

Legend

PERC

crash

gong1

snare drum

bass drum

triangle

piatti

gong2

tam tam

voice

ROON.

CHR

ROON.

slower (5:6)

CHR

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

percussion

PERC

cart

Foley

8

Chr

ROON.

rit

CHR

ROON.

rural sounds

CHR

rural sounds

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

perc

VB

slow and stop

wind

Fol.

14

Chr

ROON.

molt rit

CHR

a tempo

ra - ces per - haps it is, but will it hold up? will it hold up? I suppose you wouldn't be in need

tym

PERC

lg. gong

perc

20

ROON.

* tEE?

CHR

ROON.

hist! surely to good-ness that couldn't be the bell up mail I hear al-rea-dy damn the mail oh thank God for that, I

Rn

perc

28

Rn

tym

perc

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

CHR

rit

36

Chr

ROON.

CHR

ROON.

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

slower

snares off

42

Chr

CHR

piu mosso

ROON.

3 rit

tempo 4:5

yes ma'am do you find an-ything bi - zarre about my way of speaking I do not mean the voice no! I mean the words... I use

52

Rn

none but the simplest words I think and yet I sometimes find my way of speaking ve-ry bi - zarre mer-cy what was

60

Rn

CHR

ROON.

that?! Ne-ver mind her maam, she's very fresh in ner - self today dung! what would we want with dung. at our time of

tym

66

Rn

rit...

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

72

Rn

CHR

ROON.

poco piu (6:5)

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

tym

perc

112

Rn

f no! no! *mp* sigh out a (something something) tale of things done long a - go and ill done *f* how can I go on?

crash

perc

120

Rn

mp I cannot oh let me just flop down flat on the road like a big fat jelly out of a bowl and ne-ver move a -

rit.

5

3

128

Rn

gain! a great big slop, thick with grit and dust and flies, they would have to scoop me up with a sho-vel. Hea-vens there is that...

135

Rn

'up mail' a-gain. What will become of me? oh I am just a hys-ter-i - cal old hag, I know

tym

bell

crunch

Fol.

144

Rn

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

tym

perc

p

151

Rn

Min - nie lit-tle Min-nie love, love is all I asked, a lit-tle love dai - ly twice dai - ly fif - ty years

tym

158

Rn

of twice dai - ly love like a Pa - ris horse butchers reg - u - lar what nor - mal wom-an wants a -

tym

165

Rn

ffec - tion a kiss in the eve - ning by the ear and a - no ther one at mor-ning, peck, peck, 'till you grow whiskers on you.

CHIMES

perc

172

Rn

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

Fol.

A $\text{♩} = 60$

180

Rn

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

Fol.

187

Rn

ROON. 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

TYL

195

Tyl.

bell Misses Roo - ney the moment I spot - ed you I started tin-ke - ing my bell now don't you de ny it your bell is one thing

bicycle-bell

Fol.

ROON.

202

Rn

and you are a-nother what news of your dau-ghter fair fair they removed every thing the whole er... bag of tricks now I am

TYL

211

Tyl.

grandchildless gracious how you wobble! Dismount for mercy's sake or ride on. per-haps... if I...

PERC

tym

chm

220

Tyl.

RoON.

were to place... my hand gent-ly on your shoulder Miss-es Rooney how would that be, would you permit that? no, Mister Roo - ney Mister

tym

perc

VB

228

Rn

molto rit.

Tyler I mean. I am tired of light old hands on my shoulders and other useless places sick and tired of them

perc

235

Rn

heavens! here comes Con-ne-ly's van!

perc

pp

van-clattering

Fol.

vb

VB

CROTALES

ppp

243

Rn

are you all right Mis-ter Ty - ler? where is he? aah, there you are!

decresc.

250

Rn

TYL

ROON.

