

A1

ROON. CHR ROON.

is that you Christy? it is ma'am I thought the hinney was fa - mi-liar

6 Rn slower (5:6) ROON. rit CHR

how is your poor mother? No bet-ter ma'am. Your daughter then? no worse, ma'am

11 Chr ROON. rural sounds CHR rural sounds

why do you halt? but why do I halt? nice day for the ra-ces

15 Rn ROON. molt rit CHR a tempo

per-haps it is, but will it hold up? will it hold up? I suppose you

19 Chr ROON. * tEE?

wouldn't be in need hist! surely to goodness that couldn't be the

23 Rn CHR ROON.

up mail I hear al-rea - dy damn the mail oh thank God for that, I

28 Rn

could have sworn I heard it thundering down the track in the far distance

33 Chr CHR rit

I suppose you wouldn't be in need of a small load... of dung!

37 Rn ROON. CHR ROON.

dung?! what class of dung? stydung stydung? I like your frankness Chris-ty

40

Rn

rit. *3* *3* **slower** **CHR** *piu mosso* **ROON.**

I'll ask the mas-ter. Christy? yes ma'am do you find

44 *3 rit* *tempo 4:5*

Rn *an-ything* *bi - zarre* about my way of speaking I do not mean the

The musical score consists of three staves. The top staff is for the vocal line, starting with a treble clef and a key signature of one flat (B-flat). It begins with a triplet of eighth notes (G4, A4, Bb4) marked '3 rit', followed by a quarter note (C5) marked 'tempo 4:5'. The lyrics 'an-ything bi - zarre about my way of speaking I do not mean the' are written below the staff. The middle staff is for the piano accompaniment, also in treble clef, featuring a triplet of eighth notes (G4, A4, Bb4) marked '3' and a series of chords. The bottom staff is for the bass line, in bass clef, with a series of chords. The lyrics are written below the top staff, and the piano accompaniment is written below the bottom staff.

49

Rn

rit.

voice no! I mean the words... I use none but the sim-plest words I think and

p

54

Rn

yet I sometimes find my way of speaking ve-ry bi -

59 Rn

zarre mer - cy what was that?! Ne-ver mind her maam, she's ve-ry

CHR

62 Chr

fresh in ner - self today dung! what would we want with dung. at our time of

ROON.

66 Rn

life why are you on your feet down on the road why do you not climb up on the

rit...

70 Rn

crest of your ma - nure, and let yourself be car-ried a - way is it that you

rit...

74 Rn

have no head for heights? Wiyya ta hell out of that! she doesn't move a

CHR

ROON. poco piu (6:5)

79 *a tempo* *poco piu (6:5)* *drag*

Rn

muscle... I too should be getting along if I do not wish to arrive

83 *a tempo* *rit*

Rn

late at the station. But a moment a - go she neighed and pawed the ground and

86 *roll r*

Rn

now she re-fuses to ad - vance! give her a good welt on the rump! har - der

89

Rn

well! if someone were to do that to me, I wouldn't tar-ry... how she ga-zes at me to be

93 *arr?* *poco rit.* *rit.*

Rn

sure with her great, moist, cleg tormented eyes! Per - haps if I were to move

98 *crack!*

Rn

on, down the road out of her field of vision *f* no! no! e - nough.

102 *rit.*

Rn

take her by the snaffle and take her eyes away from me oh this is awful

108 *arr?*

Rn

What have I done to de - serve all this? what? what? so long a - go

112 Rn

no! no! sigh out a (something something) tale of things done long a -

117 Rn

go and ill done how can I go on? I cannot oh

122 Rn

let me just flop down flat on the road like a big fat jelly out of a bowl and never

127 Rn

move a - gain! a great big slop, thick with grit and dust and flies, they would have to

132 Rn

scoop me up with a shovel. Heavens there is that... 'up mail' again.

137 Rn

What will become of me? *f* oh I am just a hys-

142 Rn

ter-i-cal old hag, I know destroyed with sorrow and pining and gen - til - i-ty and

147 Rn

church going and fat and rheuma-tism and child - lessness Min-nie little

152

Rn

Minnie love, love is all I asked, a little love dai - ly twice dai - ly

157

Rn

fif - ty years of twice dai - ly love like a Pa-ris

161

Rn

horse butchers reg - u --lar what nor - mal woman wants a - ffec-tion a

166

Rn

kiss in the eve-ning by the ear and a - no ther one at morning, peck, peck, 'till

171

Rn

you grow whiskers on you. There is that lovely la - bur - num a -

mp

176 Rn

$\text{♩} = 60$

A

- gain

181 Rn

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

Pardon me if I do not doff my cap, I'd fall off. De-

harps.

