



1. Prologue	1
2. At the End of the Day	8
3. Little Cosette	15
4. ABC Café	17
5. People's Song	21
6. Rue Plummet	25
7. Heart Full of Love	27
8. One Day More	31
9. Little People	41
10. The Night	45
11. Turning	49
12. The Wedding	53
13. Epilogue	55

Les Misérables

Background Context

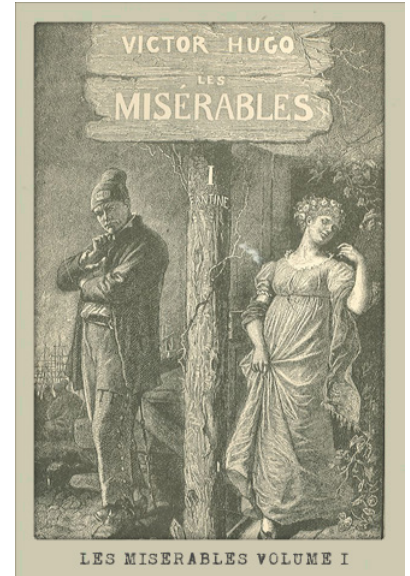
The Novel

Les Misérables, a novel written by Victor Hugo in 1862, is a suspenseful story about society's struggle with good and evil, law and grace. This timeless story is built on the premise that anyone can rise above his or her circumstances. The plot is driven by historical events and personal experiences Hugo observed on the streets of Paris in the early 1800's, blended with fictional elements. This powerful story touches on history, philosophy, political theory, religion and social injustice. *Les Misérables* has been translated into 22 different languages and has become one of the best-selling books in history. This beautiful work of art strikes a chord with readers around the world as it pleads for justice and social change.



Les Misérables is illustrated by Victor Hugo's favourite illustrator, French artist Émile Bayard (1837-1891). Bayard was famous in his lifetime for his portraits of Fantine, Éponine, Valjean, Javert and Cosette.

"You are right, sir, when you say that *Les Misérables* is written for a universal audience. I don't know if it will be read by everyone, but it is meant for everyone." Victor Hugo



The Musical

Les Misérables the musical, based on Victor Hugo's novel, opened in London in 1985. Despite critical reviews, the musical, with music by Claude-Michel Schönberg, was a huge success. *Les Misérables* is the longest running musical in the world having just celebrated 30 years.

Key Characters

Jean Valjean

Dramatic Tenor Role

Character Profile:

Prisoner 24601. After serving 19 years in prison for stealing a loaf of bread (5 years) and multiple escape attempts (14 years), Valjean is released. He breaks parole and steals silver from the Bishop. The Bishop has mercy on him, leading Valjean to turn his life around and become an honest man. Valjean changes his identity and becomes the mayor of a small town and a wealthy factory owner. He eventually adopts and cares for Fantine's daughter, Cosette.

Policeman/Inspector Javert

Baritone Role

Character Profile:

A firm believer in justice and the law. Javert holds the law above all else and shows no mercy. He relentlessly pursues Valjean, wanting desperately to bring the escaped convict to justice. Javert experiences kindness and mercy from the changed Valjean. Unable to resolve his inner conflict between the law and grace, Javert takes his own life.

The Bishop of Digne

Upper Canada Chorus

Character Profile:

A kind hearted, religious man who gives Valjean food and lodging after his release from prison. The Bishop gives Valjean the gift of forgiveness and silver to start his new life. His kindness convinces Valjean to change his criminal ways and become an honest and selfless man.

Enjolras

Choral Ensemble

Character Profile:

The leader of the student revolutionary society "Friends of the ABC". He is an idealist with a charismatic personality.



Key Characters Continued

Fantine

Lyric Mezzo-Soprano Role

Character Profile:

An impoverished factory worker. Fantine has a daughter named Cosette. Fantine's husband abandoned her and Cosette when Cosette was very young. Fantine loses her job once the Foreman finds out about her fatherless child. She turns to the streets in order to continue paying the Thénardiens for Cosette's care. As Fantine dies of an incurable illness, she asks Valjean to care for Cosette.

Young Cosette

Choral Ensemble

Character Profile:

Fantine's 8-year-old daughter. Fantine pays the Thénardiens to raise Cosette, however, she is unaware that Cosette is forced to work as a servant and is treated poorly.

Thénardier & Madame Thénardier

Choral Ensemble

Character Profile:

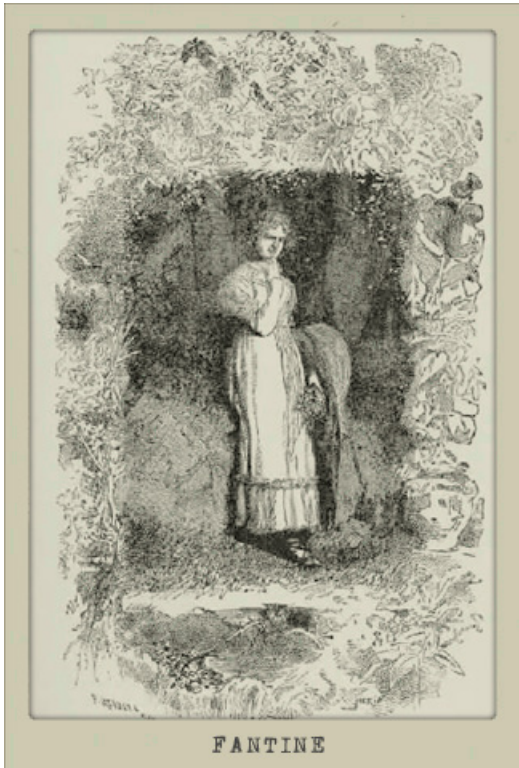
The Thénardiens own a small inn where they constantly cheat and steal from their customers. They have one daughter, Éponine, who they pamper and dote on. Fantine pays the Thénardiens to care for her daughter Cosette. The Thénardiens force Cosette to work and keep the money for themselves. Later on, they move to Paris and start a gang of street thugs and con artists.

Gavroche

Choral Ensemble

Character Profile:

A young, street-wise orphan who knows everyone and everything on the streets of Paris. He joins the revolutionaries and dies on the barricade while attempting to collect ammunition from fallen soldiers.



Key Characters Continued

Marius Pontmercy

Baritone or Tenor Role

Character Profile:

A student revolutionary and a member of the "Friends of the ABC" society. Marius is good friends with Éponine. Éponine falls in love with Marius, but Marius falls in love with Cosette and she with him. Marius is rescued from the barricade by Valjean. He receives Valjean's blessing to marry Cosette.

Éponine

Mezzo-Soprano Role

Character Profile:

Éponine is the only daughter of the Thénardiens. Éponine is a thief and con artist like her father. She secretly loves Marius although her love is unrequited. Éponine decides to join the revolution at the barricade, but Marius sends her away with a letter for Cosette. Upon her return to the barricade to see Marius, Éponine is killed.



Cosette

Upper Canada Chorus

Character Profile:

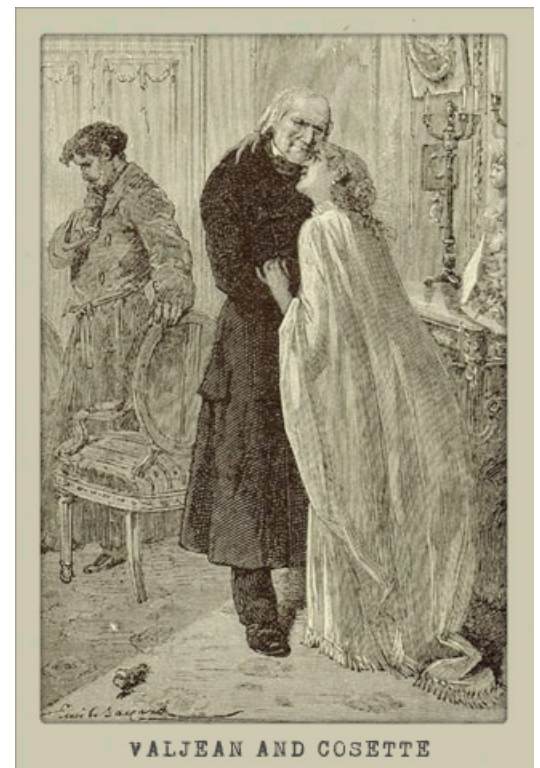
Cosette is the daughter of Fantine. She is adopted by Valjean and lives a life of culture and privilege under his fatherly care and protection. Cosette falls in love and marries Marius.

Friends of the ABC - Combeferre, Feuilly, Courfeyrac, Joly & Grantaire

Choral Ensemble

Character Profile:

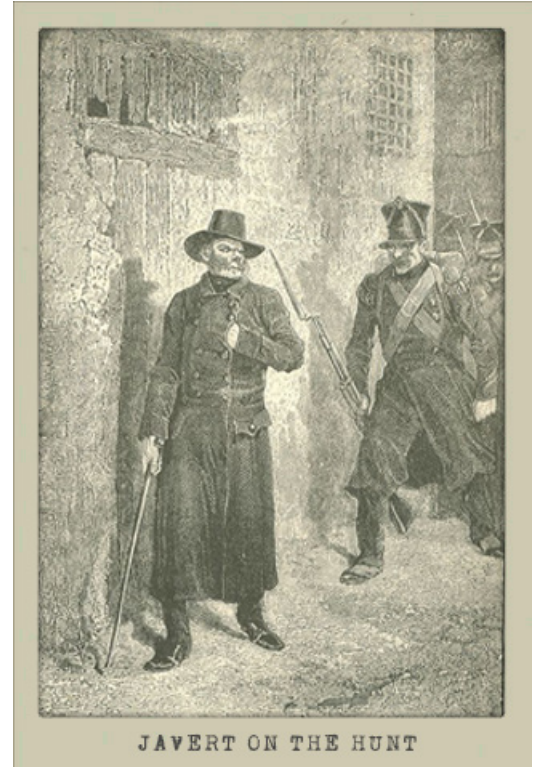
A society of student revolutionaries led by Enjolras. These students become martyrs, leading a revolution for the rights of citizens and die defending their beliefs.



Prologue: 1815, DIGNE

Context:

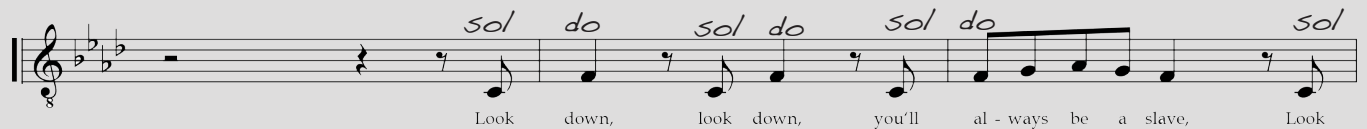
Set in early 19th-century France, *Les Misérables* is the story of Jean Valjean, a French peasant and his search for redemption. Valjean served nineteen years in prison for stealing a loaf of bread to feed his sister's starving child. Jean Valjean, "prisoner 24601", is released on parole and discovers that the yellow ticket-of-leave he must display, labels him an outcast and makes it nearly impossible for him to find work. Only the Bishop of Digne treats him kindly and offers him food and lodging. Desperate and bitter, Valjean steals the Bishop's silver and runs. Valjean is caught by the police and is astonished when the Bishop lies to the police to save him. Embarrassed and humbled by the Bishop's kindness, Valjean decides to change his ways and live a life of honesty and grace, free from his criminal past.



