

A1

ROON. CHR ROON.

is that you Christy? it is ma'am I thought the hinney was fa - mi-liar

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

how is your poor mother? No bet-ter ma'am. Your daughter then? no worse, ma'am

11 ROON. CHR rural sounds CHR rural sounds

why do you halt? but why do I halt? nice day for the ra - ces

15 ROON. molt rit CHR a tempo

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

19 ROON. \* tEE?

wouldn't be in need hist! surely to goodness that couldn't be the

23

Rn

up mail I hear al-rea - dy damn the mail oh thank God for that, I

CHR

ROON.

3

28

Rn

could have sworn I heard it thundering down the track in the far distance

2

33

Chr

I suppose you wouldn't be in need of a small load... of dung!

CHR

rit

37

Rn

dung?! what class of dung? stydung stydung? I like your frankness Chris-ty

ROON.

CHR

ROON.

2

2

3

3

3

40

Rn

I'll ask the mas-ter. Christy? yes ma'am do you find

rit.

3

3

3

slower

CHR

piu mosso

ROON.

8vb<sup>1</sup>

44 *3 rit* tempo 4:5

Rn an-ything *3* bi - zarre about my way of speaking I do not mean the

49 *rit.*

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

54

Rn yet I sometimes find my way of speaking ve-ry bi -

59 CHR

Rn zarre mer - cy what was that?! Ne-ver mind her maam, she's ve-ry

62 Chr *ROON.* *3* *rit.*

fresh in ner - self today dung! what would we want with dung. at our time of

66 Rn *rit.*

life why are you on your feet down on the road why do you not climb up on the

70 Rn *rit...*

crest of your ma - nure, and let yourself be car-ried a - way is it that you

74 Rn *CHR* *3* *ROON.* *poco piu (6:5)* *3*

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

79 Rn *a tempo* *poco piu (6:5)* *drag*

muscle... I too should be getting along if I do not wish to arrive

83 **a tempo** *rit*

Rn late at the station. But a moment a - go she neighed and pawed the ground and

86 *roll r*

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

89

Rn well! if someone were to do that to me, I wouldn't tar-ry... how she ga-zes at me to be

93 *arr?* *poco rit* *rit.*

Rn sure with her great, moist, cleg tormented eyes! Per - haps if I were to move

98 Rn

on, down the road out of her field of vision *crack!* *f* no! no! e - nough.

102 Rn

take her by the snaffle and take her eyes away from me oh this is awful

108 Rn

What have I done to de - serve all this? *arr?* what? what? *p* so long a - go

112 Rn

*f* no! no! *mp* sigh out a (something something) tale of things done long a -

117

Rn

*rit.*

*f*

*mp*

go and ill done how can I go on? I cannot oh

The image shows a musical score for a song. The top staff is for the vocal line, labeled 'Rn' (Right Hand). It begins with a treble clef and a 2/4 time signature. The first measure has a 'rit.' (ritardando) marking and a 'go' lyric. The second measure has a 'f' (forte) marking and a 'and ill done' lyric. The third measure has a 'mp' (mezzo-piano) marking and a 'how can I go on?' lyric. The fourth measure has a '2' marking and a 'I cannot' lyric. The fifth measure has a '3' marking and an 'oh' lyric. The bottom staff is for the piano accompaniment. It begins with a treble clef and a 2/4 time signature. The first measure has a 'b' (flat) marking. The second measure has a 'f' (forte) marking. The third measure has a '2' marking. The fourth measure has a '3' marking. The fifth measure has a '4' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]


127

Rn

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

132

Rn



scoop me up with a shovel. Heavens there is that... 'up mail' again.

137 Rn

What will become of me? *f* oh I am just a hys-

142 Rn

ter-i-cal old hag, I know destroyed with sorrow and pining and gen - til - i-ty and

147 Rn

church going and fat and rheuma-tism and child-lessness Min-nie litle

152 Rn

Minnie love, love is all I asked, a little love dai - ly twice dai - ly



157

Rn

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

161

Rn

horse butchers reg - u -- lar what nor - mal woman wants a - ffec - tion a

166

Rn

kiss in the eve - ning by the ear and a - no ther one at morning, peck, peck, 'till

171

Rn

*mp* you grow whiskers on you. There is that lovely la - bur - num a -

A  $\text{♩} = 60$ 

176 Rn

- gain

181 Rn

Pardon me if I do not doff my cap, I'd fall off. De-

harps.

