

## Index

Mary Ward – libretto .....	4	
Mary Ward – score .....	12	
1 The Remedy .....	13	4½'
2 The Proposal .....	20	3½'
3 The Sigh .....	24	≥ 2½'
4 The Gloria .....	27	4½'
5 The Verity .....	38	4½'
6 Mary Was Here .....	50	4½'
7 Imity (Working Canon) .....	63	4½'
8 Women in Time .....	73	4¾'
9 The Bull .....	80	> 3½'
10 The Calling .....	85	4½'
11 The Just Soul .....	100	5'
12 The Solitude .....	111	3½'
		Σ > 51½'

### Addendum

The Bull: DAW Canon Entrances .....	123
Mary Ward in 12 Song Postcards .....	124

## 1 The Remedy

The problems of the world are on display (shown by dance, video collage...). They seem to revolve around themselves.

Hard times between hard places!  
Hard of hate: war! Obey the order!  
Hard of greed: poverty! Give it your all!  
Hard of fear: stupor! Harder than rock!

Mary appears.

*If anyone gives you trouble, meet him with friendly words, for so you will soften both yourself and him.<sup>1</sup>*

## 2 The Proposal

Mary gets an earnest proposal. The proposer appears like the shadow of a remembrance (shadow play). Mary explores her feelings. In the end, the proposal echoes in herself. No answer is given for us to hear.

Mary, marry me!  
I'd be good for thee.  
You'd be good for me.  
We'd be good for three.  
Let's be family.

## 3 The Sigh

In a kind of blue moment, Mary finds herself in a stage of temporary resolve in her search for what to do with her life.

*I will do these things in love and freedom or leave them alone.*

## 4 The Gloria

Yet another moment dissipates all doubts of anything. It's her famous glory vision. Sitting on a chair in her room, Mary is combing her hair when the mirror appears to speak to her through the reflection. In this one glory instant, she can hear all the melodies of her

## 1 Das Heilmittel

Die Probleme der Welt stehen zur Schau (via Tanz, Video-Collage...). Sie scheinen um sich selbst zu kreisen.

Harte Zeiten unter harten Orten!  
Hart vom Hass: Krieg! Gehorcht der Weisung!  
Hart von Gier: Armut! Gib alles!  
Hart von Furcht: Dumpfheit! Härter als Stein!

Mary tritt auf.

*Wenn euch jemand Probleme bereitet, begegnet ihm mit freundlichen Worten. Dadurch werdet ihr euch selbst und ihm erweichen.<sup>2</sup>*

## 2 Der Antrag

Mary bekommt einen earnest Heiratsantrag. Der Freier tritt auf wie der Schatten einer Erinnerung (Schattenspiel). Mary erforscht ihre Gefühle. Schließlich hält der Antrag zwar in ihr selbst wider, unsere Ohren erfahren aber keine Antwort.

Mary, heirate mich!  
Ich wär' gut für dich.  
Du wärst gut für mich.  
Wir wären gut für drei.  
Lass uns eine Familie sein.

## 3 Der Seufzer

In einem blues-artig gestimmten Moment findet sich Mary in einem Zustand vorübergehender Klarheit wieder was die Suche nach ihrem Lebensziel betrifft.

*Ich werde diese Dinge in Liebe und Freiheit tun oder sie gänzlich sein lassen.*

## 4 Das Gloria

Ein weiterer Moment zerstreut alle irgendwie gearteten Zweifel. Sie hat ihre berühmte Gloria-Vision. Auf einem Stuhl in ihrem Zimmer sitzend kämmt Mary ihr Haar, als der Spiegel durch die Reflexion zu ihr zu sprechen scheint. In diesem einen

<sup>1</sup> Citations from Mary Ward sayings are written in italics.

<sup>2</sup> Zitate von Mary Ward Sprüchen sind kursiv notiert.

# The Remedy

lyrics: Mary Ward & Josef Irgmaier, music: Josef Irgmaier

Scene: The problems of the world are on display (shown by dance, video collage...). They seem to revolve around themselves.

A little metal-like ♩ - 97

n.c.

*f* *p* *f*

*pp* *f*

4 Dm BbmΔ7 Dm

7 Bb7/D Dm D/F#

10 SA TB A shout f Hard times

alternative: TB tacet

13 SA TB Hard times

# The Proposal

lyrics & music: Josef Irgrmaier

Scene: Mary gets an earnest proposal. The proposer appears like the shadow of a remembrance (shadow play).

♩ - 92 molto rit. a tempo

C *mp* Ma - ry, mar - ry me.

D F#m/C# G#7/B D/A GΔ7 Bm/F# C#7/E D F#m/C#

*mp* *p*

C I'd be good for thee. You'd be good for me. We'd be good.

G#7/B D/A GΔ7 Bm/F# C#7/E G/D

A

7

S A *mf* Ma - ry, mar - ry me. I'd be good for thee. You'd be good for me.

T B

alternative:  
T = A2, B tacet

D F#m/C# G#7/B D/A GΔ7 Bm/F#

32

C

*f* Glo - ry!

S

A

Glo - ry!

T

B

Musical score for measures 32-34. The vocal parts (C, S, A, T, B) are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are "Glo - ry!". The piano part includes dynamic markings *f* and *mf*, and chord symbols B/F# and D/F#.

*mf*

B/F#

D/F#

Piano accompaniment for measures 32-34. The piano part includes dynamic markings *mf*, *f*, and *mf*, and chord symbols B/F# and D/F#.

35

C

Glo - ry!

S

A

Glo - ry!

T

B

Musical score for measures 35-37. The vocal parts (C, S, A, T, B) are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are "Glo - ry!". The piano part includes dynamic markings *f* and *mf*, and chord symbols D.

F#

B/F#

Piano accompaniment for measures 35-37. The piano part includes dynamic markings *f*, *mf*, and *f*, and chord symbols F# and B/F#.

38

C

Glo - ry!

S

A

Glo - ry!

T

B

Musical score for measures 38-40. The vocal parts (C, S, A, T, B) are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are "Glo - ry!". The piano part includes dynamic markings *f* and *mf*, and chord symbols D/F# and F#.

D/F#

F#

7

Piano accompaniment for measures 38-40. The piano part includes dynamic markings *f*, *mf*, and *f*, and chord symbols D/F#, F#, and 7.