

Dancing Dynamite

Music: Michael Betteridge

Text: Lynn Pegler

For 13 solo strings and female actor

Score in C

Instrumentation

Actor (female)

Violin I (a-d)

Violin II (a-d)

Viola I

Viola II

Violoncello I

Violoncello II

Double Bass

Performance Instructions

Actor

All text is to be read at a natural pace where indicated in the score. The composer has given some indication of how long each section of text may take, although this is an approximation. Where the text is indicated with a specific rhythm this should be delivered in a natural fashion. In several places there are optional fermatas where the ensemble must wait until the indicated text has been delivered before continuing.

The performer should be amplified (head or lavalier mic preferable).

The text should preferably be learnt by memory – there are cues provided to assist rehearsal, especially for non music readers.

The piece is intended to be staged.

Composer's Note

There have been many pieces throughout the 20th century for ensemble and actor/narrator and composers still to this day are combining spoken word with music. Sally Beamish's *Spinal Chords* was commissioned by the Orchestra of the Age of Enlightenment (OAE) with funds from the New Music 20x12 cultural olympiad fund and was composed for thirteen solo Baroque strings and actress/narrator (Juliet Stevenson). The text was written by journalist Melanie Reid and detailed her recovery after having a near-fatal riding accident that left her paralysed from the neck down. I was particularly inspired by this piece when I heard it in the summer of 2012 and wanted to create a companion piece for it. I approached librettist Lynn Pegler, who I had worked with previously on a competition for Manchester Metropolitan University writers and Royal Northern College of Music composers, to create a text. She had recently been involved on a project, that never came to fruition, about domestic abuse and we decided to tackle this issue in this new work.

I wanted, and needed, a reason for the text to be performed with music, so we decided on the character being a ballroom dancer, therefore giving me scope to play around with pastiche and 'familiar' material which I could develop, distort and re-imagine. The character's memories of dancing, and the abuse, are integrated into the score with rhythmised speech in which either the music reacts to her words, or the two are synchronised.

The piece uses tonality throughout in a variety of ways. The tonal structure of the piece moves slowly away from a tonal area of C in a spiral (C, D, B, E, A, F), before going through the keys of G, A, B and then landing in C again. Additionally this is spelled out in the 'overture' (up to B37). There is also a chromatic spiral gesture which is heard throughout the piece as a static leitmotif, later built into the tango (the final theme).

There are also several dance themes throughout which are, structurally, a set of very loose variations. They include: a foxtrot, a cha-cha-cha and a tango. There is also a waltz that represent home, safety and family. These themes are heard in fragments in the 'overture' and are further distorted and modified throughout the score. There is also an 'aggression' chord which has a semi-functional use as a dominant seventh chord, albeit with an added cluster on top.

The piece was composed February through April 2013. It was performed alongside Sally Beamish's *Spinal Chords* in the Carole Nash Recital Room at the Royal Northern College of Music in early May 2013. This production was directed by Jonathan Ainscough and Frances Paterson was the actor. It lasts around 13 minutes.

Text

Richie was gorgeous – James Dean brooding beauty and Fred Astaire feet dazzling with brilliance. All the girls would hang around the edge of the dance floor and ache to be picked by him. It was a marvel to discover any man who could shimmy a samba, but to find someone who looked like an American film star too, well, it was enough to make a girl swoon.

One, two, three, four, five, six. One, two, three, four, five, six.

My mother took me to my first dancing class, when I was six years old. Dressed in a little pink leotard. Ballet, ballroom – I loved it all.

Pirouette, pirouette. One, two, three, four, five, six. One, two, three, four, five, six. One, two, three, four, five, six.

Do you know how difficult it is to find a male dance partner the right height, who can actually move with a sense of rhythm? You have more chance of being abducted by aliens. When his partner emigrated to Australia, you'd have thought a handsome prince bearing a glass slipper had just swaggered into town.

He actually held auditions. There were 35 of us all desperate to be 'the one'. We whirled and twirled and smiled and sparkled – and when he chose me, it was the best moment of my life. 'I want YOU,' he said.

The best moment ever.

We were a match made in quickstep heaven. We waltzed across the nation's ball rooms, winning trophies for our tangos and adulation for our raunchy rumbas. The dream team - the dream man. How could any girl resist?

His fancy footwork was just as impressive off the dance floor. The golden pair became the golden couple. Was I not the luckiest girl in the universe? Everyone told me I was, as I slipped the ring onto my finger.

And for a while it was true.

I remember the day his halo slipped.

I was having trouble with a tricky turn. I think men forget we have to master all the steps backwards and in high heels. I tripped and the spike of my stiletto stabbed his right foot. Of course it must have hurt. I apologised a million times. I expected him to smile graciously through the pain and laugh it off.

But he erupted into a furious rage. "You stupid clumsy bitch," he said.

Of course. I knew it. I guess I deserved every harsh word... every harsh word... harsh word he hurled at me.

But still....

It was never the same after that. The magic 'happy ever after spell' shattered for ever.

Tension led to trouble - the wrong foot, a misplaced arm. The aggression of his first strike... strike... sent me reeling across the rehearsal room. A bruised shoulder - no-one was there to see. And he was so sorry afterwards, said I shouldn't have provoked him, reassured me it wouldn't happen again.

I so wanted to believe him.

Slow, slow, quick, quick, slow, right arm, left toe, spin, trip, thwack.

Right two three, left two three, turn two three, bend two three, trip two three... thwack... thwack... thwack.

I got really good at explaining away bruised backs and broken arms at the hospital. Can one woman walk into so many doors and fall down so many flights of stairs?

But no-one questioned my story. He always came with me, of course, just to make sure I got my 'facts' straight.

Even my own mother believed the lies.

Pirou... bang. Pirou...bang.

The shine from our trophy cabinet could have powered the national grid in the glory days. But as the tension increased, the accolades melted away. You need an inner self- confidence to project star quality. He couldn't see his bully tactics were strangling the golden goose.

He got more frustrated, more controlling, more violent.

Our last tango was in Blackpool, in the glittering ballroom where it had all started, underneath the Tower.

I couldn't stand it anymore. Perhaps being on home territory gave me the energy and confidence to make a stand. Perhaps it was my mother looking on lovingly from the audience. In her eyes the little six year old girl in the pink leotard. I curtseyed farewell to the glamour and misery and waltzed out of his life forever.

I didn't see him for five years then, until one lunchtime, out of the blue, I spotted him across the room in a busy restaurant in Manchester. I was sat in a corner. He didn't notice me. He seemed to be talking with passion to a young woman with beautiful long auburn hair.

