

ACT I Scene 1

SETTING: Ballroom of a luxury hotel in Tierra Nueva, a fictional Latin American country, in 1961.

AT RISE: Jorge and guests, in formal evening wear, sit at tables. Rita Núñez sits with Photographer. Guests sing IT'S HARD TO SIT STILL.

(Guest Couple #1 enters; he twirls her. They encourage Guest Couple #2 to dance. A waiter carries a telephone to the head table. Gentleman #2 holds the chair for Lady #2. She rises, but Jorge taps his glass with a knife for attention. The couples sit down.)

It's Hard to Sit Still

Moderato (♩ = c. 72)

Women Guests

Men Guests

mp

7 *f* ♩ = c. 72

Guests

It's hard to sit still here, un - mo - ving, un - til we're al - lowed to ad - mit what we

11

know. — Un - til Jor - ge tells us, our cus - tom com - pels us, to act like we don't know, al -

f

11

15 $\text{♩} = c. 72$

- though we fig-ured it out long a - go: **DIALOG**

DIALOG

JORGE

(charmingly)

Everyone, please! Ladies and gentlemen, your attention, please!

(Guests are quiet.)

JORGE (Continued)

Thank you very much—and thank you all for coming. My family and I are so pleased that all of you good friends are able to join us tonight. Looking around, though, I notice that there is one especially good friend who is not here. Elena isn't here. You may have heard of her.

It's Hard to Sit Still

16

Jorge *mf*

E - laine... E - laine... how can I tell you —

21

mf

26

Guests *mf*

No need un - less you would care to ex - plain.

— a - bout my — E - laine?

But E-

26

31

Guests

Your E - laine...

DIALOG

laine...

31

mp

JORGE

Elaine Parker. In Wisconsin, they call Elena Elaine.
(turning to his family at the head table)

Did we forget to invite her?

(Laughter. Someone from his table hands him the phone.)

JORGE (Continued)

Oh, thank you. I think I may know Elaine's number.
(Laughter.)

JORGE (Continued)

(dialing)

Now, everyone, you'll have to be very quiet. We don't want to ruin the surprise.
(Laughter. It stops when Jorge holds up his hand. He listens.)

JORGE

It's a busy signal!

(He puts down the phone. Rita signals that she'd like the phone.)

JORGE (Continued)

We'll have to try again later.

(to the orchestra)

Please continue. The music is wonderful.

(The orchestra plays the introduction to IT'S HARD TO SIT STILL.

Waiter takes telephone to Rita and she dials it.)

RITA NÚÑEZ

(into phone)

Women's Section please. . . . Hi, Carla. Rita Núñez here. I know; it's my last story. . . .

Thank you. No more fluff pieces for me! As soon as I file this one—the party's been delayed, by the way—it's off to the United States for me. . . . Well, after my vacation. . .

Five weeks. . . . Yes, Washington, D.C.! No more reporting in white gloves. I'm going to use my education and write about real news for a change! . . . The bride-to-be hasn't arrived yet. She doesn't even know about the party, supposedly. . . .

Busy signal, can you believe it? . . . Sure. I could report on this one in my sleep.

“Some of the city's finest, most notable residents turned out at the Vista Real Hotel for the surprise party thrown for Miss Elaine Parker of the United States by the family of her intended, Mister Jorge Molina y las Cuevas.”

(Intro to IT'S HARD TO SIT STILL plays over the next lines.)

RITA (Continued)

But the line was busy. After tonight, Carla, no more wedding stories for me, or first Communion of the rich and famous, or debutante balls Later.

(Guests sing and dance. Waiter takes the phone from Rita and takes it to Jorge's table.)

It's Hard to Sit Still

Guests

f

$\text{♩} = c. 72$

37

It's hard to sit still here, un -

37

It's

43

-mo-ving, un - til we're al - lowed to ad-mit what we know. Un - til Jor-ge tells us, our

43

hard to sit still here, un - mo-ving, un - til we're al - lowed to ad-mit what we know. Un -

47

cus-tom com-pels us, to act like we don't know, al - though we fig - ured it out long a -

47

- til Jor - ge tells us, our cus-tom com-pels us, to act like we don't know, al - though we fig-ured it

51 $\text{♩} = c. 72$ *mf* $\text{♩} = c. 72$

- go: That he rent-ed the ball-room to en-ter-tain all whom he'd

out long a - go:

56 *rit.* a little slower ($\text{♩} = c. 84$) *ff*

like to be here when E - le - na, her coun - ten-ance gleam - ing, at ev' - ry - one

61 *mp* *mf*

beam - ing says, "Can I be dream - ing?" and

It's Hard to Sit Still

♩. = c. 72

65 *f* (*ff*) *f*

e - ven can clev - er - ly feign a look of mild sur - prise! Sur - prise! A

69

look of mild sur - prise! We'll then toast the bride - groom and

A look of mild sur - prise! The bride - groom and

♩. = c. 72

72 *mp*

al - so the bride, Whom he'll

al - so the bride,

mp

77 $\text{♩} = c. 72$ f $\text{♩} = c. 72$ f

lead through a ser - ies of dan - ces. And then they'll in - vite us to dance _____

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting at measure 77. It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked as quarter note = c. 72. The dynamics are marked with a forte (f) dynamic. The lyrics are "lead through a ser - ies of dan - ces. And then they'll in - vite us to dance _____". The bottom staff is the piano accompaniment, also in treble and bass clefs, with a key signature of two sharps and a 2/4 time signature. It provides harmonic support for the vocal line.

77

Detailed description: This system shows the piano accompaniment for the first system, corresponding to measures 77-80. It consists of two staves (treble and bass clef) with a key signature of two sharps and a 2/4 time signature. The dynamics are marked with a forte (f) dynamic.

81 mf $\text{♩} = c. 72$ mf

_____ He'll lead through a ser - ies of dan - ces, and then they'll in - vite us to dance and the

Detailed description: This system contains the second two staves of music, starting at measure 81. The top staff is the vocal line, marked with a mezzo-forte (mf) dynamic. The lyrics are "_____ He'll lead through a ser - ies of dan - ces, and then they'll in - vite us to dance and the". The bottom staff is the piano accompaniment, also marked with a mezzo-forte (mf) dynamic.

81 mf

Detailed description: This system shows the piano accompaniment for the second system, corresponding to measures 81-84. It consists of two staves (treble and bass clef) with a key signature of two sharps and a 2/4 time signature. The dynamics are marked with a mezzo-forte (mf) dynamic.

85

night is in - fused with the mu - sic ro - mance is, In - fused with the tune of ro - mance, and we'll

Detailed description: This system contains the third two staves of music, starting at measure 85. The top staff is the vocal line. The lyrics are "night is in - fused with the mu - sic ro - mance is, In - fused with the tune of ro - mance, and we'll". The bottom staff is the piano accompaniment.

85

Detailed description: This system shows the piano accompaniment for the third system, corresponding to measures 85-88. It consists of two staves (treble and bass clef) with a key signature of two sharps and a 2/4 time signature.