ving with this bas - tard in the house.

204 205 206

*f*

Kbd1, Tbn, Bs

N

(MADAME THENARDIER)

(THENARDIER)

(CHORUS)

Mas - ter and a half! Don't make me laugh!

Mas - ter of the house. Com - fort - er, phil - o - so - pher...

Mas - ter of the house. Com - fort - er, phil - o - so - pher...

WWS, Tpts, Str

*f* *mp* *f* *mp*

*staccato*

Kbd1 *mp* *f* *mp*

207 208 209 210

(MME. THENARDIER)

Hy - po - crite and toad - y and in - e - bri - ate.

(THENARDIER)

Ser - vant to the poor. But - ler to the great.

(CHORUS)

Ser - vant to the poor. But - ler to the great.

211 212 213 214

(THENARDIER)

*slide*

Ev - 'ry - bod - y bless the land - lord, — Ev - 'ry - bod - y bless his spouse. —

(CHORUS)

*slide*

Ev - 'ry - bod - y bless the land - lord, — Ev - 'ry - bod - y bless his spouse. —

215 216 217 218

(MADAME THENARDIER)

Raise it up the mas - ter's ass!

Ev - ry - bod - y raise a glass

(THENARDIER)

Ev - ry - bod - y raise a glass

Ev - ry - bod - y raise a glass

(CHORUS)

Ev - ry - bod - y raise a glass

219 220 221 222 223

Timp solo Timp gliss

(no accel.)

to' the mas - ter of the house!

to' the mas - ter of the house!

to' the mas - ter of the house!

224 225 226 227 228

Brs, Kbd2, Bs

*ff* (*sempre stacc.*)

# The Bargain

Andante

E.H., Va, Vc

*mf*

Tutti *fp* *fp* *fp*

Vlms, Kbd3, E.H.

*p cresc.*

Va, Vc

*poco accel.*

*rall.*

*f*

Adagio

(VALJEAN) *p*

Hush now, Do not be a - fraid of me. Don't cry, Show me where you live.

*p dolce*

Kbd3, Str

*rall.*

(COSETTE)

Tell me my child, what is your name? I'm called Co-

+EH

Str soli

Andante (♩ = 84)

(COSETTE)

-sette  
Kbd2, Acc Gtr

17 18

B

(COSETTE)

La la la (etc.)

(VALJEAN)

La la (etc.)

Gtr solo

*mp*

*mp*

Kbd2  
*mp*

19

20

21

22 23 24



(COSETTE) *rall.*

(VALJEAN)

25 26 27

**C** Moderato con agitato  
(VALJEAN)

I found her wan - d'ring in the wood, this lit - tle child, I found her trem - bling in the shad - ows.

Kbd1 *mf* Gtr *mf*

Kbd3, Str *mf*

28 29 30

And I am here to help Cos - ette, And I will set - tle an - y debt you may think pro - per: I will

*mf* *mf* *mf*

31 32 33

(VALJEAN)

*poco rall.*

pay what I must pay to take Cos - ette a - way.

34 35 36

D

*a tempo*

There is a du - ty I must heed.

Kbds, Str 3

Gtr

Kbd1

37 38 39

There is a pro - mise I have made. For I was blind to one in

40 41

need. I did not see what stood be - fore me.

42 43 44

E

*a tempo*  
(VALJEAN) (as for 'I Dreamed A Dream')

Now her mo - ther is with God. Fan - tine's suf - fer - ing is

Str *mf* ww

Kbds

45 46 47

ov - er. And I speak here with her voice,

*cresc.*

48 49 50

*rall.*

And I stand here in her place.

*tr* *f* *+Fl*

51 52 53

F

*a tempo cantando*

(MADAME THENARDIER)

Let me take your coat, M' - sieur

(VALJEAN)

And from this day and ev - er - more,

Fl

*sub. mp*

Kbds, Str, WWs

*mf*

54

55

(THENARDIER)

You are ver - y wel - come here.

(VALJEAN)

Cos - ette shall live in my pro - tect - ion

I shall not for - sake my

*mf*

*mp*

56

57

58

(THENARDIER)

(MADAME THENARDIER)

*rall.*

Tbn.

Take a glass.

Take a chair.

(VALJEAN)

vow.

Cos - ette shall have a fa - ther

*mf*

*dim.*

59

60

Alla valse (♩ = 170)

(THENARDIER)

now.

Kbds1, 2, Vc pizz  
mp

61 62 63 64

65 66 67 68

G1 (THENARDIER)

What \_\_\_\_\_ to do?      What \_\_\_\_\_ to say?

Kbds1, 2 (8va), Vc pizz

69 70 71 72

Shall you car - ry our trea - sure a - way?

73 74 75 76

What a gem!      What a pearl!

77 78 79 80

Be - yond ru - bies is our lit - tle girl!

81 82 83 84

H1

(THENARDIER)

How can we speak of debt?

Kbd3, Str  
mp

85 86 87 88

*rall.*

Let's not hag - gle for darl - ing Cos - ette.

89 90 91 92

I1

*a tempo*

Dear Fan - tine, gone to rest,

Kbd3, Vlms  
mf  
Kbds1, 2

93 94 95 96

Have we done for her child what is best?

97 98 99 100

## (THENARDIER)

Shared our bread, shared each bone.

101 102 103 104

*rall.*

Treat - ed her like she's one of our own, Like our own, M' - sieur!

105 106 107 108 109

## Recitative

## (VALJEAN)

Your feel - ings do you cred - it, sir, And I will ease the part - ing blow.

110 111

Let us not talk of bar - gains or bones or greed: Now, may I say, we are a - greed?

112 113 114 115 116

G2 *a tempo*  
(MADAME THENARDIER)

That ————— would quite fit ————— the bill

Kbd3, Str  
*mp*

Kbds1, 2 (8va), Vc pizz

117 118 119 120

If she had - n't so of - ten been ill.

121 122 123 124

Lit - tle dear, cost us dear,

125 126 127 128

Med - i - cines are ex - pen - sive, M' - sieur.

129 130 131 132



H2

(MME. THENARDIER)

Not that we be - grudged a sou,

Kbd3, Str, Ob

*mp*

133 Kbds1, 2 (8va), Vc pizz 134 135 136

*rall.*

It's no more than we Christ - ians must do!

137 138 139 140

*a tempo*

12

(MME. THENARDIER)

One thing more, One small doubt,

(THENARDIER)

One thing more, One small doubt,

Kbd3, Str, Ob

+Hn

141 Kbds1, 2, Vc pizz 142 143 144

There are treach - er - ous peo - ple a - bout.

There are treach - er - ous peo - ple a - bout.

145 146 147 148

(MME. THENARDIER)

No of - fence, Please re - flect:

(THENARDIER)

No of - fence, Please re - flect:

149 150 151 152

*poco rall.*

Your in - ten - tions may not be cor - rect.

Your in - ten - tions may not be cor - rect.

+Clar

153 154 155 156

J1

*a tempo*

(VALJEAN)

No more words, Here's your price.

Str, Kbd3, WWs

*mf*

Kbds1, 2, Vc pizz

157 158 159 160

Fif - teen hun - dred for your sa - cri - fice.

161 162 163 164

(VALJEAN)

Come, Cos - ette, Say good - bye,

165 166 167 168

This system contains measures 165 through 168. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a rhythmic pattern of eighth notes.

Let us seek out some friend - li - er sky.

169 170 171 172

This system contains measures 169 through 172. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern.

Thank you both for Cos - ette.

173 174 175 176

This system contains measures 173 through 176. The vocal line concludes with the lyrics. The piano accompaniment continues.

*rall.*  
It won't take you too long to for - get.

177 178 179 180

Ob *f* 3  
Perc

This system contains measures 177 through 180. It begins with the tempo marking *rall.* The vocal line continues. The piano accompaniment includes a treble clef with chords and a bass clef with a rhythmic pattern. At the end of measure 180, there are staves for Oboe (Ob) and Percussion (Perc). The Oboe part has a dynamic marking *f* and a triplet of eighth notes. The Percussion part has a drum symbol.

*a tempo*

J2 WWs, Hns, Kbd3, Str

Musical score for measures 181-184. The score is written for piano and includes parts for WWs, Hns, Kbd3, and Str. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody in the right hand and a bass line in the left hand. Measure 181 includes a dynamic marking of *f* and a rehearsal mark *V*. Measure 182 includes a rehearsal mark *V*. Measure 183 includes a rehearsal mark *V*. Measure 184 includes a rehearsal mark *V*. The instruments Kbd3, 1, 2, Vc, and Bs are listed below the staff.

Musical score for measures 185-188. The score continues from the previous system. Measure 185 includes a rehearsal mark *V*. Measure 186 includes a rehearsal mark *V*. Measure 187 includes a rehearsal mark *V*. Measure 188 includes a rehearsal mark *V*.

Musical score for measures 189-192. The score continues from the previous system. Measure 189 includes a rehearsal mark *V*. Measure 190 includes a rehearsal mark *V* and a *Timp* marking. Measure 191 includes a rehearsal mark *V*. Measure 192 includes a rehearsal mark *V*.

Musical score for measures 193-196. The score continues from the previous system. Measure 193 includes a rehearsal mark *V*. Measure 194 includes a rehearsal mark *V*. Measure 195 includes a rehearsal mark *V*. Measure 196 includes a rehearsal mark *V* and a *tr* marking.

J3

(VALJEAN)

Come, Cos - ette, Come my dear,

Kbd1, Glock

*mp*

197 Gtr 198 199 200

From now on I will al - ways be here.

201 202 203 204

Where I go you will be.

205 206 207 208

(COSETTE)

Will there be child - ren and cas - tles to see?

209 210 211 212

(VALJEAN)

Yes, Cos - ette, Yes, it's true.

Kbd1, Gtr  
+Str

213 214 215 216

*rall.*

There's a cas - tle just wait - ing for you.

Kbd3, Str

217 218 219 220

*a tempo*

Tutti *ff*

(Bell Tree)

221 222 223 224 225 226

*f*

227 228 229 230

*rall.*

*meno mosso*

*rall.*

*ff*

231 232 233 234 235

Segue

# The Beggars

Andante (♩ = 80) (Ten1 8va) (CHORUS - THE BEGGARS) unis.

Look down and see the beg - gars at your feet, Look

WWs *ff* *f* *sim.*

Kbd1 *ff* *f*

Gtr *ff* *f*

Kbd3, Vc

down and show some mer - cy if you can. Look down and see the

sweep - ings of the street, Look down, look down u - pon your fel - low man. Uh - nasal hum

(All at pitch)

**C** (GAVROCHE)

'Ow do you do, my name's Gav - roche. These are my peo - ple, Here's my patch.

(CHORUS) (Ten 1 loco)

huh, Uh - huh, Uh - huh, Uh -

*lighter - stacc.*

*mf*  
Gtr.

10 11

Not much to look at, no - thing posh. No - thing that you'd call up to scratch. This is my school, my high so - ci - e - ty.

huh, Uh - huh, Uh - huh, Uh - huh, Uh - huh, Uh -

12 13 14

Here in the slums of St. Mi - chel, We live on crumbs of hum - ble pi - e - ty. Tough on the teeth but what the hell.

huh, Uh - huh, Uh - huh, Uh - huh,

15 16 17



(GAVROCHE)

Think you're poor? Think you're free? Fol - low me, Fol - low me!

(Ten1 8va)

Str, Xylo

WWs 3 Look

Kbd2

*legato, heavier*

*cresc.*

18 19

E

(CHORUS)

down and show some mer - cy if you can. Look

Hns

Xylo

Kbd1

*f*

Kbd3, Vc

20 21

down, look down u - pon your fel - low man.

WW, Vlns.

22 23

**F** Allegro molto (♩ = 160)

tr Str, WWs tr tr

Kbd2

24 25 26 27

**G** (OLD BEGGAR WOMAN)

What d'you think you're at, hang - ing 'round my pitch? If you're new a - round her, girl, you've

Kbd1 mf

Kbd2 mf

Str

28 29 30

(YOUNG PROSTITUTE)

got a lot to learn. Lis - ten you old bat, Craz - y blood - y witch!

31 32 33

(OLD BEGGAR WOMAN)

'Least I give my cust - o - mers some plea - sure in re - turn. I know what you give,

34 35 36

(OLD BEGGAR WOMAN)

Give 'em all the pox. Spread a - round your poi - son till they end up in a box!

37 38 39

(PIMP)

Leave the poor old cow, Move it Mad-el-eine, She used to be no bet-ter till the clap got to her brain!

40 41 42 43

H

(WOMAN 1)

(WOMAN 2)

(WOMAN 3)

When's it going to end? When're we going to live? Some - thing's got to hap - pen now

Wws, Str  
Kbds *f*  
Kbd2 *f*  
Bs

44 45 46

(PIMP)  
Some - thing's got - ta give.

(THE BEGGARS)  
It - 'll come, it - 'll come, it - 'll come, it - 'll come, it - 'll come, it - 'll come, it - 'll come, it - 'll

*dim.*

*dim.*

47 48 49 50

J (MARIUS)  
Where are the lead - ers of the land? Where are the swells who run this show?

(THE BEGGARS) *(whispered)*  
+Xylo come, it - 'll come, it - 'll come, it - 'll come, it - 'll come, it - 'll come, it - 'll come, it - 'll come, it - 'll

Wws *mf*

Kbd1 *mf* Str

Brs

51 52 53 54

(ENJOLRAS) (MARIUS)  
On - ly one man and that's Lam - arque. Speaks for the peo - ple her be - low.

(THE BEGGARS)  
come, it - 'll come, it - 'll come, it - 'll come, it - 'll come, it - 'll come, it - 'll come, it - 'll come, it - 'll come.

Kbd1

55 56 57 58

**f** (THE BEGGARS) (SOLO BEGGAR)

See our chil - dren fed. Help us in our shame, Some - thing for a crust of bread, In

WWs, +Str  
f Tpts >

Kbds  
f

59 60 61

(SOLO) (URCHIN) (THE BEGGARS)

Hol - y Jes - sus' name. in the Lord's hol - y name. In his name, in his name, in his

62 63 64

**K** A Tempo primo  $\text{♩} = \text{♩}$   
(MARIUS)

Lam - arque is ill and fad - ing fast, — Won't last the week out, so they say.

(TUTTI)

name.

Brs, muted

Kbds, Str  
f

65 66

(ENJOLRAS) *rall.*

With all the an-ger in the land,— How long be-fore the judge-ment day,— be-fore we cut the fat ones

67 68

*a tempo*

down to size? — Be-fore the bar-ri-cades a-

69 70

**Tempo primo**

rise?

+Gtr

71 72

L

(GAVROCHE)

Watch out for old Then - ar - di - er, All of his fam - ily's on the make.

*lighter - stacc.*

*mf*

73

74

Once ran a hash - house down the way. Bit of a swine and no mis - take.

3

75

76

He's got the gang, the bleed - ing lay - a - bout. E - ven his daugh - ter does her share. That's E - pon - ine, she knows her way a - bout.

77

78

79

(THE BEGGARS)  
(Ten1 8va)

Onl - y a kid, but hard to scare. Do we care? Not a cuss! Long live us, Long live us! Look

Str, Xylo

+WWs

*legato, heavier*

*cresc.*

80

81

82

M

(THE BEGGARS)

down and show some mer - cy if you can, Look

*f pesante*

Gtr

83 84

(♩ = ♩)

down, look down u - pon your fel - low man.

85 86



Robbery

**A (THENARDIER)**

**Allegro**

Ev - 'ry - one here? You know your place, Bru - jon,

Ba - bet, Claque-sous. You, Mont-par-nasse, Watch for the law with E -

pon - ine, Take care! You turn on the tears: no mis - takes, my dears. ———

**molto rall.**

**C (MADAME THENARDIER)**

**Andante** (♩ = 84)

These blood - y stu - dents on our street, Here they come slum - ming once a - gain.

12 Gtr, Bs

13

(MADAME THENARDIER)

Our E - pon-ine would kiss their feet, She nev - er had a scrap of brain.

+WWs, Hns, Str

*p*

14 15 16

(MARIUS)

Hey, E - pon - ine, what's up to - day? I have - n't seen you much a - bout.

Ob

*mp* *p*

Kbds

*mp* *p*

Gtr, Bs

17 18

(EPONINE)

(MARIUS)

Here, you can al - ways catch me in. Mind the po - lice don't catch you out!

+WWs, Hns, Str

19 20 21

(EPONINE)

Here, what d'you do with all these books? I could - 've been a stud - ent, too!

Ob

*mp* *solo*

Kbds, Str

*mf* *mp*

22 23

(EPONINE)

Don't judge a girl on how she looks. I know a lot of things, I do.

24 25 26

(MARIUS)

Poor E - pon - ine, the things you know You would - n't find in books like these.

27 28

(EPONINE)

I like the way you grow your hair.

(MARIUS)

I like the way— you al - ways tease.—

29 30

(EPONINE) *aside* *rall.*

Lit - tle he knows, Lit - tle he sees.

*dim.* *p* + WW

31 32 33

**D** Allegro (come prima) (MADAME THENARDIER)

Here's the old boy. Stay on the job and watch out for the law.

Kbd1, Xylo

*mf* *sim.*

Gtr Gtr, Bs Gtr, Bs Gtr, Bs

34 35 36 37

(EPONINE) Stay out of this. (MARIUS) You'll be

But E - pon - ine...

Gtr, Bs Gtr, Bs

38 39 40

(EPONINE)

in trou - ble here, It's not your con-cern, You'll be in the clear.

Gtr, Bs

41 42 43 44

(EPONINE)

(MARIUS) Leave me a-lone.

Who is that man? Why is he here? Hey, E-pon - ine!

