

Intermezzo

ROON.

Thank you miss Fitt thank you that will do just prop me

5 Rn

up against the wall like a load of tarpaul - lin and that will be all for the moment I

rit.

9 Rn

am sorry for all this ramdam miss Fitt had I known you were lookin for your mo-

14 Rn

- ther I should not have oppor tuned you I know what it is Ram dam!

rit.

TYL

19 Ft **FITT**

come Dolly darling let us take up our stand before the first class smokers

23 Ft **TYL**

take my hand and hold me tight you can be pulled under⁸ you have lost your

27 Tyl. **FITT** **TYL**

mo-ther Miss Fitt? Good mor-ning Mister Ty - ler Good Mor - ning Miss

31 Tyl. **BARR** **FITT**

Fitt Good mor-ning Miss Fitt Good mor - ning Mis-ter Bar - rell

34 Ft ^{TYL} ^{FITT}
 you have lost your mo-ther Miss Fitt she said she would be on the last

38 Ft ^{TYL} ^{ROON.}
 train! When you say the last train do not im - a-gine be - cause I am si-lent

43 Rn ^{TYL}
 that I am not present and a - live to all that is going on When you say the last

49 Tyl. ^{ROON.}
 train do not flat-ter your-self for one mo-ment be - cause I hold a-loof that my

54 Rn

sufferings have ceased no the en-tire scene the hills the plain the

rit.

60 Rn

racecourse with it's miles and miles of white fence and three red stands the

rit. slight

64 Rn

pretty lit-tle wayside station e-ven you your - self, yes I mean it and over

rit. 3

69 Rn

all the cloud-ing blue I see it all I stand here and see it

f

74 Rn

all with eyes through eyes Oh if you had my eyes! you would

rit.

80 Rn

un-der-stand the things they have seen and not looked a - way... this is

sepre rit.

rit.

86 Rn

no-thing no-thing where did I put that hand-ker-cheif? when you

rit.

TYL

91 Tyl.

say the last train phph when you say the last train I take it you

ROON. TYL
blows nose

97 Tyl. *rit.* $\text{♩} = \text{♩}.$ $\text{♩} = \text{♩}$ ³ *FITT*

mean the twelve thirty what else could I mean? what else could I conceive a - bly

101 Ft. *TYL* $\text{♩} = \text{♩}$ ³

mean? then you have no cause for an - xi - e - ty Miss Fitt for the twelve

103 Tyl. $\text{♩} = \text{♩}$

thir - ty has not yet arrived! there

108 Tyl. $\text{♩} = \text{♩}$

no up the line no miss Fitt fol-low the dir-rec --tion of my

112 Tyl. *mp* finger there you see it the signal at the bawdy hour of nine *p*

119 Tyl. BARR chuckle TYL ROON. or three a-las heh hh eh thank you Mister Barrell! But the time is now

123 Rn TYL getting on to we all know Miss Fitt we all know on-ly too well what the

128 Tyl. time is now getting on to and yet the cru - el fact re - mains the twelve

Tyl.

thir - ty has not yet a - rived! not an accident I trust?

FITT

L 2 J

Ft

do not tell me it has left the track! Dar-ling Mo-ther with the cold fish for

p

Ft

lunch! (he he he that's enough guff out of you nip up on the plat-form now and

BARR

3

Br

see has Mis-ter Clark an-y thing for us Poor Dan! What terrible

ROON.

FITT

3

149 Ft *TYL* *ROON.* *TYL poco piu*

thing has hap-penned now now Miss Fitt do Poor Dan! now

not

152 Tyl.

now Miss Fitt do not give way to dis - pair all will come right in the

156 Tyl. *aside* *p* *ROON.*

end what is the sit-u - a-tion Mis-ter Bar-rel not a col - lis-sion sure-ly a col-

161 Rn *FITT*

lis-sion that would be won-der - ful a col-lis-sion I knew it

164
Tyl. *TYL* *ROON.*

Come, Miss Fitt let us move a lit-tle up the plat-form yes let us all do that

168
Rn *mp*

no? you have changed your mind? I a - gree we are better here in the

173
Rn *BARR* *ROON.*

shadow of the waiting room Excuse me a mo befor you slink a-

178
Rn *rit.*

way Mister Bar-rell please a state-ment of some kind I insist even the

183 Rn

slowest train on this brief line is not ten minutes and more be - hind its scheduled

189 Rn

time with-out good cause one i-ma-gines We all know your station is the

194 Rn

best run on the en - ti - re line but there are times when that is

200 Rn

just not e-nough just not e-nough! here we are eating our hearts out with an-

205 Rn

xi-e - ty for our loved ones and he calls it a hitch! some of us like my-

209 Rn

self with heart and kid-ney trou-ble might col - lapse at a-ny mo-ment and he

213 Rn

rit. - - - **a tempo**

calls it a hitch! In our o-vens the Sat-ur-day roast is bur-ning to a

217 Rn

TYL

shri-vel and he Here comes Tom-my run-ning I am glad I have been

222 Tyl. TOM ³ ³ ³

spared to see this she's com-ing... she's at the

229 omm. ROON. BARR ad lib

le-vel cross-ing the up train! the up train! Bog-hill

236 Br ROON.

Bog-hill Dan! are you al-right? where is he? Dan!

etc.

242 Rn

have you seen my husband? Dan! he is-n't on it the mi-se-ry I have en-

248 Rn

dured to get here and he is-n't on it Mister Bar-rell was he not

253 Rn

on it? Is any-thing the mat-ter? you look as if you had seen a ghost

256 Rn

Tom - my have you seen the ma - ster? He'll be a-long ma'am

259 omm.

Jer-ry is watch-ing him Oh Dan there you are