

Conductor's Score

BLOOD BROTHERS

by
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Interim edition - August 2001
Samuel French Ltd

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1. Overture

Mrs Johnstone - Choir

A

Very slow (♩ = 30)

Vocal line (play if needed)

Mm

Very sustained chords

Mm

Atmospheric Polysynth

E

1

B

Mm

Mm

Straight mute: Tpt
(second time only)

E E/C# D2 B/D#

6

C

Mm

Mm

Asus4 A A G2

Tpt

10

Musical score for measures 15-18. The top staff shows a melodic line with a slur over measures 15-16 and a fermata over measure 17. The bottom staff shows piano accompaniment with chords G, G, and Em/G. The tempo marking is Mm. Measure numbers 15, 16, 17, and 18 are indicated at the bottom.

Musical score for measures 19-23. The top staff shows a melodic line with slurs and a fermata over measures 21-22. The bottom staff shows piano accompaniment with chords G, G/D, and Em9. Instrument labels Tpt (8vb) and Sax are present. The tempo marking is Mm. Measure numbers 19, 20, 21, 22, and 23 are indicated at the bottom.

Musical score for measures 24-27. The top staff shows a melodic line with a slur over measures 24-25 and a fermata over measure 26. The bottom staff shows piano accompaniment with chords C, Bm7, E/B, Am, and D/A. Instrument labels Vln and Sax are present. The tempo marking is Mm. Measure numbers 24, 25, 26, and 27 are indicated at the bottom.

E Mrs Johnstone

Mm _____ Tell me it's not true,

Vln

Em/A D Em D/F# D/F# G D/F#

28

say it's just a story. Cue How one was kept & one given away. Cue My own dear sons lie slain

Hold till cue Hold till cue

D/F# G A2 Tpt 7 Segue 2.

Timp

34

2. Marilyn Monroe

Mrs Johnstone

Cue: Narrator Judge for yourselves
how she came to play this part

A

Slow

Mrs Johnstone

Colla voce

Once I had a hus-band, — you know the sort of chap, — I

Piano *mf* Aaug7 D Bm Em

1

met him at a dance — and how he came on with the chat.

A Bm7 C7 A/C# Gm/D D Bm

4

He said my eyes were deep blue pools, my skin as soft as snow, he

Em A Aaug7 D Bm Em

7

a tempo (quite brisk)

10

told me I was sex-i-er than Ma-ri-lin— Mon - roe. And we went dan - cing,

A Bm7 C°7 A/C# Gm/D D Eb°7 Em

Gtr Drums Tpt Bass

B

14

we went dan - cing. Then, of course, I found that I was

A Gm D D Bm

Vibes

18

six weeks o - ver-due. We got mar - ried at the re - gi - sty an' then we had a

Em A Bm7 C°7 A/C# Gm

21

do We all had cur - ly sal - mon sand-wich - es, an'

D Bm Em Aaug7 D Bm

Key !!
Clarinet in A
Swing

24

how the ale did flow, they said the bride was lov - li - er — than Ma - ri - lyn — Mon -

Em A Bm7 C°7 A/C# Gm

27

roe. And we went dan - cing, — yes, we went dan - cing. —

Tpt D F#7 Drums Em A Gm/D D

C

32

Then the ba - by came a - long, we called him Dar - ren Wayne, — then

D Bm Em7 A

34

three months on I found that I was in the club a gain

A Bm7 C 7 A/C# Gm D Bm

Key II

37

An' though I still fan-cied dan-cing, my hus-band would-n't go,— with a

Em Aaug7 D Bm Em

40

Half tempo (non swing)

wife he said was twice the size of Ma-ri-lyn— Mon - roe. No more dan-

A Bm7 C°7 A/C# Gm D D°7

43

cing. ————— no more dan-cing. ————— By the

Em A Gm/D D

47

Colla voce

time that I was twen-ty five,— I looked like four-ty two,— with

D Bm Em

2. Marilyn Monroe

se - ven hun - gry mouths to feed and one more near - ly due.

49

My hus - band, he'd walked out on me, a month or two — a - go, for a

52

girl they say who looks a bit like Ma - ri - lyn... Mon - roe And they go dan - cing.

55

An irate Milkman (the Narrator) rushes in to rudely interrupt the song

they go dan - cing. Yes, they go dan - cing, they go dan...

59

2a. Marilyn Monroe - Reprise

Mrs Johnstone

Cue Kid Four (off) Mum, I can't sleep, I'm hungry, I'm starvin'...

Kids (off) An' me, Mam. An' me. An' me.

Mrs Johnstone

1

I know it's hard on all you kids, but try and get some sleep.

Colla voce

Perc (Vibes)

mf legato

Key I (Piano)

mf D Bm Em

Detailed description: This block contains the first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "I know it's hard on all you kids, but try and get some sleep." Below the vocal line is a percussion part for Vibes, marked *mf* and legato, with a melodic line. The piano accompaniment is in treble and bass clefs, marked *mf* and Key I (Piano). The piano part includes chords D, Bm, and Em. A rehearsal mark "1" is placed at the beginning of the piano part.

4

Next week I'll be earn in we'll have loads of things to eat We'll have

A Bm7 C° A/C# Gm/D D A

Detailed description: This block contains the second system of the musical score. The vocal line continues with the lyrics "Next week I'll be earn in we'll have loads of things to eat We'll have". The piano accompaniment includes chords A, Bm7, C°, A/C#, Gm/D, D, and A. A rehearsal mark "4" is placed at the beginning of the piano part.

(speaking) (sings)

ham, an jam, an' spam an' Roast Beef Yorkshire Puddin', Battenberg Cake, Chicken an' Chips,
Corned Beef, Sausages, Treacle tart, Mince an' Spuds, When
Milk Shake Mix for the Baby

D Bm

Detailed description: This block contains the third system of the musical score. The vocal line is divided into a speaking part and a singing part. The lyrics are a list of food items: "ham, an jam, an' spam an' Roast Beef Yorkshire Puddin', Battenberg Cake, Chicken an' Chips, Corned Beef, Sausages, Treacle tart, Mince an' Spuds, When Milk Shake Mix for the Baby". The piano accompaniment includes chords D and Bm. A rehearsal mark "7" is placed at the beginning of the piano part.

2a. Marilyn Monroe - Reprise

9

I bring home the dough. we'll live like kings, like bright young things, like Ma-ri-lyn Mon -

mf

Em A Bm7 C° A/C# Gm/D

*Mrs Johnstone hums
a few bars of the song*

12

roe And we'll go dan-cin'. yes we'll go dan cin we'll go

a tempo ♩ = 120

D D#° Em A Gm D D#°

17

dan cin' we'll go dan cin

f *rit.*

Em A Gm D

3. Mrs Lyons Theme

Instrumental

Cue: Mrs Lyons Look, if it will make you any happier
I'll put them away ...

Vibes (Motor on) Hard Sticks
ff Vin [Tremolo, harmonic squeaks]

Perc (Vibes)

Tam Tam

ff *mp* *mf* *f* *mf*

♩ = 90 *Mysterioso* Full reverb/Echo

Ky I Synth

f

1

f *mf* *ff*

rit.

2

4. Underscoring (shoes upon the table)

Instrumental

Cue: Gynaecologist You're expecting twins. Congratulations.
And the next one please, nurse.

Soprano (Sax leads)

Perc - Congas
slap
open tone

Drums - Ride Cym on bell
mf

Medium tempo ♩ = 100

Key I Synth (Sax solo)

Am9 Em9 Am9

1

rall.

Em9 C(add9) D(add9) G Gmaj7/F# Em9

4

5. Underscoring (Mrs Lyons theme)

Instrumental

Cue: Mrs Lyons Twins? You're expecting twins?

f
Vibes (Motor On) Hard Sticks

Tom Toms (Soft Sticks)

f *mp* *mf*

Faster ♩ = 140

Sustained mettalic 5ths

Key I Synth

Sustained Bass

1

2

6. My Child

Mrs Johnstone - Mrs Lyons

Cue Mrs Johnstone Are y'... are y' that desperate to have a baby?

Key II
Strings

Cym *tr*
soft stix

Vln Vibes
Key I

Gtr
Bass

$\text{♩} = 140$

1 *mf*

Mrs Lyons **A**

Vibes

Each day I look out from this win-dow, I

Colla voce

Vibes

B Bsus4/F# B

6 *leg*

see him with his friends, I hear him call, Vibes I rush down but as I fold my arms a-

B Bsus4/F# B G 7

9

round— him, he's gone. Was he e - ver there at all?

B2 G°7 A#°7 Bm7 F#

12

I've dreamed of all the pla - ces I would

Vibes

B Bsus4/F#

16

take him, the games we'd play, the sto - ries I would tell, the

Vibes

B B Bsus4/F# B

20

jokes we'd share, the cloth - ing I would make him. I

G 7 B2

23

out, but as I do, he fades— a - way. Vibes

25

C A tempo ♩.=120 Key II Piano

27

Mrs Johnstone

If my child— was raised in a pa-lace— like this— one,— he

Colla voce

30

would-n't have to wor-ry where his next meal was com-in' from His

33

Mrs Lyons

clo-thing— would be sup-plied by George Hen-ry Lee. He'd have

A **Asus4** **A/C#** **A** **B** **A/C#**

Em G/B A7 G/B

Gtr Drums

Bass

35

D

Mrs Johnstone

all his own toys— and a gar - den to play — in. He could

D9 Bm D9 Bm

38

Mrs Lyons

make too much noise— with-out the neigh - bours com - plai - nin'. Sil - ver

D9 Bm D9 Bm

40

Mrs Johnstone

trays to take meals from, a bike with — both wheels on? —

Em A7

42

Mrs Lyons

E

And he'd sleep ev - 'ry night in a

Key II

Vibes

A7 A Asus4/B A/C# D9 Bm

44

Mrs Johnstone

bed of his own — He would - n't get in - to fights, he'd leave

D9 Bm D9 Bm

46

mat - ches a - lone. — And you'd ne - ver find — him —

D9 Bm Em

48

F

ef - fin' and blind - in'. And when he — grew up he — could

Vibes

Vln

F#7 A7 A Asus4 A B C# D9 Bm

50

ne - ver be told — to stand — and queue up — for hours on

D9 Bm D9 Bm

53

Both

end at the dole He'd grow up to be a cre - dit to me...

D9 Bm Em F#7

55

G

Soprano

Mrs Johnstone To you.

Vln

Tpt

A7 C11 Bb/C F Dm F Dm

58

Mrs Lyons

Mrs Johnstone I would still be able to see him every day, wouldn't I?
An' ... an' you would look after him, wouldn't y'?

