

A1

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 mother? No

III

HN

Keyboard

8

Chr

ROON. rit CHR ROON. rural sounds CHR rural sounds

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

14

Chr

ROON. 3 molt rit 3 CHR a tempo

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

hn

kb

19

Chr

ROON. 3 * tEE? 3

wouldn't be in need hist! surely to goodness that couldn't be the up mail I hear al rea-dy

hn

kb

VN pizz

32

Rn

far distance I suppose you wouldn't be in need of a small load... of dung! dung?! what class of dung?

CHR

rit

ROON.

hn

p

stopped norm

kb

38

Chr

CHR ROON.

stydung stydung? I like your frankness Christy I'll ask the master. Christy? yes ma'am do you find

rit. slower

CHR ROON.

piu mosso

hn

VN

44 *3 rit* tempo 4:5

Rn 

anything bi-zarre about my way of speaking

I do not mean the voice no! I mean the words... I use

vn 

mutes

52

Rn

none but the sim - plest words I think and yet I sometimes find my way of speak-ing ve-ry

vn

pz

58

Rn

CHR

bi - zarre mer-cy what was that?! Ne-ver mind her maam, she's very fresh in ner - self today

HN

vn

63

Rn

ROON.

3

7/16

2/4

rit. - - -

3/8

11/16

2/4

dung! what would we want with dung. at our time of life why are you on your feet down on the road

VN

pizz

VN

3

3

3

3

kb

3

3

3

3

69

Rn

why do you not climb up on the crest of your ma - nure, and let yourself be car-ried a - way is it that you

rit...

3

arco

vn

[illegible]

Musical score for measures 80-84. The score features three staves: Rn (Rhythm), vn (Violoncello), and kb (Keyboard). The tempo markings are **poco piu** (6:5), **drag**, and **a tempo**. The lyrics are "I too should be getting along if I do not wish to arrive late at the station. But a". The keyboard part includes a triplet in measure 80.

84

Rn

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

vn

HN

kb

f

f

88

Rn

roll r

rump! harder 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

hn

HN

kb

f

94

Rn

poco rit

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

hn

VN

kb

f

f

100

Rn *f* no! no! e - nough. take her by the snaffle and take her eyes a - way from me

HN

hn

kb

106

Rn *f* oh this is aw-ful What have I done to de - serve all this? what? what? so long a - go

stopped

hn

kb

112

Rn *p* no! no! sigh out a (something something) tale of things done long a - go and ill done

f

hn

kb

119

Rn *f* how can I go on? *mp* I cannot oh let me just flop down flat on the road like a big fat jelly out of a


