

4.48 Psychosis

**a chamber opera in one act
after Sarah Kane**

2016

**Philip Venables
Text: Sarah Kane**

Written and produced during the Royal Opera House and Guildhall School of Music & Drama Doctoral Composer-in-Residence Scheme 2013–2016, with generous support from the RVW Trust.

The complete text is available in Sarah Kane *4.48 Psychosis* (Methuen Drama, 2000), and should be acquired as a companion to this score.

First production

24th – 28th May 2016

Lyric Theatre Hammersmith, London

co-production between The Royal Opera and the Guildhall School of Music & Drama

Cast, named as in score

Gweneth Ann Rand (soprano)

Jennifer (Jen) Davis* (soprano)

Susanna (Suzy) Hurrell (soprano)

Clare Presland (mezzo soprano)

Emily Edmonds* (mezzo soprano)

Lucy Schauerer (mezzo soprano)

Chroma Ensemble

Genevieve Wilkins & Sarah Hatch – percussion

Bridget Carey – viola

Orchestra Manager for Chroma: Claire Shovelton

Music Director:/Conductor: Richard Baker

Director: Ted Huffman

Stage Design & Costumes: Hannah Clark

Lighting Designer: D.M. Wood

Video Designer: Pierre Martin

Movement Director: Sarah Fahie

Sound Design: Sound Intermedia (David Sheppard and Simon Hendry)

Asst. Director: Richard Gerard Jones*

Video Assistant: Gillian Tan

Repetiteur: John-Paul Gandy

Music Assistants: Finnegan Downie Dear, Peter Foggitt

Stage Manager: Olivia Dermot Walsh

Deputy Stage Manager: Rachael Miller

Senior Producer for The Royal Opera: Sarah Crabtree

Producer for The Royal Opera: Rachel Lerman

*Royal Opera Jette Parker Young Artist

Thanks to:

Simon Kane

Ted Huffman and Richard Baker, the cast, the creative team, the crew.

John Fulljames, Kasper Holten, Sarah Crabtree, Rachel Lerman – Royal Opera

Sean Holmes, Tracey Woolley, Jet Sharp, Nick Manning – Lyric Theatre

Julian Philips, Armin Zanner, James Weeks, Jo Hensel, Christian Burgess, Cormac Newark, Richard Baker, Dominic Wheeler, Andy Taylor – Guildhall School of Music & Drama

and:

Joanne McInnes, Mel Kenyon, Cathy Nelson, Mark Ravenhill, Alistair Duncan, Ben Marnitz, Cristina Delgado-Garcia, Gareth Llŷr Evans, Meritxell Canela, Matthias Engler, Dr. Rick Adams, Neil Bartlett, Katie Mitchell, Claire Shovelton, Chris & Geoff Venables.

Duration

c.90 mins with no interval

Cast

All the roles are ensemble roles, but Gwen has more solo material than the others and represents the Patient for the most part.

GWEN – soprano
JEN – soprano
SUZY – soprano
CLARE – mezzo soprano
EMILY – mezzo soprano
LUCY – mezzo soprano / alto

PERCUSSION (PATIENT) – percussionist (see below)
PERCUSSION (DOCTOR) – percussionist (see below)

VIOLA in Scene 24 (see below).

The CAST should all be dressed in similar / identical clothes. There should be no distinction between GWEN and the others.

It is very important that both PERCUSSIONISTS players and the VIOLA player are female and dressed the same as the CAST.

These names are the names of the original cast members who took these roles, but the naming in no way indicates distinct character-narrative roles and should not be used formally with relation to the opera.

Instrumentation

Twelve players:

Alto Flute doubling Piccolo
Soprano saxophone, doubling baritone saxophone (audience left)
Soprano saxophone, doubling baritone saxophone (centre)
Soprano saxophone, doubling baritone saxophone (audience right)
Piano doubling Synthesizer, with organ pedalboard, volume pedal, sustain pedal, programme change pedal.
Accordion
Percussion (Doctor, audience left) – solo role, some playing from memory (see above)*
Percussion (Patient, audience right) – solo role, some playing from memory (see above)*
Viola (audience left)*
Violin doubling Viola (centre)
Viola (audience right)
Contrabass with C extension.

Left / centre / right indications are only advisory if the musicians are spatialised.

Left and Right positions are obligatory for the two solo percussionists during scenes 1, 6, 10, 12 and 23.

*Also listed in CAST (see above)

Percussion

LEFT SOLO STATION (DOCTOR)

Large Bass Drum, mounted horizontally (can be moved from Shared Station during scene 22).

Counter-top Bell

Metal scaffolding pole, mounted vertically, played with two metal-headed hammers.

Toy Drum or Military Side Drum, slung on the body

Block of thick wood mounted in Sawhorse, pre-cut with grooves and sawn with long wood saw.

Hi-Striker

RIGHT SOLO STATION (PATIENT)

Large Bass Drum, mounted horizontally

Counter-top Bell.

Hi-Striker

SHARED STATION

Large Tam-Tam

Large Bass Drum (can be moved to Left solo station during scene 22)

Five suspended cymbals: splash, small medium suspended, large suspended, chinese cymbal. Removable sizzle chain on one.

32" Timp, pedal.

Loose chinese cymbal to go on timp.

Tubular Bells with lock-down pedal.

Air Raid Siren (manual is nice, but electronic will give more control over the decay in Scene 16).

2 Whips

Triangle

Swanee Whistle

Military Snare Drum

Glockenspiel

Toy Piano

Chinese Water Cymbal

Notes

Score is at transposing pitch.

Bar numbers restart at 1 with each scene.

Rehearsal letters are Scene Number/Letter.

All scenes **must** be performed *attacca* to one another. Where pauses are permitted, these are indicated at the start or end of scenes. There must be no silence between scenes.

The Elevator Muzak must be playing in the auditorium while the audience enters. **This must not be omitted** (unless substituted as described in Staging Notes).

The Elevator Muzak **must not** be omitted in Scenes 6, 10, 12.

Vocal Performance Notes

Gasping (Scenes 2, 7, 13, 15)

The desired effect is that of having run a 400-metre sprint or having been submerged underwater to the point of almost drowning. Surface, struggle to catch your breath, pant and gasp violently... You are trying to get words out but you cannot. Gradually the gasping rhythm becomes steadier and slows, and you manage to get words out, and these form into a sentence that you are trying to speak, as you get your breath back. These passages should be incredibly violent.

For the group gasping, this should begin for each performer as described above, and then gradually the ensemble should fall into a common rhythm as they get words out, as a single entity.

This can be done live or pre-recorded. If live, the amplification on the voices must be such that the gasping starts very loudly and uncomfortably close, surrounding the audience in the whole auditorium, and then reduce down to a natural, localised sound on stage. If pre-recorded, the pre-recorded version should merge seamlessly with the live performance such that we think it has all been done live, in some way. The physicality of the performer should match the recording. The performer should then be careful to begin to form words in complete sync with the recorded gasping, as it slows and steadies and fades – words form on exhalations. Performer and recording should be in absolute sync, and this will take some practice, like learning a lip-sync.

Pre-recordings should be done with the appropriate cast members for each passage. Some are more violent (e.g. Scene 2) than others (e.g. Scene 7). Some scenes may be done live and some pre-recorded too, in a mix-n-match.

Breathing passages

The passages of gentle breathing (e.g. Scene 5 opening) should be relaxed, like mindfulness or meditation breathing. To the audience, they should sound quite close; i.e. close-mic'ed, intimate, perhaps claustrophobic.

The singer should always practice with the recording, so that the breathing and phrasing of the live sung lines is in absolute sync with the recording. We need to believe that they are one.

Parlando & spoken text

There is much *parlando* or spoken text in the score, e.g. Scenes 3, 9, 15, 22. Vowels and enunciation should be clear but not 'sung'. This should sound like normal speech. Where pitches are indicated (e.g. Scene 22), go for a natural speaking sound with slightly more support behind the pitch. It is vital that the spoken text is not hammed up, or 'acted'. Speak simply and clearly; the delivery need not be 'emotional'. Dead pan is best.

For example, don't be tempted to ham up jokes. e.g. Scene 3 bar 47 "*I have become so depressed by the fact of my mortality that I have decided to commit suicide*". Keep it very wry and laconic.

Stutters are indicated with a repeated first letter. e.g. *f-f-f-faces*. Do them as quickly as possible, and evenly, but with clarity to each one. They should be mechanical.

Gagging

Several places require for the mouth to be closed or obstructed. This can be done in a variety of ways – sometimes just with the hand over the mouth, perhaps hand clasped over mouth in horror. However, other places call for more violent approaches administered by other performers: smothering with a pillow, a gag inserted in the mouth, submersion in a bucket of water, strangling, a fist in the mouth, a mouthful of blood, gaffer tape over the mouth, etc. Be creative, be brutal.

Glissandi gestures

There are many falling, 'sighing' glissandi gestures in the opera. These especially follow moments of gasping, for example Scene 2 (Gwen), Scene 7 (Gwen), Scene 15. These should be very organic and smooth, we should not hear the semitone fall, but merely a sliding, falling pitch with a sharp *crescendo* and *diminuendo*. They should like exhalations, utterances – and, crucially, a single note rather than two notes.

Wherever they occur, *glissandi* should be even and smooth, and for the entire duration of the note indicated. They are not quick *portamenti*.

Percussion

Tubular Bells – generally always let ring. Use a set that can lock the pedal down. The felt-hard dual-sided mallets are best. Use felt covered mallets for most scenes except scene 3 which should be hard mallet. Soft sticks (rubber or yarn) are required in some passages, using three or four sticks at once. The set is to be shared, and must be played together in some scenes (e.g. Scene 3).

Hi-Strikers – if these are not available, seek some alternative that has a similar dramaturgical effect. It could be hitting large quiz buttons, that also perhaps light up red or green and make the appropriate quiz noises (that must be audible over the band).

Scenes 1, 6, 10, 12 and 23: you are playing with dialogue text that appears projected onto the set as you play. These scenes must be played from memory, played with in-ear click (use the ear not visible to the audience). It is possible to record audio memory aides onto the click tracks. Face each other, across the stage; it should be adversarial. Play into the natural rhythm of the speech, especially concerning inflection and volume. Don't ham it up, but don't be wooden.

If the set allows, the Bass Drum can be moved from Left Solo Station to the orchestral station after Scene 1, and back to Left Solo Station in Scene 22, ready for Scene 23, thereby requiring only 2 drums rather than 3. If the PERCUSSIONISTS share a drum in Scene 23, only two drums will be required and moving in Scene 22 will not be required.

Synthesizer

The following patches are required:

Philip Glass Organ – the kind used in many of his ensemble works: reedy, unobtrusive. "PG Organ"

Hammond Organ – remove vibrato and avoid harmonic beating as much as possible.

Pipe Organ – the sound of a gigantic cathedral organ, filling the space. Epic.

Clavinova / Vibraphone / Electric Piano – something that sounds a little bell-like, piano like, synthetic. This should have a natural sustain and decay, like bells.

Harpsichord – as realistic as possible.

Synth String & Bell (Scene 3), natural decay over c. 6 seconds. Warm, supportive, blending.

Barrel Organ (Scene 9) – a real fairground sound, a bit out of tune, nasty-sounding. This can be programmed with punchroll on a real barrel organ if desired.

Pedal-board Patches:

Sine Wave – very clean bass sound. Used as default.

Pipe Organ pedal notes. Avoid too many upper harmonics; we want to hear the fundamental as much as possible (in the sub speakers).

Pedals required:

MIDI Organ Pedal Board

Volume control pedal

Sustain pedal

Programme change switch pedal.

A real piano should be used for the piano parts.

Sometimes the Synth needs to be amplified more prominently in the auditorium, rather than just blended with the ensemble. These places are indicated with the PA marking in the score.

Pre-recorded material

You may choose to pre-record the spoken material for GWEN with an actor who can properly scream and shout when required. One would want to find a voiceover actor who has a similar vocal quality to the singer playing GWEN, for the few times when GWEN delivers live spoken text. The audience must believe that all the pre-recorded voiceover belongs to the

person playing GWEN.

“Tape treatment” on spoken voice recordings in scenes 2, 3, 5, 7, 11, 14, 15, 16, 18, 24. This usually means a cassette player button 'click' on and off, a low cut and high cut applied on EQ and perhaps a little crackle distortion added. These recordings should all be dispersed through the On Stage Speaker.

“Vinyl treatment” should be used for the Bach song fragments in scene 17. The slowing down of the vinyl in Fragment C should sound authentic: gradual pitch shift, becoming exponentially more pronounced to a complete stop.

Tape

Tape cue notes in score only indicate the beginning of a cue, not the duration. Each cue should play for the length of the sample.

Where no cue number is given, the cues are either automatically linked as follow-ons in QLab, or aligned on the click track. They should not be cued manually.

Muzak in Scenes 1, 6, 10, 12: Elevator muzak, or drivetime radio, trashy pop songs about love, etc. Keep it consistent between scenes 6, 10 and 12. It should be barely audible from the Stage Speaker, as if coming from the next room, like muzak in a Doctor's waiting room. Appropriate Elevator Muzak tracks are available on request, which are library tracks of synthesised, instrumental, gentle bossa nova tracks.

The bass drones should all sound spacious and relatively discreet, with the exception of Scene 23 where it becomes obnoxious. Something with some noise, not too clean, and a little reverb in the mids – we should feel like we are standing in a huge warehouse, or cathedral.

See a complete cue list below.

Click Tracks

Click track feeds must go to the conductor and each percussionist. They are all triggered by the DSM in the cue stack.

Click tracks are available upon request.

Click tracks in scenes 1, 6, 10, 12 and 23 should be played to the percussionists in-ear and wirelessly, and ideally with a different output to each player, so that they have the opportunity to add aural memory aid notes to their own click tracks.

Amplification

All singers and instrumentalists are to have individual microphones and be amplified. Singers microphones should not be visible.

Additional microphones in the band will be required for:

- Toy Piano (contact mic)
- Block of wood / saw (contact mic)
- Vocal mics with pop shields for Strings and Saxophones (Scene 17, end of Scene 15)

String microphones should be close (i.e. clip-ons) to get maximum control.

The sound dispersion is as follows:

- On Stage Speaker (central) **this must not be omitted**
- Stereo L&R in the auditorium with centre and rear fills. The rear fills should be isolated for separate cue tracks for the Scene 5 tap collage, i.e. as surround sound.
- Subwoofers

Singers will require monitors on stage or in-ear monitors.

The intended sound dispersion effect for the audience is given in the individual scene notes

Noticeable reverb should be added to some voices and instruments in particular scenes. Details are given in the individual scene notes.

The following scenes should all amplify the instrumental band heavily, with some compression, a close, tight sound – A Michael Nyman Band kind of sound.

Scene 4, Scene 5 (fast section), first four bars of Scene 7, Scene 8, Scene 13, Scene 14, the loud bursts of Scene 15 (*CUT HERE; DON'T LET THIS KILL ME..*), Scene 16, Scene 19, Scene 20.

Sometimes the Synth part needs to be amplified more prominently in the hall, rather than just blended with the ensemble. These places are indicated with the PA marking in the score. For the rest of the time, the synth should be blended into the ensemble mix.

Projection

A projector is required to project text onto the set. Three projection areas are required, left, centre and right, indicated by a three-line stave in the score. A simple font should be used. Projection video files in english are available on request, with accompanying click tracks.

The centre projection area (Scenes 4, 8, 14, 20) should be at the front of stage, maybe on a gauze over the whole proscenium. The text must fill the stage and the audience's visual field. Projection in these scenes is tightly synchronised with the music by click track.

Projection in Scenes 6, 10, 12 and 23 happens on the left and right areas. Words appear projected on to the set, in the vicinity of each percussion player (audience left DOCTOR and audience right PATIENT), synced with the rhythm of speech played by PERCUSSIONISTS. The projection line in the score indicates how words are to be broken up and the rhythm in which they should be projected. This will be laid down as a video track for each scene, synced to the click track heard by each percussionist and triggered with the click cue by the DSM before each scene. The font chosen for this should be quite simple, and in line with projection in the rest of the opera. No fades should be used in or out – the text should simply appear, and disappear, like a surtitle. For reference, look at the published play text of *4.48 Psychosis*; do not correct things that appears to be mistakes, the published text is definitive (e.g. '*side affects*', Scene 14). Extra punctuation, or changes in typeface, bold, italics, etc, should not be added, since these are not approved by the Kane Estate.

The [blank] indications mean the screen should be cleared of text. These should be obeyed. More frequent screen clearings are possible, and welcome, depending on whether your production would like to build up streams of conversations, or present things on a line-by-line basis, like the first production. If clearing the screen more frequently, use common sense where this affects the effect and meaning of the lines. For example:

You are not eighty years old.
Are you?
Are you?
Or are you? (Scene 6)

should be clear as the insistent repetition of a line. Similarly:

I won't be able to think
I won't be able to work (Scene 12)

should also be clear as the repetition of a line with a single change of word.

Other projections, including those in 1, 16 (if used) and 24 can be done as you wish, and projected wherever.

Staging notes

Some staging conceits are necessary, musically. For example, the lonely singing and playing of a song on a Casio keyboard in Scene 11, the Television in Scene 15 (which we hear), and the cassette recorder at the end (as well as the aural references to cassette recorders throughout). However, of these only the TV must actually be present as an object on stage. The Casio part may be pre-recorded, although the dramatic conceit must still be clear; it is preferable to be done live.

The instructions for gagging are musically required, and should tie in with staging. See the note about this under **Vocal Performance Notes**. Be creative, be brutal.

Musicians can be staged on stage or dispersed in the auditorium in some scenes if desired.

Scenes 1, 6, 10, 12 and 23 **must** have the PERCUSSIONISTS and their instruments for those scenes visible and lit. They are agents in the drama just like the singers, and should not be ignored. Please engage theatrically with these scenes as much as with the rest. Likewise the Hi-Strikers (or substitute) **must** be visible and lit in Scenes 4 and 20 (optionally Scene 8). Likewise the Tam-Tam should be visible in Scene 21 and the Viola at the end of Scene 24..

The onstage speaker must not be omitted. Whether it is made a design feature is up to you, but I would suggest so, since so much of the piece is about recorded cassette machine messages.

Various themes come up in this opera and would make good starting points for the design process and the rehearsal room process.

- Recorded messages and cassette recorders.
- Water, drowning, being submerged
- The border between reality and the inner (fantasy/memory) world
- Breathing, gasping, suffocating, being able to speak, or not.
- Time

An original idea for Preshow/Scene 1 was many (digital) alarm clocks that gradually sound their alarms one by one (perhaps all coinciding on 4.48am), building to a cacophony by the end of Scene 1. The preshow muzak could be substituted with one alarm clock sounding, followed by others in Scene 1 – at least 40 alarm clocks in total, cutting abruptly to silence in Scene 2.

Cuts

Significant cuts to the text are not permitted by the Kane Estate.

However, there are a few cuts that can be made:

1. The bar of “As I scuttled like a beetle along the backs of their chairs” in Scene 2
2. Bars 43 to 68 in Scene 7.
3. The passage “I thought it went silent til it went silent. How have you inspired this pain?” in Scene 24 can be cut and replaced with a simple spoken theatre delivery of the text. See the *ossia* description in the score.

Surtitles

If surtitles are used, not all scenes should be subtitled. The only scenes that should use surtitles are scenes 2, 3, 7, 9, 11, 13, 15, 17, 19, 21, 22, 24. If additional projected text is desired in scenes 5, 14, 16, 18 or 19, this should be projected onto the set and curated as part of the video design, not put in the surtitles.

If surtitles are projected onto the set, which is not recommended, then they should be distinctly different in style and separate from the projected text that is required in scenes 1, 4, 6, 8, 10, 12, 20, 23.

Foreign-language versions

Please contact the composer or publisher for information about foreign-language versions. Much of the text must be delivered in the native language of the audience. Scenes 1, 5, 6, 10, 12, 14, 23 will require particular attention and re-scoring.

Scene Notes

Preshow/Scene 1

This scene is on a click track.

The PERCUSSIONIST (Doctor) should be somewhere on stage and visible to the audience, dressed as the rest of the cast. She should play from memory.

The Tape part in Scene 1 should emerge seamlessly out of the Elevator Muzak played during house open through the onstage speaker. Alternatively, the muzak could be played through the House PA if a more immersive experience is desired. The Tape should use fragments of muzak, pop songs, vocal sounds, drivetime radio, whispered text from Scene 1 (“*But you have friends, etc*”), perhaps with the sounds of being submerged underwater, drowning, appropriate EQ filtering for that, etc. This should build into a deafening cacophony of sound rising to a climax with the final “*What do you offer?*”. The audience should be completely immersed and terrified; it is a terrible dream.

An early idea for Preshow/Scene 1 was many (digital) alarm clocks that gradually sound their alarms one by one (perhaps all coinciding on 4.48am), building to a cacophony by the end of Scene 1. The preshow muzak could be substituted with one alarm clock sounding, followed by others in Scene 1 – at least 40 alarm clocks in total, cutting abruptly to silence in Scene 2.

JEN, SUZY, CLARE, EMILY should be in the stalls in seats waiting for the entries in Scene 3.

Scene 2

The cassette recorder texts can come from the on-stage speaker, or from a real cassette recorder on stage.

The pre-recorded sound cues should have tape button on and off sounds at beginning and end, and be treated to sound like a cassette recorder.

The gasping can be done live or pre-recorded. See **Vocal Performance Notes** above for more instructions about that.

The held notes for JEN, SUZY, CLARE, EMILY can be done live off stage, live from the stalls, or pre-recorded, depending on the staging. If JEN, SUZY, CLARE, EMILY are in the stalls waiting for the entries in Scene 3, then these chords should be done pre-recorded.

LUCY may be on stage, off stage, in the theatre somewhere (e.g. from a balcony, across the theatre to GWEN, distant).

Some reverb may be added to GWEN in this scene, to emphasise her loneliness. Likewise LUCY.

The bar of “*As I scuttled like a beetle along the backs of their chairs*” may be cut. If cut, do not leave a gap.

This scene should not be conducted, and performed by GWEN completely freely.

Scene 3

The pre-recorded sound cues should have tape button on and off sounds at beginning and end, and be treated to sound like a cassette recorder.

JEN, SUZY, CLARE, EMILY stand from the stalls on their entries and make their way to the stage.

Scene 4

This scene is on a click track.

This scene is an opportunity for Blackout / Scene Change

The HI-STRIKERS should be visible to the audience and lit. Hitting them should be an aggressive over-arm action. One should be set to always fail, the other to always win.

The Quiz Show sounds of incorrect buzzer and correct bell should be loud and clearly audible over the band.

The BAND should be loud, amplified heavily, slightly compressed. A Michael Nyman Band kind of sound.

Projection should be huge, and close to the audience, against a dark stage (just the Hi-Strikers lit). (see **Projection Notes**)

Scene 5

GWEN's breathing can be pre-recorded or live. It should be relaxed, calm, like meditation/mindfulness breathing.

The first section of this scene should not be conducted, to two bars before 5E, except for the piano/bass cue at 5C.

The pre-recorded sound cues should be treated to sound like a cassette recorder.

Moderate reverb applied to instruments and GWEN. The breathing should continue seamlessly through to 5D.

From 5E onwards, the BAND should be loud, amplified heavily, slightly compressed. A Michael Nyman Band kind of sound.

The scene from 5E onwards is on a click track.

The Tape collage for this scene from 5E onwards must be loud, immersive, and use the stuttering / scratching techniques of artists like The Avalanches. The text coordination is given in the cue parts in the score, but clearly there is space for a lot of creativity in making these tape parts. They should use recordings from the cast. Inspiration can be gained from the tape parts from the first production, available on request. EQ, reverb, distortion, compression and panning can all be used to add texture to the collage. It should feel like angry, shouting voices are coming at the audience from all angles. One cast member should record all of the solo voice cues.

The sung choruses at 5J, 5N, 5P can be done live or pre-recorded.

Scene 6

This scene is on a click track.

Both PERCUSSIONISTS come on stage during the end of Scene 5 to their respective instruments, left and right. They should be in position by the end of Scene 5. PERCUSSION LEFT is the DOCTOR. PERCUSSION RIGHT is the PATIENT – they should be in the same costumes as the CAST. The projection screen for each is directly next to each player (above or below). Lighting is dim. The Orchestra Pit and music stand lights should be DARK, and the conductor also not lit. Scene is played from click track, synced with projections. The conductor must not participate.

PERCUSSIONISTS must play from memory.

Scene 7

First four bars should sound loud, amplified heavily, slightly compressed. A Michael Nyman Band kind of sound. The BAND including Pipe Organ should be mixed into the PA in the auditorium (surround).

After that, a natural sound should resume, with a little reverb.

The drone should slide down gradually from G to E by figure 71, "*I shall not speak again*". Timings need not be accurate. A drone based on a distorted double bass sample might be appropriate.

Percussion *Ossia* in first four bars: a single loud hit on the downbeat of Scene 7 (i.e. omit the roll and note in bar 5).

The pre-recorded sound cues should have tape button on and off sounds at beginning and end, and be treated to sound like a cassette recorder.

There is an optional cut in this Scene between bars 43 to 68.

The breathing/gasping in this scene should be gentler and quicker than in Scene 2, and should retain a natural, localised sound (not surround the audience).

Scene 8

This scene is an opportunity for Blackout / Scene Change

The BAND should be loud, amplified heavily, slightly compressed. A Michael Nyman Band kind of sound.

The HI-STRIKERS in this scene are optional if positioning does not make it possible to reach them in the short gap at the end of Scene 7.

Projection should be huge, and close to the audience, against a dark stage (just the Hi-Strikers lit).

Scene 9

The CAST should be all together – they embody both one character/body and each other's lovers. It is like fantasy and masturbation. This is a twisted sex scene, pillow talk that takes a wrong turn. The staging must be close, intimate, lots of body contact, physical – they are one, writhing body.

The scene is told in a series of tableaux, punctuated by short blackouts. The blackouts are of various, measured lengths, and are delineated by static sound and a click sound at the beginning and end of each blackout. Beeps, definition, crackles, pop songs or other things may be substituted for these blackouts, as desired. It must be a sharp contrast to the music, as if changing a TV or Radio channel. Lights and Sound must be triggered together for these blackouts.

One voice in each passage is amplified higher than the others, to bring out their speech. The CAST and the Sound Designer must work hard in this scene to make the spoken text as clear and audible as possible.

The vocal fry onsets are best illustrated by pop singers such as Britney Spears, Christina Aguilera. It's a sexy, vocal fry 'croak' on the onset of the vowel. They should be as loud and emphasised as possible. Never too much.

The Barrel Organ music at the end of the scene can be punched into a real Barrel Organ if desired. Alternatively it can be played on synth.

The suffocation of SUZY at 9K should not be omitted. It can be done in a variety of ways, but it should look and sound uncomfortable and unpleasant.

Scene 10

This scene is on a click track.

Same lighting, staging and situation as Scene 6.

The Toy Drum or Marching Drum should be strapped to the performer. They may want to move around, for example to go and examine the bandage. If a proper marching drum is used, it should be made to look like a toy (a proper drum will give a better sound and better projection).

PERCUSSIONIST (PATIENT) should be wearing a bloody bandage on one arm.

PERCUSSIONISTS must play from memory.

Scene 11

The Casio keyboard part can be played live (ideally) or pre-recorded. If pre-recorded, it should have tape start and stop button noises added at the beginning (with appropriate lead in time for the tape spool between button sound and music) and at the end on '*Breakdown*', and be treated to sound like a casio part on a cassette recorder.

The BAND should consume CLARE's song with sound by the end of the scene.

If the speech "*In ten years time*" is pre-recorded, the cue should have tape button on and off sounds at beginning and end, and be treated to sound like a cassette recorder.

Scene 12

This scene is on a click track.

Same lighting, staging and situation as Scene 6.

PERC (PATIENT) has no bandage on now.

The block of wood can either be on its own at Percussion Left station, or it can be attached to the PERCUSSIONIST (PATIENT)'s Bass Drum, so that it appears to the audience that PERCUSSIONIST (DOCTOR) is sawing into the drum.

The wood (and drum) should be amplified with a contact microphone to pick up the sawing. The Counter-Top Bell should be mounted on the sawhorse or bass drum with easy access to both players (if attached to the drum)

PERCUSSIONISTS must play from memory.

The water sounds in Scene 12 and 13 are optional.

EMILY's entry in bar 78 is optional.

Scene 13

The optional sounds of rushing water/waves from the previous scene can be continued in this scene. If included in Scene 12 they must continue in Scene 13. The whole scene is about drowning, and the waves must sound terrifying, and eventually engulf the ensemble.

"Underwater" frequency filters may be applied to the instruments and EMILY from the beginning, and the other voices later, *ad lib.*. The frequency spectrum can expand exponentially to normal in bar 13, as if surfacing from a depth. This submersion can happen repeatedly, between figures 13B to 13C, and figure 13E to bar 71, where the final surfacing, and gasping (survival) happens. The music should sound like terrifying waves. The sounds of waves can engulf the CAST and the BAND, they should be completely consumed by noise just before bar 71. The final passage should sound like dripping in a cavernous space.

SAXES, ACCORDION, SYNTH and STRINGS should be balanced against each other equally, so the chords emerge and disappear to give a continuous wall of sound. Some compression should also be applied.

The gasping at the bar 71 should be very violent, as if the CAST were on the verge of death underwater and are fighting for life. The decay / catching of breath can take some time, and "still ill" can also take time, with some extemporisation. Like in Scene 2, the sound of the gasping should surround the audience and then merge into a natural, localised sound. If pre-recorded, some rehearsal will be required to allow the CAST to practice physical and vocal movements exactly in time with the inhale-exhale rhythm of the recording.

Scene 14

This scene should appear the same as Scene 4, 8 and 20.

This scene is on a click track.

This scene is an opportunity for Blackout / Scene Change.

The BAND should be loud, amplified heavily, slightly compressed. A Michael Nyman Band kind of sound.

The organ at the beginning should fill the auditorium.

Projection should be huge, and close to the audience, against a dark stage (just the Hi-Strikers lit).

The text may be recorded as a voiceover by a member of the cast. In this case, the recording should be cut into the same fragments as the projection and aligned with it on the click.

Scene 15

A television (CRT variety) is somewhere on stage, and is turned on at the beginning of this scene where indicated. The sound should come from the television, not from the amplification in the hall. It should not be very loud, just going in the background. The sound should be muffled, unclear, but off an audience talk-show, like Jerry Springer or Jeremy Kyle. Voices more than music. The flickering of the TV should light the scene. There should be very little other light.

GWEN's part in this scene is quite improvised, based on fragments given at the beginning. This scene is flexible, using the optional pauses, to allow for staging decisions.

Some light reverb should be applied to voices to make them sound lonely. The BAND should sound natural and resonant. The Synthesizer and Bell chords should be prominent. Heavy amplification of the bass will be needed in places.

SUZY, EMILY and CLARE should be very *sotto voce*. Nervous voices in the dark. SUZY and EMILY are a duet pair.

The nursery rhyme should be sung with an 'untrained' voice; no vibrato, clean tongue, everyday elocution. It should sound very innocent, like a little girl singing privately.

The vocal fragments at 15F likewise should be very *parlando*. Almost spoken, muttered to oneself, privately.

Pre-recorded text in bar 66 "CUT HERE" and in bars 71–73 should be very loud, very angry, shouted, desperate, with the whole cast. It should surround the audience. These two passages can suddenly up the amplification of the band to the compressed, tight sound heard in Scenes 4, 8, 14.

The choking noises should sound real, and close, and be recorded by voice – especially if the staging mimics someone being choked.

The gasping at 15H should be the same cast member who recorded the choking. The dramaturgy is: that person is strangled / chokes, and then gasps for air on release at 15H, calms down/catches breath and then eventually gets the words out "I thought I should never speak again".

The BAND may join in with the whispered chorus at figure 15I, using their vocal mics that are set up for Scene 17. Reverb should be applied to the whispered voices, and they should balance with the solo singer.

