

Todd drops down into the barber's chair in a sweat, panting.

MRS. LOVETT: *(Who has been watching him intently)* That's all very well, but all that matters now is him! *(She points to the chest. Todd still sits motionless. She goes to him, peers at him)* Listen! Do you hear me? Can you hear me? Get control of yourself. *(She slaps his cheek. After a long pause Todd, still in a half dream, gets to his feet)* What are we going to do about him? And there's the lad downstairs. We'd better go and have a look and be sure he's still there. When I left him he was sound asleep in the parlor. *(She starts downstairs)* Come on!

MRS. LOVETT: *(Todd follows. She disappears into the back parlor and re-emerges)* No problem there. He's still sleeping. He's simple as a baby lamb. Later I can fob him off with some story easy. But him! *(Indicating the tonsorial parlor above)* What are we going to do with him?

TODD: *(Disinterestedly)* Later on, when it's dark, we'll take him to some secret place and bury him.

MRS. LOVETT: Well, of course, we could do that. I don't suppose there's any relatives going to come poking around looking for him.

No. 18

A LITTLE PRIEST (MRS. LOVETT, TODD)

MRS. LOVETT: *(After a pause)* You know *Rubato* ($\text{♩} = 120$) me. Sometimes ideas just pop into my head and I was thinking. . .

TODD: Shame?

1
2
mp
sfzmp
Seems a down - right shame.

4
MRS. LOVETT:
Seems an aw - ful waste. Such a nice plump frame wot's - 'is - name has. . .

8
M.L.

had... has... nor it can't be traced. Bus-'ness needs a

12

lift... Debts to be e-rased... Think of it as

cresc.

16

thrift, as a gift... If you get my drift... No?... Seems an aw-ful

mf *dim.* *(Todd is staring into space)* *(Sighs)*

19

waste. I mean, with the price of

Non rubato (♩ = 60) *mp* *poco accel.*

23 (♩ = 66) (Todd chuckles)

M.L. meat what it is, When you get it, If you get it... Good, you got it.

sempre mp

(f)

27 *cresc.*

Take, for in - stance, Mrs. Moo - ney and her

29 *mf*

pie shop. Bus - 'ness nev - er

32

bet - ter, us - ing on - ly pus - sy - cats and toast.

35
M.L.

Now a pus - sy's good for may - be six or sev - en at the most.

38

And I'm sure they can't com - pare as far as

41 (MRS. LOVETT) *cresc. e accel. poco a poco*

taste. . . Well, it

TODD: *mp* *cresc. e accel. poco a poco*

Mrs. — Lov - ett, What a charm - ing no - tion, Em - i - nent - ly

mp *cresc. e accel. poco a poco*

44 *It's an idea. . .*

does seem a waste. . .

prac - ti - cal and yet ap - pro - pri - ate, as al - ways. . . Mrs. — Lov - ett,

(♩. = 72)

M.L. *mf* Think a - bout it!

T. *mf* How I did with - out you all these years, I'll nev - er know. How de -

50 Lots of oth - er gen - tle - men - 'll soon be com - ing for a shave.

lec - ta - ble! Al - so un - de -

53 *cresc.* *rall.* Won't they? Think of all them pies. . .

cresc. *rall.* tect - a - ble. How choice! How rare! For

57 (♩. = 66)

M.L.

mf

T.

what's the sound of the world out there?

mf

61 *mf*

What, Mis - ter Todd, what, Mis - ter Todd, what is that sound?

Those

65

crunch - ing nois - es per - vad - ing the air?

69

M.L.

T.

73

T.

77

T.

81

M.I.

T.

85

Mrs. Lovett goes to the counter

TODD: These are desperate times, Mrs. Lovett, and desperate measures are called for.

mp subito

89

and comes back with an imaginary pie.

Safety

MRS. LOVETT: (Holding it out to him) Here we are, hot from the oven. *rit. mp*

rit. It's

What is that?

rit.

93 *a tempo*

M.L. *a tempo* priest. Have a lit - tle priest.

T. *a tempo* *mp* Is it real - ly

a tempo sempre mp

97 *ten.*

Sir, it's too good, at least. Then a - gain, they

good?

ten.

ten.

101

don't com - mit sins of the flesh, So it's pret - ty

105

M.L.

fresh.

