

(♩ = 80) Forward (♩ = 100)

Oh Dan there you are where in the world were you Maddy Where were you all this time in the

DAN ROON. DAN

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?

16

Jer.

JERRY ROON. JERRY ROON. JERRY DAN check MM

no Maam what news of your fa - ther they took him a - way then you are all alone? yes ma'am why are you here? you did not

24 Dan ROON. DAN ROON.

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

35 Rn DAN ROON. DAN ROON. DAN

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 cancel the boy?

45 Dan ROON. = 90 rit. = 40 TODO double time

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-

R.H.

54 **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 **JERRY** **DAN**

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



87 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

3

slower (♩ = 60)  
ROON.

(faster) (♩ = 90)  
DAN

93 Dan

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

3

3

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

3

3

3

3

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 Rn *DAN romantic* (♩ = 50) *rit.*

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 *(walking)* *lively* (♩ = 112)

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

137 Dan

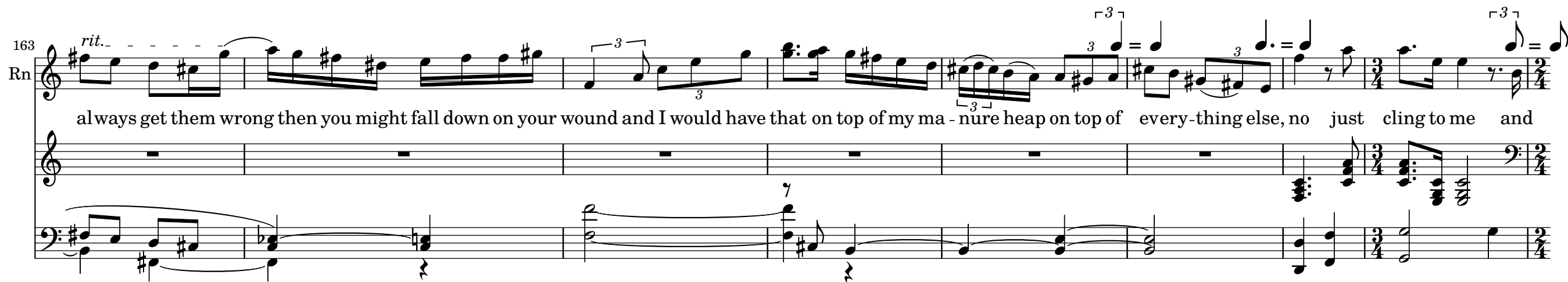
not know how many there are! when I think that there are six there are four or five or seven or eight and when I remember there are five there are three or four or

147 Dan

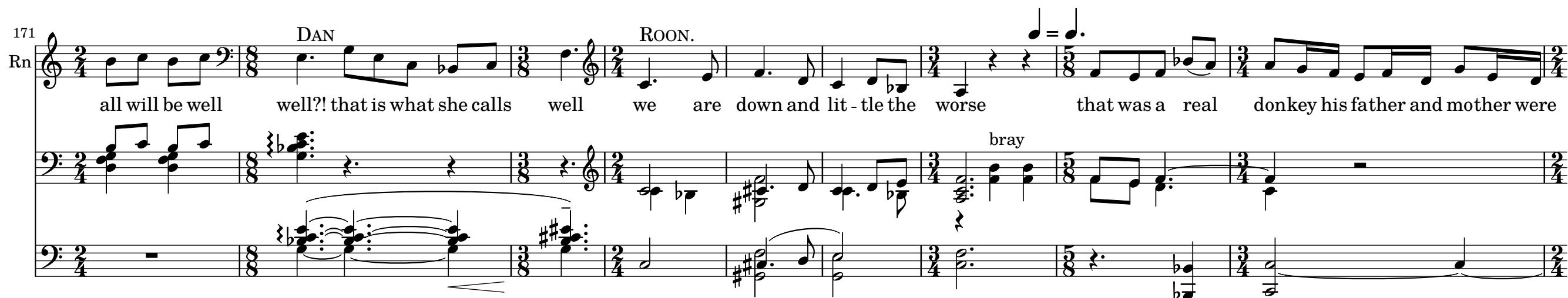
seven or six and when I fin-al-ly remember there are seven there are five or six or eight or nine! sometimes I wonder if they do not change them in the night! well,

155 Dan

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 steps Dan please! I

163 *rit.* 

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, no just cling to me and

171 

DAN ROON.

all will be well well?! that is what she calls well we are down and lit - tle the worse that was a real donkey his father and mother were

bray

180 

DAN ROON.

donkeys do you know what it is? I think I will retire re - tire and stay at home on your grant? Never trudge this cursed road again climb these



190 poc.ac. rit. poc.ac.

hellish stairs for the last time stay at home on the remnants of my bottom counting the days-to the next meal... the ve-ry though puts life in me hurry, be-

199

Dan

ROON.

DAN (gasp) (gasp)

fore it dies! Now mind here is the path up! well done! now we are in safety and a straight run home. A straight run! she calls

210

(gasp) ROON.