The TV sound should be turned off to coincide with the destruction, or, if the TV destruction is not included in the staging, whenever a cast member turns off the TV on stage.

Scene 16

Towards the end of Scene 15, LUCY may shackle up the other CAST members. If so, then this should be completed by Scene 16, with the CAST in some kind of restraint or control. They struggle to break free.

Alternatively, this scene can be done on a dark stage, and used as an opportunity for Blackout/Scene Change. Then the text in this scene should be projected, large, downstage, as in Scenes 4, 8, 14, 20.

The text can (and should) be recorded as voiceover, shouted and screamed in tremendous pain. This should be recorded by a non-singer for real screaming. There needn't (but can be) be precise synchronisation between recorded and projected text, but there shouldn't be too much synchronisation with the music – the voiceover should sound naturally hysterical.

Scene 17

This scene is a religious scene, in relative darkness, as if by candlelight – we should feel like we are in a foreboding cathedral / in the presence of Illuminati, or God. Incense burns: an apocalyptic religious vision or funeral – perhaps it is the patient's own funeral.

SUZY plays a preacher / clergywoman / angel of death.

JEN, CLARE, EMILY and LUCY and the voices of SAXOPHONES and STRINGS play the congregation / a chorus. These voices should be closely amplified using additional microphones for the BAND. Lots of reverb should be applied to all voices and instruments. Cathedral-like.

OPTIONAL: SUZY has pitch shift applied to the voice, -4 and -7 semitones, to be mixed 60-70% with the original vocals CLARE and LUCY have pitch shift applied to the voice, -12 semitones, to be mixed 100% with the original vocals

GWEN's fragments of Bach Agnus Dei should be pre-recorded, possibly as if coming from an old Gramophone vinyl. The recordings should be warped to sound like vinyl – with crackles and pops, slightly uneven speed and EQ high and low cuts. The vinyl at the end of the scene should grind to a complete halt, with the associated pitch, speed and quality changes. There should be absolutely no gap between the stopping of the final Bach Fragment and the final entry of the vocal quartet – if anything the Bach should be cut off a little short.

During playback of the Bach fragments, GWEN can choose to hum or sing along to her own recording, depending on whether she is hysterically laughing at that point or not. These Bach fragments can be performed live instead, either live voice and pre-recorded Harpsichord, or both live. GWEN's part and role in this scene should be devised to suit the choices made – it will need some consideration.

The Bells should sound distant.

The Drone through this scene should be an almost imperceptible D sine wave. Very discreet.

GWEN should be left in a physically-awkward position by the end of this scene, preferably lying.

Scene 18

GWEN stays in the awkward position and hums. She is alone. Light reverb on her humming voice.

The BAND should sound natural and warm.

The pre-recorded sound cues should have tape button on and off sounds at beginning and end, and be treated to sound like a cassette recorder.

LUCY's lines at the end of the scene can be live or pre-recorded.

The last line *LOOK AWAY FROM ME* should be very angry, screamed (like in Scene 16).

Scene 19

This scene is on a click track.

The BAND should be loud, amplified heavily, slightly compressed. A Michael Nyman Band kind of sound.

Voices will need to be amplified to match, but should sound natural.

The Bass will need some extra help. This scene is a bass solo.

This Scene is about the stripping, binding and gagging of the CAST and the application of Electro-convulsive therapy. It need not be representational. Analogies with drowning/submersion, similar to Scene 13, can be made. For example, the gagging from 19C could be submerging the head in a tank of water.

The whole scene is on click, so all lighting and sound changes should be mapped to that automatically. The click speed can gradually increase to 144 through the scene. By all means do the scene at a faster tempo if possible.

The six interjections of "ECT" just before 19H to the end, should set the blocks of text found in Sarah Kane's text for *4.48 Psychosis*, p29–30, "*flash flicker punch*" etc. Each word in each block is mapped to a semiquaver. So each block has 31 words, meaning 30 semiquavers and 1 quaver at the end, equalling 8 crotchet beats. The tape part for these interjections should take the recorded words, shouted angrily by the cast, and map them onto this framework, overlapping each other, and apply panning so that words come from all different directions (in surround sound). They should remain in the tempo of the BAND, i.e. 138 or 144. Be creative – they should sound cacophonous and menacing.

These interjections should be accompanied by sudden blackout, the distorted sounds of pop songs and/or beep-tones, or underwater sounds. 'Underwater' filters may be applied as earlier.

One or more CAST may be pushed under water (dunked, drowned) during these interjections. The water should be amplified so we can hear the splashing.

Scene 20

Exactly the same as Scene 4.

This scene is on a click track.

This scene is an opportunity for Blackout / Scene Change

The HI-STRIKER should be visible to the audience and lit. Hitting it should be an aggressive over-arm action. It should be calibrated to always win.

The Quiz Show sound of correct bell should be loud and clearly audible over the band.

The BAND should be loud, amplified heavily, slightly compressed. A Michael Nyman Band kind of sound.

Projection should be huge, and close to the audience, against a dark stage (just the Hi-Strikers lit). (See **Projection Notes**.)

Scene 21

This is similar to scene 17, except only GWEN and JEN: Lots of reverb, a cavernous, isolated feeling.

The Tam-Tam should be visible to the audience and well lit and the player (dressed as DOCTOR) should kneel in front of it. As if a ritual. The Tam-tam should be amplified and EQed to emphasise the lower frequencies. JEN remains gagged from Scene 19.

Give lots of time and space in this scene, especially when waiting for the synth chords to slowly *glissando*. Timings of the synth movements at 21C need not be aligned with the vocal parts, and hence are just given as follow/on sound cues.

Scene 22

SAXES, ACCORDION, SYNTH and STRINGS should be balanced against each other equally, so the chords emerge and disappear to give a continuous wall of sound. Some compression should also be applied. This is the same musical material as in Scene 13. Vocal amplification will need to balance with the BAND so the words are heard clearly.

The vocal quality should be *parlando* – vowels and enunciation should be clear but not 'sung'. Go for a natural speaking sound with slightly more support behind the pitch. This will sound more supported as the pitches get higher later in the scene. 'Sung' passages are just that. The general feeling should be positive, hopeful, the antithesis to Scene 3.

JEN should keep the *glissandi* as smooth as possible, so we lose sense of where the semitones are.

Scene 23

This scene is on a click track.

Same lighting and situation as Scene 6. BASS DRUM(S) and PERCUSSIONISTS visible and lit. They can share the same drum (standing opposite each other on either side) or use different drums. They may be on stage.

GWEN, JEN, SUZY, CLARE and EMILY are on stage left, facing LUCY on stage right.

PERCUSSIONISTS must play the scene from memory.

General pauses bars can be elongated if required.

The parts of GWEN, JEN, SUZY, CLARE and EMILY can be pre-recorded if desired, and mapped to the click track. If so, they should sound as if sung live, as far as possible, and from the stage speaker, close to where they are standing. They may want to lip-sync.

If performed live, the parts of GWEN, JEN, SUZY, CLARE and EMILY can be supported with subtle synthesiser vocal samples (hummed).

The last four bars of the scene should be done live.

The drone should be aggressive and persistent, starting subtle and becoming intrusive and overpowering.

The sampled bar at 23H can be looped many times, maybe at great speed. It should sound like a glitch in the Matrix. Something significant has happened.

If the 8va in SAXOPHONES at 23G is not obeyed, then the entire SAX parts from 23C should be put down the octave, and played, even at that *tessitura*, as quietly as possible. Amplification can help to balance.

Scene 24

The opening of Scene 24 should be terrifying. The BAND and singers should be loud. The Pipe Organ should be prominent.

24D should be the first time in the opera where there is total silence for more than a fraction of a second. The singing in this section can be optionally cut and replaced with spoken-text delivery, like straight theatre. The cut Kane text can be re-inserted, although I prefer it without. GWEN should sound incredibly lonely and hurt in this passage. She is broken by the Doctor's betrayal.

The Tape collages at 24F and 24J can be creatively done, but not so complex that they obscure the simple spoken delivery of the text. We need to understand the words. They can be one voice or many, and if many, should be in surround sound. GWEN's passage from 24G to 24H should be clear, and come through the tape collage. All pre-recorded voices should be treated to sound like cassette recorders, probably also with the sounds of tape buttons clicking on and off.

Make sure the vocal quintet can be heard clearly with the line "*I have always loved you even when I hated you*" at 24H.

Bar 86 "*the rupture begins*" can be replaced with live spoken chorus, if desired.

The ACCORDION four bars before 24K can be doubled on SYNTH if desired.

The VIOLA at 24K should be visible and lit. The player should be dressed as the CAST. The playing should be tender, vulnerable, simple.

The audience should hear the operation of the tape recorder at 24K. This can be faked with recorded button sounds, or the cassette recorder on stage can be amplified.

Audio cue 89 is optional.

Glissandi at 24L onwards in the vocal quintet should be as fluid and long and even as possible. This is challenging, but can be done.

The PIANO should be prominent here, unless a synthesised piano is being used, and then, well, make your own judgement. It is for this passage that a real piano is desirable. The

ACCORDION should just support the STRINGS and CAST. GWEN should be most prominent, but we need to hear the words of the vocal quintet when they interject. Some spatialisation may help.

Each CAST member may leave the stage once they have finished, in the order EMILY, JEN, CLARE, SUZY, LUCY.

The Tape Recording at the end can be faked (on the stage speaker, or through an actual Cassette Recorder on stage), or done with an actual Cassette Recorder and a cassette. In this case, the tape will need to be spliced and re-joined so that the recording cuts out onto the tape spool just at the end of or midway through the word 'curtains', and that the cassette recorder will automatically stop itself when the tape reaches the spool end.

BLACKOUT must be in sync with the tape button release.

Postshow

PLAYOUT: If you would like a play out, I would suggest *How to disappear completely* by Radiohead.

Sound Cue List

Decimalised cues are optional ones.

F/O = follow on, either immediately or with a delay (indicated in score)

Approximate and discretionary sound dispersion is indicated in score (Stage Speaker, PA in auditorium, Subwoofer)

Scene	Cue no.	Description			
Preshow / House opens	1	Elevator muzak			F/O Elevator muzak
	2	Scene 1 tape track build up, elevator muzak			F/O Click (percussionists)
1	F/O	Click (percussionists)	13	53.1	F/O Projection video
	F/O	Projection video		53.2	F/O Elevator muzak stop
2	F/O	Bass drone		53.3	Synth tones stop
	F/O	Text: <i>A consolidated consciousness</i>		53.4	Bar 12 waves
3	F/O	Gasping (if recorded)		53.5	Bar 23 waves
	3	Text: <i>The broken Hermaphrodite</i>		53.6	Bar 47 waves
4	4	Text: <i>As I scuttled like a beetle</i>	14	54	Bar 57 waves
	5	Chorus cue 1		F/O	Bar 70 waves to gasping
5	6	Chorus cue 2		F/O	Click
	7	Chorus cue 3		F/O	Voiceover track for Scene 14 (if recorded)
3	8	Sine wave	15	55	Organ
	9	Sine stop		F/O	Bass Drone to begin Scene 15
4	10	Text: <i>At 4.48</i>		55.1	TV sound
	11	Text: <i>At 4.48 I shall hang myself</i>		F/O	EF drone
5	12	Buzzer / chime track		55.2	Text: <i>Hatch opens</i>
	F/O	Click Track		56	Text: <i>Stark light</i>
5	13	Heavy breathing (Gwen)		57	Text: <i>CUT HERE</i>
	F/O	Bass drone		58	Choking noises
5	13.1	Cassette button 'on' (synced with cue 13)		59	Text: <i>DON'T LET THIS KILL ME</i>
	14	Text: <i>It wasn't for long</i>		60	TV off
5	15	Text: <i>I wasn't there long</i>	16	60	Stop choking
	16	Text: <i>But drinking</i>		61	Gasping
5	17	Text: <i>I catch</i>		F/O	Voiceover track for Scene 16 (if recorded)
	18	Text: <i>I catch</i>		61.1	Text: <i>It's all right</i>
5	19	Text: <i>That</i>		61.2	Text: <i>LOOK AWAY FROM ME</i>
	20	Text: <i>Medicinal smell</i>	17	61.3	Text: <i>It's all right, I'm here</i>
5	21	Text: <i>in a cloud</i>		61.4	Text: <i>Look away from me.</i>
	22	Exhale		62	D drone & sine tone
5	23	Text: <i>and something</i>		62.1	Bach Fragment A
	24	Text: <i>something</i>		62.2	Stop Fragment A
5	25	Text: <i>touches</i>		62.3	Bach Fragment B
	26	Text: <i>and something touches me</i>		62.4	Stop Fragment B
5	27	Text: <i>in that still sobbing place</i>		62.5	Bach Fragment C
	28	Text: <i>and a wound</i>	18	62.6	Stop Fragment C
5	29	Text: <i>from two years</i>		F/O	Drone fade out
	30	Text: <i>opens</i>		63	Text: <i>At 4:48</i>
5	31	Text: <i>like a</i>		64	Text: <i>Why do you believe me</i>
	32	Text: <i>cadaver</i>		65	Text: <i>Remember the light</i>
5	33	Text: <i>And a long buried shame</i>		66	Text: <i>It's all right, you will get better</i>
	34	Text: <i>roars</i>	19	67	Text: <i>your disbelief</i>
5	35	Text: <i>its foul decaying grief</i>		68	Text: <i>Look away from me</i>
	F/O	Click track		F/O	Click
6	F/O	Tape collage track	20	F/O	Tape track for Scene 19: Flash flicker
	F/O	Bass drone fade out		F/O	Text: <i>Hatch opens stark light</i> (if recorded)
6	F/O	Elevator muzak		69	'Correct' Chime track
	F/O	Click (percussionists)	21	F/O	Click
7	F/O	Projection video		F/O	Synth for Scene 21
	36	Elevator muzak stops		70	Synth <i>glissando</i>
8	F/O	Drone starts (G falling to E)	22	71	Synth <i>glissando</i>
	37	Text: <i>At 4:48 I shall not speak</i>	23	72	Synth <i>glissando</i>
8	38	Gasping		73	Synth fade out
	39	Fade out drone		74	Bass drone (A)
9	40	Static blackout #1	24	F/O	Click (percussionists & conductor)
	41	Static stop		F/O	Pre-recorded voice track (if recorded)
9	42	Static blackout #2		75	Text: <i>Hatch opens stark light and nothing</i>
	43	Static stop		76	Text: <i>The child of negation</i>
9	44	Static blackout #3		77	Text: <i>Out of one torture chamber</i>
	45	Static stop		78	Text: <i>A black and white film</i>
9	46	Static blackout #4		79	Text: <i>Oh no, Oh no</i>
	47	Static stop		80	All tapes stop
10	48	Static blackout #5		81	Text: <i>Just like my father</i>
	49	Static stop		82	Text: <i>Hatch opens stark light</i>
10	50	Elevator muzak		83	Text: <i>I don't know where to look</i>
	F/O	Click (percussionists)		84	Text: <i>I've not killed myself before</i>
11	F/O	Projection video		85	Text: <i>Nowhere left to turn</i>
	F/O	Elevator muzak stop		86	All tapes stop
11	51	Clare's song synth (if recorded)		87	Sine wave B flat
	51.1	Text: <i>In ten years time</i>		88	Sine wave stop.
12	52	Scene 11 Clare's song synth track STOP		89	Text: <i>It is done</i>
				90	Viola & Gwen tape recording

4.48 Psychosis

An opera in one act

Sarah KANE
after her text 4.48 Psychosis

Philip VENABLES

PRE-SHOW / SCENE 1

(begins as house doors open and audience enters)

House doors open

Stage is DARK. GWEN lies downstage, asleep, or dead.

Show start

Gradually dim house lights over the next 2 mins
PERC L (DOCTOR) is on stage and dimly lit.
All other musicians & music stand lights should be completely DARK.
There is a seamless transition from House open to Show Start.
OSSIA: this scene could be played by the PERC R (PATIENT), as a projected memory

1A ♩=104 for (Bass Drum and Projection)

(with projection)
Bass drum with fist or palm, becoming more aggressive, overarm, very violent
But you have friends.
mf getting gradually louder through this section

Projection cueing
top line: left screen
middle: middle screen
bottom: right screen

Ossia: projected in middle position with bass drum
But you have friends.

Recorded sound ("Tape")

1 Elevator Muzak (can be heard over sound of audience entering house)

2 Elevator Muzak merges seamlessly into House PA

gradually get louder through to scene 2

Click Track

etc.

1A

GWEN (Soprano)

House and Stage now pitch black
other than dim light on BASS DRUM and projected text.

1B

Perc. L

You have a lot of friends. What do you offer your friends to make them so supportive?

Proj.

You have a lot of friends. What do you offer your friends to make them so supportive?

Tape

PA

1C

14

Perc. L

What do you offer your friends to make them so supportive? What do you offer?

Proj.

What do you offer your friends to make them so supportive? What do you offer?

Tape

Tape becomes deafeningly loud

SCENE 2

GWEN wakes suddenly, from a nightmare, sweating, distressed. Or, suddenly surfaces from drowning. Moderate Reverb should be applied to voices, synth in this scene There should be as little conducting as possible in this scene.

Colla voce

PG Organ or Hammond Organ (discreet, avoid harmonic beating)

Synth.

Pipe Organ pedal

ppp

Proj.

[blank]

Tape

(Drone continues in PA)

SS F/O

F/O

Tape stops, only gentle drone continues in PA, almost inaudible

Spoken Text (cassette):
 "a consolidated consciousness resides in a darkened banquet hall near the ceiling of a mind whose floor shifts as ten thousand cockroaches when a shaft of light enters as all thoughts unite in an instant of accord body no longer expellaent as the cockroaches comprise a truth which no one ever utters"

Colla voce

PA

*See performance notes about breathing - either live or pre-recorded

fff gasping; inhale / exhale

no pitch → vague pitch (chesty) → more pitch

mp struggling to get words out

(word "I" emerging)

Nat

2A ♩=48. Very free, improvisatory. Colla voce.

3

legato

ppp

Synth.

2A ♩=48. Very free, improvisatory. Colla voce.

(continue audible breathing in regular rhythm)
 Murmurs in the darkness, parlando

G.

I had a had a I had a night in which ev-ry-thing was in which ev-ry-thing was re-vealed to me How can I

2B

10

clean, abrupt stop

f

ppp

Synth.

Tape

SS

3

Tape stop synced with downbeat

Spoken text (cassette):
 "the broken hermaphrodite who trusted herself alone finds the room in reality teeming and begs never to wake from the nightmare"

G.

fp ff p

sim.

2B

Speak a-gain? and they were all there ev-ry last one of them

This bar can be cut.

LUCY stands on balcony or elsewhere in the theatre and sings to GWEN, as if reaching out to her from a dream.

Perc. L

Tam-tam soft beater **2C** Colla voce *pp* l.v.

Synth. *mf* *pppp sub.*

Tape **SS** 4 **PA** 5 Playback cue of pre-recorded voices
p Spoken Text (cassette): "as I scuttled like a beetle along the backs of their chairs"

G. **2C** Colla voce *p* breathy, murmured
 and_ they_ knew_ my_ name_ re - mem - ber_ the_ light_

J. **J, S, C, E: PRE-RECORDED OR LIVE (open vowel or hummed)**
pp sotto voce

S. *pp sotto voce*

C. *pp sotto voce*

E. *pp sotto voce*

L. Recorded or Live (from Balcony, to PATIENT 1) *mf dolce, plainsong-like*
 Re-mem-ber the light_

poco rall.

Perc. L Cymbals bowed

Synth.

Tape 6 7

G. **poco rall.**
be - lieve the light cla - ri - ty be - fore e - ter - nal night

J.

S.

C.

E.

L. *poco p*
and be-lieve the light An in-stant of cla-ri-ty be-fore e - ter - nal night.

A little slower

2D **poco rall.**

Perc. L I.v.
f
very soft beater
optional

Perc. R
ppp
smooth steady gliss. as low as possible
pppp (al niente)

Synth.
pppp
al niente
8th

Tape 8
sine wave, creeping into audibility.
mf

A little slower

2D **poco rall.** (or as low as possible) al niente

G. *mp*
don't let me for - ge(t) - et et et et et et

SCENE 3

Pause as short as possible, ideally excised.
GWEN remains downstage
LUCY exits balcony backstage

Lights up on JEN, SUZY, CLARE and EMILY in stalls. As if they are sitting in a support group
JEN, SUZY, CLARE and EMILY stand up from their stalls seats with their respective first entry.
GWEN is part of the support group, but as if a ghost, observing a memory.

♩ = 92, flexible
Both players share one set. Hard mallets.
Let all ring, hold pedal down throughout.

Tubular Bells

Synth String / Bell
Sustain pedal gives c. 6 sec decay on notes after release.
Hold pedal down throughout scene, release only on change of bass note.

Tape
Tape stop

Gwen continues ad. lib. with fragments from the last few bars ('forget'), through first few pages of this scene, as if in and out of sleep/dreams

♩ = 92, flexible

J. (stand up) spoken, disheartened, resigned to doom.
sung But sharing and in safety.
mf i.e. you're sharing problems in a support group
I ___ am sad

S. (stand up) spoken, disheartened, resigned to doom.
sung But sharing and in safety.
mf i.e. you're sharing problems in a support group
I ___ feel that the future is hopeless and that things cannot improve

Vla. L open strings only if indicated
p dolce

Vla. M open strings only if indicated
p dolce

8

3A

J. I ___ am a complete failure as a person I ___ am being punished But now I ___ have lost interest in other people

S. I ___ am guilty I ___ am beyond tears

C. (stand up) spoken, disheartened, resigned to doom.
sung But sharing and in safety.
mf i.e. you're sharing problems in a support group
I ___ am a complete failure as a person I ___ am being punished I ___ used to be able to cry I ___ am beyond tears

E. (stand up) spoken, disheartened, resigned to doom.
sung But sharing and in safety.
mf i.e. you're sharing problems in a support group
I ___ would like to kill myself But now

Vla. L open strings only if indicated
p dolce

Vla. M open strings only if indicated
p dolce

Vla. R open strings only if indicated
p dolce

17

Tubular Bells
Hard mallets

Perc. L

Perc. R

Synth.

J. *slightly more forthright / desperate*
I ___ can't eat *parlando* my fear *pp* I ___ am fat *p* I ___ can-not

S. *slightly more forthright / desperate*
I ___ can't sleep *parlando* my dis-gust *pp* I ___ am fat *p* I ___ can-not

C. *slightly more forthright / desperate*
I ___ can't make decisions I ___ can't think *parlando* my fear my dis-gust I ___ cannot write can-not

E. *slightly more forthright / desperate*
I ___ cannot overcome my loneliness, *parlando* my dis-gust I ___ cannot write

Vla. L

Vla. M

Vla. R

24 **3B**

Perc. L

Perc. R

Synth.

Tape

G. **3B**

ppp floated

A(t)

PRE-RECORDED	<i>p</i> gently spoken, pillow talk.
	At 4.48

J. (sung) *mp* love *pp* hummed mm I am killing them both *ff* terrified mm I am terrified of medication

S. (sung) *mp* love *pp* hummed mm my lover is dying, mm

C. (sung) *mp* love *pp* hummed mm I am charging towards my death

E. (sung) *mp* love *pp* hummed *pp* mm my brother is dying, mm

Vla. L *mp* *ff*

Vla. M *mp* *ff*

Vla. R *mp* *ff*

ff

ff

ff

31

Perc. L

Perc. R

Synth.

G.

J.

S.

C.

E.

Vla. L

Vla. M

Vla. R

3C

3C

mp

mp

mp

ppp

mf

pp sotto voce

cannot fuck

cannot be with others

pp

mf

pp sotto voce

cannot make love

cannot fuck

cannot be with others

pp

mf

pp sotto voce

cannot fuck

cannot be with others

pp

mf

pp sotto voce

cannot make love

cannot fuck

cannot be alone

My hips are too big

mf

flautando, poco sul tasto, no vib.

pp

pp sub.

mf

flautando, poco sul tasto, no vib.

pp

flautando, poco sul tasto, no vib.

pp

38 3D

Perc. L *mf*

Perc. R *mf*

Synth. *pp* *pp* *p*

Tape 11
Gwen text cue

G. *ppp* *mp warm* *p floated* *al niente, exhale*
aa

PRE-RECORDED

p gently spoken, pillow talk.

At 4.48
when desperation visits
I shall hang myself
to the sound of my lover's breathing

J. *mf*
dislike my genitals I do not want to die.

S. *mf*
dislike my genitals I do not want to die.

C. *mf* *pp* *merge vowel*
dislike my genitals I do not want to die. → I

E. *mf*
I do not want to die.

Vla. L *mf warm*

Vla. M *mf warm* *p*

Vla. R *mf warm*

47 3E

Perc. L

Perc. R

Synth.

G.

J.

S.

C.

E.

Vla. L

Vla. M

Vla. R

f *ppp* *p*

ppp *p* *ppp* *p*

3E
freely, ad lib.
gradually getting more distressed

pp *mp*

mf 5

I do not want to live.

mf 5 *p*

I do not want to live. I am jealous of my sleeping lover and covet his induced unconsciousness

mf 5

have become so depressed by the fact of my mortality that I have decided to commit suicide I do not want to live.

mf 5

I do not want to live.

mf warm *pp*

ghostly, poco sul pont.

f *pp*

ghostly, poco sul pont.

ghostly, poco sul pont.

mf warm *pp*

51

Perc. L

Perc. R

Synth.

G.

J.

S.

C.

E.

Vla. L

Vla. M

Vla. R

mf

mf

p

mf

mp

p

not.

want

to

When he wakes he will envy my sleepless night of thought and speech unslurred by medication

I _____ have resigned myself to death this year.

Some will call this self-indulgence.

I _____ have resigned myself to death this year.

Some will call this self-indulgence.

I _____ have resigned myself to death this year.

Some will call this self-indulgence.

I _____ have resigned myself to death this year.

Some will call this self-indulgence.

ord.
b. e.

p

mp

ord.
b. e.

p

mp

ord.
b. e.

p

mp

BLACKOUT

♩=180 (on click)

Synth.

Synthesizer part featuring complex chordal textures. It begins with a *pp* dynamic and transitions to *f* in the final measure. The notation includes various intervals and textures across two staves.

Tape

Tape track showing time signature changes from 2/4 to 4/4, then back to 2/4, and finally to 2/2. A cue mark at measure 12 indicates "Click track cue for Scene 4".

Click

Click track providing a regular rhythmic pulse throughout the piece.

G.

Guitar part with dynamic markings *pp* and *ff*. Lyrics: "li(ve) (l)ive".

J.

Jazz instrument part with lyrics: "(they are lucky not to know its truth). Some will know the simple fact of pain. This is becoming my normality".

S.

Saxophone part with lyrics: "(they are lucky not to know its truth). Some will know the simple fact of pain. This is becoming my normality".

C.

Clarinet part with lyrics: "(they are lucky not to know its truth). Some will know the simple fact of pain. This is becoming my normality".

E.

Euphonium part with lyrics: "(they are lucky not to know its truth). Some will know the simple fact of pain. This is becoming my normality".

Vla. L

Violin Left part with dynamic markings *mf*, *f*, and *ff*.

Vla. M

Violin Middle part with dynamic markings *mf*, *f*, and *ff*.

Vla. R

Violin Right part with dynamic markings *mf*, *f*, and *ff*.

Cb.

Cello part with dynamic markings *gliss.* and *fff*. Performance instructions include "IV sul pont." and "hyper bow pressure, grinding".

SCENE 4

The whole stage and auditorium is PITCH BLACK
Compressed, tight, amplified sound. (Nyman Band sound)

♩=180 (with click). Nasty fucked-up computer game music: you lost.

Picc.
sf fp marcato, dirty
ff sfp ff sfp ff sfp ff sfp ff sfp ff sfp ff sfp
vib., tenuto

B. Sax. L
ff marcato, dirty
ff
vib., tenuto

B. Sax. M
ff marcato, dirty
ff
vib., tenuto

B. Sax. R
ff marcato, dirty
ff
vib., tenuto

Perc. L
ff
HI-STRIKER
Visible, aggressive over-arm action.
Incorrect answers. Hi-Striker adjusted to always fail

Perc. R
ff
HI-STRIKER
Visible, aggressive over-arm action
Correct answers. Hi-Striker adjusted to always win

Acc.
ff (with picc.)
ff heavy
sfp
ff marcato, dirty (fat bass)

Pno.
ff marcato (with picc.)
LH ossia: play only lower octave
ff marcato, dirty

Proj.
small numbers are optional, if a complete countdown is used.
100 99 98 97 96 95 94 93 92 91 (incorrect) 90 89 88 87 86 85

Tape
ff
PA
'Correct' quiz show sound
'Incorrect' buzzer quiz show sound

Click.
etc

Vla. L
sf fp marcato, dirty
ff sfp ff sfp ff sfp ff
ff sfp ff sfp ff

Vla. M
sf fp marcato, dirty
ff sfp ff sfp ff sfp ff
ff sfp ff sfp ff

Vla. R
sf fp marcato, dirty
ff sfp ff sfp ff sfp ff
ff sfp ff sfp ff

Cb.
pizz. or arco ad lib.
ff marcato, dirty

4B

fake gliss. as needed

9

Picc. **4A** *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *pp* *ff*

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc. *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *pp* *ff*

Pno.

Proj. (thinking pause)
84 (incorrect) 83 82 81 (incorrect) 80 79 78 77 76 75 74 73 72 (correct) 71 70 69 (incorrect)

Tape

Vla. L **4A** *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *ff*

Vla. M *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *ff*

Vla. R *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *ff*

Cb.

18 4C

Picc. *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sf* *fp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp*

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc. *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sf* *fp* *ff* *sfp* *ff* *sfp* *ff* *sfp*

Pno.

Proj. 68 67 66 65 64 63 62 61 60 59 58 (correct) 57 56 55 54 53 52

Tape

Vla. L *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sf* *fp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp*

Vla. M *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sf* *fp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp*

Vla. R *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sf* *fp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp*

Cb.

4C

26

Picc. *ff sfp ff sfp<ff sfp<ff sf fp sf fp sf fp ff sf fp sf <ff p*

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc. *sfp<ff fp<ff p*

Pno.

Proj. (thinking pause)
51 50 49 48 47 46 45 44 (correct) 43 42 (incorrect) 41 40 39

Tape

Vla. L *ff sfp ff sfp<ff sfp<ff sf fp fp<fp<fp sf fp<ff sf fp sf*

Vla. M *ff sfp ff sfp<ff sfp<ff sf fp fp<fp<fp sf fp<ff sf fp sf*

Vla. R *ff sfp ff sfp<ff sfp<ff sf fp fp<fp<fp sf fp<ff sf fp sf*

Cb.

4D 4E

35

Picc. *ff sf fp ff sfp ff sfp < ff sfp < ff sfp < ff sfp < ff p sf fp ff sfp < ff*

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc. *ff sfp ff p ff sfp < ff*

Pno.

Proj.

37 (correct) 38 (incorrect) 37 (correct) 36 35 34 33 32 31 30 29 42 23 22 21 (incorrect) 24

Tape

4D 4E

Vla. L *ff sfp < ff sfp < ff sfp < ff sfp < ff sfp < ff sf fp < ff sfp < ff*

Vla. M *ff sfp < ff sfp < ff sfp < ff sfp < ff sfp < ff sf fp < ff sfp < ff*

Vla. R *ff sfp < ff sfp < ff sfp < ff sfp < ff sfp < ff sf fp < ff sfp < ff*

Cb.

Detailed description: This page contains a musical score for measures 35 through 44. The score is divided into two systems, 4D (measures 35-42) and 4E (measures 43-44). The instruments include Piccolo, three Saxophones (Left, Middle, Right), Percussion (Left and Right), Accordion, Piano, Projection, and Violins (Left, Middle, Right) and Contrabass. The Piccolo part features a complex melodic line with dynamic markings such as *ff sf fp* and *sfp < ff*. The Saxophones play a rhythmic accompaniment with some melodic fragments. The Accordion and Piano parts provide harmonic support. The Projection part includes a sequence of numbers: 37 (correct), 38 (incorrect), 37 (correct), 36, 35, 34, 33, 32, 31, 30, 29, 42, 23, 22, 21 (incorrect), 24. The Violins and Contrabass parts also have dynamic markings like *ff* and *sfp < ff*.

