

THE HAPPY HOUR



A retelling for young people of John Gay's *Beggar's Opera*,
set in County Durham, with a libretto devised by the cast.

Music: Duncan Brown

Libretto: David Napthine and the cast

Overture

♩ = 110

1

6 rall.

11 ♩ = 80

20

1. 2.

28 Andante

1. 2.

35 ♩ = 160

b

b

40

Musical score for measures 40-43. The piece is in 2/4 time with a key signature of one flat (B-flat). The melody in the right hand consists of quarter notes and eighth notes, often with a grace note. The left hand provides a steady accompaniment of quarter notes.

44

Musical score for measures 44-48. Measures 44-45 are in B-flat major. At measure 46, the key signature changes to one sharp (F#), and the melody in the right hand becomes more active with eighth notes and sixteenth notes. The left hand continues with quarter notes.

49

Musical score for measures 49-50. The key signature remains one sharp (F#). The right hand features a series of chords and a few notes, while the left hand plays a simple quarter-note accompaniment.

51

Musical score for measures 51-55. The key signature is one sharp (F#). The right hand has a melody of quarter notes with grace notes, and the left hand has a consistent quarter-note accompaniment.

56

Musical score for measures 56-58. The key signature is one sharp (F#). The right hand melody continues with quarter notes and eighth notes, and the left hand accompaniment remains steady.

59

Musical score for measures 59-61. The key signature is one sharp (F#). Measure 59 features a complex, fast-moving sixteenth-note passage in the right hand. The piece concludes in measure 61 with a final chord and a fermata.

1. Yeh Right

Dekka and Chorus

63 $\text{♩} = 160$

Drums

Ch. 1

69

Yeh right Yeh right Yeh

Ch. 1

Ch. 2

75

right Yeh right You know the score Yeh right Yeh

Got to be done Got to be done Got to be done You know the score Got to be done Got to be done

Ch. 1

Ch. 2

Dekka

81

right Yeh right Yeh right

Got to be done No ex-cus-es No ex-cus-es

Got to be done You

87

Ch. 1

Ch. 2

Dekka

Yeh right He's worse than use-less Shall we give him some brui ses

Yeh right He's worse than use-less Shall we give him some brui ses

know the score But there's no ex - cu - ses He knows the score

92

Ch. 1

Dekka

Yeh right

You know the score If you don't pay what you know you must pay for our

96

Dekka

litt - le ser - vice, ev - ery day We pro - tect your ass - ets in a cruel harsh world,

101

Ch. 1

Dekka

Do you want to see? Do you want to see?

Do you want to see? your in-vest-ments un-furl? We're on your side, that you

106

Ch. 1

Dekka

If you don't pay up We'll fore-close

must be-lieve, If you don't pay up We'll fore-close on your

112

Ch. 1

Dekka

Yeh We'll fore-close on your op-tion to breathe

op-tion to breathe

116

121

Ch. 1

Ch. 2

Yeh right Yeh right Yeh

Got to be done Got to be done Got to be done You know the score

3

127

Ch. 1

Ch. 2

right Yeh right You know the score Yeh right

Got to be done Got to be done Got to be done You know the score Yeh right

3. Through all the employments

Frankie

165

Fra.

Through all the em-ploy-ments of life, Each

172

Fra.

neigh-bour a-bus-es his bro-ther, Slut and rogue they call hus-band and wife, All pro-fess-ions just cheat one a - no-ther. The

178

Fra.

bro-kers will rip off the pun-ters, The bank-ers will rip off us all And the States man lives in their pock-et, While

184

Fra.

say-ing he's there for us all. The bro-kers will rip off the pun-ters, The bank-ers will rip off us all And the

190

Fra.

States... man lives in their pock - et, While say - ing he's there for us all.

194

4. I know the way of girls

Dekka, Peachy, Chorus

197 ♩=96

Piano accompaniment for measures 197-201. The music is in 4/4 time with a tempo of ♩=96. The right hand features a complex chordal texture with many accidentals, while the left hand plays a simple bass line of quarter notes.

Dekka

202

Vocal and piano accompaniment for measures 202-205. The vocal line (Dekka) is on a single note with lyrics: "I know the way of girls". The piano accompaniment continues with the same complex chordal texture as in the previous system.

Dekka

206

Vocal and piano accompaniment for measures 206-210. The vocal line (Dekka) has lyrics: "They play with our hearts like a doll dress us in all their hopes take us for fools take us for dopes, It brings a smile to their". The piano accompaniment continues with the same complex chordal texture.

Ch. 1

210

Chorus vocal line (Ch. 1) for measures 210-213. The lyrics are: "Ooh of girls of girls Ooh". The melody is simple, consisting of a few notes on a single pitch.

Dekka

Vocal and piano accompaniment for measures 210-213. The vocal line (Dekka) has lyrics: "face, when we sit down and mope I know the way of girls I know the way of girls". The piano accompaniment continues with the same complex chordal texture.

