SEPARATE BEDS

A comic chamber opera in one act

Libretto: Peter Scott-Presland

Music: Robert Ely
Cast:

EDGAR : Baritone
A lawyer, 30's, quite conventional. Tall and stooped, he is owlish - a little intimidating.

ERIC: Tenor
Slightly younger, a civil servant making his way up the higher echelons of the Home Office and Edgar's partner of five years.

ESMÉ LANGLEY: Mezzo-soprano
Their upstairs neighbour and a great friend. A huge, rather butch lesbian with a penchant for Army surplus clothing. She has a rather hearty manner

PC ALLCOCK: Bass
Young, keen and very good looking.

Instrumentation: Piano, Violin, Violoncello

Setting:

The hall passage of EDGAR and ERIC's 1st floor flat in West Hampstead. It runs directly upstage to the front door (stage rear). Offstage, but imagined, are: the main bedroom (stage right) and the spare bedroom (stage left). Nearer the audience is the kitchen (stage right). A plaster model of Michelangelo's statue of "David" has pride of place to one side of the front door. A window overlooking the street is on the other side of the door. Nearby is is a hat stand. There is also a chair in the hall.

Synopsis:

It is March 1958, early evening. ERIC arrives home from work. Their conversation turns, eventually, to an announcement in "The Times" newspaper regarding the implementation of the Wolfenden Report.

A loud (off-stage) car crash interrupts them. They panic, worrying that the police may come to interview them and see that they live and sleep together.

ESMÉ arrives, excited by the furore. She takes charge suggesting and they move items from the main bedroom to the spare to create a "shared" flat.

PC ALLCOCK arrives, initially intending to find out if they have any information on the crash. However, there is a mutual attraction between ERIC and the policeman which EDGAR is resigned to.

Morality is in shreds and they retire to separate beds.
March 7th 1958, early evening.
EDGAR is in the hall dusting a plaster model of Michelangelo's 'David' with a feather duster.
A radio is playing Rossini's 'Zitto zitto, piano piano' (from La Cerentola) on the Third Programme.
EDGAR sings along, conducting with the duster.

"Zitto zitto, piano piano;
Senza strepito e rumore:
Delle due qual è l’umore?
Esattezza e verità.

Sotto voce a mezzo tuono; *
In estrema confidenza:
Sono un misto d’insolenza,
Di capriccio e vanità”.

*EDGAR stops dusting and goes into the kitchen during this.
As he goes, ERIC lets himself in at the front door. He is wearing a hat, an overcoat and carrying a newspaper, briefcase and umbrella. He places these on the hat stand, removes his hat and coat which he hangs up and hums along to the Rossini.
EDGAR stops singing and turns off the radio.
Well who did you think it was?

Is that you darling?

The Special Branch?

He appears in an apron, with a frying pan.

They have a key, I'm sure.
But they don't sing a-long to

And they tap our phone.

Ros-si-ni.

Spe-cial Branch is not musi-

f
df
f

“And they don’t ask if you love them.”

“Do you love me? Do you? Or has..."
some-one else caught your eye?

Well...

There was a nice builder in the cottage at the
Are you sure he was a builder?

end of the road.

Cement dust on his boots,
I thought he'd suit me fine. But then I thought more Eric's type than mine.

He turns abruptly as if to go out.

Your quite right. Thank you. Well,
I'll just be off then.

Grabbing ERIC back

Oh no you don't, I'm starv-

Yum.

I mean for food. I bought some Lamb chops.

arco

mf
I love tasty little baa lambs. Whenever I see one in a field Suckling its mother,
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Eric
Pho.
Vln.
Vc.

Shivering its sweet little tail

Pno.

always go 'aah', And think

Vln.

Vc.

pizz.
47

'Mmm... Leg of lamb.'

51

Would you like a drink?
I've got a rather fine Amontillado

From the Wig and Pen, I dropped in there for a quick one after
Edgar

court.

Brought a bottle home, it's an Amontillado

Pno.

p

Vln.

f

Ve-ry nice.

Edgar

del Pu-er-to.

Pno.

Vln.

f

mf détaché

Vc.

mf
Eric
Pno.
Vln.
Vc.

Do you want the paper?

Pno.

Vln.

Vc.

détaché

He goes to get the paper from the hat stand, but thinks better of it when he notices the frying pan still in EDGAR’s hand.

There’s a letter urging

Eric

Pno.

Vln.

Vc.

ord.
The government

Wolf-den Report.

