

BILL KENWRIGHT PRESENTS
WILLY RUSSELL'S
AWARD WINNING MUSICAL

BLOOD *Brothers*



VOCAL SELECTIONS

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BLOOD *Brothers*

Marilyn Monroe	3
My Child	8
Easy Terms	14
Shoes Upon The Table	16
Kids Game	19
Shoes Upon The Table (Reprise)	26
Long Sunday Afternoon/My Friend	28
Bright New Day	33
Marilyn Monroe (2)	40
That Guy	45
I'm Not Saying A Word	49
Take A Letter Miss Jones	52
Marilyn Monroe (3)	57
Light Romance	60
Madman	62
Tell Me It's Not True	66

Marilyn Monroe

Music & Lyrics by Willy Russell

Rubato (recitative)

Mrs Johnstone

D

Bm

Em7

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

mf

Colla voce

a tempo

A

Bm7

3

Cdim

A/C#

Gm

D

Bm

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

rall.

Em7

A13

A+7

D

Bm

Em7

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

A Bm7 Cdim A/C# **rall.** Gm **a tempo** D Ebdim

told me I was sex - i - er than Ma - ri - lyn Mon - roe. And we went danc -

Em7 A7 Gm D

- ing. we went danc - ing.

(Rubato) D Bm Em7

2. Then, of course, I found that I was six weeks ov - er - due. We got

A Bm7 Cdim A/C# Gm **rall.** **a tempo** D Bm

mar - ried at the reg - is - try an' then we had a 'do'.

Em7 **rall.** A13 A+7 D Bm 3 Em7

We had cur - ly sal - mon sand-wich-es, — an' how the ale did flow! They

A Bm7 Cdim 3 A/C# **rall.** Gm **a tempo** D Ebdim

said the bride was love - li - er — than Ma - ri - lyn — Mon - roe. And we went danc -

Em7 A7 Gm D

- ing. — we went danc - ing. —

D Bm Em7 3

3. Then the ba - by came a - long, we called him Dar - ren Wayne, Then

A Bm7 Cdim A/C# Gm **rall.** **a tempo** D Bm

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

Em7 **rall.** A13 A+7 **(freely)** D Bm Em7

An' though I still fan - cied danc - ing, my hus - band would - n't go, with a

A Em7 Cdim A/C# **rall.** Gm **a tempo** D Ebdim Em7

wife he said was twice the size of Mar - i - lyn Mon - roe. No more danc - ing,

A7 Gm **rall.** D A7 D Bm 3

no more danc - ing. 4. By the time that I was twenty five, I

(Colla voce)

My Child

Music & Lyrics by Willy Russell

Rubato

Mrs Lyons

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

mf *Colla Voce*

Red. *Red.* *Red.* *Red.*

Chords: B, E/F#, B

Detailed description: This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Each day I look out from this win-dow, I". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a mezzo-forte (*mf*) dynamic and a *Colla Voce* instruction. The piano part features a series of chords and moving lines, with *Red.* markings below the bass line. Chords B, E/F#, and B are indicated above the vocal line.

see him with his friends, I hear him call I rush

Red. *Red.* *Red.*

Chords: E/F#, B

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with the lyrics "see him with his friends, I hear him call I rush". The piano accompaniment continues with *Red.* markings. Chords E/F# and B are indicated above the vocal line. There are triplet markings (3) over the notes "friends," and "rush".

down but as I fold my arms a-round him_ he's gone. Was he e-ver there at all? I've

tenete

tenete

Chords: Gdim, B, Gdim, A#dim, B

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line concludes with the lyrics "down but as I fold my arms a-round him_ he's gone. Was he e-ver there at all? I've". The piano accompaniment features a *tenete* instruction in the right hand. Chords Gdim, B, Gdim, A#dim, and B are indicated above the vocal line.

a tempo - Slowly

B E/F# B E/F#

dreamed of all the pla - ces I would take him, the games we'd play, the sto - ries I would

B Gdim B

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

Rubato ten. Gdim B

reach out. But as I do, he fades a - way.

Moderate Waltz tempo Mrs Johnstone

D Bm7 D Bm7 D

If my child was raised in a pa - lace like

Bm7 D Bm7 D Bm7

this one, he would-n't have to wor-ry where his next meal was co-min' from. His

Em7 **rall.** **a tempo** Mrs Lyons

A7 A/C#

cloth - ing would be sup-plied by George Hen - ry Lee. He'd have

D Bm D Bm Mrs Johnstone

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

D Bm D Bm Mrs Lyons

make too much noise with-out the neigh - bours com - plain - in'. Sil - ver

Em Mrs Johnstone A7 3 A G/B A/C# Mrs Lyons

trays to take meals on, a bike with both wheels on. And he'd

D Bm Mrs Johnstone D Bm D Bm

sleep ev-'ry night in a bed of his own. He would-n't get in-to fights, he'd leave

D Bm Em A7 A Asus4/B A/C#

mat-ches a-lone; and you'd ne-ver find him ef-fin' and blind-in'. And

D Bm D Bm D Bm

when he grew up he could ne-ver be told to stand and queue up for hours on

Together

(Spoken) Mrs Johnstone

0 Bm Em 3 A7 3 A13 A7 C11 C9

end at the dole. He'd grow up to be a credit to me To you.

