

Int

voice

Thank you miss Fitt thank you that will do just prop me up against the wall like a load of tarpaul-

HN

BN

Keyboard

7

rit. - - - - -

Rn

lin and that wil be all for the moment I am sor - ry for all this ramdam miss Fitt had I

bn

13

5

rit. - - - - -

Rn

known you were lookin for your mo - ther I should not have op por tuned you I know what it is Ramdam!

bn

19

FITT

come Dol-ly darling let us take up our stand before the first class smo kers take my

bn

BN

p

VN

HN

mf

24

FITT

hand and hold me tight you can be pulled un-der you have lost your mother Miss Fitt? Good morning Mister

bn

stopped

VN

HN

stopped

mf

29 Ft. ^{TYL} Ty-ler Good Morning Miss ^{BARR} Fitt Good morning Miss ^{FITT} Fitt Good mor-ning Mister Bar-rell ^{TYL} you have lost your

35 Tyl. ^{FITT} mother Miss Fitt she said she would be on the last train! ^{ROON.} do not im-a-gine be-cause I am si-lent that I am not

hn ^{BN} ^{HN}

kb

42 Rn. ^{TYL} present and a-live to all that is go-ing on ^{TYL} When you say the last train ^{ROON.} do not flat-ter yourself for one

hn

kb

49 Rn. ³ moment be-cause I hold a-loof that my ³ sufferings have ceased ⁴ no the enti-re scene *rit.* the hills the

hn ^{BN}

kb

3 3 3

57 *rit.* *slight*

Rn plain the racecourse with it's miles and miles of white fence and three red stands the pret-ty lit-tle wayside station

63

Rn e-ven you your - self, yes I mean it and over all the cloud-ing blue I see it all I

bn

HN

71

Rn stand here and see it all with eyes through eyes Oh if you had my eyes! you would under-stand

hn

BN

79

Rn the things they have seen and not looked a-way... this is nothing nothing where did I put that handkerchief?

bn

HN

88

Rn TYL ROON. TYL blows nose FITT

when you say the last train phph when you say the last train I take it you mean the twelve thirty what

hn

96

Ft TYL VN

else could I mean? what else could I conceive-a-bly mean? then you have no cause for an - xi - e - ty Miss Fitt for the twelve

hn

100 Tyl. *thir - ty has not yet ar-rived! there no up the line no miss Fitt*

HN

BN

108 Tyl. *fol-low the dirrec --tion of my finger there you see it the signal at the bawdy hour of nine*

bn *mf*

116 Tyl. *or three a - las heh hh eh thank you Mister Barrell! But the time is now getting on to we all*

HN

122 Tyl. *know Miss Fitt we all know on-ly too well what the time is now getting on to and yet the cru - el fact re-*

129 Tyl. *mains the twelve thir-ty has not yet a - rived! not an acci-dent I trust? do not tell me it has*

FITT

136 Ft. *left the track! Darling Mother with the cold fish for lunch! (he he he that's e-nough guff out of you*

HN stopped

vn

The musical score is written for a vocal ensemble and instrumental accompaniment. It consists of several systems of music, each with a vocal line and an instrumental line. The vocal lines are for Tyl. (Tenor), HN (Horn), BN (Bass), bn (Bass), Tyl. (Tenor), hn (Horn), Tyl. (Tenor), hn (Horn), Tyl. (Tenor), hn (Horn), and Ft. (First Tenor). The instrumental lines are for vn (Violoncello). The score includes lyrics and musical notation with various time signatures and dynamics.

[illegible]

146

Ft

TYL

ROON.

TYL poco piu

thing has happenned now now Miss Fitt do Poor Dan! now now Miss Fitt do not give way to dis-

BN

hn

p

151

Tyl.

pair all will come right in the end what is the sit-u - a tion Mister Bar-rel not a col - lission sure-ly a col-

bn

HN

p

158

Rn

lis-sion that would be won-der - ful a col-lis-ion I knew it Come, Miss Fitt let us move a lit-tle

vn

mutes

163

Tyl. $\text{♩} = \text{♩}$ ROON.
up the platform yes let us all do that no? you have changed your mind? I a - gree we are

hn HN mute VN mutes
p

169 Rn *bet-ter here in the sha-dow of the waiting room* *Ex-cuse me a mo be-for you stopped*

vn *f* *HN*

BARR *ROON.*

174 Rn *slink a - way Mister Bar - rell please a statement of some kind I in-sist e-ven the slow-est*

hn *VN*

rit.

181 Rn *train on this brief line is not ten minutes and more be - hind its scheduled time without good cause one i - mages*

vn *HN*

188 Rn *We all know your station is the best run on the en - ti - re line but there are times when that is*

hn

197 Rn *just not e - nough just not e - nough! here we are eating our hearts out with an - xi-e - ty for our loved ones and he*

hn *stopped*

204 Rn *calls it a hitch! some of us like my - self with heart and kidney trouble might col - lapse at a-ny moment and he*

hn *BN*

210 *rit.* **a tempo**

Rn calls it a hitch! In our o - vens the Satur-day roast is burning to a shri-vel and he

bn

215 TYL

Tyl Here comes Tommy run-ning I am glad I have been spared to see this she's coming...

bn

VN

224 ROON. BARR ad lib

Tom. she's at the le-vel crossing the up train! the up train! Boghill Boghill

234 ROON.

Br Dan! are you alright? where is he? Dan! have you seen my husband? Dan! he is - n't

242 Rn

on it the mi - se - ry I have en - dured to get here and he is - n't on it Mister

249 Rn

Bar - rell was he not on it? Is an - y - thing the mat - ter? you look as if you had seen a ghost

253 Rn

Tommy have you seen the ma - ster? He'll be a - long ma'am Jerry is panting and stick watching him