Xylo

45 46 47 48

Gtr, Bs Gtr, Bs

Moderato (not too slow) (♩ = 70)

(MARIUS) 3

I did - n't see you there. For -

Fl, Kbd1, Vln

*mf*

Kbd3

*p*

Kbds, Str

49 50

*rall.*

give me. \_\_\_\_\_

51 52

I **Alla Valse** (♩ = 170)  
(THENARDIER) (to VALJEAN)

8 Please \_\_\_\_\_ M' - sieur, Come this way,

Kbd1 *p*

Kbd2 *mp*

53 54 55 56

Detailed description: This block contains the first system of the musical score, measures 53 through 56. It features a vocal line with lyrics, a piano accompaniment for Kbd1 (piano), and a piano accompaniment for Kbd2 (mezzo-piano). The music is in 3/4 time and G major. The vocal line has a melodic line with some rests. The piano accompaniment consists of chords and moving lines.

8 Here's a child that ain't eat - en to - day.

57 58 59 60

Detailed description: This block contains the second system of the musical score, measures 57 through 60. It continues the vocal line and piano accompaniment from the previous system. The lyrics are "Here's a child that ain't eat - en to - day." The piano accompaniment continues with similar textures.

8 Save \_\_\_\_\_ a life. Spare a soul,

61 62 63 64

Detailed description: This block contains the third system of the musical score, measures 61 through 64. It continues the vocal line and piano accompaniment. The lyrics are "Save \_\_\_\_\_ a life. Spare a soul,". The piano accompaniment continues with similar textures.

(THENARDIER)

God re - wards all the good that you do.

65 66 67 68

Detailed description: This block contains the first system of music, measures 65 through 68. It features a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and a bass line with a steady eighth-note pattern. The key signature has one sharp (F#).

J

Wait a bit, Know that face,

Hns +

*mfp* *mfp*

69 70 71 72

Detailed description: This block contains the second system of music, measures 69 through 72. It includes a vocal line with a long note on 'Wait' and lyrics 'Wait a bit, Know that face,'. The piano accompaniment features sustained chords and arpeggios. A 'Hns +' marking is present above the piano staff. Dynamics include *mfp* (mezzo-forte piano) and *mfp* (mezzo-forte piano).

Ain't the world a re - mark - a - ble place?

*cresc.* *cresc.*

73 74 75 76

Detailed description: This block contains the third system of music, measures 73 through 76. It features a vocal line with lyrics 'Ain't the world a re - mark - a - ble place?'. The piano accompaniment includes arpeggiated chords and sustained bass notes. Dynamics include *cresc.* (crescendo) in both the piano and bass staves.

K

*accel. poco a poco*  
(THENARDIER)

Musical score for Thenardier (K). The score includes vocal lines and piano accompaniment. The vocal line starts with the lyrics "Men like me don't for - get,". The piano accompaniment includes parts for Kbd3, Vln, and WWs, Hns, Kbds. The tempo marking is *mf*. Measure numbers 77, 78, 79, and 80 are indicated at the bottom.

Musical score for Thenardier (K). The vocal line continues with the lyrics "You're the bas - tard who bor - rowed Cos - ette.". The piano accompaniment continues with the same instruments. The tempo marking is *mf*. Measure numbers 81, 82, 83, and 84 are indicated at the bottom.

L

*accel. sempre*  
(VALJEAN)

Musical score for Valjean (L). The score includes vocal lines and piano accompaniment. The vocal line starts with the lyrics "What is this? Are you mad? No, M' -". The piano accompaniment includes parts for WWs, Hns, Kbds. The tempo marking is *cresc. poco a poco*. Measure numbers 85, 86, 87, 88, and 89 are indicated at the bottom.



(VALJEAN) *accl. ancora* (THENARDIER)

sieur, you don't know what you do! You know me, you know me! I'm a

*f* Tutti

90 91 92 93 94

(EPONINE)

It's the police, dis - ap - pear! Run for it, it's Ja -

(THENARDIER)

con, just like you.

+ Xylo, Drs  
(Tpts) *ff*

95 96 97 98 99

**Allegro** (♩ = 140) *molto rall.*

(EPONINE)

vert!

*mf* Brs, Kbds, Gtr, Bs *ff*

100 101 102 103

*a tempo*  
(JAVERT) M

A - noth - er brawl in the square!— A - noth - er stink in the air!— Was there a

Kbd3, Str  
*mf*

Kbd1  
*f*

104 105 106

(to VALJEAN)

wit - ness to this?— Well, let him speak to Ja - vert. M' - sieur, the streets are not safe— but let these

107 108 109

ver - min be - ware,— we'll see that Jus - tice is done. Look up -

*mf*

+Brs

Tbn, Gtr

110 111 112

N

(JAVERT)

on this fine col - lec - tion, crawled from un - der - neath a stone. This—

*mf* Gtr cantabile

Kbd3, Str

*f*

113 114 115 116

swarm of worms and mag - gots could have picked you to the bone!

Gtr

117 118 119 120

O

I know this man ov - er here, — I know his name and his trade, — and on your

+Fl

Kbd3, Str

*ff* *mf*

Kbd1

*f*

121 122 123

(JAVERT)

wit - ness M' - sieur — I'll see him suit - a - bly paid. — But where's the

124 125 126

(THENARDIER)

gent - le - man gone, — and why on earth did he run? You will

127 128 129

P

have a job to catch him. He's the one you should ar -

130 131 132

rest. No more bour - geois when you scratch him than that

133 134 135

(THENARDIER) (JAVERT)

brand u - pon his chest! Could it

+Fl

+Gtr, Tpt

*f*

136 137 138

Q1

be he's some old jail - bird that the tide now wash - es in? Heard my

Gtr solo cantabile

*mf*

Kbd1, Vln

Bs

139 140 141 142

name and start - ed run - ing, Had the brand u - pon his skin? And the

143 144 145 146

Q2

(JAVERT)

girl who stood be - side him, When I turned they both had gone. Could he

147 + Tbn. 148 149 150

*pochiss.  
meno mosso*  
(♩ = 132-138)

be the man I've hunt - ed? Could it be he's Jean Val - jean? (THENARDIER)

In the

151 152 153 154

*ff*

(THENARDIER)

ab - sence of a vic - tim, Dear In - spec - tor, May I go? And re - mem - ber, when you've

Kbd3, Vln *p*

Kbd1, WWs, Hns *mp*

155 156 157 158 159

Ancora poco mosso (♩ = 120-126)

(THENARDIER)

rall.

(JAVERT)

160 161 162 163

R

(to the crowd)

164 165 166 167

Presto - subito (in 2) (♩ = 144)

Lento

(♩ = 66)

168 169 170 171

rall.

172 173

# Stars

Larghetto (♩. = 63)

Kbd2, Gtr

*mp*

Kbd3, Str

1 *ppp* 2

A

(JAVERT)

8

There, out in the dark-ness, A fug-i-tive run-ning, Fal-len from

Kbd2, Gtr

Kbd1, 3

*pp*

3 4 5

8

God, fal-len from grace. God be my wit-ness, I nev-er shall

+Mark Tree

+Bs

6 7 8

8

yield Till we come face to face. Till we come face to

*mp*

*mp*

(12/7/01) 9 10



B

(JAVERT)

face. He knows his way in the dark, mine is the way of the

Gtr

Kbd3, Str  
mp

(very slight accel.)

Lord, those who fol - low the path of the right - eous Shall have their re -

ward. And if they fall as Lu - ci - fer fell, the

cresc. f

+Fl

f

(JAVERT) *poco rall.*

flame, the sword!

*f* *p*

*f* *p*

Ipts Kbd1 gliss

17 18

*a tempo*

Stars In your mul - ti - tudes Scarce to be

*mp* *p*

Kbd2, Gtr Kbd3, Str

19 20

count - ed. Fil - ling the dark - ness With or - der and

Kbd1

21 22

(JAVERT)

light. You are the sen - tin - els, — Sil - ent and

+WWs, Glock

23 +Bs 24

sure. Keep - ing watch in the night, Keep - ing watch in the

25 26

B

night. You know your place in the sky, You hold your course and your

Gtr

Kbd3, Str

*mp*

27 28

(very slight accel.)  
(JAVERT)

aim, And each in your sea-son re- turns and re- turns, And is al- ways the

29 30

same. And if you fall as Lu- ci- fer fell, you

31 32

fall in flames! And so it must

33 34

C

*a tempo*  
(JAVERT)

be, for so it is writ - ten on the door - way — to Par - a - dise. — That those who

Fl

Gtr *f*

Kbd3, Str

35 36

fal - ter and those who fall must pay — the price.

Ob, Hns 8vb *mf*

37 38 39

D

Lord, let me find him — That I may

Fl

Gtr

Kbd3, Str *ff* *mp*

40 41 42

(JAVERT)

see him \_\_\_\_\_ Safe be - hind bars. \_\_\_\_\_ I will

43 44

nev - er rest. \_\_\_\_\_ Till then \_\_\_\_\_ This I

45 46

*rall.* swear, This I swear by the stars. \_\_\_\_\_ *a tempo* *molto rall.*

47 48 49

E

Andante (♩ = 70)

(GAVROCHE)

That In - spec - tor thinks he's some - thing but it's

Kbd1, WWs  
*mf*

50 Bs 51 52 53

me who runs this town, And my thea - tre nev - er clos - es and the

54 55 56 57

cur - tain's nev - er down. Trust Gav - roche, Have no fear, Don't you

58 59 60 61

*rall.*

wor - ry, Aun - tie dear, You can al - ways find me here.

+Kbd3, Str  
*mf* *f* *p*

62 63 64 65

Moderato

(EPONINE)

3

Cos - ette, now I re - mem - ber, Cos -

Kbd2  
*mp*

66 67 68

(EPONINE)

ette, how can it be? We were child - ren to - geth - er, Look what's be - come of me.

69 70 71

F A tempo, poco accel. (EPONINE)

Good

72 73

Poco più mosso (♩ = 96) (EPONINE)

God, Oh what a rum - pus! That That girl, who can she be?

74 75

cop, he'd like to jump us, but he ain't smart, not he!

76 77



(EPONINE)

Some bour-geois two-a-pen-ny thing. What

(MARIUS)

E-pon-ine, who was that girl? E-pon-ine, find her for me!

Gtr *p*

Glock

*p* espr. Kbd3, Str

78 79 80

will you give me? Got you all ex-cit-ed now but God knows what you see in her.

An-y-thing!

Kbd1

81 82 83

(EPONINE)

*poco rall.*

Ain't you all de-light-ed now, No, I don't want your mon-ey, sir.

+Mark Tree

84 85

**G** **Andante**  
(MARIUS) *poco accel.*

E - po - nine, — do this for me, — Dis - cov - er where she lives. But care - ful how you go, Don't

*mp* Kbd1, 2

*mp* Kbd3, Str

86 87 88

*poco rall.* *poco accel.* (EPONINE)

(MARIUS) You

let your fa - ther know. 'Pon - ine, I'm lost un - til she's found.

*p* *mf*

*p* *mf*

89 90 +Bs 91

**Poco più mosso**  
(EPONINE) *rall.* *ritard (non troppo)*

see, I told you so, There's lots of things I know. 'Po - nine, she knows her way a - round.

*mf* *p*

*mf* *p*

Gtr

92 93 94 95

# ABC Cafe

Moderato (♩ = 116-120)

Kbd3 +Str

Brs, Kbd1, 2

*f* *ff*

1 2

Brs, Kbd3

*f*

3 4 5 6

Wws, Kbd1

*ff*

Kbd2, Brs

7 8 9 10

**A** (COMBEFERRE) (FEULLY)

At Not - re Dame, the sec - tions are pre - pared. At Rue du Bac they're strain - ing at the leash.

Gtr, Kbd1, 2

*mf*

11 12

Bs

(COURFEYRAC)

Stud - ents, work - ers, ev - 'ry - one, There's a riv - er on the run,

WWs, Gtr  
*mf*

Kbds, Hns

13 14

Like the flow - ing of a tide, Par - is com - ing to our

15 16

**B** poco più mosso (♩ = 132-138)  
(ENJOLRAS)

side. The time is near. So, near, it's

Kbd1, +Gtr  
*mf*

*tr* *tr* *tr*

Kbds, Str  
*mf*

17 18 19

(ENJOLRAS)

stir - ring the blood in their veins. And yet, be - ware,

Hns *mf*

20 21 22

*rall.*

Don't let the wine go to your brains.

23 24 25

**C** **Tempo primo** (♩ = 116) "as in Grand March from Aida"

For the ar - my we fight is a dang - er - ous foe. With the men and the arms that we nev - er can

*f* Kbd2, 3, Str

26 27 28

match. It is eas - y to sit here and swat 'em like flies.

Hns, Flug

Kbd3, Str

*f*

29 30 Kbd1 31

(ENJOLRAS)

rall.

32 *mf* But the Nat - ion - al Guard will be hard - er to catch! We need a

Meno mosso (♩ = 88-92)

poco rall.

35 *f* sign to ral - ly the peo - ple, to call them to arms, to bring them in line. *ff*

F

Moderato - Recitativo  
(ENJOLRAS)

(GRANTAIRE)

38 *mf* Mar - i - us, you're late! Some

39 (JOLY) What's wrong to - day? You look as if you've seen a ghost.

Kbds, Gtr, Bs

Tempo primo  
(GRANTAIRE)

Recit. (MARIUS)

40 wine and say what's go - ing on. 41 42 A ghost you say, a ghost may - be, She

(MARIUS) *a tempo*

was just like a ghost to me, One min - ute there, then she was gone.

Kbd1

**G** *Andante meno mosso* (♩ = 88-92)

(GRANTAIRE)

I am a - gog, I am ag - hast, Is Mar - i - us in love at last? I've—

Kbd3, WWs, Hn, Str  
+Gtr arp  
*mp*

nev - er heard him 'ooh and aah'. You talk of bat - tles to be won

And here he comes, like Don Ju - an. It is bet - ter than an o - per - a!

Gtr

H

Poco meno mosso (♩ = 80)

Ob solo - maestoso

I1

(ENJOLRAS)

It is time for us all to dec - ide who we are.

Do we fight for the right to a night at the o - per - a now?



(ENJOLRAS)

8  
Have you asked of your - selves what's the price you might pay?

64 65

8  
Is this sim - ply a game for rich young boys to play? The col - ors of the

Glock

66 67

*accel.*

8  
world are chang - ing day by day.

Hns

68 69

J1 Poco più mosso (♩ = 84)  
(ENJOLRAS)

8 Red, the blood of an - gry men. Black, the dark of ag - es past.

Gtr  
mp

Kbds, WWs, Brs  
mp

70 71 72 73

8 Red, a world a - bout to dawn, Black the night that ends at last.

74 75 76 77

I2 subito a tempo (♩ = 80)  
(MARIUS)

8 Had you been there to - night you might know how it feels

Wws  
p

mp  
Kbd1, Gtr

Kbd3, Str  
p

78 79

(MARIUS)

Musical score for measures 78-81. The vocal line (soprano) has lyrics: "To be struck to the bone in a moment of breath-less de-light." The piano accompaniment features a steady eighth-note bass line and chords in the right hand. An Oboe (Ob) solo begins in measure 81 with a *mp* dynamic, marked "(cont. sim.)".

Musical score for measures 82-83. The vocal line (soprano) has lyrics: "Had you been there to-night, you might al-so have known". The piano accompaniment continues with a similar texture. In measure 82, woodwinds (WWs, Hn) enter with a *p* dynamic. An Oboe (Ob) solo begins in measure 83 with a *pp* dynamic.

Musical score for measures 84-85. The vocal line (soprano) has lyrics: "How the world may be changed, in just one burst of light, And what was right seems". The piano accompaniment continues. In measure 84, woodwinds (WWs, Hn) enter with a *p* dynamic. An Oboe (Ob) solo begins in measure 85 with a *pp* dynamic.

(MARIUS) *accel.*

wrong, And what was wrong seems right.

86 87

**J2** Poco più mosso (♩ = 84)  
(MARIUS)

I feel my soul on fire, My world if she's not there.

(GRANTAIRE)

Red! Black!

Gtr *mp*

Kbds, WWs, Brs *mp*

88 89 90 91

(MARIUS)

Red, — The col - our of de - sire, Black — The col - our of des - pair.

(STUDENTS)

Red! Black!

92 93 94 95

K

Recitative  
(ENJOLRAS)

Mar - i - us, you're no long - er a child. I do not doubt you mean it well, But

Kbds, Gtr, Bs, Vc

96 97

Tempo primo

rall.

Recit.

now there is a high - er call. Who cares a - bout your lone - ly soul, We

98 99 100

+Tbn solo

a tempo

strive to - ward a larg - er goal, Our lit - tle lives don't count at all.

101 102

+Timp

Meno mosso (♩ = 84)

(STUDENTS)

L

Red, the blood of an - gry men. Black, the dark of ag - es

Gtr

mf

WWs, Brs, Kbd3, Str

mf

103 104 105

(STUDENTS)

past. Red, a world a-bout to dawn.

Hns soli *ff* *mp sub.* *ff*

106 107 108

*molto rall.* Black, the night that ends at last. *Allegro*

*f* *ff*

109 110 111

WWs 8va, Brs Kbd, Bs

**M** (ENJOLRAS)

Well, Cour-fey-rac, do we have all the guns? Feuil-ly, Combe-ferre, our time is run-ing short.

Gr, Kbd1, 2 *mf*

112 113

Bs

(ENJOLRAS)

Grant - aire, put — the bot - tle down! Do we have — the guns we need?

Wws, Ctr  
*mf*

Kbds, Hns

114 115

(GRANTAIRE)

Give me bran - dy on my breath And I'll breath — them all to death!

116 117

(COURFEYRAC)

(COMBEFERRE)

In St. An - toine they're with us to a man. At No - tre Dame they're tear - ing up the stones.

