

# Miriam

(For a performance-artist and pianist.)

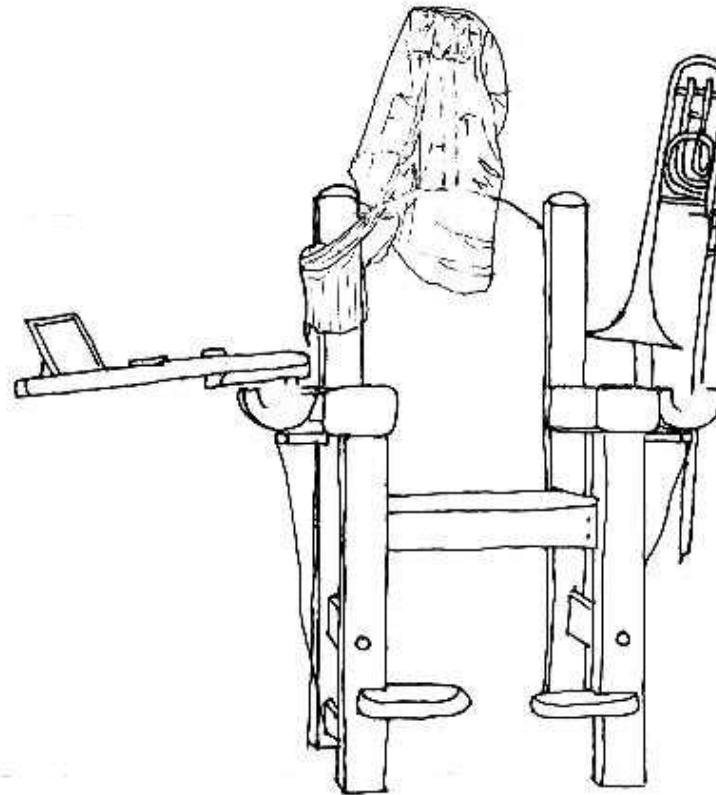
William Osborne

## Stage Directions

Miram is in an asylum. She is wearing a dirty, worn, white, sleeveless night gown extending past the knees. She is unkempt. She sits in a large, heavy austere wooden chair. Her lap and legs are covered with a white blanket.

Attached to the stage right side of the chair is a dowel holding a musical instrument. On each arm rest is a spring loaded clamp, triggerable to lock her wrists in place. Swiveled on the right arm is a small table, currently positioned in front of her, covered with small objects, and rotatable to the side of the chair. A thick dowel with a cross piece at the top rises about 40 centimeters from the center back of the chair. A heavy hemp rope is twined about the cross piece with one end looped over the stage left of the chair back. A white gauze veil is draped over the dowel and rope. Two rests extend from the lower front legs of the chair to support her feet. (See the drawing.)

She holds before her face a white plaster mask that leaves her mouth uncovered. It has a short, white handle on the stage left side, the eyes are cut to give the appearance of weeping. Light rises slowly on the mask, and then the chair as she begins to sing. All else is darkness.



(for Abbie)

# Miriam

## Part II: The Chair

(A chamber music theater work for soprano and piano with an optional instrumental part.)

William Osborne

She begins singing in darkness, the mask before her face. Light slowly rises on the mask, then the chair. All else is darkness.

*Quiet and slow* ( $\text{♩} = \text{ca. } 48$ )

sing-ing to her-self no ri - ver flow on deep wa - ter

**p**

*She sets down the mask.*

*and writes vigorously in the manuscript before here.*

*Veloce* ( $\text{♩} = \text{ca. } 72$ )

the flood at last sing-ing to the riv - er child of night let her go let her go

*subito ff* *sfz sfz sfz*

*takes a pencil,*

*Veloce*

*sfz sfz sfz*

*sfz sfz sfz*

*sfz sfz sfz*

*sfz sfz sfz*

*She picks up the manuscript, looks at it, then resumes writing.*

*Reo.*

*sfz sfz sfz*

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*Rhythmic, stress downbeats*

