

## A2

(♩ = 80)      pizz      **Forward** (♩ = 100)

**V** CB

voice

Oh Dan there you are where in the world were you

7      **cb**      **VN**      CB pizz

**Dan** DAN ROON. DAN ROON. DAN

Maddy Where were you all this time in the mens kiss me! kiss you? in the station? on the platform befor the boy!

13      **cb**      **VN**

**Dan** ROON. JERRY ROON. 4

have you taken leave of your sen - ses? Jer - ry wouldn't mind would you Jer-ry? no Maam what news of your

17      **vn**      **Rn**      JERRY ROON. JERRY DAN check MM

fa - ther they took him a - way then you are all alone? yes ma'am why are you

23      **vn**      **Dan**      ROON. DAN

here? you did not no - ti - fy me I wan-ted to give you a sur-prise for your birth day My birth-day?

30      **bn**      **Rn**      BN CB pizz DAN

you have not for - got-ten it? I wished you your hap - py re - turns in the bathroom I didn't

36

cb

8

BN

CB

Dan

ROON.

DAN

ROON.

hear you But I gave you a tie! you have it on! What age am I now? Ne-ver mind

43

cb

8

VN

DAN

ROON.

Rn

3

rit.

that come! why did you not cancel the boy? now we shall have to give him a pen-ny I for-got. I had

48

cb

8

poco accel (♩ = 63)

VN

Rn

2

2

3

rit.

TODO double time

such a time getting here such hor-rid nas-ty people be nice to me Dan, be nice to me to-day

55

vn

♩ = 100

pizz

pizz

arc

BN

DAN

ROON.

give the boy a pen-ny here are two half-pennies Jerry buy yourself a nice gob stopper

61

bn

♩ = 50

CB

pizz

JERRY

DAN check

JERRY

DAN

yes ma'am come for me Wednesday if I am still a-live Yessir we could have saved

68 BN  $B = 60$

bn

Dan

six pence. We have saved five pence. But at what price are you not well? once and for all do not ask me to

74 CB  $\text{pizz}$   $\text{walking } (\text{half note} = 60)$   $\text{half note} = 40$

cb

Dan

move and speak at the same time I shall not say this in this life again! Are you not... Let me get this

81 VN **forward** *tr*

cb

Dan

preceice over put your arms around me have you been drinking a - gain? you are qui-ve - ring like a blanc-

87 BN VN **slower**  $(\text{half note} = 60)$  *mutes*

bn

Dan

mange! are you in a con-di - tion to lead me? We shall fall in - to the ditch! Oh Dan it will be like old times!

91 CB **(faster)**  $(\text{half note} = 90)$  *pizz*

cb

Dan

pull yourself to - gether or I shall send Tom-my for the cab. then in-stead of having saved six-pence no

96 BN VN

cb

Dan

fivence we would have saved two and three less six one and no plus one-- and no plus three one and nine and one



145

cb

BN

8

3

tr

Dan

five there are three or four or seven or six and when I fin-al-ly remember there are seven there are five or six

[illegible]

156

Andante (♩ = 80)

cb

8

16

8

2/4

7/16

5/8

2/4

Rn

ROON.

3

DAN

ROON.

Do not ask me to count not now... not count? one of the great pleasures of life. Not steps Dan

162

cb

Rn

8

rit.

3

3

3

3

please! I always get them wrong then you might fall down on your wound and I would have that on top of my ma - nure heap on top of

168

cb

8

3

BN

Rn

3

DAN

ROON.

every - thing else, no just cling to me and all will be well well?! that is what she calls well we are down and

176 CB  $\text{♩} = \text{♩.}$

bn  $\text{8}$   $\text{p}$

Rn DAN

lit - tle the worse that was a real donkey his father and mother were donkeys do you know what it

182 cb *8* *3* *100* *C* *3* *3*

Dan *3* *3* *ROON.* *DAN*

is? I think I will re-tire re - tire and stay at home on your grant? Ne-ver trudge this cursed

189 cb *8* *poc.ac. VN* *poc.ac. CB* *pizz* *3*

Dan *rit...* *3* *3*

road again climb these hellish stairs for the last time stay at home on the remnants of my bot-tom counting the

195 cb *8* *arc* *3* *f* *BN*

Dan *rit...* *3* *ROON.*

days- to the next meal... the ve - ry though puts life in me hurry, be - fore it dies! Now

202 bn *8* *CB*

Rn *3* *3* *3* *DAN (gasp)*

mind here is the path up! well done! now we are in safety and a straight run home. A straight run!

