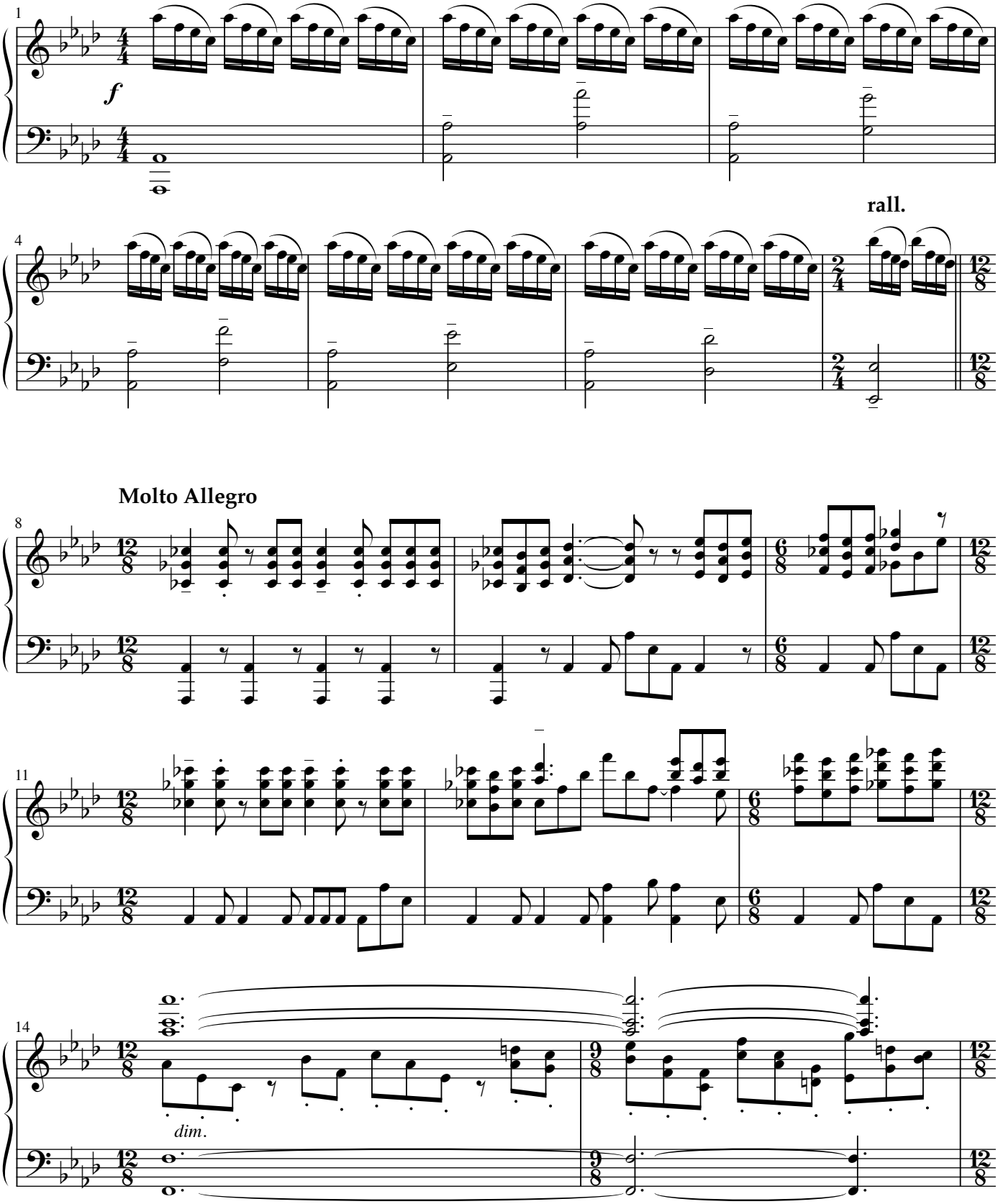
1. At the End of the Day

Moderato, maestoso ♩=80-84



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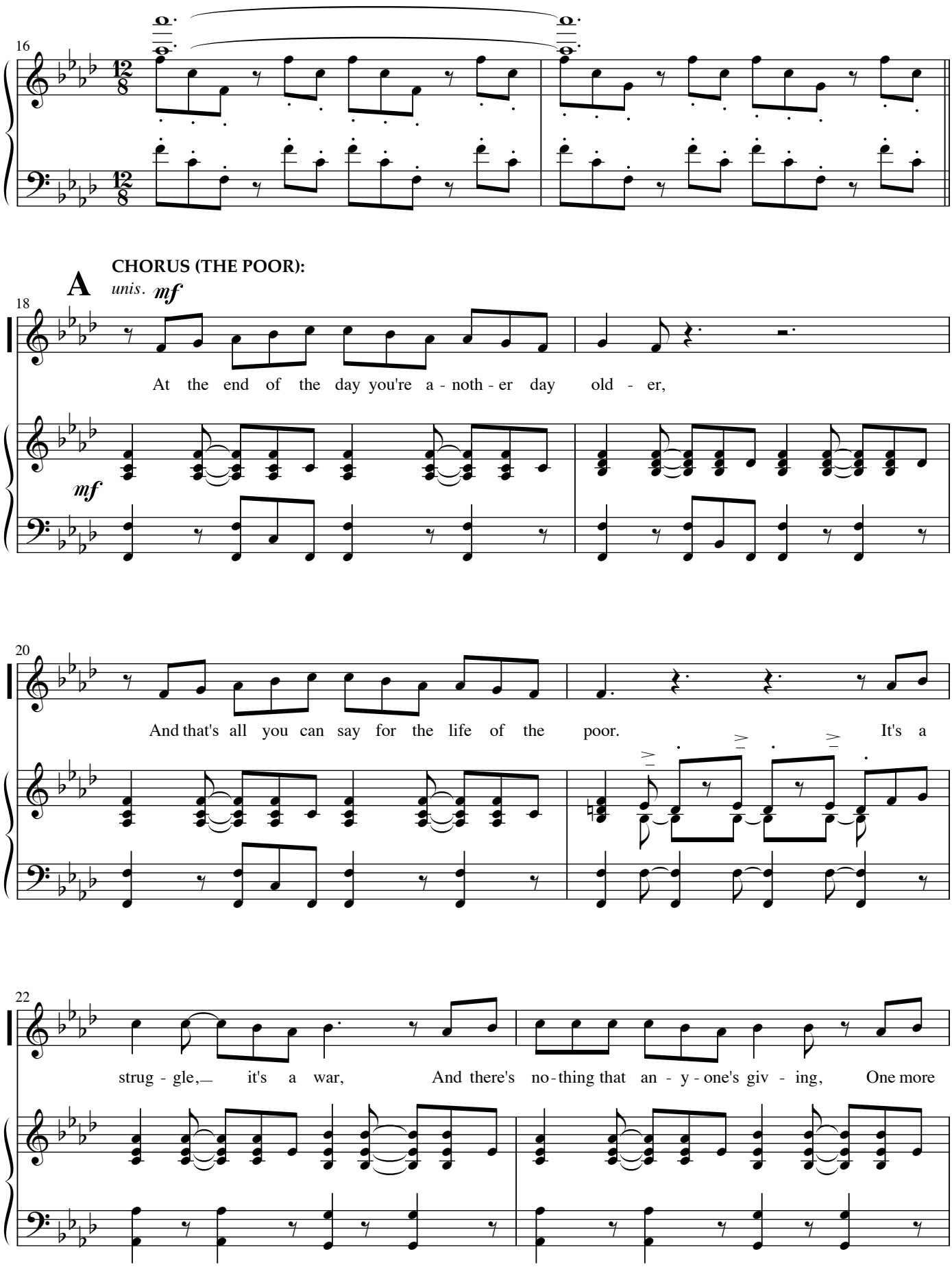
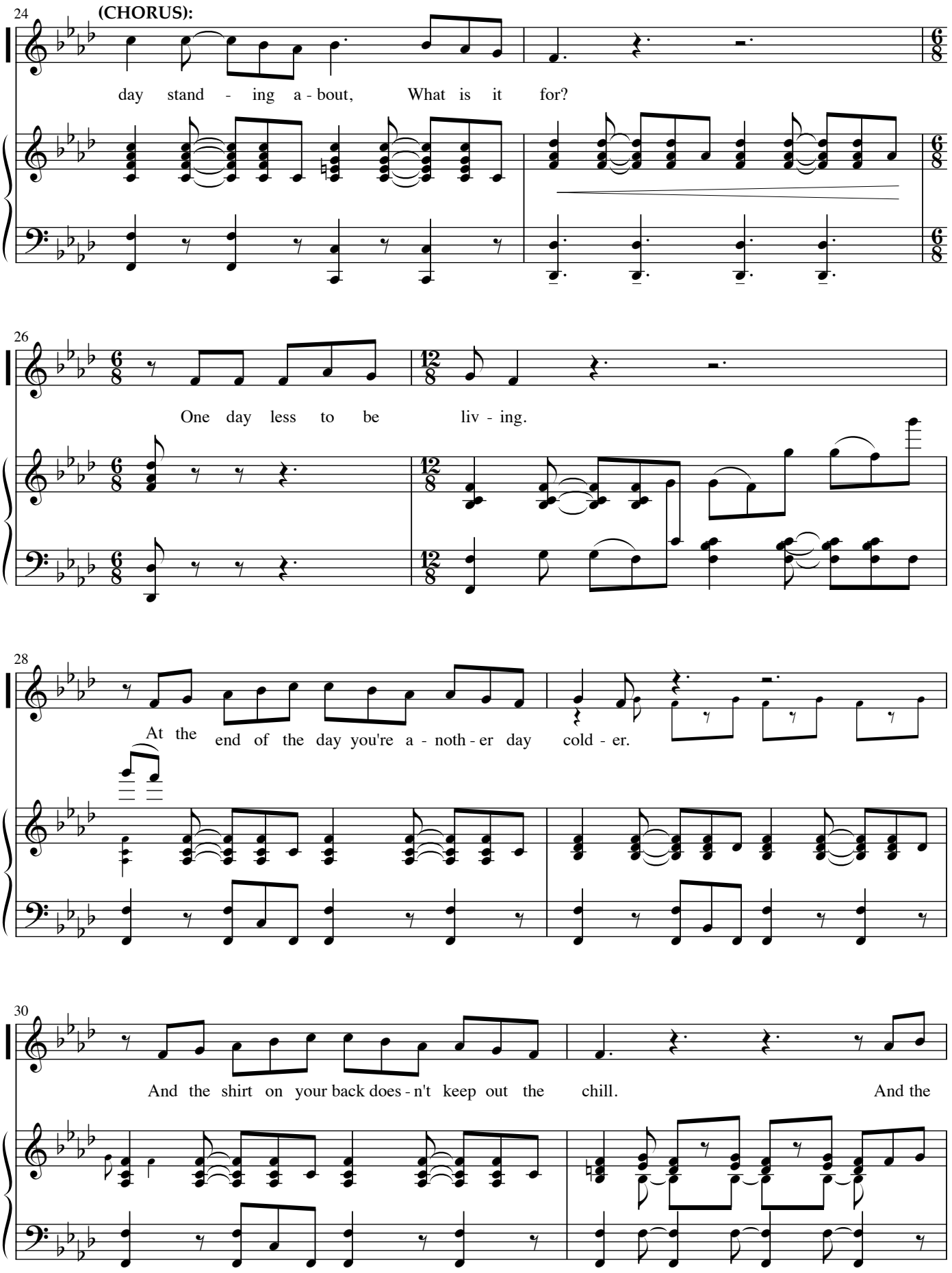
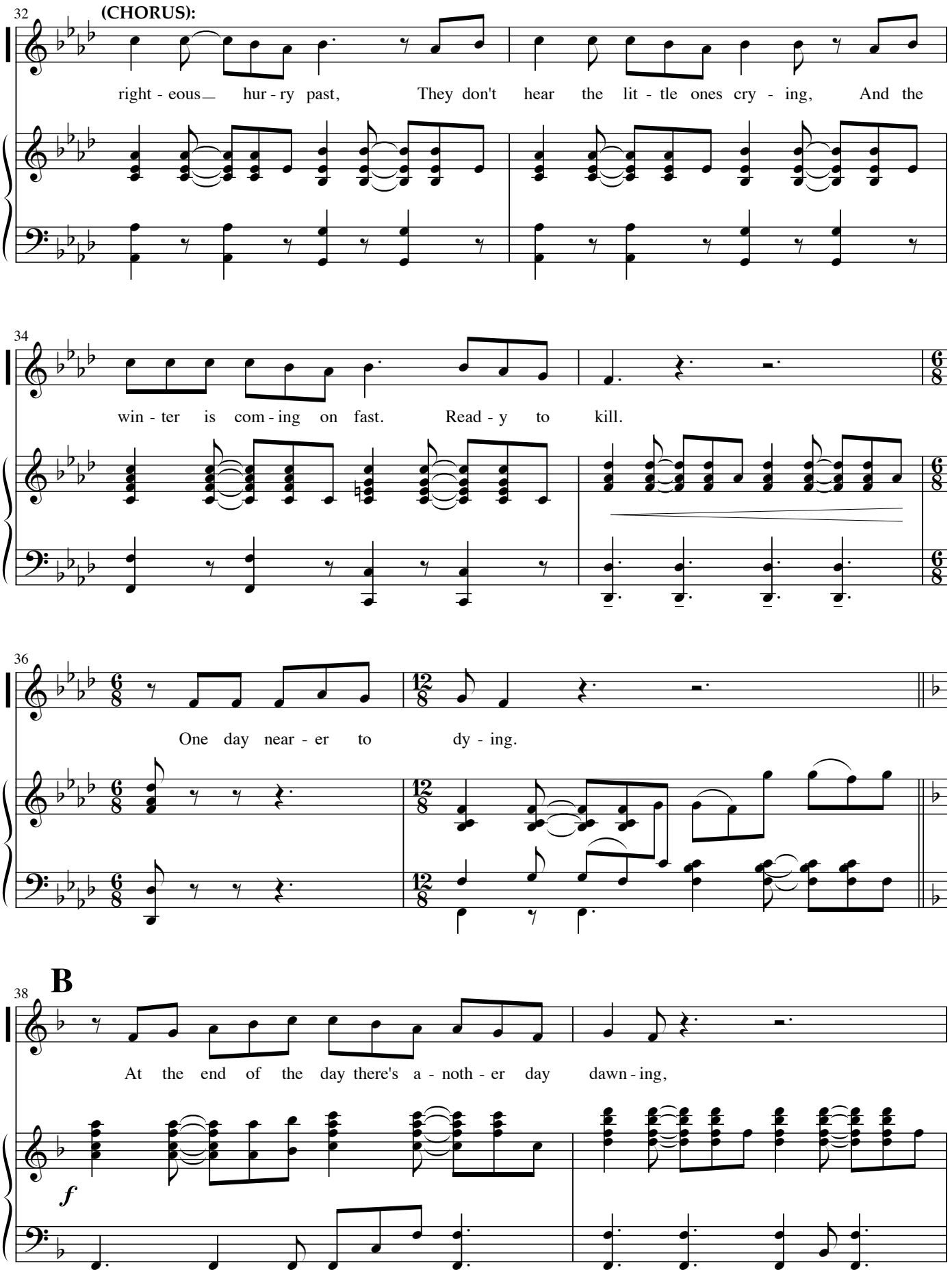
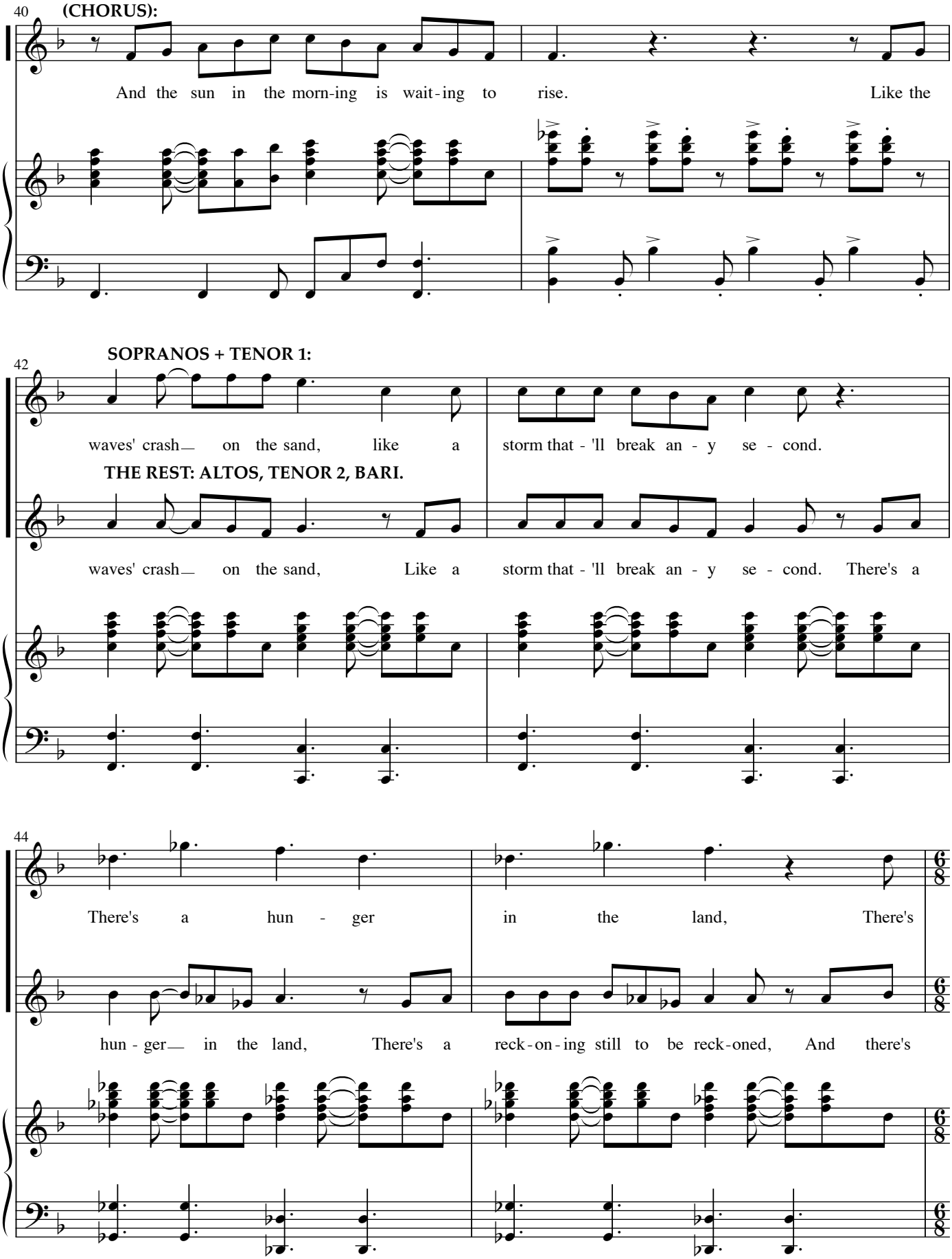