Mrs Lyons

F (Dialogue) Dm rall. Gm C13 Am11 3

I'd keep him

mp

Slower (Rubato)

D(add 9) Bm D(add 9) Bm D(add 9) Bm

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

(mp)

a tempo

D(add9)

Bm

Em

A7

A Asus4/B A/C#

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter note on G4, followed by a quarter note on A4, and then a triplet of eighth notes on B4, C5, and D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are D(add9), Bm, Em, and A7. The piano part includes a triplet of eighth notes in the right hand and a bass line with quarter notes in the left hand.

D(add9)

Bm

D(add9)

Bm

D(add9)

Bm

My child. My child.

The second system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line consists of two phrases: "My child." and "My child." The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are D(add9), Bm, D(add9), Bm, D(add9), and Bm. The piano part includes a *mf* dynamic marking and a bass line with quarter notes in the left hand.

D(add9)

Bm

D(add9)

Bm

D(add9)

Bm

D


My child.

The third system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line consists of the phrase "My child." The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are D(add9), Bm, D(add9), Bm, D(add9), Bm, and D. The piano part includes a bass line with quarter notes in the left hand.

Easy Terms

Music & Lyrics by Willy Russell

Slowly

Rubato  Verses
(Mrs Johnstone)

G

Em



1. On - ly mine un - til _____ the time comes round _____ to pay the
time _____ I must not learn, _____ to call you
- gain _____ I will not re - cog-nize your



F Am E/G# G F D/F#



bill. _____ Then I'm a - fraid _____ what can't be paid _____ must be re - turned. You ne - ver e - ver
mine. _____ Fa - mi - lia - rize _____ that face, those eyes _____ make fu - ture plans _____ that can - not be con -
name. _____ You can be sure _____ what's gone be - fore _____ will be con - cealed. Your friends will ne - ver



sim. *Red.* G 1. Dm Cma9 Dm9 D/E



learn, _____ that no - thing's yours, _____ on ea - sy terms. 2. On - ly _____ for a
- firmed. _____ On _____ bor - rowed
learn _____ that once we



2.3. **a tempo** Chorus

Dm F C Dm C Em/B Am G/B

time. on ea - sy terms. Liv-ing on the ne - ver ne-ver
 were on ea - sy terms.

C Em/B Am C/G F Dm7(b5)

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

to Coda ⊕ *D.S. al Coda*

C G/B Am

price I'll have to pay. 3. Should we meet a -

dim.

⊕ *CODA*

Am G

pay, should we meet a - gain.

Shoes Upon The Table

Music & Lyrics by Willy Russell

Bright 4 with a Rock feel

Narrator

Cm

Gm

Shoes up-on the ta - ble an' a spi-der's been killed.

f

v Φ

Detailed description: This system contains the first two lines of music. The top line is a vocal line for a narrator in 4/4 time, starting with a whole rest followed by a melodic phrase. The bottom line is a piano accompaniment in 4/4 time, featuring a steady eighth-note bass line and chords in the right hand. The key signature has two flats (B-flat and E-flat).

Cm

Gm

E \flat

F

B \flat

B \flat /A

Gm

Some-one broke the look-in' glass. There's a full moon shin-in' an' the salt's been spilled.

(Sim.)

Detailed description: This system contains the second two lines of music. The vocal line continues with a melodic phrase, including a triplet of eighth notes. The piano accompaniment continues with chords and a bass line. The key signature remains two flats.

Cm

F

Cm

F

You're walk-in' on pave-ment cracks, don't know what's gon-na come to pass. Now y'

sfx

Δ

8vb

Detailed description: This system contains the final two lines of music. The vocal line concludes with a melodic phrase. The piano accompaniment features a strong accent (*sfx*) on the first chord and a dynamic marking of Δ (crescendo) for the second chord. The key signature remains two flats.

S
 Bb Dm/A Cm(add9 Eb F

know the de-vil's got your num-ber. Y'-know he's gon-na find y', y' - know
 know the de-vil's got your num-ber. Y'-know he's gon-na find y', y' - know

to Coda ⊕
 Eb F Eb F D7/F#

— he's right be - hind y'. He's star - in' through your win-dows, he's creep-in' down the
 he's right be - hind y'. He's stand - in' on your step and he's knock-in' at your

Cm Cm Gm

hall. 2. Ain't no point in clutch-ing at your ro - sa - ry, you're

Cm Gm Eb F Bb Dm/A

al-ways gon-na know what was done... E-ven when you shut your eyes... you

Gm7 Cm7 F Cm7 F *D.S. al Coda*

still see... that you sold a son... and you can't tell a-ny-one. Now y''

⊕ CODA
Cm F D7/F# Cm *Rall.* F D7/F# Cm

door. He's knock-in' at your door... he's knock-in' at your door...

Kids Game

Music & Lyrics by Willy Russell

Piano introduction in G major, 12/8 time. The right hand has a whole rest, and the left hand plays a steady eighth-note bass line.

Kids
D/A

Sammy

na na na na na na na na na I

Vocal line for 'Kids' and 'Sammy' with piano accompaniment. The key signature changes to F major at the end of the phrase.

Linda

F

got y', I shot y' an' y' blood - y know I did. I got y', I shot y' I

Vocal line for 'Linda' with piano accompaniment. The key signature is F major.

Gm Gm/F **Kids** E7sus4 E7 A A/G#

stopped it with the bin lid. But y' know that if you cross your

Detailed description: This system contains the first two lines of the musical score. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. Chord symbols are placed above the vocal line. The lyrics are: "stopped it with the bin lid. But y' know that if you cross your".

