

The Bald Soprano

Music Cues

Nina C. Young – zya128@gmail.com

Track	Title	Duration	Script Page Number	Notes	Completed?
01	Seating music	~15:00	8	Repeated music, post-coital, can be faded out when needed	No
02	Opening Music & Clock Strokes	~01:00	8	Short intro music, ending 30 seconds of clock strokes	Yes
03	Clock Strokes	00:30	11, after Mr. Smith: “Naturally”	Clock strikes 7 times, silence, clock strikes 3 times	Yes
04	Clock Strokes	00:16	12, after Mrs. Smith: “Poor Bobby”	Clock strikes 5 times	Yes
05	Love music & Clock Strokes	00:46	14, right after Mrs. Smith “It’s nothing to me!”	Cheesy love music followed by clock strike	Yes
06	Clocks, Mime Music, Detective Music	03:07	18-19, start after Mrs. Martin: “How curious it is! It is indeed possible, dear sir.”	Begins with varying clock strikes, fades into mysterious music to which Mr. and Mrs. Smith to do their mime. At 1min20 the loud clock strikes (3 times total). Mary begins speaking after the 3 rd clock stroke. I have a specific idea of how Mary can time the phrasing, if you are interested. The music ends on a vibraphone chord, after which Mary finishes, “My real name is Sherlock Holmes”	Yes
07	Doorbell 01	00:06	22, [The doorbell rings]	Doorbell	Yes
08	Doorbell 02	00:06	22, [Doorbell rings again.]	Doorbell	Yes
09	Doorbell 03	00:05	22, [Doorbell rings again.]	Doorbell	Yes
10	Doorbell 04	00:06	23, [The doorbell rings again.]	Doorbell	Yes
11	“The Headcold”	~02:00	32-34, Fire Chief’s story – begin right away – fades in naturally	Background music fades in during the story. Can be faded out if they actors reach the end before the music fades out.	No
12	The Fire	02:53	36, before Mr.Martin: “You know, even thought I’m...”	The Fire – music (tango). Sung by Mary and Mrs. Martin (Mezzo)	Yes
13	Musical Orgasm into Intro Music	~10:00	39-beginning, after Mr. Smith “to hello with polishing!”	Begins with clocks that become more agitated, then percussive rhythmic section (I will give cues for the actors to know where they are on a separate sheet). They all chant in unison for the orgasm. This leads into brief post-coital music which merges into the beginning of the play (same music as Track 02 except longer). The music will continue to play a background role, fade out when the soldier enter.	No