

## A1

IV

voice

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

is that you Christy? it is ma'am I thought the hinney was fa - mi - liar how is your poor mo - ther? No

8

vn

Chr

ROON. rit CHR ROON. rural sounds CHR rural sounds

better ma'am. Your daughter then? no worse, ma'am why do you halt? but why do I halt? nice day for the races

15

ob

Rn

ROON. molt rit CHR a tempo ROON.

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

21

ob

Rn

\* tEE? CHR ROON.

couldn't be the up mail I hear al-rea-dy damn the mail oh thank God for that, I could have sworn I

29

va

Rn

heard it thundering down the track in the far distance I suppose you wouldn't be in need of a small load... of

36

va

Chr

ROON. CHR ROON. rit.

dung! dung?! what class of dung? stydung stydung? I like your frankness Chris - ty I'll ask the mas-ter.

VN solo

VA mutes

VA VA

arc arc/pz div arc/pz pz

41 **slower** VA VA div  
mutes

va

Rn

CHR ROON. piu mosso. 3 rit tempo 4:5

Christy? yes ma'am do you find an-ying bi - zarre about my way of speaking I do not mean the

49 pz

va

Rn

rit.

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

56

va

Rn

CHR

find my way of speaking ve-ry bi - zarre mer-cy what was that?! Ne-ver mind her maam, she's very

62

va

HN

Chr

ROON. 3 rit...

fresh in ner - self today dung! what would we want with dung. at our time of life why are you on your

68 VA

va

Rn

rit...

feet down on the road why do you not climb up on the crest of your ma - nure, and let yourself be car - ried a-

73

va

Rn

CHR ROON. poco piu (6:5)

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

79 **drag** **a tempo**

va

Rn *a tempo* *poco piu (6:5)* *rit*

muscle... I too should be getting along if I do not wish to arrive late at the station. But a

84

va

Rn

moment a - go she neighed and pawed the ground and now she re - fu-ses to ad - vance! give her a good welt on the

88

va

Rn *roll r* *5* *5* *arr?*

rump! har-der well! if someone were to do that to me, I would-n't tar-ry... how she ga - zes at me to be sure with her

94

va

Rn *poco rit* *3* *rit.* *3* *3* *crack!*

great, moist, eleg tor-mented eyes! Per - haps if I were to move on, down the road out of her field of vision

100

tn

Rn *f* *3* *3* *rit* *3*

no! no! e - nough. take her by the snaffle and take her eyes a-way from me oh this is

107

tn

Rn *arr?* *p* *f* *mp*

aw-ful What have I done to de - serve all this? what? what? so long a - go no! no! sigh out a

114

tn

Rn

(something something) tale of things done long a - go and ill done how can I go on? I cannot

121

tn

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

129

tn

Rn

slop, thick with grit and dust and flies, they would have to scoop me up with a shovel. Heavens there is that...

135

vn

Rn

'up mail' a - gain. What will become of me? oh I am just a hys-

142

vn

Rn

ter-i - cal old hag, I know destroyed with sor-row and pining and gen - til - i-ty and church go-ing and

148

vn

Rn

fat and rheuma-tism and child - lessness Min - nie lit-le Min-nie love, love is all I

154

vn

Rn

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

161 OB VA



ob

Rn

horse butchers reg-u --lar what nor - mal wom-an wants a - ffec-tion a kiss in the evening by the

168 pizz



va

Rn

ear and a - no ther one at morning, peck, peck, 'till you grow whiskers on you. There is that love-ly la -