I'd keep him

Key I

Gm Rit C11 Bb/C A11 G/A

61

H

Slower

warm ... in the win-ter, and cool when it shines I'd pull out his splin-ters with-out

Vln

Slower
Colla voce

D9 Bm D9 Bm D9 Bm

63

mak-ing — him cry. I'd al - ways be there — if his dream be-came a night - mare.

D9 Bm Em A7

66

My child My child.

Vln Both

Vibes

Accel A tempo

A7 A Asus4 A D9 Bm D9 Bm D9 Bm

B C#

Gtr Drums

Bass

69

Rall

D9 Bm D9 D(no3rd)

73

7. Underscoring

Instrumental

Cue: Mrs Lyons I want everyone to know about my baby.
(She suddenly reaches for the Bible)

1 Mrs Lyons

Freely - following narration
Mysterioso, dissonant

Key I

f

We must make this a, ern, a bind - ing a - gree - ment.

Solina - hold throughout

Key II

Bass Drum

Drum Machine this starts at $\text{♩} = 50$ and is gradually increased to $\text{♩} = 120$ during the following narration

Percussion

Tam tam

Vibes - soft stix - motor on

f

Drums

Toms

Cym

Lead

p *f*

6 Narrator

In the name of Je - sus the thing was done now there's no go - ing back for a ny one It's too late now for feel - ing torn

Tom toms

sp

Mrs Johnstone Why . . . why did we have to do that?
Mrs Lyons Mrs J, nobody must ever know
Therefore we have to have an agreement
Right, I shan't be long. . . . Bye.

9

there's a pact been sealed, there's a deal been born

Continue ad lib

How swift-ly those who've made a pact,

Gradually increase intensity

Cym

Play toms sparingly

Tom toms

mp *f* *fp*

11

can come to over-look the fact

Or wish the reu- kon- ing be de- layed

but a debt is a debt and must be paid

Segue 8.

13

Solna/Drum machine off

8. Underscoring

Instrumental

Cue: Narrator But a debt is a debt and must be paid.

Key II Synth (String Setting)

Slow ♩ = 90

Key I

Piano

1

4

6

Optional repeat

8

Finish when debt collector enters

9. Easy Terms

Mrs Johnstone - Backing Singers

Cue Catalogue Man Ah well as long as y' can laugh about it, eh,
that's the main thing isn't it? (*exits*)

Mrs Johnstone Yeh.

Mrs Johnstone

A

Medium 4 ♩=110

On - ly mine un - til the time comes

round to pay the bill. Then, I'm a - fraid, what can't be

paid must be re - turned. You ne - ver, e - ver learn. that no - thing's

Chord markings: C, Dm7, C/E, G, Em, F, Am2, E/G:, G, F, D/F#, G

Measure numbers: 1, 4, 7

B

yours, on ea - sy terms. On - ly for — a

10

time. I must not learn, ——— to call — you mine. Fa - mi - lia - rize.

Gtr

14

——— that face, those eyes. make fu - ture plans ——— that can - not be con

17

firmed. On bor-rowed time, on ea-sy

G Dm FMaj7

20

terms. Liv-ing on the

C

C Dm C Bass in Em/B

23

ne-ver ne-ver, con-stant as the

Am G/B C Em/B

25

chang - ing wea-ther, ne - ver sure ————— who's at the door or the

Am C/G F Fm/D

27

D

This system contains measures 27 through 30. It features a vocal line with lyrics, a piano accompaniment with chords, and a box labeled 'D' above the second staff.

price I'll have to pay. — Should we meet a - gain, I will not

C G/B Am G

30

This system contains measures 31 through 33. It features a vocal line with lyrics, a piano accompaniment with chords, and a box labeled 'D' above the second staff.

re - cog-nize your name. You can be sure what's gone be

Em F Am

33

This system contains measures 34 through 36. It features a vocal line with lyrics, a piano accompaniment with chords, and a box labeled 'D' above the second staff.

fore will be con - cealed. — Your friends will ne - ver

E/G# G F D/F#

36

learn that once we were on ea - sy

G Dm FMaj7

38

E

terms Mrs Johnstone Living on — the ne - ver ne - ver, —

Backing Singers Liv - ing on — the ne - ver ne - ver, —

C Dm C Em/B Am G/B

Drums in and fill

41

Fairly slow ♩=100

12. Easy Terms - Reprisie

Mrs Johnstone

Cue Mrs Johnstone Ever! Now go on.
Beat it, home before the bogey man gets y'.

Mrs Johnstone

Fairly slow ♩=100

Should we meet a - gain, I will not

Acoustic Guitar *lv*

Key I *legato* + Key II

C Dm7 C/E G

1

re cog - nize your name, you can be sure what's gone be -

mf

Em F Am2

4

fore will be concealed Your friends will ne - ver learn that once we

E/G# G F D7/F# G

7

Rall.

were on ea - sy terms.

Dm FMaj7 C Dm

10

13

Doorbell cue
Mrs Lyons Edward, I've told you
there's no such thing.

Perc (Vibes)

Stop cue Mickey (off)
Does Eddie live here?

13. Kids Game

Kids - Linda - Cowboy - Sammy - Sergeant - Corporal

Int
0216

Cue Mrs Lyons Oh, my son . . . my beautiful, beautiful son.

0216

Alto Sax *p*
Tpt *pp*

Reggae Feel ♩ = 140

Timbales *ff*

Gtr/Bass/Drums

Gm7 Gm7

1

sf *pp*

E♭Maj7 E♭Maj7 Gm7 Gm7

4

Sax *f* Perc *f*

Key I Hammond

E♭Maj7 E♭Maj7 Gm7 Gm7

8

Musical score for measures 12-14. The score includes a vocal line, a piano accompaniment, and a percussion part. The piano part features chords EbMaj7 and Gm7. Dynamics include *ff* and *p*. The percussion part is marked "Perc".

Musical score for measures 15-17. The score includes a vocal line, a piano accompaniment, and a percussion part. The piano part features chords Gm7 and EbMaj7. Dynamics include *ff*.

Musical score for measures 18-20. The score includes a vocal line with lyrics, a piano accompaniment, and a percussion part. The piano part features chords EbMaj7 and Gm7. A section labeled "A" is marked. The lyrics are: "I got y', I shot y', an'".

Linda

- y' bloo - dy know I did. I got y', I shot y', I stopped it with the bin lid.

21

Kids

But you

mf Sax

f Perc

Vln

24

25

26

27

B

know that if you cross your fin - gers, and If you count from

28

29

30

31

one to ten, you can get up off the ground a - gain,

32

33

34

35

it doe-sn't mat-ter, the whole—thing's— just a game.

34

Perc

Sammy

mf Sax

mf Tpt

ff My

37

C

name is El li-ot Ness, and la-dy, here's my card, — I'm look in' for — one Al Ca-pone, —

Cm Gm Cm

40

Mac, check out—the back, Sarge, you check out—the

Gm Eb F Bb BbMaj7

43

Linda
yard! But pal, I've told y' Al an't

Gm7 Gm7 Cm F

46

Sammy
home *sf* *App* So, la-dy can I use your te-le-phon-ee

Fmaj7/D Fmaj7/D Cm F

50

Int
Kids
D

But you know that if you cross your—

54

fin - gers, — and if you count from one to ten, —

57

you can get up off the ground — a - gain, it doe - sn't mat - ter the whole —

60

thing's — just a game — When

Vamp

Cowboy

63

E

177
010

I say — draw, — you'd bet-ter grab that gun, an' may-be — say — a lit-tle prayer, —

Cm Gm Bbm

66

cos I'm the fast - est — draw — that man you — e - ver

Gm Eb F Bb Cm/G

Tpt Mute

69

saw. Call up your wo-man, say good - bye to her, —

Gm7 Cm F

72

cos y' know you're go - in' right down

Cm F C

75

77

there. Perc Gunshot Gunshot Gunshot

Fmaj7/D

mf

Shaker

Timps

81

All **F**

But you know that if you cross your fin-gers,

Timbales Shaker

(With Timp Sticks) mf

Timps

85

and if you count from one to ten, you can get up off the ground.

88

a-gain, it doe-sn't mat-ter, the whole thing's just a game.

+ Drum fill

91

[= .] Trumpet & Drum

E♭Maj7/C

f

Snare Drum

92
93
94

cut Sax

94

G

95
96
97

O K men, let's get them with a hand gre - nade. Let's

[♩ = ♩]

Key II

Cm Fm

plays

97

98
99

see them try and get out - ta this He's a hot shot Ser-geant from the

Sax

Cm Gm D♭ F

not cut

Ninth Bri - gade. He's ne - ver been

B \flat B \flat Maj7/A Gm7 Cm

102

Sergeant
known to miss C' - mon, give Dad - dy a kiss

E \flat Cm F

105

His brigade cover their ears and crouch, down Linda catches the grenade and iobs it back at them After being blown to pieces they get up singing the chorus, along with the 'enemy'

skip 2nd time

Vamp till 'marine' climbs on dustbin then hit lower end of keyboards for explosion

Tpt Sax

Fmaj7/D Fmaj7/D

108

H

Timbales *ff* But you know that if you cross your fingers,

B \flat Dm/A Cm E \flat

112

and if you count from one to ten, you can get up off the ground—

F Fsus4 E \flat

115

a-gain, it doe-sn't mat-ter, the whole— thing's— just a game—

Fsus4 F E \flat F D7/F#

118

Sax Ipi

E \flat Maj7

121

I

Musical score for measures 124-125. The system includes a vocal line, a guitar line, and a piano accompaniment. The vocal line has lyrics: "My name's Pro - fes - sor Howe, an' zeas". The guitar line features a 7th fret barre. The piano accompaniment includes a Cm chord.

124

Musical score for measures 126-127. The system includes a vocal line, a guitar line, and a piano accompaniment. The vocal line has lyrics: "bomb I 'old, eet can de - stroy ze 'e - mi - sphere,". The guitar line features a 7th fret barre. The piano accompaniment includes Fm and Cm chords.

126

Musical score for measures 128-129. The system includes a vocal line, a guitar line, and a piano accompaniment. The vocal line has lyrics: "I've primed it. I've timed it to ex". The guitar line features a 7th fret barre. The piano accompaniment includes Gm, Db, F, and Bb/BbMaj7/A chords.

128

Timbales (On Rims)

mf

plode, un-less you let me out of here —

Gm7 Cm F Gm7

131

(NO?) Then I suggest you cover your ears. —

F Cm7 Eb

134

All

There is an explosion which tops them all
Out of it come all the children singing the chorus But you

Vamp till Sammy
throws water bomb

Timbales (Normal)

Fmaj7/D Fmaj7/D

137

J Int (500)

know that if you cross your fin - gers, and if you count from

Bb Dm/A Gm/C Eb

141

one to ten, you can get up off the ground a - gain,

Fsus4 F Eb Fsus4 F Eb

144

it doe - sn't mat - ter, the whole thing's just a game,

F D7/F#

147

Sammy (interrupting) You're dead, you know you are. I got you standin' near the car...etc

the whole things just a game, the whole thing's just a

pp *ff*
1pt Sax

Timbale Fill Timbale Fill

Cm9 F D7/F# Cm9 F F/F#(no 3rd)

149 *sfz sfz*

14. Underscoring (Shoes Upon The Table)

Instrumental

Cue: Mickey No...come on, let's go get Eddie first.

