

MR BUMBLE*(heatedly)*

If the Law supposes that, then the Law is a ass! If that's the eye of the Law, then the Law is a bachelor! And the worst I wish the Law is... that His eye may be opened by experience...

#44 - *The Locket*

By experience!

BUMBLE exits.

BROWNLOW is left alone looking at the locket in his hand.

MRS BEDWIN enters, looking flustered.

MRS BEDWIN

There is a young woman enquiring for you, sir.

MR BROWNLOW

Mrs Bedwin... take a look at this miniature. Can you see who it is?

(he hands her the locket.)

MRS BEDWIN

(amazed)

Why it's, Miss Agnes, sir!

MR BROWNLOW

Yes. My daughter Agnes. She must have found her way to the workhouse and had the child there.

MRS BEDWIN

If only she had told us.

NANCY appears in the doorway.

MR BROWNLOW

(Seeing her)

Mrs Bedwin, who is this?

MRS BEDWIN

(Turning to MR BROWNLOW)

It's about the boy sir.

MR BROWNLOW

Have you news of Oliver?

NANCY

He's in danger—in bad company. He was dragged off the day you sent him out with them books.

MR BROWNLOW

Who took him?

NANCY

Me and...

(she stops)

...and someone else.

MR BROWNLOW

Where can I find him? Who is this other person you speak of? Take me to him.

NANCY

No! No, I can't! I shouldn't have said that!

MR BROWNLOW

Now come, sit down. You want to help the boy, don't you? Why else are you here?

NANCY

I do want to help—but...

MR BROWNLOW

Then at least tell me where I can find him.

NANCY

I can't. But I'll bring him to you. Not here. It's too far.

MR BROWNLOW

Where then?

NANCY

The Bridge, London Bridge. Tonight. At midnight.

MRS BEDWIN looks at MR BROWNLOW, alarmed for his safety.

And you've got to come alone. Promise me you'll come on your own—I'll find a way of getting him to you.

MR BROWNLOW stares at her, doubtful and suspicious.

You don't believe me, do you? But if you want Oliver back, then you've got to believe me.

MR BROWNLOW

(making up his mind)

Very well—I'll be there.

NANCY

Thank God!

She turns to go.

MR BROWLOW

Wait. Has the boy been hurt! Ill-treated? If so, I shall...

NANCY

I can't say no more. Please. He'll kill me as it is if he finds out where I've been.

MR BROWNLOW

(insistently)

Who is this man? Perhaps we can...

NANCY

No! We can't! Whatever else I do, I won't turn on him.

MRS BEDWIN

I understand, my dear.

MR BROWNLOW

But a man who might kill you?

NANCY

Yes, but he's mine, and I'm his. I've got to go back. I want to go back.

(Nancy exits.)

#45 - *As Long As He Needs Me (Reprise)*

MRS BEDWIN

Do you think we can trust her Mr Brownlow?

MR BROWNLOW

I'm afraid we have no choice Mrs Bedwin.

In the street outside Brownlows house NANCY appears.

NANCY

HE DOESN'T ACT AS THO' HE CARES.
BUT DEEP INSIDE I KNOW HE CARES.
AND THAT IS WHY I'M TIED
RIGHT BY HIS SIDE.

AS LONG AS HE NEEDS ME...
I KNOW WHERE I MUST BE.

(SIKES)

HE'D NEVER HEARD OF...
MY NAME!

ONE BLOKE
USED TO BOAST THE CLAIM
HE COULD TAKE MY NAME IN VAIN...
POOR BLOKE...
SHAME 'E WAS SO GREEN—
NEVER WAS 'E SEEN AGAIN!

ONCE BAD—WHAT'S THE GOOD OF TURNING?
IN HELL—I'LL BE THERE A-BURNING—
MEANWHILE, THINK OF WHAT I'M EARNING
ALL ON ACCOUNT OF...
MY NAME!

WHAT IS IT? WHAT IS IT? WHAT IS IT?...

NANCY

(Spoken)

Bill Sikes.

(End of song.)

NANCY kisses BILL. DODGER enters breathless and in a panic. Dialogue during underscore.

#30 - Underscore After "My Name"

DODGER

Fagin! Fagin! Fagin!

