

CAST OF CHARACTERS (in order of appearance)

Anthony Hope a sailor; rescued Todd en route to London
Sweeney Todd formerly known as Benjamin Barker
Beggar Woman itinerant and insane; ultimately revealed as Todd's wife Lucy
Mrs. Lovett a pie shop owner; Todd's former neighbor
Judge Turpin sentenced Todd/Barker to prison
Beadle Bamford the Judge's lackey
Johanna Todd's daughter; the Judge's ward; Anthony's lover
Tobias Ragg Peter Pirelli's (later Mrs. Lovett's) assistant
Peter Pirelli a rival barber
Jonas Fogg an asylum owner

Steve Swayne, *How Sondheim Found His Sound*, 231:
“So pervasive is the recomposition and rearrangement of materials in Sondheim’s work that it seems to be almost a musical reflex for him.”

Stephen Sondheim on *Merrily We Roll Along* in Craig Zadan, *Sondheim & Co.*, 270:
“The idea of the score was that it was built in modular blocks, and the blocks were shifted around **instead of having transitions from number to number or interweaving themes the way the songs functioned in *Sweeney Todd***. You take a release from one song and you make that a verse for a different song, and then you take a chorus from a song and make that a release for another song, and then you take an accompaniment from yet a different song and make that a verse in another song. . . . It’s like modular furniture that you rearrange in a room: two chairs become a couch, two couches at an angle become a banquette.”

FIGURE 1: Musical characteristics of reprise types in *Sweeney Todd* (“new song” = song in which the actual reprise takes place; “earlier song” = song from which the reprise is taken)

Beginning-oriented

1. Reprise-as-introduction

The reprise and new song are distinct.
The introduction ends with a weak cadence or sudden modulation.
The reprise’s melody is almost identical to that of the earlier song; instrumental recall can vary widely.

2. Emerging reprise

The reprise occurs within the introduction, following metrically freer/melodically unpredictable music.
It is also gradual: the vocal reprise occurs after instrumental material returns first.
A short lyrical extension of the reprise links it to the new song.

End-oriented

3. Reprise-as-resolution

The reprise occurs within the new song (unlike reprise-as-release), in counterpoint with another voice.
The only V-I cadence of the new song occurs at the end of the reprise, following a verse-refrain pattern in which every phrase ends without tonic resolution.
The reprise reharmonizes the earlier song’s melody to close with an authentic cadence.

4. Reprise-as-release

The reprise acts as a coda, following an unconvincing closing melodic gesture at the end of the new song.
The new song’s end and the reprise are motivically linked.
Unlike a reprise-as-resolution, the release of tension is independent from tonal closure.

Formally independent

5. Reprise-as-disruption

The reprise occurs at the end of (or after) a phrase in the new song, and lasts a single phrase or less.
The instrumental material in the reprise can match or depart from that of the earlier song, but it is always radically different from the preceding instrumental material in the the new song.
The reprise occurs in a distantly-related key, or its melody uses a different scale collection.

FIGURE 2: List of musical numbers with selected reprise types (entries in **bold** are discussed in today's paper)