186 Rn

ROON.

vine day for the meeting oh Mister Ty-ler you startled the life out of me

190 Rn

TYL

sneaking up be - side me like that like a deerstalker Oh! I rang my bell Misses Roo-

196 Tyl.

- ney the moment I spot - ed you I started tinkleing my bell now don't you deny

201 Tyl.

ROON.

4

TYL

it your bell is one thing and you are another what news of your dau - ghter fair

206 Tyl.

fair they removed everything the whole er... bag of tricks now I am

211 Tyl.

ROON.

4

grandchild-less grac - ious how you

214
Rn

wobble! Dismount for mercy's sake or ride on. perhaps... if I...

TYL

220
Tyl.

were to place... my hand gently on your shoulder Misses Rooney how would

226
Tyl.

that be, would you permit that? no, Mister Rooney Mister Tyler I mean. I am

ROON.

229
Rn

tired of light old hands on my shoulders and other useless places sick and

molto rit.

234
Rn

tired of them heavens! here comes Connely's van!

240
Rn

are you all right Mister Tyler? where is he? aah, there you are!

249
Rn

That was a na-row scrape... I alit in the nick of time! It is

TYL ROON.

253
Rn

su-icide to be a - broad but what is it to be at home? a lin-gering

259 Rn

dis-so-lution. now we are white with dust from head to foot, I beg your pardon

263 Rn

nothing Mises Roo - ney nothing. I was on-ly *f* cur-sing *p* un-der my breath, God and *f*

270 Rn

man! *p* under my breath and the wet Saturday af-ter - noon of my conception my back

275 Rn

tire has gone out a-gain, I pumped it hard as i - ron be-fore I went out and

282 Rn

now I am on the rim oh what a shame! now if it were the front, I

poco piu

287
Tyl.

would not so much mind, but the back the back the chain the grease the brakes the gear

292
Tyl.

no it is too much. are we already late? I have not the

297
Rn

courage to look at my watch late? I on my bi-cycle as I rolled along was already

303
Tyl.

late now therefor we are dou-bly late tre-bly quadruped-ly late would I had shot

♩. = ♩ △ △ △ ROON. △ △ TYL △ △

309 Tyl. 8 3/4 3/8 6/8 4/8 6/8 8/8

by you with - out - a word who are you going to meet? Har - dy

315 Tyl. 8 3/4 3/8 6/8 4/8 6/8 8/8 2/4

We used to climb to get - her I saved his life once I have not for got - ten it

321 Tyl. 8 2/4 7/16 9/16 2/4 3/4 C

let us halt a moment and this vile dust fall back upon the vileer worms

325 Tyl. ♩. = 60 C 5/4 C 5/4 C

TYL Still... what sky!, what

328 **Faster!**

Tyl.

light ah in spite of all it is a blessed thing to be a - live in such weather, and

333

Tyl.

out of hos-pital. A - live? Well half ali-ve shall we say. Speak for yourself, I am not

ROON. TYL ROON.

337

Rn

half a-live nor an - ything aproaching it what are we standing here for? this

341

Rn

dust will not set-tle in our time, and when it does, some

345 Rn

great, whirr-ing machine will come and blow it all sky - high a -

348 Rn

gain. Well, shall we be getting a long in that case? No Come Miss --es Rooney...

TYL ROON. TYL tQ?

352 Rn

go, Mister Tyler, go on and leave me listening to the cooing of the ringdoves

ROON. rit. - - - 3 -

356 Rn

if you see my old blind Dan

ROON. TD

360 Rn

tell him I was on my way to meet him when it all came over me a - gain like a

365 Rn

flood! Say to him your poor wife, she told me to tell you it

370 Rn

all came flooding over her a - gain and she simply went back home straight back

375 Rn

home. Come, Misses Roo - ney come. The mail has not yet gone

TYL *rit.*

8vb

380 Tyl. *rit.* up, just take my free arm, and we'll be there with time and to spare. What?

8 *sub*

385 Rn. what's all this then? can't you see I'm in trouble? have you no res - pect for

9 16 4 2

389 Rn. mi --se --ry? Min - nie lit - tle Min - nie Come, Misses

3 3 3 8

TYL

393 Tyl. *rit.* Roo - ney come. The mail has not yet gone up, just take my free arm, and we'll

8 *sub*

rit. - - - -

398 Tyl. *rit.* *rit.*

be there with time and to spare Misses Roo - ney

8vb

402 Tyl. *rit.*

come. The mail has not yet gone up, just take my free arm, and we'll


8vb


406 Tyl. *rit.* *rit.*

be there with time and to spare. Come, Misses Roo - ney come. The

8vb

ROON.

