Declaration

I declare these works have been entirely composed by myself except where, as stated, I have used written sources by others as texts to be sung or spoken, and that no part of this portfolio has been used in submission for any other degree, diploma or professional qualification.

Signed: Alistair John Justice

Date: Tuesday, 09 November 2004
Acknowledgements

I have so many people to thank for their assistance and advice over the past five years.

For the tuition and guidance, Prof Nigel Osborne, Dr Gordon McPherson and Steve Martland.

For performance and criticism of my works, Ensemble Aleph, The BBC SSO, the members of The Co-Opera-Tive, The Emperor Quartet, The Scottish Chamber Orchestra (especially the education department), the SPNM and The Stockbridge and New Town Community Orchestra (SNOT-CO).

For all the assistance and support in arranging concerts, Ms Nathalie Caron.

Finally to all the friends and family who have supported me over the this period, especially my parents and family, Chloe, Louise and Richard, Ronak Baja, Bob, Michele and Tree, Kim, Anothai, Matilda and Colin. I would also like to thank Mr Chris Jowett from the University of Edinburgh Postgraduate Office whose advice and guidance on all things postgraduate has been invaluable.

This submission is dedicated to my wife Julie who has suffered my ‘artistic temperament’ with love, attempted comprehension, and a little nagging to get on with it.

Alistair Justice
Edinburgh, November 2004
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<td>Cor Anglais, Two Violins and Viola.</td>
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<td>(3hr 7'')</td>
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</table>
And The Earth Was Shaped By Ice

Seating Arrangement: The Cor Anglais and Viola should be seated in the centre of the performance area and the two violins should be placed a noticeable distance either side of them.

Cor Anglais   Viola

Violin I      Violin II

The Music: The idea behind this piece was to evoke glacial ice as it slowly moves down hill, gouging away at the underlying rock as it goes. The piece should be played with the feeling described by the text cues that appear throughout the music (such as CRACKING ICE, DESOLATE AND EMPTY, and GOUING MUSIC).
Before I Say Goodbye

Composers Notes

The composition of *Before I Say Goodbye* began in January 1999, and was completed in the June of that year. Over this period I was not only writing, but also researching into new compositional and performance techniques (both musical and theatrical), many of which appear in this score.

The impetus to write the work came from an abridged version of Ruth Picardie’s poignant diary entries (collected together under the title *Before I Say Goodbye*) about living with terminal cancer, which appeared in *The Observer Magazine* in October 1997. Apart from taking sentences and phrases from this article, I also gleaned a number of lines from other articles and adverts appearing in the same paper: My only criteria in choosing these further texts were that they fitted with the sentiments of the diary entries. I then constructed three ‘poems’ out of the chosen sentences that became the texts for the three movements of the work.

The piece follows a ternary form of Slow, Fast, Slow, with the two outer movements sharing many similar techniques and gestures (although not musical material). Final resolution is only satisfactorily achieved at the very end of the work, with a cadential gesture based around an E Major 6th chord.

The ensemble employed grew out of the idea of having two almost identical groups either side of the singer (with the piano behind her), sometimes supporting her, sometimes in dialogue with her material.

**NB** In *Tomorrow’s Hits Today*, members of the ensemble are asked to speak lines of text over held notes. It is imperative that these lines are spoken as clearly as possible.

**Instrumentation (and Layout)**

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<th>Trombone</th>
<th>Horn in F</th>
<th>Cello II</th>
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<td>Clarinet I in Bb</td>
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<td>Violin I</td>
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<tr>
<td>Flute I</td>
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<tr>
<td>(doubling Piccolo)</td>
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<tr>
<td>Flute II</td>
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<tr>
<td>Clarinet II in Bb</td>
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<tr>
<td>Violin II</td>
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<tr>
<td>Conductor</td>
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</tbody>
</table>
City Rituals

The Background to City Ritual

City Rituals was conceived as a multimedia exploration of the conscious (and unconscious) rituals people perform while living and working in the city.

In the planning stage, the highly stylised theatre forms of Japanese Noh and Kabuki were taken as models, but the investigation into these eventually encompassed the whole of Japanese culture, with its collision of the highly traditional with the ultra modern. At this point, it was also intended that the piece would follow a libretto, with words, actions and music being interwoven into a continuous theatrical thread, but it was decided to discard the text and to let the music and visuals come to the fore in a more abstract treatment of the subject. Similarly the idea to use a wind-based ensemble was eventually replaced by a group dominated by pianos and percussion to highlight the percussive as opposed to the lyrical side of the music.

The piece is essentially in two parts - Part One - The Rituals of Collaboration and Part Two - The Rituals of Collision. Around these two parts are placed three Cityscapes. At the start and the end of the piece there are opening and closing Hyoshigi. Hyoshigi are found in Japanese Kabuki theatre, where their rhythmic gestures signify the start and end of the performance.

Both the performers and the audience are enclosed within the same performance space (which should be a cordoned off area in the middle, which is noticeably smaller than the total usable space) - the audience should have the sensation of being part of the performance instead of passively watching and listening. The visual material should be projected onto the walls, floor, ceiling and screens all around the performance area, so that the audience is not looking solely at one spot (symmetry is to be avoided; if the images collide into one another, so much the better!!).

The Cityscapes

In the Cityscapes, the actors use chairs and brushes to produce percussive music. This said, this is not an invitation to create chaos! Each gesture is carefully choreographed - the instructions in the score being followed as closely as possible. During Cityscapes One and Three, the Japanese rhythmic theory of Mah is the guiding principle – instead of the performers trying to stay in time with one another, they place their gestures where they feel they should go. The gestures should not be rushed – to help in this the performers may find using their breathing cycle as a timing device may be of assistance.

For Cityscape One, 12 Chairs are needed at 3 ‘stations’ around the performance area (several more chairs should be provided for elderly/infirm people to actually sit on!). The actors move between these stations as they ‘build’ sculptures with the chairs. Actor One leads the others through the piece, and around the area. Throughout this section, as is indicated in the score, everyone (dancers, actors, musicians, including conductor) hums - there are no proscribed
pitches - each person chooses the one which is most comfortable for them to hum, and breathes whenever they need to over the course of the section.

Over the duration of Cityscape One all performers (including the musicians who are not involved in the opening Hyoshigi), who are still offstage, gradually move to their starting positions. This part uses three CD's of pre-recorded city sounds. CD I is played from start to finish, while CD's II + III are started at the times indicated (Actor One to cue), with the CD players set to random repeat. At some point after CD I has finished (~10'00"), the conductor will cue for the end of the section, at which point the actors slowly fade the two remaining CDs out.

For Cityscape Two (The Intermezzo), the dancers form a static dance 'mobile' in the middle of the performance space and the actors use ordinary household brushes (the harder bristled garden brushes work best) 'brush' the audience around this at three points during the piece. The actor’s are cued to start and stop their brushing patterns by the drum kits. Each pattern has a regular pulse, (which is neither too fast or too slow) with the brush strokes and pauses being of similar length. Two solo dancers start and stop the CD players as instructed.

Cityscape Three is an amalgam of the previous two ideas and, as such, does not require any further discussion beyond what is outlined in the score, apart from that the unstacking and resetting of the chairs should be done as quickly and quietly as possible. The conductor is the last to leave the stage and, before doing so, slowly fades out CD players 2 and 3.

Instrumental Forces

2 Soprano Saxophones in Bb
2 Pianos (4 players - 2 x 4 hands)
2 Bass Guitars (2nd with either a fifth string, or the fourth string tuned down to low C)
2 Drumkits **
3 Percussionists:
  • Percussion I: Marimba (with low A), Ships Bell, Slit Drum, 2 Woodblocks.
  • Percussion II: 2 Bongo’s, Coin, Cowbell, Guiro, Metal Bar, Snare Drum, Starting Pistol, Suspended Cymbal, Triangle, 4 Woodblocks.
  • Percussion III: Bass Drum, Tablas, 2 Tom-toms, Whip, Xylophone.

** Kit I has 'cue clicks' (hitting their drumsticks together) and Cowbell, Kit II the Tam-Tam and Chinese Cymbal, all other instruments being common to both kits.

In Part Two, there are sections of freer material, in which the conductor cues the players where the arrows indicate, and then leaves the performers to perform that section. Sometimes instruments are brought in against one another; at these points the performers should in no way attempt to co-ordinate the parts - they should play against, not with, each another.

The score and parts for City Rituals were produced with the aid of a grant from the Society for the Promotion of New Music's (SPNM) Francis Chagrin Fund.
City Sigh

Performance Notes

This is not a refined work! It should be performed with lots of aggression and energy.

In the verse sections, the vocal line should be 'spat out', with the contours of the words being exaggerated, especially on lines such as burger spew, spew away. The string playing should be very aggressive in nature, with lots of attack on the notes and a 'roughness' to the sound. The verses are marked Tempo I, which is approximately 110 beats per minute, with a sense of urgency and of constantly pushing the beat.

In contrast to the verses, the chorus material should be dreamlike in nature. These sections should feel like resting points between the frenetic verses. There should be a sense of relief in the vocal part, although this feeling is constantly being interrupted by the string triplet pizzicatos. Although these sections should make much use of rubato, the general pulse should be approximately half that of Tempo I.

En Mass

Performance Notes

This piece was composed as a study/companion work for my large dance installation, City Rituals. Each instrument has a set pattern (in the case of the snare drum, two), and these are slowly (and methodically) combined with the other patterns in a continual thread of variations over the bass drum 'ground'. In the second part of the piece, which begins after the crash cymbal solo, all of the component patterns are combined, thus revealing the original motive from which the piece developed.
Integration/Unification

Instrumentation

Yang-Qin (Hammer Dulcimer - China)
Angklungs * (Bamboo Percussion - Thailand)
Electric Guitar
Trombone (with F Attachment)
Piano
Violin
Double Bass/Bass Guitar ad lib (sounds 8vb lower than written).

* 6 Angklungs are called for, requiring 3 performers.

Score in C

Program Note

Integration/Unification is built around three contrasting musical strands:

- Angklungs on interlocking rhythmic patterns.
- Guitar (with Yang-qin doubling top note of each chord) on six note chordal patterns.
- Trombone, Piano, Violin and Bass on a contrasting rhythmic hocket.

These strands are either used as solo elements or in conjunction with one another until roughly two-thirds the way through the piece. At this point the whole ensemble (apart from the Angklungs), have a set of variations based on the interlocking patterns that have until this time been the exclusive material of the Thai instruments. After a brief recapitulation of the three strands together, the piece ends with a short, slow variation of the piano and bass material, over which the Angklung pattern slowly winds down.
Sketches For Solo Piano

Notes for the Performers

This collection of nine miniatures for solo piano can be seen as being similar in nature to Bartók's Mikrokosmos and Kurtág's Játékok in that each piece is an experiment in the use of different compositional and structuring techniques.

In several of the pieces the composer has not used bar lines, time signatures or traditional note values - it is left up to the performer to decide on the best interpretation, within the mood indicated.

Other conventions used, which are worth noting, include:

- Round fermatas are of a reasonably long duration, with square fermatas being very long in duration.

- When the interval between two notes is 'filled in' (or the fill in is to the right of the two notes - please see Sketch 20/09/02) these are fully chromatic clusters.

- A comma above the stave denotes a short break, while 'V' indicates a longer rest.

Performers should not feel obliged to play these pieces in the order they are presented here, or that they should perform all the pieces in one programme. It is the intention that they pick'n'mix their selection to fit their own preferences and the rest of the programme they intend to play.
Spike: An Opera in Four Scenes

Performance Notes

Spike: An Opera was conceived as a piece of touring music theatre, with one of the original criteria being that all the cast, crew and equipment could be transported in one minibus. This restriction dictated that the whole work took place in one room, which is sparsely furnished (basically a pram, a sofa, a table with a couple of chairs and a telephone), with the cast*, wearing the same clothing throughout.

* In the touring version, the actor who has previously been Brandon may also play The Policeman, who is only required for the Finale in Scene Four - if this is the case, he also should change outfits to make clear that these two characters are not the same person.

