

The stage is divided between Benjamin's office, stage right, and the merchandise display area, stage left.  
 The office is ample but sparsely furnished. Near the center is a large desk with two straight-back chairs in front of it.  
 To the far right is a row of cabinets against the wall.  
 To the left of the desk is a coat and hat rack. On the wall behind the desk are portraits of Brigham Young and Benjamin's father.  
 To the far left is a doorway that leads to the sales area.

I

1-4. What's this? It is a face that's real

Moderate dance tempo ♩ = 72

Flute 1  
 Flute 2  
 Oboe 1  
 Oboe 2  
 Clarinet in B $\flat$  1  
 Clarinet in B $\flat$  2  
 Bassoon 1  
 Bassoon 2  
 Horn in F 1  
 Horn in F 2  
 Horn in F 3  
 Trumpet in B $\flat$  1  
 Trumpet in B $\flat$  2  
 Trombone  
 Bass Trombone  
 Tuba  
 Percussion  
 Cymbals  
 Piano  
 Judith  
 Ruth  
 Naomi  
 Benton  
 Benjamin  
 Women  
 Violin I  
 Violin II  
 Viola  
 Violoncello  
 Contrabass

*It is morning time,  
and the store is open for business.*

*On the sales floor is a dress rack where several pioneer dresses are hung.  
Attendants arrange display dresses on wooden frames with  
aprons pinned into place and bonnets held up by sticks.*

Fl. 1 *mf*

Ob. 1 *mf* *mp*

Ob. 2 *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mp*

Bsn. 1 *mf* *mp*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp*

Tbn. *mf*

Perc. *mf* *mp* *open hi hat*

Pno. *mf* *p* *mp*

Vln. I *f* *mf* *sol*

Vln. II *f* *mf* *sol*

Vla. *mf* *mf* *solo*

Vc. *mf* *mf*

Cb. *mf* *mf*

Some women enter the store.  
**A** One takes a dress from the rack  
and holds it up to her.

Musical score for orchestra and strings, measures 18-25. The score includes parts for Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1, Trumpet 1 and 2, Trombone, Bass Trombone, Percussion, Piano, Violin 1 and 2, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats). The score features various musical notations including triplets, slurs, and dynamic markings such as *mf*. A section marked **A** begins at measure 23. The strings play a steady accompaniment, while the woodwinds and brass have more active parts. The piano part provides harmonic support with chords and moving lines. The violins have a melodic line, with the first violin marked *solo* and *mf* at the end of the section.

*She begins to twirl around just as Benton in the office picks up a mannequin and begins to swing it around.*

*Benjamin enters the store. When the women see him, they look stern and sober. Benjamin nods as he passes.*

*The woman and Benton continue twirling.*

*Benjamin without looking back ceremoniously enters the office.*

27

Grave  $\text{♩} = 66$  A tempo  $\text{♩} = 72$  Grave  $\text{♩} = 66$  **B** A tempo  $\text{♩} = 72$

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn.

B. Tbn.

Tba. *mf*

Perc. *f* *mf*

Pno. *mf*

Vln. Grave  $\text{♩} = 66$  tutti A tempo  $\text{♩} = 72$  solo Grave  $\text{♩} = 66$  tutti **B** A tempo  $\text{♩} = 72$

Vln. tutti solo tutti

Vla. soli *mp* tutti *mf* soli *mp* *mf* *mp* *mf* tutti *mf*

Vc. arco solo *mp* tutti *mf* solo *mp* *mf* *mp* *mf* tutti

Cb. arco *mf*

Judith, wearing a dress similar to the one on the mannequin, enters the room and, approaching her father, whispers to him. Benjamin shakes his head.

38 Benton blushes, holding the mannequin in his arms.

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1 *mf*

Hn. 1 *mf*

Hn. 2 *mf* *mp*

Hn. 3 *mf*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba.

Perc.

Pno. *mp* *mf*

Bent. *f*  
It is a face that's real, And if not real then bet-ter still than...

B. *f* *mf*  
Sits down at the desk and asks with a grin...  
What's this? Not now,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Judith interrupts again,  
approaching her father,  
who again shakes his head,  
this time more forcefully.

47

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mp* *mf*

Cl. 1 *mf*

Bsn. 1 *mf*

Bsn. 2 *mp*

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Pno.

