

Olivia! Senior

Performance Score
(Piano/Vocal)
Grade 7 Standard

by
Malcolm Sircom

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* This is optional, and does not appear on Musicline Vocal or Backing Tracks.

Overture*

(Instrumental)

Malcolm Sircom
arr. Leo Nicholson

Vivace ♩ = 138

Piano

mp *poco a poco cresc.*

Chords: C, D/C, Eb/C, F/C, G/C, A/C, Bb/C, C, F, Bb, F/A, Dm7, G11, C11, F, Am7, D7

Measures: 5, 9, 13

fff *f* *mf*

18

G Am⁷ D⁷ G Bm⁷ E⁷

22

A G⁷/D Bbm⁶/Db C⁷ F Bb

ff *f*

26

F/A Dm⁷ F/A A⁷ Bb D⁷/A Gm⁷ C¹¹ C⁷ F C⁷/E Cm⁶/Eb D⁷

mf

A

molto rit.

Andante espressivo ♩ = 80

31

Gm⁷ F/A Bb G⁹/B C¹¹ F(sus⁴) F Bb/C C⁷ F(sus⁴) F

ff *p*

36

G⁷ C⁷ F/A Dm Cm⁷ F⁹ Bb Eb⁹

40 A⁺7 A⁷ Dm G⁷(b⁵)/C[#] Gm⁷(b⁵) C⁷ F(sus4) F

44 G⁷ C⁷ Am⁷ F/A Dm⁷ Bm⁷(b⁵) E⁷ Am⁷ D⁷

48 Gm⁷ C⁷ F/A Fm⁶ Gm⁷ C⁹ F⁷

B Steady March Tempo ♩ = 126

52 F B^b B^b/D C[#] F⁷/C

ff *f*

58 Cm⁷ F⁷ B^b F

mp

62 $B\flat$ $B\flat/D$ $C\sharp^\circ$ F/C

f

66 C $C7$ F *ff*

ff

70 $Fm7$ $B\flat7$ $E\flat$ *mf*

mf

74 $Gm7$ $C7$ $F7$

mf

78 $B\flat/D$ $D7(\sharp5)$ $D7$ $E\flat^6$ E°

mf

rit. Tempo di Rag ♩ = 100

82 Bb/F Gm7 Cm7/F F7 Bb Dm7 G7

86 C F

C

mf

90 C/E Eb° Dm7 G7

f

94 C F

mf

98 C/E Eb° D7 G7 C Ab7 G7 C

f *ff*

102 *Gm7* *C7* *F*

mf

106 *Am7* *D7* *G* *G7* *Dm7* *G7*

f

110 *C* *F*

mf

114 *C/E* *Cm/Eb* *D* *Ab7* *G7* **D** *C* *B* *Bb*

f **D** = ♩. Swing it!

118 *A* *D* *G7* *G+9*

ff

124 C C/B \flat F 7 /A A \flat 7

fff

128 G C C

p sub. *sfz*

Track 1

Orphans

(Orphans)

Cue - House lights dim.

Malcolm Sircom

Moderato, with a plodding marching beat ♩ = 120

Piano

Em Em/D C B

Piano

5 Em Em/D C B

Orphans Group 1

9 **A** Em D C B Em D

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

Piano

mf

12 C B Em D C B Em D

Orphans Group 1 *p*
day and night. Or-phans, or-phans, or-phans, or - phans, Ah

Orphans Group 2 *mf*
Or-phans, or-phans, or-phans, or - phans, work-ing hard as slaves, do you

Piano *f* *mf*

16 C B Em D C B Em D

Orphans Group 1 *mf* *p*
Or-phans, or-phans, or-phans, or - phans, Ah,

Orphans Group 2 *f* *p*
think that's right? Or-phans, or-phans, or-phans, or - phans, Ah,

Orphans Group 3 *mf*
Or-phans, or-phans, or-phans, or - phans, no-bo-dy to list-en

Piano *f* *mf*

20 *mf* C B⁷ Em E⁷ **B** Am⁷ D⁷

Orphans Group 1 *mf* ah, ah. Mis - sus Murd - stone is in

Orphans Group 2 *mf* ah, ah. Mis - sus Murd - stone is in

Orphans Group 3 *f* to our plight. Mis - sus Murd - stone is in

Piano *f* *mf*

22 G Am/F# B⁷

Orphans Group 1 charge, She's

Orphans Group 2 charge. She's tough,

Orphans Group 3 charge. She's rough,

Piano *f*

24 Em B7/E Em Am7 D7 G

Orphans Group 1
e - ver so large! She's

Orphans Group 2
She's

Orphans Group 3
She treats us like we were dirt. She's

Piano
mf

27 F#7 B

Orphans Group 1
like a Ser - geant-Ma - jor in a skirt!

