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

Vocal Score

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)]*

Vocal Score

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'	21
		2b	Upslope Chorus	'Our brains clogged by work'	31
	3 A bar at Carnevalle	2c	Duet	'Drift on the current'	36
		3a	Bar table quintet	'Gavin tells me very little'	43
		3b	Entracte		55
2	1 Morning - Esterhazy Square.	4a	Cafe Dalmatia and Actuarian	'I... I...It's about my husband'	55
	2 Later that evening.	5a	Cage of Shame	'Quite a sight isn't it?'	63
		5b	Aria	'So how simple it was'	67
		5c	Cage of Shame Chorus	'The cage of shame for those who aim to steal our lives'	71
		5d	Entracte		77
3	1 The Balliasse Palliatory	6a	Balliasse Palliatory	'Perhaps I can help you?'	79
	2 Later	6b		'I'd like to see Mr. Basil Thinkoup please'	85
	3 Some days later	6c		'Sara it's a hard thing to say'	90
	4 Later that evening	6d		'I am to read this message'	98
	5 The Mind Read Facility	7	The Mind Read	'Gavin Waylock, you are to be questioned'	100
	6 Later in the Balliasse Palliatory	8	Balliasse Wingding	'There's a rumour going round the palliatory'	109
4	1 The Pan-Arts Union Hall	9	Acqua sculpture Recit. Chorus and Dance	'After the shambles'	116
		10	Aria and Duet	'The crime is abstract and fundamental'	132
		11	Performance of The Anastasia Fancourt	'There is a world I seldom speak of'	141
	2 Anastasia's dresssing room	12	Dressing room Duet and Scena	'Renata Biebursson, I am honoured'	147
5	1 The Prytaneon	13	Prytaneon Scena and Chorus	'I will waste no time'	152
6	1 Street scene	14	Street scene	'Of course that was not the end'	175
	3 Esterhazy Square, Actuarian and Spaceport	15	Finale	'Give us our lives'	181

Clarges - The Musical

Act One

Scene one - The spaceport

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

music by
Joe St.Johanser

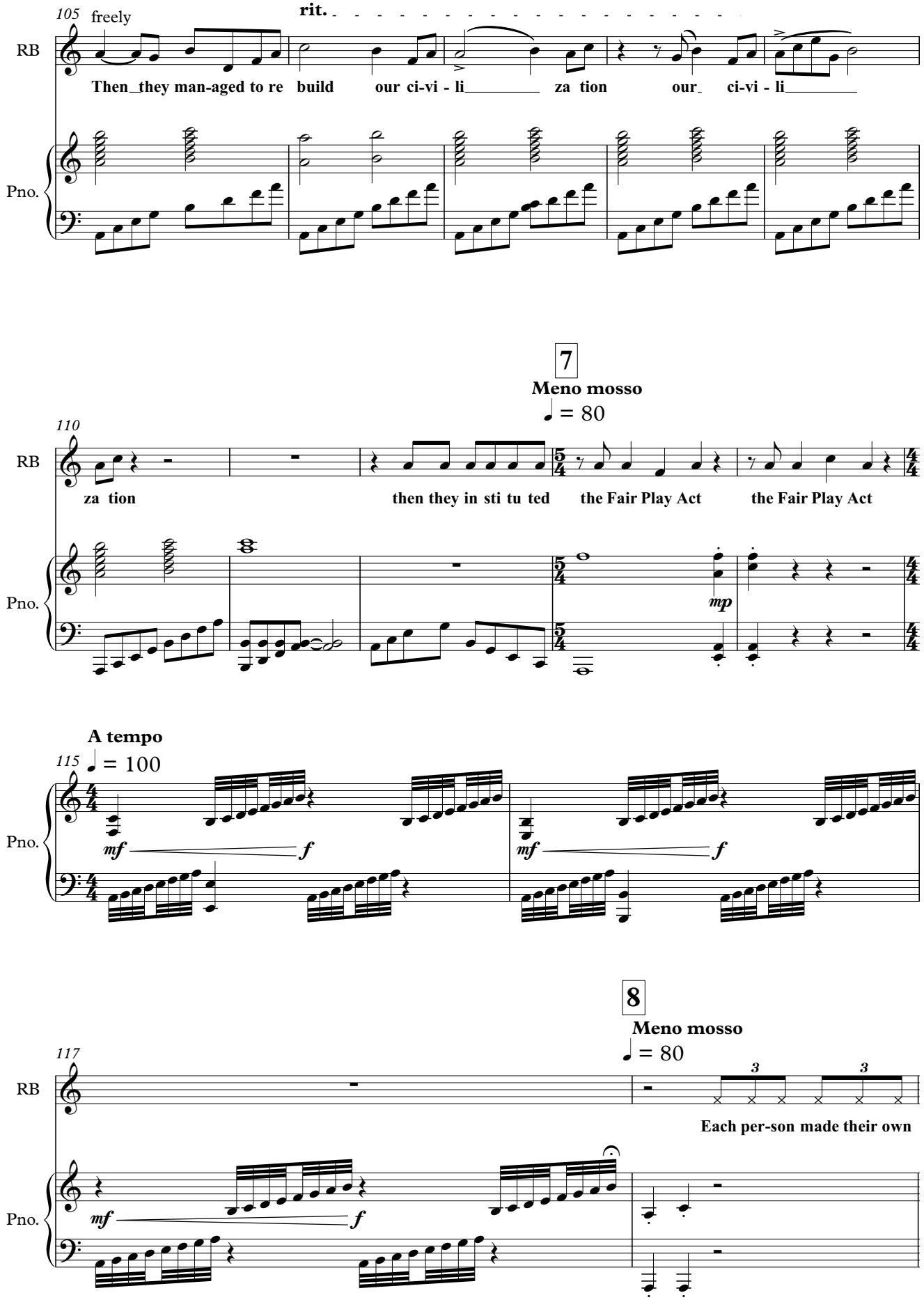
Night - The darkened landing field at the spaceport. Gantry lights and shadows.
Set to one side is an entry platform to a spaceship with steps leading down.

2
20
mf
RB
I am an old wo man who has ex-pe - ri enced who has ex per___i-enced well I shall
Pno.
p
25
RB
tell you the tale of Clar - ges of Clar - ges and the man who changed it Ga vin Way lock
Pno.
31
3
RB
In my world
Pno.
mp
pp
dolce
8vb
37
RB
f
four hun-dred years a - go they con quered dis-ease they con quered dis
Pno.
mp

42
RB
ease...
then we nee-ded to li-mit po-pu la - tion po-pu la -
Pno.
47
RB
- tion
there were ma-ny dra- co-
Pno.
mp
f
54
RB
- ni-an so-lu-tions
4
Then_
Pno.
mp
f
8vb
60
RB
Then they con-quered age.
they con -
Pno.
mf
mp

65
RB
Pno.
quered age.
found the tech - nique
for e-ter-nal
f
p
68
life.
e - ter - nal life.
mf
72
e - ter - nal life.
77
e-ter-nal life.
5
Then the ri-ots be-gan a century of Mal thu si-an

83
RB
Pno.
f
cha-os Mal-thu si-an cha - os the ri - ots Mal_
88
thu - si-an Mal-thu si an cha os and the Big Starve_____ the
p
94
6
Big Starve_
ff
101
mf
f
p


105
freely
rit.
RB
Then they man-aged to re build our ci-vi - li za tion our ci-vi - li
Pno.
7
Meno mosso
♩ = 80
110
RB
za tion then they in sti tu ted the Fair Play Act the Fair Play Act
Pno.
mp
A tempo
115
♩ = 100
Pno.
mf
f
mf
f
8
Meno mosso
♩ = 80
117
RB
3
3
Each per-son made their own
Pno.
mf
f

119
RB
choice to live a na-tu-ral span
or to sign a con tract
for ex-tra years of life
Pno.
122
RB
a-war-ded by me-rit
in re-turn for accep-ting a
Pno.
125
RB
vi - sit
from the black-clad as-sas - sins
when the Ac tu a
Pno.
128
RB
ri an com pu ter de-ci - ded that the pop-pu-la - tion
nee-ded ad-just ing
Pno.
9
Moderato
♩ = 100
131
Pno.
f

135
RB
Pno.
Al-most the en-tire pop-pu-la__ tion par-ti-ci-pa-ted
138
RB
Pno.
those who did not were known as 'glarks'
Af-ter three hun-dred years_
141
RB
Pno.
Af-ter three hun-dred years the con stant stri -ving af ter me rit the stri vng had pro-jec-ted Clar-ges
10
Meno mosso
♩ = 70
Golden age lights
144
RB
Pno.
in to a gol - den age

Più mosso
♩ = 120
146
RB
Pno.
My life in Clar-ges was
151
joy - ous I had joined in with the sys - tem, sign-ing a con-tract and
154
Moderato
♩ = 100
re-gis-ter-ing in the low - est phyle, known as Brood, at six-teen I suc-cess-ful-ly strove up-slope
159
as a space - ship of - fi-cer as a space - ship of - fi - cer to the

163
RB
Wedge phyle there-by gain - ing an ex-tra ten years of life.
Pno.
p
166
RB
I was for - - tu - nate oth-ers were less so.
Pno.
169
11
RB
An - xi - e-ty and dis-a-point-ment were ob-vi-ous part ners to the long
Pno.
172
RB
climb through phyle; the
Pno.
175
RB
men-tal hos pi-tals, the pa - li-a - to-ries were crow-ded with those who had cho - sen un - re
Pno.

179
RB
a - li-ty ra-ther than con - tin - ued strug-gle
Pno.
mf
183
RB
The me-di-cal staff strove to
Pno.
186
RB
care for these poor men-tal-ly ill peo-ple
Pno.
p
189
RB
See-king res-pite from the strain
peo-ple would flock to the plea
Pno.
pp
192
RB
sure grounds of Car - ne val-le
Car - ne - val - le
Pno.

195
RB
which pro - vi - ded a re lief
from the strain of con-stant stri ving
Pno.
12
Allegro
198
♩ = 140
accel.
mf
f
Pno.
201
♩ = 200
Pno.
♩ = 140
A tempo
206
RB
Car - ne - val - le set a-part was a trea - sure of
p
Pno.
215
RB
co - lour of pa - gean - try of spec-ta-cu-lar de - vi-ces for di-ver
9
9
Pno.

221
RB
sion and thrill and ca-thar - sis.
The pa - vi - lions gave off pris - ma-tic re fle -
Pno.
mp
227
RB
tions the pa - go-das dripped mol-ten li - quid
Pno.
mp
233
RB
Ev ry eve - ning Car-ne-valle came to life,
Pno.
legato
239
RB
Pree-ning and shud-de ring like a new but - ter - fly
Pno.
mp leggiero
243
RB
All came to spend their mo - ney and more
Pno.

13
Moderato
♩ = 100
248
RB
pre-cious they spent the mo-ments of theirlives.
8va
Pno.
255
RB
E-ven the A ma ranth came to Car-ne-val-le. The A ma ranth, the top phyle,
Pno.
261
RB
Those few who had been a-war-ded im-mor-ta-li-ty.
8va
Pno.
267
RB
The new A ma ranth, on reach ing the top phyle
Pno.

273
RB
Would go in-to se-clu-sion for se-ven years
se-ven years
Pno.
278
RB
Un-til their se-ve-ral
Pno.
284
RB
clones
their se-ve-ral clones
had de-ve-loped
in-to true
sur-ro-gates.
Pno.
dolce
291
RB
Then they would a-ban-don
their old bo-dies
worn out by stri-ving
and
Pno.
p
295
RB
age
as-sume one of the
new young bo-dies
and go out in-to the
Pno.
8va
mp

299
RB
world ea-ger for di - ver - sion. To Car-ne-val - le came The Ja cynth Mar - tin She had
Pno.
The Jacynth Martin appears side stage
Lights up on her, fade slowly down on RB
303
RB
bro-ken through to A-mar anth at the age of one hun-dred and four, af-ter re pea - ted set-backs. Now only
Pno.
308
Lights fade
RB
two weeks out of se - clu - sion - me - ta - mor - phosed in - to the bo - dy
Pno.
311
exit
RB
and mind of a girl of nine- teen.
Pno.

Scene Two - The House of Life at Carnevalle

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.

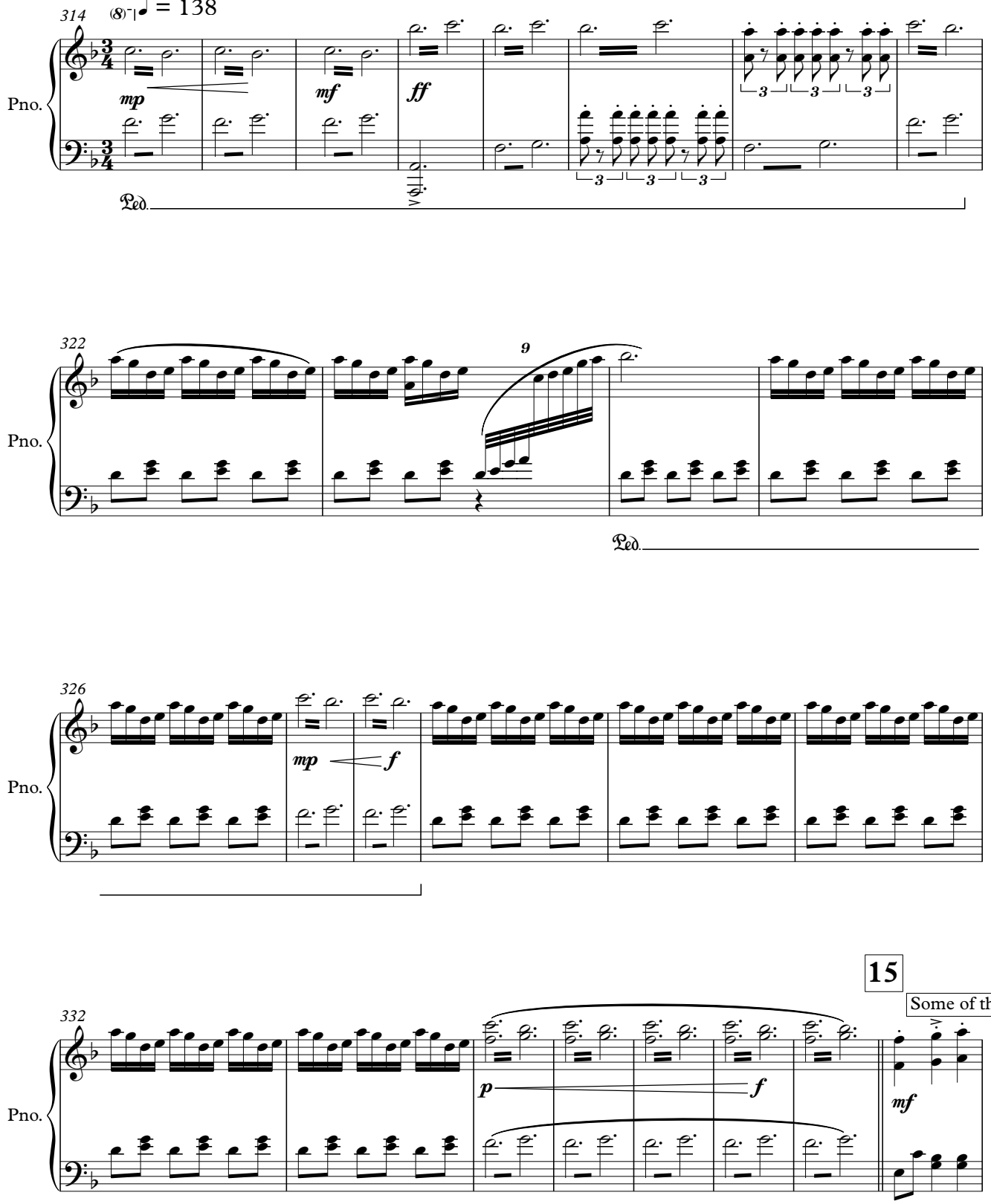
Music Number 2a - Carnevalle

14 *Energetically joyful*

Allegro

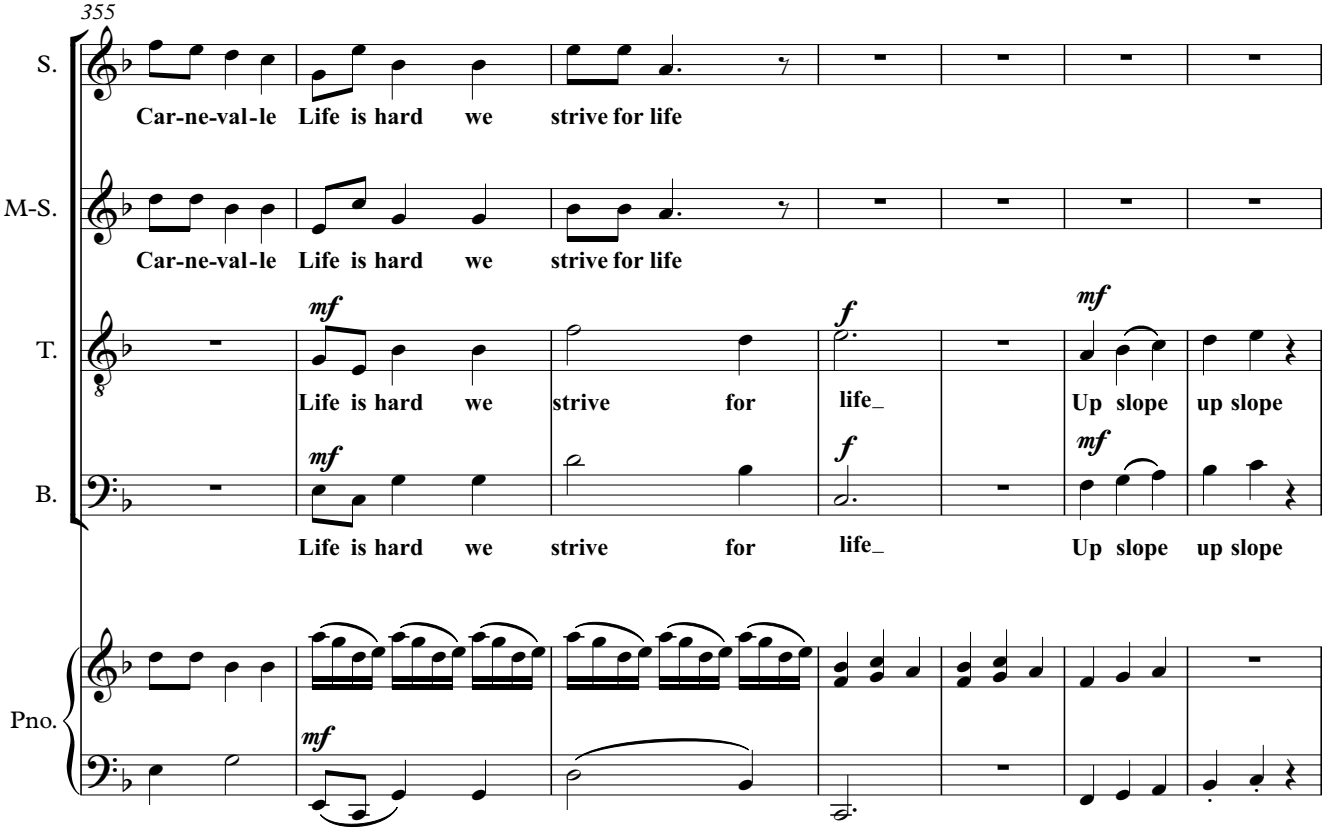
♩ = 138

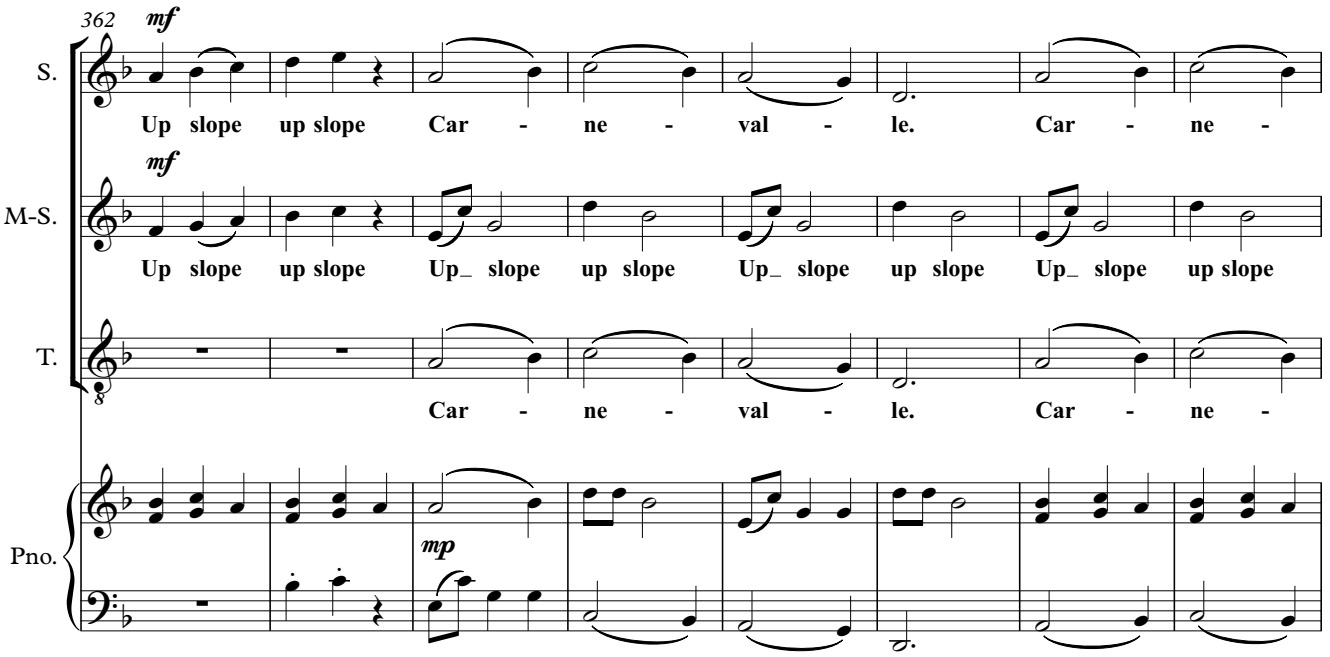
Lights up, back tabs open revealing revelling crowd, a few dancing



