

# Les Miserables



## VOCAL SCORE

**Property of:  
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Not to be sold or hired and  
must be returned at end  
of run.**

## NAMED CHARACTERS

Jean Valjean	
Javert	<i>a policeman</i>
The Bishop of Digne	
Fantine	
The Foreman	
Bamatambois	<i>a gentleman</i>
Fauchelevant	
Little Cosette	<i>Fantine's daughter</i>
Thenardier	<i>an innkeeper</i>
Madame Thenardier	<i>his wife</i>
Young Eponine (silent)	<i>their daughter</i>
Gavroche	<i>an urchin</i>
Eponine	} <i>now grown-up</i>
Cosette	
Montparnasse	} <i>Thenardier's gang</i>
Babet	
Brujon	
Claquesous	
Enjolras	
Marius	} <i>students</i>
Combeferre	
Feuilly	
Courfeyrac	
Joly	
Grantaire	
Lesgles	
Jean Prouvaire	
An Army Officer	<i>off-stage, with a megaphone</i>

The Chain Gang, Warders, Constables, The Poor, Factory Workers,  
Sailors, Whores, Pimps, Drinkers, Wedding Guests etc. etc.

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# Les Misérables

A Musical by

ALAIN BOUBLIL and CLAUDE MICHEL SCHÖNBERG

English text by

HERBERT KRETZMER

Editing and Piano Reduction by

PETER WASHTELL

from the Orchestral Score by JOHN CAMERON

## Prologue

*Maestoso*  $\text{♩} = 72$

*Sva.*

1815, Toulon. The Chain Gang, overseen  
by brutal warders, work in the sun.

*Andante*  $\text{♩} = 80$

*Hrs. Gtr.*

*Cell.*

THE CHAIN GANG

Mm  
(nasal hum)

The first system of the score for 'THE CHAIN GANG' consists of a vocal line and piano accompaniment. The vocal line is written on a single staff in G major and 2/4 time, featuring a nasal hum. The piano accompaniment is written on two staves (treble and bass clef) and includes a rhythmic bass line and chordal accompaniment.

A

Look

Section 'A' continues the musical score. The vocal line begins with the word 'Look' and continues with a melodic phrase. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

(col tutti)

CONVICT 1

The

down, look down, Don't look 'em in the eye. Look down, look down, You're here until you die.

The third system of the score is for 'CONVICT 1'. It begins with a vocal line that has a double bar line at the start, indicating a new entry. The vocal line contains the lyrics: 'The down, look down, Don't look 'em in the eye. Look down, look down, You're here until you die.' The piano accompaniment continues with the same rhythmic pattern.

1

sun is strong, it's hot as hell below.

Look down, look down, There's

Detailed description: This system contains three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics 'sun is strong, it's hot as hell below.' The middle staff is a vocal line with lyrics 'Look down, look down, There's'. The bottom staff is a piano accompaniment with chords and a rhythmic bass line.

CONVICT 2

I've done no wrong, Sweet Jesus, hear my prayer.

twenty years to go. Look

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'I've done no wrong, Sweet Jesus, hear my prayer.' The middle staff is a vocal line with lyrics 'twenty years to go. Look'. The bottom staff is a piano accompaniment.

B

CONVICT 3

I know she'll wait, I

down, look down, Sweet Jesus doesn't care.

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'I know she'll wait, I'. The middle staff is a vocal line with lyrics 'down, look down, Sweet Jesus doesn't care.'. The bottom staff is a piano accompaniment.

He is struck  
by a warder

3

know that she'll be true.

Look down, look down, they've all forgotten you.

Detailed description: This system contains three staves. The top staff is a vocal line starting with a treble clef and a key signature of one flat. The lyrics 'know that she'll be true.' are written below it. The second staff is another vocal line with lyrics 'Look down, look down, they've all forgotten you.' The piano accompaniment is shown on the bottom two staves, with a grand staff (treble and bass clefs) and a key signature of one flat. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

C

CONVICT 4

When I get free, you won't see me 'Ere for dust.

Look down, look down, Don't

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'When I get free, you won't see me 'Ere for dust.' The second staff is another vocal line with lyrics 'Look down, look down, Don't'. The piano accompaniment is on the bottom two staves, continuing the eighth-note accompaniment and chordal structure from the first system.

CONVICT 5

How long, O Lord, before you let me die?

look 'em in the eye.

Look down, look down, you'll

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'How long, O Lord, before you let me die?'. The second staff is another vocal line with lyrics 'look 'em in the eye.' and 'Look down, look down, you'll'. The piano accompaniment is on the bottom two staves, maintaining the same accompaniment style as the previous systems.



always be a slave, Look down, look down, You're standing in your grave.

