

Conductor's Score

BLOOD BROTHERS

by
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1. Overture

Mrs Johnstone - Choir

A Very slow ($\text{♩} = 30$)

Vocal line (play if needed)

Mm

Very sustained chords

Atmospheric Polysynth

E

1

B

Mm

6

Straight mute: Tpt
(second time only)

E E/C# D2 B/D#

6

C

1 2

Mm

Mm

11

Tpt

Asus4 A A G2

11

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 measure 23. 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

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

24

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

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

27

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

C
D Bm Em7 A

32

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

Key II
A Bm7 C 7 A/C# Gm D Bm

34

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.

Vln

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.

Vln

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, a vibraphone line, and a piano accompaniment. The vocal line begins with a rest followed by the lyrics 'I know it's hard on all you kids, but try and get some sleep.' The vibraphone line has a melodic phrase starting on the second measure. The piano accompaniment includes a key signature change to D major and a dynamic marking of *mf*. Chords D, Bm, and Em are indicated below 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 features a variety of chords: A, Bm7, C°, A/C#, Gm/D, D, and A. The system includes a time signature change from 4/4 to 2/4.

7

(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. It is divided into a speaking section and a singing section. The speaking section includes the lyrics 'ham, an jam, an' spam an' Roast Beef'. The singing section lists various food items: 'Yorkshire Puddin', Battenberg Cake, Chicken an' Chips, Corned Beef, Sausages, Treacle tart, Mince an' Spuds, Milk Shake Mix for the Baby'. The piano accompaniment provides harmonic support with chords D and Bm.

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?

The first system of the score consists of five staves. The top staff is for Vibes (Motor On) Hard Sticks, marked with a forte *f* dynamic. The second staff is for Tom Toms (Soft Sticks), marked with a forte *f* dynamic. The third staff is for piano accompaniment, marked 'Faster' with a tempo of $\text{♩} = 140$. It features a melodic line in the right hand labeled 'Sustained mettalic 5ths' and a bass line in the left hand labeled 'Sustained Bass'. The piano part includes dynamic markings of *f*, *mp*, and *mf*. The system concludes with a first ending bracket.

The second system of the score consists of three staves. The top staff continues the Vibes part with a melodic line. The middle staff continues the Tom Toms part with sustained notes. The bottom staff continues the piano accompaniment, showing the continuation of the 'Sustained mettalic 5ths' and 'Sustained Bass' parts. The system concludes with a final ending bracket.

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** **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, disonant

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

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

Continue ad lib

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.

Solna/Drum machine off

13

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

Dm FMaj7 C2 Dm C/E

10

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

Gtr G Em F

14

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

Am2 E/F# G F D/F#

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

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

C G/B Am G

30

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

Em F Am

33

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

Rhythm

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 *ff* Perc *f*

Key I Hammond *pp*

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*. A box labeled '7' is present in the vocal line.

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 *f* and *ff*. A box labeled '7' is present in the vocal line.

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

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

mi
04 **C**

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

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-e. *1pt* *ff*

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

cut Sax

94

G

plays

not cut

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

[♩ = ♩]

Key II

Cm Fm

97

not cut

Rest

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

Sax

Cm Gm D \flat F

99

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 jabs 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 \sharp

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 starts with a rest in measure 124 and begins in measure 125 with the lyrics "My name's Pro - fes - sor Howe, an' zeas". The guitar line features a 7th fret barre in measures 124 and 125. The piano accompaniment includes a Cm chord in measure 125.

124

Musical score for measures 126-127. The system includes a vocal line, a guitar line, and a piano accompaniment. The vocal line continues with the lyrics "bomb I 'old, eet can de - stroy ze 'e - mi - sphere, -". The guitar line features a 7th fret barre in measures 126 and 127. 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 continues with the lyrics "I've primed it. I've timed it to ex". The guitar line features a 7th fret barre in measures 128 and 129. 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'

