

**Jean Valjean**  
**What Have I Done (M207 - End)**

P/V

# Valjean - What Have I Done Prologue

201

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

Pochiss. rit.

203

*mf subito*

## Start

205 Allegro  $\text{♩} = 122$

207 Poco più mosso (VALJEAN)

One word from him and I'd be back

209

be - neath the lash, u - pon the rack, In - stead he of - fers me my

*mf*

212

free - dom. I feel my shame in - side me like a knife.

*slm.*

215

He told me that I have a soul, How does he

218

*rall.*

know? What spir-it comes to move my life, Is there a-noth-er way to

*f*

222

*Lento - recitative (not too slow)*

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

*mf*

225

stare in - to the void, to the whirl - pool of my sin. I'll es -

*mf*

227

accel.

cape now from the world, from the world of Jean Val - jean. Jean Val -

*mf* *cresc. sempre*

229

molto rall.

jean is noth - ing now, a - noth - er sto - ry must be -

*mf*

231

Più mosso (in tempo) He tears up his yellow Ticket of Leave

gin...

*sfz*

Segue

End

**Jean Valjean**  
**Who Am I (M79 - 105)**

# Valjean - Who Am I

#05. "Carl Crash"

Start

79 *Andante* (♩=70) *poco rit.*

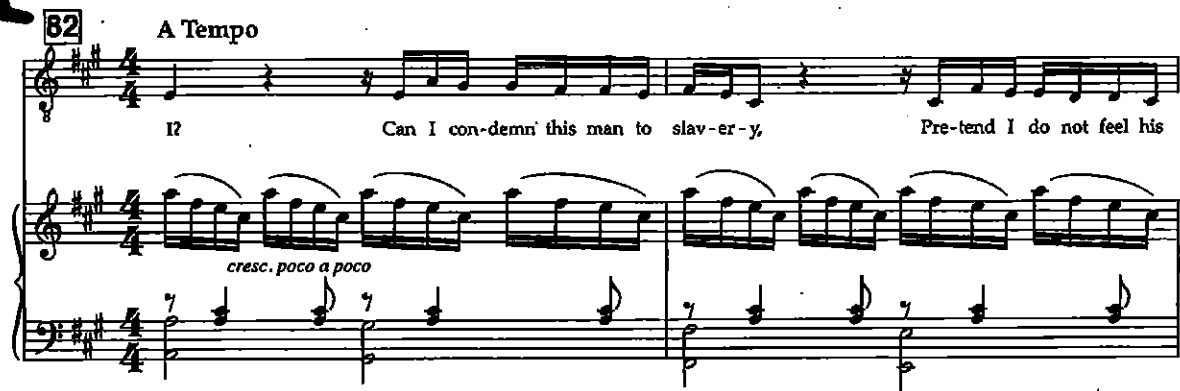
damned. Who am



82 *A Tempo*

I? Can I con-demn' this man to slav-er-y, Pre-tend I do not feel his

*cresc. poco a poco*



84

a - gon-y? This in-no-cent who wears my face, who goes to judg-ment in my place, Who am



86 *Poco più mosso*

I? Can I con-ceal my-self for ev-er-more, Pre-tend I'm not the man I

*p*



88

was be-fore? And must my name un-till I die be no more than an al-i-bl, must I

*sim.*

90

Ancora poco più

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

*mf*

92

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

*rall.*

94

*rall.*

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

95 A Tempo, Allegretto (♩ = 98)

Who am

97 He unbuttons his shirt to reveal the number on his chest.  
I'm Jean Val-jean!

99 Rit. rall.  
And so Ja-vert, you see it's true, This man bears

A Tempo (non più mosso)

101

no more guilt than you. Who am I?

103

2 - 4 - 6 - 0 - 11

**End**  
Lento  $\text{♩} = 2$

105

106

A tempo, Adagio

108

*du* *du* *du* *du*

Segue

**Jean Valjean**  
**Bring Him Home (M57 - 121)**

# Bring Him Home

P/V

-5-

#22. "The Night"

51 Rit.

weep, Co - sette, should Mar - i - us fall? Will you weep, Co -

(hum) (hum)

(hum) (hum)

*p*

54 Poco rall. (Dead segue)

sette, for me? *They settle down to sleep.*

*p*

**Start**

57 Standing over MARIUS

Andante, molto rubato VALJEAN:

God on

**61** Molto rubato

high, \_\_\_\_\_ hear my prayer. \_\_\_\_\_ In my

65 need \_\_\_\_\_ you have al - ways been there. \_\_\_\_\_ He is

**69** young \_\_\_\_\_ he's a - fraid. \_\_\_\_\_ Let him

73 rest \_\_\_\_\_ hea - ven blessed. \_\_\_\_\_ Bring him

*Più mosso* *rall.* *mp* *Più mosso*

77 home, bring him home, bring him home.

