

① overtyr: erlöst þessilias önskemäl: þetta lät. Form?

(♩ = 120 ♩ = 5.7)

FOOD GLORIOUS FOOD

(marcato)

VERS

F F F^{mp} F⁺ F⁶ F⁺

F F F⁺ F⁶ Am B^b Am

F7 B^b Am C/G Dm7 G7/D Gm7 G7

Refriang (C DUR) (halvnotsbas)

C ∴ Gm7 C7 F F ~~E7~~ Fm G7 C ∴ Gm7 C7

F F ~~Fm~~ G7 B C C^{#0} Dm7 G7

Dm7 G7 C ∴ C Em ∴ Am ∴ D7 ∴

G7 ∴ A C ∴ Gm7 C7 F F ~~E7~~ Fm G7

(C^{#0} G7) A C ∴ Gm7 C7 F F ~~E7~~ Fm G7 B C C^{#0} Dm7 G7

Am ∴ D7 A^b7 E C/G ∴ D7 ∴ 1. Dm7 G7

C ∴ 2. C/G ∴ D7 ∴ Dm7 ∴

G7 G¹¹ C

rit.---

a-4 (2) Demonkór (talkór) - orkestur tacet (ev. pulsgivning)

3

Fingertställningen börjar

- Where is love -

Oliver = Ellinor.
långsamt, rytmiskt

ge tonen C → håll den hela versen ("pedal")

VERS: (Ellinor)

Komp: Dm7 G7
pick up till refrång: / / / /

REFR. C G¹¹ Cmaj7 C¹¹ F H7 Em7 E^b7

Dm7 G7 C C C⁷ F7 B^bmaj7 A C[#]0

Dm7 Em7 Dm7 G¹¹ G7^{#9} 1. C Am Dm7 G7

2. C Fm⁶ C

4

Bas
(marsch)

Consider yourself

(omskrivet från
6/8 till 4/4)

Intro

C7 F#° Gm C7 **A** F % F F#° Gm C7 F A7 Dm G7 G7 C7

A2 F % F F#° Gm C7 F A7 Dm G7 G7 C7

B Cm7 F7 Bb % Dm7 G7 C C#° Dm D#° C7

A3 F F D7 Gm C7 F F E7 D7 ^{1.} Gm C7 F F#° C7

2.
Gm7 Gm7 C7 F %

(pampigt slut)

4 (ändrat från 6/8 till 4/4)
 (ändrat från B♭ till F)
 ♯ = 1♯, moderat marschtempo

CONSIDER YOURSELF

Sångare:
 Hjalmar (Dodger)
 Ellinor (Oliver)

INTRO C7 F#°/C Gm/C C7 (A) F

F F#° Gm7 C7 F // A7 Dm G7 G7 C7

(A2) F F#° Gm7 C7 F // A7 Dm G7 G7 C7

(B) Cm7 F7 B♭ Dm7 G7

C C#° Dm7 E♭° C7 (A3) F F D7 Gm C7

F F E7 D7 Gm C7 F F#° Gm C7

2. Gm7 Gm7 C7 F (i i i i) instr.

(Pamprigt slut)

Empty musical staves for accompaniment.

Bas

5

Better pick a pocket or two

Intro Cm Dm7b5 G7 Cm Dm7b5 G7

4 gånger
Vers 1234 Cm Dm7b5 Cm Db7

Cm Gm/Bb Fm/Ab Cm/Eb Dm7b5 Ab7 G7 Cm

Refr 1234 Cm Fm Cm/Eb G7/D Cm Ab7 G7 Cm

Cm Dm7b5 Cm G7 Cm Dm7b5 G7 4xs

Vers 5 Cm Dm7b5 Cm Db7

Cm Gm/Bb Fm/Ab Cm/Eb Dm7b5 Ab7 G7 Cm

Refr 5 Cm Fm Cm/Eb Dm7b5 Cm Ab7 G7 Cm

Cm Dm7b5 Cm G7 Cm

rit. . . .

5

Stadig musik
(Evens. från Fm till Cm)

Better Pick a Pocket or Two

(Rebecka Fagan)
+ kör

INTRO

Cm Dm7b5 G7

Handwritten guitar notation for the intro, showing a sequence of chords: Cm, Dm7b5, G7. The notation includes rhythmic values and fretting positions.

VERS

4x5 Cm Dm7b5 Cm Db7 Cm Gm Fm Cm Dm7b5 Ab7 G7 Cm

Handwritten guitar notation for the first verse, featuring a 4x5 strumming pattern. Chords include Cm, Dm7b5, Cm, Db7, Cm, Gm, Fm, Cm, Dm7b5, Ab7, G7, and Cm.

REFR

Cm Fm Cm G7 Cm Ab7 G7 Cm Cm Dm7b5 Cm

Handwritten guitar notation for the reference section. Chords include Cm, Fm, Cm, G7, Cm, Ab7, G7, Cm, Cm, Dm7b5, and Cm.

4 gånger

VERS

Cm Dm7b5 Cm Db7 Cm Gm Fm Cm Dm7b5 Ab7 G7 Cm

Handwritten guitar notation for the second verse, identical to the first. Chords include Cm, Dm7b5, Cm, Db7, Cm, Gm, Fm, Cm, Dm7b5, Ab7, G7, and Cm.

REFR

Cm Fm Cm/G Fm/D Cm/G Ab7 G7 Cm

Handwritten guitar notation for the reference section, including variations like Cm/G and Fm/D. Chords include Cm, Fm, Cm/G, Fm/D, Cm/G, Ab7, G7, and Cm.

rit. . .

Five empty guitar staves at the bottom of the page, intended for further notation or practice.

moderately

6

I'd do anything

Hjalmar (Dodger)
(om han ikke kommer ner
till E får han ta G)

Linda (Nancy)
Ellenor (Oliver)

4 gånger

INTRO

C Am Dm7 G¹¹ C C^{#4} Dm G7 (A) C E/H C/A C/G

mf

Dm7 G7 Em7 Am7 Dm7 G7

(A2) C C/H C/A C/G Dm7 G7 Em7 Am7 Dm7 G7

(B) C E^{b0} Dm7 G7 Dm7 G7 C G^{b7} F B^{b7} Em7 A7 Dm7 G7 z- (BREAK)

(A3) C C/H C/A C/G Dm7 G7 Em7 Am7 D7 G7 1.2.3. C G¹¹

14. C

4 chorusar. Det tredje är instrumentalt (dans)!

7

Instrumental mellanmusik, på väg från häktet.

Svens från bekymmerslösa "I'd do anything",
kommer sedan att antyda "Where is love"
(här ser Oliver bild av sin mamma). Tid?

8 Linda (Nancy)

(moderately)

- AS LONG AS HE NEEDS ME -

INTRO Dm7

VERS C C#° Dm7 G7 Dm7 G7 C

REFRANG SAKTA

A Cmaj7 % C C#° Dm Dm Dm+5 Dm6 Dm7 Fm6 G7 Cmaj7 G11

B E13 Fmaj7 G13 Gm7 Am7 D7 Dm7 G7 (A3) Cmaj7 % C C#° Dm

NY TONART : G DUR ↓

INTRO Am7 Am7 D7 (vers) G G#° Am7 D7 Am7 D7 G

Am7 Am7 Am7 Am7 Cmb D7 Gmaj7 (14x) D11

Am7 D13#9 G6 (1 1 1 2)

9. Rebecka (Fagin)

Reviewing the Situation 1

VERS RUBATO

Fm C7 Bm C7 Fm

Bbm7 Eb7 Ab G7 Bbm C7

REFRANG

FORTE

atempo (acc?)

C7 Fm

Fm C7 Fm C7

BREAK PÅ ETTGENA!

1.2.3. Fm Gm7b5 Fm/C C7 Fm Fm

(kompa på!)

1. Fm Gm7b5 Fm Bm Gm7b5 C7

meno mosso Rallentando (mjukare kompa)

Fm/C C7 Fm

prestissimo!

(kompa på)

Break

- Ev. färre reprisar.
- Ev accelererande refränger, kanske bara sista gången eller inte alls.
- Ev börjar refrängerna inte alls fort
- Ev i Emoll (ok för sång, Gitarrer?)

10.

Mordet på Nancy.
Ska föregås av musikalisk kuslig stämning.
Det är dimma. Läskigt stråk? Cymbalgnisset?

A series of 12 empty musical staves, each consisting of five horizontal lines, arranged vertically down the page. The staves are completely blank, intended for musical notation.

11. (slutmusik)
(ej vers)

- Reviewing the situation 2 -

Refr 1:
Rebecka (Fagin)
Hjalmar
Refr 2: Tutti a' la
Kickline med acc.

The musical score is written on seven staves in G major (one sharp) and 2/4 time. It includes various musical notations such as notes, rests, and dynamic markings. Chord symbols are written above the notes, including Fm, C7, Gm7b5, Fm/C, and Fm. Performance instructions include 'BREFRÅNG', 'BREAK PÅ ETTORNA!', '1. kompa på!', '2. meno mosso', 'Rallentando (mjukare kompa)', 'prestissimo, kompa på', and 'Break'. The score concludes with a double bar line and repeat dots.

(Veddy: "se ktab pizza Slijovica (shlivovica) met andra generationen")

Bas

Overtyr

120 bpm



1

Food glorious food

intro

F



vers

F

F#5

F6

F#5

F

F#5

F6

Am

Bb

Am

F7

Bb

Am

C/G

Dm7

G7/D

Gm7

G7

refräng

ritardando...

dubbel-tempo:

A1 A2

C



Gm7

C7

F



G7



B

C

C#dim

Dm7

G7

Dm7

G7

C



C

Em



Am



D7



G7



A3 A4

C



Gm7

C7

F



G7



D

C

C#dim

Dm7

G7

Am



Ab7

G7

E

C/G



D7



Dm7

G7

C




C/G



D7



Dm7/G



G7

G11

C

D.S. al coda (med repris)

ritardando

2

TALKÖR - orkester tacet

3

Förställningen börjar

- Where is love -

Oliver = Ellinor.
Långsamt, rytmiskt

ge tonen C → håll den hela versen ("pedal")

VERS: (Ellinor)

Komp: Dm7 G7
Pick up till refrång: / / / /

REFR. C G¹¹ Cm7 C¹¹ F H7 Em7 E^b7

Dm7 G7 C C Cm7 F7 B^bmaj7 A C[#]0

Dm7 Em7 Dm7 G¹¹ G7^{#9} 1. C Am Dm7 G7

2. C Fm⁶ C

4

Bas
(marsch)

Consider yourself

(omskrivet från
6/8 till 4/4)

Intro

C7 F#° Gm C7 **A** F \surd F F#° Gm C7 F A7 Dm G7 G7 C7

A2 F \surd F F#° Gm C7 F A7 Dm G7 G7 C7

B Cm7 F7 Bb \surd Dm7 G7 C C#° Dm D#° C7

A3 F F D7 Gm C7 F F E7 D7 ^{1.} Gm C7 F F#° C7

^{2.} Gm7 Gm7 C7 F \surd

(pampigt slut)

Bas

5

Better pick a pocket or two

Intro

Cm Dm7b5 G7 Cm Dm7b5 G7

4 gånger

Vers 1234

Cm Dm7b5 Cm Db7

Cm Gm/Bb Fm/Ab Cm/Eb Dm7b5 Ab7 G7 Cm

Refr 1234

Cm Fm Cm/Eb G7/D Cm Ab7 G7 Cm

Cm Dm7b5 Cm G7 Cm Dm7b5 G7 4xs

Vers 5

Cm Dm7b5 Cm Db7

Cm Gm/Bb Fm/Ab Cm/Eb Dm7b5 Ab7 G7 Cm

Refr 5

Cm Fm Cm/Eb Dm7b5 Cm Ab7 G7 Cm

Cm Dm7b5 Cm G7 Cm

rit. . . .

Bas

6

I'd do anything

Intro

C Am Dm⁷ G¹¹ C C^{#dim} Dm G⁷

4 gånger

A1 C C_{/B} C_{/A} C_{/G} Dm⁷ G⁷ Em⁷ Am⁷ Dm⁷ G⁷

A2 C C_{/B} C_{/A} C_{/G} Dm⁷ G⁷ Em⁷ Am⁷ Dm⁷ G⁷

B C E_bdim Dm⁷ G⁷ Dm⁷ G⁷ C G_b⁷ F B_b⁷ Em⁷ A⁷ Dm⁷ G⁷

Break

1. 2. 3.

A3 C C_{/B} C_{/A} C_{/G} Dm⁷ G⁷ Em⁷ Am⁷ D⁷ G⁷ C G¹¹

4.

C

4 chorusar. Det tredje är instrumentalt

Bas

8

As long as he needs me

Intro (moderat)

Vers

Am⁷

Am⁷ D⁷

G

G^{#dim}

Am

D⁷

Am

D⁷

G

G

Bm⁷

C

A⁷/_{C#}

D¹¹

C_m/_D

D⁷

(sakta)

Sång-upptakt

Refräng

A1 A2

Gmaj⁷

∕

G

G^{#dim}

Am

D⁷

Am

Am^{#5}

Am⁶

Am⁷

C_m⁶

D⁷

Gmaj⁷

1:st x

(D¹¹)

B

B¹³

Cmaj⁷

D¹³

Dm⁷

Em⁷

A⁷

Am⁷

D⁷

A3

Gmaj⁷

∕

G

G^{#dim}

Am

D⁷

Am

Am⁷

Em⁷

A⁷

Am⁷

D⁷

G⁶

Bas

9

Reviewing the situation 1

4 gånger

RUBATOVERS

F_m C⁷ B_bm⁶ C⁷ F_m B_bm E_b⁷ A_b G⁷ B_bm⁶ C⁷

piano C7 sång (sång)

(fort?)

Refräng - ev. med acceleration

F_m / / / / / C⁷ /

C⁷ / / / / / F_m /

F_m / C⁷ / F_m / C⁷ /

Breaks

1. 2. 3.

F_m / G_m^{7/b5} / F_m/_C C⁷ F_m /

Break

4.

F_m / G_m^{7/b5} / F_m B_bm G_m^{7/b5} C⁷

Meno mosso

Rallentando

F_m/_C C⁷ F_m /

Prestissimo! (skitfort)

Break

(ev. färre reprisar?)

11 Reviewing the situation 2

2 gånger

Refräng - ev. med acceleration, andra gången?

piano C7 sång

Breaks

1.

2.

Meno mosso Rallentando

Prestissimo! Break

Flöjt/hög violin

Overtyr

1

Food glorious food

120 bpm



Intro

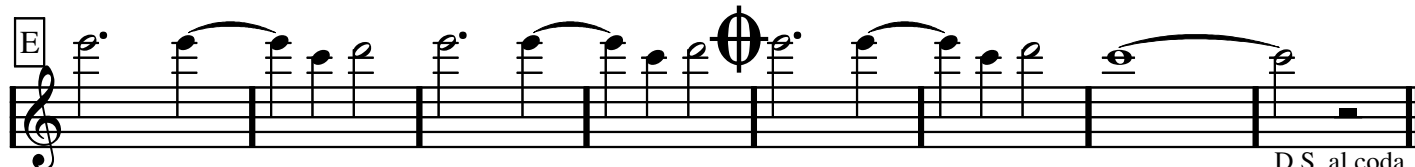
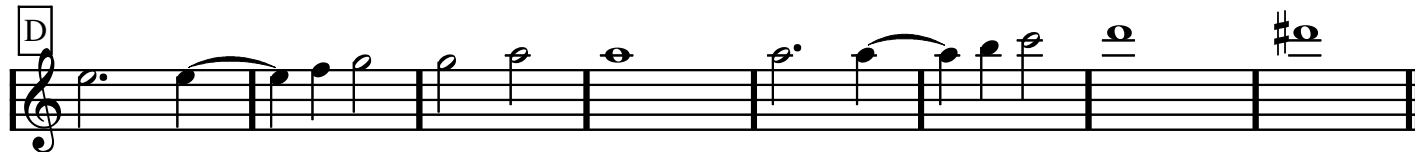
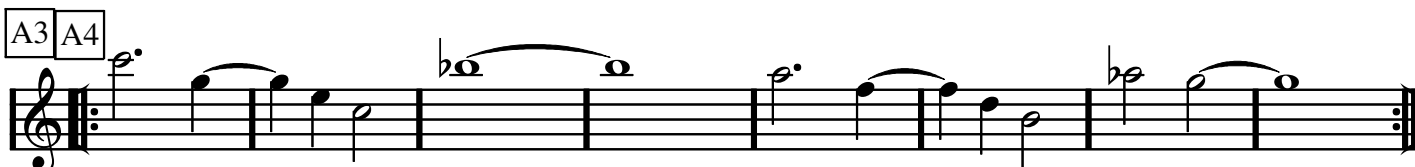
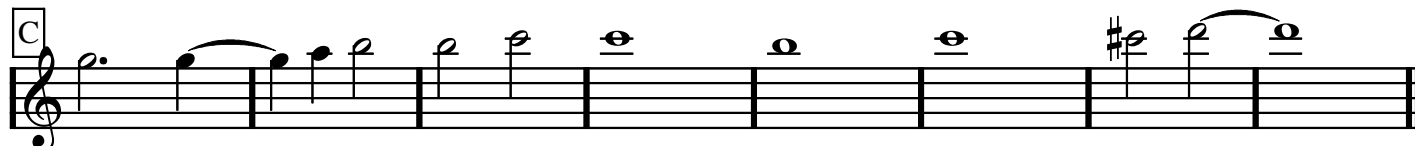
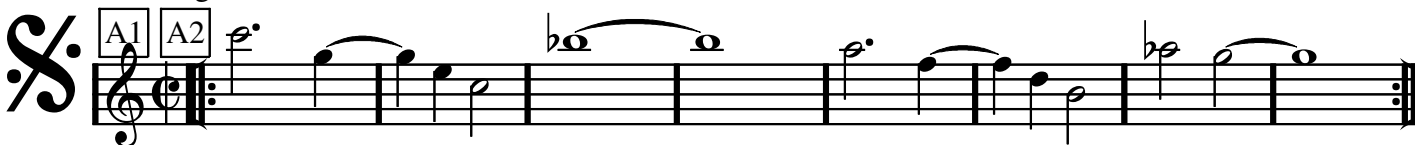
Vers



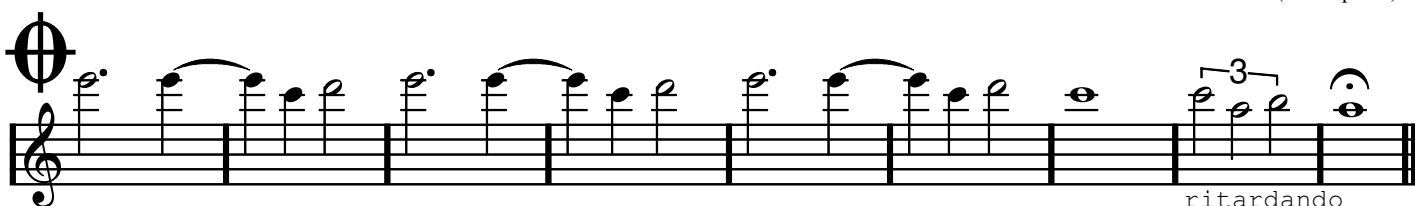
Ritardando

dubbel-tempo:

Refräng



D.S. al coda
(med repriser)



ritardando

2

TALKÖR - orkester tacet

(föreställningen börjar)

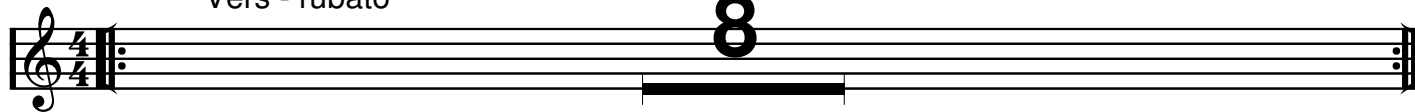
Flöjt

3

Where is love

Vers - rubato

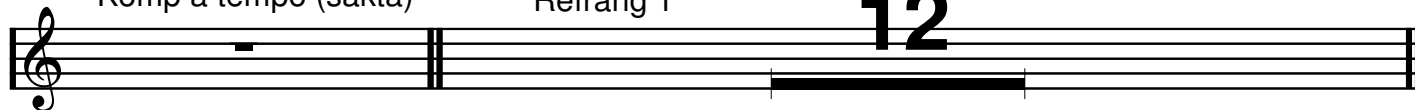
8



Komp a tempo (sakta)

Refräng 1

12



Refräng 2



Flöjt

4 Consider yourself

(marsch, omskriven från 6/8 till 4/4)



Intro

A1

A2

B

A3

1.

2.

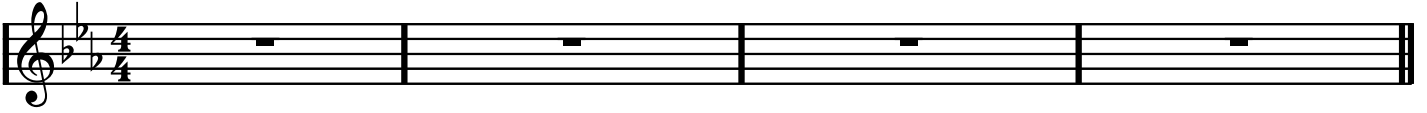
Pampigt slut...