*tunrs back front, flits pages,  
(spoken)*

Noth-ing but emp - ty words - all use - less Just

*5*

*mf*

*5*

*mf*

*5*

*mf*

*5*

*mf*

*5*

*mf*

sets manuscript down,  
 looks at pencil still in hand,  
 writes in manuscript as before,

try to keep sing-ing just prat-tle a few more lines  
 a few more emp-ty lines-it just won't be stopped

Leo.  
 Leo.  
 Leo.  
 Leo.  
 Leo. 3+2

inspects manuscript,  
 rips out, wads, and tosses a page over her shoulder,  
 ditto

can-not be stopped

Leo.  
 Leo.  
 8vb---  
 Leo.  
 Leo.  
 Leo.  
 Leo.  
 Leo.  
 Leo.  
 Leo.  
 Leo. 3+2

sets it down,

picks up manuscript and looks at it,  
 (very hard accents, almost *sfz*)  
 8va--- (right hand only)

No text. No  
*mp*

8va-  
 8va---  
 8vb---  
 Leo.  
 Leo.  
 Leo.  
 Leo.  
 Leo.  
 5

24 *rips out another page,* *wads and tosses it,* *takes up mask,*

24 mu - sic no text, no scene, no theme, all dust. *8va-* Noth - ing I can write, not long un - til I be -

24 *mf* *mp* *mf* *5* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*puts it before her face and sings.* *Piu lento e quieto* *She suddenly sets the mask down,* *takes up pencil.* *Subito come sopra* *writes in manuscript,*

27 gin. sing-ing to her-self no ri-ve[r] flow on deep wa-ter *15* *16* *16* *12* *5* *f* Dead end! No-thing but em-ty words.

27 *8vb-* *Red.* *Red.* *Red.* *Red.* *Red.*

31 *stops, looks up,* *resumes,* *stops,* *puts pencil in sharp-ener, grasps handle,* *cranks,* *examines point,*

Not a whim-per of truth, no text, noth-ing.

31 (sudden silence) *8va-* both hands (sudden silence) *8va-* II

\* *Red.* (hold) II

*puts pencil back in sharpener;*

34 *Piu tranquillo*      *cranks,*      *pauses,*      *cranks,*      *examines point,*

Can't be long now un - til they ar - rive. They'll stand there si - lent - ly look - ing at me.

*8va* *mp*      *f (subito)*      *mp*      *8va*      *mp*

*p*      *8va*      *8va*      *8va*      *8va*

*Reo.*      *Reo.*      *Reo.*      *Reo.*      *Reo.*

*sets pencil down takes up mask,*      *A tempo*

37 *Slower*      *puts it before her face and sings.*      *breaks off and puts the mask down,*      *lifts her head,*      *Subito Tempo I*

No not long now,      not long un - til I be - gin. child of night flow-ing on let her go —

*mf*      *pp*      *p*      *mf*      *ff*

*8va*      *8va*      *5*      *8va*      *5*

*Reo.*      *Reo.*      *Reo.*      *Reo.*      *Reo.*

*mimics another face of madness.*      *Angrily*      *She inspects her face in the mirror;*

42 *8va*      *Rub - bish!*      *8va (both hands 8va)*

Moth-er los-ing it all.      *ff*

*mp*      *f*      *5*

*Reo.*      *Reo.*

45    *takes the powder brush, powders her nose,*

ironically clasps hands in prayer;

suddenly breaks off to powder her nose

clasps hands in prayer;

powders,

Save me, Oh Lord,

for the wa - ters

*8va-*

45    *pp f*

*p*

45    *pp f*

*p*

*8va-*

*pp f*

*f*

*Leo.* *Leo.* *Leo.*         *5*    *Leo.* *Leo.* *Leo.*         *5*    *Leo.* *Leo.* *Leo.* *Leo.*         *5*    *Leo.*

*claps hands in prayer.*

*puts down brush, takes pencil,*

*angrily*

*cranks,*

*stops, looks in mirror,*

*cranks while looking in mirror,*

48    *are come un - to my soul.*

All use-less! Noth-ing but emp-ty words.