*sub p* *mf*

82

He's like the son I might have known, if God had grant-ed me a

*rall.* *f* *A Tempo*

85 son. The sum-mers die one by one, how soon they fly on and

*rit.* *mp* *p* *rall.*

89 on. And I am old and will be gone. Bring him

*dim.* *p*

**93** A Tempo Primo

peace, bring him joy. He is

*p*

This system contains measures 93 through 96. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *p* at the beginning.

97 *(cresc.)* young, he is on-ly a boy. *mf* You can

This system contains measures 97 through 100. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings of *(cresc.)* and *mf*.

**101**

take, you can give. Let him

This system contains measures 101 through 104. It features a vocal line with lyrics and a piano accompaniment.

105 *cresc.* be, let him live. *f* If I

*cresc.*

This system contains measures 105 through 108. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings of *cresc.* and *f*.

Più mosso

109 *ff* *rall.*

die, let me die, let him

*dim.*

A Tempo

113 *ten.* *ten.*

live. Bring him home, bring him

*p* *ten.* *ten.*

rall. molto

A Tempo

rall.

Applause Segno

117

home, bring him home.

*dim.* *pp* *dim.*

122

Andante ♩=70  
Dawn breaks.

ENJOLRAS:

The peo-ple have not stirred. We are a -

*pp*

End

**Eponine**  
**On My Own (M64 - 121)**

# On My Own - 8-

61 Andantino con poco rubato ♩ = ca. 80

60 you!"

He goes in, leaving EPONINE alone.

*p*

62

*sim.*

**start**

65 EPONINE:

And now I'm all a-lone a-gain, no-where to turn, no one to go to,

67

with-out a home, with-out a friend, with-out a face to say hel - lo to. And now the night is

69

near, now I can make be - lieve he's here.

71

Some-times I walk a-lone at night when ev-'ry-bod-y else is sleep-ing.

73

I think of him and then I'm hap-py with the com-pa-ny I'm keep-ing. The cit-y goes to

75

rall. **Andante** ♩=60-63

bed and I can live in-side my head. On my

78

own, pre - tend - ing he's be - side me. All a -

80

lone, I walk with him till morn - ing. With

82

out him, I feel his arms a - round me, And

84

85

when I lose my way, close my eyes and he has found me. in the

86

rain, the pave - ment shines like sil - ver. All the

88

lights are mys - ty in the riv - er. In the

90

dark - ness, the trees are full of star - light. And

92

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

**94** Più mosso  $\text{♩} = 78$

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

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

*pochiss. rall.* **102**  $\text{♩} = 80$

100 say there's a way for us. — I love him, but when the night is

103 o - ver, — he is gone, the riv - er's just a riv - er. With -

106

out him, the world a-round me chang - es. The

108

*pochiss. rall.* *Tornando al tempo* *f*

trees are bare and ev - 'ry - where the streets are full of strang-ers. I

110

*A Tempo*

love him, but ev - 'ry day I'm learn - ing. All my life I've on - ly been pre-

113

tend - ing. With - out me, his world will go on turn - ing. A

116 *rall.*

world that's full of hap - pl - ness that I have nev - er known. I

119 *Tempo primo* ♩=63 *rall.* Applause Segue

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

End

120 *Andante Marziale* ♩=72 *rall.*

126 *Allegro* ♩=110 ENJOYAS:

Red, the blood of an - gry men.

**Fantine**  
**I Dreamed A Dream**

# I Dreamed a Dream

Moderato (♩ = ca. 84-86)

FANTINE is left alone, unemployed and destitute.

The piano introduction consists of four measures. The first three measures are in 4/4 time, and the fourth measure is in 3/4 time. The music is in B-flat major and features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mp*.

5 FANTINE:

There was a time when men were kind, When their voices were soft

The vocal line starts at measure 5 and continues through measure 7. The piano accompaniment is in 3/4, 2/4, and 4/4 time signatures. The dynamic marking is *mp* with the instruction *cresc. poco a poco*.

8

And their words in-vit-ing. There was a time when love was blind And the world was a song

The vocal line continues from measure 8 to measure 10. The piano accompaniment continues in 4/4 time. The dynamic marking is *mp*.

11 *senza rall.* *colla voce*

And the song was ex-cit - ing. There was a time. Then it all went wrong.

14 *A Tempo* (♩=74)

*p*

17 *nón troppo cantando*

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

20

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

**25** Poco più mosso e più cantante

23

I dreamed that God would be for - giv - ing. Then I was young and un - a -

26

frald. And dreams were made and used and wast - ed.

29

There was no ran - som to be paid. No song un - sung, no wine un -

**33** Poco più mosso

32

fast - ed. But the ti - gers come at night.

35

With their voices soft as thun-der, As they tear your hope a-

38

As they turn your dream to shame.

rall.

part.

43

A tempo

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

46

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

49 *accel.*  
But he was gone when au-tumn came.

52 *Più mosso*  
And still I dream he'll come to me,

54  
That we will live the years to - geth - er.

56  
But there are dreams that can - not be

poco accel.