That was a na - row scrape... I a-lit in the nick of time! It is su - i-cide to be a - broad but what is it to be at

perc

vibes

257

Rn

home? a lin-ger-ing dis-so-lution. now we are white with dust from head to foot, I beg your pardon no-thing Mises Roo-ney

tym

perc

Fol.

p *p* [light-cue: dust]

265

Rn

no-thing. I was only cur-sing un-der my breath, God and man! under my breath and the wet Sat-urday af-ter-noon of my con-ception

tym

perc

f *p* *f* *p*

274

Rn

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

tym

perc

f *p* *f* *p*

283

Rn

rim oh what a shame! now if it were the front, I would not so much mind, but the

perc

ROON. TYL

289

Tyl

back the back the chain the grease the brakes the gear no it is too much. vibes

perc

Fol.

poco piu

drag creak

8
294

Rn. ROON.

are we al - read - y late? I have not the cour - age to look at my watch late? I on my

tym

perc

Fol.

3

TYL

BELLS

300

Tyl.

bi - cycle as I rolled a - long was al - read - y late now there - for we are dou - bly late tre - bly quadru - ped - ly late

tym

perc

bells

3

308

Tyl.

would I had shot by you with - out - a word who are you go - ing to meet? Har - dy We used to

tym

Fol.

ROON.

TYL

p

316

Tyl.

climb to - get - her I saved his life once I have not for got - ten it let us halt a mo - ment and this vile dust fall back upon the

Fol.

rit.

rit.

324

Tyl.

vile - er worms what sky!, what light ah in spite of all it is a blessed thing to be a -

perc

Fol.

birds

cow

rit.

3

60

TYL Still... Faster!

3

3

3

332
Tyl.
live in such weather, and out of hos-pital. A - live? Well half ali - ve shall we say. Speak for your-self, I am not half a - live nor

338
Rn
an - y-thing aproaching it what are we standing here for? this dust will not settle in our time, and when it does, some
perc
bell

345
Rn
great, whirring machine will come and blow it all sky - high a - gain. Well, shall we be getting a long in that case? No
perc

351
Tyl.
Come Miss -es Rooney... go, Mister Ty-ler, go on and leave me lis-ten-ing to the coo-ing of the ringdoves
perc
doves
Fol.

357
Rn
if you see my old blind Dan tell him I was on my way to meet him when it all came ov-er me a -

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 -

372
Rn
gain and she simply went back home straight back home. Come, Misses Roo - ney come. The mail has not yet gone up, just take my

381 Tyl. *rit.* ROON. *4 2*
 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-

388 Rn. *3 8 3* TYL *rit.*
 pect for mi --se --ry? Min - nie lit-tle Min - nie Come, Misses Roo - ney come. The mail has not yet gone

396 Tyl. *8 rit.*
 up, just take my free arm, and we'll be there with time and to spare Misses Roo - ney come. The

403 Tyl. *8 rit.* *3* *rit.*
 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 Tyl. ROON. *3 f* *3 5*
 mail... Will you get a - long with you Mis-ter Roo-ney Mister Tyler I mean will you get a-long with you now and cease mo-
 tym *3 2 6 2*
 perc *3 2 6 2*

416 Rn. *2 10 6 9 6 3*
 lest-ing me what kind of a country is it where a woman can't cry her eyes out in the highways and byways without
 tym *2 10 6 9 6 3*
 perc *2 10 6 9 6 3* med

421 Rn. *3 3 2 1 6 6 3 4*
 be-ing mo - lest-ed by re - ti red bill bro-kers! heavens you're not going to ride her flat! you'll tear your tubes to rib-bons
 tym *3 3 2 1 6 6 3 4*
 Fol. *3 3 2 1 6 6 3 4* bicycle

428 Rn Fol. cooing p $\text{ve - nus birds, coo - ing in the night all the long summer long}$

Rn Fol. cooing p $\text{ve - nus birds, coo - ing in the night all the long summer long}$

436 Rn Fol. $\text{O! cur-sed cor-set if I could on-ly let it out, without in-decent ex - posure. Mister Tyler, Mister Tyler! come}$

Rn Fol. $\text{O! cur-sed cor-set if I could on-ly let it out, without in-decent ex - posure. Mister Tyler, Mister Tyler! come}$

443 Rn Fol. $\text{back and unlace me be hind the hedge! What's wrong with me? what's wrong with me? Never tran-quil, seething out of my dir-ty old}$