Vowel Focus: [a]

Homework:

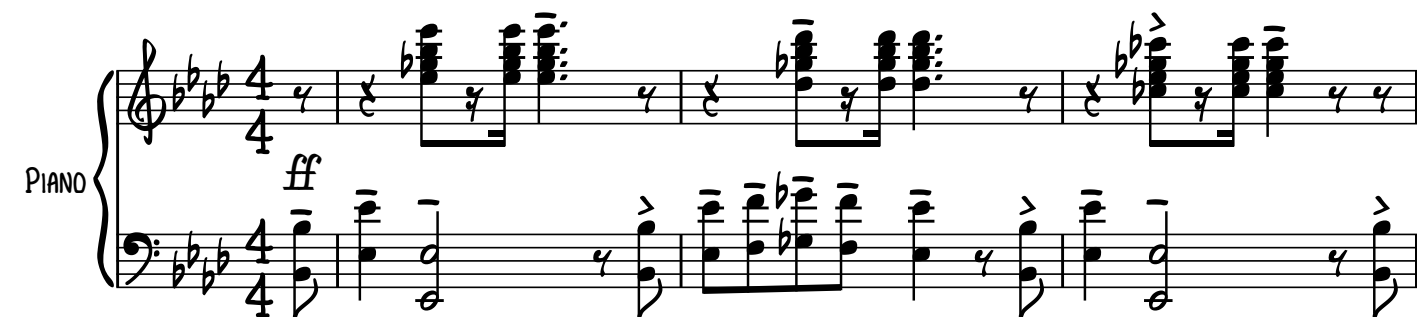
- Mark all of the [so-do] leaps over the notes C to F in your score (in pencil).



PROLOGUE

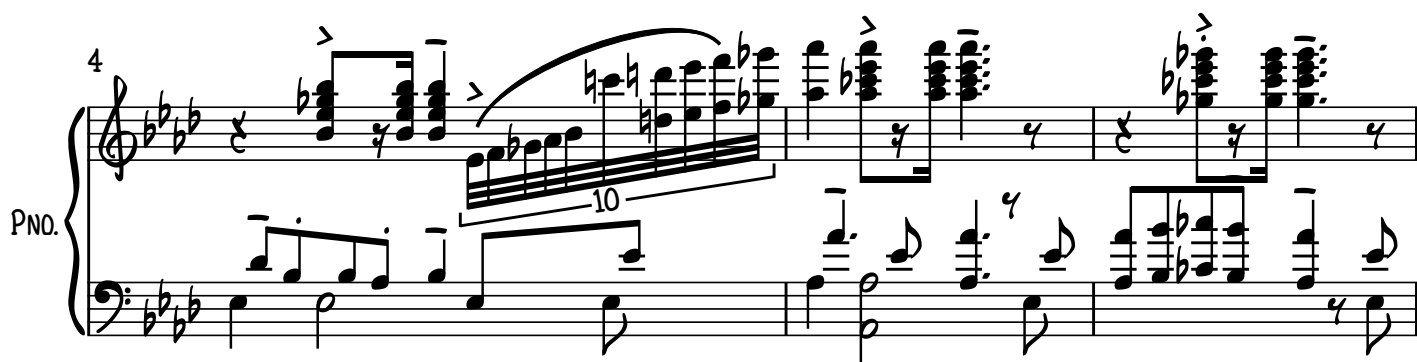
PIANO

ff



4

PNO.




7

PNO.

RALL.

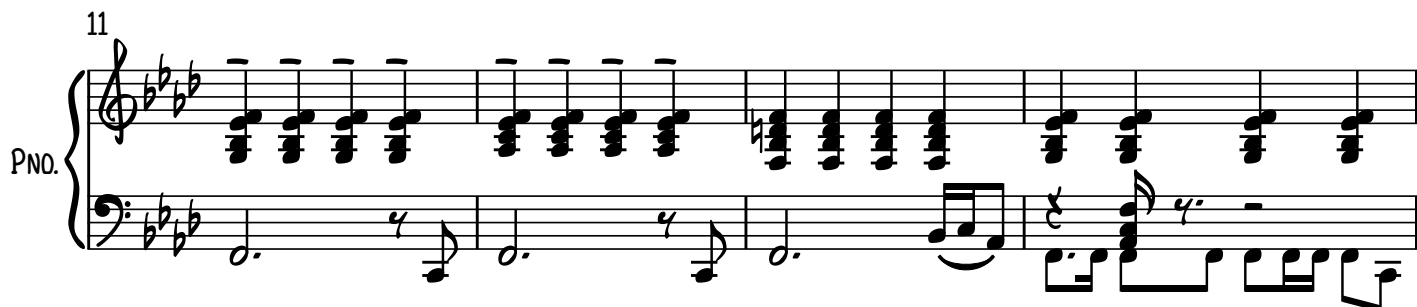
mf

A TEMPO (♩ = 80-84)



11

PNO.



15

PNO.

17

(THE CHAIN GANG)

OH - HOH OH-HOH OH - HOH OH - HOH OH-HOH OH -

[a] [a] [a] [a] [a] [a] [a]

21

(A)

HOH OH - HOH OH-HOH OH - HOH OH -

[a] [a] [a] [a] [a] [a]

24

(CHAIN GANG)

HOH, OH-HOH, OH- HOH, LOOK DOWN, LOOK DOWN DON'T LOOK'EM IN THE EYE LOOK

[a] [a] [a] [a] [a] [a] [o] [u] [ɛ] [ɪ] [i] [a] [u]

28

(CONVICT 1)

THE SUN IS STRONG. IT'S

[a] [a] [ɪ] [a] [ɪ]

DOWN LOOK DOWN YOU'RE HERE UN-TIL YOU DIE

[a] [u] [a] [o] [i] [a] [ɪ] [u] [a]

31

(CONVICT 2)

HOT AS HELL BE-LOW I'VE

[a] [ə] [ɛ] [i] [o] [a]

(CHAIN GANG)

LOOK DOWN, LOOK DOWN, THERE'S TWENTY YEARS TO GO.

[u] [a] [u] [a] [ɛ] [ɛ] [i] [i] [u] [o]

34

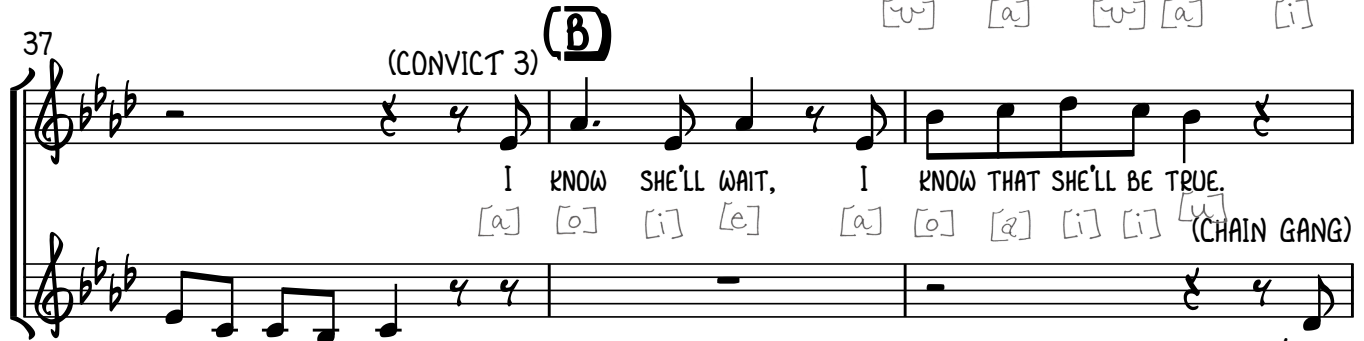


DONE NO WRONG, SWEET JE-SUS,- HEAR MY PRAYER. (CHAIN GANG) LOOK DOWN LOOK DOWN, SWEET

[a] [o] [a] [i] [i] [a] [i] [a] [e] [u] [a] [i]

37

(B) (CONVICT 3)



I KNOW SHE'LL WAIT, I KNOW THAT SHE'LL BE TRUE. (CHAIN GANG) JE-SUS DOESN'T CARE. LOOK

[a] [o] [i] [e] [a] [o] [e] [i] [i] [u] [a] [i]

40



WHEN I GET FREE, YOU WON'T SEE ME DOWN, LOOK DOWN, THEY'VE ALL FOR- GOT- -TEN- YOU.

[e] [a] [e] [i] [u] [o] [i] [i] [a] [u] [a] [o] [a] [e] [u]

43

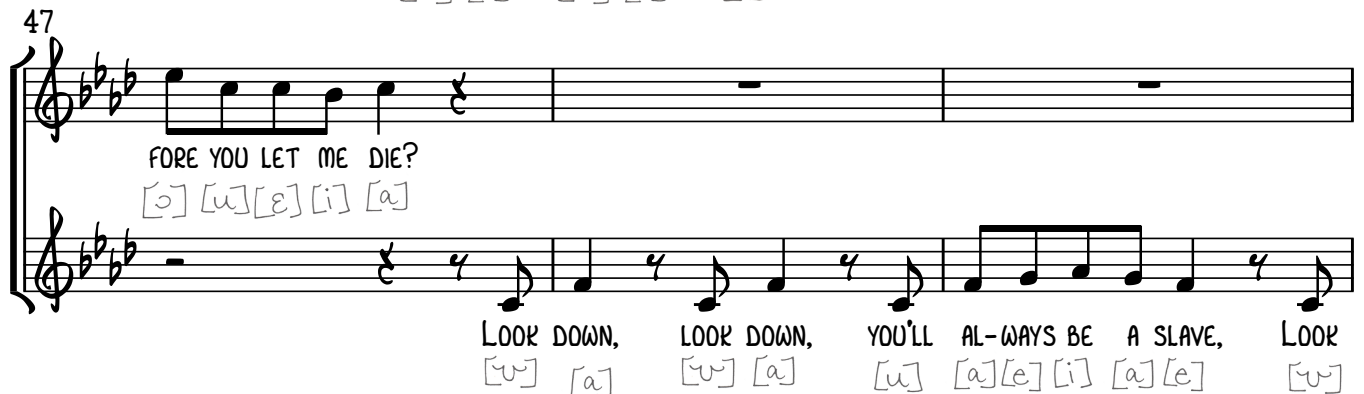
(C) (CONVICT 5)



'ERE FOR DUST. HOW LONG, O LORD, BE- LOOK DOWN, LOOK DOWN, DON'T LOOK 'EM IN THE EYE.

[e] [o] [a] [a] [a] [o] [o] [i] [u] [a] [u] [a] [o] [u] [e] [i] [i] [a]

47



FORE YOU LET ME DIE? LOOK DOWN, LOOK DOWN, YOU'LL AL-WAYS BE A SLAVE, LOOK

[o] [u] [e] [i] [a] [u] [a] [u] [a] [e] [i] [a] [e] [u]

(D)

50

DOWN, LOOK DOWN, YOU'RE STAND-ING IN YOUR GRAVE.

[a] [u] [a] [o] [e] [I] [I] [o] [e]

(SAVERT)

3 3

NOW BRING ME PRI- SON-ER 2 4 6 0 1

53

(VALSAEN)

YES, IT MEANS I'M

YOUR TIMES UP AND YOUR PA-ROLE'S BE- GUN. YOU KNOW WHAT THAT MEANS?

