

A

COMIC OPERA.

FANTINE.

IN

THREE ACTS.

BOSTON:

OLIVER DITSON & CO.

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FANTINE.

A Comic Opera in Three Acts.

BY

BERNICAT AND MESSENGER.

TRANSLATED AND ADAPTED FROM THE FRENCH BY

B. E. WOLF and R. M. FIELD.

WITH MUSICAL ADDITIONS BY

B. E. WOLF.

AS FIRST PRODUCED IN AMERICA AT THE BOSTON MUSEUM.

ORCHESTRATION BY MR. GEO. PURDY.

BOSTON:

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FANTINE.

COMIC OPERA IN THREE ACTS.

OVERTURE.

BERNICAT and MESSENGER.

Adapted from the French by B. E. WOOLF and R. M. FIELD.

Allo. moderato.

PIANO. *ff*

First system of a piano score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

Second system of a piano score. The right hand has a melodic line with a wavy line above it labeled "Sva.". The left hand has a rhythmic accompaniment. Dynamics markings "cres", "cen", and "do." are present. The key signature has one sharp (F#).

Third system of a piano score. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. The key signature has one sharp (F#).

Fourth system of a piano score. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. A dynamic marking "ff" is present. The key signature has one sharp (F#).

Fifth system of a piano score. The right hand has a melodic line with a long phrase. The left hand has a rhythmic accompaniment. A dynamic marking "p" is present. The system ends with a double bar line and a common time signature "C". The key signature has one sharp (F#).

Andante.

p espress.

This system contains the first four measures of the Andante section. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *p espress.*

This system contains measures 5 through 8. The melodic line continues with grace notes and slurs, and the accompaniment remains consistent. The dynamic remains *p*.

This system contains measures 9 through 12. It features dynamic markings: *cres.* in measure 9, *f* in measure 10, *dim.* in measure 11, and *pp* in measure 12. The music concludes with a double bar line and repeat signs.

Allegro.

f *p*

This system contains the first five measures of the Allegro section. The tempo and mood change significantly, with a more rhythmic and driving feel. The right hand has a prominent melodic line with slurs and accents. The dynamic markings are *f* and *p*.

This system contains measures 6 through 10. The rhythmic pattern continues, with various slurs and accents. The dynamic remains *p*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *f*.

Second system of musical notation, continuing the piece with complex rhythmic patterns and dynamic markings.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *ff*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *p*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation, continuing the piece with complex chordal textures and melodic fragments in both hands.

Third system of musical notation, showing a continuation of the musical themes with intricate harmonic structures.

Fourth system of musical notation, featuring a dynamic marking of *cres* (crescendo) in the right hand, indicating a gradual increase in volume.

Fifth system of musical notation, concluding the page with a dynamic marking of *f* (forte) and vocal-like markings *cen* and *do.* in the right hand.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many accidentals and a bass line with chords and single notes.

Second system of musical notation, continuing the piece. It includes a *ff* dynamic marking and a large slur over a series of chords in the treble staff.

Third system of musical notation, featuring a *Tempo lo.* marking above the treble staff and a *ff* dynamic marking below the bass staff. The music transitions to a more rhythmic, chordal texture.

Fourth system of musical notation, including an *8va.* marking above the treble staff and an *allarg.* marking below the bass staff. The treble staff shows a melodic line with a wavy line above it, and the bass staff has a more active accompaniment.

Fifth system of musical notation, the final system on the page. It features a large slur over the treble staff and concludes with a double bar line.

ACT I.

SCENE.—*St Eustache Square. Church at back. A street in perspective on each side of church. Columns of market seen at r. Between the pillars, stands of cloth venders and second-hand dealers. R. 2. E., gloomy house, with small door, above which is seen the sign: "MILITZA, FORTUNE TELLER." L. market stands of different kinds. R. U. E., adjoining market, a small shed, above which is a sign: "FRANCOIS, LETTER WRITER."*

At rise of curtain the shed of FRANCOIS is closed, and people are discovered looking surprised and discontented at the shutters, which are down.

NICOLET, COUNTESS, disguised somewhat elegantly as a Grisette, MANON, JULIETTE, Citizens, men and women, etc., etc.

"OUR SECRETARY, WHERE IS HE?"

No. 1. INTRODUCTION. Countess, Nicolet and Chorus.

Allegro moderato.

The musical score consists of several systems. The first system is a piano introduction in G major, 2/4 time, marked *Allegro moderato*. It begins with a piano (*p*) dynamic and includes the instruction *cres - cen -*. The second system continues the piano introduction, featuring a forte (*f*) dynamic and the instruction *do.*. The third system contains the vocal parts for Soprano, Tenor, and Bass, all marked *mf*. The lyrics for these parts are: "Our sec - re - ta - ry, where is he?..... Our con - fi -". The fourth system is for the chorus, also marked *mf*, with lyrics: "Our sec - re - ta - ry, where is he?..... Our con - fi -".

- dant,..... is not yet here! His ab - sence is a mys - ter -

- dant,..... is not yet here! His ab - sence is a mys - ter -

fp

fp

fp

fp

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "- dant,..... is not yet here! His ab - sence is a mys - ter -". The piano accompaniment consists of two staves (treble and bass clef). The right hand features a series of chords, while the left hand has a simple bass line. A dynamic marking of *fp* (fortissimo piano) is present above the piano part.

- y,..... For nev - er does he late ap - pear! For nev - er does he late ap -

- y,..... For nev - er does he late ap - pear! For nev - er does he late ap -

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The lyrics are: "- y,..... For nev - er does he late ap - pear! For nev - er does he late ap -". The piano accompaniment consists of two staves (treble and bass clef). The right hand features a series of chords, while the left hand has a simple bass line.

pear! Then where is he? Yes, where is he? Where can he

pear! Then where is he? Yes, where is he? Where can he

pear! Then where is he? Yes, where is he? Where can he

f

NICOLET.

If you think I can do it right,..... For you, your

be ?

be ?

Sya

p

let - ters I'll in - dite.....

mf No, no, no,

mf No, no, no, no, no, Ni - co-let, You do not know the proper way.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with the lyrics 'let - ters I'll in - dite.....' and ends with a fermata. The second staff is a piano accompaniment in treble clef, starting with a rest and then playing a melodic line with lyrics 'No, no, no,'. The third staff is a piano accompaniment in bass clef, playing a rhythmic accompaniment with lyrics 'No, no, no, no, no, Ni - co-let, You do not know the proper way.' The piano part features a 'mf' dynamic marking.

no, no, Ni - co - let, You do not know the prop - er way, You do not know the prop - er

m.g.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with lyrics 'no, no, Ni - co - let, You do not know the prop - er way, You do not know the prop - er'. The second staff is a piano accompaniment in treble clef, playing a melodic line. The third staff is a piano accompaniment in bass clef, playing a rhythmic accompaniment. The piano part features an 'm.g.' dynamic marking.

NICOLET. *poco ritenuto.*

way, No, no, no, Nic - o - let! I know more.... than one fair lass,..... Who will to

f *poco rit.*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with lyrics 'way, No, no, no, Nic - o - let! I know more.... than one fair lass,..... Who will to'. The second staff is a piano accompaniment in treble clef, playing a melodic line. The third staff is a piano accompaniment in bass clef, playing a rhythmic accompaniment. The piano part features a 'f' dynamic marking and a 'poco rit.' marking.

that not give as - sent,..... And who will say for sen - ti - ment,.... I am not quite a stu - pid

ass.....

SOPRANO. (*laughing.*)

Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, Your ve - ry, ve - ry

COUNTESS.

Ah, if my dear Francois but knew How im - pa - tient - ly I wait, While he is

wise! That no - bo - dy de - nies.

late, Much fast - er, much fast - er would he ap - pear to view.

GRISSETTES. (*laughing.*)

Ah, ah, ah, ah, ah, ah, ah,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "late, Much fast - er, much fast - er would he ap - pear to view." and continues with "GRISSETTES. (*laughing.*) Ah, ah, ah, ah, ah, ah, ah,". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The music is in a 3/4 time signature and a key signature of one flat.

ah! You think he'd fly to you, And that he would not be so late,..... If he knew that you

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "ah! You think he'd fly to you, And that he would not be so late,..... If he knew that you". The piano accompaniment continues with chords and a bass line. The music is in a 3/4 time signature and a key signature of one flat.

wait. But let me to you say, Fran-cois is not in your way, No, he is not in your

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "wait. But let me to you say, Fran-cois is not in your way, No, he is not in your". The piano accompaniment continues with chords and a bass line. The music is in a 3/4 time signature and a key signature of one flat.

way, No, no, he is not in your way! On - ly look at her con - ceit, And hear her words so su - gar

sweet. Sure ne'er be - fore was ev - er seen, Such pompous airs, such silly mein, Oh dear, what pity we can't be, As su - per -

- fine and grand as she!

COUNTESS AND GRISETTES.
Mouv't de Marche.

COUNTESS.

Hark! the measured tramp of sol - diers com - ing near. They are here!

Mouv't de Marche.

COUNTESS. (*Speaks aside.*) I can wait no longer. I'll go and meet him. (*Exit R. 2. E.*)

WOMEN. 1st & 2d Sopranos.

Brave sol - diers ,this way! Your march de-lay, And with us

This block contains the first system of the musical score for the Women (1st & 2d Sopranos). It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "Brave sol - diers ,this way! Your march de-lay, And with us". The piano part includes triplets and various chordal textures.

stay, Your march de - - lay, and with us stay!

This block contains the second system of the musical score for the Women. The lyrics are: "stay, Your march de - - lay, and with us stay!". The musical notation continues with the vocal line and piano accompaniment.

(*Enter L. U. E., Soldiers and KIRSCHWASSER marching.*)

f SOLDIERS.

TENOR.

We o - bey,..... Here on our way,.... We will de - lay,....

BASS.

f

This block contains the musical score for the Soldiers, featuring Tenor and Bass parts. The lyrics are: "We o - bey,..... Here on our way,.... We will de - lay,....". The score includes vocal lines for both Tenor and Bass, and a piano accompaniment in grand staff. The piano part is marked with a forte (**f**) dynamic and includes triplets.

SOPRANO.

Brave sol - diers, this way! Your march de-lay, And with us

And with you stay, We o - bey, we o - bey, We will de - lay, And with you

Detailed description: This system contains the first two lines of music. The top staff is the vocal line for the soprano, with lyrics underneath. The bottom two staves are the piano accompaniment, with a treble and bass clef. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

stay, Your march de - lay,..... And with us stay.

stay, We will de - lay,..... And with you stay.

Detailed description: This system contains the second two lines of music. The vocal line continues with lyrics and includes a fermata over a note. The piano accompaniment continues with chords and melodic lines. The system concludes with a double bar line and a 2/4 time signature. Dynamics like *f* (forte) are indicated.

"WE'RE THE FINEST TROOPS."

MILITARY SONG.

(KIRSCHWASSER during symphony brings his soldiers to a halt, and then advances.)

Allegretto.

KIRSCHW.

1. We're the
2. When we

fin - est troops in the na - tion, The ob - ject of great ad - mir - a - tion; Far more
go the foe to give bat - tle, Drums roll and the musket - ry rat - tle; To the

hearts we slaughter than foes, Mow - ing them down in rows on rows! When
front we rush, rat - a - plan! We must seek tri - umph in the van! In

marching with flags gai - ly fly - ing, They with rap - ture gaze at us sigh - ing, Their
love and in war 'tis the dar - ing, Who the vic - tor's lau - rels are wear - ing, The

eyes tell us how they a - dore, And for our smiles appear to im - plore. What a jol - ly
cow - ards who lin - ger be - hind, Ne'er the re - ward of glo - ry will find. What a jol - ly

rit.

life does the sol - dier know, the sol - dier know, the sol - dier know, Un - to love or

war does he bold - ly go, And gai - ly meet or friend or foe!

suivez.

Sop.

Musical staff for Soprano voice, showing the first line of the melody.

What a jol - ly life does the sol - dier know, the sol - dier know, the soldier know; Un-to love or

TEN. *f*

Musical staff for Tenor voice, showing the first line of the melody.

What a jol - ly life does the sol - dier know, the sol - dier know, the soldier know; Un-to love or

BASSES. *f*

Musical staff for Basses voice, showing the first line of the melody.

Piano accompaniment for the first system, including both treble and bass staves.

Musical staff for Soprano voice, showing the second line of the melody.

war does he bold - ly go, And gai - ly meet or friend or foe' foe!

Musical staff for Tenor voice, showing the second line of the melody.

war does he bold - ly go, And gai - ly meet or friend or foe! foe Bra

Musical staff for Basses voice, showing the second line of the melody.

Piano accompaniment for the second system, including both treble and bass staves.

WOMEN,

'Tis ve - ry gay,

Tutti.

- vo! Bra - vo! un - to you, All our thanks are due.

p

But can you say, Why 'tis to-day, From his accustomed place Francois does stay a

p

mf *1mo Tempo.*

way. Our sec - re - ta - ry, where is he!..... Our con - fi -

Our sec - re - ta - ry, where is he!..... Our con - fi -

mf

1mo Tempo.

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first vocal line starts with the lyrics 'way. Our sec - re - ta - ry, where is he!..... Our con - fi -'. The second vocal line starts with 'Our sec - re - ta - ry, where is he!..... Our con - fi -'. Both vocal lines are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of two staves (treble and bass clef) with a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The tempo is marked '1mo Tempo.'.

- dant,..... is not yet here! *fp* Ab, this ab - sence is a mys - ter -

- dant,..... is not yet here!..... *fp* Ab, this ab - sence is a mys - ter -

fp

fp

Detailed description: This system contains the second two systems of the musical score. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first vocal line continues with the lyrics '- dant,..... is not yet here! *fp* Ab, this ab - sence is a mys - ter -'. The second vocal line continues with '- dant,..... is not yet here!..... *fp* Ab, this ab - sence is a mys - ter -'. Both vocal lines are marked with a fortissimo (*fp*) dynamic. The piano accompaniment consists of two staves (treble and bass clef) with a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The tempo is marked '1mo Tempo.'.

- y,..... For nev - er does he late ap - pear! For nev - er does he late ap -
 - y,..... For nev - er does he late ap - pear! For nev - er does he late ap -

This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a grand staff for piano accompaniment. The key signature is G major (one sharp). The vocal lines are marked with a long slur over the first two phrases. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

- pear! Then where is he? Yes, where is he? Ah, where is
 - pear! Then where is he? Yes, where is he? Ah, where is

This system contains the second two systems of music. It features two vocal staves and a grand staff for piano accompaniment. The key signature remains G major. The vocal lines are marked with a long slur over the first two phrases. The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand. The final phrase of the vocal line is marked with a forte (*f*) dynamic.

he?

he?

KIRSCH. (*Gruffly.*) But, tell me? Why this crowd? Is there a riot?

MANON. (*On one side.*) No, warrior of my soul! (*Takes his arm.*) I'm Manon, the fish dealer. We are waiting for our letter-writer. (*Smiles at him coquettishly.*)

JULIETTE. (*Taking his other arm.*) I'm Juliette, the flower girl. (*Smiles at the other.*) It's our hour for correspondence.

KIRSCH. (*Ogling one and then the other.*) Ah! You are waiting for some one?

MANON. Yes—Francois! We call him "Francois Blue Stockings," for he always wears that color.

KIRSCH. Francois Blue Stockings, eh?

JULIETTE. Yes. Secretary-in-chief to the market-women.

KIRSCH. Ah! He should know, then, some lively secrets. (*Puts an arm around each wrist and hugs them. They escape.*) And these men?

WORKMAN. We are waiting to hear him read the paper to us, as he does every day.

MANON. Yes; and everybody understands everything as he reads it. (*KIRSCHWASSER chucks her under the chin. She goes up.*)

NICOLET. (*With admiration.*) When we hear him read the debates of the States-General, it is as good as listening to Mirabeau himself. (*Enter GRATINET and COURTALIN, R. U. E., and stopping before FRANCOIS' shed.*)

COURT. & GRAT. Not here!

KIRSCH. (*Gruffly.*) What do you want? Who are you?

GRAT. (*Troubled.*) Who am I? Oh, I'm a tradesman who wants Francois to make me out a bill.

COURT. (*Troubled.*) And I!—I—I'm a baker who—who wants an account reckoned up.

KIRSCH. 'Pristi! Everybody wants this fellow with the blue stockings! It's remarkable!

GRAT. (*Aside.*) The duece! Should he suspect!—

KIRSCH. And it's the more remarkable, because I too want him.

OMNES. (*Laughing.*) Ha! Ha!

KIRSCH. (*Taking letter from haversack.*) Yes; to answer this letter I have just received from Switzerland. For I'm a Swiss, you know. (*Pathetically and jodelling.*) Tra-la-la-i-yah! It's a note from my wife. I ran away from her because she wanted a handful of my hair now and then. Francois shall answer it—trumpets and thunder!—in a way that I shall dictate.

OMNES. (*Some of whom have been looking off R. U. E., begin the cry.*) He is here! he is here! (*All overjoyed, and surrounding FRANCOIS as he comes down.*)

"AH, HERE'S FRANCOIS."

No. 2. Manon, Juliette, Nicolet, Gratinet, Kirschwasser and Chorus.

Allegro.

p *cres* *cen* *do.*

SOPRANO. *f*

François!

François!

Ah! here's Fran -

TENORS. *f*

François!

François!

Ah! here's Fran -

BASSES. *f*

FRANCOIS. *f*

Good

- gois! Yes! here's Fran - gois!

- gois! Yes! here's Fran - gois!

Moderato.

friends, ... par - don, I pray,..... I am grieved, yes, I'm grieved be - yond

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one flat (B-flat). It features a series of eighth notes with slurs and triplet markings. The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes dynamic markings such as *f* (forte) and *p* (piano).

meas - ure, 'Twas on - ly du - ty kept me hence! But you'll own I am

The second system continues the musical score. The vocal line maintains the same rhythmic and melodic patterns. The piano accompaniment features a prominent bass line with chords and dynamic markings including *p* and *f*.

sure,.... it is a rare of - fence! I now am here to do your

The third system concludes the musical score. The vocal line ends with a final note. The piano accompaniment includes dynamic markings such as *p* and *f*, and features a long, sustained chord in the final measure.

Allegro.

plea - - - - - sure.

SOPRANO. *ff*

TENORS. *ff* Long live Fran - -

BASSES. *ff* Long live Fran - -

Allegro.

Detailed description: This block contains the first system of a musical score. It features four staves: a vocal line at the top with lyrics 'plea - - - - - sure.', and three vocal parts below labeled 'SOPRANO.', 'TENORS.', and 'BASSES.'. The Soprano part begins with a fermata and a fortissimo (*ff*) dynamic. The Tenors and Basses parts enter with the lyrics 'Long live Fran - -'. The piano accompaniment is shown in the bottom two staves, starting with a fermata and then moving to a fortissimo (*ff*) dynamic. The tempo is marked 'Allegro.' and the time signature is 6/8. The key signature has one flat (B-flat).

- gois !.....

- gois !.....

Detailed description: This block contains the second system of the musical score. It features four staves. The top three staves are vocal parts. The Soprano and Tenors parts have lyrics '- gois !.....' and are marked with a fermata. The Basses part also has a fermata. The piano accompaniment is shown in the bottom two staves, continuing from the previous system. The tempo remains 'Allegro.' and the time signature is 6/8. The key signature has one flat (B-flat).

RONDO.

FRANCOIS.

REFRAIN.

'Tis Fran - cois, hosed in blue, Known to all Both great and small,.... The

friend of lov - ers true,..... Yes, Fran - cois, hosed in blue,.... 'Tis Fran - cois, hosed in

blue, Known to all Both great and small, The friend of lov - ers true, 'Tis Francois, 'tis Francois, hosed in blue.

allarg.

"FRANCOIS, HOSED IN BLUE."

♩ (Taking a girl on each arm.)

(Takes KIRSCHWASSER and NICOLET.)

1. Gri - - sette, or no - ble
2. Your love, if you of -

beau - ty, Come, come un - to my door;.... To please you is my du - ty, To
fend her, To you may scorn to speak; A let - ter you would send her, A

serve you is my law!.... Who writes for you so neat - ly, The lan - guage of your
pen - man you must seek!.... To whom, then, in your sor - row, Do you con - fide your

heart, Who treas - ures so dis - creet - ly, The se - crets you im -
pain? Whose peu be - fore the mor - row, Can make you friends a -

part! gain. SOP. Ah, who? Ah, who? 'Tis Francois, hosed in blue, Known to all, Both

Yes, who? Yes, who?

Yes, who? Yes, who?

f BASSES.

great and small. The friend of lovers true,..... Yes, Francois hosed in blue.

SOP. MANON, JULIETTE, NICOLET. *f* ENSEMBLE.

TENORS. GRATINET and soldiers. *f* 'Tis Francois, hosed in

BASSES. KIRSCH. and soldiers. *f* 'Tis Francois, hosed in

allarg.

The friend of lov - ers true, 'Tis Fran-çois, 'tis Fran-

blue, Known to all both great and small, The friend of lov - ers true, 'Tis Fran - çois, 'tis Fran

allarg.

blue, Known to all both great and small, The friend of lov - ers true, 'Tis Fran - çois, 'tis Fran-

allarg.

f çois, hosed in blue. blue.

1st.

2d.

çois, hosed in blue. blue.

çois, hosed in blue.

f

1st.

2d.

f

37505

OMNES. Long live Francois!

FRANCOIS. Thanks, good friends; thanks!

Enter COUNTESS, R. 2. E.

COUNT. (*Aside, as he enters.*) It is he! How handsome he is—for a nobody!

FRAN. (*To NICOLET.*) Have you seen Fantine to-day?

NICO. No; but she should soon be here. It is very near her hour for singing in this square.

FRAN. (*Tenderly.*) You see, Nicolet, the fact is, when a day passes without my seeing her—(*Suddenly.*) But to work! That will give me patience. (*Turns to crowd.*) Whose turn is it?

OMNES. Mine! Mine!

COUNT. (*Advancing.*) It is mine! I was here first—as, alas! I am every morning.

FRAN. (*Bows.*) I am at your orders, Madame.

COUNT. I have a secret to confide to you. (*FRANCOIS signs to all to retire. All go up; the women grumbling and making faces at the COUNTESS, the men calming them. They remain at back; the men chatting, and the women flirting with the soldiers. Others go to their stalls, and attend to business.*)

FRAN. (*Coming down to COUNTESS.*) Speak!

COUNT. I am called the Countess Celestine-Ermengarde de la Savonnière.

FRAN. What! In this attire?

COUNT. (*Gushingly.*) It is for love—(*Checking herself, and, drily,*)—of the people!

FRAN. Of the people? You!—the sister of that furious royalist, the Marquis de Pontcornet?

COUNT. Ah! I am as much in advance of the times, as the Marquis is behind them. (*With enthusiasm.*) I am for liberty of every kind—that is (*Simpering.*), every liberty that is wholly proper!

FRAN. Ah! I see! (*Aside.*) Some lunatic.

COUNT. Do these sentiments surprise you? They are easily explained. I'm a widow. My husband was a philosopher. He taught me very many interesting things; among others, the important truth that, noble or plebeian, a man is always a man!

FRAN. I think there can be no doubt of it.

COUNT. (*Tenderly.*) And that plebeian and gentlemen are equal before nature, love and beauty. I have met at the chateau many a gentleman who had the manners of a plebeian! I know a plebeian (*Warm and gushingly.*) who—has the manners and the fascinations—Do you—oh, do you understand me?

FRAN. Perfectly! You do not wish to compromise yourself, and you want me to be your interpreter with this fascinating plebeian you have condescended to notice.

COUNT. Ah, yes! (*Gushingly.*)

FRAN. You want a philosophico passionate letter.

COUNT. (*Coyly.*) You have guessed it! You are as intelligent as you are handsome.

FRAN. But first, Madame, will you permit me to dispose of these worthy people? I shall then be wholly at your service.

COUNT. As you will, sir! (*FANCOIS goes up and speaks to OMNES.*) Not a bad way to obtain a tête-à-tête! In the meanwhile, I'll consult Militza, to learn how my plan will succeed. (*Going towards MILITZA'S house, and turning.*) I'll soon return, Francois. (*Aside.*) He's lovely! (*Exit into house.*)

FRAN. (*Coming down.*) Well; whose turn is it now?

KIRSCH. Mine! I'm in haste. Besides, I'm in a rage, also. I have received this letter from my wife in Switzerland. She calls names! She abuses me! I want you to answer it, and to show that I can be as insulting as she is!

FRAN. What does she say?

KIRSCH. (*Furious.*) What does she say! What *dosen't* she say! Listen. (*Reads.*) "My poor Kirschwasser: I married you through stupidity. I quarrelled with you—I made you unhappy! I thought you an idiot. It is true. I ask your pardon. I am wrong. I do not wish to explain my error. You would never understand me. But pardon me. You shall see; write to me at once, care of Uncle Schwartz, who will deliver to me your letter. If you do not comply, you don't know what may happen."

"CATHERINE KIRSCHWASSER."

There! (*Gives letter to FRANCOIS.*) An idiot, eh! She threatens, does she? Ah! Wait till I write!

FRAN. (*Reading letter.*) My dear fellow, you have misunderstood it. Let me punctuate it for you. (*Reads with emotion.*) "My poor Kirschwasser: I married you! Through stupidity, I quarrelled with you; I made you unhappy! I thought you an idiot, it is true; I ask your pardon. I am wrong. I do not wish to explain my fault; you would never understand me. But pardon me: you shall see. Write to me at once, care of Uncle Schwartz, who will deliver to me your letter. If you do not comply, you don't know what may happen."

"CATHERINE KIRSCHWASSER."

(*During the reading KIRSCH. is moved, and, at last, blubbers, and mumbles unintelligibly.*)

KIRSCH. Knapsacks and bayonets! I didn't understand it so at first! Poor Catherine!

FRAN. What answer shall I make?

KIRSCH. (*Blubbling.*) She is unhappy! She yearns for me!

FRAN. As you see! (*Holds out letter.*)

KIRSCH. (*Changing his tone.*) Well, I'm not unhappy, and I don't yearn for her. She wants more of my hair! (*FRANCOIS goes up, angry.*)

OMNES. Ha, ha, ha!

KIRSCH. (*To soldiers who have come forward.*) Eyes front! Dress!

MANON. (*Aside, to market-women.*) Now that Francois is here, we can give him his surprise.

KIRSCH. (*Overhearing.*) A surprise?

JULIETTE. (*In a low voice.*) Hush! To-day is the anniversary of the coming of Francois to set up his shop here.

MANON. And we are going to celebrate it!

KIRSCH. Bravo! I'm with you. In an hour, I'll return. Wait for me. (*To soldiers.*) To the left about! Left! Forward! March!

"TIS FRANCOIS, HOSED IN BLUE."

No. 3. SORTIE.

SOPRANOS. MANON, JULIETTE.

Allegretto. f

TENORS. GRATINET, and Soldiers.

BASSES. KIRSCHWASSER, and Soldiers.

'Tis Fran - cois, hosed in blue, Known to all,.... Both great and small,.... The

'Tis Fran - cois, hosed in blue, Known to all,.... Both great and small,.... The

Allegretto.

friend of lov - ers true,..... 'Tis Francois, hosed in blue,..... 'Tis Francois, hosed in

friend of lov - ers true,..... 'Tis Francois, hosed in blue,..... 'Tis Francois, hosed in

'Tis Fran-cois, 'Tis Francois hosed in

blue, Known to all ... Both great and small, The friend of lov - ers

blue, Known to all.... Both great and small, The friend of lov - ers

The first system of the score consists of two vocal staves and a grand staff for piano accompaniment. The vocal staves are in a soprano and alto register. The piano accompaniment is in a 3/4 time signature with a key signature of one flat. The lyrics are: "blue, Known to all ... Both great and small, The friend of lov - ers".

