



Book, Music & Lyrics by

Lionel Bart

based on Charles Dickens' "Oliver Twist"

Vocal Score

2003



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1. Prologue

The curtain rises on a windswept moor. There is a storm, and in the near darkness we begin to make out the figure of a woman, dressed in rags, slowly but purposefully heading towards us. The storm rages and grows stronger, flashes of lightning briefly illuminating her agonised face. As she arrives downstage a huge clap of thunder and flash of lightning light up a set of enormous wrought iron gates which read "Workhouse" (in reverse). As she collapses, a little old serving maid rushes to her aid. As the wind blows, she is dragged inside and the music of the storm grows calmer. In the darkness the cry of a little baby is heard. There is a beat, then, out of the black a large bell is revealed and rung . . . This sets up the rhythm of the entrance of the boys, nine years later, into the daily ritual of eating in the workhouse, and the music runs into the song.

1 *Maestoso* ♩ = 88 *accel.*
Sya -----

5 *loco* *Rall* *Very slow* ♩ = 60 *tr*
(Thunderclap)

Oliver!

Musical score for measures 9-11. Measure 9 starts with a piano introduction. Measure 10 features a seven-measure melodic line in the right hand, marked with a '7' above it. The bass line consists of sustained chords. Dynamics range from *mf* to *fff*.

Musical score for measures 12-15. Measure 12 begins with a *mf* dynamic. Measure 13 includes the instruction "On Cue: Agnes falls" above the staff. Measure 14 is marked "ON CUE" and features a *sfz* dynamic. Measure 15 continues the melodic line. Above the staff, the tempo is marked "Out of tempo" with a quarter note equal to 58 (♩. = 58).

Musical score for measures 16-20. Measure 16 is marked "8va" above the staff. The score consists of a melodic line in the right hand and a bass line with sustained chords. The piece concludes with a double bar line and repeat dots.

CUE: When 'God is Love' is in place CUE: When workhouse is set.

GO ON GREEN LIGHT

Musical score for measures 16-20. Measure 16 is marked "Slow" and "TILL READY". The score begins with a *p* dynamic. Measure 17 features a *fp* dynamic. Measure 18 is marked *f*. The piece concludes with a double bar line and repeat dots. Below the score, the text "SEGUE Food, Glorious Food" is written.

2. Food Glorious Food

The Dining Hall of a workhouse, somewhere in the Midlands

Outside it is still raining....The boys file in down the stairs and out of the basement and take their places at the table. They look gaunt and starved.

1 *Moderato* = 112 4 TIMES BOYS

Is it worth the wait-ing for? If we live 'til eight-y four

5 All we e-ver get is gru-el Ev-'ry day we say our prayer Will they change the bill of fare?

9 Still we get the same old gru-el There's not a crust not a crumb can we find, can we

Oliver!

13

beg, can we bor - row or cadge, But there's no - thing to stop us from

cresc. poco a poco

Detailed description: This system contains measures 13, 14, and 15. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "beg, can we bor - row or cadge, But there's no - thing to stop us from". The piano accompaniment is in a grand staff (treble and bass clefs). The right hand has a whole rest in measures 13 and 14, then enters in measure 15 with a chord. The left hand plays a steady eighth-note accompaniment. A dynamic marking *cresc. poco a poco* is placed above the piano part in measure 15.

16

get - ting a thrill when we all close our eyes and i - ma - gine

rall.

gliss.

Detailed description: This system contains measures 16, 17, and 18. The vocal line continues with the lyrics: "get - ting a thrill when we all close our eyes and i - ma - gine". A *rall.* (rallentando) marking is placed above the vocal line in measure 17. The piano accompaniment features a *gliss.* (glissando) in the right hand in measure 18. The left hand continues with a steady accompaniment.

19

Food glo-ri-ous food! Hot sau-sage and mu-stard! While we're in the mood Cold jel-ly and cus-tard!

Lento ♩=84

TABLE 1

Detailed description: This system contains measures 19, 20, 21, and 22. The tempo is marked *Lento* with a metronome marking of ♩=84. The lyrics are: "Food glo-ri-ous food! Hot sau-sage and mu-stard! While we're in the mood Cold jel-ly and cus-tard!". The vocal line features triplet markings over the words "glo-ri-ous", "sau-sage", "we're", and "jel-ly". The piano accompaniment also features triplet markings in the right hand. A box labeled "TABLE 1" is located above the vocal line in measure 21.

23

Pease pud-ding and sa-ve-loys What next is the ques-tion Rich gen-tle-men have it boys in-dye-ges-tion!

TABLE 2

ALL

sfz

Detailed description: This system contains measures 23, 24, 25, and 26. The lyrics are: "Pease pud-ding and sa-ve-loys What next is the ques-tion Rich gen-tle-men have it boys in-dye-ges-tion!". The vocal line features triplet markings over "pud-ding", "ques-tion", and "gen-tle-men". The piano accompaniment features a triplet in the right hand in measure 25. A box labeled "TABLE 2" is above the vocal line in measure 23, and a box labeled "ALL" is above the vocal line in measure 24. The system ends with a dynamic marking *sfz* (sforzando) in the piano part.

Oliver!

A Tempo

27

Food glo-ri-ous food! We're an-xious to try it Three ban-quets a day our fa-vour-ite di-et!

31

Accel.

Just pic-ture a great big steak fried, roast-ed or stewed Oh, food won-der-ful food mar-vel-lous food glo-ri-ous

Slower

ten ten ten

35

Vivo ♩=160

food _____ Food glo - ri - ous

The workhouse GOVERNORS process past, following an enormous steaming meal, held by servants. Boys gape and sniff the fabulous smells.

41

food _____ What is there more hand - some ?

Oliver!

(shouted)

47

Gulped swal - lowed or chewed still worth a king's

53

ran - som What is it we dream a - bout?

59

What brings on a sigh? Piled peach - es and

65

cream a - bout Six feet high!

Oliver!

71

Food glo - ri - ous food _____ Eat right _____ through the

77

me - nu Just loos - en your belt _____

83

Two inch - es and then you _____ Work up a new

89

ap - pe - tite in this _____ in - ter - lude Then

Oliver!

95

food once a - gain food fa - bu - lous food glo - ri - ous

101

food

105

Food glo - ri - ous food Don't care what it

111

looks like Burned, un - der - done, crude

Oliver!

117 (shouted)

Don't care what the cook's like Just think - ing of

123

grow - ing fat Our sen - ses go reel - ing

129

One mo - ment of know - ing that full up

135

GROUP 1 + GIRLS BACKSTAGE

Food glo - ri - ous food

GROUP 2 + GIRLS BACKSTAGE

Food glo - ri - ous food

feel - ing

Oliver!

141 What wouldn't we give for That ex - tra bit

What wouldn't we give for That ex - tra bit

What would - n't we give for That

147 more That's all that we live for

ex - tra bit more That's all that we live for

153 Why should we be fa - ted to Do no - thing but

Why should we be fa - ted to Do no - thing but

159 brood on Food mag - i - cal food won - der - ful

brood on Food mag - i - cal food won - der - ful

Oliver!

OLIVER

165

food mar - vel - lous food fab - u - lous food beau - ti - ful

171

food glo - ri - ous food

ALL

A Tempo

175

SEGUE Incidental Music into Oliver

3. Incidental Music into Oliver

The boys walk dejectedly back to their seats as the gruel is pushed on by the Paupers Assistant.

Then when they've sat down, the "OLIVER" theme music begins as MR BUMBLE enters first, walking solemnly with his brass-topped mace. He bangs his mace once. The boys look up.

1 $\text{♩} = 80$ *Pomposo* $\text{♩} = 88$

mp *f* (Mr Bumble)

6

12 $\text{♩} = 100$ The music livens a bit as WIDOW CORNEY, the Workhouse Mistress, takes her place beside him

(Widow Corney)

MR BUMBLE then strikes the floor twice with his mace as the BOYS rise and file past the cauldron. They are served with one ladleful each, and they return to their benches

18

Mace

Oliver!

22 ♩=144

28

33

MR BUMBLE then raises his mace and holds it tantalisingly aloft for several seconds. All the BOYS' eyes are fixed upon it, then he brings it smartly down, and at this point the BOYS fall to eating like clockwork figures.

37

MR BUMBLE BOYS

Mace *A Tempo*

For what you are about to receive, may the Lord make you tru - ly thank-ful A - men

Oliver!

39 *Fast* ♩=144 *poco a poco accel.*

45 ♩=184 *Poco accel.*

51 *As OLIVER falls.*
OLIVER walks across. Stop
when he gets to BUMBLE.

Plates are collected

sfp

"Please sir,
I want some more."

4. Oliver

Mr Bumble (*faintly*): What! Oliver: Please sir, I want some more

Colla voce

1

4

Agitato ♩ = 200

MR BUMBLE MR BUMBLE WIDOW C.

Mr Bumble (*roars*): More! Catch him! Snatch him! Hold him!

8

MR BUMBLE WIDOW C.

Scold him! Pounce him! Trounce him! Pick him up and bounce him!

13

ff

Oliver!

18

Musical score for measures 18-23. The score is in G minor (two flats) and 3/4 time. It features a piano accompaniment with chords and moving lines in both hands. The melody is primarily in the right hand, consisting of eighth and quarter notes.

They've caught
OLIVER and are
about to
throw him into his
cell.
(OLIVER under
net)

24

Musical score for measures 24-28. The piano accompaniment continues with similar rhythmic patterns. The vocal line in measure 24 ends with a fermata over a whole note.

MR BUMBLE

Colla voce

Tempo Mod. 2

29

Musical score for measures 29-32. Measure 29 is a vocal line starting with the word "Wait!". The piano accompaniment features a dynamic shift from *sfp* to *f* in measure 30, with a long sustained chord. The vocal line continues with the lyrics "Be - fore we put the lad to task".

Wait! Be - fore we put the lad to task

33

Musical score for measures 33-37. The piano accompaniment is mostly static, with a dynamic marking of *mf* and a hairpin crescendo starting in measure 35. The vocal line begins with the lyrics "May I be so cur-ious as to ask his name?". The score concludes in measure 37 with a 6/8 time signature change and the lyrics "O - li - ver!".

BOYS(spoken)

May I be so cur-ious as to ask his name? O - li - ver!

Moderato ♩=105

Oliver!

39

WIDOW C. & MR B.

MR BUMBLE

p O - li - ver! O - li - ver! Ne - ver be - fore has a boy want - ed more!

The musical score for measures 39-42 features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat major) and the time signature is 6/8. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment consists of a steady eighth-note bass line.

43

WIDOW C. & MR B.

WIDOW C.

MR BUMBLE

O - li - ver! O - li - ver! Won't ask for more when he knows what's in store. There's a

The musical score for measures 43-46 continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line.

47

dark thin wind - ing stair - way with - out an - y ban - i - ster Which we'll

p < *f*

The musical score for measures 47-50 shows a change in the piano accompaniment. The bass line now features chords with a dynamic range from piano (*p*) to forte (*f*), indicated by a hairpin crescendo. The vocal line continues with the lyrics.

51

throw him down and feed him on cock - roach - es served in a can - i - ster.

The musical score for measures 51-54 concludes the vocal line and piano accompaniment. The piano accompaniment features a dynamic range from piano (*p*) to forte (*f*), indicated by a hairpin crescendo.

Oliver!

55 ALL MR BUMBLE

O - li - ver! O - li - ver! What will he do when he's turned black and blue? He will

59 ALL

curse the day some-bo - dy named him O - li - ver.

64 WIDOW C. & MR B. MR BUMBLE

O - li - ver! O - li - ver! Ne - ver be - fore has a boy want - ed more!

68 WIDOW C. & MR B. WIDOW C. MR BUMBLE

O - li - ver! O - li - ver! Won't ask for more when he knows what's in store. There's a

Oliver!

72

soo - ty chim - ney long o-ver-due for a sweep-ing out — which we'll

tr

This system contains measures 72-75. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line starts with a dotted quarter note on 'soo' and continues with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

76

push him up and one day next year with the rats he'll be creep-ing out

This system contains measures 76-79. The vocal line continues with quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

80

ALL O - li - ver! O - li - ver! **MR BUMBLE** What will he do in this terr - i - ble stew? He will

This system contains measures 80-83. It includes a callout box 'ALL' above measure 80 and 'MR BUMBLE' above measure 82. The vocal line has a mix of quarter and eighth notes. The piano accompaniment continues with chords and a bass line.

Suddenly the GOVERNORS appear, disturbed from their meal...

84

ALL+WIDOW C rue the day some - bo - dy named him O - li - ver.

This system contains measures 84-87. It includes a callout box 'ALL+WIDOW C' above measure 84. The vocal line features quarter and eighth notes. The piano accompaniment continues with chords and a bass line.

Oliver!

88

GOVERNORS

O - li - ver! O - li - ver! Ne - ver be - fore has a boy asked for more!

(loco)

CHAIRMAN

92

O - li - ver! O - li - ver! Pray some de - cor - um re - store I im - plore Let us

(spoken) *Rall.* (sung)

GOVERNORS

96

face this case it's un - pre - ce - den - ted quite ut - ter - ly He's dis -

LARGE GOVERNOR

100

graced this place en - cour - ag - ing oth - ers to wal - low in glut - ton - y

Oliver!

104

ALL

GOVERNORS

O - li - ver! O - li - ver! Lock him in gaol and then put him on sale for the

ff

108

ALL

high - est bid glad to be rid of O -

111

li - ver!

8vb

WIDOW CORNEY (*to assistants*): Collect his belongings (and lock 'im up) and bring him back to me when you've done.....To bed - all of you!

SEGUE Scurry Music

5. Scurry Music

BOYS ushered off by PAUPER ASSISTANTS. BUMBLE and WIDOW CORNEY move towards the Widow's Parlour.

Allegro ♩ = 168

1

mf

6

11

16

(On cue: "Mr. Bumble, I shall scream.")

21

Rit.

f

THE WIDOW'S PARLOUR

MR BUMBLE:

Mark my words Mrs Corney. That boy was born to be hung. I've never been so shocked in all my days.

WIDOW CORNEY:

Hush, Mr. B., you've have had quite a turn and I fnace you might enjoy a little drop of something special.

MR BUMBLE:

What is it?

WIDOW CORNEY:

Why it's what I'm obliged to keep a little of in the house to put into the blessed infants' medicine when they ain't well and I'll not deceive you Mr. B.,

(She whips off the tea cosy to reveal a gin bottle)

It's gin.

MR BUMBLE:

Well, you are a humane woman Mrs Corney. It's nice to be appreciated, Mrs Corney. These paupers in this parish they don't appreciate me. Anti-parochial they are, ma'am, ant-parochial. We have given away, Mrs Corney, a matter of twenty loaves and a cheese-and-a-half this very afternoon; and still them paupers is not contented.

WIDOW CORNEY:

Of course they're not. When would they be? Sweet, Mr. Bumble?

MR BUMBLE:

Very sweet, indeed, ma'am.

(She drops two lumps of sugar in the gin, and stirs. He spreads his pocket handkercheig over his fat knees, heaves a deep sigh and looks at the cat basket.)

You have a cat ma'am, I see... And kittens too, I declare!

WIDOW CORNEY:

I'm so fond of them you can't imagine, Mr Bumble. They're so happ, so cheerful, so frolicsome, that they are quite companions for me.

MR BUMBLE: (Loadedly)

Very nice animals indeed, ma'am, and so very domestic.

WIDOW CORNEY:

So fond of their home too, that it's really quite a pleasure, I'm sure.

MR BUMBLE:
Mrs Corney, ma'am,

(marking time with a teaspoon)

I mean to say this... that any cat... or kitten... that could live with you ma'am... and not be fond of it's home... must be an idiot, ma'am, and don't deserve to live in it.

WIDOW CORNEY:
Oh Mr Bumble!

MR BUMBLE:
It's no use disguising facts, ma'am. An idiot! I would drown myself - with pleasure!

WIDOW CORNEY:
Then you're a cruel man. And a very hardhearted man besides.

MR BUMBLE:
Hard hearted, Mrs Corney? Hard? Are you hard hearted Mrs Corney?

WIDOW CORNEY:
Dear me! What a very curious question coming from a single man. What can you want to know for, Mr B?

(MR BUMBLE drinks his gin, wipes his lips and kisses WIDOW CORNEY.)

WIDOW CORNEY:
Oh, Mr Bumble,

6. I Shall Scream

CUE: WIDOW CORNEY: Oh Mr Bumble, I shall scream.

Widow C. $\text{♩} = 120$
(Widow C.)

1 You're a naught - y bad man If you think I can't be pro - per prim and

7 haughty I can and you'll par-don if I men-tion You must state your true in - ten-tion Is there

Mr B.

13 WIDOW C: No!
not an - oth - er room here? If there were a bride and groom here Would there be?

18 Widow C. Mr B. Widow C.
Well there might We shall see I shall

The musical score is written for voice and piano. It features a vocal line and a piano accompaniment. The tempo is marked as quarter note = 120. The score is divided into systems, with measure numbers 1, 7, 13, and 18 indicated. Character names are placed in boxes above the vocal line: 'Widow C.', 'Mr B.', and 'Widow C.'. The lyrics are written below the vocal line. The piano accompaniment includes chords and melodic lines in both hands.

Oliver!

A Tempo e cresc

♩=135

Deliberately accel.

24

scream I shall scream At the thought of what you're think-ing I shall

Colla voce

30

Mr B.

scream You will won-der where the scream went When we come to an a - gree-ment As my

Widow C.

A Tempo

36

lov-ey dove is chub-by could she love a chub-by hub-by I shall scream, Mis - ter Bum-ble I shall

42

scream Bum - ble Wum-ble I shall scream, scream, scream. *On kiss*

ff

SEGUE Boy For Sale

7. Boy For Sale

WIDOW CORNEY (*privately*):

Well if you hurry back Mr Bumble you might get a little bit more.

Indicating gin with innuendo.

Oh, and get a good price for him Mr Bumble.

MR BUMBLE leaves her and leads the boy through the streets towards the undertakers - as he sings -

1 *Andante* ♩=76

5 *Rall.* MR. BUMBLE *Larghetto* ♩=56

One boy. Boy for sale. He's go-ing cheap. On - ly se-ven

9 *To passing man*

guin-eas; That or there-a - bouts. Small boy, ra-ther pale from lack of

Oliver!

13

sleep Feed him gru-el din-ners. Stop him get-ting stout. If

Musical score for measures 13-15. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "sleep Feed him gru-el din-ners. Stop him get-ting stout. If".

16

Piu mosso

I should say he was - n't ve - ry greed - y I could not, I'd be

mf

Musical score for measures 16-18. The tempo is *Piu mosso*. The piano part includes a *mf* dynamic marking. The lyrics are: "I should say he was - n't ve - ry greed - y I could not, I'd be".

19

Tempo primo

tel-ling you a tale. One boy. Boy for sale. Come, take a peep. Have you e-ver

mp

8va

Musical score for measures 19-22. The tempo is *Tempo primo*. The piano part includes a *mp* dynamic marking and an *8va* marking. The lyrics are: "tel-ling you a tale. One boy. Boy for sale. Come, take a peep. Have you e-ver".

Rit. *A Tempo*

23

They enter the undertakers shop.

seen as Nice a boy for sale?

p

Musical score for measures 23-25. The tempo changes to *Rit.* and then *A Tempo*. The piano part includes a *p* dynamic marking. The lyrics are: "seen as Nice a boy for sale?".

INSIDE THE UNDERTAKER'S PARLOUR

MR SOWERBERRY, a gaunt man, arrited in a suit of black, with darned cotton stockings to match and shows to answer. His features are not naturally intended to wear a smiling aspect, but he is in general rather given to professional jocosity. His step is elastic and his face betokens inward pleasantry.

Enter MR BUMBLE with OLIVER.

MR BUMBLE:
Liberal terms, Mr Sowerberry... Liberal terms? Three pounds!

SOWERBERRY:
Well, as a matter of fact, I was needing a boy...

MR BUMBLE:
Good! Then it's settled. One porochial 'prentis. Three pounds please!

SOWERBERRY:
If you don't mind! Cash upon liking, Mr Bumble! Cash upon liking!
He calls out to MRS SOWERBERRY
Mrs Sowerberry!

MRS SOWERBERRY: *(off)*
What is it?

SOWERBERRY:
Will you have the goodness to come here a moment, my beloved?

MR BUMBLE *(to OLIVER)*
Oliver! Stand over there boy, and hold up your head, sir!

MRS SOWERBERRY enters. A thin squeezed woman with a vixenish countenance.

MRS SOWERBERRY:
Well! What do you want? What is it? Oh, Mr Bumble!

SOWERBERRY:
My dear, I have told Mr Bumble what we may consider taking in this boy to help in the shop.

MRS SOWERBERRY:
Dear me! He's very small.

OLIVER goes onto tip-toe

MR BUMBLE:

Yes, he is rather small - there's no denying it. But he'll grow, Mrs Sowerberry - he'll grow.

MRS SOWERBERRY examines OLIVER doubtfully.

MRS SOWERBERRY:

I dare say he will, on our vittles and our drink. They're a waste of time, these workhouse boys. They always cost more to keep than what they're worth. Still, you men always seem to think you know best.
She gives a short, hysterical laugh.

SOWERBERRY:

I did want to ask your advice, dearest.

MRS SOWERBERRY:

No, no, don't ask mine, ask somebody else's. I am nobody. Don't consult me!

Another hysterical laugh.

SOWERBERRY:

But there's an expression of melancholy on his face, which is very interesting. He would make a delightful coffin-follower.

MRS SOWERBERRY stops

I don't mean a regular coffin-follower to attend grown-ups, but only for the children's practice. It would be very novel to have a follower in proportion, my sweet.

The all eye OLIVER speculatively.

MRS SOWERBERRY:

Yes, it's a possibility. Very well then, boy - what's your name?

OLIVER:

Oliver - Oliver Twist, ma'am.

MRS SOWERBERRY:

A singular name.

MR BUMBLE:

Aye, ma'am, and one of my own choosing.

MRS SOWERBERRY:

Yours, Mr Bumble?

MR BUMBLE:

Mine, Mrs Sowerberry. We name our fondlings in alphabetical order. The last was an S - Swubble I named him. This was a T - Twist I named him.

MRS SOWERBERRY:
An orphan then, Mr Bumble?

MR BUMBLE:
Indeed, Mrs Sowerberry. The child's poor mother came to us destitute... brings the child into the world... takes one look at him, and promptly dies without leaving so much as a forwarding name and address.

MRS SOWERBERRY: *(to OLIVER)*
Well, Oliver Twist, do you think you could look like that gentleman up there?
(points to the sign over the door)

OLIVER:
Maybe. Perhaps if I had a tall hat...

SOWERBERRY: *(lost in imagining great things)*
Never mind about tall hats...

MRS SOWERBERRY: *(interrupting)*
No, the boy is quite right. These things must be done proper and correct. Get the boy a tall hat. Stand underneath the picture, boy.

OLIVER moves over to the picture. SOWERBERRY puts the top hat on OLIVER'S head.

SOWERBERRY:
Delightful.

MR BUMBLE: *(enthusiastically)*
Very becoming.

MRS SOWERBERRY:
Yes... yes. For once Henry, you might have had a decent idea. Can you keep that expression for a long time, boy, with a crowd watching you?

OLIVER:
Yes, ma'am, I think so.

As the SOWERBERRYS sing this song, a ghostly funeral procession passes past the outside of the shop and off into the distance. It is what SOWERBERRY is describing, and it is in OLIVER'S imagination. So, of the people on stage, only he sees it.

8. That's Your Funeral

CUE: OLIVER: Yes ma'am
I think so.

SOWERBERRY

$\text{♩} = 80$

1

He's a born un-der-ta-kers mute. I can see him in his black silk suit.

(Gong)

mf

6

Rall.