Bent. *mf*  
making his point  
than plain old woo - den frames, To - day so ve - ry out - of - date. But if we would dis - play the late...

B. *mf*  
my dear.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

57

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Pno. *mf*

Bent. *f* *resuming*  
raising up a little with a slight scowl ...est fash - ions. We then would learn more mo - dernways; A thou - sand di - vi - dends this new - ness

B. *f*  
Not now, my dear, I'm bu - sy.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Judith breaks in  
a third time. Benjamin,  
holds out the palm of his hand  
before she has time to approach

65

Fl. 1 *mp* *mf*

Fl. 2 *mf*

Ob. 1 *mp* *mf*

Ob. 2

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

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

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Pno. *mp* *mf*

Bent. *mf* *f*  
pays. Out with the old and in the new; Re - wards for us will not be...

B. *f*  
I mean to say just what I

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

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

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

Judith turns to leave as Ruth, Naomi, and Benjamin's three wives enter the sales area.

The three wives follow her holding up the train, and Naomi leads the way carrying the hat. Benton hearing the commotion steps to the office door to see what's happening.

**C** **Faster**  $\text{♩} = 80$

73

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Cl. 1 *mp* *f*

Cl. 2 *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Perc. *mf* *mp* *f*

Pno. *mf* *f* *mp*

B. *stamps foot and shakes head*  
said: Not now!

**C** **Faster**  $\text{♩} = 80$

Vln. I *mp* *mf*

Vln. II *mp* *mf*

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

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

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



He watches in admiration as Ruth stands in front of a mirror and the three wives carefully lay the train out behind her. Naomi then as carefully places the hat on her head and fits it into place. Benton and the women stand in admiration.

Ruth walks back and forth modeling the dress.

84

Ob. 1 *mp* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mf* *f*

Tpt. 1

Tbn.

B. Tbn. *f* *gliss.* *f*

Pno. *f* *mf*

J. *mp* *f* *mf*  
ooh aah ooh, ooh aah ooh, ooh aah ooh, ooh aah ooh aah, ooh aah, ooh aah,

N. *mp* *f* *mf*  
ooh aah ooh, ooh aah ooh, ooh aah ooh, ooh aah ooh aah, ooh aah, ooh aah,

Bent. *mp* *f* *mf*  
ooh aah ooh, ooh aah ooh, ooh aah ooh, ooh aah ooh aah, ooh aah, ooh aah,

W. *mp* *f* *mf*  
ooh aah ooh, ooh aah ooh, ooh aah ooh, ooh aah ooh aah, ooh aah, ooh aah,

Vln. I

Vln. II

Vla.

Vc.

Cb.

94

Fl. 1 *mf*

Ob. 1 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Tbn. *f* *gliss.*

Pno. *mf* *mp* *mf*

J. *mf* *f*  
ooh\_\_\_ aah, ooh aah, aah!

N. *mf* *f*  
ooh\_\_\_ aah, ooh aah, aah!

Bent. *f*  
ooh\_\_\_ aah, ooh aah, aah!

W. *mf* *f*  
ooh\_\_\_ aah, ooh aah, aah!

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

Vln. II *pizz.* *mp* *arco* *mf* *pizz.* *mp*

Vla. *mp* *div.*

Vc. *mp*

Cb. *mp*

Benjamin gets up from his desk  
and walks out onto the sales floor.  
As the women flank Ruth on either side,  
she turns to Benjamin, looks up, and smiles.

103

**D**  $\text{♩} = 72$  rit. . . . .

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

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

Bsn. 2 *mp* *mf* *f*

Hn. 1 *mp* *mf* *f*

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

Hn. 3 *mf* *f*

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

Tpt. 2 *mp* *mf* *f*

Tbn. *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Pno. *mf* *f* *mp* *Ed.*

J. *p* aah, ooh, aah.

N. *p* aah, ooh, aah.

Bent. *p* aah, ooh, aah.

W. *p* aah, ooh, aah.

$\text{♩} = 72$  **D** rit. . . . .

Vln. I *arco* *mf* *f* *p*

Vln. II *arco* *mf* *f* *p*

Vla. *arco* *mf* *f* *p*

Vc. *arco* *mf* *f* *p*

Cb. *arco* *mf* *f*

Allegro ♩ = 120

113

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *mp*

Tbn. *p*

Tba.

