

1. At the End of the Day

Moderato, maestoso ♩=80-84

Measures 1-3 of the piece. The music is in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). The right hand features a continuous eighth-note pattern with slurs, while the left hand plays a simple harmonic accompaniment. A dynamic marking of *f* (forte) is present at the beginning.

Measures 4-7. The right hand continues with the eighth-note pattern. At measure 7, the tempo is marked *rall.* (rallentando). The time signature changes to 2/4 at the end of the system.

Measures 8-10. The tempo is marked *Molto Allegro*. The time signature changes to 12/8. The right hand plays a series of chords and eighth notes, while the left hand has a steady eighth-note accompaniment.

Measures 11-13. The right hand features a complex texture with many chords and moving lines. The left hand continues with a rhythmic accompaniment. The time signature remains 12/8.

Measures 14-16. The right hand has a melodic line with slurs and a dynamic marking of *dim.* (diminuendo). The left hand has a simple accompaniment. The time signature remains 12/8.

16

Musical notation for the piano introduction, measures 16-17. The piece is in 12/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with grace notes, and the left hand provides a steady accompaniment of eighth notes.

CHORUS (THE POOR):

18 **A** *unis. mf*

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

Musical notation for the chorus, measures 18-19. The vocal line begins with a half rest followed by a quarter note, then a half note, and a quarter note. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

20

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

Musical notation for the chorus, measures 20-21. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment continues with the same harmonic structure as the previous measures.

22

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

Musical notation for the chorus, measures 22-23. The vocal line continues with a half note, a quarter note, a half note, and a quarter note. The piano accompaniment continues with the same harmonic structure as the previous measures.

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,

40 (CHORUS):

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

42 SOPRANOS + TENOR 1:
THE REST: ALTOS, TENOR 2, BARI.

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

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

46 (SOPRANOS): Sop 1 + Ten 1
gon - na be hell_____ to pay. sub *mp*

(THE REST): Sop 2
gon - na be hell_____ to pay. Ten 2
Alto and Bari.

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

48 *f* At the end of the day!
At the end of the day!

50 **C** FOREMAN:
At the end of the day you get no-thing for no-thing.

52

(FOREMAN): MAN 1:

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

54

MAN 1 & 2: MAN 2:

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 -

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

WOMAN 3:

66

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

(WOMAN 2):

way.

And the

68

(WOMAN 4):

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.

74 **C2** CHORUS (The Workers):

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

f

Musical score for measures 74-75. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part begins with a forte (*f*) dynamic. The lyrics are: "At the end of the day it's a - noth - er day ov - er,".

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

Musical score for measures 76-77. The vocal line continues from the previous system. The piano accompaniment continues with the same texture. The lyrics are: "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,

Musical score for measures 78-79 for Soprano and Tenor 1. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "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

Musical score for measures 78-79 for other vocalists and piano. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "land - lord,— pay the shop, Keep on graft - ing as long as you're a - ble, Keep on". The piano accompaniment continues with the same texture as in the previous systems.

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(SOPRANOS):

80

Keep on graft - ing till you drop, You've
graft - ing— till you drop, Or it's back to the crumbs off the tab - le, Well, You've

The score for measures 80-81 features a Soprano line and a Piano accompaniment. The Soprano line starts with a melodic phrase in 6/8 time, then changes to 12/8 time at measure 81. The Piano accompaniment consists of chords and moving lines in both hands.

82

got to pay— your way—
got to pay— your way—

div. Sop 1 + Ten 1
Sop 2
sub mp Ten 2
Alto and Bari.
sub mp

The score for measures 82-83 includes vocal parts for Soprano 1, Soprano 2, and Alto and Baritone, along with a Piano accompaniment. The vocal parts have long notes with a 'div.' (divisi) marking. The Piano accompaniment features a 'sub mp' dynamic marking and a change in time signature from 6/8 to 12/8.

84

At the end of the day.
At the end of the day.

f mf

The score for measures 84-85 includes vocal parts for Soprano 1 and Soprano 2, and a Piano accompaniment. The vocal parts have long notes. The Piano accompaniment features a 'f' (forte) dynamic marking in measure 84 and an 'mf' (mezzo-forte) dynamic marking in measure 85, with a change in time signature from 6/8 to 12/8.

D

FACTORY GIRL: (*grabbing a letter from FANTINE*)

86

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."

94 **F** FANTINE:
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

100
hide?
f
They fight over the letter.

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G Moderato (♩ = 120)

VALJEAN rushes on to break up the squabble.

102

p sub.

104

VALJEAN:

What is this fight - ing all a - bout, will some - one tear these two a -

106

part, This is a fact - 'ry, not a cir - cus.

