







# LIONEL BART'S OLIVER!

## RCA ORIGINAL CAST ALBUM

### SIDE ONE

PAGE	TITLE	ARTIST
4	FOOD, GLORIOUS FOOD	Oliver and Boys (Mark Lester)
8	OLIVER!	Mr. Bumble, Widow Corney and Boys (Harry Secombe, Peggy Mount)
10	BOY FOR SALE	Mr. Bumble (Harry Secombe)
12	WHERE IS LOVE?	Oliver (Mark Lester)
16	PICK A POCKET OR TWO	Fagin and Boys (Ron Moody)
18	CONSIDER YOURSELF	Artful Dodger, Oliver and Ensemble (Jack Wild, Mark Lester)
24	I'D DO ANYTHING	Artful Dodger, Nancy, Bet, Oliver, Fagin and Boys (Jack Wild, Shani Wallis, Sheila White, Mark Lester, Ron Moody)

### SIDE TWO

26	BE BACK SOON	Fagin and Boys (Ron Moody)
32	AS LONG AS HE NEEDS ME	Nancy (Shani Wallis)
36	WHO WILL BUY?	Oliver and Ensemble (Mark Lester)
40	IT'S A FINE LIFE	Nancy, Bet and "The Three Cripples" Crowd (Shani Wallis, Sheila White)
43	REVIEWING THE SITUATION	Fagin (Ron Moody)
46	OOM-PAH-PAH	Nancy and "The Three Cripples" Crowd (Shani Wallis)

LAKEVIEW MUSIC PUBLISHING CO. LTD.

SUITE 2.07, PLAZA 535 KING'S ROAD, LONDON SW10 0SZ

International Copyright Secured.

Made in England.

All rights reserved including public performance for profit.

Any arrangement or adaptation of the compositions in this album without the consent of the owner is an infringement of copyright.

sole selling agents: MUSIC SALES LIMITED 8 & 9 FRITH STREET LONDON W1V 5TZ

# Lionel Bart



It is perhaps only fitting that the man who first opened the door for today's millions to the entertainment treasure of Charles Dickens' genius, by using it as inspiration for a musical, is himself

a rarity—the triple-threat creator who writes everything in the show: the score, the lyrics and the book.

And it is somehow especially fitting that Lionel Bart, who is at 36 England's most famous author of modern-day musicals, should have chosen "Oliver!" with which to do it. For, like Oliver, Bart came to fame from humble cockney beginnings.

Bart's first popular success drew directly on his own unaffluent childhood. It was called "Fings Ain't Wot They Used T'Be," and it opened new horizons in the London musical theatre.

As a child, Lionel Bart's favorite candy came wrapped with a picture of Oliver Twist crying for more candy; 25 years later, he wrote "Oliver!"

He had sensed a built-in theatricalism in Dickens, who was a would-be playwright himself. The master story-teller, who wrote "Oliver Twist" over a century ago, has been called by the distinguished literary critic, Edmund Wilson, "the greatest dramatic writer the English had had since Shakespeare . . ."



# The Story

"Oliver!" is about "the search for love," Lionel Bart once said. In the key song, "Where Is Love?", Oliver yearns for his mother. Nancy hungers for Bill Sikes' love, and even Fagin seeks it in his gang of youngsters.

The story tells of a boy born in a workhouse, to a woman of obvious good breeding. She dies in childbirth. The boy is later sold to the highest bidder when he dares to ask for more food. This high bidder, an undertaker, mistreats him, and an assistant bullies the little lad.

Oliver manages to escape, finds his way to London, and meets a young lowlife known as the Artful Dodger, who brings him to the lair of an old fence, Fagin, where the boy is tutored in crime.

He meets Nancy and Bill Sikes, friends of Fagin. Though Nancy loves the ruffian Sikes, she feels sympathy for Oliver when Bill picks on him. On his first attempt as a pickpocket, Oliver is arrested and charged with stealing from a Mr. Brownlow. Recognizing something in Oliver he cannot put his finger on, Brownlow takes the boy home and starts him on a new and happy life.

But one day, out doing an errand for his benefactor, Oliver is seized by Sikes and—reluctantly—by Nancy, too. How Brownlow learns that he is Oliver's great-uncle, and how Nancy gives her life to rescue Oliver for Sikes—these elements in Dickens' tale are related faithfully, but in a new, "never before" way, through drama, music and dance.



from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

# Food Glorious Food

Words and Music by  
LIONEL BART

**Marcato** (♩ = 120)

**Verse**

**F** **F+** **F6**

Is it worth wait-ing for? If we live 'til eight - y - four all we ev - er get is

**F+** **F** **F+** **F6** **Am**

gru - el! Ev - ry day we say a prayer, Will they changethebill of fare? Still we get the sameold gru - el!