60 Poco più

58

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

*cresc.*

*f* *appassionato*

61

(*g<sup>na</sup>*) I had a dream my life would be So dif - frent from this hell I'm

*g<sup>na</sup>*

64

liv - ing. So dif - frent now from what it seemed. Now life has killed the dream I

*rall.* *Colla voce*

*cresc.* *dim.* *p*

67

dreamed.

*rall.* *Applause Segue*

*p* *pp*

**Cosette**

**Rue Plummet (M4 - 33 & 44 - 57)**

**Heart Full of Love (M82 -90)**

**+ Full song for Callbacks**

Cosette  
Valjean  
Marius  
Eponine

# Rue Plumet

## # 15

Andantino con poco rubato

Piano introduction for Rue Plumet, marked *mf*. The music is in 4/4 time and features several triplet patterns in both the treble and bass staves.

**Start**

Recitative

COSETTE:

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

Poco rall.

Piano accompaniment for Cosette's first line, marked *mp* and *dim.*. The music is in 4/4 time and features a steady accompaniment with some triplet patterns.

last. This change: Can peo - ple real - ly fall in love so

Piano accompaniment for Cosette's second line, marked *mp*. The music is in 4/4 time and features a steady accompaniment.

(slow)

A Tempo primo

fast? What's the mat - ter with you, Co - sette? — Have you been too much

Piano accompaniment for Cosette's third line, marked *mp*. The music is in 4/4 time and features a steady accompaniment.

11 *rall.* *A Tempo* *rall.*

on your own? So man-y things un-clear, So man-y things un-known In my

14 *A Tempo*

life There are so man-y ques-tions and an-swers that some-how seem wrong. In my

17

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

*Poco accel.*

20

sings of a world that I long to see. Out of reach, just a whis-per a-

Poco più mosso

23 **24** *mp*

way, — walt-ing for me. Does he know I'm a - live? Do I know if he's

rall.-----

25

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

*sim.*

Tempo poco meno

28

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

*mp* *CRSC.*

31

rall. A Tempo rall. A Tempo rall. VALJEAN:

now, find me here. Dear Co -

*p*

**34** Poco più mosso

sette, you're such a lone - ly child, How pen - sive, how sad you seem to

me. Be - lieve me, were it with - in my pow - er, — I'd fill each pas - sing

Poco accel.

Poco rall. A Tempo rall.

ho - ur: — how qui - et it must be, I can see, with on - ly me for com - pan - y.

**44** Più mosso  
COSETTE:

There's so lit - tle I know, — that I'm long - ing to know

45

— of the child that I was — in a time long a — go.

47

There's so lit - tle you say of the life — you have known, — why you keep to your-self, why we're al - ways a -

49

Poco rall.      Poco meno      Poco rall.

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

53

Tempo Primo

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

*f*      *dim.*      *mp*      *dim.*

P/V

#15. "Rue Plumet"

rall.

Poco meno mosso

End

56

years years a - go. You will learn Truth is giv - en by

*p cresc.*

(VALJEAN exits into the house as EPONINE brings MARIUS to COSETTE's gate. They peer into the garden from the street while COSETTE sits on a bench.)

Poco rall.

A Tempo

Poco accel.

59

God to us all in our time, In our turn.

*mf p mp*

Poco rall.

MARIUS:

62

In my

*cresc.*

64 A Tempo (♩ = 90)

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

*mf*

PIANO-CONDUCTOR *Start* Cosette / Heart Full of Love #15-Heart Full of Love -237  
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*

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

End

# A Heart Full of Love

# 16

MARIUS goes into COSETTE leaving EPONINE outside.

1 Moderato POCO RALL. A Tempo Rall.

EPONINE:

here.

*mp* *mf*

6 Allegretto pochiss. rall. MARIUS:

A

10 A Tempo pochiss. rall.

heart full of love, A

*mp*

**A Tempo**

14 heart full of song, I'm do - ing

17 ev - ry - thing all wrong! Oh God, for

**20**

**(non rall.)**

shame, I do not e - ven know your name, Dear Mad' - moi -

**Rall.**

**COSETTE:**

24 (MARIUS) A  
selle, Won't you say? Will you

28

A Tempo  
(COSETTE)

pochiss. rall.

heart full of love, No

(MARIUS)

tell?

32

A Tempo

fear, no re - gret.

(MARIUS)

My name is Mar - ius Pont - mer -

36

(COSETTE)

38

And mine's Co - sette.

cy. Co - sette, I don't know what to

40 (COSETTE) (non rall.)  
Then make no sound.

(MARIUS)  
say.

43 Rall.

I am

I am lost. A

46 A Tempo (non rall.)

found. A

heart full of light, A

50 (COSETTE)  
 night bright as day.  
 (MARIUS)  
 night bright as day. And you must

53 (MARIUS)  
 nev - er go a - way. Co - sette, Co -

56 COSETTE:  
 This is a chain we'll nev - er break.  
 (MARIUS)  
 sette.

Rall.

