

Les Miserables Medley

Arr. Ed Lojeski

Boublil & Schoenberg

$\text{♩} = 80$ *f* *molto rit* **A** $\text{♩} = 99$

SOPRANO
Ah Ah Ah.

ALTO
Ah Ah Ah.

TENOR
Ah Ah Ah.

BASS
Ah Ah Ah.

9 **AT THE END OF THE DAY** *f Unis.*

S.
At the end of the day you're an-oth-er day ol-der,

A.
At the end of the day you're an-oth-er day ol-der,

T.
At the end of the day you're an-oth-er day ol-der,

B.
At the end of the day you're an-oth-er day ol-der,

12

S. *Sop/Alto Unis.*
and that's all you can say for the life of the poor. It's a strug-*gle*,_ it's a war, and there's

A. *Sop/Alto Unis.*
and that's all you can say for the life of the poor. It's a strug-*gle*,_ it's a war, and there's

T. *Tenor/Bass Unis*
and that's all you can say for the life of the poor. It's a strug-*gle*,_ it's a war, and there's

B. *Tenor/Bass Unis*
and that's all you can say for the life of the poor. It's a strug-*gle*,_ it's a war, and there's

15

S. noth-*ing* that an-*y*-one's giv-*ing*, one more day stand-*ing* a-*bout*, what is it for?

A. noth-*ing* that an-*y*-one's giv-*ing*, one more day stand-*ing* a-*bout*, what is it for?

T. noth-*ing* that an-*y*-one's giv-*ing*, one more day stand-*ing* a-*bout*, what is it for?

B. noth-*ing* that an-*y*-one's giv-*ing*, one more day stand-*ing* a-*bout*, what is it for?

18

B

S. *Unis.*
One day less to be liv-*ing*. At the end of the day, you're an-*oth*-er day

A. *Unis.*
One day less to be liv-*ing*. At the end of the day, you're an-*oth*-er day

T. *Unis.*
One day less to be liv-*ing*. At the end of the day, you're an-*oth*-er day

B. *Unis.*
One day less to be liv-*ing*. At the end of the day, you're an-*oth*-er day

21

S. *Sop/Alto Unis.*
cold-er, and the shirt on your back does-n't keep out the chill. And the

A. *Sop/Alto Unis.*
cold-er, and the shirt on your back does-n't keep out the chill. And the

T. *Tenor/Bass Unis.*
cold-er, and the shirt on your back does-n't keep out the chill. And the

B. *Tenor/Bass Unis.*
cold-er, and the shirt on your back does-n't keep out the chill. And the

24

S. right-eous hur-ry past, they don'thear the lit-tle ones cry-ing, and the win-ter is com-ing on fast, read-y to

A. right-eous hur-ry past, they don'thear the lit-tle ones cry-ing, and the win-ter is com-ing on fast, read-y to

T. right-eous hur-ry past, they don'thear the lit-tle ones cry-ing, and the win-ter is com-ing on fast, read-y to

B. right-eous hur-ry past, they don'thear the lit-tle ones cry-ing, and the win-ter is com-ing on fast, read-y to

27

S. *Unis.*
kill, one day near-er to dy-ing.

A. *Unis.*
kill, one day near-er to dy-ing.

T. *Unis.*
kill, one day near-er to dy-ing.

B. *Unis.*
kill, one day near-er to dy-ing.

C

Note change to major key

30 *f*

S. At the end of the day there's an-oth-er daydawn-ing, and the sun in the morn-ing is wait-ing to

A. *f* At the end of the day there's an-oth-er daydawn-ing, and the sun in the morn-ing is wait-ing to

T. *f* At the end of the day there's an-oth-er daydawn-ing, and the sun in the morn-ing is wait-ing to

B. *f* At the end of the day there's an-oth-er daydawn-ing, and the sun in the morn-ing is wait-ing to

33 *Soprano/Tenor Unis.*

S. rise. Like the waves crash on the sand, like a storm that'll break an-y sec-ond.

A. *Alto/Bass Unis.* rise. Like the waves crash on the sand, like a storm that'll break an-y sec-ond. There's a

T. *Soprano/Tenor Unis.* rise. Like the waves crash on the sand, like a storm that'll break an-y sec-ond.

B. *Alto/Bass Unis.* rise. Like the

36

S. There's a hun-ger in the land. It's us who'll have to pay___

A. hun-ger_ in the land, there's a reck-on-ing still to be reck-oned. It's us who'll have to pay___

T. There's a hun-ger in the land. It's us who'll have to pay___

B. hun-ger_ in the land, there's a reck-on-ing still to be reck-oned. It's us who'll have to pay___

40 *Unis.* **D** $\text{♩} = 72$ *Solo mp*

S. *Unis.* at the end of the day. There was a time when

A. *Unis.* at the end of the day.

T. *Unis.* at the end of the day.

B. *Unis.* at the end of the day.

50

S. men were kind, when their voi-ces were soft and their words in - vit - ing.

A.

