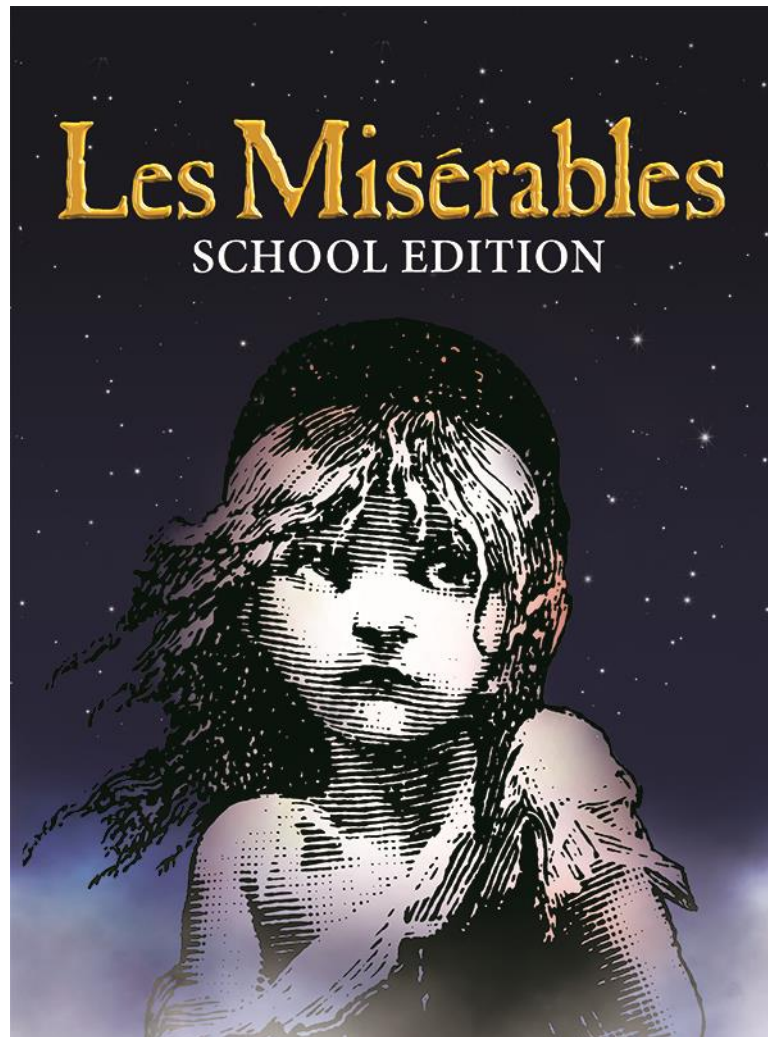




WELLINGTON COLLEGE  
DRAMA



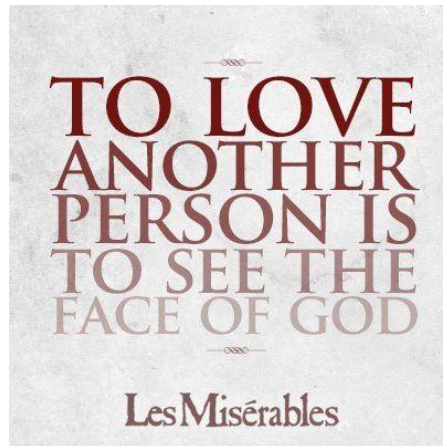
WELLINGTON  
COLLEGE



# The Audition Pack

2024 Whole College Musical

[Click here to sign up](#)



We are delighted to invite you to audition for our production of  
**'Les Misérables' The Musical!**

You can listen to the full soundtrack on **Spotify** using the link below:

<https://open.spotify.com/album/1o31VAqq2nAW0uGAGLs5YD?si=PS4stGz6Q525PxjO9FOvDw>

### About Les Misérables

One of the world's most iconic and longest-running musicals, made accessible for students, Les Misérables - School Edition tells the story of Jean Valjean, a former convict who spends a lifetime seeking redemption. Set against the backdrop of 19th-century France and the aftermath of the French Revolution, this timeless story of intertwined destinies reveals the power of compassion and the quiet evil of indifference to human suffering. As Valjean's quest for a new life carries him into Paris and to the barricades of the Student Revolution, he is hunted by Inspector Javert and the ghosts of his past. Amidst a battle for the soul of Paris, he discovers the true meaning of love and salvation. With the original show performed in over 40 countries and 22 languages, this widely known lush and swelling score features such famed songs as "I Dreamed a Dream," "On My Own," and "Bring Him Home," Les Mis brings Victor Hugo's revolutionary novel blazingly to life.

BOOK & LYRICS	Alain Boublil
MUSIC	Claude-Michel Schönberg
BASED ON THE BOOK	Victor Hugo's 1862 Novel Of The Same Name
NUMBER OF ACTS	2
TONY AWARD®	Best Musical 1987
FIRST PRODUCED	1980
GENRES	Drama, Historical/Biographical
TIME & PLACE	1815-1832, The French Countryside And Paris



## The Creatives

**Producer and Director:** Mr Huntington - [nh@wellingtoncollege.org.uk](mailto:nh@wellingtoncollege.org.uk)

**Musical Director:** Mr Farrell [saf@wellingtoncollege.org.uk](mailto:saf@wellingtoncollege.org.uk)

**Choreographer:** Miss Cooke - [cgc@wellingtoncollege.org.uk](mailto:cgc@wellingtoncollege.org.uk)

**Assistant Director:** Miss Walter [amw@wellingtoncollege.org.uk](mailto:amw@wellingtoncollege.org.uk)

## The Dates:

*Please read **carefully** before you audition*

**Workshop:** Thursday 7 September 2000 – 2100 CLR (Cultural Living Room)

*(We answer your questions about how best to prepare for the audition.)*

**Auditions:** Tuesday 12 September 1800 – 2130 CLR [Click here to sign up](#)

Thursday 14 September (*Call backs*) 1700 – 2000 CLR

See audition page for details (p.7) to see how you can best prepare! Please email Mr Farrell, Musical Director, if you have any questions about the singing audition - [saf@wellingtoncollege.org.uk](mailto:saf@wellingtoncollege.org.uk)