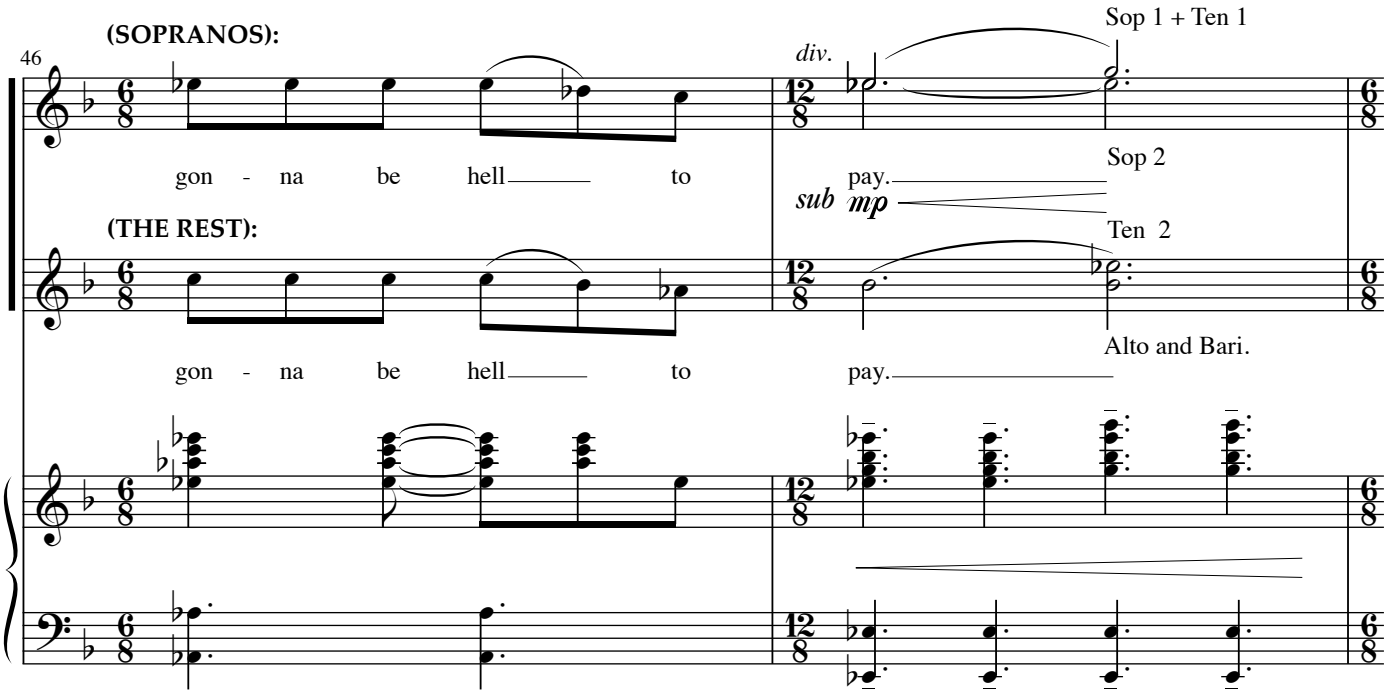

16
A
CHORUS (THE POOR):
unis.
mf
18
At the end of the day you're a - noth - er day old - er,
mf
20
And that's all you can say for the life of the poor. It's a
22
strug - gle, it's a war, And there's no - thing that an - y - one's giv - ing, One more

