

I

1-5. Messrs. Perkins, Wright and Ray

Benjamin's desk is at far stage right facing stage left where a second, smaller desk is near the back wall facing stage front. At the right of the second desk is a small table that accommodates a typewriter, some ledger books, and papers. The door that leads into the sales area is closed. Benjamin is seated at the desk to the left. His coat and hat hang on a rack in the corner. He wears a collared shirt, tie, and vest. Ruth is seated at the smaller desk. She is dressed in fashionable eastern "workwear." Her hat and jacket hang on hooks mounted on the wall behind her. In the center of the wall are portraits of Brigham Young and Benjamin's father. To the right of Ruth's desk is a mannequin clothed in a dress similar to the one Ruth is wearing.

Brisk waltz time ♩ = 144

The musical score is arranged in a standard orchestral format. The woodwinds and brass sections are grouped together, followed by the percussion and piano. The vocalists are listed at the bottom. The score includes dynamic markings such as *mf*, *mp*, *f*, *p*, and *mp*. Performance instructions like *soli* and *tutti* are used for the strings. The piano part includes *pizz.* and *arco* markings. The tempo is marked as 'Brisk waltz time' with a metronome marking of 144. The score is in 3/4 time and begins with a 'Brisk waltz time' tempo of 144 beats per minute.

A

Pompous ♩ = 100

Piccolo

13

Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Tba.
Perc.
Pno.

Benjamin gets up from his chair, walks around the desk, steps to the middle of the room, and begins pacing back and forth his hands behind his back.

Mes-sers. Per-kins, Wright and Ray:

A

Pompous ♩ = 100

24

Vln. I
Vln. II
Vla.
Vc.
Cb.

24

Hn. 1
Hn. 2
Hn. 3
Tba.
B.

The goods you shipped the o ther day Have been re-ceived here Mon-day last, But notun-til the dead-line past— The time com-mitt-ed But this om-mitt-ed,

31

Hn. 1
Hn. 2
Hn. 3
Tba.
B.

We now en-close the pay-ment due— That it might get to you With-out de-fer-ment, stay, Post-pone-ment, or de-lay. Yours tru-ly...

41 **B** Fast ♩ = 132

Picc. *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Pno. *mp* *mf*

Ruth looks up from her writing. *mf* wanting to please *f* pointing to the stack of papers Benjamin raises his hand as if to speak, but Ruth, anticipating an objection, continues *mf*

R. *mf* **B** Fast ♩ = 132

With - in the hour you'll have it, sir, And were it not for these I'd mail-time make. Of if you so pre - fer I'll try to do them both For ex - pe -

Vln. I *mp* *mf* *mf*

Vln. II *mp* *mf* *mf*

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

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

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

48

Picc. *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Cl. 2 *mf* *mp* *mf*

Hn. 2 *mf* *mp* *mf*

Pno. *mp* *mf* *mp*

laughing, leans forward and puts her hand on the stack to deter him *f*

R. *f* - di - tion's sake. *f* starts to pick up the stack of papers and then stops and smiles *mf* *f* No, no, the task is mine, And I will do it up in

B. *f* No, I can do them up my-self, Or bet-ter still, let's put them on that shelf!

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Cb. *mp* *mf* *mp*

56

Picc. *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mf* *mp*

Ob. 2 *mp*

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

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Pno. *mf* *mp*

R. *f* *f*
time! *smiling confidently*
 You'll see it's done al-rea-dy; We two came in this morn-ing

B. *mf* *f*
 Well, well, al - right, Then I must go and mount that bolt of cloth That Ju - dith or - dered in.

Vln. I *mf mp* *mf*

Vln. II *mf mp* *mf*

Vla. *mf mp* *mf*

Vc. *mf mp* *mf*

Cb. *mf mp* *mf*

63 Flute

Picc. Fl. 2 Ob. 1 Ob. 2 Cl. 1 Bsn. 1 Bsn. 2

Pno.

R. *getting up from her chair* *mf* *f* *mf* *takes her hat from the hook and puts it on the model*

ear-ly. The on-ly thing that's miss-ing is the hat. You think that one like this would

B. *impressed* *steps toward it*

Ah so, then if it's done, In-stead I'll dress this man-ne-quin. And we for sure can see to that.

Vln. I *mp* *mf* *mp* *mf*

Vln. II *mp* *mf* *mp* *mf* *div.* *mp*

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

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

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

Suddenly the door opens
and there stand the three wives,
Edith and Sarah Ann each holding the
hand of a child and Adelle with
babe in arms.