**Rehearsals:** Mondays: 8 Jan 2024, 1500 – 2100 & 29 Jan 2024, 1500 – 2100 GWA

Tuesdays (all cast) 18.00-21.00 (tea @ 1900) GWA

Thursdays (all cast) 18.00-21.30 (tea @ 1900) GWA

Sundays (rotated casts): 24 September 1500 – 2100 (max), GWA

8 October 1500 – 2100 (max), GWA

5 November 1800 - 2100, GWA

19 November, 1500 – 2100 (max) GWA

Sundays (all cast): 21 January 2024, 1400 – 2100 (all cast) GWA

29 January, 1400 – 2100 (please note - this is just before

fourth form assessment week)

A more specific rehearsal schedule will be sent to you in due course, should you be successful at the audition. Schedules will get busier as we draw nearer to production week.



### **Tech / Dress rehearsals:**

- Tuesday 30 January 2024 (Tech Act 1) (this is during 4<sup>th</sup> form assessment week)
- Thursday 1 February (Tech Act 2) (this is during 4<sup>th</sup> form assessment week)
- Sunday 4 February (Full tech & Sitzprobe) 1300 - 2030
- Monday 5 February (Dress 1) 1830 - 2215
- Tuesday 6 February (Dress 2 – School's Matinee) 1230 – 1700

### **Show Dates:**

- Wednesday 7 February (Show 1), 1930 - 2215
- Thursday 8 February (Show 2) 1930 - 2215
- Friday 9 February (Show 3) 1930 - 2215

**THERE IS A THREE STRIKE RULE** – three unauthorised absences from rehearsals will result in your role being given to someone else.



## Roles Available:

### MALE CHARACTERS (STRONG VOCALISTS)

#### Jean Valjean

Jean Valjean is the hero of the show. It is his life journey that we follow. Jean Valjean is supposed to be stronger than other men, and so he should physically appear bigger than the other males. He should carry himself confidently onstage and come across to the audience as reasonably mature and paternal. Valjean's capacity for change is his greatest asset throughout the story. The key to his character is his great humanity and compassion.

*The role of Jean Valjean is extremely vocally demanding, but also requires an incredible actor to fill the part.*

*Vocal range top: A4*

*Vocal range bottom: G#2*

#### Javert

Javert is the inspector who serves as antagonist to Jean Valjean. Javert is unswerving in his belief that men cannot change for the better. "Once a thief, always a thief" is his mantra. At first glance, Javert might appear to be the villain of the story, but upon closer examination, it is clear that he is not an evil man. He is a dedicated policeman with a profoundly strong sense of duty. Unlike Valjean, Javert's attitudes are rigid and unmovable. He is stern, forbidding, and lacking in compassion.

*Javert should be a talented actor who can convincingly stand up to Jean Valjean. Javert should have a rich baritone voice and be a good singer.*

*Vocal range top: F#4*

*Vocal range bottom: F2*

#### Marius

Marius is a young man, the romantic hero of the story. He is impulsive, passionate, willful, and headstrong. His moods change according to his circumstances. He is sweet and tender but also capable of great courage and compassion. In Act I, Marius plays Romeo to Cosette's Juliet. Marius matures after "The Café Song" as a result of his experiences on the barricade.

*Marius should have a lovely, lyrical voice with a contemporary edge.*

*Vocal range top: Ab4*

*Vocal range bottom: A2*

#### Thénardier

Thénardier is the true villain of Les Mis. He is the embodiment of evil. That said, he should also possess a wicked sense of humor. He delights in cheating, robbing, defrauding, and blackmailing, and relishes every aspect of his schemes with glee. He is tough, greedy, brutal, lowbrow, crafty and yet irresistible. He hates society and blames it and everyone else for all his misfortune. Thénardier is also the opportunist and realist of the show. He is a thief, a liar, a cheat, and steals valuables from the dead with no remorse. He is also the comic relief of the production. However, his comedy is based in reality and shouldn't be too exaggerated. He is married to Madame Thénardier and is father to Eponine and Gavroche (although he abandoned Gavroche to the streets of Paris).

*Requires an excellent comedic actor who can portray a nasty edge. Vocally, the role is not incredibly demanding; actually, a character voice is best.*

*Vocal range top: G4*

*Vocal range bottom: C2*

#### Enjolras

Enjolras is the student leader. He is handsome, brave, and daring, although youthful. He combines his revolutionary ideals with strong, charismatic leadership. Victor Hugo described him as "a thinker and a man of action." Enjolras must inspire the students to fight and, ultimately, to die for their beliefs. His death at the barricade is one of the dramatic highlights of the show. On the barricade, he should dominate everyone else physically and vocally.

*Enjolras is one of the more difficult roles to cast. He should be a natural leader oozing with charisma and have a very strong high baritone or a tenor voice. The original Enjolras won a Tony Award for his performance. Casting a true leader in this role is one way to ensure the character is believable.*

*Vocal range top: G4*

*Vocal range bottom: A2*



### **Gavroche**

Gavroche is Thénardier's son. He is left to fend for himself and lives by his wits in the streets of Paris. His archenemy is Javert, the policeman. Gavroche is brave, witty, and arrogant, with a fantastic, unchanged voice. For comparison, think of a *Oliver Twist*.