Character List and Instrumentation

Lead Characters

- Angie, a mother in her mid twenties: Soprano
- Graham, a drug dealer and Angie’s partner, almost forty: Tenor
- Isabel, a social worker in her mid thirties: Mezzo-soprano

Secondary Characters (Double as Chorus) - All Graham’s ‘Business Associates’

- Brandon: Tenor
- Pete: Bass-Baritone
- Phil: Bass-Baritone

Other Characters

- Caitlin (the baby): Doll wrapped in a blanket**.
- The Policeman: Tenor

Instrumentalists

- Flute (doubling piccolo and claves)***
- Horn in F**
- Electric Guitar (with harmoniser set to a major 3rd, distortion pedal and reverb)**
- Bassoon**
- Percussion (Five tom-toms, two gongs, cowbell, whip, woodblock, glockenspiel)**
- CD of ‘Dance Music’ to be operated by the lighting technician. In keeping with the period of the early nineties, when digital drum machines, along with home recording, became cheaply available, this is a pastiche of some of the music that was released – all drum pattern on a continuous loop and nothing else.

** A recording of a baby crying will be required.

*** A list of effects required from the instrumentalists is listed at the back of the score.
Unity

Instrumentation:

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<td>Oboe I + II</td>
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<td>Cor Anglais</td>
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<tr>
<td>Bass Clarinet in Bb</td>
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<tr>
<td>Bassoon I + II</td>
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<td>Contrabassoon</td>
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<td>Xylophone</td>
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<tr>
<td>Piano</td>
<td>‘Cello</td>
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<td></td>
<td>Double Bass</td>
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</tbody>
</table>

Waulking Sang

Program Notes

The name ‘Waulking Sang’ comes from two sources: A Waulking song, is a specific type of work song originating from the Scottish Outer Hebrides, which accompanied the making of tweed - this style of singing makes use of repetitive melodic cells which are rhythmically varied with the bar stresses falling onto different notes; ‘Sang’ is the lowland Scots for a folksong.

Structurally this is a very simple piece (again, this comes from folk music) - there are three blocks of melody, which are varied in their repetitions and the order in which they appear.

The three blocks, although all twelve tone, each use a different mode for the melody, with the bass and tenor parts filling out the rest of the chromatic scale - the alto part is a pedal D which is present throughout.
And The Earth Was Shaped By Ice

Notes for the Performers

Seating Arrangement: The Cor Anglais and Viola should be seated in the centre of the performance area and the two violins should be placed a noticeable distance either side of them.

Cor Anglais  Viola

Violin I    Violin II

The Music: The idea behind this piece was to evoke glacial ice as it slowly moves down hill, gouging away at the underlying rock as it goes. The piece should be played with the feeling described by the text cues that appear throughout the music (such as CRACKING ICE, DESOLATE AND EMPTY, and GOUGING MUSIC).

Very light vibrato should only be used on the longer sustained notes in the string parts, with none at all being used on the portamento movements between notes.

Score in C

The first performance of And The Earth Was Shaped by Ice was by members of the Scottish Chamber Orchestra at Our Dynamic Earth, Edinburgh on Saturday 24 March 2001.
C. A.

Vln I

Vln II

Vla

pizz.

j = 120 The Ice Cracking

mf
The Ice Gouging and Shaping The Rock
Before I Say Goodbye

Extracts from Ruth Picardie’s *Before I Say Goodbye* Diary Column; The Observer 1997

**I - Before I Say Goodbye**

This is not exactly a surprise,
A couple of hours is nothing.

I often wonder what we would have done,
With one more hour,
One more day,
One more week.

I reckon I haven’t got long,
BEFORE I SAY GOODBYE...

**II - Don’t Believe**

Don’t believe the hype!
It stirs so many emotions.

This is the life,
Although (of course) some of us are only visiting.

You have helped me realise,
I’m not the only person,
Feeling pain.

**III - Tomorrow’s Hits Today**

Ah*...

Dive into the future,
The perfect time to go,
Fond memories in your dreams,
Oh! The appeal!

Tomorrow’s hits,
Today...

* In Tomorrow’s Hits Today, in keeping with the *vocalise* nature of this section, the initial Ah’s are notated and then it is left up to the performer to follow the phrase marks on their use.
act...ly a surprise... a... couple a cou...
I often wonder
I often wonder What we'd... What we'd... have... done... with
FI
Vln I
Cl.
Hn
Tim
 Vel I
Vel II
Sop
Pno
Fl I
Fl II
Vln II
Cl II

pizz.

accel.

To Piccolo

arco

pp

accel.

pp

One more
hour
One more day One more wee...
Fl I
Vin I
Cl I
Hn
Tbn
Vcl I
Vcl II
Sop
Pno
Fl II
Vin II
Cl II
BEFORE I SAY GOODBYE
II - Don't Believe

\( \text{\(J\)} = 120 \text{ With a Sense of Urgency} \)

- Flute I
- Violin I
- Clarinet I in Bb
- Horn in F
- Trombone
- Cello I
- Cello II
- Soprano
- Piano
- Flute II
- Violin II
- Clarinet II in Bb

\( \text{Don't! Don't! Don't believe...} \)
Don't! Don't believe believe... Don't believe believe the hype! Don't be...
Softier, More Heartfelt

It stirs stirs so many so many emotions

It
stirs so many emotions
stirs emotions
With a Sense of Relief \( \mathcal{J} = 60 \)

Like A Sigh of Contentment

This is the life... al-though (of course) someof us are just vi-si-ting
Slightly Faster ($J = 84$)
I'm not the only person

The only
The perfect time to go
Fond memories in your dreams...
City Rituals - Performance Notes

The Background to City Rituals

City Rituals was conceived as a multimedia exploration of the conscious (and unconscious) rituals people perform while living and working in the city.

In the planning stage, the highly stylised theatre forms of Japanese Noh and Kabuki were taken as models, but the investigation into these eventually encompassed the whole of Japanese culture, with its collision of the highly traditional with the ultra modern. At this point, it was also intended that the piece would follow a libretto, with words, actions and music being interwoven into a continuous theatrical thread, but it was decided to discard the text and to let the music and visuals come to the fore in a more abstract treatment of the subject. Similarly the idea to use a wind-based ensemble was eventually replaced by a group dominated by pianos and percussion to highlight the percussive as opposed to the lyrical side of the music.

The piece is essentially in two parts - Part One - The Rituals of Collaboration and Part Two - The Rituals of Collision. Around these two parts are placed three Cityscapes. At the start and the end of the piece there are opening and closing Hyoshigi. Hyoshigi are found in Japanese Kabuki theatre, where their rhythmic gestures signify the start and end of the performance.

Both the performers and the audience are enclosed within the same performance space (which should be a cordoned off area in the middle, which is noticeably smaller than the total usable space) - the audience should have the sensation of being part of the performance instead of passively watching and listening. The visual material should be projected onto the walls, floor, ceiling and screens all around the performance area, so that the audience is not looking solely at one spot (symmetry is to be avoided; if the images collide into one another, so much the better!!).

City Rituals – A Visitors Guide

As described above, City Rituals follows the following basic structure:

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<th>Opening Hyoshigi</th>
<th>Cityscape One</th>
<th>Part One – Rituals of Agreement</th>
<th>Intermezzo (Cityscape Two)</th>
<th>Part Two – Rituals of Collision</th>
<th>Cityscape Three</th>
<th>Closing Hyoshigi</th>
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Each of these sections employs different instrumental and performance groupings. Briefly these groupings function along these lines:

1. **Opening Hyoshiqi**
   - Percussion Ensemble Only, with all other performers offstage.

2. **Cityscape One**
   - Actors’ Visuals and Pre-Recorded Material. Over the duration of this section (~10’) all other performers SLOWLY enter the performance space ONE or TWO at a time.

3. **Part One – Rituals of Agreement**
   - Full Ensemble, Movement, Visuals. After a regimented prologue (the hint of marching music which provides the rhythmic drive to this section, should give a clue), entitled commuting music, the dancers, accompanied by the full compliment of musicians, abstract movements derived from the everyday actions of working and moving around in the city. This is an idealised presentation, so the presentation should be overly and impossibly perfect in its presentation (to paraphrase, “more the Walton’s than the Simpson’s” – President George Bush snr). The flow of the main musical idea is continually interrupted by music which will appear later in Part Two – these interruptions should freeze, or ‘slo-mo’ the majority of the dancers, allowing one or two of their number to solo variations on their movements from the corresponding Part Two sections (in a ‘positive’ light). At the vamp sections things should go slightly awry (like a CD skipping), before correcting themselves as the music continues.

4. **Intermezzo (Cityscape Two)**
   - Dancers, Performance Artists, Visuals and Pre-Recorded Material. In this section the dancers form a ‘dance mobile’ in the middle of the performance space. They do not move from this area (as if rooted to the spot), but rather use their upper bodies in repetitive motions from work actions. The actors, when cued the drum kit ‘stabs’, use brushes to shepherd the audience around this mobile while lights and images projected onto the dancers cast grotesque shapes around the room.

5. **Part Two – Rituals of Collision**
   - Full Ensemble, Movement, Visuals. Similar to Part One, the dancers use abstracted movements derived from everyday movements although, in this section, the actions are more mechanised and confrontational. The En Mass interjections are all interlinked and slowly subvert the different musics of this section into a ‘one size fits all’ mould (The McDonaldisation of Culture), which reaches its height in the final En Mass Four. The section ends with a ‘going home’ epilogue (a drunken variation of the prologue music of Part One), which is interrupted halfway through by a section called *Voices From the Streets*, which is a reference to the Big Issue and the homeless, hidden population of the city. During this section the dancers slowly leave the performance space.

6. **Cityscape Three**
   - Actors’ Visuals and Pre-Recorded Material. The sounds and images of the city at night. Over the duration of this section (~5’) all other performers (except for the percussion ensemble) SLOWLY leave the performance space ONE or TWO at a time in roughly the reverse order that they entered during Cityscape One. The conductor is the last to leave, fading out CD players two and three as he goes.
7. **Closing Hyoshigi**

Percussion Ensemble Only, with all other performers offstage. After this section finishes, the percussionists leave the area and the lighting fades to out.

**The Cityscapes**

In the *Cityscapes*, the actors use chairs and brushes to produce percussive music. This said, this is not an invitation to create chaos! Each gesture is carefully choreographed - the instructions in the score being followed as closely as possible. During Cityscapes One and Three, the Japanese rhythmic theory of *Mah* is the guiding principle - instead of the performers trying to stay in time with one another, they place their gestures where they feel they should go. The gestures should not be rushed - to help in this the performers may find using their breathing cycle as a timing device may be of assistance.

For *Cityscape One*, 12 Chairs are needed at 3 'stations' around the performance area (several more chairs should be provided for elderly/infirm people to actually sit on!). The actors move between these stations as they 'build' sculptures with the chairs. Actor One leads the others through the piece, and around the area. Throughout this section, as is indicated in the score, everyone (dancers, actors, musicians, including conductor) hums - there are no proscribed pitches - each person chooses the one which is most comfortable for them to hum, and breathes whenever they need to over the course of the section.

Over the duration of *Cityscape One* all performers (including the musicians who are not involved in the opening Hyoshigi), who are still offstage, gradually move to their starting positions. This part uses three CD's of pre-recorded city sounds. CD I is played from start to finish, while CD's II + III are started at the times indicated (Actor One to cue), with the CD players set to random repeat. At some point after CD I has finished (-10'00"), the conductor will cue for the end of the section, at which point the actors slowly fade the two remaining CDs out.

For *Cityscape Two* (*The Intermezzo*), the dancers form a static dance 'mobile' in the middle of the performance space and the actors use ordinary household brushes (the harder bristled garden brushes work best) 'brush' the audience around this at three points during the piece. The actors are cued to start and stop their brushing patterns by the drum kits. Each pattern has a regular pulse, (which is neither too fast or too slow) with the brush strokes and pauses being of similar length. Two solo dancers start and stop the CD players as instructed.