*p*

*5*

*8va-*

*cranks,*

*stops, looks in mirror,*

*In search of a use-a-ble text,*

*a*

*8va-*

*8va-*

*8va-*

*8va-*

*pp*

*mf*

*f*

*p*

*f*

*Leo.*         *5*    *Leo.*         *5*    *Leo.*         *5*    *Leo.*

*Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.* *Leo.*

*stops, looks in mirror,*

*and finally cranks mindlessly while looking in the mirror thus considerably shortening the pencil.*

52    *tire - less and hope - less at - tempt*

*to voc - a - lise sing - a - ble words.*

*8va-*

*mp*

*f*

*8vb*

*Leo.*

*Leo.*

54

*She suddenly stops, looks at the pencil without removing it from the sharpener;*

*takes the manuscript and turns to the side as if to throw it away.*

8va

54

*molto crescendo*

*ff*

*mp*

Can't be longnow un - til they ar-ive.

54

*Reo. (hold)*

59

*She suddenly turns back front and sets the manuscript down,*

*takes eye liner, looks in mirror, and begins to paint a stylized eye brow over her left eye,*

*sets down the liner,*

*takes the mask,*

*looks at it and remains frozen,*

but nev-er mind.      Noth-ing to sing at all,      not a word to sing.      Gar-ro-lous prat-tling words,      but noth-ing at all

*mf*

*f*

59

*Reo.*

*Reo.*

*Reo.*

*Reo.*

*Reo.*

*Reo.*

*Slower*

*puts it before her face and sings,*

*breaks off, removes mask, pauses,*

*contemplates mask,*

*Lo stesso tempo*

*faltering...*

*resumes lining her eyes, sets down liner, takes mask down.*

63

to sing.      sing-ing to her-self      no ri-ve[r] flow on deep wa-ter

*mp*

A drought up-on the wa-ters...      gra-ven im-a-ge[s]...      mad...      i - dols...

*mp*

*pp*

*8vb*

*Reo. (hold)*

63

4

63

4

*She looks at herself in the mirror and runs her fingers through her hair.*

71

p 3

8vb

8vb

8vb (hold)

72

73

74

75

76

77

78

79

80

*takes manuscript, turns to the side to toss it away;*

77

mp

p

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

*She sets the manuscript down.*

*contemptuously*

The-a-ter!

No mu-sic no text.

No scene, no theme.

*She looks in the mirror and tries to put her hair in order;*

85

mf

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

*8va - (both hands 8va)*

*takes pencil,*

*rallentando*

*Come sopra*

*and writes vigorously in her manuscript.*

*She throws pencil down, looks up reflectively; takes a small dictionary,*

*leafs the pages,*

*and reads.*

*Cantabile; non troppo lento*

*spoken, dryly*

*Piu mosso*

*gon - do - lum*

*gon-do - lier*

*gon - do - let*

*gone*

*Hav - ing passed the mark, ab - sorbed.*

*gone - by*

103

gone - ei um gone \_\_\_\_\_ goose gone - ness  
gone-ness! a state of ex-haus-tion: faint-ness.  
gone-goose? a

103

103

103

*brings the dictionary back and reads,*

112

per - son in a hope-less pre - dic - a - ment;  
some - one doomed.

112

112

*returns the dictionary; takes pencil,*

116

Come sopra  
*and writes.*

116

116

*She throws the pencil down,*

15

15

12

12

*Bass.* *Ped.* *(2+3)*

*Bass.* *Ped.* *(2+3)*

*Subito più lento e quieto*

118 She takes the make-up pencil, looks in the mirror, and draws a stylized tear under her eye,

(accents quasi *sfz*)

118 As in wa - ters

*pp*

118 *ff*

122 face an - swer - eth un - to face

*p*

122 So the heart of man to man. Bah!

*mf*

Rub - bish!

