

(b)

ANDREW TOOVEY

THE SPURT OF BLOOD (1988-90)

TEXT BY ANTONIN ARTAUD (1925)

(INCLUDING TEXT 'ON SUICIDE' AND NONSENSE WORDS)

FOR SOPRANO, CONTRALTO AND COUNTER-TENOR

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

DURATION C.25 MINUTES

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

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

DEDICATED TO SIMON AND HENRIETTA CHIDGEY

THE SPURT OF BLOOD (1988/90)

TEXT BY ANTONIN ARTAUD (1925)

Duration c.25'

soprano. contralto. counter tenor.

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

SCORE IN C

Performance Notes:

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

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

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

Programme Note:

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

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

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

Andrew Toovey

(d)

THE SPURT OF BLOOD

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

YOUNG MAN: I love you and everything is fine.

GIRL: You love me and everything is fine.

YOUNG MAN: I love you and everything is fine.

GIRL: You love me and everything is fine.

YOUNG MAN (suddenly turns aside): I love you.

Silence.

YOUNG MAN: Face me.

GIRL (faces him): There.

YOUNG MAN (exalted): I love you, I am great, I am  
lucid, I am full, I am dense.

GIRL: We love each other.

YOUNG MAN: We are intense.

Both: What a well-made world.

Silence.

YOUNG MAN (shouting at the top of his voice): Heaven's gone crazy.

(looks up at the sky): Let's run off.

(pushes the GIRL off ahead of him).

INTERLUDE : (COUNTER-TENOR)

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

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

re bou no te ou la la la la la  
oula  
oule

re bou no tou ou lou  
ouiou

bounot oula  
bounot  
bounot

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

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

KNIGHT: Leave your teats alone.

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

KNIGHT: Now what's the matter with you?

WETNURSE: Our daughter there, with him.

KNIGHT: Shush, there's no girl there!

WETNURSE: I tell you they are screwing.

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

WETNURSE: Incest.

KNIGHT: Balloon.

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

KNIGHT: Bitch, let me eat.

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

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

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

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

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

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

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

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

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

(exit).

(f)

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

(A PRIEST enters).

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

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

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

YOUNG MAN: To God.

(The PRIEST is disconcerted at this reply).

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

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

PRIEST: Of course.

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

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

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

WHORE: God, let go of me.

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

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

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

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

WETNURSE (brazenly): Here!

(She lifts her dress).

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

Don't hurt Mummy.

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

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

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

10 DEC 1991

# The Spurt of Blood.

For Simon and Henrietta

BRITISH COUNCIL MUSIC CENTRE,  
10, BLENHEIM PALACE, WINDSOR, W4

Andrew Toovey  
1988-90 1.

$\text{♩} = c. 69$

Contralto.

Young  
Man.

Soprano.

Girl.

IN DARKNESS

Clarinet  
Bb

Molto vib.

Trombone

Percussion  
Crotales.

Cello

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

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Suicide" © Librairie Gallimard, 1956.  
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*fff!* with great emotion.

I love you and every-thing is fine.

LIGHTS

Handwritten musical score for a band, including vocal line and instrumental parts for trumpet, trombone, saxophone, and piano.

**Instrumental Parts:**

- Trumpet:** Features a dense, repetitive rhythmic pattern of eighth notes in the 5:4 time signature, marked *fff!* and *Non Vib.*
- Trombone:** Plays a steady eighth-note accompaniment, marked *fff!*.
- Saxophone:** Features a melodic line with various dynamics including *fff!*, *ppv*, and *furiously*. Includes a section marked *To Xylophone. (Very rapid)*.
- Piano:** Provides harmonic support with chords and arpeggios, marked *fff! Heel!* and *fff!*.

**Other Annotations:**

- Drums:** Includes notation for *Hi-Hat*, *Pedal Bass Drum*, and *Non Vib.*
- Tempo/Style:** *5:4* time signature, *fff!* (fortissimo), *ppv* (pianissimo), *furiously*.
- Performance:** *with great emotion.*

as before.

(turns aside)

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

Girl: You love me and every-thing is fine. You love me and every-thing is fine.

