

# **Olivia! Senior**

Easy Play Rehearsal  
Piano/Vocal Score  
(Grade 4 Standard)

by  
Malcolm Sircom

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## Track 1

## Orphans

*(Orphans)*

Cue - House lights dim.

Malcolm Sircom  
arr. by Leo Nicholson

Moderato, with a plodding marching beat ♩ = 120

Em Em/D C B

5 Em Em/D C B

**A** ORPHANS GROUP 1

9 Em D C B Em D

Or - phans, or - phans, or - phans, or - phans, shut up in an or - phan-age

**+ GROUP 2**

12 C B Em D C B

day and night. Or - phans, or - phans, or - phans, or - phans,

## Orphans

+ GROUP 3

15 Em D C B  
work - ing hard as slaves, do you think that's right?

Em D

Ah Or - phans, or - phans,

18 C B Em D C B<sup>7</sup> Em E<sup>7</sup>  
no - bo-dy to list - en to our plight.

or - phans, or - phans, Ah ah, ah.

**B**

ALL

GROUP 3

GROUP 2 GROUP 1

Mis - sus Murd-stone is in charge. She's rough, She's tough, She's

24 Em Am<sup>7</sup> D<sup>7</sup> G ALL  
e - ver so large! She treats us like we were dirt. She's

e - ver so large! She treats us like we were dirt. She's

27 C

like a Ser-geant-Ma - jor in a skirt! Or - phans, or - phans,

30

or - phans, or - phans, shut up in an or - phan-age day and night.

33

Or - phans, or - phans, or - phans, or - phans, no - one cares a-bout you when you're

36 **(Shouted)**

out of sight! *It's not right!*

## Track 2

## Slop!

*(Mrs. Murdstone & Orphans)*

Cue - Mrs Murdstone: Girls - line up - and enjoy!

Malcolm Sircom  
arr. by Leo Nicholson

Moderato ♩ = 132

Fm Bb7 Fm Abm

Musical notation for the first system of 'Slop!'. It consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (Bb, Eb, Ab). The tempo is Moderato with a quarter note equal to 132 beats per minute. The first measure has a whole rest in the treble and a half note in the bass. The second measure has a whole rest in the treble and a half note in the bass. The third measure has a whole rest in the treble and a half note in the bass. The fourth measure has a whole rest in the treble and a half note in the bass.

5 Fm Db7 Gm7(b5) C+

Musical notation for the second system of 'Slop!'. It consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (Bb, Eb, Ab). The first measure has a whole rest in the treble and a half note in the bass. The second measure has a whole rest in the treble and a half note in the bass. The third measure has a whole rest in the treble and a half note in the bass. The fourth measure has a whole rest in the treble and a half note in the bass.

**A****ORPHANS**

9 Fm Fm/Eb Db7 C7 Fm Fm/Eb Db7 C7

Slop!  
Ev' - ry meal is this  
slop!  
Ev' - ry day with-out

Musical notation for the third system of 'Slop!'. It consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (Bb, Eb, Ab). The first measure has a whole rest in the treble and a half note in the bass. The second measure has a whole rest in the treble and a half note in the bass. The third measure has a whole rest in the treble and a half note in the bass. The fourth measure has a whole rest in the treble and a half note in the bass.

13 Gm7(b5) C7 Fm Bbm Bbm/Ab

stop  
all we get is this  
stick - y goo, -  
smells like glue, -

Musical notation for the fourth system of 'Slop!'. It consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (Bb, Eb, Ab). The first measure has a whole rest in the treble and a half note in the bass. The second measure has a whole rest in the treble and a half note in the bass. The third measure has a whole rest in the treble and a half note in the bass. The fourth measure has a whole rest in the treble and a half note in the bass.



Slop!

**B**

**MRS MURDSTONE**

Fm/Eb

Fm

17

G7

C

and tastes\_ like it too!

Slop! It 'll help you grow

Slop! It 'll help you grow

20

Db7

**ORPHANS**

C7

Fm

**MRS M.**

Fm/Eb

Db7

**ORPHANS**

C7

up Buck - et-fuls of this

slop! If it does - n't blow

up. Scum that floats to the

23

Gm7(b5)

**MRS M.**

C7

Fm

top! Though it makes you throw

up, and your tum - mies might

get up - set,\_\_\_

26

Bbm

Bbm/Ab

G7

C

**ORPHANS**

don't for - get,\_\_\_

it's all\_\_\_ that you'll

get! She

29 **C** Bbm7 D/Eb Eb Ab Ab7 Db

calls it gru - el. It's more like slime.

