

No. 8

COLOR AND LIGHT (Part I)
(DOT, GEORGE)

George's studio. Upstage, hidden at first, he stands on a scaffold, behind a large canvas, which is a scrim. He is painting. Downstage, Dot (in a likeness of "La Poudreuse") is at her vanity, powdering her face.

(Last time) DOT: (As she powders rhythmically) George taught me all about concentration. "The art of being still," he said.

Moderato (♩ = 126, strict tempo)
(Safety)

I guess I did not learn it soon enough.

(Dips puff in powder)

George likes to be alone.
(Resumes powdering)

4

Sometimes he will work all night long painting.

We fought about that.

I need sleep.

7

I love to dream.

George doesn't need as much sleep as everyone else.

11

15 *(Dips puff, starts powdering neck)* And he never tells me his dreams. George has many secrets.

cresc.

19 *(Lights down on Dot, up on George. A number of brushes in his hand, he is covering a section of the canvas-- the face of the woman in the foreground-- with tiny specks of paint in the same rhythm as Dot's powdering)* GEORGE: *(Pauses, checks)* *(Dabs with another color, Order.)*

mf

22 *pauses, checks, dabs palette)* Design. *(Dabs with another brush)* Composition.

mp sempre staccato

25 Tone. Form. Symmetry.

28 Balance. *mf* *(Dabs with more intensity)*

(Sung) More red.

31 *mp* *mf* (Switches brushes)

G. And — a lit-tle more red.

34 *mp* (Switches quickly)

Blue blue blue blue Blue blue blue blue Ev - en ev - en ... Good ...

37 *p (sotto-voce)*

Bum-bum bum — bum-bum-bum Bum-bum bum —

40 (Paints silently for a moment) *mf* (Switches brushes again)

More red ...

43

(Switches again)

More blue ... More

46

(Takes a swig from a nearby bottle, always eyeing the canvas, puts bottle down)

beer . . . More

cresc.

f

50

(He dabs assiduously, delicately attacking the area he is painting)

(to 54) 54

light! Col-or and light. There's on-ly

f

56

G. *col-or and light. Yel-low and white.*

The musical score for measures 56-58 consists of three systems. The first system is the vocal line (G.) in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "col-or and light. Yel-low and white." The second system is the piano accompaniment, showing chords in the right hand and a bass line in the left hand. The third system is the string section, with two staves showing a rhythmic pattern of eighth notes.

59 *(Addressing the woman he is painting)*

Just blue and yel-low and white.

The musical score for measures 59-61 consists of three systems. The first system is the vocal line with lyrics "Just blue and yel-low and white." The second system is the piano accompaniment, showing chords in the right hand and a bass line in the left hand. The third system is the string section, with two staves showing a rhythmic pattern of eighth notes.

62 *mf* (*Daubs at the space in front of her*)

Look at the air, Miss-- See what I mean?

mf staccato

mp leggiero

mf legato

65 (*Dabs at her eye, pauses, checks it*)

No, look ov-er there, Miss-- That's done with

f

mf

f

68 *(Swirling a brush in the orange cup)*

G. *green ... Con - joined with or-ange ...*

mf

Segue

No. 8A

COLOR AND LIGHT (Part II)
(DOT, GEORGE)

*(Lights down on George, up on Dot,
now powdering her breasts and armpits)*

L'istesso tempo (♩ = 126)

72 DOT: Nothing seems to fit me right. *(Giggles)* The less I wear,

mf *sempre staccato*

76 the more comfortable I feel. *(Checking herself)* *(Puts puff down, gets rouge, starts applying it in small rhythmic circles)*

mp

(Sung) More rouge ...

dim. *mp*

80 George is very special. Maybe I'm just not special enough for him. (Puts rouge down, picks up eyebrow tweezers)

poco cresc.

If my

84 *Meno mosso, rubato* (Plucks at her eyebrow) *ten.* (Plucks) *ten.* (Plucks) *ten.*

p colla voce

legs were long - er. If my bust was small - er. If my hands were grace - ful. If my

87 (Checks herself) *ten.* (Plucks again) *ten. mf* (Plucks)

waist was thin - ner. If my hips were flat - ter. If my voice was warm. If I could

90 (Abruptly, her feet start to Can-Can under the table) **Doppio movimento** (♩ = 112) *Non rubato*

mf

con-cen-trate-- I'd be in the Fol - lies.

