

A2

(♩ = 80) pizz **Forward** (♩ = 100)

V CB

voice

Oh Dan there you are where in the world were you

7 CB pizz VN 3

cb

DAN ROON. DAN ROON. DAN 3

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

13 VN

cb

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 mutes

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 CB

vn

DAN ROON. 3

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 CB pizz

bn

Rn ROON. 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

44

45

46

47

48

Rn

DAN

ROON.

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

The musical score consists of two staves. The top staff is for Contrabass (Cb) and the bottom staff is for Horn (Rn). Both parts are in B-flat major and 2/4 time.

Contrabass (Cb) Part:

- Measures 48-50: Bass clef, key signature of one flat (B-flat), 2/4 time. Notes: G2 (half note), A2 (quarter note), B2 (quarter note).
- Measure 51: Bass clef, key signature of one flat, 2/4 time. Notes: C3 (half note), D3 (quarter note), E3 (quarter note).
- Measure 52: Bass clef, key signature of one flat, 2/4 time. Notes: F3 (half note), G3 (quarter note), A3 (quarter note).
- Measure 53: Bass clef, key signature of one flat, 2/4 time. Notes: B3 (half note), C4 (quarter note), D4 (quarter note).
- Measure 54: Bass clef, key signature of one flat, 2/4 time. Notes: E4 (half note), F4 (quarter note), G4 (quarter note).
- Measure 55: Bass clef, key signature of one flat, 2/4 time. Notes: A4 (half note), B4 (quarter note), C5 (quarter note).
- Measure 56: Bass clef, key signature of one flat, 2/4 time. Notes: D5 (half note), E5 (quarter note), F5 (quarter note).
- Measure 57: Bass clef, key signature of one flat, 2/4 time. Notes: G5 (half note), A5 (quarter note), B5 (quarter note).
- Measure 58: Bass clef, key signature of one flat, 2/4 time. Notes: C6 (half note), D6 (quarter note), E6 (quarter note).
- Measure 59: Bass clef, key signature of one flat, 2/4 time. Notes: F6 (half note), G6 (quarter note), A6 (quarter note).
- Measure 60: Bass clef, key signature of one flat, 2/4 time. Notes: B6 (half note), C7 (quarter note), D7 (quarter note).

Horn (Rn) Part:

- Measures 48-50: Treble clef, key signature of one flat, 2/4 time. Notes: G4 (half note), A4 (quarter note), B4 (quarter note).
- Measure 51: Treble clef, key signature of one flat, 2/4 time. Notes: C5 (half note), D5 (quarter note), E5 (quarter note).
- Measure 52: Treble clef, key signature of one flat, 2/4 time. Notes: F5 (half note), G5 (quarter note), A5 (quarter note).
- Measure 53: Treble clef, key signature of one flat, 2/4 time. Notes: B5 (half note), C6 (quarter note), D6 (quarter note).
- Measure 54: Treble clef, key signature of one flat, 2/4 time. Notes: E6 (half note), F6 (quarter note), G6 (quarter note).
- Measure 55: Treble clef, key signature of one flat, 2/4 time. Notes: A6 (half note), B6 (quarter note), C7 (quarter note).
- Measure 56: Treble clef, key signature of one flat, 2/4 time. Notes: D7 (half note), E7 (quarter note), F7 (quarter note).
- Measure 57: Treble clef, key signature of one flat, 2/4 time. Notes: G7 (half note), A7 (quarter note), B7 (quarter note).
- Measure 58: Treble clef, key signature of one flat, 2/4 time. Notes: C8 (half note), D8 (quarter note), E8 (quarter note).
- Measure 59: Treble clef, key signature of one flat, 2/4 time. Notes: F8 (half note), G8 (quarter note), A8 (quarter note).
- Measure 60: Treble clef, key signature of one flat, 2/4 time. Notes: B8 (half note), C9 (quarter note), D9 (quarter note).

