

# Oliver!

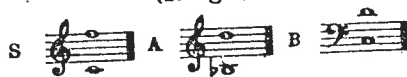
Choral Selections \*

S. A. B.

(Ranges)

Words and Music by  
LIONEL BART

Arranged by  
NORMAN LEYDEN



March Tempo (about ♩ 120)

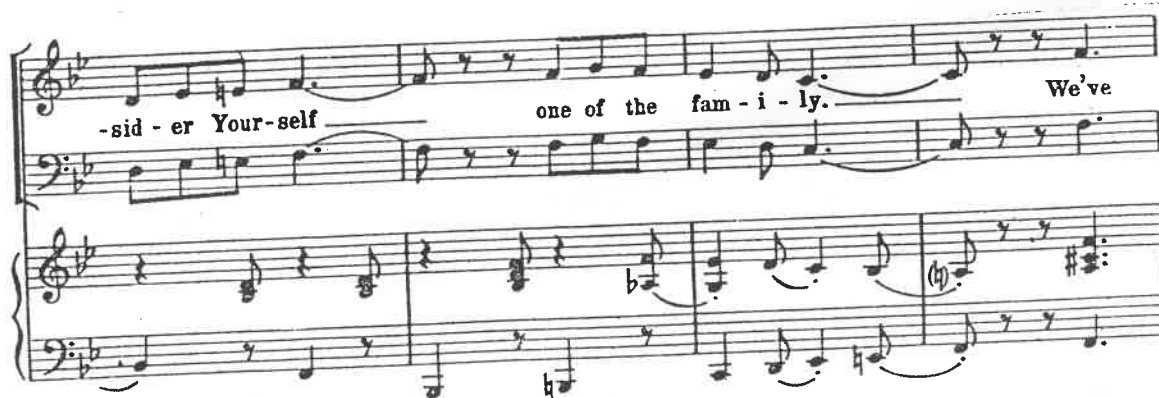


## "CONSIDER YOURSELF"

SOPRANO  
unison

(A)

ALTO  
BARITONE



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tak-en to you so strong, It's

clear, we're go-ing to get a - long! <sup>(B)</sup> Con

Con - sid-er Your-self

-sid-er Your-self well in, <sup>unison</sup> Con - sid-er Your-self

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

part of the fur - ni-ture. There is-n't a lot to

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

spare; Who cares? What - ev-er we've got we share. *p*  
If it should

*mp* Doo. *f* Emp - ty lard-er days  
chance to be we should see some hard-er days, —

*unison p* Why grouse? Al-ways a chance we'll meet some-bod-y to  
*p* Doo

*f* foot the bill, — Then the drinks are on the house! *ff* Con -

-sid-er Your-self our mate, We don't want to have

no fuss, For af-ter some con-sid-er-a-tion

we can state: "Con-sid-er Your-self one of us"

Moderately (about ♩ = 70)

rall. Moderately (about ♩ = 70)

*mf* *p*

"WHERE IS LOVE?" (Ed. Suggestion - For contrast try this song with a selected small group or with soloists.)

**E** *unison*

*p*

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

*p*

Freely and simplicity

*p*

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

*p*

*oo*

*oo*

*oo*

*oo*

*unison* *p*

*p*

Where — is she who I close my eyes to see?

*p*

*Solo (or duet S.B.)*

*mf*

Will I ev-er know the sweet "hel-lo" that's meant for on - ly me?

*p*

*oo*

*oo*

*oo*

*oo*

\* Small notes optional

Oliver - S A B - 15

(F)

*p* Must I trav-el far and wide

*p* Who can say where she may hide?

*mf* Till I am be-side the some-one who I can mean some-thing to?

*mf*

*rall.*

Where, where is love?

*rall.*

*f* *rall.* *p*

Moderate Waltz tempo (about ♩ = 176)

Moderate Waltz tempo (about ♩ = 176)

*f*

## "OOM - PAH - PAH"

Ⓖ S.A.B.  
unison (Rowdy)

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

ev-'ry-one knows; They all sup-pose what they want to sup-pose

when they hear Oom - pah - pah

Oom - pah-pah oom - pah-pah oom - pah-pah oom - pah-pah

Ⓗ There's a lit-tle dit-ty they're sing - in' in the cit - y when - ev - er they've  
(alternate) in sum - mer and

Oom - pah - pah, oom-pah-pah oom - pah - pah - pah oom - pah - pah,

been on the gin or the beer. If you've got the pa-tience, your  
win-ter and all through the year.

oom-pah-pah, oom-pah-pah - pah oom-pah-pah, oom-pah-pah,

own im-ag-i - na-tions will tell. you just ex-act-ly what you want to hear

oom-pah-pah - pah. Oom-pah-pah oom-pah-pah

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

*ff*

Oom-pah-pah! ev-'ry one knows; — They all sup-pose what they

want to sup - pose When they hear oom - pah - pah!