Flöjt

5

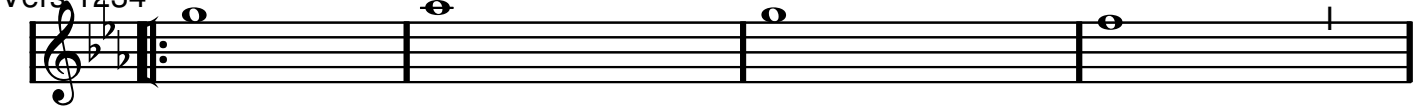
Better pick a pocket or two

Intro



4 gånger - SPELA ANDRA OCH FJÄRDE!

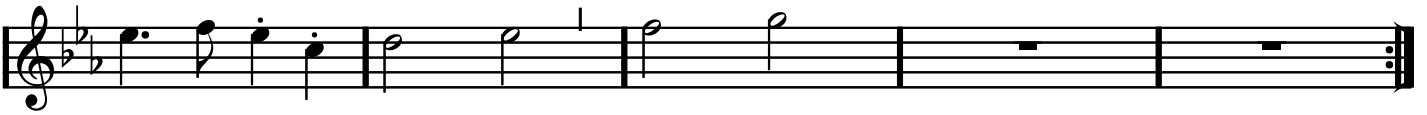
Vers 1234



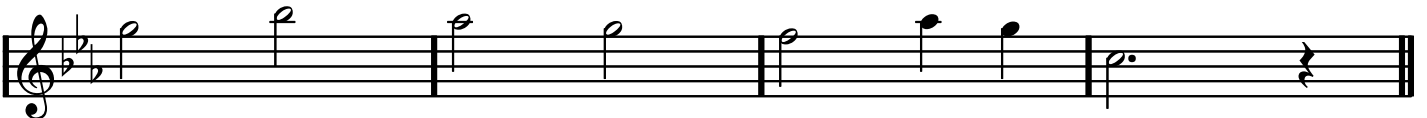
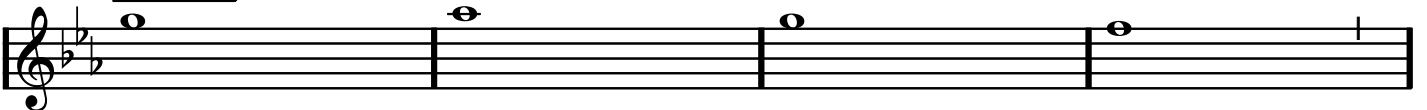
Refr 1234



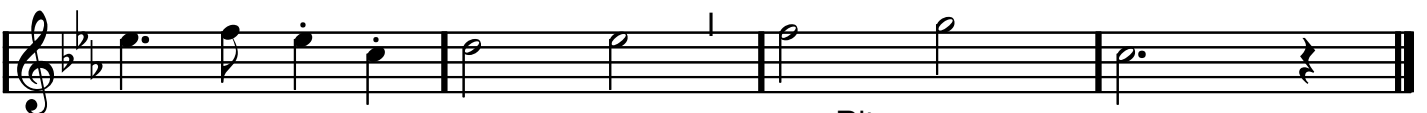
(4 gånger)



Vers 5 **SPELA!**



Refr 5



Rit...

Flöjt

6

I'd do anything

Intro

mf

8 A1 A2
Refr 1 och 4

B

A3

Refr 3 - INSTRUMENTALCHORUS

Refr 2 **31**

1. 2.

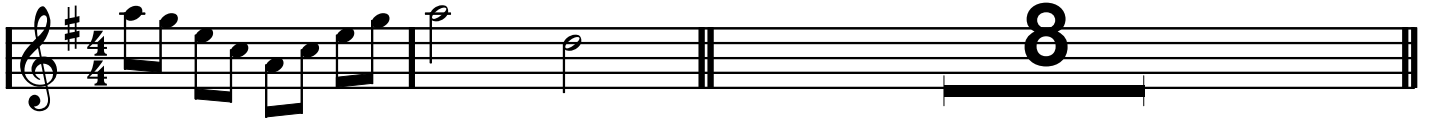
D.S. al coda

Violin
Flöjt

8 As long as he needs me

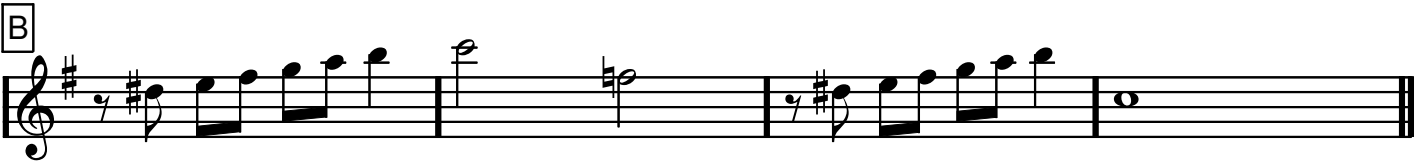
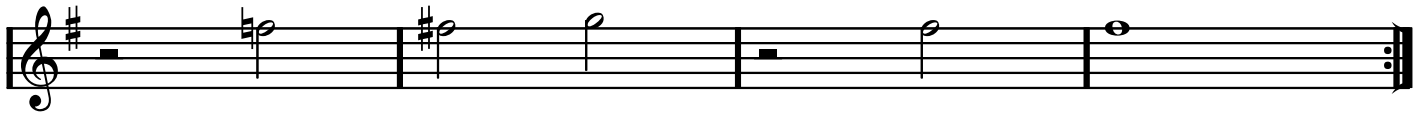
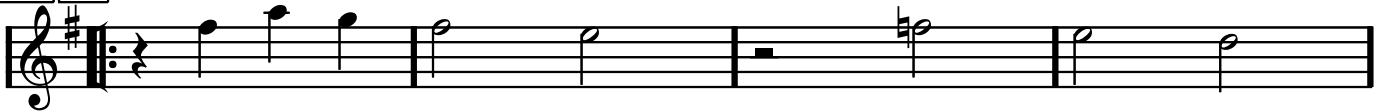
Intro (moderato)

Vers



Refräng TACET FÖRSTA GÅNGEN! SPELA BARA ANDRA GÅNGEN!

A1 A2



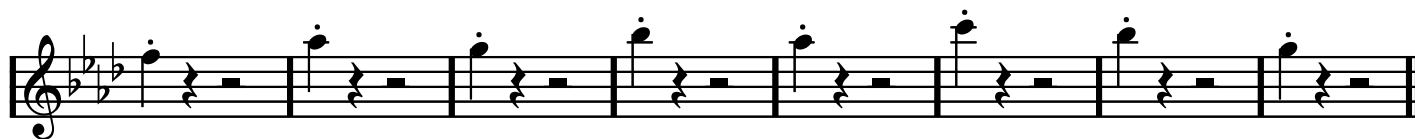
Reviewing the situation 1

4 gånger

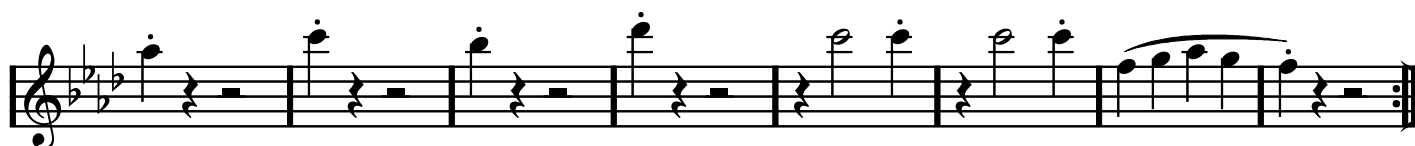
RUBATOVERS



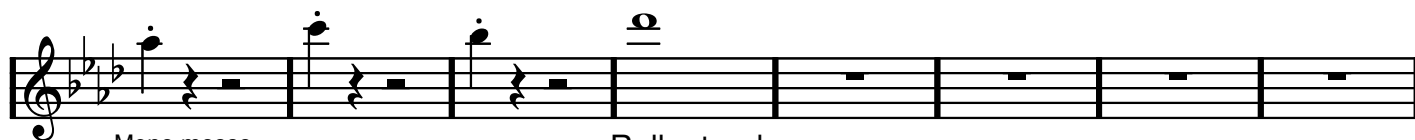
(fort?) Refräng - ev. med acceleration



1. 2. 3.

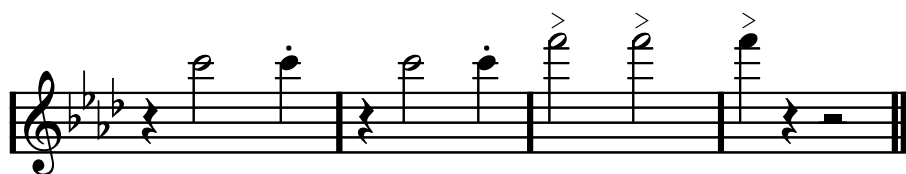


4.



Meno mosso

Rallentando



Prestissimo!

(ev. färre repriser?)

Reviewing the situation 2

2 gånger

Refräng - ev. med acceleration, andra gången?

piano C7 sång Spela musik

1.

2.

Meno mosso Rallentando

Prestissimo!

Flöjt/hög violin

Overtyr

1

Food glorious food

120 bpm



Intro

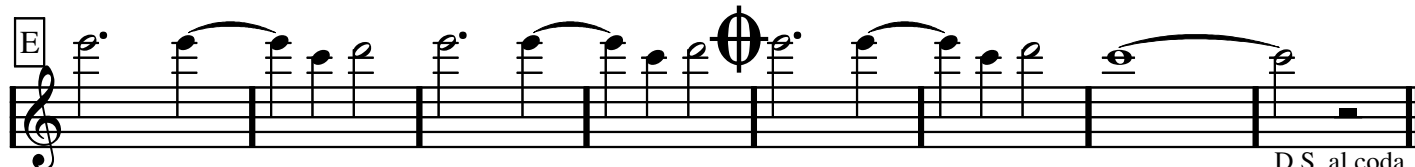
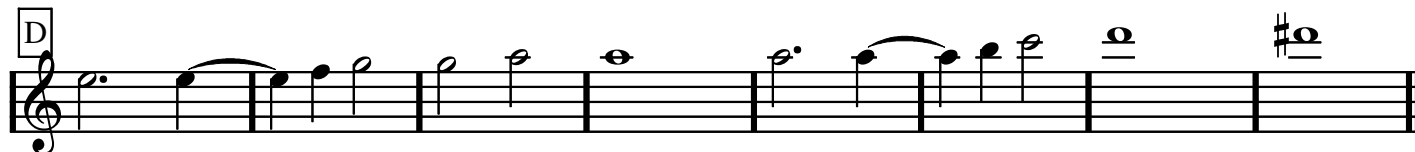
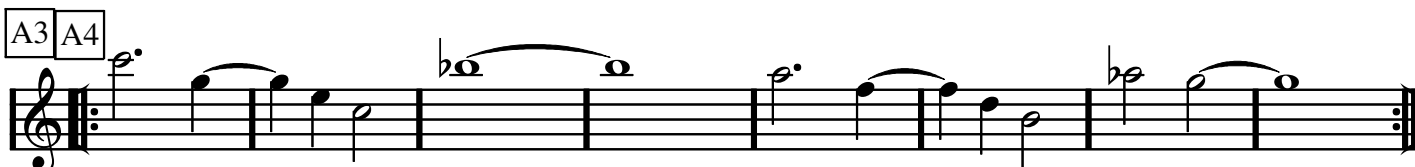
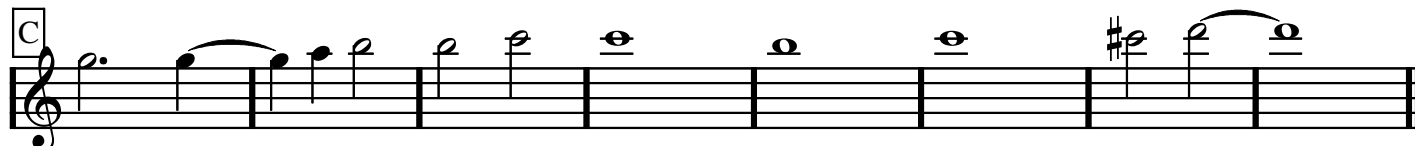
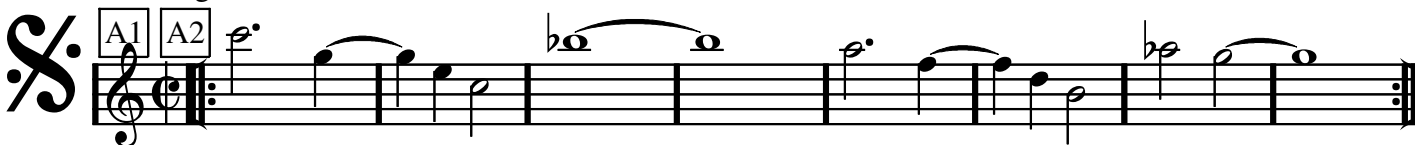
Vers



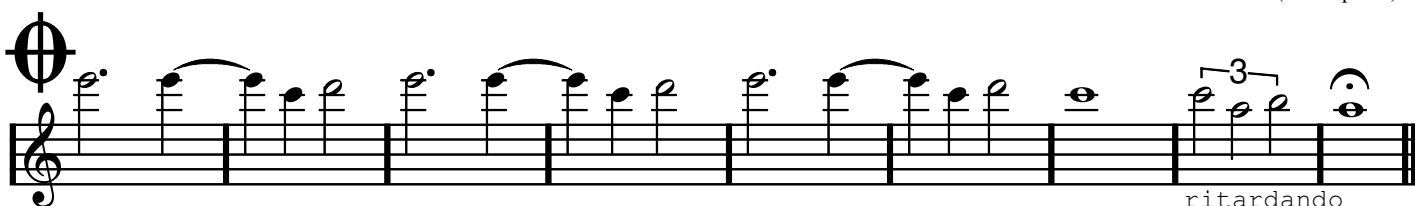
Ritardando

dubbel-
tempo:

Refräng



D.S. al coda
(med repriser)



ritardando

2

TALKÖR - orkester tacet

Låg violin

120 bpm



Overtyr

1

Food glorious food

Intro

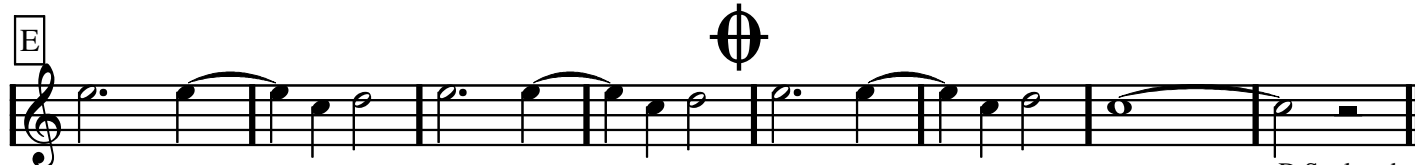
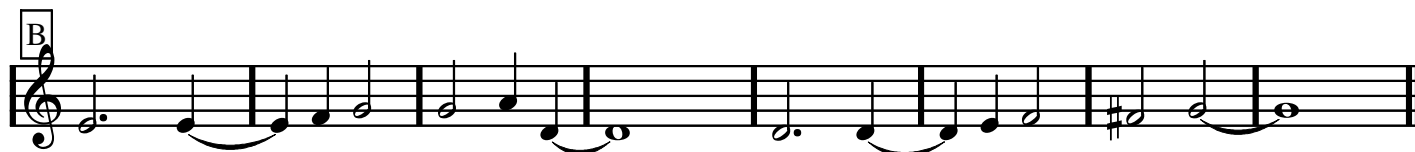
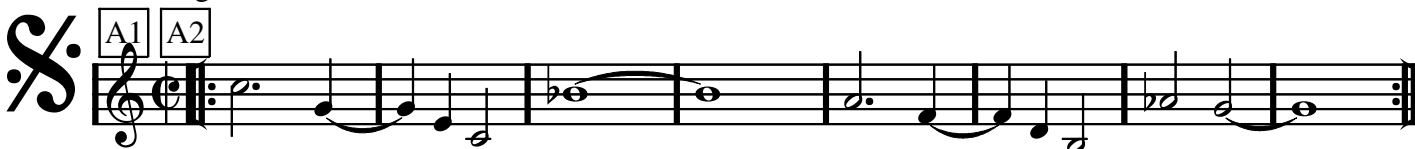
Vers



Ritardando

dubbel-
tempo:

Refräng



D.S. al coda
(med repriser)



ritardando

2

TALKÖR - orkester tacet

(föreställningen börjar)

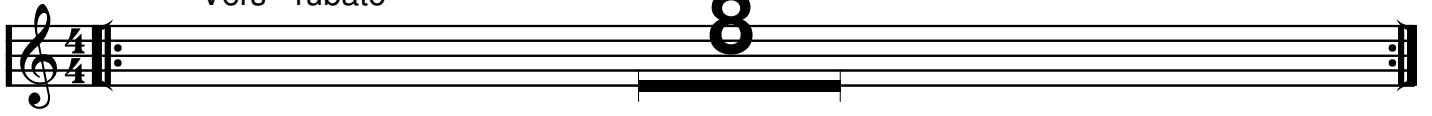
Violin

3

Where is love

Vers - rubato

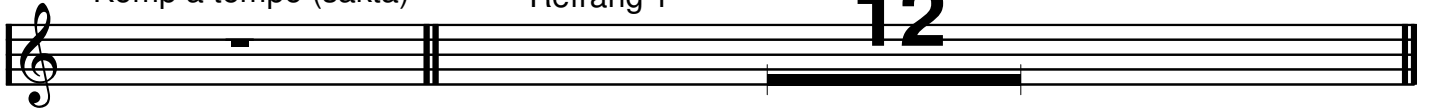
8



Komp a tempo (sakta)

Refräng 1

12



Refräng 2



Violin

4 Consider yourself

(marsch, omskriven från 6/8 till 4/4)

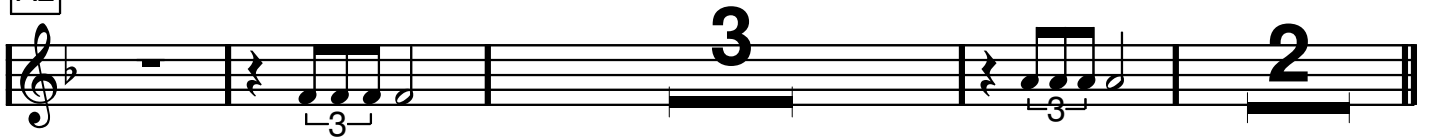


Intro

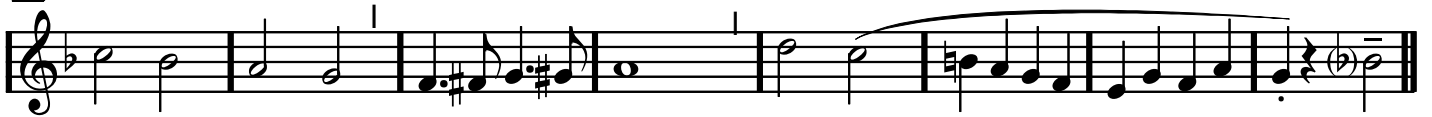
A1



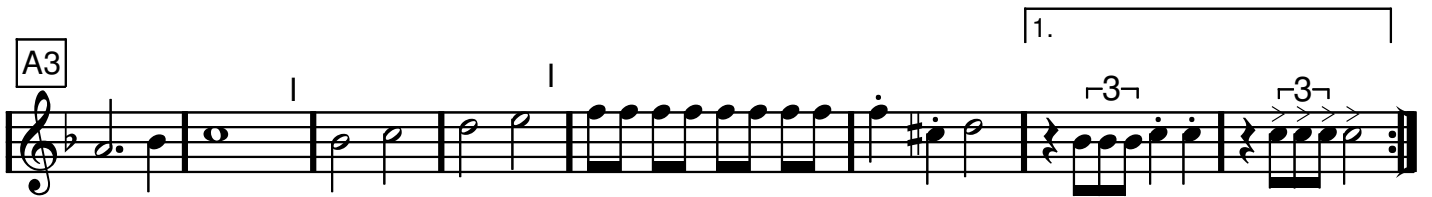
A2



B



A3



2.



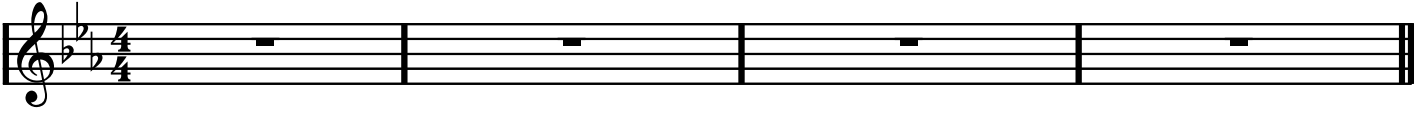
Pampigt slut...

Violin

5

Better pick a pocket or two

Intro

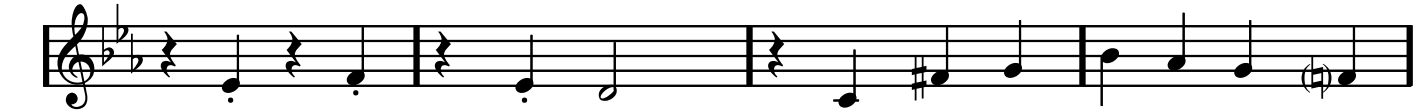


4 gånger - SPELA ANDRA OCH FJÄRDE!