It's signed by loads of
Eric

77  mf

people.  Clement At-lee's one of them.

Pno.

mf  mp

Vln.

(e) gliss.  gliss.

Vc.

mf  mp

---

Eric

82  mp

And Ber-trand Rus-sell,

Edgar

At last.  There's been six months silence

Pno.

Vln.

Vc.  p
Since it came out. And over what?

All that mighty labour for a mouse. We'll be

L'istesso ma agitato

L'istesso ma agitato
But

able to have sexual relations,

But

only in specific situations.

only in specific situations.

Eric Edgar

Pno. Vln. Vc.

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If we're.

We can't do it.

either of us under twenty one

We can't do it.

We can't do it.
If we're stay-ing in a ho-tel or an

We can't do it.

inn We can't do it.

arco

arco
If we're living in a flat,

Or a bed-sitter at that,

Eric

Edgar

Pno.

Vln.

Vc.

We have to tell you flat

We can't do it.

Eric

Edgar

Pno.

Vln.

Vc.

we have to tell you flat

We can't do it.

pizz.
In Der-ry cross the sea,

We can't do it.

If we're liv-ing in Dun-dee We can't do

We can't do it.

We can't do

SEPARATE BEDS - Page: 24
We can't do it.

Or in any colony we can't do it.

Jersey,

We can't do it.

Guernsey,

Isle of Man, we can't do it.

(crescendo)

(crescendo)
In the Isle of White
We can,
We can do

Though they're sure
to disapprove,
And call us 'queer' and
'poove', And we'd real-ly like to move So we can

In the
do it.

In the
In the air-force with an air-man we can't do it.

In the navy with a sea-man, Though he's ever such a he-man, Still the
sea-man's not a free man; We can't do it. And

And

Even if we're allowed to do it We're still not permitted to

Even if we're allowed to do it We're still not permitted to
Eric

Edgar

We can't say hello in the street, Though we are

Pno.

Vln.

Vc.

meet.______

ve-ry____ dis - cree____ t!

meeting

meeting

ve-ry____ dis - cree____ t!

meet.______

We can't say hello in the street, Though we are
They dance (briefly)

We can't im-por-tune

a guard or dra-goon.

They dance (briefly)

We can't im-por-tune

a guard or dra-goon.

We
But never impurity.

might have opportunity.

So why do we cherish this mouse of a
There's a bill, And Wolfen-den hail as a hero?

lit-tle to give us a cause for a thrill, But

But
EDGAR goes into the kitchen. ERIC pours sherry for two.

SCENE 2

Meno mosso

\( \dot{=} \text{76c} \)
He takes a glass and sniffs the sherry...

and takes a sip appreciatively....

fine a-mon-ti-la do in-deed,____

Just the re-lax a-tion
...another, larger sip.

I need.

Flavour rolling on the palate.
Eric

Pno.

Vln.

Vc.

22

Vapour stroll

24

-ling round the brain.

Others may like oo ro so.
But to me it's only so-so,

Any true aficionado

a-do only drinks amontillado.
EDGAR returns without the frying pan. ERIC hands him a glass of sherry.

Stringendo

A tempo

\( \text{q} = 50 \text{c} \)

ERIC goes over to the hat stand, picks up the newspaper and looks for the letters page.

Accel.

Fin-er than the fin-est of cham-pagne.
Eric

Piano

Vln.

Vc.

Poco più mosso

\( \text{Where is the letters page?} \)

Ah, here it is.

Sir!

Never 'Dear Sir'.

The

He reads: (Aside)
The editor of *The Times* cannot be a

He reads:

Dear;
"We the undersigned would like to express our agreement with the
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51

Eric

Homosexual acts committed in private between con-

52

Eric

senting adults should no longer be a criminal of fence.

Pno.

Vln.

Vc.
The continued enforcement of the present law will do more harm than good...

Legislation... Early date...
Eric
“Wid-est sup-port from hum-an-e men__ Of all par-ties”__

Pno.

Vln.

Vc.

Maestoso
q. = 48c

Edgar
“And what of in-hum-an-e men?___ There are en-

Pno.

Maestoso
q. = 48c

Vln.

Vc.
ough of them in all par-ties as well. So ma-ny M P's wor-ry if they en-

dorse a bug-ger's char-ter, They will be tain-ted as
But it's such a timid little bill.

Over well.

L'istesso ma misterioso

twenty one in private

L'istesso ma misterioso

Pizz.
Eric
Amouse of a bill you said. Eek! Eek! Eek!

