

# **PLATFORM 10**

**or**

**THE POWER OF LITERATURE**

**(1999)**

**Music Julian Grant  
Libretto Christina Jones**



# **PLATFORM 10**

or  
The Power of Literature  
(1999)

Libretto by **Christina Jones**  
Music by **Julian Grant**

## Cast

Nigel	baritone
Gerald	tenor
Lisa	soprano

## Scene

Platform 10, Clapham Junction Station 1999

## Instrumentation

Clarinet in Bb  
Harp  
Cello

## Duration

12 minutes

**Platform 10** was premiered as part of an evening of **Shorts** by Tete a Tete productions at the Battersea Arts Centre on August 26 1999.

Lisa - Hilary Dolamore  
Nigel - Damian Thantrey  
Gerald - Phillip Bell  
Music Director – Orlando Jopling  
Designer – Tim Meacock  
Director – Bill Bankes-Jones

**Platform 10** was commissioned by Tete a Tete Productions Ltd. with funds from the Arts Council of England

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# PLATFORM 10

or

The Power of Literature  
(1999)

Libretto by **Christina Jones**  
Music by **Julian Grant**

*Scene: Platform 10 – Clapham Junction. Enter **NIGEL**, typical trainspotter – wearing anorak with hood done up, carrying notebook and rucksack with thermos flask, sandwiches etc. He is agitated; he has just been insulted offstage.*

NIGEL: Sad?! I'm not sad!  
Don't call **me** a nerd, don't call me an anorak.  
This is my station, my Clapham Junction.  
Yes, I watch wagons roll. I collect numbers.  
All you'll collect is parking tickets and dandruff!  
And I don't wear this when I go to parties  
and I don't go spotting every day.  
Bugger off and leave me alone!

*Enter **GERALD**. He rushes on, wearing similar garb.*

GERALD: No, I've only just got here. Nigel, are you alright?  
Singing to yourself is the first sign of madness.

NIGEL: Gerald, I.....

GERALD: Sorry, so sorry I'm late. My thermos flask was leaking  
And my wife demanded sex just as I was leaving.

NIGEL: So glad you came, Gerald.

GERALD: Thanks, Nigel.

NIGEL: Anyway....

GERALD: As you were saying.

NIGEL: As I was saying.  
You know the story....take out the notebook,  
jot down a number.

GERALD: Which number?

NIGEL: 57251. 7.52 from Croydon, One minute late.

GERALD: Oooo!

NIGEL: Then it starts. Sly looks...sniggers....whispers:  
‘Nerd, anorak, sad git....’

BOTH: ‘Get a life!’  
We’ve got a life! We’re rail fans!  
We’ve seen change from steam to diesel to electric.  
We’ve got a life! We’re rail fans!  
We’ve seen name plates change to numbers  
We’ve seen stations bite the dust.  
Gone the days of the great express trains.  
Ah! The expresses! The ‘Coronation Scot’.  
The ‘Cornish Riviera’. Mighty engine!  
Ah! ‘The Bluebell’. Standard gauge, ‘P’ class 323.

*Enter LISA – a dramatic looking woman, carrying a red bag and reading ‘Anna Karenina’ intently.*

GERALD: *to NIGEL* Mmm, excellent book: ‘Anna Karenina’ by

BOTH: Tolstoy.

NIGEL: Yes, I know.

GERALD: Did you know: Tolstoy died in 1910 on a small station in the middle of Russia, waiting for the Trans-Siberian railroad?

NIGEL: Moscow to Vladivostok.

BOTH: Amazing! The longest railway in the world.

GERALD: Do you think she’s been to a funeral?

NIGEL: No, probably an actress.

GERALD: Or an opera singer.

*GERALD goes back to trainspotting, underlining lists in a notebook with a ruler.  
NIGEL starts to watch LISA.*

LISA: *reading* He has gone, it is over!

