

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

p

wind

Fol.

14

Chr

ROON.

3

molt rit

3

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

20

ROON.

3

* tEE?

3

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

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?

tym

perc

snares off

42

Chr

CHR

piu mosso

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 *rit.* and ill done *f* how can I go on?

crash

perc

120
Rn

The musical score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a time signature of 6/8. The tempo/mood is marked 'mp'. The melody starts with a quarter rest followed by a dotted quarter note G4, then an eighth note A4, and another quarter rest. This is followed by a half note B4, which is tied to the next measure. The second measure contains a dotted half note C5. The third measure has a quarter note D5, a quarter note E5, and a quarter note F#5. The fourth measure has a quarter note G5, a quarter note A5, and a quarter note B5. The fifth measure has a quarter note C6, a quarter note B5, and a quarter note A5. The sixth measure has a quarter note G5, a quarter note F#5, and a quarter note E5. The seventh measure has a quarter note D5, a quarter note C5, and a quarter note B4. The eighth measure has a quarter note A4, a quarter note G4, and a quarter note F#4. The ninth measure has a quarter note E4, a quarter note D4, and a quarter note C4. The tenth measure has a quarter note B3, a quarter note A3, and a quarter note G3. The eleventh measure has a quarter note F#3, a quarter note E3, and a quarter note D3. The twelfth measure has a quarter note C3, a quarter note B2, and a quarter note A2. The thirteenth measure has a quarter note G2, a quarter note F#2, and a quarter note E2. The fourteenth measure has a quarter note D2, a quarter note C2, and a quarter note B1. The fifteenth measure has a quarter note A1, a quarter note G1, and a quarter note F#1. The sixteenth measure has a quarter note E1, a quarter note D1, and a quarter note C1. The seventeenth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The eighteenth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The nineteenth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The twentieth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The twenty-first measure has a quarter note D0, a quarter note C0, and a quarter note B0. The twenty-second measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The twenty-third measure has a quarter note E0, a quarter note D0, and a quarter note C0. The twenty-fourth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The twenty-fifth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The twenty-sixth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The twenty-seventh measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The twenty-eighth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The twenty-ninth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The thirtieth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The thirty-first measure has a quarter note B0, a quarter note A0, and a quarter note G0. The thirty-second measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The thirty-third measure has a quarter note C0, a quarter note B0, and a quarter note A0. The thirty-fourth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The thirty-fifth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The thirty-sixth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The thirty-seventh measure has a quarter note E0, a quarter note D0, and a quarter note C0. The thirty-eighth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The thirty-ninth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The fortieth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The forty-first measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The forty-second measure has a quarter note D0, a quarter note C0, and a quarter note B0. The forty-third measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The forty-fourth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The forty-fifth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The forty-sixth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The forty-seventh measure has a quarter note C0, a quarter note B0, and a quarter note A0. The forty-eighth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The forty-ninth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The fiftieth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The fifty-first measure has a quarter note E0, a quarter note D0, and a quarter note C0. The fifty-second measure has a quarter note B0, a quarter note A0, and a quarter note G0. The fifty-third measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The fifty-fourth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The fifty-fifth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The fifty-sixth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The fifty-seventh measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The fifty-eighth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The fifty-ninth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The sixtieth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The sixty-first measure has a quarter note C0, a quarter note B0, and a quarter note A0. The sixty-second measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The sixty-third measure has a quarter note D0, a quarter note C0, and a quarter note B0. The sixty-fourth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The sixty-fifth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The sixty-sixth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The sixty-seventh measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The sixty-eighth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The sixty-ninth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The seventieth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The seventy-first measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The seventy-second measure has a quarter note E0, a quarter note D0, and a quarter note C0. The seventy-third measure has a quarter note B0, a quarter note A0, and a quarter note G0. The seventy-fourth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The seventy-fifth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The seventy-sixth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The seventy-seventh measure has a quarter note D0, a quarter note C0, and a quarter note B0. The seventy-eighth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The seventy-ninth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The eightieth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The eighty-first measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The eighty-second measure has a quarter note C0, a quarter note B0, and a quarter note A0. The eighty-third measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The eighty-fourth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The eighty-fifth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The eighty-sixth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The eighty-seventh measure has a quarter note B0, a quarter note A0, and a quarter note G0. The eighty-eighth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The eighty-ninth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The ninetieth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The hundredth measure has a quarter note D0, a quarter note C0, and a quarter note B0.