Orphans Group 2
like a Ser - geant-Ma - jor in a skirt!

Orphans Group 3
like a Ser - geant-Ma - jor in a skirt!

Piano
f *ff*

29 **C** Em D C B Em D

Orphans Group 1
Or - phans, or - phans, or - phans, or - phans, shut up in an or - phan-age

Orphans Group 2
Or - phans, or - phans, or - phans, or - phans, shut up in an or - phan-age

Orphans Group 3
Or - phans, or - phans, or - phans, or - phans, shut up in an or - phan-age

Piano
mf

32 C B Em D C B

Orphans Group 1
day and night. Or - phans, or - phans, or - phans, or - phans,

Orphans Group 2
day and night. Or - phans, or - phans, or - phans, or - phans,

Orphans Group 3
day and night. Or - phans, or - phans, or - phans, or - phans,

Piano
f *mf*

35 Em B B7 Em

Orphans Group 1
no - one cares a - bout you when you're out of sight!

Orphans Group 2
no - one cares a - bout you when you're out of sight!

Orphans Group 3
no - one cares a - bout you when you're out of sight!

Piano
ff

37 (Shouted) *ff* B7 Em

Orphans Group 1
ff
It's not right!

Orphans Group 2
ff
It's not right!

Orphans Group 3
ff
It's not right!

Piano
mf *f* *ff* *sffz*

Track 2

Slop!

(Mrs. Murdstone & Orphans)

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

Malcolm Sircom

Moderato ♩ = 132

Piano

mf *f* *mf*

4 *f* *mf* *f*

7 *mf* *f* *mf*

10 *mf*

Orphans

Gm7(b5) C+ Fm Fm/Eb

Db7 C7 Fm Fm/Eb Db7 C7

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

A

Slop!

13 *Gm7(b5)* *C7* *Fm*

Orphans
 stop all we get is this stick - y goo,___

Piano

16 *Bbm* *Bbm/Ab* *G7* *C*

Orphans
 smells like glue,___ and tastes___ like it too!

Piano
cresc. *ff*

B

19 *Fm* *Fm/Eb* *Db7* *C7* *Fm* *Fm/Eb*

Mrs. Murdstone
 It 'll help you grow up, If it does - n't blow

Orphans
 Slop! Buck - et - fuls of this slop!

Piano
mf

22

Mrs. Murdstone

up! Though it makes you throw up, and your tum-mies might

Orphans

Scum that floats to the top.

Piano

Chords: Db7, C7, Gm7(b5), C7

25

Mrs. Murdstone

get up - set, ___ don't for - get, ___ it's all ___ that you'll

Piano

Chords: Fm, Bbm, Bbm/Ab, G7

28

Mrs. Murdstone

get!

Orphans

She calls it gru - el. It's

Piano

Chords: C, Bbm7, D/Eb, Eb

Dynamic markings: *ff*, *mf*

31 A^b A^b7 D^b Fm/D

Orphans more like slime. Was there e - ver more

Piano

34 Fm/G G $G7$ $C7$ C^+

Orphans cru - el a crime than this dis-gus - ting

Piano

D 37 Fm Fm/E^b D^b7 $C7$ Fm Fm/E^b

Orphans slop? With its wind we go pop!

