David Jacklin's

Ghost Stories

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The Legend of Oliver's Landing

A Musical Chiller

Piano/Vocal Score

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GHOST STORIES

The Legend Of Oliver's Landing

a musical chiller

-by-

David Jacklin

. . . sometimes, things *do* go bump in the night . . .

PIANO/VOCAL SCORE

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David Jacklin
R.R. 1, 394 Keays Road,
Balderson, Ontario
K0G 1A0

(613) 267-1884
barndoorproductionstheatre@gmail.com
www.barndoorproductions.ca

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THE CHARACTERS

JOHN OLIVER, a ferryman and inn-keeper – baritone

MRS OLIVER, his wife and help-meet – mezzo-soprano

ELSPETH MARTIN, an innocent – soprano

ARCHIBALD STRITCH, a clerk – tenor

CONSTABLE DONAGHIE, the district officer of the law – non-singing*

IOYAN, an Indian woman, who rescues Archibald – non-singing*

THE NARRATOR, **MR. MARTIN**, Elspeth's father – bass or bass-baritone

RUFUS BUMFRY, a downright bad'un – tenor or counter-tenor

OTHERS, who are variously drunks, whores, scoundrels, good and honest folk – in general, people.*

Minimum cast is 13, 8 male and 5 female, if **MARTIN** and **THE NARRATOR** are doubled by the same actor. **OTHERS** may be expanded as available. 5 is the minimum number.

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*sing as part of **COMPANY**

THE SETTING

Oliver's Landing (now Rideau Ferry), Upper Canada (now Ontario)
The Fall of 1822.
The Oliver's inn and environs.
Martin's house in nearby Perth and environs.
The woods along Big Rideau Lake.

Setting should be simultaneous, as much as possible, with no breaks from scene to scene; if possible, unusual placement of the acting areas within the auditorium should be undertaken.

There should be a sense of the omni-present natural forces, waiting to drag the characters down: the presence of the ever-threatening storm, the relentless wash of the lake, the brooding, pressing quality of the wet, cold woods where the alien whites are carving spots for their roads and cabins.

MUSICAL NUMBERS

1.	pp. 1-4	**Overture**	*Instrumental*
2.	pp. 5-16	**A Happy Life**	*Oliver, Mrs. Oliver*
2a.	p. 17	**A Happy Life, button**	*Oliver*
3.	pp. 18-34	**What If?**	*Archy, Elspeth, Oliver, Mrs. Oliver, Bumfry*
3a.	pp. 34-35	**Donaghie's Entrance**	*(instrumental)*
4.	pp. 36-40	**Before You Judge . . .**	*Narrator, Others*
5.	pp. 41-48	**Gelt!**	*Oliver, Mrs. Oliver*
6.	pp. 49-54	**For You**	*Elspeth, Archy*
7.	pp. 55-59	**Pleasant Little Murders**	*Company*
8.	pp. 60-66	**Human Nature**	*Martin*
9.	pp. 67-71	**What If?, reprise**	*Elspeth, Archy*
9a.	p. 72	**Chase Music**	*Instrumental*
10	pp. 73-82	**Rationale**	*Mrs. Oliver, Oliver*

Act Break

11.	pp. 83-90	**Victims**	*Oliver*
12.	pp. 91-96	**Isn't This Lovely, Love?**	*Mrs. Oliver, Oliver*
13.	pp. 97-100	**Elspeth**	*Archy*
14.	pp. 101-108	**Song in which Elspeth expounds her broad knowledge of inter-sex relationships.**	*Company, Elspeth*
15.	pp. 109-114	**Foolish Youth**	*Company*
16.	pp. 115-125	**Constable Donaghie**	*Mrs. Oliver, Oliver*
17.	pp. 126-127	**Before You Judge . . . , 1st reprise**	*Company*
18.	pp. 128-132	**Love Song**	*Elspeth, Archy*
19.	pp. 133-134	**Before You Judge . . . , 2nd reprise**	*Company*
20.	pp. 135-136	**Gelt!, reprise**	*Mrs. Oliver*
21.	pp. 137-139	**Isn't This Lovely, Love?, reprise**	*Oliver*
22.	pp. 140-145	**Finale (Life Is . . .)**	*Company*
23.	p. 146	**Finale Ultimo**	*Instrumental*

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NOTES

Any show goes through a lot of changes during preparation, so many that it is probably inevitable that a few errors and discrepancies will creep into the various versions.

In the case of discrepancy between the lyrics in this score and those in the libretto, I ask that the libretto be taken as authoritative. Discrepancies between the piano/vocal and conductor's score should give precedence to the conductor's score. As to dynamics and performance markings, there is only so much that computerized notation can handle, convenient as it is; your own good musical sense is invoked.

The available demo was created from the same files from which this score was printed. While I have cleaned up all errors I have found, it is likely that some survive. In the case of an apparent wrong note, I offer my apologies and Stravinsky's advice: "Well, play the right one!"

The existing arrangement of the music is for:

flute/double piccolo
Bb clarinets (1 and 2)
trumpet
trombone
piano and/or digital keyboard
percussion (1 or 2)
violins (1 and 2)
contrabass

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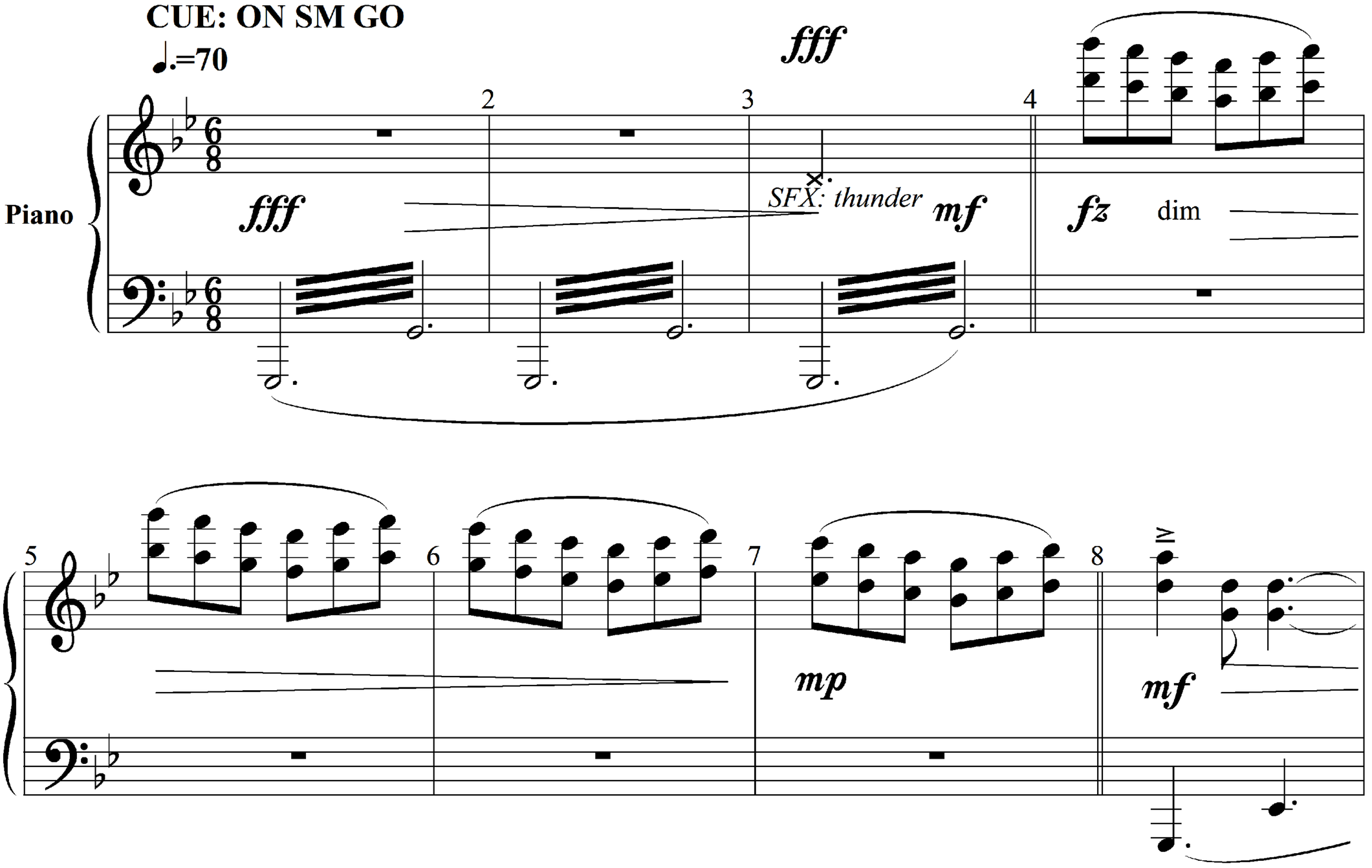
Additionally, wave, surf and thunder effects are required and written into the score.

If a digital keyboard is used, I am not averse to, indeed, am in favour of, the use of available voices as appropriate to the setting, eg., a spinet (not harpsichord) sound under Bumfry's solo section of No.3; a harp sound for glissandi in Nos. 3 and 18; a bell sound for high treble sustained notes in Nos. 3 and 12. Other possibilities may suggest themselves and I urge experimentation. The extant orchestration was created based on available instruments and the likely capabilities of those who would be playing. It could be filled out a bit without endangering the stark quality I wish to convey.

No. 1: Overture



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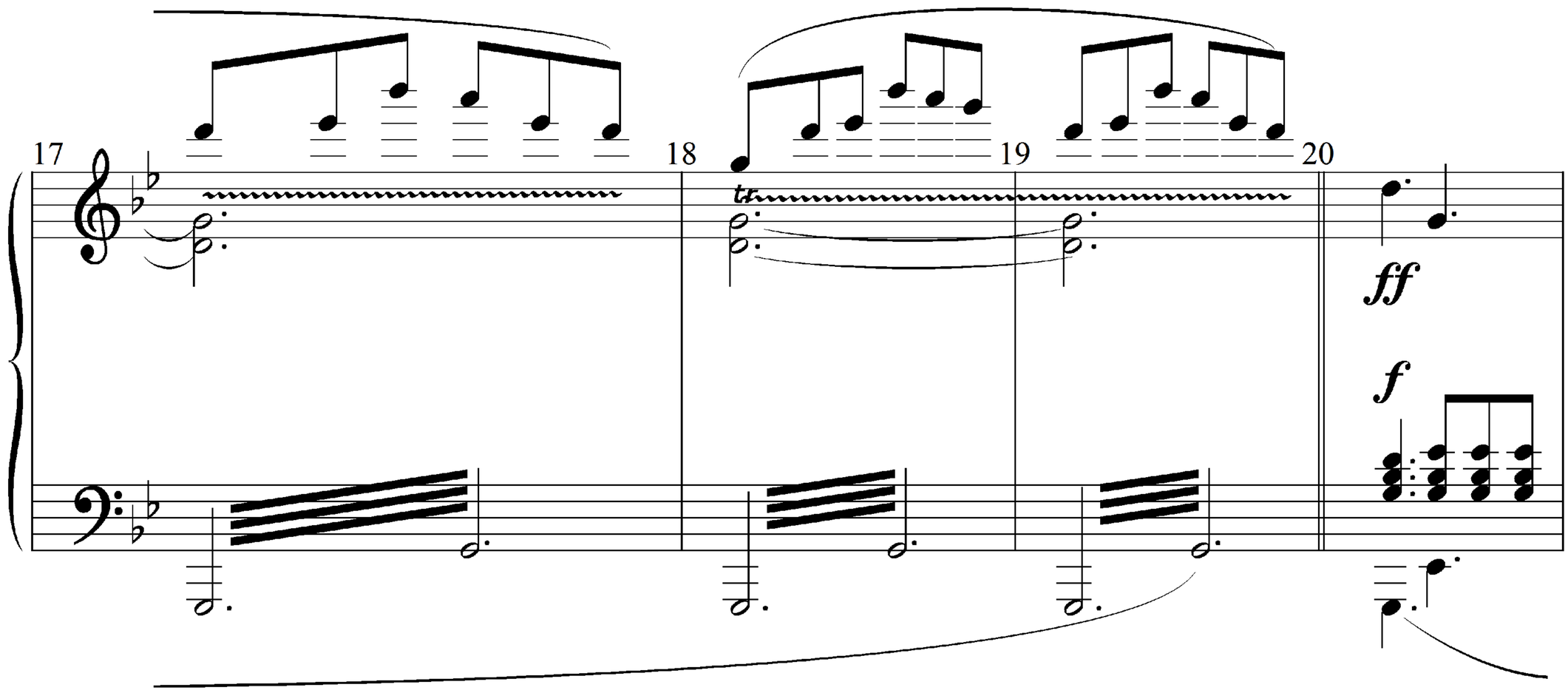

