

'A Near Thing'

(underlined phrases to be sung;
others to be said, but not in the rhythm of the notes)

music by
Peter Tranchell

Tempo di Valse

1. Fetch me the pis - tols, Al-fred:
2. Those cro - co-dile tears can dry now:

The first system of the musical score is in 3/4 time. It features a vocal line and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. The vocal line begins with a rest, followed by a melodic phrase. The lyrics are: 1. Fetch me the pis - tols, Al-fred: 2. Those cro - co-dile tears can dry now:

no; I don't know where they are:
for — God's sake — here, — take mine; Look in the Lou - is Quinze com-
you won't — im - prove your make - up

The second system continues the musical score. The vocal line has a melodic phrase with lyrics: no; I don't know where they are: for — God's sake — here, — take mine; Look in the Lou - is Quinze com- you won't — im - prove your make - up. The piano accompaniment continues with chords and a bass line.

mode or the Fab - er - gé Sam - o - var: And put in a sel - ec - tion of bul - lets,
— and you'll cer - tain - ly ruin the — wine. I sym - pa - thize with your feel - ings

The third system concludes the musical score. The vocal line has a melodic phrase with lyrics: mode or the Fab - er - gé Sam - o - var: And put in a sel - ec - tion of bul - lets, — and you'll cer - tain - ly ruin the — wine. I sym - pa - thize with your feel - ings. The piano accompaniment continues with chords and a bass line.

I'm a - fraid I don't know the way; but Rose re - fused me
and if it will help just a bit, you can have what you've left of my

twice last night I must shoot my - self once to - day. 1. You're in ra - ther a hur - ry, Al - fred:
war - robe I know you know it will fit. 2. I in - sist that Sir Al - fred Munn - ings

the glass - es are there; for two: Oh! an - y - thing pre - phyl - ox - er - a, the
has my horse by Hen - ry Moore: If you could re - deem my cuff - links, dis -

Cha - teau d'Y - quem will do. And now: when you hear the pis - tol crack, and the thud on the
tri - bute them to the poor. Just one more glass; and Al - fred, If you prom - ise to

rit. a tempo

bath - room floor, ring Rose and the Times; her num-ber is
 look less glum, you can give my Fran - cis Ba - con to that wo-man you

♩ = ♩

Wap-ping doub - le four. Now my ashes. My Ashes you take to St Pan-cras, &
 say is your - mum. (spoken)

L'istesso tempo

p solemn (strictly in tempo)

strew them a-bout like mad. "Dust to dust" on the pa-tent brick a-long the di - vine fa - çade.

and my urn, the Pic-ass-o Jam-pot; You must find a place where it fits. but I would pre-fer a

cock - tail bar; And I rath-er fan-cied the Ritz. A Vul-ga-ri-an at heart!

(colla voce)

$\text{♩} = \text{♩}$
In tempo

Go get the pis - tols Al-fred; ask_ cook for a carv - ing knife. The nine-teenth bar - on

(Exit Alfred)

ends it all: Rose you rum-pled a life. 'Twas as smooth as a Betje-man po-em Girl

poco rit. a tempo

grad-u-ates mur-mur a - loud. Now I sit like a Cha-pel ru - in un-der a Pi - per

cloud. Dear Rose. That im - poss-i-ble par-ty, With the kin - der - gar - ten crew;

poco rit. *a tempo*
They were pros - spect-ing the Pros-pect; but_ there be-yond Pros - pect, you: Wedged in by an

poco rit. *a tempo*
am-a-teur mat'lot, and an un - re - mark-ab-le tart. You sat drink-ing port and

Un poco meno mosso
guin-ness, and I — sat eat-ing my heart. Her bed, the East In-dia,

♩ = ♩

there she lies— a pearl. Dear Rose, le bell-e té né-breuse.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

You sound even better in French; At last I said "I a-dore you."

(ten.)

(ten.)

The second system continues the musical score. The vocal line has a rest for the first two measures, then quarter notes G4, A4, B4, and C5. The piano accompaniment continues with chords and a bass line. The tempo marking "(ten.)" is placed above the vocal line and below the piano accompaniment.

Poco meno mosso
pomposo

And dar-ling you said,— "don't mench"! and I said to you:— "may I find you a drink."

solemn

The third system is marked "Poco meno mosso" and "pomposo". The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a more active bass line. The key signature changes to two flats (Bb, Eb) and the time signature is 3/4. The tempo marking "solemn" is placed above the piano accompaniment.

and you— re-plied "a noth-er of those." And then you dusk-i-ly

The fourth system continues the musical score. The vocal line has a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with chords and a bass line. The key signature remains two flats (Bb, Eb) and the time signature is 3/4. A triplet of eighth notes is marked with a "3" above it.

(re-enter Alfred with pistols)

Tempo Primo

mur-mured "They call me Eng-lish Rose." Ah, Alf-red clev-er to

(Phone bell starts)

find them: (Ah, the telephone!) I'll take it my-self. My last.

Tempo di Beguine. Agitato

(he puts down phone)

Yes, Yes, Yes Get a taxi! A taxi! And get it fast!

sempre accel.

Oh! Lend me some cash! Oh drop those! And get in two dozen of stout! Rose has been

tempo **(Tempo Primo)** **rit.** **tempo**

pinched robbing Woolworths! *And wants me to bail her out!*

(ad lib)

(colla voce)

ff *allegro* *ff*

molto accel.

ff *v.*

Typeset by Crispin Flower, 10 February 2024.

With minor amendments to lyrics, in line with Peter Tranchell's own recording of the song.

That recording did not feature a telephone, and instead Tranchell spoke the words that I have included in italics.