95
D. I'd be in a ca - ba - ret. Gen - tle - men in

100
tall silk hats And lin - en spats Would wait with flow - ers.

106
I could make them wait for ho - urs. Gid - dy young ar -

112

is - to - crats With fan - cy flats Who'd drink my

sim.
mf

(Looks at her nails, reaches for the buffer)

117

health, And I would be as hard as nails ...

mf

(Buffs nails rhythmically)

poco rall.
mp

123

And they'd on - ly want me more ... If I was a

mf

poco rall.

128 L'istesso tempo (♩ = ♩, non rubato)

D.

Fol-ly girl. Nah, I would-n't like it much. Mar-ried men and

132

stu - pid boys And too much smoke and all that noise And all that col - or and

Piu mosso (♩ = 126)

(Lights up on George, talking to the woman in the painting)

134

GEORGE: Aren't you proper today, Miss? Your parasol so properly cocked, your bustle so light ...

mp *sempre staccato*

137

perfectly upright. No doubt your chin rests at just the proper angle from your chest.

(Addressing the figure of the man next to her)

140 And you, Sir. Your hat so black. So black to you, perhaps. (Safety) So red to me.

144 DOT: (*Spraying herself rhythmically with perfume*) *mp* GEORGE: So composed for a Sunday. DOT: *mf*

None of the oth-ers worked at night ...

How do you work with-out the

147 (*Spray*) (*Spray*) (*Spray*) (*Spray*) *f*

right bright white light?

How do you fath-om George?

No. 8B

COLOR AND LIGHT (Part III)
(DOT, GEORGE)

Con moto (♩ = 138)

GEORGE: (*Muttering, trance-like, as he paints*)

151

Red red red red red red or-ange Red red or-ange Or-ange pick up blue pick up red pick up or-ange From the

153

blue-green blue-green blue-green cir-cle on the vi-o-let di-ag-on-al Di - ag - ag - ag - ag - o - nal-nal

155

(*Humming, massaging numb wrist*)

(*Sniffs, smelling Dot's perfume*)

Yel-low com-ma yel-low com-ma Num-num num_ num-num-num Num-num num..._

158

G.

Blue blue blue blue Blue still sit - ting Red that per - fume Blue all night Blue - green the win - dow shut dut dut dut

161

Dot Dot sit - ting Dot Dot wait - ing Dot Dot get - ting fat fat fat More yel - low Dot Dot wait - ing to go

164

Out out out but No no no George Fin - ish the hat fin - ish the hat Have to

166

fin - ish the hat first Hat hat hat hat Hot hot hot it's hot in here... —

168

G. *(Whistle)* *mf* *(Sung) Sun - day!*

171

f

ff detaché

174

Col-or and light!

dim. *f*

* *Optional in Bars 168 and 169: this voice may be either whistled or played in the orchestra.*

177 DOT: He could look forever.

(DOT): As if he sees you and he doesn't all at once.

(GEORGE): There's on - ly col - or and light.

180 (GEORGE): (DOT): What is he thinking when he looks like that?

What does he see?

Pur - ple and white ...

And red and pur - ple and white.

183 (DOT): Sometimes, not even blinking. *(To the young girls in the painting)*

(GEORGE): Look at this glade, girls, Your cool blue

piano

rit.

186

spot. No, stay in the shade, girls.

piano

189

DOT: Some think cold and black.

(GEORGE): It's get - ting hot... It's get - ting

192

Molto meno mosso, poco rubato (♩ = 112)

DOT:

or - ange... But it's warm in - side his eyes...

mf *mp*

195

GEORGE: (*Dabbing more intensely*) DOT:

(George steps around the canvas to get paint or clean a brush. He glances at Dot. Their eyes meet for a second, then Dot turns back to her mirror)

Hot-ter... And it's soft in - side his eyes... And he

f *mp* *ten.* *mf* *colla voce*

198 Non rubato GEORGE: Look at her looking. Forever with that mirror. (to 200a)

D. burns you with his eyes ... And you're stud - ied like the light.

mf *p* *mp* *p*

200a What does she see? 201a The round face, the tiny pout, the soft mouth, the creamy skin ...