On the way to the ladies, she passed me with the blank stare of a stranger. Her face was bruised and her arm in a sling.

Another unfortunate accident?

Dancing Dynamite

Lynn Pegler

Michael Betteridge

Aggressive $\text{♩} = 108$

The musical score consists of ten staves, each representing a different instrument or part. The instruments are: Actor, Violin I (a), Violin I (b), Violin I (c), Violin I (d), Violin II (a), Violin II (b), Violin II (c), Violin II (d), Viola I, Viola II, Violoncello I, Violoncello II, and Double Bass. The score is in 4/4 time. Dynamic markings include **ff** (fortissimo), **fp** (forte-pianissimo), and **ff sul pont.** (fortissimo on the bridge of the bow). The tempo is indicated as $\text{♩} = 108$. The music features a repetitive pattern of eighth-note chords and sustained notes, with occasional grace notes and slurs.

A

6

Vln. I (a) 

Vln. I (b) 

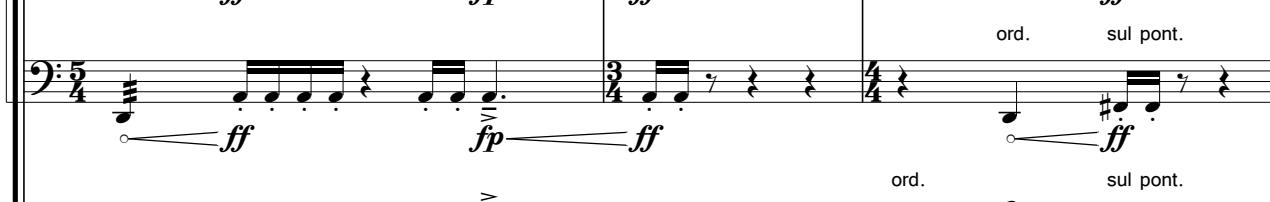
Vln. I (c) 

Vln. II (a) 

Vln. II (b) 

Vla. I 

Vla. II 

Vc. I 

Vc. II 

Db. 

9

Vln. I (a)

fp — *ff*

*mf*³ < *ff*

Vln. I (b)

fp — *ff*

*mf*³ < *ff*

Vln. I (c)

< *ff*

*mf*³ < *ff*

Vln. I (d)

< *ff*

*mf*³ < *ff*

Vln. II (a)

fp — *ff*

*mf*³ < *ff*

Vln. II (b)

< *ff*

*mf*³ < *ff*

Vln. II (c)

< *ff*

*mf*³ < *ff*

Vln. II (d)

< *ff*

*mf*³ < *ff*

Vla. I

ff

*mf*³ < *ff*

Vla. II

ff

*mf*³ < *ff*

Vc. I

ff

*mf*³ < *ff*

Vc. II

ff

*mf*³ < *ff*

Db.

pizz.

arco

ff

*mf*³ < *ff*

B

12

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

D. b.

15

Vln. I (a) *sul pont.* *ff*

Vln. I (b) *sul pont.* *ff*

Vln. I (c) *sul pont.* *ff*

Vln. I (d) *ff* *=mf* *=mf* *ff* *fp*

Vln. II (a) *ff* *=mf* *=mf* *ff* *fp*

Vln. II (b) *ff* *=mf* *=mf* *ff* *fp*

Vln. II (c) *ff* *=mf* *=mf* *ff*

Vln. II (d) *ff* *=mf* *=mf* *ff*

Vla. I *ord.* *sul pont.* *fp* *ff* *=mf* *=mf* *ff*

Vla. II *ord.* *sul pont.* *fp* *ff* *=mf* *=mf* *ff*

Vc. I *ord.* *sul pont.* *fp* *ff* *=mf* *=mf* *ff*

Vc. II *ord.* *sul pont.* *fp* *ff* *=mf* *=mf* *ff*

Db. *ord.* *sul pont.* *fp* *ff* *=mf* *=mf* *ff*

C

7

18

Vln. I (a) 

Vln. I (b) 

Vln. I (c) 

Vln. I (d) 

Vln. II (a) 

Vln. II (b) 

Vln. II (c) 

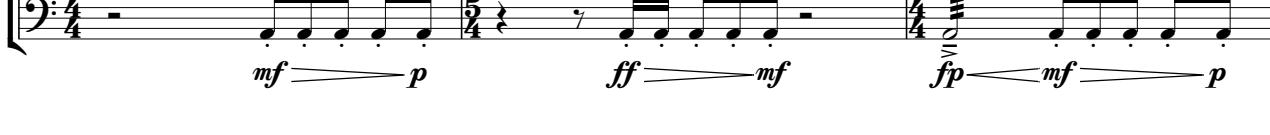
Vln. II (d) 

Vla. I 

Vla. II 

Vc. I 

Vc. II 

Db. 

21

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

D

col legno battuto

(with a bit of hair)

24 (with a bit of hair)

Vln. I (a) - col legno battuto (with a bit of hair)

Vln. I (b) - col legno battuto (with a bit of hair)

Vln. I (c) - col legno battuto (with a bit of hair)

Vln. I (d) - col legno battuto (with a bit of hair)

Vln. II (a) - col legno battuto (with a bit of hair)

Vln. II (b) - col legno battuto (with a bit of hair)

Vln. II (c) - col legno battuto (with a bit of hair)

Vln. II (d) - col legno battuto (with a bit of hair)

Vla. I - col legno battuto (with a bit of hair)

Vla. II - col legno battuto (with a bit of hair)

Vc. I - col legno battuto (with a bit of hair)

Vc. II - col legno battuto (with a bit of hair)

Db. - col legno battuto (with a bit of hair)

28

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

D. B.

arco (ord.)

ord.

E

33

11

Half Speed ♩ = 54

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

mf-pp

(put on mute)

Vln. II (b)

pp

(put on mute)

Vln. II (c)

pp

Vln. II (d)

pp

muted, no vib.

(put on mute)

and sul tasto

Vla. I

pp (sempre)

Vla. II

mf-pp

(put on mute) muted, no vib.
and sul tasto

Vc. I

mf-pp

pp (sempre)

(put on mute)

Vc. II

pp

Db.

pp



[on conductor's cue]

"Richie was gorgeous - James

Dean brooding beauty and...

38

Act.

Vln. II (a)

Vla. I

Vc. I

Vc. II

solo
(warm with molto vib.)

mp

muted, no vib. and
sul tasto

pp (sempre)



...Fred Astaire feet dazzling with brilliance. All the girls would hang around the edge of the dance floor and ache to be picked by him. It was a marvel to discover any man who could shimmy a samba, but to find someone who looked like an American film star too, ...