*rit.*

that a straight run Hush! do not speak as you go a-long you know it is not good for your coro-nary. just con - centrate on putting one foot before the

Dan

Ten

Bass

218 Rn

next or whatever the expression is... that's the way now we are doing nicely heavens! I knew there was something! With all the ex-

*rit. poco a poco*

**D** = 80

227 Rn

citement I for-got! Good God But you must know Dan of course you were on it whatever happened? Tell me? I have never known an-y thing to

*p*

**DAN** **ROON.** **drag**

235 Dan

happen But you must... all this starting and stopping a-gain is de-vilish devilish you get a little way on you and be - gin to be carried a - long when

*smooth these MMs* *molto rit.*

245 *(♩ = 150)*  
*molto rit.*

**Dan**

sudden-ly you stop short two hundred pounds of unhealthy flesh what posessed you to come out at all let go of me! no, I must know!

*rush*

*ROON.*  
transpose up min3

253

**Rn**

we won't leave until you tell me! thirty miutes late? on a fifteen minute run? its un - heard of! I know nothing let go of me before I shake you off!

*DAN*

*8vb*

260 *slower (♩ = 100)*  
*ROON.*

**Rn**

but you must know you were on it was it at the terminus? did you leave on time or was it on the line? did something happen on the line? Dan!

*slower*

*8vb*

267

Rn

why won't you tell me?

E

p. piu DAN

what was that?

ROON.

the Lynch twins jeering at us

DAN

will they pelt us with

childs voice

8vb

[illegible]

288 **slow** (♩ = 50) **DAN** *poco* **slow** (♩ = 55) *rit.* **a tempo**

Dan do you ev-er wish to kill a child? nip some young doom in the bud? many a time at night, in winter on the long road home I nearly a - tacked the boy

*pp*

297 **slow and broad** (♩ = 33) *3* *♩ = 70* **ROON.** **DAN** *p.meno* *rit.* *♩ = .*

Dan poor Jerry! what restrained me then? not fear of man! shall we go on backwards now a lit-le Backwards? or you backwards and I forwards the perfect

306 *♩ =* **ROON.** **DAN**

Dan pair, like Dante's damned with their heads arsey versey our tears will water our bo - ttoms what is the matter Dan? are you not well? Well!

315 Dan **march** **rush**

have you ev-er 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 up! You knew

326 Dan **little slower**

that did you not? The night you 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

335 Dan **slower** **a tempo**

well but I am no worse... in 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

344 Dan

hundred or have I done so? am I a hundred today? Am I a-hundred Maddy? all is still... no living soul in sight there is no one to

Still (♩ = 40)  
ROON.

*p*

354 Rn

ask. The world is feeding the wind barely moves the leaves and the birds are tired singing the cows and sheep rumi-nate in silence the

*rit...*

*pp*

365 Rn

woof dogs are hushed and the hens sprawl torpid in the dust we are a - lone there is no-one to ask we set out in the tick of

**F** **DAN**

375 Dan ROON. DAN a tempo

time, I can vouch for that 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-

383 Dan rit.

partment to my - 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?

391 Dan ROON. DAN ROON. sempre rit. DAN

are we a-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



399 ROON. DAN *romantico* *rit.* *a tempo* 17

Dan bank there is no 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?

409 ROON. *rit* DAN *brisk*

Rn Something a-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 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

R.H.

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

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 Tul-ly 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

ROON. 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

488 Dan

air-ing scrap-ing wax-ing wan-ing wash-ing mangle-ing dry-ing mow-ing clip-ping rake-ing roll-ing scuff-le-ing shov-el-ing grind-ing tear-ing

496 Dan

little slower a tempo

pound-ing bang-ing and slam-ming and the brats! the happy lit-tle heart-y lit-tle how-ling neigh-bors' brats. Of all this and much more the weekend has given me

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 silent backstreet basement office with its o - blitera- ted plate rest couch and vel- vet curtains, and what it

alternate

8vb

520 Dan

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 long ice cold

poco rit

rit

8vb

537

Dan

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

slower  
ROON.  
rit. - - - -

544

Rn

nothing on under 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

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 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 crying 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

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

rit a tempo



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 a miss no I just sat on thinking if this

DAN

ROON.

DAN

rit...

620

Dan

train were ne-ver 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 ROON. I have been through that DAN if we sit here much longer I said I really do not know what I shall

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 metmod? Vir-is I pre - sume the V becoming beat here? F in ac-cordance with Grimm's Law the rest you

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-

ROON.

DAN

665 Dan

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

ROON.

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

DAN

ROON.

check time!!

2

685 Rn

girl very 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-bliged 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

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

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

*mp* *mp* 3 3 3 3

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

*rit.*

a - gain poor thing she is losing all her tass - les there are the first drops *check* gol-den dri-zle

*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.

*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. DAN ROON. DAN ROON. a tempo DAN

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

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



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

DAN ROON. DAN ROON. ROON. ROON.

824

Rn

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


DAN ROON. rit. laughter J ROON.

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

JERRY ROON. JERRY

842 Jer.   
dropped something sir Mister Barrell told me to come af-ter you Show What is this? What is this thing Dan? Per - haps it is not mine at all Mister

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  
ROON.  
DAN

*mp*  
*f*

861

Dan

car-ry about 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

890

Jer.

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

slower

The musical score is written for a vocal soloist and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The time signatures change throughout the piece: 3/8, 2/4, 3/4, 2/4, 2/4, 7/8, 2/4, and 2/4. The lyrics are 'child fell out of the carriage on to the line ma'am under the wheels ma'am'. The tempo is marked 'slower'.