Anna poured her usual dose of opium.  
He has gone, it is over.  
She must restore his love, but how?  
She must die. Finish the opium and die.  
Who's that?  
Anna looked in the mirror.  
Saw the swollen face.  
Scared, glittering eyes staring at her.  
He..he..was kissing her neck, her shoulders,  
but he was gone, it was over.  
I'm out of my mind, I love him, No! I hate him.  
I will punish him, he must suffer.  
The station, the train leaves at eight.  
Meet him, tell him how much I hate him.

Anna picked up her little red bag.  
On the platform Anna looked around her.  
Why? Why had she come?  
The train whistle screamed,  
the engine hissed a steam-filled sigh.  
Anna knew what she must do.  
I will have my revenge! Revenge!  
He's not coming He isn't here! Revenge!

*LISA gets up, leaving her book on the bench. She is dangerously close to the edge of the platform. NIGEL picks up the book and shouts after her.*

NIGEL: Excuse me, erm, your book!

*NIGEL starts reading the book, and is hypnotized.*

LISA and NIGEL: Anna looked at the carriages, the screws, the chains,  
the cast iron wheels slowly moving up the platform.

LISA: Punish him, punish him! Escape, escape from myself.

NIGEL: After the first wheel had past she would jump.

LISA: She would jump.

NIGEL: She tried to leave her red bag. This delayed the jump.

LISA: Now, now, the gap is right. (*She drops her bag*)

LISA and NIGEL: Put out the light when there's nothing more to look at

*They are both very near the edge of the platform. **GERALD** looks up, notices and shouts:*

GERALD: Too near the edge! Move back!

***GERALD** rushes over and tentatively guides them back from the edge of the platform.*

Nigel – are you okay?

NIGEL:  
*to LISA* A powerful book. We got carried away.  
What's your name.

LISA: Lisa. What's yours?

NIGEL:  
*to GERALD, sheepish* Nigel.  
Lisa and I got carried away.

GERALD: Thank God the 8.05 is running late,  
You'd both be dead.

NIGEL: *taking flask from rucksack* Lisa, cup of tea?

LISA: *shaken* I don't know what happened.

NIGEL: Egg sandwich?

GERALD: *taking a book out of his bag* This'll calm us down.

LISA: *reading the title* 'The Last Days of Steam'

GERALD: *picks up 'Anna Karenina'* Dangerous, very dangerous.

NIGEL: *to LISA* Exciting...

GERALD: Nigel!

LISA: Nigel.

*They pull up their hoods and have tea and sandwiches. The 8.05 rattles past.*

PLATFORM 10  
or  
THE POWER OF LITERATURE

CHRISTINA JONES

JULIAN GRANT

**Slow - rhythmic**  $\text{♩} = 52$

Clarinet in B $\flat$

Harp

F#/Bb **pp**

Violoncello

pizz **sf**

arco **p**



Scene: Platform 10 - Clapham Junction Station - the present.

Cl. **5**  $\text{♩} = 52$

poco a poco crescendo

Hp

poco a poco crescendo

Vc.

poco a poco crescendo



Cl. **7**  $\text{♩} = 52$

Hp

Vc.

**f**

9

Cl.

Hp

Vc.

ff

gliss.

$F\sharp/G\sharp/E\flat$

sfp

pizz.

arco

p

12

1

Cl.

Hp

Vc.

all ♯

14

Cl.

Hp

Vc.

f

p.d.l.t.

f

Enter NIGEL, typical trainspotter - wearing anorak with hood done up, carrying notebook and rucksack with thermos flask, sandwiches etc. He is agitated, he has just been insulted offstage.

**Much faster - freely** ♩ = 132-44

16

Nigel

Sad?! - I'm not sad! -

Cl.

(as if a voice, arguing with NIGEL; raucous, smear and bend tone)

Hp

Vc.

2

Don't call me a nerd,

f

ff

ff

ff

ff



22

Nigel

Don't call me an an-or-ak. This is my sta-tion, my Clap-ham Junc-tion. Yes,

Cl.

flutt.