Pno.

Vln.
Parliament is full of cats. Read-y to kill your mouse stone

Vc.

Edgar

Pno.

Vln.

Vc.
Edgar  dead.  Stone  dead.  

Accl. e cresc. molto  

Vln.  Vc.  

Accel. e cresc. molto  

Accel. e cresc. molto  

attacca
name is Wolf-enden

Don't kill me,

Eeeeee

12

Eric Pno.

Pno.

Vln.

Vc.

18

Eric Pno.

Pno.

Vln.

Vc.
Eric

( yeh) (yeh)....etc.

(kah!)

Edgar clears
his throat noisily.

Poor
little
Edgar

Wolf-eden.

Pno.

We don't want to alarm you.

Vln.

We certainly won't harm you.

Vc.

 ord.

 súl C
You've got to stay alive.

Eek! Eek! Eek!

ord.

sul C

sul G
We'll make you grow and thrive.

Wolfendon the mouse, you're welcome in our

Wolfendon the mouse, you're welcome in our
We'll make you big and fat,
SEPARATE BEDS - Page: 57

Eric

Edgar

Pno.

Vln.

Vc.

\( \frac{73}{4} \)

\( \frac{78}{4} \)

\( \text{The} \)

\( \text{sul } G \)

\( \text{loco} \)
Tor-ies will be scared of you, after we have cared for you.
The Labour party too,
Which hasn't got a clue.

We'll keep you alive,
We'll keep you alive,
We'll make you grow and thrive.
Who? Them? There's only five.
We'll give them all some backbone,
We'll give them all some backbone,
And we'll tell them what to do.
And we'll tell them what to do.
Eric 

ever much they grouse,

Edgar 

ever much they grouse,

Pno. 

Don't worry little Wolfenden.

Vln. 

Don't worry little Wolfenden.

Vc. 

Don't worry little Wolfenden.
Don't worry little mouse.

You will always have a
Allegro moderato

Dy-son, a name I remem-ber.

Hewrote to The Spec-ta-torweeks a-go.
To start a new campaign.

He’s at the University in

What do we know about him?
He's moved fast. We should join him.

Eric will write to him at the university.

After dinner.

mf
He rushes to the kitchen.

Aagh! The chops!
Ah well, charcoal's very good for you.
Yum!

Purifies the blood so they say.

Burnt bits!

My
There is an enormous car crash (offstage)
ERIC & EDGAR run to the window by the front door,
(at the back) and look out.

Vln.

Oh my God. That fav - our ite!

Vc.

There is an enormous car crash (offstage)
ERIC & EDGAR run to the window by the front door,
(at the back) and look out.

Pno.

car's run in-to a tree.

He was try-ing to a-void a cyc-list, I think.
He's lying

We should help him.

in the road.
He may be dead. And what about the motorist?

What about the tree?

There are others out there already, We'll

Poco allegro \( \frac{7}{2} = 126 \text{c} \)

Poco allegro \( \frac{7}{2} = 126 \text{c} \)
You mean, you don't want to get involved.

on-ly get in the way.

And with ve-ry good rea-son.

We must call an am-bu-lance Ex-act ly!

And that means the po-ice.
An ambulance and the police.

Why not police?

Not the police.

Not the police, no fear.

That's the
last thing we want in here.

SCENE 5

[The police - no police]
must be the police to investigate the crash.

They'll be

There's coming here and knocking at the door
Eric:

nothing we can do, so don't get in to a pash, They've

got to come and ask us what we saw.

Edgar:

They'll becom-ing here in-side. They will

Eric:

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have a good look round And we could go in side

If they

That isn't very

act on what they've found.
like-ly so for-get this bal der dash.

It's ve-ry, ve-ry like-ly when they

have some queers to bash. Queers to bash. Queers to bash.
He thumps his hand.

bash, bash, bash, bash, bash, bash, bash, bash, bash!

They'll just want information on that maybe lethal crash.
Edgar

find some per-verts then they're sure to make a splash. See how their ar

Pno.

Vln.

mf

arco

Vc.

mf

f

Eric

If they've

Edgar

rest rates can go soaring in a flash

Pno.

Vln.

Vc.
Eric

Edgar

Pno.

Vln.

Vc.

"got a crash to deal with, then they'll be in quite a dash."

"We"

"Just calm your"

"can't take any chances, we need a quick precaution."
self, it's routine, you should keep it in proportion.

We can't have the police.