215

Ch. 1

of girls of girls

Dekka

I know the way of girls

220

Pea.

I know the way of boys They play with our hearts like a game

224

Pea.

Nin-ten-do lights their eyes If they told us the truth, It would be a sur-prise... While we off-er ourkisses They'd ra-ther... eat

228

Ch. 1

Ooh of boys of boys Ooh of boys of boys

Pea.

fries I know the way of boys I know the way of boys

233

Ch. 1

Pea.

I know the way of boys

We know each oth-ers' ways

238

Ch. 1

Is this the clos - est to love we get? Is ro - mance from a book A

240

Ch. 1

fum - ble at night sly litt - le looks_ While love is sto - len a - way By street - wise crooks

244

Ch. 1

We know each oth - ers' ways those ways those ways We know each oth - ers' ways

247

Ch. 1

those ways those ways We know each oth - ers ways

5. Kayleigh does not know

Peachy

251 $\text{♩} = 100$

Pea.

Kay - leigh does not

256

Pea.

know her dut - ies but if she was a sis - ter of mine, she'd learn mor - als and good be - hav - iour to

261

Pea.

do well in a life of crime_ If she goes kiss - ing a loan shark there's

265

Pea.

more than int - rest to pay for once they've de - vour - ed your bod - y They move on

270

Pea.

to sweet - er prey

The musical score consists of two systems. The first system is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics 'to sweet - er prey' are written below the notes. The second system is the piano accompaniment, featuring a grand staff with treble and bass clefs. The right hand contains a triplet of eighth notes, and the left hand has a bass line with a flat sign. The piece concludes with a double bar line.

6. Don't you see

276 ♩=123

Girls

Boys

It
for a

Is love not en - ough?
you want comm - itment

281

Girls

Boys

would be if you showed it,
month or so at least

To see an all night gore - fest,
I don't want you that much

And
I'll

We went to the flicks,
Sun - day lunch at my mam's?

I've showered you with kiss - es,
So what are you af - ter,

285

Girls

Boys

I thought you were sneez - ing,
text you when I find it,

When no-one was look - ing
Rings last long - er.

I've held your hand.
So why a ring?

305

Girls

Boys

We were made, we were made for each other.

Don't you see, don't you We were made, we were made for each other.

Do

310

Girls

Boys

Don't you see Don't you see Don't you see

Don't you Don't you see, don't you Don't you Don't you see, don't you Don't you

315

Girls

Boys

We were made, we were made for each other. Dekka: Finished?

Don't you see, don't you We were made, we were made for each other.

319 ♩=80

Girls

Boys

We were made, we were made for each other. Oh yeh

We were made, we were made for each other. Oh yeh

7. Mack the Knife

Peachy

329=156

331

Pea. *p*

Oh the shark has pret - ty teeth dear, And he

p

338

Pea.

shows them, pear - ly white, Just a jack knife is all he needs, dear

345

Pea. *mp*

And he keeps it out of sight, When that shark bites with his

mp

352

Pea.

teeth dear, Scar - let bill - ows be - gin to spread, Fan - cy gloves he

359

Pea.

will be wear - ing, So there's ne - ver a trace of red, Down a

366

Pea.

side - street one Sun - day morn - ing, Lies a bo - dy oo - zing

mf

372

Pea.

life Some - one's sneak - ing, round the cor - ner Could that

378

Pea.

some - one be Mack the knife, For the shark dear swims in

mp

384

Pea.

Sil - ence With eyes just as cold as ice When you're think - ing

391

Pea.

all is safe dear That's when Fre - ddie starts to slice, While the

cresc. *f*

398

Pea.

fox prowls through the shad - ows, The shark glides through the

404

Pea.

town_____ There's a dream that_____ he brings with him_____ of my blood - stained_____

411

Pea.

_____ wedd - ing gown_____ He'll throw the dice dear_____ and laugh at for - tune,_____

mp

mp

417

Pea.

_____ make a wid - ow_____ of the wife,_____ He'll drink with you_____ as the

424

Pea.

band plays,_____ then he'll kill you_____ Mack the Knife_____ He'll drink with you_____

431

Pea.

as the band plays, then he'll kill you.

435

Pea.

Mack the Knife

8. When we were something in the city

Bull and Bear

439 $\text{♩} = 132$

Bull

When we were some - thing in the ci - ty we wore fanc - y jack - ets and

444

Bull

waved our arms a - bout shout - ing buy and sell and long and short re - mem - ber we did noth - ing wrong

Bear

Buy Sell Long Short!

