

Why I Live at the P.O.

an opera based on the story by Eudora Welty

Commissioned by UrbanArias, Inc.

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Prologue - in the Post Office

Setting: China Grove Mississippi. Early July 1941. Midmorning, the back room of a small post office (downstage right), set up with all the amenities of a comfortable home -- radio, sewing machine, ironing board, lamps, house plants, etc. Sister 1, our narrator, tells her story right to the audience.

Sister 1

$\text{♩} = \text{ca. } 80 \text{ (2+2+3)}$
swung $\text{♩} \text{ } \text{♩} = \text{♩} \text{ } \text{♩}$

mf indignantly **3**
Fine, — I was get-ting a-long

Piano

f **mp** **3**

Sister 1

3
fine, fine, — I was get ting a-long fine, — til Stel - la

f **3**

sim.

Sister 1

5
Ron - do — came home. —

ff

8va **mf** **3** **3**

mp

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Final March 2022

Sister 1

f

ff (train sounds)

Sister 1

mp

mp

Sister 1

mf

2

Stel-la Ron - do, my sis - ter,

exasperatedly

Stel - la Ron - do

mf

mp

cresc.

Sister 1

14

f incredulously

home a - gain.

Stel - la Ron - do

f

Sister 1

16

left her hus - band, left her hus - band. You know, you know,

ff

(8) *f* *p* (straight *ff*)

Sister 1

19

you know. Mis - ter Whi - ta - ker? Mis - ter

mf *cresc.*

mf *f* (swung *mf*)

ca. 92 (straight *mf*)

Sister 1

21

Whi - ta - ker? That pho - to - graph-er from Il - li - nois?

*swung *mf** *f cresc.* *ff*

cresc.

Sister 1

23

f *mp* *f* *mp* *f* *mp*

25 **Molto meno mosso**

Sister 1

Molto meno mosso languidly, espr.

f *mf* *mp*

27 **4** ♩ = ca. 88 spoken naturally (The entire speech should end in measure 38.)

Sister 1

Course, I went with Mister Whitaker first, when he first appeared here in China Grove, taking "Pose Yourself" photos, and Stella Rondo broke us up.

4 ♩ = ca. 88

mp *p* *mp* *p* *mp* *p* *mp*

30 **(2+2+3)**

Sister 1

Told him I was one-sided. You know, bigger on one side than the other? A falsehood; a deliberate calculated falsehood: I'm the same!

(2+2+3) *swing* ♩s

mf (straight ♩s) *mf* *pp* *mp*

32

Sister 1

mf *mf* *mf*

Sister 1

34

Stella Rondo is exactly twelve months to the day younger than I am, and for that reason she's spoiled...

mf

Sister 1

36

rall.

p

Sister 1

39

sadly, wearily
Meno mosso, freely
mp

Always had every-
thing in the world
she wanted...

I was get-ting a-long

Meno mosso, freely

mp

fine.

Scene one - the kitchen of the family home

Sister 1

5

Languidly ♩ = ca. 60
accel.

♩ = ca. 72

Sister 1 moves upstage toward the family home and fondly watches Sister 2 fixing dinner.

Languidly ♩ = ca. 60
accel.

pp

mp

46 indicating Sister 2

Sister 1 *mp* Me. That's me, _____ fix ing din-ner for my fam' - ly _____ last Fourth Ju

mp legato, espress.

49 *pp*

Sister 1 *mf*

Sister 2 match vowel with Sister 1. *p* Ah _____ *mf*

Sister sings to herself unselfconsciously as she works.
Freely improvise -- ornament, vary the vocal line, use any vowels --
in character with the lazy mood.

mf

52

Sister 2 *sim.*

55 7 7
accel. angrily breaking in, gesturing offstage

Sister 1 *ff* And SHE comes home! And

Sister 2 fading out

ff *mf*

58 $\text{♩} = \text{ca. 88 swung } \text{♩s}$

Sister 1 SHE comes home from Il - li - nois! _____

$\text{♩} = \text{ca. 88 swung } \text{♩s}$ *ff*

60 *f* seething straight ♩s

Sister 1 Sep - a - rat - ed from Mis - ter Whit - a - ker, _____

f (swung)

62 *f* swung ♩ s

Sister 1

sep - a - rat - ed first thing she did. — Bring - ing,

8va

straight ♩ s

p

64 *mf* *mp* *p* *accel.*

Sister 1

bring - ing to our com - plete sur - prise, bring - ing to our com -

swung ♩ s

mf *mp*

p

accel.

66 *mf* *ff* *straight* ♩ s = ca.72 subito

Sister 1

plete sur - prise — this child, — this child of

mf *ff*

straight ♩ s = ca.120

straight ♩ s = ca.72 subito

freely

Stella Rondo enters with Shirley-T., carrying an impossible amount of luggage. They stop in the yard and Stella-Rondo calls into the house.

69 **8**

Stella Rondo

Sister 1

two.

Mama? Mama, I'm home!

Mama runs up the hall from the back of the house. She and Stella Rondo run to each other and hug.

72 Spoken, calling from the back of the house **accel.**

Mama

Stella Rondo?

accel.

74 $\text{♩} = \text{ca. } 90$

Sister 1

swung ♩ *mp* *f* *tr*

You ought to see Ma-ma: two hun-dred pounds and

Mama

spoken joyfully

Here you are! Here you are!

$\text{♩} = \text{ca. } 90$

p *mp* *f* *tr*

77 *trm* 9 ♩=124

Sister 1
real ti - ny feet.)

Mama
Mama fusses over Stella Rondo and Shirley-T.

trm 9 ♩=124 *8va* *mf* Like an accordion

mp *pp* *mp*

81 *mf*
Here you are, _____ here you are!

delicato

Stella Rondo and Sister 2 give each other a perfunctory peck on the cheek.

86 *rubato* *A tempo* *3*

Mama
Like to make me drop dead for a sec-ond. Here you had this mar - ve-lous

rubato *A tempo* *3*

91 *rubato* *A tempo*

Mama *child!* *And nev - er so much as a word wrote home a - bout it,*

rubato *A tempo*

95 *f*

Sister 1 *But*

Mama *to your Ma - ma! I'm thor - ough - ly a - shamed of you!*

100 *mf* **10**

Stella Rondo *Why, Ma - ma ...*

Sister 1 *— of course she was - n't!*

Mama

f *p* **10**

♩ = ca.102

Sister 1 *f* brassily *mf* *f*

And Stel - la Ron - do just takes off this hat, I wish you could see it, she just

♩ = ca.102

f brassily *mp* *f*

♩ = ca.86-88

Sister 1 *accel.* **11** straight ♩s

takes off this hat.

♩ = ca.86-88

accel. **11** straight ♩s

mp *fp*

♩ = 88

Stella Rondo *mp* *mf*

Why, Ma-ma, Shir-ley - T. is a - dopt - ed. I can

♩ = 88

p *mp*

115 (short)

Stella Rondo
prove it.

Sister 1
mf
Said Ma-ma. Wasall I said from the kit-chen.
spoken, suspiciously

Sister 2
H'mm.---

Mama
spoken, curiously
How?

(short)

120 12

Sister 1
mp angrily
Me, ov - er a hot stove.

12

p

124

Sister 1
mf
Me, ste-retch-ing two chick-ens ov - er five peo - ple,

mf *p* swung *mp* 3

128

Sister 1

f

and a com - plete - ly un - ex - pect

mf

f

131

Sister 1

- ed child, with - out one mo - ment's

(swung )

133

Stella Rondo

f spoken, indignantly

What do you mean, "H'mm?"

f rit. ♩ = ca.66

"H'mm?"

Sister 1

no- tice.

Sister 2

f mocking

H'mm!

Mama

f sternly

I heard that, Sis- ter!

p *mp* *mf*

rit. ♩ = ca.66

$\text{♩} = \text{ca. } 88$
13 *swung* ♩ *mf* innocently $\text{♩} = \text{ca. } 98$

Sister 2

Who, me? Why, I did - n't mean a thing! On - ly Shir - ley - T., _____

$\text{♩} = \text{ca. } 88$
13 *swung* ♩ *mp* $\text{♩} = \text{ca. } 98$ *mf*

143 (enunciate this line very clearly)

Sister 2

— who - ev - er she is _____ seems the spit im - age of Pa - pa - Dad - dy if

148

Sister 2

he'd cut off his beard, if Pa - pa - Dad - dy'd cut off his beard. _____

153 *f* 14 *mp*

Sister 1 Which of course he'd nev - er do, he'd nev - er do, 'course Pa-pa-Dad-dy's

Sister 2 *f* *mp*
he'd nev - er do, 'course Pa-pa-Dad-dy'd

Mama *f* *mp*
Which of course he'd nev - er do, 'course Pa-pa-Dad-dy'd

f 14 *p*

158 *mf* 15 *mf*

Sister 1 nev - er cut off his beard in the world. Pa - pa - Dad - dy'd

Sister 2 *mf* *p*
nev - er cut off his beard in the world. No, no, no!

Mama *mf* *p*
nev - er cut off his beard in the world. No, no, no!

mp *p* 15 *mf*

163

Sister 1 *f* nev - er cut off his beard but that Shir - ley - T., who - ev - er she

Sister 2 *mf* cut off his beard

Mama *mf* cut off his beard

168

Sister 1 is seems the spit im - age of Pa - pa - Dad - dy, who - ev - er she is to the audience

Sister 2 *f* who - ev - er she is to Stella Rondo who - ev - er she is

173

ff *f*

Sister 1 — if Pa - pa - Dad - dy'd cut off his beard. — which of course he'd

Sister 2 — which of course he'd

Mama — spoken, negative *f* Unh - unh! — he'd

178

16 *f* *mp*

Sister 1 nev - er do, — nev - er, nev - er do. — Pa - pa - Dad-dy'd

Sister 2 nev - er do, — nev - er, nev - er do. — Pa - pa - Dad-dy'd

Mama nev - er do — which of course he'd nev - er, nev - er do. — Pa - pa - Dad-dy'd

16 *f* *mp*

182

Sister 1 *mf* *mp*
nev - er cut off his beard in the world. (not one inch.)

Sister 2 *mf* *mp*
nev - er cut off his beard in the world. (not one inch.)

Mama *mf*
nev - er cut off his beard in the world.

mf *p* *8va*

186

Mama 17 spoken, but highly inflected,
close to regular rhythm.
Papa-Daddy'd *never* cut off his beard!

17 *tr* *mf* *mp* *mf* *3*

192

Sister 1 *mp*
Pa - pa - Dad - dy's Ma - ma's Pa - pa and sulks.

Mama *f*
Pa - pa start - ed

mp

196

rit. *f*

Sister 1

Sister 2

Mama

grow - ing that beard out on the coast when he was fif - teen. No!

mf

f

rit. *f*

18 $\text{♩} = 72$ *rit.* $\text{♩} = 60$ $\text{♩} = 92$

200

p **fervently** *f* **perkily**

Sister 1

Pa - pa - Dad - dy'd nev - er cut off his beard. Pa - pa - Dad - dy'd

Sister 2

Pa - pa - Dad - dy'd nev - er cut off his beard. Pa - pa - Dad - dy'd

Mama

Pa - pa - Dad - dy'd nev - er cut off his beard. Pa - pa - Dad - dy'd

p **fervently** *rit.* $\text{♩} = 60$ *f* **perkily**

204 **19**

Sister 1
nev - er cut off,___ nev - er cut off,___

Sister 2
nev - er cut off,___ nev - er cut off,___ *f* nev - er cut off,___

Mama
nev - er cut off,___ nev - er cut off,___ nev - er cut off,___

19
mf

207 *f* *p* **20**

Sister 1
nev - er cut off,___ nev - er cut off, nev - er cut off,___ nev - er cut off,

Sister 2
nev - er cut off, nev - er cut off,___ nev - er cut off,

Mama
nev - er cut off, nev - er cut off,___ nev - er cut off,

20

210

cresc. poco a poco

Sister 1
nev - er cut off, nev - er cut off, nev - er cut off,____ nev - er cut off,

Sister 2
nev - er cut off, nev - er cut off, nev - er cut off,____ nev - er cut off,

Mama
nev - er cut off, nev - er cut off, nev - er cut off,____ nev - er cut off,

p legato

213

Sister 1
nev - er cut off, nev - er cut off, nev - er cut off,____ nev - er cut off,

Sister 2
nev - er cut off, nev - er cut off, nev - er cut off,____ nev - er cut off,

Mama
nev - er cut off, nev - er cut off, nev - er cut off,____ nev - er cut off,

mp *mf*

216 **more broadly** **f** **21** **A tempo**

Sister 1
nev - er cut off his beard.

Sister 2
nev - er cut off his beard.

Mama
nev - er cut off his beard.

mf **more broadly** **21** **A tempo** **pp**

222 **♩ = ca. 78**
straight ♩s

f **♩ = ca. 104, strict rhythm** **mf**

Stella Rondo
Sis - ter, I don't need to tell you you've got a

♩ = ca. 78
straight ♩s

ff **f** **mp**

225 **f** **mf** **f** **ff**

Stella Rondo
lot of nerve, you've got a lot of nerve and al - ways did have.

mf **f** **ff**

♩ = ca.72 subito **senza misura**
 freely, quasi-recit., menacingly (each repetition should be menacing in a different way)

228 **23**

Stella Rondo

f and I'll thank you to make no fu - ture ref - rance to my a - dopt - ed child

23 ♩ = ca.72 subito **senza misura**

pp *mf* lunga

Ped. * Ped. *

230 *mp* seething

Stella Rondo

no fu - ture ref - rance to my a - dopt - ed child,

pp lunga

Ped. *

231 *f* more slowly and deliberately *ff* exploding ♩ = ca.60 ♩ = ca.80

Stella Rondo

make no fu - ture ref rance to my a - dopt-ed child_ what-so - ev - er!_

mfpp lunga

Sister 2

pp lunga *f* *p*

Ped. *

233 **24** straight ♪s

Sister 1 *mf* of course I not-iced...

