

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 curtsied 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?

This musical score page contains measures 4 and 5 for a string and woodwind ensemble. The score is organized into systems for Violins I (a, b, c, d), Violins II (a, b, c, d), Viola I, Viola II, Violoncello I, Violoncello II, and Double Bass. The key signature is one flat (B-flat), and the time signature is 5/4. Measure 4 begins with a dynamic marking of *fp* (fortissimo piano) for the Violin I parts. Measure 5 features a dynamic shift to *ff* (fortissimo) for most parts, with *fp* markings for the Violin I parts. The woodwind parts (Viola I, Viola II, Vc. I, Vc. II, and Db.) enter in measure 5 with a *ff* dynamic. The score includes various musical notations such as stems, beams, slurs, and fingering indications (e.g., IV, V).

6

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

Vln. I (b) *ff* *fp* *ff* *ff*

Vln. I (c) *ff* *fp* *ff* *f ff*

Vln. I (d) *ff* *fp* *ff* *f ff*

Vln. II (a) *ff* *fp* *ff* *f ff*

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

Vln. II (c) *ff* *fp* *ff* *mf < ff*

Vln. II (d) *ff* *fp* *ff* *mf < ff*

Vla. I *f ff* *fp* *ff* *ord. sul pont. ff*

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

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

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

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

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* *ff*

Vla. I *ff* *mf* *ff*

Vla. II *ff* *mf* *ff*

Vc. I *ff* *mf*³ *ff*

Vc. II *ff* *mf* *ff*

Db. *ff* *mf* *ff*

pizz. arco

Detailed description: This page of a musical score, numbered 4, covers measures 9, 10, and 11. It features a full string section and a double bass. The Violin I section (a, b, c, d) and Violin II section (a, b, c, d) are in treble clef. The Viola I and II sections are in alto clef. The Violoncello I and II sections and the Double Bass (Db.) are in bass clef. The score is marked with dynamic changes: *fp* (fortissimo piano) and *ff* (fortissimo) in measure 9; *mf*³ (mezzo-forte triplet) and *ff* in measure 10; and *mf* (mezzo-forte) and *ff* in measure 11. The first violin parts (a and b) feature a triplet of eighth notes in measure 9, marked with a '3' and a bracket. The double bass part includes a 'pizz.' (pizzicato) marking in measure 10 and an 'arco' (arco) marking in measure 11. The Viola and Violoncello parts play a triplet of eighth notes in measure 10, also marked with a '3' and a bracket. The Double Bass part has a triplet of eighth notes in measure 10, marked with a '3' and a bracket. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

15

sul pont.

ff

ord.

mf

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

ff *mf* *ff* *fp*

ff *mf* *ff* *fp*

ff *mf* *ff*

ff *mf* *ff*

ord. *sul pont.*

fp *ff* *mf* *ff*

ord. *sul pont.*

fp *ff* *mf* *ff*

ord. *sul pont.*

fp *ff* *mf* *ff*

ord. *sul pont.*

fp *ff* *mf* *ff*

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

Violin I (a) *mf*

Violin I (b) *mf*

Violin I (c) *mf*

Violin I (d) *p fp ff mf fp ff mf p mf fp*

Violin II (a) *p fp ff mf fp ff mf p mf*

Violin II (b) *p fp ff mf fp ff mf p mf fp*

Violin II (c) *p fp ff mf ff mf p mf*

Violin II (d) *p fp ff mf ff mf p mf fp*

Viola I *p fp ff mf ff mf p mf*

Viola II *fp ff mf ff mf p mf*

Violoncello I *fp ff mf ff mf p mf*

Violoncello II *fp ff mf ff mf p mf*

Double Bass *fp ff mf ff mf p mf*

ord. 3

24

Musical score for measures 24-27, featuring strings and woodwinds. The score is in 4/4 time and includes dynamics such as *mf*, *p*, *fp*, and *f*. The woodwind parts (Vla. I, Vla. II, Vc. I, Vc. II, Db.) feature triplet patterns. The string parts (Vln. I, Vln. II) include *col legno battuto* markings. The score is divided into four measures, with measure 24 starting at the top left and measure 27 ending at the bottom right.