Rn Fol. $\text{back and unlace me be hind the hedge! What's wrong with me? what's wrong with me? Never tran-quil, seething out of my dir-ty old}$

449 Rn Fol. $\text{pelt, out of my skull! Oh to be in atoms in atoms AT-OMS! Je-sus... je-sus...}$

Rn Fol. $\text{pelt, out of my skull! Oh to be in atoms in atoms AT-OMS! Je-sus... je-sus...}$

457 Rn Fol. engine-celli $\text{is a-nything wrong Misses Roo - ney you are bent all dou-ble}$

Rn Fol. engine-celli $\text{is a-nything wrong Misses Roo - ney you are bent all dou-ble}$

465 Rn Fol. $\text{have you a pain in your stomach? Well if it is-n't my old ad - mirer the clerk of the course in his lim-ou-sine May I offer you a}$

Rn Fol. $\text{have you a pain in your stomach? Well if it is-n't my old ad - mirer the clerk of the course in his lim-ou-sine May I offer you a}$

473
Sloc. *ROON.* *SLOC*

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

482
Sloc. *rit.* *ROON.* *5*

comf'torble we 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
Rn *SLOC* *ROON.*

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? Oh, that would be hea-

tym

perc *vibes* *13¹*

Fol. *MOTOR*

496
Rn *4* *4* *3* *5*

- ven-ly, Mister Slo - cum, sim-ply hea - ven-ly. but can I e-ver get up? You look ve-ry high off the ground today

tym

perc *13^L* *3*

503
Rn *5* *3* *3* *3*

these new ba-lloon tires I suppose does this roof ne-ver come off? No? no. I'll never do it. You'll have to come

512
Rn *3* *SLOC*

down Mister Slo - cum and help me from the rear! What was that? This was all your sug-gestion, drive on, drive on. I'm

tym

perc *vibes*

518
Sloc.

coming Miss es Rooney, I'm coming, give me time, I'm as stiff as your - self stiff! well I like that! and me hea-ving all

525
Rn

o-ver back and 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!

perc

Fol.

push

532
Rn

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

tym

perc

Fol.

pull

541
Sloc.

Roo - ney you'll get down, we may not get you up but I war-rant you, you'll get down! oh! lo-ner don't be a-

perc

548
Rn

fraid! We're past the age where... There! now! get your shoulder un-der it oh!

tym

perc

Fol.

med

CHIMES

555

Rn

oh! oh mer - cy up! up! AAM I'm in my

perc

Fol.

ch

DOOR

561

Rn

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

perc

Fol.

VIBES

DOOR

STARTER

568

Rn

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

perc

SLOC

ROON.

poco piu

574

Rn

sees the hole? what are you doing Mis-ter Slo - cum? ga-zing straigh be for me through the windshield

perc

slower (gagaku)

SLOC

japanese block

581

Sloc.

out at the void... Start her up I beseech you and let us be off. This is aw-ful... last Sun-day she ran like a

perc

still

brisk ROON.

SLOC

587 rit a tempo

Sloc. 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!

tym

perc

Fol. starter

597

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

tym tempo ad lib - accel

perc motor squeal squawk-thump

Fol.

605

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

Fol. MOTOR

613

Rn bang! all her troubles o-ver all the hatching and the lay-ing just one great squawk and then peace they would have

perc VIBES CROTALES

Fol.

621

Rn

4

rit.

4

slit her weasand in a-ny case... here we are let me out. what are you up to now Mis-ter Slo-cum we are at a

tym

perc

Fol.

HORN

628

Rn

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

634

Rn

SLOC

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

tym

perc

639

omm.

TOM

ROON.

certainly Sir. Nice day for the ra - ces who do you fan-cy don't mind me! Don't take a - ny

tym

perc

644

Rn

3

3

SLOC

TOM

no-tice of me. I do not ex - ist the fact is well known Do as you're told Tommy for goodness sake Yes - sir

tym

perc

CROTALES

650

RoON.

now, Misses Roo - ney... wait! Tommy, wait! don't bustle me let me just wheel round and get my feet to the ground

rainsheet

CROTALES

VB

(b.d.)

