

SCENE 9

LIGHTS slowly up over pause bar, but dim.
PATIENTS 1,2,3,4,5 & 6 all together on a bed — they embody both one character and each other's lovers. It is like fantasy and masturbation.
This is a twisted sex scene, pillow talk that takes a wrong turn.
The scene is told in a series of tableaux, punctuated by short BLACK OUTS.
The BLACK OUTS of various, measured lengths, and are delineated by Tape sound and a beep sound at the beginning and end of each BLACK OUT.

♩ = 72, languid, erotic, twisting, legato To Fl.

Picc. *pp*

S. Sax. L *mf dolce* *f*

S. Sax. M *mf dolce* *mf* *f*

S. Sax. R *mf dolce* *f*

Acc. *sff*

Synth. Hammond organ *ppp* *ppp* *8^{va}* *8^{vb}*

Tape [cue] [cue]

Vla. L *sff*

Vla. M *sff*

Vla. R *sff*

Cb. *con sord.* *pp* *senza sord.* *sff*

Flute (Flute) *pp* *ff* *f* *simile*

Sax. L *mf dolce* *mf*

Sax. M *mf dolce* *mf* *mf*

Sax. R *mf dolce* *mf*

Synth. *pppp*

J. *mf* *f* *p*

sexual croak onset (like Britney in "I'm a slave 4 u")

and _____ catch the smell of you

S. *mp* *pp* *f* *p* *mp* *pp* *f* *p* *mf*

sexual croak onset (like Britney in "I'm a slave 4 u")

_____ turn around _____ cannot go on and _____

C. *p* *mf* *pp* *f* *p*

sexual croak onset (like Britney in "I'm a slave 4 u")

and I _____ cannot go on I can-not go on

VOCAL REMINDER:

- ♩ = sung normally
- ♩ = *sprechstimme*
- ♩ = spoken

E. *mf* *pp* *f* *p*

sexual croak onset (like Britney in "I'm a slave 4 u")

_____ can - not go on

L. *p* *mf* *pp* *f*

sexual croak onset (like Britney in "I'm a slave 4 u")

and I _____

(blow through and gradually form pitches)

Fl.

S. Sax. L

S. Sax. M

S. Sax. R

Acc.

Synth.

G.

J.

S.

C.

E.

L.

Vla. L

Vla. M

Vla. R

Cb.

so long a - ching long - - - ing I have for you

fucking physical fucking long - - - ing I have for you and

long - - - ing

without expressing this terrible so aw - ful a - ching fucking long - - - ing I have for you that I

without expressing this terrible so fucking physical fucking long - - - ing I have for you

cannot go on aw - - - ful a - ching fucking and I

sul pont. ord. poco sul pont.

p dolce

sul pont. ord. poco sul pont.

pizz. arco snap pizz.

sfz sfz

mfpp f

f

pp mfpp

p f

p mf pp sub.

p mf

p mf

f p pp f

f p f

p longer onset

mf p

ppp

mf p

ppp

mf p ff

Fl. *spit*
ffz

S. Sax. L *mfp* *mfp* *sfp* *f* *sfp*

S. Sax. M *p* *sfp* *f* *sfp*

S. Sax. R *p* *sfp* *f* *sfp*

Acc. *ffz*

Synth. *ppp* *sfp pp*

G. *p* *mf* *5* *p* *mp* *sfp pp* *3* *3*

I cannot believe that I can feel this for you and you feel no-thing do you feel_ no- thing?

J. *p* *mf* *5* *p* *mp* *sfp pp* *3* *3*

I cannot believe that I can feel this for you and you feel no-thing do you feel_ no- thing?

S. *p* (spoken) *mf* *mfpp* *mf* *p tender*

and I cannot believe And you feel_ no - thing

C. *pp* *mf* *sfp pp* *3* *3*

can feel this for you do you feel_ no- thing?

E. *p* *mf* *5* *p* *mp* *sfp pp* *3* *3*

and I I cannot believe that I can feel this for you and you feel no-thing do you feel_ no- thing?

L. *mf* *gliss.* *sfp pp* *3* *3*

can feel this for you do you feel_ no- thing?