Lyrics:

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

[illegible]

62

bn

CB pizz

BN

8

Dan

DAN check

JERRY

DAN

come for me Wednesday if I am still a-live Yessir we could have saved six pence. We have saved

4

69 **B** = 60 **CB**

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

75 **pizz** **walking** (♩ = 60) **DAN**

speaking at the same time I shall not say this in this life again! Are you not... Let me get this precept

82 **forward** **tr** **ROON.** **DAN**

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

87 **BN** **slower** (♩ = 60) **mutes** **ROON.**

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 **(faster)** (♩ = 90) **CB** **pizz** **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**

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

ten and three two and one two and one we shall be the poorer to the tune of two and one damn the sun, it has gone

in. What is the day doing?? shrouding shrouding the best of it has gone soon the first great

drops will fall splashing in the dust and yet the glass was full... let us... hasten home and sit be-fore the

fire. We will draw the blinds you will read to me I think Ef-fie is going... to commit a - dultury

with the Ma - jor wait! I have been up and down these stairs ten thousand times and still I do not know how

many there are! when I think that there are six there are four or five or seven or eight and when I remember there are

145

cb BN

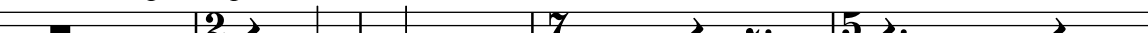
Dan

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 

Rn 

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

bn

8

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* *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 $\text{♩} = 80$ *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. *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 $\text{♩} = \text{♩}$

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

327 **rush** $\text{♩} = \text{♩}$

cb $\text{♩} = \text{♩}$

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 $\text{♩} = \text{♩}$

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

ROON.

DAN

a tempo

3

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.

ROON.

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

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

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 *rit*

cb

8

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

Dan

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

p

Dan

bo-geys

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

432

cb *VN mutes* *CB*

8

se-ven and ten a week which is to say barely enough to keep you a - live and twitching with the help of

438

cb

8

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

444

cb *VN* *tr*

8

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

449

vn *CB*

8

poc. meno

li - cen - ces haircuts and shaves tips to escorts upkeep of premi - ses and ap - pearances and a thousand un - speci fi - able

455

cb

8

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

462

cb *pizz* *2*

8

jam - as once a fortnight you will add very con - sider - a - bly to your in - come Business I said did you hear a cry? Mis - ses

469

cb

8

rit. *ROON.*

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

DAN

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 scraping 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

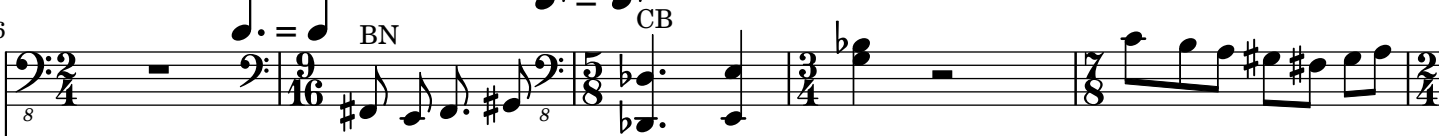
500


cb 

Dan 

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

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.

ROON.

DAN

BN

686

bn

Rn

strange and un-happy in her ways and how he treated her unsuc - cessfully o-ver a pe-ri-od of years and was fi-nal-ly ob-

694

cb

8

3

Rn

3

dim.

bliged to give up the case he could find nothing wrong with her he said the on-ly thing wrong with her as far as he

700

cb

pizz

8

3

Rn

4

p

mf

could see was that she was die - ing and she did in fact die just as soon as he had washed his hands of him

705

bn BN

p

DAN poco meno mosso

ROON.

Well! what is there so wonder-ful a-bout that! no, it was just some-thing he said and the way that he

710

bn

Rn

said it that have haunted me e - ver since... When he had done with the little girl he stood there motionless for some

726 CB pizz

bn

Rn

time quite two minutes I should say, loo-king down at his ta - ble then he sudden 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

VN

rit...

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* *rit.* DAN ROON. CB *f*

Rn 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 ROON. etc ad lib

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

8

DAN

ROON.DAN

ROON.

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

819

cb

8

DAN

ROON.