411 Tyl.  mail... Will you get a - long with you Mis-ter Roo-ney Mister Tyler I mean

414 Rn  will you get a-long with you now and cease mo - lest - ing me

417 Rn  what kind of a country is it where a woman can't cry her eyes out in the

420 Rn  highways and byways without be-ing mo - lest-ed by re - ti-red bill brokers!

424

Rn

heavens you're not going to ride her flat! you'll tear your tubes to rib-bons

428

Rn

rib-bons

433

Rn

$\text{♩} = 60$

p ve - nus birds, cooing in the night all the long summer long O! cursed cor-set

437

Rn

if I could on-ly let it out, without in-decent ex - posure. Mister

441

Rn

f Tyler, Mister Tyler! come back and unlace me be hind the hedge! What's

445 Rn

wrong with me? what's wrong with me? Never tran- quil, seething out of my dirty old

449 Rn

pelt, out of my skull! Oh to be in atoms in atoms ATOMS!

454 Rn

Je-sus... je-sus...

460 Rn

is anything

463 Sloc.

wrong Misses Rooney you are bent all double have you a pain in your stomach?

467 Rn

Well if it isn't my old admirer the clerk of the course in his limousine May I offer you a

473 Sloc.

lift, Misses Rooney? are you going in my direction? I am, we all are

478 Rn

how is your poor mother? thank you she is fairly comfortable we manage

484 Sloc. *rit.* ROON.

to keep her out of pain, that is the great thing Misses Rooney, is it not? Yes in-

488 Rn

deed Mister Slocum, that is the great thing, I don't know how you do it... aah! these

492 Rn ROON.

SLOC wasps! May I then offer you a lift, ma'am? Oh, that would be hea - venly, Mister

497 Rn

Slo-cum, simply hea-venly. but can I e-ver get up? You look ve-ry high off the

502 Rn

ground today these new balloon tires I suppose does this roof never come off?

507 Rn

No? no. I'll never do it. You'll have to come down Mister Slocum

513 Rn

and help me from the rear! What was that? This was all

SLOC

516 Rn

your suggestion, drive on, drive on. I'm coming Misses Rooney, I'm

519 Sloc.

com-ing, give me time, I'm as stiff as your - self stiff! well I like that!

ROON.

523 Rn SLOC

and me heaving all o-ver back and front, the dry old re-probate... Now,

528 Sloc. ROON.

how shall we do this? as if I were a bale. Don't be afraid that's the way!

532 Rn

lower wait! no, don't let go. Sup-posing I do get

538 Rn SLOC

up would I ever get down? you'll get down Misses Roo - ney you'll get down, we

543 Sloc. ROON.

may not get you up but I warrant you, you'll get down! oh! lo-wer

547 Rn

don't be afraid! We're past the age where... There! now!

552 Rn

get your shoulder under it oh! oh! oh mer-cy

557 Rn

up! up! AHH, I'm in my frock, you've door

562 Rn

nipped my frock! my nice Frock! look what you've done to my nice door

566 Rn

frock! what will Dan say when he sees me! Has he then re-covered his

door starter

SLOC

571 Sloc.

ROON. poco piu

sight? no, I mean when he knows, What would Dan say when he

?

574 Rn

sees the hole? what are you doing Mister Slo - cum?

starter

slower

578 Rn

(gagaku)

SLOC

ga-zing straigh befor me through the windshield out at the

582 **still** **brisk** **ROON.** $\text{♩} = \text{♩}$ **SLOC**

Sloc. void... Start her up I beseech you and let us be off. This is aw-ful... *p* last

585 **rit** **checkRhythm** **a tempo**

Sloc. Sun-day she ran like a dream and now she is dead. That's what you get for a good deed

591 **starter** **motor**

Sloc. per-haps if I were to choke her She was getting too much

596 **ROON.** $\text{♩} = \text{♩}$

Sloc. air! grinding mind the hen! squeal

601

Rn

oh Mother you've squashed her drive on, drive on! what a death!

squawk

The musical score consists of three staves. The top staff is a vocal line in treble clef, starting in 6/8 time and changing to 2/4. It features lyrics and musical notation including a triplet and a slur. The middle staff is a piano accompaniment in treble clef, starting with a 'squawk' sound effect. The bottom staff is a piano accompaniment in bass clef, featuring a melodic line in the final measures.