

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 TWO

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1984: Quarantine - Act Two

Cast:

Soprano

Scene 10: Nicola. A hospital social worker
Scene 11: Tacet.
Scene 12: Tacet.
Scene 13: Kitty (Act 1, scene 9)
Scene 14: Off-stage voice of the authority.
Scene 15: Tacet.
Scene 16: Tacet.
Scene 17: Tacet.
Scene 18: Kitty (Act 1, scene 9)

Tenor:

Scene 10: Richard, a sick gay man.
Scene 11: Mr. Burgess, Lawyer for the defence
Scene 12: Shaun, a footballer.
Scene 13: David (Act 1, scene 9)
Scene 14: Tacet.
Scene 15: Sebastian (Act 1, sc. 4&7) showing symptoms.
Scene 16: Sebastian
Scene 17: Sebastian, now blind.
Scene 18: David (Act 1, scene 9)

Baritone:

Scene 10: Tacet.
Scene 11: Stuart Feather, the defendant.
Scene 12: Gary Northgate, a football team manager.
Scene 13: Clive (Act 1, scene 9)
Scene 14: Tacet.
Scene 15: Police Inspector.
Scene 16: Tacet.
Scene 17: Tacet.
Scene 18: Scientist.

Bass:

Scene 10: Tacet.
Scene 11: Judge.
Scene 12: Tacet.
Scene 13: Tacet.
Scene 14: Andrew.
Scene 15: Fowler, (Act 1, sc. 4&7)
Scene 16: Fowler.
Scene 17: Fowler.
Scene 18: Fowler.

Orchestration:

Saxophone 1 (Bb Soprano/Eb Alto)
Saxophone 2 (Bb Tenor/Eb Baritone)
Piano

QUARANTINE

Peter Scott-Presland

ACT TWO SCENE TEN

Robert Ely

A hospital corridor. Enter RICHARD & NICOLA

RICHARD is in a wheelchair pushed by NICOLA who wears a mask and rubber gloves

Allegro agitato ♩. = 116c

Music score for the first system, measures 1-3. The score includes staves for Nicola, Richard, Alto Saxophone, Tenor Saxophone, and Piano. The key signature is one flat (B-flat), and the time signature is 9/8. The tempo is marked **Allegro agitato** with a quarter note equal to 116 beats per minute (♩. = 116c). Nicola and Richard have whole rests. The Alto Saxophone and Tenor Saxophone play a melodic line starting in measure 2, with dynamics *p* and *mp* respectively. The Piano part has whole rests.



Music score for the second system, measures 4-7. The score includes staves for Alto Sax., Ten. Sax., and Pno. The key signature is one flat (B-flat), and the time signature is 9/8. The Alto Saxophone and Tenor Saxophone continue their melodic line, with dynamics *mp*, *mf*, and *f* indicated. The Piano part enters in measure 4 with a melodic line, marked *mf*.

QUARANTINE - Act Two - Page 4

8

Nicola *mp* *mf* *mp*
Calm down, calm down, we're ar-

Richard *agitated* *mf* *f* *mf*
I want to go to the treat - ment cen-tre.

Alto Sax. *p* *p*

Ten. Sax. *p* *p*

Pno. *p*



12

Nicola *mf*
ran - ging it for you.

Alto Sax. *mp*

Ten. Sax. *mp* *mf*

QUARANTINE - Act Two - Page 5

15

Richard

But how long__ will it take?__

Alto Sax.

Ten. Sax.

Pno.

mf

p

p

mf

p



19

Richard

I__ can't stand this hos-pit - al an - y -

Alto Sax.

Ten. Sax.

Pno.

f

mf

f

mf

f

p

mf

22

mp

Richard

more._____

Alto Sax.

mp *mf*

Ten. Sax.

mf

Pno.

mf



25

Nicola

f

You are in-

Richard

f

Eve-ry-one in masks and gloves_____ when-ev er they come near me._____

Alto Sax.

f

Ten. Sax.

f

Pno.

f *mf* *f*

Ped._____

QUARANTINE - Act Two - Page 7

29

Nicola

fec - tious, it's sim-ple health and safe - ty.

Richard

Alto Sax.

Ten. Sax.

Pno.

mf *p*

mf *p*

mf *p*

33

Nicola

mp

Richard

But I'm a hum-an be - ing. Eve - ry-one be-haves as if I

Alto Sax.

Ten. Sax.

Pno.

mp *crescendo*

mp

QUARANTINE - Act Two - Page 8

38

Richard *f*
 did - n't count, _____ I have feel-ings too. _____

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

Ten. Sax. *mf* *f*

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



43

Richard *mp*
 This lone - li - ness _____ is kil - ling me, _____

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

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

QUARANTINE - Act Two - Page 9

49

Richard

ev-en the por-ters won't come near me, they leave my meals

Alto Sax.

Ten. Sax.

Pno.



53

Nicola

Richard

Alto Sax.

Ten. Sax.

out-side my door. They knock and run a-way.

mp

mf

p

p

p

59 *f*

Nicola

raid, _____ you can't blame them. _____

Alto Sax.

mf *p*

Ten. Sax.

mf *p*

Pno.

mf *p*



63

Nicola

Richard

mf *mp*

This is a hos-pi-tal, _____ they should know bet-ter. _____ The clean-ing staff will

Alto Sax.

mp *pp*

Ten. Sax.

mp *pp*

Pno.

mp

68 *mf*

Richard
8 on - ly clean my room in bi - o - lo - gi - cal suits

Alto Sax.
pp

Ten. Sax.
pp



72 *f* *ff*

Richard
8 and masks. They're made with as - bes - tos,

Alto Sax.
p *mf* *f*

Ten. Sax.
p *mf* *f*

Pno.
mf *f*

77

Nicola *mf*
No need for lang - uage.

Richard *mf*
forfuck's sake!__ They're for

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

Ten. Sax. *ff* *mp*

Pno. *mp*

83

Nicola *mp*
They use them when there's a plague.____

Richard *mp* *f*
nuc le-ar fall - out,__ not a vir - us.____ Oh yes,____

Alto Sax.

Ten. Sax. *mf* *mp*

Pno. *f*

89

Nicola

Richard

Alto Sax.

Ten. Sax.

Pno.

ff

mf *f*

mf *f*

f

I was for - get - ting this is the gay plague.



93

Richard

Alto Sax.

Ten. Sax.

Pno.

mp

mp

p *mp*

p *mp*

I thought when I came in there'd be some res - pite

QUARANTINE - Act Two - Page 14

96 *mf* *f*

Richard

from all the head - lines: _____

Alto Sax.

mf *f*

Ten. Sax.

mf *f*

Pno.

f



100 *f* *mf*

Richard

"Gay plague threat-ens bab - ies." "My son's gay plague

Alto Sax.

p *mp* *p* *mp*

Ten. Sax.

p *mp* *p* *mp*

Pno.

p *mp* *p*

104

Richard *mp*
ag-o - ny." "Gay plague spreads, in-no-cent vic - tims."

Alto Sax. *p*

Ten. Sax. *p*

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

108

Richard *p*
But of course, I'm one of the guil-ty ones, I'm

Alto Sax. *pp*

Ten. Sax. *pp* *p*

Pno.

QUARANTINE - Act Two - Page 16

*He pulls his sleeve up to
show the tattoo on his forearm.*

112

Richard *8* gay, and I de-serve to die. And thanks to my

Alto Sax. *pp*

Ten. Sax. *pp*

Pno. *pp*

116 *mf* *f* *2*

Richard *8* tat - too eve-ry-one can know.

Ten. Sax. *mp*

Pno. *mf* *mf* *p*

Ped.

120 *mf*

Nicola Of course_ you don't. No - one

Ten. Sax. *mf* *mp*

Pno. *mf* *p*

Ped. *Ped.*

← ♩. = ♩. →

Listesso tempo ♩ = 116c

124

Nicola

does.

p

Richard

mf 2

Tell that to the

lads who daubed the

← ♩. = ♩. →

Listesso tempo ♩ = 116c

Ten. Sax.

pp

Pno.

pp

mp

Ped.

==

128

Richard

words on my front door, 'AIDS' and 'POUF' in blood-red let-ters

f

Alto Sax.

mf *f*

Pno.

mf

f

Ped.

134

Richard *mf*
two feet high. Tell that to the

Alto Sax. *mf* *mp*

Ten. Sax. *mf* *mp*

Pno. *mp*



138

Richard *mf*
mob that came and smashed my win - dows,

Ten. Sax. *mf* *f*

Pno. *mp* *mf*

Ped.

142

Richard *f* they would have done me ov - er, *mf* till I poin-ted out they'd

Alto Sax. *f*

Ten. Sax. *f*

Pno. *mp*



146

Richard *mf* spill my blood *f* Then I'd give AIDS to them.

Alto Sax. *mp* *mf*

Ten. Sax. *mp* *mf*

Pno. *mf*

152

Richard *mp* They

Alto Sax. *f* *mp*

Ten. Sax. *f* *mp*

Pno. *f* *mp*



157

Richard *mf* could-n't cope with that.

Alto Sax. *mp* *mf*

Ten. Sax. *mp* *mf*

Pno. *p* *f*

161

p *mf*

Nicola

Stop _____ dwel-ling on the past, you'll have a new life

Richard

f

Alto Sax.

f

Ten. Sax.

f

Pno.

mf



166

f

Nicola

soon _____ in the Isle of Man.

Alto Sax.

mf

Ten. Sax.

mf

Pno.

mf

Red.

171

Nicola

Richard

Alto Sax.

Ten. Sax.

Pno.

mf

They call it i - so - la - tion, _____ I could-n't feel more i - so - la - ted _____ than I am

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

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

p



178

Richard

Alto Sax.

Ten. Sax.

Pno.

mp

now, _____ and I will be with my own kind. _____

p *mp* *p*

p *mp* *p*

p

184

Nicola *p*
You will _____ as soon as your pap - ers come

Richard

Alto Sax. *pp*

Ten. Sax. *pp*

Pno. *pp*



188

Nicola
through. _____

Alto Sax. *p* *mp*

Ten. Sax. *p* *mp*

Pno. *p* *mp*

192

Richard *mf* *3* I will be ab - le to take my dog,

Alto Sax. *p*

Ten. Sax.

Pno. *p*



196

Nicola *mp* She slowly pushes the wheelchair offstage.
Of course you will.

Richard won't I?

Alto Sax. *p* *3*

Ten. Sax. *p* *3*

Pno. *p*

200

Nicola

Alto Sax.

Ten. Sax.

Pno.

pp

To Sop. sax

To Bari. sax

perdendosi



204

Pno.

BLACKOUT

pp

SCENE ELEVEN

A Courtroom - a JUDGE presides. STUART, the defendant, is wearing a lovely flowery dress, a picture hat and matching shoes. Mr BURGESS for the Defence rushes in late and flustered.

1 **Maestoso** $\text{♩} = 66\text{c}$

Burgess

Stuart

Judge

He addresses BURGESS

Maestoso $\text{♩} = 66\text{c}$

Sop. Sax.

Bari. Sax.

Pno.

4 **mf** **f** **mf** **mf**

Judge

Let me be clear, the de-fen - dant broke the law, that is the

Sop. Sax.

Bari. Sax.

Pno.

6

Judge

on - ly is - sue in this tri - al. *f* The

Sop. Sax.

Bari. Sax.

Pno.



8

Judge

rea- sons do not mat-ter. *He finally notices what STUART is wearing. Goggles a bit*

Sop. Sax.

Bari. Sax.

Pno.

10

Stuart *mp*
Not al - ways your

Judge *To STUART, incredulous*
Do you al-ways dress like this? _____

Sop. Sax. *f* *p*

Bari. Sax. *f* *p*

Pno. *f* *p*

12

Stuart
maj - es - ty.

Judge *f*
You will ad-dress me as your Hon-our. _____

Sop. Sax. *mp*

Bari. Sax. *mp*

Pno. *mp*

14

mp

Stuart

I like to look nice when I go out.

Judge

Why are you dressed like this?

Sop. Sax.

Bari. Sax.

Pno.

17

p *mf*

Stuart

No, I could-n't pos-si-bly do that.

mf

Judge

Well, re-move the hat at least.

Sop. Sax.

Bari. Sax.

Pno.

20

f

Stuart

No, nev-er, I'd rath-er die.

f

Judge

I say re-move it. Why on earth

Sop. Sax.