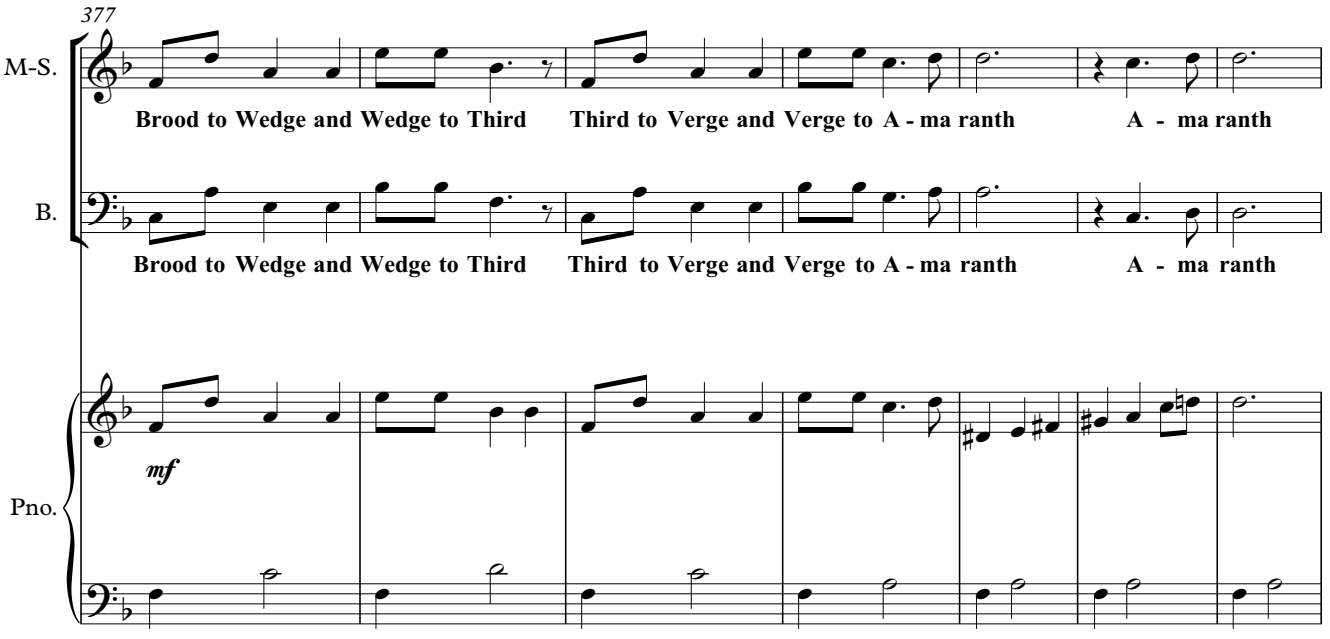
340
S.
M-S.
T.
B.
Pno.
mf
Car-ne-val - le
We all come to

347
S.
M-S.
T.
B.
Pno.
f
mf
Life is hard we strive for life_
Car-ne-val-le
We all come to


355
S.
Car-ne-val-le Life is hard we strive for life
M-S.
Car-ne-val-le Life is hard we strive for life
T.
mf
Life is hard we strive for
f
life_
mf
Up slope up slope
B.
mf
Life is hard we strive for
f
life_
mf
Up slope up slope
Pno.
mf


362
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
T.
Car - ne - val - le. Car - ne -
Pno.
mp

370
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
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
Pno.


377
M-S.
Brood to Wedge and Wedge to Third Third to Verge and Verge to A - ma ranth A - ma ranth
B.
Brood to Wedge and Wedge to Third Third to Verge and Verge to A - ma ranth A - ma ranth
mf
Pno.

384
poco rit.
M-S.
Up slope up slope Will end less years be ours? Will end -
B.
Up slope up slope Will end less years be ours? Will end -
Pno.
mp
16
A tempo
392
♩ = 140
M-S.
less years be ours?
B.
less years be ours?
Pno.
mp
402
GAVIN WAYLOCK
f
GW.
Friends what-e-ver your phyle what-e - ver your phyle at-tend
Pno.
mp
f
f
Ped.
Ped.

411
GW.
me!
at - tend
me!
Pno.
415
GW.
Do you va - lue your life a fl - rins worth?
will end-less yearsbe
Pno.
mp
419
GW.
yours?
Come in-to the House
Life!
Learn the
Pno.
ff
mp
f
Ped.
424
GW.
me-thods the tech-niques
Friends
What of your slope
A flo - rin I
Pno.
mp

428
GW.
say A flo - rin! Come in to the House of Life! Learn the me-thods the tech-niques
Pno.
Some of the crowd have entered the booth. Others have drifted away. GAVIN WAYLOCK tries for a few more
432
GW.
Face the fu-ture with hope! Face the fu - ture
Pno.
437
GW.
with hope! up with your slope_ up with your slope_
Pno.

17
Moderato
♩ = 100
443
GW.
You! you there!When do youmake Verge?
You'vegot the look of Verge.
B.
Not me I'm on - ly Brood
Pno.
p
447
GW.
That's where you be - long
Try Di-dac tor Mon-cure's re - gi men in ten weeks
Pno.
The crowd find this amusing
450
GW.
bid your as - sas-sins good-bye
You good la - dy! hat of your chil- dren?
Pno.
453
GW.
Here's your chance to out - dis-tance them!
You the
S.
Young hounds are a head of me al rea dy!
Pno.

[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.]

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!

18

Vivace *Voluptuous*

♩ = 180

GW exits with JM

The crowd enjoy the sights and are entertained by dancers

490
S.
clogged by work We come to find re - lease.
M-S.
clogged by work We come to find re - lease.
T.
clogged by work We come to find re - lease.
B.
clogged by work We come to find re - lease.
Pno.
Ped.
Ped.

497
S.
Ming - le andmelt, Drift on the cur - rent;
M-S.
Ming - le andmelt, Drift on the cur - rent;
T.
Ming - le and melt, Drift on the cur - rent;
B.
Ming - le and melt, Drift on the cur - rent;
Pno.

503
S.
Merge with the wel ter of Car - ne - val - le. Mouths like
M-S.
Merge with the wel ter of Car - ne - val - le.
T.
Merge with the wel ter of Car - ne - val - le. Mouths like
B.
Merge with the wel ter of Car - ne - val - le.
Pno.
p
Ped.

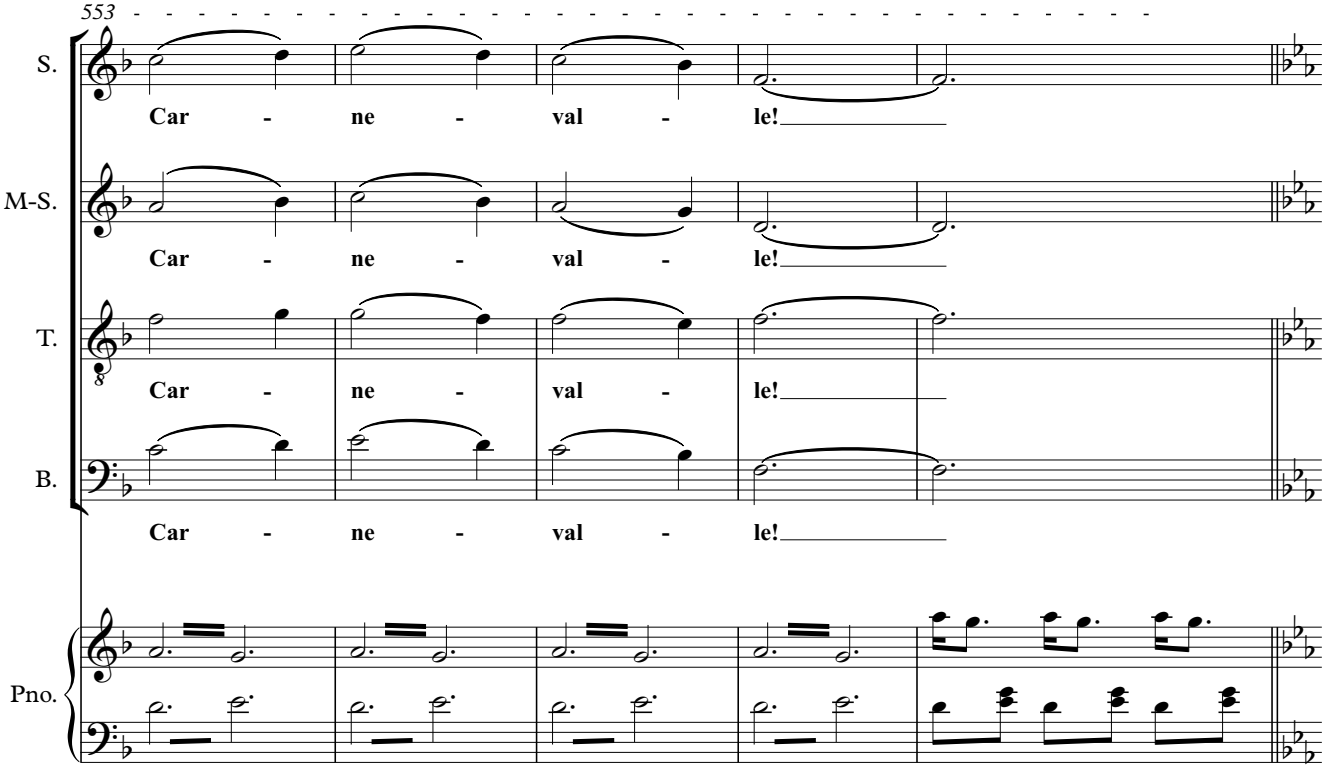
The dancers and crowd are drunk and highly stimulated
510
S.
pink or pur - ple li - lies
M-S.
Mouths like pink or pur - ple li - lies O - pen to
T.
pink or pur - ple li - lies
B.
Mouths likepink or pur - ple li - lies O - pen to
Pno.
p
Ped.

519
S.
E - ro - tic sid - ling and sway - ing;
M-S.
laugh or de- ride,
B.
laugh or de- ride,
Pno.
p
Ped.
527
M-S.
The faint o - dour of per - spi - ra - tion;
B.
We
Pno.
534
M-S.
The faint o - dour of
T.
We pay to kill frogs.
B.
pay to know fear.
Pno.

541
M-S.
per - spi - ra - tion;
T.
We pay to kill
B.
We pay to know fear.
Pno.
f

rit.
547
S.
Car - ne - val - le!
M-S.
Car - ne - val - le!
T.
frogs.
Car - ne - val - le!
B.
Car - ne - val - le!
Pno.
mf

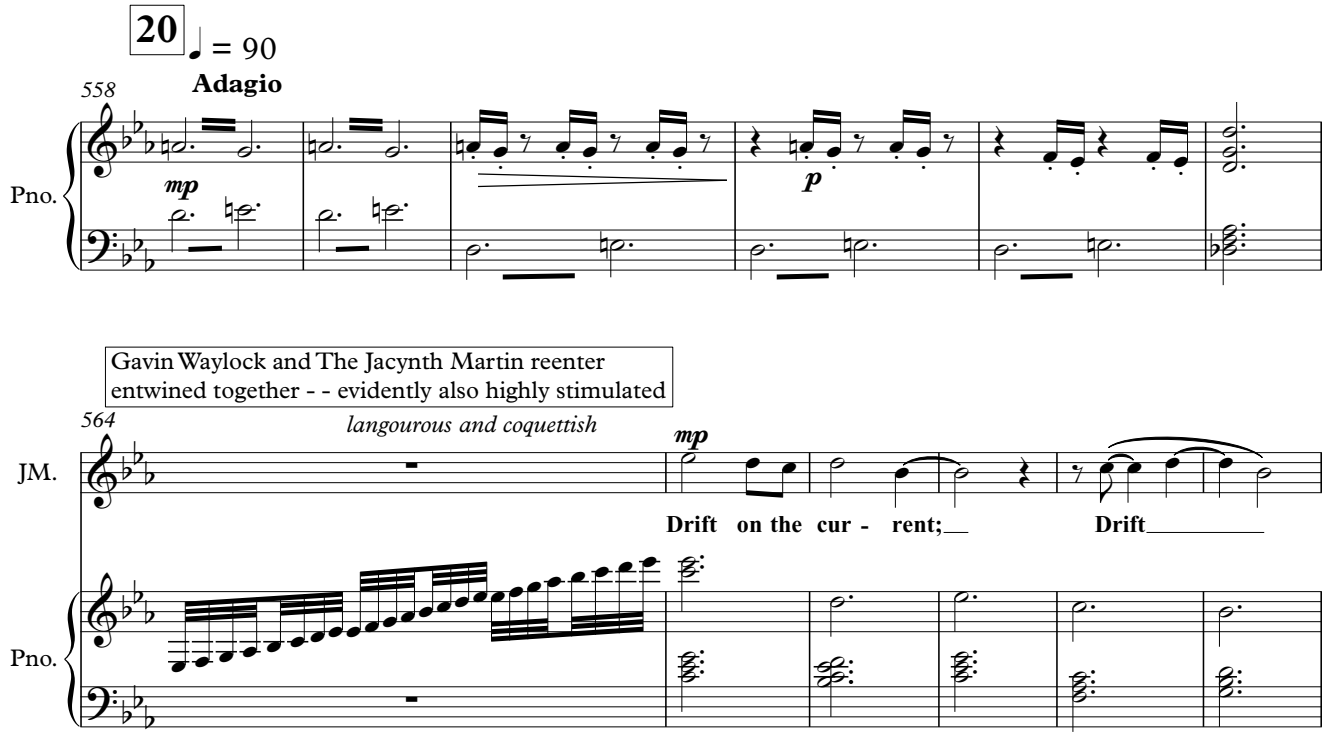
Back tabs in -
lights change to bar interior



Scene 3 - A bar at Carnevalle

Quiet backwater with bar table.

Music Number 2c 'Duet'



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

570
JM.
Ming - le and melt, Merge Merge with the wel
Pno.
577
JM.
ter of Car - ne-val - le.
GW.
mf
You are a mi-ra- cle. a fa-bu-lous flo-wer
Pno.
583
JM.
Drift on the cur - rent; Drift Ming - le and melt,
GW.
a le-gend of beau-ty
Pno.
591
JM.
Merge Merge
Pno.

597
Pno.
603
Pno.
607
JM.
Mouths like pink or pur ple li -lies
Drift on the cur - rent;
GW.
pink or pur ple li-lies
Pno.
613
JM.
Ming - le and melt,
Merge
Merge
urgent and amourous
GW.
Merge
Merge
Merge
Merge
Merge
Pno.

619
the game of love
JM.
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
Pno.
623
JM.
pink or pur ple li lies
Ga-vin take off your mask let me see your
GW.
li lies pink or pur- ple li - lies
Pno.
629
rit.
A piacere- molto rubato
JM.
face
That is hard-ly fair the sil - - -
GW.
At Car-ne-val-le fa-ces are best con-cealed
Pno.
una corda - colla voce

634
JM.
-ver the sil-ver con ceals no thing of me
Did you hope to em-brace me wear-ing your mask?
Pno.
molto rall.
638
JM.
Would you have me think you are ug ly?
GW.
he embraces her -
No of course not.
You are a mi-ra cle.
Pno.
she submits
and removes his mask
642
♩ = 30
Lento
♩ = 90
A tempo
but she draws back
JM.
GW.
he goes to kiss her..
a fa bu lous flo-wer
A le - gend of beaut-ty
Pno.
f

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

21 Music Number 3a Bar table quintet

Merry conversation

Moderato ♩ = 100

staring at Waylock,
who has become frozen

647

JM. **Ga-vin tells me ve-ry**

Pno. tr *mp* *mf* *mp* *mp*

652

JM. **lit-tle a bout him- self.**

BT. BASIL THINKOUP *mf* **Look at him now**

Pno. *mf*

656

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

Pno. *mf* *mp*

661

BT. **like a sta - tue be-hind his mask** **Ex-cuse me I have** **Ex-cuse me an er-rand of the**

Pno.

22

stares at GW with curiosity
and some suspicion

665

JM.

BT.

he exits

flesh pray don't leave the flesh pray don't leave

Pno.

THE JACYNTH MARTIN

670

JM.

p *mp*

Se-ven years a - go Se-ven years a - go The Gray ven War lock

Pno.

pp

675

JM.

mf

flees the as - sas - sins Se-ven years a - go Se-ven years a - go

Pno.

680

JM.

The Gray ven War lock is pulled from the sea Af-ter

Pno.

p

685
JM.
se - ven years
The Gray-ven will be pre - sumed dead.
pre - sumed dead.
Pno.
23
JM stares at GW
across the table
Two Amaranth arrive
691
JM.
dead.
Allegro
♩=120
Pno.
tr
mf
697
JM.
f
THE ALBERT PONDICHERRY
Al - bert! Den - nis!
T.
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
B.
f
De - light - ful! De - light - ful!
Pno.
♩. =60
Allegretto
performs introductions
701
JM.
The Al bert Pon - di cher ry. The De-nis Le strange: this is Ga - vin Way - lock.
Basil Thinkoup reenters
T.
Pno.
p

705
JM.
and this Ba - sil Thnk-oup. Tru-ly Al-bert and De-nis, on-ly at Car-ne-val le does one meet
Pno.
708
JM.
in te rest ing peo ple
T.
In- deed in- deed! in- deed!
B.
In-deed in deed in- deed!
Pno.
712
BASIL THINKOUP
BT.
I strive as a psy-cho-pa-thist at the pal - li -
B.
Pray what is your Pray what is your stri- ving?
Pno.

