

# Home Is A Harbor

Piano Vocal

Music and Libretto by

**Mark Abel**

Orchestrated by  
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2015

PERUSAL SCORE DO NOT PRINT

PERUSAL SCORE --- DO NOT PRINT

# Home Is A Harbor

## Act I Scene 1

Mark Abel

Rehearsal Piano

$\text{♩} = 68$

*pp*

*mp*

with sostenuto pedal

5  $\text{♩} = 78$

*p*

*mp*

9  $\text{♩} = 74$

8va

12  $\text{♩} = 100$

*mf*

15

18

The musical score is presented in a standard piano format with a grand staff (treble and bass clefs). It is divided into six systems, each starting with a measure number (5, 9, 12, 15, 18) and a tempo marking. The first system is marked 'Rehearsal Piano' and includes a tempo of 68. Dynamics range from *pp* to *mp*. The second system includes the instruction 'with sostenuto pedal'. The third system has a tempo of 74 and includes an 8va marking. The fourth system has a tempo of 100 and a *mf* dynamic. The fifth and sixth systems continue the piece with various rhythmic patterns and articulations.

Piano Vocal

21

Musical score for measures 21-23. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 22. The bass staff provides a harmonic accompaniment with chords and moving lines. A '3' is written below the triplet in measure 22.

24

Musical score for measures 24-26. The system consists of two staves. The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with eighth notes and rests. There are two '8vb' markings with dashed lines below the bass staff in measures 25 and 26, indicating an octave reduction.

27

Musical score for measures 27-29. The system consists of two staves. The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with eighth notes and rests.

30

Musical score for measures 30-32. The system consists of two staves. The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with eighth notes and rests.

33

Musical score for measures 33-35. The system consists of two staves. The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with eighth notes and rests.

36

Musical score for measures 36-38. The system consists of two staves. The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with eighth notes and rests.

Piano Vocal

39

Musical score for measures 39-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with slurs and a bass line with chords and single notes.

41

Musical score for measures 41-44. The system consists of a grand staff. Measure 41 starts with a dynamic marking of *f* (forte) and a hairpin crescendo. Measure 42 has a dynamic marking of *mf* (mezzo-forte). The music includes complex chordal textures and melodic lines.

45

Musical score for measures 45-46. The system consists of a grand staff. The music features a melodic line in the treble with slurs and a bass line with sustained chords.

47

Musical score for measures 47-48. The system consists of a grand staff. The music features a melodic line in the treble with slurs and a bass line with sustained chords.

49

Musical score for measures 49-51. The system consists of a grand staff. Measure 49 is marked *molto rit.* (molto ritardando). The music features a melodic line in the treble with slurs and a bass line with sustained chords. Measure 51 ends with a dynamic marking of *f* (forte).

52

Musical score for measures 52-54. The system consists of a vocal line for Lisa and a piano accompaniment. The vocal line is in 7/4 time and features a series of rests followed by the lyrics "Hi Mom." The piano accompaniment is in 7/4 time and features a melodic line in the treble and a bass line with sustained chords. The tempo is marked *Very slow* with a metronome marking of  $\text{♩} = 40$ . The dynamic marking is *subito mp* (subito mezzo-piano). A stage direction "(screen door slams)" is indicated above the vocal line.

54 ♩ = 120

Piano Vocal

Linda

Hi. We're eat-ing in

*mf*

Linda

half an hour.

*mf*

Lisa

And how did it go to-day?

*mf*

Lisa

(punching the air)

Yay!

Linda

Well, the A-dams pro-per-ty is fin-ally in es-crow.

*pizz.*

Piano Vocal

66

Linda

Can you spell P - R - I - U - S?\_\_\_\_\_

69

*rit.*

$\text{♩} = 88$

Lisa

Spoken: Oh, cool

Linda

Ma-ma's gon-na get one soon!\_\_\_\_\_

*mp*

72

$\text{♩} = 58$  Waltz-like

Linda

The rest\_\_\_\_\_

*p*

75

Linda

was the u-su-al;\_\_\_\_\_ folks\_\_\_\_\_ from Fres - no\_\_\_\_\_ and Ba-kers-field\_\_\_\_\_

Piano Vocal

78

Linda

look-ing — for that sec - ond home — of course, — with an

81  $\text{♩} = \text{♩}$  **molto accel.**

Lisa

Dream on, tur - keys!