Linda Who?

Mickey Come on, I'll show y'

$\text{♩} = 100$ (Pink Panther style)

Key II Clarinet in A

Vibes *mf*

Drums

Tpt

Sax Solo

Alto *mp*

mf

Piano

Bass *mf*

1

mp

mp

5

15. Shoes Upon The Table (reprise - 2a)

Narrator

Cue Mickey Come on, bunk under y' fence, y' Ma won't see y'.

Vibes (Motor On), Med. Hard Sticks
1st and 2nd time only
2nd time 8va

Glass Harmonica
Synth

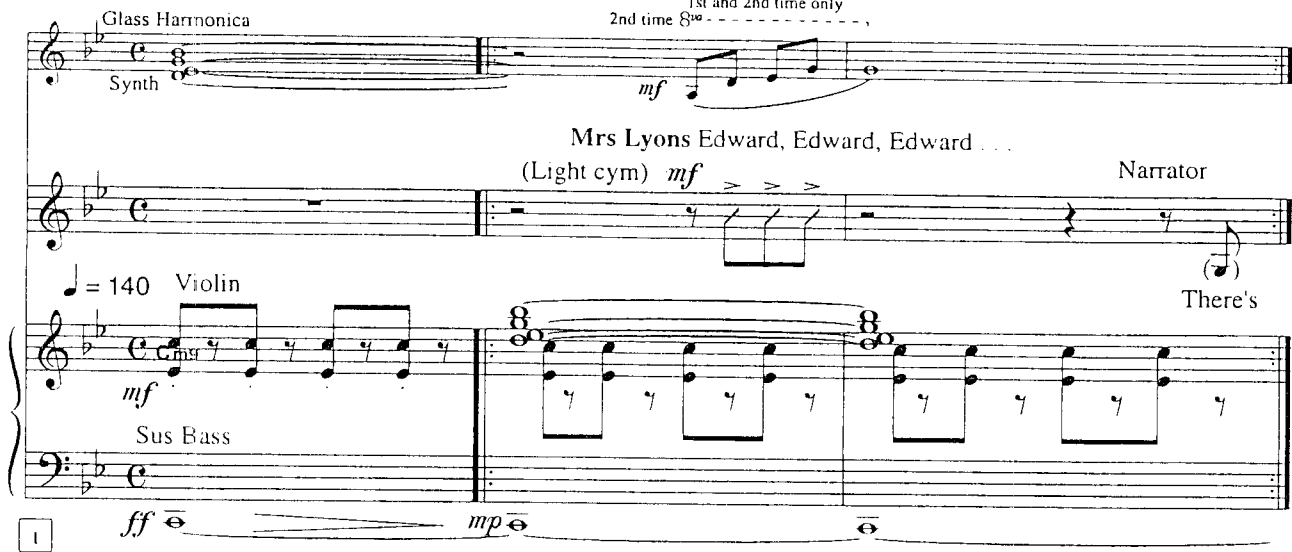
mf

Mrs Lyons Edward, Edward, Edward ...
(Light cym) *mf* > > > Narrator

Violin
Sus Bass

There's

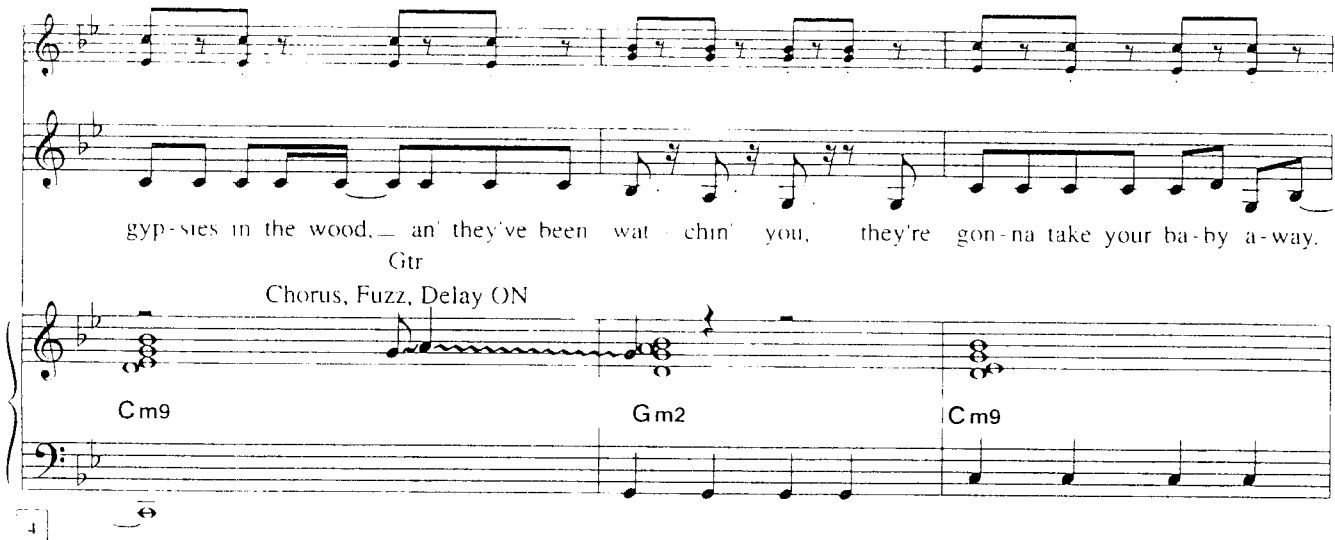
ff *mp*



gyp-sies in the wood, — an' they've been wat - chin' you, they're gon-na take your ba-by a-way.

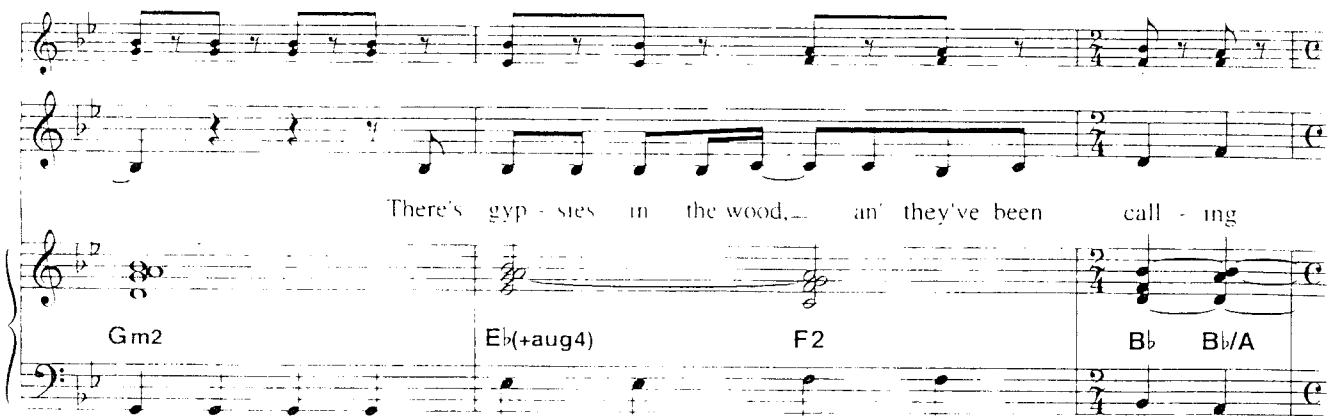
Gtr
Chorus, Fuzz, Delay ON

Cm9 Gm2 Cm9



There's gyp - sies in the wood, — an' they've been call - ing

Gm2 Eb(+aug4) F2 Bb B/A



15. Shoes Upon The Table

you, can Ed-ward please come out to play,—

Gm9 Cm9 F2

10

please can he come with us and play (Oh) You know the de-vil's got your —

Cm9 F2 Bb Bb/A

13

num-ber,— y' know he's gan na find— y'.

Cm9 Eb F Eb

16

15. Shoes Upon The Table

Musical score for measures 19-21. The score consists of three staves: a vocal line, a guitar line, and a piano accompaniment. The key signature has one flat (B-flat). The vocal line has lyrics: "y' know he's right be-hind— y', he's star-ing through your win-dows, he's". The piano accompaniment includes chords F and E_b. Measure 19 is marked with a box containing the number 19.

Musical score for measures 22-24. The score consists of three staves: a vocal line, a guitar line, and a piano accompaniment. The key signature has one flat (B-flat). The vocal line has lyrics: "creep-ing down the hall". The piano accompaniment includes chords F, F/F_#, and C m9. Performance instructions include "Rall. . .", "Gtr", "Synth", and "sf Timp". Measure 22 is marked with a box containing the number 22.

16. Shoes Upon The Table (reprise - 2b)

Narrator

Cue Mrs Lyons Frightened of what, woman?
Frightened of . . .

Narrator (Freely)

There's shoes up-on— the ta - ble, an' a spi - der's been killed,

Key II Solina Colla voce

Sustain chord throughout 16 Cm9 Gm2

1

Detailed description: This system contains the first two measures of the piece. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff. The first measure is marked 'Sustain chord throughout 16'. The second measure is marked 'Colla voce' and contains two chords: Cm9 and Gm2. A first ending bracket labeled '1' spans the end of the first measure.

some-one broke the look-in glass. there's a full moon shin-in', an' the salt's been

Cm9 Gm2 Eb(+aug4) F2 Bb Bb/A

4

Detailed description: This system contains measures 3 through 6. The vocal line continues with the lyrics. The piano accompaniment features a sequence of chords: Cm9, Gm2, Eb(+aug4) F2, and Bb Bb/A. A second ending bracket labeled '4' spans the end of the fourth measure.

spilled You're walk in' on the pave - ment cracks.

Vln

In tempo ♩ = 140

Gm2 Bass Cm F(add4)

8

Detailed description: This system contains measures 7 through 10. It includes a violin part (Vln) with a melodic line. The piano accompaniment includes a bass line. The tempo is marked 'In tempo' with a quarter note equal to 140. Chords in the piano part include Gm2, Cm, and F(add4). A first ending bracket labeled '8' spans the end of the eighth measure.

16. Shoes Upon The Table

Vibes

don't know what's gon-na come to pass. Now you know the de-vil's got your—

Cm F(add4) Bb Dm/A

11

num-ber,— he's gon-na find... y', y' know he's right be-hind.