♩ = 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

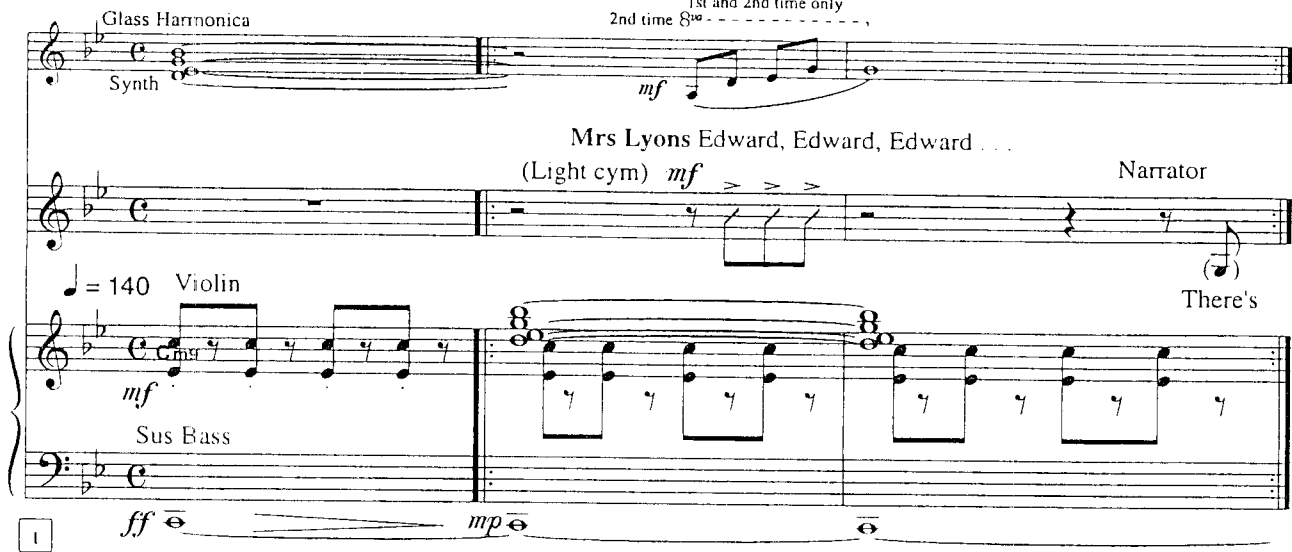
Mrs Lyons Edward, Edward, Edward ...
(Light cym) *mf* > > > Narrator