Hp

Vc.



28

Nigel

I watch wa-gons roll. I collect num-bers. All you'll col-lect is par-king tick-ets and dan-druff!

Cl.

3

Nigel

sostenuto

Cl.

Hp

Vc.

ff sec.

ff sec.

And I don't wear this when I go to par - ties, and I don't go spot - ting

Enter GERALD. He rushes on, wearing similar garb.

Gerald

No, I've on - ly just got here. Ni - gel, are you al - right?

Nigel

— ev - ery day. Bug - ger off and leave me a - lone!

Cl.

Hp

Vc.

all ♯

ff

Gerald

Slower ♩ = 100

Sing-ing to your-self is the first sign of mad - ness.

Molto vivace ♩ = 144

Sor - ry, so sor - ry I'm late.

Nigel

Gerald I...

Cl.

Hp

p

F♯/G♯

Slower ♩ = 100

Vc.

pizz p

4

5

Gerald

My ther - mos flask was leak - ing And my wife de - man - ded sex

(tr) tr tr

Cl.

Vc.

Hp

E/G $\sharp$

56

Gerald just as I was leav - ing. Thanks, Ni - gel.

Nigel So glad you came Ger - ald.

Cl.

Hp F $\sharp$

Vc.

62

5

Gerald As you were say - ing.

Nigel An - y - way... As I was say - ing. You know the

Cl.

Hp D $\sharp$ /E $\flat$ /F $\sharp$ /G $\flat$ /A $\flat$

Vc.

pp

69

Gerald - - - - - Which num - ber?

Nigel sto - ry ..take out the note - book, jot down a num - ber, Five Se - ven Two Five

Cl. - - - - -

Hp - - - - -

Vc. > > >

75

Gerald - - - - - espress.

Nigel One: Se - ven fif - ty two from Croy - don, One min - ute late. Ooo! Then it starts.

Cl. - - - - -

Hp - - - - -

Vc. arco < p >

6

82

Nigel Sly looks... snig - gers... whis - pers:

Cl. tr. pp

Hp - - - - -

Vc. < pp > gliss. gliss. gliss. gliss.

90

Gerald

Nigel

'Nerd,  
an - or - ak,  
sad  
git...  
Get a  
life!' We've

(tr).....

Cl.

Hp

Vc. gliss. gliss. gliss. tr..... all  $\natural$

mf

mf

mf

98 ff 7

Gerald got a life! We've got a life! We've got a life!

Nigel got a life! We've got a life! We've got a life!

Cl. ff

Hp ff

Vc. ff

103

Gerald

We've got a life! We're rail fans! We're rail fans!

Nigel

We've got a life! We're rail fans! We're rail fans!

Cl.

Vc.

Hp

Db/  
F# gliss.

gliss.



108

**8**

*p*

Gerald

We've seen change from steam to die - sel

Nigel

We've seen change from steam to die - sel

Cl.

*p*

Vc.

Hp

F#

*p*

Vc.

*p*

113

Gerald — to el - ec - tric. We've got a life! We've got a life! We've got a life!

Nigel — to el - ec - tric. We've got a life! We've got a life! We've got a life!

Cl.

Hp. *E* ff

Vc. (tr) ff



118

Gerald We're rail fans! We're rail fans!

Nigel We're rail fans! We're rail fans!

Cl.

Hp. gliss.

Vc. ff

10

**9**

123 **p**

Gerald

We've seen name plates change to num - bers We've seen sta - tions

Nigel **p**

We've seen name plates change to num - bers We've seen sta - tions

Cl.

Hp

Vc. **pp**

**tr**

**pp**

≡

129 **10**

Gerald bite the dust. Gone the days of the great ex - press trains.

Nigel bite the dust. Gone the days of the great ex - press trains.

Cl. **pp**

Hp

Vc. **(tr)** pizz arco **pp**

137

Gerald Ah! Ah!

Nigel Ah! Ah!

