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Jerry Benbow

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A Sunny Morning

Alan Stringer

Jerry Benbow

Scene: An isolated part of a public park in Madrid.
A park bench. It is a sunny, autumn morning, warm and pleasant.

Gently
pp

The first system of the score features a voice line and piano accompaniment. The voice part consists of two staves with lyrics. The piano accompaniment is written for the right and left hands, with a tempo marking of 'Gently' and a dynamic marking of 'pp'. The key signature has one flat (B-flat) and the time signature is 4/4. The piano part includes a triplet in the right hand.

- 2 -

(Dona Laura and Petra, her maid enter. Dona Laura is seventy-ish, quite beautiful with white hair and fine, elegant hands. In one hand she carries a parasol, and she holds onto Petra's arm with the other.)

The second system continues the scene with a voice line and piano accompaniment. The lyrics describe the entrance of Dona Laura and Petra. The piano accompaniment continues with a similar style to the first system. The key signature remains one flat and the time signature is 4/4.

- 3 -

Laura:
(ossia)
Ah, we're here. Thank heav-ens!

The third system features a vocal entry for Laura. The lyrics are 'Ah, we're here. Thank heav-ens!'. The piano accompaniment continues. The key signature changes to two flats (B-flat and E-flat) and the time signature remains 4/4.

Handwritten musical score for system 4, measures 1-3. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 1 contains a treble staff with a whole note chord and a bass staff with a triplet of eighth notes. Measure 2 contains a treble staff with a whole note chord and a bass staff with a quarter note. Measure 3 contains a treble staff with a whole note chord and a bass staff with a quarter note.

Handwritten musical score for system 5, measures 4-6. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 4 contains a treble staff with a whole note chord and a bass staff with a quarter note. Measure 5 contains a treble staff with a whole note chord and a bass staff with a quarter note. Measure 6 contains a treble staff with a whole note chord and a bass staff with a triplet of eighth notes. The lyrics "I was a-fraid that some-one would have taken my spot." are written below the treble staff.

Handwritten musical score for system 6, measures 7-9. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 7 contains a treble staff with a whole note chord and a bass staff with a quarter note. Measure 8 contains a treble staff with a whole note chord and a bass staff with a quarter note. Measure 9 contains a treble staff with a whole note chord and a bass staff with a quarter note.

Ah! It's such a warm morn- ing. Petra: The

8

Laura: sun's hot! For you, who are on-ly twenty years old? (Laura sits on the bench.

9

To-day I'm more tired

than us- u- al. (She looks at Petra, who seems impatient.)

11

Go on, if you³ want, talk to your watch- man. He's not my Petra

12

watch- man. He's the park's. Jaura: He's more yours than the parks

13

Go and look for him,

14

but don't go too far a-way

Petra: He is wait-ing

15

for me o-ver there

Laura Ten min-utes just talk-ing;

cresc.

16

Petra: Laura: Petra:

then get right back here. Yes, ma'am. But lis-ten. What rit.

rit.

+8va

+8va

Laura: Petra: 3

is it? You've got the bread crumbs. That's true. I don't know where my

rit.

+8va

+8va

Laura: Petra: Laura: 3 7

mindis. It's on the watch-man. Here they are. Bye-bye. (Petra hands Laura a small paper bag and exits.)

rit.

+8va

1st
verse

2nd
verse

Tenderly

Here come lit-tle birds.

That one took his bread,

20 (she gets up and tosses crumbs.)

They know I'm right on time.

These for the brav-est,

fly-3ing up to a branch.

He's a phil-3o-so-pher.

21

these for the hun-gri-est,

These are for the

He's 3 a phil-3o-so-pher.

Oh, what a

(She sits again and watches the birds eat.) 22

Handwritten musical score for page 22, measures 1-3. The score is written on four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: "smal-lest. Well, my friend, I see you have to be crowd. Where do they all come from? Word's got a-". The music features a 3/4 time signature and includes several triplet markings (indicated by a '3' over a group of notes) in both the vocal and piano parts.

23

Handwritten musical score for page 23, measures 1-3. The score is written on four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: "first: big cheeks, big head. Here comes another, round. Word's got a-round. Ah ah!". The music features a 3/4 time signature and includes several triplet markings (indicated by a '3' over a group of notes) in both the vocal and piano parts.