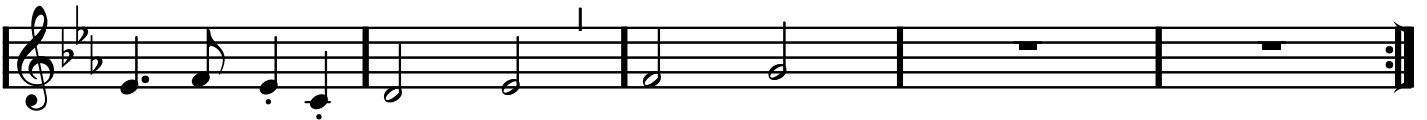
Vers 1234



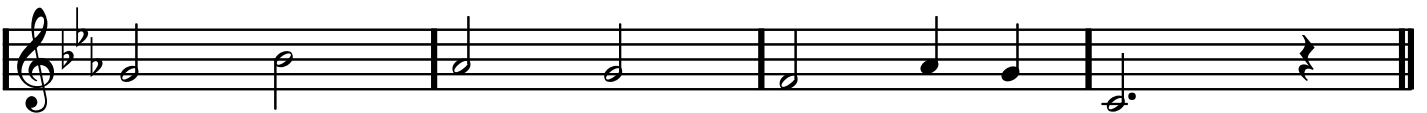
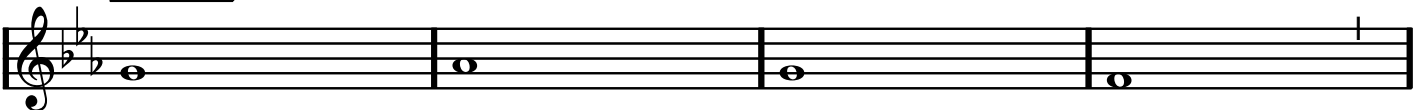
Refr 1234



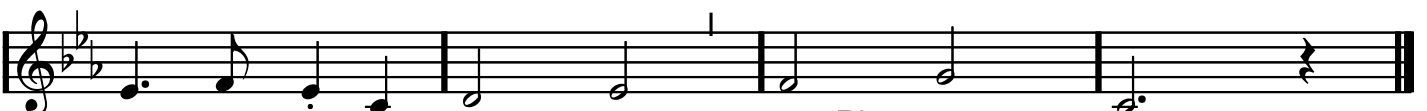
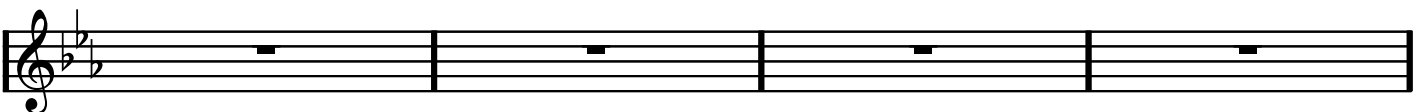
(4 gånger)



Vers 5 **SPELA!**



Refr 5



Rit...

Violin

6

I'd do anything

Intro

Musical staff with treble clef, 4/4 time signature, and dynamic marking *mf*. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff with treble clef, 8-measure rest, and first ending bracket. The first ending is marked **A1** and the second ending is marked **A2**. Below the staff, it says "Refr 1 och 4".

Musical staff with treble clef and second ending bracket. The second ending is marked **B**.

Musical staff with treble clef, triplet, and third ending bracket. The third ending is marked **A3**. A circled cross symbol is placed above the staff.

Refr 3 - INSTRUMENTALCHORUS

Refr 2

Musical staff with treble clef, first ending bracket, and measure 31. The first ending is marked **31**.

Musical staff with treble clef, first and second endings. The first ending is marked **1.** and the second ending is marked **2.**

Musical staff with treble clef.

Musical staff with treble clef and first ending bracket. The first ending is marked **1**.

D.S. al coda

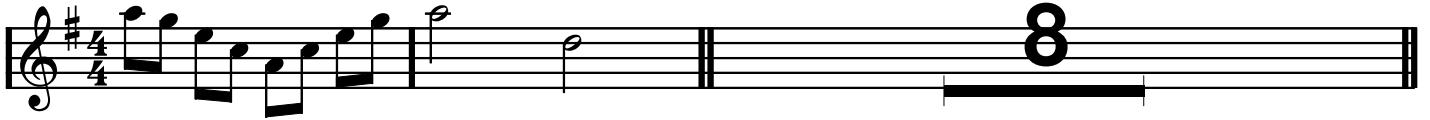
Musical staff with treble clef and circled cross symbol.

Violin
Flöjt

8 As long as he needs me

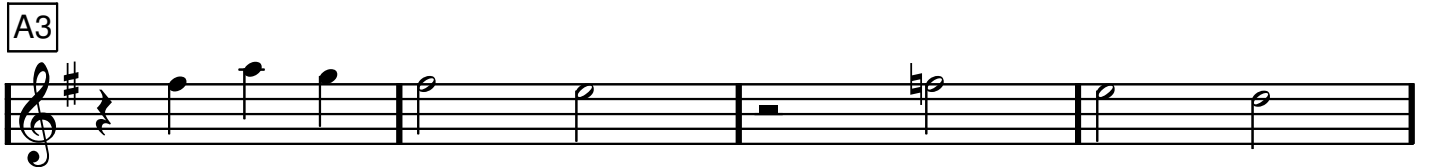
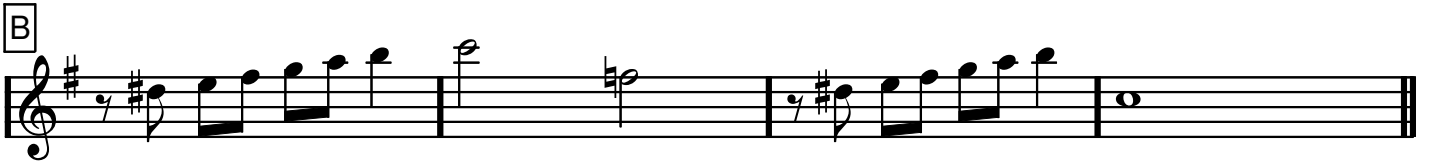
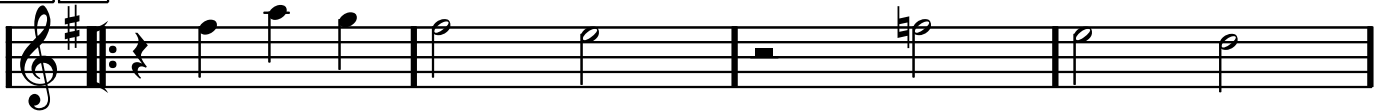
Intro (moderato)

Vers



Refräng TACET FÖRSTA GÅNGEN! SPELA BARA ANDRA GÅNGEN!

A1 | A2



Violin

9

Reviewing the situation 1

4 gånger

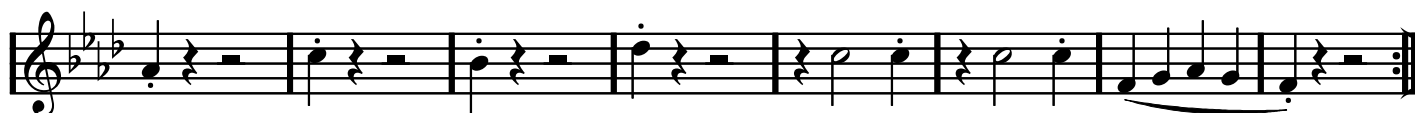
RUBATOVERS



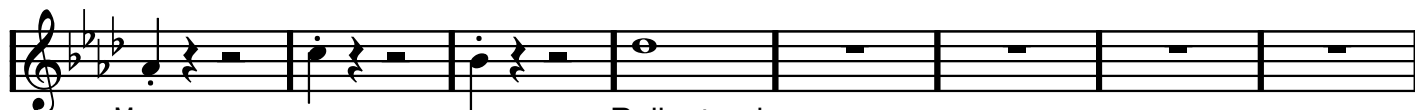
(fort?) Refräng - ev. med acceleration



1. 2. 3.



4.



Meno mosso

Rallentando



Prestissimo!

(ev. färre repriser?)

Reviewing the situation 2

2 gånger

Refräng - ev. med acceleration, andra gången?

piano
C7

sång

Spela musik

1.

2.

Meno mosso

Rallentando

Prestissimo!

Viola
120 bpm
♩ = $\frac{3}{4}$

Overtyr

1

Food glorious food

Intro

Vers

Ritardando

dubbel-tempo:

Refräng

A1 A2

B

C

A3 A4

D

E

D.S. al coda
(med repriser)

ritardando

2

TALKÖR - orkester tacet

(föreställningen börjar)

Viola

3

Where is love

Vers - rubato

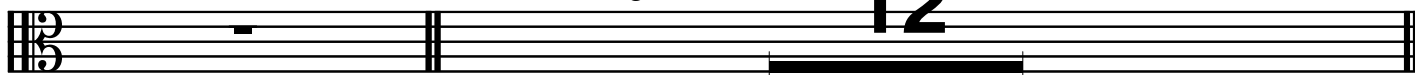
8



Komp a tempo (sakta)

Refräng 1

12



Refräng 2



Viola

4 Consider yourself

(marsch, omskriven från 6/8 till 4/4)

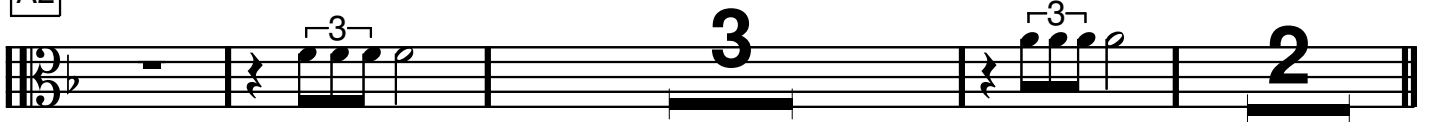


Intro

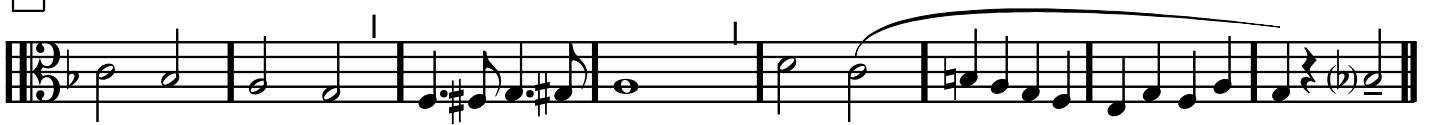
A1



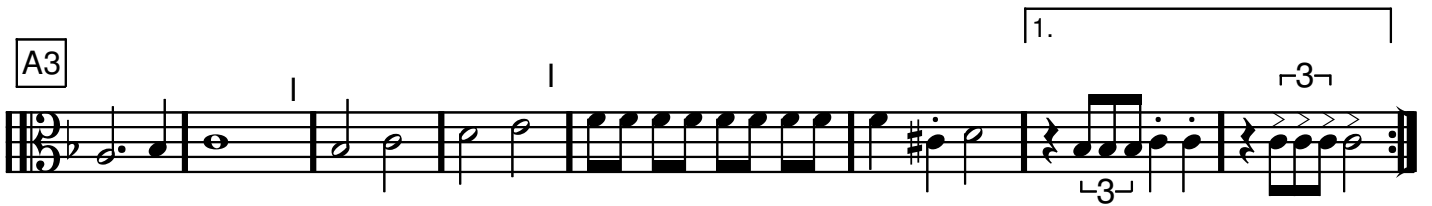
A2



B



A3



2.



Pampigt slut...

Viola

5

Better pick a pocket or two

Intro



4 gånger - SPELA ANDRA OCH FJÄRDE!

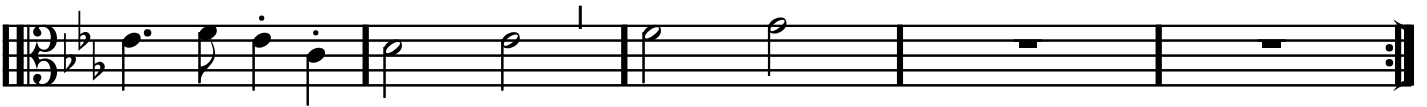
Vers 1234



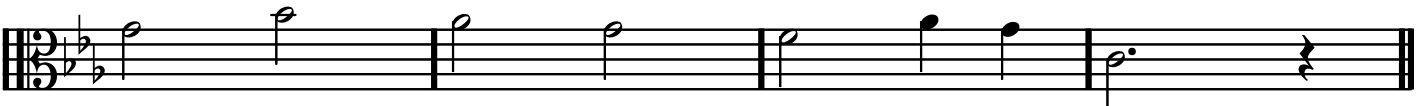
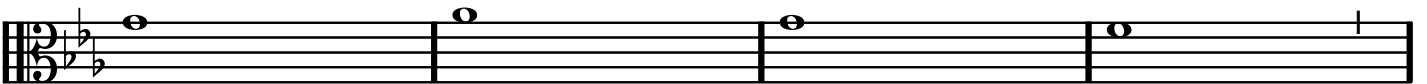
Refr 1234



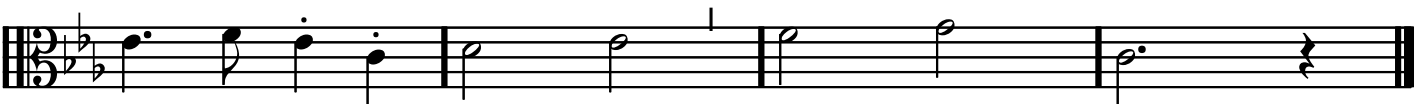
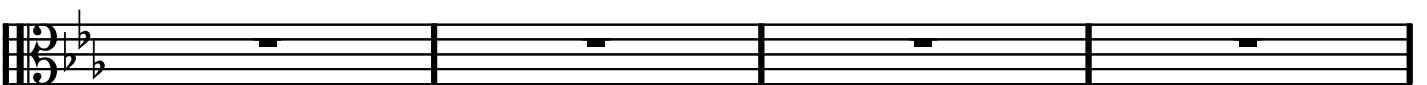
(4 gånger)



Vers 5 **SPELA!**



Refr 5



Rit...

Viola

6

I'd do anything

Intro

Refr 2

Refr 3 - INSTRUMENTALCHORUS

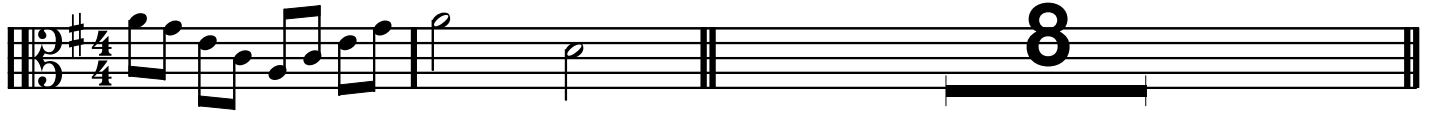
D.S. al coda

Viola

8 As long as he needs me

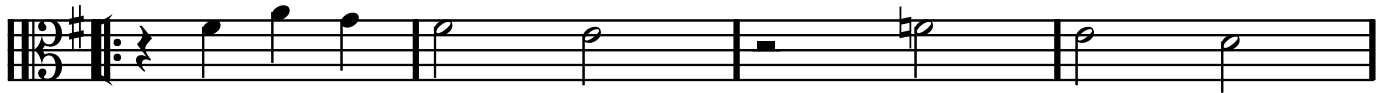
Intro (moderato)

Vers

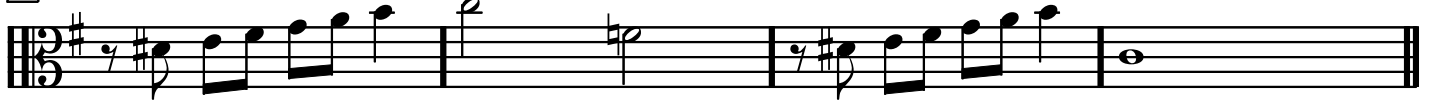


Refräng TACET FÖRSTA GÅNGEN! SPELA BARA ANDRA GÅNGEN!

A1 A2



B



A3



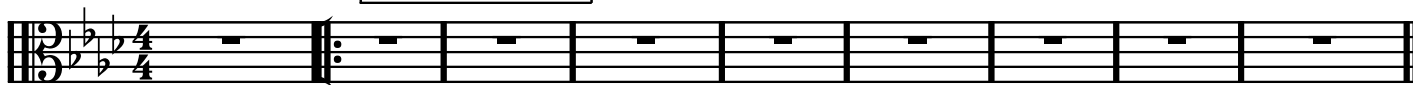
Viola

9

Reviewing the situation 1

4 gånger

RUBATOVERS



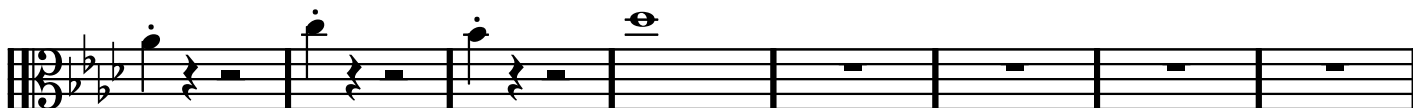
(fort?) Refräng - ev. med acceleration



1. 2. 3.



4.



Meno mosso

Rallentando



Prestissimo!

(ev. färre repriser?)

Reviewing the situation 2

2 gånger

Refräng - ev. med acceleration, andra gången?

piano
C7

Spela musik

1.

2.

Meno mosso

Rallentando

Prestissimo!

Trombon/cello Overtyr

120 bpm



1

Food glorious food

Intro

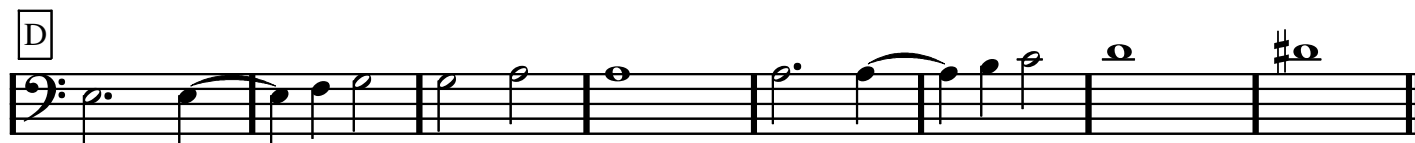
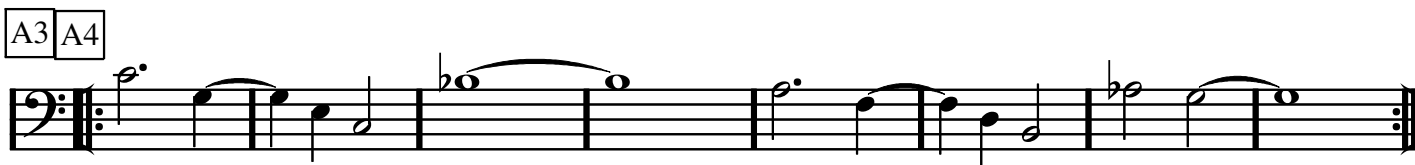
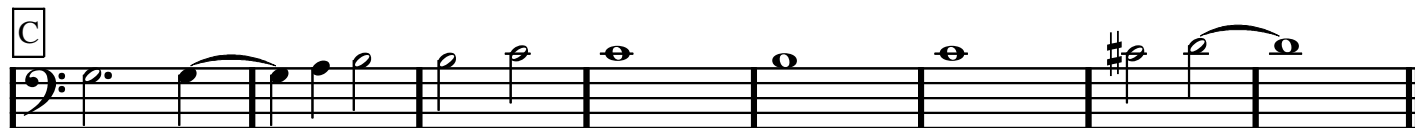
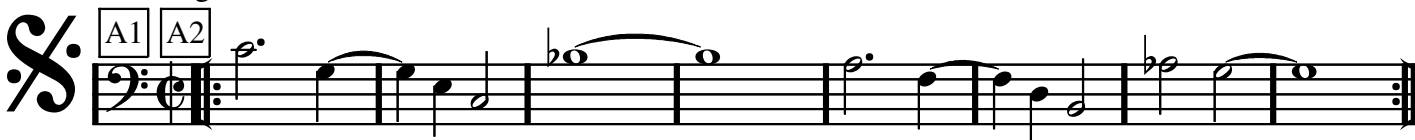
Vers



Ritardando

dubbel-tempo:

Refräng



D.S. al coda
(med repriser)



ritardando

2

TALKÖR - orkester tacet

(föreställningen börjar)

Trombon/cello

3

Where is love

Vers - rubato

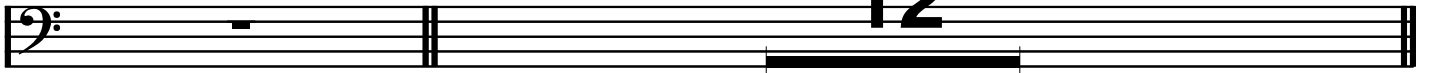
8



Komp a tempo (sakta)

Refräng 1

12



Refräng 2



Trombon/cello

4 Consider yourself



(marsch, omskriven från 6/8 till 4/4)

Intro

A1

A2

B

A3

1.

