

MRS. LOVETT: *(To Tobias)* Now, dear, seems like your governor has gone and left you high and dry. But don't worry. Your Aunt Nellie will think of what to do with you. *(Picks up the bottle of gin and pours some more into his glass. Still holding the bottle, she leads him toward the curtains)* Come on into my lovely back parlor. *(They disappear through the curtains)*

JUDGE: *(Looking around)* These premises are hardly prepossessing and yet the Beadle tells me you are the most accomplished of all the barbers in the city.

TODD: That is gracious of him, sir. And you must please excuse the modesty of my establish-

ment. It's only a few days ago that I set up quarters here and some necessaries are yet to come. *(Indicating chair)* Sit, sir, if you please, sir. Sit. *(The judge settles into the chair; Mrs. Lovett, still holding the gin bottle, enters her back parlor with Tobias)*

MRS. LOVETT: See how nice and cosy it is? Sit down, dear, sit. *(She starts to pour him more gin)* Oh, it's empty. Now you just sit there, dear, like a good quiet boy while I get a new bottle from the larder. *(She leaves him alone)*

TODD: And what may I do for you, sir? A stylish trimming of the hair?

No. 16

PRETTY WOMEN (Part I)  
(JUDGE, TODD)

Allegretto grazioso (♩ = 144)

1 TODD: *(cont'd)* A soothing skin massage?

JUDGE: *mf*

Musical score for the first system. It features a vocal line for Judge and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line begins with the lyrics 'You'.