24

Handwritten musical score for page 24, measures 1-3. The score is written on four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: "and yet another, now two at a time. Now three at a Some come across town. Oh, don't fight. There's enough for". The music features a 3/4 time signature and includes several triplet markings (indicated by a '3' over a group of notes) in both the vocal and piano parts.

time, and that lit-tle bird is com-ing ov-er
 all. And to - mor - row I will bring still

8va 8va

26

here. *pois. rit.* Come to me, my dear.
 more. *rit.* Ah, to - mor - row

8va

27
 Grotesquely, Allegro moderato

Don Gonzalo and Juanito enter, somewhat disheveled,
 Don Gonzalo is the same age as
 Laura. He shuffles as he walks, slowly on the arm of Juanito,
 his servant.) Don Gonzalo:

F Bums! worse than bums!

F

They should be saying mass! You can sit here. There's on-ly

Juanit o:

(Laura listens.)

one la-dy sit-ting there I don't

Don Gonzalo:

feel like sit-ting here, Jua-ni-to.

I want a bench for my- self. But there aren't any!

Juanito:

Don G: But that one is mine. But there are three priests sit-ting

Juanito:

Don G: there. Well, tell them to move some-where else.

(Juanito motions, asking them to leave.)

Juani-to:

Are they get-ting up, Ju-a-ni-to?

Get-ting up?

They're hav-ing a con-ver-sa-tion!

Don Gonzalo:

As

if glued to the bench!

When priests take over a place

Handwritten musical score for page 37. It consists of two systems of staves. The top system has a vocal line and a piano accompaniment line. The vocal line contains the lyrics: "No one can budge them. Come here, Jua-ni-to. Come". The piano accompaniment includes a triplet of eighth notes in the first measure and a long note in the final measure. The bottom system continues the piano accompaniment with various rhythmic patterns and rests.

Quarrelsome³⁸, Allegro

Laura:

(indignant)

Handwritten musical score for page 38. It features a vocal line and a piano accompaniment line. The vocal line includes the lyrics: "(The men start to exit.) here." and "Laura: (indignant)". The piano accompaniment is characterized by a 3/8 time signature and features several triplet patterns. The score is marked with a double bar line at the beginning and end of sections.

Handwritten musical score for page 39. It features a vocal line and a piano accompaniment line. The vocal line includes the lyrics: "Please, sir!", "Don G.: (turning)", "Are you talk-ing to me?", and "yes, sir,". The piano accompaniment includes a triplet of eighth notes and is marked with the instruction "simile". The score is marked with a double bar line at the beginning and end of sections.

Handwritten musical score for page 40. It features a vocal line and a piano accompaniment. The lyrics are: "talk-ing to you. you have scared my lit-tle What is it?" The music includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. There are three-measure rests in the vocal line at the beginning of the first and second measures. The piano accompaniment consists of eighth and quarter notes.

Handwritten musical score for page 41. It features a vocal line and a piano accompaniment. The lyrics are: "spar-rows a-way, who were eat-ing my bread-crumbs." The music includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. There are three-measure rests in the vocal line at the beginning of the first and third measures. The piano accompaniment consists of eighth and quarter notes.

Handwritten musical score for page 42. It features a vocal line and a piano accompaniment. The lyrics are: "What have I got to do with that? This is a pub-lic park." The music includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. There are three-measure rests in the vocal line at the beginning of the first and second measures. The piano accompaniment consists of eighth and quarter notes.

43

Then don't com-plain be- cause the priests are sit-ting on your bench

44

La-dy, I don't ev-en know you. Why am I ev-en

45

talk-ing to you? Come on, Jua-ni to.

(The men complete their exit.)

46

spoken:

The old devil! There's no fool

47

Slowing

like an old fool! I'm glad some-one

48

Dreamy

took the oth-er bench too.

49

Scare my birds a-way, will he?

50

yes, he was really an-gry. He's still look-ing.

51

I guess he can't sit on his hat, poor thing.

52

He is sweat-ing so much. Oh no! Here he comes a-gain.

The musical score for measure 52 consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a 4/4 time signature. The lyrics are "He is sweat-ing so much. Oh no! Here he comes a-gain." The piano accompaniment is written in a grand staff (treble and bass clefs) with a 4/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with various chords and rhythmic patterns.

53

He stirs up more dust than a stage-coach.

As before:
Allegro moderato
(The men return.)