186 Rn

vine day for the meeting oh Mister Ty-ler you startled the life out of me

ROON.

190 Rn

sneaking up be - side me like that like a deerstalker Oh! I rang my bell Misses Roo-

TYL

196 Tyl. 
  
- ney the moment I spot - ed you I started tinkleing my bell now don't you deny

201 Tyl. 
  
it your bell is one thing and you are another what news of your dau - ghter fair

206 Tyl. 
  
fair they removed everything the whole er... bag of tricks now I am

211 Tyl. 
  
grandchild-less grac - ious how you

214  
Rn

wobble! Dismount for mercy's sake or ride on. perhaps... if I...

TYL

220  
Tyl.

were to place... my hand gently on your shoulder Misses Rooney how would

226  
Tyl.

that be, would you permit that? no, Mister Rooney Mister Tyler I mean. I am

ROON.

229  
Rn

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

molto rit.

234 Rn  tired of them heavens! here comes Connely's van!

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

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

253 Rn  su-icide to be a - broad but what is it to be at home? a lingering

259 Rn  dis-so-lution. now we are white with dust from head to foot, I beg your pardon

263 Rn

nothing Mises Roo - ney nothing. I was on-ly cur-sing un-der my breath, God and

270 Rn

man! under my breath and the wet Saturday af-ter - noon of my conception my back

275 Rn

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

282 Rn

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

287 Tyl.

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

292 Tyl. TYL ROON.

no it is too much. are we already late? I have not the

297 Rn TYL

courage to look at my watch late? I on my bi-cycle as I rolled along was already

303 Tyl.

late now therefor we are dou-bly late tre-bly quadruped-ly late would I had shot

309 Tyl. ROON. TYL

by you with - out - a word who are you going to meet? Har-dy

315 *rit.*

Tyl. We used to climb toget-her I saved his life once I have not for got-ten it

321 *rit.*

Tyl. let us halt a moment and this vile dust fall back upon the vileer worms

325  $\text{♩} = 60$  TYL Still...

Tyl. what sky!, what

328 **Faster!**  $\text{♩} = \text{♩}$

Tyl. light ah in spite of all it is a blessed thing to be a - live in such weather, and

333 ROON. TYL ROON.

Tyl. out of hos-pital. A - live? Well half ali-ve shall we say. Speak for yourself, I am not



337

Rn

half a-live nor an - ything aproaching it what are we standing here for? this

341

Rn

dust will not set-tle in our time, and when it does, some

345

Rn

great, whirr-ing machine will come and blow it all sky - high a -

348

Rn

TYL ROON. TYL tQ?

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

352 ROON. *rit.*

Rn go, Mister Tyler, go on and leave me listening to the cooing of the ringdoves

356  $\text{♩} = 60$  ROON. TD

Rn if you see my old blind Dan tell him I was

361

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

366  $\text{♩} = 100$

Rn your poor wife, she told me to tell you it all came flooding o-ver

371

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

♩ = 60  
TYL

376  
Tyl. *rit.*  
8 Come, Misses Roo - ney come. The mail has not yet gone up, just take my

8vb

381  
Tyl. *rit.*  
8 free arm, and we'll be there with time and to spare. What? whats all this then?

8vb

386  
Rn  
4 2  
16 can't you see I'm in trouble? have you no res - pect for mi --se --ry?

390  
Rn  
TYL  
8 3 3  
Min - nie little Min - nie Come, Misses Roo - ney come. The

395  
Tyl. *rit.*  
8 mail has not yet gone up, just take my free arm, and we'll be there with time and to

8vb

399 *rit.* *RoON.*

Tyl. spare Misses Roo - ney come. The

about forty now she'd be

8vb

403

Rn. I don't know fif-ty girding up her lovely lit - tle

Tyl. mail has not yet gone up, just take my free arm, and we'll

8vb

406

Rn. loins getting ready for the change... for the change...

Tyl. be there with time and to spare. Come, Misses Roo - ney come. The

8vb

411 Tyl. **ROON.**

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

414 Rn

will you get a-long with you now and cease mo - lest - ing me

417 Rn

what kind of a country is it where a woman can't cry her eyes out in the

420 Rn

highways and byways without be-ing mo - lest-ed by re - ti-red bill brokers!