D

JAVERT

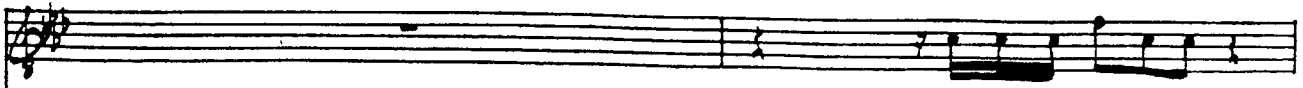
Now bring me prisoner 2 - 4 - 6 - 0-1, Your time is up and your parole's begun.

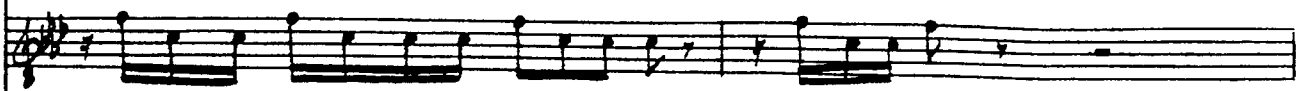
JEAN VALJEAN


Yes, it means I'm free.

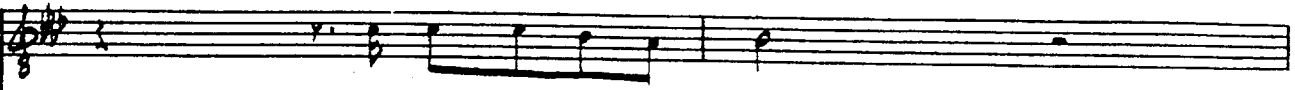
Jav

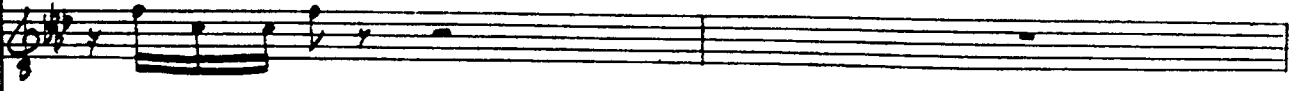
You know what that means? No!


J V  I stole a loaf of bread.

Jav  It means you get your yellow ticket of leave. You are a thief.

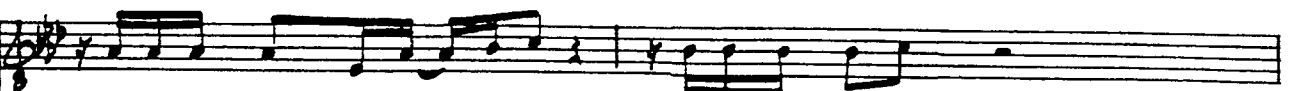



J V  I broke a win - dow pane.


Jav  You robbed a house.

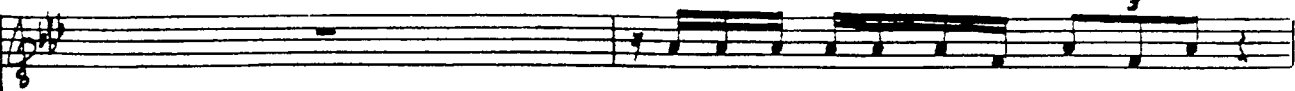


# E

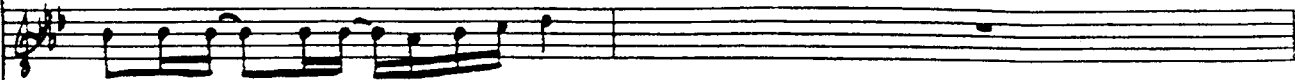
J V  My sister's child was close to death. And we were starving.

Jav  You will starve again Un -



J V  3

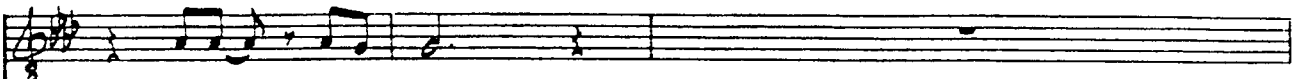
I know the meaning of those nineteen years,

Jav 


- less you learn the meaning of the law




F

J V 

A slave of the law.

Jav 

Five years for what you did. The rest be -



J V 

My name is Jean Val -

Jav 

- cause you tried to run. Yes. 2 - 4 - 6 - 0 - 1.



J V *- jean.*

Jav *And I'm Javert, Do not forget my name. Do not for -*

J V

Jav *- get me. 2 - 4 - 6 - 0 - 1.*

*Look down, look down, You'll*

*always be a slave, Look down, look down, You're standing in your grave. Mm*

*dim poco a poco*

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

**G** Poco piu mosso  $\text{♩} = 90$   
VALJEAN is released

J V

Freedom is mine, The earth is still.

The second system features a vocal line with lyrics and piano accompaniment. A triplet of eighth notes is marked above the vocal line. The piano accompaniment includes a 'Sim.' (Sostenuto) marking.