126 examines face in mirror;

sets down mask and make-up

takes the pencil,

writes vigorously in her manuscript,

Emp-ty words.

Plas-ter mask.

Come sopra

rallentando

*f*

130 slows to a halt, sets down pencil,

130 takes the eye-liner and uses the mirror to draw a stylized eyebrow over her left eye,

130 sets the make-up down, takes pencil,

133 and writes.

133 sets the pencil down, puts the mask before her face, and sings,

133 sing-ing to her self no

137 sets the mask down, takes the powder brush, powders her face, sets down the puff, takes pencil, puts it in sharpener;

137 cranks vigorously leaving pencil in sharpener; takes liner;

140      *lines eyes,*      *takes mask,*      *puts it before her face and sings,*      *sets the mask down while still singing, grasps pencil sharpener*

140      *the flood at last sing-ing to the ri-ver rose of night*

140      *p*      *mp*      *f*      *(clusters)*      *sffz*

140      *She slowly lowers her arms,*

145      *Lively (♩ = ca. 60)*

149      *and sets the mask down.*

149      *She contemplates the strewn papers. Throughout the following section she orders the things on her desk top.*

156      *These te-di-ous brok-en words will ne-ver make the stage.*

159 *(Pedal each beamed group of notes.)*

*Accent the first note of each beamed group to stress the syncopation of the words.*

159 Not that they would like to hear me speak, but  
*mf* all these frenz - ied words, these emp - ty frenz - ied words,

162 would - n't their pat - ter help them to light - en up I mean light - en the lull that both - ers them when you're mute?

162 165 *8va-----* But this is not what I ought to sing.  
*mf*

165 It's clear that they would pre - fer that I fol - low the rules,  
that I war - blesome dead tune in - to the ground,  
*p*

168 *mf*

171 45 171 45  
not a thought of who I am,  
hard-ly a mo-ment to be my-self,  
just the twit-ter-ing of a hap-py wo-man.

174 32 174 32  
*mf*  
176 12 176 12  
*f*  
3 16 16 18  
*8va-*  
3 16 16 18  
*8vb*

178 18 178 18  
*mp*  
10 32 10 32  
So shall I pour out a ri-ver of words  
that will flood o-ver them with their charm?  
17 32

178 18 178 18  
*p*  
10 32 10 32  
36 32 36 32  
36 32 36 32  
36 32 36 32

181 17 32 I mean some-thing that ti - til-ates,  
181 17 32 not a thought with co-no-ta-tions,  
181 17 32 s<sup>fz</sup> p not a thought that has a bite,  
184 20 32 but a word to en-ter-tain.  
184 20 32 12 16 9 16 With increasing anger  
184 20 32 12 16 9 16  
186 16 Cer-tain-ly prat-tl-ing a-mus-es,  
186 16 32 10 32 e - ven when for - bid - den to speak, so  
186 9 16 10 32 13 32  
189 13 32 war-ble a-way on a row of cheer-y tones,  
189 13 32 17 32 16 32 noth-ing of-fen-sive to ears po-lite,

192 16/32 with a cas-can-do of hap-py notes,  
192 16/32 and your cor-dial-ly smil-ing face.  
192 16/32 allargando sfz  
195 38/32 19/32  
195 38/32 19/32  
197 19/32 18/32 But there are days when hard-ly a word ap-pears,  
197 19/32 18/32 bare-ly a tone, noth-ing at all, noth-ing to set me free,  
197 19/32 18/32 not e-ven a breath to help me to breathe,  
197 19/32 18/32  
200 18/32 16/32 just a stub-born hush.  
200 18/32 16/32 So sfz

202

what if I sing an-y thing that comes in - to my head, prat-tel-ing on just to keep up the rhy-mi-cal flow,

202

202

202

205

while they rum-mage a - bout in their cul-tured souls

pon-der-ing what it means. Then may - be they'll shat - ter the si - lence with gra - cious ap - plause,

205

205

208

prob-ab-ly think-ing your stut-ter-ing bab - ble was cle-ver.

