

No. 15

KISS ME (Part II)
(JOHANNA, ANTHONY, BEADLE, JUDGE)

Lights up on Johanna's room. Johanna and Anthony rise from the couch disbevelled.

Allegro (♩ = 132)

The musical score is set in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, often with slurs and accents. The vocal parts are written in treble clef.

System 1: The piano part begins with a dynamic marking of *mp* and a marking for the left hand (*L.H.*). The vocal line for BEADLE starts with the lyrics "The name is".

System 2: BEADLE continues with "Todd, JOHANNA: Swee - ney". ANTHONY enters with "Sir, I con - cur, and ful - ly, too." JOHANNA then sings "We'd best not wait un-til Mon - day." BEADLE concludes the system with "It is - n't".

System 3: BEADLE sings "Todd." ANTHONY sings "Sat - ur - day, sir, would al - so do." JOHANNA sings "right, We'd best be mar - ried on Sun - day." BEADLE concludes with "Or else to -".

Rehearsal marks 1 and 3 are placed at the beginning of the second and third systems, respectively. The piano part includes various musical notations such as slurs, accents, and dynamic markings.

5 (JOHANNA) *cresc. poco a poco*
 I think I heard a noise, I mean an-oth-er noise. Oh, nev-er mind, just a noise, just an-oth-er noise,
 (ANTHONY) *cresc. poco a poco*
 night. Fear not. Like what? You must-n't mind, It's a

7
 Some - thing in the street, I'm a sil - ly lit - tle nin - ny nod - dle,
 noise, Just an - oth - er noise, Some - thing in the street, you sil - ly...

8 *f* (Falling into his arms) *mp*
 Kiss me! Oh, sir...
f *mf*
 Kiss me! We'll go to Par - is on Mon - day.

10

mf

J. What shall I wear? I dare - n't pack. With you be - side me on Sun - day,

A. We'll ride a train,

12

What will I care what things I lack? I'll take my ret - i - cule. I'll need my ret - i - cule.

Then sail to Spain. Why take your ret-i - cule? We'll buy a

14

cresc. poco a poco

You must - n't think me a fool, But my ret - i - cule

cresc. poco a poco

ret - i - cule. I'd nev - er think you a fool, but a

15

J. nev - er leaves my side, It's the on - ly thing my moth - er gave me...

A. ret - i - cule... Leave it all a - side and be - gin a - gain and...

cresc.

16


JOHANNA: *f*
Kiss me! Kiss me!

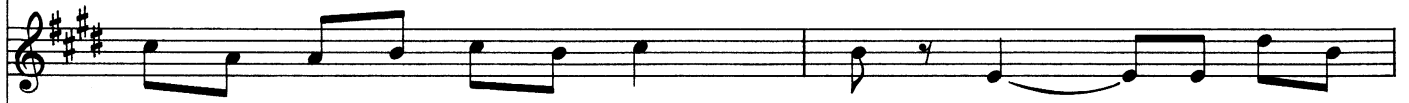
ANTHONY: *f*
Kiss me! I know a


BEADLE: *f*
The name is Todd.


JUDGE: *f*
Todd?