+ Gtr

Cm2 Eb F Eb

14

y' he's sta-rrin' through your win-dows, he's creep-ing— down the hall —

Rit. Gtr

F Eb F F/F# Cm9

18

17. Bright New Day (preview)

Mrs Johnstone

Cue Edward Adolph Hitler

Freely ♩ = 50

A Key I Piano

mp Em A7 Em A7 Em

1

A7 A Bm7 C°7 A/C# Em A7

6

Mrs Johnstone

Em A7 Em7 A A7sus4

May - be some

11

B Slow - colla voce

day we'll — move a - way and start all o - ver a - gain, — in some new

D D/F# G A7sus4 D A D

15

17. Bright New Day (preview)

place where they don't know my face, and no - bo - dy's heard of my

19

D D/F# G A7sus4

name, — where we can be - gin a - gain, feel we can win, an' then ... *mf* maybe ... *A tempo*

22

D A D Em G/B A7 Em G/B

C Key II Clarinet in A

25

A7 Em G/B A7 A Bm7 C°7 A/C#

17. Bright New Day (preview)

Musical score for measures 31-35. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes chords: D, D/F#, G, Asus4, D, Em, and G/B. The vocal line has a triplet of eighth notes in measure 35. The word "2nd time" appears below the vocal line in measures 31 and 32.

31

Musical score for measures 36-40. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes chords: A7, Em, G/B, A7, Em, G/B, and A7. The vocal line has triplet markings over eighth notes in measures 36 and 37.

36

Musical score for measures 41-45. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes chords: A, Bm7, C°7, A/C#, D, A7, and D. The tempo marking "Slower" is placed above the piano part in measure 41.

41

18. Long Sunday Afternoon

Mrs Johnstone

Cue Mrs Johnstone Mickey, say goodbye to Eddie, he's moving.

Free tempo

Cym (soft Sticks)

Synth (hold on)
Mellow Strings

Fade in from nothing

Hold until ...

Eddie hands parcel to Mickey

Hold until ...

mp

1

Mickey pulls gun from parcel

They clasp hands

3

A

Vln

(Piano)

Retain on Hold

When they wave goodbye

5

(Piano)

9

18. Long Sunday Afternoon

Musical score for measures 13-15. The system includes a vocal line and a piano accompaniment. The piano part features a treble clef with a melody and a bass clef with a bass line. A chord symbol **D4/E** is written above the first measure. A **8va** marking is above the first measure of the piano melody. A **tr** (trill) marking is above the final note of the piano melody. The vocal line has the lyrics: "Fill until 'Oh, look, Edward . . . look at those trees and cows" with an arrow pointing to the right.

13

Musical score for measures 16-20. The system includes a piano accompaniment with a treble clef and a bass clef. The piano part features a treble clef with a melody and a bass clef with a bass line.

16

Musical score for measures 21-25. The system includes a piano accompaniment and a violin part. The piano part features a treble clef with a melody and a bass clef with a bass line. A **Vln** marking is above the first measure. A **pp** (pianissimo) marking is above the final measure. The violin part has a treble clef with a melody.

21

Musical score for measures 26-30. The system includes a piano accompaniment and a cymbal part. The piano part features a treble clef with a melody and a bass clef with a bass line. A **Cym** marking is above the final measure. The cymbal part has a treble clef with a melody.

26

18. Long Sunday Afternoon

Sax (Like a Cadenza)

Musical score for Saxophone (Cadenza) and Piano accompaniment. The saxophone part is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes. The piano accompaniment is in grand staff with a key signature of one sharp (F#) and a 6/8 time signature, providing harmonic support with chords and moving bass lines.

30

Door Bell (Vibes)

Musical score for Vibes and Piano accompaniment. The Vibes part is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes. The piano accompaniment is in grand staff with a key signature of one sharp (F#) and a 6/8 time signature, providing harmonic support with chords and moving bass lines. A dynamic marking of *f* is present.

31

Musical score for Saxophone and Piano accompaniment. The saxophone part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including trills. The piano accompaniment is in grand staff with a key signature of one sharp (F#) and a 4/4 time signature, providing harmonic support with chords and moving bass lines.

32

(all parts have this time change)

B Rubato
Mickey

Musical score for Saxophone, Piano, and Vocal accompaniment. The saxophone part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including trills. The piano accompaniment is in grand staff with a key signature of one sharp (F#) and a 4/4 time signature, providing harmonic support with chords and moving bass lines. The vocal part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, featuring the lyrics "No kids out on the". A dynamic marking of *Colla voce* is present. A chord marking of *Gmaj7* is also present.

34

18. Long Sunday Afternoon

streets to-day, ——— you could be liv - ing on the moon. May -

Sax

Piano

Em9 C

36

be ev - ry bo - dy's packed their bags and moved a - way. ^{on the} gon - na be a

Bm(+4) Am9

40

long, long, long, ——— Sun - day af - ter noon

D Em7 D Em

43

18. Long Sunday Afternoon

Just kil - ling time and kick - ing cans a - round, _____ try to re -

47

Gmaj7 Em9

mem - ber jokes I knew, I tell them to my - self, but they're not

50

Key 1 C Bm(+4)

fun - ny since I found _____ it's gon - na be a long, long, long _____

53

Am9 D Em7 D

18. Long Sunday Afternoon

Sun-day af-ter-noon.

Em Em9

57

(Cyms) C

My — best friend, — al-ways had—

A tempo ♩ = 100

G2 Em G2 Em G2 Em

60

sweets to share, he knew e-vry word in the dic-ti-o-na-ry, he was

G2 Em G2 Em G2 Em

63

18. Long Sunday Afternoon

clean, neat and ti - dy, from Mon - day to Fri - day,

(Drums) I Guiro

Am Em2/A C/D D7 C/E D7/F#

66

wish that I could be like, wear clean clothes, talk pro - per - ly like, do—

Tpt
Sax

A tempo ♩ = 120

Em Emaj7/D# Em7/D Em6/C#

69

sums and hi - sto - ry like, my friend,

Vln
Gtr

Cmaj7 C/D D7 Am/G G D7/G G

71

18. Long Sunday Afternoon

Both

Edward

my friend. My best friend, he could swear.

Gr

$\text{♩} = 100$

Am/G G D7/G G G2 Em

74

like a sol - dier, you'd laugh till you died at the sto - ries he told y'.

G2 Em G2 Em G2 Em

77

he was un - ti - dy from Mon - day to Fri - day I

Am Am2/E C/D D7 C/E D7/F#

80

18. Long Sunday Afternoon

wish that I could be like, kick a ball and climb a tree like, run a -

A tempo ♩ = 120

Em EmMaj7/D# Em7/D Em6/C#

83

round with dir - ty knees like my friend,

Vin

Cmaj7 C/D D7 Am/G G D7/G G

85

Both

my friend.

Am/G G D7/G G D7/G Rall G

88

18. Long Sunday Afternoon

Mickey

Rubato Feels like e - v'ry - bo - dy stayed in bed, _____ or may-be *tr*

Sax *b*

Colla voce

Gmaj7 Em9

91

I _____ woke up too soon Am I the last sur - vi - vor, is

C Bm(+4) E7/G#

94

e - v'ry - bo - dy dead? On this long, long, long _____

Am2 1pt Sax

D Em7 D/F#

97

18. Long Sunday A

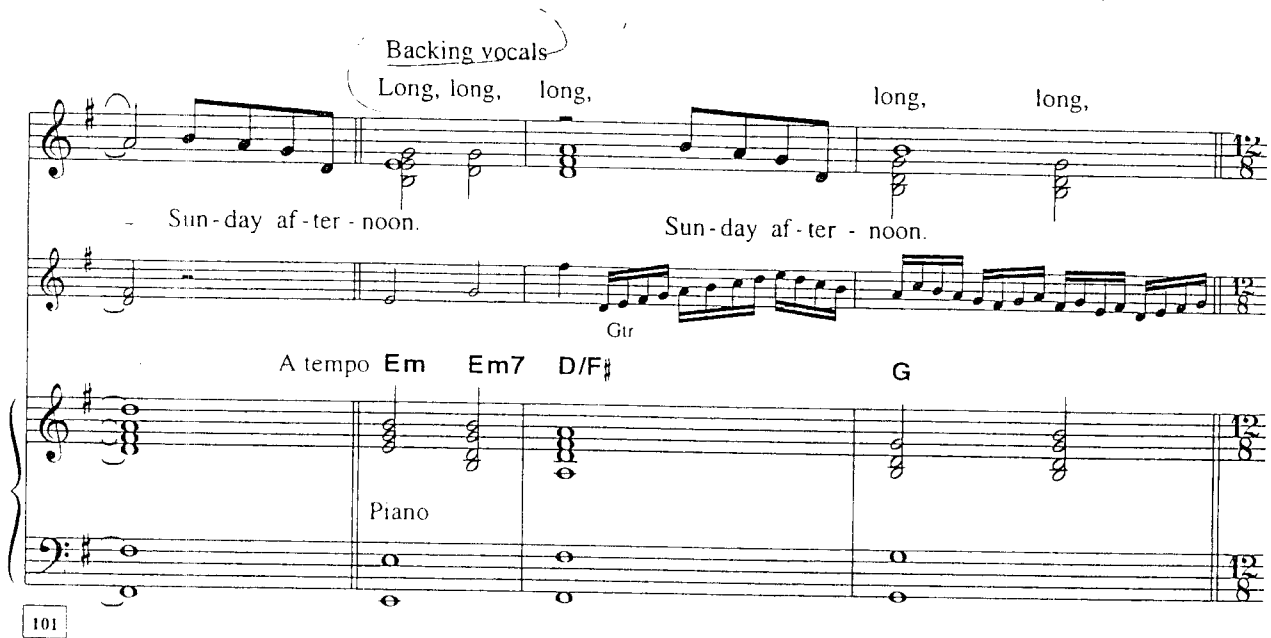
Backing vocals
Long, long, long, long, long,

Sun-day af-ter-noon. Sun-day af-ter-noon.