COSETTE:

60

MARIUS: Do I dream? A

COSETTE: I'm a -

64 Tempo primo (COSETTE)

wake! A

EPONINE: *mf* He was nev - er mine to

(MARIUS) heart full of love, A

68

heart full of you,

lose, Why re -

heart full of you, A sin - gle

71

I knew it  
 regret what could not be?  
 look and then I knew.

74

(COSETTE)

too.  
 EPONINE:  
 These are words he'll nev - er say.

Pochiss rall.

Poco meno mosso  
 COSETTE:

78

Ev - ry day.  
 (EPONINE)  
 Not to me, MARIUS:  
 From to - day,  
 not to me, not for me. His

Rall.

83 (COSETTE) For it is - n't a dream, not a

(EPONINE) heart full of love. He will

(MARIUS) For it is - n't a dream, Not a

Ancora  
meno mosso

Rall.

A Tempo

Applause  
Segue

87 dream af - ter all.

nev - er feel this way.

dream af - ter all.

**Marius**  
**Cafe Song (M1 - 61)**  
***Heart Full of Love for Callbacks***

# Cafe Song (A minor)

Moderato (♩=93)

(MARIUS)

The first system of the musical score consists of three staves. The top staff is the vocal line for Marius, starting with a piano (*p*) dynamic. The lyrics are "There's a grief that can't be". The middle staff is the piano accompaniment, with the right hand labeled "Kbd3, Str" and the left hand labeled "Kbd1 solo". The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The system is numbered 1, 2, and 3.

A1

The second system of the musical score continues the vocal and piano parts. The lyrics are "spo - ken There's a pain goes on and on Emp - ly chairs at emp - ly". The piano accompaniment continues with the same rhythmic pattern. The system is numbered 4, 5, 6, and 7.

*mf*

The third system of the musical score continues the vocal and piano parts. The lyrics are "tab - les Now my friends are dead and gone. Here they talked of rev - o -". The piano accompaniment continues with the same rhythmic pattern. The system is numbered 8, 9, 10, and 11. A performance instruction "(+Mark Tree)" is placed above the piano part at the beginning of measure 10.



*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 com-mun-ion

+Fl, Ob Gtr

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* *passionato*

Ob  
Str

39 40 41 42

D

Phan - tom fac - es at the win - dow. Phan - tom shad - ows on the

Ob

*mf*

43 44 45

Detailed description: This system contains measures 43, 44, and 45. The vocal line starts with a square box containing the letter 'D'. The lyrics are 'Phan - tom fac - es at the win - dow. Phan - tom shad - ows on the'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present. An 'Ob' (Oboe) part is indicated above the vocal line in measure 45. Measure numbers 43, 44, and 45 are written below the piano part.

floor, Emp - ty chairs at emp - ty tab - les Where my

Clar

*f* *mf*

46 47 48

Detailed description: This system contains measures 46, 47, and 48. The lyrics are 'floor, Emp - ty chairs at emp - ty tab - les Where my'. The piano accompaniment continues with a dynamic marking of *f*. A 'Clar' (Clarinet) part is indicated above the piano part in measure 48 with a dynamic marking of *mf*. Measure numbers 46, 47, and 48 are written below the piano part.

*ten.* *accel.* *sub. a tempo rall.*

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

*mf* *mf*

49 50 51

Detailed description: This system contains measures 49, 50, and 51. The lyrics are 'friends will meet no more. Oh my friends, my friends don't'. The piano accompaniment features a dynamic marking of *mf*. Performance directions include *ten.* (ritardando), *accel.* (accelerando), and *sub. a tempo rall.* (subito a tempo rallentando). Measure numbers 49, 50, and 51 are written below the piano part.

**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

# A Heart Full of Love

#16

MARIUS goes into COSETTE leaving EPONINE outside.

Moderato  
EPONINE:      Poco Rall.      A Tempo      Rall.

6 Allegretto      pochiss. rall.      MARIUS:

10 A Tempo      pochiss. rall.

A Tempo

14 heart full of song, I'm do - ing

17 ev - ry - thing all wrong! Oh God, for

20

(non rall.)

shame, I do not e - ven know your name, Dear Mad' - moi -

Rall.

COSETTE:

24 (MARIUS) A  
selle, Won't you say? Will you

28

A Tempo  
(COSETTE)

pochiss. rall.

heart full of love, No

(MARIUS)

tell?

32

A Tempo

fear, no re - gret.

(MARIUS)

My name is Mar - ius Pont - mer -

36

(COSETTE)

38

And mine's Co - sette.

Co - sette, I don't know what to

40 (COSETTE) (non rall.)  
Then make no sound.

(MARIUS)  
say.

43 Rall.  
I am I am lost. A

46 A Tempo (non rall.)  
found. A  
heart full of light, A

50 (COSETTE)  
 night bright as day.

(MARIUS)  
 night bright as day. And you must

53 (MARIUS)  
 nev - er go a - way. Co - sette, Co -

56 COSETTE:  
 This is a chain we'll nev - er break.

(MARIUS)  
 sette.

P/V

#16. "A Heart Full of Love"

Rall.

