

A1-Screen

CHR $\text{♩.} = \text{♩}$ ROON. slower (5:6) CHR ROON. rit CHR

is that you Christy? it is ma'am I thought the hinney was fa - mi-liar how is your poor mother? No better ma'am. Your daugh-ter then? no

10 Chr ROON. rural sounds CHR rural sounds ROON. 3 molt rit 3

worse, ma'am why do you halt? but why do I halt? nice day for the ra-ces per-haps it is, but will it hold up? will it hold up?

18 CHR a tempo ROON. * tEE? 3 CHR ROON.

I suppose you wouldn't be in need hist! surely to good ness that couldn't be the up mail I hear alrea-dy damn the mail oh thank

2
27
Rn

God for that, I could have sworn I heard it thundering down the track in the far distance I suppose you wouldn't be in need of a small load... of

36
Chr

dung! dung?! what class of dung? sty-dung sty-dung? I like your frank-ness Christy I'll ask the master. Christy? yes ma'am do you find

44
Rn

anything bi-zarre about my way of speaking I do not mean the voice no! I mean the words... I use none but the simplest words I think and yet I

55 Rn

some-times find my way of speak-ing ve-ry bi - zarre mer-cy what was that?! Never mind her maam, she's very fresh in ner - self to-day

CHR

63 Rn

ROON. 3 rit... dung! what would we want with dung. at our time of life why are you on your feet down on the road why do you not climb up on the crest of your ma-

71 Rn

nure, and let yourself be carried a - way is it that you have no head for heights? Wiyya ta hell out of that! she doesn't move a muscle...

CHR 3

ROON. poco piu (6:5) a tempo

80 Rn

poco piu (6:5) drag a tempo rit

I too should be getting along if I do not wish to arrive late at the station. But a moment a-go she neighed and pawed the ground and

86 Rn

roll r

now she refuses to ad - vance! give her a good welt on the rump! harder well! if someone were to do that to me, I wouldn't tar-ry... how she gazes at me to be

93 Rn

arr? poco rit rit. crack! f

sure with her great, moist, cleg tor-men-ted eyes! Per - haps if I were to move on, down the road out of her field of vision no! no! e - nough.

102 Rn

take her by the snaf-fle and take her eyes a-way from me oh this is aw-ful What have I done to de - serve all this? what? what?

111 Rn

so long a - go no! no! sigh out a (something something) tale of things done long a - go and ill done how can I go on? I cannot

121 Rn

oh let me just flop down flat on the road like a big fat jelly out of a bowl and never move a - gain! a great big slop, thick with grit and dust and

131 Rn

flies, they would have to scoop me up with a sho-vel. Hea-vens there is that... 'up mail' again. What will become of me?

139 Rn

f oh I am just a hyster-i-cal old hag, I know destroyed with sorrow and pining and gen - til - i - ty and church going and fat and

149 Rn

rheuma-tism and child-lessness Min-nie litle Minnie love, love is all I asked, a little love dai - ly twice dai - ly fifty years of

159 Rn

twice dai - ly love like a Paris horse butchers reg-u --lar what nor - mal woman wants a - ffection a kiss in the eve-ning by the ear and a - no

169 Rn

ther one at morning, peck, peck, 'till you grow whiskers on you. There is that lovely la - bur-num a - gain

179 Rn

Pardon me if I do not doff my cap, I'd fall off. De - vine day for the meeting harps.

187

Rn

TYL

oh Mister Ty-ler you startled the life out of me sneak-ing up be-side me like that like a deer-stalker Oh! I rang my bell Misses Roo - ney the

197

Tyl.

mo-ment I spot - ed you I start-ed tin-kle-ing my bell now don't you deny it your bell is one thing and you are a nother what news of your dau - ghter

ROON.

4

205 Rn TYL ROON.
fair fair they removed everything the whole er... bag of tricks now I am grandchildless gracious how you

214
Rn

wobble! Dismount for mercy's sake or ride on. perhaps... if I... were to place... my hand gently on your shoulder Misses Rooney how would

TYL

226
Tyl.

that be, would you permit that? no, Mister Roo-ney Mister Tyler I mean. I am tired of light old hands on my shoulders and other useless

ROON.

