

MILLENNIUM BLUES

an opera in two acts

ACT 1

Prelude

Simon Louvish

(The stage is in darkness)

Rodney Newton

Lento (♩ = 66)

Flute

Clarinet in B♭

Bass Clarinet in B♭

Alto Saxophone in E♭

Horn in F

Trumpet in B♭

Trombone

Double Bass

Percussion

Piano

p molto espress.

pizz.

p

Lento (♩ = 66)



Fl.

Cl.

Alto Sax.

Hn.

Db.

Perc.

Pno.

p

p sempre

drum kit brushes

3 crash cym.s

17

Fl. *mf* *p*

Cl. *mf*

B. Cl. *mf*

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

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Gtr. & B.jo. *mf*

Db. *mf*

Perc. *mf*

Pno. *mf* *mp* *mf*

Scene 1

The Psychiatrist's Office.
Rabbie Burns is seated centre in a swivel chair. Dr. Andrew Mackenzie, a large, somewhat impatient figure dressed in a shabby jacket over a roll-top sweater, is standing poised, book in hand, aside from his desk.

Stage lights up

Allegro inquieto (♩ = 106)

26

Fl. *p*

Cl. *p*

Alto Sax. *pizz.*

Db. *p*

Perc. *p*
 drum kit ride cym.
 (sticks)

MACKENZIE(unfreezing and reading from the book he has selected)

Mad-ness. In-san-i-ty. Lu-na-cy. Psy-cho-sis.

Allegro inquieto (♩ = 106)

Pno. *p*

32

Fl.

Cl.

Alto Sax.

Hn.

Tbn.

Db.

Perc.

Mack.

Pno.

Men - tal ill - ness. La Fo - lie. Mi - schi - gayes Do you hear this, Rab - bie?

f

p *f*

metal mute

(4)

f

f

36

poco rit. 1 A tempo

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Tbn.

Db.

Perc.

Mack.

Pno.

"What is agen-u-ine mad - man?" He is a man who pre - fers to go mad ra - ther than to for - feit a cer - tain high - er i -

poco rit. 1 A tempo

p

cresc.

mp *mf*

mp *mf*

open

mp *mf*

(pizz.)

p

cresc.

mf *fp*

42

Fl. *mf* *p*

Cl. *mf* *p*

B. Cl. *mf*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Db. arco *mf* pizz. *mp*

Perc. *mf* *p*

Mack. *mf* *p*

de - of hu-man hon-our. A mad-man is a per-son that so-ci-e - ty does not wish to

Pno. *p*

46

Fl. *f* *mf* *sf* *parlando*

Cl. *f* *mf* *sf*

B. Cl. *f* *mf* *sf*

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

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

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

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

Db. arco *f* *mf* *sf*

Perc. *f*

Mack. *f* *mf* *sf*

hear, but wants to pre-vent from ut-ter-ing cer-tain un-bear a-ble truths - What do you say, Rab-bie?

poco allarg. *parlando*

Pno. *sf* *mf* *sf*

(Rabbie nods hesitantly, unconvinced)

51

Fl. *mf*

Cl. *mf*

B. Cl. *mf*

Alto Sax. *mf*

Hn. *mf*

RABBIE
I don't know, Doc-tor Mac - ken-zie. Who said that, the Da-lai La ma?

MACKENZIE
An-to-nin Ar - taud, French sur -

2 **A tempo** (♩ = 106)

57

Fl. *f* *p*

Cl. *f* *p*

B. Cl. *f* *p*

Alto Sax. *f* *p*

Hn. *f* *p*

Tpt. *p*

Tbn. *f* *p*

Mack. *mf* *f* *p*

re - al - ist wri - ter, play - wright, po - et. foun-der of the the - atre of cru - el - ty, ex-

Pno. *f* *p*

62

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Db.

Mack.

Pno.

plor-er of the dark - er, deep - er realms. Hewas wri-ting a-bout van Gogh, who chopped off his

mf

p

mf

mf

p

mf

pizz.

mf

p

mf

67

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo.

Db.

Perc.

Mack.

Pno.

ear be - cause of a row ov - er his paint - ing with his best friend, Gau - gin. Gau - gin

mf espress.

mf espress.

p

mf

p

mf

p

mf

p

mf

mf

pizz.

mf

large crash cymbal

soft mallets

p

mf

sf

p

mf

guitar

72

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gr. & B.jo

Db.

Perc.

Mack.

Pno.

mf

arco

glockenspiel

mf

paint - ed young wo - men of dusk - y hues in the sun - ny pa - ra - dise of the Pa

Detailed description: This is a page of a musical score, page 7, starting at measure 72. It features a full orchestral and vocal arrangement. The instruments include Flute, Clarinet, Bass Clarinet, Alto Saxophone, Horn, Trumpet, Trombone, Guitar and Banjo, Double Bass, Percussion, and Piano. The vocal line is for a male soloist (Mack). The score is in 4/4 time and contains a key signature of two flats. The vocal line has lyrics: "paint - ed young wo - men of dusk - y hues in the sun - ny pa - ra - dise of the Pa". The piano part features a complex, flowing accompaniment with triplets and slurs. Dynamics include *mf* and *arco*. A glockenspiel part is also present.

83 **4** *accel.* **A tempo** *poco allarg.*

Cl. *p* *mf > p* *mp*

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

Alto Sax.

Hn.

Tpt.

Tbn.

Mack. he did a stint in the boo-by hatch. It's no se-ri-ous stig - ma, af - ter all, ma-ny of the best minds snap in the

accel. **4** *A tempo* *poco allarg.*

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

89 **A tempo** **Meno allegro** (♩ = 90)

B. Cl. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Db. *pizz.* *p*

Perc. **vibraphone** *p*
motor on
p med./hard mallets

Mack. end. When van Gogh killed him-self at the age of thir-ty

A tempo **Meno allegro** (♩ = 90)

Pno. *p*

95 **5** A tempo

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Db.

Perc.

Mack.

Pno.

p *mf* *p* *pizz.* *arco* *p*

RABBIE

Well, I have-n't sold a sing - le paint-ing my - self, and I'm al -

seven, he had not sold a sing - le paint-ing.

5 A tempo

101

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Db.

Perc.

Rab.

MACKENZIE

Pno.

read - y twent - ty - nine.

But you're not a paint - er are you, Rab - bie? Mus - i - cians don't us - u - all - y re - sort to self mu - til -

p *f* *p* *f* *f* *f* *f* *f* *pizz.* *sf* *f*

107 Senza misura 6 A tempo

Fl. *mf* 5

Cl. *f* *p* *cresc.* 5

B. Cl. *f* *p* *cresc.* 3

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

Hn. *mp* *p*

Tpt. *p*

Tbn. *p*

Gtr. & B.jo. guitar *p*

Db. *f* arco *p*

Perc. snare drum *p < f*

Mack. (spoken) *la - tion. Unless you count stuffing all their money up their noses or shooting it all into their shrinking veins As - pi -*

Pno. Senza misura 6 A tempo *f* *p* *cresc.* 3

111 *parlando*

Fl. *f* \Rightarrow *mf* *dim.* \Rightarrow *p*

Cl. *f* \Rightarrow *mf* *dim.* \Rightarrow *p*

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

Alto Sax. *f* \Rightarrow *mf* *dim.* \Rightarrow *p*

Hn. *mf* \Rightarrow *mf* *dim.* \Rightarrow *p* *p*

Tpt. *mf* \Rightarrow *mf* *dim.* \Rightarrow *p*

Tbn. *mf* \Rightarrow *mf* *dim.* \Rightarrow *p*

Gtr. & B.jo *f* *guitar* *mf*

Db. *f* \Rightarrow *mf* *dim.* \Rightarrow *p*

Mack. ra - tion! That's what it's all a - bout, Rab bie! Are you plan - ning to get back to the mu sic?

parlando

Pno. *f* *dim.* \Rightarrow *p*

Mackenzie has returned to his desk, dropping the book into a large holdall which he continues stuffing with his effects - an anorak, a pile of country maps, a road atlas of Great Britain, a box of angling kit, a fishing rod taken from a corner - as the conversation continues.

A tempo

116

Cl.

B. Cl.

Gtr. & B.jo

Db.

RABBIE

Aye, I'll give it a - no - ther bash. Earn a few quid.

MACKENZIE

Busk ing on the Un - der ground? That's

A tempo

Pno.

121

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Rab.

Mack.

not a good ca - reer move. It's a job - you need. Aye, lad - die, a job. An un - der - tak - ing or em -

allarg.

7 A tempo

7 A tempo

Pno.

128

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

B. Cl. *mf*

Alto Sax. *mf* *p*

Hn.

Tpt.

Tbn.

Mack. *mf* *p*

play - ment with a view - to - pro - fit. A trans - ac - tion in - volving fin - an - cial gain or e - mol u ment.

Pno. *mf* *p*

134 Mackenzie moves over to the computer on his desk, fumbling with the keys and shaking his head

Senza misura **8** Largamente (♩ = 86)

Fl.

Cl.

B. Cl.

Alto Sax. *sf*

Hn. *p*

Tpt.

Tbn. *p*

Mack. (spoken) *p*

Why do these things never work?

Senza misura **8** Largamente (♩ = 86)

Pno. *sf*

139 parlando

Malaugurioso (♩ = 80)

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Mack.