Perc. *soft mallet*  
*mp* *f*

Pno. *mp*

J. *f*

N. *f*

Bent.

W.

Ex cuse us, sir, now if you will, Our re-ti-cence we did re-sist This once now that it's come to pass There is a stran-ger in our midst... To live our lives we de-di-cate; In

Ex cuse us, sir, now if you will, Our re-ti-cence we did re-sist This once now that it's come to pass There is a stran-ger in our midst... To live our lives we de-di-cate; In

Allegro ♩ = 120

Vln. I *p* *gliss.* *mp*

Vln. II *mp*

Vla. *mp* *div.*

Vc. *mp*

Cb. *mp*

*l'istesso tempo* ♩ = 120

120

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. 1 *mf*

Cl. 2

Bsn. 1 *mf*

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tbn.

Tba.

Perc. *mf*

Pno. *mf*

J. *mf*

N. *f* *Taken back*

B. *f*

Well, well, I must con-fess you've caught me quite off guard. I would know more of

*l'istesso tempo* ♩ = 120

Vln. I *mf*

Vln. II *mf* *div.*

Vla. *mf* *div.*

Vc. *mf*

Cb.

faster ♩ = 88

126

Fl. 1 *mp*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mf*

Cl. 1

Cl. 2 *mf*

Bsn. 1 *mp*

Bsn. 2 *mf*

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

Tpt. 2 *mf* *mp* *mf*

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Perc. *mp* *mf*

Pno. *mp* *mf*

*gesturing toward Ruth*

*directing himself to Ruth*

B. *mf* *f*

what this does con-sist, and of our guest. Now if she will as-sist. For this I would en-list\_ Your kind in-dul-gence, ma'am.

faster ♩ = 88

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla.

Vc.

134

$\text{♩} = 72$  **rit.**  $\text{♩} = 60$  **rit.** **broad**  $\text{♩} = 44$  **rit.** **E** **A tempo**  $\text{♩} = 80$

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf* *mp*

Ob. 2 *mf* *p*

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

Cl. 2 *mp* *p*

Bsn. 1 *mp* *mp*

Bsn. 2 *mp* *p*

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

Tpt. 2

Tbn. *f* *mp*

Perc. *mp* *mf* *p* triangle

Pno. *mp* *mf* *p*

R. *mf*  
I'm just a girl from New York, Land-ed there safe-ly by

$\text{♩} = 72$  **rit.**  $\text{♩} = 60$  **rit.** **broad**  $\text{♩} = 44$  **rit.** **E** **A tempo**  $\text{♩} = 80$

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p* pizz.

143

Fl. 1 *p* *mp*

Cl. 1 *p* *mp*

Bsn. 1 *p* *mp*

Tpt. 1 *p* open *mp*

Tbn. *p* *mp* *mf* *mp* open

B. Tbn. *mp*

Perc. *mp* *mf* *mp*

Pno. *p* *mf* *mp*

R. *f* *mf* *f*  
 stork. Ci-ty of fes-tive sights, Ci-ty of glow-ing lights, Ci-ty of mag-ic nights, Who? Me? I'm just a girl from New York. I come from far, far a-

Vln. I *p* *mp*

Vln. II *p* *mp* pizz.

Vla. *p* *mp* pizz.

Vc. *mp* arco

Cb. *mp* *mf* *mp* arco pizz.

152

Ob. 1

Cl. 1 *mp* *f*

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

Tpt. 2 *mp* open *mp* *mf*

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

R. *mp* *f*  
 way; Still in my youth I did stray. Stran-ger I am to you; Stran-ger I'm sure its true; Stran-ger no doubt it's due to some-one who would come so far a- way from home\_ to