Bm D E D

fin-gers and if you count from one to ten you can get up off the ground

(Sim.)

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with lyrics. The piano accompaniment continues with chords and a rhythmic pattern. The key signature changes to two sharps (D major). The lyrics are: "fin-gers and if you count from one to ten you can get up off the ground". A "(Sim.)" instruction is written below the piano part.

E D A F#m7 Bm

— a-gain. It does-n't mat-ter, the whole_ thing's just a game._

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with lyrics. The piano accompaniment continues with chords and a rhythmic pattern. The key signature changes to one flat (B-flat). The lyrics are: "— a-gain. It does-n't mat-ter, the whole_ thing's just a game._".

Gm7 (Dialogue) C9 Gm7 Dm7(b6) G+7 G7 **Kid**

My

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line has a long rest followed by the word "My". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). Chord symbols are placed above the vocal line. The lyrics are: "My".

(Reggae Beat)

Cm Gm Cm

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

Gm Eb F Bb Bbma7

— Mac, check out the back; Sarge, you check the yard!—

Gm Linda Cm F Dm9

— But pal, I've told y' Al ain't home.

Kid Cm7 F Dm9 Kids

So la - dy, can I use your te - le - phone?— But y'

Bb Bb/A Cm Eb F

know that if you cross your fin - gers, and if you count from one to ten,...

Eb F Eb

you can get up off the ground a - gain, it does - n't mat - ter, the whole

F D7/F# Cm tacet

— thing's just a game. When

Cowboy

Cm Gm Cm

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

Gm Eb F Bb Bbma7 Gm

Cos I'm the fas-test draw — that man you e - ver saw.

Eb F Eb

Call up your wo-man, say good - bye to her — Cos y' know you're go - in'

F Dm9 Kids

right down there. — But you

Drums

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

you can get up off the ground_ a - gain. It does-n't mat-ter, the whole

— thing's just a game. My

Professor

name's Pro-fes-sor Howe, an' zees bomb I 'old, — Eet can des-troy — ze 'e-mis-phere. I've

primed it, I've timed it to ex - plode, un-less you let me

Freely

All

F Cm7 F

out of here (no?) Then I sug-gest you co-ver up you ears. But you

Bb Bb/A Cm7 Gm Eb F

know that if you cross your fin - gers, And if you count from one to ten, —

Colla Voce

Et tempo Et F D7/F#

you can get up off the ground a-gain. It does - n't mat - ter, the whole_ thing's just a game,

Cm F D7/F# Cm F D7/F# Gm(sus4)

— the whole_ thing's just a game, — the whole_ thing's just a game.

v *sfz*

Shoes Upon The Table (Reprise)

Music & Lyrics by Willy Russell

Fairly bright 4

Narrator

There's

Cm Gm Cm

gyp-sies in the wood an' they've been watch-ing you. They're gon-na take your ba-by a -

Gm Eb F Bb Bbma7 Gm

- way. There's gyp-sies in the wood, and they've been cal-ling you

Cm7 F Cm7 F

can Ed-ward please come out and play? please can he come with us and play? Now you

Bb Bb/A Cm7 Eb F Eb

know the de-vil's got your num-ber, y' know he's gon-na find y', y' know he's right be-hind

F Eb *molto rall.* F D7/F# Cm

y', He's star - ing through your win-dows, he's creep-ing down the hall.

Long Sunday Afternoon/My Friend

Music & Lyrics by Willy Russell

Slowly (Rubato)

6 Em7 Mickey 3

No kids out on the street to-day, you could be

mf *Colla voce*

tenete C accel. Bm Am7

liv - ing on the moon. May - be ev-'ry-bo-dy's packed their bags and moved a-way

ten. *Colla voce*

D Em7 D Em

on this long, long, long. Sun-day af-ter-noon.

Colla voce

ten. ten.
Gma7 C

Just kill-ing time and kick-ing cans a-round, try to re - mem - ber jokes I knew, I

Bm Am7 D Em7 D

tell them to my-self, but they're not fun-ny since I found it's gon-na be a long, long, long.

Em

Sun-day af-ter-noon. —

moderately

Gma7 Em Gma7 Em **My Best Friend** Gma7 Em Gma7 Em

1. My — best friend, al-ways had sweets to share, he

Gma7 Em Gma7 **ten.** Em **poco rall.** Am D11

knew ev - 'ry word in the dic - ti - on - ar - y. He was clean, neat and ti - dy from Mon - day to Fri - day.

a tempo D7 C/E D7/F# Em G+ G(add 9)/D Em6/C#

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

Cma7 D11 D7 Am/G G D7/G C/G G **Edward and Mickey (together)** Am/G G D7/G C/G G

sums and his - to - ry like my friend, my friend.

Edward Gma7 Em Gma7 Em Gma7 Em Gma7 Em

2. My — best friend, he could swear like a sol - dier, you'd laugh till you died at the sto - ries he told - y'.

Am D11 D7 C/E D7/F# Em G+

He was un - ti - dy from Mon - day to Fri - day. I wish that I could be like, kick a

G(add9)/D Em6/C# Cma7 D11 D7

ball and climb a tree like, run a - round with dir - ty knees like

Am/G G D7/G C/G G (together) Am/G rall. G C/G Gma7

my friend, my friend.