2.

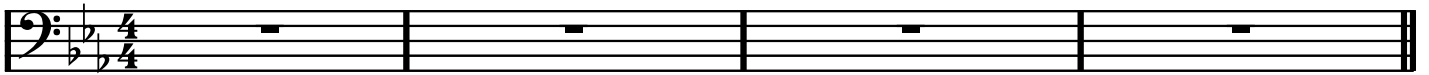
Pampigt slut...

Trombon/cello

5

Better pick a pocket or two

Intro



4 gånger - SPELA ANDRA OCH FJÄRDE!

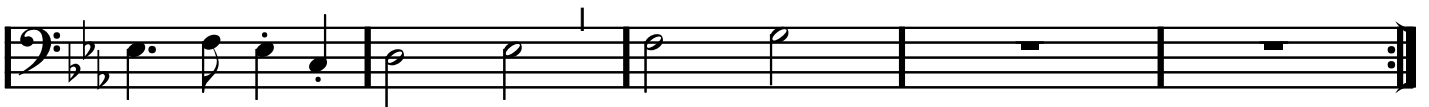
Vers 1234



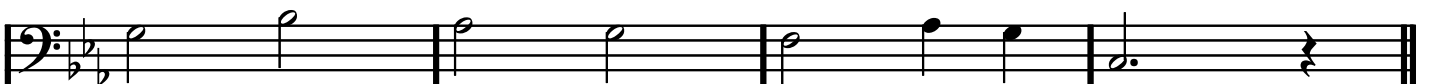
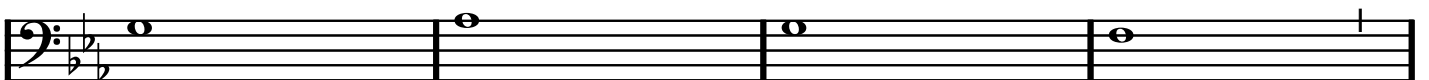
Refr 1234



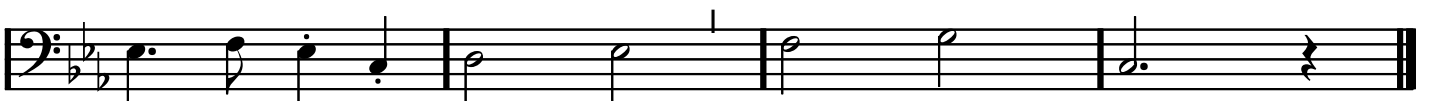
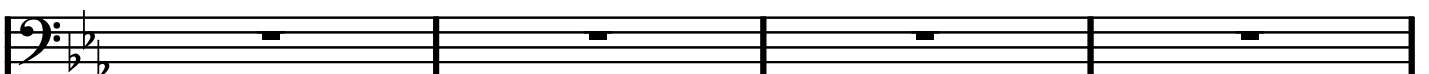
(4 gånger)



Vers 5 **SPELA!**



Refr 5



Rit...

Trombon/cello

6

I'd do anything

Intro

mf

A1 A2

Refr 1 och 4

B

A3

Refr 2

Refr 3 - INSTRUMENTALCHORUS

31

1. 2.

D.S. al coda

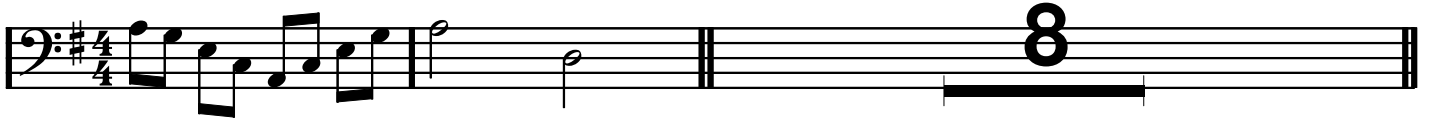
⊕

Trombon
Cello

8 As long as he needs me

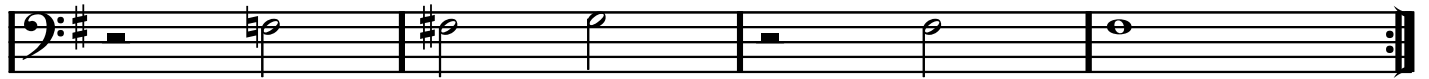
Intro (moderato)

Vers

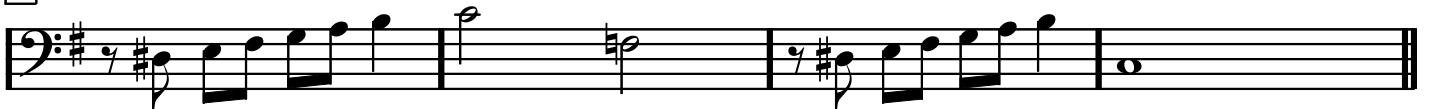


Refräng TACET FÖRSTA GÅNGEN! SPELA BARA ANDRA GÅNGEN!

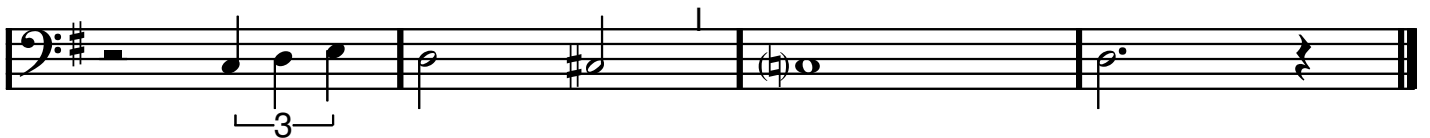
A1 A2



B



A3



Trombon/cello

9

Reviewing the situation 1

4 gånger

RUBATOVERS



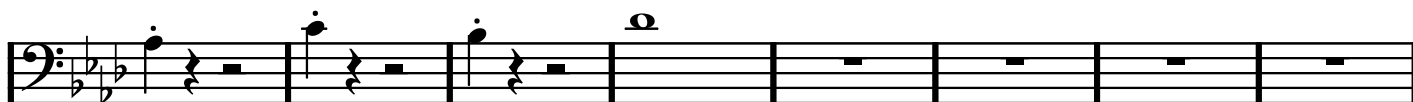
(fort?) Refräng - ev. med acceleration



1. 2. 3.



4.



Meno mosso

Rallentando



Prestissimo!

(ev. färre repriser?)

Trombon
Cello

11

Reviewing the situation 2

2 gånger

Refräng - ev. med acceleration, andra gången?

piano C7 sång Spela musik

1.

2.

Meno mosso

Rallentando

Prestissimo!

Trumpet
Klarinett
Tenorsax

Overtyr

1 Food glorious food

120 bpm



Intro

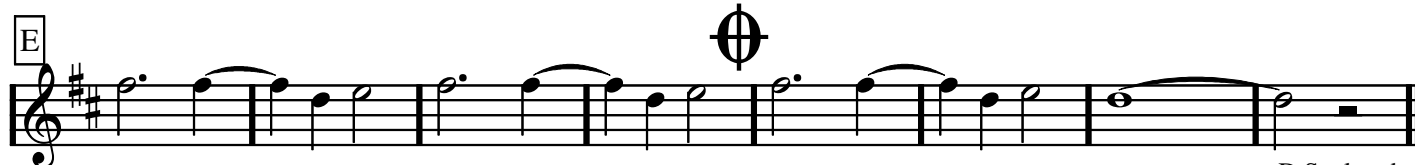
Vers



Ritardando

dubbel-
tempo:

Refräng



D.S. al coda
(med repriser)



ritardando

2

TALKÖR - orkester tacet

Trumpet
Klarinett

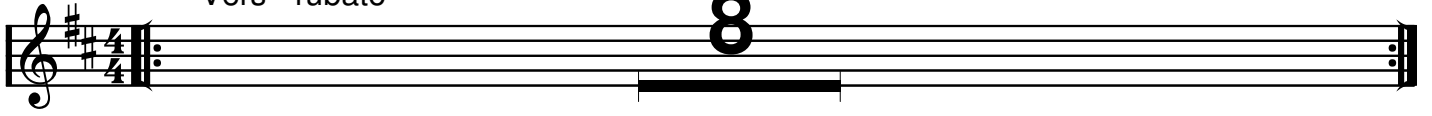
(föreställningen börjar)

3

Where is love

Vers - rubato

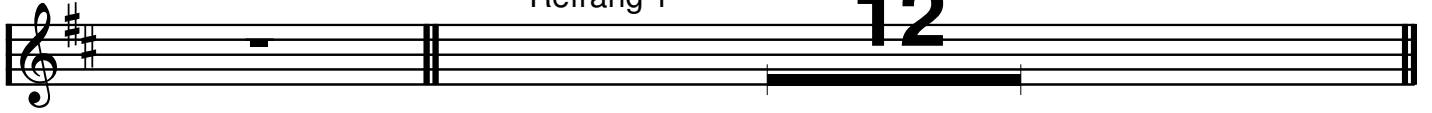
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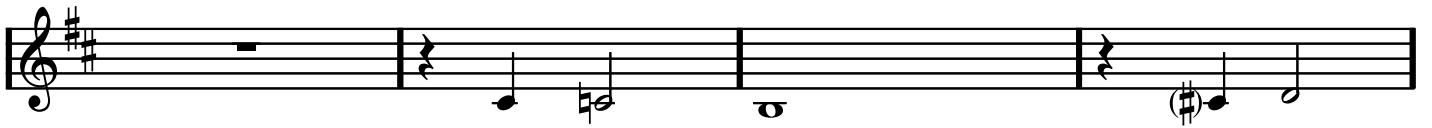
Komp a tempo (sakta)

Refräng 1

12



Refräng 2



Trumpet
Klarinett
Tenorsax

4 Consider yourself

(marsch, omskriven från 6/8 till 4/4)

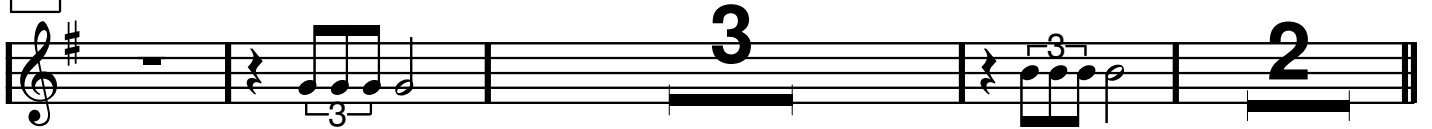


Intro

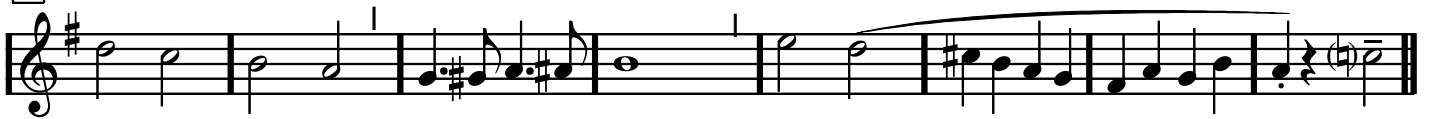
A1



A2



B



A3



2.



Pampigt slut...

Trumpet
Klarinett
Tenorsax

5

Better pick a pocket or two

Intro



4 gånger - SPELA ANDRA OCH FJÄRDE!

Vers 1234



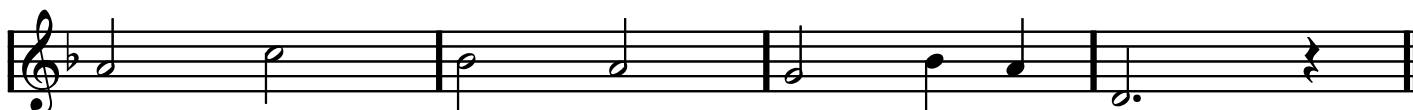
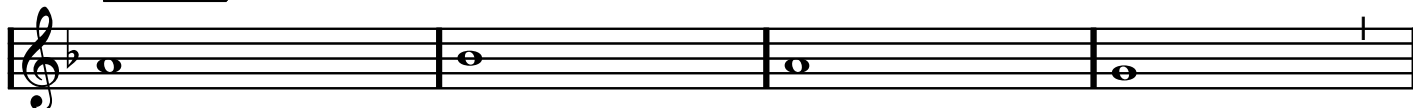
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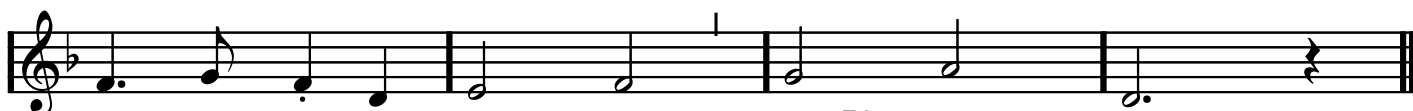
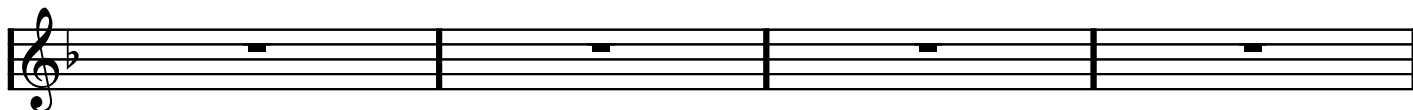
(4 gånger)



Vers 5 **SPELA!**



Refr 5



Rit...

Trumpet/klarinet

6

I'd do anything

Intro

mf

A1 A2
Refr 1 och 4

B

A3

Refr 3 - INSTRUMENTALCHORUS

Refr 2

31

1. 2.

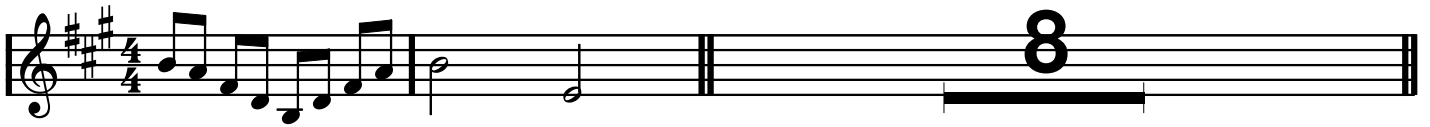
D.S. al coda

Trumpet
Klarinett

8 As long as he needs me

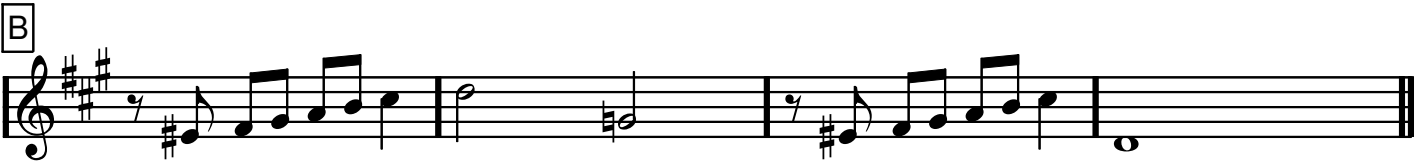
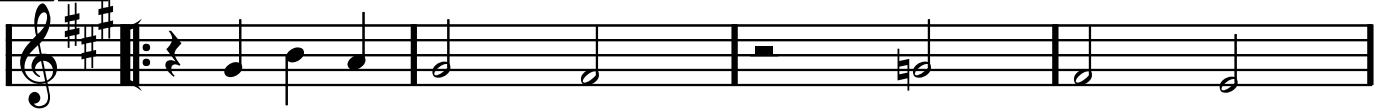
Intro (moderato)

Vers



Refräng TACET FÖRSTA GÅNGEN! SPELA BARA ANDRA GÅNGEN!

A1 A2



Trumpet
Klarinett

9

Reviewing the situation 1

4 gånger

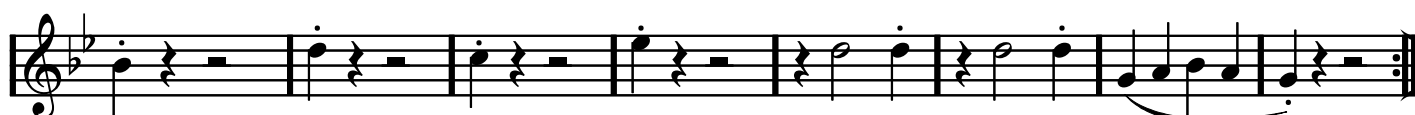
RUBATOVERS



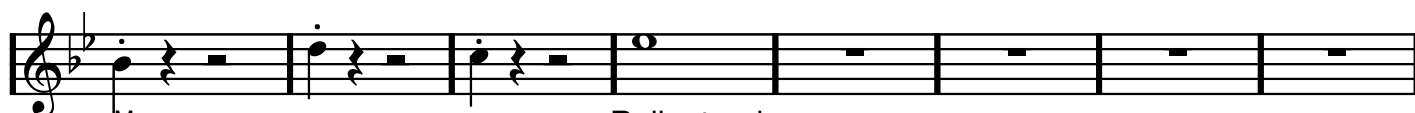
(fort?) Refräng - ev. med acceleration



1. 2. 3.



4.



Prestissimo!

(ev. färre repriser?)

Trumpet
Klarinett

11

Reviewing the situation 2

2 gånger

Refräng - ev. med acceleration, andra gången?

piano
C7

sång

Spela musik

1.

2.

Meno mosso

Rallentando

Prestissimo!

Altsax

120 bpm



Overtyr

1

Food glorious food

Intro

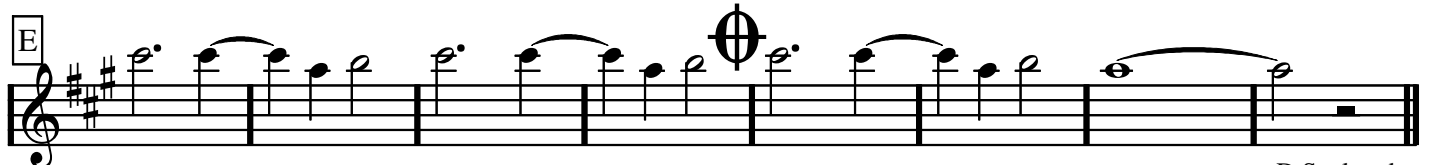
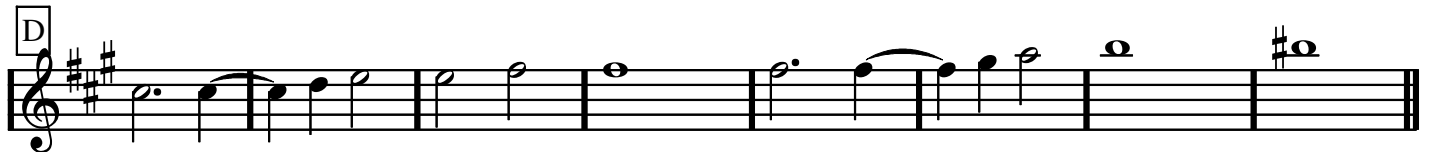
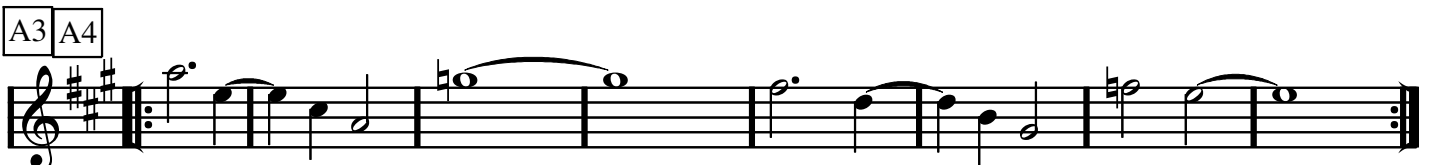
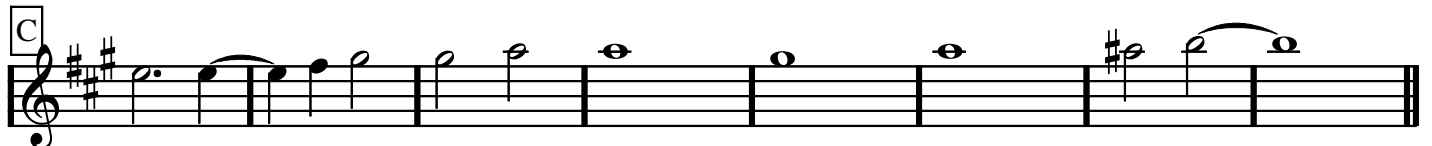
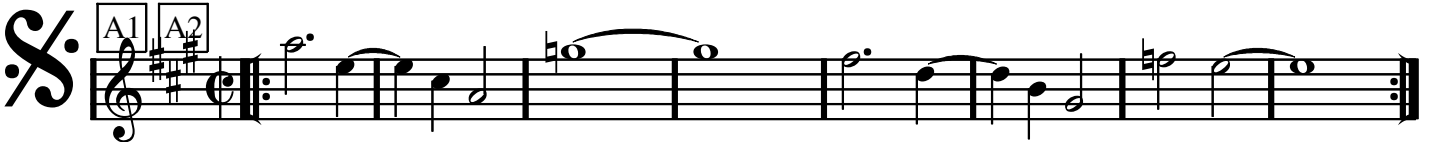
Vers



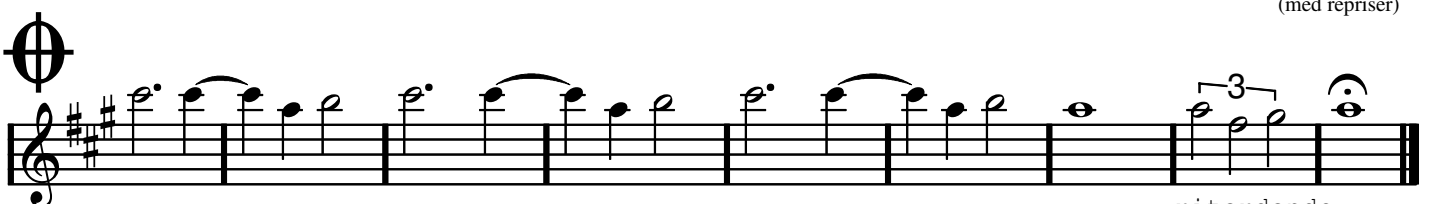
Ritardando

dubbel-tempo:

Refräng



D.S. al coda
(med repriser)



ritardando

2

TALKÖR - orkester tacet

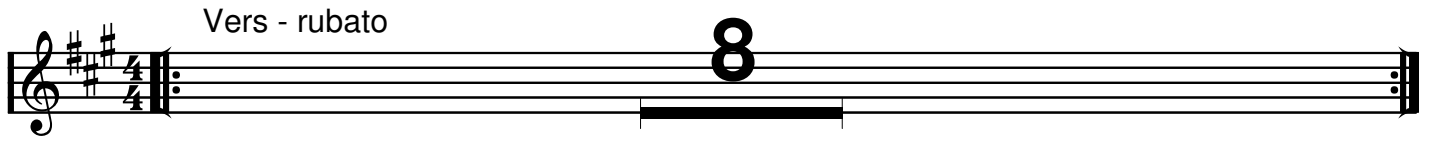
(föreställningen börjar)

Altsax

3

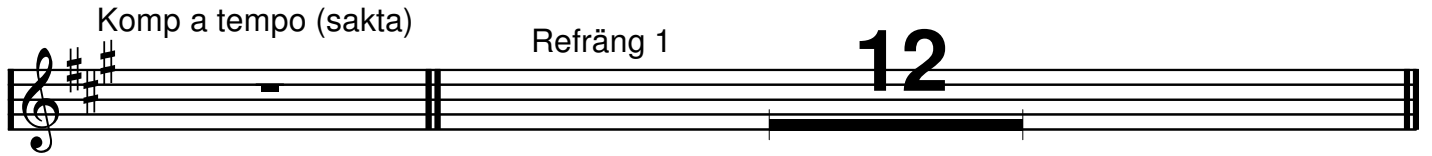
Where is love

Vers - rubato



Komp a tempo (sakta)

Refräng 1



Refräng 2



Altsax

4 Consider yourself

(marsch, omskriven från 6/8 till 4/4)



Intro

A1

A2

B

A3

1.