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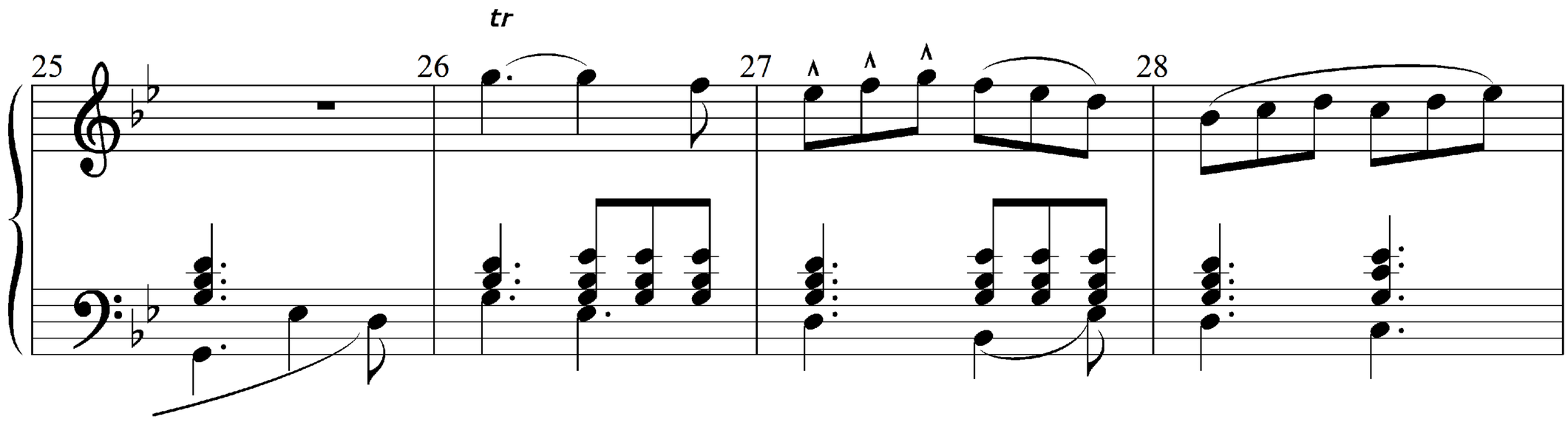

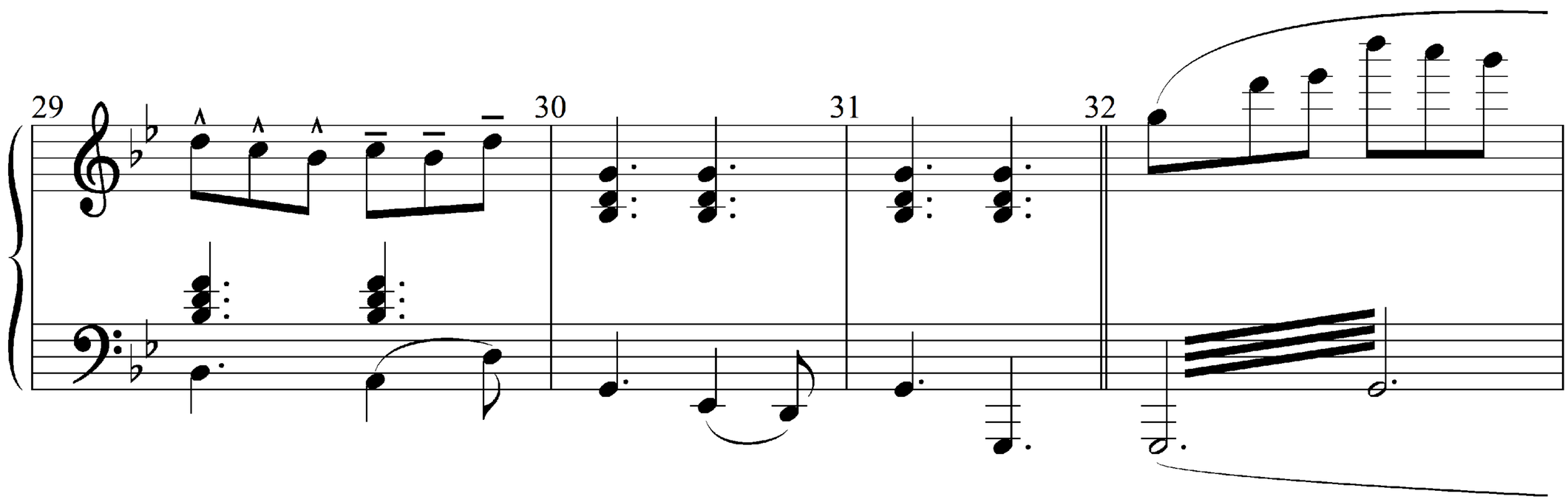

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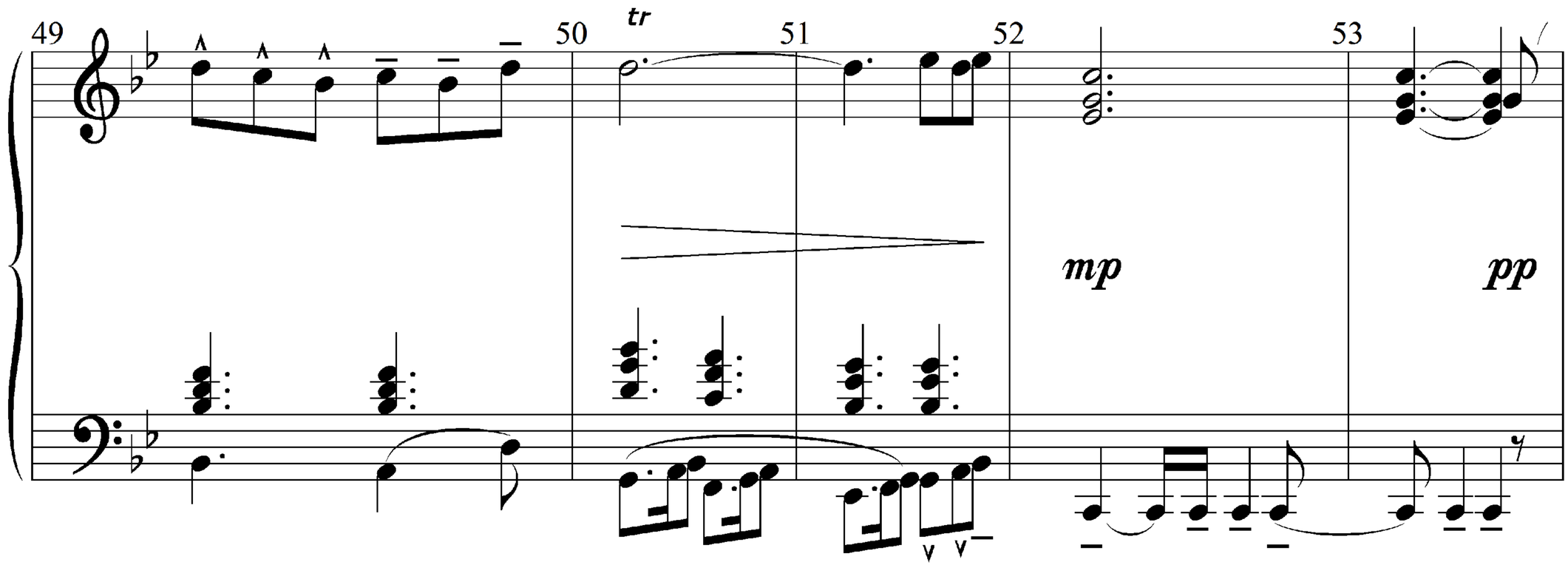

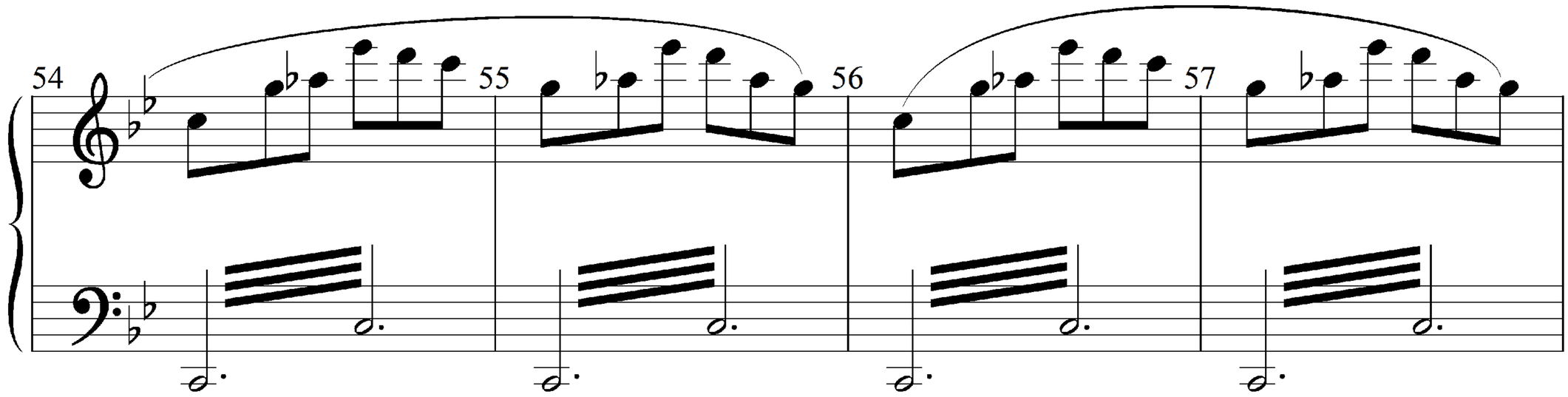

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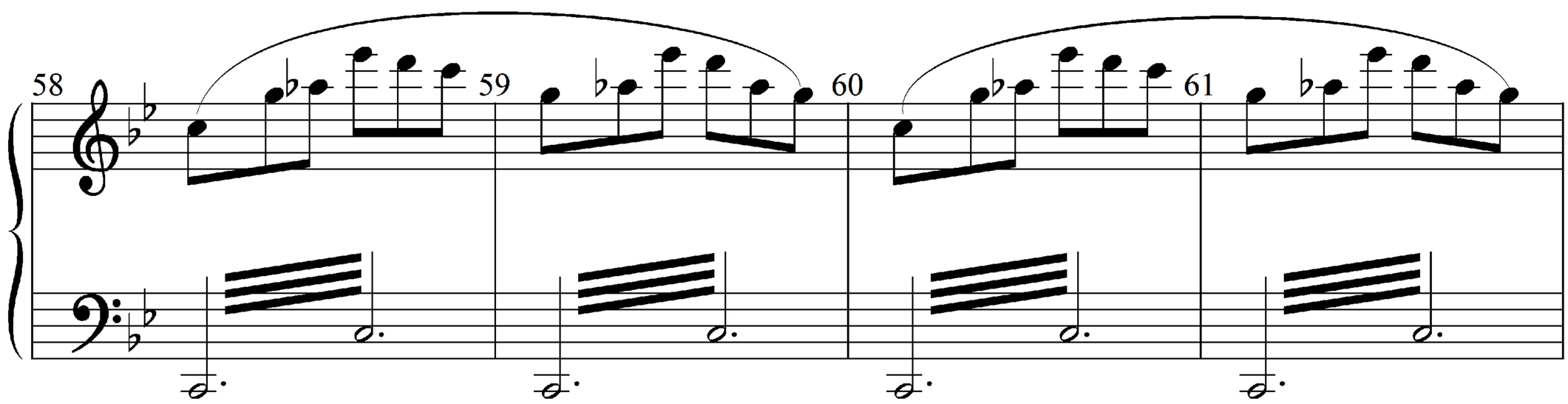

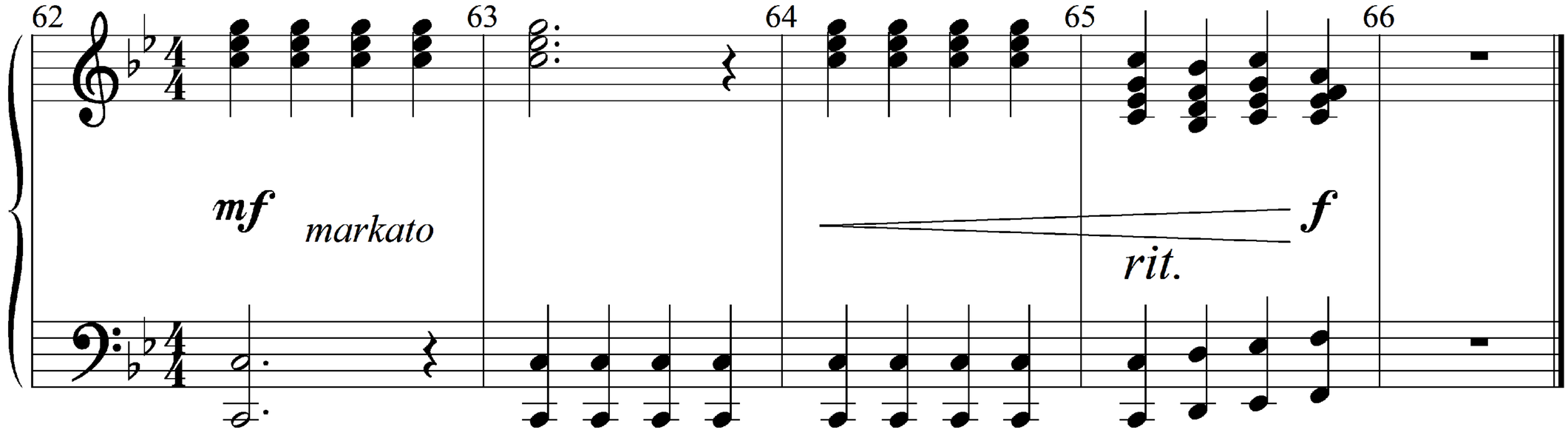

SEGUE IN TEMPO TO NO. 2

No. 2: A Happy Life

CUE: Follow on from No. 1

♩=200

Piano

OLIVER: All in all, when I think a- bout this life, I real- ly can't com-

plain. I'm hap- py here and so's my wife; we work but nev- er

strain, but when our boy died, we were bro- ken,

mp

mp

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18 19 20 21 22 23

but life goes on a- gain. Life goes on a-

p *p*

24 25 26 27

gain ____ ____. And the inn and the fer- ry are e-

C

mf *mf*

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28 29 30 31

nough for me. All in all, it's a hap- py life.