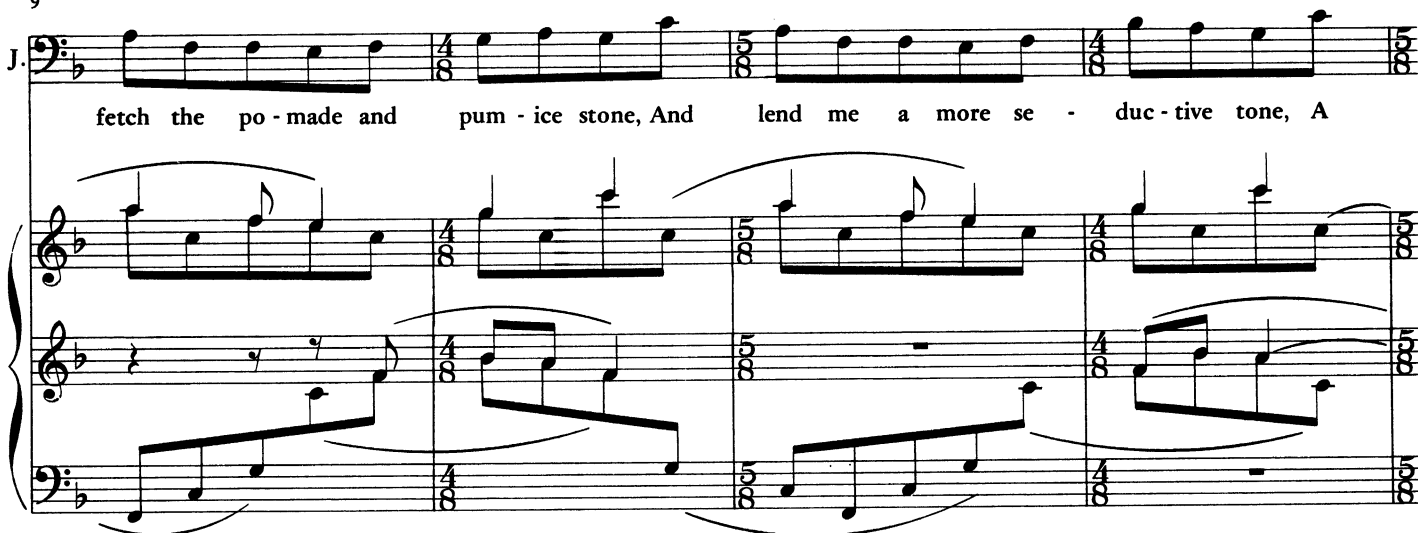
5

see, sir, a man in - fat - u - ate with love, Her ar - dent and ea - ger slave,

So

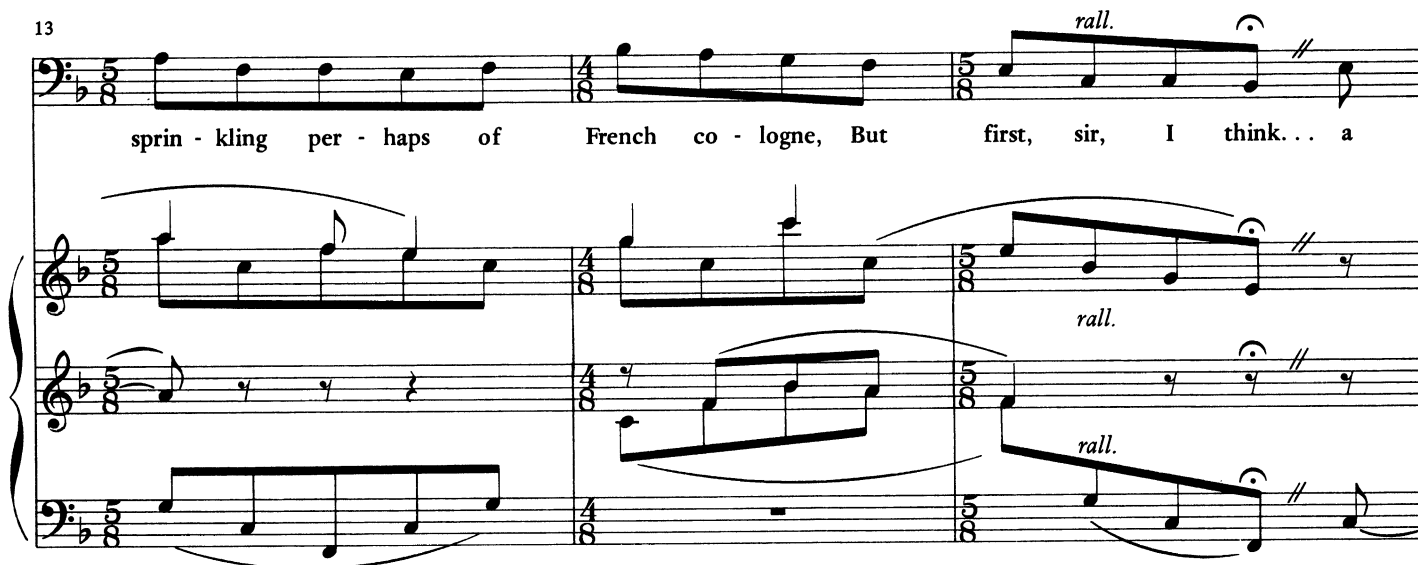
Musical score for the second system. It continues the vocal line for Judge and the piano accompaniment. The piano part maintains the same rhythmic pattern. The vocal line continues with the lyrics 'see, sir, a man in - fat - u - ate with love, Her ar - dent and ea - ger slave, So'.

9

J. 

fetch the po-made and pum-ice stone, And lend me a more se-duc-tive tone, A

13



sprin-king per-haps of French co-logne, But first, sir, I think... a

*rall.*

16 A tempo  
TODD:



The clos-est I ev-er

(JUDGE)

shave.

*mf*

20 He whips the sheet over the Judge and tucks the bib in. The Judge flicks imaginary dust off the sheet, humming as he

T. *gave.*

J.

24 *does so.*

25

*mp*

(Hums ad lib. syllables) Bum - bum-bum-bum-bum-bum - ba - da - dum-bum-bum (etc.)

28

(Gaily) *f*

29

(Whistles)

32

36

38

*mf*

— 'Tis your de - light, sir, catch - ing fi - re from  
 You are in a merry mood today, Mr. Todd.

40

one man to the next.

*mf*

'Tis true, sir, love can still in - spi - re the

44

T. *What more can man re - qui - re?*

J. *blood to pound, The heart leap high - er, What more can man re - qui - re than*

48

T. *More than love, sir. Wom - en. Pret - ty*

J. *love, sir? What, sir? Ah, yes, wom - en.*

52 *He lathers the Judge's face and strops the razor.*

54

J. *wom - en.*

*(Jauntily) mf*

*(Hums ad lib. syllables) Bum - bum - bum - bum - bum - ba - da - dum - bum - bum*

*dim.* *mp*

56

T. *mf*  
(Whistles)

J.  
(etc.)

Strop (optional)

60

63

*poco rall.*

Todd puts the razor down, tilts the Judge's head back and closes the Judge's eyes, then stands back to survey him.

*poco rall.*

*poco rall.*

Segue

No. 16A

PRETTY WOMEN (Part II)  
(TODD, JUDGE, ANTHONY)

Ad lib. (♩ = 144)

TODD: (Finishing the lathering of the Judge's face)

(Hesitating at the throat)

*mf* 1

(Whistles)

The first system of music consists of four measures. The vocal line (top staff) begins with a whistle marked 'mf' and a first ending bracket. The piano accompaniment (middle and bottom staves) is mostly rests, with some chords in the right hand.