108

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

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111 (VALJEAN): (To the FOREMAN)

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

114 *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 117 (♩. = ♩) **FACTORY GIRL:**

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

119

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

Musical score for Fantine, measures 130-131. The score is in G major (one flat) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line and chords in the right hand.

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

Musical score for Fantine, measures 132-133. The score continues with the vocal line and piano accompaniment. The piano part features a more active right hand with chords and moving lines.

134 **K** WOMEN:

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

Musical score for Women, measures 134-135. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part is marked *f* and consists of a steady eighth-note bass line and chords in the right hand.

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

Musical score for Women, measures 136-137. The score continues with the vocal line and piano accompaniment. The piano part features a more active right hand with chords and moving lines.

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

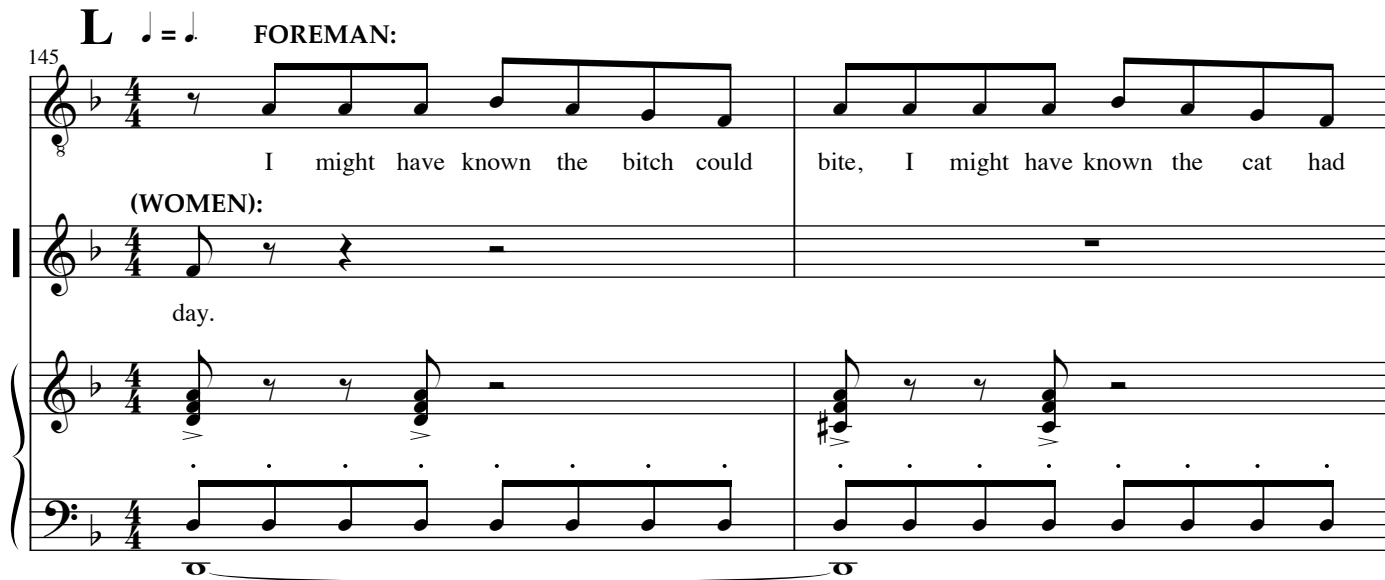
142
us who'll have— to pay— At the end of the

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

div.

sub mp *f*

145 **L** $\text{♩} = \text{♩}$ **FOREMAN:**



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

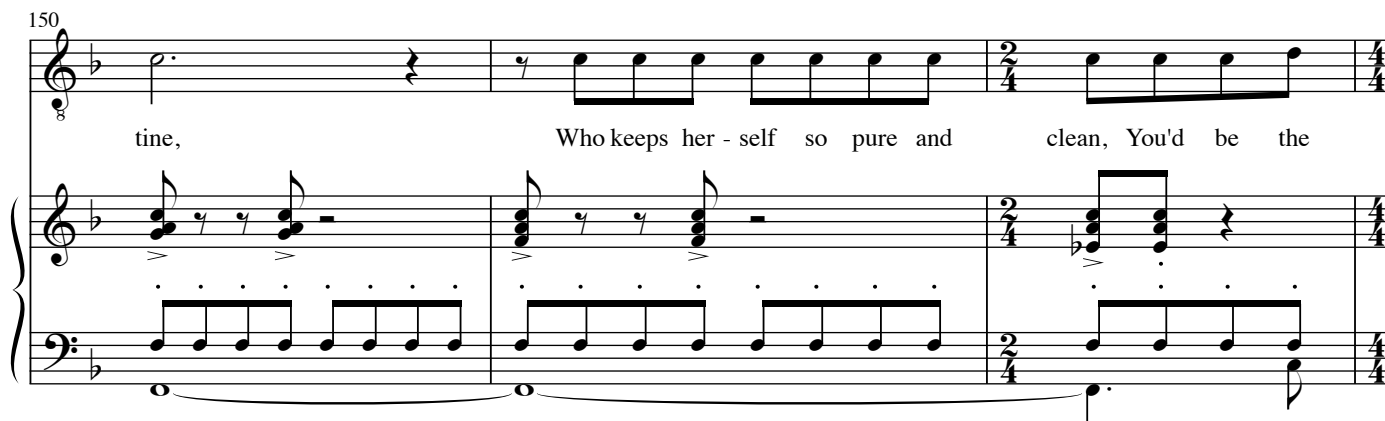
(WOMEN):