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

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

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

Vln. I (d) *mf* *p* *mf* col legno battuto (with a bit of hair)

Vln. II (a) *p* *mf* *p* *mf* *mf* col legno battuto (with a bit of hair)

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

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

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

Vla. I *p* *mf* *p* *mf* *fp* *mf*

Vla. II *p* *mf* *p* *mf* *mf*

Vc. I *p* *mf* *p* *mf* *fp* *mf*

Vc. II *p* *mf* *p* *mf* *mf*

Db. *p* *mf* *fp* *f* *p* *mf*

28

arco (ord.)

mf

ord.

pp

p *mf* *pp* *fpp*

p *mf* *pp* *fpp*

p *mf* *pp* *fpp*

p *mf* *pp* *fpp*

p *mf* *pp* *fpp*

p *mf* *pp* *fpp*

p *mf* *pp* *fpp*

p *mf* *pp* *fpp*

F [on conductor's cue]
"Richie was gorgeous - James
Dean brooding beauty and...

38

Act.

Vln. II (a)

Vla. I

Vc. I

Vc. II

pp (sempre)

mp

solo
(warm with molto vib.)

muted, no vib. and
sul tasto



...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)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

mp

mp

...well it was enough

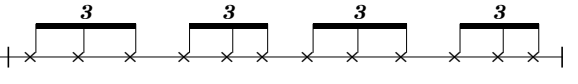
to make a girl

G

swoon."

49

Act.



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



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

Vln. I (b) *pizz.* *p*

Vln. I (c) *pizz.* *p*

Vln. II (a) *mp* *pizz.* *p*

Vln. II (b) muted, no vib. and sul tasto

Vln. II (c) muted, no vib. and sul tasto *pp* *pizz.*

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

Vla. I *pizz.*

Vla. II *p*

Vc. I *pizz.* *p* (remove mute)

Vc. II *pizz.* *p*

[Straight on]

"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."

52

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 

H

[Slowing down]

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

55

Act.

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

Vln. I (a) *ppp*

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a) *ppp*

Vln. II (b)

Vln. II (c) (remove mute)

Vln. II (d) *pp* *ppp* *p poss.*

Vla. I

Vla. II *pp* *ppp*

Vc. I *mp* (remove mute)

Vc. II *ppp*

[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

Act.

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b) (remove mute)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

Slow Foxtrot ♩ = 112 / ♩ = 56

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)
mf *f*

Vln. II (d)
pizz. - quasi guitar
mf *f*

Vla. I
pizz. - quasi guitar (without mute)
mf *f*

Vla. II
pizz. - quasi guitar
mf *f*

Vc. I
pizz.
mf *f*

Vc. II
pizz. (without mute)
mf *f*

Db.
pizz.
mf *f*

Detailed description: This is a page of a musical score for a Slow Foxtrot. The tempo is marked as 112 beats per minute, with a note value of 56. The score is for Act 17 and starts at measure 60. The instrumentation includes Act, Violins I (a, b, c, d), Violins II (a, b, c, d), Violas I and II, Violas, Cellos I and II, and Double Basses. The Violin II, Viola I, Viola II, Cello I, Cello II, and Double Bass parts are marked with 'pizz.' (pizzicato) and 'quasi guitar (without mute)'. The dynamics range from mezzo-forte (mf) to forte (f). The score shows a progression of chords and melodic lines across four measures. The key signature has one sharp (F#).



[When the 'foxtrot' melody starts]

64

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

Act.

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*

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

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

Vln. II (c) *p*

Vln. II (d) *p*

Vla. I *p*

Vla. II *p*

Vc. I *p*

Vc. II *p*

Db. *p*

71

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

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.

gliss.

arco

mf

fp

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

Act. 

