

1984: QUARANTINE

A Dystopian Panic in 18 Scenes

Chamber Opera
in Two Acts

Libretto: Peter Scott-Presland

Music: Robert Ely

(From an original idea by Louise Parker Kelley)

ACT ONE

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1984: Quarantine - Act One

Cast:

Soprano

Prologue: Chorus
Scene 1: Tacet
Scene 2: Barfly 1.
Scene 3: Ruth, a tired young prostitute.
Scene 4: Vita van Dyke, TV anchor.
Scene 5: Ellie, drug addict with AIDS.
Scene 6: Anna, CGE Administrator.
Scene 7: Tacet.
Scene 8: Tacet.
Scene 9: Kitty, IoM internment camp old hand.

Tenor:

Prologue: Chorus
Scene 1: Ian, 30yr-old hipster (lives in Shoreditch).
Scene 2: Barfly 2.
Scene 3: Tacet.
Scene 4: Sebastian, PA to the Minister of Health.
Scene 5: Tacet.
Scene 6: Tacet.
Scene 7: Sebastian, PA to the Minister of Health.
Scene 8: Tacet.
Scene 9: David, a gay man, partner of Clive.

Baritone:

Prologue: Chorus.
Scene 1: Tacet.
Scene 2: Barfly 3
Scene 3: Tacet.
Scene 4: Tacet.
Scene 5: Tacet.
Scene 6: Nick, CGE Legal Adviser, smooth lawyer.
Scene 7: Tacet.
Scene 8: Ryan, a young boy
Scene 9: Clive, a gay man, partner of David.

Bass:

Prologue: Chorus
Scene 1: Voice, *always sung off stage (perhaps amplified)*
Scene 2: Policeman - *non singing, dressed in full biological suit, machine gun.*
Scene 3: Voice.
Scene 4: Fowler, Minister of Health, bland politician.
Scene 5: Tacet.
Scene 6: Policeman.
Scene 7: Fowler, Minister of Health.
Scene 8: Voice.
Scene 9: Tacet.

Orchestration:

Saxophone 1 (B $\flat$ Soprano/E $\flat$ Alto)
Saxophone 2 (B $\flat$ Tenor/E $\flat$ Baritone)
Piano

QUARANTINE

ACT ONE PROLOGUE

All Four singers enter and face the audience in a row.

Ruvido e animato ♩ = 126c

Soprano

Tenor

Baritone

Bass



Ruvido e animato ♩ = 126c

Alto Saxophone

Baritone Saxophone

Piano



4

S. *f* This

T. *f* This

Bn. *f* This

B. *f* This

Alto Sax. *ff*

Bari. Sax. *ff*

Pno. *ff*

The musical score is for a piece titled "QUARANTINE - Page 4". It features a vocal quartet (Soprano, Tenor, Baritone, Bass) and a saxophone quartet (Alto, Baritone) along with a piano. The vocal parts are in a key with one flat (B-flat major or D minor) and have a 4-measure rest before a final note marked *f* with the word "This" underneath. The saxophone parts are in a key with two sharps (D major or F# minor). The Alto Saxophone part begins with a *ff* dynamic and a complex melodic line. The Baritone Saxophone part also begins with a *ff* dynamic and a complex melodic line. The piano part is in the bass clef and features a complex rhythmic pattern with many beamed sixteenth notes, marked *ff*.

S. *p* *f* *f* *ff*
 _____ is not the way it was. _____

T. *p* *f* *f* *ff*
 _____ is not the way it was. _____

Bn. *p* *f* *f* *ff*
 _____ is not the way it was. _____

B. *p* *f* *f* *ff*
 _____ is not the way it was. _____

Alto Sax. *f*

Bari. Sax. *f* *f*

Pno. *f*

12

Alto Sax.

Bari. Sax.

Pno.

ff

ff

ff

ff

15

S.

T.

Bn.

B.

f

sfp

f

f

sfp

f

f

sfp

f

It is _____ the way we felt it

It is _____ the way we felt it

It is _____ the way we felt it

It is _____ the way we felt it

Alto Sax.

Bari. Sax.

Pno.

19

S. *f* *ff*
was. _____

T. *f* *ff*
was. _____

Bn. *f* *ff*
was. _____

B. *f* *ff*
was. _____

Alto Sax. *f* *ff*

Bari. Sax. *f* *ff*

Pno. *f*

22

Alto Sax. *ff*

Bari. Sax. *ff*

Pno. *ff*

25

mp *mf* *mp*

S. This_____ is not what hap-pened._____ This_____

mp *mf* *mp*

T. This_____ is not what hap-pened._____ This_____

mp *mf* *mp*

Bn. This_____ is not what hap-pened._____ This_____

mp *mf* *mp*

B. This_____ is not what hap-pened._____ This_____

Alto Sax. *mp*

Bari. Sax. *mp* *mf*

Pno. *mp*

Detailed description of the musical score: The score is for a piece titled 'QUARANTINE - Page 8'. It features four vocal parts (Soprano, Tenor, Baritone, Bass) and three instrumental parts (Alto Saxophone, Baritone Saxophone, and Piano). The vocal parts have lyrics: 'This_____ is not what hap-pened._____ This_____'. The instrumental parts include melodic lines for the saxophones and a piano accompaniment. Dynamics are marked as *mp* (mezzo-piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score is numbered 25 at the beginning of the vocal staves.

29

S. *p* is what we felt might hap - pen.

T. *p* is what we felt might hap - pen.

Bn. *p* is what we felt might hap - pen.

B. *p* is what we felt might hap - pen.



32

S. *pp* *p* *mp* And it did in our

T. *pp* *p* *mp* And it did in our

Bn. *pp* *p* *mp* And it did in our

B. *pp* *p* *mp* And it did in our

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

Bari. Sax. *p* *p*

35

S. *pp*
night - mares.

T. *pp*
night - mares.

Bn. *pp*
night - mares.

B. *pp*
night - mares.

Alto Sax. *p*

Bari. Sax. *p*

Pno. *p*

They turn and leave the stage, sombre,
as the lights fade to blackout.

38

Alto Sax. *pp*

Bari. Sax. *pp*

Pno. *pp*

SCENE ONE

A harsh siren. A searchlight.
A running figure, Ian, is caught in the searchlight.
He freezes. The siren stops abruptly

Vivace $\text{♩} = 84c$

1 *menacing* ***f*** *mp*

Voice (off stage)

Name, age, ad - dress? _____ Names of

Vivace $\text{♩} = 84c$

Piano

p *sim.* *sim.*

==

6

Voice

all sex - ual con-tacts in the last five years. _____ And

Alto Sax.

Bari. Sax.

p

Pno.

10

mf

Voice

their ad - dres - ses too. Did an - y have symp - toms?

Alto Sax.

mp

Bari. Sax.

Pno.



14

f

Ian

I'm not sick.

Voice

ff

f

Name,

Alto Sax.

f *ff*

Bari. Sax.

f *ff*

Pno.

f *ff*

Lead.

19

Voice

age, ad - dress? Names of all sex - ual

Bari. Sax.

Pno.

mp

p

p

Red. *sim.*



23

Voice

con-tacts in the last five years. Their ad-dres-ses and their symp-toms.

Alto Sax.

Bari. Sax.

Pno.

mp

mp

Red. *sim.*

27

Ian

8

You know___ my name

Voice

ff

Alto Sax.

f 3 3 3 *ff*

Bari. Sax.

f *ff*

Pno.

f *ff* *f*



32

Ian

8

___and ad-dress.___ I-an Luc-as.___ I filled out all the forms___ in

Pno.

mf *mp* *p*

Ped. Ped. Ped. Ped. Ped. Ped.

37 *mf* *mp*

Ian *trip - li-cate.*

Alto Sax. *mp*

Bari. Sax. *mp*

Pno. *mp* *p*

Ped.



42 *p* *mp* *mf*

Ian *How am I meant to re-mem-ber ev-ery one I've known?*

Alto Sax. *p*

Bari. Sax. *p*

Pno. *p* *mf*

47

Ian

Ev - ery pick-up at a par-ty.

Alto Sax.

Bari. Sax.

Pno.

f

f

mf

f

mf



52

Ian

Ev - ery chat up in a bar.

Alto Sax.

Bari. Sax.

Pno.

f

p

mp

p

mp

f

p

sim.

Ped.

57

Ian *mp* *mf* *mp*
 This was the sev - en - ties, _____ re - mem - ber, _____ re - mem - ber, _____

Alto Sax. *pp* *mp* *mf* *mp*

Bari. Sax. *pp*

Pno.



61

Ian *mf*
 'Sex and

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

Bari. Sax. *f* *ff* *f*

Pno. *mf*

Red.

65

Ian

drugs and rock and roll is all my brain and

Alto Sax.

f *mf* *f*

Bari. Sax.

mf *mf*

Pno.

sim.



69

Ian

bo - dy needs.' _____

Alto Sax.

f

Bari. Sax.

f

Pno.

f *mf* *sim.*

Red. *Red.*

73 *mf* *f*

Voice Please try and re-mem - ber.

Alto Sax. *p* *mp* *f* 3 3

Bari. Sax. *p* *mp* *f*

Pno. *p* *f*

77 *f* *ff*

Ian I told you, I'm not sick.

Voice *f* Your test was pos-i - tive.

Alto Sax. *ff* *mf*

Bari. Sax. *ff* *mf*

Pno. *ff* *mf* *sed.* *sim.*

Molto meno mosso
Colla voce

p

Ian 81

Im-pos-si-ble.____ What is this?

ff

Molto meno mosso
Colla voce

ff

ff

Pno.



Vivace $\text{♩} = 84c$
mf

Ian 85

p

I came to get a check-up.

Vivace $\text{♩} = 84c$

p

pp

Pno.

p

sim.

sim.

sim.

sim.

90

Ian *mp*
 8 like ev-ery-one must. I filled out all the forms.

Bari. Sax. *p* *mp*

Pno. *p* *mf*
Red. *sim.*



95

Ian *f*
 8 You take the blood, you make me

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

Bari. Sax. *f* *f* *mf* *p*

Pno. *f* *f*

101

Ian *mp*
wait. _____ And now some voice _____ is

Alto Sax. *mp* *pp*

Bari. Sax. *mp* *pp*

Pno. *p* *pp* *p*
Red. *sim.*



106

Ian *f*
talk-ing to me _____ ask-ing the im - pos-si-ble. _____

Alto Sax. *f* *ff*

Bari. Sax. *f* *ff* *f*

Pno. *mp* *mf*

110 *mf*

Ian *8* Come and talk face to face.

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

Bari. Sax. *mf* *mf*

Pno. *Red.* *sim.*

114 *f*

Ian *8* Come and talk_ face to face._____

Alto Sax. *f*

Bari. Sax. *f*

Pno. *f* *Red.* *Red.* *Red.* *Red.* *sim.*

119

mf *f*

Voice

The liq - uid turned red.

Alto Sax.

p *mp* *f*

Bari. Sax.

p *f*

Pno.

mp *mf*



123

ff *mp*

Voice

Po - si - tive. You have H. T. L. V.

Alto Sax.

ff

Bari. Sax.

ff

Pno.

ff

130 *mf* *p*

Voice

three. And now you must be kept

Alto Sax.

Bari. Sax.

Pno.

p

Red. *Red.* *sim.*



135 *mf*

Voice

ap - art from oth - ers who are

Alto Sax.

Bari. Sax.

Pno.

mp *f* *f*

139

Voice

heal - thy _____ to _____ pro

Alto Sax.

mp *f* *ff*

Bari. Sax.

mp *f* *ff*

Pno.

mf *f* *ff*

ped. *sim.*

To Ten. Sax.



144

Voice

tect the gen-eral pub - lic _____ from AIDS. _____

Pno.

f

149

Ian *mp* *p*

I'm not go-ing there!_____

Voice

Alto Sax. *mp* *p* *pp* *mp*

Pno.

155

Voice *p* *mp* *mf*

You must o - bey the law._____ All those in con-tact with the

Alto Sax. *p* *pp*

Pno. *p*

161

Voice *f*

vir - us_____ must ag-ree to seek treat - ment_____ at the

Pno. *mp* *mf*

165

Voice

treat - ment cen - tre _____ on the Isle _____ of

Pno.

f



170

Ian

p *a piacere*
Queer is - land! _____ I'm not go - ing. _____

Voice

ff
Man. _____

Alto Sax.

mf *p* *pp*
To Sop. Sax.

Pno.

f



175

Ian

I can't have it. _____ I'm not gay. _____

The background disco music to Scene 6 slowly fades in.

BLACKOUT

He leaves.

