

# Piano Lesson and

# If You Don't Mind My Saying So 7.

- MARIAN
- MRS. PAROO

(AMARYLLIS is playing the piano)

**Haltingly**

(She tries again)

**MRS. PAROO:** That you, Daughter?  
**MARIAN:** Yes, Mama. Keep on, AMARYLLIS.  
 I'll be there in a minute.

(She tries once more)

(MRS. PAROO corrects her)

(She tries a fourth time)

(MRS. PAROO corrects her again)

**MARIAN:** Hello, Mama.

(MARIAN corrects her)

(dialogue until...)

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

29 Now don't dawdle, Amariyllis.

**(MARIAN)**

*molto ritard*

30 31 32

Sol, Do, La, Re, Ti, Mi, a lit - tle slow - er, and

(Onstage piano)

**Tempo di studente**

33 34 35 36

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.

37

**(MARIAN)**

39 **(MRS. PAROO)**

38 39

Neith - er has an - y - one else in this town. There you go a - gain with that

40 41 42

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...

43 3 44

tak - in' it all too much to heart.

(Onstage piano)

45

**(MARIAN)**

3 3 46 47

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

48

3 49 50 5

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 -

51

**(MARIAN)**

52

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

**(MRS. PAROO)**

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 -

(Ww's)

(Onstage piano)

(Violins)

*p*

(Cellos)

(Bass)

56

57

58

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

59

60

(MARIAN)

(MRS. PAROO)

Ma - ma, if you

all them oth - er high fal - u - tin' Greeks.

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

*(Onstage piano)*

*(Violins)*

*(Cellos)*

*(Bass)*

64 65

What

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

3

66 67 68

stran - ger? Ma - ma! Do you

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

*(+Clarinets) - - - -*

69

(MARIAN)

70

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

(Strings)

(Orchestra Piano)

(+Bass)

(MARIAN)

71

72

73

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

(MRS. PAROO)

I know

(MRS. PAROO)

74

5

75

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

76

(MRS. PAROO)

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

(Piano solo)

(Violins)

(Cellos)

(Bass)

78

79

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

80

81

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

82

5

83

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

(Orchestra)

*f*