33 Fm/D Fm/G G G7 C7 C+

Was\_ there e - ver more cru - el a crime\_ than this dis-gus - ting

37 **D** Fm Fm/Eb Db7 C7 Fm Fm/Eb Db7 C7

slop! With its wind we go pop! Wish that we could just

41 Gm7(b5) Bbm7 C7 Bb A7

drop the lot down the near - est drain!

44 D7 D9 Gm7 C7 C+/Bb

But time and a - gain no mat - ter how we

47 A+ A7 D7(add9) D7 Gm7 Am7 Bbmaj7

plead, they feed us more and more

50 Gm7 Am7 Bbmaj7 Db7 C7 Fm **MRS M.** Fm/Eb

of this re - vol - ting slop! Keeps you on the

**ORPHANS**  
*(shouted)*

53 Db7 C7 Fm

hop! It's slop!

# Track 3 Orphans (Reprise)

(Orphans)

Cue - Orphan 1: It's going to be an awful day – but it was worth it!

Malcolm Sircom  
arr. by Leo Nicholson

Moderato, with a plodding marching beat ♩ = 120

**ORPHANS GROUP 1**

**ORPHANS GROUP 1**

Or - phans, or - phans, or - phans, or - phans,

**+ GROUP 2**

shut up in an or - phan-age day and night. Or - phans, or - phans,

**+ GROUP 3**

Or - phans, or - phans, or - phans, or - phans, shut up in an or - pha-nage Ah

13 C day and night. B Em D C B

Or - phans, or - phans, or - phans, or - phans,

16 Em B B7 Em

no - one cares a - bout you when you're out of sight!

18 **(Shouted)** B7 Em

*It's not right!*

# Track 4 Happiness Somewhere

(Olivia)

Cue - Olivia: ... I'm certainly not going to let that get me down.

Malcolm Sircom  
arr. by Leo Nicholson

**Andante espressivo** ♩ = 80

**A**

F(SUS4) F Bb/C C7 **OLIVIA** F(SUS4) F

There has got to be some

4 G7 C7 F/A Dm Cm7 F9

hap - pi-ness some-where, can't just va - nish with - out trace.

7 Bb Eb9 A+7 A7 Dm G7(b5)/C#

Some-where in this world some-one must care. Some-where there's a bet - ter

10 Gm7(b5) C7 F(SUS4) F G7 C7

place. And if I could find some hap - pi-ness some-where, I'd

13 Am<sup>7</sup> F/A Dm<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

spread that hap - pi - ness a - round. But no mat - ter how I've tried, no

16 Gm<sup>7</sup> C<sup>7</sup> F/A Fm<sup>6</sup> Gm<sup>7</sup> C<sup>9</sup> F A<sup>7</sup>(b5)/E<sup>b</sup> **poco accel.**

mat - ter how I've cried, no hap - pi - ness have I found. I've

**B**

**Quicker** (♩ = 104)

19 Dm Dm/C# Dm/C Dm/B Dm/Bb Dm/A

heard a - bout it, been told a - bout it, I've read a - bout it too.

22 G<sup>7</sup> Bb/C C<sup>7</sup> F F/E Dm Dm/C

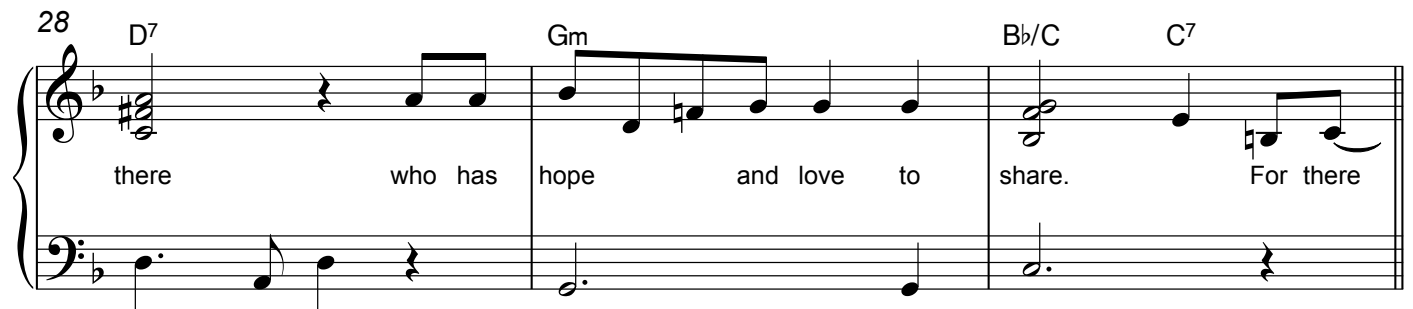
But un - til I've known it for my - self, I