Linda

o - cean view. For cheap!

84  $\text{♩} = 130$

Lisa

Spoken: Okay.

Linda

Spoken: Can you get the mail?

86 **Slower**  $\text{♩} = 116$



89

Piano Vocal

Piano accompaniment for measures 89-91. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

92

Piano accompaniment for measures 92-94. Measure 92 includes a triplet of eighth notes in both hands. Measure 93 features a triplet of eighth notes in the right hand. Measure 94 has a dynamic marking of *f* (forte).

Linda

95

Vocal line and piano accompaniment for measure 95. The vocal line is silent, with the text "Spoken: Oh, what have you got there?" written below. The piano accompaniment continues with a rhythmic pattern of eighth notes.

Spoken: Oh, what have you got there?

Lisa

99

Vocal line for measure 99, which is silent.

Spoken: It's D-Day

Laurie

Vocal line for measure 99, which is silent.

Spoken: Open it!!

Linda

Vocal line for measure 99, which is silent.

Spoken: Open it!!

Leo

Vocal line for measure 99, which is silent.

Spoken: Open it!!

Piano accompaniment for measures 99-101. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A dynamic marking of *f* is present at the end of measure 101.

with sostenuto pedal

Piano Vocal

poco rit.  
(stretch 5)

103

106 **A tempo**

Lisa

Spoken: OK. Bombs away!

110 ♩ = 70

Lisa

I'm in!!

Laurie

Yay! I knew you could do it. You're the best sister ever.

Linda

Woo! That's wonderful honey.

Wow, what a kick in the head!

Leo

Ha ha ha! Way to go!

Lisa

Well please come visit any time.  
Hope you like sleeping on a futon!

Linda

Spoken: Let's eat. I got some great-looking  
asparagus and halibut at the farmers' market.

Leo

Give my regards to Broadway. It's...  
it's just fabulous. Dad'll take a hug now.

*rit.*

♩ = 90

Laurie

N - Y - U! You hit the

Laurie

jack - pot! And I'm stuck go - ing to Cues - ta

Piano Vocal

123

*plaintively*

Laurie

Col-lege like eve-ry o-ther fresh-faced farm girl a - round here.

126  $\text{♩} = 110$

Leo

Spoken: Hey, don't knock it.  
At least it's affordable.

Spoken: Ahem...

Spoken: Hey, don't knock it.  
At least it's affordable. Spoken: Ahem...

130 *playfully*

Leo

Just re-mem-ber, the old man did-n't e-ven go to col-lege. But

Just re-mem-ber, the old man did-n't e-ven go to col-lege. But

133

Leo

he had prac-ti-cal skills, learned to do things that need-ed do-ing but

he had prac-ti-cal skills, learned to do things that need-ed do-ing but

Piano Vocal

136

Lisa  Yes, you're an old school dad

Leo  most peo - ple are too la-zy to learn.



139

Lisa  and we woul-dn't have it an-y o-ther way.

Laurie  and we woul-dn't have it an-y o-ther way.



142

Lisa  An-y o - ther way.

Laurie  An-y o - ther way.

Linda  An-y o - ther way.

Leo  Spoken: Well, thank you.



Piano Vocal

145

Lisa  
Laurie  
Linda  
Leo

We are one hap - py fam - ily,

147

$\text{♩} = 82$

Lisa  
Laurie  
Linda  
Leo

and grate - ful\_ for what we have.

Piano Vocal

150

*p*

Measures 150-153: Piano accompaniment in 4/4 time. Measure 150 has a whole rest in the right hand and a whole note chord in the left hand. Measures 151-153 feature a treble clef with a triplet of eighth notes and a bass clef with sustained chords.