D

32 33 34 35

And we don't seem to put a-

36 37 38 39

way a lot, but we eat and don't go cold. I've ten good years or

40 41 42 43

more a- head; not young but not yet old but with our

E

44 45 46 47 48

boy gone things seem em- pty and win- ters

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49 50 51 52 53

grow more cold. Win- ters grow more cold

p

p

F

54 55 56 57

But the inn and the fer- ry are e- nough for me. All in

mf

mf

G

58 59 60 61

all, it's a hap- py life.

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G2

62 63 64 65

MRS OLIVER: We've not much more than we have on our back and

mf

H

66 67 68

no great wealth to buy the things we lack, but why do we need

mp

mp

69 70 71 72

mon- ey (though it sure- ly would be grand!) when we have a

73 74 75 76

life that we can walk through hand in hand?

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I

77 78 79 80

We have the inn to buy our dail- y fare; the fer- ry buys a rib- bon

81 82 83 84

for the hair and why do we need more than that? We laugh and we sur-

85 86 87 88 89

vive. Still it might be dif- f'rent if our boy we still a-

J

90 91 92 93 94

live. Boy we still a- live!

dim.

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95 96 97 98 99

Our boy would be sev- en- teen this year. He was no

Our boy would be sev- en- teen this year. He was no

100 101 102 103

an- gel, sure, but then... He was

an- gel, sure, but then, who wants an an- gel for a son?

104 105 106 107

hand- some, he was strong. But he

Would have had the girls a- twit- ter, but he

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K

108 109 110 111 112

did- n't live that long.

did- n't live that long. I had the dreams that a

113 114 115 116 117

I had the pain that a moth- er knows. We hoped to grow

mp

fath- er has. *p* We hoped to grow

118 119 120 121

old and watch him fly. It was my fond- est hope that

old and watch him fly. It was my fond- est hope that

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122 123 124 125

I would live to seem him be... res- pec- ta- ble. A

I would live to seem him be a gen- tle- man. A

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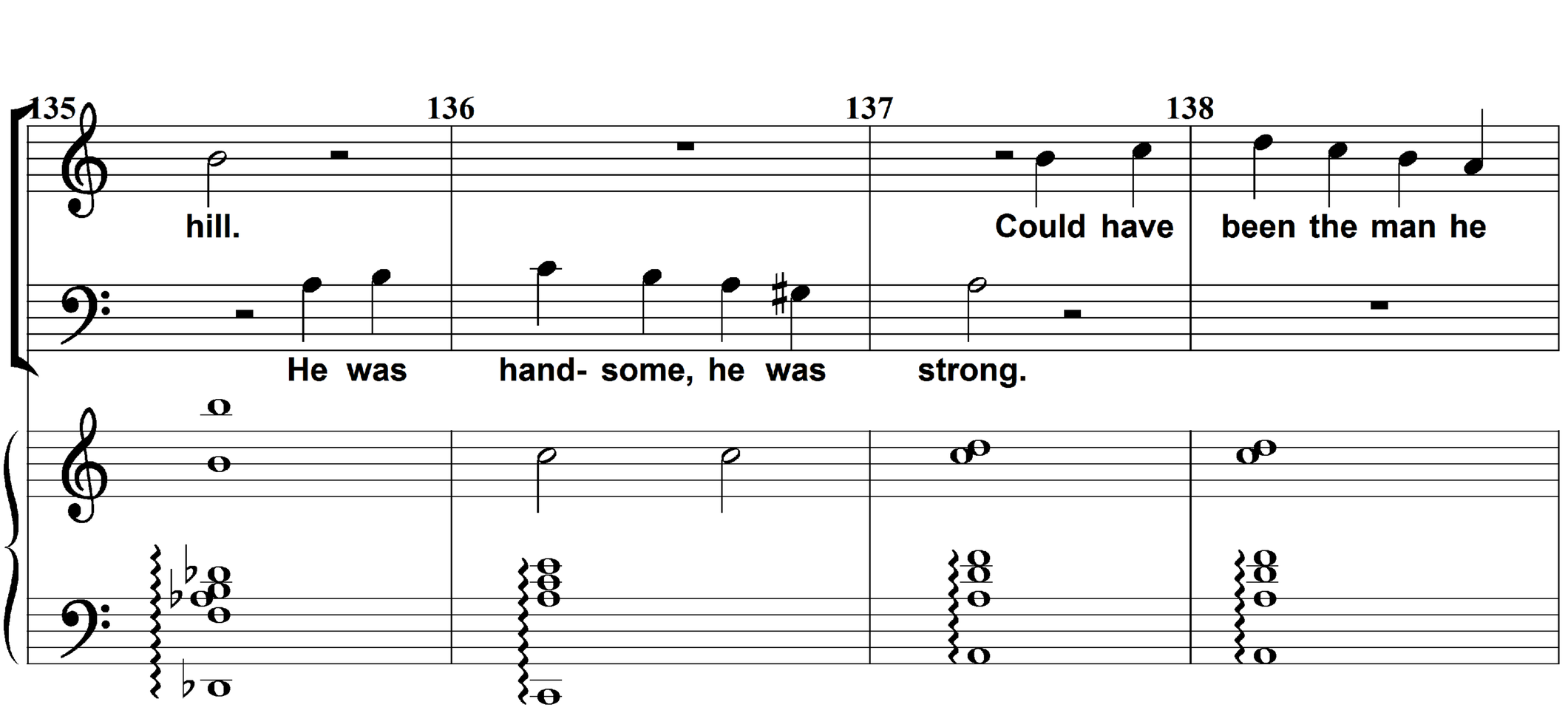

M

139 140 141 142

want- ed, but he did- n't live that long.

But he did- n't live that long.

mf

143 144 145 146

When we

mf

When we

mf

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147 148 149

came here, we though that life would be a sweet, i- dyl- lic

came here, we though that life would be a sweet, i- dyl- lic

150 151 152

dream, but as the world goes rush- ing past, we

dream, but as the world goes rush- ing past, we

N

153 154 155 156

strug- gle on up- stream. *mp* We know our lives might

strug- gle on up- stream. *mp* We know our lives might

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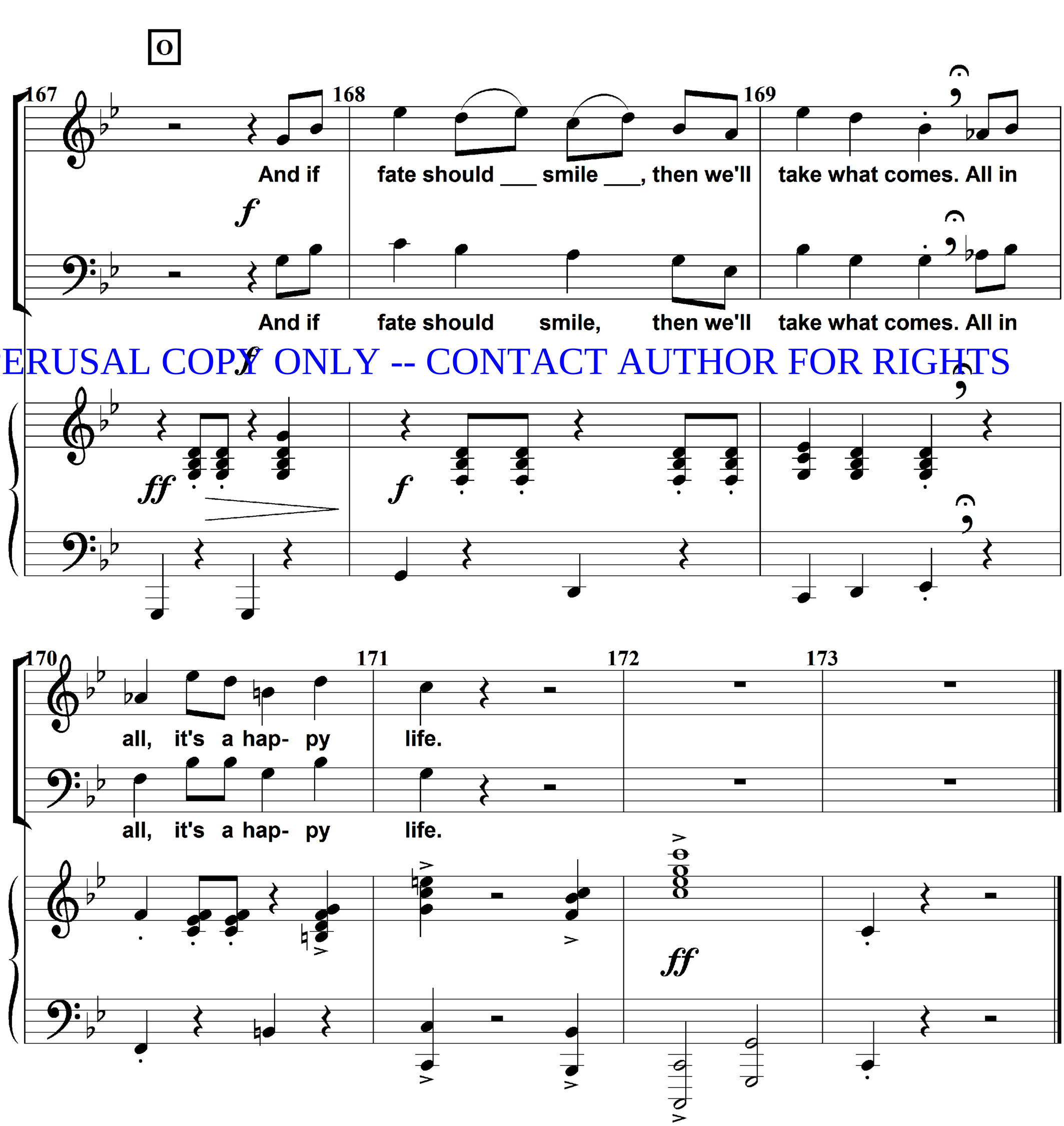
mp

157 158 159 160 161

have been dif- f'rent, but what we have is

have been dif- f'rent, but what we have is

O



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No. 2a: A Happy Life, button

CUE: MRS. OLIVER: "You don't look well, you know."

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No. 3: What If?

Cue: NARRATOR: "After this, 'what if' shall rule."

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10 11 12

ESLPETH: If

mf

feel El- speth breath- ing. What if I dared take the chance?

mf

B

13 14

one of us dared speak, dared call to the oth- er... My

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15 16 17

heart pounds to think such a thought! But, what if I dared to?

18 19 20

Dared call him to me? And, what if...? I'd real- ly best not!

C

21 ELSPETH: 22 23

f

What if I called out his name?

ARCHY:

What if I called out her name? What if she's feel- ing the

f

f

f

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24 25 26

What if he's feel- ing the same? And

same? And

D

27 28 29

mp cresc

what if he's stand- ing there, think- ing of me? Not know- ing that I am as

mp cresc

what if she's stand- ing there, think- ing of me? Not know- ing that I am as

mp

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30 31

fright- ened as he is. And what if I sim- ply went

fright- ened as she is. And what if I sim- ply went

32 33 34

'cross to his side? Could I dare? Could I dare? Could I

'cross to her side? Could I dare? Could I dare? Could I

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35 36 37 38

rit. *a tempo*

dare? And what if he wants me there?

f

rit. *a tempo*

dare? And what if she wants me there?

f

3 3

rit. *f*

a tempo

E

39 40 41 42

mp

F

43 44 45 46 47

ppp *mf*

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48 49 50

G

51 52

What if that Bum- fry's a thief, Mis- ter Ol- i- ver?