*Gavroche is best played by a smaller member of the cast. Gavroche has a very dramatic death at the barricade - he must be a good enough actor to believably die onstage.*

*Gender: Male*

*Vocal range top: G5*

*Vocal range bottom: B3*

### **Combeferre, Feuille, Courfeyrac, Joly, Prouvaire, Lesgles, and Grantaire (MEMBERS of the ABC society)**

These characters compose a secret society of students and workers. The letters A, B, and C, as pronounced in French, make the word "abaisse," which means "the underdog" or "the people below." The members are drawn from wealthy families and have chosen to fight for freedom, in stark contrast to the poor who have no choice due to their downtrodden circumstance. Additional characters in the ABC Society, besides Enjolras, Marius, and Grantaire include the following:

**Combeferre:** the philosopher and believer in peace. He is gentle, humane, strong, and brave.

*Gender: Male*

*Vocal range top: D4*

*Vocal range bottom: E3*

**Feuille:** a worker who is a self-educated orphan. He is an affectionate, warm, and poetic believer in "nationality."

*Gender: Male*

*Vocal range top: D4*

*Vocal range bottom: D3*

**Courfeyrac:** a youthful, passionate, and fearless student.

*Gender: Male*

*Vocal range top: Eb4*

*Vocal range bottom: E3*

**Joly:** an eccentric and light-hearted (though sometimes morbid) medical student. His name is derived from the English word "jolly."

*Gender: Male*

*Vocal range top: G4*

*Vocal range bottom: D3*

**Prouvaire:** a kind, soft-spoken, and, at the right moments, strong and masterful poet and student of social studies.

*Gender: Male*

*Vocal range top: Eb4*

*Vocal range bottom: D3*

**Lesgles:** a cheerful, laughing-at-life (but unlucky) student. He is a close friend of Joly.

*Gender: Male*

*Vocal range top: G4*

*Vocal range bottom: B3*

### **Bishop Of Digne**

The Bishop is a good man who saves Valjean's soul through showing compassion. Don't overlook the importance of this role. The Bishop of Digne's kindness carefully establishes the premise of the show by literally buying Jean Valjean's soul for God.

*This powerful role requires a nice baritone voice and a good actor.*

*Gender: Male*



*Vocal range top: E4*  
*Vocal range bottom: A2*

### **Farmer**

The Farmer has solo lines that are a bit difficult to sing.

*Gender: Male*  
*Vocal range top: Db4*  
*Vocal range bottom: C3*

### **Labourer**

Only one of the Labourers has a solo line. This particular solo line is a bit difficult to sing.

*Gender: Male*  
*Vocal range top: D4*  
*Vocal range bottom: A#2*

### **Chain Gang**

The Chain Gang consists of Jean Valjean's fellow prisoners. There are five soloists (Convicts 1, 2, 3, 4, and 5).

*The overall vocal range of the Convicts is low, and they should be able to sing in a rich baritone range if possible.*

*Gender: Male*  
*Vocal range top: Eb4*  
*Vocal range bottom: F2*

## **OTHER MALE CHARACTERS:**

### **Grantaire**

Also a member of the ABC society.

Grantaire is the opposite of Enjolras. He believes in nothing. Although he admires Enjolras, he loves to mock him. Witty and drunken, Grantaire is happy being with the group, and they put up with him because of his good humor. He also keeps a watchful eye on Gavroche, the mascot of the group, and is the most heartbroken when Gavroche is killed. He is so devastated by Gavroche's death that Grantaire abandons his cynicism and rushes to die on the barricade.

*Gender: Male*

### **Bamatobois**

Bamatobois is the customer who taunts Fantine into violence. He is a wealthy, dissolute young man who thinks of himself as a gentleman, even dressing in expensive clothes. He is drunk and in a sadistic mood. He chauvinistically feels it is his right to buy anything, even Fantine.

*Gender: Male*  
*Vocal range top: D5*  
*Vocal range bottom: D3*

### **Foreman**

The Foreman begins Fantine on her desperate, downward spiral. He should be virile, commanding, and a bit sleazy around the edges.

*Gender: Male*  
*Vocal range top: D4*  
*Vocal range bottom: D3*

### **Pimp**

The Pimp controls the prostitutes at the docks. He is mean, aggressive, and abusive. The Pimp has a small solo line in "The Docks."

*Gender: Male*  
*Vocal range top: C4*  
*Vocal range bottom: Eb3*



### **Constables**

There are two solo Constables (Constables 1 and 2) in the show.

*Gender: Male*

*Vocal range top: E4*

*Vocal range bottom: E3*

### **Fauchelevant**

Fauchelevant is the victim of the cart crash. The role only requires a few solo lines and some painful yelps.

*Gender: Male*

*Vocal range top: Eb4*

*Vocal range bottom: B3*

### **Sailors (Sailors 1, 2, 3)**

Three sailors begin the docks scene. All three have solos but do not need to be great singers.

*Gender: Male*

*Vocal range top: Db4*

*Vocal range bottom: Eb3*

### **Judge(s)**

They appear once in a courtroom to preside over a trial against Jean Valjean.

*The Judge or Judges are non-singing roles.*

*Gender: Male*

### **Major Domo**

Major Domo is a great role for a young person with little performing experience. The role only requires one spoken line. He does not have a solo singing line.

*Gender: Male*

### **Army Officer**

The barricade scene needs an actor to play the Army Officer.

*This actor needs to be heard from offstage; as he's never seen onstage, this is an easy role to double cast.*

*Gender: Male*

## **FEMALE CHARACTERS (STRONG VOCALIST):**

### **Eponine**

Eponine is the Thénardiens' daughter. Living hand to mouth, she survives by helping her father in his life of crime. She is a young girl who is streetwise and tough but also sensitive and lonely. This tragic character is hopelessly in love with Marius, knowing that he will never love her. She bravely follows Marius to the barricades in the hope that they will die there together.

