

ACT 2

Scene 1 (stage lights up)

Homeless Vagrants' Camp

*Cardboard boxes and flats form a huddle of makeshift huts.**Outside one large box a man in several layers of clothing, a**dark raincoat and a woolly cap stands cleaning an alto saxophone.**The Government Man, Robbie and Narendra enter from the rear of the stage.***Allegro moderato** (♩ = 110)

Flute *sf* *p*

Clarinet in B \flat *sf* *p*

Bass Clarinet in B \flat *sf*

Alto Saxophone *sf* *p*

Horn in F *sf*

Trumpet in B \flat *sf*

Trombone *sf*

Guitar *f* *p*

Double Bass *sf*

Percussion *sf*

Allegro moderato (♩ = 110)

Piano *sf* *p*

The Government Man, Rabbie and Narendra enter from the rear of the stage.

8 **Parlando** (♩ = 90)

Fl.

Cl.

B. Cl.

Alto Sax.

Gtr.

GOVERNMENT MAN

The busk-ers have a camp here, at ground le-vel. We're

Pno.

Parlando (♩ = 90)

15 **1** **A tempo** (♩ = 110)

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tbn.

Gtr.

Db.

Gov't Man

un-der Wa-ter-loo, just be-fore the Bridge. I'm bank - ing on you kids. You can do it/

Pno.

21

Fl. *f* *mf* *p* *mf*

Cl. *f* *p* *mf* *p*

B. Cl. *f* *mf* *p* *mf* *p*

Alto Sax. *f* *mf* *p* *mf* *p*

Hn. *f* *mf* *p* *mf* *p*

Tpt. con sord. (Harmon) *f* *mf* *mf* *p* *p*

Tbn. *f* *mf* *p* *mf* *p*

Gtr. *mf*

Db. *f* *p* pizz.

Perc. xylophone *f* *mf* side drum *p*

NARENDRA
Wait for what?

Gov.t Man
Don't go back to your homes, the Yanks will be watch - ing Stay loose and wait.

Pno. *f* *mf* *p* *mf* *p*

27 2

Cl. *p*

Alto Sax. *p*

Hn. *p* con sord. (sizzle)

Tpt. *p* con sord. (Harmon)

Gtr. *p*

Db.

Perc.

Gov.t Man
 Wait for fur - ther con - tacts. None of this is hap - pen ing. I don't ex -

Pno.

35

Hn.

Tpt.

Gtr.

Perc. xylophone *p*

Gov.t Man
 ist. My de - part - ment does n't ex - ist We're just the bugs that scur - ry in the cracks of

Pno. *p*

43

Fl.

Cl.

Alto Sax.

Db. (pizz.)

Perc. (disappears into the shadows)

Gov.t Man White-hall.

Pno.

p *pp* *p* *pp* *pp* *pp*

dim.



The man with the saxophone begins to play
3 Lento (♩ = 66)

51

Fl.

Cl.

Alto Sax. *mp* molto espress.

Db.

RABBIE

That's Jim-my Jim-my Joyce, pride of the Cir-cle Line. We used to kip to-ge-ther

Pno. Lento (♩ = 66)

4

58 **accel. Piu animato (♩ = 86)**

Cl. *p* *mf*

Alto Sax. *mf*

Gtr. *mf*

Db. (pizz.) *p*

Rab. *p* *mf*

at Li-ver pool Street, in the Old Rail-way Pub. Those were the days. Hey, Jim-my! You found your sax!

JIMMY (interrupting his tune)

Rab-bie Burns!

accel. Piu animato (♩ = 86)

Pno. *p* *mf*

64 **Parlando (♩ = 94)**

Cl. *p*

Hn. *p* senza sord.

Tpt. *p* cup mute

Gtr. *mf*

Db. (pizz.)

Perc. **vibraphone**
motor on, medium/soft mallets
p

RABBIE

This is Na

Jim. Weeslee-kit cow' rin' tim'rousbeast-ie! Caedmi-le fail-heand all that. In-tro - duce me to your cham ing con sort.

Parlando (♩ = 94)

Pno. *mf* *f* *p*

Andante (♩ = 90)

70

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Gtr.

Db.

Perc.

Rab.

Jim.

Pno.

mf

p

mp

pizz.

arco

ren - dra, Jim-my

I'm glad to know you. I am sor-ry I can't in - vite you in - to my par - lour, or sitye

75 5

Fl. *p* *mp leggiero*

Cl. *mp leggiero* *p*

B. Cl. *p*

Alto Sax. *p*

Hn. *mp* *p*

Tpt.

Tbn. *p*

Gtr. *p*

Db. *p* *p*

Jim. It's good to see you, Jim-m, y.
down or make you a cup of tea. My kit's in stor-age in Wands worth. De

Pno.

81

Fl. *p*

Cl. *mf*

B. Cl. *mf*

Alto Sax. *p* *mf*

Hn. *mf*

Tbn. *mf*

Gtr.

Db.

Jim. *mf*

light ed. I have been re-hears ing, as you can see, for the win-ter months. I have a full sea-son of en-gage-ments. The

Pno. *mf*



87

Cl. *p* *cresc.* *mf* *p*

B. Cl. *p* *cresc.* *mf* *p*

Alto Sax. *p* *cresc.* *mf* *p*

Hn. *mf*

Tbn. *p* *cresc.* *mf*

Jim. *mf*

Baker-loo Line, the Dis-tract Line, the Ci - ty and Met-ro - pol - i-tan all the way from White-cha-pel to Chor ley wood. Not a

Pno. *p* *cresc.*

94 **Poco rubato** *à piacere* **In tempo** **allarg.**

Cl. *à piacere* *mf* *mf* *p*

B. Cl. *à piacere* *mf* *mf* *p*

Alto Sax. *à piacere* *mf* *mf*

Hn. *à piacere* *mf* *mf*

Db. *à piacere* *mf*

RABBIE

That's bril liant Jim - my.

Jim. *mf* *mf* *p*

sin gle mo-ment's res-pite for i - dle-ness. It's stan-ding still, that's what dead ens the brain.

Poco rubato **In tempo** **allarg.**

Pno. *p* *mf*

99 **6** **A tempo**

Fl. *mf* *p*

Cl. *mf* *p*

B. Cl. *mf* *p*

Alto Sax. *mf* *p*

Hn. *mf*

Jim. *mf* *p*

Now you should come back on board. I was just say-ing that to all me mates, Where is Rab-bie Burns, the po - et of the one-man

6 **A tempo**

Pno. *mf*

104

Fl. *mf* *mf* *cresc.* *f*

Cl. *mf* *cresc.* *f*

B. Cl. *mf* *cresc.* *f*

Alto Sax. *mf* *cresc.* *f*

Hn. *mf* *f*

Jim. *mf* *f*

bands?" We can blast the peo-ple on the Heath row run. Walk off, our pock-ets bul - ging. The World's - my cloi - ster and

Pno. *mf* *f*

111

7 Poco più mosso (♩ = 100)

Fl. *mf*

Cl. *mf*

B. Cl. *mf*

Alto Sax. *mf*

Hn. *f* *f* *p*

Tpt. *f* *f* *p*

Tbn. *p*

Db. *pizz.* *p*

NARENDRA

Jim. Rab-bie, I think we need to
all the men and wo-men mere ly pay - ers

Pno. *p*

7 Poco più mosso (♩ = 100)

116

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Db.

Nar.

Pno.

p

p

p

p

p

con sord. (straight)

talk

RABBIE

Yeah, lis-ten Jim-my, we have a kind of cri-sis sit-u - a-tion on at the min-ute. On-ly we're both of us here in a bit of a

Jimmy pulls aside the flap over the entrance to the makeshift hut, which opens out to show the interior with its newspaper walls.

122

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Gtr.

Rab.

Pno.

p

p

p

p

p

p

p

mp *leggiero*

p

p

p

bind.

JIMMY

Well, we're right at my of - fice. A ru-di-ment-a-ry home far from the mad-ding crowd....

131



Fl. *p* *mf*

Cl. *p* *mf*

B. Cl. *p* *mf*

Alto Sax. *p* *mf*

Hn. *p* *mf*
senza sord.

Tbn. *mf*

Db. *mf*

Jim. a lit-tle blown by the wind, but I'm put-ting in some in - su - la-tion. Thank good-ness for the Sun-day Times.

Pno. *mf*



139

10

Fl. *mf*

Cl. *p* *mf*

B. Cl. *p*

Hn. *p* *mf*
senza sord.

Tpt. *mf*

Jim. All the Person-al Mo-ney and Business sections that ev-'ry-one throws a - way. Perfect in-su - la-tion, once you have ab'.

Pno. *p* *mf*

146

Fl. *mf*

Cl. *mf*

B. Cl. *mf*

Alto Sax. *mf*

Hn. *mf*

Tpt. *mf*

Db. *arco* *mf*

Jim. *mf*

sorbed the fear-ful messagethat lies con-cealed with-in. There's one more than usbums who are up to the min-uteonthe aw-some state ofthe

Pno.

152

Fl. *f* *p*

Cl. *mf* *f* *p*

B. Cl. *f* *p*

Alto Sax. *f* *p*

Hn. *p* *f* *p*

Tpt. *p* *f*

Tbn. *p* *f*

Db. *f*

Jim. *f*

na - tion's fi - nan - ces. Yes, it's all trick-ling down to-wards the a - po - ca-lypse. The days of Shad rach,

Pno. *p* *f* *p*

rall. **11** *Meno mosso* (♩ = 90)

159 accel.

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Perc.

Jim.

Pno.

p *mf* *p* *mf* *mf*

arco *p*

Meshach and A - bed - ne-go. The beast of the pit whosename is Mam-mon. It's all go-ing right down the

mf *mf* *mf* *mf* *mf*

accel.

12

165 Animato (♩ = 110)

FL.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Perc.

RABBIE
Aye, and he dogs, Jim- my...

Jim.

Pno.

12

Animato (♩ = 110)

171 **13**

Cl. *p*

B. Cl. *p*

Alto Sax. *mf* *p*

Hn. *mf* *p*

Tpt. *mf* *p*

Tbn. *mf* *p*

Gtr. *mf*

Db. arco *p*

Perc. *mf* *p*

NARENDRA
This is no use, Ro- bert. We have to start think- ing- a-bout get- ting you back home. They'll be mis- sing me at the

Jim.
there.