I cannot oh let me just flop down flat on the road like a big fat jelly out of a bowl and never move a-

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-³troyed 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 - le Min - nie love, love is all I asked, a lit - tle love dai - ly twice dai - ly fif - ty years

tym

158

Rn

tym

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

165

Rn

perc

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

172

Rn

Fol.

mp

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

$A \text{ } \text{♩} = 60$

bicycle

180

Rn

Fol.

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

187

Rn

ROON.

TYL

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

195

Tyl.

Fol.

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

bicycle-bell

202

Rn

TYL

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

211

Tyl. *ROON.* TYL

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

perc

PERC

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

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. *pp* van-clattering

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

perc

Fol.

vb

CROTALES

ppp

243

Rn. *decresc.*

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

perc

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.

[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

274 Rn ROON.

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 rim oh what a

tym

perc

284 Rn TYL

shame! now if it were the front, I would not so much mind, but the back the back the chain the

perc

poco piu

291

Tyl. *TYL* *ROON.*

grease the brakes the gear no it is too much. vibes are we al - read-y

perc

Fol.

drag creak

296

Rn *TYL*

late? I have not the cour-age to look at my watch late? I on my bi - cycle as I rolled a - long was al-ready late now

tym

perc

Fol.

BELLS

304

Tyl. *TYL*

there-for we are dou - bly late tre - bly quadru-ped - ly late would I had shot by you with - out - a word

tym

perc

bells

p

312

Tyl. *ROON.* *TYL* *rit.*

who are you go-ing to meet? Har - dy We used to climb to-get - her I saved his life once I have not for

tym

Fol.

320

Tyl.


Fol.

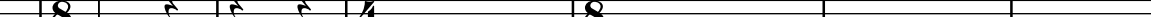
got-ten it let us halt a moment and this vile dust fall back upon the vile-er worms birds what sky!, what

rit. = 60 Tyl Still...

A musical score for two parts, Tyll and Folio. The top staff, labeled 'Tyl.', uses a treble clef and contains vocal melody with lyrics underneath. It includes tempo markings like 'rit.' and time signatures such as 8/8, 7/16, 9/16, 2/4, and common time. The bottom staff, labeled 'Fol.', uses a bass clef and contains a rhythmic accompaniment consisting of eighth notes and rests, with time signatures matching the top staff. Lyrics are placed between the staves where they apply to both parts. The score ends with a double bar line and the word 'Still...' above the final measure of the Tyll part.

328 **Faster!**

Tyl. 

perc 

335 ROON.

Tyl.

perc.

342

Rn

in our time, and when it does, some great, whirring machine will come and blow it all sky - high a - gain. Well,

perc

bell

349

Tyl. 

shall we be getting a long in that case? No Come Miss --es Rooney... go, Mister Ty-ler, go on and leave me lis-ten-ing to the

perc 

355

rit. - - 3 -

$\text{♩} = 60$

ROON.

Rn

coo-ing of the ringdoves if you see my old blind Dan tell him I was on my way to meet him

Fol

doves

362 

370 Rn $\text{♩} = 60$ TYL *rit.*
all came flooding o-ver her a - gain and she sim-ply went back home straight back home. Come, Misses Roo - ney

378 Tyl. *rit.* ROON.
come. The mail has not yet gone up, just take my free arm, and we'll be there with time and to spare. What? whats all this then?