14

55-68

SA- VERT, DO NOT FOR-GET MY NAME. DO NOT FOR-

71

(THE CHAIN GANG)

LOOK DOWN, LOOK DOWN, YOU'LL AL-WAYS BE A SLAVE, LOOK

[u] [a] [u] [a] [u] [a] [e] [i] [a] [e] [u]

GET ME, 2-4- 6- 0- 1

75

DOWN, LOOK DOWN, YOU'RE STAND -ING IN YOUR GRAVE. UH- HUH, UH- HUH, UH-

[a] [u] [a] [o] [e] [I] [I] [o] [e] [a] [a] [a] [a] [a]

78

RALL. POCO PIÙ MOSSO (♩=90) (VALSEAN)

(G)

UH- UH- HUH, UH- HUH, UH- HUH

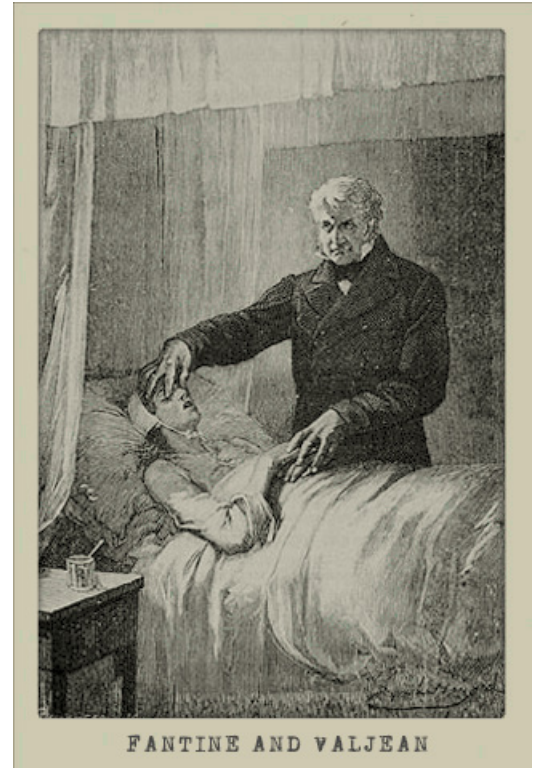
[a] [a] [a] [a] [a] [a]

At the End of the Day: 1823, MONTREUIL-SUR-MER

Context:

Eight years have passed. Valjean has changed his identity to Monsieur Madeleine, and become the mayor of Montreuil-sur-Mer and a wealthy factory owner. One of his factory workers, Fantine, has a fatherless child named Cosette for whom she pays an innkeeper and his wife to raise. When the other women of the factory discover this, they demand she be fired (“At the End of the Day”).

After her dismissal from the factory, Fantine reflects on her broken dreams and Cosette’s father who has abandoned them (“I Dreamed a Dream”). Desperate for money to pay for her daughter’s care, Fantine sells her locket, her hair and then turns to life on the streets for survival. Feeling devalued and shameful, Fantine fights back against an abusive customer and is arrested by Javert. About to be taken to prison, “The Mayor” passes by, pities Fantine, and insists that she be released and taken to the hospital for care (“Fantine’s Arrest”).



The Mayor rescues a man who becomes trapped beneath a runaway cart. The Mayor’s incredible strength reminds Javert of prisoner 24601 - Jean Valjean, who Javert claims has just been recaptured and is about to go to trial for breaking parole. Valjean cannot let an innocent man go to prison, and confesses his real identity to Javert (“Who Am I? - The Trial”).

At the hospital, Valjean promises Fantine that he will find Cosette and look after her (“Come to Me”/“Fantine’s Death”). Relieved, Fantine gives in to her illness and dies. Javert arrives at the hospital to arrest Valjean. They struggle, and Valjean escapes (“The Confrontation”).

Vowel Focus: [a] & [I]

Homework:

- Mark each phrase in your score with a phrase mark (in pencil).
- When practising, be sure to lengthen the last note of each phrase. Do not “clip” or cut the last note too short.



AT THE END OF THE DAY

REHEARSAL SCORE

FOR EDUCATIONAL PURPOSES ONLY

PIANO



3

6

RALL.

9

12

f

ff

14

16

18 (A) *UNIS. mf*

AT THE END OF THE DAY YOU'RE A- NOTH- ER DAY OLD- ER,
 [ə] [i] [ɛ] [a] [a] [e] [ɔ] [a] [a] [ə] [e] [o] [ə]

20

AND THAT'S ALL YOU CAN SAY FOR THE LIFE OF THE POOR. It's A
 [ə] [ə] [a] [u] [ɛ] [e] [ɔ] [a] [a] [a] [a] [ɔ] [I] [a]

22

STRUG- GLE, IT'S A WAR, AND THERE'S NO- THING THAT AN- Y- ONE'S GIV- ING, ONE MORE
 [a] [a] [I] [a] [ɔ] [ə] [ɛ] [a] [I] [ə] [ɛ] [i] [a] [I] [I] [a] [ɔ]

24

DAY STAND- ING A- BOUT, WHAT IS IT FOR? ONE DAY LESS TO BE
 [e] [ə] [I] [a] [a] [a] [I] [I] [ɔ] [a] [e] [ɛ] [u] [i]

27

LIV- ING. AT THE- END OF THE DAY YOU'RE A- NOTH- ER DAY COLD- ER.
 [I] [I] [ə] [i] [ɛ] [a] [a] [e] [ɔ] [a] [a] [ə] [e] [ɔ] [ə]

30

AND THE SHIRT ON YOUR BACK DOES- N'T KEEP OUT THE CHILL. AND THE
 [ə] [a] [ɔ] [a] [ɔ] [ə] [a] [ɛ] [i] [a] [a] [I] [ə] [a]

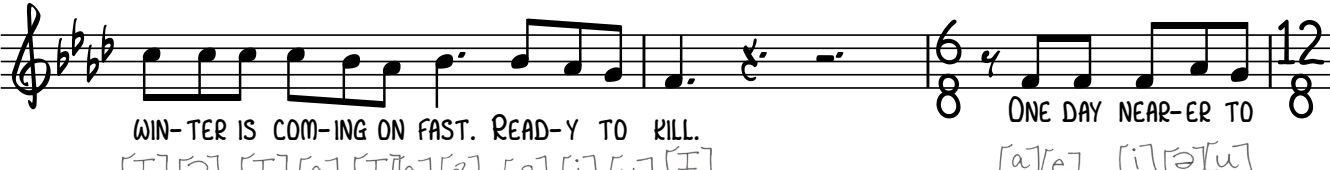
32



RIGHT- EOUS- HUR- RY PAST, THEY DON'T HEAR THE LIT- TLE ONES CRY- ING, AND THE

[a] [a] [ə] [i] [ə] [e] [ɔ] [i] [a] [I] [a] [a] [a] [I] [ə] [a]

34



WIN- TER IS COM- ING ON FAST. READ- Y TO KILL. ONE DAY NEAR- ER TO

[I] [ə] [I] [a] [I] [a] [ə] [ɛ] [i] [u] [I] [a] [e] [i] [ə] [u]

37

(B)



DY- ING. AT THE END OF THE DAY THERE'S A- NOTH- ER DAY DAWN- ING,

[a] [I] [ə] [i] [ɛ] [a] [a] [e] [ɛ] [a] [a] [ə] [e] [a] [I]

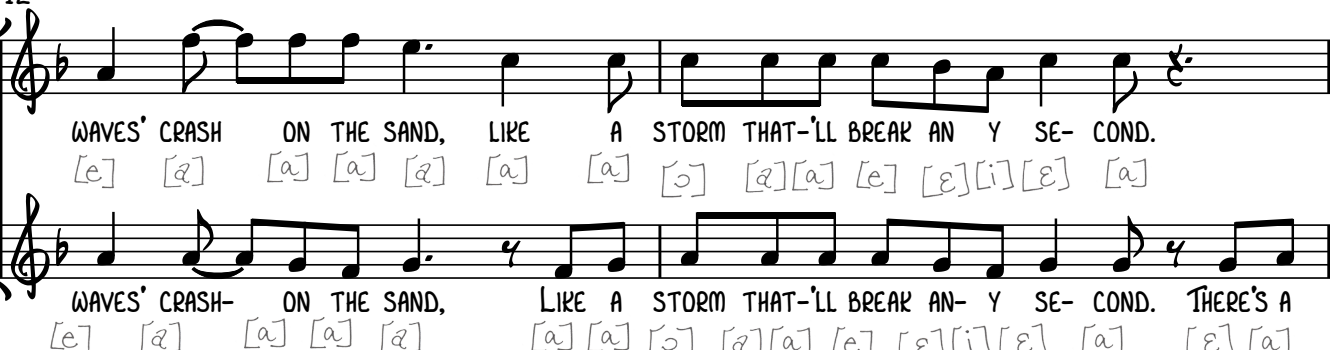
40



AND THE SUN IN THE MORN- ING IS WAIT- ING TO RISE. LIKE THE

[ə] [a] [a] [I] [a] [ɔ] [I] [I] [e] [I] [u] [a] [a] [a]


42



WAVES' CRASH ON THE SAND, LIKE A STORM THAT- 'LL BREAK AN Y SE- COND. WAVES' CRASH- ON THE SAND, LIKE A STORM THAT- 'LL BREAK AN- Y SE- COND. THERE'S A

[e] [ə] [a] [a] [ə] [a] [a] [ɔ] [ə] [a] [e] [ɛ] [i] [ɛ] [a] [a] [a] [ɔ] [ə] [a] [e] [ɛ] [i] [ɛ] [a] [ɛ] [a]

44



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

[ɛ] [a] [a] [ə] [I] [a] [ə] [ɛ] [a] [a] [ɔ] [ə] [a] [e] [ɛ] [i] [ɛ] [a] [ɛ] [a] [a] [ə] [I] [I] [u] [i] [ɛ] [a] [ə] [ɛ]

46

US WHO'LL HAVE TO PAY. AT THE END OF THE DAY!

[a] [u] [ə] [u] [e]

US WHO'LL HAVE TO PAY. AT THE END OF THE DAY!

[a] [u] [ə] [u] [e]

[ə] [i] [ɛ] [a] [a] [e]

mp

f

15 (H)

50-64

AT THE END OF THE DAY SHE'S THE ONE WHO BE - GAN IT

[ə] [i] [ɛ] [a] [a] [e] [i] [a] [a] [u] [i] [ə] [ɪ]

119

THERE'S A KID THAT SHE'S HID - ING IN SOME LIT - TLE TOWN. THERE'S A

[ɛ] [a] [ɪ] [ə] [i] [a] [ɪ] [ɪ] [a] [ɪ] [a] [a]

[ɛ] [a]

121

MAN SHE HAS TO PAY, YOU CAN GUESS HOW SHE PICKS UP THE EX - TRA YOU CAN

[a] [i] [ə] [u] [e] [u] [ə] [ɛ] [a] [i] [ɪ] [a] [i] [ɛ] [a] [u] [ə]

123

BET SHE'S EARN - ING HER KEEP SNEA - KING A - ROUND AND THE BOSS WOULD - N'T

[ɛ] [i] [ɜ] [ɪ] [ə] [i] [i] [ɪ] [a] [a] [ə] [a] [a] [u] [ɛ]

126 (D) (FANTINE)

LIKE IT YES, IT'S TRUE THERE'S A CHILD AND THE CHILD IS MY DAUGH - TER,

[a] [ɪ]

129

AND HER FATH - ER A - BAND - ONED US, LEAV - ING US FLAT.

131

NOW SHE LIVES WITH AN IN - KEEP - ER MAN AND HIS WIFE AND I PAY FOR THE CHILD, WHAT'S THE MAT - TER WITH

133

(R)

(CHORUS - ALL)



THAT?