mp


hn

kb

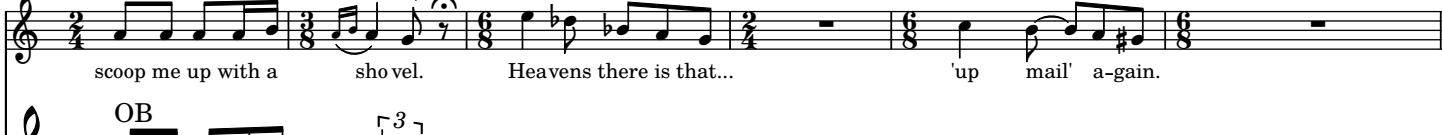
6

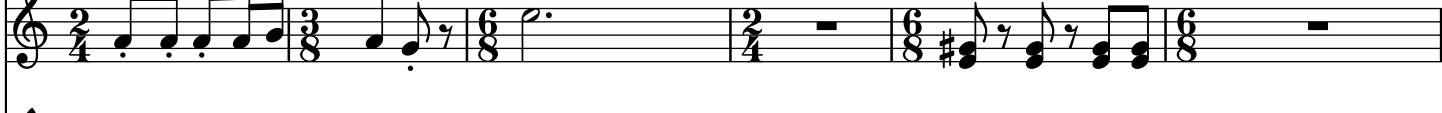
126

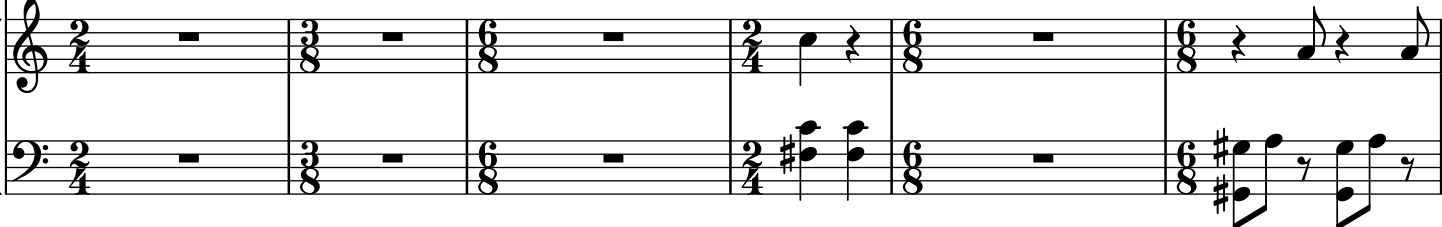
Rn 
bowl and ne-ver move a - gain! a great big slop, thick with grit and dust and flies, they would have to

hn 
mp

132

Rn 
scoop me up with a shovel. Heavens there is that... 'up mail' a-gain.

ob 
OB

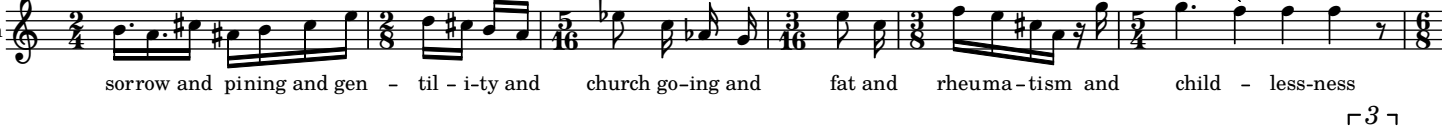
kb 

138

Rn 
What will become of me? *f* oh I am just a hys-ter-i - cal old hag, I know destroyed with

kb 
f

145

Rn 
sorrow and pining and gen - til - i-ty and church go-ing and fat and rheuma-tism and child - less-ness

151

Rn 
Min-nie lit-le Min-nie love, love is all I asked, a lit-tle love dai - ly twice dai - ly

ob 
HN

157

Rn 
fif-ty years of twice dai-ly love like a Pa-ris horse butchers reg-u -lar what

hn 

170

Rn

peck, peck, 'till you grow whiskers on you. There is that love-ly la - bur-num a - gain

mp

A. = 60

184

Rn

cap, I'd fall off. De - vine day for the meeting oh Mister Tyler you startled the life out of me sneaking up be-

kb

ROON.

The musical score is for a song titled "The Sneaking Up Behind". It is written for a voice part (Rn) and a keyboard part (kb). The voice part begins with a treble clef and a common time signature (C). The melody starts with a half note G4 (with a sharp sign), followed by a quarter note A4, and then a quarter note B4. The tempo and meter change to 3/8 time, then 3/4, then 2/4, then 3/4, then 2/4, and finally 3/4. The melody continues with various notes and rests, including triplets. The keyboard part consists of a grand staff (treble and bass clefs) with a common time signature (C). It begins with a half note G4 (with a sharp sign) and a quarter note A4, followed by a quarter rest. The rest of the keyboard part is mostly whole rests, with some notes in the bass clef in the first measure. The lyrics are: "cap, I'd fall off. De - vine day for the meeting oh Mister Tyler you startled the life out of me sneaking up be-". The word "ROON." is written above the voice part in the 5th measure.