Sister 2 *mf* Ver - y well, ver - y well, ver - y well, on - ly

24 (8) straight ♪s

fp *p*

235 ♪ = ca.92 *f* *ff* (straight ♪s)

Sister 2 That frown, that frown why, that's Mis - ter Whi-ta - ker, Mis - ter

♪ = ca.92 *mp* *8va* *mf* (swung ♪s)

238 *accel.* triumphantly

Sister 2 Whi - ta - ker! She looks like a cross be - tween

accel. (8) 3 3 3

240 ♩ = ca.104

Stella Rondo *swung* *ff* *furiously*

Well, _____

Sister 2 Pa - pa - Dad - dy _____ and Mis - ter Whi - ta - ker! _____

♩ = ca.104 *swung*

242 [25] ♩ = 92 *straight*

Stella Rondo _____ she is - n't she's a - dopt - ed. _____

[25] ♩ = 92 *straight* *8va*

pp subito *mp*

245 *rall.* *emphatically* *swung*

Stella Rondo That's all I can say. _____

(8) *rall.* *swung* *mf*

♩ = ca.88 Stella Rondo gathers Shirley-T. and her luggage and flounces up the stairs to her bedroom.

247 2+3

Mama looks tenderly up the stairs after Stella Rondo and Shirley-T.

mp dolce

248

Mama

Looks like Shir - ley Tem - ple to me.

p

8va

3 3

3 3

Interlude - Mama and Sister set the table

250

Mama

26

$\text{♩} = \text{ca. } 88$
swung ♩s

$\text{♩} = \text{ca. } 88$
swung ♩s

leggiero
mp

252

mf

254

3 3

3 3 3

256

Measures 256-257. Treble and bass staves. Measure 256 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 257 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

258

27

suavely
mf

mp

Measures 258-259. Measure 258 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 259 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The dynamic *mf* is marked above the treble staff, and *mp* is marked below the bass staff.

260

mf

Measures 260-261. Measure 260 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 261 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The dynamic *mf* is marked above the treble staff.

262

28

mf

Measures 262-263. Measure 262 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 263 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The dynamic *mf* is marked above the treble staff.

264

Measures 264-265. Measure 264 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 265 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

266

mf *f*

268

Mama

spoken, calling up the stairs
molto rit.

Dinner! Dinner!
molto rit.

mp

Scene Two - at the dinner table

(Papa-Daddy slowly makes his way down the hall to the dining room)

270

29 ♩=60
plodding

p

Repeat ad lib. until Papa-Daddy has taken
his seat at the head of the table

274

273a

273b

273c

rall. .

290

spoken (sweetly) more insistently

Stella Rondo

Papa-Daddy ... Papa-Daddy ...

Papa-Daddy

Papa-Daddy keeps trying to cut up his meat and ignores her.

p *delicato*

296

mf To Papa-Daddy, indicating Sister 2

Stella Rondo

Sis - ter Sis - ter

mf *p* *gliss.*

301

Stella Rondo

fails to un-der - stand, Sis - ter fails to un-der -

fp

306 *rall.* deliberately

Stella Rondo

stand why you don't cut off your

p

310 *A tempo* *molto rall.* 31 ♩=60

Stella Rondo

beard.

f What?

Papa-Daddy

f What?

A tempo *molto rall.* 31 ♩=60

dim. *pp*

♩=ca.72 *straight* *mf* 3 shocked!

313 *Molto meno mosso* *mp* freely, dramatically

Sister 1

Took me com-plete-ly by sur-prise! And Pa-pa-Dad-dy just

ff

Papa-Daddy

ff

♩=ca.72 *straight* 3 3 3 3 *Molto meno mosso* *ff*

(approximate pitches)

315 **accl.** *f* freely **A tempo** ($\text{♩} = \text{ca. } 72$) $\text{♩} = \text{ca. } 60$ swung *ff*

Sister 1
lays down his knife and fork and... What? What?

Papa-Daddy
What? What?

accl. **A tempo** ($\text{♩} = \text{ca. } 72$) $\text{♩} = \text{ca. } 60$ swung *p* *f*

318 **32** $\text{♩} = \text{ca. } 94$ *f* indignantly, portentously

Papa-Daddy
Have I heard cor - rect - ly? The post - mis - tress

f indignantly, portentously

Have I heard cor - rect - ly? The post - mis - tress

32 $\text{♩} = \text{ca. } 94$ ponderously sim.

mf

322

Papa-Daddy
fails to un - der - stand broadly
fails to un - der - stand why I

Più mosso $\text{♩}=\text{ca.104}$
straight ♩

325 *mf* indignantly

Sister 2 Pa-pa-Dad-dy, why of course I un-der-stand.

Papa-Daddy don't cut off _____ my beard?

mf **Più mosso** $\text{♩}=\text{ca.104}$
straight ♩

329 *f* *mf*

Sister 2 — I did not say an-y such of a thing, the i-dea!

ff *sffz*

334 $\text{♩}=72$ *f* *flustered* **33** *3* imploring

Sister 2 Pa-pa-Dad-dy noth-ing was fur-ther from my mind! You know I'd

f spoken, hoarsely *f* more fiercely

Papa-Daddy Hus-sy! Have I heard cor-rect - ly? _____

$\text{♩}=72$ *sfz* *mf* **33** *3* *mf*

338

Sister 2

no more want you to cut off your beard_____ than the man in the moon!

Papa-Daddy

The post - mis - tress fails to un - der -

341

Sister 2

angrily

Stel-la Ron-do sat there_____ and made that up while she was eat ing b-reast of chick-en.

Papa-Daddy

stand why_ I don't cut off my beard?

345

Stella Rondo

$\text{♩} = 104$

34 straight ♩ *f* furiously, self-righteously (straight ♩ s)

Yes, you did say it!

(white note gliss.)

gliss.

$\text{♩} = 104$

34 straight ♩ *f*

sfz 5

348

Stella Rondo

An - y - bod - y could have heard you! An - y - bod - y could have

351

Stella Rondo

heard you that had ears!

Sister 2

f

I

354

Sister 2

did - n't say an - y such of a thing! Stel - la Ron - do

mf

357 **Meno mosso** 35 ♩=50

Sister 2
made that up! choked with fury; very freely,
quasi-recit.

Papa-Daddy
falsetto *ff* normal
"Bird's nest," did you call it?

Meno mosso 35 ♩=50

gutterally, hoarsely; random pitches *f* (Everyone is transfixed by Papa-Daddy's outburst.)
"Bird's nest?" Bird's nest?"

as fast as possible
8va-
Play the C only if it is necessary to give the baritone his pitch.

mf *mf* *ppp* *f*
R.H.

362 *ff* falsetto; clear, piercing normal falsetto
Who got you that job at the P. O.?

♩=ca. 90, freely

stringendo - - - - -

(3+2) falsetto normal falsetto normal

365 Papa-Daddy

Who, who? Who got you that job at the Post Office through his influence with the government?

spoken slowly, furiously

(3+2) **stringendo - - - - -**

mf

367 Sister 1

36 *ca. 98* (aside) *mp* 3 swung *mf*

(Not that it is - n't the next to small - est P. O. in the en -

36 *ca. 98* *fp* *p*

369 Sister 1

ca. 112 or faster *f* shocked

ti - re state_ of Mis-sis-sip- pi.) To be

Papa-Daddy

ff spoken

Hus - sy! Hus - sy!

ca. 112 or faster *ff* 5 5 5

371 **37** straight 

Sister 1
called such a thing by my own

37 straight 

p *delicato*

f *mf*

373

Sister 1
grand - fath - er! I do not en - joy _____ be-ing

375

Sister 1
called a huss-sy! _____ To be called such a

Sister 2
f indignantly
I

mp



377 **38** *f* furiously, self-righteously

Stella Rondo
Yes, you did say it! An - y bod - y could have heard you,

Sister 1
thing! *f* To be called such a

Sister 2
nev - er said an - y such of a thing I nev - er

38 *f*

379 *rubato ff*

Stella Rondo
an - y - bod - y could have heard you that had ears! Heard

Sister 1
thing by my own grand - fath - er! *ff* I do

Sister 2
dreamed *ff* it was a bird's nest. I have

rubato

(8)

381 **A tempo**

Stella Rondo

you, heard you! An - - y - bod - y could have heard you!

Sister 1

not en - joy be - ing called a huss - sy!

Sister 2

al - ways been grate - ful, though this is the next to small - est P. O. in the en

A tempo
(8)

383

Stella Rondo

An - y - bod - y could have heard you that had ears!

Sister 1

To be called such a thing!

Sister 2

ti - re state of Mis - sis - sip - pi.

Mama

to Sister 2, pointedly **f**

Stop right

(8)

386 39 ♩=ca.76 3+2 *mf* primly

Sister 1 (Stand-off between Mama and Sister 2.) So I

Mama there!

39 ♩=ca.76 3+2 *f* *sfz*

fp 8^{vb}

Sister 2 gets up huffily and goes into the hallway to sulk.

392 *Meno mosso* *stringendo* ♩=120

Sister 1 pulled my nap-kin straight back through the nap-kin ring and left the tab-le. —

Meno mosso *stringendo* ♩=120

mp

395 40 ♩=ca.72 subito (Shirley-T. has spit up.)

Stella Rondo

Mama *f* (to Papa-Daddy) Call her back, she'll starve, —

Papa-Daddy *f* (oblivious to all) I will

40 ♩=ca.72 subito *f subito*

399

Stella Rondo

f

Oh, _____

Mama

call her back, call her back she'll starve, call her back or she'll starve, _____

Papa-Daddy

nev - er cut off this beard! I will nev - er cut

403 **poco accel.**

Stella Rondo

Shir - ley - T.! Oh, _____ Shir - ley - T.!

Mama

call her back or she'll starve, call her back, call her back or she'll starve, _____

Papa-Daddy

off this beard! Nev - er cut off this

poco accel.

ff
407 $\text{♩} = \text{ca. } 92$

Stella Rondo
Oh! _____

Mama *ff*
call her back, call her back, call her back, call her back!

Papa-Daddy *ff*
beard! No! No! _____

41

p

411 $\text{♩} = \text{ca. } 96$ *mf*

Papa-Daddy
Nev - er, _____ nev - er cut off this beard. Nev - er! _____ I start - ed grow - ing this

$\text{♩} = \text{ca. } 96$ *mf*

414

Papa-Daddy
beard when I was fif - teen! _____ Nev - er, _____ ne - ver, nev - er,

416 *p subito* *f subito*

Papa-Daddy

nev - er, nev - er! No, I'll nev - er, nev - er, nev - er cut off this beard! No

419 **42** *p* *f subito*

Papa-Daddy

nev - er, not one inch. Nev - er, not as

422 *ff* *mf*

Papa-Daddy

long as I live! Nev - er, nev - er, nev - er, nev - er, no! And I

425 *Poco più mosso*

Papa-Daddy

don't ap - pre - ci - ate it in you at all!

Poco più mosso *mf*

427 **43** $\text{♩} = 102$ *f*

Papa-Daddy

And you can all sit here— and rem-em-ber my words. ——— And

43 $\text{♩} = 102$ *ff* *f*

431

Papa-Daddy

now ——— I ——— am go - ing, ——— go - ing out, ———

rall.

434

Papa-Daddy

go - ing out, ——— and

rall.

437 $\text{♩} = \text{ca. } 96$ **44** $\text{♩} = \text{ca. } 102$

Papa-Daddy

lie in ——— the ham - mock.

$\text{♩} = \text{ca. } 96$ *mf* *p* $\text{♩} = \text{ca. } 102$

The musical score is for a piece titled "Papa-Daddy". It consists of four systems of music. The first system (measures 427-434) features a vocal line for "Papa-Daddy" and a piano accompaniment. The vocal line starts with a forte (f) dynamic and includes the lyrics "And you can all sit here— and rem-em-ber my words. ——— And". The piano accompaniment has a tempo of 102 beats per minute and includes fortissimo (ff) and forte (f) dynamics. The second system (measures 431-434) continues the vocal line with "now ——— I ——— am go - ing, ——— go - ing out, ———". The piano accompaniment continues with a "rall." (ritardando) marking. The third system (measures 434-437) shows the vocal line with "go - ing out, ——— and". The piano accompaniment also has a "rall." marking. The fourth system (measures 437-444) shows the vocal line with "lie in ——— the ham - mock.". The piano accompaniment has a tempo of approximately 96 beats per minute (ca. 96) and includes mezzo-forte (mf) and piano (p) dynamics, followed by a tempo of approximately 102 beats per minute (ca. 102). The score is marked with various dynamics (f, ff, mf, p) and tempo markings (102, ca. 96, ca. 102, rall.).

440

f *p* *mf*

443

p *pp*

446 45 ♩ = ca 94

p *p* *mp*

Stella Rondo Oh, Shir-ley - T. lost the

p *p* *p* *p*

Sister 1 *p* sarcastically Oh, poor Shir - ley - T.

p *p* *p* *p*

Mama *p* sympathetically Oh, poor Shir - ley - T.