No police. We can't.

We must have the police. We must. We must have the police.
They cautiously approach the door.

(Doorbell) Both turn in panic

The police!

can't have the police! The police!

They cautiously approach the door.
SCENE 6

Esmé, their upstairs neighbour, bursts in wearing her usual fatigues.
She is thrilled at the excitement.

**Allegro ritmico**

---

EDGAR answers the door in trepidation.

EDGAR closes the door, relieved.

**Allegro ritmico**

---

Did you hear that? What a racket! That car is a write-off.

---

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There's glass and metal all over the road.

Mind you, The

Renault Dauphine was always a pile of crud.
Too much plastic and the brakes of a
tortoise.

Give me a nice nip-ppy
They embrace affectionately.

Like my love, like you.

Why, little Eric.

gar's in a panic about the police.

Esmé

sul pont.
He's in and out of the public facilities. Like a girl with cytostitis, And they've
never caught him... yet, Does he think his

luck is about to change?

But they’ll come here, Esmé.

SEPARATE BEDS - Page: 93
Edgar

Don't you see?

They'll look around, and they'll find, Well you don't
I'm quite unshocked about you... I want to know what they'll find.  

You... about for...
get I had two hun-dred WAAFs un-der me,

And what those girls got up to was no-bo-dy’s
Esmé

business.

One of them up the duff(!)

---

Esmé

ev'ry other day;

Except the sensible

---

Esmé

SEPARATE BEDS - Page: 97
Esmé

ones of the Radclyffe Hall persuasion.

Pno.

Ritenuto

SCENE 7

Reverie:

[The Girls (Boys) of Summer]

Ah! Those girls!

The Girls

Vln.

Vc.

Andante

Andante

arco

p

SEPARATE BEDS - Page: 98
Esmé

of the summer of forty, Flax-en-brezen

So lis-som and lithe, the smiles so

pp< p
Esmé

Pno.

Vln.

Vc.

blithe...
And more than in-clined to be naugh-ty..

We’d lie there in the sweet-smel-ling

Poco più mosso

Pno.

Vln.

Vc.

Poco più mosso
hay__ in the heat at the end of the day;

And gaze__ at the cotton wool clouds
in the sky high above;

And
Tempo primo (Andante)

no-body dared to claim it was love.

Tempo primo (Andante)

But is was looking back, yes it was.

Senza sord.
It was life.
It was laughs.
It was love.

All those boys.

Stringendo
Those boys on the base at Brize Norton.

Snoring.

SEPARATE BEDS - Page: 105
So heal-thy and strong. And all of them

All sum-mer long, And all of them

keen-ly ex-plor ing.

keen-ly ex-plor ing.
We lie there in the sweet-smelling hay

We lie there in the sweet-smelling hay

We lie there in the sweet-smelling hay

in the heat at the end of the day;

in the heat at the end of the day;

in the heat at the end of the day;
And gaze at the 72

donne. And
gaze in the sky

cot-ton wool clouds in the sky

gaze in the sky

Con sord.
Esmé: high above; And
Eric: high above;
Edgar: high above;

Rallentando

no-body dared to claim it was love.
And no-body dared to claim it was love.

Pno.

Vln.

Vc.

Rallentando

Con sord.
But it was looking back,

Yes it was.

We were in love with the girls

We were in love with the boys

We were in love with the boys

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SCENE 8

A tempo

EDGAR wakens from his reverie

Accel. molto

Senza sord.
Allegro agitato

Have you gone mad? They'll be here in a minute.

He indicates the bedroom (Stage right)

all our things are in there.

And there's
He indicates stage left.

Edgar

nothing in the spare bedroom.

Pno.

Vln.

cresc.

Vc.

Esmé

Pull yourselves together boys.

ERIC & EDGAR start pacing around anxiously.
Was this the spirit won the Battle of Britain?

We need a plan. So act like a man.
How can I change the habit of a lifetime?

Edgar, your things can stay.
f Indicates stage left.

Eric, we move your things in here.

But they're all mixed up.

Indicates stage left.
No-one's going to look too closely if the socks match.
SCENE 9

Allegro scherzando [Quickly - quickly]

Quickly, quickly systematically, Don’t be acting so dramatic.

Just imagine that you’re packing for a holiday weekend.
Quick-ly, quick-ly get them lis-ted, You'll for-get that they ex-is-ted

if you have-n't got them writ-ten, Now-on that you can dep-end.
Esmé finds pen and paper, she writes a list.

