

II  
10 A Pleasant Afternoon

*It is closing time at the store. Ruth is alone on the sales floor.  
The room is rather bare—short on inventory. A single dress is on display.*

Moderate fox trot ♩ = 84

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo/Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, Bassoon 2), brass (Horn in F 1, 2, 3, Trumpet in B♭ 1, 2, Trombone, Bass Trombone, Tuba), and a Drum Set. The middle section features Piano and vocal soloists Ruth and Kerns. The bottom section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderate fox trot' at 84 beats per minute. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The score includes various musical notations such as trills, slurs, and articulation marks.

Kerns looks around as Ruth picks up a hammer to repair the stand that holds a mannequin.

11 *Alexander Kerns enters without Ruth noticing him.*

Ob. 1

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

D. S. *mf* *f* *mf* *f*  
closed hi hat *open hi hat*

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

Vln. I *f* *tutti* *pizz.* *mp*

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

Vla. *f* *tutti* *pizz.* *mp*

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

Cb. *f* *pizz. solo* *pizz.* *tutti* *pizz.* *mp*

21 *As Ruth attempts to straighten it, Kerns approaches her from behind.*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f* *f*

Cl. 2 *f* *f*

Tbn. *mf* *f* *mp* *mf*  
*gliss.*

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

D. S. *mp* *mf*

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

Vln. I *mf* *f* *arco solo* *f*

Vln. II *mf* *f* *arco solo* *f*

Vla. *mf* *f* *arco solo* *f*

Vc. *mf* *f*

Cb. *f* *mf* *f*

31 **A**

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Tbn.

B. Tbn.

D. S.

Pno. *mp*

K. *f*

A plea-sant af - ter - noon! I've come be-cause I like that dress Although a bet-ter mod - el would im-

Vln. 1 **A**

Vln. 2 *arco*

Vla. *f*

Vc. *solo arco*

Cb. *mp*

41 **Flute**

Picc. *mp*

Ob. 1 *mp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Pno. *f*

R. *f*

K. *f*

Oh yes, Miss Ju-dith's in the back.

press me more I think. Is there a live one near? Oh, no, the

Vln. 1

Vln. 2

Cb.

52

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

D. S.

Pno.

K.

Vln. 1

Vln. 2

Cb.

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

per-son who is stand-ing here Will do just fine. My eye just might be caught. If Mis-sus Bow-en would be kind e-nough,



**C**

same tempo, moderate waltz  
♩. = 108

Tpt. 1 *mp*

K. *mp* through the curtain  
Have you been back to see the ci - ty? I came from there just days a - go. Ex - cite - ment stir - ring more than ev - er, How nice it'd be if you could

**C**

same tempo, moderate waltz  
♩. = 108

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*



**D**

accel. . . . . marked time ♩ = 120

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 2 *mp*

Tpt. 1

B. Tbn. *p*

D. S. *pp*

Pno. *p*

R. *mf* occasionally peaking between the curtains  
The thought is tempt - ing, But I'm right bu - sy

K. go. Two days and some and you would be there On Broad - way Street to see the show!

**D**

accel. . . . . marked time ♩ = 120

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

*pizz.* *p*

*pizz.* *p*

*pizz.* *p*

94

Fl. 2

Ob. 1

Ob. 2

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

D. S.

Pno.

R.

K.

Vln. I

Vln. I

Vla.

Vc.

Cb.

*p*

*mp*

*mf*

in the store, While Mis-ter Bo - wen is a way.

I've heard it said he's on the run And that his bi-ga-my's been

much slower  $\text{♩} = 80$   
rit.

**E**

moderate dance time  $\text{♩} = 108$

102

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.  
D. S.  
Pno.

*Ruth steps out into the sales room  
modding the dress.*

R.  
K.  
made a crime      And that he's been a - way \_\_\_\_\_ some time.      This dress would be stu - pen - dous; Oh

*f very impressed*

much slower  $\text{♩} = 80$   
rit.  
arco

**E**

moderate dance time  $\text{♩} = 108$

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



rit.

110

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

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *f*

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

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

Bsn. 1 *mf*

Hn. 1 *mp* *p* *mp*

Hn. 2 *mp* *p*

Hn. 3 *mp* *p*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

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

Tba. *mp*

D. S.

Pno.

R. *tempted* *mf* *mp*

K. *mf*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *arco* *mp*

It sounds like fun, in - vit - ing... So long since I've been home.

my, I wish you'd come. This

117 **faster** ♩ = 104

Cl. 1 *mf*

Hn. 1 *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tbn. *p* *mf*

B. Tbn. *p* *mf*

Tba. *p* *mf*  
*with growing enthusiasm*

K. *f*  
dress I know will sell for sure, First one and then a doz - en more. You purse will bulge with rolls of dough To buy more gowns, the more to show!

Vln. I *mf*

Vln. I *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



123 **rit.** **Moderate** ♩ = 80

Tpt. 1 *p* *mp* *p* *mp*

Tpt. 2 *p* *mp* *p* *mp*

Tbn. *p* *mp* *p* *mp*

B. Tbn. *p* *mp* *p* *mp*

Tba. *p* *mp* *p* *mp*

R. *mf*  
*tempted still more*  
I'd have to think it o - ver, But then per-haps... *glowing* *mf* *mp* *mf*

K. *mf*  
Oh, now you're talk ing, ma'am. In days that num ber less than ten You'll find just where your for - tune's been. Your

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

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

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Cb. *mp* *p* *mp*

**F**

much slower ♩ = 48 11

129

Fl. 2

Bsn. 1

D. S.

Pno.