Act One	(Organ Prelude)	
	1. Prologue: The Ballad of Sweeney Todd [Todd, Company]	
	2. No Place Like London [Anthony, Todd, Beggar Woman]	
	2a. The Barber and His Wife [Todd, Anthony]	
	Emerging reprise: 2. No Place Like London	
	Reprise-as-release: 2a. The Barber and His Wife (introduction)	
	2b. Transition Music	
	3. The Worst Pies in London [Mrs. Lovett]	
	4. Poor Thing [Mrs. Lovett]	
	Reprise-as-introduction: 2a. The Barber and His Wife	
	5. My Friends [Todd, Mrs. Lovett]	
	Reprise-as-release: 1. The Ballad of Sweeney Todd	
	6. Green Finch and Linnet Bird [Johanna]	
	7. Ah, Miss [Anthony, Johanna]	
	Reprise-as-introduction: 2. No Place Like London	
	Reprise-as-resolution: 6. Green Finch and Linnet Bird	
	8 & 8a. Johanna (Parts I & II) [Anthony]	
	9. Pirelli's Miracle Elixir [Tobias, Crowd, Todd, Mrs. Lovett]	
	10 & 10a. The Contest (Parts I & II) [Pirelli, Tobias]	
	10b. The Ballad of Sweeney Todd [Members of the Company]	
Act Two	11. Johanna [Judge Turpin]	
	12. Wait [Mrs. Lovett]	
	12a & b. Pirelli's Death [Pirelli]	
	12c & 12d. The Ballad of Sweeney Todd [Three Tenors] & Underscore	
	13. Kiss Me! (Part I) [Johanna, Anthony]	
	Reprise-as-resolution: 8 & 8a. Johanna (Parts 1 & II)	
	14. Ladies in Their Sensitivities [Beadle]	
	15. Kiss Me! (Part II) [Johanna, Anthony, Beadle, Judge]	
	15a. Underscore	
	16. Pretty Women (Part I) [Judge, Todd]	
	16a. Pretty Women (Part II) [Todd, Judge, Anthony]	
	Reprise-as-introduction: 5. My Friends	
	Reprise-as-disruption: 15. Kiss Me! (Part II)	
	17. Epiphany [Todd, Mrs. Lovett]	
	Reprise-as-disruption: 12. Wait	
	Emerging reprise: 2a. The Barber and His Wife	
	18. A Little Priest [Mrs. Lovett, Todd]	
	Emerging reprise: 3. The Worst Pies in London	
	19. God, That's Good! [Tobias, Mrs. Lovett, Todd, Company]	
	Reprise-as-introduction: 9. Pirelli's Miracle Elixir	
	20 & 20a. Johanna – Act II Sequence [Anthony, Todd, Johanna, Beggar Woman]	
	21 & 21a. By the Sea (Parts I & II) [Mrs. Lovett, Todd]	
	Reprise-as-introduction: 3. The Worst Pies in London	
	22. Wigmaker Sequence [Todd, Anthony, Quintet]	
	22a & 22b. The Letter [Quintet]	
	23 & 23a. Not While I'm Around [Tobias, Mrs. Lovett]	
	24, 24a & 24b. Parlor Songs (Parts I–III) [Beadle, Mrs. Lovett, Tobias]	
	25 & 25a. Fogg's Asylum & Passacaglia [Company]	
	26. City on Fire! [Lunatics, Johanna]	
	Reprise-as-disruption: 15. Kiss Me! (Part II)	
	27 & 27a. Searching (Parts I & II) [Mrs. Lovett, Todd, Beggar Woman, Anthony, Johanna]	
	28. The Judge's Return [Todd, Judge]	
	29 & 29a. Final Scene (Parts I & II) [Todd, Mrs. Lovett]	
	29b. The Ballad of Sweeney Todd [Company]	

FIGURE 3: “Ah, Miss” form diagram
Reprise-as-resolution: “Green Finch and Linnet Bird”

m. 1	m. 13	m. 21	m. 25	m. 33
Verse 1 (“No Place” reprise)	Refrain 1	Verse 2	Refrain 2	...resolution
E♭M	V/E♭M (Evaded PAC)	A♭M	vi/A♭M (No cadence!)	A♭M (IAC)
ANTHONY: <i>I have seen the world...</i>	<i>(Lady,) look at me, look at me...</i>	<i>Who would sail to Spain...</i>	<i>(Ah, miss,) look at you, look at you...</i>	ANTHONY: <i>Look at me...</i> JOHANNA: <i>Green finch and linnet bird...</i>