A tempo Em Em7 D/F# G

Piano

101



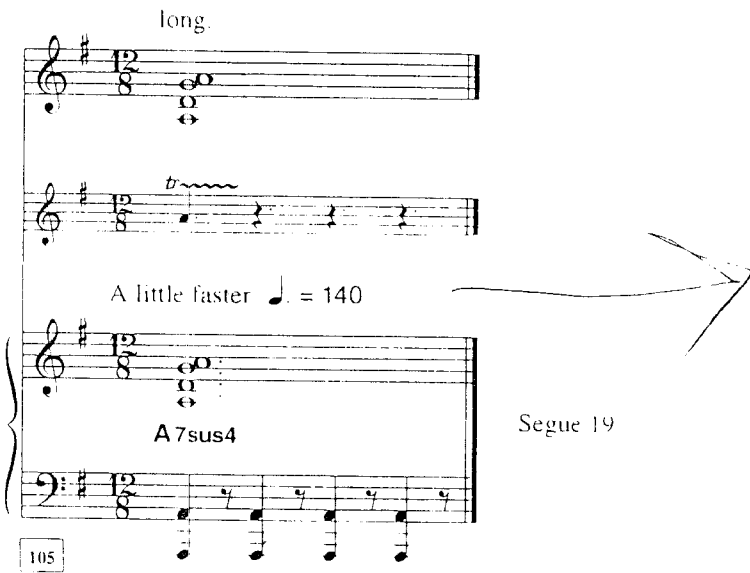
long

A little faster ♩ = 140

A7sus4

Segue 19

105



19. Bright New Day (reprise)

Mrs Johnstone - All

Cue Segue from 18

A Swing tempo

Mrs Johnstone

Oh, bright — new day, we're mov - ing a - way. We're strat-

Mickey Mam? What's up?

mf

Gtr

A7 D D/F#

Bass/Keys I

mf

1

Donna Marie Is it a summons, Mother?

m' all o - ver a - gain. — Oh, bright — new day.

Key II Ch

G Dsus4/A D

4

we're go - ing a way Where no bo-dy's heard. of our name

D/F# G Dsus4/A

7

19. Bright New Day (reprise)

Where we can be - gin — a - gain,

Key II Clt

D7 Em7

10

Detailed description: This system contains measures 10, 11, and 12. The vocal line starts with a rest in measure 10, then sings 'Where we can be - gin — a - gain,' in measure 11. The piano accompaniment features a steady bass line and chords in the right hand. Chords are labeled as D7 in measure 10 and Em7 in measure 11. The key signature is two sharps (D major) and the time signature is 4/4.

feel we can win — and then live just like li - vin' — should be. Got a

A7 Em7 A7

13

Detailed description: This system contains measures 13, 14, and 15. The vocal line continues with 'feel we can win — and then live just like li - vin' — should be. Got a' in measure 13. The piano accompaniment continues with similar harmonic support. Chords are labeled as A7 in measure 13, Em7 in measure 14, and A7 in measure 15. The key signature remains two sharps and the time signature is 4/4.

new si - tu - a - tion, a new — de - stri - na - tion, and no re - pu - ta - tion

Em7 A7 A Bm7

16

Detailed description: This system contains measures 16, 17, and 18. The vocal line concludes with 'new si - tu - a - tion, a new — de - stri - na - tion, and no re - pu - ta - tion' in measure 16. The piano accompaniment provides harmonic support. Chords are labeled as Em7 in measure 16, A7 in measure 17, and A and Bm7 in measure 18. The key signature remains two sharps and the time signature is 4/4.

19. Bright New Day (reprise)

Musical score for measures 19-21. The score includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "fol - low - ing me. We're get - tin' out,". The piano accompaniment features chords C7, A/C#, and A. A circled measure 20 in the piano part shows a change in the bass line.

19

Musical score for measures 22-24, labeled with a large 'B' in a box. The score includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "we're mo - vin' house, — we're star - tin' all o - ver a - gain." The piano accompaniment features chords D, D/F#, G, and Dsus4/A.

22

Musical score for measures 25-27. The score includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "We're leav - in' this mess for our — new ad -". The piano accompaniment features a D chord. A circled measure 25 in the piano part shows a change in the bass line. The instruction "Key II Clt" is written below the piano part.

25

19. Bright New Day (reprise)

dress, 'six - ty five Skel - mers - dale Lane.' _____

D/F# G Dsus4/A D7

28

Where the air is so pure, — you get drunk just by breath - ing, and the

Em7 A7

31

wash ing stays clean on the line Where there's

Em7 A7

34

19. Bright New Day (reprise)

space for the kids, 'cos the gar - den's so big, it would take you a week just to

Em7 A7 A Bm7

36

Detailed description: This system contains measures 36 through 39. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has one sharp (F#). Chords are labeled as Em7, A7, A, and Bm7. A box with the number 36 is located at the bottom left of the system.

reach the far side

C°7 A/C# A/C#

39

Detailed description: This system contains measures 39 through 41. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has one sharp (F#). Chords are labeled as C°7, A/C#, and A/C#. A box with the number 39 is located at the bottom left of the system.

Neighbour

What did she

f *p* *p* *Sax*

A Bb/C *f* Drum fill

42

Detailed description: This system contains measures 41 through 42. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has one sharp (F#). Chords are labeled as A, Bb/C, and a drum fill. Dynamics include *f* and *p*. A saxophone part is indicated. A box with the number 42 is located at the bottom left of the system.

C

Milkman

19. Bright New Day (reprise)

All

say? They're mov - ing a - way. Praise the

45

Neighbour

Lord, he has de-li-ved us — at last. They're get-ting out, —

47

they're mo - vin' house, — life won't be the same — as in the

50

19. Bright New Day (reprise)

Milkman
~~Policeman~~

past. I can safe-ly pre-dict— a sharp

Vibes *but not heavy*

F Gm7

53

Detailed description: This block contains the musical score for measures 53 to 55. It features a vocal line and a piano accompaniment. The vocal line starts with a fermata over the first measure, then continues with the lyrics 'I can safe-ly pre-dict— a sharp'. The piano accompaniment includes a 'Vibes' section with the instruction 'but not heavy' and a 'Gm7' chord. The bass line has a 'F' chord in the first measure and a 'Gm7' chord in the third measure. A box with the number '53' is located at the bottom left of the piano part.

Neighbour

drop in the crime— rate, it - 'll be calm— an' peace - ful a - round

2 2 2

C9 Gm7

56

Detailed description: This block contains the musical score for measures 56 to 57. The vocal line has a fermata over the first measure and then continues with the lyrics 'drop in the crime— rate, it - 'll be calm— an' peace - ful a - round'. The piano accompaniment features a 'C9' chord in the first measure and a 'Gm7' chord in the second measure. There are three '2' markings above the piano part in the first measure. A box with the number '56' is located at the bottom left of the piano part.

~~Neighbour~~
Milkman

here AND now I might e - ven get paid what is mine,— mate An

C9 Gm7 C9

58

Detailed description: This block contains the musical score for measures 58 to 60. The vocal line has a fermata over the first measure and then continues with the lyrics 'here AND now I might e - ven get paid what is mine,— mate An'. The piano accompaniment features 'C9', 'Gm7', and 'C9' chords across the three measures. A box with the number '58' is located at the bottom left of the piano part.

19. Bright New Day (reprise)

you'll see, gra-fit - ti will soon di - sap - pear.

61

C Dm7 Eb7 C/E

Mrs Johnstone **D**

Just pack up the bags, we're lea - vin' the rags, the wob - bl - y

64

A D D/F#

war - drobe, chest of drawers that ne - ver close.

67

G Dsus4/A D

Key II Clt

19. Bright New Day (reprise)

The two leg - ged chair, the car - pet so bare, you would - n't

69

see it if it was - n't for the holes

72

Now that we're mo - vin', now that we're im - pro - vin', let's just wash our hands of this

75

19. Bright New Day (reprise)

lot. For it's no lon-ger fit - ting, for me - to be sit - ting on a

A7 Em7 A7

78

Detailed description: This system contains measures 78, 79, and 80. The vocal line starts with a rest in measure 78, followed by the lyrics 'lot. For it's no lon-ger fit - ting, for me - to be sit - ting on a'. The piano accompaniment features a steady bass line and chords in the right hand. Chords are labeled A7, Em7, and A7.

so - fa, I know for a fact, was knocked off.

A Bm7 C°7 A/C#

81

Detailed description: This system contains measures 81, 82, and 83. The vocal line has lyrics 'so - fa, I know for a fact, was knocked off.'. The piano accompaniment continues with chords labeled A, Bm7, C°7, and A/C#.

E

We might get a car, be all 'lar-die dah', an' go

A D D/F#

84

Detailed description: This system contains measures 84, 85, and 86. The vocal line has lyrics 'We might get a car, be all 'lar-die dah', an' go'. The piano accompaniment features chords labeled A, D, and D/F#.

19. Bright New Day (reprise)

87

dri - vin' out to the sands. — At the week -

G Dsus4/A D

This system contains measures 87, 88, and 89. The vocal line starts with 'dri - vin' out to the sands. —' in measure 87 and 'At the week -' in measure 89. The piano accompaniment features chords G, Dsus4/A, and D.

90

end a gen - tle - man friend, might take me dan - cing to the lo - cal bands .

D/F# G Dsus4/A

This system contains measures 90, 91, and 92. The vocal line continues with 'end a gen - tle - man friend, might take me dan - cing to the lo - cal bands .' in measure 90. The piano accompaniment features chords D/F#, G, and Dsus4/A.

93

We'll have a front room, and then if

D7 Em7

This system contains measures 93, 94, and 95. The vocal line continues with 'We'll have a front room, and then if' in measure 93. The piano accompaniment features chords D7 and Em7.

19. Bright New Day (reprise)

96

- it should hap - pen, that His Ho - li - ness flies - in - from Rome, - he can

A7 Em7 A7

99

sit there with me, eat - ing toast, drink - ing tea in the

Em7 A7

101

sort of sur - round - ings that re - mind him of home

A Bm7 C7 A/C#

19. Bright New Day (reprise)

Key II Ch

Till: Eh, I could dance. Come here.

A A7

mp

104

F

Oh bright — new day, we're movin' a - way. we're star-

f

A7sus4 D D/F#

mf

107

tin' all o - ver a - gain Oh bright — new day.

G Dsus4/A D

mf

110

19. Bright New Day (reprise)

we're go - in' a - way. Where no-bo-dy's heard... of our name..

113

114

115

Till. Come here the pair of you.

Last time $\#8$ *Flutter Tongue*
ff

116

117

118

Mrs Johnstone **G**

Now we can be gin a gain, feel we can win... an' then.

119

120

121

19. Bright New Day (reprise)

live just— like li-vin'— should be. Got a new si-tu - a - tion, a new—

123

de-sti - na - tion, an' no re - pu - ta - tion fol - low - ing

126

me We're get-ting out

f All **H** Key II Ch

Tamb *tr*

129

19. Bright New Day (reprise)

Musical score for measures 132-134. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "We're mo - vin' house, we're go - in' a - way, -". The piano accompaniment features chords E/G# and A.

132

Musical score for measures 135-137. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "get - tin' out — to - day.". The piano accompaniment features chords F#m7, E/G#, and A.

135

Musical score for measures 138-140. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "We're mo vin. mo vin' mo vin mo - vin' mo - vin' house". The piano accompaniment features chords F#m7 and E/G#.