13

Pno. *mf* *p*

177 Meno mosso (♩ = 95)

Fl. 

Cl. 

B. Cl. 

Alto Sax. 

Hn. 

Tbn. 

Db. 

Nar. 

JIMMY 

Pno. 

Meno mosso (♩ = 95)




183

Fl. 

Cl. 

B. Cl. 

Jim. 

Pno. 

189 stringendo

Fl.

Cl.

B. Cl.

Perc.

NARENDRA she goes to the side of the stage to make her call

Ex-cuse me just a mo-ment.

Jim. -an - y - bo - dy is say - ing to an - y - bo - dy else. You'll ne - ver walk a - lone a - gain.

Pno. stringendo



195 **14** Piu animato (♩ = 110)

Fl. *p* *mp* *p*

Cl. *p*

B. Cl. *p*

Alto Sax.

Jim. That is one hell of a sex - y girl, Rab - bie. You lu - cky bas - tard. She rem,inds me of my se - cond wife. Or was it the first? My

14 Piu animato (♩ = 110)

Pno. *p* *p*

201

Fl.

Cl.

B. Cl.

Alto Sax.

Jim.

Phno.

p

p

mind is in ev-en a worse state than yours. And how are the battered brain cells,? Rab-bie Still in es-crow to the



207

Cl.

B. Cl.

Alto Sax.

Db.

RABBIE

Jim.

Phno.

mp

p

p

pizz.

p

p

Meno mosso (♩ = 95)

accel.

That is ex-act - ly the prob-lem now, Jim-my.

Nat - ion-al Health Serv-ice?

Meno mosso (♩ = 95)

accel.

p

213 **15** Allegro (♩ = 120)

Cl. *mf*

B. Cl. *mf*

Alto Sax. *mf*

Hn. *mf*

Tbn. *mf*

Gtr. *mf*

Db. *mf*

Perc. *mf* drum kit

Pno. *mf* **15** Allegro (♩ = 120)

217

Fl. *f*

Cl. *f*

B. Cl. *f*

Alto Sax. *f*

Hn. *f*

Tpt. *f* senza sord.

Tbn. *f*

Gtr. *f*

Db. *f* arco

Perc. *f* crash cym.

Pno. *f*

221

Fl.
Cl.
B. Cl.
Alto Sax.
Hn.
Tpt.
Tbn. con sord. (metal)
Gtr.
Db.
Pno.

Fl.
Cl.
B. Cl.
Alto Sax.
Hn.
Tpt.
Tbn. senza sord.
Gtr. dim.
Db.
Pno.

238 *rall.* **16** Jimmy rises, pacing. Rabbie joins him
Meno mosso (♩ = 96)

Misterioso

Fl. *pp*

Cl. *mf* *p*

B. Cl. *p* *pp*

Alto Sax. *mf* *p*

Hn. *p* *p* *pp*

Gtr. *p*

Db. *p* *pizz.* *arco* *pp*

RABBIE
Re - mem - ber, Jim - my,

JIMMY
Well, that's one for the Hall of Fame. Rab - bie... I'm not sure I know how to ad - vise you

rall. **16** Meno mosso (♩ = 96) Misterioso

Pno. *p*

245

Fl. *pp* *cresc.* *mf*

Cl. *pp* *cresc.* *mf*

B. Cl. *cresc.* *mf*

Alto Sax. *pp* *cresc.* *mf*

Hn. *mf*

Db. *mf*

Rab. *mf*

what you used to tell me. All a - bout your hid - den con - tacts. Secrets of the oth - er worlds you used to hint a - bout. The hid - dendepts of the

251 **rall.** **Molto moderato** (♩ = 80)

Fl. *p*

Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Hn. *p* *mf*

Tpt. *p* *mf*

Tbn. con sord. (metal) senza sord. *p* *mf*

Db. *p*

Rab. earth.

JIMMY

That was long time a - go Rab-bie There's no mil-age in iy a-ny more. Pigs from out-er space. It's too com-mon.

rall. **Molto moderato** (♩ = 80)

Pno. *p*

256 **17 Con moto** (♩ = 100)

Fl. *mp* *dim.*

Cl. *p* *mp* *dim.*

B. Cl. *p*

Gtr. *p*

Db. *p*

Perc. *p* soft mallets

Jim

Now they're on te-le-vi-sion ev-ery o-ther day. The X - Files, The Y - Files, The Z - Files,

17 Con moto (♩ = 100)

Pno.

262

Fl. *mp* *dim.* *p* *pp*

Cl. *mp* *dim.* *p*

B. Cl. *mp* *dim.* *pp*

Alto Sax. *p* *pp*

Hn. *mp* *p*

Tpt. *mp*

Tbn. *p* *pp* senza sord.

Gtr. *mp*

Db. *p* arco

Perc. *mp* *p*

Jim
Dark Skies, In-va-sion: Earth, the gov-ern ment run by wee grey a - li - ens. It's the main-stream

Pno. *mp* *dim.* *p* *pp*

268 Poco meno mosso (♩ = 94)

Fl. *p*

Cl. *p*

B. Cl. *p* *p* *f*

Alto Sax. *p* *p* *f*

Hn. *p* *f*

Tpt. *p* *f*

Db. *p* *f*

Jim. *p* *f*

now, Rab-bie. They've ta-ken it a - way from us nut-ters. They've ta-ken ev-ry thing a-way and e - vengrabbed our night mares. Our

Poco meno mosso (♩ = 94)

Pno. *p* *pp*



275 Molto meno mosso (♩ = 84)

accel.

18 Animato (♩ = 100)

Fl. *mf*

Cl. *p* *mf*

B. Cl. *p* *mf* *5* *8^{va}* *loco* *3*

Alto Sax. *p* *mf*

Hn. *p* *mf*

Db. *mf* *3*

RABBIE

You saw them, Jim-my. You told me. You

Jim. *mf*

dreams they took a long time a - go. I saw no-thing.

Molto meno mosso (♩ = 84)

Pno. *p* *mf* *3* *5* *3*

Meno mosso (♩ = 86)

282

Fl. *mf*

Cl. *mf*

B. Cl.

Alto Sax.

Hn.

Tbn. *mf*

Db.

Rab. ₈
told me.

Jim.
I told all sorts of sto - ries. It's my name, James Joyce, the Tel-ler of Tales. Blameme old Ir-ish

Pno. *Meno mosso* (♩ = 86)



rit.

Moderato (♩ = 86)

288

Fl. *p*

Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Jim.
Ma, bless her old stopped heart. You're the po - et - ic one, Rab-bie, You're name is your good luck charm. Our

Pno. *rit.* *Moderato* (♩ = 86) *p* *mf*

294 **19** Animato (♩ = 110)

B. Cl. *mf*

Alto Sax. *mf*

Hn. *p* *mf*

Tpt. *p* *mf*

Db. *mf*

RABBIE

But this go-vern-mentman was real, Jim-my. Na -

Jim. Jim.

minds are not our own, Rab-bie. It's our brain that is the a - lien beast.

19 Animato (♩ = 110)

Pno. *p* *mf*

300 **Meno mosso** (♩ = 90)

Fl. *mf*

Cl. *mf*

B. Cl. *f*

Alto Sax. *f*

Hn. *f*

Tpt. *f*

Db. *pizz.*

Rab. ren - drawas with me. He's not in my brain.

Jim. Ah, the Gov-ern-ment. If on-ly they were in our brains. That would be ea - si er.

Meno mosso (♩ = 90)

Pno. *f* *p*

306

Cl. *p* *mf* *p* *mf*

B. Cl. *p* *mf* *mf*

Alto Sax. *p* *mf* *p* *mf*

Hn. con sord. (cup) *p* *mf*

Tbn. *p* *mf* *p* *mf*

Db. arco *p* *mf*

RABBIE

Jim. I thought you told me...
Then I wouldn't have to wrap my poor old car-case in the Daily Te - le-graph to live through-out the win-ter. Ne-verspeak

Pno. *mf* *mf* *dim.*

312

Fl. *p* 6

Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Hn. *p*

Gtr. *p*

Db. pizz. *p*

Jim. free - ly a-boveground, boy-o. Too ma-ny lit-tle ears. The Germans used to fit rats with mi-cro-phones and loose them in the Lon-don

Pno. *p* *p*

318 *poco rit.* **20** Moderato (♩ = 86)

Cl. *p*

B. Cl. *p*

Db. (pizz.) *p*

Jim.
 sew ers... Did you know that? Truth is al-waysstang - er than fic-tion. Ah, the old days of

Pno. *pp* *p*



324

Fl.

Cl.

B. Cl.

Db.

Jim.
 mir-a-cles and won - ders when they built the first tube lines. All the old Vic - tor - i-an shafts... Hol - born to

Pno.

330

Fl. *pp* *spettrale*

Cl. *pp* *spettrale*

B. Cl. *pp* *spettrale*

Alto Sax. *pp* *spettrale*

Db. arco *pp* *spettrale*

Jim. *pp* *spettrale*

Wa ter-loo. Zom-bies of trapped tube min-ers liv-ing un-der Rus-sell Square. Ne-ver seen'em my - self., but the

Pno. *pp*

337

Fl. *pp*

Cl. *pp*

B. Cl. *pp*

Alto Sax. *pp*

Db. *pp* pizz.

Perc. *pp* *spettrale*
vibraphone soft mallets
motor on

RABBIE (in a hushed tone) *pp*
What do you mean?

Jim. *pp* *spettrale*
phan-tom tubesta-tions. Been at a cou-ple of those. Sca-ry stuff. Stop that aren't on the map, Rab-bie.

