

(226) (227) 3

NA-IVE

(228) (229) (234)

"SWEENEY TODD" 29.B  
**FINAL SCENE-PART 3** (IN G MINOR)

(CUE:) (AS TRAPDOOR IS SHUT.)

[MISTERIOSO] (2 TIMES) (1) (2) (3) (4) (LAST X) [TOBIAS:] AT-

(5) (6) (7) (8)

TEND THE TALE OF SWEE-NEY TODD. HIS

(9) (10) (11) (12) [JOHANNA + ANTHONY] HE

SKIN WAS PALE AND HIS EYE WAS ODD.

(13) (14)

SHAVED THE FA - CES OF GEN - TLE - MEN WHO

(15) (16) (17) [2 POLICEMEN:] HE

NEV-ER THERE-AF-TER WERE HEARD OF A - GAIN.

(18) [2 POLICEMEN] (19) (20) [POLICEMEN, JOHANNA, ANTHONY] DID

TROD A PATH THAT FEW HAVE TROD,

(21) (22) (23) [T TOBIAS:] THE

SWEE - NEY TODD,

(24) (25) (26) (27)  
DE-MON BAR-BER OF FLEET STREET.

(28) (29) (30) (31) [BEGGAR-WOMAN]  
HE

B.W. (32) (33) (34) (35)  
KEPT A SHOP IN LON-DON TOWN OF

(36) (37) (38) (39) [JUDGE]  
FAN-CY CLIENTS AND GOOD RE-NOWN. AND

(40) (41) (42)  
WHAT IF NONE OF THEIR SOULS WAS SAVED? THEY WENT TO THEIR MAKER IM-

B.W. (43) (44) (45) [B.W. JUDGE, 2 POLICEMEN]  
REC-CAB-LE SHAVED BY

(46) (47)  
SWEE-NEY'S BY

(48) (49) (50) [ALL SOLI THUS FAR]  
SWEE-NEY TODD, THE

[All.] (51) (52) (53) (54)  
DE-MON BAR-BER OF FLEET STREET.

(55) (56) (57) (58)

(BEADLE + PIRELLI)  
(59) SWING YOUR RA - ZOR WIDE, SWEE - NEY,

(63) HOLD IT TO THE SKIES!

(67) FREE - LY FLOWS THE BLOOD OF THOSE WHO

(BEADLE + PIRELLI)  
(71) MOR-A-LIZE,

(75) HIS

(79) NEEDS ARE FEW, HIS ROOM IS BARE: HE

(83) (ALL!) HARD - LY US - ES HIS FAN - CY CHAIR. THE

(87) MORE HE BLEEDS THE MORE HE LIVES, HE

(89) NEV - ER FOR - GETS AND HE NEV - ER FOR - GIVES. PER -

(92) HAPS TO - DAY YOU GAVE A NOD TO

(95) (96) (97)

SWEE - NEY TODD, THE

(98) (99) (100) (101)

DE - MON BAR - BER OF FLEET STREET.

(102) (103) (104) (105)

SWEE - NEY WISHES THE WORLD A - WAY, SWEE - NEY'S WEEP - ING FOR YES - TER - DAY,

(106) (107) (108) (109)

HUG - GING THE BLADE, WAIT - ING THE YEARS, HEAR - ING THE MU - SIC THAT NO - BO - DY HEARS.

(110) (111) (112) (113)

SWEE - NEY WAITS IN THE PAR - LOR HALL, SWEE - NEY LEANS ON THE OF - FICE WALL.

(114) (115) (116) (117)

S. NO - ONE CAN HELP, NOTHING CAN HIDE YOU. IS - N'Y THAT SWEE - NEY THERE BE - SIDE YOU?

A. NO - ONE CAN HELP, NOTHING CAN HIDE YOU. IS - N'Y THAT SWEE - NEY THERE BE - SIDE YOU?

T. NO - ONE CAN HELP, NOTHING CAN HIDE YOU. IS - N'Y THAT SWEE - NEY THERE BE - SIDE YOU?

B. NO - ONE CAN HELP, NOTHING CAN HIDE YOU. IS - N'Y THAT SWEE - NEY THERE BE - SIDE YOU?

BS. NO - ONE CAN HELP, NOTHING CAN HIDE YOU. IS - N'Y THAT SWEE - NEY THERE BE - SIDE YOU?