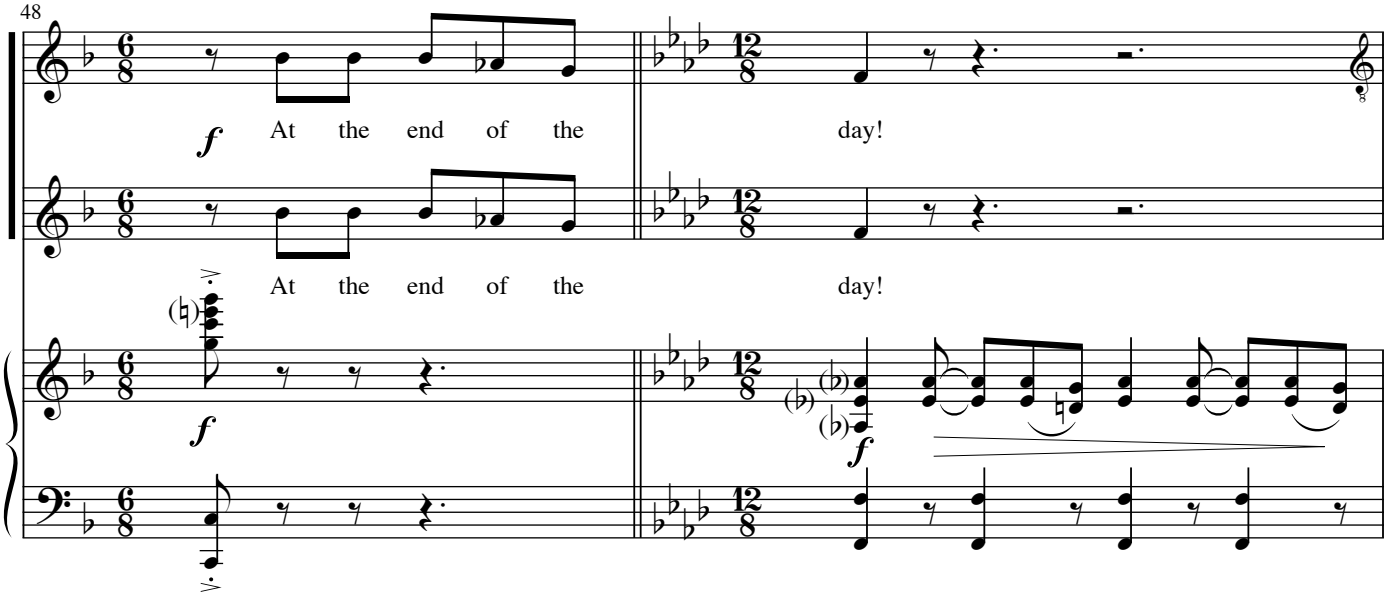

24
(CHORUS):
day stand - ing a - bout, What is it for?
26
One day less to be liv - ing.
28
At the end of the day you're a - noth - er day cold - er.
30
And the shirt on your back does - n't keep out the chill. And the

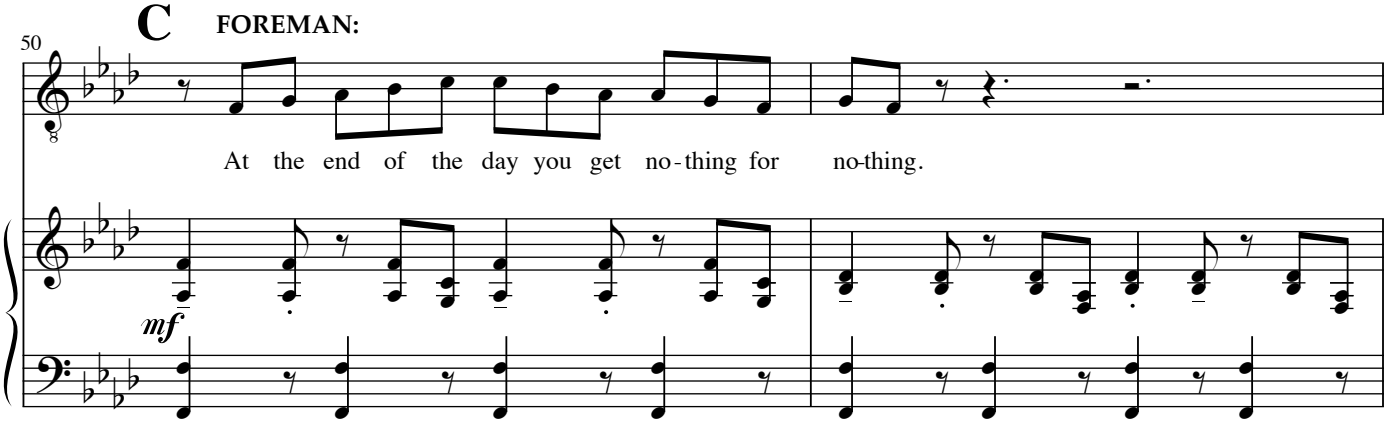

32
(CHORUS):
right - eous hur - ry past, They don't hear the lit - tle ones cry - ing, And the
34
win - ter is com - ing on fast. Read - y to kill.
36
One day near - er to dy - ing.
B
38
At the end of the day there's a - noth - er day dawn - ing,
f

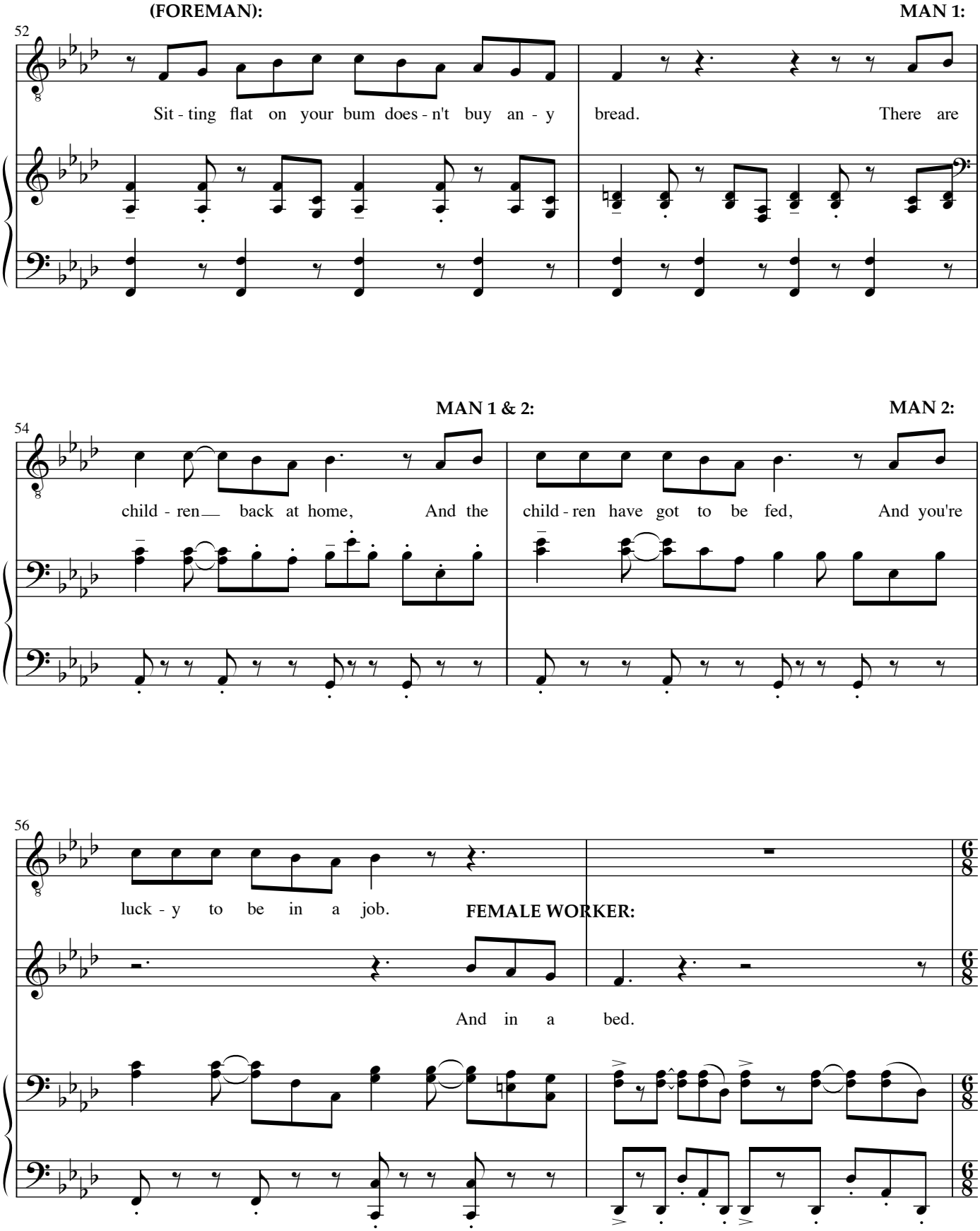

40
(CHORUS):
And the sun in the morn-ing is wait-ing to rise. Like the
42
SOPRANOS + TENOR 1:
waves' crash on the sand, like a storm that - 'll break an - y se - cond.
THE REST: ALTOS, TENOR 2, BARI.
waves' crash on the sand, Like a storm that - 'll break an - y se - cond. There's a
44
There's a hun - 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