716
BASIL THINKOUP
BT.
-a - to ry
hop - ing to cure the men - tal-ly ill.
THE ALBERT PONDICHERRY
T.
In-deed In-deed
B.
In-deed in-deed
in- deed!
Pno.
719
JM.
And Ga - vin Way lock? Ga - vin
looks languidly at Waylock
T.
B.
We must share a num-ber of mu-tu - al ac-quain-tan-ces.
Pno.
723
JM.
Way lock?
T.
I'll ne-ver at-tempt it.
B.
Oh I'll try. From that fine phy-sique a pro -
Pno.

727
JM.
No.
Try a gain.
T.
I doubt if Waylock en-joys our spe-cu-la-tions.
B.
fes sio-nal a-cro-bat.
Pno.

731
BT.
BASIL THINKOUP
I've been urg - ing...
gets up from table
and crosses stage
GW.
GAVIN WAYLOCK
Ex- cuse me. Ex cuse me.
T.
en-joys our spe-cu-la-tions.
B.
In-deed in-deed
Pno.
mf

24

Andante

♩ =90

735

BT. goes to com booth and calls a number

I've been ur-ging

GW.

Pno. *p*

740

BT. Ga - vin to change his boot less oc-cu pa - tion to sign the cont-ract, join Brood and be

Pno.

745

BT. gin the climb up slope to gain fur-ther years per-haps e -ter - nal life

Pno.

752

JM. In-deed In-deed

BT. I'm not with-out in-flu-ence. I could start him off

T. In-deed In-deed

B. In-deed in-deed

Pno. *mf* *f* *mp*

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

25

Allegro

757

JM. ♩=120

In-deed In-deed

BT.

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

hoarse stage whisper.

GW. *mf*

Your busi ness must wait!

T.

In-deed In-deed

B.

In-deed in-deed

Pno. *gliss.* *gliss.* *mf*

761

GW.

Ve-ry well two thou-sand but make haste

Pno. *f* *gliss.* *gliss.* *mf* *gliss.* *f*

26

Andante

765

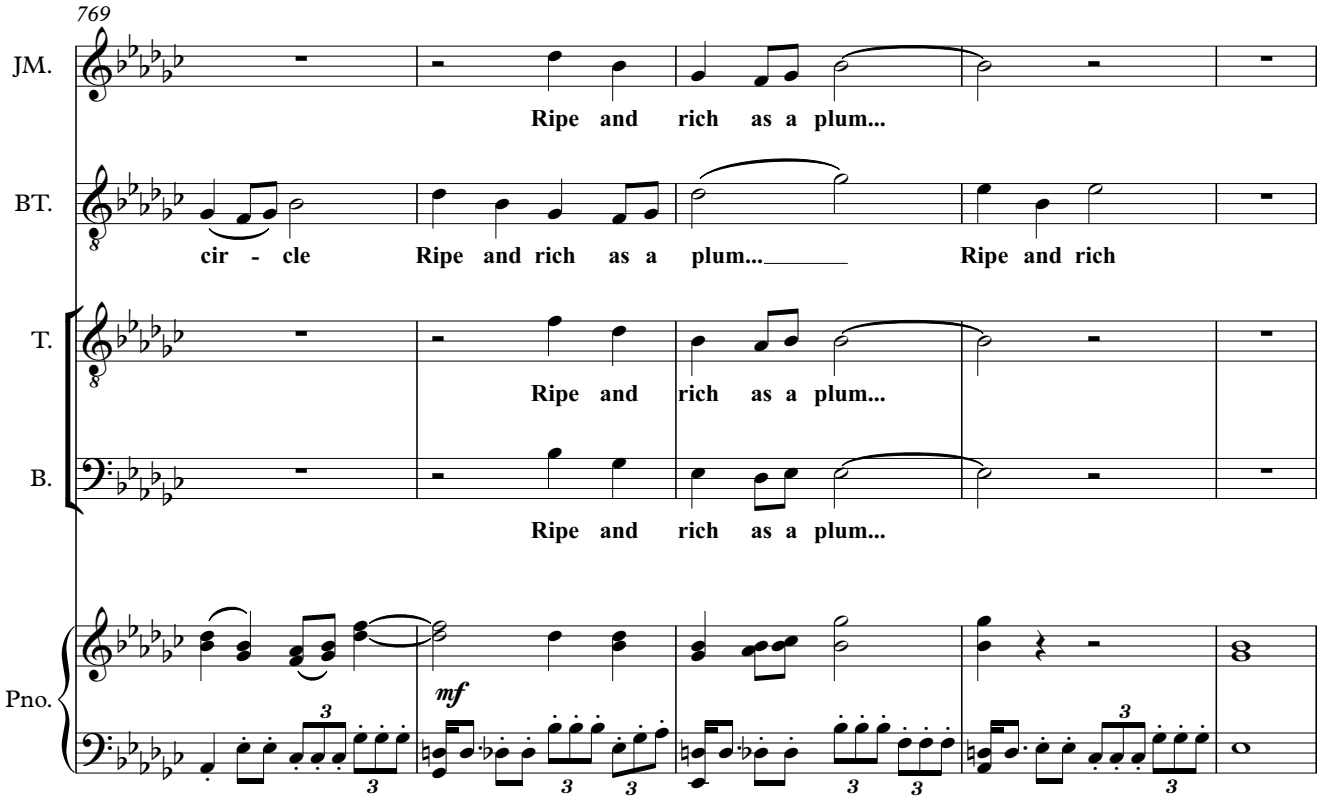
BT. ♩=60

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

GW. *f*

Do it now! **Do it now!**

Pno. *gliss.* *p*


769
JM.
Ripe and rich as a plum...
BT.
cir - cle Ripe and rich as a plum... Ripe and rich
T.
Ripe and rich as a plum...
B.
Ripe and rich as a plum...
Pno.
mf

774
JM.
Ripe and rich as a plum...
BT.
There are ma-ny points on a circle ma-ny points on a circle
T.
Ripe and rich as a plum...
B.
Ripe and rich as a plum...
Pno.

779
accel.
JM.
Ripe and rich as a plum...
There are
BT.
I have a new i - dea...
if it works!
returns to the table
GW.
T.
Ripe and rich as a plum...
Ripe and
B.
Ripe and rich as a plum...
Ripe and
Pno.
27
Moderato
784
♩=100
JM.
ma - ny points
And now what Ga - vin Way- lock?
BT.
if it works!
T.
rich as a plum..
B.
rich as a plum...
Pno.

787
JM.
I'll wait here. These gen-tle-men will see me
BT.
An - y - one for a go at some boiled_ crabs?
Pno.
pp
A black clad figure shoots a dart
from a blowpipe - unseen - a faint puff.
791
JM.
safe to my vil - la. I might ex - plain to them the Ga vin Way lock mystery.
Pno.
tr
p
f
tr
slowly puts
head in arms
and sleeps on table
796
JM.
Ouch!
BT.
I have a new...
Pno.
ff
p
Ped.
802
BT.
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 -
Pno.

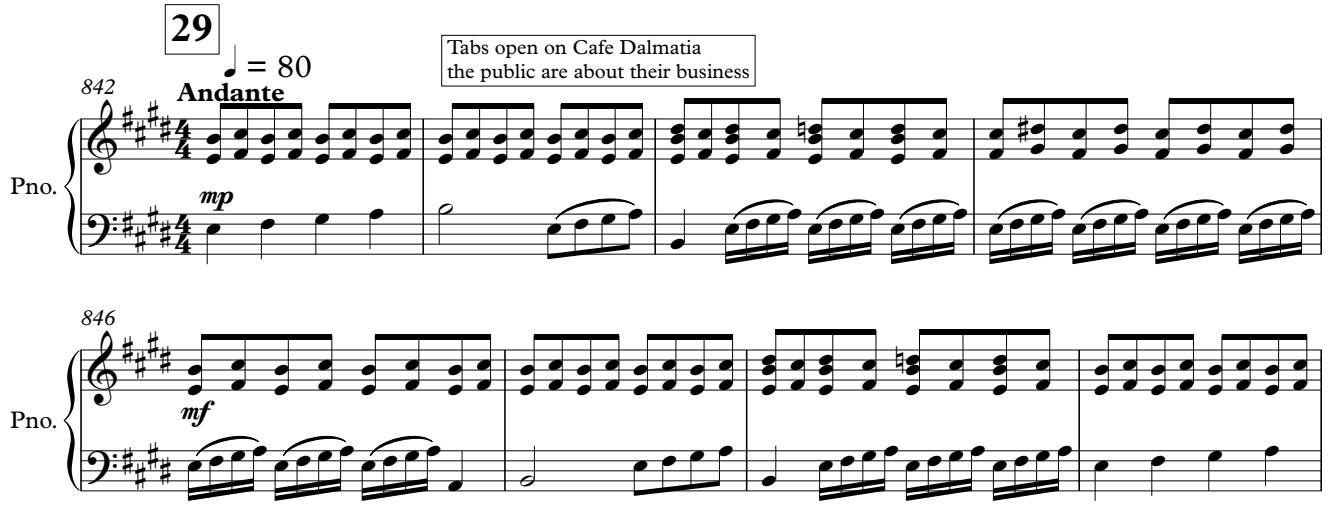
805
GW.
Are you sure she's well?
T.
cite-ment
She'll be all right
We'll take care of her Don't let us keep
B.
Too much sti-mu-lant!
She'll be all right
We'll take care of her Don't let us keep
Pno.
pp
809
exit with GW
Lights dim, tabs in slowly
BT.
exit with BT
GW.
Regard the unmoving girl
with growing alarm
T.
you from your meal.
Regard the unmoving girl
with growing alarm
B.
you from your meal.
Pno.
813
Both freeze
tabs closed
T.
Both freeze
B.
Pno.
ppp

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 and Actuarian



850
Pno.
a middle-aged woman, who has been sitting at a table gets up , crosses the square, bypasses the queue outside. the Actuarian
30
855
Pno.
f
♩. = 40
Largo
mf
859
Pno.
rit.
she enters the Actuarian and approaches the counter. Her face is lined with worry.
Lento
863
Pno.
♩. = 30
pp
31
♩ = 80
Andante
mf
867
M-S.
GOLD FORTAM
T.
VINCENT RODENAVE
3
How may I help you Ma- dam?
Pno.
mp

871
M-S.
I... I... It's a-bout my hus-band. His name is E-gan For-tam I've been a - way three days
Pno.
p
876
M-S.
at a se - mi-nar. To-day when I came home he was gone I
Pno.
880
M-S.
thought some one here could help me. Gold For-tam I'm Wedge. I'm a
fills in ticket
T.
Your name Madam? Your phyle?
Pno.
884
M-S.
school-tea-cher He is Brood. I X D nine nine five A A
T.
Your hus-band'sphyle? His ba-sic code?
Pno.

888
M-S.
C
drops ticket into Actuarian slot and gravely inspects result
T.
Just a mo-ment Mis-sus For-tam
Mis-sus For-tam. Your
Pno.
mp
p
892
she slowly absorbs
this sad information
M-S.
T.
hus-band was vi-si-ted by his as-sas-sin
at eight thi-ty nine p m Mon-day last
Pno.
mp
896
she stands
stock still
M-S.
Pno.

32
♩ = 100
Poco piu mosso
GW enters Actuarian
enter marching boldly up to counter
902
GW.
M-S.
Pno.
simply
exits quietly
Thank you.
Ped.
8vb
3
GAVIN WAYLOCK
909
mf
I wish to re-gis-ter in
VINCENT RODENAVE
T.
Yes Sir?
33
♩ = 120
Allegro
914
Brood.
Ve-ry good sir, press your right thumb here
gliss.
ff
f
tr

GIRL ASSISTANT
920
rall.
S.
Du-pli-ca-tion! Du-pli-ca-tion!
T.
Du-pli-ca-tion! I-den-ti-cal to the print of the Gray-ven War lock, des
Pno.
924
♩ = 80
GW.
I am his clone
T.
tem po rized by as sa-sins. Se-ven years a-go! Oh I see I
Pno.
929
accel.
T.
see Ev-ery thing is in or_der then, In-as-much as the prints are not those
Pno.
932
♩ = 100
T.
of a li ving man_ We sel-dom see clones. My as-sis-tant will re-cord your brain waves for the
Pno.

935
S.
T.
Pno.
mf
Please sit here Put this on.
te-le-vec-tor flake pro-duc-tion
You un-der-stand that the te-le-vec-tor
p
mp
940
flake can be used to lo cate you, but it's use is ve-ry strict ly ve-ry strict-ly li mi ted and con trolled
34
starts up machine
944
We have to an aesth e tize you so your brain ra - di - a-tions are nice and clear. This won't hurt;
exits
tr
948
This won't hurt;
pp

949
S.
This won't hurt;
gliss.
mf
Pno.
950
Pno.
p
952
GW.
mp
Is that all?
S.
mf
That's all. You are now in Brood. I
Pno.
955
S.
see you have a ve - ry high ap - ti-tude Good luck with your stri - ving Good luck.
Pno.
959
GW.
Thank you I shall con-sider ar which pro - fes - sion to strive I have an i - dea for
Pno.

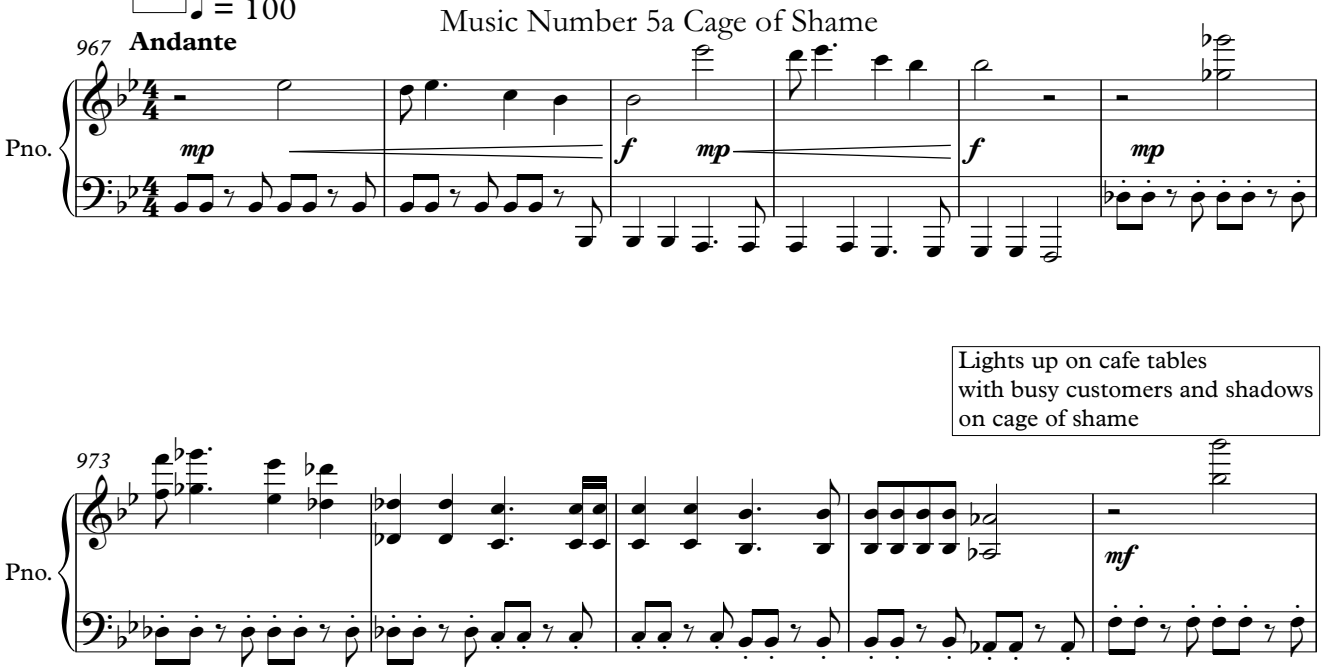
Scene Two - Later that evening

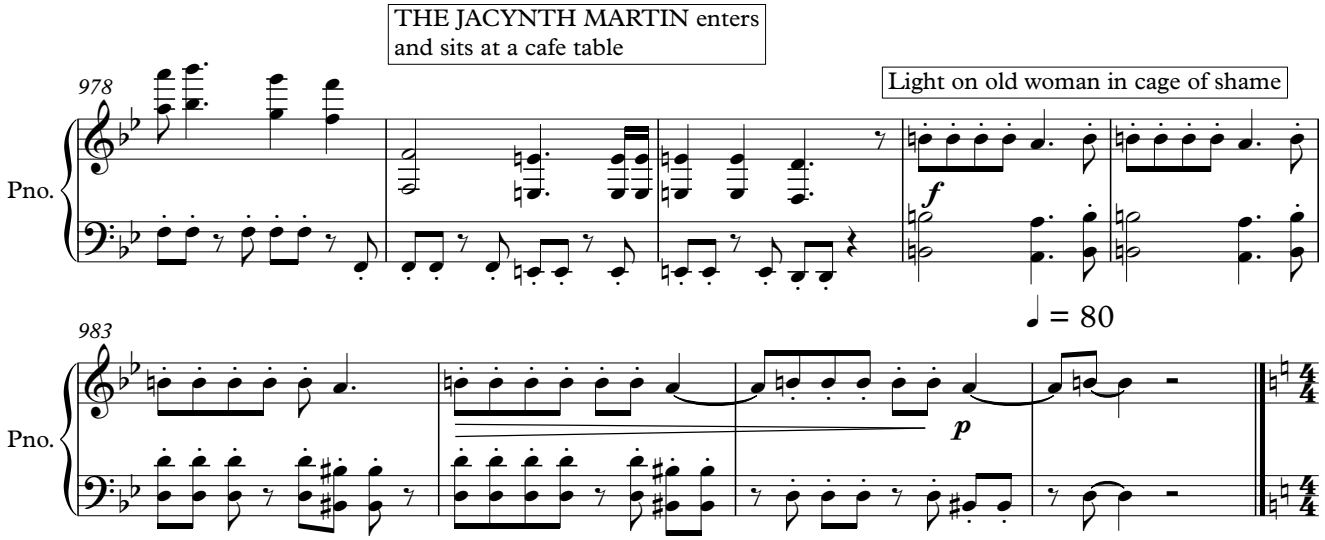
Cafe Dalmatia and Actuarian- cafe tables in front of cafe ar busy,
cage of shame in square outside - an old woman is still crouching in the cage.

Snide mockery

35 ♩ = 100

Music Number 5a Cage of Shame





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]

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

Music Number 5b Aria

36 *Arioso*

stands unmoving, looking him in the eye

987

♩ = 120 **Allegro**

JM. **So. How sim - ple it was to find you. How clear the guilt u-pon**

Pno.

suddenly thrusts him off

992

JM. **your face. I won't have your hands u pon me! I**

Pno.

♩. = 66 **Allegro**

996

JM. **too once re-gis-tered in Brood**

Pno.

1001

JM. **Three times I drove up slope Three times I**

Pno.