448

Bull

wrong_ wrong when we were some - thing in the ci - ty re - mem - ber we did noth - ing wrong

452

Bear

When we were some - thing in the ci - ty we were the best of men in the best_ of_ worlds Our

457

Bear

waists got fatt - er at Hen - ley reg - a - tta but we nev - er did an - y - thing wrong_ wrong_ wrong when

461

Bull

Bear

When

we were some - thing in the ci - ty we nev - er did an - y - thing wrong_

465

Bull

we were some - thing in the ci - ty we took peo - ples' mon - ey to make_ them rich_ so they

469

Bull

end - ed up poor life's a bitch when we used the bon - us to get a - way quick

473

Bull

peo - ple threw mud but it just did - n't stick_ coz we nev - er did an - y - thing wrong_

476

Bull

wrong_ wrong when we were some - thing in the cit - y

9. Early one morning

Freddie

481

Fre.

D D/C# Bm D/A Em A7 D Em D

485

Fre.

D D/C# Bm D/A Em A7 D D/C# Bm D/A A7 D

Ear - ly one mor_ ning just as the sun was ris_ ing, I lent a lot of mon - ey to a fam_ ily I know,

493

Fre.

Em D A7 D D/C#

They bought a plas - ma screen the gar - den feat - ure of their dreams, I

497

Fre.

Bm D/A Em A7 D Em D (x4)

am a pub - lic ser_ vice that sat - is - fies a need (x4)

Fred:- The more expensive the dream, the more people want the dream

10. We can work together

Freddie, Bull & Bear

501

Fre. 


Bear 

1. When a pun - ter walks in

3. When a pun - ter walks in



506

Fre. 

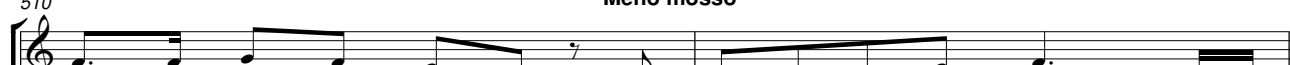
Bear 

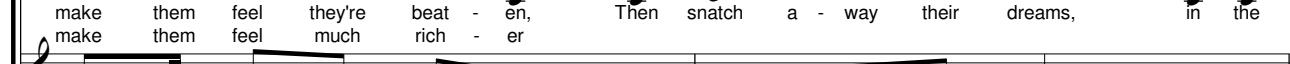
smile as if you know them, Make them feel this place was built for them, Let them win e - nough, to
cut ab - ove the rest Ex - tend their credit to

give them all their dreams back, They'll thank you for the chance to lose a - gain, Make that weak - mind - ed man, feel




510 **Meno mosso**

Fre. 

Bear 

make them feel they're beat - en, Then snatch a - way their dreams, in the
make them feel much rich - er

clev - er for an eve - ning, Then snatch a - way their dreams, in the



512

1.2. **A tempo**

Fre. cold, cold light of day.

Bear cold, cold light of day.

The musical score consists of three staves. The top two staves are for vocal parts labeled 'Fre.' and 'Bear', both in treble clef. The bottom staff is for piano accompaniment, in grand staff. The key signature has one sharp (F#). The tempo marking '1.2. A tempo' is placed above the first ending bracket. The lyrics 'cold, cold light of day.' are written under the vocal staves. The piano accompaniment features chords and moving lines in both hands.

515 $\text{♩} = 120$ Freddie Bear

Fre.

Doing this we can work to - ge - ther we can

521 Bull All

Fre.

work to - ge - ther we can work to - ge - ther That's why we can work to - ge - ther, to make the world a bet - ter

526 **Più mosso**

Fre.

place, That's why we can work to - ge - ther we can work to - ge - ther we can work to - ge - ther

531 **Rall.** **Andante**

Fre.

That's why we can work to - ge - ther, to make the world a bet - ter place, Fin -

536

Fre. an - cal - pro - bi - ty, and per - so - nal in - te - gri - ty,

540

Fre. That's what's made us the men that we are to - day

544 $\text{♩} = 150$

Fre. 

Doing this we can work to - ge - ther we can work to - ge - ther we can work to - ge - ther That's why we can

549

Fre. 


work to - ge - ther, to make the world a bet - ter place, Tht's why we can work to - ge - ther we can

554

Fre. 

work to - ge - ther we can work to - ge - ther That's why we can work to - ge - ther, to

558

Fre. 

make the world a bett - er place

11. There's something about

Freddie and Kayleigh

563 ♩=120


Kayl. 


Freddie 

1. There's some-thing ab-out a man, that does - n't give a
2. There's some-thing a-bout a girl, who says she'll give it a




570


Kayl. 


Fre. 

damn, That makes a girl think not once but twice, that it might be na-ughty but it could be nice And
whirl, When I look in those eyes I'm just dumb-struck, Move too quick or too slow I'll be out of luck, Though I'm




575 **Slower**

Kayl. 

Fre. 

if we were wed It would be ev-ery night, but as we are not it does-n't seem right I've
sure you can see, my in - tent-ions are true, Don't list-en to your Mam she did the same as you`



Tempo primo


581

Kayl. 