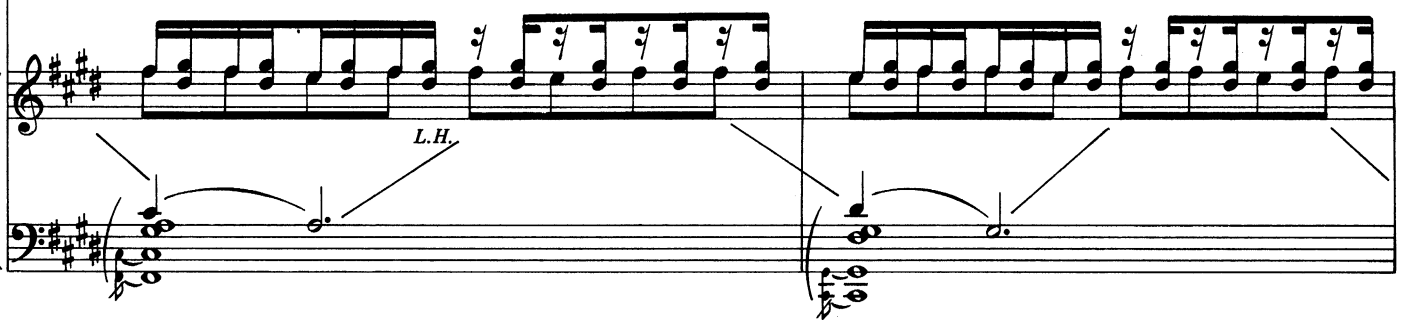
L.H. *f*


JOH.  We'll go there. Kiss me! We have a

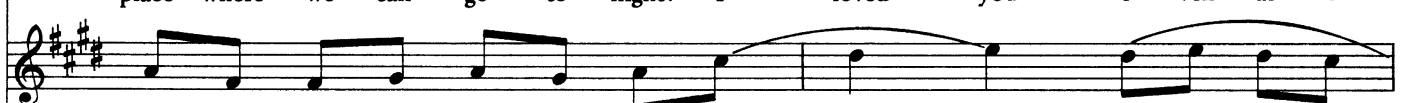
A.  place where we can go to - night. Kiss me! We have a

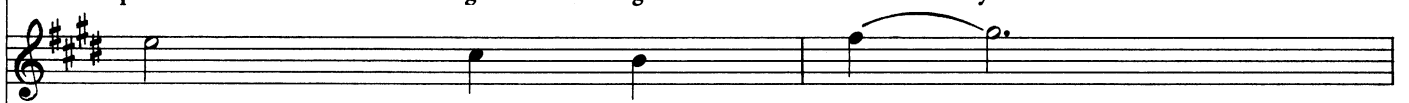
B.  Todd, Swee - ney Todd.

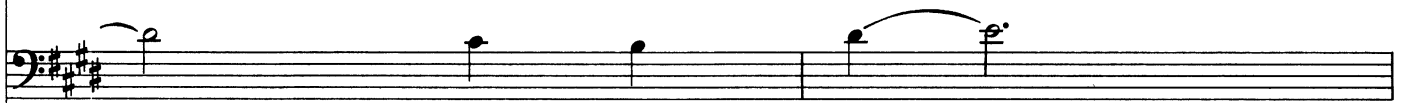
J.  Swee - ney Todd?

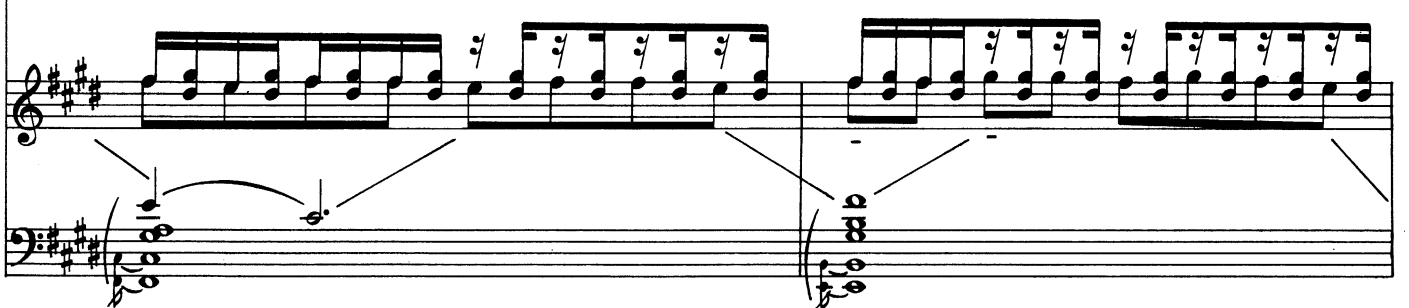
 L.H.

JOH.  place where we can go to - night! I loved you e - ven as I

A.  place where we can go to - night! I loved you e - ven as I

B.  Todd, Swee - ney Todd.

J.  Swee - ney Todd.



22

JOH.

saw you, E - ven as it does not mat - ter that I

A.

saw you, E - ven as it did not mat - ter that I

B.

Todd. _____

Todd. _____

J.

Todd. _____

Todd. _____

L.H.

poco dim.

24

JOH.

still don't know your name, sir, E - ven as I

A.

did not know your name. Jo -

B.