SCENE TWO

An illegal gay bar in someone's private house.
 "Where the boys are" (Village People/Lorna Luff remix)
 is playing quietly in the background.
 Three shallow bar flies stare glumly into their drinks

Allegro ritmico ♩ = 126c

(The disco music slowly fades away)

1

Soprano Saxophone

Tenor Saxophone

Piano

mf

mf

pp

mf



5

BF1

BF2

Sop. Sax.

Ten. Sax.

Pno.

mp

mp

p

p

pp

I used to love to dance to this. _____

So did I. _____

8

BF1

BF2

Sop. Sax.

Ten. Sax.

Pno.

mf

mp

p

Re -



11

BF2

BF3

Sop. Sax.

Ten. Sax.

Pno.

mp

mem - ber at Hea-ven...

There'd be hun-dreds on the floor...

14

p *mf*

BF1 Those were the days.

p *mf*

BF2 Those were the days.

p *mf*

BF3 Those were the days.

Sop. Sax.

Ten. Sax.

mf *mf*

Pno. *pp* *mf*

17

mp

BF1 It was the big - gest dis - co in

p *p*

Sop. Sax.

Ten. Sax.

p

Pno. *pp*

20

BF1 (2+3+3) *mf* (2+2+2+2) 3
Eur - ope... Those were the

BF2 (2+3+3) *mp* (2+2+2+2) 3
I went to the lea-ther bar... Those were the

BF3 (2+3+3) *mp* *mf* (2+2+2+2) 3
I went to the back room... Those were the

Sop. Sax. (2+3+3) *cresc.* *mf* (2+2+2+2) *tr*

Pno. (2+3+3) (2+2+2+2)

23

BF1 days.

BF2 days. *mp* All shut

BF3 days. *mp* And now there's no - where.

Sop. Sax. *mf* *p*

Ten. Sax. *mf* *p*

Pno. *mf* *pp*

30

BF1 *mf* It's not as if the les - bi-ans are at risk, *f* they don't get AIDS. _____

Sop. Sax. *mf* *f* *f*

Ten. Sax. *mf* *f* *f*

34

BF1 *mf* Or so they say, who knows?

BF2 *mf* Or so they say, who knows?

BF3 *mf* Or so they say, who knows? *mp* Who knows

Sop. Sax. *ff*

Ten. Sax. *ff* *p*



39

BF2 *mp* If they still had les-bian

BF3 an-y-thing an-y - more? There's noth-ing on the news.

Sop. Sax. *mp* *mf* *p*

Ten. Sax. *mp* *p*

43 *mf*

BF2 8 bars per-haps they'd let the gay boys in.

BF3 *mp* Per-haps they'd sneak in, in

Pno. *mp*



46 *f*

BF1 I'll drink to that. To

BF3 *mf* *port.* drag.

Sop. Sax. *f* *3* *sfp*

Ten. Sax. *f* *3* *sfp*

Pno. *sf* *sf*

49 *ff* *She takes a drink and grimaces.* *mf*

BF1
you, fel-lahs.____ This gin is

Sop. Sax. *sf* *f* *p*

Ten. Sax. *sf* *f* *p*

Pno. *sf* *sf* *f*

53

BF1
piss.____

BF2 *mf*
Of course, it's wat-ered.

BF3 *mf* *f*
At these pri - ces? That's out - rag - eous____

Sop. Sax. *mf* *f*

Ten. Sax. *mp*

Pno. *p* *mf*

57

BF3

mf

It's ten times what it used to be when

Sop. Sax.

mf

Ten. Sax.

f *mf*

Pno.

mf

60

BF1

p

Those were the

BF2

p

Those were the

BF3

p

gay bars were still leg - al. Those were the

Sop. Sax.

Ten. Sax.

Pno.

mf *pp*

64

BF1 *mf* days. *mp* There aren't ev-en

BF2 *mf* days

BF3 *mf* days.

Sop. Sax. *mf* *p*

Ten. Sax. *mf* *p* *p*

Pno. *mf*



68

BF1 *mp* mea-sures an - y - more. Bar-ry slops it in, as lit-tle as he

Sop. Sax. *mp* *p*

Ten. Sax. *mp* *mp* *p*

71

BF1 feels like.

BF2 *mf* Some times it bare-ly cov-ers the bot-tom of the glass.

BF3 *mf* You

Pno. *mp*

74

BF3 *f* can't blame Bar - ry for wan ting to make mon-ey while he can, _____ the

Pno. *mf*

77

BF1 *mf* It's not so ris - ky, —

BF3 risks he runs. —

Sop. Sax. *mf* *f* *mf*

Ten. Sax. *mf* *f* *mf*

Pno. *f*



80

BF1 *mf* a base-ment in a priv - ate house. — No-bo-dy will

Sop. Sax. *mf*

Ten. Sax. *mf*

Pno. *mf* *mf* *f*

84

BF1

not - ice, _____ we're ve-ry qui - et.

Sop. Sax.

Ten. Sax.

Pno.

mf *f* *mf*



87

BF1

And look-ing at you no-one would sus-pect you were

Sop. Sax.

Ten. Sax.

Pno.

mp *mf* *f* *mp* *mf*

91

BF1

queer._____

BF3

mp

An-y-one could tell on us__

Sop. Sax.

f *p*

Ten. Sax.

f *p*

Pno.

f *p*



94

BF2

mf

A lit-tle queer rat..._____

BF3

mf

__ a nos-ey neigh-bour__ smel-ling a rat._____

Pno.

98

BF2

f

Eeek.. doll, eeek..

Sop. Sax.

f

Pno.

mf

f

100

They laugh

BF1

BF2

BF3

sudden melancholy silence.

Sop. Sax.

ff

sfp

sf

Ten. Sax.

f

sfp

sf

Pno.

sf

sf

sf

sf

103 **Meno mosso** ♩ = 100c

BF2 *p*

Re - mem - ber when there were real meas - ures - Opt- ics- you

Sop. Sax. **Meno mosso** ♩ = 100c

p

==

106

BF2

al-ways got the same a-mount by law. _____

Sop. Sax.

Ten. Sax.

p

Pno.

p

109

BF1 *p* Those were the days. *pp*

BF2 *p* Those were the days. *pp*

BF3 *p* Those were the days. *pp*

Sop. Sax. *p* *mp*

Ten. Sax. *p* *mp*

Pno.

114

BF1 *p* You could see a girl a-cross the room. *pp*

BF2 *p* You could see a guy a-cross the room. *pp*

BF3 *p* You could see a guy a-cross the room. *pp*

Sop. Sax. *pp* *p* *p*

Ten. Sax. *pp* *p*

119 **Tempo primo** ♩ = 126c

BF1 *mp* You could ask them for a dance.

BF2 *mp* You could ask them for a dance.

BF3 *mp* You could ask them for a dance.

Sop. Sax. *mf* *p* *mp*

Ten. Sax. *mf* *p* *mp*

Pno. *mf*

123 *p* *mp*

BF1 You could buy them a drink.

BF2 *p* *mp* You could buy them a drink.

BF3 *p* *mp* You could buy them a drink.

Sop. Sax. *p* *mp* *p* *mp* 3

Ten. Sax. *p* *mp* *p* *mp* 3

Pno. *p*

126 *p mp p*

BF1
— You could spin them a line. —

BF2
— You could spin them a line. —

BF3
— You could spin them a line. —

Sop. Sax.
p mp p mp p

Ten. Sax.
p mp p mp p

Pno.
p p

129 *mp mf*

BF1
What's a nice girl — like you do-ing in a place like this? —

BF2
mf
Do you come here

Sop. Sax.
mp mf

Ten. Sax.
mp mf

Pno.
mp

132

BF1

BF2

BF3

Sop. Sax.

Ten. Sax.

Pno.

of-ten?_

mp *mf* *3*

Has an-y-one told you you have beau-ti-ful eyes?_____

mp *p* *mp* *p*

mp *p* *mp* *p*

p



136

BF1

BF2

BF3

Pno.

mp *mf* *3*

Those were_ the_ days._____

mp *mf* *3*

Those were_ the_ days._____

mp *mf*

Those were the_ days._____

p *mp* *p*

*Red.*_____

There is a siren in the distance

G.P.

141

p *3* *3* *p*

BF1 All gone now,___ all shut down.____ Is that

BF2 All gone now,___ all shut down.____ *G.P.*

BF3 All gone now,___ all shut down.____ *G.P.*

G.P.

Sop. Sax. *mp* *p*

Ten. Sax. *mp* *p*

Pno. *G.P.*



The siren gets louder

148

BF1 com-ing this way?_____

BF2 *p* I can't tell.

BF3 *p* *mp* *3* *p* I think its go-ing in-to the square.____

Sop. Sax. *mp* *p*

Ten. Sax. *mp* *p*

152

BF1 *mp* *mf*
It's get-ting clo - ser. _____

BF3 *mf*
It won't be com-ing here,

Pno. *mp* *mf*

==

155

BF2 *mf*
We've been ve-ry dis-creet. _____

BF3 *mf*
_____ no-one knows a-bout us. _____ The door is locked, the

Pno.

158

BF2 *f* There's noth-ing to show from the

BF3 *f* blinds are drawn.

Sop. Sax. *mf* *f* *f*

Ten. Sax. *mf* *f* *f*

Pno. *f*

||

The siren is now quite loud.

160

BF2 *ff* out - side.

Sop. Sax. *ff*

Ten. Sax. *ff*

Pno. *ff*

161 *She bangs on the locked door.* *The siren stops*

BF1 *ff* *Hey Bar - ry,*

BF2

Sop. Sax. *ff*

Ten. Sax. *ff*

Pno.



163 *f*

BF1 *we've got to get out of here.*

Sop. Sax. *f mp p*

Ten. Sax. *f mp p*

Pno. *p*

166 *mp* *mf*

BF2 *8* There's a lit-tle win-dow in the toi - let, we could go o - ver the

Sop. Sax.

Ten. Sax.

Pno. *mp*

169 *f* *mp* *mf*

BF2 *8* gar - den wall.

BF3 You'd nev-er get your fat.arse

Sop. Sax. *mp* *p*

Ten. Sax. *mp* *p*

Pno. *mf* *mp* *p*

173

BF2 *f* *>* *p.* Bitch

BF3 *f* through the win - dow.

Sop. Sax. *mf*

Ten. Sax. *mf*

Pno. *mf* *f* *mf*



177

BF1 *mp* *f* *>* *p.* Bar-ry, let us out of here, — it's a raid.

Sop. Sax. *p* *mf*

Ten. Sax. *p* *mf*

Pno. *pp* *mf*

181

BF1 *mp* Where is the man? _____

Sop. Sax. *p* To Alto Sax.

Ten. Sax. *p*

Pno. *p*

184 *p* *To the others mp*

BF1 Pre - tend it's just a pri - vate par - ty. I'll be your

Pno. *pp*

Red.

187

BF1 wife, _____ if an - y - one asks. _____

BF2 *mp* Yes, dear. _____

Pno. *pp*

Red.

*The door bursts open,
a policeman in full biological suit,
rubber gloves, with a machine gun,
stands in the doorway. The scene freezes*

190 **BLACKOUT**

BF1

BF2

BF3 *mp*

Ho - mo-sex - ual, moi?

Pno. *pp*

(b) *Ed.*

INTERLUDE 1

Moderato ♩ = 72c

1

Alto Saxophone

Tenor Saxophone

Piano

p

p *pp*

p

pp



5

Alto Sax.

Ten. Sax.

Pno.

p

p *pp*

pp



A searchlight starts to scour the empty stage...

9

Alto Sax.

Ten. Sax.

Pno.

sub tone

pp

sub tone

pp

ATTACCA

SCENE THREE

*RUTH enters; a tired young woman
in a dress designed to allure,
which has seen better days.*

1 **Vivace** ♩ = 84c

Alto Sax.

Ten. Sax.

Pno.

ord.

f *mp*

ord.

f *mp*

p

==

6

Ruth

*She is caught
in the searchlight.*

mf

God give me strength_____

Alto Sax.

Ten. Sax.

Pno.

f *mp*

f *mp*

11

Ruth

— there's not much lon - ger. —

Voice

f I have to ask you a - gain —

Alto Sax.

f *mp*

Ten. Sax.

f *mp*

Pno.

15

Ruth

Fuck you! — I'm a

Voice

— names of all your sex-ual con - tacts? —

Alto Sax.

f *mp*

Ten. Sax.

f *mp*

Pno.

20

Ruth

whore! _____ You think I ask their names? _____ You think they

Alto Sax.

Ten. Sax.

Pno.



25

Ruth

tell me? _____

Voice

You're go - ing to in - ten - sive care _____

Alto Sax.

Ten. Sax.

Pno.

30

Ruth *ff*
Man! Ha!

Voice
in the Isle of Man.