Violin I (a-d): Part (a) includes *ord.*, *tr.*, *fp*, *ff*, *mf*, and *sul pont.* Part (b) includes *fp*, *ff*, *mf*, and *pizz.* Part (c) includes *pizz.*, *mf*, and *arco/sul pont.* Part (d) includes *pizz.* and *mf*.

Violin II (a-d): Part (a) includes *mf* and *fpp*. Part (b) includes *mf* and *fpp*. Parts (c) and (d) provide harmonic support.

Viola I/II: Provide harmonic support with sustained chords.

Violoncello I/II and Double Bass: Provide harmonic support with sustained chords.

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

Act.

Violin I (a): *mf* *mf-pp* *ord.*
Violin I (b): *mf*
Violin I (c): *mf*
Violin I (d): *pizz.* *mf*
Violin II (a): *mf* *pizz.*
Violin II (b): *mf* *sul pont.*
Violin II (c): *mf*
Violin II (d): *mf*
Viola I: *mf*
Viola II: *mf*
Violoncello I: *mf*
Violoncello II: *mf*
Double Bass: *mf*

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

Db.

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

Act. $\text{C} \quad \frac{4}{4} \quad \frac{3}{4} \quad \frac{4}{4}$

Vln. I (a) $\frac{4}{4} \quad \frac{3}{4} \quad \frac{4}{4}$ *(mf)*

Vln. I (b) $\frac{4}{4} \quad \frac{3}{4} \quad \frac{4}{4}$ *(mf)*

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

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

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

Vln. II (b) *gliss.*

Vln. II (c)

Vln. II (d)

Vla. I $\frac{3}{4} \quad \frac{4}{4}$

Vla. II $\frac{3}{4} \quad \frac{4}{4}$

Vc. I $\frac{4}{4} \quad \frac{3}{4} \quad \frac{4}{4}$

Vc. II $\frac{4}{4} \quad \frac{3}{4} \quad \frac{4}{4}$

Db. $\frac{4}{4} \quad \frac{3}{4} \quad \frac{4}{4}$

[In silence]

"I remember the day his 27

halo slipped."

95

Act. 1

Vln. I (a)

Vln. I (b)

Vln. I (c)

Vln. I (d)

Vln. II (a)

Vln. II (b)

Vln. II (c)

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

Vla. I

Vla. II

Vc. I

Vc. II

Db.

Slightly Faster ♩ = 120

99

Act.

...stabbed

his right

foot."

(☹) [Pause]

P

[After 'aggression' chords]

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

107

Act.

The musical score for Act 1, page 107, features a vocal line and an orchestra. The vocal line consists of a single part with lyrics and a sad face emoji (☹) indicating a pause. The orchestra includes Violins I (a, b, c, d), Violins II (a, b, c, d), Violas I and II, Violas, Cellos I and II, and Double Basses. The score is marked with various dynamics such as *ff* (fortissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include *col legno batutto* (with a bit of hair), *ord.* (ordinario), *pizz.* (pizzicato), and *arco* (arco). The score is divided into measures by vertical bar lines, and the vocal line is aligned with the first measure of the orchestra.