I'm told all these gad-gets will be dead by the end of next week. The Mil - len - nium bug, Rab-bie. All the world's com
 parlando

Pno.

9 Moderato ma con moto (♩ = 90)

Cl.

B. Cl.

Alto Sax.

Hn.

Mack.

pu-ters are go-ing to crash at once! At the stroke of mid-night, De-cem-ber thir - ty - first.

Pno.

9 Moderato ma con moto (♩ = 90)

Cl.

B. Cl.

Mack.

In - dust - ries will sieze up. Gov-ern - ments will shut

Pno.

154

Fl. *mp* 3

Cl.

B. Cl.

Mack. *mp* 3

down. Air-planes will fall from the sky. Trains will crash, teeth will

Pno.

158

Cl. *p*

B. Cl. *p*

Mack. *p* 3

gnash. Ar-mies will pause and fal-ter in the midst of bat-tle. Wo-men will be un-

Pno.

162

Fl. *p* 3

Cl. *p* 3

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

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

Hn. muted (straight) *p* *f* *p*

Tpt. *p*

Tbn. *p* *f* *p*

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

Mack. *p* 3 3 (shuts down the computer) *p*

a-ble to con-tact their lov-ers. The Mes-si-ah will be imm-i-ent. Men of faith will

Pno. *f* *p* Ancora meno mosso (♩ = 80)

169 *mp* **accel.**

Cl.

B. Cl.

Alto Sax.

Hn.

Db.

Perc. **drum kit**

Mack. *p sf*
(snaps shut the holdall)

pray. — Men of busi-ness will jump out of win - dows!

Pno. **accel.** *p sf*

172 **Senza misura**

Cl. **10 Allegro giocoso** ♩. = 70 *mf*

Gtr. & B.jo. **guitar** *mf*

Db. **arco** *mf*

Perc. **triangle** *mf*

Mack. (spoken)
Well, I can't keep you in the programme any longer. You are a one hundred percent success cure, Rabbie.

Pno. **Senza misura** **10 Allegro giocoso** ♩. = 70 *mf*

174

Fl.

Cl.

Alto Sax.

Hn. *mf*

Tpt. *mf* senza sord.

Tbn.

Gr. & B.jo

Db.

Perc.

RABBIE (with increasing incredulity)

I'm your pride and joy? I'm your pride _____ and joy?

Mack. You're my pride and joy, do you know that? When I pre sent my pa - per

Pno.

179

Fl. *mf*

Cl.

Alto Sax. *mf*

Hn.

Tpt.

Tbn. *mf*

Gtr. & B.jo

Db.

Perc.

Rab. I'm your pride and joy?

Mack. to the Eu - ro - pe - an Con - fer-ence on App - lied Psy - chi - a try - you are

Pno.

188

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Rab.

Mack.

Pno.

mf

I shall be fa - mous?

You will be as fa - mous as the El - ephant Man or the Hot - ten-tot Ve - nus.

192 **Senza misura** **11 Moderato ma con moto (♩ = 90)**

Fl. *sf*

Cl. *sf* *p*

B. Cl. *f* *p*

Alto Sax. *sf*

Hn. *sf*

Tpt. *sf*

Tbn. *sf*

Gtr. & B.jo *sf*

Db. *sf*

Perc. *sf*

Mack. *sf secco* (spoken)
 Although both those cases relapsed, I'm afraid. You can't have per - fect

Pno. *sf* *p*

195 **Senza misura**

Cl. *pp*

B. Cl. *pp*

Mack. **RABBIE** (spoken)
 I'm feeling not too grand at the moment

Pno. *pp*

Mack. cer - tain - ty in an im - per - fect world.

199 **Agitato** (♩ = 106)

Fl.

Cl.

Alto Sax.

Db.

Perc.

drum kit

MACKENZIE (wheeling round to face Rabbie)

Agitato (♩ = 106)

Pno.

RABBIE

Re - li-gious-ly, Doctor.

Hear-in the voi-ces a gain? — Have you ta-ken your pills to-day? Well, you can throw them a-

203 **parlando** **12** **Meno allegro** (♩ = 90)

Cl.

Alto Sax.

Tpt.

Tbn.

Db.

Perc.

Rab.

Mack.

Pno.

con sord. (straight)

con sord. (straight)

f

f

f *secco*

Come a-gain?

way. They're just pla - ce-bos. Pla - ce bos, Rab bie. A medi-cine gi-vento hu-mour or grati-fy the

12 **Meno allegro** (♩ = 90)

f

pp

208

Tpt.

Tbn.

Mack.

Pno.

pa - tient ra - ther than to ex - er - cise an - y cur - a - tive ef - fect.

pp

pp

211 Senza misura **RABBIE** (spoken) Moderato (♩ = 80)

I thought I was feeling less like a shitbag.

Mack.

You've been munching sugar for three months. A clear head, Rab - bie,

Pno.

Senza misura Moderato (♩ = 80)

p *f*

214

13 Allegro ♩. = 70

Cl.

Alto Sax.

Gtr. & B.jo

Db.

Mack.

that's what you've had for the past se - ven - ty - five days. You've been off the drugs and

Pno.

13 Allegro ♩. = 70

p

218

Fl.

Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Mack.

Pno.

p

p

p

p

senza sord.

triangle

p

RABBIE

It's all in my mind?

no re-laps - es. It's all in the mind. I never believed in all that chem ic - al

14

224

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gr. & B.jo

Db.

Rab.

Mack.

Pno.

p

mf

mf

p

mf

mf

mf

mf

senza sord.

You ne - ver be - lieved in that crap?

crap. - Psy - chi - a - tric or - tho-dox - y. It's vest - ed

14

229

Fl. *mf* *f*

Cl. *f*

B. Cl. *f*

Alto Sax. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Gtr. & B. Jo. *f*

Db. *f*

Perc. triangle *f*

Rab. Ves - ted in - ter-rests?

Mack. in - ter ests - just like ev' - ry thing else. Ca - pi-tal - is - m ramp - ant, red in

Pno. *f*

poco rall. **Meno allegro** (♩ = 66)

234

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Rab.

Mack.

Pno.

take banjo

It's all a con?

tooth and claw. It's all a con. Broad-en-tha mind of yours, Rab-bie.

dim. *p*

242 *poco rit.* **15** Moderato ♩ = 80

Fl. *p*

Cl. *mp*

B. Cl. *mp*

Alto Sax.

Hn.

Tpt. *con sord. (Harmon)* *mp*

Mack. Lis-ten to oth-er peo-ples' voi-ces, not just your own.

Pno. *poco rit.* **15** Moderato ♩ = 80 *mp*

247 *Senza misura* *Allegro* (♩ = 106)

Cl. *pp* *p sempre*

B. Cl. *pp*

Db. *pizz.* *p sempre*

Perc. *p*

RABBIE (spoken)
So that's it then?

MACKENZIE (spoken)
That's it, Rabbie. I must go. You're my last ap-pointment for this cal-en-dar

Pno. *Senza misura* *Allegro* (♩ = 106) *pp*

Senza misura

Moderato (♩ = 80)

251

Cl. *senza cresc.*

Hn. *p* *senza sord.*

Tpt. *p*

Db.

Perc. *secco*

Mack. (spoken) *year. _____ Nine-teen-nine-ty-nine. good riddance, twentieth century. Oh, it start-ed with such*

Pno. *p* *sim.*

Senza misura

Moderato (♩ = 80)

257 *rall.*

16 (1 in a bar ♩ = 46)

Fl.

Cl.

Alto Sax. *p*

Hn. *poco sf* *pp*

Tpt.

Gtr. & B.jo. *pp* *banjo (standard C tuning)*

Mack. (spoken) *prom-ise un til the OldQueenedied - - The end of an e-ra Dick-ens, Ed-i-son, Dar-win.*

Pno. *pp*

16 (1 in a bar ♩ = 46)

267

Fl.

Cl.

Alto Sax.

Hn.

Tpt.

Gtr. & B.jo

Mack.

Pno.

p

p

p

p

El - ec - tric lights. The Forth Bridge, the Eif - fel Tower. Twelve years in - the Ti - tan ic goes down.

280

17

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Gtr. & B.jo

Db.

Mack.

Pno.

p

p

p

p

pizz.

p

Then the war! Mus - tard gas, the thun - der of Big Ber - tha!

17

mf

293

Fl. *p* *mf*

Cl. *p* *mf*

B. Cl. *p* *mf*

Alto Sax. *p* *mf*

Hn. *p* con sord.

Tpt. *p* *mf*

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

Gtr. & B.jo. arco *p* pizz. *mf* banjo *mf*

Db. *p* *mf*

Perc. *mf* drum kit *mf*

Mack. *mf*

The massa-cre of mil - lions - ! And it's down - hill from there - . 18 Hit - ler, Sta - lin, Stan-ly

Pno. *p* *mf*

304

Fl. *p* *mf*

Cl. *p* *mf*

B. Cl. *mf* *p*

Alto Sax. *mf* *p*

Tpt. *mf* *p*

Gtr. & B.jo. arco *p*

Db. *p*

Perc. *p*

Mack. *p*

Bald- win... And a few ups in the downs! At least - we're end- ing with Rab - C. Nes- bitt. A true pro - phet

Pno. *p*

315 19

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gr. & B.jo

Db.

