

Arioso / Lonely House

No. 10

Moderato assai (♩ = 69)

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes staves for 2. Vln., Vla., Vc., Ch., and Cor. The vocal line is marked with *p*. The piano accompaniment includes markings for Cl., Cel., Hrp. (*secco*) and Solo Vl. (*dolce*) with a triplet of eighth notes.

Sam:

p

At night when ev-ry-thing is qui-et

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes markings for Cl., Cel., Hrp. (*secco*) and Solo Vl. (*dolce*) with a triplet of eighth notes.

cresc. poco

This old house seems to breathe a sigh.

Some-times I hear a neigh-bor

Musical score for the third system. It features a vocal line and piano accompaniment. The piano part includes markings for Cl., Cel., Hrp. (*secco*) and Solo Vl. (*dolce*) with a triplet of eighth notes. The vocal line has a *cresc. poco* marking.

cresc. poco

L'istesso tempo
with soft expression

p Lone - - ly house, lone - - ly me!

Cl.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). A clarinet part is indicated by 'Cl.' and features a triplet of eighth notes. The dynamics are marked with a piano (*p*) dynamic.

p Fun-ny - - with so man-y neigh - bors, How lone - ly it can

Ob. col canto

Cor. Vc.

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues in the same treble clef. The piano accompaniment includes parts for oboe and cor anglais, marked 'Ob. col canto' and 'Cor. Vc.' respectively. The piano part features triplet rhythms. Dynamics include piano (*p*) and piano-piano (*pp*).

mf be! Oh lone - - ly street! Lone - - ly

Cl. I. Vl.

Vc.

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in a treble clef. The piano accompaniment includes parts for clarinet in the first position ('Cl. I. Vl.') and violin ('Vc.'). The piano part features triplet rhythms. Dynamics include mezzo-forte (*mf*) and piano (*p*).

p town! *pp poco rall.* *a tempo*
Fun-ny - - you can be so lone - - ly with all these folks a -

Fl. col canto

pp poco rall. *a tempo*

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line is in a treble clef. The piano accompaniment includes a part for flute, marked 'Fl. col canto'. The piano part features triplet rhythms and dynamic markings for piano (*p*), piano-piano (*pp*), and piano-piano with a slight ritardando (*pp poco rall.*), followed by a return to the original tempo (*a tempo*).

mf Poco animato

round. I guess there must be some - thing

poco accel. 3 1. VI. *mf* Str. Hrp.

I don't com - pre - hend . . . Spar - rows have com -

pan - ions, E - ven stray dogs find a friend. The

mf 1. VI.

night — for me is not ro - man - tic. Un-hook the stars and takethem

free *f* 3 1. VI. Trp. W. W. 3

down. I'm lone - ly in this lone - ly house. - -

In this lone - ly town. - -

Fl. Ob. Trp. Brass Str. Hrp. Cym.

Solo Vl. Trp. dolce rit.

Sam goes into the house. A girl appears at the left, glancing apprehensively over her shoulder at a man who is walking down the street behind her. They cross the stage and exit at right. Mrs. Fiorentino reappears at her window. Rose and Easter enter from the left.

Rose:

This is where I live, Mr. Easter.

Mrs. F: (At window)

Good evening, Miss Maurrant.

Rose:

Oh, good evening, Mrs. Fiorentino.

(Mrs. Fiorentino looks at them for a moment, then pulls down the shade and turns out the lights)

Rose:

Well, good night, Mr. Easter. I've had a lovely time.

Easter:

Why, wait a minute! I've hardly had a chance to talk to you.

Rose:

We've been doing nothing but talking since six o'clock.

Easter:

No, we haven't. We've been eating and dancing. (Putting his arm around her) Rose - - -!

Rose:

Please don't, Mr. Easter. There's somebody coming.

(She frees herself as Mrs. Olsen comes up the cellar steps, with a pail filled with wastepaper.)

Mrs. O:

Goot evening, Miss Maurrant.

Rose:

Good evening, Mrs. Olsen. How's the baby?

Mrs. O: (Putting the pail on the sidewalk)

She vas cryin' all the time.

Rose:

Oh, the poor little thing! What a shame! (As Mrs. Olsen goes down the steps again) Good night, Mrs. Olsen.

Mrs. O:

Goot night, Miss Maurrant.

Rose:

She's got the cutest little baby you ever saw.

Easter:

Yeah? That's great. Rose - - I'm crazy about you.

Rose:

Please let me go now, it's awfully late and my father doesn't like it when I - -

Easter:

Kiss me good night.

Rose:

No.

Easter:

Why not, hm? Just one kiss.

Rose:

No.

Easter:

Yes.
(He takes her in his arms and kisses her)

Rose:

It wasn't nice of you to do that.

Easter:

I'm clean off my nut about you.

Rose:

You shouldn't keep looking at me, at the office. The other girls are beginning to pass hints about it.

Easter:

Is that a fact? I guess I just can't keep my eyes off you. Well, we've got to do something about it.

Rose:

I guess the only thing for me to do is look for another job.

Easter:

That's just what I've been thinking, too. A girl like you has got no business to be working all day in a real estate office. Why, you ought to be on the stage.