44 **4F**

Picc. *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sfp* *ff* *sf* *fp*

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc. *p* *ff*

Pno.

Proj. 25 26 27 28 (incorrect) 20 19 18 17 16 15 14 13

Tape

Vla. L **4F** *sfp* *ff* *sfp* *ff* *ff* *sfp* *ff* *sfp* *ff* *sf* *fp*

Vla. M *sfp* *ff* *sfp* *ff* *ff* *sfp* *ff* *sfp* *ff* *sf* *fp*

Vla. R *sfp* *ff* *sfp* *ff* *ff* *sfp* *ff* *sfp* *ff* *sf* *fp*

Cb.

Black Out
on the barline

To Alto Fl.

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Picc.**: Piccolo part, starting at measure 49. Dynamics include *ff*, *sfp*, *ff*, *sfp*, *ff*, *sf*, *ff*, *sfp*, *ff*, *sfp*, *ff*, and *sf*.
- B. Sax. L**, **B. Sax. M**, **B. Sax. R**: Bass saxophone parts (Left, Middle, Right) with similar rhythmic patterns.
- Perc. L**, **Perc. R**: Percussion parts for Left and Right.
- Acc.**: Accordion part with dynamics *sfp*, *ff*, and *ppp sub.*
- Pno.**: Piano part with a circled measure 6 and a dashed line below it.
- Proj.**: Projection part with notes labeled 12 (incorrect), 11, 10, 9, 8, 7 (incorrect), 6, 5, 4, 3, 2, and [blank].
- Tape**: Tape part.
- Vla. L**, **Vla. M**, **Vla. R**: Violin parts (Left, Middle, Right) with dynamics *ff*, *sfp*, *ff*, *sfp*, *ff*, *sf*, *ff*, *sfp*, *ff*, *sfp*, *ff*, and *sf*.
- Cb.**: Contrabass part.

SCENE 5

Natural, spacious, resonant sound. Moderate reverb applied to BASS, FLUTE, ACCORDION, GWEN.
Amplification on Bass and GWEN turned up

repeat, ♩=c.60, through whole scene. long pauses.

with bass

5A

Alto Flute

evocative, wistful

A. Fl.

repeat, very slow tempo, through whole scene.

like exhaling

bellows release

Acc.

13

PA Very low bass drone, quiet.

SS GWEN's breathing, if pre-recorded

Tape

13.1

SS Tape 'on' click
Synced with breathing track, if used.

5A

G making sounds of very slow inhalation and exhalation, trying to relax.
The sound material comes out of the exhalation, freely.
This can be pre-recorded

G.

5A

repeat, ♩=c.60, through whole scene. long pauses.

with flute

con sord.

sul tasto

Cb.

GWEN does almost whole section without words.
Some vowel indications given, but generally the right
sounds can be found with experimentation
GWEN is finding her voice.

The gestures, with the pre-recorded spoken text, are like 'thought bubbles': an inner monologue, trying to come out.

5B

♩=c.60-72, freely, colla voce

14

Pre-recorded voice cues

15

16

17

18

19

Tape

5B

♩=c.60-72, freely, colla voce

pitch
emerging
from
exhalation

whole scene: little vibrato, breathy, sotto voce
gliding around the pitches, fluid
breathing indications can be done live, or added with recording, blended with live voice

G.

pp very gently spoken, whispered, pillow talk, intimate.

PRE-RECORDED

It wasn't for long, I wasn't there long. But drinking bitter black coffee I catch I catch that

5C

Pno. *p*

Tape

20 medicinal smell 21 in a cloud of ancient tobacco 22 [exhale] 23 and something 24 something 25 touches 26 and something touches me

G. *pp* *mp warm* *ppp* *pp* *pp* *mp* *mf*

medicinal smell in a cloud of ancient tobacco [exhale] and something something touches and something touches me

Cb. stop repeated figures resume repeated figures *p*

5C

A. Fl. *ppp* *pp*

Pno. (on "still") *ppp* *pp*

Tape

27 in that still sobbing place 28 and a wound 29 from two years ago 30 opens 31 like a 32 cadaver 33 and a long buried shame

G. *pp sotto voce* *pp* *mf* *pp dolce*

in that still sobbing place and a wound from two years ago opens like a cadaver and a long buried shame

Place hand over mouth, shocked / disturbed

GWEN places hand over mouth, shocked / disturbed

5D

A. Fl. stop here, quickly to picc. $\text{♩} = 150$ aggressive, punchy

Acc. stop here

Pno. *ff*

Tape

34 roars 35 it's foul decaying grief... **PA** Sound surrounding the audience *ff*

Click. **F/O** etc.

G. *p sotto voce, sighing* *ff* continue for as long as possible without dim.

roars whispered spoken, becoming gradually more angry shouted *ff*

roars it's foul decaying grief A room of expressionless f-f-f-f-faces staring blankly at my p-p-p-pain, so devoid of meaning there must be evil intent.

Cb. stop here

Compressed, loud, tight, amplified sound (Nyman Band sound)
It must surround the audience.

5E

Picc. *ff marcato*

S. Sax L *ff marcato*

B. Sax. M *ff marcato*

S. Sax. R *ff marcato*

Perc. L From left position *f*

Perc. R From right position *f*

Acc. *ff marcato* *sfp*

Pno. *ff marcato* *mp*

PA Loud, surrounding the audience
See performance notes about this tape part.

TAPE

Voice solo
Doctor Doctor Doctor Doctor Doctor Doctor Doctor D- Doctor Doctor This Doctor That Doctor and Whatsit who's just passing

Chorus
Doctor Doctor Doctor Doctor Doctor Doctor Doctor D- Doctor Doctor Doctor Doctor

Sung

Click etc.

5E

Vla. L *ff marcato*

Vla. M *ff marcato*

Vla. R *ff marcato*

Cb. *ff marcato*

6

Picc.

S. Sax L

B. Sax M

S. Sax R

Perc. L

Perc. R

Acc.

Pno.

Voice solo

Chorus

Sung

Vla. L

Vla. M

Vla. R

Cb.

sf p

f warm

ff sub.

f warm

ff sub.

f warm

ff sub.

f warm

f

just passing and thought he'd pop in to take the piss as well Burning in a Burning in a in a hot tunnel in a hot tunnel of dismay

just passing pop in to take the piss hot tunnel of dismay humilia-

fp

My

sf p

f warm

sf p

f warm

sf p

f warm

pp 6 6

p

ff

10

Picc. *sfp* *f*

S. Sax L *sfp* *f warm*

B. Sax. M *f warm*

S. Sax. R *sfp* *f warm*

Perc. L

Perc. R

Acc.

Pno. *p*

Voice solo
humiliation complete as I Shake sh - sh - sh - shake Burning

Chorus
humiliation

Sung *f* *p*
My

Vla. *p* 6 6 6 6

Vla. *p* 6 6 6 6

Vla. 6 6 6 6

12 5F

Picc.

S. Sax L

B. Sax. M

S. Sax. R

Perc. L

Perc. R

Acc.

Pno.

Voice solo

Chorus

Sung

Vla.

Vla.

Vla.

Cb.

14

Picc.

S. Sax L

B. Sax. M

S. Sax. R

Perc. L

Perc. R

Acc.

Pno.

Voice solo

Chorus

Sung

Vla.

Vla.

Vla.

Cb.

st - st - st - st shake shake without reason st - st - st - st - st - st - st - st - st - stumble over w - w - words w - w - w - words and

humiliation stumble over words

p *f*

p *f*

f *mf* *f*

p *f*

f *p*

8va

p *f*

p

18

S. Sax L

B. Sax. M

S. Sax. R

Perc. L

Perc. R

Acc.

Pno.

Voice solo

Chorus

Sung

Vla.

Vla.

Vla.

Cb.

sf p

sf p

sf p

f

sf p

sf p

sf p

pp 6 6

snap pizz

have nothing to say about to say about my illness which anyway amounts only any any which anyway amounts only

nothing nothing to say about my illness illness illness only to knowing

My My No

22

S. Sax L *sf p sfp sfp*

B. Sax. M *sf p*

S. Sax. R *sf p sfp*

Perc. L

Perc. R

Acc. *sf p sf p*

Voice solo
no point in anything no point in anything which anyway amounts only only to knowing

Chorus

Sung *f* No No No

Vla. *p* 6 6 6

Vla. *p* 6 6 6 6 6 6 6 6

Vla. 6 6 6 6 6 6 6 6

Cb. arco *ff*

24

S. Sax L *f*

B. Sax M *f*

S. Sax R *f*

Perc. L

Perc. R

Acc. *f p f p ff*

Voice solo
that there's no point in anything Because I'm going to die

Chorus
No No No point in anything I'm going to die

Sung *f*

Vla. *f*

Vla. *f*

Vla. *f*

Cb.

5G

26

Picc.

S. Sax L

B. Sax. M

S. Sax. R

Perc. L

Perc. R

Acc.

Pno.

Voice solo

And I am deadlocked by that smooth psychiatric voice of reason voice of reason which tells which tells me there is an objective reality

Sung

smooth

5G

Vla.

Vla.

Vla.

Cb.

snap pizz

arco

p sub.

p

30

S. Sax L

S. Sax R

Perc. L

Perc. R

Acc.

Pno.

Voice solo

Chorus

Sung

Vla.

Vla.

Vla.

Cb.

pp

pp

p

mf

f

ob- jective reality in which my body and mind are one But I am not here here never

Not here

34

Picc.

S. Sax L

B. Sax. M

S. Sax. R

Perc. L

Perc. R

Acc.

Pno.

Voice solo

Chorus

Sung

Vla.

Vla.

Vla.

Cb.

5H

5H

f

f

f

f

f

pp

I am not here and never have been Doctor This writes it down Doctor Doctor This and Doctor That attempts a sympathetic

not here

D - D- D- Doctor

38

S. Sax L

B. Sax M

S. Sax R

Perc. L

Perc. R

Acc.

Pno.

Voice solo

Vla.

Vla.

Vla.

Cb.

sympathetic murmur Watching me Judging me smelling the crippling failure oozing from my skin - sk - sk - skin smelling the crippling failure oozing from my

51

42

Picc. *pp*

S. Sax L *sf p*

B. Sax. M *sf p*

S. Sax. R *sf p*

Perc. L

Perc. R

Acc. *sf p*

Pno.

Voice solo
My desperation clawing, all-consuming panic
drenching me as I gape gape in horror gape in horror at the world

Chorus
desperation clawing
all all all consuming
panic
all-consuming panic

Sung
Gape

51

Vla. *sf p*

Vla. *sf p*

Vla. *sf p*

Cb. *sf p*

47

Picc. *f* *f*

S. Sax L *sf p* *sf p* *f*

B. Sax M *sf p* *sf p* *f*

S. Sax R *sf p* *sf p* *f*

Perc. L

Perc. R

Acc. *f* *sfp*

Pno. *p*

Voice solo
and wonder why everyone looking at me with secret knowledge of my aching shame

Chorus
Why why why why why why with secret knowledge secret knowledge of my aching shame

Sung

Vla. *ff* *sfp*

Vla. *ff* *sfp*

Vla. *ff* *sfp*

Cb. *ff* *p* *ff*

5J

52

Picc. *p* *f*

S. Sax L *f*

B. Sax. M *sf* *f*

S. Sax. R *f*

Perc. L

Perc. R

Acc. *f* *sf*

Pno. *f*

G. *ff angry*
Shame shame shame. Drown in your fuck-ing shame

J. *ff angry*
Shame shame shame. Drown in your fuck-ing shame

S. *ff angry*
Shame shame shame. Drown in your fuck-ing shame

C. *ff angry*
Shame shame shame. Drown in your fuck-ing shame

E. *ff angry*
Shame shame shame. Drown in your fuck-ing shame

L. *ff angry*
Shame shame shame. Drown in your fuck-ing shame

5J

Vla. *f* *sf p* *f*

Vla. *f* *sf p* *f*

Vla. *f* *sf p* *f*

Cb. *p* *f*

58 **5K**

Picc. *sfp*

S. Sax L *sfp*

B. Sax. M

S. Sax. R *sfp*

Perc. L

Perc. R

Acc. *mf*

Pno.

Voice solo
Inscrutable Sensible Way out

Chorus
D - D - Doctor D - D - D - D - Doctor D - D - D - D - D - D - D - D - D - D -

Vla. 1

Vla. 2

Vla. 3

Cb.

61

Picc. *sf*

S. Sax L *sf* *sfp* *sfp* *sf*

B. Sax. M *ff sub.*

S. Sax. R *sf* *sf* *sfp* *sfp*

Perc. L

Perc. R

Acc. *sf* *p* *sf*

Pno. *sf* *mf* *sf*

Voice solo
 think were fucking patients fucking patients fucking patients fucking
 Doctors you'd think were fucking patients Doctors you'd think were fucking patients if you weren't shown proof otherwise

Chorus
 Doctor

Vla. *p* 6 6 6 6

Vla. *p* 6 6 6 6 6 6

Vla. *p* 6 6 6 6 6 6

Cb.

64

Picc. *pp*

S. Sax L *sf* *f* *sf* *p*

B. Sax M *sf* *p*

S. Sax R *f* *sf* *p*

Perc. L

Perc. R

Acc. *sf* *p*

Pno. *sf* *p*

Voice solo patients ask the same the same questions

Chorus ask the same the same the same the same

Vla. *f* *sf* *p*

Vla. *f* *sf* *p*

Vla. *f* *sf* *p*

Cb. *sf* *p*

5L

66

Picc. *ff*

S. Sax L *sf p* *f*

B. Sax M *sf p* *f* *mf*

S. Sax R *sf p* *f*

Perc. L

Perc. R

Acc. *sf p* *ff* *pp*

b.s.

8va

Pno.

Voice solo

the same questions offer chemical cures for congenital anguish

the same the same the same put words in my mouth con-genital anguish

Chorus

w - w - w - w - words

the same ask the same questions the same questions an-guish cover each others' arses

5L

Vla. *sf p*

Vla. *sf p*

Vla. *sf p*

Cb. *sf p* *p* *gliss.*

70

Picc. *ff* screaming

S. Sax L *ff* screaming

B. Sax. M *f*

S. Sax. R *ff* screaming

Perc. L

Perc. R

Acc. *ff* *fff pp sub* *f* *pp*

Pno. *f*

Voice solo
un - til I want to scream _____ for you the only doctor who ever touched ever touched me voluntarily who laughed at

Chorus
want to scream for you for you for you

Vla. *fff* *pp* *f*

Vla. *fff* *pp* *f*

Vla. *fff* *pp* *f*

Cb. *gliss.* *f*

74 **5M**

Picc. *sf*

S. Sax L *f p sf*

B. Sax. M *f p sf*

S. Sax. R *f p sf*

Perc. L

Perc. R

Acc. *f pp*

Pno. *sf*

Voice solo
la - la - laughed Spoken in the voice from the newly-dug grave Who took the piss When I shaved

Chorus
who laughed at my gallows humour Who took the piss Who took the piss

5M

Vla. *pp f*

Vla. *pp f*

Vla. *pp f*

Cb. *f no dim.* (bow freely) *gliss.*

78

Picc.

S. Sax L

B. Sax M

S. Sax R

Perc. L

Perc. R

Acc.

Pno.

Voice solo

Chorus

Vla.

Vla.

Vla.

Cb.

sf

sf p

sf p

sf

sf p

sf p

sf

f

ff

ff

gliss.

my head Who looked me in the eye Who lied Who lied and said it was nice to see me and said it was nice to see me

Who looked in the eye Who lied Who lied I trusted

Who lied and said it was nice to see me t - t -

82

Picc.
S. Sax L
B. Sax. M
S. Sax. R
Perc. L
Perc. R
Acc.
Pno.
Voice solo
Chorus
Vla.
Vla.
Vla.
Cb.

mf warm

I loved you and it's not and it's not
and it's not losing you that hurts me Bare - -
you I trusted you I loved you But your bare - faced
t - t - trusted loved b - b - b - b -

mf warm

mf warm

mf warm

mf warm

5N

86

Picc.

S. Sax L

B. Sax. M

S. Sax. R

Perc. L

Perc. R

Acc.

Pno.

Voice solo

Chorus

faced fucking falsehoods that masquerade as medical notes

Bare-faced fucking falsehoods that masquerade as medical notes

G.

J.

S.

C.

E.

L.

ff defiant

Your truth, your lies,

5N

Vla.

Vla.

Vla.

Cb.

sfp

f

6 6 6 6

6 6 6 6

6 6 6 6

6 6 6 6

p

f

90

Picc. *sfp* *f*

S. Sax L *sfp* *f*

B. Sax. M *sfp* *f*

S. Sax. R *sfp* *f*

Perc. L

Perc. R

Acc. *sfp* *f*

Pno.

G. *not mine.*

J. *not mine.*

S. *not mine.*

C. *not mine.*

E. *not mine.*

L. *not mine.*

Vla. *ff* *f*

Vla. *ff* *f*

Vla. *ff* *f*

Cb. *sfp* *f*

50

92

Picc.

S. Sax L

B. Sax. M

S. Sax. R

Perc. L

Perc. R

Acc.

Pno.

Voice solo

Chorus

50

Vla.

Vla.

Vla.

Cb.

94

Picc. *sf p*

S. Sax L *sf p*

B. Sax. M *3*

S. Sax. R *sf p*

Perc. L

Perc. R

Acc. *sf p*

Pno. *8^{vb}*

Voice solo
 You maybe even felt the distress
 felt the felt the distress that sometimes

Chorus

Vla. *p 6 6 6 f 6*

Vla. *p 6 6 6 f 6*

Vla. *6 6 6 f 6*

Cb. *ff really rough at heel*

Detailed description of the musical score for page 94. The score is arranged in a vertical stack of staves. At the top, the Piccolo (Picc.) and Soprano Saxophone Left (S. Sax L) parts play a melodic phrase with dynamics *sf* and *p*. The Baritone Saxophone Middle (B. Sax. M) part features a triplet of eighth notes. The Soprano Saxophone Right (S. Sax. R) part also plays the melodic phrase. Percussion parts (Perc. L and Perc. R) are marked with a vertical bar, indicating a rest. The Accordion (Acc.) part has a melodic line in the right hand and a bass line in the left hand, with dynamics *sf* and *p*. The Piano (Pno.) part has a sparse accompaniment with a dotted line labeled *8^{vb}* in the bass clef. The Voice solo part has two lines of lyrics: "You maybe even felt the distress" and "felt the felt the distress that sometimes". The Chorus part is marked with a vertical bar. The Violas (Vla.) part consists of three staves, each playing a sixteenth-note pattern with dynamics *p* and *f*. The Contrabass (Cb.) part has a few notes at the bottom, with the instruction *ff really rough at heel*.

96

Picc. *f* *sf p* *sf p* *sf p*

S. Sax L *f* *sf p* *sf p* *sf p*

B. Sax. M *f* *sf p* *sf p* *sf p*

S. Sax. R *f* *sf p* *sf p* *sf p*

Perc. L

Perc. R

Acc. *f* *p sub* *ff* *sf p*

Pno. *ff*

Voice solo
 distress that sometimes flickered across your face
 you were covering your arse too
 like every other stupid mortal
 across your face

Chorus
 felt the distress
 d - d - d - d - distress
 threatened to erupt
 like every other stupid mortal

Vla. *sf p* *sf p*

Vla. *sf p* *sf p*

Vla. *sf p* *sf p*

Cb. *mf* *gliss.* *ff*

5P
101

Picc. *sfp* *sfp*

S. Sax L *sfp* *sfp*

B. Sax. M *sfp* *sfp*

S. Sax. R *sfp* *sfp*

Perc. L Get ready for scene 6

Perc. R Get ready for scene 6

Acc. *sfp*

Pno. *ff sempre*

Voice solo cunt

Chorus cunt

Click. click stops.

G. *ff* To my mind that's be - tray - al. And my mind_ is the

J. *ff* To my mind that's be - tray - al. And my mind_ is the

S. *ff* To my mind that's be - tray - al. And my mind_ is the

C. *ff* To my mind that's be - tray - al. And my mind_ is the

E. *ff* To my mind that's be - tray - al. And my mind_ is the

L. *ff* To my mind that's be - tray - al. And my mind_ is the

5P

Vla. *ff* *sfp*

Vla. *ff* *sfp*

Vla. *ff* *sfp*

Cb. *ff* *sfp*

105

Picc. *sfp* 5Q

S. Sax L *sfp*

B. Sax. M *sfp*

S. Sax. R *sfp*

Acc. *sfp*

Pno.

G. *sfp* sub - ject of these be - wil - der'd frag - ments. No - thing can ex - tin - guish my

J. *sfp* sub - ject of these be - wil - der'd frag - ments. No - thing can ex - tin - guish my

S. *sfp* sub - ject of these be - wil - der'd frag - ments. No - thing can ex - tin - guish my

C. *sfp* sub - ject of these be - wil - der'd frag - ments. No - thing can ex - tin - guish my

E. *sfp* sub - ject of these be - wil - der'd frag - ments. No - thing can ex - tin - guish my

L. *sfp* sub - ject of these be - wil - der'd frag - ments. No - thing can ex - tin - guish my

Vla. *sfp* 5Q

Vla. *sfp*

Vla. *sfp*

Cb. *sfp*

109

Picc. *f*

S. Sax L *sfp*

B. Sax. M *sfp*

S. Sax. R *sfp*

Acc. *sfp*

Pno.

G. an - - ger. And no - thing can re - store my faith.

J. an - - ger. And no - thing can re - store my faith.

S. an - - ger. And no - thing can re - store my faith.

C. an - - ger. And no - thing can re - store my faith.

E. an - - ger. And no - thing can re - store my faith.

L. an - - ger. And no - thing can re - store my faith.

Vla. *sfp*

Vla. *sfp*

Vla. *sfp*

Cb. *sfp*

Detailed description: This page of a musical score, numbered 109, contains parts for various instruments and a chorus. The Piccolo part features a melodic line starting with a half note and followed by a complex rhythmic pattern of eighth and sixteenth notes, marked with a forte (*f*) dynamic. The Saxophone section (Sax L, Sax M, Sax R) and the Accordion part provide harmonic support with sustained notes and chords, marked with *sfp* (sforzando piano). The Piano part has a complex, rhythmic accompaniment. The Chorus consists of six voices (G, J, S, C, E, L) singing the lyrics: "an - - ger. And no - thing can re - store my faith." The vocal lines are written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The Violin and Double Bass parts are also present, with the Violins marked *sfp* and the Double Bass part providing a steady bass line.

112

Picc.

S. Sax L

B. Sax. M

S. Sax. R

Acc.

Pno.

G.

J.

S.

C.

E.

L.

Vla.

Vla.

Vla.

Cb.

This is not a world in which

This is not a world in which

This is not a world in which

This is not a world in which

This is not a world in which

This is not a world in which

f

f

f

f

f

f

f

f

f

f

f

(senza rall.)

114

Picc. *ff*

S. Sax L *sfz* *f*

B. Sax. M *sfz* *f*

S. Sax. R *sfz* *f*

Acc. *sfz* *f*

Pno.

Tape *pp*

G. | I wish to live.

J. | I wish to live.

S. | I wish to live.

C. | I wish to live.

E. | I wish to live.

L. | I wish to live.

(senza rall.)

Vla. *sfz* *f*

Vla. *sfz* *f*

Vla. *sfz* *f*

Cb. *f*

F/O Muzak, scene 6

SCENE 6

Both PERCUSSIONISTS come on stage to their respective instruments, left and right.
 PERCUSSION LEFT is the DOCTOR.
 PERCUSSION RIGHT is the PATIENT.
 The projection screen for each is directly above each player.
 Lighting is dim. Orchestra Pit, conductor and music stand lights should be DARK.
 Scene is played from click track, synced with projections

Scaffolding pole, mounted on set metal-headed hammers

Large Bass Drum medium beaters

etc.

delay on this pause fixed, click follows on auto-delay from previous scene (Muzak playing)

synced with percussionists on click

Perc. L $\text{♩} = 104$ $\text{♩} = 132$ $\text{♩} = 104$

Perc. R

Proj.

Tape

Click.

Have you made any plans? *mp*

Take an overdose, slash my wrists then hang myself *p*

Have you made any plans? Take an overdose, slash my wrists then hang myself All those things together?

Have you made any plans? Take an overdose, slash my wrists then hang myself All those things together?

etc.

11 **6A** $\text{♩} = 132$

Perc. L

Perc. R

Proj.

It couldn't possibly be mis-con-strued as a cry for help. *mp*

It wouldn't work. *mp*

Of course it would. *p*

It wouldn't work. *p*

You'd start to feel sleepy from the overdose *mp*

It couldn't possibly be mis-con-strued as a cry for help. It wouldn't work. Of course it would. It wouldn't work. You'd start to feel sleepy from the overdose

22 **6B** $\text{♩} = 104$

Perc. L

Perc. R

Proj.

and wouldn't have the energy to cut your wrists. *mp*

I'd be standing on a chair with a noose around my neck. *p*

[blank]

If you were alone do you think *mp*

and wouldn't have the energy to cut your wrists. I'd be standing on a chair with a noose around my neck. [blank] If you were alone do you think

30 **6C** $\text{♩} = 168$ **rall.**

Perc. L

Perc. R

Proj.

you might harm yourself?

I'm scared I might *pp*

Could that be protective? *mp*

Yes. *pp*

It's fear that keeps me away from the train tracks. *mp*

I just hope to God that death is the fuck-ing end. *mp*

you might harm yourself? I'm scared I might Could that be protective? Yes. [blank] It's fear that keeps me away from the train tracks. I just hope to God that death is the fuck-ing end.

39 $\text{♩}=32$ **6D** $\text{♩}=132$

Perc. L

Perc. R

Proj.

I feel like I'm eighty years old. I'm tired of life and my mind wants to die. [blank] That's a metaphor not re-a-li-ty It's a simile That's not re-a-li-ty

mp *f* *p* *mf*

That's a metaphor not re-a-li-ty

It's a simile

That's not re-a-li-ty

49 $\text{♩}=104$ wooden beater handles **6E**

Perc. R

Proj.

It's not a me-ta-phor, it's a si-mi-le, but even if it were, the defining feature of a me-ta-phor is that it's real... [blank]

mp *f*

58 (possibly hit by Singer) Counter-bell l.v. **6F** $\text{♩}=132$

Perc. L

Perc. R

Proj.

You are not eighty years old. Are you? Are you? or are you? ? [blank] Do you despise all un-happy people or is it me specifically?

pp *p* *mp* *pp* *mf* *mf*

soft beaters

69 $\text{♩}=104$ (both hammers) $\text{♩}=132$

Perc. L

Perc. R

Proj.

I don't despise you. It's not your fault. You're ill. I don't think so. No? No. I'm depressed.

mp *ff* *mp* *p* *mf* *sfp*

wooden beater handles

79 $\text{♩}=104$

Perc. L

Perc. R

Proj.

Depression is anger. It's what you did, who was there and who you're blaming And who are you blaming?

f *sfp* *f* *mp* *f* *mp*

SCENE 7

Compressed, tight, amplified sound for these four bars. (Nyman Band sound)

♩=150-168 violent

flz.
ff

A. Fl.

B. Sax. L
sf

B. Sax. M
sf

B. Sax. R
sf

Perc. R.
with sticks or wooden beater handles
Myself.
sffp

Acc.
fff

B.S. simile

Synth.
ff

PA
pipe organ

Proj.
(ossia: projected large on central screen / gauze)
Myself.

36
PA

Tape
ppp
Muzak stops
Low drone, very quiet, on G, but with pitch not very clear.
Drone very slowly slides down to E by figure 7! "I shall not speak again".
Achieve this with rough timings, it need not be accurate.

♩=150-168 violent

Vla. L
sffz mf *sffz* *sffz mf* *sffz* *sffz mf* *sffz* *sffz mf* *sffz*

VIOLIN
Vln. M
sffz mf *sffz* *sffz mf* *sffz* *sffz mf* *sffz* *sffz mf* *sffz* *ff*

Vla. R
sffz *sffz mf* *sffz* *sffz* *sffz mf* *sffz* *sffz mf* *sffz* *ff*

Cb.
sf *ord.*
fff

(hit bow hard against strings, make a lot of noise, don't worry about hitting other strings)
coll leg batt.
ricochet sim.

Natural sound, with some reverb applied

Optional Pause

7A ♩ =72, whispering, lonely, rubato.

7B Free tempo, colla voce

breathy, half tone, spit
blow through

ff *sfp* *pp* sub. *f* warm *p*

ffz *ppp*

[blank]

7A ♩ =72, whispering, lonely, rubato.

7B Free tempo, colla voce

(wordless)
no vib, sighing

bo-dy and bo-dy and

pp *pp*

14

7C Tempo I

A. Fl.

Perc. L

Acc.

Synth.

G.

bo - dy and soul bo - dy soul can ne - ver ne - ver ne - ver be mar - ried

ff *3* *sfp* *pp* sub.

Cym
soft felt timp beater
Optional

Piano

ppp

p *mf* *p*

7C Tempo I

Vla. L

Vln. M

Vla. R

Cb.

con sord.
poco vib, poco s.p.
flautando

pp

con sord.
poco vib., poco s.p.
flautando

pp

con sord.
poco vib, poco s.p.
flautando

pp

pizz.
(let resonate)

pp

ord.

ord.

ord.

arco

pp

19

Free tempo, colla voce

Tempo I

A. Fl.

Acc.

G.

I ___ nee(d) (n)eed to ___ be - come who I real - ly am ___ (mm)

ff *ff* *3* *sfp* *ppp* sub.

pp *ppp*

Free tempo, colla voce

Tempo I

mf-p sub.

Free tempo, colla voce

Tempo I

Vla. L

Vln. M

Vla. R

Cb.

poco vib, poco s.p.
flautando

ord.

poco vib, poco s.p.
flautando

ord.

poco vib, poco s.p.
flautando

ord.

7D

26

A. Fl. *mf*

Acc.

G. *sim. to before*
p sotto voce, rocking
pp *p* *slow gliss* *mf pp sub.*

I will dro(wn) (dr)o(wn) (dr)own in dys - - - - pho-ri - a

7D

Vla. L *sotto voce, poco sul pont.*
touch both strings
pp

Vln. M *sotto voce, poco sul tasto*
pp

Vla. R *sotto voce, poco sul pont*
touch both strings
pp



34

Acc. (2+2+2+2+1)

G. *mp-pp* *slow gliss.* *mp*

in the cold bla(ck) (bl)a(ck) (bl)ack pond of my - self the pit of

Vla. L

Vln. M *touch both strings*

Vla. R

Optional CUT from here to bar 68
(keep end of GWEN's phrase
"immaterial mind")

Percussionists should play from
here if Scene 6 is played on stage.

A. Fl. 41 *sff mf < sfp mf sf pp sub. sfp < sff* breath noise only

Perc. L Tam-tam soft tam tam mallet *ppp* I.v.

Perc. R Tubular Bells soft rubber beater (no attack) *pp* To Cym. I.v.

Acc. *sfp < f f mp* bellows air release

Synth. *pp sfz mf* 8th

G. *pp parlando fp f sfz f pp parlando p* sotto voce breathy exhale
my_ im-ma-te-ri-al mind How can I re-turn to form? mm now my for-mal thought has gone

Vln. L pizz. *sf* arco molto vib. *sf f*

Vln. M pizz. *sf* arco molto vib., sul G *sf f*

Vln. R pizz. *sf* arco molto vib. *sf f*

Cb. pizz. *f* molto vib. arco *f*

49 **7E** (2+2+2+2+1)

Acc. *f* *p* b.r.