You'll need under-wear,

Eric and Edgar collect the items from bedroom right, transferring to spare bedroom left - all rather chaotic.
SEPARATE BEDS - Page: 121

Eric

Edgar

Pno.

Vln.

Vc.

Esmé

Eric

Edgar

Pno.

Vln.

Vc.
ice will not-ice at a glance.

Shoes and socks and shirts and ties.

They do ties, socks and shirts first
And shirts and ties.
Esmé

Then we have to do the shoes.

Eric

Then we have to do the shoes.

Edgar

Pno.

Vln.

Vc.

SEPARATE BEDS - Page 123
She ticks each item on her list regardless of the chaos around her.
They come back with a jumble of shoes

These are yours, cos you’re a seven.

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These are yours, you're an eleven.

Seven.

Oh, for heaven's sake get on, A baby will be here a-

3 + 2 + 2
And the jeans too, don't forget 'em. Quickly, quickly with the cords, if

Quick-ly, quickly with the trousers,
you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.

you forget 'em you'll regret 'em.
Esmé

Pull-overs and sweat-ers.

Pno.

Vln.

Vc.

Eric

Play-ing the cha-rade a-gain When they come to vet us.

Edgar

Play-ing the cha-rade a-gain When they come to vet us.

Pno.

Vln.

Vc.
And what about pyjamas?

Well, what about py-

You must have some pyjamas?

We never wear py

ff

pizz.

ff

mp

p mp

mp

p mp
Whoever wears pyjamas.

No pyjamas?

Whoever wears pyjamas.

No pyjamas!
SEPARATE BEDS - Page: 132

Esmé

No py-ja-mas, no py-ja-mas, no py-ja-mas.

Eric

No py-ja-mas, no py-ja-mas, no py-ja-mas.

Edgar

No py-ja-mas, no py-ja-mas, no py-ja-mas.

Pno.

Vln.

Vc.

Some swim-ming trunks?

Or

Esmé

Pno.

Vln.

Vc.
SEPARATE BEDS - Page: 133

Esmé

Pno.

Vln.

Vc.

Eric

We never play those horrid sports.

Edgar

We never play those horrid sports.

Esmé

Finally some blankets, some sheets, a pair of

Pno.

Vln.

Vc.
As they bring these out, ESMÉ ticks off her list triumphantly.

ERIC has two pillows, he goes to the bedroom (SR)

EDGAR has the sheets & blankets.
That's every thing accounted for.

SEPARATE BEDS - Page: 135
Esmé

There's no more To be

Pno.

ff f

Vln.

f

Vc.

f

Esmé

And if they have suspicions still You're

Pno.

p

Vln.

Vc.
121

Esmé

sure to kill them dead.

ERIC returns in panic, empty-handed.

124

Esmé

There's just one little problem.
He gestures stage left
(to the spare bedroom)

An aghast pause.

THERE ISN'T ANY BED!

Andante

A wonky sacroiliac obliges you to

Andante

pizz.
Of course, I've got a painful back, I should have thought of that.

He grabs the blankets & sheets from EDGAR.

I'd better put the dirty mags some
place where they'll nev-er find them.

Put them with the rub - bish

ERIC exits with the blankets & sheets, one of which he drops.

bags, or in the dust - bin right be - hind them.
ESMÉ & EDGAR look around, checking.

All right?

EDGAR nods, satisfied.

All right.

They both sigh in satisfaction.

Our image water-tight.

ATTACCA

Rallendando

Rallendando
They jump.

SCENE 10

Moderato assai

$\begin{align*}
\text{Esmé} & \quad \text{The police.} \\
\text{Edgar} & \quad \text{The police.} \\
\text{(Doorbell)} & \quad \text{The police.}
\end{align*}$

ESMÉ double-checks the area.
Picks up the dropped sheet and tucks it to one side.

EDGAR goes to the door, with a certain smugness, more confident than previously.
EDGAR opens the door with a certain smugness.

At the door stands an attractive young policeman.

*Andante*

\[ \text{q} = 66c \]

Allcock

May I come

*Andante*

\[ \text{q} = 66c \]
It's about the accident. You might have...
EDGAR stands aside as the policeman casually enters.
He closes the door.

heard it in the street?

We're going door to door asking people to be
witnesses.

We'd like to know.

He clocks the statue.

if you saw any thing?

Allcock

Pno.

Vln.

Vc.
A fine figure of a lad.
EDGAR looks around bemused...

Who is?

