Clarges

opera buffa in six acts

by

Joe St.Johanser

libretto by Joe St.Johanser after the novel
by Jack Vance

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2013

Full Score

Instrumentation

Flute
Oboe
Bassoon (db. Contra)
Trumpet in C
Horn in F
Tenor Trombone (with F attachment)
Percussion One Player - *[where C4 is middle C]* Timpano One 27 to 26 inch *[A2 to D3]*, Side Drum, Suspended Cymbal, Gong - Medium with dome any pitch, Mark Tree, Tambourine, Chimes 9 notes *[C4 Db4 D4 Eb4 E4 Gb4 A4 Bb4 C3],* Glockenspiel portable *[written G#3 - A5]*
Piano
Harp
Violin 1
Violin 2
Viola
Cello
DB

14 Players

Dramatis Personae

The Jacynth Martin - soprano
(Amaranth) - Young and beautiful in body - less so in mind

Gavin Waylock aka The Grayven Warlock - baritone
(Amaranth posing as *Glark* relict) - ruthless and effective

Basil Thinkoup - tenor
(Wedge) - friend of Waylock - A successful psychiatrist gambler

Renata Biebursson - mezzo
(Verge) - space captain and artist in aquefacts

The Albert Pondicherry - tenor (*Amaranth)*
The Denis Lestrange - bass (*Amaranth)*
Gold Fortam (*Wedge)* - widow recently bereaved),
Vincent Rodenave - tenor *(Verge)* - the Actuarian Clerk
Actuarian Girl Assistant/Mind Read Preceptress - soprano (unstated Phyles)
Sara Caddigan - soprano (*Brood)* - conventional and unsuccessful psychiatrist)
The Roland Zygmont - bass (*Amaranth)* - President of the Society)
The Olaf Maybrow - tenor *(Amaranth)* - Chairman of the Pro-Arts Union
The Anastasia Fancourt - soprano (*Amaranth* - famous and beautiful performer - friend of The Jacynth)
The Abel Mandeville - baritone *(Amaranth)* - arrogant and vindictive publisher
Inquisitor (unstated Phyle) - bass
Tribune One (unstated Phyle) - baritone
Tribune Two (unstated Phyle) - tenor
Maximilian Hertzog - all-in wrestler - catto

-

Chorus and Dancers
Citizens of Clarges [Opera Singers *(all phyles)* and Ballet Dancers, *(glarks)]*

Full Score B4

TABLE OF CONTENTS

Act	Scene	No.	Title	Incipit	Page
1	1 The Spaceport	1	Prologue	'I am an old woman'	5
	2 The House of Life at Carnevalle	2a	Carnevalle	'Carnevalle'	65
		2b	Upslope Chorus	'Our brains clogged by work'	90
	3 A bar at Carnevalle	2c	Duet	'Drift on the current'	106
		3a	Bar table quintet	'Gavin tells me very little'	122
		3b	Entracte		155
2	1 Morning - Esterhazy Square.	4a	Cafe Dalmatia and Actuarian	'I... I...It's about my husband'	158
	2 Later that evening.	5a	Cage of Shame	'Quite a sight isn't it?'	184
		5b	Aria	'So how simple it was'	190
		5c	Cage of Shame Chorus	'The cage of shame for those who aim to steal our lives'	209
		5d	Entracte		220
3	1 The Balliasse Palliatory	6a	Balliasse Palliatory	'Perhaps I can help you?'	225
	2 Later	6b		'I'd like to see Mr. Basil Thinkoup please'	240
	3 Some days later	6c		'Sara it's a hard thing to say'	253
	4 Later that evening	6d		'I am to read this message'	280
	5 The Mind Read Facility	7	The Mind Read	'Gavin Waylock, you are to be questioned'	293
	6 Later in the Balliasse Palliatory	8	Balliasse Wingding	'There's a rumour going round the palliatory'	311
4	1 The Pan-Arts Union Hall	9	Acqua sculpture Recit. Chorus and Dance	'After the shambles'	333
		10	Aria and Duet	'The crime is abstract and fundamental'	368
		11	Performance of The Anastasia Fancourt	'There is a world I seldom speak of'	385
	2 Anastasia's dresssing room	12	Dressing room Duet and Scena	'Renata Biebursson, I am honoured'	407
5	1 The Prytaneon	13	Prytaneon Scena and Chorus	'I will waste no time'	438
		13b	Entracte		502
6	1 Street scene	14	Street scene	'Of course that was not the end'	506
	3 Esterhazy Square, Actuarian and Spaceport	15	Finale	'Give us our lives'	524

Clarges

Act One

libretto by Joe St.Johanser
after the novel by Jack Vance

music by
Joe St.Johanser

Scene One - The Spaceport

Night - The darkened landing field at the spaceport. Gantry lights and shadows.
Set to one side is an entry platform to a spaceship with steps leading down.

1 *Brooding*

Music Number 1 Prologue

Moderato
♩ = 100

Flute
Oboe
Bassoon (dbl Contra)
Horn in F
Trumpet in C
Trombone
Timpano (1 A to D)
Piano
Violin I
Violin II
Viola
Violoncello
Double Bass

pp *cresc.*
l.v. sempre
l.v. pizz.
mf *mp* *p* *pp*

7

Tabs Open

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

p mp mf cresc. sharp staccato

13

Biebursson descends steps from spaceship

Biebursson walks into spot

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

mf

p

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

2

19

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

mp

p

RENATA BIEBURSSON

mf

RB

I am an old wo man who has ex-pe - ri enced who has ex per__i-enced well I shall

Vln. I

mp *pp*

Vln. II

mp *pp*

Vla.

mp *pp*

Vc.

mp *pp*

arco

Db.

p *pp*

25

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

8vb

tell you the tale of Clar - ges of Clar - ges and the man who changed it Ga vin Way lock

32

3

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

RB

In my world four hun-dred years a-

Vln. I

Vln. II

Vla.

Vc.

Db.

38

Fl.

Ob.

Bsn.

mp

Hn.

C Tpt.

mp

Tbn.

Hp.

mp

RB

f

go they con quered dis-ease they con quered dis-ease...

Vln. I

mp

Vln. II

mp

Vla.

mp dolce

Vc.

mp

Db.

44

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

RB

then we nee-ded to li-mit po-pu la - tion po-pu la - tion

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

51

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
RB
Vln. I
Vln. II
Vla.
Vc.
Db.

p *mf* *f* *mp* *ff*

hard sticks

arco

there were ma-ny dra- co - ni-an so-lu-tions

8vb

57

4

Fl.

Ob.

To Cbsn.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

RB

Then_ Then they con - quered age.

Vln. I

Vln. II

Vla.

Vc.

Db.

63

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

p

p

Hp.

p

RB

they con - quered age.

found the tech - nique

Vln. I

Vln. II

Vla.

Vc.

Db.

67

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

f

p

Pno.

mf

p

Hp.

mf

RB

f

for e - ter - nal life.

Vln. I

mp

p

Vln. II

mp

p

Vla.

mf

Vc.

mf

Db.

71

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

RB

e - ter - nal life. e - ter - nal life.

Vln. I

Vln. II

Vla.

Vc.

Db.

75

5

Fl.

Ob.

p

Bsn.

Hn.

mf

C Tpt.

mp

Tbn.

mp

Glock.

Pno.

Hp.

RB

e-ter-nal life.

Then the ri-ots be-gan a

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

pizz.

arco

Db.

p

mp

82

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

RB

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

cen-tu - ry of Mal thu - si-an cha-os Mal-thu si-an cha - os the ri - ots

87

Fl.

Ob.

Bsn.

Hn.

C Tpt.

take mute

Tbn.

Timp.

Pno.

RB

Mal_ thu - si-an Mal-thu si an cha os and the Big Starve_____ the

Vln. I

sul pont.

Vln. II

sul pont.

Vla.

Vc.

arco

Db.

94

6

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

RB

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

mp

pp

mute

nat.

mp

pp

mp

Big Starve

nat.

f

nat.

f

pizz.

ff

pizz.

f

f

103

rit.

Fl.

Ob.

Bsn.

Hn.

pp

C Tpt.

Tbn.

Timp.

pp

Hp.

mf f

p

freely

RB

freely

Then they man-aged to re- build our ci-vi-

rit.

Vln. I

Vln. II

Vla.

3

arco

Vc.

3

Db.

107

♩ = 80

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

li za tion our ci-vi - li za tion then they in sti tu ted

Vln. I

Vln. II

Vla.

arco

Vc.

arco

Db.

7

113 **Meno mosso**

A tempo

♩ = 100

Fl.

Ob.

Contrabassoon

Cbsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

RB

the Fair Play Act

the Fair Play Act

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

116

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *f* *mf* *f*

(tr)

mf *f*

mf *f*

8

118 ♩ = 80

Meno mosso

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Hp.

RB

Each per-son made their own choice to live a na-tu-ral span or to sign a con tract for ex-tra years of life

pizz.

Vln. I

Vln. II

Vla.

Vc.

pizz.

Db.

122

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Hp.

RB

a-war-ded by me-rit

in re-turn for ac cep ting a vi-sit from the black-clad

Vln. I

Vln. II

Vla.

Vc.

Db.

126

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Tamb.

tr

f

tr

mf

Hp.

RB

as-sas-sins

when the Ac-tu-a - ri-an com-pu-ter de-ci-ded that the pop- pula - tion

Vln. I

Vln. II

Vla.

Vc.

Db.

9

♩ = 100
Moderato

130

Fl.
Ob.
Cbsn.
Hn.
C Tpt.
Tbn.
Tamb.
Pno.
Hp.
RB
Vln. I
Vln. II
Vla.
Vc.
Db.

mp *f* *mf* (tr) tr

3 3

nee-ded ad-just ing

134

Fl.

Ob.

To Bassoon

Cbsn.

f

Hn.

C Tpt.

Tbn.

Tamb.

(tr)

tr

Pno.

Hp.

RB

3 3 3 3 3 3

Al-most the en-tire pop-pu la‿tion par-ti-ci-pa-ted

Vln. I

Vln. II

Vla.

Vc.

Db.

138

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

RB

those who did not were known as 'glarks'

Af-ter three hun-dred years_

Af-ter three hun-dred years the

Vln. I

Vln. II

Vla.

Vc.

Db.

142

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

p

RB

con stant stri - ving af ter me rit the stri - vng had pro-jec-ted Clar-ges in to a gol - den age

Vln. I

Vln. II

Vla.

Vc.

Db.

10

Golden age lights

♩ = 70

Meno mosso

145

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

take mute

Tbn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

149

♩ = 120

Più mosso

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

p

Hp.

mp

RB

My life in Clar-ges was joy - ous I had joined in with the sys - tem,

Vln. I

mp

Vln. II

pizz.

mp

Vla.

pizz.

mp

Vc.

pizz.

mp

Db.

pizz.

mp

153

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

RB

sign-ing a con-tract and re-gis-ter-ing in the low - est phyle, known as Brood, at six-teen I suc-cess-ful-ly strove up-slope

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 100
Moderato

159

Fl.

p

Ob.

p

Bassoon

Cue: 23 Bars.

Bsn.

mp

Hn.

C Tpt.

Tbn.

RB

as a space - ship of - fi - cer as a space - ship of - fi - cer to the

Vln. I

Vln. II

Vla.

Vc.

Db.

163

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

RB

Wedge phyle there-by gain - - ing an ex-tra ten_ years of life.

Vln. I

Vln. II

Vla.

Vc.

Db.

166

11

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

RB

I was for - tu - nate oth-ers were less so. An - xi - e-ty

Vln. I

Vln. II

Vla.

Vc.

Db.

170

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

RB

and dis-a-point-ment were ob-vi-ous part ners to the long climb through

Vln. I

Vln. II

Vla.

Vc.

Db.

173

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

phyle; the men-tal hos-pi-tals, the pa - li-a - to-ries were

Vln. I

Vln. II

Vla.

Vc.

Db.

177

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

RB

crow-ded with those who had cho - sen un - re - a - li-ty ra-ther than con - tin - ued strug-gle

Vln. I

Vln. II

Vla.

Vc.

Db.

182

Fl.

Ob.

Bsn.

Bassoon

Hn.

C Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

185

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

RB

The me - di - cal staff strove to care for these poor men-tal - ly ill peo - ple

arco

Vln. I

Vln. II

Vla.

Vc.

Db.

188

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

mf *f*

RB

See-king res-pite from the strain

Vln. I

p

Vln. II

arco

p

Vla.

arco

p

Vc.

arco

p

Db.

arco

p

191

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

pp

f

peo-ple would flock to the plea sure grounds of Car ne val-le Car - ne - val - le

195

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

which pro - vi - ded a re lief

from the strain of con-stant stri ving

Vln. I

Vln. II

Vla.

Vc.

Db.

12

♩ = 140

199 **Allegro** **accel.**

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

mp

Hp.

f

mf

accel.

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Db.

203

♩ = 200

♩ = 140

A tempo

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

Car - ne - val - le set a-part

213

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

was a trea - sure of co - lour_ of pa - gean - try of spec - ta-cu-lar de-

Vln. I

Vln. II

Vla.

Vc.

Db.

220

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

vi-ces for di-ver sion and thrill and ca - thar - sis. The pa - vi - lions gave off pris - ma-tic re fle -

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

227

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

tions the pa-go-das dripped mol-ten li - quid

Vln. I

Vln. II

Vla.

Vc.

Db.

234

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

9

legato

Hp.

RB

Ev_ry eve - ning Car - ne-valle came to life, Pree-ning and shud-de ring

Vln. I

Vln. II

Vla.

Vc.

Db.

240

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

mf

mf

Hp.

RB

like a new_____ but - ter - fly All

Vln. I

mp *leggiero spiccato*

Vln. II

mp *leggiero spiccato*

Vla.

Vc.

Db.

245

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

came to spend their mo - ney and more pre - cious they spent the mo-ments of their lives.

Vln. I

Vln. II

Vla.

Vc.

Db.

13

252

♩ = 100
Moderato

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

RB

E-ven the A ma ranth came to Car-ne-val-le. The A ma ranth, the

Vln. I

Vln. II

Vla.

Vc.

Db.

259

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

RB

top phyle, Those few who had been a war-ded im - mor - ta - li - ty.

Vln. I

Vln. II

Vla.

Vc.

Db.

267

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

RB

The new A ma ranth, on reach ing the top phyle Would go in-to se

3

Vln. I

Vln. II

Vla.

Vc.

Db.

274

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

clu-sion for se-ven years

se-ven years

Vln. I

Vln. II

Vla.

Vc.

Db.

280

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

Un-til their se-ve-ral clones their se-ve-ral clones had de-ve-loped in-to true

Vln. I

Vln. II

Vla.

Vc.

Db.

289

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

RB

sur - ro- gates. Then they would a - ban-don their old bo-dies worn out by stri-ving and

Vln. I

dolce

p

Vln. II

dolce

p

Vla.

dolce

Vc.

dolce

Db.

295

The Jacynth Martin appears side stage
Lights up on her, fade slowly down on RB

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

mf

mp

Pno.

Hp.

RB

age as-sume one of the new young bo-dies and go out in-to the world ea-ger for di ver sion. To

Vln. I

Vln. II

Vla.

Vc.

Db.

301

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

RB

Car ne-val-le came The Ja-cynth Mar-tin She had bro-ken through to A-mar-anth at the age of one hun-dred and

Vln. I

Vln. II

Vla.

Vc.

Db.

306

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

RB

four, af - ter re pea - ted set - backs. Now only two weeks out of se - clu - sion - me - ta - mor -

Vln. I

Vln. II

Vla.

Vc.

Db.

310

Lights fade

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

RB

exit

phosed in-to the bo - dy and mind of a girl of nine-teen.

Vln. I

Vln. II

Vla.

Vc.

Db.

Flamboyant pleasure ground: preening and shuddering like a new butterfly.
The pavilions giving off prismatic reflections; the pagodas dripping molten liquid; a myriad lumes floating like a haze of fireflies.

Music Number 2a - Carnevalle

14 *Energetically joyful*

♩ = 138
314
Allegro

Lights up, back tabs open revealing revelling crowd, a few dancing

Fl.
Ob.
Bsn.
Hn.
C Tpt.
mute
Tbn.
Timp.
Tamb.
Pno.
Ped.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

322

Fl.

Ob.

f

Bsn.

f

Hn.

C Tpt.

Tbn.

Tamb.

Pno.

Hp.

ff

Vln. I

Vln. II

Vla.

Vc.

Db.

326

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Tamb.

Pno.

mp

f

Ped.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

331

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Tamb.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

tr

3 3 3

p

3 3 3

p

p

p

3 3 3

f

3 3 3

3 3 3

9

détaché

détaché

détaché

détaché

15

336

Some of the crowd dance

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Tamb.

Hp.

M-S.

Car-ne-val - le

Vln. I

Vln. II

Vla.

Vc.

Db.

344

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

mp

Hp.

mf

f

S.

Car-ne-val - le We all come to Car-ne-val - le Life is hard we strive for life_

M-S.

Car-ne-val - le We all come to Car-ne-val - le Life is hard we strive for life_ Car-ne-val - le

T.

Car-ne-val - le Life is hard we strive for life_

B.

We all come to Car-ne-val - le Life is hard we strive for life_

Vln. I

Vln. II

Vla.

Vc.

Db.

353

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

S. *mf*

Car-ne-val-le We all come to Car-ne-val - le Life is hard we strive for life

M-S.

Car-ne-val-le We all come to Car-ne-val - le Life is hard we strive for life

T. *mf* *f*

Life is hard we strive for life

B. *mf* *f*

Life is hard we strive for life

Vln. I détaché *mf*

Vln. II détaché *mf*

Vla.

Vc. *mf*

Db. *mf* *f*

360

Fl.

Ob.

Cue: 26 Bars.

mp

Bsn.

Hn.

C Tpt.

Tbn.

mf

S.

Up slope up slope Car - ne - val - le. Car - ne -

mf

M-S.

Up slope up slope Up_ slope up slope Up_ slope up slope Up_ slope up slope

mf

T.

Up slope up slope Car - ne - val - le. Car - ne -

mf

B.

Up slope up slope

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mf

Db.

370

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Hp.

mf

mf

S.

- val - - le. Third to Verge and Verge to A - ma ranth A - ma ranth

M-S.

Brood to Wedge and Wedge to Third Car - ne - val - le. ranth Brood to Wedge and

T.

- val - - le. Car - ne - val - le.

B.

Brood to Wedge and Wedge to Third Third to Verge and Verge to A - ma ranth A - ma ranth Brood to Wedge and

Vln. I

Vln. II

Vla.

Vc.

pizz.

Db.

mp

378

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Hp.

M-S.

Wedge to Third Third to Verge and Verge to A - ma ranth A - ma ranth Up_slope

B.

Wedge to Third Third to Verge and Verge to A - ma ranth A - ma ranth Up_slope

Vln. I

Vln. II

Vla.

Vc.

Db.

387

poco rit.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

M-S.

up slope Will end less years be ours? Will end - less years be ours?

B.

up slope Will end less years be ours? Will end - less years be ours?

poco rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

16

♩ = 140

A tempo

397

Fl.

Ob.

Bsn.

Hn.

C Tpt.

off mute

Tbn.

Timp.

Pno.

Ped.

GW.

GAVIN WAYLOCK

Friends what-e-ver your

Vln. I

Vln. II

Vla.

Vc.

arco

Db.

407

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

GW.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mp

ff

Ped.

phyle what-e - ver your phyle at-tend me! at - tend

413

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

GW.

me!

Do you va-lue your life a fl - rins worth?

Vln. I

Vln. II

Vla.

Vc.

Db.

418

Fl.

Ob.

Bsn.

Hn.

C Tpt.

nat.

f

Tbn.

Timp.

mp

Pno.

ff

mp

Ped.

Hp.

mp

ff

GW.

will end-less years_ be yours?

Come in-to the House

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Db.

f

423

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

GW.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mp

ff

mf

Life! Learn the me-thods the tech-niques Friends What of your slope A flo-rin I

428

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

GW.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

f

gliss.

détaché

say A flo - rin! Come in-to the House of Life! Learn the me-thods the tech-niques

432

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

GW.