The musical score for measure 53 includes a vocal line and piano accompaniment. The vocal line is in a treble clef with a 4/4 time signature. The lyrics are "He stirs up more dust than a stage-coach." The piano accompaniment is in a grand staff with a 4/4 time signature. A tempo and performance instruction "As before: Allegro moderato (The men return.)" is written above the piano part. The score shows a change in the piano accompaniment for the second half of the measure.

54

Have those priests left yet?

The musical score for measure 54 consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a 4/4 time signature. The lyrics are "Have those priests left yet?" The piano accompaniment is in a grand staff with a 4/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with various chords and rhythmic patterns.

Juanito: Don G.:

You're dream-ing. They're still at it.

Damn! Why does-nt the cit-y put out more ben-ches for such sun-ny

morn-ings? Well, there is noth-ing to be done

58

(He sits on the other end of her bench

and looks at her indignantly.)
but to sit with that old lady. Hel-

As before:
Allegro

59

Well! you're back.

60

I must re-mind you we have-n't been in-tro-duced.

61

Since you said "hel-lo," I simply answered you.

When some-
one

62

And what
says, "hel-lo," all you should say is "hel-lo back.

63

you should have done was ask my per- mission to sit on my

bench.

The benches here don't belong to any³ one.

66

Well, you said the priests were sit-ting on yours.

O. K., O. K. that's

67

nough!

The old bag!

I'm not leav-ing.

Very slowly

68

(He wipes his shoes with a handkerchief.)

Pathetic, not comic:

They don't need to wa-ter the

As before: 69
Allegro

grass so much.

Well, that's some-thing

70

shin-ing up your shoes with a hand-ker-chief.

what?

71

Do you blow your nose with a shoe-brush?

what? Lis-ten, la-dy,

72

I hap-pen to be near-by.

what right have you to ... Jua-ni-to,

73

hand me my book. I don't want to lis-ten to an-y

7

Very slowly

Charm-ing! Charm-ing!

(Juanito sneaks off.)

more of this fool-ish-ness!

P

75

(Juanito takes a small book from his pocket and hands it to Don Gonzalo. Then it tiptoes off. Don Gonzalo glances at Laura angrily, puts on a pair of old-fashioned spectacles, takes out a large magnifying glass, and begins to read.)

rit.

As before:
Allegro

76

I was ex-pect-ing you to pull out a

77

tel-es-cope next. You must have ver-y good eye-sight.

Now, lis-ten.

78

yes, it's no-tice-able.

A-bout four times bet-ter than yours.

79

There are lots of quails and rab-bits who could swear to it.

You must be a hunt-er.

Ev-ry Sun-day I go out and take my

Slightly 8/ slower

With warm humor

shot-gun, just to kill time, you know,

poco rit. strings pizz.

82 senza misura Parlando

Well, thank good-ness you just kill

lunga

time and nothing else.

Ve-ry well then.

Detailed description: This page contains a handwritten musical score. It features four staves. The top staff is a vocal line with lyrics "time and nothing else." The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines. The music is written in a simple, hand-drawn style. There are some corrections and markings on the staves.

Just let me read in peace. I won't bother you
an-y lonq-er

lunga

Detailed description: This page contains a handwritten musical score. It features four staves. The top staff is a vocal line with lyrics "Just let me read in peace. I won't bother you an-y lonq-er". The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines. The music is written in a simple, hand-drawn style. There are some corrections and markings on the staves.

Fine, if that's what you want.

mp

Detailed description: This page contains a handwritten musical score. It features four staves. The top staff is a vocal line with lyrics "Fine, if that's what you want." The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines. The music is written in a simple, hand-drawn style. There are some corrections and markings on the staves.

But first I am going to have a lit-tle pinch of

(He takes out a snuff-box.) Of course, is it real-ly good snuff?
snuff. Would you care to join me?

It makes me feel light-head-ed.
The best. you'll like it.

Do you sneeze?
The same as
It does me too. yes, ma'am, three times.

Detailed description: This page contains a musical score for page 89. It features four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "Do you sneeze? The same as It does me too. yes, ma'am, three times." The music includes various note values, rests, and dynamic markings like 'p' (piano).

I do. Oh what a co- in- ci- dence!
(Each takes a pinch of snuff.)