COSETTE:

60

MARIUS:

COSETTE:

I'm a -

Do I dream? A

*dim.* *p*

64

Tempo primo

(COSETTE)

wake

EPONINE: *mf*

He was nev - er mine to

(MARIUS)

heart full of love, A

*mf*

68

heart full of you,

lose, Why re -

heart full of you, A sin - gle

71

I knew it  
gret what could not be?  
look and then I knew.

74

(COSETTE)

too.  
EPONINE:  
These are words he'll nev - er say.

*Pochiss rall.*

*Poco meno mosso*  
COSETTE:

78

Ev-'ry day.  
(EPONINE)  
Not to me, not to me, not for me. His  
MARIUS:  
From to - day,  
*mp*

Rall.

83 (COSETTE) For it is - n't a dream, not a

(EPONINE) heart full of love. He will

(MARIUS) For it is - n't a dream, Not a

Ancora  
meno mosso

Rall.

A Tempo

Applause  
Segue

87 dream af - ter all.

nev - er feel this way.

dream af - ter all.

**Thenardiar**

**Master of the House (M1- 51)**

**Waltz of Treachery (M23-63)**

PIANO/VOCAL  
Character  
Thenardier  
Chorus  
Madame Thenardier

Les Misérables - School Edition

# The Innkeeper's Song

# 08

Andante (♩ = ca. 72-76)

**3** THENARDIER:  
(greeting a new customer)

Start

1 Wel-come M'-sieur, Sit your-self down and meet the best inn-

6 keep-er in town. As for the rest, All of them crooks.

10 Rook-ing the guests and cook-ing the books.

13

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

17  
gent of good in - tent who's con - tent to be

21 *Più mosso*

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

25  
Tells a sau-cy tale. Makes a lit-tle stir. Cust-om-ers ap-pre-ci-ate a bon vi-veur.

29

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

33

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

37

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

41

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

45

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

(pochiss. accel.)

49

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

*f*

End

52 **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:

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

# Waltz of Treachery

P/V

#09. "The Bargain"

12

A Tempo

Now her moth-er is with God. Fan-tine's suf-fer-ing is o-ver.

Musical notation for measures 12-15, including vocal line and piano accompaniment.

16

And I speak here with her voice. And I stand here in her

Musical notation for measures 16-18, including vocal line and piano accompaniment.

Alla valse ♩=170

19

place.

*mp*

Musical notation for measures 19-22, including piano accompaniment.

**Start**

23

THENARDIER:

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

Musical notation for measures 23-26, including vocal line and piano accompaniment.

27

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

31

What a gem! What a pearl!

35

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

39

How can we speak of debt?

Mme. THENARDIER: Cosette

rall.

43

Let's not hag - gle for dar - ing Co - lette... Co - sette.

47 A Tempo

Dear Fan - tine, gone to rest,

51

Have we done for her child what is best?

55

Shared our bread, shared each bone.

59 *rall.*

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

End

64 **Recitative**  
VALJEAN:

Your feel-ings do you cred-it sit, And I will ease the part-ing blow. Let us not talk of

67 *(He pays them.)*

bar - gains or bones or greed: Now, may say, we are a - greed?

71 **A Tempo**  
MADAME THENARDIER:

That would quite fit the bill

**Madame Thenardier**  
**Master of the House (M136 - END)**

# Madame Thenardier

#08. "The Innkeeper's Song"

127  
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, Give 'em ev - 'ry - thing I've got.

(THENARDIER)  
131  
Dir - ty bunch of cret - z - ers, Je - sus, what a sor - ry lit - tle lot. *rall.*

134 *Poco meno mosso* 136 MADAME THENARDIER:  
I used to dream that I would meet a prince.

Start

Poco rall.

A Tempo  
Meno mosso

138

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

141

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

145

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

(pochiss. accel.)

149

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

subito  
Tempo primo

153

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

156

MADAME THENARDIER:

THENARDIER: Mas-ter and a half Don't make me laugh.

Mas-ter of the house. Com-fort - er, phll - os - o - pher..

CHORUS: Mas-ter of the house. Com-fort - er, phll - os - o - pher..

160

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

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

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

164

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. —

168

MME. THENARDIER:

Raise it up the mas - ter's ass!

THENARDIER:

Ev - 'ry - bod - y raise a glass

*ff* *mf* *ff*

MME. THENARDIER:

(no accel.)

172

Ev - 'ry - bod - y raise a glass to the mas - ter of the house!

THENARDIER:

*ff*

Ev - 'ry - bod - y raise a glass to the mas - ter of the house!

CHORUS:

*ff*

Ev - 'ry - bod - y raise a glass to the mas - ter of the house!

175

Splash Cymbal

Applause Segue

**Javert**  
**Stars**  
**Javert's Suicide**

# Stars

## #12

Adagietto  $\text{♩} = 66-68$

12/8 time signature, *mp* dynamic. The piano introduction consists of a right-hand melody of eighth notes and a left-hand accompaniment of chords.