233
Rn

molto rit.

places sick and tired of them heavens! here comes Connely's van! are you all right Mister Tyler? where

[illegible]

256

Rn

what is it to be at home? a lin-ger-ing dis-so-lution. now we are white with dust from head to foot, I beg your par-don no-thing Mises Roo - ney

265

Rn

no-thing. I was only cur-sing un-der my breath, God and man! under my breath and the wet Satur-day af-ter - noon of my con-ception my back tire has gone

276 Rn

out a-gain, I pumped it hard as i-ron be-fore I went out and now I am on the rim oh what a shame! now if it were the front, I

ROON. TYL

287 Tyl.

would not so much mind, but the back the back the chain the grease the brakes the gear no it is too much.

poco piu TYL

294 Rn

are we al-ready late? I have not the cour-age to look at my watch late? I on my bi-cycle as I rolled along was al-ready late now

ROON. TYL

304 Tyl.

therefor we are dou-bly late tre-bly quadrupedly late would I had shot by you with - out-a word who are you going to meet? Har-dy

315 Tyl.

We used to climb together I saved his life once I have not for gotten it let us halt a moment and this vile dust fall back upon the vileer worms

325 Tyl.

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

333 Tyl. ROON. TYL ROON.

out of hospital. A-live? Well half ali-ve shall we say. Speak for yourself, I am not half a-live nor an-ything aproaching it what are we standing here for? this

341 Rn TYL

dust will not set-tle in our time, and when it does, some great, whirr-ing ma-chine will come and blow it all sky - high a - gain. Well,

349 Tyl. ROON. TYL tQ? ROON. rit. - - - 3 - -

shall we be getting a long in that case? No Come Miss --es Rooney... go, Mister Tyler, go on and leave me listening to the cooing of the ringdoves

356 Rn

$\text{♩} = 60$
ROON.

TD

if you see my old blind Dan tell him I was on my way to meet him when it all came over me a-

9/16

364 Rn

$\text{♩} = 100$

gain like a flood! Say to him your poor wife, she told me to tell you it all came flooding over her a - gain and she simply went back

9/16

374 Rn

$\text{♩} = 60$
TYL

rit.

home straight back home. Come, Misses Roo - ney come. The mail has not yet gone up, just take my free arm, and we'll be there with time and to spare.

8vb

4/4

384 ROON.

Rn

What? whats all this then? can't you see I'm in trouble? have you no res - pect for mi --se --ry? Min-nie lit-le Min-nie Come, Misses

393

Tyl.

Roo - ney come. The mail has not yet gone up, just take my free arm, and we'll be there with time and to spare Misses Roo - ney

8vb

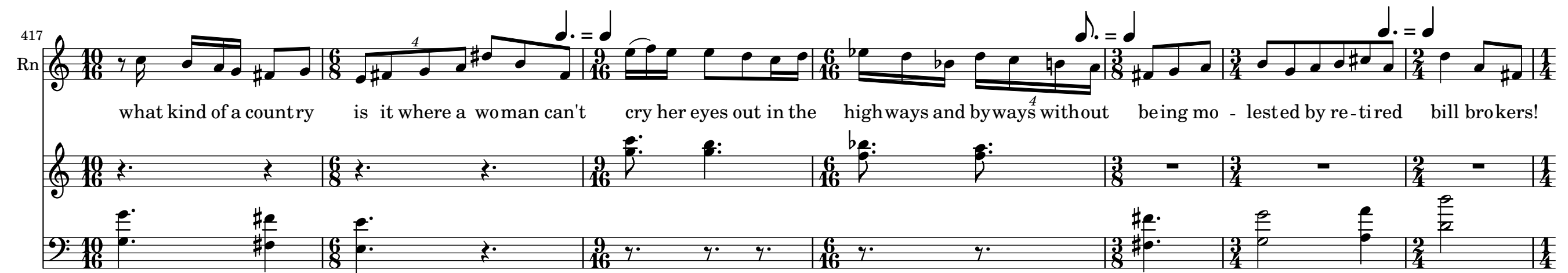
402 *rit.* Tyl. 8 come. The mail has not yet gone up, just take my free arm, and we'll be there with time and to spare. Come, Misses Roo - ney come. The



411 *ROON.* Tyl. 8 mail... Will you get a - long with you Mis-ter Roo-ney Mis-ter Tyl-er I mean will you get a-long with you now and cease mo - lest-ing me



417 Rn. 10 what kind of a country is it where a woman can't cry her eyes out in the highways and byways without being mo - lest-ed by re-tired bill brokers!