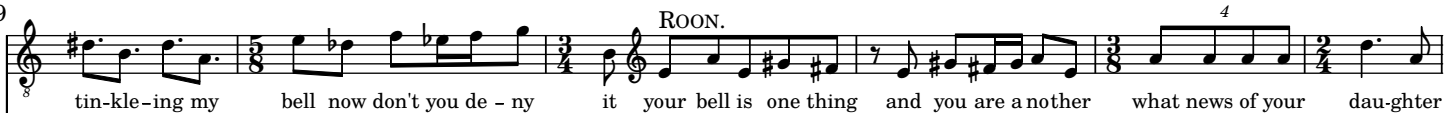
191

Rn

side me like that like a deerstalker Oh! I rang my bell Misses Roo - ney the moment I spot - ed you I started


vn

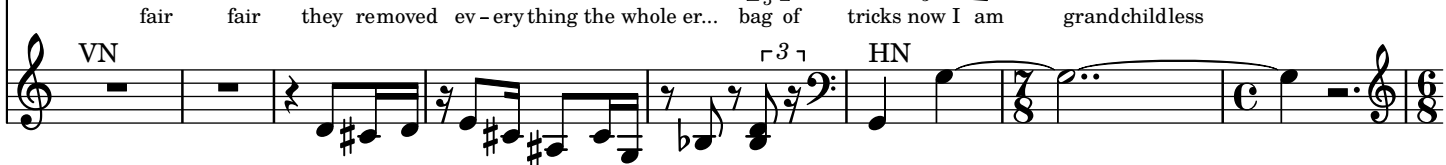
mf

Tyl.  tin-kle-ing my bell now don't you de - ny it your bell is one thing and you are a nother what news of your dau-ghter

vn  HN

kb 


Rn.  TYL fair fair they removed ev - ery thing the whole er... bag of tricks now I am grandchildless

vn  VN HN

Rn.  ROON. TYL gracious how you wobble! Dismount for mercy's sake or ride on. per - haps... if I... were to

vn  VN

kb 

Tyl.  place... my hand gent-ly on your shoulder Miss-es Roo-ney how would that be, would you permit that?

vn  HN

kb  harps.

227 **ROON.**

Rn *no, Mister Roo-ney Mister Ty - ler I mean. I am tired of light old hands on my shoulders and*

hn

232 **molto rit.**

Rn *other useless places sick and tired of them heavens! here comes Con-ne-ly's van!*

hn *due* *HN stopped*

kb

238

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

vn *ppp*

kb

249 **TYL** **ROON.**

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

vn *mute* *p*

kb

253

Rn

su - i-cide to be a - broad but what is it to be at home? a lin-ger-ing dis-so-lution.

vn

kb

mutes

VN

260

Rn

now we are white with dust from head to foot, I beg your pardon no - thing Mises Roo - ney no-thing. I was on-ly

vn

kb

HN

267

Rn

cur-sing un-der my breath, God and man! under my breath and the wet Saturday af-ter - noon of my con-ception

hn

kb

VN

HN

VN

f

p

f

p

p

274

Rn

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

vn

HN

kb

282

Rn

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

hn

kb

ROON.

TYL

287

Tyl.

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

hn

BN

kb

poco piu

8vb

292

Tyl. *TYL* no it is too much. *ROON.* are we al-read-y

vn *VN* *HN* *mute* *p*

kb *8vb*

296

Rn late? I have not the cour-age to look at my watch late? I on my bi-cycle as I rolled a-long was al-ready

hn

kb

303

Tyl. late now therefor we are dou-bly late tre-bly quadruped-ly late would I had shot by you with-

vc

kb

310

Tyl. *ROON.* out - a word who are you go-ing to meet? *TYL* Har - dy We used to climb to-get-her I saved his

vc *mute*

318

325

332

337

Rn

half a-live nor an - y-thing aproaching it what are we standing here for? this dust will not settle in our

vc

kb

343

Rn

time, and when it does, some great, whirring machine will come and blow it all sky - high a - gain. Well,

vc

VN

HN

TYL

349

Tyl.

shall we be getting a long in that case? No Come Miss --es Rooney... go, Mister Ty-ler, go on and leave me

hn

B

ROON.