Vln. I *mf* *mp* *mf* *mp* arco *p*

Vln. II arco *p*

Vla. arco

Vc. pizz. arco *p*

Cb. *p*



161

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

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

Bsn. 2 *mp* *mf* *mf* *p* *mp*

Hn. 1 *mf* *p* *mp* *mute* *open*

Hn. 2 *mf* *p* *mp* *mute* *open*

Hn. 3 *mf* *p* *mp* *mute* *open*

Tpt. 1 *mp* *mf* *p* *mp* *mute* *open*

Tpt. 2 *mp* *mf* *p* *mp* *mute* *open*

Tbn. *mp* *mf* *p* *mp* *mute* *open*

B. Tbn. *mp* *mf* *p* *mp* *mute* *open*

Tba. *p* *mp*

Perc. *mf*

Pno. *mp*

R. See what she could see, Be what she could be, Free what she could free. This my dit-ty, straight from the ci-ty!

Vln. I *pizz.* *p* *arco* *p* *mp* *pizz.*

Vln. II *pizz.* *p* *arco* *p* *mp* *pizz.*

Vla. *pizz.* *p* *arco* *p* *mp* *pizz.*

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

Cb. *mp*

170

Fl. 1  
Fl. 2  
Tpt. I  
Tbn.  
Perc.  
Pno.  
R.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp* *mf* *open* *mf* *f* *mf* *f* *p* *mf* *mf* *f* *p* *mp* *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

*open* *open*

*arco* *arco* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

I'm just a girl from New York, Click-e-ty clack thru GrandFork. I nev-er new the way'cross the great U. S. A. Or what to do or say. Who? Me?

**F**

rit.

♩ = 60 Moderate ♩ = 112

179

Fl. 1 *mp* *mf*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Tpt. 1 *p mp mf*

Tpt. 2 *mp*

Tbn. *p mp*

B. Tbn.

Perc. *mf mp mf*

Pno.

R. *f*  
I may have told a few, I'm now a-tell-ing you, I'm just a girl from New York!  
Yes, sir, I do

B. *f*  
Well well, well well, you don't say!

**F**

rit.

♩ = 60 Moderate ♩ = 112

Vln. I *arco p mp pizz. mf*

Vln. II *arco p mp pizz. mf*

Vla. *arco p mp pizz. mf*

Vc. *arco p mp pizz. mf*

Cb. *arco mf*

188 slower  $\text{♩} = 96$  Waltz time  $\text{♩} = 96$  **G**

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 2 [3]

Tbn. [3]

Perc. [3]

J. *mp*  
We ask you, sir, that you not frown Up-on a

R. *mp*  
That's what I say!

B. *f*  
And what would our good bre-thern think If they were here to - day? \_\_\_\_

*folding his arms and turning sternly to Benton*

Vln. I slower  $\text{♩} = 96$  arco Waltz time  $\text{♩} = 96$  **G**

Vln. II arco *p*

Vla. arco *p*

Vc. arco pizz. *p*

Cb. arco *mf* pizz. *p*

196 rit.  $\text{♩} = 88$  *mf*  $\text{♩} = 80$  *mp*

J. girl in such a gown, Who comes to us from lands a-far To lift, to raise a-bove the bar. She is so pret-ty in that dreas, As all the world must now con - fess.

$\text{♩} = 88$   $\text{♩} = 80$

Vln. I *mp p*

Vln. II *mp p*

Vla. *mp p*

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

Cb. arco *mp* pizz. *p*

**H**

206 **Faster** ♩ = 76

Ob. 1 *mp* *mf* *f*

Ob. 2 *mp* *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf*

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

Bsn. 2 *p* *mp* *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mp*

Hn. 3 *mp* *f*

Tpt. 1 *f*

Tpt. 2 *mf* *f*

Tbn. *mf* *f*

B. Tbn. *mp* *mf* *f*

Tba. *mf*

Perc. *p* *mp* *p* *mp* *mf*

Pno. *p* *mp* *p* *mp* *mf* *f*

J. *mf*  
Look what he's brought!

N. *mf*  
Look what he's brought!

*Benton emerges from the office doorway carrying the mannequin.*

Bent. *mf* *f*  
Look what I've got. *pointing to the pioneer dress* No here's the one, no here's the one we

B. *f*  
With this a - lone we cast our lot. —

W. *mf*  
Look what he's brought!

**H**

**Faster** ♩ = 76

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

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

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

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

Cb. *arco* *p* *mp* *mf* *f*

slower ♩ = 92

rit.

slower ♩ = 72

as before ♩ = 88

214

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

standing next to Ruth

Bent. *f* should have sought! *f* Re-wards for us will not be few, *mf* If out the old and in the new. *mp* I say these gowns will sell, I

standing next to the mannequin

B. *mf* For-ev-er more the tried and true; This is the one we must pur-sue. *f*

slower ♩ = 92

rit.