*Cityscape Three* is an amalgam of the previous two ideas and, as such, does not require any further discussion beyond what is outlined in the score, apart from that the unstacking and resetting of the chairs should be done as quickly and quietly as possible. The conductor is the last to leave the stage and, before doing so, slowly fades out CD players 2 and 3.
City Rituals - Performance Notes

Instrumental Forces

2 Soprano Saxophones in Bb
2 Pianos (4 players - 2 x 4 hands)
2 Bass Guitars (2nd with either a fifth string, or the fourth string tuned down to low C)
2 Drumkits **
3 Percussionists *

* Percussion I - Marimba (with low A), Ships Bell, Silt Drum, 2 Woodblocks.
   Percussion II - 2 Bongo's, Coin, Cowbell, Guiro, Metal Bar, Snare Drum, Starting Pistol, Suspended Cymbal, Triangle, 4 Woodblocks.
   Percussion III - Bass Drum, Tablas, 2 Tom-toms, Whip, Xylophone.

** Kit I has ‘cue clicks' (hitting their drumsticks together) and Cowbell, Kit II the Tam-Tam and Chinese Cymbal, all other instruments being common to both kits.

Drum Kit

```
<table>
<thead>
<tr>
<th>Bass Drum</th>
<th>Tom</th>
<th>Cymbal</th>
<th>Hi-Hat</th>
<th>Hi-Hat</th>
<th>Snare</th>
<th>'Cue'</th>
<th>Suspended Cowbell</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tam</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lo-Chinese</td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
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The Score is in C, with the Xylophone sounding 8ve higher, and the Bass Guitars 8ve lower.

In Part Two, there are sections of freer material, in which the conductor cues the players where the arrows indicate, and then leaves the performers to perform that section. Sometimes instruments are brought in against one another; at these points the performers should in no way attempt to co-ordinate the parts - they should play against, not with, each another.

The number of repetitions of the Vamp sections is left to the discretion the conductor, although dance considerations might dictate the number required.

The ensemble should be positioned at one end of the performance area, with the three CD players at different points within the space.

The score and parts for City Rituals were produced with the aid of a grant from the Society for the Promotion of New Music's (SPNM) Francis Chagrin Fund

City Rituals was first performed by the InterCultural Ensemble, The Reid Concert Hall, Edinburgh on Thursday 8 May 2003.
City Rituals - A Multi-Media Dance Installation

Opening Hyoshigi

Percussion 1

Percussion 2

Percussion 3

Drum Kit 2
Humming slowly begins, then moves to performance space.

Actor 1

After 3 repetitions:
- Move to next station
- Hi, Pause (repeat 3 times)

Actor 2

After 3 repetitions:
- Move to next station
- Hi, Pause (repeat 4 times)

Actor 3

After 3 repetitions:
- Move to next station
- Hi, Pause (repeat 3 times)

Actor 4

After 3 repetitions:
- Move to next station
- Hi, Pause (repeat 3 times)

During the CD playback:
- Player 1
  - Begin CD on Player 1
  - Shuffle

- Player 2
  - Begin CD on Player 2
  - Random repeat

- Player 3
  - Begin CD on Player 3
  - Random repeat

*Please see Cityscape One notes for further performance details
Part One - Rituals of Agreement

Commuting Music
S. Sax 1
S. Sax 2
Pno. 1a
Pno. 1b
Pno. 2a
Pno. 2b
B. Gr. 1
B. Gr. 2
Perc. 1
Perc. 2
Perc. 3
Dr. K. 1
Dr. K. 2

Coin on Cymbal

AMPS:

}
Part Two - Rituals of Collision
Remembering The Good Old Days
Social Music (Integration/Unification)

S. Sax. 1
S. Sax. 2
Pno. 1a
Pno. 1b
Pno. 2a
Pno. 2b
B. Gtr. 1
B. Gtr. 2
Perc. 1
Perc. 2
Perc. 3
Dr. K. 1
Dr. K. 2
B. Gtr. 1
B. Gtr. 2
Perc. 1
Perc. 2
Perc. 3
Dr. K. 1
Dr. K. 2

[Music notation images]
S. Sax.

Pno. 1a

Pno. 1b

Pno. 2a

Pno. 2b

B. Clar.

B. Clar.

Perc. 1

Perc. 2

Perc. 3

Dr. K.

Dr. K.
Although there should be a noticeable increase in dynamic and tempo through this section, each player should *accel* and **cresc* as instructed within their phrase patterns. Cut off immediately when directed to do so.
Vamp!
(repeat - 8 times)

cresc. through repeats

cresc. through repeats

cresc. through repeats

cresc. through repeats

cresc. through repeats

cresc. through repeats

cresc. through repeats

cresc. through repeats

Cut Out with End of Vamp!! Bar!
During this section, the dancers slowly start to leave the stage while the actors (quietly) unstack and set the chairs out as they were at the start of the piece.

**Unless stated, all notes are to be played with no accent.**
poco più mosso
11. Going Home (Reprise)
All performers and dancers, not required to play after this point—slowly leave the performance area.

While continuing brushing, follow Actor 1 out of the performance area.

Before leaving performance area, switch off CD players 2 + 3. Continue brushing when leaving performance area.

*Please see Cityscape Three performance note*
Closing Hyoshigi
City Sigh by Lemn Sissay

Move
Quick
Slick
Time
Tick
Goodbye
On a
High

City Sigh
Got to Fly
Don’t know why

Train
Plane
Sun
Rain
Fun
Pain
Be sane
Play the game
City rain
City pain
Here gone
Quick food
Pass on
Plastic food
Sit to brood
And look at you
Losing time
Meaning
Leaning
On the building
Of the

City Sigh
Got to Fly
Don’t know why

Burger food
Good to spew
To take away
Why not stay
Instead you
People breath
Bodies seeth
Babies teeth
And underneath
Is the

City Sigh
Got to Fly
Don’t know why
Live man die.
Performance Notes

This is not a refined work! It should be performed with lots of aggression and energy.

In the verse sections, the vocal line should be ‘spat out’, with the contours of the words being exaggerated, especially on lines such as burger spew, spew away. The string playing should be very aggressive in nature, with lots of attack on the notes and a ‘roughness’ to the sound. The verses are marked Tempo I, which is approximately 110 beats per minute, with a sense of urgency and of constantly pushing the beat.

In contrast to the verses, the chorus material should be dreamlike in nature. These sections should feel like resting points between the frenetic verses. There should be a sense of relief in the vocal part, although this feeling is constantly being interrupted by the string triplet pizzicatos. Although these sections should make much use of rubato, the general pulse should be approximately half that of Tempo I.

City Sigh was first performed by the Jefferson Justice Ensemble, St Cecilia’s Hall, Edinburgh 17 December 2000. Further performances have included the Jefferson Justice Ensemble at the Nexus 2 gallery, Edinburgh, The Edinburgh String Quartet, and the Emperor Quartet as part of the Music at Edinburgh Festival, February 2003.
City Sigh
For Voice and String Quartet

Tempo 1 ($\frac{\text{d}}{\text{d}} = 110$)

Violin I

Violin II

Viola

Violoncello

Voice

Rhythmical speech

Move Quick Slick

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Play the game. City rain City pain

Here gone Pass on. Quick
Plastic food. gone Quick. And arco look at you.

gone to look. here to brood. Here. look at you Lo_

molto rit. ___

sing Time Losing meaning

Tempo II (J = 55)
Voice

Got to fly

Don't know why

Vln I

Vln II

Vla

Vc

Got to fly

Don't know why

pizz.

arco

pizz.

arco

pizz.

arco

2/4

3/8

3/4

2/4

Bur - ger food, Good to spew, spew a way, take not stay, take a
way. Why not stay? Why not spew? Instead you...

Bodies... Babies, People, seeth.
Peoplebreath.

And underneath, is the spew.

Slowly cresc.
Don't know why,

Ci-ty Sigh.

Got to fly

Don't know why.
Performance Notes

Drumkit Notation

This piece was composed as a study/companion work for my large dance installation, *City Rituals*. Each instrument has a set pattern (in the case of the snare drum, two), and these are slowly (and methodically) combined with the other patterns in a continual thread of variations over the bass drum 'ground'. In the second part of the piece, which begins after the crash cymbal solo, all of the component patterns are combined, thus revealing the original motive from which the piece developed.
En Mass - For Solo Drum Kit

Drum Kit

\( \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \)

\( \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \)

\( \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \)

\( \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \)

\( \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \)

\( \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \)

\( \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \)

\( \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \)

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\( \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \quad \text{Kit.} \)

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Integration/Unification

Instrumentation

Yang-Qin (Hammer Dulcimer - China)
Angklungs * (Bamboo Percussion - Thailand)
Electric Guitar
Trombone (with F Attachment)
Piano
Violin
Double Bass/Bass Guitar ad lib (sounds 8vb lower than written).

* 6 Angklungs are called for, requiring 3 performers.

Score in C

Program Note

Integration/Unification is built around three contrasting musical strands:

1. Angklungs on interlocking rhythmic patterns.
2. Guitar (with Yang-qin doubling top note of each chord) on six note chordal patterns.
3. Trombone, Piano, Violin and Bass on a contrasting rhythmic hocket.

These strands are either used as solo elements or in conjunction with one another until roughly two-thirds the way through the piece. At this point the whole ensemble (apart from the Angklungs), have a set of variations based on the interlocking patterns that have until this time been the exclusive material of the Thai instruments. After a brief recapitulation of the three strands together, the piece ends with a short, slow variation of the piano and bass material, over which the Angklung pattern slowly winds down.
Duration Ca. 10'  

For The Inter-Cultural Ensemble  

Integration/Unification  
For Nine Instruments  

Alistair Justice

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As Mechanically Precise as Possible
Praise!

Praise give thanks
That we are called
Through the gospel
To obtain the glory
Of our Lord
Jesus Christ

Let us then stand firm
And hold to the traditions
That we have received

And may our Lord Jesus Christ
And God our father
Who loved us
And gave us
Eternal comfort and
Good hope through grace
Comfort our hearts and
Establish them in every good work
And word!

Give thanks to God always!

II Thessalonians 2, verses 13-17
Praise! Give Thanks

Soprano

Alto

Tenor

Bass

Organ

\( j = 50 \)

Thanks

Give thanks

Give thanks

Praise! Give thanks

Praise! Give thanks

Praise Him!

Praise Him

\( j = 50 \)

Thanks

That we are called

Give thanks

That we are called

Praise! Give thanks

That we are called

Praise Him

That we are called

\( \text{©1999 Alistair Justice. All Rights Reserved.} \)
through the gospel To obtain the Glory

Of our Lord Jesus Christ

Of our Lord Jesus Christ

Of our Lord (Our Lord) Jesus Christ

Of our Lord Jesus Christ
Then stand firm

Let us stand firm

Let us stand firm

Hold to the

and Hold to the
to the traditions

we have
That we have

we have
received

May our Lord

received

And our Lord

our Lord May our Lord Lord Jesus Christ

our Lord And our Lord Lord Jesus Christ
and God our father who
loved us and gave us e-
loved us and gave us e-
ter nal eternal comfort and
good hope good hope through grace

S.

A.

T.

B.

C

org.
our hearts and establish them in

our hearts and establish them in

our hearts and establish them in

our hearts and establish them in

---

every good work and word!

every good work and word!

every good work and word!

every good work and word!

---

---
Notes for the Performers

This collection of nine miniatures for solo piano can be seen as being similar in nature to Bartók's *Mikrokosmos* and Kurtág's *Játékok* in that each piece is an experiment in the use of different compositional and structuring techniques.

In several of the pieces the composer has not used bar lines, time signatures or traditional note values - it is left up to the performer to decide on the best interpretation, within the mood indicated.

Other conventions used, which are worth noting, include:

1. Round fermatas are of a reasonably long duration, with square fermatas being very long.

2. When the interval between two notes is 'filled in' (or the fill in is to the right of the two notes - please see Sketch 20/09/02) these are fully chromatic clusters.

3. A comma above the stave denotes a short break, while ‘V’ indicates a longer rest.

Performers should not feel obliged to play these pieces in the order they are presented here, or that they should perform all the pieces in one programme. It is the intention that they *pick’n’mix* their selection to fit their own preferences and the rest of the programme they intend to play.
Nine Sketches
For Piano

11/09/02a

* Notes are 'placed' and have no attack except when accented.

Timeless*

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Pauses long, other notes rhythmically very precise and as fast as possible

Piano

\[ \text{ mf } \]

\[ \text{ f } \]

\[ \text{ mf } \]

\[ \text{ f } \]

\[ \text{ mf } \]
Notes to be as uniform in their length and articulation as possible. Pauses are long enough to allow the sounds to decay almost to inaudibility over the duration of the pedalling action.
16/09/02a
Birthday Greeting For Steph

Moderato

16/09/02b
Birthday Greeting For Kel

Fast

Slower
17/09/02

Con Ped al Fine

Piano

sempre sfz

Rh 2

al niente
20/09/02

Thanks to MT

Starting slowly but quickly accelerating to as fast as possible

Senza Ped

Clusters sim throughout
Starting slowly but quickly accelerating to as fast as possible
As Fast as Possible

\[ sfz \text{ ppp cresc.} \]

\[ f \text{ sfz ppp cresc.} \]

\[ f \]

\[ 8^{\text{th}} \]
Hidden Lines Over Hidden Pedals

At a Moderately Slow Pace

Senza Ped

A Tempo

accel a cresc.

accel.→

Try-
Spike

An Opera in Four Scenes

Alistair Justice

Script and Book by Richard Lewis

Submitted as Part of a PhD Portfolio of Compositions to The University of Edinburgh, November 2004

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Performance Notes

Spike: An Opera was conceived as a piece of touring music theatre, with one of the original criteria being that all the cast, crew and equipment could be transported in one minibus. This restriction dictated that the whole work took place in one room, which is sparsely furnished (basically a pram, a sofa, a table with a couple of chairs and a telephone), with the cast*, wearing the same clothing throughout.

* In the touring version, the actor who has previously been Brandon may also play The Policeman, who is only required for the Finale in Scene Four - if this is the case, he also should change outfits to make clear that these two characters are not the same person.

Character List and Instrumentation

Lead Characters

- Angie, a mother in her mid twenties: Soprano
- Graham, a drug dealer and Angie’s partner, almost forty: Tenor
- Isabel, a social worker in her mid thirties: Mezzo-soprano

Secondary Characters (Double as Chorus) - All Graham’s ‘Business Associates’

- Brandon: Tenor
- Pete: Bass-Baritone
- Phil: Bass-Baritone

Other Characters

- Caitlin (the baby): Doll wrapped in a blanket**.
- The Policeman: Tenor

Instrumentalists

- Flute (doubling piccolo and claves) ***
- Horn in F **
- Electric Guitar (with harmoniser set to a major 3rd, distortion pedal and reverb) **
- Bassoon **
- Percussion (Five tom-toms, two gongs, cowbell, whip, woodblock, glockenspiel) **
- CD of ‘Dance Music’ to be operated by the lighting technician. In keeping with the period of the early nineties, when digital drum machines, along with home recording, became cheaply available, this is a pastiche of some of the music that was released – all drum pattern on a continuous loop and nothing else.

** A recording of a baby crying will be required.
*** A list of effects required from the instrumentalists is listed at the back of the score.
The Score is at Written pitch (i.e. Horn sounds fifth lower than written and Glockenspiel two octaves higher).