45 ♩ = ca 94 soulfully

p *pp* *mp*

R.H. Ped.

450

Stella Rondo *mf*
Milk - y Way she ate in

Sister 1 *mp*
lost the Milk - y Way

Mama *mp*
lost the Milk - y Way

454

Stella Rondo *Più mosso ff*
Cai - ro, in

Sister 1 *mf ff*
Cai - ro, in

Mama *mf ff*
(pronounced Kayro) Cai - ro, in

Più mosso f

458 **46**

Stella Rondo

Cai - ro.

bitterly, thinking of Mr. Whitaker

mf

Sister 1

Cai - ro,

Il - li - nois.

Mama

Cai - ro.

46 *8va*

ff

462 ♩=ca. 124

Meno mosso

Sister 1

—

♩=ca. 124

mp

Meno mosso

ff *8va*

ffz

Scene Three - in the yard and Stella-Rondo's room

Freely -- the whole display should sound spontaneous and surprising

Hold at least 20 seconds, longer if possible -- it should last a ridiculously long time, long enough to cause astonishment and concern

Sister 2, Stella-Rondo and Mama are transfixed by the long, harrowing sound. Mama hurries off through the kitchen. Stella-Rondo gathers up Shirley-T. and scurries off through the yard.

offstage 466 *fff* vary dynamics ad lib. (ad lib.) *very dramatically (shaky, irregular gliss.)* *unpitched, like a sigh* *sung*

Uncle Rondo 8 Aaaa! (ng) Aaaa! Oh! Oh. Aaaa

Piano

467 47 ♩=112-120

Sister 1 Just then

Sister 2 *mf* 3 Wha(t)? What in the....

Uncle Rondo 8 *fff* aaaack! *very freely* *p* Oh...

Piano 47 ♩=112-120 (drum) *mf*

471 *swung* ♩ s (2+2+2) 472a

Sister 1 Just then, not five min-utes af-ter...

Sister 2 *mf* Un - cle

Uncle Rondo *f* *very freely* Aack! Aack!

Piano

→ 476

Sister 1 *f* Un - cle Ron - do! Un - cle

Sister 2 Ron - do? Un - cle *f*

Uncle Rondo

Piano

478 $\text{♩}=132$ 48 (2+3)

Sister 1 Ron - - - do! _____

Sister 2 Ron - - - do! _____

Uncle Rondo _____ Uncle Rondo may continue moaning.

Piano *ff* 8^{va} 48 (2+3) $\text{♩}=132$ 8^{va}

481 (3+2+2) $\text{♩}=104$ *mp*

Sister 1 Un- cle Ron-do in Stel-la-Ron do's peach col ored ki - mo- no,

Piano (3+2+2) (8) $\text{♩}=104$ straight relaxed roll *p* shimmery *Red. ad lib.*

484 *mf* 3

Sister 1 8^{va} ad lib. a peach col - ored ki - mo - no, (all cut on the bi - as,) like

Piano

486 *swung* *f*

Sister 1

(8) some- thing, some-thing Mis-ter Whit-ak-er____ Mis-ter Whit-ak-er____ prob' - ly thought was

Piano

swung

489 $\text{♩} = 112-120$

Sister 1

gor - geous.____

Uncle Rondo

fp

Out

Piano

$\text{♩} = 112-120$

f (drum)

492 *f freely*

Uncle Rondo

(8) - (t) of my way, - Sis - ter, I'm pois - oned..

Piano

495 **49** $\text{♩}=132$ (2+3) straight ♩ s (3+2+2) $\text{♩}=104$ *mf*

Sister 1

Uncle Rondo

Piano *fff* $\text{♩}=132$ (2+3) straight ♩ s wildly (3+2+2) $\text{♩}=104$

He'd

498

Sister 1

drunk a whole bot - tle_____ of his pre-scrip tion;_____ He

Piano *legato mf* *8va*

500

Sister 1

does it ever - y Fourth of Ju - ly,_____ then

Piano *Subito più mosso* (2+3) *f* *8va*

Poco meno mosso

503 (3+3+2)

Sister 1

runs a - round and runs a - round and falls o - ver

Poco meno mosso

(3+3+2)

(8)

Piano

mp

Sister 1

in the in the ham- mock.

Sister 2

No! Not the ham- mock!

Uncle Rondo

Papa-Daddy

freely

What!...

Piano

p *ff* *mp* *ff*

Page 56 is blank.

Page 57 is blank.

525 **50** $\text{♩} = 132$ (2+3) *disoriented, swatting at Uncle Rondo* *spoken freely* *mf*

Papa-Daddy

Get away! Get away! Oh, it's

Piano *ff* *5* *8va* *(2+3)* *mf* *ff*

531 **51** $\text{♩} = 118-120$ (3+3+2) *ossia* *f*

Papa-Daddy

you. I would ad -

I would ad -

Piano $\text{♩} = 118-120$ (3+3+2) *Papa-Daddy swings back and forth in the hammock.* *p*

533 *Spoken, genuinely curious*

Uncle Rondo

Who?_

Papa-Daddy

vise you to watch out for that hus - sy!_

vise you to watch out for that hus - sy!_

Piano

The musical score is written for three parts: Papa-Daddy (voice), Piano (instrumental), and Uncle Rondo (voice). The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system (measures 525-530) features Papa-Daddy singing 'disoriented, swatting at Uncle Rondo' and 'Get away! Get away! Oh, it's'. The Piano accompaniment is marked 'ff' and includes a '5' (quintuplet) and an '8va' (octave up) marking. The second system (measures 531-532) features Papa-Daddy singing 'you. I would ad -' and 'I would ad -'. The Piano accompaniment is marked 'p' and includes a '(3+3+2)' marking. The third system (measures 533-534) features Uncle Rondo singing 'Who?_' and Papa-Daddy singing 'vise you to watch out for that hus - sy!_'. The Piano accompaniment continues with a 'p' marking.

536

Sister 1

Uncle Rondo

Papa-Daddy

Piano

...Says Un - cle Ron - do...

Why, Sis - ter, of ____

Why, Sis - ter, of ____

538

Papa-Daddy

Piano

rall. (2+2+2+2)

ff *More Broadly* *straight* $\text{♩} = 112$ **52** (3+3+2)

course. That hus - sy said I should cut off my beard! (Right there at the table!)

course. That hus - sy said I should cut off my beard! (Right there at the table!)

rall. (2+2+2+2)

p *More Broadly* $\text{♩} = 112$ **52** (3+3+2)

541

Papa-Daddy

Piano

fff *f* *ff*

Right there!) And af - ter ev' - ry thing I've done for her! If you could on - ly fath - om the lengths I had to

fff *f* *ff*

Right there!) And af - ter ev' - ry thing I've done for her! If you could on - ly fath - om the lengths I had to

545

Uncle Rondo

mp

ff

falsetto, wildly

Please, _____

Papa-Daddy

ff

falsetto, wildly

go to to get her that job at the P. _____ O.! _____

Piano

549

Uncle Rondo

53

— please, Pa - pa - Dad - dy, please slow down, please don't rock so, please slow

Piano

53

mp

552a

Uncle Rondo

f

552b

mf → 557

f

down, please _____ please! _____ You're mak - ing me

Piano

mp

mp

(Don't worry too much about precise enunciation on the ♪s.)

559 **54** The audience will catch on when you get to the ♪s at the end of the phrase.)

Uncle Rondo

54

diz - zy as a witch, diz - zy as a witch, diz - zy as a witch, you're mak - ing me

Piano

(enunciate clearly)

Uncle Rondo

561

ff

diz-zy as a witch, diz-zy as a witch, diz-zy as a witch, diz-zy as a witch, diz - zy as a witch.

Piano

564

55

f

Papa-Daddy is on a rant, But Stel-la - Ron - do has a bril-liant mind! She has

oblivious to Uncle Rondo's distress and pleas.

f

But Stel-la - Ron - do has a bril-liant mind! She has

Piano

f *p* *mf*

55

567

Papa-Daddy

al-ways been the one with all the brains. She's the one who had the com-mon sense to get

al-ways been the one with all the brains. She's the one who had the com-mon sense to get

Piano

571 *mp* **56**

Uncle Rondo

Please, _____ please, Pa - pa-Dad- dy, please slow down,

Papa-Daddy

out of town. _____

out of town. _____

Piano

mp

575 *f* 576a *f* 576b *mf* → 581 *f*

Uncle Rondo

please don't rock so, please slow down, please _____ please! _____ You're mak - ing me

Piano

mp

8va - - - - -

583 **57**

Uncle Rondo

diz - zy as a witch, diz - zy as a witch, diz - zy as a witch, you're mak - ing me

Piano

mf **57**

585 *ff*

Uncle Rondo

diz - zy as a witch, diz-zy as a witch, diz-zy as a witch, diz-zy as a witch, diz - zy as a witch.

Piano

588 **58** *f*

Papa-Daddy

But Sis - ter did n't learn to read til she was

But Sis - ter did n't learn to read til she was

Piano

591

Papa-Daddy

eight. Could-n't read til she was eight years old. Don't know how she gets the

eight. Could-n't read til she was eight years old. Don't know how she gets the

Piano

595 *mp*

Uncle Rondo

Please, please, Pa pa-Dad - dy,

ff

Papa-Daddy

mail put up, much less read it all

mail put up, much less read it all

Piano

Uncle Rondo

599 **59**

601a *f* 601b *ff* 601c

please slow down, please don't rock so, please slow down, please_____ please!_____

Piano

59

mp

mp

8va

The musical score is for a piece titled "Uncle Rondo". It consists of two staves. The top staff is for the vocal part, starting at measure 599. It is written in treble clef with a 5/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The lyrics are "please slow down, please don't rock so, please slow down, please_____ please!_____". The bottom staff is for the piano accompaniment, starting at measure 59. It is written in a grand staff (treble and bass clefs) with a 5/8 time signature. The piano part features chords and single notes, with dynamic markings of *mp* (mezzo-piano). A dashed line labeled "8va" indicates an octave shift for the piano part in measures 601a, 601b, and 601c.

(Don't worry too much about precise enunciation on the ♪s.
The audience will catch on when you get to the ♪s at the
end of the phrase.)

→ 615 *mp* *mf* 60

Sister 1

Poor Un cle Ron - do, he was too diz-zy to get turned, diz-zy to get turned, diz-zy to get turned, He was too

Uncle Rondo

8

→ (8)----- 60

Piano

mp *mf*

The musical score is for a 4/4 piece. Sister 1's part begins at measure 615 with a mezzo-piano (mp) dynamic, singing the lyrics 'Poor Uncle Rondo, he was too dizzy to get turned, dizzy to get turned, dizzy to get turned, He was too'. The melody features eighth and sixteenth notes. Uncle Rondo's part is a single measure rest at measure 615. The Piano accompaniment starts at measure 615 with a mezzo-piano (mp) dynamic, featuring a bass line with eighth notes and chords in the right hand. At measure 620, the dynamic shifts to mezzo-forte (mf) and the piano part becomes more active with sixteenth-note patterns in the right hand.

619 (enunciate clearly)

Sister 1

diz-zy to get turned, diz-zy to get turned, diz-zy to get turned, diz-zy to get turned, diz-zy to get turned, he was too

Piano

622

Sister 1

diz - zy to get turned, he was too diz - zy to get turned, he was too diz - zy to get

Piano

p

8va

625 *poco rall.*

Sister 1

turned a - gainst me, _____ for the time be - ing. He's a good case of a

Piano

poco rall.

61 $\text{♩} = 116$ swung ♩ s

mf

3

631 (straight ♩ s) *mp*

Sister 1

one-track mind. Ask an - y bo - dy. A cer - ti - fied

Piano

p

8va

3

Stella-Rondo appears in her upstairs bedroom window and looks out into the yard. **62** ♩=88 *(wail of shock and despair, very freely)*

Stella-Rondo *Oh!*

Sister 1 phar-ma-cist.

Piano *f* *(drum roll)* *swung 8s* *f* 3

Stella-Rondo *(wail)* *Oh!*

Sister 1 *f* Just then, just then, Stel-la Ron - do, —

Sister 2 *f* Why? — What in the... Stel-la -

Piano *tr* *mf* *f* *fp*

643 *ff*

Sister 1

Stel-la Ron - - do!___

Sister 2

Ron - do,___ Stel-la Ron - - do!___

Piano

ff

8va

3

646

Stella-Rondo

If it's possible with the set,
Sister runs up to Stella-Rondo's room.
If it's not possible, Sister can continue
the conversation from the yard, calling
up to Stella-Rondo's window.

Sister 2

ff

Stel- la - Ron - do,___ what's the mat³ ter? Are you mor - tal - ly wound - ed?___

Piano

ff

3

649 ^{♩=94} **63** *ff*

Stella-Rondo

Sis - ter:___ do me a fav - or.___

mf

Look out of that win - dow____
(Please take a look out____ there)___

Sister 2

^{♩=94} **63** *ff*

Piano

pp molto legato

Red. ad lib.

652

Stella-Rondo

— and tell me what you see. *ff* No!!— *mf* See an - y hu-man be-ings?

Sister 2

mf freely ...the yard?

Piano

ff *pp* *Ed. ad lib.*

655

Stella-Rondo

mf See an - y-thing diff'r ent

Sister 2

Pa - pa-Dad - dy, and Un - cle Ron - do, yes, I see them.