Q

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

111

Act. \parallel

Vln. I (a) $\frac{2}{4}$ $\frac{4}{4}$ solo arco *p* 3

Vln. I (b) $\frac{2}{4}$ $\frac{4}{4}$

Vln. I (c) $\frac{2}{4}$ $\frac{4}{4}$ *fpp* ord. $\frac{4}{4}$

Vln. I (d) $\frac{2}{4}$ $\frac{4}{4}$ *fpp* ord. $\frac{4}{4}$

Vln. II (a) $\frac{2}{4}$ $\frac{4}{4}$ *fpp* ord. $\frac{4}{4}$

Vln. II (b) $\frac{2}{4}$ $\frac{4}{4}$ *fpp* ord. $\frac{4}{4}$

Vln. II (c) $\frac{2}{4}$ $\frac{4}{4}$ *fpp* ord. $\frac{4}{4}$

Vln. II (d) $\frac{2}{4}$ $\frac{4}{4}$ *fpp* ord. $\frac{4}{4}$

Vla. I $\frac{2}{4}$ $\frac{4}{4}$ arco *fpp* ord. $\frac{4}{4}$

Vla. II $\frac{2}{4}$ $\frac{4}{4}$ *fpp* ord. $\frac{4}{4}$

Vc. I $\frac{2}{4}$ $\frac{4}{4}$ *fpp* ord. $\frac{4}{4}$

Vc. II $\frac{2}{4}$ $\frac{4}{4}$ *fpp* ord. $\frac{4}{4}$

Db. $\frac{2}{4}$ $\frac{4}{4}$ *fpp* ord. $\frac{4}{4}$

[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..."

114

Act.

Vln. I (a) *f* *pp* *ff*

Vln. I (b) *mf* *pizz.*

Vln. I (c) *mf* *pizz.*

Vln. I (d) *mf*

Vln. II (a)

Vln. II (b)

Vln. II (c)

Vln. II (d) *col legno batutto (with a bit of hair)* *mp*

Vla. I *col legno batutto (with a bit of hair)* *mp*

Vla. II *col legno batutto (with a bit of hair)* *mp*

Vc. I *col legno batutto (with a bit of hair)* *mp*

Vc. II *col legno batutto (with a bit of hair)* *mp*

Db. *col legno batutto (with a bit of hair)* *mp*

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

Act. || $\frac{2}{4}$ $\frac{4}{4}$

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

Vln. I (b) *mf* *arco* *ff* *pizz.* *mf*

Vln. I (c) *mf* *arco* *ff* *pizz.* *mf*

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

Vln. II (a) *ff*

Vln. II (b) *arco* *ff*

Vln. II (c) *arco* *ff* *col legno batutto (no hair)* *mf* *3*

Vln. II (d) *ord.* *ff* *col legno batutto (no hair)* *mf* *3*

Vla. I *ff* *ord.* *mf* *col legno batutto (no hair)* *3*

Vla. II *ff* *ord.* *mf* *col legno batutto (no hair)* *3*

Vc. I *ff* *ord.* *mf* *col legno batutto (no hair)* *3*

Vc. II *ff* *ord.* *mf* *col legno batutto (no hair)* *3*

Db. *ff* *ord.* *mf* *col legno batutto (no hair)* *3*

T

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

Act. **||** $\frac{2}{4}$ $\frac{3}{4}$

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

Vln. I (b) *f* *ff*

Vln. I (c) *f* *ff*

Vln. I (d) *f* *ff*

Vln. II (a) *f* *ff*

Vln. II (b) *f* *ff*

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

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

Vla. I *f* *ff*

Vla. II *f* *ff*

Vc. I *pp sub.* *fpp* *f* *ff*

Vc. II *pp sub.* *fpp* *f* *ff*

Db. *pp sub.* *fpp* *f* *ff*

(natural)

Act.

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

Vln. I (a) *mf*

Vln. I (b) *mf*

Vln. I (c) *mf*

Vln. I (d) *mp*

Vln. II (a)

Vln. II (b) *mp*

Vln. II (c) *mp*

Vln. II (d) *mp*

Vla. I *mp*

Vla. II *mp*

Vc. I *mp*

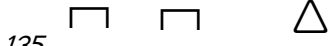
Vc. II *fpp* molto sul pont.

Db. *fpp* molto sul pont.

U

...strike...

Act.



Act. ...strike...

arm. The ag-gres-sion of his first strike...

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.

...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. $\text{||} \frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. I (a) $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. I (b) $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. I (c) $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. I (d) $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. II (a) $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
mp

Vln. II (b) $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. II (c) $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. II (d) $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vla. I $\frac{12}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Vla. II $\frac{12}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc. I $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc. II $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
pizz. *ff*
arco sul pont.

