

(b)

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 CPerformance 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) : Crotalles (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!

(d)

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 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

Preview File Only

(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).

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.

10 DEC 1991

# The Spurt of Blood.

For Simon and Henrietta

$\text{J} = \text{c. 69}$

Andrew Toovey  
1988-90

BRITISH COUNCIL MUSIC CENTRE,

10 SLOANE PLACE, W.1

1.

Contralto.

Young  
Man.

Soprano.

Girl.

IN DARKNESS

clarinet  
 $B_b$

fff!

Trombone

3:2

fff!

Percussion  
Crotolas

fff! Brass beaters.

Cello

fff! © Copyright 1991 by Boosey & Hawkes Music Publishers Ltd.

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Molto vib.  
Preview File Only

2.

10

*fff! with great emotion.*

Piano part showing a single melodic line. The text "I love you and every-thing is fine." is written below the notes.

**LIGHTS**

*Preview File ONLY*

Orchestra and piano score. The piano part includes multiple staves for different instruments (strings, brass, woodwinds, etc.). Various dynamics like *fff!*, *p*, and *f* are indicated. The score features complex rhythmic patterns, including measures in 5:4, 5:4½, 5:4, and 3:2 d. Specific instruments like Hi-Hat, Pedal Bass Drum, and Xylophone are highlighted. The piano part includes markings like "Pont.", "fff! Heel!", and "(fff!)". The overall style is dynamic and expressive, with a focus on emotional intensity.

Young man. *as before.*

I love you and every-thing is fine.

(turns aside)

*ffff! With even greater emotion.*

as before.

Girl.

You love me and every-thing is fine.

You love me and every-thing is fine.

*extravagantly.*

Clarinet B<sub>b</sub>

*ffff!*

Trombone

Percussion Xylophone

Cello

*Sul Pont.*

*ffff!*

*Preview File Only*

6:41

5:41

Non Vib.

Nat.

(V)

BOTH ARE COMPLETELY STATIC.

V. man.  
I love you.

FFF!  
3:2d

Face me.  
(Faces him).  
FFF!

V. man.  
I Love you,  
I am great,  
I am lucid,

3:2d  
3:2d

Girl.

SILENCE  
(c. 15")

Clarinet Bb

Trombone

Cymbal (on stand).  
PPP! (soft beaters).

Hi-Hat.  
Pedal Bass Drum.  
3:2d

excussion Xylophone

Cello

Grating.  
FFF!

Snap Pizz.  
Arco - Grating.  
FFF!

Preview File Only

Young man: (almost screaming). 30

I am Full, I am dense. We are in - tense. What a well-made world. almost waiting.

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

*Piercing.*

Clarinet B<sub>b</sub>: fff! fff!

Trombone: fff!

Percussion Xylophone: fff! Hi-Hat Pedal DD. fff! fff! fff! fff! fff!

Cello: Snap Pizz. Arcos Grating. fff! (bowing ad lib.) Molto Vib.

Preview File Only

6.

BOTH ARE AGAIN COMPLETELY STATIC.

fff! Shouting.

Looks up at the sky.

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

EXIT.

Young  
man.

Heaven's gone crazy!

Let's run off!

Girl.

SILENCE

(c. 25", Feels long).

To Bass Clarinet.

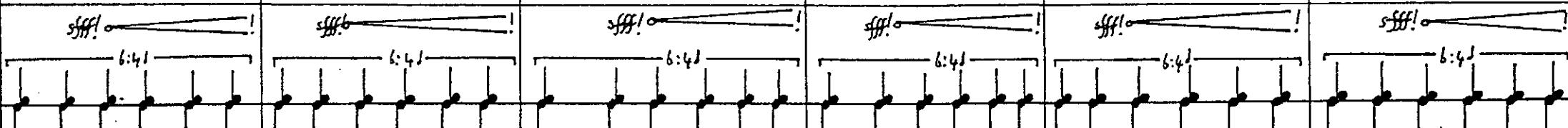
Violently!

Clarinet  
Bb

Trombone

Cymbal  
(on stand)

fff! \*  
Hi-Hat  
Pedal Bass Drum  
Gong.  
(time to move).



percussion



Cello



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



40

Young man.

Girl.

G.P.

Clarinet B<sub>b</sub> (Bass)

Trombone

Hi-Hat Pedal BD Gong

Percussion

Cello

Preview File Only

To Eb Clarinet.