25 **Bm<sup>7</sup>** **D/E** **E<sup>7</sup>** **Amaj<sup>7</sup>** **A<sup>6</sup>** **Am<sup>7</sup>** **poco a poco rall.**



can't be-lieve that it's true. There must be some - bo - dy out

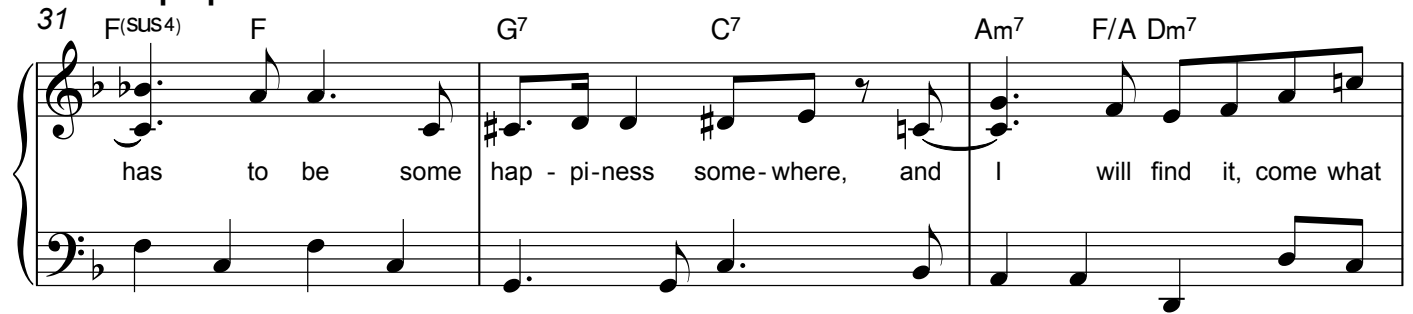
28 **D<sup>7</sup>** **Gm** **Bb/C** **C<sup>7</sup>**



there who has hope and love to share. For there

**C** **Tempo primo** ♩ = 80

31 **F(sus<sup>4</sup>)** **F** **G<sup>7</sup>** **C<sup>7</sup>** **Am<sup>7</sup>** **F/A** **Dm<sup>7</sup>**



has to be some hap - pi-ness some-where, and I will find it, come what

34 **Bm<sup>7</sup>(b<sup>5</sup>)** **E<sup>7</sup>** **Am<sup>7</sup>** **D<sup>7</sup>** **Gm<sup>7</sup>** **C<sup>7</sup>**



may. Yes, that's what I in- tend. I'll reach my jour-ney's end when



37 F/A Fm<sup>6</sup> Gm<sup>7</sup> C<sup>9</sup> F Dm/B B<sup>o</sup>

hap - pi - ness comes my way. There must be

40 F/C Dm/C G<sup>7</sup>/C C<sup>11</sup> F D<sup>b</sup> **allargando**

hap - pi - ness some - where.

43 B<sup>b</sup> A<sup>b</sup> Gm<sup>7</sup> G<sup>b</sup>maj<sup>7</sup> F

Some - where.

## Track 5

## London

*(Chorus of Londoners)*

Cue - Scene change to Covent Garden.

