

# Female Character Audition Packet- Sweeney Todd

[www.lewisburgmusical.org](http://www.lewisburgmusical.org)

## Important Information At a Glance:

### Audition “To do” checklist:

- ☐ Fill out Audition Form on Google Forms
- ☐ Sign up for an Audition time slot using Sign up Genius
- ☐ Print, sign and turn in Signature page to Mr. Walz
- ☐ Print off audition packet and prepare material

**All audition materials are posted on [www.lewisburgmusical.org](http://www.lewisburgmusical.org) under “audition info”**

### Important upcoming dates:

- Complete Audition Sign-Ups – by Thursday November 13th
- Auditions – November 17th 3:30-5:30pm and 18th 3:30- 8:30pm
- Cast List Posted – online November 18th (late evening)
- Cast, Crew, Pit and Parent Organizational Meeting – FRIDAY, November 21st, 6:00pm @ HS Auditorium **MANDATORY** (Scripts will be handed out at this meeting)
- Cast Read-Thru – Following Organizational Meeting (November 21st)

### Show dates

February 22, 23, 24 are -MANDATORY REHEARSALS

\*\*\*Please note these rehearsals are extended rehearsals\*\*\*

February 25th: Sr Matinee 2:00pm

February 26th: Evening Show 7:00pm

February 27th: Evening Show 7:00pm

February 28th: Matinee 2:00pm, Evening show 7:00pm

March 1st: Set strike 12:00pm

### Directors' Contact Information

Director

Mrs. Sarah Tiede

[tiede\\_s@dragon.k12.pa.us](mailto:tiede_s@dragon.k12.pa.us)

570-522-3212 ex 2131

Assistant director

Mr. Jonathan Walz

[walz\\_j@dragon.k12.pa.us](mailto:walz_j@dragon.k12.pa.us)

570-523-3220 ext. 1401

Backstage Manager

Mrs Lindsey Eischeid

[eischeid\\_l@dragon.k12.pa.us](mailto:eischeid_l@dragon.k12.pa.us)

570-522-3212

Pit Orchestra

Mr. Daniel Schwange

[schwanger\\_d@dragon.k12.pa.us](mailto:schwanger_d@dragon.k12.pa.us)

570-523-3220 ex 1404

Tech Manager

Ms Alexa Lewis

[Lewis\\_a@dragon.k12.pa.us](mailto:Lewis_a@dragon.k12.pa.us)

570-523-3220

# General Production Information

The spring musical is a major extracurricular activity that will require a considerable amount of your time and energy. Careful attention must be given to your employment, extracurricular and academic schedules when considering participation in the spring musical.

## School Guidelines and Policies

All school guidelines and policies will be enforced throughout the production including:

District Activity Fee: All cast, pit orchestra, and crew members are required to have paid their district activity fee to be eligible for the spring musical production.

Academic Probation will result in dismissal from the production.

Alcoholic Beverages are not allowed. Violation of this will result in immediate action according to school board policy. The parents of the offending student will be notified and school officials will also be notified.

Drugs are not allowed.

Smoking is not permitted at any time on school property.

Use of school facilities: During production rehearsals, the only areas inside the school that you are allowed to use are the auditorium, music rooms and rest rooms. All other areas are off limits unless the directors give special permission. You are expected to abide by the same rules that are in effect during regular school hours concerning the use of school facilities.

Remember that once a part of the cast you are a representative of all those associated with the spring musical. Your behavior and attitude should be dictated with this in mind.

## Attendance Requirements and Absences

Attendance at rehearsals is essential to our success. We are an ensemble cast that will depend on each other to succeed. Our schedule is very condensed and as a result laden with essential content. The directors understand that occasions do arise that could require your absence from rehearsal, at which time the directors will be as flexible as possible. However, this flexibility of schedule is a two-way street. There are circumstances that are beyond our control that will affect the schedule, please be understanding when we have to change the schedule.

If you are repeatedly absent you will be dismissed from the production. **No excuses or absences will be permitted during the week of dress rehearsals and productions. Even one missed rehearsal during this week will result in your dismissal from the production and a substitute will assume your role.**

**Examples of Excusable Absences**: Medical emergency or serious personal injury, death in the family, absence from school the day of rehearsal. If in doubt, you should speak with a director in advance (when possible).

**Examples of Inexcusable Absences and tardiness, but are not limited to**: work, oversleeping, transportation not arranged, extended family vacations, birthday parties, shopping trips, baby-sitting, etc.