Pno. *pp*

344 **21** Lento misterioso (♩ = 66)

Fl. *mp* *pp* *p* *pp*

Cl. *mp* *pp* *p* *pp*

B. Cl. *pp sempre*

Alto Sax. *p* *pp*

Hn. con sord. (sizzle) *p* *pp*

Tpt. con sord. (Harmon) *p* *pp*

Tbn. *p* *pp*

Db. arco *pp sempre*

Perc. tam-tam let ring *pp*

Jim. *pp*

Hobbs Lane, Mug-wort Hill, Spoon ing Bec, Ig-gul-den Com - mon. Ve-nus fly-traps of the Lon-don

21 Lento misterioso (♩ = 66)

Pno. *pp sempre* *pp*



350

Fl. *pp*

Cl. *pp*

B. Cl. *pp*

Hn. (sizzle mute) *mp distinto*

Tpt.

Db. *pp*

Jim. *pp*

Un-der-ground. Passen-gers who don't no-tice get off and are ne-ver seen a-gain. Lon-don Trans-port has a whole load of files on those ca ses...

355

Fl.

Cl.

B. Cl.

Db.

RABBIE

Don't joke with me, Jim-my. It's not

Jim.

Mis-sing cus-to-mers. Bad for bus iness. Ab-so lute-ly hush-hush. That's where I met your new friend.

Pno.

p

22

360

Fl.

Cl.

B. Cl.

Alto Sax.

Tpt.

Db.

Rab.

Jim.

Pno.

pp

cresc.

mf

mf (harmon mute)

pp

cresc.

mf

pp

cresc.

mf

fun-ny.

22

It was at Chill-blain Court on the Cen-tral Line. I was all a-lone, then thisthing sort of slid up from the cor-ner of my eye. The

mf

367 **Parlando** (♩ = 70) **23** **Poco più mosso** (♩ = 76)

Fl. *p*

Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Hn. *p* senza sord.

Tpt. *p* senza sord.

Tbn. *p* senza sord.

Db. *p* pizz.

Rab. *p*

Jim. *p*
 Pig. It was the Pig you saw, was n't it? One hell of an ug-ly bas-tard I can tell you. I was go-ing to swear off the

Parlando (♩ = 70) **23** **Poco più mosso** (♩ = 76)

Pno. *p*

373 **rit.** **Molto moderato** (♩ = 86)

Cl. *p*

B. Cl. *p*

Hn.

Perc. *pp* tam-tam

Rab. *p*
 What did it say?

Jim. *p*
 booze, but it stretched out this kind-of trot ter - and touched me. I-cy cold it was, like the grave. It was a long time a-go

rit. **Molto moderato** (♩ = 86)

Pno. *p* *mf* *pp*

379

rit.

24 Allegro (♩ = 110)

Cl. *f*

B. Cl. *f*

Hn.

Tpt.

Rab.

Jim. For God's sake, Jim-my, what did it say?
I don't re - mem ber. These ti - ny men, in space - suits it looked like,

Pno. *p* *f* *p*



385

Fl. *p* *mp*

Cl. *p* *p*

Alto Sax. *p*

Hn. *mp*

Tpt. con sord. (harmon)

Perc. xylophone *p*

Jim. came scur-ry-ing a-long the floor. A-bout four in - ches tall they were. Came straight for my feet and stuck kind of

Pno.

Parlando (♩ = 76)

391

Cl. *f* *p* *f*

B. Cl. *p* *f*

Alto Sax. *p* *f*

Tpt. *f*

Db. *p* *f* arco

Perc. *f*

Jim. *f* *p* *sf*

nee-dle things in my an - kles. I went down like a nine-pin. Is that the cor - rect use-age? I

397

Phno. *f* *p* *sf*



25 Allegro (♩ = 130)

398

Fl. *mf*

Cl. *mf*

B. Cl. *p sempre*

Alto Sax. *p*

Hn. *p*

Tpt. senza sord. *p*

Tbn. *p*

Db. *p sempre*

RABBIE (hushed)

Go on, Jim-my.

Jim. *3* *3* *3* *3*

think you have to be se-ver-al nine-pins. It was just like Gul-li-ver's Tra - vels. They car-ried me back to the

Allegro (♩ = 110) **26** Narendra, disturbed, joins them,

417

Fl. *f* *p*

Cl. *f* *p*

B. Cl. *p* *f* *p* *loco*

Alto Sax. *p*

Hn. *f* *p*

Tpt. *p*

Gtr. *p*

Db. *p* *f* *p*

NARENDRA
Lis-ten, we've go to get back, Rab-bie. |

Rab. Yes? Is that all it said?

Jim. said! 'Watch it!' Watch it!

Pno. *pp* *p* *f* *p*

423 (in 4)

Fl. *f*

Cl. *f* *p*

B. Cl. *loco* *f*

Alto Sax. *f* *p*

Hn. *f* *p*

Tpt. *f*

Tbn. *con sord. (metal)* *f* *p*

Gtr. *p*

Db.

Nar. just talked to Ra-shid at the stu - di - o. They had a break - in. Ev' - ry - thing's been smashed to pie - ces. All the

Pno. *f* *p*

429

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Nar.

Pno.

p

p

p

p

p

senza sord.

p

pizz.

tapes sto - len. The mon tor's com-plete-ly bro - ken. Files sto - len, de-bris all o-ver the floor...

VOICES OFFSTAGE
27 (Shouting) "It's the dogs! They've come for the dogs!"
Allegro (♩ = 126)

435 **Meno mosso** (♩ = 90)

Fl. *f*

Cl. *f*

B. Cl. *f*

Alto Sax. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Gtr. *f*

Db. *f*

p

p

p

p

f *arco* *sf* *p*

f *sf* *p*

I don't know what to think.

JIMMY

Think po-si-tive thoughts. It's all that's left to us.

Meno mosso (♩ = 90)

27 **Allegro** (♩ = 126)

Pno. *f* *mf* *p* *sf* *p*

443

Alto Sax. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Gtr. *mf*

Db. *mf*

Jim. *mf*

was - n't a good i - dea... but when you're down and out, a dog is your on - ly friend.

Pno. *mf*

VOICE THROUGH POLICE LOUDHAILER

'This is the Metropolitan Police! Information has been received that you are in possession of living canines in contravention of the Canine Eradication Act.'

Moving searchlights, more cries and protests.

449

(A tempo)

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Perc.

Pno.

ff

mf

pp

low tom-tom
timpani mallets

RABBIE (spoken)

Bloo- dy hell!

(A tempo)

452

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tbn.

Db.

Pno.

NARENDRA

I need my ca - merateam here! This is the sto - ry!

VOICES OFFSTAGE (chanting in time to the music)

28 "Free the dogs! Free the dogs!" (continue in tempo)

455

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Perc. drum kit

Nar.

I've got to call Ra - shid!

JIMMY

Come on,

28

Pno.

Rabbie breaks free from Jimmy's grasp and makes off towards Narendra.

(Jimmy pulls Rabbie forward, separating him from Narendra)

460

Fl. *f* *mf*

Cl. *f* *mf*

B. Cl. *mf* *mf*

Alto Sax. *p* *f* *mf*

Hn. *p* *f* *mf*

Tpt. *f* *mf*

Tbn. *mf*

Gtr. *mf* *mf*

Db. *mf* *mf*

Perc. *mf* *mf*

RABBIE
Hold on! I can't leave her be - hind!

Jim.
Rab-bie!

Pno. *mf*

A sudden searchlight beam from above illuminates
Rabbie. He freezes.
(chanting stops)

Blackout.

466

Fl. *cresc.* *ff* *mf* *ff*

Cl. *cresc.* *ff* *mf* *ff*

B. Cl. *cresc.* *ff* *mf* *ff*

Alto Sax. *cresc.* *ff* *mf* *ff*

Hn. *cresc.* *ff*

Tpt. *cresc.* *ff*

Tbn. *cresc.* *ff*

Gtr. *cresc.* *ff* *ff*

Db. *cresc.* *ff*

Perc. *cresc.* *ff* *ff*
crash cyms
vibraphone motor on medium/hard mallets

Pno. *cresc.* *ff* *mf* *ff*

Interlude 4

Molto moderato (♩ = 74)

471

Fl. *p* *mp espress.*

Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Gtr. *p*

Db. *p*

Pno. *p* *espress.*

Molto moderato (♩ = 74)

Detailed description: This system contains measures 471 through 477. The Flute part begins with a melodic line starting on a B-flat, moving through various intervals, with dynamics *p* and *mp espress.*. The Clarinet and Bass Clarinet parts play a rhythmic accompaniment of eighth notes, starting with *p*. The Alto Saxophone part has a similar eighth-note accompaniment, also starting with *p*. The Guitar and Double Bass parts provide a steady harmonic accompaniment with chords and eighth notes, marked *p*. The Piano part features a complex accompaniment with chords and moving lines, marked *p* and *espress.*. A double bar line is present at the end of measure 477.

478

Fl. *p*

Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Hn. *p*

Tpt. *p* *con sord. (cup)*

Gtr. *p*

Db. *p*

Perc. *p* *glockenspiel*

Pno. *mp*

Detailed description: This system contains measures 478 through 484. The Flute part continues its melodic line, marked *p*. The Clarinet and Bass Clarinet parts continue their eighth-note accompaniment, marked *p*. The Alto Saxophone part continues its accompaniment, marked *p*. The Horn part enters in measure 478 with a melodic line, marked *p*. The Trumpet part enters in measure 478 with a melodic line, marked *p* and *con sord. (cup)*. The Guitar and Double Bass parts continue their accompaniment, marked *p*. The Percussion part plays a glockenspiel accompaniment, marked *p*. The Piano part continues its accompaniment, marked *mp*.

485 **29**

Fl. *mp*

Cl. *p* *mp*

B. Cl. *p* 3 3 3 3 3 3 3 3 3 3

Alto Sax. *mf*

Hn. *mp* *pp*

Tpt. *mp* *pp*

Tbn. con sord. (cupl) *mp* *pp*

Gtr. *pp*

Db. *pizz.* *p*

Perc. **vibraphone** motor on *p* soft mallets

Pno. *p* 3 3 3 3 3 3 3 3 3 3

489

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Perc.

Pno.

p

mp

arco

pizz.

494

Fl. *mf* *p* *pp*

Cl. *mf* *p* *pp*

B. Cl. *p* *pp*

Alto Sax. *p* *pp*

Hn. *mf* *p* *pp*

Tpt. *mp* senza sord.