Long Sunday Afternoon

Rubato Mickey

Em7

Feels like ev' - ry - bo - dy stayed in bed, or may - be

Colla voce

ten.
c

Bm Am7

I _____ woke up too soon. Am I the last sur-vi - vor, is ev-'ry-bo-dy dead? on this

ten. sfz

D Em7 ten. D/F#

long. long. long _____ Sun - day af - ter -

ten.

a tempo (poco accel.)


Em Em7 D/F# G A7(sus4) Mrs Johnstone Segue

- noon, _____ Sun-day af - ter - noon. 1. Oh, bright new day.

sfz

Bright New Day

Music & Lyrics by Willy Russell

 moderately
D



we're mo - vin' a - way, we're start-in' all o - ver a - gain.
we're mo - vin' house, we're start-in' all o - ver a - gain.

6 A7



Oh bright new day, we're mov - in' a - way
we're leav - in' this mess for our new ad - dress.

D



where no-bo-dy's heard of our name. Where
'Six-ty five Skel-mers-dale Lane'. Where the

G A7 D

Em7 A7 Em7

we can be - gin a - gain, feel we can win and then live just like liv - in' should
 air is so pure, you get drunk just by breath - ing. The wash - ing stays clean on the

A7 Em7 A7

be. Got a new si - tu - a - tion, a new des - ti - na - tion
 line. And there's space for the kids 'cos the gar - den's that big. It' - ll

A Bm7 Cdim 2nd time to Coda A/C#

no re - pu - ta - tion fol - low - ing me. 1. A 2
 take you a week just to reach the far side. 2. We're get - tin' out,

CUT →
 MISS OUT NEXT

2.
A (dialogue) C11

Neighbour

3. What did she

F Milkman All Bb C7 F

say? They're mov - in' a - way. Praise the Lord, he has de-li-vered us at last!

Neighbour Bb C9

They're get - tin' out, they're mov - in' house, Life won't be the same as in the

F Policeman Gm7 C9 Neighbour

past. I can safe-ly pre-dict a sharp drop in the crime rate. It'll

Gm7 3 C9 Milkman Gm7 3 C9 All

be calm and peace-ful round here. And now I might e - ven get paid what is mine, mate. An'

C7 Dm7 Ebdim C/E Mrs Johnstone (with repeat) D.S. al Coda

you'll see gra - fi - ti will soon dis-ap - pear. 4. Just pack up the (see block lyric)

⊕ CODA

A/C# A11 A7 A11

home. Oh bright new

D G A7 D

day, we're mo - vin' a - way. we're star-tin' all o - ver a - gain.

Oh bright new day___ we're mo - vin' a - way___ where no-bo-dy's heard of our

G- A7

name. Where we can be - gin___ a - gain feel we can win___ and then

D Em7 A7

live just like liv - in' should be. Got a new___ si - tu - a - tion, a new des - tin - a - tion

Em7 A7 Em7 A7

no re - pu - ta - tion fol - low - ing me. We're get - tin' out,___

A Bm7 Cdim A/C#

All



F#m E A

we're mo - vin' house_ we're go-in' a - way_

Musical score for the first system, featuring a vocal line and piano accompaniment in F#m, E, and A chords.

F#m E A A

we're get-tin' out to - day, get-tin' out to - day, we're mo - vin', mo -

Musical score for the second system, continuing the vocal line and piano accompaniment.

F#m E A

- vin', mo - vin', mo - vin', mo - vin' house._ We're go-in' a - way.

Musical score for the third system, concluding the previous phrase.

F#m E9 A

Oh bright new day.

Musical score for the fourth system, featuring a final vocal phrase and piano accompaniment with a *ff* dynamic marking.

Just pack up the bags, we're leavin' the rags,
The wobbly wardrobe, chest of drawers that never close.
The two legged chair, the carpet so bare,
You wouldn't see it if it wasn't for the holes.
Now that we're movin', now that we're improvin',
Let's just wash our hands of this lot.
For it's no longer fitting for me to be sitting
On a sofa, I know for a fact was knocked off.

We might get a car, be all 'lardie dah,'
An' go drivin' out to the sands.
At the weekend, a gentleman friend
Might take me dancing to the local bands.
We'll have a front room, and then if it should happen,
That his Holiness flies in from Rome;
He can sit there with me, eating toast, drinking tea
In the sort of surroundings that remind him of home.

Oh, bright new day etc...

Marilyn Monroe (2)

Music & Lyrics by Willy Russell

moderately

Mrs Johnstone

The

mf

molto rall.

Ped.

Rubato

D

Bm

Em

A7

A

Bm7

Co

A/C#

house we got was love-ly, the neigh-bours are a treat. They some-times fight on Sa-tur-day night, but

Colla voce

a tempo

Gm/D

D

Bm7

Em7

rall.

A9

A7+

D

Bm

ne-ver in the week... Since I pay me bills on time, the milk-man in-sists

Colla voce

Em A7 A Bm7 Co A/C# Gm/D

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

a tempo *rall.*

D D#o Em7 A7 Gm/D D A7 D

- roe. He e-ven takes me danc-ing, takes me danc-ing. 2. I know our

Rubato

D Bm Em A7

Sam - my burnt the school down, well, it's ve - ry eas - 'ly done. If the
 Mic - key's just turned four - teen, well, y' know he's at that age. When you

(Colla voce)

A Bm7 Co A/C# Gm/D D A7

tea - cher lets the sil - ly gets play with mag - ne - si - um. Thank God, he
 men - tion girls, or court - in' he flies in - to a rage. He's got a

D Bm Em A7

on - ly got pro - ba - tion, well, the judge was old and slow, though it was
 thing for tak - ing black - heads out, he thinks that I don't know, that he

A Bm7 Co A/C# *rall.* Gm/D *a tempo* Judge D#o 3

kind of him, said I re - mind - ed him of Ma - ri - lyn Mon - roe. And can I take you
 dreams all night of girls who look like Ma - ri - lyn Mon - roe. He's e - ven start - ed

A Bm7 Co ³ ten. A/C# Gm/D ten.