To Tibetan Bowl.

To Bowed Crotales.

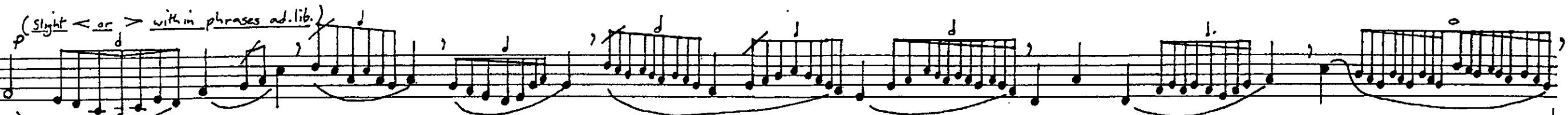
pp (bowing ad lib.)

8.

Interlude: (Counter - tenor).

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

A

Slower  $\text{J} = \text{c. } 58$ Counter  
Tenor

ra - na na ne de be hi - or ta na

Clarinet  
E♭

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

ppp! (Slight &lt; or &gt; within phrases ad.lib.)

Trombone

Trombonist plays 'tuned Tibetan ceremonial bow 1'. \*

Percussion

Bowed Cymbal. Bowed Crotales.

p Hushed!

(p v bowing ad lib.)

Cello

ppp! (bowing ad lib.)

B

Counter Tenor

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

clarinet Eb

Trombone

Percussion

Cello

3:21

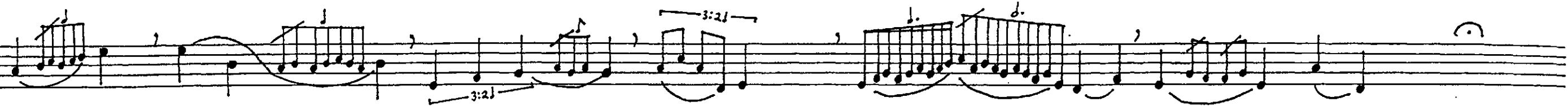
ppp!      ppp!

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The score is divided into two sections by a vertical dashed line. The first section ends with a repeat sign and a double bar line. The second section begins with a single bar line. The Counter Tenor and Clarinet Eb parts continue into the second section, while the Trombone, Percussion, and Cello parts start from the beginning of the second section.

10.

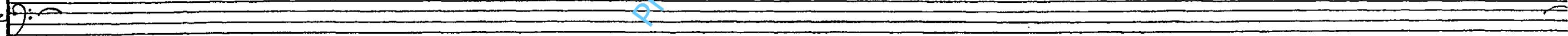
C

Counter  
Tenor

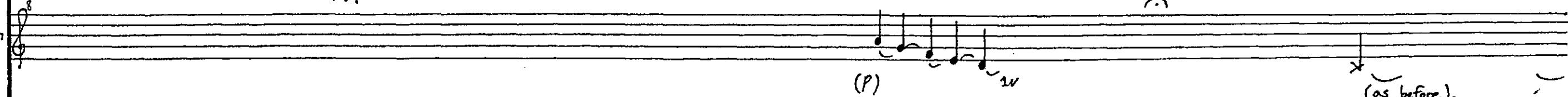
lu - ri      ka      la - gou - da      ta - ne      ta - na      ka      ca      kha

Clarinet  
E $\flat$ 

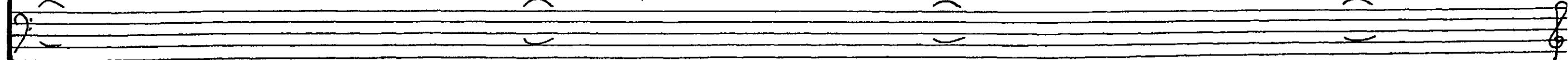
Trombone



Percussion



Cello



Preview File Only

ppp!

(ppp!)

(as before).

D

Counter Tenor

Clarinet Eb

Trombone

Percussion

Cello

(breath as required).

ko

F

PPP!

p

(bowing ad.lib.)

PPP!