2.

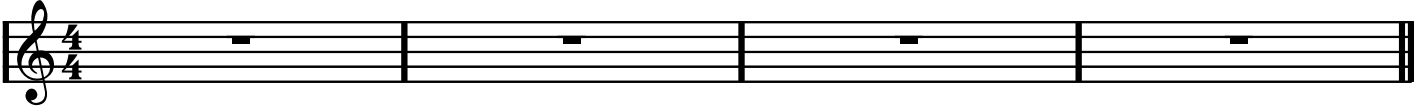
Pampigt slut...

Altsax

5

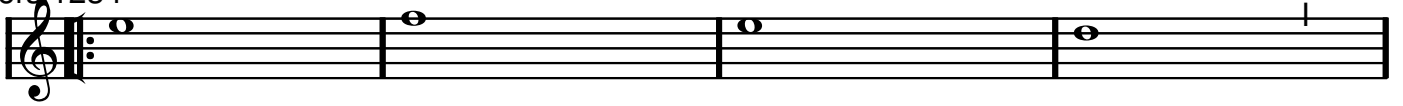
Better pick a pocket or two

Intro



4 gånger - SPELA ANDRA OCH FJÄRDE!

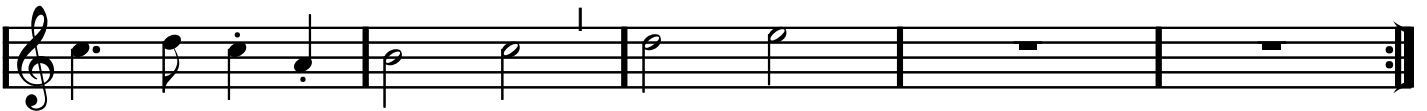
Vers 1234



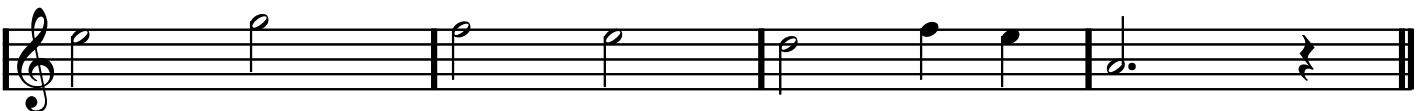
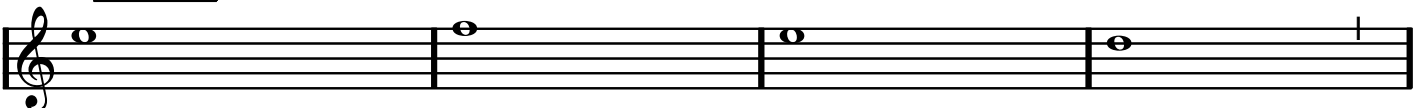
Refr 1234



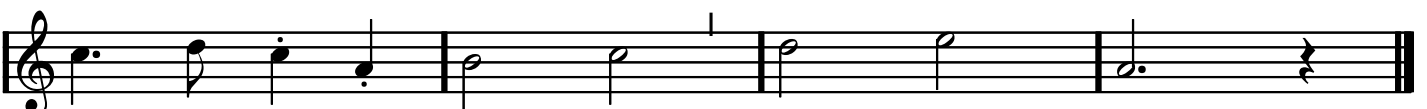
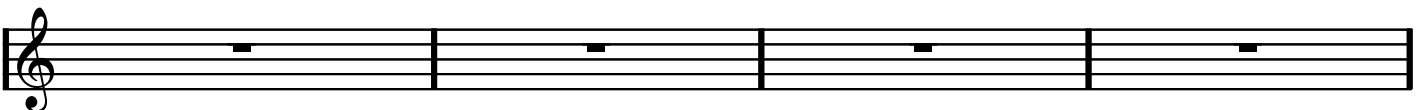
(4 gånger)



Vers 5 **SPELA!**



Refr 5



Rit...

Altsax

6

I'd do anything

Intro

mf

A1 A2
Refr 1 och 4

B

A3

Refr 3 - INSTRUMENTALCHORUS

Refr 2

1. 2.

D.S. al coda

⊕

Altsax

8 As long as he needs me

Intro (moderato)

Vers

Refräng TACET FÖRSTA GÅNGEN! SPELA BARA ANDRA GÅNGEN!

A1 A2

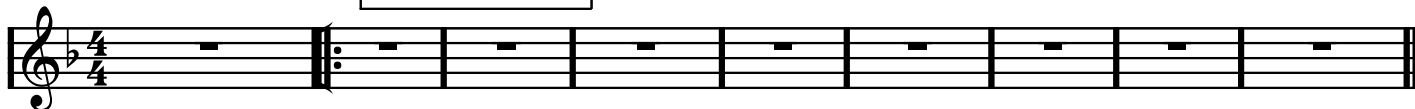
Altsax

9

Reviewing the situation 1

4 gånger

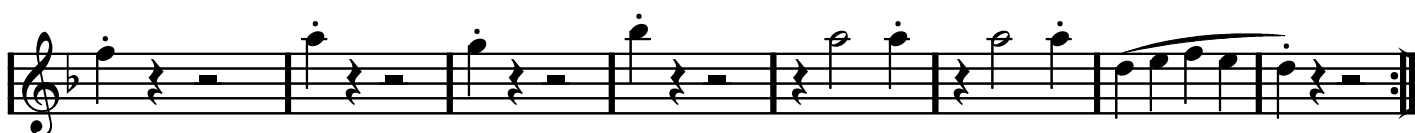
RUBATOVERS



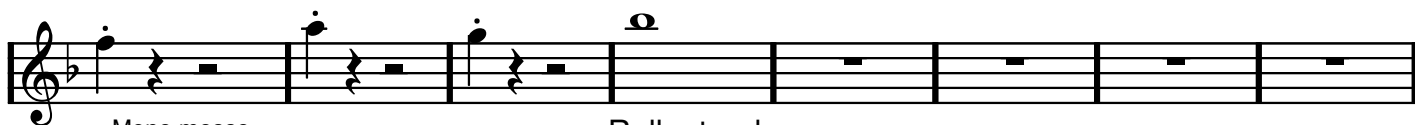
(fort?) Refräng - ev. med acceleration



1. 2. 3.

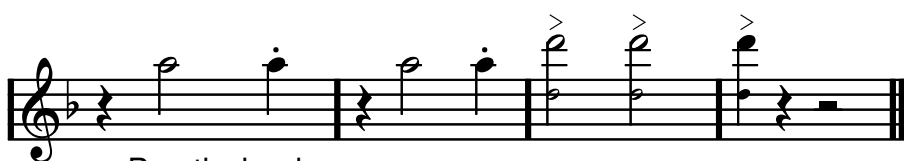


4.



Meno mosso

Rallentando



Prestissimo!

(ev. färre repriser?)

Reviewing the situation 2

2 gånger

Refräng - ev. med acceleration, andra gången?

piano
C7

sång

Spela musik

1.

2.

Meno mosso

Rallentando

Prestissimo!

Trumpet
Klarinett
Tenorsax

Overtyr

1 Food glorious food

120 bpm



Intro

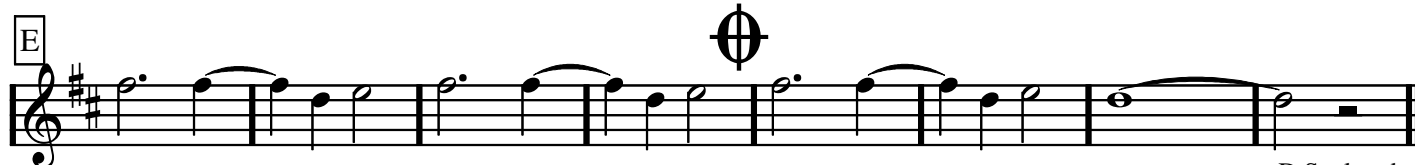
Vers



Ritardando

dubbel-
tempo:

Refräng



D.S. al coda
(med repriser)



ritardando

2

TALKÖR - orkester tacet

Tenorsax

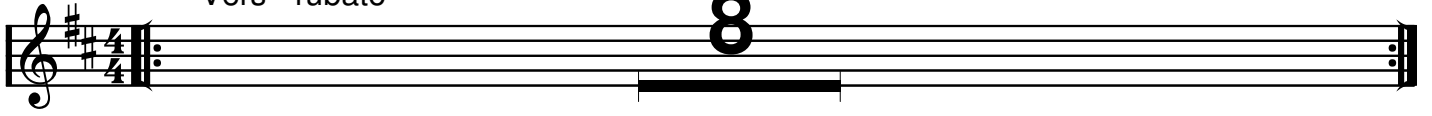
(föreställningen börjar)

3

Where is love

Vers - rubato

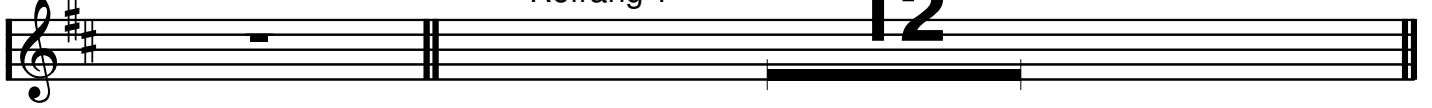
8



Komp a tempo (sakta)

Refräng 1

12



Refräng 2



Trumpet
Klarinett
Tenorsax

4 Consider yourself

(marsch, omskriven från 6/8 till 4/4)

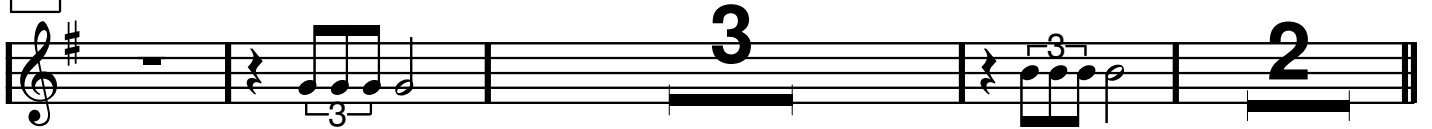


Intro

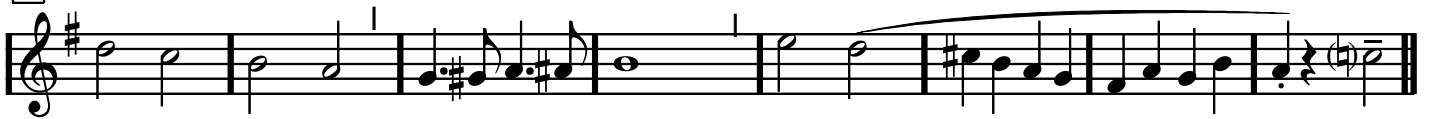
A1



A2



B



A3



2.



Pampigt slut...

Trumpet
Klarinett
Tenorsax

5

Better pick a pocket or two

Intro



4 gånger - SPELA ANDRA OCH FJÄRDE!

Vers 1234



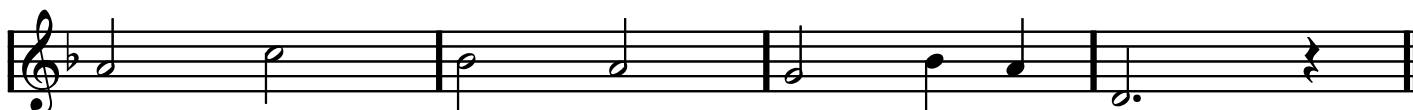
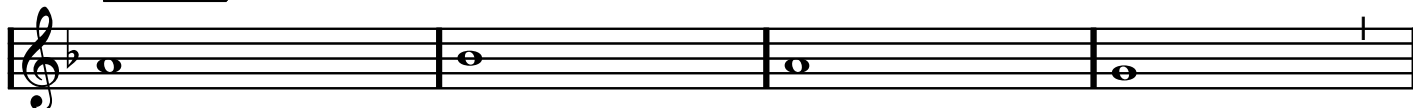
Refr 1234



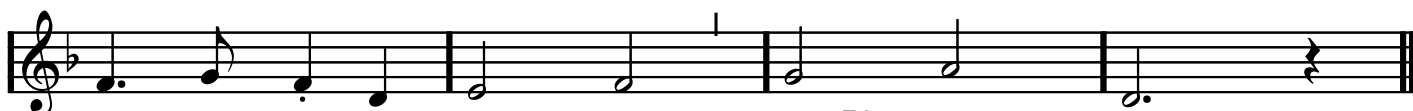
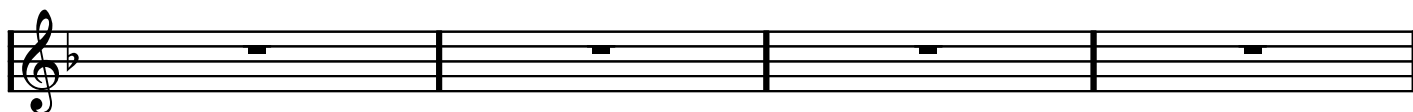
(4 gånger)



Vers 5 **SPELA!**



Refr 5



Rit...

Tenorsax

6

I'd do anything

Intro

mf

A1 A2
Refr 1 och 4

B

A3

Refr 3 - INSTRUMENTALCHORUS

Refr 2

31

1. 2.

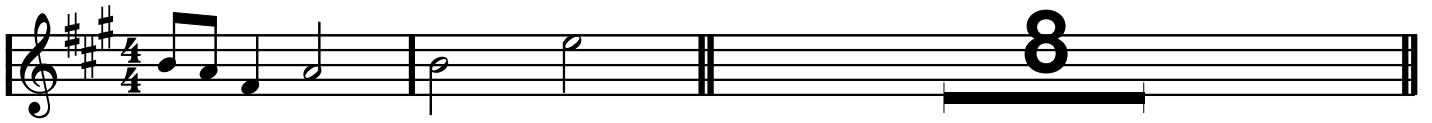
D.S. al coda

Tenorsax

8 As long as he needs me

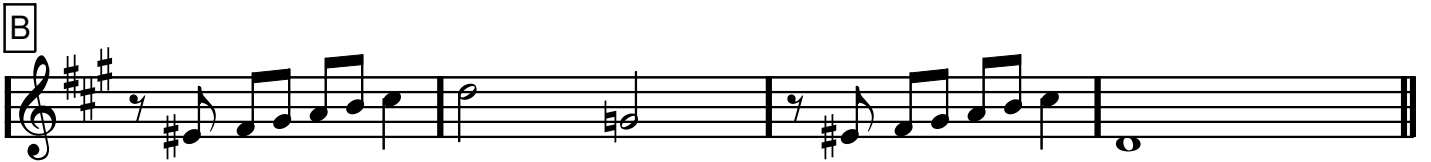
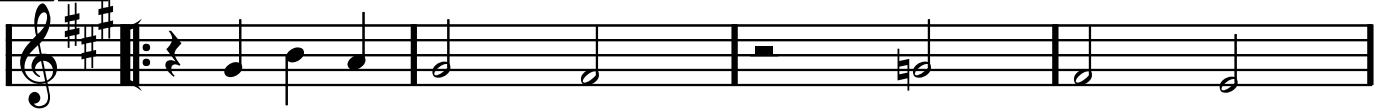
Intro (moderato)

Vers



Refräng TACET FÖRSTA GÅNGEN! SPELA BARA ANDRA GÅNGEN!

A1 A2



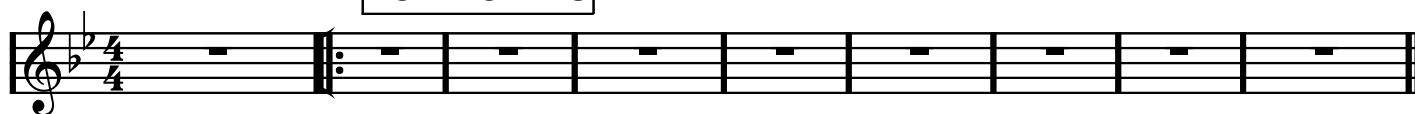
Tenorsax

9

Reviewing the situation 1

4 gånger

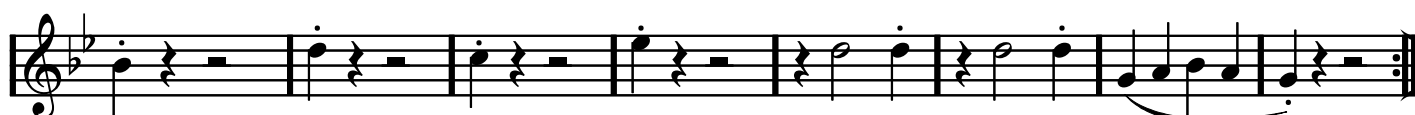
RUBATOVERS



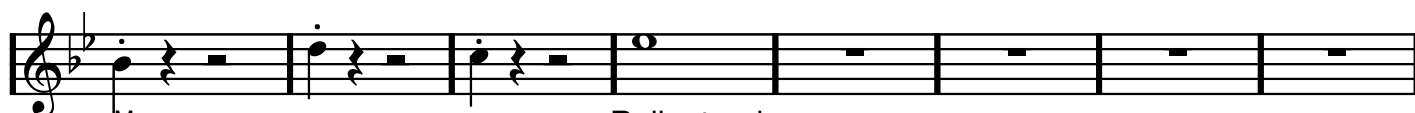
(fort?) Refräng - ev. med acceleration



1. 2. 3.



4.



Prestissimo!

(ev. färre repriser?)

Reviewing the situation 2

2 gånger

Refräng - ev. med acceleration, andra gången?

piano C7 sång Spela musik

1.

2.

Meno mosso Rallentando

Prestissimo!

① övertyp: enligt Pernillas önskan: denna lät. Form?