175 A FL VA



va

Rn

bur-num a - gain

181

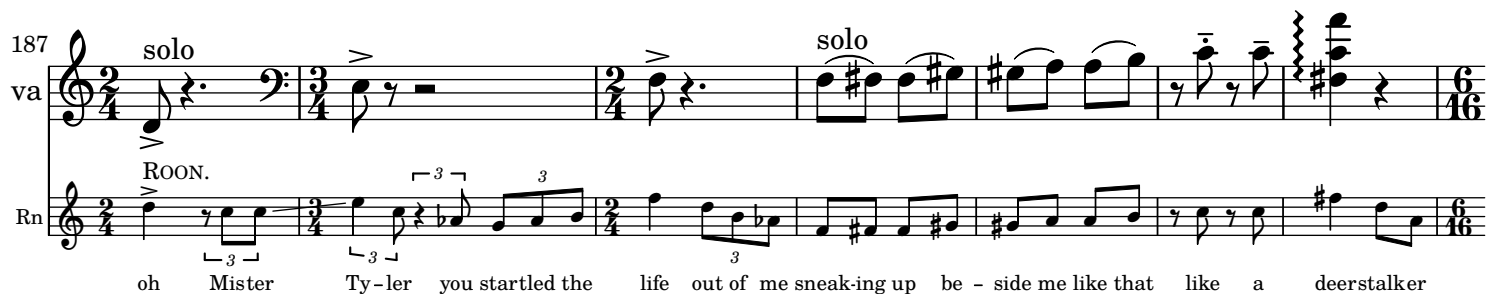


va

Rn

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

187 solo ROON.

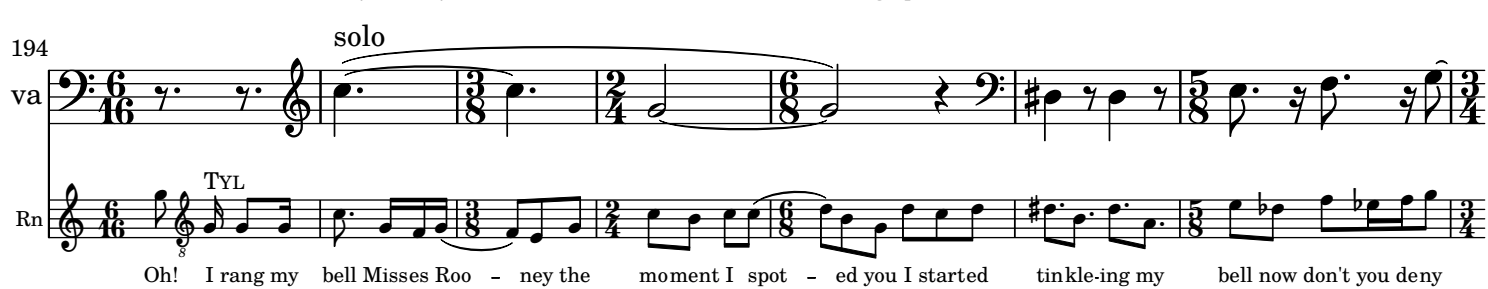


va

Rn

oh Mister Ty-ler you startled the life out of me sneak-ing up be - side me like that like a deerstalker

194 solo TYL



va

Rn

Oh! I rang my bell Misses Roo - ney the moment I spot - ed you I started tinkle-ing my bell now don't you deny

201 VA VA solo ROON. TYL



va

Tyl.

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

208 range?  $\text{tr}$   $\text{tr}$

va  $\text{tr}$

Tyl. ROON.

ev - erything the whole er... bag of tricks now I am grandchildless grac - ious how you wobble! Dis -

215 solo

va

Rn TYL

mount for mercy's sake or ride on. per-haps... if I... were to place... my hand gent - ly on your

224  $\text{tr}$

va

Tyl. ROON.

shoulder Miss-es Rooney how would that be, would you permit that? no, Mister Roo - ney Mister Tyler I mean. I am

229 VN  $\text{mute}$  **molto rit.**

vn

Rn

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

236 VA sul pont.  $8va$   $\text{ppp}$

va

Rn

here comes Con-ne-ly's van! are you all right Mister Ty-ler? where

246  $8va$   $\text{mf}$   $\text{pizz}$   $\text{tr}$

va

Rn TYL ROON.

is he? aah, there you are! That was a na-row scrape... I a lit in the nick of time! It is

260  
va

The image shows a musical score for a voice part, measures 259 through 264. The staff is a single line with a treble clef. The key signature is one flat (B-flat). The time signature is 3/4. The notation includes a quarter rest in measure 259, followed by a quarter note in measure 260. In measure 261, there is a triplet of eighth notes, with the first note being a quarter note and the next two being eighth notes. The triplet is marked with a '3' and a bracket. The notes are G4, A4, and B4. The score ends with a double bar line in measure 264.