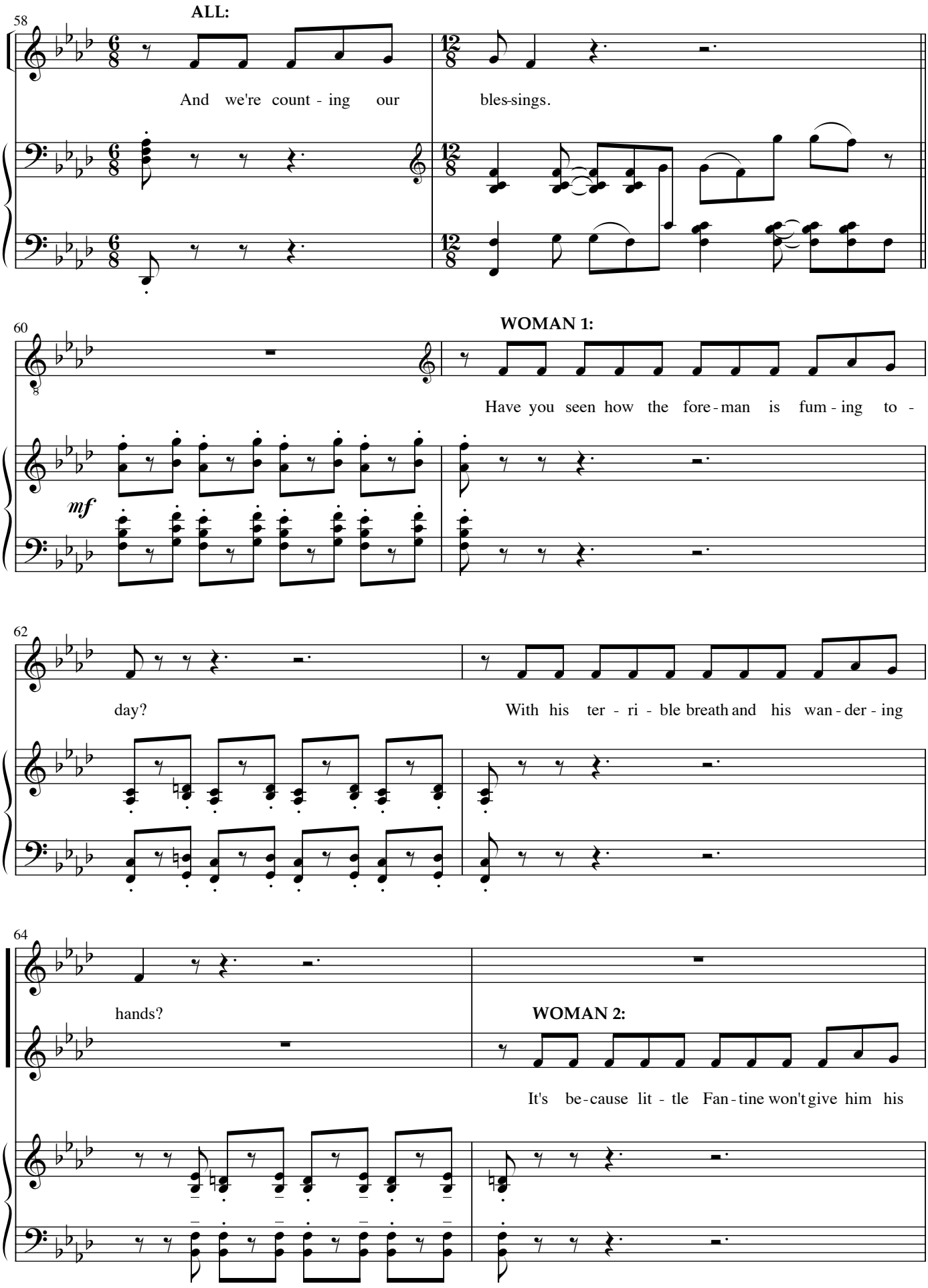


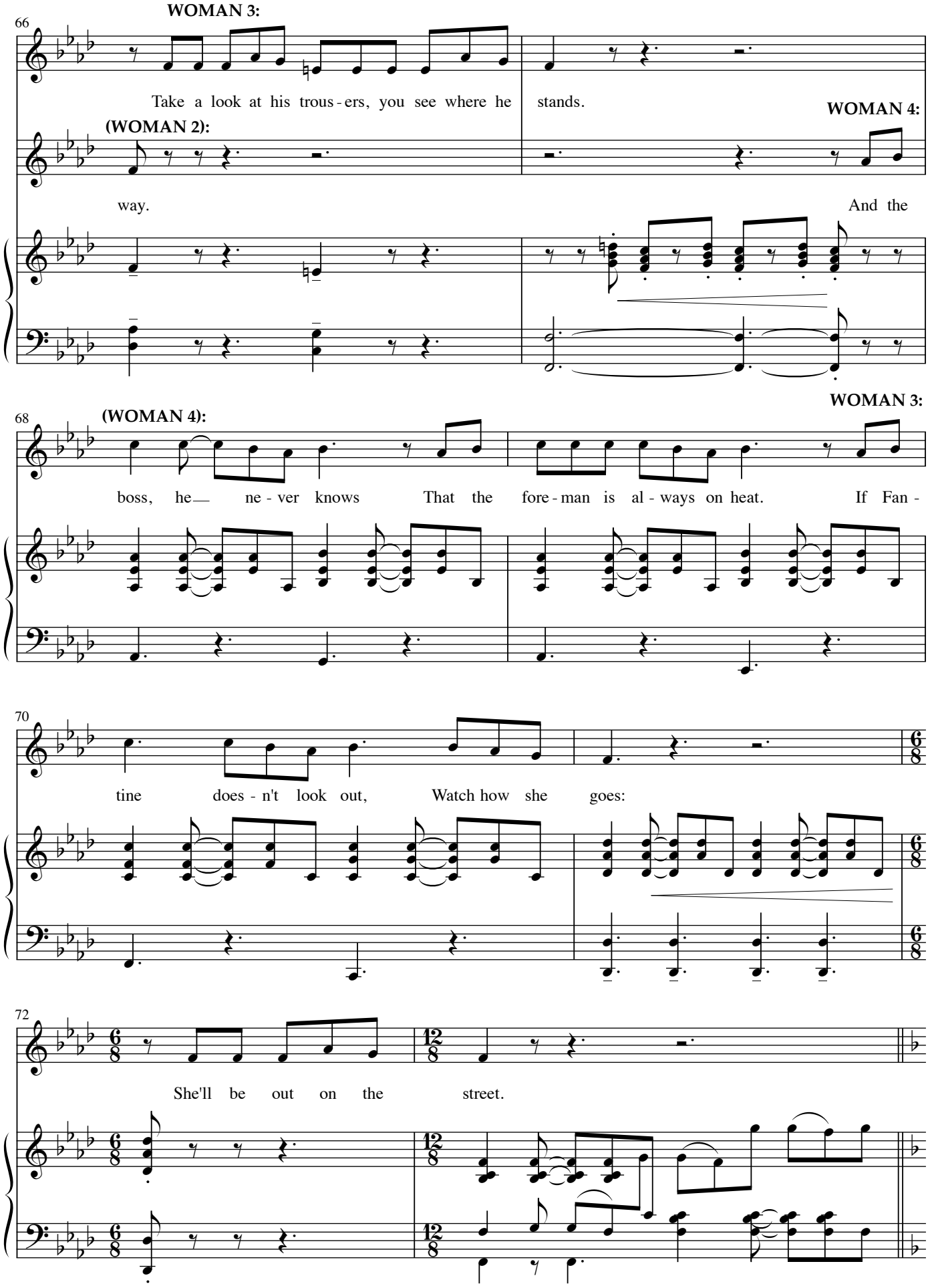
The FOREMAN *and* WORKERS, *including* FANTINE *have emerged from the factory.*