154 *mp*

Laurie

I \_\_\_ would bet that show in \_\_\_ San-ta Barb - ara is what put you

Measures 154-156: Laurie's vocal line in 4/4 time. Measure 154 has a quarter note, a quarter note, and a quarter note. Measure 155 has a quarter note, a quarter note, and a quarter note. Measure 156 has a quarter note, a quarter note, and a quarter note.

Measures 154-156: Piano accompaniment for Laurie's vocal line. Measure 154 has a whole rest in the right hand and a whole note chord in the left hand. Measures 155-156 feature a treble clef with a triplet of eighth notes and a bass clef with sustained chords.

157

Laurie

o - ver the top.

Measures 157-158: Laurie's vocal line in 4/4 time. Measure 157 has a quarter note, a quarter note, and a quarter note. Measure 158 has a whole rest.

Linda

And the news - pa - per # ar - ti - cle:

Measures 157-159: Linda's vocal line in 4/4 time. Measure 157 has a whole rest. Measure 158 has a quarter note, a quarter note, and a quarter note. Measure 159 has a quarter note, a quarter note, and a quarter note.

Measures 157-159: Piano accompaniment for Linda's vocal line. Measure 157 has a whole rest in the right hand and a whole note chord in the left hand. Measures 158-159 feature a treble clef with a melodic line and a bass clef with sustained chords.

160

Linda

"Mor - ro \_\_\_ Bay stu - dent's paint - ings draw raves"

Measures 160-161: Linda's vocal line in 4/4 time. Measure 160 has a quarter note, a quarter note, and a quarter note. Measure 161 has a whole rest.

Leo

We're awf - ully proud of you,

Measures 160-161: Leo's vocal line in 4/4 time. Measure 160 has a whole rest. Measure 161 has a quarter note, a quarter note, and a quarter note.

Measures 160-161: Piano accompaniment for Linda and Leo's vocal lines. Measure 160 has a whole rest in the right hand and a whole note chord in the left hand. Measure 161 features a treble clef with a melodic line and a bass clef with sustained chords.

164 *expressively* Piano Vocal

Linda

Still, I wor - ry \_\_\_\_\_ a - bout you liv - ing

Leo

Li - sa.

167

Linda

in New York. I hear it's not so dan - ger - ous a - ny - more.

170 *rit.* = 55

Linda

But I don't want it to mess with your head, lit - tle girl.



Piano Vocal

♩ = 82

*f* with annoyance

173 ♩ = 70

Lisa

Mom!!! I'm not in it for the mon-ey.

Linda

Spoken: 'Money talks and bullshit walks'  
- isn't that what the Noo Yawkuhs say?

177 *mf* calming down

Lisa

I'll be safe. Ru-dy Giu-li-a-ni drove the street thugs out of

180

*poco rit.*

Lisa

town a long time a-go. Or so they say.

184 ♩ = 115

Leo

Piano Vocal

187

Leo

You'll \_\_\_\_\_ be - come \_\_\_\_\_

190

Leo

Mor - ro Bay's se - cond in - ter - na - tion - al star like\_ that

193

Leo

Ja - pa - nese fel - la from o - ver\_ the hill. \_\_\_\_\_

196

Linda

Na - ga - no. \_\_\_\_\_ Kent \_\_\_\_\_ Na - ga - no. \_\_\_\_\_

Leo

What's his name? \_\_\_\_\_

Lisa

Spoken: Who?

Laurie

Spoken: Who?

Leo

Spoken: Oh, that's right. Spoken: Never mind.

*f*

210

Piano Vocal

Finger snap

Lisa  
 Laurie  
 Linda  
 Leo

Finger snap  
 Finger snap  
 Finger snap  
 Finger snap

*trm*  
*trm*  
*trm*  
*trm*  
*trm*  
*trm*  
*mf*

213

Lisa  
 Laurie  
 Linda  
 Leo

216

Piano Vocal

Musical score for measures 216-218. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 216 features a vocal line in the treble staff with eighth and quarter notes, and a piano accompaniment in the bass staff with sustained chords and moving bass lines. Measures 217 and 218 continue the piano accompaniment with complex chordal textures.