Piano

straight *8va* *64* *3* *3* *p sempre legato*

658

Stella-Rondo

a - bout Un - cle Ron - do?—

Sister 2

Why no, on - ly he's

Piano

8va

660

Sister 2

got on some ter - ri - ble hor - rid _____ peach - col - ored con - trap - tion, _____

Piano

662

Stella-Rondo

Well, _____

Sister 2

_____ a hor-rid con-trap-tion, _____ some-thing I would-n't be _____ found dead in _____

Piano

665

Stella-Rondo

_____ you won't be! _____ You won't be! That _____

Piano

♩=76 (or slower)

65 swung

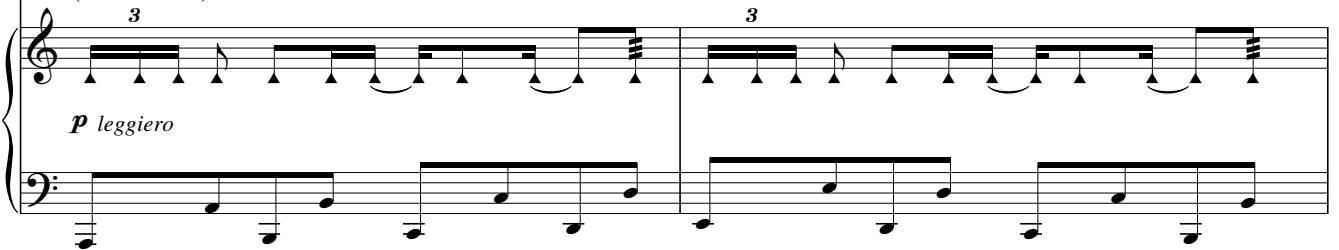
668
Stella-
Rondo

♩=76 (or slower)

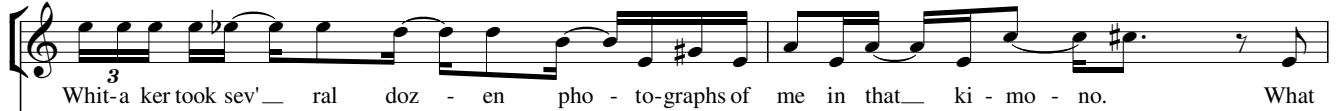
65 swung

(Wood blocks)

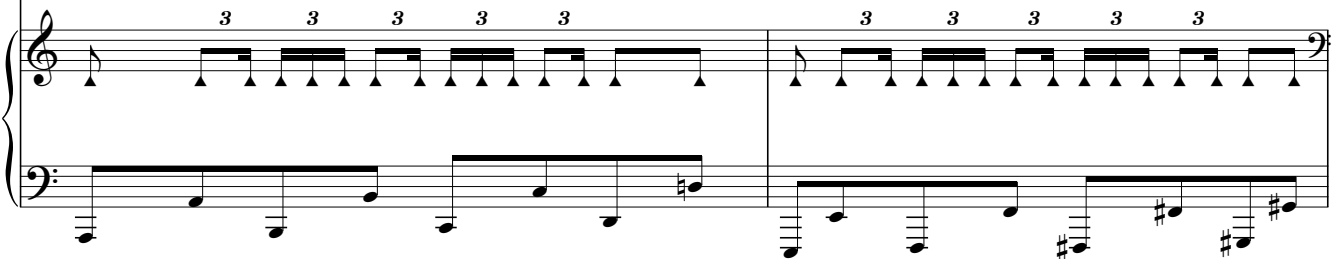
Piano

p leggiero

670

Stella-
Rondo

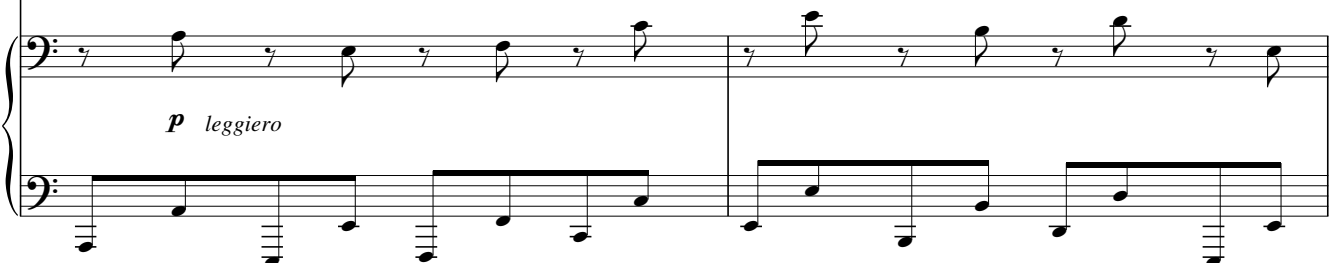
Piano



672

Stella-
Rondo

Piano

p leggiero

674

Stella-Rondo

Out ³ in the broad o - pen day - light_ with - out so much as say - ing "Kiss my foot."

Piano

mp *p*

676

Stella-Rondo

dramatically

Here I on - ly got home this morn - ing,_ af - ter my sep - a - ra - tion,_ and hung my

Piano

leggiero, legato

678

Stella-Rondo

ne - gli - gee up_ on the bath-room door,_ just as nerv - ous as could be?_

Piano

680

Stella-Rondo

What - ev - er could Un - cle Ron - do mean? _____

Sister 2

Well, _____

Piano

682

Stella-Rondo

Well, _____ he looks like a

Sister 2

_____ I'm sure I don't know!

Piano

rhythmically very freely

66

66

lunga

8va

f

p

p

Ped.

Ped.

V.S.

685

Stella-Rondo

fool. Makes me sick to my stom-ach. He looks like a fool._

mf 3 *f*

Piano

Red.

*

688 **Più mosso**

67 *swung* $\text{♩} = 88-92$

Stella-Rondo

mp *swung* ♩

Sister 1

Please re-mem-ber_ who said that!

Sister 2

f

Well, I say Un-cle

Più mosso

67 *swung* $\text{♩} = 88-92$

Piano

p *f*

690

Sister 2

Ron-do_ looks a-bout as good as he can,_

Piano

692

Sister 2

or as an - y - bod - y could, with - in

Piano

694

Sister 2

rea - son, wear - ing that thing, he looks a - bout as good as he can...

Piano

696

Sister 1

mp I stood up for him, please re - mem - ber!

Sister 2

f And who are

Piano

p

698 **68**

Sister 2

you? Who are you__ to crit - i cize?__

Piano

68

f

(straight ♩s in bass line)

700

Sister 2

Home a - gain, with a two - year - old child! A child you

Piano

702

Sister 1

...Not ev - en a post - card!

Sister 2

nev - er said a word a - bout to your Mama, with

Piano

mf

704 69 $\text{♩} = \text{ca. } 72$ *ff* *lunga*

Stella-Rondo Well, _____ well, I

Sister 2 no ex - plan - a - tion what - ev - er.

Piano $\text{♩} = \text{ca. } 72$ *ff*

707 **senza misura**
rhythmically very freely and expressively and furiously

Stella-Rondo asked you the in - stant I ent - ered this house not to re - fer one more time to my a - dopt - ed child

Piano **senza misura**
f
Red. ad lib.

708 $\text{♩} = 60$ *dramatically*

Stella-Rondo not to re - fer one more time to my a - dopt - ed child! But Sis - ter, you

Piano $\text{♩} = 60$ *as fast as possible* *8va* *pp* (Tam tam)

710 *freely, with increasing intensity and fury*

Stella-Rondo

gave me your word of hon or, your word of hon or, your sacred word of hon or that you would never again, never again, never again re fer to my

Piano

711 $\text{♩} = \text{ca. } 92$ *f* $\text{♩} = \text{ca. } 66$

Sister 1

So I mere-ly slammed the door, slammed the door. Slammed the door.

Piano

$\text{♩} = \text{ca. } 92$ *fff* (as many white and black notes as low as possible) $\text{♩} = \text{ca. } 66$ *p*

714 70 swung ♩ s *mp*

Sister 1

Stel-la Ron-do pulled out ever-y one of her eye - brows

Piano

70 swung ♩ s

716

Sister 1

with some cheap Kress tweezer - ers. _____

Piano

717

Sister 1

I went down, _____ and made some green to - ma - to

Piano

legato

718

Sister 1

pick-le. _____

Some-bod-y had to do it.

poco accel.

Piano

pp

8va

Scene Four - in the kitchen and hallway and Stella-Rondo's room

720 71 $\text{♩} = 72$
8^{va}

Piano *ppp*

mp

721 (8)

Piano

722 (8)

Piano *p* *legato, espress.*

Piano

Sister 2 sings to herself while she works, improvising, as she does at the beginning of Scene 1. This time her improvisation is less free and relaxed, more anxious and annoyed.

Sister 2

Piano

Sister 2

Piano

Sister 1

Sister 2

Piano

Mama, sniffing the air, comes down the hall and into the kitchen

72 94 *f*

So in trots Ma ma...

Sister 2 stops singing

72 94 *f*

Mama *swung*  735 *mf*

Sister? Sis-ter? What?—

Piano *swung*  *p*

Mama *very freely, almost unmetered* 739 *f* (in tempo)

What do I smell? You're mak-ing green to-ma - to pick- le?

Piano

Mama 743

Not ver-y good for your Un-cle Ron-do— in his con-di-tion, I must say! Or—

Piano *mp*

747 $\text{♩}=94$ *f*

Sister 1 *f* That

Mama *f* lit-tle a - dopt-ed Shir - ley T. Shame on you!

Piano $\text{♩}=94$

752 $\text{♩}=104$ **73** straight *♩*s (accompaniment)

Sister 1 made me tired.

Sister 2 *mf* swung *♩*s Well, Stel - la Ron-do'd bet-ter thank her luck-y

Piano *mf* *mp* $\text{♩}=104$ **73** straight *♩*s (accompaniment)

755

Sister 2 stars _____ it was her in - stead of me, in- stead of me _____ come trot-ting

Piano

758 *rit.*

Sister 2

home from Il - li - nois_ with some pe - cu-liar - look-ing child, that pe - cu-liar - look-ing child of

Piano

761 $\text{♩} = 78$ or slower 74 $\text{♩} = 88$

Sister 2

two.

Mama

mp (patiently explaining)

But you must re - mem - ber,

$\text{♩} = 78$ or slower 74 $\text{♩} = 88$

Piano

p *mp*

3 *3* *3* *3* *3* *3* *3* *3*

ped. * *ped.* *

763 *mf*

Mama

Sis - ter, You were nev - er mar - ried to Mis - ter

swung ♩ s

Piano

3 *3* *3* *3*

765

Mama

Whi-ta - ker. — I'd be just as ov - er - joyed to see you, —

Piano

p

767

Mama

— with your lit - tle ad - opt - ed girl, as I am to see Stel - la -

Piano

straight

769

Sister 2

ff You would not! *ff* I will, and you would

Mama

f Ron - do. — Don't con - tra-dict me!

Piano

f *mp* straight *ff*

772 **75** $\text{♩}=92$ *swung* *mf*

Sister 2 not! Be- sides, you know as well_ as

Piano *mp* 3

774 *f*

Sister 2 I do That child_ is not a -

Piano 3 3

776 *f* ("stiff as a poker") 8va ad lib. 3

Sister 2 dopt - ed. That child is not a - dopt - ed!

Mama *f* She most cer - tain - ly is!

Piano *mf* 3 3 3

778

Sister 2

That is no a - dopt-ed child! Stel-la-Ron - do's too stuck up

Piano

780

Sister 2

To ad-mit she had that child, But she had that child! You know that!_

Piano

782

Mama

f *very freely and dramatically*

I pre - fer to take my child-ren's word for an - y - thing when it's hu - man - ly pos - si - ble.

(drum roll)

Piano

784

Mama

swung *mp*

And here I thought we were going to have a pleas-ant

Piano

mp

Sister has a terrible thought.

786 **accel..** 77 ♩=112 **mp**

Sister 1 Just then... Just then,

Mama Fourth of Ju - ly. —

Piano **accel..** 77 ♩=112 **ff subito** **p**

789 **straight ♩s** **mf**

Sister 1 Some-thing hor - ri-ble, some-thing

Piano **straight ♩s** **p**

792 78 (2+2+3)

Sister 1
per - fect - ly hor - ri-ble oc - curred to me. Dare I say it?

Sister 2
mf Ma - ma, oh,

Piano
p

795 *f*

Sister 1
I could bare - ly put such a

Sister 2
Ma - ma!

Piano

797

Sister 1
no - tion in - to words.

Sister 2
Oh,

Piano

799

Sister 2

Ma- ma! Oh, _____ Ma- ma!

Mama

f

Sis - ter, what?

Piano

f

ff

803 79 ♩=44

Sister 2

pp freely

Ma - ma,

79 ♩=44

8va

Piano

pppp molto legato

Red.

804 *rit.* *pp* *freely* **Più mosso** ♩=72 (freely) *rhythmically freely*

Sister 2 Ma - ma, Can that child

Piano

(8) *rit.* *p*

*

806 *spoken, whispered*

Sister 2 talk? Talk? Can she talk?

Piano *pp*

809 *mp* *freely*

Sister 2 She has - n't spok-en one sin - gle word since she ar - rived, and she looks like

Piano *mp*

811 *mf* $\text{♩}=100$ **80** straight *♩s* (accompaniment)

Sister 1 And I looked like that.

Sister 2 this...

Mama Mama has a terrible thought.

Piano *f subito* (or white note gliss.) **80** straight *♩s* (accompaniment) *ff* *pp* *

Ped.