44

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. II (a)

mp

mp

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

3

Vla. II

Vc. I

Vc. II

...well it was enough

to make a girl swoon."

G

4.

Act.

One, two, three, four, five six. One, two three, four, five six.

Score for orchestra and piano, page 10.

String Section:

- Vln. I (a)**: Rests until measure 3, then pizzicato sixteenth-note patterns in measures 3-6. Dynamics: **p**.
- Vln. I (b)**: Rests until measure 3, then pizzicato sixteenth-note patterns in measures 3-6. Dynamics: **p**.
- Vln. I (c)**: Rests until measure 3, then pizzicato sixteenth-note patterns in measures 3-6. Dynamics: **p**.
- Vln. II (a)**: **mp** in measures 1-2. Measures 3-6: muted, no vib., and sul tasto. Dynamics: **p**.
- Vln. II (b)**: muted, no vib., and sul tasto. Dynamics: **p**.
- Vln. II (c)**: **pp** in measure 3. Measures 4-6: muted, no vib., and sul tasto. Dynamics: **p**.
- Vln. II (d)**: muted, no vib., and sul tasto. Dynamics: **p**.
- Vla. I**: Measures 1-2: eighth-note patterns. Measures 3-6: pizzicato eighth-note patterns. Dynamics: **p**.
- Vla. II**: Measures 1-2: rests. Measures 3-6: eighth-note patterns. Dynamics: **p**.
- Vc. I**: Measures 1-2: eighth-note patterns. Measures 3-6: pizzicato eighth-note patterns. Dynamics: **p**.
- Vc. II**: Measures 1-2: eighth-note patterns. Measures 3-6: pizzicato eighth-note patterns. Dynamics: **p**.

Piano (right hand):

- Measures 1-2: eighth-note patterns.
- Measure 3: eighth-note patterns.
- Measures 4-6: sustained notes with dynamics: muted, no vib., and sul tasto.
- Measure 7: sustained note.
- Measure 8: sustained note.

Piano (left hand):

- Measures 1-2: sustained notes.
- Measures 3-6: sustained notes.
- Measures 7-8: sustained notes.

[Straight on]

"My mother took me to my first dancing class, when I was six years old. Dressed in a little
 52 pink leotard. Ballet, ballroom - I loved it all."

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

(remove mute)

solo
arco
without mute

mf

[Slowing down]

...One, two three,
four five six."

Act. **H**

55

Pi - rou - ette, pi - rou - ette. One, two, three, four, five six. One, two three, four, five six...

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

(remove mute)

(remove mute)

ppp

pp

ppp

p poss.

mp

[In silence]

"Do you know how difficult it is to find a male dance partner
the right height, who can actually move with a sense of rhythm?
You have more chance of being abducted by aliens. When his
partner emigrated to Australia, you'd have thought a handsome
prince bearing a glass slipper had just swaggered into town."

poco rit.

58

Musical score for orchestra and stage directions at measure 58:

- Act.**: Stage direction: "Do you know how difficult it is to find a male dance partner the right height, who can actually move with a sense of rhythm? You have more chance of being abducted by aliens. When his partner emigrated to Australia, you'd have thought a handsome prince bearing a glass slipper had just swaggered into town."
- Vln. I (a)**, **Vln. I (b)**, **Vln. I (c)**, **Vln. I (d)**: Four violin parts, each with a single vertical bar line and a small black square below it.
- Vln. II (a)**, **Vln. II (b)**, **Vln. II (c)**, **Vln. II (d)**: Four violin parts, each with a single vertical bar line and a small black square below it. The instruction "(remove mute)" is placed above the second violin part.
- Vla. I**, **Vla. II**: Two bassoon parts, each with a single vertical bar line and a small black square below it.
- Vc. I**: Cello part, with a bass clef, a double bar line, a bass note, and a horizontal line with a small circle at the end.
- Vc. II**: Double bass part, with a bass clef and a single vertical bar line with a small black square below it.
- Db.**: Double bass part, with a bass clef and a single vertical bar line with a small black square below it.

Slow Foxtrot ♩ = 112 / ♩ = 56

17

60

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

pizz. - quasi guitar (without mute)

Vln. II (d)

Vla. I

pizz. - quasi guitar

Vla. II

pizz. - quasi guitar (without mute)

Vc. I

pizz. (without mute)

Vc. II

pizz.

Db.



[When the 'foxtrot' melody starts]

64

"He actually held auditions. There were 35 of us all desperate to be 'the one'..."

Act. 5

Vln. I (a) arco/sul pont.
mf
(pizz.)

Vln. I (b) *mf*

Vln. I (c) arco/sul pont.
mf

Vln. I (d) - arco (ord.)
mf *fpp*
arco

Vln. II (a) - *mf* *fpp*
arco (without mute)

Vln. II (b) - *mf* *fpp*

Vln. II (c) *p*

Vln. II (d) *p*

Vla. I 5
p

Vla. II 5
p

Vc. I 5
p

Vc. II 5
p

Db. 5
p

67 ...We whirled and twirled and smiled and sparkled - and when he chose me,...

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d) *mf* *mf* *tr.* *pizz.*

Vln. II (a) *mf* *fp* *mf*

Vln. II (b) *mf* *mf*

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

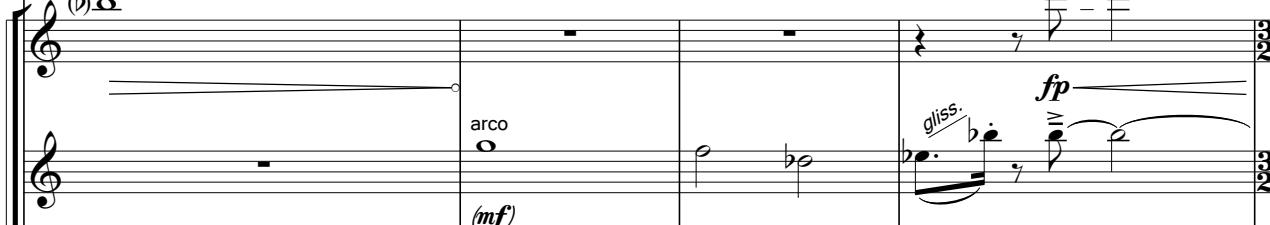
Db.