Fre. 

read all the lett-ers in Su - gar and Red, So I know what to think and I know what is said, There'ssome-thing ab-out a

I get con-fused when you touch me like that, did I ev - er tell you that I've got my own flat, There'ssome-thing a-bout a



586

Kayl. 

Fre. 

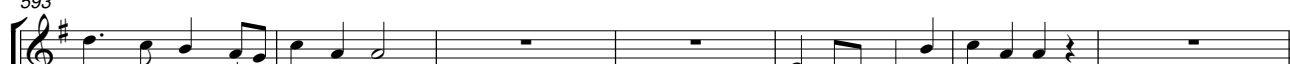
man, that does - n't give a damn,

girl, who says she'll give it a whirl,

would love you all the day,



593

Kayl. 

Fre. 

Ev - ery night would kiss and play Ov - er the hills and far a-way Both

If with me you'd kiss and play Ov - er the hills and



600

Fre. 

far a - way, with a love that turns_ night to day, Tell me my love what would you say, to a life-time to-ge-ther, Where



606

Fre.

noth-ing, could sev-er, Our love that's for-ev-er, Ov-er the hills and far a-way Ov-er the hills and far a-way

12. Here we are gathered

Entourage

612 ♩=120

Ent. 1

Ent. 2

Here we are gath - ered a most sol - emn crew, —

Here we are gath - ered a most sol - emn crew, —

620

Ent. 1

Ent. 2

To give our bless - ing to you and to you, You may — now — kiss the bride,

To give our bless - ing to you and to you, May — kiss the

626

Ent. 1

Ent. 2

You're no long - er sin - ful, So let's go out — on the lash, Cos I reall - y need —

bride, No — more — sins, on the lash, Cos I

631

Ent. 1

Ent. 2

Cos I rea - lly need a skin - ful

rea - lly need — Cos I rea - lly need a skin - ful

13. You're in the pay of Freddie Mac

Bouncers

635 $\text{♩} = 100$

Bou.

Oi!

642

Bou.

Oi! so you're in the pay of Fredd-ie Mac, You are a mate of his

649 Slowly

Bou.

So we'll have to kick your head in We'll have to do the biz Don't take it

656 $\text{♩} = 100$

Bou.

per-so-nal, It's just the way things are Leave the law to the likes of us, we won't take things too far

663

Bou.

so you're in the pay of Fredd-ie Mac, You are a mate of his mate of his mate of his So we'll

669

Bou.

have to kick your head in We'll have to do the

672 *cresc.* *ff*

Bou.

biz do the biz do the biz do the biz do the biz Oi!

14. Captain's song

676
Capt.

I fought in I-raq with good old Fredd-ie Mac our friend-ship was forged in

681
Capt.

batt-le So when I hear the likes of you I just laugh at your point-less pratt-le You

686
Capt.

don't have the guts to try it on with me You're not worth a spit in the sand. You're like a mos-qui-to buzz-ing

691
Capt.

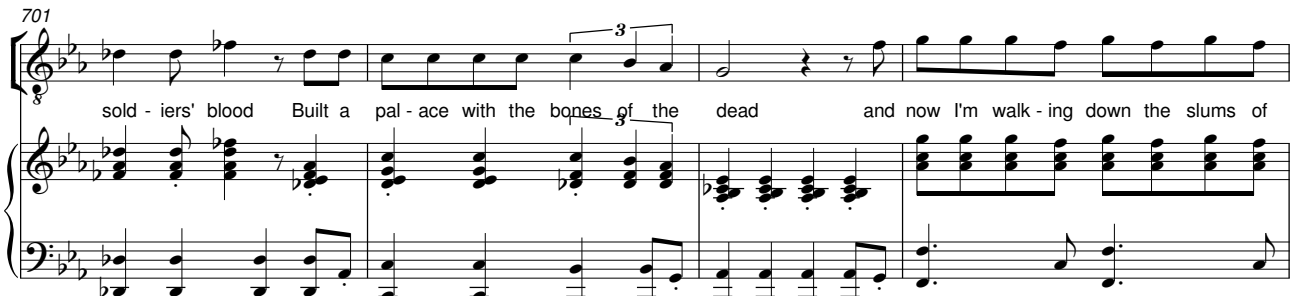
round a lamp that I crush in the palm of my hand I fought in a war that I

697

Capt. 

 did - n't und - er - stand to keep pol - it - i - cians happ - y in their beds where they wrote they're speech - es us - ing

701

Capt. 


 sold - iers' blood Built a pal - ace with the bones of the dead and now I'm walk - ing down the slums of

705

Capt. 

 civ - y street with no ans - wer as to why I was sent there I

708

Capt. 

 have to get at some - bod - y it might as well be you so bring it on arse holes if you dare...

15. As I grew up

Kayleigh

712 $\text{♩} = 110$

Kayl.