*8va-----*

*ff subito violente*

*angrily*

They'll leave there i-mag-in-ing you are a-live,

*mf*

*mp*

211

to say noth-ing of your fas-ci-nat-ing bo-dy.

211

I-mag-i-ne that! All those i-mag-ined in-tel-lect-u-als,

215

softer, but still intensely angry

all those i-mag - ined ar - tists.

You know,

all those i - mag - ined mo - ments,

215

*sfz*    *sfz*    *sfz*

218

faltering

when a wo-man gnaws off... — gnaws off, — her... toungue. —

forcefully

*mf*

*Pause.*

223

*She rotates the table to the side.*

*and takes her instrument.*

May-be a mel-o-dram-a.

*mp*

*mp*

*Reo.*

*Reo.*

*She begins to tell a story interspersed with playing her instrument.*

*She plays her instrument.*

226

She was once a moth-er,  
but then came that day.

*mp*

*mf*

228

Fath - er gone a - way. Moth - er left to care for all. She was bur - ied in her song.

*mf*

228

*sff*

*mf*

*ff*

*ff*

*ff*

*(Notes without text are always the instrumental part.)*

230

*mf*

*She begins entering her story with increasing urgency.*

232

Then the neigh-bor came and knocked, knocked at the door,  
but she played on to the end.

*mf*

*f*

232

*mf*

*ff*

*ff*

*ff*

235

He says, you have left the wa-ter run-ning, run-ning through the floor.

mf 8va-----

235

235

235

8vb Ped. Ped. Ped.

237

f

237

f

(indeterminate clusters)

239

8va-----

239

239

But she couldn't stop, the mu-sic held her fast.

mf 8va-----

16

16

16

Ped. Ped. Ped.

241

*f*

241

*ff* (continue pedalling in a similar manner)

*8vb*

243

*f*

She kept on, sing - ing loud - er, with the neigh - bors there,

neigh - bors run - ning through the door, wa - ter run - ning through the floor.

*8va*

243

*mf*

245

*f*

245

*ff*

*8vb*

(indeterminate cluster)

*sfs*

She becomes fully immersed in the terrors of her story.

247 
  
 247 (stress syncopation) Is An-nacom-ing? Wherés An-na?  
*f*  
 247 *mf*  
 247 *8vb* *8vb*

249 Flash-ing lights pack-ing sing-ing her a-way. ANN-NA! Where is An-na? *f*  
*ff*  
 249 *8vb* *8vb* *8vb* *8vb*

252 *3* *16*  
 252 *8vb* *8vb* *8vb* *8vb*

Musical score for piano, page 23, featuring five staves of music. The score consists of two systems of measures.

**System 1 (Measures 255-256):**

- Measure 255: Bass staff (C-clef), 9/16 time, dynamic 8va-. Measures show eighth-note patterns.
- Measure 256: Treble staff (G-clef), 9/16 time, measures show eighth-note patterns.
- Measure 257: Treble staff (G-clef), 9/16 time, measures show eighth-note patterns.
- Measure 258: Bass staff (C-clef), 32nd-note patterns, dynamic 8vb-.
- Measure 259: Treble staff (G-clef), 32nd-note patterns, dynamic 8vb-.
- Measure 260: Bass staff (C-clef), 32nd-note patterns.

**System 2 (Measures 257-260):**

- Measure 257: Bass staff (C-clef), 9/16 time, dynamic 8va-.
- Measure 258: Treble staff (G-clef), 12/16 time, measures show eighth-note patterns.
- Measure 259: Treble staff (G-clef), 12/16 time, measures show eighth-note patterns.
- Measure 260: Bass staff (C-clef), 12/16 time, measures show eighth-note patterns.