*She sings one of the most famous numbers in the show, "On My Own," and should be an excellent actress and singer with a contemporary edge to her voice.*

*Gender: Female*

*Vocal range top: E5*

*Vocal range bottom: F3*

### **Fantine**

Fantine is the beautiful, young girl who, abandoned by her lover, is left to fend for herself and her daughter, Cosette. She is rejected by society and forced through circumstances to sell herself. She is a brave woman defeated by life who clings to her dignity and is sustained by her love for her daughter, sacrificing everything for the young Cosette. The audience witnesses her descent through a series of terrible events leading to poverty, hunger, cold, loneliness, destitution, and death from consumption.

*Requires a performer with a powerful voice that is more mezzo (or alto) than soprano.*

*Gender: Female*

*Vocal range top: Eb5*

*Vocal range bottom: F3*





### **Cosette**

Cosette is Fantine's strong-willed, loving daughter. She is an intelligent, inquiring, personable girl; she is not in any sense a sappy, romantic heroine. Once she is adopted by Jean Valjean, Cosette lives a comfortable, if secluded, life. She falls instantly in love with Marius, changing her world and her priorities.

*The role calls for an excellent singer with a lovely, lyrical soprano voice.*

Gender: Female

Vocal range top: C6

Vocal range bottom: Bb3

### **Young Cosette (Eagle House)**

Young Cosette is Fantine's daughter and the Thénardiers' ward. She has been forced into child labor. She is underfed, beaten by Madame Thénardier, and bullied by Eponine. She is properly pathetic and warms the audience's hearts, making them sympathetic to her plight.

*It is essential that Young Cosette be as physically small as possible, especially against Jean Valjean and the Thénardiers. Young Cosette sings "Castle On A Cloud," so she must have a nice voice and tap into the emotion in the song.*

Gender: Female

Vocal range top: C5

Vocal range bottom: A3

### **Madame Thénardier**

Wife of Thénardier. Together, Madame Thénardier and Thénardier con the world as partners in crime. They were made for each other, and although she complains about him, she loves him dearly. She is coarse and vulgar, unhappy in her existence without knowing why. She is romantic, greedy, manipulative, evil, and larger than life. She is mean and nasty to Little Cosette.

*Need an actress with excellent physical comedy skills who is also a good musician with a good sense of rhythm. Able to improvise in nearly any situation.*

Gender: Female

Vocal range top: D5

Vocal range bottom: G#3

### **Girl 5 (Factory Girl)**

Girl 5 (Factory Girl) is the shop girl who fights with Fantine. She is mean, spiteful, and selfish. She also is most likely having an affair with the Foreman and is jealous of his affection for Fantine.

*Often, Girl 5 will serve as Fantine's understudy or as a Fantine double.*

Gender: Female

Vocal range top: Eb5

Vocal range bottom: F4

### **Old Woman**

The Old Woman is a nice featured role who purchases Fantine's hair.

*Her vocal solo is a bit tricky, requiring a strong singer if possible.*

Gender: Female

Vocal range top: D5

Vocal range bottom: E4

## **OTHER FEMALE CHARACTERS:**

### **Factory Workers**

The Factory Workers include the following characters with solo lines: Workers 1 and 2, Woman, Factory Girls 1, 2, 3, and 4.

Gender: Female

Vocal range top: C5

Vocal range bottom: E4



### **Working Girls**

The Docks are a depressing and dangerous place to be, occupied by working girls and their customers. Working Girl 1, 2, 3, and Sick Working Girl have solo lines.

*Gender: Female*

*Vocal range top: Db5*

*Vocal range bottom: C4*

### **Young Eponine (Eagle House)**

Young Eponine is the pampered daughter of the Thénardiens. She does little except taunt Young Cosette. The role requires no singing or speaking.

*She should be a smaller version of grown Eponine and resemble Eponine in appearance and features.*

*Gender: Female*

### **Women**

There are also four soloists for working-class Women in Scene 6 (Women 1, 2, 3, and 4) who sing about the events at the barricade.

*Gender: Female*

*Vocal range top: Db5*

*Vocal range bottom: Eb4*

### **Nuns**

The two Nuns serve to take care of Fantine in her sickness. They are non-singing and non-speaking roles.

*Gender: Female*

## **CHARACTERS OF BOTH GENDERS:**

### **Montparnasse, Babet, Brujon and Claquesous**

Members of Thénardier's gang of thieves. Men played these roles on Broadway, but for the School Edition, we may cast them as a mix of males and females.

**Claquesous** is tough, dangerous, and secretive.

*Gender: Both*

*Vocal range top: E4*

*Vocal range bottom: C4*

**Brujon** is physically very strong. He has the body of a bear and a pea-sized brain. A genuine gangster, he is stupid and evil.

*Gender: Both*

*Vocal range top: C#4*

*Vocal range bottom: B3*

**Babet** is physically frail but lean and cunning.

*Gender: Both*

*Vocal range top: E4*

*Vocal range bottom: E3*

**Montparnasse** is a teenager who is handsome and dangerous (he kills with a knife). He is well dressed, strongly built, and agile.

*Gender: Both*

*Vocal range top: C#4*

*Vocal range bottom: C#3*

### **Gavroche's Gang**

This may be an opportunity for younger children to be involved in the show. We may add a gang of kids to follow Gavroche around. Paris at this time would be full of orphans (due to years of wars and revolutions), and representing these young people onstage is a nice addition. One member of Gavroche's Gang could have a solo line if cast as Solo Urchin.



*Gender: Both*  
*Vocal range top: G4*  
*Vocal range bottom: C4*

### **Onlookers and Bystanders**

These characters make up the crowd of people onstage that witness the cart crash. Onlookers 1, 2, 3, and 4 have solo lines.

*Gender: Both*  
*Vocal range top: C5*  
*Vocal range bottom: G4*

### **Revolutionaries**

An ensemble of Revolutionaries at the barricade scenes.