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

ten.

Slower

D A7 D Bm Em A7

way. And that o - ther child of mine I hav - n't seen for years, al-though each

A Bm Co ten. A/C# Gm/D rit. D

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

ten.

That Guy

Music & Lyrics by Willy Russell

Freely (not too slow)

A

(spoken)

Edward

Mickey

If I was like him, I'd

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

mf *Colla voce*

E

M

(sung)

know some real birds, a-part from those in my dreams and in ma-ga-zines.

Just

rall. *a tempo*

F#m Bm E7(sus4) E7 D/F# E7/G#

E

M

His hair's dark and wa-vy mine's mou-sey to fair

look at his hair... mine's the col-

A(add9) F#m A(add9) F#m A(add9) F#m

E A(add9) F#m Bm E7sus E7

each part of his face is in just the right place, is he laugh-

M - our of gra - vy, each part of his face is in just the right place, is he laugh-

E A(add9) F#m A(add9) F#m A(add9) F#m

- ing at me, at my nose did he no - tice that I've got -

M - ing at me, at my nose did he no - tice that I should wear a brace

E A(add9) F#m Bm E7(sus4) E7

a tempo

— ha - li - to - sis. When na - ture picked on me, she chose to stick on me —

M When nat - ture picked on me, she chose to stick on me —

A(add9) F#m A(add9) F#m A(add9) F#m

E Eyes that don't match. She picked the wrong batch when she

M I've got ears that stand out. She picked the wrong batch when she

A(add9) F#m Bm E11 E7 D/F# E7/G#

E hand-ed mine out; And then she at-tacked me with per-ma-nent ac - ne. I

M hand-ed mine out; And then she at-tacked me with per-ma-nent ac - ne.

F#m F+ A/E B9 Dma7 E11 E7

E wish I was a bit like, wish that I could score a hit like and be just a lit-tle bit like

Bm/A A E7/A A Bm/A A **rall.** E7/A A
 E that guy. that guy **dramatic**
 M that guy. I
rall.

(Mickey)

slower F#m F+ A/E B9 Dma7 **rall.** E11 **tenete** E7
 wish that I could be like just a lit-tle less like me. Like the kind of guy I see, like **ten.**
slower **rall.** **ten.**

a tempo Bm/A A E7/A A Bm/A **rall.** A E7/A A
 that guy. that guy.
a tempo

I'm Not Saying A Word

Music & Lyrics by Willy Russell

Moderately

Edward

1. If

I could stand in - side his shoes I'd say, how can I com-pare thee to a

sum - mers day. I'd take a page in all the pa - pers. I'd an- nounce it on the news

D A/C# Bm7 E(sus4) A/E E

I was the guy, if I _____ was in his _____ shoes. _____ 2. If I was

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

him I'd bring you flo-wers and ask you to dance; we'd while a-way the hou-rs mak-ing
 (3.) him I'd have to tell you, what I've kept in my heart, that e-ven if we had to live some

D E A 3 F#m7 D E

fu-ture plans _____ for rai-ny days in coun-try lanes and trips to the sea I'd just
 worlds a-part, _____ there would not be a day in which I'd not think of you. If I

D A Bm7 A/E E

tell you that I love _____ you _____ if it was me. _____ But }
 was him, if I was _____ him that's what I'd do. _____ But }

Chorus

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

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

Bm A/C# 2nd time to Coda ⊕

D 1. E(sus4) E 2. E(sus4) E

I would like you to know that know.

E/A A E/A A E/F# F#m7 E/F# F#m Bm A/C#

D.S. al Coda (repeat Chorus)

D E(sus4) E

3. If I was

rall.

⊕ CODA

D E(sus4)

like you to know.

rall.

Take A Letter Miss Jones

Music & Lyrics by Willy Russell

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a rhythmic accompaniment in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes.

Mr Lyons

1. Take a let - ter, Miss Jones, (quote) I re - gret to in - form you, that
2. Take a let - ter, Miss Jones, due to the world si - tu - a - tion, the

The first system of the song includes the vocal line and piano accompaniment for the first two lines of lyrics. The key signature has one flat (Bb), and the time signature is 4/4. The piano accompaniment continues with the same rhythmic pattern as the introduction.

ow - ing to cir - cum - stan - ces quite be - yond our con - trol. It's a
shrink - ing pound, the glob - al slump, and the price of oil. I'm a -

The second system of the song includes the vocal line and piano accompaniment for the second two lines of lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction.

C Bb C

pre - ma - ture re - tire - ment for those sur - plus to re - quire - ment, I'm a -
- fraid we must fire you, we no long - er re - quire you,

F Bb C Dm C/E F Bb 3 1. C

- fraid it's a sign of the times Miss Jones, an un - for - tun - ate sign of the times.
Just a - no - ther sign of the times Miss Jones, a most mis - era - ble sign of the

D.C.