Alto Sax. *mp* *f* *mp*

Ten. Sax. *mp* *f* *mp*

Pno. *mf* *f*



35

Ruth *f*
It was men who got me here,

Pno.

39

Ruth *ff*
could have been an-y of

Alto Sax. *f* *tr* *fff*

Ten. Sax. *f* *tr* *fff*

Pno. *ff* *f* *ff*



43

Ruth *mp*
them. In an - y case, I don't care I'll

Voice *f*
Names?

Alto Sax. *f* *mp*

Ten. Sax. *f* *mp*

Pno. *p*

48

Ruth

die be-fore I get there._____

Voice

f

Your con-di-tion is not far ad -

Alto Sax.

mf *mp*

Ten. Sax.

mf *mp*

Pno.

52

Ruth

Rall.
mp *p*

What do you know?_____

Voice

vanced._____

Rall.

Alto Sax.

mp

Ten. Sax.

mp

To Bari. Sax.

Pno.

p 3

Andantino ♩ = 84c

57 *pp* *p*

Ruth

— D'you know how long I've lived with this? —

Andantino ♩ = 84c

Alto Sax.

p

Pno.

p

Red. _____

60

Ruth

D'you know how long I've kept this hid - den? —

Alto Sax.

p

Pno.

p

Red. _____

63

Ruth

Pas-sing out in toi- lets throat like sand-pap-er. —

Alto Sax.

p

Pno.

Red. _____

67

Ruth

Peo-ple cross the street ___ 'cos they know you got it ___ and won't breathe the same

Pno.



69

Ruth

mp

air.

Alto Sax.

p *mp*

Pno.

mp

Red. Red.



72

Ruth

p *mf* *mp*

Weight ___ fal-ling so fast ___ like you're

Pno.

75

Ruth

ice - cream melt-ing in the sun

Pno.

p

3

3

3



77

Ruth

and you just say — "I'm on a di -

Alto Sax.

p

pp

To Sop. Sax.

Pno.



81

Ruth

et". Well, now I'm

Pno.

mp

p

pp

3

3

84

Ruth

dy-ing and you can't stop me.

Voice

mp

Sex-ual con-tacts in the last ten years?

Pno.

p

pp

Ped.

FADE TO BLACKOUT

87

Ruth

I'll cheat you yet.

She leaves.

Voice

Sop. Sax.

lontano

p

pp

dim. al niente

Bari. Sax.

lontano

p

pp

dim. al niente

Pno.

pp

dim. al niente

INTERLUDE 2

1 **Allegro** ♩ = 104c

Soprano Saxophone

Baritone Saxophone

Piano

f

f marcato

mf

4

Sop. Sax.

Bari. Sax.

Pno.

f

mf

sim.

Red.

7

Sop. Sax.

Bari. Sax.

Pno.

f

sim.

Red.

10

Sop. Sax. *ff* *p* *tr*

Bari. Sax. *ff* *p*

Pno. *ff* *f* *ff*



A BBC Studio.

FOWLER, Minister of Health and SEBASTIAN, his PA enter:

Poco rallentando

ATTACCA

13

Sop. Sax. *ff*

Bari. Sax. *ff* To Ten. Sax.

Pno. *p* *pp*

SCENE FOUR

SEBASTIAN ushers FOWLER to a seat.

Allegro moderato ♩ = 104c

1

mf *mf* *p*

Sebastien

Min - - is - ter.

mp *mf*

Fowler

How do I look?

Allegro moderato ♩ = 104c

Soprano Saxophone

mp

SEBASTIAN surveys FOWLER critically,
brushes his sleeve and straightens his tie.

6

Fowler

Sop. Sax.

mf

Ten. Sax.

mf

10

Seb.

mp *mf* *f*

Fine Min -

Sop. Sax.

mp *p*

Ten. Sax.

mp

Pno.

p *mf*

VITA, the TV anchor enters.
She nods to FOWLER and takes her seat.

15 *mf*

Seb. *-is - ter. Au - tho-ra-tive.*

Sop. Sax. *mf f mf*

Ten. Sax. *mf f mf*

Pno. *p mf*

==

Lights become brighter
for transmission as SEBASTIAN
moves away to watch
from a corner of the stage.

20 *f*

Seb. *He turns to the unseen crew*
We're rea- dy now.

Sop. Sax. *f f ff*

Ten. Sax. *f f ff*

Pno. *f f ff*

Reading from autocue....

25 **Allegro agitato** $\text{♩} = 84c$
mp

Vita *mp*
 For ten years now the AIDS virus has been spreading at a frightening

Sop. Sax. *mf* *p*

Ten. Sax. *mf* *p*

Pno. *mp* *p*

Ped. 



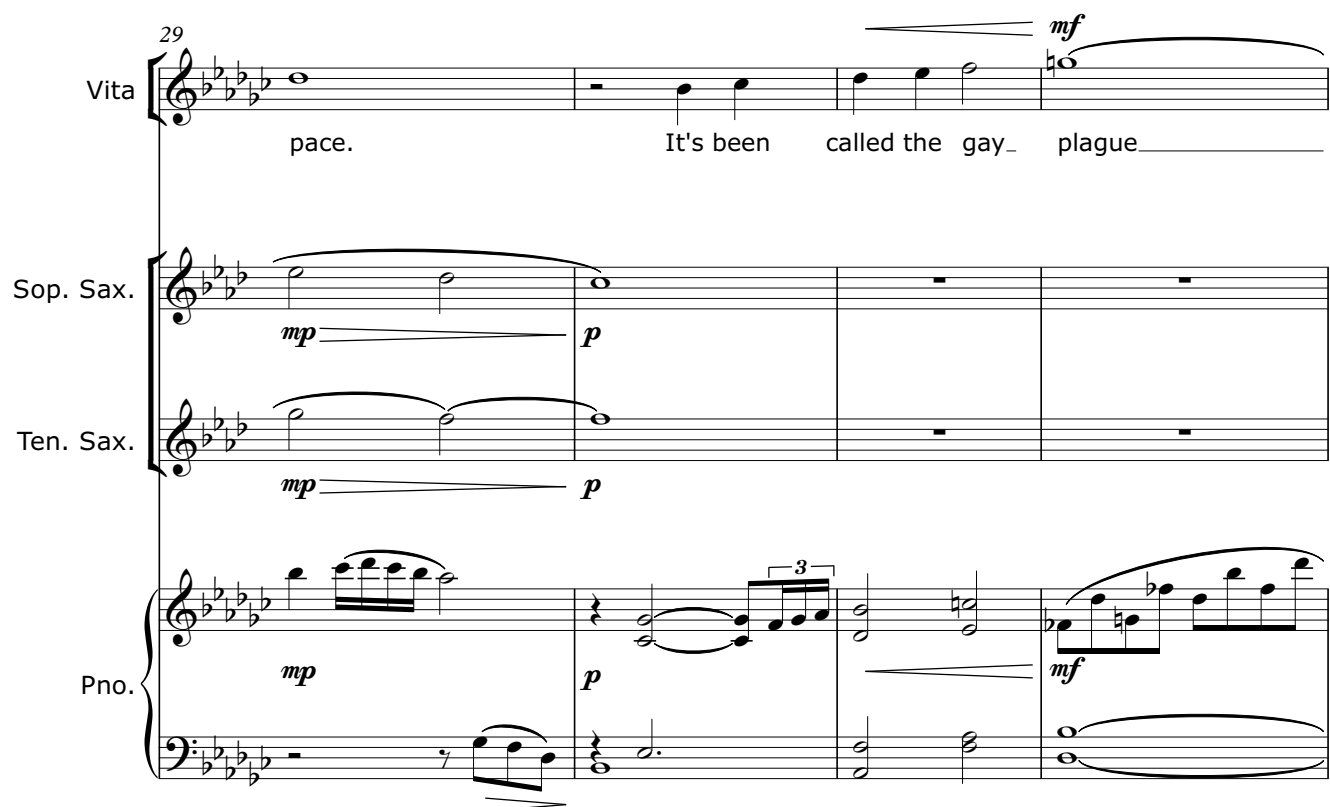

29 *mf*

Vita *mf*
 pace. It's been called the gay plague

Sop. Sax. *mp* *p*

Ten. Sax. *mp* *p*

Pno. *mp* *p* *mf*



33

Vita *mp* *mf*
 though oth-ers get it, — ho - mo-sex-ual men pre

Sop. Sax. *mp* *mf* *f*

Ten. Sax. *mp* *mf* *f*

Pno. *mp* *mf* *f*



37

Vita *mf*
 do - mi-nate. — Now that the cas - es num-ber

Sop. Sax. *mf* *f*

Ten. Sax. *mf* *f*

Pno. *mf* *f* *mf*

41 *mp* *p*

Vita in the tens of thous - ands,____ hos - pi-tals,____

Sop. Sax. *p* *p*

Ten. Sax. *p* *p*

Pno. *p*



46 *mp* *mf* *p* *mp* *p*

Vita doc- tors, hos-pi- ces, cli- nics____ have been un - a - ble to

Sop. Sax. *p* *mp* *p*

Ten. Sax. *p* *mp* *p*

Pno. *mp* *p*

51 *mp* *mf* *f* **Rit.**

Vita cope des-pite the use of pri - vate med-i-cal sup-pli-ers.

Sop. Sax. *p* *mf* *mp* *mf* *f* **Rit.**

Ten. Sax. *p* *mf* *mp* *mf*

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



57 *ten.* **A tempo** ♩ = 84c *mf*

Vita And now the new com - pul - so-ry in - sur

Sop. Sax. *mf* *p*

Ten. Sax. *p*

Pno. *mp* *mp*

62

Vita *mp* *mf*
 ance. For five years now the gov - ern - ment has ex

Sop. Sax. *mf* *p*

Ten. Sax. *mf* *p*

Pno. *mf* *mp*
 Ped.



66

Vita *mp*
 pe - ri - men - ted to com - bat the ep - i - dem - ic with in - tern -

Sop. Sax. *mf*

Ten. Sax. *mf*

Pno. *mp* *mf* *mp*

70 *mf* *f* *ff*

Vita

- ment of the in - fec - ted.

Sop. Sax.

Ten. Sax.

Pno.



74 *f* *ff* *ff*

Vita

She stops reading, turns her attention to FOWLER

Sop. Sax.

Ten. Sax.

Pno.

77

Vita *p*
I have with me the Min-is-ter of health and Dis-

Sop. Sax.

Ten. Sax.

Pno. *p*



81

Vita *mp*
ease Pre-ven-tion Sir Nor-man Fow-ler. _____

Fowler *p*
I must take is-sue with you,

Sop. Sax. *p* *pp*

Ten. Sax. *p* *pp*

Pno. *mp* *p*

86

mp *mf*

Fowler

this is not in-tern-ment. The Man com-mu-ni-ty_

Sop. Sax.

p *mp* *pp*

Ten. Sax.

mp *pp*

Pno.

mp

Red.



90

Fowler

had the full sup - port of ma - ny of the car - ing cha-rit-ies

Pno.

sim.

Red.

94

Fowler

wor - king with AIDS _____ vic - tims, _____

Sop. Sax.

Ten. Sax.

mp $\leftarrow$ *mf*

mp $\leftarrow$ *mf*

Pno.

Ped. _____



97

Fowler

it was an al - tru-is-tic en - ter-prise

Sop. Sax.

Ten. Sax.

p

mp

p

mf

p

Pno.

102

Fowler *p*

Sop. Sax.

Ten. Sax. *p*

Pno. *mp* *p*



106

Fowler *p*

and ho - mo-sex-u-als__ could__see that.

Sop. Sax.

Ten. Sax.

Pno. *p* *p*

110

mp

Fowler

They would have set it up

Sop. Sax.

p *mp* *p* *p*

Ten. Sax.

p *mp* *p* *p*

Pno.

mp *p*



114

mf *f*

Vita

But not all have co-op-er-a-ted

Fowler

mf

if we had not.

Sop. Sax.

mp *mf* *f*

Ten. Sax.

mp *mf* *f*

Pno.

mp *f* *mp* *mf*

119

Vita *mp*
and not all vic - tims are gay.____

Sop. Sax. *mp* *p* *p*

Ten. Sax. *mp* *p* *p*

Pno. *mp* *p*

123

Vita

Fowler *p* *mp*
But ho - mo-sex-uals____ form the maj-

Sop. Sax. *p*

Ten. Sax. *p*

Pno. *p*

127

mp

Vita

Still, ma-ny peo-ple res - ist a scree - ning,

Fowler

or - i - ty.

Sop. Sax.

p *mp* *mp* *mp*

Ten. Sax.

p *mp* *mp* *mp*

Pno.

p



131

mf

Vita

and man-y hide that they are gay in

Sop. Sax.

mf *f*

Ten. Sax.

mf *f*

Pno.

mp *f* *mf*

136

Vita

case they are sent to _____ the Isle of Man.