Cl.

Hp.

Vc. pizz vibrato **p**

**11**

Gerald The ex - press - - - es! The ex **pp**

Nigel The ex - press - - - es! The ex **pp**

Cl.

Hp.

Vc. arco **pp**

153

Gerald      press - - - - es

Nigel      press - - - - es

Cl.

Hp

Vc.

**12**

**p** molto ritmico

The 'Co - ro-na - tion

**p** molto ritmico

The 'Co - ro-na - tion Scot'.

**pp**

**p** pizz

158

Gerald      Scot'. The 'Cor - nish Ri - vi - er - a'. Migh - -

Nigel      The 'Co - ro-na - tion Scot'. The 'Cor - nish Ri - vi - er - a'.

Hp

Vc.

163

Gerald      ty en - gine! Ah! The

Nigel      Migh - - ty en - gine! Ah!

Cl.

Hp

Vc.

**mf**

**p**

**mf**

**mf**

13

168

Gerald

Nigel Blue - bell'. 'The Blue - bell'. Stan Stan - - dard gauge, dard gauge, 'P'

Cl.

Hp *p* F# E/F# F# F# F# F#

Vc. arco espressivo

173

Gerald Class Three - Two - Three.

Nigel 'P' Class Three - Two - Three.

Cl.

Hp F# F# F# F# F# F#

Vc.

178

Gerald Ah!

Nigel Ah! The Co - ro - na - tion

Cl.

Hp F# F# F# F# F# F#

Vc. pizz

14

The Co - ro - na - tion

*p*

183

Gerald

Nigel

Cl.

Hp

Vc.

*mf*      *p*

Scot', 'The Cor - nish Riv - i - er - a'.     'The Blue - bell'.     'The Co - ro - na - tion Scot', 'The Cor - nish Riv - i -  
Scot', 'The Cor - nish Riv - i - er - a'.     'The Blue - bell'.     'The Co - ro - na - tion Scot', 'The Cor - nish Riv - i -  
(tr) *tr*  
*mf*      *p*

*p*

15

Enter LISA - a dramatic looking woman, carrying a red bag and reading 'Anna Karenina' intently.

Gerald

Nigel

Cl.

Hp

Vc.

*f*

er - a'.     'The Blue - bell'.     'The Co - ro na - tion Scot', 'The Cor - nish Riv - i - er - a'.     'The Blue - bell'.  
er - a'.     'The Blue - bell'.     'The Co - ro na - tion Scot', 'The Cor - nish Riv - i - er - a'.     'The Blue - bell'.  
*f*  
*tr*      *5*      *5*  
*f*

*f*

*arco*      *f con passione*

**191** *p*

Gerald 'The Blue - bell, The Blue - bell, The Blue - bell, The Blue - bell'.

Nigel 'The Blue - bell, The Blue - bell, The Blue - bell, The Blue - bell'.

Cl.

Hp *p* [F#]

Vc. *ff*

**Moderato**  $\text{J} = 92$  **15**

**197**

Gerald Mmm, ex - cel - lent book: 'An - na Ka - re - ni - na' by Tol - stoy.

Nigel Tol - stoy. Yes, I

Vc. *p*

**16** *p* very free and conversational

**201**

Gerald Did you know: Tol - stoy died in nine - teen ten on a small sta - tion in the mid - dle of Rus - sia, wai - ting for the Trans - Si - ber - i - an

Nigel know.

Vc. *sub pp*

**204**

Gerald rail - road.

Nigel Mos - cow to Vla - di - vos - tock.

Vc.

**17** *p*

A - ma - zing, the lon - gest rail - way in the world!

A - ma - zing, the lon - gest rail - way in the world!

*f*

208

Gerald

Do you think she's been to a fu - ner - al?  
Or an o - pera sin - ger.

Nigel

No, pro - bab - ly an ac - tress.

Vc.

*pp* non vibrato

vibrato

212 (GERALD goes back to trainspotting, underlining lists in a notebook with a ruler. NIGEL starts to watch LISA.)