*Gender: Both*

### **Sentries**

In addition to the ensemble of Revolutionaries, the barricade scenes need actors to serve as Sentries 1 and 2.

*Gender: Both*

### **Wedding Guests**

Wedding Guests form a chorus that celebrates the wedding of Marius and Cosette. They do not have any solo singing lines.

*Gender: Both*

### **Mistaken Jean Valjean And Family**

These characters are also non-singing. Mistaken Jean Valjean is the man who Javert believes to be Jean Valjean.

*Gender: Both*



## The Auditions

Auditions are **Tuesday 12 September**, and will run in slots from **1800 – 1900 (3<sup>rd</sup> form), 1900 – 2015 (4<sup>th</sup> & 5<sup>th</sup> form) & 2015 – 2130 (Sixth Form).**

Call backs will be **Thursday 14 September** in the GWA as individual slots (will be emailed to you).

There are two elements of the first set of auditions: **Acting Through Song & Movement**

### WHAT DO I PREPARE?

1. **Singing:** Choose and perform a one minute extract from 'Les Misérables'. See the choices on page 14 – 37 **and learn the words**. Decide which song suits your voice – you are not auditioning for that role necessarily, though if you have a role in mind that you want to play, it is always best to sing that character's song.

If you are called back for a principal role you will be asked to learn a little more of these songs on Thursday 14 September.

2. **Movement:** In a group you will learn a 1 minute short sequence from "At The End of the Day" which you will then perform to the panel. Please come dressed for movement **and learn the words of the song**.

**Tuesday 12 Sept:** [CLICK HERE TO SIGN UP](#)

This will be a general audition and should be attended by everyone interested. You will be placed in one of three groups below.

Group	Time	Who
Group 1	1800 - 1900	Third Form
Group 2	1900 - 2015	Fourth & Fifth Form
Group 3	2015 – 2130	Sixth Form

**Thursday 14 Sept:** This will be a set of call backs for invited people looking to take on principal roles which involves singing and acting. You will be asked to perform the song you learned on Tuesday, plus the callback songs as listed below.

### IMPORTANT! Preparation:

Before attending the audition you need to have prepared your song thoroughly. We do not want to see anyone reading the lyrics. Ensure you are acting through the song. Try reading the lyrics as a spoken monologue first – think about character, situation, context and rehearse some appropriate movement. Need a prop – bring it!



## Expectations

'Les Misérables' is a fantastic musical that is epic, challenging and incredible rewarding to be a part of. However, it is also a very large scale musical so will require full commitment from the cast. Therefore the expectations for the cast are as follows:

### Rehearsal attendance

- Attend all rehearsals you are called for.
- Be there on time and do not leave early without permission.
- If you must miss a rehearsal for any reason you must give 24 hours' notice via email.
- You cannot miss any rehearsals in the week before and the week of the show.

### Rehearsal behaviour

- Be sensible and mature in your approach in rehearsals.
- Be supportive and respectful of others in the cast and the crew/creative team.
- While we aim to reduce any time in rehearsals where cast are 'sitting around' waiting, there is inevitably some of this – particularly with tech rehearsals. Come prepared for these times and ensure you have something quiet to do that will not distract from the others rehearsing.

### Script

- Keep your script safe and bring it to every rehearsal.
- Only annotate your script with pencil.
- Return your script by the deadline (once the show is completed)

**THERE IS A THREE STRIKE RULE** – three unauthorised absences from rehearsals will result in your role being given to someone else. This is also true for poor behaviour.

## Music and Lyrics for Audition Songs:



The audition material for each role is printed in the pages that follow.



Accompaniments can be found using the **RehearScore** app which can be downloaded from the Apple Store or Google Play. You will need the following login information:

Username: wellingtoncollege

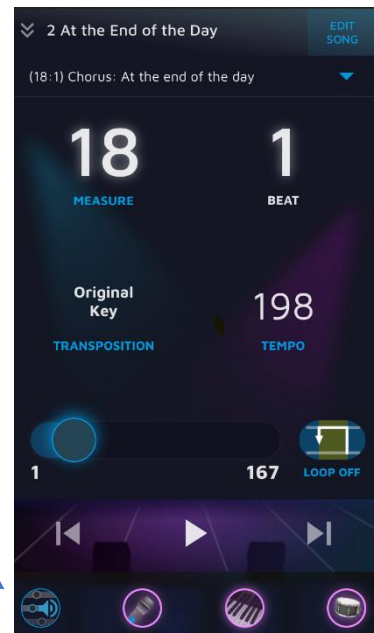
Password: 90414029

When you have successfully logged in you will see a page that looks like this:

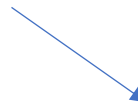


You can then select the song number you need for accompaniment from the list:

In each song, select the measure number you wish to start from by **tapping the word 'measure'** and make sure it matches the details in each of the audition extracts below.



Control which vocal parts you hear with these buttons



NB your phone must **not** be in silent mode.

**Everyone** who auditions should prepare this extract from **No. 2 At the end of the day**



Measures 18 - 49

CHORUS (The Poor):

*unis. mf*

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

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

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

24 day stand - ing a - bout, What is it for? One day less to be

27 liv - ing. At the end of the day you're a - noth - er day

29 colder. And the shirt on your back does - n't keep out the

31 chill. And the right - eous hur - ry past, They don't

33 hear the lit - tle ones cry - ing, And the win - ter is com - ing on fast. Read - y to


35 kill. One day near - er to dy - ing.

Continued...








38  
  
 At the end of the day there's a - noth - er day dawn-ing.