## What to expect

For this year's production, leads will rehearse three to four times per week, two or three hours per rehearsal. Chorus members will be required to attend fewer rehearsals than leads. All cast members should anticipate occasional Saturday rehearsals. **The week prior to production, as well as the week of the production, are usually extended rehearsals. Be sure your parents/guardians understand this before they sign your permission slip.**

## **Patrons Ads**

Every cast/crew/pit member is **EXPECTED** to sell patron ads for the musical program. These patrons help fund the various items for the production including costumes, make-up, programs, and scenery materials. If sufficient funds are not raised through patron ads, you may be asked to contribute towards the cost of the above- mentioned items. We, as directors, do our very best to keep costs minimal, but the musical budget only stretches so far. Your selling of patron ads is crucial to the success of the production.

## **T-shirts**

Every cast/crew/pit member is required to purchase a t-shirt as part of their participation in the musical. Cast, crew and pit members can receive their show t-shirt for free by collecting & submitting \$75 in PATRON ADS, otherwise the t-shirt must be purchased. The cost to purchase a t-shirt is \$17. Any student may request a custom name to be printed on the back of the t-shirt for an additional \$6 fee.

## **Parental/Guardian Involvement**

If any parent/guardian has concerns and wishes to read the script prior to auditions please notify one of the directors as soon as possible.

**Parents play a very important part in the success of the production;** in fact, we will be counting on it! At the Organizational Meeting parents/guardians will be able to volunteer their services for various committees and crews Crews include:

- Ticket sales- box office
- Food team- Gathering food, beverages and paper goods. Feeding musical team during tech and show week
- Costumes- Gathering from thrift stores, shopping, cutting fabric, altering, if skilled: sewing and alterations.
- Props- finding and Gathering items needed in the show
- Set build- Saturday build and paint sets- ALL SKILL LEVELS NEEDED! Many hands make light work Volunteer your friends!
- Public relations- Poster distribution, contact newspaper, CATV 8, set up radio and newscasts, needs to be self motivated workers.
- Memory team- Take Photos, Make promo video to show at schools/post on website, make slideshow for school TV screens, make cast Photo board
- Concession stand- gather, organize, and handle refreshments and fundraising ideas on show nights
- Daytime helpers- Available to run errands because we are teaching during business hours and we need help sometimes! (clearances needed, and help is upon request)
- Electronic patron advertisements- Technical skills needed for pre show scrolling ads.
- Fundraising- Arrange fundraisers for the musical (i.e.: Sweet frog night, Chipotle night, Hoss' night)
- Cast party chaperones- needed to serve food, facilitate activities, and clean up

## **Sweeney Todd: The Demon Barber of Fleet Street**

### **Prologue**

A man steps forward and invites the audience to attend the tale of Sweeney Todd. As the company begins to outline Sweeney's dark tale ("The Ballad of Sweeney Todd").

## **Act One**

Returning to London after years of exile ("No Place Like London"), Sweeney Todd encounters Mrs. Lovett, who runs a failing pie shop above which Todd's old barbershop stands ("The Worst Pies in London"). Mrs. Lovett reveals his true identity as Benjamin Barker, a barber unjustly transported by the corrupt Judge Turpin, who desired Barker's wife ("Poor Thing"). Learning that his wife, Lucy, took poison and his daughter, Johanna, is now Turpin's ward, Todd vows revenge. Mrs. Lovett returns his precious razors, rekindling his bloodthirsty resolve ("My Friends").

Meanwhile, the beautiful Johanna is kept locked away by the Judge. She dreams of freedom as she sings to her caged birds ("Green Finch and Linnet Bird"). Young sailor Anthony Hope falls instantly in love with Johanna ("Ah, Miss" / "Johanna"), but the Judge warns him away.

In St. Dunstan's Marketplace, Todd challenges rival barber Pirelli to a shaving contest ("The Contest") and wins easily. Later, Pirelli tries to blackmail Todd, revealing he knows Todd's real identity. Todd kills him ("Pirelli's Death") and Mrs. Lovett proposes a gruesome solution: bake Pirelli's body into her pies. When Anthony tells Todd of his plan to rescue Johanna, Todd offers to hide them both. Meanwhile, the Judge decides to marry Johanna himself to keep her away from other men ("Johanna – Judge Turpin").