Violin
Sus Bass

mf

There's

ff *mp*

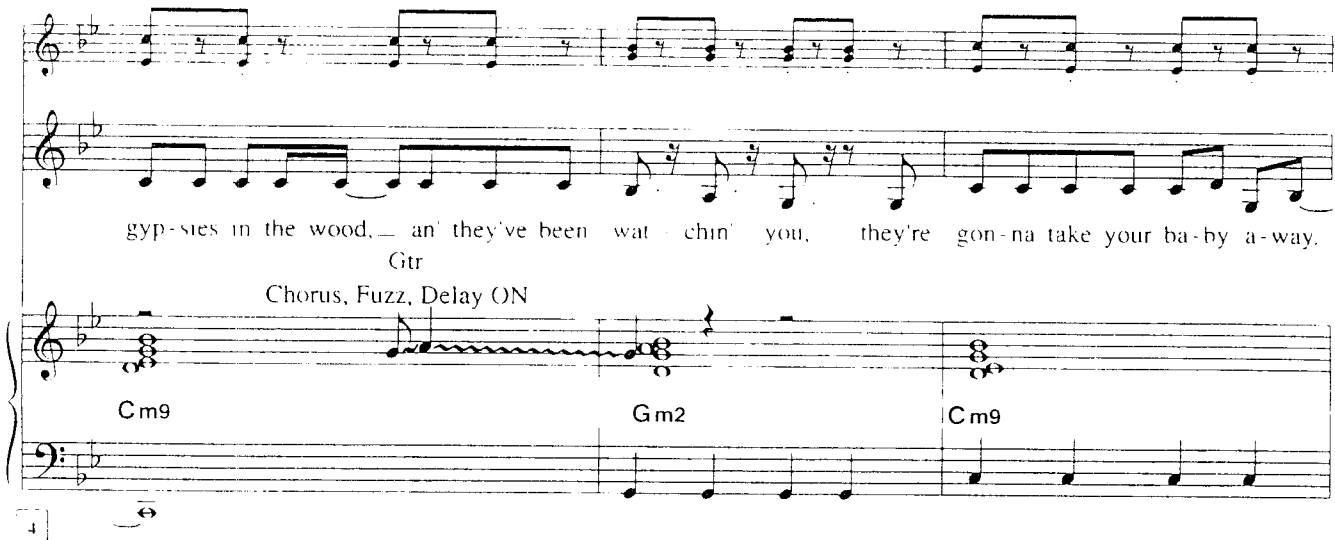


mf

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

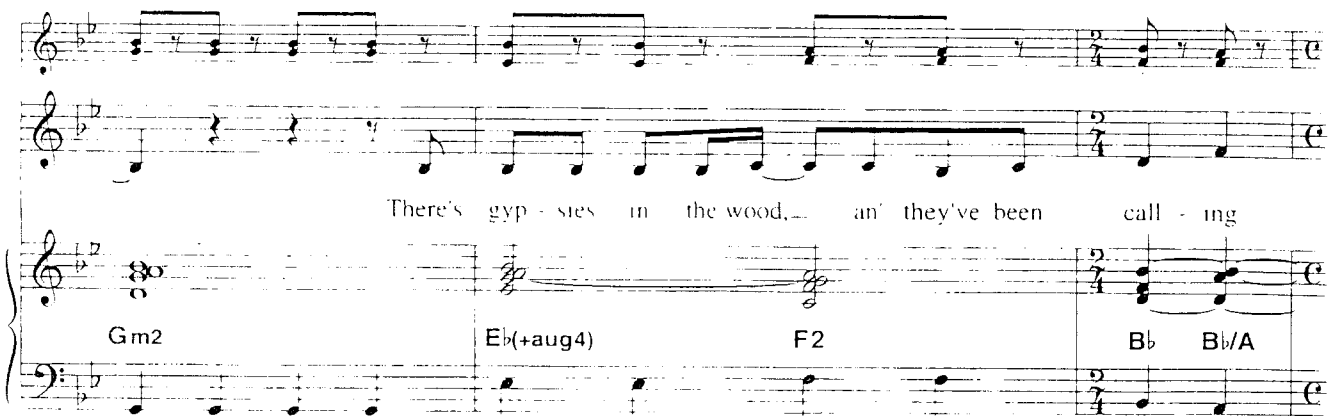
Gtr
Chorus, Fuzz, Delay ON

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

10

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

Gm9 Cm9 F2

13

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

Cm9 F2 Bb Bb/A

16

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

Cm9 Eb F Eb

15. Shoes Upon The Table

19

y' know he's right be-hind— y', he's star-ing through your win-dows, he's

This block contains the first system of the musical score, covering measures 19 to 21. It features a vocal line with lyrics, a guitar line, and a piano accompaniment. The piano part includes chords F and Eb. A box with the number '19' is located at the bottom left of the system.

22

creep-ing down the hall

Rall. . .
Gtr
Synth
F F/F# Cm9
sf
Timp

This block contains the second system of the musical score, covering measures 22 to 24. It features a vocal line with lyrics, a guitar line, a synth line, and a piano accompaniment. The piano part includes chords F, F/F#, and Cm9. Performance markings include *Rall. . .*, *Gtr*, *Synth*, *sf*, and *Timp*. A box with the number '22' is located at the bottom left of the system.

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 with a key signature of two flats and a common time signature. The piano part features a sustain chord throughout the first 16 measures. The first measure is marked with a box containing the number '1'. The lyrics are: 'There's shoes up-on the ta - ble, an' a spi - der's been killed,'

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: 'some-one broke the look-in glass, there's a full moon shin-in', an' the salt's been'. The piano accompaniment changes chords from Cm9 to Gm2, then to Eb(+aug4) F2, and finally to Bb Bb/A. The measure numbers 4, 5, and 6 are indicated below the piano part. The time signature changes to 2/4 at the end of the system.