Perc.

Mack.

Pno.

senza sord.

mf

p

at the fall. Out, out brief spot! Have a good Sab-bath.. Go forth and don't

f

mf

325

Fl. *p* *f*

Cl. *p* *f* *mf*

B. Cl. *f* *mf*

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

Hn. *f* *mf*

Tpt. *f* *mf*

Tbn. *f* *mf*

Gtr. & B. jo *f* take guitar

Db. *f* *mf*

Perc. *f* *mf* crash cym.s.

Mack. mul - ti - ply - . . . If we're spared, come back and see me

Pno. *f* *mf*

334 *rall.*

20 *Moderato* (♩ = 80)

Cl. *dim.* *p*

B. Cl. *dim.* *p*

Alto Sax. *dim.* *p*

Hn. *p*

Gtr. & B.jo. *p* guitar

Db.

Perc. *dim.* *p* ride cym.

Mack. *rall.* *p*

Pno. *dim.* *p*

in three weeks. In case of e-mer gen cy call the stand-by num-ber. I can re - spond if pre-sent on ter ra

20 *Moderato* (♩ = 80)

Cl.

B. Cl. *p*

Hn.

Gtr. & B.jo.

Db. *pizz.* *p*

Mack. *giocoso*

fir-ma. A-ny-thing short of an e-mer-gen cy and the wrath of God will de-scend up-on you in ter-ri-ble and con-su-ming

Pno.

345 **21 parlando**

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

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

Gtr. & B.jo *p*

Mack. *f* *dim.* *p*

RABBIE
Aye, the o-ther chap'sa-way in Thai-land

fu-ry! Are you still li-ving in that flat-share? That'll do

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

21 parlando

350 **In tempo** (♩ = 76) **Più mosso** (♩ = 86)

Fl. *p*

Cl. *p*

B. Cl. *p*

Alto Sax. *p* con sord.

Hn. *p*

Gtr. & B.jo *p*

Db. *p*

RABBIE
Na -

Mack. *p*

fine but don't brood on your own too much. Whata-bout that girl -friend? What was her name? Ya - cin - ta?

In tempo (♩ = 76) **Più mosso** (♩ = 86)

Pno. *p*

355

Fl. *mf espress.* *p* *mf*

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

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

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

Hn. *mf* *p* *mf*

Tbn. *p* *mf*

Gtr. & B.jo *mf* *p*

Perc. *pp espress.*

Rab. ren - dra.

Mack. The doors of op - por - tun - i - ty. Go for it, son - ny boy. It

Pno. *mf* *p* *mf*

359 **parlando** 22

Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Hn. *p*

Tbn. *p*

Gtr. & B.jo *p* *mf*

RABBIE

Ac tu - a - ly I've been wri - ting some of my own ma - te - ri - al.

Mack. sure beats im - i - ta - ting Bob Dy - lan on the Pic - ca - dil - ly line. That's

365 Allegro (♩ = 106)

Cl. *p*

B. Cl. *p*

Gtr. & B.jo

Db. *p*

Perc. *p* vibraphone
medium/hard mallets

Mack. *p*
ex-cel-lent, Rab-bie. Con-trol your mind or it will con-trol -

Pno. *p*

Allegro (♩ = 106)



370

23

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

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

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

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

Hn. *p* *f* *dim.* *p*

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

Perc. *pp* *f* *let ring*

Mack. *p*
you. Now go out there and make good.

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

23

Flash of jagged lightning and a clap of thunder. The stage goes instantly dark

375

accel. Più mosso (♩ = 120)

Fl.

Cl.

B. Cl.

Tpt.

Db.

Perc.

RABBIE
No drugs, Doc-tor?

giocosamente *(he ushers Rabbie out of the room)*
No thanks... I'll just stick to the Bell's.

accel. Più mosso (♩ = 120)

Pno.



380

Fl.

Cl.

B. Cl.

Tpt.

Db.

Perc.

Pno.

386

Fl. *cresc.* *ff* *f*

Cl. *cresc.* *ff* *f*

B. Cl. *cresc.* *ff* *f*

Alto Sax. *cresc.* *ff* *f*

Hn. *cresc.* *ff* *f*

Tpt. *cresc.* *ff*

Tbn. *cresc.* *ff* *f*

Gtr. & B. Jo guitar *ff* *f*

Db. *cresc.* *ff* *f* arco

Perc. *cresc.* *ff* crash cymbals

Pno. *cresc.* *ff* *f*

398

Fl. *p*

Cl. *p* *cresc.*

B. Cl. *p* *cresc.*

Alto Sax. *p*

Hn. *p*

Tpt.

Tbn. *p*

Gr. & B.jo

Db. *pizz.* *p* *cresc.*

Perc.

Pno. *p* *cresc.*

Detailed description: This block contains the musical score for measures 398 through 403. It features ten staves for various instruments: Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Guitar and Banjo (Gr. & B.jo), Double Bass (Db.), and Piano (Pno.). The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The piano part shows a clear crescendo from *p* to *cresc.* The guitar and banjo part is marked *pizz.* (pizzicato). The woodwinds and brass parts have various melodic lines and rests.

403

25

Fl. *mf* *f*

Cl. *f*

B. Cl. *f*

Alto Sax. *mf*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Db. *arco* *f*

Pno. *f*

Detailed description: This block contains the musical score for measures 403 through 408. It features the same ten staves as the previous block. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The piano part is marked *f*. The double bass part is marked *arco* (arco) and *f*. The woodwinds and brass parts have various melodic lines and rests. A rehearsal mark '25' is present above the Flute staff. The time signature changes to 3/4 at the end of the block.

408

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Db.

Pno.

Detailed description: This system of music covers measures 408 to 411. It features ten staves for various instruments: Flute, Clarinet, Bass Clarinet, Alto Saxophone, Horn, Trumpet, Trombone, Double Bass, Piano, and Percussion. The key signature changes from two flats to one flat, and the time signature changes from 3/4 to 4/4. The piano part includes complex chordal textures and arpeggiated patterns. The woodwinds and strings play melodic lines with some triplets and slurs.

412

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Pno.

guitar

drum kit

Detailed description: This system of music covers measures 412 to 415. It features ten staves for various instruments: Flute, Clarinet, Bass Clarinet, Alto Saxophone, Horn, Trumpet, Trombone, Guitar & Banjo, Double Bass, Percussion, and Piano. The key signature changes from one flat to no flats, and the time signature changes from 4/4 to 3/4. The guitar and banjo parts are marked with 'guitar' and 'drum kit' respectively. The piano part features complex chordal textures and arpeggiated patterns. The woodwinds and strings play melodic lines with some triplets and slurs. The percussion part includes a drum kit with a complex rhythmic pattern.

425

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B. jo

Db.

Perc.

Pno.

ff

Detailed description: This block contains the musical score for measures 425 through 428. It features ten staves: Flute, Clarinet, Bass Clarinet, Alto Saxophone, Horn, Trumpet, Trombone, Guitar/Bass, Double Bass, Percussion, and Piano. The Flute, Clarinet, and Alto Saxophone parts have complex rhythmic patterns with many slurs and accents. The Trumpet and Trombone parts are marked with a forte (*ff*) dynamic and feature sustained notes with accents. The Guitar/Bass, Double Bass, and Percussion parts provide a steady, rhythmic accompaniment. The Piano part has a complex, multi-layered texture with many slurs and accents.

429

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B. jo

Db.

Perc.

Pno.

Detailed description: This block contains the musical score for measures 429 through 432. It features the same ten staves as the previous block. The Flute, Clarinet, and Alto Saxophone parts continue with their complex rhythmic patterns. The Trumpet and Trombone parts remain marked with a forte (*ff*) dynamic and feature sustained notes with accents. The Guitar/Bass, Double Bass, and Percussion parts provide a steady, rhythmic accompaniment. The Piano part continues with its complex, multi-layered texture.

432 27

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gr. & B.jo

Db.

Perc.

Pno.

sub. f

dim.

pizz.

sub. mf

dim.



Scene 2

Interior of moving tube train.

The carriage is empty apart from Rabbie, who is standing, holding onto a strap and swaying with the motion of the train.

437

Fl.

Cl.

B. Cl.

Alto Sax.

Db.

Pno.

mf

mf

p

mf

mf

p

p

RABBIE

Now it's just me and the

451

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Rab.

Pno.

senza sord. *f* *p*

pizz. *p*

mf *p*

The hale and the sick, the good and the

455

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Gtr. & B.jo

Db.

Perc.

Rab.

Pno.

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *p*

cresc. *mf*

bad, the sharp and the dull, the strong and the frail, the fast and the slow,

459

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Gtr. & B.jo

Db.

Perc.

Rab.

Pno.

mf

the quick and the dead.

463

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Gtr. & B.jo

Db.

Perc.

Rab.

Pno.

p

poco

p

End-less pos - si - bi - li - ties. But just one wee break would do it for me.

rall.

rall.

(The train slows down - *rall.*)

- and stops)

(The train journey continues)

TRAIN ANNOUNCEMENT

"This is Waterloo - the next stop is Embankment. Please mind the closing doors"

468

\downarrow ($\text{♩} = 80$)

accel.

Fl.

Cl.

B. Cl.

Gtr. & B.jo

Db.

Perc.

Rab.