(Examining the pie)

T.

Aw - ful lot of

109

On - ly where it sat.

fat.


Have - n't you got

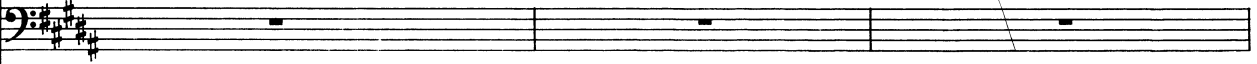
113


No, you see, the

po - et or some - thing like that?

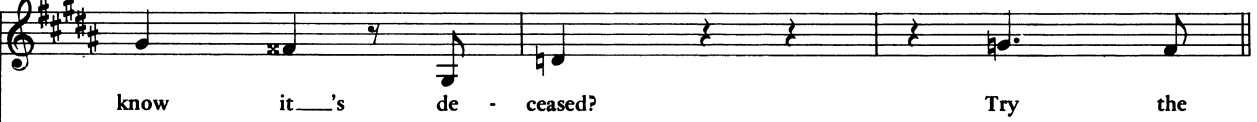
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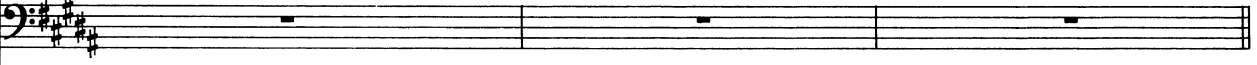
M.L. 

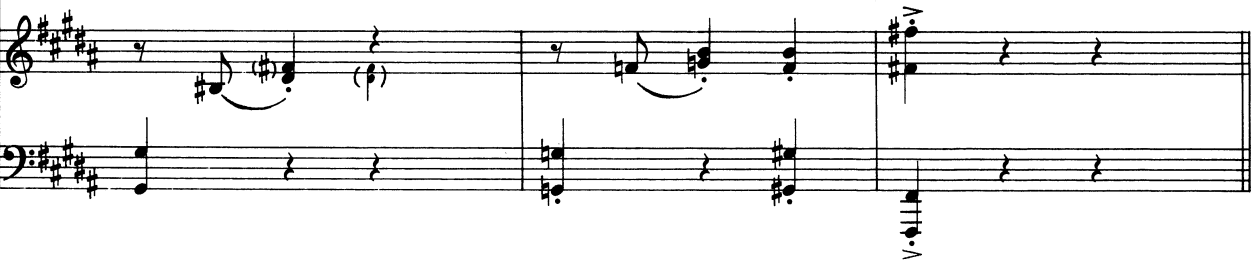
T. 



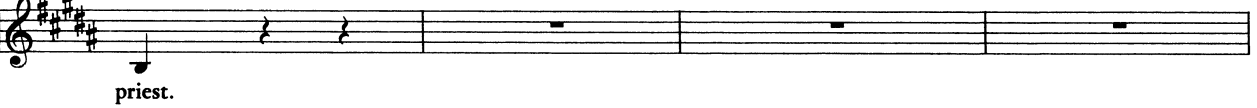
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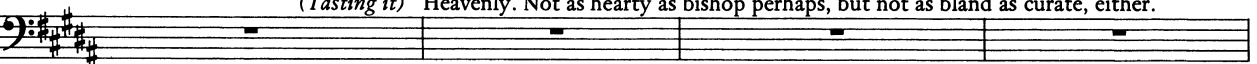







123







127

M.L. And good for business — always leaves you wanting more. *Safety* Trouble is, we only get it in Sundays. (Offering another pie)

T. Law-yer's rath - er

131

nice. Or - der some-thing

If it's for a price.

sempre mp

135

else, though, to fol - low, Since no one should swal - low it

139


M.L.  twice. Well then, if you're


T.  An - y - thing that's lean.



Detailed description: This system contains measures 139-142. The M.L. part has a treble clef and a key signature of three sharps (F#, C#, G#). It starts with a whole rest, followed by a quarter rest, and then a half note G#4. The T. part has a bass clef and the same key signature. It starts with a whole rest, followed by a quarter rest, and then a half note G#2. The piano accompaniment features a steady bass line with a half note G#1 and a treble line with chords and moving lines.