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. The vocal line continues with the lyrics: 'spilled You're walk in' on the pave - ment cracks,'. A violin part (Vln) is introduced in measure 7. The piano accompaniment changes chords from Gm2 to Cm, and then to F(add4). The tempo is marked 'In tempo' with a quarter note equal to 140. The measure numbers 8, 9, and 10 are indicated below the piano part. The time signature changes to 2/4 at the end of the system.

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

26

A7 Em G/B A7 A Bm7 C°7 A/C#

17. Bright New Day (preview)

Musical score for measures 31-35. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features 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 system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features chords: A7, Em, G/B, A7, Em, G/B, and A7. The vocal line has two triplet markings over eighth notes in measures 37 and 39.

36

Musical score for measures 41-45. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features chords: A, Bm7, C°7, A/C#, D, A7, and D. The tempo marking "Slower" is placed above the piano part in measure 42.

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 D4/E chord and an 8va marking. The vocal line includes a trill (tr) and a wavy line. A text box contains the instruction: "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 dense texture of chords and arpeggios in both hands.

16

Musical score for measures 21-25. The system includes a violin (Vln) line and a piano accompaniment. The piano part features a pp dynamic marking and a wavy line. The violin part includes a triplet and a wavy line.

21

Musical score for measures 26-30. The system includes a piano accompaniment and a cymbal (Cym) line. The piano part features a 16/4 time signature and a wavy line. The cymbal part includes a wavy line.

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 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 and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, ending with a fermata. The piano accompaniment is in grand staff with a key signature of one sharp and a 2/4 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 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 and a 4/4 time signature, providing harmonic support with chords and moving bass lines. Trill markings are present above the saxophone notes.

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 and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet. The piano accompaniment is in grand staff with a key signature of one sharp and a 4/4 time signature, providing harmonic support with chords and moving bass lines. A dynamic marking of *Colla voce* is present. The vocal part is in treble clef with a key signature of one sharp and a 4/4 time signature, featuring the lyrics "No kids out on the". A chord marking of *Gmaj7* is present below the piano part.

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 -

Gmaj7 Em9

47

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

Key 1 C Bm(+4)

50

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

Am9 D Em7 D

53

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-tio-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 _____

1pt Sax

Am2 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 Clt

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)

Musical score for measures 10-12. The system includes a vocal line, a Key II Clt line, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Where we can be - gin a - gain,". The piano accompaniment features chords D7 and Em7.

Where we can be - gin a - gain,

Key II Clt

D7 Em7

10

Musical score for measures 13-15. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "feel we can win and then live just like li - vin' should be. Got a". The piano accompaniment features chords A7 and Em7.

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

A7 Em7 A7

13

Musical score for measures 16-18. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "new si - tu - a - tion, a new de - stri - na - tion, and no re - pu - ta - tion". The piano accompaniment features chords Em7, A7, A, and Bm7.

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

Em7 A7 A Bm7

16

19. Bright New Day (reprise)

Musical score for measures 19-21. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "fol - low - ing me. We're get - tin' out,". The piano accompaniment features chords C⁷, A/C[#], and A. Measure 19 is circled in red. A box labeled "19" is at the bottom left.

Musical score for measures 22-24, labeled with a box "B" at the top left. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "we're mo - vin' house, — we're star - tin' all o - ver a - gain." The piano accompaniment features chords D, D/F[#], G, and D^{sus4}/A. Measure 22 is circled in red. A box labeled "22" is at the bottom left.

Musical score for measures 25-27. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "We're leav - in' this mess for our — new ad -". The piano accompaniment features a D chord. A box labeled "25" is at the bottom left. The text "Key II Clt" is written in the piano part.

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. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "space for the kids, 'cos the gar - den's so big, it would take you a week just to". The piano accompaniment is in a grand staff with a key signature of one sharp. Chords are labeled as Em7, A7, A, and Bm7. Measure 36 is marked with a box containing the number 36.

reach the far side

C°7 A/C# A/C#

39

Detailed description: This system contains measures 39 through 41. The vocal line continues with the lyrics: "reach the far side". The piano accompaniment features chords labeled C°7, A/C#, and A/C#. Measure 39 is marked with a box containing the number 39.