Bari. Sax.

Pno.

22

mf

Stuart

It goes with the shoes, do you want to ru-in the en-

Judge

not?

Sop. Sax.

Bari. Sax.

Pno.

24 (Mae West)

Stuart

sem - ble? No, your

Judge

Are you show-ing con-tempt of court?

Sop. Sax.

mf *mf* *p*

Bari. Sax.

mf *p*

Pno.

mf *p*



26

Stuart

Hon-our I'm do-in' my best to hide it.

Sop. Sax.

f

Bari. Sax.

Pno.

QUARANTINE - Act Two - Page 32

28 *He turns to BURGESS*

Stuart *mp* He's the per-fect straight man. _____

Judge *f* Or-der in court!

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

Bari. Sax.

Pno.



31 **Allegro** ♩ = 100c

Sop. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

Pno. *mp*

34

To STUART *f* To JUDGE *mf*

Burgess *f* Be-have your-self. _____ Your *mf*

Sop. Sax.

Bari. Sax.

Pno.

37

Burgess *mp* Hon-our, the def-en - dant does not de - ny the charge. _____ *mf*

Sop. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

Pno.

39

Burgess

He tres-passed on gov-ern-ment pro-per ty,-

Sop. Sax.

Bari. Sax.

Pno.



41

Burgess

_____ to sab-o - tage _____ com-pu-ters. _____

Sop. Sax.

Bari. Sax.

Pno.

44

Burgess *f* He ad-mits crim-in-al dam-age.

Sop. Sax. *f*

Bari. Sax. *f*

Pno. *f*



47

Burgess *mp* But he pleads ju - sti-fi-

Sop. Sax. *mp* *sf*

Bari. Sax. *fp* *sf*

Pno. *mp* *p*

50

Burgess

ca-tion, or mi - ti-ga-tion.

Stuart

mp

I want to tell you why.

Sop. Sax.

p

Bari. Sax.

p

Pno.

54

Burgess

mp

The case is be - ing heard in cam - er-a

Stuart

Sop. Sax.

mp

Bari. Sax.

mp

Pno.

mp

57 *mf*

Burgess *8*
un der the Con-ta - gious Di-sea - ses Act Nine-teen Nine - ty,

Sop. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

Pno.



59 *f*

Burgess *8*
there are no re - por - ters._____

Judge *f*
In that case I have no ob-jec-tion. if he

Sop. Sax. *f*

Bari. Sax. *f*

Pno. *f*

62

Stuart *mf*
A jur - y would un - der

Judge
wants to tell us how he broke the law.

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

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

Pno. *mf*



65

Stuart
stand.

Judge *f*
Un-der the C. D. A there are no jur-ies. _____ Pro -

Sop. Sax. *p*

Bari. Sax. *p*

68 **Rallentando** *STUART hesitates*

Judge

ceed.

Pno. **Rallentando** *p*

==

71 **Meno - colla voce** $\text{♩} = 84c$ *mp*

Burgess

Tell the judge what hap-pened on June twen-ty eighth,

Pno. **Meno - colla voce** $\text{♩} = 84c$

==

73

Burgess

— Nine - teen nine - ty four.

Allegro marziale ♩ = 112c

75 *mf*

Stuart

We were tired of wait-ing for just - ice, _____ it was the

Sop. Sax.

mf

Bari. Sax.

mf

Pno.

mp



77 *f*

Stuart

twen-ty-fifth _____ an-ni-ver- sa - ry of the Stone-wall ri-ots, _____

Sop. Sax.

mp *mf*

Bari. Sax.

Pno.

mp

80 *mf*

Stuart

Not that you'd know from the pap-ers. When we read of the new da-ta base, _____

Sop. Sax. *mp* *mp*

Bari. Sax. *mp*

Pno. *p*



82 *f*

Stuart

All the p'lice rec-ords, all those who'd ev-er been to clubs, _____

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

Bari. Sax. *mf*

Pno. *mp*

84

Stuart

to de-mon-strations, clap clin-ics, on mail - ing lists.

Sop. Sax.

mf *f*

Bari. Sax.

f *mf = f* *mf = f*

Pno.

mf *f* *f*

==

87

Stuart

We had to do some- thing but

Sop. Sax.

tr *p*

Bari. Sax.

p

Pno.

p

90

Stuart

no-bo - dy cared, _____

We wan-ted to fight back and I was

Sop. Sax.

Pno.

p

pp

94

Stuart

chos - en. _____

We knew where it was

Pno.

p

Ped.

97

Burgess

the da - ta base? _____

at the

Stuart

held, _____ in New-cas-tle, _____ at the

Pno.

mp

mf

p

mp

Ped.

QUARANTINE - Act Two - Page 44

100

Burgess

Min - is - try of Health and Dis - ease Pre - ven - tion.

Stuart

Min - is - try of Health and Dis - ease Pre - ven - tion.

Bari. Sax.

mp

Pno.

mf

Red.

103

Burgess

Stuart

All we need - ed was the codes to get in - to the build - ing

Sop. Sax.

mp

Bari. Sax.

mf *mp*

Pno.

p

106

mf

Stuart

and to the com-pu-ter room, and a sym-pa-the tic night-guard.

Sop. Sax.

mf *f* *mf* *mf*

Bari. Sax.

mf *f*

Pno.

mp *mf* *f*



109

f

Stuart

I dressed as a pain - ter, with caus - tic so - da

Sop. Sax.

f

Bari. Sax.

mf *f* *mf* *f*

Pno.

f *f*

111

ff *mp*

Stuart

in a pot. The rest you know. I des-

Sop. Sax.

p

Bari. Sax.

p

Pno.

p



114

p

Stuart

troyed their files with the caus-tic so-da. But it was a

Sop. Sax.

p

Pno.

pp

117

Stuart *mp*
sym-bo-lic pro - test__ a-gainst the sys-tem-at-ic per-se-cu-tion of__

Bari. Sax. *mp*

Pno. *mp*

==

121

Stuart *mf* *f*
__ les-bi-an and gays__ and peo - ple__ with

Sop. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Pno. *mf*

124

Stuart

AIDS.

Judge

mp

The ac-cess to the codes was top

Sop. Sax.

mp

Bari. Sax.

mp

Pno.

f

mp



128

Judge

mf

sec - ret, res-tric-ted to most sen-ior per-son-nel,

Sop. Sax.

p

Bari. Sax.

mf

Pno.

mf

131

Stuart

Judge

Sop. Sax.

Bari. Sax.

Pno.

mp

mp

mf

mp

mp

You still re - fuse__ to name your ac-com pli ces?__

I

134

Stuart

Judge

Sop. Sax.

Bari. Sax.

Pno.

p

mp

pp

p

pp

do. You can tor - ture me__ if you like.__

Mis - ter

137

Burgess *mp* *mf*
The def-ence was not

Stuart *mp*
Ha!__

Judge
Fea-ther,_ the Bri-tish state does not tor-ture peo-ple._____

Bari. Sax.

Pno.



141

Burgess *mp* *p*
__ sug-ges-ting that it did._____

Stuart *mp*
On-ly the sick._____

Pno. *p* *pp*
Ped._____

145

p *mf*

Judge In view of the tes - ti mo - ny I find him

Bari. Sax. *p*

Pno. *mp*



148

f *p*

Judge guilt-y. He is sen - tenced to pre-ven - tive de-ten-tion

Sop. Sax. *pp*

Bari. Sax. *mf* *pp*

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

152

Judge *ff* on the Isle of Man. *f* In def - in-ite-ly.

Sop. Sax. *f*

Bari. Sax. *f* *tr* *f* *p*

Pno. *mf* *f*



156

Burgess *mp* My Lord, there is no ev - i - dence of in *mf* fec - tion.

Judge

Sop. Sax. *p*

Bari. Sax.

Pno. *p*

159

Burgess *p*

Judge *mp*
And your point is? _____ He is clear-ly a

Sop. Sax. *pp*

Pno. *pp*

162

Judge
threat to the se - cur - it y of the State. _____

Pno. *mp*

166

Sop. Sax. *mp* *< mf*

Bari. Sax. *mp* *< mf*

Pno.

An outburst
ff

169

Stuart

Fa - sci-sm is more con-ta-gious than AIDS.

*He crosses to exit.
Aside to BURGESS as he goes:*

Sop. Sax.

f *mf* ***f*** *mf* ***f*** *mf*

Bari. Sax.

f *mf* ***f*** *mf* ***f*** *f*

Pno.

f



172

Stuart

At least we've got the sto-ry on the rec ord.

Sop. Sax.

sf

Bari. Sax.

sf

Pno.

mp ***p***

176

mf

Judge

The de-fen - dant's tes - ti-mo-ny will be

p *mp*

Sop. Sax.

p

Bari. Sax.

pp

Pno.



178

f

Judge

stri-cken from the rec-ord. Take him

mp *mf* *f*

Sop. Sax.

f

Bari. Sax.

f

Pno.

181

Burgess *f*
I must pro-test most strong - ly

Judge *3*
back to the cells. *STUART exits.*

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

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

Pno. *f* *ff* *f*



184

Burgess *f*
this is ab-use of pro - cess. You can-not fal-si fy the rec- ord,

Sop. Sax. *ff*

Bari. Sax. *ff*

Pno. *ff*

187

Burgess *8* — you can not change his - tor - y. —

Judge — Are you ques-tion-ing the

Sop. Sax. *To Alto Sax.*

Bari. Sax. *f ff*

Pno. *f ff*



190

Judge judge-ment of the court? — Con - tempt Mis - ter

Bari. Sax. *f ff*

Pno. *f ff*

193

f

Burgess

I can-not stay sil - ent._____

mp

Judge

Bur - gess._____ Per-hapsa spell in pri-son will per-suade you that

Bari. Sax.

Pno.

p

Ped.



196

p

mf

Judge

sil-ence is a vir-tue. I sen-tence you to four-teen days._____

Alto Saxophone

Alto Sax.

pp

Bari. Sax.

pp

Pno.

pp

mp

mf

200

Burgess *f* *ff*
This is out - ra - geous.

Judge *f* *ff*
Twen-ty eight days.

Alto Sax. *f* *mf*

Bari. Sax. *f* *mf*

Pno. *f* *mf*

203 *Burgess storms off.* **BLACKOUT**

Judge

Alto Sax. *ff*

Bari. Sax. *ff* *To Tenor Sax.*

Pno. *f* *ff*

INTERLUDE 5

SOLO

1 Poco lento ♩ = 66c

Piano

pp

p

Ped.

Pno.

pp

(no pedal)

Pno.

p

Pno.

pp

The sound of a football crowd gathering fades in

Ped.

ATTACCA

Alto Sax.

f

8va

ATTACCA

Pno.

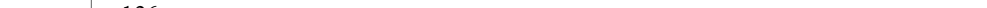
f

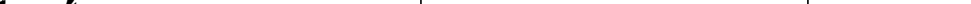
8va

Ped.

Allegro giocoso

♩ = 126c

Shaun 

Gary 

Allegro giocoso

$\bullet = 126c$

Alto Sax.

Ten. Sax.

mf f

Piano accompaniment for the first system. The music is in 4/4 time with a key signature of two sharps (F# and C#). The piano part begins with a rest in the first measure. In the second measure, the right hand plays a quarter note G4, a quarter note A4, and a quarter note B4, while the left hand plays a quarter note G3, a quarter note A3, and a quarter note B3. In the third measure, the right hand plays a quarter note C5, a quarter note B4, and a quarter note A4, while the left hand plays a quarter note C4, a quarter note B3, and a quarter note A3. In the fourth measure, the right hand plays a quarter note G4, a quarter note F#4, and a quarter note E4, while the left hand plays a quarter note G3, a quarter note F#3, and a quarter note E3. The piano part is marked with a forte (f) dynamic.



Alto Sax. 

Ten. Sax.

mf *mf* *f*

Piano accompaniment for the first system. The music is in G major (one sharp) and 2/4 time. The first measure features a treble staff with a quarter rest followed by a quarter note G4, and a bass staff with a quarter rest followed by a quarter note G2. The second measure is a whole rest for both staves. The third measure features a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure features a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass staff with a quarter note G2, a quarter note A2, and a quarter note B2. Dynamics include *mf* (mezzo-forte) and *f* (forte).

