

# TOM JONES!

Bright (♩ = 100)

Arr. GOFF RICHARDS

Unison  
Voices

Piano

5 **A** *f*

1. It's not un - u - su - al to be loved by a - ny - one, —  
2. It's not un - u - su - al to go out at a - ny - time, —

9

It's not un - u - su - al to have fun with a - ny - one, —  
But when I see you out and a - bout it's such a crime. —

"It's Not Unusual" Words and music by Gordon Mills and Les Reed.

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An optional Brass Band accompaniment is available on request from Max Music.

13

But when I see you hang - ing a - bout with a - ny - one, —  
If you should ev - er wan - na be loved by a - ny - one, —

17

It's not un - u - su - al to see me cry, —  
It's not un - u - su - al to see me cry, —

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20

I wan - na die! —

747

B2b

23

1. — u - su - al, — it hap - pens ev' - ry day —

2. — u - su - al, — it hap - pens ev' - ry day — no

26

no mat-ter what you say, you'll find it hap-pens all the  
 mat-ter what you say, you'll find it hap-pens all the

30

time, Love will ne - ver do  
 time, Love will ne - ver do

34

what you want it to, Why can't this cra - zy love be  
 what you want it to, Why can't this cra - zy love be

38 mine, be mine, be mine?

mine?

mine, be mine?

(div.)

42 **B** (*f*)  
(unis.)

3. It's not un - u - su - al to be mad with a - ny - one, —

(*f*)

46

It's not un - u - su - al to be sad with a - ny - one, —

50

But if I e - ver find that you've changed at a - ny - time, —

54 *mp*

It's not un - u - su - al — to find that I'm in love with you, — Woo —

*mp*

It's not un - u - su - al — to find I'm in love with

*mp*

*Baritone clef part*

*Back (wood) Front High*

58 *mp*

you, — with you, — with you, —

*mp*

*mp*

63 *mp*

Woo —

with you, — with you, —

*mp*

**C** (Vocals TACET x1)

68 *poco f*

*poco f*

Bap ba dap, Bap ba dap, Bap ba dap,

*poco f*

Bap ba dap, Bap ba dap, Bap ba dap,

*f*

71 **1.** **2.**

Bap ba dap,

Bap ba dap,

**D**

74 **Slowly** ( $\text{♩} = 63$ ) **Poco rall.**

*mp*

*Ped.* *Ped.* *Ped.* *Ped.*

**E**

78 **Moderato** (♩ = 104)

Tenor solo *mf*

*All*

The old home town looks the

81

same as I stop down from the train and there to greet me is my

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85

Ma - ma and Pa - pa, - Down the road I look, and

(Duet)

*mp*

Mmm

*mp*

89

it's

there runs Ma - ry, hair of gold and lips like cher - ries, it's

92

good to touch the green, green grass of home.

good, touch the green, green grass of home.

*Mmm* *Yes, they'll*



**F**

96

*f*

all come to meet me, arms reach - ing, smil - ing sweet - ly, it's

*f*

*f*

RH

100

good to touch the green, green grass of home.

*mf*

The

104

**G**

*mf*

Old house is still stand - ing, tho' the paint is cracked and

old house is still stand - ing, tho' the paint is cracked and

*mf*

107

dry, and there's that old oak tree that I used to play on;

dry, and there's that old oak tree that I used to play on;

71 72

**H**

111

(Duet)

*mf*

Down the lane I walk with my sweet Ma - ry, hair of gold and

*Mmm*

*mp*

*p* *sfp*

*p* *sfp*

115

it's good to touch the green, green grass of home.

lips like cher-ries, it's good, touch the green, green grass of home.

*Mmm*

*First Duet*

**I** (Duet TACET x1)

119

*f*

all come to meet me, arms reach-ing, smil-ing

*f*

— Yes, they'll all come: to meet me, arms reach-ing, smil-ing

*f*

RH

123

1. (SING)

sweet-ly, it's good to touch the green, green grass of Yes, they'll

sweet-ly, it's good to touch the green, green grass of home. Yes, they'll

128

2. Rall. *mf* Slowly

(Solo)

home. Yes, it's good to touch the green, green grass of home.

home. Touch the green grass of home.

*p*

*p*

*p*

Ped.

**J**

134

**Bright** (♩. = 76)

**K**

138

*f* (Unison)

I saw the light on the night that I passed by her win - dow,

143

I saw the flick - er - ing sha-dows of

149

love on her blind.

**L**

154 *mf*

(Lead)  
She \_\_\_\_\_ was \_\_\_\_\_ my wo - man!

*mf* *loca*

8.....  
Ped.

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159 *cresc.*

As she de - ceived me I

*cresc.* *f*

*cresc.* *f*

164

watched, and went out of my mind.

*mf* *ff*

Ped. 8.....

**M**

170

*f*

My, my, my De - li - lah!

176

Why, why, why, De -

182

**N** *mf*

-li - lah? (x1) I could (x2) So be -

188

see ——— that girl was no good for me, ——— (x2)  
 - fore ——— they come to break down the door, ——— For -

*mf*

(x1) See that girl was no good for me, ———  
 (x2) So they come to break down the door, ——— For -

194

But I was lost like a slave that no man could  
 - give me De - li - lah, I just could - n't take a - ny

*f* (x2)

*f* (x2)

2nd time to CODA

198

free. ———

*f*



**O**

202

Musical score for section O, measures 202-205. The vocal line consists of four measures of rests. The piano accompaniment features a rhythmic pattern of chords and eighth notes, starting with a forte (*f*) dynamic.

**P**

206

Musical score for section P, measures 206-210. The vocal line includes the lyrics: "At break of day when that man drove a - way I was wait - ing, ———". The piano accompaniment features a rhythmic pattern of chords and eighth notes, starting with a forte (*f*) dynamic. A *Ped.* (pedal) marking is present at the bottom of the piano part.

211

Musical score for section P, measures 211-214. The vocal line includes the lyrics: "I crossed the street to her" and "I was a - wait - - - ing and I ——— crossed the". The piano accompaniment features a rhythmic pattern of chords and eighth notes, starting with a forte (*f*) dynamic. *Ped.* (pedal) markings are present at the bottom of the piano part.

216

house and she o - pened the door,  
street, She o - pened the door,

Ped. Ped.

**Q**

221

*mf*  
(Lead)  
She stood there  
and then she stood there

*mf*  
*loco*  
Ped. Ped.

226 *cresc.*

laugh - ing!

laugh - ing!

*cresc.*

*cresc.*

*Ped.*

230 *f*

I felt the knife in my hand and she laughed no

*f*

*f*

*f*

*vel.*

234 *mf*

more...

*ff*

*ff*

*Ped.*

8.....

D.S. **M**  
al CODA

238  $\text{C}$  CODA

238

more.

*mf* RH

242

**R** (*f*)

My, my, my De - li - lah!

(*f*)

*f*

248

Why, why, why, De -

254

**S** *mf*

- li lah? So be -

260

- fore they come to break down the door,  
So they come to break down the door,

265

For - give me De - li - lah, I just could - n't take a - ny

270

*ff*

more. \_\_\_\_\_

For - give me De - li - lah, I

*ff*

*ff*

276

just could - n't take a - ny more.

280

De - li - lah!

*ff*

*ff*