

**William George**

**The Drugs Don't Work**

for voice and piano



**ARROW SONGS**

#2-1923 Purcell Way

North Vancouver, British Columbia V7J 3H4

Canada

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Text by Interviewee #4

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# The Drugs Don't Work

Interviewee #4

Scena for high voice and piano

William George

$\text{♩} = 76$

Voice

*mf*

Uhm, uhm, went

Piano

*mf*

5

home, took the pill, and with - in two days got VIO-LENT-LY

Pno.

9

ill, VI - O-LENT-LY ILL.

*f* *gutturally*

Pno.

*f* *mf*

14  $\text{♩} = 100$  *mf*

In

Pno. *mp*

18

fact, uhm, I thought that was the end of

Pno.

22

time.

swing

Pno. swing

swing

3

25

Yeh, yeh, \_\_\_ we have, we hap-pen to have Dutch doors \_\_\_ in \_\_\_ our

Piano accompaniment for the first system, measures 25-27. The right hand features a melodic line with a triplet of eighth notes in measure 27. The left hand provides a rhythmic accompaniment with eighth notes and chords.

28

kit-chen, you know those, the ones that \_\_\_ swing? \_\_\_

Piano accompaniment for the second system, measures 28-30. The right hand continues the melodic line with a triplet of eighth notes in measure 30. The left hand features a triplet of eighth notes in measure 28 and continues with eighth notes and chords.

31

— well no, the two dou-ble doors, there's a

*snap fingers*

Piano accompaniment for the third system, measures 31-33. The right hand includes a triplet of eighth notes in measure 31 and a triplet of eighth notes in measure 33. The left hand features a triplet of eighth notes in measure 31 and continues with eighth notes and chords. The instruction *snap fingers* is written above the vocal line and below the piano line. The dynamic marking *mf* is present in measure 33.

34

door top and a door <sup>3</sup> be - low, which was ve-ry use-ful \_\_\_\_\_ for hang - ing

Pno.

37

out, and that's what i did, I hung out that door,

Pno.

41

uh, for a while, and uhm, I im-med-iate-ly took,

Pno.

46

stopped tak-ing what-ev-er it\_\_ was\_\_ I was tak-ing, coz,

Pno.

50 *more agitated*

I was-n't told, was none of my busi-ness, I guess I was just a

Pno.

55 *f indignantly* *mf*

hu-man gui-nea pig. And I phoned the

Pno.

*mf* not swung

59

re-search-er and I said, "Look, I don't think I should take these an - y

Pno.

63

more." And she asked me what had

Pno.

67

hap-pened, I told her. And I'm pre -

Pno.



72

sum - ing that that drug is not on the mar - ket. But I've

Pno.

78

no i - de - a, ne - ver heard from them since.

Pno.

83

No, noth - ing, I would - 've thought \_

*mf*

Pno.

87

I might have had — a let - ter of thank you for

Pno.

91

thank - ing me for at least, — uh, suf - fer - ing through it, but,

Pno.

95

uh, noth - ing. —

*8va*

*Red.* \* *mp*

Pno.

$\text{♩} = 100$

99

I was never contacted again, they never even phoned me,

Pno.

103

"How do you feel a week afterwards." Nothing.

Pno.

*mf*

107

*mf*

I felt a lit - tle ta - ken a -

Pno.

*f*

110

back by that. I would - 've

Pno.

113

thought that they might have had a

Pno.

116

LIT - TLE more com - pas - sion with what \_\_\_\_\_ they

Pno.

119 *f* *fff*

did \_\_\_\_\_ to me, but, no-thing.

Pno.

124 swing *mf*

Uh, but \_\_\_\_\_ you know,

Pno.

127

you go through life's ex - pe-ri-en-ces, and \_\_\_\_\_ you \_\_\_\_\_ just \_\_\_\_\_ shrug \_\_\_\_\_

Pno.

130

— your — shoul — ders — and — say, —

Pno.

132

— "That's just the way — it is."

*snap fingers*

Pno.

*f*

*North Vancouver,  
May 2009*

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