TYL

tQ?

ROON.

VN

354

Rn

lis-ten-ing to the coo-ing of the ringdoves if you see my old blind Dan

vn

kb

rit. - - - 3 -

ROON.

TD

HN

ppp

360

Rn

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

hn

trem ad lib

VN

366 $\text{♩} = 100$

Rn $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

your poor wife, she told me to tell you it all came flooding o-ver her a - gain and she simply went back

vn VN

374 $\text{♩} = 60$

Rn TYL *rit.* - -

home straight back home. Come, Misses Roo - ney come. The mail has not yet gone up, just take my

kb

381 *rit.* - - - ROON.

Tyl. 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?

kb

387

Rn have you no res - pect for mi --se --ry? Min - nie lit-tle Min - nie

vn HN

392 TYL *rit.* - -

Tyl. 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 *rit.* *rit.* - -

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

vn VN mutes

413

Rn

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

stopped

hn

418

Rn

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

4

BN

HN

BN

hn

423

Rn

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

HN BN VN

bn

430

Rn

$\text{♩} = 60$

p

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

vn

p

437

Rn

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

HN

hn

443

Rn

f back and unlace ³ me be hind the hedge! What's wrong with me? what's

VN

HN
HN
HN

kb

446

Rn

wrong with me? Never tran - quil, see thing out of my dir - ty old pelt, out of my skull!

hn

BN 3

kb

451

Rn

Oh to be in atoms in atoms ATOMS! Je-sus... je-sus...

bn

p

C = 70

460

Rn

is anything wrong Misses Roo-ney you are bent all double have you a pain in your stomach?

bn

VN mutes

p

SLOC

467

Rn

Well if it isn't my old ad-mirer the clerk of the course in his limou sine May I offer you a lift, Misses Rooney? are you

VN

SLOC

474
Sloc. *ROON.* *SLOC*
going in my di - rection? I am, we all are how is your poor mo - ther? thank you she is fair-ly

vn *HN*

482
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-

hn *BN*

488
Rn *SLOC*
deed Mis-ter Slocum, that is the great thing, I don't know how you do it... aah! these wasps! May I then of-fer you a

vn *VN* *BN* *HN*

494
Sloc. *ROON.*
lift, ma'am? Oh, that would be hea - venly, Mister Slo - cum, simply hea - ven-ly. but can I e - ver get

hn *VN* *8va*

500
Rn *3* *5* *3*
up? You look ve-ry high off the ground today these new balloon tires I suppose does this roof never come off?

vn *8va*

kb

507

Rn

bn

No? no. I'll never do it. You'll have to come down Mister Slo-cum and help me from the

BN

HN from 0

514

Rn

hn

rear! What was that? This was all your suggestion, drive on, drive on. I'm coming Misses Rooney, I'm

SLOC

VN

HN

519

Sloc.

hn

com-ing, give me time, I'm as stiff as your - self stiff! well I like that! and me hea-ving all o-ver back and

ROON.

BN

HN

526

Rn

hn

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!

SLOC

ROON.