8 *mf* (2+2+3) *f*

Gary *Lads, it won't be ea-sy, — Ci-ty are top and we're way down the*

Alto Sax. *mp* (2+2+3)

Ten. Sax. *mp* (2+2+3) *mf*

Pno. *mp* (2+2+3) *f*



11 *mf*

Gary *league. The book-ies say it's five to one ag-*

Alto Sax. *f* *mp*

Ten. Sax. *mp*

Pno. *f* *mp*

QUARANTINE - Act Two - Page 63

14

Gary

ainst us_ to take the cup_ but the crowd is on your

Alto Sax.

Ten. Sax.

Pno.

f *mf*

mp *mf* *f* *mp*

mp *mf* *f* *mp*

mf *f* *mp*



17

Gary

side Let's give them a good show._

Alto Sax.

Ten. Sax.

Pno.

f *mf* *f*

mf *f* *mf* *f*

mf *f* *mf* *f*

mf *f*

20

Gary *mp*
You've watched the Ci-ty

Alto Sax. *mf* *p*

Ten. Sax. *f* *mf*

Pno. *f* *mf* *p*



23

Gary
games, you know their weak - nes-ses,

Alto Sax.

Ten. Sax. *p*

Pno.

QUARANTINE - Act Two - Page 65

26 *mp* *mf* *mp*

Gary: Bil-ly, you must stick to Hahn like glue. Their backs are weak

Alto Sax. *mp*

Ten. Sax. *mp*

Pno. *mp*



29 *mf* *f*

Gary: — so split them up. — Go straight in, — all out, from the start. — I know that

Alto Sax.

Ten. Sax.

Pno. *mf* *p* *più* *f*

33

Gary

you can do it. And you must know it too.

Alto Sax.

Ten. Sax.

Pno.

ff

mf

f

f

f

5

6

6

SHAUN appears in kit with a football.
He is late for the briefing.
GARY gives him an 'Unhappy Manager's' look

37

Gary

Alto Sax.

Ten. Sax.

Pno.

ff

ff

f

ff

3

3

3

GARY pulls a letter from his pocket.

40

Alto Sax.

Ten. Sax.

Pno.

mf

mp

p

45

Gary

Just one oth-er thing, _____

Alto Sax.

Ten. Sax.

p

pp

p

pp

p

pp

51

Gary

We've had this note from the F. A. _____ I've got to read it to you.

Alto Sax.

Pno.

pp

p

55

Gary

mp 3 *p*

It's ab-out AIDS, and what we've

Pno.

59

Gary

got to do, or what we must stop do-ing.

Pno.

pp

63

Gary

You must stop

Pno.

delicato
pp

6 6 6 6

64

Gary

hug - ging _____ when you score a

Pno.

65

Gary

goal. _____

Pno.

66

Gary

f

Alto Sax.

Ten. Sax.

f

Pno.

f

68

Gary *p*
Of course, no

Alto Sax. *pp*

Ten. Sax. *pp*

Pno. *delicato pp*



69

Gary *mp*
kis - sing

Pno.



70

Gary *mp*
ei - - ther.

Pno.

71

Gary

Alto Sax.

Ten. Sax.

Pno.

f

f

f

f

f

I



73

Gary

Alto Sax.

Ten. Sax.

know you've got to cel - e - brate and let___ off steam,

mf

mf

75

Gary

but punch the air a - lone. That's an

Alto Sax.

Ten. Sax.

Pno.

f

mf

78

Gary

or - der. If we win,

Alto Sax.

Ten. Sax.

Pno.

p

mp

mf

81

Gary *f* *mf*
 — of course we'll win, — there'll be no

Alto Sax. *mf*

Ten. Sax. *mf*

Pno. *mf*

84

Gary *f*
 drink-ing bub-bly — from shared glas-ses. — No more

Alto Sax. *mp* *mf*

Ten. Sax. *mp* *mf*

Pno. *mp* *mf*

QUARANTINE - Act Two - Page 74

88

Shaun *f*
Aw, skip-per.

Gary *ff*
shar - ing baths.

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

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

Pno. *f* *ff*



92

Shaun *fz*
We all look for-ward to that.

Alto Sax. *fz* *mp*

Ten. Sax. *fz* *mp*

Pno. *mp* *f*

95

Shaun *p* *mf*
Re - lax-ing in the steam, a bit of lar-king a -

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

Ten. Sax. *f* *ff* *p* *mp*

Pno. *p* *mp*



100

Shaun
round. __

Gary *mp*
We can-not be too care ful at a time like this. __ Sep-er ate

Alto Sax. *mp*

Ten. Sax.

Pno.

104

Gary

show-ers on - ly. And don't swap shirts at the

Alto Sax.

Ten. Sax.

Pno.

pp *p* *pp* *mp*



109

Shaun

That's not fair, I was col - lec-ting them.

Gary

end of the game.

Alto Sax.

Ten. Sax.

Pno.

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

113

Shaun *mp*

Gary *mp*

The coa-ches will have mouth-pie-ces for the kiss of life and rub-ber

Alto Sax. *p* *pp*

Ten. Sax. *p* *pp*

Pno. *mp* *p*



116

Gary *mf* *p* *mf*

gloves to treat an-y wounds. Aft-er the game,

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

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

Pno. *mp* *p* *mp*

120

Gary

they'll des - troy all buck-ets and spon - ges.

Alto Sax.

Ten. Sax.

Pno.

f

p

mf

mp

mf

5

5



123

Shaun

The game will nev-er be the same a gain.

Alto Sax.

Ten. Sax.

Pno.

mp

p

mp

p

p

mp

p

p

Red.

Red.

126 *p*

Shaun

Why are we do-ing all this, boss?

Pno.

Ped.

==

129

Shaun

Gary

The F. A. has a

Ten. Sax.

Pno.

pp

p

Ped.

133

Shaun *mp* *3*
I don't see the point.

Gary *mp*
du-ty to pro tect...

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

Ten. Sax.

Pno.



138

Shaun *f* *ff*
Eve-ry-bo-dy knows that foot-bal-lers_ aren't queer.

Alto Sax. *pp* *f* *5*

Pno. *pp*

142 *SHAUN runs off, followed by GARY.*

Shaun

Alto Sax.

Ten. Sax.

Pno.

mf *f* *ff*

f *ff*

chills



BLACKOUT

146

Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Pno. *f* *ff*

The musical score for measures 146-149 features three staves. The Alto Saxophone and Tenor Saxophone parts are in treble clef with a key signature of three sharps (F#, C#, G#). The Piano part is in grand staff (treble and bass clefs) with the same key signature. Measure 146 starts with a piano (p) dynamic. Measures 147 and 148 show a crescendo leading to fortissimo (ff) dynamics. Measure 149 continues the fortissimo section. The saxophone parts feature eighth and sixteenth note patterns, while the piano accompaniment consists of chords and single notes. A '6' and a '3' are written below the Tenor Saxophone staff in measures 147 and 148, respectively, indicating fingerings or breath marks.

SCENE THIRTEEN

The Isle of Man. the gentle sound of waves on a shore.

KITTY & CLIVE are sitting on the edge of a cliff looking out into the distance.

A folded sheet lies to one side.

1 **Alla pastorale** ♩ = 50c

p

Kitty Ah. Ah.

David

Clive *p* Ah. Ah.

To Sop. Sax. **Alla pastorale** ♩ = 50c

Soprano Saxophone

Piano *p*



4

Kitty Ah. Ah.

Clive *pp* Ah. Ah.

Pno.

KITTY looks up to the sky, points

7

Kitty *p* Ah. Ah.

Clive *p* Ah. Ah.

Sop. Sax. *cantabile* *p*

Pno. *p*



11

Kitty *mp* There's planes fly ov-er all the time,

Clive

Sop. Sax. *pp* *p*

Ten. Sax. *p*

Pno. *p*

15

Sop. Sax.

Ten. Sax.

Pno.

pp

3

3

3

3

3



17

Kitty

Clive

Sop. Sax.

Ten. Sax.

Pno.

mp

mp

pp

p

I

One of them must see us if we can get a fire go - ing.

They both start to get up - (to prepare a signal fire.)

19

Kitty

I don't see why it should-n't

Clive

hope this works.

Sop. Sax.

cantabile

p

mp

Pno.

mp



21

Kitty

if Dav - id can get hold of eth-an - ol.

Sop. Sax.

Ten. Sax.

f subito

Pno.

Ritmico (doppio tempo)

23 ♩ = 100c

Kitty

Clive

Cle-ver for him_____ to vol-un-teer

Ritmico (doppio tempo)

♩ = 100c

Sop. Sax.

Ten. Sax.

Pno.

Kitty

Clive

Med-i - cal sup-plies!_____

for the med-i - cal sup-plies._____

Sop. Sax.

Ten. Sax.

Pno.

28

Kitty *ff* *f* It's just to ster-il-ise,

Sop. Sax. *ff* *f*

Ten. Sax. *ff* *f*

Pno. *f* *ff*



31

Kitty *mf* stuff the staff use and their lit - tle ac-com - pli - ces

Sop. Sax. *mp*

Ten. Sax. *mp*

Pno. *mp*

33

Kitty

— so they don't catch an y-thing. —

Clive

mf

I won-der if he'll get en - ough?

Pno.



36 *DAVID enters carrying a large, heavy flagon which he places down centrally.*

David

p

No-one saw me,

Sop. Sax.

mp *p* *pp*

Ten. Sax.

mp *p* *pp*

Pno.

p *p*

39 *mp* *mf*

David *8* Isneaked in while the or-der-lies were watch-ing the Cup Fin al.

Sop. Sax.

Ten. Sax.

Pno. *p*



42 *mp* *mf*

David *8* The burn-ing point is eigh-ty

Clive *mp* *mf* Is this go-ing to catch fire_ O.. K.?_____

Ten. Sax. *p*

Pno. *mp* *mf*

45

David

no prob-lem, but it burns blue so not ver-y vi-si-ble

Ten. Sax.

mp *p* *f*

Pno.

mp



48

Kitty

It's on-ly to set fire to the straw.

David

it does-n't last long. Thank God for a long hot

Sop. Sax.

mp *mf* *p*

Ten. Sax.

pp

Pno.

mf

51 *ff*

David *mp*

sum-mer. Planes fly

Clive *f* *mf*

Let's hope they can read the words.

Sop. Sax. *f* *ff*

Pno. *f* *ff*

==

54 *mf*

David *mf*

low from Liv - er - pool, from

Clive *mp* *mf*

From

Pno. *mp*

57

Kitty *mp* Let's hope_ they pick it

David Dub - lin and Bel - fast.

Clive Dub - lin and Bel - fast.

Pno. *mf* *mp*



60

Kitty *mf* up,___ there's still a free press___ in Eur-ope and the States.

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

Ten. Sax. *p*

Pno. *p* *mp* *p*

63 *mf*

Clive *mf*

Some-one got word to Am-ster dam, ex-act-ly what is hap-pen-ing

Sop. Sax. *mp*

Ten. Sax. *mp*

Pno. *mp*



66 *f*

Clive *f*

here.

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

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

Pno. *mf* *f* *ff*

70

Clive

f

Their me-di-a sent a plane_____ and a

Sop. Sax.

mf *f* *mf* *f*

Ten. Sax.

mf *f* *mf* *f*

Pno.

mf *f* *mf* *f*



76

Kitty

mf *mf*

I saw a plane _____ with R. T. F. _____

Clive

mf

te-le-pho-to lens. _____

Sop. Sax.

mf *mp* *p*

Ten. Sax.

mf *mp* *p*

Pno.

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

80

Kitty *p* Must have been from France. *pp*

Clive *mp* There's still the U-

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

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

Pno. *p* *pp*



A plane is heard approaching
in the distance.
They look to the sky...

83 *mf* *p*

Clive ni - ted Na - tions.

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

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

Colla voce

86 $\text{♩} = 84\text{c}$ *mp* *mf*

Kitty

It's still quite low. I think it's Dub - lin.

A tempo $\text{♩} = 100\text{c}$

89 *f* *ff*

Kitty

Quick, Go pour that stuff on the

A tempo $\text{♩} = 100\text{c}$

Sop. Sax. *f* *ff* *flz.* *ord.*

Ten. Sax. *f* *ff* *flz.* *ord.*

Pno. *f* *ff*

93 *f*

Kitty

grass. Set

Sop. Sax. *ff*

Ten. Sax. *ff*

Pno. *ff*

Ped.