Rubato dolce, stringendo (♩ = 116)

mp cantabile

205 DOT: GEORGE: The pink lips, the red cheeks ...

204a 205a

And you look in - side the eyes. (lower notes optional) And you

206 The wide eyes. Studying the round face, the tiny pout.

catch him here and there. But he's nev - er real - ly there.

cresc. poco a poco (to m. 216)

209

(DOT):

So you want him ev - en more. *f*
And you

(GEORGE): Seeing all of the parts and none of the whole.

mf

But the way she cat - ches light ...

(cresc.)

Accompanying piano part for measures 209-211, featuring a grand staff with treble and bass clefs, and a separate bass line.

212

cresc.

drown in - side his eyes ...

cresc.

And the col - or of her hair ...

Accompanying piano part for measures 212-214, featuring a grand staff with treble and bass clefs, and a separate bass line.

Continuation of the piano accompaniment for measures 212-214, showing the grand staff and bass line.

215 *Poco rubato*

D. *ff*
I could look at him for - ev - er...

G. *ff*
I could look at her for - ev - er...

218

(A pause)

GEORGE: (*Matter-of-fact*)
It's going well...

DOT: Should I wear a
red dress or blue?

GEORGE: Red.

DOT: Aren't you going
to clean up?

GEORGE: Why?

DOT: The Follies,
George!

GEORGE: I have to finish
the hat.

(He returns to his work. Dot
slams down her brush and
stares at the back of the can-
vas. She exits)

No. 8C

COLOR AND LIGHT (Part IV)
(GEORGE)

(Lights fade Downstage)

Moderato (♩ = 116)

222

GEORGE: (*As he paints*) Damn.

The Follies.

mp sempre staccato

226

Will she yell or stay silent?

Go without me or sulk in the corner?

230

Will she be in the bed when the hat and the grass and the parasol have finally found their way?

mf

(Sung) Too

234

Do I care?...

Yes ...

green ...

Too blue...

Musical score for measures 234-236. The vocal line (treble clef) contains the lyrics: "green ...", "Do I care?...", "Too blue...", and "Yes ...". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) with hairpins. The key signature has two flats (B-flat and E-flat).

237

What should I do?

Too soft...

Musical score for measures 237-239. The vocal line (treble clef) contains the lyrics: "What should I do?", "Too soft...", and "What should I do?". The piano accompaniment (grand staff) continues with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) with hairpins. The key signature has two flats (B-flat and E-flat).

240

(Thinks for a moment)

Well ...

, Red.

(Continues painting)

Musical score for measures 240-242. The vocal line (treble clef) contains the lyrics: "(Thinks for a moment)", "Well ...", ", Red.", and "(Continues painting)". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *mp sostenuto* (mezzo-piano sostenuto) with hairpins. The key signature has two flats (B-flat and E-flat).

244

Musical score for measures 244-245. The score is in G minor (three flats) and 4/4 time. It features a vocal line with rests, a piano accompaniment with chords and eighth notes, and a double bass line with chords and eighth notes. The piano part has a steady eighth-note accompaniment. The double bass part has a similar accompaniment. The vocal line has rests in measures 244 and 245.

246

Musical score for measures 246-248. The score is in G minor (three flats) and 4/4 time. It features a vocal line with rests, a piano accompaniment with chords and eighth notes, and a double bass line with chords and eighth notes. The piano part has a steady eighth-note accompaniment. The double bass part has a similar accompaniment. The vocal line has rests in measures 246, 247, and 248. Dynamics markings include *cresc.*, *poco*, and *a poco*.

249

(He is consumed by light)

Musical score for measures 249-250. The score is in G minor (three flats) and 4/4 time. It features a vocal line with rests, a piano accompaniment with chords and eighth notes, and a double bass line with chords and eighth notes. The piano part has a steady eighth-note accompaniment. The double bass part has a similar accompaniment. The vocal line has rests in measures 249 and 250. Dynamics markings include *ff* and *sfz*.