

No. 20

JOHANNA - ACT II SEQUENCE  
(ANTHONY, TODD, JOHANNA, BEGGAR WOMAN)

*Dawn. The streets of London.*

Rubato  
(Chimes)

1

L.H. *p*

Andante (♩ = 66)

*Anthony searches through the streets for Jobanna.*

ANTHONY: *mp*

5

*p* R.H.

I feel

10

you, Jo - han - na. I feel you.

15 *Light comes up on the pishop. Todd sits on the outside stairs, smoking and enjoying the morning.*

*mp*

Do they think that walls can hide — you? E - ven now I'm at your win -

18 *A customer arrives. Todd ushers him into the tonsorial parlor and seats him in the chair, preparing him for a shave.*

A.

dow. I am in the dark be - side you,

*cresc.*

21 (ANTHONY) *rit.* *ten. ten.*

Bur - ied sweet - ly in your yel - low hair, Jo - han - na... —

TODD: (*Sings dreamily to himself throughout, benign and detached from the action*) *rit.* *mp ten. ten.*

Jo - han - na... —

*mf rit.*

23 *Allegretto (♩ = 80) (Strict tempo throughout)* *Safety*

25

*mp (last time)*

And are you beau - ti - ful and

*mp sempre simile*

27

A.

T.

pale, With yel - low hair, — like her? I'd want you beau - ti - ful and

*mp*

31

*mp*

Jo - han

pale, The way I've dreamed — you were, Jo - han - na...

*mp*

35

na...

And if you're beau - ti - ful, what then, With yel - low hair —

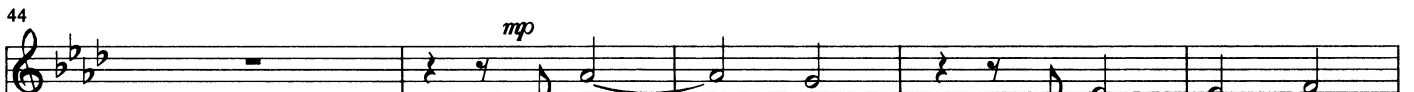
40

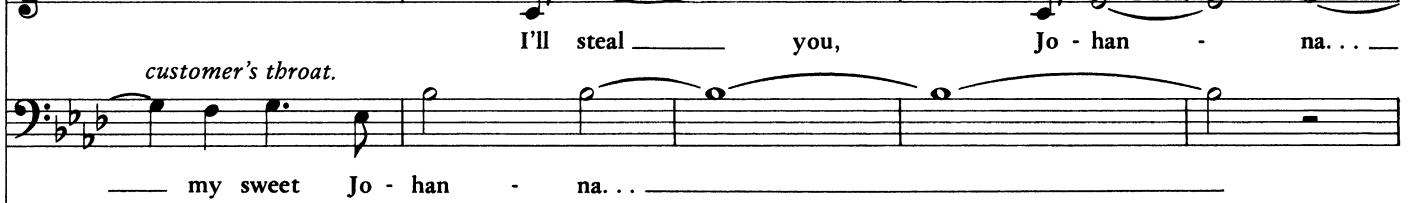
A. 


T. 

*mp* 

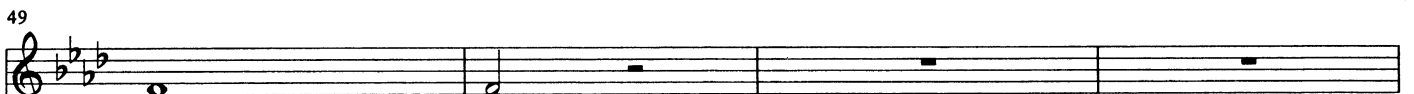
44


A. 

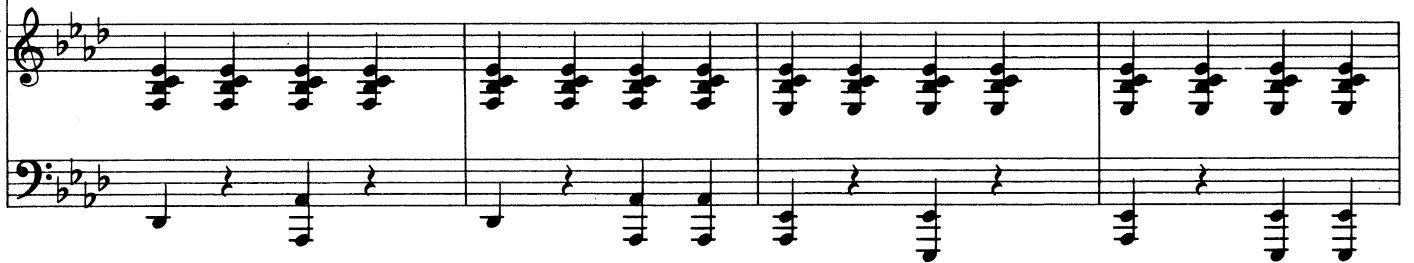
T. 