J

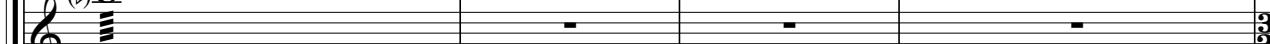
71

...it was the best moment of my life. 'I want YOU', he said...

Act. 3

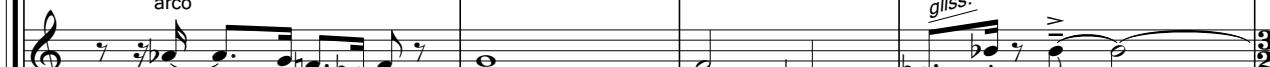
Vln. I (a) 

Vln. I (b) 

Vln. I (c) 

Vln. I (d) 

Vln. II (a) 

Vln. II (b) 

Vln. II (c) 

Vln. II (d) 

Vla. I 

Vla. II 

Vc. I 

Vc. II 

Db. 

ord.
tr. 
fp 
gliss. 

...the best
moment ever."

K

"We were a match made in quickstep heaven...

75 "We were a match made in quickstep heaven..."

Act. II 3

Vln. I (a) col legno battuto
on tail piece *f*

Vln. I (b) col legno battuto *mf*
on tail piece *gliss.* *b*

Vln. I (c) pizz. col legno battuto
on tail piece *f*

Vln. I (d) pizz. col legno battuto
on tail piece *f*

Vln. II (a) arco *mf*

Vln. II (b) *mf* *gliss.* *b*

Vln. II (c) *f* *p*

Vln. II (d) *f* *p*

Vla. I *f* *p*

Vla. II *f* *p*

Vc. I *f* *p*

Vc. II *f* *p*

D. B. *f* *p*

... We waltzed across the nation's ball rooms, winning trophies for our tangos and adulation...

78

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

ord.
tr
fp
ff

sul pont.
mf
pizz.

pizz.
mf
pizz.

arco/sul pont.
mf

mf
fpp

mf
fpp

82 ... for our raunchy rumbas. The dream team - the dream man. How could any girl resist? ...

Act.

3

ord.

Vln. I (a)

Vln. I (b)

Vln. I (c)

(pizz.)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

86 ...His fancy footwork was just as impressive off the dance floor. The golden pair became ...

Act.

Vln. I (a)

mf

Vln. I (b)

arco

(mf)

Vln. I (c)

3

Vln. I (d)

3

Vln. II (a)

3

Vln. II (b)

mf

3

ord.

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

D. B.

89 ...the golden couple. Was I not the luckiest girl in the universe? Everyone told me I was, ...

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c) *gliss.* col legno battuto
on tail piece

Vln. I (d) *gliss.* col legno battuto
on tail piece

Vln. II (a) *gliss.* col legno battuto
on tail piece

Vln. II (b) *gliss.*

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

...the golden couple. Was I not the luckiest girl in the universe? Everyone told me I was, ...

...as I slipped the ring

[Wait for 'aggression' chord]

...and for a while it was true."

N

92 onto my finger...

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c) *mf*
pizz.

Vln. I (d) *mf* *ff*
pizz.

Vln. II (a) *mf* *ff*
pizz.

Vln. II (b) *ff*

Vln. II (c) *ff*

Vln. II (d) *ff*

Vla. I *ff* *p*

Vla. II *ff* *p*

Vc. I *ff* *p* solo arco

Vc. II *ff* *p*

D. B. *ff*

[In silence]

"I remember the day his 27

halo slipped."

95

Act. $\frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

Vln. I (a) $\frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

Vln. I (b) $\frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

Vln. I (c) $\frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

Vln. I (d) $\frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

Vln. II (a) $\frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

Vln. II (b) $\frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

Vln. II (c) $\frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

Vln. II (d) $\frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -
(pizz.) \sharp \sharp - - - p

Vla. I $\frac{2}{3} \frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

Vla. II $\frac{2}{3} \frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

Vc. I $\frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

Vc. II $\frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

Db. $\frac{3}{4}$ - - - $\frac{4}{4}$ - - - || - - -

The musical score consists of ten staves of music. The first five staves are for strings: Vln. I (a, b, c, d), Vln. II (a, b, c, d), Vla. I, Vla. II, and Vc. I. The last five staves are for woodwind and brass: Vc. II, Db., and three double basses (Vc. I, Vc. II, Db.). The music is in common time (indicated by a '4' over a '4') throughout. Measure 95 begins in 3/4 time. The first four measures of each section (Vln. I, Vln. II, Vla., Vc.) consist of sustained notes or rests. The last two measures of each section begin in 3/4 time and transition to 4/4 time at the end of the measure. Measure 96 begins in 3/4 time and transitions to 4/4 time at the end of the measure. The vocal parts (Vln. I, Vln. II, Vla., Vc.) continue their sustained notes or rests. The string parts (Vla. II, Vc. I, Vc. II, Db.) play rhythmic patterns. Dynamic markings include a piano dynamic (p) under the bassoon part in measure 96.

Slightly Faster $\text{♩} = 120$

99

Act.

Vln. I (a)

Vln. I (b) arco (II)

Vln. I (c) ***fp*** arco (II) *gliss.*

Vln. I (d) ***fp*** arco (II) *gliss.*

Vln. II (a) ***fp*** arco (III) *gliss.*

Vln. II (b) ***fp*** arco (III) *gliss.*

Vln. II (c) ***fp*** arco (III) *gliss.* col legno batutto (with a bit of hair)

Vln. II (d) ***fp*** (IV) arco *gliss.* ***mp*** (*sempre*) col legno batutto (with a bit of hair)

Vla. I ***fp*** arco (IV) *gliss.* col legno batutto (with a bit of hair)

Vla. II ***fp*** (III) *gliss.* ***mp*** (*sempre*) col legno batutto (with a bit of hair)

Vc. I ***fp*** arco (IV) *gliss.* ***mp*** (*sempre*) col legno batutto (with a bit of hair)

Vc. II ***fp*** arco (IV) *gliss.* ***mp*** (*sempre*) col legno batutto (with a bit of hair)

Db. ***fp*** ***mp*** (*sempre*)



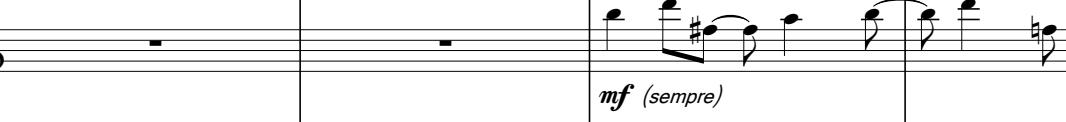
[After two bars of cha-cha-cha rhythm]

"I was having trouble with a tricky turn. I think men forget we have to master all the steps backwards and in high heels. I tripped and the spike of my stiletto..."