138

19. Bright New Day (reprise)

Musical score for measures 141-143. The system includes vocal lines and piano accompaniment. The key signature is two sharps (F# and C#). The time signature is 4/4. The lyrics are "We're go - in' a - way." The piano part features chords labeled "A" and "F#m7". Instrumentation includes Saxophone and Key II Clarinet.

141

Musical score for measures 144-147. The system includes vocal lines and piano accompaniment. The key signature is two sharps (F# and C#). The time signature is 4/4. The lyrics are "oh, bright - new day." The piano part features chords labeled "F#m7" and "Drums fill - - - -". Instrumentation includes Trumpet (Tpt), Saxophone (Sax), and Key II Clarinet (Clt).

144

Musical score for measures 148-151. The system includes piano accompaniment. The key signature is two sharps (F# and C#). The time signature is 4/4. The piano part features chords labeled "A". Instrumentation includes Key II Clarinet (Clt).

148

END OF ACT I

20 Marilyn Monroe (reprise)

Mrs Johnstone

Cue: House lights go down

Fast swing Tempo ♩ = 200

Instrumental introduction for 'Mrs Johnstone'. The score is in G major and 4/4 time. It features a guitar (Gtr) with an Em chord and a triplet figure. The piano part includes a 'Key 1' section with chords D2, Bm7, and Em7. Percussion includes 'Drums' and 'Congas/Gtr/Drums'. A 'Tpt Mute' and 'Ad lib' section is also indicated.

Vocal line for 'Mrs Johnstone'. The first measure is marked with a box 'A' and the instruction 'Slower Colla voce'. The lyrics are: 'The house we got was love - ly, the'. The piano accompaniment includes chords A, A7, A6, and A.

Continuation of the vocal line for 'Mrs Johnstone'. The second measure is marked with a box 'A' and the instruction 'Slower Colla voce'. The lyrics are: 'neigh - bours are a treat, they some - times fight on Sat - 'day night, but ne - ver in the'. The piano accompaniment includes chords A, A7aug5, D, and Bm.

Continuation of the vocal line for 'Mrs Johnstone'. The lyrics are: 'neigh - bours are a treat, they some - times fight on Sat - 'day night, but ne - ver in the'. The piano accompaniment includes chords Em, A7, A, Bm7, C7, A/C2, and Gm/D.

20. Marilyn Monroe (reprise)

a tempo

Rall. **B** Colla voce

week. Since I pay my bills on time, the milk-man in-

Key II Clt in A

a tempo

Rall. **B** Colla voce

D Bm Em7 A7aug5 D Bm

11

sists I call him Joe, he brings me bread and eggs, says I've got legs like Ma-ri-lyn— Mon-

Em7 A7 A Bm7 C°7 A/C# Gm/D

14

a tempo

roe. Some-times he takes me dan - cing, takes me dan - cing.

Drums Clt Key III

a tempo

D D#°7 Em7 A7 Gm/D

17

20. Marilyn Monroe (reprise)

Rall. C Colla voce

I know our Sam - my burnt the school down, but it's

Vibes *mf*

Rall. C Colla voce

D A7 D D Bm

21

ve - ry easi - ly done If the tea - cher lets the sil - ly gets play with mag - ne - si -

Em A Bm7 C°7 A/C# Gm/D

23

Rall.

um Thank God he on - ly got pro - ba - tion, the Judge was old and slow, though it was

Rall.

D A7 D Bm Em7 A7

25

20. Marilyn Monroe (reprise)

Judge *a tempo*

kind of him, said I re-mind-ed him of Ma-ri-lyn Mon - roe. And could I take you

a tempo

A Bm7 C°7 A/C# Gm/D D D#°7

29

D

Mrs Johnstone

dan - cing? Take you dan - cing Our

Clt (Key II) *mp*

Woodblock ff

Em A7 Gm/D D A7 D

32

Mic - key's just turned four - teen. y' know he's at that age When you

Vibes *mf*

D Bm Em A7

36

20. Marilyn Monroe (reprise)

men-tion girls or court-ing, he flies in - to a rage. He's got a

Rall.

mf

A Bm7 C⁷ A/C[#] Gm/D D A7

38

E

thing for tak - ing black-heads out. and he thinks that I don't know, that he

E

D Bm Em A7

41

dreams all night of girls who look like Ma-ri-lyn— Mon - roe. He's e - ven start-ed

A tempo

3

A tempo

A Bm7 C⁷ A/C[#] Gm/D D D⁷

44

20. Marilyn Monroe (reprise)

F Rock Tempo

dan - cing, se - cret dan - cing. And

Alto Sax

F Rock Tempo

E A Gm D A7 D

46

G Slower

as for the rest, they've flown the nest, got mar-ried or moved a - way, our

mp

G Slower

Mellow strings

D Bm Em7 A

50

Don-na Ma-rie's— al-rea-dy got three, she's a bit like me that way And that

A Bm7 C°7 A/C# Gm/D D A7

52

20. Marilyn Monroe (reprise)

Slower

o - ther child of mine, I have - n't seen for years, al - though each

Synth (Brass)
D Legato Bm Em A7

55

H Jazz waltz ♩ = 80

day I pray he'll be O K, not like Ma - ri - lyn — Mon - roe. Yes,

Vibes mf

H Jazz waltz ♩ = 80

A Bm7 C7 A/C# Gm/D D D#7

57

that's right you're dan - cing That's right, you're

Vln

Em A7 A

62

20. Marilyn Monroe (reprise)

dan - cing.

Gm/D D A/C# D

67

Cue Edward Mummy what are you on about? Sometimes

Car horn (on Cue)

Synth (Brass)

Key I

71

21. Underscoring

Cue Conductor Gettin' on, Misses?
Slow

Instrumental

Drums *mf* Repeat ad lib under narration

Key II Solina Hold for whole piece

Key I *mf*

Synth - Glass Harmonica, Sus. Bass

1

22. Underscoring (Just a game)

Instrumental

Cue Sammy Fuck off.

Key II Solina

pp Tpt

Timbales *f* Delay Chorus OFF

Gtr *mp*

Bass Key I

f

1

Repeat until Sammy runs from bus
His spotlight moves to front of stage.
Then doubles back when a second spot lights Policemen
As soon as Police are lit play

Sax *mf*

Key I EbMaj7 Gm7

4

Play against the beat, lowering
pitch to imitate siren doppler
effect Repeat section ends

ff

Cue Bus screeches to a halt (Break noise effect)

Vln

Key I EbMaj7

5

22. Underscoring (Just a game)

Vln

10

ff

E♭Maj7 Gm7

Optional repeat

13

E♭Maj7 Gm7

16

23. Underscoring (Hymn)

Instrumental

Cue Mickey Come on...we're half an hour late as it is.

Slow ♩ = 90

Key I Solo D D/F# Bm Asus4 A D G/B Asus4 A D D/F#

Musical notation for measures 1-6. The score is in G major, 4/4 time, with a tempo of Slow (♩ = 90). The instrument is Synth (A: Pipe Organ) playing at a piano (*p*) dynamic. The notation includes a treble and bass clef with notes and rests. Above the staff, the following chords are indicated: D, D/F#, Bm, Asus4, A, D, G/B, Asus4, A, D, D/F#.

1

D/A Bm Em/G Asus4 A D Gm C7 Fsus4 F Dm Gm/D

Fine

Musical notation for measures 7-11. The score continues in G major, 4/4 time. The notation includes a treble and bass clef with notes and rests. Above the staff, the following chords are indicated: D/A, Bm, Em/G, Asus4, A, D, Gm, C7, Fsus4, F, Dm, Gm/D. A double bar line with the word "Fine" above it is placed after measure 10.

7

E \flat

1
Dsus4

D

2

Asus4

D C al fine

A

Musical notation for measures 12-14. The score continues in G major, 4/4 time. The notation includes a treble and bass clef with notes and rests. Above the staff, the following chords are indicated: E \flat , Dsus4, D, Asus4, A. A double bar line is placed after measure 13.

12

24. Underscoring

Narrator

Cue Mrs Lyons Oh, let me look, let me look.
(She opens the locket)

Vibes (Motor On) Med Hard Sticks *ff* Vln Harmonic squeaks ad lib

Key II Solina On Tam Tam *ff*

Free tempo Piano *8va*

Synth
Sus. Met. 5ths, Sus. Bass

1

Free tempo

Free tempo - solo *mf* Vibes Synth

5

The Narrator enters

Narrator

Did you real-ly feel that you'd be - come se - cure... that time had brushed a - way the past...

Colla voce

Cm Gm Cm Dm

Bass

9

12

that there's no-one by the win-dow, no one knock-ing on your door,

Gm Eb F Bb F/A Gm

sfz *p*

16

did you be-lieve that you were free at last,— free from the bro-ken

p

Vln Squeaks (Sound of Screaming)

Cm F Cm

A tempo ♩=140

19

look-ing glass Oh y' know the de-vil's got your num-ber,—

F Bb F/A Cm + Gtr DmEb

Timps

24. Underscoring

he's ne-ver far be-hind— you, he al-ways knows where to find—

22

- you and some-one said they'd seen - him walk-ing past your door.—

25

Segue 25. One summer

25. Underscoring (One summer)

Instrumental

Cue Segue from 24

Gtr Short Delay, Chorus ON Join in asap!

Slow - legato

Musical score for measures 1-4. The score is in 2/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes a 'Piano + Key II' section. Chords are indicated below the piano part: F, Am, Bb, F/A Gm7, F, F/A, Bb, C. The vocal line has a triplet of eighth notes in measure 4. A 'pp' dynamic marking is present in measure 3.

Musical score for measures 5-8. The score continues in 2/4 time and B-flat major. Chords are indicated below the piano part: Am, Bb, F/A Gm, F, Am, Bb, F/A Gm7. The piano part features a triplet of eighth notes in measure 6.

Musical score for measures 9-12. The score continues in 2/4 time and B-flat major. Chords are indicated below the piano part: F, Am, Bb, C, Am, Dm, C/E, F, F C F, Bb, Am. The piano part features a triplet of eighth notes in measure 10 and a triplet of eighth notes in measure 11. A '8va' marking is present in measure 12.

Musical score for measures 13-14. The score continues in 2/4 time and B-flat major. Chords are indicated below the piano part: Gm F, F/A, C, F C F, Bb, F/A, Gm F, F/A, C. A 'Repeat till cue: Mickey: Look!' instruction is written above the vocal line in measure 13. The piano part features a triplet of eighth notes in measure 14.

26. That Guy

Mickey - Eddie

Cue: Mickey Me feet are too big, an' me bum sticks out an ...