Tbn. *mp* senza sord.

Gtr. *mf* *pp* non arpegg.

Db. *mf* *pp*

Perc. *pp* vibraphone

Pno. *mf* *p* *pp*

500

Fl. *mf*

Cl. *mf*

B. Cl.

Alto Sax. *p*

Tpt.

Tbn.

Gtr.

Db.

Pno.

505

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Perc.

Pno.

vibraphone

p

loco

p

p

p

espress.

pp

pizz.

pp

dim.

Scene 2 Spaceship interior

The stage lights up to reveal the sides of a tubular-shaped interior with various implements hanging on its flanks. There are two large, round porthole windows on either side, but they are extremely smudged and dirty. At centre stage, an overhead light reveals Rabbie tied down to a kind of dentist's chair, held by flexible pipes that cover his arms and legs, his face emerging from the tubes. An old-fashioned white bakelite telephone stands on a small table within Rabbie's reach.

Lento ($\text{♩} = 60$)

511 *rall.*

Fl.

Gtr.

Db.

Perc.

Pno.

vibraphone

motor off

soft mallets

p

rall.

pp

Parlando (♩ = 76)

516

Perc.

RABBIE (spoken)

Where am I?

THE PIG (MACKENZIE)
(entering wearing a white garment, part space suit, part medical garb, with the fedora hat still perched on his head)

Feel-ing a bit quea- sy? Don't wor- ry, it's the weight-less-ness you know. Why do they al-ways say that?

521

Agitato (♩ = 90)

Poco meno mosso (♩ = 84)

Rab.

Some bo-dy help me!

Mack.

What am I? Now there's a real question But I am here! All is well in this

Pno.

f *p*

31

528

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Gtr.

Db.

Perc.

vibraphone
motor on

Mack.

best of all pos-si-ble worlds. Re - lax, en-joy the ride. You are in safe hands.

Pno.

533

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Gtr.

Db.

Perc.

Mack.

Pno.

glockenspiel

p

p

You have mere-ly been re-moved one hun-dred and - thir-ty thousand miles from your pre-vi-ous lo-ca - tion. You are

538

Cl.

B. Cl.

Alto Sax.

Gtr.

Db.

Mack.

Pno.

rall.

p

mf

p

mf

p

mf

p

mf

RABBIE(spoken)

It looks like some bo-dy's ga-rage.

cur-rent-ly in our sup-port ves sel, hap-pi-ly or - bit ing your pla-net Earth. The brain de-ceives the

rall.

mf

543 pizz. Senza misura In tempo (♩ = 74)

Db. *p*

Mack. (spoken)
eye. Your mind is merely trying to find a familiar construct to obstruct true reality. What you see is not what you get, Ro-bert

Pno. *p*



The Pig removes its head-cum-mask.

547 **32** Più mosso (♩ = 84) Lento (♩ = 60) accel.

Fl. *pp cresc.*

Cl. *p* *pp cresc.*

B. Cl. *pp cresc.*

Alto Sax. *pp cresc.*

Hn. *pp cresc.*

Tbn. *pp cresc.*

Db. (pizz.) *p* arco *pp cresc.*

Perc. drum kit ride cym. *p*

RABBIE
Don't I know you from some where?

Pno. **32** Più mosso (♩ = 84) Lento (♩ = 60) accel.

The face emerging is that of Doctor Mackenzie

552 **Allegro** (♩ = 120) **molto rit.** **Moderato** (♩ = 86)

Fl. *f* *p*

Cl. *f* *p*

B. Cl. *f* *p*

Alto Sax. *f*

Db. *f* *p* pizz.

Perc. *f*

RABBIE (spoken)
I knew it!

MACKENZIE
You know no-thing, Rab - bie. E-ven this pig is a

Allegro (♩ = 120) **molto rit.** **Moderato** (♩ = 86)

Phno. *f* *p*



557

Fl. *f*

Cl. *f*

B. Cl. *f*

Alto Sax. *p*

Gtr.

Db. *f*

RABBIE (spoken)
I don't believe you!

Mack.
con-struct. Your mind can't dare to see us as we really are. I could show you.

Phno. *f*

The Pig/Mackenzie turns to one of the portholes, takes a cloth and tries to clean the surface.

Molto moderato (♩ = 74)

562 **33**

Fl. *p* *mp espress.*

Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Hn.

Gtr. *p*

Db. (pizz.) *p*

Perc. **vibraphone** soft mallets
motor on *p*

Mack. *p*

Pno. *p*

If the pane was clear, you would see the stars in their full glo - ry The beau ti-ful blue

568

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Gtr.

Db.

Perc. vibraphone

Mack.

Pno.

p

p

p

orb of the Earth ma - jes-tic-al-ly ro-ta - ting, proud-ly ta - king its place in the in-fin-te-ly ex-pand-ing un-i-verse

574

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Perc.

Mack.

Pno.

p

p

p

p

p

p

mf

mf

p

p

mf

p

mf

p

p

p

mf

p

arco

pizz.

But you can't clean a spaceship win-dow from the out - side. and we have n't been back to home base for two and a half tril-lion

34

580

molto rit.

Agitato (♩ = 90)

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Perc.

Mack.

Pno.

arco

pizz.

xylophone

RABBIE

(He struggles against the tubes)

You're a rot-ten liar Mac-ken-zie, and a use-less quack. Get me out of this thing for

years. It's e - nough to make you weep.

34

Agitato (♩ = 90)

586 Calmato (♩ = 70)

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

B. Cl. *p* *mf* *p*

Alto Sax. *p* *mf* *p*

Hn. *p* *mf*

Tpt. *p* *mf*

Tbn. *p* *mf*

Gtr. - - - - -

Db. (pizz.) *p* *mf*

Perc. - - - - -

Rab. *p* *mf* *p*
 God's sake! If it's a new kind of the-ra-py it's on-ly cho-king me to death.

MACKENZIE

But my dear boy, you could-n't breathe our air. We

Pno. *f* *p*

Calmato (♩ = 70)

592 **S enza misura**

Fl.

Cl.

B. Cl.

Alto Sax.

Gtr.

Db.

Mack. (spoken)

come from a ve-ry-soup-y plan-et. Most of the time you can't see your own pseudopodia in front of your

Pno. **S enza misura**



595 **35** **Animato** (♩ = 96)

Fl.

Cl.

B. Cl.

Mack.

arse. The prob-lem is, Rob-ert, you have de-vel-oped a se-rious de - fi-cien-cy in the be-lief de-part-ment.

Pno. **Animato** (♩ = 96)

599 **Meno mosso** (♩ = 80) **rit.** **Più mosso** (♩ = 86)

Fl. *p*

Cl. *p* *mf* *p*

B. Cl. *p* *mf* *p*

Alto Sax. *p* *mf* *p*

Hn. *p* *mf* *p*

Tpt. *mf* *p*
con sord. (metal)

Tbn. *mf* *p*
con sord. (metal)

Gtr.

Db. arco *mf*

Perc.

Mack. *mf* *p*
You failed to take your vi - tal mis - sion in the so - lemn spi - rit it re - quires. We have to make you re - al - ise what's at

Pno. *p* *mf*

604 **36** *Animato* ($\text{♩} = 110$)

Fl. *f*

Cl. *f* *p* *mf* *p* *mf*

B. Cl. *f* *p* *mf* *p*

Alto Sax. *f* *p* *mf* *p* *mf*

Hn. *f* *p* *mf* *p* *mf*

Tpt. *f* *mf*

Tbn. *p* *mf* *mf*

Gtr. *f* *p* *mf* *p*

Db. *f* *p* *mf* *p*

Perc. med. crash cym. *f* *p* *mf* *p*
s.d. stick *sf* sec. *p* snare drum

RABBIE
I took it ve-ry se - rious - ly. I told that go - vern-ment man the whole

Mack stake.

36 *Animato* ($\text{♩} = 110$)

Pno. *f* *p* *mf* *p*

609 **37** rall. molto rall. **38** Moderato con moto (♩ = 80)

Fl. *p* *mf*

Cl. *p* *mf*

B. Cl. *p* *mf*

Alto Sax. *p* *mf*

Hn. *p* *mf*

Tpt.

Tbn. *mf* *p*

Gtr.

Db. *p* *mf*

Perc.

Rab. sto - ry. I did eve-ry thing-you asked

37 rall. molto rall. **38** Moderato con moto (♩ = 80)

Pno. *mf*

616

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Db.

MACKENZIE

This is - land Earth where Je - sus walked a-cross Lake Ga-li-lee and Mo - ses pro-phe-sied his

sempre legato

Pno.

622

39

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Db.

Mack.

creed, Mo - ham-med made his plea. Where Mi - chael - an - gel-o in stone saw beau ty that was

Pno.

mf p

628

40

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Db.

Mack.

hid, and fair Ma-don-na sang her song and for the Em - my bid. Where old

Pno.

p

634

Fl.

Cl.

B. Cl.

Alto Sax.

Mack.

Gau-gin in is-lands fair stared at young wo-men's breasts and drunk en Ger-mans at the fair enjoyed Ok-to-ber-fests.

Pno.

mp

641

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tbn.

Gtr.

Db.

Perc.

Mack.

Pno.

p

mp

p

loco

8th

p

mp

p

p

pizz.

p

arco

p

p

p

p

più p

mp

p

Where on a la-zy sum-mer's day nut sun-daes were con-sumed, And on the ri-ver rip-pled way, the

Allegro (♩ = 120)

42

660

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Perc.

Mack.

Pno.

mf

p

p

p

p

p

pizz.

mf

drum kit

mf

RABBIE

But this is

— will be re-duced to a burnt cin-der in less than twen-ty-four hours un-less we get our mes-sage through.

mf

Meno mosso (♩ = 86)

666

Fl.

Cl.

B. Cl.

Gtr.

Db.

Perc.

Rab.

Pno.

f

f

p

p

p

arco

p

(damp cym)

sf

cra - zy. It's all cra - zy. But this - is cra - zy. Why on earth me? I'm no - bo - dy.