Malcolm Sircom  
arr. by Leo Nicholson

Vivace ♩ = 138

Chords: C, D/C, E $\flat$ /C, F/C

5 Chords: G/C, A/C, B $\flat$ /C, C

9 **CHORUS OF LONDONERS** **A** Chords: F, B $\flat$ , F/A, Dm $^7$

Come to Lon - don, for it's the place to be. It's a

12 Chords: G $^{\flat 11}$ , C $^{\flat 11}$ , F, B $\flat$ , F/A, Dm $^7$

great ci - ty is Lon - don. Once you get here, there's lots to do and see in this

16 **B**

G<sup>11</sup> C<sup>11</sup> F Am<sup>7</sup> D<sup>7</sup> G

great ci - ty of Lon - don. May - fair through to Chi - na - town,

20 Am<sup>7</sup> D<sup>7</sup> G Bm<sup>7</sup> E<sup>7</sup> A

Bow to Leices - ter Square, there is not a fi - ner town\_ a - ny -

24 **C**

G<sup>7</sup>/D Bbm<sup>6</sup>/D<sup>b</sup> C<sup>7</sup> F B<sup>b</sup> F/A Dm<sup>7</sup> Bbm

where. For it's Lon - don\_ that casts a ma - gic spell, un - der

28 F/A A<sup>7</sup> B<sup>b</sup> D<sup>7</sup>/A Gm<sup>7</sup> C<sup>11</sup> C<sup>7</sup> F C<sup>7</sup>/E Cm<sup>6</sup>/E<sup>b</sup> D<sup>7</sup>

which you will fall. Keep your Pa - ris or New York, \_

32 Gm7 F/A B $\flat$  G $^9$ /B C $^{11}$  F F/E $\flat$  D7( $\flat$ 9) G $^9$

Lon - don's the best ci - ty of all. There are

**D**

36 Cm7 Ab7

street haw - kers, mak-ing their play, street tra - ders, stalk-ing their prey,

40 D $\flat$  B $\flat$ 7

flo - wer sel-lers at ev - 'ry sta-tion, fan - cy fel-lers with a green car - na-tion.

44 E $\flat$  Fm/E $\flat$  D $\flat$  $^9$  B $\flat$ m $^6$ /G C7(sus4) C7

All kinds of peo - ple you'll meet on the av - e-rage Lon - don street. Ev-'ry

48 **E** F B $\flat$  F/A Dm $^7$  B $\flat$ m F/A A $^7$

mo - ment of ev - 'ry night and day there's ad - ven - ture on

51 B $\flat$  D $^7$ /A Gm $^7$  C $^{11}$  C $^7$  F C $^7$ /E Cm $^6$ /E $\flat$  D $^7$

call. Keep your Pa - ris or New York, \_

54 Gm $^7$  F/A B $\flat$  G $^9$ /B C $^{11}$  F C $^7$

Lon - don's the best ci - ty of all, of

57 F C $^7$  F C $^7$  F C $^7$

all, of all, that's Lon - don!

# Track 6 I Want To Be A Lady

(Eliza & Company)

Cue - Eliza: What I want to be most in the world is a lady.

**A**

Malcolm Sircom  
arr. by Leo Nicholson

Moderato ♩ = 120

F/C C7 F/C C7 **ELIZA** F

I don't want a

4 B $\flat$  Gm $^7$  C $^7$  F Dm $^7$  G $^9$  C $^7$

room some-where. I don't want a fire and a co-sy chair.

7 B $\flat$  Gm $^7$  C $^7$  F Cm $^6$ /E $\flat$  D $^7$  G D $^7$

There's just one thing I want to be, and that's a toff wot hits it

10 G G $^9$  C C $^7$

off wiv the a-ris-to-cra-cy!

**B**

13 F C<sup>9</sup> F F<sup>°</sup>

I want to be a la - dy. That's what\_ I long to

16 Gm C<sup>7</sup> Gm C<sup>7</sup> Gm C<sup>7</sup>

be. Hold my lit - tle pin - kie up when I drink a cup of

19 F F<sup>°</sup> Gm<sup>7</sup> C<sup>7</sup> F

tea with dig - ni - ty. I want to be a

22 C<sup>9</sup> F F<sup>°</sup> Gm C<sup>7</sup>

la - dy. E - ver\_ so smart, and posh.

## I Want To Be A Lady

25 Gm C7 Gm C7 F

Where I used to curse and swear, I will just de-clare "Oh, gosh!