Piano *mf*

40

Orphans

Piano

Wish that we could just drop the lot down the near - est

Db7 C7 Gm7(b5) Bbm7 C7 Bb

43

Orphans

Piano

drain! But time and a - gain,

A7 D7 D9 C#9 D9 Gm7

46

Orphans

Piano

no mat - ter how we plead, they feed us

C7 C+/Bb A+ A7 D7(add9) D7

49 *Gm7 Am7 B \flat maj7 Gm7 Am7 B \flat maj7 Db7 C7*

Orphans *more and more of this re - vol - ting*

Piano *f*

52 *Fm Fm/E \flat Db7 C7*

Mrs. Murdstone *Keeps you on the hop! (Shouted)*

Orphans *slop! It's*

Piano *ff*

54 *Fm*

Orphans *slop!*

Piano *fff*

Track 3

Orphans (Reprise)

(Orphans)

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

Malcolm Sircom

Moderato, with a plodding marching beat ♩ = 120

Orphans Group 1

Em D C B

mf

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

Piano

mp *mf*

4 Em D C B Em D

Orphans Group 1

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

Orphans Group 2

mf

Or - phans, or - phans,

Piano

f *mf*

7 C B Em D C B

Orphans Group 1
or - phans, or - phans, Ah

Orphans Group 2
or - phans, or - phans, wor - king hard as slaves, do you think that's right?

Piano

Detailed description: This system covers measures 7 to 9. The key signature is one sharp (F#). The piano part consists of chords in the right hand and a bass line in the left hand. The vocal parts are: Orphans Group 1 (treble clef) with lyrics 'or - phans, or - phans, Ah'; Orphans Group 2 (treble clef) with lyrics 'or - phans, or - phans, wor - king hard as slaves, do you think that's right?'; and Orphans Group 3 (treble clef) with lyrics 'Or - phans, or - phans, or - phans, or - phans,'. The piano part has a dynamic of *mf* in measure 7, *f* in measure 8, and *mf* in measure 9. Chords are indicated above the staff: C, B, Em, D, C, B.

10 Em D C B

Orphans Group 1
Or - phans, or - phans, or - phans, or - phans,

Orphans Group 2
Or - phans, or - phans, or - phans, or - phans,

Orphans Group 3
Or - phans, or - phans, or - phans, or - phans,

Piano

Detailed description: This system covers measures 10 to 12. The key signature remains one sharp (F#). The piano part continues with chords in the right hand and a bass line in the left hand. The vocal parts are: Orphans Group 1 (treble clef) with lyrics 'Or - phans, or - phans, or - phans, or - phans,'; Orphans Group 2 (treble clef) with lyrics 'Or - phans, or - phans, or - phans, or - phans,'; and Orphans Group 3 (treble clef) with lyrics 'Or - phans, or - phans, or - phans, or - phans,'. The piano part has a dynamic of *p* in measure 10, *mf* in measure 11, and *mf* in measure 12. Chords are indicated above the staff: Em, D, C, B.

12 Em D C B

Orphans Group 1

Orphans Group 2

Orphans Group 3

Piano

shut up in an or - pha - nage day and night.

14 Em D C B

Orphans Group 1

Orphans Group 2

Orphans Group 3

Piano

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

16

Orphans Group 1

Orphans Group 2

Orphans Group 3

Piano

Em B B⁷ Em

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

f *sfz*

18

Orphans Group 1

Orphans Group 2

Orphans Group 3

Piano

(Shouted) ff B⁷ Em

It's not right!

mf *ff* *sfz*

Track 4

Happiness Somewhere

(Olivia)

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

Malcolm Sircom

Andante espressivo ♩ = 80

A

Olivia

F(SUS4) F B \flat /C C⁷ *p* F(SUS4) F

There has got to be some

Piano

Olivia

4 G⁷ C⁷ F/A Dm Cm⁷ F⁹

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

Piano

Olivia

7 B \flat Eb⁹ A⁺⁷ A⁷ Dm G7(b5)/C#

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

Piano

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

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

Piano

13 *Am7* *F/A* *Dm7* *Bm7(b5)* *E7* *Am7* *D7*

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

Piano

16 *Gm7* *C7* *F/A* *Fm6* *Gm7* *C9* *F* *A7(b5)/Eb* *mf*

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

Piano

poco accel.