219

Musical score for measures 219-221. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 219 shows a vocal line in the treble staff with eighth notes and a piano accompaniment in the bass staff with sustained chords. Measures 220 and 221 continue the piano accompaniment with complex chordal textures.

222

Musical score for measures 222-224. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature changes to three sharps (F#, C#, G#). Measure 222 features a vocal line in the treble staff with eighth notes and a piano accompaniment in the bass staff with sustained chords. Measures 223 and 224 continue the piano accompaniment with complex chordal textures.

225

Musical score for measures 225-227. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. Measure 225 shows a vocal line in the treble staff with eighth notes and a piano accompaniment in the bass staff with sustained chords. Measures 226 and 227 continue the piano accompaniment with complex chordal textures.

228

Ringtone 1

Leo

Musical score for measures 228-230. The system consists of a grand staff with a bass clef on the upper staff (labeled 'Leo') and a grand staff with a treble clef on the lower staff. The key signature has three sharps. Measure 228 shows a vocal line in the bass staff with a whole note and a piano accompaniment in the grand staff with sustained chords. Measures 229 and 230 continue the piano accompaniment with complex chordal textures.

Piano Vocal



231

Ringtone 2

Lisa

Oh hey girl. One problem, we're in the middle of dinner. Yak yak yak...

Laurie

Ringtone 3

Leo

Sorry, gotta take this... Randy, can't you handle this yourself? Blah blah...

236

Laurie

Hi Lance. Okay, eight o'clock by the Shell Shop.

Linda

Ringtone 4

No Marcia, we're still waiting for his signature.

Leo

Piano Vocal

242

Piano accompaniment for measures 242-246. The music is in 6/4 time with a key signature of one sharp (F#). The right hand features a melodic line with a trill in the final measure. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

247 ♩ = 68

Laurie

Vocal line for Laurie, measures 247-250. The music is in 6/4 time. The vocal line consists of quarter notes and rests.

Spoken: Awesome dinner, Mom. ...  
Hey Lisa, let's hit the beach before  
the sun goes down.

Piano accompaniment for measures 247-250. The music is in 6/4 time. The right hand features a melodic line with a trill in the final measure. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking *mp* is present.

251

♩ = 60

Lisa

Vocal line for Lisa, measures 251-253. The music is in 6/4 time. The vocal line consists of quarter notes and rests.

Spoken: Bye!

Laurie

Vocal line for Laurie, measures 251-253. The music is in 6/4 time. The vocal line consists of quarter notes and rests.

Spoken: Bye!

Piano accompaniment for measures 251-253. The music is in 6/4 time. The right hand features a melodic line with a trill in the final measure. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking *p* is present.

Piano Vocal  
**Home Is A Harbor**  
Act 1 Scene 2

Mark Abel

1  $\text{♩} = 100$

The musical score is written for piano and consists of 13 measures. It is in the key of D major (indicated by two sharps, F# and C#) and the time signature is 12/8. The score is divided into three systems of four staves each. The first system (measures 1-3) begins with a piano dynamic of *mf* and a tempo marking of  $\text{♩} = 100$ . The second system (measures 4-7) includes a *mf* dynamic marking. The third system (measures 8-10) features a *mf* dynamic marking and a *trm* (trill) marking. The fourth system (measures 11-13) includes a *mf* dynamic marking. The score contains various musical notations including slurs, ties, triplets, and a trill. A large watermark 'DO NOT PRINT' is oriented diagonally across the score.



Piano Vocal

16

Musical notation for measures 16-17, piano accompaniment. The right hand features a melodic line with triplets and slurs. The left hand provides a bass line with triplets and slurs.

18

Musical notation for measures 18-19, piano accompaniment. The right hand continues the melodic line with triplets and slurs. The left hand continues the bass line with triplets and slurs.