As I grew up in this sad town, True
in this town where fick - le men, Be-

Ped. Ped. Ped. Ped. Ped. Ped.

718

Kayl.

love I hoped to find, In fai - ry tales, ro - man-tic films, where the prince is al - ways kind. I
tray both friend and brother, I'll take the vill - ain who is best, and he shall be my lover That

Ped. Ped. Ped. Ped. Ped. Ped.

724

Kayl.

thought a kiss would take me to The place where love is found But theseeds of love slipped from my hand and
man that I waswarned a - gainst, His smile swims to his eyes, He sails me to fr - prom-ised lands, though may

Ped. Ped. Ped. Ped. Ped. Ped.

730

Kayl.

fell on bar - renground. So The fu - ture has left
be on a ship of lies,

1. 2. Slower

Ped. Ped. Ped. Ped. Ped. Ped.

737

Kayl.

this sad town It's gone to God knows where, But with Fred - dies Mac at

Ped.

741

Kayl.

least I know. There is some hope some - where.

Ped.

16 What do we do?

Chorus, Dekka and Peachy

745 ♩=160

Ch. 1

What do we do... with a

750

Ch. 1

girl like that? What do we do?_ What do we do?_ The brains of a slug_ and the mor-als of a cat.

755

Ch. 1

(Rap)

what do we do?_ So what do we do?

761

767

Ch. 1

What do we do... with a girl like that? He'll fear for his life,_ When be-tray-ing Fredd-ie Mac Kay-leigh'll be saved It's

772

Ch. 1

all for the best That's what we do That's what we do?

775

Ch. 1

That's what we do? That's what we do?

17. Interlude

777

Musical notation for measures 777-780. Treble clef with a key signature of one sharp (F#). The right hand plays chords and eighth-note patterns. The left hand plays a simple bass line with quarter notes and rests.

781

Musical notation for measures 781-783. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand has a bass line with slurs and a "Ped." marking under the first measure.

784

Musical notation for measures 784-785. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line. The left hand has a bass line with slurs and "Ped." markings under the first and second measures.

786

Musical notation for measures 786-789. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line. The left hand has a bass line with slurs and "Ped." markings under the first, second, third, and fourth measures.

790

Musical notation for measures 790-793. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with a first ending bracket over the last two measures. The left hand has a bass line with slurs and "Ped." markings under the first, second, third, and fourth measures.

794

Musical notation for measures 794-797. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with a second ending bracket over the last two measures. The left hand has a bass line with slurs and "Ped." markings under the first, second, third, and fourth measures.

18. How are you?

The Girls

802 $\text{♩} = 110$

Girls 2

How are you, my dear, are you

811

Girls 2

ve-ry, ve-ry well? How fright-fully, nice of you to ask Yes, one does one's best, of course

819

Girls 1

Girls 2

How

one does one's best, Its the on-ly way a la-dy should be-have How are you, my

Dialogue

827

Girls 1

Girls 2

are you, ve-ry, ve-ry well. How fright-fully, Nice to

dear, are you ve-ry, ve-ry well? How fright-fully, nice of you to ask

Slowly

833

Girls 1

Girls 2

Faster

838

Girls 1

Girls 2

19. What might have been

Freddie, Josie & Chorus

846 **Freely** Josie

Why should-n't I be happ-y when I can,

851 **Tango tempo** Josie

Just for a while, then you threw me a-way With Ka-trin - a and Kar-en with Shell-ey and Joa-anne

858 Josie

What might have been,

Ch. 1

What might have been,

863 Josie

keeps me rest-less through thenight, yes you made me so hap-py, you brought the morn-ing

Ch. 1

keeps me rest-less through thenight, yes you made me so hap-py, you brought the morn-ing

868

Josie

light What might have been, Smells like ov - er flow - ing bins,

Ch. 1

light What might have been, Smells like ov - er flow - ing bins,

873

Josie

Its a ran-cid stink of pi-ty when you know you can-not win

Ch. 1

Its a ran-cid stink of pi-ty when you know you can-not win

1. 2.

20. Pirate Jenny

Frankie

879 $\text{♩} = 80$

Fra. 
 You peo-ple can laugh if it makes you feel good cos you don't not-ice me though you're

884 
 look - ing You smile at me just to make you feel good, In this shabb - y no - hope town, in this

888 
 scru - bby litt - le pub, But you'll ne - ver guess to who you're talk - ing, No you'll

891 **Adagio** 
 ne - ver guess to who you're talk - ing, There's a ship in the har - bour, With a

895 **Tempo primo**

Fra. skull, on its mast head turns guns on the town. By

900

Fra. noon - time the dock is swar - ming with men, com - ing out from the ghos - tly freigh - ter, They

904

Fra. move in the shad - ows, where no one can see And they're chain - ing up peo - ple to bring them to me, Ask - ing