B Quicker (♩ = 104)

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

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

Piano
mf

22 *G7* *Bb/C* *C7* *F* *F/E* *Dm* *Dm/C*

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

Piano

25 *Bm7* *D/E* *E7* *Amaj7* *A6* *Am7* **poco a poco rall.**

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

Piano
f *mf*

28 **D7** *p* **Gm** **Bb/C** **C7** *mf*

Olivia there who has hope and love to share. For there

Piano *p* *mf*

C **Tempo primo** ♩ = 80

31 **F(sus4)** **F** **G7** **C7** **Am7** **F/A Dm7**

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

Piano

34 **Bm7(b5)** **E7** **Am7** **D7** **Gm7** **C7** *f* *dim.* *p*

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

Piano *f* *dim.* *p*

37 F/A Fm⁶ Gm⁷ C⁹ F Dm/B *f* B^o

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

Piano

40 F/C Dm/C G⁷/C C¹¹ F D^b **allargando**

Olivia hap - pi - ness some - where.

Piano

43 B^b *ff* A^b Gm⁷ G^bmaj⁷ F

Olivia Some - where.

Piano

Track 5

London

(Chorus of Londoners)

Cue - Scene change to Covent Garden.

Malcolm Sircom

Vivace ♩ = 138

Piano

ff *mp* *poco a poco cresc.*

Piano

4 *E^b/C* *F/C* *G/C* *A/C*

Londoners

7 *B^b/C* *C*

Piano

fff *f*

Come to

A

10 *F* *B^b* *F/A* *Dm7* *G¹¹* *C¹¹*

Londoners

Lon - don, ___ for it's the place to be. ___ It's a great ci - ty, is

Piano

13

Londoners

F F B \flat F/A Dm 7

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

Piano

16

Londoners

G 11 C 11 F Am 7 D 7

great ci - ty of Lon - don. May - fair through to

Piano

B

mf

19

Londoners

G Am 7 D 7 G

Chi - na - town, Bow to Leices - ter Square,

Piano

22 **Bm⁷** **E⁷** **A** **G⁷/D** **Bbm⁶/D^b** **C⁷**

Londoners there is not a fi - ner town__ a - ny - where.

Piano *f* *ff*

25 **C** **F** **B^b** **F/A** **Dm⁷**

Londoners For it's Lon - don__ that casts a ma - gic spell,__ un - der

Piano *f*

28 **F/A** **A⁷** **B^b** **D⁷/A** **Gm⁷** **C¹¹** **C⁷**

Londoners which you will fall. Keep your Pa - ris

Piano *mf*

31 F C⁷/E Cm⁶/E^b D⁷ Gm⁷ F/A B^b G⁹/B C¹¹

Londoners
or New York, — Lon - don's the best ci - ty of

Piano

ff

34 F F/E^b D⁷(b⁹) G⁹ D Cm⁷

Londoners
all. There are street haw - kers,

Piano

mf

37 A^b7

Londoners
mak-ing their play, — street tra - ders, stalk-ing their prey, —

Piano

40 D \flat B \flat 7

Londoners

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

Piano

43 E \flat Fm/E \flat D \flat 9

Londoners

green car - na-tion. All kinds of peo - ple you'll meet on the

Piano

46 B \flat m \supset /G C7(SUS4) C7 E F B \flat

Londoners

av - e - rage Lon - don street. Ev - 'ry mo - ment of ev - 'ry

Piano

49 F/A Dm⁷ F/A A⁷ B \flat D⁷/A

Londoners

night and day___ there's ad - ven - ture on call.

Piano

52 Gm⁷ C¹¹ C⁷ F C⁷/E Cm⁶/E \flat D⁷ Gm⁷ F/A B \flat

Londoners

Keep your Pa - ris or New York,___ Lon - don's___ the

Piano

ff

55 G⁹/B C¹¹ F C⁷ F C⁷

Londoners

best ci - ty of all, of all, of

Piano

58 F C7 F

Londoners

all. That's Lon - don!

Piano

fff

The musical score for 'Londoners' consists of three staves. The top staff is for the vocal line, starting at measure 58 with a treble clef and a key signature of one flat. It features chords for F and C7, and lyrics: 'all. That's Lon - don!'. The middle staff is for the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one flat. It includes a piano dynamic marking 'fff' and various musical notations like slurs and accents. The bottom staff is a single bass clef line with a melodic line.

The Rain In Spain

(Rhythm of speeches)

ELIZA/ANNIE

4/4

The rine in Spine sties mine - ly in the
The rain in Spain stays main - ly in the

The musical notation for Eliza/Annie is a single treble clef staff in 4/4 time. It features a series of rhythmic patterns represented by 'x' marks on a staff, corresponding to the lyrics below.