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This is a handwritten musical score for five instruments: Counter Tenor, Clarinet Eb, Trombone, Percussion, and Cello. The score is organized into five staves. The Counter Tenor staff contains two melodic lines with slurs and grace notes. The Clarinet Eb staff includes a dynamic instruction 'breath as required.' and a melodic line with slurs. The Trombone staff has a single melodic line with slurs. The Percussion staff shows rhythmic patterns with vertical dashes. The Cello staff features slurs and grace notes. Various performance instructions like 'ko', 'F', dynamics 'PPP!', 'p', and 'bowing ad.lib.' are scattered throughout the score. A large blue watermark 'Preview File Only' runs diagonally across the page.

E

Counter Tenor

hi ta ra a o ka - ya por tou - ra

Clarinet Eb

PPP!

Trombone

Percussion (P)

Cello

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This is a handwritten musical score for an ensemble. The top staff is labeled 'Counter Tenor' and contains a vocal line with lyrics: 'hi', 'ta', 'ra', 'a', 'o', 'ka -', 'ya', 'por', 'tou', 'ra'. Below it is a 'Clarinet Eb' part with a dynamic marking 'PPP!' and a 'Trombone' part. The bottom section includes 'Percussion' and 'Cello' parts. The score is divided into measures by vertical dashed lines. The vocal line uses slurs and grace notes. The clarinet part has a dynamic 'PPP!' and a 'Trombone' part. The percussion part has a dynamic '(P)'. A blue diagonal watermark 'Preview File Only' is visible across the middle of the page.

E

Counter Tenor

ko tu ur ja kou

clarinet Eb

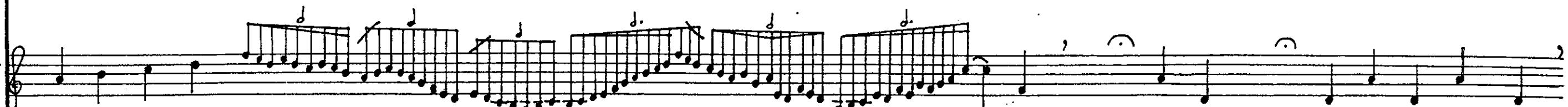
Trombone

Percussion

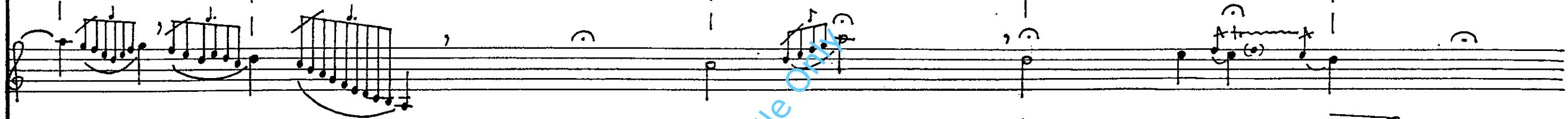
Cello

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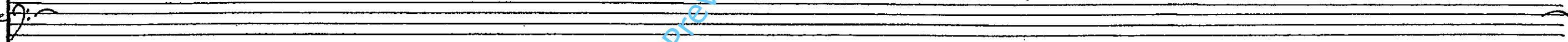
This is a handwritten musical score for an ensemble. The score consists of five staves: Counter Tenor, clarinet in Eb, Trombone, Percussion, and Cello. The Counter Tenor staff contains vocalizations 'ko', 'tu', 'ur', 'ja', and 'kou' with dynamic markings like 'trum' and 'ppp!'. The clarinet in Eb staff has a dynamic 'ppp!' at one point. The Trombone, Percussion, and Cello parts provide harmonic support. The score is in common time and includes rehearsal marks E and F.

Counter  
Tenor

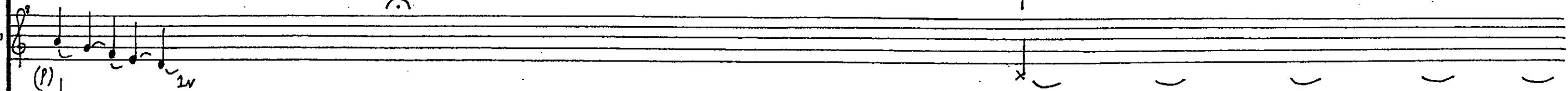
re bou no te ou la la la la - ou la ou le re bou no tou ou

clarinet  
E♭

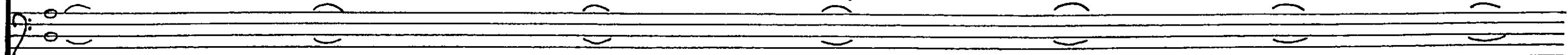
Trombone



Percussion



Cello



ppp!