stopped

532

Rn

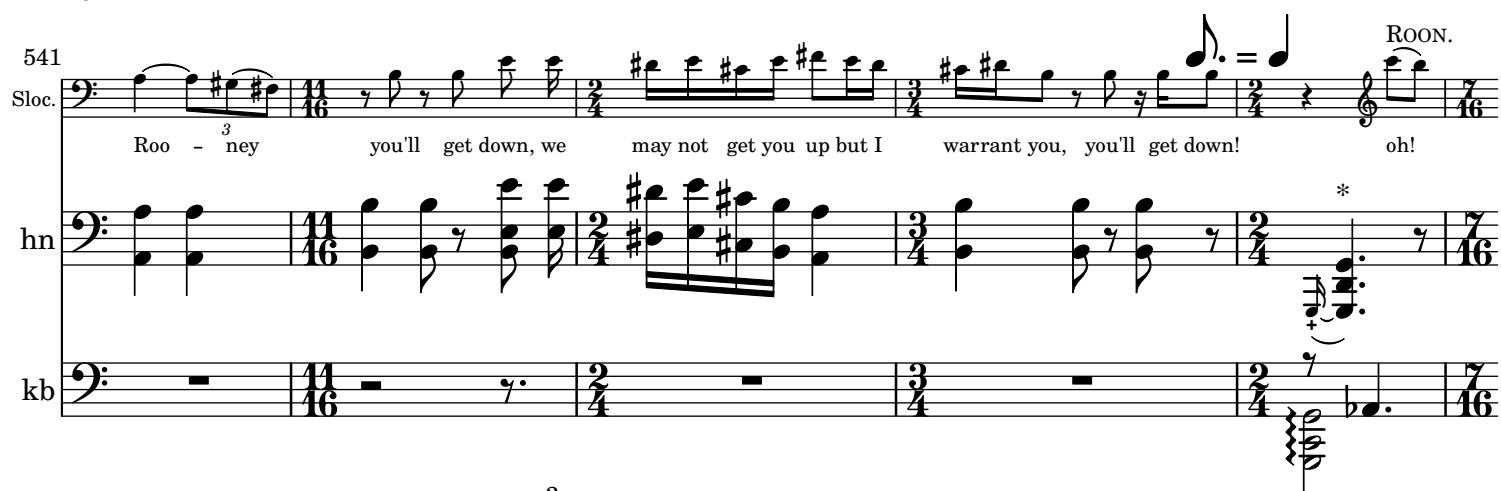
hn

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

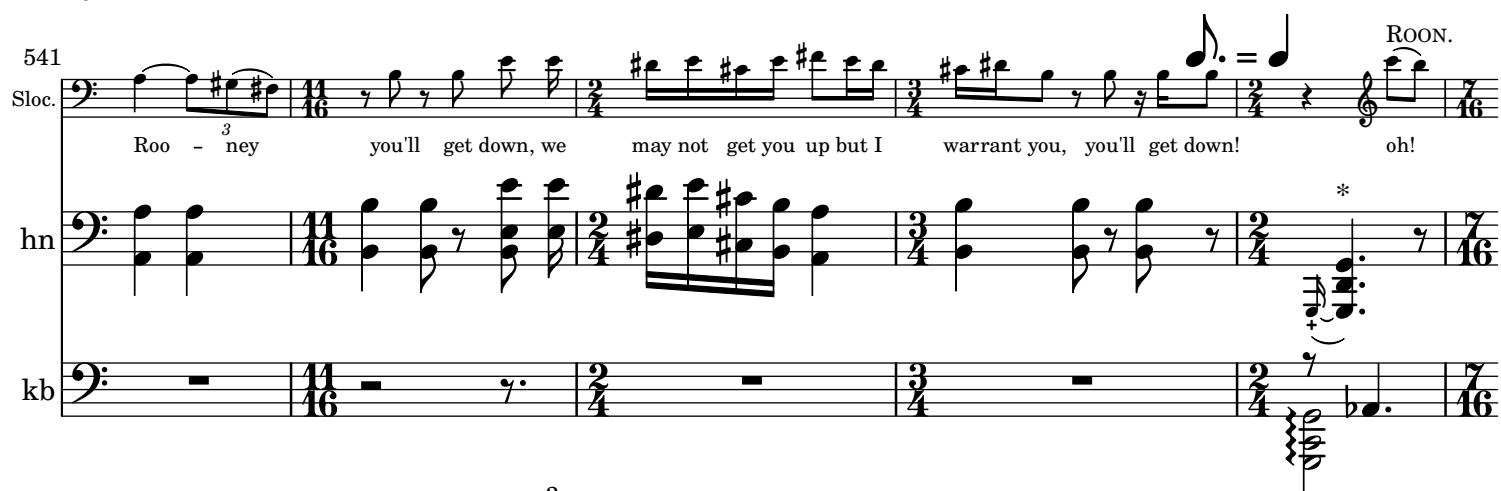
SLOC

