

Andrew Toovey

The Spurt of Blood (1988-90)

Duration 25 minutes

SCORE in C

Music Theatre work based on the text by Antonin Artaud (1925) for three singers (Soprano, Contralto and Counter Tenor) and four instrumentalists (Clarinet in Eb/Bb/Bass, Trombone, Percussion\* and Cello)

Percussion (one player): Crotales (two octaves), xylophone, vibraphone, 2 gongs (one laid flat), cymbal (on stand), hi-hat, bass drum (Pedal). A bow is also needed.

Dedicated to Simon and Henrietta Chidgey

First Performance: Banff Centre, Canada August 1991.



ANDREW TOOVEY

THE SPURT OF BLOOD (1988-90)

TEXT BY ANTONIN ARTAUD (1925)

(INCLUDING TEXT 'ON SUICIDE' AND NONSENSE WORDS)

FOR SOPRANO, CONTRALTO AND COUNTER-TENOR

CLARINET (Eb/Bb/Bass), TROMBONE(Bb and F), PERCUSSION AND CELLO

DURATION C.25 MINUTES

One player = Crotales (2 octaves), xylophone, vibraphone, 2 gongs(one laid flat), cymbal(on stand), hi-hat, bass drum(pedal). A bow is also needed.

The trombonist also plays a Tibetan ceremonial 'singing' bowl.  
(Counter Tenor interlude only - performance instructions in score).

DEDICATED TO SIMON AND HENRIETTA CHIDGEY

THE SPURT OF BLOOD (1988/90)

TEXT BY ANTONIN ARTAUD (1925)

Duration c.25'

soprano. contralto. counter tenor.

clar(=Bb/Eb/bass). tbn(Bb and F). perc. cello.

SCORE IN C

Performance Notes:

The instrumentalists must be placed so as not to be observed by the audience and therefore distract from the stage. But as much important linking with voices and instruments is needed, the conductor must be able to clearly give the often elaborate cues required without difficulty.

As to the Tibetan ceremonial tuned bowl played by the trombonist in the counter tenor interlude - I own this instrument and it is played by turning a wooden stick around the rim of the bowl, producing a bell-like drone and occasional distortions. (these are produced because of the difficulty in sustaining the balance between the bell-tone and keeping the wooden stick at the same constant pressure). This bowl is usually used for meditative rituals in Buddhist ceremonies.

Percussion (one player) : Crotales (2 octaves), xylophone, vibraphone, 2 gongs (one laid flat), cymbal(on stand), hi-hat, bass drum(pedal). A bow is needed.

Programme Note:

For some years now I have been greatly fascinated by the world and writings of Antonin Artaud. The texts : The Spurt of Blood and On Suicide have influenced my work previously on an emotional level. When I came to setting them I was faced with many problems (mostly of my own making) that have taken some time to solve. Finally I decided to use a raw palate, stark, and filled with musical contradictions that seem perfect (at least to my ears) for at one moment a crude explosion of noise, to the melancholy cascades of the counter tenor interlude using meaningless chant-like words developed by Artaud (around 1943) and possibly influenced by hallucinogenic rituals of the Tarahumara Indians in Mexico, which he visited.

The idea of contradictions also relates to Artaud the 'man as artist' (or as he would have liked - art as life) - the beautiful, spiritual, ascetic face with deep burning eyes captured in his film roles. Or the toothless old man that stares out of self-portraits drawn in the last years, after a decade of confinement as a lunatic. His writings too are full of contradictory opinions. At one moment a devout Christian, a blaspheming atheist, a violent revolutionary, rejecter of all overt political action, salvation in sexual excess, sexuality as the ultimate source of all the ills of mankind. And so on.

I finally rested on a phrase which seems appropriate for all aspects of this project, Artaud talked about a theatre 'in which there are no props'. The music need not be rhetorical in its gestures but mirror the drama of words. The possibilities of fantastic stage direction are limitless!

Andrew Toovey

THE SPURT OF BLOOD

Young Man/Knight - Contralto  
Girl/Wetnurse - Soprano  
Priest/Whore - Counter-Tenor

YOUNG MAN: I love you and everything is fine.  
GIRL: You love me and everything is fine.  
YOUNG MAN: I love you and everything is fine.  
GIRL: You love me and everything is fine.  
YOUNG MAN (suddenly turns aside): I love you.

Silence.

YOUNG MAN: Face me.  
GIRL(faces him): There.  
YOUNG MAN (exalted): I love you, I am great, I am  
lucid, I am full, I am dense.  
GIRL: We love each other.  
YOUNG MAN: We are intense.  
Both: What a well-made world.

Silence.

YOUNG MAN(shouting at the top of his voice): Heaven's gone crazy.  
(looks up at the sky): Let's run off.  
(pushes the GIRL off ahead of him).

INTERLUDE : (COUNTER-TENOR)

rana na ne de be  
tior ta na sho  
re te ka la gouda  
ku le bera la  
ya ke luri  
ka lagouda  
tane rana ka ca  
kha

ko ti a ti ta ra a  
o kaya pontoura  
ko tu ur ja kou

re bou no te ou la la la la  
oula  
oule

re bou no tou ou lou  
ouiou

bounot oula  
bounot  
bounot

ge ri ghi  
re ri ri a ghi e  
li le ti le kre  
ta a ela au tau na  
ne ja ma ka figa  
sa me da ne ra ne maa  
ro ka roke si casa rusi  
TUTUGURI

(A Medieval KNIGHT in enormous armour enters, followed by a WETNURSE holding her bosom up with her hands and panting because of her swollen breasts).

KNIGHT: Leave your teats alone.

WETNURSE (giving a shrill cry): Oh! Oh! Oh!

KNIGHT: Now what's the matter with you?

