

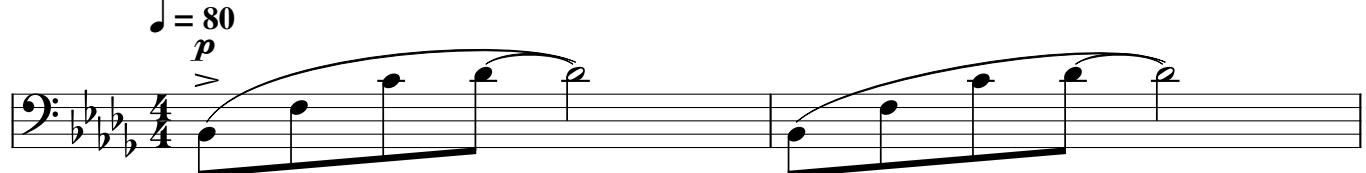
# Empty Chairs and Empty Tables

Les Misérables

$\text{♩} = 80$

**p**

Barítono



Sol.  
3

**p**

There's a grief that can't be spoken

There's a pain goes on and on

T.

**p**

Bar.



Sol.  
7

Emp-ty chairs and emp-ty tables

Now my friends **p** are dead and gone.

S.

**p**

Mzs.

T.

Bar.



11

***mf***

Sol. 8 Here they talked of rev-o - lution  
S. Here it was they lit the flame.  
Mzs.  
T. 8  
Bar. 8

15

Sol. 8 Here they sang a-bout 'to - morrow'  
S. And to - mor - row nev - er came.  
Mzs.  
T. 8  
Bar. 8

19

Sol. 8 From the table in the cor-ner They could see a world re -

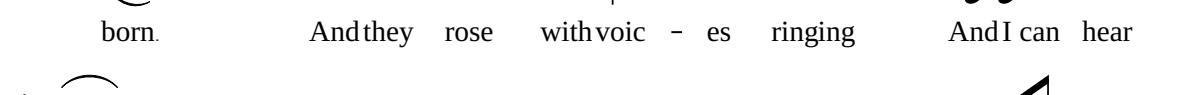
S.

Mzs.

T. 8

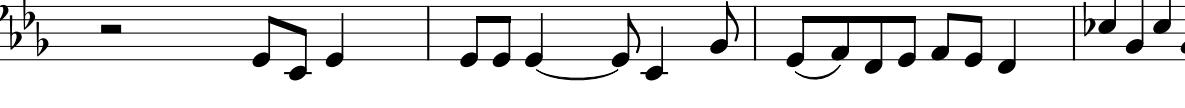
Bar.

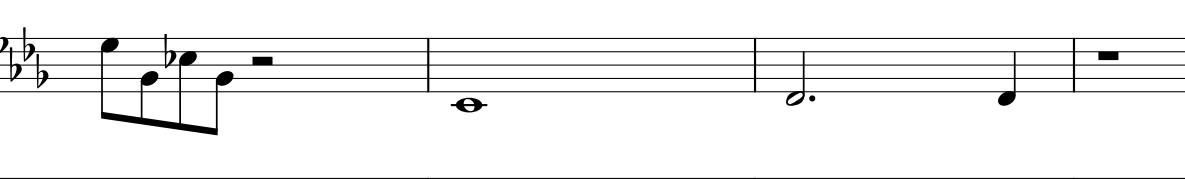
23

Sol.   
8  
born. And they rose with voices ringing. And I can hear them

S. 

Mzs. 

T. 

Bar. 

27

Sol. now, The ver-y words that they had sung Be - came their last com-

S.

Mzs. *f*

T. *f*

Bar.

31

Sol. munion On the lone-ly bar - ri - cade at dawn.

S.

Mzs. *p*

T. *p*

Bar.

35

Sol. 8 Oh my friends, my friends for - give me.  
That I live and you are

S.

Mzs.

T. 8

Bar.

38

Sol. 8  
gone. There's a grief that can't be spoken There's a pain goes on and

S.

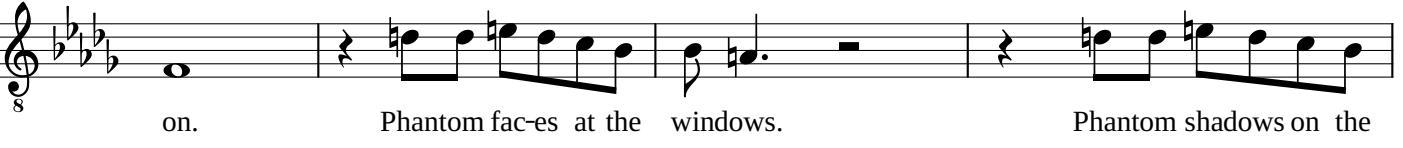
Mzs. 8 8: 8:

T.

Bar.

*appassionato*  
**f**

42

Sol. 

S. 

Mzs. 

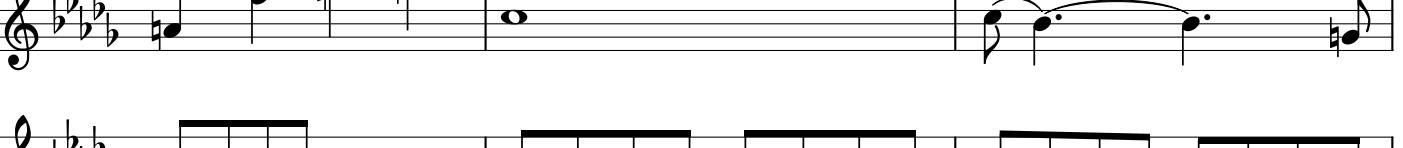
T. 

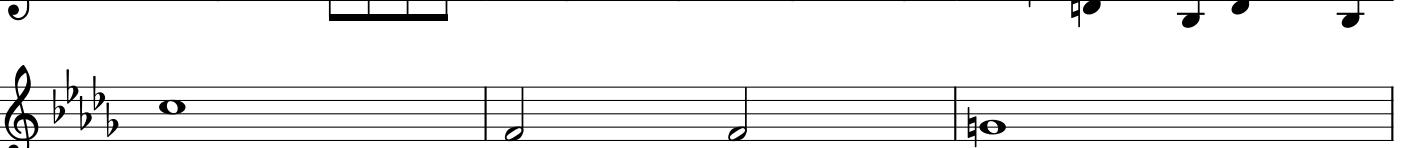
Bar. 

**mf**

46

Sol. 

S. 

Mzs. 

T. 

Bar. 

49

Sol. friends will meet no more. ***ff*** Oh my friends, my friends

S.

Mzs.

T.

Bar.

52

Sol. don't ask me What your sac - ri - fice was for.

S. ***f***

Mzs. ***f***

T.

Bar.

55

Sol.  $\text{♩} = 70$   
Emp - ty chairs and emp - ty tab - les

S.  $\text{♩} = 60$

Mzs.

T.

Bar.

58

Sol. will sing no more.

S.

Mzs.

T.

Bar.

$\text{♩} = 80$

**p**

S. 59

Mzs.

T.

Bar.

This musical score consists of four staves, each representing a different voice: Soprano (S.), Mezzo-soprano (Mzs.), Tenor (T.), and Bass (Bar.). The music is in 4/4 time and has a key signature of four flats. Measure 59 begins with a dynamic marking of **p**. The vocal parts are primarily composed of eighth-note patterns. The Tenor and Bass staves feature more complex rhythmic patterns involving sixteenth notes and eighth-note pairs. Horizontal lines above and below the staves indicate dynamic changes, such as crescendos or decrescendos, across the voices. The score concludes with a final measure, though no specific number is given.