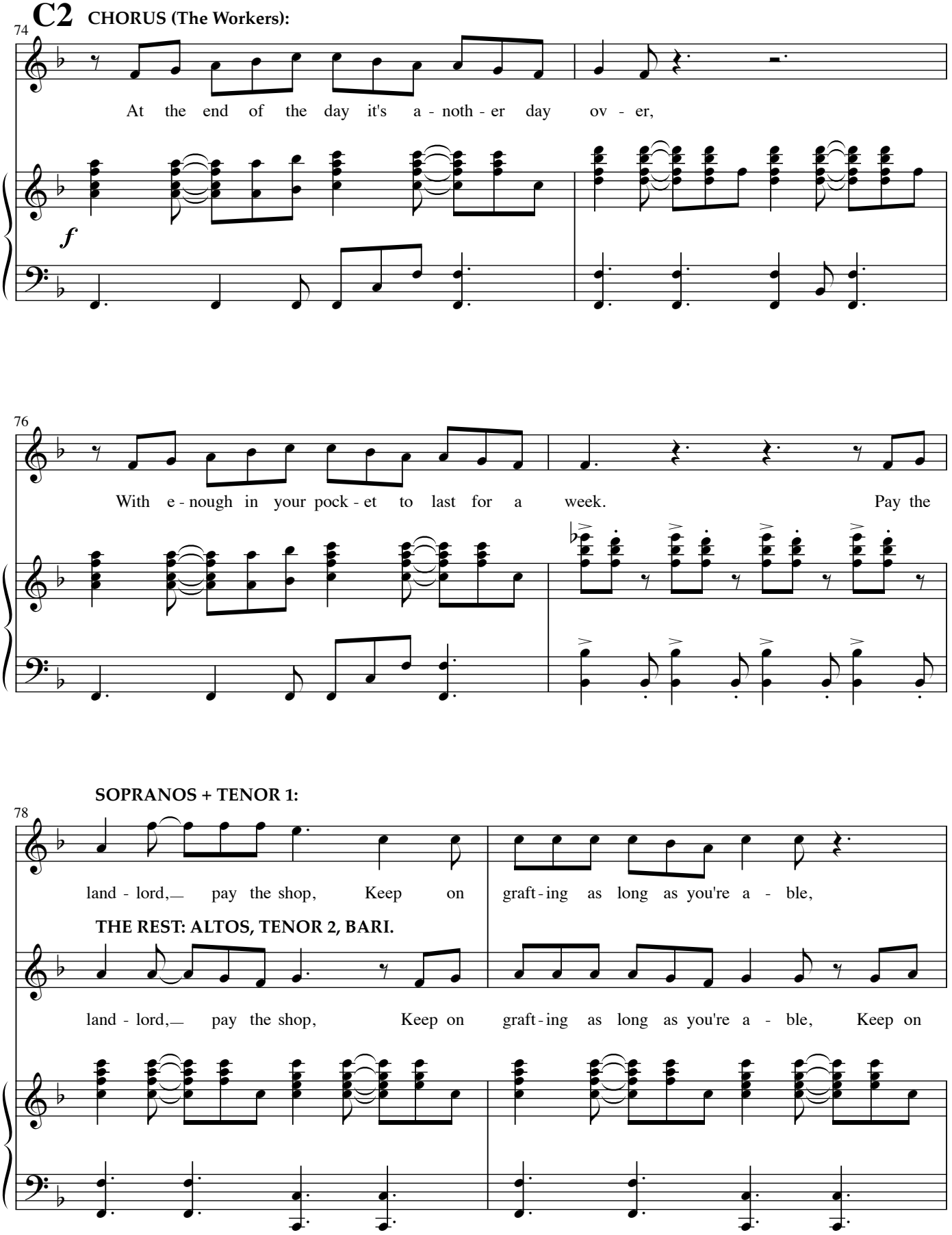


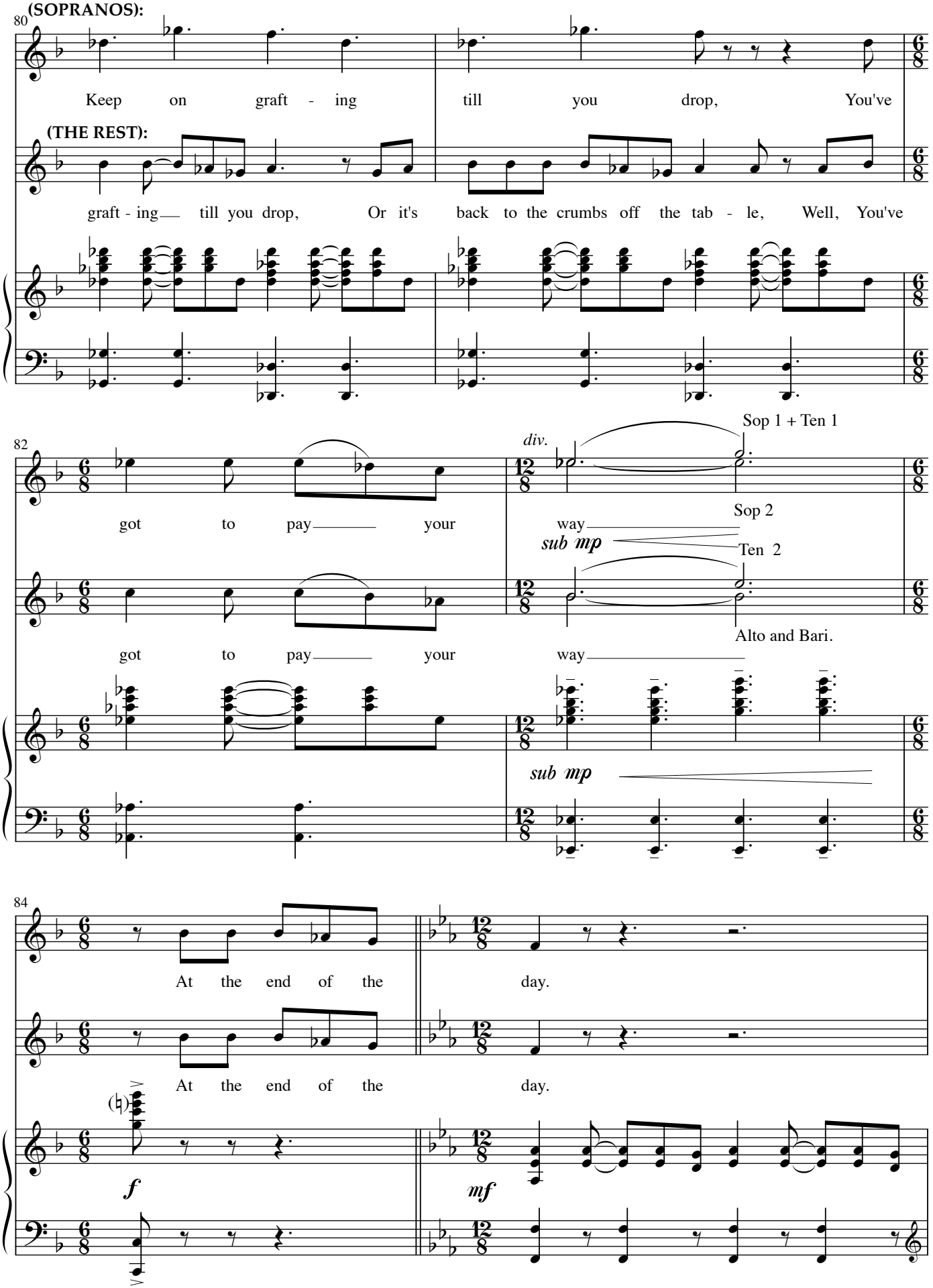


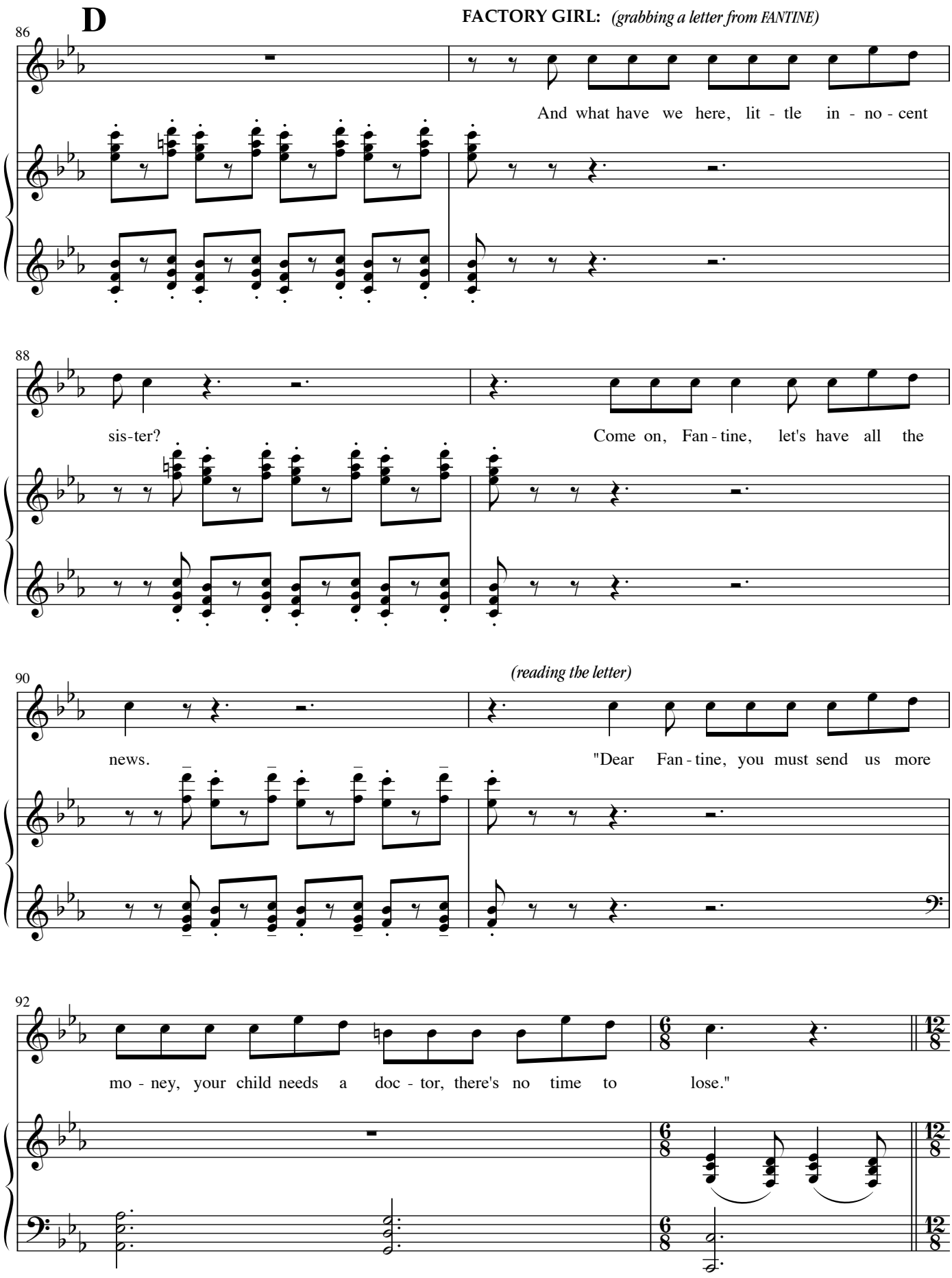

(FOREMAN):
MAN 1:
52
Sit - ting flat on your bum does - n't buy an - y bread. There are
MAN 1 & 2:
MAN 2:
54
child - ren back at home, And the child - ren have got to be fed, And you're
56
luck - y to be in a job.
FEMALE WORKER:
And in a bed.

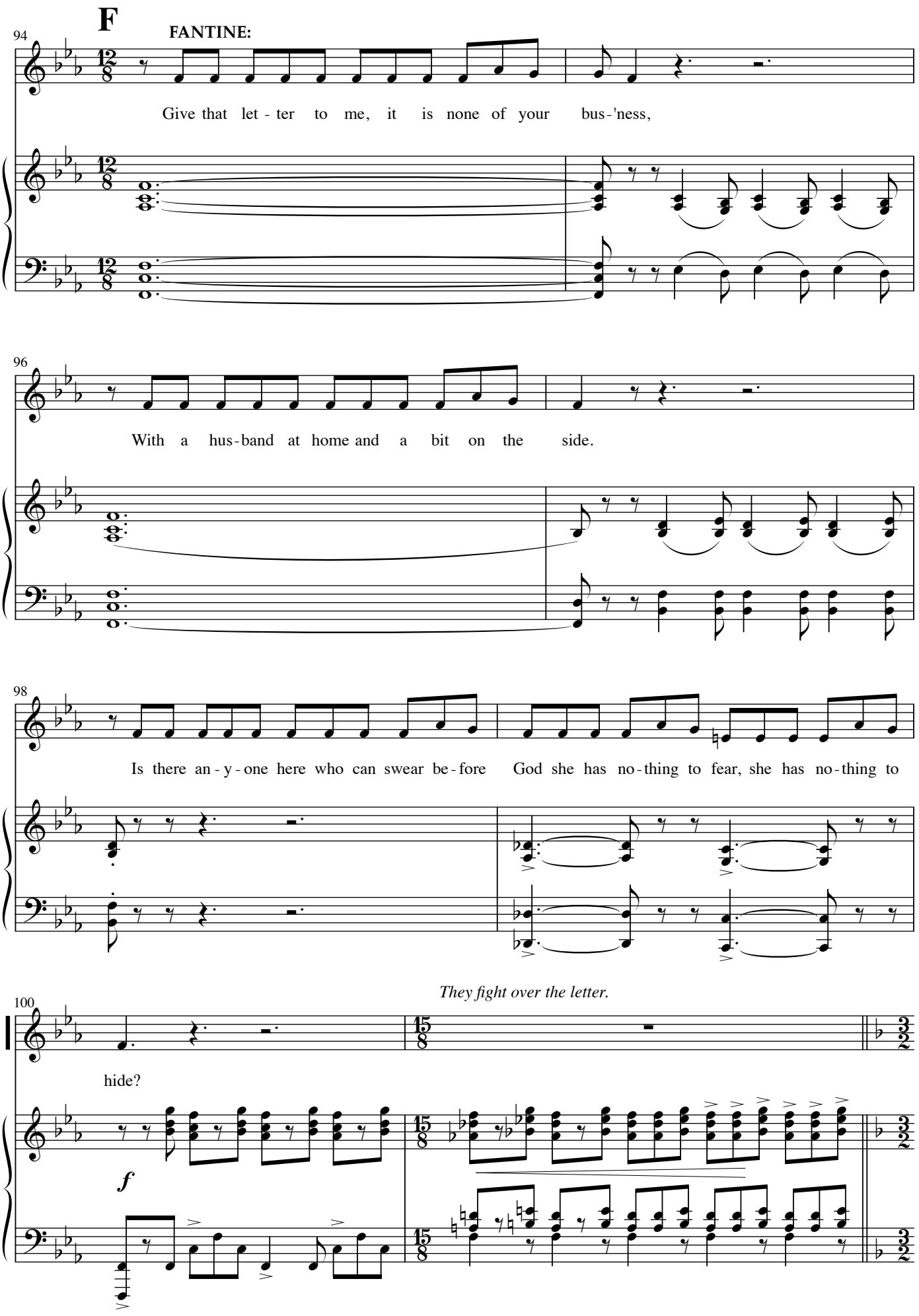

58
ALL:
And we're count - ing our bles-sings.
60
WOMAN 1:
Have you seen how the fore - man is fum - ing to -
mf
62
day?
With his ter - ri - ble breath and his wan - der - ing
64
hands?
WOMAN 2:
It's be - cause lit - tle Fan - tine won't give him his


66
WOMAN 3:
Take a look at his trous - ers, you see where he stands.
WOMAN 4:
(WOMAN 2):
way.
And the
68
(WOMAN 4):
WOMAN 3:
boss, he— ne - ver knows That the fore - man is al - ways on heat. If Fan -
70
tine does - n't look out, Watch how she goes:
72
She'll be out on the street.