(*Exeunt all except FRANCOIS, GRATINET, COURTALIN and NICOLET.*)

true. 'Tis Francois, yes, Francois, hosed in blue.

true. 'Tis Francois, yes, Francois, hosed in blue.

The second system of the score continues with two vocal staves and a grand staff for piano accompaniment. The vocal staves have the lyrics: "true. 'Tis Francois, yes, Francois, hosed in blue." The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

dim.

The third system shows the piano accompaniment for the vocal lines. It features a complex rhythmic pattern with many beamed sixteenth notes in both the treble and bass staves. A dynamic marking of *dim.* (diminuendo) is placed above the system.

dim.

The fourth system continues the piano accompaniment. It features a similar rhythmic pattern to the previous system, with a dynamic marking of *dim.* (diminuendo) placed above the system.

FRAN. Come, Nicolet! Pens, ink, and paper, and then to work!

NICO. I'll make them ready. *(Exit into shop.)*

GRAT. *(Stopping FRANCOIS as he is going up.)* Master!

COURT. *(Saluting him.)* Brother!

FRAN. *(Giving hand to each.)* Ah! You here? *(Looks cautiously over his shoulder, and says in undertone.)* Well, what now? *(NICOLET places tables and chairs outside shop, with pen, ink and paper, and exits.)*

GRAT. Good! And you? Can the Committee of Gravilliens count upon you?

FRAN. *(Smiles.)* On me? Francois Bernier? On me, who was forced to fly from Besancon for my liberal opinions, and take refuge in Paris? Have I not given you a thousand proofs of my devotion to the cause?

COURT. Well, then, do you know the Marquis de Pontcornet?

FRAN. I do. Very rich, and very influential with the king and his ministers.

GRAT. *(Contemptuously.)* An old monopolist, whose chateau at Pitou was burned by the peasants during the famine.

FRAN. *(Shrugging his shoulders.)* Yes; while he was away in Paris to buy food for them!

COURT. Oh, we know you befriend him.

FRAN. Because I know him, and have always found him kind to the poor, and considerate to all.

COURT. Well, that's your lookout. It is true, nevertheless, that he favors the most unpopular measures;—that he is a mad reactionist;—that he writes songs!

FRAN. *(Laughs.)* I know that; for I correct them for him.

COURT. He is marked as a very dangerous man.

FRAN. *(Laughs.)* He dangerous? Absurd!

GRAT. He is an enemy, and you are asked to watch him.

FRAN. That is not difficult.

COURT. Now let us into the house. I want to show you a list of new followers of which you must take a copy at once.

FRAN. Come, then. Nicolet is one of us, so we have nothing to fear from him. This way. *(They pass before FANCOIS, and enter shop.)* Pontcornet dangerous! What an idea! *(Exit into shop, laughing.)*

Enter LANSAC and JASMIN, L. I. E., as FRANCOIS is separating.

LAN. You understand, Jasmin?

JAS. Perfectly. The young girl who has the audacity to resist us, is to be carried off. I have accordingly taken care to provide a good carriage, a pair of swift horses, and a driver who may be relied upon. The carriage will be at nightfall at the upper end of this square. *(Points up R.)*

LAN. You are an intelligent rascal?

JAS. *(Bows.)* There is, however, one important consideration;—the finances. Hire of horses and carriages, ten louis; to keep the postillion from falling asleep, two louis—one for each eye; for the services of—the friend who is to assist me—five louis. *(During the last enumeration he is somewhat embarrassed, and eyes LANSAC closely.)*

LAN. *(Sarcastically.)* Prudent rogue!

JAS. *(Bowing.)* You are too kind. May I add, that if your uncle and my master, the Marquis de Pontcornet, should learn that I have been engaged in this respectable business, I shall be kicked out of doors. I shall lose my place. Total—a sufficiently large sum to pay all expenses, and recompense me as well.

LAN. I understand. You should be well paid; but I have lost my last louis to-night at the faro table!

JAS. *(Dismayed.)* The deuce you have!

LAN. Don't let that interfere with your arrangements. I don't see how I shall do it at present, but if you must have this money

to-night, it shall be forthcoming. I have resolved to carry off the pretty Fantine this very evening.

JAS. Then I have your word of honor as to the money?

LAN. You have. And I may rely on you?

JAS. On the word of an honest man!

LAN. *(Looks at him dubiously.)* No juggling, now!

JAS. Oh, sir! Everything shall take place as you desire. *(Going up and aside.)* Without me, however!

LAN. Good! But where shall I obtain the money!

Enter COUNTESS from MILITZA'S house.

COUNT. *(Speaking as she enters.)* I'll wait for her no longer.

LAN. *(Sees her.)* Ah! My dear aunt? And in this attire? What are you doing here?

COUNT. What are you doing here?

LAN. I—I—I am killing time. And you?—

COUNT. *(Points to MILITZA'S house.)* For the fortune teller, yonder.

LAN. Ah! You believe in the cards, then. So do I. *(With meaning.)* The cards never lie!

COUNT. Do you think so?

LAN. I know it! If they say you shall be loved by a pretty brunette of a girl, or a poetic blonde of a man, believe them.

COUNT. *(Sings.)* And do you think so! So do I; for I believe too in them.

LAN. Do you? *(With sudden thought.)* Can you imagine what they predicted for me this morning? Why, that a tender-hearted relation of mine,—a woman of noble soul and deep affection,—would lend me a thousand francs, of which I have immediate need!

COUNT. It meant me!

LAN. Assuredly. The cards promised you love,—me money. The cards never lie.

COUNT. Me love? Ah! *(Lacadaisically.)* Can it be? Come! Their prophesy shall be realized in your case. I am so happy, I can refuse you nothing. Go with me and I'll give you a thousand francs. May their prophesy about me be realized as soon!

(Sighs aside.) Ah, Francois!

LAN. *(Delighted.)* My dear aunt! *(Enter NICOLET from shop.)*

NICO. *(Aside.)* To see that the way is clear.

COUNT. *(Sees him.)* Your master is there!

NICO. Yes, but busy—very busy.

COUNT. Tell him I will return, and to wait for me. *(Aside.)* First, to get rid of my nephew.

LAN. *(Aside.)* With the money in my pocket, Fantine is mine.

COUNT. *(Going up, R.)* Are you coming, nephew?

LAN. Yes, adorable aunt! *(Gives her his arm. They exeunt, R U. E. NICOLET follows them up.)*

NICO. The coast is clear at last. *(Goes to shop.)* You can come out now.

Enter GRATINET, COURTALIN, and FRANCOIS from shop.

COURT. It is understood, then?

FRAN. Perfectly. *(Cheers and shouts outside, R. 2. E.)*

GRAT. What is that?

NICO. *(Looking off R.)* Fantine, the street-singer.

FRAN. *(With interest, and moved.)* Fantine!

NICO. Ah! She is here!

COURT. Good bye!

GRAT. Remember Pontcornet!

FRAN. Rely on me!

COURTALIN and GRATINET exeunt L. I. E., followed by FRANCOIS, Enter FANTINE, holding songs in her hand, and surrounded by crowd who follow her.

"BEHOLD, ONCE AGAIN."

No. 4. RONDO.

Allegro.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line containing several triplet markings and a bass clef staff with a rhythmic accompaniment of chords. Dynamics include *p* (piano) and *cres.* (crescendo). The second system continues the melodic and harmonic development.

FANTINE. *Recit.*

This section includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "Be - hold.... once a - gain the street-". The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a chordal accompaniment. Dynamics include *ff* (fortissimo).

Variante.

The 'Variante' section includes a vocal line and piano accompaniment. The vocal line contains the lyrics: "sing - er And o'er sing - er, And o'er-joyed at the love that you bring her, Come this". The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a chordal accompaniment. Dynamics include *p* (piano).

way! Lis - ten, pray! To the song of your hum - ble servant to com -

Sop.

We come near! We will hear!

p TENORS.

BASSES.

We come near! We will hear!

Allegretto.

mand. A - bout me stand,.... I've songs of ev' - ry kind and fash - ion, I've

Allegretto.

songs to make you joy or sigh;.... I've songs that o - ver - flow with pas - sion, I've songs to

rall. *a tempo.*

make you laugh or cry! I've songs for fools as well as sa- ges, And songs that on-ly love un- fold; I've

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a *rall.* (rallentando) marking and transitions to *a tempo.* (ad libitum). The lyrics are: "make you laugh or cry! I've songs for fools as well as sa- ges, And songs that on-ly love un- fold; I've". The piano accompaniment includes a *rall.* marking in the bass line.

f

songs for sing-ers of all a - ges, For modest swains and lov-ers bold! I'm gay as the lark when 'tis

The second system continues the vocal line and piano accompaniment. The vocal line is marked with a forte (*f*) dynamic. The lyrics are: "songs for sing-ers of all a - ges, For modest swains and lov-ers bold! I'm gay as the lark when 'tis". The piano accompaniment features a change in time signature to 6/8.

piu lento.

wing - ing Its way to the clouds far a - bove; Like it, in my flight, I am sing - ing My re -

The third system continues the vocal line and piano accompaniment. The tempo is marked *piu lento.* (further slower). The lyrics are: "wing - ing Its way to the clouds far a - bove; Like it, in my flight, I am sing - ing My re -". The piano accompaniment includes a piano (*p*) dynamic marking.

a tempo.

- frain of freedom and love, I soothe with my songs the dis-tresses, Of all who with sorrow may dwell | My

a tempo.

p *mf* *p*

ear-ols lash him who op-presses The poor, and the low-ly as well. My voice to sleep lulls gloom and

sad-ness, On grief a ray of sun-shine throws; Brings in-to careworn hearts some glad-ness, And lightens

for a time their woes!.... In no - ble halls of fash - ion sure - - ly, Will

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "for a time their woes!...." followed by "In no - ble halls of fash - ion sure - - ly, Will". The piano accompaniment consists of chords and melodic fragments in the right and left hands.

none with me e'er chance to meet;..... My throne is one I hold se -

The second system continues the vocal line with the lyrics "none with me e'er chance to meet;..... My throne is one I hold se -". The piano accompaniment continues with similar harmonic support.

cure - ly, My hap - py king - dom is the street.

SOP.

TEN.

BASSES.

In no - ble halls of fash - ion

In no - ble halls of fash - ion

The third system introduces three vocal parts: Soprano (SOP.), Tenor (TEN.), and Basses (BASSES.). The Soprano part begins with the lyrics "cure - ly, My hap - py king - dom is the street.". The Tenor and Basses parts enter with the lyrics "In no - ble halls of fash - ion". The piano accompaniment continues to support the vocalists.

sure - ly, Will none with her e'er chance to meet, Her throne is one she holds se -

sure - ly, Will none with her e'er chance to meet, Her throne is one she holds se -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics printed below the notes. The piano accompaniment is written for the right and left hands, featuring a steady bass line and a more active treble line.

- cure - ly, Her hap - py king - dom is the street.

- cure - ly, Her hap - py king - dom is the street.

The second system of the musical score continues the vocal and piano parts. The vocal lines end with a final note and a fermata. The piano accompaniment concludes with a series of chords and a final cadence.

OMNES. Bravo, Fantine! Bravo!
 FAN. (Collecting money.) Come, gentlemen! Come, ladies!
 Don't be afraid! You'll not offend me, no matter how large a sum you give. It's my last song this morning. I shall not sing again till the evening, and then it will be at the entrance to the Palais Royale! Will you come and hear me there? Do!
 OMNES. Yes, yes! We will.

"IN NOBLE HALLS OF FASHION."

No. 5.

Response of Chorus.

SOPS. *Allegro.*

Musical notation for the Soprano part, first system, in 2/4 time with a key signature of one flat.

In no ble halls of fash - ion sure - ly, With her will none e'er chance to meet, Her throne is one she holds se

TENORS. *f*

Musical notation for the Tenor part, first system, in 2/4 time with a key signature of one flat.

In no - ble halls of fash - ion sure - ly, With her will none e'er chance to meet, Her throne is one she holds se

BASSES. *f*

Musical notation for the Bass part, first system, in 2/4 time with a key signature of one flat.

Allegro.

Piano accompaniment, first system, in 2/4 time with a key signature of one flat, marked *f*.

- cure - ly, Her hap - py king - dom is the street.

- cure - ly, Her hap - py king - dom is the street.

Exeunt crowd at different entrances. NICOLET, JULIETTE, MANON, and FANTINE remain. The latter goes up and counts the money she has received. Enter FRANCOIS, R. I. E., as crowd disappears.

NICO. (*Going to FRANCOIS.*) If you have no need of me,—and you haven't any important work on hand, *have you?* may I join my companions (*Points up*) for a little walk?

FRAN. (*Smiles.*) Go, my good fellow, go—(*In his ear.*) for a little walk, a little talk, and perhaps—(*Pushes him away gaily.*) a little kiss!

NICO. Thanks! (*Going up.*) There never was such a master! (*Gives MANON and JULIETTE an arm each.*) Now for our surprise! *Exeunt with them running, R. U. E.*

FRAN. At last, my dear Fantine, we ate alone! But, first, tell me—has this young nobleman followed you again, and tried to speak with you?

FAN. (*Smiles at him.*) Jealous fellow that you are. But no! I have not seen him for more than a week. He has discovered that it is useless to pursue me, I suppose. How good you are to me,—the poor street singer, who scarcely knows how to read and write; who owes the little she *does* know, all to you!

FRAN. You owe me nothing, Fantine; and if you did, I am more than repaid by your smiles. But, come, that reminds me—this is the hour for your daily lesson. (*Brings down table and chair which are before his shop.*)

FAN. My mother will not come here for me under an hour, at least. That hour I give to you.

FRAN. (*Brings down chair.*) Now, to work!

FAN. Yes, to work! (*Sits down to write. FRANCOIS overlooks her as she writes.*)

"NOW, TAKE PAINS AND MIND MY DICTATION."

No. 6. DUET.

Fantine, and Francois.

Moderato.

FRANCOIS.

Now, take pains and mind my dic-ta-tion; And with care make each stroke and turn.

FANTINE.

I'll try to meet your ap-pro-ba-tion, But 'tis so ver-y hard to-learn.

Tempo di minuetto.

FRANCOIS.

B - a, ba. Slow - ly with each let - ter; B - o, bo. Bear down ver - y light.

The first system of music consists of a vocal line on a bass clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase for 'B - a, ba' followed by a more complex, rhythmic passage for 'Slow - ly with each let - ter; B - o, bo.' The piano accompaniment provides harmonic support with chords and moving lines.

FANTINE.

FRANCOIS.

B - e, be. Charming! That is bet - ter. Bi - i, - Bi. I shall nev - er write.

The second system continues the musical piece. The vocal line features a melodic phrase for 'B - e, be. Charming! That is bet - ter.' followed by a rhythmic passage for 'Bi - i, - Bi. I shall nev - er write.' The piano accompaniment continues with harmonic accompaniment.

You must be pa - tient if you ev - er, Hope as a writ - er to - be clev - er!

The third system shows the vocal line with the lyrics 'You must be pa - tient if you ev - er, Hope as a writ - er to - be clev - er!'. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand.

Naught can be learned without some pains, Come, we will try it once a - gain.

poco rit.

The fourth system concludes the piece with the lyrics 'Naught can be learned without some pains, Come, we will try it once a - gain.' The piano accompaniment includes a tempo marking '*poco rit.*' (poco ritardando) in the right hand.

FANTINE.

(Trembles, and writing nervously.)

B - a, - ba. B - o, - Bo.

(In half voice with passion.)

Loved one, I a - dore you! And for thee I sigh!

The first system of music consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'B - a, - ba. B - o, - Bo.' The middle staff is the bass line in bass clef, with lyrics '(In half voice with passion.) Loved one, I a - dore you! And for thee I sigh!'. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs), showing chords and melodic lines.

(Much moved, and stammering.)

B - e, be. Bi - i, - Bi.

Love me I im - plore you. Or with grief I

The second system of music consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'B - e, be. Bi - i, - Bi.' The middle staff is the bass line in bass clef, with lyrics 'Love me I im - plore you. Or with grief I'. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs), showing chords and melodic lines.

Andantino.

FANTINE.

p (Aside and rising.)

die! How his words of fire Burn to my ver - y soul! O,er my

The third system of music consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'die! How his words of fire Burn to my ver - y soul! O,er my'. The middle staff is the bass line in bass clef, with lyrics 'die! How his words of fire Burn to my ver - y soul! O,er my'. The bottom staff is the piano accompaniment, split into two staves (treble and bass clefs), showing chords and melodic lines.

self, I fear, I shall lose all con - trol!.....

FRANCIOS.

Yes, love's ten - der fire Burns to my

ver - y soul..... In my heart she reigns..... with su - preme con - trol.....

Yes his

cres.

cres.

words of fire Burn to my ver - y soul.... O'er my - self, I fear, I shall lose

Yes, loves, ten - der fire..... Burns to my ver - y soul. In my heart she reigns ..

all con - trol ... As his words I hear, I am trill'd with fear... Yes, I am
 with a su-preme con-trol! O loved one dear My vow

f

thrill'd with fear. Let us - once
 pray fear.

RECIT.

ff

more..... I beg of 'you..... Monsieur Francois..... Our task re -

f

Allegro Moderato. FRANCOIS.

new How fair, how ver - y fair thou

Allegro Moderato.



FANTINE.

Mon - sieur Francois,..... our lesson, pray!.....

art..... Cold one, a -



way! Love ne'er has en - tered your heart!



FANTINE.

To speak such words of i - dle fol - ly How can so wise a teach - er

deign ! Come, you must be less melan - chol - - y,

FRANCOIS.

If you my love e'er hope to gain! Take back that cru - el threat, And my foolish words for - get.

1st. Tempo. (She sits to write again.)

I meek - ly par - don beg of you, And I'll my lesson straight re - new.

(Sadly.)

B - a, ba. Has - ten not un - du - ly B - o, bo. Bet ter! That will do.

FANTINE.

ritard ad lib.

If you love me tru - ly Hap - py be: for I, yes, I love
B - e, be.

Andantino. (rising.) p

you! Yes, his words of fire Burn to my ver - y soul! O'er my

Andantino.

- self, no more, Can I re - tain con - trol!.....

FRANCOIS.

Yes, love's ten - der fire Burns to my

Yes his

ver - y soul..... In my heart she reigns..... with su - preme con - trol.....

cres.

words of fire *cres.* Burn to my ver - y soul..... O'er my - self, no more, Can I re -

Yes, loves, ten - der fire..... Burns to my ver - y soul. In my heart she reigns ...

- tain con - trol ... As his words I hear, I am fill'd with fear... Yes, I am
with a su-preme con-trol! O loved one dear O loved

animando.

thrill'd with fear! Yet well I know He
(Extends arms.)
one dear, Full well you know Your

accelerando.

loves me dear
(They embrace.)
place is here

Enter MILITZA, L. I. E.

MIL. What do I see!

FAN. (*Quitting FRANCOIS.*) Militza!

FRAN. The deuce! (*Ashamed, and taking chair and tab'le to shop to simulate pressing occupation.*)

MIL. Well, miss, are these the principles I have taught you?

FRAN. Don't be angry. I love her, and would make her my wife.

MIL. What! A poor girl without a sous? Your wife!

FRAN. Yes; you'll surely not withhold your consent. (*Taps her under chin.*) Eh! We love each other, you know. Come, say yes!

MIL. If *she* is willing, I'm sure I should have no objection. Besides, she's only my child by adoption, and I shall be glad to see her the wife of an honest man. The girl was found in the country by peasants, and given to them by a strolling company of acrobats. I was then one of them, and took charge of her. The manager did not like it; but he was a drunken brute who used to beat me. He wanted to beat her too, and so, one night, I ran away with Fantine yonder, and since then we have lived as we could, and—here we are.

FRAN. What matters her past to me? I love her. That's enough!

FAN. Dear Francois?—

MIL. But I must go and get breakfast ready. While thinking of the heart, we musn't forget the stomach. You can spare me, I presume. (*Slyly.*) Eh? Well, well. While I am gone, bill and coo, you happy noodles—bill and coo! (*Exit into house.*)

FRAN. What a good-hearted creature; and how much I owe her for having guarded for me such a treasure as my Fantine!

FAN. And you love me so very much then. (*FRANCOIS kisses her.*)

Enter PONTCORNET, R. U. E.

PONT. Do I disturb you?

FRAN. Oh! The Marquis de Pontcornet!

FAN. (*Aside, and starts. Struck.*) Pontcornet—Pontcornet! (*Re-ffects.*)

PONT. I want you, Francois, but I see you are—ahem! busy! (*Smiles. Looks through eye-glass at FANTINE.*) Upon my word, a pretty girl—a very pretty girl. (*Points to songs she has in her hand, which she seized when surprised by the Marquis.*) What have you there?

FAN. (*Curtseys.*) Songs, if you please.

PONT. Songs? Do you sell songs?

FAN. (*Curtseys*) Yes, if you please?

PONT. What a curious coincidence! I write them.

FAN. What you? You write songs—like these?

PONT. Like these? Like anything. Of late, I have been writing them against the revolutionists. (*Takes paper from pocket.*) For instance, here is one that will inevitably overturn the factions at present trying to ruin our country with their republican ideas. Here, Francois, take the song and correct it. (*To FANTINE.*) And you, little one, sing it. Make it popular, and your fortune is assured; for it will win the favor of the king. I sing the praises of royalty.

FRAN. Yes; but the people will not sing anything of that kind.

PONT. The people will sing what they are made to sing!

FRAN. Not always!

PONT. You will observe I have adopted a familiar bantering tone. Listen. (*Declaims poem.*)

Ye sons of France, give ear to me,
While I unto you all explain
How through our glorious ruler we
Seek not prosperity in vain.
In our finances, no confusion;
By our laws, the people blest;
Money rolling in profusion;
And no taxes we detest.
And this is by all confessed.
And this, you see,
Will ever be
While France is ruled by royalty.

FRAN. (*Alarmed.*) Not so loud, Marquis!—at least, here, near the market, where such sentiments are not popular.

PONT. There are eighteen more verses like that. Do you see the idea? Now, correct my verses—make them run smoothly, and let this little one sing them. My protection is assured you, and your fortune also.

FRAN. (*Takes paper.*) I will attend to it, Marquis.

PONT. I will return for them shortly. (*To FAN.*) And I shall not forget you. (*Aside.*) Decidedly, some of the daughters of the common people are very pretty! (*Aloud.*) By the way, Francois, be particular about the spelling. A nobleman has no time to attend to such a trifle. *Au revoir.* (*Exit R.*)

FAN. They would pelt me with stones if I were to sing that song!

FRAN. Oh, wait till I have touched it up a bit. Ah, Marquis, you are fortunate that I am able to befriend you just now. If my fellow conspirators knew you wrote these verses, I would not give a farthing for your head!

NICO. (*Enter at back.*) This way! This way.

FRAN. What now? (*Enter KIRSCHWASSER, MANON, JULIETTE, Market women, Soldiers, Work-girls, Men and women.*)

“WE COME! WE COME!”

No. 7.

Francois, Gratinet, Kirschwasser and Chorus.

Allegro Moderato.

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro Moderato'. The score consists of two systems of music. The first system has six measures, with dynamics markings of *p*, *cres.*, *poco*, *a*, and *poco*. The second system has six measures, with a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The piano part provides a rhythmic accompaniment with chords and single notes.

SOPRANO.

Musical notation for the Soprano part, first system. It features a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody begins with a quarter rest followed by quarter notes G4, A4, B4, and C5. A slur covers the notes D5, E5, F#5, and G5. The system ends with quarter notes G5, F#5, E5, and D5.

We come up - on your na - tal day,..... Our kind - est

SOLDIERS.
TENORS.

Musical notation for the Soldiers/Tenors part, first system. It features a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The accompaniment consists of chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, and G4-B4-D5.

We come up - on your na - tal day,..... Our kind - est

BASSES.

Musical notation for the Basses part, first system. It features a bass clef, a key signature of one sharp (F#), and a time signature of 4/4. The accompaniment consists of chords: G3-B3-D4, A3-C4-E4, B3-D4-F#4, and G3-B3-D4.

We come up - on your na - tal day,..... Our kind - est

Piano accompaniment for the first system. It features a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a time signature of 4/4. The left hand plays a steady bass line of quarter notes: G3, F#3, E3, D3, C3, B2, A2, G2. The right hand plays chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, and G4-B4-D5. A dynamic marking of *f* is present.

wish - es to ex - press ; May you en -

wish - es to ex - press ; May you en -

wish - es to ex - press ; May you en -

Piano accompaniment for the second system. It features a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a time signature of 4/4. The left hand continues the bass line with quarter notes: F#3, E3, D3, C3, B2, A2, G2. The right hand plays chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, and G4-B4-D5.

- joy, we fond - - ly pray, May you en -

- joy, we fond - - ly pray, May you en -

- joy, we fond - - ly pray, May you en -

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The lyrics are: "- joy, we fond - - ly pray, May you en -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The piano part features a steady accompaniment of chords and moving lines.

- joy, we fond - ly pray, May you en - joy,

- joy, we fond - ly pray, May you en - joy,

- joy, we fond - ly pray, May you en - joy,

The second system continues the musical score. The vocal staves have the lyrics: "- joy, we fond - ly pray, May you en - joy,". The piano accompaniment continues with a similar texture, featuring a piano (*p*) dynamic marking in the bass line. The piano part consists of chords and moving lines in both hands.

.... We fond - ly pray,..... Long life and health, and

.... We fond - ly pray, Long life and health, and

... We fond - ly pray,..... Long life and health, and

Maestoso.

hap - - pi - - ness ! Health and hap - - pi - ness !.....

hap - - pi - - ness ! Health and hap - - pi - ness !.....

hap - - pi - - ness ! Health and hap - - pi - ness !.....

Maestoso.

hap - - pi - - ness ! Health and hap - - pi - ness !.....

FRANCOIS.

Andante.

While I live, to you I swear,..... Your kind - ness I can - not for-

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'Andante'. The lyrics are: 'While I live, to you I swear,..... Your kind - ness I can - not for-

Andante.

- get;..... Do what I may, I feel I e'er..... To you shall owe a grate - ful

The second system continues the vocal line and piano accompaniment. The lyrics are: '- get;..... Do what I may, I feel I e'er..... To you shall owe a grate - ful'. The piano accompaniment includes a dynamic marking 'p' (piano) and a 'cresc.' (crescendo) hairpin. The tempo remains 'Andante'. The lyrics continue with 'sivez.' at the end of the system.

Allegro Moderato.

debt.

Long live Francois! Long live Fran - cois!..... Long live Francois! Long live Fran-

Long live Francois! Long live Fran - cois!..... Long live Francois! Long live Fran-

The third system is marked 'Allegro Moderato'. It features a vocal line and piano accompaniment. The lyrics are: 'debt. Long live Francois! Long live Fran - cois!..... Long live Francois! Long live Fran-'. The piano accompaniment includes a dynamic marking 'f' (forte) and a 'cresc.' hairpin.

Allegro Moderato.

The fourth system continues the piano accompaniment from the third system, marked 'Allegro Moderato'. It includes a dynamic marking 'f' (forte) and a 'cresc.' hairpin.

- cois! Still

- cois!

This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music concludes with a double bar line and repeat dots.