20

Musical notation for measures 20-22, piano accompaniment. The right hand features a melodic line with slurs. The left hand provides a bass line with slurs.

23

Laurie

So \_\_\_\_\_ you're real - ly \_\_\_\_\_ go-

Musical notation for measures 23-25. The vocal line for Laurie begins with the lyrics "So \_\_\_\_\_ you're real - ly \_\_\_\_\_ go-". The piano accompaniment includes a "non-legato" marking.

26

Laurie

ing \_\_\_\_\_ to leave here. It's \_\_\_\_\_ such a

Musical notation for measures 26-28. The vocal line for Laurie continues with the lyrics "ing \_\_\_\_\_ to leave here. It's \_\_\_\_\_ such a". The piano accompaniment includes a "non-legato" marking.

*pull back*

Laurie

beau - ti - ful place, and the peo - ple are so nice. Are

$\text{♩} = 76$

Lisa

Yes, I'm sure. This

Laurie

you sure?

Lisa

ar - e - a is won - der - ful, it's true.

Lisa

I'll miss it and I'll be back.

Piano Vocal

41  
Lisa  
But I need to see \_\_\_\_\_ much

43  
Lisa  
more of the world if I'm \_\_\_\_\_ going to grow my

45  
Lisa  
art. Art \_\_\_\_\_ feeds off ex-per - i - ence, \_\_\_\_\_

47  
Lisa  
you know. \_\_\_\_\_

Laurie  
I know. \_\_\_\_\_

$\text{♩} = 112$   
*into higher gear*

Piano Vocal

50 Lisa

New York seemed so ex - ci - ting when I was there last fall.

53 Lisa

*f* *f*

55 Lisa

It gives off an el - ec - tric charge. Day and night, at

58 Lisa

*poco rit.*

an - y hour! And there are so ma - ny

60 ♩ = 157

Piano Vocal

Lisa

dif - ferent types of peo - ple,

64

Lisa

the co-lor-ful neigh-bor - hoods, full of char-ac - ter

68

*scornfully*

Suddenly slower ♩ = 92

Lisa

not just some white bread place.

72

*riding the music*

Lisa

And I want to jour - ney to Eur - ope, Rus - sia, the Mid - dle East,

Piano Vocal

rit. . . . . molto

♩ = 152

76 Lisa

may-be As - ia.

*mp*

79 Lisa

If I can't scrape up the funds, there's

82 Lisa

al - ways New Or - leans, Sa - van - nah and

85 Lisa

Char - les - ton ev - en the Rust Belt.

88

**A touch faster**

Piano Vocal

Lisa  
Art-ists are re-pop-u - la - ting some

Laurie  
God save the Rust Belt!

91

Lisa  
of the crumb - ling ci - ties there.

95

Laurie  
I know. I know.

99

**Suddenly Slower** ♩ = 74  
(aside to audience)

Laurie  
Why is she more con - fi - dent than

Piano Vocal

103

Laurie

me?

*mp*

107

Laurie

*with emotion*

Still, I know I'm going to miss her.

*poco rit.*

110

Laurie

$\text{♩} = 60$

My sis - ter.

*poco rit.*

*molto rit.*

114

*p*

*poco rit.*

*molto rit.*

117

Lisa

$\text{♩} = 74$

*mp*

I'm in no hur - ry to find a guy...

*mp*



Piano Vocal

120

Lisa

The ones we know seem so con - fused by

123

Lisa

life, don't they? The only ones who are

126

Lisa

sure are the busi-ness types. Spoken: Yes, damned sure!

$\text{♩} = 110$  Suddenly

129

Lisa

The mel - low-er ones just want to chill

$\text{♩} = 100$

132

Lisa

and a - nes - the - tize them - selves with mu - sic,

Piano Vocal

134

Lisa

weed or surfing.

136 *exclaiming*

*molto rit.* ♩ = 90

Lisa

That's just wrong!

Laurie

*tiring of this*  
I know. I know.

140 *with compassion*

Lisa

And what about you? You seem so happy and content.