**Bb** **Am** **F7** **Bb**

There's not a crust, not a crumb can we find, can we beg, can we bor - row or cadge. But there's

**Am** **C** **Dm7** **G7** **Gm7** **G7**

noth - ing to stop us from get - ting a thrill when we all close our eyes and im - ag - ine;

*rall.*

**Chorus - Brightly in 2**

**C** **Gm7** **C7** **F** **Dm6** **G7-9** **G7**

Food, Glo - ri - ous Food! Hot sau - sage and mus - tard!  
Food, Glo - ri - ous Food! Don't care what it looks like,

C Gm7 C7 F Dm6

While we're in the mood, Cold jelly and  
 Burned, under-done, crude, Don't care what the

G7-9 G7 Cmaj.7 C#dim Dm7 G7 Dm7 G7

cus-tard! Pease pud-ding and sav-e-loys! What next—  
 cook's like. Just think-ing of grow-ing fat, Our sen-

Cdim C6 Em Am

is the ques-tion? Rich gen-tle-men have it Boys  
 ses are reel-ing, One mo-ment of know-ing that

D7 Gdim G7 C Gm7

in-dye-ges-tion! Food, Glo-ri-ous Food!  
 full-up feel-ing! Food, Glo-ri-ous Food!

C7 F Dm6 G7-9 G7 C

We're anx-ious to try it, Three ban-quets a  
 What would-n't we give for, That ex-tra bit

Gm7 C7 F Dm6 G7-9 G7 Cmaj.7 C#dim

day, \_\_\_\_\_ Our fav - our - ite di - et! \_\_\_\_\_ Just pic -  
 more, \_\_\_\_\_ That's all that we live for \_\_\_\_\_ Why should.

Dm7 G9 Am D7 Ab7

- ture a great big steak, fried, roast - ed or stewed. Oh,  
 - we be fat - ed to do noth - ing but brood On

*cresc.*

C Am D9 D7 1. Dm7 G9

food, won - der - ful food, mar - vel - ous food, Glo - ri - ous  
 food, mag - ic - al food, won - der - ful

C G7 2. C Am D9

Food! \_\_\_\_\_ food, mar - vel - ous food, fa - bu - lous

Dm7 G7 G11 C

food, beau - ti - ful food, Glo - ri - ous Food! \_\_\_\_\_

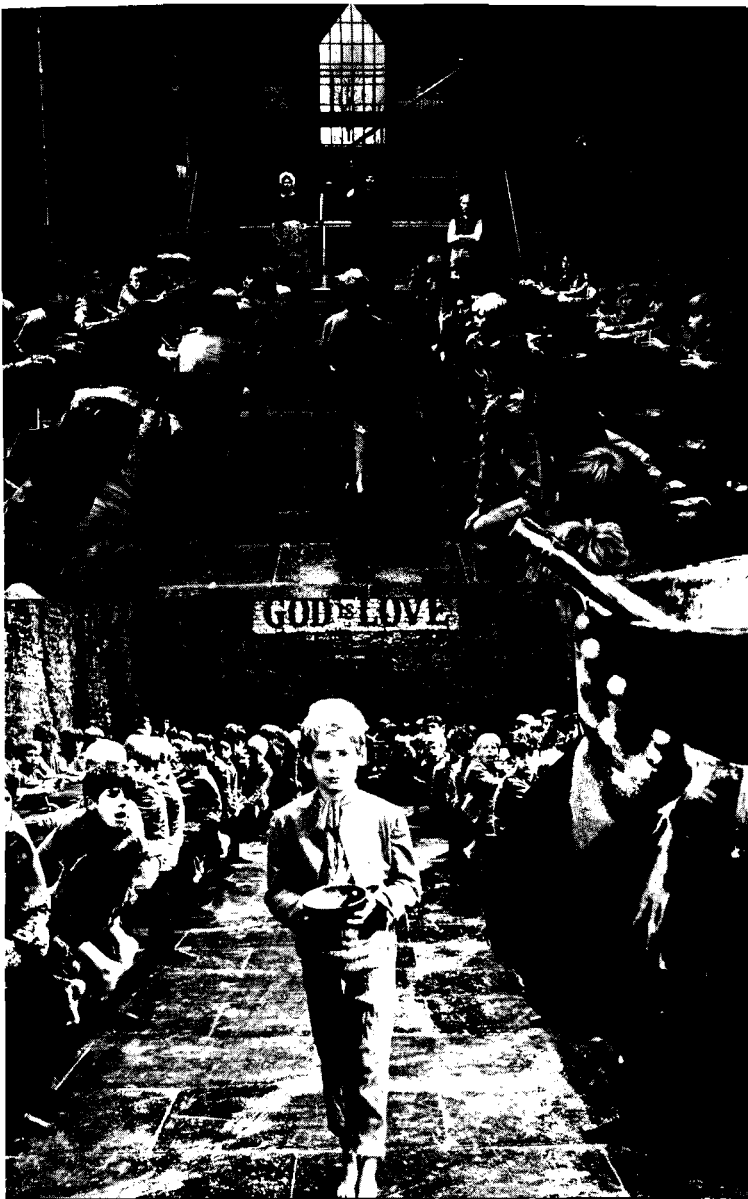
*ten. ten. ten.*

*ten. ten. ten.*

*ten. ten. ten.*



# Food Glorious Food



# Oliver

Words and Music by  
LIONEL BART

C D7 G7 C Am Dm7 G

O - li - ver ! O - li - ver ! Never before has a boy wanted more !

C D7 G7 Am D G

O - li - ver ! O - li - ver Won't ask for more when he knows what's in store. There's a

C7 C9 F6 C7 D#° C7

dark, thin, win - ding stairway without a - ny bannister — Which we'll

F6 A7b9 Dm A7 Dm G7

throw him down, and feed him on cockroaches served in a ca - nis - ter.