656

little faster

now! watch your feather ma'am ea - sy now, ea - sy Wait for gods sake.

PERC

CHIMES

rain sheet

VB

Tom

RoON.

662

You'll have me be - head-ed! Crouch down Misses Rooney, crouch down and get your head in to the open! Crouch

trash

VB

Tom

RoON.

668

Rn

heavy

TOM

SLOC

TOM

down at my time of life this is lu-na - cy press her down (grunt) (grunt)

tym

perc

crash

VB

CHIMES

674

SLOC

TOM

SLOC TOM ROON.

TOM

ROON.

(grunt) (grunt) (grunt) (grunt) mer - de now! She's coming! Straighten up now there am I

tym

perc

ch

VB

VB

3

D

680

Rn

BARR

TOM

in? Tom - my? Tom - my? where the hell are you? You wouldn't have something for the La - dies' plate sir? I was given Flash

tym

perc

VIBES

CHIMES

mp

typ

p

typ

per

C

714 Rn 
 nough, Mis-ter Bar-rell, would I were still in bed, Mister Bar-rell would I were still laid up in my com-fortable bed, Mist-er Barrell. Just

719 Rn 
 wast-ing slow-ly pain less-ly a-way keeping up my strength with ar-row root and calf's foot jel-ly till in the end you

727 Rn 
 couldn't see me under the covers a-ny more than a board, oh no coughing or spitt-ing or bleeding or sweating or vomiting, just

734 Rn 
 drifting slow-ly down in-to the high-er light, and re- membering remember-ing all the silly un happi-ness as though

741 Rn 
 it had ne-ver happened... How long have you been master of this station now mister Barr-ell? don't ask me Misses Rooney, don't

tym 
 mp

749 Br 
 ask me. You stepped in-to your father's shoes, I suppose when he took them off. Poor pappy He did n't live long

tym 
 VB

perc 
 CHIMES

756 Br 
 to en-joy his rest.. I rem-em-ber him clearly. a small fer-re-ty pur-ple faced wid-ow-er, deaf as a doornail,

vb 
 CHIMES

760 Rn 
 ve-ry tes-ty and snappy I sup-pose... You'll be re-ti-ring soon your-self Mister Ba-rrell and

766

Rn

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

tym

vb

p

CROT

CHIMES

773

Rn

but, accord - ing to my watch, which is more or less right, or was, ac-cording to the eight oclock news the time is

tym

vb

VIBES

779

Rn

now... get - ing up to twelve... thir - ty six! and yet upon the other hand the up mail has not yet gone through! Or has it slipped

tym

vb

CHIMES

787

poco meno mosso

Rn

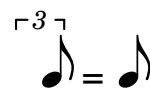
by me un - be - knownst to me for there was a time there I remember it now, I was so plunged in sor - row, I

tym

vb

VIBES

CHIMES



793

Rn

wouldn't have heard a steamrol-ler go ov-er me don't go Mister Bar-rell, Mister Bar-rell Mister Bar-rell What is it

vb

BARR

801

Br

Maam? I have my work to do... still

vb

VBS- motor on the wind is getting up the best of the day is

Fol.

ROON.

GENTLE-WIND

808

Rn

o - ver soon the rain will be-gin to fall and go on fall - ing all af - ter noon then

vb

rit

815

Rn

at eve - ning the clouds will part the setting sun will shine a moment and sink behind the trees... Mister

vb

823

Rn

Bar-rell, Mis-ter Bar-rell, Mis-ter Bar - rell! I es-trange them all! They come towards you un in - vit - ed, by-gones by - gones,

vb

831

Rn

full of kind-ness gen - u - ine ly pleased to see you a - gain look-ing so well a few simple words

vb

839

Rn

from my heart and I am all al-one once more. Miss Fitt! am I then in vis-i-ble, Miss Fitt? Is this cre-

vb

VIBES

scrape

bell

p

E♭. = 60

846

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 - tin-guish a

vb

p

852

Rn

once female form. Misses Rooney I saw you but I didn't know you. Last Sunday we worshipped to - gether. We knelt side by side at the