424 Rn $\text{♩} = 60$

ve-nus birds, cooing in the night all the long summer long O! cursed cor-set if I could only

432 Rn $\text{♩} = \text{♩}$

let it out, without indecent exposure. Mister Tyler, Mister Tyler! come back and unlace me behind the hedge! What's wrong with me? what's

440 Rn $\text{♩} = \text{♩}$

wrong with me? Never tranquil, seeing out of my dirty old pelt, out of my skull! Oh to be in at-omt in at-oms AT-OMS!

448 Rn

p Jesus... jesus... is anything

C $\text{♩} = 70$

SLOC $\text{♩} = \text{♩}$

457 Sloc.

wrong Misses Rooney you are bent all double have you a pain in your stomach? Well if it isn't my old ad-mirer the clerk of the course in his lim-ousine

ROON. $\text{♩} = \text{♩}$ half as fast?

466 Rn

May I offer you a lift, Misses Rooney? are you going in my di - rection? I am, we all are how is your poor mo - ther? thank you she is fairly

ROON. $\text{♩} = 60$

SLOC $\text{♩} = \text{♩}$

476

Sloc.

rit.

ROON.

comf'torble we man-age to keep her out of pain, that is the great thing Misses Rooney, is it not? Yes in - deed Mister Slocum, that is the great

484

Rn

SLOC

ROON.

thing, I don't know how you do it... aah! these wasps! May I then of-fer you a lift, ma'am? Oh, that would be hea - ven-ly, Mis-ter Slo - cum, simply

492

Rn

3

5

3

hea-venly. but can I e-ver get up? You look ve-ry high off the ground today these new balloon tires I suppose does this roof never come off?

501 Rn

No? no. I'll never do it. You'll have to come down Mister Slo-cum and help me from the rear! What is that? This was all

510 Rn

your suggestion, drive on, drive on. I'm coming Misses Rooney, I'm coming, give me time, I'm as stiff as your - self stiff! well I like that! and me

518 Rn

heaving all over back and front, the dry old reprobate... Now, how shall we do this? as if I were a bale. Don't be afraid that's the way! lower

527 Rn

wait! no, don't let go. Sup-posing I do get up would I ever get down? you'll get down Misses Roo - ney you'll get down, we

537 Sloc.

may not get you up but I warrant you, you'll get down! oh! lo-wer don't be afraid! We're past the age where... there! now!

546 Rn

get your shoulder under it oh! oh! oh mer-cy up! up! AHH, I'm in my door

555 Rn

frock, you've nipped my frock! my nice Frock! look what you've done to my nice frock! what will Dan say when he sees me! Has he

door starter

SLOC

564 Sloc.

then re-covered his sight? no, I mean when he knows, What would Dan say when he sees the hole? what are you doing Mister

ROON. poco piu

starter

571 Rn

Slo - cum? just staring through the windshield out at the void... Start her up I beseech you and let us be off. This is awful... last Sunday she

slower (gagaku) SLOC still brisk ROON. SLOC

p

580

Sloc.

ran like a dream and now she is dead. That's what you get for a good deed per-haps if I were to choke her She was getting too much air!

rit a tempo checkRhythm

starter grinding

motor

591

Sloc.

watch the hen! oh Mo-ther you've squashed her drive on, drive on! what a death!