Lisa

*f*

He has gone, it is o - ver!

Vc.

*ff*

*p*

18 a little slower - always colla voce

217 *pp*

Lisa

An - na poured her u - sual dose of o - pi - um.  
He has gone, it is o - ver, it is o - ver!

Cl.

*ppp*

Hp

*ppp*

Vc.

*pp*

*ppp*

222 Lento - freely  $\text{♩} = 66$

Lisa

*p agitato*

She must res - tore his love. But how? She must die.

Cl.

*pp*

Hp

*pp*

Vc.

*pp*

*mf*

*pp*

*pp*

*mf*

19

229 *pp hollow*

Lisa: Fi - nish the o - pi - um and die. Who's that? An - na looked in the mir - ror.

Cl.

*pp*

Hp

Vc. *pp*

presto - agitated

**20**

235 *lento*

Lisa: Saw the swol - len face. Scared. glitter - ing eyes star - ing at her. He.. he.. was kis - sing her

Cl.

*pp*

Hp

*pp*

Vc. *pp* *mf*

*agitato*

agitated

**21**

240 *f*

Lisa: neck, her shoul - ders, but he was gone, it was o - - - ver.

Cl.

*mf*

Hp *f*

Vc. *mf* *f* *ff*

245 *ff* *accelerando*

Lisa I'm out of my mind, I love him, No! hate him. I will pun - ish him, he must suf - fer.

Vc. *mf*

249 Faster  $\text{♩} = 96$

Lisa agitated *3* *3* The sta - tion, the train leaves at eight. Meet him, tell him

Cl.

Hp *E♭/F♯/all others ♯* *ff* *ff* *f*

Faster

Vc. *ff* *ff* *f*

252 **22**

Lisa how much I hate him. An - na picked up her lit - tle red bag.

Cl. *pp*

Hp *E♯/F♯/A♭* *pp* p.d.l.t

Vc. *pp* sul pont.

256 *tr* *pp*

Cl. *pp*

Hp *pp* *pp* *pizz*

**Slow - as beginning** ♩ = 52

Slow - as beginning  $\text{♩} = 52$

Lisa 259

Cl.

Hp

Vc.

On the plat - form An - na looked a - round her.

264

Lisa

Cl.

Hp

Vc.

Why?

*poco a poco crescendo*

*poco a poco crescendo*

*arco nat.* **p** *poco a poco crescendo*

266

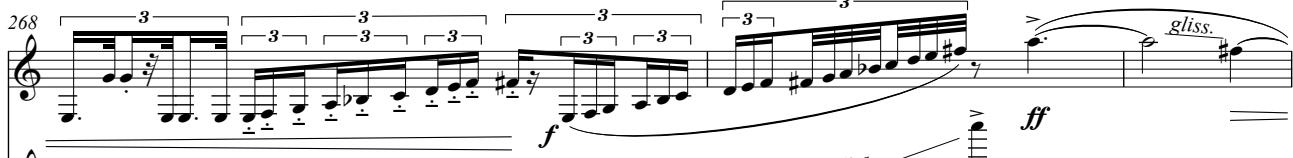
Lisa Why had she come?

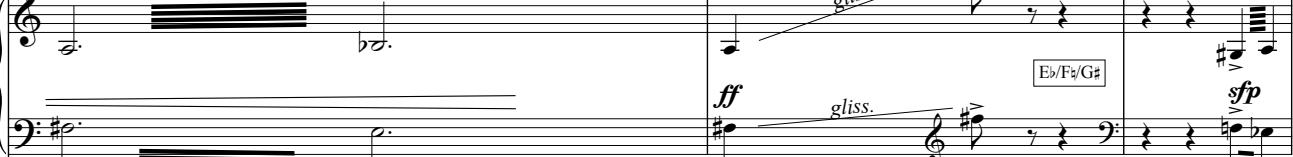
Cl.