Db. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
pizz. *ff*
arco sul pont.

VAMP (repeat until actor
has finished section of text)

[In silence]

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

"I so wanted to
believe him."

V

$\text{♩} = 120$ ($\text{♩} = 60$)

Act. $\text{♩} = 120$ ($\text{♩} = 60$)

Slow, *molto sul pont.* slow, *molto sul pont.*

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

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

Vln. I (c) *f* *molto sul pont.*

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

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

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

Vln. II (c) *mf* *f* *pizz.*

Vln. II (d) *mf* *f* *pizz.*

Vla. I *mf* *f* *pizz.*

Vla. II *mf* *f* *pizz.*

Vc. I *fff* *f* *pizz.*

Vc. II *f* *f* *pizz.*

Db. *f* *f*

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

144

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. 

147

$\text{♩} = 60$

Act. $\text{♩} \frac{3}{4}$

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

sul pont.
arco

Vln. I (a) *ff sempre*

sul pont.
arco

Vln. I (b) *ff sempre*

sul pont.
arco

Vln. I (c) *ff sempre*

(pizz.)

Vln. I (d) *ff sempre*

solo
arco

Vln. II (a) *f* $\overset{3}{\text{—}}$ *p* — *f* $\overset{3}{\text{—}}$

arco

Vln. II (b) *ff sempre*

arco

Vln. II (c) *ff sempre*

arco

Vln. II (d) *ff sempre*

arco

Vla. I *ff sempre*

arco

Vla. II *ff sempre*

Vc. I *ff sempre*

Vc. II *ff sempre*

Db. *ff sempre*

Act. ||

trip, two three, thwack, thwack, thwack.

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.
IV

arco
IV

p *f* *ff sempre*

3

3

3

ff sempre

arco

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.

160

Vln. I (a) *ff*

Vln. I (b)

Vln. I (c)

Vln. I (d) *fp* *ff sempre*

Vln. II (a)

Vln. II (b)

Vln. II (c) *ff*

Vln. II (d) *fp* *ff sempre*

Vla. I *fp* *ff sempre*

Vla. II *pizz.*

Vc. I

Vc. II

Db. *pizz.* *arco*

164

This musical score page contains measures 164 through 167 for a string ensemble. The instruments are Violin I (a, b, c, d), Violin II (a, b, c, d), Viola I, Viola II, Cello I, Cello II, and Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. The score features a variety of musical notations including dynamics, articulation, and performance instructions.

Violin I (a, b, c, d): Measures 164-167. Violins (a) and (b) play a melodic line starting in measure 165 with a forte (*ff*) dynamic. Violins (c) and (d) play a rhythmic accompaniment, with (d) using a pizzicato (*pizz.*) technique. A trill is marked above the first note in measures 164 and 165 for parts (a), (b), and (c).

Violin II (a, b, c, d): Measures 164-167. Violin II (a) plays a melodic line with a trill in measures 164 and 165. Violin II (b) plays a rhythmic accompaniment with a pizzicato (*pizz.*) and forte (*ff*) dynamic. Violins II (c) and (d) play a rhythmic accompaniment with fingerings IV, VI, and VI indicated.

Viola I: Measures 164-167. Plays a rhythmic accompaniment with fingerings VI, IV, and VI indicated.

Viola II: Measures 164-167. Plays a rhythmic accompaniment. An *arco* instruction is present in measure 167.

Cello I: Measures 164-167. Remains silent until measure 167, where it plays a rhythmic accompaniment with an *arco* instruction.

Cello II: Measures 164-167. Plays a rhythmic accompaniment. An *arco* instruction is present in measure 167.

Double Bass: Measures 164-167. Remains silent until measure 167, where it plays a rhythmic accompaniment with an *arco* instruction.