40  
  
 And the sun in the morn-ing is wait-ing to rise. Like the

(CHORUS *div.*)  
 42  
  
 waves' crash on the sand, like a storm that -'ll break an - y sec - ond.  
  
 waves' crash on the sand, Like a storm that -'ll break an - y sec - ond. There's a

44  
  
 There's a hun - ger in the land, There's  
  
 hun - ger in the land, There's a reck-on-ing still to be reck - oned, And there's

46  
  
 gon-na be hell to pay. <sup>av.</sup> S 2 At the end of the  
  
 gon-na be hell to pay. T 2 A, B At the end of the

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

49 FOREMAN:  
  
  
 day!  
  
 day!



**Jean Valjean (M) Vocal range:**



Audition pieces:

**No.22 The Night** From measure 92 “Bring him peace” to m. 121 “Bring him home”

**No.5 Cart Crash** From measure 81 “Who am I” to measure 104 “2-4-6-0-1”

89 *rit.* *mp* *p* *rall.*

on. And I am old and will be gone. Bring him

**A Tempo Primo**

93

peace, \_\_\_\_\_ bring him joy. \_\_\_\_\_ He is

97 *(cresc.)* *mf*

young, \_\_\_\_\_ he is on-ly a boy. You can

101

take, \_\_\_\_\_ you can give. \_\_\_\_\_ Let him be, \_\_\_\_\_

**Più mosso**

106 *cresc.* *f*

\_\_\_\_\_ let him live. \_\_\_\_\_ If I die, \_\_\_\_\_

Continued...



110 *ff* *rall.* **A Tempo** *ten.*  
 let me die, let him live. Bring him

115 *ten.* **rall. molto**  
 home, bring him home, bring him

119 **A Tempo** *rall.* **Applause** **Andante**  $\text{♩} = 70$   
**Segue** *Dawn breaks.* **2**  
 home. [122-123]

and

79 **Andante** ( $\text{♩} = 70$ ) *poco rit.* **A Tempo**  
 damned. Who am I? Can I con-demn this man to

83  
 slav-er-y, Pre-tend I do not feel his a-gon-y? This

85  
 in-no-cent who wears my face, who goes to judg-ment in my place, Who am

86 **Poco più mosso**  
 I? Can I con-ceal my-self for ev-er-more, Pre-tend I'm not the man I

88  
 was be-fore? And must my name un-til I die be no more than an al-i-bi, must I

90 **Ancora poco più**  
 lie? How can I ev-er face my fel-low men, How can I ev-er face my-

Continued...



92 **rall.**  
 self a-gain. My soul be-longs to God, I know, I made that bar-gain long a-go. He

94 **rall.**  
 gave me hope when hope was gone. He gave me strength to jour-ney on. Who am

95 **A Tempo, Allegretto** (♩ = 98)  
 I? Who am I? I'm Jean Val - jean!

*He unbuttons his shirt to reveal the number on his chest.*

99 **Rit.** **rall.**  
 And so Ja - vert, you see it's true, This man bears

101 **A Tempo**  
**(non più mosso)**  
 no more guilt than you. Who am I?

103 **Lento** ♩ = 72  
 2 - 4 - 6 - 0 - 1!  
 3/4 2/4

Javert (M) Vocal range:



AND

Bishop of Digne (M) Vocal range:



No.12: *Stars* from measure 19 “Stars in your multitudes” to m. 28 “Pay the price”

**poco rall. A Tempo**

18 sword! Stars In your mul-ti-tudes Scarce to be

21 count-ed. \_\_\_ Fil-ling the dark-ness \_\_\_ With or-der and

23 light. You are the sen-tin-els, \_\_\_ Si-lent and

25 sure. Keep-ing watch in the night, Keep-ing watch in the

27 night. You know your place in the sky, You hold your course and your

29 **pochiss. accel.**  
aim, And each in your sea-son re-tur-ns and re-tur-ns, And is al-ways the



(no accel. from here)

31 same. And if you fall as Lu - ci - fer fell, you

rall. molto rall.

33 fall \_\_\_\_\_ in flame! and so it must

A Tempo

35 be, for so it is writ-ten on the door - way to Par-a-dise. That those who

37 fal - ter and those who fall must pay \_\_\_\_\_ the price.

Threnardier (M) Vocal Range:



**No.8 *The Innkeepers Song*** from measure 69 “Enter M’sieur” to measure 86 “Satisfied”

**AND** from measure 107 “Here a little slice” to m. 118 “how it grows”

**THENARDIER:**  
*(to another new customer)*

69 En - ter M' - sieur. Lay down your load Un - lace your boots and

72 rest from the road. *(taking his bag)* This weighs a ton, Trav - el's a curse,

76 But here we strive to light - en your purse.

79 Here the goose is cooked. Here the fat is fried, And

83 no - thing's o - ver - looked till I'm sat - is - fied. **rall.**

*and...*





106 MME. THENARDIER: THENARDIER:  
mir - ror twice. Here a lit - tle slice, There a lit - tle cut.

109 BOTH: THENARDIER:  
Three per-cent for sleep-ing with the win-dow shut. When it comes to fix-ing pic-

112 MME. THENARDIER:  
- es, \_\_\_ There are lots of tricks he knows. \_\_\_

(pochiss. accel.)  
115 BOTH:  
How it all in - creas - es, All \_\_\_ them bits and piec - es, Je -

117  
- sus it's a - maz - ing how it grows!

Marius (M) Vocal range:



**No.27 The Café Song** from measure 19 “From the table in the corner” to measure 58 “Sing no more”

16  
8 mor-row” And to - mor-row nev - er came. From the

**Poco più mosso**

20  
8 ta-ble in the cor-ner They could see a world re - born... And they

24  
8 rose with voic - es ring-ing And I can hear them now, The ver-y

*poco rall.* **A Tempo** *rall.*

28  
8 words that they had sung Be-came their last com - mun-ion...