WETNURSE: Our daughter there, with him.

KNIGHT: Shush, there's no girl there!

WETNURSE: I tell you they are screwing.

KNIGHT: And what do I care if they are screwing.

WETNURSE: Incest.

KNIGHT: Balloon.

WETNURSE (thrusting her hands in pockets as big as her breasts): Pimp.

KNIGHT: Bitch, let me eat.

(WETNURSE runs off. KNIGHT suddenly coughs and chokes).

KNIGHT (in a loud voice): Bring your breasts over here, bring your breasts over here. Where's she gone? (He runs off).

INTERLUDE : ON SUICIDE. : (SOLO/DUET/TRIO).

Before committing suicide, I would like to be given some real assurance of being. I would like to be sure about death. Life appears to me merely as consent to the apparent legibility of things and their coherence in the mind. I no longer feel like the irreducible crossroads of things; death the healer heals by severing us from nature. Yet what if I am only a sink full of pain things do not flow out of?

If I kill myself, it won't be to destroy myself, but to rebuild myself. For me, suicide would only be a means of violently reconquering myself, of brutally invading my being, of anticipating God's unpredictable approach. I would reintroduce my designs into nature through suicide. For the first time I would give things the shape of my will. I would put myself half-way between beauty and ugliness, good and evil. I would put myself in suspension, without any inclinations, neutral, poised between good and evil temptations.

The very concept of freedom to commit suicide falls like a cut-down tree. I create neither the time nor the place nor the circumstances of my suicide. I did not even invent the idea of it, would I feel it when it uproots me? It may be that at that moment my being will dissolve.

I feel death sweep over me like a torrent, like an instantaneous flow of lightening whose charge I cannot envisage. I feel death laden with pleasures, and whirling labyrinths. Where is the idea of myself in all this?

But suddenly God appeared like a fist, like a scythe of cutting light. I cut myself off from life, I wanted to stem the tide of my fate! I wanted to prove I was alive, I wanted to get back in touch with the resonant reality of things.

I can neither live nor die, but am unable not to wish to live or die. And all men are like me.

(exit).

(1)

YOUNG MAN (re-enters): I saw, I knew, I understood. Here is the main square, the priest, the vegetable stalls, the church, the red light of the whorehouse, the scales of justice. I can't go on!

(A PRIEST enters).

YOUNG MAN: I have lost her, bring her back.

(The PRIEST steps forward and puts his arm around the YOUNG MAN'S shoulders).

PRIEST (as if confessing someone): What part of her body did you refer to most often?

YOUNG MAN: To God.

(The PRIEST is disconcerted at this reply).

PRIEST: But that's out of date. We don't look at it in that way. Ask the volcanoes and earthquakes about that. We gratify ourselves with man's minor indecencies in the confessional. There it is, that's all, that's life.

YOUNG MAN (very impressed): Ah, that's it, that's life! Well, it's a mess.

PRIEST: Of course.

(It suddenly becomes night. The earth quakes. The PRIEST changes into the WHORE. - all characters run about - fall down - get up again and run like mad - At that moment a huge hand seizes the WHORE'S hair which catches fire and swells up visibly).

A GIGANTIC VOICE (off stage): Bitch! Look at your body!

(The WHORE'S body appears completely naked and hideous under her dress which turns transparent).

WHORE: God, let go of me.

(She bites God's wrist. A great spurt of blood slashes across the stage, while in the midst of the brightest lightning flash we see the WHORE - changed into the PRIEST making the sign of the cross. Lights out. - When the lights come up again, only the WHORE and YOUNG MAN are left, devouring each others eyes. The WHORE falls into the YOUNG MAN'S arms.

WHORE (with a sigh, as if at the point of orgasm): Tell me how it happened.

(The YOUNG MAN hides his head in his hands. Then runs off. The WETNURSE returns. Her breasts are gone. Her chest is completely flat. A few moments later the KNIGHT enters and throws himself on the WETNURSE, shaking her violently).

KNIGHT (in a terrible voice): Where did you put it?

WETNURSE (brazenly): Here!

(She lifts her dress).

YOUNG MAN (off stage voice/WHORE'S voice. In ventriloquist's voice):

Don't hurt Mummy.

KNIGHT: Damn her. (he hides his face in horror).

(A host of scorpions crawl out from under the WETNURSE'S dress - her vagina shimmers. The KNIGHTS cock swells-up and explodes - they both run off like mad. Enter GIRL).

GIRL: The Virgin! Ah, that's what he was looking for.

# The Spurt of Blood.

Andrew Toovey  
1988-90

1.

$\text{♩} = c. 69$

Contralto.

Young  
Man.

Soprano.

Girl.

IN DARKNESS

Molto Vib.

Clarinet  
Bb

Trombone

Percussion  
Crotales.

Cello

fff! (Note: Can be played in lower octave only, ad lib.)



*fff!* with great emotion.

Young man. *I love you and every-thing is fine.*

Girl.

LIGHTS

Clarinet Bb *fff!* *Non Vib.*

Trombone *fff!*

Percussion Crotales. *fff!* *Hi-Hat. Pedal Bass Drum.* *3:2d* *furiouly.*

Cello *fff!* *Pont.* *To Xylophone. (Very rapid).* *fff!* *Nat.*

*fff! Heel!*

Young man. *as before.* (turns aside).  
 I love you and every-thing is fire.

Girl. *fff! With even greater emotion.* *as before.*  
 You love me and every-thing is fire. You love me and every-thing is fire.

Clarinet Bb *fff!* *extravagantly.* *ff (only)* *Non Vib.*

Trombone *fff!* *mf* *ff*

Percussion Xylophone *ff (only)*

Cello *Sul Pont.* *Nat.* *fff! (as before regarding octaves).* (V)

BOTH ARE COMPLETELY STATIC.

