

Act II

Scene Eight

NATHAN and **GOLDY** are carried on in their chairs, as they exited before, from their respective sides of the stage, and placed at center. The **COMPANY** dances around them as they strike the chairs and eventually find their way to down right.

WEDDING DANCE #2 (REPRiSE)

The dance concluded, the **COMPANY** wearily strikes the set and exits as guests leaving the party.

GOLDY

Nathan—Nathan dearest! The carriage is here.

NATHAN

So soon? I hadn't thought that it was—

GOLDY

It's after midnight already. We should be going. But where are we to go?

NATHAN

Not to worry, Goldy. I had a chance to speak to Lazar and his brother. They've brought over a bed and a coal scuttle during the dancing. We'll be fine for the night. And tomorrow is another day. Maybe something will arrive late, after all.

GOLDY

But the carriage! How much do you have—how much is in your pockets?

NATHAN

(Fishing out change,)

Seventy—eighty—eighty-five cents!

(He checks his other pants pocket.)

And—sixty-five cents. So: a dollar and a half. We're rich, Goldy!

GOLDY

You're drunk. A treasure indeed! But just as I feared, dearest—not enough to pay for a ride home.

NATHAN

Let us ride home as behooves a bride and bridegroom. There is a God in heaven: he will not forsake us.

GOLDY

No! I am not going to let you pay a dollar and a half for a few blocks' drive, like a Fifth Avenue nobleman.

NATHAN

I can speak to the driver.

GOLDY

We can walk. A poor woman who's spent every cent on her wedding must be prepared to walk home.

NATHAN

Well, if you think it best. Take my arm then, my wife!

NATHAN and **GOLDY** turn and cross to up center: they are now on the street. A few members of the **COMPANY**, dressed as **TOUGHS**, enter and lounge about at left, grouped around **TZALEL**'s empty cart. Music under.

THE LONG WALK HOME (Instrumental)

NATHAN

How quiet it is! Everyone's gone to sleep!

GOLDY

We're all alone, Nathan. All alone.

NATHAN

All alone! And look up—the stars!

GOLDY

What about them?

NATHAN

Those are our stars, Goldy—they came out tonight just for us.

GOLDY

The stars laugh at us, my love. They laugh at how foolish I've been—and how foolish you are for marrying a fool like me.

NATHAN

Do they? Let them.

The **TOUGHS** cross behind them, pushing them apart.

DAVID

Look at 'em! Look at 'em!

HEYMAN

A sheeny fellar an' his bride, I'll betch ye!

FLORA

(Poking at the wedding dress.)

Jus' comin' from the weddin'.

TZALEL/TOUGH pushes **GOLDY** away, toward left.

TZALEL

She ain't no bigger 'n a peanut, is she?

DAVID

Look a here, young feller, what kind of a gent are you? What's the matter wit' carryin' dat lady of yours in your vest pocket?

FLORA

There's sure room enough!

NATHAN rescues **GOLDY**, pulling her back to center before turning on the **COMPANY** members.

NATHAN

That's enough! Get back!

GOLDY

Don't mind them, Nathan.

NATHAN

(Standing his ground and staring them down.)

I said, leave us alone!

GOLDY

Don't! They might kill you!

The **TOUGHS** relent and drift off upstage left as the other members of the **COMPANY** gradually re-enter about the stage; the **TOUGHS**, changed, join them momentarily.

NATHAN

I should give it to them! I should show them how to touch my Goldy, my pearl, my birdie!

GOLDY

Don't mind them, Nathan darling.

(Changing the subject.)

Listen—can you hear that?

NATHAN

What—what do you hear?

GOLDY

From the rooftops, way up high—

NATHAN

Yes—like someone playing a violin!

GOLDY

But at this hour!

NATHAN

Serenading us for our wedding, Goldy. That's what it is. It's somebody playing us home.

NO PRAYER WILL GO UNHEARD (REPRISE)

NATHAN

I promised I would honor you and care for you,
To cherish and be there for you
As long as I shall breathe and still have life.

GOLDY

I promised you I'd marry you and bear with you
For all the years, and share with you
A home for us to last us all our life.

BOTH

Down on the street a peddler's hawking dishes.
Far up above the Uppermost looks down.
And between the two is me and you,

In the warmest, most endearing home downtown.

And on the second story, just above the street
I will be watching over you—watching over us,
And no tear will fall, in the parlor or the hall,
And no prayer will go unheard.

The **COMPANY** gather around them as they cross slowly down center,
walking home.

BEILE

And as Nathan and Goldy proceeded on their dreary way through a somber,
impoverished street—

DAVID

—they felt a stream of happiness uniting them—

FLORA

—and they were filled with a blissful sense of oneness the like of which they had
never tasted before.

HEYMAN

So happy were they that the gang behind them—

TAMARA

—and the bare rooms toward which they were directing their steps—

ASRIEL

—and the miserable failure of their wedding plans—

TZALEL

—all suddenly appeared too insignificant to engage their attention—paltry matters
alien to their new life—

SHAYA

—remote from the enchanted world in which they now dwelt.

LOOK LONG ENOUGH (Second Reprise)

COMPANY

Look long enough, you'll find the light
To find your way.
No dark is ever dark enough—

You'll know the way
Even where you've never gone before,
Even though you've lost yourself, you're sure—
Look over the rooftops, look long enough, and sure you'll see,
Always watching over you—look long enough—

TAMARA

A gentle breeze ran past and ahead of them, proclaiming the bride and the bridegroom.

ASRIEL

An old tree whispered overhead its tender felicitations.

BEILE

The relentless void of the hushed streets abruptly turned to a beatific sense of their own seclusion—

DAVID

—of there being only themselves in the universe—

TZALEL

—to live and to delight in each other.

COMPANY

Look long enough, you'll find the light
To find your way.
No dark is ever dark enough—
You'll know the way.
Look over the rooftops, look long enough, and sure you'll see,
Always watching over you—look long enough—you'll see!

FINIS