1006

JM. **drove up slope Three times I drove up slope from Brood**

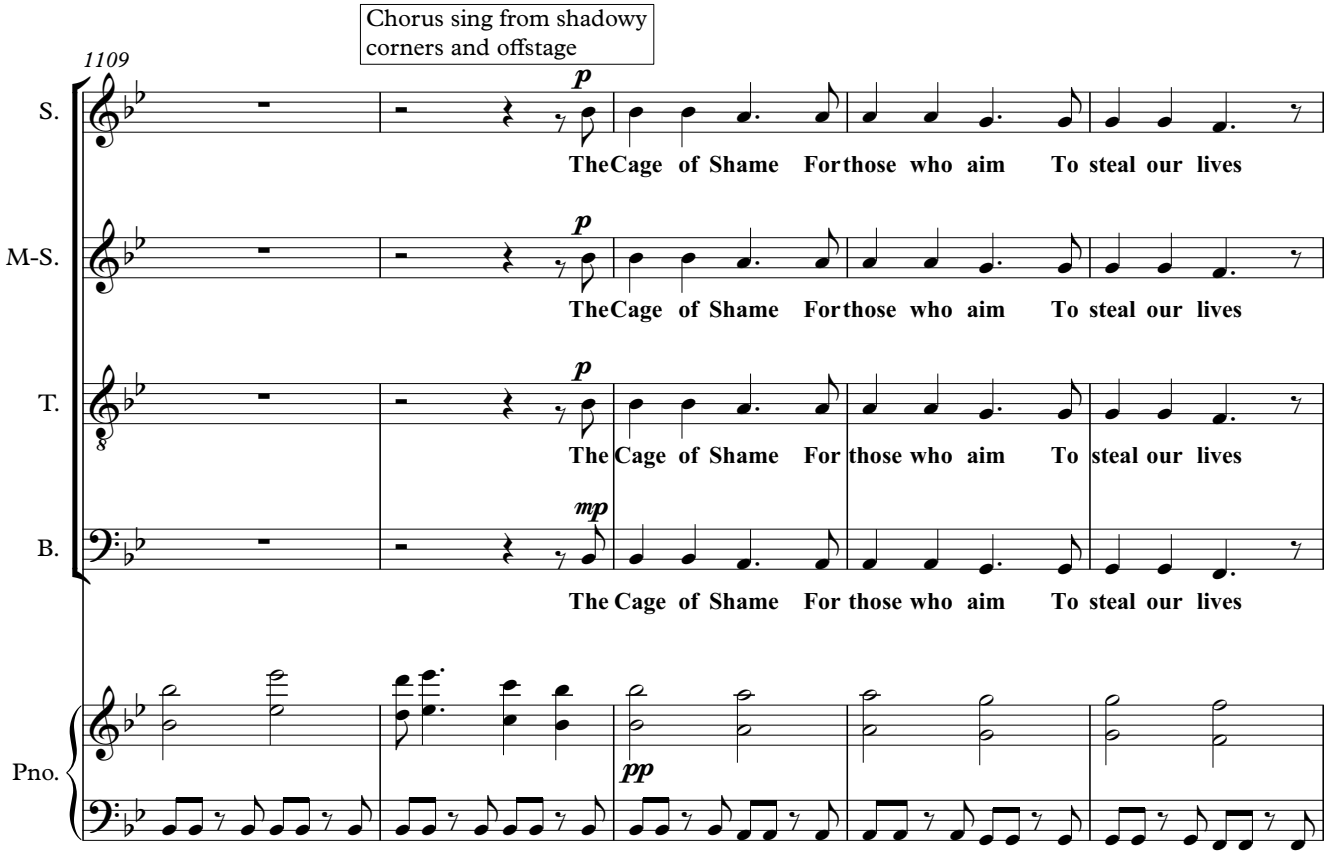
Pno.

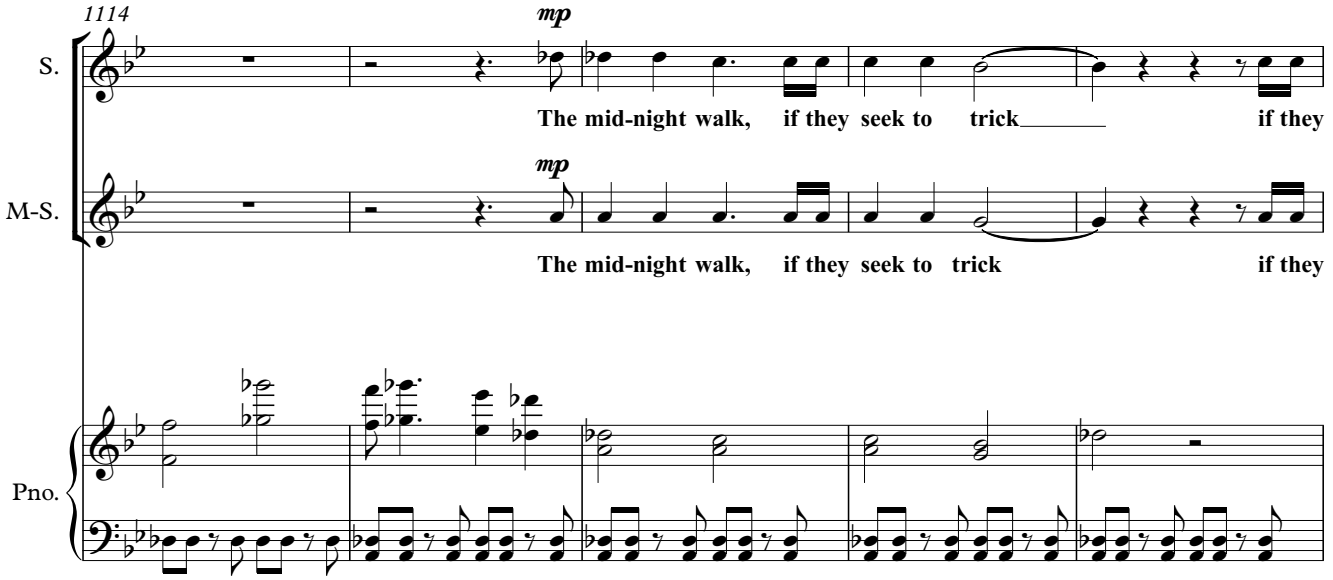
1011
JM.
from Brood at the bot tom.
Three times my life - line sagged
Pno.
p
1017
JM.
my life - line sagged and sprawled to the flat line of fail ure
Pno.
1022
JM.
Three times my life - line sagged to the flat line of fail
Pno.
1027
JM.
ure
fail - ure
I broad-ened my field
to stu - dy
Pno.
1034
JM.
bar - ba-ri - an so-ci - e-ties
Ma-ny as-pects of their
Pno.
pp

1040
JM.
cul-ture I found re- pug- nant, The un - con-cern to-wards hu-man suf - fer-ing
Pno.
1045
JM.
I am an ex-qui-si-tly sen-si-tive wo-man
Pno.
1050
JM.
I fought chro - nic nau - sea and ex treme re - vul - sion
Pno.
1055
JM.
f
But I a-chieved Verge at the age of nine - ty two And A - ma-ranth
Pno.
37
♩ = 66
Adagio
1060
rall.
JM.
at the age of one hun-dred and four... one hun-dred and four...
Pno.
p
Ped.

1065
mp
JM.
Du-ring my long climb up phyle my sex-u-al ex-pe-ri-ence was cur-tailed and de-sul-to-ry
Pno.
mp
p
mp
p
mp
Ped.
Ped.
38
♩ = 80
Andante
1073
mf
When I e-merged When I e-merged like a but-ter-fly
mf
p
1078
As a beau - ti - ful girl of nine - teen
1082
I ar-rayed my - self in skin - tight sil - ver And went to
1086
Car - - - ne - - val - - - le.

Music Number 5c Cage of Shame Chorus


Chorus sing from shadowy corners and offstage
1109
S.
M-S.
T.
B.
Pno.
p
mp
pp
The Cage of Shame For those who aim To steal our lives


1114
S.
M-S.
Pno.
mp
The mid-night walk, if they seek to trick if they

1119
S.
seek to trick the Ac tu - a - ri - an.
if they
M-S.
seek to trick the Ac tu - a - ri - an.
if they
T.
mp
mid - night walk, if they
B.
mp
mid - night walk, if they
Pno.

the old woman is released from the cage
a few stones are thrown the chorus reveal themselves a little
1123
S.
mf
seek to trick the Ac tu - a - ri - an.
f
if they
M-S.
mf
seek to trick the Ac tu - a - ri - an.
f
if they
T.
seek to trick
mf
if they seek to trick
B.
seek to trick
mf
if they seek to trick
Pno.

the old woman falls as a stone hits
then scuttles off
1127
one sings high
S.
M-S.
T.
B.
Pno.
seek to trick the Ac tu-a - ri - an.
if they seek to trick to trick if they seek to trick
if they seek to trick to trick to trick if they seek to trick
1131
a hail of stones
follow her
the last few stones
the chorus slink back into the shadows
and slowly exit
weirds will be out to - night.

1135
rit.
S.
M-S.
T.
B.
Pno.
The weirds will be out to-night. The weirds will be
mp
Adagio
♩ = 80
1140
p
pp
out to-night. The weirds will be out to-night.
CUSTOMER ONE
mf
Mmm..she es-

1145
T.
scaped
CUSTOMER TWO
mf
B.
You re-gret it your'e as bad as the Weirds did you no-tice the num-ber of stones they're in-crea sing these Weirds
Pno.
Lights fade to black
tabs in
Tabs
closed
1148
shakes head
T.
I don't know I don't know...
Pno.

40 Music Number 5d Entracte

Andante

1156

Pno.

mp

1160

mf

1165

1170

rall.

1174

Adagio

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.

41 *Unhinged boffins*

♩ = 60

Music Number 6a Balliasse Palliatory

1178 **Allegretto**

Pno.

mp *mf*

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

1182

SARA CADDIGAN

42 *mf*

S.

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

THE ROLAND ZYGMONT

B.

Pno.

p *dolce*

1185

S.

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

B.

mf

Do I look cra - zy?

Pno.

1187
B.
No I wish to see Di - dac - tor Ben-ber - ry. I am___ The Rol - and Zyg-mont
Pno.
1189
B.
cur-rent Chair-man of the A - ma-ranth So - ci - e - ty The
Pno.
1191
B.
e-ver in creas ing num-ber of men-tal ca-ses is a blot a blot on our so - ci - e-ty and
Pno.
1194
S.
In - deed! Di-dac-tor Ben-ber-ry is a-way to - day
B.
needs to be ad-dressed
Pno.

1198
S.
per - haps you would like to see
As - sis - tant Su - per - ten - dant Ba sil Thin - koup?
Pno.
mf
1201
S.
You are per-haps a ware__ most in-formed per-sons are that
B.
Thank you
Pno.
1205
S.
3
psy-cho-lo-gy has not ad vanced has not advanced as swift-ly as o-ther sci-en-ces
B.
In-deed I sup-pose it at
Pno.
3
1210
solo scream
from a catto
M-S.
ff
gliss.
B.
tracts few first rate per- sons.
Pno.
f
tr
gliss.

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

SARA CADDIGAN
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

♩ = 50

Andante

Routine boffins

1229

Pno. *mf*

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

1233

Pno. *f*

1237

GW.

GAVIN WAYLOCK

I'd like to see Mis-ter Ba - sil

Pno. *mp* *p*

1240

GW.

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

Pno.

1243

GW.

ry.

SARA CADDIGAN

S.

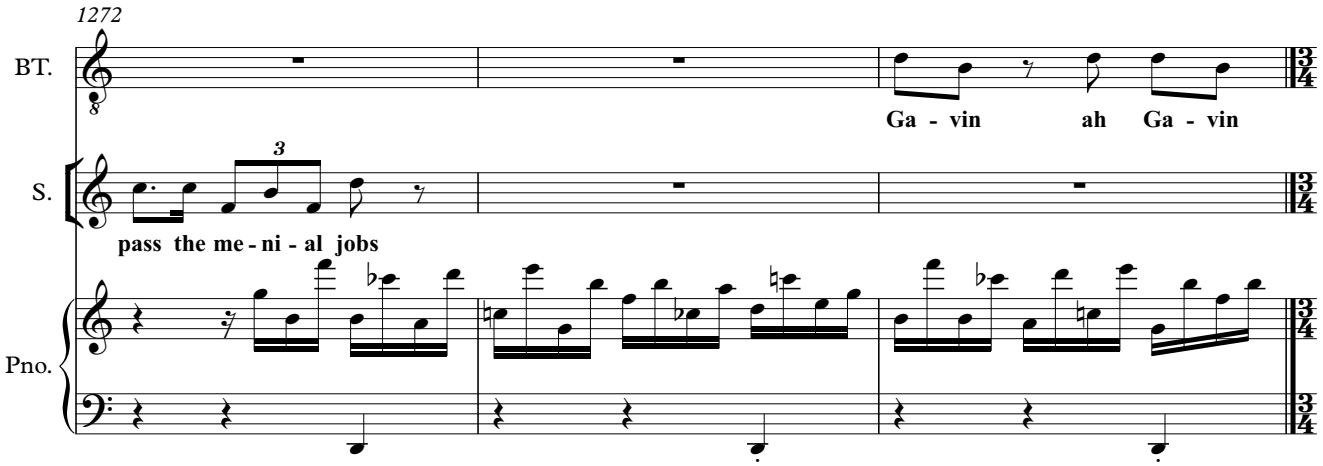
Ba sil's in con fe rence Ba sil's in con fe rence

Pno.

1247
S.
Take a seat, he'll be out in a few min-utes. Fill in this form.
Pno.
1249
S.
It's an ap pli-ca-tion for the po-si-tion of or - der-ly. Just fill it out there's a good chap. It's not nice
Pno.
1252
S.
work I'm a-fraid. You will be re-quired to wash air force feed force
Pno.
1255
S.
feed and at-tend to the bo-di-ly func - tions the bo-di-ly func - tions of the pa-tients
Pno.
1258
f
S.
At a-ny time one may be sud - den - ly keyed in - to a vi - o - lent
Pno.

1260
embarrassed laugh
S.
wing - ding
Ha - ha.
Pno.
1263
S.
Hmm your life seems to be one long ques tion mark
Pno.
1267
GW.
Were you an or-der-ly?
S.
No I'm a gra-du-ate of the col-lege of psy
Pno.
1270
S.
chi - a - trics there-fore I was a - ble to by-pass to by -
Pno.

BASIL THINKOUP enters



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-

CUE: Lights fade to black.

Scene Three - Some days later

44

♩ = 80 *Stormy*

1275 **Allegro**

Music Number 6c

Pno.

mf

tr

1280

p

1290

1295

mp

f

p

lights up as BASIL THINKOUP and SARA CADDIGAN enter

45

1299

while entering

BT.

Sa - ra it's a hard thing to say

ff

1302

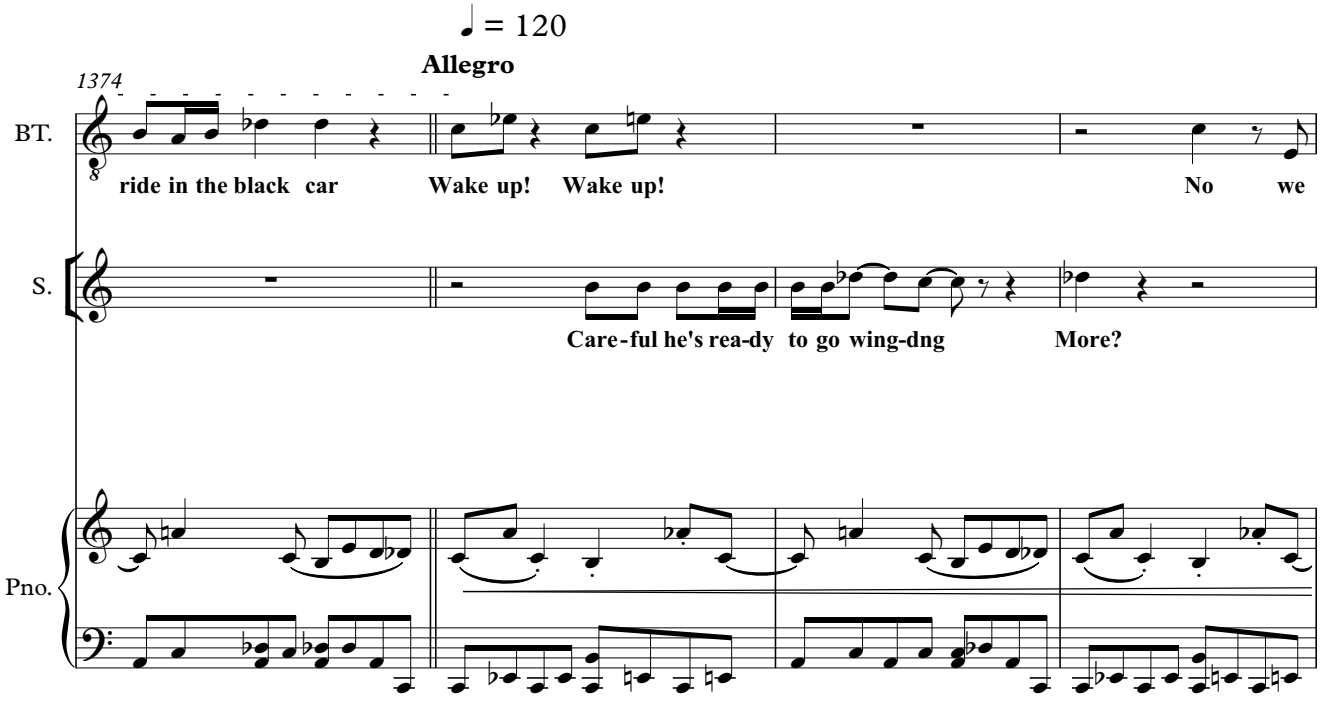
it's a hard thing to say but you're the on - ly per son in the pal - li - a - to - ry that I have faith in.

1306 laughs
BT.
E-very one else con-si-ders me a lu - na-tic I'm on my own.
S.
To-
Pno.
1310
BT.
You are right. Well what do you say.
S.
day ev-ery one is on their own
I'll
Pno.
They swing out the bed of Maximilian Herzog and connect him to a drip with indicator meters
1315
BT.
Good I want to try_ a new the-ra-py On Max-i-mi-li-an
S.
be glad of the op-por tu ni ty to help you.
Pno.
1319
BT.
Hert-zog here one of our choi-cest spe-ci-mens
Pno.
mp

1323
BT.
As a cat-to he's im - mo - bile, when he goes wing ding he's awe some. This time
Pno.
mf
Basil Thinkoup fits up a bottle filled with orange liquid to the drip
1327
BT.
I've got the ans-wer A spe - ci - fic cure_ for the psy-cho - sis Here it is an-ti hep-tant
Pno.
p
1331
BT.
It acts like an e - ra ser can-cel-ling what-e-ver me-mo-ry cir-cuits are ac-tive a
Pno.
46
♩ = 100
1338
Moderato
BT.
me - mo-ry e-ra - ser We sti-mu-late him to go wing-ding to go wing-ding with no-thing
Pno.

1344
BT.
Pno.
in his mind ex-cept his trou-bles We ad-mi-ni-ster an-ti hep-tant an - ti hep - tant Whisk! The hep-tant
1349
of the ma-le - vo-lent thought pro-ces - ses is com-plete-ly ex-tir-pa-ted. The man is sane!.
47
♩ = 100
1353 Allegretto
S.
Sim - ple and e - le-gant
As sim ple as that.
mf
1357
Now Sa-ra you han-dle theswad-dle and me-ter the an-ti hep - tant
p

1361
BT.
Pno.
3
Max-i - mi-li-an Her-zog you__ are a fail-ure a fail-ure
1365
BT.
S.
Pno.
An-ti hep - tant Sa - ra!
His heart rate is ap proach-ing nor - mal if we're not care-ful he...
p
mp
1368
accel.
BT.
Pno.
You've made mis-takes! You've thrown your life a-way! You stu-died the wrong tech-niques!
mf
1371
BT.
Pno.
An-ti hep - tant and you have no-thing be-fore you ex-cept the


♩ = 120
Allegro
1374
BT.
ride in the black car
Wake up! Wake up!
No we
S.
Care-ful he's rea-dy to go wing-dng
More?
Pno.