As Todd waits for the Judge to return for a shave ("Pretty Women"), Anthony's interruption ruins his chance for revenge. Enraged, Todd decides to kill as many people as he can until he can destroy Turpin ("Epiphany"). Mrs. Lovett suggests they use the bodies to make meat pies, finally giving her shop some real "meat." Todd agrees, and they celebrate their new venture ("A Little Priest").

## **Act Two**

Mrs. Lovett's pie shop flourishes with the new, disturbingly popular "secret ingredient" ("God, That's Good!"). Upstairs, Todd dispatches more victims into his new barber's chair, their bodies sent down to the bake house. Anthony scours the streets for Johanna, who has been confined to an asylum ("Johanna – Act II Sequence").

Mrs. Lovett dreams of a seaside future with Todd ("By the Sea"), but he remains obsessed with revenge. Anthony and Todd plot Johanna's rescue by disguising Anthony as a wigmaker ("Wigmaker Sequence" / "The Letter"). Meanwhile, the loyal Tobias, working for Mrs. Lovett, grows suspicious of Todd's dark deeds ("Not While I'm Around").

Anthony successfully frees Johanna ("Fogg's Asylum"), but chaos erupts as the lunatics of the asylum flood the streets ("City on Fire"). Johanna and Anthony arrive at Todd's shop for refuge, but Todd's obsession clouds his judgment. Mistaking Johanna for a sailor, he nearly kills her before she escapes.

The Beggar Woman, who has been lurking about, enters Todd's shop and is murdered by him in a moment of impatience. Judge Turpin arrives at last, ready for his final shave. Todd reveals his identity as Benjamin Barker and exacts his long-awaited revenge ("The Judge's Return").

Down in the bake house, Mrs. Lovett tries to dispose of the Beggar Woman's body in the oven. Todd discovers that the Beggar Woman was his wife, Lucy, and, in fury, kills Mrs. Lovett by hurling her into the flames ("Final Scene Part I"). Todd cradles Lucy's body in grief ("Final Scene Part II")—until Tobias, driven mad by what he has seen, kills Todd with his own razor.

## Epilogue

The company returns to remind us that vengeance lives in all of us ("The Ballad of Sweeney Todd"), closing this dark, unforgettable tale.

## Character Breakdown

| Role                | Description                                                                                                                                                                                                                                                                                                                                                                                                               |
|---------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Sweeney Todd</b> | Sweeney escaped from prison after being wrongfully accused and jailed for fifteen years. Formerly a proud barber, a loving husband and a happy father, Sweeney is now consumed by loss and revenge. He has returned to London to right the wrongs committed against him, his wife, and his daughter. Sweeney is charming but hot-tempered, ferocious yet vulnerable.                                                      |
| <b>Mrs. Lovett</b>  | An entrepreneurial meat pie shop owner who will do whatever it takes to survive. She is in love with Todd and hopes that he'll forget the past and build a new life with her. At first shocked by Sweeney's bursts of violence, Lovett turns his desire for revenge into a profitable business venture. She is resourceful, ambitious, charismatic, and has great comedic timing.                                         |
| <b>Anthony</b>      | A youthful sailor who helps Sweeney return to London and unexpectedly falls in love with Johanna. He is idealistic, romantic and a little reckless. His passions sometimes get the better of his reason and his enthusiasm sometimes makes him unintentionally comedic. Over the course of the show he awakens to the horrors around him and becomes disillusioned with London.                                           |
| <b>Johanna</b>      | Todd's long-lost daughter and Judge Turpin's young ward. Homeschooled and largely homebound. She has a rebellious, subversive and romantic streak and longs to escape her confinement. Johanna is aware that Judge Turpin isn't her real father and suspects that he might be a predator. Like her father, she has experienced trauma and possesses a buried capacity for violence. Soprano.                              |
| <b>Toby</b>         | A poor lad apprenticed first to Pirelli and then to Mrs Lovett. He is industrious and eager to please, with a good sense of humor. Uneducated, but innately clever and observant, Tobias responds quickly to the kindness of Lovett but grows increasingly suspicious of Sweeney. After a betrayal, Toby experiences the violence and terror of this world and snaps. Or maybe he just becomes like everyone else. Tenor. |