The boy there. Big for his age.

Do you like him?
ESMÉ steps forward to take charge

Good afternoon, constable. I am
Esmé

Es - mé Lang - ley. I work for the

B. B. C. mon-i-tor-ing un - it at Cav - er - sham.
She grabs Edgar, pulling him forward unceremoniously

---

this is my fiancé, Edgar.

---
We're getting

Am I?  Oh yes I am.

married next month.

A quiet
wedding you understand,

Nothing ostentatious, Just Lord Reith and a
few friends. We were just checking my trousers.

ERIC returns, minus bedding, with some Health & Efficiency magazines, one of which he is buried in. He doesn't see the Policeman.

It seems a
shame to throw these out. I'm

ESMÉ & EDGAR indicate the policeman's presence frantically.

very fond of Tom
ERIC suddenly notices the policeman and, shocked, he drops the magazines.

ESMÉ grabs ERIC pulling him forward.
And this is our neighbour, Eric.

He reaches out and shakes Eric's hand.

Eric is clearly attracted.

Very pleased to meet you, sir.
ESMÉ bends to gather the magazines.

ERIC and EDGAR instinctively cling together for protection, then realise what they are doing and spring apart.

ALCOCK takes one of the magazines and reads:

sique Pictor-i-al, I buy them for the garden-ing tips.
The exercises are so bra-cing.

Physique pictor-i-al....

Incorporating 'Adon-is' and
She gradually becomes more flirtatious

Esmé Allcock
Pno.

I'm sure we all appreciate a

"Body Beautiful".

Vln.

Vc.

boody beautiful?

Esmé

Allcock

I'm sure we all do

Pno.

Vln.

Vc.
Aside to EDGAR

I think he's queer.

He flicks through, admiring the pictures.

In an artistic way.

Aside to ERIC

The ring?

Or may-be not. Can't you see the ring

---

Eric

Pno.

Vln.

Vc.

---

Eric

Edgar

Pno.

Vln.

Vc.
What ring?

The wedding ring.

That slams the lid on ev'ry thing you're thinking.
Edgar

No, you can't deny because I know you've planned it.

Eric

My instinct is overpowering. I've seen the
twinkle in his eye. He'll help if we're short-handed.

ESMÉ approaches the policeman taking the magazine from him.

I'm forgetting my manners,
Constable... Are you allowed to have a name when you're on duty?

I beg your pardon.

Allcock.
She glares at ERIC and quickly turns to the policeman. 
Would you like some tea, Constable Allcock?
Horrified, she notices a large dildo which had been dropped by EDGAR in the mayhem and rolled under the chair. She edges close to it, picking up the discarded sheet.
And if you'll excuse me, I must get on with the supper;
wom-an's work is nev-er done!

That's ve-ry kind of you, Mad - am.

She discretely covers the dildo with the sheet and leaves.
L'istesso tempo
\[ \text{\textit{Pno.}} \text{ \textit{Vln.}} \text{ \textit{Vc.}} \]
\[ q = 126 \]
\[ (2+3) \]

SCENE 11

Edgar

Wright, ___

Allcock

Did you see an-y-thing, Mis-ter...

Pno.

L'istesso tempo
\[ q = 126 \]
\[ (2+3) \]

Vln.

Allcock

Wright, Are you?___

Pno.

mp

Vc.

Pointedly - to ERIC

And is
He is. But I prefer to call him

ehe? Mister Right?

Edgar. Just

We're just chums, constable

Just
They slap backs heartily, in an unconvincing attempt to be 'chums'.

They slap backs heartily, in an unconvincing attempt to be 'chums'.

Five years.

Lived here long have you?
I don't mean here, not in this block.

Who do you think we are?

flat. In this block. Together in this block.
It must be nice.

to have an obliging neighbour.
If you need a fag.

In deed.

Do you often
55

Edgar

Pno.

I prefer to smoke my own.

Allcock

Vln.

Vc.

59

Allcock

Pno.

I find I'm always running out.

Vln.

Vc.

Always on the bum for a
Edgar Allcock

Doesn't your wife keep you supplied?

With cigarettes, I mean.

My

Sul pont.
Edgar

You have a ring. I see.

Allcock

wife?

Pno.

My wife

Vln.

Real

Vc.

changes face.

pp

ERIC

perks up

PP

Eric

Really?

How sad.

Allcock

died.

Pno.

pp

Vln.

p

Vc.

p

SEPARATE BEDS - Page: 178
He winks at Edgar who shakes his hands at ERIC to shut him up.