Gtr, Kbd1, 2

Bs

118 119

(FEUILLY)

(JOLY)

Twen - ty rif - les good as new. Twen - ty rounds for ev - 'ry man.

WWs, Gtr *mf*

Kbds, Hns

120 121

(PROUVAIRE)

(LESGLES)

Doub - le that in Port St. Cloud! Se - ven guns in St. Mar -

122 123

N

Andante (♩ = 96)

(ENJOLRAS)

tin! Lam - arque is dead. Lam - arque, His

Kbd1 solo *mp*

124 125 126

*accel. poco a poco*

death is the ho - ur of fate. The peo - ple's man.

Kbd3, Str *mf* *cresc.* Tpts *mf*

Gtr *mf*

127 128 129



Meno mosso

(ENJOLRAS)

His death is the sign we a - wait.

Hns *mf cresc.* WWs Tbn Hns, Tpts *ff*

130 131 132

Allegro moderato (♩ = 116)

On his fun - er - al day they will hon - or his name.

Kbd1 *mf sub.* Kbds, Str *mf sub.* Bs

133 134

With the light of re - bel - lion a - blaze in their eyes.

135 136

(ENJOLRAS)

From their can - dles of grief we will kin - dle our flame.

Tpts

137 138

rall.

On the tomb of La - marque shall our bar - ri - cade rise. The time is

139 140 141

Maestoso (♩ = 88-92)

P

(ENJOLRAS)

here, Let us wel - come it glad - ly with cour - age and cheer, Let us take to the streets with no doubt in our

Tutti (WWs 8va)

ff mf

142 143

hearts. But a ju - bil - ant shout, They will come one and all. They will come when we call.

ff mf

144 145 146 147

Segue

# People's Song

Alla marcia, grandioso (♩. = 80)

(ENJOLRAS)

Do you

Kbd2 *mf*

Kbd1 solo *mf*

Timp

1 2

A

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

*p*

3 4

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

5 6 7

(ENJOLRAS) *poco accel.* (COMBEFERRE)

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

8 *+Tbn, Vc* 9 10

**B** *poco più mosso* (♩. = 84)

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

Hns *mf* *Ob solo* *sim.* Hns

11 12 13

(COURFEYRAC)

Then join in the fight that will give you the right to be free! Do you

(COMBEFERRE) (STUDENTS)

world you long to see? Do you

2 *Ob* *mf* *f*

14 15 16

C

(STUDENTS)

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

WWs, Hns

Vlms

Kbd1

f

17 18 19

not be slaves a - gain! When the beat - ing of your heart e - choes the beat - ing of the drums, There is a

20 21 22

(FEUILLY)

life a - bout to start when to - mor - row comes. Will you

mf

mf

23 24

D

(FEUILLY)

give all you can give so that our ban - ner may ad - vance? Some will

**(CHORUS)**  
*mp* *mf*

S  
A  
T  
B  
Ah

S  
A  
T  
B  
Ah

Brass

*mp*

*mf*

25 26

fall and some will live, Will you stand up and take your chance? The

*p/mp* *mf* *mp*

S  
A  
T  
B  
Ah

S  
A  
T  
B  
Ah

*mf*

27 28

blood of the mart - yrs will wat - er the mead - ows of France! Do you

S.T.  
A. B.  
Do you

*f*

29 30

(♩. = 88)

(FEUILLY + CHORUS)

E

hear the peo - ple sing, sing - ing the songs of an - gry men, It is the mus - ic of a peo - ple who will

WWs  
Vlns  
f Kbds

31 32 33

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

34 35 36

Maestoso

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

WWs, Bns  
tr  
ff f  
dim.

37 38 39

tr  
mp p  
mf f

40 41

# Rue Plummet

Moderato (♩ = 88)

Kbd2, WWs  
*mf*

Kbd3, Str  
*mf*

*rall.*      *a tempo*      *rall.*

Recitative  
(COSETTE)

How strange, this feel - ing that my life's be - gun at last. This

*p* Kbd3, Str

change: Can peo - ple real - ly fall in love so fast? What's the mat - ter with

*(slow)*



*a tempo* (♩ = 76)

(COSETTE)

*rall.*

you, Cos - ette? — Have you been too much on your own? So man - y things un -

Kbd3, Str  
*mp*

10 11

*a tempo**rall.*

clear, So man - y things un - known In my

Ob solo, Fl, Hns  
*p*

12 13

A

*a tempo*

life There are so man - y ques - tions and ans - wers that some - how seem

Kbds, Str  
*mf*

14 15

wrong. In my life There are times when I catch in the

16 17

(COSETTE)

*poco accel.*

sil - ence the sigh of a far a - way song. And it sings \_\_\_\_\_ of a world that I

18 19 20

long to see, Out of reach, just a whis - per a - way, \_\_\_\_\_ wait - ing for me?

21 22 23

(Mark Tree)

B

*Poco più mosso* (♩ = 84)

*mp*

Does he know — I'm a - live? — Do I know — if he's real?

24 25

Glock

Gtr

Kbd3, Str

(COSETTE) *rall.*

Did he see— what I see?— Does he feel— what I feel? In my

26 27

**Tempo primo**

life I'm no long - er a - lone now the love in my life is so near, Find me

Kbds, Str *mp*

28 29 30

*rall.* *a tempo* *rall.* *a tempo* *rall.* (VALJEAN)

now, find me here. Dear Cos -

31 32 33

**C** **Poco Più mosso** (♩ = 84)

ette, you're such a lone - ly child, How

Kbds, Str *mf* Kbd2 solo

34 35

(VALJEAN)

pen - sive, how sad you seem to me. Be -

36 37

*poco accel.* *poco rall.*

lieve me, were it with - in my pow - er, I'd fill each pas - sing ho - ur: how qui - et it must

Ob solo  
*mp*

Kbds, Str, Hns

38 39 40

*a tempo* *rall.*

be, I can see, with on - ly me for com - pan - y.

*mp*

41 42 43

D

Più mosso (♩ = 92-96)

(COSETTE)

There's so lit - tle I know, — that I'm long - ing to know — of the child — that I was — in a time — long a -

*mf* Kbds, Glock, Gtr

44 45

go. There's so lit - tle you say — of the life — you have known, —

46 47

— why you keep — to your - self, — why we're al - ways a - lone. — So

*poco rall.*

48 49

+Str

Poco meno *poco rall.*

dark, so dark and deep, the se - crets that you keep. In my

Kbd2 *p*

Kbd3, Str

50 51

**E** Tempo primo (♩ = 76)  
(COSETTE)

life I have all that I want, you are lov - ing and gent - le and

E.H.  
pp Kbd2

Kbd3, Str  
pp

52 53

good. But pa - pa, Dear pa - pa, In your eyes I am

54 55 56

(non accel.)  
(COSETTE)

just like a child who is lost in a wood. (VALJEAN)  
mf

No more

Kbd2, WWs  
mp Gtr

57 58

poco più mosso ma non accel. (♩ = 84)

(VALJEAN)

*cresc.*

words, no more words, it's a time that is dead. There are

Hns *mf*

Kbd1 *mp*

Kbd3, Str *mp*

59 60

*rall.*

(COSETTE) *f*

In my

(VALJEAN) *f*

words that are bet - ter un - heard, — bet - ter un - said.

+E.H. 3

61 62 3

Tempo Primo  
(COSETTE)

life I'm no long - er a child, and I yearn for the truth that you

Vlms

Kbd1, WWs *f*

63 64

(COSETTE) *rall.* *poco meno mosso* (♩ = 72) (VALJEAN)

know of the years years a - go. You will

*mf dim.*

*mp dim.*

65 66 67

*(non accel.)* *poco rall.* *a tempo*

learn Truth is giv-en by God to us all in our time, in our turn.

*mp*

68 69 70

*poco accel.* *poco rall.* (MARIUS)

In my

*cresc.* *f*

*mp cresc.* *f*

71 72 73



**F** *a tempo* (♩ = 80)  
(MARIUS)

life She has burst like the mus - ic of an - gels, the light of the

Kbds, Str *mf*

74 75

sun, And my life seems to stop as if some - thing is

Glock *mf*

76 77

*poco accel.*

ov - er and some - thing has scarce - ly be - gun. E - pon - ine, You're the friend who has

Kbd1 *mf*

WWs

78 79 80

(MARIUS)

brought me here, Thanks to you I am one with the gods, and heav-en is near.

81 82 83

**G** **Più mosso** (♩ = 88-92)

And I soar through a world that is new, that is free.

84 85

(EPONINE)(*aside*) *rall.*

Ev - ry word that he says is a dag - ger in me. In my

86 87

*a tempo ma poco meno* (♩ = 72)

(EPONINE)

life there's been no - one like him an - y - where, An - y - where where he

Kbd3, Vln *pp*

Kbd1 *p*

88 89

(EPONINE)

*poco rall.*

is, If he asked I'd be his. In my

(MARIUS)  
In my

*pp*

90 91 92

*a tempo*

*rall.*

life, There is some - one who touch - es my life Wait - ing

life, There is some - one who touch - es my life Wait - ing near

Kbd3, Str

93 94

# Heart Full of Love

Moderato (♩ = 104) *poco rall.* *a tempo* *rall.*  
 (EPONINE)

here.

WWs

*p* *mf*

Gtr

*mp* *mf*

1 2 3 4 5

**A** Allegretto (♩ = 138) *pochiss. rall.* (MARIUS)

8 A

WWs

Kbd2

*mf*

Kbd1

6 7 8 9

**B** *a tempo* *pochiss. rall.* *a tempo*

8 heart full of love, A heart

Kbd3, Vln

*mp* *mp*

Kbd1

*mf*

10 11 12 13 14

(MARIUS)

full of song, I'm do-ing ev-'ry-thing all wrong! Oh God, for

15 16 17 18 19

C

(non rall.)

shame, I do not ev-en know your name, Dear Mad'-moi-

Kbd3, Vln

Ob

*p* *mp*

+Ob

Kbd1

20 21 22 23

rall.

(MARIUS)

(COSETTE)

A

selle, Won't you say? Will you

24 25 26 27

D

*a tempo*  
(COSETTE)

*pochiss. rall.*

*a tempo*

heart full of love, No fear,

(MARIUS)

tell?

Kbd3, Vln  
*mp*

Kbd1  
*mf*

28 29 30 31 32

no re - gret. And mine's Cos -

My name is Mar - ius Pont - mer - cy.

+WWs, Hns

33 34 35 36 37

E

*(non rall.)*

ette. Then make no

Cos - ette, I don't know what to say.

Kbd3, Str  
*mf*

+Ob

Kbd1  
*mf*

38 39 40 41

(COSETTE) *rall.*

sound. I am

(MARIUS)

I am lost. A

*mp dim. p f*

**F** *a tempo* (♩ = 138) *(non rall.)*

found. A night

heart full of light, A night

Kbd3, Str Ob Ob solo *ff*

Kbd1 *f*

bright as day.

bright as day. And you must nev - er go a - way. Cos - ette, Cos -

*f* *f* *Hn solo*

**G**

(COSETTE)  
This is a chain we'll nev - er break.

(MARIUS)  
ette.

Kbd3, Str.  
Ob. *f* +Flug. *mf*

Kbd1 *mf*

56 57 58 59

*rall.*

I'm a -

Do I dream? A

Flute solo *p*

*dim.* *mp*

60 61 62 63



H

Tempo primo  
(COSETTE)

wake! *mf* (EPONINE) A heart  
He was nev - er mine to lose,  
(MARIUS)  
heart full of love, A heart

Fl  
Ob  
Kbd1  
*mp*

64 65 66 67 68

full of you, I knew it  
Why re - gret what could not be.  
full of you, A sing - le look and then I knew.

*mp*

69 70 71 72 73

1

(COSETTE)

too.

(EPONINE)

These are words he'll nev - er say.

Kbd3, Str

Ob  
*mp*

Fl

+Ob

Kbd1

74

75

76

77

(EPONINE)

*pochiss rall.*

Not to me, not to me, not for

(MARIUS)

From to - day,

*mp*

78

79

80

81

Poco meno mosso (♩ = 104)

(COSETTE)

Ev - 'ry day.

For it is - n't a dream,

(EPONINE)

me.

His heart

(MARIUS)

full of love.

For it is - n't a dream,

Ob solo

*p*

*p*

82

83

84

85

*rall.*

Ancora meno mosso (♩ = 84)

*rall.*

*a tempo*

not a dream af - ter all.

He will nev - er feel this way.

Not a dream af - ter all.

Glock solo

*pp*

Gtr

*dim.*

*pp*

86

87

88

89

90

# Attack Plummet

Allegro (♩ = 116-120)

Kbd1 solo

1 2

Bs, Gtr, Tbn, Kbd2

(EPONINE)

+ Xylo

'Par -

3 4

+Vc

A

(EPONINE)

nasse! What are you do - ing so far out of our patch?—

(MONTPARNASSE)

This

5 6

(MONTPARNASSE)

house, we're gon - na do — it, Rich man, Plen - ty of scratch.—

7 8

B

(MONTPARNASSE)

8 You re - mem - ber, he's the bloke wot got a - way the o - ther day.

Kbds, Str

*mf*

9 10

*rall.*

11 Got a num - ber on his chest, per - haps a for - tune put a - way.

12

*a tempo*

(EPONINE)

13 Oh

Kbd1

14

Kbds, Vc

Gtr, Bs

C

15 Lord! Some - bod - y help — me! Dear God, What - 'll I do? — He'll

Kbds, Xylo

*mf sub.*

16

Kbds, Vc, Bs

17 think this is an am - bush, He'll think I'm in it too.

18

(EPONINE)

What - ll I do? What - ll I say? I've got to warn— them here, I've got to find— a way.

+Kbd1, Gtr

19 20 +Bs

**D** Allegro (♩ = 164) (as for Javert entrance to 'Paris')

Kbds, Str, Tpts  
*p*

+Hn2

+Hn1

21 22 23

+Ob

cresc.

+Fl

*f*

24 25 26

**E** (MONTPARNASSE)

This is his lair— I've seen the old fox a - round, —

(BABET)

He keeps him self to him - self— he's stay - ing

Kbd1  
*p*

Bs, Gtr

27 28 29

(THENARDIER)  
I smell pro - fit here. —

(BABET)  
close to the ground. —

Brs

30 31 32

(THENARDIER)  
Ten years a - go — he came and paid for Cos - ette. — I let her go for a song. — It's time we

Kbd1  
*p*

Bs, Gtr

33 34 35

(THENARDIER)  
set - tled the debt. — This - 'll cost him dear. —

(BRUJON)  
What do I care, —

Brs

36 37 38

(BRUJON)

Who you should rob? Give me my

Str

*p*

*mf*

39 40

(BRUJON)

share. Fin - ish the job.

(THENARDIER)

You shut your mouth.

*f*

41 42

You'll get what's yours. Who is this

What have we here?

*p*

*mf*

43 44 45



**F** **non più mosso**  
**(THENARDIER)** **(BABET)**

hus - sy? It's your brat Ep - on - ine. Don't you know your own kid? Why's she hang - ing a -

Kbd1 *mf*

Kbd2 *8va*

Kbd3 46 47 48 49

**(THENARDIER)**

bout you? Ep - on - ine, get on home. You're not need - ed in

(8va)

50 51 52 53

**(EPONINE) *f***

this. We're e - nough here with - out you. I

(8va)

54 55 56

G

(EPONINE)

know this house, I tell you, there's no - thing here— for you.

Fl, Clar

*f*

Kbd2

Kbd1

57 58 59 60

Just the old man and the girl, They live

Kbd2

Kbd1

61 62 63

+ Tbn.

or - din - ar - y lives.

+WWs, Str

64 65 66

G2

(THENARDIER)

Don't in - ter - fere, you've got some gall. Take care, young miss. You've got a lot to say.

Kbd1

Kbd3, Str

67 Kbd1, 2 68 69 70

(BRUJON) (MONTPARNASSE)

She's go - ing soft. Go home, 'Pon - ine. Go home. You're in the

(CLAQUESOUS)

Hap - pens to all.

Kbd1, Xylo

71 Kbd1, 2 72 73 74

(MONTPARNASSE) (EPONINE)

way. I'm gon - na scream, I'm gon - na warn them here.

Fl *f*

Kbd1, Gtr

Kbd3, Str

75 Bs. 76 77

(THENARDIER)

One lit - tle scream and you'll re - gret it for a year!

+ Tpts, Hn.

78 79 80

H

(CLAQUESOUS)

What a pa - la - ver, what an ab - sol - ute treat. — To see a cat and its fa - ther pick a

Kbds, Gtr *P*

81 WWs 82 83

Brs *mf*

(EPONINE)

bone in the street! — Well, I told you I'd do it, I

(BRUJON) (to EPONINE)

Not a sound out of you!

+WWs, Vlms

84 85 86

(She screams.)

told you I'd do it... Ah! —

Tpts

*mf* Hns

*cresc.*

87 88 89

(EPONINE) *(scream)* (THENARDIER)

Make for the sewers—

Str., Xylo. **ff**

I

Get und - er - ground. — Leave her to me. — Don't wait a - round —

Kbd3, Str **mf**

You wait my girl, — You'll rue this night — I'll make you scream. —

(MARIUS)

(THENARDIER)

It was your cry, — Sent them a - way. —

You'll scream al - right. —

(MARIUS)

Once more 'Pon - ine, Sav - ing the day! Dear - est Cos - ette,

Hns, Tbn.

101 102 103

My friend 'Pon - ine Brought me to you, Showed me the way.

Kbd3, Brs

Gtr, Kbd2

Bs

104 105 106

Some-one is near, Let's not be seen. Some-bod - y's here!

cresc.

107 108 109 110

Tutti

cresc. molto

111 112 113

Recitative

Optional 8va

(VALJEAN)

My God, Cos-ette. I heard a cry in the dark. I heard the shout of an-gry voic-es in the street.