Sop. Sax.

Ten. Sax.

Pno.

f

mf

f



140

Vita

Fowler

This is a pub-lic health is-sue. _____ There will

Sop. Sax.

Ten. Sax.

Pno.

ff

mp

p

f

ff

f

ff

p

145

Fowler *mp*

al-ways be self-ish peo ple who think they are a-bove the law.

Sop. Sax. *p*

Ten. Sax. *p*

Pno. *mp*

==

149

Fowler *mf* *mp*

But fears are ground-less, on-ly the

Sop. Sax. *pp*

Ten. Sax. *pp*

Pno. *p* *mf* *p*

153

Vita *f* *<* But what a-bout the heal-ty

Fowler *mf* sick are sent,___ no need to send the heal - thy. ___

Sop. Sax. *mp* *mf* *f*

Ten. Sax. *mp* *mf* *f*

Pno. *mp* *mf*



159

Vita *mf* ___ who tend the sick? ___ The heal - thy gays with med-i-cal skills,

Sop. Sax. *f* *mp*

Ten. Sax. *f* *mp*

Pno. *f* *mp*

Red. ___ Red. ___

167

Vita

Fowler

Sop. Sax.

Ten. Sax.

Pno.

There are some vol - un - teers who want to

170

Fowler *p*

help, in this hu - man i - tar - ian

Pno. *mp* *p*



174

Fowler *mp*

cri - sis. We wel - come ev - ery ef - fort.

Sop. Sax.

Pno. *mp*



178

Fowler

We don't en - quire their sex - ual or - i - en - ta - tion.

Sop. Sax. *mp* *mf*

Ten. Sax. *mf*

Pno.

182 *f*

Fowler

Cler - gy, coun - sel-lors and nur - ses.

Sop. Sax. *f*

Ten. Sax. *f*

Pno. *f*



186 *mf* *mp*

Fowler

All are need - ed ur - gent - ly.

Sop. Sax. *p*

Ten. Sax. *mf* *p*

Pno. *mf* *mp* *p*

192

Sop. Sax.

Ten. Sax.

Pno.

p *pp* *pp* *p*



197

Vita

Fowler

Sop. Sax.

Ten. Sax.

Pno.

They don't have an-y choice.

p *3*

p *3*

That's not true.

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

201

Vita

p *3* *mp*

How can we know that? The

Sop. Sax.

pp *pp*

Ten. Sax.

pp *pp*

Pno.

p *pp*



205

Vita

med - i - a aren't al - lowed to see for them - selves.

Pno.

p *sim.*

3 *3* *3* *3* *3* *3*

Ped. *Ped.* *Ped.*



208

Fowler

mp

Sure - ly you can see, Vi - ta, that we must pre -

Sop. Sax.

p *tr*

Ten. Sax.

p *tr*

211

Fowler

serve the pri-va-cy _____ of the in - fec - ted vic - tims?_

Sop. Sax.

(tr)

mp

Ten. Sax.

(tr)

mp

Pno.

mp



215

Fowler

We're ver - y strict ab-out_

Ten. Sax.

p

Pno.

p

220

Vita *mp* *3*
So what is life like

Fowler *f*
da - ta pro-tec - tion_____ and right-ly so._____

Sop. Sax. *tr* *p*

Ten. Sax. *tr* *p*

Pno. *f* *mp*



226

Vita
there?_____

Sop. Sax. *p* *mp*

Ten. Sax. *p* *mp*

Pno.

230 *mp* *mf*

Fowler *mp* *mf*

I have - n't ac-tual-ly vis - it - ed, _____

Sop. Sax. *p*

Ten. Sax. *mp*

Pno. *p*



236 *f* *p*

Fowler *f* *p*

of course. _____ AIDS is in -

Sop. Sax. *mp* *p* *pp*

Ten. Sax. *f*

Pno. *f* *mp*

242 G.P. *mf*

Fowler

fect - ious af - ter all. But I can as -

247

Fowler

sure you and the Brit - ish pub - lic, vic-tims have the

Pno.

mp *sim.*

Ped.

250 *f*

Fowler

fin - est care a - vail - a - ble

Sop. Sax.

Ten. Sax.

f *sf*

Pno.

f

Ped.

254 *ff*

Fowler *ff* and eve-ry-bo-dy

Sop. Sax. *mf* *ff*

Ten. Sax. *mf* *ff*

Pno. *ff* *8va*

257

Fowler else is be - ing pro - tec - ted.

Pno. *f* *3*

260

Fowler Thank you.

Pno. *sf*

265 *The lights become slightly less intense. (Still at her newsdesk)*

Vita *mp*
That was the Min-is-ter of health and Dis-

Fowler *FOWLER gets up and joins Sebastian at the edge of the stage. To Seb. mp*
How _____

Sop. Sax. *mp* *p*

Ten. Sax. *p*

270

Vita
ease Pre-ven-tion

Seb. *p*
Ex - - -

Fowler
_____ was I? _____

Sop. Sax. *pp* *mp*

Ten. Sax. *pp* *mp*

Pno. *p*

275 *mf* *mf* *f*

Seb. - cel-lent, in con-trol as us-u-al.

Pno. *mf* *p* *mf*



279 *mf* *f*

Vita And now some break-ing

Seb. He exits

Sop. Sax. *f* *ff*

Ten. Sax. *f* *ff*

Pno. *f* *ff*

Marcia funèbre ♩ = 52c

289

Vita

death has been an-nounced of the Earl of E - den, till

Fowler

p

Good God, Boo-fy?__

Ten. Sax.

Marcia funèbre ♩ = 52c

pp 3

Pno.

pp 8



291

Vita

re-cent-ly a Jun-ior Min-is ter at the De-part-ment of Health and

Fowler

Sop. Sax.

p 3 3

Ten. Sax.

Pno.

p 3 3

293 *mp*

Vita *mp*

Gov - ern - ment spokes man on health in the House of Lords.

Fowler *mp*

I was

Sop. Sax. *mp*



294 *p* *mp* *mp*

Vita *p* *mp* *mp*

The Earl, who was fif - ty three, had been

Fowler *p* *mp* *mp*

work - ing with him on - ly two weeks a - go.

Sop. Sax. *p*

Pno. *p*

296

Vita

suf-fr'ing from pneu-mon i-a___and died of com-pli-ca-tions.

Fowler

I was at

Sop. Sax.

mp

p

Ten. Sax.

pp

Pno.

pp

298

Fowler

school with him,___ he was my fag,___ warmed my slip-pers,___made my

Sop. Sax.

mp

mp

Ten. Sax.

mp *mf* *mp*

Pno.

p

300

Vita *mp*
He was prob-ab - ly bet-ter known.

Fowler *p*
toast. _____

Sop. Sax. *p*

Ten. Sax. *p*

Pno. *secco*



302

Vita *mf*
____ for ap-pear-ing on Tan-go Fan dan - go _____ two years a-go, when his

Pno.

304

f *mf*

Vita

cheer-ful en - er - gy, com - bined with two left feet, en-

Sop. Sax.

mp 3 3 3

Ten. Sax.

mp 3 3 3

Pno.

mp



306

Vita

deared him to view-ers eve - ry - where.

Sop. Sax.

p 3 3 *mp*

Pno.

pp *p*

308

Vita *p* *mf*
The

Fowler *p*
Al-ways thought it was a shame he nev-er mar-ried...

Sop. Sax. *p* *pp*

Ten. Sax. *mp* *p* *pp*

Pno. *pp*



310

Vita *mf*
weath-er_____ will be mild and clou - dy, clear ing for a cold but sun - ny

Fowler

Pno. *mf* *mp*

312 *f* *mf* *mp*

Vita mor - ning. That is the end of the news. Good night.

Fowler *A look of horror on his face, as a penny drops* *p*
You don't

Pno. *f* *mp* *p*



The studio lights fade and she exits.

314 **Colla voce - poco stringendo**

Vita

Fowler *cresc. poco a poco* 3 3
think?... He could-n't pos-sib-ly be... He did-n't look as if he was...

Colla voce - poco stringendo

Pno.

Più mosso ♩ = 84c

316 *mf* *f*

Fowler — He looked per-fect - ly nor - mal just like

Sop. Sax. *f* *ff*

Ten. Sax. *f* *ff*

Pno. *mf* *f*



319 *mp* *mf*

Fowler an - y-one else. Well I'll be.. I would nev-er have

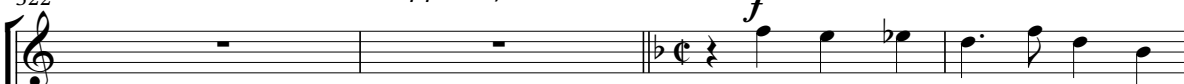
Sop. Sax. *f* *ff*

Ten. Sax. *f* *ff*

Pno. *mf* *f* *mp*

322 *Sebastian reappears, flustered.* **Allegro** $\text{♩} = 84c$

f

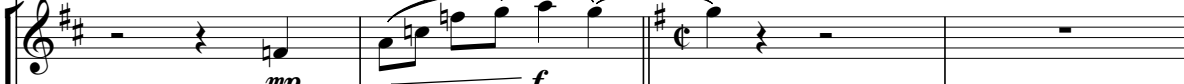
Seb. 

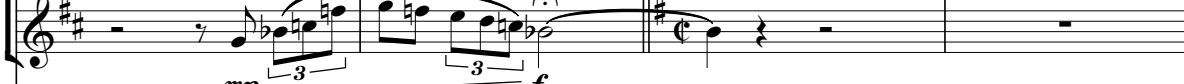
Sky News would like a word with

Fowler 

guessed.

Allegro $\text{♩} = 84c$

Sop. Sax. 

Ten. Sax. 

Pno. 



326

Seb. 

you a-bout the death of the Earl of

Sop. Sax. 

Ten. Sax. 

Pno. 

329

Seb. *mp*
E - den. _____ The

Fowler *f* *mp*
I just heard, _____ so sad. _____

Sop. Sax. *f* *f* *sf* *p*

Ten. Sax. *f* *sf* *p*

Pno. *f* *p*

333

Seb. *p* *pp*
news said fif - ty three. _____

Fowler *p* *pp*
Three years young-er than me. _____

Sop. Sax. *pp*

Ten. Sax. *pp*

Pno. *pp*

337

Seb. *p* A waste. *p* Fine

Fowler *p* What a waste.____ Damn fine chap.____

Pno.



341

Seb. chap. Loy-al friend.

Fowler — Hard wor-ker, loy-al friend.

Pno.

345

Seb. *p* Poor old Boo-fy._____

Fowler *p* Great com - pa - ny, _____ Poor old Boo-fy._____

Pno. *mp* *p* *8va*



351

Fowler *pp* *3* They leave together **BLACKOUT**
We had some great times._____

Pno. *pp* *3*

INTERLUDE 3

1 **Allegro maestoso** ♩ = 76c

Alto Saxophone

Baritone Saxophone

p



Alto Sax.

Bari. Sax.

Pno.

pp



Alto Sax.

Bari. Sax.

p

A spotlight starts to scour the bare the stage, ominous.

14

Alto Sax.

Bari. Sax.

Pno.

mp *mf* *mp*

*Ellie, a drug addict, appears dodging the spotlight.
She has Kaposi's lesions on her face*

19

Alto Sax.

Bari. Sax.

Pno.

p *p* *p*

22

Alto Sax.

Bari. Sax.

Pno.

pp *pp* *pp*

ATTACCA

SCENE FIVE

Ellie is caught in the spotlight.

1 **Vivace e agitato** ♩ = 132c

Voice

f

How long__ have you con-cealed this?

Vivace e agitato ♩ = 132c

f

Pno.



9

Ellie

f

I don't know._____ Three months, per-haps._____

Voice

Alto Sax.

Bari. Sax.

mf

mf

Pno.

15

Ellie

Can I have some

Alto Sax.

f *sfz* *mf*

Bari. Sax.

f *sfz* *mf*

Pno.

mf

Ped. Ped. Ped.



19

Ellie

dope now?

Alto Sax.

f *sf* *mf* *f*

Bari. Sax.

sf *mf* *f*

Pno.

f

25

Voice

We do not sup - ply in-tra-ven-ous

Alto Sax.

sfz

mf

f

Bari. Sax.

sfz

mf

f

Pno.

mf

f

Ped.



30

Ellie

mp

They prom - ised

Voice

drugs.