An unfortunate ironing accident.
And now I'm all alone and comfort.

I'm sure you'll find some consolation.
ESMÉ re-enters with a mug of tea which she hands to the policeman.

Esmé

I assumed you liked it
Yes, thank you. I like it very

Hot, strong and sweet, that’s me.

ESMÉ exits.
SCENE 12
[Hot, strong and sweet]

Più mosso

Pno.  $J = 132$

Vln.  $J = 132$

Want to rest your feet. Make your happiness complete.

Allcock

Pno.

Vln.

Vc.
He swigs from the mug.

By taking something hot, something strong, something

Allcock

mp

mf

f

mp

mp
I like something hot too.

It's something that you've got to,

Some thing -

And I felt it all along.

Some thing strong.

Nothing wrong with
Eric

Want-ing some-thing?

Allcock

want-ing some-thing strong.

Pno.

Vln.

Vc.

\[ \text{SEPARATE BEDS - Page: 186} \]

Allcock

f

Pno.

Vln.

Vc.

mf
25
And some-thing

27
sweet.

Oh yes, dis creet.

But quite dis-creet.

Yes some thing sweet.

Nothing like some
That's the ideal tea for me.

Get hot sweet tea. Me too.

You!
ESMÉ re-enters carrying a mortar bowl containing some spices. She casually returns to the sheet and nonchalantly picks up the large dildo, which she uses as a pestle.

ESMÉ can see that ALLCOCK & ERIC are attracted. She grinds the spices vigorously.
There's nothing like the aroma

Of freshly ground spices.

She directs her aria to ALLCOCK
Esmé

The mustard seed is small and round.

Poco allegro

Coquetish

Poco allegro

[Scenes and musical notation]

Esmé

fennel and the cumin too.

Piano

Vln.

Vc.

SEPARATE BEDS - Page: 191

SCENE 13

[Pound and grind]
Esmé

And ev'ry pepper-corn is ground

To

Pno.

Vln.

Vc.

Esmé

go into a tasty stew.

Pno.

Vln.

Vc.
You've got to grind, grind, grind the flav-ours all com-bined.

Pound, pound pound the spi-ces in a mound.
Press them hard, grind them down
The nut-meg and the mace

Turn the yellow, mix the brown.
Crush them to a stick-y paste.

Grind, grind, grind the sweet pep-pers and the hot.

Butch!
sweet.  
I like it sweet.

And the hot.  
I like it hot.

We'll give it ev'ry thing we've got.

She'll give it ev'ry thing she's got.

We'll give it ev'ry thing we've got.
I'll give it ev'ry thing I've got.
You have to push. Hard.

Push._____

So hard.

Hard

arco

f

f

f

f

f

f

arco

f

f

f marc.
Press and twist. It's the action of the wrist.

How can I resist, when you insist? I will take it like a shot.

That
ERIC & ALLCOCK now only have eyes for each other, and are oblivious to anything else going on. EDGAR sees this....

hot, sweet tea that fills the mouth, that swirls a-round the ep-i-

What a joy, it's on my tonsils.

glotis. Tell me what is? Tell me what

SEPARATE BEDS - Page: 200
...and sighs...

...turns away and picks up a copy of 'Physique Pictorial' flicking through it with little interest....
There's some

EDGAR discards the magazine.

We can

have ourselves a snorer if we find a way to wrestle.

Eric

Allcock

Pno.

Vln.

Vc.

Would you

Eric

Allcock

Pno.

Vln.

Vc.

That would

like to see my truncheon? I assure you, it's gigantic.
give me lots to munch on If my hunger drives me frantic.

And

I will not be mean, If Eric's getting keen.

SEPARATE BEDS - Page: 204
No harm done, To let him have some fun.

Better a dem

and-ing test than mak-ing an ar-rest. If I did that, truth to
Esmé

Why don't you tell, I'd have to nab my-self as well.

Esmé

Aside to ERIC

Take him to the flat that's on the floor above.

Eric

Sure you won't ob-ject to that?
best for making love.

And how could I object to that? When we've established it's
Esmé

YOUR flat.

Eric

As a solution it's quite dandy, not much room here when you're ran -

SEPARATE BEDS - Page: 208
I'm glad the flat can come in handy, use it any time you like. Just don't disturb my motorbike.
Your motor bike?

My motor bike. My motor bike.