Fol-low-ing be-hind the fu-ner-al pro-ces-sion With his fea-tures fixed in a suit-a-ble ex-pres-sion. There'll be

10

hor - ses with tall black plumes To es - cort us to the fam - 'ly tombs, With

14

Rall.

mour - ners in all cor - ners who've been taught to weep in tune. _____ , (cough)

ff

Oliver!

18 $\text{♩} = 96$ MRS S.

Then the cof - fin lined with sat - in That's your fu - ner - al That's your fu - ner - al

22 SOWERBERRY MRS S.

Large e - nough to wear your hat in That's your fu - ner - al That's your fu - ner - al

26 SOWERBERRY

We're just here to glam - our - ise you for that end - less sleep.

30 MRS S & SOWERBERRY

You might just as well look fetch - ing when you're six feet deep.

34 MRS S.

At the wake we'll drink a tod - dy to the bo - dy beau-ti - ful.

sub. p

38 SOWERBERRY MRS S. MRS S & SOWERBERRY

That's your fu - ner - al Not our fu - ner - al That's your fu - ner - al.

mf *f* *tr*

42 SOWERBERRY

If you're fond of o - ver - eat - ing

Piu mosso
mf

46 MRS S. SOWERBERRY

That's your fu - ner - al That's your fu - ner - al Starve your - self by un der - eat - ing

Oliver!

50

FUNERAL PROCESSION

MRS S.

That's your fu-ner-al That's your fu-ner-al? Vi - sua - lise the earth des - cen - ding

CHORUS Ah, ha, ah, ha, ah, ha, ah, ha,

Sva

54

on you clod by clod. You can't come back when you're bu - ried

ah, ha, ah, ha, ah Ah, ha, ah, ha, ah, ha, ah, ha,

(loco) *Sva*

Oliver!

MRS S & SOWERBERRY

58

un - der - neath the sod. We will not re - duce our pri - ces

ah, ha, ah, ha, ah

(loco)

f *mf*

62

SOWERBERRY

MRS S.

keep your vi - ces u - su - al That's your fu - ner - al Not our fu - ner - al

u - su - al

CHORUS

66

SOWERBERRY

That's your fu - ner - al

tr *f*

MR BUMBLE turns to go but is stopped by MR and MRS SOWERBERRY.

Oliver!

69

MR BUMBLE

SOWERBERRY

MRS S.

I don't think this song is fun - ny! That's your fu - ner - al, That's your fu - ner - al.

Musical score for measures 69-72, featuring vocal lines for Mr Bumble, Sowerberry, and Mrs S., and piano accompaniment.

73

MR BUMBLE

SOWERBERRY

MR BUMBLE

Here's the boy, now where's the mon - ey? That's your fu - ner - al, That's your fu - ner - al.

Musical score for measures 73-76, featuring vocal lines for Mr Bumble and Sowerberry, and piano accompaniment.

77

MRS S & SOWERBERRY

We don't har - bour thoughts ma - ca - bre, there's no need to frown.

Musical score for measures 77-80, featuring vocal lines for Mrs S and Sowerberry, and piano accompaniment.

81

Rall.

In the end we'll ei - ther burn you up or nail you down.

Musical score for measures 81-84, featuring vocal lines and piano accompaniment, ending with a *Rall.* marking and fermatas.

A tempo

Oliver!

85

MRS S & SOWERBERRY

We love coughs and wheez - es and di - sea - ses called in - cu - ra - ble.

CHORUS

Ah (etc. sim)

in - cu - ra - ble

Ah (etc. sim)

in - cu - ra - ble

Ah (etc. sim)

in - cu - ra - ble

Ah (etc. sim)

in - cu - ra - ble

89

MR S.

MRS S.

MR S.

MRS S.

That's your fu - ner - al No - one el - se's fu - ner - al

That's your _____ That's your _____

Ah (etc. sim)

Ah (etc. sim)

Ah (etc. sim)

Ah (etc. sim)

That's your, that's your _____

That's your _____

That's your _____

BOTH

The musical score is set in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. It consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir-like fashion, with the soprano and alto parts on the top two staves, and the tenor and bass parts on the bottom two staves. The piano accompaniment is on the bottom-most staff, featuring a complex, rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. The lyrics are: "That's your, that's your fu - ner - al! fun - er - al. fun - er - al. fun - er - al. fun - er - al." The score includes various musical notations such as slurs, ties, and triplets. A dynamic marking of *S_{za}* is present above the piano part in the final measure.

MRS SOWERBERRY:

Very well then, that's your job. Junior coffin follower... have you eaten yet?

OLIVER:

No, ma'am, not since...

MRS SOWERBERRY: (*shouting*)

Charlotte! Charlotte!

CHARLOTTE: (*off*)

What?

MRS SOWERBERRY:

Bring up some of them cold bits we put out for the dog. It hasn't been in all day, so it can go without 'em. I daresay the boy isn't too dainty to eat 'em - are you boy? Charlotte, this is the new boy... give them to him.

CHARLOTTE:

That's all there is!

CHARLOTTE enters with a plate of scraps. OLIVER devours the meagre meat on the bones as the SOWERBERRY family looks on in silent horror. OLIVER soon polishes off what is there, and after a pause...

MRS SOWERBERRY:

Charlotte, don't just stand there! Pull down the blinds. Henry, get to bed!

SOWERBERRY:

A superb effect the more I think about it. A follower in proportion.

MRS SOWERBERRY:

Have you done?

OLIVER:

Yes ma'am.

MR SOWERBERRY and CHARLOTTE exit.

MRS SOWERBERRY:

Good I'm glad to hear it, the dog's got to 'ave it next!

9. Coffin Music

MRS SOWERBERRY: Now then, Oliver Twist, your bed's under the counter. You don't mind sleeping among coffins I suppose? But it doesn't much matter whether you do or don't, you can't sleep nowhere else!

She takes the lamp and shuts him in the shop.

START MUSIC AS DOOR CLOSES

1 *Misterioso*

pppp

OLIVER peers apprehensively at his sinister surroundings.

6

**SLOW SEGUE AS ONE
INTO Where Is Love**

10. Where Is Love?

Lento ♩=75

1 **OLIVER**

Where _____ is love? Does it fall from skies a - bove?

pp

This system contains the first four measures of the piece. The vocal line is in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The tempo is marked 'Lento' with a quarter note equal to 75 beats per minute. The dynamics are marked 'pp' (pianissimo).

5

Is it un - der - neath the wil - low tree that I've been dream - ing of?

This system contains measures 5 through 8. The vocal line continues with the lyrics 'Is it un - der - neath the wil - low tree that I've been dream - ing of?'. The piano accompaniment provides harmonic support.

9

Where _____ is she Who I close my eyes to see?

This system contains measures 9 through 12. The vocal line concludes with the lyrics 'Where _____ is she Who I close my eyes to see?'. The piano accompaniment continues with sustained chords and moving lines.

Poco rit.

13

Will I e - ver know the sweet "hel-lo" _____ that's meant for on - ly me ?

This system contains measures 13 through 16. It features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes various articulations such as slurs and accents.

17

A Tempo

Who can say where she may hide ? Must I tra - vel far and wide ?

This system contains measures 17 through 20. It features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes various articulations such as slurs and accents.

21

'Til I am be - side the some - one who I can mean some - thing to

This system contains measures 21 through 24. It features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes various articulations such as slurs and accents.

25

Rall.

Where, _____ Where _____ is love ?

This system contains measures 25 through 28. It features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes various articulations such as slurs and accents.

Oliver!

29 *A Tempo*

Who can say where she may hide? Must I tra-vel far and wide?

pp dolce

This system contains measures 29 through 32. The vocal line is in treble clef with lyrics. The piano accompaniment is in treble and bass clefs. The tempo is marked 'A Tempo' and dynamics include 'pp dolce'.

33

'Til I am be-side the some-one who I can mean some-thing to

cresc poco a poco

This system contains measures 33 through 36. The piano accompaniment features a 'cresc poco a poco' marking. The system ends with a double bar line.

37

Where, _____ Where _____ is love?

Piu mosso

f *ff*

This system contains measures 37 through 40. The tempo is marked 'Piu mosso'. Dynamics include 'f' and 'ff'. The system ends with a double bar line.

Rall.

dim poco a poco *mf* *mp* *p* *pp*

This system contains measures 41 through 44. The tempo is marked 'Rall.'. Dynamics include 'dim poco a poco', 'mf', 'mp', 'p', and 'pp'. The system ends with a double bar line.

11. Next Morning

Inside the Undertaker's next morning.

There is loud kicking on the outside of the shop door. OLIVER steps from behind the counter and begins to undo door chain. The kicking desists and a voice begins. . .

NOAH (*off*): Charlotte, open the door, will yer? Charlotte! Open the door.

OLIVER (*undoing the chain and turning the key*): I will directly sir.

NOAH (*through the keyhole*): Are you the new boy?

OLIVER: Yes sir.

NOAH (*still outside*): How old are yer?

OLIVER: Thirteen, sir.

NOAH: Then I'll whop you one when I get in, you just see if I don't you little work'us brat!

NOAH begins whistling. OLIVER draws back the bolts and opens the door. NOAH CLAYPOLE is framed in the doorway.

Bright $\text{♩} = 86$
In 1

1

6

12

Cut on door open

OLIVER:
Did you knock sir?

NOAH: *(between mouthfulls)*
I kicked.

OLIVER:
Did you want a coffin, sir?

NOAH:
No! But you'll be wanting one before very long if you start cheeking your superiors.

(he enters majestically)

You don't know who I am, I suppose, Work'us?

OLIVER:
No, sir, I can't say as I do.

NOAH: *(punctuating)*
I'm Mis-ter - No-ah - Clay-pole - and - you're - under - me! So open up the blind, you idle your scallywag.

NOAH kicks OLIVER's backside. OLIVER begins tkaing down the shutters, and CHARLOTTE enters with a tray of food. All the time she is ogling NOAH lasciviously.

CHARLOTTE:
Noah, I saved a nice little bit of bacon for you from master's breakfast. Oliver, pull up a chair for Mr Noah and then take them bits and go over in the corner and eat 'em. And make haste, cos they'll want you to mind the shop. D'you hear?

NOAH and CHARLOTTE are groping each other surrptitiously whilst OLIVER is turned away. They all begin eating.

NOAH:
D'you hear? Work'us?

CHARLOTTE:
Here's ya bacon, Noah.

NOAH:
Nice and greasy just how I like it.

She feeds him.

NOAH:
What are you staring at work'us?

CHARLOTTE:
Lor, Noah, let the boy alone.

NOAH:
Let him alone? I'm giving the boy a change, you silly thing!
Ev'ryone's left him alone. His father left him alone - his mother left
him alone - they all left him alone - except dear old, kind old Noah.

NOAH gropes CHARLOTTE

CHARLOTTE:
I better go. Something's burning.

CHARLOTTE exits.

NOAH: (*addressing OLIVER - conversationally*)
Work'us... How's your mother?

OLIVER:
You leave my mother out of it - she's dead.

NOAH:
What did she die of, work'us? Shortage of breath?

OLIVER: (*tearfully*)
She's just dead! She died of a broken heart.

NOAH:
Well tol-de-rol-lol-lol-right-fol-lairy, Work'us. What's set you a
snivelling now?

OLIVER:
You'd better not say anything more see!

NOAH:
Better not say anything more see! The cheek of it - the workhouse
cheek of it! My mother, 'e says. She was a nice 'un, she was!

NOAH curls his nose up in disgust

Yer know, Work'us, it can't be helped now, and of course, yer couldn't
help it then, and I'm very sorry for it, and I'm sure we all are, and pity
yet very much. But yer must know work'us, your mother was a
regular right down bad'un.

OLIVER:

What did you say?

NOAH:

A regular, right down bad 'un. And it's a good thing she died when she did or she'd have been transported, or hung from a gibbet as like as not!

A fight ensues during which, and over the music (12. The Fight) the following lines are shouted.

NOAH:

Help, Charlotte, Missus... this 'ere new boy's a murderin' me... Charlotte!

CHARLOTTE enters followed by MRS SOWERBERRY

CHARLOTTE:

Oh, you ungrateful, murderous little villian!

MRS SOWERBERRY:

Quick, put him in 'ere... Get the lid on quick, Noah, run and get help... Charlotte, water quick.

CHARLOTTE:

Oh my God, she's goin' off.

MRS SOWERBERRY:

Oh, Charlotte, we could 'ave all been murdered in our beds... water!

(It's thrown in her face)

Oh! I wanted a drink you stupid girl - Oh, Charlotte, what's to become of us?

NOAH: *(enters breathless)*

I found the beadle!

CHARLOTTE:

Oh! Mister Bumble!

MRS SOWERBERRY:

Oh! Mister Bumble!

MR BUMBLE: *(imperious)*

Where is this owdacious young savage?

ALL:
'E's in there!

(They all point to the coffin. MR BUMBLE goes over and bangs his mace twice on the coffin lid. He raises the mace to bang third time, and OLIVER bangs the coffin lid in reply.)

MR. BUMBLE: *(shocked)*
Oliver?

OLIVER:
You let me out!

MR. BUMBLE:
Do you know this here voice, Oliver?

OLIVER:
Yes I do!

MR BUMBLE:
And ain't you afraid of it, Oliver? Ain't you a-tremblin' while I speak, Oliver?

OLIVER:
No I'm not!

MR BUMBLE staggers back and looks at the three by-standers in astonishment.

MRS SOWERBERRY: *(hysterically)*
The boy must be mad. No on ein hald his senses could venture to you like that.

MR BUMBLE:
It's not madness, ma'am.
(he pauses)
It's meat!

MRS SOWERBERRY:
What?:

MRS BUMBLE:
Meat, ma'am, meat. You've overfed him ma'am. You've raised an artificial soul and spirit in the boy unbecoming of his station in life.

MRS SOWERBERRY:

Dear, dear! This is what comes of being over generous.

MR BUMBLE:

If you'd kep the boy on gruel ma'am this would never of happened.

MR SOWERBERRY enters from the street. He is still dressed in full mourning clothes. He surveys the scene with solemn dignity. He has been drinking. MRS SOWERBERRY points at the coffin.

MRS SOWERBERRY:

Oh, Henry. That boy! Oliver! You've no idea what he's been up to. We had to lock him up!

OLIVER: *(banging lid)*

Help!

MR SOWERBERRY:

Who's in there? That coffin should not ahve been occupied till tomorrow. It's reserved for a very important client.

MRS SOWERBERRY:

You've been drinking

MR BUMBLE opens the coffin and pulls OLIVER out by the scruff of the neck.

MR BUMBLE: *(prodding OLIVER)*

Now, you young scallywag, what's your explanation?

OLIVER: *(pointing at NOAH)*

He called my mother names.

MRS SOWERBERRY:

Well, and what if he did, you little ungrateful wretch? She probably deserved what was said, and worse.

OLIVER:

She didn't

MRS SOWERBERRY:

She did!

OLIVER:
It's a lie!

He pushes MRS SOWERBERRY and escapes. During music (13. Oliver's Escape) the following lines are shouted in quick succession lasting but a few bars.

NOAH:
'E's gone.

MRS SOWERBERRY:
Who's gone?

CHARLOTTE:
Oliver, 'e's run off.

MR SOWERBERRY:
Three pouns of mine, run off... after him!

12. The Fight

CUE: NOAH: A regular right-down bad 'un. And it's a good thing she died when she did or she'd have transported...

1 $\text{♩} = 96$ ($\text{♩} = 192$)

5 *ff*

11 (b)

17 (b)

22

Oliver!

26

Musical score for measures 26-29. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 26 features a complex chordal texture with a bracketed group of notes in the right hand. Measures 27-29 continue with similar chordal patterns in the right hand and simpler accompaniment in the left hand.

30

Musical score for measures 30-33. Measures 30-31 show a melodic line in the right hand with a sharp sign above the notes. Measure 32 has a flat sign above the notes. Measure 33 ends with a repeat sign (double bar line with a slash).

34

Musical score for measures 34-37. Measures 34-37 feature a melodic line in the right hand with a long slur over the first three measures. The left hand provides a simple accompaniment.

38

Musical score for measures 38-41. Measures 38-41 show a melodic line in the right hand with a slur over the first two measures. The left hand has rests in measures 38 and 39, then enters in measure 40.

42

Musical score for measures 42-45. Measures 42-45 feature a melodic line in the right hand with a slur over the first two measures. The left hand has rests in measures 42 and 43, then enters in measure 44. A 3/4 time signature change is indicated at the start of measure 44.

46

Musical score for measures 46-49. Measures 46-49 feature a melodic line in the right hand with a slur over the first two measures. The left hand has rests in measures 46 and 47, then enters in measure 48.

Oliver!

50

mf

2/4

2/4

Detailed description: This system contains measures 50 through 53. The music is in 2/4 time and B-flat major. The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides a bass line with eighth notes and rests. A dynamic marking of *mf* is placed in the second measure.

54

Detailed description: This system contains measures 54 through 59. The music continues in 2/4 time. The upper staff has a melodic line with accents and slurs, and the lower staff has a bass line with accents and slurs.

60

sfz

Detailed description: This system contains measures 60 through 64. The music continues in 2/4 time. The upper staff features chords and melodic lines with accents and slurs. The lower staff has a bass line with chords and melodic lines. A dynamic marking of *sfz* is placed in the fifth measure.

CUT OFF
on BUMBLE'S entrance

13. Oliver's Escape

CUE:

MRS SOWERBERRY: She did

OLIVER: It's a lie!

Agitato ♩=200

1

ff

5

9

15

19

ff

Oliver!

23

Musical score for measures 23-26. Measure 23 features a treble clef with a key signature of two flats and a bass clef with a key signature of one flat. Measures 24, 25, and 26 contain repeat signs in the treble clef and sustained notes in the bass clef.

27

Musical score for measures 27-30. Measure 27 features a treble clef with a key signature of two sharps and a bass clef with a key signature of one sharp. Measures 28, 29, and 30 contain repeat signs in the treble clef and sustained notes in the bass clef.

31

Musical score for measures 31-34. Measure 31 features a treble clef with a key signature of two sharps and a bass clef with a key signature of one sharp. Measures 32, 33, and 34 contain repeat signs in the treble clef and sustained notes in the bass clef.

35

Musical score for measures 35-38. Measure 35 features a treble clef with a key signature of two sharps and a bass clef with a key signature of one sharp. Measures 36, 37, and 38 contain repeat signs in the treble clef and sustained notes in the bass clef.

39

Musical score for measures 39-42. Measure 39 features a treble clef with a key signature of two sharps and a bass clef with a key signature of one sharp. Measures 40, 41, and 42 contain repeat signs in the treble clef and sustained notes in the bass clef.

43

Musical score for measures 43-46. Measure 43 features a treble clef with a key signature of two flats and a bass clef with a key signature of one flat. Measures 44, 45, and 46 contain repeat signs in the treble clef and sustained notes in the bass clef.

Oliver!

47

51

55

59

63

Oliver!

65 *Meno mosso* ♩=92

Musical score for measures 65-69. The piece is in 2/4 time with a tempo of 92. The key signature has one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 65 has two chords in the treble and two notes in the bass. Measure 66 has a whole note chord in the treble and a whole note in the bass. Measure 67 has a whole note chord in the treble and a whole note in the bass. Measure 68 has a whole note chord in the treble and a whole note in the bass. Measure 69 has a whole note chord in the treble and a whole note in the bass.

Musical score for measures 70-74. The piece continues in 2/4 time. The treble staff has whole notes in measures 70, 71, and 72, and rests in measures 73 and 74. The bass staff has whole notes in measures 70, 71, and 72, and whole notes in measures 73 and 74.

Musical score for measures 75-78. The piece continues in 2/4 time. The treble staff has rests in measures 75, 76, and 77, and a whole note in measure 78. The bass staff has whole notes in measures 75, 76, and 77, and a whole note in measure 78. The dynamic marking *pp* is present at the start of measure 75 and *ppp* at the start of measure 78. The piece ends with a double bar line and the instruction *Fade out*.

*Hold over OLIVER singing
'Food, Glorious Food'.*

Cut on train sound cue.

OLIVER: (*singing unaccompanied to keep his spirits up*)
Food, glorious food!
Hot sausage and mustard!
While we're in the mood,
Cold jelly and custard!

OLIVER sits down on a monument. It is early morning, the city is waking up.

A CHARACTER appears from behind the monument. He is very dirty but very worldly, is wearing a top hat and a voluminous overcoat which has the cuffs turned back halfway up the arms so that he can keep his hands in his trouser pockets. He whistles the tune of "YOU'VE GOT TO PICK A POCKET OR TWO".

The CHARACTER is now becoming conscious of being stared at, and walks over to him - it is the ARTFUL DODGER. DODGER hums "PICK A POCKET OR TWO".

DODGER:
What yer starin' at? Ain't yer never seen a toff?

OLIVER:
No - never - I...

DODGER:
That's all right - don't worry about it. Hungry?

OLIVER:
Starving.

DODGER:
'Ere catch.
He throws him an apple
Tired?

OLIVER:
Yes. I've been walking seven days.

DODGER:
Seven days! Runnin' away from the Beak, yer must be?

OLIVER:
The what?

DODGER:
Now don't say yer don't know what a beak is, me flash mate?

OLIVER:
A beak's a bird's mouth.

DODGER:
My eyes - how green! A beak - is a madg-strate, for your
hinformation. Who are you runnin' away from then - your old man?

OLIVER:
No, I'm an orphan. I've come to London to make my fortune.

DODGER: (*suddenly very interested*)
Oh you 'ave, 'ave ya?

OLIVER:
Yes.

DODGER:
Got any lodgings?

OLIVER:
No.

DODGER:
Money?

OLIVER:
Not a farthing.

The ARTFUL DODGER whistles a snatch of "PICK A POCKET OR TWO". and puts his arms into his overcoat pockets as far as they go.

OLIVER:
Do you live in London?

DODGER:
When I'm at home. I suppose you want some place to sleep tonight,
don't you? Are you haccommodated?

OLIVER:

No - I don't think so...

DOGER:

Then h'accomodated you shall be me young mate.

(He eyes OLIVER speculatively)

There's a certain place and I know a 'spectable gentleman as lives there wot'll give you lodgin's for nothink, and never ask for the change - that is - if any other gentleman he knows interduces yer. And does he know me? I should say he does, not 'arf he don't, and some!

OLIVER:

Who is the respectable old gentleman, then? Is he a charity gentleman?

DODGER:

Well, I wouldn't eggzackly say that - not eggzackly. But if I interduces someone it's all right, on account of I happen ter be a pertickler favourite of Mister Fagin. That's his name - Mister Fagin. By the way... if I'm interducing you to Fagin, I better know who you are, me old china.

OLIVER:

My name's Oliver. Oliver Twist.

DODGER: *(with a flourish)*

And my name's Jack Dawkins - better known among me more hintimate friends as the Artful Dodger.

OLIVER:

Pleased to meet you, Mister Dawkins.

DODGER: *(pausing for second thoughts)*

Come to think of it - I ain't got no hintimate friends. Still, what's the difference, you're coming with me.

OLIVER:

Are you sure Mr Fagin won't mind?

DODGER:

Mind?

He bangs his dusty old top hat and sings:

14. Consider Yourself (Part One)

OLIVER: Are you sure Mr Fagin won't mind?

DODGER: Mind?

1 *Allegro* ♩=128 DODGER

Con - si - der your - self at

7

home, Con - si - der your - self one of the fam - i - ly. We've

13

ta - ken to you so strong, It's clear we're go - ing to get a -

20

long. Con - si - der your - self well in, Con - si - der your - self

Oliver!

26

part of the fur - ni - ture. There is - n't a lot to

This system contains five measures of music. The vocal line starts with a quarter rest, followed by eighth notes for 'part of the fur - ni - ture.' and 'There is - n't a lot to'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

31

spare, Who cares? What - e - ver we've got we

This system contains five measures of music. The vocal line continues with 'spare, Who cares? What - e - ver we've got we'. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

36

share! If it should chance to be we should see some har - der days Emp - ty

This system contains five measures of music. The vocal line includes 'share! If it should chance to be we should see some har - der days Emp - ty'. The piano accompaniment continues with the eighth-note bass line and chords.