|                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Judge Turpin</b>   | A lecherous public official who portrays himself as a sanctimonious authoritarian. He takes advantage of his position to imprison Todd, assault Lucy, and take Johanna in as his ward. He is aware that what he wants and what he's done is wrong, yet chooses to ignore or push against his conscience. Embodies Puritanical hypocrisy: he lusts after Johanna, even as he professes to keep her innocent.                                                                                                                       |
| <b>Beadle Bamford</b> | A pompous public official who is responsible for the health and safety of London. He possesses a dry, deadpan sense of humor and enjoys wielding his power. He is not a snivelling civil servant. He is deeply loyal to Turpin, though in his heart of hearts he believes he's better than the judge. The Beadle loves singing children's nursery rhymes, which remind him of his youth. Tenor with a strong falsetto.                                                                                                            |
| <b>Beggar Woman</b>   | An eerie, poor soul living on the streets of London. She supports herself by begging. The Beggar Woman is Sweeney's wife, Lucy, who lost her mind after being assaulted by Turpin and taking poison. She has occasional flashes of lucidity and distrusts Mrs. Lovett.                                                                                                                                                                                                                                                            |
| <b>Pirelli</b>        | A former employee of Sweeney's who has since developed a public persona as a flamboyant and flashy world-famous Italian barber. A charlatan who sells fake medicine and challenges other barbers to shaving contests. Pirelli is charming, calculating, and over-the-top comedic. Does not take lightly to being publicly embarrassed by Sweeney. High tenor. Speaks in both an Italian and Irish Accent.                                                                                                                         |
| <b>Jonas Fogg</b>     | The owner of Fogg's Asylum. Fogg sells the hair of inmates to wigmakers. Considers the inmates "children" and takes pleasure in showing them off to visitors. Chooses to ignore the human rights of his patients in the name of scientific progress. An authoritarian who is really a coward at heart. Speaking role who sings with the ensemble.                                                                                                                                                                                 |
| <b>Ensemble</b>       | The ensemble acts as a Greek Chorus, commenting on the action and participating in the tale. They are the show's chief storytellers, taking on the roles of customers, townspeople, police, inmates at the insane asylum, Sweeney's thoughts, and Sweeney's victims. They stand in for us and there is a feeling of them always being nearby, watching. The ensemble gets ample opportunities for vocal challenges and is showcased with solos and harmonies throughout the show. Sopranos, altos, tenors, baritones, and basses. |

## SONG List

| Song #       | Scene | Song title                           |                                 |
|--------------|-------|--------------------------------------|---------------------------------|
| <b>Act 1</b> |       |                                      |                                 |
| #1           | PR    | <i>Prelude</i>                       |                                 |
| #2           | PR    | <i>Ballad of Sweeney Todd</i>        | Chorus                          |
| #3           | 1     | <i>No Place Like London</i>          | Anthony, Sweeney, Beggar Woman  |
| #4           | 1     | <i>Transition Music</i>              |                                 |
| #5           | 2     | <i>Worst Pies in London</i>          | Lovett                          |
| #6           | 2     | <i>Poor Thing</i>                    | Lovett, Sweeney                 |
| #7           | 2     | <i>My Friends</i>                    | Lovett, Sweeney                 |
|              | 2     | <i>Ballade reprise</i>               | Chorus                          |
| #8           | 3     | <i>Green Finch and Linnet Bird</i>   | Johanna                         |
| #9           | 3     | <i>Ah, Miss</i>                      | Anthony, Johanna, Beggar woman  |
| #10          | 3     | <i>Johanna Pt 1</i>                  | Anthony                         |
| #11          | 3     | <i>Johanna Pt 2</i>                  | Anthony                         |
| #12          | 4     | <i>Pirelli's Miracle Elixir</i>      | Toby, Lovett, Todd, Chorus      |
| #13          | 4     | <i>Pirelli's entrance</i>            | Pirelli                         |
| #14          | 4     | <i>The Contest</i>                   | Pirelli                         |
| #15          | 4     | <i>Ballade of Sweeney Todd</i>       | Chorus                          |
| #16          | 5     | <i>Wait</i>                          | Beggar Woman, Lovett            |
| #17          | 5     | <i>Pirelli's Death</i>               | Pirelli                         |
| #18          | 5     | <i>Pirellis Death Underscore</i>     | ?                               |
| #19          | 5     | <i>Ballade of Sweeney Todd</i>       | Chorus                          |
| #20          | 6     | <i>Underscore</i>                    |                                 |
| #21          | 6     | <i>Kiss Me Pt 1</i>                  | Johanna, Anthony                |
| #22          | 6     | <i>Ladies in their Sensitivities</i> | Beadle, Judge                   |
| #23          | 6     | <i>Kiss Me Pt 2</i>                  | Beadle, Judge, Johanna, Anthony |
| #24          | 7     | <i>Underscore</i>                    |                                 |
| #25          | 7     | <i>Pretty Women Pt 1</i>             | Sweeney, Judge                  |
| #26          | 7     | <i>Pretty Women Pt 2</i>             | Sweeney, Judge                  |
| #27          | 7     | <i>Epiphany</i>                      | Sweeney, Lovett                 |
| #28          | 7     | <i>A Little Preist</i>               | Sweeney, Lovett                 |