Preview File Only

Counter  
Tenor

lou      ou      lou      bou - not      ou - la      bou - not      bou - not

Clarinet  
E<sub>b</sub>

Trombone

Percussion

Cello

Preview File Only

(p)

p

H

Counter Tenor

ge ri ghi - re ri ri a ghi e li

to Bb Clarinet. (Bass)

Tacet until page 18

\* Bowed Vibraphone. (Follow vocal line).

Pedal →

PPP!

\* Vibraphone not to use motor throughout work.

I

counter  
Tenor

Clarinet

Trombone

Percussion  
(Vibes)

Cello

Preview File Only

J

(Gradually drift off the stage).

Counter Tenor

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

clarinet

Trombone

Percussion (vibs)

Cello

Preview File Only

(to beaters).

Mute off.

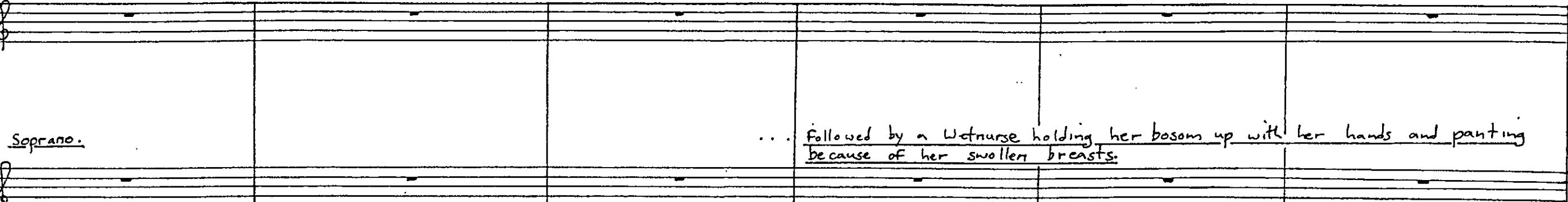
Very fast  $\text{J} = 76$

Contralto

A medieval knight in enormous armour enters.

50

Knight



Bass  
Clarinet  
 $\text{Bb}$

PPP! Very legato.

Trombone

— 3:2 d — — 3:2 — — 16/0 — — 14/0 — — 15/0 — — 12/0 —

PPP!

Percussion

Preview file off

Cello

PPP! — 5:4 — — 7:35 — — 5:4 — — 5:4 — — 5:4 — — 5:4 — — 5:4 — — 5:4 — — 5:4 —

*knight*

ff 3:2 | 3:2 | 3 | 60

Leave - - - your - - - teats - - - a - - - lone.

Wetnurse

fff 6:4 | oh! oh! oh!

This section shows two staves. The top staff is for 'Knight' and the bottom for 'Wetnurse'. The Knight's part consists of six measures of sixteenth-note patterns. The Wetnurse's part is mostly rests with a single eighth note in the last measure. Measure numbers 3 and 60 are indicated above the staves.

clarinet (Bass) ff 3:2 | 6:4 | 5:4 | 6:4 | 6:4 | 6:4 |

Trombone 2: | 6:4 | 6:4 | 6:4 | 6:4 | 6:4 |

Percussion (Nibs.) *ppp! (Sudden).* (three beaters). *ppp! (Sudden).* Pedal → 3:2 | 6:4 | 6:4 | 6:4 | 6:4 | 6:4 |

Cello *ppp! (Sudden).* 6:4 | 6:4 | 6:4 | 6:4 | 6:4 | 6:4 |

Preview File Only

This section shows five staves. The Clarinet (Bass) has six measures of sixteenth-note patterns. The Trombone has six measures of eighth-note patterns. The Percussion (Nibs.) part includes dynamic markings *ppp!* (Sudden), three beaters, *ppp!* (Sudden), Pedal →, and six measures of eighth-note patterns. The Cello has six measures of eighth-note patterns. Measure numbers 3:2, 6:4, 5:4, and 6:4 are indicated above the staves.