262

*She breaks off playing and screams, first slightly through the instrument, then without it in front of her mouth.*

262

262

262

262

262

265

*She returns the instrument to its stand, turns back front then speaks.*

*fff*

*Subito quieto e lento ( $\text{♩} = \text{ca. } 60$ )*

*sff*

*mp*

*Ah, I've had bet-ter nights.*

*8va-----,  $\text{♩}$  (hold)*

*But when it's pos-si-ble to sing all your words, you need say noth-ing.*

*Oh one sen-tence might have a point, but si-lence is the best.*

*8va-----,*

265

265

270

270

270

270

274

274 But still, if the day comes you say a few words that seem like your own, will they be a bit... fake? 8va  
3 6 6 6 6 6 8vb

274

274 3 8vb

278

278 8va Can it be true that you have some words, good words, sing-a-ble words? played out to all of those looking at mp 8va 3 6 8va 3 6 p

278

278 3 8va

282

282 me, a wo-man and her voice in use-less ef - fort, mp molto crescendo sffz sffz p 8vb

282

282 6 3 8vb

She takes the mask in her hand and looks at it,

*8va* - - - - - 3  
a mask play-ing to masks. *mp*

sets the mask down,  
takes the pencil,  
looks for paper  
but finds none

*malto crescendo* *sffz sffz* *pp*

*8va* - - - - - 3  
*sffz sffz* *pp*

and writes obsessively and vigorously on the left palm of her hand,

*ff* *p*

*8vb* - - - - - *Reo. 3+2*

*8va* (both hands) *mf* *8va* - - - - - *8va*

One can-not be-lieve there are so man-y words.

*Reo.* *Reo.* *3* *Reo.* *8va* - - - - - *9* *9*

*Reo.* *9* *9* *Reo.* *9* *Reo.* *ff* *8vb* *mp* *Reo.* *9* *Reo.*

303      6      7      6

*left again,*

If I don't write, I can on-ly sit here and look at my bind-ings.

(8<sup>va</sup>)

303

303      3      3      9      9      9      9      9      9      9

304      9      9      9      9      9      9      9      9

305      9      9      9      9      9      9      9      9

306      9      9      9      9      9      9      9      9

8va

306

6      6      6

*right again,*

Yes, that's what I al-ways say, but then what is -nt al-ways said?

8<sup>va</sup> (both hands)

306

307      9      9      9      9      9      9      9      9

308      9      9      9      9      9      9      9      9

309      9      9      9      9      9      9      9      9

8va

309

6

I must keep my pen-cil

8va

310      9      9      9      9      9      9      9      9

311      9      9      9      9      9      9      9      9

312      9      9      9      9      9      9      9      9

f

8vb

312      6      6

*left again,*

dull or my skin is cut a-way to the flesh.  
(8va)

312      3      3

312      9      9

312      9      9

312      9      9

315      3      6

More words and more words, but not a thing to sing.

*The first clamp.* 8va - - - , *The second clamp.* 8va - - -

315      ff

315      sffz

315      p

315      sffz

315      p

323      *Tranquillo*

*accents quasi sfz* 8va - - -

*allargando-* - - -

Some-times — it's hor - ri - fy - ing — be-ing  
*mp*

*continue holding pedal*

329

so - lid. *8va* And yet it's dif - fi-cult to think of... of not be-ing here at all. *8va*

329

*8vb*

329

*8vb*

332

*8va*, So I'll stay in my chair. *8va* Ev - ry-one prob-a-bly feels a lit-tle clamped in.

332

*8vb*

332

*8vb*

337

But it should be ver-y re-lax-ing to be locked in my chair with all my things here. *8va* They

337

*8vb*

337

*8vb*

341

say I'm in my own place.