53 54 55

OLIVER:

What if the stars should fall?

What if we're robbed in our

56 57 58

sleep, Mis- ter Ol- i- ver?

What if he kills us all?

I

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H

59 60

don't want to seem like a bus- y bo- dy, wor- ry- wart. You

61 62 63

know I'm not gen- 'r'ly that way, BUT!, those young- sters I put at the

I know.

64 65 66 I

top of the stairs? Could he be mur- d'ring her?

67 68 69

J

70 71 72

What if is catch- ing, it

What if we had that much gold, Mis- sus Ol- i- ver?

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73 74

seems.

What if we found Bum- fry

75 76

What if can make pleas- ant

cold, Mis- sus Ol- i- ver?

K

77 78

dreams.

I wish Mis- ter Bum- fry no

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79 80 81

vi- o- lence, no ac- ci- dents. At heart I'm a peace- ful man, BUT!,

I know.

82 83 84

why should a puff- gut like he get a- head? I'll nev- er un- der-

L

85 86 87 88

stand!

M

89 90 91

BUMFRY:

What if they've guessed, this time?

mf

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92 93

What if they know who I'm?

94 95

What if they've found where the gold come from?

N

96 97 98

What if they sense that I'm on the run? What if I stole a ca-

99 100

noe? What would that In- dian

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101 102 103

do? What if I went 'cross the lake, to- night?

104 105

What if it sank, though? They said it might!

106 107

What if she poi- soned that stew ___?

108 109 110

O

ARCHY We're here in the room, all a-

What if, and what shall I do?

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111 112 113

MRS OLIVER:

What if he kills us all?

lone with the moon- light.

What if I'm caught? What if I'm not?

114 115 116

ELSPETH:

What if I dared to? Dared call him to me?

What if they come for me?

OLIVER:

What if we found him

117 118 119

P

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

ELSPETH: "What if?" has much to re- com-

"What if?" has much to re- com-

MRS OLIVER:

"What if?" has much to re- com-

ARCHY:

"What if?" has much to re- com-

BUMFRY:

cold?

"What if?" has much to re- com-

OLIVER:

slower

120 121

mend it. Don't be a- fraid to dream your sweet- est

mend it. Don't be a- fraid to dream your sweet- est

mend it. Don't be a- fraid to dream your sweet- est

mend it. Don't be a- fraid to dream your sweet- est

mend it. Don't be a- fraid to dream your sweet- est

mend it. Don't be a- fraid to dream your sweet- est

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122 123 124

dreams. Yet, I'm a- fraid! We know from the start that in the end, it

dreams. We know from the start that in the end, it

dreams. We know from the start that in the end, it

dreams. We know from the start that in the end, it

dreams. We know from the start that in the end, it

dreams. We know from the start that in the end, it

125

126

can- not be as sweet as now it seems. ___ ___

can- not be as sweet as now it seems. ___ ___ Yet, still we

can- not be as sweet as now it seems. Yet, still we

can- not be as sweet as now it seems. Yet, still we

can- not be as sweet as now it seems. Yet, still we

can- not be as sweet as now it seems. Yet, still we

3

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127

128

dream. We dream our dreams. We dream our dreams, for

dream. Dream our dreams. for

dream, dream our dreams, for

dream, dream our dreams, for

dream, dream our dreams, for

dream, dream our dreams, for

3

3

129 130 131 132

what if we dared to dream our dreams?

what if we dared to dream our dreams?

what if we dared to dream our dreams?

what if we dared to dream our dreams?

what if we dared to dream our dreams?

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133 134 135

p

p

136 137 138

139 140 141 142

R

143 144 145 146 147

mp

S

148 149 150 151

mp

152 153 154 155

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156 157 158 159 160

3 3

rit.

f

a tempo

T

CUE 3A: Donaghie's Entrance

161 162 163 164 165 166

mp

mp

167 168 169

170 171 172 173

knock on piano case

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174 175 176 177

178 179 180 181 182

fff

No. 4: Before You Judge

CUE: BUMFRY: "I think I'd best..."

♩=125

A

Piano

sfz *mf*

B

Be- fore you judge what hap- pens here, let's try to

get just one thing clear: there is- n't one of us that can af- ford dis-

dain, for if the cir- cum- stance were ours, then it must

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11 12

sure- ly give us pause and in the end, you know, we all could do the

C

13 14

same. No mat- ter what our place in life, it's come from

G.P. UNTIL CUE

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15 16

com- pe- ti- tion, strife, and cut- ting throats of peop- le who get in our

17 18

way. But that's the way it's al- ways been and from the

19 things that I have seen, I guess the 20 world is still as mur- der- ous to-

D

21 day. And up and 22 down we go and round and

And up and down we go and round and

=60

G.P. UNTIL CUE

CAREFUL: watch tempo!

HALF TIME!

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23 round we go and ev- 'ry- 24 one we know is

round we go and ev- 'ry- one we know is

25 look- ing for the end. 26 But in the 27 end, we know, there is no

look- ing for the end. But in the end, we know, there is no

28 an- swer, so we all get 29 up and round we go a- 30 gain. And up and

an- swer, so we all get up and round we go a- gain. And up and

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G.P. UNTIL CUE

E

31 down we go and round and 32 round we go and ev- 'ry-

down we go and round and round we go and ev- 'ry-

♩=125

A tempo!

33 34 35

one we know is look- ing for the end. But in the

one we know is look- ing for the end. But in the

36 37 38

end, we know, there is no an- swer, so we call get up

end, we know, there is no an- swer, so we call get up and

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F

39 40 41

round we go a- gain.

fff

No. 5: Gelt!

Cue - OLIVER: Comfortable!

Piano

♩.=70

A

OLIVER Rich! Think of the chan- ges that mon- ey can bring.

Think of the eas- y life. No need to work for a sin- gle thing.

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B

Gone is the toil and strife. Di'- monds or pearls or

fash- 'na- ble curls; silk gowns and all the rest.

17 18 19

Rings on your fin- gers of sol- id gold! For you, my dear, on- ly the

C

20 21 22

best! Give me e- nough of the gelt, my dear.

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23 24 25

Pile __ the luc- re high! I'll make a purse for a

26 27 28

queen, my dear, of an- y pig's ear in the sty.

D

29 30 31

Pic- ture your- self in a twen- ty room house, with a ser- vant in ev- 'ry

32 33 34

one; a Pall Mall ad- dress and a coun- try es- tate and

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35 36 37 38

par- ties from sun to sun.

E

39 40 41

MRS. OLIVER I'd be a la- dy and you'd be a gent. Not

car- ing a fig for the for- tunes we've spent. Liv- er- ied ser- vants to

jump at our call and break- fast in bed, sum- mer, win- ter and fall.

F

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Give me e- nough of the gelt, my dear.

Give me e- nough of the gelt, my dear.

Pile __ the luc- re high! The life we have here is so

Pile __ the luc- re high! The life we have here is so

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I

74 75 76

I'd be a la- dy and you'd be a gent. We'd go where we want and we'd

You'd be a la- dy and I'd be a gent. We'd go where we want and we'd

a tempo

77 78 79

spend where we went. Tra- vel is broad- 'ning, the wise men say, but

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spend where we went. Tra- vel is broad- 'ning, the wise men say, but

80 81 82

go- ing first class is the on- ly way!

go- ing first class is the on- ly way!

J

83 84 85

Give me e- nough of the gelt, my dear.

Give me e- nough of the gelt, my dear.

86 87 88

Pile __ the luc- re high! All that we ask and

Pile __ the luc- re high! All that we ask and

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K

89 90

all that we need are the good things, the grand things, the

all that we need are the good things, the grand things, the

91 92 93

ban- gles and band things, the good things that mon- ey can buy!

ban- gles and band things, the good things that mon- ey can buy!

DOUBLE TEMPO!
IN 2

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L

94 95 96 97 98

No. 6: For You

Cue - DONAGHIE: "Now, git!"

tempo steady ♩=100

Piano

mp

A

ELSPETH

Here we part and here I leave a prom- ise for this

mp

des- p'rate eve that here I will re- turn once more

to wait,

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23 24 25

to wait for you.

B

ARCHY

26 27 28

Prom- is- es we both have made will hold us to the

mp

29 30 31

plans we've laid, so be as- sured of one thing, dear:

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32 33 34

I'll come.

35 36 37 38

I'll come for you.

C

39 40 41 42 43

mf

D

ELSPETH

44 45 46 47

Shad- ows lie up- on the night- mare

mf

ARCHY

Shad- ows lie up- on the night- mare

mf

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

48 49 50 51

land- scape, child- hood fears for-

land- scape, child- hood fears for-

52 53 54 55

got- ten long a- go, yet

got- ten long a- go, yet

56 57 58 59

some- how through those fears, I feel you

some- how through those fears, I feel you

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

60 61 62 63 64

with me. You can feel me with you, too, I know.

mp

with me. You can feel me with you, too, I know.

mp

mp

E

65 66 67 68 69

f

F

70 71 72 73

f So, here we part and here I leave my

f So, here we part and here I leave my

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74 75 76 77

prom- ise for this des- p'rate eve. I on- ly ask that you be- lieve

prom- ise for this des- p'rate eve. I on- ly ask that you be- lieve

78 79 80 81

I'll wait. I'll wait for

mp

I'll come. I'll come for

mp

mp

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82 83 84 85 86 87

you!

ff

you!

ff

ff *fff*

No. 7: Pleasant Little Murders

Cue - OLIVER: "Let's go to sleep, shall we?"

♩=130

Company

Piano

mf

mf With

A

Bum- fry in the cel- lar, safe- ly tucked out of sight,

Oo- oo- oo!

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no- one could sus- pect a thing ___. Who would have thought,

Oo- oo- oo!

10 11

who could be- lieve what those two were hid- ing up their

Oo- oo- oo!

B

12 13

sleeve? Pleas- ant lit- tle mur- ders seemed to

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14 15 16

float a- cross their minds, wait- ing for oc- ca- sion to knock. The

3

(knock on piano)

17 18

life of ev- 'ry stran- ger, ev- 'ry trav- 'ller pass- ing through, could be

19 20

meas- ured by the min- utes on the clock. Pleas- ant

C

21 22

lit- tle mur- ders, the so- phis- ti- cate of crimes. Takes a

D

23 24 25 26

cul- tured pal- ate for that rar- est of all wines.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

E

27 28

Now the wheels are turn- ing, the schemes be- gin to flow.

Oo- oo- oo!

29 30 31

Ol- i- ver has just be- gun to think ___. The first one was so eas- y,

Oo- oo- oo!

32 33

mere- ly child's ___ play. Why not try an- oth- er one or

Oo- oo- oo!

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

F

34 35

two? Pleas- ant lit- tle mur- ders seemed to

36 37

peek through ev- 'ry door, wav- ing to him, "Let's go out and

play!"

MRS. OLIVER:

Yoo- hoo!

Ol- i- ver is think- ing up the neat and per- fect way

to com- mit the crime that's sure to pay. Pleas- ant

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

G

lit- tle mur- ders, a quick crrk! and then good- night. Knife or

gun or poi- son are e- nough to douse your lights.

No. 8: Human Nature

CUE -- MARTIN: "It's planned in every detail."

♩=120

Martin

Piano

mf

mf

A

daugh- ter is a fra- gile thing, de- mand- ing care- ful nur- tur- ing. It's

not like rais- ing boys, as I would say. You have to bring them up a spec- ial

way. And since my wife has passed a- way, I've a moth- er's role to play, as

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

C

13 well as be- ing stern and grave pa- 14 pa! 15 So, I said to my- self, Mar- tin,

16 what's the sur- est way to 17 make her do the things she ought to 18 do? And the

19 ans- wer was, of course, the old 20 pro- verb of the horse: "You can

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D

21 lead a horse..." Does that make sense to 22 you? 23 For hu- man nat- ure is a

f

rall.

f
a tempo

24 won- d'rous thing. 25 The steps we'll take to do the 26 stu- pid thing. When

27 thought and wis- dom find that a 28 cer- tain path will pay, you can

29 count on all man- kind to set 30 off a dif- f'rent way, and there's

ff

PERUSAL COPY ONLY – CONTACT AUTHOR FOR RIGHTS

31 no- thing you or I could ev- er 32 do. They'd kill them- 33 selves, just to spite me and

mp

ff *mp*

E

34 35 36 37 38

you.