2. C G D C

times. Take a let - ter, Miss Jones, my dear Miss Jones we'd like to

A G D C D G

thank you ma-ny years of splen-did ser-vice, et-cet - 'ra. _____ blah blah blah. You've

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 5/4 time signature. The lyrics are: "thank you ma-ny years of splen-did ser-vice, et-cet - 'ra. _____ blah blah blah. You've". The piano accompaniment is in bass clef with the same key signature and time signature. Chord symbols A, G, D, C, D, and G are placed above the vocal line.

G D C D

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "been a per - fect pop-pet, yes, that's right, Miss Jones you've got it; It's". The piano accompaniment continues with the same key signature and time signature. Chord symbols G, D, C, and D are placed above the vocal line.

G C D C D G C D

just a - no-ther sign of the times, _ Miss Jones, just a - no-ther sign of the times. _

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "just a - no-ther sign of the times, _ Miss Jones, just a - no-ther sign of the times. _". The piano accompaniment continues with the same key signature and time signature. Chord symbols G, C, D, C, D, G, C, and D are placed above the vocal line.

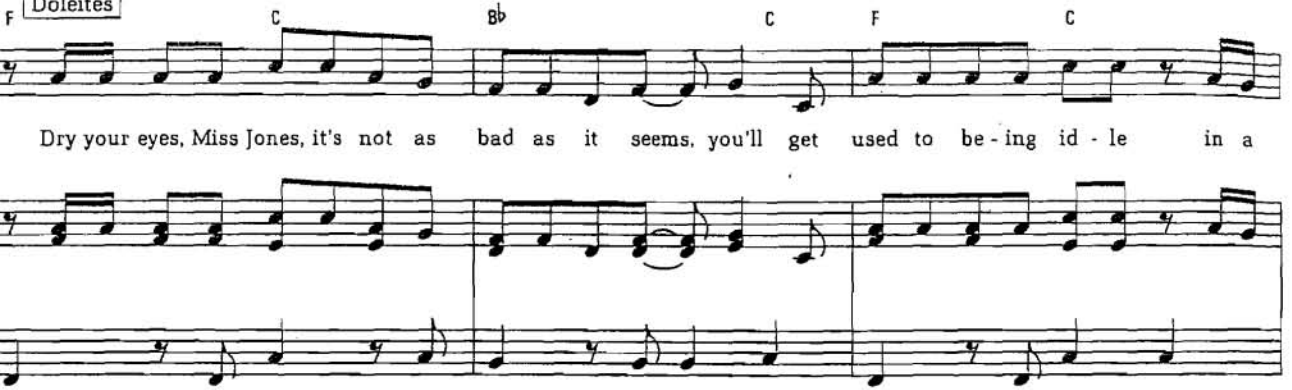
G C G/D C/E G/F#

The fourth system of the musical score shows the piano accompaniment for the final part of the piece. The key signature changes to one flat (F) and the time signature changes to 4/4. Chord symbols G, C, G/D, C/E, and G/F# are placed above the piano part.

Doleites

F C Bb C F C

Dry your eyes, Miss Jones, it's not as bad as it seems, you'll get used to be-ing id-le in a



Bb F C Bb C

year or two.— Un-em-ploy-ment's such a plea-sure, these days we call it lei-sure; it's



F Bb C Dm C/E F Bb C

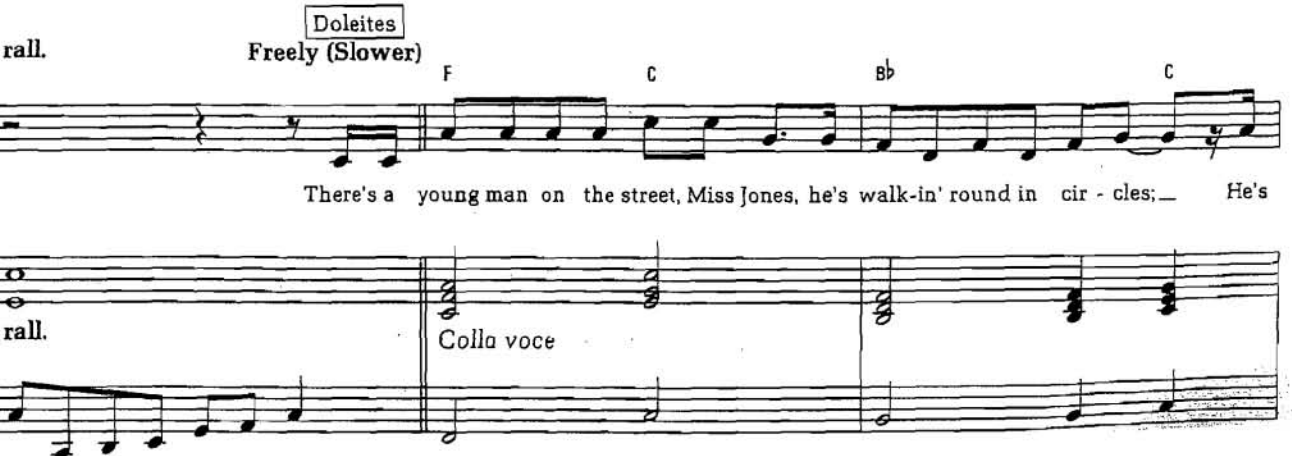
just a - no-ther sign of the times, Miss Jones, it's just a - no-ther sign of the times..



rall. **Doleites** Freely (Slower) F C Bb C

There's a young man on the street, Miss Jones, he's walk-in' round in cir-cles;— He's

rall. Colla voce



F C(sus4) Bb F C

old be - fore_ his time,___ but still too young to know. Don't look at him,___ don't cry though_ this

Bb *rall.* C *a tempo* Bb C Dm C/E 1.3. F Bb

liv - ing on the Gi - ro is just a - no - ther sign of the times, Miss Jones, it's just a - no - ther sign of the

rall. *a tempo*

4. F Bb C(sus4) *double tempo* C7 *Repeat to fade*

just a - no - ther sign of the times.