Young man. *f* I love you. *fff!* Face me. *fff!* I Love you, I am great, I am lucid,

Girl. *fff!* (Faces him). There.

SILENCE (c. 10")

Clarinet Bb *fff!*

Trombone *fff!*

Percussion xylophone *mf* Cymbal (on stand). *fff!* Hi-Hat. Pedal Bass Drum. *fff!* *fff!* *fff!*

Cello *fff!* Grating. *fff!* Snap Pizz. Arco - Grating. *fff!*

(almost screaming).

Young man: I am Full, I am dense. We are in-tense. What a well-made world.

Girl: We love each oth-er. what a well-made world.

almost wailing.

almost wailing.

Clarinet Bb: *fff!* *f Non Vib.* *Piercing.*

Trombone: *fff!*

Percussion Xylophone: *fff!* *fff!* *fff!* *fff!* *fff!* *fff!* *fff!* *fff!*

Cello: *fff!* *fff!* *f* *Molto Vib.* *f (bowing ad lib.) (either octave, ad lib.)*

Hi-hat, Pedal Bd.

Snap pizz.

Arco Grating.

almost wailing.

almost wailing.

almost wailing.

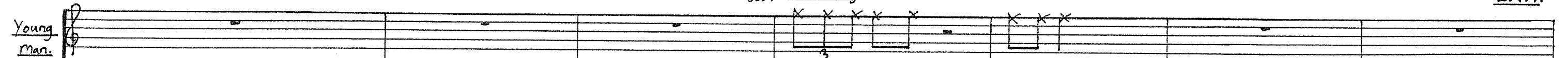
BOTH ARE AGAIN COMPLETELY STATIC.

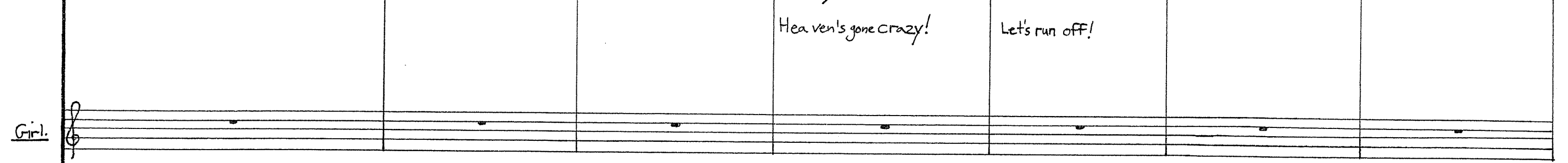
*fff!* Shouting.

Looks up at the sky.

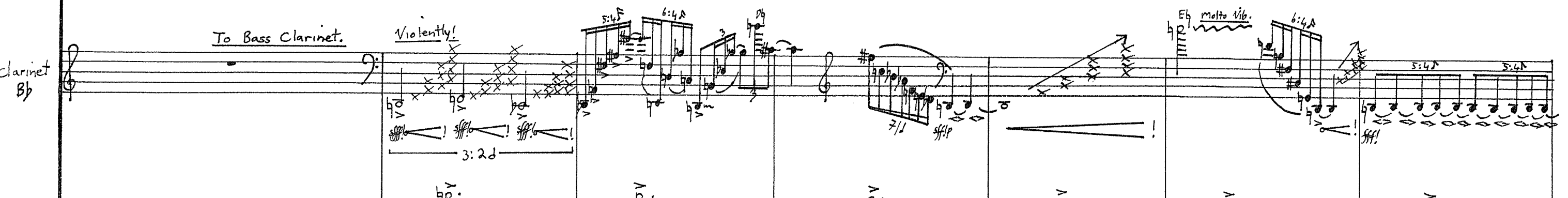
... pushes the GIRL off ahead of him...

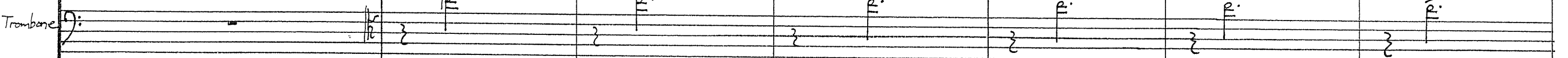
EXIT.

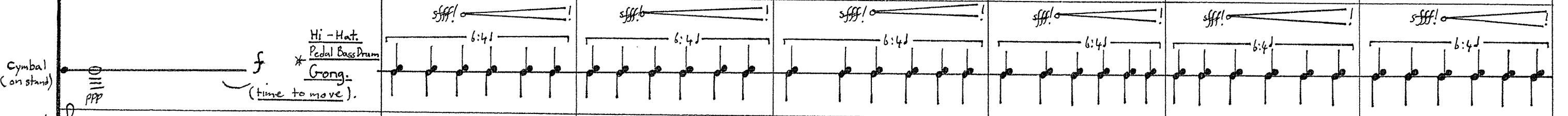
Young Man. 

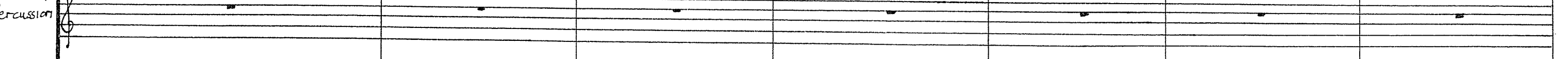
Girl. 