QUARANTINE - Act Two - Page 97

DAVID and CLIVE run
offstage, with the flagon.

95

Kitty

fire to it.

ff

Sop. Sax.

f *ff* *f*

Ten. Sax.

f *3* *ff*

Pno.

f



KITTY picks up the folded sheet
and shakes it open....

98

Sop. Sax.

ff *f* *ff* *f* *f*

Ten. Sax.

f *3* *ff* *f* *ff* *f*

Pno.

f *ff* *f* *ff* *f*

we can read the words "MURDER HERE"
in large home-made letters.

She lays it out on the ground.
She waves frantically at the plane

102

Sop. Sax. *p mp ff p*

Ten. Sax. *p mp ff p*

Pno. *mp mf f ff p*

A flickering orange light (off stage)
indicates the fire has been lit.

They wave, jump up and down,
and point to the banner.

105

Kitty *f*
Mur - der here!

David *DAVID returns f*
Mur - der

Clive *CLIVE returns f*
Mur - -

Sop. Sax. *f p*

Ten. Sax. *f p*

Pno. *f p*

108 *ff* *f* *mf*

Kitty

Mur - der here!_____

David

here!_____ Mur - der here!_____

Clive

der here!_____ Mur - der here!_

Sop. Sax.

(tr) *f* *To Alto Sax.*

Ten. Sax.

f

Pno.

f



They turn as the plane passes over. The lights slowly fade.

112 *mf* *mp* *mp* *p*

Kitty

Mur - der here!_____ Mur - der here!_____

David

_____ Mur - der here!_____ Mur - der here!_____

Clive

_____ Mur - der here!_____ Mur - der here!

*The plane has passed.
They are forlorn.*

118

Kitty

David

Clive

Alto Sax.

Ten. Sax.

Pno.

mp *mf* *mp*

Mur - der.

p

mp *mf* *mp*

Mur - der.

mp *mf* *mp*

Mur - der.

Alto Sax.

mp 3 3

mp 3 3

mp 3

mp 3

122

Kitty

David

Clive

Alto Sax.

Ten. Sax.

Pno.

mp *p* *pp*

Mur - der.

mp *p* *pp*

Mur - der.

mp *p* *pp*

Mur - der.

p 3 3

p 3 3

p 3 3

p 3 3

pp

BLACKOUT

niente To Bari. Sax.

niente

SCENE FOURTEEN

ANDREW's soliloquy.

He is holding the hand of his dead partner, who is laid out.

Moderato ♩ = 84c

1

Voice

Andrew

Piano

p

4

Andrew

p *mp*

Well, we did it mate, got you to the end and no-bo-dy found

Pno.

6

Andrew

p *mp*

out. May-be we were luc-ky, we did-n't re-a-lise till late that you had

Pno.

10 *p* *mp*

Andrew AIDS. For two short months to live with you

Pno.



13 *mf* *mp*

Andrew dy - ing I'm so glad I stayed with you, so glad I shared with you.

Alto Sax.

Pno.



16 *mf* *f*

Andrew I nev-er knew how much I loved you.

Alto Sax.

Pno.

21

Andrew *ff* *mp*
un - til I knew it could-n't last.

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

Pno. *mp* *p*

25

Andrew *mp* *mf* *mp*
Hold - ing you in my arms, _____

Alto Sax. *mp*

Pno.

28

Andrew *p*
list-ening to your rasp of breath, _____ you weighed noth-ing _____ when I lift-ed you

Alto Sax. *p* *pp*

Pno.

Rubato - colla voce

Andrew *3* *3* *3*
 ___ to the loo, ___ turned you ov - er ___ in the bed, washed your bed sores, ___ wiped your

Alto Sax.

Pno.

A tempo

Andrew *mf*
 arse, ___ changed the sheets.

Alto Sax. **A tempo**
p *mf* *f*

Pno. *mf* *f*

A tempo

Andrew *mp* *3*
 When you were in pain ___ I mas-saged you ___ with oils, ___

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

Pno. *mp* *p*

40 *mf* *mp* 3 3

Andrew Tea tree for your skin and e-mu oil for your

Pno. *mp* Red.



42 3

Andrew poor joints. You were in so much

Pno. *mp* Red.



44 *mf* *mp* *a piacere* *mp* *mf* *mp*

Andrew pain and all we had was as - pir - in.

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

Pno. *mf* *mp*

47 **Rallentando** **Più mosso** ♩ = 116c

mf

Andrew

At first I wan-ted you to seek some

Alto Sax. **Rallentando** **Più mosso** ♩ = 116c

p *pp*

Bari. Sax. *mp* *mf*

Pno. *mp*

≡

51

Andrew

treat - ment... But no, you said, dy - ing is

Bari. Sax. *mf*

Pno. *mf*

54

Andrew

pri - vate, there is no cure, there is no real help

Alto Sax.

mf *f*

Bari. Sax.

f

Pno.

f

57

Andrew

and this is just bet-ween us. And you were right.

Alto Sax.

mf *mp*

Bari. Sax.

mf *mp*

Pno.

mp

60 *mp* *p*

Andrew *p* I on - ly wished you'd let me kiss you.

Alto Sax. *pp*

Bari. Sax. *p* *pp*

Pno. *p* *pp*



63 **Ritenuto** **Tempo primo** ♩ = 84c **Rall.**

Andrew *p* Ly - ing there be - side you at the end

Bari. Sax. **Tempo primo** ♩ = 84c **Rall.** niente

Pno. *p* *pp*

66 **A tempo**

Andrew *pp* *ten.* *p*
 you did - n't fight, You said yes to Death as you said yes to

Pno. **A tempo** *p*

==

68 *mp* *mf*

Andrew Life. You thought of Krish-na Lord of both.

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

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

Pno. *mp* *mf* *f*

72 *ff* *mp*

Andrew *ff* *mp*

And when the time was ripe, you were

Alto Sax. *ff*

Bari. Sax. *ff*

Pno. *p*

74

Andrew

rea - dy to un-loose the chains and come.

Pno. *p*

76

Andrew *pp* *p*

You taught me how to live. You taught me how to

Pno. *pp* *p* *pp*

79

Andrew *pp* *mf*
die. Now give me the strength to bu - ry

Bari. Sax. *mp*

Pno. *p* *pp*



He tenderly takes the body.

He tries to carry/drag it off.
We don't know what he is intending to do with it.
He is not thinking clearly. He is weak and struggles.

83

Andrew *p* *mp* *mf*
you. The un - der - ta - kers will not touch you

Alto Sax. *pp* *p* *Più mosso* ♩ = 116c

Bari. Sax. *pp* *p* *mp*

Pno. *pp* *p*

87

Andrew

for fear they'll catch it. _____ They'll cre-mate you _____

Alto Sax.

Bari. Sax.

Pno.

mp *f* *mf*



90

Andrew

_____ on your own at the end of the day _____ in case you spread _____

Alto Sax.

Bari. Sax.

Pno.

mf *f* *f*

93

Andrew

— dis-ease to oth-er corp-ses.

Alto Sax.

mf *mp*

Bari. Sax.

mf *mp*

Pno.

mp



The lights change suddenly.
He is frozen in a harsh spotlight.

96

Voice

Off stage: *p*

We'll

Alto Sax.

p *pp* *pp*

Bari. Sax.

p *pp*

Pno.

p *pp*

Colla voce **Meno e smorzando**

99 ♩. = 60c

Voice

take care of that. Your not

104

Voice

strong enough. You don't know what to do.

Allegro ♩. = 108c

107

Voice

Andrew

You can take me now, I don't

Allegro ♩. = 108c

Pno.

delicato
p
Red. sim.

112 *mp*

Andrew

care. I don't regret a-ny of it,

Pno.

mp
p
Red. sim.

117

Andrew *mp* *mf*

I'm proud of what I've done, what we did.

Pno. *mp* *p*

Ped.

122

Andrew *p* *mp*

I'm proud of be - ing gay

Pno.

126

Andrew

and of our love.

Alto Sax. *fp*

Bari. Sax. *fp*

Pno. *mp* *p*

Ped.

130

f

Voice

Of course, you'll have to go to the treat - ment cen - tre.____

Alto Sax.

f

Bari. Sax.

f

Pno.

pp



133

Voice

Andrew

f

You think I give a fly - ing fuck what hap-pens now?_____

Alto Sax.

mf **f** **sfz** **mf**

Bari. Sax.

mf **f** **sfz** **mf**

Pno.

mf

Red. Red. Red.

137

Voice *mf* We'll

Andrew

Alto Sax. *f sfz f sfz*

Bari. Sax. *f sfz sfz*

Pno. *f*

141

Voice *f* deal with the de - ceased.

146

Voice *mf* Are you the next of

Bari. Sax. (slap tongue) *p*

Pno. *mp*

150

Voice

kin?_____

Andrew

mf

His fam - i - ly dis-owned him._____

Alto Sax.

pp

Bari. Sax.

Pno.



155

Andrew

mp

I was all he had left._____

pp

Alto Sax.

pp

Bari. Sax.

p

pp

Pno.

p

pp



169 *mf* *f*

Andrew stiff! He was a per - son, is a per - son still

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

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

Pno. *mf*

Ped. Ped. Ped. Ped.

174

Andrew

liv - ing in my

Alto Sax.

Bari. Sax.

Pno.

f *sfz* *f* *sfz*



177

Andrew

mind. Treat him with res -

Alto Sax.

Bari. Sax.

Pno.

ff *mp*

ff (slap tongue)

183 *p*

Andrew

pect. Make sure he's bur - ied on

Pno. *delicato p*

Ped. sim.

188 *mp*

Andrew

con - se - cra - ted ground.

Alto Sax. *p*

Bari. Sax. *p*

Pno. *mp p*

Ped. sim.

193

Alto Sax. *mp p*

Bari. Sax. *mp p*

Pno. *mp p pp*

Ped.

197 *f*

Voice

That will not be hap-pen-ing. Cre - ma - - - - tion

203

Voice

on - ly and co-vered in quick lime

Alto Sax.

Bari. Sax.

f < *sfz* *sfz* *f* < *sfz* *f* < *sfz*

Pno.

sfz *sfz* *sfz*

208 *ff*

Voice

— in a com-mu-nal plot.

Alto Sax.

Bari. Sax.

sfz *f* < *sfz* *sfz* *sfz* *f* < *sfz* *sfz*

Pno.

sfz *sfz* *p* *p* *sim.*

p *Ped.*

213

Voice *mf*

There are too ma - ny

Pno. *mp*

Ped.



217

Voice *mp* *p*

now.

Andrew *p*

But he must have con - se-cra - ted

Pno. *p*

Ped.



221

Andrew *mp* *mf*

ground. He was a priest.

Pno. *mp* *p*

Ped.

225 *p* *The lights slowly fade out.*

Andrew

Alto Sax. *p*

Bari. Sax. *p*

Pno. *p*

229 *mp* *pp*

Alto Sax.

Bari. Sax. *mp* *pp*

Pno. *mp* *pp*

Red.

233 **BLACKOUT**

Alto Sax.

Bari. Sax.

Pno.

To Tenor Sax.

INTERLUDE 6

Allegro moderato ♩ = 84c

1

Piano

pp 6 6 6 6

3 3 3 3

Ped.

4

Pno.

3 3 6

p

8

Pno.

pp 6 6 6 6

3 3 3 3

Ped.

11

Pno.

3 3 6

p

15

Pno.

ATTACCA

SCENE FIFTEEN

FOWLER's office. FOWLER is seated at his desk.

SEBASTIAN, now thin and haggard, with a small red spot on the end of his nose is sitting opposite.

A POLICE INSPECTOR is standing, addressing them.

L'istesso tempo ♩ = 84c

Sebastian

Inspector

Fowler

Alto Sax.

Ten. Sax.

We've in-ter-viewed the staff

L'istesso tempo ♩ = 84c

mp *mf* *sf*

mp *mf* *sf*



Inspector

Alto Sax.

Ten. Sax.

Pno.

at the New-cas-tle Head-quar ters and we're sure that

mf *f* *mf* *f* *mf*

mf *f* *mf* *f* *mf*

Inspector

8

none of them gave a - way the codes to those gay ac - tiv -

Pno.

mp

f

mf

Inspector

12

ists. They've tak-en lie de - tec - tor

Fowler

Can you be sure?

Alto Sax.