Face the fu-turewith hope! Face the fu - ture

Vln. I

Vln. II

Vla.

Vc.

Db.

Some of the crowd have entered the booth. Others have drifted away. GAVIN WAYLOCK tries for a few more

437

rit.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

f

Hp.

rit.

GW.

with hope! up with your slope_ up with your slope___

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Db.

f

17

♩ = 100

Moderato

443

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

GW.

You! you there! When do you make Verge?

You've got the look of Verge.

B.

Not me I'm on - ly Brood

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Db.

p

The crowd find this amusing

447

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

That's where yoube-long

Try Di-dac-tor Mon-cure's re-gi-men in ten weeks

bid your as sas-sins good-bye

Vln. I

Vln. II

Vla.

Vc.

Db.

451

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

You good la-dy! hat of your chil- dren?

Here's your chance to out

S.

Young hounds are a-head of me al rea dy!

Vln. I

Vln. II

Vla.

Vc.

Db.

[The booth is now full and the show starts inside.
Gavin Waylock is free for the evening.
He jumps down and falls into step with The Jacynth Martin.]

rit.

455

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

GW.

dis-tance them! You the beau-ti-ful young la-dy Don't you want to be A-ma-ranth?

Vln. I

Vln. II

Vla.

Vc.

Db.

459

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

I am not con cerned

Per - haps be - cause I'm glark. Per-haps be-cause I'm glark.

GW.

No? And why not?

Vln. I

Vln. II

Vla.

Vc.

Db.

THE JACYNTH MARTIN
Is your boss faring so poorly that his tout must chase prospects through the crowd?

GAVIN WAYLOCK
At this moment I am my own man and will be so until tomorrow sunset.

THE JACYNTH MARTIN
But you hobnob with Verge and Amaranth. What is your interest with a glark girl?

GAVIN WAYLOCK
The usual. You're a beautiful sight; do you realise it?

THE JACYNTH MARTIN
Why else would I wear such a revealing costume?

GAVIN WAYLOCK
I'll accompany you if I may.

THE JACYNTH MARTIN
I might lead you into mischief...

GAVIN WAYLOCK
A risk I won't mind taking... here we are at the crossroads. How will you choose?

THE JACYNTH MARTIN
I have no choice. I came to walk, look and feel

GAVIN WAYLOCK
Then I must choose. That's the House of Dreams, there the Hall of Revelation, The House of Far Worlds... see those people... they leave the House of the Unknown Thrill. The thrill is hardly unknown it is the threat of... transition... they pay to be threatened with molten metal, with guillotines, with lurking assassins... in short the threat of ... going off.

THE JACYNTH MARTIN
I'm far too restless for dreaming... and I have no fear of such threats.
[they arrive at a stimmo booth]

GAVIN WAYLOCK
No? Are you so very young then? What colour?

THE JACYNTH MARTIN
Red.

GAVIN WAYLOCK
Red makes me daring.

THE JACYNTH MARTIN
Suppose I'm already daring..

GAVIN WAYLOCK
Then red makes you reckless
[they both partake of a red stimmo]
Now the night begins. Carnevalle!

CUE: GAVIN WAYLOCK
'Now the night begins. Carnevalle!

Music Number 2b 'Upslope Chorus'

18

♩ = 180

463 **Vivace**

Voluptuous

GW exits with JM

The crowd enjoy the sights and are entertained by dancers

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Ped.

Hp.

Vln. I

Vln. II

Vla.

Vc.

arco

Db.

472

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

476

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Pno.

mp

f

Ped.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

481

19

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

486

Fl. *f* *mp*

Ob. *f* *mp*

Bsn. *f* *mp*

Hn. *gliss.* *f*

C Tpt. *f*

Tbn. *ff*

Cym. *ff*

Pno. *ff* *mp* Ped.

Hp. *f*

S. *f* Our brains clogged by work

M-S. *f* Our brains clogged by work

T. *f* Our brains clogged by work

B. *f* Our brains clogged by work

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. pizz. *mf*

Db. *mf*

492

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Cym.
Pno.
Hp.
S.
M-S.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp
p
mp
tr
pp
Ped.
Ped.

We come to find re - lease. Ming - le and
We come to find re - lease. Ming - le and
We come to find re - lease. Ming - le and
We come to find re - lease. Ming - le and

498

Fl.

Ob.

Bsn.

Hn.

p

C Tpt.

Tbn.

(*tr*)

Cym.

Hp.

S.

melt, Drift on the cur - rent;

M-S.

melt, Drift on the cur - rent;

T.

melt, Drift on the cur - rent;

B.

melt, Drift on the cur - rent;

Vln. I

Vln. II

Vla.

Vc.

Db.

503

Fl.

Ob.

Bsn.

Hn.

p

C Tpt.

Tbn.

(*tr*)

Cym.

Pno.

p

Ped.

Hp.

S.

Merge with the wel ter of Car - ne - val - le.

M-S.

Merge with the wel ter of Car - ne - val - le.

T.

Merge with the wel ter of Car - ne - val - le.

B.

Merge with the wel ter of Car - ne - val - le.

Vln. I

Vln. II

Vla.

Vc.

Db.

509

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Hp.

S.

Mouths like pink or pur - ple li - lies

M-S.

Mouths like pink or pur - ple li-lies

T.

Mouths like pink or pur - ple li - lies

B.

Mouths like pink or pur - ple li-lies

Vln. I

Vln. II

Vla.

Vc.

Db.

518

The dancers and crowd are drunk and highly stimulated

Fl.

Ob.

p

p

Bsn.

Hn.

C Tpt.

Tbn.

gliss. *gliss.* *gliss.*

mp

Pno.

p

p

Ped.

Ped.

Hp.

S.

E - ro - tic sid - ling andsway - ing;

M-S.

O - pen to laugh or de- ride,

B.

O - pen to laugh or de- ride,

Vln. I

Vln. II

Vla.

Vc.

Db.

526

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

gliss.

Pno.

Hp.

M-S.

The faint o - dour of per - spi

Vln. I

Vln. II

Vla.

Vc.

Db.

532

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

M-S.

ra - tion;

T.

We pay to kill frogs.

B.

We pay to know fear.

Vln. I

Vln. II

Vla.

Vc.

Cue: 24 Bars.

Db.

538

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

M-S.

The faint o - dour of per - spi - ra - tion;

B.

We

Vln. I

Vln. II

Vla.

Vc.

Db.

544

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Cym.
Pno.
Hp.
S.
M-S.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

f *mf*

Car - - ne - -

We pay to kill frogs.

pay to know fear.

550

rit.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Pno.

Hp.

S. - val - - - le! Car - - -

M-S. - val - - - le! Car - - -

T. - val - - - le! Car - - -

B. - val - - - le! Car - - -

rit.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf*

Db. *mf*

Back tabs in -
lights change to bar interior

554

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Pno.

Hp.

S. - ne - - - val - - - le!

M-S. - ne - - - val - - - le!

T. - ne - - - val - - - le!

B. - ne - - - val - - - le!

Vln. I

Vln. II

Vla.

Vc.

Db.

Scene 3 - A bar at Carnevalle

Quiet backwater with bar table.

Music Number 2c 'Duet'

20 ♩ = 90 **Adagio**

558

Gavin Waylock and The Jacynth Martin reenter entwined together - - evidently also highly stimulated

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

gliss.

Cym.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

563

Fl.

p

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

mp

langourous and coquettish

JM.

mp

Drift on the cur - rent;

Vln. I

p

Vln. II

p

Vla.

Vc.

Db.

568

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

JM.

Drift Ming - le and melt, Merge Merge with the wel

mf

Vln. I

Vln. II

Vla.

Vc.

Db.

577

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

ter of Car - ne-val - le.

GW.

mf

You are a mi-ra-cle. a fa-bu-lous flo-wer a le-gend of beau-ty

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

p

584

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

Drift on the cur - rent; Drift Ming - le and melt, Merge Merge

Vln. I

Vln. II

Vla.

Vc.

Db.

594

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

Merge

Merge

Vln. I

Vln. II

Vla.

Vc.

Db.

601

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

Merge

Vln. I

Vln. II

Vla.

Vc.

Db.

607

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

Mouths like pink or pur ple li-lies Drift on the cur- rent; Ming-le and

GW.

urgent and amourous

pink or pur ple li-lies Merge Merge

Vln. I

Vln. II

Vla.

Vc.

Db.

615

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

melt, Merge Merge

GW.

Merge Merge Merge

Vln. I

Vln. II

Vla.

Vc.

Db.

620

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

the game of love

JM.

pink or pur ple li -lies pink or pur ple li lies pink or pur ple li lies pink or pur ple li lies

the game of love

GW.

pink or pur ple li lies pink or pur ple li lies pink or pur- ple li lies pink or pur- ple li - lies
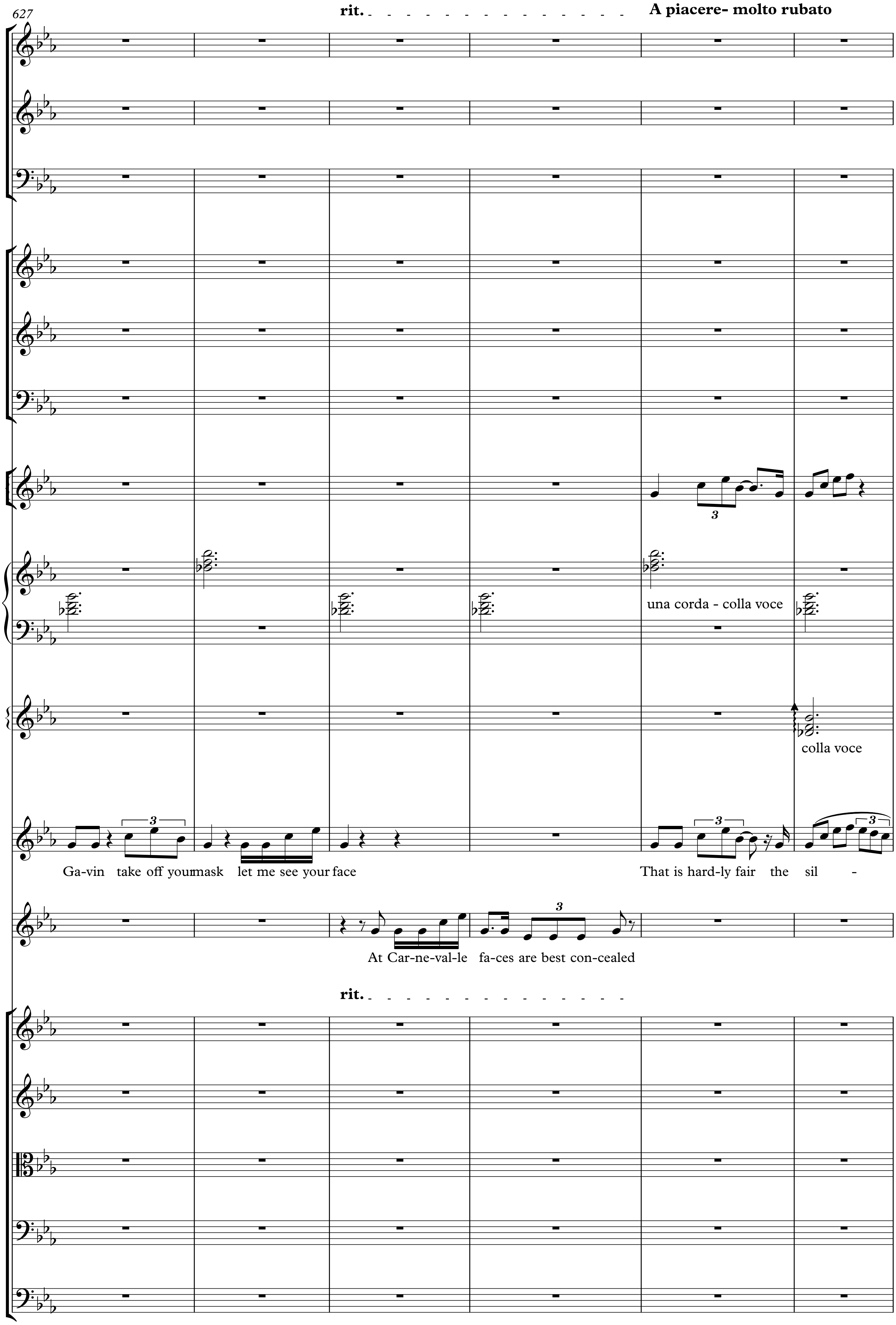
Vln. I

Vln. II

Vla.

Vc.

Db.


627
rit.
A piacere- molto rubato
Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Glock.
3
Pno.
una corda - colla voce
Hp.
colla voce
JM.
3
Ga-vin take off your mask let me see your face
That is hard-ly fair the sil -
GW.
3
At Car-ne-val-le fa-ces are best con-cealed
rit.
Vln. I
Vln. II
Vla.
Vc.
Db.

633

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

- - - ver the sil-ver con-ceals no thing of me Did you hope to em-brace me wear-ing your mask?

Vln. I

Vln. II

Vla.

Vc.

Db.

638

molto rall.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

JM.

Would you have me think you are ug ly?

GW.

No of course not.

he embraces her -

You are a mi - ra - cle.

molto rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

642

♩ = 30
Lento

♩ = 90
A tempo

Fl.

Ob.

Bsn.

Hn.

f

C Tpt.

Tbn.

Cym.

l.v.

f

Pno.

f

Hp.

f

she submits
and removes his mask

but she draws back

JM.

GW.

3

he goes to kiss her..

a fa-bu ɬous flo-wer

A le - gend of beaut - ty

Vln. I

Vln. II

Vla.

Vc.

Db.

GAVIN WAYLOCK
Why do you stare at me?

THE JACYNTH MARTIN
A face I recognise. A voice in my mind speaks a name. The Grayven Warlock! But this dread Monster was tried, ajudged and delivered to the assassins seven years ago. He fled the assassins and disappeared. Who then are you?

GAVIN WAYLOCK
You have deceived me! You can not be glark because seven years ago you would have been too young to be concerned with scandal. You must be much older - even Amaranth - rarely do unmodified genes produce such perfection. May I ask your name?

THE JACYNTH MARTIN
I am The Jacynth Martin.

GAVIN WAYLOCK
I am correct in my deductions - you are partly right in yours. My face is indeed that of the Grayven Warlock. We are identities; I am his clone.

THE JACYNTH MARTIN
A clone? Clone of The Grayven...seven years ago...You seem very sophisticated for a clone of so few years

GAVIN WAYLOCK
I'm highly adaptable.

THE JACYNTH MARTIN
I remember now - The Grayven's striving was journalism. The Abel Mandeville was his rival.

GAVIN WAYLOCK
His enemy too. They met one night, high in the Porphyry Tower. There were words, accusations. The Abel struck the Grayven. The Grayven struck back and the Abel fell a thousand feet into Charterhouse Square.

Among the Amaranth violence is not unknown. If transistion does occur, it is nothing final. As Amaranth you are of course aware of this.

At most there's the inconvenience of a few weeks until the next surrogate is bought forth.

But the Grayven was given to the assassins, although he'd just become Amaranth and had as yet no viable surrogates with his personality. Only I - as a clone relict - not the personality.

THE JACYNTH MARTIN
The Grayven Warlock shouldn't have left seclusion until his clones had become surrogates. It was a chance he took.

GAVIN WAYLOCK
The Grayven was impulsive, impatient; he couldn't isolate himself so long. He hadn't counted on the vindictiveness of his enemies.

THE JACYNTH MARTIN
These are the laws of Clarges. Anyone who performs an obscene act of violence deserves nothing more than oblivion.

GAVIN WAYLOCK
What will you do now?

THE JACYNTH MARTIN
I'm not happy in the possession of this knowledge. My instincts are to expose the Monster.

GAVIN WAYLOCK
There's no Monster to be exposed. The Grayven is seven years forgotten.
[he resumes his mask]

THE JACYNTH MARTIN
Yes of course.

[Basil Thinkoup enters - somewhat the worse for wear]

BASIL THINKOUP
Here's good old Gavin - good old Gavin Waylock.

GAVIN WAYLOCK
You'll excuse us Basil - we were on the point of leaving.

BASIL THINKOUP
Not so soon! Never so I see you except in front of your House. This man Gavin here is my oldest friend
[he draws them to a table and they sit]

THE JACYNTH MARTIN
Indeed? How long have you known him?

BASIL THINKOUP
Seven years ago we pulled Gavin Waylock out of the water. It was on the barge Amprodex. The captain went catto on the home trip. Remember that Gavin - what a vicious sight!

GAVIN WAYLOCK
I remember very well. Come let's...

THE JACYNTH MARTIN
I'm interested in your friend Basil.. So you pulled Gavin Waylock from the water?

BASIL THINKOUP
He fell asleep in his aircar.

THE JACYNTH MARTIN
And seven years ago this occurred?

BASIL THINKOUP
Seven years more or less. Gavin will tell you to the very hour. He has an exact mind

CUE: BASUIL THINKOUP
'...He has an exact mind.'

21
♩ = 100

Music Number 3a Bar table quintet

647

Moderato *Merry conversation*

Fl.

Ob.

Bsn.

Hn.

C Tpt.

mp

Tbn.

Glock.

tr

mp *mf*

3 3

mp

3 3

staring at Waylock,
who has become frozen

JM.

Ga-vin tells me ve-ry

BASIL THINKOUP

BT.

Vln. I

Vln. II

Vla.

Vc.

pizz.

Db.

f *p*

652

Fl.

Ob.

Bsn.

mf

Hn.

C Tpt.

take mute

Tbn.

Pno.

mp

Hp.

mf

JM.

3 3

lit-tle a bout him- self.

BT.

mf 3

Look at him now

Vln. I

pizz.

mf

Vln. II

pizz.

mf

Vla.

pizz.

mf

Vc.

pizz.

mf

Db.

657

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

mp

Glock.

3 3 3 3

mp

Pno.

p

Hp.

BT.

3

Look at him now like a sta - tue be-hind his mask like a sta - tue be-hind his mask

Vln. I

Vln. II

Vla.

arco

Vc.

mp
leggiero

3 3 3 3

Db.

663

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

JM.

stares at GW with curiosity
and some suspicion

BT.

he exits

Ex-cuse me I have Ex-cuse me an er-rand of the flesh pray don't leave the flesh pray don't leave

Vln. I

arco

mf leggiero

Vln. II

Vla.

Vc.

leggiero

Db.

667

22

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

THE JACYNTH MARTIN

p

mp

Se-ven years a - go Se-ven years

pp

arco

mf

pp

pp

pp

673

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

JM.

3

mf

— a - go The Gray ven War lock flees the as - sas - sins Se-ven years a - go Se-ven years

Vln. I

Vln. II

Vla.

Vc.

Db.

679

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

p

Pno.

Hp.

JM.

— a - go The Grayven War-lock is pulled from the sea — Af-ter

Vln. I

Vln. II

Vla.

Vc.

Db.

685

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

JM.

se - ven years The Gray-ven will be pre - sumed dead. pre - sumed dead.

Vln. I

arco

mp

Vln. II

pizz.

mf

Vla.

arco

mf *leggiero*

Vc.

pizz.

mf

Db.

692

23

♩=120 Two Amaranth arrive

Allegro

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

JM stares at GW across the table

dead.

Vln. I

Vln. II

Vla.

Vc.

Db.

tr

mf

arco

pizz.

f

697

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

JM.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

p

f

Al - bert! Den - nis!

THE ALBERT PONDICHERRY

f

The Ja- cynth! A de light ful sur - prise A de light ful sur - prise A de light ful sur - prise

THE DENIS LESTRANGE

f

De - light - ful! De - light - ful!

arco

mf

mf

♩. =60

Allegretto

701

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

p

Pno.

performs introductions

JM.

The Al-bert Pon - di-cher-ry. The De-nis Le strange:_ this is Ga - vin Way - lock.

Basil Thinkoup reenters

T.