Rn

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

Rn

Rn

$\text{♩} = 60$

*p* ve - nus birds, cooing in the night all the long summer long O! cursed cor-set

Rn

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

Rn

$\text{♩} = \text{♩}$

*f* Tyler, Mister Tyler! come back and unlace me be hind the hedge! What's

445 Rn

wrong with me? what's wrong with me? Never tran - quil, seething out of my dirty old

449 Rn

pelt, out of my skull! Oh to be in atoms in atoms ATOMS!

454 Rn

*p* Jesus... jesus...

461 Rn

is anything wrong Misses Rooney

464 Sloc.



484 *rit.* Sloc. ROON.

to keep her out of pain, that is the great thing Misses Rooney, is it not? Yes in-

488 Rn

deed Mister Slocum, that is the great thing, I don't know how you do it... aah! these

492 Rn SLOC ROON.

wasps! May I then offer you a lift, ma'am? Oh, that would be hea - venly, Mister

497 Rn

Slo-cum, simply hea-venly. but can I e-ver get up? You look ve-ry high off the

502

Rn

ground today these new balloon tires I suppose does this roof never come off?

Rn

The musical score is for a song with the lyrics "No? no. I'll never do it. You'll have to come down Mister Slocum". It is written in 2/4 time. The vocal line (Rn) starts with a treble clef and a key signature of one sharp (F#). The lyrics are placed below the vocal line. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The piano part includes triplet markings (three beamed eighth notes) in the first two measures. The lyrics are: "No? no. I'll never do it. You'll have to come down Mister Slocum".

515

Rn

and help me from the rear! What was that? This was all

Rn

your suggestion, drive on, drive on. I'm coming Misses Rooney, I'm

This musical score is for the song 'I'm coming Misses Rooney'. It features a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: 'your suggestion, drive on, drive on. I'm coming Misses Rooney, I'm'. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a 2/4 time signature. The piano part includes chords and single notes that complement the vocal melody.

519

loc.

com-ing, give me time, I'm as stiff as your - self stiff! well I like that!

ROON.

523 Rn SLOC

and me heaving all o-ver back and front, the dry old re-probate... Now,

528 Sloc. ROON.

how shall we do this? as if I were a bale. Don't be afraid that's the way!

532 Rn

lower wait! no, don't let go. Sup-posing I do get

538 Rn SLOC

up would I ever get down? you'll get down Misses Roo - ney you'll get down, we

543 Sloc. ROON.

may not get you up but I warrant you, you'll get down! oh! lo- wer

547 Rn

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

552 Rn

get your shoulder under it oh! oh! oh mer-cy

557 Rn

up! up! AAM I'm in my frock, you've door

562 Rn

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

566 Rn

frock! what will Dan say when he sees me! Has he then re-covered his

door starter

SLOC

571 Sloc.

sign? no, I mean when he knows, What would Dan say when he

ROON. poco piu

574 Rn

sees the hole? what are you doing Mister Slo - cum?

starter

slower (gagaku)

579 Sloc.

ga - zing straigh be-for me through the wind-shield out at the

SLOC

582 **still** **brisk** **ROON.** **SLOC**

Sloc. void... Start her up I beseech you and let us be off. This is awful... *p* last

585 **rit** **a tempo** **checkRhythm**

Sloc. Sun-day she ran like a dream and now she is dead. That's what you get for a good deed

591 **starter** **motor** **grinding**

Sloc. perhaps if I were to choke her She was getting too much air!

597 **ROON.** **squeal** **squawk**

Sloc. mind the hen! oh Mother you've

602

Rn

squashed her drive on, drive on! what a death! one minute

608

Rn

picking ha-ppy at the dung in the road in the sun with now and then a

612

Rn

dust bath and then bang! all her trou-bles o - ver

615

Rn

all the hatching and the lay - ing just one great squawk and then

620

Rn

peace they would have slit her weasand in a-ny case... here we

32

623

rit.

Rn

are let me out. what are you up to now Mis-ter

627

Rn

Slocum we are at a standstill all danger is past and you blow your horn!

632

Rn

now if instead of blowing it now, you had blown it at that poor unfor-tunate

635

Sloc.

SLOC

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

638

Sloc.

TOM

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



641 mm. ROON.  $\text{♩} = \text{♩}$ .

who do you fancy don't mind me! Don't take a - ny no-tice of me.