J V

I feel the wind. I'breathe again And the sky clears.

The third system continues the vocal line with lyrics and piano accompaniment. The piano accompaniment features a triplet of eighth notes in the vocal line.

J V

The world is waking. Drink from the pool, how clean the

The fourth system concludes the vocal line with lyrics and piano accompaniment. A 'Fin, CAC.' marking is present above the piano accompaniment.

J V

taste. Never forget the years, the waste,

J V

Nor forgive them for what they've done. They are the guilty, Every -

J V

*piu rall.* *a tempo* *rall.*

one. The day begins And now let's see What this new world will do for

**H** Moderato

He finds work on a farm

J V

me.

*Fl.*

Piano introduction for the first system, featuring a treble and bass clef with various musical notations including slurs and dynamics.

I Recitative

FARMER  
 You'll have to go, I'll pay you off for the day. Collect your bits and

Piano accompaniment for the first recitative section, including a treble and bass clef with various musical notations.

You have given me half what the other men get.  
 pieces there and be on your way.

Piano accompaniment for the second recitative section, including a treble and bass clef with various musical notations.

JV

This handful of tin wouldn't buy my sweat.

LABOURER

You broke the law, it's there for people to see,

*J Allegro d=80*

Lab

Why should you get the same as honest men like me?

J V

Now every door is closed to me, Another jail, another key, another



J V

chain. — For when I come to a - ny town they check my papers and they

J V

find the mark of Cain. In their eyes I see their

(Str.)

J V

rall. Andante

fear. "We do not want you here".

nw.

sim

He comes to an inn

14 K *Recitative*

INNKEEPER'S WIFE

My rooms are full, And I've no supper to spare. I'd like to help a

J V

I W  
stranger, All we want is to be fair.

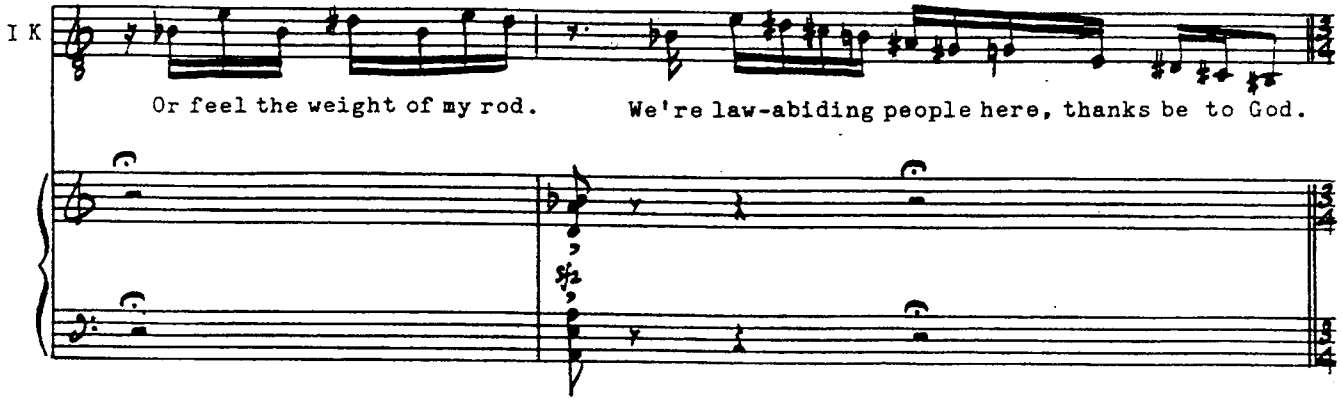
J V  
I will pay in advance, I can sleep in a barn;

INNKEEPER

You leave my house!

J V  
You see how dark it is, I'm not some kind of dog.

I K



Or feel the weight of my rod. We're law-abiding people here, thanks be to God.

**K<sup>2</sup> Allegro**  $\text{♩} = 170$   
They throw him out of the inn




**K<sup>3</sup> Allegro**  $\text{♩} = 80$



J V

And now I know how freedom feels, the jailer always at your heels, It is the

J V

law! This piece of paper in my hand That makes me cursed throughout the

J V

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

Hrs, Tbn.

J V

*All.* He sits down despairingly outside a house from which emerges the BISHOP of DIGNE. **L Andante**  $\text{♩} = 100$

street, The dirt beneath their feet.

ob.

BISHOP

Come in, sir, for you are weary,                      And the night is cold out there.—

Bp

Though our lives are very humble,      What we have, we have to share

Bp

There is wine here to re-vive you,                      There is bread to make you strong,

Bp

There's a bed to rest till morning,                      Rest from pain      and rest from

*poco accel.*

**M** *Poco più mosso*  $\text{♩} = 120$

Bp

wrong.

VALJEAN

He let me eat my fill, I

*ab.*

J V

had the lion's share.