Vln. I

mp *leggiero*

arco

Vln. II

mp *leggiero*

Vla.

mf *marcato*

Vc.

mp

Db.

p

705

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

JM.

and this Ba - sil Thnk - oup. Tru-ly Al-bert and De-nis, on-ly at Car - ne-val le does one meet in te rest ing

Vln. I

Vln. II

Vla.

Vc.

Db.

709

Fl.

Ob.

Bsn.

mf

Hn.

C Tpt.

Tbn.

mp

Glock.

Pno.

Hp.

JM.

peo ple

T.

In - deed in-deed! in-deed!

B.

In-deed in-deed in-deed! Pray what is your

Vln. I

Vln. II

Vla.

Vc.

Db.

713

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

mp

Pno.

BASIL THINKOUP

BT.

I strive as a psy - cho-pa-thist at the pal - li - a - to ry

THE ALBERT PONDICHERRY

T.

In-deed In-deed

B.

Pray what is your stri - ving?

In-deed in-deed

Vln. I

Vln. II

Vla.

Vc.

Db.

717

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

BASIL THINKOUP

BT.

hop - ing to cure the men - tal - ly ill.

B.

in - deed! We must share a num - ber of mu - tu - al ac - quain - tan - ces.

Vln. I

Vln. II

Vla.

Vc.

Db.

721

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

And Ga - vin Way - lock? Ga - vin Way lock?

looks languidly at Waylock

T.

I'll ne-ver at-tempt it.

B.

Oh I'll try. From that

Vln. I

Vln. II

Vla.

Vc.

Db.

726

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

No. Try a gain.

T.

I doubt if Way lock en-joys our spe-cu-la-tions.

B.

fine phy-sique a pro - fes sio-nal a-cro-bat.

Vln. I

Vln. II

Vla.

Vc.

Db.

24

731

Andante

♩=90

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

mf

p

3 3

BT.

BASIL THINKOUP

I've_been urg - ing...

GW.

GAVIN WAYLOCK

gets up from table
and crosses stage

goes to com booth
and calls a number

Ex- cuse me. Ex cuse me.

T.

en-joys our spe-cu-la-tions.

B.

In-deed in-deed

Vln. I

p

Vln. II

Vla.

Vc.

p

3 3

Db.

p

3 3

736

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

BT.

I've been ur-ging Ga - vin to change his boot less

Vln. I

Vln. II

Vla.

Vc.

Db.

742

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

BT.

oc-cu- pa - tion to sign the cont-ract, join Brood and be-gin the climb up slope to gain fur-ther years

Vln. I

Vln. II

Vla.

Vc.

Db.

749

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

JM.

BT.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

take mute

per-haps e -ter - nal life_

I'm not with-out in-flu-ence.

In-deed In-deed

In-deed In-deed

In-deed in-deed

pizz.

756

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

In-deed In-deed

BT.

3

I could start him off start him off well in the pal - li-a-to-ry.

T.

In-deed In-deed

B.

In-deed in-deed

Vln. I

mp *mf*

Vln. II

mp *mf*

Vla.

mp *mf*

Vc.

mp *mf*

Db.

WAYLOCK talks to his assassin on the com phone
THINKOUP and the group are oblivious.

25 ♩ =120

Allegro

760

Fl.

Ob.

Bsn.

Hn. *f*

C Tpt. mute *f*

Tbn. mute *f*

Timp.

Tamb. *f*

Pno. *f*

hoarse stage whisper.

GW. *mf*

Your busi ness must wait!

Ve-ry well two thou-sand but make haste

3

Vln. I arco *gliss.* *f*

Vln. II arco *f*

Vla. pizz. *f*

Vc.

Db.

26

765

♩=60
Andante

Fl.

Ob.

Bsn.

Hn.

C Tpt.

nat.

Tbn.

nat.

Timp.

Tamb.

Pno.

BT.

Each per - son - a - li - ty Is a cir - cle

GW.

f

Do it now! Do it now!

Vln. I

gliss. *gliss.* *gliss.*

Vln. II

Vla.

Vc.

Db.

770

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

JM.

Ripe and rich as a plum...

Ripe and rich as a plum...

BT.

Ripe and rich as a plum...

Ripe and rich

There are

T.

Ripe and rich as a plum...

Ripe and rich as a plum...

B.

Ripe and rich as a plum...

Ripe and rich as a plum...

Vln. I

Vln. II

Vla.

Vc.

Db.

776

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

JM.

Ripe and rich as a plum...

BT.

ma-ny points on a cir cle

ma-ny points on a cir cle

I have a new i - dea...

returns to the table

GW.

T.

Ripe and rich as a plum...

B.

Ripe and rich as a plum...

Vln. I

Vln. II

Vla.

Vc.

Db.

27

♩=100
Moderato

782

accel.

Fl.

Ob.

Bsn.

take mute

Hn.

off mute

C Tpt.

Tbn.

Timp.

JM.

There are ma - ny___ points_____ And now what Ga-vin Way- lock?

BT.

if it_works! if it___ works! An-y-one for a

T.

Ripe and rich as a plum..

B.

Ripe and rich as a plum...

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

788

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

M.tree

Tamb.

pp

JM.

I'll wait here. These gen-tle-men will see me safe to my vil- la. I might ex -plain to them the

BT.

go at some boiled crabs?

Vln. I

Vln. II

Vla.

Vc.

Db.

793

A black clad figure shoots a dart
from a blowpipe - unseen - a faint puff.

Fl.

fluttertongue

a puff from a blowpipe - frrrth

ff

pp

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Tamb.

f

Pno.

p ***mf***

pp

puts her hand to her
neck where she has
felt a slight sting

JM.

Ga vin Way lock myste ry.

Ouch!

Vln. I

arco

gliss.

p

gliss.

f

pizz.

ff

arco

mf > ***pp***

Vln. II

arco

p

f

arco

mf > ***pp***

Vla.

pizz.

p

f

arco

mf > ***pp***

Vc.

arco

mf – ***pp***

Db.

arco

mf > ***pp***

799

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

slowly puts
head in arms
and sleeps on table

BT.

I have a new... You luck-y A-ma-ranth, not to have to wor-ry a-bout to mor-row.

T.

She seems in-dis-posed Too much ex

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *pp*

805

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

pp

Timp.

p

GW.

Are you sure she's well?

T.

cite-ment

She'll be all right

We'll take care of her Don't let us keep you from your meal.

B.

Too much sti-mu-lant!

She'll be all right

We'll take care of her Don't let us keep you from your meal.

Vln. I

Vln. II

Vla.

Vc.

Db.

p pp

810

nat.

Lights dim, tabs in slowly

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

ppp

exit with GW

BT.

exit with BT

GW.

Regard the unmoving girl
with growing alarm

T.

Regard the unmoving girl
with growing alarm

B.

Vln. I

p *pp*

Vln. II

p *pp*

Vla.

p *pp*

ppp

Vc.

p *pp*

Db.

814

tabs closed

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Both freeze

T.

Both freeze

B.

Vln. I

ppp

Vln. II

Vla.

Vc.

Db.

28

Music Number 3b Entracte

♩. = 20
Largo *Tragic*

♩. = 40
Andante

819

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.

solo espress. freely
mf

nat.
mf

mf

nat.
mp

mute
mp

pizz.
mf

pizz.
mf

pizz.
mf

arco
mf

pizz.
mf

826

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

mute

p

off mute

p

arco

p

arco

p

arco

p

solo

mf

espress.

pp

arco

p

mf

pp

833

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *pp*

p *pp*

solo

mf *espress.* *f* *p* pizz. *mf*

pizz. *mf*

pizz. *mf*

f *p* pizz. *mf*

pizz. *mf*

Act Two

Scene One

Morning - Esterhazy Square. Tables in front of Cafe Dalmatia, Cage of Shame at rear
in which an old woman crouches.
Set to one side is the building housing the Actuarian Computer,
within which a counter where Vincent Rodenave and girl assistant attend machines.
The public queue outside to check their slope on the wall screens.

Work and duty

Music Number 4a Cafe Dalmatia

29

Tabs open on Cafe Dalmatia
the public are about their business

842

♩ = 80

Andante

Fl.

Ob.

Bsn.

mute

Hn.

mf

C Tpt.

mp

nat.

Tbn.

mp

Pno.

mp

mf

Vln. I

arco

mp

Vln. II

arco

mp

Vla.

arco

mp

Vc.

arco

mf

mp

Db.

arco

mf

mp

847

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

mf

Vln. I

Vln. II

Vla.

Vc.

Db.

852

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

mp

Pno.

mf

Vln. I

Vln. II

Vla.

Vc.

Db.

30

a middle-aged woman, who has been sitting at a table gets up , crosses the square, bypasses the queue outside. the Actuarian

857

♩. = 40

Largo

rit.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

mf

mf

rit.

863

Lento ♩. = 30

31

she enters the Actuarian and approaches the counter.
Her face is lined with worry.

♩ = 80
Andante

Fl.

Ob.

Bsn.

To Cbsn.

Hn.

C Tpt.

Tbn.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

mp

mf

869

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

M-S.

GOLD FORTAM

I... I... It's a-bout my hus-band. His name is E-gan For-tam

T.

VINCENT RODENAVE

How may I help you Ma- dam?

Vln. I

Vln. II

Vla.

Vc.

Db.

874

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

M-S.

I've been a - way three days at a se - mi-nar. To-day when I came home he was gone I

Vln. I

Vln. II

Vla.

Vc.

Db.

880

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

M-S.

thought some one here could help me. Gold For - tam I'm Wedge. I'm a

3

fills in ticket

T.

Your name Madam? Your phyle?

Vln. I

Vln. II

Vla.

Vc.

Db.

884

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

M-S.

school-tea-cher He is Brood. I X D nine nine five A A C

T.

Your hus-band's phyle? His ba-sic code? Just a mo-ment Mis-sus For-tam

drops ticket into Actuarian slot and gravely inspec

3

Vln. I

Vln. II

Vla.

Vc.

Db.

889

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

mp

p

8vb

T.

Mis-sus For-tam. Your hus-band was vi-si-ted by his as-sas-sin at eight thi-ty nine p m Mon-day last

Vln. I

Vln. II

Vla.

Vc.

Db.

894

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Chim.

Pno.

M-S.

she slowly absorbs
this sad information

she stands
stock still

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

p

32

♩ = 100

Poco piu mosso GW enters Actuarian

902

Fl.

Ob.

Bsn.

Hn.

C Tpt.

mp

Tbn.

Chim.

p

Pno.

p

3

3

8vb

GW.

enter marching boldly up to counter

M-S.

simply exits quietly

Thank you.

Vln. I

Vln. II

Vla.

Vc.

Db.

910

Fl.

Ob.

Bsn.

Hn.

C Tpt.

mf

Tbn.

Pno.

GW.

GAVIN WAYLOCK

mf

I wish to re-gis-ter in Brood.

T.

VINCENT RODENAVE

mf

Yes Sir?

Ve-ry good

Vln. I

p

Vln. II

Vla.

Vc.

p

Db.

33

♩ = 120
Allegro

915

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Gong
Tamb.
Pno.
S.
T.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf *f*

l.v.

tr

3

GIRL ASSISTANT

Du-pli-ca-tion! Du-pli-ca-tion!

sir, press your right thumb here

gliss.

ff *mp*

pizz.

921

rall. ♩ = 80

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

mp

T.

Du-pli-ca-tion! I - den-ti-cal to the print of the Gray-ven War lock, des - tem po rized by as- sa- sins.

rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

925

Fl.

Ob.

Bsn.

Hn.

C Tpt.

mp

Tbn.

Pno.

GW.

I am his clone

T.

Se - ven years a - go!

Oh I see I

Bar.

Vln. I

mp

Vln. II

Vla.

Vc.

Db.

929

accel.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

T.

see Ev-ery thing is in or__ der then, In - as-much as the prints are not those

accel.

Vln. I

Vln. II

mp

arco

Vla.

mp

Vc.

Db.

932

♩ = 100

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

T.

of a li-ving man

We sel-dom see clones. My

as-sis-tant will re-cord your brain waves for the

te-le-vec-tor flake pro-duc-tion

Vln. I

Vln. II

Vla.

Vc.

Db.

936

Fl.

p

Ob.

p

Bsn.

p

Hn.

C Tpt.

Tbn.

Hp.

mf

S.

Please sit here Put this on.

T.

You un-der-stand that the te-le vec-tor flake can be used to lo cate

pizz.

Vln. I

mp

pizz.

Vln. II

mp

pizz.

Vla.

mp

Vc.

Db.

941

34

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Chim.

starts up machine

S.

mf

We have to an aesth e tize you so your brain

exits

T.

you, but it's use is ve - ry strict ly ve - ry strict-ly li mi ted and con trolled

Vln. I

Vln. II

arco

Vla.

mp

Vc.

arco

Cue: 23 Bars.

Db.

mp

946

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Chim.

soft sticks muffled

pp

Pno.

S.

ra - di - a-tions are nice and clear. This won't hurt; This won't hurt;

Vln. I

arco

gliss.

mp

Vln. II

arco

gliss.

mp

Vla.

Vc.

Db.

949

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Chim.

mp

pp

Pno.

S.

3

This won't hurt;

Vln. I

mf

Vln. II

gliss.

mf

Vla.

Vc.

Db.

951

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

S.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

pp

pp

3

mp

Is that all?

mf

That's all. You are now in Brood. I

955

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

3

GW.

Thank you I shall con-sider ar which pro-fes-sion

S.

see you have a ve-ry high ap-ti-tude Goodluck with your stri-ving Good luck.

Vln. I

Vln. II

Vla.

Vc.

Db.

960

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

GW.

to strive I have an i - dea for a book that should be pub lished I have been

Vln. I

Vln. II

Vla.

Vc.

Db.

962

Lights fade to black
Time passes

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

3 3 3 3

niente

Hp.

exits

GW.

3

of-fered a con-tract al-rea-dy.

exits

S.

Vln. I

Vln. II

Vla.

Vc.

Db.

Scene 2

Later that evening. Cafe Dalmatia and Actuarian- cafe tables in front of cafe ar busy, cage of shame in square outside - an old woman is still crouching in the cage.

Snide mockery

35 ♩ = 100

967 **Andante**

Music Number 5a Cage of Shame

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *f* *mp*

mp

f

mp

mf

mp

mp

pizz.

mp

Lights up on cafe tables
with busy customers and shadows
on cage of shame

THE JACYNTH MARTIN enters
and sits at a cafe table

974

Fl.

Ob.

Bsn.

Hn.

mute

mf

C Tpt.

mp

Tbn.

mp

Hp.

Vln. I

f

Vln. II

mf

Vla.

mf

Vc.

mf

Db.

980

Light on old woman in cage of shame

Fl.

Ob.

Bsn.

Hn.

f

C Tpt.

mf

Tbn.

mf

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

983

♩ = 80

Fl.

Ob.

Bsn.

Hn.

off mute

C Tpt.

p

Tbn.

p

Chim.

Pno.

Hp.

p

Vln. I

p

Vln. II

p

Vla.

p

Vc.

Db.

DIALOG: CUSTOMER ONE
'Quite a sight isn't it?....'

CUSTOMER ONE
Quite a sight isn't it? The old crow must have tried to trick the Actuarian.

CUSTOMER TWO
They come more often nowadays. When I was young the Cage was used
no more than once per year. The world's changing.
What with all these Weirds and Witherers and the new styles.

CUSTOMER ONE
The Weirds will be out tonight.

CUSTOMER TWO
Before there would never be such a display.
The midnight walk is supposed to be a retreat from shame.
Now with the Weirds it's disgusting. Monsters they make of themselves

CUSTOMER ONE
Stealing our lives that what she's doing.

[GW enters. JM rises and greets him. He is taken aback, hesitates then kisses her warmly - she extricates herself]

GAVIN WAYLOCK
I've been hoping to meet you again. You are extraordinary. If you would register in Brood
you would win to Amaranth on the strength of your beauty alone.

THE JACYNTH MARTIN
Let me disabuse you. Whatever your relationship to the previous Jacynth it does not extend to me.
I am the new Jacynth!

GAVIN WAYLOCK
Jacynth? But your name is not Jacynth!

THE JACYNTH MARTIN
I am the best judge of that.
[she moves a step further back, looks him over from head to toe]
You are- Gavin Waylock?

GAVIN WAYLOCK
Of course

THE JACYNTH MARTIN
You greatly resemble another - a man called The Grayven Warlock.

GAVIN WAYLOCK
The Grayven Warlock is no longer alive. I am his relict.

THE JACYNTH MARTIN
Indeed? I am The Jacynth Martin.
A month ago my previous version was destemporized at Carnevalle.
It seems that you escorted me during a certain part of the evening.
We arived at the Pamphylia Bar together and were joined by Basil Thinkoup and then by
The Albert Pondicherry and The Dennis Lestrange. Immediately prior to my
passing you and Basil Thinkoup departed. Is this all correct?

GAVIN WAYLOCK
I must arrange my thoughts... Evidently your name is not Mira Martin and you are not glark.

THE JACYNTH MARTIN
I am The Jacynth Martin.

GAVIN WAYLOCK
And you were fatally taken?.. we saw you relax on the table.
Apparently you were overcome by intoxicants.
The Albert and the Dennis were attending you. We departed... sit down - let me serve you wine.

THE JACYNTH MARTIN
No - I came here tonight only for information.
Someone evil robbed me of my life. I would know his name and bring his depravity home to him.

GAVIN WAYLOCK
Depravity is hardly the word. You stand before me - your blood flows - you radiate life and beauty.

THE JACYNTH MARTIN
That is how a Monster must justify his crime. I must know how I was transited.
I must know and I will know! Tell me!

GAVIN WAYLOCK
There is little to tell.

THE JACYNTH MARTIN
You and I met - how did we meet? Did you not work at Carnevalle?

GAVIN WAYLOCK
I see you have had a good gossip with Basil Thinkoup

THE JACYNTH MARTIN
Yes. One month ago you strove at Carnevalle.
Suddenly you gave over this occupation of seven years,
you registered in Brood, you changed your life. Why?

You will not answer my questions?

GAVIN WAYLOCK
No - not under the pressure of your assumptions.

THE JACYNTH MARTIN
Then you will answer against your will. Mind search is the means to truth.
I shall sign a warrant of complaint and the Inquisitors will conduct a mind search.
You will have the usual two Tribunes to guard against irrelevant probing.

If you are innocent I shall be liable for damages.

If not then the world will know no more of Gavin Waylock.

GAVIN WAYLOCK
Your questions are impertinent.

[GW puts his hands on her shoulders]

190

CUE:
Gavin Waylock puts his hands on The Jacynth's shoulders

36

Arioso

♩ = 120

Allegro

987

Fl.

Ob.

Bsn.

nat.

Hn.

C Tpt.

Tbn.

S. D.

Pno.

stands unmoving,
looking him in the eye

suddenly thrusts him off

JM.

So. How sim - ple it was to find you. How clear the guilt u-pon your face. I won't have your

Vln. I

Vln. II

Vla.

arco

Vc.

pizz.

Db.

993

♩. = 66
Allegro

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
S. D.
Pno.
JM.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp

tr 3 3 3

hands u pon me! I too once re-gis-tered in Brood

999

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S. D.

Pno.

JM.

Three times I drove up slope

Vln. I

Vln. II

Vla.

Vc.

Db.

1005

Fl.

Ob.

Bsn.

Hn.

C Tpt.

take mute

Tbn.

S. D.

Pno.

JM.

Three times I drove up slope Three times I drove up slope from Brood

Vln. I

Vln. II

Vla.

Vc.

Db.

1011

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

JM.

___ from Brood___ at the bot tom. Three times my life - line sagged my

Vln. I

Vln. II

Vla.

Vc.

Db.

1018

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

p

Pno.

JM.

life - line sagged and sprawled to the flat line of fail ure Three times my

Vln. I

Vln. II

Vla.

Vc.

Db.

1024

Fl.

Ob.

Bsn.

Hn.

C Tpt.

mute

Tbn.

S. D.

3 3 3

3 3 3

mp

Pno.

JM.

life - line sagged to the flat line of fail ure fail -

Vln. I

Vln. II

Vla.