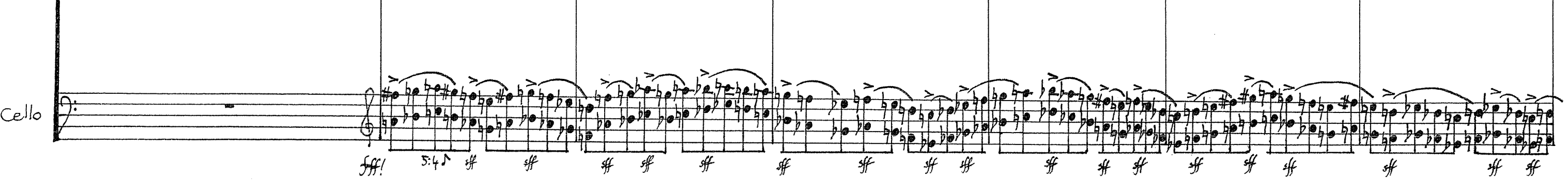
SILENCE (c. 15" )

Clarinet B $\flat$  To Bass Clarinet. *Violently!* 

Trombone 

Cymbal (on stand) *f* Hi-Hat. Pedal Bass Drum. Gong. (time to move). 

Percussion 

Cello *fff!* 

\* Held with hand and hit with hard beater. No resonance.

40

Young man.

Girl.

G. P.

(Allow time to change instruments).

Clarinet Bb (Bass)

Trombone

Hi-Hat  
Pedal BD.  
Gong

Percussion

Cello

To Eb Clarinet.

To Tibetan Bowl.

To Bowed Crotales.

fff! fff!

pp

pp

pp

pp

pp (bowing ad lib.)

8.

Interlude: (Counter-tenor).

\*(See note at beginning for performance instructions).

A

Slower  $\text{♩} = \text{c. } 58$

Counter Tenor

(Slight < or > within phrases ad.lib.)

na - na na ne de be ti-or ta na

Clarinet Eb

ppp! Very freely, but aiming at points marked to link with vocal line.

ppp! (Slight < or > within phrases ad.lib.)

Trombone

Trombonist plays 'tuned Tibetan ceremonial bowl'. \*

Percussion

Bowed Cymbals/Bowed Crotales.

Chinese Cymbal and ord. cym alternate ad.lib. (NV bowing ad lib.)

p Hushed!

Cello

Muted. (put on during playing if need be).

ppp! (bowing ad lib.)

B

Counter Tenor

sho re te ka la gou - da ku le be - ra la ya ke

Clarinet Eb

ppp!

Trombone

Percussion

(P)

Cello

Detailed description of the musical score: The score is for five instruments. The Counter Tenor part is in treble clef with a 3:2 ratio marking over the first few notes. The lyrics are written below the notes. The Clarinet Eb part is in treble clef with a key signature of one flat and includes 'ppp!' and 'tr' markings. The Trombone part is in bass clef and is mostly empty. The Percussion part is in treble clef with 'x' marks and '(P)'. The Cello part is in bass clef and is mostly empty.



C

Counter Tenor

lu - ri ka la - gou - da ta - ne ra - na ka ca kha

Clarinet Eb

ppp! (ppp!)

Trombone

Percussion

(P) (as before).

Cello



Counter Tenor

Musical staff for Counter Tenor. It features a treble clef and a key signature of one flat. The staff contains a long melodic line with a large slur covering the latter half. The latter half includes a dense, rapid sixteenth-note passage. Below the staff, the lyrics "ko hi a" are written, with a vertical dashed line connecting the first note to the word "ko".

Clarinet Eb

Musical staff for Clarinet Eb. It features a treble clef and a key signature of one flat. The staff contains a melodic line with a large slur. Above the staff, the instruction "(breath as required)." is written. Below the staff, the dynamic marking "ppp!" is present. There are also two wedge-shaped markings, one on the left and one on the right, indicating dynamics.

Trombone

Musical staff for Trombone. It features a bass clef and a key signature of one flat. The staff is mostly empty, with a few notes and a slur at the very end.

Percussion

Musical staff for Percussion. It features a treble clef and a key signature of one flat. The staff contains a series of rhythmic marks, each consisting of a small 'x' followed by a curved line, indicating specific percussion hits.

Cello

Musical staff for Cello. It features a bass clef and a key signature of one flat. The staff contains a complex melodic line with many slurs and dynamic markings. At the beginning, the dynamic marking "p" and the instruction "(bowing ad. lib.)" are written. Further down, the dynamic marking "ppp!" is present.

E

Counter Tenor  
ti ta ra a o ka - ya por tou - ra

Clarinet Eb  
ppp!

Trombone

Percussion  
(p)

Cello

Detailed description: This is a handwritten musical score for a section of a piece. It features five staves. The top staff is for Counter Tenor, with lyrics 'ti ta ra a o ka - ya por tou - ra' written below the notes. The notes are mostly eighth and sixteenth notes, with some slurs and dynamic markings like 'd.'. The second staff is for Clarinet Eb, starting with a 'ppp!' dynamic marking and containing melodic lines with slurs and trills. The third staff is for Trombone, which is mostly empty with some vertical lines indicating rests. The fourth staff is for Percussion, showing a rhythmic pattern of eighth notes followed by a series of 'x' marks with downward arrows, indicating specific percussive hits. The bottom staff is for Cello, with some curved lines indicating sustained notes or glissandos.



Counter Tenor

Clarinet Eb

Trumpet

Percussion

Cello

ko tu ur ja kou

trump

ppp!

p

G

Counter Tenor

Musical notation for Counter Tenor part, featuring a melodic line with slurs and dynamic markings.

re bou no te ou la la la la la -ou la ou-le re bou no tou ou

Clarinet Eb

Musical notation for Clarinet Eb part, featuring a melodic line with slurs and dynamic markings.

Trombone

Empty musical staff for Trombone part.

Percussion

Musical notation for Percussion part, featuring a rhythmic pattern with dynamic markings.