41

lar - der days, Why grouse? Al - ways a chance we'll meet some - bo - dy to

This system contains five measures of music. The vocal line concludes with 'lar - der days, Why grouse? Al - ways a chance we'll meet some - bo - dy to'. The piano accompaniment continues with the eighth-note bass line and chords.

Oliver!

47

foot the bill Then the drinks are on the house

Musical score for measures 47-51. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "foot the bill Then the drinks are on the house".

52

Con - si - der your-self our mate. We

Musical score for measures 52-56. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Con - si - der your-self our mate. We".

57

don't want to have no fuss, For af - ter some con -

Musical score for measures 57-61. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "don't want to have no fuss, For af - ter some con -".

62

sid - er - a - tion we can state Con - si - der your-self one of

Musical score for measures 62-66. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "sid - er - a - tion we can state Con - si - der your-self one of".

Oliver!

67

OLIVER

us! Con - si - der your - self At

f

This system contains measures 67-70. It features a vocal line for Oliver and a piano accompaniment. The lyrics are "us! Con - si - der your - self At". The piano part includes a dynamic marking of *f* and a fermata over the final chord.

71

DODGER

OLIVER

home? Con - si - der your - self One of the fam - i - ly?

This system contains measures 71-75. It features a vocal line for Dodger and a vocal line for Oliver, with a piano accompaniment. The lyrics are "home? Con - si - der your - self One of the fam - i - ly?".

76

CAPTAIN

OLIVER

HANDWALKER

We've ta - ken to you so strong, It's

This system contains measures 76-80. It features a vocal line for Captain, a vocal line for Oliver, and a vocal line for Handwalker, with a piano accompaniment. The lyrics are "We've ta - ken to you so strong, It's".

81

ALL

clear we're go - ing to get a - long. Con -

This system contains measures 81-85. It features a vocal line for the All characters and a piano accompaniment. The lyrics are "clear we're go - ing to get a - long. Con -".

Oliver!

85

CHARLIE BATES

DODGER

si - der your - self Well in ? Con - si - der your - self

90

SNAKE

OLIVER

part of the fur - ni - ture. There is - n't a lot to

95

ALL

spare, Who cares ? What - e - ver we've got we

100

DODGER

share. No - bo - dy tries to be lah - di - dah and up - pi - ty There's a

Oliver!

105 ALL

cup - pa tea for all. On - ly it's wise to be

110

han - dy wiv a rol - ling pin When the land - lord comes to

115 DODGER

call! Con - si - der your - self our mate. We

121 ALL

don't want to have no fuss, For af - ter some con - sid - er - a - tion

Oliver!

127

OLIVER GANG CHORUS

we can state Con - si - der your - self Yes! one of us! Con -

133

Listesso

si - der your - self at home,

138

CHORUS

We've ta - ken to you so strong,

143

Con - si - der your - self well in,

Oliver!

149

ALL

There is - n't a lot to spare. If it should

Musical score for measures 149-154. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The key signature has one sharp (F#) and the time signature is 6/8.

155

chance to be we should see some hard - er days, Emp - ty lar - der days, Why

Musical score for measures 155-160. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the established rhythmic pattern. The key signature has one sharp (F#) and the time signature is 6/8.

161

grouse? *tr* Al - ways a chance we'll meet some - bo - dy to foot the bill Then the *Sva* "Oi!" "What?"

Musical score for measures 161-166. The vocal line includes a trill on the note G4. The piano accompaniment features a trill in the right hand. The key signature has one sharp (F#) and the time signature is 6/8.

167

(*Sva*) drinks are on the house! Con - si - der your - self our

Musical score for measures 167-172. The vocal line starts with a half note G4. The piano accompaniment features a trill in the right hand. The key signature has one sharp (F#) and the time signature is 6/8.

173

mate. We don't want to have no

tr

This system contains measures 173 to 176. It features a vocal line and a piano accompaniment. The piano part includes a trill in measure 174. The lyrics are: "mate. We don't want to have no".

177

fuss, For af - ter some con - sid - er - a - tion we can

ff

This system contains measures 177 to 181. The piano part features a forte (*ff*) dynamic. The lyrics are: "fuss, For af - ter some con - sid - er - a - tion we can".

182

state Con - si - der your - self one of us! Con

DODGER

This system contains measures 182 to 186. It includes a section for DODGER. The lyrics are: "state Con - si - der your - self one of us! Con".

187

si - der your - self at home, We've ta - ken to you so

ALL **DODGER** **ALL**

This system contains measures 187 to 191. It includes sections for ALL and DODGER. The lyrics are: "si - der your - self at home, We've ta - ken to you so".

Oliver!

193

DODGER **ALL**

strong, Con - si - der your - self well in, There

199

GIRLS & DODGER

is - n't a lot to spare. No - bo - dy tries to be lah - di - dah and

205

MEN & GANG

up - pi - ty There's a cup - pa tea for all. On - ly it's

211

wise to be han - dy wiv a rol - ling pin When the land - lord comes to

Oliver!

217

call! Con si - der your - self our - mate. We

Musical score for measures 217-222. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "call! Con si - der your - self our - mate. We".

223

don't want to have no fuss, For af - ter some con - sid - er - a - tion

Musical score for measures 223-228. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "don't want to have no fuss, For af - ter some con - sid - er - a - tion".

229

we can state Con - si - der your - self one of us

Accel.

Musical score for measures 229-234. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "we can state Con - si - der your - self one of us". The tempo marking *Accel.* is placed above the final measure of this system.

SEGUE AS ONE
Consider Yourself (Part Two)

15. Consider Yourself (Part Two)

Eccentric Dance
"Vaudeville"

Piu Mosso ♩=144

1

13

19

25

31

37

Oliver!

poco meno mosso

$\text{♩} = 128$

43

49

55

af - ter some con - sid - er - a - tion we can state, Con - si - der your-self

60

one of us!

mf *cresc*

SEGUE AS ONE
Consider Yourself (Part Three)

16. Consider Yourself (Part Three)

1 ALL (TENORS 8VA)
(1)

If it should chance to be we should see some

7 (TENORS LOCO)

hard - er days Emp - ty lard - er days Why grouse ? Al-ways a

13

chance we'll meet some-bod-y to foot the bill, Then the drinks are on the

19 GIRLS

MEN house Drinks are on the house. Con

Drinks are on the Drinks are on the house. Con -

The musical score is written for tenors in 6/8 time, key of D major. It features a piano accompaniment and vocal lines for all tenors and girls. The piano part includes a forte (f) dynamic marking. The vocal lines are divided into sections for 'ALL (TENORS 8VA)', '(TENORS LOCO)', and 'GIRLS'. The lyrics are: 'If it should chance to be we should see some hard - er days Emp - ty lard - er days Why grouse ? Al-ways a chance we'll meet some-bod-y to foot the bill, Then the drinks are on the house. Con'. The score includes various musical notations such as rests, notes, and dynamic markings.

Oliver!

25

SOP/BARI

ALTO/TENOR

si - der your-self at home con - si - der your-self

This system contains measures 25 through 29. It features two vocal staves (Soprano/Bass and Alto/Tenor) and a grand staff for piano accompaniment. The lyrics are: "si - der your-self at home con - si - der your-self". The piano accompaniment consists of a rhythmic bass line in the left hand and chords in the right hand.

30

one of the fam-i-ly We've tak-en to you so strong it's

This system contains measures 30 through 36. It features two vocal staves and a grand staff for piano accompaniment. The lyrics are: "one of the fam-i-ly We've tak-en to you so strong it's". The piano accompaniment continues with a steady bass line and harmonic support in the right hand.

37

clear we're go-ing to get a - long Con - si - der your-self well

This system contains measures 37 through 42. It features two vocal staves and a grand staff for piano accompaniment. The lyrics are: "clear we're go-ing to get a - long Con - si - der your-self well". The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

Oliver!

43

in con - si - der your - self part of the

Musical score for measures 43-46. The vocal line (top staff) has lyrics: "in con - si - der your - self part of the". The piano accompaniment (bottom two staves) features a steady eighth-note bass line and a treble line with chords and melodic fragments.

47

fur - ni - ture There is - n't a lot to spare

Musical score for measures 47-51. The vocal line (top staff) has lyrics: "fur - ni - ture There is - n't a lot to spare". The piano accompaniment (bottom two staves) continues with a consistent rhythmic pattern.

52

who cares what ev - er we've got we share If it should

Musical score for measures 52-56. The vocal line (top staff) has lyrics: "who cares what ev - er we've got we share If it should". The piano accompaniment (bottom two staves) features a more active treble line with chords and melodic lines.

Oliver!

57

chance to be we should see some hard - er days Emp - ty lard - er days

This block contains the musical score for measures 57 through 61. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "chance to be we should see some hard - er days Emp - ty lard - er days".

62

Why grouse ? Al-ways a chance we'll meet some - bod - y to

This block contains the musical score for measures 62 through 66. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Why grouse ? Al-ways a chance we'll meet some - bod - y to".

67

foot the bill, Then the drinks are on the

This block contains the musical score for measures 67 through 71. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "foot the bill, Then the drinks are on the".

Oliver!

71

house con - si - der your-self our mate

Musical score for measures 71-75. The vocal line (treble clef) contains the lyrics: "house con - si - der your-self our mate". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

76

we don't want to have no fuss for

Musical score for measures 76-80. The vocal line (treble clef) contains the lyrics: "we don't want to have no fuss for". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

81

af - ter some con - si - de - ra - tion we can state con -

CHILDREN & TENORS

Musical score for measures 81-85. The vocal line (treble clef) contains the lyrics: "af - ter some con - si - de - ra - tion we can state con -". A box labeled "CHILDREN & TENORS" is positioned above the vocal line in measure 84. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

Oliver!

85 (TENORS SPLIT)

(SOP) Con - si - der your - self

si - der your self

(BASS) Con - si - der your - self

(ALTO) Con - si - der your - self

89

one of

(CHILDREN ON G)

93

us

SEGUE

Consider Yourself Reprise

17. Consider Yourself Reprise

1 $\text{♩} = 145$

Con -

5

si-der your-self at home con - si-der your-self one of the

11

fam - i - ly We've tak-en to you so strong it's

Oliver!

17

clear we're go - ing to get a - long Con -

Musical score for measures 17-20. The vocal line (top staff) contains the lyrics: "clear we're go - ing to get a - long Con -". The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line.

21

si - der your - self well in con - si - der your - self part of the

Musical score for measures 21-24. The vocal line (top staff) contains the lyrics: "si - der your - self well in con - si - der your - self part of the". The piano accompaniment (bottom two staves) continues with a similar rhythmic pattern.

27

fur - ni - ture There is - n't a lot to spare who

Musical score for measures 27-30. The vocal line (top staff) contains the lyrics: "fur - ni - ture There is - n't a lot to spare who". The piano accompaniment (bottom two staves) continues with a similar rhythmic pattern.

Oliver!

33 *(unis)*

cares what ev-er we've got we share What e-ver we got we share Con -

39 CHILDREN off stage

si-der your-self at home Con - si-der your-self

44

one of the fa - mi - ly We've ta - ken to you so strong

50

It's clear we're go - ing to get a long Con -

Oliver!

55

si - der your - self Well in ? Con - si - der your - self

Musical score for measures 55-59. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line has lyrics: "si - der your - self Well in ? Con - si - der your - self". The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

60

part of the fur - ni - ture. There is - n't a lot to spare,

Musical score for measures 60-65. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line has lyrics: "part of the fur - ni - ture. There is - n't a lot to spare,". The piano accompaniment continues with a steady bass line and active treble line.

66

Who cares ? What - e - ver we've got we share. If it should

NIPPER

Musical score for measures 66-70. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line has lyrics: "Who cares ? What - e - ver we've got we share. If it should". A box labeled "NIPPER" is placed above the vocal line at the end of measure 70. The piano accompaniment features a steady bass line and active treble line.

71

chance to be we should see some hard - er days Emp - ty lard - er days Why

Musical score for measures 71-75. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line has lyrics: "chance to be we should see some hard - er days Emp - ty lard - er days Why". The piano accompaniment features a steady bass line and active treble line.

Oliver!

77

grouse ? Al ways a chance we'll meet some - bod - y to foot the bill

This system contains measures 77 through 81. It features a vocal line and a piano accompaniment. The piano part consists of a steady bass line in the left hand and chords in the right hand. The vocal line has a melodic contour that rises and then falls.

82

Then the drinks are on the house Con

BOYS & GIRLS
backstage

This system contains measures 82 through 86. A box labeled "BOYS & GIRLS backstage" is positioned above the vocal line in measure 85. The piano accompaniment continues with a consistent rhythmic pattern.

87

si der your self our mate. We don't want to have

This system contains measures 87 through 91. The piano accompaniment features a more active bass line with eighth notes.

92

no fuss, For af - ter some con - sid - er - a - tion we can

This system contains measures 92 through 96. The piano accompaniment continues with a steady bass line and chords.

Oliver!

98

state Con - si - der your - self

f *mf*

8va

Detailed description: This block contains the musical score for measures 98 to 101. The vocal line (top staff) begins with the lyrics "state Con - si - der your - self" and features a long, sustained note in the final measure. The piano accompaniment (bottom two staves) consists of chords and a bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte). An 8va (octave) marking is present above the piano part in the second measure.

102

dim. e rall.

one of us

mp *pp* *mf*

Detailed description: This block contains the musical score for measures 102 to 105. The vocal line (top staff) has the lyrics "one of us" and ends with a fermata. The piano accompaniment (bottom two staves) features a complex texture with a *pp* (pianissimo) dynamic in the final measure. The instruction *dim. e rall.* (diminuendo e rallentando) is written above the piano part. A *mf* (mezzo-forte) dynamic is also indicated in the final measure.

As FAGIN appears.

Oliver!

Standing is FAGIN

DODGER:
Fagin. Fagin.

FAGIN:
What!

DODGER:
I've brought a new friend to see you. Oliver Twist.

OLIVER: (*offering his hand to shake*)
Sir.

FAGIN: (*smiling, bowing low and shaking OLIVER'S hand*)
I hope I shall have the honour of your intimate acquaintance. We're very glad to see you, Oliver, very.
(*to BOYS*)
Aren't we my dears?

DODGER whispers in FAGIN'S ear, FAGIN nods approvingly.

DODGER:
Mr Twist has come to London to seek his fortune.

FAGIN:
You've come to London to seek you fortune. We must see what we can do to help you. Are you hungry?

OLIVER:
Starving.

FAGIN:
Would you like a sausage? Charley.

CHARLEY:
What?

FAGIN:
Take off the sausages. Dodger.

Oliver!

DODGER:
Yeah?

FAGIN:
Draw up a chair near the fire for Oliver.

CHARLEY:
'Ere! These saugsages are mouldy!

FAGIN:
Shut up and drink yer gin!

OLIVER is looking at the handkerchiefs

FAGIN:
Ah! You're a-staring at the pocket handkerchiefs! There are quite a few of 'em, ain't there? We've just hung 'em out, ready for the wash, the wash, that's all, Oliver, that's all.

OLIVER:
Is this a laundry then, sir?

The BOYS roar with laughter.

18. Pick A Pocket Or Two

FAGIN: Well, not exactly, my boy. I suppose a laundry would be a very nice thing indeed, but our line of business pays a little better - don't it boys?

BOYS: Not arf! I'll say it does!

FAGIN: You see, Oliver. . .

FAGIN

In this life One thing counts In the bank large a-mounts I'm a-fraid these don't

6 grow on trees You've got to pick a poc-ket or two. You've got to pick a poc-ket or

10 two, boys. You've got to pick a poc-ket or two. Large a-mounts don't

BOYS (whispered)

Oliver!

FAGIN: Let's show Oliver how to do it my dears.

14

grow on trees - you've got to pick a poc - ket or two

(DIALOGUE) *f*

16 17

18

23 *Rall.* 24 *A Tempo* ♩=88-92

27

FAGIN

Why should we break our backs stu - pid - ly pay - ing tax ?

Oliver!

32

Bet-ter get some un - taxed in-come Bet-ter pick a poc-ket or two. You've got to pick a poc-ket or

The musical score for measures 32-36 features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The lyrics are: "Bet-ter get some un - taxed in-come Bet-ter pick a poc-ket or two. You've got to pick a poc-ket or".

37

two, boys. You've got to pick a poc-ket or two. Why should we all break our backs -

BOYS

The musical score for measures 37-41 features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats. The lyrics are: "two, boys. You've got to pick a poc-ket or two. Why should we all break our backs -". A box labeled "BOYS" is positioned above the vocal line at the start of measure 38.

42

Bet - ter pick a poc-ket or two Rob-in Hood, what a crook!

FAGIN: Who said crime doesn't pay? FAGIN

The musical score for measures 42-46 features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats. The lyrics are: "Bet - ter pick a poc-ket or two Rob-in Hood, what a crook!". A box labeled "FAGIN" is positioned above the vocal line at the start of measure 43. The piano accompaniment includes a double bar line in measure 43.

47

Gave a - way what he took Char - i - ty's fine, Sub - scribe to mine Get out and pick a poc-ket or

The musical score for measures 47-51 features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats. The lyrics are: "Gave a - way what he took Char - i - ty's fine, Sub - scribe to mine Get out and pick a poc-ket or".

52 *Rall.* *Oliver!* *A Tempo*

two. You've got to pick a poc-ket or two, boys. you've got to pick a poc-ket or two.

57 **BOYS** **FAGIN: My merry men!**

Rob - in Hood was far too good. He had to pick a poc-ket or two

62 **FAGIN**

Take a tip From Bill Sykes - He can whip

67

What he likes I re - call he start - ed small, He had to pick a poc - ket or

Oliver!

Senza rit.

71

two! You've got to pick a poc-ket or two, boys. You've got to pick a poc-ket or

Musical score for measures 71-75. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. The lyrics are: "two! You've got to pick a poc-ket or two, boys. You've got to pick a poc-ket or".

76

BOYS

two. We can be like old Bill Sykes If we pick a poc-ket or

Musical score for measures 76-79. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "two. We can be like old Bill Sykes If we pick a poc-ket or". There are triplets in the piano accompaniment.

80

two.

Musical score for measures 80-83. The vocal line is in treble clef and contains rests. The piano accompaniment is in grand staff.

84

FAGIN

Dear old gent Pas - sing by Some - thing nice Takes his eye

Musical score for measures 84-87. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "Dear old gent Pas - sing by Some - thing nice Takes his eye".

Oliver!

88

Ev' - ry-thing's clear! At - tack the rear! Get in and pick a poc - ket or two. You've

Musical score for measures 88-91. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass and treble clefs. A slur covers the piano accompaniment across measures 88-91.

92

A Tempo BOYS

got to pick a poc - ket or two, boys. You've got to pick a poc - ket or two. Have no fear at -

Musical score for measures 92-96. The tempo is marked 'A Tempo'. A box labeled 'BOYS' is positioned above the vocal line in measure 92. The piano accompaniment features a rhythmic pattern of eighth notes and rests.

97

tack the rear Get in and pick a poc - ket or two.

Musical score for measures 97-100. The piano accompaniment includes a dynamic marking of *f* (forte) in measure 99.

101

FAGIN

When I see Some - one rich Both my thumbs start to itch.

sub. p

Musical score for measures 101-104. A box labeled 'FAGIN' is positioned above the vocal line in measure 101. The piano accompaniment starts with a dynamic marking of *sub. p* (subito piano).

Oliver!

Molto rit.

105

On-ly to find some peace of mind I have to pick a poc-ket or two You've got to pick a poc-ket or

two, boys— You've got to pick a poc-ket or two.

9

Detailed description: This system contains measures 105 to 110. It features a vocal line and a piano accompaniment. The key signature has four flats (B-flat major/D-flat minor). The tempo marking is 'Molto rit.'. The lyrics are: 'On-ly to find some peace of mind I have to pick a poc-ket or two You've got to pick a poc-ket or two, boys— You've got to pick a poc-ket or two.' Measure 109 has a fermata over the word 'boys'. Measure 110 has a fermata over the word 'two'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A double bar line with repeat dots is at the end of measure 105.

110

two, boys— You've got to pick a poc-ket or two.

9

Detailed description: This system contains measures 110 to 113. It features a vocal line and a piano accompaniment. The tempo marking is 'A Tempo'. The lyrics are: 'two, boys— You've got to pick a poc-ket or two.' Measure 110 has a fermata over the word 'boys'. Measure 111 has a fermata over the word 'two'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A double bar line with repeat dots is at the end of measure 110.

113

BOYS Just to find some peace of mind We have to pick a poc - ket or

FAGIN & BOYS

12

Detailed description: This system contains measures 113 to 116. It features a vocal line and a piano accompaniment. The tempo marking is 'Rall'. The lyrics are: 'Just to find some peace of mind We have to pick a poc - ket or'. Measure 113 has a fermata over the word 'or'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A double bar line with repeat dots is at the end of measure 113.

116

FAGIN two. Just to find some peace of mind you've got to pick a poc-ket or two. Hey!

BOYS

ff

(shouted)

Detailed description: This system contains measures 116 to 119. It features a vocal line and a piano accompaniment. The tempo marking is 'Allegro con moto'. The lyrics are: 'two. Just to find some peace of mind you've got to pick a poc-ket or two. Hey!'. Measure 116 has a fermata over the word 'two.'. Measure 117 has a fermata over the word 'two.'. Measure 118 has a fermata over the word 'Hey!'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A double bar line with repeat dots is at the end of measure 116. The dynamic marking 'ff' is present in the piano part.

Oliver!

The BOYS surround FAGIN to display their ill-gotten gains. Oliver is amazed.

FAGIN:
Put 'em all back in the box!

Thr BOYS return the articles they have stolen to the box with the exception of one BOY, whom FAGIN sees out of the corner of his eye.

FAGIN:
I said all of 'em!

The smallest BOY stops in his tracks.

Nipper!....
(with violence)
...Come 'ere!

The BOY shamefully walks back with the hanky and tricks him. FAGIN pats the BOY on the head.

What a crook! I hope you've all been hard at work today, my dears.

DODGER:
Hard?

ALL BOYS:
As nails!

FAGIN:
What 'ave you got for me. Dodger?

DODGER: *(off handedly)*
Couple o' wallets.

FAGIN:
Well lined, I hope.

DODGER:
Only the best.

FAGIN: *(weighing the wallets and checking insise quickly for the contents)*
Not as heavy as they might be. But very nicely made! Ingenious workman, ain't he, Oliver?

OLIVER: *(examining the wallets)*
Did he make these himself?

Oliver!

CHARLEY: *(roars with laughter)*
Yeah, with his own lilt white hands!

FAGIN: *(hits CHARLEY)*
You be quiet, Charley.
(to CHARLEY)
And what have you got, my dear?

CHARLEY:
Nose rags.

He produces two large silk handkerchiefs - very elaborately patterned.

FAGIN:
Well, they're very good ones, very! - yellow and green! You haven't embroidered the initials too well tho', Charley - H.R.H. - so they'll have to be picked out with a needle, won't they? You'll need to learn to do that too, Oliver my dear.

BOYS giggle and nudge each other.

And you'll have to learn how to make wallets like the Dodger and Charley here. You'd like that, wouldn't you, my dear?

OLIVER:
Yes, Mister Fagin, if you'll teach me.

More giggling and nudging from the BOYS.

FAGIN:
Certainly my boy, no fee! Just do everything you see Dodger and Charley do. Make 'em your models, my dear - especially Dodger. He's going to be a right little... Bill Sykes!

OLIVER:
Who's Bill Sykes, Mr Fagin?

FAGIN:
All in good time, Oliver. All in good time.