Z

168

This musical score page contains the following parts and markings:

- Vln. I (a):** Treble clef, melodic line with slurs and triplets.
- Vln. I (b):** Treble clef, melodic line with slurs and triplets.
- Vln. I (c):** Treble clef, glissando markings (*gliss.*) and slurs.
- Vln. I (d):** Treble clef, melodic line with slurs.
- Vln. II (a):** Treble clef, glissando markings (*gliss.*) and slurs.
- Vln. II (b):** Treble clef, melodic line with slurs.
- Vln. II (c):** Treble clef, harmonic accompaniment with fingering (V).
- Vln. II (d):** Treble clef, harmonic accompaniment with fingering (V).
- Vla. I:** Bass clef, harmonic accompaniment with fingering (V).
- Vla. II:** Bass clef, rests and occasional notes with fingering (VI).
- Vc. I:** Bass clef, rests and occasional notes with fingering (VI).
- Vc. II:** Bass clef, *pizz.* (pizzicato) markings and rests.
- Db.:** Bass clef, *pizz.* (pizzicato) markings and rests.

172

molto sul pont.

Vln. I (a)

Vln. I (b)

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

Db.

mp

mp

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

ff

fff

ord.

3

molto sul pont.

pizz.

[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

Db.

[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."

[On conductor's cue]

"Even my own mother
believed the lies."

181 ♩ = 54

Act. $\frac{4}{4}$

Vln. I (a) *pp* (sempre) no vib. 3

Vln. I (b) *pp* (sempre) no vib. 3

Vln. I (c) -

Vln. I (d) -

Vln. II (a) no vib. *pp* (sempre)

Vc. II -

Db. -



CC

186

Act. $\frac{4}{4}$

Pi - rou - BANG, Pi - rou - BANG

Vln. I (a) 3

Vln. I (b) 3

Vln. I (c) pizz. *mf* 3

Vln. I (d) pizz. *mf* 3

Vln. II (a) pizz. 3

Vc. II *f* pizz.

Db. *f* pizz.

"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.

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

193 tactics were strangling the golden goose"

Act.

EE

(natural)

197

Act.

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.

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

ff

arco


fpp


FF


[Wait for tango to start]


"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.

[Wait for 'aggression' chord]

GG

"I couldn't stand it anymore. Perhaps being on home territory gave me the 55
energy and confidence to make a stand. Perhaps it was my mother..."

207

Act. $\text{H } \frac{2}{4} - \frac{4}{4}$

Vln. I (a) $\frac{2}{4}$ $\frac{4}{4}$

Vln. I (b) $\frac{2}{4}$ $\frac{4}{4}$ norm. vib. *mp*

Vln. I (c) pizz. *ff*

Vln. I (d) pizz. *ff*

Vln. II (a) $\frac{2}{4}$ $\frac{4}{4}$ *mp* norm. vib. $\overbrace{3}$ $\overbrace{3}$

Vln. II (b) pizz. *ff* arco $\overbrace{3}$ *mp* $\overbrace{3}$

Vln. II (c) pizz. *ff*

Vln. II (d) pizz. *ff*

Vla. I $\frac{3}{4}$ $\frac{4}{4}$ *mp* pizz. *(still sempre cresc.)* $\overbrace{3}$ $\overbrace{3}$ $\overbrace{6}$

Vla. II $\frac{3}{4}$ $\frac{4}{4}$ *ff* pizz.

Vc. I $\frac{2}{4}$ $\frac{4}{4}$ *ff*

Vc. II $\frac{2}{4}$ $\frac{4}{4}$ *mp ff mp sempre cresc.*

Db. $\frac{2}{4}$ $\frac{4}{4}$ *mp ff mp sempre cresc.*

...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.

Violin I (Vln. I): Part (a) features a melody with triplets and a dynamic marking of *mp*. Part (b) provides a rhythmic accompaniment. Parts (c) and (d) are silent.

Violin II (Vln. II): Parts (a) and (b) play a triplet accompaniment. Parts (c) and (d) are silent.

Viola (Vla.): Part I features a triplet accompaniment with a dynamic marking of *f*. Part II is marked *arco* and *f*, playing a triplet accompaniment.