*morendo poco a poco*

*8va*

341

341

341

*8vb*

*8vb*

*8vb*

*Moderately* ( $\text{♩} = \text{ca.} 48$ )

347

The com-mon stor-y.

347

The birth.

*mp*

The ce - cer - e - an night in the clin - ic.

*molto rall. dim*

*8va*

*8va*

347

*8va*

347

*p*

*8vb*

*Rwd.*

353

ab-do-men cut, the birth cord cut, the first em-brace.

*molto rall. dim*

353

and the stil-ling breast.

*molto rall. dim*

353

The squeaks of the gum sole shoes when they wheel in some-one new,

*mp*

*p*

*8vb*

*Rwd.*

357

the clinks of the ap-par-a-tus.

*molto rall. dim*

*8va----*

The dou-ble steel doors, \_\_\_\_ the hys-ter - ec-to-my.

*mp*

*8va----*

Then they took her home.

*molto rall. dim*

*subito violente*

*sffz sffz sffz*

Come sopra

6

6

6

faltering...

6

The old - er child-ren had hard - ly de - part - ed when she rose, \_\_\_\_ start - ed the wa - ter...

*mf*

6

6

6

slipped...

slipped off her night - gown,

*mp*

3

3

3

faltering...

6

start-ed the wa - ter \_\_\_\_ for a long bath,

let the wa - ter flood the floor be - low, heard the door - bell ring - ing...

*p*

faltering...

3

3

3

hud-dled... hud-dled...

*pp*

3

3

*more angrily*

nak-ed... nak-ed on the floor.  
*mf*

*Quietly; suspended but apprehensive*

The night is get-ting late. And there is a strange dan-ger here.  
*mp*

Too much fan-ta-sy.

That's the ob-vi-ous dan-ger.

But what if she's not i - mag-ined?

387      6      6

I mean, not i - ma-gin-ing her-self to be.

*mf*  
8<sup>va</sup>-

3      3

And what if she were real?

387      3      3

393      5

Why then she should just close her eyes

and keep on sing-ing.—

393      3      3

*She vocalizes to preserve her voice.*

*The weekend is here and my voice is dead.*

398      6      6      6

*Piu mosso; gradually building*

*mf*  
It's so cold in this houseI shi-ver con-stant-ly.

6

la la li la li la li la—

The week-end is here, and my voice is dead!

398      6      6

*15<sup>ma</sup>*

—

398      3      3

*mf*  
(strong accents)

8<sup>va</sup>      *mf*

398      6

*8<sup>vb</sup>*

*She vocalizes to preserve her voice.*

402

ho ho ho ho ho ho ho ho \_\_\_\_\_. And this time I get a vis-it. du di li du di li du di li du di li du I'll ask them for some ther-mal un-der-wear

402

402

Like insane laughter.

405

ha if I can speak at all. 8<sup>va</sup>----- ha I'll try to keep my-self in

405

405

407

voice. we we we we we we we we \_\_\_\_\_. I'm rea-dy for them! pi pi pi pi pi pi pi pi \_\_\_\_\_ And if I can't sing, if I can't speak a word?

407

407

Becoming agitated to the point of madness.

She mimics singing.

With a tone of anger.

lu lu lu lu lu lu lu lu lu I'll start ap-ing things. pi pi pi pi pi pi Just like this. I won't sound like a...

*f*

*mf*

Ancora piu mosso, continue building intensity

(Mimics) like a mad wo-man. No, stay in your chair as si-lent as pos-si-ble.

*f*

*8va*

I can't say how happy I am. I tell them how hap-py.

*8va*

*f*

*5*

*She angrily mouths the words.*

419 tell them how I feel. I say I love you (I love you!) I force them to listen. (I love you.)

419 *8va* *8va* *8va* *8va* *sfz* *sfz* *sfz* *8vb* *8vb* *8vb* *8vb* *sfz* *sfz* *sfz* *8vb*

422 *Cold angry glare.* (I love you.) (I love you.) (I love you.) (I love you.)

