

A2-cond

9

Dan

ROON.

DAN

mens kiss me! kiss you? in the sta-tion? on the platform befor the boy! have you taken leave of your senses? Jer-ry wouldn't mind would you Jerry?

ROON.

16
Jer.

JERRY ROON. ROON. JERRY DAN
check MM

no Ma'am what news of your father they took him away then you are all alone? yes ma'am why are you here? you did not

24 Dan

no-ti-fy me I wanted to give you a sur-prise for your birthday My birthday? you have not for-gotten it? I wished you your hap-py re - turns in the

ROON.

DAN

ROON.

35 Rn

bathroom I didn't hear you But I gave you a tie! you have it on! What age am I now? Ne-ver mind that come! why did you not canel the boy?

DAN

ROON.

DAN

ROON.

DAN

45 Dan

now we shall have to give him a penny I for - got. I had such a time getting here such horrid nas-ty people be nice to me Dan, be nice to me to-

ROON.

rit. = 90

rit. = 40

TODO double time

R.H.

54 **Rn**

poco accel (♩. = 63)

♩. = 100

DAN

ROON.

JERRY

DAN

day give the boy a penny here are two half-pennies Jerry buy yourself a nice gob stopper yes ma'am come for me

63 **Dan**

♩. = 50

JERRY

DAN

rit.

Wednesday if I am still a-live Yessir we could have saved six pence. We have saved five pence. But at what

70 **B** $\text{♩} = 60$ ROON. $\text{♩} = 60$ DAN $\text{♩} = 60$ walking (walking) ($\text{♩} = 60$)

price are you not well? once and for all do not ask me to move and speak at the same time I shall not say this in this life again!

80 $\text{♩} = 40$ ROON. DAN $\text{♩} = 60$ ROON. forward DAN

Are you not... Let me get this precepice o-ver put your arms around me have you been drinking a - gain? you are quive-ring like a blanc-

87 $\text{♩} = 60$ ROON. $\text{♩} = 60$ DAN $\text{♩} = 90$ (faster) 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! pull yourself to - gether or I shall send

93 Dan

Tommy for the cab. then instead of having saved sixpence no fivepence we would have saved two and three less six one and no plus one-- and no plus

100 Dan

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

106 Dan

slow ROON.

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

116

DAN romantic (♩ = 50)

rit.

Rn

and yet the glass was full... let us... hasten home and sit before the fire. We will draw the blinds you will read to me

126

Dan

I think Effie is going... to commit a - dultery with the Ma - jor wait! I have been up and down these stairs ten thousand times and still I do

(walking) lively (♩ = 112)

137

Dan

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 five there are three or four or

rit. (♩ = 85)

147

Dan

seven or six and when I fin-al-ly remember there are seven there are five or six or eight or nine! sometimes I wonder if they do not change them in the

154

Dan

night! well, how many do you make the out to be? Do not ask me to count not now... not count? one of the great pleasures of life. Not

Andante (♩ = 80)
ROON.

161

Rn

steps Dan 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 every - thing else,

169 Rn

no just cling to me and all will be well well?! that is what she calls well we are down and lit - tle the worse that was a real

DAN

ROON.

bray

179 Rn

donkey his father and mother were donkeys do you know what it is? I think I will retire re - tire and stay at home on your grant? Never

DAN

ROON.

$\text{♩} = 100$

DAN

188 Dan

trudge this cursed road again climb these hellish stairs for the last time stay at home on the remnants of my bot-tom counting the days-to the next

poc.ac.

rit.

poc.ac.

196 *rit.* Dan meal... the ve - ry though puts life in me hurry, be - fore it dies! Now mind here is the path up! well done!

ROON. 3

206 Rn now we are in safety and a straight run home. A straight run! she calls that a straight run Hush! do not speak as you go a - long you

DAN (gasp) (gasp) (gasp) ROON. 90

214 Rn know it is not good for your co-ro-nary. just con - centrate on putting one foot before the next or whate-ver the expression is...

rit.

221 Rn

that's the way now we are do-ing nicely heavens! I knew there was something! With all the ex-citement I for-got! Good God But you must know

rit. poco a poco. *(♩ = 80)* *(♩ = 60)* *p* DAN ROON.