Detailed description: This page contains a musical score for page 90. It features four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has three flats and the time signature is 4/4. The lyrics are: "I do. Oh what a co- in- ci- dence! (Each takes a pinch of snuff.)" The music includes various note values, rests, and dynamic markings like 'p' (piano).

Achoo! Achoo!
Achoo! Achoo!

softer

Detailed description: This page contains a musical score for page 91. It features four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has three flats and the time signature is 4/4. The lyrics are: "Achoo! Achoo! Achoo! Achoo!" with a "softer" instruction. The music includes various note values, rests, and dynamic markings like 'p' (piano).

92

Achoo! Bless you.

Achoo! Bless you.

93

And thank you. Thank you. (Aside:) The snuff-box has

And thank you. Thank you.

94

brought us to-ge-ther

Now if you don't mind,

I'll read a-loud

Read how-ever you like.

It won't bo-ther me.

Lento

(Reading)

All, all in love is

Handwritten musical score for page 99. The score is written on three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The lyrics are: "sad, but for all its sadness, it's the best of". The bass line has notes marked "+8va".

99

Handwritten musical score for page 100. The score is written on three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The lyrics are: "all. Love's the best of all.". The bass line has notes marked "+8va". The right side of the page is heavily scribbled out.

100

Handwritten musical score for page 101. The score is written on three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The lyrics are: "Love's the best of all things. The daughters of". The bass line has notes marked "+8va".

ones I loved, of the ones I loved now kiss me as they

+8va

102

would a saint. Daughters of the ones I loved, oh so long a

+8va

103

go kiss me as they would a saint.

+8va

Piu mosso

So a-mus- ing! So do

Just a bit of hu-mor. I pre-fer sad tales.

+8va

I

Here's an-oth-er tale and a sad one.

+8va

Let me read it if I may. Ah, twenty years go

(She takes the book and appears to read.)

rit.

+8va

107

past, twenty years go past, and he re-

108

turns, he re- turns, he re-

109

turns. And when they see each other

then, he and she ex-claim, he and she ex-

+8va +8va +8va

claim, "Hea-ven, is it he? Oh, God, can this one be

+8va +8va p. +8va p. +8va

she, and they are a-gain to- geth- er.

+8va +8va p. p.

Parlando

113

(Aside:)

(She returns the book.)

You cer-tain-ly have eye-sight^{that} makes me jeal-ous.

114

For-tun-ate-ly I know these ver-ses by heart

I like good ver-ses

115

ve-ry, ve-ry much. And I used to write my-self when I was ve-ry much

Good po-et-ry?
young-er. A lit-tle bit of ev-ery-thing.

117

I was a friend of Es-pron-ce-da. I met zo-gir-lla in A-mer-i-

118

Faster

In A-mer-i-ca? Did Co-lum-bus take you ov-er in
ca.

" tempo

one of his ships?

(Amused:) I'm not that old! I also was a

120

friend of this poet Cam-poa-mor. We met in Va-len-cia.

121

Real-ly? In-deed I

I'm from Va-len-cia. Do you know Va-len-cia

Like a lullaby

1st verse: (Laura)

2nd verse:

Ma-ri-cel-a-

Laura - this measure during 2nd verse only

123

is that fa-mil-iar?

Ve-ry fa-mil-iar, though ma-nny years a-

1st verse: (begins here) 124

Near by Va-len-cia there was a farm there that it's still there

go. There was a beau-ty, and

125

would re-mem-ber me well. That was ma-ny, ma-ny years a-
 I re-mem-ber her well. I have tra-vel-ed over all the

The musical score for page 125 consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one sharp (F#). The first system contains the lyrics: "would re-mem-ber me well. That was ma-ny, ma-ny years a-". The second system contains: "I re-mem-ber her well. I have tra-vel-ed over all the". The piano accompaniment features chords and moving lines in the bass.

126

go. I re-mem-ber it was by the sea, near-ly
 world. Yet she was by far the most beau-ti-ful wo-man

The musical score for page 126 consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one sharp (F#). The first system contains the lyrics: "go. I re-mem-ber it was by the sea, near-ly". The second system contains: "world. Yet she was by far the most beau-ti-ful wo-man". The piano accompaniment features chords and moving lines in the bass.

127

hid-den by some or-ange groves.
 I have ev-er seen.

The musical score for page 127 consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one sharp (F#). The first system contains the lyrics: "hid-den by some or-ange groves.". The second system contains: "I have ev-er seen.". The piano accompaniment features chords and moving lines in the bass.