ROON.

squeal squawk

601

Rn

one mi-nute pick-ing ha-ppy at the dung in the road in the sun with now and then a dust bath and then bang! all her trou-bles o-ver

609

Rn

all the hatching and the lay-ing just one great squawk and then peace they would have slit her weasand in any case... here we are let me

619

Rn

what are you up to now Mister Slo-cum we are at a stand-still all danger is past and you blow your horn! now if in-stead of blowing it

628

Rn

now, you had blown it at that poor un-for-tunate will you come here, Tom-my, and help this la - dy out, she's stuck. open the door and ease her out

634 TOM

Tomm.

certainly Sir. Nice day for the ra - ces who do you fancy don't mind me! Don't take a-ny notice of me. I do not ex - ist the

ROON.

641 SLOC

Rn

fact is well known Do as you're told Tom-my for good-ness sake Yes-sir now, Misses Roo - ney... wait! Tom-my, wait! don't bustle me

TOM

ROON.

648

Rn

let me just wheel round and get my feet to the ground now watch your feather ma'am ea - sy now,

skip this bar?

little faster TOM

655 Tomm. ROON. TOM ROON.

ea-sy Wait for gods sake. You'll have me be - head-ed! Crouch down Miss-es Roo-ney, crouch down and get your head into the o-pen! Crouch

Musical score for Tomm. (655) in 6/8, 2/4, 7/8, 5/8, 2/4, 2/8, 6/16, and 5/16 time signatures. The score includes a vocal line with lyrics, a guitar line, and a bass line. The lyrics are: "ea-sy Wait for gods sake. You'll have me be - head-ed! Crouch down Miss-es Roo-ney, crouch down and get your head into the o-pen! Crouch". The score features various musical notations including triplets, slurs, and dynamic markings.

664 Rn heavy SLOC TOM SLOC TOM SLOC TOM ROON. TOM

down at my time of life this is luna-cy press her down (grunt) (grunt) (grunt) (grunt) (grunt) (grunt) mer - de now! She's

Musical score for Rn (664) in 5/16, 3/8, 6/8, 5/8, 3/8, 2/8, 6/8, and 2/4 time signatures. The score includes a vocal line with lyrics, a guitar line, and a bass line. The lyrics are: "down at my time of life this is luna-cy press her down (grunt) (grunt) (grunt) (grunt) (grunt) (grunt) mer - de now! She's". The score features various musical notations including slurs, ties, and dynamic markings.

673 Tomm. default ROON. BARR TOM

coming! Straight-en up now there am I in? Tom-my? Tom - my? where the hell are you? You wouldn't have some thing for the La-dies' plate

Musical score for Tomm. (673) in 2/4, 3/4, 2/4, 6/16, 7/16, and 2/4 time signatures. The score includes a vocal line with lyrics, a guitar line, and a bass line. The lyrics are: "coming! Straight-en up now there am I in? Tom-my? Tom - my? where the hell are you? You wouldn't have some thing for the La-dies' plate". The score features various musical notations including triplets, slurs, and dynamic markings.

681
Tomm.

sr? I was given Flash Harry Flash Harry! that carthorse Tommy! Blast your bleeding bloody oh, Misses Roo-ney

689
Br

who was that cruci-fying his gear box Tom my Old Cissy Slocum Cissy Slocum! That's a nice way to re - fer to your elders

697
Rn

and you an or-phan What are you doing strav-aging down here on the pub - lic road? This is no place for you at all! Get up there on the plat-form

704

Br

now, and whip out the truck nice to see you up and a bout again you were laid up there a long time.. not long enough, Mister Barrell, would I were still in

BARR

ROON.

711

Rn

bed, Mister Barrell would I were still laid up in my comfortable bed, Mister Barrell. Just wasting slow-ly pain less-ly away

$\text{♩} = 60$

718

Rn

keep-ing up my strength with ar-row-root and calf's foot jel-ly till in the end you could-n't see me under the cov-ers a-ny more than a board, oh no

$\text{♩} = \text{♩}$

725 Rn

cough-ing or spitt-ing or bleed-ing or sweat-ing or vo-mit-ing, just drift-ing slow-ly down in-to the high-er light, and re-

733 Rn

mem-ber-ing re-mem-ber-ing all the silly un hap-piness as though it had ne-ver hap-pened... How long have you been master of this sta-tion