Vla. L *col leg. batt. ricochet* *f* *ff* *ff* *ff* *pizz.* *sf*

Vla. M *f* *ff* *ff* *ff* *pizz.*

Vla. R *f* *ff* *ff* *ff* *pizz.*

Cb. *arco* *ff* *ff* *ff* *pizz.*

Fl. *f* *f* *f*

S. Sax. L *>pp* *mp* *mf* *pp* *pp*

S. Sax. M *mp* *mfpp* *mp* *pp*

S. Sax. R *mfpp* *mf* *pp* *mp* *mf* *pp*

Acc. *pp*

Synth.

G. *mfpp* *mf* *mp* *pp* *p*
for _____ you _____ or a pub _____ I _____ go there.

J. *p* *mfpp* *mp* *p*
go out at six in the morning _____ I go there

S. *mf* *p* *mf* *mp* *p* *mf* *>pp*
I start my search for you _____ dreamt _____ a mes-sage _____ or a sta - - tion _____ and I _____

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

E. *mf* *p* *mp* *p*
dreamt a message _____ or a sta - tion _____ I go there

L. *mf* *p* *mp* *pp* *p* *p*
I start my search for you _____ of a street _____ street _____ I go there

Vla. L *ff* *ff* *ff* *ff* *pp*

Vla. M *ff* *ff* *ff* *ff* *pp*

Vla. R *ff* *ff* *ff* *ff* *pp*

Cb. *ff* *ff* *pizz.* *mp*

LIGHTS up

Sudden BLACK OUT LIGHTS up

40

41

Fl.

S. Sax. L

S. Sax. M

S. Sax. R

Acc.

Synth.

Tape

G.

J.

S.

C.

E.

L.

and I wait for you

You know I real-ly feel like I'm be-ing ma - ni pu - la - ted.

wait for you.

You know I real-ly feel like I'm be-ing ma - ni pu - la - ted. I've

and I wait for you

You know I real-ly feel like I'm be-ing ma - ni pu - la - ted. ne -

and I wait for you

You know I real-ly feel like I'm be-ing ma - ni pu - la - ted. I've ne - ver

and I wait for you

You know I real-ly feel like I'm be-ing ma - ni pu - la - ted. ne ver.

40

41

Vla. L

Vla. M

Vla. R

Cb.

mf

sfz

p

f

mf

sfz

p

ff

p dolce

mf

sfz

pp

ff

pizz.

gliss.

sfz

pp

ff

p

Fl.
 S. Sax. L
 S. Sax. M
 S. Sax. R
 Acc.
 Synth.
 G.
 J.
 S.
 C.
 E.
 L.
 Vla. L
 Vla. M
 Vla. R
 Cb.

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

I've ne - ver in my live gi-ving But no_
 I've ne- ver had a pro-blem a-no-ther per-son what But no no one's been a- ble to do that
 ne - ver gi-ving But no
 ver. But no one's e- ver been a- ble to do that for me.
 had a pro-blem what they want. But no one's been a- ble
 a-no-ther per-son what they want. But no one's e- ver to do that for_

This musical score is for a jazz ensemble with vocalists. The instruments and parts include:

- Fl.** (Flute)
- S. Sax. L.** (Soprano Saxophone)
- S. Sax. M.** (Soprano Saxophone)
- S. Sax. R.** (Soprano Saxophone)
- Acc.** (Acoustic Piano)
- Synth.** (Synthesizer)
- G.** (Guitar)
- J.** (Jazz Trumpet)
- S.** (Saxophone)
- C.** (Cornet)
- E.** (Euphonium)
- L.** (Tuba)
- Vla. L.** (Violin)
- Vla. M.** (Violin)
- Vla. R.** (Viola)
- Cb.** (Cello)

The score features a complex arrangement with various dynamics and articulations. Key performance instructions include:

- (tongue stopped)** for the saxophone parts.
- mfpp**, **sfpp**, **f**, **mp-pp**, **f**, **sf**, **pp**, **fp**, **f**, **ff**, **pizz.**, **arco**, **snap pizz**.
- Triplet markings (**3**) are used in several instrumental parts.
- Lyrics for the vocalists (G., J., S., C., E., L.) include: "for me", "No", "No - one tou-ched me", "No - one gets near me", "now you've touched me", "touched me somewhere so fucking deep".