209 cb *8* *3* *90* *pizz*

Dan *(gasp)* *(gasp)* *ROON.* *rit...*

she calls that a straight run Hush! do not speak as you go a-long you know it is not good for your coro-nary. just

216 vn *8* *VN mutes* *CB* *arc*

Rn *3*

con - centrate on put-ting one foot before the next or whate-ver the expression is...

221 cb  $\text{♩} = 80$   $\text{rit. poco a poco}$

Rn

that's the way now we are do-ing nice-ly heavens! I knew there was something! With all the ex-

227 cb  $\text{♩} = 60$  drag

Rn DAN ROON.  $\text{p}$

citement I for got! Good God But you must know Dan of course you were on it whatever happened? Tell me?

233 cb

Dan DAN ROON. DAN

I have never known an - y thing to hap-pen But you must... all this starting and stopping again is de-vi-ish

239 cb  $\text{♩} = 150$

Dan smooth these MMs *molto rit.*

de-vi-ish you get a lit-le way on you and be - gin to be car-ried a - long when sud-den-ly you stop

246 cb

Dan rush

short two hundred pounds of un heal-ty flesh what po-sessed you to come out at all let go of me!

252 cb pizz BN

Rn ROON. transpose up min3

no, I must know! we won't leave until you tell me! thir-ty miutes late? on a fifteen minute run? its un-

257 

262 

267 

276 

285 

291 



**slow and broad** (♩ = 33)

298 **CB**  $\text{♩} = 70$

bn  $\text{♩} = 70$

Dan

tacked the boy poor Jer-ry! what restrained me then? not fear of man! shall we go on backwards now a lit-le

305 **VN**  $\text{♩} = \text{♩}$  **mutes**  $\text{♩} = \text{♩}$

vn **p**

Rn **ROON.** **DAN** **p.meno** **rit...**

Backwards? or you backwards and I forwards the perfect pair, like Dante's damned with their heads arsey versey our

311 **CB**

cb

Dan **ROON.** **DAN**

tears will wa-ter our bo - toms what is the matter Dan? are you not well? Well! have you ev - er

**march**

318  $\text{♩} = \text{♩}$

cb **f**

Dan

known me to be well? the day you met me I should have been in bed. the day you proposed to me the doctors gave me

**rush**

327  $\text{♩} = \text{♩}$

cb

Dan

up! You knew that did you not? The night you mar - ried me they came for me with an ambulance

334 **little slower** **slower** **VN** **a tempo**

cb **p**

Dan

you have not forgotten that I suppose No! I can not be said to be well but I am no worse... in fact I am better than I

340 **CB**  $\text{♩} = \text{♩}$  **pizz**  $\text{♩} = \text{♩}$

vn

Dan

was! the loss of my sight was a great fil - lip if I could go deaf and dumb I might pant on to reach a hundred

Still (♩ = 40)

VN

347

cb

8

Dan

3

ROON.

or have I done so? am I a hundred today? Am I a - hundred Maddy? all is still... no li-ving soul in sight

355

vn

CB

8

Rn

3

rit..

there is noone to ask. The world is feeding the wind bare-ly moves the leaves and the birds are tired

363

cb

8

Rn

2

woof

singing the cows and sheep ru mi-nate in silence the dogs are hushed and the hens sprawl torpid in the

371

cb

8

F

Rn

DAN

dust we are a - lone there is no-one to ask we set out in the tick of time, I can vouch for that

378

cb

8

Rn

ROON.

DAN

3

a tempo

how can you vouch for that? I can vouch for it I tell you! do you want my re - lation or don't you? on the tick of time

384

cb

8

BN

8

Dan

rit..

I had the com-partment to my - self at least I thought I did for I made no attempt to re - strain myself my

390 CB arc

cb

8

Dan

*rit.*

mind... but why do we not sit down somewhere? are we a-fraid we shall never rise again? sit down on

ROON.

397 BN

bn

*sempre rit.*

Rn

DAN

ROON.

DAN

ROON.

what? On a bank for ex-am-ple there is no bench on a bank let us sink down on a bank there is no

402 **romantico** CB

bn

*p*

8

*rit.*

**a tempo**

Rn

DAN

bank. Then we cannot. I dream of o--ther roads in other lands of a-nother home, a-nother a-nother home What was I

410

cb

8

*rit*

Dan

ROON.

