

A1

voice

ROON. CHR ROON. slower (5:6) CHR ROON. rit CHR ROON. rural sounds

is that you Christy? it is ma'am I thought the hinney was fa - mi - liar how is your poor mother? No bet-ter ma'am. Your daughter then? no worse, ma'am why do you halt? but why do

III

HN

Keyboard

13

Rn CHR rural sounds ROON. 3 molt rit 3 CHR a tempo ROON. 3 * tEE? 3

I halt? nice day for the ra-ces perhaps it is, but will it hold up? will it hold up? I suppose you wouldn't be in need hist! surely to goodness that couldn't be the

hn

3

kb

23

Rn CHR ROON. 3 2 CHR rit

up mail I hear alrea-dy damn the mail oh thank 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

VN pizz HN stopped 2 norm 7 p

kb

[illegible]

The musical score is for the song "The Road" by Nguyen Truong. It features three staves: Chroma (vocal), Horn (HN), and Keyboard (kb). The Chroma staff includes lyrics in Vietnamese and English. The Horn and Keyboard parts provide instrumental accompaniment. The score is in 3/4 time and includes various musical notations such as triplets, slurs, and dynamic markings.

Chroma (Chr): The vocal line starts with a triplet of eighth notes (F#4, G#4, A4) and continues with a mix of eighth and quarter notes. The lyrics are: "her maam, she's very fresh in ner - self today 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-".

Horn (HN): The horn part begins with a triplet of eighth notes (F#3, G#3, A3) and continues with a mix of eighth and quarter notes. It includes a section marked "VN pizz" (Vietnamese pizzicato) and a section marked "arco" (arco).

Keyboard (kb): The keyboard part provides a harmonic foundation with chords and single notes. It includes a section marked "VN" (Vietnamese) and a section marked "arco" (arco).

81

poco piu (6:5)

drag

a tempo

rit

3 =

roll r

3 =

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

HN

f

f

89

Rn

well! if someone were to do that to me, I wouldn't tar-ry... how she ga-zes at me to be sure with her great, moist, cleg tor-mented eyes! Per - haps if I were to move on, down the road out of her field of vision

HN

hn

VN

kb

f

100

Rn

no! no! e - nough. 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?

HN

hn

stopped

kb

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 oh let me just

hn

kb

123

Rn

rit.

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 flies, they would have to scoop me up with a shovel. Heavens there is that...

hn

mp

OB

[illegible]

147

Rn

ob

church go-ing and fat and rheuma-tism and child-lessness Min-nie lit-le Minnie love, love is all I asked, a little love dai-ly twice dai-ly fif-ty years of twice dai-ly

HN

160

Rn

hn

love like a Pa-ris horse butchers reg-u --lar what nor - mal woman wants a - ffec-tion a kiss in the evening by the ear and a - no ther one at morning, peck, peck, 'till you grow whiskers on you.

172

Rn

hn

kb

There is that love-ly la - bur-num a - gain

Pardon me if I do not doff my cap, I'd fall

harps.

A $\text{♩} = 60$

VN

185

Rn

vn

off. De - vine day for the meeting oh Mister Tyler you startled the life out of me sneaking up be - side me like that like a deerstalker Oh! I rang my bell Misses Roo - ney the moment I spot - ed you I started

ROON.

TYL

mf

199

Tyl.



vn



kb



212

Tyl.



hn



kb



226

Tyl.

8

3

ROON.

3

3

3

3

molto rit.

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

HN

hn

due

VN

kb

235

Rn

3

heavens! here comes Con-ne-ly's van! are you all right Mister Ty-ler? where is he? aah, there you are!

HN

stopped

HN

VN

ppp

mute

kb

250

Rn

That was a na - row scrape... I a-lit in the nick of time! It is su - icide to be a - broad but what is it to be at home? a lin-ger-ing dis-so-lution. now we are white with

TYL

ROON.

vn

p

VB

mutes

kb

261

Rn

dust from head to foot, I beg your pardon no - thing Mises Roo - ney no thing. I was on ly cursing un-der my breath, God and man! under my breath and the wet Saturday af-ter - noon of my con-ception my back

HN

VN

HN

VN

vn

p

kb

275

Rn

HN

hn

kb

289

Tyl.

VN

HN

kb

330

Tyl.

vc

kb

all it is a bless-ed thing to be a - live in such weather, and out of hos-pital. 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

ROON. TYL

ROON.

341

Rn

vc

dust will not settle in our time, and when it does, some great, whirring machine will come and blow it all sky - high a - gain. Well, shall we be getting a long in that case? No Come Miss -es Rooney...

TYL

ROON. TYL

tQ?

VN

HN

352

Rn

vn

kb

go, Mister Ty-ler, go on and leave me lis-ten ing to the coo-ing of the ringdoves if you see my old blind Dan tell him I was on my way to meet him when it all came over me a-

ROON.

rit. - - 3 -

ROON.