814 swung *♩s* *mf* anxiously

Mama I re-mem ber that Joe Whit-a-ker drank like a fish,

Piano *p* *mp*

817

Mama

f

and I be-lieve to my

Piano

ff

mf

820

Mama

soul

he drank

Piano

p

822

poco stringendo

81 (Distressed, Mama runs to the foot of the stairs.)

Mama

chem-i - cals...

81

poco stringendo

Piano

f

(8)

824

Piano

825 $\text{♩}=72$ subito *straight* ♩ *f*

Mama *Stel-la -*

(8) $\text{♩}=72$ subito *ff*

Piano *Ped.*

827 $\text{♩}=84$ *mf* from her bedroom, unseen by the audience
flatly, quasi-spoken

Stella-Rondo *What?*

Sister 1 *mf* *swung* ♩ *3*
Not ev en the grace to

Mama Ron - do! Oh, _____ Stel-la-Ron - do! _____

(8) $\text{♩}=84$ *mf*

Piano ** Ped. **

832 82 $\text{♩}=92$

Sister 1 get up off the bed. _____

Mama *swung* ♩
Can that child of yours

82 $\text{♩}=92$ *swung* ♩ *straight* ♩

Piano *f*

834 *f*

Stella-Rondo

Can she what?

Mama

talk? Talk! Talk!

Piano

swung 3s

straight 3s

straight 3s

straight 3s

836

Stella-Rondo

Who says she can't?

Mama

straight 3s

Bur - dy - bur - dy - bur - dy - bur - dy!

Piano

swung 3s

straight 3s

straight 3s

838

Stella-Rondo

straight 3s

You did n't have_ to tell me.

Mama

Sis - ter.

Piano

f

swung 3s

straight 3s

straight 3s

straight 3s

840

Stella-Rondo

ff

I could a guessed. I know whose word of hon-or

Piano

8va

842

Stella-Rondo

swung

don't mean a thing.---

Piano

(8) *swung*

p *f*

844

83 = 44

Stella-Rondo

VERY freely. Sung, with any pitches, in natural speaking rhythm. Feel free to repeat phrases ad lib.

Oh Shirley-T? Shirley-T, honey? Shirley-T, honey?

Piano

molto legato
pppp

Red. ad lib.

845 *rit.*

Stella-Rondo

Will you talk? Come on baby, talk! Come on, baby...

Piano

846

Stella-Rondo

Come on... Come on...

Mama and Sister 2
look at each other
anxiously

Piano

848 $\text{♩} = 72$ *Very freely, any pitches are fine* ***ff***

Shirley-T

OE'm Pop - OE the Sail - orrrr Maaan!

Piano

84 *8va*

p

850 $\text{♩}=66$ *rall.* $\text{♩}=60$

Piano

852 *rall.* $\text{♩}=72$ **85** *swung* ♩

Stella-Rondo

broadly, triumphantly ***f***

Oh _____ that's my girl!—

Piano

rall. $\text{♩}=72$ **85** *swung* ♩

f *mp* *leggiero*

854

Stella-Rondo

My lit - tle a - dopt - ed girl, My lit - tle a - dopt - ed girl— and she's as

Piano

856

Stella-Rondo

smart as she__ can be!__ Oh,__ that's my girl!__

Piano

858

Stella-Rondo

My lit - tle smart, a - dopt - ed girl!__ And you want to know some-thing else?__

Piano

860

Stella-Rondo

She can tap - dance too! Which is

Piano

(Shirley-T. is heard stomping and jumping up and down.)

Mama

864 (optional fermata)

Oh, — that dar-ling prec-i-ous thing!

86 =88-92

8va ad lib.

Mm.

Piano

mp

86 =88-92

espressivissimo -- Mama is overwhelmed with happiness and relief

f

Ped. ad lib.

Final March 2022

873 $\text{♩} = 90$

Mama *f* *swung* *mf* 87 *mf*

Sis - ter you ought to be a - shamed! Run up - stairs! Run up - stairs this

Piano *ff* *mp* 87

877 $\text{♩} = 64$ *mf*

Sister 2 A -

Mama in - stant and a - pol - o - gize! A - pol - o - gize to Stel - la - Ron - do and Shir - ley - T. —

Piano $\text{♩} = 64$

880 *freely* *straight* *3*

Sister 2 pol - o - gize for what? I mere - ly won - dered, I mere - ly won - dered a - bout the child, if she was

Piano *swung* *mp* *3*

V.S.

882 *freely* 3 3 3

Sister 2

nor - mal. Now that she's proved that she is _____ I have noth-ing fur - ther to

Piano

8va

3 3 3 3 3

884 **accel. poco a poco** 88 ♩=92 *mf* swung ♩s ♩=98

Sister 1

You should'-ve seen Mama: Turn on her heel,

Sister 2

say.

accel. poco a poco 88 ♩=92 straight ♩s ♩=98

Piano

f *mp* *mp*

887 ♩=100 ♩=102 *f*

Sister 1

run right up-stairs, hug _____ that child, Furi - ous at me!_

Piano

8va *mf* *swung ♩s* *f*

890 *ff* *Poco meno mosso*
 Sister 1 Furi - ous at me, — sim - ply fu - ri - ous — at me! Me, stand - ing
mf

Piano *straight 8va* *straight 8va* *Poco meno mosso*
ff *mp*

893 *rall.* *poco rit.*
 Sister 1 help - less, help - less, while Stel - la - Ron - do had - n't done a thing but turn Ma - ma a -
rall. *poco rit.*
 (8)

Piano

896 *p* $\text{♩} = 60$ → 898 *angrily, freely* *mp* Sister 1 is welcome to improvise freely on the notes and the text
 Sister 1 gainst me. So, that made Ma - ma, Pa - pa - Dad - dy and the ba - by

Piano $\text{♩} = 60$ (Feel free to improvise an accompaniment)
p
Ad lib.

899

Sister 1

All on Stel-la Ron-do's side...

Piano

*espress.
very freely-- quasi improvisando*

p

3

900

Sister 1

Pa - pa-Dad- dy. Ma- ma. Ba - by. All on Stel-la-Ron - do's side...

Piano

mp

3

901

Sister 1

All a-against me. All a-against me, all a-against me.

Piano

mf

poco accel.

very freely, not rushed

mf

3 3 7

902

Sister 1

All a-against me, all a-against me, all on Stel-la-Ron - do's side... And all a-against me.

Piano

f

(cadenza ad lib.)

903 $\text{♩} = 60$ *mf*

Sister 1

Next, Un-cle Ron - do. _____

90 (2+3) straight $\text{♩} = 126$

Piano

ppp *ff*

Scene 5 - in the kitchen

Mama, Sister 2, Stella-Rondo and Shirley-T, and finally
 (2+3) Uncle Rondo, are gathering in the kitchen for a
 8va----- makeshift supper of leftovers.

908 (3+2) *f* (3+2)

Piano

sfz

913 (2+3+2) *ff*

Piano

Piano

918 (3+2+2) 8va (3+2+2+2)

Sister 1

921 (3+2+2) (3+2+2+2+3) **91 rit. *mf*** swung *rit.* Well, I must say _____

Piano

(3+2+2) (8) (3+2+2+2+3) **91 rit.** swung *rit.*

Sister 1

924 ♩=96 — there have been times when Un - cle Ron - do has been mar - vel - ous to me. **Più mosso ♩=126 straight ♩s**

Piano

♩=96 *mp* *p* **Più mosso ♩=126 straight ♩s**

The musical score is divided into two systems. The first system features a vocal line for 'Sister 1' and a piano accompaniment. The vocal line begins with a tempo of $\text{♩} = 96$ and a 'swing' feel, marked with a 'swing' symbol. The lyrics are 'He's the one who gave me the ra-di-o.' The piano accompaniment starts with a tempo of $\text{♩} = 96$ and a 'swing' feel, marked with a 'swing' symbol. The second system continues the vocal line with a tempo change to $\text{♩} = 126$ and a 'straight' feel, marked with a 'straight' symbol. The piano accompaniment also changes to $\text{♩} = 126$ and a 'straight' feel, marked with a 'straight' symbol. The piano part includes dynamic markings of *mf* and *p*.

929c

→ 930 $\text{♩}=92$ swung f

Sister 1

Onewtime he sent me to Mam-moth Cave, all ex-pens-es paid.

Piano

$\text{♩}=92$ swung mf

932

Sister 1

Piano

f

mf $\text{♩} = 82$

Poco meno mosso

But

Poco meno mosso $\text{♩} = 82$

v. 9

934 **92**

Sister 1

this would be the day when he was drink - ing that pre - scrip - tion,

Piano *mp*

Poco più mosso
♩=112 accel. straight 8s (3+2+2+2)

936

Sister 1

the whole pre-scrip-tion, the Fourth of Ju - ly.

Piano *f*

Poco più mosso
♩=112 accel. straight 8s (3+2+2+2)

939 (3+2=2) (3+2+2+2) (3+2)

Piano

(♩= ca. 144) ♩=112 subito

942 (3+2+3) **93**

Piano *p* *mf* *p*

swung gliss.

947

Stella-Rondo

mp

Un-cle Ron - do? Ought-n't you

brashly

p

ped. ad lib

p 3

952

Stella-Rondo

straight 8s

try and eat a lit-tle some - thing? Un-cle Ron - do? A

p

p

957

Stella-Rondo

lit - tle some-thing? Some bis-cuits and ket- chup?

p

3

to Stella-Rondo

961 **94** ♩=92 *mf* *swung* 

Sister 2

Do you think it wise___ for Un-cle Ron-do to dis - port with ket-chup,

Piano

94 ♩=92 *mf* *straight* 

p

964

Sister 2

ket-chup and that ki - mo - no?___ Do you think it wise?___

Piano

95 ♩=120 (3+2) *straight* 

ff



967 *ff*

Uncle Rondo

An - y ob-jec- tions? An - y ob - jec - tions? An - y ob - jec - tions?

Piano

973 *Meno mosso*
♩=104
(2+3)

Uncle Rondo

sweetly, to Stella-Rondo
mp

Yes, please, I do be - lieve I'll try some cold bis-cuits and ket - chup..

Piano

979 ♩=100

Piano

996 gliss.

997 *Broadly*
f espress.

Red. ad lib.

Stella-Rondo

984

accl. *swung* $\text{♩} = 112$

98

p

Now, don't you mind what Sis-ter says, Un-cle

accl. *swung* $\text{♩} = 112$

98

mp

p

gliss.

Ped.

989

Stella-Rondo

Rondo! She's been de - vot - ing the en - tire af - ter - noon

Piano

fp

994

Stella-Rondo

To sneer ing, sneer-ing, sneer - ing out my win - dow, just sneer - ing at the

Piano

rall.

999 - - - - - accel. - - - - - ♩=160 ♩=112

Stella-Rondo
way you look.

Uncle Rondo
fff *shouted, freely*
What's that?!?

Piano
accel. - - - - - ♩=160 ♩=112 *swung*
dim. (low chromatic cluster) *p*
ffff

1003 99 *p*

Stella-Rondo
Sis - ter, Sis - ter says you look a fool, _____

Sister 1
mp
Re-mem-ber

Piano
99 *gliss.*

V.S.

1009 *cresc. poco a poco* Uncle Rondo begins seething. *rall.*

Stella-Rondo
Sis - ter says you look a fool, wear - ing that ki -

Sister 1
who said that?

Piano

1014 *mo - no.*

Stella-Rondo

Uncle Rondo

In a rage, Uncle Rondo spills out the ketchup all over the kimono.

Piano

dim. *fff* (drum) *fff*

100 $\text{♩} = 132$ (2+3)

8va

1018 (2+3+2)

Uncle Rondo

Piano

1021 (3+2)

Uncle Rondo

Piano

$\text{♩} = \text{ca. } 60 \text{ (freely)}$

very freely!
(any low pitch)

(any high pitch;
falsetto is fine)

To Stella-Rondo

So ho ho ho ho ho ho ho ho ho ho! So

1025 101 straight ♩ $\text{♩} = 108$

Uncle Rondo

that's her o - pin - ion?_

101 $\text{♩} = 108$

Piano

fff

Uncle Rondo tears off the kimono in a rage and throws it on the floor and stomps on it.

(Under the kimono Uncle Rondo is wearing an oversized wife-beater, boxers, long black dress socks with garters, and black dress shoes.)

1028 (2+2+3) 102 straight ♪s

Uncle Rondo

Piano

1031 (3+3+2) To Sister $\text{♩} = 114-118$ $(3+3+2)$ 103 *f* furiously

Uncle Rondo

Piano

So that is your o - pin - ion of

1034 straight ♪s

Uncle Rondo

Piano

me? Your o - pin - ion?_ That is what you real-ly think of me, your"favo - rite un - cle!"

1037

Uncle Rondo

mf

Wear-ing Stel - la Ron-do's pink ki - mo - no? _____ You think your

Piano

mp

mp

1040

Sister 1

mf

You know who said that. ____

(Don't worry too much about precise enunciation on the *♫*s.
The audience will catch on when you get to the *♫*s at the end of the phrase.)

Uncle Rondo

mf

un - cle looks a fool, un - cle looks a fool, un - cle looks a fool, you think your

Piano

mf

mp

1042

Sister 1

You know, you know, you know.

(enunciate clearly)

Uncle Rondo

mf

un - cle looks a fool, un - cle looks a fool, un - cle looks a fool, un - cle looks a fool, un - cle looks a

Piano

1044 **105** (2+3)

Uncle Rondo

fool!