Neighbour

What did she

f *p* *p* *Sax*

A Bb/C *f* Drum fill

42

Detailed description: This system contains measures 41 through 42. The vocal line includes the lyrics: "Neighbour" and "What did she". The piano accompaniment includes dynamic markings *f*, *p*, and *p*, and the instruction "Sax". Chords are labeled A and Bb/C. A "Drum fill" is indicated in the piano part. Measure 42 is marked with a box containing the number 42.

C

Milkman

19. Bright New Day (reprise)

All

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

45

Neighbour

Lord, he has de-li- vered 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, followed by 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. 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 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. There are three '2' markings above the piano part, indicating a second finger. 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 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. 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

D/F#

Detailed description: This system contains measures 69, 70, and 71. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The key signature has two sharps (F# and C#). Measure 69 starts with a whole rest in the vocal line. Measure 70 has lyrics 'The two leg-ged chair, the car - pet so bare,'. Measure 71 has lyrics 'you would-n't'. The piano accompaniment includes a 'D/F#' chord in measure 71. The guitar line is indicated by a small box with the number '69'.

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

72

G Dsus4/A D7

Detailed description: This system contains measures 72, 73, and 74. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The key signature has two sharps. Measure 72 has lyrics 'see it if it was-n't for the holes'. The piano accompaniment includes chords 'G', 'Dsus4/A', and 'D7' in measures 72, 73, and 74 respectively. The guitar line is indicated by a small box with the number '72'.

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

75

Em7 A7 Em7

Detailed description: This system contains measures 75, 76, and 77. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The key signature has two sharps. Measure 75 has lyrics 'Now that we're mo - vin', now that we're im-pro - vin', let's just wash our hands of this'. The piano accompaniment includes chords 'Em7', 'A7', and 'Em7' in measures 75, 76, and 77 respectively. The guitar line is indicated by a small box with the number '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, then sings 'lot.' in measure 79 and 'For it's no lon-ger fit - ting, for me - to be sit - ting on a' in measure 80. The piano accompaniment features chords A7, Em7, and A7. Measure 78 has a piano dynamic marking.

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 sings 'so - fa, I know for a fact, was knocked off.' across these measures. The piano accompaniment features chords A, Bm7, C°7, and A/C#. Measure 81 has a piano dynamic marking.

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 sings 'We might get a car, be all 'lar-die dah', an' go' across these measures. The piano accompaniment features chords A, D, and D/F#. Measure 84 has a piano dynamic marking.

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.' followed by a long rest, then 'At the week -'. The piano accompaniment features a steady bass line and chords in the right hand. Chord labels G, Dsus4/A, and D are placed below the piano part.

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 -'. The piano accompaniment continues with similar harmonic support. Chord labels D/F#, G, and Dsus4/A are present.

93

We'll have a front room, and then if

D7 Em7

This system contains measures 93, 94, and 95. The vocal line begins with 'We'll have a front room, and then if'. The piano accompaniment features a more active bass line. Chord labels D7 and Em7 are placed below the piano part.

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

p

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

110

19. Bright New Day (reprise)

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

113

Till. Come here the pair of you.

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

116

Mrs Johnstone **G**

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

120

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 has 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 has 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 has 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 vocal line begins with the lyrics "We're go - in' a - way." followed by a fermata. The piano accompaniment features a bass line with a chord labeled "A" and a treble line with a chord labeled "F#m7". Instrumentation for Saxophone and Key II Clarinet is indicated in the treble clef staff.

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 vocal line begins with the lyrics "oh, bright - new day." followed by a fermata. The piano accompaniment features a bass line with a chord labeled "F#m7" and a treble line with a chord labeled "F#m7". Instrumentation for Trumpet (Tpt), Saxophone (Sax), and Key II Clarinet (Key II Clt) is indicated in the treble clef staff. A "Drums fill" is indicated in the bass line.

144

Musical score for measures 148-151. The system includes piano accompaniment. The key signature is two sharps (F# and C#). The piano accompaniment features a bass line with a chord labeled "A" and a treble line with a chord labeled "A". Instrumentation for Key II Clarinet (Key II Clt) is indicated in the treble clef staff.