Pno.

pp

pp

pp

arco

p

p

p

p

(shaking his head)

Mind the clo-sing doors_____

\downarrow ($\text{♩} = 80$)

accel.

472

29 A tempo ($\text{♩} = 120$)

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tbn.

Gtr. & B.jo

Db.

Perc.

Pno.

p

p

mf

mf

mf

mf

mf

mf

mf

29 A tempo ($\text{♩} = 120$)

Musical score for measures 476-480. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Guitar and Banjo (Gtr. & B.jo.), Double Bass (Db.), Percussion (Perc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. Dynamics include *f*, *mf*, and *mp*. A section of the Percussion part is marked "drum kit" and "arco".

Musical score for measures 480-484. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Guitar and Banjo (Gtr. & B.jo.), Double Bass (Db.), Percussion (Perc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. Dynamics include *mf* and *p*. There are some performance markings such as *(h)* and *(b)* above notes in the Flute and Clarinet parts.

484 **rall.** (♩ = 60) - and stops)

Fl.

Cl.

B. Cl.

Hn.

Gtr. & B.jo

Db.

Pno.

dim. *p* *pp*



TRAIN ANNOUNCEMENT

488 "This is Embankment. This is this train will be held here to even up gaps in the service, Robert Burns!"

30 **Allegro agitato** (♩ = 130)

Rabbie looks up, startled. He looks around - he is still alone in the train

Fl.

Cl.

B. Cl.

Alto Sax.

Gtr. & B.jo

Db.

Pno.

pp *f*

30 **Allegro agitato** (♩ = 130)

TRAIN ANNOUNCEMENT

"Attention Robert Burns! Message for Robert Burns! I mean you no harm. Do not panic. You are not hearing voices inside your head."

490

Fl.
Cl.
B. Cl.
Alto Sax.
Hn.
Tpt.
Db.
Perc. med. susp. cym. soft mallets
Pno.

In tempo (♩ = 130)

TRAIN ANNOUNCEMENT

"This is not a drill, Rabbie. This message is of cosmic

492

I am real."

Fl.
Cl.
B. Cl.
Alto Sax.
Hn.
Tbn.
Gtr. & B.jo.
Db.
Perc. xylophone normal mallets
RABBIE (spoken)
and I'm Mar - ga - ret That - cher!
Pno.

importance....

...millions of lives will be affected by the decisions you make today.

498

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

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

Alto Sax. *mf* *p*

Hn. *mf* *p*

Tpt. *p*

Tbn. *mf*

Gtr. & B.jo.

Db.

Pno.

The Pig enters.

He is dressed in a dark suit with a fedora hat and dark glasses perched on his snout.

504

Fl. *mf* *p* *ff*

Cl. *mf* *p* *ff*

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

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

Hn. *ff* *f*

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

Tbn. *ff* *f*

Gtr. & B.jo. *ff*

Db. *ff* *f*

Pno. *ff* *loco* *mf*

arco

8va

509

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Db.

THE PIG (Mackenzie)
(spoken)

The trouble with you, Rabbie, is that you just don't

Pno.

mp

dim.

p

Lento
♩ = 66

31 Moderato (♩ = 86)

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Mack.

lis - ten Sit down and pay at - ten - sion. You, Rab - bie

Lento
♩ = 66

31 Moderato (♩ = 86)

Pno.

519

Cl.

B. Cl.

Mack.

Pno.

Burns, have been cho-sen from count-less mil-lionson this ti-nyspeck of dirt in the ga-lax-y,



523

Fl.

Cl.

B. Cl.

Alto Sax.

Mack.

Pno.

rall.

to bear a message to your pu - ny and most un-worth - y world.

rall.

The Pig raises a front trotter.
The carriage lights go out,
except for spotlights on the
faces of the Pig and Rabbe

Molto meno mosso
(♩ = 76)

32

527

Fl.

Cl.

B. Cl.

Alto Sax.

Gtr. & B.jo

Db.

Perc. **tam-tam**

Mack.

Pno.

Once up-on a time there was a plan-et, rich in op-por

532

Fl. *mp* *p*

Cl.

B. Cl.

Alto Sax.

Tpt.

Tbn. *con sord. (straight)* *p*

Gtr. & B.jo

Db.

Perc. *vibraphone* *glockenspiel* *p* *p*

Mack. ³ ³

Pno.

tu-ni-ty, poor in per-cep-tion of caus-es and ef-fects. The hu-man spe-cies can-not ful-fill its

538

Fl.

p

Cl.

p

B. Cl.

p

Alto Sax.

Hn.

Tpt.

con sord. (straight)

p

Tbn.

Gr. & B.jo

Db.

Perc.

vibraphone

p

Mack.

prom - ise ___ if it con - tin - ues Hell - bent on fol - ly and des - truc - tion.

Pno.

33

543

Fl. *pp* *ma non troppo.*

Cl. *pp* *ma non troppo.*

B. Cl. *pp* *ma non troppo.*

Alto Sax.

Hn. con sord. (metal) *mp* *pp* *ma non troppo.*

Tpt.

Tbn. con sord. (metal) *mp* *pp* *ma non troppo.*

Gtr. & B.jo *pp*

Db. pizz. *pp*

Perc. med. cym. (same mallets) *pp* *ma non troppo.* *p*

Mack. You have pol - lu - ted the ri - vers and the o - ceans You have wiped out

Pno. *pp* *3* *ma non troppo.*

546

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo.

Db.

Perc.

Mack.

Pno.

arco

pizz.

vibraphone

p

life-forms that have flour-ished for mil-lions of years... You have des-troyed the har-mo-ny of na-ture

34

550

Fl. *mf* *pp*

Cl. *mf* *p* *pp*

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

Alto Sax. *mf* *p*

Hn.

Tpt.

Tbn. *mf* *p* *pp*

Gtr. & B.jo. *mf* *pp*

Db. *mf* *pp*

Perc. *mf* *pp* tam-tam let ring

Mack. You have al-owed the weak - to - per-ish and the vile to rule the earth. For

Pno. *mf* *p* *pp*

34

556

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gr. & B.jo

Db.

Perc. vibraphone

Mack.

Pno.

mf

p

mf

p

mf

mf

mf

p

mf

mf

mf

mf

mf

senza sord.

countless gen-er-a-tions from our dis-tant ga-lax-y, We have watched your spe-cies ex-per-i-ment-ing with the for-ces of

35 Agitato (♩ = 80)

561

Fl. *p*

Cl. *p* *cresc.* *sf*

B. Cl. *p* *cresc.* *sf*

Alto Sax. *p* *cresc.*

Hn. *p* *sf*

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

Tbn. *p* *cresc.* *sf*

Gtr. & B.jo *p*

Db. *p* *cresc.* *sf*

Perc. *whip (slapstick)* *sf*

RABBIE
(spoken)

What about all those alien abductions?

Mack. *(impatiently)*
na-ture, but we have not in-ter-fered. This is a mat-ter of - ul-ti-mate im-port-ance!

Pno. *p* *cresc.* *sf*

35 Agitato (♩ = 80)

566 **accel.** **Piu animato** (♩ = 96)

Fl. *p*

Cl. *p*

B. Cl. *p* *fp*

Alto Sax. *p*

Hn. *p*

Tpt. *p* senza sord.

Tbn. *p* senza sord.

Gtr. & B.jo

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

Perc.

Mack. List-en, learn and act. You will con-tact the leaders of your plan-et and in -form them of our ab-so-lute de-

Pno. *p* *cresc.* *fp* *fp*

571

Fl. *cresc.* *f* *p* *affret.*

Cl. *cresc.* *f* *p*

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

Alto Sax. *p*

Hn. *f*

Tpt. *f*

Tbn. *p* *f*

Db. *f* *p*

Mack. *3* *3* *3*
 cree. In on - ly thir-ty-two hours, if there is no sat-is fac-tor-y an-swer, we will be o -

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

Più mosso (♩ = 100)

575

Fl. *sf* *f* *ff* **molto rit.**

Cl. *sf* *f* *ff*

B. Cl. *sf* *f* *ff*

Alto Sax. *sf* *f* *ff*

Hn. *sf* *f* *mp*

Tpt. *sf* *f* *f*

Tbn. *sf* *f* *ff*

Db. *sf* *f* *ff*

Mack. bliged - to - ter - min - ate - the - en - tire pro - ject.

Pno. *sf* *f* *ff* **molto rit.**

Senza misura

579

Fl. *pp*

Cl. *pp*

B. Cl. *pp*

Alto Sax. *pp*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Db. *pp*

Mack. (spoken quietly and deliberately) **RABBIE** (spoken)
Well. that's a real scunner, right enough!

Your planet will be reduced to a burnt cinder and all you humans mere puffballs of might-have-been.

Senza misura

Pno.



587 **Moderato** (♩ = 80) **36** **Allegro** (♩ = 110)

B. Cl. *p*

Hn. *p*

Tbn. *p*

Db. *p*

Mack. Now harken to the cause. — Your sci - en tists work - ing in re - mote de - serts, deep un - der - ground have dis

Moderato (♩ = 80) **36** **Allegro** (♩ = 110)

Pno. *p* *leggiero e non legato*

(Rabbie fishes in his pockets and finds a stub of a pencil and a tattered notebook)

590

B. Cl. *p*

Alto Sax. *mp*

Hn. *mp* con sord. (straight)

Tpt. *mp* con sord. (straight)

Tbn. *mp*

Gtr. & B.jo. *pizz.* *p* guitar *p*

Db. *p*

Perc. xylophone normal mallets *p*

RABBIE
Come a-gain?