28 Cm7 F7 **C** Bb Bb/D Bbm6/Db Db7

How ter - ri - ble!" Ne - ver co - ming back to Co - vent Gar - den, un-

31 F/C A/C# Dm 3 G

less I'm ta - ken to the o - pe - ra. Won't say "Watch it, Jack!" I'll

34 C Gm7 C7 3

say "Beg your par - don." It's much more la - dy like and prop-e - rer. Yes



**D**

37 F C<sup>7</sup> F F<sup>7</sup>

I want to be a pro - per la - dy, drip - ping with dia - monds and

40 B<sup>b</sup> B<sup>b</sup> C<sup>9</sup> Am<sup>7</sup> D<sup>7</sup>

pearls. I'll be go - ing pla - ces. You'll see me at the ra - ces with

43 Gm<sup>7</sup> C<sup>7</sup> C/B<sup>b</sup> A A<sup>7</sup> D Gm/B<sup>b</sup> D/A Gm D<sup>7</sup>/F<sup>#</sup>

Dukes, and Ba - rons and Earls. Yes, I'm gon - na be a

*(Top notes if possible)*

46 Gm<sup>7</sup> C<sup>7</sup> F F/E<sup>b</sup> Dm<sup>7</sup> Db<sup>7</sup>

la - dy: just watch me, girls!

## Light waltz (quicker) ♩ = 176

49 F/C (Eliza curtseys elegantly) C

Musical notation for measures 49-52. Treble clef, bass clef, 3/4 time signature. Chords: F/C, C.

**E**53 F (Eliza dances cod-ladylike) C<sup>+</sup>7 F C<sup>7</sup>

Musical notation for measures 53-56. Treble clef, bass clef, 3/4 time signature. Chords: F, C<sup>+</sup>7, F, C<sup>7</sup>.

57 F F<sup>°</sup> Gm C<sup>7</sup>

Musical notation for measures 57-60. Treble clef, bass clef, 3/4 time signature. Chords: F, F<sup>°</sup> (with natural sign), Gm, C<sup>7</sup>.

61 Gm C Gm C<sup>7</sup>

Musical notation for measures 61-64. Treble clef, bass clef, 3/4 time signature. Chords: Gm, C, Gm, C<sup>7</sup>.

## Tempo primo ♩ = 120

FLOWER SELLERS (Optional)

65 F G<sup>9</sup> C<sup>7</sup>

Musical notation for measures 65-68. Treble clef, bass clef, 4/4 time signature. Chords: F, G<sup>9</sup>, C<sup>7</sup>. Includes the word "Get".

**F****FLOWER SELLERS (Optional)**

68

her! Who does she think she is? Get her!

**CHORUS**

She wants to be a la - dy. E - ver\_ so smart, and

71

Who does she think she's kid - ding? So la - di - da,

posh. Where be - fore she'd curse and swear,

73

wants to be a star. But she'll ne - ver be a la - dy!

now she'll just de - clare "Oh, gosh! How ter - ri - ble!"

## I Want To Be A Lady

**G****ELIZA**

76 **B $\flat$**  **B $\flat$ /D B $\flat$ m $^6$ /D $\flat$  D $\flat$ 7** **F/C** **A/C $\sharp$**

Ne - ver gon - na sell a - no - ther flo - wer, bou - quets from fel - lers won't be

79 **Dm** **G**

hard to find. It will be well with - in my po - wer to

82 **C** **Gm $^7$**  **C $^7$**  **ELIZA**  
Yes,

leave a trail of bro - ken hearts be - hind.

Get  
**FLOWER-SELLERS**  
*(Optional)*

**H** **F** **C $^9$**  **F** **F $^7$**

84 I want to be a pro - per la - dy, Drip - ping with dia - monds and

her, get her! Well, just you get her, get

# I Want To Be A Lady

27

87  $B\flat$  pearls.  $B\flat$  I'll be go - ing pla - ces.  $C^9$  You'll see me at  $Am^7$  the ra - ces  $D^7$  with

her! Our E - li - za, noth - ing can sur - prise her.

90  $Gm^7$  Dukes,  $C^7$  and Ba - rons and  $C/B\flat$  Earls.  $A$  Yes, I'm  $A^7$  gon - na be  $D$  a  $Gm/B\flat$   $D/A$   $Gm$   $D^7/F\sharp$

Dukes and Earls. \_

*(Top notes if possible)*

93 la - dy:  $C^7$  just watch me,  $F$  girls!  $F/E\flat$   $Dm^7$   $Db^7$

+ CHORUS She wants to be a la - dy!

96  $F/C$  **FLOWER-SELLERS**  $C^{13}$   $F$

Get her!

## Track 7

## Good Times

*(Fagin, Dodger & Fagin's Gang)*

Cue - Fagin: We had some good times, though, didn't we, Dodger?