Free tempo - not too slow

A

Eddie

Mickey

Eddie

Colla voce

G2 Em G2 Em

If I was like him I'd know all the right words, -

1

E

I was like him - I'd know some real birds a-part from those in my dreams, - and

G2 Em G2 Em Am

4

B

E

M

in ma-ga-zines. - His

Just look at his hair. -

Dsus4 D7 C/E D7/F# G2 Em

7

E hair's dark— and wa - vey,— mine's mou-sey to fair.— Each

M Mine's the co - lour of gra - vey.— Each

G2 Em G2 Em G2 Em

10

E part of his face— is in just the right place.— He is— laugh— ing at me,— at my nose,

M part of his face— is in just the right place.— He is laugh - ing at me,— ~~at my nose.~~

Am D7sus4 D7 - G2 Em

- Key II

13

E - did he no - tice. That I've got — ha-li - to - sis. When

M - did he no - tice. I should wear a brace.— When

G2 Em G2 Em G2 Em

16

19

E na - ture picked on — me, she chose to stick on — me.

M na - ture picked on — me, she chose to stick on — me.

mf Tpt *mf* Drums

Am D7sus4

+ Bass

C

21

E Eyes that don't match. She

M + Gtr And ears — that stick out. — She

G2 Em (Sim) G2 Em

23

E picked the wrong batch — when she hand - ed mine out. — And

M picked the wrong batch — when she hand - ed mine out. — And

G2 Em G2 Em

E then she at-tacked me with per-ma-nant ac - ne. —

M then she at-tacked me with per-ma-nant ac - ne. —

Soprano Sax *p*

Am D9 D7 C/E D7/F#

25

D

E wish I was a bit like, wish that I could score a hit like, and be

M wish I was a bit like, wish that I could score a hit like, and be

Gtr Cabassa *mf*

Tpt/Sax

Em EmMaj7/D# Em7/D Em6/C#

28

E just - a lit - tle bit like that guy,

Vln Gtr

Em/C C/D D7 Am/G G D7/G G

30

E

M

that guy.

I wish that I could be like, just a

Am/G G D7/G G Gmaj7/F# Em EmMaj7/D#

33

M

lit-tle less— like me, like the sort of guy I see, like that guy,

Em7/D Em6/C# Cmaj7 C/D D7 Am/G G

36

E

M

That guy.

that guy. Rall.

D7/G G Am/G G D7/G G

39

27. Shoes upon the table

Narrator

Cue: Mickey No, it's all right, me Mam'll give it me . . .

Edward Come on then, before my Ma sees it. she's off her beam, my Ma . . .

(They exit)

Key II Solina

mf

Narrator

♩ = 120

Did you real - ly feel that you'd be -

[not last time]

Gtr Chorus/Delay ON *mf*

Bass *mf*

Vibes (Hard Sticks) *f*

Cm2

Cm2

come se - cure, and that the past was tight - ly locked a - way,

Gm2 Cm2 Dm Gm2

did you real - ly feel that you would ne - ver be found,

Eb F Bb F/A Gm(+4)

27. Shoes upon the table (reprise)

did you for - get you've got some debts to pay, — did you for - get a - bout the

Cm2 F Cm2

10

rec - kon - ing day. Yes, the de - vil he's still got your — num - ber, —

F Bb F/A Cm

13

he's moved in down the street — from you, — some - one said he wants to speak —

Eb F Vin Eb

16

27. Shoes upon the table (reprise)

to you,— some-one said they'd seen him lean-in' on your door...

F Eb Legato F F#m(b5)

Rit....

19

Cm 2a

22

28. Underscoring

Instrumental

Cue: Mickey She's a fuckin' head case. Come on . . .

Synth
Key 1 Sus. Met. 5ths, Sus. Bass

Fade over dialogue

1

Cue: Mrs Johnstone Look,
I'm not followin' anybody

Cue Mrs Lyons Witch, I curse you Witch!
Mrs Johnstone Go!
[Kids chant]

Desc. Drone, Sus. Bass

Gradual Fade-in

repeat to fade over chant

Timbales on rim
Last time only

Timp

5

Segue 29. Underscoring

On skin

12

29. Underscoring

Instrumental

Cue: Segue from Chant

A

Bluesy - improvise accordingly

Alto Sax Melodic but sleazy

1

6

11

Continue till crossfade to Fairground

B

Fairground $\text{♩} = 70$

Tpt Mute

Vibes (Rubber Sticks)

1st time

Key 1

13

29. One Summer Sequence

19

Repeat till cue then segue reggae
 Cue: When you're sweet sixteen

25

C Reggae ♩ = 100

34

37

29. One Summer Sequence

Timbales *mf*

41

44

48

51

Repeat till cue then segue - One Summer Theme
 Cue At the midnight hour, at seventeen.

10

page in all the pa-pers, I'd an-nounce it on the news, if I was the guy, if

A F#m7 D E D A/C#

13

I was in his shoes. If I was

Gtr Gibson

Bm Esus4 D/G

B

16

him I'd bring you flow - ers. and I'd ask you to dance, we'd

A F#m7 D E

30. I'm not saying a word

18

while a-way—the hours—mak-ing fu-ture plans - for rai-ny days in coun-try lanes and

A E/G# F#m7 D/G E/G# A F#m7

21

trips to the sea,— I'd just tell you that I love you,— if it was

D E D A/C# Bm7

24

me — But I'm not —

Key 1 Str

f Acoustic Guitar

Esus4 E E/A A

Bass

30. I'm not saying a word

say-ing a word, *sing with* I'm not say-ing I care, *for 1st. no* though

E/A A E/F# F#m7 E/F# F#m7

27

I would like you to know, that

Bm7 A/C# D D/F# Esus4 E

30

know

Soprano Sax

Instrumental

E F#/E A/E

33

30. I'm not saying a word

36

B11 E F#E A/E — 3 —

A/B E F#E A/E

40

D

If I was him I'd have to tell you, what I've kept in my heart, — that

B11

A/B A F#m7 D E

44

e-ven if we had to live some worlds a - part, there would not be a day — in which I'd

A E/G# F#m7 D/G E/G# A F#m7

30. I'm not saying a word

not think of you, if I was him, if I was him ——— that's what I'd

D E D A/C# Bm7

46

do. ——— But I'm not —

Gtr *f* *mf*

E

Esus4 E E/A A

49

say - ing a word, — I'm not — say - ing I care, — though

E/A A E/F# F#m7 E/F# F#m7

52

30. I'm not saying a word

1.

I would like you to know, that

Bm7 A/C# D D/F# Esus4 E

55

2.

know.

p

2. Rall

E

Cut off on: Eddie 'But I'm not.'

58

Int
031

31. Underscoring

Cue: Mickey Yeah, Eddie thanks

Cymbal *mf*

Key II Solina *mp*

Ket I Sus. "Eery" Sound

End cue: Narrator
The bogey man was seen around the town

Synth Sus Bass

32. Miss Jones

Mr Lyons - Doleites

Cue: Mickey Tarrah, Mam. Thanks

Moderato $\text{♩} = 100$

f Alto Sax
Tpt Key II Clt

Synth: Xmas Bells

f F F/A B \flat F/C B \flat /D F7(no3rd) E \flat

1

A

Mr Lyons

Take a let - ter, Miss Jones (quote) I re - gret to in - form you. that

Acoustic Guitar (Vln)

F C B \flat C

5

~~due~~ owing to cir - cum - stan - ces quite be - yond our con - trol. It's a

F C B \flat C F

8

pre-ma-ture— re-tire - ment for thos sur - plus to re - quire-ment, I'm a -

10

fraid it's a sign— of the times,— Miss Jones, an un - for-tu-nate— sign— of the times—

12

B

Take a let-ter, Miss Jones, due to the world si-tu-a - tion, the

15

Handwritten signature

32. Miss Jones

shrink - ing pound, the glo - bal slump, and the price of oil, I'm a -

F C B \flat C F

19

fraid we must fire you, we no lon - ger re - quire. you, it's

F C B \flat C

21

just a - no - ther, sign of the times, Miss Jones, a most mi - sera - ble sign of the

F B \flat C Dm C/E F B \flat sus 2 B \flat

23

times.

Handwritten annotations: A circled '32' is written above the first staff. There are several scribbles and lines drawn over the first two staves, possibly indicating a correction or a specific performance instruction.

26

C

Take a let-ter, Miss Jones, of course we'll let the work - force know when in -

p Gtr

F C B \flat C

31

fla - tion's been de-feat - et and re - ces-sion is no more. And for the

F C B \flat C F

33

32. Miss Jones

mo - ment we sug - gest — you don't be - come too de - pressed, — as it's

F C B \flat C

35

on - ly a — sign — of the times, — Miss Jones, a pe - cu - li - ar — sign — of the times.

F B \flat C Dm C/E F B \flat

37

D

Take a let - ter, Miss Jones: my dear Miss Jones, we'd like to thank

C G D C

40

you, ma-ny years of splen-did ser - vice, et - ce-te-ra, blah, blah, blah. You've

Bell Tree

A G D C D G

43

been a per - fect pop-pet, yes that's right, Miss Jones, you've got it, it's

D C D

46

just a - no - ther — sign of the times, — Miss Jones, it's

G C D Em D/F#

48

just a-no-ther— sign of the times.—

50

E

Doleites

Dry your eyes, Miss Jones, it's not as

54

bad as it seems. (you) get used to be - ing l - dle in a year or two. Un - em -

57

60

ploy - ment's such a plea - sure, these days, we call it lei - sure, it's

C B \flat

61

just a - no - ther — sign of the times, — Miss Jones, it's just a - no - ther — sign of the times. —

F B \flat C Dm C/E F B \flat

65

There's a young man on the street, — Miss Jones, he's

Tpt Sax *ff* *mf* *f* Gtr

Gtr

C C7 F C

32. Miss Jones

walk-in' round in cir - cles, he's old be-fore— his time, but still too

B \flat C F C

68

young to know. Don't look at him, don't cry though this liv-ing on the Gi - ro is

B \flat C F C B \flat

70

just a-no-ther— sign of the times.— Miss Jones, it's just a-no-ther— sign of the times.

F B \flat C Dm C/E F B \flat

73

Miss Jones, it's just a - no - ther — sign of the

C Dm C/E F B \flat

76

Detailed description: This block contains the first system of music for 'Miss Jones', measures 76-81. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The piano part includes chord symbols: C, Dm, C/E, F, and B \flat . A box with the number '76' is located at the bottom left of the system.

(times.)

+ Perc sleigh bells Rpt and fade

C

78

Detailed description: This block contains the second system of music, measures 82-87. It includes a vocal line with the instruction '(times.)', a piano accompaniment with a sleigh bell part, and a bass line. The piano part includes the chord symbol 'C'. The sleigh bell part is marked with a dynamic 'f' and the instruction 'Rpt and fade'. A box with the number '78' is located at the bottom left of the system.