741 Rn

now mis-ter Barr-ell? don't ask me Miss-es Roo-ney, don't ask me. You stepped in-to your fath-er's shoes, I sup-pose when he took them off. Poor

749 Br

pap-py He did-n't live long to enjoy his rest.. I rem-em-ber him clea-rly. a small fer-re-ty pur-ple faced wid-ow - wer, deaf as a door-nail,

This musical system for the Baritone (Br) part, starting at measure 749, features a complex arrangement of staves. The vocal line is in bass clef and includes various time signatures (3/2, 2/4, common, 11/8, 3/4, 5/8) and rests. It contains several triplet markings (3) and a 'ROON.' annotation. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both mirroring the vocal line's complexity with multiple time signatures and rests.

755 Rn

ve-ry tes-ty and snapp-y I sup - pose... You'll be re - ti-ring soom your - self Mis-ter Ba-rrell and grow-ing your ro - ses

This musical system for the Recorder (Rn) part, starting at measure 755, is written in treble clef. It features a variety of time signatures (5/8, 3/4, 2/4, common, 11/8, 3/4, 2/4, 11/32) and rests. The melody includes triplet markings (3) and a 'ROON.' annotation. The piano accompaniment is shown on two staves (treble and bass clef) with rests corresponding to the vocal line.

763 Rn

did I understand you to say, the twelve thirty will soon be u - pon us? Those were my words but, accord - ing to my watch, which is more or less right, or

This musical system for the Recorder (Rn) part, starting at measure 763, continues in treble clef. It includes time signatures (11/32, 2/4, 7/16, 2/4, 4/4, 2/4) and rests. The vocal line features triplet markings (3) and 'BARR' and 'ROON.' annotations. The piano accompaniment is provided on two staves with rests.

771 Rn

was, according to the eight oclock news the time is now... geting up to twelve... thirty six! and yet upon the other hand the

779 Rn

poco meno mosso *meno*

up mail has not yet gone through! Or has it slipped by me unbe - knownst to me for there was a time there I remember it now, I was so plunged in

787 Rn

BARR

sorrow, I wouldn't have heard a steamroller go ov-er me don't go Mister Barrell, Mister Bar - rell Mister Bar - rell What is it Maam? I have my

796 *still*
Br *ROON.*

work to do... the wind is getting up the best of the day is o-ver soon the rain will begin to fall and go on fall-ing

805 *rit*
Rn

all af-ter noon then at eve-ning the clouds will part the setting sun will shine a moment and

814
Rn

sink behind the trees... Mister Barrell, Mister Barrell, Mister Bar - rell! I estrange them all! They come towards you un in-vit - ed, by-gones by - gones,

824
Rn

full of kind-ness gen-u-inely pleased to see you a - gain look-ing so well a few simple words from my heart and I am all al-one

835 **D** $\text{♩} = 60$

Rn

once more. Miss Fitt! am I then invisible, Miss Fitt? Is this cre - tonne so becoming to me that I ³merge in-to the masonry? that's right. Look close-

843

Rn

ly and you will finally dis - tin-guish a ³once female form. Misses ^{FITT}Rooney I ³saw you but I didn't know you. Last ⁴Sunday we wor-shipped to - ge ther. We

pp

ROON.

850

Rn

knelt side by side at the same al-tar drank from the same chalice have I so changed since then? Oh, but in church, misses Rooney, in ⁴church I am a-lone

859 Ft

with my ma-ker are not you? why e-ven the pas-tor him - self, you know, when he takes up the coll - ection knows that it's use-less to pause before

865 Ft

me, I simply do not see the plate, or bag, or whate - ver it is they use, how could I? Why, e-ven when all is o-ver and I go out in to the sweet fresh

873 Ft

air, why even then, for the first hour or so I stumble in a kind of daze as you might say, o - bli-vi-ous to my co-re - ligious and they are ve - ry

881 Ft

kind I must ad-mit the vast ma-jo-ri - ty ve-ry kind and understand - ing, they know me now and take no um - brage there she goes, they say, there goes The Dark Miss