*rall.*

*Continued...*





**Poco meno** **rall.** **Meno mosso** ♩=96

32 On the lone-ly bar-ri-cade at dawn. Oh my friends, my friends, for-

*The ghosts of those who died on the barricade appear.*

36 give me.— That I live and you are gone.— There's a grief that can't be

**Più mosso**

40 spo - ken There's a pain goes on and on.

43 Phan-tom fac-es at the win-dow.— Phan-tom shad-ows on the

46 floor, — Emp - ty chairs at emp - ty ta - bles Where my

49 friends will meet no more. *ten.* **accel.** **rall.** Oh my friends, my friends don't

**A Tempo**

52 ask me — What your sac - ri - fice was for. —

**poco rall.** **molto rall.** **Andante** ♩=80

55 Emp - ty chairs at emp - ty ta - bles Where my friends will sing no more.

Enjolras (M) Vocal range:



No.14 *The People's Song* from measure 2 "Do you hear..." to measure 24 "when tomorrow comes"

**Alla marcia, grandioso** (♩ = ca. 124-128)

1 **ENJOLRAS:**

Do you hear the peo - ple sing, sing-ing the

4  
song of an - gry men? It is the mu - sic of a peo - ple who will

6  
not be slaves a - gain! When the beat - ing of your heart ech - oes the

8 **Poco accel.**  
**COMBEFERRE:**

beat-ing of the drums, There is a life a - bout to start when to - mor - row comes! Will you

11 **Poco più mosso**

join in our cru - sade? Who will be strong and stand with me? Be -

13 **COURFEYRAC:**


yond the bar - ri - cade is there a world you long to see? Then

15 **STUDENTS:**

join in the fight that will give you the right to be free! Do you

Continued...



17  
  
hear the peo - ple sing, sing-ing the song of an - gry men? It is the

19  
  
mu - sic of a peo - ple who will not be slaves a - gain! When the

21  
  
beat - ing of your heart ech - oes the beat - ing of the drums, There is a

23  
  
life a - bout to start when to - mor - row comes. **FEUILLY:** Will you

Foreman (M) Vocal range:



**No.2 At the end of the day** from measure 145 "I might have known" to measure 157 "urgin' in the night!"

(♩=♩)  
FOREMAN:  
145  
8  
4/4  
I might have known the bitch could bite, I might have known the cat had  
day.

(FOREMAN)  
147  
8  
claws. I might have guessed your lit-tle se-cret. — Ah yes, the vir-tu-ous Fan-

150  
8  
tine. Who keeps her-self so pure and clean, You'd be the

153  
8  
cause, I had no doubt, Of an-y trou-ble here-a-bout, You play a vir-gin in the

(FOREMAN) (♩=♩)  
156  
8  
light But need no urg-in' in the night!

Fantine (F) Vocal range:



**No.3 I dreamed a dream** from measure 33 “But the tigers come at night” to measure 50 “when autumn came”

**Poco più mosso**

33 But the ti - gers come at night. With their voic - es soft as

36 thun-der, \_\_\_\_\_ As they tear your hope a - part,

39 As they turn your dream to shame. \_\_\_\_\_ **rall.**

**A tempo**

43 He slept a sum-mer by my side He filled my days with end-less

46 won-der. \_\_\_\_\_ He took my child-hood in his stride

49 **accel.**

But he was gone when au - tumn came.

Eponine (F) Vocal range:



No.19 *Building the Barricade* from measure 102 “I love him” to measure 121 “only on my own”

100 **pochiss. rall.** ♩=80

say there's a way for us... I love him, but when the night is

103

o - ver, he is gone, the riv - er's just a riv - er. With-

106

out him, the world a-round me chang - es. The

108 **pochiss. rall.** **Tornando al tempo** *f*

trees are bare and ev - 'ry-where the streets are full of strang-ers. I

*Continued...*





110 **A Tempo**

love him, but ev-'ry day I'm learn-ing. All my life I've on-ly been pre-

113

tend-ing. With-out me, his world will go on turn-ing. A

116 **rall.**

world that's full of hap-pi-ness that I have nev-er known. I

118 **Tempo primo** ♩=63 **rall.**

love him. I love him. I love him, but on-ly on my own.

Madame Thenardier (F) Vocal range:



No.8 *The Innkeepers Song* from measure 136 "I used to dream" to measure 155 "in the house"

**Poco meno mosso**  
2  
MADAME THENARDIER:  
[134-135] I used to dream that I \_\_\_\_\_ would meet a prince.

138 **Poco rall.** **A Tempo**  
8 But, God Al-might-y, have you seen what's hap-pened since? \_\_\_\_\_ **Meno mosso**

141 "Mas-ter of the house?" Is-n't worth my spit "Com-fort-er, phil-os-o-pher" and

144 life-long shit! Cun-ning lit-tle brain, Reg-u-lar Vol-taire.

147 **(pochiss. accel.)**  
8 Thinks he's quite a lov-er but there's not much there. What a cru-el trick of na-

150 - ture. Land-ed me with such a louse. \_\_\_\_\_

153 **subito**  
8 God knows how I've last-ed liv-ing with this bas-tard in the house. **Tempo primo**



Cosette (F) Vocal range:



No. 15 *Rue Plumet* from measure 13 “In my life there are so many” to measure 32 “find me here”

**A Tempo rall.**

12  
clear, So man - y things un - known In my

**A Tempo**

14  
life There are so man-y ques-tions and an-swers that some-how seem

16  
wrong. In my life There are times when I catch in the

18  
si - lence the sigh of a far a - way song. And it

**Poco accel.**

20  
sings of a world that I long to see. Out of

22  
reach, just a whis-per a - way, — wait-ing for me.

*Continued...*



**Poco più mosso**

24 *mp*

Does he know I'm a - live? Do I know if he's real?

**rall.** -----

26

Did he see— what I see? Does he feel what I feel? In my

**Tempo poco meno**

28

life I'm no long-er a - lone now the love in my life is so

**rall.** **A Tempo rall.**

30

near, Find me now, find me here.