Cello

Musical notation for Cello part, featuring a simple harmonic accompaniment.

ppp!

Counter Tenor

lou ou lou bou - riot ou - la bou - riot bou - riot

Clarinet Eb

Trombone

Percussion

Cello

(Tuned bowl continue for few seconds on own).

H

Counter Tenor

ge ri ghi - re ri ri a ghi e li

to Bb Clarinet. (Bass)

Clarinet Eb

Tacit until page 18

Trombone

\* Bowed Vibraphone. (Follow vocal line).

Percussion

Pedal →

Cello

PPP!

\* Vibraphone not to use motor throughout work.

I

Counter Tenor  
le ti le kre ta a e-la ou tau na ne ja ma ka fi-ga sa

Clarinet

Trombone

Percussion (Vibs)

Cello

Detailed description: This is a page of a musical score, page 17. It features five staves. The top staff is for Counter Tenor, with lyrics written below the notes: "le ti le kre ta a e-la ou tau na ne ja ma ka fi-ga sa". The second staff is for Clarinet, the third for Trombone, the fourth for Percussion (Vibs), and the fifth for Cello. The score includes various musical notations such as notes, rests, and dynamic markings.





(Gradually drift off the stage).

Counter Tenor

Musical notation for Counter Tenor, featuring a melodic line with various note values, rests, and phrasing marks.

me | da ne | ra ne maa ro ka ro-ke si Ca-sa ru-si TU-TU-GU-RI

Clarinet

Empty musical staff for Clarinet with vertical bar lines indicating measure divisions.

Trombone

Empty musical staff for Trombone with vertical bar lines indicating measure divisions.

Percussion (Vibs.)

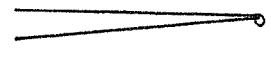
Musical notation for Percussion (Vibraphone) showing a rhythmic pattern of notes.

(to beaters).

Cello

Musical notation for Cello showing a sustained low-frequency line with a 'Mute off.' instruction.

Mute off.



Very fast  $\downarrow = 76$

Contralto.

A medieval knight in enormous armour enters.

50

Knight

Soprano. ... followed by a Wetnurse holding her bosom up with her hands and panting because of her swollen breasts.

Wetnurse

Bass Clarinet Bb

PPP! Very legato: *fff!* *fff!* *PPP!* *fff!*

Trombone

PPP! *fff!* *PPP!* \* 8 *fff!* *PPP!* *fff!*

Percussion

Vibraphone (Hard Sticks): 15/0 19/0 16/0 14/0 15/0 17/0

PPP! No Pedal. *fff!* *PPP!* *fff!* *PPP!* *fff!* *fff!*

Cello

PPP! *fff!* *PPP!* *fff!* *PPP!* *fff!* *fff!*

\* IF Tuba used, not trombone.

**knights**  
 Leave - - - your - - - teats - - - a - - - lone.

**Wet nurse**  
 oh! oh! oh!

60

**Clarinet (Bass)**  
 mf  
 p  
 mp (Lipbends)  
 fff!

**Trombone**  
 fff!

**Percussion (Nibs.)**  
 PPP! (Sudden).  
 Pedal →  
 BD (Pedal)

**Cello**  
 PPP! (Sudden).  
 fff! Grating.

(Three beaters).  
 1v.

**knight**  
 Now - what's - the matter with you? Shush, there's no girl there!

**Wet nurse**  
 our daughter there, with him. I tell you -

**Bass clarinet Bb**  
 pp mp molto Vibrato!

**Trombone**  
 pp mp \*(Tuba lower octave only).

**Percussion (Nibs.)**  
 18/0 Hi-hat mp Gong. Stop Sound

**Cello**  
 pp! Pedal → 6:4 | 5:4 | (bowing ad. lib. Intense).  
 ff mf sff! pp

Handwritten musical score for a jazz ensemble. The score is divided into five systems, each with a staff for a different instrument. The lyrics are written in the Knight staff.

**Lyrics:**  
 And what do I care if they are screwing.  
 (Fucking)  
 Balloon.  
 In - cest.

**Instrumentation and Performance Notes:**

- Knight:** Lyrics and melodic lines. Includes dynamic markings *fff!* and *fff!*.
- Wetnurse:** Melodic accompaniment. Includes dynamic markings *fff!* and *fff!*.
- Bass Clarinet Bb:** Rhythmic accompaniment with notes marked with 'x'. Includes dynamic markings *ppp!* and *fff!*.
- Trombone:** Rhythmic accompaniment with notes marked with 'x'. Includes dynamic markings *fff!* and *fff!*.
- Percussion:** Includes Gong, Sudden Stop, Bass Drum, Hi-Hat, and Vibraphone. Includes dynamic markings *fff!* and *fff!*.
- Cello:** Rhythmic accompaniment with notes marked with 'x'. Includes dynamic markings *fff!* and *fff!*.

**Tempo and Time Signature:** The score is marked with a tempo of 70 and a time signature of 5:4.

**Section Markings:** The score is divided into sections marked "G.P." (General Practice).

80 (knight suddenly coughs and chokes)

*p*  $\overbrace{\quad\quad\quad}^{3:21}$

Knight

Bitch, let me eat.

Wetnurse

(thrusting her hands in pockets as big as her breasts). *fff!*

*fff!*

Wetnurse runs off.

Pimp.

G.P.

To Bb Clarinet.

Bass Clarinet Bb

*fff!* *fff!* *fff!*

*ppp!*

Trombone

*fff!* *fff!* *fff!*

*ppp!*

Bass Drum Hi-Hat

*fff!* *fff!* *fff!*

To Xylophone.

Percussion (Mbs.)

*fff!* *fff!* *fff!*

*ppp!*

Cello

*fff!* *fff!* *fff!*

*ppp!*

Arco.