ELIZA

FLOWER SELLERS

pline.
plain.

She'll ne - ver get it. She'll ne - ver get it.

The musical notation for Eliza and Flower Sellers is a single treble clef staff in 4/4 time. It features a series of rhythmic patterns represented by 'x' marks on a staff, corresponding to the lyrics below.

Track 6

I Want To Be A Lady

(Eliza & Company)

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

Malcolm Sircom

Moderato ♩ = 120

Eliza

Piano

mp *f* *mf*

A

F/C C⁷ F/C C⁷ F

I don't want a

4 B^b Gm⁷ C⁷ F Dm⁷ G⁹ C⁷

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

7 B^b Gm⁷ C⁷ F Cm⁶/E^b D⁷ G D⁷

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

3

10 G G⁹ C C⁷

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

Piano

13 **B** F C⁹ F F^o

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

Piano

16 Gm C⁷ Gm C⁷ Gm C⁷

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

Piano

I Want To Be A Lady - Piano Score

19

Eliza

F F#° Gm7 C7 F

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

Piano

3

22

Eliza

C9 F F#° Gm C7

la - dy, e - ver__ so smart and posh.

Piano

25

Eliza

Gm C7 Gm C7 F

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

Piano

3

C

28 Cm7 F7 Bb Bb/D Bbm6/Db Db7

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

Piano *mf*

31 F/C A/C# Dm 3 G

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

Piano

34 C Gm7 C7 3

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

Piano

37 **D** F C⁷ F F⁷

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

Piano *f*

40 B^b B^b C⁹ Am⁷ D⁷

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

Piano 3

43 Gm⁷ C⁷ C/B^b A A⁷ D Gm/B^b D/A Gm D⁷/F[#]

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

Piano

I Want To Be A Lady - Piano Score
(Top notes if possible)

46 Gm^7 C^7 F F/Eb Dm^7 Db^7

Eliza
la - dy: just watch me, girls!

Piano *ff*

49 F/C C

Piano *p*

Light waltz (quicker) ♩ = 176
(Eliza curtseys elegantly)

53 E^b F C^+7 F

Piano *mf*

(Eliza dances cod-ladylike)

57 $F^\#o$ b^b Gm C^7

Piano

61 Gm C Gm C7

Piano

65 F G⁹ C⁷ Tempo primo ♩ = 120

Flower Sellers (opt.)

Piano

Get

68 **F** F C⁹

Chorus

Flower Sellers (opt.)

Piano

She wants to be a la - dy,
her! Who does she think she is? Get

70 F F#° Gm C7

Chorus
e - ver__ so smart and posh.

Flower Sellers (opt.)

her! Who does she think she's kid - ding?

Piano

72 Gm C7 Gm C7

Chorus
Where be - fore she'd curse and swear, now she'll just de - clare "Oh

Flower Sellers (opt.)

So la - di - da, wants to be a star.

Piano

74 F Cm7 F7

Chorus
gosh! How ter - ri - ble!"

Flower Sellers (opt.)

But she'll ne - ver be a la - dy!

Piano

I Want To Be A Lady - Piano Score

76 **G**

Eliza

B \flat B \flat /D B \flat m⁶/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

Piano

mf

79

Eliza

Dm G

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

Piano

3

G

82

Flower Sellers (opt.)

C Gm⁷ C⁷

Get

Eliza

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

Piano

84 **H** F C⁹

Flower Sellers (opt.)
her, get her! Won't you just get

Eliza
I want to be a pro - per la - dy,

Piano

86 F F⁷ B^b

Flower Sellers (opt.)
her, get her!

Eliza
Drip - ping with dia - monds and pearls.

Piano

88 B^b C⁹ Am⁷ D⁷

All (except Eliza)
Our E - li - za, noth - ing can sur-prise her.

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

Piano

90 *Gm⁷ C⁷ C/B^b A A⁷ D*

All (except Eliza) *Dukes and Earls...*

Eliza *Dukes and Ba - rons and Earls. Yes,*

Piano

92 *Gm/B^b D/A Gm D⁷/F[#] Gm⁷ C⁷* *(Top notes if possible)*

Eliza *I'm gon - na be a la - dy: just watch me,*

Piano

94 *F F/E^b Dm⁷ D^b7*

All (except Eliza) *She wants to be a la - dy!*

Eliza *girls!*

Piano

96 **F/C** **C7** **F**

Flower Sellers (opt.)