Alto Sax.

sfz

mf

f

sfz

p

Bari. Sax.

sfz

mf

f

sfz

p

Pno.

sfz

sfz

36

Ellie

me _____ if I came in, _____ and told ab-out the

Alto Sax.

p

p

Bari. Sax.

p

p

41

Ellie

oth - ers _____ that I knew, _____ I could shoot up _____ for

Alto Sax.

p

mp

mf

Bari. Sax.

p

mp

mf

47

Ellie

free. _____

Voice

f

They _____

Alto Sax.

f

Bari. Sax.

f

Pno.

f

53

Voice

told you wrong.

Alto Sax.

Bari. Sax.

Pno.



58

Ellie

I gave you all the names of my

Alto Sax.

Bari. Sax.

Pno.

63

Ellie

friends. _____ Ad - dress-es, where I had them, for those not on the

Pno.

mp



68

Ellie

streets. _____

Voice

What a - bout _____ your

Alto Sax.

mp

Bari. Sax.

mp

Pno.

mp

mp

72

Ellie *mp* You think I have

Voice sex - u - al part - ners?_____

Alto Sax. *mp*

Bari. Sax. *mp*

Pno.

76

Ellie *mf* sex with a face like this?_____

Voice *mp* You need - ed

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

Bari. Sax. *mf* *mp* *p*

Pno. *mf* *mp* *p*

80

Ellie

f *port.*

No! _____

Voice

mf *f*

mon ey _____ for drugs. _____

Alto Sax.

mf *f* *mf* *f*

Bari. Sax.

mf *f* *mf* *f*

Pno.

mp *mf* *f*



85

Voice

mp *mf*

An - y mon ey. _____ From an - y - one. _____ There's peo - ple _____

Alto Sax.

sfz *p* *p*

Bari. Sax.

sfz *p* *p* *p*

Pno.

sfz

91

Ellie

No! _____

Voice

just don't care. _____ We'll make you

Alto Sax.

p *p* *mp* *mf*

Bari. Sax.

p *mp* *mf*



97

Ellie

Do it. _____

Voice

take a lie de - tec - tor. _____

Alto Sax.

f

Bari. Sax.

f

Pno.

f

104 *ff*

Ellie *ff* What the fuck do I care.

Alto Sax. *mf*

Bari. Sax. *mf*

Pno.



111 *f*

Ellie *f* Just let me have a hit,

Alto Sax. *f* *sfz*

Bari. Sax. *f* *sfz*

Pno. *sfz* *mf* *f*

Ped. Ped. Ped.

117

Ellie

Alto Sax.

Bari. Sax.

Pno.

mf *f* *sfz* *sfz*



123

Ellie

Voice

p

I hurt so much.

mp

The re-cep-tion-ist will



132

Voice

Alto Sax.

Bari. Sax.

find some - one to take you.

p

p

138

Voice

p

Of - fi-cial-ly we don't sup-ply meth - a done.

Alto Sax.

Bari. Sax.

Pno.

p

pp

Red.



144

Ellie

p

But it's a well-known

Voice

Pno.

150

Ellie

sec - ret. _____

Voice

And af - ter - wards

Alto Sax.

p

pp

Bari. Sax.

p

pp

Pno.

p

pp



She leaves, despondent

156

Voice

you__ will come_ back. _____

pp

G.P.

Alto Sax.

p

G.P.

Bari. Sax.

p

G.P.

Pno.

p

163

Pno. *pp*

Ped.

168

Voice *p*

You _____ will come back _____ to

Alto Sax. *p* *pp*

Bari. Sax. *p* *pp*

Pno. *p* *pp*

175

Voice

tell us more. _____

BLACKOUT

Alto Sax. *p* *pp*

Bari. Sax. *p*

Pno. *pp*

To Ten. Sax.

INTERLUDE 4

1 **Moderato** ♩ = 84c

Alto Saxophone

p *mf*

Piano



5

Alto Sax.

f *p scherz.* *mp*

Pno.

p scherz. *mp*



9

Alto Sax.

mf *p scherz.* *mp* [3]

Pno.

p scherz.

14

Alto Sax.

pp *pp* *mf*

Pno.

p *pp* *mf*

20

Alto Sax.

f *p* *mp*

Pno.

p *mp*

23

Alto Sax.

mf *p scherz.* *mp* **Poco rallentando**

Pno.

p scherz.

27 **ATTACCA**

Alto Sax. *p* *pp*

Ten. Sax. *mf*

Pno. *p* *pp*



SCENE SIX

The office of the Campaign for Gay Equality (CGE).
An open filing cabinet, and an empty card index.

1 **Allegro** ♩ = 126c Nick enters *f*

Nick. What...

Allegro ♩ = 126c

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

Ten. Sax. *f* *sf* *f* *sf* *f* *sf*

Pno. *f* *sf* *sf* *sf* *sf*

4

Nick.

Alto Sax.

Ten. Sax.

Pno.



7

Nick.

Alto Sax.

Ten. Sax.

Pno.

10

Nick. *mp*
I have to send the ag-

Alto Sax. *mf* *mp*

Ten. Sax. *mf* *mp* *p*

Pno. *p*



13

Nick.
en - da out, and the min - utes from the last one.

Alto Sax. *mp*

Ten. Sax.

Pno. *mp*

16

Nick. *All the mem-ber-ship cards have gone. What is An - na*

Alto Sax.

Ten. Sax. *mp*

Pno.



19

Nick. *up to? We can-not op-er-ate with-out our*

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Pno. *mp* *mf* *f*

22

Nick. *mem-ber-ship lists.* *The fil-ing cab-i-net is*

Alto Sax. *sf f sf f sf*

Ten. Sax. *sf f < sf f < sf*

Pno. *sf sf sf sf*



25

Nick. *most ly emp - ty too,* *noth-ing but cir - cu-lars and*

Alto Sax. *f < sf f < sf f < sf*

Ten. Sax. *f sf f sf f sf*

Pno. *sf sf sf mf*

28

Nick. pos-ters for__ old meet - ings._____

Alto Sax. *f* *mf* *mp*

Ten. Sax. *f* *mf* *mp*

Pno.

==

31 *mp* *mf*

Nick. Where are all the wor - king pap ers? All the re-ports we've writ-ten?

Alto Sax.

Ten. Sax. *p* *mf*

Pno. *p* *mp*

35 *mp* *mf*

Nick. *Where are the case notes and the cor - res*

Alto Sax. *mf p mp mf mp*

Ten. Sax. *p mp*

Pno. *mf p mp*



*Anna enters,
she carries a handbag and a letter* *To Anna* *f*

39 *pon- dence? What's go-ing*

Nick. *f*

Alto Sax. *mf mp sf p f*

Ten. Sax. *mf mp f*

Pno. *mf mp sf*

43 *She shows him the letter.*

Anna *f* *3* I've had a sub

Nick. on? I can't find an- y - thing.

Alto Sax. *f* < *sf* *f* < *sf* *f* < *sf*

Ten. Sax. *f* < *sf* *f* < *sf* *f* < *sf*

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



47 *mp* *3* *mp*

Anna poe - na! To ap - pear at the Old Bai ley.-

Nick. *3* A sub - poe - na?

Alto Sax. *mp* *3* *p*

Ten. Sax. *3* *mp* *3* *p*

51 *mp*

Anna *It's a kind of test case a - bout*

Alto Sax.

Ten. Sax.

Pno. *p mp p mp*

Ped.



53 *mf f*

Anna *da - - - - ta pro - tec - tion.*

Alto Sax. *mp*

Ten. Sax. *mp*

Pno. *p mp p mp*

Ped.

She scans the letter,
then stuffs it into her bag.

55

Alto Sax.

Ten. Sax.

Pno.

mf

mf

mf

f

Ped.

Ped.



57

Anna

mp *cresc. poco a poco*

I've been or-dered to hand ov - er _____ the

Alto Sax.

Ten. Sax.

Pno.

f

p

f

p

p

59

Anna

rec - ords of all our mem - bers and ad -

Alto Sax.

mp

Ten. Sax.

mp

Pno.

mp

61

Anna

dres-ses of all our sup - por - ters,

Alto Sax.

mf

Ten. Sax.

mf

f 6

Pno.

mf

63 *f*

Anna plus all the cor-res-pon-dence which we have on file. _____

Alto Sax. *mf*

Ten. Sax. *mf*

Pno. *f*

Ped. _____



65 *mp* *cresc. poco a poco*

Anna Let-ters from oth-er groups a-round the

Alto Sax. *f* *p*

Ten. Sax. *f* *p*

Pno. *p*

Ped. _____

67

Anna

coun-try and from a - broad, ask-ing for ad-

Alto Sax.

mp *mf*

Ten. Sax.

mp *mf*

Pno.

mp *mf*



71

Anna

vice, for help.

Alto Sax.

f 6

Ten. Sax.

f 6

Pno.

f

Red.

74

Anna *p*
Fright-ened teen-a-gers,___ the is-o-la-ted,___ the lone-ly._

Alto Sax. *ff* *p* *pp*

Ten. Sax. *ff* *p* *pp*

Pno. *ff* *pp*
Ped. *sim.*



78

Anna
Peo - ple a-bout to be ar - res - ted wan-ting

Alto Sax.

Ten. Sax.

Pno. *leggiere* *8va*

81

Anna

le - gal ad - vice. The pol-ice came,

Alto Sax.

Ten. Sax.

Pno.

pp

pp

Red.



84

Anna

de - man-ded I hand them ov - er. I asked to see a

Alto Sax.

Ten. Sax.

Pno.

mp

pp

pp

p

sim.

8

88

Anna

search war-rant. They scratched their heads and went a - way.

Alto Sax.

Ten. Sax.

Pno.

==

91

Anna

No - one asks to see a war-rant these days.

Alto Sax.

Ten. Sax.

Pno.

94 *cresc. poco a poco*

Anna

They came back lat - er - by then I'd got a lot of in - for - ma - tion a -

Alto Sax.

p *mp* *mf*

Ten. Sax.

p *mp* *p* *mf*

Pno.

mp *mf*



98 *f*

Anna

way from the of - fice.

Nick.

f

Real-ly? _____ Where? _____

Alto Sax.

f *f* *f*

Ten. Sax.

f *f* *f*

Pno.

f

Ped. _____

101

Anna *mp* *mf*
You can't ex-pect me to tell you that.

Nick. *mf*
But I'm the

Alto Sax.

Ten. Sax.

Pno. *p* *mp*



104

Anna *mf*
And that's pre-cise - ly why my

Nick. *f*
Cam - paign Leg - al Of- fi eer.

Pno. *mf* *mp*

107

Anna *f*
lips are sealed.____

Alto Sax. *mf*

Ten. Sax. *mf*

Pno. *mf*



110 *mp* *cresc. poco a poco*

Anna *mp*
You're fat - al-ly res-pect-ful of the law, _____ they'd whis-tle and you'd have to

Alto Sax. *p* *mp*

Ten. Sax. *p* *mp*

Pno. *p* *mp*

113

Anna *f* run. So now they're haul-ing me to court.

Alto Sax. *mf* *f* 6

Ten. Sax. *mf* *f* 6

Pno. *mf*



116

Anna *mp* I

Nick. *f* If you don't *mf* trust me, *mp* how can I help?

Alto Sax. *mf* 6

Ten. Sax. *mf* 6

Pno. *f* *mf* *mp*

120 **Rallentando** **Andante** ♩ = 72c

Anna need ad - vice. I don't want an -

Nick.

Alto Sax. **Rallentando** **Andante** ♩ = 72c
mp *p* *pp*

Pno. *p*



124

Anna - y-bo-dy with me in case they trump up char-ges of a - bet- ting, or

Pno.



128 *mp* >

Anna may-be a con-spir-a- cy. I'll de-fend my-self o- kay, but the law has got me all con-

Pno.

133

Anna

fused.____ We're meant to have our pri-va-cy pro-tec-ted, _

Alto Sax.

mp < *mf* *mp* > *p*

Pno.

p



138

Anna

____ we've had da-ta pro-tec-tion these sev-eral years and yet this rec-ent C. D.

Pno.

mp



142

Anna

A.... makes it an of-fence _

Nick.

Ah yes, the Com-mu-ni-ca-ble Di-sea-ses Act.____

Pno.

mp *mf*

145

Anna *p*

to with-hold in-for ma-tion which might help pre-vent the

Pno. *mp* *p*



148

Anna *mp* *p*

spread of the di - sease.

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

Pno. *pp* *p*



152

Anna *p*

Which one will the court up - hold?

To Sop. Sax.

Alto Sax. *p*

Pno. *pp*

157 **Allegro** ♩ = 126c

Nick. *mf*

You can al-ways ar-gue your ad-ress lists will not help the fight a-gainst in

Ten. Sax. **Allegro** ♩ = 126c *mp*

Pno. *mp* *mp* *mf*



160 *f* *mf*

Nick. *f* *mf*

fec - tion. Whe-ther that will wash, I can't pre - dict.