T.

B.

53

S. There was a time when love was blind and the world was a song and the song was ex-cit-ing.

A.

T.

B.

E

I DREAMED A DREAM

6

56

S. *Solo mp*
There was a time. Then it all went wrong. I dreamed a dream in time gone

A. *p Tutti harmony*
Oo

T. *p Tutti harmony*
Oo

B. *p Tutti harmony*
Oo

62

S. by when hope was high and life worth liv-ing. I dreamed that love would nev-er

A. Oo Oh

T. Oo Oh

B. Oo Oh

F

66

S. *mf*
die, I dreamed that God would be for-giv-ing. But the ti-gers come at

A. Oh Ah

T. Oh Ah

B. Oh Ah

70

S. *Soprano/Alto Unis.*
 night with their voi-ces soft as thun-der as they tear your hope a

A. *Soprano/Alto Unis. mf*
 with their voi-ces soft as thun-der as they tear your hope a

T. *Tenor/Bass Unis. mf*
 But the ti gers come at night with their voi-ces soft as thun-der as they tear your hope a

B. *Tenor/Bass Unis. mf*
 But the ti gers come at night with their voi-ces soft as thun-der as they tear your hope a

74

S. *f* **G** *Soprano/Alto Unis. mp*
 part, as they turn your dream to shame. He slept a sum-mer by my

A. *f* *Soprano/Alto Unis. mp*
 part, as they turn your dream to shame. He slept a sum-mer by my

T. *f divisi*
 part, as they turn your dream to shame.

B. *f divisi*
 part, as they turn your dream to shame.

80

S. side, he filled my days with end-less won-der.

A. side, he filled my days with end-less won-der.

T. *Tenor/Bass Unis. mp*
 Slept a sum-mer by her side filled my days with end-less won-der.

B. *Tenor/Bass Unis. mp*
 Slept a sum-mer by her side filled my days with end-less won-der.

83

S. He took my child-hood in his stride, but he was gone be-fore he came.

A. He took my child-hood in his stride, but he was gone be-fore he came.

T. took her child-hood in my stride.

B. took her child-hood in my stride.

H

87

4-part harmony

S. Ah And still I dreamed he'd come to me, that we would live the years to

A. Ah Oh Oh

T. Ah Oh Oh

B. Ah Oh Oh

4-part harmony *f*

4-part harmony *f*

4-part harmony *f*

91

S. geth-er but there are dream that can-not be and there are storms we can-not

A. Ah Ah

T. Ah Ah

B. Ah Ah

95 **I**

S. *Unis. f* **3**
 weath-er. I had a dream my life would be so diff' rent from this hell I'm

A. *Unis. f* **3**
 I had a dream my life would be so diff' rent from this hell I'm

T. *Unis. f* **3**
 I had a dream my life would be so diff' rent from this hell I'm

B. *Unis. f* **3**
 I had a dream my life would be so diff' rent from this hell I'm

100

S. *ff* **2**
 liv-ing, so diff' rent now from what it seemed.

A. *ff* *Solo mp* **2**
 liv-ing, so diff' rent now from what it seemed. Now life has killed the dream I dreamed.

T. *ff* **2**
 liv-ing, so diff' rent now from what it seemed.

B. *ff* **2**
 liv-ing, so diff' rent now from what it seemed.

CASTLE ON A CLOUD



106 **Lento** ♩ = 58 **2** 4-part harmony *mf*

S. There is a cas - tle on a cloud. I like to go there in my
 There is a room that's full of toys. There are a hun-dred boys and

A. There is a cas - tle on a cloud. I like to go there in my
 There is a room that's full of toys. There are a hun-dred boys and

T. There is a cas - tle on a cloud. I like to go there in my
 There is a room that's full of toys. There are a hun-dred boys and

B. There is a cas - tle on a cloud. I like to go there in my
 There is a room that's full of toys. There are a hun-dred boys and

113

S. sleep. Aren't an - y floors for me to sweep, not in my cas-tle on a cloud.
 girls. No - bo-dy shouts or talks too loud, not in my cas-tle on a cloud.