Ten. Sax.

Pno.

f

mf

f

mf

Inspector

16

tests and that leaves on - ly here, the Min - i - ste-ri - al off -

Pno.

mf

f

mp

21

Inspector

ice. _____

Fowler

f *3* *3*

I have the codes of course, _____ they're locked up in my

Alto Sax.

mf *3* *3* *f* *mf*

Ten. Sax.

mf

Pno.

f



25

Fowler

safe. _____

Alto Sax.

f *mf* *f* *mp*

Ten. Sax.

f *mf* *f* *mp*

Pno.

mp

28

Inspector *f*
And who has ac - cess

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

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

Pno. *f* *mp*



31

Inspector to your safe? _____

Fowler *f* *mf*
Se - bas - ti - an of course, _____ my P. A. _____

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

Ten. Sax. *f* *mp*

Pno. *f* *mf*

35

Sebastian *mp*
Ex -

Fowler
— and Sir George, my per-ma-nant sec-re-ta -ry —

Pno. *mp* *mf* *mp*

40

Sebastian *p*
cuse me, I'm feel-ing rath - er faint.

Alto Sax. *mp* *p*

45

Sebastian *p*
Would you mind if I op-ened a win-dow?

Fowler *mf*
Not at all.

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

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



60

Sebastian

p *mp* *p*

My sense of bal-ance has gone all to pot.

Alto Sax.

pp *p*

Ten. Sax.

pp *p*

65 *mp* *mf*

Sebastian *3* *3* *3* I think it must be some ear in - fec - tion.

Alto Sax. *3* *pp*

Ten. Sax. *3* *pp*



68 *p* He gets to his feet.... and immediately collapses again.

Sebastian

Alto Sax. Growl *ff* *3* *3* *3* *3*

Ten. Sax. Growl *ff* *3* *3* *3* *3*

Pno. *p* *f* *ff* *3* *3*



73 *ord.* *p* SEBASTIAN gasps for breath. INSPECTOR and FOWLER kneel over him.

Alto Sax. *ord.* *p*

Ten. Sax. *ord.* *p*

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

78 *Anxious* *mp* *mf* *The INSPECTOR removes SEBASTIAN's tie.*

Fowler *mp* *mf* *p*

Alto Sax. *pp* *p*

Ten. Sax. *pp* *p*

Pno. *p*

Loo-sen his clothes, un-do his shirt so he can breath.



84 *mp*

Inspector *mp*

Alto Sax. *pp*

Ten. Sax. *pp*

Pno. *mp*

Can you take his tie,

*Hands it to FOWLER,
who puts it on a chair.*

INSPECTOR undoes SEBASTIAN's shirt and opens it.

89

Inspector

Sir? _____

Alto Sax.

pp

cresc. poco a poco

Ten. Sax.

pp

cresc. poco a poco

Pno.

pp

cresc. poco a poco

Red. _____



*When FOWLER turns back
he sees a chest covered with lesions.
He takes a step back in shock.*

93

Alto Sax.

Ten. Sax.

Pno.

Red. _____

96

Alto Sax. *mf*

Ten. Sax. *mf*

Pno. *mf* *p*



101

Fowler *p* *mf* *p* 3 3

Good _____ God! _____ Have you got meas-les? _____

Alto Sax. *p*

Ten. Sax. *p* *p* 3 *mf*

Pno. *p* 3

107

Sebastian *p* *mp*
I have seen___ a doc-tor,

Fowler *p*
You should see___ a doc-tor._____

Ten. Sax. *p*

Pno. *p*



113

Sebastian *mf* *f*
___ I've seen sev - 'ral doc - tors,___ they're not in an - y doubt.___ And

Alto Sax. *mp* *mf*

Ten. Sax. *mp* *mf*

Pno. *mp* *mf*

Ped. _____

119

Sebastian

yes, _____ I'm gay too. _____

p

Inspector

Alarmed
mp

Stand back sir, _

Alto Sax.
mp

Ten. Sax.
mp

Pno.

p *pp*

3

3

8



124

Inspector

don't get too close, _____ we can't take risks. _____

mf

Ten. Sax.

p *mf*

3

Pno.

130

Sebastian

p *pp*

I'm sor - ry, Dad.

Ten. Sax.

p *pp*

Pno.

p *pp*

FOWLER is torn between fear, horror, anger and simple parental love.

Unsteady, SEBASTIAN takes a seat.

135

Pno.

pp

Ped.

137

Alto Sax.

p

Ten. Sax.

p

Pno.

3 3 3 3 3 3 6

139

p

Fowler

How long have you____ had...?

Alto Sax.

Ten. Sax.

Pno.

p

144

mp

Sebastian

A - bout a year, I think. You re-mem-ber that fact-find-ing

Pno.

mp

148

mf

Sebastian

trip to Wash-ing-ton____ D. C.____ I think I

Alto Sax.

p

mp

Ten. Sax.

p

mp

Pno.

mf

152

Sebastian *8* found more than facts.____

Fowler *mf* For God's sake, boy,____ *f* why did-n't you tell me?

Alto Sax. *mp* *mf*

Ten. Sax. *mp* *mf*

Pno. *f*

Ped.

157

Sebastian *8* *ff* How could I?_____

Fowler _____ I'm your fa - ther._____

Alto Sax. *f* *ff* *f* *mp* *p*

Ten. Sax. *f* *ff* *f* *mp* *p*

Pno. *ff*

163 *f*

Sebastian *8* What would you have done with me? Off in-to qua-ran-tine?

Alto Sax. *p*

Ten. Sax. *p*

Pno. *p*



166 *mf*

Sebastian *8* I know what hap-pens there.

Fowler *mf* Of course not. I'd pro-tect you.

Alto Sax.

Ten. Sax.

Pno.

170

Sebastian *mp*
One law for the po - li - ti-cians and

Fowler

Pno. *p* *mp* *mp*



175

Sebastian *mf* *f*
one for eve-ry-one else. Think what the press would make of

Alto Sax. *mp* *f*

Ten. Sax. *mp* *f*

Pno. *mf*

180

Sebastian

that. _____

Fowler

f You stu - pid, self - ish child. _____ *f* You've been

Alto Sax.

mp *mf* *sf*

Ten. Sax.

mp *mf* *sf*

Pno.

mp *mf* *sf*



184

Fowler

put-ting eve-ry-one at risk. _____

Alto Sax.

mp *sf*

Ten. Sax.

mp *sf*

Pno.

mp *sf*

188 **Meno mosso** ♩ = 72c

p

Fowler

You've been put - ting me at risk._____

Meno mosso ♩ = 72c

Pno.

p



FWLER sits.

192 **Andante** ♩ = 44c

p

Sebastian

No-bo-dy has been at risk, don't you know

Andante ♩ = 44c

Pno.

pp

p



195

Sebastian

an - y - thing?_____ You don't see what is go-ing on___ un - der your

Pno.

pp

198

Sebastian

nose. I came to

Pno.

pp

==

200

Sebastian

join you as your P. A. "To get some work ex-per - ience".

Pno.

p

mp

==

204

Sebastian

I felt so luc - ky and ex - ci - ted

Pno.

mf *f* *mf*

207 *mp* *mf*

Sebastian *8* I've had ex-per - i-ence al-right Gro-ping, pin-ching,

Alto Sax. *p*

Ten. Sax. *p*

Pno. *p*



211 *f*

Sebastian *8* stro king, Hand on the thigh, hand down the trou sers

Alto Sax. *f*

Ten. Sax. *f*

Pno. *f*

215 *mp*

Sebastian *from your es - teemed col-leagues.*

Alto Sax. *p*

Ten. Sax. *p*

Pno. *p*



218 ← ♩ = ♩ →

Sebastian *p* Have you an - y i - dea how ma-ny of them

Alto Sax. *p* *pp*

Ten. Sax. *p* *pp*

Pno. *pp*

To Bari. Sax. Baritone Saxophone

221

Sebastian *mp*
are queer? _____ Think a-gain, at least a hun-dred, with the

Fowler *p*
Well, one or two I im - ag - ine. _____

Pno. *pp* *p*
Ped. _____

225 *mf* *mp* *mf*
Sebastian *mf*
House of Lords. _____ At least one min - i - ster _____ has died from

Pno. *mp* *mf*
Ped. _____

229 *f* *mp* *p* *pp*
Sebastian *f*
AIDS, _____ but you don't know. _____

Pno. *mf > mp* *pp*
Ped. _____

235 **Poco scherzando** ♩ = 84c

Alto Sax. *p*

Bari. Sax. *p*

Pno. *p*

240 *p*

Sebastian *p*
Doc-tors col-lude. The con-spi - ran - cy of si - lence.

Alto Sax. *p*

Bari. Sax. *p*

244 *mp*

Sebastian *mp*
Call it pneu-mo-ni - a or heart dis - ease.

Alto Sax. *p*

Bari. Sax. *p*

Pno. *p* *mp*

248

Sebastian

And what a-bout the het-ero-sex-ual

Alto Sax.

Bari. Sax.

Pno.

mp



252

Sebastian

men? Car-ri - ers with no symp - toms?

Alto Sax.

Bari. Sax.

Pno.

mf

256

Sebastian *mp*
How do you think the pro-sti-tutes got it?

Alto Sax. *mp*

Bari. Sax. *mp*

Pno. *mp*



260

Sebastian *f*
Did they in-fect them - selves? I'll bet there are

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

Bari. Sax. *mf* *f*

Pno. *f*

264 *mp*

Sebastian *8* car - ri - ers in West min - ster now but most of all its hon - our - a - ble

Pno. *mp*

267 *mf* *f*

Sebastian *8* mem - bers... Hon - our - a - ble dis - eased mem - bers... who have the

Alto Sax. *mf* *f*

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

Pno. *f*

271

Sebastian *mf* pow-er, the mon-ey. Who lie to their wives *f* as they in-fect them.

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

Bari. Sax. *mf*

Pno. *mp* *mf*



275

Sebastian *ff* They have their car-eers to think of!

Alto Sax. *f* *ff*

Bari. Sax. *f* *ff*

Pno. *f* *ff*

280

Sebastian *p* When I star-ted here, I was in awe of the ex-cite-ment

Alto Sax. *p*

Bari. Sax. *p*

Pno. *p*



285

Sebastian *mp* and the glam our but I have watched the cav al-cade of cheats and

Alto Sax.

Bari. Sax.

Pno.

289

Sebastian *f* *mf*

hy-po-crites, who sound off in de-bates 'bout fam-i-ly val-ues,

Alto Sax. *p* *mp*

Bari. Sax. *p* *mp*

Pno. *mp*



293

Sebastian *mp* *mf*

— mor-al stan-dards— and aw-ful prom-is-cu-it-ty, — while they

Alto Sax. *mp*

Bari. Sax. *mp*

Pno. *mp*

298

Sebastian *mf* walk round_ led by their cocks_____ *mp* and can't keep it zipped up_

Alto Sax. *mf* *mp*

Bari. Sax. *mf* *mp*

Pno. *mf*



302

Sebastian *f* _____ or have the ba-sic dec-en-cy_____ to use a con - dom._____

Alto Sax. *mp* *f*

Bari. Sax. *mp*

Pno. *mp*

306

Sebastian *mp*

While we were the scape-goats for the whole damn thing,

Alto Sax. *f*

Bari. Sax. *f*

Pno. *f* *mp*



310 *mf* *f*

Sebastian

they can go scot free.

Alto Sax. *f*

Bari. Sax. *f*

Pno. *f*

315 **Andante** ♩. = 44c

Sebastian *p*
Don't you und-er - stand, Dad, you're throw-ing

Alto Sax. **Andante** ♩. = 44c
ff

Bari. Sax. *ff*

Pno. *pp* *p*

318

Sebastian
pet-rol on the fire._____ You pun-ish hon-es ty,___ re-ward de - ceit.____

Pno. *pp* *pp*

322

Sebastian *mp*
You're was-ting mon-ey on this qua-ran-tine,_____ It's cos-ting

Pno. *p*
Ped. _____

326

Sebastian *mf* *f*

tens of mil - lions__ which could go to re - search.

Alto Sax. *mf*

Bari. Sax. *mf*

Pno. *mp* *mf* *f*

Ped.



329

Inspector *mf*

You'd bet-ter come with me, Sir, con -

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

Bari. Sax. *f* *mp*

Pno. *mf*

Ped.