893 Ft

Fitt, a-lone with her maker take no notice of her. and they step down off the path to avoid my running in to them. Ah yes, I am dis - trait very dis-

901 Ft

trait even on week-days ask mo-ther if you do not be lieve-me 'Het-tie', she sais when I start eating my doily in - stead of the thin bread and butter,

906 Ft

'Het-tie', how can you be so dis - trait? I be-lieve the truth is I'm just not there, Miss-es Roo-ney just not real-ly there at all. I

912 Ft

eat drink sleep, I go through the us-u-al mo-tions but my heart is-n't in it, but heart is in none of it left to my-self, with no-one to

919 Ft

stop me I would soon be flown home. So if you think I cut you just now Misses Roo-ney you do me an injust-ice All I see is a big red blur just another

926 Ft

big red blur. Is something a - miss, Misses Roo-ney you don't seem nor-mal some how so bowed and bent? Madd-ey Rooney nee Dunne the big red

936 Rn

blur, you have piercing sight, Miss Fitt, liter-ally pier-cing well.. is there an-ything I can do now that I'm here? if you could help me up the face of this

944 Rn

cliff, I have little doubt your ma-ker would requite you if no-one else... Now now, Misses Rooney don't put your teeth into me! Re - quite! I make these

38

951 Ft

sac-rifices for no-thing or not at all! I take it you want to lean on me? I asked Mis-ter Bar-rell to give me his

ROON.

960 Rn

arm, just give me his arm! he turned on his heels and strode a - way... Is it my arm you want then? is it my arm you want? or what is it? Your

ROON.

967 Rn

arm! a - ny arm! a hel-ping hand, for one mo-ment Christ, what a pla-net.. Real-ly! do you know what it is Miss-es Roo - ney

FITT

975 Ft

I don't think it is wise of you to be going a - bout at all! Come down here Miss Fitt, and give me your arm before I scream down the whole

ROON.

982 Rn

coun-ty. Well, I suppose it is the pro-tes-tant thing to do..

FITT

990 Rn

Pis-mires do it for one-a-nother I have seen slugs do it! no the o-ther side if its

ROON.

molto rit a tempo

997 Rn

just the same to you I'm left handed on top of everything else! accel poco a poco

heavens child! you're

1009 Rn

just a bag of bones! you need building up! this is worse than the Matterhorn! have you ever been up the Matterhorn? great

1017 Rn

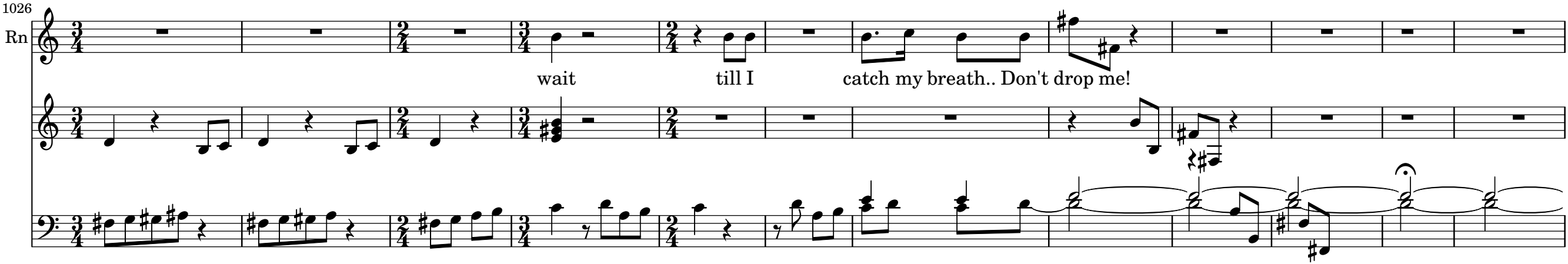
honeymoon resort... why don't they have a hand-rail?

FITT
(hums)



1026

Rn



1038

Ft

Rn

p the en-cir-cle-ing gloom turn turn me on *f* the night is dark and I am far from home *p* tum tum stop it Misses Roo-ney stop it or I'll drop you!

FITT 3