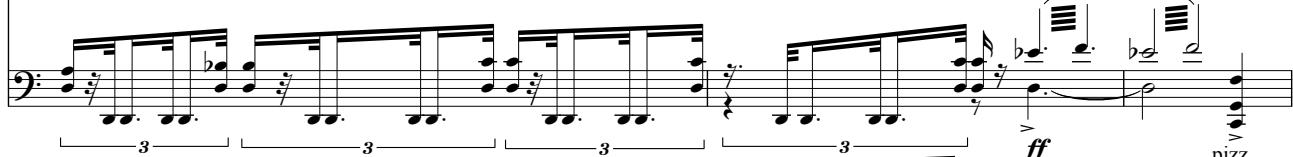
Hp.

Vc.

268

Cl. 

Hp 

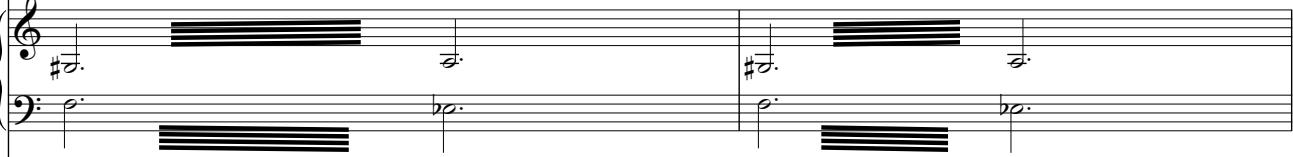
Vc. 

**f**

**ff 24**

Lisa 

Cl. 

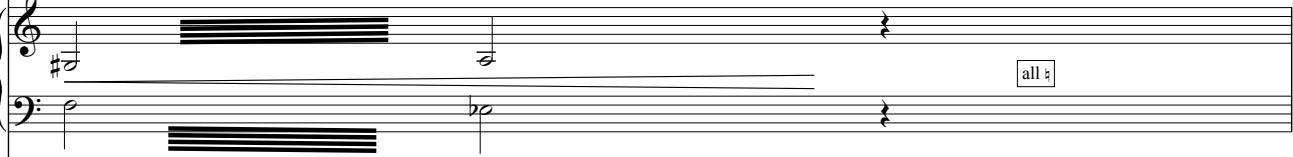
Hp 

Vc. 

273

Lisa 

Cl. 

Hp 

Vc. 

**Lisa**

274 ***ff***

I will have my re - venge! Re - venge!

**Cl.** ***f***

**Hp** ***f*** p.d.l.t.

**Vc.** ***f***



**Lisa**

275

He's not co - ming He is - n't here! Re - venge!

**Cl.**

**Hp**

**Vc.**

LISA gets up, leaving the book on the bench. She is dangerously close to the edge of the platform.  
NIGEL picks up the book and shouts after her.

NIGEL starts reading the book and is hypnotized.

**25** **Moderato**  $\text{♩} = 88$

276

Lisa: Re - venge!

Nigel:

Cl.

Hp:

Vc.  $\text{pp}$  sul pont.

**ff**

**ff**

**pp**

**ff**

Excuse me,  
erm, your  
book!

**Fast**  $\text{♩} = 132$

279

Cl.

Hp:  $\text{pp}$   $\text{ff}$

Vc.  $\text{ff}$

E♭/G♯/all others ♯

pizz arco  $\text{ff}$  pizz

**26**

283

Lisa: An - na looked at the car - ria - ges, the screws, the chains, the cast iron wheels

Nigel: An - na looked at the car - ria - ges, the screws, the chains, the cast iron wheels

Cl.

Hp:  $\text{gliss.}$   $\text{8vb}$

Vc.  $\text{arcō}$   $\text{pizz}$   $\text{mf}$

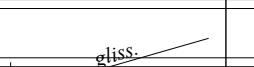
$\text{pizz}$

289

Lisa slow - ly mov - ing up the plat - form. Pu - nish him, pu - nish him! Es -

Nigel slow - ly mov - ing up the plat - form.