(He pounds the wall)

FAGIN

(Entering)

Dodger! Where's Oliver? Where's the boy?

FAGIN takes hold of DODGER's ear.

(to DODGER)

What—has-become-of—Oliver?

DODGER

(in between being shaken)

Got took away in a coach!

FAGIN

(pulling Dodger up by his coat)

Who coach? What coach? Where coach?

DODGER slithers out of coat and shirt and he is naked from the waist up.

DODGER

(breathlessly)

He got nabbed on the job!... They took him to court. We waited outside... The old man we dipped, come out of the court with Oliver and took him off in a coach!

FAGIN

Where to? Quick? Speak!

DODGER

19, Chepstowe Gardens... Bloomsbury... I run all the way.

FAGIN

(Fretfully)

We were supposed to look after him. We were supposed to bring him back with us. We were supposed to never let him out of OUR SIGHT!

SIKES

(aloud)

Who?

FAGIN

(to nobody in particular)

One of us, Bill. A new boy—went out on his first job today with Dodger. I'm afraid... that he may say something which will get us into trouble.

SIKES

(grinning)

That's very likely... You're blowed upon Fagin.

FAGIN

(still to nobody in particular)

And I'm afraid..you see... that if the game was up with us...

(he now addresses SIKES specifically)

...it might be up with a good many more... and it would come out rather worse for you than it would for me, my dear.

SIKES starts towards FAGIN, who merely stares vacantly ahead.

SIKES

Why you old!... Somebody must find out what's been done, or said. If he hasn't talked yet, there's still a chance we might get him back—without suspicion. We'll nab him the very moment he dares to step out of that house. Now who's gonna go?

They all look around at each other.

DODGER

I suppose it'll have to be me.

FAGIN

You shut your trap, Dodger. You've caused enough trouble.

(He looks at Nancy)

It's got to be done quiet. We don't want any fuss.

(Smirking at Nancy)

The very thing! Nancy my dear—you're so good with the boy.

NANCY

It's no good trying it on with me.

SIKES goes across to her menacingly.

BILL

And just what do you mean by that remark?

NANCY gets up and faces SIKES.

NANCY

What I say Bill. I'm not going... Why can't you leave the boy alone? He won't do you no harm. Why can't you leave him where he is—where he'll get the chance of a decent life?

BILL

You'll get him back 'ere my girl—unless you want to feel my hands on your throat!

SIKES throws Nancy onto a stool. FAGIN hurries across and speaks pleadingly at NANCY, trying to prevent more violence, which he hates.

FAGIN

Nancy, my dear - if he talked, think what would happen to us. Think what would happen to Bill. It'd be the gallows for him, Nancy - the gallows! You wouldn't let that happen would you, my dear? Not to Bill? Not to your Bill?

SIKES

She'll go Fagin.

SIKES turns away. With sudden spirit, NANCY looks up at Fagin.

NANCY

No she won't Fagin!

SIKES

Yes, she will Fagin!

SIKES hits NANCY viciously across the face, knocking her off the chair onto the floor. He turns and strides towards the door.

Bullseye!

SIKES & BULLSEYE exit.

There's silence. FAGIN goes to help NANCY. She looks at him with scorn and disgust. FAGIN and the BOYS turn and leave.

NANCY

Alright Bet. Go home. There's a good girl.

Visual cue: as Bet gets halfway upstage

#31 - *As Long As He Needs Me*

AS LONG AS HE NEEDS ME...
OH, YES, HE DOES NEED ME...
IN SPITE OF WHAT YOU SEE...
...I'M SURE THAT HE NEEDS ME.

WHO ELSE WOULD LOVE HIM STILL
WHEN THEY'VE BEEN USED SO ILL?
HE KNOWS I ALWAYS WILL...
AS LONG AS HE NEEDS ME.

I MISS HIM SO MUCH WHEN HE IS GONE,
BUT WHEN HE'S NEAR ME
I DON'T LET ON...

The TAVERN KEEPER is in the background putting chairs on tables and clearing up tankards.

...THE WAY I FEEL INSIDE.
THE LOVE, I HAVE TO HIDE...
THE HELL! I'VE GOT MY PRIDE
AS LONG AS HE NEEDS ME.