A. sleep. Aren't an - y floors for me to sweep, not in my cas-tle on a cloud.
 girls. No - bo-dy shouts or talks too loud, not in my cas-tle on a cloud.

T. sleep. Aren't an - y floors for me to sweep, not in my cas-tle on a cloud.
 girls. No - bo-dy shouts or talks too loud, not in my cas-tle on a cloud.

B. sleep. Aren't an - y floors for me to sweep, not in my cas-tle on a cloud.
 girls. No - bo-dy shouts or talks too loud, not in my cas-tle on a cloud.

119 **K** *mf*

S. *mf*
There is a la - dy all in white, holds me and sings a lul - la by. She's nice to see and she's soft to touch. She

A. *mf*
There is a la - dy all in white, holds me and sings a lul - la by. Oo She

T. *mf*
Oo She

B. *mf*
Oo She

122 *mf a tempo*

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

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

T. *rall.*
says, "Co - sette, I love you ve - ry much." I know a place where no - one's lost.

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

125

S. *Soprano/Alto Unis.*
I know a place where no-one cries, cry-ing at all is not al - lowed, not in my cas tle on a

A. *Soprano/Alto Unis.*
I know a place where no-one cries, cry-ing at all is not al - lowed, not in my cas tle on a

T. *Tenor/Bass Unis.*
I know a place where no-one cries, cry-ing at all is not al - lowed, not in my cas tle on a

B. *Tenor/Bass Unis.*
I know a place where no-one cries, cry-ing at all is not al - lowed, not in my cas tle on a

L

130 **Alla Marcia** ♩ = 84

DO YOU HEAR THE PEOPLE SING

S. cloud.

A. cloud.

T. cloud.

B. cloud. *Solo mf* Do you hear the peo-ple sing, sing-ing the

135

S.

A.

T.

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

138

S.

A.

T.

B. beat-ing of your heart ech-oes the beat-ing of the drums, there is a life a - bout to start when to - mor row

M

141

S.

A.

T. *Solo*
mf
Will you join in our cru- sade? Who will be strong and stand with me? Be-

B.

comes.

144

S.

A.

T. *Tutti Tenor/Bass Unis.*
yond the bar-ri-cade is there a world you long to see? Then join in the fight that will give you the right to be

B. *Tutti Tenor/Bass Unis.*

Then join in the fight that will give you the right to be

Soprano/Tenor Unis. **N**

147

S. *f*
Do you hear the peo-ple sing, sing-ing the song of an-gry men? It is the mu-sic of a peo-ple who will

A. *f*
Do you hear the peo-ple sing, sing-ing the song of an-gry men? It is the mu-sic of a peo-ple who will

T. *f*
free! Do you hear the peo-ple sing, sing-ing the song of an-gry men? It is the mu-sic of a peo-ple who will

B. *f*
free! Do you hear the peo-ple sing, sing-ing the song of an-gry men? It is the mu-sic of a peo-ple who will

151

S. not be slaves a-gain. When the beat-ing of your heart ech-oes the beat-ing of the drums, there is a

A. not be slaves a-gain. When the beat-ing of your heart ech-oes the beat-ing of the drums, there is a

T. not be slaves a-gain. When the beat-ing of your heart ech-oes the beat-ing of the drums, there is a

B. not be slaves a-gain. When the beat-ing of your heart ech-oes the beat-ing of the drums, there is a

154

S. life a-bout to start when to-mor-row comes. **O** ON MY OWN Solo mp On my

A. life a-bout to start when to-mor-row comes.

T. life a-bout to start when to-mor-row comes.

B. life a-bout to start when to-mor-row comes.

4-part harmony

♩ = 60

161

S. own, pre-tend-ing he's be - hind me... All a-lone I walk with him 'til morn-ing. With-out

A.

T.

B.