[illegible]

Rn

*p* *f* *p*

under my breath, God and man! under my breath and the wet Saturday af-ter - noon of my conception my back tire has gone

276

vn

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

[illegible]

299 *VA* *TYL*

late? I on my bi-cycle as I rolled a-long was al-ready late now therefor we are dou-bly late trebly

307 *va* *TYL* *ROON.* *TYL*

quadruped-ly late would I had shot by you with-out-a word who are you going to meet? Har-dy

315 *tn* *TYL*

We used to climb to-get-her I saved his life once I have not for got-ten it let us halt a moment and this

323 *vn* *TYL* *pp* *Still...* *Faster!* *VA*

vile dust fall back upon the vileer worms what sky!, what light ah in spite of

330 *va* *TYL* *ROON.* *TYL*

all it is a blessed thing to be a-live in such weather, and out of hos-pital. A-live? Well half ali-ve shall we

335 *va* *TYL* *ROON.*

say. Speak for yourself, I am not half a-live nor an-y-thing a-proaching it what are we standing here for? this



347

vn

VA

B

VA

pizz

Rn

TYL

ROON.

TYL

tQ?

ROON.

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

359 solo  $\text{♩} = \text{♩}$  mutes

va *mp* TD

Rn

old blind Dan tell him I was on my way to meet him when it all came ov-er me a - gain like a

371

va

Rn

her a - gain and she simply went back home straight back home.

Come, Misses Roo - ney come. The

379

va

VA  
VA

Tyl.

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?

rit. ROON.

386

va

Rn

can't you see I'm in trouble? have you no respect for mi --se --ry? Min - nie lit-tle Min - nie

tr

392

va

VA

Tyl.

TYL

rit.

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

399

va

Tyl.

rit.

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

406

va

TN

Tyl.

rit.

ROON.

be there with time and to spare. Come, Misses Roo - ney come. The mail... Will you get a - long with you Mister

413

tn

TN

VA

Rn

Rooney Mister Tyler I mean will you get along with you now and cease mo - lesting me what kind of a country

418  
va *solo* VN  
Rn

is it where a wo-man can't cry her eyes out in the highways and byways without being mo - lested by re - tired

423  
va VA  
Rn *Red.*

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

429  
va *♩ = 60*  
Rn *p*

ve-nus birds, coo-ing in the night all the long summer long

436  
va VN pizz TN  
Rn

O! cur-sed cor-set if I could on-ly let it out, without in-decent ex - posure. Mister Tyler, Mister

442  
tn VN  
Rn

Tyler! come back and unlace me be hind the hedge! What's wrong with me? what's wrong with me? Never

447  
vn VA  
Rn

tranquil, seething out of my dir-ty old pelt, out of my skull! Oh to be in atoms in atoms

453  $\text{C} = 70$

va  $\text{AT-OMS!}$

Rn  $\text{Je-sus... je-sus...}$

462 VA mutes

va  $p$

Sloc.  $\text{ROON.}$

is a-nything wrong Misses Roo-ney you are bent all double have you a pain in your stomach? Well if it

468 VA  $\text{arc.}$

Rn  $\text{half as fast?}$

is-n't my old ad-mirer the clerk of the course in his lim-ou-sine May I offer you a lift, Misses Roo-ney? are you

474 VA mutes

va  $\text{ROON.}$

Sloc.  $\text{SLOC}$

going in my di-rect-ion? I am, we all are how is your poor mo-ther? thank you she is fair-ly comf-ortble we

483 VA  $\text{VN}$

va  $\text{VA}$

Sloc.  $\text{rit.}$

man-age to keep her out of pain, that is the great thing Misses Rooney, is it not? Yes in-deed-Mis-ter Slocum,

489 VA  $\text{pizz}$

va  $\text{SLOC}$

Rn  $\text{SLOC}$

that is the great thing, I don't know how you do it... aah! these wasps! May I then of-fer you a lift, ma'am?

495 VA  
va  
mutes  
ROON.  
Rn  
Oh, that would be hea - venly, Mister Slo - cum, simply hea - ven-ly. but can I e-ver get up? You look ve-ry

501 VN VA  
vn  
Rn  
high off the ground to - day these new balloon tires I suppose does this roof never come off? No?

509 VA  
va  
Rn  
no. I'll never do it. You'll have to come down Mister Slo-cum and help me from the rear!

515 VA  
va  
Rn  
What was that? This was all your suggestion, drive on, drive on. I'm coming Misses Rooney, I'm

519 VA VN  
va  
Sloc.  
ROON.  
coming, give me time, I'm as stiff as your - self stiff! well I like that! and me heaving all over back and

526 VA TN  
vn  
SLOC ROON.  
Rn  
front, the dry old re-probate... Now, how shall we do this? as if I were a bale. Don't be afraid that's the way!