|      |    | ACT 2                                  |                                         |
|------|----|----------------------------------------|-----------------------------------------|
| #29  | 1  | <i>God thats good</i>                  | Sweeney, Lovett, Toby, Chorus           |
| #30  | 2  | <i>Johanna (Act II sequence)</i>       | Sweeney, Anthony, Johanna, Beggar Woman |
| #31  | 3  | <i>After Johanna (act II sequence)</i> | Johanna                                 |
| #32  | 4  | <i>By The Sea Intro</i>                | Lovett                                  |
| #33  | 4  | <i>By The Sea Pt 1</i>                 | Sweeney, Lovett                         |
| #34  | 4  | <i>By The Sea Pt 2</i>                 | Sweeney, Lovett                         |
| #35  | 4  | <i>Wigmakers Sequence</i>              | Sweeney, Anthony, Chorus                |
| #36  | 4  | <i>The Letter</i>                      | Chorus                                  |
| #37  | 4  | <i>After the Letter</i>                |                                         |
| #38  | 5  | <i>Not While I'm around</i>            | Lovett, Toby                            |
| #39  | 5  | <i>After Not while I'm around</i>      |                                         |
| #40  | 6  | <i>Parlour songs Pt 1</i>              | Beadle                                  |
| #41  | 6  | <i>Parlour songs Pt 2</i>              | Lovett, Toby, Beadle                    |
| #42  | 6  | <i>Parlour songs Pt 3</i>              | Lovett                                  |
| #43  | 7  | <i>Fogg Asylum</i>                     | Chorus                                  |
| #43a | 7  | <i>Fogg's Passacaglia</i>              |                                         |
| #44  | 7  | <i>City on Fire</i>                    | Johanna, Chorus                         |
| #45  | 8  | <i>Searching Pt 1</i>                  | Sweeney, Lovett, Beggar woman, Chorus   |
| #46  | 9  | <i>Searching Pt 2</i>                  | Anthony, Johanna, Beggar Woman          |
| #47  | 9  | <i>The Judges return</i>               | Sweeney, Judge                          |
| #48  | 10 | <i>Final Scene Pt 1</i>                | Sweeney, Lovett                         |
| #49  | 10 | <i>Final scene Pt 2</i>                | Sweeney, Toby                           |
| #50  | EP | <i>Final scene Pt 3</i>                | Chorus                                  |

# AUDITION MONOLOGUES

**\*Prepare ONE monologue for your auditions\***

-Memorization is highly recommended

-If accents/or character voices are part of the character please try to use them

-Act out the monologue- don't stand and read, show the character!

## **Mrs. Lovett (cockney)**

Nothing like a nice sit down, is there, dear, after a hard day's work? Four and thruppence... Four and eleven pence. That makes 7 pounds nine shillings and four pence for this week. Not bad—and that don't include wot I had to pay out for my nice cheery wallpaper or the harmonium. And a real bargain it was, dear, it being only partly singed when the chapel burnt down. Mr. T., are you listening to me? We got a nice respectable business now, money coming in regular — since we're careful to pick and choose — only strangers and such like wot won't be missed — who's going to catch on?

## **Beggar Woman (Cockney)**

(Speak or sing Lyric) ALMS, ALMS, ...FOR A MISERABLE WOMAN ...BEG YOUR PARDON, IT'S YOU SIR... THANK YOU... THANK YOU, KINDLY. That! That's Judge Turpin's house, that is, and that's Johanna, his pretty little ward. But don't you go trespassing there, young man. Not if you value your hide. Tamper there and it's a good whipping for you — on any other youth with mischief on this mind.

## **Johanna (British)**

(Speak Lyric) He means to marry me Monday. What shall I do? I'd rather die. I'll swallow poison on Sunday, that's what I'll do, I'll get some lye. Oh dear, was that a noise? I think I heard a noise. It couldn't be, he's in court, he's in court today, Still that was a noise, wasn't that a noise? You must have heard that.