Spike: An Opera was first performed by the Co-Opera-Tive, at Diverse Attractions, Riddles Court 9-14 August 2004 as part of the Edinburgh Fringe Festival 2004.
Spike - Definition of Terms

Vocal Notation

1. Approximately pitched Sprechstimme (half spoken/ half sung).
2. Rhythmic speech that follows the natural contour of the words.
3. Snoring - breathing in.
4. Snoring - breathing out.
5. ‘Lip smacking’

Guitar Notation

1. Rest whole hand on the fretboard at the fret indicated, without pressing down. To achieve the percussive sound required, all effects must be switched OFF.
2. When the harmoniser effect is in use, the larger bottom note is the played note, with the smaller, upper, note being the resultant produced by the effects box - in Scene Four, at the finale, this notation is not used (apart from at the point the baby is woken) to keep the music as clear as possible.
3. A cross above a note indicates a ‘snapped’ note, similar to a violin Bartók pizzicato in effect.
Percussion Notation

Traditionally headed notes denote played pitches, with the diamond headed notes being sung against the played note.

Rhythms without noteheads (similar to the vocalists rhythmic speech), are patterns where the performer chooses the pitch played (within the approximate range suggested).

Other Instrumental Notations
Spike: An Opera in Four Scenes

Lyrics by Richard Lewis

Music by Alistair Justice

Diabolical Chorus
Moderate ( \( j = 110 \) )

Brandon

Spike!—The Opera. In. Four Scenes.

Pete

Spike!—The Opera. In. Four Scenes.

Phil

Spike!—The Opera. In. Four Scenes.

Piccolo

ff

Horn

ff

Electric guitar

ff

Bassoon

ff

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1. Slower

Bra. 

The action takes place circa nineteen ninety

Pe. 

The action takes place circa nineteen ninety

Ph. 

The action takes place circa nineteen ninety

Picc. 

Hn. 

El. gtr 

Bsn. 

2. 3 

The entire piece is set in a single living room of the

Bra. 

The entire piece is set in a single living room of the

Pe. 

The entire piece is set in a single living room of the

Ph. 

The entire piece is set in a single living room of the

Picc. 

Hn. 

El. gtr 

Bsn. 

mf
Angie walks onto stage and takes her position.
Graham walks onto the stage before entering the bathroom.

Scene One!
Angie is seated on the settee busly.
with her baby

with her baby

with her baby

Singing can be heard from the bathroom...

Singing can be heard from the bathroom...

Singing can be heard from the bathroom...

41 Cresc.

Poco meno mosso

41 Cresc.
Over the duration of this section (up to her entry), Angie slowly shows more and more annoyance at the cacophony emanating from the bathroom.
Angie gets off the sofa...

She goes over to the bathroom door.

She starts banging on the door.
She attempts to comfort the baby.

Just as I was getting some peace!

Graham emerges from the bathroom, dressed only in a towel.

Now that's what I call a set of lungs!
As the baby continues to cry, Graham begins to tire of its noise.

Finally, having had enough, he shakes the baby's feeding bottle in Angie's direction.

Ah, for God's sake put some hash in this!
Graham looks at Angie suspiciously.

That bloody woman again?

Expecting somebody?

Graham storms back into the bathroom.

At least open the door.

Yeah well I'll leave the pair of you to it!
He slams the door and almost immediately begins his singing.

Broader

Come in, it's open!

Hi and Lo Toms

A tempo accel.

I hope I'm not disturbing you.
12

ACTION ONSTAGE FREEZES WHILE THE CHORUS SINGS THIS SECTION

Faster

\[ \text{Isabel is in her mid thirties} \]
\[ \text{She is definitely middle class} \]

\[ \text{Isabel is in her mid thirties} \]
\[ \text{She is definitely middle class} \]

\[ \text{Isabel is in her mid thirties} \]
\[ \text{She is definitely middle class} \]

\[ \text{Isabel is in her mid thirties} \]
\[ \text{She is definitely middle class} \]

\[ \text{Isabel is in her mid thirties} \]
\[ \text{She is definitely middle class} \]

\[ \text{Isabel is in her mid thirties} \]
\[ \text{She is definitely middle class} \]

\[ \text{Isabel is in her mid thirties} \]
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\[ \text{Isabel is in her mid thirties} \]
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\[ \text{She is definitely middle class} \]

\[ \text{Isabel is in her mid thirties} \]
\[ \text{She is definitely middle class} \]

\[ \text{Isabel is in her mid thirties} \]
\[ \text{She is definitely middle class} \]

\[ \text{Isabel is in her mid thirties} \]
\[ \text{She is definitely middle class} \]
The action resumes onstage.

And how is Caitlin?

If she's suffering, it's from the same thing I'm suffering.
Well I've heard the Ma-\textvisiblespace-\textvisiblespace-vis singing
Graham emerges from the bathroom.
Gra.

ff  Over the top in delivery!

The Rose that's newly
Shoo- or or or nah!

Fl.

ff

Hn.

ff

Perc.

ff

13 Recit.

in a smug, nasty way

Gra.

156 mf

La-dies! Don't let in-terrupt you! We're al-ways de-ligh ted to en-ter-tain mem-bers of the

Gra.

160 dim.

lo-cal coun-cil! And what, pray are we check-ing on this week?

Gra.

164

Does our in-ter-i-or de-cor not meet with your a-pro-val?
Recit - Slower and Free

Mister Walker assure you, it's only the child's welfare the

pp senza dim.

pp senza dim.

pp senza dim.

pp

pp senza dim.

Graham reacts angrily

Suddenly Faster

We don't need your help! We don't need your
We're taking care of the kid. We don't need your help!

It's peace we need,
Peace and fucking quiet! We don't need your help!

Not one bit, Taa very much! If it's not her screaming it's...
cunts like you at the door

So piss off and

leave us alone

Anyway, fancy sending a woman whose lost her own child... to check up on ours!

Fucking hell Graham! You heartless bastard!
Gra.

Hn.

El. gtr

Bsn.

Glock.

I'm needing fags

Be sure she's gone by the time I get back

Oh.

Sarcastically towards Isabel - imitating her mannerisms

Make sure she doesn't take Caitlin with her!

You can't be too careful
Graham leaves these days can you?!

He can be such an arse sometimes, I see you've told him a-

I know I shouldn't have but it never occurred to me.
Ang. that he could be so bloody thoughtless

Isa. He's so bloody thoughtless.

Faster You can't believe that!

Ang. right in a way...

Glock. You can't believe that!

Ang. I've seen you with Caitlin There

El. gr. I've seen you with Caitlin There

pp

Ang. I've seen you with Caitlin There

El. gr. I've seen you with Caitlin There

pp

Ang. I've seen you with Caitlin There

El. gr. I've seen you with Caitlin There

pp

Isa. You have no idea what it's like to lose a child

El. gr. You have no idea what it's like to lose a child

Glock. You have no idea what it's like to lose a child
262 Slower dim.

As if waking out of a stupor, Isabel suddenly cheers up.

Be careful Angie. Anyway I'm supposed to be looking... after yours and Caitlin's welfare. How is she?

As the mood lightens, both women start to relax.

Oh much better. She's sleeping much easier now.
At first there was no end to her crying but

Angie breaks off, suddenly realising what she has said.

Colla Voce

Angie tries to stay calm and hide her fear, but it still shows.

Colla Voce

Aye, looking

But I mean, Who can live off

thought he was looking for work?
Welfare handouts? And what with Cait-lin You people would take her off us in seconds

No one wants that Angie But, All the same, the authorities would not

Wish to encourage a situation in which a child is living
is living where illegal activities may be taking place.

Not wish to encourage! What are you trying to say?

If the Police get involved There is a chance that you might lose Catt lin.
Who said a-ny wrong do-ing was go-ing on? Don’t put words in my mouth!  

Leave me a-lo-ne!  

I’m on-ly try-ing to help
Okay. I'm going.

You shouldn't have to pay for somebody else's mistakes.

Optional cut to ♩
Somebody else's mistakes

Why should I have to pay? Should I have to
Desperate
Slightly Faster

If I haven't done anything wrong.

If it's true what she says
I could lose the baby my Caitlin.
But why would she lie? Someone who's lost her own child... Why would she lie?

You could see the moment she talked about it. She's still paying...
Ang.
still feeling it as if it happened yesterday

Fl.

Hn.
cresc.

bsn.
cresc.

Fl.
I can't let it happen, I won't let it happen

Hn.

bsn.

El. gtr.

Harmoniser ON

Ang.
to me

Fl.

Hn.
mf

El. gtr.

bsn.
Blether'n (blethering) - Scots for gossiping

I see the vultures left
What were you ble-th-r'n on a-bout a-ny-way?

You'd find it fas-ci-na-ting! sleeping habits clo-thing, that sort of thing

Soon e-nough You've seen how much she's grown

Not nee-ding more al-re-a-dy are we?

Do we have to?

Right then I'm on the phone

We need the
Feigning Business Speak

Gra.

mon - ey
I can't keep pu - tting peo - ple off!

Hn.

Ang.

Al - right, al - right
But can we keep the noise down this time?

Bsn.

mf

Glock

Piu mosso

Graham lights a joint and offers it to Angie, which she accepts

Slower Light Heartedly

What e - ver you say my sweet

Picc.

Colla Voce

See I'm not so bad am I?
Pushing Graham away

Not in front of the baby!

Feigning shock at her behaviour, Graham mocks Angie

I'm surprised at you! They're teaching them this stuff
The pair of them giggle at this joke, and embrace. The lights slowly fade to black.

End of Scene One
This scene starts with Angie seated on the sofa with Caitlin and Graham talking on the telephone. During the introduction they are frozen like statues.

Scene Two

That night Graham is anxious about the...
Angie and Graham unfreeze

Angie and Graham unfreeze
Right then May - be O O - kay See you soon Take care

Freely

A tempo

Whose co - ming?

Ba - stard!
Oh God!

Angie, Sadly I don't get to choose my clients Any way I thought you liked our little gatherings.

That was before she came along! I thought we'd already agreed?
The mood suddenly changes - Graham glares menacingly at Angie.

If you think I'm going to change my career because you think...

Well, are you getting that?
The door opens by itself and Phil walks in uninvited.

Ph.  
Fl.  
Hn.  
El. gtr.  
Bsn.  
Perc.  

Bell Tone

Al - right

I've brought a

little creation which I think we'll all enjoy.

Bell Tone
Not banana again I hope!

Phil gives the bottle he has brought with him to Graham.

Eight weeks and talking! That's some kid you've got there Graham!
He goes over to Angie and gives her a kiss on the cheek. 
Graham, meanwhile, is studying the bottle intently.

And how are you... my dear?

Your looking better, I must say. You were like a beach'd bloo-dy whale.
Phil ignores Graham and continues:

"It's strawberry tonight!"

Last time I saw you!

Well the last lot went down a treat. As I was saying..."
I have an excuse... for the

You're looking human again Angie

You're looking human again Angie

I look'd What's yours?

Ooohh! That sense of humour is back!
Again, ignoring Graham's interruption, Phil continues

Tell me about it.

So what's it like having a foreign creature in-

side you. Only to have it and find it has the face of its father!
Angie nervously laughs this last comment off.

You chee-ky ba-stard!

Watch it!

Father said: no need for you to take offense!

Phil points at the baby

Graham goes to the door

He opens the door

Improvised knocking from offstage

Improvised knocking from offstage
Are you coming in or what?

From offstage comes the reply

No!
Graham slowly starts to close the door.

Pete and Brandon suddenly burst past Graham into the room.

Suit your selves.

Ignore Brandon! He thinks he's being charming!

So where's this kid then?
let's have a look now. Jesus! She's tiny!

You should have seen her when I got here. She was this big!

Aye right! This drink coming tonight or what? Don't tell me.
Fatherhood's turn'd you teen total!

On-ly way you can live with her noise!

Take my word for it. She's just clearing her
lungs for the next screaming sesh!

Then I suggest we start.

Before she does!

Beerrr

Banana again!
You're sick you are!

Get your insults right. It's Strawberry tonight!

Well that makes it all all right then!

Graham taps a spoon he has picked up against his glass to call order.
May I have your attention please!

Assembled guests,

Firstly, Welcome. I hope this evening will be most enjoyable for all concerned.

Or at least those not on the wine... eh!
Yes, Well
A toast to Phil
May all his creations turn out to be

as palatable as this one!
You'll say anything for a sale!

Gentlemen and ladies! to the cutting of the cake!

Phil, in honour of your unique creations the first slice has to
You're rewarding him for this shit!

Well, I'm not going to offend by re-

But, if you don't mind, I've brought my own cutle ry!

Now, if I may have a little quiet.
They both go for the spoon at the same time. Pete grabs the spoon and pushes Brandon away.

Brandon now takes the spoon and fills his own syringe.
Graham now fills his own syringe with what is left of the liquor.
He offers the syringe to Angie.

Don't be daft! Who would look after her?

Fan - cy some?

Dread

Don't be daft! Who would look after her?

If she starts screaming and your out of your tree.

I will

Agent

Solem
An-gie I ne-ver mix busi-ness with plea-sure
Hold for a long time while Angie prepares to shoot up. Free breath as required

Angie takes the syringe and raises a vein.
pleasure and pain.
you've not been spiking up behind my back?

Don't think you can fool me!
Well I've

Sol lemn chords does it.
heard the Ma-"vis singing her love song to____ Bug-ger it! You're a-sleep
Ev'ry ones asleep except yours truly!
The joys of fatherhood.
Graham finally cracks.
36
Graham prepares to shoot up

37
As he injects and the drugs hit him
he makes a small whimpering sound

Lights slowly fade...

Lunga, al niente

End of Scene Two
Scene Three

In the dark, the Chorus sings from onstage (Phil on the sofa, Brandon and Pete on the floor)

Very Slow

\[ j = 60 \]

Brandon

Very Slow

Very Slow

Very Slow

Scene Three!

Very Slow

The morning after the night before

Very Slow

The morning after the night before

Very Slow

The morning after the night before

Very Slow

Slow microtonal vibrato

Very Slow

Slow microtonal vibrato

Slow microtonal vibrato

Slow microtonal vibrato

Slow microtonal vibrato

Slow microtonal vibrato

Slow microtonal vibrato

Slow microtonal vibrato
Brandon slowly dragz himself offstage. Once offstage he loudly vomits and curses!
Phil places the rolled up sock into Pete's mouth.

Pete starts to noisily breathe through his nose.

 accel. -3 -
Phil gets up, as the door opens itself

**Slow and Freely**

--

Phil becomes slightly suspicious of the stranger

---

Phil becomes slightly suspicious of the stranger
Phil.

**Putting in a bid?**

**Just about everything else around here's for sale right enough**

---

**Angie enters from the direction of the bedroom**

---

**Angie**

_Ignorant Phil! He thinks he is funny._

_I thought you some..._

---

**Angie diggs him in the ribs with her elbow**

---

**Angie**

_crept off last night!_

_I seem to recall that you were in no stofff_
Time you went.

Tell Graham I'll settle next time.

Suits me.

15 Slightly Faster with a Touch of Menace

With barely controlled anger.

Aye. What ever I take it it was quite a night.
Realising her mistake, Angie rushes to the cot and picks Caitlin up.

"Aye, but I'm suffering for it now!"

"And how is she this morning?"

"Who?"

"Caitlin of course!!"

Realising her mistake, Angie rushes to the cot and picks Caitlin up.

"Who?"

"Caitlin of course!!"

"You hungry?"

"Mum-mies here!"

Isabel notices the sleeping Pete...
Angie gives Pete a friendly kick.

and takes the sock out of his mouth.

Oh God!...
Ah! No! Please! No! Please! It was nae me!

No! Please! I'm innocent! Please! Ah! Please! No!
No! Ah - Christ It's only you An-gie

Scared me shit- less you did Thought it was the Po- lis
Who's she? Ugly enough to be Polis, that's for sure!

Get out! Get out you cheeky bastard!

Pete leaves quickly, sent on his way by a smack to the back of the head from Angie.
Closing the door behind the fleeing Pete, Isabel turns to face Angie.

Isabel:

```
167

Slower (J = 72)  \textit{mf}

\textit{Quite a selection of friends}  \textit{They would ensure}
```

Hn.

```
171

\textit{you'd lose Caitlin if this got to court!}
```

El. gri.

```
175

\textit{Slightly Faster}

\textit{On ly if someone opens their big mouth!}
```

Ang.

```
23

\textit{A tempo}
```

Isabel:

```
180

\textit{You know it's only time before the police fin...}
```

Hn.

```
```

\textit{I can't deal with this}
```

Hn.
That's half the problem! You cannot take care of your—

self. Never mind a baby!

Angie collapses in tears on the sofa...
Angie, after looking interested to know more, suddenly realises what Isabel is getting at.

Isabel changes tactics...

There is an alternative.

No! Not that! I'm no grass!

Why would he suspect you? He must...
I'm not gras-sing.

He's done time al-re-a-dy a se cond of fence
Ang.  I can't!  No!  No way!  I'm not

Isa.  He'll be out the way for

Fl.  

Hn.  

El. gu.  

Bsn.  

Glock.  

Ang.  No way!  No!  No!  No!  You don't know what your suggestion!
So, what's the alternative?

You're gonna have to give him up!
Angie Leave him Move on. You're gonna have to If you want to

keep you baby Leave him And move on You
can't have them both! Leave him and move on

Give him up! Move on Leave him Move on
No! I can't I can't I can't!

Move on

I can't I can't

più dim.

I can't I can't
Graham suddenly staggers into the room from the direction of the bedroom.

Recit.

Far-kin' hell! What was in that stuff? Oh Christ.
An-gie Havi-ng your mo-ther co-ring round is pain ful e nough._But this is

un-be-a-ra-ble If you don't tell_

--this no-sey cow to fuck off__will!
A Little Slower

I should go
Give me a call
If you

Perc.

Soft Sticks

Graham closes the door behind her... he turns and glares at Angie... Suddenly, and without warning, he hits her full in the face. Angie falls to the ground without uttering a sound...

Lunga
I think

we've a greed,
She won't be coming round here again

I think Caitlin needs a feed.
Graham goes into the bathroom, singing as if nothing has happened.
Angie slowly picks herself up, and in a state of shock, slowly makes for the telephone...
As Angie picks up the telephone receiver, the lights slowly start to fade out.

End of Scene Three
Throughout this section, Brandon illustrates his tale with the appropriate graphic actions.

J = 120  ff  J = 132  f

Brandon

Claves

Flute

Horn

Electric guitar

Bassoon

Percussion

J.132

Any way

After the gig

This bird comes up and rams her tongue down my throat!
She says: "You've got the nimblest fingers."

Fancy running them over my amplifier?"

I don't believe this!
She was pish'd but I wis nae gonn-a.

Get on with it!

She's o-ver me like a rash!

We're bare-ly
through the door and her kits off!

I think I'm gonna be sick

So We're on the sofa making out
When Suddenly There's this damp patch

on my leg It wis nae me! And could-nae be her!!

So it had to be a third person

You lucky bastard
4 Slower Tempo

Yeah! Great! Except the newcomer

Colla Voce rit.
er was a right dog a cocker spaniel to be precise!

A nice change to the birds he usually pulls!

You're hysterical!
Any way got right out, there and then!

Because when I asked "Why don't we go up stairs?"
She says: "We can't, we'll wake the weans?!",

"What?!!!

Two bains up - stairs and hubby home in an ho - ur
The three of them break out into laughter at the conclusion of the story.

Freely - Colla Voce

Personally

I'd have dump'd her

Classic!

Nae luck mate!
and taken the dog.

Lost me man!

The Dog?

You get that from our furry friends!

Women on the other hand
There's always that suspicion they're up to no good while your back is turned.

Loyalty That's the key And dependability

You get that from our four legged friends!
What you see is what you get
That's what you get from a dog...

Women on the other hand...

There's the traditional stay at home type taking care of the weans* approach
137 cresc.

But that takes very little effort

But

15

117

j = 120

Gra.

Hn.

El. gtr

Bsn.

cresc.

But

But

cresc.

cresc.

cresc.

cresc.

cresc.

141

Gra.

Hn.

El. gtr

Bsn.

Pno.

Gra.

Hn.

El. gtr

Bsn.

Glock.

But

But

Graham,

just shove this in your mouth would you?!