532

tn *OB* *p* *VA norm*

Rn *SLOC*

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

540

va

Sloc.

down Miss-es Roo - ney you'll get down, we may not get you up but I war-rant you, you'll get down!

545

vn *VN pizz*

Sloc. *ROON.*

oh! lo-wer don't be a-fraid! We're past the age where... There! now! get your

553

vn

Rn

shoulder un-der it oh! oh! oh mer - cy up! up! AHH, I'm in my

561

va *VA harm* *OB* *VA*

Rn

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

568

va *mute* *poco piu*

Rn *SLOC* *ROON.*

Dan say when he sees me! Has he then re-covered his sight? no, I mean when he knows, What would Dan say when he

573

va **slower**

Rn (gagaku) SLOC 3

sees the hole? what are you doing Mister Slo - cum? gazing straigh befor me

580

va **still** **mutes** **brisk**

Sloc. ROON. SLOC *p*

through the windshield out at the void... Start her up I beseech you and let us be off. This is aw-ful... last

585

va *p*

Sloc. rit a tempo checkRhythm

Sun-day 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

593

va *mf*

Sloc. ROON. 3

She was getting too much air! mind the

600

va

Rn 4 3

hen! oh Mother you've squashed her drive on, drive on! what a death! one minute picking ha-ppy at the

609

va

Rn 3

dung in the road in the sun with now and then a dust bath and then bang! all her troubles o-ver all the

616

hatching and the lay - ing just one great squawk and then peace they would have slit her weasand in a-ny case...

622

here we are let me out. what are you up to now Mis-ter Slo-cum we are at a stand-still

629

all danger is past and you blow your horn! now if in-stead of blowing it now, you had blown it at that

634

poor unfortunate will you come here, Tommy, and help this la-dy out, she's stuck. open the door and ease her out

639

certainly Sir. Nice day for the ra - ces who do you fancy don't mind

643

me! Don't take a - ny no-tice of me. I do not ex - ist the fact is well known Do as you're told Tommy



648

vn

Sloc.

for goodness sake Yessir now, Misses Roo - ney... wait! Tommy, wait! don't bustle me let me just wheel

654

vn

Rn

round and get my feet to the ground now! watch your feather ma'am

659

vn

little faster

TN

VN

Tomm.

ea - sy now, ea - sy Wait for gods sake. You'll have me be - head-ed! Crouch down Misses Rooney,

665

vn

OB

Tomm.

crouch down and get your head into the open! Crouch down at my time of life this is luna-cy

672

ob

heavy

VN

Tomm.

press her down (grunt) (grunt) (grunt) (grunt) (grunt) (grunt) mer-de now! She's coming! Straighten up now

679

va

VA mutes default

p

pp

Tomm.

there am I in? Tom-my? Tom - my? where the hell are you? You wouldn't have something for the Ladies' plate

Tommy.   
sir? I was given Flash Har-ry Flash Harry! that carthorse Tommy! Blast your bleeding blood-y oh, Misses

va  Br 

Rooney who was that cru-ci-fy-ing his gear box Tom-my

The musical score for 'The Orphan Boy' consists of two staves. The top staff is for the vocal line, starting with a treble clef, a common time signature, and a key signature of one sharp (F#). The bottom staff is for the bass line, starting with a bass clef, a common time signature, and a key signature of one sharp (F#). The bass line includes drum notation: 'TOM' for a tom-tom and 'ROON.' for a snare drum. The lyrics are written below the bass line, with some words in parentheses. The score is divided into measures by vertical bar lines, with some measures containing multiple time signatures (e.g., 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4).

va


Br

TOM

ROON.

Old Cis-sy Slocum Cis-sy Slocum! That's a nice way to re - fer to your elders Ci-ssy Slocum! and you an orphan

Rn **BARR**  
What are you doing strag-ing down here on the public road? This is no place for you at all! Get up there on the platform

Br  **BARR** **ROON.** **P**  
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 e-nough, Mister

Rn

The musical notation for the second staff continues from the first. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes. Above the staff, there are performance markings: a slur over sixteenth notes with a '6' above it, and another slur over eighth notes with a '3' above it. The lyrics 'Barrell, would I were still in bed, Mister Barrell would I were still laid up in my com fortale bed, Mist-er Barrell. Just' are written below the staff.