1378
BT.
don't want to blot out too much.
MAXIMILIAN HERZOG
calmly sits up
grabs his attachments
B.
Blot out too much what?
What is all this?
Pno.
f
p
mp

1383
BT.
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.
Pno.
p
1386
BT.
Your name is Ma-xi-mi-li-an Hert-zog
B.
Just what's wrong with me? My name is My name is
Pno.
♩ = 160
Presto
1389
BT.
You are in the pa li-a-to-ry. We are ta-king care of you.
B.
Ah yes it is. Where am I?
Pno.
pp
tr

1393
B.
mf
Is that it?
hoarse screaming
ff
Is that it? I'm a cat-to?
I'm a cat-to? Let me out of
Pno.
(tr)
f
49
= 100
Moderato
1397
administers hypo spray
molto rall.
BT.
S.
drops saddle
B.
pp
gliss.
here! Out I'm as sane as a ny one Aaargh!
Pno.
gliss:
gliss.
ff
p
1403
BT.
3
Sa-ra if you do not wish to
S.
3
The pro-cess cer-tain-ly shows pro- mise.
Pno.
p

Scene Four - Later that evening

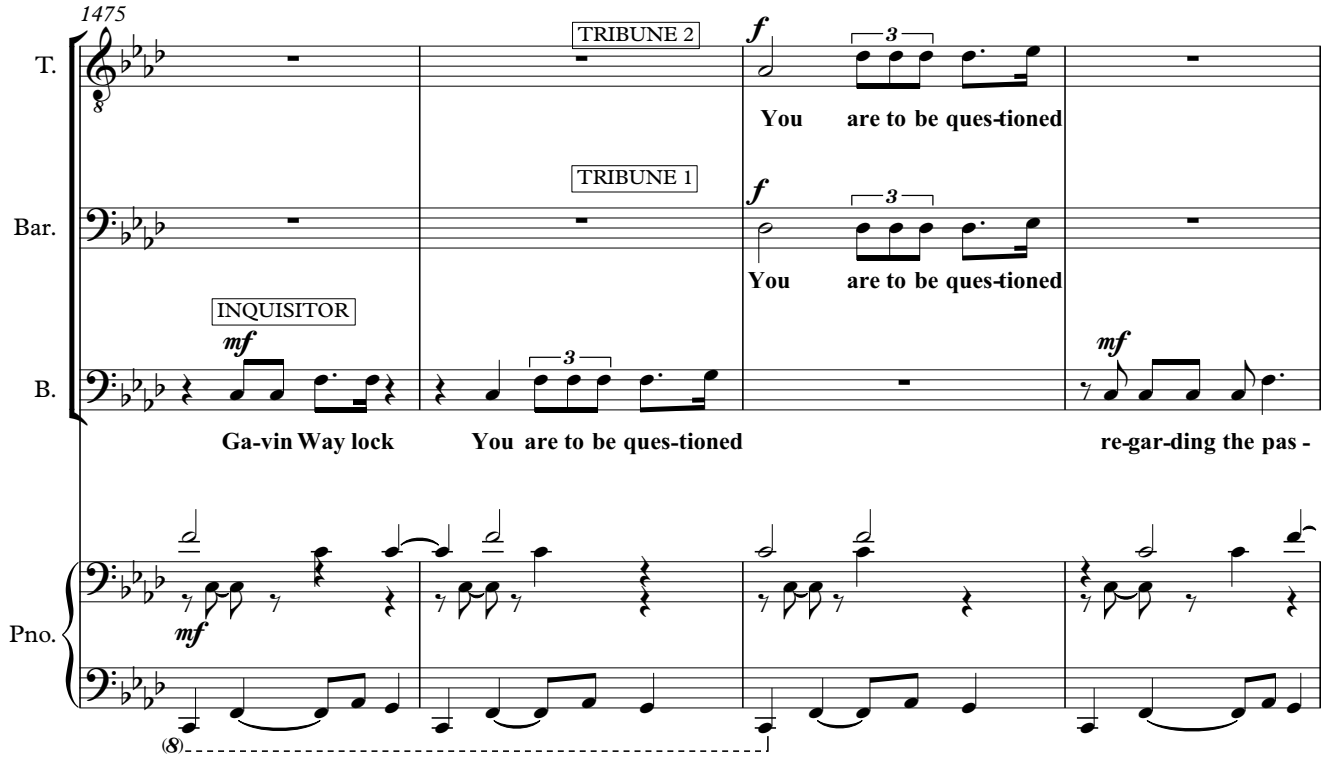
1433
writes himself a note
Pno.
1436
51
GW.
I am to read this mes-sage af-ter a mind read
Pno.
1440
GW.
which will soon oc-cur
My name is Ga-vin Way-lock
I have just e-rased the me
Pno.
mp
1443
Lights fade to black
Tabs in
GW.
mo-ry of an ex-pe-ri-ence from my mind
Per-haps I have for-got-ten o-ther things.
Pno.
mf
52
♩ = 40
Adagio
1448
Pno.

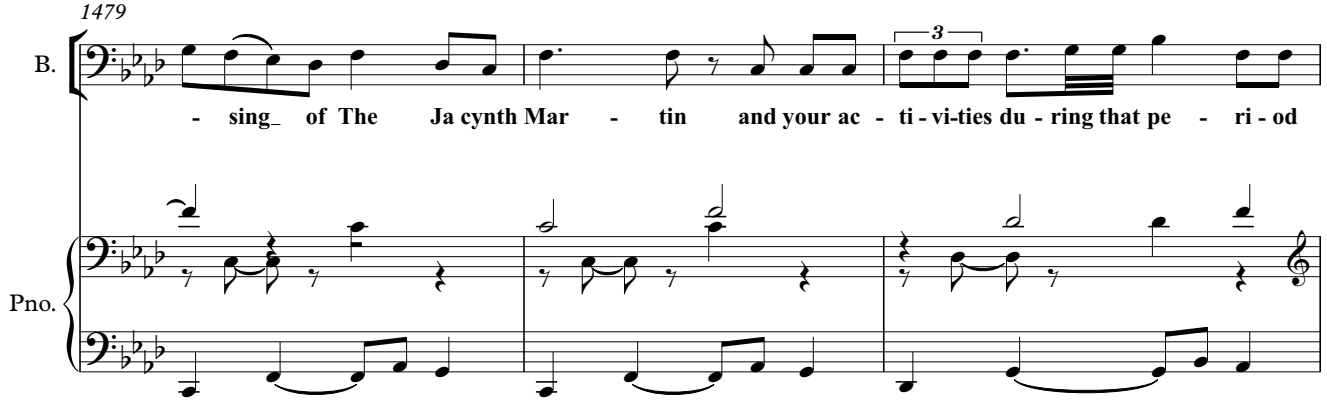
Scene Five - The Mind Read Facility

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

Tabs open

Music Number 7 Mind Read


1475
T.
TRIBUNE 2
f
You are to be ques-tioned
Bar.
TRIBUNE 1
f
You are to be ques-tioned
INQUISITOR
mf
B.
Ga-vin Way lock
You are to be ques-tioned
mf
re-gar-ding the pas -
Pno.
mf


1479
B.
- sing_ of The Ja cynth Mar - tin and your ac - ti - vi-ties du - ring that pe - ri - od
Pno.

1482
GAVIN WAYLOCK
♩ = 70
Andante
GW.
mf
You
T.
f
and your ac-ti-vi-ties du-ring that pe-ri-od
Do you have a-ny ob - jec-tion
Bar.
and your ac-ti-vi-ties du-ring that pe-ri-od
Do you have a-ny ob - jec-tion
B.
Do you have a-ny ob - jec-tion
Pno.
mf
1487
GW.
say du - ring that pe - ri - od
I think this is too vague You may
Pno.
p
1490
GW.
ques - tion me as to my ac - ti - vi - ties at the
Pno.
1491
GW.
ex - act time the pas - sing oc - curred;
Pno.

♩ = 50
Grave
1492
GW.
this I be - lieve is suf - fi - cient for your needs
B.
mf
We must be al-lowed a
Pno.
♩ = 70
GAVIN WAYLOCK
1494
Andante
GW.
mf
If I am guil-ty I will know
TRIBUNE 2
T.
f
Cer-tain de-gree of lee-way
TRIBUNE 1
Bar.
f
Cer-tain de-gree of lee- way
B.
cer-tain de gree of lee-way
Pno.
mf
p
1499
GW.
the ex-act in stant of the crime_ If I am in-no-cent it will serve no pur-pose to in -
Pno.

♩ = 50
Grave
1503
GW.
trude u-pon my pri va-cy
B.
mf
But Sir we are pub - lic ser - vants sworn to dis-cre-tion
Pno.
1506
T.
f
Sworn to dis cre tion
you would have
Bar.
Sworn to dis cre tion
you would have
B.
Sure - ly there is no-thing in your life you would have con cealed
Pno.
1510
GAVIN WAYLOCK
♩ = 70
Andante
GW.
mf
You have heard my sti-pu-la-tion
Will
T.
con cealed
Bar.
con cealed
Pno.
mf
p

♩ = 50
Grave
1514
GW.
you pro - tect me ac-cor ding ly
Bar.
mf
We will al - low on - ly ques - tions bea-ring u-pon the
Pno.
♩ = 70
Andante
1518
T.
This is the u - su - al la - ti - tude.
Bar.
three min-tes be-fore and af - ter the pas - sing
B.
This is the u - su - al la - ti - tude.
Pno.
1522
GW.
Ve - ry well you may pro-ceed
B.
Watch the light
mf
Pno.

The preceptress attaches padded head contacts and wields the hypo spray
♩ = 50
Grave
Lights fade to dim
sleeps
1525
GW.
B.
mere-ly re-lax it will soon be o ver
Pno.
p
THE JACYNTH MARTIN enters
1528
JM.
enters, moves the preceptress gently aside and stands over WAYLOCK
Pno.
mf
Lights fade to black
1531
Pno.
3
3
Lights up
1534
Pno.
p
pp

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]

CUE: tabs closed.

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 Music Number 8 Balliasse Wingding

♩ = 50

1537 **Adagio** *Crazy, finally catastrophic mayhem*

Pno. *mf*

1540

Pno. *f*

55

Tabs open
SARA CADDIGAN and BASIL THINKOUP are examining MAXIMILIAN HERTZOG

1544 **accel.** ♩ = 70 **Andante**

Pno. *mf* *f*

1549

Pno. *mf*

1552 SARA CADDIGAN

S. *mp* **There's a**

Pno. *p*

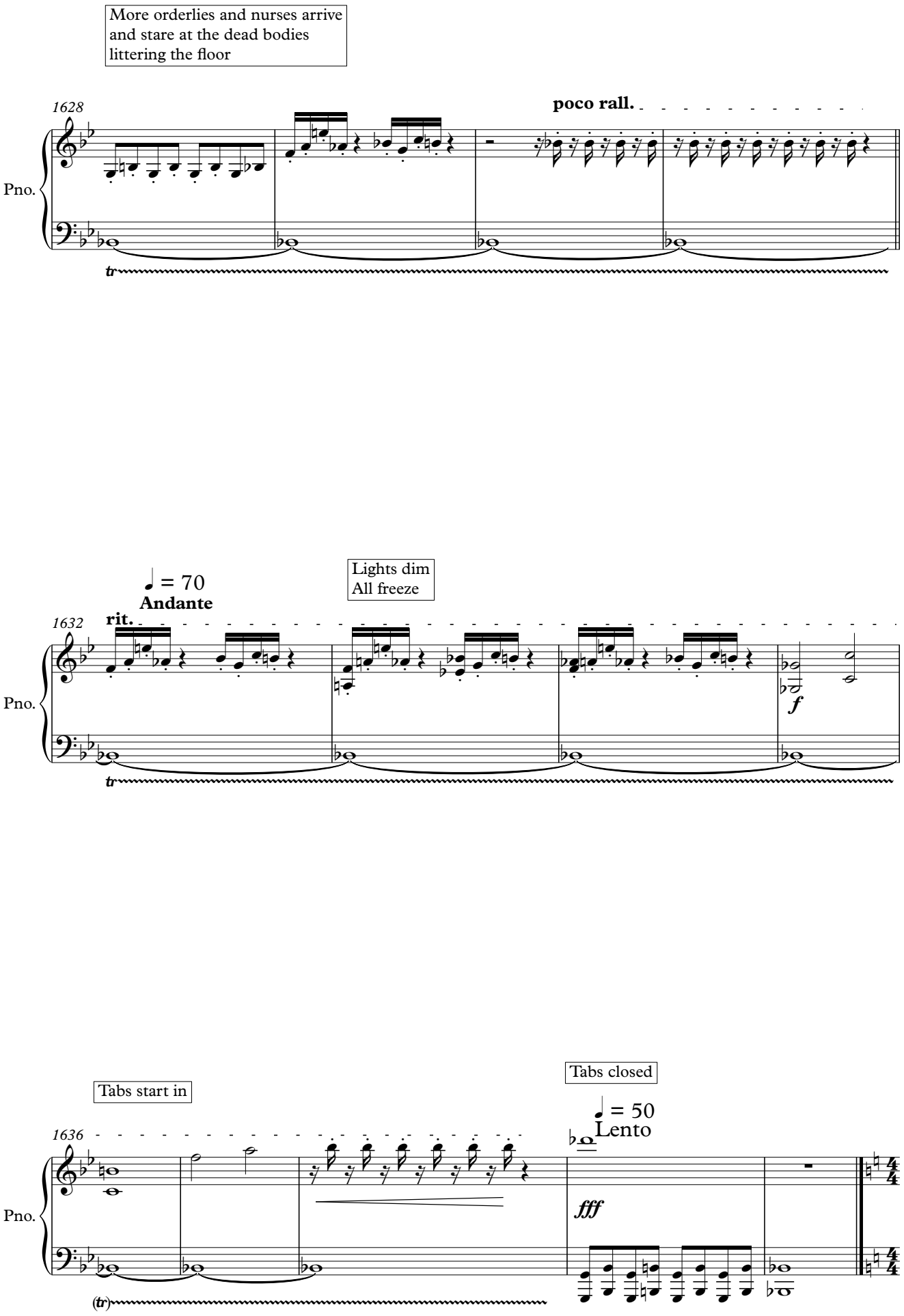
56 ♩ = 80
Più mosso
1557
S.
ru - mour go-ing round the pal- li - a - to-ry
They are say - ing your days are
Pno.
mf
1561
S.
num-bered
You are to be_ dis charged
Pno.
pp
p
pp
1564
S.
You are to be_ dis-charged on grounds of pro - fes - sio-nal in com_ pe-tence
Pno.
p
mf
1567
BT.
mf
Hah! I can't stop now.
3
We're on the verge of a great ad-
Pno.
f
p
mf
p
pp

1572
BT.
vance
If we let our-selves be har-rassed by tri-fles we're lost._
Let's go to work.
Pno.
p
pp
1576
BT.
More more
What the de-vil's wrong with it?
Pno.
p
mf
1580
BT.
I can't un-der-stand it
S.
The wrong type of re ac-tant or per-haps it's old?
Pno.
pp
1584
BT.
It was ac-cu-rate yes-ter-day
It was ac-cu-rate yes-ter-day
Well we must do our
Pno.
pp
p

1587
BT.
best
Wake up!
Wake up!
Ma-xi-mi-li-an Hert-zog
Pno.
mf
1590
BT.
Wake up!
Ma-xi mi-li-an Hert-zog
You are cured
To-day we dis-
Pno.
pp
p
♩ = 100
Poco Allegro
1593
BT.
charge you from the pal-li-a-to-ry
A-wake
A-wake
sits up slowly
B.
Pno.
mf

leaps back and cowers
against the wall
1597
BT.
S.
B.
Pno.
ff
Aaargh!
Aaargh!
scream of rage
guttural throat
seizes SARA CADDIGAN,
breaks her neck and
flings her to the floor
Aaaargh!I am Hert-zog the kil-ler! Ma-xi-mi-li-an
GAVIN WAYLOCK rushes in
grabs a hypo spray and attempts to jab
MAXIMILIAN HERTZOG
Director BENBERRY
and several nurses rush in
1603
Hert-zog!
Let me get my hands on you I'll tear you a-part! Ill kill the wholel
p
1607
GW.
seizes BENBERRY,
breaks her neck and
flings her to the floor
mor-tal world.
seizes a nurse and straddles her,
holds her by the hair and
playfully about to break her neck

1612
GW.
Why don't you co - o - pe-rate then you'll be set free!
B.
Pno.
mf
1615
drops the nurse and seizes WAYLOCK
B.
You may co-o-pe-rate by voi-ding up your-life!
Pno.
pp
pp
p
1619
about to break GW's neck
B.
Pno.
ff
mp
ff
manages to apply the hypo spray
leans exhausted against the wall
1623
GW.
collapses inert
B.
Pno.
mp
mf


More orderlies and nurses arrive and stare at the dead bodies littering the floor
1628
poco rall.
Pno.
tr
Lights dim
All freeze
♩ = 70
Andante
1632
rit.
Pno.
f
tr
Tabs start in
Tabs closed
♩ = 50
Lento
1636
Pno.
fff
(tr)

Act Four

Scene One - 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

1641

Pno.

tr
pp

poco accel.

cresc.

mp

Più mosso
♩ = 100

Tabs open showing front of stage with spotlight

1646

Pno.

mp

Meno mosso
♩ = 80

♩ = 100

1651

RB

RENATA BIEBURSSON

mf

A tempo

Af-ter the sham-bles at the Pal-li-a to - ry Ba sil Thin-koup was dismissed

Pno.