C D7 G7 1 C Am Dm7 G

O - li - ver ! O - li - ver ! What will he do when he's turned black and blue ? He will

C D7 G7 D9 G7 C Am Dm7 G7

rue the day somebody named him O - li - ver.

2 C Dm7 G<sup>b5</sup> G7 Molto rubato C

What, heavens pray, will the go - ver - nors say ? : ——— They will lay the blame on the

C7<sup>b9</sup> ten. C. G7 C.

one who named him O - li - ver.

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

# Boy For Sale

Words and Music by  
LIONEL BART

Slow

Bm F#m7 Bm F#m7 Bm F#m7

One boy : Boy for sale ! — He's going cheap ! Only seven  
( 'Ow much then ? )

Bm F#m7 Bm A G A Bm G7

guineas, That, or therea - bout. Fine  
( 'Ow much ? )

Cm Gm Cm Gm Cm Gm7 Cm Gm

boy ! Boy for sale ! — He's yours to , keep for one thousand pennies. — You can work it

Suddenly much faster.

Cm Gm7 Cm B7 A76 Cm G7 Cm Fm6

out. That's 4 pounds, 3 & 4; slightly under 4 guineas, knock'd down from 7 guineas !  
(3 pounds 10 shillings)

Rall. Gm Cm Gm Cm D<sup>b</sup>m6 Fm G Slower  
Cm F<sup>o</sup> A<sup>b</sup>

3 pounds what, sir ! Certainly not, sir ! Any advance on 3 pounds ten, then ? Going, going, gone.—

Slower still.

G7 Cm Gm7 Cm G Cm Gm

— If I should say he wasn't very gree - dy, I could not; I'd be

Still slower.

Cm Gm7 Cm G7 Cm Gm7 Cm Gm

telling you a tale. — One boy ! Boy for sale ! — Come take a

Cm Gm7 Cm G Cm

peep ! Have you ever seen as nice a boy for sale ? —



from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

# Where Is Love?

Words and Music by  
LIONEL BART

Slowly, but rhythmically

Piano introduction in C major, 4/4 time. The music is marked *mf* and consists of a series of chords and melodic lines in both hands, setting a slow, rhythmic mood.

C Dm7 G7 Cmaj7 C6 Cmaj7 Dm7 G7 Cmaj7 C Cmaj7 C7

Where — Is Love? Does it fall from skies a - bove?

Vocal line with piano accompaniment. The piano part features a steady accompaniment with some chordal textures. The vocal line is simple and clear.

F Cm7 F7 Bbmaj7 Bbm7 Eb7 Abmaj7 Ab Ab6 Ab Dm7 G7

Is it un-der-neath the wil-low tree — that I've been dream-ing of?

Vocal line with piano accompaniment. The piano part continues with a similar accompaniment style, including a triplet in the right hand.

C Dm7 G7 Cmaj7 C6 Cmaj7 Dm7 G7 Cmaj7 C Cmaj7 C7 F Cm7 F7

Where — is she who I close my eyes to see? Will I ev-er know the

Vocal line with piano accompaniment. The piano part concludes with a final chordal texture.

Bbmaj7 Bbm7 Eb7 Abmaj7 Ab Ab6 Ab Dm7 G7 C Dm7 G7

sweet "hel-lo" — that's meant for on - ly me? Who can say where she may  
Ev-'ry night I kneel and

Cmaj7 C Cmaj7 C7 F G7 C C#dim Dm7 G7

hide? Must I trav-el far and wide Till I am be-side the  
pray, Let to-mor-row be the day When I see the face of

Cmaj7 Cm7 F9 Bbmaj7 Bb6 Amaj7 A7-9 Dm7 Am

some-one who — I can mean — some-thing to? — Where, —

Dm7 G7-9 1. C Am Dm7 G7 2. C F6 Fdim Cmaj7 C6

Where — Is Love? — Love? —

*rit.*



**Where  
Is Love?**

# Pick A Pocket Or Two



from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

# Pick A Pocket Or Two

Words and Music by  
LIONEL BART

Steadily

Piano introduction in F minor, 4/4 time, marked 'Steadily'. The music consists of a series of chords in the right hand and a simple bass line in the left hand.

## VERSE

1. In this life one thing counts: In the bank large a - mounts!  
 2. Why should we break our backs, Stup - id - ly pay - ing tax?  
 3. Rob - in Hood, what a crook! Gave a - way what he took,  
 4. Take a tip from Bill Sikes: He can whip what he likes,

Musical notation for the first verse, including vocal line and piano accompaniment. Chords are indicated above the vocal line: Fm, Gm7(5b), Fm, Gb7(5b).

I'm a - fraid these don't grow on trees, You've got to Pick A Pock - et Or Two.  
 Bet - ter get some un - taxed in - come: — Bet - ter Pick A Pock - et Or Two. You've  
 Char - i - ty's fine, sub - scribe to mine, Get out and Pick A Pock - et Or Two.  
 I re - call he start - ed small, He had to Pick A Pock - et Or Two.

Musical notation for the second verse, including vocal line and piano accompaniment. Chords are indicated above the vocal line: Fm, Cm, Bbm, Fm, Gm7(5b), Db7, C7, Fm.

## CHORUS

got to Pick A Pock - et Or Two, Boys, you've got to Pick A Pock - et Or Two!