3 JAVERT:  
There, out in the dark - ness, A fug - i - tive

The vocal line begins with a half rest followed by the lyrics. The piano accompaniment continues with the same eighth-note melody as the introduction.

5 run - ning, Fal - len from God, fal - len from

The vocal line continues with the lyrics. The piano accompaniment continues with the same eighth-note melody.

7 grace. God be my wit - ness, I nev - er shall

The vocal line concludes with the lyrics. The piano accompaniment continues with the same eighth-note melody.

9  
yield Till we come face to face. Till we come face to

11  
face. He knows his way in the dark, mine is the way of the

(very slight accel.)  
13  
Lord, those who fol - low the path of the right - eous Shall have their re -

15  
ward. And if they fall as Lu - ci - fer fell, the

17 *poco rall.*

flame, the sword

19

A Tempo

Stars In your mul-ti-tudes Scarce to be

21

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

23

light. You are the sen-tin-els, Si-lent and

25

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

27

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

*p* *cresc. poco a poco*

29

*pochiss. accel.*

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

31

(no accel. from here)

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

*mf*

33 *rall.* *molto rall.*

fall in flames and so it must

35 **A Tempo**

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

37

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

39

Lord, let me find him that I may

41

see him safe behind bars. I will never rest.

44

Till then. This I swear, this I swear by the stars.

*rall.* **A Tempo**

*cresc.* **ff**

47

**Rall. molto** **Applause Segue** **Moderato** **48** **88** **GAVROCHE:**

*Cresc.* *mf*

That In -

50

**53**

spec - tor thinks some - thing but it's me who runs this town, And my

# Javert's Suicide

Moderato  $\text{♩} = 92$

VALJEAN:

1

It's you Ja-vert. I knew you would-n't wait too long. The faith-ful ser-vant at his post once more.

3

This man's done no wrong and he needs a doc - tor's care.

5

VALJEAN:

JAVERT:

A-noth-er hour<sup>3</sup> yet

I warned you I would not give in. I won't be swayed.

7 (VALJEAN)

and then I'm yours and all our debts are paid.

9 VALJEAN: Come, time is run-ning short.

JAVERT: The man of mer-cy comes a-gain, And talks of jus-tice.

11 *rall.* (VALJEAN) *A Tempo*

Look down, Ja-vert, he's stand-ing in his grave. Give

14 (VALJEAN)  
 way, Ja - vert, there is a life to save.  
 JAVERT:  
 Take him Val - jean, be - fore I change my mind. I will be

16 (JAVERT) *poco rall.*  
 walt - ing 2 - 4 - 6 - 0 - 1.

18 VALJEAN carries MARIUS off.  
*Lento* *accel.* *rit.*

20 *Più mosso* ♩=96 [22] JAVERT:  
 JAVERT walks the deserted streets 'till he comes to a bridge over the river Seine Who is this man? What sort of Dev-il is he?... To have me

23

caught in a trap And choose to let me go free? It was his hour at last to put a seal on my fate,

25

Wipe out the past and wash me clean off the slate. All it would take was a flick of his knife.

**Poco rit.** 28 (non più)

27

Ven-gence was his and he gave me back my life.

29

Dammed if I'll live in the debt of a thief. Dammed if I'll yield at the end of the chase.

31

I am the Law and the Law is not mocked. I'll spit his pit-y right back in his face. There is

33

no - thing on earth that we share. It is ei - ther Val - jean or Ja -

35

vert.

*ff*

37 Allegro ♩=118

39

How can I now al - low this man

*mf* *sim.*

41

To hold do-min-ion o-ver me? This des-p'rate man whom I have hunt-ed. He

45

gave me my life. He gave me free-dom. I should have per-ished by his hand.

49

It was his right. It was my right to die as well.

55 Più mosso ♩=132

53

In-stead I live, but live in hell. And my thoughts fly a -

56  
 part. Can this man\_ be be - llied?

59  
 Shall his sins be for - giv - en? Shall his crimes be re -

62  
 ried?

rall.

cresc. f

**66** A Tempo ma poco più mosso ♩=132

And must I now be-gin to doubt, who nev-er doubt-ed all these years?

*misterioso*  
*mf* *sm.*

70

My heart is stone and still it trem-bles. The world I have known is lost in shad-ow.

74

Is he from hea-ven or from hell? And does he know

78

rall.

that grant-ing me my life to - day this man has killed me e - ven

81

Lento — recitative

so? I am reach - ing but I fall. And the stars are black and cold as I

A Tempo  $\text{♩} = 80$

84

stare in - to the void of a world that can - not hold. I'll es - cape now from that world, from the

87

world of Jean Val - jean. There is no - where I can turn. There is no way to go

rall.

*He throws himself into the swollen river.*

91 Allegro  $\text{♩} = 130$

90

on!

*fp* *ff*

95

poco rall. Applause Segue

Moderato  $\text{♩} = 100$

100 *mp*

106 WOMAN 1: WOMAN 2:

Did you see them go-ing off to fight? Chil-dren of the bar-ri-cade who did-n't last the night.