rit. slower ♩ = 72

as before ♩ = 88

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

222

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

Fl. 2 *mf* *f*

Ob. 1 *mp* *mf* *f*

Ob. 2 *mf* *f*

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

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

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

Bsn. 2 *mp* *mf* *f*

Hn. 1 *mf* *f* *mf* *f* *mf*

Hn. 2 *mf* *f* *mf* *f* *mf*

Hn. 3 *f* *mf* *f*

Tpt. 1 *mf* *f* *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf* *f* *mf*

Tbn. *mf* *f* *mf* *f* *mf*

B. Tbn. *mf* *f* *mf* *f* *mf*

Tba. *f* *mf*

Pno. *mf* *f*

J. *mf* *f* *mf* *f* *mf*

Of these, dear Ruth, we must, Of these we must have more. Let our eyes on beau-ty feast, the

N. *mf* *f* *mf* *f* *mf*

Of these, dear Ruth, we must, Of these we must have more. They will sell for sure. Let our eyes on beau-ty feast, The

Bent. *mf* *f* *mf* *f* *mf*

say they'll sell for sure. They will sell for sure. Let our eyes on beau-ty feast, The

B. *mf* *f* *mf* *f* *mf*

Will they sell for sure? Let our eyes on beau-ty feast? The

W. *mf* *f* *mf* *f* *mf*

Of these, dear Ruth, we must, Of these we must have more. Now we must have more. Let our eyes on beau-ty feast: The

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

rit. . . . .

230

I A tempo  $\text{♩} = 88$

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

Fl. 2 *mf* *f* *p* *mp* *mf*

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

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

Cl. 1 *mf* *f* *p* *mp* *mf*

Cl. 2 *mf* *f* *p* *mp* *mf*

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

Bsn. 2 *mf* *f* *p* *mp* *mf*

Hn. 1 *f* *mp* *mf*

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

Hn. 3 *f* *mp* *mf*

Tpt. 1 *f* *p* *mp* *mf*

Tpt. 2 *f* *p* *mp* *mf*

Tbn. *f* *p* *mp* *mf*

B. Tbn. *f* *p* *mp* *mf*

Tba. *f* *p* *mp* *mf*

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

Pno. *mf* *f* *p* *mp* *mf* *f*

J. *mf* *f* *mp* *mf* *f*

R. *mf* *f* *mp* *mf* *f*

N. *mf* *f* *mp* *mf* *f*

Bent. *f* *mp* *mf* *f*

B. *f* *mp* *mf* *f*

W. *f* *mp* *mf* *f*

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

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

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

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

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

ways we praise, the fash-ions of the East! She's just a girl from New York, from New York, Land-ed there safe - ly by stork, by stork, Ci - ty of fes - tive sights,

I'm just a girl from New York, Land-ed there safe - ly by stork, Ci - ty of fes - tive sights,

ways you praise, the fash-ions of the East? She's just a girl from New York, from New York? Land-ed there save - ly by stork, by stork? Ci - ty of fes - tive sights?

ways we praise, the fash-ions of the East! She's just a girl from New York, from New York, Land-ed there safe - ly by stork, by stork, Ci - ty of fes - tive sights,

rit. . . . .

I A tempo  $\text{♩} = 88$



slow  $\text{♩} = 72$   
rit.

rit.

239

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc.

Cym.

Pno.

J.  
Ci-ty of glow-ing lights, Ci-ty of ma-gic nights, She's just a girl from New, She's just a girl from New York!

R.  
Ci-ty of glow-ing lights, Ci-ty of ma-gic nights, I'm just a girl from New, I'm just a girl from New York!

N.  
Ci-ty of glow-ing lights, Ci-ty of ma-gic nights, She's just a girl from New, She's just a girl from New York!

Bent.  
Ci-ty of glow-ing lights, Ci-ty of ma-gic nights, She's just a girl from New, She's just a girl from New York!

B.  
Ci-ty of glow-ing lights? Ci-ty of ma-gic nights, She's just a girl from New, She's just a girl from New York?

W.  
Ci-ty of glow-ing lights, Ci-ty of ma-gic nights, She's just a girl from New York.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

slow  $\text{♩} = 72$   
rit.