Clarinet Bb: *fff!* With even greater emotion. extravagantly. *Non Vib.*

Trumpet: *fff!*

Percussion Xylophone

Cello: Sul Pont. *fff!*

Detailed description of the musical score: The score is written on five staves. The top staff is for the Young man's vocal line, with lyrics 'I love you and every-thing is fine.' The second staff is for the Girl's vocal line, with lyrics 'You love me and every-thing is fine.' and 'You love me and every-thing is fine.' The third staff is for the Clarinet Bb, featuring a complex melodic line with many 'x' marks indicating notes, and performance markings including 'fff!', 'With even greater emotion.', 'extravagantly.', and 'Non Vib.'. The fourth staff is for the Trumpet, with a melodic line and 'fff!' marking. The fifth staff is for Percussion Xylophone, showing rhythmic patterns. The bottom staff is for the Cello, with a melodic line and 'Sul Pont.' and 'fff!' markings. A large blue watermark 'Preview File Only' is oriented vertically across the center of the page.



BOTH ARE COMPLETELY STATIC.

Man. *fff!* I love you.

Girl. *fff!* Face me. *fff!* (Faces him.) *fff!* I Love you, I am great, I am lucid,

SILENCE  
( c. 15" )

There.

Clarinet Bb *fff!*

Trombone *fff!*

Cymbal (on stand). *fff!* (Soft beaters).

Hi-Hat. *fff!* Pedal Bass Drum. *fff!*

percussion xylophone *fff!*

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

Preview File Only



BOTH ARE AGAIN COMPLETELY STATIC.

*fff!* Shouting.

Looks up at the sky.

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

EXIT.

Young Man

Girl

**SILENCE**  
(c. 25", Feels long).

To Bass Clarinet.

Violently!

Clarinet Bb

Trombone

Cymbal (on stand)

Drumset

Cello

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

40

Young man.

Girl.

G. P.

Clarinet Bb (Bass)

To Eb Clarinet.

Trumpet

To Tibetan Bowl.

Hi-Hat  
Pedal BD  
Gong

Pedal BD.  
(Soft beaters).

Percussion

To Bowed Crotales.

Cello

*ff* (bowing ad lib.)

Preview File Only

The musical score is written on a grand staff with seven staves. The top two staves are for vocal parts: 'Young man.' and 'Girl.', both in treble clef. The third staff is a grand staff for 'Clarinet Bb (Bass)' and 'Trumpet'. The Clarinet part begins with a melodic line in the right hand and a bass line in the left hand, marked with dynamics like *fff!* and *pp*. The Trumpet part has a few notes in the first measure. The fourth staff is for 'Percussion', specifically 'Hi-Hat', 'Pedal BD', and 'Gong'. It features a rhythmic pattern of eighth notes on the hi-hat and a bass line for the pedal. The fifth staff is for 'Cello', starting with a melodic line in the right hand and a bass line in the left hand, marked with dynamics like *ff* and *pp*. The score includes various musical notations such as notes, rests, beams, and slurs. There are also performance instructions like 'Pedal BD. (Soft beaters.)' and 'ff (bowing ad lib.)'. The score is divided into measures by vertical bar lines.

8.

Interlude: (Counter-tenor).

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

A

Slower  $\downarrow = c. 58$

Counter Tenor

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

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

Clarinet Eb

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

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

Trombone

Trombonist plays 'tuned Tibetan ceremonial bowl'. \*

Percussion

Bowed Cymbal. Bowed Crotales.

*p* Hushed! *tr.*

(*pv* bowing ad lib.)

Cello

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

*ppp!* (bowing ad lib.)

B

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

Clarinet Eb  
ppp!

Trombone

Percussion  
(P)

Cello

3:2

ppp!

(P)

1w

Preview File Only

Detailed description: This is a page of a musical score for five instruments. The top staff is for Counter Tenor, featuring a vocal line with lyrics: 'sho re te ka la gou - da ku le be - ra la ya ke'. The second staff is for Clarinet Eb, with a melodic line starting with a 'ppp!' dynamic marking. The third staff is for Trombone, which is mostly empty. The fourth staff is for Percussion, with a few notes and a '(P)' dynamic marking. The bottom staff is for Cello, with a few notes. A '3:2' time signature is written above the first few notes of the Counter Tenor staff. A 'Preview File Only' watermark is written diagonally across the center of the page.