Mack. cov-ered the ul-ti-mate wea-pon, X Z B Three... You must take all this down.

Pno. *mp*

599

37

Cl. *p*

B. Cl. *p*

Alto Sax. *mp*

Hn. *mp* con sord. (straight)

Tbn. *mp*

Gtr. & B.jo. *p*

Db. *mp*

Mack. X Z B Three is a substancede-rived from moon rock in - advertant-ly con-tam-in - a - ted with the

37

Pno. *p*

607

B. Cl.

Alto Sax.

Hn.

Tbn.

Db.

Perc.

Mack.

Pno.

p

p senza sord.

arco *p*

snare drum *p*

pizz.

leav-ings of an an - cient and war - like civ-il-i - sa - tion, which we were ob - liged to ter-min-ate eight bil - lion years a-go.

614

38

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Db.

Perc.

Mack.

Pno.

mp

p

p

senza sord.

arco *p*

xylophone hard rubber mallets *p*

38 One gram of the ma-ter - i-al candes - troy - a pla - net. One kil - o gramme can des

623

Fl. *p cresc.* *mf*

Cl. *p cresc.* *mf*

B. Cl. *mf*

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

Hn. *mf*

Tpt. *senza sord.* *cresc.* *mf*

Tbn. *mf*

Gtr. & B.jo

Db. *mf*

Perc.

Mack. troy - a ga - lax-y. But ev - en worse, this substance has pro - per-ties which al - low it to betrans - mit ted in-stant

Pno. *mf*

39 A Tempo (♩ = 110)

632

rit.

f *f* *sf*

f *f* *sf*

f *f* *sf*

f *f* *sf*

mf *f* *sf*

f *f* *f*

f *f* *sf*

f *f* *sf*

drum kit

tom-toms

p *f* *f* *sf*

an - eous ly with its des truct - ive powers in - tact, through - out the en - tire u - ni - verse.

rit.

f *f* *sf*

f *f* *sf*

39 A Tempo (♩ = 110)

639

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Mack.

Pno.

mf

p

mp

p

mf

p

dim.

mf

p

con sord. (cup)

xylophone hard rubber mallets

The en - tire stock of this mat

647

Cl.

B. Cl.

Alto Sax.

Hn. *con sord.*
mp marcato

Tpt. *con sord. (Harmon)*
mp marcato

Tbn.

Gtr. & B.jo.

Db. *pizz.*

Perc.

Mack.

Pno.

e - ri - al is pre - sent - ly held at the Un - i - ted States Air - force De - vel - op - ment Base at Wah - Wah Springs, U - tah.

653 poco rit. 40 Parlando (♩ = c. 80)

Cl. *f sf*

B. Cl. *p f sf*

Alto Sax. *f senza sord. sf*

Hn. *con sord. (plunger) mf sf*

Tpt. *p "wha wha"*

Tbn. *f sf*

Db. *arco p f sf*

Perc. *normal mallets p*

Mack. **RABBIE** ²
 Wah Wah Springs? How do you spell that?
 Dou-ble-you ay aitch 'Wah! Wah! Your time is al-most

Pno. *f sf*

poco rit. 40 Parlando (♩ = c. 80)

659

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Mack. ³
 up. In less than thir - ty hours, at mid - night, Sa-tur-day, the first ex - per - i - ment in tel - e - port - ing a por - tion of the

Pno.

663

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Db.

Mack.

Pno.

senza sord. *mf*

senza sord. *f*

arco *f*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

substance to an extra-ter-es-tri-al des-tin - a tion will be carr-ied out. We can-not al-low this ex-per i-ment to pro - ceed.

668 **Allegro agitato** (♩ = 126)

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Db.

Mack.

Pno.

p *sempre*

p *mf*

p *mf*

p *mf*

p *mf*

p *sempre*

p *sempre*

p *sempre*

You will con - tact you lead - ers im - me - diate - ly and in - form them that they must cease and sur

Allegro agitato (♩ = 126)

673

Fl. *p* *mf* *p*

Cl. *p* *mf* *p*

B. Cl.

Alto Sax. *mf* *p*

Hn. *p* *p*

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

Tbn. *p*

Gtr. & B.jo

Db.

Perc.

Mack. *3* *3*

rend - der their en - tire stock of X Z B Three to our de - sig - na - ted rep - re - sent - a - tive by el - e - ven for - ty - five P

Pno.

(the stage lights gradually dim and fade to black)

...the next station is Leicester Square."

683

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Pno.

cresc.

mf

p

mf

mf

RABBIE
(spoken)

What happened to Charing Cross?

Detailed description: This page of a musical score, numbered 82, contains measures 683 through 686. The score is for a full orchestra and piano. The woodwind section (Flute, Clarinet, Bass Clarinet, Alto Saxophone, Horn, Trumpet, Trombone) plays a melodic line with triplets and a crescendo leading to a mezzo-forte (mf) dynamic. The string section (Guitar/Bass, Double Bass, Percussion) provides a rhythmic accompaniment. The piano part features a complex, syncopated accompaniment. A character named Rabbie has a spoken line: "What happened to Charing Cross?". The page concludes with the instruction "(the stage lights gradually dim and fade to black)".

691

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Pno.

Detailed description: This page of a musical score covers measures 691, 692, and 693. The score is arranged for a large ensemble. The Flute (Fl.) and Clarinet (Cl.) parts are in treble clef with a key signature of two sharps (F# and C#). They play a melodic line starting in measure 692, marked with a '4' and a slur. The Bass Clarinet (B. Cl.) and Alto Saxophone (Alto Sax.) parts are in bass clef with the same key signature. They play a complex, rhythmic line of sixteenth notes with slurs. The Horn (Hn.) and Trumpet (Tpt.) parts are in treble clef with the same key signature. The Trombone (Tbn.) part is in bass clef with the same key signature. The Guitar and Bass (Gtr. & B.jo) part is in treble clef with the same key signature, playing a steady eighth-note pattern. The Double Bass (Db.) part is in bass clef with the same key signature, playing a steady eighth-note pattern. The Percussion (Perc.) part is in common time, playing a steady eighth-note pattern. The Piano (Pno.) part is in grand staff (treble and bass clefs) with the same key signature, playing a complex, rhythmic line of sixteenth notes with slurs.

694

Fl. *f*

Cl. *f*

B. Cl.

Alto Sax.

Hn.

Tpt. *f*

Tbn. *f*

Gr. & B.jo *f*

Db.

Perc.

Pno.



698

Hn.

Tpt.

Tbn.

Gr. & B.jo

Db. *pizz.*

Perc.

Pno.

Fl. *mp espress.*

Cl. *mp espress.*

B. Cl.

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

Hn.

Tpt.

Tbn.

Gtr. & B.jo. *p*

Db. *p*

Perc. **vibraphone** motor off medium hard mallets *p*

Pno. *p* *mp espress.*

43

707

Fl. *cresc.*

Cl. *cresc.*

B. Cl.

Alto Sax. *mp espress.* *cresc.*

Hn. *cresc.*

Tbn.

Gtr. & B.jo. *cresc.*

Db.

Perc.

Pno. *cresc.*

712

Fl. *f* *mf*

Cl. *f* *mf*

B. Cl. *mf*

Alto Sax. *f* *mf*

Hn. *mf* *mf*

Tpt. solo *f cantabile*

Tbn. *mf*

Gtr. & B.jo *f* *mf*

Db. *mf*

Perc.

Pno. *f* *mf cantabile*

Musical score for measures 717-721. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Guitar and Bass (Gtr. & B.jo.), Double Bass (Db.), Percussion (Perc.), and Piano (Pno.). Measure 717 is marked with a double bar line. Measure 721 contains a first ending bracket labeled '44'. Dynamics include *mf* and *f*. The percussion part is labeled 'drum kit'.

Musical score for measures 722-726. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Guitar and Bass (Gtr. & B.jo.), Double Bass (Db.), Percussion (Perc.), and Piano (Pno.). Measure 722 is marked with a double bar line. Measure 726 contains a first ending bracket labeled 'loco'. Dynamics include *f*. The percussion part continues with a consistent rhythmic pattern.

726

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Pno.

729

45

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Pno.

Scene 3

(stage lights up)

Rabbie's room in his apartment.

Rabbie rushes in

733

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Pno.

loco

ff



he looks for the telephone...

...he locates it and punches out numbers

739

B. Cl.

Tbn.

Gtr. & B.jo

Db.

Pno.

p

con sord. (fibre)

756

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Gtr. & B.jo

Db.

Perc.

Rab.

Pno.

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

pizz.

vibraphone motor on *p med. soft beaters*

I'm glad-to - hear your voice. I can tell you, your's is the on ly voice I'm

762

Gtr. & B.jo

Db.

NARENDRA

Rab.

Pno.

mf *pizz.*

Più mosso (♩ = 126)

Did you have your ses sion with Doc-tor Mac-ken-zie? How did it go?

glad to hear. All right. He said I was off the pills, but lis-ten, I've got to

parlando con urgenza

770 47

Fl. *mp*

Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Hn. *p*

Tpt.