386 Rn $\text{♩} = 60$ TYL
can't you see I'm in trouble? have you no res - pect for mi --se --ry? Min - nie lit-tle Min - nie Come, Misses

393 Tyl. *rit.*
Roo - ney come. The mail has not yet gone up, just take my free arm, and we'll be there with time and to spare Misses

401 Tyl. *rit.*
Roo - ney come. The 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

410 Tyl. *rit.* ROON.
come. The mail... Will you get a - long with you Mister Rooney Mister Tyler I mean will you get along with you now and cease mo-
tym
perc

416 Rn $\text{♩} = 60$
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
perc med

421

Rn

be-ing mo - lested 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

Fol.

bicycle

428

Rn

cooing *p* ve - nus birds, coo - ing in the night all the long summer long

Fol.

cooing

436

Rn

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

f back and unlance 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

tym

perc

med

449

Rn

3 pelt, out of my skull! Oh to be in atoms in atoms ATOMS! *p* Je-sus... je-sus...

tym

perc

med

cooing

doves

Fol.

engine-celli

458

Rn

SLOC is a-nything wrong Misses Roo - ney you are bent all double have you a pain in your

466 ROON. SLOC

Sloc. 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 lift, Misses Roo-ney? are you

474 ROON. SLOC

Sloc. going in my di - rection? I am, we all are how is your poor mo - ther? thank you she is fair-ly comf'torble we man-age

484 rit. ROON. SLOC

Sloc. to keep her out of pain, that is the great thing Misses Rooney, is it not? Yes in - deed Mis-ter Slocum, that is the great

490 Rn. SLOC ROON.

Rn. thing, I don't know how you do it... aah! these wasps! May I then offer you a lift, ma'am? Oh, that would be hea - ven-ly, Mister

tym.

perc.

Fol. MOTOR

497 Rn. SLOC

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

tym.

perc.

504 Rn. SLOC

Rn. tires I suppose does this roof ne-ver come off? No? no. I'll never do it. You'll have to come down Mister Slo - cum

513

Rn

and help me from the rear! What was that? This was all your sug-gestion, drive on, drive on. I'm coming Misses Rooney, I'm

tym

perc

vibes

519

Sloc.

coming, give me time, I'm as stiff as your - self stiff! well I like that! and me hea-ving all o-ver back and front, the dry old

527

Rn

re - probate... Now, how shall we do this? as if I were a bale. Don't be afraid that's the way! lower

tym

perc

Fol.

push

534

Rn

wait! no, don't let go. Sup - posing I do get up would I ever get down? you'll get down Misses Roo - ney you'll get down, we

perc

Fol.

pull

543

Sloc.

may not get you up but I war rant you, you'll get down! oh! lo-wer don't be a - fraid! We're past the age where...

tym

perc

med

564

Rn

perc

Fol.

Frock! look what you've done to my nice frock! what will Dan say when he sees me! Has he then re-covered his

STARTER

SLOC

571

ROON. **poco piu**

slower

Sloc. sign? no, I mean when he knows, What would Dan say when he sees the hole? what are you doing Mis-ter Slo - cum?

perc

578 (gagaku)

Rn

SLOC 3

3

still

brisk ROON.

ga zing straigh befor me through the windshield out at the void... Start her up I beseech you and let us be

japanese block

perc

584 SLOC rit a tempo

Rn

off. This is aw-ful... last Sun-day she ran like a dream and now she is dead. That's what you get for a good deed per-haps if I

perc

16

592 SLOC. ROON.

tempo ad lib - accel

tym

perc

Fol.

starter motor

mind the

2/4

600 Rn

hen! oh Mother you've squashed her drive on, drive on! what a death! one minute picking ha-ppy at the

tym

perc

Fol.

squeal squawk-thump MOTOR

2/4

609 Rn

dung in the road in the sun with now and then a dust bath and then bang! all her troubles o-ver all the

Fol.

2/4

616 Rn

hatching and the lay-ing just one great squawk and then peace they would have slit her weasand in a-ny case... here we

perc

Fol.