22. It's A Fine Life

NANCY enters into the street above with BET.

NANCY

Plummy and slam.

FAGIN

Nancy! *(Music starts)*

NANCY

Come on Bet.

FAGIN

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

DODGER

Ladies! Cor! 'Ark at him!

NANCY

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

FAGIN

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

NANCY

And what's wrong with a bit of danger, then, Mis-ter Fagin? You wouldn't deny us the only bit of pleasure we have, would ya?

CUE:
FAGIN: Nancy!

Repeat ad lib. **NANCY**

OUT CUE:
NANCY: ...the only bit of pleasure we have, would ya?

Small plea-sures, small plea-sures, Who would deny us

f 1st 8 bars then *mf* *mf*

The musical score is written on two staves. The top staff is a vocal line for Nancy, starting with a tempo marking of quarter note = 80. It includes lyrics and a 'Repeat ad lib.' section. The bottom staff is a piano accompaniment, starting with a dynamic marking of *f* for the first 8 bars, then *mf*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

23 ALL NANCY

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

27

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

31 ALL

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

NANCY: 'ain't that right, Bet?

BET: Yeah, that's right Nancy.

34 BET

life. Who cares if straight la-cies

DODGER: Not me!

6

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

10

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

15

rall.

I ne-ver tire of it, Lead - ing this mer - ry dance. ³ ³ If you

19

A tempo

ALL

NANCY

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

NANCY

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

NANCY & BET

NANCY

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

NANCY & BET

rall.

A tempo
NANCY

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

ALL

NANCY

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

ALL

NANCY

56

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

60

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

64

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

BET

67

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

mp

71

No frills and fur - be - lows. All winds and all wea - thers

75

NANCY Ain't good for fan - cy clothes. **BET** These trap - pings, these tat - ters,

79

NANCY & BET These we can just af - ford. **NANCY** What fu - ture? **BET** What mat - ters?

83

ALL *rall.* We've got our bed and board. **NANCY** *A tempo* If you don't mind hav - ing to deal with Fa - gin, It's a

87 ALL NANCY

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

91 ALL NANCY

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

95 ALL

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

99 rit. Slower NANCY

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

103 **ALL** **NANCY**

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

107 **ALL** **NANCY** *Colla voce*

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

111

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

115 **In 2** **ALL** **Tempo primo**

fine, fine life!

31. As Long As He Needs Me

(F Major)

WARNING:

NANCY: Alright Bet. Go home. There's a good girl.

VISUAL CUE: as BET gets halfway upstage

Slowly (Colla voce)

$\text{♩} = 76$

1

NANCY

As long as

p

3

he needs me. Oh yes he does need me. In spite of

pp

7

what you see. I'm sure that he needs me. Who else would

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11

love him still When they've been used so ill? He knows I

15

al - ways will As long as he needs me. I miss him

19 **In 2**

so much when he is gone But when he's

23 **In 4**

near me I don't let on The way I

27

feel in side The love I have to hide The hell! I've

This system contains the vocal line and piano accompaniment for measures 27 through 30. The vocal line is in a single staff with lyrics: "feel in side The love I have to hide The hell! I've". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

31

got my pride, As long as he needs me.

cresc.

This system contains the vocal line and piano accompaniment for measures 31 through 34. The vocal line has lyrics: "got my pride, As long as he needs me.". The piano accompaniment includes a *cresc.* marking and continues with chords and melodic lines.

Con moto (in 2)

35

He does-n't say the things he should He acts the way he thinks he should

f

This system contains the vocal line and piano accompaniment for measures 35 through 38. The vocal line has lyrics: "He does-n't say the things he should He acts the way he thinks he should". The piano accompaniment starts with a forte (*f*) dynamic and features a more active bass line.

In 4

39

But all the same I'll play this game his way. As long as

This system contains the vocal line and piano accompaniment for measures 39 through 42. The vocal line has lyrics: "But all the same I'll play this game his way. As long as". The piano accompaniment features a complex, rhythmic pattern in the right hand and a steady bass line.