(118) (119) (120) (121)

S.   
 A.   
 T. SWEET-NEY WISH-ES THE WORLD A - WAY, SWEET-NEY'S WEEP-ING, YES, SWEET-NEY'S WEEP-ING FOR   
 B. NO-ONE CAN HELP, NOTHING CAN HIDE YOU. IS-N'T THAT SWEET-NEY THERE BE-SIDE YOU?   
 BS. SWEET-NEY WISH-ES THE WORLD A - WAY, SWEET-NEY'S WEEP-ING FOR YES-TER - DAY.

(122) (123) (124) (125)

S.   
 A. NO-ONE CAN HELP, NOTHING CAN HIDE YOU. IS-N'T THAT SWEET-NEY THERE BE-SIDE YOU?   
 T. YES-TER - DAY IS SWEET - NEY. THERE HE IS, IS SWEET - NEY.   
 B. SWEET-NEY WISH-ES THE WORLD A - WAY. SWEET-NEY'S WEEP-ING, YES, SWEET-NEY'S WEEP-ING FOR.   
 BS. SWEET - NEY. THERE HE IS, IS SWEET - NEY! THERE HE IS, IS

(126) (127) (128) (129)

S. IS-N'T THAT SWEET - NEY THERE BE-SIDE YOU? SWEET - NEY! SWEET - NEY!   
 A. SWEET - NEY! SWEET - NEY! SWEET - NEY! SWEET - NEY!   
 T. SWEET - NEY! SWEET - NEY! SWEET - NEY! SWEET - NEY!   
 B. YES-TER-DAY IS SWEET - NEY! SWEET - NEY! SWEET - NEY!   
 BS. SWEET - NEY! SWEET - NEY! SWEET - NEY! SWEET - NEY!

S. (130) A. SWEE (131) P.

T. SWEE P.

B. SWEE P.

BS. SWEE P.

(132) (133) (134) (135) (All.)

S. A. THERE! THERE! THERE! THERE! THERE! THERE! THERE! THERE!

T. NEY! NEY! P.

B. -NEY! P.

BS. NEY! P.

TODD: (136) (137) (LAST x) (138) (139) (140)

CHORUS

AT-TEND THE TALE OF SWEE-NEY TODD.

AT-TEND THE TALE OF

TODD: (141) (142) (143) (144) (145)

CHOS.

HE SERVED A DARK AND A HUN-GRY GOD.

SWEE-NEY TODD. HE

(146) (147) (148) (149) (150)

TODD  
 MRS. L.  
 CHOS.

TO SEEK RE-VENGE MAY  
 SERVED A DARK AND A HUNGRY GOD.

(151) (152) (153) (154) (155)

TODD.  
 MRS. L.  
 CHOS.

LEAD TO HELL. (pp) AS  
 BUT EV-RY-ONE DOES IT, IF SELDOM AS WELL. (pp) AS

(156) (157) (158) (159)

TODD  
 M. L.  
 CHOS.

SWEE - NEY, (pp) AS  
 SWEE - NEY, (pp) AS  
 (pp) AS

(160) (161) (162) (163)

T.  
 M. L.  
 CHOS.

SWEE - NEY TODD, (SUB. ff) THE  
 SWEE - NEY TODD, (SUB. ff) THE  
 SWEE - NEY TODD, (SUB. ff) THE

[ALL: (164)]  
DE-MON BAR-BER OF FLEET

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a boxed annotation '(164)'. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The second measure contains a boxed annotation '(164A)'. The third measure contains a boxed annotation '(164B)'. The fourth measure contains a boxed annotation '(164C)'. The fifth measure contains a boxed annotation '(164D)'. The piece ends with a double bar line.

(164E)  
STREET!

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a boxed annotation '(164E)'. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The second measure contains a boxed annotation '(164F)'. The third measure contains a boxed annotation '(164G)'. The fourth measure contains a boxed annotation '(164-H)'. The piece ends with a double bar line.

(168) (PLAY 3X)  
(169) (170) (171)

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a boxed annotation '(168) (PLAY 3X)'. The second measure contains a boxed annotation '(169)'. The third measure contains a boxed annotation '(170)'. The fourth measure contains a boxed annotation '(171)'. The piece ends with a double bar line.