Vc.

Db.

1031

Fl.

fluttertongue

mf

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S. D.

Pno.

JM.

ure I broad-ened my field to stu - dy bar - ba-ri - an so-ci - e-ties

Vln. I

Vln. II

Vla.

Vc.

Db.

1038

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S. D.

Pno.

pp

JM.

Ma-ny as-pects of their cul - ture I found re - pug nant, The un - con-cern to- wards hu-man suf -

Vln. I

Vln. II

Vla.

Vc.

Db.

1044

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S. D.

Pno.

JM.

- fer-ing

I am an ex-qui-si - tly sen-si - tive wo-man

Vln. I

Vln. II

Vla.

Vc.

Db.

1050

Fl.

Ob.

Bsn.

Hn.

C Tpt.

mute

Tbn.

Pno.

JM.

I fought chro - nic nau - sea and ex treme re - vul - sion But I a-chieved

Vln. I

Vln. II

Vla.

Vc.

Db.

1056

rall.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

f

Verge at the age of nine - ty two And A - ma-ranth at the age of one hun-dred and four...

rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

37

♩ = 66

Adagio

1062

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p *mp* *p* *mp* *p*

Ped. Ped. Ped.

JM.

one hun-dred and four... Du-ring my long climb up phyle my sex-u-al ex-pe-ri-ence was

Vln. I

Vln. II

Vla.

Vc.

Db.

38

1071

Andante

♩ = 80 nat.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Pno.

Hp.

JM.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mp* *mf* > *p*

cur-tailed and de-sul-to-ry

When I e-merged When I e-merged

1077

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Pno.

Hp.

JM.

like a but-ter-fly As a beau - ti - ful girl of nine - teen

Vln. I

Vln. II

Vla.

Vc.

Db.

1082

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Pno.

Hp.

JM.

I ar-rayed my - self in skin - tight sil - ver And went to

Vln. I

Vln. II

Vla.

Vc.

Db.

1086

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Pno.

Hp.

JM.

Car - - - ne - - - val - - - le.

Vln. I

Vln. II

Vla.

Vc.

Db.

1090

♩ = 100
Moderato

molto rall.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Chim.

Pno.

p

Hp.

mf

JM.

Prompt - ed by the urge and pride And the psy-chic thrust of my healthy bo-dy

molto rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

1096

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Chim.

p

Pno.

Hp.

JM.

exits

I must know how I was trans - i-ted I must know and I will know

Vln. I

Vln. II

Vla.

Vc.

Db.

Punishment

fade to night lights - midnight
- voices in the cafe hush

1104 **39** ♩ = 100 **Andante**

Fl.

Ob. *mf*

Bsn.

Hn.

C Tpt.

Tbn.

Chim. *mp*

Glock.

Pno. *p*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

pizz.

Vc. *p* *f*

arco

Db. *p* *f*

1110

Chorus sing from shadowy corners and offstage

Fl.

Ob.

mf

Bsn.

Hn.

C Tpt.

Tbn.

Chim.

p

Pno.

pp

mp

S.

p

The Cage of Shame For those who aim To steal our lives The

M-S.

p

mp

The Cage of Shame For those who aim To steal our lives The

T.

p

The Cage of Shame For those who aim To steal our lives

B.

mp

The Cage of Shame For those who aim To steal our lives

Vln. I

pp

mp

Vln. II

pp

mp

Vla.

p

Vc.

p

Db.

p

mp

1116

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S. D.

Chim.

Pno.

S.

mid-night walk, if they seek to trick if they seek to trick the Ac tu - a - ri - an.

M-S.

mid-night walk, if they seek to trick if they seek to trick the Ac tu - a - ri - an.

Vln. I

Vln. II

Vla.

Vc.

Db.

1121

the old woman is
released from the cage

a few stones are thrown
the chorus reveal themselves a little

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S. D.

Chim.

Pno.

mf

S.

mf

if they seek to trick the Ac tu-a - ri - an.

M-S.

mf

if they seek to trick the Ac tu-a - ri - an.

T.

mp

mid-night walk, if they seek to trick

mf

if they seek to trick

B.

mp

mid-night walk, if they seek to trick

mf

if they seek to

Vln. I

mf

Vln. II

mf

Vla.

mp

Vc.

mp arco

mf

Db.

the old woman falls as a stone hits
then scuttles off

1126

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S. D.

Chim.

Pno.

S.

M-S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

one sings high

if they seek to trick the Ac - tu - a - - ri - - an.

if they seek to trick the Ac - tu - a - - ri - - an.

if they seek to trick to trick

trick if they seek to trick to trick to

1129

a hail of stones
follow her

Fl.

Ob.

Bsn.

open

Hn.

C Tpt.

Tbn.

S. D.

Chim.

Pno.

S.

M-S.

T.

if they seek to trick

B.

trick if they seek to trick

Vln. I
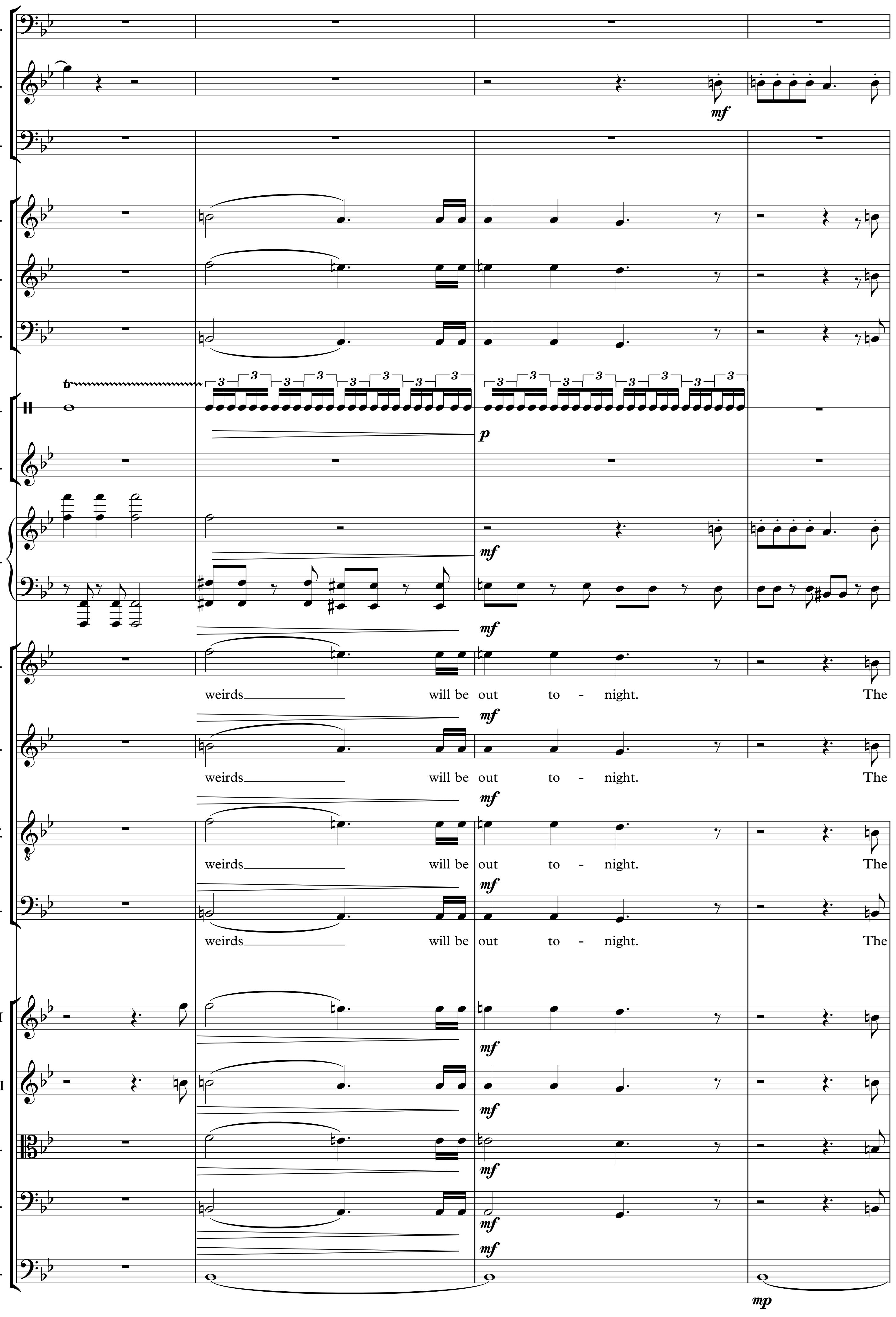
Vln. II

Vla.

Vc.

Db.

the last few stones
the chorus slink back into the shadows
and slowly exit



1136

rit.

Fl.

Ob.

mp p

Bsn.

Hn.

C Tpt.

Tbn.

Chim.

pp

Pno.

mp p

p pp

S.

weirds will be out to - night. The weirds will be out to - night. The

p pp

M-S.

weirds will be out to - night. The weirds will be out to - night. The

p pp

T.

weirds will be out to - night. The weirds will be out to - night. The

p pp

B.

weirds will be out to - night. The weirds will be out to - night. The

rit.

Vln. I

p pp

Vln. II

p pp

Vla.

p pp

Vc.

p pp

Db.

♩ = 80

1142 **Adagio**

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Chim.

Pno.

S. — weirds_ will be out to-night.

M-S. — weirds_ will be out to-night.

CUSTOMER ONE

mf

T. — weirds_ will be out to-night. Mmm..she es scaped

CUSTOMER TWO

mf

B. — weirds_ will be out to-night. You re-gret it your'e as bad as the Weirds did you no-tice the num-ber of

Vln. I

Vln. II

Vla.

Vc.

Db.

1147

Lights fade to black
tabs in

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Chim.

Pno.

T.

shakes head

I don't know I don't know...

B.

stones they're in - crea - sing these Weirds

Vln. I

Vln. II

Vla.

Vc.

Db.

1149

Tabs closed

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Chim.

l.v.

Pno.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Music Number 5d Entracte

1156 **40** **Andante**

Fl.

mp

Ob.

mf

Bsn.

Hn.

C Tpt.

Tbn.

Vln. I

mp

Vln. II

mp

Vla.

mp

mf

Vc.

Db.

1161

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

1167

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Chim.

Vln. I

Vln. II

Vla.

Vc.

Db.

rall.

1173

Adagio

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Chim.

rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

Scene 3

The next day - inside Cafe Dalmatia- cafe tables in front of cafe are busy.
Waiters clear up last night's mess.
Basil Thinkoup is sitting at a table and phoning Gavin Waylock

BASIL THINKOUP
[lights up] I'm sorry Gavin, this is what he said... the publisher said - I'll quote it...
'It seems I acted precipitously in offering you a contract
apparently we are not in a position to publish a work of this nature after all'..

I know ...
I asked him what had gone wrong and he said
'certain matters have arisen and my superiors have vetoed this particular undertaking'...
Then the clerk at the other company was most apologetic but definite -
I'll quote again,
'I'm sorry but it seems I was mistaken -
the place I mentioned is not open after all - my supervisor felt you were not suitable'.

It seems to me that some of those in high places are determined to frustrate you...

Why don't you try the palliatory?
Yes, the palliatory.
There's lots of slope all the way up to Amaranth there;
for those who can improve the cure rate of the cattos.

I have a new idea - if it works it will strike directly at the cause of the trouble!

I can help you get started.
You'll have to start as an orderly working for my assistant Sara Caddigan.
Not easy but you'll soon make slope and be promoted I'm sure.

[lights fade - BASIL THINKOUP remains on phone - front tabs in]

Act Three

Scene One - The Balliasse Palliatory

Office labelled 'Sara Caddigan - Psychotherapist'. Behind half stage tabs a long row of silent unmoving 'cattos' in hospital beds - swathed in white bandages and restraints.

Unhinged boffins

41

♩ = 60

Music Number 6a Balliasse Palliatory

1178 **Allegretto**

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Gong

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Front tabs open. Lights up to reveal office with Sara Caddigan at desk. A visitor arrives

1182

42

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

SARA CADDIGAN

S.

mf

Per-haps I can help you? Are you see-king ad-

THE ROLAND ZYGMONT

B.

Vln. I

arco

p *dolce*

Vln. II

arco

p

Vla.

arco

p

Vc.

Db.

p

1185

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

3

S.

3

mit - tance to the Pal - li - a - to - ry?

B.

mf

Do I look cra - zy?

Vln. I

3

Vln. II

Vla.

arco

Vc.

p

Db.

1187

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

B.

No I wish to see Di-dac-tor Ben-ber- ry. I am_TheRol-and Zyg-mont cur-rent Chair-man of theAma-ranth So ci e - ty

Vln. I

Vln. II

Vla.

arco

Vc.

dolce

p

Db.

p

1190

Fl.

Ob.

Bsn.

Hn.

C Tpt.

p

Tbn.

Pno.

B.

The e-ver in creas ing num-ber of men tal ca-ses is a blot a blot on our so - ci - e-ty and

Vln. I

Vln. II

Vla.

Vc.

Db.

1194

Fl.

p

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S.

In - deed! Di - dac - tor Ben - ber - ry is a - way to - day

B.

needs to be ad-dressed

Vln. I

pp *p*

Vln. II

pp *p*

Vla.

pp *p*

Vc.

p

Db.

pp *p*

1198

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

per - haps you would like to see As sis tant Su per - ten dant Ba- sil Thin- koup?

1202

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S. You are per-haps a ware— most in-formed per-sons are that psy-cho - lo-gy has not ad vanced has not ad-

B. Thank you

Vln. I

Vln. II

Vla.

Vc.

Db.

1207

Fl.

mp

Ob.

mp

Bsn.

Hn.

mp

C Tpt.

Tbn.

Gong

Pno.

mp

S.

vanced as swift-ly as o-ther sci-en-ces

B.

In-deed I sup-pose it at tracts few first rate per-sons.

Vln. I

Vln. II

Vla.

Vc.

Db.

1212

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Gong

l.v.

Pno.

S.

Good old_ ma-nic ca-ta-to-nic. Makes our li-ving for us Ha ha.

M-S.

solo scream
from a catto

Vln. I

pizz.

arco

Vln. II

Vla.

Vc.

Db.

1217

Fl.

mp

Ob.

mp

Bsn.

Hn.

mp

C Tpt.

Tbn.

Pno.

mp

S.

In all

B.

In- deed.

Vln. I

Vln. II

Vla.

Vc.

mp

Db.

SARA CADDIGAN
draws back tabs to reveal cattos

1222

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

S.

can - dour it's not nice work. Let me show you our lit - tle em - pire

Vln. I

Vln. II

Vla.

Vc.

Db.

1226

rit.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

DIALOG: SARA CADDIGAN
'Nice and tidy....'

SARA CADDIGAN
[shows the visitor around]
Nice and tidy and quiet.
These are all strong cattos; they hardly ever stir, but every once in a while click.
Something pops into their brain.
You'll notice restless motions. Their mouths work, they convulse. That's the wingding stage.

THE ROLAND ZYGMONT
Then they're violent?

SARA CADDIGAN
It depends on the individual. Sometimes they just lie there and writhe.
Others leap to their feet and stride down the corridors like gods - destroying whatever they touch
- or rather they would if it were not for the restraints.
Notice these holes.
The restraints spring up as soon as weight leaves the bed.
The patient is unable to escape and can only tear up the sheets.
After considerable experimentation we have developed sheets
which tear with optimum sound and vibration.
The patient works off much of his fury
and presently we enter with a swaddle and bear him back to his bed.

[terrible screaming]

Up there is the shrieker ward - very hard on the orderlies.
I have often thought that if one had an enemy, a sane and sensitive enemy,
how exquisite a torture to confine him in the shrieker ward, where he could hear
and not escape. He would join the shrieking in six hours.

THE ROLAND ZYGMONT
Don't you use sedatives?

SARA CADDIGAN
We operate by the theory - whim if you will- of the psychiatrist in charge.
In this ward it is Basil Thinkoup.
His ideas are unconventional.
He espouses the remarkable principle that whatever is established practice is incorrect.
Basil is an experimenter. He tries anything, without qualm or moderation.

THE ROLAND ZYGMONT
With what results?

SARA CADDIGAN
The patients are none the worse.

THE ROLAND ZYGMONT
Good heavens ... those faces..are they conscious? Do they think? Do they feel?

SARA CADDIGAN
They are alive. At some level their mind is functioning... ahh here is Basil Thinkoup
[Thinkoup enters]
Here is The Roland Zygmont, the chairman of the Amaranth Society...
to enquire of our progress in curing the cattos.
I am sure Basil Thinkoup will be able to enlighten you.
[Caddigan sniffs with disdain and exits]

BASIL THINKOUP
Professional jealousy at work. Did you notice? They know I'm progressing and it irks them

THE ROLAND ZYGMONT
I imagine it would.

BASIL THINKOUP
Sara Caddigan no doubt has been condemning my practices right?

THE ROLAND ZYGMONT
Not exactly. She says you are unconventional; and it disturbs her.

BASIL THINKOUP
I have no misgivings. Our society is the most stable structure in human history,
and shows no tendency to change.
This being the case we can expect our typical ailment, the catatonic-manic syndrome,
to continue its advance.
We must attack it vigorously, with the gloves off. They say I use the patients
as guineapigs. Not so. I do try various systems of therapy as they occur to me.

lights fade to black - they exit - brief music interlude as time passes - then lights up SC is at her desk

CUE: Lights fade to black.

43

Scene Two - Later

♩ = 50

Andante

Routine boffins

Music Number 6b

1229

Fl.

Ob.

Bsn.

To Cbsn.

Hn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

Lights up to reveal office with
Sara Caddigan at desk. GAVIN WAYLOCK enters

1234

Fl.

Ob.

Bsn.

Hn.

C Tpt.

mf *f* *mp* *p*

Tbn.

Pno.

Vln. I

Vln. II

pizz.

mf

Vla.

Vc.

Db.

mp

1239

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

GAVIN WAYLOCK

B.

I'd like to see Mis-ter Ba-sil Think oup please. I wish to ap- ply to strive at the Pal-li-a-to- ry to strive at the Pal-li-a-to

Vln. I

mp

Vln. II

mp

Vla.

p

Vc.

p

Db.

1243

Fl.

p

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

SARA CADDIGAN

S.

Ba sil's_ in con fe rence_

Ba sil's_ in con fe rence

B.

ry.

Vln. I

Vln. II

Vla.

arco

mp

Vc.

pizz.

Db.

mf

1247

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S.

Take a seat, he'll be out in a few min- utes. Fill in this form. It's an ap-pli-ca-tion for the po-si-tion of or-der- ly. Just fill it out

Vln. I

Vln. II

Vla.

Vc.

Db.

1251

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S.

there's a good chap. It's not nicework I'm a- fraid. You will be re-quired to wash air force feed force

Vln. I

Vln. II

Vla.

Vc.

Db.

1255

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S.

feed and at-tend to the bo-di-ly func-tions the bo-di-ly func-tions of the pa-tients At a ny time one

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

1259

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S.

may be sud - den - ly keyed in - to a vi - o - lent wing - ding

Vln. I

Vln. II

Vla.

Vc.

Db.

1261

Fl.

Ob.

mf

Bsn.

Hn.

C Tpt.

Tbn.

S.

embarrassed laugh

Ha - ha.

Hmm your life seems to be one

Vln. I

arco

mp

pizz.

Vln. II

pizz.

Vla.

arco

Vc.

pizz.

Db.

1265

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S.

long question mark

No I'm a gra-du-ate of the col-lege of psy

B.

Were you an or-der- ly?

Vln. I

Vln. II

Vla.

Vc.

Db.

1270

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S.

3

chi - a - trics there-fore I was a - ble to by - pass to by -

Vln. I

Vln. II

Vla.

Vc.

Db.

BASIL THINKOUP enters

1272

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

BT.

Ga - vin ah Ga - vin

S.

pass the me - ni - al jobs

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

DIALOG: BASIL THINKOUP
'Ah Gavin....'