Musical notation for the chorus, including vocal line and piano accompaniment. Chords are indicated above the vocal line: Fm, Bbm, Fm, C7, Fm, Db7, C7, Fm.



Fm Gm7(5b) Fm C7

1. Large a - mounts don't grow on trees, You've got to Pick A Pock - et Or  
 2. Why should we all break our backs? Bet - ter Pick A Pock - et Or  
 3. Rob - in Hood was far too good, Get out and Pick A Pock - et Or  
 4. We can be like old Bill Sikes, If we Pick A Pock - et Or

1. 2. 3. 4. 5th VERSE  
 F F Fm Gm7(5b)

Two. Two. 5. When I see some-one rich,

F Gb7(b5) Fm Cm Bbm Fm Gm7(5b) Db7 C7

Both my thumbs start to itch. On ly to find some peace of mind, I have to Pick A Pock-et Or

5th CHORUS  
 Fm Fm

Two! You've got to Pick A Pock-et Or Two, You've got to Pick A Pock-et Or

Fm Gm7(5b) Fm C7 Fm

Two. Just to find some peace of mind, We have to Pick A Pock-et Or Two!

*rall.*

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

# Consider Yourself

Words and Music by  
LIONEL BART

Moderate march tempo

Piano introduction in 6/8 time, key of B-flat major. The music features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked as 'Moderate march tempo'.

F+7 Bb F7 Bb

Con - sid - er Your - self \_\_\_\_\_ at home, \_\_\_\_\_ Con -

*mp*

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes a dynamic marking of *mp* (mezzo-piano).

Bdim Cm7 F7 F+7

sid - er Your - self \_\_\_\_\_ one of the fam - i - ly \_\_\_\_\_ I've  
We've

Vocal line and piano accompaniment for the second line of lyrics.

Bb D7 Gm G#dim

tak - en to you \_\_\_\_\_ so strong, \_\_\_\_\_ It's

Vocal line and piano accompaniment for the third line of lyrics.

F F#dim Gm7 C7 F F+7 Bb

clear we're go - ing to get a - long! Con - sid - er Your - self

F7 Bb Bdim

well in: Con - sid - er Your - self part of the

Cm7 F7 F+7 Bb D7 Gm

fur - ni - ture. There is - n't a lot to spare;

G#dim F F#dim Gm7 C7 F F7

Who cares? What - ev - er we've got we share! If it should  
No - bod - y

Fm7 Bb7 Eb

chance to be we should see some hard - er days, — Emp - ty lard - er days, —  
 tries to be lah - di - dah and up - pit - y, — There's a cup o' tea —

Bb+ Eb Gm7

— why grouse? — Al - ways a chance we'll meet some - bod - y to  
 — for all. — On - ly it's wise to be han - dy wiv a

C7 F F#dim Gm7 G#dim F7 Cm7

foot the bill, — Then the drinks are on the house!  
 roll - ing pin, — When the land - lord comes to call!

F7 F+7 Bb F7 Bb G7

— Con - sid - er Your - self — our mate, — We

Cm G+7 Cm A7 Bb A Gm7 A6

don't want to have \_\_\_\_\_ no fuss \_\_\_\_\_ For aft - er some con -

Bb A6 Gm7 A Bb Fm6 G7 1. Cm7 F7

sid - er - a - tion, we can state: Con - sid - er Your - self \_\_\_\_\_ one of

Bb Bdim F7 F+7 2. Cm7

us. Con - sid - er Your - self \_\_\_\_\_

*mf* *cresc.*

F7 Bb.

one of us. \_\_\_\_\_

*ff*



# Consider Yourself



# I'd Do Anything



from the Columbia Pictures — Romulus motion picture production of Lionel Barr's "OLIVER!"

# I'd Do Anything

Words and Music by  
LIONEL BART

Moderately

Piano introduction in C major, 4/4 time, marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The piece begins with a series of chords and moving lines in both hands, leading into the vocal entry.

C Cmaj7 Em Am7 C Dm Dm7 G7 G+ C Cmaj7 Em

*Boy:* I'd Do An - y - thing for you, dear, an - y - thing, For you mean

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "I'd Do An - y - thing for you, dear, an - y - thing, For you mean". The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p - mf*.

Am Am7 Dm7 G7 C Cmaj7 Em Am7 C

ev - ry - thing to me. I know that I'd go an - y - where for

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "ev - ry - thing to me. I know that I'd go an - y - where for". The piano accompaniment consists of chords and moving lines in both hands.

Dm Dm7 G7 G+ C Cmaj7 Em Am Am7 Dm7

your smile, an - y - where, For your smile ev - ry - where I'd see.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "your smile, an - y - where, For your smile ev - ry - where I'd see.". The piano accompaniment consists of chords and moving lines in both hands.