Graham,

just shove this in your mouth would you?!

Graham,

just shove this in your mouth would you?!

Graham,

just shove this in your mouth would you?!

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Graham,

just shove this in your mouth would you?!

Graham,

just shove this in your mouth would you?!
Oh, we get you all right! But...  But a little less

would be even better! Pete! stick some tunes on!
Tempo (approx \( J = 120 \))

19

Oh God! Nothing with a tune then?

Wha-da-ya mean... tunes? Tunes... are so Yes ter day!

Can some-one please let Graham know... Christ!

...
I've heard the noise you make, and believe me, People have
L'istesso Tempo

Graham turns on Pete

That's right, bite the hand that feeds you!

been murded for less!

Slower

Jesus man We're only having a laugh You on that wine again?
That wine always makes him aggressive.

Why can't he just get stoned like any normal person?!

It's not the wine, but the company that's beginning to FUCK ME OFF!
Guys just leave him.

That's right, just leave me with the

I don't know why I put up with any of you!

Oh, that could be it!

Cos we buy drugs off you?

What's with you tonight?
"It's that bitch. She'd do anything for that kid.

Even if it meant fucking me over.

Oh, come on! Don't forget, it's your kid to..."
Suddenly Angie reappears dressed up as if going out for a night on the town.

Right then, which one of you boys is up for a dance?
Come on, who is first?

Angie puts the music back on
Dance Music CD On

Tempo (approx. \( J = 120 \))

Jesus woman! Just watching you makes me ill!
Oh! How pathetic! And how about you? Or are you all talk?

Just try to stop me! But I warn you.

I take no responsibility for your condition tomorrow morning!
Oh, I'm sure Graham will make sure that I come to no harm. Won't you?

Graham? Graham? Typical! He falls asleep the moment I

start having fun!

Not all of us are like that.

Are you sure? Are you sure you won't leave me high and dry like you did that Cocker Spaniel?!
That was a one off! She didn't understand me the way you do!

Freedly

Angie turns him down... He storms offstage muttering - his male pride dented!

Fucking prick teasing bitch!

Suddenly grabbing Phil. and dragging him to his feet

Please! I admit it! I'm the fall asleep
type! Let me go! Please?!

Not until you've made some sort of effort! Come on!
Right: I'm crashing. The conversation was bad enough.

No!

Graham shivers at the thought!

But watching Phil dance!!!!

Don't! I mean, not yet.

What do you mean not yet?
Sung with a vaguely seductive tone!

Oh Just a little longer Please?

Graham is visibly perplexed and suspicious of Angie's actions

Neither of us can stand dancing remember?

Angie gives him a pleading look, and he capitulates!

Okay, Okay Just this once.
Graham suddenly becomes aware of the banging coming from the door.

Graham pushes Angie away from him and runs to the drugs, which are on the table. Angie slowly picks herself up and cowers on the sofa.

What's that?

What do you mean, you had to? Oh no! You have-nt?! Have you? Fuck!
As Graham attempts to hide the drugs, Pete and Phil try to find places to hide...

Harmoniser ON plus distortion (resultant notes not shown)
Graham briefly stops hiding stuff to glare at Angie.

You! I swear I'll... Paranoid
The Policeman (see notes), bursts into the room...

Graham and him tussle...

The Policeman touches Graham's forehead and he freezes...

The Policeman touches Graham's forehead and he freezes...
Pete sees his chance and runs from his hiding place and out of the door. (The Policeman eyes follow him out the door, but he lets him go)... With a click of his fingers, everything falls suddenly silent (CD OFF)

42

The Policeman gives the room a quick check as Angie watches him silently from the settee.

43

Suddenly, the Policeman starts a cantation - half sung, half shouted

44

**Finale**

Moderato ($J = 66$)

Colla Voce $mf$

Oriental Princeps Luci...
The Policeman begins to stamp his foot at a slow, regular pulse. One by one Pete and Phil begin to do the same.
From outside the door comes an answering knocking.

Isabel slowly enters the room. As she does so the foot stamping slowly fades out.

Molto Legato
Isa. What is happening?

Ang. Just stay calm Ang - nie.

Gra. Ah

Polis

Perc.

Picc.

Hn.

El. gtr.

Bsn.

Perc.
Isabel turns to the cradle and picks Caitlin up.

Things are not always quite what they seem.
What are you doing? You promised!

I promised that the child would be safe!
I could scarcely have done otherwise!
One day she will return to thank you in person. That I promise!
Isabel turns to the Policeman (Spoken)

- Officer! I'm taking the child into care. You know what to do with this one!
Isabel rapidly exits with Caitlin.

As the action unfreezes onstage, the Dance CD comes magically back to life.

I'm arresting you on suspicion of...
An-gie, this is all your do-ing!

You do not have to say a-ny-thing. But

She's shafted you to! Serves you right! Bitch!

Anything you do say will be taken down and may be used a-
Graham and The Policeman are now completely offstage. Lontano (from a distance)

Now you've nothing. Fucking nothing!

Against you in a court of law.

And it's all your own fault. You're own fault!
As the Dance CD gets slowly louder, to an almost unbearable level, the lights slowly fade.

Once the stage is in complete darkness, the Dance CD slowly fades to nothing.
Spike: An Opera in Four Scenes - Script

The action takes place in a Scottish housing scheme circa 1990. The entire piece is set in a single living room of the type coming in Scottish 1960s housing schemes i.e. functional and uninspiring. A basic lounge suite and a single table are in the middle of the stage. A door leading to the exit and two further internal doors [leading to bedroom and bathroom] should likewise be visible.

Scene One

The Chorus starts while the stage is still in darkness. A silhouette of a figure [Angie] can be seen to be moving about with a child in her arms.

Chorus: Spike! The Opera, in Four Scenes!

The action takes place, circa nineteen ninety.

The entire piece is set in a single living room,
Of the sort found in Scottish housing schemes of the nineteen sixties.

[Lights come up]

Angie
Is in her mid twenties.

[Graham walks across the stage from the bedroom to the bathroom]

Graham
Is ten to fifteen years older.

SCENE ONE!

Angie is seated on the settee,
Busy with her baby.

Singing can be heard from the bathroom...

[Graham starts to sing in the shower. After initial general vocalizing, words and tune of sorts gradually take shape!]

Graham: [Off Stage]

ah...
[Angie, slowly wearying of the less than impressive performance from the bathroom finally responds.]

Angie: [Banging on the door]
Oi! Shut it, will you!

[Sure enough the baby starts to cry!]

Just when I was beginning to get some peace!
[Angie attempts to placate the baby]

Graham: [Appearing at the bathroom door in a tatty robe, he moves over to the table, and lights a joint which had been lying there pre-rolled]

Now that’s what I call a set of lungs -
Definitely takes after her father.

[Beginning to lose patience]

[Pointing the joint at the baby]
Ah for god’s sake give her some of this.

Angie: [Swishing the smoke away.]
Don’t be so bloody stupid

[Doorbell sounds]

Graham: [Looking at Angie suspiciously]
Expecting somebody?

[Angie nods]
That bloody woman again?

[Angie nods again]
Yeah well, I’ll leave the pair of you to it!

[He returns to the bathroom and slams the door as Angie tries to calm the baby]

Angie: At least open the door...

[Graham resumes his singing, slightly louder than before, as if trying to annoy Angie.]

[Shouted towards the door.]
Come in, its open!

Isabel: [Entering gingerly]
I hope I’m not disturbing you?
[The action on stage freezes during this chorus section]

Chorus: Isabel
Is in her mid thirties.
She is decidedly ‘middle’ class,
Making her somewhat awkward in her present locale...

[The action resumes]

Angie: Not at all
Isabel: And how is Caitlin?
Angie: She’s fine. If she’s suffering, it’s from the same thing I’m suffering from...

Graham: [Clearly from the bathroom]
Well I’ve heard the Mavis Singing...
Isabel: Well if it’s somewhere to stay you’re after?
Angie: No!
I mean,
I can’t,
Isabel: So you’re not going to tell him?
Angie: How can I?

[The bathroom door opens and Graham, now fully clothed, lets his final refrain ring out]

Graham: The Rose that’ newly shorn-nah!

[He begins to smugly mimic the genteel mannerisms of Isabel]
Ladies, don’t let me interrupt you.
We’re always delighted to entertain members of the local council.
And what, pray, are we’re checking on this week?
Does our interior decor not meet with your approval?

Isabel: [Calmly but with a feeling that she is restraining herself]
Mr. Walker,
I assure you,
It’s only the child’s welfare the...
Graham: [Slamming his hand down on the table, suddenly himself again, only nasty and direct]

We don’t need your help!
We don’t need your help!
We’re taking care of the kid.
We don’t need your help!
Ta very much!

It’s peace we need,
Peace and fucking quiet.
We don’t need your help!
Not one bit,
Ta very much!

If it’s not her screaming,
It’s cunts like you knocking at the door

So piss off
And leave us alone

[Changing his approach]

Anyway, fancy sending a woman
Whose lost her own child to check up on ours!

Angie: Fucking hell Graham!
You heartless bastard!

Graham: I’m needing fags.
Make sure she’s gone by the time I get back.

[Going towards the door]

Oh, make sure she doesn’t take Caitlin with her.

[ Sarcastically towards Isabel, imitating her mannerisms ]

You can’t be too careful these days, can you?

[ He exits ]

Angie: Sorry. He can be such an arse sometimes.

Isabel: I see you’ve told him about me!

Angie: I know I shouldn’t have,
But it never occurred to me,
That he could be so bloody thoughtless!

Isabel: He’s right in a way.
Angie: You can’t believe that!
I’ve seen you with Caitlin –
There could not have been a better mother!

Isabel: You have no idea
What it’s like to lose a child.
Be careful.
Angie.

[Noticing Angie’s worried look and abruptly changing tack]

Anyway,
I’m supposed to be looking after yours and Caitlin’s welfare.
How is she?

[As the mood lightens both women begin to relax]

Angie: Oh, much better -
She’s sleeping so much easier now.
At first there was no end to her crying,
But luckily Graham works nights so…

[She breaks off realizing she has said too much]

Isabel: Oh, I thought he was looking for work?

Angie: [Nervously Laughing – Although outwardly trying to remain calmly, her fear still shows]
Aye, looking.
But I mean,
Who can live off welfare handouts?
And what with Caitlin…
You people would take her off us in seconds!

Isabel: No-one wants that, Angie.
But, all the same, the authorities would not wish to encourage,
A situation in which a child is living…
Is living, where illegal activities maybe taking place.

Angie: [Nervously with a touch of anger]
‘Not wish to encourage’-
What are you trying to say?

Isabel: Angie,
If the Police get involved…
There is a chance that you might lose Caitlin.

Angie: Who said any wrong doing was going on?
Don’t put words in my mouth!
Isabel: Angie.

Angie: Leave me alone.

Isabel: I’m only trying to help.

[Angie breaks into tears; Isabel stands]

OK I’m going,

[Heading for the door]

You shouldn’t have to pay
For somebody else’s mistakes.

[Isabel leaves]

Angie: Somebody else’s mistakes
Somebody else’s mistakes.

Why should I have to pay?
Should I have to pay
If I haven’t done anything wrong?

If it’s true,
What she says,
I could lose the baby,
My Caitlin.

But why would she lie?
Someone whose lost her own child.
Why would she lie?

You could see it the moment she talked about it.
She’s still paying,
Still feeling it
As if it happened yesterday.

I can’t let it happen,
I won’t let it happen
To me.

[Suddenly a key is heard in the door and Graham enters]
Graham: I see the vultures left [He begins to skin up]. What were you yackin on about anyway?

Angie: You’d find it fascinating: Sleeping habits, Clothing, That sort of thing.

Graham: Not needing more already are we?

Angie: Soon enough - You’ve seen how much she’s grown.

Graham: Right then, I’m on the phone.

Angie: Do we have to?

Graham: We need the money. [Feigning business jargon] I can’t keep putting people off.

Angie: All right, all right But can we keep the noise down this time?