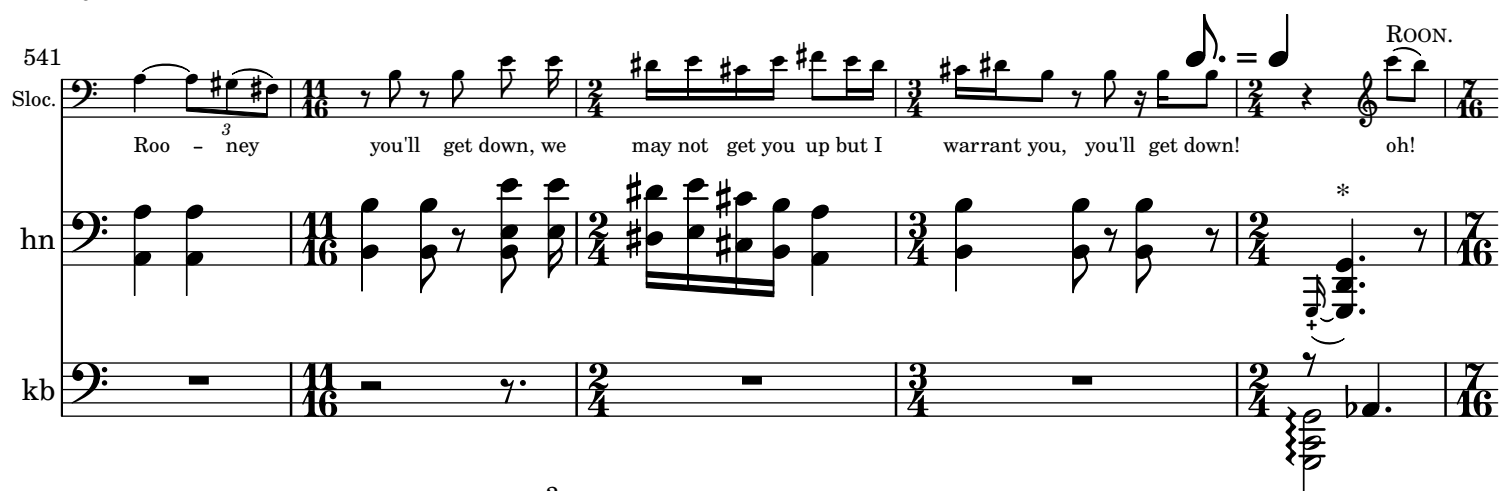
VN mutes

HN

541
Sloc. 

Roo - ney you'll get down, we may not get you up but I warrant you, you'll get down! oh! ROON.