*mp* 

49

A. 

T. 

*mf* 

53 *mp*

A. *Jo - han*  
*He pulls the lever and the customer disappears down the chute.*

T. *I'm fine, Jo - han - na, I'm fine.*

*mf*

57 (to 65)

na...

*Night falls. Black smoke rises from the bakehouse chimney. As it thickens, we become aware of Mrs. Lovett, in a white nightdress, inside the bakehouse. The oven doors are open and cast a hot light. She is tossing "objects" into the oven. As the music continues, the Beggar Woman stumbles into view from the alleyway beside the chimney, coughing and spitting and carrying a meager straw pallet, her bed.*

65 *f* (last time) *mf* 66

*-Safety-*

**BEGGAR WOMAN: (In a rage)**

*f* *mf*

*Smoke! Smoke! Sign of the dev - il! Sign of the dev - il!*

67 *She tries to interest passers-by who, clearly revolted, move away.*

B.W. *mp*

Cit - y on fi - re! \_\_\_\_\_ Witch! Witch! Smell it, sir! An e - vil smell!

71 *cresc.*

Ev - 'ry night at the ves - pers bell, Smoke that comes from the mouth of Hell,

*cresc.*

73 *f*

Cit - y on fi - re! \_\_\_\_\_ Cit - y on fi - re! \_\_\_\_\_

*f* *dim. poco a poco*

*She shuffles off. Light comes up. Morning again. Anthony is searching through another part of London. Todd, on the steps, greets another (to 85)*

77 *mf* *mp*

Mis - chief! Mis - chief! Mis - chief!

customer, ushers him into the tonsorial parlor and prepares him as before.

TODD: (last time) *Safety*

85

*mp*

And if I nev - er hear your voice, My tur - tle dove, — my dear,

*mp*

87

89

I still have rea - son to re - joice: The way a - head — is clear, Jo -

*mp*

JOHANNA: (*Becoming visible behind bars in Fogg's Asylum, the madhouse where she is incarcerated*)

93

*mp*

I'll mar - ry An - tho - ny Sun - day... An - tho - ny Sun - day... —

ANTHONY: *mf*

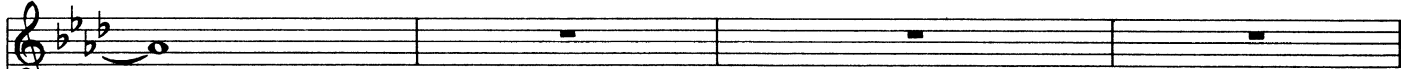
I


(TODD)


han - na... —


*mp*

97

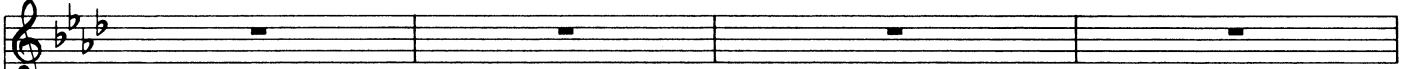
J. 


A.   
feel \_\_\_\_\_ you, \_\_\_\_\_ Jo -


T.   
And in that dark - ness when I'm blind with what I can't \_\_\_\_\_ for - get,

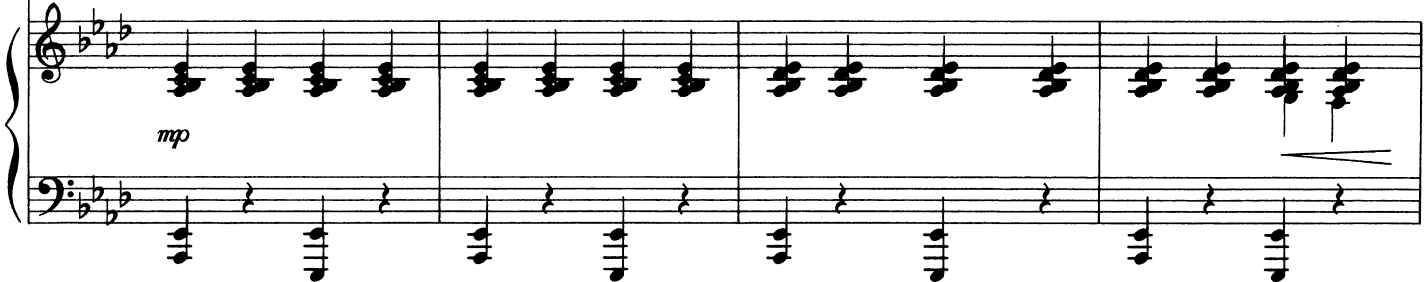


101

J. 

A.   
han - na . . .

T.   
It's al - ways morn - ing in my mind, My lit - tle lamb, \_\_\_\_\_ my pet, Jo -







113

(ANTHONY)

Musical staff for Anthony's vocal line, measures 113-116. The staff is in a key with two flats and a 2/4 time signature. It contains a melodic line with a long note on 'A' in measure 116.