[BT enters]

BASIL THINKOUP
Ah Gavin. Welcome to the palliatory. Don't let Sara put you off with her mockery.
She's really a smart enough girl.

SARA CADDIGAN
I think I'll be seeing to my lunch.

[exits]

BASIL THINKOUP
Come along. I'll show you the cafeteria; we'll have a good meal and see what's to be done.
Today it will be lettuce, pickled shad and crackers for me, a nice light lunch.

GAVIN WAYLOCK
But what about the patients?

BASIL THINKOUP
What about them indeed? Where can they go?
What harm can befall them?

While catto they recline as if frozen;
if they go wingding - what then?

The bars hold them;
then they tear up the sheets, they spend themselves and sleep once more.

GAVIN WAYLOCK
I suppose that's the practical attitude.

BASIL THINKOUP
And eminently sensible.

they exit - swift fade to black - brief music interlude - a sudden storm has blown in from the mountains;
ragged clouds fly through the sky; black rain-brooms sweep the river;
trees in the park jerk to sudden gusts of wind-

Music Number 6c

CUE: Lights fade to black.

44

♩ = 80

1275 **Allegro** *Stormy*

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *p* *pp* *tr* l.v.

1282

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

2

p

dolce

pp

1292

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

M.tree

tr

mp

Pno.

Hp.

mp

Vln. I

Vln. II

Vla.

Vc.

Db.

1296

lights up as BASIL THINKOUP and SARA CADDIGAN enter

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

M.tree

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

1301 **45**

Fl.

p *dolce*

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

M.tree

(tr)

p

Pno.

while entering

BT.

Sa-ra it's a hard thing to say it's a hard thing to say but you're the on-ly per-son in the pal-li-a - to-ry that I have faith in.

Vln. I

Vln. II

Vla.

Vc.

Db.

1306

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

laughs

BT.

E-very one else con-si-ders me a lu - na-tic I'm on my own.

Cue: 37 Bars.

S.

To-day ev-ery one is on their own

Vln. I

Vln. II

Vla.

Vc.

Db.

1312

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

BT.

You are right. Well what do you say.

S.

3

I'll be glad of the op-por-tu-ni-ty to help you.

Vln. I

Vln. II

Vla.

Vc.

Db.

1317

They swing out the bed of Maximilian Herzog
and connect him to a drip with indicator meters

Fl.

Ob.

Contrabassoon

Bsn.

mp

Hn.

C Tpt.

Tbn.

BT.

Good I want to try_ a new the-ra-py On Max-i-mi-li-anHert zog here one of ourchoi cest spe-ci-mens

Vln. I

Vln. II

Vla.

arco

Vc.

p

Db.

1322

Fl.

Ob.

Cbsn.

mf

Hn.

C Tpt.

Tbn.

Hp.

BT.

As a cat-to he's im-mo-bile, when he goes wing-ding he's awe some. This time

Vln. I

Vln. II

Vla.

Vc.

Db.

1327

Basil Thinkoup fits up a bottle filled with orange liquid to the drip

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Hp.

p

BT.

I've got the ans-wer A spe-ci-fic cure_ for the psy-cho-sis Here it is an-ti hep-tant It acts

Vln. I

arco

p

Vln. II

arco

p

Vla.

arco

p

Vc.

Db.

arco

p

46

♩ = 100

1334

Moderato

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Hp.

BT.

like an e - ra ser can-cel-lingwhat-e-ver me-mo-ry cir-cuits are ac-tive a me - mo-ry e-ra - ser We sti-mu

Vln. I

Vln. II

Vla.

Vc.

Db.

1341

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Hp.

BT.

late him to go wing-ding to go wing-ding with no-thing in his mind ex-cept his trou-bles We ad-mi-ni-ster an-ti hep-tant an-ti

Vln. I

Vln. II

Vla.

Vc.

arco

Db.

1347

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

BT.

hep - tant Whisk! The hep-tant of the ma-le-vo-lent thought pro-ces-ses is com-plete-ly ex-tir-pa-ted. The man is sane!.

Vln. I

Vln. II

Vla.

Vc.

Db.

47

♩ = 100

1353 **Allegretto**

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

BT.

Sim-ple and e - le-gant

S.

As simple as that.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

1358

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

p

Pno.

p

BT.

Now Sa-ra you han-dle theswad-dle and me-ter the an-ti hep - tant

Vln. I

Vln. II

Vla.

Vc.

Db.

p

1363

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

p

Pno.

BT.

3

Max-i - mi-li-an Her-zog you__ are a fail-ure a fail-ure

S.

His heart rate is ap proach-ing nor - mal if we're not care-ful

Vln. I

Vln. II

Vla.

p

Vc.

p

Db.

1367

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

BT.

An-ti hep - tant Sa - ra!

You've made mis-takes!

You've thrown your life a-way!

S.

he...

Vln. I

Vln. II

Vla.

Vc.

mp

Db.

1370 **accel.**

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Gong

Pno.

BT.

You stu-died the wrong tech-niques! An-ti hep tant and you have no-thing be-fore you ex-cept the

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

mf

48

♩ = 120

Allegro

1374

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Gong

Pno.

BT.

ride in the black car Wake up! Wake up! No we

S.

Care-ful he's rea-dy to go wing-dng More?

Vln. I

Vln. II

Vla.

f

Vc.

f

Db.

1378

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Gong

Pno.

BT.

don't want to blot out too much.

MAXIMILIAN HERZOG
calmly sits up

B.

Blot out too much what?

What is all this?

grabs his attachments

Vln. I

Vln. II

Vla.

Vc.

Db.

1383

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

p

BT.

3

Please don't touch them. They are a ne - ces - sa - ry part of the treat ment

B.

Treat ment for what? I feel fine.

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 160

Presto

1386

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

p

Cym.

tr

pp

Pno.

BT.

3

Youname is Ma-xi-mi-li-an Hert-zog

B.

Just what's wrong with me? My name is My name is

Ah yes it is. Where am I?

Vln. I

Vln. II

Vla.

Vc.

Db.

1391

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Cym.

Pno.

BT.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

(*tr*)

3 3 3

You are in the pa-li-a-to-ry. We are ta-king care of you.

mf

Is that it?

hoarse screaming

ff

Is that it? I'm a cat-to? I'm a

f

f

1396

molto rall. Moderato

Fl.

Ob.

Cbsn.

To Bassoon

mf ff

Hn.

gliss. gliss. gliss. gliss.

f

C Tpt.

ff

Tbn.

ff

Cym.

(tr)

l.v.

ff

administers hypo spray

BT.

drops saddle

S.

B.

pp

gliss.

cat-to? Let me out of here! Out I'm as sane as a ny one Aaargh!

molto rall.

Vln. I

Vln. II

Vla.

f

Vc.

f

arco

Db.

f

49

♩ = 100

1402

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

p

BT.

Sa-ra if you do not wish to

S.

The pro-cess cer-tain-ly shows pro- mise.

Vln. I

Vln. II

Vla.

Vc.

p

Db.

1407

Lights fade to black

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

p

Pno.

BT.

aid me I shall use Ga - vin Way-lock as my as - sis - tant.

Vln. I

Vln. II

Vla.

Vc.

Db.

1412

rall.

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

p

Hp.

they exit

BT.

rall.

Vln. I

Vln. II

Vla.

Vc.

mf

p

Db.

Scene Four - Later that evening

Music Number 6d

50 ♩ = 80

Andante *Surreptitious*

1417

Fl.

Ob.

Cbsn.

Hn. *p*

C Tpt.

Tbn.

Hp. *mf*

Vln. I

Vln. II

Vla.

Vc. *p*

Db.

Lights up

GAVIN WAYLOCK enters
steals anti-heptant

1421

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

p

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

replaces with water

1425

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

1431

writes himself a note

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

1435

51

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

GW.

I am to read this

Vln. I

Vln. II

Vla.

Vc.

Db.

1439

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

mp

Hp.

mf

GW.

mes-sage af-ter a mind read which will soon oc-cur My name is Ga vin Way-lock I have just e-rasedthe me

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

arco

Db.

p

1443

Lights fade to black

Tabs in

Adagio

Fl.

Ob.

Cbsn.

Bassoon

Hn.

C Tpt.

Tbn.

Pno.

mf

Hp.

GW.

mo-ry of an ex-pe-ri-ence from my mind

Per-haps I have for-got-ten o-ther things.

Vln. I

Vln. II

Vla.

Vc.

Db.

52

♩ = 40

1449

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

mf

arco

mp

1453

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

1456

Fl.

Ob.

mp

Bsn.

Hn.

mp

C Tpt.

Tbn.

Pno.

mf

Vln. I

Vln. II

Vla.

Vc.

Db.

1460

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

nat.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

1464

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

1466

Fl.

Ob.

Bsn.

Hn.

C Tpt.

off mute

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Scene Five - The Mind Read Facility

A narrow room with whitewashed walls - centre is a padded dentist type chair with wires and attachments supervised by a preceptress.
An Inquisitor and two Tribunes stand by the chair.

53 *Solemn and heavy*
♩ = 50
Grave

Music Number 7 Mind Read

1469

Tabs open

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Gong
Pno.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

f

INQUISITOR

mf

Ga-vin Way-lock

p

1476

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

T.

TRIBUNE 2

f

3

You are to be ques-tioned

Bar.

TRIBUNE 1

f

3

You are to be ques-tioned

B.

3

You are to be ques-tioned

mf

re-gar-ding the pas - sing of The Ja-cynth

Vln. I

Vln. II

Vla.

Vc.

Db.

1480

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

T.

f

and your ac - ti - vi - ties du - ring that pe - ri - od

Bar.

f

and your ac - ti - vi - ties du - ring that pe - ri - od

B.

Mar - tin and your ac - ti - vi - ties du - ring that pe - ri - od

Vln. I

arco

sul pont.

f

Vln. II

arco

sul pont.

f

Vla.

Vc.

Db.

1484

♩ = 70

Andante

Fl.

Ob.

Bsn.

Hn.

C Tpt.

nat.

mf *p* *dolce*

Tbn.

GAVIN WAYLOCK

GW.

mf

You say du-ring that pe - ri-od I

T.

Do you have a-ny ob - jec - tion

Bar.

Do you have a-ny ob - jec - tion

f

B.

Do you have a-ny ob - jec - tion

pizz.

Vln. I

pizz.

Vln. II

Vla.

Vc.

pizz.

Db.

p

1489

Fl.

Ob.

Bsn.

Hn.

C Tpt.

pp

Tbn.

GW.

think this is too vague You may ques-tion me as to my ac - ti - vi - ties at the ex - act time the pas-sing oc- curred;

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 50
Grave

1492

Fl.

Ob.

Bsn.

Hn.

p *dolce*

C Tpt.

Tbn.

p *dolce*

GW.

this I be lieve is suf-fi cient for your needs

T.

TRIBUNE 2

f

Cer - tainde-gree of

Bar.

TRIBUNE 1

f

Cer - tainde-gree of

B.

mf

We must be al-lowed a cer - tain de gree of lee-way

Vln. I

Vln. II

Vla.

Vc.

Db.

1496

♩ = 70
Andante

Fl.

Ob.

Bsn.

Hn.

C Tpt.

mf

p

Tbn.

GAVIN WAYLOCK

GW.

mf

If I am guil -ty I will know the ex-act in stant of the

T.

lee-way

Bar.

lee- way

Vln. I

Vln. II

Vla.

Vc.

pizz.

Db.

p

♩ = 50

Grave

1501

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

GW.

crime__ If I am in-no-cent it will serve no pur-pose to in - trude u-pon my pri-va-cy

B.

mf

But Sir we are pub lic

Vln. I

Vln. II

Vla.

Vc.

Db.

1505

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

T.

f

Sworn to dis-cre tion

Bar.

f

Sworn to dis-cre tion

B.

ser - vants sworn to dis-cr-tion

Sure - ly there is no-thing in your life you would have

Vln. I

Vln. II

Vla.

Vc.

Db.

1509

♩ = 70

Andante

Fl.

Ob.

Bsn.

Hn.

C Tpt.

mf

p

Tbn.

GAVIN WAYLOCK

GW.

mf

You have heard my sti-pu-la-tion

Will

T.

you would have con cealed

Bar.

you would have con cealed

B.

con cealed

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 50

Grave

1514

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

GW.

you pro- tect me ac-cor- ding-ly

Bar.

mf

We will al-low on-ly ques-tions bea-ring u-pon the three min-tes be-fore and

Vln. I

Vln. II

Vla.

Vc.

Db.

1519

♩ = 70
Andante

Fl.

Ob.

Bsn.

Hn.

C Tpt.

mf

Tbn.

Gong

GW.

Ve-ry well you may pro-ceed

T.

This is the u - su - al la - ti - tude.

Bar.

af - ter_ the__ pas - sing

B.

This is the u - su - al la - ti - tude.

Vln. I

Vln. II

Vla.

Vc.

Db.

1524

The preceptress attaches padded head contacts and wields the hypo spray

♩ = 50

Grave

Lights fade to dim

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Gong

p

Pno.

p

Hp.

sleeps

GW.

B.

Watch the light mere ly re-lax it will soon be o ver

arco

Vln. I

mp

arco

Vln. II

mp

arco

Vla.

mp

arco

Vc.

p

pizz.

Db.

p

THE JACYNTH MARTIN
enters

1528

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Hp.

JM.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

enters, moves the preceptress gently
~~aside and stands over~~ WAYLOCK

Lights fade to black

1531

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

3

3

1534

Lights up

Fl.

Ob.

To Cbsn.

Bsn.

Hn.

C Tpt.

Tbn.

Gong

Vln. I

Vln. II

Vla.

Vc.

Db.

GAVIN WAYLOCK
Why has this woman been allowed in here?
You have done me a serious wrong! I shall apply for redress. None of you will escape!

TRIBUNE ONE
(wearily) The presence of this woman is irregular. It is in poor taste.
However it is not illegal.
The Jacynth is present because she herself is an assassin and therefore entitled.
A recent enrollee I might add.

THE JACYNTH MARTIN
(a cold smile) Yes. I am investigating my own transition.
Some horrible creature did his worst upon me.
I am anxious to learn who he may be.

GAVIN WAYLOCK
Your preoccupation seems morbid and unnatural, if I may say so.

THE JACYNTH MARTIN
Perhaps. But I do not plan to give it up

GAVIN WAYLOCK
Have you made any progress?

THE JACYNTH MARTIN
So I believed - until we encountered your peculiarly porous memory.

INQUISITOR
(clears his throat) You have no conscious information to volunteer?

GAVIN WAYLOCK
How could I? I know nothing about the crime.

INQUISITOR
We have established that. your mind is devoid of incident
during the critical period. Thank you Mr. Waylock.

GAVIN WAYLOCK
(bows to the tribunes) Thank you for your help.

TRIBUNE ONE It is our duty Mr. Waylock.

[GW goes to exits JM catches up with him - they have a private conversation]

JACYNTH MARTIN
How you have contrived it I don't know. I intend to learn the truth. In the meantime I will see you derive no benefit from your crimes.

GAVIN WAYLOCK
You are a strange creature.

THE JACYNTH MARTIN
I am an ordinary person with strong feelings.

GAVIN WAYLOCK
I likewise have strong feelings.

THE JACYNTH MARTIN
What do you intend to imply.

GAVIN WAYLOCK
Only that a contest between us might bring ill consequences.

THE JACYNTH MARTIN
(laughs) You are more vulnerable than I.

GAVIN WAYLOCK
(beat) And correspondingly more reckless.

[GW exits - fade to black and tabs in as JM stares after him]

Sara Caddigan is in the ward with Basil Thinkoup working over Maximilian Hertzog's bed - a bottle of orange anti-heptant is fixed up on a drip

54

♩ = 50 *Crazy, finally catastrophic mayhem*

1537 **Adagio** Music Number 8 Balliasse Wingding

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

1541

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

55

Tabs open
SARA CADDIGAN and BASIL THINKOUP are examining
MAXIMILIAN HERTZOG

1546 **accel.** ♩ = 70 **Andante**

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

1551

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

mp

SARA CADDIGAN

S.

Vln. I

Vln. II

Vla.

Vc.

Db.

56 ♩ = 80

Più mosso

1556

Fl. *p* *pp* *p*

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno. *p*

S. *mp*

There's a ru - mour go-ing round the pal- li - a - to-ry They are say - ing your days are

Vln. I

Vln. II

Vla. *p* *mf*

Vc. *p* *mf*

Db.

1561

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

S.

num-bered

You are to be_ dis charged

You are to

Vln. I

Vln. II

Vla.

Vc.

Db.

1565

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

pp *p* *pp*

BT.

mf

Hah! I

S.

be_ dis-charged on grounds of pro - fes - sio-nal in com_ pe-tence

Vln. I

Vln. II

pp *p*

Vla.

Vc.

arco

mf *f* *p*

Db.

pp

1570

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p *pp* *p*

BT.

can't stop now. We're on the verge of a great ad-vance If we let our-selves be har-rassed by tri-fles we're lost.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *pp* *p*

1574

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

BT.

Let's go to work.

More more

Vln. I

Vln. II

Vla.

Vc.

Db.

1579

Fl.

Ob.

mf

Bsn.

Hn.

C Tpt.

Tbn.

p

Pno.

mf

pp

BT.

What the de - vil's wrong with it?

I can't un - der-stand it

S.

The wrong type of re-ac-tant or

Vln. I

arco

pp

p

Vln. II

arco

pp

p

Cue: 19 Bars.

Vla.

arco

pp

p

Vc.

pp

p

Db.

1583

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

BT.

It was ac-cu-rate yes-ter-day It was ac-cu - rate yes-ter - day Well we must do our

S.

per-haps it's old?

Vln. I

Vln. II

Vla.

Vc.

Db.

1587

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

BT.

best Wake up! Wake up! Ma-xi-mi-li-an Hert-zog Wake up! Ma-xi-mi-li-an Hert-zog

Vln. I

Vln. II

Vla.

Vc.

Db.

1591

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

BT.

You are cured To-day we discharge you from the pal-li-a-to-ry A-wake A-

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 100

Poco Allegro

1595

Fl.

Ob.

Bsn.

Contrabassoon

Hn.

cuivré

C Tpt.

Tbn.

Chim.

l.v.

Pno.

BT.

wake

sits up slowly

B.

guttural throat

scream of rage

Aaaargh! I am Hert-zog the

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

GAVIN WAYLOCK rushes in 325
grabs a hypo spray and attempts to jab
MAXIMILIAN HERTZOG

1600

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Chim.

Pno.

leaps back and cowers
against the wall

BT.

Aaargh!

S.

Aaargh!
seizes SARA CADDIGAN,
breaks her neck and
flings her to the floor

B.

kil-ler! Ma-xi-mi-li-an Hert-zog! Let me get my hands on you I'll

Vln. I

Vln. II

Vla.

Vc.

Db.

Director BENBERRY
and several nurses rush in

1606

Fl.

Ob.

Cbsn.

mf

ff

Hn.

ff

C Tpt.

ff

Tbn.

ff

Chim.

Pno.

GW.

seizes BENBERRY,
breaks her neck and
flings her to the floor

B.

tear you a- part! Ill kill the wholel mor-tal world.

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

Db.

ff

1611

Fl.

Ob.

mf

Cbsn.

Hn.

ff

C Tpt.

ff

Tbn.

pp

p

ff

Chim.

Pno.

f

mf

f

GW.

3 3 3 3

Why don't you co-o-pe-rate then you'll be set free!

B.

seizes a nurse and straddles her,
holds her by the hair and
playfully about to break her neck

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

ff

1615

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Chim.

Pno.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp f pp f ff

ff

f f

nat.

f gliss. gliss. gliss.

ff

mp f ff

f mp

ff

drops the nurse and
seizes WAYLOCK

3

You may co-o-pe-rate by voi-ding up your- life!

— pp p

1620

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

mp

ff

Tbn.

Chim.

Pno.

mp

GW.

manages to apply the hypo spray

about to break GW's neck

B.

Vln. I

ff

Vln. II

mf

Vla.

mf

Vc.

mf

Db.

mf

More orderlies and nurses arrive and stare at the dead bodies littering the floor

1625

Fl.