19. Rum-Tum-Tum

CUE: FAGIN: All in good time, Oliver. All in good time

MUSIC STARTS

1 $\text{♩} = 86$ *Repeat ad lib.*

FAGIN: Now then, tell me, can you see my silk handkerchief, protruding from my pocket?

OLIVER: Yes sir.

FAGIN: See if you can take it from me, without my noticing, like you saw the others do.

3 FAGIN

Rum - tum - tum. Tum - tum - tum. Pom - pom - pom. Pom - pom - pom.

7

Skid-dle-eye - tye, Tee - rye - tye - tye, Tee - rup - pa - tup - pa - rup - pa - tum - tum. You've

During pause.
 FAGIN (*incredulous*): Is it gone?
 OLIVER (*showing it in his hand*):
 Yes sir, it's in my hand

11 *Molto rit.*

got to pick a poc - ket or two, boys You've

13

got to pick a poc - ket or two.

FAGIN (*patting OLIVER'S head*)

I don't believe it! You're a clever boy, my dear. I never saw a sharper lad. Here's a shilling for you.

The BOYS mob FAGIN for their shilling. FAGIN puts his hand in his pocket and withdraws it empty.

I have to go to the bank.

The BOYS protest again in a noisy fashion and FAGIN quietens them all suddenly, as a policeman walks above.

Now, bedtime, all of you; there's a hard day's work ahead!

The BOYS protest.

OLIVER
Where shall I sleep, Sir?

FAGIN
Here, my dear. By the warm. Would you like a night cap?

OLIVER climbs onto the sofa

OLIVER
Yes please.

FAGIN
We're out of Cocoa. 'Ave a drop of gin.

OLIVER drinks the gin and spits it out.. The BOYS all laugh at him..
Alright, alright. Settle down! Dodger! Take yer hat off in bed! Where's ya manners?

He comes over to OLIVER and secretly gives him a shilling, and speaking sotto voce...

Yes, Oliver, you're quite the gentleman now. You've got a shilling on credit. You've gotta home and a profession. If you go on this way, you'll be the greatest man of all time.

Tucking OLIVER's arms under the blanket he sings as if in a gentle lullaby.

You've got to pick a pocket or two . . .
You've got to pick a pocket or two. . .

When FAGIN is confident the BOYS are asleep, he begins his nightly stocktaking. He reaches for his ledger and then lifts the trap door with his stick. The trap drops on his foot. He wants to scream, he has to scream - he can't scream. The BOYS are asleep. He retreats to a remote corner and whimpers... He returns to the trap and takes out a virtually empty sack. From above we hear a loud, coded knock. (Intermezzo part 1)

FAGIN:

Oh! Bill. Perfect timing, as usual.

He clammers up the stairs with his sack, with much expectation. He waits for BILL to present him with a silver tea pot.

Oh, beautiful Bill.

He has it. BILL presents a silver plate.

Ooh, now that is lovely, Bill.

BILL presents a silver candlestick.

Another one of these, we'd 'ave a pair!

BILL produces the matching candlestick.

What can I say?

BILL finally produces a beautiful ring.

Oh, Bill. This is all so sudden... I never knew you cared. I shall 'ave to go and think it over.

He tries to exit but is stopped by BILL, who then clicks his fingers for money.

Cash Bill? Keep cash around 'ere, with all these young thieves about... I wouldn't dare. Besides, I gotta price the stuff first, all proper and correct. Tomorrow Bill, usual place, Three Cripples... That's a promise.

He disappears quickly back down below. The excited FAGIN literally trips down the stairs, checking the BOYS are still asleep. He begins to price up and itemise BILL'S booty. He sets out the silver onto the sack like a dinner party. He enters "2 candlesticks" into the ledger. He enters "1 tea pot". He stops. Looks at it. FAGIN rubs the tea pot.

FAGIN:

Come on out, my son... Just for me. Just for Fagin.

There is nothing. He opens the lid. There is a dead mouse inside. He pulls it out and throws it away.

Typical!

He enters "I silver plate" in the ledger. He admires the plate and catches sight of his own reflection. At first he is admiring, then he sees the reality. With a little shiver he gathers all the booty together in the sack and places it back into the trap. He goes to throw the ting in also but he stops.

(Looking upward) No sorry, guv'nor, this one's for me.

He closes the trap. The lights dim. He double checks that everybody is still asleep. There is silence. FAGIN now mkes his way to his own personal treasure chest. It is stored under the floorboards and no-one but FAGIN knows of its existence. He pulls up a still, settles down and lifts the box to him. Taking out the ring and placing it inside. (Cue mark tree as he opens the box.)

FAGIN:

Go on then my beauty. Go and join your little friends and play together! You're for my old age, my pension.

He hugs the box to him, and slowly, muttering to himself, drifts into a blissful sleep. The music makes the transition to morning. (Intermezzo part 2). The sun is up and FAGIN is still asleep, caressing the box. He is having a nightmare.

FAGIN: *(sweating and panicky)*

No! You can't take it. It's mine... mine! It was Bill Sykes. Bill Sykes stole it all. Don't you see Your Honour, I was going to give it away! It was foor the poot! THE POOR I TELL YOU!

OLIVER has been woken by this and now stands over FAGIN.

OLIVER: *(nervously)*

Mr Fagin?

FAGIN: *(half in, half out of the dream)*

No, let me speak! I demand to be heard! Don't you see, Your Honour, it was for all the little ophans in this world...

Opening his eyes, he sees OLIVER in front of him.

Like this one here!!

He realises he has been dreaming, and what the boy may have seen. He panics and closes the lid of the box with a loud crash. He leaps up.

Why are you awake? What have you seen? Quick, quick! Speak! I want to hear every detail you saw!

OLIVER:

I couldn't sleep any more, sir. I'm very sorry if I disturbed you, sir.

FAGIN:

Were you awake a quarter of an hour ago?

OLIVER:

No.

FAGIN:
Ten minutes ago?

OLIVER:
Not that I know of.

FAGIN:
Be sure, be sure!!

OLIVER:
I'm sure!

FAGIN: *(resuming his old manner)*
All right then... If you're sure, I'm sure.

He plays with the toasting fork.

Of course, I knew all along, my dear. I only tried to frighten you. Did you see any of those pretty things, my dear?

Looking at the box.

OLIVER:
Yes, sir.

FAGIN: *(starts)*
They're mine, Oliver, my private property. It's all I've got to live on in me old age. It's a terrible thing Oliver, old age.

He looks from the floortrap to the box.

OLIVER:
Do you think I could get up now, sir?

FAGIN:
Certainly, my dear, certainly. There's a basin of water over there - you can have a wash.

OLIVER:
But I had a bath yesterday.

FAGIN: *(pointing to the corner)*
Well, today's yer birthday - wash!

OLIVER moves over to the corner. When his back is turned - with lightning speed FAGIN returns the box to its hiding place. NANCY enters into the street above with BET.

20. Intermezzo Part 1

When all the BOYS are asleep, a huge shadow appears on the pavement above.
It's BILL SIKES. He knocks.

FAGIN: (*singing*) You've got to pick a pocket or two.

1 $\text{♩}=96$ R&R CUE: FAGIN: Sykes, Bill Sykes. FAGIN clammers up the stairs

6 R&R CUE: As SYKES produces ring.

7 R&R CUE: FAGIN: It's a promise, Bill

tr

21. Intermezzo Part 2

CUE: As FAGIN opens
treasure chest

Slower $\text{♩}=72$

1 CUE: FAGIN: ...To Fulfill all my dreams

(Mark Tree)

mp *pp*

4

22. It's a Fine Life

NANCY enters into the street above with BET.

NANCY
Come on Bet.

FAGIN
Nancy!

NANCY
Lifts the manhole cover and shouts down.
Plummy and slam.

FAGIN
It's Nancy! Wake up boys. The ladies are here.

DODGER
Ladies! Cor! 'Ark at him!

NANCY
We'll have less of that if you don't mind!
Coming down the stairs into the room.
Where's the gin, Fagin?

FAGIN
All in moderation, my dear. All in moderation. Too much gin can be a dangerous thing for a pure young girl.

NANCY
And what's wrong with a bit of danger, then, Mis-ter Fagin? After all, that's the only bit of excitement we have.
And who would deny us that small pleasure.

1 $\text{♩} = 80$ CUE:
NANCY: Come on Bet *Repeat ad lib.* NANCY

OUT CUE:
NANCY: And who would deny us that small pleasure? Small plea-sures, small plea-sures, Who would de-ny us

f 1st 8 bars then *mf*

Oliver!

6

DODGER: Not me!

these ? Gin tod-dies, large mea-sures, No skimp - ing if you

Musical score for measures 6-9. The vocal line is in treble clef with a key signature of three flats. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

10

please! I rough it, I love it, Life is a game of chance.

Musical score for measures 10-14. The vocal line continues in treble clef. The piano accompaniment features more complex chordal textures and some melodic lines in the right hand.

15

Rall.

I ne-ver tire of it, Lead - ing this mer - ry dance. If you

Musical score for measures 15-18. The tempo is marked *Rall.* The vocal line ends with a double bar line. The piano accompaniment includes a triplet in the right hand.

19

A Tempo

ALL

NANCY

don't mind hav-ing to go with - out things, It's a fine life! It's a fine life! Tho' it

Musical score for measures 19-22. The tempo is marked *A Tempo*. The vocal line includes a triplet. The piano accompaniment features a sustained chord in the right hand.

Oliver!

23

ALL

NANCY

ain't all jol-ly old plea-sure out-ings, It's a fine life! It's a fine life! When you've

27

got some-one to love, You for-get your care and strife. Let the

31

ALL

prudes look down on us, Let the wide world frown on us, It's a fine, fine

34

NANCY: 'ain't that right, Bet?

BET: Yeah, that's right Nancy.

BET

life. Who cares if straight la-cies

Oliver!

38

NANCY

sneer at us in the street? Fine airs and fine gra-ces Don't have to sin to

This block contains the musical score for Nancy from measures 38 to 42. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (B-flat major/D-flat minor). The lyrics are: "sneer at us in the street? Fine airs and fine gra-ces Don't have to sin to".

43

NANCY & BET

NANCY

eat. We wan-der through Lon-don, Who knows what we may find?

This block contains the musical score for Nancy and Betty from measures 43 to 47. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three flats. The lyrics are: "eat. We wan-der through Lon-don, Who knows what we may find?".

48

NANCY & BET

Rall.

A Tempo

NANCY

There's poc-kets left un-done On ma-ny a be-hind. (b) If you

This block contains the musical score for Nancy and Betty from measures 48 to 51. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three flats. The lyrics are: "There's poc-kets left un-done On ma-ny a be-hind. (b) If you". The tempo markings *Rall.* and *A Tempo* are present. There are triplets in the piano part.

52

ALL

NANCY

don't mind tak-ing it as it turns out, It's a fine life! It's a fine life! Keep the

This block contains the musical score for All and Nancy from measures 52 to 56. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three flats. The lyrics are: "don't mind tak-ing it as it turns out, It's a fine life! It's a fine life! Keep the".

Oliver!

ALL

NANCY

56

can - dle burn-ing un - til it burns out. It's a fine life! It's a fine life! Tho' you

60

some - times do come by The oc - ca - sion - al black eye. You can

64

al - ways co - ver one 'Til he blacks the o - ther one But you don't dare

67

Rall. **BET** *A Tempo*

cry. No floun - ces, No fea - thers,

Oliver!

71

Musical score for measures 71-74. The vocal line (treble clef) contains the lyrics: "No frills and fur - be - lows. All winds and all wea - thers". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand, with various chords and rhythmic patterns.

75

Musical score for measures 75-78. The vocal line (treble clef) contains the lyrics: "Ain't good for fan - cy clothes. These trap - pings, these tat - ters,". The piano accompaniment (grand staff) continues with a melodic line in the right hand and a bass line in the left hand. A box labeled "NANCY" is placed above the vocal line at measure 76, and a box labeled "BET" is placed above the vocal line at measure 78.

79

Musical score for measures 79-82. The vocal line (treble clef) contains the lyrics: "These we can just af - ford. What fu - ture ? What mat - ters ?". The piano accompaniment (grand staff) continues with a melodic line in the right hand and a bass line in the left hand. A box labeled "NANCY & BET" is placed above the vocal line at measure 79, a box labeled "NANCY" is placed above the vocal line at measure 81, and a box labeled "BET" is placed above the vocal line at measure 82.

83

Musical score for measures 83-86. The vocal line (treble clef) contains the lyrics: "We've got our bed and board. If you don't mind hav - ing to deal with Fa - gin, It's a". The piano accompaniment (grand staff) continues with a melodic line in the right hand and a bass line in the left hand. A box labeled "ALL" is placed above the vocal line at measure 83, with the tempo markings "Rall." and "A Tempo" below it. A box labeled "NANCY" is placed above the vocal line at measure 85. A fermata is placed over the vocal line at measure 86. A box labeled "3" is placed above the piano accompaniment at measure 85.

Oliver!

87

ALL

NANCY

fine life! It's a fine life! Tho' di - seased rats threat-en to bring the plague in It's a

87-90: Musical score for measures 87-90. The vocal line (treble clef) features a triplet of eighth notes in measure 89. The piano accompaniment (grand staff) includes chords and a melodic line in the right hand.

91

ALL

NANCY

fine life! It's a fine life! But the grass is green and dense On the

91-94: Musical score for measures 91-94. The vocal line continues with a steady rhythm. The piano accompaniment features block chords and a moving bass line.

95

ALL

right side of the 'fence' And we take good care of it That we get our share of it And we

95-98: Musical score for measures 95-98. The vocal line includes triplet markings in measures 96 and 97. The piano accompaniment features triplet markings in the right hand in measures 96 and 97.

99

NANCY

Slower

don't mean pence! If you don't mind hav-ing to like or lump it It's a

99-102: Musical score for measures 99-102. The tempo marking *Slower* is present. The piano accompaniment includes dynamic markings *rit.* and *ff*. The key signature changes to three sharps (F#, C#, G#) starting in measure 100.

Oliver!

103

ALL

NANCY

fine life! It's a fine life! Tho' there's no tea sip-ping an' eat - ing crum-pet, It's a

Musical score for measures 103-106. The vocal line features a triplet of eighth notes in measure 105. The piano accompaniment consists of chords and single notes in both hands.

107

ALL

NANCY

Colla Voce

fine life! It's a fine life! Not for me the hap - py home, hap - py

Musical score for measures 107-110. Measure 109 includes a double bar line and a fermata. The piano accompaniment features a *p* dynamic marking and a long sustained chord in the right hand.

111

hus-band, hap-py wife. Tho' it some-times touch-es me, For the likes of such as me, Mine's a

Musical score for measures 111-114. The vocal line includes triplet markings in measures 112 and 114. The piano accompaniment includes a *p* dynamic marking in measure 112 and an *mp* dynamic marking in measure 114.

115

In 2

ALL

fine fine life!

Musical score for measures 115-118. The tempo is marked *In 2*. The piano accompaniment features a *f* dynamic marking and triplet markings in measures 117 and 118.

NANCY: (*looking at OLIVER*)
'Ere, who's this then, Fagin?

FAGIN:
Oh, ladies, I forgot, you must meet our new lodger - Mister Oliver Twist Esquire.

NANCY and BET both curtsey. OLIVER bows solemnly.

NANCY:
Charmed!

BET:
Pleased to meet you, I'm sure.

OLIVER bows. The BOYS laugh and cat call.

FAGIN:
Oh yes, we're all ladies and gentlemen 'ere. We're all quality...

BOYS:
Ho yuss!

OLIVER looks at them hurt and angry. NANCY seeing this immediately takes his part.

NANCY
Don't you take no notice of 'em Oliver. Just cos you've got manners and they ain't.
(*to BOYS*)
You wouldn't know quality if you saw it - none of yer! Have you seen the way them quality gentlemen treats their ladies?

DODGER:
Of course I have.

NANCY:
Shall we show then how it's done?

DODGER:
Definitely!

23. I'd Do Anything

FAGIN: Go on Nancy, give us a free show.

NANCY: So how's it go then Dodger? It's all bowing and 'ats off and...

DODGER: Don't let your petticoats dangle in the mud my darling.

NANCY: And I'll go last

DODGER: No, I'll go last

1 $\text{♩} = 84$

The piano introduction begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 84. The music features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

6 *tr*

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. A trill is indicated above the final measure of this system.

11 **DODGER**

I'd do an-y-thing For you, dear, an-y-thing For

The vocal line for Dodger begins at measure 11. The lyrics are: "I'd do an-y-thing For you, dear, an-y-thing For". The piano accompaniment features a rhythmic pattern of eighth notes and chords.

16

you mean ev-'ry-thing To me. I know that I'd go

The vocal line continues with the lyrics: "you mean ev-'ry-thing To me. I know that I'd go". The piano accompaniment continues with a rhythmic pattern of eighth notes and chords.

Oliver!

21

an - y - where For your smile, an - y - where, For your smile ev - 'ry - where I'd

Musical score for measures 21-25, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

26

see. _____ Would you climb a hill? An - y - thing! Wear a daf - fo - dil?

NANCY DODGER NANCY

Musical score for measures 26-30. Measure 26 is a vocal line with a long note. Measures 27-30 are a dialogue between Nancy and Dodger. The piano accompaniment continues with chords and a bass line.

31

An - y - thing! Leave me all your will? An - y - thing! E - ven fight my Bill?

DODGER NANCY DODGER NANCY

Musical score for measures 31-34. Measures 31-34 are a dialogue between Dodger and Nancy. The piano accompaniment includes triplets in the bass line at the end of the system.

35

What? Fist - i - cuffs? I'd risk ev - 'ry - thing For one kiss, ev - 'ry - thing - Yes

DODGER (spoken)

Musical score for measures 35-39. Measure 35 is a spoken line for Dodger. Measures 36-39 are a vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Oliver!

40

NANCY DODGER

I'd do an - y - thing, An - y - thing ? An - y - thing for you!_____

FAGIN: Come on Nancy. Give Oliver a go!

NANCY: Now you do everything you saw Dodger do and I'll help you with the words.

44

OLIVER (NANCY prompts him - speaking the first two or three words of every phrase.)

49

I'd do an - y - thing For you, dear, an - y - thing For you mean

54

ev - 'ry - thing To me. I know that I'd go an - y - where For

Oliver!

59

BET

your smile, an-y-where, For your smile ev-'ry-where I'd see. _____ Would you

This system contains measures 59 through 64. It features a vocal line for Bet and a piano accompaniment. The lyrics are: "your smile, an-y-where, For your smile ev-'ry-where I'd see. _____ Would you". The piano part consists of chords and arpeggiated figures.

65

OLIVER

BET

OLIVER

BET

lace my shoe? An - y - thing! Paint your face bright blue? An - y-thing! Catch a

This system contains measures 65 through 68. It features a vocal line for Oliver and Bet and a piano accompaniment. The lyrics are: "lace my shoe? An - y - thing! Paint your face bright blue? An - y-thing! Catch a". The piano part continues with chords and arpeggiated figures.

69

OLIVER

BET

OLIVER

(Sings - after a moment's hesitation)

kang - a - roo? An - y-thing! Go to Tim - buk - tu? And back a-gain!

This system contains measures 69 through 72. It features a vocal line for Oliver and Bet and a piano accompaniment. The lyrics are: "kang - a - roo? An - y-thing! Go to Tim - buk - tu? And back a-gain!". The piano part includes a double bar line and a fermata over the final chord.

73

I'd risk ev - 'ry-thing For one kiss, ev - 'ry-thing - Yes I'd do

This system contains measures 73 through 76. It features a vocal line for Oliver and a piano accompaniment. The lyrics are: "I'd risk ev - 'ry-thing For one kiss, ev - 'ry-thing - Yes I'd do". The piano part continues with chords and arpeggiated figures.

Oliver!

78

BET

(spoken)

OLIVER

an - y - thing, An - y - thing? An - y - thing for you!

82

Dance

f

87

FAGIN

ALL

FAGIN

Would you rob a shop? An - y - thing! Would you

tr

92

ALL

FAGIN

ALL

FAGIN

risk "the drop"? An - y - thing! Tho' your eyes go pop, An - y - thing! When you

Oliver!

96 *Rit.* ALL *A Tempo (poco meno)*

come down "plop" ? Hang ev - 'ry-thing! We'd risk life and limb To keep you

sfz *ff*

101 *Rit.* FAGIN ALL

in the swim - Yes we'd do an - y-thing, An - y-thing ? An - y-thing for you!_____

< *sfz*

24. Be Back Soon

FAGIN (*pretending to be overwhelmed*):
 All right then lads. The first thing you can do for me is get to work!
 Can't have you laying about here all day.. There's rich pickings on them streets.

Groans of protest from the boys

CAPTAIN:
 Oh, Fagin-We was all going to see the 'angin!

FAGIN:
 You'll be hanged yourself in time - don't worry! Nancy, hadn't you better get back before Bill wakes up?

NANCY ascending the staircase with BET.

NANCY:
 Yeah, you're right. Listen 'ere you lot and especially you Oliver - don't get hung! Tat ta you lot!. (*Ad lib*)

BOYS:
 Tat ta Nancy. Bye Bet. (*Ad lib*)

FAGIN:
 Oliver you can go with Dodger. You have to begin sometime and believe me you couldn't make a finer start. Good luck on your first job my dear. Don't worry, I'll be waiting for you when you get back.

Bright March ♩ = 122

The musical score is written in 2/4 time with a tempo of 122. It features a vocal line and a piano accompaniment. The vocal line includes lyrics and character names in boxes above the notes. The piano accompaniment includes drum notation in the bass clef and chordal accompaniment in the treble clef. The score is divided into two systems, with the second system starting at measure 6.

System 1 (Measures 1-5):

- Character: DODGER (Measures 3-5)
- Character: BOYS (Measure 4)
- Character: DODGER (Measure 5)
- Lyrics: Line up Line up Sin - gle file

System 2 (Measures 6-10):

- Character: BOYS (Measures 6-7)
- Character: DODGER (Measures 8-9)
- Character: BOYS (Measures 10-11)
- Character: DODGER (Measure 10)
- Character: BOYS (Measure 11)
- Character: FAGIN (Measure 12)
- Lyrics: sin - gle file Pre - sent arms Left! Pick! Right! Pick! Oi! Oi! You can

(Drums) is indicated in the piano part of the first system. *mf* (mezzo-forte) is indicated in the piano part of the second system.

Oliver!

11

go but be back soon You can go but while you're work-ing This place I'm pac - ing

leggiero

Musical score for measures 11-15. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff with a *leggiero* marking.

16

BOYS mark time *They march*

round Un - til you're home safe and sound. Fare thee well but be back soon Who can

Musical score for measures 16-20. The vocal line includes the instruction *BOYS mark time* and *They march*. The piano accompaniment features a rhythmic pattern.

21

tell where dang - er's lurk - ing? Do not for - get this tune Be back

Musical score for measures 21-25. The piano accompaniment includes a triplet in the right hand.

26

BOYS

soon. How could we for - get? How could we let our dear old Fa - gin wor - ry? We

Musical score for measures 26-30. The vocal line is marked **BOYS**. The piano accompaniment continues with a steady rhythm.

Oliver!

31

DODGER

love him so. We'll come back home in, oh, such a great big hur-ry It's him that pays the

36

BOYS

pi-per It's us that pipes his tune. So long, fare thee well, Pip, pip, cheer-i-o We'll

41

FAGIN

be back soon. You can go but be back soon You can go but bring back

46

plen-ty Of pock-et hand-ker-chiefs And you should be cle-ver thieves. Whip it

Oliver!

51

quick and be back soon There's a six - pence here for twen - ty Ain't

This system contains measures 51 through 54. It features a vocal line and a piano accompaniment. The piano part consists of a steady bass line in the left hand and chords in the right hand.