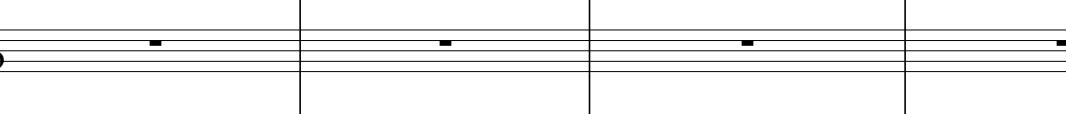
103

backwards and in high heels. I tripped and the spike of my stiletto...

Act.

Vln. I (a) 

pizz.
mf (sempre)

Vln. I (b) 

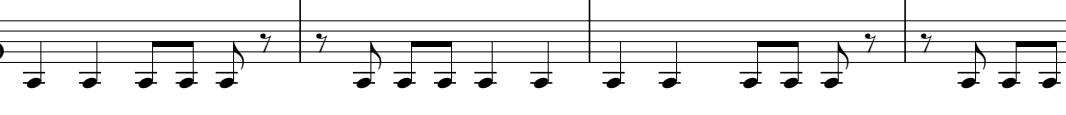
pizz.
mf (sempre)

Vln. I (c) 

 Vln. I (d) 

Vln. II (a) 

 Vln. II (b) 

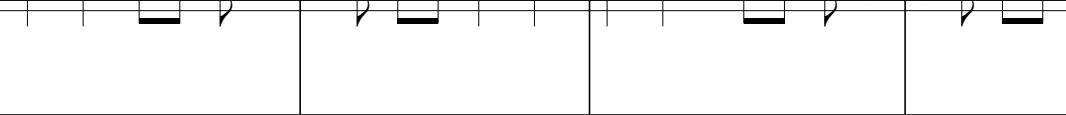
 Vln. II (c) 

 Vln. II (d) 

Vla. I 

pizz.
mf (sempre)

Vla. II 

Vc. I 

Vc. II 

Db. 

...stabbed his right foot."

[After 'aggression' chords]

"Of course it must of hurt. I apologised a million times. I expected him to smile graciously..."

P

107

(.) [Pause]

Act.

Violin I (a)

Violin I (b)

Violin I (c)

Violin I (d)

Violin II (a)

Violin II (b)

Violin II (c)

Violin II (d)

Viola I

Viola II

Bassoon

Cello I

Cello II

Double Bass

Detailed description: The image shows a page from a musical score for orchestra. It consists of ten staves, each representing a different instrument or section. The instruments are: Violin I (a), Violin I (b), Violin I (c), Violin I (d), Violin II (a), Violin II (b), Violin II (c), Violin II (d), Viola I, Viola II, Bassoon, Cello I, Cello II, and Double Bass. The music is written in common time. There are several dynamic markings such as **ff**, **mf**, **mp**, and **pizz.**. Performance instructions include **col legno batutto** and **(with a bit of hair)**. Articulation marks like **—**, **—**, **—**, and **—** are also present. Measure numbers 1 through 10 are indicated above the staves.

...through the pain and... ...laugh it off."

(C)

Q

Act. **111**

Vln. I (a) **Vln. I (b)** **Vln. I (c)** **Vln. I (d)** **Vln. II (a)** **Vln. II (b)** **Vln. II (c)** **Vln. II (d)** **Vla. I** **Vla. II** **Vc. I** **Vc. II** **Db.**

solo arco

p

fpp

fpp

fpp

ord.

fpp

ord.

fpp

arco

fpp

ord.

fpp

ord.

fpp

ord.

fpp

[Wait for high violin note]

"But he erupted into a furious rage: "You stupid, clumsy, bitch", he said."

R

[Music starts again]

"Of course. I knew it. I deserved every...

Of course. I knew it. I deserved every...

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

D. B.

118 ... harsh word... ...harsh word... ...harsh word he hurled at me."

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

Quicker ♩ = 132

"But still..."

"It was never the same..."

123

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

T

127 ...after that. The magic 'happy ever after spell' shattered for ever."

Act. **2** **3**

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

131

(natural)

Ten - sion led to trou - ble, the wrong foot, a mis - placed

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

mf

mf

mf

mp

-

mp

mp

mp

mp

molto sul pont.

fpp

molto sul pont.

fpp

37

135 ...strike...

Act.

Vln. I (a) arm. The ag-gres-sion of his first strike...

Vln. I (b)

Vln. I (c)

Vln. I (d) strike open strings col legno battuto ord.

Vln. II (a) solo

Vln. II (b) strike open strings col legno battuto ord.

Vln. II (c) strike open strings col legno battuto ord.

Vln. II (d) strike open strings col legno battuto ord.

Vla. I arco

Vla. II arco

Vc. I

Vc. II

Db.

This page contains a musical score for orchestra and percussion. The score includes parts for Act., Vln. I (a-d), Vln. II (a-d), Vla. I, Vla. II, Vc. I, Vc. II, and Db. The score is set in 135 time, with various time signatures and dynamics. The vocal part 'Act.' has a unique rhythmic pattern with a triangle symbol. The string parts (Vln. I, Vln. II, Vla., Vc.) play sustained notes or chords, often with dynamic markings like fff, ff, mp, and pizz. The percussion parts (Db., Vcl., Vcl. II) provide rhythmic support with patterns like eighth-note pairs and sixteenth-note figures. The vocal part 'The ag-gres-sion of his first strike...' is present in the upper strings. The score is annotated with performance instructions such as 'arm.', 'solo', 'ord.', 'strike open strings', 'col legno battuto', and 'arco'.

...sent me reeling across the rehearsal room. A bruised shoulder - no-one was there to see. And he was *so* sorry afterwards, said I shouldn't have...

