

ALL

FINE... LIFE!

(End of song.)

NANCY

(looking at OLIVER)

'Ere, who's this then Fagin?

FAGIN

Oh ladies, I forgot, you must meet our new lodger - Master Oliver Twist Esquire.

NANCY and BET both curtsey. Oliver bows solemnly.

NANCY

Charmed!

BET

Pleased to meet you, I'm sure.

OLIVER bows. The BOYS laugh and cat call.

FAGIN

Oh yes, we're all ladies and gentlemen 'ere. We're all quality...

BOYS

Ho yuss!

OLIVER looks at them hurt and angry. NANCY seeing this immediately takes his part.

NANCY

Don't you take no notice of 'em Oliver. Just cos you've got manners and they ain't.

(to BOYS)

You wouldn't know quality if you saw it - none of yer! Dodger!

DODGER

Yeah?

NANCY

Have you seen the way them quality gentlemen treats their ladies?

DODGER

Of course I have.

NANCY

Shall we show them how it's done?

DODGER

Definitely!

#23 - *I'd Do Anything*

FAGIN

Go on Nancy, give us a free show.

NANCY

So, how's it go then Dodger? It's all bowing and 'ats off... and...

DODGER

"Don't let your petticoats dangle in the mud my darling."

NANCY

And "I'll go last."

DODGER

No, I'll go last.

DODGER sings this send-up on the "gentry".

I'D DO ANYTHING
FOR YOU, DEAR, ANYTHING—
FOR YOU MEAN EV'RYTHING
TO ME.

I KNOW THAT
I'D GO ANYWHERE
FOR YOUR SMILE, ANYWHERE—
FOR YOUR SMILE, EV'RYWHERE—
I'D SEE.

NANCY

WOULD YOU CLIMB A HILL?

DODGER

ANYTHING!

NANCY

WEAR A DAFFODIL?

DODGER

ANYTHING!

NANCY

LEAVE ME ALL YOUR WILL?

SIKES starts towards FAGIN, who merely stares vacantly ahead.

SIKES

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

They all look around at each other.

DODGER

I suppose it'll have to be me.

FAGIN

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

(He looks at Nancy)

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

(Smirking at Nancy)

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

NANCY

It's no good trying it on with me.

SIKES goes across to her menacingly.

BILL

And just what do you mean by that remark?

NANCY gets up and faces SIKES.

NANCY

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

BILL

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

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

FAGIN

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

SIKES

She'll go Fagin.

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

NANCY

No she won't Fagin!

SIKES

Yes, she will Fagin!

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

Bullseye!

SIKES & BULLSEYE exit.

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

NANCY

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

Visual cue: as Bet gets halfway upstage

#31 - *As Long As He Needs Me*

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

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

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

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

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

MR BUMBLE*(heatedly)*

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

#44 - *The Locket*

By experience!

BUMBLE exits.

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

MRS BEDWIN enters, looking flustered.

MRS BEDWIN

There is a young woman enquiring for you, sir.

MR BROWNLOW

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

(he hands her the locket.)

MRS BEDWIN

(amazed)

Why it's, Miss Agnes, sir!

MR BROWNLOW

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

MRS BEDWIN

If only she had told us.

NANCY appears in the doorway.

MR BROWNLOW

(Seeing her)

Mrs Bedwin, who is this?

MRS BEDWIN

(Turning to MR BROWNLOW)

It's about the boy sir.

MR BROWNLOW

Have you news of Oliver?

NANCY

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

MR BROWNLOW

Who took him?

NANCY

Me and...

(she stops)

...and someone else.

MR BROWNLOW

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

NANCY

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

MR BROWNLOW

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

NANCY

I do want to help—but...

MR BROWNLOW

Then at least tell me where I can find him.

NANCY

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

MR BROWNLOW

Where then?

NANCY

The Bridge, London Bridge. Tonight. At midnight.

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

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

MR BROWNLOW stares at her, doubtful and suspicious.

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

MR BROWNLOW

(making up his mind)

Very well—I'll be there.

NANCY

Thank God!

She turns to go.

MR BROWLOW

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

NANCY

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

MR BROWNLOW

(insistently)

Who is this man? Perhaps we can...

NANCY

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

MRS BEDWIN

I understand, my dear.

MR BROWNLOW

But a man who might kill you?