I

mf

mf

F

39 40

made her think it was a lark. I said stay clear of that young clerk. Of

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

41 42 43

course, she could-n't wait to meet the boy. A child ___ with her first Christ-mas

G

44 45

toy. So, I let nat- ure take its course, and

46 47

while I screamed my poor throat hoarse, I set it up so they would run a-

H

48 49 50

way. For I said to my- self, Mar- tin, that's the man for her. I'll

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51 52

make her fall in love with that bright lad. But how

53 54

long would this match last, I'm sure it would crum- ble fast, if

I

55 56 57

ev- er they find out that they've been had! For hu- man nat- ure is a

f

rall.

f

a tempo

58 59 60

won- d'rous thing. The steps we'll take to do the stu- pid thing. When

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61 62

thought and wis- dom find that a cer- tain path will pay, you can

63 64

count on old man- kind to set off a dif- f'rent way, and there's

ff

65 66 67

no- thing you or I could ev- er do. They'd kill them- selves, just to spite me and

mp

ff *mp*

J

68 69 70

you. No, there's no- thing you or I could ev- er do. They'll fall in

mf *mf*

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

ff

71 72

love, just to spite me and you.

mf *ff*

No. 9: What If?, reprise

CUE: DONAGHIE: "'Least, none with balconies in them."

gently ♩.=50

Piano

p

ELSPETH

p I'm

here in the room all a- lone with the mor- ning. The long night is start- ing to

A

long and gradual cresc.

die. I'm watch- ing and wait- ing, and hop- ing and pray- ing.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

B

15 16 17

Long- ing the mo- ment to fly.

ARCHY

mp

El- speth is stand- ing there,

mp *long and gradual cresc.*

18 19 20

soft in the win- dow, her hair paint- ed red with the sun, then

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

21 22 23

we'll steal a- way with the morn-ing's first stir-ring. A- way with the sun-rise we'll

mf

mf

C

24 25 26

What if I called out his name?

f

run.

What if I called out her

f

27 28 29

What if he's feel- ing the same?

name?

What if she's feel- ing the same?

mp

PERUSAL COPY ONLY – CONTACT AUTHOR FOR RIGHTS

D

30 31 32

f And, what if he's stand- ing there think- ing of me, not

f And, what if she's stand- ing there think- ing of me, not

f

33 34 35

cresc.

know- ing that I am as fright- ened as he is and what if I sim- ply went

cresc.

know- ing that I am as fright- ened as she is and what if I sim- ply went

cresc.

D

36 37 38

'cross to his side. Could I dare? Could I dare? Could I

ff

'cross to her side. Could I dare? Could I dare? Could I

ff *ff*

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39 40 41 42

dare ___ ___? And what if he wants me there?

fff

dare ___ ___? And what if she wants me there?

fff *fff*

sfz

No. 9: What If?, reprise

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segue in tempo to No. 9a

No. 9a: Chase Music

CUE: follow on from No. 9

♩=150

VOCAL TACET

Piano

mp

mp

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

sf

fff

No. 10: Rationale

CUE: OLIVER: "That depends on what you think I'm thinking, Mrs. Oliver."

Piano

♩=130

mf

A

MRS. OLIVER

mf I think I don't like the tone of your voice. I think you've been get- ting i- deas. You'd best just for- get what- ev- er you've planned and qui- et down 'fore some- one hears.

OLIVER

mf There's

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B

16 17 18

no- one a- bout and what if there were? He's down there and that's where he

19 20 21

stays. We've start- ed it now, so why should be quit? We've

C

22 23 24

yet to try so man- y ways!

mf But it's wrong, Mis- ter O- li- ver, it's

rall. ff

mf a tempo

25 26 27

mur- der, af- ter all.

No, it's not, Mis- sus O., you see, we pun- ish them, is all.

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

D

28 29 30

That fat Bum- fry with his stol- en mon- ey did not de- serve to live an-

31 32 33

oth- er day ___. We'll just do the ones who need it.

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34 35 36

E

We'll be hand- ing jus- tice out, that's what they'll say. *f* Mis- sus O- li- ver, the

f

37 38 39

world is full of peo- ple who de- serve a grave- yard plot.

40 41 42

Do- ing in the vil- lains that the

mp

We'll be do- ___ ing the world a fa- __ vour. Do- ing in the vil- lains that the

mp

mp

43 44 45

world can- not.

mf The

world can- not.

mf The

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

mf

mf

F

46 47

world, Mis- ter O- li- ver, is not a hap- py place. It's

world, Mis- sus O- li- ver, is not a hap- py place. It's

48 49 50

filled with pain and mis- ery- y. If we can do our part to

filled with pain and mis- ery- y. If we can do our part to

G

51 52 53

help the hum- man race, then we'll do it wil- ling- ly.

help the hum- man race, then we'll do it wil- ling- ly. *f* Cut a few

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

54 55

f

or poi- son their tea ___! Or bash in their brains in their

throats! Or bash in their brains in their

56 sleep ___!

57 If we can do a few

58 vil- lains in, I

59 don't think the world would

60 weep.

61

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

J

mf

62 That fat Bum- fry was a

63 down- right bad 'un.

64 I could de- tect a cer- tain

65 66 67

e- vil air ___. There's been oth- ers who've come in here

K

68 69 70

f

who could use a raz- or placed with lov- ing care. Mis- ter O- li- ver, the

f

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71 72 73

world keeps spin- ning 'round and does- n't real- ly care who gets a- head.

74 75

We'll re- move a few __ un- de- sir- a- bles; dis-

76 77 78

tri- bute all that wealth a- round to us, in- stead!

mp *mf*

L

79 80 81

The world, Mis- ter O- liv- er, re- sem- bles a sty. It's

The world, Mis- sus O- liv- er, re- sem- bles a sty. It's

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82 83 84

filled with graft and lar- cen- y. But we, Mis- ter O- li- ver, can

filled with graft and lar- cen- y. But we, Mis- sus O- li- ver, can

M

85 clean it, if we try,

86 and, we'll do it lov- ing-

87 ly! Shar- pen your

clean it, if we try,

and, we'll do it lov- ing-

ly!

88 axe!

89 There's work to be done ___ to-

And brew up some tea ___! There's work to be done ___ to-

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N

90 night ___.

91 If we can do a few

92 vil- lains in... and

93 some- how I think we

night ___.

If we can do a few

vil- lains in... and

some- how I think we

slower!

a tempo

O

94 95 96 97 98

might!

might!

slower

pp

P

99 100 101 102

p

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

dead slow ♩.=15

103 104 105 106 107 108

Hold fermata at Bar 107
until OLIVER: "I think
we can accomodate you."

fp

END OF ACT ONE

No. 11: Victims

CUE: On SM GO

FX: Wave sounds

Piano

A

Piano

B

mp

I had a life once, oh, a cen- tur- y a- go, of

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mp

com- mon- place things, and a com- mon- place goal: to see my boy, a man, but that was

20 21 22

cen- tur- ies a- go. I had a

C

23 24 25

dream once, oh, an or- din- ar- y dream, of com- mon- place things and a

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26 27 28

com- mon- place goal: to make a liv- ing and a home, but that was cen- tur- ies a- go.

D

29 30 31

mf

So man- y days

mf

32 33 34

have come and gone since then; so man- y dreams, I can't re-

35 36

mem- ber them. The vic- tims pile high and

37 38

none of them know why, an- y more than

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E F

39 40 41 42

we know why. *f* And, their si- lent screams now fill my dreams and

f

43 44 45

mouth- less- ly ask "Why?" "Why did I have to die" and, I say, "I don't know. Not

sfz

G

46 47 48

l."

mp

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

49 50

mp I had a

H

51 52 53

life once, oh, a mil- lion years a- go, of ev- 'ry- day thought and an

54 55 56

mf

ev- 'ry- day soul but then my boy was killed and that's just min- utes a- go. And, I

mf

I

f

57 58 59

can't for- give and I won't for- get and, the one who has done this I'll

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f

J

60 61 62

ff

set- tle with yet! And, in the mean- time... and, in the

ff

63 64

mean- time..! I'll have re- venge on them all!

K

65 66 67

mp

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

68 69 70

L

71 72 73

f So man- y dreams

f

74 75 76

have come and gone since then; so man- y days, I can't re-

77 78

mem- ber them. The vic- tims pile high and

79

none of them know why

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

M

80 81 82

an- y more than we know why. And, their

N

83 84 85

si- lent screams, now, fill my dreams and mouth- less- ly ask "Why" and I say,

86 87

"Why not?"

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

mf

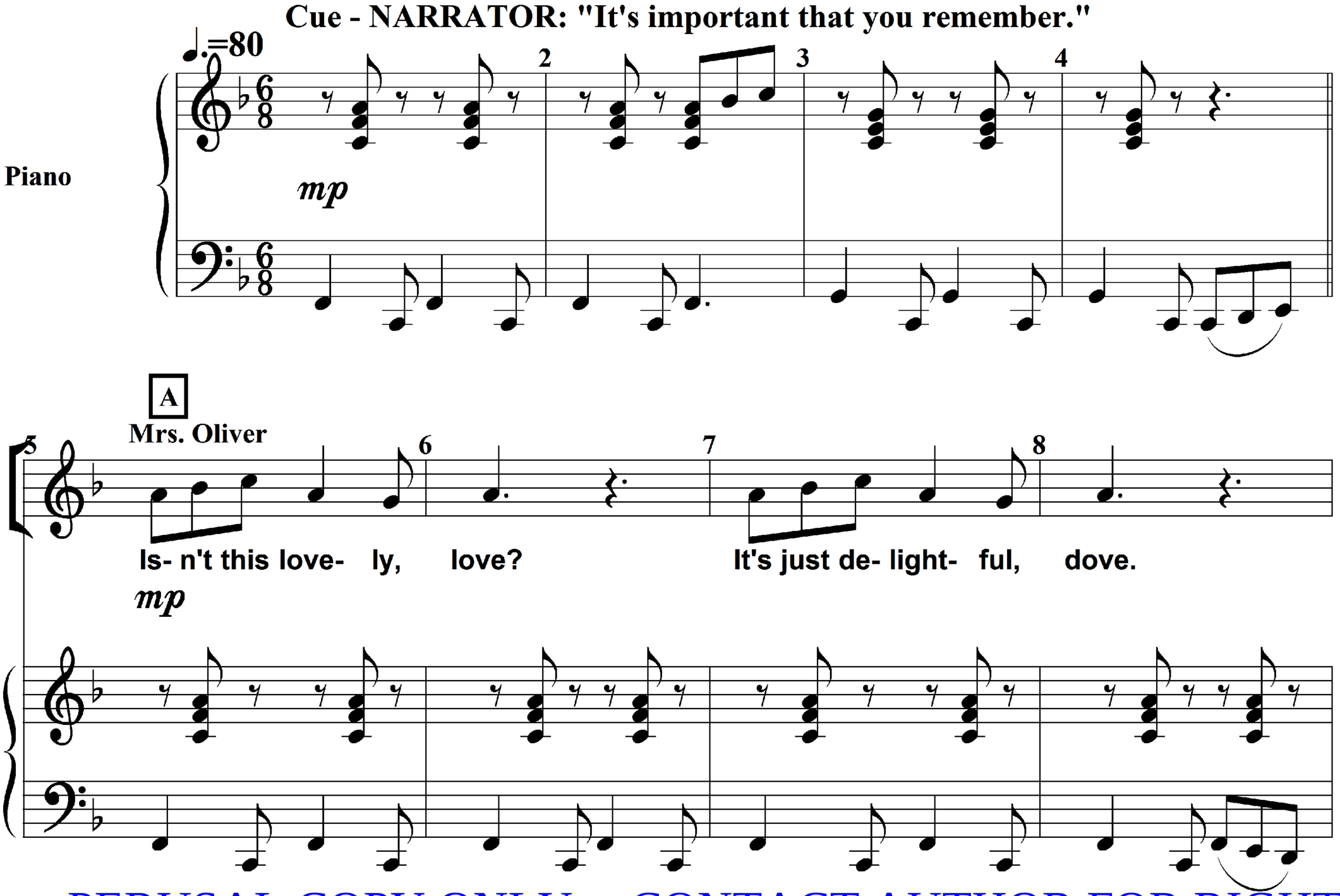
sfz

88 89 90

ppp

No. 12: Isn't This Lovely, Love?

Cue - NARRATOR: "It's important that you remember."



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17 18 19 20

There is no place I'd rath- er be, if you're here with me.

C

21 22 23 24

We'll just sit for hours ___ id- ly chat- ting of

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25 26 27 28

"wheth- er" and of "if" and of "just so."

D

29 30 31 32

We could ev- en do with- out the chat- ting. *mf* We'll

33 34 35 36

sim- ply watch the tran- quil em- bers glow.

E

37 38 39 40 41

mp

Is- n't this coz- y, dear? Life isjust ros- y here.

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42 43 44

Ev- 'ry- thing seems to be cheer- ful and grand, when I'm hold- ing your hand.

F

45 46 47 48

The storm that is rag- ing now seems cheer- ful and bright, some-

49 50 51 52

how. The hard- er the wind may blow, the clos- er we'll grow.

