

M. BORTIGALI:

Ac. GUIT. VAMP

CELLO:

simile

gliss.

tr

tr

tr

tr

gliss.

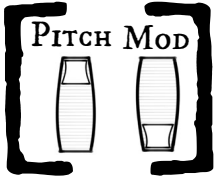
tr

M. BORTIGALI freezes; spotlight on MME. BORTIGALI

6 4 5 4 6 3# 6 5 4 3# 4 3# 6 6 3# 6 6 3# 6 6 3# 3b 3# 6b 5 4 3# 3b 6b 6 5 4 3 6b 3# 6 3# 6 3# 6 6 6

Dm A Dm C F C Dm G A Dm I. A 2. D I. tr 2. tr Gm D tr Gm F tr Bb F Gm C D tr Gm D

The great Mon-tai-gne once a-sser-ted That
 What luck that I, a trained phy-si-cian am
 girls who jump and get in fights are prone to have their cunts in-ver-ted and
 gran-ted this un-co-mmon chance to test the scho-lar's su-p-po-si-tion and
 they be-come her-ma-phro-dites. What
 find out what's in Ju-lie's pants.
 I must con-trive to take her in, I must con-trive to take her in, I
 must con-trive to take her in, And then the sci-ence will be-gin.



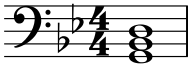
SCENE 3

Father Cartier's Conscience

Marseille, private study of Father Cartier

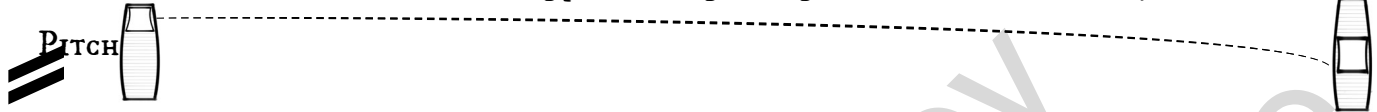
FATHER CARTIER stands in front of a full-length mirror, reading from a sheet of paper, and making emphatic gestures (stabbing the air with pointed finger, shaking a fist, etc.) at key points in the text.

KEYBOARD TRACK 2:



CARTIER:

Two years ago, a plague of immorality afflicted our city. It arrived in the form of a young woman who dressed in breeches and sang profane songs onstage. We all know how this story turned out.



A family ruptured! A daughter lost. Yet God prevailed! KEYBOARD: Hold until next change

The plague-bearer, confounded, fled to Paris, where vice can always find a home.

And there the pestilence now prospers. She has received a royal pardon. She sings in the opera, corrupting all who behold her! She shall not return to Marseille; yet even here, we godly folk must guard our tender young. For in their hot brains such sirens—no, such succubi—of the stage kindle wayward dreams. Dreams of— dreams of— dreams of—

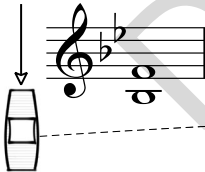
Stuck, CARTIER sits down at the desk, looks at the paper, takes a pen, writes a line and scratches it out.

softer in tone:
Liberty. Youth dreams of liberty.
Liberties. Libertines. Teens.
So hard to convince them.

So hard to make them see how their romantic fantasies drive them into Satan's grip—

Father Cartier's CONSCIENCE, dressed like the priest, appears behind him. Text without noteheads can be sung on whatever pitches.

CONSCIENCE:
Bullshit.



CARTIER:
Oh, sugar! Not now, Conscience.
It's Sunday morning.
Can't you see I'm under the gun?

CONSCIENCE: CARTIER:
Why do you I'm about
suppose to screw up
I'm back? again?

CONSCIENCE:
The teens-libertines
Satan-grippy thing. Arrogance!



You think you can discern the future of a soul?
A soul not yet fully formed?



CARTIER:
You mean poor Cécilia?

SCENE 10

Da Pacem / Julie's Farewell to Luynes / No going back to the wild

Garden of Julie's house in a suburb of Paris

TRANSITION:

CELLO: LH pressure between harmonic & regular note, vib. changing in speed and width
[continue doubling B.C. with this technique]

MOD

A spring day. JULIE sits on a bench, in mourning attire, holding a Bible in her lap. A young BOY SOPRANO stands before her and sings:

Da Pacem

Da pa - cem, da pa - cem, da pa-cem Do - mi-ne in di - e - bus no - stris

KEYBOARD: Gradually FADE IN TRACK 5

CELLO: Continue doubling as continuo using the technique from this scene's Transition

in di - e - bus no - stris. Qui-a non est, non est a - li -

us qui pu - gnet, qui pu gnet pro - no - bis ni-si tu De - us

no-ster, ni-si tu De-us no - ster. Da pa - cem, da pa -

CELLO: choose from any note in chord