hn 

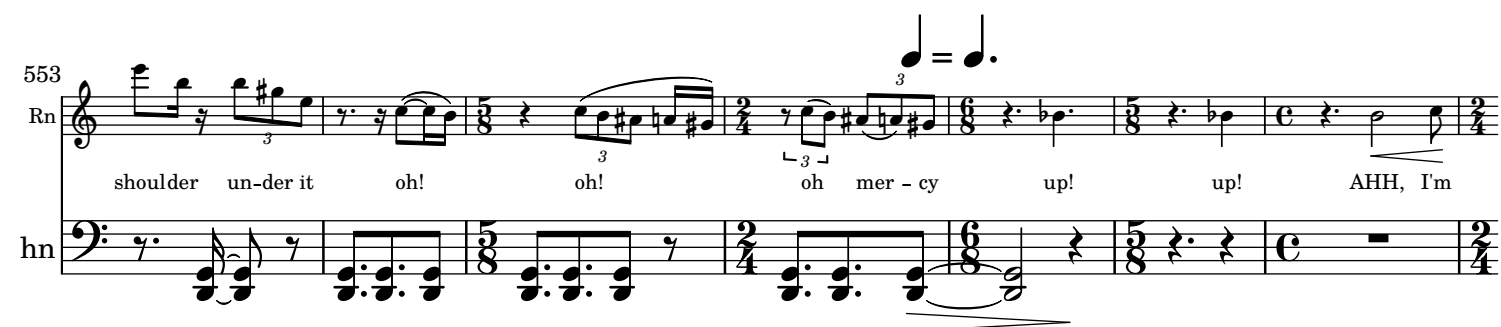
kb 

546
Rn 

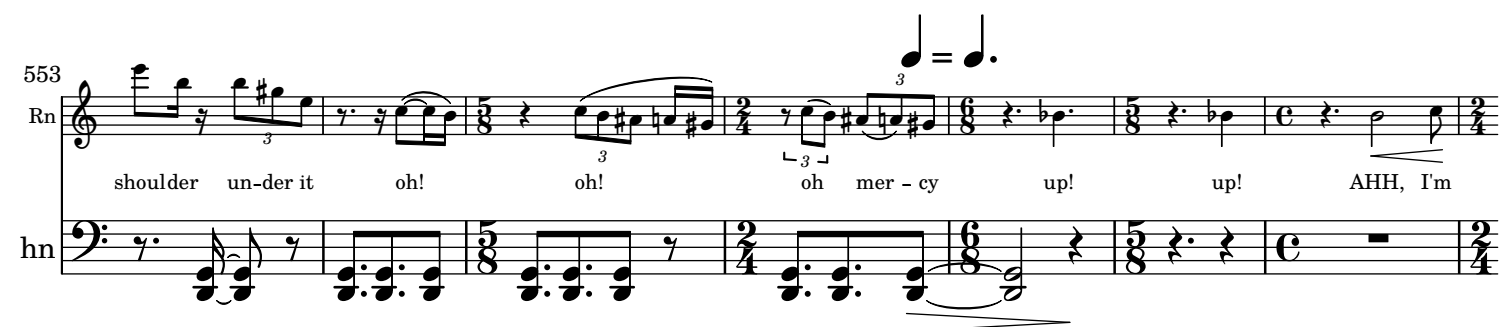
lo-wer don't be a-fraid! We're past the age where... There! now! get your

hn 

kb 

553
Rn 

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

hn 

560
Rn 

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

hn 

bn 

566
Rn 

frock! what will Dan say when he sees me! Has he then re-covered his sight? no, I mean when he

bn 

572 **poco piu** **slower**

Rn knows, What would Dan say when he sees the hole? what are you doing Mis-ter Slo - cum?

bn HN

578 (gagaku) **SLOC** **still** **brisk**
ROON.

Rn ga-zing straigh befor me through the windshield out at the void... Start her

kb *p* *mf*

583 **SLOC** **rit**

Rn up I beseech you and let us be off. This is aw-ful... last Sun-day she ran like a dream and now she is

hn VN mute *p*

kb

589 **a tempo**
checkRhythm

Sloc. dead. That's what you get for a good deed per-haps if I were to choke her She was getting too much air!

vn BN

597 **ROON.** **VN squeal**

Sloc. mind the hen! oh Mother you've squashed her drive on, drive on! what a death!

bn

kb

607

Rn

one minute picking ha-ppy at the dung in the road in the sun with now and then a dust bath and then

HN
stopped

hn

kb

613

Rn

bang! all her troubles o-ver all the hatching and the lay - ing just one great squawk and then

hn

620

Rn

peace they would have slit her weasand in any case... here we are let me out. what are you up to now Mister

hn

kb

VN

s.p.

f

627

Rn

Slocum we are at a standstill all danger is past and you blow your horn! now if instead of blowing it

633

Rn

now, you had blown it at that poor unfor-tunate will you come here, Tommy, and help this la - dy out, she's

vn

SLOC

BN

637

Sloc.

stuck. open the door and ease her out certainly Sir. Nice day for the ra - ces

bn

VN

TOM