Ob.

mf

Cbsn.

Hn.

C Tpt.

Tbn.

pp *p*

Timp.

tr

p *mf*

Pno.

p

leans exhausted against the wall

GW.

collapses inert

B.

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Db.

mf *mf*

1629

♩ = 70
Andante

Lights dim
All freeze

Fl.
Ob.
Cbsn.
Hn.
C Tpt.
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.

poco rall. **rit.**

mf *f* *pp* *p* *f* *pp* *f* *f* *f*

(*tr*) *tr*

pizz.

Tabs start in

Tabs closed

♩ = 50
Lento

1634

Fl.

Ob.

Cbsn.

To Bassoon

Hn.

C Tpt.

Tbn.

Timp.

l.v.
gliss.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

l.v.

Act Four

Scene 1

The Pan-Arts Union Hall - reception cocktail party for the exhibition of The Aquefacts of Renata Biebursson: large sculptures of congealed water set on pedestals. A chattering crowd is admiring the exhibits

Arty party

57 ♩ = 90 **Moderato**

Music No. 9 Acqua sculpture

poco accel.

1641

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Bassoon

Bsn. *pp* *mp*

Hn.

C Tpt.

Tbn.

tr

Timp. *pp* *mp*

Pno. *pp* 3 3 *mp*

poco accel.

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *cresc.*

Vc. *pp* *cresc.*

pizz.

Db. *mp* *p*

♩ = 100

1647 **Più mosso**

Tabs open showing front of stage with spotlight

Fl.

Ob.

Bsn.

Hn.

nat.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

RB

RENATA BIEBURSSON

Vln. I

Vln. II

Vla.

Vc.

Db.

sharp staccato

1652

♩ = 80 **Meno mosso**

♩ = 100 **A tempo**

♩ = 80 **Meno mosso**

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

mp

Hp.

RB

mf

Af-ter the sham-bles at the Pal-li-a to - ry Ba-sil Thin-koup was dismissed Ga-vin Way-lock was at first ac claimed for un ex

Vln. I

pizz.

mf

Vln. II

pizz.

mf

Vla.

pizz.

mf

Vc.

pizz.

mf

Db.

1656 ♩ = 100 **A tempo**

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

am-pled brave-ry — Then he was sud-den-ly dis-missed — they told him that he was un-qua-li-fied His

Vln. I — arco — *pp*

Vln. II — arco — *pp*

Vla. — arco — *pp*

Vc. — arco — *pp*

Db.

1661

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

RB

ap - pli - ca-tions to o-ther es - ta-blish-ments met with the man-tra 'my su - pe - ri - ors have vetoed this ap point - ment

Vln. I

Vln. II

Vla.

Vc.

Db.

1664

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

mf

RB

he was ap-pa-rent-ly black-lis-ted from a - ny job o-ther than a me-ni-al em-ploy ment with no hope of ad-vance-ment

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

Db.

58

1669

Hp.

pp

RB

An ex-hi-bi-tion of my art was held at the Pan-Arts U ni-on Hall A

Vln. I

Vln. II

Vla.

Vc.

Db.

1674

Hp.

cresc.

RB

cresc.

splen-did oc-ca sion The An - a - sta - sia Fan - court, a fa-mous sing-er was to give a per-for-mance

Vln. I

Vln. II

Vla.

Vc.

Db.

1678

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

mp

Hp.

mf

RB

mf

Her close friend The Ja-cynthMar-tin had ap-pa-rent-ly in-vi ted Ga-vin Way-lock. He did come

Vln. I

Vln. II

Vla.

Vc.

Db.

59

1682

♩ = 80

Andante con moto

Acqua Sculptures Dance

Fl.

Ob.

Bsn.

Hn. *mp*

C Tpt. *mp*

Tbn. *mf*

Glock. *f*

Pno. *mf*

Hp. *f*

RB

but in dis- guise.

Vln. I

Vln. II

Vla. *f*

Vc. *mf*

pizz.

Db. *mf*

1687

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Vln. I

pizz.

f

Vln. II

pizz.

f

Vla.

Vc.

Db.

1691

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

f

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

1695 **60**

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

p

Pno.

mp

S.

This ac - qua sculp - ture This ac - qua sculp - ture is like mu -

mp

M-S.

This ac - qua sculp - ture This ac - qua sculp - ture is like mu -

mp

T.

This ac - qua sculp - ture This ac - qua sculp - ture is like mu -

mp

B.

This ac - qua sculp - ture This ac - qua sculp - ture is like mu -

arco

Vln. I

mf

arco

Vln. II

mf

Vla.

Vc.

Db.

1700

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

f

Pno.

S. - - sic from the void.

M-S. - - sic from the void.

T. - - sic from the void.

B. - - sic from the void.

Vln. I

Vln. II

Vla.

Vc.

Db.

1704

61

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

S.

M-S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

arco

This ac - qua sculp - ture

1708

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

S. This ac - qua sculp - ture is like mu - - sic from the void.

M-S. This ac - qua sculp - ture is like mu - - sic from the void.

T. This ac - qua sculp - ture is like mu - - sic from the void.

B. This ac - qua sculp - ture is like mu - - sic from the void.

Vln. I

Vln. II

Vla.

Vc.

Db.

1713

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

f

S.

M-S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

GAVIN WAYLOCK enters in disguise. (on repeat)

1717

Fl.

Ob.

Bsn.

Hn.

mf

C Tpt.

Tbn.

Glock.

Pno.

mp

S.

mp

The vast - ness of space dazz-les

M-S.

mp

The vast - ness of space dazz-les

T.

mp

The vast - ness of space dazz-les

B.

mp

The vast - ness of space dazz-les

Vln. I

arco

mf

Vln. II

arco

mf

Vla.

Vc.

Db.

1721

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

S. dazz-les What is not im - plies what is.

M-S. What is not im - plies what is.

T. dazz-les What is not im - plies what is.

B. What is not im - plies what is.

Vln. I

Vln. II

Vla.

Vc.

Db.

GAVIN WAYLOCK moves
to overhear the conversation

1725

Fl.

Ob.

Bsn.

Hn.

mp

C Tpt.

Tbn.

Glock.

Pno.

S.

im - plies what is.

M-S.

im - plies what is.

T.

im - plies what is.

B.

im - plies what is.

Vln. I

Vln. II

Vla.

Vc.

Db.

62

1729

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

AF

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

THE JACYNTH MARTIN

mf

This Vin - cent will he come? Will he come and bring me

THE ANASTASIA FANCOURT

p

pp

pp

pizz.

pp

1733

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Hp.

p

JM.

what I want?

E-ven to this ex tent? The theft of te-le-vec-tor flakeis

AF

Of course. The ri-di-cu-lous crea-ture dotes on me.

Vln. I

pp

p

Vln. II

p

pp

Vla.

Vc.

Db.

1738

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

JM.

cri - mi - nal But Ga - vin Way-lock's flake will re-veal his lo-ca tion his

AF

Yes it's cri - mi-nal Yes his lo-ca - tion his

Vln. I

Vln. II

Vla.

Vc.

Db.

1744

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Hp.

JM.

lo-ca-tion and that of his sur ro-gates I shall be a-ble to see if he is The Gray-ven War-lock or not this cri - mi-nal

AF

lo-ca-tion and that of his sur ro-gates You shall be a-ble to see if he is The Gray-ven War-lock or not

Vln. I

Vln. II

Vla.

Vc.

Db.

1749

rall.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

deed the deed will serve a worth - y cause here he is

AF

Vin-cent will do a - ny-thing I ask Vin-cent will do a - ny-thing I ask a-ny thing here he is now here he is

rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

1754

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

mf

JM.

now per - haps he should not see us to - ge-ther

disappears in the crowd

he should not see us to - ge-ther

he should not see us to - ge-ther

AF

now per - haps he should not see us to - ge-ther

disappears in the crowd

he should not see us to - ge-ther

he should not see us to - ge-ther

Vln. I

Vln. II

Vla.

arco

Vc.

Db.

mp

63

♩ = 80

A tempo

1758

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

pizz.

arco

mf

1762

64

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

S.

We of Clar - ges are not space

M-S.

We of Clar - ges are not space

Vln. I

arco

Vln. II

arco

Vla.

Vc.

Db.

1766

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

S.

tra - vel - lers We of Clar - ges are not space tra - vel - lers The

M-S.

tra - vel - lers We of Clar - ges are not space tra - vel - lers The

Vln. I

Vln. II

Vla.

Vc.

Db.

1770

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

S.

void is a mouth cry - ing to be filled; cry - ing

M-S.

void is a mouth cry - ing to be filled; cry - ing

Vln. I

Vln. II

Vla.

Vc.

Db.

1775

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

RB

S.

M-S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc.

mp

mf

Worlds with - out num-ber ex - ist through the void.

Worlds wih - out num-ber ex -

Worlds with - out num-ber ex - ist through the void.

Worlds with-out num-ber ex -

1779

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
RB
S.
M-S.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf f

ist through the void. Worlds wih - out num - ber ex - ist through the void.

ist through the void. Worlds with - out num - ber ex - ist through the void.

ist through the void. Worlds with - out num - ber ex - ist through the void.

ist through the void. Worlds with - out num - ber ex - ist through the void.

1782

poco rit. ♩ = 70

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

poco rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

THE OLAF MAYBROW
Allow me to introduce myself. I am The Olaf Maybrow, the Chairman of the Pan-Arts Union.
It puzzles me - the use of congealed water - How do you form the water into these patterns?

RENATA BIEBURSSON
No problem with the natural advantages that are mine. I am a space captain -
I work where the forces of gravity have no effect, where the whole of time is mine for contemplation.

THE OLAF MAYBROW
But I should think the vastness of space would daze rather than stimulate you.

RENATA BIEBURSSON
The void is a mouth crying to be filled, a blank mind aching for thought, a cavity desperate for shape.

GAVIN WAYLOCK
Where did your last voyage take you Ms Biebursson?

RENATA BIEBURSSON
Sirius and the Dog planets.

VINCENT RODENAVE
Ah - then you were aboard the Star Endeavour. I've never spoken with a space traveller before.
From what I have read it appears that worlds without number exist throughout the void?

RENATA BIEBURSSON
Worlds without number.

GAVIN WAYLOCK
Surely there are worlds where men may walk abroad and live?

RENATA BIEBURSSON
I have seen such worlds.

THE OLAF MAYBROW
We of Clarges are not space travellers by instinct.
[RB is swept away by other eager admirers - VR and GW are left]

VINCENT RODENAVE
I strive at the Actuarian. I have just reached Third. Do I recall your enlisting there recently?

GAVIN WAYLOCK
Yes. I am considering trasferring my striving to the Actuarian.

VINCENT RODENAVE
You'll make no slope there. We are a prosaic lot: we face no challenges.

GAVIN WAYLOCK
You seem to have done well.

VINCENT RODENAVE
The technical area is different. I am an expert in televector flakes. Ah there she is now!

THE ANASTASIA FANCOURT
(kittenish) Good evening Vincent

VINCENT RODENAVE
I have that for which you asked. I secured it at no small risk.

THE ANASTASIA FANCOURT
Excellent Vincent. Come to my dressing room after the performance.
[she touches him on the arm with a quick intimacy - then slips away -]
[GW takes VR to one side in an alcove]

GAVIN WAYLOCK
Give it to me!

VINCENT RODENAVE
What!

GAVIN WAYLOCK
You carry something intended for The Anastasia
which concerns me. I want to see it

VINCENT RODENAVE
You are mistaken

GAVIN WAYLOCK
Give it to me I said!
[GW strongarms VR , opening his jacket
and taking the televector flake]
These are televector flakes!...
this is one of me...and it shows my location... and that of my surrogates....
Ah I begin to see. Do you realise what can happen to you if I choose to lay charges?

VINCENT RODENAVE
A harmless joke- a matter of curiosity.

GAVIN WAYLOCK
Harmless!
When you interfere with my life - when even the assassins may not use televection?

VINCENT RODENAVE
If you are done give them to me.

GAVIN WAYLOCK
Are you mad?

VINCENT RODENAVE
After all I only obtained these at the behest of The Anastasia.
You exaggerate the seriousness of the matter.

GAVIN WAYLOCK
You exaggerate your distance from the cage of shame.

VINCENT RODENAVE
[pause] ...What do you want?

GAVIN WAYLOCK
You were able to remove one televector flake. I want others. Those of all the Amaranth.
[VR writhes, sweats and hesitates]

VINCENT RODENAVE
[hollowly] I have no choice in the matter.
[he walks away - GW removes his disguise - JM sees him at once - their eyes meet and the air between them tingles with the challenge - she indicates someone standing behind GW]

THE JACYNTH MARTIN
Here is someone you must meet. The Anastasia's current lover. One of them at least.

THE ABEL MANDEVILLE
[*bristling]*The Grayven Warlock!

GAVIN WAYLOCK
My name is Gavin Waylock.

THE JACYNTH MARTIN
Gavin claims to be the relict of the Grayven Warlock .

THE ABEL MANDEVILLE
[*staring closely]* Possible, possible indeed. But you are no relict.
You are The Grayven Warlock
and the fact that you escaped your just deserts is an outrage.
Cannot something be done?
When the assassins take a man they should
extirpate all of him - remove his taint from Clarges! *[AM stalks off]*

THE JACYNTH MARTIN
He is more irascible than usual tonight. Jealousy eats at him.

GAVIN WAYLOCK
Did you invite me here tonight to meet The Abel?

THE JACYNTH MARTIN
You are perceptive. Yes I wanted to witness the meeting.
At Carnevalle I recognised you - you feared I would report
you to the assassins before your seven years were up.
You were guilty of an unspeakable crime and you duplicated it at Carnevalle.

GAVIN WAYLOCK
You are obsesssed. The mind search refuted your belief and still you cling to it.

THE JACYNTH MARTIN
I am not a simpleton Gavin Waylock.

GAVIN WAYLOCK
Even if I were guilty where is the crime.
Neither you nor The Abel suffered more than minor inconvenience.

CUE: GAVIN WAYLOCK
'..minor inconveniencel'

Argumentative finally tragic

65

♩ = 160 **Presto** **rit.** ♩ = 100 **Moderato**

1785

Fl. *mf* *p*

Ob. *mf* *p*

Bsn. *mf* *p*

Hn.

C Tpt.

Tbn.

Timp.

Pno. *mf* *p* *dolce*

JM. *mf*

The crime is ab stract

rit.

Vln. I *sfz* *p* *dolce*

Vln. II *sfz* *p* *dolce*

Vla. *sfz* *p* *dolce*

Vc. *sfz* *dolce* *p* *dolce*

arco

Db. *p* *dolce*

1790

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

and fun-da-men tal The in-nate de-pra-vi-ty of ex tin - gui - shing life The in-nate de-pra-vi-ty

Vln. I

Vln. II

Vla.

Vc.

Db.

66

1795

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

of ex tin - gui-shing life

GW.

If ex - tin-gui-shing life is a crime then we are all guil - ty

Vln. I

Vln. II

Vla.

Vc.

Db.

1801

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Glock.

Pno.

GW.

all guil ty ex -cept the glarks One A-ma-ranth per two thou-sand is the de-creed ra -tio.

Vln. I

Vln. II

Vla.

Vc.

Db.

1807

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

f

mf

mf

mf

mf

3

One per two thou-sand is the de creed ra - tio. When you were

1812

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

GW.

re - ceived in - to the A - ma - ranth Soc -ci - e - ty two thou sand black wa -gons went

Vln. I

Vln. II

Vla.

Vc.

Db.

1815

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

GW.

forth on their mis-sion two thou-sand doors o - pened two thou-sand des-pair-ing

Vln. I

Vln. II

Vla.

Vc.

Db.

1821

Fl.

Ob.

solo

espress.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

GW.

crea-tures left their homes

Vln. I

Vln. II

Vla.

Vc.

Db.

1829

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

p

JM.

3

This is no guilt of mine. E -very-one strives a -like.

GW.

dog eat dog. dog eat dog.

Vln. I

p

3

Vln. II

Vla.

arco

Vc.

Db.

p

67

1836

Fl.

mf

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

mf

p

Pno.

p

GW.

3

You have blin - ded your self These are the facts of our ex - is - tence

Vln. I

arco

mf

Vln. II

arco

mf

Vla.

solo

f

Vc.

arco

mf

Db.

arco

p

1843

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

GW.

You have blin - ded your-self It is tru - ly dog eat dog. Not on - ly you.

Vln. I

Vln. II

Vla.

Vc.

Db.

1849

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

mf

GW.

Not on-ly you but all_ of us If we faced the facts of our ex-is-tence the facts of our ex - is - tence our

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

pizz.

Db.

mf

1855

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

GW.

pal- li - a - to-ries would be less crow ded

THE OLAF MAYBROW

T.

Bra-vo! An un-o-tho - dox view, a

Vln. I

Vln. II

Vla.

Vc.

Db.

1859

Meno mosso

♩ = 70

68

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

f

GW.

inclines his head and
disappears into the crowd

Thank you

T.

claps hands
for silence

fal-la-cious pre-mise de-ve-loped with great vi-gour and pre-ci-sion

Vln. I

Vln. II

Vla.

Vc.

Db.

1864

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

T.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mp

tr

ff

Friends of art! Fel-low pat-rons! To-night the most de-light

1869

Fl.

Ob.

Bsn.

mp

Hn.

C Tpt.

Tbn.

Hp.

f

audience applaud

T.

ful song-stress in all his to-ry has a-greed to en - ter-tain us I re-fer of course to the A - na sta-sia Fan court! To_

Vln. I

Vln. II

Vla.

Vc.

Db.

1872

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

T.

night she takes us be-hind the fa-cade of the Ap - pa - rent and un - veils the Ac- tu - al!

Vln. I

Vln. II

Vla.

Vc.

Db.

Music Number 11 Performance of The Anastasia Fancourt

69

Allegretto

1874 ♩. = 70 *Elegant and graceful*

Dancers appear on stage
audience applaud as the performance begins

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Tamb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

1880

Fl.

Ob.

Bsn.

f

Hn.

C Tpt.

Tbn.

Tamb.

mf

Hp.

Vln. I

pizz.

Vln. II

pizz.

Vla.

pizz.

Vc.

pizz.

Db.

1886

Fl.

Ob.

f

Bsn.

Hn.

C Tpt.

Tbn.

Tamb.

(tr)

arco

Vln. I

arco

Vln. II

arco

Vla.

Vc.

Db.

1891

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

(tr)

Tamb.

pizz.

Vln. I

pizz.

Vln. II

pizz.

Vla.

Vc.

Db.

arco

1898

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Tamb.

Vln. I

Vln. II

arco

Vla.

arco

Vc.

Db.

70

♩ = 140

second dance

1904

accel.

Allegro

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Tamb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pizz.

1911

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Tamb.

Pno.

Vln. I

Vln. II

Vla.

mp

Vc.

solo

f *espress.*

Db.

1919

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Tamb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

1928

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Tamb.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

71

dance ends

rall.

♩ = 70

Adagio

1938

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Tamb.

l.v.

Hp.

mf

mf

AF

mf

There is a world

rall.

con sord.

arco

Vln. I

mp leggiero

arco

Vln. II

p

arco solo

Vla.

f

espress.

Vc.

p

e -

pizz.

Db.

p

1949

accel.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

M.tree

Hp.

mf

AF

__ I sel - dom speak of, a world__ I sel - dom speak of,

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 90
Andante

1958

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

M.tree

tr
l.v.
p

Hp.

AF

mf

Fresh and beau - ti - ful A prim - e - val gar - den. It is mine. No one else claims

Vln. I

Vln. II

Vla.

Vc.

Db.

1969

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

AF

___ it his vir - gin earth___ With its ice-caps, con-ti-nents and o-ceans, its fo - rests de - serts bea - ches and

Vln. I

Vln. II

Vla.

Vc.

Db.

1979

rall. **Adagio**

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

M.tree

p

tr

Hp.

AF

mf

moun - tains Mine. This world I chanced u pon once as one might see a be-lo-ved face

rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

1989

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

M.tree

tr

p

tr

mf

Hp.