Kbds, Str

114

115

116

Allegro (♩ = 124)

(COSETTE)

That was my cry you heard, Pa - pa. I was a - fraid of what they'd do. They

Ob solo

mf

117

118

119

120

(COSETTE)

poco rall.

ran a - way when they heard my cry.

(VALJEAN)

Cos ette - my child, what - will be - come of you?

121

122

123

124

*a tempo*  
(COSETTE)

Three men I saw bey - ond the wall,

Acc Gtr  
*mp*

WWs, Str, Kbd3

125 126

(COSETTE)

Three men in shad - ow mov - ing fast.

(VALJEAN)

This is a warn - ing to us

Kbd1

Hns, Tbn

Kbd3, Str

127 128 129

(VALJEAN)

*rall.*

all, These are the shad - ows of the past.

*pp*

*pp* *f*

130 131 132



Recitative *Optional 8va*

(VALJEAN)

Must be Ja-vert. He's found my cov-er at last. I've got to get Cos-ette a-way be-fore they re-turn.

Kbds, Brs

133 134

*loco*

We must get a-way from shad-ows that will nev-er let us be.

Kbd3, Str

135

To-mor-row to Cal-ais and then a ship a-cross the sea.

+Brs

136

K

Moderato (not too fast) (♩ = 80)  
(VALJEAN)

*accel poco a poco*

137 Kbd3

Vc *mf*

138 Kbd3

Hur - ry Cos - ette, — Pre - pare to leave and say no more: To - mor - row we'll a -

139 Kbd3

140 Kbd3

141 Kbd3

way. Hur - ry Cos - ette, — It's time to close a - noth - er door and live a - noth - er

142 Kbd3

143 Kbd3, Vln

144 Kbd3, Vln

145 Kbd3, Vln

day.

Kbd1 gliss

Hns

*poco rall.*

Segue

# One Day More

Moderato

(VALJEAN)

8va  
Kbds, Fl, Glock, Str

pp

One day

1 2 3 4

Kbd3, Str

Detailed description: This system contains the first four measures of the piece. It features a vocal line for Valjean, a piano accompaniment for strings and woodwinds (Kbds, Fl, Glock, Str), and a grand piano accompaniment (Kbd3, Str). The tempo is marked 'Moderato'. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a rest followed by the lyrics 'One day'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

A

more, A - noth - er day, a - noth - er des - tin - y, This nev - er end - ing road to

p

Gtr

Kbd1

5 6

Detailed description: This system contains measures 5 and 6. It includes a vocal line with lyrics 'more, A - noth - er day, a - noth - er des - tin - y, This nev - er end - ing road to'. The piano accompaniment features guitar (Gtr) and keyboard (Kbd1) parts. The tempo remains 'Moderato'. The key signature and time signature are consistent with the previous system.

Cal - var - y, These men who seem to know my crime Will sure - ly come a sec - ond time. One day

7 8

Detailed description: This system contains measures 7 and 8. It includes a vocal line with lyrics 'Cal - var - y, These men who seem to know my crime Will sure - ly come a sec - ond time. One day'. The piano accompaniment continues with guitar and keyboard parts. The tempo remains 'Moderato'. The key signature and time signature are consistent with the previous system.

(VALJEAN)

more. — (MARIUS)

Glock I did not live un - til to - day.

9 10

(VALJEAN)

One day

(MARIUS) 3

How can I live when we are part - ed?

11 12

(COSETTE) +Hns

To - mor - row you'll be world's a - way.

(VALJEAN)

more. (MARIUS) +Hns

To - mor - row you'll be world's a - way.

13 14

(COSETTE)  
And yet with you my world has start - ed.

(MARIUS)  
And yet with you my world has start - ed.

15 16

**B** (EPONINE)  
One more day all on my own. One more day with him not

(COSETTE)  
(MARIUS) Will we ev - er meet a - gain?

Ob solo  
*mp*

Kbds, Str  
*mp*

17 18 19

car - ing. What a life I might have known.

I was born to be with you. And I swear I will be

I was born to be with you. And I swear I will be

20 21 22

(EPONINE) *poco più mosso* (♩ = 84) *cresc.* (non accel.)

But he ne - ver saw me there.

(COSETTE)  
true.

(MARIUS)  
true.

+Hns, Ob

23 24 25 +Timp

(MARIUS)  
Do I fol - low where she goes? Shall I join my bro - thers

(ENJOLRAS)  
One more day be - fore the storm. At the bar - ri - cades of free - dom.

Ob *f*

Fl *f*

+Tpt

*f* Kbd1 - legato

26 27 28 29

there? Do I stay, and do I dare?

When our ranks be - gin to form Will you take your place with

Ob, Hns *f*

30 31 32

(VALJEAN)

(ENJOLRAS)

One day

me?

S  
A  
T  
B

(CHORUS)

The time is now, the day is here!

*mf* *f*

*cresc.* *f*

33 34 35

(VALJEAN)

(JAVERT)

more.

One more day to re - vol - u - tion, We will nip it in the

Kbds1, 3, Str

*mf sub.*

Kbd2

*mf sub.*

36 37

(D) (♩ = 84-88)

(VALJEAN)

(JAVERT) One day

bud, We'll be read - y for these school - boys. They will wet them - selves with

38 39

(VALJEAN)

more.

(JAVERT)

blood. (THENARDIER & MME. THENARDIER)

Watch 'em run a - muck. Catch 'em as they fall. Nev - er know your luck when there's a free for

*f* *wws*

Tbn

40 41

(THENARDIER & MME. THENARDIER)

all. Here a lit - tle 'dip'. There a lit - tle 'touch'. Most of them are gon - ers so they won't miss

42 43



**E**  
 (MME. THENARDIER)  
 much.  
 (THENARDIER)  
 much.

**Sopr., Tenors**  
 Raise the flag of free - dom high, Ev - 'ry man will be a

**(CHORUS - 2 GROUPS) (+ENJOLRAS)**  
**Altos, Basses**  
 One day to a new beg - in - ning Ev - 'ry man will be a king,

*f* *Hns* *Tpts* *+WWs*

*f* *Kbds*

44 45 46 47

king!  
**(CHORUS)**  
 There's a new world— to be won. Do you hear the peo - ple

There's a new world— for the win - ning, Do you hear the peo - ple

*f*

48 49 50

(MARIUS) My place — is here, I fight — with you! One day

(VALJEAN) *rall.*

(CHORUS) sing?

*p cresc.*

*p sub.*

*cresc.*

*tr*

*tr*

*ff*

51 52 53

**F** *a tempo* (♩ = 84-88)

(EPONINE)

(COSETTE) One day more all on my

(MARIUS) I did not live un - til to - day,

(VALJEAN) I did not live un - til to - day,

more!

(JAVERT)

(THENARDIERS) I will join these peo - ple's her - oes, I will fol - low where they

Kbd1, 3 Watch 'em run a - muck, Catch 'em as they fall,

*ff*

Tpts

*ff* Kbd2

54 55

(EPONINE)  
own,  
How can I live when we are part - ed?

(MARIUS)  
How can I live— when we are part - ed?

(VALJEAN)  
One day

(JAVERT)  
I will learn their lit - tle se - crets I will know the things they

(THENARDIERS)  
Here a lit - tle 'dip', There a lit - tle 'touch',

56 57

(EPONINE)  
What a life I might have

(COSETTE)  
To - mor - row you'll be worlds a - way,

(MARIUS)  
To - mor - row you'll be worlds a - way,

(VALJEAN)  
more!

(JAVERT)  
know. One more day to re - vol - u - tion, We will nip it in the

(THENARDIERS)  
Watch 'em run a - muck. Catch 'em as they fall. Nev - er know your luck when there's a free - for -

58 59

*poco rall.*

(EPONINE)

known. To -

And yet with you my world has start - ed.

(MARIUS)

And yet with you my world has start - ed. To -

(VALJEAN)

To - mor - row we'll be far a - way, To - mor - row is the judge - ment day, To -

(JAVERT)

bud: We'll be read - y for these school boys. To - mor - row is the judge - ment day. To -

(THENARDIERS)

all. To -

(CHORUS) S, T

To -

A, B

To -

*p.*

60

61

*molto rall.*  
(EPONINE)

*a tempo*

mor - row we'll dis - cov - er what our God in heav - en has in store, One more

(COSETTE)

mor - row we'll dis - cov - er what our God in heav - en has in store, One more

(MARIUS)

mor - row we'll dis - cov - er what our God in heav - en has in store, One more

(VALJEAN)

mor - row we'll dis - cov - er what our God in heav - en has in store, One more

(JAVERT)

mor - row we'll dis - cov - er what our God in heav - en has in store, One more

(THENARDIERS)

mor - row we'll dis - cov - er what our God in heav - en has in store, One more

mor - row we'll dis - cov - er what our God in heav - en has in store, One more

mor - row we'll dis - cov - er what our God in heav - en has in store, One more

mor - row we'll dis - cov - er what our God in heav - en has in store, One more

mor - row we'll dis - cov - er what our God in heav - en has in store, One more

62

63

(EPONINE)  
dawn, One more day, One day

(COSETTE)  
dawn, One more day, One day

(MARIUS)  
dawn, One more day, One day

(VALJEAN)  
dawn, One more day, One day

(JAVERT)  
dawn, One more day, One day

(THENARDIERS)  
dawn, One more day, One day

(CHORUS)  
dawn, One more day, One day

64 65

*a tempo*  
(EPONINE)

more.

(COSETTE)

more.

(MARIUS)

more.

(VALJEAN)

more.

(JAVERT)

more.

(THENARDIERS)

more.

more.

(CHORUS)

more.

S1  
S2  
A

T

T1  
T2, B1  
B2

*fff*





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# PIANO CONDUCTOR – ACT 2

CAMERON MACKINTOSH'S Production of BOUBLIL and SCHÖNBERG'S

# Les Misérables



A musical by **Alain Boublil** and **Claude-Michel Schönberg**

Based on the novel by **Victor Hugo**

Music by **Claude-Michel Schönberg**

Lyrics by **Herbert Kretzmer**

Original French Lyrics by **Alain Boublil** and **Jean-Marc Natel**

English Lyrics by **Herbert Kretzmer**

Additional Material by **James Fenton**

Orchestrations by **John Cameron**

Original London Production by

**Cameron Mackintosh** and **The Royal Shakespeare Company**



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# Building the Barricade

**Moderato, pesante** *tr*  
(♩ = 74)

**Tutti**  
***ff***

1 2 3

**Allegretto**  
(as for 'Peoples Song')

*mp*  
*p*

Picc  
Hns, Vc

4 5

**C** (♩ = 80)

Xylo  
*mp*

Picc, Hns, Kbd2, Vc 8vb  
Kbds, Str

6 7 8

+Tpts, Ob

9 10 11 12

**D** Più Mosso (not too fast) (♩ = 104)

*ff* Kbd2, Brs

13 14 15 16

+WWs

Timp.

(+Kbd1, Vc (8vb))

(slow)  
(ENJOLRAS)

8

Here up - on these stones — we will build — our bar - ri - cade,

Kbd1

*f*

Gtr

*f*

Kbd3, Vc >>

17 18

Bs >>

8

in the heart of the cit - y we claim as our own. —

19 20

(shout)

8

Each man — to his du - ty and don't be a - fraid. — Wait!

Brs

*mf*

21 22



(ENJOLRAS)

(JAVERT)  
(disguised as a rebel)

I will need a re - port — on the strength — of the foe. — I can find out the

Hn solo *f*

23 24

truth, I know their ways, fought their

Kbd1

Gtr *mf sub.*

25 Kbds, Vc, Bs 26

wars, served my time, in the

Hns *mf*

27 28

(JAVERT) (PROUVAIRE)

days of my youth. Now the peo - ple will

*f sfz*

29 30

**E** (♩ = 108) (GRANTAIRE)

fight. And so they might. Dogs will

Kbd1 *mf* Gtr

Kbd3, Str, +Hns *mf*

31 32

(GRANTAIRE) *rall.*

bark, fleas will bite

(LESGLES)

They will Do what is right.

+Picc, Ob *mf*

33 34 35

**F** Andante (♩ = 100)  
(MARIUS)

Hey, lit - tle boy, what's this I see? God. E - po - nine, the things you do.

Kbds, Str  
*mp*

36 37

(EPONINE)

I know this is no place for me. Still I would rath - er be with you.

38 39 40

(MARIUS)

Get out be - fore the trou - ble starts. Get out, 'Po - nine, you might get shot!

Gtr

41 42

(EPONINE)

I've got you wor - ried now, I have. That shows you like me quite a lot.

43 44 45

(MARIUS)

There is a way that you can help. You are the ans - wer to a prayer. —

Gtr

*p*

*piu p*

46

47

Please take this let - ter to Co - sette. And pray to God that she's still there. —

48

49

(EPONINE)

*rall.*

*a tempo* (♩ = 100)

Lit - tle you know, lit - tle you care.

Ob

*mf*

Hns

Str

50

51

52

*p*

*mf*

(*non rall.*)

Clar

Ob

53

54

55

poco meno mosso (♩ = 92)

Musical score for measures 56-58. Includes Glock and mp dynamics.

rall.

Meno Mosso (♩ = 76-80)

Musical score for measures 59-62. Includes piano (p) dynamics and a G chord box.

(EPONINE)

I have a let - ter, M' - sieur. — It's ad - dressed — to your daugh - ter Co - sette. —

Vocal and piano accompaniment for measures 63-64.

It's from a boy — at the bar - ri - cade, sir, — in the rue — de Vil - lette. —

Vocal and piano accompaniment for measures 65-66.

Recitative

*a tempo*

(VALJEAN)

(EPONINE)

(♩ = 80)

Give me that let - ter here, my boy. He said to give it to Co - sette.

(VALJEAN)

You have my word— that my daugh - ter will know— what this let - ter con - tains.—

Kbd1, Gtr

Kbd3, Str

He gives her a coin.

*rall.*

Tell the young man— she will read— it to - mor - row, and here's— for your pains.—

Recitative  
(VALJEAN)

*a tempo*  
He opens the letter... *poco rall.*

Go care - ful now, stay out of sight: There's dan - ger in the streets to - night.

Gtr *mp*

+Fl (echoes)  
Kbd1  
*mf* Kbd3, Str

73 74 75

*a tempo* *poco rall.* *a tempo* ... and reads it. *poco rall.*

+E.H. +Clar

76 77

Recitative  
(VALJEAN)

"Dear - est Co - sette, — you have en - tered my soul, and soon you will be gone:

Kbds  
*mp*

78

Can it be on - ly a day since we met and the world was re - born?

79

(VALJEAN)

Musical score for measures 80-81. The vocal line (treble clef) contains the lyrics: "If I should fall in the bat - tle to come, let this be my good - bye." The piano accompaniment (grand staff) is in 4/4 time with a key signature of one sharp (F#). Measure 80 starts with a half rest, followed by a series of eighth notes. Measure 81 continues with eighth notes and ends with a quarter rest.

Musical score for measures 81-82. The vocal line (treble clef) contains the lyrics: "Now that I know that you love me as well it is hard - er to die." The piano accompaniment (grand staff) continues with eighth notes in 4/4 time. Measure 81 starts with a quarter rest, followed by eighth notes. Measure 82 continues with eighth notes and ends with a quarter rest.

Musical score for measures 82-84. The vocal line (treble clef) contains the lyrics: "I pray that God will bring me home, to be with you. Pray for your Ma - ri - us, he prays for you!" The piano accompaniment (grand staff) features sustained chords in the left hand and a melodic line in the right hand. Measure 82 starts with a half rest, followed by eighth notes. Measure 83 continues with eighth notes. Measure 84 begins with a 4/4 time signature change and includes the instruction "E.H. solo" and "mp".



Moderato (♩ = 67)

**H** Kbd1 (+Gtr) *p* E.H. *mp*

Kbds, Str *p*

85 86

Detailed description: This block contains the first system of music, measures 85 and 86. It features a vocal line (H) and a piano accompaniment (Kbds, Str). The vocal line consists of eighth-note runs with a crescendo leading to a mezzo-forte (mp) dynamic. The piano accompaniment provides harmonic support with sustained chords and moving bass lines.

87 88

*mf*

Detailed description: This block contains the second system of music, measures 87 and 88. The vocal line continues with eighth-note runs, reaching a mezzo-forte (mf) dynamic. The piano accompaniment maintains its harmonic structure with sustained chords.

89 90

Detailed description: This block contains the third system of music, measures 89 and 90. The vocal line concludes with a final note and a fermata. The piano accompaniment features a final chord with a fermata.

(EPONINE)

And now I'm all a - lone a - gain, no - where to turn, no - one to go to,

*p*

*p*

91 92

Detailed description: This block contains the fourth system of music, measures 91 and 92, featuring the vocal line for the character Eponine. The lyrics are "And now I'm all a - lone a - gain, no - where to turn, no - one to go to,". The vocal line is marked piano (p). The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand, also marked piano (p).

(EPONINE)

with - out a home, with - out a friend, with - out a face to say hel -

lo to. And now the night is near, now I can make be - lieve he's

here. Some - times I walk a - lone at night when ev - 'ry - bo - dy else is

*p* *mp*

*p*

93

94

95

96

97

here. Some - times I walk a - lone at night when ev - 'ry - bo - dy else is

*p* *mp*

*p*

96

97

here. Some - times I walk a - lone at night when ev - 'ry - bo - dy else is

*p* *mp*

*p*

96

97

(EPONINE)

sleep - ing. I think of him and then I'm hap - py with the com - pa - ny I'm

mf

98 99

keep - ing. The cit - y goes to bed and I can live in - side my

rall.