*knight*

Now - what's - the matter with you?  
Shush, there's no girl there!  
our daughter there, with him.  
I tell you -

*wet nurse*

*Bass clarinet Bb*

*Trombone*

*Percussion (Vibes)*

*Cello*

Preview File Only

*ffff! m.m. Vibrato.*

*ffff!*

*ffff! / PP*

*Gong.*

*(bowing ad. lib. Intense).*

*ffff! PP*

5:4 A

70

*night*

And what do I care if they are screwing.  
(Fucking)

*Wetnurse*

they - are - screwing.  
(Fucking)

*Bal-loon.*

*In - cest.*

*G.P.*

*G.P.*

*Bass Clarinet B<sub>b</sub>*

*Trombone*

*Percussion*

*Cello*

Preview File Only

(knight suddenly coughs and chokes)

fff! — 3:21 —

80

Knight

(thrusting her hands in pockets as big as her breasts).

Wetnurse

Bitch, let me eat.

Wetnurse runs off.

Pimp.

G.P.

To B♭ Clarinet:

To Xylophone:

Arco.

Preview File Only

Bass Clarinet B♭

Trombone

Bass Drum Hi-Hat

Percussion (Nibs)

Cello

**fff!**

**knight**

Bring your breasts ov-er here, bring your breasts ov-er here. where's she gone?

**Wetnurse**

**He runs off.**

**3:21**

**clarinet**

**Trombone**

**Percussion (xylophone)**

**Cello**

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

*Preview File Only*

On Suicide.

90  $\text{d} = \text{c. } 46$   
 contralto (mp)  
 Be - Fore Com-mitt-ing su-i - cide, I would like to be given Some real as-surance of be - ing. I would like to be sure a-bout death.  
 (Hum)p  
 (3:2:1) (3:2:1) (3:2:1) (3:2:1)

3:2:1

arinet B $\flat$   
 (3:2:1)

trombone (3:2:1)  
 pp detached

percussion

Cello

Preview File Only

26.

Contraf.  
Life appears to me merely as consent to the apparent legibility of things and their coherence in the mind.

Counter  
Tenor  
*p*

Clarinet  
Bb

Trombone

Percussion

Cello

S.4.1 6.4.1 3:2.1 100 S.4.2 S.4.3 3:2.1

*Preview File Only*

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

Larinet B<sub>p</sub>

Trombone

Russion

Cello

*Preview File Only*

Antiphon. (with a terrifying whispering).

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

Soprano

If I kill myself,

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

Contralto

p it won't be to destroy myself,

of brutally

Counter Tenor

p but to re-build myself.

Gong (soft beaters).   
 ppp!

Sop.

I would reintroduce my designs into nature through suicide

Cont.

invading my being,

For the first time I would give things the shape

C.T.

of anticipating God's unpredictable approach.

Gong

120

Sop. I would put my-self in suspension, without any inclinations, neutral,

Cont. of my will.

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

Gong

*Preview File Only*

Sop.

Cont. poised between good and evil temptations.

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

Vibraphone. (follow voice).

Gong

To Vibraphone (bowed). *p*  
Pedal →

~1v.

30.

Cant. 130

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 (hard).

Cont. 140

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

Vib.

*Preview File On*

Soprano.

Counter Tenor.

Sop. 5:4

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. 6:4

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

Sop. 150

la - den with plea - sures, and whirling lab - yrin - ths. Where is the i-dea of my - self in all this?

C.T. 5:4

Floating and very smoothly - three deathly figures (on stage).

*p*

Soprano

But suddenly God a-peared like a fist,  
like a scythe of cutting light.  
I cut my-self off from

Contralto

But sud-den-ly God a-peared like a fist,  
Like a scythe of cutting light.  
I cut my-self off from

Counter Tenor

But sud-den-ly God a-peared like a fist,  
Like a scythe of cutting light.  
I cut my-self off from

====

160

*p*

Sop.

life, I wan-<sup>t</sup>ed to stem the tide of my fate!  
I wan-<sup>t</sup>ed to prove I was a-<sup>t</sup>ive, I wanted to get back in touch with the re-sonant

Cont.

life, I wanted to stem the tide of my fate!  
I wan-<sup>t</sup>ed to prove I was a-<sup>t</sup>ive, I wanted to get back in touch with the re-so-

C.T.

life, I wan-<sup>t</sup>ed to stem the tide of my fate!  
I wan-<sup>t</sup>ed to prove I was a-<sup>t</sup>ive, I wanted to get back in touch with the re-so-

Soprano / Counter Tenor silently drift off stage.