Malcolm Sircom  
arr. by Leo Nicholson

Vivace con brio ♩ = 120

Musical notation for the first system, measures 1-4. The key signature is one flat (Bb) and the time signature is 6/8. The tempo is marked 'Vivace con brio' with a metronome marking of ♩ = 120. Chords are indicated above the staff: C, C/Bb, C/A, C7/G, F, and F/Eb. The melody consists of eighth and quarter notes, with a slur over the final two measures.

Musical notation for the second system, measures 5-8. Chords are D and G. The melody continues with quarter notes. The lyrics 'We had some' are written below the staff. The system is labeled 'FAGIN & DODGER'.

Musical notation for the third system, measures 9-12. A box labeled 'A' is above measure 9. Chords are C, C, C#°, and Dm. The melody continues with quarter notes. The lyrics 'Good Times, did - n't we? We had a' are written below the staff.

Musical notation for the fourth system, measures 13-16. Chords are G, G+9, and C. The melody continues with quarter notes. The lyrics 'great team, that won't be for - got - ten. Ev - 'ry -' are written below the staff. The system is labeled 'FAGIN'.

17 F F#° C/G C A7

one pulled their weight, and I'd just like to state I

21 D G **DODGER**

miss them some - thing rot - ten! We had a

25 C C C#° Dm **FAGIN** Dm/C

good thing go - ing for us, but then it

29 Dm/B E7 Am **BOTH** Am/G

all went down the drain. But, what the

33 F<sup>6</sup> F<sup>#o</sup> C/G A<sup>7</sup>

heck! let's start all o - ver, and the

37 D<sup>7</sup> G G<sup>7</sup> C

Good Times will come a - gain!

*(The "Gang" appear)*

41 C C<sup>7</sup> Am<sup>7</sup> Fm

45 C/G Ab/Gb G **FAGIN**

There was



**B**

49 C **DODGER** B $\flat$  **FAGIN**

me, Fa - gin. And me, the Art - ful Dod - ger. There was

53 C **DODGER** B $\flat$  **FAGIN**

Jack the lad, and Lit - tle Jim. There was

57 A $\flat$  **DODGER** **BOTH** C $\flat$ /A

Bob, there was Bill, there was Wal - ter, there was Will, and the

61 D $^7$  G **FAGIN**

great big lad we called "Ti - ny Tim". Then

65 Fm7 Bb7 Eb

young O - li - ver Twist came a - long, and

69 Fm7 Bb7 Eb **DODGER**

some - how it all came un - stuck. It

73 Am7 D7 G **FAGIN (spoken)** **BOTH**

weren't his fault that things went wrong. That it weren't! But wher -

77 Am7 D7 G

e - ver he is we wish him the best of luck. What a

81 F/G **FAGIN'S GANG** **FAGIN & DODGER**

team we had! What a team we had! What a

G G/G

85 Eb6/G **FAGIN'S GANG** **DODGER**

dream we had. What a dream we had. We

G G/G

89 F/G Dm/G **FAGIN**

thought it would last and last, but

G G/G

93 F/G **rall.** Fm/G G7 // C/G **ALL**

now it's all in the past. We

G Fm/G G7 // C/G

**C** Slower - swing it!

97 G<sup>7</sup> A<sup>°</sup>/G C C<sup>°</sup> Dm

had some Good Times, did - n't we?

101 G G<sup>9</sup> C

We had a great team that all pulled to - ge - ther.

105 F F<sup>°</sup> C/G C

We got rich - er each day, we were well on the

109 A<sup>7</sup> D D<sup>7</sup> G

way to be - ing the great - est e - ver!

**D** Tempo primo

113 **accel.** G Dm7 G **DODGER** Cmaj9 C

We had a good

117 Cmaj7 C#o Dm **FAGIN** Dm/C Dm/B

thing go - ing for us, but then it all went

121 E7 Am **ALL** Am/G F6

down the drain. But, what the heck!

125 F#o C/G A7 D7

let's start all o - ver, and the Good Times

Slower - swing it!

129 G G7 C B B $\flat$  A

will come a - gain!

133 E D G7

Yes, the Good Times will

137 G $^+9$  C C/B $\flat$  F $^7$ /A A $\flat$ 7

come a - gain. The

142 G C

Good Times will come a - gain.

## Track 8

## Suddenly

*(Olivia & Eliza)*

Cue - Olivia: Do you know what, Eliza?  
 Eliza: What?