♩ = 80
Meno mosso

♩ = 100
A tempo

1655

RB

Ga-vin Way lock was at first ac claimedfor un ex am - pled bra ve - ry Then

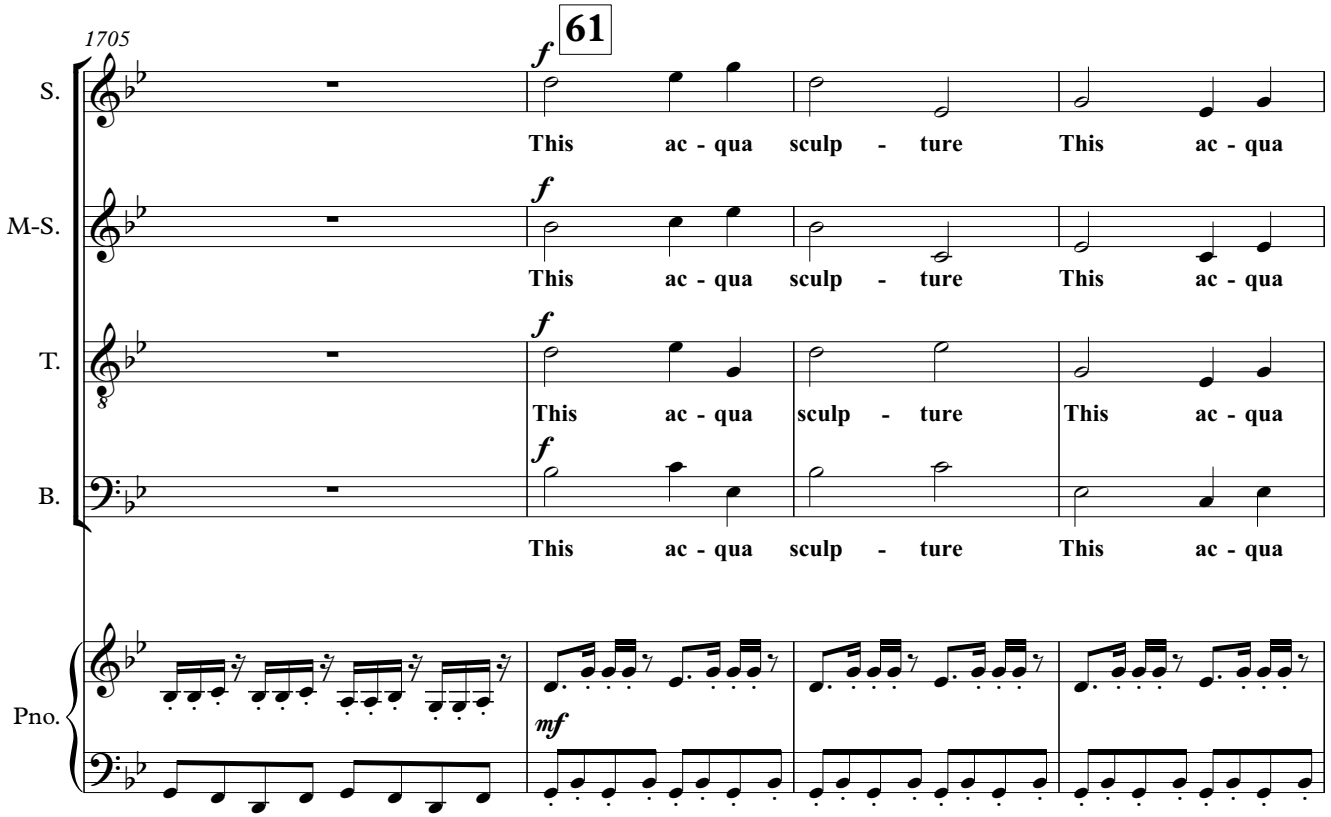
Pno.

1658
RB
he was sud-den-ly dis-missed they told him that he was un-qua-li-fied His
Pno.
1661
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'.
Pno.
1664
RB
He was ap - pa - rent - ly black-lis - ted from a - ny job o - ther than a me - ni - al em - ploy -
Pno.
58
1666
RB
ment with no hope of ad-vance-ment An
mf
pp
Pno.
1672
cresc.
RB
ex-hi-bi-tion of my art was held at the Pan-Arts U ni-on Hall A splen-did oc-ca sion The
cresc.
Pno.

1675
RB
Pno.
mf
3
An-a-sta-sia Fan-court, a fa-mous sing-er was to give a per-for-mance Her close friend The Ja cynth
1679
Mar-tin had ap-pa-rent-ly in - vi ted Ga-vin Way-lock. He did come
59
♩ = 80
Andante con moto
Acqua Sculptures Dance
1682
but in dis - guise.
mp
1686
1690

1694
60
mp
S.
M-S.
T.
B.
Pno.
This ac - qua sculp - ture This ac - qua
1698
sculp - ture is like mu - - sic from the void.

1702
S.
M-S.
T.
B.
Pno.


1705
61
f
S.
This ac - qua sculp - ture This ac - qua
f
M-S.
This ac - qua sculp - ture This ac - qua
f
T.
This ac - qua sculp - ture This ac - qua
f
B.
This ac - qua sculp - ture This ac - qua
Pno.
mf

1709
S.
sculp - ture is like mu - - sic from the void.
M-S.
sculp - ture is like mu - - sic from the void.
T.
sculp - ture is like mu - - sic from the void.
B.
sculp - ture is like mu - - sic from the void.
Pno.

1713
S.
M-S.
T.
B.
Pno.

GAVIN WAYLOCK enters
in disguise. (on repeat)
1716
S.
M-S.
T.
B.
Pno.
mp
The vast - ness of

1720
S.
M-S.
T.
B.
Pno.
space dazz les dazz-les What is not im - plies
space dazz-les What is not im - plies
space dazz les dazz les What is not im - plies
space dazz-les What is not im - plies
8vb

1724
GAVIN WAYLOCK moves to overhear the conversation
S.
what is. im - plies what is.
M-S.
what is. im - plies what is.
T.
what is. im - plies what is.
B.
what is. im - plies what is.
Pno.
62
THE JACYNTH MARTIN
1728
JM.
mf
This Vin - cent
Pno.
p
1731
JM.
will he come?
Will he come and bring me what I want?
THE ANASTASIA FANCOURT
AF
Of course.
Pno.

1734
JM.
E - ven to this ex tent? The theft of te le-vec-tor flakesis
AF
The ri-di cu-lous crea-ture dotes__ome.
Pno.
1738
JM.
cri - mi-nal But Ga - vin Way-lock's flake will re-veal his lo-ca tion
AF
Yes it's cri - mi-nal Yes
Pno.
1743
JM.
his lo - ca-tion and that of his sur - ro-gates I shall be a - ble to see if he
AF
his lo - ca - tion his lo - ca-tion and that of his sur - ro-gates You shall be a - ble to see if he
Pno.
1747
JM.
is The Gray-ven War lock or not this cri - mi-nal deed
AF
is The Gray-ven War lock or not
f
Vin-cent will do a-ny-thing I ask
Pno.

1751
JM.
AF
Pno.
rall.
the deed will serve a worth - y cause here he is now per-
Vin-cent will do a-ny-thing I ask a-ny thing here he is now here he is now per-
1755
disappears in the crowd
haps he should notsee us to-ge-ther he should notsee us to-ge-ther he should not see us to - ge-ther
63
♩ = 80
1758
A tempo
1762
S.
M-S.
64
We of Clar - ges are

1765
S.
not space tra-vel - lers We of Clar - ges are not space
M-S.
not space tra-vel - lers We of Clar - ges are not space
Pno.
mf
1769
S.
tra-vel - lers The void is a mouth cry - ing to be filled;
M-S.
tra-vel - lers The void is a mouth cry - ing to be filled;
Pno.
1773
RB
cresc.
Worlds with-out num-ber ex-
S.
cry - ing
Worlds with-out num-ber ex-
M-S.
cry - ing
Worlds with-out num-ber ex-
T.
Worlds with-out num-ber ex-
B.
Worlds with-out num-ber ex-
Pno.
cresc.

1777
RB
ist through the void. Worlds with - out num-ber ex - ist through the void.
S.
ist through the void. Worlds with - out num-ber ex - ist through the void.
M-S.
ist through the void. Worlds with - out num-ber ex - ist through the void.
T.
ist through the void. Worlds with - out num-ber ex - ist through the void.
B.
ist through the void. Worlds with - out num-ber ex - ist through the void.
Pno.
1780
f
RB
Worlds wih - out num - ber ex - ist through the void.
S.
Worlds with - out num - ber ex - ist through the void.
M-S.
Worlds with - out num - ber ex - ist through the void.
T.
Worlds with - out num - ber ex - ist through the void.
B.
Worlds with - out num - ber ex - ist through the void.
Pno.
1782
poco rit.
♩ = 70
Pno.

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!

CUE: GAVIN WAYLOCK
'..minor inconveniencel'

Music Number 10 Aria and Duet 'If extinguishing life is a crime'

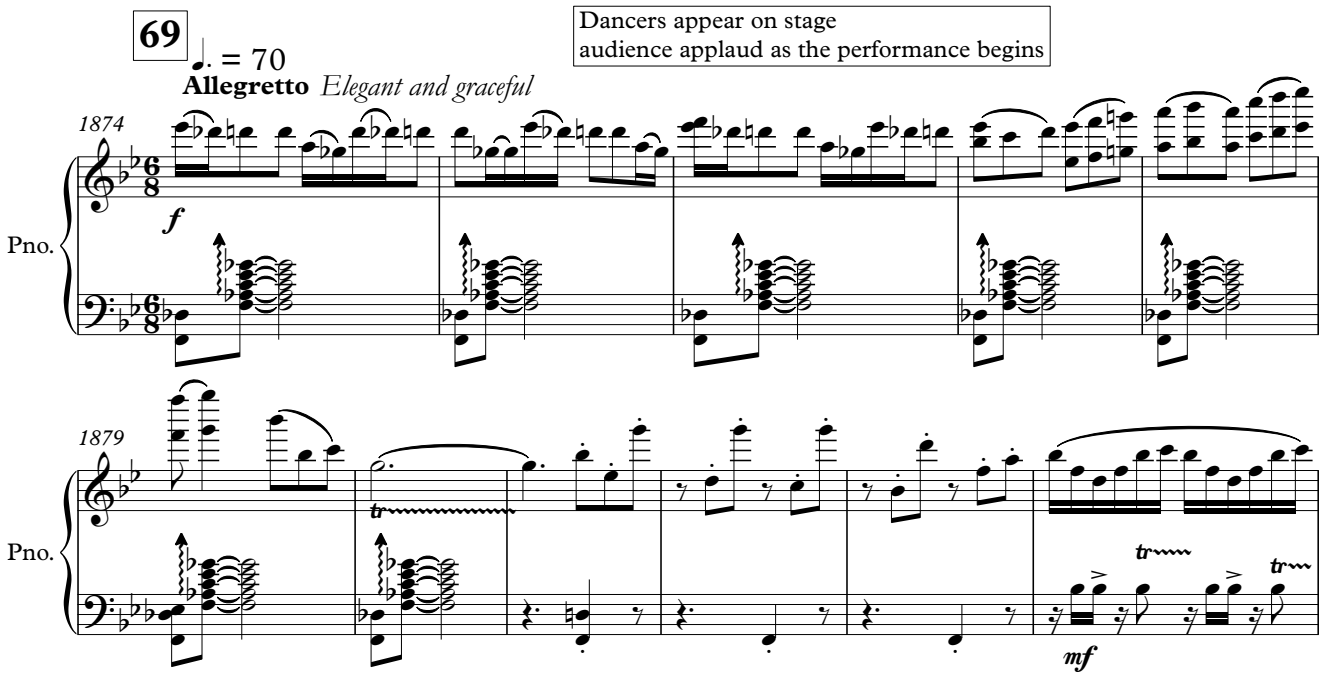
Argumentative finally tragic

1804
GW.
One A-ma-ranth per two thou-sand is the de-creed ra - tio. One per two
Pno.
1808
GW.
thou-sand is the de creed ra - tio. When you were
Pno.
f
1812
GW.
re-ceived in- to the A -ma ranth Soc -ci - e - ty two thou sand black wa -gons went
Pno.
p
tr
1815
GW.
forth on their mis-sion two thou-sand doors o - pened
Pno.
(tr)
mf
1820
GW.
two thou-sand des-pair-ing crea-tures left their homes
Pno.

1826
JM.
This is no guilt of mine. E -very-one strives a -like.
Pno.
p
67
1832
GW.
dog eat dog. dog eat dog.
Pno.
p
1837
GW.
You have blin - ded your self These are the facts of our ex - is - tence
Pno.
1843
GW.
You have blin - ded your-self It is tru - ly dog eat dog. Not
Pno.
1848
GW.
on - ly you. Not on-ly you but all of us If we faced the facts of our ex is- tence thefacts of our ex-
Pno.

1853
GW.
is - tence
our pal li - a - to - ries would be less crow ded
Pno.
1858
THE OLAF MAYBROW
T.
Bra - vo!
An un - o - tho - dox view,
a fal - la - cious pre - mise
de - ve - loped with great
Pno.
Meno mosso
68
♩ = 70
inclines his head and
disappears into the crowd
1860
GW.
Thank you
claps hands
for silence
T.
vi - gour and pre - ci - sion
Pno.
f
mp
tr
1865
T.
ff
Friends of art! Fel - low pat - rons! To - night the most de - light
Pno.
f
(tr)

Music Number 11 Performance of The Anastasia Fancourt



1885
Pno.
f
1889
Pno.
1895
Pno.
1899
Pno.
70
second dance
♩ = 140
Allegro
1904
Pno.
accel.
p
1909
Pno.
f
1917
Pno.

1924
Pno.
1932
Pno.
mf
71
dance ends
rall.
♩ = 70
Adagio
1942
AF
Pno.
mf
There is a world__ I sel - dom
mp
accel.
1951
AF
Pno.
speak of, a world__ I sel - dom speak of,
♩ = 90
Andante
1958
AF
Pno.
Fresh and beau - ti - ful A prim - e - val gar - den. It is mine.
tr

1968
mf
AF
Pno.
p
No one else claims it .This vir - gin earth With its ice-caps, con-ti-nents and o-ceans, its
Adagio
♩ = 70
rall.
1976
AF
Pno.
fo - rests de - serts bea - ches and moun - tains Mine.
mf
This world I chanced u pon
tr
1985
AF
Pno.
once as one might see a be-lo-ved face in a crowd I have lost it. Per-haps
tr
♩ = 140
accel.
1993
AF
Pno.
I will ne-ver find it a - gain.
(tr)
tr
second dance
reprise
Dance finshes
AF and dancers bow to app
2002
Allegro
Pno.
mf
tr

Stage on stage to black
Lights dim
Tabs close
2012
Pno.
(tr)
tr
2022
72
p
2031
2038
2045
2052
rit.
2056

A dressing room with dressing table, mirror and clothes rail

73

Music Number 12 Anastasia's Dressing Room Duet and Scena

♩ = 80

2061 **Andante** *Yearning, finally murderous*

Tabs open

Pno. *p*

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

2066 THE ANASTASIA FANCOURT

AF

Pno. *mf* *f*

74

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

2072

AF *mf*

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

RENATA BIEBURSSON

RB

Pno. *mp*

Ped. Ped. Ped.

2077

AF

I might a-gree

RB *mf*

No, the hon - our, the pre sump-tion I should say, is mine. I will not a-

Pno.

Ped. Ped. Ped.

2081
laughs coquettishly
AF
I might a gree
RB
po - lo-gise, a space - fa - rer feels she is a bove con-ven-tion
Pno.
2086
75
AF
If I knew what con-ven-tion you had in mind
mp
Pno.
2090
mp
RB
I am not a per-son who speaks well. My thoughts
Pno.
2095
mf
RB
come in im - a ges im - a ges im - a ges For days for
Pno.

2100
RB
weeks, for months I keep watch. I main - tain the
Pno.
2105
AF
mp
It must be ve-ry lone - ly It must be ve-ry
RB
ship while the sci-en-tists sleep in the cells
Pno.
2111
AF
lone - ly lone - ly lone - ly lone - ly
RB
I have mywork I have my sculp - ture
Pno.

2116
AF
RB
Pno.
f
I un-der
And I have mu - sic I have mu - sic I have mu sic -
mf
76
accel.
♩ = 100
Maestoso
2120
stand com - plete - - - - ly
Mu - sic Mu - sic Mu - sic
2123
You are a mag - ni fi cent wo - man.
Why are you here
I have come to ask you to go with me
p

2127
RB
Pno.
In-to space. I would have you live with me in the black and star - col-oured sky
f
mf
mp
2132
espress.
in the black and star - col-oured sky
To night I watch you.
77
2136
Adagio
On-ly in my mu-sic do I find the e-lo-quence, the sub - tle - ty...
pp
p
Ped.
2141
AF
I am as cra - ven as the rest.
I could not leave

2146
AF
Pno.
my sur-ro-gates; my surro gates our em-pa-thy would fail. I dare not
p mf p
2151
AF
Pno.
I dare nottake them a-long there is too much risk of to - tal an -ni hi - la tion.
2155
AF
Pno.
So I am fet-tered fet-tered by my own free - dom fet-tered by my own
mf
rit.
2160
is distressed and comforted by RB
AF
free dom
Pno.
mp p
a piacere. espress.

78
2165
♩ = 140
Allegro
THE ABEL MANDEVILLE
bursts in through the door
B.
Pno.
f
I must say this is a pret ty scene
mf
mp
2170
AF
A - bel, at last you
hob-nob-bing with this scare crow
em-bra - cing her!
p
2174
o-ver-reach your-self!
Bah! My blunt-ness is less nau se - a ting than your nym-phi-a-sis
2179
RB
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.
tr

2183
leaves through door
RB
bursts in
through the door
mf
T.
If
f
B.
Don't in-flate your-self youand your gen der
(tr)
Pno.
mf
2190
VINCENT RODENAVE
f
3
T.
I might have a word with you
A - na sta - si - a
You are of-
B.
A - no - ther one!
3
Pno.
2193
AF
f
You
T.
fen - sive sir!
I can see no ba-sis for your in - terest
B.
3
No mat-ter. What do you do here?
Pno.

2196
AF
cock e rels! This must stop!
A - bel will you go?
All of you leave me!
T.
Per-haps I could see
Pno.
2200
AF
mp
Not to-night Vin- cent.
T.
you la ter. I must ex plain. I can not pro-videthat i tem you wan- ted.
Pno.
2205
AF
I desperat-ely want to rest.
mf
Now A-bel I must dress
hesitates - then leaves
T.
B.
Pno.

79
2210
♩ = 70
Adagio
AF
B.
Pno.
stands like a bull
I want none with you. Do you un-der
I want words with you. I want words with you.
2214
stand me A- bel? I am fi-nished with you Fi - nal-ly Com - plete ly!
2218
Now leave me!
he stares and
then leaves

lights dim
she sits at dressing table mirror
and takes off her makeup
2222
AF
B.
Pno.
creeps up behind AF and
strikes her a blow over the head
ff
Ped.
Ped.
2227
AF
Pno.
she crumples to the floor
blood pools on the ground under her head
p
tabs start in
2230
Pno.
pp
tabs closed

Act Five

Scene One - 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 and Chorus

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

Pno. *p* *mp*

2243

Pno. *cresc.*

2252

Pno. *mf*

2261 Tabs open

Lights up on THE ROLAND

Pno. *f*

81

♩ = 80 **Poco più mosso**

2264 THE ROLAND ZYGMONT

B. *mf*

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

Pno. *tr* *p*

2269
B.
We meet to-night to dis cuss the vi - o- lent des - tem - po - ri - za - tion
Pno.
2271
B.
vi - o- lent des - tem -po - ri - za - tion of one Am-a ranth by a-no-ther
tr
Pno.
f
2274
B.
The A-bel Man-de ville has des -tem - po rised The A-na-sta - si - a Fan-court
Pno.
mp
p
Lights up on THE JACYNTH
82
addresses the Prytaneon
2278
JM.
B.
and him self been des -tem -po rised by an un known hand.
Pno.

begin sweetly then
gradually hissing and biting
2283
mp
JM.
The quen - ching of life is a fun - da - men tal e - vil
Pno.
2287
mf
f
e - vil: we must re-act sa-vag-ely sa-vag-ely sa-vag-ely a
tr
2290
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
2294
which Ga - vin Wa lock Ga - vin - Way_ lock ap - pears to be re-spon-si-ble
2297
The A-bel Man de ville my-self Sa-rah Cad di

2300
JM.
gan Di-dac-tor Ben-ber-ry pos-si bly once a- gain The A-bel Man de-ville
Pno.
2303
JM.
These are e-vents known to us doubt less there have been
f
Pno.
f
83
♩ = 90
Andante
2307
JM.
o - thers
Pno.
f
8vb
2311
JM.
mf
E - vil Evil fol-lows Way - lock I have stu-died Way lock
Pno.
mf
simile
2315
JM.
f
He is a Mon - ster His mor-als are those of the Jur-as-sic swamp. The swamp. He
Pno.