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

826

cb

8

VN

BN

L

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

8

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

8

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

8

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

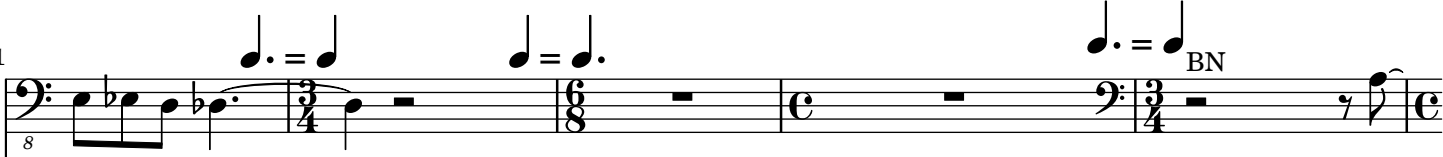
854


cb  8

Rn  *mp* *f*

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


861


cb  8

Dan  *mp* *f*

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

866

bn  8

Rn  *mp* *f*

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

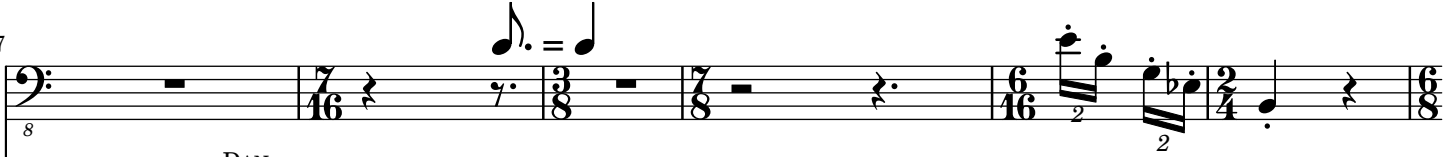
870

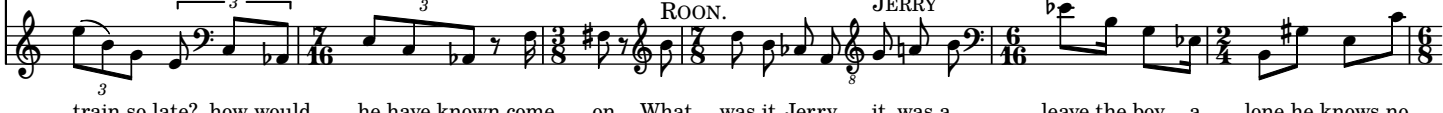
cb *CB pizz*  8

Dan  *mp* *f*

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


877

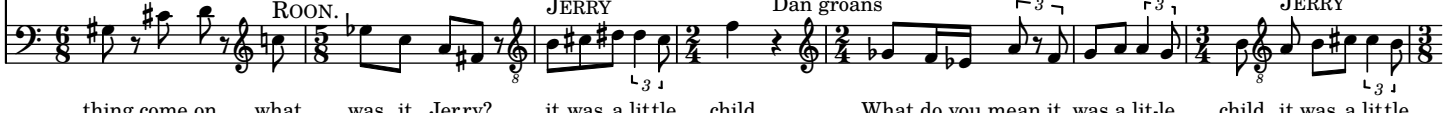
cb  8

Rn  *mp* *f*

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-

883

cb  8

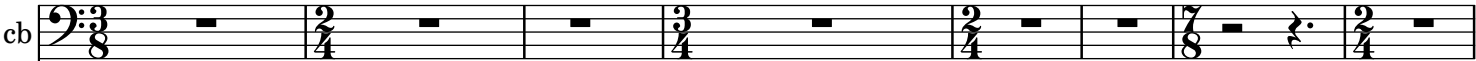
Dan  *mp* *f*

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

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 first six measures contain whole rests, while the seventh measure contains a quarter rest and the eighth measure contains a half rest.

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 first measure contains a triplet of eighth notes (D4, E4, F#4). The second measure contains a quarter note (D4), an eighth note (B3), and a triplet of eighth notes (A3, G3, F#3). The third measure contains a quarter note (E3), an eighth note (D3), and a half note (C3) with a fermata. The fourth measure contains a quarter note (B2), an eighth note (A2), and a quarter note (G2). The fifth and sixth measures contain whole rests. The seventh measure contains a quarter rest, and the eighth measure contains a half note (G2) with a fermata.

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