100 101

Andante (♩ = 60-63)

head. On my

Kbd1

p

102 103

I

(EPONINE)

own, pre - tend - ing he's be - side me. All a -

104 105

lone, I walk with him till morn - ing. With -

106 107

out him, I feel his arms a - round me. And

108 109

(EPONINE)

when I lose my way, I close my eyes and he has found me. In the

110 111

rain, the pave - ment shines like sil - ver. All the

112 113

lights are mist - y in the riv - er. In the

114 115

(EPONINE)

dark - ness, the trees are full of star - light. And

116 117

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

118 119

**J** Più Mosso (♩ = 80)

know it's on - ly in my mind, that I'm talk - ing to my - self and not to him. And al -

Str

(broad chords)

Kbd1 *mf*

120 121 122 123

(EPONINE)

*pochiss. rall.*

though I know that he is blind, still I say there's a way for us. I

*mp* *mf*

124 125 126 127

K

(♩ = 80)

love him, — but when the night is ov - er, — he is

*mf*

Str

Kbd1 (+Gtr) *mf*

128 129

gone, the ri - ver's just a ri - ver. With -

130 131

(EPONINE)

out him, the world a - round me chan - ges. The

132 133

*pochiss. rall.*

Tornando al tempo

trees are bare and ev - 'ry - where the streets are full of stran - gers. I

134 135

*a tempo*

love him, — but ev - 'ry day I'm learn - ing. All my life I've on - ly been pre -

136 137 138



(EPONINE)

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

*mp* *f*

139 140 141

*rall.*

world is full of hap - pi - ness that I have nev - er known. I

142 143

Tempo primo (♩ = 63)

*rall.*

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

*tr*

Str

Kbd1 solo

*mp*

144 145 146 147

**L** *Maestoso* (♩ = 70) *tr* The barricade is now complete *tr*

*ff* *Tutti*

148 149 150

151 152 153

154 155 156

*tr* *tr* *tr*

*Ob*

5

*rall.* *fff*

**M** *a tempo*

*f* *WWs, Str*

*f* *Kbds*

157 158 159 160

*f* *rall.* *CAUTION*

161 162 163 164

N

Allegro (♩ = 96-100)

(COMBEFERRE, FEULLY,  
COURFEYRAC & PROUVAIRE)

Now we pledge our - selves — to hold this bar - ri -

Kbds, Gtr

*ff* *f*

165 166

(MARIUS)

cade! Let them come in their le - gions and they will be met. —

Hns

*f*

167 168 169

Tbn

(ENJOLRAS)

Have faith in your - selves and do not be a - fraid.

170 171

(GRANTAIRE) (COMBEFERRE)

Let's give 'em a screw - ing they'll nev - er for - get! — This is where it be -

WWs, Tpts

*f*

172 173

(COURFEIRAC)

gins. And if I should die in the fight to be

Str *tr* *tr* *tr* *tr*

WWs, Brs

*f* *mf*

Kbds

174 175

free, where the fight - ing is hard - est, there will I

*tr* *tr*

176 177

(FEUILLY) *rall. ossia:*

be. Let them come if they dare, We'll be there!

*tr tr*

178 179 180

**P** Allegro Molto (♩ = 126)

*f* Tutti Tacet 180-183

181 182 183

(♩ = 126)  
(ARMY OFFICER)

You at the bar - ri - cade, lis - ten to this!

*f* *Brs*

*f* *Kbds, Str*

(PLAY) Timp, Str

184 185 186

No - one is com - ing to help you to fight! You're on your

187 188 189

(ARMY OFFICER)

own. You have no friends. Give

*f*

Horn

190 191 192

*rall.*

up your guns or die!

*ff*

193 194 195

**Q** Maestoso (♩ = 85)

(ENJOLRAS)

Damn their warn - ings, damn their lies. They will see the peo - ple rise!

*f*

Kbds, Brs

196 197 198 199 Drums

(TUTTI)

*molto rall.*

Damn their warn - ings, damn their lies. They will see the peo - ple rise!

*ff*

+WWs

200 201 202 203

# Javert at the Barricade

**Allegro** (♩=168-176)

Kbd3, Str

*ff*

Kbd1 solo

*f*

*ff*

1 2 3

Detailed description: This block contains the piano introduction. It features three staves: a single treble clef staff for strings and keyboard 3, and a grand staff (treble and bass clefs) for keyboard 1. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a metronome marking of 168-176. The introduction begins with a rest for the first measure, followed by a series of chords and eighth notes in the upper staves, and a bass line in the lower staff. Dynamics include *ff* and *f*.

**A**

**(JAVERT)**

Lis - ten, my friends. — I have done as I said. — I have been to their lines. — I have

*mf*

*mf*

4 +Bs 5 6

Detailed description: This block contains the first part of the vocal line and piano accompaniment. It features three staves: a vocal line in a single treble clef, and a grand staff for piano accompaniment. The vocal line begins with the lyrics 'Lis - ten, my friends. — I have done as I said. — I have been to their lines. — I have'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mf*. There are performance markings '4 +Bs' and '5' below the piano staff, and '6' below the vocal staff.

count - ed each man. — I will tell what I can. —

7 8 9

Detailed description: This block contains the second part of the vocal line and piano accompaniment. It features three staves: a vocal line in a single treble clef, and a grand staff for piano accompaniment. The vocal line continues with the lyrics 'count - ed each man. — I will tell what I can. —'. The piano accompaniment continues with chords and a bass line. Dynamics are consistent with the previous section.

*f* Tpts, Ob *fp*

10 11 12

(JAVERT)

Bet - ter be warned, — they have ar - mies to spare, — And our

*mf*

13 14

dan - ger is real. — We will need all our cun - ning to bring them to heel. —

*mf*

15 16 17

(ENJOLRAS)

Have

Ob, Brs *mf*

18 19 20



B

(ENJOLRAS)

faith! If you know what their move - ments are, we'll spoil their

8va

Kbd2

mf

Kbd3, Str

21 22 23

game. There are ways that a peo - ple can fight. — We shall o - ver - come their

(8va)

24 25 26 27

Recitative

(JAVERT)

pow - er. I have o - ver - heard their plans. There will be

Ob, Clar *tr*

mf

Kbds, Gtr, Bs

mf

+Tbn

28 29 30

no at - tack to - night: They in - tend to starve us out Be - fore they

31 32

(JAVERT) (GAVROCHE)

start a pro - per fight, Con - cen - trate their force, Hit us from the right. Liar! Good

+Br *sf*

33 34

**Allegretto** (♩=120)  
(GAVROCHE)

eve - ning, dear In - spec - tor, love - ly eve - ning, my dear. I know this man, my friends. His name's In -

Kbds *mf* +E.H., Str pizz

+Bs Tri 35 36 37 38 Tri

spec - tor Ja - vert. So don't be - lieve a word he says, 'cause none of it's true.

+E.H., Str pizz

39 40 41 Tri 42

- This on - ly goes to show what lit - tle peo - ple can do. And

+Kbd1, Str pizz +E.H.

43 44 45

C2

(GAVROCHE)

lit - tle peo - ple know, — when lit - tle peo - ple fight, — we

WWs

*mf*

*mf* Kbds, Gtr, Bs

46 47

may look ea - sy pick - ings but we've got some bite. So

48 49

nev - er kick a dog be - cause he's just a pup. We'll fight like twen - ty ar - mies and we

50 51 52 +Tbn

won't give up. so you'd bet - ter run for cov - er when the pup grows up.

+Hns

53 54 55

**D** Più mosso (♩=160-168)  
(GRANTAIRE) (PROUVAIRE) 3

Bra - vo lit - tle Gav - roche, you're the top of the class!— So what are we gon - na do with this

Kbd2, Gtr, Bs  
*mf*

Xylo.

56 57 58

(ENJOLRAS)

snake in the grass? WWs, Str, Kbd3 Tie this man and take him to the tav - ern in there. The

Hn  
Tbn.

59 60 61

(ENJOLRAS) (COURFEYRAC)

peo - ple will de - cide your fate, In - spec - tor Ja - vert.— Take the

+Ob, Brs Kbd1  
*f*

Molto Allegro (♩=176-185)

62 63 64

**E** (COURFEYRAC) (LESGLES) (FEUILLY)

bas - tard now and shoot him! You'd have

Let us watch the dev - il dance!

*mf*

Bs

65 66 67 68

(LESGLES) (JAVERT)

done the same, In - spec - tor, if we'd let you have your chance. Shoot me

69 70 71 72

**F**

now or shoot me lat - er. Ev - 'ry school - boy to his sport. Death to

73 74 75 76

each and ev - 'ry trai - tor! I re - nounce your peo - ple's court.

77 78 79 80

G

(COMBEFERRE)

Though we may not all sur - vive here, There are things that nev - er

Tbn  
*mf*

Kbd1  
*ff*

Kbd2

Kbd3, Str, Hns

81 82 83 84

(GRANTAIRE)

die. What's the diff - rence, die a school - boy, die a police - man, die a

*f*

85 86 87 88

Molto meno mosso

(GRANTAIRE)

*molto rall.*

spy!

(ENJOLRAS)

Take this man, Bring him through. There is work we have to do.

WWs, Brs, Kbd3, Str

89 90 91

Moderato (♩=108)

(MARIUS)

Str  
mp  
+WWs, Kbd3  
Kbd1  
mf  
+Gtr  
Good

92 93 Bs, Kbd3, Tbn

H  
3  
God, what are you do - ing, 'Po - nine, have you no fear?

Kbd1  
mp

94 95

3  
Have you seen my be - lov - ed? Why have you come back here?

96 97

(EPONINE)  
Took the let - ter, like you said, I met her fath - er at the door.

WWs  
+Gtr arps

98 99

(EPONINE) *rall.*

He said he would give it, I don't think I can stand an - y - more.

100 101

*Poco più mosso* (♩=112)  
(MARIUS)

Ep - o - nine, what's wrong? there's some - thing wet up - on your hair.

Kbd1  
*mf*

Kbd2, 3 Str  
*mf*

102 103

*rall.*

Ep - o - nine, you're hurt! You need some help. Oh God, it's ev' - ry - where!

104 105



I Adagio (♩=56-60)  
(EPONINE)

Don't you fret,— M'-sieur Mar-ius.— I don't feel an - y pain. A lit - tle fall of rain can

Gr. Solo  
pp  
Kbd1  
106  
107  
108  
+ WW  
p

hard - ly hurt me now. You're here, that's all I need to know. And you will keep me safe. And

109  
110  
111  
112  
Vc solo

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

113  
114  
115  
poco accel.

J Più mosso (♩=92-96)  
(MARIUS)

But you will live, 'Po - nine. Dear God a - bove, if I could

Kbd1  
Kbds, Str  
mp  
116  
117  
118

(MARIUS) *poco rall.* Tempo primo (♩=63-66) (EPONINE)

close your wounds with words of love. Just hold me now and

119 120

Gtr. Solo

*mp*

*poco rall.*

let it be. Shel - ter me. Com - fort me.

121 122

[K] (MARIUS)

You would live a hun - dred years, if I could show you how. I

Vlns *p*  
Wws, Kbds *p*

123 124

(EPONINE)

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

125 126

*mp*

*accel.* (EPONINE) *rall.* *a tempo*

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

127 128 129

*accel.*

you will keep me close. I'll sleep in— your em-brace at last.

130 131 132

**L** **Più mosso**

The rain that brings you here is—heav-en blessed. The skies be -

133 134 135

*rall.* **Tempo primo**

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

136 137

(EPONINE)

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

138 139

**Più lento In 8** (♩ = 54) (♩ = 108)

(EPONINE)

So don't you fret, M' - sieur Mar - ius. I don't feel an - y pain. A

(MARIUS)

Hush - a - bye, dear Ep - o - nine. You won't feel an - y pain. A

Kbd1, Gtr

*p*

140 141

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

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

Kbd1

*mp*

WWs

142 143

(EPONINE)  
That's all I need to know. And you will keep me safe. And

(MARIUS)  
here. I will stay with you— till you are

144 145 146 + Str.

*rall.* She dies.

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

sleep - ing. And rain will make the flow - ers

147 148

*a tempo* (MARIUS) *rall.*

grow.

pp Str

pp Fl Solo Kbds, Str

149 150 151 152

M

Lento

(ENJOLRAS)

She is the first to fall. The first of

(Tutti)

*p* Tutti  
153 Timp, Bs, Tbn

*mp*  
156

(MARIUS)

us to fall up - on this bar - ri - cade.

Her name was

157

158

159

(COMBEFERRE)

Ep - o - nine. Her life was cold and dark, yet she was un - a - fraid.

We fight here

160

161

162

163

(PROUVAIRE)

(LESGLES)

*rall.*

in her name. She will not die in vain. She will not be be - trayed.---

164

165

166

**N** Andante (♩=100)

Va solo

*mf* molto espr.

167

168

169

170

*p* Kbd3, Str (+Kbd1 arp)

Clar solo

*p*

Gtr

*mp*

171

172

173

174

**Moderato**

(JOLY)

Here

Kbds

*mf* Vc solo

175

176

177

178

accl. poco a poco  
(JOLY)

(VALJEAN)

8 comes a man in un - i - form. What brings you to this place? I

(JOLY)

(PROUVAIRE)

8 come here as a vol - un - teer. Ap - proach and show your face. You

(VALJEAN)

(JOLY)

8 wear an ar - my un - i - form. That's why they let me through. You've

Vlns

(VALJEAN)

(JOLY)

8 got some years be - hind you, sir. There's much that I can do. You



(JOLY) (GRANTAIRE) (COMBEFERRE)

see that pris' - ner o - ver there? A vol - un - teer like you! A

(COURFEYRAC) (SENTRY) (shouted)

spy who calls him - self Ja - vert! He's going to get it, too. They're

(ENJOLRAS)

get - ting read - y to at - tack! Take this and use it well. But

Hns

*mf* *f* *mf* *f*

if you shoot us in the back, you'll nev - er live to tell.

Hns

*f* *ff*

191 192 193 194 195 196 197 198 199 200 201 202

# First Attack

Recit. - Molto Allegro

(SENTRY 1)

Pla - toon of sap - pers ad - vanc - ing to - wards the bar - ri - cade.

Troops be - hind them,

Fl. Ob

Tutti *sfp*

1

(SENTRY 2)

Allegro, Marcato (♩ = 112)

Fif - ty men or more.

Kbd2, Brs, Ob

*f*

3 4 5

(ENJOLRAS)

+Fl

+Vc, Bs, Kbd3

6 7

Fire!

**A**

Str *ff* *ff* +WWs, Brs

Kbds1, 3 *ff* *staccato*

8 9 10

(FEUILLY)

Snip - ers!

11 12 13

*tr*

*tr* *tr*

14 15 16 17

18 19 20

Più Mosso (♩ = 96)

B

(LESGLES)

Kbd3, Vln

*mp*

Kbd1, Va

*mp*

Kbd3, Vc

Look how they turn and run.

21 22 23

(GRANTAIRE)

(ENJOLRAS)

And so the war was won. They will be back a - gain, Make an at - tack — a - gain.

24 25 26

(to VALJEAN)

For your pres - ence of mind, — For the deed you have done, — I will

27 28 29

thank you, M' - sieur, — when our bat - tle is won. —

30 31 32

Poco più mosso (♩ = 100)

(VALJEAN)

Give me no thanks, — M' - sieur.

(ENJOLRAS)

There's some - thing you can do. — If it is in my power.

(VALJEAN)

Give me the spy — Ja - vert. Let me take care — of him.

(JAVERT)

The law is in - side out. The world — is up - side down.

(ENJOLRAS)

Do what you have to do. The man be - longs to you.

*8va*

*f* *ff*

45 46 47

Recit. - Molto Allegro  
(ENJOLRAS)

The en - e - my may be re - group - ing: Hold your - selves in read - i - ness.

3 3

Brs

48 49

Kbds, Gtr, Bs

Come on, my friends, back to your po - si - tions. The night is fall - ing fast.

50

**C** Recitative - Lento  
(VALJEAN)

We meet a - gain.

(JAVERT)

You've hun - gered for this all your life.

Kbds, Xylo, Brass

*sfp*

51

(JAVERT)

Take your re - venge. How right you should kill with a knife.

52

(VALJEAN)

You talk too much. Your life is safe in my hands.

*sfp*

53

(VALJEAN)

Get out of here. Clear out of here.

(JAVERT)

Don't un - der - stand. Val - jean, take care. I'm warn - ing you.

*sfp*

54

Andante Maestoso

**D** Colla Voce  
(JAVERT) quasi recitative (sung)

(♩ = 72)

Once a thief, for - ev - er a thief. What you want, you al - ways steal. — You would

Vc, Vln *mp*

Kbd1 *mf*

55 Timp, Hns 56 Kbds, Vc, Bs 57

trade your life for mine? — Yes, Val - jean, you want a deal. — Shoot me now for all I care. If you

*accel.*  
(JAVERT)

58 59 60

let me go, be - ware. You'll still an - swer to Ja - vert. You are

*rall.* (VALJEAN)

+Hns, WWs 8va

61 62 63 Tbn

**E** Andante (♩ = 90)

wrong, and al - ways have been wrong. I'm a man, no worse than an - y

Kbds1, 2 *p* *legato*

Kbd3, Str *p*

64 65 66



(VALJEAN)

man. You are free, and there are no con - di - tions, — no bar - gains or pe -

Ob *p*

*cresc.*

67 68 69

ti - tions. There's no - thing that I blame you for: You've done your du - ty, no - thing more.

*mp*

*mf*

Fl

Ob *mp*

*dim.*

*p*

*mp*

*dim.*

70 71 72 73

Recitative - Lento

If I come out of this a - live, You'll find me at num - ber fif - ty five Rue Plu -

*p* Kbds, Str

74

met. No doubt our paths will cross a - gain. (Go!)

75 76

F Adagio (♩ = 72)

Clar solo *mp*

Vc solo

77 78 79

*mp*

(slower arp.)