2319
JM.
ig - nores our laws.
Like a vi - rus
Pno.
mp
2323
JM.
Like a vi - rus mo - le - cule he will cor-rupt our en-tire com-mu ni - ty
Pno.
2327
JM.
His goal is A - ma ranth
His goal is A - ma ranth If we felt so in
Pno.
2332
JM.
clined we could give him what he wants
What is your will on this?
Pno.
84
♩ = 100
Più mosso
2337
JM.
What is your will on this?
Pno.

2343
S.
M-S.
T.
B.
Pno.
mp
f
mf
E - vil fol łows Way - lock
He is a

2349
S.
M-S.
T.
B.
Pno.
f
ff
p
Mon - ster. He ig-nores our laws.
He ig-nores

2355
JM.
mf
But if we don't sur ren-der I warn you we must fight this
S.
our laws.
M-S.
our laws.
T.
our laws.
B.
our laws.
Pno.
2360
JM.
f
man He is a phy-si-cal threat to all of us we must ex- tin-guish him!
THE ROLAND ZYGMONT
B.
Pno.
mp
2364
B.
f
I mere-ly note that Way lock was sub-ject to ex-treme pro-vo-ca-tion and that he fought back.
Pno.
p

2368
B.
Be-yond ques-tion he is a cle-ver rogue: heseems to have out-wit-ted the as - sassins and
Pno.
2372
B.
then laid low for se-ven years; then re-gis-tered in Brood with the in - ten-tion of ma-king the climb
Pno.
85
♩ = 110
Poco allegro marziale
2376
GW.
mf
And where is the wrong in that?
B.
once a-gain to Amaranth.
Pno.
f
p
mf
2381
GW.
f
I spoke I am Ga - vin Way-lock
B.
f
Who spoke
Pno.
mp
f

2385
GW.
Pno.
mf
p
ff
Se - ven years a - go
Se-ven years a - go
I was re-lin-quished
2390
to the as - sas - sins Con- vic - ted of a crime.
Con vic - ted
2396
of a crime. Of which I was on - ly tech - ni-cally guil - ty
By good
2402
for-tune I am here to pro test
mf
Se-ven years a - go
Se-ven years
2407
a - go
I pe - - -

2413
GW.
-ti - tion. pe - - - - - ti - tion the con - clave
Pno.
2418
GW.
to re-scind the or-der of ar-rest to ack-now-ledge the mis-take and de clare me once more a mem-ber of
Pno.
86
Maestoso
♩ = 100
2422
GW.
the A-ma-ranth So-ci-e-ty in good stan-ding.
Pno.
mf
mp
2427
S.
f
You are a Mon - ster. We will ne - ver sub-mit You are a
M-S.
f
You are a Mon - ster. We will ne - ver
T.
You are a Mon - ster.
B.
f
You are a Mon - ster. We will
Pno.

2433
S.
Mon - ster. We will ne - ver sub-mit ne - ver sub-mit
M-S.
sub-mit You are a Mon - ster. We will ne - ver sub-mit
T.
We will ne - ver sub-mit You are a Mon - ster. We will
B.
ne - ver sub-mit You are a Mon - ster. We will ne - ver
Pno.

2439
GW.
f
I warn you: I am
S.
ne - ver ne-ver
M-S.
ne - ver sub-mit ne - ver sub-mit
T.
f
ne - ver sub-mit ne - ver sub-mit
B.
sub-mit Ne - ver sub-mit Ne - ver
Pno.

2445
GW.
not help - less.
I have been vic - ti-mized once
S.
We will not be hec-tored by you.
We will not sub-mit to ex -
M-S.
We will not be hec-tored by you.
We will not sub-mit to ex -
T.
We will not be hec-tored by you.
We will not sub-mit to ex -
B.
We will not be hec-tored by you.
We will not sub-mit to ex -
Pno.
2451
GW.
I spent years in mi-se - ry
I will act with the same ruth-less
S.
tor-tion
We will ne - ver sub-mit
M-S.
tor-tion
We will ne - ver sub-mit
T.
tor-tion
We will ne - ver sub-mit
B.
tor-tion
We will ne - ver sub-mit
Pno.

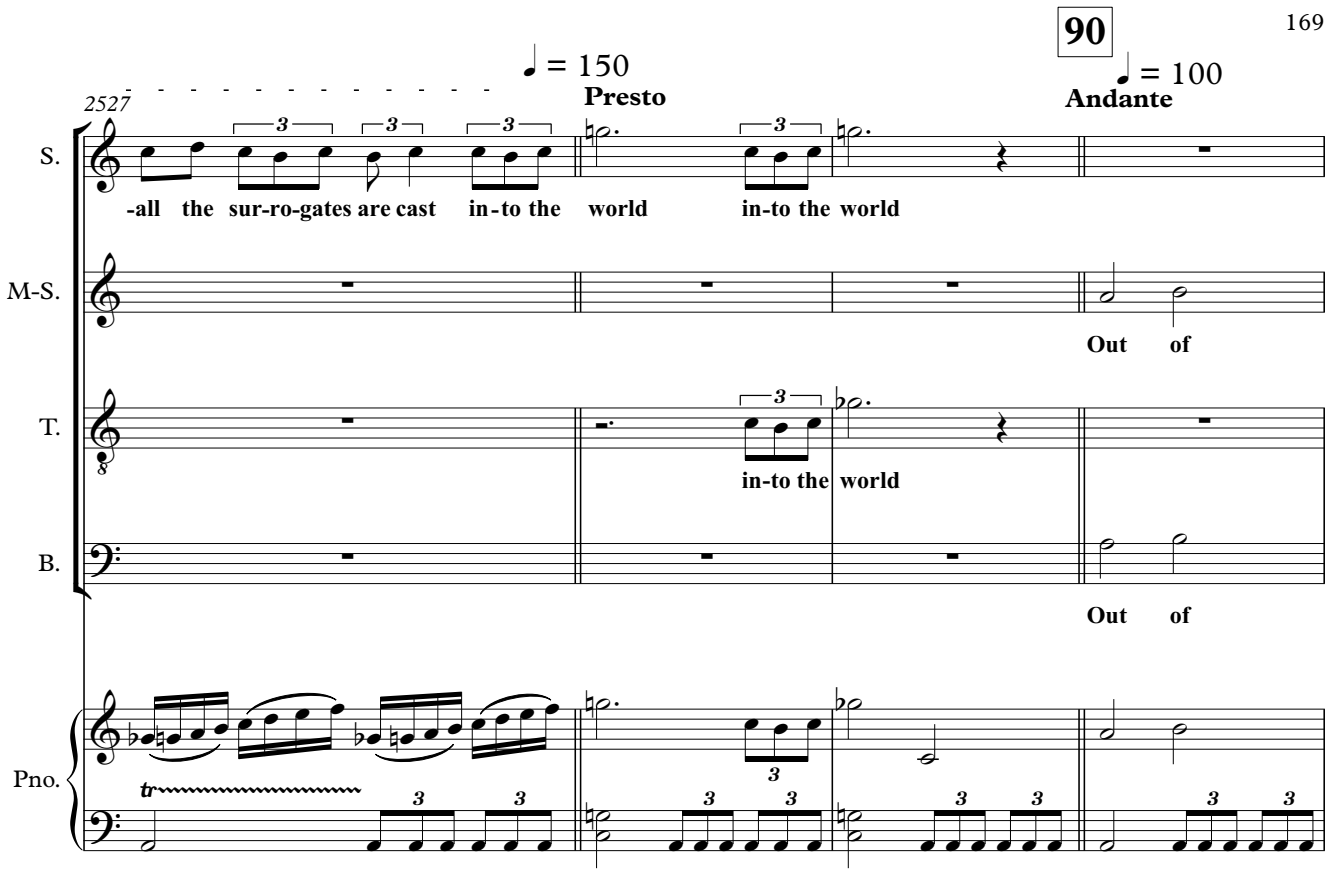
2456
GW.
ff
ness that you have shown me.
I will act with the same ruth-less - ness that you have shown me.
S.
We will ne - ver sub - mit
M-S.
We will ne - ver sub - mit
T.
We will ne - ver sub - mit
B.
We will ne - ver sub - mit
Pno.
mf
87
♩ = 120
2460
Allegro
GW.
mp
You dealt me the har shest pe - nal-ty for a no mi nal of fence.
Pno.
f
mp
p
2464
GW.
The A-bel Man de ville ex tin-guished two souls but he sur vives un scathed in his sur-ro-gates
Pno.
f

2468
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
Pno.
mp
2472
B.
should have guar-ded him - self un - til his sur-ro-gates were rea-dy
Pno.
2477
GW.
Is not each of your sur-ro-gates the i-den-ti-ty the i-den-ti-ty of you
Pno.
f
p
2483
GW.
an in-di-vi-du - al but not at li-ber- ty?
B.
Each sur ro gate is an in_ di vi du-al
Pno.
p

2489
B.
not at liber ty but se quest ered in sta sis in sta sis un til
Pno.
p
f
pp
2496
B.
he is in ves- ted with the le gal i den ti ty of the pro - to A-ma-ranth,
Pno.
88
♩ = 100
Andante
2501
GW.
I can
B.
whence he be comes the A ma ranth.
Pno.
mf
2506
GW.
li - be - rate these in-di - vi - du-als your sur-ro-gates
Pno.

2511
accel.
GW.
In fact four hun - dred more of you have had sur ro gates li - be - ra - ted at this mo - ment
Pno.
2514
GW.
I an - ti - ci - pa - ted your stub - bor ness. stub born-ess to -
Pno.
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
2517
GW.
mo-rrow four hun-dred more of you more of you will un-der go the same.
Pno.

89
2520
GW.
now will you give me my right?
S.
M-S.
T.
B.
It is
TUTTI
Pno.
mf
f
tr
2524
true
It is true
They are break - ing o - pen the cells -

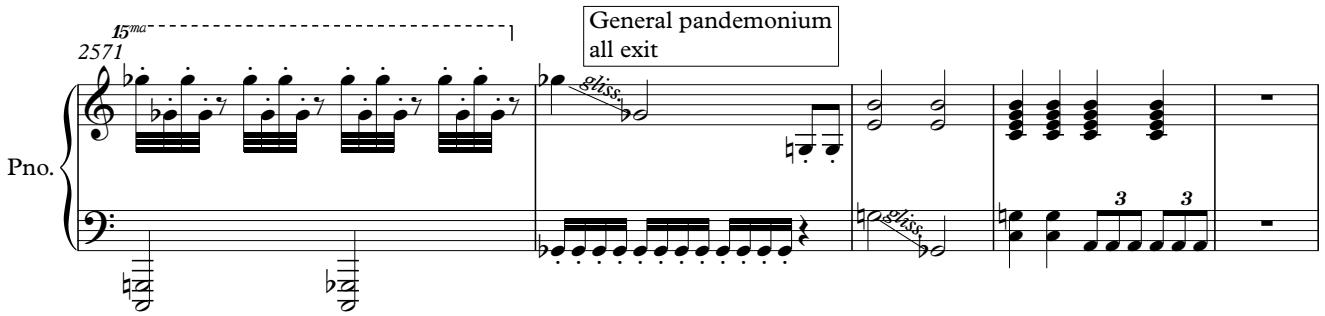

90
♩ = 150
Presto
♩ = 100
Andante
2527
S.
-all the sur-ro-gates are cast in-to the world in-to the world
M-S.
Out of
T.
in-to the world
B.
Out of
Pno.

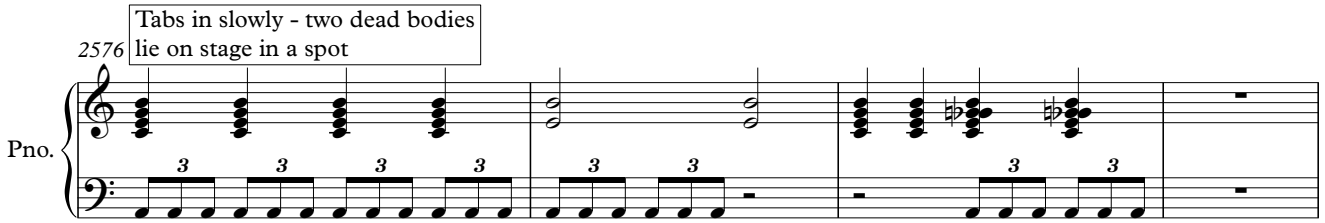
2531
S.
but we can not break the
M-S.
em - pa - thy
but we can not break the
T.
but we can not break the
B.
em - pa - thy
but we can not break the
Pno.

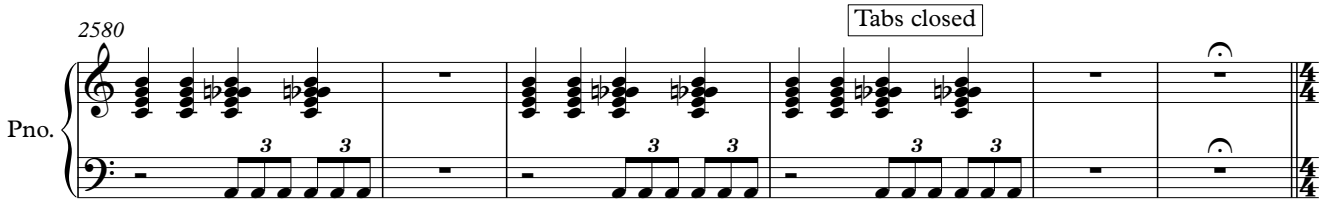
2535
GW.
I ask you to break no laws. I am Am-a-ranth. I wish re - cog - ni -
S.
laws of Clar ges
M-S.
laws of Clar ges
T.
laws of Clar ges
B.
laws of Clar ges
Pno.
2538
GW.
tion for my sta - tus.
THE ROLAND ZYGMONT
B.
We nust have time. I can not speak for the So-ci-e-ty
Pno.
mp
2542
GW.
I can give you no time. You must de cide
Pno.

2544
GW.
now!
S.
Let the So - ci e ty vote. Let the So-ci e ty vote.
M-S.
Let the So - ci e ty vote. Let the So-ci-e-ty vote.
T.
Let the So - ci e ty vote. Let the So-ci-e-ty vote.
TUTTI
B.
Let the So - ci e ty vote. Let the So-ci-e-ty vote.
Pno.
2548
JM appears
wearing a ghastly smile
JM.
S.
You have won. we pledge you bro-ther A-ma-ranth.
M-S.
You have won. we pledge you bro ther A-ma-ranth.
T.
You have won. we pledge you bro-ther A-ma-ranth.
B.
You have won. We pledge you bro-ther A-ma-ranth.
tr
Pno.
ff

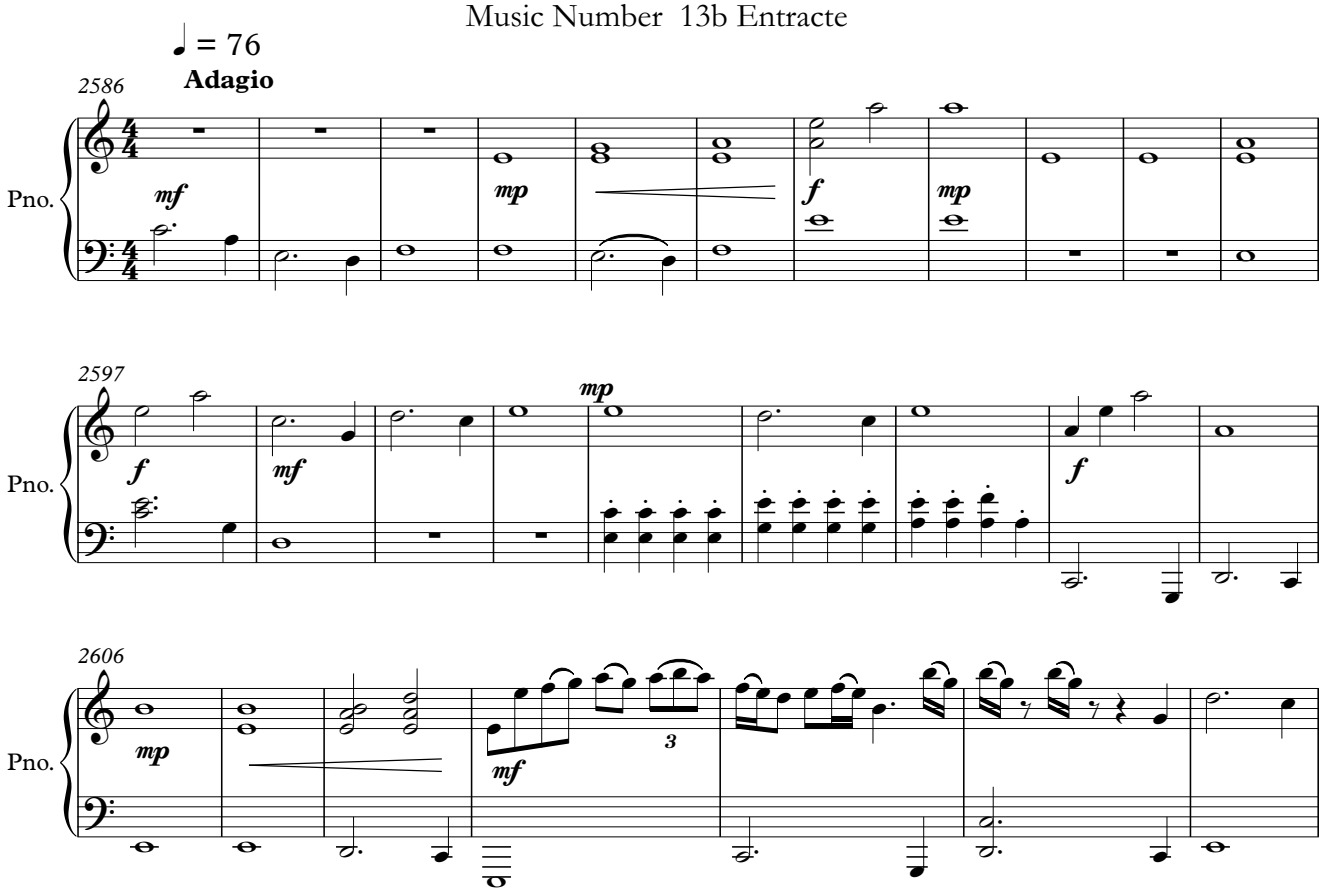
91
2554
a chattering sound - GW falls dead
JM.
Pno.
15ma
2557
ff
You spoke of jus - tice jus - tice!
It has now been done!
(15)
p
Ped.
2562
Now I am
mf
2565
tain - ted with the blood
kills herself and falls dead
2568
of the Mon-ster You will see no more of me.
ff
3
3

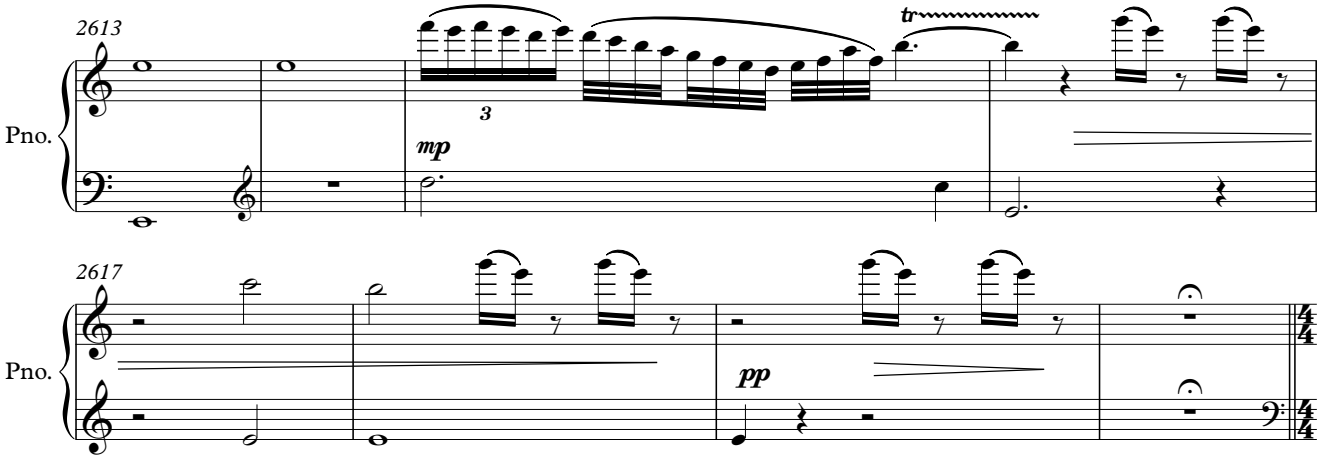






Music Number 13b Entracte




2613
Pno.
3
mp
tr
2617
Pno.
pp

Music Number 14

2644
RB
clones and em-pa-thise them till they were his sur-ro-gates The new Way lock soon e merged
Pno.
Gavin Waylock walks innocently across upstage,
regards headlines on newstand
- 1062 SURROGATES RELEASED
, buys newspaper and exits
2648
RB
know ing no thing of these e -vents o-ther than what he read in the news pa pers
Pno.
mp
2651
RB
But the con-se-quen-ces of his re-lease
Pno.
pp
2654
RB
of the sur - ro-gates of four hun-dred A - ma-ranth some one thou-sand and six - ty two in all
Pno.

