

1-7. Hello, they said you would be in today

Ruth is alone in Benjamin's office. The door that leads into the sales floor is open. She sits at her desk working. She looks up at the clock, then folds a letter, puts it in an envelope, and gets up from the desk. With letter in hand she is about to exit the room when in the doorway appears Alexander Kerns immaculately dressed in suit, tie, vest, and hat in hand.

1 **A lively tempo** ♩ = 120

The musical score is arranged in a standard orchestral format. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1, 2, & 3, Trumpet in Bb 1 & 2, Trombone, Bass Trombone, Tuba, Percussion, Piano, and strings (Violin 1 & 2, Viola, Violoncello, Contrabass). The score is in 4/4 time and begins with a first-measure rest. Dynamics range from *mp* to *f*. Performance instructions include *gliss.* for trombones and *open hi hat* for percussion. The string section includes *pizz.* markings. The vocal parts for Judith, Ruth, and Kerns are shown at the bottom, with Kerns' part starting in the doorway.

A

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Tpt. 1 *mf*

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

Tbn. *mf* *mp* *mf*

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

Tba. *mp* *mf*

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

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

R. *surprised* *mf* *f*
Oh, my! well yes, good sir, come in.

.K. lo, they said you would be in to-day. I took a chance you would be here a-lone. A mo-ment's time, I can-not stay.

A

Vln. 1 *mp* *arco*

Vln. 2 *arco*

Vla. *mp* *arco*

Cb. *p*

15

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

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp* *mf*

Cl. 2

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

Bsn. 2 *mp*

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

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

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

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

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

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

Pno. *mf > mp* *p* *mf* *mp* *mf*

.K. *mf* *f* *mf*

entering the room and looking around

From New York Ci-ty I am too; _____ There I was born the same as you.____ At my es-tab-lish-ment We

Vln. 1 *mp*

Vla. *mp*

Cb. (pizz.) *mf* *mp* *mf*

24

B

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

Fl. 2 *mf* *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mf*

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

Bsn. 2 *mf* *mf*

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

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

Tbn. *mp* *mf* *mf*

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

Tba. *mf*

Perc. *p* *mp* *mf*

Pno. *mp* *mf*

.K. *f* *mf* *f* *mf* *f*
 bring the ci - ty to the town, The ve-ry best in eas-tern wear and gown. I'm here to of-fer you a job, And let you know I pay the

B

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

Vln. 2 *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *arco* *mp* *mf*

Cb. *arco* *mp* *mf*

32 **slower** ♩ = 100 **rit.** **A tempo** ♩ = 120

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

He takes a card from his pocket, writes a number on it, hands it to Ruth, tips his hat, and takes his leave.

.K. *mf* best, Like dou-ble tri-ple o'er the rest. If to a bet-ter life you're prone Then call me on the tel - e - phone. *f* *mf*

slower ♩ = 100 **rit.** **A tempo** ♩ = 120

Vln. 1, Vln. 2, Vla., Vc., Cb.

40 **C** *mp*

Pno.

Then Judith walks in.

J. *mf* Well, well, who was that? *mf* *looking at the card* Oh yes, the weal-thy bach-e - lor Who met you at the train.

R. **C** A Mis-ter Kern's his name. I did-n't know he was - n't mar-ried, But yes, the ve-ry

Vln. 1, Vln. 2, Vla., Vc., Cb.

63 **D**

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

J.

R.

stray Un-wa ry souls who fail to watch and pray!

Yes, yes, I know, I've heard them say, Al-though there's some-thing out there call-ing me: The place where I was born,

f *p* *mf* *f*

D

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

div.

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

70 **rit.** . . . **slower** ♩ = 96

Ob. 1

R.

f *mp* *p*

contemplative, in part to Judith and in part as soliloquy

The same, the same, the ve-ry same as he! I think you would-n't be too quick to judge Or be too prone to hold a grudge 'gainst those who might be -

rit. . . . **slower** ♩ = 96

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *p* *p* *p*

78

Ob. 1

R.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

lieve a dif-f'rent way than we. I can - not leave or break my prom- ise; This is the place for me, And yet it's true that now and then I won-der how it might have been If I had stayed where

Andante moderato ♩ = 96

rit.

86

E

Fl. 1 *mp*
triangle

Perc. *mf*

R. *mf*
I was born. I am a stran-ger here, At times a-lone, for- lorn. Home-sick, Feel-ing just a lit-tle like I'mhome - sick, Sen-ti-ments as wist-ful as nos - tal - gic,

rit.