55

that a love - ly tune Be back soon. Our pock - ets 'll hold a

ALL DODGER

This system contains measures 55 through 59. It features a vocal line and a piano accompaniment. A triplet of eighth notes is marked in the vocal line at measure 56. The piano accompaniment continues with chords and a bass line.

60

watch of gold that chimes up - on the ho - ur A wal - let fat, an old man's hat, the

1ST GROUP (Stage Left) 2ND GROUP (Stage Right) DODGER

shouted sung

This system contains measures 60 through 64. It features a vocal line and a piano accompaniment. The piano part is characterized by a series of chords in the right hand and a simple bass line in the left hand.

65

crown jew - els from the Tow - er We know the Bow Street Run - ners But they don't know this

ALL whispered

sub p

This system contains measures 65 through 69. It features a vocal line and a piano accompaniment. The piano part includes a *sub p* marking in the right hand at measure 68. The vocal line has a *whispered* instruction for the final measure.

Oliver!

70

(full voice)

FAGIN

tune So long, fare thee well, Pip, pip, cheer - i - o, We'll be back soon. Cheer - i -

mf

This system contains measures 70 through 74. It features a vocal line for Fagin and a piano accompaniment. The piano part includes a dynamic marking of *mf* at measure 72. The vocal line begins with a rest for the first measure, then enters with the lyrics 'So long, fare thee well, Pip, pip, cheer - i - o, We'll be back soon. Cheer - i -'.

75

o but be back soon I dun - no some-how I'll miss you I love you that's why

This system contains measures 75 through 79. The vocal line continues with the lyrics 'o but be back soon I dun - no some-how I'll miss you I love you that's why'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

80

I say cheer - i - o not good - bye Don't be gone long be back soon Give me

This system contains measures 80 through 84. The vocal line continues with the lyrics 'I say cheer - i - o not good - bye Don't be gone long be back soon Give me'. The piano accompaniment continues with its harmonic accompaniment.

85

one long last look - bless you. Re - mem - ber our old tune Be back

This system contains measures 85 through 89. The vocal line concludes with the lyrics 'one long last look - bless you. Re - mem - ber our old tune Be back'. The piano accompaniment provides the final harmonic support for this section.

Oliver!

CHARLIE, DODG & OLIVER

90

soon. We must dis - ap - pear, we'll be back here To - day per - haps to - mor - row. We'll

Musical score for measures 90-94, featuring vocal line and piano accompaniment.

95

FAGIN

ALL

miss you too, it's sad but true that part - ing is such sweet sor - row And when we're in the

Musical score for measures 95-99, featuring vocal line and piano accompaniment.

100

dis - tance You'll hear this whis - pered tune So long, faretheewell, Pip, pip, cheer - i - o, We'll

Musical score for measures 100-104, featuring vocal line and piano accompaniment.

105

be back soon. We must dis - ap - pear, we'll be back here To - day per - haps to -

be back soon. We must dis - ap - pear, we'll be back here To - day per - haps to -

Cheer - i - o but be back soon I dun - no some - how I'll

Musical score for measures 105-109, featuring vocal line and piano accompaniment.

Oliver!

110

mor-row. We'll miss you too, it's sad but true that part-ing is such sweet sor-row And
miss you I love you that's why I say cheer-i - o not good - bye Don't be

The musical score for measures 110-114 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The music features a mix of eighth and quarter notes, with some rests. A fermata is placed over the final note of the vocal line in measure 114.

115

when we're in the dis-tance You'll hear this whis-pered tune So long, fare thee well, Pip,
gone long be back soon Give me one long last look bless you Re - mem - ber our old

The musical score for measures 115-119 continues the vocal and piano parts. The vocal line includes a fermata over the word "soon" in measure 116. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the bass line and chords in the treble line.

120

pip, cheer - i - o, We'll be back soon. And when we're in the dis-tance You'll
tune Be back soon

The musical score for measures 120-124 concludes the vocal and piano parts. The vocal line has a fermata over "soon" in measure 120. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in measure 122. The score ends with a double bar line in measure 124.

Oliver!

125

hear this whis-pered tune So long, fare thee well, Pip, pip, cheer - i - o, We'll be back

This system contains measures 125 through 129. It features a vocal line and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. The vocal line begins with a melodic phrase that leads into the lyrics.

130

soon. So long, fare thee well, Pip, pip, cheer - i - o, We'll be back soon. So

OLIVER BOYS

mp

This system contains measures 130 through 134. It features a vocal line and a piano accompaniment. The piano part continues with chords and a bass line. The vocal line includes a dynamic marking of *mp* and a box labeled "OLIVER" above the first measure and "BOYS" above the last measure.

135

long, fare thee well, Pip, pip, cheer - i - o, We'll be back soon.

(Whistle)

p

This system contains measures 135 through 139. It features a vocal line and a piano accompaniment. The piano part continues with chords and a bass line. The vocal line includes a dynamic marking of *p* and a box labeled "(Whistle)" above the final measure.

25. The Robbery

The BOYS march whistling, into street. DODGER, CHARLEY BATES and OLIVER are left alone in the street which fills with vendors and gentry including MR. BROWNLOW.

L'istesso tempo *Grandioso (almost half tempo)*

1 BOYS (whistle) *Rall.* (\frown) $\text{♩} = 75$

6

11 *Faster* $\text{♩} = 138$
(Be Back Soon tempo)

16

Oliver!

21

Sva

26

loco

31

36

41

Sva

Loco

47

Sva

(see below)

*CUE TO START TREM:
BROWNLOW: Give that back.
Come on, give it back...

*CUE TO STOP TREM:
OLIVER runs off scared.

26. Chaos

CUE: Stop that boy! My pocket's been picked!

1 $\text{♩} = 140$

6

8va -----

11

16 *Accel.*

ATTACCA Chase

27. Chase (Finale Act 1)

Presto ♩ = 192

1

ff

5

9

8va

13

8va

Oliver!

17

21

26

30

35

40

Sva ----- *CUE: That's the boy.*

sfz *ff*

28. Oom-Pah-Pah

The "Three Cripples", a Public House, that evening.

Curtain slowly rises to disclose the smoky saloon of the public house.

There is a boxing match in progress.

The raffish looking CUSTOMERS are drinking and flirting. They sing over the general hubbub.

1 $\text{♩} = 60$

Musical score for measures 1-6. The piece is in 3/4 time with a tempo of quarter note = 60. The key signature has three sharps (F#, C#, G#). The melody is in the treble clef, and the bass line is in the bass clef. The music features a steady, rhythmic accompaniment with a melodic line that has a slightly waltz-like feel.

7

Musical score for measures 7-12. The melody continues with a similar rhythmic pattern, featuring some phrasing slurs and accents.

13

Musical score for measures 13-18. The melody continues with a similar rhythmic pattern, featuring some phrasing slurs and accents.

*At one end of the room is
a CHAIRMAN with a hammer.
The CHAIRMAN bangs his hammer.*

19

Musical score for measures 19-24. The melody continues with a similar rhythmic pattern, featuring some phrasing slurs and accents.

CHAIRMAN: Ladies and Gentlemen, Brethren, sinners all!

25 *mf*

Musical score for measures 25-30. The melody continues with a similar rhythmic pattern, featuring some phrasing slurs and accents. The dynamic marking *mf* (mezzo-forte) is indicated.

CHAIRMAN: I call upon our Goddess of the Virtues to give us her well known rendition of the old school song -

31

Musical score for measures 31-36, featuring a piano accompaniment in G major. The melody is in the right hand, and the bass line is in the left hand. The music is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

CUSTOMERS: Good old Nancy! Come on Nancy!

NANCY: All right! All right!

CHAIRMAN: Oom-pah-pah !

37

Musical score for measures 37-42, featuring a piano accompaniment in G major. The melody is in the right hand, and the bass line is in the left hand. The music is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings. A first ending bracket is present at the end of the section, with the instruction "1st x tutti (f)" and "2nd x mp".

43

NANCY

There's a lit - tle dit - ty They're sing - ing in the ci - ty Es -

Musical score for measures 43-46, featuring a piano accompaniment in G major. The melody is in the right hand, and the bass line is in the left hand. The music is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings. The dynamic marking *mf* is present at the beginning of the section.

47

pesh - ly when they've bin on the gin or the beer. If you've got the pa-tience, Your

Musical score for measures 47-52, featuring a piano accompaniment in G major. The melody is in the right hand, and the bass line is in the left hand. The music is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

53

own i - ma - gin - a - tions Will tell you just ex - act - ly what you want to hear

Musical score for measures 53-58. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has lyrics: "own i - ma - gin - a - tions Will tell you just ex - act - ly what you want to hear". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

59

ALL

Oom - pah - pah! Oom - pah - pah! That's how it goes

Musical score for measures 59-62. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has lyrics: "Oom - pah - pah! Oom - pah - pah! That's how it goes". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *f* is present at the start of the piano part.

63

Oom - pah - pah! Oom - pah - pah! Ev - 'ry - one knows.

Musical score for measures 63-66. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has lyrics: "Oom - pah - pah! Oom - pah - pah! Ev - 'ry - one knows.". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

67

NANCY

They all sup - pose what they want to sup - pose

Musical score for measures 67-70. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line has lyrics: "They all sup - pose what they want to sup - pose". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

71

When they hear Oom - pah - pah! Mis - ter Per-cy

Musical score for measures 71-75. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "When they hear Oom - pah - pah! Mis - ter Per-cy".

76

Snod - grass Would of - ten have the odd glass But ne - ver when he thought a - ny -

Musical score for measures 76-80. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "Snod - grass Would of - ten have the odd glass But ne - ver when he thought a - ny -".

81

bo - dy could see. Se - cret-ly he'd buy it And drink it on the

Musical score for measures 81-85. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "bo - dy could see. Se - cret-ly he'd buy it And drink it on the".

86

qui - et And dream he was an earl wiv a girl on each knee!

Musical score for measures 86-90. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "qui - et And dream he was an earl wiv a girl on each knee!".

91

ALL

Oom - pah - pah! Oom - pah - pah! That's how it goes Oom - pah - pah!

f

Detailed description: This block contains the musical score for measures 91 through 95. It features a vocal line and a piano accompaniment. The vocal line consists of five measures of music with lyrics: "Oom - pah - pah! Oom - pah - pah! That's how it goes Oom - pah - pah!". The piano accompaniment is in a 2/4 time signature with a key signature of three sharps (F#, C#, G#). It includes a dynamic marking of *f* (forte) at the beginning. The piano part has a rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets.

96

NANCY

What is the cause of his

Oom - pah - pah! Ev - 'ry - one knows.

mf

Detailed description: This block contains the musical score for measures 96 through 100. It features a vocal line and a piano accompaniment. The vocal line consists of five measures of music with lyrics: "What is the cause of his Oom - pah - pah! Ev - 'ry - one knows.". The piano accompaniment is in a 2/4 time signature with a key signature of three sharps (F#, C#, G#). It includes a dynamic marking of *mf* (mezzo-forte) at the beginning. The piano part has a rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets.

101

red shi - ny nose? Can it be Oom - pah - pah?

Detailed description: This block contains the musical score for measures 101 through 105. It features a vocal line and a piano accompaniment. The vocal line consists of five measures of music with lyrics: "red shi - ny nose? Can it be Oom - pah - pah?". The piano accompaniment is in a 2/4 time signature with a key signature of three sharps (F#, C#, G#). It includes a dynamic marking of *mf* (mezzo-forte) at the beginning. The piano part has a rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets.

107

Pret - ty lit - tle Sal - ly goes walk - ing down the al - ley, Dis - plays her pret - ty

112

ank - les to all of the men. They could see her gar - ters but

117

not for free and gra - tis. An inch or two and then she knows when to say when!

123

ALL

Oom - pah - pah! Oom - pah - pah! That's how it goes Oom - pah - pah!

128

NANCY

Whe - ther it's hid - den, or
Oom - pah - pah! Ev - 'ry - one knows.

mf

Detailed description: This block contains the musical score for measures 128 to 132. It features a vocal line for Nancy and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line starts with a rest in measure 128, then sings "Whe - ther it's hid - den, or" in measure 129 and "Oom - pah - pah! Ev - 'ry - one knows." in measure 130. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *mf* is present in measure 130.

133

whe - ther it shows, It's the same Oom - pah - pah!

Detailed description: This block contains the musical score for measures 133 to 138. The vocal line continues with "whe - ther it shows, It's the same Oom - pah - pah!" in measure 133. The piano accompaniment continues with the same rhythmic pattern. There are some accidentals in the vocal line, such as a double flat in measure 134.

139

STAGE VIOLIN She was from the coun - try, But now she's up a gum tree She let a feller

mf

Detailed description: This block contains the musical score for measures 139 to 144. It includes a vocal line and a piano accompaniment, with a "STAGE VIOLIN" part indicated in measure 139. The vocal line starts with "STAGE VIOLIN" in measure 139, followed by "She was from the coun - try, But now she's up a gum tree She let a feller" in measure 140. The piano accompaniment features a more complex melodic line in the right hand. A dynamic marking of *mf* is present in measure 140. A triplet of eighth notes is marked in measure 142.

144

feed 'er then lead 'er a - long, What's the good o' cry - in' ? She's

This musical system covers measures 144 to 148. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line includes lyrics: "feed 'er then lead 'er a - long, What's the good o' cry - in' ? She's". The piano accompaniment includes a forte (*f*) dynamic marking and a triplet of eighth notes in the right hand at the end of measure 148.

149

made a bed to lie in She's glad to bring the coin in and join in this song.

This musical system covers measures 149 to 153. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line includes lyrics: "made a bed to lie in She's glad to bring the coin in and join in this song.". The piano accompaniment includes a triplet of eighth notes in the right hand at the end of measure 153.

155

ALL

Oom - pah - pah! Oom - pah - pah! That's how it goes Oom - pah - pah!

The musical score for measures 155-160 is in the key of D major (indicated by two sharps) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "Oom - pah - pah! Oom - pah - pah! That's how it goes Oom - pah - pah!". The second staff has the lyrics "Oom - pah - pah! Ev - 'ry - one knows." The piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a bass line of eighth notes and quarter notes. There are dynamic markings such as accents (>) and slurs throughout the piece.

160

NANCY

She is no long - er the

Oom - pah - pah! Ev - 'ry - one knows.

The musical score for measures 160-165 is in the key of D major (indicated by two sharps) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "She is no long - er the". The second staff has the lyrics "Oom - pah - pah! Ev - 'ry - one knows." The piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a bass line of eighth notes and quarter notes. There are dynamic markings such as accents (>) and slurs throughout the piece. There are also triplet markings (3) in the right hand of the piano part.

165

same blush - ing rose Ev - er since Oom pah pah!

This block contains the musical score for measures 165 to 170. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "same blush - ing rose Ev - er since Oom pah pah!". There are two asterisks (**) above the notes for "Ev - er" in both the vocal and piano parts.

171

NANCY
There's a lit - tle dit - ty They're sing - ing in the ci - ty Es - pesh - ly when they've

CHORUS
Oom - pah - pah! Oom - pah - pah! That's how it goes Oom - pah - pah!

This block contains the musical score for measures 171 to 175. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "There's a lit - tle dit - ty They're sing - ing in the ci - ty Es - pesh - ly when they've Oom - pah - pah! Oom - pah - pah! That's how it goes Oom - pah - pah!". A box labeled "NANCY" is above the first measure, and a box labeled "CHORUS" is above the first measure of the chorus.

176

bin on the gin or the beer. If you've got the pa - tience, Your

Oom - pah - pah! Ev - 'ry - one knows. They all sup - pose what they

This block contains the musical score for measures 176 to 180. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "bin on the gin or the beer. If you've got the pa - tience, Your Oom - pah - pah! Ev - 'ry - one knows. They all sup - pose what they".

181

own i - ma - gin - a - tions Will tell you just ex - act - ly what you want to hear
want to sup - pose When they hear Oom - pah - pah!

The musical score for measures 181-186 is in the key of D major (indicated by two sharps) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of two staves. The piano accompaniment consists of two staves. The melody is characterized by a rhythmic pattern of eighth and quarter notes, with a prominent 'oom-pah-pah' sound effect. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

187

Oom - pah - pah! Oom - pah - pah! That's how it goes
Oom - pah - pah! Oom - pah - pah! That's how it goes

ff

The musical score for measures 187-190 is in the key of D major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of two staves. The piano accompaniment consists of two staves. The melody is characterized by a rhythmic pattern of eighth and quarter notes, with a prominent 'oom-pah-pah' sound effect. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. A dynamic marking of *ff* (fortissimo) is present in the piano part.

191

Oom - pah - pah! Oom - pah - pah! Ev - 'ry - one knows.
Oom - pah - pah! Oom - pah - pah! Ev - 'ry - one knows.

The musical score for measures 191-194 is in the key of D major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of two staves. The piano accompaniment consists of two staves. The melody is characterized by a rhythmic pattern of eighth and quarter notes, with a prominent 'oom-pah-pah' sound effect. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

195

Rit.

They all sup - pose what they want to sup - pose

They all sup - pose what they want to sup - pose

The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. A fermata is placed over the final note of the vocal lines. The piano part includes a five-fingered scale in the right hand leading to a final chord.

199

SOP & ALTO

Molto rit.

TENOR & BARI

When they hear Oom - pah - pah!

When they hear Oom - pah - pah!

f

ff
ten. ten. ten.

The vocal parts for Soprano & Alto and Tenor & Baritone are shown with a fermata over the final note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *ff* is present, along with the instruction 'ten.' repeated three times. A fermata is also present over the final piano chord.

29. My Name

SFX: Three loud bangs on the table. Enter Sykes

VOICE: (in a loud whisper) Bill Sykes!

Moderato ♩=100

1

5

SYKES

Strong men trem - ble when they hear it! They've got cause e-nough to fear it!

9

It's much black - er than they smear it! No - bo - dy men - tions my name!

Detailed description: This is a musical score for the song 'My Name' from the musical 'Oliver!'. It is written for voice and piano. The score is in 4/4 time, marked 'Moderato' with a tempo of 100 beats per minute. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 1-4) shows the piano accompaniment with a bass line of eighth notes and a treble line of sustained chords. The second system (measures 5-8) features the vocal line for Bill Sykes, with lyrics: 'Strong men trem - ble when they hear it! They've got cause e-nough to fear it!'. The piano accompaniment continues with sustained chords. The third system (measures 9-12) continues the vocal line with lyrics: 'It's much black - er than they smear it! No - bo - dy men - tions my name!'. The piano accompaniment concludes with a final chord and a fermata.

Oliver!

13

Rich men hold their five pound notes out Saves me emp - ty - ing their coats out

This system contains measures 13 through 16. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "Rich men hold their five pound notes out Saves me emp - ty - ing their coats out".

17

They know I could tear their throats out just to live up to my name!

This system contains measures 17 through 20. The vocal line continues with the lyrics: "They know I could tear their throats out just to live up to my name!". The piano accompaniment features a more active right hand with some melodic lines and a consistent eighth-note bass line in the left hand.

21

Wiv' me jem - my in me hand, Lem - me see the man who dares

This system contains measures 21 through 24. The lyrics are: "Wiv' me jem - my in me hand, Lem - me see the man who dares". The piano accompaniment includes some chords with accidentals in the right hand and a steady eighth-note bass line in the left hand.

25

Stop me ta - king what I may He can start to say his prayers!

This system contains measures 25 through 28. The lyrics are: "Stop me ta - king what I may He can start to say his prayers!". The piano accompaniment features a more complex texture in the right hand, including some chords with accidentals, and a steady eighth-note bass line in the left hand. A dynamic marking of *sfz* (sforzando) is present at the end of the system.

Oliver!

30

Bi - ceps like an i - ron gir - der, Fit for do - ing of a mur - der,

This system contains measures 30 through 33. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a grand staff with treble and bass clefs, and a simplified chordal representation below it. The lyrics are: "Bi - ceps like an i - ron gir - der, Fit for do - ing of a mur - der,"

34

If I just so much as heard a bloke e - ven whis - per my name.

This system contains measures 34 through 37. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a grand staff with treble and bass clefs, and a simplified chordal representation below it. The lyrics are: "If I just so much as heard a bloke e - ven whis - per my name."

38

39

Whispers: 'Bill Sykes!' **f** Some toff slum - ming wiv' his va - let,

This system contains measures 38 through 41. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a grand staff with treble and bass clefs, and a simplified chordal representation below it. The lyrics are: "*Whispers: 'Bill Sykes!'* **f** Some toff slum - ming wiv' his va - let,"

42

Bump'd in - to me in the al - ley Now his eyes - 'll ne - ver tal - ly

This system contains measures 42 through 45. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a grand staff with treble and bass clefs, and a simplified chordal representation below it. The lyrics are: "Bump'd in - to me in the al - ley Now his eyes - 'll ne - ver tal - ly"

Oliver!

46

He'd ne - ver heard of my name! *mf* One bloke used ter boast the claim

The musical score for measures 46-49 features 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: "He'd ne - ver heard of my name! *mf* One bloke used ter boast the claim". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *mf* is present in the piano part.

50

He could take my name in vain Poor bloke, shame 'e was so green

The musical score for measures 50-53 continues the vocal line and piano accompaniment. The lyrics are: "He could take my name in vain Poor bloke, shame 'e was so green". The piano accompaniment features a right-hand part with sustained chords and a left-hand part with a steady eighth-note bass line.

54

Ne - ver was he seen a - gain!

The musical score for measures 54-56 shows the vocal line and piano accompaniment. The lyrics are: "Ne - ver was he seen a - gain!". The piano accompaniment features a right-hand part with sustained chords and a left-hand part with a steady eighth-note bass line. Dynamic markings of *f* and *ff* are present in the piano part.

57

Once bad what's the good of turn - ing? In hell! I'll be there a-burn - ing

The musical score for measures 57-60 shows the vocal line and piano accompaniment. The lyrics are: "Once bad what's the good of turn - ing? In hell! I'll be there a-burn - ing". The word "shouted" is written above the vocal line. The piano accompaniment features a right-hand part with sustained chords and a left-hand part with a steady eighth-note bass line.

Oliver!

61

spoken *sung*

Mean-while, think of what I'm earn - ing all on ac-count of my name!

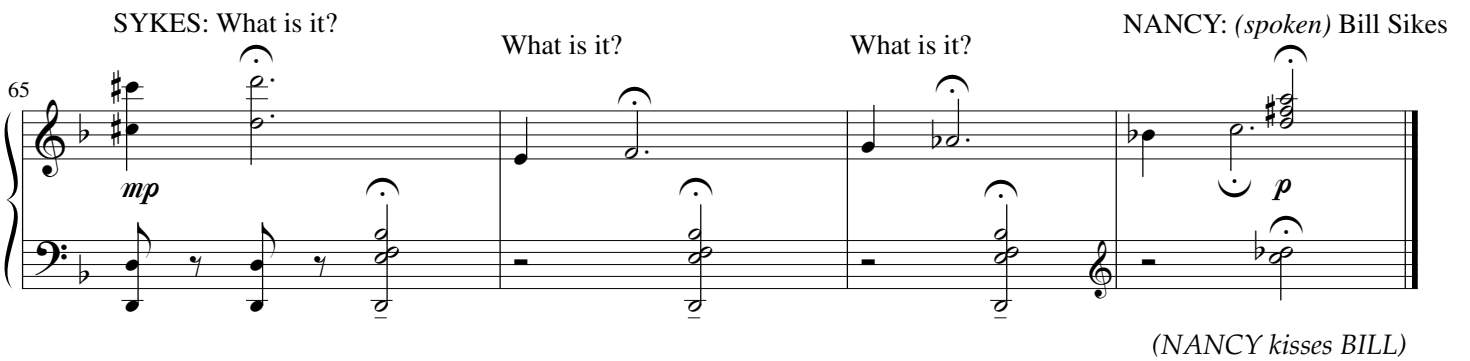


65

SYKES: What is it? What is it? What is it? NANCY: (*spoken*) Bill Sikes

mp *p*

(NANCY kisses BILL)



30. Underscore After 'My Name'

$\text{♩} = 60$

The musical score is written for piano in 3/4 time with a key signature of two sharps (F# and C#). It consists of four systems of music, each with a treble and bass clef staff. The first system starts at measure 1 and includes a tempo marking of quarter note = 60. The melody in the treble clef features eighth and quarter notes with slurs and accents. The bass clef provides a harmonic accompaniment with chords and moving lines. The second system begins at measure 5, the third at measure 9, and the fourth at measure 13. The piece concludes with a final cadence in the fourth system.