Sudden BLACK OUT

The musical score is arranged in a vertical stack of staves. The instruments and vocalists are: Flute (Fl.), Saxophone (Sax. L, M, R), Accordion (Acc.), Synth., Tape, Guitar (G.), Vocalists (J., S., C., E., L.), Violin (Vla. L, M, R), and Contrabass (Cb.). The score is divided into measures with changing time signatures: 3/4, 3/8, 3/4, 4/4, 3/4, and 3/4. Dynamics include *mf*, *pp*, *f*, *pp sub.*, *pp*, *ff*, and *ffz*. Performance techniques include *arco*, *col leg. batt. ricochet*, *pp*, *pp sub.*, and *snap pizz.*. Lyrics are provided for the vocalists: G. (Be - cause, Be-cause I can't find you), J. (and, I, Be-cause I can't find you), S. (I can't be-lieve and I can't be that, I Be-cause I can't find you), C. (I can't be that, Be-cause I can't find you), E. (for you, Be-cause I can't find you), and L. (for you).

LIGHTS up
PATIENTS 3 and 4 are a long way apart from each other,
in their own worlds. This tableau is more dream-like

42 ♩=108, lilting nursery rhyme

Fl.

Synth.

Tape

42 ♩=108, lilting nursery rhyme

sitting cross-legged, rocking back and forwards

S.

C.

What does she look like? how will I know her? What does she look like?

42 ♩=108, lilting nursery rhyme

Vla. L

Vla. R

Cb.

open strings con sord.

pizz.

arco



Sudden BLACK OUT

Fl.

Synth.

J.

S.

C.

Vla. L

Vla. R

Cb.

she'll die

and how will I know her? when I see her?

LIGHTS up

Sudden
BLACK OUT

43

Fl.

S. Sax. L
slap
mp *3* *3* *sfp* *ff*

S. Sax. M
slap
mp *3* *3* *sfp* *ff*

S. Sax. R
slap
mp *3* *3* *sfp* *ff*

Acc.
sfz *p* *ff*

Synth.
p *ff*

43

G.
she'll die she'll on - ly fu - cking die.

J.
she'll die she'll die she'll on - ly fu - cking die.

S.
she'll die she'll on - ly fu - cking die.

C.
she'll die she'll on - ly fu - cking die.

E.
she'll die she'll die she'll die she'll on - ly fu - cking die.

L.
she'll die she'll die she'll on - ly fu - cking die.

43

Vla. L
snap pizz arco trem
sfz *p* *ff*

Vla. M
snap pizz arco trem
sfz *p* *ff*

Vla. R
snap pizz arco trem
sfz *p* *ff*

Cb.
snap pizz arco trem
sfz *p* *gliss.* *ff*

LIGHTS up
 Same setup as for Figure 42, but an 'evil' version of it.
 PATIENT 6 holds PATIENT 2's head into a pillow, as if trying to suffocate her or shut her up.
 FLUTE and SYNTH are not synchronised

44 ♩=128, nursery rhyme

Fl. *p* naive

Acc. *pp*
 hold until next cue from Conductor

Synth. ♩=180, waltz, light Harpsichord sound
p

Repeat ad lib., springly

♩=96, suffocating
pp *mp*
 (she'll die)

Use these fragments ad lib. spoken / vocalised / whispered

angrily, to PATIENT 3 while holding her head in the pillow

fuck you fuck you fuck you fuck you fuck you

Fl. *p* naive

Synth. *p*

Fl. *p* naive

Synth. *p*

mf spoken together
 J Do you think it's possible for a person to be born in the wrong body?
 C Do you think it's possible for a person to be born in the wrong body?
 E Do you think it's possible for a person to be born in the wrong body?

Fl.

Synth.

J

C

E

Do you think it's possible for a person to be born in the wrong era?

Do you think it's possible for a person to be born in the wrong era?

Do you think it's possible for a person to be born in the wrong era?



To Picc.

Sudden
BLACKOUT

$\text{♩} = 72$

Fl.

Acc.

Synth.

Tape

Picc. *ff angry* morph rhythm stacc. notes one per syllable to follow the rhythm of speech
 S. Sax. L *ff angry* morph rhythm stacc. notes one per syllable to follow the rhythm of speech
 S. Sax. M *ff angry* morph rhythm
 S. Sax. R *ff angry* morph rhythm
 Acc. *ff legato*
 Tape

Fuck you Fuck you Fuck you. Fuck you. Fuck you. Fuck you. Fuck you for rejecting me by never being there, f f f f fuck you