645 Rn SLOC  $\text{♩} = \text{♩}$ .

I do not ex - ist the fact is well known Do as you're told Tommy

648 Sloc. ROON.  $\text{♩} = \text{♩}$ .

for goodness sake Yessir now, Misses Roo - ney... wait! Tommy,

*ff* *mp*

652 Rn

wait! don't bustle me let me just wheel round and get my feet to the ground

656 Rn. **little faster**  
TOM

now! watch your feather ma'am ea - sy now,

*ff*

660 mm. ROON. TOM

ea - sy Wait for gods sake. You'll have me be - head - ed! Crouch

664 mm. ROON.

down Misses Rooney, crouch down and get your head into the open! Crouch

668 Rn. TOM

down at my time of life this is luna-cy press her down

673 **heavy**  
Sloc. SLOC TOM SLOC TOM SLOC TOM ROON. TOM

(grunt) (grunt) (grunt) (grunt) (grunt) (grunt) mer - de now! She's

677 **default**  
mm. ROON. BARR

coming! Straighten up now there am I in? Tommy? Tom - my? where the hell

683 **TOM**  
Br

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

686 **SLOC** **BARR**

Harry Flash Harry! that carthorse Tommy! Blast your bleeding bloody

<sup>3</sup>  

690

Br

oh, Misses Roo-ney who was

695

Br

that cruci-fying his gear box Tommy TOM Old Cissy Slocum ROON. Cis-sy Slocum!

699

Rn

That's a nice way to re - fer to your el-ders Ci-ssy Slocum! and you an or-phan

703

Rn

BARR

What are you do-ing strava-ging down here on the pub - lic road? This is no

707

Br

place for you at all! Get up there on the platform now, and whip out the truck

710 **BARR** **ROON**

Br nice to see you up and a bout again you were laid up there a long time not long e-

714

Rn nough, Mis-ter Bar-rell, would I were still in bed, Mister Bar-rell

717  $\text{♩} = 60$

Rn would I were still laid up in my comfortable bed, Mister Barrell. Just wasting

720

Rn slow - ly pain less-ly a - way keeping up my strength with

724

Rn arrowroot and calf's foot jelly till in the end you couldn't see me under the covers any

729 Rn 
  
more than a board, oh no coughing or spitting or bleeding or sweating or

733 Rn 
  
vomiting, just drift-ing slow - ly down in-to the high-er light, and re-

738 Rn 
  
member-ing remember-ing all the silly un happiness as though

741 Rn 
  
it had ne - ver happened... How long have you been master of this sta-tion

746 Rn 
  
now mister Barr - ell? don't ask me Misses Rooney, don't ask me. You

750 Rn

stepped in-to your father's shoes, I suppose when he took them off. Poor pappy

BARR

3

3

755 Br

He didn't live long to enjoy his rest.. I rem-em-ber him clearly. a

ROON.

3

3

758 Rn

small fer-re-ty purple faced wid-ow - wer, deaf as a doornail, ve-ry

3

2

2

2

761 Rn

testy and snappy I sup - pose... You'll be re - tiring soon your-

765 Rn

self Mister Ba-rrell and growing your ro - ses did I understand you to

769 Rn

say, the twelve thir-ty will soon be u - pon - us? Those were my words

773 Rn

but, accord - ing to my watch, which is more or less right, or was, according to the

777 Rn

eight oclock news the time is now... geting up to twelve...

781 Rn

thir-ty six! and yet upon the other hand the up mail has not yet gone



786 *poco meno mosso meno*

Rn through! Or has it slipped by me un-be - knownst to me for there was a

790

Rn time there I remember it now, I was so plunged in sor - row, I wouldn't have heard a

794

Rn steamrol-ler go ov-er me don't go Mister Barrell, Mister Bar - rell Mister

800

Rn Bar - rell What is it Maam? I have my work to do... still ROON.

805

Rn wind is getting up the best of the day is o-ver soon the rain

Rn

will begin to fall and go on falling all after noon then

rit

Rn

at eve-ning the clouds will part the setting sun will

Rn

shine a moment and sink behind the trees... Mister Barrell, Mister Barrell, Mister

Rn

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

Rn

full of kindness gen-u-inely pleased to see you a - gain looking so well a

837 Rn 
 few simple words from my heart and I am all al-one once more. Miss

844 Rn 
 Fitt! am I then invisible, Miss Fitt? Is this cre - tonne so becoming to me that I merge

848 Rn 
 into the masonry? that's right. Look close - ly and you will final-ly dis - tinguish a

852 Rn 
 once female form. Misses Rooney I saw you but I didn't know you. Last

856 Rn

Sunday we worshipped to - gether. We knelt side by side at the same al - tar

859 Rn

drank from the same chalice have I so changed since then? Oh, but in

864 Ft

church, misses Rooney, in church I am a-lone with my ma-ker are not you? why

868 Ft

even the pastor him - self, you know, when he takes up the coll - ection knows that it's