AT THE END OF THE DAY SHE'LL BE NO-THING BUT TROU- BLE,

[ə] [i] [ɛ] [a] [a] [e] [i] [i] [a] [I] [a] [a] [a]

136



AND THERE'S TROU- BLE FOR ALL WHEN THERE'S TROU- BLE FOR ONE.

WHILE WE'RE

[ə] [ɛ] [a] [a] [ɔ] [a] [ɛ] [ɛ] [a] [a] [ɔ] [a]

[a] [ə]

138



EARN-ING OUR DAI- LY BREAD, SHE'S THE ONE WITH HER HANDS IN THE BUT- TER, YOU MUST

[ɜ] [I] [a] [e] [i] [ɛ] [i] [a] [a] [I] [ɜ] [ə] [I] [a] [a] [ə] [u] [a]



EARN-ING OUR DAI- LY BREAD, SHE'S THE ONE WITH HER HANDS IN THE BUT- TER, YOU MUST

[ɜ] [I] [a] [e] [i] [ɛ] [i] [a] [a] [I] [ɜ] [ə] [I] [a] [a] [ə] [u] [a]

140



SEND FAN-TINE A- WAY OR WE'RE ALL GON- NA END IN THE GUT- TER. YOU MUST

[ɛ] [a] [i] [a] [e] [ɔ] [ɜ] [a] [a] [a] [ɛ] [I] [a] [a] [ə] [u] [a]



SEND FAN- TINE_ A WAY OR WE'RE ALL GON- NA END IN THE GUT- TER. YOU MUST

[ɛ] [a] [i] [a] [e] [ɔ] [ɜ] [a] [a] [a] [ɛ] [I] [a] [a] [ə] [u] [a]

142



SACK THE GIRL_ TO - DAY

[ə] [a] [ɜ] [u] [e]



SACK THE GIRL_ TO - DAY

[ə] [a] [ɜ] [u] [e]

AT THE END OF THE DAY

[ə] [i] [ɛ] [a] [a] [e]

AT THE END OF THE DAY

[ə] [i] [ɛ] [a] [a] [e]

Little Cosette: 1823, MONTFERMEIL

Context:

Cosette lives with the deceitful innkeepers, the Thénardiens, in Montfermeil. Cosette is mistreated and forced to work as a servant. The Thénardiens lie to her mother Fantine, telling her that Cosette is sick and requires extra money for medication. Their own daughter, Éponine, is overindulged and treats Cosette poorly. Cosette dreams of a life where she is cared for with love and not forced to work (“Little Cosette”).

Valjean finds Cosette and pays the Thénardiens 1,500 francs to adopt her (“The Bargain”). Valjean takes Cosette away to Paris.



Vowel Focus: [ɑ] & [a]

Homework:

- Find all of the [ɪ] vowels and mark them in your score (in pencil).
- Notate the time signature changes with the appropriate conducting cue above each changing measure in orange pencil crayon.

(COSETTE)

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

[ɪ] [ɑ] [ɑ] [ɑ] [ɑ] [ɑ] [ɑ] [ɑ] [ɪ] [ɑ]

The score consists of two staves of music. The first staff is in 3/4 time and the second staff is in 2/4 time. Orange triangles and V-shapes are placed above the staves to indicate time signature changes. Phonetic annotations in brackets are placed below the lyrics.

CASTLE ON A CLOUD



OPUS

REHEARSAL SCORE

FOR EDUCATIONAL PURPOSES ONLY

Piano introduction in B-flat major, 4/4 time. The melody is played in the right hand with a soft (p) dynamic. The left hand provides a simple harmonic accompaniment. The piece begins with a 4-measure phrase, followed by a 2-measure phrase, and ends with a 3-measure phrase.

23 **(A1)**

THERE IS A CAS-TLE ON A CLOUD, I LIKE TO GO THERE IN MY SLEEP,

[ɛ] [ɪ] [a] [æ] [a] [a] [a] [a] [a] [a] [u] [o] [ɛ] [ɪ] [a] [i]

27

AREN'T AN-Y FLOORS FOR ME TO SWEEP, NOT IN MY CAS-TLE ON A CLOUD.

[a] [ɛ] [i] [o] [o] [i] [u] [i] [a] [ɪ] [a] [æ] [a] [a] [a] [a]

31 **(A2)**

THERE IS A ROOM THAT'S FULL OF TOYS, THERE ARE A HUN-DRED BOYS AND GIRLS,

[ɛ] [ɪ] [a] [u] [æ] [u] [a] [o] [ɛ] [a] [a] [a] [ɛ] [o] [æ] [ɜ]

35

NO-BOD-Y SHOUTS OR TALKS TOO LOUD, NOT IN MY CAS-TLE ON A

[o] [a] [i] [a] [o] [a] [u] [a] [a] [ɪ] [a] [æ] [a] [a] [a]

38 **(B)**

CLOUD. THERE IS A LA-DY ALL IN WHITE. HOLDS ME AND SINGS A LUL-LA-BY. SHE'S

[a] [ɛ] [ɪ] [a] [e] [i] [a] [ɪ] [a] [o] [i] [æ] [ɪ] [a] [a] [a] [a] [i]

41

NICE TO SEE AND SHE'S SOFT TO TOUCH, SHE SAYS: "COS-ETTE, I LOVE YOU VE-RY MUCH."

[a] [u] [i] [æ] [i] [a] [u] [a] [i] [ɛ] [o] [ɛ] [a] [a] [u] [ɛ] [i] [a]

43 (C)

I KNOW A PLACE WHERE NO ONE'S LOST. I KNOW A PLACE WHERE NO ONE CRIES

[a] [o] [a] [e] [ɛ] [o] [a] [a] [a] [o] [a] [e] [ɛ] [o] [a] [a]

47

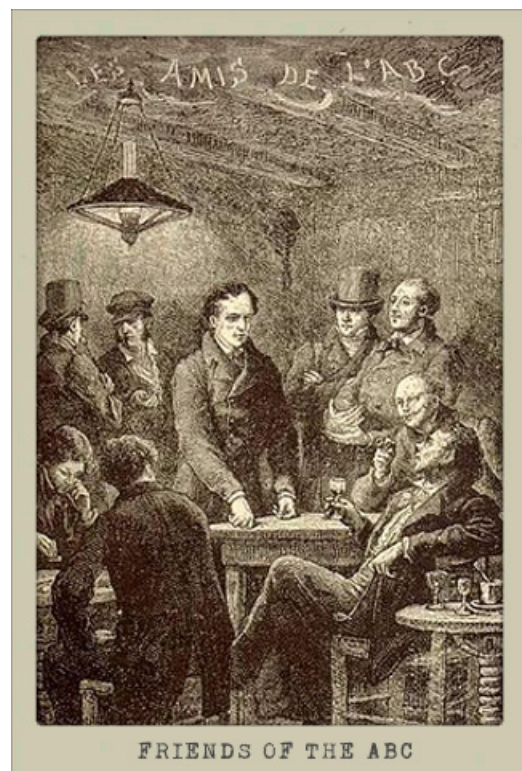
CRY-ING AT ALL IS NOT AL- LOWED. NOT IN MY CAS-TLE ON A CLOUD.

[a] [ɪ] [a] [a] [ɪ] [a] [a] [a] [ɪ] [a] [a] [a] [a] [a] [a]

ABC Café - Red and Black: 1832, PARIS

Context:

Nine years have passed. There is unrest in Paris due to the anticipated death of a popular leader, General Lamarque. General Lamarque is the only government leader who shows mercy and kindness to the poor. The student revolutionaries are concerned about the effects Lamarque's death will have on the impoverished people of Paris. The Thénardiens have lost their inn and now run a street gang in Paris. Their daughter Éponine has secretly fallen in love with Marius, although he is completely unaware of her feelings. The Thénardiens prepare to rob Valjean and Cosette, whom the Thénardiens do not recognize at first. While the gang is hassling Valjean, Cosette runs into Marius and they fall in love at first sight. Valjean is rescued from the thugs by Inspector Javert. Valjean and Cosette escape before Javert is made aware of their identity ("The Robbery"). Javert makes a vow to the stars that he will capture Valjean and bring him to justice ("Stars"). Éponine reluctantly agrees to help Marius find Cosette ("Éponine's Errand").



Friends of the ABC, led by Enjolras, meet at a small café to prepare for the revolution. Marius interrupts the discussion with thoughts of his new-found love for Cosette. The students find this quite amusing! ("The ABC Café - Red and Black").

Vowel Focus: [a] & [ɛ]

Homework:

- Find all of the [ɪ] vowels and mark them in your score (in pencil).
- Lean on beats 1 and 3. Place a tenuto marking (-) over beats 1 and 3 in your score.

(ENJOLRAS)

It is time for us all to decide who we are.

[ɪ] [ɪ] [a] [a] [a] [a] [ɛ] [a] [a]

ABC CAFÉ



REHEARSAL SCORE

FOR EDUCATIONAL PURPOSES ONLY

56 **H** POCO MENO MOSSO (♩ = 80)

56 *mp*

58

60 **(11)** (ALTO & TENOR)

IT IS TIME FOR US ALL TO DEC-IDE WHO WE ARE.
[ɪ][ɪ][a][ɔ][a][a][u][ɪ][a][u][i][a]

DO WE FIGHT FOR THE RIGHT TO A NIGHT AT THE
[u][i][a][ɔ][a][a][u][a][a][ɔ][i]

63 (SOPRANOS)

O- PER-A NOW?
[a][ɜ][a][a]

HAVE YOU ASKED OF YOUR-SELVES WHAT'S THE PRICE YOU MIGHT PAY?
[ɔ][u][ɔ][a][ɔ][ɛ][a][a][a][u][a][e]

66

IS THIS SIM-PLY A GAME FOR RICH YOUNG BOYS TO PLAY?

THE COL-ORS OF THE

[ɪ][ɪ][ɪ][ɪ][a][e][ɔ][ɪ][a][ɔ][u][e]

[a][a][a][a][a]

68

WORLD ARE CHANG-ING DAY BY DAY.
[ɜ][a][e][ɪ][e][a][e]

70 **(31)** (CHOIR)

POCO PIÙ MOSSO (♩ = 84)

RED, THE BLOOD OF AN-GRY MEN.
[ɛ][a][a][a][ɔ][i][ɛ]

BLACK, THE DARK OF AG-ES PAST.
[ɔ][a][a][a][e][ɛ][ɔ]

74

RED, A WORLD A-BOUT TO DAWN, BLACK- THE NIGHT THAT ENDS AT LAST.
[ɛ] [a] [ɜ] [a] [a] [u] [a] [a] [a] [ɛ] [a] [a]

78 **(12)** (MARIUS) SUBITO A TEMPO (♩ = 80)

HAD YOU BEEN THERE TO-NIGHT YOU MIGHT KNOW HOW IT FEELS

80

TO BE STRUCK TO THE BONE IN A MO-MENT OF BREATH-LESS DE-LIGHT.

82

HAD YOU BEEN THERE TO-NIGHT, YOU MIGHT AL- SO HAVE KNOWN

84

HOW THE WORLD MAY BE CHANGED, IN JUST ONE BURST OF LIGHT, AND WHAT WAS RIGHT SEEMS

86

WRONG, AND WHAT WAS WRONG SEEMS RIGHT.

88 **(32)** Poco più mosso (♩ = 84) (MARIUS)

I FEEL MY SOUL ON FIRE, MY WORLD IF SHE'S NOT THERE.

(CHORUS)

RED! BLACK!
[ɛ] [a]

92

RED, THE COL-OUR OF DE-SIRE, BLACK, THE COL-OUR OF DES-PAIR.

(CHORUS)

RED! BLACK!