Handwritten musical score for two voices. The music is in G major (one sharp) and 7/8 time. The lyrics are:

Voice 1: Ah, let me see, what was the town's name? I don't re-mem-ber

Voice 2: Ah, let me see, what was the girl's name? I don't re-mem-ber.

The score includes vocal lines with notes and lyrics, and a piano accompaniment line with chords and bass notes.

Handwritten musical score for two voices, starting at measure 129. The music is in G major and 7/8 time. The lyrics are:

Voice 1: Ah, yes, I do now: Ma-ri-cel-
a.

Voice 2: Ah, yes, I do now: Lau-ra Llo-ren-
te.

The score includes two endings for the first voice: "1st ending" and "2nd ending". The piano accompaniment includes chords and a section marked "p.v." (piano voce).

Handwritten musical score for two voices, starting at measure 130. The music is in G major and 7/8 time. The lyrics are:

Voice 1: (They look at each other.) No-thing. Some-thing you said re-mind-ed me of my best

Voice 2: What?

The score includes a piano accompaniment line with chords and a section marked "simile". There are also some handwritten annotations like "3" and "4" above the notes.

131

friend. It cer-tain-ly is!

What a co-in-ci-dence!

132

The Sil-ver Girl. That's what ev-'ry-one

133

I can see her right now in the win-dow of he

called her.

room.

She was the i-deal, skin as soft as snow,

135

sweet dark eyes. The light seemed to ra-di-ate

The light seemed to ra-di-ate

136

from her face. Her bo-dy,

from her face. Her bo-dy,

slen- der, soft- ly curved.
 slen- der, soft- ly curved. she was a dream

138
 (Aside:) If you on- ly knew that dream was be

139
 side you, you'd know what dreams are

Varlando

140

worth. I really liked her a lot, but she had very bad luck in life.

lunga

senza misura

lunga

she had some ve-ry sad love af-fairs.

141

Ve-ry sad.

(They look at each other again.)

142 (Aside:)

You know a-bout it?

God works in ve-ry mys-

yes.

ter- i- ous ways. (Aside!) This is him.

144

Her young lov-er, if we're re-fer-ring to the same in-ci-dent.
 lunga
 senza misura
 spz
 lunga

145

The duel?
 Ex-act-ly. The young lov-er was a re-la-tive of
 lunga
 lunga

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics: "I see, a re-la-tive. Well, she told me the whole stor-y rit." The middle staff is a piano accompaniment with the word "mine." written above it and "lunga" written below it. The bottom staff is another piano accompaniment with "lunga" written below it. The tempo marking "rit." is placed at the end of the system.

Handwritten musical score for the second system, numbered "147". The tempo marking is "Lento Rubato". It consists of three staves. The top staff is a vocal line with lyrics: "in a let-ter. It was tru-ly ro-man-tic." The middle staff is a piano accompaniment with "lunga" written below it. The bottom staff is another piano accompaniment with "lunga" written below it. The tempo marking "rit." is placed at the end of the system.

Handwritten musical score for the third system, numbered "148". It consists of three staves. The top staff is a vocal line with lyrics: "They nev-er ev-en spoke." The middle staff is a piano accompaniment with "lunga" written below it. The bottom staff is another piano accompaniment with "lunga" written below it. The tempo marking "rit." is placed at the end of the system.

149

He passed her bal-con-y on horse-back.

150

He threw to her each day, as he passed near-

151

by one bou-quet of ro-ses.

12/8

she threw to him an- oth- er.

p. *p.*

153

But sui-tor for her love there was yet an- oth-

p. *p.* *p.* +8va

154

er. When chal-lenged to a duel he was brave and

p. +8va *allegro*

155

fought it. Soon on the beach at dawn

+8va +8va

freely

156

one was dead, and her love had to flee. Ah, she would never

(like a cadenza)

lunga lunga

157

Faster

see him a-gain. You know ev-'ry de-tail of the

158

I told you ev'ry-thing she wrote me. stor-y.

(Aside:) F This is

(Aside:) 159

(Aside:) He does-n't sus-pect who I am why should I Lau-ra!

160

tell him. Let him live in his dream. she does-n't sus-pect who.

am. How can she know? I will keep si- lent.

I will keep si- lent.

162 A tempo

And was it you who ad-

rit. A tempo

163

vised your re-la-tive to for-get all a- bout Lau- ra?