871 Ft

poco piu

use-less to pause before me, I simply do not see the plate, or bag, or whate-

874 *slower* *a tempo*

Ft - ver it is they use, how could I? Why, even when all is over and I go out in to the

879

Ft sweet fresh air, why even then, for the first hour or so I stumble in a kind of

884

Ft daze as you might say, o - blivious to my co-re - ligious and they are ve - ry

888

Ft kind I must ad-mit the vast ma - jo - ri - ty ve - ry kind and un - der - stand - ing, they know me

893 *mf* *mp* *mf*

Ft now and take no um - brage there she goes, they say, there goes The Dark Miss

900  
Ft

Fitt, a - lone with her ma-ker take no notice of her. and they step down off the

904  
Ft

path to avoid my running in to them. Ah yes, I am dis - trait very dis-

908  
Ft

trait even on weekdays ask mother if you do not be lieve me 'Hettie', she

911  
Ft

sais when I start eat - ing my doi - ly in - stead of the thin bread and but - ter,

*p*

913  
Ft

'Hettie', how can you be so dis - trait? I believe the truth is I'm just not

916 Ft

there, Misses Rooney just not really there at all. I eat drink sleep, I

920 Ft

go through the us-u-al motions but my heart isn't in it, but heart is in none of it

924 Ft

left to my-self, with no-one to stop me I would soon be flown home. So if you think I

*p*

928 Ft

cut you just now Misses Rooney you do me an injustice All I see is a big red blur

*p*

932 Ft *just another big red blur. Is something a - miss, Misses Rooney you don't seem*

938 Ft *nor - mal some how so bowed and bent? Maddey Rooney nee Dunne the*

942 Rn *big red blur, you have pier - cing sight, Miss Fitt, liter - ally pier - cing*

946 Ft *well.. is there any-thing I can do now that I'm here? if you could help me up the*

950 Rn *face of this cliff, I have little doubt your ma-ker would requite you if no-one*



954 **FITT**

Rn

else... Now now, Misses Rooney don't put your teeth into me! Re - quite! I make these

958

Ft

sac-ri-fices for no - thing or not at all! I take it you want to

963 **ROON.**

Ft

lean on me? I asked Mister Bar - rell to give me his arm, just

968 **FITT**

Rn

give me his arm! he turned on his heels and strode a - way... Is it my arm you

971 **ROON.**

Ft

want then? is it my arm you want? or what is it? Your arm! a - ny

976 Rn

arm! <sup>16<sup>th</sup></sup> a helping hand, for one moment Christ, what a planet.. Really! do you

FITT

982 Ft

know what it is Misses Roo - ney I don't think it is wise of you to be going a - bout at

985 Ft

all! Come down here Miss Fitt, and give me your arm before I

ROON.

little slower

989 Rn

scream down the whole county.

993 Rn *FITT*

Well, I suppose it is the protestant thing to do..

997 Rn *ROON.*

Pismires do it for oneanother I have seen slugs do it!

*molto rit* *a tempo rit...*

1001 Rn

no the o-ther side if its just the same to you I'm left

1005 Rn *accel poco a poco*

handed on top of everything else!

52

1012

Rn

heavens child! you're just a bag of bones! you need building up!

This system contains measures 52 to 1012. The vocal line (Rn) features a triplet of eighth notes on 'heavens child!' and a triplet of eighth notes on 'bones!'. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The system ends with a trill on the final note.

1018

Rn

this is worse than the Matterhorn! have you ever been up the

This system contains measures 1018 to 1022. The vocal line (Rn) continues the melody. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

1022

Rn

Matterhorn? great honeymoon resort...

This system contains measures 1022 to 1026. The vocal line (Rn) includes a triplet of eighth notes on 'great' and a triplet of eighth notes on 'resort...'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

1026

Rn

why don't they have a handrail?

This system contains measures 1026 to 1031. The vocal line (Rn) includes a triplet of eighth notes on 'handrail?'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

1031

Rn

wait

This system contains measures 1031 to 1035. The vocal line (Rn) includes a triplet of eighth notes on 'wait'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

1036

Rn

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

1043

Ft (hums)

Rn

*p* the en - cir-cleing gloom turn turn me on *f* the night is

1051

Rn

*p* dark and I am far from home tum tum stop it Misses Rooney stop it or I'll drop you!