138

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

D. b.

<img alt="Musical score for orchestra and double bass. The score consists of ten staves. The top staff is 'Act.'. The next four staves are 'Vln. I' (a, b, c, d) in treble clef. The next four staves are 'Vln. II' (a, b, c, d) in treble clef. The bottom three staves are 'Vla.' (I, II), 'Vc.' (I, II), and 'D. b.' (Double Bass). The score is in common time (indicated by '4') throughout. Measure 1 starts with a key signature of one sharp (F#). Measures 2-3 start with a key signature of one sharp (F#). Measures 4-5 start with a key signature of two sharps (G major). Measures 6-7 start with a key signature of one sharp (F#). Measures 8-9 start with a key signature of one sharp (F#). Measures 10-11 start with a key signature of one sharp (F#). Measures 12-13 start with a key signature of one sharp (F#). Measures 14-15 start with a key signature of one sharp (F#). Measures 16-17 start with a key signature of one sharp (F#). Measures 18-19 start with a key signature of one sharp (F#). 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VAMP (repeat until actor
has finished section of text)

39

...provoked him, reassured
me it wouldn't happen again."

141

Act.

[In silence]

"I so wanted to
believe him."

V

$\text{♩} = 120 (\text{♩} = 60)$

Slow, slow,
molto sul pont.

f
molto sul pont.
f molto sul pont.
f pizz.
f pizz.

pizz. (bartok) - as quickly and as violently
as possible in any order.

pizz.

Vcl. I

Vcl. II

Db.

144

Act. II quick, quick, slow. Right arm, left toe, spin, trip, thwack.

Vln. I (a) pizz. **ff**

Vln. I (b) **ff**

Vln. I (c) **ff**

Vln. I (d) **ff**

Vln. II (a) **ff**

Vln. II (b) **ff**

Vln. II (c) **ff**

Vln. II (d) **ff**

Vla. I **ff**

Vla. II **ff**

Vc. I **ff**

Vc. II **ff**

Db. **ff**

W

d. = 60

147

Act. **3**

Right, two three, left, two, three, turn two, three, bend, two three,

sul pont.

Vln. I (a) *ff sempre*

Vln. I (b) *ff sempre*

Vln. I (c) *ff sempre*

Vln. I (d) *ff sempre*

Vln. II (a) *ff sempre*

Vln. II (b) *ff sempre*

Vln. II (c) *ff sempre*

Vln. II (d) *ff sempre*

Vla. I *ff sempre*

Vla. II *ff sempre*

Vc. I *ff sempre*

Vc. II *ff sempre*

Db. *ff sempre*

151

X

Act. | x x x | x x | x x | x x | x x | x x |

trip, two three, thwack, thwack, thwack.

Vln. I (a) | f | f | f | f | ff sempre | ord. |

Vln. I (b) | f | f | f | f | f | f |

Vln. I (c) | f | f | f | ff sempre | arco |

Vln. I (d) | f | f | f | f | f | f |

Vln. II (a) | p—○ f | 3 3 | p—f ff sempre | f |

Vln. II (b) | f | f | f | f | f | f |

Vln. II (c) | f | f | f | f | f | f |

Vln. II (d) | f | f | f | f | f | f |

Vla. I | f | f | f | f | f | f |

Vla. II | f | f | f | f | f | f |

Vc. I | f | f | f | f | f | f |

Vc. II | f | f | f | f | f | f |

Db. | f | f | f | f | f | f |

155

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

This musical score page contains ten staves of music. The first staff is for 'Act.' with a single note. The subsequent staves are for string sections: 'Vln. I (a-d)', 'Vln. II (a-d)', 'Vla. I', 'Vla. II', 'Vc. I', 'Vc. II', and 'Db.'. The 'Vln. I' and 'Vln. II' sections feature complex rhythmic patterns involving eighth-note chords and sixteenth-note figures. The 'Vla.' and 'Vc.' sections provide harmonic support with sustained notes and simple eighth-note chords. The 'Db.' part is shown at the bottom, with a dynamic marking of 'φ' and a performance instruction 'arco' with a downward arrow.

Y

160

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

fp *ff sempre*

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

fp *ff sempre*

Vla. I

fp *ff sempre*

pizz.

Vla. II

Vc. I

Vc. II

pizz. arco

Db.

164

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

D. B.

This musical score page contains eight staves of music for various string instruments. The top four staves are for the first violin section (Vln. I) with four parts labeled (a) through (d). The next four staves are for the second violin section (Vln. II) with four parts labeled (a) through (d). The bottom four staves are for the violoncello section (Vc.) and double bass (D. B.). The music includes dynamic markings such as *pizz.* (pizzicato) and *ff* (fortissimo). The bassoon (Db) has a single staff at the bottom. Measure numbers 164 are indicated at the top left.

Z

168

Vln. I (a)

Vln. I (b)

Vln. I (c) *gliss.*

Vln. I (d)

Vln. II (a) *gliss.*

Vln. II (b)

Vln. II (c) *v.*

Vln. II (d) *v.*

Vla. I *v.*

Vla. II *v.*

Vc. I *pizz.*

Vc. II

Db. *pizz.*

172

Vln. I (a) *molto sul pont.*
3 3

Vln. I (b) *molto sul pont.*
3 3

Vln. I (c)

Vln. I (d) *arco*

Vln. II (a) *gliss.* *p*

Vln. II (b) *arco*

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II *mp*

D. *mp*

176

[In silence]

"I got really good at explaining away bruised backs and broken arms at the hospital. Can one woman walk into so many doors and fall down so many flights of stairs?"

180

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

D. B.

4

*[After violin note]***BB**

"But no-one questioned my story. He
always came with me, of course, just to
make sure I got my 'facts' straight."

181 ♩ = 54

[On conductor's cue]

"Even my own mother
believed the lies."

Act.

Vln. I (a) *pp (sempre)*
Vln. I (b) *pp (sempre)*
Vln. I (c)
Vln. I (d)
Vln. II (a) *pp (sempre)*
no vib.
no vib.
no vib.
Vc. II
Db.

**CC**

186

Pi - rou - BANG, Pi - rou - BANG

Act.

Vln. I (a)
Vln. I (b) *pizz.*
Vln. I (c) *mf*
pizz.
Vln. I (d) *mf*
pizz.
Vln. II (a)
Vc. II
Db. *f* *pizz.*

DD

[On conductor's cue]

51

"The shine from our trophy cabinet could have powered the national grid in the glory days.