C2
CHORUS (The Workers):
74
At the end of the day it's a - noth - er day ov - er,
f
76
With e - nough in your pock - et to last for a week. Pay the
SOPRANOS + TENOR 1:
78
land - lord,— pay the shop, Keep on graft - ing as long as you're a - ble,
THE REST: ALTOS, TENOR 2, BARI.
land - lord,— pay the shop, Keep on graft - ing as long as you're a - ble, Keep on

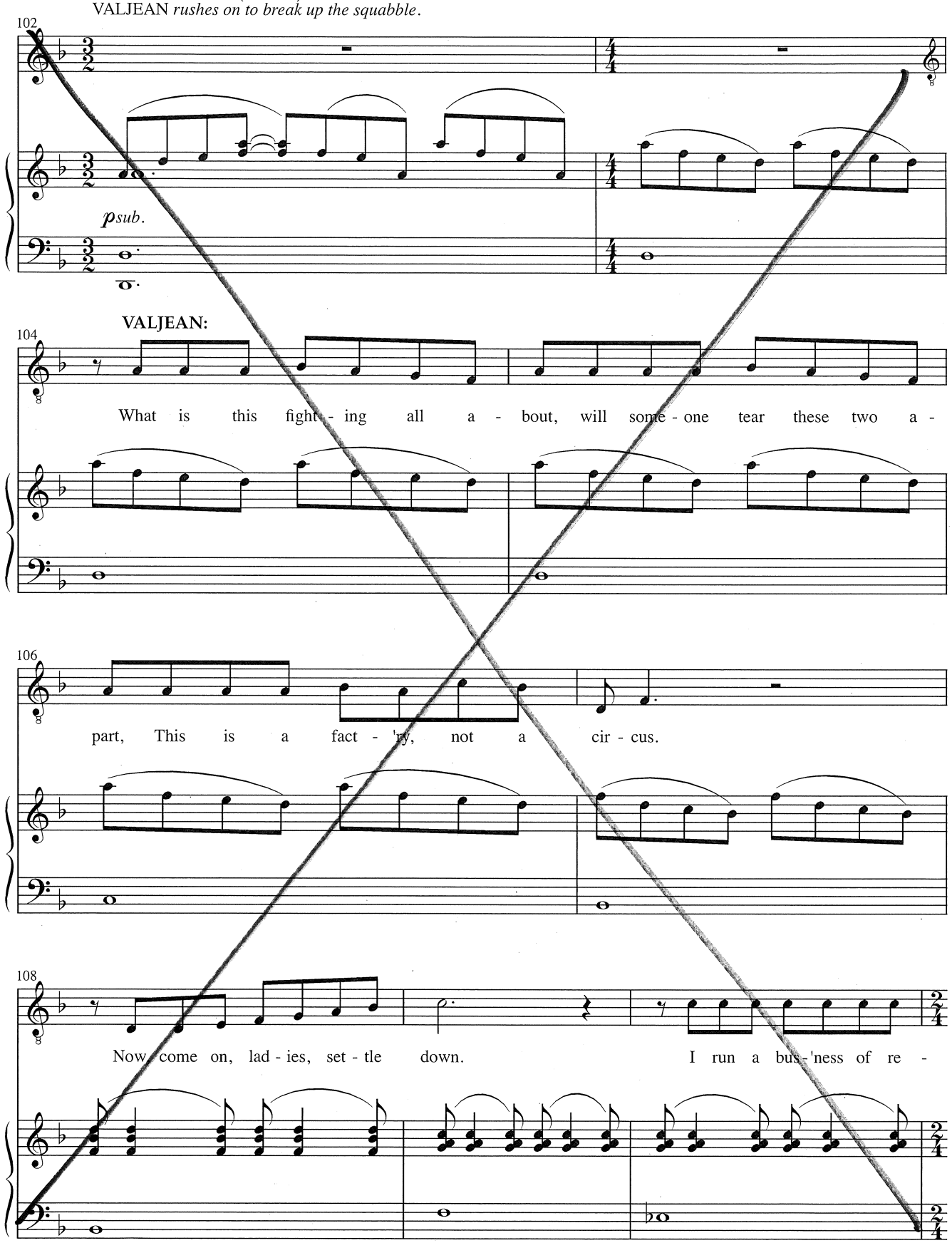

80
(SOPRANOS):
Keep on graft - ing till you drop, You've
(THE REST):
graft - ing till you drop, Or it's back to the crumbs off the tab - le, Well, You've
82
got to pay your way
div.
Sop 1 + Ten 1
Sop 2
sub mp
Ten 2
got to pay your way
Alto and Bari.
sub mp
84
At the end of the day.
At the end of the day.
f
mf

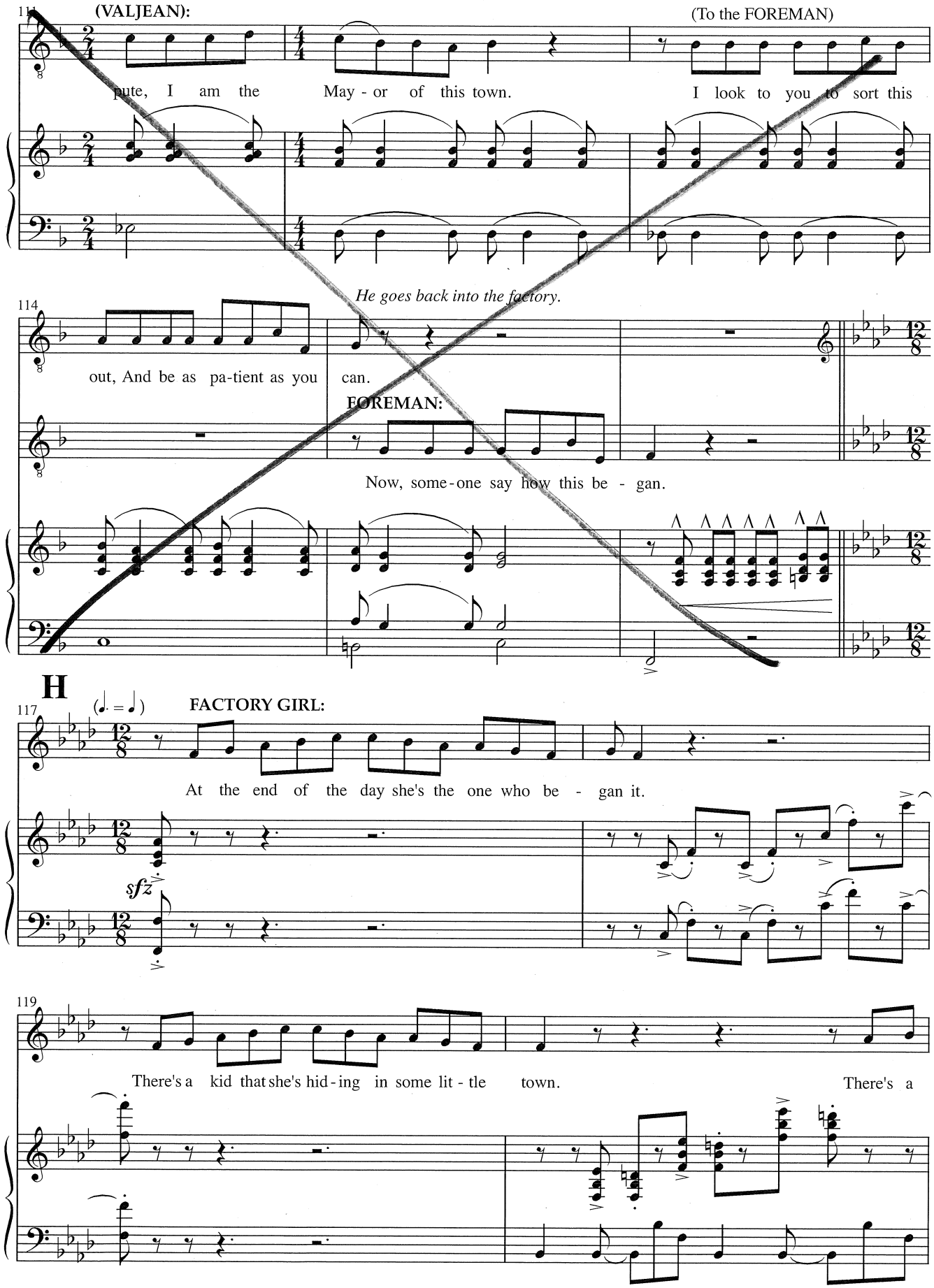

D
86
FACTORY GIRL: (grabbing a letter from FANTINE)
And what have we here, lit - tle in - no - cent
88
sis-ter?
Come on, Fan - tine, let's have all the
90
(reading the letter)
news.
"Dear Fan - tine, you must send us more
92
mo - ney, your child needs a doc - tor, there's no time to lose."

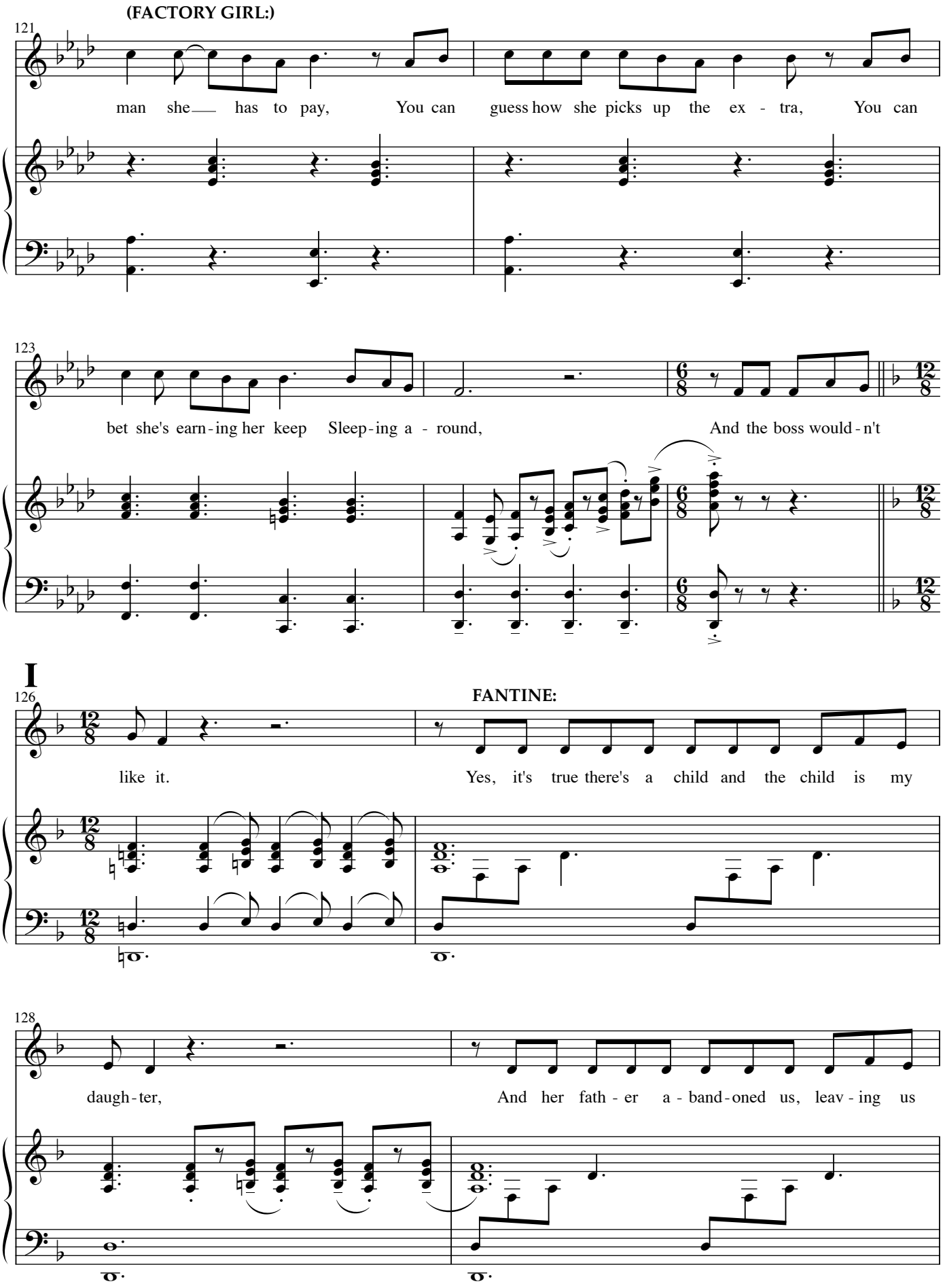

F
FANTINE:
94
Give that let - ter to me, it is none of your bus-'ness,
96
With a hus-band at home and a bit on the side.
98
Is there an - y - one here who can swear be - fore God she has no - thing to fear, she has no - thing to
They fight over the letter.
100
hide?
f