Sop. Sax. *mf* *f*

Ten. Sax. *f* *mp*

Pno. *f* *mp* *mp*

Ped.

163

Nick. *f*
Jud-ges these days are pan - icked____ as ev-ery-one else.

Sop. Sax. *f*

Ten. Sax. *f*

Pno. *mf* *f* *mf*
Ped. Ped. Ped. Ped.



167

Nick. *mp* *mf*
The gov-ern-ment could ar-gue__ it needs to know peo - ple at the

Sop. Sax. *p* *mp* *mf*

Ten. Sax. *mp* *mf*

Pno. *p* *mp*

170 *f*

Nick. *f*

most_risk, peo - ple to be tes - ted_____

Sop. Sax. *mf* *f* *mf*

Ten. Sax. *mp* *mf* *mf*

Pno. *mf* *mp* *mf*



173 *mp*

Nick. *mp*

The peo - ple that they need to

Sop. Sax. *f* *mf* *f* *mf*

Ten. Sax. *f* *mf* *f* *mf* *p*

Pno. *mf* *p*

177

Nick. *mp*
check, whe-ther they have been tes - ted, A

Sop. Sax. *mp* *p* *mp* *p*

Ten. Sax. *mp* *p* *mp*

Pno.



181

Nick. *mp*
ques - tion of man-agement, a ques - tion of pri-or - ri-ties.

Sop. Sax. *mp*

Pno. *mp*

A siren is heard in the distance.

185

Sop. Sax. *mf* *f* *ff*

Ten. Sax. *mf* *f* *ff*

Pno. *mf* *f* *8va*



189

Nick. *f*

"Of course we'd love to re-cog-nise your civ-il lib-er-ties."

Sop. Sax. *f* *mf* *sf* *f*

Ten. Sax. *mf* *sf* *f*

Pno. *mf* *sf*

192

Nick. *f* But this is an e-mer gen-- cy, —

Sop. Sax. *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf*

Ten. Sax. *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf*

Pno. *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*



195

Nick. *mf* *f* A na-tion-al e - mer - gen-cy." —

Sop. Sax. *f* *sf* *mf* *f*

Ten. Sax. *f* *sf* *mf* *f*

Pno. *sf* *mf*

199

Anna *mp*
Nick, some times you're ter-ri - fy-ing.

Nick.

Sop. Sax. *mf* *mp* *mp* *mf*

Ten. Sax. *mf* *mp* *p*

Pno. *p*

202

Anna *mf*
No chance then?

Nick. *mp*
Not a snow - ball's chance _____ in

Sop. Sax. *mp* *p* *mp* *mf*

Ten. Sax. *mp* *p*

Pno. *mp* *p*

206 *mf*

Nick. *mf*

hell. Not with the'Dai-ly Mail' on their backs

Sop. Sax. *mp* *f* *<sf* *f* *<sf*

Ten. Sax. *mp* *f* *<sf* *f* *<sf*

Pno. *mp* *sf* *sf*



210 *f*

Anna *f*

"For our

Nick. *mf*

de - man-ding that we're all locked up._____

Sop. Sax. *f* *<sf* *f* *<sf* *sf* *f* *<sf* *f* *<sf*

Ten. Sax. *f* *<sf* *f* *<sf* *sf* *f* *<sf* *f* *<sf*

Pno. *sf* *sf* *sf*

*The siren
getting closer*

213

Anna

own _____ pro - tec - tion." _____

Nick.

You hear that? _

Sop. Sax.

f *sf*

Ten. Sax.

f *sf* *mf* *p*

Pno.

sf *p*

217

Anna

Per-haps it's some-one else? It's go-ing to

Nick.

Per - haps it's not. _____

Sop. Sax.

p *pp* *p*

Ten. Sax.

pp *pp* *p* *pp*

Pno.

221

Anna

court next week, _____ it can't be us.

Nick.

mp

Per-haps they pre - fer not to wait, _____

Sop. Sax.

pp

225

Nick.

_____ per-haps they don't want the pub-lic - i - ty, _____ per -

Sop. Sax.

p

Ten. Sax.

p

A policeman in a biological suit appears
in the doorway, the one who raided the bar.
They can't help giggling at the sight,
they have not seen this before.

228

Nick.

haps 'it's out of sight, _____ so out of mind.' _____

Sop. Sax.

pp

p

Ten. Sax.

pp

p

Pno.

p

233

Policeman *mp*
An-naDun- can?

Sop. Sax. *pp* *To Alto Sax.*

Ten. Sax. *pp*

Pno. *pp* *mp*



236

Nick. *p*
Ma -

Policeman *mf*
An - na Ma - til - da Dun - can?

Pno.

239

Anna *p* Shut up. *mf* You look ri-

Nick. til - - - da? _____

Policeman *mf* This is ser - i ous. _____

Pno. *p*



242

Anna *f* di - cu - lous; *mf* out of some _____ crap-py Sci - fi _____ 'B'

Policeman _____

Pno. *p* *mp* *mf*

246

Anna *f*
mov - ie.

Policeman *f*
An-na Ma-til - da

Alto Sax. *pp*

Ten. Sax. *pp*

Pno. *f*



249

Policeman *pp*
Dun - can you are un - der ar - rest for con - ceal - ing the

Alto Sax. *pp*

Ten. Sax. *pp*

Pno. *f*

251

anxious
f

Anna
I don't know a - ny in - fec - ted per - sons.

Policeman
where - ab - outs of in - fec - ted per sons. Oh *mf*

Alto Sax. *pp*

Ten. Sax. *pp*

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

255

mf *mp*

Anna
None that have - n't been roun - ded up for treat - ment.

Policeman
real - ly?

Alto Sax.

Ten. Sax.

Pno. *mp*

258

Anna *p* *mp* Ab-out ten

Policeman *mp* Dar- ling, how ma-ny mem-bers do you have?___

Pno. *p*



262

Anna *mf* thou - sand,_____ and don't you 'dar- ling' me._____

Policeman *mp* And

Pno. *mf*

266

Policeman *mf* *f*
do you ser-i-ous-ly think, 'dar - ling',____ not one in ten thou-sand

Alto Sax. *f* *mf*

Ten. Sax. *f* *mf*

Pno. *mp* *mf* *f*



271

Policeman *mf*
____ has been in - fec - ted?____ Not one?____

Alto Sax. *f* *mf* *mp* *mf*

Ten. Sax. *f* *mf* *mp* *mf*

Pno. *mf*

275

Policeman *p* And we'll find him, or her,

Alto Sax. *mp* *p*

Ten. Sax. *mp* *p*

Pno. *mp* *p*



280

Policeman *mf* *f* or them now tes-ting is com-pul-sor - y. *He starts looking through the filing cabinet*

Alto Sax. *mf*

Ten. Sax. *mf*

Pno. *mf*

286 *A touch of triumph*
mp
 Anna There's no use look-ing

Alto Sax. *p*

Ten. Sax. *p*

Pno. *p*

290 *mf* *mp*
 Anna there, there's noth-ing in it.

Nick. *mp*
 I am Ms.Dun-can's so-li - ci-

Alto Sax. *p*

Ten. Sax. *p*

Pno. *p*

293

Nick. *mf*
tor and a U. N. Hum-an Rights ob-ser-ver.

Alto Sax. *p*

Ten. Sax. *p*

Pno. *mp*



296

Nick.
Where are you tak-ing her?

Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Pno. *mf* *f*

299

Policeman *f*

Your name? _____ Your I. D. card? _____ Have you been

Alto Sax. *f*

Ten. Sax. *f*

Pno. *f*



303

Nick. *poco stringendo mp*

Nick Sher-ing-ham _____ and yes, _____ I have. _____

Policeman

tes ted? _____

Pno. *poco stringendo mf mp*

Pochissimo più mosso $\text{♩} = 66\text{c}$

308

Nick.

p

Where are you tak - ing her?

Policeman

mp

I think I'd bet-ter take you in as

Nick.

mp

For what?

Policeman

mp *mf*

well. Con-spi-ra-cy to ob-struct the pre-ven-tion of dis-ease, a

Pno.

mp

Policeman

315

ve - ry ser-i-ous crime un der the C. D.

Pno.

mf

318

Policeman *f* A. _____ Col-lect your bags, I'll wait for you out side.

Alto Sax. *f*

Ten. Sax. *f*

Pno. *f* *sf*



321

Anna *mf* I'm sur - prised he

He exits

Policeman

Alto Sax. *mf* *mp*

Ten. Sax. *mf* *mp*

Pno. *mf* *mp*

Red.

325

Anna *f*
trusts us.

Nick. *f*
He does-n't.

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

Ten. Sax. *f* *f* *mf*

Pno. *mf* *f* *mf*



329

Nick. *mp*
He knows there's no es - cape.

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

Ten. Sax. *mp* *p* *p*

Pno. *p* *p*

333

Nick. *p* Take all your things, we

Alto Sax. *p*

Ten. Sax. *p*

Pno. *p*



337

Anna *p* A long time.

Nick. *p* may be gone for a long time. A

Alto Sax. *pp*

Ten. Sax. *pp*

Pno. *pp*

340

Anna

Nick.

long time. _____ A long, long

long, long



343

Anna

Nick.

Alto Sax.

Ten. Sax.

Pno.

They leave as the lights fade to

time.

time.

p

pp

p

pp

p

pp

BLACKOUT

SCENE SEVEN

The TV studio again. No presenter.

Sebastian enters to review the layout.

Checking the position of the lights....

1 Allegro molto ritmico $\text{♩.} = 72c$

Alto Saxophone

Tenor Saxophone

Piano

Measures 1-6 of the musical score. The Alto Saxophone and Tenor Saxophone parts feature a rhythmic melody with trills. The Piano part provides harmonic support with chords. Dynamics include *f*, *fp*, and *ff*.

==

Alto Sax.

Ten. Sax.

Pno.

Measures 7-12 of the musical score. The Alto Saxophone and Tenor Saxophone parts continue the rhythmic melody. The Piano part continues the harmonic support. Dynamics include *f*, *fp*, *p*, and *ff*.

He tries out the chair for comfort, stability etc.

Alto Sax. *f*

Ten. Sax. *f*

Pno. *f*

Alto Sax. *fp*

Ten. Sax. *f* *fp*

Pno. *f* *mf*

He moves the chair to get the best light

Alto Sax. *ff* *f* *fp*

Ten. Sax. *ff* *f* *fp*

Pno. *ff* *f* *mf*

Satisfied, he gives a thumbs up to an off-stage Studio Manager.

34

Alto Sax.

Ten. Sax.

Pno.

ff

p

ff

p

He takes a page of notes out of his inside pocket and checks it.

39

Alto Sax.

Ten. Sax.

Pno.

mp

p

mp

mp

p

p

mp

FOWLER enters.

46

Alto Sax.

Ten. Sax.

Pno.

p

pp

p

pp

mp

54 **Rallentando**

Pno.

mf



60 **Allegro moderato** ♩ = 104c

Seb.

mf

Min - - - is - ter.

Allegro moderato ♩ = 104c

Alto Sax.

Ten. Sax.

mp

mf *mp*

Pno.

64

Seb. *mp*
I have your notes here. _____

Fowler *mp*
I won't need

Alto Sax. *p*

Ten. Sax. *p mp p*

Pno. *p*



68

Fowler
notes, I'll keep it sim - ple and dir - ect. _____

Pno.

Più mosso ♩ = 120c *FOWLER takes his seat.*

Fowler *mf* *mp*

Look them in the eye.____ You stand by the Dir-ec-tor____ and tell them when to

Pno. *p*

SEBASTIAN tidies him then steps aside

Seb. *mp* *p*

Yes, min-is-ter._____

Fowler

cut._____

Pno. *p*

The lights brighten for broadcasting

Alto Sax. *f* *fp* *tr* *ff*

Ten. Sax. *f* *fp* *ff*

Pno. *mf* *ff*

Allegro molto ritmico ♩ = 72c

89

Fowler *f*

Good eve - ning, _____ my name is Nor-man

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Pno. *mf* *f*

96

Fowler

Fow - ler _____

Alto Sax. *f* *fp* *ff*

Ten. Sax. *f* *fp* *ff*

Pno. *mf* *ff*

103

Fowler

broad-cast - ing on the Na-tion-al T. V. chan-nel on be - half of the

Alto Sax.

mf *f*

Ten. Sax.

mf *f*

Pno.

mf



108

Fowler

Gov-ern ment. _____

Alto Sax.

p *mf*

Ten. Sax.

p *mf*

Pno.

p *f* *mf*

114

Andante ♩ = 72c

mp

Fowler

There has been a great deal of

Andante ♩ = 72c

p

Alto Sax.

p

Ten. Sax.