FITT *ROON.*

858

Rn

same al - tar drank from the same chalice have I so changed since then? Oh, but in church, misses Roo ney, in

rit *FITT*

865

Ft

church I am a-lone with my ma - ker are not you? why e-ven the pas-tor him - self, you know, when he takes up the coll-

tym

870

Ft

ection knows that it's use-less to pause before me, I simply do not see the plate, or bag, or whate - ver it is they use,

tym

p

875

Ft

how could I? Why, e-ven when all is o-ver and I go out in to the sweet fresh air, why e-ven then, for the first hour or so I

VB

vb

883

Ft

stumble in a kind of daze as you might say, o - bli-vi-ous to my co-re - li-gionists and they are ve - ry kind I must ad-

VB

vb

typ

perc

tyr

typ

I'm just not there, Misses Rooney just not real-ly there at all. I eat drink sleep, I go through the us-u-al

921

Ft

VB

vb

rit

motions but my heart is-n't in it, but heart is in none of it left to my-self, with no-one to stop me I would soon be flown

927

Ft

vb

home. So if you think I cut you just now Misses Rooney you do me an injustice All I see is a big red blur just a-nother big red

934

Ft

3

3

rit.

ROON.

3

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

942

Rn

VB

vb

3

rit.

FITT

big red blur, you have pier - cing sight, Miss Fitt, liter - al-ly pier - cing well.. is there an-ything I can do now that I'm

949

Ft

ROON.

tym

vb

here? if you could help me up the face of this cliff, I have little doubt your ma - ker would re-quite you if no - one

954

Rn

FITT

3

2

2

3

else... Now now, Miss-es Roo-ney don't put your teeth in-to me! Re - quite! I make these sac - ri-fic es for no-thing or

960

Ft

not at all! I take it you want to lean on me? I asked Mis-ter Bar-rell to give me his arm, just

rit. - - -

ROON.

♩. = ♩

vb

968

Rn

FITT

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

vb

973 ROON. FITT

Ft

is it? Your arm! a - ny arm! a hel-ping hand, for one moment Christ, what a planet.. Really! do you

tym

PERC

vb

CHIMES

mp

f

VB

982

Ft

perc

CHIMES

know what it is Miss-es Roo-ney I don't think it is wise of you to be go-ing a - bout at all! Come down here Miss Fitt, and give

ROON.

CHIMES

987 **little slower** **FITT**

Rn me your arm before I scream down the whole county. Well, I suppose it is the

tym

perc

995 **ROON.** **molto rit** **a tempo** **rit.**

Ft protestant thing to do.. Pis mires do it for one-a-no-ther I have seen slugs do it!

perc

1001 **p** **accél poco a poco**

Rn no the o - ther side if its just the same to you I'm left hand-ed on top of ev - ery - thing

tym

vb **PERC** **snare's off** **VB**

1007

Rn else! hea - vens child! you're just a bag of bones! you need building up!

1019

Rn this is worse than the Matterhorn! have you e-ver been up the Mat-terhorn? great hon - eymoon resort...

1026

Rn why don't they have a handrail? wait

1036

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

FITT **p** **(hums)** the en - cir - cle-ing gloom

1047

Rn

turn 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!

f *p* *FITT* *3* *3*

Detailed description: This is a musical score for a vocal line. It begins with a treble clef and a key signature of one flat (Bb). The melody starts on a whole note G4, followed by a dotted half note F#4, a quarter note E4, and a half note D4. The next measure contains a quarter rest, a quarter note C4, an eighth note D4, and an eighth note E4. This is followed by two measures of eighth notes: D4-E4, C4-B3, and A3-G3. The next measure has a half note F#3 and a half note E3. The key signature changes to natural (no sharps or flats) for the final section. It starts with a 3/4 time signature, followed by a whole note G4 and a half note F#4. The melody continues with a quarter note E4, a quarter note D4, and a quarter note C4. The final measure contains a quarter note B3, a quarter note A3, and a quarter note G3. Dynamics include *f* (forte) under the first 'the' and *p* (piano) under the first 'tum'. There are also markings for triplets: *FITT* *3* over the first triplet and *3* under the second triplet.