Piano

p *mp* *p*

1049 **106** (3+3+2)

Sister 2

f

I nev - er said an-y such of a thing! And I'm notsay-ing who

Piano

mf

1053

Sister 2

did. What I said was that you look all right; you look all right, is what I

Piano

1057

f

Sister 1 Please re mem ber who said what!

Sister 2 said.

Uncle Rondo *f* But you think your

Piano *mf*

1059 **107**

f

Sister 1 You know, you know, who said that!—

Sister 2 *f* No, no no, no no, no no, I nev - er said that!

Uncle Rondo un - cle looks a fool, un - cle looks a fool, un - cle looks a fool, you think your

Piano **107** *f* *mf*

1061

Sister 1

You know, you know, you know who said

Sister 2

No, no no, no no, no no, no no, no

Uncle Rondo

un - cle looks a fool, un - cle looks a fool, un - cle looks a fool, un - cle looks a fool, un - cle looks a

Piano

f

1063

108 (2+3)

Sister 1

that!

Sister 2

no!

Uncle Rondo

fool!

Piano

p *mp* *p*

1068 109 *mf* 3
 Sister 1 (Ex - cept his pre-scrip-tion.)—
f (ad lib.) 8va 3 3
 Uncle Rondo A whole day stuck in this house, with noth-ing to do,
 Piano *p* *mp* legato

1071 3 3 3
 Uncle Rondo then to hear you make a remark like that be-hind my back! To hear you make a remark like
 Piano *cresc. poco a poco*

1074 *f*
 Sister 2 I said no such thing!
 Mama *f* 3 You ought-n't have, Sis-ter.— *mf*
 Uncle Rondo that! You think your *mp*

1077 **110**

mf

Sister 1 You know, you know who said that!___

mf

Sister 2 No, no no, no no, no no, I nev - er said that!

mf

Mama Oh,___ Sis - ter,___ you ought - n't have said___ that.

Uncle Rondo un - cle looks a fool, un - cle looks a fool, un - cle looks a fool, you think your

110

mf *mp*

Piano

1079

Sister 1 You know, you know, you know, you know

Sister 2 No, no no, no no, no no, no no, no no, no

Mama Oh,___ Sis - ter,___ Oh,___ Sis - ter,___ you

Uncle Rondo un - cle looks a fool, un - cle looks a fool, un - cle looks a fool, un - cle looks a fool, un - cle looks a

f

Piano

1081

Stella-Rondo

Oh

Sister 1

who said that! — You know, you know

Sister 2

no I nev - er said that! No, no no, no no, no

Mama

ought - n't have said — that. Oh, — Sis - ter, — you

Uncle Rondo

fool, you think your un - cle looks a fool, un - cle looks a fool, un - cle looks a

fool, you think your un - cle looks a fool, un - cle looks a fool, un - cle looks a

Piano

8va ad lib.

111

f *mp* *f*

1083

Stella-Rondo

Yes, she did! Oh

Sister 1

who said that! You know, you know

Sister 2

no I nev - er said that! No no, no no, no no, no

Mama

ought - n't have said that. Oh, Sis - ter, you

Uncle Rondo

fool, you think your un - cle looks a fool, un - cle looks a fool, un - cle looks a

fool, you think your un - cle looks a fool, un - cle looks a fool, un - cle looks a

Piano

f *mp* *ff*

1085

Stella-Rondo

Yes, she did! Oh, Oh,

Yes, she did! Oh, Oh,

Sister 1

who said that! You know, you know,

Sister 2

no, I nev - er said that! No no, no no, no no, no

Mama

ought - n't have said that. Oh, Sis - ter,

Uncle Rondo

fool, you think your un - cle looks a fool, un - cle looks a fool, un - cle looks a

ff

fool, you think your un - cle looks a fool, un - cle looks a fool, un - cle looks a

Piano

mp

ff

V.S.

1087

Stella-Rondo

Oh, _____ Oh, _____

Oh, _____ Oh! _____

Sister 1

you know, you know, you know, you know who said that!

Sister 2

no, no no, no no, no no, no no, no no, no no! *mp* Un-cle Ron - do,

Mama

Oh, _____ Sis - ter, _____ Oh, Sis - ter, _____ you ought - n't have!

Uncle Rondo

fool, un-cle looks a fool, un - cle looks a fool, un-cle looks a fool, un - cle looks a fool!

fool, un-cle looks a fool, un - cle looks a fool, un-cle looks a fool, un - cle looks a fool!

Piano

mp

Poco meno mosso
♩=ca 108

1090 **112** *p*

Sister 2

I think you bet ter go lie down,I think you bet ter go lie down,I think you...

Uncle Rondo

ff

Lie down, my foot!

Piano

112 **Poco meno mosso**
♩=ca 108

p

ff
(any low chromatic cluster)

1094

Uncle Rondo

Lie - down, my foot!

113 **Meno mosso**

f

3

That's _ the last

Piano

113 **Meno mosso**

pp

5

8va

Red.

(Any pitches are fine from here on, as long as they sound wild and unhinged.)

fading out as he exits down the hall

1096

Uncle Rondo

straw, _____ straw, _____ straw, _____ that's the last straw, _____ straw, _____ straw, _____

Piano

ff *f*

*

1099

Uncle Rondo

— straw, _____ straw, _____ straw, _____ straw, _____ straw, _____ straw... _____

Piano

1102

Mama

reproachfully
mf

You ought-n't have, — Sis - ter.

Piano

1105 **114** *recit. very freely and dramatically*

mf 3 3

Sister 1 I ought to of known that he was fix-ing to do some-thing per-fect-ly hor-ri-ble

Mama

senza misura (conductor will cue)

114 *freely* 8va

Piano *f* *p* *p*

ad lib.

1108 *mp* 3 3

Sister 1 but he did-n't right a-way, in the pre-ca-ri-ous state he was in.

(8)

Piano *(independent of the vocal line)*

1109 *accel.* **115** ♩=92

Sister 1

(8) *accel.* **115** ♩=92

Piano *straight 8s* *mf*

Scene 6 - in the living room and kitchen

Sister 2 is in the kitchen.

Uncle Rondo, Mama, Stella-Rondo and Shirley-T. are in the living room.

1111 *f*

Sister 1

While I cleaned up the mess from sup - per, _____

Piano *mf*

1114

Sister 1

Un-cle Ron - do just played cards. He played Ca - si - no with Ma - ma and

Piano

1117 *mf*

Sister 1

Stel - la - Ron - do _____ and Shir - ley - T. He gave Shir - ley - T. a

Piano

1120

Sister 1

nick - el; _____ it near - ly tick - led her _____ to

Piano

(Or, if a child is playing Shirley-T.,
she could speak this "Papa.")

1122

Sister 1

death. She called him "Pa - pa." _____ "Pa - pa?" _____

poco rall.

f

Piano

poco rall.

ff

1124

116 $\text{♩}=76$ swung ♩ s

Sister 1

116 $\text{♩}=76$ swung ♩ s

116 $\text{♩}=82$ *poco accel.*

Piano

accel.

1126

Piano

3 3 3 3 3 3 3 3

$\text{♩} = \text{ca. } 94$

1127

Piano

p

3 3 3 3 3 3 3 3

117 Subito meno mosso $\text{♩} = 60$

exasperated, not defeated $\text{♩} = 64$

mp *swung* *mp* *3*

Sister 1

I was worn out. — I was get-ting a-long

Subito meno mosso $\text{♩} = 60$

ff *p.* *p* *3*

Piano

Ped. *

1134

Sister 1

fine til Stel-la - Ron - do came and turned my fami - ly a - gainst me.

Piano

1136

Sister I

I was get-ting a-long fine but now I was worn out, I — was worn

Piano

1139

Sister I

out and sim - ply fell a - sleep — on the so - fa. —

poco accel.

Piano

ppp

p

poco accel.

1142

118 $\text{♩} = 70-74$
molto legato

Piano

pp

ad lib.

1146

Piano

pp

Piano

Poco più mosso

1150

119

ppp

Sister 1

1154 *p*

And who should creep back in but Un-cle Ron-do. —

Piano

pp

Uncle Rondo

1157 Uncle Rondo comes in furtively and looks around to see is the coast is clear.

Piano

molto legato

1161

Uncle Rondo

He has a string of firecrackers which he lights.

Piano

p sempre

p

There are some options for this spoken line for Uncle Rondo:
 1. He could say it here before he throws the firecrackers under the sofa:
 " So ... Asleep, are we? ... Wakey wakey ... hussy!"

See measure 1173 for other options.

1164

Uncle Rondo

He throws them under the sofa.

Piano

p sempre

f

fff

(very freely) Sister 2 screams, jumping awake,
almost climbing the walls.

1167 **120** ♩=120 or faster

ad lib.

fff

Aaaaaaaahhhh!

Sister 2

Uncle Rondo

Piano

120 ♩=120 or faster

Mama, Stella-Rondo and Shirley-T., and Papa-Daddy come running into the living room when the firecrackers start going off. Shirley-T. might be screaming and crying -- it should be a chaotic scene. (Uncle Rondo might retrieve the string of burnt firecrackers from under the sofa after they've all gone off and wave it around. They all laugh.)

1169

Sister 2

Piano

1171

Uncle Rondo

Piano

Sister 2 freezes and thinks.
At first agitated, then she
becomes calm and resolute.

1173

Sister 2

Uncle Rondo

Piano

Other options for Uncle Rondo's spoken line:
2. On the fermata, say "Rise and shine, Hussy!"
3. Or, omit it altogether.

♩=102

→1178

sfz

1180 **121** *swung* *f*

Sister 1

And I'll tell you, it did-n't take me

Piano *ff*

1183

Sister 1

long - er than a min-ute to make up my mind_ what to do. It did-n't take me

Piano

1186 *poco rall.* $\text{♩} = 92$

Sister 1

8^{va} ad lib. one min-ute to make up my mind_ what to

Piano *poco rall.* $\text{♩} = 92$ *ff* 3

1188a **122** $\text{♩} = 128$ **resolutely** 1188b

Sister 1

do. _____

Piano

122 $\text{♩} = 128$ **resolutely**

3

3

1188c **rall.** *Sister is immensely pleased with herself* $\text{♩} = 108-112$ **f** → 1195 I've de -

Sister 2

rall. **ff** **mf** $\text{♩} = 108-112$

Piano

1196 **123**

Sister 2

- cid - ed, I've de - cid - ded I'll just go

Piano

123

1198

Sister 2

straight on down to the P. O! There's plent - y of room_ for me

Piano

f *mf*

1201

Sister 2

there in the back!_ I'll live from now on_ at the P. O!_

Piano

mp

1204 **124** Pointing to various members of her family

Sister 2

Now _____ you and you _____ and you and you have turned a- gainst me, now

Piano

mf

1207

Sister 2

you and you _____ and you and you have turned a - gainst me, _____ now

Piano

(this last to Shirley-T.,
who covers behind
Stella-Rondo)

1209

Sister 2

you and you and you _____ and _____ you _____ have turned a - gainst me,

Piano

1211 **Poco meno mosso** *mf*

Sister 2 and now this whole en - tire_ house has tak - en

Piano *mp* 8^{va}

1214

Sister 2 Stel-la - Ron - do's side, this whole en - tire_ house has tak - en Stel-la - Ron - do's side, this

Piano (8)

1217 **Poco più mosso** (2+3) ♩=116

Sister 2 whole en - tire_ house, this whole en - tire_ house...

Piano *f* (8)

Sister goes to Papa-Daddy on the couch,
and grabs the cushion from behind him.

1221 *poco accel.* 126 (3+2) (2+2+3)

Sister 2

Piano

ff *p*

$\text{♩} = 128$

1224 *f* (3+2) (2+2+3)

Sister 2

That's my cush - ion! I did the need - le - work

Piano

(3+2) (2+2+3)

1227 (3+2) (3+3+2) 127 Sister goes to Stella-Rondo and pulls a bracelet off her wrist.

Sister 2

my - self!

Papa-Daddy

ff spoken

Uhh! Hey!

Piano

(3+2) (3+3+2) 127 *mf*

1231 spoken **ff**

Stella-Rondo

ff Oww! Hey!

Sister 2 That's my charm brace - let! Un - cle Ron - do

Piano

1234 ♩=122
(2+3)
128

Stella-Rondo He did not!

Sister 2 gave it to me! Did so! Ask him!

Piano

poco accel. ♩=126
(3+2)
129 **ff**

1238 ♩=124
(2+3+2)

Uncle Rondo So! _____

poco accel. ♩=126
(3+2)
129 **f**

Piano

Uncle Rondo

1243

ff

So! _____ So that's the way the land lies!_

Piano

ff

Uncle Rondo

1247

8va ad lib.

Want my ar - my cot?