143

 Brit - ish and loy - al, You might en - joy Roy - al Ma -



Detailed description: This system contains measures 143-146. The M.L. part continues with the lyrics "Brit - ish and loy - al, You might en - joy Roy - al Ma -". The piano accompaniment continues with the same harmonic structure as the previous system.

147

 rine... An - y - way, it's clean... Though, of course, it



Detailed description: This system contains measures 147-150. The M.L. part continues with the lyrics "rine... An - y - way, it's clean... Though, of course, it". The piano accompaniment continues with the same harmonic structure.

151

M.I. *tastes of wher - ev - er it's been... (Looking past her at an imaginary oven)*

T. *mf ten.*

Is that

cresc.

155

mf

Mer - cy

squi - re _____ on the fi - re? _____

mf

159

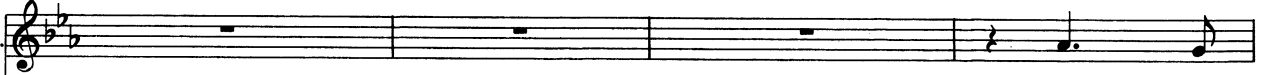
no, sir, look clos - er, You'll no - tice it's gro - cer.


ten.

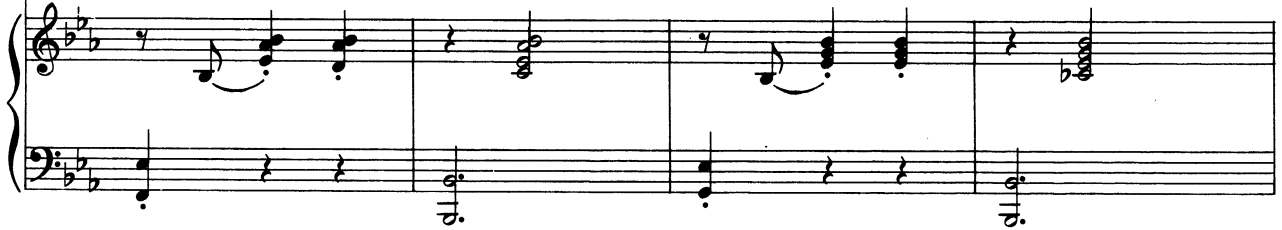
Looks

ten.

163

M.I.  No, it

T.  thick - er, — more like vic - ar. —



167

 has to be gro - cer, it's green. *They roar with laughter.*



171

 *mf*

 The



175

M.I.

T.

his - to - ry of the world, my love...

mf

179

mp

Save a lot of graves, Do a lot of rel - a - tives fa - vors...

mf

Is

mp

183

those be - low serv - ing those up a - bove.

mf

187 *mp*

M.L. Ev - 'ry - bod - y shaves, So there should be plen - ty of fla - vors... *mf*

T. How

mp

mf

191 *mf*

That

grat - i - fy - ing for once to know That

mf

195

those a - bove will serve those down be - low!

those a - bove will serve those down be - low!

19 Mrs. Lovett surveys a tray of pies.

M.L.

T.

L.H.

...let's... we've got tinker. Tailor? Potter?

(Looks at it) Something pink (Shakes head) something-r... Something

mp

207 ...tler? ...ksm) - -Safety- (Offering another pie) mp

...er Something-- subtle ... me i -- lum (defe d) Love - ly bit of

211

M.L. *a tempo*

clerk.* *a tempo* *mp* Then a - gain there's

T. *a tempo* *mp* May - be for a lark.

mp a tempo

215

sweep If you want it cheap And you like it dark. Try the fin - an -

219

cier - Peak of his ca - reer.

That looks pret - ty

*Pronounced "clark."

223

M.L.  Well, he drank. No, it's bank cash - ier. Nev - er real - ly




T.  rank.




227

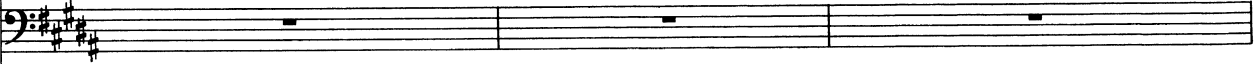
 sold. . . May - be it was old.
 Have you an - y


231

 Next week, so I'm told. Bea - dle is - n't
 Bea - dle?