The silver in my hand cost twice what I had earned.

J V

In all those nineteen years, that lifetime of despair;

And yet he trus - ted

The first system of the musical score consists of three staves. The top staff is a vocal line for Valjean, starting with a whole note 'wrong.' followed by a melodic line for 'He let me eat my fill, I'. The middle staff is a vocal line for another character, with a melodic line starting with 'had the lion's share.' The bottom staff is a piano accompaniment, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes, and several accidentals (sharps and naturals).

The second system of the musical score consists of three staves. The top staff is a vocal line for Valjean, with the lyrics 'The silver in my hand cost twice what I had earned.' The middle staff is a vocal line for another character, with the lyrics 'In all those nineteen years, that lifetime of despair;'. The bottom staff is a piano accompaniment, continuing the complex rhythmic pattern from the first system.

The third system of the musical score consists of three staves. The top staff is a vocal line for Valjean, with the lyrics 'And yet he trus - ted'. The middle staff is a vocal line for another character, with the lyrics 'In all those nineteen years, that lifetime of despair;'. The bottom staff is a piano accompaniment, continuing the complex rhythmic pattern from the first system.

# N

J V

me. The old fool trusted me, he'd done his bit of good,

J V

I played the grateful serf and thanked him, like I should.

J V

*rall.*

But when the house was still, I got up in the night, Took the silver, took my

*Allegro molto*  
 Taking the silver cup,  
 he runs off...

J V

flight!

...but is brought back by two CONSTABLES

*O Poco meno mosso - pesante*  $\text{♩} = 100$

Piano introduction for the scene. The score consists of two staves for the piano. The right hand features a series of chords, some marked *Sim.* (Sostenuto). The left hand has a melodic line with some grace notes. The tempo is *Poco meno mosso - pesante* with a quarter note equal to 100 beats per minute.

CONSTABLE 1

Musical notation for Constable 1's first line of dialogue. The melody is in a simple, conversational style.

Tell his Reverence your story. You were

CONSTABLE 2

Musical notation for Constable 2's first line of dialogue. The melody is in a simple, conversational style.

Let us see if he's impressed.

Piano accompaniment for the dialogue between Constable 1 and Constable 2. The right hand plays chords, and the left hand has a simple bass line.

Musical notation for Constable 1's second line of dialogue.

lodging here last night.

Musical notation for Constable 2's second line of dialogue.

You were the ho-nest bis-hop's guest. And then,

Piano accompaniment for the dialogue between Constable 1 and Constable 2. The right hand plays chords, and the left hand has a simple bass line.



1

2

You main -

out of Christian goodness, When he learned a - bout your plight,

+ Cello

1

- tain he made a pre - sent of this sil - ver.

BISHOP

That is right. But my

p subito

P

Bp

friend, you left so ear - ly, sure - ly something slipped your mind, You for -

The BISHOP gives VALJEAN two silver candlesticks.

Bp

- got I gave these al - so, Would you leave the best behind? So, Mes -

Bp

- sieurs, you may re - lease him, For this man has spo - ken true. I com -

Bp

*rall.* The CONSTABLES leave.

- mend you for your du - ty, And God's blessing go with you.

**Q** A tempo

Bp

But re - member this, my brother, See in this some higher

Bp

plan.— You must use this precious silver To be -

The first system of music consists of a vocal line in B-flat major and a piano accompaniment. The vocal line begins with a half note 'plan.—' followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional rests.

Bp

- come an honest man. By the witness of the martyrs,

*rit. Glk.*  
*cresc.*

The second system continues the vocal line with '- come an honest man.' and 'By the witness of the martyrs,'. The piano accompaniment includes dynamic markings: 'rit. Glk.' (ritardando, glissando) and 'cresc.' (crescendo) above the right hand.

Bp

By the Passion and the Blood— God has raised you out of

The third system continues the vocal line with 'By the Passion and the Blood—' and 'God has raised you out of'. The piano accompaniment maintains the eighth-note accompaniment.

*rall.* VALJEAN is left alone

Bp

darkness, I have bought your soul for God.

*dim.* *Glk.*

The fourth system concludes the vocal line with 'darkness, I have bought your soul for God.' and includes the instruction 'VALJEAN is left alone'. The piano accompaniment features dynamic markings: 'dim.' (diminuendo) and 'Glk.' (glissando) above the right hand.

# R Lento $\text{♩} = 72$

mp *Sl, 2, Scr.*

*accel. rit. accel. rit.*

The piano introduction consists of two systems. The first system is in 2/4 time with a key signature of one flat (B-flat major). It features a melody in the right hand and a bass line in the left hand. The second system continues the piece, marked with dynamic changes and tempo fluctuations: *accel.*, *rit.*, *accel.*, and *rit.*

*Piu mosso*  $\text{♩} = 92$

**S**  
 $\text{♩} = \text{♩}$  VALJEAN

What have I done, — sweet Jesus

*f* *brus*

The vocal entry begins with the lyrics "What have I done, — sweet Jesus". The piano accompaniment is in 2/4 time with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand. The piano part is marked *f* and *brus* (brusca).