44 **Sostenuto**

he needs me I know where I must be I'll cling on

mp

Musical score for measures 44-47. The vocal line is in treble clef with lyrics: "he needs me I know where I must be I'll cling on". The piano accompaniment is in bass clef, starting with a mezzo-piano (*mp*) dynamic. The music is in a 4/4 time signature and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

stead - fast - ly As long as he needs me. As long as

Musical score for measures 48-51. The vocal line continues with lyrics: "stead - fast - ly As long as he needs me. As long as". The piano accompaniment continues with a similar rhythmic pattern.

life is long I'll love him night or wrong And some-how

p

Musical score for measures 52-55. The vocal line has lyrics: "life is long I'll love him night or wrong And some-how". The piano accompaniment is marked piano (*p*) and features a more complex harmonic texture with chords in the right hand.

I'll be strong As long as he needs me. If you are

rall.

Musical score for measures 56-59. The vocal line has lyrics: "I'll be strong As long as he needs me. If you are". The piano accompaniment features a triplet in the right hand. The tempo marking **rall.** (rallentando) is placed above the final measure.

60 **In 2**

lone - ly — then you will know When some - one

Musical score for measures 60-63. The vocal line is in a single treble clef with a key signature of one flat (Bb). The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one flat and a 2/4 time signature. The lyrics are: lone - ly — then you will know When some - one

64 **accel.** **rall.**

needs you — you love them so. — I won't be -

Musical score for measures 64-67. The tempo markings **accel.** and **rall.** are placed above the vocal line. The piano accompaniment features a prominent tremolo effect in the right hand starting at measure 65. The lyrics are: needs you — you love them so. — I won't be -

68 **A tempo**

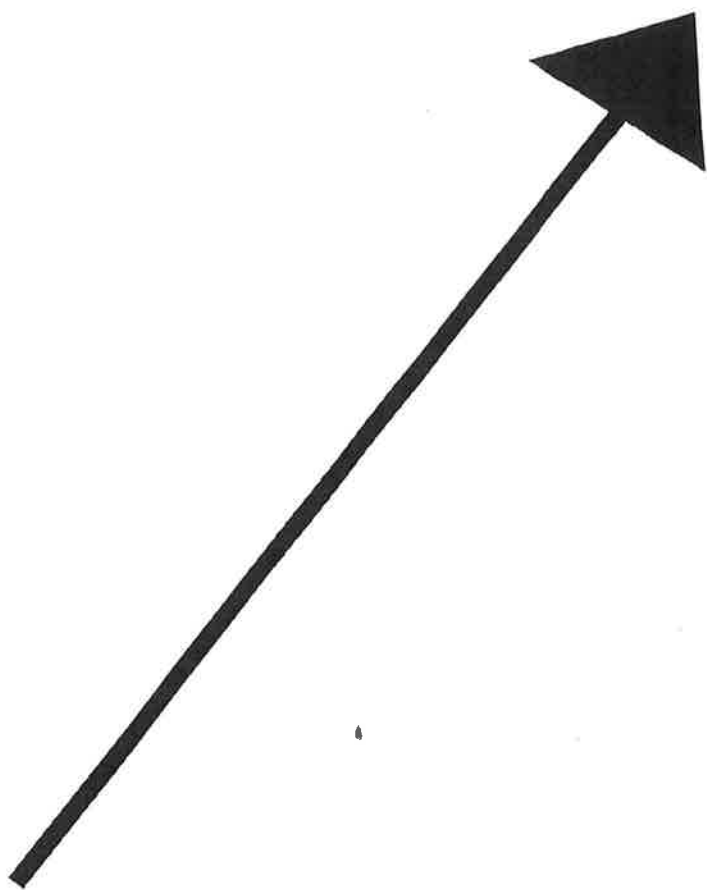
tray his trust — Tho' peo-ple say I must — I've got to stay true

Musical score for measures 68-72. The tempo marking **A tempo** is placed above the vocal line. The piano accompaniment is marked with a forte **f** dynamic. The lyrics are: tray his trust — Tho' peo-ple say I must — I've got to stay true

73 **poco accel.**

just — as long as he needs me. —

Musical score for measures 73-76. The tempo marking **poco accel.** is placed above the vocal line. The piano accompaniment includes a **rit.** marking at the end of measure 75. The lyrics are: just — as long as he needs me. —



31. As Long As He Needs Me

F# Major Version

WARNING:

NANCY: Alright Bet. Go home. There's a good girl.