AF

in a crowd I have lost it. Per-haps I will ne-ver find it a - gain.

Vln. I

Vln. II

Vla.

Vc.

Db.

2000

accel.

♩ = 140

Allegro

second dance
reprise

Dance finshes
AF and dancers bow to applause

Fl.

mf espress.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

M.tree

Pno.

Hp.

accel.

Vln. I

solo

f espress.

Vln. II

mf espress.

Vla.

Vc.

Db.

2011

Stage on stage to black

Lights dim

Tabs close

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

M.tree

tr l.v. tr l.v.

f *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

2023

72

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

Vln. I

Vln. II

Vla.

mp

Vc.

solo

f *espress.*

Db.

2033

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

2041

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

2049

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

2055

rit.

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

Music Number 12 Anastasia's Dressing Room scena

♩ = 80 *Yearning, finally murderous*

2061 **Andante**

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

Tabs open

arco arco arco arco

pizz.

2067

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

The Anastasia enters the dressing room and sits, removing her makeup

THE ANASTASIA FANCOURT

she hears a sound and RB is revealed to have been in the room in a corner

AF

Vln. I

Vln. II

Vla.

Vc.

Db.

2073

74

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Ped.

AF

mf

Re-na - ta Bie -burs-son I am hon - oured

RB

RENATA BIEBURSSON

mf

No, the hon - our, the

Vln. I

Vln. II

Vla.

Vc.

Db.

2078

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Ped. Ped. Ped. Ped.

AF

I might a-gree

RB

pre sump-tion I should say, is mine. I will not a - po - lo-gise, a space - fa - rer feels she is a

Vln. I

Vln. II

Vla.

Vc.

Db.

2083

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Ped. Ped. Ped. Ped.

laughs coquettishly

AF

I might a gree_ If I knew what con-ven-tion you had in mind

RB

bove con-ven - tion

Vln. I

Vln. II

Vla.

Vc.

Db.

2088

75

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

mp

Ped.

RB

mp

I am not a per-son who speaks_ well.

Vln. I

Vln. II

Vla.

Vc.

Db.

2094

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

RB

My thoughts come in im - a ges im - a ges im - a ges For days for

Vln. I

Vln. II

Vla.

Vc.

Db.

2100

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

RB

weeks, for months I keep_watch. I main - tain the ship while the sci-en-tists

Vln. I

Vln. II

Vla.

Vc.

Db.

2106

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

mp

AF

mp

It must be ve-ry lone - ly It must be ve-ry lone - ly lone - ly

RB

sleep in the cells I have my work

Vln. I

Vln. II

Vla.

Vc.

Db.

2113

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

cresc.

Hp.

cresc.

AF

lone - ly lone - ly

RB

I have my sculp - ture

f

And I have mu - sic I

Vln. I

Vln. II

Vla.

Cue: 43 Bars.
solo

mf *espress.*

Vc.

cresc.

Db.

76

2118

accel.

♩ = 100
Maestoso

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

AF

I un-der stand com plete - - - ly

RB

have mu - sic I have mu sic - Mu - sic Mu - sic Mu - sic

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

2123

Fl.

Ob.

Bsn.

Hn.

Cue: 60 Bars.

C Tpt.

Tbn.

Pno.

Hp.

AF

You are a mag - ni-fi-cent wo - man.

Why are you here

RB

I have come to ask you to go with me In-to space.

Vln. I

Vln. II

Vla.

Vc.

Db.

2128

Fl.

Ob.

Bsn.

Hn.

mf

C Tpt.

Tbn.

Pno.

Hp.

f

RB

f

I would have you live with me in the black and star - col-oured sky in the black and star - col-oured sky

Vln. I

mp

Vln. II

Vla.

Vc.

mp

Db.

2134

Fl.

Ob.

Bsn.

Hn.

mp

p

mp

C Tpt.

Tbn.

Pno.

3

Ped.

Hp.

RB

espress.

To night I watch you. On-ly in my mu-sic do I find the e-lo-quence, the sub - tle - ty...

Vln. I

p

pp

Vln. II

Vla.

Vc.

Db.

77

2140

♩ = 50

Adagio

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

AF

I am as cra - ven as the rest. I could not leave

Vln. I

Vln. II

Vla.

Vc.

Db.

2146

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

AF

my sur-ro-gates; my surro gates our em-pa-thy would fail. I dare not

Vln. I

Vln. II

Vla.

Vc.

Db.

2151

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

AF

I dare not take them a-long there is too much riskof to-tal an -ni hi- -la tion. So I am

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

2156

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

AF

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *mp* *p* *tr* *f*

fet-tered fet-tered by my own free - dom

fet-tered by my own free dom

is distressed and comfo

rit.

78

2162

♩ = 140
Allegro

Fl.
a piacere.espress.
mp

Ob.

Bsn.

Hn.

C Tpt.
mf

Tbn.
mf

Timp.
f
mf

Pno.
mp
mf

AF

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

Db.
pizz.
mf

2167

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

THE ABEL MANDEVILLE
bursts in through the door

B.

I must say this is a pret ty scene hob-nob-bing with this scare crow em-bra - cing her!

Vln. I

Vln. II

Vla.

Vc.

Db.

2173

Fl.

Ob.

p

p

Bsn.

p

Hn.

C Tpt.

Tbn.

Pno.

Hp.

mp

f

AF

A- bel, at last you o-ver-reach your- self!

Bar.

B.

Bah! My blunt-ness is less nau se a- ting than your nym-phi-a-sis

Vln. I

Vln. II

Vla.

Vc.

Db.

2179

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

Bar.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

tr

pp

mp

kisses AF's forehead

I am a-fraid I have brought I am a - fraid I have brought dis-sen sion to your eve_ning.

2184

(tr)

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

leaves through door

VINCENT RODENAVE

bursts in through the door

T.

B.

mf

If I might have a word with you

f

Don'tin-flate your-self you and your gen - der

Vln. I

Vln. II

Vla.

Vc.

Db.

2191

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

AF

f

You

T.

f

A-na sta-si-a

You are of-fen-sive sir!

I can see no ba-sis for your in-terest

Bar.

B.

A-no-ther one!

No mat-ter. What do you do here?

Vln. I

Vln. II

Vla.

Vc.

Db.

2196

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

AF

cock-e-rels! This must stop! A-bel will you go? All of you leave me!

T.

Per-haps I could see you la - ter. I must ex

Bar.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

2201

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

AF

mp

Not to-night Vin- cent.

I desperat-ely want to rest.

hesitates - then leaves

T.

plain. I can not pro-vide that i tem you wan- ted.

Bar.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

79

2207

♩ = 70
Adagio

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
AF
Bar.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

p
mp
mp
mf
f
f

Now A-bel I must dress

I

stands like a bull

I want words with you. I want words with you.

3

Ped.

2213

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Ped. Ped. Ped. Ped. Ped.

AF

want none with you. Do you un-derstand me A- bel? I am fi nished with you Fi - nal-ly Com-plete ly!

Bar.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

2218

fluttertongue

nat.

Fl.

mf

p

Ob.

p

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

mp

Pno.

Ped.

Ped.

Ped.

she sits at dressing table mirror
and takes off her makeup

AF

Now leave me!

he stares and
then leaves

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

2223

lights dim

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

fff

Pno.

ff

Ped.

creeps up behind AF

strikes her a blow over the head

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

2228

tabs start in

tabs closed

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

pp

she crumples to the floor blood pools on the ground under her head

AF

Vln. I

Vln. II

Vla.

Vc.

Db.

Act Five

Scene 1

The Prytaneon

The Prytaneon - the 229th conclave of the Society of Amaranth- 92 percent of the society are present-
each has a voting indicator light in front of them-
the red of vigourous dissent, the orange of disapproval, the yellow of neutrality,
the green of approval or the blue of vehement approbation.
Any member addressing the society is depicted on a large central screen.

80

Music Number 13 Prytaneon scena

2233 **Lento** ♩ = 70 *Complex, judgemental, finally murderous*

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Gong — *p*
Pno. — *mf* — *cresc.*
Hp. — *mf* — *cresc.*
Vln. I
Vln. II
Vla. — solo — *mf* — *cresc.*
Vc.
Db.

2245

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Gong

mf

Pno.

f

Ped.

Hp.

f

ff

Vln. I

mf

Vln. II

mf

Vla.

f

Vc.

mf

arco

Db.

mf

2256

Tabs open

Lights up on THE ROLAND

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Gong

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

cresc.

f

ff

81

♩ = 80

Poco più mosso

2264

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Gong

Pno.

Hp.

THE ROLAND ZYGMONT

B.

I will waste no time no time on in-tro-duc-to-ry flou-ri-shes

Vln. I

Vln. II

Vla.

Vc.

Db.

2269

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

B.

We meet to-night to dis cuss the vi - o- lent des tem po ri za tion vi - o- lent des tem po - ri - za- tion of

Vln. I

Vln. II

Vla.

Vc.

Db.

2272

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
Hp.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

one Am-a ranth by a no ther

The A-bel Man de ville

pizz.

2275

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

B.

has des - tem - po - rised The A-na-sta -si - a Fan-court and him self_been des - tem - po rised by an

Vln. I

Vln. II

Vla.

Vc.

Db.

Lights up on THE JACYNTH

82

2280

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

addresses the Prytaneon

JM.

begin sweetly then gradually hissing and biting

The quen - ching of life is a fun - da-men tal

B.

un known hand.

Vln. I

Vln. II

Vla.

Vc.

Db.

2286

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Hp.

JM.

e - vil

e - vil: we must re-act

sa-vag-ely

sa-vag-ely

sa-vag-ely a

Vln. I

Vln. II

Vla.

Vc.

scratch tone

Db.

2290

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

mf

Pno.

mf

Hp.

JM.

f

mp *sweetly ironic*

ganst a-ny trans gres sor

sa - vage-ly

Let me list the vi - o lent

des tem-po ri za tions for

Vln. I

mf

leggiero

Vln. II

mf

Vla.

mf

Vc.

mf

Db.

mf

2294

Fl.

Ob.

Bsn.

Hn.

C Tpt.

p

Tbn.

Glock.

Pno.

Hp.

JM.

which Ga - vin Way - lock

Ga - vin_ Way lock

ap-pears to be re-spon-si-ble

Vln. I

Vln. II

Vla.

Vc.

Db.

2298

fluttertongue nat.

Fl.

mp

Ob.

Bsn.

p

Hn.

C Tpt.

Tbn.

Glock.

p

Hp.

JM.

The A-bel Man de ville my-self Sa- rah Cad di gan Di-dac-tor Ben-ber-ry

Vln. I

Vln. II

Vla.

Vc.

p

Db.

2301

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Hp.

JM.

pos-si bly once a- gain The A - bel Man de - ville These are e - vents

Vln. I

Vln. II

Vla.

Vc.

Db.

83

2305

♩ = 90
Andante

Fl.

Ob.

Bsn.

Hn.

C Tpt.

mf

Tbn.

Glock.

f

Pno.

f

Hp.

f

JM.

f

known to us doubt less there have been o - thers

Vln. I

Vln. II

Vla.

Vc.

f

Db.

2310

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

mp

Hp.

JM.

mf

E - vil

Evil fol-lows Way - lock

I have stu - died Way lock

Vln. I

mf *simile*

Vln. II

mf *simile*

Vla.

mf *simile*

Vc.

nat.

mf *simile*

pizz.

Db.

mp

2315

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

f

He is a Mon - ster His mor-als are those of the Jur-as-sic swamp. the swamp. He ig - nores

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Db.

mp

2320

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

our laws.

Like a vi - rus Like a vi - rus mo - le - cule he

Vln. I

Vln. II

Vla.

Vc.

Db.

2325

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

___ will cor-rupt our en-tire com-mu-ni - ty Hisgoal is A - ma ranth His goal is A - ma

Vln. I

Vln. II

Vla.

Vc.

Db.

2331

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

ranth If we felt so in clined we could give him what he wants What is your will on this?

Vln. I

Vln. II

Vla.

Vc.

Db.

84

2337

♩ = 100

Più mosso

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

JM.

What is your will on this?

S.

M-S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

f

E - vil

2344

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

S.

fol łows Way - lock E - vil fol łows Way - lock He is a Mon - ster. He ig-nores our laws.

M-S.

fol łows Way - lock E - vil fol - lows Way - lock He is a Mon - ster. He ig-nores our laws.

T.

fol łows Way - lock E - vil fol łows Way - lock He is a Mon - ster. He ig- nores our laws.

B.

fol łows Way - lock E - vil fol łows Way - lock He is a Mon - ster. He ig- nores our laws.

Vln. I

Vln. II

Vla.

Vc.

Db.

2351

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

But if we don't

S.

He ig-nores our laws.

M-S.

He ig-nores our laws.

T.

He ig-nores our laws.

B.

He ig-nores our laws.

Vln. I

Vln. II

Vla.

Vc.

Db.

2358

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Hp.

JM.

sur-ren-der I warn you we must fight this man He is a phy-si-cal threat to all of us we must ex-tin-guish

Vln. I

Vln. II

mp

Vla.

Vc.

Db.

2363

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Hp.

mp

JM.

f

him!

THE ROLAND ZYGMONT

B.

f

3

I mere-ly note that Way-lock was sub-ject to ex-treme pro-vo ca-tion and that he fought back.

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Db.

p

2368

Fl.

Ob.

Bsn.

Hn.

C Tpt.

p

Tbn.

Pno.

Hp.

B.

Be-yond ques-tion he is a cle-ver rogue: he seems to have out-wit-ted the as-sassins and

Vln. I

Vln. II

Vla.

Vc.

Db.

2372

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

B.

3

then laid low for se ven years; then re - gis-tered in Brood with the in - ten-tion of ma-king the climb once a-gain to

Vln. I

Vln. II

Vla.

Vc.

Db.

85 ♩ = 110

Poco allegro marziale

2377

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S. D.

Pno.

Hp.

GW.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *p* *mp* *mf* tr 3

And where is the wrong in that? I spoke

A - ma-ranth. Who spoke

arco

2382

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

S. D.

Pno.

GW.

I am Ga - vin Way - lock Se - ven years a - go

Vln. I

Vln. II

Vla.

Vc.

Db.

2387

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

Se-ven years a - go I was re-lin-quished to the as-sas- sins Con vic- ted of a crime.

Vln. I

Vln. II

Vla.

Vc.

Db.

2394

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

3

Con vic - ted of a crime. Of which I was on-ly tech - ni-cally guil - ty

Vln. I

Vln. II

Vla.

Vc.

Db.

2401

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

mf

By good for-tune I am here to pro test_ Se-ven years a - go Se-ven years

Vln. I

Vln. II

Vla.

Vc.

Db.

2407

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

a - go I pe - - - -

Vln. I

Vln. II

Vla.

Vc.

Db.

2413

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

-ti - tion. pe - - - ti - tion the con - clave to re-scind the or-der of ar-

Vln. I

Vln. II

Vla.

Vc.

Db.

2419

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

GW.

rest to ack-now-ledge the mis-take and de clare me once more a mem-ber of the A-ma-ranth So-ci-e-ty in good stan- ding.

M-S.

Vln. I

Vln. II

Vla.

Vc.

Db.

Maestoso

86 ♩ = 100

2424

Fl.

Ob.

mf *mp*

Bsn.

Hn.

mp

C Tpt.

mp

Tbn.

mp

Timp.

mf

Pno.

GW.

S.

f

You are a Mon - ster. We will ne - ver

M-S.

f

You are a Mon - ster.

B.

f

You are a

Vln. I

mf

Vln. II

mf

Vla.

Vc.

mf *mp* *mf*

Db.

mf

2431

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

S.

sub-mit You are a Mon - ster. We will ne - ver sub-mit ne - ver

M-S.

We will ne - ver sub-mit You are a Mon - ster. We will ne - ver

T.

You are a Mon - ster. We will ne - ver sub-mit You are a Mon - ster.

B.

Mon - ster. We will ne - ver sub-mit You are a Mon - ster. We will

Vln. I

Vln. II

Vla.

mf

Vc.

Db.

2438

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

GW.

f

I warn you: I am

S.

sub-mit ne - ver ne - ver

M-S.

sub-mit ne - ver sub-mit ne - ver sub-mit

T.

f

We will ne - ver sub-mit ne - ver sub-mit

B.

ne - ver sub-mit Ne - ver sub-mit Ne - ver

Vln. I

Vln. II

Vla.

Vc.

Db.

2445

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

mp

GW.

not help- less. I have been vic-ti-mizedonce I spent years in mi-se

S.

We will not be hec-tored by you. We will not sub-mit to ex - tor-tion

M-S.

We will not be hec-tored by you. We will not sub-mit to ex - tor-tion

T.

We will not be hec-tored by you. We will not sub-mit to ex - tor-tion

B.

We will not be hec-tored by you. We will not sub-mit to ex - tor-tion

Vln. I

Vln. II

Vla.

Vc.

Db.

2453

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

GW.

ff

ry I will act with the same ruth-less-ness that you have shown me. I will act with the same ruth-less

S.

We will ne - ver sub-mit We will ne - ver

M-S.

We will ne - ver sub-mit We will ne - ver

T.

We will ne - ver sub-mit We will ne - ver

B.

We will ne - ver sub-mit We will ne - ver

Vln. I

Vln. II

Vla.

Vc.

solo

mf *espress.*

Db.

87

♩ = 120

2459

Allegro

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

mp

Hp.

mp

GW.

ness that you have shown me.

You dealt me the har shest pe - nal-ty for a no mi nal of fence.

S.

sub - mit

M-S.

sub - mit

T.

sub - mit

B.

sub - mit

Vln. I

Vln. II

Vla.

Vc.

f

p

Db.

2464

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

GW.

The A-bel Man de ville_ex tin - guished two souls but he sur vives un scathed in his sur-ro-gates

Vln. I

Vln. II

Vla.

Vc.

f

Db.

2468

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

mf

GW.

he sur vives un scathed in his sur-ro-gates

B.

mf

I can on-ly say The Gray -ven should have guar-ded him - self

Vln. I

Vln. II

Vla.

Vc.

p

Db.

2472

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

GW.

B.

should have guar-ded him-self un - til his sur-ro-gates were rea-dy

Vln. I

Vln. II

Vla.

Vc.

f

Db.

2479

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

Is not each of your sur-ro-gates the i-den-ti - ty the i-den-ti - ty of you an in-di-vi-du - al

Vln. I

Vln. II

Vla.

Vc.

p

Db.

2485

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

p

GW.

but not at li-ber- ty?

B.

Each sur ro gate is an in__ di vi du-al not at liber ty but se quest ered in sta sis

Vln. I

Vln. II

Vla.

Vc.

p *f*

Db.

2493

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

B.

in sta sis un til he is in ves-ted with the le gal i den ti ty of the pro

Vln. I

Vln. II

Vla.

Vc.

pp

Db.

88

♩ = 100

Andante

2500

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

mf

3

Hp.

mf

GW.

I can

B.

to A-ma-ranth, whence he be - comes the A ma ranth.

Vln. I

Vln. II

Vla.

Vc.

3

arco

Db.

mp

2506

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

hard sticks

mf

Pno.

Hp.

GW.

li - be - rate these in - di - vi - du-als your sur-ro-gates

Vln. I

Vln. II

Vla.

Vc.

Db.

2511 **accel.**

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

GW.

In fact four hun - dred more of you have had sur ro gates li - be - ra - ted atthis mom ment

accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

2514

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

mf

Hp.

GW.

I an-ti-ci-pa-ted your stub bor ness. stub-born-ess to -mo-rrow four hun d-red more of you

Vln. I

Vln. II

Vla.

Vc.

Db.

gasps of shock come from the Amaranth
- faces jerk and bob as they consult their phones,
many rush away in panic to save their surrogates

2518

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

RB

GW.

more of you will un der go the same. now will you give me my right?

Vln. I

mf

Vln. II

mf

Vla.

Vc.

Db.

2523 **89**

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Timp. *tr* 3 3 *tr* 3 3 *tr* 3 3

Pno.