JV

what have I done? — Become a thief in the night, — become a dog on the run, — And have I

The vocal line continues with the lyrics "what have I done? — Become a thief in the night, — become a dog on the run, — And have I". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

JV

fallen so far and is the hour so late. — That nothing remains but the cry of my hate, The

The vocal line concludes with the lyrics "fallen so far and is the hour so late. — That nothing remains but the cry of my hate, The". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

IV

cries in the dark that nobody hears, Here where I stand at the turning of the years?

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "cries in the dark that nobody hears, Here where I stand at the turning of the years?". The piano accompaniment consists of two staves: the right hand plays chords and moving lines in treble clef, while the left hand plays a steady eighth-note accompaniment in bass clef.

T

If there's another way to go

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "If there's another way to go". The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand. There is a double bar line in the middle of the system.

IV

I missed it twenty long years ago. My life was a war that could never be won. They

Detailed description: This system contains the fourth and fifth lines of music. The vocal line has the lyrics "I missed it twenty long years ago. My life was a war that could never be won. They". The piano accompaniment continues with a consistent rhythmic pattern.

IV

gave me a number and murdered Valjean When they chained me and left me for

Detailed description: This system contains the sixth and seventh lines of music. The vocal line has the lyrics "gave me a number and murdered Valjean When they chained me and left me for". The piano accompaniment includes some dynamic markings like 'p' and 'f' and some articulation marks. The system ends with a double bar line.

JV

dead Just for stealing a mouthful of bread.

mf subito

Andante  $\text{♩} = 96$

U

JV

Yet why did I allow this

JV

man To touch my soul and teach me love? He treated me like a-ny

JV

other, He gave me his trust, he called me brother. My life he claims for God a-

+Gtr.

JV

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics '-bove. Can such things be? For I had come to hate the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a simpler bass line in the left hand.

V *Poco piu mosso*  
*See if possible - -*

JV

world, This world that always hated me. Take an eye for an

The second system continues the vocal line with the lyrics 'world, This world that always hated me. Take an eye for an'. The piano accompaniment includes dynamic markings: 'br.' (bristoso) above the right hand, 'mf' (mezzo-forte) above the right hand, and 'st.' (staccato) below the left hand. The piano part features a more complex rhythmic texture with sixteenth notes.

JV

eye, Turn your heart into stone. This is all I ha

The third system continues the vocal line with the lyrics 'eye, Turn your heart into stone. This is all I ha'. The piano accompaniment features a 'tob.' (tutti) marking above the right hand, indicating a change in dynamics and intensity. The piano part continues with a dense texture of sixteenth notes.

JV

lived for, This is all I have known.

The fourth system concludes the vocal line with the lyrics 'lived for, This is all I have known.'. The piano accompaniment includes dynamic markings: 'br.' (bristoso) above the right hand and 'mf' (mezzo-forte) below the right hand. The piano part features a mix of sixteenth and eighth notes.

W A Tempo primo  
*less*

JV *rall.*  
One word from him and I'd be back

*cresc.* *p Sub.*

JV  
Beneath the lash, upon the rack, Instead he offers me my freedom. I

JV  
feel my shame inside me like a knife. He told me that I have a soul,

JV  
How does he know? What spirit comes to move my life,



*rall.* *Lento - recitative*

JV Is there an-oth-er way to go? I am reaching but I fall and the

*cresc poco a poco*

night is closing in And I stare in-to the void, to the whirlpool of my sin. I'll e

*poco piu mosso* *Bva if possible*

JV - cape now from the world, from the world of Jean Valjean. Jean Valjean is nothing now, another

*mf cresc. sempre* *+ br.*

*rall.* *Piu mosso (in tempo)*

JV story must be - gin. He tears up his yellow Ticket-of-Leave.

*+ W.W.*

Segue

# ACT I

## 1. At the End of the Day

Moderato, maestoso  $\text{♩} = 70$

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It features a continuous eighth-note melody. The lower staff is in bass clef and contains sparse accompaniment, including a bass line and chords. A dynamic marking of *f* is present in the first measure. The instruction "Mrs. Belle" is written below the bass staff.

The second system continues the musical score with two staves. The upper staff maintains the eighth-note melody, and the lower staff provides accompaniment with chords and a bass line.

1823, Montreuil-sur-Mer. Outside the factory owned by the Mayor, Monsieur Madelaine (JEAN VALJEAN in disguise)

The third system of the musical score consists of two staves. The upper staff begins with a *rall.* marking and a *br.* (brass) marking. It then transitions to a *Molto allegro* tempo with a new key signature of one flat and a 2/4 time signature. The lower staff includes a *f* dynamic marking and a *Timp.* (timpani) marking.