## **Tobias (cockney)**

Oh, you're so good to me, ma'am. Sometimes, when I think what it was like with Signor Pirelli --- it seems like the Good Lord sent you for me. You know, ma'am, there's nothing I wouldn't do for you. If there was a monster or an ogre or anything bad like that wot you don't know was after you, I'd rip it apart with my bare fists, I would.

## **MUSIC EXCERPTS- FEMALE ROLES:**

**\*Prepare ALL excerpts- the background tracks on the website will be used during the audition- the more you can act while singing, and the more you have memorized the better your audition will be. However, memorization is not required\***

Joanna- Green Finch And Linnet Bird

Pg. 62 Start at Intro Measure D with Repeats. singing starts at measure 1- to pg 63 Measure 15  
"Maddened by the star"

Mrs Lovett- Worse Pies in London

Pg 34 Measure 2 "Wait whats yer rush" to pg. 36 Measure 23 "The worst pies in London"

Old Woman- No Place like London

Pg 21 Measure 28 " Alms Alms" to Pg 22 "Hey Don't I know you Mister"

Pirelli - The Contest

Pg. 104, m. 61 "To cut a da hair" to Pg. 105, m. 75 "It take a da Grace"

## No. 6

GREEN FINCH AND LINNET BIRD  
(JOHANNA)

JOHANNA: (*To Bird Seller*) And how are they today? BIRD SELLER: Hungry as always, Miss Johanna.

Ad lib. (*Electronically reproduced bird sounds continue, then fade*)

First system of musical notation, featuring piano accompaniment and bird sounds. The top staff has measures A, B, and C. The middle staff has piano (p) and mezzo-piano (mp) markings. The bottom staff has piano (p) and mezzo-piano (mp) markings. Bird sounds are indicated by wavy lines and trills.

Second system of musical notation, featuring piano accompaniment and bird sounds. The top staff has a measure marked D. The middle staff has a measure marked E. The bottom staff has a measure marked F. The tempo is marked Allegretto, poco rubato (♩ = 112).

Allegretto, poco rubato (♩ = 112)

Third system of musical notation, featuring piano accompaniment and bird sounds. The top staff has a measure marked G. The middle staff has a measure marked H. The bottom staff has a measure marked I. The tempo is marked Allegretto, poco rubato (♩ = 112).

JOHANNA:

Fourth system of musical notation, featuring piano accompaniment and bird sounds. The top staff has a measure marked 1. The middle staff has a measure marked 2. The bottom staff has a measure marked 3. The tempo is marked Allegretto, poco rubato (♩ = 112).

Green finch and lin-net bird, night-in-gale, black-bird, How is it you sing?

5  
J. How can you ju-bi-late, sit-ting in cag-es, Nev-er tak-ing wing?

9 *poco rit.* *a tempo*  
Out-side the sky waits, beck-on-ing, beck-on-ing, Just be-yond the bars.

12 *poco accel. e cresc.*  
How can you re-main, star-ing at the rain, mad-dened by the

15 *mf* *poco rit.* *stars?* *L.H. mf* *poco rit.* *simile* *dim.*

## No. 3

THE WORST PIES IN LONDON  
(MRS. LOVETT)

*Mrs. Lovett does not notice Todd until his shadow passes across her.  
She looks up, knife in air, and screams, freezing him in his tracks.*

START

**Allegretto agitato (♩ = 112)**  
**MRS. LOVETT:** (Sticks the knife into the counter)

Wait! What's yer rush? What's yer hur - ry? You gave me such a

(Wipes her bands on her apron) (Pushes Todd onto a stool)

fright, I thought you was a ghost! Half - a min-ute, can't-cher? Sit! Sit ye down! Sit! All I meant is that I

(Todd (Mrs. Lovett flicks grunts) dust from a pie)

have-n't seen a cus-tom-er for weeks. Did you come here for a pie, sir? Do for-give me if me

7 *(Plucks something off a pie)* *(Drops it on the floor)* *(Stomps on it)*

M.L. head's a lit-tle vague. Ugh! What is that? But you'd think we had the plague from the way that peo-ple

9 *(Flicks at something on the counter)* *(Spots it moving)* *(Smacks it with her hand)* *(Looks at her band)* *(Wipes it on her apron)*

keep a - void-ing...No, you don't! Heav-en knows I try, sir! Yich! But there's no-one comes in

11 *(Blows dust off the pie as she brings it to him)* *(Todd nods and grunts)*

e-ven to in-hale. Tak! Right you are, sir, would you like a drop of ale? Mind you, I can hard-ly

13 *poco rit.* *Meno mosso, sempre rubato* *sempre f*

blame them. These are prob-a-bly the worst pies in Lon - don.