Cl.  

Hp  

Vc. arco pizz

296 **27**

Lisa cape! Es - cape from my - self. 

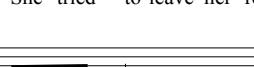
Nigel Af - ter the first wheel had past she would

Cl.  

Hp  

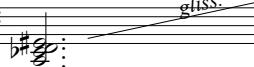
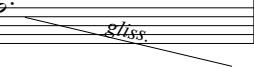
Vc. arco pizz

301

Lisa She would jump.  Now,

Nigel jump. She tried to leave her red bag. This de - layed the jump.

Cl.   *poco a poco crescendo*

Hp  *poco a poco crescendo* 

Vc. arco pizz *poco a poco crescendo* arco

accelerando

305

Lisa She drops her bag.  
now, the gap is right!

Cl.

Hp

Vc. pizz arco > f v



309

Cl. tr~~~~~ tr~~~ tr~~~~~ tr~~~~~ ff

Hp gliss. 8vb gliss. 8vb gliss. 8vb ff

Vc. v v v v ff

**Senza misura**

Slow tempo - unrelated to instruments

313 pp very still

Lisa pp very still Put out the light when there's nothing more to look at nothing more to look at

Nigel Put out the light when there's nothing more to look at nothing more to look at

repeat bar (in strict tempo) as required.

Hp sub pp 8vb

Vc. sub pp v pizz

313

Lisa Put out the light. There's no - thing no - thing.

Nigel Put out the light.

Cl.

Hp

Vc. arco

They are both very near the edge of the platform.  
GERALD looks up and notices: shouts:

315

Gerald Too near the edge! Move back!

Cl.

Hp

Vc.

GERALD rushes over and tentatively  
guides them back from the edge of the platform

318

Lisa

Gerald

Nigel

Hp

Vc.

Lisa: What's yours?

Nigel: Nigel - are you okay? *pp sotto voce*

A po - wer - ful book, we got car - ried a - way. What's your name? Nigel.

319 Andante - flowing  $\text{♩} = 76$

Gerald  $\frac{3}{4}$   $p$  (to GERALD: sheepish)  $\boxed{30}$   $f$   
 Nigel  $\frac{3}{4}$  Li - sa and I got car - ried a - way.  
 Cl.  $p$   
 Hp  $p$   
 Vc.  $p$

Thank God the eight o - five is run - ning late,

$\approx \approx$  325 Lisa  $p$  (still shaken)  
 Gerald you'd both be dead. (getting flask from rucksack.)  
 Nigel Li - sa, cup of tea?  
 Cl.  
 Hp  
 Vc.

I don't know what hap - pened.

$\approx \approx$  331  $\boxed{31}$  (Getting a book out of his bag.)  
 Gerald  $p$  This' ll calm us down.  
 Nigel Egg sand - which?  
 Cl. sim  $p$  marcato  
 Hp  $p$  cantabile  $\boxed{C\sharp}$   $\boxed{C\sharp}$   
 Vc.  $p$  distinctly pizz

**p dolce**  
 (reading the title)

336 Lisa The Last Days of Steam.

Cl.

Hp { C#  
C# C#

Vc.

**32**

340 Lisa Ni - gel.  
 (picks up 'Anna Karenina') f Ni - gel.

Gerald Dan - ger - ous, ve - ry dan - ger - ous. (to LISA) Ni - gel!  
 8 Nigel Ex - ci - ting...

Cl.

Hp { C# sempre p  
C#

Vc.

*p* arco, molto vibrato *mf* *p* *mf* *p* *mf*

345 Lisa Ni - gel Ni - gel Ni - - - - - gel,

Cl.

Hp { Bb

Vc.

