

40. Reviewing the Situation

CUE: FAGIN:

Take care of her, Bill. (*SIKES exits.*)Take care of him Dodger. (*DODGER takes OLIVER off.*)

... And I'll take care of myself!

Moderato ♩ = 120

11

Musical score for the beginning of 'Reviewing the Situation'. It features a single staff with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The tempo is marked 'Moderato' with a metronome marking of ♩ = 120. The score starts with a whole rest for 11 measures. At measure 12, there is a 'Cadenza' section consisting of a melodic line with a fermata and a more rhythmic line. A box labeled 'FAGIN' is placed above the staff at the end of the cadenza, and a fermata labeled 'A' is placed below the staff.

13 *Colla voce*

Musical score for the first line of lyrics. It features a single staff with a treble clef, a key signature of three flats, and a 4/4 time signature. The lyrics are: man's got a heart, has-n't he? Jok - ing a-part, has-n't he? And tho'

Musical score for the second line of lyrics. It features a single staff with a treble clef, a key signature of three flats, and a 4/4 time signature. The lyrics are: I'd be the first one to say that I was - n't a saint I'm

Musical score for the third line of lyrics. It features a single staff with a treble clef, a key signature of three flats, and a 4/4 time signature. The lyrics are: find - ing it hard to be real - ly as black as they paint.

Musical score for the fourth line of lyrics. It features a single staff with a treble clef, a key signature of three flats, and a 4/4 time signature. The tempo is marked 'Allegro' with a metronome marking of ♩ = 125. The lyrics are: I'm re - view - ing the sit - u - a - tion Can a

Musical score for the fifth line of lyrics. It features a single staff with a treble clef, a key signature of three flats, and a 4/4 time signature. The lyrics are: fel - low be a vil - lain all his life? All the tri - als

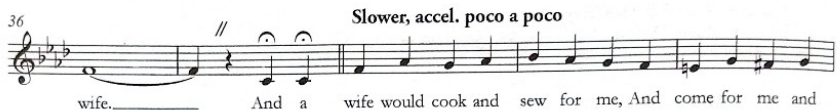
31



— and tri - bu - la - tion. Bet - ter set - tle down and get my - self a

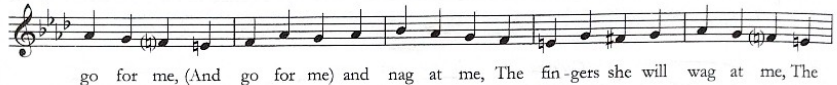
36

Slower, accel. poco a poco



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

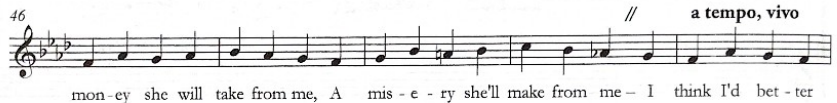
41



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

46

// a tempo, vivo



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

51

Lento, ad lib.
Cadenza



think it out a - gain. A

54

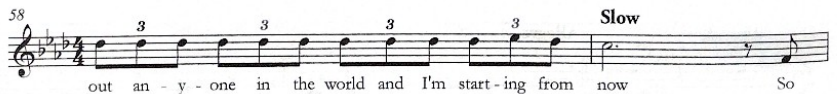
Colla voce



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

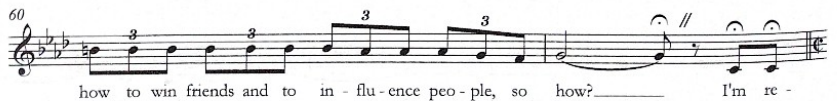
58

Slow



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

60



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

62 **Allegro**

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

67

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

72

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

77 **Slower, accel. poco a poco**

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

82

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

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

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

Lento **rall.**

gain. _____ So

94 **Colla voce**

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

98

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

100

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

102 **Allegro** 102A 103

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

106

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

111

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

116 **Slower, accel. poco a poco**

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

121

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

126 **Vivo**

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

131

gain. _____ What

133

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

137

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

139

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

142 **Allegro**

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

147

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

152

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

157 **Slower, accel. poco a poco**

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

162

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

Musical notation for measures 162-165. Treble clef, key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes. Measure 165 contains a fermata over the final note.

166

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

Musical notation for measures 166-169. Treble clef, key signature of two flats. Measure 169 ends with a double bar line and repeat sign.

170

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

Musical notation for measures 170-173. Treble clef, key signature of two flats. Measure 173 features a triplet of eighth notes. The piece ends with a double bar line and repeat sign.

173A

174 **Prestissimo**

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

Musical notation for measures 173A-174. Treble clef, key signature of two flats. Measure 173A has a fermata. Measure 174 is marked **Prestissimo** and ends with a double bar line.

SEGUE Back to the Workhouse

41. Back to the Workhouse – TACET

42. Old Sally – TACET