[ε] [α]

103

(L) (CHORUS) MENO MOSSO (♩ = 80)

RED, THE BLOOD OF AN-GRY MEN. BLACK, THE DARK OF AG-ES PAST.

[ε] [a] [a] [a] [α] [i] [ε] [α] [a] [a] [a] [e] [ε] [α]

107

MOLTO RALL.

RED, A WORLD A-BOUT TO DAWN. BLACK, THE NIGHT THAT ENDS AT LAST.

[ε] [a] [s] [a] [a] [u] [a] [α] [a] [a] [α] [ε] [α] [α]

People's Song: 1832 PARIS

Context:

Gavroche brings the news of General Lamarque's death to the students. The news circulates throughout the city causing great heartache and unrest. The students realize that their time has come to ignite a revolution ("People's Song").

Vowel Focus: [a], [i] & [ɛ]

Homework:

- Find all of the [ɪ] vowels and mark them in your score (in pencil).
- Draw an arrow (➡) connecting each dotted quarter note (♩.) found in the middle of a phrase to the next note. This arrow will help remind you to carry-through the phrase and to not take a breath mid-phrase!

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

[i] [a] [i] [ɪ] [ɪ] [ɪ] [a] [a] [a] [i] [ɛ] [ɪ] [ɪ] [a]

The musical score is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. A dotted quarter note is followed by an eighth note, with an arrow pointing from the dotted note to the eighth note. A second arrow points from the eighth note of the 'sing - ing' phrase to the first note of the 'sing - ing' phrase. A question mark is placed above the final phrase 'It is the'.



PEOPLE'S SONG



OPUS

REHEARSAL SCORE

FOR EDUCATIONAL PURPOSES ONLY

PIANO

Do YOU
[u] [u]

3 (A)

HEAR THE PEO-PLE SING, SING-ING THE SONG OF AN-GRY MEN? IT IS THE MUS-IC OF A PEO-PLE WHO WILL
[i] [a] [i] [a] [I] [I] [I] [a] [a] [a] [a] [i] [e] [I] [I] [a] [u] [I] [h] [a] [i] [a] [u] [I]

6

NOT BE SLAVES A- GAIN! WHEN THE BEAT- ING OF YOUR HEART ECH- DES THE
[a] [i] [e] [a] [e] [e] [a] [i] [i] [a] [o] [a] [e] [o] [a]

8

BEAT- ING OF THE DRUMS THERE IS A LIFE A- BOUT TO START WHEN TO- MOR- ROW
[i] [I] [a] [a] [a] [e] [I] [a] [a] [a] [a] [u] [a] [e] [u] [a] [o]

10 (B) POCO PIÙ MOSSO ♩ = 84

POCO ACCEL.

COMES! WILL YOU JOIN IN OUR CRU- SADE? WHO WILL BE STRONG AND STAND WITH ME? BEY-
[a] [I] [u] [o] [I] [a] [u] [e] [u] [I] [i] [a] [a] [a] [I] [i] [i]

13 (COMBFERRE)

OND THE BAR- RI- CADE IS THERE A WORLD YOU LONG TO SEE? THEN
[a] [a] [e] [I] [e] [I] [e] [a] [a] [u] [a] [u] [i] [e]

15 (STUDENTS)

JOIN IN THE FIGHT THAT WILL GIVE YOU THE RIGHT TO BE FREE! DO YOU

[ə] [I] [a] [a] [ə] [I] [I] [u] [a] [a] [u] [i] [i] [u] [u]

17 (C)

HEAR THE PEOP-LE SING, SING-ING THE SONG OF AN-GRY MEN? IT IS THE

[i] [a] [i] [a] [I] [I] [I] [a] [a] [a] [ə] [i] [ε] [I] [I] [a]

19

MUS-IC OF A PEOP-LE WHO WILL NOT BE SLAVES A-GAIN! WHEN THE

[u] [I] [a] [a] [i] [a] [u] [I] [a] [i] [ε] [a] [ε] [ε] [a]

21

BEAT-ING OF YOUR HEART E-CHOES THE BEAT-ING OF THE DRUMS, THERE IS A

[i] [I] [a] [o] [a] [ε] [o] [a] [i] [I] [a] [a] [a] [ε] [I] [a]

23 (FEUJILLY) (D)

LIFE A-BOU-TO START WHEN TO-MOR-ROW COMES. WILL YOU GIVE ALL YOU CAN GIVE SO THAT OUR

[a] [a] [a] [u] [a] [ε] [u] [a] [o] [a] [I] [u] [I] [a] [u] [ə] [I] [o] [ə] [a]

mp (CHORUS)

AH [a]

26

BAN-NER MAY AD-VANCE? SOME WILL FALL AND SOME WILL LIVE, WILL YOU STAND

[ə] [ə] [ε] [ə] [ə] [a] [I] [a] [ə] [a] [I] [I] [I] [u] [ə]

mf

AH [a]

28

UP AND TAKE YOUR CHANCE? THE BLOOD OF THE MART-YRS WILL WAT-ER THE MEAD-OWS OF

[a] mf [a] [e] [o] mp [a] [a] [a] [a] [a] [o] [I] [a] [o] [a] [e] [o] [a]

The musical score is written on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef. The music is in 4/4 time. The tempo is marked 'Andante'. The first staff has a dynamic marking of 'mf' (mezzo-forte) and the second staff has a dynamic marking of 'mp' (mezzo-piano). The lyrics are written below the notes. The first staff contains the lyrics 'UP AND TAKE YOUR CHANCE?' and the second staff contains the lyrics 'THE BLOOD OF THE MART-YRS WILL WAT-ER THE MEAD-OWS OF'. The notes are mostly quarter and eighth notes, with some rests. The lyrics are written in a stylized, handwritten font.

30 (E) (J. = 88) (FEUILLY + CHORUS)

FRANCE! DO YOU HEAR THE PEO- PLE SING, SING-ING THE SONGS OF AN- GRY MEN, IT IS THE

33 MUS- IC OF A PEO- PLE WHO WILL NOT BE SLAVES A- GAIN. (WHEN THE

35 BEAT- ING OF YOUR HEART ECH- -OES-THE BEAT- ING OF THE DRUMS, THERE IS A-

37 LIFE A-BOUT TO START WHEN TO- MOR- ROW COMES.

39-41

One Day More: 1832 PARIS

Context:

Thénardier and his gang plan to rob Valjean's house and are stopped by Éponine ("The Attack on Rue Plumet"). Valjean believes the intruders were sent by Javert and warns Cosette that they must once again, flee.

On the eve of the 1832 Paris Uprising, Valjean prepares to flee; Cosette and Marius, heartbroken, part ways; Éponine mourns her unreciprocated love for Marius; Enjolras urges all of Paris to join his revolution; the students prepare for battle; Marius is conflicted whether to go with Cosette or join the battle; Javert plans to spy on the students; and the Thénardiers scheme to profit from the political and social unrest.

Marius decides to join his friends in the battle, and all anticipate the new dawn ("One Day More").

Vowel Focus: [ɑ], [ɛ], [i], [a], [ɪ]

Homework:

- Highlight your vocal line in a colour other than yellow (Cosette or Thénardiers).
- Highlight each fermata (☺) in yellow.

The musical score for "One Day More" is presented for five vocal parts: Cosette, Marius, Valjean, Javert, and the Thénardiers. Each part consists of a vocal line with lyrics and phonetic vowel annotations. The lyrics are: "mor - row we'll dis - cov - er what our God in heav - en has in store, One more". The phonetic annotations are: [ɑ] for Cosette, [i] [ɪ] [a] [a] [a] [a] [ɛ] [ɛ] [ɑ] [ɪ] [a] for Marius, [ɑ] for Valjean, [i] [ɪ] [a] [a] [a] [a] [ɛ] [ɛ] [ɑ] [ɪ] [a] for Javert, and [a] [i] [ɪ] [a] [a] [a] [a] [ɛ] [ɛ] [ɑ] [ɪ] [a] for the Thénardiers. Each vocal line ends with a fermata (☺) over the final note.

ONE DAY MORE

PIANO

8va MODERATO

4/4

pp

The piano introduction is in 4/4 time, marked Moderato. The right hand features a rapid eighth-note arpeggiated pattern. The left hand has a single bass note (F#) with a long, expressive slur over it.

4

VALJEAN

ONE DAY MORE, (A) A- NOTH-ER DAY, A- NOTH-ER

PNO.

Valjean's vocal line begins at measure 4. The piano accompaniment continues with the arpeggiated pattern in the right hand and a sustained bass note in the left hand.

6

VALJEAN

DES- TIN- Y, THIS NEV- ER END-ING ROAD TO CAL- VAR- Y, THESE

Valjean's vocal line continues from measure 6. The melody is in a higher register, with a mix of eighth and quarter notes.

8

MARIUS

I DID NOT LIVE UN-TIL TO

VALJEAN

MEN WHO SEEM TO KNOW MY CRIME WILL SURE- LY COME A SEC OND TIME ONE DAY MORE

Marius enters at measure 8 with a vocal line. Valjean's line continues below him. The piano accompaniment is not shown in this system.

10

COSETTE

TO- MOR-ROW YOU'LL BE WORLD'S A- [u] [o] [o] [o] [a] [3] [a]

MARIUS

DAY. HOW CAN I LIVE WHEN WE ARE PART- ED? TO- MOR-ROW YOU'LL BE WORLD'S A-

VALJEAN

ONE DAY MORE.

The final system (measures 10-12) features three vocal lines. Cosette's line includes phonetic notation for the lyrics. Marius and Valjean's lines provide harmonic support. The piano accompaniment is not shown.

(B)

14

EPONINE

ONE MORE DAY ALL ON MY

COSETTE

WAY.

AND YET WITH YOU MY WORLD HAS START-ED.

[a][ɛ][ɪ] [u][a][ɜ] [a] [a] [ɛ]

MARIUS

WAY.

AND YET WITH YOU MY WORLD HAS START-ED.

VALJEAN

18

EPONINE

OWN.

ONE MORE DAY WITH HIM NOT CAR-ING.

COSETTE

WILL WE EV - ER MEET A - GAIN?

[ɪ] [i] [ɛ] [ə] [i] [a] [ɛ]

I WAS BORN TO BE WITH

[a] [a] [o] [u] [i] [ɪ]

MARIUS

WILL WE EV - ER MEET A - GAIN?

[ɪ] [i] [ɛ] [ə] [i] [a] [ɛ]

I WAS BORN TO BE WITH

[a] [a] [o] [u] [i] [ɪ]

21

POCO PIÙ MOSSO (♩ = 84)

EPONINE

WHAT A LIFE I MIGHT KNOWN.

BUT HE NE-VER SAW ME THERE.

COSETTE

YOU.

AND I SWEAR I WILL BE TRUE

[a] [a] [ɛ] [a] [ɪ] [i] [u]

MARIUS

YOU.

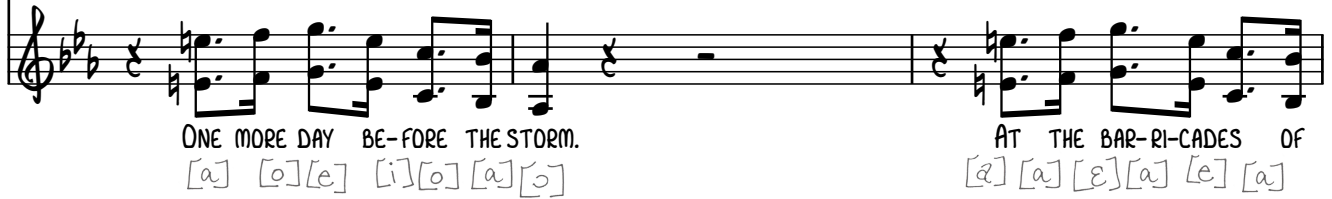
AND I SWEAR I WILL BE TRUE.