FIGURE 4: “Kiss Me! (Part I)” form diagram
Reprise-as-resolution: “Johanna (Parts I&II)”

m. 1	m. 9	m. 11	m. 18
Verse 1 EM	Refrain 1	Verse 2	Refrain 2 EM: Elided ii-I
JOHANNA: <i>He means to marry me Monday.</i> ANTHONY: <i>I have a plan.</i>	ANTHONY: <i>Kiss me!</i> JOHANNA: <i>Oh sir.</i>	JOHANNA: <i>If he should marry me Monday...</i> ANTHONY: <i>We fly tonight.</i>	ANTHONY: <i>Kiss me!</i> JOHANNA: <i>Tonight?</i>

m. 23	m. 29	m. 36
...resolution (Elided IAC)	Verse 3 (“Ah, Miss” reprise)	Refrain 3 HC (<i>segue</i>)
JOHANNA: <i>Sir I did love you, even as I saw you...</i> ANTHONY: <i>I’ll steal you, Johanna.</i>	ANTHONY (!): <i>It’s me you’ll marry on Monday...</i> JOHANNA: <i>And gladly, sir.</i>	JOHANNA (!): <i>Kiss me!</i> ANTHONY: <i>Of course.</i>

FIGURE 5: Comparison of keys between “Kiss Me! (Parts I & II)” and the reprises-as-disruption that recall the song in “Pretty Women (Part II)” and “City on Fire!”

		<i>Pretty Women</i> <i>City on Fire!</i> “Kiss Me!” (Anthony) (Johanna)		
<i>Printed sources</i>	Completed draft	D♭M	D♭M	D♭M
	<i>Published vocal score</i>	<i>EM</i>	<i>A♭M</i>	<i>D♭M</i>
	<i>Library of Congress vocal/full scores*</i>	<i>EM</i>	<i>A♭M</i>	<i>D♭M</i>
<i>Cast recordings</i>	Original Broadway Cast	EM	EM	EM
	<i>1982 Broadway Cast</i>	<i>EM</i>	<i>A♭M</i>	<i>D♭M</i>
	2005 Revival Broadway Cast	EM	EM	n/a
	<i>2012 London Cast</i>	<i>EM</i>	<i>A♭M</i>	<i>n/a</i>
<i>Live recordings</i>	1983 Indiana University Opera	EM	EM	EM?
	2000 New York Philharmonic	EM	EM	EM?
	<i>2001 San Francisco Symphony</i>	<i>EM</i>	<i>EM</i>	<i>D♭M</i>
	<i>2014 Live from Lincoln Center</i>	<i>EM</i>	<i>A♭M</i>	<i>D♭M</i>

*Library of Congress Catalog: “[A]nnotated corrections made by...David Charles Abell, who conducted a run of the play at the Théâtre du Châtelet, Paris, in 2011. The corrections were personally approved, in 2011, by both Sondheim and [orchestrator Jonathan] Tunick.”

FIGURE 6: “Epiphany” (introduction) form diagram
Emerging reprise: “The Barber and His Wife”

m. 1	m. 10	m. 13	m. 16–22 (elided)
Strings & celesta: “The Barber and his Wife” / “Wait”	Reprise-as- disruption: “Wait”	Disruption thwarted	...Todd’s declaration Strings & organ: “Pirelli’s Death”
Gm? (or B♭M?)	D♭M (melody only)	D#m?	Gm
TODD: <i>I had him! His throat was bare...</i>	LOVETT: <i>Easy now, hush love, hush...</i>	TODD: <i>When? You told me to wait!</i> LOVETT: <i>What’s your rush?</i>	TODD: <i>There’s a hole in the world like a great black pit... ...But not for long!</i>

FIGURE 7: “A Little Priest” (introduction) form diagram
Emerging reprise: “The Worst Pies in London”

m. 1	m. 19	m. 29	m. 41	m. 57–84
Recitative	...Mrs. Lovett’s clarification	<i>(Reprise continued)</i>	<i>(...continued?)</i>	Refrain
Bm (Elided IAC)	BM→GM	F#M	V/E♭M	V/E♭M (PAC)
LOVETT: <i>Seems a downright shame...</i> TODD: <i>Shame?</i>	LOVETT: <i>I mean, with the price of meat [...] If you get it... [TODD chuckles] Good, you got it.</i>	LOVETT: <i>[Mrs. Mooney and her] pie shop.</i>	TODD: <i>Mrs. Lovett, what a charming notion...</i> LOVETT: <i>Well, it does seem a waste.</i>	TODD: <i>For what’s the sound...</i> LOVETT: <i>What, Mr. Todd...</i>

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