Mou't. de Valse.

mf SOPRANOS.

sparkling with dew, There ros - es to you We bring to - day.....

mf

This system contains two staves. The top staff is a soprano vocal line with lyrics. The bottom staff is piano accompaniment. The key signature has three sharps and the time signature is 3/4. The music concludes with a double bar line and repeat dots.

.... These flow - ers, to view All va - ried in hue, Ac - cept them, we

This system contains two staves. The top staff is a soprano vocal line with lyrics. The bottom staff is piano accompaniment. The key signature has three sharps and the time signature is 3/4. The music concludes with a double bar line and repeat dots.

pray,..... These flow-ers, too, view, All va-ried in hue, Ac-cept them, we

pray,..... With wish-es for ma-ny re-turns of the day, For ma-ny re-turns of the

f *f* *dim.*

f *f* *dim.*

day!.....

SOLDIERS.
TENORS.

f

BASSES.

To you, Fran-cois, To you... Fran-cois,

f *f*

Kind feel - ings guide The res - - i - dents, the res - - i - dents

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Kind feel - ings guide The res - - i - dents, the res - - i - dents". There are asterisks in the piano part under the second and third measures of the vocal line.

of old Pi - liers. We are, we are, we are, we are the

The second system of the musical score continues the vocal and piano parts. The lyrics are: "of old Pi - liers. We are, we are, we are, we are the". The piano accompaniment features a steady harmonic accompaniment with some melodic lines in the right hand.

swell - est who a - bide, We are the swell - est who a - bide.

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "swell - est who a - bide, We are the swell - est who a - bide." A dynamic marking of *f* (forte) is placed above the first measure of the vocal line. The piano accompaniment continues with a similar harmonic texture.

SOPRANO.

Sparkling with dew, These ros-es to you, These ros-es we
 In swell Gran - vil - liers.....
 (COURTALIN gives him inkstand, and GRATINET a bunch of quills.)
 In swell Gran - vil - liers.....

This system contains the first vocal and piano staves. The soprano part begins with a piano (*p*) dynamic and a melodic line. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line. A dynamic marking of *p* is present at the start of the piano part.

bring, we bring to you, Fran - cois,
 To you, Francois, Friendship is due,..... Fran - cois,
 To you, Francois, Friendship is due,..... Fran - cois,
cres. *f*

This system continues the vocal and piano parts. The soprano part has a dynamic marking of *f* at the end of the first line. The piano part includes a *cres.* (crescendo) marking and a final *f* dynamic marking. The piano accompaniment continues with its characteristic accompaniment pattern.

.... These flow - ers, too, view, All va - ried in hue, Ac - cept them. we

.... To you, Fran - cois, To you, Fran - cois, We come to -

.... To you, Fran - cois, To you, Fran - cois, We come to -

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is G major (one sharp). The first vocal line begins with a forte (*f*) dynamic. The lyrics are: ".... These flow - ers, too, view, All va - ried in hue, Ac - cept them. we". The second vocal line continues with: ".... To you, Fran - cois, To you, Fran - cois, We come to -". The piano accompaniment features a steady bass line and chords in the right hand.

pray,..... All sparkling with dew, These ros - es to you we bring.....

- day,..... We come to you, We come to you in friend - -

- day, We come to you, We come to you in friend - -

The second system of the musical score continues the composition. It also consists of four staves. The vocal lines continue with: "pray,..... All sparkling with dew, These ros - es to you we bring....." and "- day,..... We come to you, We come to you in friend - -". The piano accompaniment includes a piano (*p*) dynamic marking. The lyrics for the second vocal line are: "- day, We come to you, We come to you in friend - -". The piano accompaniment features a steady bass line and chords in the right hand.

.... this day,..... These flow-ers, too, view, All va-ried in hue, Ac-cept

- ship to - day,..... We are, we are, we are,.... we are the swell - est

- ship to - day,..... We are, we are, we are,.... we are the swell - est

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the upper staff containing the lyrics and the lower staff containing the melody. The piano accompaniment is written for a grand piano, with the right hand playing chords and the left hand playing a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked with a forte (f) dynamic.

them, we pray, With wish-es for ma - ny re-turns of the day, for ma - ny re-

who a - - bide, We are the swell - est who a - bide, In swell

who a - - bide, We are the swell - est who a - bide, In

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line consists of two staves, with the upper staff containing the lyrics and the lower staff containing the melody. The piano accompaniment is written for a grand piano, with the right hand playing chords and the left hand playing a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked with a piano (p) dynamic.

- turns of the day. Long live Fran - - cois!.....

Gra - - vil - liers. Long live Fran - - cois!.....

Gra - - vil - liers. Long live Fran - - cois!.....

NICO. (*Concealing bouquet behind his back.*) This is my offering, my kind master. First bouquet,—violets. (*Shows it.*) Emblem of your modesty. Second bouquet,—tulips. (*Shows it.*) Emblem of ardent love (*Looks at FAN.*) returned! Am I not right?

FRAN. (*Grasping his hand.*) Thanks, youngster, thanks!

NICO. (*To KIRSCH. Aside.*) Not so bad for me!

KIRSCH. (*Comes forward, concealing behind him a pipe and a package of tobacco.*) I too, bring my present—a pipe. (*Shows it.*) My grandmother gave it to me. Emblematic of matrimony! The fire—quarrels and tiffs. The smoke—what they end in. A paper of tobacco, (*Shows it.*) left me by my grandfather. Emblematic of mankind generally. You must set it in a blaze to find out what good or bad is in it. Accept them, my good Francois! (*FRANCOIS takes them, and gives them to NICOLET, who goes with them to shop.*)

KIRSCH. (*Following him. Aside to him.*) Not so bad for me, either. That was eloquence!

Enter COUNTESS, followed by a lackey, bearing a cage covered by a veil.

COUNT. And I, Francois, have not forgotten you either.

FRAN. Madam—*You too!*

(*Lackey raises veil, and shows two doves in cage.*)

COUNT. (*Gushingly.*) An emblem of faithful love.

FRAN. Ah, you overwhelm me!

FAN. And do you imagine I am going to give you nothing on this anniversary?

FRAN. (*Surprised.*) *You, Fantine?*

FAN. Yes, I! I have my present too. It isn't much. A song of my childhood. You shall be the first to whom I have sung it since I was so high. (*Indicates small child.*)

FRAN. Dear Fantine, how good of you!

MANON. (*To COUNTESS.*) How sweet, isn't it. You see they love each other!

COUNT (*Excitedly.*) Love! (*Aside.*) A rival! Oh!

FAN. (*To all.*) Come, gather about me, and listen. It's called the "Song of the Little Sailor." Join in the chorus.

"A SAILOR LAD WOULD GO."

No. 8. DUET.
Allegretto.

Fantine, and Chorus.

FANTINE.

1. A sail - or lad would
2. But he to them did

Sva

Allegretto.
(Tambourine.)

go, Heave a - ho! A sail - ing to and fro; Oars high, Yo ho! oars
show, Heave a - ho! He was no i - dle foe: Sword high, Yo ho! sword

Sva

low!
low!
Sop. No ship had he, you
But ere they far did

Oars high, Yo ho! oars low!
Sword high, Yo ho! sword low!

TENOR.

Oars high, Yo ho! oars low!
Sword high, Yo ho! sword low!

BASSES. SOLDIERS. *p*

Sva

know, Heave a - ho! Ex - cept a boat to row, Keel high, Yo - ho, keel
 go, Heave a - ho! The Queen in haste did show, Foot high, Yo - ho, foot

Sya

low. When he reached a
 low. When she saw the
 Sop.

Keel high, Yo ho! keel low!
 Foot high, Yo ho! foot low!

TENOR.

Keel high, Yo ho! keel low!
 Foot high, Yo ho! foot low!

BASSES.

far sail - off strand,
 or brave,

And went on land.
 Her heart she gave.

Sya

mf

His
And

When he reached a far - off strand, And went on land.....
When she saw the sail - or brave, Her heart she gave.....

When he reached a far - off strand, And went on land.....
When she saw the sail - or brave, Her heart she gave.....

mf

foot had scarce - ly touched the shore, When
then she gave to him her hand, He

Oh! dread - ful sav - age shore!.....
She gave to him her hand.....

Oh! dread - ful rav - age shore!.....
She gave to him her hand.....

The musical score consists of two systems. The first system has four staves: a vocal line with lyrics, a piano accompaniment line, and two more staves for piano accompaniment. The second system also has four staves: a vocal line with lyrics, a piano accompaniment line, and two more staves for piano accompaniment. The lyrics are: 'When he reached a far - off strand, And went on land..... When she saw the sail - or brave, Her heart she gave.....' and 'foot had scarce - ly touched the shore, When then she gave to him her hand, He Oh! dread - ful sav - age shore!..... She gave to him her hand.....'.

down on him some wild men bore. Yo - ho!
then was monarch of the land.

Crack! he was free no more. Yo -
Ah! mon - arch of the land.

Crack! he was free no more. Yo -
Ah! mon - arch of the land.

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal lines are in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The lyrics are: "down on him some wild men bore. Yo - ho! then was monarch of the land." The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. Dynamics include *f* and *p*.

f Yo - ho!..... *f* Yo - ho!... .. *f* Ah! And *f*
p ho!.... Yo - ho!.... Yo - ho!..... *f* Ah! And *f*
p ho!.... Yo - ho!.... Yo - ho!.... .. Ah! And *f*

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: "Yo - ho!..... Yo - ho!... .. Ah! And ho!.... Yo - ho!.... Yo - ho!..... Ah! And ho!.... Yo - ho!.... Yo - ho!.... .. Ah! And". The piano accompaniment features a more active treble line with chords and melodic lines, while the bass line remains steady. Dynamics include *f*, *p*, and *ff*. The word "spoken." is written above the final vocal line.



that's the way you know, Heave a - ho! A sail - ing he did go.
that's the way you know, Heave a - ho! A sail - ing he did go.



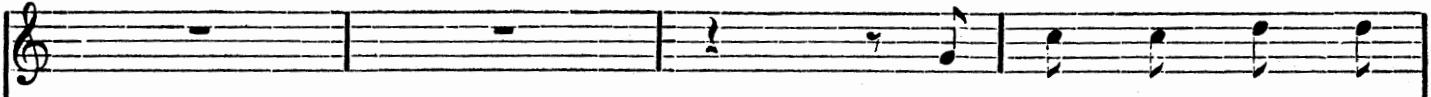
that's the way you know, Heave a - ho! A sail - ing he did go.
that's the way you know, Heave a - ho! A sail - ing he did go.



that's the way you know, Heave a - ho! A sail - ing he did go.
that's the way you know, Heave a - ho! A sail - ing he did go.



fp



3. Once King, our tar, you

Sra



know, Heave a - ho! To build a ship did go, Float high, Yo - ho, float

Sva

This system contains the first four measures of the piece. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. A dynamic marking of *Sva* (Sforzando) is placed above the first measure of the piano part.

low. Sop. On board he then did

TENOR. Float high, Yo ho! float low!

BASSES. Float high, Yo ho! float low!

This system contains the next four measures. It features three vocal staves: Soprano (Sop.), Tenor, and Basses. The lyrics are distributed across these parts. The piano accompaniment continues with the same rhythmic pattern. The Soprano part has a dynamic marking of *low.* and the Tenor and Basses parts have a dynamic marking of *Sop.*.

Sva

This system contains the next four measures of the piano accompaniment. It features two staves (treble and bass clef). The piano part continues with the same rhythmic pattern. A dynamic marking of *Sva* is placed above the first measure of the piano part.

stow, Heave a - ho! Of gold a rich car - go, Sail high, Yo - ho, sail

Sva

This system contains the final four measures of the piece. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part features the same rhythmic pattern. A dynamic marking of *Sva* is placed above the first measure of the piano part.

low. To his fa - ther

Sail high, Yo ho! sail low!

Sail high, Yo ho! sail low!

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics: "low. To his fa - ther". The second and third staves are vocal lines in treble clef with lyrics: "Sail high, Yo ho! sail low!". The fourth staff is a vocal line in bass clef with lyrics: "Sail high, Yo ho! sail low!". The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a piano (p) dynamic marking.

he took his prize, To glad his eyes.

Sra

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics: "he took his prize, To glad his eyes.". The second staff is a piano accompaniment in grand staff (treble and bass clefs) with a piano (p) dynamic marking. The third staff is a vocal line in treble clef with lyrics: "he took his prize, To glad his eyes.". The fourth staff is a vocal line in bass clef with lyrics: "he took his prize, To glad his eyes.". The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a piano (p) dynamic marking. A *Sra* (Soprano) marking is present above the third staff.

And now the mor-al of the tale,

SOP.

To his fa - ther he took his prize, To glad his eyes. The

TEN.

To his fa - ther he took his prize, To glad his eyes. The

BASSES.

'Tis wise sometimes to take a sail!

Yo ho!

mor - al of the tale,

'Tis wise to take a sail.

Yo

mor - al of the tale,

'Tis wise to take a sail.

Yo

Yo - ho!..... Yo - ho!... Ah! And that is how, you

- ho!.... Yo - ho!.... Yo - ho!..... Ah! And that is how, you

- ho!.... Yo - ho!.... Yo - ho!..... Ah! And that is how, you

allargando.

know, Heave a - ho! He did a sail - ing go.

know, Heave a - ho! He did a sail - ing go.

know, Heave a - ho! He did a sail - ing go.

rall.

OMES. Bravo, Fantine, bravo!
 COUNT. (*Moved.*) I must speak to this girl.
 KIRSCH. This sailing is warm work, and dry work too. I propose we moisten it, and wash down the song with a bottle or

two of wine. We can then drink the health of Francois. No festival is complete without the clinking of glasses.
 FRAN. I agree with you. Come, friends, come!
 OMNES. Long live Francois!

"AND THAT IS HOW, YOU KNOW."

No. 9. SORTIE.

SOPRANOS.
Allegro.

First system of musical notation for the Soprano part, starting with a treble clef, a 2/4 time signature, and a dynamic marking of *f*. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

SOLDIERS.
TENORS.

And that is how, you know, heave a ho, He did a sail-ing go, And that is how, you

First system of musical notation for the Tenor part, starting with a treble clef, a 2/4 time signature, and a dynamic marking of *f*. The melody is similar to the Soprano part.

BASSES.

And that is how, you know, heave a ho, He did a sail-ing go, And that is how, you

First system of musical notation for the Bass part, starting with a bass clef, a 2/4 time signature, and a dynamic marking of *f*. The accompaniment consists of eighth and sixteenth notes.

Allegro.

First system of piano accompaniment, starting with a treble and bass clef, a 2/4 time signature, and a dynamic marking of *ff*. The piano part features a rhythmic accompaniment of eighth and sixteenth notes.

Second system of musical notation for the Soprano part, continuing the melody from the first system.

know, heave a ho, He did a sail-ing go!

Second system of musical notation for the Tenor part, continuing the melody from the first system.

know, heave a ho, He did a sail-ing go!

Second system of musical notation for the Bass part, continuing the accompaniment from the first system.

Second system of piano accompaniment, continuing the accompaniment from the first system, ending with a dynamic marking of *ff*.

Exeunt all except FANTINE and COUNTESS. FAN. goes up and looks tenderly after FRANCOIS.

COUNT. (*Aside.—Who has been troubled ever since the song, and who has watched FAN. now and then anxiously.*) If it should be! But to satisfy my doubts, I must bring her to my brother. But how?

FAN. (*Looking after FRAN*) How happy he is, and how I love him!

COUNT. (*Aside.*) I have it! (*Stops FAN. as she is about to enter MILITZA'S house.*) A word with you, child. Where did you learn that song?

FAN. (*Smiles.*) It seems as if I had always known it from my infancy.

COUNT. (*Anxiously.*) And where was your infancy passed?

FAN. Oh, it was a grand house, somewhere, with large old trees, and shady walks!

COUNT. Was it in Pitou?

FAN. (*Astonished.*) That's what Militza called it. How did you know? I remember some wicked men who burned everything in the chateau, and then — all is confused till I remember Militza, who took me from a man who wanted to beat me, and ran away with me to the gypsies; and then I grew up and began to sing for them from town to town — and — and — here I am, the street singer, Fantine.

COUNT. (*Aside.*) Can it be she? Impossible! My brother must see her! (*Aloud.*) I am the Countess de la Savonniere, sister of the Marquis de Pontcornet.

FAN. (*Startled.*) Again that name! (*Puts her hand to her head, absorbed in thought.*)

COUNT. (*Aside.*) There can be no doubt. (*Aloud.*) My child, you sing very prettily. My brother is fond of music, and he must hear you. Come — come with me. You cannot refuse me. Ten louis for two little songs.

FAN. But my mother?

COUNT. Militza? I will take you both. Bring her hither quickly. We will go at once.

FAN. (*Aside.*) Ten louis! With that I should not go to dear Francois quite dowerless! (*Aloud.*) I'll go, Madame. (*Exit quickly into MILITZA'S house.*)

COUNT. This would complete my happiness, should it really be my long-lost niece. I should then be rid of a troublesome rival; for though Francois may wed Fantine, the street-singer, he certainly could not hope to aspire to Mlle. Pontcornet. Ah, that nephew of mine, de Lansac, told me the cards said I should succeed in love. (*Enter FAN. and MIL. from house.*)

FAN. Here we are, madame.

MIL. (*To COUNTESS.*) Ah, madame! — such generosity, — such goodness!

COUNT. (*Impatiently.*) Yes, yes! We will talk of that later; but come, now. (*Aside and going.*) Now, my fine Francois, we will see if you will scorn my love! (*Exeunt L. I. E., COUNTESS, FAN, and MIL.*)

Enter at the same moment FRAN., GRAT., NICO., men and women of the people, MANON, and JULIETTE, R. 2. E.

GRAT. A jolly festival and good wine!

ALL. Yes, yes!

COUNT. (*To FRAN. aside.*) Have you seen Pontcornet? Remember, he is to be watched.

FAN. Oh, yes! (*Aside.*) I must save him. (*Aloud.*) My friends, I have a great piece of news for you. Pontcornet, the implacable royalist, stirred by the example of so many others, has come over to the side of the people!

OMNES. He?

FAN. Yes, he! It astonishes you, doesn't it? It did me! Yes, he is devoted to the cause of liberty; in proof of which you shall hear a song of his which he has given me but now, with the request that Fantine and myself should teach it to you. (*Aside, laughing.*) Poor Pontcornet! I must do it!

OMNES. The song! The song!

FAN. (*Takes song from pocket.*) It is here. Listen!

"YE SONS OF FRANCE."

No. 10. FINALE. Nicolet, Marquis, Francois, and Chorus.

Allegro.

"YE SONS OF FRANCE."

FRAN JOIS.

1. Ye sons of France, give ear to me, While I un - to you all ex -
 2. Ye sons of France, for our fi - nance We sure - ly need a fi - nan -

-plain How through our ty - rant rul - ers we Toil for pros - per - i - ty in vain. Our fi -
 -cier! E - con - o - my if we would see, We must pay less; that's ve - ry clear! Ev - 'ry

-nan - ces in con - fu - sion, And our pol - i - tics, a jest, Mon - ey
 day new cause for won - der, Why they tax the peo - ple so! It is

poco rit.

squan - dered in pro - fu - sion Up - on ob - jects we de - test,.....
noth - ing else but plun - der, In - to what poc - kets does it go!.....

REFRAIN.

.... It is by all con - fessed! And
.... We all of us well know!

thus, as you see,..... It must ev - er be, Un - til lib - er -

-ty makes France and French - - men free; And thus, as you see,.....

It must ev - er be,..... Un - til lib - er - ty makes France and French - - men

free.
MEN OF THE PEOPLE.
TENORS. *f*

BASSES. *f* Yes, thus as we see,..... It must - ev - er be.

Un - til lib - er - ty makes France and French - - men free. Aye, thus do we

The first system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

see,..... It must ev - er be,..... Un - til France is free, Un - til France is

rit.

The second system continues the vocal and piano parts. It includes a *rit.* (ritardando) marking above the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand towards the end of the system. The system concludes with a double bar line and repeat signs.

free. free. (Enter KIRSCH. and Women of the People.)

Ist. *2d.* *f*

The third system is primarily for the piano. It begins with a first ending (*Ist.*) in 6/8 time, followed by a second ending (*2d.*) in 2/4 time. A dynamic marking of *f* (forte) is placed below the piano part. The system includes the stage direction "(Enter KIRSCH. and Women of the People.)" and ends with a double bar line.

SOP. *f*

We shall all then be gay, And dance and sing the live - long

TEN. *f*

We shall all then be gay, And dance and sing the live - long

BASSES. *f*

day; Yes, we shall then be gay, And dance and sing the live - long

day; Yes, we shall then be gay, And dance and sing the live - long

day. Then Fran - cois you would be wed, For you'd make her your wife; And con-

day. Then Fran - cois you would be wed, For you'd make her your wife; And con-

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady bass line and chords in the right hand.

-tent its light would shed Up - on your home and life. We should all then be

-tent its light would shed Up - on your home and life. We should all then be

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part continues with a steady bass line and chords in the right hand. A dynamic marking of *f* (forte) is present above the vocal lines.

gay, And dance and sing the live-long day, Yes, then we'd all be gay, We'd

gay, And dance and sing the live-long day, Yes, then we'd all be gay, We'd

The first system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass and treble clefs. The key signature has two sharps (F# and C#) and the time signature is common time (C).

(*Servant enters.*)

FRANCOIS.

all be gay! A letter for Monsieur Francois! For me! From whom?

all be gay!

The second system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass and treble clefs. The key signature has two sharps (F# and C#) and the time signature is common time (C). The piano part includes dynamic markings *sf* and *p*.

FRANCOIS. (*Reads, then with a cry of agony.*)

ad lib.

Ah, gone from me!....

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef, starting with a whole rest followed by a melodic phrase. The middle staff is a piano accompaniment in treble clef, featuring a complex, rhythmic pattern with triplets and a dynamic marking of *ff*. The bottom staff is a piano accompaniment in bass clef, also featuring triplets and a dynamic marking of *f*. The lyrics "Ah, gone from me!...." are positioned between the vocal and piano staves.

lento. (*Reads dazed.*)

You will never see her a - gain.

It can - not be!

Allegro.

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef, with lyrics "You will never see her a - gain." and "It can - not be!". The middle staff is a piano accompaniment in treble clef, marked *Allegro.* and *f*, with a dynamic marking of *f*. The bottom staff is a piano accompaniment in bass clef, also marked *f*. The piano part features a driving, rhythmic accompaniment.

No, no, it can not be!

What! gone for - ev - er!

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef, with lyrics "No, no, it can not be!" and "What! gone for - ev - er!". The middle staff is a piano accompaniment in treble clef, featuring a melodic line with accents and a dynamic marking of *p*. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic accompaniment. The piano part includes a dynamic marking of *p*.

lento.

Oh, turn not, brain! She

p *lento. cres.* *dim.*

Andante.

no - ble and rich? Ah, des - pair!..... And her from my arms do they

p

tear,..... And con - ceal her for aye from my view, And rob me of one last word of a

p

-dieu!.... Are you then lost to me for - ev - - - er? Yes, 'tis true! Yes, 'tis true! And

p

(With tearful voice.)

Sempre Andante.

we shall meet a - gain nev - - er! 'Tis Fran - cois, hosed in

Sempre Andante.

Après la parole.

blue, Known to all, Both great and small, The friend of lov - ers true, 'Tis Francois, 'tis Fran-

Allegretto.

-cois, hosed in blue..... (Overcome.)

TENORS.

f (Gaily.)

(Laughing and pointing to FRANCOIS.)

BASSES.

f (Gaily.)

Oh, why should a man of

Allegretto.

sense regret An in - grate and a vile coquette ? Come, come, the heart - less girl forget, And drown your woe in

glee. In the bot - tle you will find relief, Wine kills eve ry kind of grief. Aye, e - ven the be - lief a girl can

Allegro.
faith - ful be.... Yes, e - ven the ab - surd be - lief a girl can faith - ful be.

Allegro.

(MARQUIS enters and hastens to FRANCOIS.)

I come, Fran- cois, the vers-es to re- ceive. Eh! what

The first system of the score consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with the lyrics "I come, Fran- cois, the vers-es to re- ceive. Eh! what". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with trills (tr) in the right hand.

FRANCOIS.
Ah! Monsieur le Mar - quis.

NICOLET.
ails you, my lad? Tell me, why do you grieve? Ask nothing of him,

The second system features two vocal lines and piano accompaniment. The first vocal line, for Francois, is in bass clef and begins with "Ah! Monsieur le Mar - quis.". The second vocal line, for Nicolet, is in treble clef and begins with "ails you, my lad? Tell me, why do you grieve? Ask nothing of him,". The piano accompaniment continues with a similar rhythmic pattern, including trills.

p TENORS.
pray, Monsieur de Pontcor - net. In grief.... our friend you see! Ah! is Pontcornet! now be-

The third system features a vocal line for Tenors in treble clef and piano accompaniment. The vocal line begins with "pray, Monsieur de Pontcor - net. In grief.... our friend you see! Ah! is Pontcornet! now be-". The piano accompaniment includes a piano (*p*) dynamic marking and trills (tr) in the right hand.

1st Sop.

cres.

2d Sop.

p

cres.

TEN.

cres.

-fore us?

BASSES. *p*

He the foe of those who ig - nore us? The

The

What!

'Tis Pont-cor-net,

now be - fore us,

'Gainst those who ig - nore us!

tr

cres.

poco cres.

cres.

man who would the peo - ple save?

Long life to Pont-cor - net!

our leader bold and

man who would the peo - ple save?

Long life to Pont cor - net!

our leader bold and

tr

MARQUIS.

What!

brave, Long life to Pont - cor - net, our lead - er bold and brave!

brave, Long life to Pont - cor - net, our lead - er bold and brave!

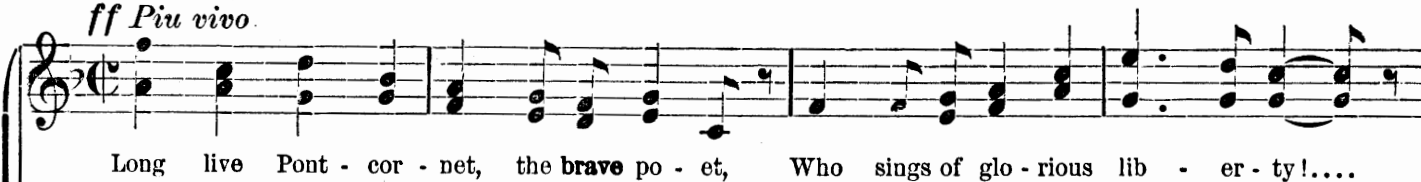
brave, Long life to Pont - cor - net, our lead - er bold and brave!

f
m.g

I your lead - er? 'Tis ab - surd! They must be mad, up - on my word!

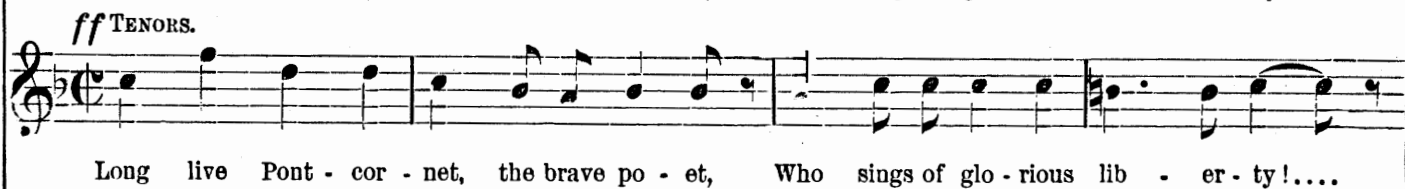
f *accel.*

SOPRANOS.
ff Piu vivo.