230 Rn

drag Dan of course you were on it whatever happened? Tell me? I have never known an-y thing to happen But you must... all this starting and

DAN ROON. DAN

237 Dan

stopping a-gain is you get a lit-le way on you and be - gin to be carried a - way when sudden-ly you stop short two hundred

smooth these MMs *molto rit.* *rush*

247

Dan

pounds of unhealthy flesh what possessed you to come out at all let go of me! no, I must know! we won't leave until you tell me! thirty minutes

ROON.
transpose up min3

The musical score is written for a vocal part (Dan) and two piano accompaniment parts. The vocal line is in bass clef and includes lyrics. The piano parts are in treble and bass clefs. The score features various time signatures (8/8, 9/8, 2/4, 3/4) and includes musical ornaments (triangles) and a 'ROON.' instruction with a 'transpose up min3' note. The lyrics are: 'pounds of unhealthy flesh what possessed you to come out at all let go of me! no, I must know! we won't leave until you tell me! thirty minutes'.

[illegible]

262 Rn

was it at the terminus? did you leave on time or was it on the line? did something happen on the line? Dan! why won't you tell me?

slower

8vb

E

270

Rn

p. piu

ROON.

DAN

what was that? the Lynch twins jeering at us will they pelt us with mud today do you sup - pose?

childs voice

282

Dan

ROON.

let us turn and face them threaten them with your stick they have run a - way do you ev-er wish to kill a child? nip some young

slow (♩ = 50)

poco

pp

The musical score is written for a piano and a voice part labeled 'Dan'. The vocal line is in treble clef and includes the lyrics: 'let us turn and face them threaten them with your stick they have run a - way do you ev-er wish to kill a child? nip some young'. The piano accompaniment consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The music is in 2/4 and 3/4 time signatures. There are various musical notations including triplets, slurs, and dynamic markings like 'pp' (pianissimo) and 'poco' (poco). The score is numbered 282.

[illegible]

300

Rn

man! shall we go on backwards now a lit-le Backwards? or you backwards and I for-wards the perfect pair, like Dante's damned with their heads

DAN

p.meno

rit.

308

Dan

arsey versey our tears will water our bo - ttoms what is the matter Dan? are you not well? Well! have you ev-er known me to be well?

ROON.

DAN

318 **march** **rush** $\text{♩} = \text{♩}$

Dan

the day you met me I should have been in bed. the day you proposed to me the doctors gave me up! You knew that did you not? The night you

328 **little slower** **slower**

Dan

mar - ried me they came for me with an ambulance you have not forgotten that I suppose No! I can not be said to be well but I am no worse... in

337 **a tempo** $\text{♩} = \text{♩}$

Dan

fact I am better than I 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 or have I

346

Dan

done so? am I a hundred today? Am I a-hundred Maddy? all is still... no living soul in sight there is noone to ask. The world is feeding

Still (♩ = 40)
ROON.

p

pp

rit.

356

Rn

the wind barely moves the leaves and the birds are tired singing the cows and sheep rumi-nate in silence the dogs are hushed and the

woof

367

Rn

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

dummy (♩ = 80)
DAN

376 ROON. DAN a tempo

Rn

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 I had the com-partment to my-

384

Dan

self at least I thought I did for I made no attempt to re - strain myself my mind... but why do we not sit down somewhere? are we a -

392 ROON. DAN ROON. sempre rit. DAN ROON.

Dan

fraid we shall never rise again? sit down on 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

400 **DAN** **romantico** **rit.** **a tempo** **ROON.**

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 talking about? Something a -

410 **rit** **DAN** **brisk**

bout your mind... My mind? are you sure? my mind? ah yes a - lone in the compartment my mind began to work as so

421 **Dan** **R.H.**

often after office hours on the way home on the train to the lilt of the bogeys your season ticket I said costs you eight pounds a year and you

429 Dan

earn on an average seven and ten a week which is to say barely enough to keep you a - live and twitching with the help of food, drink, to - bacco and peri-