**EAGLE HOUSE ONLY:**

Young Cosette (F) Vocal range:



AND

Young Eponine (F)

**No.7 Little Cosette** from measure 8 “There is a castle on a cloud” to measure 27 “Not in my castle on a cloud”

8 **COSETTE:**

There is a cas - tle on a cloud,

10 I like to go there in my sleep,

12 Aren't an - y floors for me to sweep,

14 Not in my cas - tle on a cloud.

16 There is a la - dy all in white. Holds me and sings a lul - la - by. She's

18 **Rit.**  
nice to see and she's soft to touch, She says: "Co-sette, I love you ve-ry much."

*Continued...*



18 **Rit.**

nice to see and she's soft to touch, She says: "Co-sette, I love you ve-ry much."

20

I know a place where no one's lost.

22

I know a place where no one cries

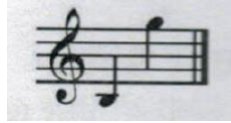
24

Cry - ing at all is not al - lowed.

26 **rall.**

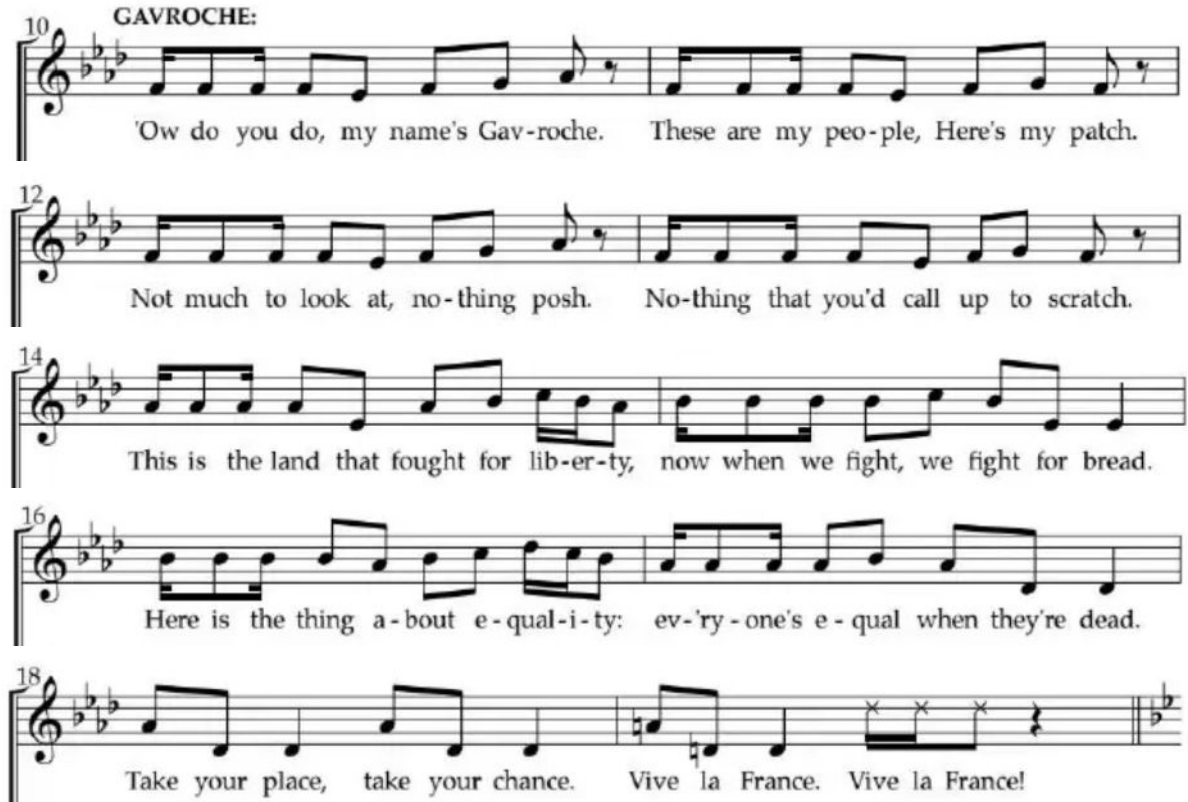
Not in my cas - tle on a cloud.

Gavroche (M) Vocal range:



No.10 *The Beggars* from measure 10 “Ow do you do” to measure 19 “Follow me”

10 GAVROCHE:



'Ow do you do, my name's Gav-roche. These are my peo-ple, Here's my patch.

12 Not much to look at, no-thing posh. No-thing that you'd call up to scratch.

14 This is the land that fought for lib-er-ty, now when we fight, we fight for bread.

16 Here is the thing a-bout e-qual-i-ty: ev-'ry-one's e-qual when they're dead.

18 Take your place, take your chance. Vive la France. Vive la France!

**Ensemble (Male)**

Choose from Marius, Javert, Enjolras or Thenardier's audition pieces.

**Ensemble (Female)**

Choose from Fantine, Cosette or Eponine's audition pieces.

## 'Les Miz' Trivia

- There are approximately 101 cast and crew directly involved in every performance.
- Each performance requires 392 complete costumes - and 31 wigs.
- There have been almost 40 cast recordings of Les Miserables.
- On 22 January 2010, the show celebrated its 10,000th performance in London.
- The production has played over 45,000 professional performances worldwide to a total audience of more than 57 million people - that's almost the population of Italy.
- Contrary to popular opinion, the musical is NOT set during the French Revolution of 1789. The action begins in 1815, and follows events over the next two decades including the Paris Uprising of 1832.
- The Les Miserables schools edition was launched in the US in 2001 and in the UK in 2002.
- In school productions, the entire cast must be 19 years of age or under, and must be amateurs.



**Best of luck with the auditions!**

**We cannot wait to see you all there and to get started on this amazing show!**