Red.

Marilyn Monroe (3)

Music & Lyrics by Willy Russell

Very Slowly (Rubato)

Mrs Johnstone

D

Bm

Em



1. The ju - ry found him guil - ty, sent him down for — se - ven years, though he
(2.) showed him to a doc - tor, and af - ter rou - tine tests, a pres -



Em/A

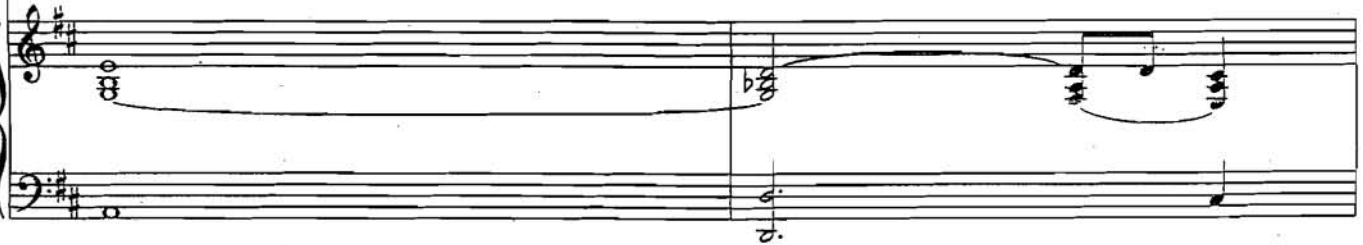
Gm/D

D

A/C#



ac - ted like they gave him life, he could - n't stop the tears. And
- crip - tion note the doc - tor wrote, for the chro - ni - cally — de - pressed. And



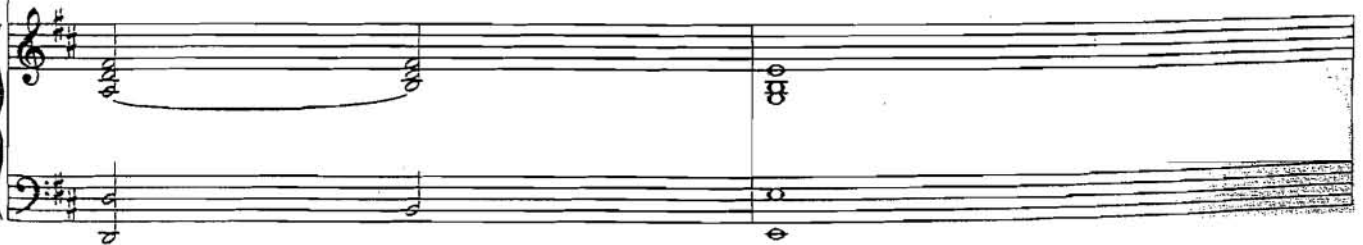
D

Bm

Em



when we went to vis - it him, — he did - n't want to know; it
now the tears have stopped he sits — and counts the days to go; and



Light Romance

Music & Lyrics by Willy Russell

Slowly

Mrs Johnstone

G

Em

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

mf

This system contains the first two lines of music. The vocal line is in 4/4 time, starting with a half rest followed by a quarter note G, then a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F

Am

E/G#

G

F

D/F#

plans, how it came, who can ex-plain? - They just said 'hel-lo,' and fool-ish-ly they

This system contains the third and fourth lines of music. The vocal line continues with a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment maintains its accompaniment pattern.

G

Dm

F

C

Dm

C/E

gazed, they should have gone - their sep - 'rate ways. 2. It's just the same old

This system contains the fifth and sixth lines of music. The vocal line has a half note G, a half note A, and a quarter note B. The piano accompaniment changes to a 2/4 time signature for the second line.

G

Em

F

song, no-thing cruel, no-thing wrong. It's just two
glance, a-cross a room; a touch of hands that part too

This system contains the seventh and eighth lines of music. The vocal line starts with a half note G, a half note A, and a quarter note B. The piano accompaniment returns to a 4/4 time signature.

Am E/G# G F D/F#

fools, who know the rules, but break them all and grasp at half a
soon. That same old tune that al-ways plays and lets them dance as

G Dm F C Dm

chance to play their part in a light ro - mance.
friends, then stand a - part as the mu - sic ends. }

C C/B Am G/B C C/B Am F

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

Dm7(b5) 1. C G/B Am 2. C G/B Segue

door, or the price you're gon-na have to pay. 3. It's just a se-cret price you're gon-na have to

Madman

Music & Lyrics by Willy Russell

Heavy Rock Beat

F#m7(b5)

pay.

ff

This section features a piano accompaniment with a heavy rock beat. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Heavy Rock Beat' and the key signature is F#m7(b5). The word 'pay.' is written below the first staff.

Narrator

Bm

F#m

There's a man gone mad in the town to-night, he's

This section contains the first line of the narrator's lyrics. The music is in 4/4 time with a key signature of two sharps (F# and C#). The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

Bm

C#m

F#m

D

E

gon - na shoot some - bo - dy down. — There's a man gone mad, lost his

This section contains the second line of the narrator's lyrics. The music continues with the same piano accompaniment. The key signature remains two sharps. The lyrics are: 'gon - na shoot some - bo - dy down. — There's a man gone mad, lost his'.