Tpt plays as music fades (Ding dong merrily on high)

Detailed description: This block shows a short trumpet line in G major, consisting of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest.

33. Just a game

Underscore

Cue: Linda Mickey, Mickey No!

Reggae ♩ = 120

Timbales *ff* Solina until Police siren, then fade

3

mf

Gtr Delay, Chorus ON

Bass *f*

1

2nd time only
Key I "Dry" Clavi

f

A

4

Repeat till blue flashing light cue then continue

Key I "Wet" Clavi

Jawbone
Last time only *ff*

B

7

Key I Brass
Out of tempo (Police car sirens)

fff

B

10

Fade as Mickey is taken away *Segue 34*

fff

B

11

34. Marilyn Monroe (reprise 3)

Mrs Johnstone

Cue: Linda But I've ironed him a shirt.

Very slow

Mrs Johnstone

A

The ju - ry found him guil - ty, sent him down for se - ven years, though he

Colla voce
Key I Mellow strings

Hold till vocal

D Bm Em

1

ac - ted like they gave him life. he could - n't stop... the tears. And

Em/A Gm/D D A/C#

4

when we went to vi-sit him, he did-n't want to know, it seems like jail's sent him off the rails, just like

D Bm Em Em/A

7

34. Marilyn Monroe (reprise 3)

Ma-ri-lyn— Mon - roe. His mind's gone dan - cing, can't stop dan - cing.

Chords: Gm/D, D, D#7/B, Em, A9, Gm/D

10

B

They showed him to a doc - tor, and af - ter rou - tine tests, a pre -

Chords: D, D, Bm, Em

15

scrip - tion not the doc - tor wrote, for the chro-nicallly de - pressed And

Chords: Em/A, Gm/D, D, A/C#

18

34. Marilyn Monroe (reprise 3)

now his tears have stopped, he sits and counts the days to go, and

D Bm Em

21

treats his ills with dai-ly pills just like Ma-ri-lyn— Mon - roe. The stop his mind from

Em/A Gm/D D D#7/B

23

dan - cing. stop it dan - cing.

Em A9 Gm/D D D7

26

Vamp (improvise) till cue

leave me alone.

D Bm Em Em/A Gm/D

30

34. Marilyn Monroe (reprise 3)

C

With grace for good be-ha - viour he got out be-fore his time, the

Vln

D Bm Em

34

fam - 'ly and the neigh - bours told him he was look - in' fine.

Em/A Gm/D D Bm

37

But he's feel - in' fif-teen years ol - der, and his speech is ra-ther slow and the

Em A7sus4 D Bm Em

40

34. Marilyn Monroe (reprise 3)

neigh - bours said you'd think he was dead like Ma - ri - lyn Mon - roe. No cause for

43

Em/A Gm/D D D#7

dan - cing, no more dan - cing.

46

Em A9 A7 Gm/D D

Vamp (improvise) till cue. . .

50

D Bm Em Em/A Gm/D

you don't know him, Mam .

54

Rit . . .

35. Light Romance

Mrs Johnstone

Cue: Mickey So I can be invisible, now give me them.

Rubato Key 1 Piano (solo) — Narrator: There's a girl inside the woman ... 3

1

5

(Cue: Comes to her lips again) ... for letting the young girl out.

accl

10

Piano
Mrs Johnstone **A** A tempo ♩=90

It's just a light— ro - mance. it's no-thing cruel, they laid no

Intro

16

plans, how it came, who can explain? They just said 'hel-

20

lo.' and fool-ish-ly they gazed, they should have gone their se-p'rate

23

ways. It's just the same old song, no-thing cruel, no-thing

27

wrong It's just two fools, who know the rules, but break them

31

all, — and grasp at half a chance to play their part in a light ro -

34

C

mance. Liv-ing on the ne-ver ne-ver, con-stant as the

38

+ Bass

chang - ing wea-ther, ne-ver sure who's at the door, or the

42

D

price you're gon-na have to pay — It's just a se-cret glance, a-cross — a

45

35 Light Romance

room. A touch of hands that part too soon. That same old

48

Handwritten guitar chords: Em, F, A-

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle staff is the right-hand piano accompaniment. The bottom staff is the left-hand piano accompaniment with handwritten guitar chords: Em, F, and A-.

tune that always plays, and lets them dance as friends, then stand a-

51

Handwritten guitar chords: G, D, G

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle staff is the right-hand piano accompaniment. The bottom staff is the left-hand piano accompaniment with handwritten guitar chords: G, D, and G.

E

part, as the music ends Liv-ing on the ne-ver ne-ver.

54

Handwritten guitar chords: Dm, G

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle staff is the right-hand piano accompaniment. The bottom staff is the left-hand piano accompaniment with handwritten guitar chords: Dm and G.

35 Light Romance

con-stant as the chang - ing wea-ther, ne - ver sure who's at the

59

This block contains the first system of music, measures 59 through 61. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet in measure 61.

door, or the price you're gon - na have to pay.—

Segue 36.

62

This block contains the second system of music, measures 62 through 64. It continues the vocal line and piano accompaniment. A dashed line labeled "Segue 36." points to the end of the piano part in measure 64.

36. Shoes upon the table (madman)

Narrator

Cue: Segue from 35

Fast rock ♩ = 160

(Mrs Johnstone)

A Clarinet
Alto Sax
Tpt

f *sfz*

Presto
Piano *sfz*

Gtr F#m F#m F#m

Am/F#

1

Narrator **A**

There's a man gone mad in the

sfz

Bm

• Timp

5

36. Shoes upon the table (madman)

town to-night, — he's gon - na shoot some - bo - dy — down, — there's a

sfz *sfz*

F#m Bm C#m F#m

8

man gone mad, lost his mind to-night, there's a

D E A C#m/G# Gtr Am/F#

+ Timp

11

mad man, there's a mad man, there's a mad man run - ning

sfz *sfz*

Am/F#

15

36. Shoes upon the table (madman)

round and round. — Now you know the de-vil's got your — num-ber, —

E A C#m/G# Bm D

18

he's run-nin' right be-side — you, he's scream-in' deep in-side —

Gtr E D

E D

21

you, and some-one said he's cal-lin' your num-ber up — to-day. —

E D E F°7

E D E F°7

24

36. Shoes upon the table (madman)

27

There's a mad man, there's a

sfz Vln

Sax/Tpt y

Bongos (with hands) Vamp till cue

mf Bass

29

Narrator last time **B**

mad man, there's a mad man run - ning

mf + Clt

Cue 'Eddie Lyons' *ff*

31

round and round, — Now you know the de - vil's got your — num - ber, —

E A C#m/G# Bm D

C# D

36. Shoes upon the table (madman)

34

you know he's right be-side— you, E D he's scream-in' deep in-side—

Gtr

37

- you and some-one said he's cal-lin' your num - ber up— to-day,-

E D

D

E F#7

40

to - day, — to - day, — TO - DAY!

Gtr F#m ff Fuzz OFF as last note is hit

37. Tell me it's not true

Mrs Johnstone - Company

Cue: Police Just stay where you are.

Slow $\text{♩} = 100$

Play under narration till Cue: and Narrator ... they died, on the self same day?

Piano (Solo)
F B \flat B \flat /C B \flat B \flat /C

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with quarter notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

1

A Mrs Johnstone

Tell me it's not true, say it's just a sto - ry.

The vocal line is written on a single staff in 2/4 time. It begins with a quarter rest, followed by the lyrics. The melody is simple and conversational.

A tempo
F F/A B \flat F/A F F/A B \flat C

The piano accompaniment for the first line of the vocal part. It features a steady bass line in the left hand and chords in the right hand. The key signature has two flats, and the time signature is 2/4.

4

Some - thing on the news, tell me it's not true.

The vocal line continues on a single staff in 2/4 time. It starts with a quarter rest, followed by the lyrics. The melody remains simple and conversational.

A \flat B \flat F/A G \flat F F/A B \flat F/A G \flat

The piano accompaniment for the second line of the vocal part. It continues with a steady bass line and chords in the right hand. The key signature has two flats, and the time signature is 2/4.

8

Though it's here be - fore me, say it's just a dream. say it's just a scene

The vocal line continues on a single staff in 2/4 time. It starts with a quarter rest, followed by the lyrics. The melody remains simple and conversational.

F F/A B \flat C A \flat D \flat C/E F

The piano accompaniment for the third line of the vocal part. It continues with a steady bass line and chords in the right hand. The key signature has two flats, and the time signature is 2/4.

12

from an old mo - vie of years — a - go, from an old mo - vie of

F C F B \flat F/A Gm F F/A C F C F B \flat F/A

16

B Melody

Ma - ri - lyn — Mon - roe. Say it's just some
Harmony Say it's just some

Gm F F/A C B \flat /C F F/A
+ Key II & Bass

20

clowns, two play - ers in the lime - light, and bring the cur - tain

clowns, two play - ers in the lime - light, and bring the cur - tain

B \flat F/A F F/A B \flat C Am

24

37. Tell me it's not true

down. Say it's just two clowns, who could - n't get their
 down. Say it's just two clowns, who could - n't get their

B \flat F/A G m F F/A B \flat F/A G m F F/A

28

lines right, say it's just a show on the ra - di-o, that
 lines right, say it's just a show on the ra - di-o, that

B \flat C Am Dm C/E F

32

we can turn o - ver and start a - gain, that we can turn o - ver, it's
 we can turn o - ver and start a - gain, that we can turn o - ver, it's

F C F B \flat F/A G m F F/A C F C F B \flat F/A

35

37. Tell me it's not true

on-ly a game. Tell me it's not
 on-ly a game. Tell me it's not

Tpt

Alto Sax
sf *mf*

C

Gm F F/A C Bb/C F F/A

39

true, say I on - ly dreamed it, and
 true, say I on - ly dreamed it, and

Tpt/Sax

Bb F/A Gm F F/A Bb C

43

37. Tell me it's not true

+ Vln & va Company

morn - ing will come soon. Tell me it's not

morn - ing will come soon. Tell me it's not

Tambourine *f* Tpt/Sax *sim* etc

D

Am B \flat F/A Gm F F/A

46

true, say you did - n't mean it,

true, say you did - n't mean it,

B \flat F/A Gm F F/A B \flat C

49

37. Tell me it's not true

say it's just pre-tend, say it's just the end, of an old mo-vie from

say it's just pre-tend, say it's just the end, of an old mo-vie from

Am Dm C/E F FC/E F B \flat F/A

52

years... a - go, of an old mo - vie with Ma - ri - lyn Mon -

years... a - go, of an old mo - vie with Ma - ri - lyn Mon -

Gm F F/A C F C F B \flat F/A Gm F F/A

55

roe.

roe.

Tpt/Sax, Vln

Tpt/Sax

Rall...

C C7 F

Timps *sf p*

59