331

Inspector *mp*
spi-ran-cy's a ve-ry ser-ious charge, — so is giv - ing in - for - ma - tion.

Alto Sax. *mp* *p*

Bari. Sax. *p*

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

334

Inspector *mf* *f*
— re - la-ting to se-cur - i - ty and in-tel - li - gence re-

Alto Sax. *mp* *f*

Bari. Sax. *mp* *f*

Pno. *mp* *p* *mp* *f*

338

Sebastian *mf* And then the

Inspector *ff* sul ting in com-mis-sion of a crime.

Alto Sax. *mp*

Bari. Sax. *mp*

Pno. *mp*

340

Sebastian *f* Isle of Man. I sup - pose?

Alto Sax.

Bari. Sax.

Pno.

342

Sebastian

Inspector

Alto Sax.

Bari. Sax.

Pno.

f *ff*

The judge will de-cide but it's built in - to the sen - tence.

sfz *f*

sfz *f*

f

345

Sebastian

Inspector

Fowler

Alto Sax.

Bari. Sax.

Pno.

f

The law you pi - lo-ted through the

It's the law.

No!

ff *f* *ff*

ff *f* *ff*

ff

349

Sebastian

House in the teeth of pro - tests

Alto Sax.

To Sop. Sax.

Bari. Sax.

To Ten. Sax.

Pno.

mf *p*

p

Ped.



353

Sebastian

No ev - i-dence at all that it would work, a

Pno.

mp

Ped.



356

Sebastian

sop to the tab-loids and your own fer-al pack. You have

Pno.

Ped.

*The enormity of what he
has done hits FOWLER*

359

Sebastian

brought us to this, Dad.

p

Pno.

pp

8va

Ped.



363 **Poco meno** ♩ = 54c

Sebastian

Change.

p

Fowler

What must I do?

Poco meno ♩ = 54c

Pno.

p



367

Sebastian

To change the world, first you must change your -

3

Pno.

*He puts out his hand for help in getting up.
FOWLER overcomes his instinctive fear
and pulls him up. They hug closely.*

371 **Adagio** ♩ = 40c **BLACKOUT**

Sebastian

self. _____

Adagio ♩ = 40c

Pno. *pp*

The musical score for this page features two parts: Sebastian and Piano (Pno.). Sebastian's part, written on a single treble clef staff, begins with a single note on the first line (F4) and is followed by a long horizontal line indicating a sustained note or breath. The Piano part is written for two staves, treble and bass. It begins with a series of chords in the right hand and a single note in the left hand, marked with a piano-piano (*pp*) dynamic. The tempo is marked **Adagio** with a quarter note equal to 40 beats per minute (♩ = 40c). A black box labeled **BLACKOUT** is positioned in the upper right corner of the score.

SCENE SIXTEEN

The TV studio again.

*FOWLER enters brusquely, reading a pamphlet out loud.
He is closely followed by SEBASTIAN*

1

Vita

Sebastian

Fowler

Spoken with some incredulity

"Fucking can never be one hundred percent safe,
And fucking up the arse is particularly risky,
especially for the one getting fucked"

==

He turns to face SEBASTIAN

2

Molto scherzando ♩ = 144c

Fowler

f

I can't say this, _____ I'm a

Molto scherzando ♩ = 144c

Sop. Sax.

f *ff* *f*

Ten. Sax.

f *ff* *f*

Pno.

f *ff*

5 (3+2) *f*

Sebastian That's why you have to say it.

(3+2)

Fowler gov-ern-ment min-is - ter.

(3+2) *f* *ff* *f*

Sop. Sax.

(3+2) *f* *ff* *f*

Ten. Sax.

(3+2)

Pno.

9 (3+2) *mp* *f*

Sebastian If you can talk ab-out it, an-y-one can.

(3+2) *f*

Fowler I can't see

(3+2) *mp* *mf* *f*

Sop. Sax.

(3+2) *mp* *mf* *f*

Ten. Sax.

(3+2) *mp* *mf* *f*

Pno.

13 (3+2)

Fowler *mf*

Mar-gar-et say-ing it. She wan-ted

Sop. Sax. *f* *ff*

Ten. Sax. *f* *ff*

Pno. *mf* *f*



16

Fowler

no men-tion of gay sex... She thought it would en-

Sop. Sax. *mp*

Ten. Sax. *mp*

Pno. *mp*

19

Fowler

cour-age some to do it, _____ who'd nev-er-ev-en heard of it be-

Sop. Sax.

Ten. Sax.

Pno.

(2+3)

f

mp

(2+3)

f

mp

(2+3)

f



23

Sebastian

They used that ar - gu-ment in the

Fowler

fore. _____

Sop. Sax.

Ten. Sax.

Pno.

(3+2)

mp

p (3+2)

(3+2)

mf

mp

p

(3+2)

mf

mp

p

p

(3+2)

mp

p

p

27

Sebastian *mf*
House of Lords ab-out les - bi-ans in nine-teen twen-ty one.

Sop. Sax. *p* *mp*

Ten. Sax. *p*

Pno.



32

Sebastian

Fowler *mf*
Mar-gar-et is a child of Queen Vic-tor-i - a in ma - ny ways.

Sop. Sax. *mp*

Ten. Sax. *mp*

Pno. *mp*

37 *mp* (3+2)

Fowler *mp* (3+2)

Though I may talk of it Mar-gar-et nev-er would. It would

Pno. *p* *mp*



42

Sebastian

Well, al-most an-y-one can men-tion

Fowler

not be la - dy like.

Sop. Sax. *mf*

Ten. Sax. *mp* *mf*

Pno. *mf*

47

Sebastian

it.

Sop. Sax.

Ten. Sax.

Pno.

mp

mf

mf



FOWLER looks again through the pamphlet. He reads:

52

Fowler

Spoken: "Or - al sex is not so ris- ky" Fun - ny

Sop. Sax.

Ten. Sax.

Pno.

p

p

p

56

Fowler

how I used to think or - al sex was whis-pering ob-scen-i - ties. _

Sop. Sax.

p

Ten. Sax.

p

Pno.



He consults the pamphlet once more

59

Fowler

Sop. Sax.

mf *f* *p*

Ten. Sax.

mf *f* *p*

Pno.

mf *p*

62 (2+2+3) *mp* *mf*

Fowler "Tak-ing some-one's cock in the mouth"... Do men real-ly do this?_

Sop. Sax. (2+2+3) *p*

Ten. Sax. (2+2+3) *p*

Pno. (2+2+3) *p*

65 *mf* *f* 3

Sebastian Wo - - men too!

Fowler *f* How ma-ny men?_____

Sop. Sax. *mf* *f*

Ten. Sax. *mf* *f*

Pno. *mf*

68 *f* (2+3) *ff*

Sebastian *f* (2+3) *ff*
All the gay men I know. Well, now you

Fowler (2+3) *ff*
I nev - er knew an-y of this.

Sop. Sax. (2+3) *f* *ff*

Ten. Sax. (2+3) *f* *ff*

Pno. *f*

72 *mf* *mp*

Vita *mf* *mp*
This is most ir - reg - u - lar.

Sebastian *mp*
do.

Sop. Sax. *VITA enters.*

Ten. Sax. *VITA enters.*

Pno. *mp*

76

Vita

— No-one goes on na tion-al te-le-vi-sion— with-out an an-nounce-ment.

Ten. Sax.

p *mp*

Pno.

==

79

Vita

— Peo-ple will ex-pect to see me in-tro-duc-ing you.—

Sop. Sax.

p

Ten. Sax.

p *p*

Pno.

84

Vita *mf* Are you sure? *mp* You'll get a

Fowler *mp* That's quite un- *mf* ne-ces-sar-y.

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

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

Pno. *mp* *mf*



88

Vita *mf* lar-ger au-di-ence if I go first. *mp* 3 Peo-ple will

Sop. Sax. *mf* *p*

Ten. Sax. *mf* *p*

Pno. *mp*

92

Vita

pay more at-ten - tion.____

Sebastian

mp *mf*

I think we know how to get at - ten - tion._____

Sop. Sax.

Ten. Sax.

Pno.

mp *mf* *mp*

96

Vita

Ev - er since_____

Sebastian

Sop. Sax.

Ten. Sax.

Pno.

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

100

Vita

I was sawn in half on the Roy-al Va-

Sop. Sax.

mp *p* *mp*

Ten. Sax.

mp *p* *mp*

Pno.

p *p*



104

Vita

ri - e - ty show I've been a Nat-ion-al Trea - sure!

Fowler

mf

Ev - en

Sop. Sax.

p

Ten. Sax.

p

Pno.

mf *f* *p*

108

mp *mf* *f*

Vita

I don't like it. Frank-ly I think you're up to some-thing.

Fowler

so...

Sop. Sax.

p *mf*

Ten. Sax.

p *mf*

Pno.

mp *p*



112

Vita

Sop. Sax.

f *mf* *ff* *tr*

Ten. Sax.

f *mf* *ff* *tr*

Pno.

f *ff*

116 *mf* *f* *mf*

Vita We may no lon - ger be the B. B. C. but stil we

Sop. Sax.

Ten. Sax. *mf*

Pno. *mf*



120 *f*

Vita have our stan - dards.

Sop. Sax. *f*

Ten. Sax. *f*

Pno. *f*

124

Vita *mf* *mp*
At Nat-ion-al Tel-e-vis-ion, it's a tri - cky

Sop. Sax. *mp* *p*

Ten. Sax. *mp* *p*

Pno.



130

Vita
sub-ject. _____

Sebastian *mp* *mf* *mp*
We will be taste - ful. _____

Fowler *mp*
Miss van Dyke, I am a min - is - ter of the Nat-ion-al

Sop. Sax. *pp* *mp*

Ten. Sax. *pp* *mp*

137

Vita *f* Well

Fowler *f* Gov-ern - ment and I can do what I damn-well like.

Sop. Sax. *f* *mf*

Ten. Sax. *f* *mf*

Pno. *mf* *f*

141

Vita *b2* real - ly!

Sebastian *To VITA mp* If it's wor ry ing you,

Fowler

Sop. Sax. *f* *5*

Ten. Sax. *f* *3* *3* *mp*

Pno. *p*

145

Sebastian *aside*
watch it from the booth. The en - gin-ee-r's a

Fowler *aside to SEB.*
p Is that wise?

Sop. Sax. *p* *pp*

Ten. Sax. *p* *pp*

Pno. *p*



149

Sebastian *mf*
les - bi - an, she'll lock her in if she has too.

Fowler *To Vita* *mf*
Miss van

Ten. Sax. *p* *pp*

Pno.

*SEBASTIAN ushers VITA offstage towards the booth, then returns.
Meanwhile, FOWLER takes his seat in front of the camera.*

153

Fowler

Dyke... if you please...

Sop. Sax.

Ten. Sax.

Pno.

158

Sop. Sax.

Ten. Sax.

Pno.

162

SEBASTIAN straightens his father's tie. *Moderato* ♩ = 90c *He moves out of camera shot*

Sebastian *mp* Good luck._____ *p*

The lights brighten. Cameras are ready. *FOWLER looks directly to camera.*

Fowler *p* You need it more._____

Moderato ♩ = 90c

Sop. Sax. *f* *mf*

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

Pno. *f* *p*

Ed. _____

168

Colla voce

Fowler *mp* I would like to thank Natio-nal Te - le - vis - ion_____ for

Colla voce

Pno.

171

Fowler giv-ing me this op-por-tu- ni - ty_____ to say some-thing deep-ly felt_____

174

Fowler *p* Though I am a gov-ern-ment min-is-ter

Pno. *p* *pp*

178

Fowler — this is not a gov-ern-ment an - nounce-ment, — there have been too

Pno.

180

Fowler *mp* *mf* ma-ny of those in rec-ent years all based on ig-nor-ance — and

Pno. *p* *mp*

184

Fowler *mp* 3
I was as ig-no-rant as an-y. I want to in-tro-duce you to

Ten. Sax. *p*

Pno. *mf* *p*

==

188

Fowler *mf* *p* **Tenuto** ♩ = 66
some-one ve-ry close and dear to me I love him

Sop. Sax. *p* *mp* *pp* **Tenuto** ♩ = 66

Ten. Sax. *mp* *pp*

Pno. *mp* *p*

Red.

191 **stringendo** **A tempo** ♩ = 90c

Fowler *more than an-y-one in the world since my wife died of can - cer. His*

stringendo **A tempo** ♩ = 90c

Pno.