DAN

talking a-bout? Something a-bout your mind... My mind? are you sure? my mind? ah yes a-

419 **brisk** BN

cb

8

3

Dan

3

3

lone in the compartment my mind began to work as so often after office hours on the way home on the train to the lilt of the

426 CB

bn

8

*p*

Dan

3

3

3

bo-geys your season ticket I said costs you eight pounds a year and you earn on an av-erage

CE

food, drink, to - bac - co and pe - ri - o - di - cals un - til I fi - na - ly reach home and fall in - to bed

add to that or subtract from it      rent, stationa-ry      vari-ous subscriptions tram ways to and      fro, light and      heat. permits and

li- censes haircuts and shaves tips to escorts upkeep of premi- ses and ap- pearances and a thousand un- speci- fi- cable

sundries and it is clear that by lying in bed day and night winter and summer with a change of py-

ROON.

Tul-ly I fan --cy her poor husband is in constant pain and beats her unmer - cifully that was a short knock


475


cb 

Dan 

what was I trying to get at? business ahh yes business old man I said re tire from bus - iness it has retired from

480

cb 

Dan 

you one has these moments of lu - cidity. I feel ve-ry cold and weak... on the other hand I said there are the horrors of

488

cb 

Dan 

home life the dusting sweep- ing air- ing scrap ing waxing waning washing mangle ing dry- ing mowing


494


cb 

Dan 

clipping raking roll- ing scuff- leing shov- eling grinding tearing pounding banging and slamming and the brats! the

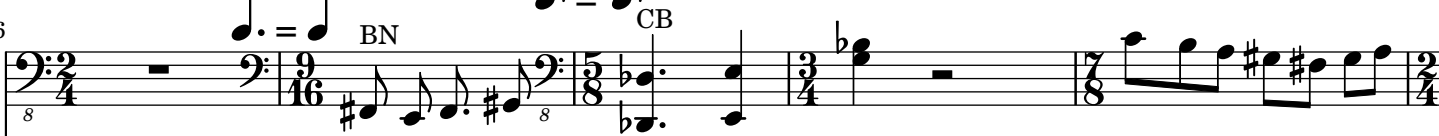
500


cb 

Dan 

hap- py little hearty little how ling neighbors' brats. Of all this and much more the weekend has given me some i dea

506

cb 

Dan 

but what must it be like on a work - ing day a Wednesday a Friday what must it be like on a

511

cb *pizz*

Dan *rit.*

Fri-day? and I started thinking of my si-lent backstreet basement of-fice

518

cb

Dan *poco rit*

with its o - bliter-a - ted plate rest couch and vel-vet curtains, and what it means to be buried there a -

524

cb

Dan *rit*

live if only from nine to five with con-venient to the one hand a bottle of light pale ale and on the o - ther a

530

cb

Dan

long ice cold fil-et of hake no-thing not even fully certi --fi-a-ble death can take the place of that it was

537

cb

Dan

then that I no-ticed we were at a standstill why are you hanging out of me like that have you swooned a-way?

542

cb *slower*

Rn *ROON.* *rit.*

I feel very cold and faint... the wind is whistling through my summer frock as if I had nothing on un-der my bloomers

547 CB pizz BN G

cb 8

Rn 8

I have had no solid food since my e - levenes you have ceased to care! I speak and you listen to the wind...

591 pizz = muted

cb 8

Dan 8

Where was I in my compo - sition? at a standstill Ah yes I conclu - ded nat - urally that we had entered a

597 =

cb 8

Dan 8

sta - tion and would soon be on our way a - gain and I sat on with - out misgiv - ing not a sound

603

cb 8

Dan 8

no - bo - dy getting up no bo - dy getting off then as time goes by and nothing happens I realized my error we had not

609 =

cb 8

Dan 8

entered a sta - tion! did you not spring up and put your head out of the window? what good would that do me? why to be

614 = = =

cb 8

Rn 8

told what was a - miss I did not care what was amiss no I just sat on thinking if this train were never to move a -

622 = = =

cb 8

Dan 8

gain I would not greatly mind then gradua - ly a how you say growing de - sire to er, you know, welled up in -

630  
cb  
8

Dan  
side me nervous probably you know the feeling of be-ing confined yes yes I have been through that if we sit here much

636  
cb  
8

Dan  
longer I said I really do not know what I shall do! af-ter what seemed an e - ter-ni-ty we simply moved off

642  
cb  
8

Dan  
and the next thing was Barrell bawling the abhorred name. I got down and Jerry led me to the Men's...