G7 C Am Dm7 G7 Dm7 G7

— *Girl:* Would you climb a hill? *Boy:* An - y - thing! *Girl:* Wear a daf - fo - dil?  
*Girl:* Would you lace my shoe? *Boy:* An - y - thing! *Girl:* Paint your face bright blue?  
*Fagin:* Would you rob a shop? *All:* An - y - thing! *Fagin:* Would you risk "the drop?"  
*Alternate lyric:* Let the clouds of grey come a - long, Nev - er mind if they

G F C D7 G

*Boy:* An - y - thing! *Girl:* Leave me all your will? *Boy:* An - y - thing! *Girl:* E - ven fight my Bill?  
*Boy:* An - y - thing! *Girl:* Catch a kan - ga - roo? *Boy:* An - y - thing! *Girl:* Go to Tim - buc - too?  
*All:* An - y - thing! *Fagin:* Tho' your eyes go "pop?" *All:* An - y - thing! *Fagin:* When you , come down "plop?"  
 come a - long; Sure - ly they wont stay ver - y long; if youll on - ly say

C Cmaj7 Em Am7 C Dm Dm7 G7 G+7

— *Boy:* What? Fis - ti - cuffs! I'd risk ev - 'ry - thing for one kiss ev - 'ry - thing; Yes,  
 — *Boy:* And back a - gain! I'd risk ev - 'ry - thing for one kiss ev - 'ry - thing; Yes,  
 — *All:* Hang ev - 'ry - thing! We'd risk life and limb To keep you in the swim; Yes,  
 you're mine a - lone. I'd risk ev - 'ry - thing for one kiss ev - 'ry - thing; Yes,

Em Am7 D9 Dm7 G7 C Am Dm7 G7 C

I'd Do An - y - thing, *Girl:* An - y - thing? *Boy:* An - y - thing for you.  
 I'd Do An - y - thing, *Girl:* An - y - thing? *Boy:* An - y - thing for you.  
 We'd do an - y - thing, *Fagin:* An - y - thing? *All:* An - y - thing for you.  
 I'd Do An - y - thing, an - y - thing for you.

from the Columbia Pictures — Romulus motion picture production of Lionel Barr's "OLIVER!"

# Be Back Soon

Words and Music by  
LIONEL BART

Fagin C Am D7 G7

You can go but be back soon. You can go, but while you're wor - king This  
well, but be back soon. Who can tell where dan - ger's lur - king? Do

Fagin C 1 F A7 D7 G7 2 F (C)

place I'm pa - cing round Until you're home safe and sound. Fare thee  
not forget this tune

Fagin D7 G7 C G7 C Am7 D7 G7

Be back soon. Boys How could we forget? How could we let our dear old Fagin worry? We

Boys C C7 Dm A9 D7 G7 C

love him so we'll come back home in oh, such a great big hurry. It's him that pays the pi-per. It's



Boys Am7 D7 G7 C C7 F6 Em D7 G7

us that calls the tune. So long, fare thee well, Pip pip, cheeri - o. We'll be back

Boys C C Am7 D7 G7

soon. We must disappear. We'll be back here to - day, per-haps to - morrow. We'll

Fagin 3 3

Cheeri - o, but be back soon. I dun - no, somehow I'll miss you. I

Boys C C7 Dm A9 D7 G7 C

miss you too. It's sad but true that par - ting is such sweet sorrow, And when we're in the

Fagin

love you. That's why I say cheeri - o not good - bye. Don't be gone long. Be back

Boys Am7 D7 G7 C C7 F6 Em

distance, you'll hear this whispered tune, So long, fare thee well, Pip pip, cheeri - o. We'll

Fagin

soon. Give me one long last look, bless you. Re - mem - ber our old tune.

Boys

D7 G7 C G7

be back soon! —

Fagin

C Am D7

Be back soon! — You can go, but be back soon! You can go, but bring back  
quick, and be back soon! On-ly thick ones now, none

Fagin

G7 C C7 1 F A7 D7 G7

plenty empty. Of wal-lets full of cash; Don't want to see a-ny trash. Whip 'em  
Get rich this after -

Fagin

2 F Dm7 D7 G7 C G7 C Am7 D7

noon. — Be back soon. Boys Our poc-kets'll hold a watch of gold that chimes upon the

Boys

G7 C C7 Dm A9 D7 G7

hour, — A wallet fat, an old man's hat, the je-wels from the to- wer. We

Boys

C Am7 D7 G7 C C7

know the no - sey p'licemen, But they don't know this tune. So long, fare thee well, Pip

Boys

F6 Em D7 G7 C G7 C

pip, cheeri - o. We'll be back soon. - 3 3 Fagin Cheeri - o, but be back gone long. be back

Fagin

C Am D7 G7 C C7 1 F A7

soon. I dun - no, somehow I'll miss you. I love you. That's why I say cheeri -  
soon. Give me one long last look, bless you. Re - member our old

Fagin

D7 G7 2 F Dm7 D7 G7 C G7 C

o not good - bye. Don't be tune. Be. back soon. Boys And when we're in the

Boys

Am7 D7 G7 C C7 F6 Em

distance you'll hear this whispered tune, "So long, fare thee well, Pip pip, cheeri-o. We'll

Boys

D7 G7 C G7 C C7 F6 Em D7 G7

be back soon! — Oliver So long, fare thee well, Pip pip, cheeri-o, We'll be back

Oliver

C G7 C C7 F6 Em D7 G7 C G7

soon! — Boys So long, fare thee well, Pip pip, cheeri-o, We'll be back soon! — We Fagin: Cheeri-

Boys

C Am7 D7 G7

must disap - pear. We'll be back here to - day, per - haps to - mor-row. We'll

Fagin

- o, but be back soon. I dun - no, some-how I'll miss you. I

Boys

C C7 F6 A9 D7 G7

miss you too. It's sad but true that par - ting is such sweet sor - row, And

Fagin

love you. That's why I say cheeri - o not good - bye.