438 Dan

o - di - cals until I fi - na-ly reach home and fall in-to bed add to that or subtract from it rent, stationa-ry vari-ous subscriptions tramways to and

445 Dan

poc. meno

fro, light and heat. permits and li - cences haircuts and shaves tips to escorts upkeep of premi-ses and ap - pearances and a thousand un - speci-fi-able

453

Dan

sundries and it is clear that by lying in bed day and night winter and summer with a change of py-jamas once a fortnight you will add very con-

463

Dan

sidera --bly to your income Business I said did you hear a cry? Misses Tully I fan --cy her poor husband is in constant pain and beats her unmer-

471

Rn

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

478 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 home life the dusting sweeping

ROON. DAN

488 Dan

air-ing scraping waxing waning washing mangle ing drying mowing clipping raking rolling scuffleing shoveling grinding tearing

496 Dan

pounding banging and slamming and the brats! the happy lit-tle hearty lit-le how-ling neighbors' brats. Of all this and much more the weekend has given me

little slower a tempo

503 Dan

some i-dea but what must it be like on a work - ing day a Wednesday a Friday what must it be like on a Friday? and I started

511 Dan

thinking of my si-lent backstreet basement of-fice with its o - bliter-a-ted plate rest couch and vel-vet curtains,

519 Dan

and what it means to be buried there a - 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

528 Dan

long ice cold filet of hake nothing not even fully certi--fiable death can take the place of that it was then that I noticed we were at a standstill

537 Dan

why are you hanging out of me like that have you swooned away? I feel very cold and faint... the wind is whistleing through my summer frock as if I had

544 Rn

nothing on un-der my bloomers I have had no solid food since my e - levenses you have ceased to care! I speak and you listen to the wind...

552 ROON.
 Rn no no I am a - gog tell me all, then we shall press on and ne-ver pause never pause till we come safe to ha - ven ne - ver pause? safe to

564 DAN.
 Dan haven? do you know, Maddy sometimes one would think you were struggling with a dead language yes in - deed Dan I know full well what you mean I

572 ROON.
 Rn often have that feeling it is incredibly ex-cruci-ating I con--fess I have it sometimes myself when I happen to overhear what I am saying

578 Rn

Roon. DAN ROON.

well, you know it will be dead in time just like our poor dear Gaelic there is that to be said Good God! oh the pretty little woo - ly

baah

587 Rn

lamb cry-ing to suck its mother theirs has not changed since Ar-ca-dy. Where was I in my compo-sition? at a standstill Ah yes I conclu--ded

DAN

ROON.

DAN

lamb cry-ing to suck its mother theirs has not changed since Ar-ca-dy. Where was I in my compo-sition? at a standstill Ah yes I conclu--ded

595

Dan

naturally that we had entered a station and would soon be on our way a --gain and I sat on without misgiving not a sound no-bo-dy getting up

604

Dan

no-bo-dy getting off then as time goes by and nothing hap-pens I realized my error we had not entered a sta-tion! did you not spring up and put your

ROON.

611

Rn

head out of the window? what good would that do me? why to be told what was a - miss I did not care what was amiss no I just sat on thinking if this

DAN

ROON.

DAN

rit._

620

Dan

train were never to move a - gain I would not greatly mind then gradua-ly a how you say growing de - sire to er, you know, welled up in - side me

631 Dan

p nervous probably you know the feeling of being confined yes yes I have been through that if we sit here much longer I said I really do not know what I shall

ROON.

DAN

638 Dan

do! after what seemed an e - ter-ni-ty we simply moved off and the next thing was Barrell bawling the abhorred name. I got down and

ppp

647 Dan

Jerry led me to the Men's or Fir as they call it now from Vir Vir-is I pre - sume the V becoming F in ac-cordance with Grimm's Law the rest you

metmod?

beat here?

