

Legend

crash gong1 snare drum bass drum

triangle piatti gong2 tam tam

voice

ROON. CHR ROON. slower (5:6) CHR ROON. rit CHR ROON. rural sounds CHR rural sounds

is that you Christy? it is ma'am I thought the hinney was fa - mi - liar how is your poor mother? No bet-ter ma'am. Your daughter then? no worse, ma'am why do you halt? but why do I halt? nice day for the

percussion

Foley

14

Chr

ROON. molt rit CHR a tempo ROON. * tEE?

ra - ces per - haps it is, but will it hold up? will it hold up? I suppose you would-n't be in need hist! surely to good -ness that couldn't be the up mail I hear al-rea - dy

tym

perc

lg. gong

bell

25

Chr

CHR ROON. CHR rit ROON. CHR ROON.

damn the mail oh thank God for that, I could have sworn I heard it thundering down the track in the far distance I suppose you would-n't be in need of a small load... of dung! dung?! what class of dung? sty-dung stydung?

tym

perc

snare off

39

Rn

tym

rit. *slower* CHR *piu mosso* ROON. *3 rit* tempo 4:5 *rit.*

I like your frankness Christy I'll ask the master. Christy? 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 none but the simplest words I think and yet I

55

Rn

tym

CHR ROON. *3* *rit.*

sometimes find my way of speaking ve-ry bi - zarre mer-cy what was 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 life why are you on your

68

Rn

tym

perc

rit... CHR ROON. *poco piu (6:5)*

feet down on the road why do you not climb up on the crest of your ma - nure, and let yourself be car - ried a - way is it that you have no head for heights? Wiyya ta hell out of that! she doesn't move a

79

Rn

tym

perc

a tempo *poco piu (6:5)* *drag* *a tempo* *rit* *roll r*

muscle... I too should be getting along if I do not wish to arrive late at the station. But a moment a - go she neighed and pawed the ground and now she re-fuses to ad - vance! give her a good welt on the rump! har-der

mp *mf* *f*

89

Rn

tym

perc

well! if someone were to do that to me, I would n't tar-ry... how she ga-zes at me to be sure with her great, moist, cleg tor-men-ted eyes! Per - haps if I were to move on, down the road out of her field of vision no! no! e - nough.

arr? 3 poco rit 3 rit. 3 crack! 3

whip crash

3

102

Rn

perc

Fol.

take her by the snaf-fle and take her eyes a-way from me oh this is aw - ful What have I done to de - serve all this? what? what? so long a - go no! no! sigh out a (something something)

rit 3 arr? 3 4 crash

crunch

115

Rn

tale of things done long a - go and ill done how can I go on? I cannot oh let me just flop down flat on the road like a big fat jelly out of a bowl and ne ver move a - gain! a great big slop, thick with

rit. 2 mp 3 5

130

Rn

tym

Fol.

grit and dust and flies, they would have to scoop me up with a sho-vel. Hea-vens there is that... 'up mail' a - gain. What will become of me? oh I am just a hys-ter-i - cal old hag, I know

bell crunch

144

Rn

tym

perc

des-troyed with sorrow and pining and gen - til - i-ty and church go-ing and fat and rheuma - tism and child - less-ness Min - nie lit-le Min-nie love, love is all I asked, a lit-tle love dai - ly twice dai - ly

p

157

Rn

tym

fif-ty years of twice dai-ly love like a Pa-ris horse butchers reg-u --lar what nor - mal wom-an wants a - ffec-tion a kiss in the eve-ning by the ear and a - no ther one at morning, peck, peck, 'till

BELLS

171

Rn

mp

you grow whiskers on you. There is that love-ly la - bur - num a - gain

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

187

Rn

ROON.

TYL

ROON.

oh Mister Tyler you startled the life out of me sneaking up be - side me like that like a deerstalker Oh! I rang my bell Misses Roo - ney the moment I spot - ed you I started tin kle-ing my bell now don't you deny it your bell is one thing

202

Rn

TYL

TYL

TYL

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 grandchildless gracious how you wob ble! Dismount for mercy's sake or ride on. per -

tym

perc

218

Tyl.

tym

perc

233

molto rit.

Rn

perc

246

Rn

perc

260

Rn

tym

perc

now we are white with dust from head to foot, I beg your pardon no - thing Mises Roo - ney no - thing. I was on-ly cur-sing un-der my breath, God and man! under my breath and the wet Sat - urday af - ter - noon of my con-ception my back

f *p* *f* *p*

275

Rn

tym

perc

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

ROON. TYL

3

290

Tyl.

tym

perc

Fol.

poco piu

back the chain the grease the brakes the gear no it is too much. are we al - read-y late? I have not the cour-age to look at my watch late? I on my

vibes

drag creak

BELLS

300

Tyl.

bi - cycle as I rolled a - long was al - ready late now there - for we are dou - bly late tre - bly quadruped - ly late would I had shot by you with - out - a word who are you go - ing to meet? Har - dy

tym

perc

Fol.

bells

ROON.