Piano *ff*

Get her!

My Old Man

Lively
QUEENIE

My old man said "Fol-low the van, and don't dil - ly dal - ly on the way."

Track 7

Good Times

(Fagin, Dodger & Fagin's Gang)

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

Malcolm Sircom

Vivace con brio ♩ = 120

Piano

The piano introduction is in 6/8 time, marked *Vivace con brio* with a tempo of 120 beats per minute. It begins with a forte (*f*) dynamic. The right hand features a series of chords: C, C/B \flat , C/A, C 7 /G, F, and F/E \flat . The left hand provides a simple bass line with dotted rhythms.

5

Dodger

Fagin

Piano

This section covers measures 5 through 8. The vocal parts for Dodger and Fagin enter with the lyrics "We had some". The piano accompaniment continues with a forte (*ff*) dynamic, featuring a crescendo to fortissimo (*fff*) in measure 7 before returning to forte (*f*) in measure 8. Chords D and G are indicated above the vocal staves.

We had some

We had some

A

9

Dodger

Fagin

Piano

This section covers measures 9 through 12, marked with a box 'A'. The vocal parts continue with the lyrics "good times, did - n't we? We had a". The piano accompaniment features a series of chords: C maj9 , C, C maj7 , C $^{\#o}$, and Dm. The piano part includes a melodic line in the right hand and a bass line in the left hand.

good times, did - n't we? We had a

good times, did - n't we? We had a

13 G G+9 C

Dodger
great team that won't be for - got - ten.

Fagin
great team that won't be for - got - ten. Ev - 'ry -

Piano

17 F B7/F# C/G C A7

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

Piano

21 D G

Dodger
We had a

Fagin
miss them some - thing rot - ten!

Piano

25 C^{maj9} C C^{maj7} $C^{\#o}$ Dm Dm/C

Dodger
good thing go - ing for us,

Fagin
but then it

Piano

29 Dm/B E^7 Am Am/G

Dodger
But what the

Fagin
all went down the drain. But what the

Piano

33 F^6 $F^{\#o}$ C/G A^7

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

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

Piano

37 D7 G G7 C Ab Bb C

Dodger
good times will come a - gain!

Fagin
good times will come a - gain!

Piano

41 **(The "Gang" appear)** *8va*

Clarinet and flute solo

Piano *mf*

45 Ab/Gb G

Fagin
There was

Piano *f* *Play* *mf*

B

49 C B \flat

Dodger

And me, the Art - ful Dod - ger.

Fagin

me, Fa - gin. There was

Piano

53 C B \flat

Dodger

and Lit - tle Jim.

Fagin

Jack the Lad There was

Piano

57 A \flat Cm/A

Dodger

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

Fagin

Bob, there was Bill, and the

Piano

61 D7 G

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

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

Piano
f *mf*

65 Fm7 Bb7 Eb

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

Piano

69 Fm7 Bb7 Eb

Dodger
It

Fagin
some - how it all came un - stuck.

Piano

73 Am⁷ D⁷ G

Dodger weren't his fault that things went wrong. *(spoken)* But wher -

Fagin *That it weren't!* But wher -

Piano

77 Am⁷ D⁷ G

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

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

Piano

81 F/G

Fagin's Gang What a team_____ we had!

Dodger team_____ we had! What a

Fagin team_____ we had! What a

Piano *f* *p* *f*

85 Eb⁶/G

Fagin's Gang

What a dream we had...

Dodger

dream - we had... We

Fagin

dream - we had...

Piano

p *f*

89 F/G Dm/G

Dodger

thought it would last and last,

Fagin

but

Piano

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

Fagin's Gang

Dodger

Fagin
now it's all in the past. // We

Piano
p // *mf*

97 Dm/G A°/G **C** Slower - swing it! C C#° Dm

Fagin's Gang
had some good times, did - n't we?

Dodger
had some good times, did - n't we?

Fagin
had some good times, did - n't we?

Piano
ff