To strip it down is what I like and Erich has the space to spare.
to spread the engine hear and there

and leave the parts up-on the stair. To let my bike...
To let the bike be quartered there

His bike.

Where it is easy to repair.

So

So

So
Esmé

Ea-sy to re-pair, the bike he keeps up there.

Eric

e-a-sy to re-pair, the bike he keeps up there.

Edgar

e-a-sy to re-pair, the bike he keeps up there.

Allcock

e-a-sy to re-pair, the bike he keeps up there.

Pno.

Vln.

Vc.

Would you like to see the lea-ther jac-kets that we wear?

Esmé

Pno.

Vln.

Vc.
ALLCOCK coughs - (aside)

**SEPARATE BEDS - Page: 214**

SCENE 14

If you're in the police, you don't

Allcock

Pno.

Vln.

Vc.

Moderato

\( \text{j} = 66 \text{c} \)

\text{p} \hspace{1cm} \text{p} \text{delicato}

SEPARATE BEDS - Page: 214
often find a friend. They must frequent the station but

all of them pretend.
I'm longing for some contact, if

Only for a night. I am longing to say 'Yes' And
not repress this appetite.

It's only for a night.

If only for a night.

To EDGAR

It's only for a night.

If only for a night.
Do you think I might?

By me that's quite all right.
We promised that we'd always
be prepared to grant the liberty so that the
other could be free. To this we thoroughly agreed.

other could be free. To this we thoroughly agreed.

clared.

clared.

m p m f

m p m f

m f m f

m f
Esmé

Pno.

Vln.

Vc.

So you can go, the two of you the

window in Apartment Two has such a panoramic view of

Pointedly, to ERIC & ALLCOCK

\( \text{mf} \)

\( \text{mp} \)

50

54
Esmé
all the street, so you can see just how the

Pno.

Vln.

Vc.

Eric
(ERIC & ALLCOCK are in a dream)

Allcock

Pno.

Vln.

Vc.
The car that hit the tree,
You came here to investi-
and now you must cor-rob-or-

That car!

That car!

That tree!

That tree!
Now if you'll only follow me,

I promise you, you won't be cheated.
Once your thorough probe's completed,

you'll be quite satisfied I'm sure
you'll

with things you nev-er saw be-fore.

be quite sat-is-fied I'm sure, with things you nev-er saw be-

be quite sat-is-fied I'm sure, with things you nev-er saw be-
Ah, what pleasure is in store with things I've never had before.
Quick - ly, quick - ly, up the stair-well, don’t de - lay now, say your fare - well.
An astounding revelation will appear before your eyes.

No regretting the decision after you have seen the vision.

Will appear before your eyes.
The stupendous elevation that within the bed room.

\( \text{arco} \)
Quick, quick, up the stairwell. Quick, quick, up the stairwell.
up the stair-well.
Edgar

Pno.

Vln.

Vc.

I've got splendid consolation in the picture

in my mags. They're delightful - ly immoral

133

136

SEPARATE BEDS - Page: 235
And they never pick a quarrel.

Quickly, quickly, I'm on heat here.

Quickly sweep me off my feet here.
shown him my devotion by indulging his emotion.

Although I love devotion

I prefer a good execution.
Though there's only one objection

It's not leading to promotion.
We don't care!

We don't care!

I don't care!

Con sord.
I don't care!
Pno.  Vln.  Vc.  

Lento  

\( \text{p} \)  \( \text{Lento} \)  \( \text{q} = 54 \)  \( \text{c} \)

Esmé  

When the fire of passion spreads

Eric  

When the fire of passion spreads

Edgar  

When the fire of passion spreads

Allcock  

When the fire of passion spreads

Pno.  Vln.  Vc.  

SEPARATE BEDS - Page: 241
It lifts our hearts and turns our heads.

And
leaves morality to shreds, to shreds.
And sends us all to separate beds,
And sends us all to separate beds,
And sends us all to separate beds,
And sends us all to separate beds,
ERIC & ALLCOCK slowly make their way out, waving goodbye to ESMÉ & EDGAR.

SEPARATE BEDS - Page: 245
EDGAR collapses on the chair with his magazine.
ESMÉ throws up the mortar & pestle in triumph, scattering powder everywhere.

**Allegro**

\[ \text{ allegro } \]

\[ \text{ } \]

\[ \text{ } \]

\[ \text{ } \]

\[ \text{ pp } \]

\[ \text{ ff } \]

\[ \text{ } \]

\[ \text{ } \]

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\[ \text{ ff } \]