G

53 54 55 56 57

With hands en- twined, we'll face the world to- geth- er and

mf

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

H

58 59 60 61 62

nev- er let our cares or wor- ries show. In fact, when we're

63 64 65 66 67

sit- tinghere to- geth- er, there'll nev- er be a wor- rythat we

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No. 13: Elspeth

CUE: VISUAL Archy wakes

♩=105

Piano

A

ARCHY: *p* I wake and find you hol- ding me;

Your gen- tle hand laid sof- tly on my brow! In sleep, I

wan- dered fev- 'rish- ly, But, still, you seemed to

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

12 13

B

be with me some- how! I op- ened my eyes, just

mp

14 15 16

now, And wan- ted you near, And feel my sur- prise: Some-

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

C D

17 18 19 20

how, you were here! Your sil- ken

pp

21 22 23

hair is like a crown That's lit in splen- dour by ___ ___ the fire.

24 25 26

Its shine as now you brush it down, Sends rays that fan the

E

27 28 29

em- bers high'r. *mp* I sink in your eyes and fall In deep- est, dark

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30

seas. I've

31 32 33

no will to fight, at all, so res- cue me, please!

F

34 35 36

G

pp

Els- peth, I live for the

3 3 3

37 38 39

mo- ments you give me, So please! Give me my

Port.

mf

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

H

40 41 42 43

f

life!

3 3 3 3 3

pp *ppp*

No. 14: Song In Which Elspeth Expounds Her Broad Knowledge Of Inter-sex Relationships

Cue - IOYAN: "Hopidan! Hiroquay."

Piano

♩.=50 mp ff ♩=130 A mf

B

Els- peth thinks that Ar- chy

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

has de- sert- ed her. (Oo- oo- ooh!) How could she know he's death- ly

ill ___? (Oo- oo- ooh!) Bit- ter, she's brood- ing,

13 14

Think- ing Ar- chy's gone; Cry- ing 'til her poor heart's had its

C

15 16 17

fill.

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18 19

D

20 21

Stup- id me, I should have known that men are fic- kle; noth- ing more than

♩=200

much faster!

22 23 24

years of toil and troub- le at the best. Not a one of them has ev- er

25 26

changed a tune or leaf, what- ev- er, And, I see that Ar- chy is the

27 E 28

same as all the rest! Lies they tell of las- ting love are

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29 30

sec- ond to the hur- ry of the ex- its that they make when times are

31 32 33

bad. Don't be- lieve a bit of it, for, once they've had a bit of it, you'll

34 35 36

find that what you have is you've been had!

F

37 38 39

mp

We keep our- selves pure for them,

tempo primo
mp

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40 41 42

Chaste and de- mure for them. Nev- er a thought for our-

43 44 45

selves, But al- ways "for them". Nev- er an an- gry

46 47 48

word, nor a com- plaint is heard;

49 50 51

On- ly the com- fort- ing sounds from the depths of our love, and

52 53 54 G

pat- ience with all they do... would dis- tress some- one

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

55 56 H

les- ser than we. *mf* Take, for in- stance, Ar- chy. Now, you

♩=200

much faster!

57 58

know I'm not up- set; I have- n't said a sin- gle thing that's harsh or

59 60

crass! Here, he's gone, de- ser- ted me. he

61 62

turned and ran. A thing like that just makes me want to find the man And

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63 64 I

kick him in... I mean... Don't you think he owes me some- thing?

65 66 67

Af- ter all, I gave my bo- dy to him. Well, I would if we'd had time! (I think.)

68 69

But, he's dis- ap- peared and god knows what or who he's found to sleep on

70 71 72 J

now. I hope the slut gives him the pox! I don't care, Mis- ter

♩=110

reasonable tempo
mf

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

73 74

Ar- chi- bald Stritch! Sleep with whom you will And, may she

75 76 77

give you the itch! Don't come look- ing for sym- pa- thy from me.

78 79

mf

You had your chance And the sec- ond time ain't free! But,

80 81 82

K

if you should love me still...!

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tempo primo

mp

ff

No. 15: Foolish Youth

Cue - IOYAN: "You hurry to Archy!"

♩=130

Piano

mf

Fool- ish

A

youth! Once a- gain, they go rush- ing in where an- gels fear to go. They're in

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

love, they say, Ev- en though they ought to know

mf Ev- en though they

mf Ev- en though they

11 12 13

bet- ter! Bet- ter! They are young, they say, but

ought to know bet- ter! Bet- ter!

ought to know bet- ter! Bet- ter!

14 15 16

Should they take the time to grow old- er? Old- er?

Should they take the time to grow old- er? Old- er?

Should they take the time to grow old- er? Old- er?

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

B

17 18 19 20

3

mp

21 22 23 24

Fool- ish

3

C

25 26

youth! So im- pet- u- ous. "Time will pass" is- n't good e- nough. They want

mf

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

27 28

love, they say, Ev- en though they ought to know

Ev- en though they

Ev- en though they

29 30 31

bet- ter! Bet- ter! They are young, they say, but

ought to know bet- ter! Bet- ter!

ought to know bet- ter! Bet- ter!

32 33 34

Should they take the time to grow old- er? Old- er?

Should they take the time to grow old- er? Old- er?

Should they take the time to grow old- er? Old- er?

PERUSAL COPY ONLY -- CONTACT AUTHOR FOR RIGHTS

D

35 36 37

mf

38 39 40

41 42

Fool- ish

E

43 44

youth! Un- con- trol- la- ble. Their rash acts are con- don- a- ble. They're in

F

45 46

love, they say, ev- en though they ought to know

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Ev- en though they

47 48 49

bet- ter! Bet- ter! They are young, they say, but

ought to know bet- ter! Bet- ter!

Ev- en though they ought to know bet- ter!

50 51

should they take the time to grow old- er?

Should they take the time to grow old- er?

Should they take the time to grow

52 53 54

Old- er?

Should they take the time to grow up?

ff

Old- er!

Should they take the time to grow up?

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ff

old- er?

Should they take the time to grow up?

ff

ff

G

55 56 57 58

mf

sf

sf

No. 16: Constable Donaghie

Cue -- Donaghie: "Ah, but they will be."

Piano

♩=125

mf

A

Would you like a drop of whis- ky, Con- sta- ble Don- a- ghie? It's such a tire- some jour- ney and I know you must be dry. As I say to my hus- band, Mis- ter Ol- i- ver, there's noth- ing like a lit- tle drop to

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B

help you face the day. It's been just such hor- rid weath- er, ain't it,

Con- sta- ble Don- a- ghie? I don't re- call the like of it in years. As

I say to my hus- band, Mis- ter Ol- i- ver, the sea- sons GO A- ROUND! fas- ter

each and ev- 'ry... CHEERS! And

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C

22 23

how is Mis- sus Don- a- ghie? She's fine? That's good. And

24 25

all the lit- tle Don- a- ghie's well, too? Now

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26 27

some- one said that you had wed a coup- le of sum- mers back. You

D

28 29 30

can't be- lieve a thing you... cheers! Cor- i- al- i- ty and

31 32 33

hos- pi- tal- i- ty, Mis- ter Don- a- ghie, are what we're fam- ous for.

34 35 36

I can't let you just go out in- to the cold. Have just an- oth- er drop be- fore you

E

37 38 39

ob- en up the door. Cheers!

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40 41 42 43

F

44 45 46

Would you like a drop of whis- ky,

47 48

Mis- ter Ol- i- ver? I've been show- ing Mis- ter Don- a- ghie some

G

49 50 51

of our hos- pi- tal- i- ty.

As I say to my wife, here, Mis- sus Ol- i- ver, the

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52 53 54

rep- u- ta- tion that we have for ser- vice is our pride and joy. Of

H

55 56 57

course, we work much hard- er than we did just a while a- go. Since our

58 59 60

boy was killed, it's hard- er ev- 'ry year to make things meet, you know. I

slower

I

61 62 63

don't think you knew him well, did you, Con- sta- ble Don- a- ghie? I

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J

64 65 66

guess you nev- er real- ly knew him well? But if you had you see, you'd have

mp

mp

67 68 69

seen the help that he was al- ways to his moth- er and to me ___.

K

70 71 72

Cor- di- al- i- ty and hos- pi- tal- i- ty, Mis- ter Don- a- ghie, are

f

mf *a tempo*

73 74 75

what we're fam- ous for. I can't let you just go out in- to the cold. Have

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L

76 77 78

just an- oth- er drop be- fore you op- en up that door! CHEERS!

mf

M

♩=80

79 80 81 82 83

p

slower

84 85 N 86

p I had a life once, oh, a mil- lion years a- go, of

87 88

ev- 'ry- day thoughts and an ev- 'ry- day goal, but then my

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89 90

boy was killed and that's just min- utes a- go. And I Well,

mf

mf

O

91

those two should be here by now, or else they should be com- ing ver- y

can't for- give and I

f

92

soon. Per-

won't for- get and the

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93

haps you'd bet- ter hide out- side. It's plen- ty dark and ver- y lit- tle

3 3

one who has done this I'll

3 3

94 95

moon. It was

set- tle with yet and that's a prom- ise. *f* And here's a

96

love- ly chat- ting with you but we real- ly should be head- ing up to

chance sent from hea- ven, I'll

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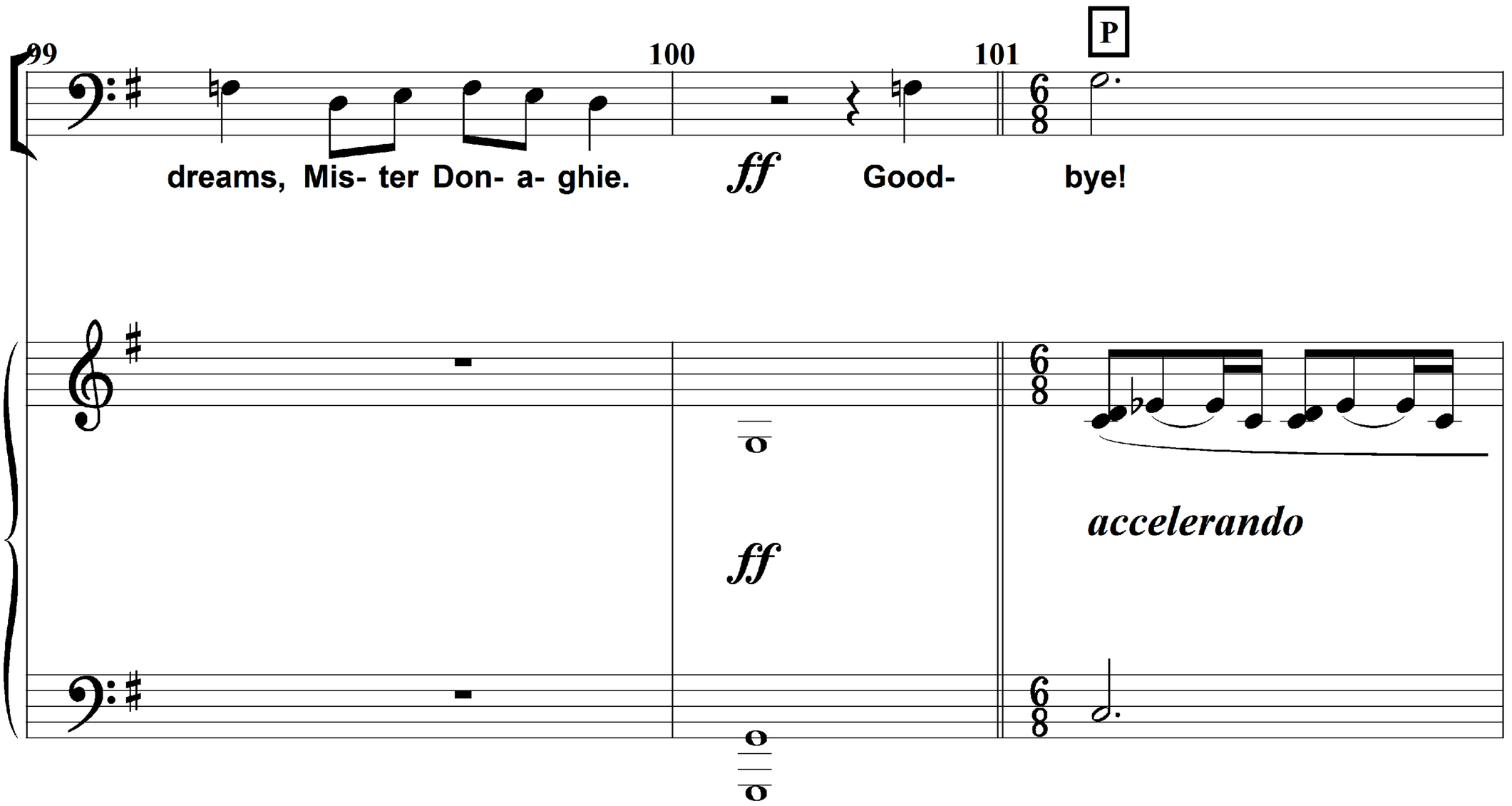
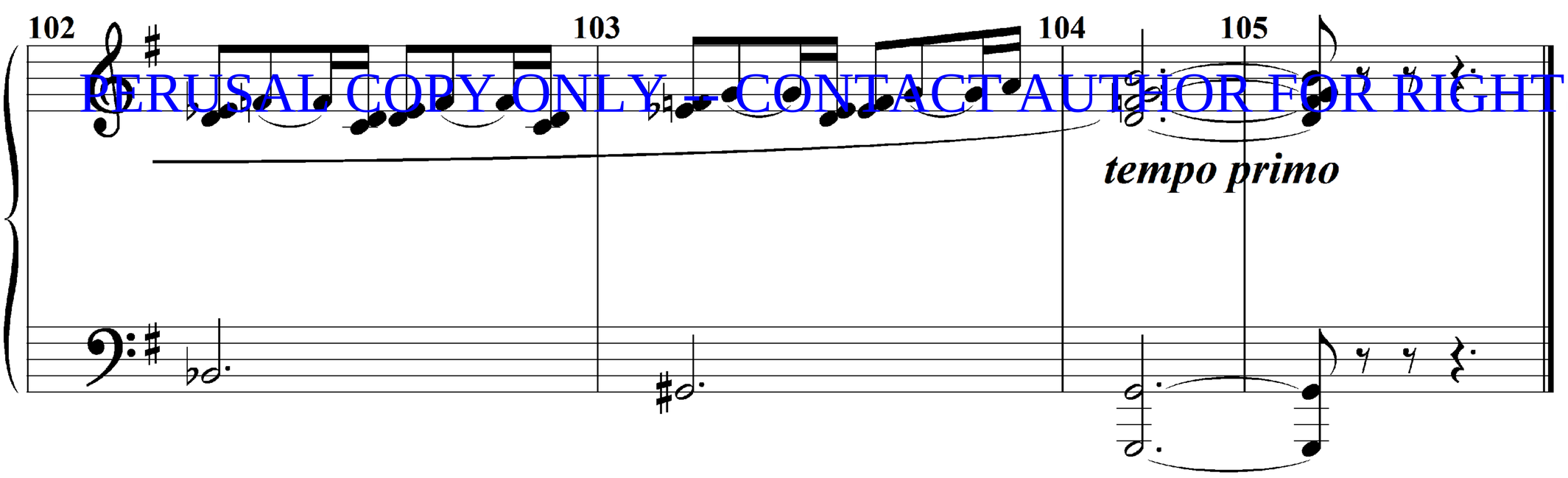
97 98