Synth. PG organ *pppp* *f* *ppp*

G. **7E** (general dynamic) *pp* sotto voce *mp* *f* blooming *mf* *ff* S.S. *pp* sub.
 They will lo(ve) (l)o(ve) (l)ove love me for that which de - de - de - stroys me

Vla. L con sord. *pp* *f* dark

Vln. M con sord. *pp* *f* dark

Vla. R con sord. *pp* *f* dark

Cb. *pppp* *f* dark

56 **7F**

Acc. *pppp*

Synth. *pppp*

G. **7F** *p* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p* *pp*
 the sword in my dreams the dust of my thoughts the

Vla. L **7F** *pp*

Vln. M *pp*

Vla. R *pp*

62 **7G**

Acc. *ppp*

Synth. **Piano** *p* 8th

7G

G. *pp* *p*

sick - ness_ the sick - ness_ the sick-ness that bree - - - ds in the folds_ of my

7G

Vla. L s.p. slow gliss. *pp* *ppp*

Vln. M slow gliss. s.p. *pp* *ppp*

Vla. R slow gliss. s.p. *pp* *ppp*

Cb. *ppp*

Optional CUT to here from bar 43

Free tempo, colla voce

Tempo I

68

A. Fl. *sff* *ff* *spitting* *sfpp* *mf*

B. Sax. L *f*

B. Sax. M *f*

B. Sax. R *f*

Perc. L *soft tam tam mallet* *ppp* *soft mallet* *Tubular Bells* *f*

Perc. R *Cymbals* *sfp* *f*

Acc. *bellows air release* *pp* *sffz* *sfpp*

Synth. *PG organ* *ppp* *(from absolute nothing)*

Free tempo, colla voce

stacc, gradually slowing

Tempo I

G. *whispered* *mind* *7H* *f* *3* *f* *f* *f* *emphatic*

Just a word on the page and there is the dra - ma

Free tempo, colla voce

Tempo I

Vla. L *slap pizz.* *arco* *5* *7H* *pizz.* *arco*

Vln. M *snap pizz.* *arco* *5* *pizz.* *arco*

Vla. R *slap pizz.* *arco* *5* *pizz.* *arco*

Cb. *slap pizz.* *arco* *III* *arco*

Free tempo, colla voce

71

A. Fl. *f* *ff* *p*

Perc. L Perc. R

hard mallet *ff* *ff* To Cym. let all ring

fix T. Bell pedal down Tubular Bells hard mallet *ff* *ff* let all ring

Acc. *sf* *p* *sf* *pp*

Synth. *sf* *p* *sf*

Tape

37 (SS) Pre-recorded text cue

At 4.48 I shall not speak again *mp*

Free tempo, colla voce

mouth closed / hand over mouth / being gagged

71

G. write for the dead the un - born A(t) *ff*

spoken ('pillow talk')

p *pp*

PRE-RECORDED

At 4.48 I shall not speak again

Free tempo, colla voce

71

Vla. L *f* *p* *sf* molto vib., intense

Vln. M *f* *p* *sf* molto vib., intense

Vla. R *f* *p* *sf* molto vib., intense

Cb. *f* *p* *sf* *ff* molto vib.

GWEN gasps for air, as if having been drowned.
This passage can be extemporised / elaborated ad lib.

77 To Picc.

A. Fl. *ff*

Perc. L

Perc. R

Acc.

Synth.

38 SS gasping (if recorded)

Tape *f*

Fast → **Slow**

catching breath as if coming up for air no pitch
fff gasping → *mp* struggling to get words out

(continue audible breathing in regular rhythm)
p parlando, chesty

G. *fff* gasping → *mp* struggling to get words out → *p parlando, chesty*

I have I have been I have been dead. for a long_ time...

Cb.

Cymbals
softest timp beater
always let ring
pppp

rall.

7J A little faster

GWEN and JEN are singing to each other across the divide of time and memory, trying to reach out to one another but unable to.

79

A. Fl. Piccolo flz. *ff*

B. Sax. L slap tongue as loud as poss *sfz*

B. Sax. M slap tongue as loud as poss *sfz*

B. Sax. R slap tongue as loud as poss *sfz*

Cym. (with GWEN) to my roots hard mallet *fff* Quickly to Hi-Striker

Perc. R Tubular Bells (one set shared) hard mallet *fff* Quickly to Hi-Striker

Acc. *sfz* *pp* *ff*

S.B. M M m

Synth. *sfz* *pp* *ff*

rall.

pp broken, very sotto voce

7J A little faster

G. Back to my roots sing hope boun- (da)- ry *f* defiant

J. I with- out on the (boun)- da- ry *f* defiant

7J A little faster

Vla. L snap as loud as poss pizz. *sfz* arco *ff* intense

Vln. M snap as loud as poss pizz. *sfz* arco *ff* intense

Vla. R snap as loud as poss pizz. *sfz* arco *ff* intense

Cb. snap as loud as poss pizz. *sfz*

SCENE 8

Immediate BLACK OUT
Projection at front of stage on gauze
This scene is optional for PERCUSSION
Loud, amplified, tight sound, like a Michael Nyman Band sound.

♩ = ♩ = 150-168, aggressive, articulated

The musical score for Scene 8 is arranged in a multi-staff format. The top section includes Piccolo (Picc.), Saxophones (S. Sax. L, S. Sax. M, S. Sax. R), Percussion (Perc. L, Perc. R), Accordion (Acc.), and Synthesizer (Synth.). The bottom section includes Projection (Proj.), Violins (Vla. L, Vla. M, Vla. R), and Cello (Cb.).

Picc. Part: Starts with a rest, then plays a series of notes with a *flz.* (flautissimo) marking and *fff* dynamic. The notes are grouped with a slur and a breath mark.

S. Sax. Parts: All saxophones play a similar melodic line with *fff* dynamics and *obscene molto vibrato* markings. The parts are heavily slurred.

Perc. Parts: Both Left and Right Percussion parts feature *fff* dynamics and include a box labeled "Optional Hi-Striker".

Acc. Part: The Accordion part is marked *fff* and includes a *B.S.* (Basso Continuo) line. It features a complex rhythmic pattern of chords and a *simile* marking.

Synth. Part: The Synthesizer part is marked *fff* and includes a *PA* (Pipe organ) marking. It features a complex rhythmic pattern of chords and a *simile* marking.

Proj. Part: The Projection part consists of a series of notes labeled R, S, V, and P.

Vla. Parts: The Violin and Viola parts are marked *sffz mf* and include the instruction "at the heel, rough". They feature a complex rhythmic pattern of chords.

Cb. Part: The Cello part is marked *fff* and includes a *arco at the heel* marking. It features a complex rhythmic pattern of chords and a *simile* marking.

6

Picc.

S. Sax. L

S. Sax. M

S. Sax. R

Perc. L

Perc. R

Acc.

Synth.

Proj.

Vla. L

Vln. M

Vla. R

Cb.

[blank] A S A P [blank]

sfz mf *sfz mf* *sfz mf* *sfz mf* *sfz* *ff*

sfz mf *sfz mf* *sfz mf* *sfz mf* *sfz* *mf* *ff*

sfz mf *sfz mf* *sfz mf* *sfz mf* *sfz mf* *ff*

fff *m*

(legato key trem.)
pp sub.

SCENE 9

LIGHTS slowly up over pause bar, but dim.
 CAST all together on a bed — they embody both one character and each other's lovers. It is like fantasy and masturbation.
 This is a twisted sex scene, pillow talk that takes a wrong turn.
 The staging of this scene should be close, intimate, lots of body contact, physical.
 The scene is told in a series of tableaux, punctuated by short blackouts
 The blackouts are of various, measured lengths, and are delineated by static sound and a click sound at the beginning and end of each blackout.
 One voice in each passage is amplified higher than the others, to bring out their speech.

♩ = 60-72, languid, erotic, twisting, legato

Picc. *spp* (Alto Flute) half tone / wind tone (fast chromatic) *pp* *f* slap tongue

S. Sax. L *f* slap tongue

S. Sax. M (languid grace notes) *pp dolce, sexy* *sim.* *f* slap tongue

S. Sax. R *f* slap tongue

Perc. L Tam-tam *PPPP* very soft beater

Perc. R Timpani lg. chin.cymb on timp very soft timp beaters *PPPP*

Acc. *ppp* bellows release

Synth. Hammond organ (barely audible) *PPPP*

Tape 39 PA Drone change

G. **♩ = 60-72, languid, erotic, twisting, legato** (inhale) *f* *p sotto voce* some-times

ALL VOICES (inhale) *f*

Vla. L **♩ = 60-72, languid, erotic, twisting, legato** flauti., sul pont. v. little finger and bow pressure all semitone trills *pp* *f*

Vln. M flauti., sul pont. v. little finger and bow pressure all semitone trills *pp* *f*

Vla. R flauti., sul pont. v. little finger and bow pressure all semitone trills *pp* *f*

Cb. col leg. batt. ricochet *f* *pp*

9A

GWEN is amplified above the others

11

A. Fl. *mp* *mp* *sim.*
 ricochet half tone, breathy all semitone trills *tr* *tr* *tr*

S. Sax. L *p dolce* *pp* *mf* *p* *mf*
 tongue stop *sim.*

S. Sax. M *p dolce* *pp* *p* *pp* *mf* *p*
 tongue stop

S. Sax. R *p dolce* *pp* *mf* *p* *mf*
 tongue stop *sim.*

Synth. *ppp*
 Sine wave

9A

G. *mp* *parlando* (pitch as guide only)
mp pillow talk, sexy
 Sometimes I turn around and catch the smell of you I cannot cannot cannot

J. *p* *mf* *pparlando*
 sexual croak / vocal fry onset (like Britney in "I'm a slave 4 u")
 and and catch the smell of you

S. *p* *pp* *ppp* *mf* *p* *p*
 sexual croak / vocal fry onset (like Britney in "I'm a slave 4 u")
 and (d) I cannot go on and

C. *pp* *p* *pp* *mf* *p* *p* *pp*
 sexual croak / vocal fry onset (like Britney in "I'm a slave 4 u")
 and I I turn around and I cannot go on I can-not go on

E. *p* *pp* *mf* *p* *pp*
 sexual croak / vocal fry onset (like Britney in "I'm a slave 4 u")
 can - not go on

L. *pp* *p* *pp* *f*
 sexual croak / vocal fry onset (like Britney in "I'm a slave 4 u")
 and I

9A

Vla. L *mp* *mp* *mp*
 con sord. *tr* *tr* *tr*

Vln. M *p* *p* *p*

Vla. R *mp* *mp* *mp*
 con sord. *tr* *tr* *tr*

(breath noise)
(fast chromatic)

19 (tr)

9B

A. Fl. *pp* *sfz* *pp* *sfz* *pp* *f*

S. Sax. L. *p* *mf* *p* *pp* *f* slap tongue

S. Sax. M. *mf* *p* *pp* *f* slap tongue

S. Sax. R. *p* *pp* *f* slap tongue *pp* *p*

Perc. R. *ppp*

Acc. *p* *f*

Synth. *ppp*

9B

G. *f* yearning, *f* craving spoken
cannot go on without expressing this terrible so fucking awful physical aching fucking long-ing

J. *p* *mf* *p* *mf* *pp* 3
so a - - ching long - - ing_ I have for you

S. *mf* *p* *mf* *pp* 3
long - - ing_ I have for you

C. *f* *p* *pp* *f* *pp* *f* *p* *mf* *pp* 3 *mp*
without expressing this terrible so aw - ful a - ching fucking long - - ing_ I have for you that I_

E. *f* *p* *f* *p* *mf* *pp* 3
without expressing this terrible so fucking physical fucking long - - ing_ I have for you

L. *p* *pp* *f* *pp* *f* *p* *mf* *pp* 3 *mp* *pp*
cannot go on aw - - ful a - ching fucking long - - ing_ I have for you and_ I_

9B

Vla. L. *mf* *mf* *pp* *ppp* sul pont.

Vln. M. *p dolce* *mf* *pp* *ppp* ord. sul pont.

Vla. R. *mf* *mf* *pp* *ppp* sul pont.

Cb. *p* *mf* *pp* *ff* molto sul pont. arco snap pizz.

26

A. Fl. *tr*

S. Sax. L. *t.s.* *p* *mf* *pp* *mp*

S. Sax. M. *t.s.* *mf* *p* *pp*

S. Sax. R. *t.s.* *mf* *p*

Perc. L. *Cymbals* very soft timp beaters
large crash
centre \rightarrow rim
ppp

Perc. R. soft brushes scraped on skin
ppp

Acc. *f* b.r. *p*

Synth.

G. *mp* *f* whispered *p*
and I cannot believe I cannot believe that I can feel this for you and you feel no thing

J. *p* *mf* *p* *mp*
I cannot believe that I can feel this for you and you feel no-thing

S. *p* *mf* *mf* *p* *mp*
and and I cannot believe that I can feel this for you and you feel no-thing

C. *pp* *mf*
can feel this_ for_ you

E. *p* *mf* *p* *mp*
and I I cannot believe that I can feel this for you and you feel no-thing

L. *mf* *mf* *pp tender*
gliss. can feel this_ for_ you_ feel_ no - thing

Vla. L. *f* *mp* *tr* *mp* *tr* *mp*

Vln. M. *f* *mp* *tr* *p* *tr* *p*

Vla. R. *f* *mp* *tr* *mp* *tr* *mp*

Cb. *p* *ff* *ff*
arco col leg. batt. ricochet

9C Sudden BLACK OUT LIGHTS up **9D** Sudden BLACK OUT LIGHTS up

JENNIFER is amplified higher than the others

32 spit *sfz*

A. Fl. *ppp* half tone

S. Sax. L *sfp*

S. Sax. M *sfp*

S. Sax. R *sfp*

Perc. L Tam-tam *ppp*

Perc. R Whip *sfz*

Acc. *sfz* *ppp* *ppp* b.r.

Synth. *ppp*

Tape (PA) Static *ff* (PA) Static *ff*

G. *p* 3 *pp* *sotto voce*
no thing do you feel no- thing?

J. *pp* 3 *pp* *sotto voce*
do you feel no thing do you feel no- thing?

S. *pp* 3 *p* *mp-p*
do you feel no thing no - - - - - thing and

C. *pp* 3 *pp* *sotto voce* *p* *mf*
do you feel no thing do you feel no- thing? and I

E. *pp* 3 *pp* *sotto voce* *mp*
do you feel no thing do you feel no- thing? and I've

L. *pp* 3 *pp* *sotto voce* *mp-p*
do you feel no thing do you feel no- thing? and

Vla. L snap pizz. *f* *pp* arco, sul tasto, vib. *pp* sul pont.

Vln. M snap pizz. *f* *pp* arco, sul tasto, vib. *pp* sul pont.

Vla. R snap pizz. *f* *pp* arco, sul tasto, vib. *pp* sul pont.

Cb. pizz. *p* *pp* *ppp* *sfz*

9E

42

A. Fl. *f* *f* *f* *pp* half tone slow bend

S. Sax. L t.s. slap tongue *mf* *p* *mf*

S. Sax. M t.s. slap tongue *mf* *f* *pp* *mp* *mf*

S. Sax. R t.s. *mfpp* *mf* *pp* *mf* *pp* *mf* *pp*

Synth.

9E

G. *mp-pp* *mp* *ppp* and

J. *p* and I go out at six in the morning and start my search for you dreamt a message of a street or a pub or a station

S. *mf* *p* and start my search for you If I've dreamt a mes - sage or a sta - tion and I

C. *p* *mf* *p* *mp* *pp* *p* If I've (ve)dreamt a message or a pub

E. *mf* *p* *mp* dreamt a message or a sta - tion

L. *mf* *p* *mp* *pp* and start my search for you of a street sta - tion

9E

Vla. L *p* *p* *p* *p* *tr*

Vln. M *p* *p* *p* *p* *tr* *p*

Vla. R *p* *p* *p* *p* *tr* *p*

Cb. III IV (C) *p* *p* *p* *p* *tr* *p* molto sul pont

Sudden BLACK OUT LIGHTS up LUCY is amplified above the others

48

9F half-tone decrease speed

hard accents

A. Fl. *sf* *pp* *f*

S. Sax. L *pp* *sf* *ppp* *sf* t.s.

S. Sax. M *pp* *sf* *ppp* *sf* t.s.

S. Sax. R *sf* *ppp* *sf* t.s.

Perc. L Cymbals soft beaters *ppp* *sf*

Perc. R Timpani medium beaters *ppp* *gliss.* *ff*

Acc. *pp* *mf* *p* *f* B.S. 3 3 5

Synth. *pp* *f* 3 5

Tape 44 PA Static *ff* 45 Stop

G. *p* *ff* 9F *p* *f* shouted *ff* 3 5
go there. and I wait for you you know you know I real-ly feel like I'm be-ing ma - ni pu-la-ted.

J. *mp* spoken *p* *f* shouted *ff* 3 5
I go there and I wait for you you know you know you know I real-ly feel like I'm be-ing ma - ni pu-la-ted.

S. *pp* *p* *pp* *ff* 3 5
wait for you. You ma - ni pu-la-ted.

C. *p* *p* whispered *f* shouted *ff* 3 5
I go there and I wait for you you know you know you know you know I real-ly feel like I'm be-ing ma - ni pu-la-ted.

E. *p* *p* whispered *f* shouted *ff* 3 5
I go there and I wait for you you know you know you know you know you know I real-ly feel like I'm be-ing ma - ni pu-la-ted.

L. *p* *p* whispered *f* shouted *ff* 3 5
I go there and I wait for you you know you know you know you know you know you know I real-ly feel like I'm be-ing ma - ni pu-la-ted.

Vla. L ord., vib. 9F *p* *f*

Vln. M *pp* ord. *mp* vib. *sfz* *pp* *ff*

Vla. R *pp* ord., vib. *mp* *sfz* *pp* *ff*

Cb. pizz. *mp* *sfz* *ppp* *gliss.* *ff*

Sudden BLACK OUT LIGHTS up ALL Singers amplified equally

54 **9G** **9H**

A. Fl. *tr*

S. Sax. L. *pp* *p sub.* *mf* *pp* *mf* t.s.

S. Sax. M. *pp* *p* *mf* *pp dolce* *mf* t.s.

S. Sax. R. *pp* *mf* *pp* *mf* t.s.

Acc. *ppp* *ppp* *p*

Synth. *pp*

Tape **46** **47**
PA Static Stop
ff

G. **9G** **9H**
I've ne-ver never in my life gi-ving what they want. But no

J. *p* *mf* *p sub.* *mf* *mp* *p*
I've ne-ver had a problem a nother person what they want. But no

S. *p* *mf* *p sub.* *mf* *mp*
I've ne-ver gi-ving what they want. But

C. *p* *mf* *pp* *mf* *mf*
I've ne-ver a nother person what they want. But

E. *p* *mf* *p sub.* *mf* *pp sub.* *mf* *p* *mp*
I've ne-ver ne-ver had a problem gi-ving what they want. But no

L. *pp* *mf* *pp* *mf* *mp*
ne-ver never in my life a nother person what they want. But

Vla. L. *pp* *sfz* *f* **9H**

Vln. M. *p dolce* *pp* *sfz* *f*

Vln. R. *pp* *sfz* *f*

Cb. *pizz.* *p*

62

A. Fl. *p* *ppp* *flz. (overblown)* *sfpp*

S. Sax. L *mfpp* *sfpp*

S. Sax. M *mfpp* *sfpp*

S. Sax. R *mfpp* *sfpp*

Acc. *f* *sfpp*

Synth.

G. *f* *p* *f* *sfpp*
 one's e-ver been a-ble to do that for me. for me No No - one touched me But now you've

J. *f* *p* *f* *sfpp* *pp*
 no one's been a-ble to do that me for me No No No - one gets near me now you've

S. *mfpp* *f* *f* *pp*
 no No - one touched me No - one gets near me now you've

C. *f* *p* *f* *sfpp* *pp*
 no one's e-ver been a-ble to do that for me. for me No No No - one gets near me now you've

E. *f* *p* *f* *sfpp*
 no one's been a-ble do that for me. for me No No - one touched me But now you've

L. *f* *p* *f* *sfpp* *sfpp*
 no one's e-ver to do that for me for me No No But now you've

Vla. L *ord.* *p* *f* *sfpp* *f* *pp*

Vln. M *ord.* *p* *f* *sfpp* *f* *pp*

Vla. R *ord.* *p* *f* *sfpp* *f* *pp*

Cb. *ff* *pp* *ff* *sf* *sf*
 snap pizz. pizz. snap pizz.

68

A. Fl. *f* *mf*

S. Sax. L *f* *pp* *f*

S. Sax. M *f* *pp* *f*

S. Sax. R *f* *pp* *f*

Acc. *f* *pp* *f* *pp sub.*

Synth. *f* *pp*

G. *fp* *fpp* *p* *f* *mp*
 touched me Be cause Be-cause I can't find you

J. *fp* *fpp* *p < f* *mp*
 touched me cannot and I cannot be that I Be-cause I can't find you

S. *fp* *f* spoken/shouted, aggressive, desperate *pf* *mp*
 touched me touched me somewhere so fucking deep I cannot believe and I cannot be that I Be-cause I can't find you

C. *fp* *f* spoken/shouted, aggressive, desperate *p < f* *mp*
 touched me touched me somewhere so fucking deep I cannot believe and I cannot be that I Be-cause I can't find you

E. *fp* *f* spoken/shouted, aggressive, desperate *pp* *pp* *f* *mp*
 touched me touched me somewhere so fucking deep and I for you Be-cause I can't find you

L. *fp* *f* spoken/shouted, aggressive, desperate *f*
 touched me touched me somewhere so fucking deep I cannot and I cannot be that for you

Vla. L *f* *ppp* *ff* *ff* *pp*
 pizz. molto sul pont arco *tr* col leg. batt. ricochet ord.

Vln. M *f* *ppp* *ff* *ff* *pp*
 pizz. molto sul pont arco *tr* col leg. batt. ricochet ord.

Vla. R *f* *ppp* *ff* *ff* *pp*
 pizz. molto sul pont arco *tr* col leg. batt. ricochet ord.

Cb. *f* *ff* *ff* *p*
 arco col leg. batt. ricochet pizz.

Sudden
BLACK OUT
Pause optional

LIGHTS up
SUZY and CLARE are a long way apart from each other,
in their own worlds. This tableau is more dream-like

91

A. Fl. $\text{♩} = 108$, lilting nursery rhyme

Synth.

Tape

48 PA Static ff

49 Stop

$\text{♩} = 108$, lilting nursery rhyme

S. *in a trance*

91 *pp* *p* *p*

she'll die she'll die

C. *p, softly, nursery rhyme*

What does she look like? What does she look like? and how will I

L. *pp* spoken

she'll die

repeat *ad lib.*, getting more frequent and louder

91

$\text{♩} = 108$, lilting nursery rhyme

Vla. L. *con sord.* *open strings* *pp*

Vla. R. *open strings* *con sord.* *pp*

Cb. *arco* *p*

87 **9J** ♩=84 subito To Picc.

A. Fl. *pp* *p*

S. Sax. L. *pp* slap *sfp* *ff*

S. Sax. M. *mp* *sfp* *ff*

S. Sax. R. *mp* *sfp* *ff*

Acc. *sfz* *p* *ff*

Synth. *p* *ff*

9J ♩=84 subito

G. she'll die she'll on-ly fuck-ing die

J. she'll die she'll on-ly fuck-ing die

S. she'll die she'll on-ly fuck-ing die

C. know her? when I see her? she'll die she'll on-ly fuck-ing die

E. she'll die she'll die she'll die she'll on-ly fuck-ing die

E. *ad lib.* *pp* spoken she'll die she'll die she'll die she'll die she'll die she'll on-ly fuck-ing die

9J ♩=84 subito

Vla. L. *sfz* *p* *ff*

Vln. M. *p* *ff*

Vla. R. *sfz* *p* *ff*

Cb. *p* *sfz* *p* *ff*

LIGHTS up
 Same setup as for Figure 9I, but an 'evil' version of it.
 One performer holds SUZY's head into a pillow, as if trying to suffocate her or shut her up (or equivalent method, gag, etc).
 FLUTE and SYNTH and SINGERS are not synchronised
 BARREL ORGAN could be made with punched roll onto a real Barrel Organ, or played by SYNTH.

Keep repeating until cue at 9L

9K Piccolo
 ♩=42 nursery rhyme (independent tempo)
 Picc. *pp* naive
 repeat until next cue at 9L.

Acc. *pp* hold until cue at 9L

Barrell Organ
 ♩=66-72, waltz, light
 (ossia octave lower)
 Synth. *p*

9K *p* sub. (hand over mouth / mouth closed / gagged)

Repeat ad lib., sparingly

96, suffocating
 (gagged, or face in pillow)
pp *mp*
 (she'll die)

SUZY allocated to Part 1 in next section

Keep repeating until cue at 9L

OTHERS Any or all other voices: "fuck you" ad lib. spoken / vocalised / whispered
 (whoever takes part 6 in next section: nonchalant but angry, to SUZY while holding her head in the pillow / "underwater" / gagged)

Keep repeating until cue at 9L

(PICC., ACC and SUZY cont.)

108 Synth.

OTHERS *mf* spoken (many voices)
 Do you think it's possible for a person to be born in the wrong body?

119 Synth.

OTHERS (many voices)
 Do you think it's possible for a person to be born in the wrong era?

9L starts here

gradually increase volume to very loud by the end

Synth.



Synth.



Synth.



Synth.



Synth.

repeat if needed
(but stop immediately
with voices at end of scene)

This passage starts where indicated on the synth part.
Voices allocated depending on who does what in the previous section

SUZY's face is lifted from the pillow / ungagged, just before figure 9M

9L ♩ = c.120 (not synchronised with synth)

127

Picc. *p*

S. Sax. L *pp*

S. Sax. M *ppp* *p*

S. Sax. R *pp*

Acc. *ppp* *mf*

♩ = c.120 (not synchronised with synth)

Continue singing "She'll die" in pillow / gagged
Pillow removed while this happens

(unsynchronised)
(as if you'd been singing forte all along)

f *ff*

she'll die

Join others at fig. 9M

9L

2 fuck you for rejecting me Fuck you. for making me feel shit Fuck you Fuck you.

3 Fuck you. Fuck you. Fuck you. fuck my mother Fuck you.

4 Fuck you. Fuck you. fuck my father Fuck you. Fuck you.

5 *p* spoken, becoming more assertive
Fuck you. Fuck you. Fuck you. for rejecting me Fuck you. for rejecting me by never being there

6 as before, fall into this rhythm naturally
Fuck you. Fuck you. Fuck you. Fuck you. Fuck you. Fuck you. Fuck you. Fuck you.

This passage starts where indicated on the synth part.
Voices allocated depending on who does what in the previous section

9L ♩ = c.120 (not synchronised with synth)

senza sord.
molto sul pont.

Vla. L *ppp cresc.*

Vln. M *ppp* *f*

Vla. R *ppp cresc.*

ord. (heel)

(alternate semitones, like a very slow trill) *ppp cresc. sub.*

(alternate semitones, like a very slow trill) senza sord. sul pont.

alternation gradually getting faster

gliss.

9M

143

Picc.

S. Sax. L

S. Sax. M

S. Sax. R

Acc.

all semitone trills where practical
miss a quaver to breathe where needed

pp cresc.

all semitone trills

pp

9M

spoken, shouted with pitch
approx pitch (do not fall in line with other singers)

ff uncontrollably angry

ALL

Fuck you. for re-jecting me by never being there f f f f fuck you for ma - king me f f f feel shit a - bout myself f f f

OPTIONAL: one performer, entirely spoken / shouted (no singing)

ONE

Fuck you. Fuck you. f f f f fuck you f f f feel shit a - bout myself f f f

ff uncontrollably angry

9M

(alternate semitones,
like a very slow trill)

alternation gradually getting faster

2 gliss.

Vla. L

Vln. M

Vla. R

Cb.

sul pont.

ppp cresc.

2

2

2

4

gliss.

gliss.

149

Picc. *mf*

S. Sax. L *tr* *pp*

S. Sax. M

S. Sax. R *tr*

Acc. *tr*

ALL
 fuck you for bleeding the fucking love and life out of me f f f fuck my father for fucking up my life for good and f f f f fuck my mother for not leaving him but most of all f f f

ONE
 fuck you Fuck you. Fuck you. f f f fuck my father fuck my father, fuck my father fuck my father and f f f f fuck my mother fuck my mother but most of all f f f

Vla. L *gliss.*

Vln. M *gliss.*

Vla. R *gliss.*

Cb. *gliss.*

9N
160 flz.

Picc. *ff* *mf* *ff* *sfp* *sffz* *sfp* *sffz* *sfp* *sffz* *gliss.*

S. Sax. L *ff* *mf* *sfp* *sffz*

S. Sax. M *ff* *mf* *sfp* *sffz*

S. Sax. R *ff* *mf* *sfp* *sffz*

Acc. *ff* *p* *ff* *sfp* *fff*

50
SS Elevator muzak

Tape *pp*

9N

ALL sung
fuck you God fo fo for ma-king me love a person who does not exist, FUCK YOU FUCK YOU FUCK YOU FUCK YOU.

ONE (shouted)
fuck you God fo fo for fuck you God for making love a person who does not exist FUCK YOU FUCK YOU FUCK YOU FUCK YOU FUCK YOU FUCK YOU FUCK YOU

ff desperate shout, spat, ad.lib.

ff highest note

9N

Vla. L *gliss.* *sfp* *sfp* *ff* *sfp* *fff*

Vln. M *gliss.* *sfp* *sfp* *ff* *sfp* *fff*

Vla. R *gliss.* *sfp* *sfp* *ff* *sfp* *fff*

Cb. *gliss.* *ff* *sfp* *sfp* *ff* *sfp* *fff*

SCENE 10

Scene directions as in SCENE 6.
Elevator Muzak is playing

Toy Drum, like a toy marching band drum, with a counter-bell mounted on the side of it.
This scene is played on stage and from memory.

♩ = 112

Toy drum

Perc. L Oh dear, What's happened to your arm? That's a very immature, attention-seeking thing to do.

Perc R: scene played mostly with the hands but drumsticks to hand.
Player has one arm in a bloody bandage (the principal arm used to hit the drum)
This scene is played on stage and from memory.

Bass Drum
hands

Perc. R I cut it. *p* deep and resonant

F/O

Click. etc.

Proj. Oh dear, What's happened to your arm? I cut it. That's a very immature, attention-seeking thing to do.



10A

Perc. L Did it give you relief? Did it re-lieve the ten sion? Did it give you re-lief? Did it give you re-lief?

Perc. R No. No. No.

Proj. Did it give you relief? No. Did it relieve the tension? No. Did it give you relief? Did it give you relief? No.



10B

Grace notes always before the beat

Perc. L don't un-der-stand why you did that. rim shot. tentative Did it re-lieve the ten-sion? Counter-top bell

Perc. R Then ask.

Proj. don't understand why you did that (full stop) Then ask. Did it relieve the tension?



10C

Perc. L Can I look? *p* I'd like to look, to see if it's in-fect-ed. *mf* I thought you might do this. *pp* Lots of peo-ple do It re-lieves the ten-sion

Perc. R No. No.

Proj. Can I look? No. I'd like to look, to see if it's infected No. I thought you might do this. Lots of people do. It relieves the tension

10D 41 Perc. R Have you ever done it? *pp* No. *p* Far too fucking sane and sensible *mp* I don't know where you read that, *mf* but it does not relieve the tension. *f*

10E (two hands) *mp* Why don't you ask me *mf* why? *f* Why

Proj. Have you ever done it? No. Far too fucking sane and sensible I don't know where you read that, but it does not relieve the tension. [blank] Why don't you ask me why? Why

Perc. L 51 **2** Would you like to tell me? *pp* Then tell me. *pp* **3**

Perc. R **2** *pp* did I cut my arm? *mf* Yes. *ffff* ASK. ME. WHY. *ad lib. extra hits. , throw yourself at the drum lay into it* **3**

Proj. did I cut my arm? Would you like to tell me? Yes. Then tell me. ASK. ME. WHY. [blank]

Perc. L 65 **10F** Why did you cut your arm ? *p* Can I look ?