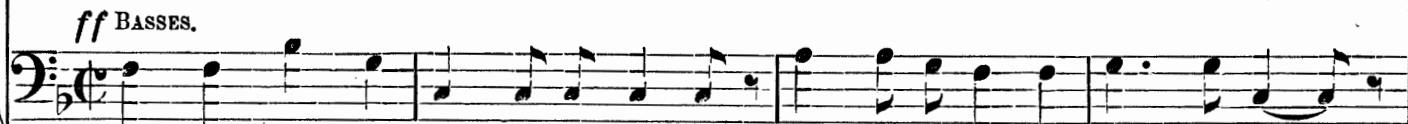
Long live Pont - cor - net, the brave po - et, Who sings of glo - rious lib - er - ty!....

ff TENORS.



Long live Pont - cor - net, the brave po - et, Who sings of glo - rious lib - er - ty!....

ff BASSES.



Piu vivo.



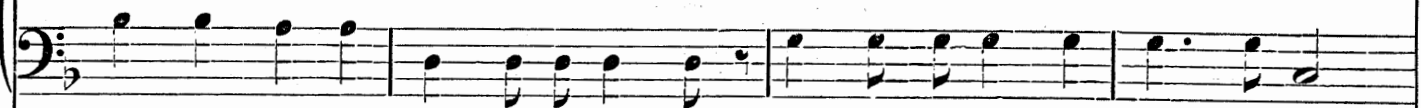
f



We are grate - ful, thus do we show it; Let him in tri - umph car - ried be.



We are grate - ful, thus do we show it; Let him in tri - umph car - ried be.




Long live Pont - cor - net, the great po - et, Who sings of glo - rious lib - er - ty!....

Long live Pont - cor - net, the great po - et, Who sings of glo - rious lib - er - ty!....

The first system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are: "Long live Pont - cor - net, the great po - et, Who sings of glo - rious lib - er - ty!...."

We are grateful, thus do we show it; Let him in tri - umph car - ried be. Long live Pontcor-

We are grateful, thus do we show it; Let him in tri - umph car - ried be. Long live Pontcor-

The second system of the musical score consists of three staves. The top two staves are vocal staves in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The lyrics are: "We are grateful, thus do we show it; Let him in tri - umph car - ried be. Long live Pontcor-". The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the final measure.

-net, Long live Pontcor-net, Long live Pont cor - net, Pont - cor - - net!.....

-net, Long live Pontcor-net, Long live Pont - cor - net, Pont - cor - - net!.....

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

The second system continues the vocal and piano parts. The vocal lines are mostly rests, indicating that the vocalists are silent during this section. The piano accompaniment continues with a similar rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

(They seize PONTCORNET, raise him on the shoulders of GRATINET and COURTALIN, he stunned, and the people enthusiastic. They are about to carry him in triumph, as the curtain falls.)

ACT II.
ENTR'ACTE--MENUET.

Tempo di Minuetto.

The first system of musical notation consists of two staves, Treble and Bass clef, in 3/4 time. The Treble staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The first measure contains a half note chord (F#4, A4) followed by a quarter note chord (B4, D5). The second measure contains a half note chord (C5, E5) followed by a quarter note chord (F#5, A5). The third measure contains a half note chord (G5, B5) followed by a quarter note chord (C6, E6). The fourth measure contains a half note chord (D6, F#6) followed by a quarter note chord (G6, B6). The fifth measure contains a half note chord (A6, C7) followed by a quarter note chord (B6, D7). The Bass staff begins with a bass clef and a 3/4 time signature. The first measure contains a half note chord (F#2, A2) followed by a quarter note chord (B2, D3). The second measure contains a half note chord (C3, E3) followed by a quarter note chord (F#3, A3). The third measure contains a half note chord (G3, B3) followed by a quarter note chord (C4, E4). The fourth measure contains a half note chord (D4, F#4) followed by a quarter note chord (G4, B4). The fifth measure contains a half note chord (A4, C5) followed by a quarter note chord (B4, D5). Dynamics include *f* (forte) and *pp* (pianissimo).

The second system of musical notation consists of two staves, Treble and Bass clef, in 3/4 time. The Treble staff continues the melody from the first system. The Bass staff continues the accompaniment from the first system. Dynamics include *pp* (pianissimo).

The third system of musical notation consists of two staves, Treble and Bass clef, in 3/4 time. The Treble staff continues the melody from the first system. The Bass staff continues the accompaniment from the first system. Dynamics include *p* (piano).

The fourth system of musical notation consists of two staves, Treble and Bass clef, in 3/4 time. The Treble staff continues the melody from the first system. The Bass staff continues the accompaniment from the first system.

The fifth system of musical notation consists of two staves, Treble and Bass clef, in 3/4 time. The Treble staff contains two endings. The first ending is marked *1st.* and the second ending is marked *2d.*. The Bass staff continues the accompaniment from the first system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, featuring a piano (*p*) dynamic marking in the bass staff.

Fourth system of musical notation, continuing the melodic and harmonic development.

Fifth system of musical notation, concluding the page with a *dim.* (diminuendo) marking in the treble staff and a *pp* (pianissimo) marking in the bass staff.

SCENE.—A grand salon in PONTCORNET'S house. Door C. Door L. and R. 2 E. At rise of curtain, JASMIN, cooks, valets, chambermaids, and other servants discovered.

"OH 'TIS A SHAME!"

NO. 11. CHORUS OF SERVANTS.

Allegro vivace.

Piano introduction in 6/8 time, marked *ff*. The music consists of a rhythmic accompaniment with chords and moving lines in both hands.

SOP. *ff*
 Oh, 'tis a shame! pass - ing all name; A scan - dal as bad, as bad can

TENORS. *ff*
 Oh, 'tis a shame! pass - ing all name; A scan - dal as bad, as bad can

BASSES. *ff*
 Oh, 'tis a shame! pass - ing all name; A scan - dal as bad, as bad can

Vocal staves for Soprano, Tenors, and Basses, and piano accompaniment. The lyrics are: "Oh, 'tis a shame! pass - ing all name; A scan - dal as bad, as bad can be! What mad freak made him thus to seek, A fame un - wor - thy his dig - ni -".

be! What mad freak made him thus to seek, A fame un - wor - thy his dig - ni -

be! What mad freak made him thus to seek, A fame un - wor - thy his dig - ni -

Continuation of vocal staves and piano accompaniment. The lyrics are: "be! What mad freak made him thus to seek, A fame un - wor - thy his dig - ni -".

f

- ty! It is a shame, pass - ing all name; A scan - dal as bad, as bad can

ff

- ty! It is a shame, pass - ing all name; A scan - dal as bad, as bad can

ff

- ty! It is a shame, pass - ing all name; A scan - dal as bad, as bad can

f

be! What mad freak made him thus to seek, A fame un - wor - thy his dig - ni - ty!

f

be! What mad freak made him thus to seek, A fame un - wor - thy his dig - ni - ty!

f

be! What mad freak made him thus to seek, A fame un - wor - thy his dig - ni - ty!

"YOU MAY BELIEVE."

SONG.

Jasmin.

Allegretto.

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The music features a simple harmonic accompaniment with chords and moving lines in both hands.

The second system of the score continues the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The music features a simple harmonic accompaniment with chords and moving lines in both hands. A piano dynamic marking (*p*) is present in the treble staff.

The third system of the score contains the first line of the vocal melody and its piano accompaniment. It consists of two staves: a treble clef staff for the voice and a bass clef staff for the piano. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "You may be - lieve when I say my sur - prise..... was so pro -".

The fourth system of the score contains the second line of the vocal melody and its piano accompaniment. It consists of two staves: a treble clef staff for the voice and a bass clef staff for the piano. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "found that I doub - ted my eyes, When on their shoulders, a - loft he was raised; In hon - or to".

him for the freedom he praised. Heedless of all the proud deeds of his race, Whose name he thus cru-el-ly sunk in dis

grace, What in this scan-dal is bard-est of all, Is that he can-not his im-pru-dence re-

REFRAIN.

- call. Tru-ly, 'tis dif-fi-cult, fi-cult, fi-cult, fi-cult, fi-cult to

say, Where you can find an ass, an ass, an ass, an ass like Pont Cor-

net.

Sop.

Tru - ly, 'tis dif - fi - cult, fi - cult, fi - cult, fi - cult, fi - cult to

TENORS.

Tru - ly, 'tis dif - fi - cult, fi - cult, fi - cult, fi - cult, fi - cult to

BASSES.

Tru - ly, 'tis dif - fi - cult, fi - cult, fi - cult, fi - cult, fi - cult to

say, Where you can find an ass, an ass, an ass, an

say, Where you can find an ass, an ass, an ass, an

say, Where you can find an ass, an ass, an ass, an

ass like Pont - cor - net.

ass like Pont - cor - net.

ass like Pont - cor - net.

OMNES.—It is shameful! Outrageous!

JAS. The idea of the Marquis fraternizing with the vulgar people!
A Marquis writing songs about liberty! Bah!

OMNES. Bah!

JAS. We *can't* condescend to remain with such a master!

OMNES. No! No!

(*Cries outside, L.*)—"Long live Pontcornet!"

JAS. Do you hear that? Market people cheering the Marquis. It disgraces him! It disgraces *us*!

Enter PONTCORNET, C. excitedly.

PONT. (*Speaking as he enters.*) Yes, my friends! You may count upon me! (*Comes down.*) Good people, they call me their liberator. Why, I don't know! (*Sees JASMIN.*) Here, Jasmin! (*Gives him hat and cane.*)

JAS. (*Taking them stiffly.*) I have the honor to offer my resignation to the Marquis—I beg pardon!—to *citizen* Pontcornet!

PONT. Why, what do you mean, you impudent rascal?

JAS. The *ladies* and *gentlemen* (*pointedly*) here assembled, cannot preserve their self-respect and serve a friend of the mob at the same time. That is our ultimatum;—if the word is right.

OMNES. Yes! Our ultimatum;—if the word is right.

PONT. (*Furious.*) Scoundrels,—idiots,—ragamuffins!

JAS. (*Pleased.*) Ah! Scoundrels,—idiots,—ragamuffins! He is *not* changed then. He is *not* converted to liberal ideas!

PONT. Impertinent booby! (*Kicks JASMIN behind. The others all wince and make a movement as if they had received the blow.*)

JAS. Thanks, for this testimony to your fidelity to the traditions of your race. We will *not* leave you.

OMNES. No, no! Long live the Marquis.

JAS. And now we can resume our preparations for to-night's fête.

PONT. Very well! A word, Jasmin. Do you know Francois—him of the blue stockings?

JAS. The scribbler of the market-place?

PONT. Yes! You will send for him at once. We have an account to settle together!

JAS. I obey! Excuse my words of a few moments ago. We are bound more closely than ever to you, by your affectionate proof of loyalty to your old principles! (*Rubs his back. All copy action, sympathetically.*) Come; prepare for this evening's festivities!

Allegro.

The musical score is written for piano in 6/8 time with a key signature of one sharp (F#). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking later in the system. The music features a mix of chords and melodic lines, with some passages marked with accents. The score concludes with a double bar line at the end of the fifth system.

Exeunt all, c. except the MARQUIS.

PONT. I do not understand this popularity; for I *am* suddenly the people's favorite, thanks to the infernal song which that rascal Francois corrected. Corrected? Yes, with a vengeance! What will the king say? The situation is a serious one. I *could* look to the people for support, but,—bless me—it's an awkward piece of business! What's to be done?

"IT IS PERPLEXING."

No. 13. COUPLETS.

Allegretto.

MARQUIS.

It is per -

- plexing! It is per-plex-ing! There is in pol-i-tics, I find, a phase Which seems un-to my mind ex-tremely

vex - ing. It is per - plex - ing! It is per - plex - ing!

m. g.

To a - chieve a great name, and fame, Is ve - ry fine, but much I fear A
 Hon - or is a fine dower, and power And to de - fend your na - tive land Is

lit - tle great man to ap - pear..... And in ver - i - ty be it confessed, No he - ro's
 no - ble, I well un - der - stand..... But to serve her in her hour of strife, You stand a

m. g.

heart dwells in my breast, No he - ro's heart dwells in my breast. It is per -
 chance to lose your life, You stand a chance to lose your life. It is per -

- plexing It is per-plex-ing. There is in pol-i-tics I find a phase Which seem un-to my mind ex-tremely

vex - ing. It is per - plex - ing! It is per - plex - ing!

Enter COUNTESS, R. 2. E.

COUNT. Ah brother! I was seeking you. I've such important news for you. I'm on the traces of your long-lost daughter—Jeanne!

PONT. (*Startled and moved.*) Jeanne!

COUNT. Yes, who was carried off at the burning of your chateau at Pitou, by vagabonds.

PONT. She lives, then? And you have found her in custody of those wretches?

COUNT. No; but with a good woman who brought her to Paris.

She has given me the most precise details of everything, and the memory of her youth that I have awakened in the girl herself, leaves no longer room for doubt.

PONT. My child alive and found! But how did you discover her!

COUNT. By chance—providence. She was singing in the streets.

PONT. (*Overwhelmed.*) My daughter—a Pontcornet—singing in the streets?

COUNT. Yes, the song you wrote for her so long ago.

"A SAILOR LAD WOULD GO."

No. 14.

Allegretto. THE COUNTESS.

A sail - or lad, would go, Heave a - ho, A

Yes, yes, I remember well! Only you, myself and she, could know it.
THE MARQUIS. (*Speaks.*)

sail - ing to and fro.

MARQUIS.

A sail - ing he would go, Heave a - ho! Oars high, yo, ho, Oars

COUNTESS. goes to back, beckons FAN. and MIL. in, and signs to FAN. to sing.

FANTINE

low !

a tempo.

To his fa - ther he took his prize, To cheer his eyes, To his fa - ther

he took his prize, To cheer his eyes!

rit.

rit.

PONT. My daughter—my little Jeanne!

FAN. (*Embarrassed.*) Monsieur le Marquis!

PONT. (*Drawing her towards him, and recognizing her*) Why, it's my little songster of this morning! Can it be? (*Examines her.*) You were only five years old, and—you have grown so!

COUNT. She is your daughter, all the same. She could not stop growing until you had found her again!

PONT. I did not think of that. She has her mother's eyes! That song, too!—I must believe it! She is very pretty—and bears herself in an aristocratic manner. She inherited that from me. (*Takes her hand.*) And such delicate hands! Come, child, embrace your father!

FAN. (*Timidly.*) Pardon me—this surprise—my emotion—this sudden change in my life!

PONT. Think of the change it has made in mine! I am your father. And as a natural and logical consequence, you are my daughter. (*Kisses and embraces her.*) Take her, sister. Clothe her in attire worthy her new rank, while I talk with Madame Militza. My daughter must eclipse all my guests to-night. I leave that to you.

COUNT. She shall have the richest garbs from her mother's wardrobe—until she has one of her own.

PONT. Embrace me again, my child. There is a great deal of lost time to be made up! (*Embraces her.*)

FAN. (*Aside*) And Francois! How am I to let him know?

COUNT. Come, child! Come!

Exit R. 2. E., with FATINE.

PONT. What a romance! And now, Militza, give me all the particulars. But first about yourself. You are married?

MIL. Alas! Yes and no! I had an excellent husband, with whom I kept an inn in Switzerland. His name was Kirschwasser.

PONT. One moment. I know this Kirschwasser.

MIL. (*With joy.*) Oh! You know him!

PONT. I am mistaken. It is a drink of the same name. Go on with your story.

MIL. We did not live happily together. It was my fault. I was jealous—and his hair was long and so tempting! —

PONT. That you felt obliged to borrow a handful of it, now and then!

MIL. Alas—yes! He ran away, and I have not seen him since.

Enter JASMIN, E.

JAS. The person I was sent for is here.

PONT. Ah! Good! (*To MIL.*) Enter here, madame. (*Points L. 2. E.*) We will resume our conversation by and by. I shall recompense your devotion.

MIL. (*At door.*) You are too good! (*Exit L. 2. E.*)

PONT. (*To JAS.*) Now show Francois in. (*Exit JAS., C.*) I hope, at last, that I shall obtain some explanation of the cause of my popularity.

Enter FRANCOIS, C.

FRAN. You wish to see me!

PONT. Ah! you are there, are you? (*Reproachfully.*) You know what happened to me? The people brought me home in triumph.

FRAN. So I hear!

PONT. Thanks to *your* song. Do you know what you have done? You have lost me my position at court,—for as soon as the king hears of it, he will be furious!

FRAN. When you know my reasons—

PONT. Silence, sir! You have turned me into a common politician, who changes his politics in a moment for mob applause. Such a thing was never heard of.

FRAN. (*Smilingly.*) Do you think so? And as to the song, on this 10th of July, 1789, serious questions are stirring Frenchmen to the very soul. You were looked upon as dangerous to the liberal cause, thanks to your songs in favor of the court. You were a marked man. In changing your latest song, I have saved you from a great peril that threatened you.

PONT. Well, I don't thank you for it. I have even sent for you to ask you to undo what you have done.

FRAN. That's easy enough. Tell your friends at court that I mutilated your song,

PONT. But, my dear fellow, in that case, their vengeance will fall upon you, and it is you who will be arrested. Why should I destroy you for trying to save me?

FRAN. (*Bitterly.*) What does it matter? My heart suffers from one pain that renders it insensible to every other.

PONT. Oh, very well then. Besides, if something disagreeable is to happen, perhaps it is better it should happen to you than to me—that is, if you are so indifferent to it one way or the other.

Enter JASMIN, C.

JAS. (*Announcing.*) The Chevalier de Lansac!

PONT. My nephew! I'll receive him in a moment.

FRAN. If you will permit me, I will go to the library and write a letter explaining the whole affair. If you are then called upon, you can completely exonerate yourself.

PONT. That is generous! On my part, if you get into trouble, I'll look after *you*. Depend upon me, my dear blue-stockings—I mean, my dear Francois! This way. (*Points R. 2. E.*)

FRAN. It will be soon done. (*Exit R. 2. E.*)

PONT. Request my nephew to come to me.

Exit JASMIN, C., LANSAC, enters immediately, C.

LAN. Good day, my dear uncle.

PONT. Ah! And where do you come from?

LAN. (*Sarcastically.*) From the market-place, where I had the honor to be a witness to your glorious triumph! Do you know you are almost as popular now as Lafayette himself?

PONT. (*Angrily.*) Go to the—! But, tell me—what the deuce were *you* doing in the market place?

LAN. (*Sighs.*) A love affair that turned out badly. The little beauty that I proposed to carry off, was carried off by somebody else. But I shall find her again, never fear!

PONT. Women, always women! Why is it that you can think of nothing else?

"THE SEX, I LOVE IT."

No. 15. SONG.

Moderato.

Piano introduction in 2/4 time, key of B-flat major. The music is marked *f* (forte) and begins with a treble clef and a common time signature (C) that changes to 2/4. The melody is in the right hand, and the accompaniment is in the left hand.

LANSAC.

Vocal line and piano accompaniment for the first two lines of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is marked *Fine.* and *p legg.* (piano, leggiero).

1. The sex, I love it, I a - dore it! I have noth - ing else to
 2. Like all young beaux of birth and fash - ion, I can no dis - trac - tion

Vocal line and piano accompaniment for the next two lines of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

do! 'Tis my joy to bow be - fore it, I but live to bill and
 find. Ex - cept - ing love's grand pas - siou, That's whol - ly to my

Vocal line and piano accompaniment for the final two lines of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

cool! You speak now of wo - man sadly, As we speak of a past long
 mind, At your age the blood turns chill; One be - comes a so - ber

dead, But I've oft - en heard it said, The time has been when you loved
 man, And sings, "Love when you can!" But while youth burns with - in us

mad - ly, Ere youth from out your heart had sped..... No; in
 still..... We gai - ly sing, "Love when you will!".....

taste we dif - fer great - ly, You find sour what I find ver - y sweet. If you

wo - men love no more, Do not dis - courage oth - ers, I im - plore!

PONT. Yes, yes; but, my dear nephew, you will for the future turn over a new leaf. And, by the way, I've a bit of serious news for you. You were my sole heir; you are so no longer.

LAN. (*Dismayed*) Eh! What do you mean?

PONT. Fate has sent me a charming young girl of eighteen—

LAN. (*Pretending to be shocked.*) Oh, uncle!

PONT. My daughter,—blockhead,—whom I have just found again!

LAN. What? Jeanne, my boyhood's little playfellow, found again?

PONT. Yes, to be a comfort to me in my politico-lyrical troubles.

LAN. But how did it happen!

PONT. Like a romance. You see, she sings.

LAN. (*Puzzled*) She sings!

PONT. (*Embarrassed*) Yes—she sings—because,—because she is lively. (*Aside.*) He must not know she is a street singer. (*Aloud.*) The fact is, that at the burning of the chateau she was stolen by gypsies. (*Aside.*) Now for a good one! (*Aloud.*) She was rescued by a good woman and placed in one of the best convents in Touraine, to be educated. (*Aside*) Wheugh! (*Aloud.*) By a miraculous chance, my sister went there—or rather was passing—or something of that kind—she does go there occasionally you know—and heard her sing. The voice struck her—and also the words of the song—and—my sister asked the Lady Superior, and the Lady Superior asked the girl and they—they all asked each other—and all was discovered,—and that's how my daughter was restored to me. (*Aside.*) That ought to settle it!

LAN. Upon my honor, uncle, I share in your joy. Am I not to meet my cousin?

PONT. Certainly, certainly! But you must be indulgent to her at first. Her manners are a trifle rough, and her education is none of the most thorough—

LAN. But the best convent Touraine—

PONT. (*Perplexed.*) True, I forgot that—I mean, they spoiled her there by over-indulgence.

LAN. Well, I congratulate you on your good fortune. There is more reason now than ever to settle this unfortunate business of your revolutionary song. Monsieur de Breteuil is terribly angry about it. I was present at your triumph, and as I feared something disastrous might ensue, I went to our friend's house at once. He has given me this note for you.

PONT. (*Seizing note*) Ah! Let me see! (*Reads.*) "My Dear Marquis: Make a public disavowal of your song, or to-night you shall sleep in the Bastille. BRETEUIL." The Bastille? The duce! Very friendly, that! I'll go to him at once, for I have just found a means of exonerating myself. (*Looks R. 2. E.*)

Enter JASMIN, C.

JAS. The guests have just arrived.

PONT. It is destined I shall not have a moment's peace. I'll be with them at once. (*Exit JAS.*) That is to say—(*To LAN.*)—you shall receive them.

Enter COUNTESS, R. I. E., with FANTINE in fine attire.

COUNT. Ah, brother!

PONT. (*Perplexed.*) Now she comes.—and my daughter whom I had forgotten! She is charming, and (*To COUNT.*) you've given another proof of your good taste, sister. Come, nephew! Let me present you to your cousin (*With grimaces at COUNT., and winks at FAN.*) whom we have just rescued from a convent in Brittany.

LAN. But you just said Touraine!

PONT. (*Confused.*) Yes, yes! From Touraine in Brittany. (*Aside.*) Liars should have good memories. (*Aloud.*) Come. (*Moves so as to bring FANTINE in sight of LANSAC.*) My daughter, I have the pleasure to present to you, my nephew, the Chevalier de Lansac.

FAN. AND LAN. (*Each starting.*) Ah!

LAN. (*To PONT.*) Why, 'tis Fantine, the street singer! (*Astounded.*)

FAN. (*To COUNTESS.*) It is the young man who followed me! (*Indignant.*)

PONT. (*Aside to LAN.*) Be quiet, idiot! I'll explain everything, by and by. (*Takes him aside and whispers.*)

COUNT. (*Aside to FAN.*) Followed you, eh? He's in love with you, then! (*Aside*) A brilliant idea! (*Aloud*) Nephew, offer your arm to your cousin. (*FAN. goes up, pouting.*)

PONT. Certainly. Offer her your arm. Why do you stand there, gaping at me like a moon-struck calf?

LAN. (*Aside to COUNT*) Where is the joke?

COUNT. (*To LAN.*) There is no joke. Come, Chevalier, give your arm to your cousin, Mlle. de Pontcornet.

LAN. It is my cousin then? (*Aside.*) There's cozening somewhere!

(*Aloud*) So we are near relations? I am delighted! (*Offers arm.*)

FAN. (*Timidly takes his arm.*) I—I—Excuse me, Chevalier, but—

I'm so surprised, so confused! (*They go up stage slowly, and exeunt, C.*)

PONT. Sister, do the honors in my absence. Receive my guests. I must go to the chateau. (*Going, C.*)

COUNT. Brother, what a lovely pair! Seeing them together, do you not think of marriage!

PONT. Marriage? Rubbish! Are you mad? I find my daughter this morning. I can't marry her this evening. She'll keep! (*Going.*) Let me see if Francois has finished my letter. (*Exit R. 2. E.*)

COUNT. Their marriage would complete my joy. Francois would think no more of her, and would be free to give his attention wholly to me. (*Enter NICOLET, C., dressed as a confectioner's apprentice, and carrying under his arm a small, flat wicker basket.*)

NICO. Ah, excuse me! (*Aside, surprised.*) Eh! She! My master's customer?

COUNT. (*Surprised.*) Nicolet! What are you doing here?

NICO. I have entered the service of Monsieur Gratinet, the confectioner, and have been sent by him with these delicacies.

COUNT. Then you have left Francois?

NICO. (*Significantly.*) He has closed his shop, you know; all on account of a love affair—a street singer who jilted him, to fall in love with a gay young nobleman.

COUNT. Ah! My nephew, the Chevalier de Lansac.

NICO. (*Eagerly.*) Your nephew? (*Aside.*) That's well to know!

COUNT. And where is Francois?

NICO. (*Insinuatingly.*) Scouring Paris for his little songstress. But he'll not find her, will he! (*Laughs strategically.*) He, he! He can't find her, of course; because she's here. (*Waits reply anxiously.*)

COUNT. (*Unconsciously.*) Yes, yes!

NICO. (*Aside with joy.*) Ah! It is so, then?

COUNT. (*Anxiously*) But where can Francois be found?

NICO. At the revolutionary club, where he is to speak to-night.

COUNT. Thank you. (*Aside.*) To-night I'll go! (*Aloud.*) This way, Nicolet. (*Poits L. I. E.*)

NICO. Thanks, madame. (*Aside.*) She is here. How to tell Francois. (*Exit L. I. E.*)

COUNT. (*Going up.*) Cost what it may, Fantine must be married and placed out of the reach of Francois. (*Nico. looks in cautiously, L. I. E.*) And at once! (*Exit C.*)

NICO. (*Entering.*) The game is won! I've learned all I wanted to know. Wasn't it a clever idea, and won't Francois be pleased with my day's work!

FRAN. (*Outside, R. 2. E.*) Good luck to you, Marquis! (*Enter R. 2. E.*)

NICO. (*Astonished*) Master!

FRAN. (*Same*) Nicolet, what are you doing here?

NICO. (*Mysteriously.*) Hush! Mum! Not a word! I'm at work for you. Seeing you so sad, I wished to find out what had become of Fantine.

FRAN. (*Quickly.*) And you have succeeded?

NICO. (*Excitedly, and speaking quickly.*) Yes; at first, I set the neighbors talking and then I learned that Fantine and Militza had gone away with the Countess de la Savonniere.

FRAN. (*Startled*) The Countess! She!

NICO. Yes; the aunt of the Chevalier de Lansac; the young nobleman, you know, who followed Fantine so persistently, for a long time.

