

7. *Piano Lesson*  
*and*  
*If You Don't Mind My Saying So*

• MARIAN  
• MRS. PAROO

(AMARYLLIS is playing the piano)

Haltingly

Musical notation for the first system of the piano lesson, measures 1-5. The piece is in 4/4 time. The right hand plays a melody with eighth notes and quarter notes, while the left hand plays a simple accompaniment of quarter notes. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staff.

(She tries again)

Musical notation for the second system of the piano lesson, measures 6-10. The notation continues from the first system. Measure numbers 6, 7, 8, 9, and 10 are indicated above the staff.

**MRS. PAROO:** That you, Daughter?

**MARIAN:** Yes, Mama. Keep on, AMARYLLIS.

I'll be there in a minute.

(She tries once more)

Musical notation for the third system of the piano lesson, measures 11-16. Measure numbers 11, 12, 13, 14, 15, and 16 are indicated above the staff.

(MRS. PAROO corrects her)

(She tries a fourth time)

Musical notation for the fourth system of the piano lesson, measures 17-22. Measure numbers 17, 18, 19, 20, 21, and 22 are indicated above the staff.

(MRS. PAROO corrects her again)

**MARIAN:** Hello, Mama.

Musical notation for the fifth system of the piano lesson, measures 23-28. Measure numbers 23, 24, 25, 26, 27, and 28 are indicated above the staff.

(MARIAN corrects her)

(dialogue until...)

**MARIAN:** Mama, of course not.

Now don't dawdle, Amariyllis.

**(MARIAN)**

*molto ritard*

Musical score for Marian's first line, measures 29-32. The score is in 2/4 time and features a piano accompaniment. The vocal line is marked *molto ritard*. The lyrics are: "sol, Do, La, Re, Ti, Mi, a lit - tle slow - er, and".

**Tempo di studente**

Musical score for Marian's second line, measures 33-36. The score is in 2/4 time and features a piano accompaniment. The tempo is marked **Tempo di studente**. The lyrics are: "please keep the fing - ers curved as nice and high as you pos - si - bly can."

(dialogue until...)

**MRS. PAROO:**

Excuse me fer livin' but I've never read it.

**(MARIAN)**

**(MRS. PAROO)**

Musical score for Mrs. Paroo's first line, measures 37-39. The score is in 2/4 time and features a piano accompaniment. The lyrics are: "Neith - er has an - y - one else in this town. There you go a - gain with that".

Musical score for Mrs. Paroo's second line, measures 40-42. The score is in 2/4 time and features a piano accompaniment. The lyrics are: "same old com - ment a - bout the low men - tal - i - ty of Riv - er Cit - y peo - ple and".

**(MRS. PAROO)** **MARIAN:**  
Now, Mama, as long as the...

tak - in' it all too much to heart.

*(Onstage piano)*

**(MARIAN)**

Mad - i - son Pub - lic Lib - ra - ry was en - trust - ed to me for the pur - pose of imp - rov - ing Riv - er

Cit - y's cul - tur - al lev - el. I can't help my con - cern that the lad - ies of Riv - er Cit - y keep ig -

**(MARIAN)** **(MRS. PAROO)**

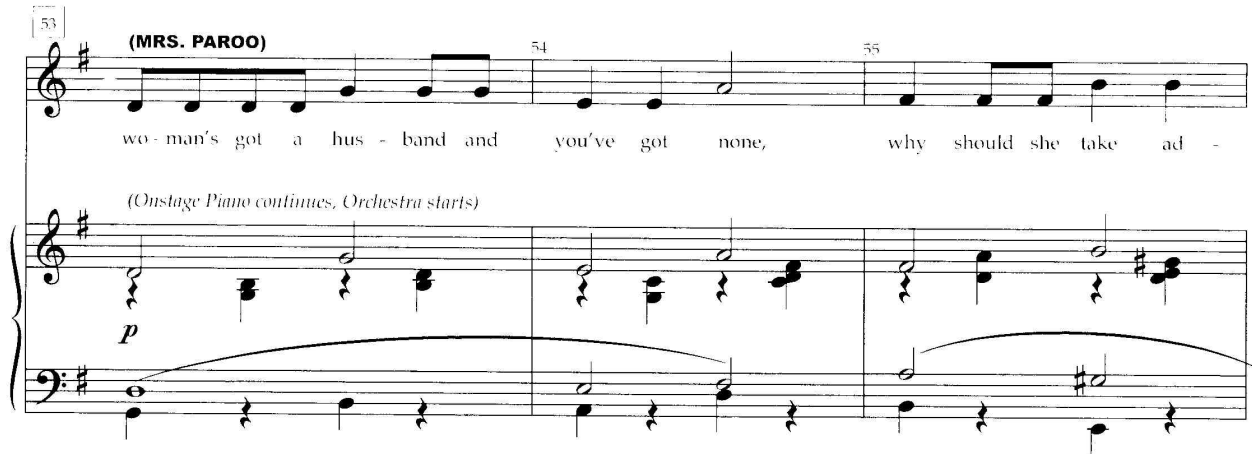
nor - ing all my coun - cil and ad - vice.