VIBES

CROTALES

2/4

623 rit.

Rn

are let me out. what are you up to now Mis-ter Slocum we are at a standstill all danger is past and you blow your

tym

perc

Fol.

HORN

631

Rn

horn! now if in-stead of blowing it now, you had blown it at that poor unfor-tunate will you come here, Tommy, and

tym

perc

SLOC

636

Sloc.

help this la - dy out, she's stuck. o pen the door and ease her out certainly Sir. Nice day for the ra - ces

tym

perc

TOM

641

omm.

who do you fancy don't mind me! Don't take a - ny no-tice of me. I do not ex - ist the fact is well known

tym

perc

ROON.

647

Sloc.

Do as you're told Tommy for good ness sake Yes sir now, Misses Roo - ney... wait! Tommy, wait! don't bustle me

tym

perc

CROTALES

ROON.

rainsheet

(b.d.)

653

Rn

let me just wheel round and get my feet to the ground now! watch your feather ma'am

tym

perc

CROTALES

VB

PERC

CHIMES

659

little faster

omm.

TOM

ROON.

ea - sy now, ea - sy Wait for gods sake. You'll have me be - head-ed! Crouch down Misses Rooney, crouch

tym

perc

rain sheet

VB

666

omm.

ROON.

down and get your head in-to the open! Crouch down at my time of life this is lu-na - cy

tym

perc

trash

crash

VB

Red.

heavy

672 TOM SLOC TOM SLOC TOM SLOC TOM ROON. TOM

press her down (grunt) (grunt) (grunt) (grunt) (grunt) (grunt) mer - de now! She's coming! Straighten up now

tym

perc

vb

CHIMES

VB

Red.

D

679 ROON. BARR TOM

there am I in? Tom - my? Tom - my? where the hell are you? You wouldn't have something for the La - dies' plate

tym

perc

VIBES

CHIMES

mp

Red.

685 SLOC BARR

sir? I was given Flash Har-ry Flash Harry! that carthorse Tommy! Blast your bleeding blood-y oh, Misses Rooney

tym

perc

Fol.

ch

GEARS

693

Br

who was that cruci-fying his gear box Tom-my Old Cis sy Slocum Cis-sy Slocum! That's a nice way to re-

VIBES
CHIMES

perc

TOM

ROON.

700

Rn

fer to your elders Ci-ssy Slocum! and you an orphan What are you do-ing strav-ag-ing down here on the pub-lic road? This is no

tym

perc

BARR

CHIMES

mf

707

Br

place for you at all! Get up there on the platform now, and whip out the truck nice to see you up and a bout again you were laid up there a long

perc

ch

BARR

p

713

Br

time not long e-nough, Mis-ter Bar-rell, would I were still in bed, Mister Bar-rell would I were still laid up in my com-for-ta-ble

ROON.

718

Rn

bed, Mist-er Barrell. Just wast-ing slow-ly pain less-ly a-way keeping up my strength with ar-row root and calf's foot

$\text{♩} = 60$

725

Rn

jel-ly till in the end you couldn't see me under the covers a-ny more than a board, oh no cough-ing or spitt-ing or

$\text{♩} = \text{♩}$

732 Rn *bleeding or sweating or vomiting, just drift-ing slow-ly down in-to the high-er light, and re - membering remem-ber-ing*

739 Rn *all the silly un happi-ness as though it had ne - ver happened... How long have you been master of this station now mister*