110 WOMAN 3:

They were school-boys, Nev-er held a gun, Fight-ing for a new world that would rise up like the sun.

114 WOMAN 4: *rall.* Allegretto  $\text{♩} = 108$

Where's that new world, Now the fight-ing's done?

*mf*

118 Altos: (mel.)

Turn-ing, turn-ing, turn-ing through the years. Min-utes in - to hours and the hours in-to years.

Sopranos:  
Turn-ing, turn-ing, Turn-ing, turn-ing through the years. Min - utes, ho - urs,

No - thing chang - es, no-thing ev - er can. Round and round the round - a - bout and

hours in - to years. No - thing chang - es, no - thing ev - er can. Round and

back where you be - gan. Round and round and back where you be - gan.

round the round - a - bout Round and round and back where you be - gan.

rall. Segue

**Enjolras**  
**Red and Black / Do You Hear**  
**the People Sing (M115 - 9)**

109 Allegro ♩=124

GAVROCHE: (rushing in - shouting) Listen!

Listen to me!

(The STUDENTS quiet.)  
General Lamarque is dead!  
(The STUDENTS react with shock and concern.)

everybody!

111

ENJOLRAS:

Andante ♩=96

Lam - arque is dead.

accel. poco mosco

Lam - arque, His death is the ho - ur of fate. The peo - ple's man.

Rit.

Segue

His death is the sign we a - wait.

PIANO/VOCAL

Enjolras  
Combeferre  
Courfeyrac  
Students  
Feuilly  
Chorus

# The People's Song

# 14

Alla marcia, grandioso (♩ = ca. 124-128)

ENJOLRAS:

3

1  
12/8  
Do you hear the peo - ple sing, sing-ing the

4  
song of an - gry men? It is the mu - sic of a peo - ple who will not be slaves a - gain! When the

7  
beat - ing of your heart ech - oes the beat - ing of the drums, There is a

Poco accel.

COMBEFERRE:

9  
life a - bout to start when to - mor - row comes! Will you

End

**Bishop**  
**Prologue (M156 - 182)**

# Bishop

#01. "Prologue"

*P/V*

-15-

*rit.*

(CONSTABLE 1) You main - tain he made a pre - sent of this sil - ver.

(CONSTABLE 2) learned a - bout your plight, BISHOP: That is right. But my

156

Moderato  $\text{♩} = 82-86$   
(BISHOP)

The BISHOP gives VALJEAN

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

two silver candlesticks. *rall.*

*A tempo*

159 leave the best be - hind? So Mes - seurs, you may re - lease him, For this

*rall.*

*A Tempo*

The CONSTABLES leave.

162 man has spo - ken true. I com - mend you for your du - ty, And God's bless - ing go with you.

-15-

166

colla voce

A tempo rall.

colla voce

A tempo (poco accel.) rall.

But re-mem-ber this, my broth-er. See in this some high-er plan.

170

colla voce

Poco accel.

Poco rall.

Poco accel.

You must use this pre-cious sil-ver to be - come an hon - est man.

Più mosso (non colla voce)

Poco accel.

174

*più f*

By the wit-ness of the mart-yrs, by the Pas-sion and the Blood,

pochiss. rall.

rall. Lento

VALJEAN is left alone.

178

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

End

**Ensemble Boys:  
ABC Cafe (M133 - 147)**

# Ensemble Boys: ABC Cafe

(ENJOLRAS)

Meno Mosso

His death is the sign we a - wait.

*mf cresc.* *ff*

130 131 132

start

Allegro moderato (♩ = 116)

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

*mf sub.*

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.

137 138 *rall.*

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

139 140 141 *rall.*

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)

142 143

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

144 145 146 147 *Segue*

End

**Ensemble Girls**  
**Lovely Ladies (M37 - 56)**  
**At The End of The Day (M18 - 49)**

# Ensemble Girls

-7-

#04. "The Docks"

**start**  
A tempo

36

37 PROSTITUTES:

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

38

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

*sim.*

40

See them with their trous-ers off, they're nev-er quite as grand. All it takes is mo-ney in your hand.

42 Moderato ♩=96-100

Love-ly la - dies, Go-ing for a song, Got a lot of cal-lers but they nev-er stay for long.

*p*

**Poco più mosso**

46 **FANTINE:**

Come on, Cap - tain, You can wear your shoes.

48

Don't it make a change to have a girl who can't re - fuse?

50

Eas - y mo - ney, ly - ing on a bed.

52

Just as well they nev - er see the hate that's in your head.

(no rall.) rall. molto

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

End

57 **Rectitative**  
**BAMATABOIS:**  
(a well-dressed gentleman)

Here's some-thing new, I think I'll give it a try. Come clo-ser, you, I like to see what buy.

59 **FANTINE:**

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

61 **BAMATABOIS:**

No, not at all.

Is this a trick? I won't pay more. You've got some nerve, you lit-tle whore, you've got some

**A** (CHORUS - THE POOR)  
*mis. mf*

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

Kbd3, Vc

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

strug - gle, - it's a war, And there's no - thing that an - y - one's giv - ing, One more

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.