658  
cb  
8

Dan  
say something Maddy I re-mem-ber once a-tending a lec-ture by one of these new mind doc-tors I for-

664  
cb  
8

Rn  
get what you call them a neu - ro-logist no, no just the troubled mind I was hoping he could shed a little

671  
cb  
8

Rn  
light on my lifelong pre-oc-cu pation with horses buttocks a psychologist no no just mental distress the

679  
cb  
8

Rn  
name will come back to me in the night I re - member his telling us the sto-ry of a lit-tle girl ve-ry

BN

pizz

rit.

DAN

ROON.

DAN

ROON.

BN



694

700

705

710

726

bn

Rn

time quite two minutes I should say, loo-king down at his ta - ble then he sud-den ly raised his head and ex -

730

cb

Rn

*mp*

claimed, as if he had had a re-ve-lation the trou-ble with her was she had ne-ver real-ly been born!

736

cb

Rn

*pizz*

*BN*

*CB*

no thing about your buttocks waah Mad-dy! there is nothing to be done with these people

741

cb

Dan

*rit...*

*DAN*

*ROON.*

*DAN poco piu*

for which is there that did not sound right somehow which way am I facing What? I have forgotten which way i am facing

745

cb

Rn

*ROON.*

*DAN*

*ROON.*

you have turned a - way and are bowed down o-ver the ditch there is a dead dog in there no, no just the rotting leaves

751

cb

Rn

*DAN*

*ROON.*

in June? rotting leaves in June? yes dear from last year and the year be-fore that and the year before that a-gain

758

cb

Rn

there is that lovely la - bur-num a - gain poor thing she is losing all her tass - les

766

cb

Rn

*rit...*

*VN*

there are the first drops golden dri-zle I am just thinking to my-

774 *vn* *mutes* **K**

*Rn* *rit.* DAN ROON.

self do hin nies pro-cre-ate I won-der say that again Come on, dear, don't mind me! you must be

780 *vn* DAN ROON. *CB* *f*

*Rn* *rit.* DAN ROON. DAN ROON. DAN

getting soaked Do what what? Hinnies pro create you know? no. then why do you halt? it is ea-sier

787 *cb* *a tempo* *VN pizz* *arco*

*Rn* ROON. DAN ROON. DAN ROON. DAN

are you ve-ry wet to the buff the buff? the buff from buff-a-lo let us put up all our

792 *vn* *CB* *BN*

*Rn* things in the hot cupboard and get in to our dress-ing gowns put your arm round me be

798 *cb* *CB* *BN*

*Rn* *etc ad lib* ROON. *f*

nice to me! Aah Dan! all day the same old record all alone in that great em-pty house she

805 *bn* *poco piu* *CB pizz* *pizz*

*Rn* DAN slight ROON. DAN

must be a very old woman now Death and the Maiden you are crying are you crying? yes!

812

cb

DAN

ROON.DAN

ROON.

who is the preacher to-morow the incumbent? no thank God for that who? Har-dy

819

cb

DAN

ROON.

DAN

How to Be Happy though Married no, no he died you re-mem ber no re-lation has he annouced the text?

826

cb

VN

BN

L

DAN

ROON.

rit. - - - - - laughter

ROON.

the Lord upholdeth All that Fall and Raiseth Up All Those That Be Bowed Down I hear someone behind us

834

bn

pizz

CB

JERRY

ROON.

it looks like Jerr-y it is Jerry you... you dropped.. take your time, my little man you will burst a

841

cb

JERRY

ROON.

blood vessel you dropped something sir Mis-ter Bar-rell told me to come af-ter you Show What is this? What

847

vn

VN

CB

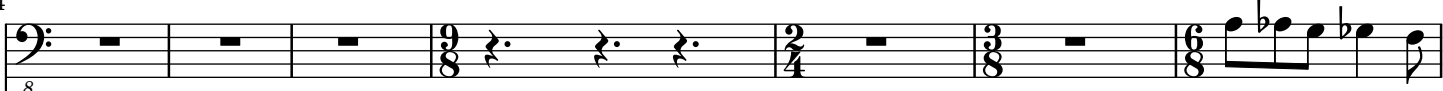
DAN

JERRY

ROON.