747 Rn *Barr - ell? don't ask me Misses Rooney, don't ask me. You stepped in-to your father's shoes, I suppose when he took them*

tym *mp*

perc *VB*

753 Rn *off. Poor pappy He didn't live long to en-joy his rest.. I rem - em - ber him clearly. a small fer - re - ty pur ple faced wid - ow-*

vb *CHIMES 2*

759 Rn *wer, deaf as a doornail, ve - ry tes-ty and snappy I sup - pose... You'll be re - ti-ring soon your-*

vb *CHIMES*

765 Rn *self Mister Ba - rrell and grow - ing your ro - ses did I understand you to say, the twelve thirty will soon be u-*

tym *CROT*

vb *p CHIMES*

771

Rn

BARR

ROON. 3

pon - us? Those were my words but, acc-ord - ing to my watch, which is more or less right, or was, ac-cording to the

tym

vb

VIBES

777

Rn

eight oclock news the time is now... get-ing up to twelve... thir-ty six! and yet upon the other

tym

vb

783

Rn

poco meno mosso

meno

hand the up mail has not yet gone through! Or has it slipped by me un-be - knownst to me for there was a

tym

vb

CHIMES

VIBES

CHIMES

790

Rn

time there I remember it now, I was so plunged in sor-row, I wouldn't have heard a steamroller go ov-er me don't go Mister Bar-rell, Mister

tym

vb

ch

799

Rn

Barrell Mister Barrell What is it Maam? I have my work to do... still ROON.

vb

BARR

VBS- motor on

Fol.

GENTLE-WIND

3

the wind is getting up

806

Rn

the best of the day is o - ver soon the rain will be-gin to fall and go on fall - ing

vb

4

812

Rn

all af - ter noon then at eve - ning the clouds will part the setting sun will shine a moment and

vb

rit

3

821

Rn

sink behind the trees... Mister Bar-rell, Mis ter Bar-rell, Mis ter Bar - rell! I es-trange them all! They come towards you un in -

vb

5

4

2

829

Rn

vit - ed, by-gones by-gones, full of kind ness gen - u - inely pleased to see you a - gain looking so well a few

vb

3

4

4

838

Rn

simple words from my heart and I am all al-one once more. Miss Fitt! am I then invis-ible, Miss Fitt? Is this cre-

vb

VIBES

scrape

bell

$E \text{ } \text{♩} = 60$

$\text{♩} = \text{♩}$

p

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

889

Ft

mit the vast ma - jo - ri - ty ve - ry kind and understand - ing, they know me now and take no um - brage there she goes, they say,

tym

vb

PERC on bell

VB

mf *mp*

898

Ft

there goes The Dark Miss Fitt, a - lone with her ma - ker take no notice of her. and they step down off the path to avoid my running

perc

VB

mf *mp* *p*

905

Ft

in to them. Ah yes, I am dis - trait very dis - trait even on weekdays ask mother if you do not be lieve me 'Het-tie', she

tym

perc

rit *3* *3* *3* *3* *3* *3* *3*

911

Ft

sais when I start eat - ing my doily in - stead of the thin bread and but - ter, 'Het tie', how can you be so dis - trait? I be - lieve the truth is

tym

perc

VB

p

915

Ft

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

921

Ft

VB

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

rit

vb

Red.

927

Ft

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

3

vb

L 3 J

934

Ft

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

3

rit.

ROON.

3

vb

942

Rn

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

3

rit.

FITT

vb

VB

949

Ft

ROON.

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

vb

tym

954

Rn

FITT

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

3

2

2

vb

3

960

Ft *rit.* - - - ROON.

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

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

Ft *ROON.*

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

tym

vb *PERC*

CHIMES

mp *f*

VB

982

Ft *ROON.*

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

perc

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-ey-moon 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 (B-flat). The melody starts with a half note G4, followed by a dotted quarter note F#4, an eighth note E4, and a half note D4. The next measure contains a quarter rest, a quarter note C4, and an eighth note B3. The melody continues with a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a half note C3. The key signature changes to two flats (B-flat and E-flat) at the start of the next measure, which contains a half note B2 and a quarter note A2. The melody then moves to a half note G2, a quarter note F2, and a quarter note E2. The final measure contains a half note D2 and a quarter note C2. The lyrics are written below the notes, and dynamic markings (*f* and *p*) are placed below the notes. The word 'FITT' is written above the notes, and the number '3' is written below the notes. The word 'Misses' is written above the notes, and the number '3' is written below the notes.