Tbn.

Gr. & B.jo *p*

Db.

NARENDRA

It al-ways is with you, Rab-bie, but - if he said that, you're O

Rab. see you, some weird stuff is go-ing on.

Pno. *p*

Agitato

776

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

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

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

Alto Sax. *f p* *f p*

Hn. *fp* *f* *fp*

Tpt. senza sord. *p* *f* *fp*

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

Gtr. & B.jo. *f* *f p*

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

Nar. K. No. _____ I have to do a

Rab. He was com-plete-ly wrong. Lis-ten, can you come ov-er here, to my place?

Pno. *f* *f p* *fp*

781

48 Più agitato

Fl. *mf* *p* *mf*

Cl. *mf* *mf*

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

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

Hn. *mf* *mf*

Tpt. *mf*

Tbn. *mf*

Gtr. & B.jo *mf* *p*

Db. *mf* *p*

Nar. night shift at the stu - di-o we're do-ing a pro-gram mea-bout the mad dog cull.

Rab. For - get a - bout the mad dogs, this is se - rious.

Pno. *mf* *p* *mf*

mf *p* *mf*

As this passage continues, Narendra abandons the phone and steps into Rabbie's apartment

787 **rall.. Moderato (♩ = 76)**

Fl. *p*

Cl. *p*

B. Cl. *p*

Alto Sax. *mf* *p*

Hn. *p* *mf* *pp*

Tpt. *p* *mf* *p*

Tbn. *p* *mf* *p*

Gtr. & B.jo *p* *poco cresc.* **guitar**

Nar. *mf* *p*

There are things out-side your own head, Rab-bie., It's a sad,sick world out there.

Rab.

Pno. *sfp* *mf* *p*

795 **49 Meno mosso (♩ = 70)**

Gtr. & B.jo *mf* *dim.* *p*

Db. *p* **pizz.**

Perc. *p* **brushes** **drum kit**

Nar. *mf* *p*

Plagues and dis - as ters_ are mul ti-ply-ing by the hour... hur-ri - canes, cy clones

Pno. *mf* *p*

802 50

Cl. *mp espress.*

Gtr. & B.jo

Db.

Perc.

Nar.
tid-al waves drought, hun-ger, wars and fa-mine, op-pres-sion and des - pair.

Pno.

808 51 Più mosso (♩ = 86)

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Gtr. & B.jo

Db. *arco*

Perc.

Nar.
There are new dis - eas-es that could not have been im-agined be - fore. First the mad

Pno.

poco accel.

98

rit.

814

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tbn.

Db.

Perc.

Nar.

Pno.

cows, and now the dogs, our best friends, gathered up to be in-cin-er-a-ted in au-thor-ized pounds!

819 **Meno mosso** (♩ = 76)

affret.

52

Ancora più mosso (♩ = 86)

poco accel.

Con moto (♩ = 115)

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Db.

Nar.

Pno.

Our ve-ry owndeachcamps! Ev-'ry-where peo ple are hid-ing their dogs **RABBIE** It's the peo-ple who are

825

Fl. *p* *mf*

Cl. *p* *mf*

B. Cl. *mf*

Alto Sax. *mf*

Hn. *p*

Tpt.

Tbn.

Gtr. & B.jo

Db. *p* *mf*

Perc. *pp* *mf*
large crash cymbal
soft mallets

Nar. These are real prob-lems, Rab bie. Peo-ple ae trying to

Rab. mad, not the dogs., we've al-ways known that.

Pno. *p* *mf*

53 Agitato

831

Fl. *dim.* *p*

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

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

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

Hn. *p* *mf* *p*

Tpt.

Tbn. *p* *mf* *p*

Gtr. & B.jo. *p* *mf*

Db. *minaccioso* *mf*

Nar. cope. _____ How a - bout you?

Rab. This was real e - nough. I saw a talk-ing

Pno. *dim.* *p* *minaccioso*

Meno mosso (♩ = 104)

836

Fl. *mf*

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

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

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

Hn. *mf* *f*

Tpt. *f*

Tbn. *mf* *p* *f*

Gtr. & B.jo *p* *cresc.* *mf* *p* *f*

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

Nar. Oh, Rab - bie!___ We've been here be

Rab. pig right there in the Tube, on the North-ern line at Em - bank - ment sta - tion.

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

54 Animato (♩ = 115)

843

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Nar.

Rab.

Pno.

con sord. (cup)

pizz. arco

fore, have n't we? — We've talked this ov - er, we sort-ed it out.

This is not the same.

Animato (♩ = 115)

850

Fl. *p* *mf*

Cl. *p* *mf*

B. Cl. *p*

Alto Sax. *p* *mf*

Hn. *p* *p*

Tpt. *p* *mf* *p*

Tbn. senza sord. *p* *p*

Gtr. & B.jo *p*

Db. *p*

Perc. large crash cymbal soft mallets *p*

Nar.

Rab. *p*

Pno. *p*

He gaveme a task. I have three days to save the world!_ Some thing a-bout X Z B Three! Just a smallpiece of

861 rit. **Allargando**

Fl. *f* \rightarrow *p*

Cl. *p*

B. Cl. *p*

Alto Sax. *p* *p*

Hn. *p*

Tpt. con sord. (metal) *p* \rightarrow *f* senza sord. *p*

Tbn. con sord. (metal) *p* \rightarrow *f* senza sord. *p*

Perc. vibraphone motor on med./hard mallets *p* \rightarrow *f*

Nar. Rog-er Cor-man-sea son on Chan nel Four

Rab. Come on, Na - ren - dra, you are not ta-king this ser-ious - ly. He was as close to me as you are

Pno. *f* **Allargando** *p*

867 **56** **Parlando** (♩ = 96) **Allegro** (♩ = 70) **Ancora parlando** (♩ = 90)

Alto Sax.

Hn.

Tpt.

Tbn.

Nar. You said your-self the doc-tor stopped your pills. That may have caused a re-lapse.

Rab. now. **Allegro** (♩ = 70) *p*

Pno. *mf*

872 **In tempo** (♩ = 100)

Fl.

B. Cl. *p*

Nar.
Let's look at this log-ic-al-ly. Where's your friend's com - pu - tor?

Rab. *(sarcastically)* *(serious again)*
Oh aye, log-ic-al-ly will be fine. Of course, the

Pno. *à piacere* *p*



878

Fl.

Cl.

B. Cl.

Alto Sax.

Perc. *p*
with the canes of the vibraphone mallets *ride cymbal*

Rab. *(rummaging around)* *(he lifts up a tarpaulin to reveal a desktop computer)*
In-ter-net. Wait a min-ute... ...here it

Pno. *p*

57 *L'istesso tempo* (♩ = 110)
Narendra positions herself at the computer keyboard

884

Fl.

Cl.

B. Cl.

Alto Sax.

Gtr. & B.jo

Perc.

Rab.

Pno.

guitar

he fiddles with the cables and connects it to the mains

is. Switch-ing on.

L'istesso tempo (♩ = 110)

p

p

893

B. Cl.

Tbn.

Gtr. & B.jo

Db.

Nar.

Rab.

Pno.

p

con sord. (straight)

p

p

(spoken)

What shall I key in, Rabbie? And the place?

X Z B Three Wah Wah Springs, U - tah

poco rit. A tempo (♩ = 110)

58

904

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Tbn.

con sord. (plunger)

p "Wah Wah"

poco rit. A tempo (♩ = 110)

Db.

Perc.

Nar.

Rab.

Pno.

pizz.

arco

xylophone

normal mallets

How do you spell that?

(keys the information into the computer)

All right.

Dou-ble-you ay aitch 'Wah! Wah! God know what else!

pp

p

(flashing lights
all about the stage)

poco accel.

Allegro (♩ = 120)

912

Più mosso (♩ = 110)

Fl. *mf* *ff*

Cl. *p* *cresc.* *ff*

B. Cl. *p* *cresc.* *ff*

Alto Sax. *p* *cresc.* *ff* *p*

Hn. *p* *cresc.* *ff* *p*

Tpt. *mf* *ff* *p*

Tbn. *senza sord.* *p* *cresc.* *ff* *p*

Gtr. & B.jo *p* *ff* arco

Db. *pizz.* *p* *ff* *p*

Perc. *low tom-tom* *p* *ff* med. crash cym.

Nar. (spoken) Now let's see what comes up. (spoken) 'Fatal Error'?

Rab. (spoken) Prob-ab-ly yes ter-day's lunch!

Pno. *pp* *ff* *p*

Più mosso (♩ = 110)

9/19

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Nar.

Rab.

Pno.

(spoken) | | | | |
Did I hear what?

(spoken) | | | | |
Oh no! Did you hear that?
For God's sake, Nar-en-dra, you must have heard

THE PIG (MACKENZIE)
(offstage - his voice amplified as if coming from above)
(spoken)
Roberts Burns!
Roberts Burns, you are wasting valuable time.

926 59

Fl. *p*

Cl. *p*

B. Cl.

Alto Sax. *p*

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Rab. that!

Mack. And be - hold, _____ who shall be wor - thy to o - pen the se - ven seals?

59

Pno.