FRAN. (*Astounded.*) Her nephew!

NICO. Yes. And Fantine is here!

FRAN. Here!

NICO. With her father, the Marquis de Pontcornet.

FRAN. (*Stunned.*) The Marquis her father! Ah, then indeed Fantine is lost to me forever!

NICO. And why? Cheer up! You must see her and speak to her.

FRAN. (*Hastily.*) You are right—but how?

NICO. Do not be hasty or imprudent. Leave everything to me. I am going to find her, and I'll tell her you are here. Ah! but we'll be cunning. These nobles may be powerful, but we'll show them we can outwit them. No one suspects me here; and in a short time I'll return and tell you all you can wish to know.

FRAN. Good Nicolet, kind Nicolet, go! Go, question, seek, guess, but hasten.

NICO. Depend upon me, master. Brought up in the streets of Paris, I am like a hunting dog. Nothing can throw me off a scent I have once found. (*Exit quickly, L. I. E.*)

FRAN. And am I never to see her again? Must I say farewell forever to her? Alas! She is rich and noble, and can never stoop to one as lowly as I am. Ah! Fantine! Fate has torn you from my arms;—but in pity's name, do not drive me from your heart! (*Enter FANTINE. He sees her.*) Fantine!

FAN. Francois! (*They embrace.*)

"AH, DO WE THEN MEET AGAIN?"

No. 16. DUET.

Fantine and Francois.

Allo. appassionato. FANTINE.

Ah, do we then meet a - gain? Yes! oh, joy beyond ex -
 FRANCOIS.

- press - ing! From this hour, farewell to pain, Heav'n o'er us sheds its bless - ing.

Ah, 'tis you I clasp once more, Yes, ... be - lov - ed, Ah, what

pleas - ure, My life, my price - less treas - ure, Whom so mad - ly I a -
pleas - ure, My life, my treas - ure, I so mad - ly a -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and melodic lines.

piu mosso.
- dore! What joy is mine, What bliss di - vine! What bliss is mine, What joy di -
piu mosso.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff with chords and melodic lines. The tempo marking *piu mosso.* is present at the beginning and middle of the system.

- vine! Loved one, mine!.....

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff with chords and melodic lines. A long slur is placed over the vocal lines in the second measure of this system.

(with transport).

(sadly.)

My love! But hold, a - las!

p rall. *Moderato.*

No,..... no, you are not she I knew,.... The simple

mai - den low - ly born,..... Who sang be-fore my door each morn; For you are

rich, She was not so,..... Your rank is high, Her rank was low. Your pardon

(going).

FANTINE.

grant, I pray. A - dieu, a - dieu, for aye! No long - er this sad - ness

bor - row, For I love but you a - lone, Wealth and rank are on - ly

sor - row, If I have not you, ... my own,.... Yes, if I have not you,.... my

pp animato.
own!..... Take then my hand, no long - er sigh,.... And hence we will to-gether

fly..... For you I love, all on earth a - bove! Here I swear, here I

This system contains a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: "fly..... For you I love, all on earth a - bove! Here I swear, here I".

"WE IN LOVE EVER WILL DWELL."

Tempo di Valse.

swear!

FRANCOIS.

Do I hear!.....

Tempo di Valse.

f dim.

This system contains two vocal lines and piano accompaniment. The first vocal line is in treble clef with the lyrics "swear!". The second vocal line is in bass clef with the lyrics "FRANCOIS." and "Do I hear!.....". The piano accompaniment is in grand staff. The tempo is marked "Tempo di Valse." and the dynamics include "f" and "dim.". The key signature has two sharps (F# and C#) and the time signature is 3/4.

espress.

We in love ev - er will dwell,..... We will e'er

mp

This system contains a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#) and the time signature is 3/4. The tempo is marked "espress.". The lyrics are: "We in love ev - er will dwell,..... We will e'er". The piano part includes the dynamic marking "mp".

yield to its spell

animato.
FRANCOIS.

Oh, what joy be - yond ex - press - ing,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with the lyrics "yield to its spell" and continues with "Oh, what joy be - yond ex - press - ing,". The middle staff is a bass line in bass clef, also in the same key signature and time signature. The bottom staff is a grand piano accompaniment, split into two staves (treble and bass clefs). The piano part features a steady accompaniment with chords and moving lines in both hands.

pp a tempo.

We in love

allargo. *rit.*

Words more sweet than lips, ca - ress - - ing,

a tempo.

allargo. *rit.* *pp*

The second system of the musical score continues the vocal and piano parts. The vocal line starts with "We in love" and "Words more sweet than lips, ca - ress - - ing,". The piano accompaniment includes dynamic markings such as *pp*, *allargo.*, *rit.*, and *a tempo.* The piano part continues with a consistent accompaniment style, featuring chords and melodic fragments in both hands.

ev - er will dwell,..... We will e'er yield to its spell.....

The third system of the musical score concludes the vocal and piano parts. The vocal line ends with "ev - er will dwell,..... We will e'er yield to its spell.....". The piano accompaniment continues with the same accompaniment style, ending with a final chord in both hands.

.... Joy be - yond ex - press - ing, We ... in love will dwell,

FRANCOIS.
Oh, what joy.... be - yond ex - press - ing, We.... in love will dwell,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef, labeled 'FRANCOIS.', with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and melodic lines.

Take then my hand, no long - er sigh; And hence to - geth - er we'll

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in grand staff with chords and melodic lines. The bottom staff is a vocal line in bass clef with lyrics.

fly.....

FRANCOIS.
Yes,.... to - geth - er we will fly, My love, my

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef, labeled 'FRANCOIS.', with lyrics. The bottom staff is a piano accompaniment in grand staff with chords and melodic lines.

We to - geth - - - er will fly,.....

love.... and I,..... We will fly,.... We will

.... We to - geth - - - er will fly,.....

fly,.... You and I,.... Ah,.....

We in love ev - er will dwell,..... We will e'er

We will dwell,..... In love's

yield to its spell

spell..... Oh, what joy, be - yond ex - press - ing,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'yield to its spell'. The piano accompaniment consists of chords and moving lines in both hands. The key signature has two sharps (F# and C#), and the time signature is 4/4.

a tempo.

allargo. *rit.* For.... you

Words more sweet than lips' ca - ress - - ing, Yes, dear - est,

allargo. *rit.* *a tempo.* *cres.*

The second system continues the musical score. It includes tempo markings such as 'a tempo.', 'allargo.', and 'rit.'. The vocal line has the lyrics 'For.... you' and 'Words more sweet than lips' ca - ress - - ing, Yes, dear - est,'. The piano accompaniment features a 'cres.' (crescendo) marking towards the end of the system.

dear - est, I love,..... All on earth.... a - - bove,..... You

you I..... love, All.... on earth a - bove,.....

The third system of the musical score features a vocal line with the lyrics 'dear - est, I love,..... All on earth.... a - - bove,..... You' and 'you I..... love, All.... on earth a - bove,.....'. The piano accompaniment continues with a similar harmonic structure.

dear - - est ... I love,..... All.... on earth a - bove! (*Embracee.*)
 You I love, All.... on earth a - bove!
piu animato.
f
f

COUNT. (*Seeing them embrace.*) (*Aside.*) What do I see! Francois here with Fantine? (*Aloud—sternly.*) Niece!

FRAN. & FAN. (*Separating.*) The Countess!

COUNT. (*Aside.*) Break, heart! (*Aloud.*) You here, Monsieur Francois, after the trick you played the Marquis! Your boldness is refreshing! Still I'm not *very* angry with you, for I wanted to see you. (*To FAN.*) My child, you are to be the queen of tonight's fête, and if you will permit me, I will give you a few ideas. (*LANSAC appears, c.*) And, by the way, here is your cousin who seems to be looking for you. Go to him. I'll come to you soon. (*FRANCOIS makes an angry movement.*)

FAN. (*Aside to FRANCOIS,*) Patience, and wait for me. (*Gives her arm to LANSAC, and exit c., after saluting the COUNTESS.*)

FRAN. (*Aside.*) I'll doubt you no more, Fantine, my soul!

COUNT. (*Aside.*) And now, for the decisive movement! Courage, fluttering heart—courage! (*Aloud.*) Francois!

FRAN. (*Bows.*) Madame?

COUNT. (*Resolutely.*) Let us speak plainly, freely and clearly, as between man and man.

FRAN. (*Astounded.*) Man and man?

COUNT. (*Coolly.*) I am a widow—and a philosopher. I have studied Jean Jacques Rosseau!

FRAN. Oh—I see!

COUNT. (*With precision.*) You love Fantine; but Madmoiselle Pontcornet is too high above you. A Pontcornet cannot marry an inferior (*Correcting herself,*) unless she is a widow, and—a philosopher like myself!

FRAN. (*Aside.*) I begin to understand! (*Aloud.*) In the times in which we live, all roads to distinction are open to everyone. I can win Fantine, and she will wait for me.

COUNT. Fantine! Madmoiselle Pontcornet is betrothed to her cousin, the Chevalier de Lansac.

FRAN. Betrothed? To de Lansac? You jest!

COUNT. You must give up your hopes in that direction. But happiness awaits you in another—in the same family! Am I plain?

FRAN. (*Aside.*) Very! (*Aloud and somewhat jeeringly.*) It is too much honor to hope for!

COUNT. You have discovered the sentiments you have awakened in me. You feared to speak. I have spoken for you. A widow—and a philosopher may speak freely. Treasures of the tenderest love have been accumulating in my heart ever since I became a widow. Speak but the word and they are all yours!

FRAN. Madame. (*Aside.*) I must not anger her. Prudence, prudence!

COUNT. (*Aside.*) He is reflecting. (*Aloud.*) I feel delicate in bringing my merits to your notice; but you compel me to do so, as you do not seem to be aware of the value of the prize within your reach.

"THEY SAY I'M STILL PRETTY."

No. 17. RONDO.

Andante.

COUNTESS.

They say I'm still pret - ty, Vi -

p

rit. *a tempo.*

- vacious and wit - ty ; My heart, I well know, Brightly burns with love's fire ! High is my po - si - tion ; And

a tempo.

suivez.

rich my con - di - tion ; In fact, I am all that a man could de - sire. My

heart beats with pleasure To po - et - ry's measure ; Birds I a - dore When their songs they out-pour. I

rit. a tempo.

love the green trees ; I love the soft breeze ; The mu - sic of the seas, As they break on the shore ; My

a tempo.

pp

heart with peace beaming, My soul with hope teeming, For - get - ting in dreaming, The world and its woes ; Full

soon I a - waken, By love rudely shaken ; And then am for - sak - en, A - las ! by re - pose ! If

I've not confessed it ; Not bold - ly expressed it, You surely have guessed it, My heart you have won ! Fran -

- cois, oh! then take it, And do not for-sake it, Or else you will break it, And

rit.

lento. *a tempo.* *Allegro.*

I am uu - done! My heart, my soul, my hand, I yield to your com-

Allegro

Vite.

- mand. All these I give, Francois, to thee, Yes, all to

thee; Take, then, and hap - py be. All to ... thee.

FRAN. (*Aside.*) What fascinating fervor! (*Laughs.*) She must be told all. (*Aloud.*) Madame, believe me, I feel happy and honored by the frank suggestion you have but now made, but I have sworn to love none other than Fantine.

COUNT. You refuse, then, a palpitating heart? A heart that beats for thee alone? So much the worse for you. Mademoiselle de Pontcornet will wed the chevalier de Lansac, all the same; and then, ungrateful man, you will have time to reconsider your determination—and to repent.

PONT. (*Outside, c.*) Jasmin! La Brisée!

COUNT. My brother! He must not see you here. Go! Go!
(*Pushes him R. 2. E.*)

FRAN. (*Resist'ng.*) But—

COUNT. You have refused me. Spare my reputation! Go—go! Ingrate, go! (*Pushes him off, R. 2. E. Enter C. PONT., his dress torn and in disorder, supported by LANSAC.*)

PONT. Oh, dear! Have I a whole bone in my body? I feel as if I was an animated jelly!

COUNT. What now, brother?

PONT. I have just told the people that I was not the author of that confounded song. See the result! (*Turns.*) Oh! (*Groans.*) But that is not all. Before I could disavow the poem to the court, the order was out for my arrest. I showed a letter Francois wrote, saying he alone was to blame. Too late! I begged, implored, and, at last, was told if I would deny the song publicly something might be done for me. I go to the market-place, and do deny it! Carrots, cabages, potatoes, eggs—not fresh—and other vegetables. fly like hail about my head. The mob follows me to my very door shouting—"Down with Pontcornet!"

COUNT. Thank fortune you are now in safety!

LAN. They shall, at least, find one who is not afraid to face them!

PONT. Indeed? (*Shakes hands with him.*) Thank you. In that case, there's no need for me to stay here. I'll fly to England. With the rabble on one side, and the Bastille on the other, there's nothing else to do!

COUNT. And your daughter?

PONT. The deuce! I didn't think of her. I've had her such a short time, you see. Now I think of it, I must save my life for her sake. I'm off! I'll leave her to your tender care.

COUNT. I've a better idea. (*Aside to LAN.*) You love her! She is worthy of you. Endorse what I say. (*Aloud.*) Brother, the danger is one that calls for bold and immediate action. Your daughter needs a husband—a protector—he is here! (*Points to LAN.*)

PONT. My nephew!

COUNT. Yes, who has loved his cousin from her childhood!

FAN. Yes, my dear uncle, from her tenderest infancy!

COUNT. You hear? Consent to this marriage, where rank and birth are in accord, and you can go without fear of your daughter's future.

PONT. You are right. It shall be as you say, and I'll have only my own future to look after.

FRANCOIS *appears at door, R. 2. E.*

FRAN. I'm uneasy in my mind! (*Sees others.*) Ah! (*Conceals himself again.*)

PONT. Well, then, nephew, it's understood you are to marry my daughter.

COUNT. (*Who has gone up.*) Ah! And here she is! (*Enter FAN., c.*) My child, we have been discussing your future happiness.

FAN. My happiness? Oh, how kind!

FRAN. (*Advancing.*) Fantine!

FAN. Francois! (*Going to him joyfully.*)

COUNT. (*Interposing.*) Your father, compromised by an unfortunate jest of that—injudicious person, is obliged to fly into exile—

PONT. (*Lachrymosely.*) Yes; and I should be on my way now!

COUNT. (*To FAN.*) Or take the choice of two alternatives—the Bastille, or mobbing by the angry people!

PONT. Either of which result is equally unpleasing to contemplate.

COUNT. My brother starts at once for England, and leaves you to my care and that of your future husband!

FAN. (*Looks at FRAN., pleased.*) My future husband!

COUNT. Don't look that way, but *this!* (*Points to LANSAC.*)

FAN. (*Revolting.*) That my husband! Oh, father! No, no! I will follow you into exile! I will share your dangers and privations; but I cannot, I will not marry the Chevalier when I love another!

PONT. Another!

FRAN. Brave, loyal little Fantine!

"YOU SAID TO ME."

No. 18. ROMANCE.

Fantine.

FANTINE.

(1st COUPLET.)

Andante.

This system shows the beginning of the piece. It features a piano accompaniment in the lower staves and a vocal line in the upper staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked *Andante.* The vocal line begins with the word "You" at the end of the first measure.

This system continues the piano accompaniment and the vocal line. The lyrics are: "said to me, but now, my fa - ther, That 'tis prop - er I should wed;.....".

This system continues the piano accompaniment and the vocal line. The lyrics are: "If you're still of that o - pin - ion, 'Tis as quickly done as said."

This system continues the piano accompaniment and the vocal line. The lyrics are: "But per - mit me to in - form you, That my heart is not my own;".

sf cedez.

Long a - go a - way 'twas giv - - en, Long a - go a - way 'twas

rit.

giv - - en, To Fran - cois, to him a - lone.

pp suivez.

(2d COUPLET.)

FANTINE.

When I was poor and in sor - row, Ne'er dreaming rich I should be

Kind - ness and care, and pro - tec - tion, And love he gave un - to me.

Hearts but once in love are giv - en, Mine to give is not my own;

sf cedez.

I can nev er be an - oth - - er's, I can nev - er be an -

rit.

- oth - - er's, For I'm his, and his a - lone,

pp suivez.

mf

animes.

Yes, my heart..... it's not my own.....

I can nev - er be an - oth - er's, For I'm his and his a - lone.

PONT. (*Angrily.*) What! Marry him? The cause of all my troubles? A public scribbler! A verse jingler for the mob! Never! Never, I say!

FRAN. (*Angrily*) Marquis! (*Voices outside.*) "Down with Pont-cornet!"

PONT. They're at it again! (*Enter JASMIN, C.*)

JAS. The vile and greasy common people are surrounding the house, and threaten violence to you.

PONT. Extinguish all the lights. Tell them I'm out! (*Enter NICOLET, C.*)

NICO. Two delegates from the people wish to speak with the Marquis.

PONT. Two delegates. Only two! It sounds like two hundred.

NIC. What answer shall I make them?

PONT. (*Savagely*) Tell them to go to the—(*Calming.*) Tell them I'll see them with all the pleasure in the world.

NICO. (*Announcing.*) Delegates Courtalin and Gratinet.

PONT. (*Joyfully.*) Courtalin! Gratinet! Why, I'm their best customer. I'll give them an order now. (*Enter COURTALIN and GRATINET, C.*)

COURT. (*Running to FRAN.*) You here. We have been seeking you.

GRAT. Yes! We wish to save you.

FRAN. (*Astonished.*) To save me?

PONT. No! It's a mistake. I am the one who is to be saved.

GRAT. You! Oh, no! We have just learned at our headquarters, that you have denounced Francois as the author of a seditious song, and an order is out for his arrest.

COUNT. and FAN. Arrest Francois!

PONT. But he is your leader.

COURT. (*Coldly.*) Yes; and that is why we have sought him in order to know what we shall do with you.

PONT. (*With fear.*) Do with me!

FRAN. Give yourself no uneasiness, Marquis. I will talk with my friends, and persuade them to withdraw.

COUNT. (*Gushing.*) Talk to that wild mob? You? Oh, they will kill you!

FRAN. (*Smiles.*) The people know Francois' Blue Stockings, and his costume will protect him.

PONT. (*Aside.—Seized with an idea.*) Ah! A happy thought! (*Noise heard outside, C.*)

NICO. (*At back.*) Soldiers are entering the house!

OMNES. Soldiers!

PONT. Soldiers! The mob outside and the soldiers in? I hope it takes enough of them to capture one man. Sister, detain them here. I've an idea. I'm saved! (*Exit L. 2. E.*)

COUNT. What can he mean?

KIRSCH. (*Outside, C.*) Let the house be thoroughly searched. Guard all the doors. No one must pass!

Enter KIRSCH. and soldiers, followed by guests, servants, etc.

“FOR THE SWISS GUARDS, CLEAR THE WAY.”

No. 19. FINALE. Fantine, Countess, Nicolet, Marquis, Lansac, Francois, Kirschwasser, Gratinet, Courtalin and Chorus.

Moderato.

The piano introduction consists of two staves in 2/4 time, marked *Moderato*. The key signature has two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) in the first measure.

This section contains the vocal lines and piano accompaniment for the first line of the song. The vocal parts are marked *ff* (fortissimo). The Tenor part is labeled *ff TENOR.* and the Bass part is labeled *ff BASS.* The piano accompaniment continues with the same rhythmic pattern as the introduction. The lyrics are: "For the Swiss, For the Swiss guards clear the way!"

This section contains the vocal lines and piano accompaniment for the second line of the song. The lyrics are: "mas - ter they o - bey, They will all o - bey, And for this they get good pay. If". The piano accompaniment continues with the same rhythmic pattern.

(a la Tyrolean.)

KIRSCH.

Well the world knows this, la la la, la la la la,
they did not, they would not stay, Well the world knows this, la la

This system contains the first vocal entry and piano accompaniment. It features a vocal line in treble clef and two piano staves (treble and bass clefs). The music is in 3/4 time and the key signature has three sharps (F#, C#, G#). The vocal line begins with a rest followed by the lyrics "Well the world knows this, la la la, la la la la,". The piano accompaniment provides harmonic support with chords and moving lines.

la ou la ou la ou la ou la, Well the world know this, la ou la la ou la,
la la la la ou la, Well the world know this, la ou la la ou la,

This system continues the vocal and piano parts. The vocal line in the first staff has lyrics "la ou la ou la ou la ou la, Well the world know this, la ou la la ou la,". The second staff has lyrics "la la la la ou la, Well the world know this, la ou la la ou la,". The piano accompaniment continues with dynamic markings such as *p* and *f*. The system concludes with a final cadence in the piano part.

f Pay your money, or no Swiss, Ah!

f Pay your money, or no Swiss, ... Ah!

This system contains the first vocal entry. The vocal line (treble clef) has lyrics "Pay your money, or no Swiss, Ah!". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *mf*.

COUNTESS. KIRSCH.

What is your busi - - ness here? That quick ly I may

This system contains the second vocal entry. The vocal line (treble clef) has lyrics "What is your busi - - ness here? That quick ly I may". The piano accompaniment (grand staff) continues with a similar rhythmic pattern. Dynamics include *p*.

say. I come here to ar - rest the Count de Pont - cor - net, And shut him up in the Bas -

This system contains the third vocal entry. The vocal line (treble clef) has lyrics "say. I come here to ar - rest the Count de Pont - cor - net, And shut him up in the Bas -". The piano accompaniment (grand staff) concludes the piece with a final cadence. Dynamics include *mf*.

LANSAC.

tile!.....

TENOR. GUESTS. SOLDIERS.

BASS. SERVANTS. In the Bas - tile, In the Bas - tile!.... SOLDIERS.

Why my un-cle

FANTINE.

in - to pris - on fling? He's in - no - cent I

KIRSCH. (shows paper).

By the or - der of the King!

FRANCOIS (advancing).

swear! Yes, I proof can bring.

NICOLET, GRATINET, COURTALIN (restraining FRANCOIS).

KIRSCH. (looks at FAN. astounded)

Don't be im - pru - dent, pray. You, mam.

Allo. leggiero.

zelle! Who are you?... Yes, I see! I thought I

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "zelle! Who are you?... Yes, I see! I thought I". The piano accompaniment is written in grand staff notation (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

COUNTESS. (*embarrassed*).
 knew! The street-singer. You are she. 'Tis doubt - less some re -

TENOR.
 Ah, can it be?

BASS.

The second system of the musical score features three vocal lines and piano accompaniment. The Countess's line is in a bass clef with lyrics: "knew! The street-singer. You are she. 'Tis doubt - less some re -". The Tenor's line is in a treble clef with lyrics: "Ah, can it be?". The Bass's line is in a bass clef with no lyrics. The piano accompaniment continues in grand staff notation. The Countess's line includes the instruction "COUNTESS. (*embarrassed*).".

FANTINE.
 Aye! (*aside.*)

- sem - - - - bance. Have you of him a re - membrance? If I

The third system of the musical score features a vocal line for Fantine and piano accompaniment. The vocal line is in a treble clef with lyrics: "Aye! (*aside.*) - sem - - - - bance. Have you of him a re - membrance? If I". The piano accompaniment continues in grand staff notation, including a dynamic marking of *p* (piano) in the bass line.

(aside to FANTINE.)

knew! What to do. Ask them to drink, And I think in the meanwhile the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line contains the lyrics: "knew! What to do. Ask them to drink, And I think in the meanwhile the". The piano accompaniment consists of chords and moving lines in both hands.

FANTINE.

Quick-ly a - way!

(to GUESTS).

Mar - quis will find time to fly. Ech - o I pray!.....

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "Mar - quis will find time to fly. Ech - o I pray!.....". The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure.

(Enter Servant

What she may say, And give time, and give time for the Mar - quis to fly.

The third system of music shows the vocal line and piano accompaniment. The vocal line contains the lyrics: "What she may say, And give time, and give time for the Mar - quis to fly.". The piano accompaniment features a dynamic marking of *f* (forte) in the final measure.

with tray, with two glasses and a bottle. He stands behind FAN. and KIRSCH).

f FANTINE. (gaily).

Yes, I am

The fourth system of music shows the vocal line and piano accompaniment. The vocal line contains the lyrics: "Yes, I am". The piano accompaniment continues with a dynamic marking of *f* (forte).

Moderato.

no - ble, Yes, I am no - ble, To this pal - ace I be - long, But I still

love a mer - ry song, Which wine, its o - dors fling - ing On its flight sets wing - ing, Fill and

KIRSCH.

(to SOLDIERS.)

join me while I'm sing - ing. As you will, I've no ob - ject - tion! And while they search the

house will we, My men, still watch in each di - rec - tion And sing, and drink, and mer - ry be.

DRINKING SONG.

Mouvement de Valse.

Piano introduction for the Drinking Song, featuring a waltz tempo in 3/4 time with a key signature of one flat. The music is written for piano with treble and bass staves.

FANTINE.
1st Couplet.

There's naught on earth like ro - sy wine; With - in.... it lurks a

bliss di - vine! There you re - lief,.... Find from all grief,.... Use it dis -

- creet - ly, You'll ne'er re - pine. Mag - ic in the cup.... re - pos - es,

rit.

Trust to it, and you will see Life.... a sun - ny path thro'

a tempo.

ro - ses, Lead - ing to fe - lic - i - ty, Ah!.....

a tempo.

m.g.

f

.... Let us drink, and drink, and drink, and drink, Is the sol - dier's song and

sto - - ry, Naught ex - hil - a - rates, In - tox - i - cates, Like wine, un - less 'tis

glo - ry, Let us drink and drink, and drink and

drink, And drink that we may not re - pine! What in - vites us,

allarg.

f allarg.

What ex - cites us, Like un - to glo - - ry and wine!

rall.

suivez,

f SOPRANO.

Let us drink, and drink, and drink, and drink, Is sol - dier's song and

f TENOR.

Let us drink, and drink, and drink, and drink, Is sol - dier's song and

f BASS.

Let us drink, and drink, and drink, and drink, Is sol - dier's song and

f

sto - - ry, Naught ex - hil - a - rates; In - tox - i - cates, Like wine, un - less 'tis

sto - - ry, Naught ex - hil - a - rates, In - tox - i - cates, Like wine, un - less 'tis

sto - - ry, Naught ex - hil - a - rates, In - tox - i - cates, Like wine, un - less 'tis

FANTINE. *f*

Let us drink and drink, and drink and
 glo - ry, Drink, drink, drink,
 glo - ry, Drink, drink, drink,

mf

mf

mf

drink, And drink that we may not re - pine! What in - vites us,
 drink, Drink, let us drink, let us drink, let us drink, Naught in -
 drink, Drink, let us drink, let us drink, let us drink, Naught in -
 allarg.

allarg.

allarg.

allarg.

allarg.

What ex - cites us, Like un - to glo - - ry and wine?
 - tox - i - cates, Like un - to glo - - ry and wine.
 - tox - i - cates, Like un - to glo - - ry and wine.

rit.

2d Couplet.

Gaze well in - to the glass with me, The

face of the girl of your heart you'll see. She asks of you, If you are

true,.... .. And you re - ply, I have sworn to be. Ah, love - ly maid. You

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "true,.... .. And you re - ply, I have sworn to be. Ah, love - ly maid. You". The piano accompaniment is written for both the right and left hands, with the right hand playing chords and the left hand playing a bass line.

know it is said, The sol - dier's a pro-verb of con - stan - cy! Faith-ful in love, As

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "know it is said, The sol - dier's a pro-verb of con - stan - cy! Faith-ful in love, As". The piano accompaniment features a steady rhythm with chords in the right hand and a bass line in the left hand.

rall. *a tempo.*
is.... the dove, And staunch as a doe in fi - del - i - ty. Ah!.....

a tempo.
suivez.