Hp. *f*

RB

S. *f* It is true It is true They are break - ing o - pen the cells -

M-S. *f* It is true It is true

T. *f* TUTTI It is true It is true

B. *f* It is true It is true

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

2527

♩ = 150
Presto

90

♩ = 100
Andante

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

RB

S.

-all the sur-ro-gates are cast in-to the world in-to the world

M-S.

Out of em-pa - thy

T.

in-to the world

B.

Out of em-pa - thy

Vln. I

Vln. II

Vla.

Vc.

Db.

2533

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Hp.

RB

GW. I ask you to break no laws. I am

S. but we can not break the lawsof Clar ges

M-S. but we can not break the lawsof Clar ges

T. but we can not break the lawsof Clar ges

B. but we can not break the lawsof Clar ges

Vln. I

Vln. II

Vla.

Vc.

Db.

2537

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

GW.

Am a ranth. I wish re - cog - ni - tion for my sta - tus.

THE ROLAND ZYGMONT

B.

We nust have time. I can not

Vln. I

Vln. II

Vla.

Vc.

Db.

2541

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

GW.

I can give you no time. You must de cide now!

B.

TUTTI

speak for the So-ci-e-ty

Vln. I

Vln. II

Vla.

Vc.

Db.

2545

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

S. Let the So - ci e ty vote. Let the So-ci e ty vote. You have won. we pledge you bro-ther

M-S. Let the So - ci e ty vote. Let the So-ci-e-ty vote. You have won. we

T. Let the So - ci e ty vote. Let the So-ci-e-ty vote. You have won. wwe pledge you bro-ther

B. Let the So - ci e ty vote. Let the So-ci-e-ty vote. You have won. We pledge you bro-ther

Vln. I

Vln. II

Vla.

Vc.

Db.

91

2551

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

M.tree

tr

f

ff

tr

mf

Tamb.

Pno.

15ma

ff

dull

dull

Hp.

JM.

JM appears
wearing a ghastly smile

a chattering sound - GW falls dead

RB

S.

A - ma - ranth.

M-S.

pledge you bro ther A - ma - ranth.

T.

A - ma - ranth.

B.

A - ma - ranth.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

ff

2556

Fl.

Ob.

Bsn.

Hn.

cuivré bouché-cuivré

ff *fp*

C Tpt.

Tbn.

Cym.

(tr)

ff

Pno.

(15)

Ped.

Hp.

ff

JM.

ff

You spoke of jus - tice jus - tice!

Vln. I

pizz.

ff

Vln. II

ff pizz.

Vla.

ff pizz.

Vc.

pizz. *ff*

Db.

ff

2561

Fl.

Ob.

Bsn.

Hn.

cuivré bouché-cuivré

C Tpt.

Tbn.

Glock.

Pno.

Hp.

JM.

It has now been done! Now I am tain - ted

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

2566

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

f

Pno.

Hp.

JM.

with the blood

of the Mon-ster

You will see no more of me.

Vln. I

Vln. II

Vla.

Vc.

Db.

2570

General pandemonium
all exit

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Glock.
Pno.
Hp.
JM.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

15ma

kills herself and falls dead

gliss.

2574

Tabs in slowly - two dead bodies lie on stage in a spot

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

2579

Tabs closed

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Music Number 13b Entracte

♩ = 76
Adagio

2586

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp *f* *mp* *f*

mp *f* *mp* *f*

mp *f* *mp* *f*

mf *mp* *f*

arco

mf

2598

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

Vln. I

pizz. *mp* arco *f* *mp*

Vln. II

pizz. *mp* arco *f* *mp*

Vla.

pizz. *mp* arco *mp* *f* *mp*

Vc.

arco *mf* *mp*

Db.

arco *mp*

2609

Fl.

mf

3

Ob.

Bsn.

Hn.

C Tpt.

mf

Tbn.

tr

Cym.

p

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Db.

mp

2615

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Cym.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp 3 *tr* *mp* *pp* (*tr*)

Act Six

Scene 1

Street scene *with newspaper stand and headlines*

Music Number 14

92

♩ = 100

2621 **Moderato**

Furtive

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

TIMP.

normal sticks

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

pizz.

Db.

pp *cresc.*

mf *mp* *p*

2627

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

p mp mf cresc.

2633

Tabs open

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

RB

RENATA BIEBURSSON

freely espress.

Of course that was not the

Vln. I

Vln. II

Vla.

Vc.

Db.

2639

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

RB

end of Ga-vin Way-lock

As the Gray-ven War-lock he had been A-ma-ranth and he had

arco con sord.

Vln. I

pp *gentle shimmer*

sempre pp

Vln. II

arco

p

Vla.

arco

p

Vc.

arco

p

Db.

arco

p

2643

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

RB

had se ven years to cre ate his clones and em-pa-thise them till they were his sur - ro-gates The new Way lock

arco con sord.

Vln. I

Vln. II

Vla.

Vc.

Db.

Gavin Waylock walks innocently across upstage,
regards headlines on newstand
- 1062 SURROGATES RELEASED
, buys newspaper and exits

2647

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

RB

soon e merged know ing no thing of these e-vents o-ther than what he read in the news pa pers

Vln. I

p

Vln. II

Vla.

Vc.

Db.

2652

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

RB

But the con-se-quen-ces of his re-lease of the sur-ro-gates of four hun-dred A-ma-ranth

Vln. I

Vln. II

Vla.

Vc.

Db.

2655

A newsboy brings the latest edition and changes the headline

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Hp.

RB

some one thou-sand and six-ty two in all had a pro-found and ca - ta-stro-phic ef-fect on Clar ges The

Vln. I

Vln. II

Vla.

Vc.

Db.

RELEASED SURROGATES
- DECLARED AMARANTH

2658

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

RB

A - ma-ranth So - ci - e - ty de-creed that all the re-leased sur - ro gates were A - ma-ranth The

Vln. I

Vln. II

Vla.

Vc.

Db.

Two black clad assassins enter and exit
escorting GOLD FORTAM
She goes meekly with them.

2661

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Pno.

p

Hp.

RB

Act-u - a - ri-an com-pu-ter cal-cu-la-ted the ba lance on so - ci - e - ty the ra - ti - o of A-ma-ranth to Brood was two

Vln. I

Vln. II

Vla.

Vc.

Db.

2664

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

RB

thou sand to one

Life for three mil-lion mem-bers of Brood was sud-den-ly con-si-de-ra bly fore-shor-tened

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

p

pizz.

Two black clad assassins enter and
escort the news seller off. She goes meekly.

2668

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

mp

Pno.

Hp.

RB

con-si-de-ra bly fore-shor-tened

there was a spate of new ins-truc-tions to the as-sa-sins

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

Db.

f

BASIL THINKOUP enters
escorted by two black clad assassins

He produces a weapon - threatens them
- they release him - he runs off

2673

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

RB

Some of those on the verge of break-ing though to a high-er phyle re sis-ted Vi - o lent ly

Vln. I

Vln. II

Vla.

Vc.

Db.

2677

They pursue him

A newsboy again changes the headline

Fl.

Ob.

Bsn.

To Cbsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

pp

8vb

ACTUARIAN LATEST RATIO
- 3,500,000 LOSE 4 MONTHS OF LIFE

2682

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

RB

Re-ac tion to the imp-li - ca-tions was in stan - ta - ne-ous Thou-sands dis-car-ded all in - hi - bi - tion and sense of res pon si

Vln. I

Vln. II

Vla.

Vc.

Db.

2685

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

p

RB

bi li ty Why strive Why not give up The pop u - la - tion of Clar - ges boiled in to the streets.

exit

Vln. I

Vln. II

Vla.

Vc.

Db.

2689

lights fade to black
tabs in

The two Amaranth enter
front of tabs

dialog continues

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Pno.

Ped.

arco senza sord.

Vln. I

arco

Vln. II

arco

Vla.

arco

Vc.

arco

Db.

Scene 2

lights dim and come up again - the two chiefs of the Amaranth Society appear front of stage - crowd noises off

THE OLAF MAYBROW
Roland - have you seen it - what shall we do?

THE ROLAND ZYGMONT
There is a great crowd in the street - is this what you refer to?

THE OLAF MAYBROW
Crowd! It's a mob! A convulsion!

THE ROLAND ZYGMONT
But why - what's the occasion?

THE OLAF MAYBROW
Haven't you seen the news?
The Roland consults his news screen

THE ROLAND ZYGMONT
Great Eternal Principle!

THE OLAF MAYBROW
Exactly - what shall we do?

THE ROLAND ZYGMONT
I suppose something must be done
.
THE OLAF MAYBROW
So it would seem.

THE ROLAND ZYGMONT
In some terrible respect our civilization has failed.

THE OLAF MAYBROW
We can't talk failure now. Someone must issue a statement. Someone must take charge.

THE ROLAND ZYGMONT
But I can't contradict the Actuarian... No more can I consign 1062 Amaranth to Brood.

THE OLAF MAYBROW
Listen to them. Hear how they roar! You must do something!

THE ROLAND ZYGMONT
Very well. I shall go before them. I shall counsel patience.

THE OLAF MAYBROW
They'll tear you to pieces!

THE ROLAND ZYGMONT
You speak as if the people of Clarges were barbarians.

THE OLAF MAYBROW
We and the barbarians are the same stock.
We have known a hundred thousand years of savagery together,
and only a few hundred years of divergence

lights dim, they exit.

CUE: lights fade to black

Scene 3
Esterhazy Square, Actuarian and Spaceport

93 ♩ = 60

Music Number 15 Finale

Back tabs open revealing crowd in dim light in front of Actuarian

2695

Maestoso *Rampage, finally resolution*

Fl.
Ob.
Contrabassoon
Cbsn.
Hn.
C Tpt.
Tbn.
S. D.
Pno.
Hp.
S.
M-S.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
Give

2703

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

S. D.

Pno.

Hp.

S.

us our lives Give us our lives Give us our lives! Give us our lives Give

M-S.

us our lives Give us our lives Give us our lives! Give us our lives Give

T.

us our lives Give us our lives Give us our lives! Give us our lives Give

B.

us our lives Give us our lives Give us our lives! Give us our lives Give

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

2712

THE ROLAND ZYGMONT enters
accompanied by THE OLAF MAYBROW

Fl.
Ob.
Cbsn.
Hn.
C Tpt.
Tbn.
S. D.
Pno.
Hp.
S.
M-S.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

us our lives Give us our lives!

pizz.

2720

THE ROLAND
climbs on chair to address the crowd

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

S. D.

Pno.

Hp.

T.

THE OLAF MAYBROW

THE ROLAND ZYGMONT

B.

ff

Good ci-ti-zens of Clar-ges

I coun-sel pa-tience

Vln. I

Vln. II

Vla.

Vc.

Db.

2725

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

S. D.

S.

The Ro - land The Ro - land

M-S.

It's The Ro-land Zyg - mont of the So - ci - e - ty

T.

I coun-sel pa - tience Re-turn to your homes At-tend to your stri-vings

B.

pa - tience At-tend to your stri-vings

Vln. I

Vln. II

Vla.

Vc.

Db.

2731

94

The mob rolls forward, fingers grasping and groping.

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

S. D.

S.

Give us our lives Give us our lives Give us our

M-S.

Give us our lives Give us our lives Give us our

T.

our lives our lives our lives Give us our

B.

our lives our lives our lives Give us our

Vln. I

Vln. II

Vla.

Vc.

pizz.

Db.

2736

The Olaf flees.
The Roland's life ends.

VINCENT RODENAVE
appears before the Actuarian

Fl.
Ob.
Cbsn.
Hn.
C Tpt.
Tbn.
S. D.
S.
M-S.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

rimshot rimshot

lives! Give us our lives! Give us our lives! Give us our lives!

lives! Give us our lives! Give us our lives! Give us our lives!

lives! Aaaah! Aaaah! Our lives trun-ca-ted was-ted we a-venge

lives! Aaaah! Aaaah! Our lives trun-ca-ted

2742

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

S. D.

Pno.

Hp.

S.

Give us our lives!

M-S.

Give us our lives!

T.

our lives!

we a - venge our lives!

VINCENT RODENAVE

ff *shouting*

What is this mad - ness

Are you bar-ba - ri - ans,

B.

was - ted we a - venge our lives!

Vln. I

Vln. II

Vla.

Vc.

Db.

2746

The mob tear apart RODENAVE and then the Actuarian.

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

S. D.

Pno.

Hp.

S.

Give us our lives!

M-S.

Give us our lives!

VR screaming - aaah

TUTTI

T.

des-try-ing pro-per-ty and ig-no-ring the laws of Clar ges?

Give us our lives!

B.

our lives!

we a-venge our lives!

Vln. I

Vln. II

Vla.

Vc.

Db.

2750

Power crackles, smoke and flames rise. The great mechanism dies as a man dies when his brain is wounded

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Chim.

Pno.

Hp.

S.

Give us Ga-vin Way-lock | Give us our lives! | Give us our lives!

M-S.

Give us Ga-vin Way-lock | Give us our lives! | Give us our lives!

T.

Give us Ga-vin Way-lock | Our lives trun-ca-ted | was - ted we a-venge

B.

Give us Ga-vin Way-lock | Our lives trun-ca-ted | Our lives trun-ca - ted

Vln. I

Vln. II

Vla.

Vc.

Db.

2755

BIEBURSSON and WAYLOCK
flee before the mob, then turn and address them

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Chim.

Pno.

Hp.

S.

Give us our lives!

Give us Ga-vin Way-lock

M-S.

Give us our lives!

Give us Ga-vin Way-lock

T.

our lives!

we a-venge our lives!

Give us Ga-vin Way-lock

Our lives trun-ca-ted

B.

was ted we a-venge our lives!

we a venge our lives!

Give us

Our lives trun-ca-ted

Vln. I

Vln. II

Vla.

Vc.

Db.

2760

Fl.
Ob.
Cbsn.
Hn.
C Tpt.
Tbn.
Chim.
Pno.
Hp.
S.
M-S.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

tr (tr) mp mf 3

Give us our lives! Give us our lives! Give us Ga-vin Way lock

Give us our lives! Give us our lives! Give us Ga-vin Way lock

was - ted we a-venge our lives! we a venge our lives! Give us Ga-vin Way lock

Our lives trun ca - ted was ted we a-venge our lives! we a venge our lives! Give us

arco

95

2765

♩ = 80

Andante con moto

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

p

f

Friends! friends What I have done is vast ! I

S.

M-S.

T.

Bar.

B.

f

Give us Ga-vin Way-lock Give us Ga-vin Way-lock

Ga-vin Way-lock Give us Ga-vin Way-lock Give us

Vln. I

Vln. II

Vla.

Vc.

Db.

2769

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

have... I have bro - ken the sys - tem. I have

Bar.

B.

Ga - vin Way-lock

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *mp* arco pizz.

2772

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

bro - ken the sys - tem. We are free. We are free.

Vln. I

Vln. II

Vla.

Vc.

arco

mp

Db.

2775

Fl.

f

Ob.

Cbsn.

Hn.

mf

C Tpt.

Tbn.

Pno.

GW.

The Ac-tu-a-ri-an is de-mo-lished

We are free.

Vln. I

f

Vln. II

Vla.

Vc.

Db.

WAYLOCK has succeeded in calming the mob
- who now listen attentively

2779

poco rall.

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

GW.

We are free. the re-cords are lost each is like his neigh-bour.

poco rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

96

♩ = 76

Poco meno mosso

2783

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

GW.

like his neigh- bour. How will we use our free - dom? We can re -

Vln. I

Vln. II

Vla.

Vc.

Db.

2787

Fl.

Ob.

Cbsn.

Hn.

mp

C Tpt.

mp

Tbn.

mp

Hp.

GW.

build the Act - u - a - ri-an and im-pri-son our-selves like flies like flies in a web

Vln. I

Vln. II

Vla.

Vc.

Db.

♩ = 84

Più mosso

2791

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Gong

Pno.

Hp.

GW.

or break out in-to a new_ phase of his - to - ry

Vln. I

Vln. II

Vla.

Vc.

Db.

2795

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

S. D.

Gong

pp

mp

Pno.

GW.

in-to a new phase of his-to - ry where life is for all not just one in two thou-sand

Vln. I

f

Vln. II

Vla.

Vc.

Db.

97

2802

The pair distance themselves from the mob as the spaceport is reached - lights change

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

S. D.

p

Hp.

mf

RENATA BIEBURSSON

RB

mf *f*

Come Way-lock Come Way - lock The world is too small forthose with e-ter-nal life_

GW.

Vln. I

Vln. II

mf

Vla.

f

Vc.

mf

arco

Db.

mf

2806

The pair climb the gantry steps to the spaceship

Fl.

Ob.

mp

Cbsn.

Hn.

C Tpt.

Tbn.

S. D.

Hp.

RB

Where is li-ving space Out a - mong the stars! Out a - mong the stars!

Vln. I

Vln. II

Vla.

Vc.

Db.

98

2811

Fl.

Ob.

Cbsn.

Hn.

C Tpt. *mp*

Tbn. *mp*

S. D.

RB — Flies in a web —

S. Flies in a web — Life is —

M-S. Flies in a web —

T. Flies in a web —

B. Flies in a web —

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *mp*

Db. pizz. *p*

2816

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

S. D.

RB

Life is for all He has bro-ken the sys - tem.

S.

for all He has bro-ken the sys - tem.

M-S.

Life is for all He has bro-ken the sys - tem.

T.

Life is for all He has bro-ken the sys - tem.

B.

Life is for all. He has bro-ken the sys - tem.

Vln. I

Vln. II

Vla.

Vc.

Db.

2820

Fl.

Ob.

Cbsn.

Hn.

mf

C Tpt.

Tbn.

S. D.

RB

cresc.

He has_bro-ken the sys - tem. He has_bro-ken the sys - tem.

S.

He has_bro-ken the sys - tem. He has_bro-ken the sys - tem.

M-S.

He has_bro-ken the sys - tem. He has_bro-ken the sys - tem.

T.

He has_bro-ken the sys - tem. He has_bro-ken the sys - tem.

B.

He has_bro-ken the sys - tem. He has_bro-ken the sys - tem.

Vln. I

Vln. II

Vla.

Vc.

Db.

2824

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

S. D.

RB

S.

M-S.

T.

Bar.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc.

f

mf

He has_bro-ken the sys - tem. We are free

2829

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

S. D.

p

RB

Come Way - lock The world is too small forthose with e - ter-nal life_ Come Way - lock

M-S.

Vln. I

mp

Vln. II

Vla.

mp

pizz.

Vc.

mp

Db.

The pair exit as the gantry closes
The ship is ready to depart.

99 ♩ = 76

Adagio

2833

rall.

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Hp.

RB

come Out a - mong the stars!

rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco solo

2842

The Mob start back
some fall on knees

Fl.

Ob.

Cbsn.

Hn.

C Tpt.

Tbn.

Pno.

Hp.

S.

M-S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *f* *mf*

Out a - mong the stars

arco

2853

Fl.
Ob.
Cbsn.
Hn.
C Tpt.
Tbn.
Cym.
Chim.
Pno.
Hp.
S.
M-S.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp f mp f mp ff mp ff p dolce

l.v.

8vb Ped.

Out a - mong the

2863

Fl.
Ob.
Cbsn.
Hn.
C Tpt.
Tbn.
Cym.
Pno.
Hp.
S.
M-S.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

stars

pp mp pp mp

mp pp

(tr) f

p

f mf

mp f p

mp f mp

100

Tabs start in
to close in
5 bars/30 seconds

Bring off only
after tabs meet

♩ = 40

2868 **Lento**

8va

Fl. *mf* *pp*

End of the Opera

Ob. *mf* *pp*

Cbsn. *mf* *p*

Hn. *mf* *p*

C Tpt. *mf* *p*

Tbn. *mf* *p*

Cym. (tr) *pp*

Pno.

Hp. *pp*

Vln. I *f* *mf* *pp*

Vln. II *f* *mf* *pp*

Vla. *f* *mf* *pp*

Vc. *f* *mf* *pp*

Db. *mf* *mp* *p* *pp*

End of the Opera

Full Score