

# Biographies

Dorothy Parker

Jerry Di Lorenzo

**Lively, not too fast** *mf*

Now this is the sto-ry of Lu-cy Brown, A glit-te-ring jewel in

vir-tue's crown. From ear-li-est youth she as-pired to please. She ne-ver fell down and

dir-tied her knees. She put all her pen-nies in sa-vings banks; She

*mf*

*with appropriate pedal*

ne - ver o - mit - ted her "please" and "thanks"; She swal - lowed her spi - nach with -

out a squawk; And pa - tient - ly lis - tened to Tea - cher's talk. She

thought - ful - ly stepped o - ver worms and ants And ear - nest - ly wa - tered the

pot - ted plants; She ne - ver dis - mem - bered ex - pen - sive toys; And ne - ver would play with the

Just a bit slower

lit - tle boys. And when to young wo-man-hood Lu-cy came Her

*f*

This system contains the first three measures of the piece. The vocal line begins with 'lit - tle boys.' followed by a double bar line and 'And when to young wo-man-hood'. The piano accompaniment features a treble clef with a 9/8 time signature, a key signature of three flats, and a dynamic marking of *f*. The bass clef part provides a steady accompaniment.

mode of be-ha-vior was just the same. She al-ways was safe in her home at dark; And

This system contains the next three measures. The vocal line continues with 'mode of be-ha-vior was just the same. She al-ways was safe in her home at dark; And'. The piano accompaniment continues with similar harmonic support.

ne - ver went ri-ding a - round the park; She would - n't put pow-der u -

This system contains the final three measures. The vocal line concludes with 'ne - ver went ri-ding a - round the park; She would - n't put pow-der u -'. The piano accompaniment features a key change to a key with three sharps in the final measure.

pon her nose; And pet-ti - coats shel-tered her spot - less hose; She knew how to mar-ket and

The first system of the musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are: "pon her nose; And pet-ti - coats shel-tered her spot - less hose; She knew how to mar-ket and". The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a complex rhythmic pattern with many eighth and sixteenth notes, and some chords.

mend and sweep; By quar-ter past ten, she was sound a - sleep;

*p*

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "mend and sweep; By quar-ter past ten, she was sound a - sleep;". The middle and bottom staves are the piano accompaniment. A dynamic marking of *p* (piano) is placed above the vocal staff and below the piano accompaniment. The piano part continues with a similar complex rhythmic pattern.

In pre - sence of el - ders she held her

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "In pre - sence of el - ders she held her". The middle and bottom staves are the piano accompaniment. The piano part continues with a similar complex rhythmic pattern.

## Slowing down just a bit

tongue The way that they did when the world was

## A bit more slowly

young. And people re-marked, with be-nign ac-cord, "You'll

## A little livelier

see that she ga-thers her just re-ward." Ob-serve, their pre-dic-tions were more than

fair. She mar-ried an af-flu-ent mil - li-o-naire. So gal-lant and hand-some and

**Take a little time** **Back to tempo**

wise and gay, And ra - ted in Brad-street at Dou-ble A. And she

lived with him hap-pi - ly all her life. And made him a per-fect-ly e - le-gant

*mf*

Take more time,  
if you want

A touch slower than Lucy  
Brown, and more relaxed

(spoken) *more quietly*

wife. Now Ma - ri - gold Jones, from her

*f* *more quietly*

ba - by - hood, Was bad as the mo - del Miss

Brown was good. She stuck out her tongue at her grie - ving nurse; She

fre-quent - ly ri - fled her Grand-ma's purse; She banged on the ta - ble and

broke the plates; She jeered at the pas - sing i - ne - bri - ates; And

tore all her dres - ses and ripped her socks; And

8vb

shat-tered the win-dows with fair - sized rocks;

*sfz* *sfz* *p*

*8va* *8vb* *8vb* *8va*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a melodic phrase in the first measure, followed by a rest in the second measure. The piano accompaniment features a complex texture with chords and moving lines in both hands. Dynamic markings include *sfz* (sforzando) and *p* (piano). Octave markings *8va* and *8vb* are present above and below the piano staves.

*mp*

The words on the fen - ces she'd

*8va* *8va* *8va*

*(8)*

Detailed description: This system contains the next two measures. The vocal line continues with a melodic line. The piano accompaniment consists of sustained chords. Dynamic markings include *mp* (mezzo-piano). Octave markings *8va* and *(8)* are present above and below the piano staves.

me - mo - rize; She bla-ckened her dear lit - tle

Detailed description: This system contains the final two measures. The vocal line concludes with a melodic phrase. The piano accompaniment features a more active texture with moving lines in both hands. The system ends with a double bar line.

bro - ther's eyes; And cut off her sis-ter's a bun - dant curls; And

*8<sup>vb</sup>*

**A little more quietly**

ne-ver would play with the lit - tle girls. And when she grew up—as is

*f*

hard - ly strange—Her man-ner of life un der - went no change But faith-ful-ly fol-lowed her

*gleeful!*

child - hood plan, And once there was talk of a mar - ried man!

*sfz*

**With a swing** *mf*

She saun-tered in pub-lic in dra - pe - ries Af -

*mf*

for-ding no se-cre - cy to her knees; She con-stant-ly ut-tered what was not true; She

**Big ritard!** *mp*

flir-ted and pet-ted or what have you; with grand passion And

*a lot!*

**Back to tempo**

ten-dered ad-vice by her kind Mam-ma, Her an-swer, I shud-der to

*mp*

(spoken)

*mp*

state, was "Blah!" And peo-ple re-marked, in se-pul-chral tones, "You'll

*mp*

Slow down just a bit,  
as they shake their heads

Up to speed  
again, happily

see what be-comes of Mar-i-gold Jones." Observe! their pre-dic-tions were more than

*f* *mf*

*f* *mf*

8vb...

*very easy and relaxed*

fair. She mar-ried an af-flu-ent mil-lionaire. So

gal-lant and hand-some and wise and gay, And ra-ted in Brad-street at

Take a little time , Back to tempo

Dou - ble A. And she lived with him hap - pi - ly all her life. And

With a tiny pause,  
for a wink

made him a per - fect - ly e - le - gant wife.

"knew how to market":

Knew how to go shopping

"millionaire":

Now our richest people are billionaires. In Parker's time, a million dollars made you very rich.

Bradstreet:

Dun & Bradstreet is a financial firm, famous in Parker's time for rating people and companies. Double A was a high rating.

"passing inebriates":

Drunken people passing by

"words on the fences":

Obscene graffiti, written back then on fences

"draperies affording no secrecy to her knees"

Skirts and dresses that showed her knees, very daring in the 1920s