60

The lights go out - shadowy figures appear - a torch-light comes on

Senza misura

In tempo (♩ = 120)

931

Fl. *ff*

Cl. *ff*

B. Cl.

Alto Sax. *ff*

Hn. *ff*

Tpt.

Tbn. *ff*

Gtr. & B.jo. *pp*
guitar

Db. *sfpp*

Perc. *pp*
low tom-tom
soft timpani mallets

NARENDRA
(spoken)
There's somebody here, Rabbie, call the police!

THE GOVERNMENT MAN
(spoken)
We are the police, lady. You're both under arrest!

Pno. *f*
Senza misura
In tempo (♩ = 120)

(Blackout)
Allegro (♩ = 126)

Interlude 3

933

Fl. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

Alto Sax. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Gtr. & B. jo *f*

Db. *f*

Perc.

Pno. *f*

Allegro (♩ = 126)

937 **61**

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gr. & B.jo

Db.

Perc.

Pno.

ff

p

f

ff

p

f

ff

f

ff

f marcato

f marcato

f marcato

f

f

drum kit

f

ff

p cresc.

f

loco

942

Fl. *più f*

Cl. *loco*
più f

B. Cl.

Alto Sax. *più f*

Hn.

Tpt. *più f*

Tbn.

Gtr. & B.jo

Db.

Perc.

Pno.

948

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Pno.

più f

più f

Detailed description: This page of a musical score contains measures 948 through 951. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Guitar and Bass (Gtr. & B.jo), Double Bass (Db.), Percussion (Perc.), and Piano (Pno.). The Flute part begins with a measure rest and then plays a melodic line with slurs and accents. The Clarinet and Trumpet parts have similar melodic lines. The Bass Clarinet part plays a rhythmic accompaniment of eighth notes. The Alto Saxophone part has a melodic line with a measure rest in measure 949. The Horn part starts with a measure rest and then plays a melodic line, marked *più f*. The Trombone part also starts with a measure rest and then plays a melodic line, marked *più f*. The Guitar and Bass part plays a rhythmic accompaniment of eighth notes. The Double Bass part plays a rhythmic accompaniment of eighth notes. The Percussion part plays a rhythmic accompaniment of eighth notes. The Piano part plays a rhythmic accompaniment of eighth notes.

952

62

8^{va}----- loco

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Pno.

p

con sord.

con sord. (Harmon)

pizz.

sub. p

med. cym.

sub. p

sub. p

Detailed description: This is a page of a musical score for a jazz ensemble, page 117, measures 61-65. The score is written for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Guitar and Bass (Gtr. & B.jo), Double Bass (Db.), Percussion (Perc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 61 (boxed) contains the start of a melodic phrase for the Flute and Clarinet, and a rhythmic pattern for the Bass Clarinet and Double Bass. Measure 62 (boxed) features a melodic phrase for the Flute and Clarinet, and a rhythmic pattern for the Bass Clarinet and Double Bass. Measure 63 (boxed) continues the melodic phrase for the Flute and Clarinet, and the rhythmic pattern for the Bass Clarinet and Double Bass. Measure 64 (boxed) features a melodic phrase for the Flute and Clarinet, and a rhythmic pattern for the Bass Clarinet and Double Bass. Measure 65 (boxed) concludes the melodic phrase for the Flute and Clarinet, and the rhythmic pattern for the Bass Clarinet and Double Bass. The score includes various performance instructions such as *p* (piano), *con sord.* (con sordina), *con sord. (Harmon)* (con sordina armonica), *pizz.* (pizzicato), *sub. p* (subito piano), and *med. cym.* (medium cymbal). The Flute and Clarinet parts are marked with *8^{va}* and *loco* in measure 62. The Percussion part includes a *med. cym.* instruction in measure 62. The Double Bass part includes a *pizz.* instruction in measure 62. The Piano part includes a *sub. p* instruction in measure 62.

958

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Db.

Perc. xylophone normal mallets *p*

Pno.



966

63

Fl. *p*

Tpt. con sord. (Harmon) *p*

Tbn. con sord. (Harmon) *p*

Db. pizz. *p*

Perc. *dim.* *pp*

Pno.

(stage lights up)

974

Fl.

Cl.

Alto Sax.

Tpt.

Tbn.

Db.

Pno.

p

p

p

p

p

p

Scene 4
 Police interrogation room.
 A barren, brick-walled room with the archetypal swinging lightbulb.
 Rabbie and Narendra seated, handcuffed,
 while The Government Man circles about them

982

Parlando (♩ = c. 90)

rit.

64 Andante (♩ = 76)

p leggiero

p leggiero

p

p leggiero

senza sord.

p leggiero

pizz.

p

p

RABBIE

That's the whole thing. All that I've told you is the ab-so-lute truth.

GOVERNMENT MAN

In- deed? Well, lit-tle man, here we all are, all to

Pno.

989

Fl. *p*

Cl. *p*

B. Cl. *p*

Alto Sax. *p*

Gov.t Man

ge-ther, co - si-ly li-ving in-side your un-pret-ty head... It's all schiz-zo-phre-nia, mere hal-lu-ci-na-tion.

Pno. *p*

994

Fl. *f* *dim.*

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

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

Alto Sax. *f* *dim.*

Db. *pizz.* *arco* *pizz.* *f* *dim.*

Perc. Whip (slapstick) *sf*

NARENDRA

RABBIE

Owl (slaps Rabbie's head)

Gov.t Man

We're not real-ly here, are we? We're liv-ing in one of those books by Phil-ip K Dick.

Pno. *sf* *Più mosso* ($\text{♩} = 100$)

65

999

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tbn.

Db.

Nar.

Gov.t Man

Pno.

p

fp

p

mf

arco

p

p

p

p

con sord. (cup)

We've told you ever-y-thing there is to know.

Just try-ing a lit-tle re - al-i - ty the-ra-py here, lad - y

p

1005

Cl.

B. Cl.

Alto Sax.

Hn.

Db.

Gov.t Man

Pno.

rall.

Molto moderato (♩ = 70)

pizz.

p

rall.

Molto moderato (♩ = 70)

p

Im - a - gine this: An id - yl-lic scene at chez moi, the memsah'tres sing for a nice can-dle-lit

66 Animato (♩=90)

1010

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Db.

Perc.

Gov't Man

sup per, _____ then the hot-line tel-e-phone rings, it's the Big Cheesehim-self. 'Get thee forth', he cries,

Pno.

con sord. (Harmon)

mf

p

mf (pizz.)

triangle

let ring

mf

snare drum

f

mf

1014

Più mosso (♩=96)

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Gtr. & B.jo

Perc.

to Kent-ish Town, to the a - bode of some non-des-cript hoo-li-gan who has just ac-ti-va-ted all the al - arms a - crossthe fair At

Pno.

senza sord.

p

f

1018 **Poco meno mosso** (♩ = 90)

Fl. *f*

Cl. *f* *mf* *f*

B. Cl. *f* *f*

Alto Sax. *f* *f*

Hn. *f* *mf* *f*
senza sord.

Tpt. *f* *mf* *f*

Tbn. *f* *mf* *f*
senza sord.

Gr. & B.jo *f*

Db. *f* *mf* *mf* *f*
arco

Gov.t Man
lan - tic, out there, where the Spe cial Re-la-tion-ship lies. at Lang-ley, Vir-gin-i - a, U S A

Pno. *f* *mf* *f*

1023 **rall.** 67 **Andante** (♩ = 76)

Fl. *p*

Cl. *mf* *p* 3

B. Cl. *mf* *p*

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

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

Tpt. *mf*

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

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

Perc. med. susp. cym.)

Gov.t Man 'A hack-er says I. 'A slack-er, says he, 'But mer-ry-mak-ing with the cou-sin's crown jewels.

Pno. *mf* *p* *p*

1028 Poco più mosso (♩ = 80)

accel.

rit.

Fl. *mp*³

Cl. *sf* *p*

B. Cl. *sf* *p* *mp*³

Alto Sax. *sf*

Hn. *sf* con sord.

Tpt. *sf* con sord. (metal)

Tbn. *sf*

Db. *sf* arco

Perc. *sf*

Gov.t Man
I re-fer, of course, to the ka - doo-lah - ka-doo-lah stored in ul-ti-mate pro-tec-tion at WhaWha Springs, U - tah.

Pno. *sf* *p*³



1034 Meno mosso ♩ = 90

68 Poco a poco stringendo

Cl. *mf* *p* *cresc. poco à poco*

B. Cl. *p* *mf* *p* *cresc. poco à poco*

Alto Sax. *mf* *p* *cresc. poco à poco*

Hn. *p* *mf* *p*

Tpt. *p* *mf*

Tbn. *mf*

Db. *p* *mf*

Gov.t Man
So says the man from Lang-ley, Vir-gin-i-a, U S A. 'How so?' say I, 'We do not know,' says he,

Pno. *mf* *p* *cresc. poco à poco*

1040 **Agitato** ♩ = 110

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Gtr. & B.jo

Db.

Perc.