908 **Adagio**

Fra. "Kill them now or lat - er?" Ask - ing "Kill them now or lat - er?" And that

912

Fra. crew from the freigh - ter, Will slit them with knives Thanks to one word from

3

3

916

Fra. me, The ship the Black Freigh - ter, dis - a - ppears out to sea

920 **Meno mosso**

Fra. And on it is me And on it is me

3

3

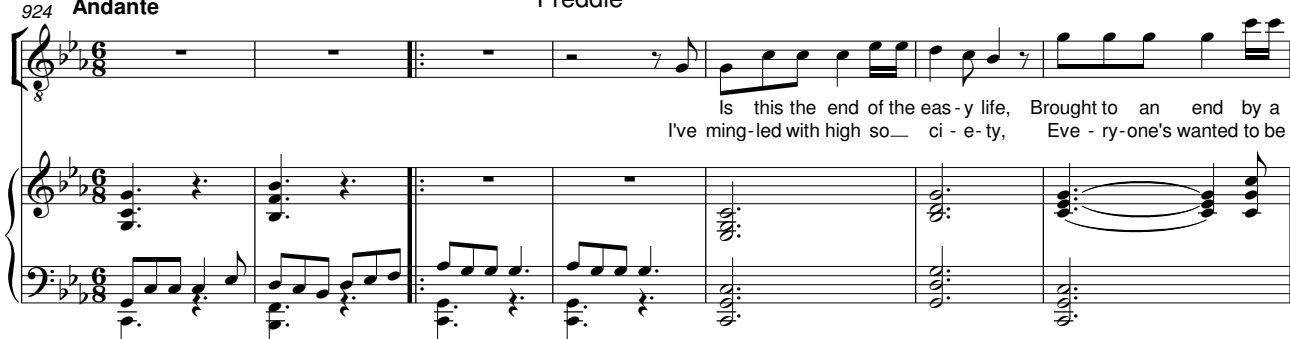

3

3

21. Is this the end of the easy life?

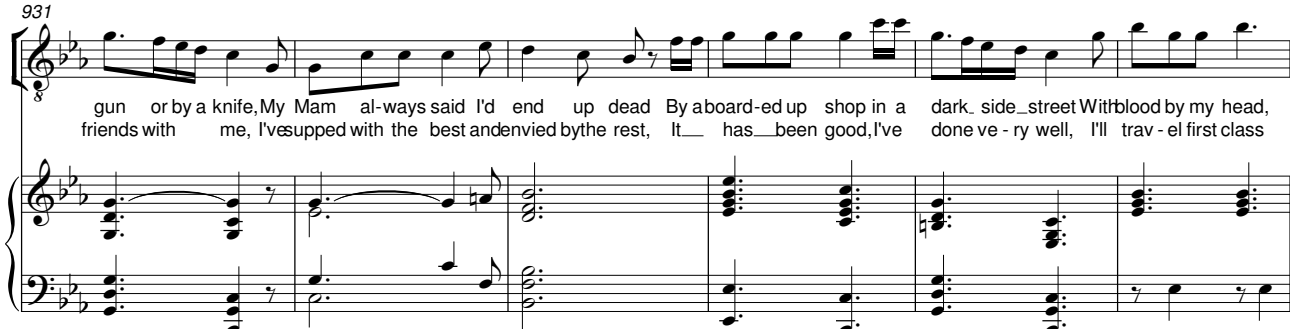
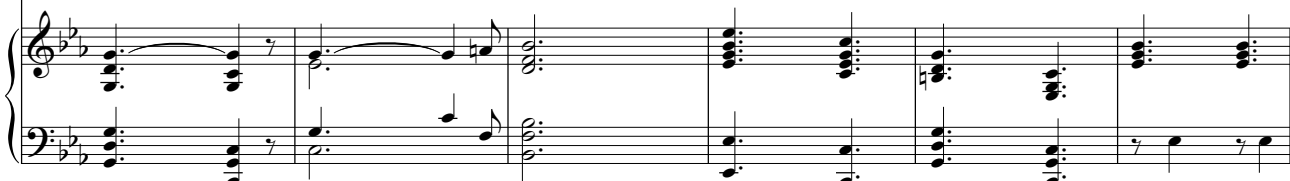
Freddie

924 **Andante**

Fre.  



Is this the end of the eas - y life, Brought to an end by a
I've ming - led with high so - ci - e - ty, Eve - ry - one's wanted to be

931

Fre.  


gun or by a knife, My Mam al - ways said I'd end up dead By aboard - ed up shop in a dark, side - street With blood by my head,
friends with me, I've supped with the best and envied by the rest, It has been good, I've done ve - ry well, I'll trav - el first class

937

Fre.  

vom - it by my feet, It is too late, if that is my fate.
down to hell, I'll lend the dev - il money, at the high - est rate.

