

ACT ONE

Scene Six

The Thieves' Kitchen.

DODGER and the Gang enter from above looking for Fagin.

DODGER

Fagin. Fagin.

Fagin appears.

FAGIN

What!

DODGER

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

OLIVER

(offering his hand to shake)

Sir.

FAGIN

(smiling, bowing low and shaking OLIVER's hand)

I hope I shall have the honour of your intimate acquaintance. We're very glad to see you, Oliver, very.

(to boys)

Aren't we my dears?

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

DODGER

Mr Twist has come to London to seek his fortune.

FAGIN

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

OLIVER

Starving.

FAGIN

Would you like a sausage? Charley, take off the sausages. Dodger, draw up a chair near the fire for Oliver.

CHARLEY

'Ere Fagin! These sausages are mouldy!

FAGIN

Shut up and drink yer Gin!

OLIVER is looking at the handkerchiefs.

FAGIN

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

OLIVER

Is this a laundry then, sir?

The boys roar with laughter.

FAGIN

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

BOYS

Not arf! I'll say it does!

#18 - *You've Got To Pick A Pocket Or Two*

FAGIN

You see, Oliver...

IN THIS LIFE
ONE THING COUNTS—
IN THE BANK
LARGE AMOUNTS!
I'M AFRAID THESE
DON'T GROW ON TREES...
YOU'VE GOT TO PICK A POCKET OR TWO.

YOU'VE GOT TO PICK A POCKET OR TWO BOYS,
YOU'VE GOT TO PICK A POCKET OR TWO.

BOYS

(singing)

LARGE AMOUNTS DON'T GROW ON TREES—
YOU GOT TO PICK A POCKET OR TWO!

FAGIN

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

(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.

40. Reviewing the Situation

FAGIN: Take care of her, Bill. (*SIKES exits*)
 Take care of him, Dodger. (*DODGER takes OLIVER off*)
 ...and I'll take care of myself!

Moderato ♩ = 120

molto rall

10

FAGIN

Cadanza

colla voce

13

man's got a heart, has-n't he? Jok-ing a-part, has-n't he? And tho'

17

I'd be the first one to say that I was - n't a saint I'm

Measures 17-18: Vocal line with triplets and piano accompaniment.

19

find - ing it hard to be real - ly as black as they paint.

Measures 19-20: Vocal line with triplets and piano accompaniment.

Allegro $\text{♩} = 125$

21

I'm re - view - ing the sit - u - a - tion Can a

Measures 21-25: Vocal line and piano accompaniment. *mf* dynamic marking.

26

fel - low be a vil - lain all his life? All the tri - als

Measures 26-30: Vocal line and piano accompaniment.

31

— and 'tri - bu - la - tions Bet - ter set - tle down and get my - self a

Slower, accel. poco a poco

36

wife. And a wife would cook and sew for me, And come for me and

41

go for me, (And go for me) and nag at me, The fin - gers she will wag at me, The

a tempo vivo

46

mon - ey she will take from me, A mis - e - ry she'll make from me - I think I'd bet - ter

Lento ad lib.

51

think it out a - gain. _____ A

54

colla voce

wife you can keep a - ny - way _____ I'd ra - ther sleep an - y - way _____ Left with -

Slow

58

out an - y - one in the world and I'm start - ing from now _____ So

60

how to win friends and to in - flu - ence peo - ple, so how? _____ I'm re -

Allegro

62

view - ing the sit - u - a - tion I must quick - ly look up

mp

67

ev - 'ry - one I know Tit - led peo - ple with a

pp

72

sta - tion Who can help me make a real im - pres - sive show.

Slower accel. poco a poco

77

I will own a suite at Clar - idg - es, And run a fleet of car - riag - es, And

82

wave at all the Duch - es - ses with friend - li - ness as much as is be - fit - ting of my

87

(spoken) Oh God! **a tempo vivo**

new es - tate; "Good mor - row to you, Mag - i - strate" I think I'd bet - ter think it out a - gain.

Lento

rall.

So

colla voce

where shall I go? Some - bo - dy? Who do I know? No - bo - dy! All my

Oliver! 2008

98

dear - est com - pa - nions have al - ways been vil - lains and thieves So at

100

my time of life I should start turn - ing o - ver new leaves I'm re -

Allegro

102

102A 103

view - ing the sit - u - a - tion If you want to eat you've

mf

106

got to earn a bob! Is it such a hu - mil - i -

111

a - tion For a rob - ber to per - form an hon - est job?

Slower accel. poco a poco

116

So a job I'm get - ting pos - si - bly, I won - der who the boss - 'll be? I

121

won - der if he'll take to me? What bon - us - es he'll make to me? I'll start at eight, and

Vivo

126

fin - ish late, At nor - mal rate and all, but wait! I think I'd bet - ter think it out a -

Lento

131

gain. _____ What

f

5

5

Detailed description: This system contains measures 131 and 132. The vocal line starts with a long note on 'gain.' followed by a fermata. The piano accompaniment features a complex texture with triplets and a five-note run in the right hand, and a steady bass line in the left hand. Dynamics include a forte (*f*) marking.

133

hap - pens when I'm sev-en-ty? Must come a time - sev - en - ty When you're

p

Detailed description: This system contains measures 133 through 136. The vocal line has a steady eighth-note melody. The piano accompaniment is more sparse, with a piano (*p*) dynamic marking. The key signature has two flats and the time signature is 4/4.

137

old and it's cold and who cares if you live or you die Your

Detailed description: This system contains measures 137 through 140. The vocal line features a melody with several triplet markings. The piano accompaniment consists of sustained chords in both hands, with a fermata over the final measure.

139

one con - so - la - tion's the mon - ey you may have put by. I'm re-

Detailed description: This system contains measures 139 through 142. The vocal line continues with a melody that includes triplet markings. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line.

142 **Allegro**

view - ing the sit - u - a - tion I'm a bad 'un and a

mf

p cresc. poco a poco

147

bad 'un I shall stay! You'll be see - ing no trans - form -

f

152

a - tion But it's wrong to be a rogue in ev - ry way.

Slower accel. poco a poco

157

I don't want no - bo - dy hurt for me, Or made to do the dirt for me. This

p

162

rot - ten life is not for me. It's get - ting far too hot for me. Don't

166

want no - one to rob for me, But who will find a job for me? There

170

is no in - be - tween for me. But who will change the scene for ³ me?

Prestissimo

173A

174

I think I'll have to think it out a - gain Hey!

Segue