Tempo primo
♩ = 144

C

71

Fl. 1 *mp* *f* *mf*

Fl. 2 *mf* *f* *mf*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

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

Bsn. 2 *mp* *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Tpt. 1 *mp* *f*

Tpt. 2 *mf* *f*

Tbn. *mp* *f*

B. Tbn. *mp* *f*

Tba. *mp* *f*

Perc. *p* *f* *mf*

Pno. *mp* *f*

R. *f* *mf* *f*
do? It's good e-nough, and yet... it looks much pret-ti-er on who?
shocked and turning to leave

E. *f*
Oh, we beg your par-don!
shocked and turning to leave

S. A. *f*
Oh, we beg your par-don!
shocked and turning to leave

A. *f*
Oh, we beg your par-don!

B. *mf* *f*
I think it's good e-nough, and yet... It looks much pret-ti-er on you! No no, we're through!
removes the hat from the model and putting it on Ruth *quickly moving forward to stop them*

Vln. I *mp* *f* *mf*

Vln. II *mp* *f* *mf*

Vla. *mf mp* *f*

Vc. *mp* *f* *mf*

Cb. *mp* *f*

Tempo primo
♩ = 144
soli

C

Ruth turns away in embarrassment. Benjamin takes the hands of the children and holds the baby as he passes through the doorway.

80 Piccolo rit.

Fl. 1 p

Fl. 2 p

Ob. 1 p

Ob. 2 p

Cl. 1 mp

Cl. 2 mp

Bsn. 1 p

Bsn. 2 p

Hn. 1 p mp

Hn. 2 p mp

Hn. 3 mp

Tpt. 1 mp

Tpt. 2 mp

Tbn. mp

B. Tbn. p mp

Tba. p mp

Perc. mp mf

Pno. mp

R. A.

Vln. tutti mp rit.

Vln. tutti mp

Vla. div. mp mp

Vc. tutti mp mp

Cb. mp arco mp

Adelle, surveying the new arrangement of her husband's office, puts a hand to her mouth in surprise.

94 **D** slower ♩ = 92 **Fast** ♩ = 120

Ob. 1 *mf*

Hn. 1

Hn. 2

Hn. 3

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tbn. *p* *f*

B. Tbn. *p* *f*

Tba.

Perc. *p* *f* *mf*

stunned but going to Ruth and touching her arm.

A *mp* *mf* *mf* *f* *mf*

Oh my, I did-n't know, but then I s'ppose it's just as well I've al-ways said to Mis-ter Bow-en, Be-cause his mon-ey's flow-in' First this a-way then that. I

94 **D** slower ♩ = 92 **Fast** ♩ = 120

Vln. I *p* *f* pizz. *mf*

Vln. II *p* *f* pizz. *mf*

Vla. *p* *f* pizz. *mf*

Vc. *p* *f* pizz. *mf*

Cb. *p* *f* pizz. *mf*

102

Pic./Fl. *mf* *f*

Ob. 1 *mf* *f*

Bsn. 1 *mf* *f*

Tpt. 1

Tpt. 2

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Perc. *mp* *mf* *mp* *f*

A mean he's got ta know where it's all at, Or'fore he sniffs or smells a rat, It's gone; it's slid-in' down a hole, And who's a wat- chin' not a soul! Not he, not as he

Vln. I

Vln. II

Vla.

Vc.

Cb.

109 **E** slower ♩ = 92 **Fast** ♩ = 120

Pic./Fl. 1
Fl. 2
Ob. 1
Bsn. 1

Hn. 1
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.

Perc.

S. A.

stunned but going to Ruth and touching her arm.

mf Oh my, I did-n't know, but then I s'ppose it's just as well. *f* I've al-ways said to Mis-ter Bow-en, As long as he's still

A.

mf should. *f* A pri-vate sec-re - ta-ry would do him good! *mf* Oh my, but then I s'ppose it's just as well.

E slower ♩ = 92 **Fast** ♩ = 120

Vln. I
Vln. II
Vla.
Vc.
Cb.

117

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Bsn. 1 *mf*

Hn. 1

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Perc.

S. A.

A *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

ow-in' A mort - gage at the bank. I mean he's got ta watch his p's and q's 'cause o-ther-wise he's gon-na lose. A lot of mon-ey down a hole, he's gon-na lose. A lot of mon-ey down a hole, And who's a wat- chin'?

F
slower ♩ = 92

124

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Perc.

E.

S. A.

A.

Oh my, I did-n't know but then I s'ppose it's just as well.

not a soul! Not he, not as he should. A pri-vate sec-re - ta - ry would do him good! Oh my, but then I s'ppose it's just as well.

Not he, not as he should. A pri-vate sec-re - ta - ry would do him good! Oh my, but then I s'ppose it's just as well.