TD

VN

HN

ppp

364

Rn

gain like a flood! Say to him your poor wife, she told me to tell you it all came flooding o-ver her a - gain and she simply went back home straight back home. Come, Misses

hn

kb

377

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. What? whats all this then? can't you see I'm in trouble? have you no res - pect for mi --se --ry?

kb

390

Rn

Min - nie lit-tle Min - nie 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 Misses Roo - ney

hn

402

Tyl.

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 mail... Will you get a - long with you Mister Roo-ney Mister Tyler I mean

vn

414

Rn

will you get along with you now and cease mo - lesting me what kind of a country is it where a woman can't cry her eyes out in the highways and byways⁴ without being mo - lest by re - tired bill brokers!

hn

stopped

VN

BN

HN

BN

HN

424

Rn

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

p

ve - nus birds, coo-ing in the night all the long summer long O! cur-sed cor-set

hn

BN

VN

p

437

Rn

if I could on-ly let it out, without in-decent ex - posure. Mister Tyler, Mister Tyler! come back and unlace me be hind the hedge! What's wrong with me? what's

HN

VN

HN

HN

HN

kb

446

Rn

wrong with me? Never tran - quil, seething out of my dir - ty old pelt, out of my skull! Oh to be in atoms in atoms ATOMS! Je sus... je-sus...

BN

3

p

C

p

70

hn

kb

459

Rn

SLOC

$\text{r} \overline{3} \text{r}$ 3

$\text{r} \overline{3} \text{r}$

3

$\text{r} \overline{3} \text{r}$

ROON.

3

half as fast?

SLOC

is anything wrong Misses Roo-ney 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 limou sine May I offer you a

bn

VN mutes

p

473

Sloc.

$\text{r} \overline{3} \text{r}$

$\text{r} \overline{3} \text{r}$

ROON.

$\text{r} \overline{3} \text{r}$

SLOC

$\text{r} \overline{3} \text{r}$

rit.

lift, Misses Roo-ney? are you going in my di - rection? I am, we all are how is your poor mo - ther? thank you she is fair-ly comf torble we man-age to keep her out of pain, that is the

vn

HN

BN

486

Sloc.

ROON.

SLOC

ROON.

great thing Misses Rooney, is it not? Yes in - deedMister Slocum, that is the great thing, I don't know how you do it... aah! these wasps! May I then offer you a lift, ma'am? Oh, that would be hea - venly, Mister

bn

BN

VN

8va

HN

497

Rn

$\text{r} \overline{3} \text{r}$

$\text{r} \overline{3} \text{r}$

5

5

$\text{r} \overline{3} \text{r}$

$\text{r} \overline{3} \text{r}$

Slo - cum, simply hea - ven-ly. 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? No?

vn

8va

8va

BN

kb

509

Rn

bn

520

Sloc.

hn

532

Rn

hn

545

Sloc.

ROON.

oh! lo-wer don't be a-fraid! We're past the age where... There! now! get your shoulder un-der it oh! oh! oh mer - cy up!

hn

kb

558

Rn

up! AHH, I'm in my 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 then re-covered his

hn

VN

BN

571

Sloc.

ROON.

poco piu

sign? no, I mean when he knows, What would Dan say when he sees the hole? what are you doing Mis-ter Slo - cum? gazing straigh befor me through the windshield out at the

bn

HN

kb

p

582 **still** **brisk** **ROON.** **SLOC** **rit** **a tempo** **checkRhythm**

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

hn **VN** **mute** **BN**

kb **mf** **p**

595

Sloc.

getting too much air! mind the hen! oh Mother you've squashed her drive on, drive on! what a death! one minute picking ha-ppy at the dung in the road in the

ROON.

HN stopped

VN

kb

musical score for measures 595-600. The score is for three parts: Sloc. (Soprano), bn (Baritone), and kb (Keyboard). The Sloc. part has lyrics and includes a 'ROON.' instruction. The bn and kb parts have a 'VN' instruction. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 600. The time signature changes from 2/4 to 6/8, then back to 2/4, and finally to 3/4 and 2/4.

610

Rn

sun with now and then a dust bath and then bang! all her troubles o ver all the hatch ing and the lay ing just one great squawk and then peace they would have slit her weasand in any case...

hn

kb

622

Rn

hn

here we are let me out. what are you up to now Mis-ter Slocum we are at a standstill all danger is past and you blow your horn! now if instead of blowing it now, you had blown it at that

rit.

VN

f

s.p.

4

634

Rn

vn

poor un-for - tunate will you come here, Tommy, and help this la - dy out, she's stuck. open the door and ease her out certainly Sir. Nice day for the ra - ces

SLOC

TOM

BN

VN

2

2

3

3