422 *mp* *8va* *8va* *sfz* *sfz* *sfz* *8vb* *8vb* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

427 (I love you.) *Subito molto quieto* ( $\text{d} = \text{ca. 72}$ ) *In a quiet monotone.*

427 *(8va)* *sfz* *sfz* *sfz* *sfp* (only right hand *sfz*) *8vb*

Sudden-ly the door flew o-pen-and they all ran in and up she jumped and *mp* *p*

433

up scream-ing An-nie! And ask-ing and ask-ing AN-NIE! AN-NIE! while they all ran a-bout look-ing for the spig-ot, the po-lice in all their par-a-pha-na-li-a the su-per,

433

*8va*

436

*8va*

Mis-ter Cle-mons, all run-ning a-bout for the spi-got, Math-ew and Mar-y and old Lad-y Hes-tand all run-ning a-bout watch-ing her nak-ed poi - soned,

436

*8va*

439

pois-oned.

Long pause.

The left wrist lock raises and locks open,

then the right.

She takes her instru-  
ment and plays.

439

*rall. e dim.*

*pp*

*3*

*8vb*

*Cantabile; sempre legato; lo stesso tempo*

Musical score for piano, page 38, showing measures 447 to 460. The score consists of four staves (two treble, two bass) and includes dynamic markings, articulations, and performance instructions.

**Measure 447:** Dynamics: *p*. Articulation: *molto rall.* 3. Measure 448: Articulation: *molto rall.* 3. Measure 449: Articulation: *molto rall.* 3. Measure 450: Articulation: *mf*. Measure 451: Articulation: *8vb*. Measure 452: Articulation: *(8vb)* - 1. Measure 453: Articulation: *8vb* - - -.

**Measure 454:** Articulation: *rallentando*. Measure 455: Articulation: *subito violente*, *8va* - - -. Measure 456: Articulation: *sffz*, *sffz*, *sffz*. Measure 457: Articulation: *8va* - - -. Measure 458: Articulation: *8vb*. Measure 459: Articulation: *(8vb)* - - -.

**Measure 460:** Articulation: *molto allegando*. Measure 461: Articulation: *mp*. Measure 462: Articulation: *molto allegando*. Measure 463: Articulation: *mp*.

466

*subito violente* *mp* *rallentando*

*p*

*sffz sffz sffz mp* *rallentando*

*8vb* *8vb* *6* *6*

472

*subito violente* *p*

*8va* *subito violente* *pp*

*sffz sffz sffz p* *8va* *sffz sffz sffz 8va* *pp*

*8va* *6* *6*

*She returns the instrument to the rack.*

*Ephemeral* ( $\text{♪} = \text{ca. } 60$ )

(*8va*)

479

*rallentando*

485 *Molto lento, quieto e sospeso*

The night.  
The light house the swel-ling sea.  
The arched back. The con - cep-tion.  
No. On - ly night. —

*mp*

485  
485 *pp*

*8vb*      *8vb*      *8vb*

492 *Long pause.*  
She takes the mask. Light slowly fades to face alone, gaze forward.

The moon u-pon the sand. — On - ly sand. Sing —  
Sing an - gry cries.

*p*

492 *pp*      *pp*

499 *I'll find the words.*      *I'll find some-thing.*      Words.  
All dark except her face.  
She puts the mask before her face, but can only be silent. Long pause.  
She slowly removes the mask. Her gaze remains fixed forward.

*pp*

499

*The light dims.*

508      Morendo poco a poco

*pp*

*rallentando e diminuendo*

508

*8va* - - - - -

*8vb* - - - - -

*8vb*

*She puts the mask before her face.*

513      *subito violente*

*sffz*    *sffz*    *sffz*

*Slow fade to black.*

*rallantando e diminuendo*

*8va* - - - - -

*8vb* - - - - -

Klein Hohenrain, Spring 1988  
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