Violoncello (Vc.): Part I is silent. Part II plays a melodic line.

Double Bass (Db.): Plays a melodic line similar to the Cello II.

212

Act. 

Vln. I (a) *f* 3 3 *ff* 6

Vln. I (b)

Vln. I (c) arco/norm. vib. *f* 3 3 *ff* 6

Vln. I (d)

Vln. II (a) *f* 3 3 3 3

Vln. II (b) *f* 3 3 3 3

Vln. II (c)

Vln. II (d) arco *f* 3 3

Vla. I 3 3 *fpp*

Vla. II 3 3 *fpp*

Vc. I

Vc. II

Db. *f*

Act.

Vln. I (a) *fp* *fff*

Vln. I (b) *fff*

Vln. I (c) *fp* *fff*

Vln. I (d) *arco/norm. vib.* *fff*

Vln. II (a) *fff*

Vln. II (b) *fff*

Vln. II (c) *arco* *fff*

Vln. II (d) *fff*

Vla. I *fff*

Vla. II *arco* *fff*

Vc. I *arco* *fff*

Vc. II *fff*

Db. *arco* *fff*

[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

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]

"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..."

(♩ = 54)

216

Act.

Vln. I (a) *molto vib.*
p (sempre)

Vln. I (b) *molto vib.*
p (sempre)

Vln. I (c)

Vln. I (d)

Vln. II (a) *molto vib.*
p (sempre)

Vln. II (b)

Vln. II (c)

Vln. II (d)

Vla. I

Vla. II

Vc. I

Vc. II

Db.

"Another unfortunate accident?"

JJ

223

Act. 

Vln. I (a) (put on mute) 

Vln. I (b) (put on mute) 

Vln. II (a) (put on mute) 

Vla. I 

Vc. I 

fpp

Vln. I (a) 


Vln. I (b) 

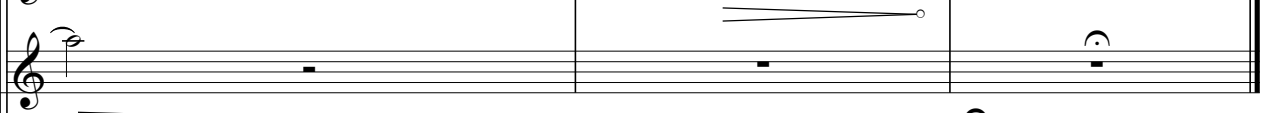
Vln. II (a) 

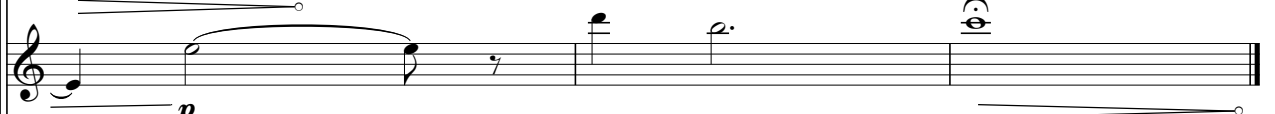
Vla. I 

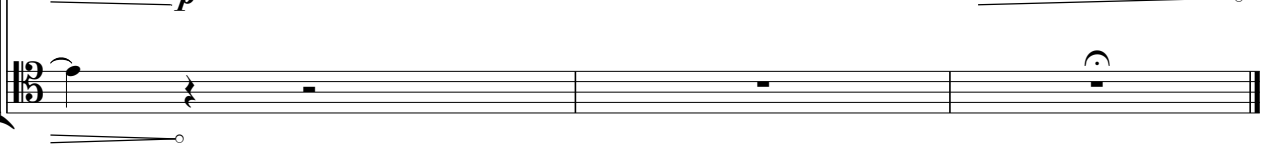
Vc. I 

p

Vln. I (a) 

Vln. I (b) 

Vla. I 

Vc. I 

p