A newsboy brings the latest edition
and changes the headline
2656
RB
had a pro found and ca-ta-stro-phic ef-fect on Clar ges
The A-ma-ranth So-ci-e-ty de-creed that all the
Pno.
RELEASED SURROGATES
- DECLARED AMARANTH
2659
RB
re-leased sur ro gates were A - maranth
The Act-u - a - ri-an com-pu-ter cal-cu-la-ted the
Pno.
2662
RB
ba lance on so-ci - e-ty
the ra-ti-o of A-ma-ranth to Brood was two thou sand to one
Pno.
Two black clad assassins enter and exit
escorting GOLD FORTAM
She goes meekly with them.
2665
RB
Life for three mil-lion mem-bers of Brood was sud-den ly con si-de-ra bly fore-shor-tened
mp
Pno.

2668
RB
con-si-de-ra bly fore-shor-tened
there was a spate of new ins-
Pno.
Two black clad assassins enter and
escort the news seller off. She goes meekly.
2671
RB
truc-tions to the as-sa-sins
Pno.
BASIL THINKOUP enters
escorted by two black clad assassins
2674
RB
Some of those on the verge of break-ing through to a high-er phyle re-sisted
Vi-o-lent-ly
mp
Pno.
He produces a weapon - threatens them
- they release him - he runs off
2677
They pursue him
f
8vb
Pno.

A newsboy again changes the headline
ACTUARIAN LATEST RATIO - 3,500,000 LOSE 4 MONTHS OF LIFE
2682
RB
Pno.
Re-ac-tion to the imp-li-ca-tions was in-stan-ta-ne ous Thou-sands dis car-ded all
pp
2685
in-hi-bi- tion and sense of res pon si bi li ty Why strive Why not give up The
p
lights fade to black
tabs in
2688
exit
pop u-la-tion of Clar ges boiled in to the streets.
f
The two Amaranth enter front of tabs
dialog continues
2692
f

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

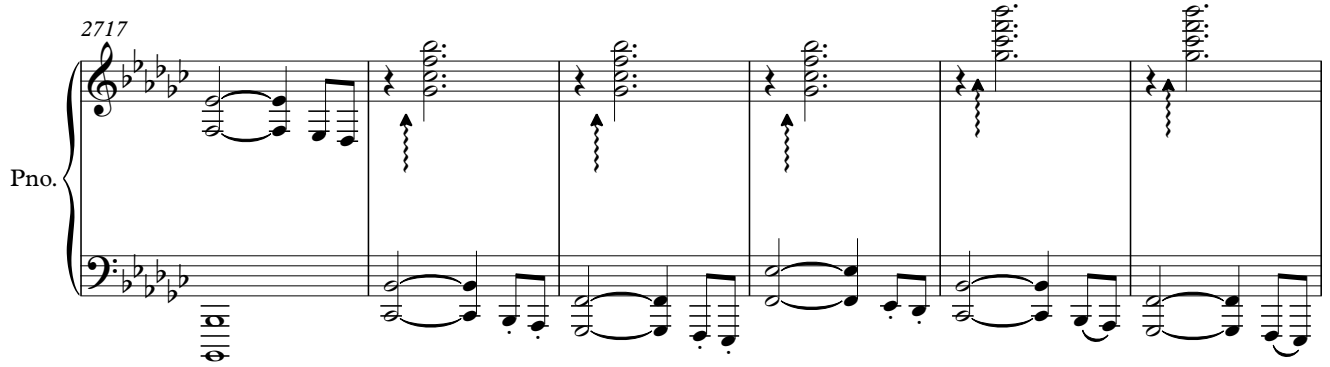
Scene Three - Esterhazy Square, Actuarian and Spaceport

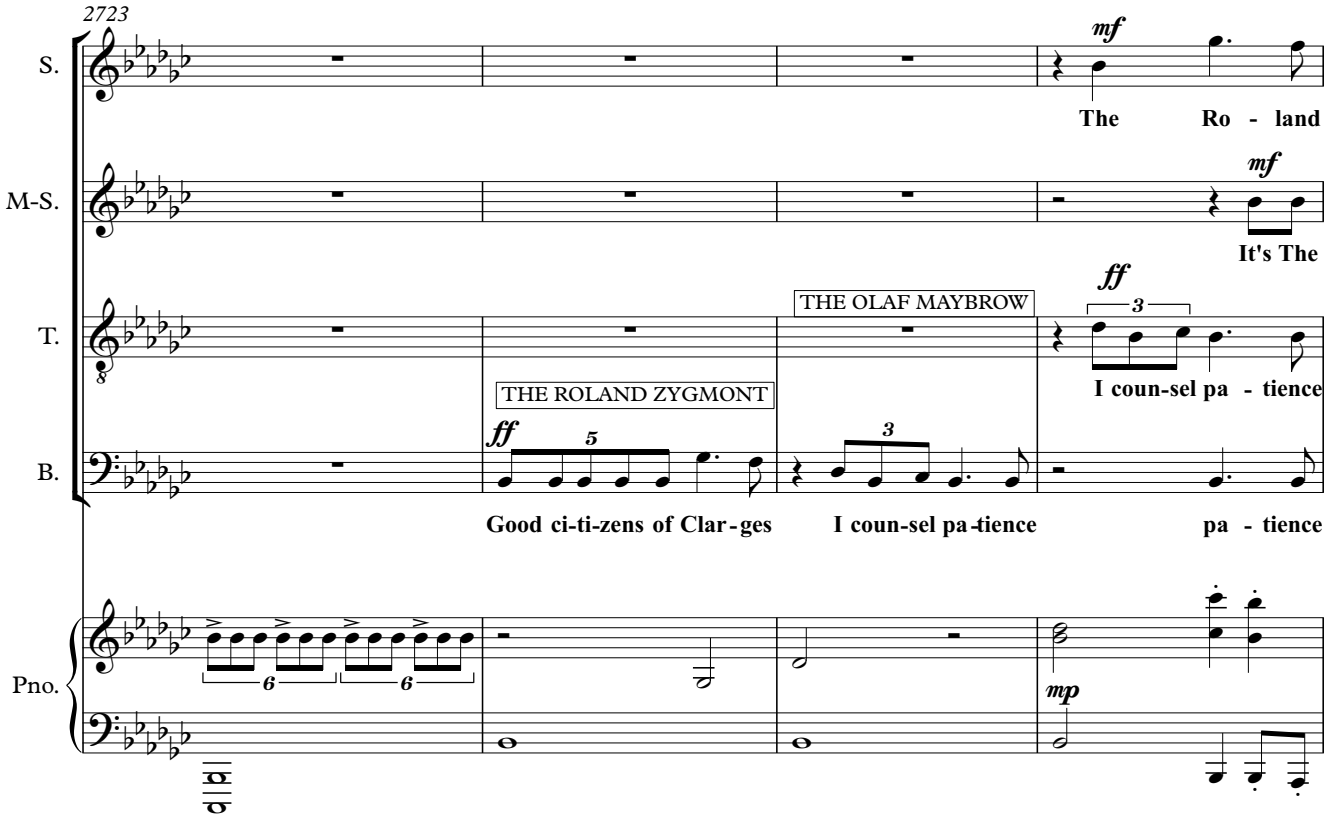
The plaza before the Actuarian is packed dense with bodies.
Faces shine from drab clothing like confetti on dark water- restless motion, throaty rumbles.

93 ♩ = 60 Music Number 15 Finale

THE ROLAND ZYGMONT enters
accompanied by THE OLAF MAYBROW

THE ROLAND
climbs on chair to address the crowd




2723
S.
M-S.
T.
B.
Pno.
mf
The Ro - land
mf
It's The
ff
3
THE OLAF MAYBROW
I coun-sel pa - tience
THE ROLAND ZYGMONT
ff
5
3
Good ci-ti-zens of Clar-ges
I coun-sel pa-tience
pa - tience
6
6
mp

2727
S.
M-S.
T.
B.
Pno.
The Ro - land
3
Ro-land Zyg - mont of the So - ci - e - ty
3
3
Re-turn to your homes
At-tend to your
stri-vings
3
At-tend to your stri-vings

The mob rolls forward,
fingers grasping and groping.
94
2732
S.
M-S.
T.
B.
Pno.
mp
ff
Give us our lives
TUTTI
f
6
The Olaf flees.
The Roland's life ends.
2736
3
Give us our lives!
Aaaah!
tr
fff

VINCENT RODENAVE
appears before the Actuarian

2741

S. Give us our lives! Give us our lives!

M-S. Give us our lives! Give us our lives!

T. Our lives trun-ca-ted was - ted we a-venge our lives! we a-venge our lives!

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

Pno. (tr) p

VINCENT RODENAVE

2745

T. ff shouting What is this mad - ness Are you bar - ba - ri - ans, des-troy - ing pro-per-ty and ig - no-

Pno. pp

The mob tear apart RODENAVE and then the Actuarian.
2748
S.
M-S.
T.
B.
Pno.
ff
Give us our lives!
screaming - aaah
TUTTI
ring the laws of Clar ges?
our lives!
we a - venge our lives!
Power crackles, smoke and flames rise. The great mechanism dies as a man dies when his brain is wounded
2751
Give us Ga-vin Way lock
Our lives trun ca-ted

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

95
Andante con moto
♩ = 80
2763
GW.
S.
M-S.
T.
B.
Pno.
Friends!
Give us our lives!
Give us Ga-vin Way lock
Give us our lives!
Give us Ga-vin Way lock
we a-venge our lives!
Give us Ga-vin Way lock
our lives!
we a-venge our lives!
Give us
Ga-vin Way lock
2767
friends
What I have done is vast__ !
I have...
I have
Give us Ga-vin Way lock
Give us Ga-vin Way lock
Give us Ga-vin Way lock
Give us Ga-vin Way lock
Give us Ga-vin Way lock
Give us Ga-vin Way lock
Give us Ga-vin Way lock
Give us Ga-vin Way lock

2771
GW.
bro - ken the sys - tem. I have bro - ken the sys - tem. We are free.
Pno.
mp
2775
GW.
We are free. The Ac-tu-a-ri-an is de-mo-lished
Pno.
WAYLOCK has succeeded in calming the mob
- who now listen attentively
2779
poco rall.
GW.
We are free. We are free. the re-cords are lost each is
Pno.
96
2783
♩ = 76
Poco meno mosso
GW.
like his neigh-bour. like his neigh-bour. How will we use our free - dom?
Pno.
mf
p

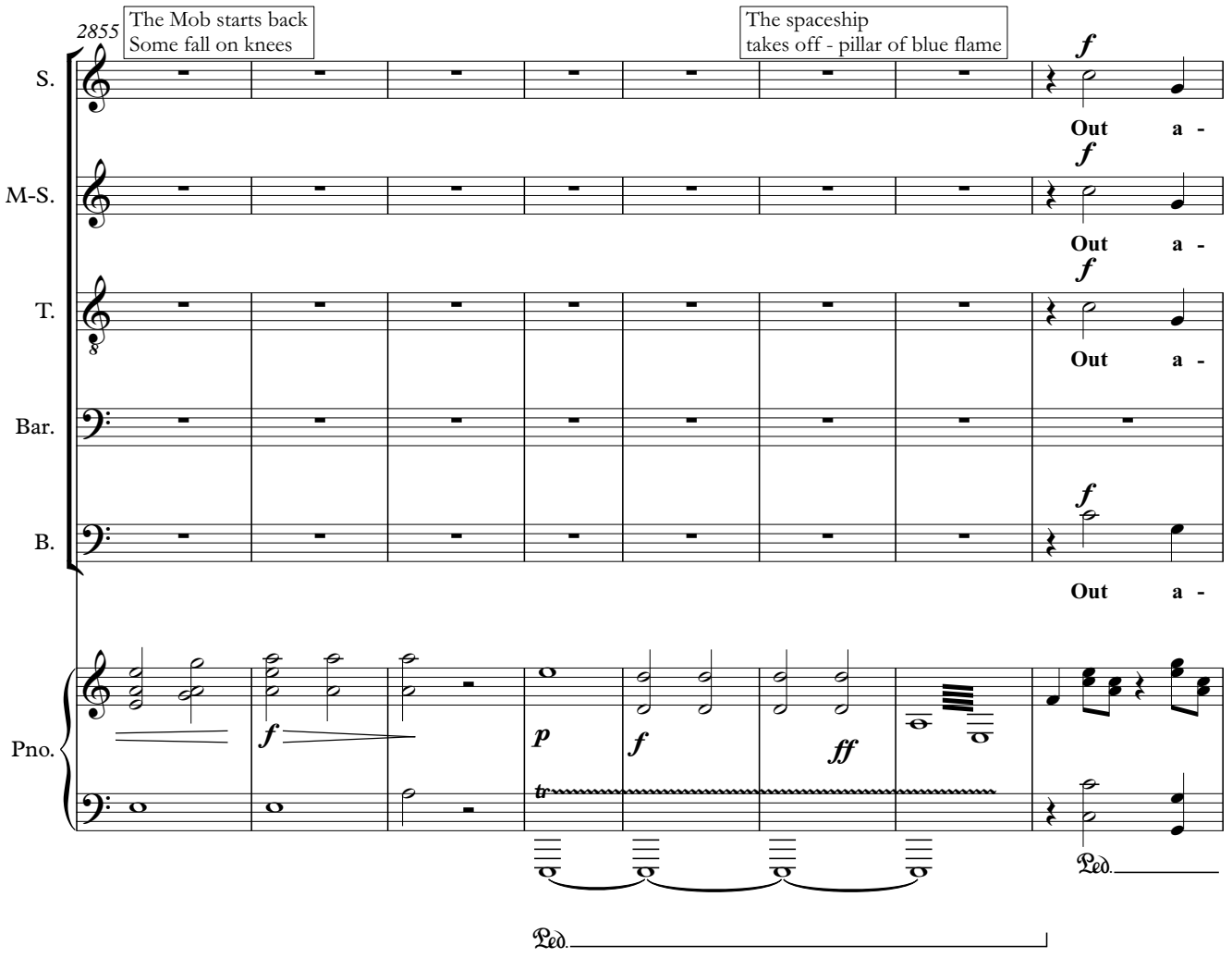
2787
GW.
We can re - build the Act - u - a - ri-an and im-pri-son our-selves like flies
Pno.
2790
GW.
like flies in a web
or break out in-to a new_
Pno.
♩ = 84
Più mosso
2794
GW.
phase of his - to - ry
in-to a new phase of his-to-ry
Pno.
pp
RENATA BIEBURSSON
97
2798
RB
mf
Come Way lock
GW.
where life is for all_____
not just one in two thou-sand
Pno.
f

The pair distance themselves from the mob
as the spaceport is reached - lights change
2804
RB
Pno.
f
mf
Come Way - lock
The world is too small
forthose with e-ter-nal life_
2807
Where is li-ving space
Out a - mong the stars!
Out a - mong the stars!
98
The pair climb the gantry steps to the spaceship
2812
S.
M-S.
T.
B.
mp
Flies in_ a web_____
Flies in_

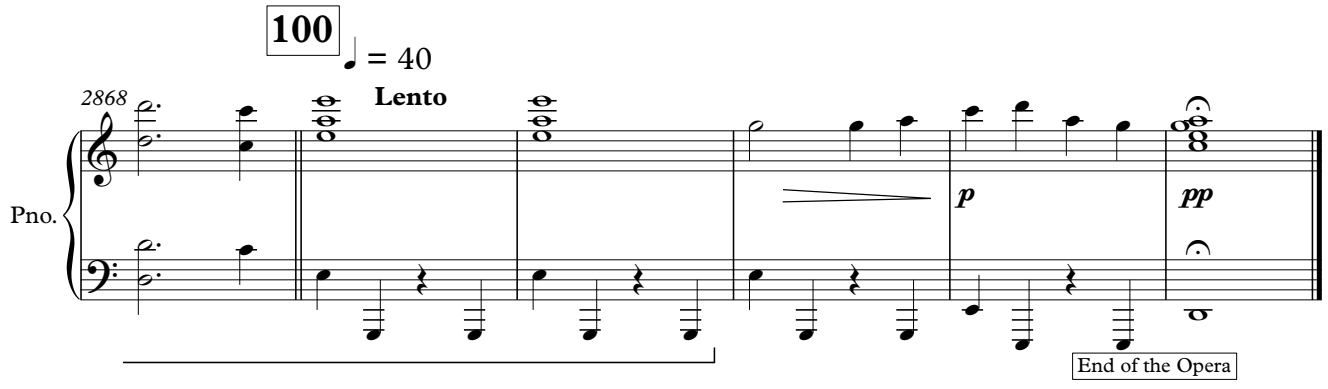
2816
RB
Life is for all He has
S.
Life is for all He has
M-S.
Life is for all He has
T.
Life is for all He has
B.
a web Life is for all. He has
Pno.
2820
RB
bro-ken the sys - tem. He has bro-ken the sys - tem. He has bro-ken the
S.
bro-ken the sys - tem. He has bro-ken the sys - tem. He has bro-ken the
M-S.
bro-ken the sys - tem. He has bro-ken the sys - tem. He has bro-ken the
T.
bro-ken the sys - tem. He has bro-ken the sys - tem. He has bro-ken the
B.
bro-ken the sys - tem. He has bro-ken the sys - tem. He has bro-ken the
Pno.

2824
RB
S.
M-S.
T.
B.
Pno.
cresc.
sys - tem. He has bro-ken the sys - tem.
2828
We are free Come Way - lock The world is too small for
We are free
mp

The pair exit as the gantry closes
The ship is ready to depart.
2832
RB
Pno.
those with e-ter-nal life_
Come Way - lock
come
rall.
Out a - mong the stars!
f
99
♩ = 76
Adagio
2836
mp
f
mp
8vb
2846
S.
M-S.
T.
B.
mf
Out a - mong the stars
f
mp
(8)


2855
The Mob starts back
Some fall on knees
The spaceship
takes off - pillar of blue flame
S.
M-S.
T.
Bar.
B.
Pno.
Out a -
Out a -
Out a -
Out a -
f
p
ff
tr
Ped.

2863
S.
mong the stars
M-S.
mong the stars
T.
mong the stars
Bar.
B.
mong the stars
Pno.
p
mf
Ped.


100
♩ = 40
Lento
2868
Pno.
p
pp
End of the Opera

Vocal Score