One day near - er to dy - ing.

Ob, Hn +H

Kbd1 f

Kbd2

B

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

Wws

Kbd3, Vin

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

(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 pay. *div.* Sop 1 + Ten 1  
*sub. mp* Sop 2

gon - na be hell to pay. *mp* Ten 2  
Alto and Bari.

End

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

At the end of the day!

Kbd1 solo *f*

Kbd3 *f*

48 49

Detailed description: This block contains the musical score for the chorus. It features two vocal staves with lyrics, a piano accompaniment with two keyboard parts (Kbd1 solo and Kbd3), and a double bass line. The music is in 6/8 time and B-flat major. The first vocal line starts at measure 48 and ends at measure 49. The piano accompaniment continues through measure 49. A handwritten 'End' is written in the top right corner.

**C** (FOREMAN)

At the end of the day you get no - thing for no - thing.

*mf*

50 51

Detailed description: This block contains the musical score for the foreman's line. It includes a vocal staff with lyrics, a piano accompaniment, and a double bass line. The music is in 6/8 time and B-flat major. The vocal line starts at measure 50 and ends at measure 51. The piano accompaniment and double bass line continue through measure 51.

(FOREMAN)

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

(WORKER 1)

There are

52 53

Detailed description: This block contains the musical score for the foreman's and worker's lines. It includes two vocal staves with lyrics, a piano accompaniment, and a double bass line. The music is in 6/8 time and B-flat major. The foreman's line starts at measure 52 and ends at measure 53. The worker's line starts at measure 53 and continues through measure 53. The piano accompaniment and double bass line continue through measure 53.

**Elementary / Middle School Girls  
Castle on a Cloud (M8 - 27)**

# Little Cosette

# 07

Little COSETTE is working as a drudge in the THENARDIER'S inn at Montfermeil.

Adagio (♩=66)

Piano introduction for 'Little Cosette'. The music is in 3/4 time and begins with a mezzo-piano (mp) dynamic. The right hand features a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

A Tempo

Continuation of the piano introduction. The tempo changes to 'A Tempo'. The melody continues with eighth notes, and the accompaniment remains consistent.

**8 Start**

COSETTE:

There is a cas - tle on a cloud, I like to go there in my

Piano accompaniment for Cosette's vocal line. The music is in 3/4 time and features a melody of eighth notes. The piano part includes chords and moving lines in both hands.

sleep, Aren't an - y floors for me to sweep,

Piano accompaniment for Cosette's vocal line. The music is in 3/4 time and features a melody of eighth notes. The piano part includes chords and moving lines in both hands.

14 16

Not in my cas - tle on a cloud. There is a la - dy all in white.

17

Holds me and sings a lul - la - by. She's nice to see and she's soft to touch, She

Rit. 20

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

22

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

25 *rall.*

lowed. Not in my cas - tle on a cloud.

End

Recitative

28

MADAME THENARDIER:

(rushing in, followed by little EPONINE)

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.

30 Bet - ter not let me catch you slack - ing. Bet - ter not catch my eye. Ten rot - ten francs your moth - er

33 sends me. What is that gon - na buy? Now take that pail, My lit - tle Ma - dem - ois - elle,

**Elementary / Middle School Boys**  
**Gavroche Beginning of Paris**  
**(M10 -19) & (M47 - 56)**

# Gavroche

#10. "The Beggars"

10

## GAVROCHE

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

(CHORUS)

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

*sim.*

Not much to look at, no-thing posh. No-thing that you'd call up to scratch.

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

This is the land that fought for lib-er-ty, now when we fight, we fight for bread.

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

16

Here is the thing a - bout e - qual - i - ty: ev - 'ry - one's e - qual when they're dead.

huh, Uh - huh,

18

Take your place, take your chance. Vive la France. Vive la France!

Look

20

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

*ff*

22

down, look down up - on your fel - low man.

# Gavroche #2

#10. "The Beggars"

P/V

39

A Tempo primo

MARIUS:

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

TUTTI:  
name.

*f*

41 ENJOLRAS: *rall.*  
With all the an-ger in the land, How long be-fore the judg-ment day, be-fore we cut the fat ones

43 A tempo *Tempo primo*  
down to sleep? Be-fore the bar-ri-cades a - rise?

*mf*

47 GAVROCHE:  
Watch out for old Then-ar-di-er, All of his fam-ly's on the make. Once ran a hash-house down the way.

Start

(GAVROCHE)

50 <sup>3</sup>  
 Bit of a swine and no mis-take. He's got the gang, the bleed-ing lay a-bout. E-ven his daugh-ter does her share.

53  
 That's E-po-nine, she knows her way a-bout. On-ly a kid, but hard to scare. Do we care? Not a cuss!

56 THE BEGGARS: **End**  
 Long live us, long live us! Look down and show some mer-cy if you can, Look

59 **Segue as one**  
 down, look down up - on your fel - low