TYL

315

Tyl.

We used to climb to - get - her I saved his life once I have not for got - ten it let us halt a mo - ment and this vile dust fall back upon the vile - er worms what sky!, what light ah in spite of

perc

Fol.

adbn.

TYL

Still...

Faster!

330

Tyl.

all it is a blessed thing to be a - live in such weather, and out of hos - pital. A - live? Well half ali - ve shall we say. Speak for your self, I am not half a - live nor an - y - thing aproaching it what are we standing here for? this dust will not set - tle

perc

ROON.

TYL

ROON.

TYL

342

Rn

in our time, and when it does, some great, whirring machine will come and blow it all sky - high a - gain. Well, shall we be getting a long in that case? No Come Miss - es Rooney... go, Mister Ty - ler, go on and leave me

perc

bell

B

ROON.

TYL

tQ?

ROON.

The Mailman

Rooney

lis-ten-ing to the coo-ing of the ringdoves if you see my old blind Dan tell him I was on my way to meet him when it all came ov-er me a - gain like a flood! Say to him your poor wife, she told me to tell you it all came flooding o-ver her a - gain and she simply went back home straight back home.

Tylor

spare. What? whats all this then? 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 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.

Tyler

Misses 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 come. The mail... Will you get a - long with you Mister

Rooney

Rooney Mister Tyler I mean will you get along with you now and cease mo - 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 being mo - lested by re - tired bill brokers!

The image displays a musical score for the song "The Atom Song" by The Beatles. The score is written for four parts: Vocal (Vn), Tympani (tym), Percussion (perc), and Folio (Fol). The key signature is C major, and the tempo is marked as 70 beats per minute. The time signature changes from 2/4 to 3/8 and back to 2/4. The lyrics are: "Oh to be in atoms in atoms ATOMS! Je-sus... je-sus... is a-nything wrong Misses Roo - ney you are bent all double have you a pain in your stomach?". The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). The instrumental parts feature complex rhythms and melodic lines, with the percussion part including a "cooing" sound effect.

467 ROON. ³ half as fast? SLOC ROON. SLOC

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 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

496

Rn

ven-ly, Mister Slo-cum, sim-ple hea-ven-ly. but can I e-ver get up? You look ve-ry high off the ground today these new ba-lloon tires I suppose does this roof ne-ver come off? No? no. I'll never

tym

perc

510

Rn

do it. You'll have to come down Mister Slo - cum and help me from the rear! What was that? This was all your sug-gestion, drive on, drive on. I'm coming Miss es Rooney, I'm coming, give me time, I'm as stiff as your - self stiff!

tym

perc

vibes

SLOC

ROON.

522

Rn

well I like that! and me hea-ving all o-ver back and front, the dry old re-probate... Now, how shall we do this? as if I were a bale. Don't be afraid that's the way! lower wait! no, don't let go. Sup-

SLOC

ROON.

tym

perc

537

Rn

posing I do get up would I ev-er get down? you'll get down Misses Roo - ney you'll get down, we 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...

SLOC

ROON.

tym

perc

550

Rn

There! now! get your shoulder un-der it oh! oh! oh mer - cy up! up! AHH, I'm in my frock, you've nipped my

BELLS

DOOR

tym

perc

Fol.

bells

563

Rn

frock! my nice Frock! look what you've done to my nice frock! what will Dan say when he sees me! Has he then re-covered his sight? no, I mean when he knows, What would Dan say when he

VIBES

perc

DOOR

STARTER

SLOC

ROON.

poco piu

Fol.

574

Rn

sees the hole? what are you doing Mis-ter Slo - cum? ga-zing straigh be-for me through the windshield out at the void... Start her up I beseech you and let us be off. This is aw-ful... last Sun-day she

slower (gagaku) SLOC 3 still brisk ROON. SLOC

perc

japanese block

586

Sloc. *rit* *a tempo* *checkRhythm* *ROON.*

ran like a dream and now she is dead. That's what you get for a good deed per-haps if I were to choke her She was getting too much air! mind the hen! oh Mo-ther you've

tym *tempo ad lib - accel*

perc

Fol. *starter* *motor* *squeal*

602

Rn

Fol.

617

Rn

tym

perc

Fol.

631

Rn

tym

perc