

check-int

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 wil be all for the moment I

rit.

9 Rn

am sor-ry 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 Ramdam!

rit.

TYL

23 Ft

take my hand and hold me tight you can be pulled un-der⁸ you have lost your

TYL

Ped.

[illegible]

31

Tyl.

BARR

FITT

TYL

Fitt Good morning Miss Fitt Good mor-nig Mister Barrell you have lost your

35 Tyl. ³ FITT ROON.
 mother Miss Fitt she said she would be on the last train! do not im - a - gine be -

40 Rn ³
 cause I am si - lent that I am not present and a - live to all that is go - ing

45 Rn ³ TYL ROON.
 on When you say the last train do not flatter yourself for one moment be -

50 Rn ³ ³
 cause I hold a - loof that my sufferings have ceased no the enti - re scene the

Rn *rit.*

hills the plain the racecourse with it's miles and miles of white fence and

Rn *slight*

three red stands the pretty lit-tle wayside station e-ven you your - self, yes

Rn *3*

I mean it and over all the clouding blue I see it all I

Rn *3*

stand here and see it all with eyes through eyes Oh if you

76 *rit.* *sempre rit*

Rn had my eyes! you would understand the things they have seen and not

82 *rit.*

Rn looked a - way... this is nothing nothing where did I put that handkerchief?

88 TYL ROON. blows nose

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

94 *rit.* FITT

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

98 **Ft** **TYL**

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

101 **Tyl.**

has not yet arrived! there no up the line

107 **Tyl.**

no miss Fitt fol-low the dirrec -- tion of my fin - ger there you

112 **Tyl.**

see it the signal at the bawdy hour of nine or three a - las heh hh eh

BARR
chuckle

118 TYL = ROON. TYL

thank you Mister Barrell! But the time is now getting on to we all

122

Tyl.

know Miss Fitt we all know on - ly too well what the time is now getting on to

127
Tyl. and yet the cru - el fact re - mains the twelve thir - ty has

The musical score for 'The Twelve' by Tyl. is presented in a single system. The vocal line (Tyl.) is written in a treble clef and the piano accompaniment is in a grand staff (treble and bass clefs). The time signature changes throughout the piece: 8/8, 7/8, 2/4, 3/4, and 6/8. The lyrics are 'and yet the cru - el fact re - mains the twelve thir - ty has'. The piano part features a complex bass line with many sharps in the final measure.

131
Tyl. *p*

136 Ft

left the track! Darling Mother with the cold fish for lunch! (he he he

140 Br

BARR

that's enough guff out of you nip up on the platform now and see has Mister Clark

143 Br

ROON.

FITT

TYL

an-y thing for us Poor Dan! What terri-ble thing has happenned now

147 Tyl.

ROON.

TYL poco piu

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

151 Tyl. *aside* *p*

pair all will come right in the end what is the sit-u - ation Mister Bar-rel not a col-

157 Tyl. ROON. FITT

lission sure-ly a col - lis-sion that would be wonder - ful a col-lis-sion

160 Ft. TYL

I knew it Come, Miss Fitt let us move a lit - tle up the plat-form

164 Rn. ROON.

yes let us all do that no? you have changed your mind? I a - gree we are

mp

169 Rn

3 $\text{tr} \text{ } 3$ $\text{tr} \text{ } 3$ BARR

better here in the shadow of the waiting room Excuse me a

173 Br

ROON.

mo be-for you slink a - way Mister Bar-rell please a statement of some

178 Rn

rit. $\text{tr} \text{ } 3$ $\text{tr} \text{ } 3$

kind I insist even the slowest train on this brief line is not ten minutes and

184 Rn

$\text{tr} \text{ } 3$ $\text{tr} \text{ } 3$

more be - hind its scheduled time without good cause one i-magines We all know

190 Rn

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

196 Rn

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

202 Rn

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

206 Rn

self with heart and kid-ney trouble might col - lapse at a - ny moment and he

210 *rit.* *a tempo*

Rn. calls it a hitch! In our o-vens the Saturday roast is burning to a

214 **TYL**

Rn. shrivel and he Here comes Tommy running I am glad I have been

219 **TOM**

Tyl. spared to see this she's coming... she's at the

226 **ROON.** **BARR**
ad lib

mm. le-vel crossing the up train! the up train! Boghill

233

ROON.

Br

Boghill

Dan! are you alright? where is he? Dan!

etc.

239

Rn

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

245

Rn

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

250

Rn

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

253 Rn

Tommy have you seen the master? He'll be a-long ma'am Jerry is watching him

rit TOM 3 panting and stick