Meno mosso (♩ = 86)

sf

672

Cl. *f fp f fp*

B. Cl. *mf f fp f fp*

Alto Sax. *f fp f³ fp*

Hn. *f fp f fp*

Tbn. *p pp*

Gtr. *mf*

Db. *mf*

Rab. *3 3*

No bo-dycares what I say or do!

MACKENZIE

Why you? It's a fair ques tion. There are rules of na-ture. Cos-mic constraints.

Pno. *pp*

680 *Senza misura*

Cl. *pp*

B. Cl. *pp*

Alto Sax. *pp*

Hn. *pp*

Tbn. *pp*

Db. *pizz.*

Perc. *drum kit*

(spoken)

The fact is, we can only be seen or heard by people whose brains work on certain frequencies. Schi-zo-

43 In tempo (♩ = 90)

p

pp

p

43 In tempo (♩ = 90)

Pno. *pp*

p

682

Fl. *p*

Cl.

Db.

Perc.

Mack.

phren - ics, pa - ra noids, mys - tics, re - li-gious fa - na - tics. All the peo-ple least qua-li fied - to

Pno.



686

Fl.

Cl.

Db.

Perc.

Mack.

pass on a sim - ple mes - sage! It's caused no end of bo - ther in the

Pno.

Parlando (♩ = 80)

688 **Moderato solenne** (♩ = 80)

B. Cl. *p*

Alto Sax. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Db. *p*

Mack. (spoken) **RABBIE** ³
 The Supreme Be - ing?

past. The Supreme Being is always going on about it. He calls it the Limits of Omnipotence. My

Phno. **Moderato solenne** (♩ = 80)



690

Cl.

B. Cl.

Alto Sax.

Rab. Then let me speak to him for God's sake. I want to meet this Supreme Be-ing. I want to know the

Mack. boss. There's al-ways a high-er le - vel.

Phno. *p* *f*

44 Animato (♩ = 110)

Allarg.

695

Cl. *f* *p*

B. Cl. *f* *p*

Alto Sax. *f* *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Db. arco *f* *p*

Rab. truth. How can I ful-fill my mis-sion if I'm not com-plete-ly con-vinced?

Mack. **44** No way! It's not a good i-dea.

Pno. *p*

Allarg.



The Pig moves over to the white telephone on the small table, picks up the receiver, dials a number, speaks a few words then stands stiffly to attention.

702

Molto meno mosso (♩ = 80)

Moderato assai (♩ = 70)

45

B. Cl. *p non legato*

Alto Sax. *p solenne*

Hn. *p solenne*

Tpt. *p solenne*

Tbn. *p solenne*

Gtr. *p non legato*

Db. *p non legato*

Perc. *f*

(spoken) I don't be-lieve you. I don't believe any of this!

All right. Re-mem-ber you asked.

Pno. *p non legato*

Rabbie watches as a very elderly gentleman, dressed in a white nightshirt and seated in a wheelchair, slowly wheels himself onstage. The Pig (Mackenzie) bows deeply then exits.

rall.

710

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Pno.

p cresc.

mf cresc.

f cresc.

ff

cresc.

mf cresc.

f cresc.

ff

cresc.

mf cresc.

f cresc.

ff

cresc.

mf cresc.

f cresc.

ff

cresc.

mf

f cresc.

ff

719

Lento (♩ = 60)

Parlando (♩ = 80)

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Pno.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

SUPREME BEING (looking wearily up at Rabbie)

You asked to see me. Well, here I am. I must a-pol-o-gise for all the dis-com-fort, but thesedays good help is hard to

46 Moderato (♩ = 76)

724

B. Cl. *p* *mf* *p*

Alto Sax. *p* *mf* *p*

Hn. *p* *mf* *p*

Tpt. *p* *mf* *p*

Tbn. *p* *mf* *p*

Db. *p* *mf* *pizz. p*

Supr. Being (spoken)
 come by. We've had to contract out, you know. Re-lax, boy. I'd of-fer you a cup of tea, but it's al-

RABBIE (spoken)
 Oh, really?

Pno. *p*

729

Fl. *f*

Cl. *f*

B. Cl. *p* *mf* *p* *f*

Alto Sax. *p* *mf* *p* *f*

Hn. *p* *mf* *p* *f*

Tpt. *p* *mf* *p* *f*

Tbn. *p* *mf* *p* *f*

Db. *p* *mf* *p* *f*

Supr. Being (spoken)
 rea-dy the Sab-bath. We still have rules a-round here. Well? You want-ed to ask mesome thing. What was it?

Pno. *p*

Più mosso (♩ = 94)

47 Animato (♩ = 110)

734

Fl. *fp* *f*³ *fp*

Cl. *fp* *f*³ *fp* *mf* *f*

B. Cl. *fp* *f* *fp* *mf* *f*

Alto Sax. *fp* *f* *fp* *mf* *f*

Hn. *fp* *fp* *mf* *f*

Tbn. *mf* *f*

Supr. Being
 What can I tell you? I don't know what to say. I'm... I'm not the man for this kind of job.

Pno. *f*

47 Animato (♩ = 110)

740

Fl. *p*

Cl. *p*

Rab. I have no con-tacts, no friends at the top. A man of per-fect fu-ti-li-ty,

Pno. *p* *mf* *p*

746

Cl. *mp*

B. Cl. *mp*

Hn. *p*

Tpt. *mp* con sord. (Harmon)

Tbn. *mp* con sord. (Harmon)

Db. *mp* (pizz.)

Perc. *p* **snare drum**

Rab. *p*
I have no in-flu-ence ev - en ov er my-self. You want a po-li - tic - ian or some oth-er kind of crim-in-al.

Pno. *mf* *p*

752

Allarg. (♩=80)

Fl. *sf*

Cl. *p*

B. Cl. *sf*

Alto Sax. *p* *sf*

Hn. *mp* *sf*

Tpt. *p* senza sord. *sf*

Tbn. *p* senza sord. *sf*

Gtr. *sf*

Db. *sf* arco

Perc. *sf*

Rob. *sf*
A te-le-vis-ion per-son - al - i - ty, or chair - man of some large cha ri - ty. It's just not pos-si-ble

Allarg. (♩=80)

Pno. *sf*

Poco più animato (♩ = 96)

759

Fl. *f*

Cl. *f*

B. Cl. *f*

Alto Sax. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Gtr. *f*

Db. *f*

Perc. *f*

mf < *f* *p*

SUPREME BEING

Yes in-deed. They all say that. Ev-er since Moses I can't do this,

I just can't do what you want me to do!

Poco più animato (♩ = 96)

Rab. *f*

Pno. *f*

766

Supr. Being

I can't do that, I'm slow of speech, I'm hard of tongue, I suf-fer from con-stant mi-graines, my backaches, I have two left

Pno.

poco rall. Poco meno mosso (♩ = 90)

Parlando (♩ = 94)

773

Fl. *mp* *dolce ed espress.*

Supr. Being

feet, I am just a sim ple shep herd. Then the man turned out to be some kind of re-vo-lu-tion-a-ry and

Pno. *p*

49 Moderato con moto (♩ = 80)

781

Fl.

Cl.

Gtr.

Db.

Perc.

Supr. Being

Pno.

p

p

p

pizz.

vibraphone
motor on

soft mallets

(spoken)

found-ed a new re - li-gion. That wasn't my idea at all. All I am try-ing to do is main

RABBIE (spoken)

Oh, was it not?

p



787

Fl.

Cl.

B. Cl.

Alto Sax.

Gtr.

Db.

Supr. Being

Pno.

p

p

tainsome peace and qui - et and a mo - di-cum of har-mo - ny in the u - ni-verse. It's not as ea-sy as you

792 $\text{♩} = 60$ **50**

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

B. Cl. *p*

Alto Sax. *p* *mf* *p*

Hr. *p* *mf* *p*

Gtr. *mf* *p*

Db. arco *p*

Supr. Being
think. En-tro-py and de-cay. It's all a-round us. I'm not get-ting an-y young er my-self.

RABBIE (spoken)
No, I suppose not.

793 $\text{♩} = 60$ **50**

Pno. *pp* *p* *mf* *p*

799 **Parlando** ($\text{♩} = 90$)

Gtr.

Supr. Being
That chap, what was his name? Nie -tsche, who said that God is dead, he's not far of the mark.

RABBIE
I think he was ma-king a meta-phor-i-cal

Pno. *pp*

806

Supr. Being *It's sweet of you to say so.*

Rab. *point there.*

Pno. *p*



809

51 Moderato (♩ = 96)

B. Cl. *p*

Alto Sax. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Db. *p*

Supr. Being *(spoken)*
But I've been having this pain lately, down in the lower anthropagus, it starts right here and travels up to... Where was I?

RABBIE
Peaceand har-mo-ny.

51 Moderato (♩ = 96)

Pno. *p*

Molto moderato (♩ = 80)

813 Più mosso (♩ = 90)

rit.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl.**: Flute, starting with a melodic line in measure 813, marked *p*.
- Cl.**: Clarinet, playing a similar melodic line to the flute, marked *p*.
- B. Cl.**: Bass Clarinet, playing a rhythmic accompaniment of eighth notes, marked *p*.
- Alto Sax.**: Alto Saxophone, playing a rhythmic accompaniment of eighth notes, marked *p*.
- Hn.**: Horn, silent.
- Tpt.**: Trumpet, silent.
- Tbn.**: Trombone, silent.
- Gtr.**: Guitar, playing a rhythmic accompaniment of chords, marked *p*.
- Db.**: Double Bass, playing a rhythmic accompaniment of chords, marked *p*.
- Supr. Being**: Soprano voice, with lyrics: "I'm not om-ni-po-tent you know. I need to be helped by The Pro-ject. It was an ex-pe-ri-ment-in Free Will." The lyrics are aligned with the vocal line, which includes triplet markings.
- Phno.**: Piano, playing a rhythmic accompaniment of chords, marked *p*.

The score includes dynamic markings (*p*) and performance instructions such as *rit.* and *Molto moderato*. The tempo markings are *Più mosso* (♩ = 90) and *Molto moderato* (♩ = 80). The key signature is one sharp (F#) and the time signature is 3/4.