942



22. I'll scratch out your eyes

Terri & Kayleigh

949 $\text{♩} = 86$

956

963

Terri

Kayl.

I'll wrench out your hair, shat-ter your jaw_ rip you a - part,

I'll scratch out your eyes, break all your teeth, rip you a - part,

Drums

970

Terri

Kayl.

tear out your heart, Then I'll

tear out your heart, Then I'll

pp

p

977

Terri
 Kayl.

dance the night a - way with the man_ I love, We'll count all the stars in hea-ven a -
 put my lipp - y on go out on the town, With Fredd - ie on my arm, he's the man that I

985

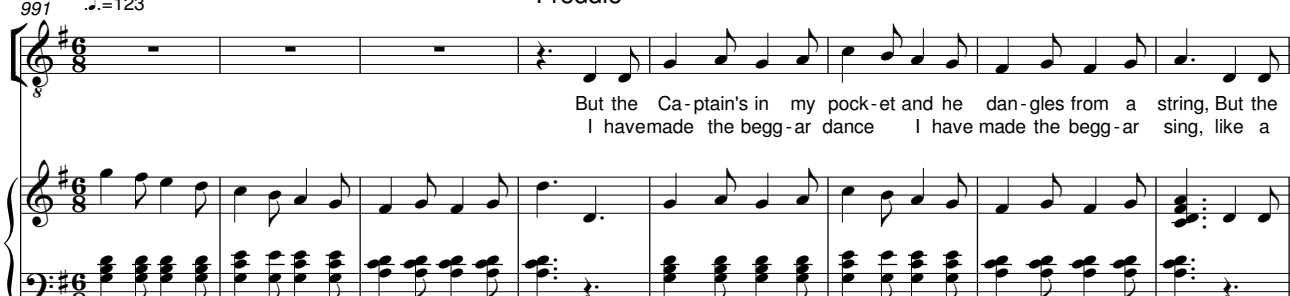
Terri
 Kayl.

bove. He'll have love from a la - dy, not from a tart.
 own I'll take him from you_ you're nowt but a tart

23. Like a yo-yo


Freddie

991 $\text{♩} = 123$

Fre. 

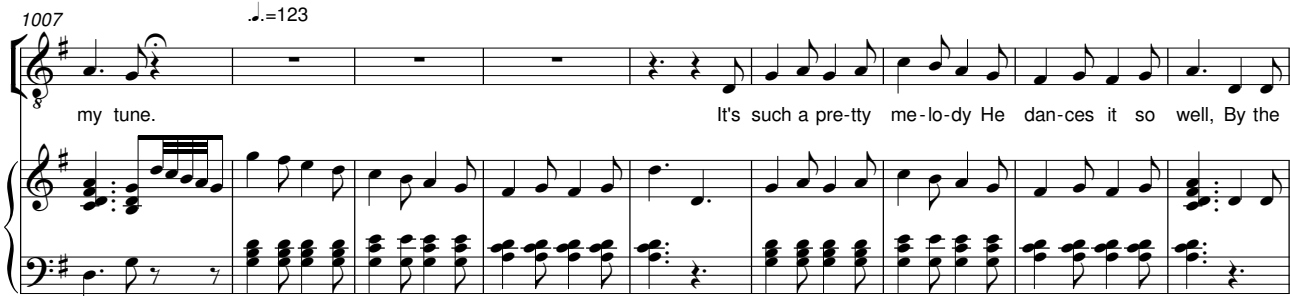
But the Ca-ptain's in my pock-et and he dan-gles from a string, But the
I havemade the begg-ar dance I have made the begg-ar sing, like a

999 **Adagio** **Adagio**

Fre. 


cap-tain's in my pock-et and he dang-les from a string, Like a yo - yo, like a yo - yo sing, To my tune To
song-bird in the mor-ning I have made the begg-ar

1007 $\text{♩} = 123$

Fre. 

my tune. It's such a pre-tty me-lo-dy He dan-ces it so well, By the

1016 **Adagio**

Fre. 

light of the moon he dan - ces to my tune, like a yo - yo like a

1021 ♩ = 123

Fre. A musical score for a song. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "yo - yo Like a yo - yo like a yo - yo". The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs) with the same key signature. The tempo is marked as quarter note = 123. The score consists of five measures. The first measure has a vocal note on G4 and piano chords. The second measure has a vocal note on A4 with a fermata and piano chords. The third measure has a vocal note on G4 and piano chords. The fourth measure has a vocal rest and piano chords. The fifth measure has a vocal rest and piano chords.

Josie:- I thought we were friends

24. The ways of high finance

Peachy

1026 $\text{♩} = 68$

Pea.