Perc. R *with drumstick handles, elaborate over whole instrument, wild solo. place these beats within the solo* Because it feels fucking great because it feels fuck - ing a - ma - zing *sffpp* *fff*

Proj. Why did you cut your arm ? Because it feels fucking great because it feels fuck - ing a - ma - zing Can I look ?

10G Perc. L *PERC (DOCTOR) goes over to PERC (PATIENT), examines bandage* **2** *ad lib. solo* And you don't think you're ill ? *mf* *sfp* *ff*

Perc. R (hand/fist) You can look. *p* But don't touch. **2** No. *p*

Proj. You can look. But don't touch. And you don't think you're ill ? No.

10H 87 Perc. L *I* *sfp* *f* do. It's not your fault. But you have to take responsibility for your own ac - tions. *sfp* *f* *sfp* *f* Please don't do it a - gain (bell) *ff* *sfp* *ff* (full stop)

Perc. R **2/4** **4/4**

Proj. I do. It's not your fault. But you have to take responsibility own actions. Please don't do it a - gain (full stop)

Tape. **2/4** **4/4** **F/O** Elevator muzak STOP

SCENE 11

CLARE sits on stage with a little casio keyboard. She's singing a song she has written, singing to herself. Everyone begins together. CLARE plays/sings completely independently of the rest. LUCY, SUZY, EMILY are on stage doing their own thing. Some or all of Clare's song could also be pre-recorded on a tape recorder. The ensemble begins at bar 2 where indicated on CLARE's song. Add Reverb and some Chorus on STRINGS. SYNTH should always be less present than STRINGS in this scene, supporting.

♩=104-108, intense

8^{va}

(Casio starts)

ppp

Hammond organ,
with 8va coupling
vibrato increasing through the scene

ppp

51

SS Casio accompaniment, if recorded

♩=104-108, intense

bow freely but keep glissandi within one bow
smooth slow steady gliss

(Casio starts)

ppp

pp

bow freely but keep glissandi within one bow
smooth slow steady gliss

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

ppp

pp

bow freely but keep glissandi within one bow
smooth slow steady gliss

gliss.

gliss.

gliss.

gliss.

gliss.

ppp

pp

bow freely but keep glissandi within one bow
smooth slow steady gliss

gliss.

gliss.

gliss.

gliss.

gliss.

11A

14

Acc.

Synth.

11A

S.

E.

11A

Vla. L

Vla. M

Vla. R

Cb.

mf 3

Ev-ry thing pas-

mf 3

Ev-ry thing pas-

gliss.

p

mp

mf

f

gliss.

p

mp

mf

f

gliss.

p

mp

mf

f

f

25

11B

Acc.

Synth.

S.

E.

L.

Vla. L

Vla. M

Vla. R

Cb.

f

(Pipe organ pedal)

p 3

ses Ev - 'ry-thing palls

mp 3 3

ses Ev - 'ry-thing pe - ri-she

mp

No hope__

mp 3 3

Ev - 'ry-thing pe - ri-she Ev - 'ry-thing palls

f full-bodied, no dim.

f full-bodied, no dim.

f full-bodied, no dim.

f full-bodied, no dim.

gliss.

gliss.

gliss.

gliss.

33

11C

Acc.

Synth.

E.

Vla. L

Vla. M

Vla. R

Cb.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

No hope__

No hope__

No hope__

11D

44

Acc. *f* *pp*

Synth. *ff* *f*

S. Find me Free me

E. No hope No hope No hope

Vla. L *gliss.* *f* *gliss.*

Vla. M *gliss.* *f* *gliss.*

Vla. R *gliss.* *f* *gliss.*

Cb. *f* *pp*

2

11D

11D

58

Acc. *f*

Synth. *ff* *f*

S. Find me Free me from this

E. No hope No hope No hope No hope

Vla. L *sim.* *f* *sim.*

Vla. M *f* *sim.*

Vla. R *f* *sim.*

Cb. *f* *f* *p*

11E 11F

72 **11G**

Synth.

51.1
PA Spoken text

Tape

ANY. **11G**
p spoken

ANY VOICE OR VOICES
SOLO OR CHORUS
PRE-RECORDED OR LIVE

In ten years time
she'll still be dead.
When I'm living with it,
dealing with it,
when a few days pass
when I don't even think of it,
she'll still be dead.
When I'm an old lady
living on the street
forgetting my name
she'll still be dead,
she'll still be dead,
she'll still be dead,
It's just fucking over
and I must stand alone

E. *p*
No hope No hope

Vla. L **11G**
Vla. M *mf*
Vla. R *mf*

Acc. *ff*

Synth. *(p)* *ff*

ALL stop abruptly together
(including CLARE)

Tape **SS 52**
pp
f spoken

ANY. Breakdown

S. *p* *f* spoken
Find me Free me from this Breakdown

E. *p* *f* spoken
No hope Breakdown

Vla. L *ff*
Vla. M *ff*
Vla. R *ff*
Cb. *p* *ff*

SUPPLEMENTARY PAGE: CLARE'S SONG

♩=66-72, somewhere between pop song and baroque aria.
Simple, not too good, freely. Embellish *ad. lib.*

Ensemble starts roughly here

98 *p natural*

C. I dread the loss of her I've ne - ver touched Love keeps me a slave in a cage of tears I gnaw my

Basic Casio Keyboard (requires min 4-voice polyphony)
played on stage by Clare

Casio *p*

115 *rit. a tempo*

C. tongue with which to her I can ne - ver speak I miss a wo-man who was ne - ver born I kiss a wo-man a-cross the years that say we shall ne-ver meet

Casio

130

C. A song for my loved one touch-ing her ab sence the flux of her heart the splash of her smile A smile My love, my love my love my love My love, my love why have

Casio

147

C. you_ for - sa - ken me I can fill_ my space fill_ my time_ But no-thing no-thing can fill this void_ in my heart My love, my love my

Casio

164 *slow steady gliss. gliss.*

C. love my love My love, my love why have you_ for - sa - ken. me for - sa - ken. me My love_ why have you_ for - sa - ken

Casio

180

C. me_ My love, my love my love my love My love, my love why have you_ for - sa - ken_ me_

Casio

192 *pp*

C. for - sa - ken. me My love_ for - sa - ken. me for - sa - ken. me

Casio

repeat *ad. lib.* if required
Stop immediately on the
word *Breakdown*
(even if mid-way through a note)

SCENE 12

Scene directions as in SCENE 6.
 PERC (DOCTOR) is sawing the wooden frame of the bass drum that PERC (PATIENT) is playing.
 Dynamics indicate speed and vigour of sawing.
 PERC (PATIENT) has no bandage on now.
 The Bass Drum should be amplified (bass drum mic or contact mic) to pick up the sawing.
 The Counter-Top Bell should be mounted on the bass drum with easy access to both players.
 Like SCENE 6, both players should play this scene on stage and from memory.
 The water sounds in SCENE 12 and 13 are optional.
 EMILY's entry in bar 78 is optional.

♩ = 132

Perc. L **4/4** **Wood saw**
 No ifs or buts. *f* Can't must never have-to always won't should shan't. The un - ne - go - lia - bles. Not today.

Perc. R **4/4** **Bass drum with hand**
 I didn't say if *mf* or but, I said no.

Click. **4/4** **F/O** etc.

Tape **4/4** Elevator muzak cued end of Scene 11

Proj. **4/4**
 No ifs or buts. I didn't say if or but, I said no. Can't must never have-to always won't should shan't. The unnegotiables Not today.

12A

Perc. R **12** **2** **superball around rim-harmonics (preferably not visible to audience)**
 Please. *f* **Hard bass drum beater near rim**
 Don't switch off my mind by at-temp-ting to straight-en me out. *mf* Listen and understand, and when you feel con-

Proj. **2**
 Please. Don't switch off my mind by at-temp-ting to straight-en me out. Listen and understand, and when you feel con-

12B

Perc. L **21** **2** **3** **3** **Counter bell**
 I don't feel con tempt. *p* No ? No (full stop) It's not your fault.

Perc. R **2** **3** **3** **with hand** **Counter bell** **handles of beaters, near rim**
 tempt don't ex - press it, *mp* at least not verbally, *p* at least not to me. *p* No ? *f*

Proj. **2** **3** **3**
 tempt don't ex-press it, at least not verbally, at least not to me. I don't feel contempt. No ? No (full stop) It's not your fault. It's

31

Perc. L **2**

Perc. R **3** **3** **3** **3** **centre** **2**
 not your fault that's all I e - ver hear, it's not your fault, it's an ill - ness it's not your fault, You've told me that so of - ten I'm be - gin - ning to think it is *ffp* *fff* my fault.

Proj. **3** **3** **3** **3** **2**
 not your fault that's all I ever hear, it's not your fault, it's an ill-ness it's not your fault, You've told me that so often I'm beginning to think it is my fault.

12C

40 long slow saws

Perc. L. *mp* It's not your fault. But you allow it. Don't you *mf*

Perc. R. violently angry *ff* KNOW. *sffp* *fff* (l.v.)

Proj. long slow saws It's not your fault. I KNOW. (full stop) But you allow it. (full stop) Don't you

12D

51

Perc. L. *mf* *fff* furious sawing

Perc. hit rim with hand *mf* *f* There's not a drug on earth can make life meaningful. superball, near rim - harmonics

Proj. ? There's not a drug on earth can make life meaningful. You allow this state of desperate absurdity. [blank] You allow it [blank] (full stop)

(or as fast as possible)

59

Perc. L. *mf* *ff*

Perc. R. hand / fist very resonant, depressed *p* I won't be able to think. I won't be able to work.

Tape. OBBLIG. (PA) F/O Synth bass, must creep in imperceptibly

Tape. OPTIONAL (PA) A faint dripping sound starts, gradually increasing to a rush of water.

Proj. i won't be able to think. I won't be able to work. Nothing will interfere with your work like suicide.

12E

71 Bell + rim shot drumstick

Perc. R. I dreamt I went to the doctor's - and she gave me eight minutes to live I'd been sitting in the waiting room half an hour

Tape. *pp*

Proj. I dreamt I went to the doctor's and she gave me eight minutes to live (full stop) I'd been sitting in the waiting room half an hour (full stop) [blank]

EMILY starts (see supplementary page)

78 saw slowly, gradually get faster and more frenetic (or as fast as possible) **12F** ♩=152

Perc. L. *p* *ff* furious

Perc. R. both hands *ff*

Tape. *mp*

Proj. *ff*

O - kay, let's do it, let's do the drugs, let's do the che - mi - cal lo - bo - to my, let's shut down the high - er func - tions of

86 Continue sawing frantically until downbeat of Scene 13

Perc. L.

Perc. R. my brain and per - haps I'll be a bit more fuck - ing ca - pa - ble of li - ving, Let's do it.

Tape. *ff* Synth tape holds until downbeat of Scene 13

Tape. **F/O** Muzak stop (Water sounds cont.)

Proj. my brain and perhaps I'll be a bit more fucking capable of living (full stop) Let's do it. (full stop)

SUPPLEMENTARY: OPTIONAL EXTRA FOR EMILY

OPTIONAL: EMILY starts at indicated point in bar 78, in an independent tempo (the tempo of Scene 13) that leads seamlessly into Scene 13. The gesture is continued without break into Scene 13.

As if surfacing from deep underwater

E. *p*

SCENE 13

OPTIONAL: the sounds of water and waves are engulfing the CAST. They are drowning.
 "Underwater" frequency filters are applied to the instruments and EMILY from the beginning,
 with the frequency spectrum expanding exponentially to normal in bar 13.
 This submersion can happen repeatedly, figures 13B to 13C, figures 13E to bar 71, where the final surfacing, and gasping happens.
 The music should sound like terrifying waves. The sounds of waves can engulf the CAST and the BAND, they should be completely consumed by noise just before bar 71.

SAXES, ACC., SYNTH and STRINGS should be balanced against each other equally, so the chords emerge and disappear to give a continuous wall of sound.

♩=96 Engulfing waves, drowning

S. Sax. L

S. Sax. M

S. Sax. R

Acc.

Synth. **PG Organ**
(LH: volume control)

Tape

53.1
PA Synth stop from Scene 12.
Waves continue

♩=96 Engulfing waves, drowning
As if surfacing from deep underwater

Vla. L

Vla. M

Vla. R

Cb.

S. Sax. L
 S. Sax. M
 S. Sax. R

Dynamic markings: *sf* > *pp*, *sf*, *pp*, *sf* > *pp*, *sf*, *pp*, *sf* > *pp*, *sf*, *pp*, *sf*, *pp*, *sf*, *pp*

Acc.

Dynamic markings: *sf*, *m*, *sf*, *M*, *sf*, *M*, *sf*, *m*, *sf*, *M*, *sf*, *M*, *sf*, *M*, *sf*, *M*

Synth.

Dynamic markings: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*

53.2
 (PA) Waves subside suddenly then gradually grow again

Tape

G.

Dynamic marking: *ff*

ac - - - -

J.

Dynamic marking: *ff*

ac - - - -

S.

Dynamic marking: *ff*

a - - - -

C.

Dynamic marking: *ff*

ac - - - -

E.

(hard consonants)

Dynamic marking: *ff*

a a a a a a a a a a a a ab ab ab ab ab ab ab ab ab ab ab ab ab ab ab ab ab

L.

Dynamic marking: *ff*

a - - - -

Vla. L

Dynamic markings: *sf* > *sf*, *sf* > *sf*, *sf* > *sf*, *sf* > *sf*, *sf* > *sf*

Vla. M

Dynamic markings: *sf* > *sf*, *sf* > *sf*, *sf* > *sf*, *sf* > *sf*, *sf* > *sf*

Vla. R

Dynamic markings: *sf* > *sf*, *sf* > *sf*, *sf* > *sf*, *sf* > *sf*, *sf* > *sf*

Cb.

Dynamic markings: *ff*, *ff*

13A

Picc. *pp* ¹³ ₉

Acc. *f* ^{8^{me}} ₉

13A

G. *pp sub.* _{tion}

J. *pp sub.* _{tion to point}

S. *pp pinched* ^{enunciate each consonant} ^(roll) _{a - b st - rrr - a - k - t - tion the of}
[abstraction]

C. *pp sub.* _{tion the of}

E. *pp pinched* ^{enunciate each consonant} ^(roll) _{a - b st - rrr - a - k - t - tion}
[abstraction]

L. *pp pinched* ^{enunciate each consonant} ^(roll) _{a - b st - rrr - a - k - t - tion to point}

13A

Cb. *ppp sub.* ₉

13B

Picc. *ff* 5

S. Sax. L *mf cresc poco a poco*

S. Sax. M *mf cresc poco a poco* 9

S. Sax. R *mf cresc poco a poco* 7

Acc. *ff*

Synth. *mf* *ff*

Tape (Waves grow huge)

13B

G. *ff sempre* (lowest note) un - - - in - spi - ring im - pe - ne - tra - ble ir - rrr (spoken, urgent) 6

J. *ff sempre* (lowest note) un un ac - cep - ta - ble im - pe - ne - tra - ble irr ir - re - ve - rent (spoken, urgent) 3 6

S. *ff sempre* (lowest note) un un - in - spi - ring im - mm irr ir - re - (spoken, urgent) 3 + (rolled rr)

C. *ff sempre* (lowest note) un un - plea - sant un - in - spi - ring ir - rrr ir - re - le - vant ir - re - (spoken, urgent) 3 6

E. *ff sempre* (lowest note) un un - ac - cep - ta - ble un - in - spi - ring im - pe - ne - tra - ble irr ir - re - ve - rent ir - re - (spoken, urgent) 3 6

L. *ff sempre* (lowest note) un un - plea - sant im irr ir - re - le - vant ir - re - (spoken, urgent) 3 3

13B

Vla. L *mf cresc poco a poco*

Vla. M *mf cresc poco a poco* 9

Vla. R *mf cresc poco a poco* 7

Cb. *sf p* *f* *p* *sf p* *sfz* *sfz* *sfz* gliss.

20

Picc. *ff**pp*

S. Sax. L

S. Sax. M *ff*

S. Sax. R *ff*

Acc. *ff* *ppp sub.*

Synth. *ff*

G. vowel sounds in 'unrepentant' u - e - e - a di - - - - - ss

J. vowel sounds in 'unrepentant' u - e - e - a dis - - - - - dis dis de - - - - - (c)o(n) [deconstruct]

S. li-gious un - re - pen - tant dis - - - - - em - bo - dy de - - - - - co - - - - - [deconstruct]

C. li-gious un - re - pen - tant dis - - - - - like dis - lo - cate dis-em - bo - dy de - cons - truct

E. vowel sounds in 'unrepentant' li-gious u - e - e - a di - - - - - em - bo - dy de - cons - truct

L. li-gious un - re - pen - tant dis - - - - - lo - cate dis-em - bo - dy de - cons - truct

Vla. L *ff*

Vla. M *ff*

Vla. R *ff*

Cb. *pp* *ff* *pp* *gliss.* *ff* *pp*

23 **13C** ♩=56

Picc.

Acc. *pp* *pppp*

Electric piano / Clavinova
(coupling off)
(both hands 8va)

Synth. *pp*

53.3
PA Waves subside and echoey dripping continues, as if in a cave.

Tape

Maintain the smooth, gradual ascending glissando at pianissimo
Use a vowel sound of your choice, or hum (same across all singers)

13C ♩=56 *pp sotto voce*

G.

J. *pp sotto voce*
(str)u - - - t

S. *pp sotto voce*
n stru - - - k

C. *pp sotto voce*

E. *p*
I don't i - ma - gine clear - ly that a sin - gle soul

L. *pp sotto voce*

13C ♩=56 *pizz.*

Vla. M. *pp*

Vla. R. *pp*
con sord. flautando

Cb. *pp*
bow freely sul pont. (1) (5)

30

Acc.

Synth.

G.

J.

S.

C.

E.

L.

Vla. L

Vla. M

Vla. R

Cb.

could would_ should or_ will_ and_ if_ they_ did_ I_ don't think_ clear-ly_ that a - no - ther_ soul_ a_

mp

espress.

mp

(flautando)

(9)

(13)

38 13D

Picc. *pp* *ff*

S. Sax. L *pp* *ff*

S. Sax. M *pp* *ff*

S. Sax. R *pp* *ff*

Acc. *ff*

Synth.

G. 13D *pp sub.* *f*
ir - re-spec-tive

J. *pp sub.* *f*
ir - re-spec-tive

S. *f*
ir - re spec-tive

C. *f*
ir - re spec-tive

E. *f*
soul like mine could would should or will ir - re spec-tive

L. *pp sub.* *f*
ir - re-spec-tive

Vla. L 13D *sf* *ppp* sul tasto

Vla. M *sf* *ppp* sul tasto

Vla. R *sf* *ppp* senza sord. sul tasto

Cb. (17) *ff* *sf* *ppp* sul tasto

43

Picc.

S. Sax. L

S. Sax. M

S. Sax. R

Acc.

Synth. *pp*

Tape

53.4 (PA) Waves grow into 13E

G. *f* shouted do - ing too well

J. *f* shouted I'm all too well

S. *f* shouted what all too well

C. *f* shouted know all too well

E. *pp dolce* no na - tive spea - ker

L. *f* shouted I well

Vla. L warm vib.

Vla. M warm vib.

Vla. R warm vib.

Cb. warm

The sounds of the waves get louder and start drowning out the ensemble and voices
 The amplification is gradually increased to extremely loud by the end of the scene.

13E Tempo I

Picc. *f* *f* *fz.* *sfz*

S. Sax. L *mp* *ff*

S. Sax. M *mp* *ff*

S. Sax. R *mp* *ff*

Acc. *sfp* *sff* *sff*

Synth. *sff* *sff* *sff*

Tape Waves start to drown out ensemble

13E Tempo I

G. ir - - - ra - tio - nal un - - - re - cog de - - - railed

J. ir - - - ra - tio - nal un - - - re - cog - ni - sa - ble de - - - ranged de - form

S. irr - - - ir - - - re - deem - a - ble un - re - cog - ni - sa (ble) de - - - ranged

C. ir - - - ra - tio - nal ir - - - re - deem - a - ble un - re - cog - ni - sa - ble de - railed de - form

E. ir - - - re - du - ci - ble un - - - re - cog - ni - sa - ble de - - - railed de - ranged de - form

L. ir - - - re - du - ci - ble un - - - re - cog - ni - sa - ble de - railed de - - - form

13E Tempo I

Vla. L *sff* *sff* *sim.*

Vla. M *sff* *sff* *sim.*

Vla. R *sff* *sff* *sim.*

Cb. *sff* *mf*

ossia

The voices are struggling to be heard above the tape and ensemble
The amplification is becoming louder

13F

Picc. *pp*

S. Sax. L *pp* *sff* *pp* *sff* *pp* *sff* *pp* *sff* *pp*

S. Sax. M *pp* *sff* *pp* *sff* *pp* *sff* *pp* *sff* *pp*

S. Sax. R *pp* *sff* *pp* *sff* *pp* *sff* *pp* *sff* *pp*

Acc. *sff* *sff* *sff* *sff*

Synth. *sff* *sff* *sff*

Tape $\frac{4}{4}$

53.5 PA Almighty crash of wave, then subsiding in 58

13F

G. *f* *mf* *sim.* *f*

J. *f* *mf* *sim.* *f*

S. *f* *mf* *sim.* *f*

C. *f* *mf* *sim.* *f*

E. *ff* *mf* *fp* *f*

L. *mf* *f* *mf* *sim.* *f*

free form ob ob ob ob ob ob ob ob ob ob ob ob ob ob ob - scure

free form ob ob ob ob ob ob ob ob ob ob ob ob ob ob ob - scu(re) (obsc)ure

free form ob ob ob ob ob ob ob ob ob ob ob ob ob ob ob - scure

free form ob ob ob ob ob ob ob ob ob ob ob ob ob ob ob - scure

13F

Vla. L *ppp* *f* *sff* *sff*

Vla. M *ppp* *f* *sff* *sff*

Vla. R *ppp* *f* *sff* *sff*

Cb. *ppp* *f*

sul tasto

71 Whip

Perc. R *fff*

Tape

Water stops, quiet dripping, cavernous, like dripping in a cave.

All voices, independently of one another
Very fast, gasping for breath

fff gasping; inhale / exhale
 no pitch → vague pitch (chesty) → more pitch

ALL VOICES

(word "ill" emerging)

Vla. L *fff*

Vla. M *fff*

Vla. R *fff*

Cb. *fff*

56 Whip

Perc. L

Tape

Fade to BLACK OUT

54 Scene 14 click

PA (PA) Dripping peters out to nothing

Voices gradually fall into rhythm together → **Slow, exhausted** → **Voices come together**

mp struggling to get words out (*parlando*)

f sub.

ALL VOICES

G. gently spoken, in despair *mp*
still ill

J. whispered *mp*
still ill

S. whispered *mp*
still ill

C. vocal fry *mp*

E. gently spoken, in despair *mp*
still ill

L. vocal fry *mp*

Vla. L *pp* snap pizz. *sffz*

Vla. M *pp* *sffz*

Vla. R *pp* *sffz*

Cb. *pp* over the fingerboard, heavy pressure, grinding sound, as little dim. as poss. *ff*

SCENE 14

Scene directions exactly the same as for SCENE 4

PAUSES are optional

The text can be recorded as a VOICEOVER by one of the CAST, as desired: spoken cues should align with projected text.

The BAND should sound amplified, compressed, tight, a Michael Nyman Band kind of sound.

♩=60 (on click), Grand, hyperdramatic, camp accel.

♩=120

Picc. *p* *ff*

S. Sax. L *p* *ff*

S. Sax. M *sfp* *ff*

S. Sax. R *f* *ff*

Perc. L Bass Drum medium beater *ff*

Perc. R Timp. hard sticks *sf ppp* *sf* *sf p* *sf p* *sf p* *sf p* *sf p* *sf p* *sf p* *sf p* *sf p* *sf p* *sf p* *fff* *sf ppp* *sf*

Acc. *f* *ff*

Synth. Huge church organ with 8vb coupling (continued in tape part) (small notes: sampled organ only) *ff* *f* *ff* (also sampled) can be omitted fro live performance

Proj. Symptoms : Not eating, not sleeping, not speaking, no sex drive, in despair, wants to die. [blank] Diagnosis : Pathological grief.

Tape church organ, sampled from synth part. extremely loud. *fff* [stop]

Click (2 bars in from previous scene) adjust click for PAUSES as required *♩=180*

Vla. L *f* *ff*

Vla. M *f* *ff*

Vla. R *f* *ff*

Cb. *ff* full-bodied, warm *pp* *mp* *ff* *p* *sf*

14A ♩=180. Fucked up circus music, like Scene 4

12

Picc. *ff marcato, dirty*

B. Sax L *ff marcato, dirty*

B. Sax M *ff marcato, dirty*

B. Sax R *ff marcato, dirty*

Perc. L Cymbals splash *f* Swanee whistle *mf* *ff*

Perc. R Whip *ff*

Acc. *ff marcato, dirty* *ff marcato, dirty (fat bass)* *pp* (gliss three fingers down keyboard)

Synth. Piano *ff marcato, dirty* *ff marcato, dirty* (gliss. white keys)

Proj. [blank] Sertraline, 50mg . Insomnia worsened severe anxiety, anorexia, (weight loss 17kgs.)

Click. etc.

14A ♩=180. Fucked up circus music, like Scene 4

Vla. L *ff marcato, dirty* *p*

Vln. Violin *ff marcato, dirty* *p*

Vla. R *ff marcato, dirty* *p*

Cb. pizz. *ff marcato, dirty*

19

Picc.

B. Sax L

B. Sax M

B. Sax R

Perc. L.

Perc. R.

Acc.

Pno.

Proj.

Vla. L

Vln.

Vla. R

Cb.

ff

ff

ff

f marcato

increase in suicidal thoughts, plans and intention.

Discontinuation following hospitalization

[blank]

14B

26

Picc.

B. Sax L

B. Sax M

B. Sax R

Perc. L

Perc. R

Glock

Acc.

p sub.

Pno.

ff

Proj.

Zopiclone, 7.5mg Slept. Discontinued following rash.

14B

Vla. L

Vln.

Vla. R

Cb.

34

Picc. *sfp* *f* *sfp* *f*

B. Sax L

B. Sax M

B. Sax R

Perc. R

Acc. *sfp* *f* *sfp* *f*

Pno.

Proj.

Patient attempted to leave hospital against medical advice. Restrained by three male nurses twice her size. Patient threatening and uncooperative

Vla. L *fff* grinding

Vln. *fff* grinding

Vla. R *fff* grinding

Cb. arco

42 14C

Picc.

B. Sax L

B. Sax M

B. Sax R

Perc. L

Perc. R

Acc.

Pno.

Proj.

Vla. L

Vln.

Vla. R

Cb.

Cymbals

Splash

pp

Paranoid thoughts — believes hospital staff are attempting to poison her [blank] Melleril, 50mg Co-operative.

14C

ff marcato, dirty

ff marcato, dirty

ff marcato, dirty

pizz.

I II

III IV

14D

51

Picc.

B. Sax L

B. Sax M

B. Sax R

Perc. R

Acc.

Pno.

Proj.

[blank] Lofepramine, 70mg, increased to 140mg, then 210mg.

Vla. L

Vln.

Vla. R

Cb.

mp dolce

ff marcato, dirty

ff marcato, dirty

arco

60

Picc.

B. Sax L

B. Sax M

B. Sax R

Perc. L

Perc. R

Acc.

Pno.

Proj.

Vla. L

Vln.

Vla. R

Cb.

swanee whistle

trgl.

p

(gliss. drag three fingers across buttons)

pp sub.

8^{va}

sfp — *f*

(gliss. white keys)

15^{va}

pp

Weight gain 12kgs. Short term memory loss. No other reaction. [blank] Argument with junior doctor whom she accused of treachery

p — *ff* *pizz.* *p* *arco*

p — *ff* *pizz.* *p* *arco*

p — *ff* *pizz.* *p* *arco*

pizz.

68

Picc. *sfp* *f* *sfp* *f*

B. Sax L

B. Sax M

B. Sax R

Perc. R

Acc. *sfp* *f* *sfp* *f*

Pno.

Proj. after which she shaved her head and cut her arm with a razor blade. [blank]

Vla. L

Vln.

Vla. R

Cb.

Detailed description of the musical score: The score is for measures 68-71. The Piccolo part (top) has a melodic line with dynamics *sfp* and *f*. The B. Saxophones (L, M, R) play a similar melodic line. The Accordion part has a complex harmonic accompaniment with dynamics *sfp* and *f*. The Piano part features a rhythmic accompaniment. The Projection part has a vocal line with lyrics: "after which she shaved her head and cut her arm with a razor blade." followed by a [blank] section. The Violins (L, R) and Cello parts provide harmonic support.

14E

75

Picc. *sfp* *f* *sfp* *f*

B. Sax L

B. Sax M

B. Sax R

Perc. R

Acc. *sfp* *f* *sfp* *f*

Pno.

Proj. $\frac{4}{4}$

Patient discharged into the care of the community
on arrival of acutely psychotic patient in emergency
clinic in greater need of a hospital bed.

14E

Vla. L *ff marcato, dirty*

Vln. *ff marcato, dirty*

Vla. R *ff marcato, dirty*

Cb.

14F

82

Picc.

B. Sax L

B. Sax M

B. Sax R

Perc. L

Perc. R

Acc.

Pno.

Proj.

[blank] Citalopram, 20mg . Morning tremors. No other reaction. [blank]

Whip

Splash cymbal

Timpani

f

mf — *ff*

ff

ff

14F

Vla. L

Vln.

Vla. R

Cb.

trem.

trem.

trem.

(one finger)

mf — *ff*

90

Picc.

Perc. L

Acc.

Pno.

Proj.

Vla. L

Vln.

Vla. R

Cb.

p

p

p

p

p

pizz.

Lofepramine and Citalopram discontinued after patient got pissed off with side effects and lack of obvious improvement.

97

B. Sax L
 B. Sax M
 B. Sax R

(gliss., molto vib.)
mf — *f*
mf < *f*
mf < *mf* < *ff*

Perc. L
 splash
f

Perc. R
 Whip

Acc.
pp

Pno.
sfz

Proj.
 Discontinuation symptoms : Dizziness and confusion. Patient kept falling over, fainting and walking out in front of cars. Delusional ideas —

Vla. L
 one-finger gliss. trill (i.e. wide sliding vibrato, whole tone either side)
tr

Vln.
 one-finger gliss. trill (i.e. wide sliding vibrato, whole tone either side)

Vla. R
 one-finger gliss. trill (i.e. wide sliding vibrato, whole tone either side)
tr

Cb.
 arco
f *p* — *ff*

106

Picc. *ff* *fiz.*

B. Sax L *ff*

B. Sax M *ff*

B. Sax R *ff*

Perc. L *fff* Bass Drum with flat hand, aggressive

Perc. R

Acc. *fff* *fff* *ff*

Pno. with fists *fff* with fists *fff*

Proj. believes consultant is the antichrist. [blank] Fluoxetine hydrochloride,

Vla. L *ff*

Vln. *ff*

Vla. R *ff*

Cb. *ff* pizz.

114

Picc.

B. Sax L

B. Sax M

B. Sax R

Perc. L

Acc.

Pno.

Proj.

Vla. L

Vln.

Vla. R

Cb.

sfp *f* *sfp* *f*

Splash cymbal

Swanee whistle

(gliss three fingers down keyboard)
8^{va}

pp

(gliss. white keys)

trade name Prozac, 20mg, increased to 40mg . Insomnia, erratic appetite, (weight loss 14kgs.)

p

p

p

122

Picc. *p* *sfp* *f p*

B. Sax L *sfp* *sfp* *f*

B. Sax M *sfp* *sfp* *f*

B. Sax R *sfp* *sfp* *f*

Cym. Whip

Perc. R Timpani
slow (increase speed of trem with pitch)
p *ff*

Acc. *ff* *sfp* *f*

Pno. *ffz*

Proj. severe anxiety, unable to reach orgasm, homicidal thoughts towards several doctors and drug manufacturers.