52 Animato (♩ = 110)

820

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Supr. Being

That was the whole point. I can't save you if you screw up

RABBIE

Aye, we're a sor-ry lot, but we mean well. There are some good people down

52 Animato (♩ = 110)

Pno.

827

Fl. *f* *mf*

Cl. *f* *p* *mf*

B. Cl. *f* *mf*

Alto Sax. *p* *f* *mf* *mf*

Hn. *f* *mf*

Tpt. *f* *mf* con sord. (metal)

Tbn. *f*

Gtr.

Db. *mf*

Supr. Being
Name one.

Rab.
there. Nel-son Man - de - la... Ke vin Kee - gan... and there's that Can - a - di-anteen - ag er

Pno. *mf*

The white telephone rings.

833

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Gtr.

Db.

Perc.

Supr. Being

Rab.

Pno.

p *f*

p *f*

p *f*

p *f*

senza sord.

p *f*

f

pizz.

f

large crash cymbal soft mallets

p *f*

Pick it... pick it up, I can't

- who goes a-round the globe high-light-ing the e - vils of child la bour in the Third World

f

Detailed description: This is a page of a musical score for a band. It contains staves for Flute, Clarinet, Bass Clarinet, Alto Saxophone, Horn, Trumpet, Guitar, Double Bass, Percussion, Soprano Saxophone, and Piano. The score includes dynamic markings (piano and forte), performance instructions like 'senza sord.' and 'pizz.', and a vocal line with lyrics. The music is in a key with one sharp (F#) and a common time signature. The tempo is indicated by a '4' in a circle. The score is divided into measures by vertical bar lines.

840

53 *Rabbie picks up the phone.*

Fl. *p* *mf*

Cl. *p* *mf*

B. Cl. *p* *mf*

Alto Sax. *p* *mf*

Hn. *p* *mf*

Tbn. *p* *mf*

Gtr. *p* *mf*

Db. *arco* *p* *mf*

Perc. *vibraphone med./soft mallets motor off* *p* *mf*

NARENDRA (spoken as if from the phone)

Supr. Being
stand that sound!

Rab.
(spoken)
Hello. Na - ren - dra!

Pno. *p* *mf*



846

Parlando (♩ = 100)

Fl. *p*

Cl. *p*

B. Cl. *p*

Nar.
I'm in your flat with Jim-my Joyce. He said he lost you in the

Rab.
Are you all-right? Whereare you?

Pno. *p*

54

852

Fl. *p*

Cl. *p*

B. Cl. *p*

Alto Sax. *mp espress.* *p*

Gtr. *p*

Nar. tun - nels. I tried all sorts of num - bers be - fore this one. You left your note - book here.

Rab. How did you know to phone here?

Pno. *p* *p*



The Supreme Being wheels himself slowly and painfully back across the stage

858 (2 + 2 + 2 + 3)

Fl. *p*

Cl. *p*

Perc. medium crash cymbal soft mallets *pp*

Nar. What are you do - ing in your psy - chi - a - trist's of - fice? Did he come back?

Rab. **SUPREME BEING** (spoken, muttering to himself) I mean, there's nothing wrong in principle with technology, (spoken) What?...

Pno. (2 + 2 + 2 + 3)

863

Fl.

Cl.

Perc.

Nar.

Supr. Being

Rab.

Is there some-bo-dy else with you there, Rab-bie. Is it Mac-ken - zie?

but all those electronical noises...I mean the ringing and the dinging...it gets inside your head...and those jingles they play while you're hanging on...they're even

It's no-bo - dy... there's



The Pig/Mackenzie reappears and takes the telephone receiver from Rabbie's hand and replaces it. The light changes, dimming, leaving a bright spotlight on Rabbie. All the lights gradually fade to black.

55

Lento (♩ = 66)

867

Fl.

Cl.

Alto Sax.

Perc.

Supr. Being

Rab.

Pno.

solo

mp

drum kit brushes

p sempre

(exit)

offering George Formby songs...that's the absolute end!

no - bo - dy here... I'm so tired, Nar-en-dra, so tired

55

Lento (♩ = 66)

p

873 Interlude 5

Fl. *p*

Cl. *p*

B. Cl. *p*

Alto Sax. *espressivo* *p*

Hn. *p*

Tpt. *con sord. (Harmon - tube removed)* *p*

Gtr.

Db. *pizz.* *p sempre*

Perc.

Pno.

Detailed description: This page of a musical score, numbered 88, contains measures 873 through 882 of a piece titled 'Interlude 5'. The score is arranged for a standard orchestral ensemble. The Flute (Fl.) part begins in measure 878 with a piano (*p*) dynamic and a triplet of eighth notes. The Clarinet (Cl.) and Bass Clarinet (B. Cl.) parts also enter in measure 878 with piano (*p*) dynamics. The Alto Saxophone (Alto Sax.) part is marked *espressivo* and *p*, featuring a melodic line with slurs and a triplet in measure 882. The Horn (Hn.) part enters in measure 880 with a piano (*p*) dynamic. The Trumpet (Tpt.) part is marked *con sord. (Harmon - tube removed)* and *p*, with a triplet in measure 882. The Trombone (Gtr.) part is silent throughout. The Double Bass (Db.) part is marked *pizz.* and *p sempre*, playing a rhythmic accompaniment. The Percussion (Perc.) part features a pattern of eighth notes with slurs. The Piano (Pno.) part provides harmonic support with chords and melodic fragments.

882

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Gtr.

Db.

Perc.

Pho.

mp *espress.* *cresc.* *f*

p *cresc.* *mf*

cresc. *mf* *>*

cresc. *mf* *>* *p*



891

Alto Sax.

Pho.

mp

Stage lights up

Scene 3

Rabbie's apartment

The set is as Act 1 Scene 3. Rabbie is asleep on his old sofa. Narendra enters

898 **Molto moderato** (♩ = 80)

Animato (♩ = 100)

Gtr. *p*
 Db. *p*
 Perc. *p* med./soft mallets motor off
 Pno. *p* *mf* *f*

Wake up, Rab-bie, it's near ly twelve-o'



906 **Tempo primo** (♩ = 80)

56 **Animato** (♩ = 100)

Fl. *p* *sf* *mf*
 Cl. *p* *sf* *f* *mf*
 B. Cl. *p* *sf* *f* *mf*
 Alto Sax. *p* *sf* *f* *mf*
 Hn. *p* *sf* *p* *f*
 Gtr. *p* *sf*
 Db. *p* *sf*
 Perc. *p* vibraphone motor on
 Nar. clock. **RABBIE** It's Sat-ur-day night! Times near-ly up, there's on-ly fif-teen min utes to That's o - kay, It's Sun day.

Pno. *p* *sf* *p* *f* *mf*

914 **Più animato** (♩ = 110)

Fl. *f*

Cl. *f*

B. Cl. *p*

Alto Sax. *f* *p*

Nar. (she shakes him)
go. Wake up for God's sake... weird things are hap-pen-ing. I can't get an-y-thing on the T

Pno. *f* *p*

920

Fl. *mf*

Cl. *mf*

B. Cl. *mf*

Hn. *mf*
con sord. (Harmon - tube in)

Tpt. *mf*

Gtr. *mf*

Nar. V ex-cept sta - tic, and there's weep-ing and wail - ing all down the street.

Pno. *mf*

57

Meno mosso (♩ = 90)

926

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Gtr.

Pno.

p

p

It's Mis-sus Gru - zi - ni. She gives sing - ing les-sons to pen-sion-ers and oth-er out-cast peo-ple.

Meno mosso (♩ = 90)

Jimmy Joyce appears in the doorway, dressed only in his wooly cap and a bath-towel.

Allegro (♩ = 96)

933

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Pno.

mf

p *mf* *pp*

p *mf* *pp*

senza sord.

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

mf *p*

RABBIE

You could say that.

JIMMY

Hey, Rab - bie.

Found your way back, eh? Seen an - y old friends?

Allegro (♩ = 96)

940 **Più anima** (♩ = 110) **rall.** **58** **Poco meno mosso** (♩ = 90)

Alto Sax.

Gtr. *p*

Rab. 'Fraid not, Jim-my.

Jim. A-ny new in - struct - ions? Do you mind if I take a bath, a long bath?

Pno. **Più anima** (♩ = 110) **58** **Poco meno mosso** (♩ = 90) *p*



947 **rit.** **Più mosso** (♩ = 110) **59**

Fl. **rall.** *p*

Cl. *mf* *p*

B. Cl. *mf* *p*

Alto Sax. *p*

Hn. *p*

Db. *p*

Rab. I don't mind at all, we've all the time in the world.

Jim. Sor-ry to be an-ti - so-cial, on-ly it's nice to have a roof ov - er me head for a change.

Pno. **rit.** **Più mosso** (♩ = 100) **59** *mf* *p*

954

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Db.

Jim.

Pno.

mf

mf

mf

mf

mf

mf

Stirs an old-tri-bal mem or-y. I al-ways wan ted to meet the end in a bub ble bath. Fort-num and Ma sons' bath salts and a lit-tle wood en

961

Fl.

Cl.

B. Cl.

Alto Sax.

Rab.

Jim.

Pno.

p

p

p

p

p

p

rit.

Meno mosso (♩ = 80)

I'm a-fraid not, Jim-my.

duck. You would-n't hap - pen - to - have a - lit-tle wood-en duck would you Rab-bie? Well, I'll

967 **Allegro** (♩ = 96) **stringendo** **60** **Più mosso** (♩ = 110)

Fl. *mf*

Cl. *mf* *p*

B. Cl. *mf* *f* *p*

Alto Sax. *mf* *f* *p*

Hn. *p* *f* *p*

Tpt. *p* *f* *p*

Tbn. *p* *p*

Gtr. *f*

Db. *pizz.* *p* *arco* *f*

NARENDRA (peeking through the shabbily-curtained windows)
Something's def-in-ite-ly hap-pen-ing out

Jim. (exit)
just have to make do.

Allegro (♩ = 96) **stringendo** **60** **Più mosso** (♩ = 110)

Pno. *p* *f* *p*

978 rall.