190 But as the tension increased, the accolades melted away. You need an inner self-confidence...

Act. ||

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

...to project star quality. He couldn't see his bully

193 tactics were strangling the golden goose"

Act. ||

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

EE

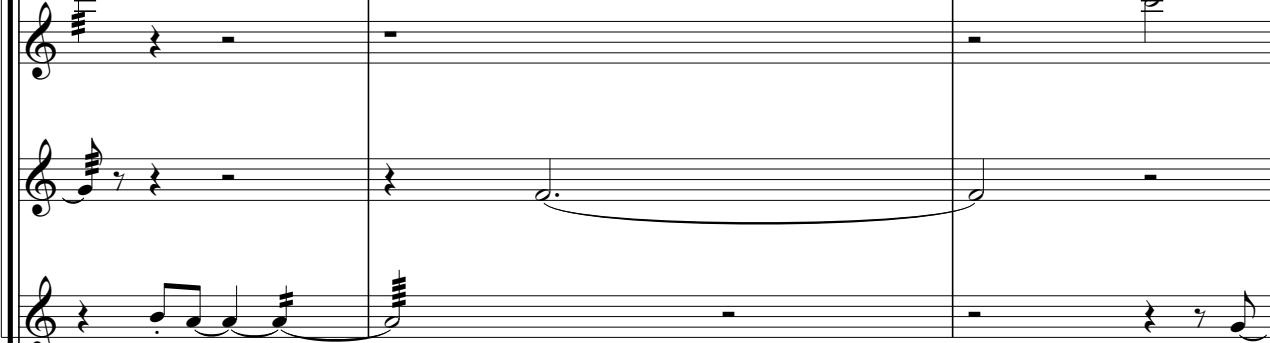
197

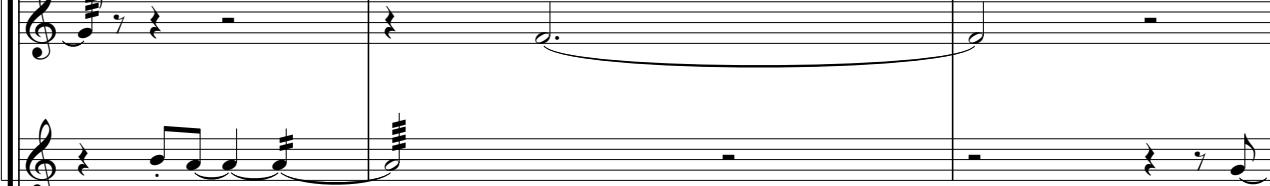
(natural)

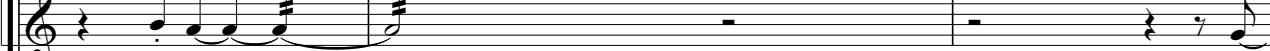
Act. II

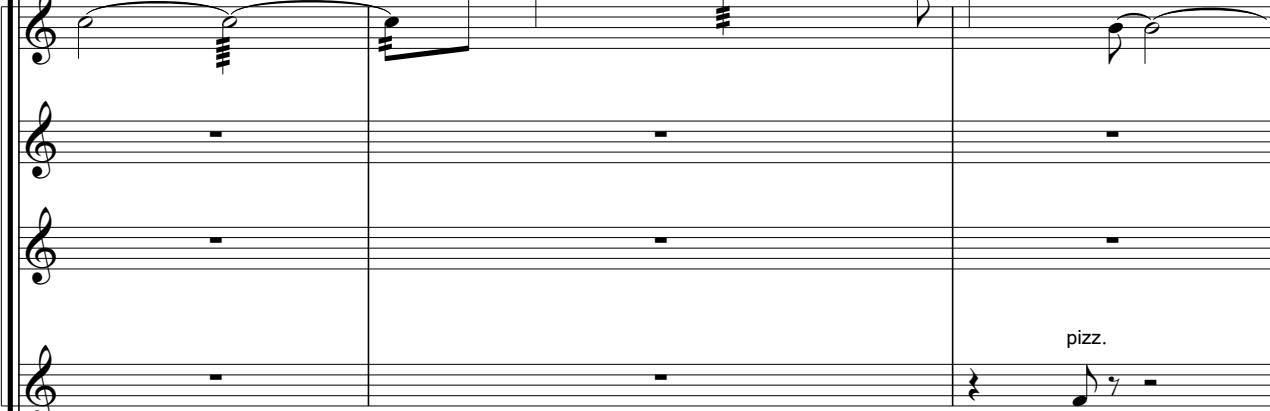
He got more frus - tra - ted,
more con - troll - ing, more vi' - lent.

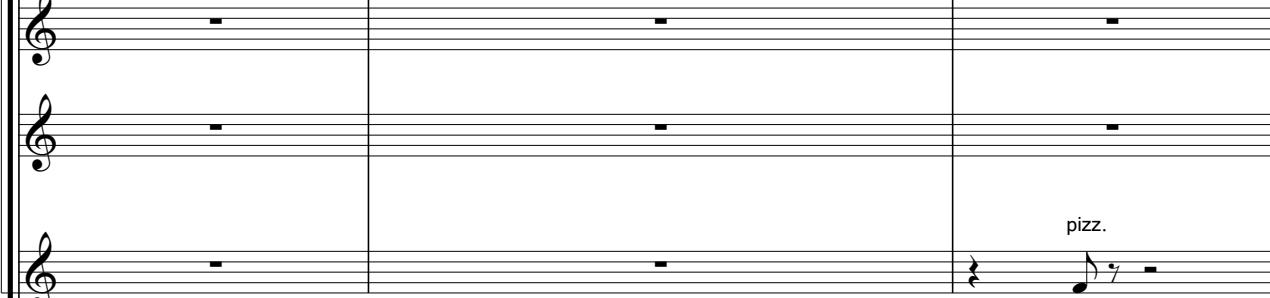
Vln. I (a) 

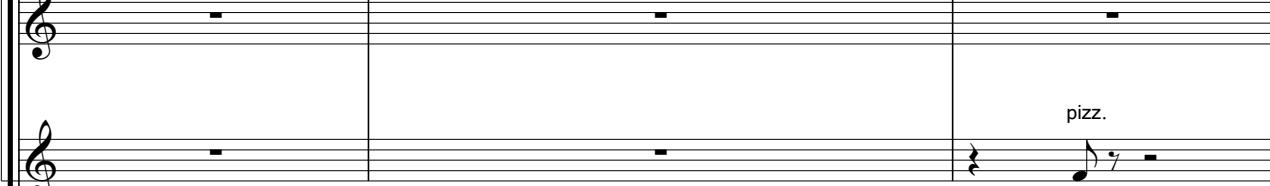
Vln. I (b) 

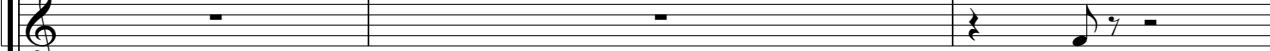
Vln. I (c) 

Vln. I (d) 

Vln. II (a) 