Barrell, would I were still in bed, Mister Barrell would I were still laid up in my com fortale bed, Mist-er Barrell. Just

719  $\text{♩} = 60$

va

Rn

wast-ing slow-ly pain less-ly a - way keeping up my strength with ar-rowroot and calf's foot

725  $\text{♩} = \text{♩}$  solo

va

Rn

jel-ly till in the end you couldn't see me under the covers a-ny more than a board, oh no cough-ing or

731

va

Rn

spitt-ing or bleeding or sweat-ing or vomiting, just drift-ing slow-ly down in-to the high-er

737  $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$  mutes  $\text{♩} = \text{♩}$

va

Rn

light, and re - membering re-member-ing all the silly un happi-ness as though it had ne - ver happened... How

743 VA

va

Rn

long have you been master of this station now mister Barr - ell? don't ask me Misses Rooney, don't ask me. You

750 pizz  $\text{♩} = \text{♩}$  TN  $p$

va

Rn

stepped in-to your father's shoes, I suppose when he took them off. Poor pappy He didn't live long to enjoy his

757 VA mutes pizz

va

Br

ROON. 3

rest.. I rem - em - ber him clearly. a small fer - re - ty purple faced wid - ow - wer, deaf as a doornail, ve - ry

761 VN VA mutes

vn

Rn

testy and snappy I sup - pose... You'll be re - tiring soon your - self Mister Ba - rrell and grow - ing your

767

va

Rn

ro - ses did I understand you to say, the twelve thirty will soon be u - pon - us? Those were my words

773

va

Rn

ROON. 3

but, accord - ing to my watch, which is more or less right, or was, ac - cord - ing to the eight o'clock news

778

fl

Rn

the time is now... get - ing up to twelve... thir - ty six! and yet upon the other hand the up mail has

785 poco meno mosso VA mutes VA VA

vn

Rn

not yet gone through! Or has it slipped by me unbe - knownst to me for there was a time there I remember it

791

va

Rn

now, I was so plunged in sor-row, I wouldn't have heard a steamrol-ler go ov-er me don't go Mister Bar-rell, Mister

799

va

Rn

Barrell Mister Barrell What is it Maam? I have my work to do... still the wind is getting up

806

va

Rn

the best of the day is o-ver soon the rain will begin to fall and go on fall-ing all af-ter

813

va

Rn

noon then at eve-ning the clouds will part the setting sun will shine a moment and sink behind the

822

va

Rn

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

830

va

Rn

by-gones, full of kindness gen-uinely pleased to see you a-gain looking so well a few simple words

839 solo  
va  $\text{D} = 60$  VN  $\text{mutes}$   $\text{va} = \text{va}$

Rn

from my heart and I am all al-one once more. Miss Fitt! am I then invis-ible, Miss Fitt? Is this cre-

846  $\text{va} = \text{va}$

vn

Rn

tonne so be-coming to me that I merge in-to the ma-sonry? that's right. Look close - ly and you will fin-al-ly dis-

851 OB  $\text{va} = \text{va}$  VN  $\text{va} = \text{va}$

vn

Rn

tinguish a once female form. Misses Rooney I saw you but I didn't know you. Last Sunday we worshipped to - gether. We

857 VA  $\text{va} = \text{va}$   $\text{va} = \text{va}$   $\text{va} = \text{va}$

vn

Rn

knelt side by side at the same al-tar drank from the same chalice have I so changed since then? Oh, but in

864 VN  $\text{va} = \text{va}$   $\text{va} = \text{va}$   $\text{va} = \text{va}$   $\text{va} = \text{va}$

vn

Ft

church, misses Rooney, in church I am a-lone with my ma - ker are not you? why e-ven the pastor him-

869 VA  $\text{va} = \text{va}$   $\text{va} = \text{va}$   $\text{va} = \text{va}$   $\text{va} = \text{va}$

va

Ft

self, you know, when he takes up the coll - ection knows that it's use-less to pause before me, I simply do not see the

873 **slower** **a tempo**

va **VN** **VA**

Ft

plate, or bag, or whate - ver it is they use, how could I? Why, e-ven when all is over and I go out in to the

879

va **TN**

Ft

sweet fresh air, why e-ven then, for the first hour or so I stumble in a kind of daze as you might say, o-

885

tn **VA**

Ft

bli-vi-ous to my co-re - li - gionists and they are ve - ry kind I must ad - mit the vast ma - jo-ri - ty ve - ry