*L.H. mf poco rit.* *mp espressivo* *mf*

17  
M.L.

I know why no - bod - y cares to take them. I should know, I

20

make them, But good? No, The worst pies in Lon - don.

24

E - ven that's po - lite. The worst pies in Lon - don.

27

If you doubt it, take a bite: Is that just dis - gust - ing? You have to con -

(Todd bites into the pie)

END

# No Place Like London

21

Rubato (♩ = 66)

It is here we go our several ways. Farewell, Anthony, I will not soon forget the good ship Bountiful nor the young man who saved my life.

19  
T. learn.

L.H.

ANTHONY: There's no cause to thank me for that, sir. It would have been a poor Christian indeed who'd have spotted you pitching and tossing on that raft and not given the alarm.

TODD: There's many a Christian would have done just that and not lost a wink's sleep for it, either.

23

A Beggar Woman appears.

27 Più mosso (♩ = 66) BEGGAR WOMAN:

START

Alms... alms... for a mis-'ra-ble wom-an — On a mis-'ra-ble

R.H. L.H.

20 (As Anthony drops a coin in her bowl) rall. (Leers at him)

chil - ly morn - ing. Thank you, sir, thank you...

dim. rall.

32 (♩ = ♩.) more relaxed  
*mf sub.*  
 B.W. 'Ow would you like a lit - tle muff, dear, A lit - tle jig jig, A lit - tle

35 bounce a-round the bush? Would-n't you like to push me par - aley? You looks to

38 **Tempo Primo (♩ = ♩)**  
 (Turns to Todd, pathetically)  
 40 *mp sub.*  
 me, dear, like you got plen - ty there to push! Alms! Alms! for a pit - i - ful

41 *rit.*  
 wom - an \_\_\_\_\_ Wot's got wan - der - in' wits...Hey, don't I know you, Mis - ter?  
*rit.*

Em.

# The Contest

104

54 *mf espressivo*  
P. face Or e-ven a part Wid-out it - a smart Re-qui-re da

57 *ten.* *Meno mosso* *(Gesturing to Tobias, who pulls down an elaborate anatomical chart of the head)*  
heart. It take - a da art. I show you a chart I stud - y - a  
*ten.*  
*mp*

60 *Again, Todd slowly strops his razor.* *60a* *61* *Rubato* *PIRELLI: (Gaining confidence)*  
start - ing in my your'! *START* *mp* To cut - a da

62 *as he sees Todd so far behind)*  
hair, To trim - a da beard, To make-a da bris - tie clean like a  
*L.H.* *mf molto espressivo*

The musical score is written for a voice part (P.) and a piano accompaniment. It consists of three systems of staves. The first system (measures 54-56) features a vocal line with lyrics 'face Or e-ven a part Wid-out it - a smart Re-qui-re da' and a piano accompaniment. The second system (measures 57-59) includes a tempo change to 'Meno mosso' and a performance instruction '(Gesturing to Tobias, who pulls down an elaborate anatomical chart of the head)'. The vocal line continues with 'heart. It take - a da art. I show you a chart I stud - y - a'. The piano accompaniment includes a triplet in measure 58. The third system (measures 60-62) features a tempo change to 'Rubato' and a performance instruction 'PIRELLI: (Gaining confidence)'. The vocal line continues with 'start - ing in my your'! To cut - a da'. The piano accompaniment includes a section marked 'L.H.' and 'mf molto espressivo'. Handwritten annotations include 'START' in measure 60 and '60a' and '61' above the piano staff in measures 60 and 61 respectively. A large 'X' is drawn over the first two systems of the score.

65  
P. whis - tie, Dis is from ear - ly in - fan - cy da

67 *ten.* tal - ent give to me by God! *mf* It take - a da skill, It take - a da

71 brains, It take - a da will To take - a da pains, — It take - a da

END

Todd, with a few deft strokes, latbers and shaves his man, and signals the Beadle.

74 pace, It take - a da grace — BEADLE The win - ner is Todd!