But dar - ling, when a

53 **(MRS. PAROO)**

wo - man's got a hus - band and you've got none, why should she take ad -

(Onstage Piano continues, Orchestra starts)

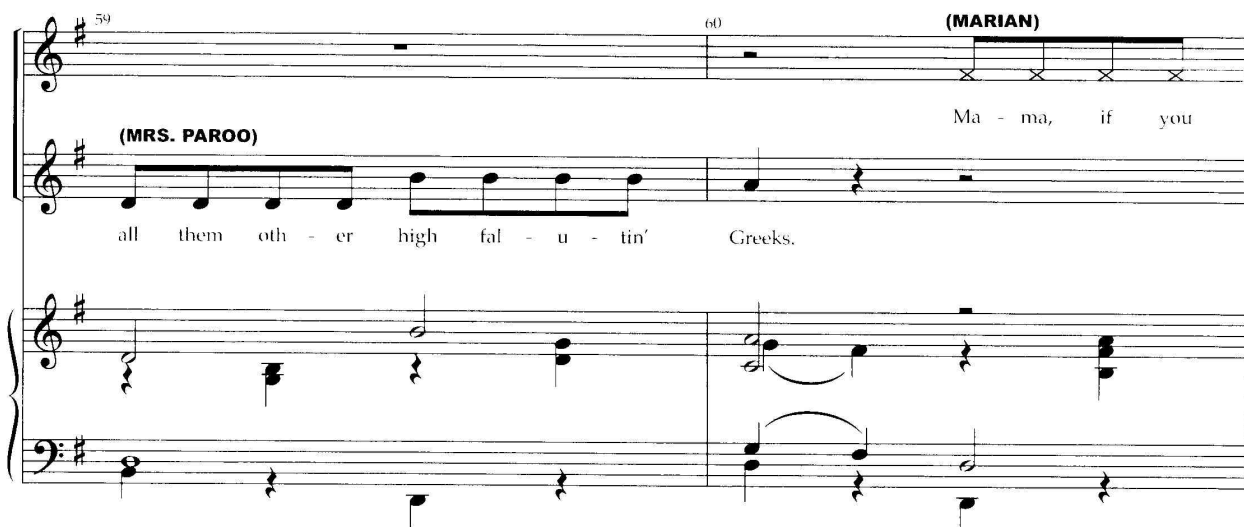


56 vice from you? 57 Ev - en if you can quote 58 Bal - zac and Shake - speare and



59 **(MRS. PAROO)** all them oth - er high fal - u - tin' Greeks.

60 **(MARIAN)** Ma - ma, if you



61 | **(MARIAN)** 62 63

don't mind my say - ing so, you have a bad hab - it of chang - ing ev - 'ry sub - ject -

