

III 2 How good of you

Benjamin is seated at a table.

As two gentlemen enter the room he stands to greet them.

Engaged in conversation they ignore him.

Lively $\text{♩} = 116$

The musical score is arranged in systems. The first system includes Piccolo/Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Horn in F 3, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone, Bass Trombone, Tuba, Drum Set, Piano, First Banker, Benjamin, and Second Banker. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Dynamics include *mf*, *mp*, and *f*. The score includes various musical notations such as notes, rests, and articulation marks.

15 **A** Benjamin, embarrassed, sits back down and stands back up two or three times.

The score is divided into two systems. The first system includes Piccolo, Flute 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 2 and 3, Trumpet 1 and 2, Trombone, Bass Trombone, and Piano. The second system includes Violin 1 and 2, Viola, Violoncello, and Contrabass. Dynamics include *f*, *mf*, *f*, *mp*, and *p*. Performance instructions include *pizz.* for the strings.

43

Ob. 1 *mp* *mf* *p* *mp*

Ob. 2 *mp* *mf* *p* *mp*

Bsn. 1 *mp* *mf* *p* *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

F. B. *mp* *mf*
...makes this quite pos-si-ble, And yet the jour - ney is long. Ex - per-ienced it my - self.

B. *obliging*
mf
The least I could have done to

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

C

56

Picc. *mp*

Ob. 1 *p mp*

Ob. 2 *p*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Hn. 1 *mp mf*

Hn. 2 *mp mf*

Hn. 3 *mp mf*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp*

B. Tbn. *mf*

Tba. *mf*

diplomatic

I hope we can be frank, speak op-en here.---

forthcoming

Of course, you know I've

set-tle things.---

No bet-ter way___ to reach an un - der-stand - ing.---

C

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

110

Fl. 1 *mf* *mp*

Ob. 2 *mp* *mf*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1 *mf* *mp*

Hn. 2

Tpt. 1 *mp* *mf* *mp*

Tpt. 2 *mp* *mp*

Tbn. *mp* *mf* *mp*

B. Tbn. *mp*

Tba. *mp*

F. B. *mf* *f*
 Con-fine-ment long its im-print firm? Can tend more press-ing mat - - ters now?

B. *f* *trying to be convincing* *mf*
 Good gen - tle - men, you can be sure that I Shall live the law that

S. B. *f*
 So one can tend, — more press - ing mat-ters, press-ing mat - ters now?

Vln. 1 *mp* *mf* *f* *mf*

Vln. 2 *mp* *mf* *f* *mf*

Vla. *mp* *mf* *f* *mf*

Vc. *mp* *mf* *f* *mf*

Cb. *mp* *mf* *f* *mf*

rit. . . . slower $\text{♩} = 72$

Piccolo

122

Fl. 1 *mf*

Ob. 1 *p*

Cl. 1 *mf* *p*

Hn. 1 *mf*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tbn. *mf* *mp*

B. Tbn. *mf* *mp*

Tba. *mf*

F. B. *f* *mf* *firmly mp*

B. *f*

S. B. *p* *mp*

Vln. 1 *f* *mf* *mp* *p* *mp*

Vln. 2 *f* *mf* *mp* *p* *mp*

Vla. *f* *mf* *mp* *p* *mp*

Vc. *f* *mf* *mp* *p* *mp*

Cb. *f*

Well said, good sir, your words like mu - sic sound. And

law may live, — may live in me!

To wor-ried ban - ker's ears.

136 **E** A tempo ♩ = 116

Fl. 2 *p* < *mp* *mp*

Ob. 1 *mp* < *mf* *mp*

Cl. 1

Bsn. 1 *mp*

Hn. 1 *p* < *mf* *mp*

Hn. 2 *pp* *mp*

Hn. 3 *pp* < *p* *mp*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tbn. *p* *mf*

B. Tbn. *p* *mf*

Tba. *mp*

F. B. < *mf* < *f* *mf*

now let there be no mis-take that in all ser-ious-ness We must be paid or else we will fore - close if it should come to that. But none-the-less we'll give you some re-prieve To get af-fairs in

E A tempo ♩ = 116

Vln. 1 *mp* *mf* *mp*

Vln. 2 *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Cb. *mp* *mp*

148

Picc. *mp*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mp*

Cl. 1 *mf*

Bsn. 1 *mf* *mp* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf* *mf*

B. Tbn. *mf*

Tba. *mf* *mf*

F. B. *f*
 or - der.____ *f* *arising with second banker*
 And now you un - der - stand?

B. *f* *standing*
 Yes, yes, I

S. B. *concluding* *mf* *f*
 One hun-dred-eight-ty days we'll give you more With in-t'rest still ____ ac - cru - ing.____ And now you un - der - stand?

Vln. 1 *mf* *mp* *mp* *mf*

Vln. 2 *mf* *mp* *mp* *mf*

Vla. *mf* *mp* *mp* *mf*

Vc. *mf* *mp* *mp* *mf*

Cb. *mf* *mp* *mp* *mf*

F

161

Picc. *mp*

Fl. 2 *p*

Ob. 2 *p*

Cl. 2 *p*

Bsn. 1 *mp* *p*

Bsn. 2 *p*

Hn. 2 *p*

Hn. 3 *p*

Tpt. 1 *mp* *mf* *mp*

Tpt. 2 *mp*

Tbn. *mp* *mf* *mp*

B. Tbn. *mp*

Tba. *mp*

Pno. *mp* *p*

extending his hand

mf

And now, God speed, fare-well.

F. B. *mf* *f*

B. *mf* *f*

S. B. *f*

do, I un - der - stand quite well in - deed.

And now, God

F

Vln. 1 *mp* *mf* *p* *mp* *p* *arco*

Vln. 2 *mp* *mf* *p* *mp* *p* *arco*

Vla. *mp* *mf* *p* *mp* *p* *arco*

Vc. *mp* *mf* *p* *mp* *p* *arco*

Cb. *mp* *mf*

pizz.

172 Flute

Picc. *mp*

Fl. 2 *mf* *mp*

Ob. 1 *mf* *mp*

Ob. 2 *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

Bsn. 1 *mf* *mp*

Bsn. 2 *mf* *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Pno. *mf* *mp*

F. B. *f* *mf*
 God speed, fare - well, God speed, fare - well, God speed, fare - well, God speed fare - well, fare - well.

B. *mf*
 I wish you well, I wish you well, I wish you well, I wish you well.

S. B. *mf*
 speed, God speed, fare - well, God speed, fare - well, God speed, fare - well, God speed fare - well, fare - well.

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*