C

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

Clarinet Eb  
ppp! (ppp!)

Trombone

Percussion  
(p) (as before).

Cello

2

Counter Tenor

ko hi a

(breath as required).

Clarinet Eb

ppp!

Trombone

Percussion

Cello

p (bowing ad. lib.)

ppp!

Preview File Only

E

Counter Tenor  
Clarinet Eb  
Trombone  
Percussion  
Cello

Hi ta ra a o ka - ya pora tou - ra

ppp!

(p)

Preview File Only

Detailed description: This is a page of a musical score, page 12, marked with a boxed 'E' at the top. The score is arranged in five staves. The top staff is for Counter Tenor, featuring a vocal line with lyrics 'Hi ta ra a o ka - ya pora tou - ra'. The second staff is for Clarinet Eb, with a melodic line starting with a 'ppp!' dynamic marking. The third staff is for Trombone, which is mostly empty with some vertical lines. The fourth staff is for Percussion, showing a rhythmic pattern starting with a '(p)' dynamic. The bottom staff is for Cello, with some light markings. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.



Counter Tenor

Clarinet Eb

Trumpet

Percussion

Cello

ko tu ur ja kou

ppp!

Preview File Only

G

Counter Tenor

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

Clarinet Eb

Trumpet

Percussion

Cello

Preview File Only

ppp!

Counter Tenor  
lou ou lou bou - not ou - la bou - not bou - not

Clarinet Eb

Trombone

Percussion  
(p)

Cello  
p

Preview File Only



H

Counter Tenor

ge ri ghi - re ri ri a ghi e li

to Bb Clarinet. (Bass)

Clarinet Eb

Tacit until page 18

Trombone

\* Bowed Vibraphone. (Follow vocal line).

Percussion

Pedal →

Cello

Preview File Only

PPP!

\* Vibraphone not to use motor throughout work.

I

Counter Tenor  
Clarinet  
Trombone  
Percussion (Vib)  
Cello

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

The musical score consists of five staves. The Counter Tenor staff features a melodic line with lyrics: "le ti le kre ta a e-la ou tu na ne ja ma ka fi-ga sa". The Clarinet, Trombone, and Cello staves contain vertical lines indicating rests or specific notes. The Percussion (Vib) staff shows a rhythmic pattern of notes. A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.



(Gradually drift off the stage).

Counter  
Tenor

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

clarinet

Trombone

Percussion  
(vibs.)

(to beaters).

Cello

Mute off.

Preview File Only

Very fast  $\text{♩} = 76$

A medieval knight in enormous armour enters.

Contralto

50

Knight

Soprano

Wetnurse

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

Bass Clarinet Bb

ppp! Very legato.

fff!

fff!

ppp!

fff!

Trombone

ppp!

fff!

ppp!

fff!

ppp!

fff!

Vibraphone (Hard Sticks)

15/0

19/0

16/0

14/0

15/0

17/0

ppp! No Pedal.

fff!

ppp!

fff!

ppp!

fff!

Cello

ppp!

fff!

ppp!

fff!

ppp!

fff!

ff  $3:2$   $3:2$   $3$   $3$   $3$   $1$   $1$   $60$

ff  $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$

mf  $3:2$   $6:4$   $5:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$

ppp! (Sudden).  $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$

1/d. (three beaters).  $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$

ppp! (Sudden). Pedal  $\rightarrow$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$

ppp! (Sudden).  $3:2$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$   $6:4$

oh! oh! oh!

fff! Grating.