5

The second system consists of four measures (measures 5-8). The vocal line continues with a melodic line. The piano accompaniment features chords in the right hand and rests in the left hand.

8

*molto rit. e dim.*

The third system consists of four measures (measures 9-12). The tempo and dynamics are marked 'molto rit. e dim.'. The vocal line has a long note with a fermata. The piano accompaniment has long notes with fermatas in both hands.

11 (♩ = 72) (Puts down brush, picks up razor)

TODD: (To the razor)

13 *p*

Now then, my friend,

*pp* *p*

The fourth system consists of four measures (measures 11-14). The tempo is marked '♩ = 72'. The vocal line has lyrics: 'Now then, my friend,'. The piano accompaniment features a rhythmic pattern in the right hand and sustained chords in the left hand. Dynamic markings 'pp' and 'p' are present.

T. Now to your pur- pose. — Pa - tience, en - joy it, Re -

19 (TODD) *(Nodding)* *mf*  $\text{—} \overset{\frown}{3}$   
 venge can't be tak - en in haste. My

JUDGE: *(Opens his eyes suddenly)* *f*  $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$

22  $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   
 lord. And who may it be said, is your in - tend - ed, sir? My

25 (JUDGE) Todd freezes. JUDGE: And pretty as a rosebud. TODD: As pretty as her mother? JUDGE: What? What was that?

ward. *cresc.* *molto cresc.*

27 (to 29) 29



TODD: Oh, nothing, sir. Nothing. May we proceed? *The Judge leans back again. Todd brings the razor down to his throat.*

30

(♩ = 72)

TODD: (*Shaving him*)

*mp*

33

Pret-ty wom-en... fas-ci-nat-ing... Sip-ping cof-fee,— danc-ing...

*Non rubato*

*mp subito*

*poco cresc.*

37

Pret-ty wom-en— are a won-der.— Pret-ty wom-en!—

*dim.*

*mp*

*p*

41

Sit-ting in the— win-dow or Stand-ing on the— stair,

*mf*

*sempre mp*

45 *mp* (h)

T. Some-thing in them\_ cheers the air.

R.H. L.H. *poco cresc.* *dim.*

49 (TODD)

Pret - ty wom-en. . . Stay with - in you. . .

JUDGE: *mp*

Sil - hou-ett - ed. . . Glanc - ing. . .

53 *mf*

Stay for - ev - er. . . Pret - ty wom-en, - Pret - ty wom-en! -

Breath - ing light - ly. . . Pret - ty wom-en! -

*mf*

*cresc.* *mf*

L.H.

57

T. *mf* Blow-ing out their can - dles or comb-ing out their hair,

J. Blow - ing out their can - dles... Comb - ing out their hair, then they

61

E - ven when they\_ leave, \_\_\_\_\_ they still \_\_\_\_\_ are

leave. E - ven when they leave you and van - ish, they some-how can still re - main

64 *f*

there, They're there. Ah,

there with you, There with you. Ah,

*L.H.* *cresc.*

66 *mf*

T. Pret - ty wom - en at their mir - rors, — let - ter - writ - ing, — weath - er - watch - ing,

J. Pret - ty wom - en — in their gar - dens, flow - er - pick - ing, —

*f*

68 *cresc.* *f*

How they make a man sing! Proof of heav - en —

*cresc.* *f*

How they make a man sing! Proof of heav - en —

71

as you're liv - ing, — Pret - ty wom - en, — sir, pret - ty wom - en, — Here's to

as you're liv - ing, — Pret - ty wom - en, — sir, pret - ty wom - en, — Yes,

*ff*

Todd raises his arm in a huge arc and is about to slice the razor across the Judge's throat when Anthony bursts in.

74

T. *ff*  
pret - ty wom - en, — All the pret - ty wom - en! —

J. *ff*  
pret - ty wom - en, sir, Pret - ty wom - en, pret - ty wom - en, sir, pret - ty wom - en. . .

(♩ = 120)

Todd stops in mid-stroke. The Judge whirls around in his chair.

76 ANTHONY: *f*

Jo - han - na mar-ries me Sun - day! Ev - 'ry - thing's set, we leave to - night!

L.H. *f subito*

Fade on cue: The Judge jumps up, spilling the basin and knocking the razor from Todd's hand.

78

We'll be in Par - is by Mon - day, Out of that heart - less ty - rant's sight. . .