170

Sop. 3:4P

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

Cont. 3:21

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

G.P.  
(c. 7")

Melancholy.  
p

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

TROMBONE Detached.

C.T. 3:21

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

Cello

Preview File Only

180

GP

c. 7"

Sop. 3:21

mp - detached.

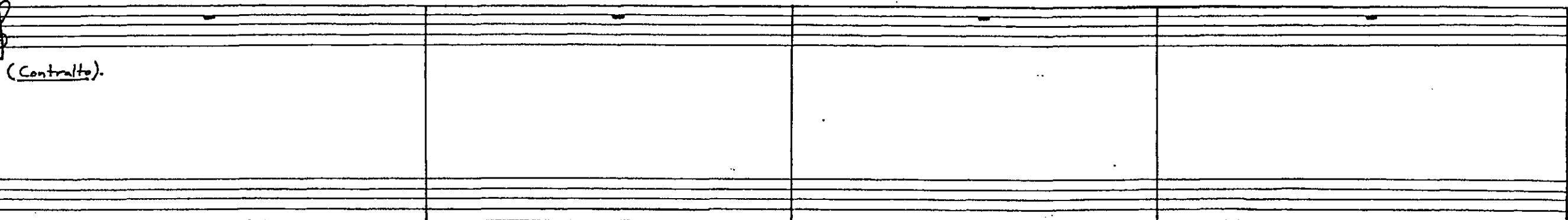
Cont.

And all men are like me.

Trombone

J = c. 66Enters - in trance-like state.

Young Man

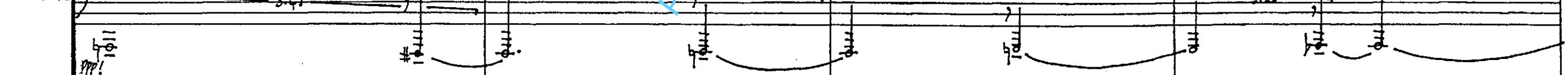


(Contralto).

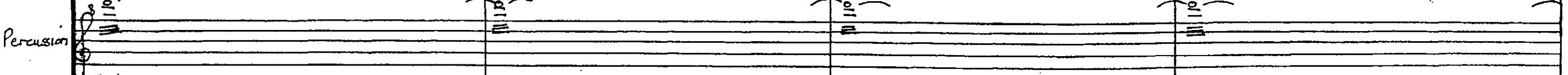
clarinet

muted.

Trombone

xylophone.

Percussion

Hi Hat  
P. Bass DrumPont.

Cello

*Preview File Only*

Slightly Slower  $\text{d} = \text{c. } 60$ 

190

Young Man

*Preview File Only*

I saw, I knew, I un-der-stood. Here is the main

clarinet B<sub>b</sub>

Trombone

Percussion (xylophone)

Hi Hat P. Bass.

Cello

mp

fff!

ffff!

ffff!

ffff!

Vibraphone: (Loco)

ffff! (Half Pedal)

Flaut.

sung Mar.

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

Enters.

rest.

(Counter Tenor)

G.P.

Preview File Only

clarinet B♭

trombone

cussion  
Vibes)

cello

Mute off.

to Xylophone

Cymbal (on stand)  
(soft beater).  
ppp!

Measure times: 3:21, 3:21, 3:21, 3:21, 3:21, 5:41, 5:41, 6:41, 5:41, 6:41, 5:41, 6:41, 5:41, 3:21.

200

Shouting!**ffff!**

Young Man

I have lost her,  
bring her back.Puts his arm around  
young man's shoulder.

Priest

Wailing.clarinet  
 $B_b$ **ffff!** molto vibrato.

Trombone

**ffff!**

Percussion

Xylophone:  
(4 very hard beaters).**ffff!****ffff!**

to Crotolas.

Use stick end of  
beater.**ffff!** almost inaudible.

Cello

**ffff!***Preview File Only*

210

Young man. (as if confessing some one.)

Priest. What part of her body did you refer to most often?

To God. The Priest is disconcerted at this reply.

But that's all rather detached.

Clarinet B<sub>b</sub>

Trombone

Percussion

Cello

mp

*(as if confessing some one.)*

What part of her body did you refer to most often?