80 81 82

(ENJOLRAS)

8 Cour - fey - rac, you take the watch. They won't at - tack un - til it's light. Ev' - ry -

83 84

*poco rall.*

85 bo - dy stay a - wake, We must be read - y for the fight, for the fi - nal fight. Let

85 86

(spoken)  
MARIUS, rest.

87 no - one sleep to - night.

87

# The Night

**A** **Andante** (♩ = 64)  
Kbds, WWs, Str, Hns

1 2 3

**Più mosso** **Moderato** (FEUILLY)

4 5 6 7 8

Drink with

poco cresc.

**B1**

me to days gone by, Sing with

Gtr

Kbd1

9 10 11

(FEUILLY) (PROUVAIRE)

me the songs we knew. Here's to pret - ty girls who

12 13 14 15

(JOLY)

Here's to wit - ty girls who went to our beds. Here's to

(PROUVAIRE)

went to our heads.

(FEUILLY & PROUVAIRE)

Here's to

16 17 18

(GRANTAIRE)

them and here's to you! Drink with

them and here's to you!

19 20 21

B2

me to days gone by, — Can it be you

Gtr

*p*

Kbd3, Str, WWs

(cont sim)

Kbd1

22 23 24 25

(GRANTAIRE)

fear to die? Will the world re - mem - ber

Kbd3, Str, WWs

26 27 28

you when you fall? Can it be your life means no - thing at all? Is your

29 30 31

(GRANTAIRE)

death just one more lie? (CHORUS - MEN)

Drink with

*dolce*  
*pp*

32 33 34

C1

(GIRLS)

Drink with me to days gone by, —

(MEN)

me to days gone by, — to the

Kbds, Str, WWs

*mf*

*mf*

35

36

37

to the life that used to be. — At the shrine of friend - ship

life that used to be. —

Clar

Str

*mf*

Str

38

39

40

41

nev - er say die. Let the wine of friend - ship nev - er run dry.

Let the wine of friend - ship nev - er run dry. Here's to

*f*

WWs

*mf*

Gtr

*f*

42

43

44

C2

(GIRLS)

Here's to you and here's to me. —

(MEN)

you and here's to me. —

Ob, Str

Clar  
*mf*

Kbd1  
*mf*

45

46

47

(MARIUS)

Do I care if I should die, now she goes a - cross the sea? Life with -

Clar

*mf*

Str

48

49

50

(MARIUS)

out Co - sette means no - thing at all. Would you weep, Co - sette, should Ma - ri - us fall? Will you

(GIRLS)

(hum)

(hum)

(hum)

(hum)

(MEN)

(hum)

(hum)

(hum)

(hum)

*mp*

*mf*

*mp*

51

52

53

54

Gtr

*poco rall.*

*Segue*

(MARIUS)

weep, Co - sette, for me?

*p*

*mp*

*p*

55

56

57

58

D

Andante, molto rubato (♩ = 90)

(VALJEAN)

God on

Kbd3, Str, WWs

Kbd1

59

60

61

62

E

Molto rubato  
(VALJEAN) (falsetto)

high, hear my prayer. In my

Kbd3, Vln

*p*

63

64

65

66



(VALJEAN) *mf* (mix)

need you have al - ways been there. He is

67 68 69 70

**F**

young, he's a - fraid. Let him

Gtr *p*

Kbds, Str *mp*

71 72 73 74

*f* (full tenor)

rest hea - ven blessed. Bring him

75 76 77 78

**Più mosso**  
(VALJEAN) (falsetto) *rall.* *mp* (full voice) **Più mosso**

home, bring him home, bring him home.

79 80 81 82 83

Kbd3, Str, WWs

**G** (full voice)

He's like the son I might have known, if God had grant-ed me a

84 85 86

Kbd1  
*mf*

Ob  
*mf* *f*

Kbd3, Str, WWs  
*mf*

*rall.* *f* *a tempo* *no dim.*

son. The sum-mers die one by one, how soon they fly on and

87 88 89 90

*mf* *f* *mp*

*ritard*  
(VALJEAN) *mp* *p* *rall.* (falsetto)

on. And I am old and will be gone. Bring him

*f* *mp* *p* *pp*

Gtr

91 92 93 94

**H** *a tempo primo*

peace, bring him joy. He is

Gtr *p* Kbd3, Vln

Kbds, Str *mp*

95 96 97 98

*(cresc.)* *mf*

young, he is on - ly a boy. You can

*mp* *mf*

99 100 101 102

I (VALJEAN)

8 take, you can give. Let him

Kbd3, Vln

Gtr *mf*

Kbds, Str *mf*

103 104 105 106

8 be, let him live. If I

*cresc.* *f*

*f* *mf*

107 108 109 110

**Più mosso** *ff* *rall.*

8 die, let me die, let him

*f* *ff*

111 112 113 114

*a tempo*  
(VALJEAN)  
(falsetto)

ten.

ten.

live. Bring him home, bring him

Kbd3, Vln

Gtr  
*mp*

Kbds, Str  
*mp*

115

116

117

118

*rall. molto*

home, bring him

*p dim.*

*dim.*

119

120

*a tempo*

*rall.*

home,

*pp dim.*

*pppp*

*pp*

*dim.*

121

122

123

J

Andante

(ENJOLRAS)

The peo - ple

pp WWs, Brs, Kbds

p Kbd3, Vln, Hns

have not stirred. We are a - ban - doned by those who still live in fear.

The peo - ple have not heard, yet we will not a - ban - don those who can - not hear.

Let us not waste lives, let all the wo - men and fath - ers of chil - dren go from here.

Moderato

(FEUILLY)

8  
Drink with

Oboe  
*mf*

Kbd1, Gtr  
*p*

137 138 139 140

K

8  
me to days gone by... Sing with

Kbd3, Str, WWs  
*p*

Gtr

Kbd1

141 142 143

(FEUILLY)

8  
me the songs we knew. At the shrine of friend-ship  
(MEN) (gradually joining in) At the shrine of friend-ship

144 145 146 147

(FEUILLY)  
raise your glass high. Let the wine of friend - ship nev - er run dry. If I

(MEN)  
raise your glass high. Let the wine of friend - ship nev - er run dry. If I

148 149 150

*rall.*

die, I die with you.

die, I die with you.

151 152 153 154



# Second Attack

**Allegro molto**

Brs (TACET) *ff*

+ WW

3 4

Kbds (PLAY) Timp.

**D** (ENJOLRAS)

Fire!

Tpts *ff* Fl Hns

*ff* Kbds

5 6 7

Ob

8 9 10

E Allegro (♩ = 124)

11 12

(ENJOLRAS) (FEUILLY)

How do we stand, Feuil - ly? — Make your — re - port. We've guns e - nough, but am - mu - ni - tion short.

Brs, Kbds, Ctr, Xylo

f mp

13 14

(MARIUS)

I will — go — in - to the street. There are — bod - ies all a - round.

15 16

Am - mu - ni - tion to be had. Lots of — bul - lets to be

17 18

**F** Allegro molto (♩. = 135)  
(MARIUS)

(ENJOLRAS)

found. I can't let you go, it's too much of a

WWs, Tpts 2

Hrns *mf*

Str

Kbds *mf*

19 20

(MARIUS)

chance. And the same is true for an - y man

*mf*

21 22

(VALJEAN)

here. Let me go, he's no more than a

*mf*

23 24

(VALJEAN)

boy. I am old, I have no - thing to

25 26

(GAVROCHE)

fear. You need some - bo - dy quick - er and I vol - un -

27 28

(LESGLES)

(JOLY)

teer. Come back, Gav - roche, don't you dare! Some - one

*f*

Tbn

29 30

(JOLY) (GAVROCHE) *lunga Gunshot*

pull him down right now! Look at me, I'm al - most there!

31 32 *mfp* 8vb-----

**G** *Lento, a piacere*

Lit - tle peo - ple know when lit - tle peo - ple fight, We may look eas - y pick - ings, but we've

33 34 35 (8vb)-----

*sempre rall.*

got some bite. So nev - er kick a dog be - cause he's just a pup. We'll fight like twen - ty ar - mies and we

36 37 38 39 (8vb)-----

won't give up, So you'd bet - ter run for cov - er when the pup grows (up.)

40 41 42

# Final Battle

**Maestoso** *tr*

*Tutti ff*

1 2 3 4 5 6

*p sub.* *pp*

**A** **Allegro Molto** (♩ = 126)

*Brs (TACET)* *f*

7 8 9

Kbd3 (PLAY)

**B** (♩ = 126) (ARMY OFFICER)

You at the bar - ri - cade list - en to this.

10 11

Kbd2

Kbds, Str *f*

The peo - ple of Par - is sleep in their beds.

12 13

Hns *f* Tpts. Hns *f*

(ARMY OFFICER)

You have no chance, no chance at

14 15 16

all. Why throw your lives a - way?

17 18 19

(non più mosso) (ENJOLRAS)

Let us die fac - ing our foes. Make them bleed while we

20 21

(COMBEFERRE) (COURFEYRAC)

can. Make them pay through the nose. Make them pay for ev - 'ry

22 23

(ENJOLRAS)

Let oth - ers rise to take our

(COURFEYRAC)

man!

*f*

24 25 26

(shout not pitched)

place un - til the earth is free!

*ff*

27 28 29

(non più mosso)

*ff* Fl

*ff* Tpts

*ff* Ob

*ff* Hns

*ff* Kbds, Str

30 31 32



Musical score for measures 33-35. The score is written for a piano and conductor. It features a grand staff with a treble and bass clef. The piano part consists of a steady eighth-note accompaniment in the bass clef and a more complex melody in the treble clef. The conductor part is written in a single staff with a treble clef, featuring a melodic line with a trill (tr) in measure 35. The key signature has two flats, and the time signature is 4/4.

Musical score for measures 36-38. The score continues the piano and conductor parts. The piano accompaniment remains consistent with the previous measures. The conductor part shows a continuation of the melodic line, with a trill (tr) in measure 37. The key signature and time signature remain the same.

Musical score for measures 39-40. The piano part continues with the eighth-note accompaniment. The conductor part features a long, sustained note in measure 39, followed by a trill (tr) in measure 40. The key signature and time signature remain the same.

Musical score for measures 41 and 42. The score is in 4/4 time and consists of three systems. The first system includes a vocal line with a wavy line above it and a piano line. The second system includes a piano line. The third system includes a piano line. The dynamic marking *ff* is present in the second and third systems. The piece ends with a double bar line and repeat dots.

**D** *L'istesso Tempo*

Musical score for measures 43 through 46. The score is in 4/4 time and consists of two systems. The first system includes a piano line with the dynamic marking *ff* and the instruction "Brs, Kbds, Bs". The second system includes a piano line. The piece ends with a double bar line and repeat dots.

Musical score for measures 47 through 50. The score is in 4/4 time and consists of two systems. The first system includes a piano line. The second system includes a piano line with the instruction *poco rall.* above it. The piece ends with a double bar line and repeat dots.

*Poco Meno Mosso,*  
(as for 'Red & Black')

Musical score for measures 51 through 54. The score is in 4/4 time and consists of two systems. The first system includes a piano line with the dynamic marking *ff* and the instruction "Tutti". The second system includes a piano line. The piece ends with a double bar line and repeat dots.

Musical score for measures 55 through 58. The score is in 4/4 time and consists of two systems. The first system includes a piano line. The second system includes a piano line with the instruction *poco allargando* above it. The piece ends with a double bar line and repeat dots.

# The Sewers

Andante (♩ = 80)

Ob solo  
*p* legato

*p* Str pizz

1 2 3 4

Detailed description: This system contains measures 1 through 4. The top staff is for the Oboe solo, starting with a long rest followed by a melodic phrase in measure 4. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

+Kbd1

5 6 7 8

Detailed description: This system contains measures 5 through 8. The piano accompaniment continues with the same rhythmic pattern. In measure 7, the keyboard part is marked '+Kbd1'. The Oboe staff continues with a long melodic line across measures 5 and 6, and then continues in measure 8.

9 10 11 12

Detailed description: This system contains measures 9 through 12. The piano accompaniment continues with the same rhythmic pattern. The Oboe staff continues with a long melodic line across measures 9 and 10, and then continues in measures 11 and 12.

13 14 15 16

Detailed description: This system contains measures 13 through 16. The piano accompaniment continues with the same rhythmic pattern. The Oboe staff continues with a long melodic line across measures 13 and 14, and then continues in measures 15 and 16.

Musical score for measures 17-20. The score is in G major (one sharp) and 3/4 time. It features a vocal line with a long melisma over measures 17-20 and a piano accompaniment with eighth-note patterns.

Musical score for measures 21-24. The score continues the vocal melisma and piano accompaniment from the previous system.

Musical score for measures 25-28. Measure 25 is marked with a box 'A' and the tempo change 'Più mosso'. The vocal line (Cl) begins with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) and legato in measure 26. The piano accompaniment (Kbd1) also starts at *mf*. The piano accompaniment (Kbd3, Str) is marked *mp*.

Musical score for measures 29-32. Measure 29 is marked 'rall.' and measure 30 is marked 'a tempo'. The vocal line (Ob) begins in measure 30. The piano accompaniment (Brs) is marked *mf* in measure 30 and *f* in measure 31. The piano accompaniment (Kbd3, Str) is marked *f* in measure 30.

Musical score for measures 33-36. The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). It consists of two systems of staves. The first system includes a Flute and Oboe part (labeled 'Fl, Ob') and a Piano part. The second system includes a Piano part. Dynamics range from *ff* to *p*. Measure numbers 33, 34, 35, and 36 are indicated at the bottom of the staves.

Musical score for measures 37-41. The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). It consists of two systems of staves. The first system includes a Flute and Oboe part (labeled 'Fl, Ob') and a Horns part (labeled 'Hns'). The second system includes a Piano part (labeled 'Kbds, Str pizz'). Dynamics range from *mf* to *f*. Measure numbers 37, 38, 39, 40, and 41 are indicated at the bottom of the staves.

Musical score for measures 42-46. The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). It consists of two systems of staves. The first system includes a Flute and Oboe part (labeled 'Fl, Ob') and a Piano part. The second system includes a Piano part (labeled 'Kbds, Str pizz'). Dynamics range from *p* to *f*. Measure numbers 42, 43, 44, 45, and 46 are indicated at the bottom of the staves.

Musical score for measures 47-50. The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). It consists of two systems of staves. The first system includes a Flute and Oboe part (labeled 'Fl, Ob') and a Piano part. The second system includes a Piano part (labeled 'Kbds, Str pizz'). Dynamics range from *p* to *mf*. Measure numbers 47, 48, 49, and 50 are indicated at the bottom of the staves.

51 52 53 54

**C** Moderato (♩ = 120) *Safety*  
(THENARDIER) (vocal last time)

8 Here's a hint of gold,

Kbd1 solo *mf*

55 56

8 Stuck in - to a tooth Par - don me M' - sieur, you won't be need - ing it no more.

57 58 59

8 Should - n't be too hard to sell, Add it to the pile, Add it to the stock.

60 61 62

8 Here a - mong the sew - er rats. A breath a - way from hell, You get ac - cust - omed to the smell.

63 64 65

D

Recitative, Non Lento

(THENARDIER)

Well, some - one's got to clean them up, my friends.

Brs, Kbds, Str

66 67

Bod - ies on the high - way, Law and or - der up - side down.

68 69

Some - one's got to col - lect their odds and ends. As a ser - vice to the

70 71 72

Moderato

town.

E.H.

Xylo, Guitar, Kbd1, Kbd2 8va

mf

mf

73 Kbd2, Bs 74 75 76

Hns - muted  
mf

77 78 79 80

**G** *Optional Safety*

*f*

81 82 83 84

**(THENARDIER)**

Here's a tas - ty ring, Pret - ty lit - tle thing, Would - n't want to waste it, That would

Xylo, Guitar, Kbd1, Kbd2 8va

Kbd2, Bs

85 86 87

real - ly be a crime, Thank you, sir, I'm in your debt.

88 89



## (THENARDIER)

Here's a - noth - er toy, Take it off the boy, His heart's no long - er go - ing, And he's

90 91 92

lived his lit - tle time, But his watch is tick - ing yet.

93 94

H

## Recitative

Well some - one's got to clean them up my friends. Be - fore the lit - tle har - vest

Brs, Kbds, Str  
*mf*

95 96 97

dis - ap - pears in - to the mud. Some - one's got to col - lect their odds and ends.

98 99 100

## Moderato

When the gut - ters run with blood.

Kbd3, Str

101 102 103

I (THENARDIER) *cantabile*

It's a world where the dog eats the dog,

Where they kill for the bones in the street.

And God in his heav - en, He don't in-ter-fer-e,

104 105 106

107 108 109

110 111 112

(THENARDIER)

113 114 115

'Cos he's dead as the stiffs at my feet.

J Recitative

116 117

I raise my eyes to see the heav - ens And on - ly the

Kbd1 solo

+Kbds, Str *mf*

*a tempo*

*rall.*

118 119 120 121

moon looks down, The har - vest moon shines down.

Hns open +Tpt

*mf* *ff* *ff*

+Tbn

K Moderato

122 123 124

*mp*

Bs (1st time Tacet)

Optional Safety

Hns, Tpts, Tbn (1st time Tacet)

Hns, Tbn, Gtr

125 126 127 128

*accel.*

129 130 131 132

*mf*

Poco più mosso

Hns, Gtr

*accel.*

133 Kbds 134 135 136 137

Più mosso

Kbd3 *tr*

*poco a poco accel.*

138 139 140

Più mosso (non accel.)

*tr*

+Fl, Xylo

WWs, Str, Kbd3

141 142 143 144

*rall.*

*molto rall.*

*ff*

145 146 147 148

# Javert's Suicide

**A** Andante (♩ = 77)  
(VALJEAN)

It's you Ja - vert. I knew you would - n't wait too long. The faith - ful ser - vant at his post once more.