Preview File Only

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

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

**Bass Clarinet Bb**  
mp *fff!* *Molto Vibrato.*

**Trombone**  
mp *fff!*

**Percussion (Vib.)**  
PPP! *fff!* *Hi-hat.* 6:4 | 6:4 | 6:4 | *fff!* *pp* *Gong.*

**Cello**  
PPP! *fff!* *Pedal* → 6:4 | 5:4 | *fff!* *(bowing ad. lib. Intense).* *fff!* *pp*



This handwritten musical score is for a band or orchestra and consists of six staves. The instruments are: Knight (top), Wetnurse, Bass Clarinet Bb, Trombone, Percussion, and Cello (bottom). The score is divided into six measures.   
- **Measure 1:** Knight has a rest. Wetnurse plays a melodic line with lyrics "they - are - screwing. (Fucking)". Bass Clarinet Bb has a 3:2 d ratio and a crescendo. Trombone has a *fff! pp* dynamic and a crescendo. Percussion has a Gong. Cello has a *fff! pp* dynamic and a crescendo.   
- **Measure 2:** Knight has a rest. Wetnurse has a rest. Bass Clarinet Bb has a *fff!* dynamic and a long note. Trombone has a *fff!* dynamic and a melodic line. Percussion has a *fff!* dynamic and a note. Cello has a *fff!* dynamic and a note.   
- **Measure 3:** Knight has a rest. Wetnurse has a rest. Bass Clarinet Bb has a *fff!* dynamic and a long note. Trombone has a *fff!* dynamic and a melodic line. Percussion has a *fff!* dynamic and a note. Cello has a *fff!* dynamic and a note.   
- **Measure 4:** Knight has a rest. Wetnurse has a rest. Bass Clarinet Bb has a *fff!* dynamic and a long note. Trombone has a *fff!* dynamic and a melodic line. Percussion has a *fff!* dynamic and a note. Cello has a *fff!* dynamic and a note.   
- **Measure 5:** Knight has a rest. Wetnurse has a rest. Bass Clarinet Bb has a *fff!* dynamic and a long note. Trombone has a *fff!* dynamic and a melodic line. Percussion has a *fff!* dynamic and a note. Cello has a *fff!* dynamic and a note.   
- **Measure 6:** Knight has a rest. Wetnurse has a rest. Bass Clarinet Bb has a *fff!* dynamic and a long note. Trombone has a *fff!* dynamic and a melodic line. Percussion has a *fff!* dynamic and a note. Cello has a *fff!* dynamic and a note.   
Lyrics for Knight: "And what do I care if they are screwing. (Fucking)" (Measures 2-3) and "Bal-loon." (Measure 6).   
Lyrics for Wetnurse: "In - cest." (Measure 5).   
Other markings include "G.P." (Grand Pause) in measures 4 and 5. Percussion includes "Bass Drum Hi - Hat:", "Vibraphone:", "Snap Pizz.", "Gong.", "stop", and "Sound.".   
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80 (knight suddenly coughs and chokes)

fff!  $\overbrace{\quad\quad\quad}^{3:21}$

Knight

Bitch, let me eat.

Wetnurse

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

fff!

Wetnurse runs off.

Pimp.

G.P.

To Bb Clarinet.

Bass Clarinet

fff!

ppp!

Trombone

fff!

ppp!

Bass Drum  
Hi-Hat

fff!

To Xylophone.

Percussion (Nbs.)

fff!

ppp!

Cello

fff!

Arco.

ppp!

**fff!**

He runs off.

3:2J

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

Wetnurse

clarinet  $\flat$

Trombone

Percussion (xylophone)

Cello

*ppp!*  $\rightarrow$  *fff!*

*ppp!*  $\rightarrow$  *fff!*

*ppp!*  $\rightarrow$  *fff!*

*ppp!*  $\rightarrow$  *fff!*

*ppp!*  $\rightarrow$  *fff!*

*ppp!*  $\rightarrow$  *fff!*

*fff!* (Non Flutter).

*fff!* (Non Flutter).

*fff!*

*fff!* (bowing ad lib.)

On Suicide.

90 *mp* ♩ = c. 46

Violino I

Be - fore com-mitt-ing su-i - cide, I would like to be gi-ven Some real as-surance of be - ing. I would like to be sure a - bout death.

Violino II

(Hum)p

Violino III

Tromba

*pp detached*

Tromboni

Cello

Preview File Only

Contralto

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

Counter Tenor

Clarinet Bb

Trombone

Percussion

Cello

Annotations: S4, 6/4, 100, 3:2, 5/4, 3/4

Watermark: Preview File Only

5 things;

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

to Gong.

6:41 3:21 6:41

3 3 3 2 2

6:41 6:41

to Gong.

Preview File Only



Antiphon. (with a terrifying whispering).

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

110

Soprano

If I kill myself,

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

Contralto

it won't be to destroy myself,

of brutally

Counter Tenor

but to re-build my-self.

Gong

(Soft beaters).

*ppp!*

Sop.