VISUAL CUE: as BET gets halfway upstage

Slowly (Colla voce)

1 $\text{♩} = 76$ NANCY

As long as

3 he needs me _____ Oh yes he does need me _____ In spite of

7 what you see _____ I'm sure that he needs me. _____ Who else would

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11

love him still. When they've been used so ill? He knows I

15

al - ways will. As long as he needs me. I miss him

19

In 2

so much. when he is gone But when he's

23

In 4

near me. I don't let on The way I

27

feel in - side. The love I have to hide. The hell! I've

31

got my pride, As long as he needs me.

cresc.

35

Con moto (in 2)

He does-n't say the things he should He acts the way he thinks he should

f

39

In 4

But all the same I'll play this game his way. As long as

Sostenuto

44

he needs me I know where I must be I'll cling on

48

stead - fast - ly As long as he needs me. As long as

52

life is long I'll love him right or wrong And some-how

56

I'll be strong As long as he needs me. If you are

rall.

60 **In 2**

lone - ly _____ then you will know When some - one

64 **accel.** **rall.**

needs you _____ you love them so. I won't be -

68 **A tempo**

tray his trust _____ Tho' peo - ple say I must _____ I've got to stay true

73 **poco accel.**

just _____ as long as he needs me. _____



31. As Long As He Needs Me

G Major Version

WARNING:

NANCY: Alright Bet. Go home. There's a good girl.

VISUAL CUE: as BET gets halfway upstage

Slowly (Colla voce)

1 $\text{♩} = 76$ **NANCY**

As long as

3

he needs me ——— Oh yes he does need me ——— In spite of

7

what you see ——— I'm sure that he needs me. ——— Who else would

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11

love him still _____ When they've been used so ill? _____ He knows I

Musical score for measures 11-14. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major. The lyrics are: "love him still _____ When they've been used so ill? _____ He knows I".

15

al - ways will _____ As long as he needs me. I miss him

Musical score for measures 15-18. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major. The lyrics are: "al - ways will _____ As long as he needs me. I miss him".

19

In 2

so much _____ when he is gone But when he's

Musical score for measures 19-22. The tempo is marked **In 2**. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major. The lyrics are: "so much _____ when he is gone But when he's".

23

In 4

near me _____ I don't let on _____ The way I

Musical score for measures 23-26. The tempo is marked **In 4**. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major. The lyrics are: "near me _____ I don't let on _____ The way I".

27

feel in - side. The love I have to hide. The hell! I've

31

got my pride, As long as he needs me.

cresc.

35

Con moto (in 2)

He does-n't say the things he should He acts the way he thinks he should

f

39

In 4

But all the same I'll play this game his way. As long as

44 **Sostenuto**

he needs me I know where I must be I'll cling on

mp

Detailed description: This system contains measures 44 through 47. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "he needs me I know where I must be I'll cling on". The piano accompaniment is in G major and 4/4 time. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present at the start of the piano part.

stead - fast - ly As long as he needs me. As long as

p

Detailed description: This system contains measures 48 through 51. The vocal line continues with the lyrics: "stead - fast - ly As long as he needs me. As long as". The piano accompaniment continues with a dynamic marking of *p* at the beginning of measure 50.

life is long I'll love him right or wrong And some-how

p

Detailed description: This system contains measures 52 through 55. The vocal line has the lyrics: "life is long I'll love him right or wrong And some-how". The piano accompaniment features a dynamic marking of *p* at the start of measure 52.

56 I'll be strong As long as he needs me. If you are

rall.

Detailed description: This system contains measures 56 through 59. The vocal line begins with measure 56 and has the lyrics: "I'll be strong As long as he needs me. If you are". The piano accompaniment continues. A dynamic marking of *rall.* (rallentando) is placed above the vocal line at the start of measure 58. A triplet of eighth notes is marked with a '3' above it in measure 59.

60 **In 2**

lone - ly then you will know When some - one

64 **accel.** **rall.**

needs you you love them so. I won't be -

68 **A tempo**

tray his trust Tho' peo - ple say I must I've got to stay true

73 **poco accel.**

just as long as he needs me.