(TODD) (*Looking up*)

Bur - ied sweet - ly in your  
(*He pulls the lever and again the customer disappears*)

Musical staff for Todd's vocal line, measures 113-116. The staff is in a key with two flats and a 2/4 time signature. It contains a melodic line with a long note on 'A' in measure 116.

Oh, look, Jo - han - na, A star! \_\_\_\_\_

Piano accompaniment for measures 113-116. The piano part features a steady bass line with chords in the right hand, providing harmonic support for the vocal lines.

117

(to 125)

Musical staff for Todd's vocal line, measures 117-120. The staff is in a key with two flats and a 2/4 time signature. It contains a melodic line with a long note on 'yel' in measure 117.

yel - low hair. . . \_\_\_\_\_

*He tosses the customer's hat down the chute. Night falls again. Smoke rises. The Beggar Woman reappears,*

Musical staff for Todd's vocal line, measures 121-124. The staff is in a key with two flats and a 2/4 time signature. It contains a melodic line with a long note on 'A' in measure 124.

A shoot - ing star! \_\_\_\_\_

Piano accompaniment for measures 117-124. The piano part continues with a steady bass line and chords in the right hand.

*coughing fit to kill.*

*Safety*  
BEGGAR WOMAN: (*Pointing*)  
*f* (*last time*)

125

126

Musical staff for Beggar Woman's vocal line, measures 125-126. The staff is in a key with two flats and a 2/4 time signature. It contains a melodic line with a long note on 'There!' in measure 125.

There! There! Some - bod - y, some - bod - y look up there!

Piano accompaniment for measures 125-126. The piano part features a steady bass line with chords in the right hand. The dynamic marking *mf* is present.

127

*Passers-by continue to ignore her.*

B.W.

Did - n't I tell you? Smell that air! Cit - y on fi - re! \_\_\_\_\_

130

Quick, miss! Run and tell! Warn 'em all of the witch's spell! There it

132

is, there it is, the un - ho - ly smell! Tell it to the Bea - dle and the po - lice as well!

134

*ff (Top line optional)**The smoke thins.*

Tell 'em! Tell 'em! Help! Fiend! Cit - y on fi - re! \_\_\_\_\_

137 *f* Dawn rises. *mf*

B.W. Cit - y on fi - re... Mis - chief... Mis - chief...

*dim. poco a poco*

140 *mp* She curses at the bakehouse with her fingers.

Mis - chief... Fiend...

143 *p*

Alms... Alms...

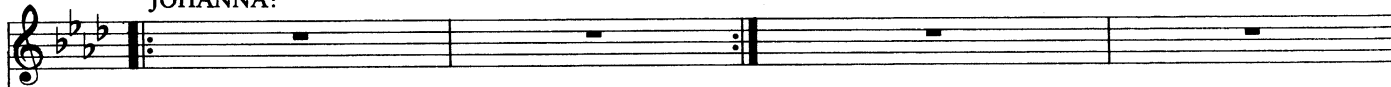
146 *mp* She shuffles off. Todd greets a third customer, whose small daughter, much to Todd's chagrin, follows her father into

*the shop.*

Safety

150

JOHANNA:



ANTHONY:

TODD: (*Shaving the customer*)*(last time) mp*

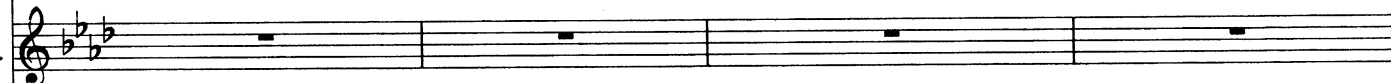
And though I'll think of you, I guess, un - til the day — I die,

154

J.



A.



T.



I think I miss you less and less as ev - 'ry day — goes by, Jo -

158

J. *mf* With you be - side me on Sun - day,

A. *mf* Jo - han - na . . .

T. han - na . . .

*mp*

162

J. *dim.* Mar - ried on Sun - day . . .

A.

T. And you'd be beau - ti - ful and pale, And look too much — like her.

166

J. 

A. 

T. 
  
If on - ly an - gels could pre - vail, We'd be the way — we were, Jo -



Todd finishes shaving the customer, who pays him and leaves with his daughter.

170

J. 
  
Mar-ried on Sun - day... Mar-ried on Sun - day... —

A. 
  
I feel — you, Jo - han - na... —

T. 
  
han - na... —



174 (tacet al Fine)

J. \_\_\_\_\_

A. \_\_\_\_\_

T. *mf* Wake up, Jo - han - na! An - oth - er bright red day!

*mf*

178

A. \_\_\_\_\_

T. *dim.* We learn, Jo - han - na, to say \_\_\_\_\_

*mp*

182

\_\_\_\_\_

*mp* Good - bye... \_\_\_\_\_

*dim. poco a poco al Fine*



186 *mp*

A. *I'll steal*

T. *dim.*

191 *p* *dim.* *pp*

you.

195

*The scene fades.*

*Segue*