**(MRS. PAROO)**  
Now I

64 65

What

have - n't changed the sub - ject. I was talk - in' a - bout that stran - ger -

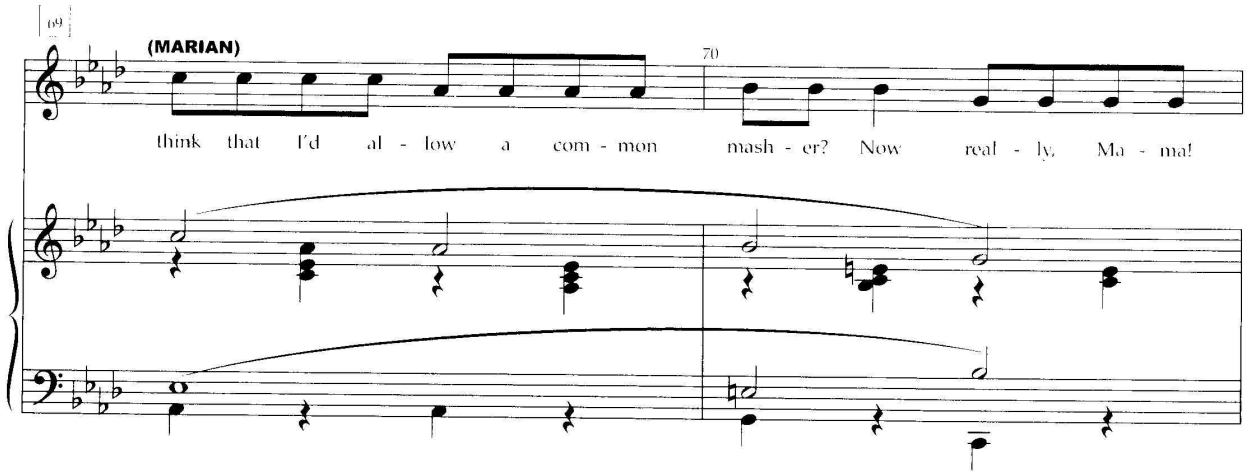
66 67 68

stran - ger? Ma - ma! Do you

with the suit - case, who may be your ver - y last chance!

**(MARIAN)**

69 think that I'd al - low a com - mon mash - er? 70 Now real - ly, Ma - ma!