145

Lisa

Can you stay that way by never leaving the same place?

Piano Vocal

149

Lisa

Wi - - ith the same boy-friend?

151 *standing her ground,  
with emotion*

Laurie

I can't see a rea - son to leave. I love Lance

154

Laurie

and hope we can grow to- geth - er,

156

Laurie

grow to- geth - er. There's no bet-ter place than

158

Laurie

here to raise a fam - ily.

**molto rit.**

Piano Vocal

160

Piano accompaniment for measures 160-162. The music is in a slow, contemplative mood, marked *molto rit.* The right hand features a series of chords and a melodic line, while the left hand provides a harmonic foundation with chords and a bass line.

163

$\text{♩} = 75$

*thoughtfully*

Lisa

That's true.

Vocal and piano accompaniment for measures 163-166. Lisa's vocal line begins with the lyrics "That's true." The piano accompaniment features a steady bass line and a melodic line in the right hand. A dynamic marking of *mp* is present.

167

*turning preachy*

Lisa

But don't be in a

Vocal and piano accompaniment for measures 167-170. Lisa's vocal line continues with the lyrics "But don't be in a". The piano accompaniment features a steady bass line and a melodic line in the right hand. A dynamic marking of *mp* is present.

170

Lisa

hur-ry to have kids.

They can stop your life dead

Vocal and piano accompaniment for measures 170-173. Lisa's vocal line continues with the lyrics "hur-ry to have kids. They can stop your life dead". The piano accompaniment features a steady bass line and a melodic line in the right hand. A dynamic marking of *mp* is present.

174 ♩ = 60

Piano Vocal

Lisa in its tracks for de-cades.

Spoken: You're a "people person." Don't forget: That can open a lot of doors.

Laurie

Spoken: I know.

178 ♩ = 110

*turning positive*

Lisa You can be a force for good, sis. Go in - to some

182

Lisa field like en-vir-on-men-tal pro-tec - tion, sus-tain - a-ble

186

Lisa ag - ri-cul-ture, sol-ar e-ner-gy, af-ford-a-ble health care\_ for all

Laurie af-ford-a-ble health care\_ for all

Piano Vocal

190

Lisa

You can vol - un - teer

senza pedal

Ped.

192

Lisa

at the Ma-rine Mam-mal Cen-ter, help\_ find hous-ing for the

simile

195

$\text{♩} = 125$

Lisa

home - less.

Laurie

I know. E -

198

Laurie

nough al - rea - dy.

*mf*

201

Piano Vocal

Piano accompaniment for measures 201-203. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

204

Piano accompaniment for measures 204-205. The right hand continues the melodic pattern, and the left hand has a more active bass line with eighth notes.

206

Lisa

Hey, let's just be thank - ful we

Vocal line for Lisa in 6/4 time, with lyrics "Hey, let's just be thank - ful we". The piano accompaniment continues with a consistent eighth-note pattern in the right hand.

208

Lisa

grew up here.

Vocal line for Lisa in 6/4 time, with lyrics "grew up here.". The piano accompaniment continues with a consistent eighth-note pattern in the right hand.

210

Lisa

Both girls become a bit giddy  
Clean air

Vocal line for Lisa in 6/4 time, with lyrics "Both girls become a bit giddy" and "Clean air". The piano accompaniment continues with a consistent eighth-note pattern in the right hand.

Laurie

Both girls become a bit giddy  
Sea ot - ters in the har - bor.

Vocal line for Laurie in 6/4 time, with lyrics "Both girls become a bit giddy" and "Sea ot - ters in the har - bor.". The piano accompaniment continues with a consistent eighth-note pattern in the right hand.

Piano accompaniment for measures 210-211. The right hand continues the melodic pattern, and the left hand has a more active bass line with eighth notes.

Piano Vocal

212

Lisa

Long walks on the beach.

Laurie

Long walks on the beach. Kay-ak-ing in the

215

Lisa

Watch - ing vel - e - phant seals

Laurie

es - tu - a - ry.