R.

K.

*p* closed hi hat  
*mf*

*mp*

*p*

*mp*

*mf*

choice is 'tween this Mor-mon clan, The break-ers of the law, Or choose in-stead a bet-ter plan that's not so crude or raw.

trying to catch his meaning  
*mf*  
You mean, good sir, to say

**F**

much slower ♩ = 48

Vln. I

Vln. I

Vla.

Vc.

Cb.

*mf*

*mf*

*mp*

*mp*

*mp*

*pizz.*  
*p*

*mp*

*arco*  
*mp*

rit. . . . . A tempo ♩ = 80

**G**

138

Fl. 2

Cl. 1

Cl. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

D. S.

R.

K.

*mf*

*mf*

*mf*

*p*

*p*

*p*

*p*

*mp*

*mf*

There is a bet-ter, a bet-ter way?

Oh yes, oh yes, there is in - deed. Ne'er more good times will they im - pede. The le-gal way is much more fun; You

rit. . . . . A tempo ♩ = 80

**G**

Vln. I

Vln. I

Vla.

Vc.

Cb.

**H**

slower  $\text{♩} = 48$

rit. . . . .

A tempo  $\text{♩} = 84$

146

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

D. S.

Pno.

*with concern*

*mf*

A way that's more con-du-cive, Al-tho per-haps il - lu - sive?

*with a growing smile*

*f*

nei - ther fret nor run.

You catch on fast, my pret-ty lamb. Some judge while o - thers damn, If

**H**

slower  $\text{♩} = 48$

rit. . . . .

A tempo  $\text{♩} = 84$

Vln. I

Vln. II

Vla.

Vc.

Cb.

155

Ob. 1 *f*

Cl. 1 *mp* *mf*

Cl. 2 *p* *mp*

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

Bsn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

D. S. *f* *mp* *mf* side stick

Pno. *f*

R. *mf* *f* now playing along  
And I can go and I can come Be-fore it all gets ti - re -

K. *ff*  
pru-dish - ness is not your wont Then dia-monds you shall vaunt!

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

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

Vla. *f* *mp* *mf*

Vc. *f* *mp* *mf*

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

I

164 **faster** ♩ = 88

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Tpt. 1 *p*

Tpt. 2 *mp*

Tbn. *mp*

B. Tbn. *p*

Tba. *mp*

D. S. *p*

R. *some?*

K. *mp* *agreeing*

Yes, ma'am. in - deed, this way's the o - ther With not a tie and not a te - ther. As al - ways un - at - tached and free\_\_ As you could e - ver want to

I

**faster** ♩ = 88

Vln. I *p*

Vln. I *p*

Vla. *p*

Vc. *p*

Cb. *p*

173 faster still  $\text{♩} = 92$

Fl. 1 *p*

Ob. 1 *p*

Cl. 1 *mf* *p*

Cl. 2 *mf*

Bsn. 1 *mf* *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Tpt. 1 *mf* *p*

Tpt. 2 *mf* *p*

Tbn. *mf* *p*

B. Tbn. *mf* *p*

Tba. *mf* *p*

D. S. *mf* *p*  
open hi hat

Pno. *mf* *p*

R. *f*  
with feigned enthusiasm  
Oh well, well, well, if it's for sure, How could I think to ask for more?

K. *f* *mf*  
be! closing the sale  
On stack of bi - bles shine or rain, I

Vln. I *mf* *p*  
faster still  $\text{♩} = 92$

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*  
pizz. arco

rit.

♩ = 56

rit.

♩ = 44

180

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Cl. 1 *mf*

Bsn. 1 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

D. S. *mf*

Pno. *mf*

K. *ff*

swear, I swear you'll get your gain. — Yes, yes, this is the bet - ter way. And now, my New York swee - tie, — what

♩ = 56

rit.

♩ = 44

Vln. I *mf* *f*

Vln. I *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*



rit. . . . .  
very broad ♩ = 60



much faster ♩ = 88

186

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

D. S. *f*

Pno. *f*

R. *ff*  
I say I'll not, I say I'll not,

K. do you say?

rit. . . . .

very broad ♩ = 60

much faster ♩ = 88

Vln. I

Vln. I

Vla. *f*

Vc. *f*

Cb. *f*

196 Piccolo

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.

D. S.

Pno.

R.

Vln. I

Vln. I

Vla.

Vc.

Cb.

*Stunned, Kerns steps back as Ruth approaches him.*

I say I'll not a-no-ther word! No no, no no, such lewd li-cen-tious talk. Get out, get out, get out I say; Get out, get out and don't come back, 'cause

205 **rit.** **A tempo** ♩ = 88

Picc.  
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.  
D. S.  
Pno.

*Ruth picks up an umbrella waving it in Kerns's face.*

R.  
if you do then you'll find out. What this is all a - - - bout!

**rit.** **A tempo** ♩ = 88

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

Kerns runs around the room as Ruth chases him.

As he passes the entrance he opens the door and runs out as Ruth slams it behind him.

213

Picc.

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.

D. S.

Pno.

R.

Vln. I

Vln. I

Vla.

Vc.

Cb.

*f*

*fff*

*div.*