26 (C)

MARIUS

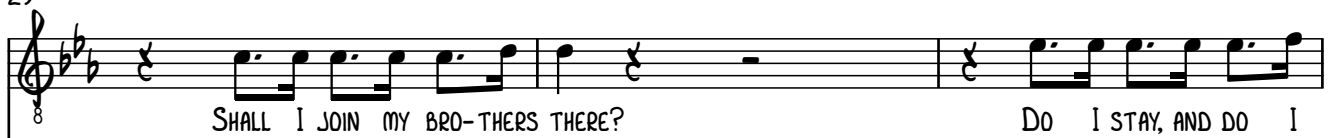


ENJORLAS



29

MARIUS

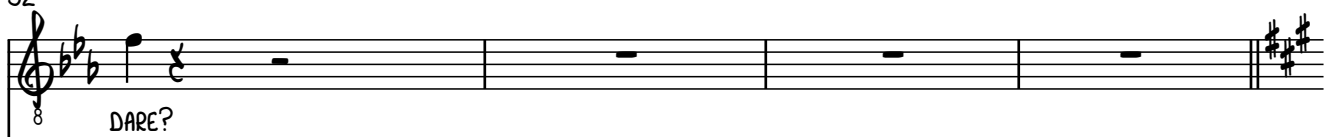


ENJORLAS

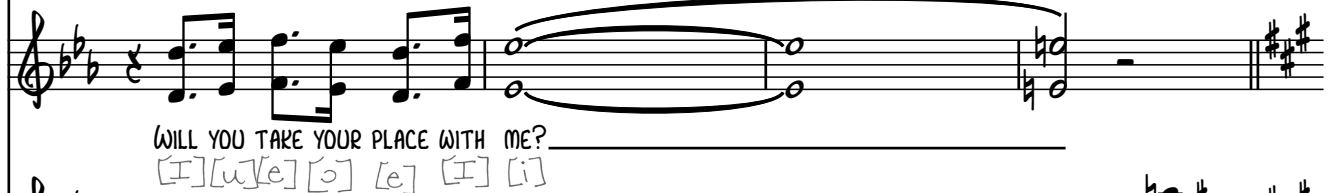


32

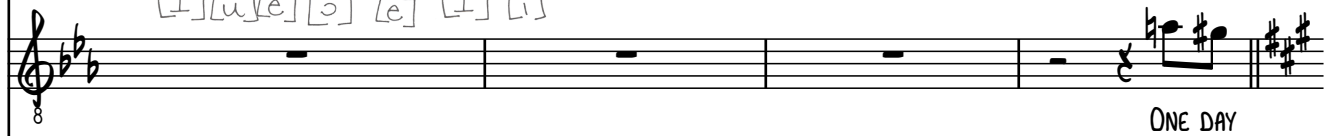
MARIUS



ENJORLAS



VALJEAN



CHORUS



36 (D) (♩ = 84-88)

VALJEAN



SAVERT



39

VALJEAN

ONE DAY MORE

JAVERT

SCHOOL-BOYS. THEY WILL WET THEMSELVES WITH BLOOD.

THERNARDIERS

WATCH 'EM RUN A-MUCK. CATCH 'EM AS THEY

[ə] [ɛ] [a] [a] [a] [ə] [ɛ] [ə] [e]

41

THERNARDIERS

FALL. NEVER KNOW YOUR LUCK WHEN THERE'S A FREE FOR

[a] [ɛ] [ə] [o] [o] [a] [ɛ] [ɛ] [a] [i] [o]

42

THERNARDIERS

ALL. HERE A LIT-TLE 'DIP'. THERE A LIT-TLE 'TOUCH'. MOST OF THEM ARE GON-ERS SO THEY WON'T MISS

[a] [i] [a] [ɪ] [a] [ɪ] [ɛ] [a] [ɪ] [a] [a] [o] [a] [ɛ] [a] [a] [ə] [o] [e] [o] [ɪ]

44

THERNARDIERS

MUCH.

[a]

CHORUS

RAISE THE FLAG OF FREE-DOM HIGH,

[e] [a] [ə] [a] [i] [a] [a]

ONE DAY TO A NEW BEG-IN-NING

[a] [e] [u] [a] [u] [i] [ɪ] [ɪ]

EV-'RY MAN WILL BE A

[ɛ] [i] [ə] [ɪ] [i] [a]

47

CHORUS

EV- 'RY MAN WILL BE A KING!
[ɛ] [i] [ə] [ɪ] [i] [a] [ɪ]

THERE'S A NEW WORLD- TO BE
[ɛ] [a] [u] [ɜ] [u] [i]

RING,
[ɪ]

THERE'S A NEW WORLD- FOR THE WIN- NING,
[ɛ] [a] [u] [ɜ] [ɔ] [a] [ɪ] [ɪ]

50

MARIUS

MY PLACE- IS HERE, I FIGHT- WITH

CHORUS

WON. DO YOU HEAR THE PEO- PLE SING?
[a] [u] [u] [i] [a] [i] [a] [ɪ]

DO YOU HEAR THE PEO- PLE SING?
[u] [u] [i] [a] [i] [a] [ɪ]

53

COSETTE

(F) (♩ = 84-88)

I DID NOT LIVE UN- TIL TO-
[a] [ɪ] [a] [ɪ] [a] [ɪ] [u]

MARIUS

YOU! I DID NOT LIVE UN- TIL TO-

VALJEAN

RALL.
ONE DAY MORE!

JAVERT

I WILL JOIN THESE PEO- PLE

THEARNARDIERS

WATCH 'EM RUN A- MUCK,
[ə] [ɛ] [a] [a] [a]

55

EPONINE

ONE DAY MORE ALL ON MY OWN,

COSETTE

DAY,
[e]

HOW CAN I LIVE WHEN WE ARE
[a] [a] [a] [I] [e] [i] [a]

MARIUS

DAY,
8

HOW CAN I LIVE WHEN WE ARE

SAVERT

8 HER- OES, I WILL FOL- WHERE THEY I WILL LEARN THEIR LIT- TLE

THERNARDIERS

CATCH 'EM AS THEY FALL,
[a] [e] [a] [e] [a]

HERE A LIT-TLE DIP
[i] [a] [I] [a] [I]

=

57

COSETTE

PART- ED?
[a] [e]

TO-MOR - ROW YOU'LL BE WORLDS A -
[u] [a] [o] [u] [i] [e] [a]

MARIUS

PART- ED?
8

TO-MOR - ROW YOU'LL BE WORLDS A -

VALJEAN

ONE DAY MORE!

SAVERT

8 SE-CRETS I WILL KNOW THE THINGS THEY KNOW. ONE MORE DAY TO RE- VOL-

THERNARDIERS

THERE A LIT-TLE TOUCH
[e] [a] [I] [a] [a]

WATCH 'EM RUN A- MUCK.
[a] [e] [a] [a] [a]

CATCH 'EM AS THEY
[a] [e] [a] [e]

59

POCO RALL.

EPONINE

WHAT A LIFE I MIGHT HAVE KNOWN.

COSETTE

WAY,

AND YET WITH YOU MY WORLD HAS

MARIUS

WAY,

AND YET WITH YOU MY WORLD HAS

VALJEAN

To-

SAVERT

U- TION, WE WILL NIP IT IN THE BUD: WE'LL BE READ- Y FOR THESE

THE BARNARDIERS

FALL.

NEV-ER KNOW YOUR LUCK WHEN THERE'S A FREE- FOR-

ALL.

61

EPONINE

To

COSETTE

START-

ED.

To

MARIUS

START-

ED.

To-

VALJEAN

MOR- ROW WE'LL BE FAR A- WAY, TO - MO - ROW IS THE JUDGE-MENT DAY, To-

SAVERT

SCHOOL BOYS. To- MOR- ROW IS THE JUDGE-MENT DAY. To-

CHORUS

To

To

62 *MOLTO RALL.* *A TEMP*

EPONINE

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

[a] [o] [i] [I] [a] [ə] [a] [a] [a] [I] [ɛ] [ɛ] [ə] [I] [o] [a] [o]

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

THEARNARDIERS

MOR- ROW WE'LL DIS- COV- ER WHAT OUR GOD IN HEAV- EN HAS IN STORE, ONE MORE

p

CHORUS

MOR- ROW WE'LL DIS- COV- ER WHAT OUR GOD IN HEAV- EN HAS IN STORE, ONE MORE

[a] [o] [i] [I] [a] [ə] [a] [a] [a] [I] [ɛ] [ɛ] [ə] [I] [o] [a] [o]

MOR- ROW WE'LL DIS- COV- ER WHAT OUR GOD IN HEAV- EN HAS IN STORE, ONE MORE

[a] [o] [i] [I] [a] [ə] [a] [a] [a] [I] [ɛ] [ɛ] [ə] [I] [o] [a] [o]

64

EPONINE

DAWN, ONE MORE DAY, ONE DAY MORE. *A TEMPO*

COSETTE

DAWN, ONE MORE DAY, ONE DAY MORE.
[a] [a] [o] [e] [a] [e] [o]

MARIUS

DAWN, ONE MORE DAY, ONE DAY MORE.

VALJEAN

DAWN, ONE MORE DAY, ONE DAY MORE.

JAVERT

DAWN, ONE MORE DAY, ONE DAY MORE.

THEARNARDIERS

DAWN, ONE MORE DAY, ONE DAY MORE.

CHORUS

DAWN, ONE MORE DAY, ONE DAY MORE.
[a] [a] [o] [e] [a] [e] [o]

DAWN, ONE MORE DAY, ONE DAY MORE.
[a] [a] [o] [e] [a] [e] [o]

Little People

Context:

The students prepare to build a barricade to serve as their rally point. Éponine disguises herself as a boy and joins the rebels at the barricade. Marius sends Éponine to deliver a farewell letter to Cosette (“Building the Barricade - Upon These Stones”). Valjean intercepts the letter, learning of Marius and Cosette’s love for each other. Éponine walks the streets of Paris alone, lamenting her unrequited love for Marius (“On My Own”). Éponine decides to rejoin Marius at the barricade.

The barricade is built and the students disobey a warning from the French army to surrender or die (“At the Barricade - Upon These Stones”). Gavroche exposes Javert as a police spy and the students detain him (“Little People”).



Vowel Focus: [ɛ], [i], [a]

Homework:

- Find all of the [a] & [ɪ] vowels and mark them in your score (in pencil).
- Highlight the repeat signs (||:and:||) in yellow.
- Highlight the Dal Segno (𝄋), D.S. al Coda and Coda signs in yellow.