Vla. L sul pont. *sfp* *sfp* *f rough*

Vln. sul pont. *sfp* *sfp* *f rough*

Vla. R sul pont. *sfp* *sfp* *f rough*

Cb. arco *sfp*

OPTIONAL: ENSEMBLE shouting "fucking angry, very angry"

14G

Picc. *sf* *f* *ff* shouted fuck-ing an-gry ve-ry an-gry

B. Sax L *ff* shouted (play) fuck-ing an-gry ve-ry an-gry

B. Sax M *ff* shouted (play) fuck-ing an-gry ve-ry an-gry

B. Sax R *ff* shouted (play) fuck-ing an-gry ve-ry an-gry

Perc. L *ff* shouted fuck-ing an-gry ve-ry an-gry

Perc. R Whip *ff* shouted fuck-ing an-gry ve-ry an-gry

Acc. *sf* *f*

Pno.

Proj. Discontinued. [blank] Mood: Fucking angry. Affect: Very angry. [blank]

14G

Vla. L *ff* shouted fuck-ing an-gry ve-ry an-gry

Vln. *ff* shouted fuck-ing an-gry ve-ry an-gry

Vla. R *ff* shouted fuck-ing an-gry ve-ry an-gry

Cb. *f* *ff* shouted fuck-ing an-gry ve-ry an-gry

14H 137 **14I**

Picc. *p* *f* *sfp* *f*

B. Sax L

B. Sax M

B. Sax R

Perc. L Glock. *mf*

Perc. R

Acc. *p* *ff* *sfp* *f*

Pno. *8^{va}*

Proj. Thorazine, 100mg. Slept Calmer. [blank] Venlafaxine, 75mg, increased to 150mg.

14H **14I**

Vla. L *p* *ff* *f*

Vln. *p* *ff* *f*

Vla. R *p* *ff* *f*

Cb. (arco) stacc.

147

Picc. *sfp* \leftarrow *f* *sfp* \leftarrow *f* *sfp* \leftarrow *f*

B. Sax L

B. Sax M

B. Sax R

Perc. L

Perc. R

Acc. *sfp* \leftarrow *f* *sfp* \leftarrow *f* *p* *ff*

Pno.

Proj.

Vla. L *pizz.* *mf*

Vln. *pizz.* *mf*

Vla. R *pizz.* *mf*

Cb.

Splash cymbal

f

then 225mg . Dizziness, low blood pressure, headaches No other reaction. Discontinued.

155

14J

Picc.

B. Sax L

B. Sax M

B. Sax R

Perc. R

Acc.

Pno.

Proj.

Vla. L

Vln.

Vla. R

Cb.

sfp

p

p

p

finger trem.
slow

sfp < f

mf

p

[blank]

Patient declined Seroxat.

Hypochondria —

cites spasmodic blinking and severe memory loss as evidence of tardive dyskinesia and tardive dementia

arco

arco

arco

14K

163

Picc.

B. Sax L

B. Sax M

B. Sax R

Perc. R

Acc.

Pno.

Proj.

Vla. L

Vln.

Vla. R

Cb.

p

fast

f marcato

[blank]

Refused all further treatment.

[blank]

trem. slow → trem. fast

p → *f*

trem. slow → trem. fast

p → *f*

trem. fast

f

pizz. hard snap

sf

14K

pizz.

pizz.

pizz.

pizz.

14L

172

Picc. *ff* *sfp* *f* *sfp*

B. Sax L *ff*

B. Sax M *ff*

B. Sax R *ff*

Perc. R

Acc. *sfp* *f* *sfp*

Pno. *8^{va}*

Proj.

100 aspirin and one bottle of Bulgarian Cabernet Sauvignon

1986.

Patient woke in a pool of vomit and said

14L

arco

Vla. L *ff marcato, dirty*

Vln. *ff marcato, dirty*

Vla. R *ff marcato, dirty*

Cb. *arco*

178

Picc. *f* *sfp* *sfp* *ff*

B. Sax L *sfp* *f* *fff*

B. Sax M *sfp* *f* *fff*

B. Sax R *sfp* *f* *fff*

Perc. L

Perc. R

Acc. *f* *sfp* *f*

Pno.

Proj.

'Sleep with a dog and rise full of fleas' Severe stomach pain. [blank] No other reaction

Tape

Vla. L

Vln.

Vla. R

Cb. *p* *fff*

Splash cymbal

f

Low atmospheric drone, pitchless, foreboding rumble
Continue into Scene 15

Sub FO

SCENE 15

A television (CRT variety) is somewhere on stage, and is turned on at the beginning of this scene where indicated.
 The sound should come from the television, not from the amplification in the hall.
 It should not be very loud, just going in the background.
 The sound should be muffled, unclear, but off an audience talk-show, like Jerry Springer or Jeremy Kyle. Voices more than music.
 The TV should light the scene.
 GWEN lying on her back downstage, tongue out, murmuring.
 PAUSES are optional, if required for staging

♩ = 96, Slow, expansive

Picc. *sfz* **Alto Flute** *ppp*

S. Sax. M. *mp dolce* **Soprano Saxophone**
ghost in from flute

Perc. L. **Cym** bowed *f* bowed *f*

Perc. R. **Tubular Bells** Lock pedal down soft rubber beaters *p*

Acc. tremolo can drop in and out discreetly if rest is needed *ppp*

Pno. *sfz* **Synthesizer** Electric piano / vibraphone / clavichord — something with vibrato and resonance, a long decay, but not continuous sustain *p*

Tape TV on stage turned on (TV sound from TV) (PA 55) (SS) 55.1 55.2
 OPTIONAL: Pre-recorded speech cues
 Atmospheric tape, very quiet (until end of scene)

These fragments to be peppered sparingly through the scene *ad lib.*, until "who I am"
 They need not be synchronised in cue or tempo, and can be used in any number and permutation.
 Lyrics are optional where given.
 GWEN should feel free to include fragments of speech from the scene, murmuring, delirious snippets

G. **♩ = 96, Slow, expansive**
 Tongue out, say 'ah' *mf* *mp* vocal fry *pp sotto voce, murmuring, in a trance*
 (How can I stop?)

ALL VOICES **PRE-RECORDED or LIVE** spoken *mf*
 Hatch opens Stark light

Cb. **♩ = 96, Slow, expansive**
 very amplified, creaking sound IV scratch string with finger nail or plectrum *mf* con sord. ord. *pp*

Pause if required for staging

S. Sax. M **15A**

Perc. L optional with superball, near rim

Perc. R

Acc.

Synth.

G. (continued) **15A**

Vla. L **15A**

Vln.

Vla. R

Cb.

15B

25

A. Fl. *optional* *ppp* *pp* *ppp* *p*

S. Sax. M

Perc. L. bowed *f* I.v. ϕ *f*

Perc. R

Acc. 24 *mp* 4

Synth. *optional*

15B

G.

S. *mf* *f* *pp sub.* ('television') *whispered mf p* *whispered p*
 the the te-le te-le vi-sion talks full of eyes the

E. *mp* *f* *pp sub.* ('television') *smooth gliss.* *mf-p* *whispered mf*
 the the vi-sion vi-sion te-le talks full of eyes zz the (ss)

15B

Vla. L

Vln.

Vla. R

Cb. *optional* *ppp* *f*

36

15C 15D

A. Fl. *p* *sfz* *p* *sf* *stopped* *mf*

S. Sax. M *p* *mf*

Perc. L *ppp* *soft beater* *f*

Perc. R *mf*

Acc. 8 12

Synth. *mf*

15C 15D

G.

S. *mf* ('spirits') *p* *ff sub*
 sss t-ss of sight (t)

C. *p* *5 fpp* *sotto voce* *sfp*
 I am ss-so a-fraid

E. *mp* ('spirits') *mf* *ff sub* *sfp*
 ss - spi - ri - t - ss ss - - t

15C 15D

Vla. L *mp* *ppp* *no vib.*

Vln. *mp*

Vla. R *mp* *ppp* *no vib.*

Cb. *mf* *ppp*

46

A. Fl.

S. Sax. L

S. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc.

Synth.

G.

J.

S.

C.

E.

Vla. L

Vln.

Vla. R

Cb.

Soprano Saxophone

Baritone Saxophone

Cymbals bowed.

PG organ

f *p* *ff*

pp *f rich* *p* *ff*

pp *f*

f *pp* *ff*

f *p* *mf* *mf* *f* *ff*

f *p* *mf* *whispered p* *mf* *f* *ff*

f *p* *mf* *whispered p* *mf* *f* *ff*

who I am

who I am

who I am

I'm see-ing things I don't know who I am who I am

I'm hea-ring things I don't know who I am

ff *pp* *ppp* *ff* *ff* *ff*

15E ♩=72

53 slap tongue

S. Sax. L *ffz*

S. Sax. M *ffz*

B. Sax. R *ffz*

Perc. L *ff* Whip

Perc. R Tubular Bells

Acc. *ppp*

Synth. Elec. piano, as before *p*

organ pedal *ppp*

15E ♩=72

G. optional *p* tongue out, say 'ah'

S. tongue out, say 'ah' *p* thought stalled *mp* *pp*

C. Text can be added as desired: "the piecemeal crumple of my mind"

E. tongue out *mp* tongue out, say 'ah' *p*

Repeat fragments ad lib to next cue, like a nursery rhyme. Hummed, whistled or murmured versions.

♩=96, freely *p* nursery rhyme

Per-haps it will save me Per-haps it will kill me

Any one voice (not S or E)

ALL VOICES

15E ♩=72

Vla. L optional *ppp*

Vln. optional *ppp*

Vla. R optional *ppp*

Cb. snap pizz. *ffz*

15F ♩=96 (independently)

56 Felt mallet

Perc. R

pp

Acc.

Synth.

free tempo

try with speech, sprechstimme, lullaby/trancelike. experiment

p

How do I stop?

try different pitch orders. e.g.

How do I stop?

or rhythms

How do I stop?

and once this phrase *mf desperate*

As I mean... to go on

S.

C.

free tempo

try with speech, sprechstimme, lullaby/trancelike. experiment

p

Where do I start?
Where do I stop?
How do I stop?

try different pitch orders. e.g.

How do I stop?

or rhythms

How do I stop?

E.

ALL VOICES.

continue fragments of whistling / humming

other voices add in spoken text:
How do I stop?

15F

Vla. L

Vla. R

Cb.

(arco)
pp

Tempo I (♩=96)

57

Alto Flute

A. Fl. *f rich*

S. Sax. L. *f rich*

S. Sax. M.

B. Sax. R. *p* *f*

Perc. L. Tam-tam *pppp*

Perc. R.

Acc.

Synth.

Tempo I (♩=96)

mp nursery rhyme, childish

G. *mp* nursery rhyme, childish

A tab of pain squee - zing my lungs A tab of death squee -

S. continue fragments, more frequently

E. continue fragments, more frequently

ALL VOICES. continue fragments of speaking, more frequently, more desperately

Tempo I (♩=96)

Vla. L. *senza sord.*

Vln. *f rich*

Vla. R.

Cb.

61 **15G**

A. Fl. *ff* *p* *ff*

S. Sax. L. *ff* *mf* *ff*

S. Sax. M. *ff* *p* *mf* *ff*

B. Sax. R. *p* *ff* *sfpp* *ff*

T.-t. *ff* *hard damp*

Perc. R. *ff*

Acc. *sf* *p* *ff* *pppp*

Synth. *p* *ff*

15G

G. *ff* declamatory *f* frightened moans *f* *f* *f*
 zing my heart I'll die not yet But it's here [wordless]

J. *ff* declamatory
 I'll die not yet But it's here A dot-ted line on the throat

S. *ff* declamatory *f* spoken, desperate
 Stop I'll die not yet But it's here A dot-ted line on the throat

C. *ff* declamatory *f* spoken, desperate
 I'll die not yet But it's here A dot-ted line on the throat

E. *ff* declamatory *f* spoken, desperate
 Stop I'll die not yet But it's here A dot-ted line on the throat

ff declamatory *f* spoken, desperate
 I'll die not yet But it's here A dot-ted line on the throat

ALL VOICES. *ff*
 Stop

15G

Vla. L. *mf* *ff* *sfpp* molto vibrato

Vln. *ff* *ff*

Vla. R. *mf* *ff* *sfpp*

Cb. *mf* *ff* *sfpp*

Repeat as many times as desired.
Ideally many times.
CAST should appear to be
producing the choking noises themselves,
either from strangulation or a cut throat

Picc. *f* *flz.*

S. Sax. L *ff filthy*

S. Sax. M *ff filthy* *molto vibrato*

B. Sax. R *ff filthy*

Perc. L *ff* *hard mallet* *Red.*

Perc. R *ff* *hard mallet* *Red.*

Acc. *fff* *fff* *ppp*

Synth. *fff* *ppp* *Elec. piano, as before*

Tape (PA) 56 Pre-recorded text cue (SS) 57 Choking noises

ALL VOICES. PRE-RECORDED *ff shouted* CUT HERE

Live: one voice continues nursery rhyme whistling/humming from earlier

Choking noises, gradually being strangled

Vla. L *ff rough, dirty* *Berio Sequenza tremolo* *7* *pppp*

Vln. *ff* *5* *pppp*

Vla. R *ff rough, dirty* *Berio Sequenza tremolo* *6* *pppp*

Cb. *ff rough, dirty* *(D)* *ppp* *move down to G after a certain number of repeats*

One or more CAST destroy the television by throwing it against the back wall of the theatre or with sledgehammers

Picc. *sfz* *ff*

S. Sax. L

S. Sax. M

B. Sax. R

Perc. L Cym. *mf* *ad lib vigorous solo*

Perc. R *ff*

Acc. *ff* S.B. 7

Synth. *ff* PG Organ

Tape (choking continues) **PA** 58 Pre-recorded text cue 59 TV off

ALL *ff shouted*
DON'T LET THIS KILL ME. THIS WILL KILL ME AND CRUSH ME AND SEND ME TO HELL

Vla. L *ff*

Vln. *ff*

Vla. R *ff*

Cb. *ff* dirty

15H

OSSIA:
Hand held air raid siren
1 = very slow speed, quiet, low pitch
10 = as fast as possible

Perc. L

Acc.

Synth.

Tape

15H

One or more singers, except Lucy
Live or pre-recorded

$\text{♩} = 186$ *fff* gasping; inhale / exhale no pitch *rall.* *vague pitch (chesty)* *more pitch* $\text{♩} = 112$ *mp* struggling to get words out *rall.*

Repeat fragments ad lib to end of scene. Try murmured / trancelike versions.

One singer, continued from earlier

$\text{♩} = 96$, freely
p nursery rhyme

Per-haps it will save me Per-haps it will kill me

15I $\text{♩} = 60$ Very free, improvisatory, colla voce

Perc. L

Acc.

Synth.

15I $\text{♩} = 60$ Very free, improvisatory, colla voce

(continue audible breathing in regular rhythm)
parlando

I I thought I I thought I thought I should ne-ver I thought I should ne-ver speak ne-ver speak a gain__ But now now I know.

(continue fragments)

(all other singers and band members whispering)
(continue audible breathing in regular rhythm)

f stage whisper

I I thought I I thought I thought I should ne-ver I thought I should ne-ver speak ne-ver speak a gain__ But now now I know.

15J

Perc. L

Perc. R

3

4

Snare Drum

snare on tightly, very soft and subtle

ppp *f* *p* *mp*

Acc.

ppp *f*

Synth.

mf *p*

15J

G.

J.

S.

C.

E.

L.

mp

My

f *f*

(As the doctor)

cease this

ALL

(continue fragments)

(others whispering cont.)

p *mf* *p* *mf* *p* *mf* *pp* *mp* *p* *f* *p* *f* *p* *f*

there is some-thing black-er than de-sire

there is some-thing black-er than de-sire

15J

Vla. L

Vln.

Vla. R

Cb.

ppp *ff* *mf* *ppp* *f* *p* *ppp* *ff* *mf* *ppp* *mf*

87

Perc. L $\frac{4}{4}$

Perc. R $\frac{4}{4}$

Acc.

Synth.

G. $\frac{4}{4}$

J. $\frac{4}{4}$

S. $\frac{4}{4}$

C. $\frac{4}{4}$

E. $\frac{4}{4}$

L. $\frac{4}{4}$

Vla. L $\frac{4}{4}$

Vln. $\frac{4}{4}$

Vla. R $\frac{4}{4}$

Cb. $\frac{4}{4}$

5

6

p *mp* *p* *mfp* *mfp* *mf* *p* *mf* *p* *mf* *p* *mfp* *mfp* *sfp*

pp

legs are emp - ty No - thing to say And this is the rhy - thm of mad ness

legs are emp - ty No - thing to say And this is the rhy - thm of mad ness

legs are emp - ty No - thing to say And this is the rhy - thm of mad ness

legs are emp - ty No - thing to say And this is the rhy - thm of mad ness

legs are emp - ty No - thing to say And this is the rhy - thm of mad ness

war cease this war cease cease

f *f* *f* *sfp* *smooth gliss.* *ff* *f* *sfp* *f*

p *p* *p* *ff*

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

fff

♩=120. Aggressive, violent, explosive

16A

Picc.	<i>sfp</i> <i>ff</i> <i>ff</i> flamboyant,	<i>sfp</i>	<i>sfp</i>	<i>sfp</i> <i>ff</i>	<i>sfp</i> <i>ff</i>
S. Sax. L	<i>ff</i> flamboyant, molto vibrato, wailing <i>sfp</i>	<i>sfp</i>	<i>sfp</i>	<i>sfp</i> <i>ff</i>	<i>p</i> <i>ff</i>
S. Sax. M	<i>ff</i> flamboyant, molto vibrato, wailing				
S. Sax. R	<i>sfp</i> <i>ff</i> flamboyant, molto vibrato, wailing	<i>sfp</i>	<i>sfp</i>		
Perc. L					
Perc. R					
Acc.					
Synth.					
Proj.					
Tape					
Vla. L					
Vln.					
Vla. R					
Cb.					

16B grace notes before the beat

Picc. *sfp* *ff*

S. Sax. L *sfp* *f* *pp* *ff*

S. Sax. M *f* *pp* *ff*

S. Sax. R *sfp* *f* *pp* *ff*

Perc. R *sfp* *f* *mf* *ff* *sfp*

Acc. *sfp* *ff* *sfp* *ff*

Synth.

Proj.
I'll suck your fucking eyes out send them to your mother in a box and when I die I'm going to be reincarnated as your child only fifty times worse

Vla. L **16B**

Vln.

Vla. R

Cb.

Picc.
S. Sax. L
S. Sax. M
S. Sax. R
Perc. R
Acc.
Synth.
Proj.
Vla. L
Vln.
Vla. R
Cb.

f

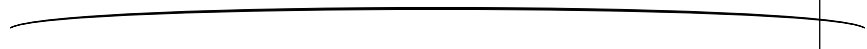
pp *ff*

pp

sfpp

sfpp

ff



Vertical lines representing musical staves for Perc. R, Acc., Synth., Proj., Vla. L, Vln., Vla. R, and Cb.

16

Picc. *sf* *sf* *sf* *sf* *sf* *ff*

S. Sax. L *ff* *sf* *sf* *sf* *sf* *ff*

S. Sax. M *ff* *sf* *sf* *sf* *sf* *ff*

S. Sax. R *ff* *sf* *sf* *sf* *sf* *ff*

Perc. R *sf* *sf* *sf* *ff* *fff* *sf* *fff*

Acc. *ff* *sf* *sf* *sf* *sf* *ff* *ppp sub.*

Synth.

Proj. hell I REFUSE I REFUSE I REFUSE LOOK AWAY FROM ME

Vla. L *sf* *sf* *sf* *sf* *sf* *ff* *ppp*

Vln. *sf* *sf* *sf* *sf* *sf* *ff* *ppp*

Vla. R *sf* *sf* *sf* *sf* *sf* *ff* *ppp*

Cb. *fff*

pause for FLUTE PAUSES are optional
to switch and
for air raid siren
to die down

Same Tempo (♩.=40)

16C To A. Fl.

Alto Flute

breathy, sighing

Picc.

release siren here
and let it decay
naturally

Bass Drum

can be played on the Patient's Drum

Perc. L

Perc. R

Acc.

Synth.

Proj.

Tape

Same Tempo (♩.=40)

16C

poco sul pont.
no vib.

p
exhaling

Vla. L

Vln.

Vla. R

Cb.

16D

30

A. Fl. *mp*

Acc.

Vla. L *p*

Vln. *p*

Vla. R *p*

Cb. *p*

16D



35

A. Fl. *mp*

Perc. L

Perc. R *ppp*

Acc.

Synth. *pppp*

Proj.

Tape

Vla. L *p*

Vln. *p*

Vla. R *p*

Cb. *p*

It's all right. I'm here. [blank] Look away from me

61.3 SS Pre-recorded text cue F/O 61.4 SS Pre-recorded text cue

SCENE 17

In DARKNESS, incense burns: an apocalyptic religious vision or funeral.
 SUZY plays a preacher / clergywoman / angel of death.
 JEN, CLARE, EMILY and LUCY and the voices of SAXOPHONES and STRINGS play the congregation.
 These voices should be closely amplified - additional microphones in the pit will be required.
 Lots of reverb should be applied to all voices and instruments. Cathedral-like.

OPTIONAL: SUZY has pitch shift applied to the voice, -4 and -7 semitones, to be mixed 60-70% with the original vocals
 CLARE and LUCY have pitch shift applied to the voice, -12 semitones, to be mixed 100% with the original vocals

LIGHTS UP slowly, very dim, as if by candlelight

GWEN's fragments of Bach Agnus Dei should be pre-recorded, possibly as if coming from an old Gramophone vinyl.
 During playback, Gwen can choose to hum or sing along to her own recording, depending on whether she is laughing at that point or not.
 These Bach fragments can be done live instead, either live voice and pre-recorded Harpsichord, or both live.
 GWEN's part and role in this scene should be devised to suit the choices made.

17A

♩=60, mysterious, sacred. Follow percussion

(sharp inhale through flute) half tone, breath slow bend

(sharp inhale) half voice, breathy soft, tremulous *pp sotto voce* slight bend

(sharp inhale) half voice, breathy soft, tremulous *pp sotto voce*

(sharp inhale) half voice, breathy soft, tremulous *pp sotto voce* slight bend

(sharp inhale) half voice, breathy soft, tremulous *pp sotto voce* slight bend

(sharp inhale) whispered *f* (as in anathema)

PLAYERS: SAXES, VIOLAS, BASS

ah an an an ah na

ah an an na ah na

ah an an na ah na

ah an an na ah na

ah an an ah an na the

A. Fl. *f pp f < pp f < > pp*

Pause long enough so that bell comes in just undercover of the remaining dying resonance

Perc. L v soft tam tam beater *pp* Lock pedal down

Perc. R Chinese water Cymbal very soft timp beater out → slowly in fast → slow out → slowly in fast → slow in fast

ppp < > ppp > ppp

Acc.

Synth.

Proj.

Tape [blank] 62 Low spacious rumble (D drone) Sine wave middle D *ppp*

17B Free, colla voce

A. Fl. *f* < *pp* > *pp* *f* < *p* *f* < *pp*

Perc. L (with L: (rea)son) bowed *f* scrape tip of drumstick over surface of cymbal. High harmonic

Perc. R → slowly out slow Tubular Bells soft mallet

17B Free, colla voce

G. *pp* sotto voce, panicked *sfpp* *f* (but still sotto voce) *pp*

Why I am stric - ken I saw vi-sions of

J. *f* *pp* *pp* *f* *p* *f* *p*

an na ma an na the ma__

S. *p* incanting

We are a - na - the - ma the pa - ri - ahs of rea - son.

C. *f* *pp* *pp* *f* *p* *f* *p*

an na ma an na the ma__

E. *f* *pp* *pp* *f* *p* *f* *p*

an na ma an na the ma__

L. *f* *pp* *pp* *f* *p* *f* *p*

an na ma an na the ma__

ALL. *f* *p* (on inhale) *mp* *f* *p*

an na the ma__ an na the ma__

24 gentle fiz. **17C** **17D** t.s.

A. Fl. *f* < *p* *f* < *f* *pp* *f* *p* < *f*

Perc. L. Tubular Bells *pp*

Perc. R. Chin. Water Cyb bowed in slowly out *mp*

Synth. Harpsichord starts here - fragment A
Almost inaudible, gradually getting louder

Tape **62.1** SS BACH Fragment A

17C **17D**
OPTIONAL: GWEN starts hysterically laughing from this point onwards, *ad. lib.*
Follow Harpsichord (Bach) Fragment A

G. God

J. *f* *pp* *f* *f* full voice *f* *f* (s.v) *pp* *f* *p* *ahhp*
an - na - the Gird your selves an - na - the - ma

S. *f* full voice *mf* *f*
Gird your selves for ye shall be bro - ken in pie - ces

C. *f* *pp* *f* *f* full voice *f* (s.v) *pp* *f* *p* *ahhp*
an - na - the Gird your selves an - na - the - ma

E. *f* *pp* *f* *f* full voice *f* (s.v) *pp* *f* *p* *ahhp*
an - na - the Gird your selves an - na - the - ma

L. *f* *pp* *f* *f* full voice *f* (s.v) *pp* *f* *p* *ahhp*
an - na - the Gird your selves an - na - the - ma

ALL. *p* *f* (anathema) *f* *mp* *f* *mp* *f* *ahhp*
and it shall come to pass_ the an it shall (an) come to pass

32

A. Fl. *f* (bend as much as poss)

Perc. L
Cymbals: sizzle cymb. v soft timp beaters, soft damp, scrape tip of drumstick
Tubular Bells: *pp*

Perc. R
(Tam tam) v soft T-T beater *pppp*

Acc. *ppp*

Synth. *mp*, *pp*

G. **Your entry approx here**

J. *mp softly spoken* Be-hold *f* ah *p f p f* na-the - ma ah

S. *f* be - hold *mp* the light *mf* of des - pair The glare of an guish

C. *mp softly spoken* Be-hold *f* ah *p f p f* na-the - ma ah

E. *mp softly spoken* Be-hold *f* ah *p f p f* na-the - ma ah

L. *mp softly spoken* Be-hold *f* ah *p f p f* na-the - ma ah

ALL. *f* whispered Be-hold *f* ah *p f p f* na-thē - mā ah

36 **17E**

A. Fl. *f* *pp* *f*

Perc. L. *mf* *f*

Perc. R. *ppp* *f*

Acc.

Synth. **Stop suddenly**

Tape **62.2** STOP Fragment A

G. **17E** *pp* *sotto voce* *f* *p* *pp* *f*

J. *mp* *f* *pp* *f*

S. *mf* *f* *no dim.* *mp* *f*

C. *mp* *f* *p* *pp* *f*

E. *mp* *f* *p* *pp* *f*

L. *mp* *f* *p* *pp* *f*

ALL. *mp* *f* *p* *pp* *f*

v soft timp sticks (on "darkness")

Chin water cymb soft timp beater. out fast in slow

bowed (Tam tam) shouted from the rooftops

If there is bla-s ting.

an ah there shall be blas - ting

and ye shall be dri-ven to dark-ness the names of of-fen-ders shall be shou-ted from the roof - tops

an ah there shall be blas - ting

an ah there shall be blas - ting

an ah there shall be blas - ting

an ah there shall be bla-s - ting

17F

42

2+2+3+2

A. Fl.

Acc.

Synth.

Tape

Church organ

Harpichord

Fragment B

62.3

SS

BACH

Fragment B

Optional

half-voice, breathy

pp sotto voce

<mf

G.

Fragment B

All the words of my nois-ome

J.

Fear God

an - na - - - the ah ma - - -

S.

Fear God

and his wick ed - - - con - vo - ca - tion -

C.

Fear God

an - na - - - the ah ma ah

E.

Fear God

an - na - - - the ah ma ah

L.

Fear God

an - na - - - the ah ma ah

ALL.

ah all this shall come to pass - - -

optional

All the words of my ah nois-ome ah

semi-voiced / whispered

17G

A. Fl. 48 (exhale) (no trill) ord.

f < > *pp* *f* < *pp* *pp*

Perc. L Tubular Bells *pp* *pp* *mp*

Perc. R Chin water cymb in fast slowly out slow *ppp*

soft beaters (Tam tam) *pppp*

Synth. Stop suddenly

Tape 62.4 STOP Fragment B

17G

G. *p* Your entry approx here Stop suddenly *p* Re-mem-ber the light__

J. *f* *pp* *f* *pp* *pp* *ppp* 3 Re-mem-ber the light__

S. *p* Re-mem-ber the light__

C. *f* *pp* *f* *pp* *pp* *ppp* 3 Re-mem-ber the light__

E. *f* *pp* *f* *pp* *pp* *ppp* 3 Re-mem-ber the light__

L. *f* *pp* *f* *pp* *pp* *ppp* 3 Re-mem-ber the light__

ALL. *pp* *f* *pp* *f* *p* *mp* breath ah an - na - the an na the ma__ the

57 Perc. L **17H**

Acc. *ff* *ppp sub,*

Synth. Church organ *ff*

G. **17H** *ff* declamatory
and be-lieve the light___ Christ is dead

J. *f* *ff* declamatory
and be-lieve the light___ ah Christ is dead

S. *ff* declamatory *mp* *ff*
and be-lieve the light___ Christ is dead___ and the monks___ are in ec - sta - - cy

C. *f* *ff* declamatory
and be-lieve the light___ ah Christ is dead

E. *f* *ff* declamatory
and be-lieve the light___ ah Christ is dead

L. *f* *ff* declamatory
and be-lieve the light___ ah Christ is dead

ALL. *f*
ah

62 171

Perc. L *pp*

Acc. *ff* *ppp sub.*

Synth. *ff* *ff* **Fragment C** [Harpischord]

Tape *SS* 62.5 BACH Fragment C

G. **171** **Fragment C**

J. *ff* Em - brace

S. *p* Em - brace beau - ti ful lies

C. *ff* Em - brace

E. *ff* Em - brace

L. *ff* Em - brace

67

A. Fl. *f* *pp* *f* *pp*

Perc. L *pp*

Perc. R *pp*

very soft timp beater
out fast → slowly in slow
out slow → in slower

Synth.

G.

J. *f* *pp* *mf* *pp*
ah in - - - - - ah sa - - - - -

C. *f* *pp* *mf* *pp*
ah in - - - - - ah sa - - - - -

E. *f* *pp* *mf* *pp*
ah in - - - - - ah sa - - - - -

L. *f* *pp* *mf* *pp*
ah in - - - - - ah sa - - - - -

ALL. *f* *p* *f* *p*
ah the chro - nic ah in - sa - ni - ty

If pre-recorded, the recording slows down, detunes

Wait for BACH to
grind to a halt.
NO gap between the
stopping of BACH and 17J.
BACH can be stopped a
little earlier, cut off

17J

A. Fl. *f* *pp* *f* *pp*

Perc. L *pp* *ppp*
v soft T-T beater
pppp

Perc. R *pp* *ppp*
out slow → in slower
in slow → slowly out slower I.v.

Synth. Stop suddenly

Tape 62.6 STOP Fragment C
Slow fade out of all drones (c. 15 sec)

17J Stop suddenly

G. *f* *mf*
spoken
ah the wrench-ing be-gins

J. *f* *pp* *f* *pp*
ah ni ah ty

S.

