

PIANO/VOCAL
Enjolras
Javert
Marius
Eponine
Valjean
Army Officer
Ensemble

Les Misérables - School Edition

19

Building the Barricade

Allegro

1

Piano introduction in 4/4 time, marked **Allegro**. The music features a driving melody in the right hand and a rhythmic accompaniment in the left hand, consisting of eighth and sixteenth notes.

5 ENJOLRAS:

Here up - on these stones we will build our bar - ri - cade.

5

Vocal line for Enjolras, starting at measure 5. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature changes to two flats (B-flat and E-flat) at measure 6.

7 in the heart of the cit - y we claim as our own.

7

Vocal line for Enjolras, starting at measure 7. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature changes to two flats (B-flat and E-flat) at measure 8.

Piano Vocal Score Act 2 Les Miserables

A Loxley



Piano Vocal Score Act 2 Les Miserables:

Fauré Studies Carlo Caballero, Stephen Rumph, 2021-04-22 Presents new research on Fauré by leading scholars encompassing hermeneutics musical analysis aesthetic theory critical theory and social history **Arias, Ensembles, & Choruses** John Yaffé, David Daniels, 2011-11-17 Conductors John Yaffé and David Daniels have created a one stop sourcebook for orchestras opera companies conductors and librarians who research and or prepare programs of vocal excerpts such as solos ensembles and choruses for concert performance In this book readers will find detailed information on a vast repertoire of vocal pieces commonly extracted from operas operettas musicals and oratorios more than 1 750 excerpts from 450 parent works Modeled on Daniels Orchestral Music Arias Ensembles Choruses includes basic historical details about each parent work as well as extract titles subtitles voice types keys durations locations in the original work with page numbers in both full scores and piano vocal scores and exact instrumentation It also lists the publishers that make available the orchestral materials for just the excerpt being programmed independent of the full parent work Until now conductors and orchestra librarians commonly had to first leaf through full scores searching for one elusive three minute aria after another only to then consult multiple publishers catalogues to compile crucial information on all the excerpts proposed for a concert or recording This book constitutes a single source for finding that information In many cases the individual entries include valuable insider information on common performance practice including start and stop points transpositions and conventional cuts Searching for repertoire is made easy with the detailed title index and appendixes devoted to ensemble excerpts all categorized by personnel e g duets trios quartets quintets sextets choruses and language Czech English French German Italian Latin Russian This book is the ideal tool for the working conductor and orchestral librarian as well as music program directors at colleges and conservatories opera companies and symphony orchestras As of October 2015 a new printing of this book has occurred to correct errors in the index A PDF version of the new index is available to previous purchasers of the volume Please contact Rowman Littlefield s music editor for assistance *Giacomo Meyerbeer and Music Drama in Nineteenth-Century Paris* Mark Everist, 2023-04-28 Nineteenth century Paris attracted foreign musicians like a magnet The city boasted a range of theatres and of genres represented there a wealth of libretti and source material for them vocal orchestral and choral resources to say nothing of the set designs scenery and costumes All this contributed to an artistic environment that had musicians from Italian and German speaking states beating a path to the doors of the Académie Royale de Musique Opéra Comique Théâtre Italien Théâtre Royal de l'Odéon and Théâtre de la Renaissance This book both tracks specific aspects of this culture and examines stage music in Paris through the lens of one of its most important figures Giacomo Meyerbeer The early part of the book which is organised chronologically examines the institutional background to music drama in Paris in the nineteenth century and introduces two of Meyerbeer s Italian operas that were of importance for his career in Paris Meyerbeer s acculturation to Parisian theatrical mores is then examined especially his moves from the Odéon

and Op ra Comique to the opera house where he eventually made his greatest impact the Acad mie Royale de Musique the shift from Op ra Comique is then counterpointed by an examination of how an indigenous Parisian composer Fromental Hal vy made exactly the same leap at more or less the same time The book continues with the fates of other composers in Paris Weber Donizetti Bellini and Wagner but concludes with the final Parisian successes that Meyerbeer lived to see his two op ras comiques Journal - Donizetti Society Donizetti Society,1975 *Journal of the Donizetti Society* Donizetti Society,1974 **The Catalogue of Printed Music in the British Library to 1980** British Library. Department of Printed Books,Laureen Baillie,1981 **Catalog of the Opera Collections in the Music Libraries--University of California, Berkeley, University of California, Los Angeles** University of California, Berkeley,University of California, Los Angeles,1983 *Quarterly Journal of the Library of Congress* Library of Congress,1963 *New York Magazine* ,1992-05-04 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **New York Magazine** ,1992-06-01 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **The Donizetti Society Journal** ,1988 New York Magazine ,1992-06-08 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **Catalog of Copyright Entries** Library of Congress. Copyright Office,1970 **New York Magazine** ,1992-05-25 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **Library of Congress Catalog** Library of Congress,1973 A cumulative list of works represented by Library of Congress printed cards *New York Magazine* ,1992-04-27 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and

food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **The Musical World** ,1863

Anthology of music Karl Gustav Fellerer,1955 **Enrique Granados** Walter Aaron Clark,2006 Granados was among the leading pianists of his time and his eloquence at the keyboard inspired critics to dub him the poet of the piano In Enrique Granados Poet of the Piano Walter Aaron Clark offers the first substantive study in English of this virtuoso pianist composer and music pedagogue While providing detailed analyses of his major works for voice piano and the stage Clark argues that Granados's art represented a unifying presence on the cultural landscape of Spain during a period of imperial decline political unrest and economic transformation Drawing on newly discovered documents Clark explores the cultural spheres in which Granados moved particularly of Castile and Catalonia Granados's best known music was inspired by the art of Francisco Goya especially the Goyescas suite for solo piano that became the basis for the opera These pieces evoked the colorful and dramatic world that Goya inhabited and depicted in his art Granados's fascination with Goya's Madrid set him apart from fellow nationalists Albeniz and Falla who drew their principal inspiration from Andalusia Though he was resolutely apolitical Granados's attraction to Castile antagonized some Catalan nationalists who resented Castilian domination Yet Granados also made important contributions to Catalan musical theater and was a prominent figure in the modernist movement in Barcelona **Music, Books on Music, and Sound Recordings** Library of Congress,1989

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