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. A trumpet (Tpt) is muted (Mute) and then plays ad libitum (Ad lib). The piano accompaniment includes drums and congas, with a key signature change to one flat (Key 1) and chords D2, Bm7, and Em7.

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

5 6 Vibes *mf*

Rall.

C Colla voce

D A7 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

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)

Musical score for 'Marilyn Monroe (reprise)'. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is one sharp (F#). The vocal line has the lyrics 'dan - cing.' The piano accompaniment includes the following chords: Gm/D, D, A/C#, and D. The bass line provides a rhythmic accompaniment. A box with the number '67' is located at the bottom left of the score.

Cue Edward Mummy what are you on about? Sometimes

Car horn (on Cue)

Musical score for 'Car horn (on Cue)'. It features two staves: a treble clef staff labeled 'Key I' and a bass clef staff labeled 'Synth (Brass)'. The treble staff contains a short melodic phrase. A box with the number '71' is located at the bottom left of the score.

21. Underscoring

Cue Conductor Gettin' on, Misses?
Slow

Instrumental

Musical score for 'Underscoring'. It features three staves: a drum line, a piano accompaniment line, and a bass line. The drum line is marked 'Drums' and 'mf'. The piano accompaniment line is marked 'Key II Solina' and 'Hold for whole piece'. The bass line is marked 'Synth - Glass Harmonica, Sus. Bass'. The score includes a 'Repeat ad lib under narration' section. A box with the number '1' is located at the bottom left of the score.

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

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 shows a melody in the right hand and a bass line in the left hand. The chords are: 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 from measure 6. The chords are: 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

Eb

1
Dsus4

D

2

Asus4

A D C al fine

Musical notation for measures 12-14. The score continues from measure 11. The chords are: Eb, Dsus4, D, Asus4, A. The notation shows a melody in the right hand and a bass line in the left hand.

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

F/C F E_b

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

25

F E_b F F7/F# Cm

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. A box with the number '1' is located at the bottom left of the first system.

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 vocal line features a triplet of eighth notes in measure 6. A box with the number '5' is located at the bottom left of the second system.

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 vocal line has a triplet of eighth notes in measure 10 and a triplet of eighth notes in measure 11. A box with the number '9' is located at the bottom left of the third system.

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. The vocal line has a triplet of eighth notes in measure 14. A box with the number '14' is located at the bottom left of the fourth system.

Repeat till cue: Mickey: Look!

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

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

Colla voce

G2 Em G2 Em

1

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

Mickey (M)

Eddie (E)

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.

Tpt *mf* Drums *mf*

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 -

Cm2 [not last time] Cm2

Gtr Chorus/Delay ON *mf*

Bass *mf*

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

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

Musical score for measures 19-24. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated below the piano part: Bbmaj7, C, Am, Dm, Am, Dm. Measure 24 contains a triplet of eighth notes in the right hand.

19

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

Musical score for measures 25-33. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated below the piano part: F, C, F, Bb, Am, Gm, F, C, F, C, F, Bb, C, F. Measure 33 contains a triplet of eighth notes in the right hand. A circled cue 'sixteen' in the vocal line is connected to measure 33 by a line.

25

C Reggae ♩ = 100

Musical score for measures 34-36. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated below the piano part: F, Bb. The dynamic marking *ff* is present at the start of the system.

34

Musical score for measures 37-40. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chords are indicated below the piano part: F, Bb.

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

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

18

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

D E D A/C# Bm7

21

me — But I'm not —

Key 1 Str

f Acoustic Guitar

Esus4 E E/A A

Bass

24

30. I'm not saying a word

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

Instrumental

E F#/E A/E

33

30. I'm not saying a word

36

37

38

39

D

40

41

42

43

44

45

46

47

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
03j

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

Musical notation for Alto Sax, Tpt, Key II Clt. The staff shows a series of chords and melodic lines in a 4/4 time signature, starting with a forte dynamic.

Synth: Xmas Bells

Musical notation for Synth: Xmas Bells. The piano accompaniment features chords and a bass line. Chords are labeled: *f* F, F/A, B \flat , F/C, B \flat /D, F7(no3rd), E \flat .