164

I? but he nev-er for-got her for a sin-gle se-cond

Then how do you ex-plain his run-ning a-way?

Allegro

166

The boy took

re-fuge in my house. He feared re-venge from the

168

vil-lage. He knew the man he had to kill

169

was res-pected. To Se-ville he quick-ly fled.

+8va

+8va

To Mad-rid he fin'-ly ven-tured. Ma-ny let-ters went to

171

Lau-ra. Some of them he wrote in po-et-ry,

172

but she nev-er ans-wered. Prob-ab-ly her fam-ly

in-ter-cep-ted them. He was so des-pirate and

174

lone-ly he joined our for-ces in Af-ri-ca, where he was

175

wound-ed in bat-tle and dy-ing called out for

(Aside:)

Parlando

what a sto-ry tell-er

Lau-ra.

(Aside:)

I could-n't have in-ven-ted a

177

And did you suf-fer

bra-ver death for my-self.

178

as if it had been your-self?

As if it had been my own

pizz.

sto-ry. On the oth-er hand, who knows whe-ther that un-grate-ful

simile

180

girl might have for- got-ten the whole ep-i-sode. Oh no, sir, oh

181

no! But that's the way some wo-men are. But not Lau-ra.

expressively

She waited day after day after day for let-ters.
Then one day

183

just a-bout sun-set she went to that beach, where he had risked his life.

184

There sit-ting down, she watched the ho-ri-zon. Her motion-less

body was carried a-way in the tide.

rit. A tempo (Aside:) she

186
Faster

lies more than I do. Poor Lau-ra!

Poor Gon-

187

(Aside:) I won't tell him that two years later I married

za-lo!

the own-er of a brew-er-y
(Aside: I won't tell her in three

189

months I ran off to Par-is with a dan-cer.

190

Is-n't it a-ma-zing what a co-in-ci-dence this is,

that an ep-i-sode from long a-go has brought us to-

192

geth-er, made us friends.

Es-pe-cially since we be-gan by

193

Be-cause you scared a-way my spar-rows.

quarre-ling.

I was

So I no-ticed. Will you be here to-
in a bad mood.

195

mor-row? That would be nice!
If it's sun-ny I'll bring bread crumbs.

196

The birds are good friends. They de-serve it. rit.

(she gets up.)

won-der where my maid is. I won-der what time it is.

Faster

198

(He gets up.)

It's near-ly noon. I

199

(She looks off stage.)

won-der where that no good Jua - ni - to is!

(She motions for Petra to return.)

There she is with her watch-man.

(Aside:)

No, I want tell

PP

201

It's so hard to say good-by.

(Aside:)

her.

I'm old (and

202

But here she comes.

(Aside:)

was - ted.

Let her re - mem - ber that

(Aside:)

No, I won't tell him who I am.

young. man. Jud-

204

(Aside:)

I'm old and fee-ble.

ni-to, where could he be? He's

205

(Aside:)

Let him re-mem-ber that young
 (He moves to the edge of the stage.)

prob-ably mee-ting some girl.

girl with black eyes at the win-dow.
 (He motions for Juanito to return.)
 The young de-vil!

Allegro (To Petra:) 207

(Petra returns She is holding a bunch of violets.)
 Let's go. I thought you were never coming.

Allegro

208

Jua-ni-to, where have you been so long?

Petra:

My love gave me these sweet vi-o-lets

Slowing Andante

210

Laura:

so that I could give them to you from him.

Laura:

211

Thank him. They're so nice. Please thank him. They are ve-ry

beau-ti-ful. I love them so.

(Several violets fall to the ground as she takes them.)

213

I have en-joyed it en-

Well, it's been a great plea-sure and ho-nor.

214

mense-ly

If it's sun-ny.

Un-til to-mor-row.

Will you go back to your bench?
 If it's sun-ny.
 No, ma'am.

216

This one's real-ly yours.
 And I'll bring bread crumbs

217

Un-til to-mor-row.
 for all the birds.
 Un-til to-mor-row.

(They begin to leave.)

219

(With great effort he leans to pick up the violets.)

Juanito:

acc.

sir, what are you doing?

acc.

220

(Don Gonzalo stops momentarily.)

Don Gonzalo:

Wait just a min-ute!

← (As she happens to turn,
Laura sees him
do this.)

222

223