Fl. *p* *f*

Cl. *p* *f*

B. Cl. *p* *f*

Alto Sax. *p* *f*

Hn. *p* *f*

Tpt. *f*

Tbn. *p* *f*

Gtr. *f*

Db. *p* *f*

Perc. xylophone *f*

Nar. *p* *f*

May-be it's just the te - le - vi - sion that's off

RABBIE *(rumages among the flotsam - lifts up an old radio)* *(he switches the radio on and fiddles with the tuning dial)*

I'll take a look. Here it is

rall.

Pno. *p* *dim.* *mf*

RADIO ANNOUNCER'S VOICE (*fading in*): '...Several hundred dogs appear to have escaped from secure pounds around the country and are presently roaming the streets of several cities. Reports are coming in from around the world of vast numbers of graves opening and persons emerging. In Moscow there has been widespread panic following the apparent resurrection of the former dictator, Joseph. Stalin. Our Religious Affairs Correspondant says that this seems to be in accordance with certain scriptures concerning the Day of Judgement - but of course I don't believe that stuff myself! Police and armed forces have been deployed in some areas but have so far failed to impede these risings...'

The announcer's voice fades out as the radio's battery fails. Rabbie shakes the radio

983 **61** Lento (♩ = 60)

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Db.

Pno.



986 **Molto moderato** (♩ = 80)

Cl.

B. Cl.

Perc.

NARENDRA

Pno.

low tom-tom
timpani mallets

Rab-bie, I can seesome thingelse out there. There's a weird group of peo-ple com - ing down from Tuff - nel

p solenne ed un poco misterioso

990

Cl.

B. Cl.

Alto Sax.

Perc.

Nar.

Park.

I think they're com-ing from High-gate ce-me-ta-ry

large crash cym.
(timpani mallet)

RABBIE

I can't take this!

Pno.

994

Senza misura

Molto moderato (♩=80)

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Perc.

share drum
(normal stick)

Rab.

(spoken)

I'm going to call my analyst.

MACKENZIE (spoken from the wings)

(enters wearing his spacesuit)

(spoken)

No need to call me, Rabbie, I am here.

Boy, those intergalactic passages take it out of you.

Senza misura

Molto moderato (♩=80)

Pno.

998 **Meno mosso** (♩ = 70)

Rab. You took me off the booze, re - mem-ber

Mack. You would-n't hap-pen to have a wee dram stashed a-way here?

Pno. *p* *p*

1003 **62** **Agitato** (♩ = 110) **rall.** **Meno mosso** (♩ = 90)

Cl. *p* *mf* *p*

NARENDRA
How did he get in? Who on earth is he?

Rab. My cert if-ied an-al-yst, Doctor An-drew Mack - en-zie, but it

Pno. *mf* *p*

1008 **Moderato** (♩ = 80)

Rab. seems he is the a - lien messen-ger, in hu - man-guise now, but al - so the beast from be - yond.

Pno. *p* *mf*

1013

Più mosso (♩ = 100)

Fl. *p*

Cl. *p*

B. Cl. *p* *8^{va}*

Tbn. *p*
con sord. (straight)

Perc. *p*
low tom-tom
timpani mallets

Nar. Perhaps he can ex - plain those peo - ple out there, all dressed out in rags and

Rab. *8* Al - ways beam - ing down with - out in - vi - ta - tion.

Pno. *p*

Più mosso (♩ = 100)

1018

Meno mosso (♩ = 86)

Fl. *pp*

Cl. *pp*

B. Cl. *pp* *loco*

Tpt. *pp*
con sord. (Harmon)

Tbn. *pp*

Db. *pp*

Perc.

Nar. bed sheets. They don't look well at all.

Rab. *8* I'd bet - ter make sure the door's locked

MACKENZIE

They won't hurt you, Ro bert. They're just

1039 **Animato** (♩ = 100) **64**

Fl. *f*

Cl. *f* *mf*

B. Cl. *f* *mf*

Alto Sax. *f* *mf*

Hn.

Tpt.

Tbn. *f*

Gtr.

Db. *f* *arco*

Perc.

Rab. I swear to God, man, I told him the truth. I told him I -

Mack. fence at that I'm a - fraid.

Animato (♩ = 100) **64**

Pno. *f* *fp* *f*

1044

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Perc.

Rab.

Mack.

Pno.

p

mf

senza sord.

pizz.

was - n't the man for the job. You got it wrong from the start.

It can't be helped now. What can't be cured must be en -

Parlando (♩ = 86)

65

Animato (♩ = 110)

1050

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Perc.

Mack.

Pno.

mf

f

p

(pizz.)

arco

f

p

NARENDRA

This is not fair. You can't

(spoken)

dured. We de - ci-ded to start ov-er with a newspec cies. What do you think about armadillos?

Parlando (♩ = 86)

Animato (♩ = 110)

f

p

1055

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr.

Db.

Nar.

Mack.

Pno.

judge us by the worst of hu - man i - ty. There are some peo - ple out there do - ing their best to im - prove things.

That's the

1061 *rall.* *Meno mosso* (♩=96)

Cl.

Alto Sax.

Hn.

Tpt.

Mack.

Pno.

point of the Last Judge ment, my dear. Those who passmus - ter will be re - lo - cated to an - oth er pro - ject, hope - ful - ly more con

8^{va} ... loco

66

1067

Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Hn. *p*

Tbn. *p*

Mack. *p*

NARENDRA

Who will be the

ge-ni-al. It's all in the Supreme Be-ing's book. Twen-ty-five tril-lion co-pi-essold and count-ing. You can't ar-gue with that.



1074

Cl.

B. Cl.

Alto Sax.

Hn.

Tbn.

Nar. judge?

Mack.

Pno.

Oh, that de-pends who's on the du-ty ros-ter. It could be some bo-dy with a gen-eral sym-pa-ty for the hu-man

Jimmy enters, wearing in his bathrobe, looking fresh and holding his saxophone

1080 **Moderato** (♩ = 80) **67**

B. Cl. *p*

Alto Sax. *p* *p lugubre*

Hn. *p*

Tpt. *p*

Tbn. *p*

Mack. (spoken) **JIMMY**
The Day of Doom! "...and the damned so ut-ter-ly bound and
race. We're not all complete bastards.

Pno. **Moderato** (♩ = 80) **67**
p *f* *p*

1086

Alto Sax.

Hn. *p* con sord. (metal)

Tpt. *p* con sord. (metal)

Jim. *p*
help-less, that they are not ev - en ab - le to re - move from the eye a worm that gnaws it..." That's not from your book.

MACKENZIE
Come a gain?

Pno.

1092 **Allegro** (♩ = 96)

Fl. *mf*

Alto Sax.

Jim. *mf*
My name sake, James Joyce. Por-trait of the Art - ist. The priest's ser-mon. Hell-fire and

Pno. *mf* *p*

1099 **68** Poco più mosso (♩ = 100) Allegro (♩ = 96)

Fl. *mf*

Jim.
brim-stone, that kind of stuff. I did read your Book, you know, when I was young. But it was bad enough trying to sur

Pno. *p* *mf*

1107 There is a sudden ring of a door bell. **69** Animato (♩ = 110)

Fl. *p* *mf*

Cl. *mf*

Alto Sax. *mf*

Hn. *mf* senza sord.

Tpt. *mf* senza sord.

Jim.
vive in this world rather than wor-ry-ing a-bout the next, if you know what I mean. What was

Pno. *p* *mf* *p* *mf*

The bell rings again insistently.

1113

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Db.

Nar.

Rab.

Jim.

Pno.

mf

p

p

The door bell!

Don't open it!

that?

1118

Moderato (♩ = 80)

Meno mosso (♩ = 70)

Fl.

Cl.

B. Cl.

Alto Sax.

Db.

JIMMY (turning towards the door)

If you're a hu - man, knock once. If you're an a - li - en from the fur-thestreach-es of the ga-lax - y, please knock

Pno.

ff

p

(slow knocks on the door)

1123 $\times \quad \times \quad \times$ **Allegro** ($\text{♩} = 120$)

Fl.

Cl.

Alto Sax.

Tpt.

Gtr.

Db.

Perc. low tom-tom soft timpani mallets

RABBIE

O K, I'll get it. Whatelse can go wrong?

twice

Pno.

fp *cresc.* *f*

fp *cresc.* *f*

fp *cresc.* *f*

fp *cresc.* *f*

fp *cresc.* *f*

fp *cresc.* *f*

mf

(he moves towards the door and opens it)

70 **Molto moderato** ($\text{♩} = 76$)

Cl.

B. Cl.

Alto Sax.

Hn.

Gtr.

Db.

THE GOVERNMENT MAN

The Yanks ambushed me be-hind Down-ing Street. I fought like a de mon. I got one of them in a doub-le

70

Pno.

mf *p* *mf*

f *mf* *mf*

1135

B. Cl. *mf* *p* *cresc.* *mf*

Alto Sax. *mf* *p* *cresc.* *mf*

Hn. *p* *cresc.* *mf* 3

Tpt. *p* *cresc.* *mf*

Tbn. *mf* 3

Gov.t Man
 nel-son, but the oth ertwo closed in. Theycame all the way from Lang-ley, Vir-gin-i-a, U S A. I could have ta-ken them all,

Pno. *p* *cresc.* *f*



1141

Fl. *p*

Cl. *p*

B. Cl. *f* *p*

Alto Sax. *f*

Gov.t Man
 but I'd been on the sauce. An-oth-ersad tale of dis-si - pa-tion and dis-ar - ray, Just like you read in John Le Car - re. Then they

Pno. *f* *p*

1147

71 Allegro (♩ = 110)

rall.

Fl. *rit.* *f* *dim.* *mf* *p*

Cl. *f* *dim.* *mf* *p*

B. Cl. *f* *dim.* *mf* *p*

Alto Sax. *mf* *p*

Hn. *mf* *p* *rall.*

Tpt.

rit.

Db. *pizz.* *f* *arco* *mf* *p*

Perc. *large crash cym.* *soft mallets* *p* *f*

NARENDRA

We've got to do some thing. Do you have an-y first aid, Rab-bie?

Gov.t Man *threw me in the Thames.*

71 Allegro (♩ = 110)

Pno. *f* *dim.* *mf* *p*

Jimmy pokes a finger in the Government
Man's face, then picks up his wrist.