657 Dan

know say something Maddy I remember once attending a lecture by one of these new mind doctors I for - get what you call them a neu-

DAN

665

Dan

ROON.

ro-logist no, no just the troubled mind I was hoping he could shed a litle light on my lifelong pre-oc-cu pation with horses buttocks

The musical score for 'Dan' is written for three staves. The top staff is a bass line with lyrics underneath. The middle staff is a treble line, and the bottom staff is a bass line. The music is in 3/4 time and features various time signature changes (8/8, 2/4, 7/8, 2/4, 6/8). The lyrics are: 'ro-logist no, no just the troubled mind I was hoping he could shed a litle light on my lifelong pre-oc-cu pation with horses buttocks'. The score includes various musical notations such as triplets, accidentals, and rests.

676

Dan

a psychologist no no just men-tal distress the name will come back to me in the night I re - member his telling us the story of a lit-tle

check time!!

rit.

3

2

685

Rn

rit.

girl very strange and un-happy in her ways and how he treated her unsuc - cessfully o-ver a pe-riod of years and was fi-nal-ly ob-bligh-ed to give up the

696

Rn

case he could find nothing wrong with her he said the on-ly thing wrong with her as far as he could see was that she was die - ing and she did in fact die

703 Rn

just as soon as he had washed his hands of him Well! what is there so wonderful about that! no, it was just something he said and the way that he

DAN poco meno mosso ROON.

712 Rn

said it that have haunted me e - ver since you stay a-- wake at night tossing to and fro and brooding on it on it and other

DAN rit.

ROON. 3 3

722 Rn

wretchedness When he had done with the little girl he stood there motionless for some time quite two minutes I should say, looking down at his table then he

DAN rit.

729 Rn

suddenly raised his head and ex-claimed, as if he had had a re-velation the trouble with her was she had never really been born! nothing about your buttocks

DAN rit.

737 Rn

waah Maddy! there is nothing to be done with these people for which is there that did not sound right somehow which way am I facing What?

DAN ROON. rit. DAN ROON.

744 Dan

I have forgotten which way i am facing 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

DAN poco piu ROON. DAN ROON.

751 Rn

in June? rotting leaves in June? yes dear from last year and the year before that and the year before that again there is that lovely la - burnum

DAN ROON. DAN ROON.

761 Rn

a - gain poor thing she is losing all her tass - les

there are the first drops

gol-den dri-zle

check

6

rit.

771 Rn

I am just thinking to my - self do hinnies procreate I wonder say that again Come on, dear, don't mind me! you must be

DAN

ROON.

3

rit.

780 Rn

get-ting soaked Do what what? Hinnies pro create you know? no. then why do you halt? it is ea - si-er are you very wet to the

DAN

ROON.

3

a tempo

DAN

3

rit.

789 Dan

ROON. DAN

buff the buff? the buff from buffa-lo let us put up all our things in the hot cupboard and get in to our dressing gowns put your arm

797 Rn

etc ad lib Schubert here ROON.

round me be nice to me! Aah Dan! all day the same old record all alone in that great empty house she must be a

806 Rn

DAN slight ROON. poco piu DAN DAN

very old woman now Death and the Maiden you are crying are you crying? yes! who is the preacher to-morow

sfz *mp*

815

Dan

the incumbent? no thank God for that who? Hardy How to Be Happy though Married no, no he died you remem ber no re-lation

824 Rn

DAN ROON.

rit. laughter J ROON.

has he annouced the text? the Lord upholdeth All that Fall and Raiseth Up All Those That Be Bowed Down I hear someone behind us

834
Rn

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

851 Jer.

Barrel says it is sir it looks like a kind of ball and yet it is not a ball it is a thing I carry a bout with me yes but what... it is a thing I

ROON.

DAN

mp

f

ROON.

DAN

861

Dan

car-ry a-bout with me I have no small money have you I have none of a-ny kind we are out of change Jer-ry Re - mind mister Rooney on

868 Rn

Mon - day and I will give you a penny for your pains yes ma'am if I am still alive

JERRY DAN

ROON.

Jerry! do you know what the

874 Rn

hitch was? did you hear what kept the train so late? how would he have known come on What was it Jerry it was a... leave the boy a-

DAN ROON. JERRY DAN

882 Dan

lone he knows no - thing come on what was it Jerry? it was a lit-tle child What do you mean it was a lit - le child it was a lit-tle

ROON. JERRY Dan groans ROON. JERRY

Jer.