Boys

C Am7 D7 G7

when we're in the dis - tance you'll hear this whis-pered tune. So

Boys

C C7 F6 Em D7 G7 C

long, fare thee well, Pip pip, cheeri - o. We'll be back soon!

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

# As Long As He Needs Me

Words and Music by  
LIONEL BART

**Moderately**

**Verse**

**Cmaj.7** **C#dim**

He does - n't act as

**Dm7** **G7** **Dm7** **Fm6** **G7** **C** **Cmaj.7** **C6**

tho' he cares, But deep in - side I know he cares,

**C** **Em7** **F** **D9** **Dm7** **Fm6** **G7**

And this is why, I'm tied right by his side.

**Chorus, Slowly**

**G7** **Cmaj.7** **C6** **Cmaj.7** **C6** **Cmaj.7** **C#dim**

As Long As He Needs Me I know where I must

**Dm7** **G7** **Dm7** **Dm** **Bb** **G7**

be. I'll cling on stead - fast - ly, As Long As

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately' for the verse and 'Slowly' for the chorus. The score includes vocal lines with lyrics and piano accompaniment with chord symbols. The verse consists of two lines of music, and the chorus consists of two lines. The piano part includes dynamics like 'mp' and 'p'.

Fm6 G7 Cmaj.7 C6 G7 Cmaj.7 C6 Cmaj.7 C6

He Needs Me. As long as life is long, I'll love him,

Cmaj.7 C#dim Dm7 G7 Dm7 Dm Bb G7

right or wrong; And some-how I'll be strong As Long As

Fm6 G7 Cmaj.7 C6 Fsus. F Dm7 G7 Cmaj.7 C

He Needs Me. If you are lone - ly then you will know When some-one

Am7 D7 Dm7 G7 Cmaj.7 C6 Cmaj.7 C6

needs you you love them so. I won't be - tray his trust, Tho' peo-ple

Cmaj.7 C#dim Dm7 G7 Dm Dm7 D9

say I must. I've got to stay true, just As Long As

1. Dm7 G9 C G7 2. Dm7 G7-9 C6

He Needs Me. As Long As He Needs Me.

**As**  
**Long As**  
**He Needs Me**





# Who Will Buy?



from the Columbia Pictures — Romulus motion picture production of Lionel Barr's "OLIVER!"

# Who Will Buy?

Words and Music by  
LIONEL BART

Brightly (in 2)

Piano introduction for the song "Who Will Buy?". The music is in G minor, 2/4 time, and marked "Brightly (in 2)". The piano part is written in treble and bass clefs. The first measure is marked *mf*. The introduction consists of four measures, with the second and fourth measures featuring a double bar line and repeat dots. The melody in the right hand is a simple, rhythmic line, while the left hand provides a steady bass accompaniment.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in treble and bass clefs. The lyrics are: "Who Will Buy this won - der - ful morn - ing?". The music is in G minor, 2/4 time. The piano part is marked *mp - mf*. The first measure is marked *Dm \**, the second *Gm7*, the third *A7*, and the fourth *Dm*. The vocal line starts with a double bar line and repeat dots in the first measure.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in treble and bass clefs. The lyrics are: "Such a sky you nev - er did see. —". The music is in G minor, 2/4 time. The piano part is marked *mp - mf*. The first measure is marked *Gm7*, the second *Em7*, and the third *A7*. The vocal line starts with a double bar line and repeat dots in the first measure.

\* After additional lyrics following 2nd ending, sing these words so above music marked \*:

Who will buy this wonderful feeling? I'm so high I swear I could fly! What a sky! A heavenly ceiling, Inviting you to come and buy!

Dm Gm7 A7 Dm

Who will tie it up with a ribbon, And

Gm7 F

put it in a box for me? So I can  
There'll nev - er

Gm Gm7 C7-9 Fmaj.7 F6 F F6

see it at my lei - sure When -  
be a day so sun - ny, It

Gm Gm7 C7-9 Fmaj.7 F6 Dm6

ev - er things go wrong, And I would  
could not hap - pen twice. Where is the

Am7 Am6 B7-9 Em

keep it as a treas - ure To  
man with all the mon - ey? It's

Am Am7 F7 E+7 A7-9 A7 A7-9 A7

last my whole life long.  
cheap at half the price!

Dm † Gm7 A7 Dm

Who Will Buy this won - der - ful feel - ing?

Dm Gm7 Em7 A7

I'm so high, I swear I could fly. —

Dm Gm7 A7 Dm

Me, oh, my, I don't want to lose — it, So

Gm7 F F7

what am I to do, to keep the sky so blue? There

B<sup>b</sup> A+7 A7 1. Dm

must be some - one Who Will Buy. \_\_\_\_\_

2. Dm Gm Gm6 Dm

Buy. \_\_\_\_\_

† Additional film lyrics following 2nd ending: (Sing to music marked †)

Who will buy this morning of mornings? Makes you feel you're walking on air. Ev'ry tree and flower is singing, "How fortunate are we to be alive to see, The dawning of a day so fair!"

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

# It's A Fine Life

Words and Music by  
LIONEL BART

Moderately

*f*

*mp*

*rit.*

1. Small pleas - ures, small pleas - ures, who would de - ny us these?  
2. Who cares if straight lac - es sneer at us in the street.  
3. No flounc - es, no feath - ers, No frills and fur - bi - loes.

