

### III 3-1 Some things are meant to be

*The table at which Benjamin is seated slowly converts from a bank boardroom table to a table in a hotel restaurant.*

*Moderate* ♩ = 72 *Più mosso* ♩ = 76

*Più mosso* ♩ = 76

*barely visible in the darkented room*

*Some things are meant to be, Some things are for e-*

*Moderate* ♩ = 72 *Più mosso* ♩ = 76

The lights are somewhat brighter

**A**  
faster ♩ = 100

12

Picc. *p*

Fl. 2 *p*

Ob. 1 *mp*

Ob. 2

Bsn. 1

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2

Tbn.

D. S. *mp*

Pno. *p*

B.

ter - ni - ty, Di - vin - i - ty's fair hand, Con - sum - mate con - tra - band, For - ev - er!

**A**  
faster ♩ = 100

Vln. 1 *mp*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *pizz.* *p*



As the lights come up a boy is seen sweeping around the table.

He takes his watch from his pocket, looks at it, and then begins to work faster.

More attendants enter. They arrange chairs around the tables.

40 **B** Moderate march tempo ♩ = 68

Picc. *mp*

Ob. 1 *mp* *mf*

Ob. 2 *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Tpt. 1 *f*

D. S. *mp*

**B** tutti Moderate march tempo ♩ = 68

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

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

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

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

51 They bring in tablecloths, napkins, and silverware and then cups and glasses.

Picc. *mf* *mf*

Fl. 2 *mp* *mf*

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

Ob. 2 *mp* *mf*

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

Cl. 2 *mp* *mf*

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

Bsn. 2 *mp* *mf*

Hn. 1 *mf*

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

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

Tbn. *p* *mp*

B. Tbn. *p* *mp*

D. S. *mp*

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

Vln. 2 *mp* *p* *div.* *mp*

Vla. *mp* *p* *mp*

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

Cb. *p* *mp*

62

Picc. *mp* *mf* *f* *mf* *mp*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

D. S. *mf* *f* *mf*

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

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

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

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

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

(Cut time)  
The host turns to see if all is in order, then walks to the doors and opens them.

Guests enter and soon the room is crowded with people.  
Strangers make themselves acquainted and take their places at the tables.

**C** Ricky tick ♩ = 132  
(Cut time)

73

D. S. closed hi hat *mp* *mf*

Pno. *p* *mf* *mp*

**C** Ricky tick ♩ = 132  
(Cut time)

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *p* *mp*

*Benjamin stands to the side*

Musical score for measures 80-86. Instruments include Cl. 1, Cl. 2, D.S., Pno., Vln. 1, Vln. 2, Vla., Vc., and Cb. Dynamics include mp, mf, p, and f. The score shows various musical notations including notes, rests, and slurs.



*then makes his way across the room in search of a place where he can sit by himself.*

*Unable to find a table that is empty, he turns to retrace his steps.*

Musical score for measures 87-94. Instruments include Fl. 2, Ob. 1, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Tpt. 1, Tpt. 2, Tbn., B. Tbn., Tba., D.S., Pno., Vln. 1, Vln. 2, Vla., Vc., and Cb. Dynamics include mf, p, mp, and f. The score shows various musical notations including notes, rests, and slurs.

when a guest stands and invites him to join them.  
He takes his place next to Joe and his wife Jane.

95 *mf* *f* *mf* *f* *mf* **D** *mp*

D. S. *p*

Pno. *mp* *p*

Joe *mf* *pizz.* *arco*

Vln. 1 *p* *pizz.* *arco*

Vln. 2 *p* *pizz.* *arco*

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

Vc. *p* *pizz.*

Cb. *pizz.*

Please, won't you



102

Ob. 1 *p*

Cl. 1 *mp* *2*

Bsn. 1 *p*

Hn. 2 *mp* *2*

D. S. *mp*

Pno. *mf* *mp* *p*

Joe have a seat with us. Joe Sim-mons is the name, and Jane, the wife.

B. *mf* Well, I... I thank you, sir. So good of you. And I

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *arco* *p* *arco*

Cb. *arco* *p*

**E**

A little faster  $\text{♩} = 72$   
Flute

111

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

Hn. 3

Tbn.

D. S.

Pno.

Joe

B.

Nor ere be - fore in all my life In O - ma - ha, Ne - bras - kie stayed. ...

... am Ben - ja - min, from rock - y moun tains to le - vel parts.

**E**

A little faster  $\text{♩} = 72$

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



120

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 3

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

D. S. *mf*

Pno. *mp* *mf*

Jane *mf* *f*  
 In O-ma-ha \_\_\_\_\_ Ne-bras-kie stayed, \_\_\_\_\_ been de-layed.

Joe *f*  
 Had not the train us bade from state of Ca-li-for-nie been de-layed \_\_\_\_\_ been de-layed.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

128

Fl. 1 *mp* *mf*

Ob. 1 *mp* *mf*

Cl. 1 *mp* *mf*

Bsn. 1 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

D. S. *mp* *mf* *mp* *mf*

Joe *mf* *f*  
We smacked a cow, got out 'n pushed and fin - 'lly made it to this town...

B. *mf*  
why was that?

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

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

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

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

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

136 **slower** ♩ = 52      **A tempo** ♩ = 72      **rit.**      **slower** ♩ = 52      **rit.**

Fl. 1 *mp* *p*

Fl. 2 *p*

Ob. 1 *mp*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. *p*

B. Tbn. *p*

Tba. *p*

D. S.

Jane *mp*  
All way from 'bras-kie to \_\_\_\_\_ New Yawk!

Joe *mp* *mf* *mp*  
I thought for sure we'd have to walk, \_\_\_\_\_ All way from 'bras-kie to \_\_\_\_\_ New Yawk!

B. *mf*  
Now is that so?

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

Vln. 2 *p*

Vla. *p* *mp* *p*

Vc. *p*

Cb. *p*