To Bari. Sax

p

Pno.

p



119

Fowler

non - sense _____ talked a-bout safe sex. _____

obbligato

p *mp* *p* *mp*

Alto Sax.

Pno.

123

Fowler

Peo - ple seem to think they can pro - tect them - selves, "Have few - er

Alto Sax.

Pno.

125

Fowler

part - ners, _ have heal - thy part - ners, don't sleep with Am - er - i - cans' that's what they

Alto Sax.

p

Pno.

128

Fowler

say, _ the per - mis - sive voi - ces, the ir - re - spon - si - ble _ _ _ _

Pno.

132

Fowler *voi - ces.*

Alto Sax.

Pno.

p *mp*

136

Fowler *Let us be quite clear, there is no such thing as safe sex*

Alto Sax.

Pno.

mf *f* *mf* *più f* *f*

139

Fowler *He bangs his fists on the table at the accents*
— ex-cept with-in the sta-ble lov-ing bond of Mar - riage.

Alto Sax.

Pno.

mf

141 *p* *meno* *mp*

Fowler Man____ and wom-an.____ The gov-ern-ment be-

Pno. *p* *pp*

8va



145 *mf* *f*

Fowler lieves in Vic-tor-i-an val-ues,____ pro-cre-a-tion of chil-dren,____ res

Alto Sax. *mf* *mf*

Pno. *mf*



148 *p*

Fowler pon - si-bil-i - ty,self con - trol. Just say no, it's as sim-ple as that,____

Alto Sax.

Pno. *f* *p*

152 *mp*

Fowler

wheth-er yourateen-age girl whomight getpreg- nant, or a young boy who might getap-

Pno. *mp*



155 *mf*

Fowler

proached by an old - er man_____ and of-fered glam-our_____ and ex-cite - ment.

Bari. Sax. *p*

Bari. Sax.

Pno.



158 *f*

Fowler

Os - car

Alto Sax. *mf* *f*

Bari. Sax. *mf* *f*

Pno. *mf*

Ped.

161

ff

3

3

Fowler

Wilde said 'I can res-ist eve-ry-thing but temp - ta - tion.'___

Alto Sax.

f

Bari. Sax.

f

Pno.

f

3

Ped._____



164

mp

Fowler

And we all know__what hap-pened to Os-car Wilde.

Alto Sax.

mp

Bari. Sax.

ff > pp

Pno.

f

mp

8^{vb}_____

169

mf

Fowler *f*

Let that be an aw-ful warn-ing _____ to you, just say no..

Alto Sax. *mf* *f*

Bari. Sax. *mp* *f*

Pno. *mf* *f*



172

ff

Broadcast Lights cut.

FOWLER steps down from the chair and turns to Sebastian.

Più mosso ♩ = 116c

Fowler

Alto Sax. *ff*

Bari. Sax. *ff*

Pno. *p*

178

Seb. *mp* Ve-ry strong Min-i-

Fowler *p* How was that__ Se-bas - tian?_

Pno. *pp* *p*

183

Seb. *mf* *mp* *p* ster.____ You left the view-er in no doubt at all.____

Fowler *p* Are you all right Se

Pno.

187

Fowler bas-tian?_ You look a lit-tle tir - ed.____

Alto Sax. *pp*

Bari. Sax. *pp* *pp*

Allegro molto $\text{♩} = 72c$

190

Fowler

Allegro molto $\text{♩} = 72c$

Alto Sax.

Bari. Sax.

193

Alto Sax.

Bari. Sax.

Pno.

198

Fowler

Alto Sax.

Bari. Sax.

Pno.

mp

You've been ov - er - work - ing. _____

204

Fowler *mf*

Get a - way for the week - end. _____

Alto Sax.

Bari. Sax.

Pno. *p*



209

Fowler *mf*

Brigh-ton or some-where__ Fresh air'd__do you

Alto Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

Pno. *mf*

216

Seb. *f* I was think-ing Am - ster-

Fowler *f* good.

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

Bari. Sax. *mf* *f* *f*

Pno. *f*



222

Seb. dam.

Fowler *f* See the Rem-brandts.

Alto Sax.

Bari. Sax.

Pno.

228 *They exit.*

Fowler *Ex - cel- lent!_*

Alto Sax. *f* *ff*

Bari. Sax. *ff*

Pno. *f* *ff*

233 *The lights slowly fade to blackout.*

Alto Sax. *f*

Bari. Sax. *f*

Pno. *ff* *f*

238 *To Sop, Sax.*

Alto Sax. *ff*

Bari. Sax. *ff*

Pno. *ff*

SCENE EIGHT

Bare misty stage. A single spotlight.

1 **Misterioso** ♩ = 50c

Piano



4

Bari. Sax.

Sub tone

pp *p*

Pno.



RYAN, a young boy, wanders into the spotlight and stares into the distance.

7

Bari. Sax.

pp *p*

Pno.

9

Bari. Sax.

pp *p* *pp*

Pno.

pp *p* *pp*

12

Boyish, falsetto

Ryan

p

I want to go to Queer Is - land.____

Bari. Sax.

pp *p*

Pno.

15

Voice

p

It's not called Queer Is - land____ it's the

Bari. Sax.

> pp *pp* *p* *pp*

Pno.

pp *pp*

18

Ryan

Eve-ry one calls it Queer

mp

Voice

Man Health Fa - ci - li - ty.

Bari. Sax.

p

Pno.

p

pp



21

Ryan

Is - land.

mp

Voice

Why do you want to go

Bari. Sax.

pp

p

pp

Pno.

pp

p

pp

24

mf

mp

Ryan

Cos I'm queer... How do you know?_____

mf

Voice

there? No your not.

Bari. Sax.

pp

Pno.

p *mp* *p* *p* *mp*

8^{vb}



27

mp

Voice

If you were ho-mo-sex-u - al,_____ we would

Bari. Sax.

ord.

p *pp* *pp*

Pno.

p *pp*

8^{vb}

3

p

30

p *mp*

Ryan

They think____ I'm queer at school._____ When they have

Voice

know.

Sop. Sax.

p *pp* *p*

Bari. Sax.

p *pp* *p*

Pno.

p

33

Ryan

swim-ming les-sons they won't let me in the pool_____ in case they catch

Sop. Sax.

pp *p*

Bari. Sax.

pp *p*

Pno.

mp

35

Ryan *p*
AIDS_ from me.

Voice *mp* *mf*
You were test-ed,___ you__ don't have AIDS___

Sop. Sax. *pp*

Bari. Sax. *pp* Sub tone *pp* *p* *pp*

Pno. *mp* *pp*

40 Normal voice *mp* *mf*
My mum has AIDS,_____ she took drugs.

Voice *mf*
And

Sop. Sax. *p*

Bari. Sax. ord. *p* *mp* *p*

Pno. *mp* *mf*

Red. Red. Red.

44

mf

Ryan

I miss my mum._____

Voice

now she's be-ing trea-ted.____

Sop. Sax.

mp *p* *pp*

Bari. Sax.

mp *p* *pp* *p*

Sub tone

Pno.

mp *pp*

Red. _____ Red. _____



48

Boyish, falsetto
p

Ryan

I want to go to Queer

Bari. Sax.

pp *mp* *pp*

Pno.

p *mp* *pp*

52

Ryan

Is - land.____

Voice

mp

We don't want you to be at risk,

Sop. Sax.

Bari. Sax.

(Sub tone)

p

mp

p

ord.

p

Pno.

p



55

Voice

cresc. poco a poco

you could catchsome-thing there.____ We don't think she could cope with you,

Sop. Sax.

mp

mf

Bari. Sax.

mp

Pno.

57

Voice *f* *mp*
 she al-lowed her-self to be in-fec - ted. She can't be a

Sop. Sax. *f* *p*

Bari. Sax. *mf* *f* *p*

Pno. *f* *p*



60

Voice
 good_ moth-er. There's thou - sands of gaymen you could be ex-

Sop. Sax. *mp* *mf*

Pno. *mp* *p* *mp*

63 *f*

Voice

posed to bru-tal-is - a - tion.

Sop. Sax.

Bari. Sax.

Pno.

p *mp* *mf* *mf*



67

Sop. Sax.

Bari. Sax.

Pno.

mp *mf* *mp* *pp*

70 *mp*

Voice

You have a nice new Chris-tian fos-ter mum.

Sop. Sax.

Bari. Sax.

Sub tone *p* *mp* *p* *ord.* *mp*

Pno.



(falsetto 8va if poss.) *p* *Fade to:*

75

Ryan

I want my real mum.____

BLACKOUT

Sop. Sax.

To Alto. Sax. *p* *morendo* *niente*

Bari. Sax.

To Tenor Sax. *p* *morendo* *niente*

Pno.

pp

Ped.

SCENE NINE

A drab room in the Isle of Man camp. A bunk bed, old lockers.

1 **Andante** ♩ = 44

Piano *p* *serpeggiando** *molto legato* *sim*

(* *serpeggiando* = wandering)

3

Pno.

A door opens and KITTY,
an old hand, world weary, enters.

6

Pno. *pp*

She is followed by DAVID and CLIVE, carrying a suitcase.
They look tired from a long journey and apprehensive.
She is showing them around.

10

Alto Sax. *p* *mp* *pp*

Pno. *p*

13

Pno.

pp

16

Kitty

p *mp* *mf*

This _____ will be _____ yours _____ and that's your _____ lock - ers. _____

Pno.

p

mp

mf

p

19

Kitty

David

mp

I'll toss you for it. _____

Clive

mp

Top or bot- tom? A- ny ex-

Pno.

mp

mp

21

Kitty *mf* *f*
I would-n't__ if I were you.__

David *mf* *3*
I don't need an ex-cuse.
DAVID sexily moves closer to CLIVE

Clive
cuse.

Alto Sax. *mp*

Pno. *mf*



23 *She points*

Kitty *mp*
Hid-den cam-eras,__ they're eve - ry-

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

Ten. Sax. *mf* *p* *pp*

25

Kitty *mf*

where. In-mates get split up_ if they start to get__

Pno. *p* *mp* *p*

28

Kitty *mp*

fresh, just in case. What would you pre-fer?

Clive *p*

In-mates are we?_____

Pno.

30

Kitty *mf* *f*

Pa-tients? There are no med-i - cines,___ a di-sease with-out a cure._____

Alto Sax. *p* *mp*

Pno. *mp*

32 *dim.* *mp*
Kitty And half the 'in - mates'

Alto Sax. *pp*

Pno. *p* *p*

34 *mf* *mp*
Kitty — don't have it an - y way. Do you have it? — I

Ten. Sax. *mp*

Pno. *mp*

36 *mf*
Kitty on - ly ask — be-cause this ward is for the well.

Ten. Sax. *mf*

Pno. *mf* *mp*

38 *mp*

Kitty *mp*

___ For those who would-n't take___ the gov-ern-ment di - rec - tives; Who

Ten. Sax. *p*

Pno. *p*

40

Kitty

fought and protes- ted, or shel-tered some-one with the vir-us. _____

David *mp*

That's me. _____

Clive *mp*

He shel-tered me. _____

Alto Sax. *p*

Ten. Sax. *p*

Pno.

42

Kitty *f* Ex-cuse me? You must be in the wrong place?

David

Clive

Alto Sax. *molto* *f* *f* *f*

Ten. Sax. *molto* *f* *f* *f*

Pno. *f* *f* *f*

45

Clive *mp* Ex-cept I was-n't, _____ the test was wrong.

Alto Sax.

Ten. Sax. *mp*

Pno. *mp*

47

David *mf* The

Clive It was a false pos - i - tive.____

Ten. Sax. *p*

Pno. *p*

==

49 **Doppio movimento** ♩ = 88

David doc-tors would-n't be - lieve it, they thought he had dis-guised it.____

Doppio movimento ♩ = 88

Alto Sax. *mp*

Pno. *mp*

51

David

Clive

Af-ter

Alto Sax.

Ten. Sax.

Pno.

mf *f* *mf* *f*

53

David

But I was still guilt-y of hid - ing an in-

Clive

three months I was in the clear._____

Alto Sax.

Ten. Sax.

Pno.

f *f* *mf*

55

David

fec - ted per - son_ ev - en though he was - n't.

Alto Sax.

Ten. Sax.

Pno.

f

mf

mf

mf



57

David

mp

p

I hid him cos I

Alto Sax.

Ten. Sax.

Pno.

mp

p

mp

p

59

David *8* thought he was.