NANCY

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

(Nancy exits.)

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

MRS BEDWIN

Do you think we can trust her Mr Brownlow?

MR BROWNLOW

I'm afraid we have no choice Mrs Bedwin.

In the street outside Brownlows house NANCY appears.

NANCY

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

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

31. As Long As He Needs Me

(F major version)

WARNING:

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

VISUAL CUE: As BET gets halfway upstage.

Slowly (colla voce)

♩ = 76

As long as

3

he needs me_____ Oh yes he does need me_____ In spite of

7

what you see_____ I'm sure that he needs me_____ Who else would

11

love him still_____ When they've been used so ill_____ He knows I

15

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

19 In 2

so much_____ when he is gone But when he's

23 In 4

near me_____ I don't let on_____ The way I

27

feel in - side_____ The love I have to hide_____ The hell! I've

31

got my pride,_____ As long as he needs me.

35 **Con moto (in 2)**

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

39 In 4

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

44 **Sostenuto**

he needs me_____ I know where I must be_____ I'll cling on

48

stead - fast - ly_____ As long as he needs me_____ As long as

52

life is long_____ I'll love him right or wrong_____ And some-how

#31 - As Long As He Needs Me (F major)

56 rall.

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

60 **In 2**

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

64 **accel.** rall. A tempo

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

69

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

73 **poco accel.**

just — as long as he needs me —

20. Intermezzo (Part One)

CUE:

FAGIN: If you go on this way, you'll be the greatest man of all time.

FAGIN

A *p* *B* *C*

You've got to pick a poc-ket or two, boys. You've

D *E* *Lento* *4*

got to pick a poc-ket or two.

4 *Moderato* *x 4* *13*

The musical score for Intermezzo (Part One) is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of three staves. The first staff contains measures 1-3, marked with 'A', 'p' (piano), 'B', and 'C'. The second staff contains measures 4-5, marked with 'D', 'E', 'Lento', and a '4' indicating a four-measure rest. The third staff contains measures 6-13, marked with '4', 'Moderato', 'x 4', and '13', indicating a four-measure rest followed by a 13-measure rest.

21. Intermezzo (Part Two) – TACET

CUE: *As Bill turns to exit.*

22. It's a Fine Life

CUE:

NANCY: Plummy and slam!

FAGIN: Nancy! (*Music starts*)

♩ = 80

2 Repeat ad lib. **NANCY**


DODGER: Small plea-sures, small plea-sures,
Not me!

Who would de-ny us these? Gin tod-dies, large mea-sures,

No skimp-ing if you please! I rough it, I love it,


The musical score for 'It's a Fine Life' is written in treble clef with a key signature of three flats and a common time signature. It begins with a tempo marking of quarter note = 80. The score is divided into three systems. The first system contains measures 1-2, with a '2 Repeat ad lib.' marking and a 'NANCY' box. The second system contains measures 3-4, with a 'DODGER:' marking and the lyrics 'Small plea-sures, small plea-sures, Not me!'. The third system contains measures 5-8, with the lyrics 'Who would de-ny us these? Gin tod-dies, large mea-sures,' and 'No skimp-ing if you please! I rough it, I love it,'.

13




Life is a game of chance. I ne-ver tire of it,

17 **rall.** // **A tempo**




Lead-ing this mer-ry dance. If you don't mind hav-ing to go with

20 **ALL** **NANCY**




out things, It's a fine life! It's a fine life! Tho' it

23 **ALL**



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

26 **NANCY**



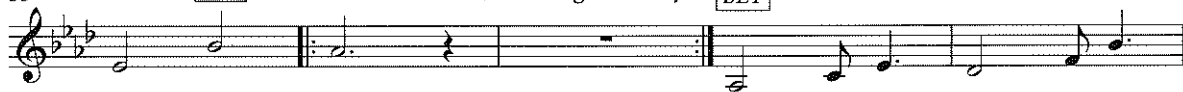
fine life! When you've got some-one to love, You for-get your care and

30



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

33 **ALL** **NANCY: Ain't that right, Bet?** **BET: Yeah, that's right, Nancy.** **BET**



fine, fine life. Who cares if straight la-ces

38 **NANCY**



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

43 **NANCY & BET** **NANCY**



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

#22 - It's A Fine Life