C. *f* *pp* *f* *pp*
ah ni ah ty

E. *f* *pp* *f* *pp*
ah ni ah ty

L. *f* *pp* *f* *pp*
ah ni ah ty

ALL. *f* *pp* *f* *pp*
ah of the sane_ ah the wrench-ing be-gins
optional *mf*

SUPPLEMENTARY PAGE: BACH FRAGMENTS

Fragment A
 ♩ = c.60-66. **Rubato** (very slowly, not in the usual tempo of Bach)
 Not coordinated with the rest of the ensemble

* Little thinking pauses

Harpischord *pp* **rall.** **a tempo, very rubato** Stop will occur somewhere here

G. **rall.** **a tempo, very rubato** Stop will occur somewhere here
pp murmured, as if singing along to the radio with half-attention

A scall on my skin _____ on my skin _____ on my skin _____

Fragment B
 ♩ = c.60. **Rubato**
rall. **a tempo, very rubato**

Synth. *pp* **rall.** **a tempo, very rubato**

G. **rall.** **a tempo, very rubato**
p as before

— a scall a blan-ket of roa-ches on which_ we dance_ we dance_____ this

Fragment C poco rall.
 ♩ = c.60. **Rubato**

Pitch of harpsichord gradually slips down 125 cents (if live)

Synth. *pp* **poco rall.** try to maintain pitch as harpsichord gets flatter

G. *p as before* **poco rall.** try to maintain pitch as harpsichord gets flatter

in - fer-nal state of siege A seethe in my heart _____ A seethe _____ in my heart _____

If pre-recorded, the 'vinyl' will slow to a complete stop, with associated detuning. (record at tempo and pitch and detune later)

Synth. **Very slow** Stop will occur somewhere here (c.125 cents flatter)

G. **Very slow** Stop will occur somewhere here to almost nothing
 words can slip, notes missed out, become broken

— A seethe _____ a blan-ket of roa-ches on which_ we dance_ we dance_____ this_ in - fer-nal state of siege

SCENE 18

GWEN lies in a vdry awkward position, humming. We hear her thoughts.
It is dark and lonely

♩ = 48, lilting, gentle, soporific

18A

Acc. *pp*

Piano *pp* *p* Pedal liberally *ppp* i.v. *p*

pp

♩ = 48, lilting, gentle, soporific
coordination of voice needn't be completely accurate; rubato permitted
hummed, in a difficult position
long portamenti
pp sotto voce

18A

G.

♩ = 48, lilting, gentle, soporific

18A

Vla. L *p* *pp* *p* *p* with vib. and portamento

Vln. *pp* *pp* *pp* with vib. long portamento

Vla. R *p* *pp* *pp* *p* with vib. and portamento sul tasto

Cb. *mp* *p*

10

Pno.

pp

ppp

p

18B

Tape

63

SS Text cue

G.

Pre-recorded

Quietly and slowly spoken, honest, heartfelt
As is from a cassette recorder.

slow gliss fall-off

18B

At 4.48
when sanity visits
for one hour and twelve minutes I am in my right mind.
When it has passed
I shall be gone again,
a fragmented puppet,
a grotesque fool.
Now I am here
I can see myself
but when I am charmed by vile delusions of happiness,
the foul magic of this engine of sorcery,

Vla. L

Vln.

Vla. R

Cb.

pp

pp

ppp

p

18B

20

18C

Pno.

Tape

G.

Vla. L

Vln.

Vla. R

Cb.

64 SS Text cue

18C

slow portamento

long gliss.

slow portamento

smooth slow gliss.

f

p

Why?

Why do you believe me then and not now?

18C

portamento

ppp

pp

pp dolce

portamento

ppp

pp

pp

portamento

ppp

long portamento

pp

pp

p

Scene 19
♩=138

29

18D

Acc. *pp* *p* *f* S.B. *m* *m* *m*

Pno. *ppp* *pp* *p* *f*

Tape SS 65 Text cue F/O SS 66 Text cue SS 67 Text cue SS 68 Text cue Click for Scene 19 *ff*

Click. etc.

Scene 19
♩=138

18D

G. *pp* *ff* screamed
Re - mem-ber the light and be - lieve the light Look away from me!

pp *ff* screamed
Remember the light and believe the light Your disbelief cures nothing Look away from me!

optional *pp* *ff* screamed
Remember the light and believe the light It's all right. You will get better.

Live or pre-recorded

Scene 19
♩=138

18D

Vla. L. *ppp* *ff* senza sord.

Vln. *ppp* *pp* *ff* senza sord.

Vla. R. *ppp* *ff* senza sord.

Cb. *mp* *ppp* *ff*

SCENE 19

This Scene is about the stripping, binding and gagging of the PATIENT(S) and the application of Electro-convulsive therapy.
 It need not be representational.
 Analogies with drowning/submersion, similar to Scene 13, can be made. For example, the gagging from 19C could be submerging the head in a tank of water.
 The whole scene is on click, so all lighting and sound changes should be mapped to that automatically.
 The ensemble should be amplified and compressed, to give a close, dense, articulated sound.
 Voices will need to be amplified to match, but should sound natural.

♩=138 (on click) fast, aggressive, dirty.
 Gradual increase to ♩=144 by 19H

19A

A. Fl. spit *sf* breath *sf* t.s.

B. Sax. L slap tongue *sf* t.s.

B. Sax. M slap tongue *sf* t.s.

B. Sax. R slap tongue *sf* t.s.

Perc. L Whip *ff*

Perc. R Whip *ff*

Acc. *ffp*

Synth. Pipe organ *p* *pp*

Tape SS PA reverse cymbal *fff*
 Spoken text Spoken text

♩=138 (on click) fast, aggressive, dirty.
 Gradual increase to ♩=144 by 19H

19A

ANY VOICES Live or pre-recorded (spoken loudly)
 Hatch opens stark light A table two chairs and no windows

♩=138 (on click) fast, aggressive, dirty.
 Gradual increase to ♩=144 by 19H

19A

Vla. L *ff* molto sul pont. (no fundamental pitch) *sfpp* sul pont. at the heel

Vln. *ff* molto sul pont. (no fundamental pitch) *sfpp* sul pont. at the heel

Vla. R *ff* molto sul pont. (no fundamental pitch) *sfpp* at the heel sul pont.

Cb. poco sul pont. *ff* rough, energetic *sf p* *p*

8

Synth.

G.

Vla. L

Vln.

Vla. R

Cb.

Here am

f sub. *p sub.* *f sub.* *f sub.*

sf p *ff* *sf p* *ff* *f* *sf p* *f*

14

19B

Synth.

19B

G.

19B

Vla. L

Vln.

Vla. R

Cb.

And there is my bo - - - dy

p sub. *f sub.* *p sub.* *(pp)*

p sub. *p* *f sub.* *p sub.* *f sub.* *p sub.* *(pp)*

sf p *ff* *sf p* *ff* *sf p* *ff* *sf p* *ff*

19

Perc. L *Toy piano* *f*

Acc.

Synth. *Harpsichord* *mf* *sf p* *ff* *sf p* *ff*

G. optional *p* whispered
dancing on glass ss

J. *obblig.* *p*
dan - cing on dan - cing on dan - cing on glass

S. *p* optional
dan - cing_ dan - cing_ dan - cing_ glass

C. *p* optional
dan - cing dan - cing dan - cing on gla - - sss

E. *p* optional
dan - - cing on glass

Vla. L *ff* *p sub.* *ord.* *ff*

Vln. *ff* *p sub.* *ord.* *ff*

Vla. R *ff* *p sub.* *ord.* *ff*

Cb.

19C

Perc. L 24 *pp*

Acc. *pp*

19C

Synth *pp*

One voice, completely independent tempo
Sung repeatedly through scene, demonically.
Patient is gagged and continues singing the rhyme.

ANY *mp* lullaby / nursery rhyme
Cut out my tongue tear out my hair cut off my limbs but leave me my love I would ra-ther have lost my legs
pulled out my teeth gouged out my eyes than lost my love

19C

Vla. L (all semitone trills) molto sul pont. *tr* *sfp* *f* *sfp* *sfp* *tr* *sfp*
Vln. (all semitone trills) molto sul pont. *tr* *sfp* *f* *sfp* *tr*
Vla. R (all semitone trills) molto sul pont. *tr* *sfp* *f* *sfp* *tr* *sfp* *tr* *sfp*
Cb. *sf p* *ff* *sf p* *sf p* *ff*

19D

Acc. 28
Synth

19D

Vla. L *f* *sfp* *f* *sfp* *tr* *sfp* *tr* *sfp* *tr* *sfp*
Vln. *f* *sfp* *f* *sfp* *tr* *sfp* *tr* *sfp* *tr* *sfp*
Vla. R *f* *sfp* *f* *sfp* *tr* *sfp* *tr* *sfp* *tr* *sfp*
Cb. *sf p* *ff* *sf p* *ff* *sf p* *ff* *sf p*

33

Acc.

Synth

Vla. L

Vln.

Vla. R

Cb.

f *sf p* *sf p* *f* *sf p* *f* *sf p* *f* *sf p*

sf p *f* *sf p* *ff* *sf p* *f* *sf p* *f* *sf p* *f* *sf p*

sf p *f* *sf p* *sf p* *sf p* *f* *sf p* *f* *sf p* *f* *sf p*

ff *sf p* *ff* *sf p* *ff* *sf p* *ff* *sf p* *ff* *sf p* *ff*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*



19E

38

Acc.

Synth

19E

Vla. L

Vln.

Vla. R

Cb.

f *sf p* *sf p* *f* *mf* *ff*

ff *sf p* *sf p* *sf p* *f* *mf* *ff*

sf p *sf p* *f* *mf* *ff*

ff *sf p* *ff* *sf p* *ff* *smooth gliss.* *sf p* *ff*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

43 19F

B. Sax. L *pp* *ff* *ppp*

B. Sax. M *pp* *ff* *ppp*

B. Sax. R *pp* *ff* *ppp*

Perc. L *ff* Whip

Perc. R *ff* Whip

Acc. *pp* *ff* *mp sub.*

Synth *p* *pp sub.*

L. 19F *f*
You you you you you you you

Vla. L *sf p* *ff* *pp* 19F

Vln. *sf p* *ff* *pp sub.*

Vla. R *sf p* *ff* *pp*

Cb. *sf p* *ff* *ppp*

49

B. Sax. L *ff* *pp sub.*

B. Sax. M *ff* *sf* *pp*

B. Sax. R *ff* *pp*

Perc. L *ff* *p*

Perc. R *ff*

Acc. *ff* *sf* *pp*

Synth *ff*

19G

L. *ff* *ff* *pp*

you you have no choice The choice comes af-ter

19G

ANY

The remaining voices join in the nursery rhyme one by one
 Some sing in unison with the first singer
 Others join later in different tempi and different keys
 (minor 3rd, 4th, or major 6th higher)
 All and are gagged by the Doctor but keep attempting
 to sing their rhyme through the gag.

Vla. L *ff rough* *poco sul pont.* *sf p* *sf p*

Vln. *ff rough* *poco sul pont.* *sf p* *sf p*

Vla. R *ff rough* *poco sul pont.* *sf p* *sf p*

Cb. *ff rough* *sf p* *sf p*

19G

55

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc.

Synth

Vla. L

Vln.

Vla. R

Cb.

The musical score consists of ten staves. The top three staves are for B. Sax. L, B. Sax. M, and B. Sax. R. The next two staves are for Perc. L and Perc. R. The fifth staff is for Acc. (Piano), with a 'b.s.' (basso continuo) line above it. The bottom four staves are for Vla. L, Vln., Vla. R, and Cb. (Double Bass). The score includes various dynamics such as *f*, *p*, *ff*, *sf p*, *pp*, and *ff*. The saxophones play melodic lines with dynamic markings. The piano has complex chordal textures. The strings and double bass play rhythmic patterns with dynamic markings.

59

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc.

Synth

Vla. L

Vln.

Vla. R

Cb.

63

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc.

Synth

Vla. L

Vln.

Vla. R

Cb.

f *p* *ff* *f* *f*

f *p* *ff* *f* *f*

f *p* *ff* *f* *f*

f *p* *ff* *f* *f*

f *p* *ff* *f* *f*

cresc. poco a poco

67

B. Sax. L *p sub.* *sfp* *sfp* *sfp* *sfp*

B. Sax. M *p* *f* *sfp* *sfp* *f* *sfp*

B. Sax. R *mf* *f* *sfp* *sfp* *f* *sfp*

Perc. L

Perc. R

Acc. *sf p* *ff* *sf p* *ff*

Synth

Vla. L *sf p* *ff* *sf p* *ff* *sf p*

Vln. *sf p* *ff* *sf p* *ff* *sf p*

Vla. R *sf p* *ff* *sf p* *ff* *sf p*

Cb. *sf p* *ff* *sf p* *ff* *sf p*

71

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc.

Synth

Vla. L

Vln.

Vla. R

Cb.

The musical score consists of ten staves. The top three staves are for saxophones (Left, Middle, Right), each starting with a dynamic marking of *f*. The percussion staves (Left and Right) show sparse rhythmic patterns. The piano staff (Acc.) features complex chordal textures with dynamics ranging from *sf p* to *ff*. The string section (Violins Left, Violins Right, and Double Bass) plays a rhythmic pattern with dynamics alternating between *ff*, *sf p*, and *ff*. The double bass staff (Cb.) plays a steady eighth-note accompaniment with dynamics *ff*, *sf p*, and *ff*.

75

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc.

Synth

Vla. L

Vln.

Vla. R

Cb.

The musical score consists of ten staves. The top three staves are for saxophones (Left, Middle, Right), each starting with a *mf* dynamic and transitioning to *ff*. The percussion staves (L and R) show sparse rhythmic patterns. The accordion part features a complex texture with multiple voices, starting with a *f* dynamic and moving through *p* and *fff*. The synth part has a single line with a *fff* dynamic. The string section includes Violins (Left and Right), Viola (Left and Right), and Cello, all playing rhythmic patterns with accents.

Sudden BLACK OUT
 Loud Tape collage (see notes)
 shouted voices of "flash flicker..." underwater.
 One or more PATIENTS are pushed
 under water (dunked, drowned)

19H

PATIENTS come up gasping for air

A. Fl. Piccolo *ff* optional 8va for higher notes
 B. Sax. L *sf p* *sf p* *sf p* *ff* nasty optional 8va for higher notes
 B. Sax. M *sf p* *sf p* *sf p* *ff* nasty optional 8va for higher notes
 B. Sax. R *sf p* *sf p* *sf p* *ff* nasty optional 8va for higher notes
 Perc. L Glock. *ff*
 Perc. R Tubular Bells hard mallet *ff*
 Acc. *sf p* *sf p* *sf p* *ff*
 Synth Harpsichord Decorate ad lib. as appropriate for Bach *mf*
 Tape PA ECT Soundscape 1 (deafeningly loud) Stop

19H

catching breath as if you are surfacing from drowning

G. *ff* It will ne - ver pass
 J. *ff* It will ne - ver pass
 S. *ff* It will ne - ver pass
 C. *ff* It will ne - ver pass
 E. *ff* It will ne - ver pass

19H

Vla. L *sf p* *ff* *sf p* *ff* *sf p* *ff*
 Vln. *sf p* *ff* *sf p* *ff* *sf p* *ff*
 Vla. R *sf p* *ff* *sf p* *ff* *sf p* *ff*
 Cb. *fff*

Sudden BLACK OUT
As before, a little louder

191 PATIENTS come up gasping for air

Sudden BLACK OUT
As before, a little louder

Picc.

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc.

Synth.

PA ECT Soundscape 2

Stop

PA ECT Soundscape 3

Tape

G.

J.

S.

C.

E.

191

No - thing's for - e - ver but No - thing

Vla. L

Vln.

Vla. R

Cb.

191

PATIENTS come up gasping for air

Sudden BLACK OUT
As before, a little louder

19J

Picc. *f*

B. Sax. L *f*

B. Sax. M *f*

B. Sax. R *f*

Perc. L *f*

Perc. R *f*

Acc. *p*

Synth.

Tape Stop

PA ECT Soundscape 4

19J

G. *f* Vic - tim Per - pe - tra - tor By - stan - der

J. *f* Vic - tim Per - pe - tra - tor By - stan - der

S. *f* Vic - tim Per - pe - tra - tor By - stan - der

C. *f* Vic - tim Per - pe - tra - tor By - stan - der

E. *f* Vic - tim Per - pe - tra - tor By - stan - der

19J

Vla. L *sf p* sul pont. *ff* *sf p* *sf* *sf p* *sf p* *f*

Vln. *sf p* sul pont. *ff* *sf p* *sf* *sf p* *sf p* *f*

Vla. R *sf p* sul pont. *ff* *sf p* *sf* *sf p* *sf p* *f*

Cb. *f*

19K PATIENTS come up gasping for air

Picc. *p*

Perc. L Toy Piano (amplified) *mf*

Perc. R

Acc. *p*

Synth. *f*

Tape Stop

19K

G. (exhausted, gasping) *mf* *f* *mf*

J. (exhausted, gasping) *mf* *f* *mf*

S. (exhausted, gasping) *mf* *f* *mf*

C. (exhausted, gasping) *mf* *f* *mf*

E. (exhausted, gasping) *mf* *f* *mf*

the mor - ning brings de - feat

19K

Vla. L molto sul pont. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Vln. molto sul pont. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Vla. R molto sul pont. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Cb. *p*

Sudden BLACK OUT
As before, a little louder

PATIENTS come up gasping for air

Sudden BLACK OUT
As before, a little louder

19L

Picc. *ppp*

Perc. L *mp*

Perc. R *mp*
Tubular Bells or Glock

Acc. *ppp*

Synth. *pp*

Tape (PA) ECT Soundscape 5 Stop (PA) ECT Soundscape 6

G. *p mp mf-p p*
Beau - ti - ful pain that says I ex - ist

J. *p mp mf-p p*
Beau - ti - ful pain that says I ex - ist

S. *p mp mf-p p*
Beau - ti - ful pain that says I ex - ist

C. *p mp mf-p p*
Beau - ti - ful pain that says I ex - ist

E. *p mp mf-p p*
Beau - ti - ful pain that says I ex - ist

Vla. L *p*
portamento

Vln. *p*
portamento

Vla. R *p*
portamento

Cb. *pp*

19M

molto rall.

114

Picc. *ppp*

Perc. L *p*
Toy Piano or Glock **molto rubato**

T.-t. *pppp*
Tam-tam optional soft beater
Tubular Bells optional soft rubber beaters
quickly to sledgehammer

Acc. *pppp*

Synth. *ppp*
molto rubato

Tape *ppp*
Stop and Click stop
69 Click + Tape for Scene 20

19M

molto rall.

G. *p*
and a sa - ner life to-mor - row_

J. *p*
and a sa - ner life to-mor - row_

S. *p*
and a sa - ner life to-mor - row_

C. *p*
and a sa - ner life to-mor - row_

E. *p*
and a sa - ner life to-mor - row_

19M

molto rall.

(In tempo), ♩=72

Vla. L *p*

Vln. *pp*

Vla. R *p*

Cb. *ppp*

SCENE 20

Same stage directions as for SCENE 4
PERC. hitting HI-STRIKER should be visible to the audience and properly lit.

♩=180 (on click). Slightly less fucked up computer music. You won.

20A

Picc. *sf* *ff* *ff* *marcato, dirty* *fp* *<ff* *fp* *<ff* *fp* *<ff* *fp* *<ff*

B. Sax. L *ff* *marcato, dirty* *sf* *ff*

B. Sax. M *ff* *marcato, dirty* *sf* *ff*

B. Sax. R *ff* *marcato, dirty* *sf* *ff*

HI-STRIKER
Visible, aggressive over-arm action
Correct answers. Hi Striker adjusted to always win

Perc. R *f*

Acc. *ff* *marcato, dirty*
ff *marcato, dirty* (fat bass)
+8vb optional

Pno. *ff* *marcato, dirty*
LH ossia: play only lower octave
ff *marcato, dirty*

small numbers are optional, if a complete countdown is used.

Proj. 100 99 98 97 96 95 94 93 (green tick) 92 91 90 89 88 87 86 (green tick) 85 84 83

F/O

PA "Correct" gameshow sound

Tape *ff*

Click
(2 bars in from previous scene)

etc.

♩=180 (on click). Slightly less fucked up computer music. You won.

20A

Vla. L *sf* *ff* *ff* *marcato, dirty* *fp* *<ff* *fp* *<ff* *fp* *<ff* *fp* *<ff*

Vln. *ff* *marcato, dirty* *sf* *ff* *fp* *<ff* *fp* *<ff* *fp* *<ff* *fp* *<ff*

Vla. R *sf* *ff* *ff* *marcato, dirty* *fp* *<ff* *fp* *<ff* *fp* *<ff* *fp* *<ff*

Cb. pizz. or arco ad lib. *ff* *marcato, dirty*

10

Picc.

B. Sax. L

B. Sax. M

B. Sax. R

Perc.. R

Acc.

Pno.

Proj.

Tape

Vla. L

Vln.

Vla. R

Cb.

fp *ff* *fp* *ff* *fp* *ff*

fp *ff* *fp* *ff* *fp* *ff*

fp *ff* *fp* *ff* *fp* *ff*

82 81 80 79 (green tick) 78 77 76 75 74 73 72 (green tick) 71 70 69 68 67

20B **20C**

18

Picc. *fp* \leftarrow *ff* *fp* \leftarrow *ff*

B. Sax. L *fp* \leftarrow *ff* *fp* \leftarrow *ff* *fp*

B. Sax. M *fp* \leftarrow *ff* *fp* \leftarrow *ff* *fp*

B. Sax. R *fp* \leftarrow *ff* *fp* \leftarrow *ff* *fp*

Perc.. R

Acc.

Pno.

Proj.

66 65 (green tick) 64 63 62 61 60 59 58 (green tick) 57 56 55 54 53 52 51 (green tick)

Tape

20B **20C**

Vla. L *fp* \leftarrow *ff* *fp* \leftarrow *ff*

Vln. *fp* \leftarrow *ff* *fp* \leftarrow *ff*

Vla. R *fp* \leftarrow *ff* *fp* \leftarrow *ff*

Cb.

26

Picc.

B. Sax. L

B. Sax. M

B. Sax. R

Perc.. R

Acc.

Pno.

Proj.

Tape

Vla. L

Vln.

Vla. R

Cb.

ff

fp

ff

fp

ff

fp

ff

50 49 48 47 46 45 44 (green tick) 43 42 41 40 39 38

20D 33 20E

Picc. *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

B. Sax. L *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

B. Sax. M *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

B. Sax. R *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Perc.. R

Acc.

Pno.

Proj. 37 (green tick) 36 35 34 33 32 31 30 (green tick) 29 28 27 26 25 24 23 (green tick) 22

Tape

20D 20E

Vla. L *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Vln. *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Vla. R *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Cb.

Detailed description: This page of a musical score covers measures 20D (measures 33-37) and 20E (measures 22-30). The score is arranged in a standard orchestral layout. The Piccolo part (top) features a melodic line with dynamic markings of *fp* and *ff*. The Saxophone section (B. Sax. L, M, R) has a similar melodic line. The Percussion part (Perc.. R) has a simple rhythmic pattern. The Accordion (Acc.) and Piano (Pno.) parts provide harmonic support with chords and arpeggios. The Projection (Proj.) part is a list of measure numbers: 37 (green tick), 36, 35, 34, 33, 32, 31, 30 (green tick), 29, 28, 27, 26, 25, 24, 23 (green tick), 22. The Violin (Vln.), Viola (Vla. L and R), and Contrabass (Cb.) parts complete the ensemble. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

41

Picc.

B. Sax. L

B. Sax. M

B. Sax. R

Perc. R

Acc.

Pno.

Proj.

Tape

Vla. L

Vln.

Vla. R

Cb.

20F

20F

sf

sf

sf

sf

sf

sf

sf

sf

sf

21 20 19 18 17 16 (green tick) 15 14 13 12 11 10 9 (green tick) 8 7 6 5 4 3 2 (green tick)

Cue synth in Scene 21 here too (l.v. into Scene 21)

SCENE 21

The Tam-Tam should be visible to the audience and well lit and the player (dressed as DOCTOR) should kneel in front of it. As if a ritual. The Tam-tam should be amplified and EQed to emphasise the lower frequencies. JEN remains gagged from Scene 19. Reverb should be applied to all. Cavernous, lonely.

Long pause

♩ = 56-66 free, colla voce

Perc. L (Tape) **Tam-Tam** let all ring. with hand, resonant, deep *pp*

Tape **F/O** *ppp* **PA** *15^{ms}* *8* *8^{sub}*

Proj. [blank]

♩ = 56-66 free, colla voce

general dynamic is always quiet, intimate. consonants very heavily accented (*sfzp*) always smooth, even gliss

G. *mf* *p sub.* *3*

sss - san sss - sa - - - nn sa - - - ni - ty

3 small superball, circle around edge. aim for a clear harmonic pitch

Perc. L with fingernails v. fast medium superball aim for lower harmonic

G. *mfpp* *mp* *soft and tremulous*

is_ fou - - - n - d at_ the_ cen - tre_ of_ con - vul - sion_

J. *p* *p* *p* *p*

J is gagged, somehow muffled (whatever device is used in scene 19) (continue with this falling fragment, very sparsely, until next entry)

21A

hand roll, soft

Perc. L *f*

G. *mfpp* *f* *p* *mfpp*

wh - where ma - d - ne - ss is - ss ss - scor - ch - 'd from_ the_

21B Moving forwards a little

bowed on rim (high harmonic) (very long) bowed on rim (high harmonic)

Perc. L *f* *f*

Tape **70** *15^{ms}* *8* *8^{sub}*

G. *mfpp* *gliss.* *mf* *f > p* *spoken mf* *p*

bi - sec - ted soul_ I know my-self I shall ss-sleep

J. *p* *p* *p* *p* *f* *spoken mf* *5*

(very long, wait for gliss.) gag comes off, is removed (open)

I see my-self At four for-ty eight I_

15 (very long) bowed on rim (high harmonic) *f* very small superball high harmonic

Perc. L

71 *15^{ma}* 72 *15^{ma}*

Tape

G. *p* I came to you *mfpp* ho - - - ping to be heal - 'd

J. (very long, wait for gliss.) *pp sotto voce* heal - - - 'd

21C *accel.* with hands, from slow to fast *ppp* *f*

Perc. L

F/O F/O F/O

Tape (timing approx) (timing approx) *f*

21C *accel.*

G. *pp* you are my doc - tor my sa - viour *gliss.* my priest the sur - geon of my soul *f*

J. *pp* you are my doc - tor my om - ni - po - tent judge my god my soul *f*

Tempo I bowed, maintain the same harmonic *pp*

Perc. L

73 slow fade out (c.15 secs) into Scene 22

Tape *pp*

Tempo I *[pp]* *mfpp*

G. your to sa - - ni - ty (s)an - - -

J. *[pp]* And am pro - se - lyte *pp floating* sa - - - - (s)an - - - - continued into next scene

SCENE 22

Amplification should equally balance four groups:
VIOLAS, ACCORDION, SYNTH and SAXOPHONES

♩ = 60-66, getting gradually quicker

Acc.

Musical score for the Accordion part, featuring a treble and bass staff with dynamic markings of *f*, *pp*, *f*, *pp*, *(pp)*, and *f*.

Reed organ
L.H. volume

Synth.

Musical score for the Synth (Reed organ) part, featuring a single staff with dynamic markings of *pp*, *(pp)*, *f*, *pp*, and *(pp)*.

♩ = 60-66, getting gradually quicker
(cont. from previous scene)
mp floating legato, breathe as required, commas are suggestions

J.

Musical score for the Soprano (J.) part, including lyrics: (s)an - - - - -

parlando, unless indicated 'sung'
spoken together, with these pitch centres, positive, hopeful,
the antithesis to Scene 3
The lower register should have a more spoken quality, moving towards sung as you get higher.

S.

Musical score for the Soprano (S.) part, including lyrics: to a - chieve goals and ambitions to overcome obstacles

parlando, unless indicated 'sung'
spoken together, with these pitch centres, positive, hopeful,
the antithesis to Scene 3
The lower register should have a more spoken quality, moving towards sung as you get higher.

C.

Musical score for the Soprano (C.) part, including lyrics: to overcome obstacles and at - tain a high standard to increase self-regard

parlando, unless indicated 'sung'
spoken together, with these pitch centres, positive, hopeful,
the antithesis to Scene 3
The lower register should have a more spoken quality, moving towards sung as you get higher.

E.

Musical score for the Soprano (E.) part, including lyrics: and at - tain a high standard by the suc - cessful exercise of talent

parlando, unless indicated 'sung'
spoken together, with these pitch centres, positive, hopeful,
the antithesis to Scene 3
The lower register should have a more spoken quality, moving towards sung as you get higher.

L.

Musical score for the Soprano (L.) part, including lyrics: to a - chieve goals and ambitions to increase self-regard by the suc - cessful exercise of talent

♩ = 60-66, getting gradually quicker

Vla. L

Vla. M

Vla. R

Musical score for the Violas (Vla. L, M, R) part, featuring three staves with dynamic markings of *f*, *pp*, *(pp)*, *f*, and *pp*.

22A

9

S. Sax. L

S. Sax. M

S. Sax. R

Acc.

Synth.

22A

parlando, unless indicated 'sung'
spoken together, with these pitch centres, positive, hopeful,
the antithesis to Scene 3
The lower register should have a more spoken quality, moving towards sung as you get higher.

G.

J.

S.

C.

E.

L.

22A

Vla. L

Vla. M

Vla. R

Cb.

17 **22B**

S. Sax. L
f *pp* *f* *pp*

S. Sax. M
f *pp* *f* *pp*

S. Sax. R
f *pp* *ppp* *f* *pp*

Acc.
f *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *p* *f* *pp*

Synth.
f *pp* (*pp*) *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* (*pp*) *f* *mp*

22B

G. sung
 seen and heard to excite fascinate shock a-muse or en - tice others to re - sist coercion and constriction

J. *p* *mf* smooth gliss
 san san

S. sung
 and heard a-maze in - trigue entertain to be free from social restrictions

C. sung
 and heard a-maze fascinate shock in - trigue a-muse entertain or en - tice others

E. sung
 and heard to excite fascinate a-muse or en - tice others to re - sist coercion and constriction

L. sung
 seen and heard to excite a-maze shock in - trigue entertain others to re - sist coercion and constriction

22B

Vla. L smooth gliss. on one string
pp *f*

Vla. M smooth gliss. on one string
pp *f*

Vla. R smooth gliss. on one string
pp *f*

Cb. *f* *p*

27

S. Sax. L

S. Sax. M

S. Sax. R

22C

ppp *f*

pp *f*

ppp *f*

Acc.

Synth.

f *pp* *f* *pp* *f* *pp* *f*

f *pp* *f* *pp* *f* *ppp*

22C

sung

G. to be independent and act according to desire to a - void pain to a - void shame to o - bliterate past humiliation by resumed action

J. ni - ty

S. sung (hold on 'shame') to de - fy convention to a - void pain to a - void shame [(sh)ame]

C. sung to be independent and act according to desire to a - void pain to a - void shame to o - bliterate past humiliation by resumed action

E. sung to a - void pain to a - void shame to o - bliterate past humiliation by resumed action

L. sung (hold on 'shame') to de - fy convention to a - void pain to a - void shame [(sh)ame]

pp *pp* *pp* *pp* *pp* *pp*

22C

Vla. L

Vla. M

Vla. R

Cb.

ppp *f* *p*

ppp *f* *p*

ppp *f* *p*

ppp *f* *pp*

44 (3+3+2) **22D**

S. Sax. L *f* *ppp* *mf* *pp*

S. Sax. M *f* *ppp* *mf* *pp*

S. Sax. R *f* *ppp* *mf* *pp*

Acc. *f* *mf*

Synth. *f* *ppp* *(ppp)* *mf* *pp*

22D

G. *f* *sung* *mf* *sung*
 exchange sentiments ideas secrets municate to laugh and make jokes O - - - ther

J.

S. *f* *p* *mf* *sung*
 ideas secrets to com - municate to win affection of desired O - ther to adhere and remain loyal to

C. *f* *mf* *sung*
 exchange sentiments ideas secrets to con - verse to win affection of desired O - ther to adhere and remain loyal to

E. *f* *mf* *sung*
 exchange sentiments secrets to con - verse to win affection of desired O - ther

L. *f* *p* *sung* *mf*
 ideas secrets to com - municate to laugh and make jokes O - - - ther

22D

Vla. L *f* *pp*

Vla. M *f* *pp*

Vla. R *f* *pp*

Cb.

