

MA # 1

(Beth rushes off stage to meet the postman.)

12 (♩=50)

Ma.

mf
For as two girls are

espress.

(p)
(legato)

mp *p* *mp*

STAGE

Ma.

grow-ing, Are feel-ing and are know-ing, One can - not al - ways

(p)

13

Ma.

bear a daugh-ter's cares — For when the child grows old - er, And

f

mf

f *mp*

broaden somewhat

Ma. *mf* when the wind blows cold-er, A *f* wo-man sometimes knows that doors wont close

Suddenly faster (as before)(♩ = 76)

... a tempo *mf* A- gainst the cold, cold wea-ther

rit. Beth running in, pulling Mr. Splinters by the hand.

14

BETH: The package from Chicago, it's here!

It's Laurie's

fp *f* *fp*

* Ped

Beth.

dress that's come.

(conversational tone)

15 MR. SPLINTERS *mp*

Good-day Mis-sus Moss. Here's that

mp

* Ped

MA #2

rit...... **32** *a tempo*

BETH: Did you ever have a dress like this?

Ma. slen-der arms and could have worn it.

mp

Somewhat slower

(nostalgically)

rit...... **33** (♩ = 80)

mf (expressively)

Ma. Like this..... like this... This is like the

p *mf* *mf* *express.*

Ma. dress I ne-ver had. The pret-ty vel-vet bows.... Oh heaven knows how much I've

34

mp

Ma. missed. The years have gone so fast, and now my

mp

Ma *mf*
 own sweet child will wear the dress that yes-ter-day I might have

The first system shows a vocal line starting with a mezzo-forte (*mf*) dynamic. The lyrics are "own sweet child will wear the dress that yes-ter-day I might have". The piano accompaniment features a left-hand line with triplets and a right-hand line with a crescendo (*cresc.*) marking.

35 (hold back)... a tempo

Ma *f*
 worn; _____ It seems as if she just was born,

getting slower

The second system begins with a vocal line marked *f* (forte) and the lyric "worn; _____". The piano accompaniment features a left-hand line with triplets and a right-hand line with a "getting slower" marking. Dynamics include *f*, *p* (piano), and *mp* (mezzo-piano).

STOP

Ma *mp*
 Where all the years have gone I'll ne-ver know. _____

The third system shows a vocal line starting with a mezzo-piano (*mp*) dynamic. The lyrics are "Where all the years have gone I'll ne-ver know. _____". The piano accompaniment features a left-hand line with triplets and a right-hand line with a piano (*p*) dynamic.

MA #3

Ma **76** *p* All dreams were made for graduation day. *mf* What love and care we put in -

START

(Beth, having watched Laurie go, comes over to her Mother and takes her hand, as if to console her.)

Ma to each thought, each plan, — each mak-ing, All ended in a day.

mp *moving forward* *molto cresc.*

(Ma Moss looks down at Beth and seems to see her as if for the first time.)

Ma **77** (*d. 69*) *f* But ends don't end when we have thought them ended —

f *mf* *meno f* *Ped.* * *Ped.* * *Ped.* *

Ma

They seem to lend a brightness, a strange brightness to days, to graduation

Ma

78 *mf* *f*

days still out of sight. They seem to bless where we thought blessing ended, To pray, where we thought

Ma

prayers could not reach.

cresc. *ff* *f* *cant mf*