bed!

have my re- venge. Pleas- ant





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WARNING: only two lines before No. 17!

No. 17: Before You Judge, 1st reprise

CUE: MRS OLIVER: "Now you've done it."

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8 9 10

look- ing for the end. But in the end, we know there is no

look- ing for the end. But in the end, we know there is no

11 12 13

an- swer, so we all get up

an- swer so we all get up and 'round we go, a-

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mf

sf

14 15

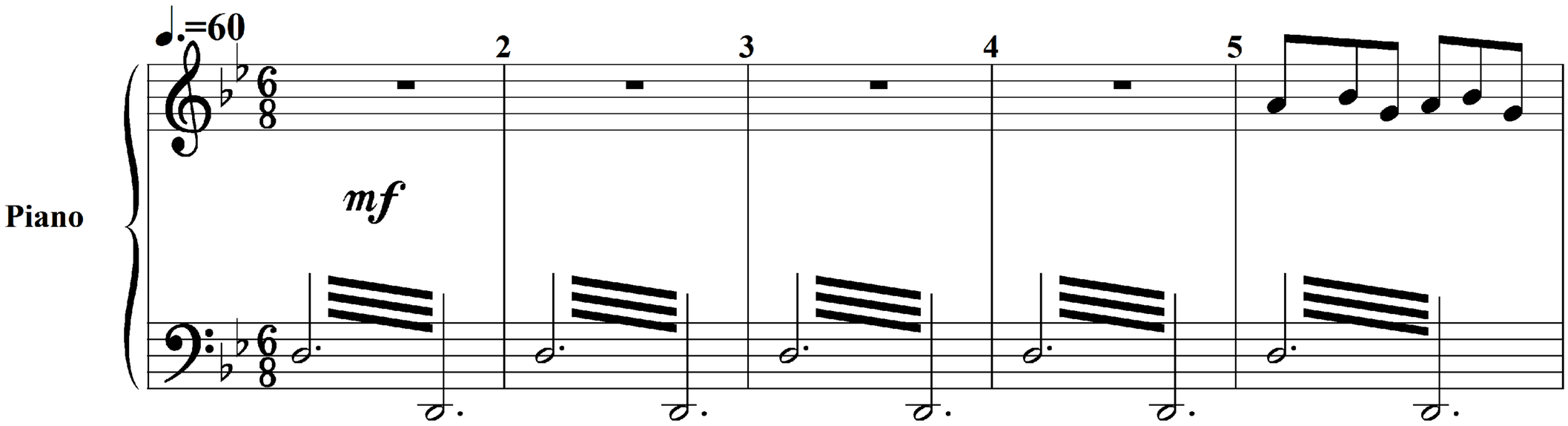
gain.

fff

Segue in tempo to No. 18

No. 18: Love Song

CUE: Follow on from No. 17



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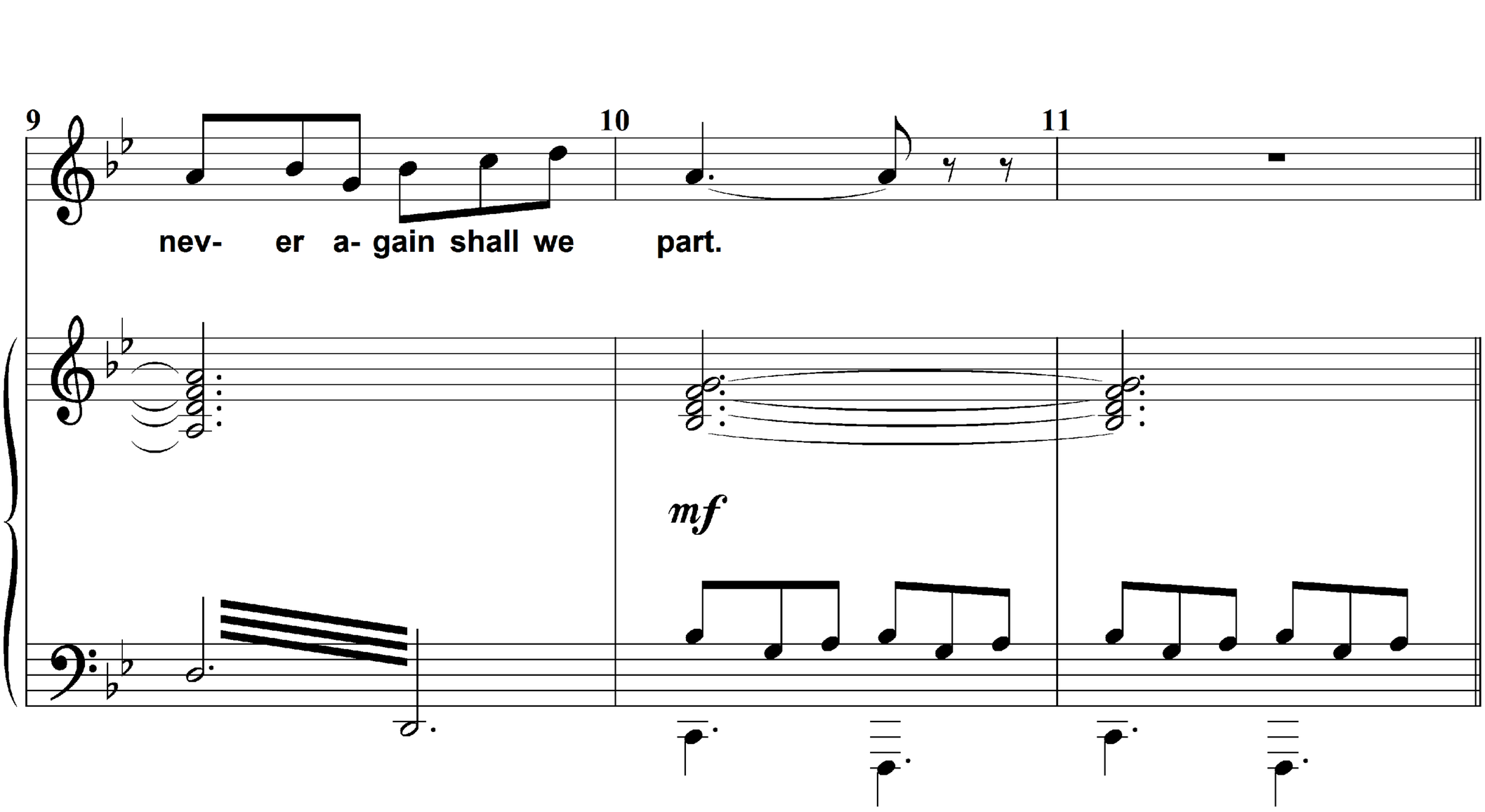

ELSPETH

12 13 14

Love, now you have me and with what we have we shall start.

mp *mf*

15 16 17

B

f Love, we shall fly! We shall nev- er look back for we'll

f Love, we shal fly! We shall nev- er look back for we'll

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18 19 20

nev- er a- gain need to trav- el this track. We're a- way and a new life be-

nev- er a- gain need to trav- el this track. We're a- way and a new life be-

21 22 23

gins. We have love and a love sure- ly wins. We have

gins. We have love and a love sure- ly wins. We have

C

24 25 26

love; we have love; we have love. We're to- geth- er and nev- er a- gain shall we

mp

love; we have love; we have love. We're to- geth- er and nev- er a- gain shall we

mp

mp

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D

27 28 29 30

part.

part.

31 32 33 34

35 36 37 38

E

39 40 41

Love, we shall fly! We shall nev- er look back for we'll nev- er a- gain need to

Love, we shall fly! We shall nev- er look back for we'll nev- er a- gain need to

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f

42 43 44

trav- el this track. We're a- way and a new life be- gins. We have

trav- el this track. We're a- way and a new life be- gins. We have

45 46 47

love and a love sure- ly wins. We have love; we have

love and a love sure- ly wins. We have love; we have

48 49 50 51

F

love; we have love. We have love.

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love; we have love. We have love.

52 53 54 55

No. 17: Before You Judge, 2nd reprise

Cue: IOYAN: "Hoecah! Hiroquay!"

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8 look- ing for the end. 9 But in the 10 end, we know there is no

look- ing for the end. But in the end, we know there is no

11 an- swer, so we all get 12 up and 13 'round we go, a-

mf

an- swer, so we all get up and 'round we go, a-

mf

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sf

14 gain. 15

gain.

p

No. 20: Gelt!, reprise

Cue - VISUAL: OLIVER exits

Piano

♩.=60

mp

A

mp

Think of the chan- ges that mon- ey can bring.

Think of the eas- y life. No need to work for a sin- gle thing.