218

Lisa

mate.

220

$\text{♩} = 74$



Piano Vocal

224 ♩ = 72

Laurie

I'm go - ing to meet Lance on the wat - er - front.

228 ♩ = 70

Lisa

O - kay. —

Laurie

I'll see you la - ter, — o - kay?

231

Lisa

*mf*

234 rit.

♩ = 50

*mp*

Piano Vocal  
**Home Is A Harbor**  
Act 1 Scene 3

Mark Abel

1  $\text{♩} = 68$  **A little slower**

6 *rit.*  $\text{♩} = 78$  *mp*

10 *mf*

14 *mp*

17

Laurie Why, thank you.\_\_\_\_

Lance Hi ba-by.\_\_\_\_ You're look-ing fine\_\_\_\_ to- night.

Laurie I'm just wear-ing jeans.\_\_\_\_

Lance Still, you're the great-est girl

Lance I've ev-er seen.\_\_\_\_

Laurie You said there was some-thing you wan-ted to dis-cuss with me.\_\_\_\_

Piano Vocal

35 Laurie *ecstatically*  
What is it? Ohhh

Lance *ecstatically*  
Not yet. Not now. Ohhh

39 Laurie  
But you al-ways say we should-n't

42 Laurie  
with-hold.

Lance *playfully*  
You've got me there,

44 Lance  
dev-il wo-man!

Piano Vocal

46 *turning more serious*

Lance

Well, it's like this;

48

Lance

how shall I put it?

*f*

50

Lance

can't re-mem-ber the last time

*molto rit.*

*mp*

53  $\text{♩} = 120$

Laurie

Lance

I did some-thing off script, and I'm feel-ing low.

*mp*

57

Laurie

e-ver do you mean?

Piano Vocal

61

Musical notation for measures 61-64, piano accompaniment. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a steady bass line with eighth notes.

Lance

65

Musical notation for measures 65-67, piano accompaniment. The right hand has a melodic line with triplets and slurs. The left hand continues with eighth notes. A fermata is placed over the final note of measure 67.

Lance

68

tell you!

Musical notation for measures 68-71, piano accompaniment. The right hand plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The left hand has a bass line with slurs and a fermata at the end of measure 71.

Lance

72

*with frustration*

My job is dead-ly and I can't see \_\_\_\_\_ how stay-ing a sous chef \_\_\_\_\_ in

Musical notation for measures 72-75, piano accompaniment. The right hand has a rhythmic pattern of eighth notes with a mezzo-piano (*mp*) dynamic. The left hand has a bass line with slurs and a fermata at the end of measure 75.

Lance

76

Mor - ro Bay, \_\_\_\_\_ as nice as it is here, \_\_\_\_\_ will keep me en - gaged. \_\_\_\_\_

Musical notation for measures 76-79, piano accompaniment. The right hand has a rhythmic pattern of eighth notes. The left hand has a bass line with slurs and a fermata at the end of measure 79.

Piano Vocal

*with scorn*

80

Laurie

Spoken: Good God!

You sound like my sis - ter.

Lance

83

Laurie

This a - re - a's not good e - nough

86

*rit.*

Laurie

for you?

*f*

*mf*

$\text{♩} = 92$

89

Laurie

What have I been mis - sing here?

Lance

Spoken: Nothing

Piano Vocal

91  
Lance

I just want-ed to think things through be-fore we talked.

Andante

94  $\text{♩} = 80$

Laurie

And?

Lance

*mp*

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99 *tenderly, with a bit of pathos*

Lance

To me, you are ev-er-y-thing the

3

103

Lance

most pre-cious jew-el that this young man's seen.

106

Lance

My soul nev-er knew it was a-live be-



Piano Vocal

109 *Lance* fore we u - ni - ted and the world was changed.

112 *Lance* I thank you, Lau - rie.

*rit.* . . . . . *molto rit.* . . . . .

115 ♩ = 132

*mf*

119 *Lance* I would-n't trade the last few years for an-y-thing.