D.𝄋 al Coda

pup grows up! And we'll fight like twen - ty ar - mies and we won't give up! A

[a] [a] [a] [i] [a] [a] [ɛ] [i] [a] [i] [a] [i] [ɪ] [a] [a]

LITTLE PEOPLE



OPUS

REHEARSAL SCORE

FOR EDUCATIONAL PURPOSES ONLY

MODERATELY $\text{♩} \text{♩} = \text{♩}^3$

PIANO

THEY
[e]

3

[ə] [ə] [i] [i] [ɛ] [o] [a] [i] [a] [a] [ə] [a] [e]

LAUGH- AT ME, THESE FEL- Lows, JUST BE - CAUSE I AM SMALL. _____ THEY

LI- ATH WAS A BRUIS- ER WHO WAS TALL AS THE SKY. _____ BUT

[a] [ɛ] [a] [a] [u] [ə] [u] [a] [a] [ə] [a] [a] [a]

6

[ə] [ə] [i] [i] [a] [a] [a] [a] [a] [ɛ] [i] [a] [a]

LAUGH AT ME BE-CAUSE I'M NOT A HUN-DRED FEET TALL! _____ I

DA VID THREW A RIGHT AND GAVE HIM ONE IN THE EYE. _____ I

[e] [ɪ] [u] [a] [a] [ə] [e] [ɪ] [a] [ɪ] [i] [a] [a]

9

[ɛ] [ɛ] [ɛ] [a] [a] [u] [ɜ] [a] [i] [a] [a] [a] [a]

TELL 'EM THERE'S A LOT TO LEARN DOWN HERE ON THE GROUND. _____ THE

NEV- ER READ THE BI- BLE BUT I KNOW THAT IT'S TRUE. _____ IT

[ɛ] [ə] [ɛ] [a] [a] [a] [a] [a] [o] [ə] [ɪ] [u] [ɪ]

12

[ɜ] [ɪ] [ɪ] [a] [ɪ] [a] [i] [a] [ɜ] [ɪ] [a] [a] [a]

WORLD IS BIG BUT LIT - TLE PEO- PLE TURN IT A -ROUND. _____ A

ON - LY GOES TO SHOW WHAT LIT - TLE PEO - PLE CAN DO! _____

[o] [i] [o] [u] [o] [a] [ɪ] [a] [i] [a] [ə] [u] [a]

14

WORM CAN ROLL A STONE, A BEE CAN STING A BEAR, A FLY CAN FLY A-ROUND VER-SAILLES' COS

[ɜ] [ə] [o] [a] [o] [a] [i] [ə] [ɪ] [a] [ɛ] [a] [a] [ə] [a] [a] [a] [ɜ] [a] [a]

17

FLIES DON'T CARE! A SPAR-ROW IN A HAT CAN MAKE A HAP-PY HOME, A

[a] [o] [ɛ] [a] [ɛ] [o] [ɪ] [a] [ə] [ə] [e] [a] [ə] [i] [o] [a]

20

TO CODA

1. 2.

FLEA CAN BITE THE BOT-TOM OF THE POPE IN ROME! GO- POPE IN ROME!

[i] [ə] [a] [a] [a] [a] [a] [a] [o] [ɪ] [o] [o] [o] [ɪ] [o]

24

SO LIS-TEN HERE, PRO-FES-SOR, WITH YOUR HEAD IN THE CLOUD, IT'S

[o] [ɪ] [ɛ] [i] [o] [ɛ] [o] [ɪ] [o] [ɛ] [ɪ] [a] [a] [ɪ]

28

OF-TEN KIND OF USE-FUL TO GET LOST IN A CROWD. SO KEEP YOUR U-NI-VER-SI-TIES I

[a] [ɛ] [a] [a] [u] [a] [u] [ɛ] [a] [ɪ] [a] [a] [o] [i] [o] [u] [ɪ] [ɜ] [ɪ] [i] [a]

32

DON'T GIVE A CARE. FOR BET-TER OR FOR WORSE I LOVE THE TRUE OP-EN-AIR BE

[o] [ɪ] [a] [ɛ] [o] [ɛ] [ə] [o] [o] [ɜ] [a] [a] [a] [u] [o] [ɛ] [ɛ] [i]

36

CARE-FUL AS YOU GO 'COS LIT-TLE PEO-PLE GROW... AND LIT-TLE PEO-PLE KNOW WHEN

[ɛ] [u] [ə] [u] [o] [a] [ɪ] [a] [i] [a] [o] [ə] [ɪ] [a] [i] [a] [o] [ɛ]

39

LIT-TLE PED-PLE FIGHT WE MAY LOOK EAS- Y PICK-INGS- BUT WE GOT SOME BITE! SO

[ɪ] [a] [i] [a] [a] [i] [e] [ʊ] [i] [i] [ɪ] [ɪ] [a] [i] [a] [a] [a] [o]

42

NEV-ER KICK A DOG BE- CAUSE IT'S JUST A PUP. YOU BET-TER RUN FOR COV-ER WHEN THE

[ɛ] [ə] [ɪ] [a] [a] [i] [a] [ɪ] [a] [a] [a] [ʊ] [ɛ] [ə] [a] [o] [a] [ə] [ɛ] [a]

45

D.S. AL CODA

PUP GROWS UP! AND WE'LL FIGHT LIKE TWEN-TY AR-MIES AND WE WON'T GIVE UP! A

[a] [o] [a] [ə] [ɪ] [a] [a] [ɛ] [i] [a] [i] [ə] [i] [o] [ɪ] [a] [a]

48

CODA

FLEA CAN BITE THE BOT- TOM OF THE POPE IN ROME!

[i] [ə] [a] [a] [a] [a] [a] [a] [o] [ɪ] [o]

The Night

Context:

The students hope that their act of defiance will spark an uprising and that all citizens of Paris will join them in overtaking the army. Éponine is killed by soldiers as she crosses the barricade. Marius holds her in his arms as she is dying. Éponine professes her love for him ("A Little Fall of Rain"). Valjean arrives at the barricade, disguised as a soldier, in search of Marius ("Night of Anguish"). He wants to protect Marius for Cosette's sake. Enjolras gives Valjean the opportunity to kill the detained Javert, but instead, Valjean has mercy on him and lets him go with no conditions ("The First Attack").

The students rest for the night on the barricade. They reminisce about the past and share their concerns for the future. Marius is devastated over losing Éponine and wonders if Cosette will remember him if he dies ("Drink with Me"). In the quiet and stillness of the night, Valjean prays that God will protect Marius ("Bring Him Home"). The next day, it is clear that the people of

Paris have not joined the rebels in their fight and they decide to fight the French Army despite the odds ("Dawn of Anguish"). Gavroche is killed while attempting to recover ammunition from the fallen soldiers ("The Second Attack/Death of Gavroche"). Everyone at the barricade is killed except for Valjean and Marius, who is badly wounded. Valjean escapes into the sewers carrying the unconscious Marius ("The Final Battle").



Vowel Focus: [i] & [u]

Homework:

- Find all of the [a], [ɪ] & [ɛ] vowels and mark them in your score (in pencil).
- For words ending in the letter s, cross out the 's' and move the 's' to the beginning of the following word in your score. This will help you remember to lengthen the vowel and shorten the 's' sound.

Handwritten musical score with phonetic annotations for the song "The Night" from Les Misérables.

Top Staff:

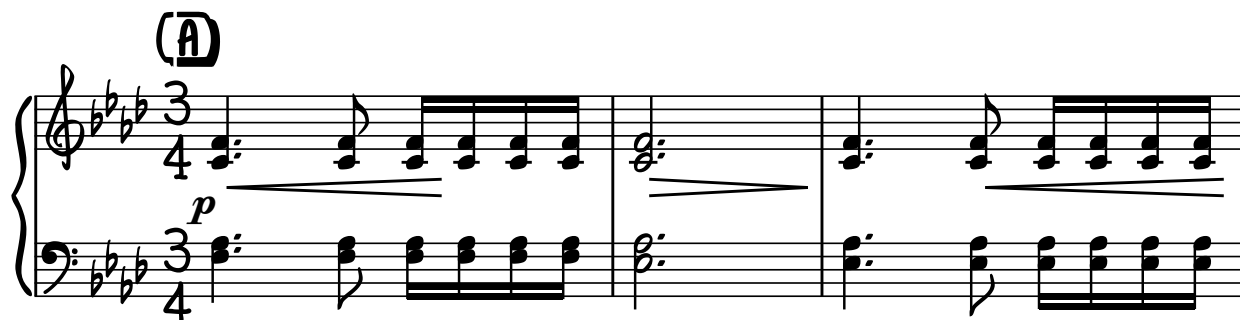
- (FEUILLY)** me [i] the [a] song [a] → s we [i] [u] knew.
- (PROUVAIRE)** Here's [i] to [u] pret [ɪ] - ty [i] girls [u] who [u]

Bottom Staff:

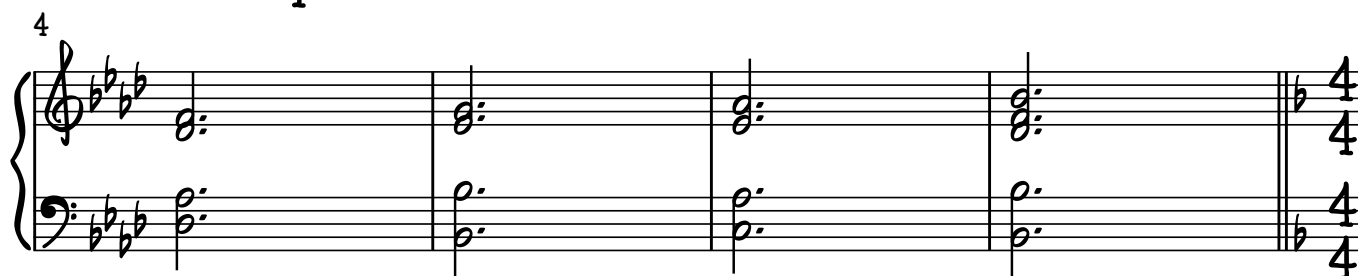
- (PROUVAIRE)** went [ɛ] to [u] our [a] head [ɛ] → s
- (FEUILLY & PROUVAIRE)** Here's [i] to [u]

THE NIGHT (DRINK WITH ME)

(A)



4



8 *MODERATO* (FEUILLY) **(B1)**



12 DRINK WITH ME TO DAYS GONE BY SING WITH
[ɪ] [ɪ] [i] [u] [e] [a] [a] [ɪ] [ɪ]

(PROUVAIRE) (JOLY)



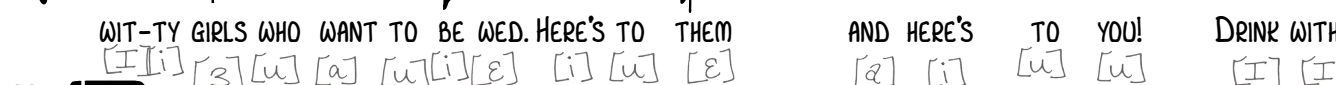
17 ME THE SONGS WE KNEW HERE'S TO PRETTY GIRLS WHO WENT TO OUR HEADS. HERE'S TO
[i] [a] [a] [i] [u] [ɪ] [u] [ɪ] [i] [ɜ] [u] [e] [u] [a] [e] [i] [u]

(GRANTAIRE)



22 WITTY GIRLS WHO WANT TO BE WED. HERE'S TO THEM AND HERE'S TO YOU! DRINK WITH
[ɪ] [i] [ɜ] [u] [a] [u] [i] [e] [i] [u] [e] [a] [i] [u] [e] [ɪ] [ɪ]

(GRANTAIRE)



27 ME TO DAYS GONE BY CAN IT BE YOU FEAR TO DIE?
[i] [u] [e] [a] [a] [a] [ɪ] [i] [u] [i] [u] [a]

WILL THE WORLD RE-MEM-BER YOU WHEN YOU FALL? CAN IT BE YOUR LIFE MEANS

[ɪ] [a] [ɜ] [i] [e] [ə] [u] [e] [u] [a] [a] [ɪ] [i] [o] [a] [i]

31

NO - THING AT ALL? IS YOUR DEATH JUST ONE MORE

[a] [ɪ] [ə] [a] [ɪ] [ɔ] [ɛ] [a] [a] [ɔ]