1

A

Mr Lyons

Musical notation for Mr Lyons. The staff shows a melodic line in a 4/4 time signature, starting with a rest.

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

Acoustic Guitar (Vln)

Musical notation for Acoustic Guitar (Vln). The staff shows a series of chords and melodic lines in a 4/4 time signature.

Musical notation for piano accompaniment. The piano accompaniment features chords and a bass line. Chords are labeled: F, C, B \flat , C.

5

Musical notation for Mr Lyons. The staff shows a melodic line in a 4/4 time signature.

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

Musical notation for Acoustic Guitar (Vln). The staff shows a series of chords and melodic lines in a 4/4 time signature.

Musical notation for piano accompaniment. The piano accompaniment features chords and a bass line. Chords are labeled: 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: New York

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.—

G Csus2 C D G G/B C G/D C/E

50

E

Doleites

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

G7(no3rd) F F C

54

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

B \flat C F C B \flat C F

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

(times.)

+ Perc sleigh bells Rpt and fade

C

78

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

33. Just a game

Underscore

Cue: Linda Mickey, Mickey No!

Reggae ♩ = 120

Timbales *ff* 3 Solina until Police siren, then fade

mf Gtr Delay, Chorus ON

Bass *f*

2nd time only Key I "Dry" Clavi

A

Repeat till blue flashing light cue then continue

Key I "Wet" Clavi

Jawbone Last time only *ff*

B Key I Brass Out of tempo (Police car sirens)

fff

Fade as Mickey is taken away *Segue 34*

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-nically 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

21

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

23

dan - cing. stop it dan - cing.

26

Vamp (improvise) till cue

leave me alone.

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 ex - plain? 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

35 Light Romance

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

Handwritten chords: G, F, D/F#, G, Dm, Fm7

34

C

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

Handwritten chords: C, Dm, C, E7/B, F#, G/B, C, E/B

38

+ Bass

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

Handwritten chords: A-, C/G, F, F#, D, F#/D

42

D

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

Handwritten chords: C, G/B, A-, G

Vibes *mp*

45

35 Light Romance

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

48

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

51

E

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

54

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 to 61. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: "con-stant as the chang - ing wea-ther, ne - ver sure who's at the". Measure 61 includes a triplet of eighth notes in the vocal line.

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

Segue 36.

62

This block contains the second system of music, measures 62 to 64. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: "door, or the price you're gon - na have to pay.—". Measure 64 ends with a double bar line and the instruction "Segue 36." written to the right.

36. Shoes upon the table (madman)

Narrator

Cue: Segue from 35

Fast rock ♩ = 160

(Mrs Johnstone)

A Clarinet
Alto Sax
Tpt

Presto
Piano *sfz*

Gtr F#m F#m F#m

Am/F#

1

Detailed description: This musical score is for a cue. It features a piano part with a driving bass line and chords (Am/F#, F#m). The guitar part plays a rhythmic pattern of eighth notes in F#m. Woodwinds (A Clarinet, Alto Sax, Tpt) play a melodic line with accents and a forte dynamic. The tempo is marked 'Presto' and the time signature is common time. A rehearsal mark '1' is at the start.

Narrator **A**

There's a man gone mad in the

Timp

5

Bm

Detailed description: This musical score is for the Narrator's entrance. It features a piano part with a driving bass line and chords (Bm). The woodwinds play a melodic line with accents and a forte dynamic. The tempo is marked 'Fast rock' and the time signature is common time. A rehearsal mark '5' is at the start.

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

sfz *^* *^* *sfz* *^* *^*

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)

There's a mad man, there's a

sfz Vln

Sax/Tpt

Bongos (with hands) Vamp till cue

mf Bass

27

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

mf + Cl

Cue 'Eddie Lyons' *ff*

Narrator last time **B**

29

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

E A C#m/G# Bm D

C# D

31

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

1

A Mrs Johnstone

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

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

4

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

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

8

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

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

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 \flat m F F/A B \flat F/A G \flat 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 \flat 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 *f* *ff*

Rall...
C C7 F

59 Timps *sf p*