**Knights** *fff!* Bring your breasts ov - er here, bring your breasts ov - er here. *He runs off.* where's she gone?

**Wetnurse**

**Clarinet Bb** *ppp!* *fff!* *ppp!* *fff!* *fff!* (Non Flutter).

**Trombone** *ppp!* *fff!* *fff!* (Non Flutter).

**Percussion (xylophone)** *ppp!* *fff!* *ppp!* *fff!* *fff!*

**Cello** *ppp!* *fff!* *ppp!* *fff!* *fff!* (bowing ad lib.)

On Suicide.

90  $\text{♩} = c. 46$

Handwritten musical score for the piece "On Suicide." The score is arranged in five systems, each with a different instrument or voice part. The tempo is marked as 90  $\text{♩} = c. 46$  and the dynamic is *mp*.

**Contralto:** The vocal line features a melody with lyrics: "Be-fore com-mitt-ing su-i-cide, I would like to be gi-ven Some real as-sur-ance of be-ing. I would like to be sure a-bout death." The music includes triplets and a 3:2:1 rhythmic pattern.

**Counter Tenor:** This part is marked "(Hum) *p*" and provides a harmonic accompaniment to the vocal line, also featuring triplets and a 3:2:1 rhythmic pattern.

**Clarinet Bb:** This instrument part is mostly silent, with only a few notes visible in the later measures.

**Trombone:** The trombone part is marked *pp* detached and includes a 3:2:1 rhythmic pattern in the first measure.

**Percussion:** This part is mostly silent throughout the score.

**Cello:** This part is mostly silent throughout the score.



Controllor

Life appears to me merely as consent to the apparent legibility of things and their coherence in the mind. I no longer feel like the irreducible crossroads of

Counter Tenor

Clarinet Bb

Trombone

Percussion

Cello

5:4

3

6:4

3

3:2

100

p

1

1

5:4

5:4

3

Contralto

things;  
 death the healer heals by severing us from nature. Yet what if I am only a sink full of pain things do not flow out of?

Counter Tenor

6:41 3:21 10 10 10

Clarinet Bb

Trombone

Percussion

to Gong.

Cello

Antiphon. (with a terrifying whispering).

*p* (Voices placed around either theatre or stage area).

110

Soprano

If I kill myself,

For me, suicide would only be a means of violently reconquering myself,

Contralto

it won't be to destroy myself,

of brutally

Counter Tenor

but to re-build my-self.

Gong

(Soft beaters).

*ppp!*

Sop.

I would reintroduce my designs into nature through suicide

Contr.

invading my being,

For the first time I would give things the shape

C.T.

of anticipating God's unpredictable approach.

Gong

120

Sop.

Cont.

C.T.

Gong

of my will.

I would put myself in suspension, without any inclinations, neutral,

I would put myself half-way between beauty and ugliness, good and evil.

Sop.

Cont.

C.T.

Gong

poised between good and evil temptations.

The ve-ry con-cept of free-dom to com-mit su-i-cide - falls like a cut-down tree.

Vibraphone. (follow voice).

*p* Pedal →  
To Vibraphone (bowed).

*lv.*

130

Contralto

I cre - ate nei - ther the time nor the place nor the cir - cum - stan - ces of my sui - cide. I did not even invent the

Vibraphone (bowed)

140

Contr.

i - dea of it, would I feel it when it up - roots me? It may be that at that mo - ment my be - ing will dis - solve. I feel

Vibs.

Soprano.

Counter Tenor.

Sop.

death sweep o - ver me like a tor - rent, like an in - stan - taneous flow of lightening whose charge I cannot en - vis - age. I feel death

C.T.

death sweep o - ver me like a tor - rent, like an in - stan - taneous flow of lightening whose charge I cannot en - vis - age. I feel death

150

Sop.

la - den with plea - sures, and whirl - ing la - by - rinths. Where is the i - dea of my - self in all this?

C.T.

Float:rig and very smoothly. - three deathly figures

*p*

Soprano  
But sud-den-ly God a - ppeared like a fist, like a scythe of cutt-ing light. I cut my - self off from

Contralto  
*p*  
But sud - den - ly God a - ppeared like a fist, Like a scythe of cutt-ing light. I cut my - self off from

Counter Tenor  
*p*  
But sud - den - ly God a - ppeared like a fist, Like a scythe of cutt- ing light. I cut my - self off from

160

Sop.  
life, I wan- ted to stem the tide of my fate! I wan- ted to prove I was a - live, I wanted to get back in touch with the re - sor-ant

Cont.  
life, I wanted to stem the tide of my fate! I wan- ted to prove I was a - live, I wan- ted to get back in touch with the re - so -

C.T.  
life, I wan- ted to stem the tide of my fate! I wan- ted to prove I was a - live, I wanted to get back in touch with the re - so -

Soprano / Counter Tenor silently drift off stage.

170

Sop. re-a-li-ty-of things. -

Cont. -nant re-a-li-ty of things -

C.T. -nant re-a-li-ty of things -

G.P. (c. 7<sup>th</sup>)

*Melancholy.*  
p

I can neither live nor die, but am un-a-ble not to wish to live or die.

TROMBONE

p (detached).

Cello

180

Sop. mp - detached.

Cont. And all men are like me.

Trombone

G.P. c. 7<sup>th</sup>

♩ = c. 66

Enters - in trance-like state.

Young man  
(Contralto).

Clarinet  
ppp!  
muted.

Trombone  
ppp!  
xylophone.

Percussion  
ppp!

Hi Hat  
P. Bass Drum  
f  
ff  
fff!

Cello  
ppp!  
fff!  
ppp!  
fff!