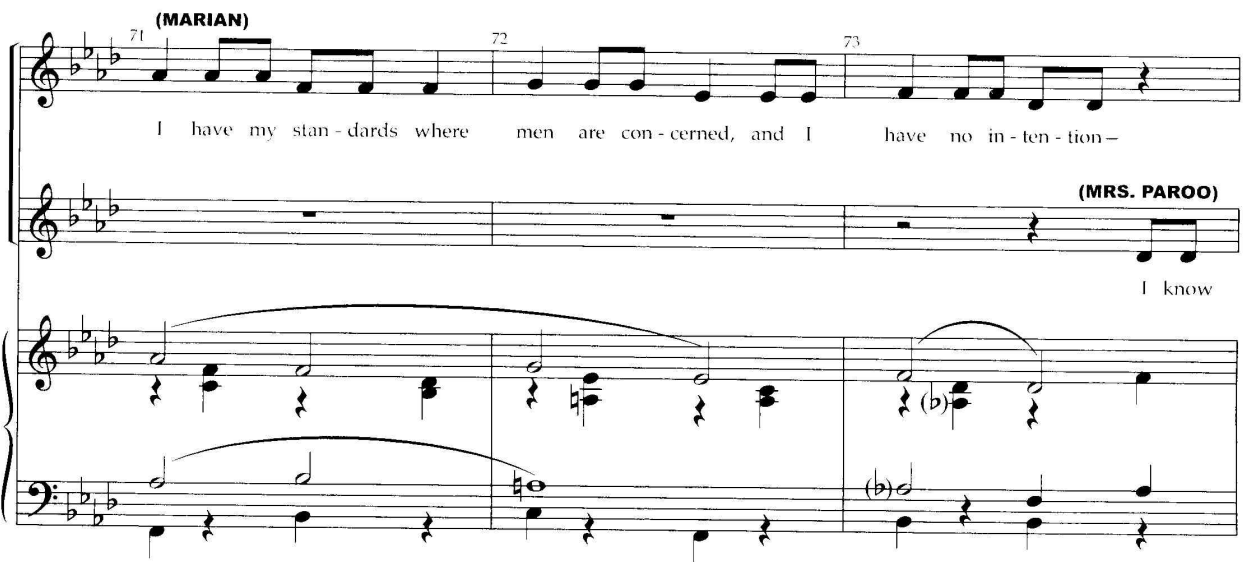


**(MARIAN)**

71 I have my stan - dards where men are con - cerned, and I 72 have no in - ten - tion - 73

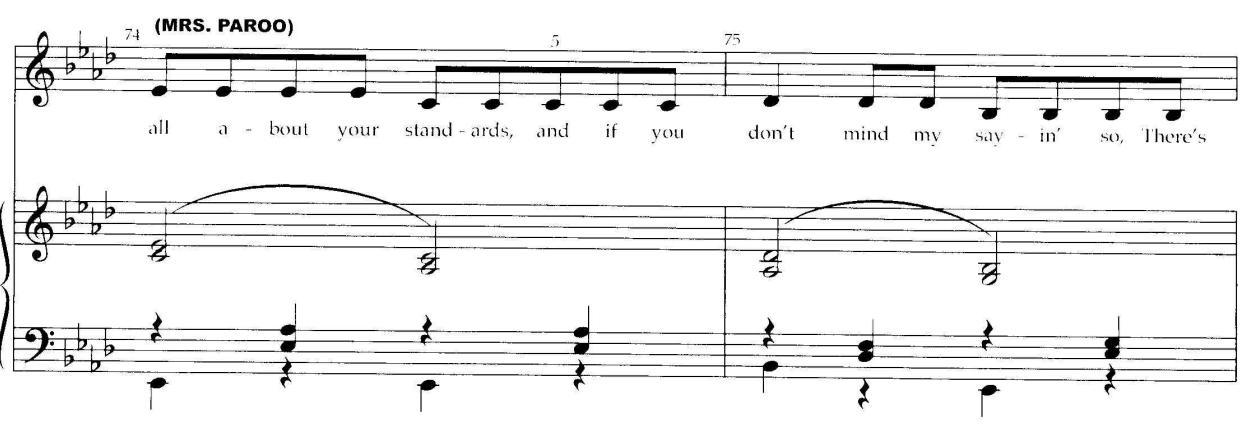
**(MRS. PAROO)**

I know



**(MRS. PAROO)**

74 all a - bout your stand - ards, and if you 75 don't mind my say - in' so, There's



(MRS. PAROO)

not a man a - live who could hope to meas - ure up to that

blend a' Paul Bun - yan, Saint Pat and No - ah Web - ster you've con -

coc - ted for your - self out a' your I - rish im - ag - i - na - tion, your I - o - wa

stub - born - ness, and your li - ber - ry full a' books!

*Piano*

• MARIAN  
• AMARYLLIS

# Goodnight, My Someone

8.

**AMARYLLIS:**

Now I *may* play my cross-hand piece.

**Moderato**

1 2 3 4 5

(Onstage Piano)

6 7 8 9

(MARIAN)

Good -

(L.H.) (L.H.)

10 11 12 13 14

night, my some - one, good - night, my love. Sleep tight, my



# 8 - Goodnight, My Someone

15 (MARIAN) 16 17 18 *Freely* 19 20

some - one, sleep tight, my love. Our star is shin - ing its bright - est

21 22 23 24 25

light for good - night, my love, for good - night. Sweet

26 27 28 29 30

dreams be yours, dear, if dreams there be; Sweet dreams to

(Solo Violin)

31 32 33 34 35 36

car - ry you close to me. I wish they may, and I wish they

37 (MARIAN) 38 39 40 41

might. Now good - night, my some - one, good - night. True

42 Poco mosso 43 44 45 46

love can be whis - pered from heart to heart, when lov - ers are

*mp*

47 48 49 50 51 52 poco ritard

part - ed, they say. But I must de - pend on a wish and a

*ppp*

53 54 55 56 57

star, as long as my heart does - n't know who you are. Sweet

#8 - Goodnight, My Someone

**Tempo 1**  
**(MARIAN)**

58  
dreams be yours, dear, if dreams there be. Sweet dreams to

*p*

**(MARIAN & AMARYLLIS)**

63  
car - ry you close to me. I wish they may, and I

*ten. poco meno*

68  
wish they might. now good - night, my some - one, good - night.

73  
Good - night. Good - night.

*p*

Segue

- EULALIE
- TOWNSPEOPLE

# Columbia, Gem of the Ocean

9.

March Tempo

(EULALIE)

Thy - ban - ners make tyr - an - ny trem - ble, when - borne - by the red, white and

(TOWNSPEOPLE)  
(Women)

Thy - ban - ners make tyr - an - ny trem - ble, when - borne - by the red, white and

(Men)

Thy - ban - ners make tyr - an - ny trem - ble, when - borne - by the red, white and

(Player-Piano - on stage)

blue. When - borne by the red, white and blue. When -

blue. When - borne by the red, white and blue. When -

blue. When - borne by the red, white and blue. When -

# 9 - *Columbia, Gem of the Ocean*

**(EULALIE)**  
borne by the red, white and blue. thy ban - ners make tyr - an - ny

**(Women)**  
borne by the red, white and blue. thy— ban - ners make tyr - an - ny

**(Men)**  
borne by the red, white and blue. thy— ban - ners make tyr - an - ny



11 trem - ble, when— borne— by the red, white and blue.

12

13

trem - ble, when— borne— by the red, white and blue.

trem - ble, when— borne— by the red, white and blue.