34

(CHORUS 1)

LIE? DRINK WITH ME TO DAYS GONE BY, TO THE LIFE

[a] [I] [I] [i] [u] [e] [a] [a] [u] [a] [a]

(CHORUS 2)

DRINK WITH ME TO DAYS GONE BY TO THE LIFE THAT

[I] [I] [i] [u] [e] [a] [a] [u] [a] [a] [a]

39

(CHORUS 1)

f

THAT USED TO BE. AT THE SHRINE OF FRIEND-SHIP NEV-ER SAY DIE. LET THE

[ə] [u] [u] [i] [ə] [a] [a] [e] [I] [e] [ə] [e] [a] [e] [a]

USED TO BE. LET THE

[u] [u] [i] [e] [a]

(CHORUS 2)

43

(CHORUS 1)

WINE OF FRIEND SHIP NEV-ER RUN DRY. HERE'S TO YOU AND HERE'S TO ME__

[a] [a] [ɛ] [ɪ] [ɛ] [ə] [a] [a] [i] [u] [u] [ə] [i] [u] [i]

(CHORUS 2)

WINE OF FRIEND SHIP NEV-ER RUN DRY. HERE'S TO YOU AND HERE'S TO ME__

[a] [a] [ɛ] [ɪ] [ɛ] [ə] [a] [a] [i] [u] [u] [ə] [i] [u] [i]

48 (MARIUS)

DO I CARE IF I SHOULD DIE, NOW SHE GOES A-CROSS THE SEA? LIFE WITH-

Detailed description: This block shows measures 48 through 51 of the musical score for Marius. Measure 48 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts on a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 49 continues with a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a quarter note A3, and a quarter note G3. Measure 50 starts with a half note F3, followed by a half note E3, a half note D3, a half note C3, a half note Bb2, a half note A2, and a half note G2. Measure 51 begins with a whole note F2, followed by a whole note E2, a whole note D2, a whole note C2, a whole note Bb1, a whole note A1, and a whole note G1. The lyrics 'DO I CARE IF I SHOULD DIE, NOW SHE GOES A-CROSS THE SEA? LIFE WITH-' are written below the notes.

51

OUT CO - SETTE MEANS NO - THING AT ALL. WOULD YOU WEEP, CO - SETTE, SHOULD

Handwritten annotations: (oo) [u] under the first, second, and third staves.

Detailed description: This block contains measures 51, 52, and 53 of a musical score. The top staff is a vocal line in G major (one flat) with lyrics: "OUT CO - SETTE MEANS NO - THING AT ALL. WOULD YOU WEEP, CO - SETTE, SHOULD". The middle and bottom staves are piano accompaniment. The middle staff has handwritten annotations: "(oo) [u]" under measures 51, 52, and 53. The bottom staff also has "(oo) [u]" under measures 51, 52, and 53. Measure 51 shows a vocal melody starting on G4, moving to A4, Bb4, A4, G4, F#4, E4, D4, C4. Measure 52 shows a piano accompaniment with a half note G3, a half note F#3, and a half note E3. Measure 53 shows a piano accompaniment with a half note D3, a half note C3, and a half note B2.

54

(MARIUS)
MA - RI - US FALL? WILL YOU WEEP, CO - SETTE, FOR ME?

Handwritten annotations: (oo) [u] under the first, second, and third staves.

Detailed description: This block contains measures 54, 55, and 56 of a musical score. The top staff is a vocal line in G major (one flat) with lyrics: "(MARIUS) MA - RI - US FALL? WILL YOU WEEP, CO - SETTE, FOR ME?". The middle and bottom staves are piano accompaniment. The middle staff has handwritten annotations: "(oo) [u]" under measures 54, 55, and 56. The bottom staff also has "(oo) [u]" under measures 54, 55, and 56. Measure 54 shows a vocal melody starting on G4, moving to A4, Bb4, A4, G4, F#4, E4, D4, C4. Measure 55 shows a piano accompaniment with a half note G3, a half note F#3, and a half note E3. Measure 56 shows a piano accompaniment with a half note D3, a half note C3, and a half note B2.

Epilogue

Context:

Marius and Cosette go to Valjean and find that he is near death. Fantine's spirit appears to Valjean telling him that he is forgiven and soon he will be in heaven. Marius thanks Valjean for saving him. Valjean gives Cosette a letter where she learns of Valjean's past and the truth about her mother. The spirits of Fantine and Éponine guide him to heaven and they are joined by those who lost their lives on the barricade.

Vowel Focus: [o] & [ə]

Homework:

- Find the [u] vowels and mark them in your score (in pencil).

(CHORUS+PRINCIPALS)

world you long to see? Do you hear the peo - ple sing, Say, ³do you hear the dis - tant drums? It is the

[u] [u] [u] [ə] [u] [u]



EPILOGUE

(D) 3 (COSETTE)

54-56

PA - PA PA-PA I DO NOT UN-DER-STAND

[a] [a] [a] [a] [a] [o] [a] [a] [e] [a]

59

ARE YOU AL-RIGHT? THEY SAID YOU'D GONE A WAY.

[a] [u] [a] [a] [e] [e] [u] [a] [a] [e]

61 (VALJEAN)

CO - SETTE MY CHILD, AM I FOR-GIV-EN NOW? THANK GOD, THANK GOD, I'VE LIVED TO SEE THIS

64 (MARLUS)

IT'S YOU WHO MUST FOR-GIVE A THOUGHT-LESS FOOL, IT'S YOU

68

WHO MUST FOR-GIVE A THANK-LESS MAN. IT'S THANKS TO YOU THAT I AM

72

LIV- ING, AND A-GAIN I LAY DOWN MY LIFE AT YOUR FEET. CO-SETTE, YOUR

76

FA THER IS A SAINT. WHEN THEY WOUND-ED ME, HE TOOK ME FROM THE BAR- RI-CADE,

79 *RALL.*

CAR-RIED LIKE A BABE AND BROUGHT ME HOME TO YOU.

83 **(E)** (VALJEAN)

NOW YOU ARE HERE A- GAIN BE- SIDE ME.

87 *Poco Più mosso*

NOW I CAN DIE IN PEACE, FOR NOW MY LIFE IS

90 *A TEMPO NON ACCEL. (COSETTE)* **(G)** *Poco Più mosso* ♩=76

YOU WILL LIVE, PA - PA YOU'RE GOING TO LIVE IT'S TOO
[u] [I] [I] [a] [a] [o] [o] [u] [I] [I] [u]

BLESSED.

93

SOON, TOO SOON TO SAY GOOD- BYE.
[u] [u] [u] [u] [e] [u] [a]

(VALJEAN)

YES, COS ETTE, FOR-BID ME NOW TO DIE, I'LL O-

97 **(H1)** *LARGHETTO* ♩=58 *RALL.*

BEY, I WILL TRY. ON THIS PAGE I WRITE MY LAST CON-FES- SION, READ IT WELL WHEN I AT LAST AM

102

SLEEP-ING. IT'S A STOR-Y OF THOSE WHO AL-WAYS LOVED YOU, YOUR

105

(VALJEAN)

(FANTINE)

COME TO

MO - THER GAVE HER LIFE FOR YOU, THEN GAVE YOU TO MY KEEP - ING.

107 **(H2)**



ME WHERE CHAINS WILL NE-VER BIND- YOU. ALL YOUR GRIEF AT LAST, AT LAST BE-BIND YOU. LORD IN

111

(FANTINE)

HEA- VEN, LOOK DOWN ON HIM IN MER- CY.

(VALJEAN)

FOR- GIVE ME ALL MY TRES- PAS- SES, AND TAKE ME TO YOUR

114

(FANTINE) (H3)

TAKE MY HAND I'LL LEAD YOU TO SAL - VA - TION TAKE MY LOVE, FOR LOVE IS E - VER -

(EPONINE)

TAKE MY HAND I'LL LEAD YOU TO SAL - VA - TION TAKE MY LOVE, FOR LOVE IS E - VER -

GLO - RY.

118 (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

(VALSEAN)

AND RE- MEM- BER THE TRUTH THAT ONCE WAS SPO- KEN, TO

121 (FANTINE)

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.

(VALSEAN)

LOVE AN- OTH- ER PER- SON IS TO SEE THE FACE OF GOD.

(CHORUS)

Do YOU

123 (I) (CHORUS)

HEAR THE PEOP- LE SING? LOST IN THE VAL- LEY OF THE NIGHT? IT IS THE MU- SIC OF A PEOP- LE WHO ARE

126

CLIMB - ING TO THE LIGHT. FOR THE WRET - CHED OF THE EARTH THERE IS A

128

FLAME THAT NEV - ER DIES, EV EN THE DARK EST NIGHT WILL END AND THE SUN WILL RISE. THEY WILL

LIVE A - GAIN IN FREE - DOM IN THE GAR - DEN OF THE LORD, THEY WILL
 [I] [a] [ε] [I] [i] [a] [I] [a] [a] [ε] [a] [a] [o] [e] [I]

WALK BE - HIND THE PLOUGH - SHARE, THEY WILL PUT A - WAY THE SWORD. THE
 [a] [i] [a] [a] [a] [ε] [e] [I] [u] [a] [e] [a] [o] [a]

135 *CRESC.* CHAIN WILL BE BRO - KEN AND ALL MEN WILL HAVE THEIR RE - WARD!! WILL YOU
 [e] [I] [i] [o] [ε] [ε] [a] [ε] [I] [ε] [ε] [i] [o] [I] [u]

137 **(R)** JOIN IN OUR CRU - SADE WHO WILL BE STRONG AND STAND WITH ME? SOME - WHERE BE -
 [o] [I] [a] [u] [e] [u] [I] [i] [a] [ε] [ε] [I] [i] [a] [ε] [i]

139 YOND THE BAR - RI - CADE IS THERE A WORLD YOU LONG TO SEE? DO YOU
 [a] [a] [ε] [I] [e] [I] [ε] [a] [ε] [u] [a] [u] [i] [u] [u]

141 HEAR THE PEO - PLE SING, SAY, DO YOU HEAR THE DIS - TANT DRUMS? IT IS THE
 [i] [a] [i] [a] [I] [e] [u] [u] [i] [a] [I] [ε] [a] [I] [I] [a]

143 $\text{♩}=84$ FU - TURE THAT THEY BRING WHEN TO - MOR - ROW COMES. WILL YOU JOIN IN OUR CRU - SADE? WHO WILL BE
 [u] [ε] [ε] [e] [I] [ε] [u] [a] [o] [a] [I] [u] [o] [I] [a] [u] [e] [u] [I] [i]

146 STRONG AND STAND WITH ME? SOME - WHERE BE - YOND THE BAR - RI - CADE IS THERE A
 [a] [ε] [ε] [I] [i] [a] [ε] [i] [a] [a] [ε] [I] [e] [I] [ε] [a]

148

WORLD YOU LONG TO SEE? DO YOU HEAR THE PEOP-LE SING? SAY, DO YOU HEAR THE DIS-TANT DRUMS? IT IS THE
 [ɜ] [u] [a] [u] [i] [u] [u] [i] [a] [i] [a] [ɪ] [e] [u] [u] [i] [a] [ɪ] [ə] [a] [ɪ] [ɪ] [a]

151

FU - TURE THAT THEY BRING WHEN TO - MOR - ROW COMES!
 [u] [ə] [ə] [e] [ɪ] [ɛ] [u] [a] [o] [a]

153

AH
 [a]

TO - MOR - ROW COMES!
 [u] [a] [o] [a]

AH
 [a]

TO - MOR - ROW COMES!
 [u] [a] [o] [a]