Malcolm Sircom  
 arr. by Leo Nicholson

Skittishly ♩ = 120

Piano introduction in 4/4 time, key of Bb. The melody is skittish and rhythmic. Chords: F, Dm, Bb, Gm7, C7.

**A****OLIVIA**

Musical notation for Olivia's first line (measures 5-7). Chords: F, Gm7, C7, F, F#°.

Sud - den - ly, hap - pi - ness at last has come to me.

Musical notation for Olivia's second line (measures 8-10). Chords: Gm7, C7, Gm7, C, Gm7, Gm7/C, C7.

Life can start to be some fun to me, and it's hap-pened so

**B**

Musical notation for Olivia's third line (measures 11-13). Chords: F, Cm7, Cm7/F, F7, Bb.

sud - den - ly. There's no one to keep me

14  $D\flat 7(b5)$  F/C  $A^7$  Dm D G  $D^7$

where I can't be seen or heard. What a won-der-ful feel-ing

18 G  $G^7$  C  $Gm^7$   $C^7$

to be free as a bird. Now I've flown the cage, and

**C**

21 F  $B\flat/D$   $Gm^7$   $C^7$  F  $F^7/A$

sud - den - ly things are turn - ing out so sun - ni - ly.

24  $B\flat$   $F^7$   $B\flat$   $C^7$   $Am^7$   $D^7$

I can face the thought of each new day with-out dis-may,



27 Gm C7 C/Bb A7 D D/C Gm/Bb D7/A Gm D7/F# Gm Gm7/C C7

or with-out feel-ing numb. Now a new day has be-gun, and it's come

**D**

31 F 3 Gm/Bb Bbm/G C7 F

**Eliza: Sounds as if you ain't had much fun in your life, girl. Olivia: I haven't.**

sud-den-ly.

**Eliza: Well, startin' from now, all that's goin' to change... And another thing - Olivia, you sing so prettily.**

34 Gm7 C7 F F#o Gm7 C7

**Olivia: Thank you. Eliza: You could make something of that voice. How about we sing together?**

37 Gm7 C Gm7 Gm7/C C7 F

40

## Suddenly

**E**

41

**OLIVIA**

F

Gm<sup>7</sup>C<sup>9</sup>

F

F<sup>#o</sup>

I want to be a la - dy, e - ver so smart and

**ELIZA**

Sud - den - ly,

hap - pi - ness at last has come to me.

44

Gm<sup>7</sup> Gm<sup>7</sup>/CC<sup>7</sup>

Gm

C

Gm

C

C<sup>7</sup>

posh.

Where I used to curse and swear, I will just de - clare "Oh,

Life can start to be some fun to me,

and it's hap - pened so

47

F

Cm<sup>7</sup>Cm<sup>7</sup>/FF<sup>7</sup>B<sup>b</sup>

gosh!

How ter - ri - ble!" Ne - ver com - ing back to

sud - den - ly.

There's no - one to keep me

**F**

50

B $\flat$ /D B $\flat$ m<sup>6</sup>/D $\flat$  D $\flat$ 7 F/C A/C# Dm 3 D7

Co - vent Gar - den, un - less I'm ta - ken to the o - pe - ra.

where I can't be seen or heard. What a

53

G G7 C Gm7

Won't say "Watch it, Jack!", I'll say "Beg your par - don." It's much more la - dy like and

won - der - ful feel - ing to be free as a bird.

56

C7 3 **G** F Gm7 C9

pro-per-er. Yes, I want to be a pro-per la - dy,

Now I've flown the cage, and sud-den-ly things are turn-ing out so

59 F F7 B $\flat$  B $\flat$  C7

drip-ping with dia-monds and pearls. I'll be go-ing pla-ces. You'll  
sun-ni-ly. I can face the thought of each new day with-

62 Am7 D7 Gm7 C7 C/B $\flat$  A7 D/C

see me at the ra-ces with Dukes and Ba-rons and Earls. Yes,  
out dis-may, or with-out feel-ing numb. Now a

*(Top notes if possible)*

65 Gm/B $\flat$  D/A Gm D7/F# Gm7 C7 F F/E $\flat$  3

I'm gon-na be a la-dy: just watch me, girls! A la-dy!  
new day has be-gun, and it's come sud-den-ly.

68 Dm7 F+/C# 3 F/C F 3

A la - dy! A la - dy!

Sud-den-ly. Sud-den-ly.