The fourth system of the musical score consists of two staves. The upper staff features a complex texture with multiple voices and instruments, including a *tr.* (trumpet) marking. The lower staff continues the accompaniment with a *Tbn.* (trombone) marking.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes chords and a melodic line with a "dim." marking.

Musical score for the second system, continuing the vocal and piano parts. The piano part features a prominent melodic line in the right hand.

A CHORUS (THE POOR) - unis.

Vocal line for the first part of the chorus.

At the end of the day you're another day older,

Piano accompaniment for the first part of the chorus, including chords and a bass line. Handwritten chord symbols "Fm" and "Bbm" are present.

Vocal line for the second part of the chorus.

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

It's a

Piano accompaniment for the second part of the chorus, including chords and a bass line. Handwritten chord symbols "Fm" and "Bb" are present.

struggle, it's a war,                      And there's nothing that anyone's giving,                      One more

day standing about,                      What is it for?                      One day less to be

*Org.*

living.                      At the end of the day you're another day

colder,                      And the shirt on your back doesn't keep out the

*tr.*

chill. *ac.* And the righteous\_ hurry past, They don't

hear the little ones crying, And the winter is coming on fast, Ready to

kill. One day nearer to dying.

*Drs.* *WW* *Hr, Tm.*

**B**

At the end of the day there's another day dawn - ing.

And the sun in the morning is waiting to rise. Like the

## SOPRANOS

waves' crash on the sand, Like a storm that'll break a - ny se - cond.  
THE REST

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

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

hun - ger in the land, There's a reckoning still to be reckoned, And there's

gon - na be hell\_ to pay\_\_\_\_\_ At the end of the

gon - na be hell\_ to pay At the end of the

*div.*

*Sua*

The FOREMAN and Workers, including FANTINE have emerged from the factory C FOREMAN

At the end of the day you get nothing for

*unis.*

day!

nothing, Sitting flat on your {bum} {butt} doesn't buy a - ny

F  
bread.

WORKER 1 1 & 2

There are children\_\_ back at home, And the

WOMAN

2 And in a

W's children have got to be fed, And you're lucky to be in a job.

W bed. And we're counting our blessings.

1 & 2

W's And we're counting our blessings.

Tbn. Drs.



GIRL 1

Have you seen how the foreman is fuming to -

1.

- day With his terrible breath and his wandering

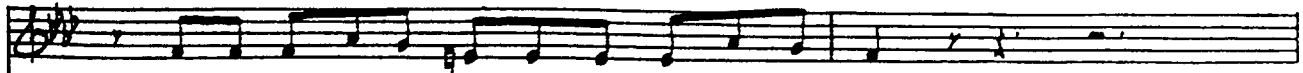
1.

hands?

GIRL 2

It's because little Fantine won't give him his

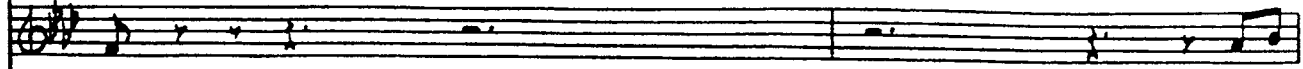
GIRL 3



Take a look at his trousers, you see where he stands.

GIRL 4

2



way.

And the



GIRL 2



If Fan -

4



boss, he — never knows

That the foreman is always {<sup>on</sup><sub>in</sub>} heat.



2



- tine doesn't look out, Watch how she goes;

She'll be out on the



C<sup>2</sup>

2

street.

CHORUS (THE WORKERS)

At the end of the day it's another day

*mf*

*Tim.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with the word 'street.' followed by a rest. The second staff is the vocal line for the chorus, starting with 'At the end of the day it's another day'. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a dynamic marking of *mf* and a 'Tim.' (Timpani) marking.

ov - er,

With enough in your pocket to last for a

Detailed description: This system contains the next two staves of music. The vocal line continues with 'ov - er,' and 'With enough in your pocket to last for a'. The piano accompaniment continues with a similar rhythmic pattern.

SOPRANOS

week. Pay the land - lord, - pay the shop, Keep on

week. Pay the land - lord, - pay the shop, Keep on

Detailed description: This system is for the soprano part. It contains two vocal staves and a piano accompaniment staff. The lyrics are 'week. Pay the land - lord, - pay the shop, Keep on' repeated on two lines. The piano accompaniment features a steady rhythmic accompaniment with some chordal textures.

grafting as long as you're ab - le, Keep on graft - ing

grafting as long as you're ab - le, Keep on grafting - till you drop, Or it's

*8va*

till you drop, You've got to pay your

back to the crumbs off the tab - le, Well, you've got to pay your

*8va*

*div*

way \_\_\_\_\_ At the end of the day.

way \_\_\_\_\_ At the end of the day.