(♩ = 120 ♩ = ♩♩)

FOOD GLORIOUS FOOD

(marcato) **F** **F** **F** **F⁺** **F6** **F⁺**

VERS

F **F⁺** **F6** **Am** **B^b** **Am**

F7 **B^b** **Am** **C/G** **Dm7** **G7/D** **Gm7** **G7**

Refång **C** **Gm7** **F** **F** **G7** **C** **Gm7** **C7**

C DUR **A** **(halvnötsbas)** **Gm7** **C7** **F** **F** **G7** **C** **Gm7** **C7**

F **F** **G7** **B** **C** **C^{#0}** **Dm7** **G7**

Dm7 **G7** **C** **C** **Em** **Am** **D7**

G7 **C** **Gm7** **C7** **F** **F** **G7**

A **C** **Gm7** **C7** **F** **F** **G7** **B** **C** **C^{#0}** **Dm7** **G7**

Am **D7** **A^b7** **E** **C/G** **D7** **Dm7** **G7**

C **2. C/G** **D7** **Dm7**

G7 **G¹¹** **C**

rit.---

a-4 ② Demonkör (talkör) - orkestern tacet (ev. pulsgivning)

Flöjt/hög violin Overtyr

120 bpm



1

Food glorious food

Intro F Vers Ft F6 Ft

f E E D C > mp F Ft F6 Am e Bb Am

F7 Bb Am c/G Dm7 G7 Gm7 G7

Refräng C Gm7 C7 F Ritardando dubbel-tempo: G7 G7 G7

A1 A2 C C#0 Dm G7 Dm G7 C

A3 A4 C Gm7 C7 F G7 G7 G7

D C C#0 Dm G7 Am D7 A67

E c/G D7 Dm7 G7 C

c/G D7 Dm7 G11 G11 C

ritardando

2

TALKÖR - orkester tacet

stärkel: höjters!

3

Fingreställningen börjar

- Where is love -

Oliver = Ellinor.
Långsamt, rytmiskt

VERS: (Ellinor)

ge tonen C → håll den hela versen ("pedal")

Komp: Dm7 G7
pick up till refrång: / / /

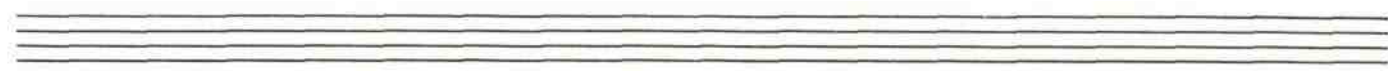
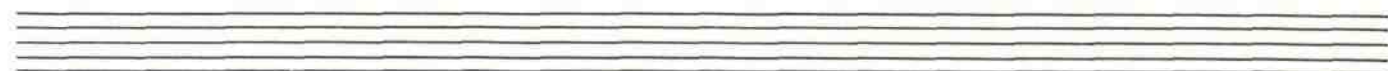
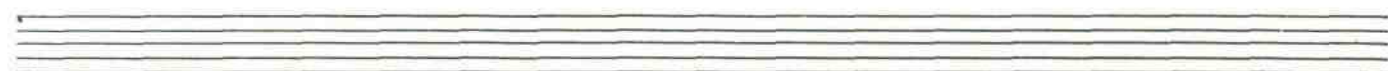
REFR.

C G¹¹ Cm7 C¹¹ F H7 Em7 E^b7

Dm7 G7 C C Cm7 F7 B^bmaj7 A C[#]0

Dm7 Em7 Dm7 G¹¹ G7^{#9} |. C Am Dm7 G7

2. C Fm⁶ C



(föreställningen börjar)

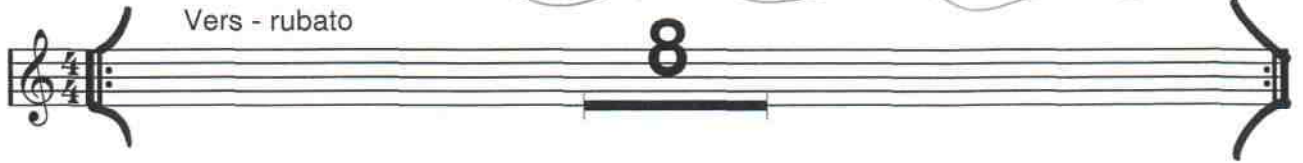
Violin

3

Where is love

Vers - rubato

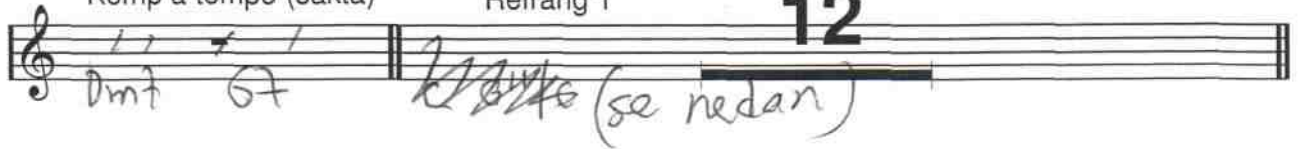
8



Komp a tempo (sakta)

Refräng 1

12



Refräng 2



2) C Fm C

4

(ändrat från 6/8 till 4/4)
(ändrat från B till F)
(♩ = 1 1/2, moderat marschtempo)

CONSIDER YOURSELF

Sångare:
Hjalmas (Dodger)
Ellinar (Oliver)

INTRO

Chords: C7, F#0/C, Gm/C, C7, A, F

Chords: F, F#0, Gm7 C7, F, A7, Dm, G7, G7, C7

A2

Chords: F, F#0, Gm7 C7, F, A7, Dm, G7, G7, C7

B

Chords: Cm7, F7, Bb, Dm7, G7

Chords: C, C#0, Dm7, Eb0, C7, A3, F, F, D7, Gm, C7

Chords: F, F, Eb7, D7, Gm, C7, F, F#0, Gm, C7

2. Gm7, Gm7, C7, F

(i i i i) instr.

(pampigt slut)

Empty musical staves for accompaniment.

Violin

4 Consider yourself

(marsch, omskriven från 6/8 till 4/4)

♪ = ♪

Intro C7 F#°/C Gm/C G7 **A1** F F F F#°/Gm G7/F A7/Dm | G7/G7 G7 ||

A2 F F#°/Gm G7/F A7/Dm | G7/G7 G7 ||

B Cm7 F7 B° Dm7 G7 C#° Dm E°/E C7

A3 F F D7, Gm C7, F F E7 D7 1. Gm G7 F F#° Gm G7

2. Gm7 Gm G7 F F

(F E D C)

Pampigt slut...



5

Städig musik
(trans. från Fm till Cmoll)

Better Pick a Pocket or Two

(Rebecka Fagan)
+ kör

INTRO

Cm Dm7b5 G7

VERS

4 x 5 Cm Dm7b5 Cm Db7 Cm Gm Fm Cm Dm7b5 Ab7 G7 Cm

REFR

Cm Fm Cm G7 Cm Ab7 G7 Cm Cm Dm7b5 Cm

G7 Cm Dm7b5 G7 4 gånger

VERS

Cm Dm7b5 Cm Db7 Cm Gm Fm Cm Dm7b5 Ab7 G7 Cm

REFR

Cm Fm Cm/G Fm/D Cm/G Ab7 G7 Cm

Cm Dm7b5 Cm G7 Cm

rit. . . .

Violin

5 Better pick a pocket or two

Intro Cm Dm7b5 G7 Cm Dm7b5 G7

4 gånger - SPELA ANDRA OCH FJÄRDE!

Vers 1234 Cm Dm7b5 Cm Db7

Refr 1234 Cm Fm Cm G7 Cm Ab7 G7 Cm

Vers 5 SPELA!

Vers 5 Cm Dm7b5 Cm Db7

Refr 5

Refr 5 Cm Fm Cm/Eb Fm/D Cm/G Ab7 G7 Cm

Moderately

6

I'd do anything

Hjalmar (Dodger)
(om han stte komer ner
till E får han ta G)
Linda (Nancy)
Ellinor (Ottaver)

INTRO

C Am Dm7 G'' C C#° Dm G7 **A** C E/H C/A C/G

mf

Dm7 G7 Em7 Am7 Dm7 G7

A2 C C/H C/A C/G Dm7 G7 Em7 Am7 Dm7 G7

B C E° Dm7 G7 Dm7 G7 C Gb7 F Bb7 Em7 A7 Dm7 G7 ^(BREAK) z-

A3 C C/H C/A C/G Dm7 G7 Em7 Am7 D7 G7 ^{1.2.3.} C G''

7. C

4 chorusar. Det tredje är instrumentalt (dans)!

Violin

6

I'd do anything

Intro

C Am Dm7 G11 C C#° Dm G7

mf

A1 A2 C C#A C#A/G Dm7 G7 Em7 Am7 Dm7 G7

Refr 1 och 4

B C Eb° Dm7 G7 Dm7 G7 C Gb7 F Bb7 Em7 A7 Dm7 G7 (break)

A3 C#A C#A/G Dm7 G7 Em7 Am7 Dm7 G7

Refr 2

Refr 3 - INSTRUMENTAL CHORUS

C Dm G7 Em Am

1. Dm G7 2. Dm G7 C Eb° Dm G7

Dm G7 C Gb7 F Bb7 Em A7 Dm7 G7

C Dm G7 Em Am, Dm G7 C

D.S. al coda

8 Linda (Nancy)

(moderately)

- AS LONG AS HE NEEDS ME -

INTRO Dm7

VERS C C#° Dm7 G7 Dm7 G7 C

C Em7 F D7/F# G|| Fm/G G7

REFRANG SAKTA

A Cmaj7 % C C#° Dm Dm Dm+5 Dm6 Dm7 Fm6 G7 F. Cmaj7 G||

B E13 Fmaj7 G13 Gm7 Am7 D7 Dm7 G7 (A3) Cmaj7 % C C#° Dm

NY TONART : G DUR ↓

INTRO Am7 Am7 D7 (vers) G G#° Am7 D7 Am7 D7 G

G Hm C A7/C# D|| Cm/D D7

Am Am7 Am6 Am7 Cm6 D7 Gmaj7 (D11) Gmaj7

B H13 Cmaj7 D13 Dm7

Em A7 Am7 D7 (A3) Gmaj7 % G G#° Am Am Am7 Em7 A7

Am7 D13b9 G6

(1 1 1 2)

8 As long as he needs me

Intro (moderato)

Am7

Am7 D

Vers

se andra pappret

Refräng TACET FÖRSTA GÅNGEN! SPELA BARA ANDRA GÅNGEN!

A1 A2

Gmaj7

G

G#

Am

D7

Am

Am#5

Am#b

Am7

Am#6

D7+

Gmaj7

(1st)

D11

B

H13

Gmaj7

D13

Dm7

Em

A7

Am7

D7

A3

Gmaj7

Em7

D13

Dm7

G

G#

Am

D7

Am

Am7

Em7

A7

Am7

D13b9

G6

(1 1 1 2)

9. Rebecka (Fagin)

Reviewing the Situation 1

VERS RUBATO

Fm C7 Bm C7 Fm

Bbm7 Eb7 Ab G7 Bbm C7

REFRÄNG Fm C7

FORT *altempo (acc?)*

C7 Fm

Fm C7 Fm C7

BREAK PÅ ETTGENA!

1.2.3. Fm Gm7b5 Fm/C C7 Fm Fm

1. Fm Gm7b5 Fm Bbm Gm7b5 C7

meno mosso *Rallentando (mjukare komp)* **Break**

Fm/C C7 Fm

prestissimo! *(kompa på)* **Break**

a-4

- Ev. färre repris.
- Ev accelererande refränger, kanske bara sista gången eller inte alls.
- Ev börjar refrängerna inte alls fort
- Ev i Emoll (ok för Sång, Gitarrer?)

Reviewing the situation 1

4 gånger

RUBATOVERS

Handwritten musical notation for the first staff, including a treble clef, key signature of three flats, and a 4/4 time signature. The staff contains a series of notes with various chord symbols written above and below: C7, Fm, C7, Bm, C7, Fm, Bm7, Eb7, Ab, G7, Bb, C7. There are also handwritten annotations like 'a' and 'b' above the staff, and 'x x x x' with 'LL' below the end of the staff.

(fort?) Refräng - ev. med acceleration

Handwritten musical notation for the second staff, featuring a treble clef and key signature of three flats. It shows a sequence of notes with chord symbols Fm and C7 above. There are handwritten accents (y) above several notes.

Handwritten musical notation for the third staff, featuring a treble clef and key signature of three flats. It shows a sequence of notes with chord symbols C7 and Fm above. There are handwritten accents (y) above several notes.

Handwritten musical notation for the fourth staff, featuring a treble clef and key signature of three flats. It shows a sequence of notes with chord symbols Fm and C7 above. There are handwritten accents (y) above several notes. A handwritten note 'x breaks' is written below the first few notes.

1. 2. 3.

Handwritten musical notation for the fifth staff, featuring a treble clef and key signature of three flats. It shows a sequence of notes with chord symbols Fm, Gm7b5, Fm/C, C7, and Fm above. There are handwritten accents (y) above several notes. The word 'rulla!' is written below the staff. The staff ends with a double bar line and repeat dots.

4.

Handwritten musical notation for the sixth staff, featuring a treble clef and key signature of three flats. It shows a sequence of notes with chord symbols Fm, Gm7b5, Fm, Bm, Gm7b5, and C7 above. There are handwritten accents (y) above several notes. The tempo markings 'Meno mosso' and 'Rallentando' are written below the staff. A handwritten note 'minskare komp' is written below the staff.

Handwritten musical notation for the seventh staff, featuring a treble clef and key signature of three flats. It shows a sequence of notes with chord symbols Fm/C, C7, and Fm above. There are handwritten accents (y) above several notes. There are also some handwritten markings below the notes.

Prestissimo!

Komp!
rulla!

(ev. färre reprisar?)

11.

(slutmusik)

(ejvers)

- Reviewing the situation 2 -

Refr 1:

Rebecka (Fagin)

Hjalmar

Refr 2: Tutti a' la

Kickline med acc.

Handwritten musical score for guitar in F major (one flat). The score consists of several staves with chords and melodic lines.

Staff 1: Chords: C7, Fm, C7. Includes a circled "Refrång" above the first measure.

Staff 2: Chords: C7, Fm. Includes a circled "Refrång" above the first measure.

Staff 3: Chords: Fm, C7, Fm, C7. Includes the instruction "BREAK PÅ ETTORNA!" below the staff.

Staff 4: Chords: Fm, Gm7b5, Fm/C, C7, Fm. Includes the instruction "(kompa på!)" below the staff.

Staff 5: Chords: Fm, Gm7b5, Fm, Gm7b5, C7. Includes the instruction "meno mosso" below the staff and "Rallentando (mjukare komp)" above the staff.

Staff 6: Chords: Fm/C, C7, Fm. Includes the instruction "prestissimo, (kompa på)" below the staff and "Break" above the staff.

Staff 7: Empty staff.

Staff 8: Empty staff.

Staff 9: Empty staff.

(Veddy: "se ktab pizza Slijivica (shlivovica) med andra generationen")

Violin

11

Reviewing the situation 2

(se första)

2 gånger

Refräng - ev. med acceleration, andra gången?

piano C7 sång Spela musik

1.

2.

Meno mosso Rallentando

Prestissimo!

ACADEMY
MOTION



AWARD
PICTURE

LIONEL BART'S

VOCAL SELECTIONS

LIONEL BART'S

OLIVER!

SOUVENIR ALBUM
CONTAINING
ALL THE SONGS IN
THE MOTION PICTURE



COLUMBIA PICTURES presents The ROMULUS Production

starring **RON MOODY** as "Fagin" • **OLIVER REED** as "Bill Sikes" • **HARRY SECOMBE** as "Mr. Bumble"
and **SHANI WALLIS** as "Nancy" with "Oliver" played by **MARK LESTER** • "The Artful Dodger" played by **JACK WILD**
Book, Music and Lyrics by **LIONEL BART** Freely Adapted From Charles Dickens' "OLIVER TWIST"

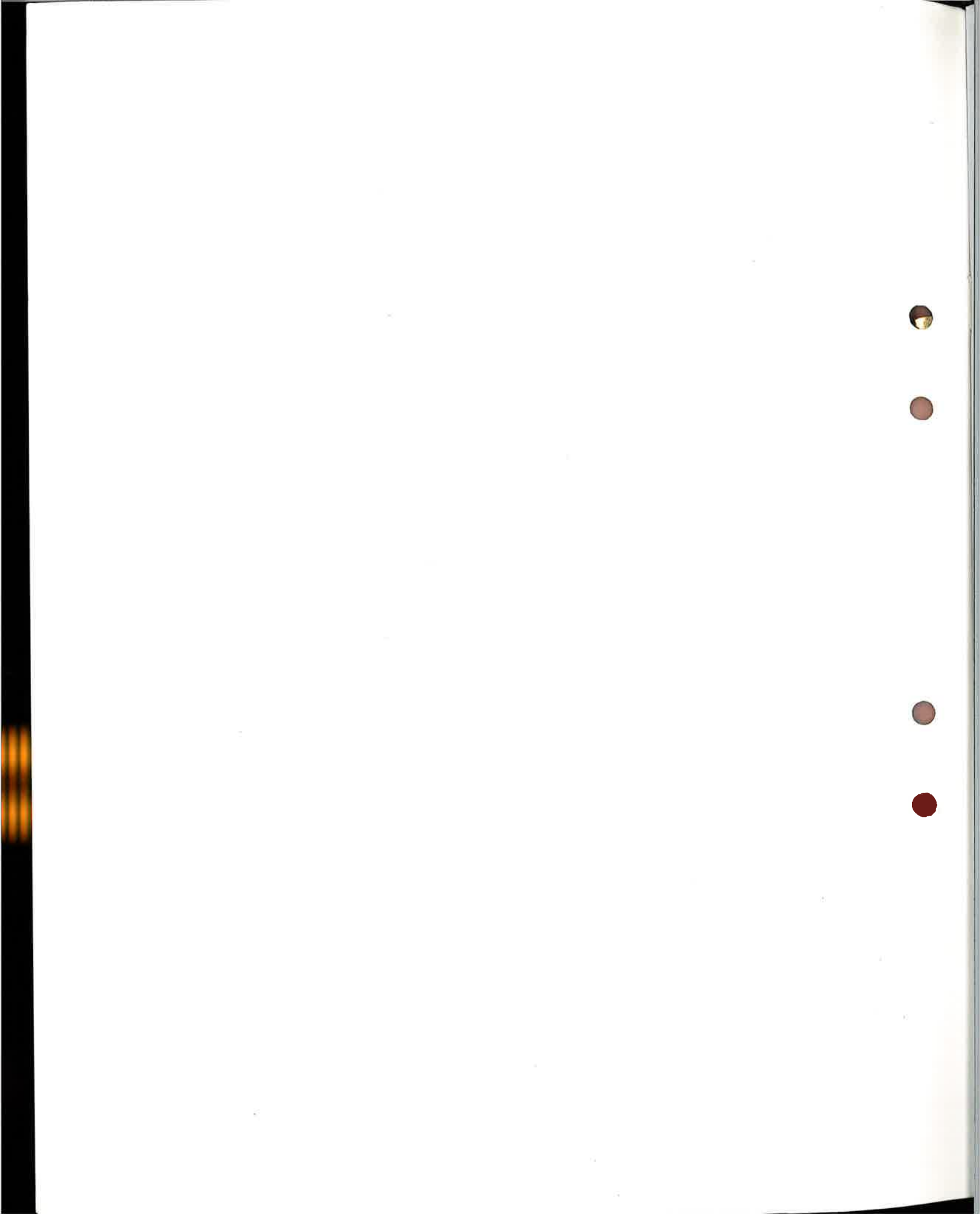
Musical Supervision and Arrangement by **JOHN GREEN** • Choreography and Musical Sequences staged by **ONNA WHITE**
Production Designed by **JOHN BOX** • Photography by **OSWALD MORRIS** • Screenplay by **VERNON HARRIS**



Produced by **JOHN WOOLF** • Directed by **CAROL REED**

PANAVISION TECHNICOLOR® Original Soundtrack Album on **BCA VICTOR**

LAKEVIEW MUSIC PUBLISHING COMPANY LIMITED



LIONEL BART'S OLIVER!

RCA ORIGINAL CAST ALBUM

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Lionel Bart



It is perhaps only fitting that the man who first opened the door for today's millions to the entertainment treasure of Charles Dickens' genius, by using it as inspiration for a musical, is himself a rarity—the triple-threat creator who writes everything in the show: the score, the lyrics and the book.

And it is somehow especially fitting that Lionel Bart, who is at 36 England's most famous author of modern-day musicals, should have chosen "Oliver!" with which to do it. For, like Oliver, Bart came to fame from humble cockney beginnings.

Bart's first popular success drew directly on his own unaffluent childhood. It was called "Fings Ain't Wot They Used T'Be," and it opened new horizons in the London musical theatre.

As a child, Lionel Bart's favorite candy came wrapped with a picture of Oliver Twist crying for more candy; 25 years later, he wrote "Oliver!"

He had sensed a built-in theatricalism in Dickens, who was a would-be playwright himself. The master story-teller, who wrote "Oliver Twist" over a century ago, has been called by the distinguished literary critic, Edmund Wilson, "the greatest dramatic writer the English had had since Shakespeare . . ."