[He lights a joint and offers her a puff, which she accepts] See, I’m not so bad after all, am I?

[They begin to kiss, when suddenly Angie pushes Graham away]

Angie: Not in front of the baby!

Graham: [Feigning shock at her behavior, Graham mocks Angie] I’m surprised at you! They’re teaching them this stuff Younger and younger these days! [They both giggle at this joke and resume their embrace. The lights slowly fade]

End of Scene One
Spike Scene Two: That Night

The scene opens that same evening. Angie is seated on the settee with Caitlin in her arms. Graham is on the telephone. During the introduction, they are both frozen.

Chorus: SCENE TWO!

That night,
Graham is anxious,
About the evening ahead.

While Angie calmly,
Carries on
Looking after Caitlin...

Graham: Yeah
No
Uh-huh
Maybe
Uh-huh
Right then
Maybe
Oh, okay
See you soon
Take care

[He hangs up]

Bastard!

Angie: Who's coming?

Graham: Pete, Brandon, maybe Phil.

Angie: Oh God!

Graham: Angie,
Sadly I don't get to choose my clients.
Anyway,
I thought you enjoyed our little gatherings?

Angie: That was before she came along.
I thought we'd already agreed?

Graham: [The mood suddenly changes – Graham glares menacingly at Angie]
If you think I'm going to change my career because you...
Suddenly there is a knocking at the door - Angie and Graham stay where they are, glaring at one another – there is another knock]

Graham: Well,
Are you going to get that?

[The door opens by itself and in walks Phil with bottle]

Phil: All right?
I’ve, brought a little creation
Which I think we’ll all enjoy...

Angie: Not banana again I hope!

[Ignoring Angie and going directly towards the Baby]

Phil: Eight weeks and talking -
That’s some kid you’ve got there Graham!

[He gives the bottle to Graham and then goes over to Angie and gives her a kiss on the cheek. Graham studies the bottle intently.]}

Phil: And how are you my dear?
You’re looking better
I must say.
You were like a beached bloody whale
Last time I saw you!

Graham: It’s strawberry tonight!

Phil: [Phil ignores Graham’s interruption and continues]
Well,
The last lot went down a treat.
As I was saying,
You’re looking human again
Angie.

Angie: I have an excuse for the way I looked,
What’s yours?

Phil: Oohh!
That sense of humour is back!

Graham: Tell me about it!
[Again, ignoring Graham’s interruption, Phil continues]

Phil: So, What’s it like, Having a foreign creature inside you? Only to have it, And find it has the face of its father!

Graham: Oi! Watch it!

Phil: Father I said, No need for you to take offense!

Angie: [Nervously laughing this last comment off] You cheeky bastard!

Phil: [Pointing at cradle] Language please!

[A series of knocks at the door, clearly the work of more than one individual. Graham opens the door, but the noise continues, indeed increases.]

Graham: Are you coming in or what?

Pete/ Brandon: [From offstage] No!

Graham: Suit yourselves!

[He begins to close the door]

Pete: [Bursting past Graham] Ignore Brandon – He thinks he’s being charming!

Brandon: So where’s this kid then?

Graham: Baby’s in the pram. Drinks are on the table. Help yourselves.

[Pet head for the drink; Brandon places himself next to Angie]

Brandon: A’right?

Phil: Aye.

Angie: Fine.
Brandon: Let’s have a look now.
Jesus, she’s tiny!

Phil: You should have seen her,
When I got here.

[Making ‘tiny’ gesture with hands]

She was this big!

Brandon: Aye, right!
This drink coming tonight, or what?
Don’t tell me,
Fatherhood’s turned you teetotal!

Graham: [From afar, preparing drinks]
You kidding?
Getting steamin’ is the only way
You can live with her noise!

Take my word for it.
She’s just clearing her lungs
For the next screaming sesh!

Brandon: Then I suggest we start,
Before she does!

Pete: Err!
Banana wine.
You’re sick, you are!

Phil: Get your insults right,
It’s strawberry tonight!

Pete: Well, that makes it all alright then!

[Graham bangs a spoon against his glass to gain their attention]

Graham: Assembled guests.
May I have your attention please!

[Affecting a ceremonial tone of voice]

Firstly, welcome
I hope this evening will be most enjoyable for all concerned.

Pete: Or at least those not on the wine, eh!
Graham: Yes well,  
A toast to Phil - 
May all his creations turn out to be... 
To be... 
To be as palatable as this one!

Phil: You'll say anything for a sale!

Graham: And now Gentlemen -  
[Turning to addressing both Angie and the pram]  
And Ladies -  
To the cutting of the cake.

[He takes the smack from his pocket. Graham taps his glass to call order again]

Graham: Phil, in honour of your unique creations 
The first slice has to go to you!

Brandon: You're rewarding him for this shite?

Phil: I'm not going to offend by refusing. 
But, if you don't mind,  

[He whips out a syringe – the spike of the title]  
I've brought my own cutlery!!  

Now if I may have a little quiet.  

[Phil prepares the smack by heating it in a spoon over a lighter. He raises a vein using a tourniquet and injects the solution... As he injects, both Brandon and Pete start raising veins and preparing their own syringes]

Phil: [As he injects]  
Ah....

Pete: [Pushing Brandon away from the spoon]  
Me next!

[Pete quickly injects himself. Brandon then injects before following Phil and Pete into junkie heaven. The words they sing are taken from Thomas De Quincey's 'Confession of an English Opium Eater']
Dread agent,  
Of Pleasure and Pain.  
Solemn chords,  
Does it strike upon my heart.  

The secrets of  
Happiness...

Graham:  [Offering smack to Angie.] Fancy some?

Angie:  Don’t be daft,  
Who would look after her?

Graham:  I will.

Angie:  If she starts screaming  
And you’re out of your tree?

Graham:  Angie, I never mix business and pleasure.

[Angie grabs the syringe and quickly raises a vein. As she slowly drops into unconsciousness, Graham wanders over to the pram]

Graham:  You sleeping?  
Sure you’ve not been spiking up  
Behind my back?  
Don’t think you can fool me!

‘Well I’ve heard the Mavis singing, her love song to the morn...’

Bugger it,  
You’re asleep.  
Everyone’s asleep,  
Except yours truly.  
The joy of fatherhood!

[He chuckles to himself. He gets up and wanders around, drinking almost impatiently. His glaze keeps returning to the table where the drugs are sitting. Finally, he cracks.]

This is unbearable.

[Graham spikes up and joins the others in a state of inebriated peace. As the lights slowly start to fade, the baby is heard to start crying.]

End of Scene Two
Spike Scene Three: The Morning After

The morning after. An eerie smoke covered silence pervades the living room. Two slumbering forms can be made out amidst the chaos. The lights should rise gradually.

The bodies of Pete, Phil (respectively slumbering on settee and floor) and Brandon have become clearer. Pete's habit of talking in his sleep is revealed. It takes the form of a somewhat incoherent one-way conversation, with sufficient pauses in-between lines to enable the 'unseen participant' to take part.

Chorus: [Sung from the positions their characters start the scene]

SCENE THREE!
The morning after,
The night before...

[Brandon slowly drags himself offstage where he rather loudly throws up which is accompanied by much cursing!]

Pete:
Mnah...  
Mhah...  
Mhah...  
I'm telling you,  
Mhah...  
Mhah...

Phil:
Jesus, shut up will you!
[He rolls over trying to shut out the noise]
[Time passes – it gets lighter – Pete's inane sleep talking continues]

Pete:
Mnah...  
What?  
Must be rubber.

Phil:
You sick bastard.

Pete:
Mnah...  
Mnah...  
Mnah...  
Mnah...

Phil:
For God's sake!

Pete:
Mnah...  
Mnah...  
Mnah...  
What?
Nationally?
Mnah...
Mnah...

[Phil tries in vain to sleep, but eventually gives up - on looking around he finds a pair of socks and quickly rolls up. He then pops them into Pete’s mouth mid snore. There is a brief silence before Pete begins to breathe through his nose.]

Phil: Peace!

[He rolls over, hoping to continue his sleep, when there is a knocking at the door.]

What the!

[As he gets up the front door opens and Isabel walks in.]

Hullo?

Isabel: Oh, is Angie there?

Phil: Angie?
The name rings a bell—
And you are?

Isabel: Isabel MacFarlane.
I’ve come about Caitlin.

Phil: What,
You putting in a bid?
Just about everything else around here’s for sale, right enough.

Listen, I’ve just got my hands on some...

[At this point Angie appears from nowhere and cuts into Phil’s sale pitch.]

Angie: Ignore Phil!—
He thinks he’s funny.
[As an aside to Phil] 
I thought you’d crept off last night.

Phil: I seem to recall you were in no stooofff...

[Angie, clearly embarrassed at the direction the conversation is heading, silences him with a ‘gentle’ elbow in the ribs.]

Angie: Time you went.
Phil: Suits me.
Tell Graham I'll settle next time.

[Phil exits]
Graham's friends!

Isabel: [With a touch of annoyance in her voice]
I take it it was quite a night?

Angie: [Without noticing the tone of Isabel's voice]
Aye,
But I'm suffering for it now!

Isabel: And how is she this morning?

Angie: Who?

Isabel: Caitlin of course!

[With horror, Angie suddenly remembers Caitlin, rushes over to the pram and picks her up. The baby wakes immediately and begins to cry]

Angie: You hungry?
Mummy's here.

[Isabel notices the sleeping figure of Pete, complete with socks in his mouth. She removes the sock from Pete's mouth. The snoring immediately recommences]

Oh God!

[As the snoring continues unabated]

Jesus!

[Angie shoves Pete violently and he falls onto the floor. He a wakes in a blind panic.]

Pete: Ah!
No!
Please!
No!
Please!
Angie: It wisnae me!
No!
Please!
I’m innocent!
Please!
Ah!
Please!
No!
No!

Ah - Christ!

It’s only you Angie.
Scared me shitless you did
Thought it was the polis.

Who’s she –
Ugly enough to be polis,
That’s for sure.

Angie: [Embarrassed by Pete’s rudeness]
Get out!
Get out you cheeky bastard!
[He exits quickly, but sheepishly returns to collect his jacket, which he has left in his rush]

Isabel: Quite a selection of friends.
They’d ensure you’d lose Caitlin
If this got to court.

Angie: [With an air of defensiveness]
Only if someone opens their big mouth!

Isabel: Oh come on!
You know it’s only time
Before the police find...

Angie: [Cutting Isabel off]
I can’t deal with this.

Isabel: That’s half the problem!
You cannot take care of yourself,
Never mind a baby.
Give him up,
Angie.
Leave him,
Move on,

Give him up!
Give him up!
Leave him,
Move on.
Move on.

Angie: I can’t.

Isabel: You won’t!

Angie: I can’t.

Isabel: You won’t!

Angie: No! I can’t

Isabel: [Changing tack]
There is an alternative.
[She walks over to the table and picks up an unused syringe]

Angie: [Angie, after initially looking interested, realizes what Isabel is getting at]
No!
Not that!
I’m no grass!

Isabel: Why would he suspect you?
He must know he’ll get caught,
Sooner or later.

Angie: I’m not grassing,
No!
No way!

Isabel: He’s done time already -
A second offense,
He’ll be out of the way for...

Angie: I can’t!
No!
No way!
I’m not grassing!
No way!
No!
No!
You don’t know what you’re suggesting!

Isabel: So, What’s the alternative?
Your gonna have to;
Give him up,
Angie!
Leave him,
Move on.
Your gonna have to
If you want to
Keep your baby
Leave him
And move on.
You can’t have them both!
Leave him,
And move on.
Give him up!
Move on
Leave him
Move on
Move on

Angie: I can’t!
No!
I can’t
I can’t!
I can’t!

Isabel: Then there is nothing,

Angie: There is

Both: Nothing I can do!

[Suddenly Graham appears from the direction of the bedroom, head in hands]
Graham: Faaark’in Hell!
What was in that stuff?

[Looking up]

Ah Christ.