Gin tod - dies, large meas - ures, No skimp - ing if you please!  
Fine airs and fine grac - es Don't have to sin to eat.  
All winds and all weath - ers Ain't good for fan - cy clo'es.

I rough it, I love it, Life is a game of chance.  
We wan - der through Lon - don, Who knows what we may find.  
These trap - pings, these tat - ters, These we can just af - ford

I'll nev - er tire of it, Lead - ing this mer - ry dance.  
There's pock - ets left un - done On man - y a be - hind.  
What fu - ture? What mat - ters? We've got our bed and board.

C Gm7 C7

If you don't mind hav - ing to go with - out things, It's A Fine Life! It's A  
 If you don't mind tak - ing it like it turns out, It's A Fine Life! It's A  
 If you don't mind hav - ing to deal with Fa - gin, It's A Fine Life! It's A

*mf a tempo*

Gm7 C7 F C Am7 D7 G7

Fine Life! Tho' it ain't all jol - ly old pleas - ure out - ings, It's A Fine Life! It's A  
 Fine Life! Keep the can - dle burn - ing un - til it burns out, It's A Fine Life! It's A  
 Fine Life! Tho' dis - eased rats threat - en to bring the plague in, It's A Fine Life! It's A

D7 G7 F C Am

Fine Life! When you've got some - one to love, You for - get your cares and  
 Fine Life! Tho' you some - times do come by, The oc - ca - sion - al black  
 Fine Life! But the grass is green and dense On the right side of the

D9 Fm6 C Am Dm7 G7 Dm7 G7

strife. Let the prudes look down on us, Let the wide world frown on us. It's a fine, fine  
 eye. You can al - ways cov - er one, While he blacks the oth - er one, But you don't dare  
 fence. And we take good care of it, That we get our share of it, And we don't mean

*cresc.*

1. 2. C G7-5 C G7-5

life.  
cry.

3.<sup>c</sup> C Gm7 C7

pence! If you don't mind hav-ing to like or lump it, It's A Fine Life! It's A

*s* *mf*

Gm7 C7 F C Am7 D7 G7

Fine Life! Tho' there's no tea sip-ping an' eat-ing crum-pet, It's A Fine Life! It's A

Freely

D7 G7 F C Am7

Fine Life! Not for me the hap-py home, hap-py hus-band, hap-py

*p colla voce*

D9 Fm6 C Am Dm7 G7 Dm7 G7

wife. Tho' it some-times touch-es me, for the likes of such as me. Mine's a fine, fine

*rit.*

Tempo I

C G7-5 C G7-5 C

life.



from the Columbia Pictures — Romulus motion picture production of Lionel Barr's "OLIVER!"

# Reviewing The Situation

Words and Music by  
**LIONEL BART**

Fm (ad lib.) C7 Bbm6 C7 Fm

A man's got a heart, hasn't he? Jo - king a - part - hasn't he? And tho'  
 wife you can keep, any - way. I'd rather sleep any - way, Left with-  
 where shall I go? Somebody? Who do I know? No-bo-dy! All my  
 hap - pens when I'm seven - ty? Must come a time - Seven-ty When you're

colla voce

Bbm 3 Bbm7 3 Eb7 3 Ab

I'd be the first one to say that I wasn't a saint I'm  
 out a - ny - one in the world and I'm starting from now So  
 dearest com - pa - nions have always been villains and thieves So at  
 old and it's cold and who cares if you live or you die. Your

G7 3 Bbm6 C7 a tempo Fm

finding it hard to be really as black as they paint I'm re - viewing  
 how to win friends and to influ - ence people, so how? I'm re - viewing  
 my time of life I should start turning over new leaves? I'm re - viewing  
 one con - so - la - tion's the mo - ney you may have put by. I'm re - viewing

a tempo

Fm

— the si - tu - a - tion — can a fel - low be a villain all his  
 — the si - tu - a - tion — I must quickly look up ev' - ry - one I  
 — the si - tu - a - tion — If you want to eat you've got to earn a  
 — the si - tu - a - tion — I'm a bad 'un and a bad 'un I shall

C7

life ? \_\_\_\_\_ All the trials \_\_\_\_\_ and tri - bu - la - tion \_\_\_\_\_  
 know \_\_\_\_\_ Ti - tled people \_\_\_\_\_ with a sta - tion \_\_\_\_\_  
 bob ! \_\_\_\_\_ Is it such a \_\_\_\_\_ hu - mi - li - a - tion \_\_\_\_\_  
 stay ! \_\_\_\_\_ You'll be seeing \_\_\_\_\_ no transfor - ma - tion \_\_\_\_\_

C7 Fm C7

— Bet - ter set - tle down and get my - self a wife. \_\_\_\_\_ And a  
 — Who can help me make a real im - pressive show. \_\_\_\_\_ I will  
 — For a rob - ber to per - form an ho - nest job ? \_\_\_\_\_ So a  
 — But it's wrong to be a rogue in ev' - ry way \_\_\_\_\_ I don't

Fm C7 Fm

wife would cook and sew for me, And come for me and go for me (And go for me), and  
 own a suite at Cla - rid - ges, And run a fleet of car - ria - ges, And wave at all the  
 job I'm getting pos - sib - ly, I won - der who my boss'll be? I won - der if he'll  
 want no - bo - dy hurt for me, Or made to do the dirt for me. This rot - ten life is