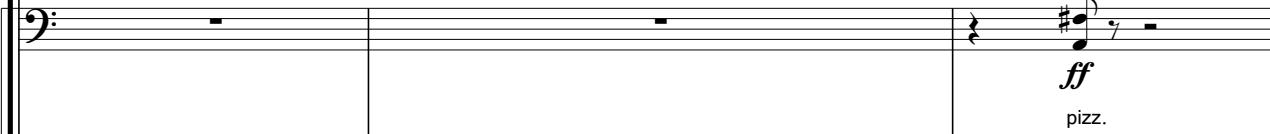
Vln. II (b) 

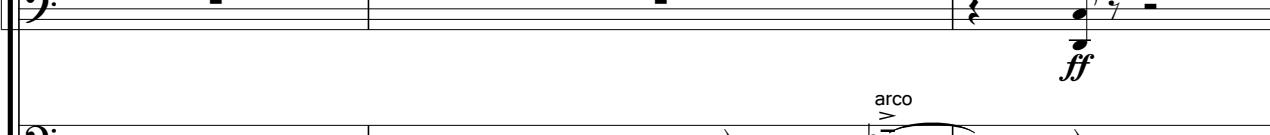
Vln. II (c) 

Vln. II (d) 

Vla. I 

Vla. II 

Vc. I 

Vc. II 

Db. 

FF

[Wait for tango to start]

53

"Our last tango was in Blackpool, in the glittering ballroom where it had all started,
underneath the Tower."

200

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vla. I

Vc. II

Db.

=

203

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vla. I

Vc. II

Db.

205

Act.

Vln. I (a)

Vln. I (b) 3

Vln. I (c)

Vln. I (d)

Vln. II (a) 3

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I 3 3 6 3

Vla. II

Vc. I

Vc. II

D.

[Wait for 'aggression' chord]

GG

"I couldn't stand it anymore. Perhaps being on home territory gave me the energy and confidence to make a stand. Perhaps it was my mother..."

207

Act.

4

Musical score for orchestra and double bass section, page 207. The score includes parts for Vln. I (a), Vln. I (b), Vln. I (c), Vln. I (d), Vln. II (a), Vln. II (b), Vln. II (c), Vln. II (d), Vla. I, Vla. II, Vc. I, Vc. II, and Db. The score is in 2/4 time, with various key changes indicated by key signatures and clefs. Dynamics include **pizz.**, **ff**, **mp**, **norm. vib.**, and **arco**. Performance instructions like *(still sempre cresc.)* and *sempre cresc.* are also present. Measure numbers 3, 6, and 9 are marked above certain measures. The double bass part features sustained notes with grace notes and slurs.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

...looking on lovingly from the audience. In her eyes the little six year old girl in the pink leotard.

210 I curtseyed farewell to the glamour and misery and waltzed out of his life forever."

Act.

Vln. I (a) norm. vib.
mp

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

The musical score consists of ten staves of music. The top four staves are for the first violin section (Vln. I), each with four parts labeled (a) through (d). The next four staves are for the second violin section (Vln. II), also with four parts labeled (a) through (d). Below these are two staves for the viola section (Vla. I and Vla. II). At the bottom are two staves for the double bass section (Vc. I and Vc. II). The double bass section also includes a staff for the double bassoon (Db.). The music is divided into measures by vertical bar lines. Various musical markings are present, including dynamics like 'mp' and 'f', and performance instructions like 'norm. vib.' and '3' over groups of notes. The violins play eighth-note patterns, while the cellos and basses provide harmonic support with sustained notes and rhythmic patterns.



212

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c) arco/norm. vib.

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d) arco

Vla. I

Vla. II

Vc. I

Vc. II

D. B.

This musical score page contains 13 staves of music. The first four staves are for string quartet (Vln. I (a-d)) and the next four are for string quintet (Vln. II (a-d)). The following five staves are for strings and double bass (Vla. I, Vla. II, Vc. I, Vc. II, D. B.). The score includes dynamic markings such as *f*, *ff*, *fpp*, and *ff* at the end. Measure numbers 3 and 6 are indicated above some notes. The vocal part 'Act.' is present at the top left. The key signature changes between staves, with some staves in G major and others in E major.

214

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

D. B.

[In silence]

"I didn't see him for five years then, until one lunchtime, out of the blue, I spotted him across the room in a busy restaurant in Manchester"

215

A musical score for orchestra and choir. The page number 215 is at the top left. The vocal parts are in parentheses: Vln. I (a), Vln. I (b), Vln. I (c), Vln. I (d), Vln. II (a), Vln. II (b), Vln. II (c), Vln. II (d), Vla. I, Vla. II, Vc. I, Vc. II, and Db. The vocal parts (a) through (d) sing a sustained note (a half note) in unison. The instrumental parts (Vln., Vla., Vc., Db.) play eighth-note patterns consisting of two eighth notes followed by a short rest.

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

[Wait for violin]

(♩ = 54)

216

"I was sat in a corner. He didn't notice me. He seemed to be talking with passion to a young girl with beautiful long auburn hair on the way to the ladies, she passed me with..."

Act.

molto vib.

p (sempre)

molto vib.

p (sempre)

molto vib.

p (sempre)

Vln. I (a) Vln. I (b) Vln. I (c) Vln. I (d)

Vln. II (a) Vln. II (b) Vln. II (c) Vln. II (d)

Vla. I Vla. II

Vc. I Vc. II

Db.

...the blank stare of a stranger. Her face

220 was bruised and her arm in a sling."

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

The musical score page 61 features a system of ten staves. From top to bottom, the staves are: Act. (conductor's part), Vln. I (a), Vln. I (b), Vln. I (c), Vln. I (d), Vln. II (a), Vln. II (b), Vln. II (c), Vln. II (d), Vla. I, Vla. II, Vc. I, Vc. II, and Db. The score includes lyrics at the top. Measure 220 begins with a dynamic of $\frac{2}{4}$ time. The strings play eighth-note patterns, while the double basses provide harmonic support. The violins and cellos play sustained notes or eighth-note patterns. The double basses play eighth-note patterns in measure 221. The score concludes with a dynamic of $\frac{3}{4}$ time.

"Another unfortunate accident?"

JJ

223

Act.

(put on mute)

muted, no vib. and sul tasto

fpp

(put on mute)

muted, no vib. and sul tasto

fpp

(put on mute)

muted, no vib. and sul tasto

fpp



226

Vln. I (a)

Vln. I (b)

Vln. II (a)

Vla. I

Vc. I

molto vib.

p



230

rit.

Vln. I (a)

Vln. I (b)

Vla. I

Vc. I

p