F
slower ♩ = 92

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

arco

Fast ♩ = 120

132 Flute

Pic./Fl. *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *f*

Bsn. 1 *mf*

Hn. 3 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

B. Tbn. *f*

Perc. *f* *mf* *mf* *p* *mf* *p*

Pno. *mp*

to Ruth

E. *f*
I've al-ways said to mis-ter Bow-en It's time he stop a-throw-in' His mon - ey down the drain. I mean it's al ways slip-pin' thru a crack'cause no one's here that's keep-in' track. And soon e-

S. A. *f*
It's time he stop a throw-in' His mon - ey down the drain. 'cause no one's here that's keep-in' track. And soon e-

A. *f*
His mon - ey down the drain. that's keep-in' track. And soon e-

Fast ♩ = 120

Vln. I *f*

Vln. II *f* *pizz.* *mp*

Vla. *f* *div. pizz.* *mp*

Vc. *f* *pizz.* *mp*

Cb. *f* *pizz.* *mp*

139

Pic./Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf*

Bsn. 1 *mf* *f*

Hn. 3 *f*

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Perc. *f* *p* *mp* *f*

Pno. *f*

E. *mf* *f*
 nough it's down a hole, _____ Not a soul! Not he, not as he should. A pri-vate sec-re - ta - ry would do him good!

S. A. *mf* *f*
 nough it's down a hole, _____ And who's a wat- chin? Not he, not as he should. A pri-vate sec-re - ta - ry would do him good!

A. *mf* *f*
 nough it's down a hole, _____ And who's a wat- chin? Not he, not as he should. A pri-vate sec-re - ta - ry would do him good! _____

G as before ♩ = 144
sol
arco soli

Vln. I *f* *mf*

Vln. II *mf* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

H

147 *rit.* *slower* ♩ = 100

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

Cl. 1

Cl. 2

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Hn. 1 *mp* *p*

Hn. 3 *mp* *p*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Pno. *mp*

Benjamin returns, the baby still in his arms and the two children at his side. He hands the baby to Adelle and seats the two children on the desk.

mp *mf* *mp*
Al-right, so now youknow, But then I s'ppose it's just as well,

H

tutti *rit.* *slower* ♩ = 100

Vln. *mp* *p* *mp* *mp*

Vln. *mp* *p* *mp* *mp*

Vla. *arco* *mp* *div.* *mp* *div.* *p* *mp* *mp*

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

Cb. *pizz.* *mp* *arco* *mp* *p* *mp* *mp*

Faster ♩ = 124

160

Pic./Fl. *mf*

Ob. 1 *mf*

Cl. 1 *mf*

Bsn. 1 *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f* *mp*

Perc. *f* *mp* *f* *mp*

Pno. *mp* *f* *mp*

to Benjamin
mf
E. Mister Bow - en, now Mis - ter Bow - en, to keep it go - in' and all as it should be there's got - ta

to Benjamin
mf
S. A. Mister Bow - en, now Mis - ter Bow - en, to keep it go - in' and all as it should be there's got - ta

to Benjamin
mf
A. Mister Bow - en, now Mis - ter Bow - en, to keep it go - in' and all as it should be there's got - ta

to Ruth
f
B. I'm always told, "Now Mister Bow - en, To keep your busi - ness go - in' And all as it should be, There's got - ta be some - one who's ov - er things, And who so - phis - ti - ca - tion

Faster ♩ = 124

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *pizz.* *mp*

Cb. *f* *pizz.* *mp*

166

Pic./Fl.

Ob. 1

Cl. 1

Bsn. 1

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc.

Pno.

E.

S. A.

A.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

be some-one, some - one, some-one, some-one. It's not, it's not been as it

brings. Lest for- tune slides down in a hole, And who's a - watch - in? not a soul!" It's not been as it

mf

mf

171

Pic./Fl. *mp* *f*

Ob. 1 *mp* *f*

Cl. 1 *mp* *f*

Bsn. 1 *mp* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Tba. *mp* *mf*

Perc. *f*

Pno. *f*

E. *mp* *f*
 should, No, no! So let it, so let it be un-der-stood, A pri-vate sec-re-ta-ry will do— you, will do—you good!

S. A. *mp* *f*
 should, No, no! So let it, so let it be un-der-stood, A pri-vate sec-re-ta-ry will do— you, will do—you good!

A. *mp* *f*
 should, No, no! So let it, so let it be un-der-stood, A pri-vate sec-re-ta-ry will do— you, will do—you good!

B. *mf* *f*
 should. No, no! so let it now be un - der - stood, A pri-vate sec-re-ta-ry would do me good!"

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*