The third system of the musical score includes tempo markings: "rall." and "a tempo." above the vocal line, and "a tempo." and "suivez." above the piano accompaniment. The lyrics are: "is.... the dove, And staunch as a doe in fi - del - i - ty. Ah!.....". The piano accompaniment features a more complex texture with arpeggiated chords and a bass line.

f
.... Let us drink, and drink, and drink, and drink, Is the sol - dier's song and

The fourth system of the musical score features a dynamic marking of "f" (forte) above the vocal line. The lyrics are: ".... Let us drink, and drink, and drink, and drink, Is the sol - dier's song and". The piano accompaniment is written for both the right and left hands, with the right hand playing chords and the left hand playing a bass line.

sto - - ry, Naught ex - hil - a - rates, In - tox - i - cates, Like wine, like love, like

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "sto - - ry, Naught ex - hil - a - rates, In - tox - i - cates, Like wine, like love, like". The piano accompaniment consists of chords and melodic fragments in both hands.

f FANTINE.

glo - ry! Let us drink and drink, and drink and

SOPRANO, *f*

Drink, drink, drink,

TENOR, *f*

Drink, drink, drink,

BASS, *f*

The second system of the score includes a vocal line and three separate vocal staves for Soprano, Tenor, and Bass, along with a piano accompaniment. The vocal line starts with a treble clef and the lyrics: "glo - ry! Let us drink and drink, and drink and". The three vocal staves are labeled "SOPRANO, *f*", "TENOR, *f*", and "BASS, *f*". Each vocal part has the lyrics "Drink, drink, drink,". The piano accompaniment is on two staves, with a dynamic marking of *f* (forte) in the first measure.

allarg.

drink, And drink that we may not re - pine! What in - vites us,

drink, Drink, let us drink, let us drink, let us drink, Naught in -

drink, Drink, let us drink, let us drink, let us drink, Naught in -

drink, Drink, let us drink, let us drink, let us drink, Naught in -

ff allarg.

What ex - cites us, Like un - to glo - ry, love and wine?

- tox - i - cates, Like un - to glo - ry, love and wine.

- tox - i - cates, Like un - to glo - ry, love and wine.

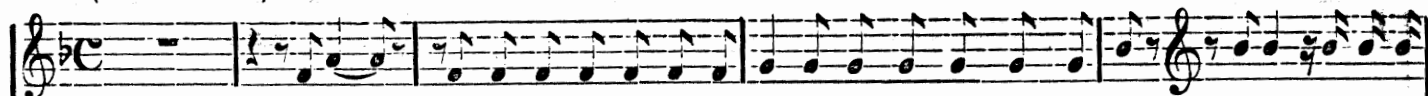
rit.

rall. *f*

rit.

(SOLDIER enters, and salutes KIRSCHWASSER.)

COUTESS (aside).



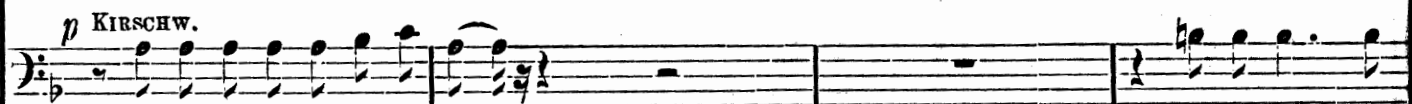
Ah, Sergeant! A man but now we have ar-rested, Who tried from hence to fly! Alas! we've lost the

Allegro.



game! Francois, Blue Stocking, so he said.

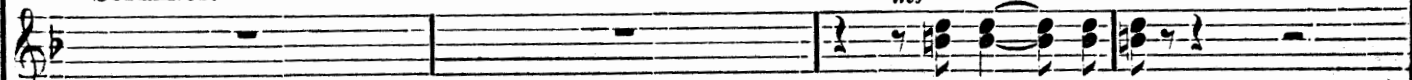
p KIRSCHW.



And did he give to you his name? Oh, my poor Fran-

SOPRANOS.

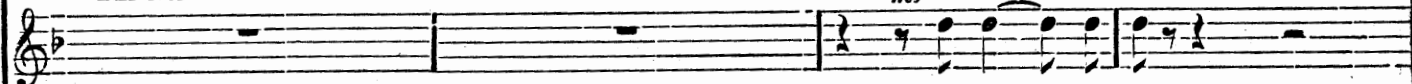
mf



Fran-cois! Francois!

TENORS.

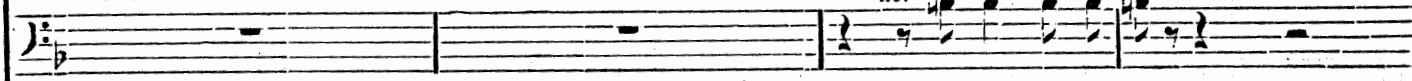
mf



Fran-cois! Francois!

BASSE.

mf



cres.



- cois! 'Tis too bad! 'Tis too bad! I real-ly hoped we should not find the

f

This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "- cois! 'Tis too bad! 'Tis too bad! I real-ly hoped we should not find the". The piano accompaniment features a forte (*f*) dynamic and includes a bird-like flourish above the staff.

lad. Bring him this way! Orders I must o - bey!

ad lib

This system continues the vocal line with lyrics: "lad. Bring him this way! Orders I must o - bey!". The piano accompaniment includes a *ad lib* marking and a forte (*f*) dynamic.

(Enter MARQUIS, led in by two men.)

Allegro.

This system is a piano accompaniment for the entrance of the Marquis. It includes the instruction "(Enter MARQUIS, led in by two men.)" and the tempo marking "*Allegro.*". The music changes to a 6/8 time signature.

MARQUIS (In a stifled and frightened voice).

'Tis Fran - cois, hosed in blue, Known to all, Both, both great and

This system features the Marquis's entrance with lyrics: "MARQUIS (In a stifled and frightened voice). 'Tis Fran - cois, hosed in blue, Known to all, Both, both great and". The piano accompaniment provides harmonic support.

small.
KIRSCH. (*turning him about*).
tempo.

That Fran - cois? That old monkey! 'Twill not do! Go a -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'That Fran - cois? That old monkey! 'Twill not do! Go a -'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a similar pattern in the left hand. The key signature has one flat, and the time signature is 2/4.

(*Suddenly.*)

- way! Ah! I know you well,..... Mon - sieur de Pont - - cor-

The second system continues the musical score. The vocal line starts with a rest, then sings '- way! Ah! I know you well,..... Mon - sieur de Pont - - cor-'. The piano accompaniment features a more active melody in the right hand, with a dynamic marking of *p* (piano). The left hand continues with a steady rhythmic accompaniment. The key signature and time signature remain the same.

(FRANCOIS coming forward, despite his friends who hold him.)

'Tis I!..... 'Tis

- net. In the king's name, you I ar - rest!.....

rit. *tempo.* *f*

The third system of the musical score shows the vocal line with the lyrics ''Tis I!..... 'Tis - net. In the king's name, you I ar - rest!.....'. The piano accompaniment includes dynamic markings of *rit.* (ritardando) and *f* (forte). The key signature and time signature are consistent with the previous systems.

rit.

I! Who a - lone..... am your prey! I!..... I!..... Fran-

Allegro vivo. (Points to MARQUIS.)

- cois..... Ber - - - nier! Mon - sieur is free from

Allegro vivo

rit. *f p* *espressivo.*

FANTINE (entreating).

FRANÇOIS, you shall not go, I

MARQUIS (delighted).

He is honest, I pro - test.....

guilt.

say!

COUNTESS (to Soldiers), KIRSCH. (showing another paper).

On him have mer - - cy, pray. A - las! I

can't, I much de - - plore. Come a - way, my poor Fran - -

rall.

rall.

Mouv't. de Valse. FRANCOIS. p

- cois! We in love ev - er will dwell,....

Mouv't. de Valse. dim. pp

FANTINE.

Oh, what joy be - yond ex - press - ing,
 And will e'er yield to its spell!.....

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "Oh, what joy be - yond ex - press - ing,". The piano accompaniment consists of chords and moving lines in both hands.

f rit.
 Words more sweet than lips' ca - ress - - - ing.
f rit. *pp a tempo.*
 We in love ev - er will dwell,

The second system continues the musical score. The vocal line starts with a rest, then the lyrics "Words more sweet than lips' ca - ress - - - ing." are written. The piano accompaniment includes dynamic markings such as *f rit.* and *pp a tempo.* The lyrics "We in love ev - er will dwell," are written below the vocal line.

Lov - ing thus, life for us, Has
 And will e'er yield to its spell..... Lov - ing thus, lov - ing thus, life for us, Has

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics "Lov - ing thus, life for us, Has". The piano accompaniment continues with chords and moving lines. The lyrics ".... And will e'er yield to its spell..... Lov - ing thus, lov - ing thus, life for us, Has" are written below the vocal line.

Allegro vivace.

naught but bless ing!

naught but bless ing!

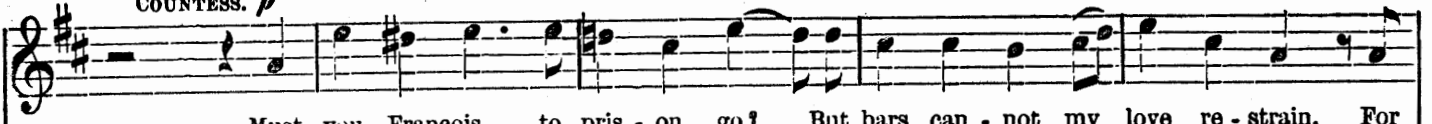
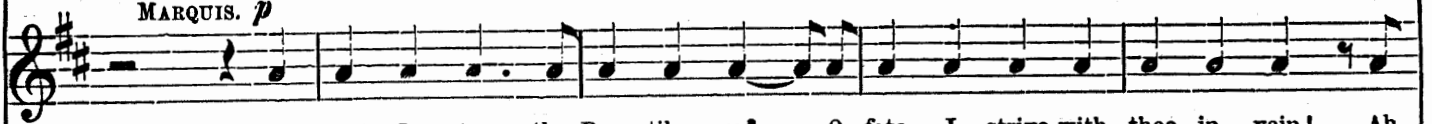
Allegro vivace.

FRANCOIS (*gaily.*)

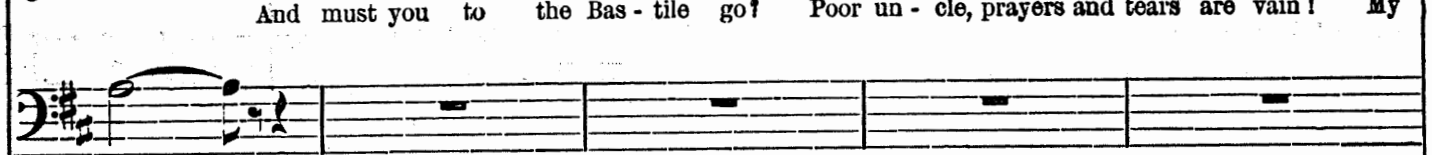
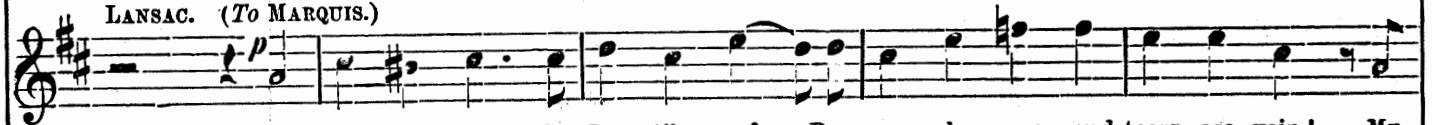
To the Bas - tile, come, marquis; 'tis our fate; We'll laugh and jest at all our woes. Between the

p

world and us, its gloom - y gates Up - on its hing - es soon will close, Its gate up - on us soon will

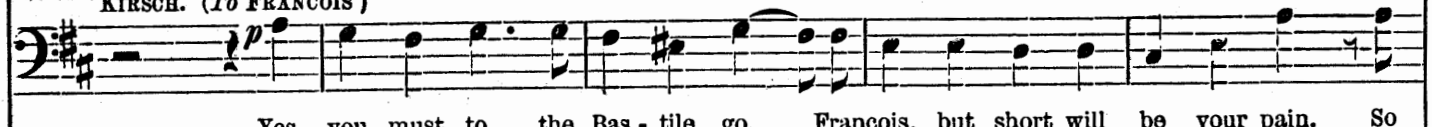
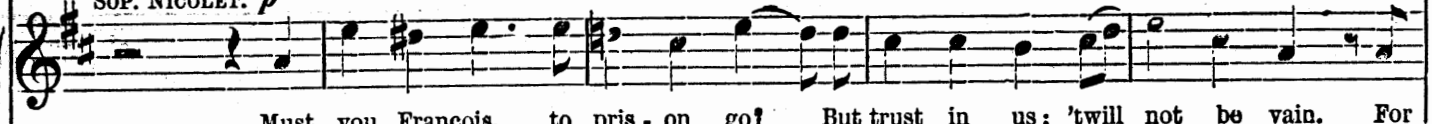
COUNTESS. *p*MARQUIS. *p*

LANSAC. (To MARQUIS.)

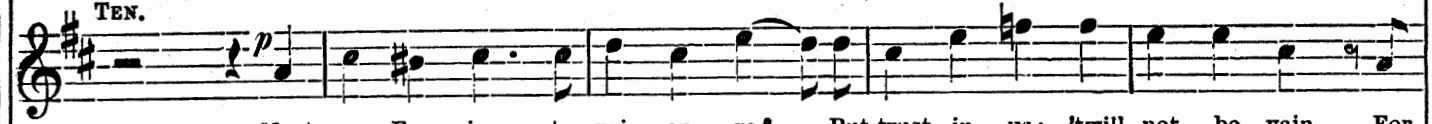


close....

KIRSCH. (To FRANCOIS)

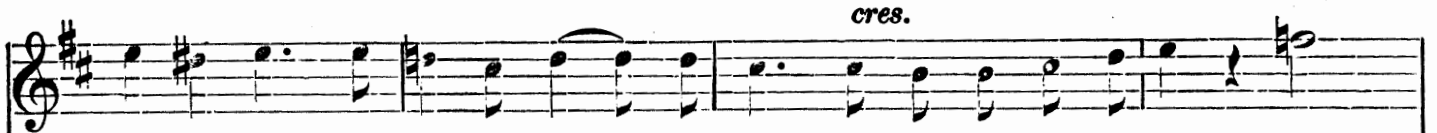
SOP. NICOLET. *p*

TEN.



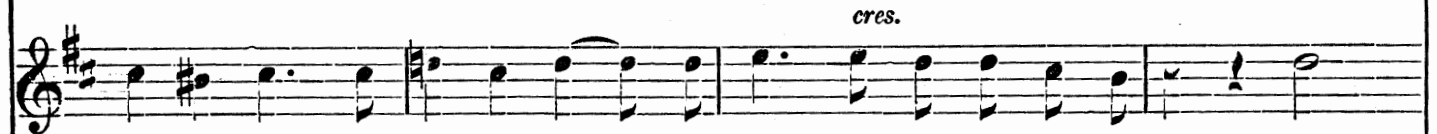
BASSES.

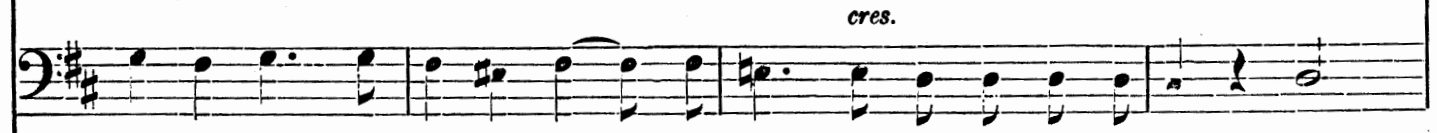
GRAT. COURT. *p*

cres.

 how to break your chains, I know, And how to set you free a - gain. Yes,

cres.

 sis - ter, daugh - ter, share my woe! A - las! when shall we meet a - gain? A -

cres.

 soul is o - ver - come with woe, But soon you shall be free a - gain! Yes,

cres.

 care un - to the dev - il throw; For you will there not long re - main. For

cres.

 how to break your chains we know, And we will set you free a - gain. Aye!

cres.

 how to break your chains we know, And we will set you free a - gain. Aye!

cres.

 how to break your chains we know, And we will set you free a - gain. Aye!

cres.


FANTINE. *f*

My poor Fran - cois! to
 how to set you free a - gain,.... Must you, Fran - cois, to pris - on
 - las! When shall we meet a - gain,.... I, Pont - cor - net, to pris - on
 soon you shall be free a - gain,.... To the Bas - tile, ah! must you
 FRANCOIS. *f*
 To the Bas - tile, come Mar - quis,
 there you will not long re - main,.... Yes, poor Fran - cois, to pris - on
 we will set you free a - gain,.... Ah! poor Fran - cois, must you to
 we will set you free a - gain,.... Ah! poor Fran - cois, must you to
 we will set you free a - gain,.... Ah! poor Fran - cois, must you to

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into several systems, each containing a vocal line and a piano accompaniment line. The vocal line includes lyrics in French, and the piano accompaniment provides harmonic support. The score is marked with a forte (*f*) dynamic throughout. The lyrics are: "My poor Francois! to how to set you free a - gain,.... Must you, Francois, to pris - on - las! When shall we meet a - gain,.... I, Pont - cor - net, to pris - on soon you shall be free a - gain,.... To the Bas - tile, ah! must you FRANCOIS. To the Bas - tile, come Mar - quis, there you will not long re - main,.... Yes, poor Francois, to pris - on we will set you free a - gain,.... Ah! poor Francois, must you to we will set you free a - gain,.... Ah! poor Francois, must you to we will set you free a - gain,.... Ah! poor Francois, must you to".

pris - on go, Ah! when shall I see him a - gain? Ah! my love is yours where-

go, Pris-on bars can - not my love re - strain; For how to break your chains I

go..... Ah! fate I strive with thee in vain! Ah! sis - ter, daugh - ter, share my

must you go? Oh, un - cle, prayers and tears are vain! My soul is o - ver - come with

we must go. You see, re - sist - ance is in vain. With courage let us bold - ly

you must go. That I must take you, gives me pain. But ver - y short I trust will

pris - on go? But trust in us, 'twill not be vain. For how to break your chains, your

pris - on go? But trust in us, 'twill not be vain. For how to break your chains, your

pris - on go? But trust in us, 'twill not be vain. For how to break your chains, your

- e'er you go! That love will set you free a - gain. Yes, will set you free a -
 know I know. And how to set you free a - gain. Yes, to set you free a -
 woe, A - las, when shall we meet a - gain? Ah! when shall we meet a -
 woe, But soon you will be free a - gain. Yes, you'll soon be free a -
 meet our foe, And scorn to show, or fear, or pain, Scorn to show, or fear, or
 be your woe, And that you'll soon be free a - gain, And that you'll soon be free a -
 friends well know, And how to set you free a - gain, How to set you free a -
 friends well know, And how to set you free a - gain, How to set you free a -

- gain, Yes, my love will set you free a - gain!

- gain, Yes, my love will set you free a - gain!

- gain, Shall we ev - er, ev - er, meet a - gain?

- gain, Yes, you'll soon, you'll soon be free a - gain.

pain, Hop - ing that we'll soon be free a - gain.

pain, And that you will soon be free a - gain.

pain, Yes, your friends will set you free a - gain!

pain, Yes, your friends will set you free a - gain!

p

TENOR. JASMIN. SERVANTS.

Our mas - ter must to pris - on go..... He'll

BASSES. GUESTS.

The mar - quis must to pris - on go, He'll

soon be un - der lock and chain, For his friends and

soon be un - der lock and chain, For his friends and

house, Ah! what woe, For his friends and house, Ah! what woe.

house, Ah! what woe, For his friends and house, Ah! what woe.

pp gaily.

'Tis i - dle a - ny grief to feign, 'Tis i - dle a - ny grief to feign, We care not

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "'Tis i - dle a - ny grief to feign, 'Tis i - dle a - ny grief to feign, We care not". The piano accompaniment is written in a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *pp* (pianissimo) and a tempo/style marking of *gaily.* The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

cres.

cres - cen

when he's free a - gain, We care not when he's free a - gain, 'Tis i - dle grief to

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "when he's free a - gain, We care not when he's free a - gain, 'Tis i - dle grief to". The piano accompaniment includes dynamic markings of *cres.* (crescendo) and *cres - cen* (crescendo). The piano part features a steady eighth-note pattern in the right hand and a bass line with some chordal textures in the left hand.

do.

feign, To wish him free a - gain, We no grief care to feign, For we feel no great pain.

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "feign, To wish him free a - gain, We no grief care to feign, For we feel no great pain." The piano accompaniment includes dynamic markings of *do.* (dolce) and *f* (forte). The piano part features a steady eighth-note pattern in the right hand and a bass line with some chordal textures in the left hand.

COUNTESS. *p*

Must you, Francois, to pris - on go! But bars can - not my love re - strain, For

MARQUIS. *p*

I, Pont - cor - net, to pris - on go! O fate, I strive with thee in vain! Ah

LANSAC. *p*

Must you, must you to pris - on go! Poor un - cle, prayers and tears are vain! My

KIRSCH. *p*

Yes, you must un - to pris - on go, That I must take you gives me pain. But

SOP. *p*

Must you, Francois, to pris - on go! But trust in us: 'twill not be vain. For

TENOES. *p*

Must you, Francois, to pris - on go! But trust in us; 'twill not be vain. For

BASSES. *p*

Must you, Francois, to pris - on go! But trust in us; 'twill not be vain. For

p *mf*

cres.
 how to break your chains, I know and now to set you free a - gain, Yes

cres.
 sis - ter, daugh - ter, share my woe, A - las, when shall we meet a - gain, A -

soul is o - ver - come with woe, But soon you shall be free a - gain! Yes,

short I trust will be your woe, And that you'll soon be free a - gain.— Yes,

how to break your chains we know, And we will set you free a - gain.— Yes,

how to break your chains we know, And we will set you free a - gain.— Yes,

how to break your chains we know, And we will set you free a - gain.— Yes,

FANTINE. *f*

My poor Fran - cois! to
 how to set you free a - gain,.... Must you, Fran - cois, to pris - - on
 - las! When shall we meet a - gain,.... I, Pont - cor - net, to pris - on
 soon you shall be free a - gain,.... To the Bas - tile, ah! must you
 FRANCOIS. To the Bas - tile, come Mar - - quis,
 that you'll soon be free a - gain, ... Ah! poor Fran - cois, to pris - - on
 we will set you free a - gain, ... Ah! poor Fran - cois, must you to
 we will set you free a - gain,.... Our mas - ter must, yes, must to
 (Spoken by the servants.)
 we will set you free a - gain,.... The Mar - quis must, yes, must to
 (Spoken by the guests.)

pris - on go, Ah! when shall I see him a - gain! Ah! my love is yours where-

go, Pris-on bars can - not my love re - strain; For how to break your chains, I

go..... Ah! fate I strive with thee in vain! Ah! sis - ter, daugh - ter, share my

must you go? Poor un - cle, prayers and tears are vain! My soul is o - ver - come with

we must go. You see, re - sist - ance is in vain. With courage bold - ly let us

you must go. That I must take you, gives me pain. But ver - y short, I trust will

pris - on go! But trust in us, 'twill not be vain. For how to break your chains, your

pris - on go, He'll soon be un - der lock and chain. For house and fam - i - ly what

- e'er you go! That love will set you free a - gain. Yes, will set you free a -
 know, I know. And how to set you free a - gain. Yes, to set you free a -
 woe, A - las, when shall we meet a - gain? Ah! when shall we meet a -
 woe, But soon you shall be free a - gain. Soon you shall be free a -
 meet our foe, And scorn to show, or fear, or pain, Scorn to show, or fear, or
 be your woe, And that you'll soon be free a - gain, And that you'll soon be free a -
 friends well know, And how to set you free a - gain, How to set you free a -
 woe,.... Though un - to us, 'tis no great pain, Un - to us 'tis no great

- gain. Yes, my love will set you free

- gain. Yes, my love will set you free

- gain. Ah! when shall we, shall we meet

- gain. Yes, you'll soon you'll soon be free

pain. Let us scorn to show, or fear,

- gain. And that you will soon be free

- gain. Yes, your friends will set you free

pain. So, it would be fol - ly, grief

a - gain.

a - gain.

a - gain.

to feign.

to feign.

(Soldiers bear FRANCOIS and PORTCORNET away.)

(Curtain.)

Detailed description: This page of a musical score, numbered 166, contains vocal and piano parts. The top section features three vocal staves (Soprano, Alto, and Tenor) with the lyrics "a - gain." The middle section features two vocal staves with the lyrics "to feign." The piano accompaniment is shown in grand staff notation. A specific instruction, "(Soldiers bear FRANCOIS and PORTCORNET away.)", is placed above the piano part. The score concludes with the instruction "(Curtain.)" at the bottom right.

ACT III.
ENTR'ACTE.

Movement de Valse.

The musical score is written for piano and consists of five systems of music. The key signature is G major (one sharp) and the time signature is 3/4. The first system begins with a dynamic marking of *f* (forte) and ends with *pp* (pianissimo). The second system continues the melodic and harmonic development. The third system features a *pp* marking. The fourth and fifth systems conclude the piece with various melodic and harmonic textures. The notation includes treble and bass clefs, a key signature of one sharp, and a 3/4 time signature. Dynamics range from *f* to *pp*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of chords and single notes in both staves, with some notes beamed together. The first staff has a treble clef and the second has a bass clef.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of chords and single notes in both staves, with some notes beamed together.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of chords and single notes in both staves, with some notes beamed together. A dynamic marking 'f' is present in the second staff.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of chords and single notes in both staves, with some notes beamed together.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of chords and single notes in both staves, with some notes beamed together. A dynamic marking 'f' is present in the second staff.

The first system of musical notation features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). A long slur spans across the first six measures. The first measure contains a flat (b) above the staff. The dynamics *f* and *ff* are indicated in the sixth and seventh measures, respectively.

The second system continues the piece with a grand staff. It features a series of chords and melodic lines in both hands, with various slurs and accents.

The third system of musical notation shows a continuation of the piece with a grand staff, maintaining the complex harmonic and melodic structure.

The fourth system of musical notation continues the piece with a grand staff, featuring intricate chordal textures and melodic passages.

Presto.

The fifth and final system of musical notation on the page is marked *Presto.* It features a grand staff with a dense, rhythmic texture of chords and melodic fragments, leading to a final cadence.

SCENE. View on the Pont Neuf, as taken from the Quai de la Megissere. Tavern L., with sign "Tell's Arrow." Tables and chairs before tavern. Guard-house R. Day breaking. Night patrol with GRATINET, and commanded by COURTAILIN, enter by Quai.

"THUS THROUGH THE STREETS."

No. 20. INTRODUCTION.

Very moderate.

The piano introduction consists of three systems of music. The first system is marked *sempre staccato e pp*. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords in the treble line. The second and third systems continue this pattern with various chordal textures and melodic fragments.

SOLDIERS.

mp TENORS.

Thus through the streets in good - ly num - ber, Each night do we go on our way ;

pp BASSES.

Thus through the streets in good - ly num - ber, Each night do we go on our way ;

The vocal part features tenors and basses. The tenors sing the first line of the lyrics, and the basses sing the second line. The piano accompaniment is in 2/4 time and includes a trill (tr) in the treble line. The music is marked *mp* for the tenors and *pp* for the basses.