E

Vln. 1 *mp*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *pizz.*
p

a little faster ♩ = 100

96

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

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

Ob. 1 *mp* *mf*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp* *mf*

Hn. 1 *mp*

Hn. 2 *mp* *mp*

Hn. 3 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp* *mp*

Tba. *mf*

R. *mp* *mf* *f* *mf*
Long-ing for the place that I call home... I see the pass - ers-by; I hear the ped - dlers cry, Peo - ple here and peo-ple there, So ma-n-y peo - ple go - ing

a little faster ♩ = 100

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

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

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

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

Cb. *p* *mp* *mf*

arco

105 **slower** ♩ = 92 **A Tempo** ♩ = 96

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

Fl. 2 *mf*

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

Cl. 1 *mf*

Cl. 2 *mf*

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

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf*

Pno. *mf* *mp* *p*

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

ev-ery-where. The bou-le vards, the a-ve - nues, the streets, the blare, They make me Home-sick, Feel-ing just a lit-tle like I'm home - sick, Sen-ti-ments as wist-ful as nos

slower ♩ = 92 **A Tempo** ♩ = 96

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

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

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Cb. *mp* *p* pizz.

113 **rit.** **F** **faster** ♩ = 104

Fl. 1 *p* *mp*

Ob. 1 *mp*

Cl. 1 *mp* *mp*

Bsn. 1 *mp* *mp*

R. *mp* *mf* *mp*

tal - gic, Long-ing for the place that I call home. In Man-hat-ten, on Broad-way, That is where I used to play. And there I'd go a-wan-der-ing, Just here and there a saun-ter - ing.

rit. **F** **faster** ♩ = 104

Vln. 1 *p* *mp*

Vln. 2 *pp* *mp* pizz.

Vla. *pp* *mp* pizz.

Vc. *pp* *mp* pizz.

Cb. *p* *mp* pizz.

120

Fl. 1 *p* *mf* *p* 3 *mp*

Fl. 2 *mf* *p* 3 *mp*

Ob. 1 *mf* *p* 3

Ob. 2 *mf* *p* 3

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

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

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

Bsn. 2 *mf* *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tbn. *p* *mf*

B. Tbn. *p* *mf*

Tba. *p*

Perc. *p* *mf*

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

Men a - work - ing, dan - ger lurk - ing, Cops a - com - ing, ban - dits run - ning Down an al - ley, quick they sal - ly, 'Stop right there!' This was my haunt, my place my lair! I see the

Vln. 1 *f* arco *mp*

Vln. 2 *f* arco *mp*

Vla. *f* arco *mp*

Vc. *f* arco *pp* *mp*

Cb. *f* arco *pp* *mp*

slower ♩ = 92

128

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

Detailed description: This section of the score covers measures 128 to 134. It includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1, Horns 1, 2, and 3, Trumpets 1 and 2, Trombones (Tbn., B. Tbn., Tba.), and Piano. The woodwinds and brass instruments have various melodic and harmonic lines with dynamic markings such as *mf*, *f*, and *mp*. The piano part is mostly silent, with some chords at the end of the section.

R.
pass - ers-by; I hear the ped - dlers cry, Peo - ple here and peo-ple there, So ma-ny peo - ple go - ing ev-ery-where. The bou-le vards, the a-ve

Detailed description: This is the vocal line for the soloist (R.). The lyrics are: "pass - ers-by; I hear the ped - dlers cry, Peo - ple here and peo-ple there, So ma-ny peo - ple go - ing ev-ery-where. The bou-le vards, the a-ve". The music is in a lower register with dynamic markings *f* and *mf*.

slower ♩ = 92

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Detailed description: This section of the score covers measures 135 to 141. It includes parts for Violins 1 and 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment with dynamic markings *mf* and *mp*.

A Tempo ♩ = 96

136

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

Ob. 1 *mp* *p*

Bsn. 1 *mp* *p*

Tpt. 1 *mp* *p*

Tbn. *mp* *p*

Perc.

Pno. *mp* *p*

R. *mp* *mf*

nues, the streets, the blare, They make me Home - sick, Feel - ing just a lit - tle like I'm

A Tempo ♩ = 96

Vln. 1 *mp* *p* *mp*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p* pizz.



140

Fl. 1 *mp* *p* *mp* rit.

R. home - sick, Sen - ti - ments as wist - ful as nos - tal - gic, Long - ing for the place that I call home. *mp* rit.

Vln. 1 *p* rit.

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *p*