He beckons SEBASTIAN on. They hug intensely.

195 **pp**

Fowler *name is Se-bas-ti-an, he is my son, and he has AIDS.*

Sop. Sax. *p pp*

Ten. Sax. *p pp*

Pno. *pp*

Ped.



FOWLER ruffles his hair and kisses him on the neck.

200

Pno.

Più mosso ♩ = 104c

204

mf

Fowler

There is as yet no cure for AIDS al-though I have

Più mosso ♩ = 104c

Ten. Sax.

mp

Pno.

mp



206

f

Fowler

tri-pled the bud get for re-search, but you _____ can min-i-mise the

mp *mf*

Sop. Sax.

mf

Ten. Sax.

Pno.

f

Red.

208

Fowler *ff*
chan-ces of be-ing in-fec-ted by H. T. L. V. Three by hav-ing

Sop. Sax. *f* *ff*

Ten. Sax. *f* *ff*

Pno. *ff*

Red.



212

Vita *In the booth f* *mf*
Fuck? did he

Fowler
pro-tec - ted sex if you want to fuck.

Sop. Sax. *ff*

Ten. Sax. *ff*

Pno. *ff*

216

Vita

say the 'F' word?__ That is un-heard of..._____ Dis-grace-ful, there

Fowler

Yes,__ I said 'fuck'._____

Sop. Sax.

Ten. Sax.

Pno.

f

f

f



220

Vita

will be chil-dren watch-ing.

Fowler

mf

I know it's prime time tel - e - vis - ion__ be-fore the

Sop. Sax.

mp

Pno.

mp

222

f

Fowler

wa-ter-shed, I know I'm in the gov-ern-ment but I need you to

Sop. Sax.

mf *f*

Ten. Sax.

mp *mf* *f*

Pno.

f

Red.



225

ff *mp*

Fowler

un - der - stand some things are more im-por-tant

Sop. Sax.

ff

Ten. Sax.

ff

Pno.

ff *p*

Red.

229

Fowler *p* *mf*
 than your sen - si - bi - li - ties. You'd

Pno. *mp*

232

Fowler *mp*
 bet-ter get used to it, you're go-ing to be hear-ing it a

Pno.

235

Vita *mf* *f*
 Not on my chan - nel! Ov - er my dead bo - dy.

Fowler
 lot.

Sop. Sax. *mf* *f*

Ten. Sax. *mf*

Pno.

237

Vita

Sebastian

Aside to VITA

mf

This is not your chan-nel the 'V' in T. V.

Sop. Sax.

mp

Ten. Sax.

f 3 *mp*

240

Sebastian

does-n't stand for Vi - ta!

Fowler

mf

This is not for ho-mo-sex-uals.

Sop. Sax.

mf *f*

Ten. Sax.

mf *f* *mp*

Pno.

f *mp*

243 *f*

Fowler *f*

Ev-ery-one should know a vi - rus does-n't know who's gay or straight.

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

Ten. Sax. *mf* *f*

Pno. *f*

Red.



246 *mp*

Fowler *mp*

So to-geth-er, my love-ly son and I

Sop. Sax. *ff*

Ten. Sax. *ff*

Pno. *ff* *mp*

Red.

*SEBASTIAN produces a banana
and hands it to FOWLER*

250

Fowler *are go-ing to show you how to use a con-dom.*

Sop. Sax.

Ten. Sax.

Pno.



254

Fowler *I want you to im - ag ine that this is a man's prick,*

Sop. Sax.

Ten. Sax.

Pno.

Ped.

257

Vita *mf* *f*
Have you tak-en leave of your

Sebastian *mf*
Dad! Stop it!

Fowler *mf* 3
has-n't he got a big one!

Pno. *mf* *mp* *mf*



260

Vita *ff*
sen-ses? Who do you think you are? The sex pis -

Sop. Sax. *mf* *f*

Ten. Sax. *mf* *f*

Pno. *f*

264

Vita
- tols? _____

Fowler
To Seb.
f
I'm start-ing to en - joy be-ing frank. _____

Sop. Sax.
mf *f*

Ten. Sax.
mf *f* *f*

Pno.
mf *f*

267

Sebastian
And now dad is go-ing to put a

Fowler
To camera
mf *mp*
You could find it ve-ry li-ber - a - ting. _____

Sop. Sax.
mf *p* *tr*

Ten. Sax.
mf

Pno.
mp

271 *She shrieks*

Vita *Oh! Oh! Of! Oh!*

Sebastian *mf*
rub-ber on it.

Fowler *mf*
Con- dom, rub ber, john ny, sheath.

Sop. Sax. *(tr)*
mp > p mp > p mp > p mp

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

Pno. *mf mp*

274

Vita *mp*
Oh.
He produces a condom. Tries to tear it with difficulty; opens it with his teeth

Fowler *p*
French let - ter. Don't wor- ry,

Sop. Sax. *p*

Ten. Sax. *p*

Pno. *p*

He takes the condom out

279

Fowler

it will get a lot eas-i - er with prac-tice.

Sop. Sax.

Ten. Sax.

Pno.

==

283

Fowler

pp

Al-ways pinch the end; ex-pel the air, and roll it gen-tly down the

Sop. Sax.

pp

Ten. Sax.

pp

Pno.

287

Vita *f* This is an

Fowler shaft un-til it cov-ers the cock complete - ly.

Sop. Sax. *mf*

Ten. Sax. *mf* 3

Pno.



291

Vita out-rage, let me out Let me out! un-lock that door at once.

Sop. Sax. *f*

Ten. Sax. *f*

Pno.

295

Vita

To camera

Sebastian *mp* *mf*

Of course you can do it to - geth-er with your part-ner.

Fowler *mp*

and

Sop. Sax. *mp* *mf*

Ten. Sax. *mp* *mf*

Pno. *mp* *mf*



298

Sebastian

Fowler *mf* *f*

if you have an-y quer-ies ring the new N. H. S. AIDS help-line.

Sop. Sax. *mp*

Ten. Sax. *mp*

303 **Accelerando** **Più mosso** ♩ = 132c *f*

Fowler Which is

Accelerando **Più mosso** ♩ = 132c *f*

Sop. Sax. *f*

Ten. Sax. *f*

Pno. *mf* *f*



306

Fowler op-en-ing af-ter this broad - cast and will be a twen-ty four hour

Sop. Sax. *f* *ff*

Ten. Sax. *f* *ff*

Pno. *f* *ff*

He stands up and moves to SEBASTIAN

309 *ff*

Fowler *ser-vice from now on and in-def-i - nite - - - ly.*

Sop. Sax. *f ff*

Ten. Sax. *f ff*

Pno. *f ff*



313 *To VITA ff*

Sebastian *And Miss van Dyke, if you're think-ing of complain - ing*

The studio lights cut.

Fowler

Sop. Sax. *f ff*

Ten. Sax. *f ff*

Pno. *ff*

317

Sebastian *tutta forza*
to the Di-rec- tor- Gen-er - al You

Fowler *tutta forza*
You

Sop. Sax. *ff* *tr*

Ten. Sax. *ff* *tr*

Pno.

320

Sebastian *They laugh and hug again* **BLACKOUT**
can bug-ger off!

Fowler *They laugh and hug again*
can bug-ger off!

Sop. Sax. *ff* *tr* *To Alto Sax.*

Ten. Sax. *ff* *tr*

Pno. *ff*

INTERLUDE 7
(Sebastian's health deteriorates)

1 **Lamentoso** ♩ = 66c

Tenor Saxophone

SOLO

p sempre

Piano

p *pp*

pp



5

Ten. Sax.

Pno.

p



9

Ten. Sax.

Pno.

ped.

13

Ten. Sax.

p

Pno.

pp

pp



*FOWLERS Office.
SEBASTIAN is now blind, FOWLER leads him in to a seat.*

17

Ten. Sax.

morendo

Pno.

L.H. pp

5

3

3

3

Ped.

Ped.

ATTACCA

SCENE SEVENTEEN

Allegro giocoso ♩ = 116c

mf *f*

1

Sebastian

Re-mem-ber now, I want a par-ty, a pro per Ir-ish wake.

Alto Saxophone

Tenor Saxophone

Piano

==

5

Sebastian

No long fac-es and lots of danc- ing.

Alto Sax.

Ten. Sax.

Pno.

10

Sebastian *8* I've giv-en you the play-list.____

Fowler *mf* I

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

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

Pno.

14

Sebastian *8* *mf* One of us must

Fowler can't be-lieve you're be-ing so calm.____

Alto Sax. *p*

Ten. Sax. *p*

Pno. *p*

18

Sebastian *f*
be, _____ and you're a gib-ber-ing wreck. _____

Fowler *f*
It's all so sud-den.

Alto Sax. *mf*

Ten. Sax. *mf*

Pno. *mf* *f*



22

Sebastian *mp*
No it's not, _____ that brain tum-our was squat-ting like a

Fowler

Alto Sax. *mp* *p*

Ten. Sax. *mp* *p*

26

Sebastian

toad, _____ wait- ing, and now its spat its poi-son. _____

Alto Sax.

pp *mp*

Ten. Sax.

pp

Pno.

p *mp*



33

Fowler

mf

But, to go blind _____ with-in a week. _____

Alto Sax.

p *mp*

Pno.

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

Red. _____ Red. _____

39 *mp*

Fowler *mp*
If you'd been seen ear-li-er we could have spot-ted it, _____

Alto Sax. *p*

Ten. Sax. *mp*

Pno. *p mp p*
Red. Red.

44 *mf p*

Fowler *mf p*
may-be ar - res-ted it. _____ I drove you und-er-ground,

Alto Sax. *mp pp*

Ten. Sax. *pp*

Pno. *mp*

50

Fowler *pp*
I killed you.

Ten. Sax. *p* *pp*

Pno. *p* *pp*

A tempo ♩ = 116c

56 *f*
Sebastian *f*
Stop this maud-ling self - pi - ty, if I'm

Pno. *f*

58
Sebastian *mf*
not blam-ing you, you should not blame your - self.

Alto Sax. *mf*

Ten. Sax. *mf*

Pno. *mf*

60 **Vivo** ♩. = 126c

Sebastian *f* I've had the time to get

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

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

Pno. *f* *ff* *mf*



65

Sebastian used to it, _____ it's been a good life _____ rich in fun _____ and _____

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

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

Pno. *f* *mf*

71

Sebastian

friends. _____ Ive seen so ma-ny _____

Alto Sax.

mf *f* *f*

Ten. Sax.

mf *f* *f*

Pno.

f *sf*



76

Sebastian

die, _____ so ma-ny _____ die _____ and now I'm go-ing to

Alto Sax.

mf *mf* *mp* *p*

Ten. Sax.

mf *mf* *mp* *p*

Pno.

mf *mp*

83

Sebastian

join them. Not long

Alto Sax.

Ten. Sax.

Pno.

pp

pp

pp

p

mp 2



88

Sebastian

now, get used to it.

Alto Sax.

Ten. Sax.

Pno.

p

pp

mp

To Bari. Sax.

Baritone Saxophone

93

Sebastian

Pno.

p

100

Fowler

A par - ent_____ should die be - fore_ his child._____ This is un -

Pno.

pp

109

Fowler

nat-tur-al_____

Pno.

mp *p*

115

Sebastian

Un - na - tur-al?_____ How man-y times have you said that?

Pno.

mp *mf* *f*

121

Sebastian

Fowler

f *mf*

I know, _____ and now _____ it's ash - es in my



126

Sebastian

Fowler

Pno.

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

I take that back, _____ no more

mouth. _____



132

Sebastian

Pno.

ff *ff*

guilt! _____ Be - gone _____ dull _____

138

Sebastian *mp*
care! _____ I'd ask for cham - pagne

Alto Sax. *f* *ff*

Bari. Sax. *f* *ff*

Pno. *ff*



144

Sebastian *mp*
____ if I could still swal-low. _____

Fowler *mp*
You'll _____ have the

Alto Sax. *p*

Bari. Sax. *p*

Pno. *p*

151

mf *f*

Fowler best of treat - ment, that I

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

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

Pno. *mp* *mf* *f*



157

p

Sebastian There is no treat-ment I'm re - signed

Fowler prom-ise you.

Alto Sax.

Bari. Sax.

Pno. *p* *p*

165

Sebastian

to that.