*pp* *f*

33

Tempo primo  $\text{♩} = 52$ 

(in previous tempo)

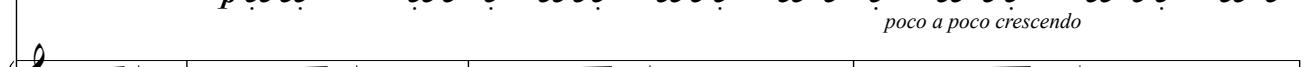
They pull up their hoods, have tea and sandwiches.

The 8.05 rattles past.

352

Lisa 

Ni-gel! 

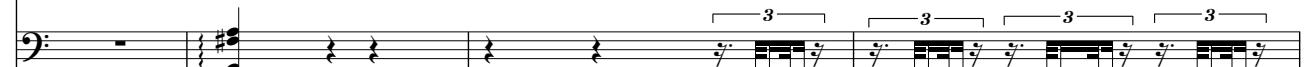
Cl. 

poco a poco crescendo

Hp 

poco a poco crescendo

Vc. 

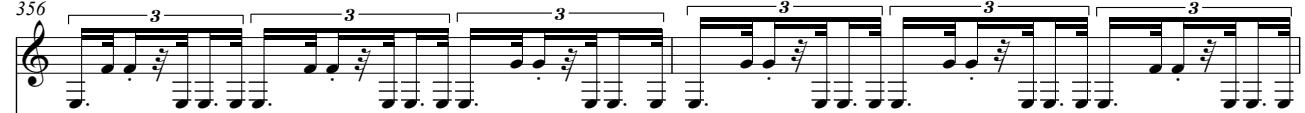
pizz 

arco 

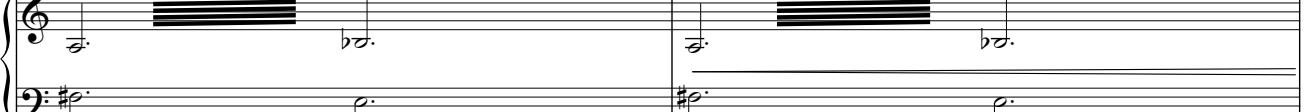
poco a poco crescendo



356

Cl. 

Hp 

Vc. 



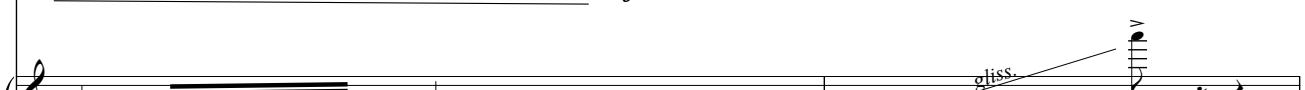






358

Cl. 



Hp 



gliss. 

Vc. 



**34**

360

Cl. 

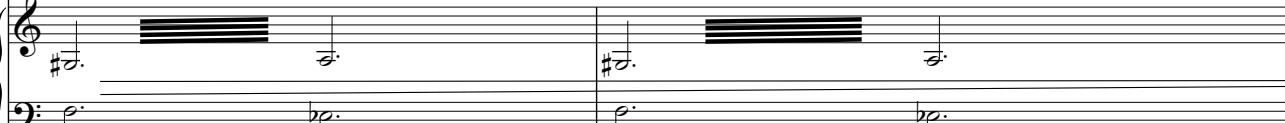
Hp.   


Vc.   


=

362

Cl.   

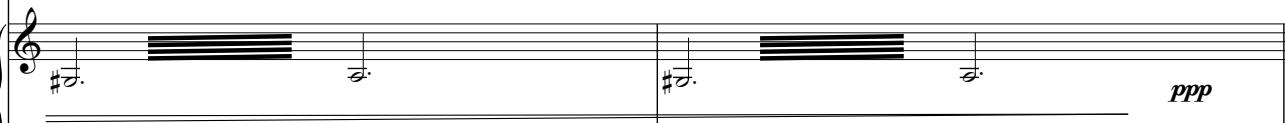

Hp.   


Vc.   


=

364

Cl.   


Hp.   


Vc.   