52 **22E** (3+3+2)

S. Sax. L
mf > *ppp* *f* *mp* *mp*

S. Sax. M
mf > *ppp* *f* *mp* *mp*

S. Sax. R
mf > *ppp* *f* *mp* *mp*

Acc.
f *pp* *f*

Synth.
mf > *ppp* *f* *pp* (*pp*) *f* *pp sub.*

G.
 sung *mf* *f* sung **22E**
 O-ther O-ther pro- tect con- sole sup- port or heal to be fed

J.
mf *pp sub.* *f* *pp sub.*
 san san

S.
 sung *mf* *pp* sexy pillow talk *f* sung
 O-ther to en- joy sensuous experiences with catthected O-ther to feed help pro- tect comfort con- sole sup- port nurse or heal helped

C.
 sung *mf* *f* sung
 O-ther O-ther to feed help comfort nurse or heal helped pro- tected

E.
 sung *mf* *pp* sexy pillow talk *f* sung
 O-ther to en- joy sensuous experiences with catthected O-ther help pro- tect con- sole sup- port nurse or heal to be fed pro- tected

L.
 sung *mf* *f* sung
 O-ther O-ther to feed comfort nurse or heal to be fed helped pro- tected

Vla. L
22E smooth gliss. on one string *p* *f* (II)

Vla. M
 smooth gliss. on one string *p* *f*

Vla. R
 smooth gliss. on one string *p* *f* (III)

Cb.
 smooth gliss. on one string *f* *f* *p* IV IV

60

Picc. *pp*

S. Sax. L *f* *pp sub.*

S. Sax. M *f*

S. Sax. R *f* *pp sub.*

Acc. *f* *p*

Synth. *f* *pp*

G. *f*
 comforted sup-ported nursed or healed to form mutually enjoyable enduring cooperating and reciprocating relationship with

J. *f*
 Jen Ossia
 san

S. *f*
 comforted nursed or healed enduring cooperating and reciprocating relationship with

C. *f*
 con - soled sup-ported to form mutually enjoyable enduring and reciprocating relationship with

E. *f*
 con - soled to form mutually enjoyable enduring cooperating and reciprocating relationship with

L. *f*
 comforted con - soled sup-ported nursed or healed to form mutually enjoyable cooperating and reciprocating relationship with

Vla. L *f* bow freely

Vla. M *f* bow freely

Vla. R *f* bow freely

Cb. *f* *p*

67

Picc. *ff*

S. Sax. L *ff*

S. Sax. M *mf* *ff*

S. Sax. R *ff*

Acc. *p* *f* *p* *fff*

Synth. *ff*

Tape

G. *sung*
 O - ther with an e - qual to be for - gi - ven to be loved to be free

J. *f*
 ni - ty
 (or as high note as possible)
 ni - ty

S. *sung*
 O - ther with an e - qual to be for - gi - ven to be loved to be free

C. *sung*
 O - ther with an e - qual to be for - gi - ven to be loved to be free

E. *sung*
 O - ther with an e - qual to be for - gi - ven to be loved to be free

L. *sung*
 O - ther with an e - qual to be for - gi - ven to be loved to be free

Vla. L *fff*

Vla. M *fff*

Vla. R *fff*

Cb. *ff*

Spacious atmospheric drone
 Clean(ish) sine or square bass
 Fade into Scene 23

PAI Sub 74

SCENE 23

Scene directions same as for scenes 6, 10 and 12.
 BASS DRUM(S) and PERCUSSIONISTS visible and lit.
 GWEN, JEN, SUZY, CLARE and EMILY are on STAGE LEFT, facing
 LUCY on STAGE RIGHT.

PERCUSSIONISTS must play the scene on stage and from memory.
 They can share the same drum (standing opposite each other on either side) or use different drums.
 General pauses bars can be elongated if required.

The parts of GWEN, JEN, SUZY, CLARE and EMILY can be pre-recorded if desired, and mapped to the click track. If so, they should sound as if sung live, as far as possible.
 If performed live, the parts of GWEN, JEN, SUZY, CLARE and EMILY can be supported with subtle synthesiser vocal samples (hummed).

Tempo: ♩ = 96 (on click)

Perc. L: BASS DRUM with fist, softly (with projection)
p deep and resonant

Perc. R: BASS DRUM (with projection) small superball rubbed around rim
p You've seen the worst of me

Proj.: You've seen the worst of me [blank] Yes. [blank]

Tape: PA/Sub Spacious atmospheric drone (cont. from end of previous scene)
pp

Click: F/O count-in etc.

G.: hummed (no dim.)
p

J.: hummed
p

S.: hummed
p

C.: hummed (no dim.)
p

E.: hummed (no dim.)
p

L.: open and close mouth abruptly, robotically
pp tentative

6

Perc. L $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{12}{4}$ $\frac{5}{4}$
No

Perc. R $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{12}{4}$ $\frac{5}{4}$
I know nothing of you *p* But I like you *p*

Proj. $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{12}{4}$ $\frac{5}{4}$
I know nothing of you [blank] No. [blank] But I like you

Tape $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{12}{4}$ $\frac{5}{4}$

G. *hummed* *p* (no dim.) $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{12}{4}$ $\frac{5}{4}$ *hummed* *p* (no dim.)

J. *hummed* *p* (no dim.) $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{12}{4}$ $\frac{5}{4}$ *hummed* *p* (no dim.)

S. *hummed* *p* (no dim.) $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{12}{4}$ $\frac{5}{4}$ *hummed* *p* (no dim.)

C. *hummed* *p* (no dim.) $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{12}{4}$ $\frac{5}{4}$ *hummed* *p* (no dim.)

E. *hummed* *p* (no dim.) $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{12}{4}$ $\frac{5}{4}$ *hummed* *p* (no dim.)

L. *pp* $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{12}{4}$ $\frac{5}{4}$

Detailed description of the musical score: The score is for a multi-stemmed piece. It features six percussion parts (Perc. L, Perc. R, Tape), a projection part (Proj.), and six vocal parts (G, J, S, C, E, L). The time signature is 5/4, with measures of 7/4 and 12/4 interspersed. The percussion parts consist of rhythmic patterns with notes and rests. The projection part includes lyrics: 'I know nothing of you [blank] No. [blank] But I like you'. The vocal parts are marked 'hummed' and 'p' (piano), with some parts including '(no dim.)' (no dynamic change). The bottom part (L) is marked 'pp' (pianissimo). The score is numbered '6' at the top left.

11

23A

Perc. L

Perc. R

Proj.

Tape

G.

J.

S.

C.

E.

L.

I like you

[blank]

I like you

[blank]

You're my last hope

p

hummed

p

hummed

p

hummed

p

hummed

p

hummed

p

(move through vowels of "I like you")

pp (sudden stop)

I → (y)ou

Tape pitch very slowly begins to slide upwards in a continuous *glissando*. Approx pitches given here.
Very gradual *crescendo* with the *glissando*



18

23B

Perc. L

Acc.

Proj.

Tape

L.

You don't need a friend

you need a doctor

pp *mf*

p *mf*

[blank]

You don't need a friend

you need a doctor -

[blank]

23B

sim. moving through vowels

p *mp* *f*

You (fr)ie(nd) (y)ou (d)o(c) - - tor

The blocks of sound start and stop abruptly
with the text on screen, like a door being opened and closed

23C

$\text{♩} = 48$

hard tongue onset and tongue stop end
of all notes in this scene **accel evenly to $\text{♩} = 132$**

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc.

Proj.

Tape

superball around rim (superball preferably hidden from view)
hit with hand *pp*

You are so wrong

(fist) *p*

But you have friends.

You have a lot of friends.

pp

mf

(approximate tape pitch)

23C

$\text{♩} = 48$

accel evenly to $\text{♩} = 132$

G.

J.

S.

C.

E.

L.

sung *pp* no dim.

You are so wrong

Bu(t) frie(nds)

You ha(ve) (l)o(t) friends

23C

$\text{♩} = 48$

accel evenly to $\text{♩} = 132$

Vla. L

Vla. M

Vla. R

ppp

32

B. Sax. L *pp* *p*

B. Sax. M *pp* *p*

B. Sax. R *pp* *p*

Perc. L

Acc.

Proj.

Tape

L. *p* *mfp* *f* *p* *mfp*

What do you offer your friends to make them so supportive ? What do you offer your friends to make

39

(♩=132) (♩=84)

B. Sax. L *p* *f*

B. Sax. M *p* *f*

B. Sax. R *p* *f*

Perc. L

Acc.

Proj.

Tape

L. *mfp* *f* *p* (♩=132) *fp* (♩=84) *f*

them so supportive ? [blank] What do you offer ? [blank]

sup-por tive Wha t

23D accel and cresc. gradually to 23H

46 optional 8vb to 23H

B. Sax. L *ppp* cresc. poco a poco to 23H

B. Sax. M *ppp* cresc. poco a poco to 23H

B. Sax. R *ppp* cresc. poco a poco to 23H

Perc. L wooden handles of beater, or sticks
pp poco a poco to *fff*

Acc. *ppp* cresc. poco a poco to 23H

Proj. We have a pro - fes - sion - al re - la - tion - ship. [blank] I think we have a good re - la - tion - ship. [blank] But it's pro - fes - sion - al [blank] I feel__ your__ pain__

Tape Tape gets louder and higher graually to 23H (approx pitches indicated)
ppp

23D accel and cresc. gradually to 23H

portamento
p cresc poco a poco to 23H

L. We (h)a(ve) (rel)a(tion)ship I we (g)oo(d) (rel)a(tion)ship Bu(t) (pr)jo - al I feel your pain__

54 **23E**

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L but I can - not hold your life__ in my hands__ You'll be all right. You're strong. I know you'll be o kay

Acc.

Proj. [blank] but I can-not hold your life in my hands_[blank] You'll be all right. [blank] You're strong . [blank] I know you'll be okay [blank]

Tape

L. *mp* *mf* **23E** *mfp* *mf* *mfp* *mf* *mf*
But I ca(n) (h)o(ld) li(fe) (h)ands You You're (str)ong I know o-kay

63

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Acc.

Proj.

Tape

L.

fp

fp

fp

p

mf < *f*

f

f

be - cause I like you and you can't like some - one who does - n't like them - self. The peo - ple I fear for are the ones I don't like be - cause they hate them - selves so much they

be - cause I like you [blank] and you can't like some - one who does - n't like them - self. [blank] The peo - ple I fear for are the ones I don't like be - cause they hate them - selves so much they

be I (li)(ke)(y)ou a(nd) can't like so(me) who like self The peo(ple) fear (d)o(n't) they hate so they

23F

71

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Acc.

Proj.

Tape

L.

f

f

fp

f

f

f

f

f

mf

mp < *f*

f

won't let a - ny - one else like them ei - ther. But I do like you. I'll miss you. And I know you'll be o k.

won't let a - ny - one else like them ei - ther. [blank] But I do like you. [blank] I'll miss you. [blank] And I know you'll be o k. [blank]

won't let a(ny) ei - ther I do like you I (m)(i)(ss) (y)ou And I know O K

23G (♩=108) (continue accel and cresc.)

80

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Acc.

Proj.

Tape

Most of my pa-tients want to kill me When I walk out of here at the end of my day I need to go home to my lo-ver and re-lax I need to be with my friends and re-lax

Most of my pa-tients want to kill me [blank] When I walk out of here at the end of my day I need to go home to my lover and relax [blank] I need to be with my friends and relax [blank]

23G (♩=108) (continue accel and cresc.)

L.

fp *f* *f* *p sub.* *f* *p sub.* *f*

Mo(st) kill me When I I need to re-lax I need to re-lax

This bar pre-recorded and performed once, then cut to a playback loop of the bar, looped many times. Repeated many times Loop from a sample

♩ = 126

23H

Picc.

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Acc.

Proj.

Tape

I need my friends to be real-ly to-ge-ther I fuck-ing hate my job and I need my friends to be sane.

I need my friends to be rea-ly to-ge-ther. [blank] I fuck-ing hate my job and I need my friends to be sane.

sf *mf* *ff* *sf* *fff*

♩ = 126

23H

L.

I nee(d) frie(nds) real-ly to-ge-ther I hate my job and need friends to be sane.

♩ = 72, tranquil
 Hands Perc R
 large beater

93

Perc. L
 medium large superball, hidden from view
pp

Perc. R
 (if sharing a drum, take beater demonstratively from Perc. L)
 with large soft beater
mp solid, resonant

Acc.
ppp sub.
(ppp)
(ppp)

Proj.
 [blank] I'm sorry [blank] It's not my fault [blank] I'm sorry, [blank]

Tape
 SS
ppp sub.

♩ = 72, tranquil

G.
 hummed
p

J.
 hummed
p

S.
 hummed
p

C.
 hummed
p

E.
 hummed
p

L.
pp sotto voce
 I'm sor - ry
pp
 I'm sor - ry

♩ = 72, tranquil

Vla. L
ppp

Vla. M
ppp

Vla. R
ppp

102

Perc. L *pp* *pp* *pp*

Perc. R

Acc. *(ppp)*

Proj. *3*
 that was a mistake [blank] It is not my fault [blank] No. It's not your fault. I'm sorry. [blank]

G. hummed *p*

J. hummed *p*

S. hummed *p*

C. hummed *p*

E. hummed *p*

L. *pp* *pp* *pp*
3 *3*
 That was a mis - take _____ No. It's not your fault _____ I'm sor - ry _____

Vla. L *ppp*

Vla. M *ppp*

Vla. R *ppp*

111 **molto accel.** flz. \sharp^{\flat}

Picc. *pp*

Perc. L *pp*

Perc. R *pp* *fff*

Acc. *p* *ff*

Proj. I was trying to explain — I know. I'm angry because I understand, not because I don't.

Tape *ff*

molto accel. *p* *ff*

G. I know. I'm an - gry be - cause I un - der stand not be - cause I don't

J. I know. I'm an - gry be - cause I un - der stand not be - cause I don't

S. I know. I'm an - gry be - cause I un - der stand not be - cause I don't

C. I know. I'm an - gry be - cause I un - der stand not be - cause I don't

E. I know. I'm an - gry be - cause I un - der stand not be - cause I don't

L. *pp* *mp* I was try - ing to ex - plain

molto accel. *ppp* *fff*

Vla. L *pp* *fff*

Vla. M *pp* *fff*

Vla. R *pp* *fff*

Cb. *ppp* *sf* *p* *fff*

SCENE 24

1 $\text{♩} = 84$
breathe where necessary

24A

Picc. *ff*

B. Sax. L *ff marcato*

B. Sax. M *ff marcato*

B. Sax. R *ff marcato*

Perc. R *ff*

Acc.

Pipe Organ *ff*

Synth. *ff*

Proj. Projection optional from here

Fattened up Shored up Shoved out my body decompensates my body

24A

$\text{♩} = 84$ *ff poco staccato*

G. Fat-tened up Shored up Shoved out my bo-dy de - com-pen-sates my

J. Fat-tened up Shored up Shoved out my bo-dy de - com-pen-sates my

S. Fat-tened up Shored up Shoved out my bo-dy de - com-pen-sates my

C. Fat-tened up Shored up Shoved out my bo-dy de - com-pen-sates my

E. Fat-tened up Shored up Shoved out my bo-dy de - com-pen-sates my

24A

$\text{♩} = 84$

Vla. L *sf p* \leftarrow *ff*

Vla. M *sf p* \leftarrow *ff*

Vla. R *sf p* \leftarrow *ff*

Cb.

7

Picc.

B. Sax. L

B. Sax. M

B. Sax. R

Perc. R

Acc.

Synth.

Proj.

G.

J.

S.

C.

E.

Vla. L

Vla. M

Vla. R

Cb.

flies apart no way to reach out beyond the reaching out I've already done

bo-dy_ flies a - part No way to reach out be-yond the reach-ing out I've al-rea-dy done

bo-dy flies a - part No way to reach out be-yond the reach-ing out I've al-rea-dy done

bo-dy flies a - part No way to reach out be-yond the reach-ing out I've al-rea-dy done

bo-dy flies a - part No way to reach out be-yond the reach-ing out I've al-rea-dy done

sf *p* *ff* *sf* *sf p* *ff* *ff* *sf*

sf *p* *ff* *sf* *sf p* *ff* *ff* *sf*

sf *p* *ff* *sf* *sf p* *ff* *ff* *sf*

smooth even gliss.

24B

14

Picc.

B. Sax. L

B. Sax. M

B. Sax. R

Perc. R

Acc.

Synth.

Proj.

you will always have a piece of me because you held my life in your hands

24B

G.

J.

S.

C.

E.

you you you you you you will al - ways have a piece of me be-cause you you you held my

24B

Vla. L

Vla. M

Vla. R

Cb.

sf p — *ff*

sf p — *ff*

sf p — *ff*



24C

19

Picc.

B. Sax. L

B. Sax. M

B. Sax. R

Perc. R

Acc.

Synth.

Proj.

G.

J.

S.

C.

E.

Vla. L

Vla. M

Vla. R

Cb.

those brutal hands this will end me

life in your hands those bru-tal hands this will end me

life in your hands those bru-tal hands this will end me

life in your hands those bru-tal hands this will end me

life in your hands those bru-tal hands this will end me

p *ff*

p *ff*

p *ff*

p *ff*

228

Very slow, completely free

24D 28

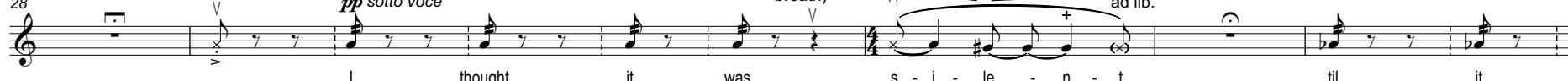
Generally let's hear breathing in this passage

[inhale]

soft and tremulous
pp sotto voce

(gentle audible breath)

remaining out-breath
ad lib.

G. 

I thought it was s - i - l e - n - t til it



38

G. 

went s - i - l e - n - t How have you in - spir - ed this pain?

OSSIA

This section, from 24D to 24E, can be cut, and replaced with a live, spoken-word delivery of the lines. This should probably be Gwen. Keep a long pause at 24D, and no pause before the chord at 24E. The second paragraph, cut from Kane's text in this adaptation, can be optional re-inserted.

I thought it was silent
til it went silent
how have you inspired this pain?

[optional]

I've never understood
what it is I'm not supposed to feel
like a bird on the wing in a swollen sky
my mind is torn by lightning
as it flies from the thunder behind.

24E ♩=72

46

Picc. *sf*

B. Sax. L *sf*

B. Sax. M *sf*

B. Sax. R *sf*

Perc. L *ff* Whip

Perc. R *ff* Whip

8^{va}

Acc. *f* *pp* *p sub,*

Piano *sf*

Pno. *ppp* (sine wave bass)

75 SS Pre-recorded text: Hatch opens stark light...

76 SS What am I like

24E ♩=72

G. *f* What am I like?

ALL. *f* spoken, menacing *p* One voice, spoken

Hatch opens Stark light and Nothing Nothing see Nothing the child of negation

24E ♩=72

Vla. L *ff* snap pizz. arco *p*

Vla. M *ff* snap pizz. arco *p*

Vla. R *ff* snap pizz. arco *p*

Cb. *f* *pp* *p*

Recorded voices can be either through SS or PA.
 If PA then they should surround the audience, and come
 from all directions, with a soundscape of voices heard,
 overlapping, echoing, etc. Be creative with the collage.

24F

Acc. hold until next cue

77

SS out of one torture chamber...

24F

repeat fragments ad. lib.

p I like you

p I like you

p I like you

p I love you

(sing song from supplementary page)

p dolce Still black wa - ter etc.

Pre-recorded, as if on a cassette recorder

Multiple voices, multiple tapes collage
 tape quality

p softly spoken

REC.

out of one torture chamber into another
 a vile succession of errors without remission
 every step of the way I've fallen

Despair propels me to suicide
 Anguish for which doctors can find no cure
 nor care to understand
 I hope you never understand
 Because I like you
 I like you
 I like you
 of course I love you
 you saved my life

24G

$\text{♩} = 72$

Acc. *p* *ppp sub.* *p* loco

78

SS A black and white film..

24G

$\text{♩} = 72$

G. *sfp* *f* *mf* ev-'ry step of the way I've fal - len I hope you ne-ver un-der-stand be cause I like you I love you

Multiple voices, multiple tapes collage
 tape quality

p softly spoken

REC.

a black and white film of yes or no yes or no yes or no yes or no yes or no

24G

$\text{♩} = 72$

Vla. L *p* *mp* *p*

Vla. M *mp* *p*

Vla. R *mp* *p*

Cb. *p* *pp*

73 **24H**

Acc. *p sub.*

Tape

79 (SS) Oh no oh no

80 (SS) I have always loved you

G. **24H**

f you saved my life *f* I wish you had-n't *f* I wish you had-n't *f* I wish you'd left me a-lone *mp* I love you *p* *mp* *p*

J. stop singing fragments *mf* *f*

I have al-ways loved you e-ven when I ha-ted you

S. stop singing song *mf* *f*

I have al-ways loved you e-ven when I ha-ted you

C. *mf* *f*

I have al-ways loved you e-ven when I ha-ted you

E. *p dolce* Still black wa-ter as deep as for *mf* *f*

I have al-ways loved you e-ven when I ha-ted you

L. *mf* *f*

I have al-ways loved you e-ven when I ha-ted you

REC. one voice tape quality *mp* softly spoken

oh no oh no oh no oh no oh no oh no oh no

all voices together *mf* spoken

I have always loved you, even when I hated you

Vla. L. **24H**

f

Vla. M. *f*

Vla. R. *f*

Cb. *p* *mf* *f*

80

241

Picc.

B. Sax. L

B. Sax. M

B. Sax. R

Perc. L

Perc. R

Acc.

Pno.

Tape

G.

J.

S.

C.

E.

L.

ALL.

Vla. L

Vla. M

Vla. R

Cb.

p sub.

p

f

pp

sf

ff

ppp

Whip

Whip

81 SS just like my father

82 SS Hatch opens stark light.

83 SS the rupture begins

241

f

What am I like?

mf

the rup-ture be-gins

mf

the rup-ture be-gins

mf

the rup-ture be-gins

mf

the rup-ture be-gins

mf

the rup-ture be-gins

mf

the rup-ture be-gins

Pre-recorded or live
one voice, spoken

ALL
mf spoken

Pre-recorded, optional

just like my father

Hatch opens

Stark light

the rupture begins

241

snap pizz.

p

ff

snap pizz.

p

ff

snap pizz.

p

ff

p

f

pp

24J

87

84 I don't know where to look..

85 I've not killed myself before..

(sing song from supplementary page)
mp dolce
Watch the stars etc.

repeat ad. lib.
p
dear God

(sing song from supplementary page)
mp
Still black etc.

(sing song from supplementary page)
mp dolce
Watch the stars etc.

Pre-recorded, as if on a cassette recorder

Multiple voices, multiple tapes collage
tape quality

p softly spoken

I don't know where to look any more

Tired of crowd searching
Telepathy and hope

The only thing that's permanent is destruction
we're all going to disappear
trying to leave a mark more permanent than myself

I've not killed myself before so don't look for precedents
What came before was just the beginning

Dear God, dear God what shall I do

102

86 Nowhere left to turn...

(sing song from other sheet)
mf etc.
Watch the stars

fragments repeat ad. lib.

mf *f*
Dear God___

mf *f*
Dear God___

mf *f*
What shall I do___

Dear God___

Dear God___

What shall I do___

Nowhere left to turn
an ineffectual moral spasm
the only alternative to murder

G rewinds tape recorder,
 starts tape recorder (recording),
 sings into it as if recording a message.
 Line is quite free from viola, but carefully synced
 to projection.
 SOLO VIOLA should be visible and lit

24K

The musical score for measures 86-87 is as follows:

- Picc.**: Rests in measure 86; in measure 87, plays a quarter note G4 (marked *sf*) followed by a half note G4.
- B. Sax. L**: Rests in measure 86; in measure 87, plays a quarter note G4 (marked *sf*) followed by a half note G4.
- B. Sax. M**: Rests in measure 86; in measure 87, plays a quarter note G4 (marked *sf*) followed by a half note G4.
- B. Sax. R**: Rests in measure 86; in measure 87, plays a quarter note G4 (marked *sf*) followed by a half note G4.
- Perc. L**: Rests in measure 86; in measure 87, plays a quarter note G4 (marked *ff*) followed by a half note G4, with a "Whip" effect.
- Perc. R**: Rests in measure 86; in measure 87, plays a quarter note G4 (marked *ff*) followed by a half note G4, with a "Whip" effect.
- Acc.**: In measure 86, plays a sustained chord of G4 (marked *pp*). In measure 87, plays a sustained chord of G4 (marked *fff*) followed by a half note G4.
- Tape**: Rests in measure 86; in measure 87, plays a sine wave (marked *ppp*) starting with a "Tape button noise (start)" effect.
- String Section (G, J, S, C, E, L)**: Rests in measure 86; in measure 87, each instrument plays a half note G4.

24K

87
 All text stops suddenly
 PA Tape button noise (start)
 and sine wave
ppp

120 $\text{♩} = 52$, melancholy, with pathos.

Proj. $\text{♩} = 52$, melancholy, with pathos. 'gentle' projection, with fades.
Please don't cut me up to find out how I died

Tape

G. $\text{♩} = 52$, melancholy, with pathos. *pp sotto voce*
please

Vla. L $\text{♩} = 52$, melancholy, with pathos.
minimal vib, simple arco
p dolce *p*



125

Proj. [blank] I'll tell you how I died [blank] One hundred Lofepamine, forty five Zopiclone, twenty five Temazepam, and twenty Melleril

Tape

G. *pp* please [hum] *pp*

Vla. L



130

Proj. [blank] Everything I had [blank] Swallowed [blank] Slit [blank] Hung

Tape

G. *pp* please *pp* please *pp* please

Vla. L

24L ♩=96, winding down, disappearing, gradually getting slower.

135

Perc. L Tam-tam
v. soft beater
pp

Perc. R Bass Drum
v. soft beater
mp

Acc. *p*
pp in the background, supporting violas

Pno. *p*

Proj. (projection fades out)
[blank] It is done.

Precisely on downbeat
Cassette button noise (STOP)
Stop sine wave,
88 89 SS
Pre-recorded text

Tape

24L ♩=96, winding down, disappearing, gradually getting slower.

G. *mp dolce*
be - hold the Eu - nuch of cas - tra - ted thought skull un - wound the cap - ture

J. *pp floating* *gliss.* *pp* *gliss.*

S. *p* *pp floating* *gliss.* *pp* *gliss.*
It is done

C. *p* *pp floating* *gliss.* *pp* *gliss.*
It is done

E. *p* *pp floating* *gliss.* *pp* *gliss.*
It is done

L. *p* *pp floating* *gliss.* *pp* *gliss.*
It is done

REC. *mp* ALL spoken (optional)
It is done

24L ♩=96, winding down, disappearing, gradually getting slower.

Vla. L *p* very warm

Vla. M *p* very warm arco

Vla. R *p* very warm arco

Cb. *pp*

147

Acc. *p*

Pno.

G. *poco* *gliss.* *mp*

the rap ture the rup ture of a soul a so - lo sym - pho - ny

J. *pp* *gliss.* *p* *pp* *gliss.*

for one who does - n't care

S. *pp* *gliss.* *p* *pp* *gliss.*

for one who does - n't know

C. *gliss.* *p* *pp* *gliss.* *3*

I'm dy - ing ten yard

E. *pp* *gliss.* *p* *pp* *gliss.*

I'm dy - ing

L.

Vla. L. *p* *p* *p* *p*

Vla. M. *p* *p* *p*

Vla. R. *p* *p* *p* *p*

24M (♩=84)

157

Acc. *pp* *p* *mp*

not spread, if poss.

Pno. *ppp*

24M (♩=84)

mf poco stacc.

G. *p*

at four for-ty eight the hap-py hour when cla - ri - ty vi - sits

J. *p* *gliss.*

spea - k

S. *gliss.*

C. *pp* *gliss.* *pp* *gliss.*

ring of fai - lure look a - way

E. *gliss.*

ing

L. *mf* *gliss.* *p* *mf* *mf*

You're brea - king me spea - k spea - k

24M (♩=84)

Vla. L. *p* *p* *p* *p*

Vla. M. *p* *p*

Vla. R. *p* *p*

Cb. *pp*

Acc. *pp*

Pno.

G. *mp* warm *mf* dark *p* *gliss.* ness

J. *gliss.* *pp* speak *gliss.*

S. *p* My *pp* fi - nal stand *gliss.*

C. from me *p* Va *pp* li - *gliss.*

E. *p* the chic-ken's *pp* still dan *gliss.* ing

L. *pp* watch

Vla. L *p*

Vla. M *p*

Vla. R *p*

Acc.

Pno.

G. *mp* *p* *mf* *p* *gliss.*
 which soaks my eyes I know no sin

J. *gliss.*

S. *p* *pp* *gliss.*
 My fi - nal sub - mis - sions

C. *p* *gliss.*
 date me Wit

E. *p* *pp* *gliss.*
 the chic - ken's still dan - cing

L. *pp*
 watch me

Vla. L *p*

Vla. M *p*

Vla. R *p*

177

24N

Acc.

Pno.

G.

(n) this is the sick - - - ness of be - co - ming great for which I would die.

J.

pp speak. No - one speaks. optional vocal fry

S.

sion My fi - nal de - feat the fi -

C.

- ness me. See me.

E.

L.

va - nish watch

Vla. L

Vla. M

Vla. R

24N

187 240

Acc.

Pno.

G. *p* *mf dolce* 240 *p tender*
 to be loved. Black

J.

S. *gliss.* *pp* *gliss.*
 - - - - - nal pe - ri - od the fi - - - nal full stop

C. *p* *gliss.* *pp* 3 *gliss.*
 Love me I think that you think of me

L. *pp* *pp* *pp*
 watch watch me va - nish

Vla. L 240

Vla. M

Vla. R

Cb. *ppp*

199

Acc.

Pno.

G. snow falls in death you hold me ne - ver

S. *pp half voice* look af - ter your mum *gliss.* (m) now *ppp half voice* look af ter your

C. *pp* the way_ I'd have you think *gliss.* of me

L. *pp* watch_ me_ [vanish] *pp* van - - nish_ *pp*

Vla. L. *p* *p* *p* *p*

Vla. M. *p* *p* *p*

Cb. *ppp*



24P rall.

210

Acc. *ppp*

Pno.

G. **24P** rall. *p* I have no de- sire_ *p sotto voce* for death_ *pp sotto voce* no su-i cide_ e-ver had_

S. *gliss.* mum_ (m)

L. *pp* watch me_ *pp* watch me_ dim to nothing. watch me_

24P rall.

Vla. L. *pp*

Vla. M. *pp* *pp*

Cb.

G rewinds and presses play
on the tape recorder
LIGHTS OFF on BAND

Acc.

Pno.

Tape

G.

L.

Vla. M.

ppp

90

Viola

p dolce

p very tender, intimate, to yourself.

It is my-self I have ne-ver met_ Whose face is pas-ted on the un-der-side_ of_

watch

pp



234

Tape

G.

my mind



Tape

REC.

ppp

ppp

ppp

Gwen's voice,
on tape recorder with viola

open the curtains

BLACK OUT
synchronised to
tape stop noise
(on recording)

*TAPE left to run to
end and stop on
its own (ideally
tape runs out
partway through
the word "curtains").*

SUPPLEMENTARY PAGE: SONGS FOR SCENE 24

GWEN and SUZY

♩=72-80, rubato

repeat ad lib.

G.

JEN

♩=88, rubato

J.

J.

repeat ad lib.

EMILY

♩=72-80, rubato

E.

E.

repeat ad lib.

LUCY

♩=96, rubato

L. ³⁰²

L. ³¹⁴

repeat ad lib.

FOR RECORDING ON TAPE RECORDER

G. ³²⁶
Vla. L. *p dolce*

G. ³³⁵
Vla. L.

G. ³⁴²
Vla. L.