235

M.L. 

T. 



238







241







241A (*Offering another pie*) Now this may be a bit stringy, but then of course it's fiddle player.

M.L.

T.

L.H.

241E How can you tell?

This isn't fiddle player. It's piccolo player. It's piping hot.

241I (*Guffaws*) Then blow on it first.

They fall about with laughter. *mf*

The

245

M.L.

T.

his - to - ry of the world, my sweet. . .

mf

This system contains measures 245 through 248. It features three staves: a vocal line for the Soprano (M.L.), a vocal line for the Tenor (T.), and a piano accompaniment. The Tenor part has lyrics: "his - to - ry of the world, my sweet. . .". The piano accompaniment includes a dynamic marking of *mf*.

249

Oh, Mis - ter Todd, Ooh, Mis - ter Todd, What does it tell?

mp *mf*

Is

This system contains measures 249 through 252. It features three staves: a vocal line for the Soprano (M.L.), a vocal line for the Tenor (T.), and a piano accompaniment. The Soprano part has lyrics: "Oh, Mis - ter Todd, Ooh, Mis - ter Todd, What does it tell?". The Tenor part has the word "Is" at the end of the line. The piano accompaniment includes dynamic markings of *mp* and *mf*.

253

who gets eat - en and who gets to eat.

mf

This system contains measures 253 through 256. It features three staves: a vocal line for the Soprano (M.L.), a vocal line for the Tenor (T.), and a piano accompaniment. The Tenor part has lyrics: "who gets eat - en and who gets to eat.". The piano accompaniment includes a dynamic marking of *mf*.

257

M.L. *mf*
And Mis - ter Todd, too, Mis - ter Todd, Who gets to sell.

T. *mf*
But

mp

261 *mf*
But

for - tu - nate - ly it's al - so clear That

mf

265
ev - 'ry - bod - y goes down well with beer.

ev - 'ry - bod - y goes down well with beer.

M.L. *She offers another pie.*

T.

L.H.

Since marine doesn't appeal to you, how about rear admiral? With or without

Too salty. I prefer general.

mp *dim. poco a poco*

his privates? "With" is extra. (Offering another pie) *mp*

(Guffaws) It's

What is that?

281 *a tempo*

M.L. *fop.* *a tempo* Fin - est in the shop. Or we have some

T.

mp a tempo

285

shep - herd's pie pep - pered with ac - tu - al shep - herd on

mp a tempo

289

top. And I've just be - gun. Here's the pol - i -

mp a tempo

293

M.L. ti - cian, So oil - y it's served with a doi - ly. Not

T. (Todd refuses it)

297

one?

(Shakes his head) *mp* (As she looks at him quizzically)

Put it on a bun. Well, you nev - er

301

mf ten. Try the

cresc. know if it's go - ing to run.

ten. *ten.*

305

M.L. *fri - ar. Fried, it's dri - er.*

T. *No, the*

mf

309

Then

cler - gy is real - ly too coarse and too meal - y.

ten.

313

ac - tor. That's com - pact - er.

Yes, and

317

M.I.

T.

al - ways ar - rives o - ver - done. I'll

321

come a - gain when you have Judge on the men - u...

325

Wait! True, we don't have Judge -- yet -- but we've got something you might fancy even better.

mp subito

cresc. poco a poco

325A *(Handing him a butcher's cleaver)* Executioner.

M.L.

T. What's that? Todd picks up her wooden

325B

rolling pin and bands it to her. *(last time)* **f** Have

-Safety-

329

char - i - ty towards the world, my pet.

(b) sempre f

333 *f*

M.L. Yes, yes, I know, my love. . . *f*
(b)

T. We'll

337

take the cus - tom - ers that we can get.

341 *f*

High - born and low, my love. *f*
(b)

We'll

345

M.L.

T.

not dis - crim - i - nate great from small. No,

349

f cresc. poco a poco

Mean - ing an - y - one,

cresc. poco a poco

we'll serve an - y - one, Mean - ing an - y - one,

cresc. poco a poco

353

ff

And to an - y - one at

ff

And to an - y - one at

M.L. 356 358 359

all!

T. all!

ff

358A 359A 360 Blackout.

End of Act I