A C#m/G# F#m

mind to - night, _____ There's a mad-man, there's a

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a half note 'mind' followed by a quarter rest, then a half note 'to - night,' with a long horizontal line underneath. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Above the vocal line, the chords A, C#m/G#, and F#m are indicated.

E

mad-man, there's a mad-man run - ning round and round. Now you

The second system continues the musical score. The vocal line has a quarter rest for 'mad-man,' followed by a quarter note 'there's a', a quarter note 'mad-man', a quarter note 'run -', a quarter note 'ning', a quarter note 'round', a quarter note 'and', a quarter note 'round.', and a quarter note 'Now you'. The piano accompaniment continues with the same eighth-note bass line and chords. The chord E is indicated above the vocal line.

A C#m/G# Bm C#m D

know the de - vil's got your _____ num - ber, _____ he's run - nin' right be - side _____

The third system of the musical score shows the vocal line with a quarter note 'know the', a quarter note 'de -', a quarter note 'vil's', a quarter note 'got', a quarter note 'your' followed by a long horizontal line, a quarter note 'num -', a quarter note 'ber,' followed by a long horizontal line, a quarter note 'he's', a quarter note 'run -', a quarter note 'nin'', a quarter note 'right', and a quarter note 'be -' followed by a long horizontal line, and a quarter note 'side' followed by a long horizontal line. The piano accompaniment continues with the eighth-note bass line and chords. Chords A, C#m/G#, Bm, C#m, and D are indicated above the vocal line.

E D E

— you, he's scream - ing deep in - side _____ you, And

The fourth system concludes the musical score. The vocal line has a quarter rest for '— you,', a quarter note 'he's', a quarter note 'scream -', a quarter note 'ing', a quarter note 'deep', a quarter note 'in -', a quarter note 'side' followed by a long horizontal line, a quarter note 'you,', and a quarter note 'And'. The piano accompaniment continues with the eighth-note bass line and chords. Chords E, D, and E are indicated above the vocal line.

D E Fdim F#m

some-one said he's call-in' your num - ber up to - day. _____ (There's a

1.2. 3.

mad-man, There's a mad-man, There's a mad-man) There's a

F#m E A C#/G#

mad-man run-ning round and round. Now you know the de-vil's got your _____

Bm C#m D E

num - ber, — he's run - nin' right be - side — you, he's scream -

The first system of the musical score features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols Bm, C#m, D, and E are placed above the vocal line. The lyrics are: "num - ber, — he's run - nin' right be - side — you, he's scream -".

D E D

- in' deep in - side — you, and some - one said he's call - in' your num -

The second system continues the musical score. The vocal line starts with a half note D4, followed by quarter notes E4, F#4, and G4. The piano accompaniment maintains the eighth-note bass line and chord accompaniment. Chord symbols D, E, and D are placed above the vocal line. The lyrics are: "- in' deep in - side — you, and some - one said he's call - in' your num -".

E Fdim F#m F#m6

- ber up to - day, — to - day, to - day, — to - day, to - day, —

The third system concludes the musical score. The vocal line begins with a half note E4, followed by quarter notes F#4, G4, and A4. The piano accompaniment continues with the eighth-note bass line and chords. Chord symbols E, Fdim, F#m, and F#m6 are placed above the vocal line. The lyrics are: "- ber up to - day, — to - day, to - day, — to - day, to - day, —". A dynamic marking *sfz* is present in the piano accompaniment.

Tell Me It's Not True

Music & Lyrics by Willy Russell

Slowly



Mrs Johnstone

F

1. Tell me it's not
 2. Say it's just some
 Company 3. Tell me it's not
 ten.

p *poco rit.* *ten.* *mf* *a tempo*

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

true, say it's just a sto - ry. Some-thing on the news.
 clowns, two play - ers in the lime - light, bring the cur - tain down.
 true, say I on - ly dreamed it and morn - ing will come soon.

F F/A Bb F/A Gm F F/A Bb C Am Dm

Tell me it's not true. Though it's here be - fore me, say it's just a dream,
 Say it's just two clowns who could - n't get their lines right, say it's just a show
 Tell me it's not true, say you did - n't mean it, say it's just pre-tend,

C/E F C F B \flat F/A Gm F C. to Coda \oplus

say it's just a scene from an old mo - vie of years a - go.
 on the ra - di-o that we can turn o - ver and start a - gain. That
 say it's just the end of an old mo - vie from years a - go.

F C F B \flat F/A 1. Gm F C C11

From an old mo - vie of Ma - ri - lyn Mon - roe.
 we can turn o - ver, it's

2. Gm F C C11 D.S. al Coda

on - ly a game.

\oplus CODA F C F B \flat F/A

From an old mo - vie with

Gm F C C7

Ma-ri-lyn Mon - roe.

F F/A Bb F/A Gm F F/A Bb C Am Dm

Tell me it's not true, say you did - n't mean it. Say it's just pre-tend,

(Company)

f

C/E F F C F Bb F Gm F C

say it's just the end of an old mo - vie from years a - go.

F C F Bb F C F C rall. C7 F

Of an old mo - vie with Ma-ri-lyn Mon - roe.

rall. *ff*

This powerful modern fable has had two highly successful productions in London's West End and is regularly seen in provincial theatres all across Britain.

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