Guard - ing the homes of those that slum - ber, Eyes o - pen wide, and ears in play.

Guard - ing the homes of those that slum - ber, Eyes o - pen wide, and ears in play.

tr *tr*

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "Guard - ing the homes of those that slum - ber, Eyes o - pen wide, and ears in play." The piano accompaniment features a melody in the right hand with trills marked "tr" and a bass line in the left hand.

Thus through the streets in good - ly num - ber, Each night do we go on our way ;

Thus through the streets in good - ly num - ber, Each night do we go on our way ;

The second system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "Thus through the streets in good - ly num - ber, Each night do we go on our way ;". The piano accompaniment features a melody in the right hand with trills marked "tr" and a bass line in the left hand.

Guard - ing the homes of those that slum - ber, Eyes o - pen wide and ears in play ;

Guard - ing the homes of those that slum - ber, Eyes o - pen wide and ears in play ;

tr *tr*

The third system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves have lyrics: "Guard - ing the homes of those that slum - ber, Eyes o - pen wide and ears in play ;". The piano accompaniment features a melody in the right hand with trills marked "tr" and a bass line in the left hand.

All are si - lent, tran - quil - ly sleep - ing; No rogues a - broad,
 All are sleep - ing Or - - - der

Or - der to break! And till the ci - ty is a -
 none break! And till the ci - ty is a -

- wake, Thus we our night - ly watch go keep - - - ing.
 - wake, Thus we our night - ly watch go keep - - - ing.

mp

Thus through the streets in good - ly num - ber, Each night do we

Thus through the streets in good - ly num - ber Each night do we

pp

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs). The first vocal line starts with a mezzo-piano (*mp*) dynamic. The piano accompaniment features a melodic line in the right hand with trills and a bass line in the left hand with chords and moving lines.

go on our way, Guard - ing the homes of those that slum - ber,

go on our way, Guard - ing the homes of those that slum - ber,

tr

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics. The piano accompaniment includes trills (*tr*) in the right hand. The overall structure is consistent with the first system, with vocal lines and piano accompaniment.

Eyes o - pen wide, and ears in play. Thus through the streets in good - ly num - ber

Eyes o - pen wide, and ears in play. Thus through the streets in good ly num - ber

tr

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics. The piano accompaniment includes trills (*tr*) in the right hand. The overall structure is consistent with the previous systems, with vocal lines and piano accompaniment.

Each night do we go on our way, Guard - ing the homes

Each night do we go on our way, Guard - ing the homes

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a major key and 4/4 time. The lyrics are: "Each night do we go on our way, Guard - ing the homes".

of those that slum - ber. Eyes o - pen wide, and ears in play, Eyes

of those that slum - ber. Eyes o - pen wide, and ears in play,

The second system continues the vocal and piano parts. The lyrics are: "of those that slum - ber. Eyes o - pen wide, and ears in play, Eyes". The piano accompaniment features a trill (tr) in the right hand. The music concludes with a double bar line and a final cadence.

sempre dim. *ppp* COURTALIN. Order arms! break ranks!

o - pen wide, and ears in play.

Eyes o - pen wide, and ears in play.

sempre dim.

The third system begins with a piano introduction. The vocal staves have lyrics: "o - pen wide, and ears in play." and "Eyes o - pen wide, and ears in play." The piano accompaniment is marked *sempre dim.* and *ppp*. The section is titled "COURTALIN. Order arms! break ranks!". The music is in common time (C) and features a rhythmic pattern of eighth and sixteenth notes.

The guards group before the guard-house. COURTALIN and GRATINET knock at door of inn, and then sit at table before inn. The street fills with buyers and sellers, and men and women of the people. KIRSCHWASSER appears, recognizes COURT. and GRATINET, and then brings out bottle of wine and glasses, and sits with them at table.)

Allegro.

The musical score consists of five systems of piano accompaniment. Each system typically has two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a common time signature (C) and a key signature of one sharp (F#). The first system begins with a piano (*p*) dynamic marking. The second system includes the dynamic marking *poco a poco* and the lyric *cre*. The third system includes the lyrics *scen* and *do.*. The fourth system features a fortissimo (*ff*) dynamic marking. The fifth system concludes with a piano (*p*) dynamic marking. The score includes various musical notations such as chords, arpeggios, and melodic lines.

CHORUS.

1st. SOP. *p cantabile.* *leggiero.*

Par - is at this hour is wak - ing, So no more re - pose, So no

2d. SOP.

TEN. *p* Par - is at this hour is wak - ing, So no

BASSES. *p*

more re - pose! Each, save the slug - gard, bed for - sak - ing, Un - to

more re - pose! Each, save the slug - gard, bed for - sak - ing,

la - bor goes, Un - to la - bor goes, See Par - is, at this hour is wak - ing,

Un - to la - bor goes, See Par - is, now is a - wak - ing,

Un - to la - bor goes, See Par - is, now is a - wak - ing,

p

Each, save the sluggard, bed for - sak - ing, Un - to la - bor goes, *cres.*

Each, save the sluggard, bed for - sak - ing, Un - to la - bor goes, *cres.*

cres.

So no more re - pose. Yes, Par - is at this hour is wak - ing,

So no more re - pose. Yes, Par - is at this hour is wak - ing,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "So no more re - pose. Yes, Par - is at this hour is wak - ing,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

f Un - to la - bor goes, Un - to la - bor goes, *ff* To its dai - ly la - bor

f Un - to la - bor goes, Un - to la - bor goes, *ff* To its dai - ly la - bor

The second system continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "Un - to la - bor goes, Un - to la - bor goes, To its dai - ly la - bor". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings *f* and *ff* are present.

FLOWER GIRL. SOP.

goes. My bou - quets, who'll buy!

SOLDIERS. Not

CAKE GIRL. CONTRALTO.

OLD CLOTHESMAN. TENOR.

I! Who my cake, my cake will try? Old

Not I! not I!

SELLER OF RAT TRAPS.

coats, old vests, old hats..... old hats. Who'll buy traps for mice and rats? Who'll buy traps for mice and

This block contains the musical score for the first section, 'SELLER OF RAT TRAPS.' It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: 'coats, old vests, old hats..... old hats. Who'll buy traps for mice and rats? Who'll buy traps for mice and'.

ALL THE WOMEN.

rats? Buy, buy, buy, buy, buy! Buy, buy, buy, buy, buy! Buy, buy, buy, buy,

ALL THE MEN.

This block contains the musical score for the second section, 'ALL THE WOMEN.' and 'ALL THE MEN.' It features two vocal lines and a piano accompaniment. The lyrics for the women are: 'rats? Buy, buy, buy, buy, buy! Buy, buy, buy, buy, buy! Buy, buy, buy, buy,'. The lyrics for the men are: 'ALL THE MEN.'

SOLDIERS. No, not I! not I! not I! not I! not I!

buy! Buy! buy! Buy, buy, buy, buy, buy, buy, buy, buy, buy, buy, buy.

This block contains the musical score for the third section, 'SOLDIERS.' It features a vocal line and a piano accompaniment. The lyrics are: 'buy! Buy! buy! Buy, buy, buy, buy, buy, buy, buy, buy, buy, buy, buy.'

SOP. & ALTO.

Paris at this hour is wak - ing, So no more repose, So no more re - pose.

TENORS & BASSES.

Each to la-bor goes, So no more repose. Each to dai - ly la - bor goes.

All exeunt at different entrances, except KIRSCHWASSER, COURTALIN, and GRATINET, who remain seated at table, drinking and chatting. The soldiers remain at back smoking, some seated on the ground, some standing.

GRAT. (*Seated at table, R., with COURTALIN and KIRSCHWASSER.*) So, my dear Kirschwasser, you are content with the turn affairs have taken?

KIRSCH. Delighted, my boy! It was a lucky day when I resigned my regimentals.

GRAT. The day after the taking of the Bastille?

KIRSCH. Yes; where I had conducted poor Francois. I was as savage as a bear. I have said good by to my uniform and have become an innkeeper. I no longer carry the nation's colors on my back.

COURT. True! You now carry your own color in your nose!

KIRSCH. (*Laughs.*) Yes; and warranted not to fade! Well, I'm glad I'm no longer a soldier. (*Enter JASMIN from inn, in attire of wine-dealer's assistant.*)

JAS. Yes; and you are not the only man who has abandoned his uniform.

KIRSCH. True. (*Presenting JASMIN.*) My assistant, Citizen la Rondeur.

JAS. Formerly Jasmin, steward to the Marquis de Pontcornet.

COURT. (*Laughing.*) And now a patriot of patriots!

JAS. One moment, please. When the Marquis deserted me by quitting Paris, I simply changed the servants' livery for the workingman's apron.

KIRSCH. This is all very well; but business is business.

JAS. Yes, citizen, I am going to fill the order of general Lafayette. Six bottles of Sauterne, was it not?

KIRSCH. Yes; six bottles, go! (*Exit JASMIN into inn.*)

GRAT. I hope that business prospers with you.

COURT. And that Madame Kirschwasser attracts her share of customers to your shop.

KIRSCH. She does, I assure you. I wasn't at all sorry to find her at Pontcornet's. Only think of it. Two of my men, in searching the house, found her and brought her to me as a suspicious character. I should have recognized her by the scratches on the faces of her capturers, if I had not known her the moment I set eyes on her. Well.—I'm a forgiving nature, and she is, as she always was, a very striking woman—I mean to look at. I forgave her—she forgave me. I wear a wig, and we're happy. Ah! she makes business very lively.

GRAT. For her husband?

KIRSCH. (*Sheepishly.*) Well, you see, she has to make up for lost time; and I,—well, I have become accustomed to discipline. (*Laughs.*) She's my corporal.

MIL. (*Outside from shop.*) Kirschwasser! Kirschwasser!

KIRSCH. There she is! Eyes front!

MIL. (*Appears at door.*) Already with a glass in your hand!

KIRSCH. The glass is the inn-keeper's musket, and I'm on drill. (*Drinks.*)

MIL. (*Good-naturedly.*) To-day you must have your wits about you, for there's trouble brewing.

COURT. Ah, yes! The municipal election. Well (*raises glass*), here's success to our commander, Francois!

GRAT. And he will be elected.

KIRSCH. And he deserves it! 'Pristi! He has made his way quickly since the day he was rescued from the Bastille.

COURT. (*Rising.*) Let us go and learn the result of the election. (*All rise.*)

(*Enter NICOLET, L. 1. E.*)

NICO. The result of the election? I have it.

OMNES. Nicolet!

NICO. Yes; Nicolet, solo fifer of the batallion of Gravilliers. I say "solo," because I am the only one!

SONG OF THE FIFER.

No. 21. SONG and CHORUS. Nicolet and Soldiers.

NICOLET.

1. To

Allegretto spiritoso. Piccolo.

Side Drums. *f*

tutti.

bi - vou - ac or bat - tle, A - bove the tambour's rat - tle The cheer - y fife, In
fi - fer's rank's a low one; And he him - self is no one; And thus must he For

p

peace or strife, Shrills out its mer - ry breath; The fi - fer wins no glo - - ry; Lives
-ev - er be; And bear his lot with calm; Yet 'mid the bat - tle gor - - y, That

not in fame or sto - ry, And yet he leads To all your deeds, Of vic - to - ry or
brings to oth - ers glo - ry, He in the front, Must bear its brunt; His life his on - ly

cres.

f *p* (Marching.)
death. March, march a - way, The blithesome life is play - - ing;
arm! March, march a - way, The blithesome life is play - - ing;

f *Cornet.*

March, march a - way! The drum and trump are bray - ing. March, march a -
Piccolo.
tr

-way! And du - ty's call o - bey;..... The life and drum say,
tr *tr* *

rall. **f**

“Com - rades, come, and march a - - - way!” And march a-

Piccolo. *tr*

Trombi.

Side Drum.

-way! and march a - - - way!.....

TENORS. **ff**

BASSES. **ff** March, march a-

tr

-way, The blithe - some fife is play - - ing, March, march a-

March a - way,
-way! The drum and trump are bray - - ing! March, march a-

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in a 2/4 time signature. The lyrics are: "March a - way," followed by "-way! The drum and trump are bray - - ing! March, march a-".

March..... a - way,
-way, And du - ty's call o - bey!..... The fife and drum Say,

This system contains the second vocal line and piano accompaniment. The vocal line continues from the first system. The lyrics are: "March..... a - way," followed by "-way, And du - ty's call o - bey!..... The fife and drum Say,". The piano accompaniment continues with the same two-staff structure as the first system.

Musical score for the first system. It features a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line has the lyrics "March, march a - way!". The piano accompaniment includes the lyrics "Com - rades, come, and march, march a - way!".

Musical score for the second system, primarily piano accompaniment. It continues the piece with a *cres.* (crescendo) marking. The key signature remains two sharps.

Musical score for the third system. It features a vocal line and a piano accompaniment. The key signature is two sharps. The vocal line has the lyrics "1st. 2d. OMNES. 2. The Huz - za!". The piano accompaniment includes a triplet of eighth notes marked with a '3'.

(Order arms and huzza together.)

MIL. (*Impatiently.*) Yes, yes. But who is elected?

NICO. Why, who should it be but our commander, Francois Bernier?

OMNES. Long live the commander!

NICO. You'll see him presently, for he was close behind me.

COURT. (*Looking L. I. E.*) Holloa! (*To guards*) Quick, there! Here comes the commander. (*Guards form in line before guard-house.*)

NICO. That's the idea. Now, a good one.

Drums roll. Enter FRANCOIS. Soldiers present arms.

OMNES. Long live Francois? (*During following speech, COURTALIN signs soldiers to recover arms and break ranks.*)

FRAN. Ah, friends! you make me very proud and happy. Believe me, I shall remember it.

OMNES. Long live the commander!

FRAN. (*Anxiously to COURTALIN and GRATINET.*) Well, have you nothing to say to me?

COURT. No, commander. No woman travelling alone, and coming from England has been seen.

FRAN. (*Sighs.*) Well,—thanks. You will soon return to the lieutenant of police for further news?

COURT. Yes, commander. (*As he goes up with GRATINET.*) Do you see what a sharp lookout he keeps for conspirators from England? (*Exeunt into guard-house followed by soldiers.*)

FRAN. (*To KIRSCH. and MILITZA.*) Ah! my good friends.

KIRSCH. (*Moved.*) I, your friend? I, who arrested you?

FRAN. You only obeyed orders.

MIL. (*Looking significantly at KIRSCH.*) Yes, and it was the very last order of any kind he has shown a desire to obey.

KIRSCH. (*Aside, as he escapes into inn.*) My corporal doesn't seem amiable this morning. (*Exit into inn.*)

FRAN. (*Sadly.*) No news yet from Fantine, my good Militza. I fear I shall never see her again.

MIL. And you love her still?

FRAN. More than ever. That Pontcornet, compromised and condemned, should fear to return to Paris I can understand. But Fantine! Ah! if she really loved me, she would be here.

MIL. Think of her duty to her family.

FRAN. Think of her duty to *me*. For two months I have awaited her return in vain. Ah! Militza, she has forgotten me. (*Falls into chair by table.*)

MIL. Well, well, patience,—patience. I have my own ideas about her absence.

Enter from inn KIRSCH. with a bottle which he caresses tenderly.

KIRSCH. (*Cajolingly to MILITZA.*) Just one, you know, to celebrate his election. See how sad he looks. This will cheer him up. It always cheers me when you make me sad. (*MILITZA starts. KIRSCH. corrects himself.*) I mean, when I make *you* sad.

MIL. Will you be quiet, you drunkard?

KIRSCH. One moment. I forbid you to call me a drunkard.

MIL. (*Astonished.*) Eh! You forbid? I forbid *you* to forbid *me* anything. (*About to slap his face.*)

KIRSCH. (*Cowed.*) Don't strike. I'm defenceless.

MIL. Well, then, off with you.

KIRSCH. (*Salutes*) All right, corporal. (*Aside, and going.*) Discipline is discipline! (*Goes into inn hustled by MILITZA*)

FRAN. Ah, this long silence drives me to despair. Fantine, Fantine! why do you not come home to him whose only ambition is to deserve you.

"LOVED ONE, MY LIFE I'VE GIVEN."

No. 22. ROMANCE.

Andante.

FRANCOIS.

Loved one, my life I've giv - en un - to thee, ... And thou hast made me

Ped. *Ped.* *Ped.*

poco a poco cres.

no re - turn.... Fate has sto - len thee from me, And from a

Ped. *mf*

heart that still with love doth burn,.... Doth ten - der tho't of me thy heart e'er move, O my a-

- dored, O my a - dored, My on - ly love!

This system contains a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a major key, with lyrics: "- dored, O my a - dored, My on - ly love!". The piano accompaniment features a flowing, arpeggiated texture in the right hand and a more rhythmic bass line in the left hand.

Un poco mosso.

What are rank, and power, and glo - ry, What to live in fame and sto - ry, When hope has

Un poco mosso.

This system continues the vocal line and piano accompaniment. The vocal line has lyrics: "What are rank, and power, and glo - ry, What to live in fame and sto - ry, When hope has". The tempo marking *Un poco mosso.* is repeated. The piano accompaniment maintains its arpeggiated texture, with some chords marked with an 'x'.

van - ished, When peace is ban - ished? Where all is grief, Death were re - lief.....

1o Tempo.

1o Tempo.

This system concludes the vocal line and piano accompaniment. The vocal line has lyrics: "van - ished, When peace is ban - ished? Where all is grief, Death were re - lief.....". The tempo marking *1o Tempo.* appears twice, indicating a change in tempo. The piano accompaniment features a more active, rhythmic texture in the right hand, with some chords marked with an 'x'.

Loved one, my life I've giv - en un - to thee, ... And thou hast made me

no re - turn ... Fate has sto - len thee from me, And from a

heart that still with love doth burn, ... Doth ten - der tho't of me thy heart e'er move, O my a

- dored, O my a - dored, My on - ly love!

Ped. *poco a poco cres.* *Ped.* *Ped.* *Ped.* *mf* *sostenuto.*

Enter NICOLET. (From guard house.)

NICO. (*Salutes*) Commander, a letter from Gen. Lafayette, to be delivered only into your hands.

FRAN. (*Takes letter. Reads.*) Order for the Gravilliers battalion to report in full dress for the service of the National Assembly, at their usual place of meeting, Very well. I will notify my staff. Come, Nicolet! (*Exit, followed by NICOLET.*)

At the same moment enter R. U. E. men and women of the people. In the midst of them, PONTCORNET, dressed as a Norman peasant,

pushing a small cart before him, on which is a fountain representing the Bastille. Following, the COUNTESS, dressed as a peasant woman, with a coffee fountain.

PONT. Ice cold cider! Good Normandy cider! Who'll buy?

COUNT. Coffee! Hot coffee! Who'll buy?

(*People pass from one to the other, and buy.*)

PONT. (*Aside. Eyeing COUNTESS.*) Bravo!

COUNT. (*Aside. Eyeing PONTCORNET.*) Perfect!

"CIDER AND COFFEE."

No. 23. DUETT.

Countess, Marquis.

Moderato. COUNTESS. RECIT.

MARQUIS. My cof - fee try! ... I warm you

COUNTESS. My ci - der buy! I, cool - ness to the blood im - part!

Moderato.

to..... the ve - ry heart,.... One and all, my cof - fee buy! One and all, my cof - fee buy!....

One and all, my ci - der try!....

p Allegro vivace.

Come! in cups or glass - - es, Pur - chase, lads and las - - - ses,

Come! in cups or glass - - es, Pur - chase, lads and las - - - ses,

sf p Allegro vivace.

Quick - ly make your choice, and take From him or me, Which shall it be?

Quick - ly make your choice, and take From her or me, Which shall it be?

Come, in cups or glass - - es, Pur - chase, lads and las - - ses!

Come, in cups or glass - - es, Pur - chase, lads and las - - ses!

Cof - fee, cof - fee, cof - fee try, One and all, my cof - fee

Ci - der, ci - der, ci - der try, (*Rings bell.*) One and all, my ci - der

buy!.....

buy!.....

10

f

1st COUPLET.

Once, a lov - er full of ar - dor, Went his la - dy - love to see; But when

MARQUIS.

there, he could say noth - ing, So ex - treme - ly moved was he! Then he drank, when more pro-

- digious, In a wink he found his tongue ; And he talked on with-out stopping, Till he wore a - way one

suivez.
rall.

tempo. COUNTESS.

Then drink, then drink, then drink, then drink.

lung. Then drink, then drink, then drink, then drink.....

p
Come! in cups or glass - - es, Pur - chase, lads and las - - - ses,

p
Come! in cups or glass - - es, Pur - chase, lads and las - - - ses,

sf *p*

Quick - ly make your choice, and take; Which shall it be, From him or me!

Quick - ly make your choice, and take; Which shall it be, From her or me!

Come, in cups or glass - - es, Pur - chase, lads and las - - ses!

Come, in cups or glass - - es, Pur - chase, lads and las - - ses!

Cof - fee, cof - fee, cof - fee try, My hot cof - fee come and

Ci - der, ci - der, ci - der try, (Rings bell.) My cool ci - der come and

buy!.....

buy!.....

10

2d COUPLET.

This way, la - dies, try my cof - fee; You will then not fall a - sleep; And at

MARQUIS.

night, can to a mo - ment, Tell what hours your husbands keep. This way, hus - bands, try m;

cider; And go home when-e'er you may, You'll at once sink in - to slumber, Then your wives may scold a-

*suivez.
rall.*

tempo.

way. Then drink, then drink, then drink, then drink.

MARQUIS.

Then drink, then drink, then drink, then drink.....

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics 'way. Then drink, then drink, then drink, then drink.'. The second staff is a vocal line in G major with a treble clef, containing the lyrics 'MARQUIS. Then drink, then drink, then drink, then drink.....'. The bottom two staves are a piano accompaniment in G major with a grand staff (treble and bass clefs), featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

p

Come! in cups or glass - - es, Pur - chase, lads and las - - - ses,

p

Come! in cups or glass - - es, Pur - chase, lads and las - - - ses,

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics 'Come! in cups or glass - - es, Pur - chase, lads and las - - - ses,'. The second staff is a vocal line in G major with a treble clef, containing the lyrics 'Come! in cups or glass - - es, Pur - chase, lads and las - - - ses,'. The bottom two staves are a piano accompaniment in G major with a grand staff, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *sf* (sforzando).

Quick - ly make your choice, and take; Which shall it be, From him or me!

Quick - ly make your choice, and take; Which shall it be, From her or me!

The third system of the musical score consists of three staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics 'Quick - ly make your choice, and take; Which shall it be, From him or me!'. The second staff is a vocal line in G major with a treble clef, containing the lyrics 'Quick - ly make your choice, and take; Which shall it be, From her or me!'. The bottom two staves are a piano accompaniment in G major with a grand staff, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Come ! in cups or glass - - es, Pur - chase, lads and las - - ses!

Come ! in cups or glass - - es, Pur - chase, lads and las - - ses!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major with a 2/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cof - fee, cof - fee, cof - fee try, My hot cof - fee come and

Ci - der, ci - der, ci - der try, (*Rings bell.*) My cool ci - der come and

The second system continues the vocal melody and piano accompaniment. It includes a piano dynamic marking (*f*) and a bell sound effect (*Rings bell.*) in the vocal line. The piano accompaniment includes a section with a tremolo effect in the right hand.

buy !.....

buy !.....

The third system concludes the piece with a final vocal line and piano accompaniment. The piano part features a grand staff with a forte dynamic marking (*f*) and a final cadence.

The people pay them after being served, which is during the refrain, and then exeunt at different entrances.

PONT. Nobody recognizes us. Our disguises are a great success.

COUNT. Yes, but not improving to our personal appearance. (*Looking about.*) But where can Lansac be? We were to meet him at Militza's.

PONT. I hope he has found my daughter.

COUNT. Depend upon it he has followed her closely. To think of her quitting us to return to Paris, perhaps to meet her old lover, Francois.

PONT. Impossible! A Pontcornet could not disgrace herself so.

COUNT. But she has been a Pontcornet for such a short time!

PONT. Will Lansac never come? I am tired of dragging this dreadful machine around.

COUNT. And I of crying coffee.

PONT. I'm dying of thirst.

COUNT. Well, and why do you not drink from your fountain!

PONT. Of course! I've a right to drink my own cider. I've paid dearly enough for it! (*Takes goblet, and turns tap.*) Not a drop! Of course! My luck! I must have it filled, because a vender of cider without any cider to vend would be open to suspicion. Where the deuce do they sell the stuff? Ah! try that.

COUNT. But if you can't get there?

PONT. Then I'll make some lemonade. It can't be any more sour than the cider.

Enter JAS. from inn, carrying a basket with six bottles.

PONT. Ah! here is somebody. I say, my good fellow, what have you there?

JAS. What's that your business? (*Crosses him.*)

PONT. (*Kicks him.*) You rascal! How dare you!

JAS. (*Startled and aside.*) Ah! That kick! I know the trademark. It is the marquis.

COUNT. (*Aside.*) Brother, your noble manner will betray you.

JAS. (*Aside.*) If it be he, I'll make him pay for kicking a citizen!

PONT. What sort of wine have you there?

JAS. Sauterne.

PONT. That'll do. Pour it in here. I'll sell it for lemonade.

JAS. Sauterne for lemonade?

PONT. Yes. It's a private recipe of my own. (*Takes bottles, and with the aid of COUNTESS, fills the fountain; JAS. drawing the corks.*) It's expensive, I know, but I am going to give the people a treat.

JAS. (*Drawing corks.*) A treat,—yes! And I'll give you a treat for that kick. It must be the marquis.

PONT. How much have I to pay you?

JAS. (*Winking, aside.*) Thirty-eight francs.

PONT. (*Aside.*) The scoundrel! (*Aloud.*) Very cheap. Here! *ives him money.*

JAS. (*Aside.*) English money! It is the marquis! (*Aloud.*) Much obliged! (*Aside.*) I'll go and inform on him! It's mean, I know, but it will show my patriotism. (*Aloud.*) I'll get your change.

PONT. (*Loftily.*) Keep the change.

JAS. Eh! (*Aside.*) Fourteen francs for the waiter? The country's in danger! I'll notify the guard. (*Exit into guardhouse.*)

COUNT. Will Lansac never come?

PONT. Do not be impatient; we will wait here, no one will recognize us.

Enter JAS. with GRAT., COURT. and guards.

JAS. (*Aside to them, and pointing.*) There they are—English spies, who sell Sauterne for lemonade!

GRAT. Leave them to me. (*Approaches PONT., and slapping him on back*) Well, citizen, how does business prosper with you?

PONT. (*Terrified.*) The guard!

COUNT. The guard! (*Wipes her cups in a frenzied manner, on her apron, turning her back to the soldiers.*)

PONT. (*Assuming a silly country air.*) Good. Business is very good.

GRAT. And your lemonade good, also? Give me a glass.

PONT. Certainly. Here—here! (*Turns out glass.*)

GRAT. (*To guards.*) Help yourselves, comrades. It is only two sous a glass. It is my treat.

CHORUS. (*As they drink.*)

"'TIS LEMONADE, GOOD LEMONADE."

No. 24. LEMONADE CHORUS.