Oliver!

17

Musical score for measures 17-20. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The melody in the treble staff features a series of eighth and quarter notes, with some notes beamed together. The bass staff provides a harmonic accompaniment with chords and single notes.

21

Musical score for measures 21-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The melody in the treble staff continues with eighth and quarter notes, showing some phrasing with slurs. The bass staff continues with harmonic accompaniment.

25

Musical score for measures 25-28. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The melody in the treble staff continues with eighth and quarter notes, including some accents. The bass staff continues with harmonic accompaniment.

29

STOP when BILL punches NANCY.

Musical score for measures 29-32. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The melody in the treble staff continues with eighth and quarter notes, ending with a fermata. The bass staff continues with harmonic accompaniment. The instruction "STOP when BILL punches NANCY." is written above the treble staff in the final measure.

(Dialogue during Underscore)

DODGER enters breathless and in a panic

DODGER:
Fagin! Fagin! Fagin!
(He pounds the wall)

FAGIN: *(entering)*
Dodger! Where's Oliver? Where's the boy?
FAGIN takes hold of DODGER'S ear

FAGIN: *(to DODGER)*
What - has - become - of - Oliver?

DODGER: *(in between being shaken)*
Got took away in a coach!

FAGIN: *(pulling DODGER up by his coat)*
Who coach? What coach? Where coach?

DODGER slithers out of coat and shirt he is naked from the waist up.

DODGER: *(breathlessly)*
He got nabbed on the job!... They took him to court. We waited outside... The old man we dipped, come out of the court with Oliver and took him off in a coach!

FAGIN:
Where to? Quick? Speak!

DODGER:
19, Chepstowe Gardens...Bloomsbury...Run all the way.

FAGIN: *(fretfully)*
We were supposed to look after him. We were supposed to bring him back with us. We were supposed to never let him out of OUR SIGHT!

SYKES: *(aloud)*
Who?

FAGIN: *(to nobody in particular)*
One of us, Bill. A new boy - went out on his first job today with Dodger. I'm afraid... that he may say something which will get us into trouble.

SYKES: *(grinning)*
That's very likely... You're blowed upon Fagin.

FAGIN: *(still to nobody in particular)*

And I'm afraid...you see... that if the game was up with us...

(he now addresses SYKES specifically)

...it might be up with a good many more...and it would come out rather worse for you than it would for me, my dear.

SYKES starts towards FAGIN, who merely stares vacantly ahead.

SYKES:

Why you old!... Somebody must find out what's been done, or said. If he hasn't talked yet, there's still a chance we might get him back - without suspicion. We'll nab him the very moment he dares to step out of that house. Now who's gonna go?

They all look around at each other.

DODGER:

I suppose it'll have to be me.

FAGIN:

You shut your trap, Dodger. You've caused enough trouble.

(He looks at NANCY)

It's got to be done quiet. We don't want any fuss.

(Smirking at NANCY)

The very thing! Nancy my dear - you're so good with the boy.

NANCY:

It's no good trying it on with me.

BILL goes across to her menacingly.

BILL:

And just what do you mean by that remark?

NANCY gets up and faces BILL

NANCY:

What I say Bill. I'm not going... Wht can't you leave the boy alone? He won't do you no harm. Why can't you leave him where he is - where he'll get the chance of a decent life?

BILL:

You'll get him back 'ere my girl - unless you want to feel my hands on your throat!

He throws NANCY onto a stool. FAGIN hurries across and speaks pleadingly at NANCY, trying to prevent more violence, which he hates.

FAGIN:

Nancy, my dear - if he talked, think what would happen to us. Think what would happen to Bill. I'd be the gallows for him, Nancy - the gallows! You wouldn't let that happen would you, my dear? Not to Bill? Not to your Bill?

BILL:

She'll go, Fagin.

He turns away. With sudden spirit, NANCY looks up at FAGIN.

NANCY:

No she won't Fagin!

BILL:

Yes, she will, Fagin!

He hits NANCY viciously across the face, knocking her off the chair onto the floor. He turns and strides towards the door (turning back).

The exit. (BILL & BULLSEYE)

There is silence. FAGIN runs over to help NANCY. She pushes him aside with scorn and disgust. FAGIN and the boys turn and leave.

31. As Long As He Needs Me

F#major version

WARNING:

NANCY: Alright Bet. Go home. There's a good girl.

VISUAL CUE: As BET gets halfway upstage.

Slowly (Colla voce)
♩ = 76

1

NANCY

As long as

3

he needs me ——— Oh yes he does need me ——— In spite of

7

what you see ——— I'm sure that he needs me ——— Who else would

Oliver!

11

love him still. When they've been used so ill. He knows I

15

al - ways will. As long as he needs me. I miss him

19

In 2

so much. when he is gone But when he's

mp

23

In 4

near me. I don't let on. The way I

mp

Oliver!

27

feel in - side — The love I have to hide — The hell! I've

The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, with some rests and ties.

31

got my pride, — As long as he needs me.

cresc

The piano accompaniment continues with a similar texture, marked with a crescendo. The right hand has some chords and moving lines, while the left hand maintains a rhythmic foundation.

35

Con moto In 2

He does-n't say the things he should He acts the way he thinks he should

f

The tempo and meter change to *Con moto* in 2/4. The piano accompaniment becomes more rhythmic and driving, with a strong bass line and active right-hand accompaniment.

39

In 4

But all the same I'll play this game his way — As long as

The tempo and meter change to *In 4*. The piano accompaniment features a very active and rhythmic right hand with many chords and eighth-note patterns, while the left hand provides a steady bass line.

Oliver!

44

sostenuto

he needs me — I know where I must be — I'll cling on

mp

This system contains measures 44 through 47. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "he needs me — I know where I must be — I'll cling on". The piano accompaniment is in grand staff (treble and bass clefs) with a dynamic marking of *mp*. The music is marked *sostenuto*.

48

stead - fast - ly — As long as he needs me — As long as

This system contains measures 48 through 51. The vocal line continues with the lyrics: "stead - fast - ly — As long as he needs me — As long as". The piano accompaniment continues with various chords and melodic lines.

52

life is long — I'll love him right or wrong — And some-how

p

This system contains measures 52 through 55. The vocal line continues with the lyrics: "life is long — I'll love him right or wrong — And some-how". The piano accompaniment features a dynamic marking of *p*.

56

I'll be strong — As long as he needs me If you are

rall.

This system contains measures 56 through 59. The vocal line continues with the lyrics: "I'll be strong — As long as he needs me If you are". The piano accompaniment concludes with a dynamic marking of *rall.* and a triplet of notes in the final measure.

60 *In 2*

lone - ly ——— then you will know When some - one

Musical score for measures 60-63. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piano accompaniment is in grand staff. The lyrics are: lone - ly ——— then you will know When some - one

64 *accel* *rall.*

needs you ——— you love them so ——— I won't be -

Musical score for measures 64-67. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: needs you ——— you love them so ——— I won't be -

68 *A Tempo*

tray his trust ——— Tho' peo-ple say I must ——— I've got to stay true

Musical score for measures 68-72. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: tray his trust ——— Tho' peo-ple say I must ——— I've got to stay true

73 *poco accel*

just ——— as long as he needs me ———

Musical score for measures 73-76. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: just ——— as long as he needs me ———

32. Transition to Where Is Love Reprise

1 $\text{♩} = 72$
ff

6 *rall.*

10 *Slower* $\text{♩} = 88$
f

14

Detailed description: This is a piano accompaniment score for the piece 'Transition to Where Is Love Reprise'. It is written in a key signature of three flats (B-flat major or D-flat minor) and common time. The score is divided into four systems of music. The first system (measures 1-5) begins with a tempo marking of quarter note = 72 and a dynamic marking of fortissimo (ff). It features a treble clef with a triplet of eighth notes and a bass clef with sustained chords. The second system (measures 6-9) includes a 'rall.' (ritardando) marking. The third system (measures 10-13) is marked 'Slower' with a tempo of quarter note = 88 and a dynamic of forte (f), showing a change in key signature to two flats (B-flat major or F minor). The fourth system (measures 14-17) continues the piece with various rhythmic patterns and dynamics.

33. Where Is Love Reprise

Brownlow's house - bedroom, stairs, morning room and street outside.

♩ = 84

In the bedroom MRS BEDWIN sits by OLIVER'S bed singing a lullaby.

1 MRS BEDWIN

Where is love? Does it fall from skies above?

5

Is it underneath the willow tree that you've been dreaming of?

9 OLIVER embraces MRS BEDWIN

Where is she?

13 They look out of window as STREET CRIERS appear

ROSESELLER

Who will

ATTACCA

34. Who Will Buy (Part One)

(Pickup in previous number) *Andante* ♩=84

ROSE SELLER 1

Rose

Who will buy my sweet red ro - ses, two — blooms for a pen-ny? Who will

Rose

buy my sweet red ro - ses, two — blooms for a pen-ny? Who will buy my sweet red

Rose

ro - ses, two — blooms for a pen-ny?

Milk

MILKMAID

Will you

Oliver!

15 ROSE SELLER

Rose

Milk

21

Rose

Milk

26 MILKMAID

Milk

STRAWBERRY SELLER

Straw

Oliver!

31

Rose

Will you buy my sweet red roses?

Milk

mis - tress? A - ny—

Straw

ripe! Ripe straw - ber - ries, ripe!

35

ROSE SELLER

Rose

Who will buy? Who will

Milk

milk to - day? mis - tress?

STRAWBERRY SELLER

Straw

Ripe straw - ber - ries,

KNIFE GRINDER

Knife

Knives, knives to grind A - ny— knives to grind!

Oliver!

39

Rose
buy my sweet red ro - ses, Who will buy my sweet red

Milk
A - ny milk to - day? mis - tress? A - ny milk to -

Straw
ripe! Ripe straw - ber - ries, ripe!

Knife
Knives, knives to grind A - ny knives to

43

Rose
ro - ses, Who will buy?

Milk
day? Who will buy?

Straw
Who will buy?

Knife
grind! Who will buy?

ROSE SELLER

MILKMAID

STRAWBERRY SELLER

KNIFE GRINDER

Oliver!

48

In 4

ROSE SELLER

Rose

Who will

OLIVER

Who will buy this won-der-ful morn-ing Such a sky you ne-ver did see

p

52

Rose

buy my sweet red ro-ses,

OLIVER

Who will tie it up with a rib-bon and put it in a box for

STRAWBERRY SELLER

56

Milk

Ripe straw-ber-ries, ripe!

3

OLIVER

me? So I could see it at my lei-sure when ev-er things go wrong, And I would

Oliver!

MILKMAID

62

Milk

A - ny milk to - day? _____

Oliver

keep it as a trea - sure _____ to last my whole life long _____

rall.

KNIFE GRINDER

67

Knife

Knives, knives to

Oliver

.Who will buy this won - der - ful feel - ing? I'm so high I swear I could fly

Oliver!

STRAWBERRY SELLER

71

Straw
Ripe straw-ber - ries, ripe!

Knife
grind

Oliver
Me, oh my! I don't want to lose it So what am I to do to

ROSE SELLER

75

Rose
Who will buy ?

Milk
Who will buy ?

Straw
Who will buy ?

Knife
Who will buy ?

Oliver
keep the sky so blue ? There must be some-one who will buy.

BROWNLOW:

Come upstairs Dr. Grimwig, I think you'll find a great improvement in the boy.

DR. GRIMWIG:

That, sir, is for me to decide...

BROWNLOW:

Thank you, Mrs Bedwin.

MRS BEDWIN:

Mr Brownlow.

BROWNLOW:

How do you feel today, my boy?

OLIVER:

Very happy, sir. May I stay here always, sir?

BROWNLOW:

If you wish, dear boy, if you wish. Here's the doctor come to see you.

GRIMWIG:

Well, he's certainly looking better. But you're still not sleeping well, are you?

OLIVER:

Oh yes, I sleep very well, sir.

GRIMWIG:

Ah... Bad dreams, though, I've no doubt. Nightmares, eh?

OLIVER:

No sir, I don't have dreams.

GRIMWIG:

Thought so! But you're hungry aren't you?

OLIVER:

No, doctor.

GRIMWIG:

No. You're not hungry. Not thirsty are you? If that boy is thirsty, I'll eat my head! Are you?

OLIVER:

Yes sir. I am rather thirsty.

GRIMWIG:

Just as I expected. It's very natural he should be thirsty. You may give him a little tea.

MRS BEDWIN:

Thank you Doctor.

OLIVER:

May I get up, sir?

GRIMWIG:

Say aaahhh...

Inserting a spatula into his mouth.

OLIVER:

Aaahhh

DR. GRIMWIG:

I think you may. And take a little fresh air. Don't keep him too warm Mrs Bedwin, but be careful that you don't let him be too cold.

GRIMWIG rises and makes to leave the bedroom.

Will you have the goodness?

MRS BEDWIN:

Certainly, Doctor.

BROWNLOW:

You'll be glad to be up again, Oliver.

OLIVER: *(to MRS BEDWIN seeing his new clothes)*

Do I wear these?

MRS BEDWIN:

Well, you can't wear your old ones, that's for certain. They've gone into the furnace. Hurry now.

BROWNLOW and GRIMWIG leave the room and go downstairs speaking as they go. OLIVER jumps up and gets dressed with the help of MRS BEDWIN.

BROWNLOW:

He's a fine looking boy, don't you think Grimwig?

GRIMWIG:

Couldn't tell you. I only know two sorts of boy. Mealy boys and beef-faced boys.

BROWNLOW:
And which is Oliver?

GRIMWIG:
Mealy! Where does he come from?

BROWNLOW:
You know, I haven't the faintest idea. He was arrested for stealing my pocket handkerchief. And when the shopkeeper told us waht really happened and he was released by the magistrate, I brought him here to make what amends I could; but I must confess I find myself strangely attached to the child.

GRIMWIG:
He's deceiving you, my good friend. He has had a fever. What of that? Fevers are not peculiar to good people are they? Bad people have fevers sometimes don't they? He stole your pocket handkerchief didn't he? Then he'll steal some more sir. What do you know of him? Nothing.

BROWNLOW:
No, only that he's an orphan (*suddenly thoughtful*)
And yet... (*He ponders, puzzled*)
...It's strange. There's something in that boy's face... I can't explain it, but...somewhere I seem to have seen him before... somewhere a long time ago.

GRIMWIG:
Stuff and nonsense. You're imagining things.

BROWNLOW:
Yes, what is it?

MAID:
There's someone to see you sir.

A BOY enters, running.

BROWNLOW:
What does he want?

BOY:
Books you ordered from the bookseller, sir.

BOY exits.

BROWNLOW:
Ah yes, thank you. (*He turns away*)
Now, I've got to give you some. (*The BOY has fled*)
Hey! Wait a moment.

*OLIVER and MRS BEDWIN have appeared at the top of the the stairs.
BROWNLOW shouts after the MESSENGER BOY.*

BROWNLOW:

Hey! Come back! Oh really, really, really, and I particularly wishes some boks to be returned today.

GRIMWIG: (*cannily*)

Why not send Oliver with them?

OLIVER:

Yes! Do let me take them for you please, sir.

BROWNLOW:

Oh! Em - oh very well my boy very well if you wish, you shall. Now I'll tell you what I want you to do. You will give Mr Jessop thses books nd say you've come to pay the four pounds ten that I owe him - here's five pounds. No need to rush but I shall ("*PORTRAIT MUSIC*" *begins*) expect you back in ten minutes - it's just down the road.

OLIVER is about to go but BROWNLOW holds his hand, then his eyes move to a portrait on the wall. OLIVER looks.

OLIVER:

She's a very pretty lady, isn't she, sir?

BROWNLOW: (*watching OLIVER*)

Yes it's a portrait of my daughter Agnes...

OLIVER:

I'll take the books then sir...

BROWNLOW: (*absently*)

Yes... you take the books.

GRIMWIG:

Ha! You don't really expect him to come back, do you? With a new suit of clothes on his back and a five pound note in his pocket? My dear Mr Brownlow, if he does I'll eat my head.

BROWNLOW: (*who has been staring at the portrait*)

Dr. Grimwig. Look at that portrait. Don't you see and extraordinary reasemblance between Oliver and my daughter Agnes?

GRIMWIG:

Can't say I do.

BROWNLOW:

Well, in ten minutes time Dr Grimwig, when the boy returns, I think you will.

GRIMWIG:

Yes, Mr Brownlow - ten minutes.

35. Portrait Music

1 *Lento*

pp

This musical score covers measures 1 through 4. It is written for piano in a minor key with a common time signature. The tempo is marked 'Lento'. The first measure starts with a piano (*pp*) dynamic. The right hand features chords and a melodic line, while the left hand has a continuous eighth-note accompaniment. A slur is placed over the eighth notes in the first two measures of the left hand.

5

This musical score covers measures 5 through 8. It continues the piano accompaniment from the previous system. The right hand has chords and a melodic line, and the left hand has a continuous eighth-note accompaniment. A slur is placed over the eighth notes in the first two measures of the left hand. The piece concludes with a double bar line at the end of measure 8.

36. Who Will Buy (Part Two)

BROWNLOW: Well in ten minutes Dr Grimwig, when the boy returns, I think you will see.
GRIMWIG: Yes Mr Brownlow, ten minutes.

1 *In 4* ♩ = 126

ROSE SELLER

MILKMAID *mp* Who will buy

STRAWBERRIES *mp* Who will buy

KNIVES *mp* Who will buy

6 *In 2* ♩ = ♩

ENSEMBLE

ALL

Who will buy this won - der - ful morn - ing Such a

Oliver!

11

sky you ne - ver did see. Who will tie it

Musical score for measures 11-15. The vocal line is in treble clef with a key signature of two flats (B-flat, E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "sky you ne - ver did see. Who will tie it".

16

up with a rib - bon and put it in a box for me.

Musical score for measures 16-20. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. The lyrics are: "up with a rib - bon and put it in a box for me."

21

There'll ne - ver be a day so sun - ny it

Musical score for measures 21-25. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. The lyrics are: "There'll ne - ver be a day so sun - ny it".

26

could not hap - pen twice Where is the man with

Musical score for measures 26-30. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. The lyrics are: "could not hap - pen twice Where is the man with".

Oliver!

31

all the mo - ney It's cheap at half the

This system contains five measures of music. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. There is a whole rest in the fifth measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

36

price Who will buy this won - der - ful feel -

This system contains five measures of music. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the eighth-note bass line and chords.

41

ing I'm so high I swear I could fly

This system contains five measures of music. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features the eighth-note bass line and chords.

46

Me oh my I don't want to lose it so what am I to

This system contains five measures of music. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the eighth-note bass line and chords.

Oliver!

51

do to keep the sky so blue there must be some-one who will

This block contains the musical score for measures 51 through 55. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "do to keep the sky so blue there must be some-one who will".

56

SOPS & BARIS

Legato section

There'll ne - ver be a day so sun - ny

buy There'll ne - ver be a day so

ALTOS & TENORS

This block contains the musical score for measures 56 through 60. It features two vocal lines and a piano accompaniment. The key signature has two flats, and the time signature is 4/4. The lyrics are: "There'll ne - ver be a day so sun - ny" and "buy There'll ne - ver be a day so". A box labeled "ALTOS & TENORS" is positioned above the second vocal line. The section is marked as a "Legato section".

61

it could not hap - pen twice Where is the

sun - ny It could not hap - pen

This block contains the musical score for measures 61 through 65. It features two vocal lines and a piano accompaniment. The key signature has two flats, and the time signature is 4/4. The lyrics are: "it could not hap - pen twice Where is the" and "sun - ny It could not hap - pen".

66

man with all the mo - ney It's cheap at
twice Where is the man with all the mo - ney

cresc.

Detailed description: This system contains measures 66 through 70. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has two parts: the top part starts with 'man with all the mo - ney' and the bottom part starts with 'twice' followed by 'Where is the man with all the mo - ney'. The piano accompaniment consists of chords and moving lines in both hands. The bass line provides a steady accompaniment. A 'cresc.' marking is present in the piano part towards the end of the system.

71

SOPS & BARIS

Clown entrance

ALTOS & TENORS

half the price Who will buy this
half the price Who will buy this

Detailed description: This system contains measures 71 through 75. It features three staves: a vocal line for Sopranos & Baris, a vocal line for Altos & Tenors, and a piano accompaniment line. Both vocal parts sing 'half the price' followed by 'Who will buy this'. The piano accompaniment consists of chords and moving lines in both hands. The bass line provides a steady accompaniment.

76

won - der - ful feel - ing I'm so high I swear I could fly
won - der - ful feel - ing I'm so high I'll swear I could fly

Detailed description: This system contains measures 76 through 80. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has two parts: the top part starts with 'won - der - ful feel - ing' and the bottom part starts with 'won - der - ful feel - ing'. The piano accompaniment consists of chords and moving lines in both hands. The bass line provides a steady accompaniment.

Oliver!

81

Me oh my I don't want to lose it so
Tenors 8vb
Me oh my I don't want to lose it so

Musical score for measures 81-85, featuring vocal lines for Tenors 8vb and piano accompaniment. The lyrics are: "Me oh my I don't want to lose it so".

86

Intro for instrumental

what am I to do to keep the sky so blue there must be some-one
what am I to do to keep the sky so blue there must be some-one

Musical score for measures 86-90, featuring vocal lines and piano accompaniment. The lyrics are: "what am I to do to keep the sky so blue there must be some-one".

91

who will
who will

Musical score for measures 91-92, featuring vocal lines and piano accompaniment. The lyrics are: "who will".

DEAD SEGUE Who Will Buy (Part Three)

37. Who Will Buy (Part Three)

1 *Piu mosso* *Circle / Skipping Round*

buy

buy

7 *Hopscotch*

13

Oliver!

19 Clap *Forward / Back*

Musical score for measures 19-24. Measure 19 has a 'Clap' instruction above the vocal line. Measures 20-24 are marked 'Forward / Back' and feature a vocal line with eighth notes and a piano accompaniment with chords and eighth notes.

25 *Skipping Round 2*

Musical score for measures 25-30. Measures 25-30 are marked 'Skipping Round 2' and feature a vocal line with quarter notes and a piano accompaniment with a rhythmic eighth-note pattern.

31

Musical score for measures 31-36. Measures 31-36 feature a vocal line with quarter notes and a piano accompaniment with a rhythmic eighth-note pattern.

Clown Section Winding Up

37

Musical score for measures 37-40. Measures 37-40 are marked 'Clown Section Winding Up' and feature a piano accompaniment with chords and eighth notes.

Oliver!

41

Musical score for measures 41-46. The system consists of three staves: a bass staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The top staff contains a vocal line with notes and rests. The grand staff contains piano accompaniment with chords and eighth notes. The bottom staff contains a bass line with eighth notes.

47

Musical score for measures 47-52. The system consists of three staves: a treble staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The top staff contains a vocal line with notes and rests. The grand staff contains piano accompaniment with chords and eighth notes. The bottom staff contains a bass line with eighth notes.

53

Dance (children)

Musical score for measures 53-58. The system consists of three staves: a treble staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The top staff contains a vocal line with notes and rests. The grand staff contains piano accompaniment with chords and eighth notes. The bottom staff contains a bass line with eighth notes.

