

Scene 3: Human Anatomy

Musik: Carl Unander-Scharin

Text: Michael Williams

TOM BARKER slips on a mortician's apron and plays the role of pathologist. He picks up a vicious looking knife and examines it with some interest, testing its sharpness on his finger. The corpse of POLLY is wheeled in by the NURSE. TOM BARKER works on the body of the murdered prostitute, while the NURSE assists with the autopsy and takes notes.

O $\text{♩} = 86$

Barker (Bar1) 1

mf

When Pol - ly was found

Piano 1

p

3

B

dead on Buck's Row,

3

Pi

mp

5
B

she was stabbed more than thir - ty times.

5
Pi

8
B

And her throat had been cut in-ches long. But

8
Pi

11
B

lear - ned men had no — time. They were too bu - sy gaw - king

11
Pi

13
B

at my friend Joe. How had God's han - di-work — gone so wrong?

13
Pi

16

B

How had God's han - di - work gone so wrong... *Gliss.*

Tr

TREVES enters and addresses his fellow doctors of the Pathological Society at London Hospital. A screen is wheeled on by an orderly concealing JOE M.

16

Pi

Good

19

Tr

af - ter-noon, Gen - tle - men, sett - le down now. Thank you. —

19

Pi

He indicates that the screen should be opened. JOE M, naked, is revealed to the audience.

22

Tr

mf He is Eng-lish. He is twen-ty-one. His name is Jo-seph Mer -

22

Pi

mp *mf*

26

Tr

-rick. In the course of my pro - fes - sion,

26

Pi

p

28 Tr 

I have come u-pon — la-men - ta-ble de - for-mi-ties of the face due to

28 Pi 

30 Tr 

in-ju-ry or di-sease, as well as mu-ti-la - tions and con-tor-tions of the bo-dy.

30 Pi 

32 Tr 

But at no time have I met with such a de-gra-ded or per-ver-ted

32 Pi 

36 Tr 

ver - sion of a hu - man be - ing as this...

36 Pi 

TOM BARKER moves POLLY's head to one side revealing the wound to her throat. He dictates the mutilations done to POLLY. The NURSE transcribes his notes.

P

39

B

An in - ci - sion in the neck com -

Tr

Note the_ nor - mous and miss - shaped head,

39

Pi

p

As TREVES lectures, the orderly, using a pointing stick, indicates the body parts mentioned.

40

B

- menced on the left side, two and a

Tr

the spon - gy fun - gous loo - king skin,

40

Pi

41

B

half in - ches be - low the ang - le

Tr

from the up - per jaw, mass of bone,

41

Pi

42

B

of the jaw, low - er part of ab -

Tr

up - per lip turned in - side out, the

42

Pi

43

B
do - men is ripped o - pen by deep,

Tr
right arm, sub - ject of E - le - phant -

43

Pi

44

B
jag - ged wounds, four si - mi - lar cuts

Tr
- i - a - sis, pen - dant mas - ses of

44

Pi

45

B
on right side, sharp in - stru - ment, pro -

Tr
cau - li - flower - like skin, right hand is

45

Pi

46

B
- ba - bly knife, used vi - o - len - tly

Tr
large and clum - sy, fin - gers are like

46

Pi

(Sings as if in another world)

47 *mf*

M
[uur - - - - lly ocks uur - lly

B
with up - ward pres - sure...

Tr
thick tu - berous roots...

47 *mp*

Pi

50

M
ocks,

B
Cause of death? Re - pea - ted stab - bing,

Tr
Yet de - spite the a - fore - men - tioned

50

Pi

51

M

Wil oww bee

B

re - pea - ted stab - bing, led to mas -

Tr

a - no - ma - lies, the pa - tient's ge -

51

Pi

52

M

ine...]

B

- sive loss of blood, led to mas - sive

Tr

- ni - tals re - main en - ti - re - ly

52

Pi

53 *ff*

M

B

Tr

Pi

loss of blood. Re - pea - ted stab - bing led to death, led to death!

un - af - fec - ted and in - tact. Un - aff - ec - ted and in - tact! The

53 *mf*

55

M

B

Tr

Pi

man is a com-plete — i - di - ot. An im-be-cile — from birth.

55 *mf*

57 *mf* *f*

Tr

Pi

A com-plete — i - di - ot... An im-be-cile — from birth... I

57 *mp* *mf*

60 Tr *ff*
pray to God he's an i - di - ot!

60 Pi *f*

Detailed description: This is a musical score for two instruments: Tr (Trumpet) and Pi (Piano). The score is in 2/4 time and the key signature has one sharp (F#). The Tr part starts at measure 60 with a melodic line. The Pi part consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics 'pray to God he's an i - di - ot!' are written below the Tr staff. The Tr part has a dynamic marking of *ff* (fortissimo) starting at measure 63. The Pi part has a dynamic marking of *f* (forte) starting at measure 63. The score ends with a double bar line at the end of measure 66.