Ossia *ff uncontrollably angry* spoken, shouted
 G. *ff uncontrollably angry* spoken, shouted
 J. *ff uncontrollably angry* spoken, shouted
 S. *ff uncontrollably angry* spoken, shouted
 C. *ff uncontrollably angry* spoken, shouted
 E. *ff uncontrollably angry* spoken, shouted
 L. *ff uncontrollably angry* spoken, shouted Sprechstimme

Fuck you Fuck you Fuck you. Fuck you. Fuck you. Fuck you. Fuck you for re-jec-ting-me by ne - ver be - ing there f f f f fuck you

Vla. L *ff*
 Vla. M *ff*
 Vla. R *ff*
 Cb. *ff*

Picc. for making me f f f feel shit about myself, f f f fuck you f for bleeding the fucking love and life out of me,

S. Sax. L for making me f f f feel shit about myself, f f f fuck you f for bleeding the fucking love and life out of me,

S. Sax. M for making me f f f feel shit about myself, f f f fuck you f for bleeding the fucking love and life out of me,

S. Sax. R for making me f f f feel shit about myself, f f f fuck you f for bleeding the fucking love and life out of me,

Acc. [Bass clef]

Ossia for ma-king me f f f feel shit a-bout my-self f f f fuck you f for bleed - ing the fuck - ing love and life out of me,

G. for making me f f f feel shit about myself, f f f fuck you f for bleeding the fucking love and life out of me,

J. for making me f f f feel shit about myself, f f f fuck you f for bleeding the fucking love and life out of me, *sprechstimme*

S. for making me f f f feel shit about myself, f f f fuck you f for bleeding the fucking love and life out of me, *sprechstimme*

C. for making me f f f feel shit about myself, f f f fuck you f for bleeding the fucking love and life out of me, *Sprechstimme*

E. for making me f f f feel shit about myself, f f f fuck you f for bleeding the fucking love and life out of me, *Sprechstimme*

L. for making me f f f feel shit about myself, f f f fuck you f for bleeding the fucking love and life out of me,

Vla. L

Vla. M

Vla. R

Cb.

Picc. *ff* fuck my father for fucking up my life for good and fuck my mother for not leaving him,

S. Sax. L *ff* fuck my father for fucking up my life for good and fuck my mother for not leaving him,

S. Sax. M *ff* fuck my father for fucking up my life for good and fuck my mother for not leaving him,

S. Sax. R *ff* fuck my father for fucking up my life for good and fuck my mother for not leaving him,

Acc.

Ossia *ff* fuck my fa - ther for fuck - ing up my life for good and fuck my mo - ther for not lea - ving him,

G. *ff* fuck my father for fucking up my life for good and fuck my mother for not leaving him, *sprechstimme*

J. *ff* fuck my father for fucking up my life for good and fuck my mother for not leaving him,

S. *ff* fuck my father for fucking up my life for good and fuck my mother for not leaving him,

C. *ff* fuck my father for fucking up my life for good and fuck my mother for not leaving him,

E. *ff* fuck my father for fucking up my life for good and fuck my mother for not leaving him,

L. *ff* fuck my father for fucking up my life for good and fuck my mother for not leaving him,

Vla. L

Vla. M

Vla. R

Cb. *ff* fuck my father for fucking up my life for good and fuck my mother for not leaving him,

Picc. who does not exist, FUCK YOU FUCK YOU FUCK YOU. *sfz.* *fp* *ff*

S. Sax. L. who does not exist, FUCK YOU FUCK YOU FUCK YOU. *sfz.* *fp* *ff*

S. Sax. M. who does not exist, FUCK YOU FUCK YOU FUCK YOU. *sfz.* *fp* *ff*

S. Sax. R. who does not exist, FUCK YOU FUCK YOU FUCK YOU. *sfz.* *fp* *ff*

Acc. *sfz.* *ff*

Ossia who does not exist, FUCK YOU FUCK YOU FUCK YOU.

G. who does not exist, FUCK YOU FUCK YOU FUCK YOU.

J. who does not exist, FUCK YOU FUCK YOU FUCK YOU.

S. who does not exist, FUCK YOU FUCK YOU FUCK YOU.

C. who does not exist, FUCK YOU FUCK YOU FUCK YOU.

E. who does not exist, FUCK YOU FUCK YOU FUCK YOU.

L. who does not exist, FUCK YOU FUCK YOU FUCK YOU.

Vla. L. *sfz.* *ff*

Vla. M. *sfz.* *ff*

Vla. R. *sfz.* *ff*

Cb. *sfz.* *ff*