59

Toy band

Musical score for measures 59-64. The system consists of three staves: a treble staff at the top, a grand staff in the middle (treble and bass clefs), and a bass staff at the bottom. The top staff contains a vocal line with notes and rests. The grand staff contains piano accompaniment with chords and eighth notes. The bottom staff contains a bass line with eighth notes.

Oliver!

65 70 73 74

Musical score for measures 65-74. Measure 65-70: Treble clef has whole rests. Bass clef has chords and eighth notes. Measure 71-72: Treble clef has eighth notes. Bass clef has eighth notes. Measure 73-74: Treble clef has eighth notes. Bass clef has eighth notes.

77 80 83

Musical score for measures 77-83. Measure 77-80: Treble clef has whole rests. Bass clef has eighth notes. Measure 81-82: Treble clef has whole rests. Bass clef has eighth notes. Measure 83: Treble clef has whole rests. Bass clef has eighth notes. Chords G and A/D are indicated above the bass line.

85 86 91

Musical score for measures 85-91. Measure 85: Treble clef has eighth notes. Bass clef has chords B \flat and C. Measure 86: Treble clef has eighth notes. Bass clef has eighth notes. Measure 87-90: Treble clef has eighth notes. Bass clef has eighth notes. Measure 91: Treble clef has chords. Bass clef has eighth notes. Clap is indicated above the bass line.

93

Musical score for measures 93-98. Measure 93-98: Treble clef has chords. Bass clef has eighth notes. Dynamics *sub p* and *cresc.* are indicated.

Oliver!

Piu mosso

97

GROUP 1 & KIDS

Who will buy this won-der-ful morn - ing Such a

Who will buy this won-der-ful- feel -

Who will

102

sky you ne - ver did see. Who will tie it

ing Such a sky you ne - ver did see

buy this won-der-ful morn - ing such a sky I

107

up with a rib - bon and put it in a box
Who will tie it up with a rib - bon and put it in a
ne - ver did see Who will tie it up with a rib -

The musical score for measures 107-111 features three vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "up with a rib - bon and put it in a box", "Who will tie it up with a rib - bon and put it in a", and "ne - ver did see Who will tie it up with a rib -".

SOPS & BARI's & KIDS

112

for me. There'll ne - ver
box for me
bon and put it in a box for me

The musical score for measures 112-116 features three vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "for me. There'll ne - ver", "box for me", and "bon and put it in a box for me".

Oliver!

117

SOPS & BARIS

ALTOS & TENORS

be a day so sun - ny it could not
There'll ne - ver be a day so sun - ny

The musical score for measures 117-121 features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The vocal lines for Sopranos & Baritone (SOPS & BARIS) and Altos & Tenors (ALTOS & TENORS) are in a major key with a key signature of two flats. The lyrics are: "be a day so sun - ny it could not" for SOPS & BARIS, and "There'll ne - ver be a day so sun - ny" for ALTOS & TENORS.

122

hap - pen twice Where is the man with all the
it could not hap - pen twice Where is the

The musical score for measures 122-126 continues the piano accompaniment. The vocal lines for SOPS & BARIS and ALTOS & TENORS are shown. The lyrics are: "hap - pen twice Where is the man with all the" for SOPS & BARIS, and "it could not hap - pen twice Where is the" for ALTOS & TENORS.

127

mo - ney It's cheap at half the
man with all the mo - ney half the

The musical score for measures 127-131 continues the piano accompaniment. The vocal lines for SOPS & BARIS and ALTOS & TENORS are shown. The lyrics are: "mo - ney It's cheap at half the" for SOPS & BARIS, and "man with all the mo - ney half the" for ALTOS & TENORS.

Oliver!

131

SOP

+KIDS

price *f* Whowillbuy?

price *mf* Whowillbuy?

price *mp* Whowillbuy?

price *mp* Whowillbuy?

price *mp* Whowillbuy?

sub p cresc.

Detailed description: This block contains the musical score for measures 131 through 136. It features five vocal staves (Soprano, Alto, Tenor, Baritone, and Bass) and a piano accompaniment. Each vocal line begins with the word 'price' and ends with 'Whowillbuy?'. The dynamics for the vocal lines are *f*, *mf*, *mp*, *mp*, and *mp* respectively. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, with a dynamic marking of *sub p cresc.* in the middle of the system.

137

+KIDS

f Who will buy?

mf Who will buy?

mp Who will buy?

mp Who will buy?

sub p cresc.

Detailed description: This block contains the musical score for measures 137 through 142. It features five vocal staves and a piano accompaniment. Each vocal line begins with the phrase 'Who will buy?'. The dynamics for the vocal lines are *f*, *mf*, *mp*, and *mp*. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, with a dynamic marking of *sub p cresc.* in the middle of the system.

ENSEMBLE + KIDS SOPRS + BARITONES on top line.

Oliver!

141

Who will buy this won-der-ful feel - ing I'm so high I

SELLERS (Men 8vb)

Who will buy Who will

C#m

Detailed description: This block contains the musical score for measures 141 to 146. It features three staves: a vocal line for Ensemble + Kids Sopros + Baritones, a vocal line for Sellers (Men 8vb), and a piano accompaniment. The key signature is D major (two sharps). The piano part includes a C#m chord marking. The lyrics are: 'Who will buy this wonderful feeling I'm so high I' for the Ensemble and 'Who will buy Who will' for the Sellers.

147

swear I could fly Me oh my I don't want to lose

buy Who will buy

Detailed description: This block contains the musical score for measures 147 to 151. It features three staves: a vocal line for Ensemble + Kids Sopros + Baritones, a vocal line for Sellers (Men 8vb), and a piano accompaniment. The key signature is D major. The lyrics are: 'swear I could fly Me oh my I don't want to lose' for the Ensemble and 'buy Who will buy' for the Sellers.

152

(UNIS) it what am I to do to keep the sky so blue there

(UNIS) so what am I to do to keep the sky so blue

Detailed description: This block contains the musical score for measures 152 to 156. It features three staves: a vocal line for Ensemble + Kids Sopros + Baritones, a vocal line for Sellers (Men 8vb), and a piano accompaniment. The key signature is D major. The lyrics are: '(UNIS) it what am I to do to keep the sky so blue there' for the Ensemble and '(UNIS) so what am I to do to keep the sky so blue' for the Sellers.

Oliver!

157

GROUP 1 + KIDS

157a

158

158a

159

159a

must be some - one

GROUP 2

must be some - one

GROUP 3 + KIDS

must be some one

Piano accompaniment for measures 157-159a.

162

BOYS

162a

163

163a

164

165

who will Who will

SOP

who will Who wil buy?

ALTO

who will Who wil buy?

TENOR

who will Who wil buy?

Top notes Knife + Damien

BASS

who will Who will

Piano accompaniment for measures 162-165.

Oliver!

166 167 168 169 170 171

buy? Will buy? Will buy?

Who will buy? Who will buy?

Who will buy? Who will buy?

Who will buy? Who will buy?

buy? Will buy? Will buy?

Playoff

168

There'll ne - ver be a day so sun - ny

Musical score for measures 168-171. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "There'll ne - ver be a day so sun - ny". The piano accompaniment is in grand staff with a key signature of three sharps and a common time signature. It features a strong bass line in the left hand and chords in the right hand. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

172

it could not hap - pen twice

Musical score for measures 172-175. The vocal line is in treble clef with a key signature of three sharps and a common time signature. The lyrics are: "it could not hap - pen twice". The piano accompaniment is in grand staff with a key signature of three sharps and a common time signature. It features a strong bass line in the left hand and chords in the right hand.

176

Where is the man with all the mo - ney

Musical score for measures 176-179. The vocal line is in treble clef with a key signature of three sharps and a common time signature. The lyrics are: "Where is the man with all the mo - ney". The piano accompaniment is in grand staff with a key signature of three sharps and a common time signature. It features a strong bass line in the left hand and chords in the right hand.

180

It's cheap at half the price

Musical score for measures 180-183. The vocal line is in treble clef with a key signature of three sharps and a common time signature. The lyrics are: "It's cheap at half the price". The piano accompaniment is in grand staff with a key signature of three sharps and a common time signature. It features a strong bass line in the left hand and chords in the right hand.

Oliver!

184

Oliver

Who will buy this won - der - ful feel -

Musical score for measures 184-187. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are: "Who will buy this won - der - ful feel -". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both in the same key signature and time signature.

188

ing I'm so high I swear I could fly

Musical score for measures 188-191. The vocal line continues from the previous system. The lyrics are: "ing I'm so high I swear I could fly". The piano accompaniment continues with the same instrumentation and key signature.

192

Cut on cue as Oliver is captured

Me oh my I don't want to lose it so

Musical score for measures 192-195. The vocal line continues. The lyrics are: "Me oh my I don't want to lose it so". The piano accompaniment continues with the same instrumentation and key signature.

38. Recapture

NANCY and SYKES hustle OLIVER off towards Thieves Kitchen.

Moderato

Musical score for measures 1-3. Treble clef, 4/4 time signature. Key signature: one sharp (F#). Dynamics: *mf*. Measure 1 contains a complex chordal texture. Measure 2 continues with similar chords. Measure 3 features a descending eighth-note line in the right hand and a sustained bass note in the left hand.

On cue

IN 2

On cue

Musical score for measures 4-7. Treble clef, 2/4 time signature. Key signature: one sharp (F#). Dynamics: *mf*. Measure 4 has a rhythmic pattern of eighth notes. Measure 5 has a whole note chord. Measure 6 has a rhythmic pattern of eighth notes. Measure 7 has a whole note chord.

Till Ready

IN 4

On cue

(last time)

Musical score for measures 8-10. Treble clef, 4/4 time signature. Key signature: one sharp (F#). Dynamics: *mf*. Measure 8 has a whole note chord. Measure 9 has a whole note chord. Measure 10 has a whole note chord.

Till Ready

Rall. & cresc. last time

CUE: Say goodbye to your fancy living.

Musical score for measures 11-12. Treble clef, 4/4 time signature. Key signature: one sharp (F#). Dynamics: *f*. Measure 11 has a whole note chord. Measure 12 has a whole note chord.

THIEVES KITCHEN

Enter SYKES twisting OLIVER'S arm, followed by NANCY and the dog. NANCY hangs respectable shawls, hats etc., around the fireplace.

FAGIN:

Aaah! So you've come home again, have you Oliver my dear?

DODGER:

Look at his togs, Fagin!

(All the BOYS laugh and sneer)

CHARLEY:

E's got books too. Quite the little gent, ain't he?

He grabs the parcel of books from OLIVER. The other BOYS pulling OLIVER about. One pulls his cap off, puts it on himself at a rakish angle and struts around the room. The other BOYS roar with laughter. Meanwhile DODGER is systematically going through OLIVER'S pockets.

FAGIN: *(with an ironical bow)*

Delighted to see you lookng so well, my dear. The Artful Dodger what give you another suit, for fear you should spoil that Sunday one. Wht didn't you write, my dear, and say you were coming? We'd have got something warm for supper.

DODGER:

Cor! Look at this!

DODGER draws forth the five pound note from one of OLIVER'S pockets. BILL SYKES steps forward, but before he can get there, FAGIN grabs the note.

SYKES:

Hullo, what's that? That's mine, Fagin.

FAGIN:

No, no, my dear. Mine, Bill, mine. You can have the books.

BOYS laugh, but SYKES glares at them and they stop as one. He gives SYKES the books but he throws them to the ground in disgust. DODGER picks them up.

SYKES:

If that ain't mine - mine and Nancy's , that is, I'll take the boy back again!

FAGIN stops in his tracks.

SYKES:

Come on, 'and over.

FAGIN: (*imploringly*)

This is hardly fair, Bill - hardly fair, is it, Nancy?

SYKES:

Fair or not fair, hand it over you avaricious old skeleton. Give it 'ere!

At which point he plucks the note from between FAGIN'S finger and thumb.

SYKES:

That's for our share of the trouble and not half enough neither.

He takes the books from DODGER and gives them to FAGIN.

Here, you can 'ave the books. Start a library. (*He laughs and makes to exit*)

OLIVER:

You can't keep the books, or the money! They belong to Mr Brownlow and if he finds out you've got them he'll be down here after you.

There is silence as OLIVER'S words sink in.

SYKES: (*advancing towards OLIVER menacingly.*)

So 'e'll be down here, will 'e?

NANCY:

Leave 'im alone, Bill! (*SYKES glares at NANCY*)

SYKES: (*to OLIVER*)

What did you tell him about us?

OLIVER:

Nothing.

The BOYS, sensing impending violence, hide themselves in corners.

SYKES:

That remains to be seen - but if we found out you said anything - anything out of place... Fagin, I'll wager that young scoundrel's told him everything.

OLIVER (*as he tries to escape*)

Help! Help!

BILL grabs him, OLIVER hits BILL across the face.

BILL:

Hit me would you?

He pushes off OLIVER and makes for his cudgel. NANCY rushes forward and grabs BILL'S arms.

NANCY:
No, leave him alone Bill!

BILL:
Stand off me, or I'll split yer head open!

NANCY:
Go on then, kill me! You'll have to before I'll let you lay a hand on that boy!

BILL:
Keep out o' this - I'm warnin' you.

He flings here across the room.

FAGIN:
All right, all right! We've got him back! What's the matter with you?

NANCY rises to her feet.

SYKES:
The girl's gone mad, I think , Fagin.

NANCY:
No she hasn't, Fagin. Don't think it.

FAGIN:
Keep quiet will yer. All this violence.

Oliver!

11 **NANCY** **NANCY**

Some liv-ing! Some liv-ing! **SIKES** No get-ting,
What you deserve you get.

16 **FAGIN** **SIKES**

All giv-ing. Must we have mur - ders yet? There'll be mur - ders!

20 **NANCY** **FAGIN**

Lord help me! No vio - lence! Please, no
There'll be ter - ror, Such as you've ne - ver seen. Watch it Nan - cy,

Oliver!

24

FAGIN No vio - lence!

NANCY Lord help me If you

vio - lence! Please, no scenes.

NANCY Lord help me If you

make no er - ror! There ain't no in be - tween In life.

poco meno

28 *A Tempo*

FAGIN

SIKES My life, Sa - tan!

don't mind mak - ing a mate of Sa - tan, It's a fine life!

Fine Life! No we

32

DODGER

FAGIN

NANCY

fine life Come - Bet - ter do as you are

don't mind keeping the an - gels wait - ing, It's a fine life! fine life

f

Oliver!

37

FAGIN

told, SIKES Bill has got a heart of gold. SIKES Bet - ter not to mess with it, Bet - ter

SIKES Watch out! SIKES Get out on the job! Shut your

41

NANCY Fine ——— life!

make the best of it. It's a fine ———

SIKES DODGER Fine ——— life

gob! Fine ——— life!

sfz

SEGUE Reviewing the Situation

40. Reviewing the Situation

FAGIN: Take care of her, Bill. (*SYKES exits*)

Take care of him, Dodger. (*DODGER takes OLIVER off*)

...and I'll take care of myself!

Moderato ♩ = 120

1

f

5

10

FAGIN

A

molto rall.

Cadenza

13

Colla Voce

man's got a heart, has-n't he? Jok-ing a-part, has-n't he? And tho'

Oliver!

17

I'd be the first one to say that I was - n't a saint I'm

19

find - ing it hard to be real - ly as black as they paint.

Cadenza

21

Allegro ♩ = 125

I'm re view - ing the sit - u - a - tion Can a

mf

26

fel - low be a vil - lain all his life? All the tri - als

Oliver!

31

and tri - bu - la - tion Bet - ter set - tle down and get my - self a

Musical score for measures 31-35. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano accompaniment is in bass clef. The lyrics are: "and tri - bu - la - tion Bet - ter set - tle down and get my - self a".

36

Slower accel. poco a poco

wife. // And a wife would cook and sew for me, And come for me and

Musical score for measures 36-40. The tempo marking is "Slower accel. poco a poco". The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "wife. // And a wife would cook and sew for me, And come for me and".

41

go for me, (And go for me) and nag at me, The fin - gers she will wag at me, The

Musical score for measures 41-45. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "go for me, (And go for me) and nag at me, The fin - gers she will wag at me, The".

46

// *A Tempo, Vivo*

mon - ey she will take from me, A mis - e - ry she'll make from me - I think I'd bet - ter

Musical score for measures 46-50. The tempo marking is "A Tempo, Vivo". The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "mon - ey she will take from me, A mis - e - ry she'll make from me - I think I'd bet - ter".

Oliver!

Lento Ad Lib

51

think it out a - gain. A

Cadenza

54

Colla Voce

wife you can keep, a - ny - way I'd ra - ther sleep an - y - way, Left with -

58

Slow

out an - y - one in the world and I'm start - ing from now - So

60

how to win friends and to in - flu - ence peo - ple, so how? I'm re -

Oliver!

62

view - ing the sit - u - a - tion I must quick - ly look up

mf

Detailed description: This system contains measures 62 through 66. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are: "view - ing the sit - u - a - tion I must quick - ly look up". The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present at the beginning of the piano part.

67

ev - 'ry - one I know Tit - led peo - ple with a

S^{va}

Detailed description: This system contains measures 67 through 71. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are: "ev - 'ry - one I know Tit - led peo - ple with a". A fermata is placed over the word "know". A dynamic marking of *S^{va}* is present. The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. It features a melody in the right hand and a bass line in the left hand.

72

sta - tion Who can help me make a real im - pres - sive show.

Detailed description: This system contains measures 72 through 76. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are: "sta - tion Who can help me make a real im - pres - sive show.". The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. It features a melody in the right hand and a bass line in the left hand.

77

Slower accel. poco a poco

I will own a suite at Clar - idg - es, And run a fleet of car - riag - es, And

Detailed description: This system contains measures 77 through 81. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The lyrics are: "I will own a suite at Clar - idg - es, And run a fleet of car - riag - es, And". The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. It features a melody in the right hand and a bass line in the left hand.

82 *Slower accel. poco a poco* *Oliver!* *Slower accel. poco a poco*

wave at all the Duch-es-ses with friend-li-ness as much as is be-fit-ting of my

87 *(spoken) Oh God!* *A tempo Vivo*

new es-tate; "Good mor-row to you, Mag-i-strate" I think I'd bet-ter think it out a-gain.

93 *Lento* *rall*

So

94 *Colla Voce*

where shall I go? Some-bo-dy? Who do I know? No-bo-dy! All my

Oliver!

98

dear - est com - pa - nions have al - ways been vil - lains and thieves So at

100

my time of life I should start turn - ing o - ver new leaves? I'm re

102 *Allegro*

view - ing the sit - u - a - tion If you want to eat you've

105

got to earn a bob! Is it such a hu - mil - i -

Oliver!

110

Musical score for measures 110-114. The vocal line is in treble clef with a key signature of three flats (B-flat major/D minor). The lyrics are: "a - tion For a rob - ber to per - form an hon - est job?". The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line.

115

Slower accel. poco a poco

Musical score for measures 115-119. The tempo marking is *Slower accel. poco a poco*. The vocal line continues with the lyrics: "So a job I'm get - ting pos - si - bly, I won - der who the boss - 'll be? I". The piano accompaniment features a more active right hand with chords and a steady bass line.

120

Musical score for measures 120-124. The vocal line continues with the lyrics: "won - der if he'll take to me? What bon - us - es he'll make to me? I'll start at eight, and". The piano accompaniment continues with a steady bass line and chords in the right hand.

125

Vivo

Musical score for measures 125-129. The tempo marking is *Vivo*. The vocal line continues with the lyrics: "fin - ish late, At nor - mal rate and all, but wait! I think I'd bet - ter think it out a -". The piano accompaniment becomes more rhythmic and active in both hands.

Oliver!

130 131

gain. What

132

hap - pens when I'm sev - en - ty? Must come a time - sev - en - ty When you're

136

old and it's cold and who cares if you live or you die Your

pp

138

one con - so - la - tion's the mon - ey you may have put by. I'm re -

fp

Oliver!

Allegro

141

view - ing the sit - u - a - tion I'm a bad 'un and a

mf
p *cresc. poco a poco*

This system contains the musical notation for measures 141 to 145. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings *mf* and *p*, and the instruction *cresc. poco a poco*. The lyrics are: "view - ing the sit - u - a - tion I'm a bad 'un and a".

146

bad 'un I shall stay! You'll be see - ing no trans - form -

f

This system contains the musical notation for measures 146 to 150. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking *f*. The lyrics are: "bad 'un I shall stay! You'll be see - ing no trans - form -".

151

a - tion But it's wrong to be a rogue in ev - 'ry way.

This system contains the musical notation for measures 151 to 155. It features a vocal line and a piano accompaniment. The lyrics are: "a - tion But it's wrong to be a rogue in ev - 'ry way.".

156

Slower accel. poco a poco

I don't want no - bo - dy hurt for me, Or made to do the dirt for me. This

This system contains the musical notation for measures 156 to 160. It features a vocal line and a piano accompaniment. The tempo instruction is *Slower accel. poco a poco*. The lyrics are: "I don't want no - bo - dy hurt for me, Or made to do the dirt for me. This".

Oliver!

161

rot - ten life is not for me. It's get - ting far too hot for me. Don't

Musical score for measures 161-164. The vocal line is in treble clef with a key signature of three flats. The piano accompaniment is in grand staff. The lyrics are: "rot - ten life is not for me. It's get - ting far too hot for me. Don't".

165

want no - one to rob for me, But who will find a job for me? There

Musical score for measures 165-168. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "want no - one to rob for me, But who will find a job for me? There".

169

is no in - be - tween for me. But who will change the scene for me? I

(spoken) Aah!

Musical score for measures 169-172. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "is no in - be - tween for me. But who will change the scene for me? I". There is a spoken section "(spoken) Aah!" starting at measure 171. A triplet of notes is marked with a "3" above it. The piano part ends with a double bar line and a fermata.

173

think I'll have to think it out a - gain. Hey!

Prestissimo

ff

SEGUE

Musical score for measures 173-176. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "think I'll have to think it out a - gain. Hey!". The tempo marking is *Prestissimo*. The piano part ends with a double bar line and a fermata. The word "SEGUE" is written below the piano part.

41. Back to the Workhouse

WIDOW CORNEY's parlour. A few days later

$\text{♩} = 130$

The musical score is written for piano in 2/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 11. The third system starts at measure 12 and ends at measure 17. The fourth system starts at measure 18 and ends at measure 21. The score includes various musical notations such as notes, rests, and dynamic markings like *sfz*. The key signature has one sharp (F#).

MR BUMBLE sits, looking out into thin air with a most melancholy expression on his face. He has a tankard and takes a swig. He thinks he is alone and so he thinks aloud.

MR BUMBLE:

Married! And two weeks ago tomorrow it was done. It seems an age!
(he heaves a sigh)

WIDOW CORNEY enters.

MR BUMBLE:

I sold myself for six teaspoons, a pair of sugar-tongs and a milk pot with a small quantity of second hand furniture and twenty pounds cash. I went very reasonable! Cheap! Dirt cheap!

WIDOW CORNEY (Mrs Bumble) has been locking doors in the background.

WIDOW CORNEY: *(shrieking)*

Cheap! You would have been dear at any price and dear enough I paid for you, Lord above knows that!

MR BUMBLE belches

Are you going to sit there snoring all day?

MR BUMBLE:

I am going to sit here as long as I think proper, madam... and, although I was not snoring, I shall snore, gape, sneeze, laugh or cry, as the humour strikes me - such being my prerogative.

WIDOW CORNEY: *(contemptuously)*

Your prerogative!

MR BUMBLE:

I said the word ma'am. The prerogative of a man... is to command.

WIDOW CORNEY:

And what's the prerogative of a woman, in the name of Goodness?

MR BUMBLE:

To obey, madam! Your late husband should have taught you that, and then, perhaps, he might have been alive today, and I wish he was, poor man!

WIDOW CORNEY:

Ooooooh! You hard-hearted brute!

She falls into a paroxysm of tears.