To God. The Priest is disconcerted at this reply.

But that's all rather detached.

Clarinet B<sub>b</sub>

Trombone

Percussion

Cello

mp

3:2d

3:3d

5:4d

6:4d

7:8d

mp

6:4d

5:4d

mp

7:8d

5:4d

6:4d

5:4d

mp

5:4d

5:4d

mp

Absurdly Simple.

(L = 60).

220

Young Man

Priest.

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

clarinet B<sub>b</sub>

Trombone

Percussion

Cello

Preview File ONLY

Pedal Bass Drum

5:41

5:41

5:41

5:41

Rit. with voice:

tempo:

PP detached.

230

*Young man.*

*p*      *whistle/hum.*

*p* with deep melancholy.

*3:21*

*Young man.* Ah, that's it, that's life! well, it's a mess.

*Priest.* in the confessional. There it is, that's all, that's life.

*of course.*

*G.P.*

*To Bass Clarinet.*

*Preview File Only*

*Clarinet B<sub>b</sub>*

*Trombone*

*Percussion*

*Pedal Bass Dr.* *5:41*

*Cello*

*Sudden Stop.*

$\text{d} = \text{c. } 66$ 

240

Young Man

Priest.

Priest changes into the Whore.

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

Repeat 3 times.

Bass Clarinet Bb

Trombone

Percussion

Gong Pedal BD.

Cello

Slow Vibrato.  
fff! (tongue snap: \*)

molto vibrato.

molto librato.

xylophone.

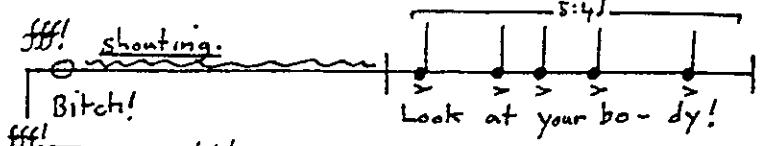
(Pont.)

irregular bowing.

ppp! as before.

\* The commas should be long c. 1".

\* (off-stage  
megaphone  
voice).



Young Man

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

Gigantic Voice.

Whore.

Repeat at least 5 times!

Bitch! —

Look at your body!

- The whore  
appears naked  
and hideous.

Bass  
Clarinet  
Bb

motto vibrato.

Trombone

motto vibrato.

Percussion  
(xylophone)

Gong  
Pedal BD.

Cello

Preview File Only

Look at your body! || Repeat 3 times.

G.P.

ppp!

ppp!

#\*(Gong).  
ppp!

ppp!  
Bow rotates  
upward

fff! irregular bowing.

fff! irregular bowing.

\* either the off stage voice or trio can be used, but  
not both.

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

*Young man*

*Whore*

*Bass Clarinet Bb*

*Trombone*

*Percussion*

*Gong P. Bass drum*

*Cello*

*Young man*

*Whore*

*Bass Clarinet Bb*

*Trombone*

*Percussion*

*Gong P. Bass drum*

*Cello*

*Young man*

*Whore*

*Bass Clarinet Bb*

*Trombone*

*Percussion*

*Gong P. Bass drum*

*Cello*

*Young man*

*Whore*

*Bass Clarinet Bb*

*Trombone*

*Percussion*

*Gong P. Bass drum*

*Cello*

Completely hysterical.

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

Whore changes into  
Priest making the sign  
of the cross.

*God, let go of me.*

on last breath add trem.

on last breath add trem.

Gradually to Pont.  
+ irregular bowing  
and Grating Sounds.

Repeat a number of  
times.

(Lights Flash on and off).

6:41

5:41

6:41

6:41

6:41

6:41

6:41

6:41

6:41

7:81

\* damp with cloth.

*Preview File Only*

260

Lights out.Lights on.Slightly Slower  $\text{I} = \text{c.} 60.$ Young man hides his head  
in his hands. Then runs off.Faster  $\text{I} = \text{c.} 66.$ 

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

Young man. (p) utore and Young man left, devouring each others eyes.

Whore. The whore falls into the Young man's arms. P 42/0 o + ! Whore runs after Young man.

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

Bass Clarinet Bb 5:41 To Clarinet Bb. G.P. (c. 7")

Trombone 6:41 ffff!

Vibraphone. (Use stick end of beater) 38/0 o accel... turn beaters to soft heads. to Bass Drum.