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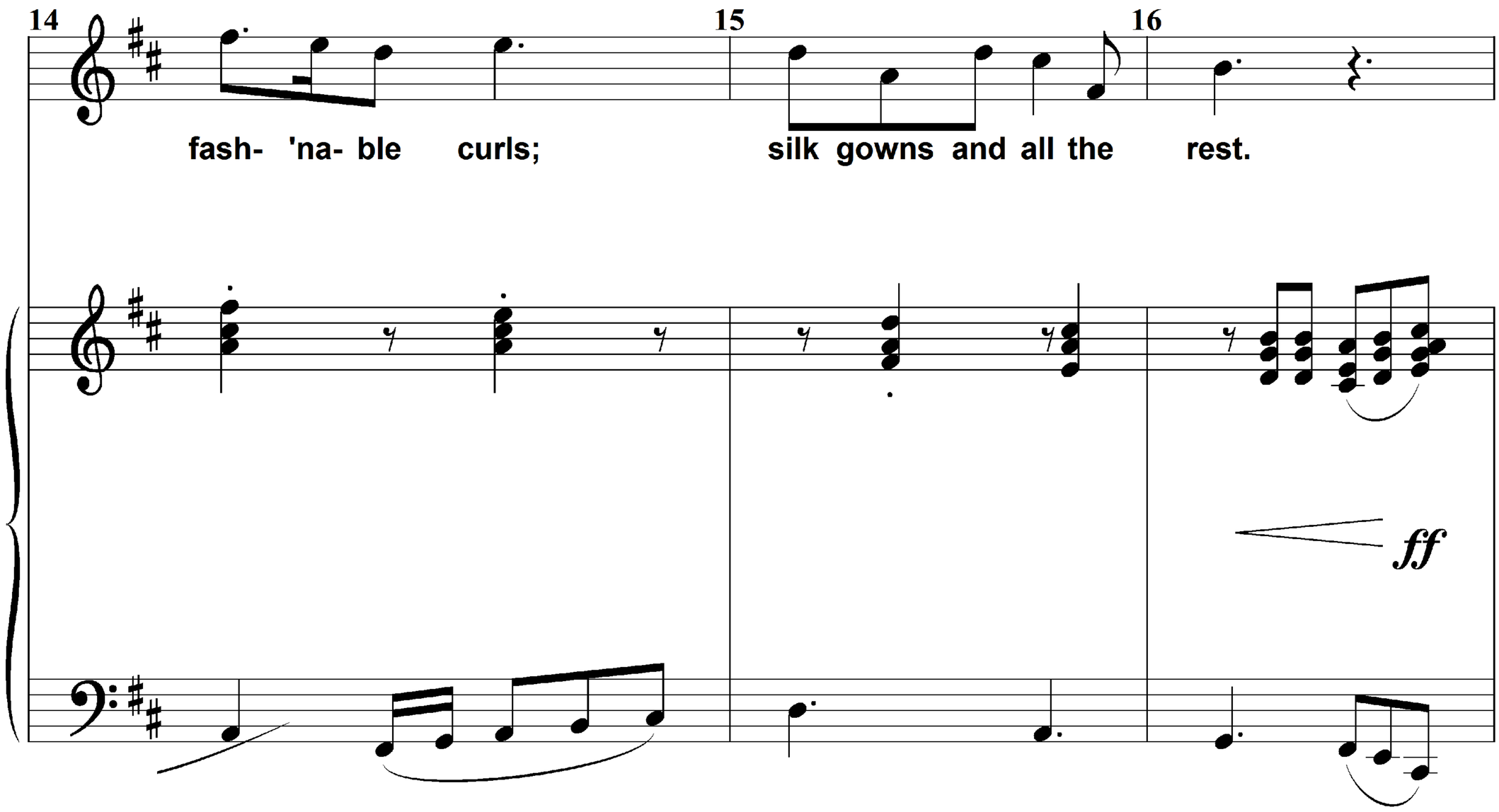
B

Gone is the toil and strife. Di'- monds or pearls or

mf



Continue until MRS OLIVER dies

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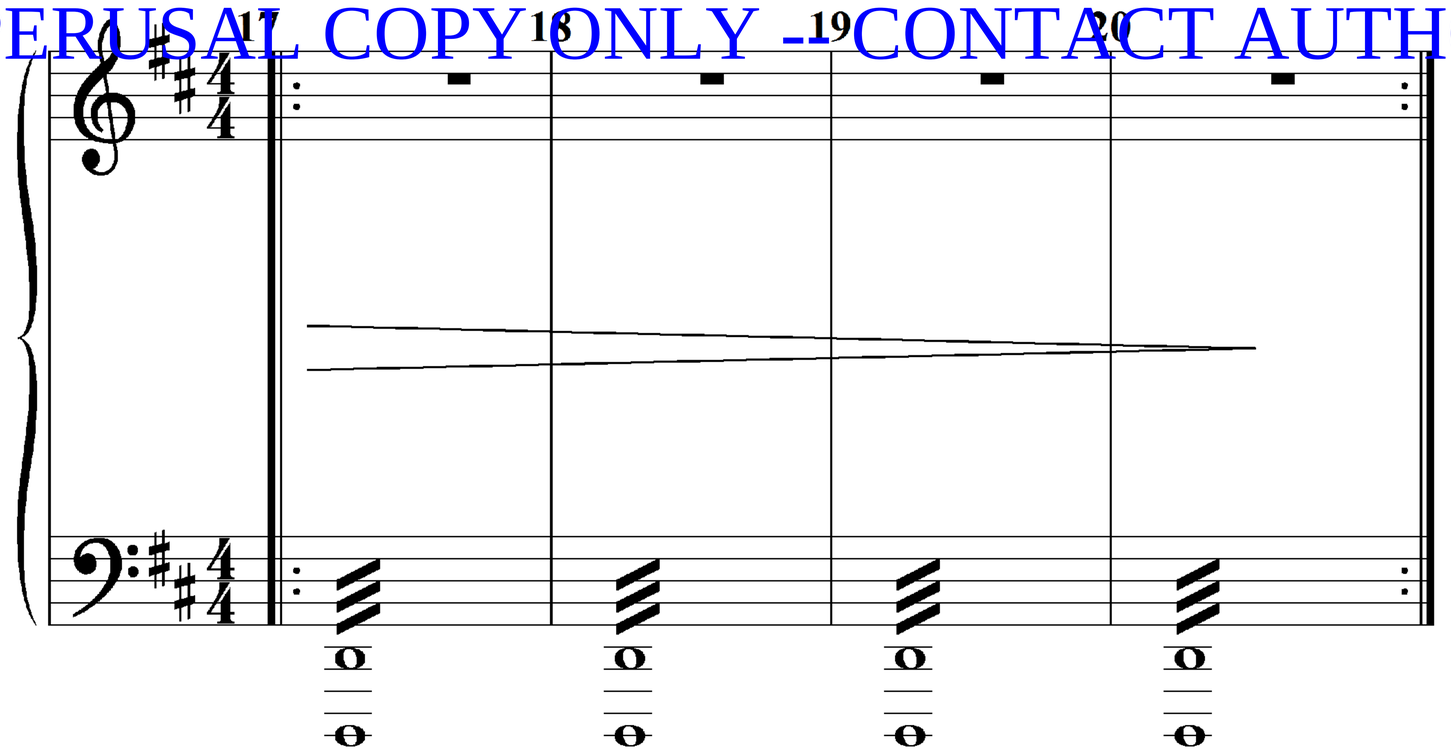

No. 21: Isn't This Lovely, Love?, reprise

Cue - VISUAL: OLIVER takes MRS OLIVER's hand.

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C

18 19 20 21 22

rath- er be, if you're here with me. We'll just sit for hours___id- ly

23 24 25 26 27

chat- ting of "wheth- er" and of "if" and of "just so."

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D

28 29 30 31 32

We could ev- en do with- out the chat- ting. We'll

33 34 35 36

sim- ply watch the tran- quil em- bers glow.

No. 21: Isn't This Lovely, Love?, reprise

E

37 38 39 40 41

f

42 43 44 45 46

ff

F G

47 48 49

♩.=70

One dead! Two to go! La- la- la- la!

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fff

tr tr

3 3

fff

50 51 52

La- la- la- la! Is- n't this love- ly, love!

sfz *sfz*

No. 22: Finale (Life Is)

Cue: NARRATOR "...and never think of this again."

Piano

♩=135

mf

A

NARRATOR:

mf

The rich get rich- er, The poor get poor- er, The

sick get sick- er As the world goes 'round. But, one thing's cer- tain: there'll be

OLIVER:

BOTH:

one last cur- tain and we'll all land in lit- tle box- es un- der- ground. There are

OLIVER:

B

NARRATOR:

those who're do- ers and

MRS. OLIVER:

those who're woo- ers and

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15 16 OLIVER: 17

those who'll have noth- ing when the lights go out, but, if you'd have yours, it's

18 THE OLIVERS: 19 20 ELSPETH & ARCHY:

best you grab yours. Don't wait for the oth- ers, while they stand a- bout.

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21 22 NARRATOR: 23 24 ALL THREE:

Life is for those who want to live. Those who'll take all that life can give.

25 26 OLIVER: 27 MRS. OLIVER:

Live ev- 'ry mo- ment as if it's your last! It could be, it might be... It's

D

DONAGHIE & IOYAN:

28 al- read- y past!

29 Life is quite sim- ply

NARRATOR:

30 all you can know.

A., N., E., I., D.:

31 Think hard a- bout it, you'll

32 find that it's so.

33 What you put in- to it's

THE OLIVERS:

34 what you get back! And

35 may- be some ex- tras, some

PRINCIPALS:

36 things that you lack. The

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E

37 rich get... The

38 poor get... The

39 sick get... The

THE OTHERS:

The rich get...

The poor get...

sick get... the

F

40 41 42

world goes 'round! But, one thing for cer- tain, we'll

world goes 'round! But, one thing for cer- tain, we'll

G

43 44 45

all land in lit- tle box- es un- der- ground. Life has no- thing but

all land in lit- tle box- es un- der- ground. Life has no- thing but

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46 47 48

life to give! No guar- an- tees, just a chance to live! Each

life to give! No guar- an- tees, just a chance to live! Each

49 day that goes past holds a les- son to learn, And on- ly knocks once, and will

50

51

day that goes past holds a les- son to learn, And on- ly knocks once, and will

H

52 nev- er re- turn. Life is...

53

54 Life is...

55 Life is for those who

nev- er re- turn. Life is... Life is... Life is for those who

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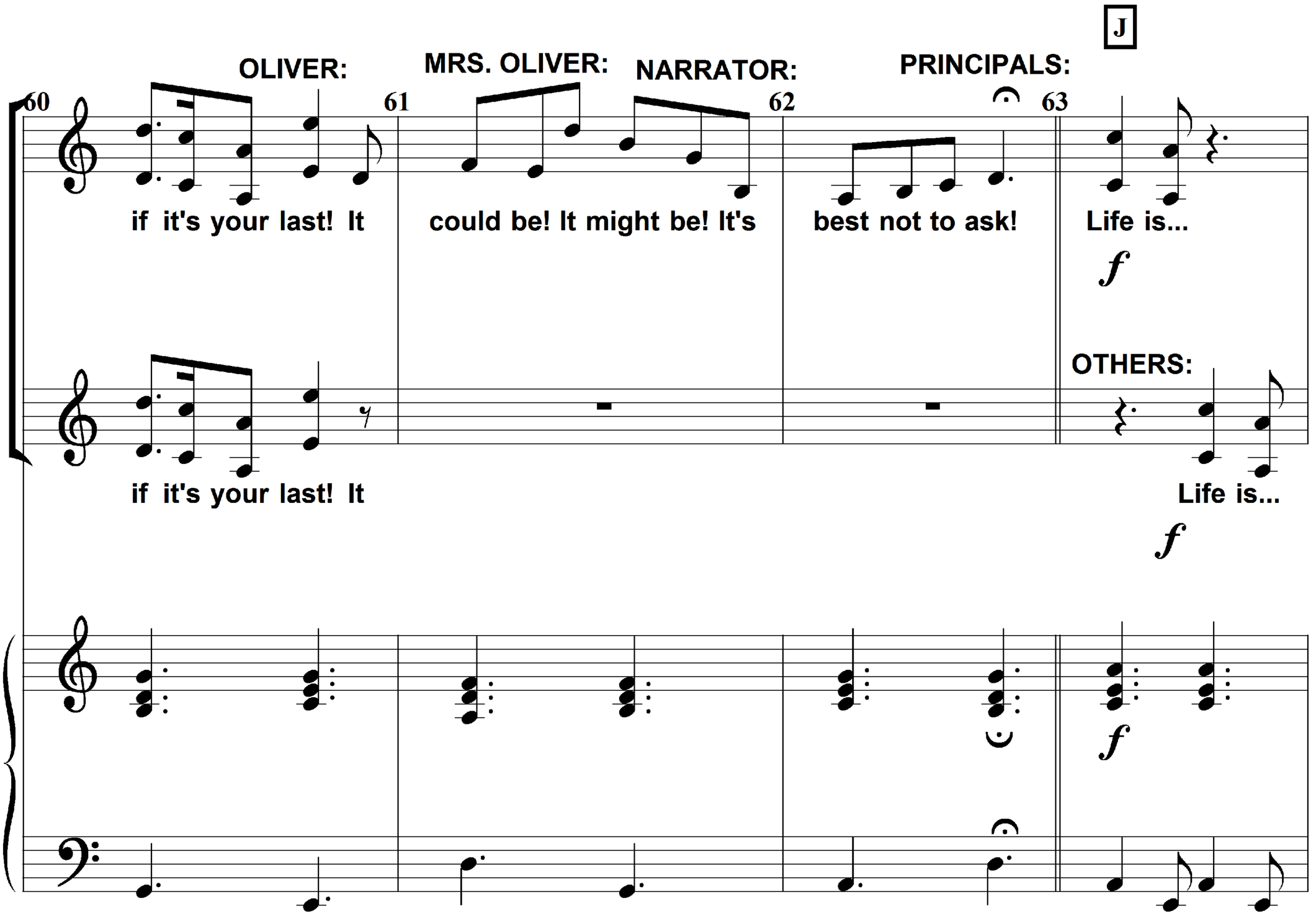
56 want to live. Those who'll take all that life can give. Live ev- 'ry mo- ment as

57

58

59

want to live. Those who'll take all that life can give. Live ev- 'ry mo- ment as



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No. 23: Bows and Exit

CUE: Segue in tempo from No. 22

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