147 **(FOREMAN):**



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 (FOREMAN): (WOMEN):

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

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

sfz *sfz* *ff*

159 (WOMEN):

FACTORY GIRL: You must sack her to - day.

gain. Sack the girl to - day! Sack the girl to - day!

MEN: Ten 1: Sack the girl to - day!

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

Sop: Sop 1 Sop 2

Alt: Alt.

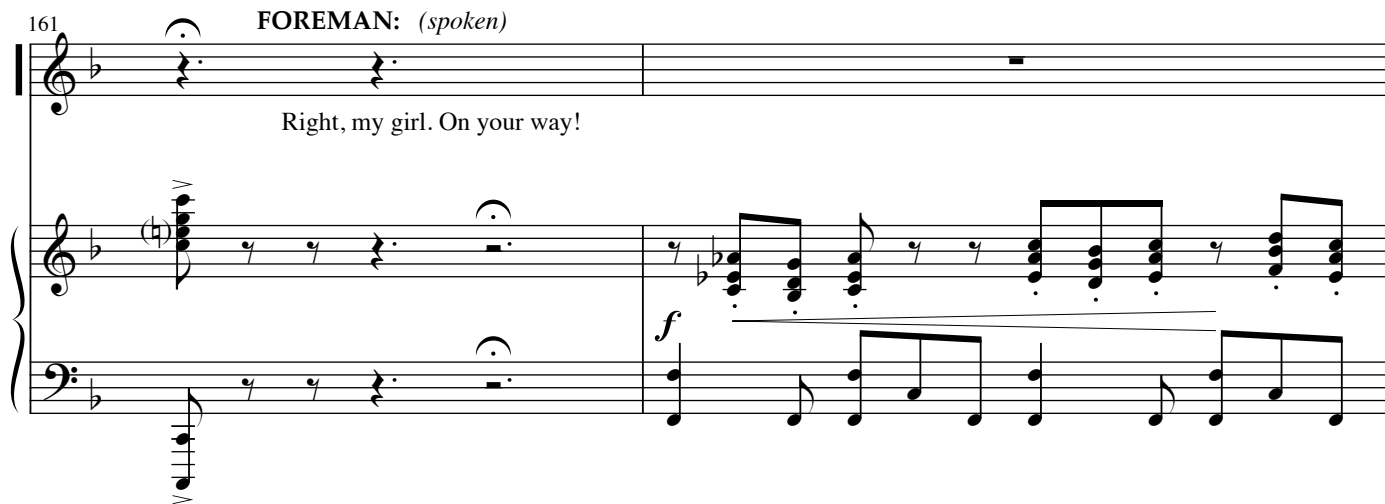
Ten 1 Ten 2

Bari.

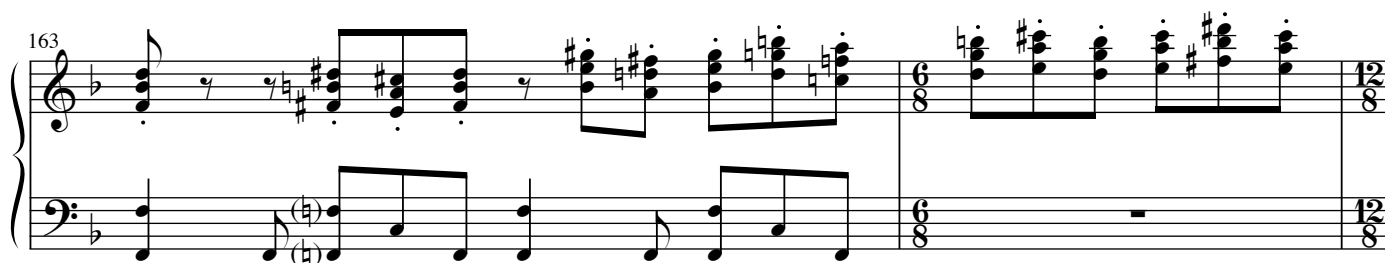
sfz *ff*

161 FOREMAN: (spoken)

Right, my girl. On your way!



163



165

rall. ————— molto