Swee - ney

Todd. _____

J.

Swee - ney

Todd. _____

JOH. saw you, E - ven as it does not mat - ter that I

A. han - na! Jo - han - na! Jo -

B. Todd. _____ Todd. _____

J. Todd. _____ Todd. _____

L.H.

JOH. still don't know your name.

A. han - na! *mf* An-tho-ny.

B.

J.

mf *cresc.*

30

JOH. *f* An-tho-ny! I'll mar - ry An-tho-ny Sun - day!

A. *f* You mar - ry An-tho-ny Sun - day!

B. *mf* Todd. *f* La-dies in — their sen - si -

J. *mf* Todd? Todd, eh?

32

JOH. That's what I'll do, no mat - ter what! I knew you'd come for me one day,

A. That's what you'll do, no mat - ter what! I knew I'd come for you one day,

B. tiv - i - ties, — my lord, Have a frag - ile sen - si -

J. *f* Pray lead the way.

JOH.  On-ly a - fraid that you'd for - got. I feared you'd nev-er come, That you'd been called a-way,


A.  On-ly a - fraid that you'd for - got. Mar - ry me, mar - ry me, miss, Oh mar-ry me Sun - day!


B.  bil - i - ty. ——— When a girl's ——— e - mer - gent,

J.  Just as you say.

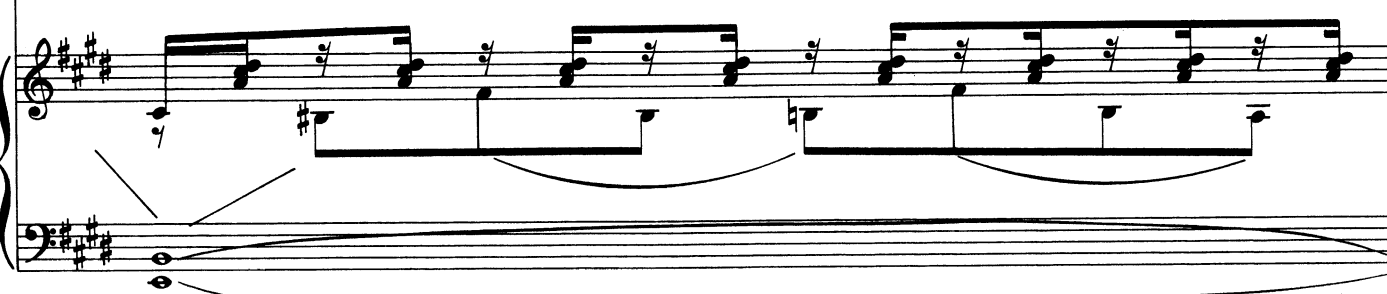


JOH.  That you'd been killed, had the plague, were in debt - or's jail,

A.  Fa - vor me, fa - vor me with your hand! Prom - ise,

B.  Prob - a - bly ——— it's ur - gent.

J. 



37

JOH. *Tram - pled by a horse, gone to sea a - gain, Ar - rest - ed by the...*

A. *mar - ry me, mar - ry me, That you'll mar - ry me, E - nough of all this...*

B. *La - dies in _____ their sen - si -*

J. _____

38

Anthony crushes Jobanna to him. They kiss.

JOH. _____ *mp*
Oh, sir...

A. _____

B. *tiv - i - ties...*

J. *Orch.*

R.H. - L.H. -

Anthony and Johanna sink onto the couch, embracing.

JOH. Oh, sir...

A. *mp* Ah, miss... Ah,

B. Sen - si -

J. L.H. -

JOH. oh, sir... oh, sir... oh, sir... oh, sir...

A. miss... ah, miss... ah, miss... ah,

B. tiv - i - ties...

J. (JUDGE) *f* Todd...

f *molto dim.*

44

JOH. oh, sir... oh, sir...

A. miss... ah, miss... ah, miss...

B.

J.

f subito *ff*

Segue

No. 15A

UNDERSCORE

Light comes up on the pishop. Todd is upstairs, quietly cleaning his razor. In the shop, Mrs. Lovett and Tobias

(♩ = 160)

106

L.H. mp

unfreeze from the positions in which they were last seen.

Vamp and fade on scene

109

110