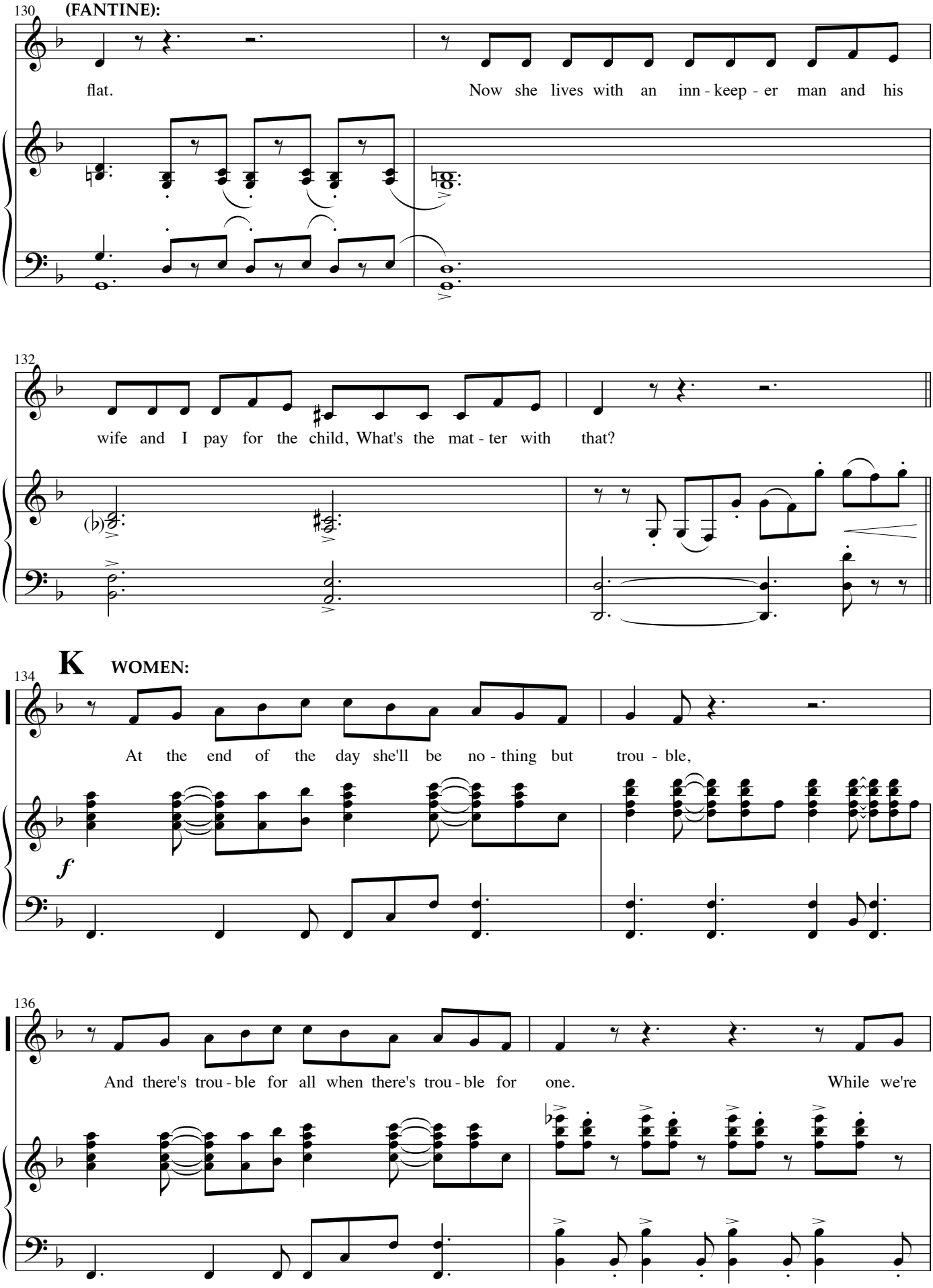
G **Moderato** (♩ = 120)

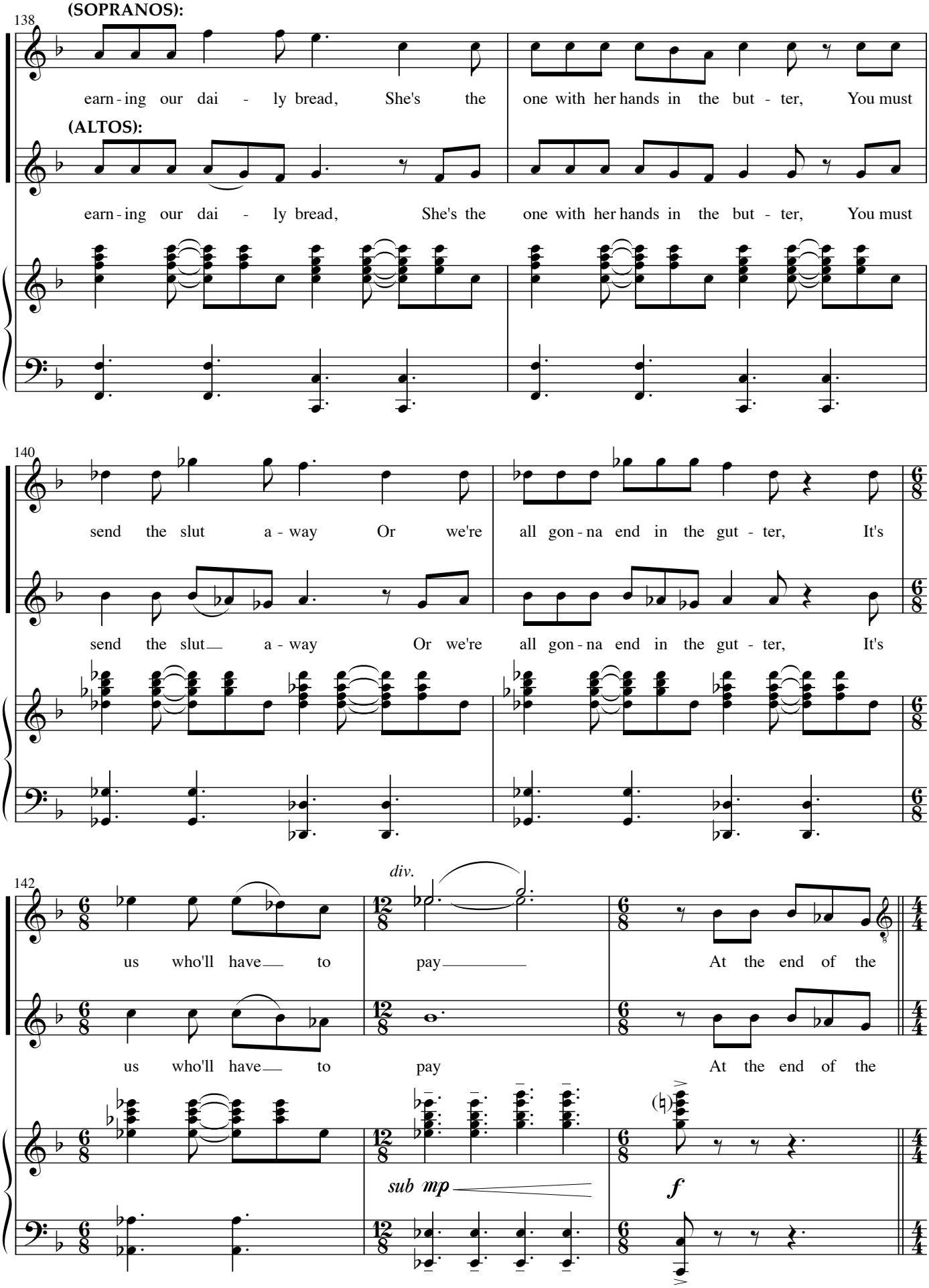
VALJEAN *rushes on to break up the squabble.*