The Story

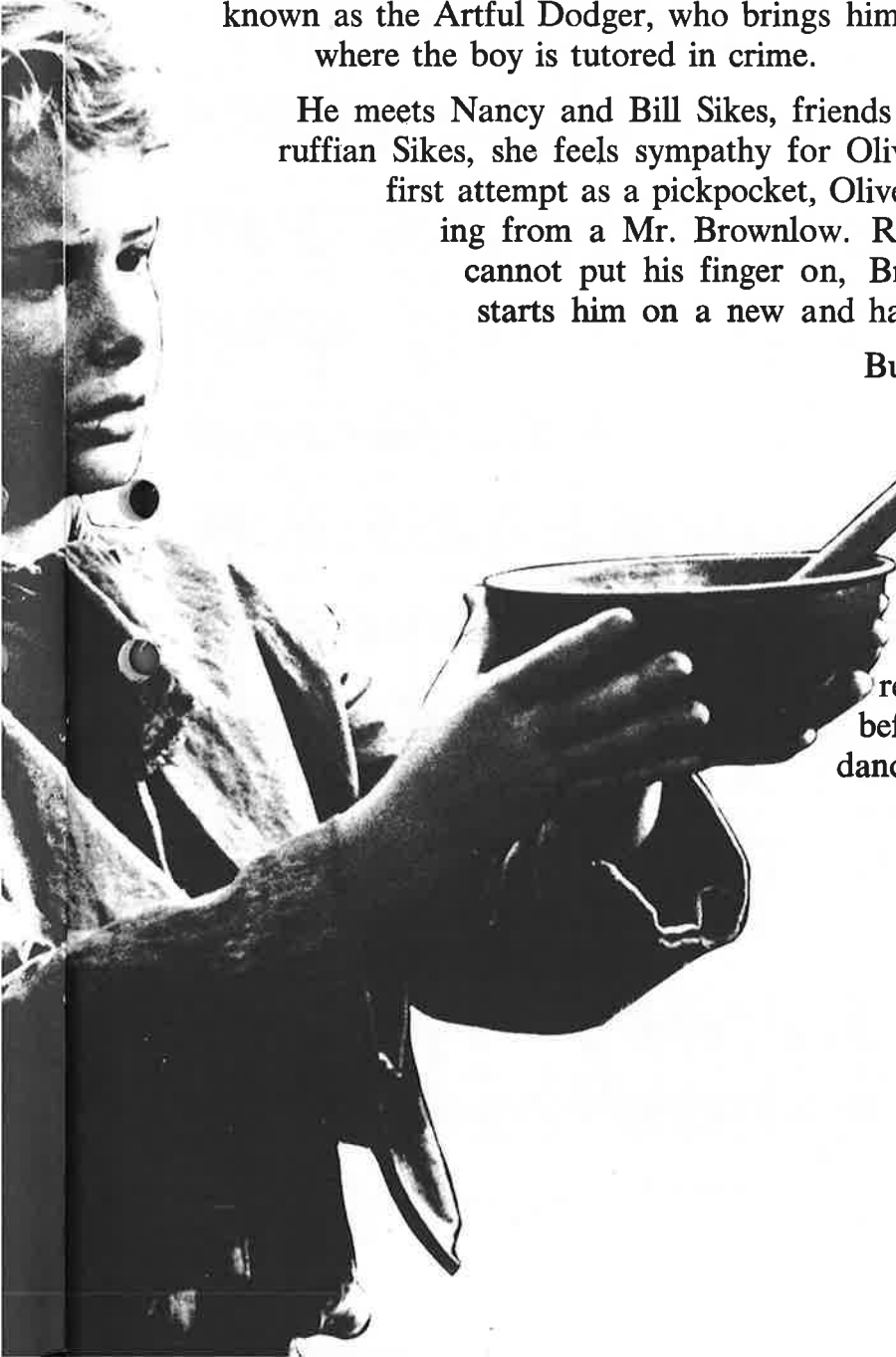
"Oliver!" is about "the search for love," Lionel Bart once said. In the key song, "Where Is Love?", Oliver yearns for his mother. Nancy hungers for Bill Sikes' love, and even Fagin seeks it in his gang of youngsters.

The story tells of a boy born in a workhouse, to a woman of obvious good breeding. She dies in childbirth. The boy is later sold to the highest bidder when he dares to ask for more food. This high bidder, an undertaker, mistreats him, and an assistant bullies the little lad.

Oliver manages to escape, finds his way to London, and meets a young lowlife known as the Artful Dodger, who brings him to the lair of an old fence, Fagin, where the boy is tutored in crime.

He meets Nancy and Bill Sikes, friends of Fagin. Though Nancy loves the ruffian Sikes, she feels sympathy for Oliver when Bill picks on him. On his first attempt as a pickpocket, Oliver is arrested and charged with stealing from a Mr. Brownlow. Recognizing something in Oliver he cannot put his finger on, Brownlow takes the boy home and starts him on a new and happy life.

But one day, out doing an errand for his benefactor, Oliver is seized by Sikes and—reluctantly—by Nancy, too. How Brownlow learns that he is Oliver's great-uncle, and how Nancy gives her life to rescue Oliver for Sikes—these elements in Dickens' tale are related faithfully, but in a new, "never before" way, through drama, music and dance.



from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

Food Glorious Food

Words and Music by
LIONEL BART

Marcato (♩ = 120)

Verse

F **F+** **F6**

Is it worth wait-ing for? If we live 'til eight-y-four all we ev-er get is

F+ **F** **F+** **F6** **Am**

gru-ell! Ev-'ry day we say a prayer, Will they change the bill of fare? Still we get the same old gru-ell!

Bb **Am** **F7** **Bb**

There's not a crust, not a crumb can we find, can we beg, can we bor-row or cadge. But there's

Am **C** **Dm7** **G7** **Gm7** **G7**

noth-ing to stop us from get-ting a thrill when we all close our eyes and im-ag-ine;

Chorus - Brightly in 2

C **Gm7** **C7** **F** **Dm6** **G7-9** **G7**

Food, Glo-ri-ous Food! Hot sau-sage and mus-tard!
Food, Glo-ri-ous Food! Don't care what it looks like,

C Gm7 C7 F Dm6

While we're in the mood, Cold jelly and
Burned, under-done, crude, Don't care what the

G7-9 G7 Cmaj.7 C#dim Dm7 G7 Dm7 G7

cus - tard! Pease pud - ding and sav - e - loys! What next
cook's like. Just think - ing of grow - ing fat, Our sen -

Cdim C6 Em Am

is the ques - tion? Rich gen - tle - men have it Boys
ses are reel - ing, One mo - ment of know - ing that

D7 Gdim G7 C Gm7

in - dye ges - tion! Food, Glo - ri - ous Food!
full - up feel - ing! Food, Glo - ri - ous Food!

C7 F Dm6 G7-9 G7 C

We're anx - ious to try it, Three ban - quets a
What would - n't we give for, That ex - tra bit

Gm7 C7 F Dm6 G7-9 G7 Cmaj.7 C#dim

day, _____ Our fav - our - ite di - et! _____ Just pic -
 more, _____ That's all that we live for _____ Why should.

Dm7 G9 Am D7 Ab7

- ture a great big steak, fried, roast - ed or stewed. Oh,
 - we be fat - ed to do noth - ing but brood On

cresc.

C Am D9 D7 1. Dm7 G9

food, won - der - ful food, mar - vel - ous food, Glo - ri - ous
 food, mag - ic - al food, won - der - ful

C G7 2. C Am D9

Food! _____ food, mar - vel - ous food, fa - bu - lous

Dm7 G7 G11 C

food, beau - ti - ful food, Glo - ri - ous Food!
 ten. ten. ten. ten. ten. ten.

ten. ten. ten.

Food Glorious Food



Oliver

Words and Music by
LIONEL BART

C D7 G7 C Am Dm7 G

O - li - ver ! O - li - ver ! Never before has a boy wanted more !

C D7 G7 Am D G

O - li - ver ! O - li - ver Won't ask for more when he knows what's in store. There's a

C7 C9 F6 C7 D#° C7

dark, thin, win - ding stairway without a - ny bannister — Which we'll

F6 A7b9 Dm A7 Dm G7

throw him down, and feed him on cockroaches served in a ca - nis - ter.

C D7 G7 1 C Am Dm7 G

O - li - ver ! O - li - ver ! What will he do when he's turned black and blue ? He will

C D7 G7 D9 G7 C Am Dm7 G7

rue the day somebody named him O - li - ver.

2 C Dm7 G^{b5} G7 Molto rubato C

What, heavens pray, will the go - ver - nors say ? ! ————— They will lay the blame on the

C^{7b9} ten. C G7 C

one who named him O - li - ver.

ten. ten.

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

Boy For Sale

Words and Music by
LIONEL BART

Slow

Bm F#m7 Bm F#m7 Bm F#m7

One boy! Boy for sale! — He's going cheap! Only seven
(Ow much then?)

Bm F#m7 Bm A G A Bm G7

guineas, That, or there a - bout. Fine
(Ow much ?!)

Cm Gm Cm Gm Cm Gm7 Cm Gm

boy! Boy for sale! — He's yours to , keep for one thousand pennies. — You can work it

Suddenly much faster.

Cm Gm7 Cm Bb Ab6 Cm G7 Cm Fm6

out. That's 4 pounds, 3 & 4; slightly under 4 guineas, knock'd down from 7 guineas!
(3 pounds 10 shillings)

Rall. Gm Cm Gm Cm D^bm6 Fm G Slower Cm F^o Ab

3 pounds what, sir! Certainly not, sir! Any advance on 3 pounds ten, then? Going, going, gone.—

Slower still.

G7 Cm Gm7 Cm G Cm Gm

— If I should say he wasn't very gree - dy, I could not; I'd be

Still slower.

Cm Gm7 Cm G7 Cm Gm7 Cm Gm

telling you a tale.— One boy! Boy for sale! — Come take a

Cm Gm7 Cm G Cm

peep! Have you ever seen as nice a boy for sale? —

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

Where Is Love?

Words and Music by
LIONEL BART

Slowly, but rhythmically

The piano introduction consists of two staves in C major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The piece begins with a mezzo-forte (mf) dynamic.

C Dm7 G7 Cmaj7 C6 Cmaj7 Dm7 G7 Cmaj7 C Cmaj7 C7

Where — Is Love? Does it fall from skies a - bove?

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a half note 'Where' followed by quarter notes 'Is Love?'. The piano accompaniment continues the melodic and harmonic patterns established in the introduction.

F Cm7 F7 Bbmaj7 Bbm7 Eb7 Abmaj7 Ab Ab6 Ab Dm7 G7

Is it un-der-neath the wil-low tree — that I've been dream-ing of?

The second system continues the vocal line with 'Is it un-der-neath the wil-low tree — that I've been dream-ing of?'. The piano accompaniment includes a triplet of eighth notes in the right hand.

C Dm7 G7 Cmaj7 C6 Cmaj7 Dm7 G7 Cmaj7 C Cmaj7 C7 F Cm7 F7

Where — is she who I close my eyes to see? Will I ev-er know the

The third system concludes the vocal line with 'Where — is she who I close my eyes to see? Will I ev-er know the'. The piano accompaniment maintains the harmonic structure.

Bbmaj7 Bbm7 Eb7 Abmaj7 Ab Ab6 Ab Dm7 G7 C Dm7 G7

sweet "hel-lo" that's meant for on - ly me? Who can say where she may
Ev-'ry night I kneel and

Cmaj7 C Cmaj7 C7 F G7 C C#dim Dm7 G7

hide? Must I trav-el far and wide Till I am be-side the
pray, Let to-mor-row be the day When I see the face of

Cmaj7 Cm7 F9 Bbmaj7 Bb6 Amaj7 A7-9 Dm7 Am

some-one who I can mean some-thing to? Where,

Dm7 G7-9 1. C Am Dm7 G7 2. C F6 Fdim Cmaj7 C6

Where Is Love? Love?

rit.



Where
Is Love?

Pick A Pocket Or Two



from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

Pick A Pocket Or Two

Words and Music by
LIONEL BART

Steadily

Piano introduction in F minor, 4/4 time, marked 'Steadily'. The music consists of a series of chords and moving lines in both the treble and bass staves.

VERSE

1. In this life one thing counts: In the bank large a - mounts!
 2. Why should we break our backs, Stup - id - ly pay - ing tax?
 3. Rob - in Hood, what a crook! Gave a - way what he took,
 4. Take a tip from Bill Sikes: He can whip what he likes,

Musical notation for the first verse, including vocal line and piano accompaniment. Chords are indicated above the vocal line: Fm, Gm7(5b), Fm, Gb7(5b).

I'm a - fraid these don't grow on trees, You've got to Pick A Pock-et Or Two.
 Bet - ter get some un - taxed in - come: Bet - ter Pick A Pock-et Or Two. You've
 Char - i - ty's fine, sub - scribe to mine, Get out and Pick A Pock-et Or Two.
 I re - call he start - ed small, He had to Pick A Pock-et Or Two.

Musical notation for the second verse, including vocal line and piano accompaniment. Chords are indicated above the vocal line: Fm, Cm, Bbm, Fm, Gm7(5b), Db7, C7, Fm.

CHORUS

got to Pick A Pock-et Or Two, Boys, you've got to Pick A Pock-et Or Two!

Musical notation for the chorus, including vocal line and piano accompaniment. Chords are indicated above the vocal line: Fm, Bbm, Fm, C7, Fm, Db7, C7, Fm.

Fm Gm7(5b) Fm C7

1. Large a - mounts don't grow on trees, You've got to Pick A Pock - et Or
 2. Why should we all break our backs? Bet - ter Pick A Pock - et Or
 3. Rob - in Hood was far too good, Get out and Pick A Pock - et Or
 4. We can be like old Bill Sikes, If we Pick A Pock - et Or

1. 2. 3. 4. 5th VERSE

F Fm Gm7(5b)

Two. Two. 5. When I see some-one rich,

F Gb7(b5) Fm Cm Bbm Fm Gm7(5b) Db7 C7

Both my thumbs start to itch. On ly to find some peace of mind, I have to Pick A Pock - et Or

5th CHORUS

Fm Fm

Two! You've got to Pick A Pock - et Or Two, You've got to Pick A Pock - et Or

Fm Gm7(5b) Fm C7 Fm

Two. Just to find some peace of mind, We have to Pick A Pock - et Or Two!

rall.

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

Consider Yourself

Words and Music by
LIONEL BART

Moderate march tempo

Piano introduction in 6/8 time, marked *f*. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble, with a melodic line in the treble that begins to emerge in the final measure.

F+7 *Bb* *7) b4 4 a* *F7* *Bb*

Con - sid - er Your - self _____ at home, _____ Con -

Vocal line with lyrics: "Con - sid - er Your - self _____ at home, _____ Con -". Piano accompaniment in 6/8 time, marked *mp*. Chords are *F+7*, *Bb*, *F7*, and *Bb*. A handwritten annotation *7) b4 4 a* is above the *Bb* chord.

Bdim *Cm7* *F7* *F+7*

sid - er Your - self _____ one of the fam - i - ly _____ I've
We've

Vocal line with lyrics: "sid - er Your - self _____ one of the fam - i - ly _____ I've We've". Piano accompaniment in 6/8 time. Chords are *Bdim*, *Cm7*, *F7*, and *F+7*.

Bb *D7* *Gm* *G#dim*

tak - en to you _____ so strong, _____ It's

Vocal line with lyrics: "tak - en to you _____ so strong, _____ It's". Piano accompaniment in 6/8 time. Chords are *Bb*, *D7*, *Gm*, and *G#dim*.

F F#dim Gm7 C7 F F+7 Bb

clear we're go - ing to get a - long! Con - sid - er Your - self

F7 Bb Bdim

well in: Con - sid - er Your - self part of the

Cm7 F7 F+7 Bb D7 Gm

fur - ni - ture. There is - n't a lot to spare;

G#dim F F#dim Gm7 C7 F F7

Who cares? What - ev - er we've got we share! If it should No - bod - y

Fm7 **Bb7** **Eb**

chance to be we should see some hard - er days, — Emp - ty lard - er days, —
 tries to be lah - di - dah and up - pit - y, — There's a cup o' tea —

Bb+ **Eb** **Gm7**

— why grouse? — Al - ways a chance we'll meet some - bod - y to
 — for all. — On - ly it's wise to be han - dy wiv a

C7 **F** **F#dim** **Gm7** **G#dim** **F7** **Cm7**

foot the bill, — Then the drinks are on the house!
 roll - ing pin, — When the land - lord comes to call!

F7 **F+7** **Bb** **F7** **Bb** **G7**

— Con - sid - er Your - self — our mate, — We

Cm G+7 Cm A7 Bb A Gm7 A6

don't want to have — no fuss — For aft - er some con -

This system contains the first two lines of the musical score. The vocal line is on a treble clef staff with a key signature of two flats. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "don't want to have — no fuss — For aft - er some con -". Chord symbols Cm, G+7, Cm, A7, Bb, A, Gm7, and A6 are placed above the vocal staff.

Bb A6 Gm7 A Bb Fm6 G7 1. Cm7 F7

sid - er - a - tion, we can state: Con - sid - er Your - self — one of

This system contains the third and fourth lines of the musical score. The lyrics are: "sid - er - a - tion, we can state: Con - sid - er Your - self — one of". Chord symbols Bb, A6, Gm7, A, Bb, Fm6, G7, 1. Cm7, and F7 are placed above the vocal staff.

Bb Bdim F7 F+7 2. Cm7

us. Con - sid - er Your - self —

mf *resc.*

This system contains the fifth and sixth lines of the musical score. The lyrics are: "us. Con - sid - er Your - self —". Chord symbols Bb, Bdim, F7, F+7, and 2. Cm7 are placed above the vocal staff. Dynamic markings *mf* and *resc.* are present in the piano accompaniment.

F7 Bb

one of us.

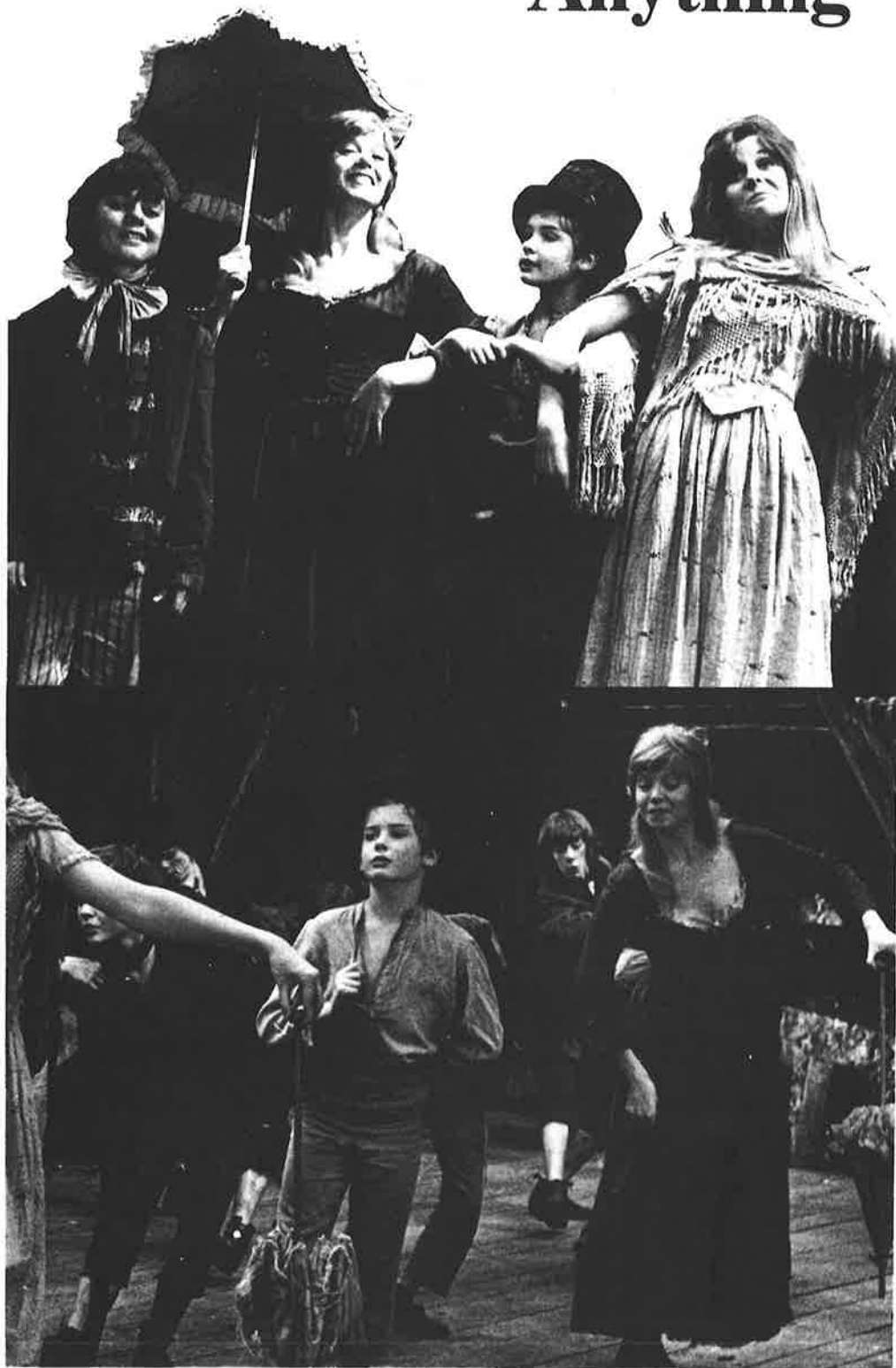
ff

This system contains the seventh and eighth lines of the musical score. The lyrics are: "one of us.". Chord symbols F7 and Bb are placed above the vocal staff. A dynamic marking *ff* is present in the piano accompaniment.