Clive *p* Al - read - y they had giv - en me the tat - too__ that proved it.__



61

Clive *mp* I'll nev - er wear short sleeves a -

Alto Sax. *mp* *p* *pp*

Ten. Sax. *p* *mp* *mf*

Pno. *mp*

*He rolls up his sleeve
and shows a number
tattooed on his arm*



64

Kitty *mf* *f* That's to - tal - ly cra - zy.____

Clive *mf* *f* gain. So what are we

Alto Sax. *mf* *f*

Ten. Sax. *f*

67

Clive

now we're not pat - ients? _____ Pri-son-ers? _____

Alto Sax.

Ten. Sax.

Pno.

f *sfz* *f*

f *sfz* *f*

f *p*



(Ironic)

69

Kitty

You can leave an - y - time, you just can't find a boat _____ off the

Clive

Alto Sax.

Ten. Sax.

Pno.

mf *mf* *mp*

mf *mf* *mp*

71

Kitty

is - land._____ And if you try to swim a-way there's pat-

Alto Sax.

p *mp* *mp*

Ten. Sax.

p *mp* *mp*

Pno.



73

Kitty

rols that fire_ war-ning shots that hap-pen to be fat - al._____

f

He throws the case onto the top bunk.

David

mf

I'll__ take the

Alto Sax.

f *sf*

Pno.

mf *sf* *f*

75

Kitty *mp*
You

David
top. _____

Clive *mf* *f*
Of course you'll take a top, why change a hab-it of a life - time. _____

Pno.

==

77 **Moderato** ♩. = 54c

Kitty
know what I real - ly miss _____ on the is - land? _____

Clive

Moderato ♩. = 54c

Pno. *p*
Red. *sim.* *Red.*

80 *mf*

Kitty *No pets.*

Alto Sax. *p* *mf*

Ten. Sax. *p* *mf*

Pno.



82 *mf* *mp*

Kitty *No dogs, no cats, no par-a-keets, not ev-en a lit - tle gold-fish.*

Alto Sax.

Ten. Sax.

Pno. *mf* *mp* *p*

86

Kitty

— You did-n't have pets. did you?

Clive

mp

No, Da-vid has all-er-

Alto Sax.

p

Ten. Sax.

p

Pno.

p



89

David

mf *f*

Blame it on me,

Clive

f

gies.

Alto Sax.

mp *f*

Ten. Sax.

mp *f*

92

Kitty *mp*
Well, if you did, you

David *p*
Da - vid!

Alto Sax.

Ten. Sax.

Pno. *mp* *p* *Red.* *sim.*



95

Kitty *f*
don't have now, they all get put down.

Alto Sax. *mf*

Pno. *mf* *Red.*

98

Kitty

They're on - ly an - i - mals.

Alto Sax.

f

Ten. Sax.

mf *f*

Pno.

f



100

Kitty

mp

We had a lab - ra - dor bitch,

Alto Sax.

mp

Pno.

p

sim.

Ped.

103 *mf* *She trails off sadly* *p* *mf*

Kitty Tru - dy. To think I vol-un

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

Ten. Sax. *p*

Pno. *mf*

106 *f*

Kitty teered! A health col - o - ny!

Alto Sax. *mp* *p*

Ten. Sax.

108 *mf* *G.P.*

Kitty And I be-lieved it!

Alto Sax. *mp* *p* *G.P.*

Ten. Sax.

111 *mf*

Kitty I had a part - ner,

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Pno. *mf* *Red.* *sim.* *Red.*



114 *mf*

Kitty Ste - phen.

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

Ten. Sax. *mp* *mf*

Pno. *mp* *mf* 3 3 3

116 *mf* *mp*

Kitty He's a hae - mo - phi - li - ac and he was di - ag - nosed.

Alto Sax.

Ten. Sax.

Pno. *f* *mp* *p*



120

Kitty — Pois-oned by gov-ern-ment iss-ue blood.

Alto Sax. *p* *mp*

Ten. Sax. *p* *mp*

Pno. *p*

123

Kitty *mp* I had a test, *p* neg-a tive,

Alto Sax. *p*

Ten. Sax. *p*

Pno. *mp*



127

Kitty but, I could-n't bear to be a-part so I came with him.

Alto Sax. *pp* *mp*

Ten. Sax. *pp* *mp*

Pno. *pp* *p* *Ped.* *sim.*

130

Kitty *p*
I thought, "It's not for long, he'll die, for sure,

Alto Sax. *mf* *mp*

Ten. Sax. *mf* *mp*

Pno. *Red.*



133

Kitty *mp*
but with me by his bed. And when it's ov - er I can

Alto Sax. *pp*

Ten. Sax. *pp*

Pno. *p*

136

a piacere *mf* *f*

Kitty

leave when I want to." How stu-pid can you get.

Alto Sax.

Ten. Sax.

Pno.



138

Andante moderato ♩ = 88

Kitty

Andante moderato ♩ = 88

Pno.

140 *mf* *f*

Kitty "Per- haps, you've been in fec- ted here.____

Alto Sax. *p*

Ten. Sax. *p*

Pno.

==

142 *mf* *f* *mf*

Kitty You need a-noth-er six months qua- ran tine." And then a-noth- er,

Alto Sax.

Ten. Sax.

Pno.

144 *mp*

Kitty then a-noth-er.

Clive *mf* I'm sor-ry, what's your name?_

Pno. *f* *mf* *mp*

==

146 *mf* *mp*

Kitty Kit ty._____ The

David *mf* How do you do?

Clive _____ Clive._____ My part-ner, Da-vid._____

Pno.

149

Kitty

bath-room is at the far end, the toi-let is next to it.____ One show-er and two toi-lets for

Alto Sax.

mp

Ten. Sax.

mp

Pno.

mp



152

Kitty

f

twen - ty in-mates, three with in-con - tin - ence._____

Clive

mf

Is-n't there a

Alto Sax.

mf

Ten. Sax.

mf

Pno.

mf

154

Kitty

What for? A hos-pice, not a hos-pi-tal, _____

Clive

hos-pi- tal?

Alto Sax.

Ten. Sax.

Pno.

157

Kitty

I'm sor-ry, I'm not cheer-ing you up, — we had an-oth-er su-i-cide this

Alto Sax.

Ten. Sax.

Pno.

Subito
meno mosso ♩ = 66c

160

Kitty *pp* mor-ning.____ There were no

David *pp* Was it a re- lief? A bles-sing in dis-guise?____

Clive *pp* Since there's no_cure?

Pno. *pp*

163

Kitty *p* symp - toms!____ No in-fec - tion,____ no swol - len glands,____ no Ka

Pno. *p*

166

Kitty *p* po - si's.____ Not ev-en a sore throat!____ She. She not he.

David *p* Per haps he was tak-ing back con-trol?____

Alto Sax. *p mp p*

Ten. Sax. *p mp p*

169 *mp* **Allegretto** ♩ = 116

Kitty She. She was just de - pressed..

Clive *p* Su - i - cide dem-on-strates free will.

Alto Sax. **Allegretto** ♩ = 116 *p*



171 *mf*

Kitty She was sure she'd die of it one day.

David *mf* We'll all die one day.

Clive *mf* Your all heart.

Alto Sax. *mp* *mf*

Ten. Sax. *mf*

Pno. *p* *mp*

177 *mf* *f*

Kitty You'll learn. it's ver - y de-pres-sing to be with ill peo - ple all the

Pno. *mf* *mf*



180

Kitty time.

David *f* When do we get the rest of our

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Pno. *f* *f*

183

f

Kitty: What things?_____

David: things?_____

Clive: *f* We had to leave our trunk at re-

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Pno. *f*

186

f

Kitty: For - get it. _____

Clive: cep - tion

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f* *f*

Pno.

189 *mp* *mf*

Kitty *mp* *mf*

It's been nicked by now, or ran-sacked. Shoes are pret-ty pop-ul-ar round

Alto Sax. *p*

Ten. Sax. *p*

Pno. *mp* *diminuendo*



192 *mp* *mf*

Kitty *mp* *mf*

here, but eve ry thing can be sold or swapped. _____

Alto Sax. *pp*

Ten. Sax. *pp* *mf*

Pno. *p* *mp* *mf*

195 *mp* *mf*

Kitty *mp* *mf*

Did you have an-y jeans,___ or tooth-paste or sham -poo? Or pills or books?

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

Ten. Sax. *mp* *mp* *mp*

Pno. *p*



199 *mp*

Kitty *mp*

If so, you don't have an-y more, Stuff's in short sup-ply in Man._____

Alto Sax. *p* *pp*

Ten. Sax. *p* *pp*

Pno. *mp* *diminuendo* *p*

203

Kitty *p* *pp*
 — Clothes and hope. —

Alto Sax. *p* *pp*

Ten. Sax. *p* *pp*

Pno.



208

Kitty *mp*
 Sup-per's at five, Lights out at nine.

David *p* *mp*
 I'm star ting to get hun-gry. —

Alto Sax. *p*

Ten. Sax. *mp* *p* *mp* *p*

Pno.

212

Kitty

They've cut the rat-ions a - gain: five hun-dred grams of

Alto Sax.

Ten. Sax.

mp *p* *mp* *p*

Pno.

p



215

Kitty

bread, ____ fif-ty grams of fat, ____ two hun-dred grams of so - ya. ____

David

That's ab-

Ten. Sax.

p *mp*

Pno.

mp

cresc. *mf*

220

Kitty *mp*
They don't

David *f*
surd, _____ they've got to feed us. _____

Ten. Sax. *mp*

Pno. *mf* *f* *mp*
Red. _____



223

Kitty
have to do an-y - thing. _____ Some cle-ver bof-fin worked out sci-en

Ten. Sax.

Pno.

226

Kitty *mf* *f*
 tif-ic-al - ly _____ how ma-ny cal-or-ies we need _____ and

Alto Sax. *p*

Ten. Sax. *p*

Pno.

229

Kitty *f*
 how much pro - tein. _____ They

Alto Sax. *mp* *f*

Ten. Sax. *mp*

Pno. *mp* *f*

232 *mf*

Kitty *mf*
make it as cheap-ly as they can and most of the veg-gies are rot-ten. Of

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

Ten. Sax. *mf* *mp* *mf* *mp*

Pno. *mf* *mp* *mf* *mp*



234 *f* *mp*

Kitty *f* *mp*
course you get more if you work. The best gig is the cre- ma - tor - i-

Alto Sax. *mf* *p*

Ten. Sax. *mf* *p*

Pno. *mf* *mp*

237

Kitty

um, lay-ing out the bod - ies,___ tak-ing out the

Alto Sax.

Ten. Sax.

Pno.

p



239

Kitty

teeth, the eyes, and so on... For med - i-cal re - search._____

Alto Sax.

Ten. Sax.

Pno.

f *mf*

mf

mf

242

Kitty *mf* Ex-act - ly.____

Clive *mp* And mak-ing sure no - one else gets to pil-lage corp-ses.____ *mf*

Alto Sax. *mp* *p*

Ten. Sax. *mp* *p*

Pno. *mp* *mf*



245

Kitty *f* Well,____ you know we

Alto Sax. *p* *f*

Ten. Sax. *p* *f*

Pno. *p* *f*

248

Kitty

all want more re - search.

David

mf

I won't do it. I re -

Alto Sax.

mf *mp* *p*

Ten. Sax.

mf *mp* *p*



251

Kitty

f *mp*

Then you will starve and by deg-rees, you'll

David

f

fuse to work.

Alto Sax.

p

Ten. Sax.

p

Pno.

f *p*

254

Kitty *mp*
die. Like so ma-ny have be-fore you, and so

David *p*
We'll die?

Clive *p*
We'll die?

Alto Sax. *pp*

Ten. Sax. *pp*

Pno. *p*

The musical score is written for a vocal trio and a small ensemble. The vocal parts are for Kitty (soprano), David (alto), and Clive (bass). The instrumental parts are for Alto Saxophone, Tenor Saxophone, and Piano. The score begins at measure 254. Kitty's part has a melodic line with lyrics 'die. Like so ma-ny have be-fore you, and so'. David and Clive have a simple harmonic accompaniment with lyrics 'We'll die?'. The Alto and Tenor Saxophones play a melodic line, and the Piano provides a harmonic accompaniment. Dynamics include *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo).

257 *f*

Kitty *f*
ma-ny more will soon. Wel - come to the

David *f*
Wel - come to the

Clive *f*
Wel - come to the

Alto Sax. *f*

Ten. Sax. *f*

Pno. *mf* *f*

261

Kitty *fp* *morendo*
death____ camp.____

David *fp* *morendo*
death____ camp.____

Clive *fp* *morendo*
death____ camp.____

Alto Sax. *p*

Ten. Sax. *p*

Pno. *p*

END OF ACT ONE

264

Kitty *pp* **BLACKOUT**

David *pp*

Clive *pp*

Alto Sax. *pp* *ff*

Ten. Sax. *pp* *ff*

Pno. *pp* *ff* *8vb*