*brightening*

123 *Lance* I want to mar - ry you, you know that.

*passionately*

Piano Vocal

126  
Lance

But we're going to need mon-ey,

130  
Lance

and I want a real ca - reer some - thing in tech

134  
Lance

no-lo-gy. Of course The best way to do that, so I'm told,

138  
Lance

is join the ar - my.

142  
Laurie

*with great alarm*  $\text{♩} = 56$  *then quietly, as if looking him in the eye*

Spoken: For God's sake! What's the matter with you!! Do you want

Piano Vocal

146 Laurie  
to get killed in I-raq or Af-ghan-is-

150 Laurie  
tan?

♩ = 48

154 Laurie  
And

♩ = 56

*tr* *p* *softly, with pathos*

158 Laurie  
what a-bout me? My own dreams? The

161 Laurie  
pro - mise of a life to - ge - ther.

Lance  
Yes, our life to - ge - ther.

Piano Vocal

164  $\text{♩} = 60$

Lance

That's what I want, too.

166 rit.  $\text{♩} = 115$

Laurie

Lance

Spoken: Just trust me on this. Trust me now.

170

Lance

They

173

Lance

pay you a nice bo - nus when you join,

176

Lance

give you a lot of train - ing

Piano Vocal

179

Lance

and pay \_\_\_\_\_ for most \_\_\_\_\_ of your col - lege e - du

182

$\text{♩} = 120$

Laurie

Spoken: Such a bargain!

Lance

ca - tion. My pa - rents can't

185

Lance

man-age that. It - ll on - ly

188

Laurie

*with anguish*

A

Lance

be \_\_\_\_\_ for a few years.

Piano Vocal

190 **Subito** ♩ = 76

♩ = 65

Laurie *few years!* *Spoken: Oh, that's noth-ing.* *almost pleading*

Lance *Won't you*

*mp* *simile*

Lance *wait for me? Wait for our lives to fin - ally be-gin?*

*mp*

Laurie *calmly* *Our love will en dure* *with growing feeling* *Our love is*

Lance *Our love will en - dure. is*

*rit.*

Laurie *strong e-nough to beat the odds, deep e-nough to bear the cost.*

Lance *strong e-nough to beat the odds, deep e-nough to bear the cost.*

*rit.*

205  $\text{♩} = 54$  Piano Vocal **molto rit.**

208  $\text{♩} = 136$

215

222 Laurie

I ad - mi - re you. You don't

229 Laurie

want to set - tle for

Lance

building towards resolution

Less than a ful -

Piano Vocal

234

Laurie

We can dream.

Lance

fil - ling life. We can dream.

*cresc.*

238 *rit.* = 106

Laurie

We can dare!

Lance

We can dare!

*f* *mf* *f* *mf* *f* *mf* *f*

243 A little slower

*mf*

246

Laurie

I will re-mem-ber what we're say - ing.

Lance

I will al-ways



Piano Vocal

A little faster ♩ = 106

248

Lance

keep you near...

252

Laurie

joyfully united

Now we turn a page of e-ter -

Lance

joyfully united

Now we turn a page of e-ter -

256

Laurie

building again

ni-ty. When the clouds roll a-way we will live

Lance

building again

ni-ty. When the clouds roll a-way we will live

260

Laurie

in a house of bliss. Good

Lance

in a house of bliss.

with great tenderness

Laurie

night, sweet prince, — and flights of an-gels — sing thee to thy rest.

Lance

Now that you've heard me out, — it -ll be the sound-est sleep —

Lance

— I've had in weeks. — Like raindrops freely, random pitches

Bum

Hey man, I need some money.

*8va*

*mp*

*gently*

Bum

Really, it's bad. Help me out, brother. Hey! Don't push!!

Lance

I don't have any. Get away from me!

Bum

That's cold, man.

Bum

I served

Bum

in 'Nam.

Lance

Sorry. Sorry.

*p* *pp*

*rit.*

$\text{♩} = 70$

PERUSAL SCORE --- DO NOT PRINT