The ways of high finance so

1033

Pea.

comm-on are grown, That a true friend can hard-ly be met, Friend-ship for in-ter-est is but a loan, Which you let out for

1039

Pea.

what you can get, Tis true you find some friends so kind, who will give you ad-vice themselves to de-fend, In sorr-ow-ful ditt-y they

1045

Pea.

prom-ise they pi-ty But shift you for mon-ey from Friend to friend. In sorr-ow-ful ditt-y they prom-ise they pi-ty But shift you for mon-ey from

1051

Pea.

friend to friend.

Peter:- look favourably upon your enterprise

25. I am a man who can be trusted

1057 **Allegretto** Peter

Pet. For I am a man who can be trust - ed No one more hon - est than me

1065

Pet. I've dined on yachts in Cor - fu town of the power - ful and the weal - thy,

1071 **Andante**

Pet. I am a man who can be trust - ed Though I was rum - bled twice be - fore, It's

1077 **Allegretto**

Pet. made me a fi - nan - cial dab hand, I'm the man who knows the score

1081

Pet.

For I am a man who can be trust - ed

1087

Pet.

As I stride the corr - i - dors of power Where the doors of state are al - ways op - en

1093

Pet.

My power grows by the hour I am a man, a

1099

Pet.

Andante

trust - ful man There is such a man, It's me There's No one more hon - est than me

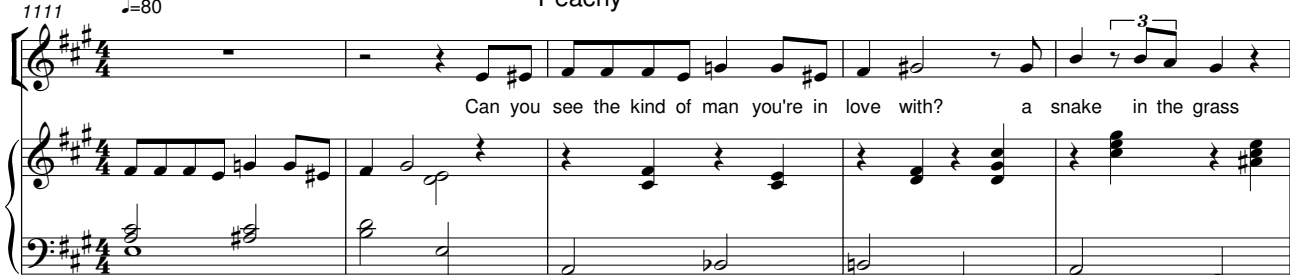
1107

Allegretto

26. Can you see the kind of man?


Peachy

1111 $\text{♩} = 80$

Pea. 

Can you see the kind of man you're in love with? a snake in the grass

1116

Pea. 

who will break girls' hearts. A mast-er of sed-uc-tion and all the lov-ing arts He will love you and leave you and

1121

Pea. 

no - one will be - lieve you He is just a man who will take what he can and he'll

1126

Pea. 

tell you that he loves you Just as he de parts Can you

1130

Pea.

see the kind of man You're in love with?

3

28. Finale

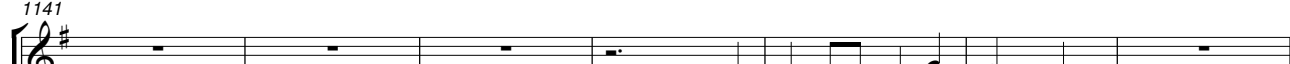
All

1134 $\text{♩} = 110$


Fre. 

Good peo-ple of this town you see, the

1141


Ch. 1 

It gets in the way of liv - ing,

Fre. 

rul - ers they re just like me with litt - le time for ho - ne - sty,

1148

Dekka 

So if our mor - als are sus - pect, We're all the same in that res - pect, What

1154

Peter & Jackie 

So

Ch. 1 

That's how we_ make our_ liv - ing,

Dekka 

works for us is what's corr - ect,

1161

B & B

Peter & Jackie

Ch. 1

If we rob each o-ther on the street

do not moan and do not bleat, life can be so ve-ry sweet,

We can all make a

1168

Ch. 1

Kayl.

Pea.

liv - ing

It's cos they made a

And if the weak go to the wall

1175

Girls

Ch. 1

Kayl.

They re- fused to cheat on one and all,

How could they make a liv - ing?

ve - ry bad call,

1180 $\text{♩} = 120$

Ch. 1

1189

Ch. 1

1197 $\text{♩} = 140$

Ch. 1

1205

Fre.

Fra.

Let us dance now through the night

Who cares what's wrong and what is

1210

Girls

Boys

Ch. 1

Fra.

right

That's what we That's what we That's what we We call

We'll kiss and drink, and eat and right

We call We call We call

1216

Girls

Boys

liv - ing!

liv - ing!

1223

Ch. 1

Let us dance now through the night Who

1229

Girls

Boys

Ch. 1

That's what we

We call

cares what's wrong and what is right We'll kiss and drink, and eat and fight

1234

Girls

Boys

That's what we That's what we We call liv - ing!

We call We call liv - ing!

1240