Slightly Slower  $d = c. 60$

Young Man

I saw, I knew, I un-der-stood. Here is the main square, <sup>the</sup>

Clarinet Bb

Trombone

Percussion (xylophone)

Hi Hat  
P. Bass P.

Cello

Vibraphone. (Loco)

Flaut.

mp

(ppp!)

pppp!

ppp! (Still muted).

(ppp!)

(p)

(Half Pedal)

fff!

fff!

fff!

pppp!

3:4

3:2d

3:2d

3:2d

3:2d

3:4

3:2d

3:4

5:4

5:4

5:4

5:4

6:4

6:4

6:4

6:4

3:2

3:2

3:2

3:2

Young Man

Priest, the vegetable stalls, the church, the red light of the whorehouse, the scales of justice. I can't go on!

Priest.  
(Counter Tenor)

Enters.

G.P.

Clarinet Bb

Trombone

Percussion (Vibs.)

Cello

Mute off.

to Xylophone.

Cymbal (on stand) (Soft beaters) ppp!

200

Shouting!

*ffff!*

Young Man.

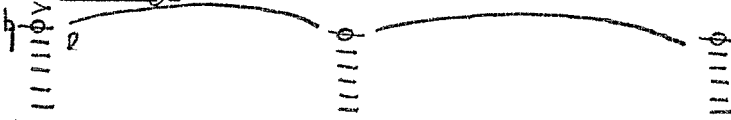
I have lost her, bring her back.

Priest.

Puts his arm around Young man's shoulder

Clarinet Bb

Wailing.



*ffff!* molto vibrato.

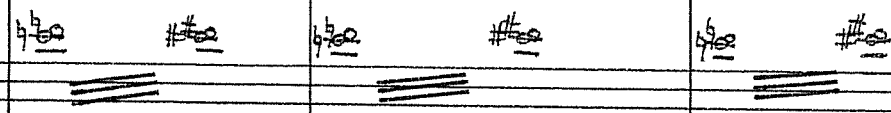
Trombone



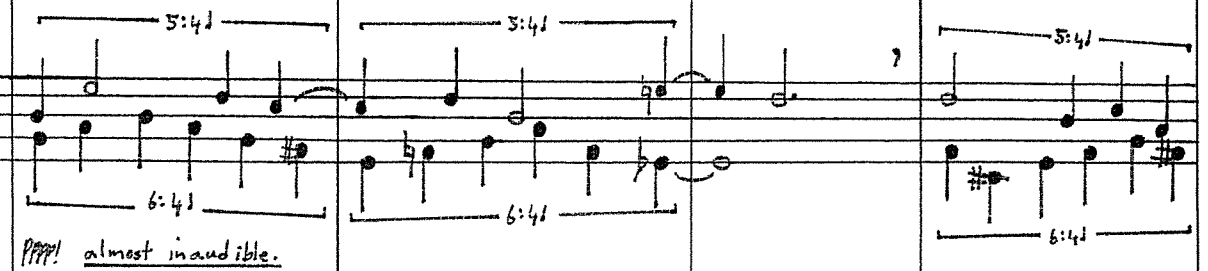
*ffff!*

Percussion

Xylophone:  
(4 very hard beaters).



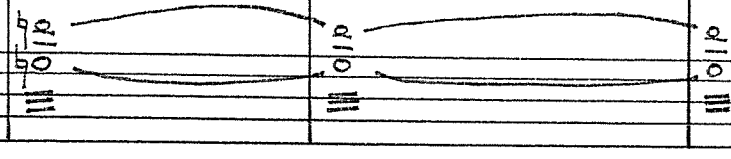
to Crotales.



Use stick end of beater.

*ffff!* almost inaudible.

Cello



*ffff!*

Young man.

Priest.

Clarinet Bb

Trombone

Percussion

Cello

*(as if confessing someone)*

mp

To God.

The Priest is disconcerted at this reply.

mp

what part of her bo - dy did you re-fer to most of-ten? But that's

all rather detached.

mp

p

mp

p

mp (still stick).

p

mp

p

5:4 | 6:4 | 5:4 | 6:4 | 5:4 | 6:4 | 5:4 | 6:4 | 7:8 | 3:2 |

Absurdly Simple.  
(♩ = 60).

220

Young Man

Priest.

Clarinet Bb

Trombone

Percussion

Pedal Bass Drum

Cello

out of date. We don't look at it in that way. Ask the volcanoes and earthquakes about that. We gra-ti-fy ourselves with man's minor in-de-cen-cies

*p* *pp* *mp* *Rit. with voice.* *tempo.*

*Rit.-----* *tempo.*

*pp detached.*

Young Man. *mp* *whistle/hum.* *p* *with deep melancholy.* 230 *3:2d*

Priest. *mp*

in the confession-al. There it is, that's all, that's life. of course.

Oh, that's it, that's life! well, it's a mess.

G.P.

Clarinet Bb *p* *To Bass Clarinet.*

Trombone *p*

Percussion *(Crotales).* *Stop Sound.*

Pedal Bass Drum *5:4d* *5:4d*

Cello *Sudden Stop.* *p*

d = c. 66

Young Man

Priest changes into the Whore.

Priest

It suddenly becomes night.  
 The earth quakes. - all  
 characters run about -  
 fall down - get up again  
 and run like mad.

Repeat 2/3 times

Bass Clarinet Bb

Slow Vibrato.  
 ppp!

fff! (tongue slap: \*)

molto Vibrato.  
 p.

Slow Vibrato.  
 ppp!

Trombone

Slow Vibrato.  
 ppp!

fff!

6:4b

molto Vibrato.

Slow Vibrato.  
 ppp!

Percussion

xylophone.

fff!