Consider Yourself



I'd Do Anything



from the Columbia Pictures — Romulus motion picture production of Lionel Barr's "OLIVER!"

I'd Do Anything

Words and Music by
LIONEL BART

Moderately

Piano introduction in C major, 4/4 time, marked Moderately. The music features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

C Cmaj7 Em Am7 C Dm Dm7 G7 G+ C Cmaj7 Em

Buy: I'd Do An - y - thing for you, dear, an - y - thing, For you mean

Vocal line with piano accompaniment. The piano part includes a dynamic marking of *p - mf*.

Am Am7 Dm7 G7 C Cmaj7 Em Am7 C

ev - ry - thing to me. I know that I'd go an - y - where for

Dm Dm7 G7 G+ C Cmaj7 Em Am Am7 Dm7

your smile, an - y - where, For your smile ev - ry - where I'd see.

G7 C Am Dm7 G7 Dm7 G7

Girl: Would you climb a hill? *Boy:* An - y - thing! *Girl:* Wear a daf - fo - dil?
Girl: Would you lace my shoe? *Boy:* An - y - thing! *Girl:* Paint your face bright blue?
Fagin: Would you rob a shop? *All:* An - y - thing! *Fagin:* Would you risk "the drop?"
Alternate lyric: Let the clouds of grey come a - long, Nev - er mind if they

G F C D7 G

Boy: An - y - thing! *Girl:* Leave me all your will? *Boy:* An - y - thing! *Girl:* E - ven fight my Bill?
Boy: An - y - thing! *Girl:* Catch a kan - ga - roo? *Boy:* An - y - thing! *Girl:* Go to Tim - buc - too?
All: An - y - thing! *Fagin:* Tho' your eyes go "pop?" *All:* An - y - thing! *Fagin:* When you , come down "plop?"
 come a - long; Sure - ly they wont stay ver - y long; if youll on - ly say

C Cmaj7 Em Am7 C Dm Dm7 G7 G+7

- *Boy:* What? Fis - ti - cuffs! I'd risk ev - 'ry - thing for one kiss ev - 'ry - thing; Yes,
 - *Boy:* And back a - gain! I'd risk ev - 'ry - thing for one kiss ev - 'ry - thing; Yes,
 - *All:* Hang ev - 'ry - thing! We'd risk life and limb To keep you in the swim; Yes,
 you're mine a - lone. I'd risk ev - 'ry - thing for one kiss ev - 'ry - thing; Yes,

Em Am7 D9 Dm7 G7 C Am Dm7 G7 C

1. 2. 3.

I'd Do An - y - thing, *Girl:* An - y - thing? *Boy:* An - y - thing for you.
 I'd Do An - y - thing, *Girl:* An - y - thing? *Boy:* An - y - thing for you.
 We'd do an - y - thing, *Fagin:* An - y - thing? *All:* An - y - thing for you.
 I'd Do An - y - thing, an - y - thing for you.

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

Be Back Soon

Words and Music by
LIONEL BART

Fagin C Am D7 G7

You can go but be back soon. You can go, but while you're wor - king This
well, but be back soon. Who can tell where dan - ger's lur - king? Do

Fagin C 1 F A7 D7 G7 2 F (C)

place I'm pa - cing round Until you're home safe and sound. Fare thee
not forget this tune

Fagin D7 G7 C G7 C Am7 D7 G7

Be back soon. Boys How could we forget? How could we let our dear old Fagin - worry? We

Boys C C7 Dm A9 D7 G7 C

love him so we'll come back home in oh, such a great big hurry. It's him that pays the pi-per. It's

Boys Am7 D7 G7 C C7 F6 Em D7 G7

us that calls the tune. So long, fare thee well, Pip pip, cheeri - o. We'll be back

Boys C C Am7 D7 G7

soon. We must disappear. We'll be back here to - day, per-haps to - morrow. We'll

Fagin

Cheeri - o, but be back soon. I dun - no, somehow I'll miss you. I

Boys C C7 Dm A9 D7 G7 C

miss you too. It's sad but true that par - ting is such sweet sorrow, And when we're in the

Fagin

love you. That's why I say cheeri - o not good - bye. Don't be gone long. Be back

Boys Am7 D7 G7 C C7 F6 Em

distance, you'll hear this whispered tune, So long, fare thee well, Pip pip, cheeri - o. We'll

Fagin

soon. Give me one long last look, bless you. Re - mem - ber our old tune.

Boys D7 G7 C G7

be back soon! —

Fagin C Am D7

Be back soon! — You can go, but be back soon! You can go, but bring back
 quick, and be back soon! On - ly thick ones now, none

Fagin G7 C C7 1 F A7 D7 G7

plenty Of wal - lets full of cash; Don't want to see a - ny trash. Whip 'em
 empty. Get rich this after -

Fagin 2 F Dm7 D7 G7 C G7 C Am7 D7

noon. — Be back soon. Boys Our poc-kets'll hold a watch of gold that chimes upon the

Boys G7 C C7 Dm A9 D7 G7

hour, — A wallet fat, an old man's hat, the je - wels from the to - wer. We

Boys

C Am7 D7 G7 C C7

know the no - sey p'licemen, But they don't know this tune. So long, fare thee well, Pip

Boys

F6 Em D7 G7 C G7 C

pip, cheeri - o. We'll be back soon. - 3 3 Fagin Cheeri - o, but be back gone long. be back

Fagin

C Am D7 G7 C C7 1 F A7

soon. I dun - no, somehow I'll miss you. I love you. That's why I say cheeri -
soon. Give me one long last look, bless you. Re - member our old

Fagin

D7 G7 2 F Dm7 D7 G7 C G7 C

o not good - bye. Don't be tune. Be. back soon. Boys And when we're in the

Boys

Am7 D7 G7 C C7 F6 Em

distance you'll hear this whispered tune, "So long, fare thee well, Pip pip, cheeri-o. We'll

Boys

D7 G7 C G7 C C7 F6 Em D7 G7

be back soon! — Oliver So long, fare thee well, Pip pip, cheeri-o, We'll be back

Oliver

C G7 C C7 F6 Em D7 G7 C G7

soon! — Boys So long, fare thee well, Pip pip, cheeri-o, We'll be back soon! — We Fagin: Cheeri-

Boys

C Am7 D7 G7

must disap - pear. We'll be back here to - day, per - haps to - mor-row. We'll

Fagin

- o, but be back soon. I dun - no, some-how I'll miss you. I

Boys

C C7 F6 A9 D7 G7

miss you too. It's sad but true that par - ting is such sweet sor - row, And

Fagin

love you. That's why I say cheeri - o not good - bye.

Boys

C Am7 D7 G7

when we're in the dis - tance you'll hear this whis - pered tune. So

Boys

C C7 F6 Em D7 G7 C

long, fare thee well, Pip pip, cheeri - o. We'll be back soon!

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

As Long As He Needs Me

Words and Music by
LIONEL BART

Moderately

Verse

Cmaj.7 C#dim

He does - n't act as

Dm7 G7 Dm7 Fm6 G7 C Cmaj.7 C6

tho' he cares, But deep in - side I know he cares,

C Em7 F D9 Dm7 Fm6 G7

And this is why, I'm tied right by his side.

Chorus, Slowly

G7 Cmaj.7 C6 Cmaj.7 C6 Cmaj.7 C#dim

As Long As He Needs Me I know where I must

Dm7 G7 Dm7 Dm Bb G7

be. I'll cling on stead - fast - ly, As Long As

Fm6 G7 Cmaj.7 C6 G7 Cmaj.7 C6 Cmaj.7 C6

He Needs Me. As long as life is long, I'll love him,

Cmaj.7 C#dim Dm7 G7 Dm7 Dm Bb G7

right or wrong; And some-how I'll be strong As Long As

Fm6 G7 Cmaj.7 C6 Fsus. F Dm7 G7 Cmaj.7 C

He Needs Me. If you are lone - ly then you will know When some-one

Am7 D7 Dm7 G7 Cmaj.7 C6 Cmaj.7 C6

needs you you love them so. I won't be - tray his trust, Tho' peo-ple

Cmaj.7 C#dim Dm7 G7 Dm Dm7 D9

say I must. I've got to stay true, just As Long As

1. Dm7 G9 C G7 2. Dm7 G7-9 C6

He Needs Me. As Long As He Needs Me.

As
Long As
He Needs Me



Who Will Buy?



from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

Who Will Buy?

Words and Music by
LIONEL BART

Brightly (*in 2*)

Piano introduction in 2/4 time, marked *mf*. The music features a rhythmic pattern of eighth and quarter notes in both hands, with a melodic line in the right hand.

*Dm ** *Gm7* *A7* *Dm*

Who Will Buy this won - der - ful morn - ing?

Vocal line with lyrics: "Who Will Buy this wonderful morning?". Piano accompaniment marked *mp - mf*. Chords indicated above the vocal line are Dm*, Gm7, A7, and Dm.

Gm7 *Em7* *A7*

Such a sky you nev - er did see. —

Vocal line with lyrics: "Such a sky you never did see. —". Piano accompaniment continues. Chords indicated above the vocal line are Gm7, Em7, and A7.

* After additional lyrics following 2nd ending, sing these words to above music marked *:
Who will buy this wonderful feeling? I'm so high I swear I could fly! What a sky! A heavenly ceiling, Inviting you to come and buy!

Dm Gm7 A7 Dm

Who will tie it up with a ribbon, And

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by the lyrics 'Who will tie it up with a ribbon, And'. The piano accompaniment consists of chords and moving lines in both hands.

Gm7 F

put it in a box for me? So I can
There'll nev - er

The second system continues the vocal line with 'put it in a box for me?' followed by a long note, then 'So I can' and 'There'll nev - er'. The piano accompaniment continues with chords and moving lines.

Gm Gm7 C7-9 Fmaj.7 F6 F F6

see it at my lei - sure When -
be a day so sun - ny, It

The third system features the vocal line with lyrics 'see it at my lei - sure When -' and 'be a day so sun - ny, It'. The piano accompaniment continues with chords and moving lines.

Gm Gm7 C7-9 Fmaj.7 F6 Dm6

ev - er things go wrong, And I would
could not hap - pen twice. Where is the

The fourth system features the vocal line with lyrics 'ev - er things go wrong, And I would' and 'could not hap - pen twice. Where is the'. The piano accompaniment continues with chords and moving lines.

Am7 Am6 B7-9 Em

keep it as a treas - ure To
man with all the mon - ey? It's

Am Am7 F7 E+7 A7-9 A7 A7-9 A7

last my whole life long.
cheap at half the price!

Dm † Gm7 A7 Dm

Who Will Buy this won - der - ful feel - ing?

Dm Gm7 Em7 A7

I'm so high, I swear I could fly. —

Dm Gm7 A7 Dm

Me, oh, my, I don't want to lose — it, So

Gm7 F F7

what am I to do, to keep the sky so blue? There

B^b A+7 A7 1. Dm

must be some - one Who Will Buy. —

2. Dm Gm Gm6 Dm

Buy. —

† Additional film lyrics following 2nd ending: (Sing to music marked †)

Who will buy this morning of mornings? Makes you feel you're walking on air. Ev'ry tree and flower is singing, "How fortunate are we to be alive to see, The dawning of a day so fair!"

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

It's A Fine Life

Words and Music by
LIONEL BART

Moderately

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line with lyrics and a piano accompaniment line with chord symbols. The tempo is marked 'Moderately'. The key signature has one sharp (F#).

System 1: Chords: C, C7, F, Dm7, G7, C, G7. Lyrics: 1. Small pleas - ures, small pleas - ures, who would de - ny us these? 2. Who cares if straight lac - es sneer at us in the street. 3. No flounc - es, no feath - ers, No frills and fur - bi - loes.

System 2: Chords: C, C7, F, Dm7, G, D7, G. Lyrics: Gin tod - dies, large meas - ures, No skimp - ing if you please! Fine airs and fine grac - es, Don't have to sin to eat. All winds and all weath - ers Ain't good for fan - cy clo'es.

System 3: Chords: Gm7, C9, F, Dm, Gm, Dm, A7. Lyrics: I rough it, I love it, Life is a game of chance. We wan - der through Lon - don, Who knows what we may find. These trap - pings, these tat - ters, These we can just af - ford

System 4: Chords: Dm, Em, A7, Dm, A7, Dm, G7. Lyrics: I'll nev - er tire of it, Lead - ing this mer - ry dance. There's pock - ets left un - done, On man - y a be - hind. What fu - ture? What mat - ters? We've got our bed and board.

C Gm7 C7

If you don't mind hav - ing to go with - out things, It's A Fine Life! It's A
 If you don't mind tak - ing it like it turns out, It's A Fine Life! It's A
 If you don't mind hav - ing to deal with Fa - gin, It's A Fine Life! It's A

mf a tempo

Gm7 C7 F C Am7 D7 G7

Fine Life! Tho' it ain't all jol - ly old pleas - ure out - ings, It's A Fine Life! It's A
 Fine Life! Keep the can - dle burn - ing un - til it burns out, It's A Fine Life! It's A
 Fine Life! Tho' dis - eased rats threat - en to bring the plague in, It's A Fine Life! It's A

D7 G7 F C Am

Fine Life! When you've got some - one to love, You for - get your cares and
 Fine Life! Tho' you some - times do come by, The oc - ca - sion - al black
 Fine Life! But the grass is green and dense On the right side of the

D9 Fm6 C Am Dm7 G7 Dm7 G7

strife. Let the prudes look down on us, Let the wide world frown on us. It's a fine, fine
 eye. You can al - ways cov - er one, While he blacks the oth - er one, But you don't dare
 fence. And we take good care of it, That we get our share of it, And we don't mean

cresc.

1. 2.
C G7-5 C G7-5

life.
cry.

3.C C Gm7 C7

pence! ; If you don't mind hav-ing to like or lump it, It's A Fine Life! It's A

f *mf*

Gm7 C7 F C Am7 D7 G7

Fine Life! Tho' there's no tea sip-ping an' eat-ing crum-pet, It's A Fine Life! It's A

Freely

D7 G7 F C Am7

Fine Lifel Not for me the hap-py home, hap-py hus-band, hap-py

p colla voce

D9 Fm6 C Am Dm7 G7 Dm7 G7

wife. Tho' it some-times touch-es me, for the likes of such as me. Mine's a fine, fine

rit.

Tempo I

C G7-5 C G7-5 C

life.

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

Reviewing The Situation

Words and Music by
LIONEL BART

Ritabato

Fm (ad lib.) C7 Bbm6 C7 Fm

A man's got a heart, hasn't he? Jo - king a - part - hasn't he? And tho'
 wife you can keep, any - way. I'd rather sleep any - way, Left with-
 where shall I go? Somebody? Who do I know? No-bo-dy! All my
 hap - pens when I'm seven - ty? Must come a time - Seven-ty When you're

colla voce

Bbm₃ Bbm₇₃ Eb₇₃ Ab

I'd be the first one to say that I wasn't a saint I'm
 out a - ny - one in the world and I'm starting from now So
 dearest com - pa - nions have always been villains and thieves So at
 old and it's cold and who cares if you live or you die. Your

G₇₃ Bbm₆ C₇ a tempo Fort Fm

finding it hard to be really as black as they paint I'm re - viewing
 how to win friends and to influ - ence people, so how? I'm re - viewing
 my time of life I should start turning over new leaves? I'm re - viewing
 one con - so - la - tion's the mo - ney you may have put by. I'm re - viewing

a tempo

Fm

— the si - tu - a - tion can a fel - low be a villain all his
 — the si - tu - a - tion I must quickly look up ev' - ry - one I
 — the si - tu - a - tion If you want to eat you've got to earn a
 — the si - tu - a - tion I'm a bad 'un and a bad 'un I shall

C7

life ? _____ All the trials _____ and tri - bu - la - tion _____
 know _____ Ti - tled people _____ with a sta - tion _____
 bob ! _____ Is it such a hu - mi - li - a - tion _____
 stay ! _____ You'll be seeing no transfor - ma - tion _____

C7 Fm C7

— Bet - ter set - tle down and get my - self a wife. _____ And a
 — Who can help me make a real im - pressive I will
 — For a rob - ber to per - form an ho - nest job ? _____ So a
 — But it's wrong to be a rogue in ev - ry way _____ I don't

Fm C7 Fm

wife would cook and sew for me, And come for me and go for me (And go for me), and
 own a suite at Cla - rid - ges, And run a fleet of car - ria - ges, And wave at all the
 job I'm getting pos - sib - ly, I won - der who my boss'll be? I won - der if he'll
 want no - bo - dy hurt for me, Or made to do the dirt for me. This rot - ten life is

C7

1 · 2 · 3
 Fm

nag at me, The fin - gers she would wag at me, The mo - ney she would take from me, A
 du - chesses with friendli - ness, as much as is be - fit - ting of my new estate, " Good
 take to me ? What bo - nuses he'll make to me ? I'll start at eight, and fi - nish late, At
 not for me. It's get - ting far too hot for me. There

Gm7^{b5} Fm C7 Fm

mi - sery she'd make from me - I think I'd better think it out a - gain. A
 morrow to you, Magistrate!" I think I'd better think it out a - gain. So
 normal rate and all, but wait! I think I'd better think it out a - gain. What

4 Fm Gm7^{b5} Rall.

is no in be - tween for me, But who will change the scene for me? Don't

Rall.

Meno mosso

Fm Bbm Gm7^{b5} C7

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

Meno mosso

Prestissimo

Fm C7 Fm

think I'd bet - ter think it out a - gain! Hey!

Prestissimo

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

Oom-Pah-Pah

Words and Music by
LIONEL BART

Quick waltz tempo

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "Quick waltz tempo". The vocal line begins with a rest, followed by the lyrics "Oom - pah - pah! Oom - pah - pah!". The piano accompaniment includes a dynamic marking of *mf* and a chord of F.

Musical score for the second system, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The vocal line includes the lyrics: "that's how it goes, Oom - pah - pah! Oom - pah - pah! ev - 'ry - one knows; They all sup -". The piano accompaniment includes chord markings G7, C7, F, C7, and F.

Musical score for the third system, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The vocal line includes the lyrics: "pose what they want to sup - pose, When they hear Oom - pah - pah!". The piano accompaniment includes chord markings G7, F#7, G7, C7, B7, C7, and F.

Verse

Musical score for the Verse section, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The vocal line includes three verses of lyrics. The piano accompaniment includes a dynamic marking of *mp* and chord markings F and G7.

1. There's a lit - tle dit - ty they're sing - ing in the cit - y, Es - pesh - 'ly when they've
 2. Mis - ter Per - cy Snod - grass would of - ten have the odd glass, But nev - er when he
 3. Pret - ty lit - tle Sal - ly goes walk - ing down the al - ley, Dis - plays her pret - ty

G7 C7 F

bin on the gin or the beer. If you've got the pa-tience, your
 thought an - y - bod - y could see. Se - cret - ly he'd buy it, and
 an - kles to all of the men. They could see her gar - ters, but

G7 C7 F

own im - ag - i - na - tions Will tell you just ex - act - ly what you want to hear.
 drink it on the qui - et, And dream he was an earl wiv a girl on each knee.
 not for free and gra - tis, An inch or two and then she knew when to say when.

Refrain

F G7 C7

Oom - pah - pah! Oom - pah - pah! that's how it goes, Oom - pah - pah! Oom - pah - pah!

F C7 F G7 F#7 G7

ev - 'ry - one knows; They all sup - pose what they want to sup - pose,
 What is the cause of his red shir - y nose?
 Wheth - er it's hid - den or wheth - er it shows,

C7 B7 C7 1. 2. 3. F

When they hear Oom - pah - pah!
 Can it be Oom - pah - pah?
 It's the same Oom - pah - pah!



LIONEL BART'S
OLIVER!



OLIVER!

The Cast of the Motion Picture

Fagin	RON MOODY
Bill Sikes	OLIVER REED
Mr. Bumble	HARRY SECOMBE
Nancy	SHANI WALLIS
Oliver	MARK LESTER
Artful Dodger	JACK WILD
The Magistrate	HUGH GRIFFITH
Bet	SHEILA WHITE
Mr. Brownlow	JOSEPH O'CONOR
Widow Corney	PEGGY MOUNT
Mr. Sowerberry	LEONARD ROSSITER
Mrs. Sowerberry	HYLDA BAKER
Mrs. Bedwin	MEGS JENKINS
Noah Claypole	KENNETH CRANHAM
Jessop	JAMES HAYTER
Dr. Grimwig	WENSLEY PITHEY
Charlie Bates	CLIVE MOSS
Other Fagin's boys	ROBERT BARTLETT, JEFF CHANDLER, CHRIS DUFF, NIGEL GRICE, RONNIE JOHNSON, NIGEL KINGSLEY, ROBERT LANGLEY, PETER LOCK, IAN RAMSEY, BILLY SMITH, KIM SMITH, FREDDIE STEAD, RAYMOND WARD, JOHN WATTERS
Charlotte	ELIZABETH KNIGHT
Oliver's mother	VERONICA PAGE
Doctor	HENRY KAY
Maid (Rose)	JANE PEACH
1st policeman (Magistrate's Court)	KEITH ROBERTS
Clerk of the Court	PETER HOARE
Chairman of Workhouse Governors	FRED EMNEY
Workhouse Governors	JOHN BASKCOMBE, NORMAN PITT, ARNOLD LOCKE, FRANK CRAWSHAW

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