165 *Tutti 4-part harmony mf*

S. him I feel his arms a - round me. And when I lose my way I close my eyes and he has found me. In the

A. - - - - -

T. - - - - -

B. - - - - -

169 **P**

S. rain the pave-ment shines like sil - ver... All the lights are mist-y in the riv-er. In the

A. *4-part harmony mp* Oo... All the lights are mist-y in the riv-er. In the

T. *4-part harmony mp* Oo... All the lights are mist-y in the riv-er. In the

B. *4-part harmony mp* Oo... All the lights are mist-y in the riv-er. In the

173 *Soprano/Alto Unis.*

S. dark-ness the trees are full of star-lights. And all I see is him and me for-ev - er and for-

A. *Soprano/Alto Unis.* dark-ness the trees are full of star-lights. And all I see is him and me for-ev - er and for-

T. *Tenor/Bass Unis.* dark-ness the trees are full of star-lights. For-ev - er and for-

B. *Tenor/Bass Unis.* dark-ness the trees are full of star-lights. For-ev - er and for-

176 **Q** *mf*

S. ev-er. And I know it's on-ly in mymind that I'm talk-ing to my-self and not to him. And al

A. ev-er. And I know it's on-ly in mymind that I'm talk-ing to my-self and not to him. And al

T. ev-er. I know it's on-ly in my mind.

B. ev-er. I know it's on-ly in my mind.

181 **R** *rit. a tempo f 4-part harmony*

S. though I know that he is blind, still I say there's a way for us. I love him, but ev-ry day I'm

A. though I know that he is blind, still I say there's a way for us. Ah

T. She think that I amblind, still I say there's a way for us. Ah

B. She think that I amblind, still I say there's a way for us. Ah

186 *Soprano/Alto Unis.*

S. learn-ing_ all my life I've on-ly been pre - tend-ing. With out me his world will go on turn-ing. The

A. Ah With out me his world will go on turn-ing. The

T. Ah Oh The

B. Ah Oh The

Tenor/Bass Unis.

191 *ff* *pp*
4-part harmony **S**

S. world is full of hap-pi-ness that I have nev-er known. I love him, I love him, I

A. world is full of hap-pi-ness that I jhave nev-er known. Oo

T. world is full of hap-pi-ness that I have nev-er known. Oo

B. world is full of hap-pi-ness that I have nev-er known. Oo

195 *rit.* *Solo mp* **T** **BRING HIM HOME**

S. love him.but on-ly on my own. God on high hear my

A. Oo

T. Oo God on high hear my

B. Oo

202 *Tutti Soprano/Alto Unis. mp* **U**

S. prayer. In my need you have al-ways been there. You can take.

A. You can take.

T. prayer. In my need you have al-ways been there. You can

B. You can

Tutti Soprano/Alto Unis. mp

Tutti Tenor/Bass Unis. mp

Tutti Tenor/Bass Unis. mp

V

209 *mf* 4-part harmony

S. — You can give. — Let him be, — let him live. — If I die —

A. — You can give. — Let him be, — let him live. — If I

T. take. You can give. — Let him be let him live. — If I

B. take. You can give. — Let him be let him live. — If I

4-part harmony *mf*

4-part harmony *mf*

4-part harmony *mf*

217 *rall.* *a tempo mp* *p Soprano/Alto Unis.* *Solo rall.*

S. — let me die, — let him live. — Bring him home, — bring him home, —

A. die let me die. Bring him home, —

T. die let me die. Bring him home, — bring him home, —

B. die let me die. Bring him home, —

rall. *a tempo* *p Soprano/Alto Unis.*

rall. *a tempo* *p Tenor/Bass Unis.* *Solo rall.*

rall. *a tempo* *p Tenor/Bass Unis.*

W

FINALE

225 *pp* *ppp* ♩ = 56

S. — bring him home. —

A. bring him home. —

T. —

B. —

Solo mf

On this page I write my last con - fes-sion. Read it well when I at last am

231

S.

A.

T.

B.

234

S. *Solo mf* X

A.

T.

B.

237

S.

A.

T. *Solo mf*

B.

242

S. *Solo mf* **Y**
Take my hand and lead me to sal-

A. *Solo mf*
Take my hand and lead me to sal-

T. *8*
give me all my tres-pass-es and take me to your glo-ry.

B.

245

S. va-tion. Take my love, for love is ev-er-last-ing. And re mem-ber the truth that once was spo-ken, to

A. va-tion. Take my love, for love is ev-er-last-ing. And re mem-ber the truth that once was spo-ken, to

T. *Solo mf*
And re mem-ber the truth that once was spo-ken, to

B.