Piano

Uncle Rondo

1251 (8)

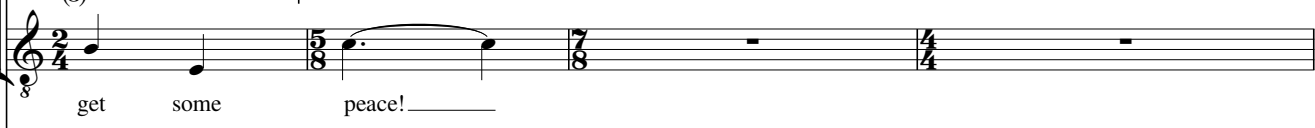
8va ad lib

It's yours! _____ If we can

Piano

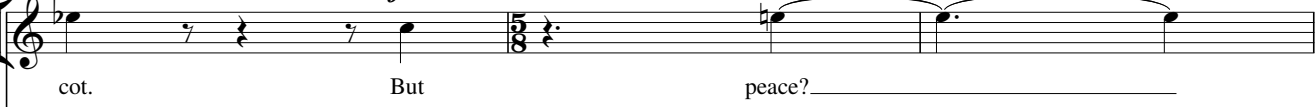
1254 130 (2+3) (2+3+2) *mf* (2+3+3)

Sister 2 

Uncle Rondo 

Piano 

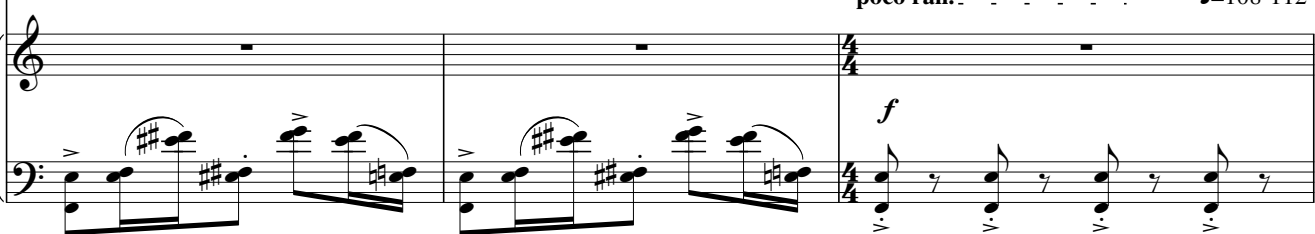
1258 *f* (3+2)

Sister 2 

Piano 

1261 *poco rall.* $\text{♩} = 108-112$ *f*

Sister 2 

Piano 

V.S.

1264 **131** **Poco accel.** (*Sister is getting worked up*)

Sister 2

— is not a word I would se - lect if I had re-cent - ly — just flung a string of fire — crack ers at —

Piano

131 **Poco accel.**

mp *mp cresc.*

1267 *ff*

Sister 2

— a sleep-ing girl who was just ly - ing down and hop-ing for — some rest, a lit-tle rest — when her en -

Piano

$\text{♩} = 124-130$ **Poco rall.** *mf*

Sister 2

tire — fami-ly'd turned, when her en - tire — fami ly'd turned, when her en - tire — fami - ly'd turned a -

Piano

$\text{♩} = 124-130$ **Poco rall.**

f

♩.=128

1274

Sister 2

gainst her...

♩.=108

1275a

132

But,

mf

1275b

Piano

mp

♩.=128

132

ff

3

3

♩.=ca.108
or maybe slower
for a sassier feel
triumphantly

1275c

Sister 2

but,

f

1275d

ff

1280*

have you for - got - ten? Have you for

♩.=ca.108
or maybe slower
for a sassier feel

Piano

ff

mf

1281

Sister 2

got - - ten? I am the Post - mis - tress of Chin - a

2

2

2

2

2

2

2

Piano

1283

Sister 2

Grove. I may not be wel - come here in my house, but I've

Piano

f *mf*

1286

Sister 2

al - ways got the P. O.! Now

Piano

mp *f*

broadening

1289

133

Sister 2

you and you and you can tend to your house,

Piano

mf

133

1291

Sister 2

and I will tend to mine, oh, yes, —

Piano

*a gleam in her eye;
she has a delightful idea*

1293

Sister 1

So —

Sister 2

I will tend to mine. —

Piano

poco rall.

triumphantly
f

poco rall.

mf

1296

Sister 1

I hope to tell you, I hope to tell you —

Piano

f

straight

rall.

Marziale
♩ = 68-72

Sister 1

I marched right in, I marched right

Piano

Marziale
♩ = 68-72

f

mf

Sister 2 unplugs the radio and begins assembling
a pile of her belongings.

1300

Stella-Rondo

135 *fp* *f*

No! No! ____

gleefully *straight 8s*

Sister 1

in and took the rad-i-o. They could of bit a nail in two.

Mama

fp *f*

No! No! ____

Uncle Rondo

fp *f*

No! No! ____

Papa-Daddy

fp *f*

No! No! ____

(vocal parts)

135 *mf* *p*

Piano

1303 (quasi-gliss.) *fp* *fp*

Stella-Rondo

3 3 No! No!

Sister 1 *f*

But they knew that it was mine, a gift from Uncle Ron do.

Mama (quasi-gliss.) *fp* *fp*

3 No! No! No!

Uncle Rondo (quasi-gliss.) *fp* *fp*

8 3 No! No!

Papa-Daddy (quasi-gliss.) *fp* *fp*

3 No! No!

Piano

ff

1306 $\text{♩} = 108$ 136 swung *f*

Sister 1

The sewing machine. (I paid the most on the motor.)

Piano $\text{♩} = 108$ 136 swung *f*

1309

Sister 1

Mine. The ther - mo-me - ter. The

Piano

1312

Sister 1

cal-en - dar. The Ha - waii - an u - ke - le - le. Mine.

Piano

1315 **Poco accel**

Sister 1

The wat-er-mel-on rind pre serves. (I made'em all.) The fern. (Ev-en

mf *f* *mf*

Piano

Poco accel

1318

Sister 1 *f*

Ma-ma could - n't de - ny__ I wat-ered the fern.) The pair of blue-bird vas- es...

Piano *fff*

1321 **137** Poco più mosso (3+2+3)

Sister 2

Mama *f*

Who told you you could have_ those, ___ Miss Priss?

Piano *f*

137 Poco più mosso (3+2+3)

swung ♩ s
(2+2+2+2)
mf

Sister 2

1325

I'm the one who bought 'em, and I'll keep track of 'em. You can see 'em ever-y time you come to

Piano

mf *mp*

Sister 2

1329

get your_ mail.

Piano

p *ffz* 5

Mama

1332 **138** *ff* *very freely* ♩ =60

I'll nev - er dark-en the door of that post-of-ice a-gain if I live to be a hun-dred

Piano

138 *fp* *f* ♩ =60

Ped. *

1334

Stella-Rondo *ff* very freely Not me eith- er!

Uncle Rondo *ff* very freely Not me eith- er! My mail can rot, for all I care!

Piano *fp* *f*

1337 **Conductor will cue** *ff* $\text{♩} = 92$

Stella-Rondo I will nev er- come down to that P.O. and re lieve you of a sing le so li ta-ry piece of mail.

Sister 2 *mp* And

Piano *pp* *p* $\text{♩} = 92$

as fast as possible

1338

Sister 2 *ff* who in the world... do you think is going to sit right down and write you a let- ter? Mis-ter

Piano *ff* 8^{va}

139 **poco accel.**

1341 *straight* *mockingly*

Sister 2

Whi-ta ker?— Mis - ter Whi-ta ker?— Mis-ter Whi-ta ker?— Mis - ter

Piano

mf *swung* *f* *ff*

1344 *fff*

Sister 2

Whit - a ker. rrrr!

Piano

f

1345

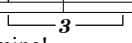
Sister 2

Piano

1345a **straight**  **poco rall.**

Sister 2

ff *petulantly* **140** $\text{♩} = 66$ or slower $\text{♩} = \text{ca. } 74$ or slower

He was mine!  He was mine be-fore he was

Piano

straight  **poco rall.**

ff **f** **mf** **140** $\text{♩} = 66$ or slower $\text{♩} = \text{ca. } 74$ or slower



Sister 2

1349

yours. _____

Poco più mosso
♩=ca.76

He was

Piano

Sister 2

1350

mine and then you got him un -

Piano

Sister 2

1351

fair - ly. _____

Poco più mosso
♩=ca.78

f

He was

Piano

1352

Sister 2

mine, _____ and you got him un -

Piano

mp

3 3

Poco più mosso
♩=ca.80

ff

1353

Sister 2

fair - ly. And now

Piano

Poco più mosso
♩=ca.80

1354

Sister 2

you mys - ter - i - ous - ly

sarcastically

Piano

Poco più mosso
♩=ca.82

1355

Sister 2

home, with a child, giv - ing

Piano

Poco più mosso
♩=ca.82

1356

Sister 2

no rhyme or reas - on what - so - ev - er for your sep - a

Piano

1357

Sister 2

ra - tion.

Piano

1358 **141** Conductor will cue *ff* very freely

Sister 2

And you think that Mis-ter Whi-ta-ker is going to sit down and write you a length y cor re spon dence?

141 Conductor will cue as fast as possible

Piano

p

fp

1359

Sister 2

Would Mis-ter Whita-ker care to write, would Mis-ter Whi ta ker care to write, would Mis ter Whi-ta-ker care to write to you?

Piano

pp

$\text{♩} = 108 \text{ or faster}$

1360 *ff* accel. *f* **142**

Sister 2

Haa! Well, well,

$\text{♩} = 108 \text{ or faster}$

8va

accel. *ff* **142**

Piano

8va

5

1363 $\text{♩} = 116$

Sister 2 *mf* well, I am mov - ing to the P. O.

Piano *ff* *mf* lightly, but with attitude *mp*

1366

Sister 2 and liv - ing there from now on. And if you wish to find me, if you wish to

Piano *leggiero* *mp*

1369 *mp*

Sister 2 find me well that's where I'll

Piano *mf*

1372 **poco rall.** $\text{♩} = 114-116$ **143**

Sister 2
be.

Papa-Daddy
ff
You will nev - er catch me__ set-ting foot in

Piano
poco rall. $\text{♩} = 114-116$ **143**
tr
ff
f

1375
Papa-Daddy
that P. O., ev-en if I should ev - er get a no-tion to write a let - ter. I won't

Piano

1378
Papa-Daddy
mf
have you reach - in' out of that lit - tle old win dow with a pair of__ shears, aim-in' to

Piano
mf
8va

The musical score is written for three parts: Sister 2 (soprano), Papa-Daddy (bass), and Piano. The key signature has three sharps (F#, C#, G#). The tempo is marked 'poco rall.' with a metronome marking of 114-116. The score is divided into three systems. The first system (measures 1372-143) features Sister 2 singing 'be.' and Papa-Daddy singing 'You will nev - er catch me__ set-ting foot in'. The piano accompaniment includes a trill and a forte (ff) dynamic. The second system (measures 1375-143) features Papa-Daddy singing 'that P. O., ev-en if I should ev - er get a no-tion to write a let - ter. I won't'. The piano accompaniment continues with a forte (f) dynamic. The third system (measures 1378-143) features Papa-Daddy singing 'have you reach - in' out of that lit - tle old win dow with a pair of__ shears, aim-in' to'. The piano accompaniment includes a mezzo-forte (mf) dynamic and an 8va marking.

1381 144 ♩ = 120

Stella-Rondo
We all are! We

Mama
We

Uncle Rondo
We

Papa-Daddy
cut off my beard.. I'm too smart for you! We

Piano
f mf f gliss.

1384

Stella-Rondo
all are! We're too smart for you! _____

Sister 2
mf to Stella-Rondo
Well, tell me one thing, if

Mama
all are! We're too smart for you! _____

Uncle Rondo
all are! We're too smart for you! _____

Papa-Daddy
all are! We're too smart for you! _____

Piano
mf

1387 $\text{♩} = 124$

Sister 2

you're so smart. — Where — is Mis - ter Whi - ta - ker? —

Piano

ff *8va* — — — — —

1390 *ff* **145**

Uncle Rondo

And I'll thank you — to stop read - ing — all — the

Piano

mf *f* *mp* **145**

1393

Uncle Rondo

phar - ma - cy or - ders on post - cards, — and then tell - ing ever - y - bod - y in

Piano

mf *mp*

1396

Uncle Rondo

Chi - na Grove what you think is the mat - ter with them.

Piano

mf

mp

8va

3 3 3

1399

Mama

Un - grate - ful child! We don't need you or the

Piano

ff

mp

f

mp

gliss.

8

146

146

126-128

126-128

1402

Stella-Rondo

And if you think that I will ev - er write an - oth - er post - card,

Mama

U. S. mail!

Piano

ff

f

gliss.

1405 *fp* *ff* *rall.*

Stella-Rondo

you are sad - - - ly mis-tak - en, sad - ly mis-tak - en, sad

Piano

mf *rall.*

1408 $\text{♩} = 92$ *swung* **147**

Stella-Rondo

- ly mis tak - en.

Sister 2

f

Well, cut off your nose to spite your face! Cut off your nose to spite your face!

Piano

$\text{♩} = 92$ *swung* **147** *f* *mf*

1411 *mf* **Meno mosso**

Sister 2

Cut off your nose to spite your face! Well, I have an-oth - er ques-tion for you...

Piano

mf **Meno mosso**

1414 *rit.* $\text{♩} = 68$ *mf* 148 *straight 8va*

Sister 2

Sup - pos - ing you ev - er care to write, sup -

Piano

1416 *poco accel.* $\text{♩} = 68$ 148 *straight 8va*

Sister 2

pos - ing you ev - er wish to write, sup - pos - ing you ev - er dare to write and

Piano

(sempre mp)

1418 $\text{♩} = 82$

Sister 2

beg Mis ter Whi - ta - ker to come and get you.

Piano

ff

1420 **Meno mosso molto rall.** $\text{♩} = \text{ca. } 30$ 149 Stella-Rondo is fighting tears. . . . She bursts into tears → 1423

Stella-Rondo

Meno mosso molto rall. $\text{♩} = \text{ca. } 30$ 149 (Suspended cymbal)

Piano *ff* *ppp* *Red.* *

1424

Shirley-T spoken freely

Mama? Mama?