*mp* *f*

1 Bs 2

This man's done no wrong and he needs a doc - tor's care.

3 4

(VALJEAN)  
An - oth - er hour <sup>3</sup> yet,

(JAVERT)  
I warned you I would not <sup>3</sup> give in. I won't be swayed.

5 Kbd3, Vc 6

(VALJEAN)

and then I'm yours and all our debts are paid.

(VALJEAN)

(JAVERT)

Come, time is run - ning short.

The man of mer - cy comes a - gain,— And talks of jus - tice.

+ Vlns.  
f

*molto rall.* (VALJEAN) *a tempo*

Look down, Ja - vert, he's stand - ing in his grave. Give

f

(VALJEAN)  
way, Ja - vert, there is a life to save.

(JAVERT)  
Take him Val - jean, be - fore I change my mind. I will be

Kbd1

Kbd3, Str

(JAVERT) *poco rall.*  
wait - ing 2 4 6 0 1.

*Lento* *mf* *accel.* *ritard*

Ob, Hns, Kbds, Str

*Più mosso* (♩ = 95) *sfz p* *Tutti*

C (♩=95)  
(JAVERT)

Who is this man?—What sort of Dev-il is he?—To have me caught in a trap— And choose to let me go free?— It was his

Kbds *f* Drs Timp solo +Brs

hour at last— to put a seal on my fate,— Wipe out the past— and wash me clean off the slate.—

+Wws tr +Str Drs Ob

All it would take— was a flick of his knife.— Ven-geance was his— and he gave me back my life.—

tr

D (non più)

Damned if I'll live in the debt of a thief.—

Kbd2, Kbd1 8va *f* Kbd3, Brs *mf*

Bs



(JAVERT)

Damned if I'll yield at the end of the chase. I am the Law and the Law is not mocked.

30 +Vc 31

I'll spit his pit - y right back in his face. There is noth - ing on earth that we

32 33

share. It is ei - ther Val - jean or Ja - vert.

34 35

Andante (♩ = 104)

*sfzp*

Kbds, Str

*p*

36 37 38

**E** (JAVERT)

How can I now al - low this man To hold do - min - ion ov - er me?

39 40 41 42

This des - p'rate man whom I have hunt - ed. He gave me my life. He gave me free - dom. —

*Kbd2, solo*  
*mp*

43 44 45 46

I should have per - ished by his hand. It was his right.

47 48 49 50

It was my right to die as well. In - stead I live, but live in hell.

51 52 53 54

**F** Più mosso (♩ = 126)  
(JAVERT)

And my thoughts— fly a - part. Can this man— be be -

*mf* Tutti

lieved? Shall his sins be for - giv - en?

+Fl 8va

Shall his crimes be re - prieved?

rall.

Brs +E.H. +Fl 8va

cresc. *ff*

+Perc

**G** A tempo ma poco più mosso (♩ = 120)

And must I now be - gin to doubt, who nev - er doubt - ed all these years?

Kbd1 (+sustain) *mf*

Kbd3, Str, WWs *mf* *sim.*

(JAVERT)

My heart is stone and still it trem - bles. The world I have known is lost in shad - ow.—

70 71 72 73

Is he from heav - en or from hell? And does he know

74 75 76 77

*rall.*

that grant - ing me my life to - day this man has killed me ev - en

*solo*  
*mp*

*mp*

78 79 80

Lento—recitative

(JAVERT)

so? I am reach - ing but I fall. And the stars are black and cold as I

*trem.*

*p*

81 82 83

Gong

stare in - to the void of a world that can-not hold. I'll es - cape now from that world, from the world of Jean Val-jean. There is

+Brs

*p cresc.*

84 85 86 87

Gong

no - where I can turn. There is no way to go on!

*rall.*

Ob

*sfzp*

5 9

88 89 90

**H** Allegro (♩ = 138)

Tutti *ff*

*poco rall.*

91 92 93 94 95 96 97 98 99

I Moderato (♩ = 100)

Kbd2 *p*

+Fl, Clar

Kbds, Str *p*

100 101 102

103 104 105

(8 WOMEN)

J (WOMAN 1) (WOMAN 2)

Did you see them go - ing off to fight? Chil - dren of the bar - ri - cade who

Gtr *mp*

Kbd3, Str *pp*

106 107 108

(WOMAN 3)

did - n't last the night. Did you see them ly - ing where they died?

109 110 111

(WOMAN 3)

(WOMAN 4)

*poco ritard*

Some-one used to cra-dle them and kiss them when they cried. Did you see them ly-ing side by side?

112

113

114

115

*a tempo*

(WOMAN 5)

(WOMAN 6)

(WOMAN 2)

Who will wake them? No-one ev-er will. No-one ev-er told them that a sum-mer day can kill.

116

117

118

119

(WOMAN 7)

They were school - boys, Nev - er held a gun, Fight - ing for a new world that would

120

121

122

(WOMAN 3)

*rall.*

rise up like the sun. Where's that new world, Now the fight - ing's done?

123

124

125

Meno mosso (♩ = 84)  
(WOMAN 4)

(WOMAN 7)

(WOMAN 8)

Noth - ing chan - ges, noth - ing ev - er will. Ev' - ry year an - oth - er brat, An - oth - er mouth to fill.

*Fl solo*  
*p*

*pp*

126 127 128 129

(WOMAN 7)

(WOMAN 6)

Same old stor - y, what's the use of tears? What's the use of pray - ing if there's no - bod - y who hears?

130 131 132 133

(TUTTI)

*rall.*

Turn - ing, turn - ing, turn - ing, turn - ing, turn - ing through the years.

*p* *mf*

134 135 136

Allegretto (♩ = 120-126)

Kbd1

*mf*

137 138



K

(WOMEN 1 - 4)

Turn - ing, turn - ing, turn - ing through the years. Min - utes in - to hours— and the

(WOMEN 5 - 8)

Turn - ing, turn - ing, Turn - ing, turn - ing through the years.

Kbd3, Str

*mf* WWs

139

Bs pizz.

140

141

hours— in - to years. Noth - ing chan - ges, noth - ing ev - er can.

*div.*

Min - utes, hours,— hours— in - to years.— Noth - ing chan - ges,

142

143

144

(WOMEN 1 - 4)

Round and round the round - a - bout and back where you be - gan.

(WOMEN 5 - 8)

noth - ing ev - er can. Round and round the round - a - bout,

145 146

*rall.*

Round and round and back where you be - gan.

round and round and back where you be - gan.

*pp*

147 148 *pp*

Segue

# Cafe Song

(B $\flat$  minor)

Moderato (♩ = 93)

(MARIUS) *p*

There's a grief that can't be

Kbd3, Str

*p*

Kbd1 solo

1 2 3

A1

spo - ken There's a pain goes on and on ——— Emp - ty chairs at emp - ty

4 5 6 7

*mf*

tab - les Now my friends are dead and gone. Here they talked of rev - o -

(+Mark Tree)

8 9 10 11



*poco rall.*

born— And they rose with voices ring-ing And I can

23 24 + Hns, Tbn 25

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

hear them now, The very words that they had

26 27 28

*rall.*

sung Be-came their last communion

29 30 31

+Fl, Ob  
Gtr

*Poco meno*

*rall.*

*Tempo primo*

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

*p* *pp* *mf*

32 33 34 35

C

give me. That I live and you are gone. —

Ob solo *mp*

Kbd3, Str  
Gtr

36 37 38

*Più mosso*

There's a grief that can't be spo - ken There's a pain goes on and on.

*mf* *mf* *mf* *mf*

Ob  
Str

39 40 41 42

D

Phan - tom fac - es at the win - dow. Phan - tom shad - ows on the

mf

43 44 45

floor, — Emp - ty chairs at emp - ty tab - les Where my

mf

f

46 47 48

*ten. accel. sub. a tempo rall.*

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

mf

mf

49 50 51

**E** *a tempo*

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

52 53 54

*poco rall.* *molto rall.*

Emp - ty chairs at emp - ty tab - les Where my friends will sing no

55 56 57

**Tempo primo** (♩ = 96-100) *rall.*

more.

Ob solo *p* *pp*

Gtr *pp*

58 59 60 61



# Cafe Song (A minor)

Moderato (♩ = 93)

(MARIUS)

The first system of the musical score is in 4/4 time. The vocal line (Marius) begins with a piano (*p*) dynamic and the lyrics "There's a grief that can't be". The piano accompaniment features a right hand with chords and a left hand with a "Kbd1 solo" consisting of a steady eighth-note pattern. The system is numbered 1, 2, and 3.

A1

The second system continues the vocal line with the lyrics "spo - ken There's a pain goes on and on Emp - ty chairs at emp - ty". The piano accompaniment continues with the same textures. The system is numbered 4, 5, 6, and 7.

*mf*

The third system continues the vocal line with the lyrics "tab - les Now my friends are dead and gone. Here they talked of rev - o -". The piano accompaniment includes a key signature change to A major (marked with a sharp sign) in the right hand. The system is numbered 8, 9, 10, and 11.



*poco rall.*

born — And they rose with voic - es ring - ing And I can

23 24 + Hns, Tbn 25

*a tempo*

*rall.*

*a tempo*

hear them now, The ver - y words that they had

26 27 28

*rall.*

sung Be - came their last com - mun - ion

29 30 31

Poco meno

rall.

Tempo primo

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

*p* *pp* *mf*

32 33 34 35

C

give me. That I live and you are gone. —

*mp*

Kbd3, Str  
Gtr

36 37 38

Più mosso

There's a grief that can't be spo - ken There's a pain goes on and on.

*mf* *mf*

Ob  
Str

39 40 41 42

D

Phan - tom fac - es at the win - dow. Phan - tom shad - ows on the

mf

43 44 45

floor, — Emp - ty chairs at emp - ty tab - les Where my

mf

f

46 47 48

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

*ten. accel. sub. a tempo rall.*

mf

49 50 51

**E** *a tempo*

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

52 53 54

*poco rall.* *molto rall.*

Emp - ty chairs at emp - ty tab - les Where my friends will sing no

55 56 57

**Tempo primo** (♩ = 96-100) *rall.*

more.

Ob solo

*p* *pp*

Gtr. *pp*

58 59 60 61

# Marius and Cosette

Andante (♩ = 76)

Kbd1, Gtr

*mf*

1

2

3

4

(COSETTE)

Ev - ry day you walk with strong - er step. You walk with long - er step. The worst is o - ver.

5

6

7

8

(COSETTE)

Don't

(MARIUS)

Ev - ery day I won - der ev - ery day Who was it brought me here from the bar - ri - cade?

9

10

11

12

(COSETTE) *poco rall.*

think a-bout it, Mar-i-us. With all the years a-head of us. I will nev-er go a-way, And we will be to-geth-er ev-ery

13 14 15 16

*a tempo*

day. Ev - 'ry day

+Fl  
(Kbd3, Str)

17 18 19 20

*poco meno mosso* *rall.*

We'll re - mem - ber that night, and the vow that we made. A

21 22 23

**A** *Allegretto* (♩ = 126) *rall.* *a tempo*

heart full of love. A night

*mf*  
*p*  
+WWs

24 25 26 27 28



(COSETTE) *poco accel.*

full of you, the words are old but always true. Oh God, for

shame, you did not even know my name.

29 30 31 32 33

**B** *poco più mosso* (♩ = 138)

(COSETTE)

shame, you did not even know my name.

(MARIUS)

Dear Mad' - moi -

Kbd3, Str

+WWs, Hns

Kbd1

Gtr

34 35 36 37

*rall.*

(COSETTE)

selle, I was lost in your

dim.

*p*

dim.

*p*

38 39 40 41

**C** *a tempo* (♩ = 156)  
(COSETTE)

heart full of love. No fear,

(MARIUS)

spell. She was nev - er mine to keep.

Kbd3, Str, WWs  
*mp*  
Kbd1, Gtr

Kbd2  
*mp*

42 43 44 45 46

no re - gret, 'My name is Mar - ius Pont - mer - cy'.

She is youth - ful. she is free Co - sette, Co -

47 48 49 50 51

D

(COSETTE)

I saw you wait - ing and I knew

(MARIUS)

sette! Wait - ing for

(VALJEAN) >

Love is the gar - den of the young.

Kbd3, Str

*appassionato*

WWs

*mf*

*mf*

Kbds1, 2

52

53

54

55

*poco rall.*

At your call.

you, At your feet,

Let it be, let it be.

56

57

58

59

Poco meno mosso (♩ = 108)

*poco rall.*

(COSETTE)  
And it was - n't \_\_\_\_\_ a dream. Not a

(MARIUS)  
And it was - n't \_\_\_\_\_ a dream, Not a

(VALJEAN)  
A heart full \_\_\_\_\_ of love This I

*p* *tr*

*mp*

60 61 62 63 64

*molto rall.* *a tempo*

dream \_\_\_\_\_ af - ter all. \_\_\_\_\_

dream \_\_\_\_\_ af - ter all. \_\_\_\_\_

give you \_\_\_\_\_ this day. \_\_\_\_\_

*pp*

*p*

65 66 67 68 69

E Andante (♩ = 80-84)

(MARIUS)

M' - sieur, this is a day I nev - er can for -

Kbd3, Str  
*mf*  
Kbd2

70 71

get. Is grat - i - tude e - nough for giv - ing me Co -

72 73

sette? Your home shall be with us and not a day shall

Va

74 75

pass But we will prove our love to you whom we shall

76 77

(MARIUS)

call a fa - ther to us both, a fa - ther to us all.

*cresc.*

*f*

78 79

Recit (VALJEAN) *a tempo* (♩ = 80-84)

Not an - oth - er word, — my son, There's some - thing now that must be done.

Tutti *sfz* *p* niente

80 81

**F** poco meno

You've spok - en from the heart, and I must do the

Kbd1 +Gtr *mf*

82 83

same. There is a sto - ry, sir, of slav - er - y and shame that you a - lone must

84 85

(VALJEAN)

know. I nev - er told Co - sette, she had e - nough of

86 87

*rall.*

tears, she's nev - er known the truth, the sto - ry you must hear of years a -

88 89

*a tempo* (♩ = 80-84)

*rall.*

go.

*pp* Kbd1, Glock +Clar, Vc

90 Kbd2 91 92

G

*a tempo* (VALJEAN)  
3

There lived a man whose name was Jean Val-jean. ———

*p*  
Vc, Clar

93 94

3

He stole some bread to save his sis-ter's son. ———

*p*  
Va, Clar

95 96

*poco accel.*

For nine-teen win-ters served his time. ———

*mp* *mf*

97 98



(VALJEAN)

rall.

In sweat he washed a - way — his crime, —

years a -

H

a tempo (♩ = 80-84)

go. He broke pa - role and lived a life a - part. How could he tell Co - sette and

poco rall.

break her heart? It's for Co - sette this must be faced, if he is caught she is dis - graced. The

*colla voce*  
(VALJEAN)

time has come to jour - ney on, and from this day he must be gone. Who am

*f*

105 106

*a tempo* (♩ = 80-84)

*poco rall.*  
(MARIUS)

*a tempo* *poco rall.*

(VALJEAN) You're Jean Val - jean.

I? Who am I?

WWs, Brs *f* Hns, Tbn *mp*

*tr*

Kbd3, Str *f* *p* *mp*

107 108 109

*a tempo* (♩ = 80-84)

(MARIUS) 3 3 3

What can I do — that would turn you from this? M' - sieur, you can - not leave.

Kbd1 *mp*

Kbd3, Str *p*

110 111

(MARIUS)

What - ev - er I tell my be - lov - ed Co - sette she will nev - er be - lieve.

112 113

(VALJEAN)

Make her be - lieve I have gone on a jour - ney, A long way a - way.

114 115

*liberamente*

Tell her my heart was too full for fare - wells. It is bet - ter this

+Acc Gtr

116

(MARIUS)

I give my word.

(VALJEAN)

way. Prom - ise me M' - sieur, Co - sette will nev - er know.

117

(MARIUS) *mf* For the sake of Co - sette, it

(VALJEAN) *mf* What I have spok - en, Why I must go. *p*

118

J Andante (♩ = 80-84)

(MARIUS) *p* so. Ob solo

*pp* Kbds, Str *p* *dim.*

119 120 121

*rall.* *a tempo* *molto rall.*

*pp* *pp*

122 123 124

# The Wedding

Allegro vivo (♩ = 125)

A

unis. (CHORUS)  
(WEDDING GUESTS)

bell-like  
Fl, Ob, Tpt  
*f*

Ring out

Hns *f* bell-like

8va

Kbds, Str  
*f*

1 2

the bells up - on this day of days, \_\_\_\_\_

(8va)

3 4 5

May all the an - gels of the

(8va)

6 7

(CHORUS)

Lord a - bove In

8 9 10

B

S, T ju - bi - la - tion sing their songs of praise

A, B ju - bi - la In ju - bi - la - tion sing their songs of

*sim.*

11 12 13

And crown this bles - sed time with peace and

praise And crown this bles - sed

14 15 16

(CHORUS)

Musical score for measures 17 and 18. The score is in 4/4 time. It features a vocal line with lyrics, a violin line, and a piano accompaniment. The lyrics are: "love. time with peace and love." The piano part consists of a rhythmic accompaniment in the right hand and a bass line in the left hand. Measure numbers 17 and 18 are indicated at the bottom of the piano part.

Musical score for measures 19 and 20. The score is in 4/4 time. It features a vocal line, a violin line, and a piano accompaniment. The piano part includes a trill (tr) and a glissando (gliss.) in the right hand. Measure numbers 19 and 20 are indicated at the bottom of the piano part.

**Allegro, alla valse** (♩ = 85)

Score for measures 21-24. The top staff (Kbd1) features a melody with triplets and trills. The middle staff (Kbd3, Str) provides harmonic accompaniment with chords and trills. The bottom staff (Kbd2) has a simple bass line. Measure numbers 21, 22, 23, and 24 are indicated below the staves.