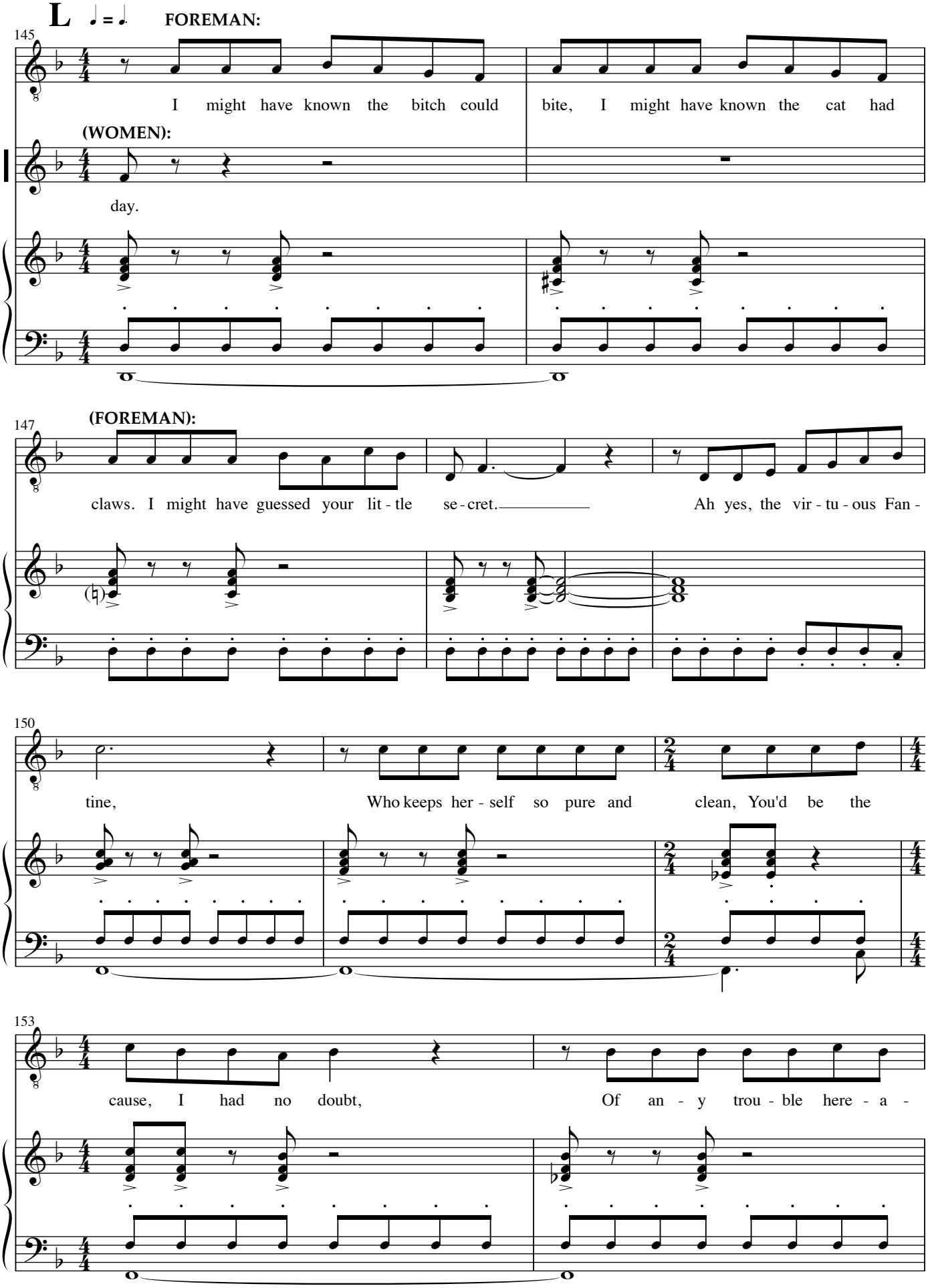


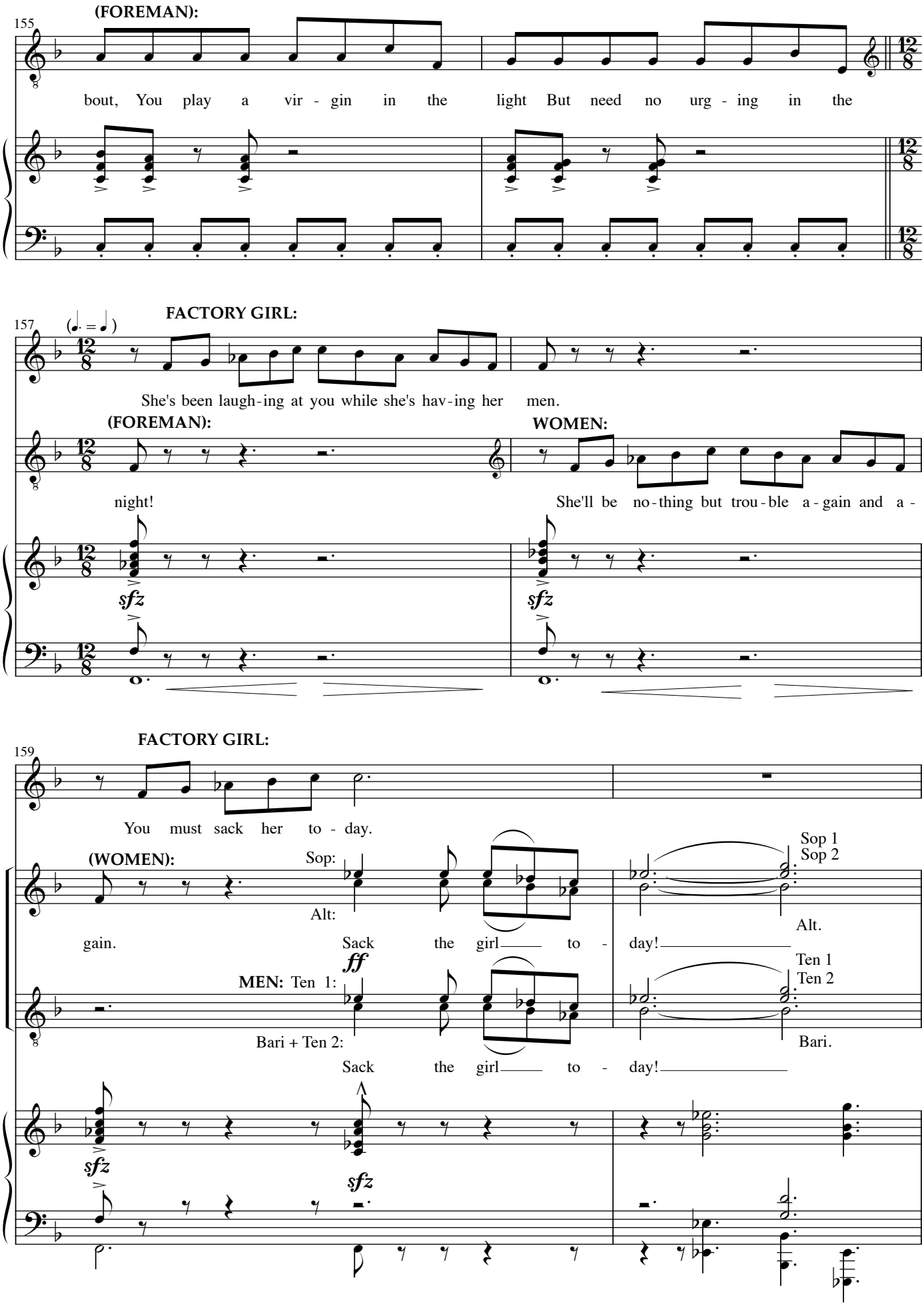

(VALJEAN):
(To the FOREMAN)
pute, I am the May - or of this town. I look to you to sort this
He goes back into the factory.
out, And be as pa-tient as you can.
FOREMAN:
Now, some-one say how this be - gan.
H
FACTORY GIRL:
At the end of the day she's the one who be - gan it.
There's a kid that she's hid-ing in some lit - tle town. There's a

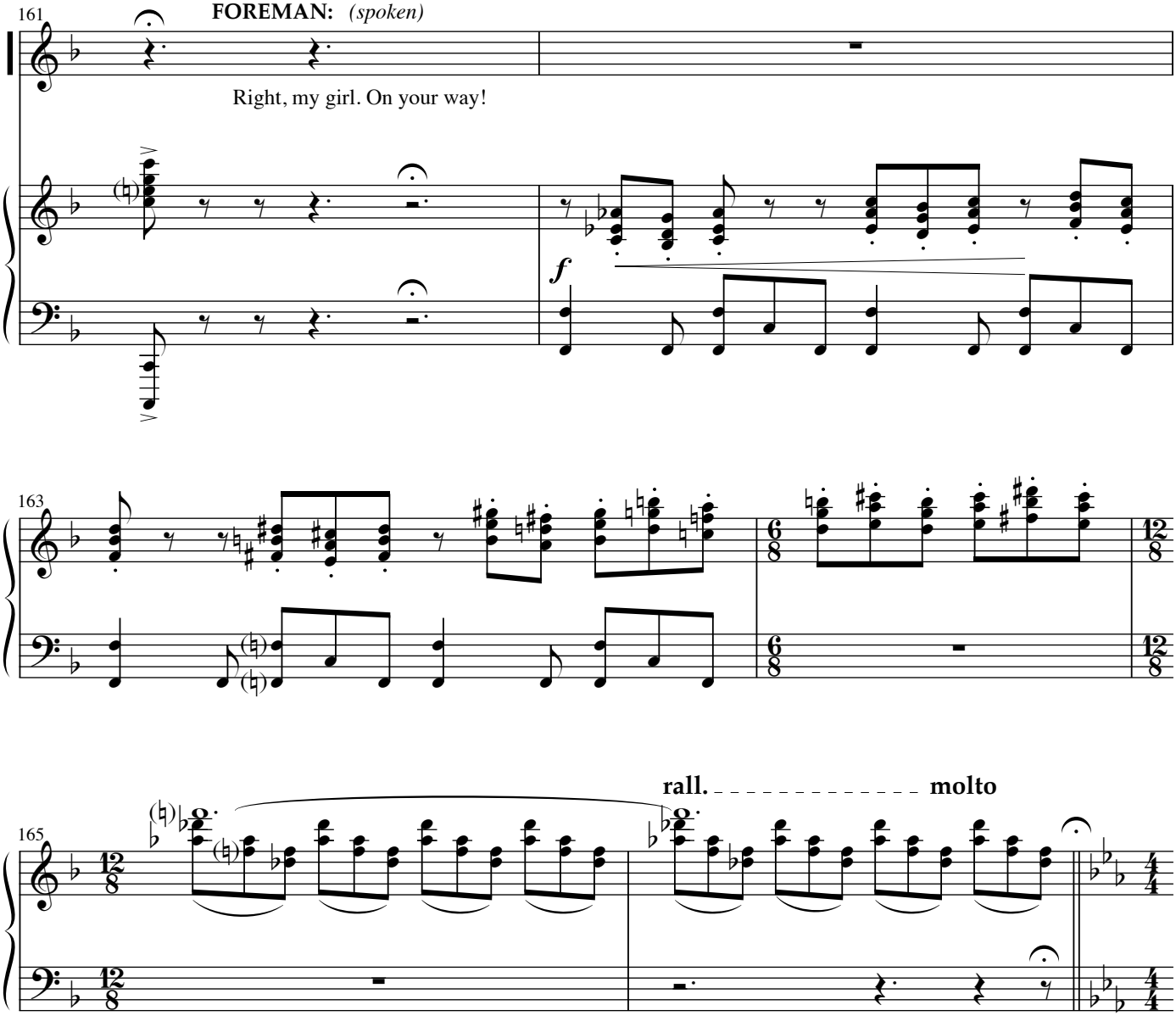

(FACTORY GIRL:)
121
man she has to pay, You can guess how she picks up the ex - tra, You can
123
bet she's earn - ing her keep Sleep - ing a - round, And the boss would - n't
I
126
FANTINE:
like it. Yes, it's true there's a child and the child is my
128
daugh - ter, And her fath - er a - band - oned us, leav - ing us


130
(FANTINE):
flat.
Now she lives with an inn - keep - er man and his
132
wife and I pay for the child, What's the mat - ter with that?
K
134
WOMEN:
At the end of the day she'll be no - thing but trou - ble,
f
136
And there's trou - ble for all when there's trou - ble for one.
While we're


138
(SOPRANOS):
earn - ing our dai - ly bread, She's the one with her hands in the but - ter, You must
(ALTOS):
earn - ing our dai - ly bread, She's the one with her hands in the but - ter, You must
140
send the slut a - way Or we're all gon - na end in the gut - ter, It's
send the slut a - way Or we're all gon - na end in the gut - ter, It's
142
div.
us who'll have to pay At the end of the
us who'll have to pay At the end of the
sub mp
f


L
♩ = ♩.
FOREMAN:
145
I might have known the bitch could bite, I might have known the cat had
(WOMEN):
day.
(FOREMAN):
147
claws. I might have guessed your lit - tle se - cret. Ah yes, the vir - tu - ous Fan -
150
tine, Who keeps her - self so pure and clean, You'd be the
153
cause, I had no doubt, Of an - y trou - ble here - a -


155
(FOREMAN):
bout, You play a vir - gin in the light But need no urg - ing in the
157
(♩. = ♩)
FACTORY GIRL:
She's been laugh-ing at you while she's hav-ing her men.
(FOREMAN):
night!
WOMEN:
She'll be no-thing but trou-ble a-gain and a-
sfz
sfz
159
FACTORY GIRL:
You must sack her to - day.
(WOMEN):
Sop:
Alt:
Sop 1
Sop 2
Alt.
gain.
Sack the girl to - day!
ff
MEN: Ten 1:
Bari + Ten 2:
Ten 1
Ten 2
Bari.
Sack the girl to - day!
sfz
sfz


161
FOREMAN: (spoken)
Right, my girl. On your way!
f
163
rall.
molto
165