250

S. **Z** *Tutti Unis. mp* $\text{♩} = 76$
love an-oth-er per-son is to se the face of God. Do youhear the peo-ple sing? Lost in the

A. *Tutti Unis. mp*
love an-oth-er per-son is to se the face of God. Do youhear the peo-ple sing? Lost in the

T. *Tutti Unis. mp*
love an-oth-er per-son is to se the face of God. Do youhear the peo-ple sing? Lost in the

B. *Tutti Unis. mp*
Do youhear the peo-ple sing? Lost in the

254

S. 3
val - ley of the night? It is the mu - sic of a peo - ple who are climb ing to the light. For the

A. 3
val - ley of the night? It is the mu - sic of a peo - ple who are climb ing to the light. For the

T. 3
val - ley of the night? It is the mu - sic of a peo - ple who are climb ing to the light. For the

B. 3
val - ley of the night? It is the mu - sic of a peo - ple who are climb ing to the light. For the

257

S. 3 3 3
wretch-ed of the earththere is a flame that nev - er dies. E ven the dark-est nightwill end and the sun will

A. 3 3 3
wretch-ed of the earththere is a flame that nev - er dies. E ven the dark-est nightwill end and the sun will

T. 3 3 3
wretch-ed of the earththere is a flame that nev - er dies. E ven the dark-est nightwill end and the sun will

B. 3 3 3
wretch-ed of the earththere is a flame that nev - er dies. E ven the dark-est nightwill end and the sun will

260

AA

S. *mf* 3
rise. They will live a-gain in free-dom in the gar - den of the Lord, they will

A. *mf* 3
rise. They will live a-gain in free-dom in the gar - den of the Lord, they will

T. *mf* 3
rise. They will live a-gain in free-dom in the gar - den of the Lord, they will

B. *mf* 3
rise. They will live a-gain in free-dom in the gar - den of the Lord, they will

263

S. walk be-hind the plough-share, they will put a-way the sword. The

A. walk be-hind the plough-share, they will put a-way the sword. The

T. walk be-hind the plough-share, they will put a-way the sword. The

B. walk be-hind the plough-share, they will put a-way the sword. The

BB

265

S. chain will be broken and all men will have their reward. Will you join in our crusade? Who will be

A. chain will be broken and all men will have their reward. Will you join in our crusade? Who will be

T. chain will be broken and all men will have their reward. Will you join in our crusade? Who will be

B. chain will be broken and all men will have their reward. Will you join in our crusade? Who will be

f Soprano/Tenor Unis.

f Alto/Tenor Unis.

f Soprano/Tenor Unis.

f Alto/Tenor Unis.

268

S. strong and stand with me? Somewhere beyond the barricade is there a world you long to see? Do you

A. strong and stand with me? Somewhere beyond the barricade is there a world you long to see? Do you

T. strong and stand with me? Somewhere beyond the barricade is there a world you long to see? Do you

B. strong and stand with me? Somewhere beyond the barricade is there a world you long to see? Do you

271

S. hear the peo-ple sing, say do you hear the dis-tant drums? It is the fu-ture that they bring when to-mor-row

A. hear the peo-ple sing, say do you hear the dis-tant drums? It is the fu-ture that they bring when to-mor-row

T. hear the peo-ple sing, say do you hear the dis-tant drums? It is the fu-ture that they bring when to-mor-row

B. hear the peo-ple sing, say do you hear the dis-tant drums? It is the fu-ture that they bring when to-mor-row

274

S. comes. *ff* Will you join in our cru-sade? Who will be strong and stand with me? Some-where be-

A. comes. *ff* Will you join in our cru-sade? Who will be strong and stand with me? Some-where be-

T. comes. *ff* Will you join in our cru-sade? Who will be strong and stand with me? Some-where be-

B. comes. *ff* Will you join in our cru-sade? Who will be strong and stand with me? Some-where be-

277

S. yond the bar - ri-cade is there a world you long to see? Do you hear the peo - ple sing, say do you

A. yond the bar - ri-cade is there a world you long to see? Do you hear the peo - ple sing, say do you

T. yond the bar - ri-cade is there a world you long to see? Do you hear the peo - ple sing, say do you

B. yond the bar - ri-cade is there a world you long to see? Do you hear the peo - ple sing, say do you

280

S. hear the dis - tant drums? It is the fu - ture that they bring when to - mor - row

A. hear the dis - tant drums? It is the fu - ture that they bring when to - mor - row

T. hear the dis - tant drums? It is the fu - ture that they bring when to - mor - row

B. hear the dis - tant drums? It is the fu - ture that they bring when to - mor - row

282

S. comes. Ah! To-mor-row comes.

A. comes. Ah! To-mor-row comes.

T. comes. Ah! To-mor-row comes.

B. comes. Ah! To-mor-row comes.

ff 4-part harmony *rall. molto*