C7 1.2.3 Fm

nag at me, The fin - gers she would wag at me, The mo - ney she would take from me, A  
 du - chesses with friendli - ness, as much as is be - fit - ting of my new estate, "Good  
 take to me ? What bo - nuses he'll make to me ? I'll start at eight, and fi - nish late, At  
 not for me. It's get - ting far too hot for me. There

Gm7<sup>b5</sup> Fm C7 Fm

mi - sery she'd make from me - I think I'd better think it out a - gain. A  
 morrow to you, Magistrate!" I think I'd better think it out a - gain. So  
 normal rate and all, but wait! I think I'd better think it out a - gain. What

4 Fm Gm7<sup>b5</sup> Rall.

is no in be - tween for me, But who will change the scene for me? Don't

Rall.

Meno mosso

Fm Bbm Gm7<sup>b5</sup> C7

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

Meno mosso

Prestissimo

Fm C7 Fm

think I'd bet - ter think it out a - gain! Hey!

Prestissimo

from the Columbia Pictures — Romulus motion picture production of Lionel Bart's "OLIVER!"

# Oom-Pah-Pah

Words and Music by  
LIONEL BART

Quick waltz tempo

Musical notation for the first system, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked "Quick waltz tempo". The vocal line begins with a rest, followed by the lyrics "Oom - pah - pah!" and "Oom - pah - pah!". The piano accompaniment includes a dynamic marking of *mf* and a chord of F major.

Musical notation for the second system, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 3/4. The vocal line includes the lyrics "that's how it goes, Oom - pah - pah! Oom - pah - pah! ev - 'ry - one knows; They all sup -". The piano accompaniment includes chord markings G7, C7, F, C7, and F.

Musical notation for the third system, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 3/4. The vocal line includes the lyrics "pose what they want to sup - pose, When they hear Oom - pah - pah!". The piano accompaniment includes chord markings G7, F#7, G7, C7, B7, C7, and F.

Verse

Musical notation for the verse, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 3/4. The piano accompaniment includes a dynamic marking of *mp* and chord markings F, G7, and C7.

1. There's a lit - tle dit - ty they're sing - ing in the cit - y, Es - pesh - 'ly when they've
2. Mis - ter Per - cy Snod - grass would of - ten have the odd glass, But nev - er when he
3. Pret - ty lit - tle Sal - ly goes walk - ing down the al - ley, Dis - plays her pret - ty

G7 C7 F

bin on the gin or the beer. If you've got the pa-tience, your  
 thought an - y - bod - y could see. Se - cret - ly he'd buy it, and  
 an - kles to all of the men. They could see her gar - ters, but

G7 C7 F

own im - ag - i - na - tions Will tell you just ex - act - ly what you want to hear.  
 drink it on the qui - et, And dream he was an earl wiv a girl on each knee.  
 not for free and gra - tis, An inch or two and then she knew when to say when.

Refrain

F G7 C7

Oom - pah - pah! Oom - pah - pah! that's how it goes, Oom - pah - pah! Oom - pah - pah!

F C7 F G7 F#7 G7

ev - 'ry - one knows; They all sup - pose what they want to sup - pose,  
 Wheth - er it's hid - den or wheth - er it shows, What is the cause of his red shin - y nose?

C7 B7 C7

1. 2. 3.

F F

When they hear Oom - pah - pah!  
 Can it be Oom - pah - pah?  
 It's the same Oom - pah - pah!



LIONEL BART'S  
**OLIVER!**





# OLIVER!

The Cast of the Motion Picture

Fagin	RON MOODY
Bill Sikes	OLIVER REED
Mr. Bumble	HARRY SECOMBE
Nancy	SHANI WALLIS
Oliver	MARK LESTER
Artful Dodger	JACK WILD
The Magistrate	HUGH GRIFFITH
Bet	SHEILA WHITE
Mr. Brownlow	JOSEPH O'CONOR
Widow Corney	PEGGY MOUNT
Mr. Sowerberry	LEONARD ROSSITER
Mrs. Sowerberry	HYLDA BAKER
Mrs. Bedwin	MEGS JENKINS
Noah Claypole	KENNETH CRANHAM
Jessop	JAMES HAYTER
Dr. Grimwig	WENSLEY PITHEY
Charlie Bates	CLIVE MOSS
Other Fagin's boys	ROBERT BARTLETT, JEFF CHANDLER, CHRIS DUFF, NIGEL GRICE, RONNIE JOHNSON, NIGEL KINGSLEY, ROBERT LANGLEY, PETER LOCK, IAN RAMSEY, BILLY SMITH, KIM SMITH, FREDDIE STEAD, RAYMOND WARD, JOHN WATTERS
Charlotte	ELIZABETH KNIGHT
Oliver's mother	VERONICA PAGE
Doctor	HENRY KAY
Maid (Rose)	JANE PEACH
1st policeman (Magistrate's Court)	KEITH ROBERTS
Clerk of the Court	PETER HOARE
Chairman of Workhouse Governors	FRED EMNEY
Workhouse Governors	JOHN BASKCOMBE, NORMAN PITT, ARNOLD LOCKE, FRANK CRAWSHAW

LK 5607 0

ISBN 0-7119-4865-8



9 780711 948655