

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 is marked *mp*. 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 continues with the same *mp* marking. 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

A tempo

16

TODD:

The clos-est I ev-er

(JUDGE)

shave.

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)*



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

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

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

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

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 begins with a whistle (marked 'mf') and a first ending bracket. The piano accompaniment is in 8/8 time and consists of a few notes in the right hand and rests in the left hand.

5

The second system of music consists of four measures. The vocal line continues with a melodic line. The piano accompaniment has a more active bass line with some chords in the right hand.

8

*molto rit. e dim.*

The third system of music consists of four measures. The tempo and dynamics are marked 'molto rit. e dim.'. The vocal line ends with a fermata. The piano accompaniment also ends with a fermata.

11 (♩ = 72)

(Puts down brush, picks up razor)

13 *p*

TODD: (To the razor)

Now then, my friend,

*pp* *p*

The fourth system of music consists of four measures. The tempo is marked '♩ = 72'. The vocal line has lyrics: 'Now then, my friend,'. The piano accompaniment starts with a piano fortissimo (*pp*) dynamic and ends with a piano (*p*) dynamic.





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

30

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.*

33

37

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

*dim.*

*mp*

*p*

37

41

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

*mf*

*sempre mp*

41

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!-

*cresc.*  
L.H. *mf*

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 —

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. . .