[With a touch of anger and menace]
Angie.
Having your mother coming round
is painful enough,
But this is unbearable!

If you don’t tell this
Nosey cow
To Fuck off
I will!

Isabel: I should go -
[Looking at Angie]
Give me a call
If you need anything

[She hands her card to Angie and leaves]

[Graham theatrically closes the door behind her, turns to face Angie.
Suddenly, and without warning he punches Angie in the face; she falls silently
to the ground. As if on cue Caitlin begins to cry]

Graham: I think we’ve both agreed
She won’t be coming ‘round again.

I think Caitlin needs feeding...

[He exits into the bathroom and begins whistling almost immediately. As the
cacophony of baby and singing increases, Angie slowly rises to sitting
position. As the lights begin to fade we see her staring intently at the card
Isabel gave her]

End of Scene Three
Scene Four: A Week Later

A week later, early evening. The scene begins with the 'sales party' in full swing. The usual suspects [Brandon, Peter and Phil] have already assembled and are already in an advanced state of inebriation. The mood is lively and more or less good-natured. Angie is in the background ironing. Brandon is recounting a story, highlighting points with extremely graphic actions!

Brandon: Anyway,
       After the gig,
       Without warning
       This bird comes up
       And rams her tongue
       Down my throat!

She says:
"You've got the nimblest fingers,
Fancy running them
Over my amplifier?!"

Pete: I don't believe this

Brandon: OK,
       So,
       She was pish'd
       But I wisnae gonna
       Say no!

Phil: Get on with it.

Brandon: Anyway.
       In the taxi she's
       Over me
       Like a rash.

       We're barely
       Through the door
       And her kits off!

Pete: I think I'm gonna be sick.

Brandon: So,
       We're on the sofa
       Making out,

       When,
       Suddenly,
There's this damp patch
On my leg.

[Seeing the looks on the others faces]

It wisnae me!
And couldnae be her!

So,
It had to be
A third person

Phil:    You lucky bastard
Brandon: Yeah!
     Great!
     Except the newcomer
     Was a right dog

     A Cocker Spaniel
     To be precise!

Pete/Phil: A nice change to the birds he usually pulls!
Brandon: You're hysterical.

Anyway,
I was got right out,
There and then.

Pete:    Huh?
Brandon: Be
     Cos,
     When I asked
     "Why don't we
     Go upstairs?"
     She says:
     "We can't,
     We'll wake the
     Weans*!"

*pronounced 'wains'

Pete/Phil: What?
Brandon: Two bairns upstairs
     And hubby home
     In an hour
From ramrod to floppy,
Like...

[The three of them laugh at his misfortune]

Pete: Classic.

Phil: Nae luck mate!

Graham: [In a complete change of mood – brooding and full of barely contained anger]
Personally,
I’d have dumped her
And pinched the dog.

Pete: The dog?

Brandon: Lost me man!

Graham: [Brooding]
Loyalty –
That’s the key.
Loyalty –
You get that from our furry friends.

Women on the other hand...

There’s always that suspicion,
They’re up to no good while your back is turned.

Loyalty -
That’s the key.
And dependability -
You get that from our four legged friends.

What you see,
Is what you get.
That’s what you get from a dog...

Women on the other hand...

There’s the traditional
Stay at home
Taking care of the weans* approach!” *pronounced ‘wains’
But that takes very little effort

But turn your back and...

Pete: [Offering him a toke on the joint that is going around]
Graham,
Just shove this in your mouth, would you?
Graham: Later.
   I’d rather say this while I’m sober.
   So people have no reason
   For not getting me.

Pete: Oh, we get you all right, but...

Phil: [Butting in over what Pete was about to say]
   But a little less would be even better!
   Pete! Stick some tunes on!

   [Graham, clearly irritated by the turn of events pour himself another wine and
   settles in the corner by the kitchen. Meanwhile, Pete puts on a dance CD: the
   rhythm regularity of the beat soon pervades the living room]

Brandon: Oh God!
   Nothing with a tune then?

Pete: Wha-da-ya mean,
   Tunes?
   Tunes are so yesterday!

Angie: Can someone please let Graham know...

Phil: Christ,
   Graham’s singing.
   I’d forgotten about that!

Graham: See what I put up with?

Pete: I’ve heard the noise you make
   And believe me,
   People have been murdered for less!

Graham: [Getting progressively more annoyed]
   That’s right,
   Bite the hand that feeds you!

Brandon: Jesus man,
   We’re only having a laugh -
   You on that wine again?

Phil: That wine always makes him aggressive.

Pete: Why can’t he just get stoned,
   Like any normal person?!
Graham: It's not the wine,  
But the company that's beginning to  
FUCK ME OFF!

[The music is switched off]

Angie: Guys, just leave him.

[She exits into bedroom with Caitlin]

Graham: That's right,  
Just leave me with the brat.

[Downing more wine]

I don't know why I put with any of you!

[He drunkenly slumps to the floor]

Phil: 'Cos we buy drugs off you?

Graham: [Lightening up a little]  
Oh, that could be it!

Phil: What's with you tonight?

Graham: It's that bitch.  
She'd do anything for that kid,  
Even if it meant  
Fucking me over.

Phil: Oh, come on!  
Don't forget,  
It's your kid to.

Graham: So she says.  
And this social worker –  
Around here  
Every other day.

She's up to something,  
I know it!

[Suddenly Angie appears, dressed as if going out for a night on the town]
Angie: Right then,
Which one of you boys
Is up for a dance?

Come on!
Who is first?

[Angie sticks the music back on and starts strutting her stuff in front of a less than compos mentis audience. Graham has theatrically sat down at this point and pretends to sleep]

Pete: Jesus woman!
Just watching you makes me ill!

Angie: Oh!
How pathetic!
And how about you,
Or are you all talk?

Brandon: Just try to stop me!
But I warn you,
I take no responsibility
For your condition tomorrow morning!

Angie: Oh I'm sure Graham will make sure
I come to no harm,
Won't you Graham...

Graham?
Typical!
He falls asleep
The moment I start having fun!

Brandon: Not all of us are like that.

Angie: Are you sure?
Are you sure you won't leave me
High and dry,
Like you did that cocker spaniel?

Brandon: That was a one-off!
She didn't understand me
The way you do.

[Angie turns him down with a shake of her head. Brandon storms out of the door]

Fucking prick-teasing bitch!
[Angie then turns her attentions to Phil, dragging him up off the sofa]

Phil: Please!
I admit it!
I’m the fall asleep type!
Let me go!
Please!

Angie: Not until you’ve made some sort of effort.
Come on!

[The two of them ‘dance’, although Phil is hopeless at it]

Graham: Right
I’m crashing.

The conversation was bad enough,
But watching Phil dance!!!
[He shivers at the thought]

Angie: No!
Don’t!
I mean,
Not yet.

Graham: [Somewhat taken back and suspicious of Angie’s request] What do you mean?
Not yet?

Angie: [In a vaguely seductive tone] Oh,
Just a little longer.
Please?

Graham: [Visibly perplexed and suspicious of Angie’s actions] Neither of us
Could stand dancing -
Remember?

[Angie gives him a pleading look and he capitulates]

Okay, Okay,
Just this once.

Graham and Angie start dancing. As the rhythmical element begins to dominate, the percussive repetition is accompanied by a ‘banging’ from offstage.
Finale

The whole finale should change from the ‘reality’ of the scene up to this point to a dreamlike, surreal ending where the events unfold with a deliberately ‘over-smooth’ contrived fashion. The result should be that one is left to question whether the events witnessed have just taken place, or are a product of the drug taking which has reached its peak.

Graham:  What’s that?

Angie:  Sorry,
        I had to.

Graham:  What do you mean?
        You had to?

                [Graham finally clicks]

            Oh no!
            You haven’t, have you?

                [He pushes Angie away from him and runs to the table. Angie cowers on the sofa]

            Fuck!

                [As Graham to hide the evidence of the evening’s drug taking, Pete and Phil try to find somewhere to hide]

Graham:  How could she?

                [Briefly stopping his concealment of the evidence to glare at Angie]

            You,
            I swear I’ll...
            Paranoid was I Phil?

                [The Policeman bursts into the room... Graham and him tussle... He touches Graham on the forehead and he freezes... Pete sees his chance and runs out of the front door. The Policeman’s eyes follow him, he but does not attempt to stop him. Then, with a click of his fingers, everything including the music falls silent. He then sings this incantation which is half sung, half shouted.]

Policeman:  Orientis Princeps Lucifer,
            Beelzebub Inferni Monarcha....

                [The Policeman, followed by Pete and Phil start to regularly stamp one foot on the floor. Smoke starts billowing through the open door, and a loud banging is heard, as if in reply to the Policeman’s incantation and stamping. Slowly a figure emerges from the smoke.]
Angie: Isabel, What is happening?

Isabel: Just stay calm Angie. Things are not always what they seem.

[Isabel turns to the cradle and picks Caitlin up.]

Angie: What are you doing? You, you promised!

Isabel: I promised that the child would be safe: As Guardian of Caitlin’s best interests I could scarcely have done otherwise.

One day she will return to thank you in person. That I do promise!

[Turning to the Policeman]

Officer? I am taking the child into care.

[Nodding toward Graham]

You know what to do with this one!

Policeman: Ma’am.

[As Isabel leaves with the Baby, the Policeman handcuffs Graham. With a click of his fingers, the scene unfreezes. As he reads Graham his rights, he slowly drags him offstage, Graham protesting and struggling all the way.]

Policeman: Graham Walker, I’m arresting you On suspicion of possession, With intent to supply. You do not have to say anything, But anything you do say, Will be taken down And may be used as against you, In a court of law.
Graham: Angie,
This is all your doing!

But she's shafted you too!
Serves you right,
Bitch!

[Graham and the Policeman are now completely offstage. Angie slowly sinks down onto the sofa with a look of shock on her face. For the remainder of the scene she just stares out at the audience]

Now you've nothing!
Fucking nothing!
And it's all your own fault
You're own fault!

[Angie is left alone on stage. As the lights slowly begin to fade the drumbeat get louder. Once the stage is in complete darkness. On cue from the conductor the beat cuts out]

Fine dell'opera
Unity

Instrumentation

Piccolo
Flute I + II
Oboe I + II
Cor Anglais
Clarinet I + II in Bb
Bass Clarinet in Bb
Bassoon I + II
Contrabassoon

Horn I - IV in F
Trumpet I + II in Bb
Trombone I - III
Tuba

Drumkit*
Xylophone
Timpani
Piano

Violin I
Violin II
Viola
‘Cello
Double Bass

*Drumkit Notation

Score in C

Piccolo and Xylophone sound 8ve higher than written, Contrabassoon and Double Bass 8vb lower.

Unity was first performed by the BBC Scottish Symphony Orchestra, conducted by Christopher Austin, as part of a composer's workshop at St Margaret's House, Glasgow, Thursday 29 January 2004.
Waulking Sang For Piano Four Hands

Alistair Justice

Submitted as Part of a PhD Portfolio of Compositions to The University of Edinburgh, November 2004

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The name ‘Waulking Sang’ comes from two sources: A ‘Waulking Song’, is a specific type of work song originating from the Scottish Outer Hebrides, which accompanied the making of tweed - this style of singing makes use of repetitive melodic cells which are rhythmically varied with the bar stresses falling onto different notes; ‘Sang’ is the lowland Scots for a folksong.

Structurally this is a very simple piece (again, this comes from folk music) - there are three blocks of melody, which are varied in their repetitions and the order in which they appear. The three blocks, although all twelve tone, each use a different mode for the melody, with the bass and tenor parts filling out the rest of the chromatic scale - the alto part is a pedal D which is present throughout.

*Waulking Sang* was first performed by A Louise Martin and Chloe Woolley, as part of a Jefferson Justice Ensemble concert at The Bongo Club, Edinburgh, on 24 February 2002. They have since performed the piece at several other concerts of music for piano four hands.
Waulking Sang
for Piano 4 Hands

Duration 2' 10"

For Chloe and Louise

Alistair Justice

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