891

va **VN arco**

Ft *mf* *mp* *mf*

kind and understand - ing, they know me now and take no um - brage there she goes, they say, there goes The

899

vn **VA**

Ft

Dark Miss Fitt, a - lone with her maker take no notice of her. and they step down off the path to avoid my running

905 **pizz** **rit**

va

Ft

in to them. Ah yes, I am dis - trait very dis - trait even on weekdays ask mother if you do not be lieve me

910  
va *p*  
Ft *p*  
'Hettie', she sais when I start eat-ing my doily in - stead of the thin bread and but ter, 'Hettie', how can you be so dis-

914  
va *p*  
Ft   
trait? I believe the truth is I'm just not there, Misses Rooney just not really there at all. I eat drink sleep, I

920  
va *p*  
Ft   
go through the us-u-al motions but my heart isn't in it, but heart is in none of it left to my-self, with no-one to

926  
va *p*  
Ft *rit*  
stop me I would soon be flown home. So if you think I cut you just now Misses Rooney you do me an injustice All I see is a

931  
va *VN*  
Ft *3*  
big red blur just another big red blur. Is something a - miss, Misses Rooney you don't seem nor-mal some how so

940  
vn *VA*  
Ft *rit...* *ROON.* *3* *rit...*  
bowed and bent? Maddey Rooney nee Dunne the big red blur, you have pier - cing sight, Miss Fitt, liter - ally



945

va

Rn

*rit.* - - - -

FITT

ROON.

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

951

VN

Rn

mutes

FITT

cliff, I have little doubt your ma-ker would re-quite you if no-one else... Now now, Miss-es Roo-ney don't put your

956

VN

Ft

VA mute

teeth in-to me! Re-quite! I make these sac-ri-fic-es for no-thing or not at all! I

962

va

Ft

ROON.

take it you want to lean on me? I asked Mister Bar-rell to give me his arm, just give me his arm! he

969

va

Rn

FITT

ROON.

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

974

va

Rn

OB

FITT

arm! a-ny arm! a hel-ping hand, for one mo-ment Christ, what a planet.. Really! do you

This musical score is for "The Matterhorn," a piece from John Williams's film score for \*The Thin Red Line\*. The score is written for a large ensemble and includes vocal parts. The key signature has one flat (B-flat), and the time signature changes frequently throughout the piece.

The score is divided into systems, each containing staves for different instruments or voices:

- System 1 (Measures 982-986):** Features Oboe (ob), Flute (Ft), and Vocal (VN). The lyrics are: "know what it is Misses Rooney I don't think it is wise of you to be going a - bout at all! Come down here Miss Fitt, and give".
- System 2 (Measures 987-992):** Features Violin (vn) and Horn (Rn). The lyrics are: "me your arm before I scream down the whole county."
- System 3 (Measures 993-998):** Features Viola (va) and Horn (Rn). The lyrics are: "Well, I suppose it is the protestant thing to do.. Pismires do it for onea-no-ther I have seen".
- System 4 (Measures 999-1005):** Features Viola (va) and Horn (Rn). The lyrics are: "slugs do it! no the o-ther side if its just the same to you I'm left handed on top of".
- System 5 (Measures 1006-1016):** Features Viola (va) and Horn (Rn). The lyrics are: "everything else! heavens child! you're just a bag of bones! you need building".
- System 6 (Measures 1017-1022):** Features Viola (va) and Horn (Rn). The lyrics are: "up! this is worse than the Matterhorn! have you e-ver been up the Matterhorn? great hon-eymoon resort..."

The score includes various musical markings such as dynamics (*p*, *f*), articulation (*acc.*, *rit.*, *molto rit.*), and performance instructions like "little slower" and "sul pont".


1024


va 

Rn 


why don't they have a handrail? wait

1036

va 

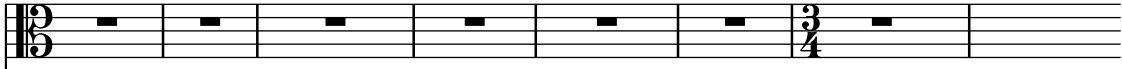
Rn 


till I catch my breath.. Don't drop me!

FITT (hums) 

*p* the en-cir-cleing gloom turn

1048

va 

Rn 

turn me on the night is dark and I am far from home tum tum stop it Misses Rooney stop it or I'll drop you!