Percussion 3:41 3:41

Pedal Bassoon 7:81 ppp! delicately. Half Pedal. Cymbal on Stick ppp! Gong (stick end of beaters). ffff!

Cello ppp! (bowing ad lib.) ffff!

*Preview File Only*

*knight.*

Where did you put it?  
(brazenly)

*Wetnurse*

Here!

(she lifts her dress).

*OFF STAGE/Whore's voice:*  
*In ventriloquist's voice:*

Damn her.

Don't hurt mummy.

(he hides his face in horror).

*Preview File Only*

*clarinet Bb*

*Trombone*

*Percussion*

*Pedal Bassoon*

*Cello*

Crotolas.  
(Triangle Beater)

(4 beaters)

(-)

Grating.

Snap Peas

They both run off like mad.

Knight:

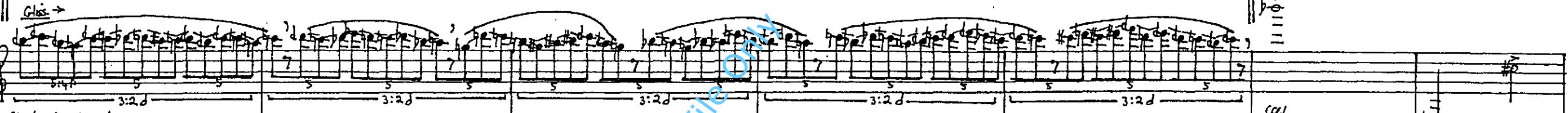
A host of scorpions crawl out from  
under the Wetnurse's dress. — Her  
Vagina shimmers. The knight's cock  
swells up and bursts.

Wetnurse:

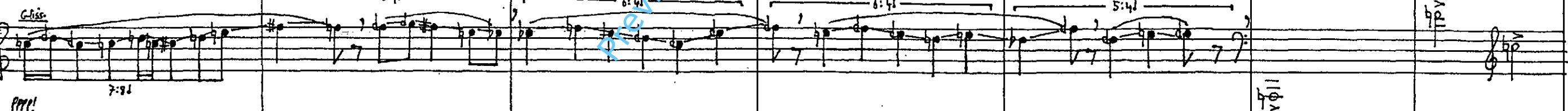
Enter GIRL.

Repeat at least once:

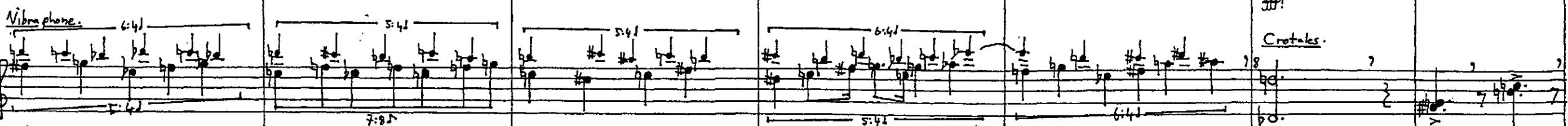
Clarinet B<sub>b</sub>:



Trombone:



Percussion:



Cello:



ffff! (Legato: imperceptible bow changes).

46.

280

knight.

Girl.



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

DARKNESS. $\text{A} = \text{c. } 7''$ 

clarinet



Trombone

Brassy!

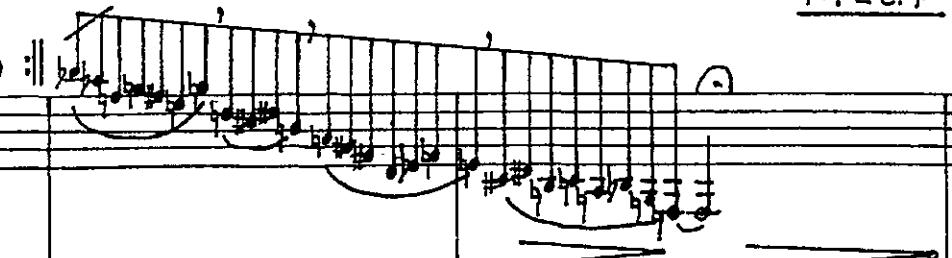
Percussion

sticks.pppp!

Cello

with voice.**ff**

Preview File GIN

Andrew Toovey  
18/4/70