Mouvement de Polka.

f

f TENOR. *(rub stomachs.)*

'Tis lem-on - ade, good lem-on - ade, How nice to feel it down - ward

f BASS.

pass,.... It is well made! It is well made! And but a farth - ing costs a

pp

glass. 'Tis lem-on - ade, good lem-on - ade, How nice to feel it down - ward

pp

pass,.... It is well made! It is well made! And but a farth - ing costs a

mf

glass. The tempt-ing lem - on - ade be - hold; Nec - tar

mf

glass. The tempt-ing lem - on - ade be - hold.

rich,..... li - quid gold,..... As free from harm,..... as grow - ing

Nec - tar rich, li - quid gold, As free from harm,

cres.

cres.

wheat,..... As mild as dew;..... as hon - ey sweet! Then

as grow ing wheat, And mild as dew, hon - ey sweet! Then

f *p*

f *p*

drink, then drink, then drink, How nice to feel it down - ward pass,.... Then

p

drink, then drink, then drink, then drink, It but a farth- ing costs a glass, Then drink, then

This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The music is in a minor key and 3/4 time. A dynamic marking of *f* (forte) is present at the end of the first vocal phrase.

drink, They drink, then drink, then drink, It but a farth - ing costs a glass.

This system contains the second vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with two staves. Dynamic markings of *f* and *ff* are present in the piano part.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). It features a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand.

COURT. To the health of Francois Blue Stockings.

COUNT. Francois? You know him? (PONT. *drinks.*)

COURT. Know him? Why, he's our commander. He was here but a few moments ago

PONT. (*Anxiously.*) Here! And alone?

COURT. What do you mean by alone?

PONT. (*Troubled.*) Why, alone! When I say alone, I mean—not double—that is—I've heard of his having a—a—pretty companion.

GRAT. Oh! You mean Fantine, the daughter of the Marquis de Pontcornet, perhaps. The old idiot refused to give her to Francois.

PONT. (*Aside.*) Old idiot! Oh, if I only had him alone, with three or four trusty friends to help me! (*Drinks from fountain.*)

COUNT. Does Francois still love her?

GRAT. Devotedly. (COUNT. *sighs.*)

COURT. (*Putting his hand on PONT.'s shoulder.*) Ah! that traitor Pontcornet. It was he, you know, who had Francois thrown into the Bastille.

PONT. (*Forgetting himself.*) It's false.

OMNES. What! (PONT. *drinks frantically.*)

COURT. Do you dare to defend Pontcornet?

PONT. Do I look like a man who would defend Pontcornet? Nonsense! To the deuce with Pontcornet! (*Aside.*) Anywhere but here. (*Drinks.*)

GRAT. (*Drinks, tasting.*) What does this mean? You sell Sauterne for lemonade, and this lad tells me (*Points to JASMIN.*) that you make change in English money.

PONT. (*Slightly drunk.*) But my dear Gratinet.

GRAT. (*Surprised.*) Ah! You know me then, citizen?

COUNT. No, no. My brother is near-sighted and liable to mistakes.

GRAT. (*Examining them.*) One moment. Ah! I know you now. It is the Countess de—de Boutonnière.

COUNT. (*Forgetting herself. Angrily.*) Savonnière, if you please.

GRAT. Ah! I thought so. And you are the Marquis de Pontcornet.

OMNES. Pontcornet!

PONT. (*Tipsily.*) Well, yes, it's so. You're not going to arrest one of your best customers, are you?

JAS. As much as we shall regret it, Citizen Marquis, we shall have to take that trouble.

PONT. (*Suddenly.*) What! It's Jasmin, my faithful and trusted vassal!

GRAT. (*Seeing angry movement of guards.*) There are no longer any vassals, citizen.

PONT. All right, all right. We won't have any then. I don't want them, and if you don't—

GRAT. There! That will do. You've talked long enough. Seize him! Take him to the guard-house. Take her also. Off with them! Away!

PONTCORNET and COUNTESS resist, but are taken to the guard house, whither they are followed by all but JASMIN, the prisoners remonstrating, the soldiers muttering threats.

JAS. Ah! No one will doubt my principles now, and the kick, the insulting kick is avenged! (*Exit into inn.*)

Enter FANTINE, L. U. E., dressed as a street singer.

FAN. No one here! In the market place the shop of Francois is closed, and Militza's house is also deserted by her. What shall I do? I see nobody I know. But never mind. I shall find him I love. But where? (*Struck with an idea.*) The little street singer can still attract a crowd. I'll sing. I then may find somebody whom I used to know. Perhaps Francois himself. Yes, yes. (*Looks off R.*) Ah, there are some now! This way, good people, this way. (*People begin to fill stage slowly, and are followed by others, who gather while the song is going on.*) This way, and I'll sing you the latest song of the day. (*Affecting gayety and manners of street singer.*) Come! Listen to me.

"A TRUE PARISIAN."

No. 25.

Fantine.

1. A true Par -
2. You may the
3. We have of

ff

This system contains the first five measures of the piece. It features a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The piano accompaniment is in a grand staff (treble and bass clefs) with a dynamic marking of *ff* (fortissimo). The music begins with a repeat sign and a fermata over the first measure.

ri - si - an, they say, Is a char - ac - ter ve - ry strange; And when his
bur - den of my song Un - to love ve - ry well ap - ply; Prom - is - es
late, heard much a - bout, Cer - tain rights that to man be - long, But there are

p

This system contains the next five measures of the piece. The vocal line continues with the lyrics. The piano accompaniment has a dynamic marking of *p* (piano). The music continues with a similar melodic and harmonic structure.

rul - ers go a - stray, He the Cab - i - net then will
from the lov - ers throug Of a home with a cloud less
orh - er rights, no doubt, Those of wo - man, which all men

This system contains the final five measures of the piece. The vocal line concludes with the lyrics. The piano accompaniment provides harmonic support, ending with a final chord.

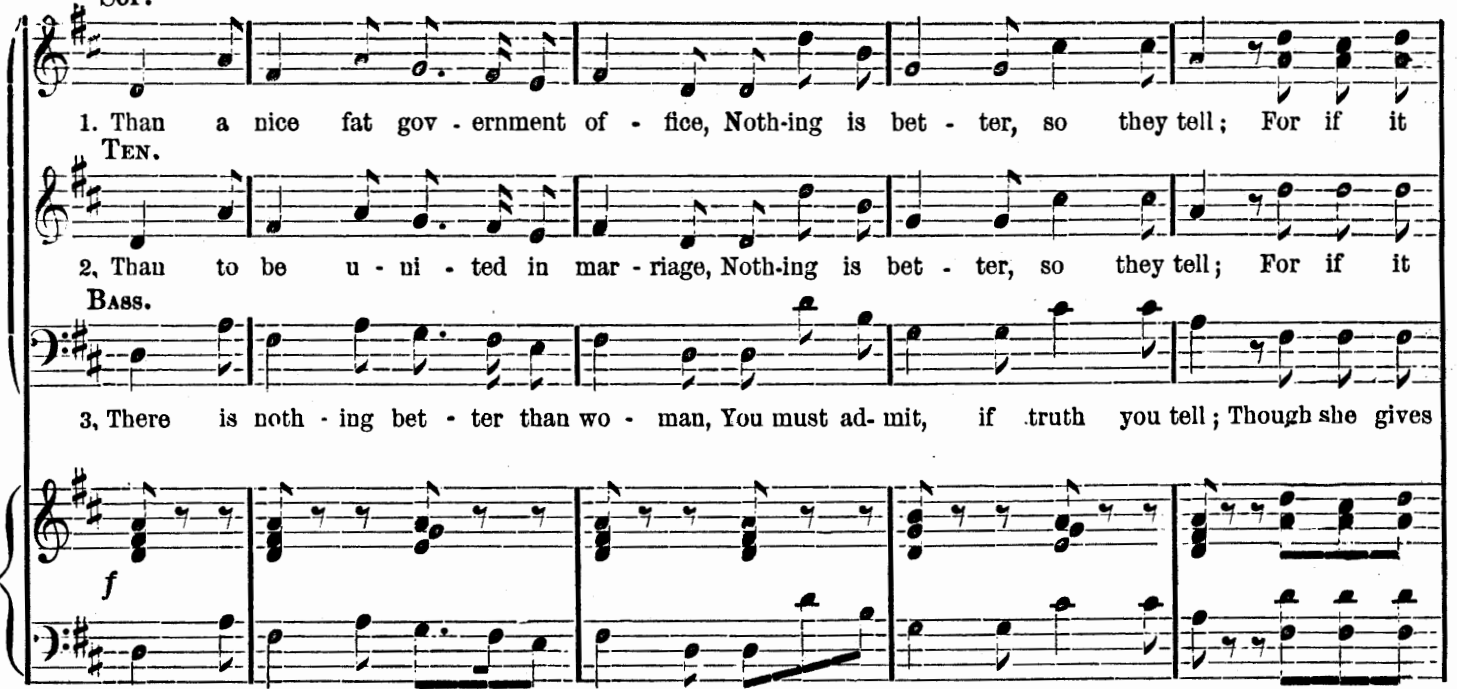
change, They don't like it, as we have seen! Tra la la la la! You know what I
sky, They are mar - ried; what then is seen! Tra la la la la! You know what I
wrong, She is some - times far from se - rene. Tra la la la la! You know what I

(*Speaks.*)

mean! (Because) Than a nice, fat gov - ernment of - fice, Noth - ing is bet - ter, so they
mean! (^{They learn} that) Than to be u - ni - ted in mar - riage Noth - ing is bet - ter, so they
mean! There is noth - ing bet - ter than wo - man, You must ad - mit, if truth you

tell; It may have its mo - ments of sad - ness, Still it has hap - py hours as well!
tell; It may have its mo - ments of sad - ness, Still it has hap - py hours as well!
tell; She may give you mo - ments of sad - ness, But she gives hours of joy as well!

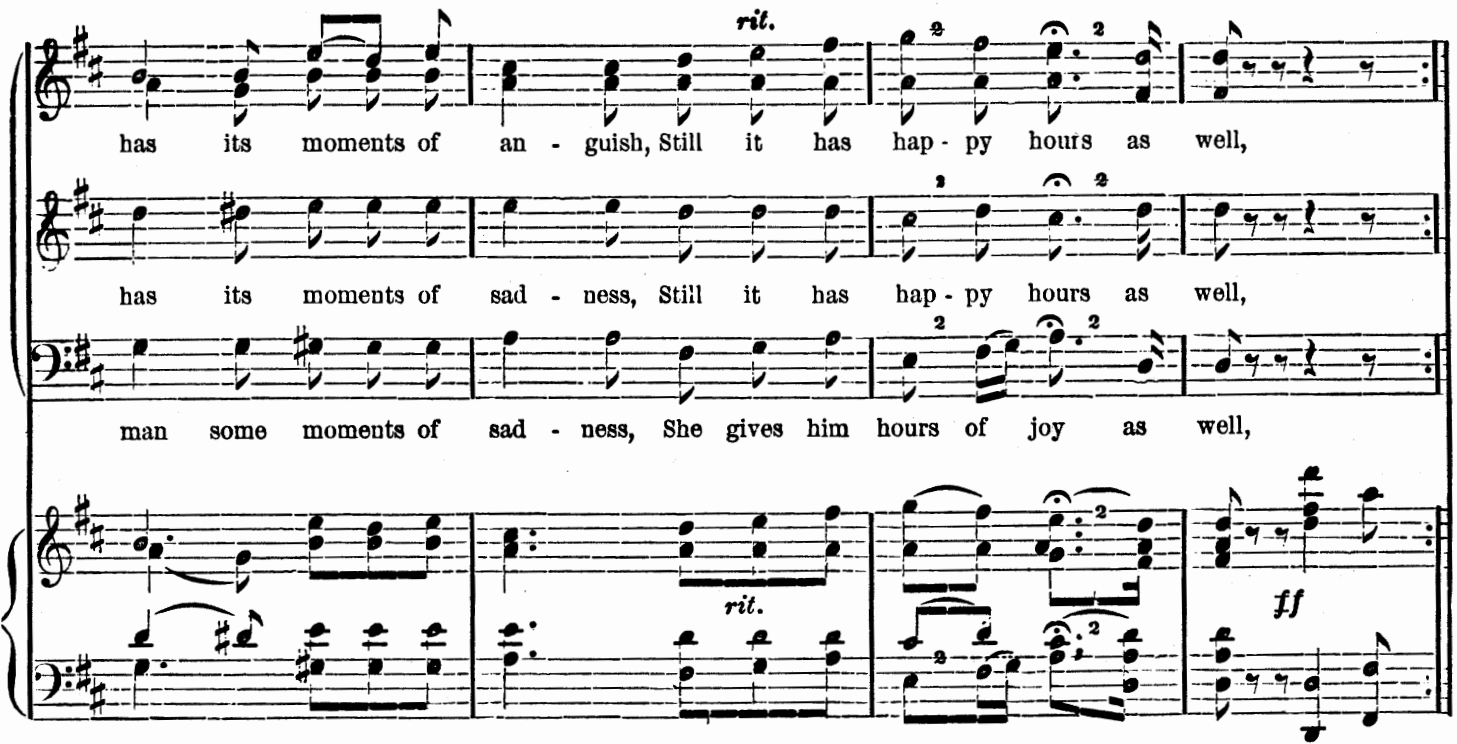
Sop.



1. Than a nice fat gov - ernment of - fice, Noth - ing is bet - ter, so they tell; For if it
TEN.

2. Than to be u - ni - ted in mar - riage, Noth - ing is bet - ter, so they tell; For if it
BASS.

3. There is noth - ing bet - ter than wo - man, You must ad - mit, if truth you tell; Though she gives



has its moments of an - guish, Still it has hap - py hours as well,
rit.

has its moments of sad - ness, Still it has hap - py hours as well,
2 2

man some moments of sad - ness, She gives him hours of joy as well,
2 2
rit. ff



ALL. Bravo! Bravo!

MIL. (*Appearing from the inn.*) That voice! (*Advancing.*)

FAN. Come, citizens, don't forget the singer.

Enter LANSAC, L. I. E.

LAN. I know that voice! Eh, Fantine?

Enter GRAT., COURT., NICO., and guards.

NICOLET L. I. E.

FAN. (*In fear.*) He!

MIL. Fantine!

Enter KIRSCHWASSER from inn.

FAN. Militza! (*Rushes to her arms.*)

NICO. (*With joy.*) It is Fantine!

KIRSCH. (*Astonished.*) Eh! Mademoiselle de Pontcornet?

COURT. and Guards. Pontcornet!

LAN. (*Eagerly.*) Jeanne (*Taking FAN. by the arm, and speaking in a low tone.*), Prudence! (*Aloud.*) Gentlemen (*presenting her*), Madame de Lansac, my wife.

FAN. (*Aside to him.*) What do you mean?

NICO. KIRSCH., MIL. His wife!

LAN. (*To FAN., aside.*) Silence! (*Aloud.*) Certainly, my wife. Why not? Since when has a French citizen been forbidden to marry whom he chooses? I married my cousin in London. If she has disguised herself in this manner, it is because she knew that we are very suspicious just now of people coming from England.

ALL. (*Nodding to each other.*) True! True!

LAN. Besides, the name, Pontcornet, is not in favor at present, as you all know. But the wife of Citizen Lansac has nothing to fear, I hope.

COURT. Nothing. (*To people, who have pressed about FAN.*) Come, come,—make way there! (*Exeunt men and women of the people gradually.*)

NICO. (*Aside to GRAT.*) The wife of Lansac? And Francois! What a blow for him!

LAN. (*To KIRSCH.*) Can you provide lodgings for my wife and myself?

KIRSCH. By all means.

LAN. I will examine them. (*Aside to FAN.*) Be prudent!

KIRSCH. This way, citizen. (*Aside.*) I wonder if they fight yet! (*Exit into inn, followed by LANSAC*)

NICO. (*To GRAT.*) We must tell Francois.

GRAT. At once; for if he should meet her too suddenly—(*Shrugs his shoulders.*) Who knows?—

Exeunt NICO., and GRAT., L. I. E. COURT. and guards at back.

FAN. My dear Militza!

MIL. Ah! That you should have married anybody but Francois!

FAN. I will explain all, by and by. But tell me, where is he?

MIL. At the tribunal, I believe. Do you love him still?

FAN. (*Overjoyed.*) More than ever. (*Aside.*) He is near, then!

MIL. But your husband—

LAN. and KIRSCH. re appear.

LAN. They will do very well.

FAN. (*With pleasure.*) Ah, cousin! I have found where he—

LAN. (*Offers arm, and gravely.*) Your arm, wife.

FAN. (*Takes his arm.*) I'll see you soon, Militza. (*Exit into inn, with LANSAC.*)

KIRSCH. Married? It has completely knocked me over. Think of it. It only took her two months to forget Francois! Is there such a thing in the world as a true woman?

MIL. What do you say?

KIRSCH. (*Angrily.*) I say that all women are false, fickle and treacherous; and it strikes me—

MIL. Does it? (*Slaps his face.*)

KIRSCH. (*Rubs face.*) That strikes me too! (*Salutes.*) All right, corporal. Discipline is discipline.

MIL. To think of it! Married, and to that fop,—that bandbox,—Lansac!

KIRSCH. It strikes me—no, it doesn't! No! I beg pardon. I mean, I'd like to wring that Lansac's neck. Perhaps you would prefer to do it, and were getting your hand into practice when you nearly knocked my head off just now.

MIL. (*Driving him into inn.*) Will you be off? March!

KIRSCH. (*Salutes.*) All right, corporal. (*Going to inn.*)

Enter FRAN., agitated, L. I. E., followed by GRAT. and NICO.

FRAN. Alas! It is true, then?

KIRSCH. They have told you—

FRAN. That Fantine is married.

MIL. Alas! Yes.

FRAN. To her cousin, de Lansac.

KIRSCH. They must have forced the poor child to do it. Still, a woman, as I well know, has a will of her own, and—

MIL. (*Frowns at him. He salutes sheepishly.*) They were here but now.

FRAN. (*Angrily.*) Together?

COURT. Courage, Francois! Courage!

NICO. (*Looking at inn.*) Here they come!

FRAN. (*Starting forward. He is held back by COURT. and NICO.*) Let me go!

OMNES. Francois!

Enter FAN. and LAN., arm in arm, from inn. Exit GRAT. into guardhouse.

FRAN. (*Placing himself before them.*) It is I!

FAN. (*Overjoyed, and going to him.*) Francois!

FRAN. (*Repulsing her.*) His wife! You are his wife!

LAN. Hear me!

FRAN. No!

"SHE TO ME ONCE SAID."

No. 26. FINALE.

Francois.

Allegro con fuoco.

FRANCOIS.

She to me once said, "I love you, And shall love you ev - er -

Allegro con fuoco.

- more!" And to me, true to be, With her hand in mine, she swore. Her

vow she has for - got - ten, And on her must rest the stain; But my

grief will nev - er leave me, And your pit - y I dis - dain. Ah!..... When you

This system contains a vocal line and piano accompaniment. The vocal line is in a 3/4 time signature with a key signature of two flats. The piano accompaniment consists of a treble and bass clef staff. The lyrics are: "grief will nev - er leave me, And your pit - y I dis - dain. Ah!..... When you".

Allegro moderato.

said to me, "Fran - cois, I love you!" Ah! it was rap - ture

Allegro moderato.

This system contains a vocal line and piano accompaniment. The tempo is marked "Allegro moderato." and the time signature is 3/4. The key signature has two flats. The lyrics are: "said to me, 'Fran - cois, I love you!' Ah! it was rap - ture".

to be - lieve. In the love you con - fessed, I felt

This system contains a vocal line and piano accompaniment. The lyrics are: "to be - lieve. In the love you con - fessed, I felt".

blessed! But a - las! you meant to de - ceive, to de - ceive!

This system contains a vocal line and piano accompaniment. The lyrics are: "blessed! But a - las! you meant to de - ceive, to de - ceive!".

When you said to me, "Francois, I love you!" Ah! it was rap - ture

to be - lieve. In the love you con - fessed, I felt

blessed! But you meant to de - ceive, to de - ceive, Ah! you meant to de

FANTINE.

- ceive. Oh, no more! I im - plore! I im - plore! ... You

wrong me, be - lieve me, be - lieve me, you do, Yes, be - lieve me, you

f

Fag.

LANSAC:

do! Let me speak,..... And I'll seek,.....

To this rid-dle, to give you the clue, But un-to you I first would

say, As your word is law, that all o - bey, You'll guard far bet - ter than I may, Mad - e - moi

rall.

rall.

cres. **f** FRANCOIS. (*surprised*). LANSAC.

- selle de Pontcor - net ! Ma - dem - oi - selle de Pontcor - net. Ma - dem oi - selle ! 'Tis as I

ad lib. **f** *p*

FRANCOIS (*angrily*). LANSAC. **f**

say. No ! Ma - dame ! ... And your wife ! Ma - dem - oi - selle, up - on my

p dolce. *piu mosso.*

life ! And my cou - sin, whose love un - to you, Has ev -

ad lib.

- er been loy - al and true.... Long since she made plain as could

p

rall.

be, That her hand she would ne'er give to me!

a tempo. FANTINE.

He but gave Fran - cois dear, His

legend. *sempre stacc.*

FRANCOIS (*ashamed*).

name and his arm, To pro - tect me from harm. Your

LANSAC (*giving hand*).

FRANCOIS (*to FANTINE*).

par - don! Your hand. Cou - sin, yours to com - mand! And

rall. ad lib.

FANTINE. (Embracing him.)

ff appassionato.

you,..... but I fear.... My an - swer is here! Ah! I

Ah! she

Ah! you

said to you, "Fran - cois, I love you," And it was rap - - ture

said to him, "Fran - cois, I love you," And it was rap - - ture

said to me, "Fran - cois, I love you," And it was rap - - ture

to be - lieve In the love I con - fessed, I felt

to be - lieve In the love she con - fessed, She felt

to be - lieve In the love you con - fessed, I felt

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "to be - lieve In the love I con - fessed, I felt" for the first voice, "to be - lieve In the love she con - fessed, She felt" for the second voice, and "to be - lieve In the love you con - fessed, I felt" for the third voice. The piano accompaniment features a steady bass line and chords in the right hand.

blessed, And you see, I meant not to de - ceive.

blessed, And you see, she meant not to de - ceive.

blessed, And, oh, jôy! you meant not to de - ceive.

The second system of the musical score continues with three vocal staves and a piano accompaniment. The lyrics are: "blessed, And you see, I meant not to de - ceive." for the first voice, "blessed, And you see, she meant not to de - ceive." for the second voice, and "blessed, And, oh, jôy! you meant not to de - ceive." for the third voice. The piano accompaniment continues with a similar texture to the first system.

FAN. ff
 Ah! I said to you, "Fran - cois, I love you!" And it was rap - ture

LAN. ff
 When she said to you, "Fran - cois, I love you!" Then it was rap - ture

FRAN.
 When you said to me, "Fran - cois, I love you!" Ah! it was rap - ture,

Nic. ff
 When she said to you, "Fran - cois, I love you!" Then it was rap - ture,

MIL ff
 When she said to you, "Fran - cois, I love you!" Then it was rap - ture

COURT. ff
 When she said to you, "Fran - cois, I love you!" Then it was rap - ture

KIRSCH.

ff
 to be - lieve. In the love I con - fessed, I felt blessed, I felt

to be - lieve. In the love she con - fessed, She felt blessed, she felt

to be - lieve. In the love you con - fessed, I felt blessed, I felt

to be - lieve. In the love she con - fessed, she felt blessed, she felt

to be - lieve. In the love she con - fessed, she felt blessed, she felt

to be - lieve. In the love she con - fessed, she felt blessed, she felt

to be - lieve. In the love she felt blessed, she felt

to be - lieve. In the love she felt blessed, she felt

blessed, And you see, and you see I meant not to de - ceive!

blessed, For you see, For you see She meant not to de - ceive!

blessed, For, oh, joy! For, oh, joy! You meant not to de - ceive!

blessed, For you see, For you see She meant not to de - ceive!

blessed, For you see, For you see She meant not to de - ceive!

blessed, For you see, For you see She meant not to de - ceive!

blessed, She felt blessed, For you see She meant not to de - ceive!

Allegro Spiritoso.

Vive la France!

Vive la France!

Vive la France!

ff Vive la France! Vive la France!

Vive la France!

ff Vive la France! (*Maudlin with sentiment.*)

Vive la France! Bless you, my children! With joy I could

Allegro Marziale e Marcato.
(GRAT. saluting FRAN.)

(Enter GRATINET and soldiers.)

dance! I have got two pris - 'ners

ff Side Drums. *fp*

FRAN.
here, And they're both half-dead with fear! Bring them both this way; I'll question

(Re-enter GRAT. with PONT. & COUNTESS in guard of two soldiers.)

(GRAT. salutes and exit.)
them with - out de - lay!

fz

MARQUIS. (*piteously.*)

What harm in me d'ye see? Can't you hear what I have said? I'm in the harmless

ff

FRAN.

ad lib.

trade, Of sell - ing sim - ple lem - on - ade! What do I see? It can-not be! The

ff OMNES:

Mar - quis de Pont - cor - - net! The Mar - quis de Pont - cor - net! . . .

p LANSAC.

FANTINE.

COUNTESS.

Allegro moderato.

MARQUIS.

Un cle! Fa - ther! Fran - cois, oh joy! An en - - e -

FANTINE. (*Aside to FRANCOIS.*)

- my who would des - troy. Fran - cois, pro - tect him pray; Fran - cois, pro tect him

FRANCOIS TO GRATINET. (*Reproachfully.*)

pray. My zeal - ous Gra - ti - net! Are you mad? Up - on my life, You've brought the fa - ther

for. OMNES.

of my wife, The fa - ther of my wife! The fa - ther of his wife, The
The fa - ther of his wife, The

MARQUIS. (*Astounded.*)

LANSAC. (*Aside to MARQUIS.*)

fa - ther of his wife. His wife? What, you? His fa - ther? I? A -

fa - ther of his wife.

FANTINE. (*To MARQUIS.*)

- gree, un - - less you wish to die! Con - sent! I

love him still, I love him, I love him, I love him

MARQUIS.

rall.

still. . . . Then have it as you will, Then have it as you

rall.

MARQUIS. (*Aside to COUNTESS.*)

(*To FRANCOIS.*)

will. We're safe, we're safe! No oth - er way. Well,

Recit. ad lib. (Slaps him on back.) **ff** OMNES.

MARQUIS. (Gaily to all.)

son - in - law! How goes it? Eh? Long live cit - i - zen Pont - cor - net. Come, we all must hap py

Long live cit - i - zen Pont - cor - net.

sf ad lib. **ff** *p*

COUNTESS. (*Aside.*) **ff** OMNES:

be. For - ev - er lost! oh, ag - o - ny! Long live Fran - cois! . . .

Long live Fran - cois! . . .

for.

Allegretto. FANTINE.

The poor street sing - er's sto - ry Thus in con - tent - ment ends; Their

f *p*

fu - ture will be hap - py, But all on you de - pends. To fill, of joy, her

meas - ure, But needs you to con - fess, Her wish to give you pleasure May wear the crown suc

(Clapping hands,)

- cess! Come, say! we pray! For Francois, hosed in blue, Known to all, Both

SOPRANO.

f ENSEMBLE.

TENOR.

Come, say! we pray!

BASS.

Come, say! we pray!

great and small ;... We plaudits ask from you!..... Give them, if 'tis our due!....

For

For

We plau - dits ask from
 Fran - cois, hosed in blue, Known to all, Both great and small; We plau - dits ask from
 Fran - cois, hosed in blue, Known to all, Both great and small; We plau - dits ask from

f

allargando.

you, For Francois, for Francois, hosed in blue.
 you, For Francois, for Francois, hosed in blue.
 you, For Francois, for Francois, hosed in blue.

allargando.

Fine.