Alto Sax.

Bari. Sax.

Pno.

p

p

p

p



170

Fowler

No! Ne-ver_ re - signed! We have to

Alto Sax.

Bari. Sax.

Pno.

mp

pp

pp

p

177

Fowler

fight this thing. I owe it to you, I owe it to

Pno.

p *pp* *pp*

182

Fowler

poor old Boo - fy.

morendo *pp* G.P.

Pno.

pp G.P.

189

Maestoso *mp* $\text{♩} = 54c$

Fowler

The treat-ment cen - tre will be - come just that, the best of me - di - cal at -

mf

Pno.

Maestoso $\text{♩} = 54c$ *p* *mp*

192

Fowler *p*
ten- tion, nu-tri- tion, com- fort, and res- pect. And an-y-one can

Alto Sax. *mf* *p*

Bari. Sax. *p*

Pno. *mf* *p*



196

Sebastian *Ironia mp*
Real-ly?

Fowler *mp* *p*
leave who wish-es to, we will help them.

Alto Sax. *mp* *p*

Bari. Sax. *mp* *p*

Pno. *p* *mp* *p*

200

Sebastian *mf*

_____ We the gov-ern-ment?_____ There have been too ma-ny pro-mi-ses and lies,_____

Pno. *mp*

Red. _____ *Red.* _____ *Red.* _____ *Red.* _____

203

Sebastian *f*

_____ pro-mi-ses and _____ lies. _____

Pno. *f* *mf* *mp*

Red. _____

205

Sebastian *p*

Fowler *p*

How can I not

Alto Sax. *p* *pp*

Pno. *p* *pp*

Red. _____

208

Fowler *mp* *mf*
do this? I'll make it my life's work I have to

Alto Sax. *mf*

Bari. Sax. *pp* *p* *mp*

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



211

Fowler *p* *ten.* *A tempo* *pp*
do it for you.

Alto Sax. *Ritenuto* *A tempo* *pp*

Bari. Sax. *mf* *pp* *ten.*

Pno. *pp* *ten.*

He hugs SEBASTIAN as the lights fade to blackout.

ATTACCA

INTERLUDE 8 **(The death of Sebastian)**

1 **Lento** $\text{♩} = 48\text{c}$

Alto Saxophone

Baritone Saxophone

Piano

mp *mf*

mp

Red.

3

Alto Sax.

Bari. Sax.

Pno.

f *p*

f *mp* *p*

f *mf* *mp* *p* *pp*

Red.

6

Alto Sax.

Bari. Sax.

Pno.

p *pp*

p *pp*

pp

SCENE EIGHTEEN

Split stage. The sounds of a ferry hooter and seagulls.

On one side, KITTY and DAVID are waiting at the dockside of Douglas, Isle of Man.

In darkness on the other side are a SCIENTIST & FOWLER in his office.

9 **Moderato** ♩ = 104c

Kitty *mp*
Look, the fer-ry's com-ing.

Alto Sax. **Moderato** ♩ = 104c
p lontano *pp* *p*

Bari. Sax. *p lontano* *pp* *p*



12 *mf*

Kitty
It's been a con-stant to and fro all week, and still there's more to re-ha-bi-li-

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

Bari. Sax. *pp* *p* *pp*



15 **Rall.** *mp* *ten.*

Kitty
tate. It will be strange to go home.

Alto Sax. **Rall.** *p* *pp*

Bari. Sax. *p* *pp*

18 **Vivo** ♩ = 126c

Kitty

David *mp*
If we can still call it home.

Vivo ♩ = 126c

Pno. *p*

==

20 *mf* *f* *mf* *f*

David
All the peo-ple who spat at us, who shou-ted at us to be put a-way,

Alto Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

Pno.

22

David

Daubed on our front doors.

Alto Sax.

Bari. Sax.

Pno.

p

mp

mp

mp

24

David

The oh, so help - ful

Alto Sax.

Bari. Sax.

Pno.

mf

mp

mf

mp

27

David

neigh - bours who turned their back on us in the

Alto Sax.

mf *f*

Bari. Sax.

mf *f*

Pno.

f



29

Kitty

mf

There are laws now_____ to pro-TECT us._____

David

street._____

Alto Sax.

f *ff* *mp* *p*

Bari. Sax.

f *ff* *p*

Pno.

ff

32

Kitty

David

mp

Yes, I know. And grants to

Alto Sax.

pp

Bari. Sax.

pp

Pno.

p

mp



35

David

mf

com-pen-sate us. I know peo-ple whose hou-ses were

Alto Sax.

p

mp

Bari. Sax.

p

mp

Pno.

mf

mp

mf

38

David *f*
burnt down____ by mobs with fla-ming tor-ches.

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

Bari. Sax. *mp* *p*

Pno. *mf*



41 *mf*

David *mf*
Do you think they're going to change_____ be - cause the

Alto Sax. *mf* 3

Bari. Sax. *mf*

Pno. *mp* *mf*

43

Kitty *f* They will change in time.

David *f* Gov-ern-ment told them to. And more will die in

Alto Sax. *f* *mf*

Bari. Sax. *f* *mf*

Pno. *f* *mf*

46

Kitty **Rall. - colla voce** *f* There

David *ff* time.

Alto Sax. *f* *ff* **Rall. - colla voce**

Bari. Sax. *f* *ff*

Pno. *f* *ff* *p*

*The lights change to
the SCIENTIST & FOWLER*

49 **Lento** ♩ = 90c *p*

Kitty

is no mag - ic wand. _____ We must have time. _____

Pno. **Lento** ♩ = 90c

==

53 **Allegro moderato** ♩ = 100c *pp*

Kitty

They are studying a print-out.

Allegro moderato ♩ = 100c

Alto Sax. *p*

Bari. Sax. *p*

Pno. *p*

56 *mp* *mf*

Scientist As you can see, this chart shows that when the drug is giv-en to

Alto Sax. *p* *mp*

Bari. Sax.

Pno.



60

Scientist rats it in - hib-its the en-zyme tran-scrip-

Alto Sax. *mp*

Bari. Sax. *mp*

Pno. *mp* *mf* *mp* (b)

63

Scientist
tase._____

Fowler
In Eng-lish, please

Alto Sax.
mf *f* *f*

Bari. Sax.
mf *f* *f*

Pno.
mf *f*

68

Scientist
It ap-pears to sta-bil - ise the t- cells.____

Fowler
Which help the oth-er

Alto Sax.
mf *f*

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

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

73

Scientist *Cor - rect.*

Fowler white cells to boost im-mu - ni - ty?

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

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

Pno. *mf* *mp*

76

Scientist *mp*
The up-shot is the rats that took the drug on ave-age

Alto Sax. *p* *mp*

Bari. Sax. *p* *mp*

Pno. *p* *mp*

80

Scientist

lived some months more____ than oth - er rats with the in-fec - tion.____

Fowler

p

But

Alto Sax.

p

Bari. Sax.

p

Pno.

p



84

Scientist

Yes.____ But it's a start. Per-

Fowler

they still died.____

Pno.

p

p *mp*

Ped. Ped. Ped.

88

Scientist

haps in com-bi - na - tion with oth - er drugs.

Fowler

mp

What's this

Alto Sax.

p

Pno.

ped.



91

Scientist

Zi-do-vu-dine.

Fowler

drug called?

Alto Sax.

pp

Bari. Sax.

p *pp*

Pno.

pp

ped.

95

Scientist

mp

It was in-ten-ded to pre-vent moth-ers pas-sing vi-rus-

Pno.

p



99

Scientist

mf

es to ba - bies._____ At the mom - ent, it

Alto Sax.

p

Bari. Sax.

p

Pno.

102

Scientist *mf*
is the best that we have _____ and in time...

Alto Sax. *mp*

Bari. Sax. *mp*

Pno. *mp*



The lighting slowly brightens on KITTY & DAVID and the split stage melds into one.

105

Scientist

Fowler *mf* *f*
There is no time _____ my son is dead.

Alto Sax. *mp* *f*

Bari. Sax. *mf* *f*

Pno. *f*

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108

Kitty *mp*
We have no time.

David *mp*
We have no time.

Scientist *mp*
At the

Fowler *mp* *p*
We have no time.

Alto Sax. *p*

Bari. Sax. *p*

Pno. *mp* *p*

112

pp *mp*

Kitty We have wai - ted far — too

pp *mp*

David We have wai - ted far — too

Scientist mom-ent all we have is time. —

mp

Fowler We have was-ted so much time. —

Pno. *p*



116

p

Kitty long. — So ma-ny died who did-n't

p

David long. — So ma-ny died who did-n't

FOWLER joins KITTY & DAVID leaving the SCIENTIST isolated.

p

Fowler So ma-ny died who did-n't

Pno. *pp*

Red. —

122

Kitty

have to_____ for ap-a-thy and big-o - try_____ and

David

have to_____ for ap-a-thy and big-o - try_____ and

Fowler

have to_____ for ap-a-thy and big-o - try_____ and

Pno.

p

Ped. _____



128

Kitty

ig-nor-ance and fear. _____

David

ig-nor-ance and fear. _____

Scientist

mp *p*

We__ need time. _____

Fowler

ig-nor-ance and fear. _____

Pno.

pp

Ped. _____

135

Scientist

Trust in us. Trust in sci - ence to find a

Pno.

mp

mp

Ped.



140

Kitty

There is no time while

David

There is no time, no time while

Scientist

cure. We need time.

Fowler

There is no time, no time while

Pno.

p

poco

mp

p

poco

mp

Ped.

147

mf *p*

Kitty all a - round are dy - ing. dy - ing.

David all a - round are dy - ing. dy - ing.

Fowler all a - round are dy - ing. dy - ing.

Pno. *p* *pp* *pp*



154

Subito più mosso ♩ = 120c

pp *pp* *mf* *f*

Kitty

David

Scientist We must have time, there is no mag-ic wand no sil-ver bul-let.

Fowler

Subito più mosso ♩ = 120c

Pno. *mf*

160

mf *f* *f*

Kitty

There is no time. No time. No time.

David

There is no time. No time. No time.

Scientist

We must have time. Time. Time.

Fowler

mf *f* *f*

There is no time. No time. No time.

Pno.

f

After a short pause,
all four join together
devoid of costume
and turn to the audience

167

ff *ff* *ff* *ff*

Kitty

No time.

David

No time.

Scientist

Time.

Fowler

No time.

Pno.

f *ff*

Red.

CODA

1 **Moderato** ♩ = 84c

Bass Solo *p* This is not the

Moderato ♩ = 84c

Alto Saxophone *pp*

Baritone Saxophone *pp*

Piano *pp*

5 *p* It is the way we felt it

Ten. *p* It is the way we felt it

Bar. *p* It is the way we felt it

Bass way it was.

Alto Sax. *pp*

Bari. Sax. *pp*

Pno. *pp*

9

Sop. *mp* This is not whathap-pened.

Ten. *mp* was. This is not whathap-pened.

Bar. *mp* was. This is not whathap-pened.

Bass *mp* This is not whathap-pened.

Alto Sax. *pp* *p*

Bari. Sax. *pp* *p*

Pno. *pp*

The musical score is for Act Two, Page 250. It includes vocal parts for Soprano, Tenor, Baritone, and Bass, and instrumental parts for Alto Saxophone, Baritone Saxophone, and Piano. The vocalists sing the lyrics 'This is not whathap-pened.' and 'was.' The instrumental parts provide accompaniment with various dynamics like mp, pp, and p.

QUARANTINE - Act Two - Page 251

13

p *p* *mp*

Sop. This is what we felt might hap-pen.____

p *p* *mp*

Ten. This is what we felt might hap-pen.____

p *p* *mp*

Bar. This is what we felt might hap-pen.____

p *p* *mp*

Bass This is what we felt might hap-pen.____

Alto Sax. *p* *mp*

Bari. Sax.

Pno. *p* *pp*

17

mp *mf*

Sop. And it did in our night - mares.

mp *mf*

Ten. And it did in our night - mares.

mp *mf*

Bar. And it did in our night - mares.

mp *mf*

Bass And it did in our night - mares.

Alto Sax. *p*

Bari. Sax. *p* *pp*

Pno. *pp*

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

THE END

20

Sop. *pp*

Ten. *pp*

Bar. *pp*

Bass *pp*

Alto Sax. *pp*

Bari. Sax.

Pno.