I would reintroduce my designs into nature through suicide

Contr.

invading my being,

For the first time I would give things the shape

C.T.

of anticipating God's unpredictable approach.

Gong

Sop.

Cont.

C.T.

Gong

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

of my will.

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

Sop.

Cont.

C.T.

Gong

poised between good and evil temptations.

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

Vibraphone. (follow voice).

To Vibraphone (bowed). *p* Pedal →

130

Cantata

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

Vibraphone (bowed)

140

Cont.

i - dea of it, would I feel it when it up - roots me? It may be that at that mo - ment my be - ing will dis - solve. 1 feel

Vibs.

Soprano.

Counter Tenor.

1 feel

Sop.

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

C.T.

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

150

Sop.

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

C.T.

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

*p*

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

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

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

160

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

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

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

Soprano / Counter Tenor silently drift off stage.

170

Musical score for Soprano, Counter Tenor, and Trombone. The Soprano part has lyrics: "re-a-li-ty-of things -". The Counter Tenor part has lyrics: "-nant re-a-li-ty of things -" and "I can nei-ther live nor die, but am un-a-ble not to wish to live or die." The Trombone part is marked "Detached." and includes a dynamic marking "p".

Handwritten annotations include "G.P. (c. 7'')", "Melancholy.", and "TROMBONE".

Performance markings include hairpins for dynamics and slurs with "3:2" ratios.

Musical score for Soprano, Counter Tenor, and Trombone. The Soprano part has lyrics: "And all men are like me." The Counter Tenor part has lyrics: "And all men are like me." The Trombone part includes a dynamic marking "mp - detached." and a performance marking "Cello".

Handwritten annotations include "Cello", "mp - detached.", and "GP c. 7''".

Performance markings include slurs with "3:2" ratios and a hairpin.

♩ = c. 66

Enters - in trance-like state

Young Man

(Contralto).

Clarinet

ppp!

muted.

Trombone

ppp!  
xylophone.

Percussion

ppp!

Hi Hat  
P. Snare Drum

Port.

Cello

ppp!

fff!

ppp!

fff!

Preview File Only

Musical score for Young Man (Contralto), Clarinet, Trombone, Percussion, Hi Hat/P. Snare Drum, and Cello. The score consists of six staves. The Young Man part is mostly blank. The Clarinet part features a melodic line with dynamics from ppp! to muted. The Trombone part has a sustained low note with dynamics from ppp! to pp. The Percussion part includes xylophone and drum patterns with dynamics from ppp! to fff!. The Hi Hat/P. Snare Drum part has rhythmic patterns with dynamics from ppp! to fff!. The Cello part features a complex, dense rhythmic accompaniment with dynamics from ppp! to fff!.







*Sung Man.*

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

*Priest.*  
(Counter Tenor)

Enters.

G.P.

*Clarinet Bb*

*Trombone*

*Cussion Vib.*

*Bello*

Mute off.

to Xylophone.

Cymbal (on stand) (Soft beaters) *ppp!*

200

Shouting!

ffff!

Young Man

I have lost her,

bring her back.

Priest

Puts his arm around  
young man's shoulder

Clarinet  
Bb

Wailing.

ffff!

ffff! molto vibrato.

Trombone

ffff!

pp

Preview File Only

Percussion

Xylophone:  
(4 very hard beaters).

ffff!

to Crotales.

5:4/

5:4/

5:4/

Use stick end of  
beater.

ffff! almost inaudible.

6:4/

6:4/

6:4/

Cello

ffff!

ffff!

Young Man. *mp* ... To God.

Priest. *mp* (as if confessing someone) The Priest is disconcerted at his reply.

What part of her body did you re-fer to most of-ten? But that's

Clarinet Bb *mp* all rather detached.

Trombone *mp*

Percussion *mp* (still stick).

Cello *mp*

The musical score is written on five staves. The Young Man's part is in treble clef with lyrics. The Priest's part is in bass clef with lyrics and performance directions. The Clarinet Bb and Trombone parts are in their respective clefs. The Percussion part shows rhythmic patterns with time signatures like 5:4 and 6:4. The Cello part is in bass clef. A large blue watermark 'Preview File Only' is oriented vertically across the center of the page.