*8va*

D

GIRL 5 (grabbing a letter from FANTINE)

And what have we here, little innocent

sister? Come on, Fantine, let's have all the

(reading the letter)

news. "Dear Fantine, you must send us more

no-ney, Cosette needs a doctor, there's no time to lose."

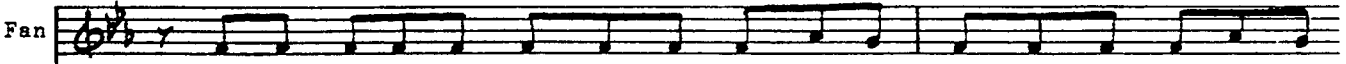
F FANTINE



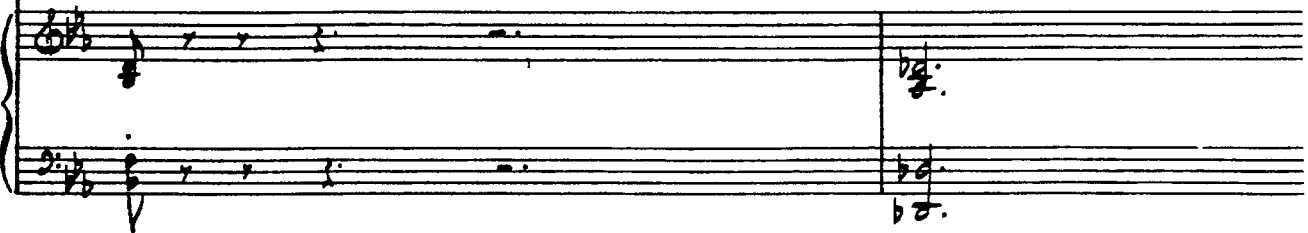
Give that letter to me, it is none of your business,



With a husband at home and a bit on the side.



Is there a - ny - one here who can swear before God she has nothing to



They fight over the letter



fear, she has nothing to hide?



G VALJEAN rushes on to break up the squabble

Moderato  $\text{♩} = 120$

VALJEAN

Will someone tear these two a -

*p* *Sub.*

J V - part, What is this fighting all a - bout, This is a factory, not a circus.

J V Now, come on, ladies, settle down. I run a business of re -

(to the FOREMAN)

J V - pute, I am the Mayor of this town. I look to you to sort this

He goes back  
into the factory

J V

out, And be as patient as you can.  
FOREMAN  
Now, someone say how this be - gan.

# H

d. ed

GIRL 5

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

5

There's a kid that she's hiding in some little town. There's a



5

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

5

bet she's earning her keep Sleeping around, And the boss wouldn't

I

5

like it.

FANTINE

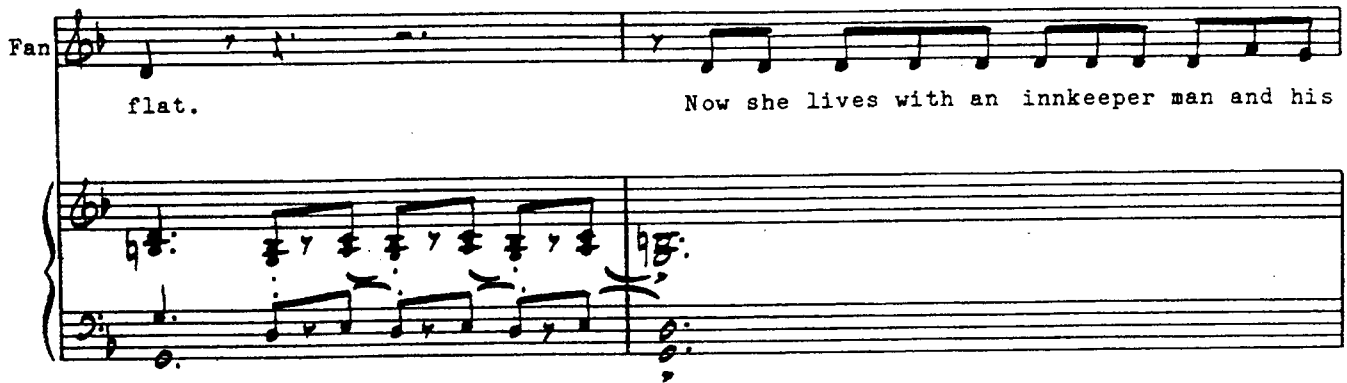
Yes it's true there's a child and the child is my