Stella-Rondo Stella-Rondo continues crying intermittantly.

Sister 1 *mp* Sing this melody, but starting on any pitch is fine.

I knew she'd cry. Had a con-nip-tion fit right there in the kit-chen.

Mama spoken freely

Stella-Rondo?

Piano (Cymbal) *(pp)*

1425 $\text{♩}=108$ → 1428

150

Stella-Rondo

Sister 2

f

So. It will be in - terest - ing to see how

150

$\text{♩}=108$ →

Piano

p

1430 Stella Rondo cries.
Shirley-T climbs onto her lap. *poco accel.* 1430a

Stella-Rondo

Sister 2

long she holds out.

poco accel.

Piano

1430b **151** ♩=112 *f* 1430c 1430d

Sister 2

See? _____ Did-n't I tell _____ you?_ Did-n't I tell _____ you?_ I

Piano

mf *mp*

1430e 1430f 1430g

Sister 2

said all a - long² he'd up and leave her. You mark my words, _____ HE left

Piano

1430h *ff* 1430i 1430j

Sister 2 her, _____ he left her, _____ he left her.

Piano

1430k **152** 1430l 1430m *mf*

Sister 2 The North

Mama *mf* But, _____ where did he go? _____

152 *f* *mp*

Piano

1430n *1430p* *f* 1430q

Sister 2 Pole, I bet, and who can blame him? Who can blame him?

Piano *mf*

molto rit. . . . ♩.=50 ♩.=ca.98

1430r 1430s *smugly, not angrily* *f* 2 → 1449

Sister 2 Af - ter all, I knew Mis - ter Whi - ta - ker

molto rit. . . . ♩.=50 ♩.=ca.98

Piano *p* *f* *mf* *tr*

153

1450

Sister 2

first, _____ I knew him first, _____ please re - mem - ber _____ I knew him

Piano

8va

1453 **poco rall..**

Sister 2

first and I knew, I knew he'd leave her.

poco rall..

Piano

8va

1455 $\text{♩} = 76$

Sister 2

I knew he'd leave. I knew, I

Piano

$\text{♩} = 76$

8va

f

1457 **154** $\text{♩} = 94$

Sister 2

knew. _____

Stella-Rondo scoops up Shirley-T. and runs (or flounces) upstairs to her room.

154 $\text{♩} = 94$

(8)

ff 3 L.H.

Piano

Piano

Mama

1460

♩=78-82

155

Now

Piano

♩=78-82

155

8va

fff

8

1462

Sister 2 *f* *straight* *8s*
I have-n't got time.

Mama *straight* *8s*
look what you've gone and done, Sis - ter! You go a - pol - o - gize!—

Piano

1465

Sister 2 *triumphantly, gleefully* *swung* *8s* *156*
I'm bus-y. I'm pack-ing. I'm leav - ing.

Piano *swung* *8s* *156* *mf*
And. ad lib.

1468

Uncle Rondo *f*
Well, why are you stand - ing a - round? Stop wast-ing our time.

Piano

Sister continues to gather
things to take and load them into a wagon.

1470

Mama *f* (2+3) *3*

Un - grate - ful child. You ought to

Piano *mf* (2+3) *3* *3* *3* *3* *3* *3* *3*

1472

Mama *poco rall.* $\text{♩} = 66$

be a - shamed.

Papa-Daddy *spoken freely* *ff*

Hus - sy!

Piano *poco rall.* *straight* $\text{♩} = 66$ *swung* *mf*

Shirley-T at the foot of the stairs, or from
Stella-Rondo's window, blows a loud
raspberry and sticks out her tongue at Sister.

181

1474

Shirley-T

Papa-Daddy

Hus- sy!

poco rall.

mp

p

poco rall.

3

3

60

Having gathered her spoils, Sister
triumphantly heads toward the P.O.

1475a

157

mp

secco

1475b

1475c

1475d

1475e

1475f

1475g

mf

1475h

1475i

So that, that is the last time.

6

mp

1475j

1475k

1475l

3

1475m

1475n

That is the ve-ry last time that I laid eyes on my fam'-ly_____ and my fam' ly's laid eyes on

V.S.

1475o 1475p 1475q 1475r *rall.*

Sister 1

me.

Piano

rall.

158 $\text{♩} = \text{ca. } 74$

1475s 1475t 1475u 1475v 1475w → 1492

Sister 2

Sister 2 looks back at her home and realizes she is alone.
(Maybe the lights on the home go dark.)
Brief pause as Sister takes in her situation

$\text{♩} = \text{ca. } 74$

158 *molto legato*

Piano

p *pp* *mp*

Ped. ad lib.

1493 *mp reflectively*

Sister 2

So that is the last time, _____ that _____ is the last time, the ver-y

Piano

8va

1498 **rubato**

Sister 2

last time, the ver - y last time that I laid eyes on my fam' - ly.

Piano

1502 **poco rall.** $\text{♩} = \text{ca. } 72$

Sister 1

159 *mf* 3 So that's the last time...

Sister 2

mf 3 That's the ver - y last time...

Piano

poco rall. $\text{♩} = \text{ca. } 72$

159 *mp*

1505

Sister 1

3 That was the ver - y last time... That's the last time... That's the last

Sister 2

3 That is the ver - y last time... That's the last time.

Piano

1508 *poco accel.*

Sister 1
time. That was the last time.

Sister 2
That's the last time, the last time. The last time.

Piano *mp* *poco accel.*

1511 *f* $\text{♩} = \text{ca. } 76$

Sister 1
The ver-y last time my fami-

Sister 2
The ver-y last time My fam'-ly has laid eyes on me.

Piano *mf* $\text{♩} = \text{ca. } 76$

1514 *ff* **160**

Sister 1
- ly has laid eyes on me, the last time, the last time, the last time, the last

Sister 2
The last time, the last time, the last time,

Piano **160** *f*

poco rall.

Sister 1

1517 *time, the last time, the last time, the last time.*

1517a *the last time.*

→1518 *the last time.*

mp

Sister 2

don't rush

mp

Sister 2 exits, leaving Sister 1 alone

poco rall.

Piano

mp

p

Sister 1

1520 *ca.72*

Piano

ca.72

Epilogue - in the Post Office

poco accel.

Sister 1

1524 *mp* 161 *straight* 3 *The last time my fami-ly's laid eyes on me for one, two, three, four, one, two, three, four,*

poco accel.

Piano

molto legato 161 *pp sempre*

p

mp

Poco meno mosso
♩=80 ♩=74 poco rall.

Sister 1
1528
one, two, three, four, one, two, three, four, five. Five sol - id days and

Piano
mf f ff

Meno mosso, more relaxed
♩=70 swung ♩s

Sister 1
1531
mf
nights... Oh, — but I like it here, — I

Piano
mf

Sister 1
1533
like it here... Oh, — but I like it here at the P.

Piano

1535 $\text{♩} = 74$ *f* *mf*

Sister 1 O., at the P. O. I've got

Piano

1537 **163** $\text{♩} = 72$

Sister 1 ever - y thing here the way I like, ever - y thing here the way I like,

Piano **163** $\text{♩} = 72$ *mp* *f* *8va*

1539 straight ♩ s (accompaniment) *f* *mf*

Sister 1 ever - y - thing here the way I like. Got my pi - an - o lamp, my sew - ing ma - chine, my

Piano straight ♩ s (accompaniment) *f* *mp*

V.S.

1541

Sister 1

blue - bird vas - es,___ and cal - en - dar,___ my i - ron - ing board,___ and u - ke - le - le,___ and my pre -

Piano

1543

Sister 1

freely serves,___ ever - y one of my pre - serves,___ and the ra - di - o,___ the ra - di - o!___ And folks can

molto rubato molto rit. $\text{♩}=50$ *straight ♩s* **Più mosso** $\text{♩}=70$ *poco accel.* **164** *freely* *Poco più mosso* *swung ♩s* *mf*

Piano

molto rubato molto rit. $\text{♩}=50$ $\text{♩}=70$ **164** *poco accel.* *Poco più mosso*

1546

Sister 1

take which - ev - er side they want, they can take whose - ev - er___ side they want,

straight ♩s (accompaniment)

Piano

straight ♩s (accompaniment) *mp*

1548 *mp*

Sister 1

what - ev - er side__ they want. I__ know which is which.

Piano

p *mf*

1550 **Più mosso** ♩=82 **Meno mosso** ♩=76

Sister 1

I've got

Piano

Più mosso ♩=82 *swung ♩s (RH)* *straight ♩s* **Meno mosso** ♩=76

1552 *swung ♩s*

Sister 1

ever - y thing here just the way I like, ever - y - thing here just the way I like, —

Piano

swung ♩s *mf*

V.S.

1554 **rall.** $\text{♩} = 62$ **more broadly** $\text{♩} = \text{ca. } 72$ **ff** **165**

Sister 1
 ever - y - thing here just the way I like. Here I am and here I'll

rall. $\text{♩} = 62$ **more broadly** $\text{♩} = \text{ca. } 72$ **165** **f**

Piano

Ped. ad lib.

1556

Sister I

stay at the P. O., at the P.

Piano

8va

The musical score is for a piece titled "The Rose Tree". It features two vocal parts, "Sister I" and "Sister II", and a Piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system includes the vocal entries for Sister I and Sister II, both marked *fff* (fortississimo). The Piano part begins with a *poco rall.* (poco rallentando) marking and features a complex rhythmic pattern with triplets and sixteenth notes. The second system continues the vocal parts, with Sister I and II both marked *fff*. The Piano part continues with a *ff* (fortissimo) marking and features a complex rhythmic pattern with triplets and sixteenth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1:

- Sister I:** *fff* (fortississimo). Lyrics: "Here I am and here I'll".
- Sister II:** *fff* (fortississimo). Lyrics: "Here I am and here I'll".
- Piano:** *poco rall.* (poco rallentando). Features a complex rhythmic pattern with triplets and sixteenth notes.

System 2:

- Sister I:** *fff* (fortississimo). Lyrics: "Here I am and here I'll".
- Sister II:** *fff* (fortississimo). Lyrics: "Here I am and here I'll".
- Piano:** *ff* (fortissimo). Features a complex rhythmic pattern with triplets and sixteenth notes.

1560

Sister 1

stay
stay at the P. O., at the P.

Piano

1562

Sister 1

O.

poco rall. $\text{♩} = 66$ **166** $\text{♩} = \text{ca. } 80$ poco accel.

Piano

poco rall. $\text{♩} = 66$ **166** $\text{♩} = \text{ca. } 80$ poco accel.

(8)

f *ff*

Ed. ad lib.

1565

Piano

$\rightarrow 1567$ $\text{♩} = \text{ca. } 88$

These two measures could be cut (but they give Sister a few more moments to bask in the happiness of her surroundings before thinking of Stella-Rondo.)

1569 **poco rall.**

Piano

swung

$\text{♩} = 82$ 167 $\text{♩} = \text{ca. } 84$

→ 1575

1572

Piano

p

3

1576 *mf* $\text{♩} = 80$

Sister 1 And if Ste - la - Ron - do ev - er came on bend - ed knee_ and at -

Piano

8^{vb}

1578 *f* *mf*

Sister 1 tempt - ed to ex - plain to me_ all the in - ci - dents in her life with Mis - ter Whi - ta - ker_ I'd sim - ply

Piano

1581 *f*

Sister 1 put my fin - gers in my ears, put my fin - gers in my ears, I'd simpl - y

Piano

V.S.

Poco più mosso
♩=84 swung ♩s

Sister 1
1583
put my fin - gers in both my ears...

Piano
ff

Poco meno mosso
♩=80

Sister 1
1585 (2+2+3)
I just

Piano
8va
(2+2+3)
168
→1588
mf

Sister 1
1589
want the whole wide world to know I'm

Piano

Stella-Rondo, Mama, Papa-Daddy, Uncle Rondo:
At the rehearsal we will decide if we want to use the
sung upper line or the whispered lower line
(either off-stage or from the back of the stage)
or whether we want to drop these parts altogether.

1590

Sister 1

hap - py. — Hap - py. —

Piano

f

1592a

169 Lower line: pitchless, whispered

Stella-Rondo

chə - chə chə - kə - tə chə - chə chə - kə - tə chə - chə chə - kə - tə chə - chə

Sister 1

mf

Hap - py. —

Mama

Lower line: pitchless, whispered

chə - chə chə - kə - tə chə - chə chə - kə - tə chə - chə chə - kə - tə chə - chə

Uncle Rondo

Lower line: pitchless, whispered

chə - chə chə - kə - tə chə - chə chə - kə - tə chə - chə chə - kə - tə chə - chə

Papa-Daddy

Lower line: pitchless, whispered

chə - chə chə - kə - tə chə - chə chə - kə - tə chə - chə chə - kə - tə chə - chə

169

Piano

mp

1592b

Stella-Rondo

Mama

Uncle Rondo

Papa-Daddy

Piano

p

1592c

Stella-Rondo

Mama

Uncle Rondo

Papa-Daddy

Piano

Più mosso
♩ = 92

poco accel.

1592d

Stella-Rondo

chə

Sister 1

Mama

chə

Uncle Rondo

chə

Papa-Daddy

chə

Più mosso
♩ = 92

poco accel.

f

p

Piano

Meno mosso
freely

1592e

Sister 1

I'm hap - py.

Meno mosso

ff

fff

Piano

8va