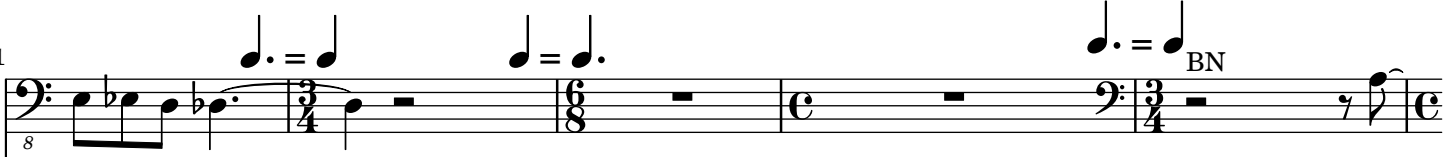
is this thing Dan? Per-haps it is not mine at all Mister Barrel says it is sir it looks like a kind of


854

cb 


Rn 
  
ball and yet it is not a ball it is a thing I car-ry a bout with me yes but what... it is a thing I
   
DAN *mp* ROON. *f* DAN


861

cb 

Dan 
  
car-ry a-bout with me I have no small mo-ney have you I have none of a-ny kind we are out of
   
ROON. DAN ROON.

866

bn 

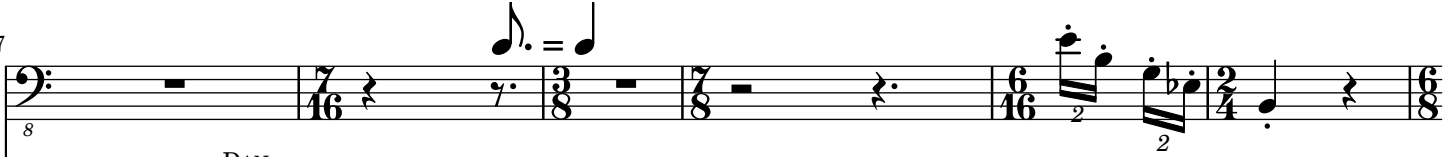
Rn 
  
change Jer-ry Re - mind mister Rooney on Mon - day and I will give you a penny for your pains yes ma'am
   
JERRY

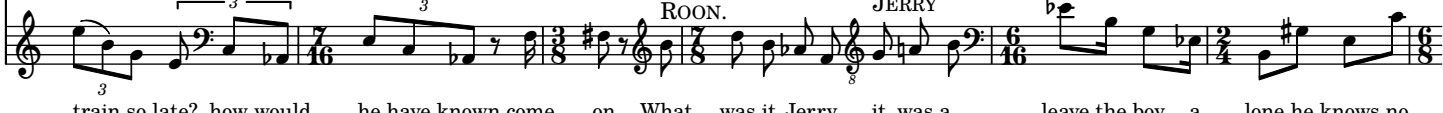
870

cb *CB pizz* 

Dan 
  
if I am still a-live Jerry! do you know what the hitch was? did you hear what kept the
   
DAN ROON. JERRY

877

cb 

Rn 
  
train so late? how would he have known come on What was it Jerry it was a... leave the boy a - lone he knows no-
   
DAN ROON. JERRY DAN

883

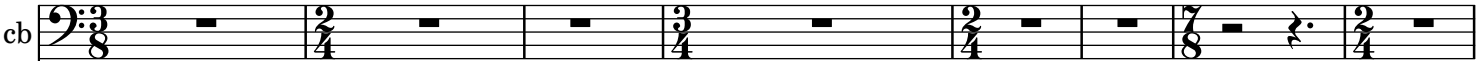
cb 

Dan 
  
thing come on what was it Jerry? it was a little child What do you mean it was a lit-le child it was a little
   
ROON. JERRY Dan groans ROON. JERRY

slower

cb

8



8

The cello part is written on a single staff in bass clef. It consists of eight measures with varying time signatures: 3/8, 2/4, 2/4, 3/4, 2/4, 2/4, 7/8, and 2/4. The notes are mostly whole notes and half notes, with some rests.

Jer.



The Jerusalem part is written on a single staff in treble clef. It consists of eight measures with varying time signatures: 3/8, 2/4, 2/4, 3/4, 2/4, 2/4, 7/8, and 2/4. The notes are mostly eighth and sixteenth notes, with some rests. There are also some triplets and a fermata.

child fell out of the carriage on to the line ma'am under the wheels ma'am