MR BUMBLE:

Oh 'ere we go! Cry away, madam! It opens the lungs, exercises the eyes, softens the temper, and washes the face - so cry away!

WIDOW CORNEY rushes up behind MR BUMBLE and hits him on the back with his hat several times. He jumps up, screaming and shouting.

WIDOW CORNEY:

Now talk about your perogative, if you dare!

MR BUMBLE attempts to argue.

WIDOW CORNEY:

Shut up! And take yourself away from here, unless you want me to do something desperate. Well, are you going?

MR BUMBLE: *(breaking away)*

Certainly my dear, certainly. I had no intention of staying. It's just that you are so very violent.

42. Old Sally

CUE:
Three knocks on door.

1 *Slow*

legato

6

10

ROUND & ROUND
until SALLY dies

There is a knock on the Workhouse door. WIDOW CORNEY rises and opens it. THE MATRON is standing there with OLD SALLY.

WIDOW CORNEY:
What's the matter?

MATRON:
It's old Sally, ma'am. She says she's got something to tell you that must be heard. She's not got long and she'll never die quiet till you listen, ma'am.

WIDOW CORNEY:
You better come in.

They enter.

Well what is it?

SALLY (*indicating MATRON*)
Turn her away.

MATRON:
But Sal... it's your old friend.

WIDOW CORNEY (*to MATRON*)
Go on, get out of it!

MATRON tries to protest but WIDOW CORNEY pushes her off into the shadows.

SALLY:
Now listen to me. In this very workhouse... I once nursed a pretty young creature that I brought in from the cold with her feet cut and bruised with walking... she gave birth to a boy...and died. Let me think - what was the year again?

WIDOW CORNEY:
Never mind the year, what about her?

SALLY: (*sitting up fiercely with wild eyes*)
I robbed her! I robbed her so I did! The only thing she had of any worth, it was round her neck and it was gold.

WIDOW CORNEY (*drawing closer*)
Gold? Go on, go on - yes. What of it?

SALLY:
This is it! The locket! She charged me to keep it safe, and trusted me. It's my belief she came from a rich family.

Oliver!

WIDOW CORNEY bends over to inspect the lock, taking it in her hand.

WIDOW CORNEY:

The boy's name?

SALLY:

They called him...

WIDOW CORNEY: (*shaking OLD SALLY*)

Yes?

SALLY:

Oliver.

The gold I stole was...

WIDOW CORNEY:

Yes, yes - what?

She dies.

WIDOW CORNEY drops her back onto the floor, tugs off the locket and steps over OLD SALLY'S body.

WIDOW CORNEY:

We must retrieve that boy, Mr Bumble.

MR BUMBLE:

We must indeed, ma'am. We must indeed.

43. Oliver Reprise

CUE:

WIDOW CORNEY: We must retrieve that boy, Mr Bumble.

MR BUMBLE: We must indeed, ma'am. We must indeed.

1 $\text{♩} = 104$ BOTH WIDOW CORNEY

O - li - ver! O - li - ver! That was the mite with the

6 BOTH MR BUMBLE WIDOW C.

large ap - pe - tite O - li - ver! O - li - ver! ap - pa - rent - ly he's from a rich fa - mi - ly and to

11 MR B

think we near - ly stu - pid - ly went and lost track of him. If the truth were

Oliver!

16 BOTH

known we both were de-light-ed at see-ing the back of him O - li-ver! O - li-ver!

cresc.

21 MR B

What-'ll we do we must give him his due And we'll praise the day some-bo-dy gave us Raise the flags

26 WIDOW C. BOTH MR B WIDOW C. MR B

com-ing to save us. Cash re-wards plus a pro-mo - tion Who'd have thought had-n't a no - tion

31 BOTH

Praise the Lord some-bo-dy brought us O - li - ver!

THE BROWNLOW'S DRAWING ROOM

MR BROWNLOW:

I understand you bring information regarding the boy? Oliver Twist.

MR BUMBLE: (*pre-prepared*)

We decided to come in answer to your advertisement.

WIDOW CORNEY:

I decided.

MR BUMBLE: (*deflated*)

Yes. That's right. My dear wife decided. Bumble is my name, sir. Beadle of the workhouse where this boy was cared for - from where he was apprenticed to an undertaker - where he ran away from...

(*He stops to catch his breath*)

MR BROWNLOW:

Yes, yes it's very good of you to come. Now what have you got to tell me?

MR BUMBLE: (*producing the locket with great moment*)

This locket was given by the lad's dying mother to my dear with just before she passed away... The lad's dying mother that is, not my wife.

WIDOW CORNEY scornfully laughs. BUMBLE hands MR BROWNLOW the locket.

MR BROWNLOW:

You say when he left your work house he went to an undertaker's?

MR BUMBLE:

Yes, Mr Sowerberry the undertaker too Oliver from us for three pounds.

MR BROWNLOW:

You mean to say that you sold him... like an animal?

MR BUMBLE: (*privately*)

Well, it was Mrs Bumble who actually authorised the sale.

MR BROWNLOW:

Really! The I will see that neither of you is employed in a position of trust again. And your behaviour, madam, was shameful! Leave my house.

WIDOW CORNEY: (*outraged*)

Oh! How dare you speak so to me, sir! I cam here to help you...

MR BROWNLOW:

You came here in the hope of profiting from your own greed and dishonesty!

MR BUMBLE: *(trying to save the situation)*

As to that, sir - if you consider the trinket don't properly belong to my dear wife....

WIDOW CORNEY:

Shut up, you old fool!

BUMBLE subsides, BROWNLOW takes out his wallet. NANCY appears in the background.

MR BROWNLOW: *(taking out some notes)*

Here - ten pounds

He thrusts the money into WIDOW CORNEY'S hands.

Take it, and consider yourself fortunate that you don't find yourselves in the hands of the law. Mrs Bedwin - show these ghastly people out.

MRS BEDWIN:

Yes, sir.

WIDOW CORNEY:

We know the way out, thank you very much.

She sweeps past MRS BEDWIN out of the room.

MR BUMBLE:

I hope sir that this unfortunate little circumstance will not deprive me of my parochial office?

MR BROWNLOW:

Indeed it will. And you may think yourself well off besides.

MR BUMBLE:

But it was all Mrs Bumble. She would do it.

MR BROWNLOW:

That is no excuse. You were present on the occasion when the boy was sold, and, indeed, are the more guilty of the two - in the eye of the Law. For the Law supposes that your wife acts under your direction.

44. The Locket

MR BUMBLE

If the law supposes that, then the law is a ass! If that's the eye of the law, then the law is a bachelor! And the worst I wish the law is...that his eye may be opened by experience...by experience

BUMBLE exits.

BROWNLOW is left alone looking at the locket in his hand.

MRS BEDWIN enters, looking flustered.

(CUE:

MR BUMBLE: ...by experience, by experience)

1 *Misterioso*

pp

6 *STOP:*
MR BROWNLOW: Who are you?

MRS BEDWIN

There is a young woman enquiring for you, sir.

MR BROWNLOW

Mrs Bedwin....Take a look at this miniature. Can you see who it is?

He hands her the locket

MRS BEDWIN (*amazed*)

Why it's, Miss Agnes, sir!

MR BROWNLOW

Yes. My daughter Agnes.

She must have found her way to the workhouse and had the child there.

MRS BEDWIN

If only she 'ad told us.

Nancy appears in the doorway.

MR BROWNLOW

Mrs Bedwin, who is this?

MUSIC STOPS

MRS BEDWIN: (*turning to MR BROWNLOW*)
It's about the boy, sir.

MR BROWNLOW:
Have you news of Oliver?

NANCY:
He's in danger - in bad company. He was dragged off the day you sent him out with them books.

MR BROWNLOW:
Me and... (*she stops*)
...and someone else.

MR BROWNLOW:
Where can I find him? Who is this other person you speak of? Tak me to him.

NANCY:
No! No, I can't! I shouldn't have said that!

MR BROWNLOW:
Now come, sit down. You want to help they boy, don't you? Why else are you here?

NANCY:
I do want to help - but....

MR BROWNLOW:
Then at least tell me where I can find him.

NANCY:
I can't But I'll bring him to you. Not here. It's too far.

MR BROWNLOW:
Where then?

NANCY:
The bridge. London Bridge. Tonight. At midnight.

MRS BEDWIN looks at MR BROWNLOW, alarmed for his safety.

NANCY:
And you've got to come alone. Promise you'll come on your own. I'll find a way of getting him to you.

MR BROWNLOW stares at her, doubtful and suspicious.

NANCY
You don't believe me, do you? But if you want Oliver back, then you've got to believe me.

MR BROWNLOW: (*making up his mind*)
Very well - I'll be there.

NANCY:
Thank God!

She turns to go.

MR BROWNLOW:
Wait. Has the boy been hurt? Ill treated? If so, I shall...

NANCY:
I can't say no more. Please. He'll kill me as it is if he finds out where I've been.

MR BROWNLOW: (*insistently*)
Who is this man? Perhaps we can...

NANCY:
No! We can't! Whatever else I do, I won't turn on him.

MRS BEDWIN:
I think I understand, my dear.

MR BROWNLOW:
But a man who might kill you?

NANCY:
Yes, but he's mine, and I'm his. I've got to go back. I want to go back..

Oliver!

14

he needs me I know where I must be. But, will he

18

ne - ver see That some-one else needs me? As long as

22

life is long I'll love him, right or wrong But some-thing

26

just as strong says some-one else needs me. A child with

Oliver!

30

no - one to take his part I'll take his

Musical score for measures 30-33. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "no - one to take his part I'll take his".

34

Rit.

part, Bill but, cross my heart! I won't be

cresc *f* 6

Musical score for measures 34-37. The tempo marking is *Rit.* (Ritardando). The piano accompaniment includes a *cresc* (crescendo) marking and a dynamic marking of *f* (forte). A fingering of 6 is indicated in the bass line. The lyrics are: "part, Bill but, cross my heart! I won't be".

38

A Tempo

tray your trust Tho' peo-ple say I must My heart will stay true

Musical score for measures 38-42. The tempo marking is *A Tempo*. The piano accompaniment features a fingering of 6 in the bass line. The lyrics are: "tray your trust Tho' peo-ple say I must My heart will stay true".

43

just as long as Bill needs me.

ff

Musical score for measures 43-46. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a fingering of 3 in the bass line. The lyrics are: "just as long as Bill needs me." The score ends with a double bar line and repeat signs.

NANCY walks towards the bridge. BILL appears and follows her.

46. London Bridge

Lento

The musical score is written for piano in common time (C). It consists of five systems of music. The first system (measures 1-4) begins with a piano (*p*) dynamic and a tempo marking of *Lento*. The second system (measures 5-8) continues the piece. The third system (measures 9-14) includes the instruction "NANCY enters" above measure 10 and "cresc as BILL SYKES appears" above measure 14. The fourth system (measures 15-18) features a fortissimo (*ff*) dynamic and includes the vocal line for SYKES: "Get away from me." above measure 17. The fifth system (measures 19-22) includes the instruction "Throws NANCY to the ground" above measure 19, "BILL beats NANCY (3 Times)." above measure 20, and "NANCY dies." above measure 22. The score uses various musical notations including chords, dynamics, and performance directions.

p

f

5

*cresc as
BILL SYKES appears*

10

NANCY enters

15

ff

SYKES:
Get away from me.

19

*Throws NANCY to
the ground*

BILL beats NANCY (3 Times).

NANCY dies.

sfz

sfz

sfz

23 Church Bell

3 times

29 R&R till cue

"Bill Sykes!"

Play till bridge goes out.
"He'll be at Fagin's."

Crowds disperse.

FAGIN: You haven't Bill

Rall.

Oliver!

Fast 4

FAGIN: Out, boys, out!

44

f

Faster

46

50

54

58

62

15^{ma}

Oliver!

66

(15^{ma}) - - - - -
8^{ma} - - - - -

70

74

78

82

86

FAGIN on bridge. R&R

FAGIN drops the money from bridge.

Oliver!

90

94

98

102

R&R
till Chimney centre

ad. lib frenzy

106

"He's on the roof!" *Dict*

CUE: Green light

ff

SYKES:
Stand back or
I'll kill the boy.

SYKES: Give me
the rope boy, the
rope!

sfp

The eyes!
The eyes!

p

(Gunshot)

A Tempo

111

Oliver!

Accel.

116

BROWNLOW:
Come Oliver,
we'll take you home now

120

FAGIN appears from manhole
Colla voce

126

FAGIN
Can

128

some - bo - dy change? It's pos - si - ble.

130

May - be it's strange but it's pos - si - ble All my

Oliver!

132

dear - est com - pa - nions and trea - sures, I've left them be - hind. I'll

134

turn a leaf o - ver and who can tell what I may find?

ff

136

Maestoso

allarg.

ff

LONDON BRIDGE AT NIGHT.

MUSIC begins and continues under all ensuing action.

Out of the mists, London Bridge rises up, and with the distant striking of the clock, figures become more discernable. A NIGHTWATCHMAN, and a HUSSAR with his GIRL.

LAMPLIGHTER:
Goodnight, sir.

HUSSAR:
Goodnight.

GIRL:
Goodnight.

NANCY and OLIVER appear nervous of being spotted. The pace back and forth across the bridge waiting for BROWNLOW to appear. Suddenly a huge shadow falls across the scene - they turn to see SYKES looming out of the darkness, crazed with drink and jealousy. He moves closer.

NANCY:
Alright, Oliver, now you stay here and I'll look for Mr Brownlow. There's a good boy.
SYKES jumps down.
Bill! Don't take him back there Bill. Let him go for pity's sake, let him go.

SYKES hits OLIVER.

NANCY:
Why do you look at me like that, Bill?

BILL:
Give me away would yer?

NANCY:
No, not you Bill. Never you.

BILL:
Get away from me, woman.

NANCY:
No, I won't let go Bill. Look at me. Look at me! I've been true to you upon my soul I have.

BILL:
Get away from me!

*He strangles her and pushes her to the ground.
He raises his cudgel.*

NANCY:
God! God help me.

SYKES hits her with the cudgel. She screams.

SYKES:
Stop staring at me woman. Close your damn eyes.
SYKES hits her.
Damn you! Your eyes...

He hits her again. She dies. A clock strikes twelve. SYKES runs off with OLIVER. BROWNLOW appears in time to see SYKES running away. He sees NANCY'S body.

MR BROWNLOW:
I say, you there... Oh my God! Help! Help! Help!

BOW STREET RUNNERS arrive

RUNNER:
What happened?

MR BROWNLOW:
There's been a murder.

SYKES appears below the bridge with OLIVER.

RUNNER:
Did you know this woman?

WOMAN:
It's Nancy. They've murdered Nancy.

MR BROWNLOW:
I cam here to meet this poor creature, and as I crossed the bridge I saw someone running in the other direction.

WOMAN:
It's Nancy. Somebody's murdered Nancy.

RUNNER:
What did he look like?

MR BROWNLOW:
He was a broad shouldered heavily built man.

RUNNER:
Anything else?

MR BROWNLOW:
He wore a black coat and he carried a heavy cudgel.

1ST MAN:
Bill Sykes.

Upper bridge descends.

2ND MAN: *(on bridge)*
What's going on?

1ST MAN:
It's Nancy! Bill Sykes has killed Nancy!

3RD MAN:
Where will he be?

2ND MAN:
He'll be at Fagin's.

CROWD: *(ad lib)*
Let's follow him *(etc.)*

They exit.

SYKES with OLIVER bangs on FAGIN'S trapdoor with his cudgel.

SYKES:
Fagin, Fagin.

FAGIN appears in the trapdoor.

FAGIN:
What is it, Bill? What have you done?

SYKES:
The game's up Fagin.

FAGIN:
Oh no, Bill, you haven't? It can't be.
FAGIN shouts down into the trap
OUT boys, OUT!!

Suddenly, like rats from out of the sewers pour the BOYS. FAGIN has his money.

DODGER: *(to FAGIN)*
What do we do?

FAGIN:
Live up to your name. Dodge about.

FAGIN runs away. DODGER is about to leave and then remembers something.

DODGER:
Me hat!

As he runs to the trap, a BOW STREET RUNNER enters and grabs him.

RUNNER:
Where's Fagin?

DODGER:
I don't know.

He is lifted up and carried off by a BOW STREET RUNNER.

Who do you think you are a-laying your hands on? Assault and battery, that's what it is! Wakin' a respectable man up in the early hours of the morning! Shame on you!

He is carried off bodily.

Simultaneous with DODGER'S lines, the boys are making a run for it, noisily, over an upper bridge. They exit at the same time as DODGER. There is a pause. Then, out of the darkness, across the upper bridge runs FAGIN, lagging behind the BOYS and breathless, carrying his strongbox.

CHARLEY BATES: *(off)*
Fagin!

As he reaches halfway he trips, the box flies open, and the money and jewels are scattered into the darkness. He stands transfixed and frozen with horror: the open box in his hands. Then, in the distance, comes the noise of the crowd and he runs. The upper bridge flies out.

Down on stage the crowd enter, led by BULLSEYE. It has swelled and become more menacing. Some of the men hold torches.

CROWD: *(chanting low)*
Sykes, Sykes, Sykes...*(etc)*
over this

MAN:
He's on the roof!

SYKES:
Stand back or I'll kill the boy.

And as the crowd turns we find ourselves suddenly on the rooftops. The CROWD watches from downstage as SYKES, with OLIVER and a rope, climbs a chimney.

SYKES:

Give me the rope, boy. The rope.

SYKES reaches the uppermost rooftop, and stands silhouetted against the moon. He imagines he sees NANCY'S face.

SYKES:

The eyes! The eyes!

Down on the ground a HUSSAR lifts a gun to his shoulder, takes aim and fires. The storm reached its climax. There is a flash of lightning. SYKES topples backwards off the rood to his death. The crowd lets out a huge cheer. OLIVER appears at ground level. They raise him to their shoulders as MR BROWNLOW and MRS BEDWIN appear. OLIVER sees them and runs to MRS BEDWIN, throwing his arms around her.

The crowd begins to disperse leaving OLIVER with MR BROWNLOW and MRS BEDWIN.

47. Bows Part 1

mf cresc. f

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a similar pattern in a lower register. The dynamics are marked *mf*, *cresc.*, and *f*.

7 KIDS

If it should chance to be we should see some hard - er days Emp - ty

Em7 A7

The vocal line for the 'KIDS' starts at measure 7. The lyrics are: "If it should chance to be we should see some hard - er days Emp - ty". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Chords *Em7* and *A7* are indicated below the piano staff.

13

lard - er days Why grouse ? Al-ways a chance we'll meet somebod-y to

The vocal line continues from measure 13. The lyrics are: "lard - er days Why grouse ? Al-ways a chance we'll meet somebod-y to". The piano accompaniment continues with the same rhythmic pattern.

19

foot the bill, Then the drinks are on the house

MEN

Drinks are on the

The vocal line for the 'MEN' starts at measure 19. The lyrics are: "foot the bill, Then the drinks are on the house". The piano accompaniment continues with the same rhythmic pattern.

Oliver!

25

GIRLS

SOP/BARI

ALTO/TENOR

Drinks are on the house Con - si - der your - self

Drinks are on the house Con -

30

at home con - si - deryourself one of the fam - i - ly We've

37

tak - en to you so strong it's clear we're

Oliver!

43

go - ing to get a - long Con - si - der your - self well

This system contains measures 43 through 46. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "go - ing to get a - long Con - si - der your - self well".

47

in con - si - der your - self part of the fur - ni - ture

This system contains measures 47 through 51. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "in con - si - der your - self part of the fur - ni - ture".

52

There is - n't a lot to spare who

This system contains measures 52 through 55. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "There is - n't a lot to spare who".

Oliver!

57

cares what ev - er we've got we share If it should chance to be

62

we should see some hard - er days Emp - ty lard - er days Why

67

grouse ? Al - ways a chance we'll meet some - bod - y to

Oliver!

71

foot the bill, Then the drinks are on the house

This system contains five measures of music. The vocal line (top staff) has lyrics: "foot the bill, Then the drinks are on the house". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

76

con - si - der your-self our mate we

This system contains five measures of music. The vocal line (top staff) has lyrics: "con - si - der your-self our mate we". The piano accompaniment continues with chords and a bass line.

81

don't want to have no fuss for

This system contains five measures of music. The vocal line (top staff) has lyrics: "don't want to have no fuss for". The piano accompaniment continues with chords and a bass line.

Oliver!

85 (BARI)

af - ter some con - si - de - ra - tion we can state con -

Detailed description: This system contains measures 85 through 88. It features a Baritone (BARI) vocal line and a piano accompaniment. The vocal line begins with the lyrics 'af - ter some con - si - de - ra - tion we can state con -'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

89 (SOP) Con - si - der your - self

si - der your self

(ALTO) Con - si - der your - self

(TENOR) Con - si - der your - self

Detailed description: This system contains measures 89 through 92. It features three vocal parts: Soprano (SOP), Alto (ALTO), and Tenor (TENOR), along with a piano accompaniment. The Soprano line starts with 'Con - si - der your - self'. The Alto line starts with 'Con - si - der your - self'. The Tenor line starts with 'Con - si - der your - self'. The piano accompaniment features chords in the right hand and a simple bass line in the left hand.

93

one of

Detailed description: This system contains measures 93 through 96. It features vocal lines and a piano accompaniment. The lyrics 'one of' are visible. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Oliver!

97

us

The musical score for 'Oliver!' starting at measure 97 is presented in four staves. The top staff is a vocal line with lyrics 'us' written below it. The second staff is a piano accompaniment. The third and fourth staves are a double bass line. The score is in 4/4 time and consists of four measures. The first measure contains two half notes with a slur. The second measure contains two half notes with a slur. The third measure contains two eighth notes followed by a quarter rest. The fourth measure contains a whole rest.

48. Bows Part 2

1 *Broadly*

6

Maestoso
COMPANY

10 We'd risk life and limb to keep you in the swim, yes, we'd do

ff

15 An - y-thing! *Molto rall.* *Allargando*

an - y-thing an - y-thing for you

49. Bows Part 3

1

SOP/BARI

Con -

ALTO/TENOR

5

si - der your - self our mate we don't want to have no

Oliver!

11 (BARI)

fuss for af - ter some con - si - de - ra - tion we can state con -

17

(SOP) Con - si - der your - self

si - der your self

Con - si - der your - self

(ALTO)

(TENOR) Con - si - der your - self

23 *Rall.*

one of us

50. *Playout*

Maestoso

1

f

6

Vivo

11

15

21

Oliver!

27

Musical score for measures 27-32. The piece is in a key with four flats (B-flat major or D-flat minor) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. Dynamic markings include accents and hairpins.

33

Musical score for measures 33-38. The right hand continues the melodic development with some chromaticism, and the left hand maintains a steady accompaniment. The piece concludes with a key signature change to one flat (F major or D minor).

Rall.

39

Musical score for measures 39-44. The tempo is marked *Rall.* (Ritardando). The right hand features a series of chords, some with triplets, and the left hand has a simple accompaniment. The key signature changes to two flats (E-flat major or C minor).

Moderato

45

Musical score for measures 45-50. The tempo is marked *Moderato*. The right hand has a melodic line with eighth notes, and the left hand features a rhythmic accompaniment with eighth notes and chords. The key signature changes to three sharps (F# major or C# minor).

Oliver!

51

Musical score for measures 51-56. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns and a long phrase starting at measure 54. The left hand provides a steady accompaniment with eighth-note chords and single notes.

57

Musical score for measures 57-61. The right hand has a more active melodic line with sixteenth-note runs and triplets. The left hand continues with accompaniment, including a triplet of eighth notes in measure 59 and a ten-measure rest in measure 60.

62

Musical score for measures 62-65. The right hand features a melodic line with a triplet in measure 62 and a long, sustained chord in measure 64. The left hand has a simple accompaniment with quarter notes and rests.