pah - pah - pah

*rall.*

*ff*

# "AS LONG AS HE NEEDS ME"

Moderately

As Long As

*p*

① Freely

He Needs Me I know where I must be. I'll cling on

*p*

stead - fast - ly, As Long As He Needs Me. As long as

*p*

life is long, I'll love him, right or wrong; And some-how

*p*

*p*  
I'll be strong As Long As He Needs Me. If you are

Ⓚ *A little faster*  
lone - ly then you will know When some-one needs you you love them

*A little faster*  
*p* *mf* *rall.*

*p* (Soprano solo)  
so I won't be - tray his trust, Tho' peo-ple say I

*p*

I've got to stay true just As Long As He Needs  
*cresc.* *f*  
must Ah Ah

Rather bright (about ♩ = 144)

Me

Ah

Rather bright (about ♩ = 144)

"I'D DO ANYTHING"

① Lightly

*unison mp*

(An-y-thing)—

(An-y-thing)—

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

Lightly

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

(An-y-where)—

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

(An-y-where)—

(Ev-'ry-where I'd

(M) *p* *f* *p*  
 doo-dle doo-doot An-y-thing doo-dle doo-doot  
 see your smile)\_ Would you lace my shoe? Paint your face bright blue?  
 An-y-thing doo-dle doo-doot An-y-thing And back a-gain  
 Catch a kan-ga-roo? Go to Tim-buc-too?  
*unison pp* *cresc.* I'd risk an-y-thing for one kiss; ev-'ry-thing, Yes  
*pp* *cresc.*  
*f* *ff* *rall.* I'd Do An-y-thing, an-y-thing for you.  
*f* *ff* *rall.*

## "WHO WILL BUY?"

(N) Moderately

Freely

Solo (Alto or Soprano)

Who will buy this wonder-ful morn-ing? Such a day you nev-er did see

The first system of the musical score for 'Who Will Buy?'. It features a vocal line (Soprano/Alto) and a piano accompaniment. The vocal line begins with a 'Moderately' tempo marking and a 'Solo (Alto or Soprano)' instruction. The piano accompaniment starts with a 'Freely' tempo marking. The lyrics are: 'Who will buy this wonder-ful morn-ing? Such a day you nev-er did see'.

Moderately

Freely

The piano accompaniment for the first system of 'Who Will Buy?'. It features a piano introduction with a 'Moderately' tempo marking and a 'Freely' tempo marking. The piano part includes a variety of chords and melodic lines.

Who will tie it up with a rib-bon, And put it in a box for me\_\_\_\_\_

There'll nev-er

The second system of the musical score for 'Who Will Buy?'. It features a vocal line (Soprano/Alto) and a piano accompaniment. The vocal line begins with a 'rall.' tempo marking and a 'Lively (in 2) (about  $\text{♩} = 120$ )' tempo marking. The piano accompaniment starts with a 'rall.' tempo marking and a 'Lively (in 2) (about  $\text{♩} = 120$ )' tempo marking. The lyrics are: 'Who will tie it up with a rib-bon, And put it in a box for me\_\_\_\_\_ There'll nev-er'.

rall. - - - Lively (in 2) (about  $\text{♩} = 120$ )

The piano accompaniment for the second system of 'Who Will Buy?'. It features a piano introduction with a 'rall.' tempo marking and a 'Lively (in 2) (about  $\text{♩} = 120$ )' tempo marking. The piano part includes a variety of chords and melodic lines.

①

be a day so sun-ny, \_\_\_\_\_ It could not hap - pen twice. \_\_\_\_\_ Where is the

The third system of the musical score for 'Who Will Buy?'. It features a vocal line (Soprano/Alto) and a piano accompaniment. The vocal line begins with a 'Moderately' tempo marking and a 'Solo (Alto or Soprano)' instruction. The piano accompaniment starts with a 'Freely' tempo marking. The lyrics are: 'be a day so sun-ny, \_\_\_\_\_ It could not hap - pen twice. \_\_\_\_\_ Where is the'.

*cresc.* *f*

man with all the mon-ey? It's cheap at half the price!

*cresc.* *f*

**(P)** *ff*

Who will buy this wonder-ful feel - ing? I'm so high, I swear I could fly—

*ff*

*Slower* *ff rall.*

Me, oh my, I don't want to lose it, so what am I to do, to keep the sky so blue? There

*ff rall.*

*Slower* *rall.*

(in 4) *March Tempo* (about  $\text{♩} = 120$ )

must be some-one Who Will Buy Con -

*ff*

*March Tempo* (about  $\text{♩} = 120$ )

*ff*

"CONSIDER YOURSELF"

-sid-er your-self our mate, We don't want to have  
no fuss For af-ter some con-sid-er-a-tion  
we can state: "Con-sid-er Your-self  
one of us?"  
(opt. div.)

The musical score is written for voice and piano. The vocal part is in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are some performance markings like 'p.' (piano) and 'ff' (fortissimo) in the piano part.