Absurdly Simple.  
(1 = 60).

220

Young Man

Priest.

Clarinet Bb

Trombone

Percussion

Cello

out of date. We don't look at it in that way. Ask the volcanoes and earthquakes about that. We gra-ti-fy ourselves with man's mi-nor in-de-cen-cies

Pedal Bass Drum

pp detached.

Rit. ----- tempo.

Rit. with voice. tempo.

Preview File Only

Young Man. *mp* *with deep melancholy.* 230 *3:2d*

whistle/hum. *p* Ah, that's it, that's life! Well, it's a mess.

Priest. *mp* *pp*

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

G.P.

Clarinet Bb *p* *pp* *To Bass Clarinet.*

Trombone *p*

Percussion (Crotales).

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

Cello *Sudden Stop.* *p*

$\downarrow = c. 66$

Young Man

Priest

Priest changes into the Whore.

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

Repeat 3 times

Bass Clarinet Bb

Slow Vibrato.  
ppp!

fff! (tongue slap: \*)

molto Vibrato.

Slow Vibrato.  
ppp!

Trombone

Slow Vibrato.  
ppp!

fff!

molto Vibrato.

Slow Vibrato.  
ppp!

Percussion

Xylophone.

fff!

Gong Pedal Bd.

ppp! (Soft beater).

fff! (Triangle beater on edge)

fff!

fff!

Cello

Pant. Grating (unstable)

(Pant.)

fff!

irregular bowing.

ppp! as before.

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









260

Lights out.

Lights on.

Slightly Slower  $\text{♩} = 60$ .

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

Faster  $\text{♩} = c. 66$ .

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

Young man

Whore

Whore and Young man left, devouring each others eyes.

The whore falls into the Young man's arms.

Whore runs after Young man.

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

Tell me how it hap - pened.

(with a sigh, as if at the point of orgasm).

G.P. (c. 7")

To Clarinet Bb.

Bass Clarinet Bb

Trombone

Percussion

Pedal Bass

Cello

PPP!

PPP!

Miraphone. (Use stick end of beater)

PPP! delicately. HALF Pedal.

accel...

turn beaters to soft-heads.

Gong (Stick end of beaters).

PPP! (bowing ad lib.)

to Bass Drum.

5ffpp!

(he hides his face in horror).

**Music Score for Act 4, Scene 1 (Page 44)**

**Characters:** Knight, Wetnurse, Clarinet, Trombone, Percussion, Pedal Basses, Cello

**Tempo/Time Signature:** 5:41

**Key Signature:** D major

**Measure 1:** Knight: *fff!* Where did you put it? (bravely)

**Measure 2:** Wetnurse: *fff!* Here!

**Measure 3:** Knight: (she lifts her dress).

**Measure 4:** Wetnurse: *p* Don't hurt mummy.

**Measure 5:** Knight: *fff!* Damn her.

**Measure 6:** Wetnurse: *fff!* (he hides his face in horror).

**Instrumental Details:**

- Clarinet:** *fff!*, *molto vib.*
- Trombone:** *fff!*
- Percussion:** Crotales (Triangle Bells), (4 beaters)
- Pedal Basses:** *fff!*
- Cello:** *fff!*, Grating, Sharp Pizz.

**Stage Directions:**

- (she lifts her dress)
- OFF STAGE / Whore's voice.
- In ventriloquist's voice.
- (he hides his face in horror)

They both run off like mad.

**Knight:**

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

**Wetnurse:**

Enter GIRL.

Repeat at least once.

on final repeat all:

**Clarinet Bb:** *Gliss. →* *PPP! Very Legato.* *fff!*

**Trombone:** *Gliss.* *PPP!* *fff!*

**Percussion:** *Vibraphone.* *PPP! Half Pedal (ad. lib.) Legato!* *Crotales.* *fff!*

**Cello:** *Gliss. →* *PPP! (Legato: imperceptible bow changes).* *fff!*

knight.

Girl.

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

DARKNESS.

$\text{♩} = c. 7''$

clarinet

Repeat three times

Repeat four times.

Constantly ppp!  
Very legato. ad lib.

Trombone

Brassy!

f

Percussion

Sticks.

pppp!

Free random very fast.

Cello

with voice.

ff

Andrew Towns  
18/4/70