Fan  
daughter, And her father abandoned us, leaving us



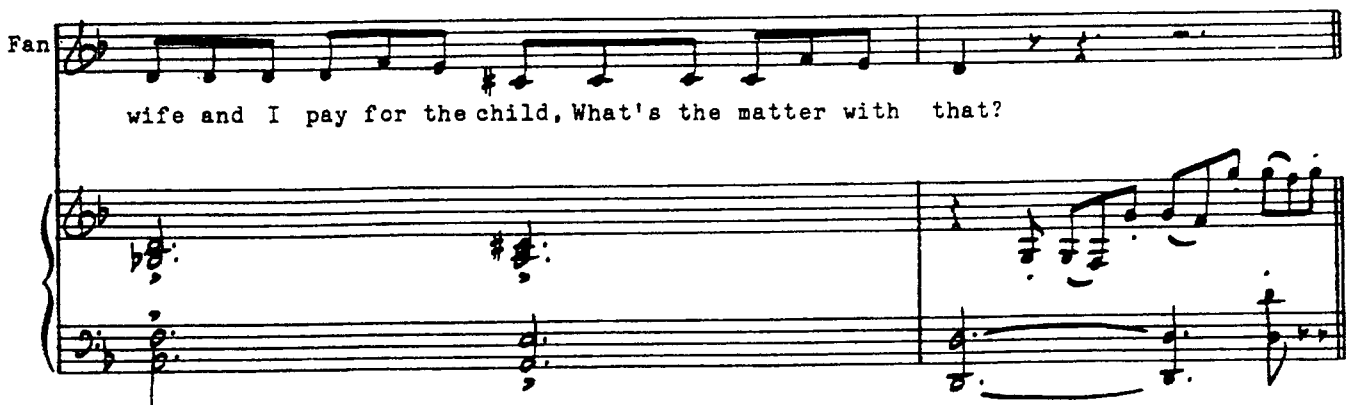
The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "daughter, And her father abandoned us, leaving us". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex, rhythmic pattern with many beamed notes and rests.

Fan  
flat. Now she lives with an innkeeper man and his



The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "flat. Now she lives with an innkeeper man and his". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex, rhythmic pattern with many beamed notes and rests.

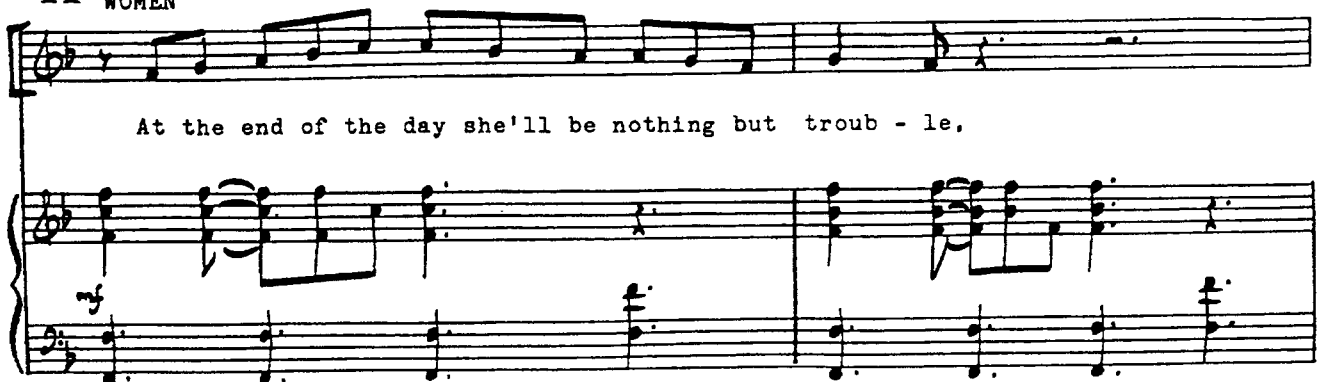
Fan  
wife and I pay for the child, What's the matter with that?



The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "wife and I pay for the child, What's the matter with that?". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex, rhythmic pattern with many beamed notes and rests.

**K** WOMEN

At the end of the day she'll be nothing but trou - ble,



The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "At the end of the day she'll be nothing but trou - ble,". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex, rhythmic pattern with many beamed notes and rests.

S

And there's trouble for all when there's trouble for one. While we're

A

And there's trouble for all when there's trouble for one. While we're

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

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

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

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

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

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

L  $\text{♩} = \text{♩}$ .  
FOREMAN

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

day.

claws. I might have guessed your little secret. ——— Ah yes, the virtuous Fan -

F

- tine, Who keeps herself so pure and clean, You'd be the cause, I had no doubt,

F

Of any trouble here-a-bout, You play a virgin in the light But need no urging in the

d. = d  
GIRL 5

She's been laughing at you while she's having her men.

F

night!

WOMEN

She'll be nothing but

5

You must sack her today.

trouble again and a - gain.

MEN Sack the girl to - day!

Sack the girl to - day!

*p.*

FOREMAN

(spoken)

Right, my girl. On your way!

*cresc.*

*rall . . . molto*

*at. dim.*