Score for measures 25-28. The top staff continues the melodic line with triplets and trills. The middle staff (Kbd3, Str) and bottom staff (Kbd2) continue their respective parts. Measure numbers 25, 26, 27, and 28 are indicated below the staves.

Score for measures 29-32. The top staff continues the melodic line with triplets and trills. The middle staff (Kbd3, Str) and bottom staff (Kbd2) continue their respective parts. Measure numbers 29, 30, 31, and 32 are indicated below the staves.

Score for measures 33-36. The top staff continues the melodic line with triplets and trills. The middle staff (Kbd3, Str) and bottom staff (Kbd2) continue their respective parts. Measure numbers 33, 34, 35, and 36 are indicated below the staves.



Score for measures 37-40. Includes parts for Kbd1, Kbd2, Kbd3, Fl, and Str.

Measures 37, 38, 39, 40

Score for measures 41-44. Continuation of the piano accompaniment.

Measures 41, 42, 43, 44

Score for measures 45-48. Key signature changes to D major.

Measures 45, 46, 47, 48

Score for measures 49-52. Continuation of the piano accompaniment in D major.

Measures 49, 50, 51, 52

## E1 (THENARDIER)

53 54 55 56 57 58

*mf* Kbds2, 3, Str

I \_\_\_\_\_ for - get where we met, Was it not at the

59 60 61 62 63 64

Châ - teau La - farge, Where \_\_\_\_\_ the Duke did that puke.

## (MARIUS)

65 66 67 68 69 70

Down the Duch - ess - 's de - col - le - tage? No, \_\_\_\_\_ 'Bar - on

71 72 73 74 75

de Then - ard'. The cir - cles I move in are hum - bler by

F1

(MARIUS)

far. Go a - way, Then - ar - di - er,

Kbd2, Str, Ob

f +Tpts mf

76 Kbd1 77 +Tbn 78 79 80

Do you think I don't know who you are?

81 82 83 84

(MME. THENARDIER)

He's not fooled, Told you so. Show M' -

85 86 87 88 89

rall.

sieur what you've come here to show, Tell the boy what you know!

90 91 92 93 94

Recitative (MARIUS)

When I look at you, — I re - mem - ber E - po - nine, She was more than you de - served, who gave her

Kbds, Gtr, Bs, Str

95 96

birth, But now she is with God, and hap - pi - er, I hope, than here on Earth.

97 98

E1 Alla valse (THENARDIER)

So ——— it goes! Hea - ven knows, Life has dealt me some

Fl solo

*mf*

*mf*

99 100 101 102 103 104

(MME. THENARDIER)

ter - ri - ble blows! You've ——— got cash and a heart,

105 106 107 108 109 110

(MME. THENARDIER)

You could give us a bit of a start. We can prove,

*(end solo)* **F1**

111 112 113 114 115 116

plain as ink. You're bride's fa - ther is not what you

117 118 119 120 121

**F2** (THENARDIER)

think. There's a tale, I could tell.

*Kbd2, Str, Ob*

*f* *p* *mf* *p* *mf*

*+Tpts* *Hns*

*+Tbn*

122 123 124 125 126

## (MME. THENARDIER)

In - for - ma - tion we're wil - ling to sell.

*p* *mf* *p* *mf*

127 128 129 130

## (THENARDIER)

There's a man that he slew! I saw the

Clar, Brs, Kbd3, Str

*p* *mf* *p* *mf* *p*

131 132 133 134 135

*rall.*

*rall.*

corpse clear as I'm see - ing you! What I tell you is true!

*mf* *p* *mf*

136 137 138 139 140

Recitative

(MME. THENARDIER)

Pi - ty to dis - turb you at a feast like this, But five hun - dred francs sure - ly would - n't come a -

Kbd1, Gtr, Bs

141 142

(MME. THENARDIER)

(THENARDIER)

miss. But first, you pay.

(MARIUS)

In God's name say what you have to say.

143 144

G Alla valse

(THENARDIER)

What ——— I saw,

*mf* Kbd1

145 146 147 148 149 150

clear ——— as light, Jean Val - jean in the sew - ers that night.

151 152 153 154 155 156

## (THENARDIER)

Had this corpse on his back,

WWs, Kns, Kbd3, Str

157 158 159 160

Hang - ing there like a blood - y great sack.

161 162 163 164

I was there, ne - ver fear,

*mf* Hns

165 166 167 168

E - ven found me this fine sou - ve - nir.

Gtr

169 170 171 172



**I**  
(MARIUS)

I know this! This was mine! This is sure - ly some

Gtr

Kbds

173 174 175 176 177 178

(THENARDIER)

heav - en - ly sign! One thing more, Mark this well,

179 180 181 182 183 184

(MARIUS)

It was the night that the bar - ri - cades fell. Then it's true,

185 186 187 188 189 190

then I'm right, Jean Val - jean was my sav - iour that night!

191 192 193 194 195 196

**J** L'Istesso (MARIUS)

8 As for you, take this too,

Kbds, WWs

Str

Kbds

197 198 199 200

8 God for - give us the things that we do!

201 202 203 204

8 Come, my love, Come, Cos - ette.

Kbd2, WWs

205 206 207 208

8 This day's bles - sings are not o - ver yet.

*rall.*

209 210 211 212

*a tempo*

*f* Kbds, Str

**L** (THENARDIER)

8 Ain't it a laugh, ain't it a treat Hob - nob - bing

8 here a - mong the é - lite?

Ob solo *mf*

8 Here comes a Prince, There goes a Jew, This one's a

*poco rall.*

8 queer, but what can you do?

Alto Sax *mf*

M Recitative (THENARDIER)

Pa - ris at my feet, Pa - ris in the dust, And

Kbd, Gtr, Bs, Str

*mf* *mf*

237 238

here's me break - ing bread with the up - per crust.

*a tempo* **Moderato** (♩ = 152) (As for "Innkeeper's Song")

*mf* *f*

+WWs

239 240

N1

Beg - gar at the feast, Mas - ter of the dance, Life is eas - y pick - ings if you grab your chance.

Alto Sax, Hns, Kbd1, Gtr

*mf* *mf*

Tpts

241 242 243 244

Ev - 'ry - where you go Law a - bid - ing folk Do - ing what is de - cent but they're most - ly broke.

Tpts

245 246 247 248

(MME. THENARDIER)

But

(THENARDIER)

Sing - ing to the Lord on Sun - days, Pray - ing for the gifts He'll send. ——— But

Str, Alto, Hn 8vb *schmaltz*

Ob *schmaltz*

Tpts

we're the ones who take it, We're ——— the ones who make it in the end. —

we're the ones who take it, We're ——— the ones who make it in the end. —

*f*

N2

(MME. THENARDIER)

Watch the bug - gers dance, Watch 'em till they drop, Keep your wits a - bout you and you stand on top.

(THENARDIER)

Watch the bug - gers dance, Watch 'em till they drop, Keep your wits a - bout you and you stand on top.

Tpts

*mf*

Tutti *f*

257

258

259

260

Mas - ters of the land, Al - ways get our share, Clear a - way the bar - ri - cades and we're still there.

Mas - ters of the land, Al - ways get our share, Clear a - way the bar - ri - cades and we're still there.

261

262

263

264

(MME. THENARDIER)

We know where the wind is blow - ing, Mon - ey is the stuff we smell.—

(THENARDIER)

We know where the wind is blow - ing, Mon - ey is the stuff we smell.—

Str, Alto, Hn 8vb  
schmaltz

*schmaltz*  
Kbd2, Ob 8vb

265 266 267

(to audience)

— And when we're rich as Croe - sus, Je - sus won't we see you all in hell!

— And when we're rich as Croe - sus, Je - sus won't we see you all in hell!

268 269 270 271

(no accel.)

272 273 274

# Epilogue

**Andante** (♩ = 85)

Glock

*p*

Kbd1, Gtr

*p*

Str, Kbds

*pp*

1 2 3 4

*poco rall.*

5 6 7 8

**a tempo** (♩ = 84-88)

WWs, Str

*mf*

9 10 11 12

Kbd1, Gtr

*rall.*

*a tempo*

*poco rall.*

Gtr.

13 14 15



Meno mosso (♩ = 63-66) A (VALJEAN)

A - lone I wait in the shad - ows, I count the hours till I can sleep.

Kbd3, Str *p*

Kbd1 solo lightly *sim.*

Gtr

16 17 18

I dreamed a dream Cos - ette stood by, It made her weep to know I die.

19 20 21 Bs

A - lone at the end of the day, U - pon this wed - ding night I pray. Take these child - ren, my Lord, to

22 23 24

(VALJEAN) *rall.* *a tempo* *rall.*

thy em - brace. And show them grace. God on

25 *p* 26 *p* 27

**B** *Poco più mosso, rubato* (♩ = 100) *ten.* *ten.*

high hear my prayer, Take me

*Gtr*  
*Kbd1* *p*

*Kbd3, Str* *p*

28 29 30 31

now to thy care. Where you

32 33 34 35

Poco più mosso (♩ = 104)

(VALJEAN)

rall.

are let me be, Take me

Kbd3, Str

*p sub.*

Kbd1

*p sub.*

Gtr

36 Vc 37 38 39

a tempo (♩ = 100)

ten.

ten.

now, take me there, Bring me

*p*

*p*

40 *p* 41 42 43

Fantine's ghost has appeared *rall.*

*a tempo*

*rall.*

home, bring me home.

*p*

Gtr

44 45 46

**C** **a tempo primo** (♩ = 84)  
(FANTINE)

M-'sieur, I bless your name. M-'sieur, lay down your bur-den.

(VALJEAN) ten. ten.  
I am read-y, Fan-tine. At the end of my days.

*pp* Kbd1

*pp* Kbds, WWs, Str

47 48 49 50

*rall.* *molto rall.* *a tempo* *rall.*

You raised my child in love And you will be with God.

She's the best of my life.

*Gtr*

51 52 53

Poco più mosso (♩ = 96)

**D**

54 55 56

(COSETTE)

Pa - pa, Pa - pa, I do not un - der - stand,

57 58

Are you al - right? They said you'd gone a - way.

59 60

(VALJEAN)

Co - sette, my child, am I for - giv - en now? Thank God, thank God, I've lived to see this

61 62 63

(MARIUS)

It's you who must for - give a thought - less fool, It's you

(VALJEAN)  
day.

Kbds Gtr, Str

64 65 66 67

(MARIUS)

- who must for - give a thank - less man. It's thanks to you that I am

68 69 70 71

liv - ing, And a - gain I lay down my life at your feet. Co - sette, your

Ob solo  
*mf*

72 73 74 75

(♩ = 88)

(MARIUS)

fa - ther is a saint. When they wound - ed me, He took me

Gtr  
Kbd1  
mf

Clar, Kbds, Vln  
mf

from the bar - ri - cade, Car - ried like a babe And brought me

3

home to you.

rall.

Gtr

Vln  
Kbd1  
mp

pp

E

Meno mosso (♩ = 63-66)  
(VALJEAN)

Now you are here A - gain be - side me.

Ob solo *p* Fl, Ob *p*

Kbd3, Str *pp*

83 84 85 86

Poco più mosso <sub>3</sub>

rall.

Now I can die in peace, For now my life is

Fl, Kbd1

87 88 89

a tempo

non accel.  
(COSETTE)

G Poco più mosso (♩ = 76)

You will live Pa - pa, you're going to live, It's too

(VALJEAN)  
blessed.

Kbd1  
Gtr *pp* *mf*

90 91 92



(COSETTE)

soon, too soon to say good - bye.

(VALJEAN)

Yes, Cos -

93 94

(VALJEAN) *rall.*

ette, for - bid me now to die, I'll o - bey, I will try. On this

*mp*

*mp* *p* *pp*

95 96 97 98

H1 **Larghetto** (♩ = 58)

page I write my last con - fes - sion, Read it well when I at last am

*mp*

*p*

99 100 101

(VALJEAN)

sleep - ing. It's a stor - y of those who al - ways loved you, Your

102 103 104

(FANTINE)

Come to

(VALJEAN)

mo - ther gave her life for you, Then gave you to my keep - ing.

105 106

H2 (FANTINE)

me where chains will ne - ver bind— you. All your grief at last, at last be -

Gtr *mp*

*pp* Kbd2, 3, Str

107 108 109

(FANTINE)

hind you. Lord in hea - ven, look down on him in

110 111

(FANTINE)

mer - cy. Take my

(EPONINE)

Take my

(VALJEAN)

For - give me all my tres - pas - ses, And take me to your glo - ry.

112 113 114

H3

(FANTINE)

hand I'll lead you to sal - va - tion, — Take my love, for love is e - ver -

(EPONINE)

hand I'll lead you to sal - va - tion, — Take my love, for love is e - ver -

Gtr, +WWs

*mp*

*p* Kbds, Str

115 116 117

(FANTINE)  
last - ing And re - mem - ber the truth that once was spo - ken, To

(EPONINE)  
last - ing And re - mem - ber the truth that once was spo - ken, To

(VALJEAN)  
And re - mem - ber the truth that once was spo - ken, To

118 119 120

(FANTINE) Lento (♩ = 72-76)

love an - oth - er per - son is to see the face of God. \_\_\_\_\_

(EPONINE)  
love an - oth - er per - son is to see the face of God. \_\_\_\_\_

(VALJEAN)  
love an - oth - er per - son is to see the face of God. \_\_\_\_\_

(CHORUS)  
*p* (Full voice)  
Do you

121 122

I

(CHORUS)

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

123 124 125

(CHORUS)

climb - ing to the light. For the wret - ched of the earth there is a flame that nev - er dies, Ev - en the

*pp* Kbd3, Vc, Bs, Timp, Drs

126 127 128

dark - est night will end and the sun will rise. They will

Hns 3

*p*

129 130 +Tbn

J

Poco più mosso (♩ = 80) (non accel.)  
(CHORUS)

live a - gain in free - dom in the gar - den of the Lord, They will walk be - hind the plough - share, They will

*p* Kbds, Str

131 132 133

*f* *cresc.* *ff* (+ PRINCIPALS)

put a - way the sword. The chain will be bro - ken and all men will have their re - ward!! Will you

*mp* *mf*

134 135 136

K

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

WWs, Hns 8vb

*mf* *cresc. poco a poco*

Kbds, Str *mf* *cresc. poco a poco al fine*

137 138 139

(CHORUS+PRINCIPALS)

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

140 141 142

fu - ture that they bring when to - mor - row comes. Will you

S, B, T2  
A, T1 (8va)

143 144

(♩ = 84)

join in our cru - sade? Who will be strong and stand with me? Some - where be -

*f* +Tpts

145 146

(CHORUS+PRINCIPALS)

yond the bar - ri - cade is there a world you long to see? Do you hear the peo - ple sing? Say, do you

147 148 149

*cresc. poco a poco*

*cresc. poco a poco*

hear the dis - tant drums? It is the fut - ure that they bring when to - mor - row comes.

150 151 152

*ff*

S Ah! To - mor - row comes!

A Ah! To - mor - row comes!

T Ah! To - mor - row comes!

B Ah! To - mor - row comes!

153 154 155 156

*rall.*

*...molto*

*tr*

*fp*

*fp*



# Bows

Moderato

Musical score for measures 1-5. The score is in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a timpani part in the first measure. The piano part consists of chords and moving lines in both hands. The timpani part has a single note in the first measure. The dynamic marking is *f* *Tutti*.

Musical score for measures 6-9. The score continues in 4/4 time. The piano part features more complex chordal textures and moving lines. The dynamic marking remains *f* *Tutti*.

Musical score for measures 10-12. The score changes to 12/8 time and a key signature of three flats (Bb, Eb, Ab). It features woodwinds and brass (WWs, Brs) in the upper staves and keyboard and strings (Kbds, Str) in the lower staves. The piano part has a steady rhythmic accompaniment.

Musical score for measures 13-15. The score continues in 12/8 time. The piano part features a steady rhythmic accompaniment with some melodic movement in the right hand.

Musical score for measures 16-18. The score continues in 12/8 time. The piano part features a steady rhythmic accompaniment. The dynamic marking changes to *ff* in the final measure.

# Playout

Andante (in 4) *rall.* Allegro (in 2) (c. ♩ = 152)

The musical score is arranged in three systems, each with three staves. The top staff is for Woodwinds (WWs), the middle for Keyboard and Strings (Kbds, Str), and the bottom for Tuba (Tbn). The score begins with a dynamic of *mp* and a *rallentando* marking, then transitions to *f* and an *Allegro* tempo in 2/2 time. The tempo is marked as approximately 152 beats per minute. The score includes various musical notations such as slurs, accents, and trills. Measure numbers 1 through 13 are indicated at the bottom of the staves. The bottom staff includes a trill (*tr*) marking and a dynamic of *p* in measures 10, 11, 12, and 13.

Musical score for measures 14-17. The score is written for a piano and conductor. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. Dynamics include *mp*, *cresc.*, and *f*. Measure numbers 14, 15, 16, and 17 are indicated below the staff.

Musical score for measures 18-21. The score is written for a piano and conductor. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. Dynamics include *ff* and *rall.*. Measure numbers 18, 19, 20, and 21 are indicated below the staff.

**Moderato**

Musical score for measures 22-24, marked **Moderato**. The score is written for a piano and conductor. It features a treble clef staff for Woodwinds and Brass (WWs, Brs) and a grand staff (treble and bass clefs) for Keyboard and Strings (Kbds, Str). The music includes triplets and a trill. Measure numbers 22, 23, and 24 are indicated below the staff.

Musical score for measures 25-26. The score is written for a piano and conductor. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. Dynamics include *fp* and a trill (*tr*). Measure numbers 25 and 26 are indicated below the staff.



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