Gov.t Man

Pno.

p *f* *mf*

mf *f* *p* *mf*

mf *f* *mf*

p *mf*

f *mf*

p *mf*

pizz. *f* arco *mf*

lowest tom-tom
timpani malets *p*

'but get thee on thy way, so we can do the bid-ding of, and keep at bay, the man from Lang ley, Vir-gin i-a, U S

f *p* *mf*

Fl. *f dim.* *p*

Cl. *f dim.* *p*

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

Alto Sax. *f dim.* *p*

Hn. *f dim.* *p*

Tpt. *f dim.*

Tbn. *f dim.* *p*

Gr. & B.jo *f dim.*

Db. *f dim.*

Gov.t Man
A. *f dim.* **RABBITE**
I'm real-ly sor-ry a-bout the in-con-ve-ni-ence, but...
You still don't un-der-stand.

Pno. *f dim.* *p*

1050 **Meno mosso** (♩ = 90)

69 **Ancora agitato** (♩ = 110)

Fl. *p*

Cl. *f* *p*

Alto Sax. *f* *p*

Hn. *sf* *p*

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

Tbn. *sf* *p*

Gr. & B.jo *p*

Db. *sf* *p*

Gov.t Man
Why am I tel-ling you this? Do I know what the Yanks are stor-ing out there un-der sev-en miles of moun-tain rock? Am I

Pno. *sf* *p*

Fl. *p*

Cl. *p*

B. Cl. *p*

Hn. *p* senza sord.

Tpt. *p*

Tbn. *mf*

Gtr. & B.jo

Db.

Gov.t Man
pri-vy to this in-form - a - tion which now, I am told, a cer - ti-fied schiz - zo - phren - ic is giv-ing

Pno. *p*



Fl. *f* allarg. molto rit. Animato (♩ = 120)

Cl. *f*

B. Cl. *f*

Alto Sax.

Hn. *f*

Tpt. *f*

Gtr. & B.jo *f*

Db. *f*

Gov.t Man
out ov-er-the World Wide Web to ev-ery Tom, Dick and Dick - head? Ans-wer: no, I am not. Not

Pno. *f*

70

1067

Fl. *p*

Cl. *cresc.* *f* *p*

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

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

Db. *cresc.* *fp*

Gov.t Man
 on-ly am I be-ingjerked a - round by a lun-a - tic - who knows top state sec - rets, but said lun-a - tic now tells me he ob-

Pno.

1072

Fl. *mf*

Cl. *mf*

B. Cl.

Alto Sax. *mf*

Gr. & B.jo *mf* pizz.

Db. *mf*

Perc. *mf*
 vibraphone
 motor off, no pedal - med./hard mallets

Gov.t Man
 tained that in - form - a - tion on the Un - der ground, from a

Pno.

1076

Fl. *mf* *f*

Cl. *mf* *f*

Alto Sax. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Gtr. & B.jo *mf* *f*

Db. *arco* *f*

Perc. *f*

Gov't Man
voice that mat-er-i-al-ised as a talk-ing swine. Have I got it ab-so-lute-ly

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

71 Andante (♩ = 76)

1080

Fl. *p leggiero* 3

Cl. *p leggiero* 3

B. Cl. *p leggiero*

Alto Sax. *p* 3

Hn. *p* 3

Tbn. con sord. (cup) *p*

Db. *pizz.* *p leggiero*

Gov't Man
RABBIE
To a T. sir.
right there, squire? Well, lit-tle man, ven-ture me this, as a sur-mise, a mere spec-u-lat-tion,

Pno. *p* *p*

1085

Cl. *accel.* *A tempo* ($\text{♩} = 76$)

B. Cl. *p* *cresc.*

Alto Sax. *p* *(pizz.)* *cresc.* *sf*

Gov.t Man
 Why then this voice, this gal-ac tic mes-sen-ger, chose your - self, a job-less, use-less, brain-less, feck-less piece of certi-fied scum, to

Pno. *accel.* *A tempo* ($\text{♩} = 76$)

cresc. *sf*

1090

Fl. *affret.* *Più mosso* ($\text{♩} = 86$)

Cl. *p* *mf* *p*

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

Alto Sax. *mf* *p*

Hn. *con sord.* *mp* *p* *senza sord.* *p*

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

Tbn. *con sord. (straight)* *p* *mp* *p*

Db. *arco* *p* *mf* *p*

Gov.t Man
 bur-den with this vi-tal mis-sion up-on which hang the fate of our species, rather than some fam-ous per-son of in-flu ence, a great-

Pno. *affret.* *Più mosso* ($\text{♩} = 86$)

p *mf* *p*

1108

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tbn.

Db.

Nar.

Pno.

He's been hear - ing them for years. It's eas - i - ly con-trolled by med-ic - a - tion but the doc - tor cut him

1114

rall. **Molto moderato** (♩ = 70)

Fl.

Cl.

B. Cl.

Hn.

Tpt.

Tbn.

Gtr. & B.jo.

Db.

Nar.

Gov't Man

Well, lit-tle man, we have in - deed checked this Doc-tor Mac-ken zie, and your

rall. **Molto moderato** (♩ = 70)

Pno.

1120 **molto rit.** **73** Ancora animato (♩ = 110)

Cl. *mf* *p*

B. Cl. *p*

Alto Sax. *p*

Hn. *mf* *p*

Tpt. *mf* *p*

Db. *pizz.* *p* *sf*

Gov.t Man
sto-ry matches with his files. So I be- lieve you. Your sto-ry's so ab-surd not ev-en a lun - a-tic like

RABBIE
(spoken) ↑
What?

molto rit. **Ancora animato (♩ = 110)**

Pno. *p*

1126 **rit.** **Meno mosso (♩ = 84)**

Cl. *mf* *p* *f*

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

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

Hn. *p* *f*

Tpt. *mf* *f*

Db. *arco* *mf* *f*

Gov.t Man
you - would make it up. An-y oth-er ex-plan - a - tion is ev-en cra - zi-er than yours. Er - go: that you are a

rit. **Meno mosso (♩ = 84)**

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

1133

Gov.t Man

well-trained Ir - a - qi spy, or an un - der - cov - er jour - nal - ist of fiend - ish na - tive cun - ning and in - tel - li - gence from the Sun or the News of the

Pno.

1139

rit. 74 Andante (♩ = 76)

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Db.

RABBIE

No, sir, I as - sure you I'm not.

Gov.t Man

World Are you ei - ther of those? Ah, lit - tle man, I did not think you were.

Pno.

8^{va}.....

loco

1146

Cl.

B. Cl.

Alto Sax.

Db.

Gov.t Man

No - one pri - vy to this in - form - a - tion_ would just la - dle it out ov - er the World Wide Web_ It had to be an act of ov - er -

Pno.

1151

rit.

75 Moderato (♩ = 96)

Cl. *f* *p*

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

Alto Sax. *f* *p*

Hn. *f* *p*

Tpt. *p* *p*

Tbn. *mp* *p*

Gr. & B.jo. *mp* *p*

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

Gov't Man *He uncuffs the prisoners*
 whelm-ing stu-pid-i ty. And so... The Yanks want us to

Pno. *f* *f* *p*



1158

Fl. *p*

Cl. *p* *mp*

Alto Sax. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Gr. & B.jo. *p*

Db. *p*

Gov't Man hold you ___ 'till they can fly in their psy-ops from Lang - ley, Vir-gin - i - a, but we're a proud is - land race, you know,

Pno. *p*

76

1163

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tpt.

Tbn.

Db.

Perc.

Gov.t Man

Pno.

mp *p cresc.* *f* *mf*

cresc. *f* *mf*

cresc. *f* *mf*

cresc. *f* *mf*

f *mf*

snare drum

f *mf*

not a bunch of lick-spittle pawns. You're my team now. Beau - ty and brains.

cresc. *f* *mf*

1168

Fl.

Cl.

B. Cl.

Alto Sax.

Hn.

Tbn.

Db.

Gov.t Man

Pno.

mf *dim.*

dim. *dim.* *dim.* *dim.* *dim.*

RABBIE (spoken) *dim.*

(to Rabbie) Thank you very much!

What you add to it, I'm not sure.

mf *dim.*

77

allargando

Molto moderato (♩ = 84)

1172 poco stringendo

78

Fl. *p* *mf* *p*

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

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

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

Hn.

Tpt.

Tbn. *p*

Gtr. & B.jo. guitar *p*

Db. *pizz.* *p* *cresc.* *mf* *arco* *p*

Perc. vibraphone motor on - med./soft mallets *p*

Gov't Man *p* *cresc.* *mf* *p*
Now it's us and the

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

1177 **79**

Fl. *cresc.* *f*

Cl. *cresc.* *f*

B. Cl. *cresc.* *f*

Alto Sax. *p* *f*

Hn. *p* *f*

Tpt. *p* *f*

Tbn. *f*

Gr. & B.jo *f*

Db. *f*

Perc. *p* *f*

NARENDRA

Now it's us and the un - i - verse, just the three of us. the Big - Bang that

RABBIE

Now it's us and the un - i - verse, just the three of us. The Big - Bang that

Gov.t Man

un - i - verse, just the three of us. The Big - Bang that

79

Pno. *f*

End of Act 1

1189

rall.

Fl. *p* *pp*

Cl. *p* *pp*

B. Cl. *p* *pp*

Alto Sax. *p* *pp*

Hn. con sord. *p* *poco* *pp*

Tpt. con sord. (straight) *p* *poco* *pp*

Tbn. con sord. (straight) *p* *poco* *pp*

Gtr. & B.jo *p* *pp*

Db. *p* *pp*

Perc. large crash cym soft mallet *pp*

Pno. *p* *pp*