1154 **Moderato** (♩ = 90) **poco rit.** **Molto moderato** (♩ = 76)

Cl. *p*

B. Cl. *p*

Hn. *p* con sord. (straight)_

Tpt. *p* con sord. (straight)_

Db. *p* pizz.

Perc. *pp* tam-tam

JIMMY
This man is dead as a door-nail

GOVERNMENT MAN
A mug of

Pno. **Moderato** (♩ = 90) **poco rit.** **Molto moderato** (♩ = 76)
pp *p*



1163 **rit.**

B. Cl. *p*

Alto Sax.

Hn.

Tpt.

Gov.t Man
whis-key, for the love of Christ.

MACKENZIE
This is a dry housecom-rade. We're all in the same boat here.

Pno. **rit.**

1168 **72** Parlando (♩ = 76)

RABBIE

There's some rav-i-o-li with spinach in the kit-chen! think., and some of Mis-sus!af-free's

JIMMY

Have you got an-y-thing to eat here, Rab-bie?

Pno.



1172

Cl.

B. Cl.

Alto Sax.

Hn.

Tbn.

Db.

NARENDRA

It's not much for a last sup- per.

Rab.

Chicken Tik-ka Mar-sa-la

I'm sor-ry I did-n't have time to go to the shops.

MACKENZIE

Ah, lad- die,

Pno.

1179

rall.

Fl. *p semplice*

Cl. *p semplice*

B. Cl. *p semplice*

Alto Sax. *p semplice*

Db. *p*

Mack. *pizz.*

you're ne-ver rea-dy when the time comes. *rall.* What is life but a pas - sing phase? A

Pno. *p*

1187

Fl.

Cl.

B. Cl.

Alto Sax.

Mack. mere eph - em - er-al craze, it com-eth at birth and go - eth at death, an ex - it from the maze.

Pno. *p*

1197 GOVERNMENT MAN

Mack. For what do we strive to - what as - pire when strug - gling in the mire? A

For what do we strive to - what as - pire when strug - gling in the mire? A

Pno. *semplice*

1205

breath of fresh air, a step de - bon - air, a lustquenched be - fore the fire.

breath of fresh air, a step de - bon - air, a lustquenched be - fore the fire.

Pno.



1212

74

Fl. *p* *f*

Cl. *p* *f*

B. Cl. *p* *f*

Alto Sax. *f*

Hn. senza sord. *f*

Db. arco *p* *f*

JIMMY

Where do we go when lights fade out? Please leave by the trades-men's doors. One leads to a shi - ning new - re -

Gov.t Man Where do we go when lights fade out? Please leave by the trades-men's doors. One leads to a shi - ning new - re -

Mack. Where do we go when lights fade out? Please leave by the trades-men's doors. One leads to a shi - ning new - re -

Pno. *f*

74

1223

string. **75** Più mosso (♩ = 96)

Fl. *p* *f* *p*

Cl. *p* *f* *p*

B. Cl. *f*

Alto Sax. *p* *f* *p*

Hn. *p* *f* *p*

Tpt. senza sord. *p* *f*

Tbn. senza sord. *p* *f* *p*

Gtr. *p* *f* *p*

Db. *f* *p*

Perc. large crash cym. soft mallets *p* *f*

NARENDRA
It can't end like this.

Jim. doubt, the oth-er to low - er floors.

Gov.t Man doubt, the oth-er to low - er floors.

Mack. doubt, the oth-er to low - er floors.

Pho. *p* *f* *p*

string. **75** Più mosso (♩ = 96)

1231

Fl. *p*

Cl. *p*

B. Cl.

Alto Sax.

Hn. *senza sord.* *p*

Tpt. *p*

Gtr.

Db.

Nar. I don't feel that I'm at and end-ing. I have lots of things to do. I have plans. I have

Pno. *mf* *p*

1237

Fl. *cresc. poco à poco* *mf*

Cl. *cresc. poco à poco* *mf*

B. Cl. *mf*

Alto Sax. *p* *mf*

Hn. *p* *mf*

Db. *mf*

Nar. stories to tell, mo-vies to make, lots of chan - ges. I'm not rea-dy to give up. I don't feel that I'm de

Pno. *cresc. poco à poco* *mf* *sf*

1243 **76**

Cl. *mf* *fp* *f*

B. Cl. *mf* *fp*

Alto Sax. *fp* *f* *mf*

Hn. *fp* *mf*

Tpt. *mf*

Tbn. *mf*

Nar. fea-ted.
RABBIT

Na-ren-dra's right. We should-n't give in right now. If we stick to - ge-ther we can beat this thing, this celes-tial trial...

Pno. *mf*

1249

Fl. *mf* *f* *ff*

Cl. *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

Alto Sax. *f* *ff*

Hn. *mf* *f* *ff*

Tpt. *mf* *f* *ff*

Tbn. *mf* *f* *ff*

Db. *mf* *f* *ff*

Perc. med. crash cym. soft mallets
p *ff*

(pointing at Mackenzie)

We should start pre par-ing our de - fence. I mean, we're not to blame. They screwed it up. The whole thing, from

Pno. *f* *mf* *f* *ff* *f*

Rabbi brings forth his guitar from the back of the sofa.

1257

Fl. *f* rit. rall. Moderato (♩ = 90) *p*

Cl. *f*

B. Cl. *f* 3

Alto Sax. *f*

Hn. *f* 3

Tpt. *f*

Tbn. *f* 3

Db. *f* 3

Rab. A-damand Eve, I mean, it's a set-up!

JIMMY rit. rall. Moderato (♩ = 90)

Justshut up,Rab-bie, and give us a tune.

Pno. *f* 3 *p*



1265

rall. **77** (Rabbi strums his guitar, Jimmy lifts his saxophone and they play) (1 in a bar ♩ = 46)

Fl. *p*

Cl. *p*

Alto Sax. *mp*

Gtr. *mp*

Perc. *p* vibraphone motor on - soft mallets

Pno. *mp* rall.

The two elders sway and weave with the music.

1276

78

Musical score for measures 1276-1287. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Guitar (Gtr.), Double Bass (Db.), Percussion (Perc.), and Piano (Pho.). The music features dynamic markings such as *mf*, *p*, and *f*. A 'drum kit' is indicated in the Percussion part. The Piano part includes a 'pizz.' (pizzicato) marking. The Flute part has a measure number '78' in a box.



1288

Musical score for measures 1288-1300. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), Guitar (Gtr.), Double Bass (Db.), Percussion (Perc.), and Piano (Pho.). The music features dynamic markings such as *mf*, *p*, and *f*. The Horn part includes a 'con sord. (Harmon)' marking. The Double Bass part includes an 'arco' marking. The Percussion part has dynamic markings *mf* and *p*. The Piano part has dynamic markings *mf* and *p*.

1299

Fl. *f* *mf*

Cl. *cresc.* *f* *mf*

B. Cl. *cresc.* *f* *mf*

Alto Sax. *cresc.* *f* *mf*

Hn. *cresc.* *f* *mf*

Tpt. *senza sord.* *f* *mf*

Tbn. *f* *mf*

Gtr. *cresc.* *f* *mf*

Db. *cresc.* *f* *mf*

Perc. *cresc.* *f* *mf*

Pno. *cresc.* *f* *mf*

1309

(Jimmy and Rabie stop playing)

Fl. *f* *mf* *dim.*

Cl. *f* *mf* *dim.*

B. Cl. *f* *mf* *dim.*

Alto Sax. *f* *mf* *dim.*

Hn. *f* *mf* *dim.*

Tpt. *mf* *f* *mf* *dim.*

Tbn. *f* *mf* *dim.*

Gtr. *f* *mf* *dim.*

Db. *f* *mf* *dim.*

Perc. *f* *mf* *dim.*

Pno. *f* *mf* *dim.*

Rabbie and Narendra embrace each other, then the whole company moves centre stage.

1319 Moderato (♩ = 80) rit. **80** In tempo ma poco meno mosso (♩ = 76)

Fl. *p* *f*

Cl. *p* *f*

B. Cl. *p* *f*

Alto Sax. *p* *f*

Hn. *p* *f*

Tpt. *f*

Tbn. *f*

Gtr. *f*

Db. *p* *f*

Perc. *p*

NARENDRA
What is - life but a pas - sing phase, it fla - shes

RABBIE
What is - life but a pas - sing phase, it fla - shes

JIMMY
What is - life but a pas - sing phase, it fla - shes

GOVERNMENT MAN
What is - life but a pas - sing phase, it fla - shes

MACKENZIE
What is - life but a pas - sing phase, it fla - shes

Moderato (♩ = 80) **80** In tempo ma poco meno mosso (♩ = 76)

Pno. *p* *f*

1328 81

Fl. *ff*

Cl. *ff*

B. Cl. *ff*

Alto Sax. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Gtr. *ff*

Db. *ff*

Perc. *p* *ff* drum kit

Nar. *ff*
by in a daze. The Ho - ly Grail on dis - count sale, the heart that re - mains a - - blaze.

Rab. *ff*
by in a daze. The Ho - ly Grail on dis - count sale, the heart that re - mains a - - blaze.

Jim. *ff*
by in a daze. The Ho - ly Grail on dis - count sale, the heart that re - mains a - - blaze.

Gov.t Man *ff*
by in a daze. The Ho - ly Grail on dis - count sale, the heart that re - mains a - - blaze.

Mack. *ff*
by in a daze. The Ho - ly Grail on dis - count sale, the heart that re - mains a - - blaze.

Pno. *ff* 3

81

Jimmy steps forward and plays
'good evening, friends' on his sax
and everyone laughs.

rall.

(blackout)

1338

Fl. *dim.* *p* *sfz*

Cl. *dim.* *p* *sfz*

B. Cl. *dim.* *p* *sfz*

Alto Sax. *dim.* *p* *mp marcato* *sfz*

Hn. *dim.* *p* *sfz*

Tpt. *dim.* *p* *sfz*

Tbn. *dim.* *p* *sfz*

Gtr. *dim.* *p* *sfz*

Db. *dim.* *p* *sfz*

Perc. *sfz*

Pno. *p* *rall.* *sfz*