Gong Pedal BD.

ppp! (Soft beater).

fff! (Triangle beater on edge)

5:4

5:4

ppp!

Cello

Pont. Grating (unstable)

(Pont.)

fff!

5:4

irregular bowing.

ppp! as before.

dr.

\* (off-stage  
mega phone  
voices).

*fff!* shouting.

Bitch!

Look at your body!

*fff!* Bitch!

Look at your body!

Young Man

The Whore's hair  
catches fire and  
swells up visibly.

Whore.

The whore  
appears naked  
and hideous.

Repeat at least 5 times!

Bitch!

Look at your body!

\* Off-stage megaphone voices can be  
instrumentalists without megaphone.

Repeat 1 time.

G.P.

Bass  
Clarinet  
Bb

*molto vibrato.*

Trombone

*molto vibrato.*

Percussion  
(xylophone)

Gong  
Pedal Bp.

\*\* (Gong).

Cello

*fff!* Punct.

*fff!* irregular bowing.

*fff!* Irregular bowing.

*ppp!* Bow retakes  
imperceptible.

\*\* As on page 6. Low flat.



Young Man

Whore

Completely hysterical.

She bites God's wrist.  
A Great Spant of  
blood slashes  
across the stage.

Whore changes into  
Priest making the sign  
of the cross.

God, let go of me.

(Lights Flash on and off).  
Play twice.

Bass Clarinet Bb

Trombone

Percussion

Gong P. Bass Drum

Cello

on last breath add trem.

on last breath add trem.

Crotales.  
(triangle beater).

Gradually to Pont.  
+ irregular bowing.  
and Grating Sounds.

6:41

5:41

6:41

6:41

6:41

6:41

6:41

7:31

\* damp with cloth.

Lights out.

Lights on.

Slightly Slower  $\downarrow = 60$ .

Young man hides his head in his hands. Then runs off.

Faster  $\downarrow = c. 66$ .

A few moments later the KNIGHT enters and throws himself on the Wetnurse, shaking her violently.

Young man

Whore

Whore and Young man left, devouring each others eyes.

The Whore falls into the Young man's arms.

Whore runs after Young man.

WETNURSE (Soprano) returns. Her breasts are gone. Her chest is completely flat.

Tell me how it hap - pened. (with a sigh, as if at the point of orgasm).

G.P. (c. 7'')

To Clarinet Bb.

Bass Clarinet Bb

Trombone

Percussion

Pedal Bass Drum

Cello

ppp!

ppp!

Vibraphone. (Use stick end of beater)

38 | 0 0 accel...

turn beaters to soft-heads.

in gradually release ped.

Cymbal on stick

ppp!

Gong in. (stick end of beaters).

ppp! (bowing ad lib.)

to Bass Drum.

(he hides his face in horror).

**Knight:** *fff!* *5:4*  
Where did you put it?  
(brazenly) *fff!* *molto Vib.*  
*(she lifts her dress).*  
*fff!* *Don't hurt mummy.*

**Wetnurse:** *p* *OFF STAGE / Whore's voice.*  
*In ventriloquist's voice.*  
*fff!* *Damm hier.*

**Clarinet Bb:** *6:4* *pp* *5:4* *f* *6:4* *fff!* *fff!* *fff!* *fff!* *fff!*

**Trombone:** *5:4* *pp* *f* *fff!* *fff!* *fff!* *fff!* *fff!* *fff!*

**Percussion:** *Crotales. (Triangle Beater)* *(4 beaters)* *each quickly stopped!*

**Pedal Bassoon:** *5:4* *pp* *f* *fff!* *fff!* *fff!* *fff!* *fff!* *fff!*

**Cello:** *6:4* *pp* *f* *fff!* *Grating.* *fff!* *Snap. Pizz.* *fff!* *fff!* *fff!*

They both run off like mad.

Knight.

A host of scorpions crawl out from under the Wetnurse's dress. - Her vagina shimmers. The knight's cock swells - up and bursts.

Enter GIRL.

Wetnurse

Clarinet Bb

Clarinet Bb staff with musical notation. Includes a glissando mark (Gliss. →) at the beginning. Rhythmic markings include 3:2 d and 5. Includes dynamic marking **pppp!** Very Legato. A crescendo hairpin is shown across the staff.

Trombone

Trombone staff with musical notation. Includes a glissando mark (Gliss.) at the beginning. Rhythmic markings include 7:8 d and 5:4 l. Includes dynamic marking **pppp!**. A crescendo hairpin is shown across the staff.

Percussion

Percussion staff with musical notation. Includes a glissando mark (Gliss.) at the beginning. Rhythmic markings include 6:4 l and 7:8 d. Includes dynamic marking **pppp!** Half Pedal (ad lib.) Legato!. A crescendo hairpin is shown across the staff.

Cello

Cello staff with musical notation. Includes a glissando mark (Gliss. →) at the beginning. Rhythmic markings include 5:4 l, 7:8 d, and 7:8 l. Includes dynamic marking **pppp!** (Legato: imperceptable bow changes). A crescendo hairpin is shown across the staff.

b110v  
|||

Staff with musical notation, including a treble clef and a sharp sign (#).

Staff with musical notation, including a treble clef and a sharp sign (#).

Staff with musical notation, including a treble clef and a sharp sign (#).

Staff with musical notation, including a treble clef and a sharp sign (#).

fff!  
Crotales.

fff!

fff!

knights.

Girl.

The Vir - gin! Ah, that's what he was looking for. The vir - gin! Ah, that's what he was looking for.

DARKNESS.  
 ( ) = c. 7"

Clarinet

Repeat three times.

Constantly ppp!  
 Very legato. ad lib.

Trombone

Brassy!

Percussion

Wire brushes.

pppp!

free random very fast.

Cello

with voice.

fff!