

Scene 4

NORA'S HOUSE - OLD FASHIONED AND NEGLECTED.
 SHE'S HOSTING A BRIDGE EVENING.
 THERE ARE THREE MAIN AREAS OF ACTION -
 THE BRIDGE TABLE, A SEATING AREA AND OLIVE'S BEDROOM.
 A SUMMER EVENING - A WEEK AFTER THE PREVIOUS SCENE.

LOUISE, PATRICIA, ELAINE AND SABRINA ARE PLAYING BRIDGE.
 KATHERINE, DAVE, BRIAN AND CELIA ARE CHATTING
 AND POURING DRINKS IN THE SEATING AREA.
 NORA TUCKS OLIVE INTO BED, THEN ENTERS THE SEATING AREA.

A ♩ = 150

Piano

The piano score consists of five systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked as ♩ = 150. The score includes various musical notations such as triplets, slurs, and dynamic markings.

- Measure 1:** Treble staff starts with a forte (*f*) dynamic. Bass staff has a whole note chord.
- Measure 5:** Treble staff starts with a fortissimo (*fff*) dynamic. Bass staff has a whole note chord.
- Measure 9:** Treble staff has a triplet of eighth notes. Bass staff has a whole note chord.
- Measure 12:** Treble staff has a triplet of eighth notes. Bass staff has a whole note chord.
- Measure 15:** Treble staff has a triplet of eighth notes. Bass staff has a whole note chord.

Dynamic markings include *f* (forte), *fff* (fortissimo), and *ff* (fortissimo). Articulations include slurs, triplets, and accents.

18 $\text{♩} = 60$

3

23

32 *f* *p*

37

42 *f*

46 $\text{♩} = 150$ *fff*

50

53

56

59

63 **B** ♩. = 100

Celia (LM) *f* Is mo - ther sett - led O - K?

Nora (LS) *f* Fin-gers

with a light folky feel

sim.

68

Nora (LS)

crossed.____

Dave (T)

Bri an,____ can I

legato

mp



73

Dave (T)

have a word? I don't want to keep go-ing on a-bout

sim.



78

Dave (T)

it, but I real-ly need that mo-ney.

Brian (B)

Oh, Christ, sor-ry, it

f

85 175

Dave (T) *8* Could you give me a cheque? I can pay it

Brian (B) slipped my mind.

mf *sim.*



91

Dave (T) *8* in to-mor-row.

Brian (B) Course, no prob-lem. Are you sure you want out?



BRIAN TAKES HIS CHEQUE
BOOK OUT AND WRITES A CHEQUE.

96

Dave (T) *8* No choice, new hou-ses don't come cheap. We

101

Dave (T)

put in a of - fer on the one we viewed the o - ther day.

106

Dave (T)

Not real - ly but E - laine real-ly loved it.

Brian (B)

So you liked it then?

112

Dave (T)

And if she's hap - py, I'm hap - py

BRIAN TAKES OUT A BOTTLE OF PILLS AND TAKES ONE.

118

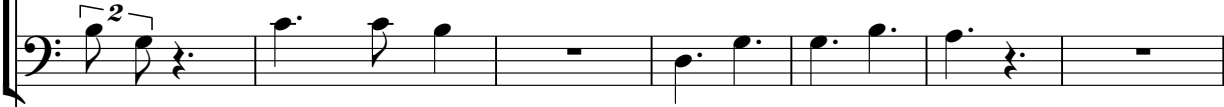
Dave (T)

What are those for?

sim.

124

Dave (T)  8 You

Brian (B)  Just my blood pres-sure. No-thing se - ri - ous.




131

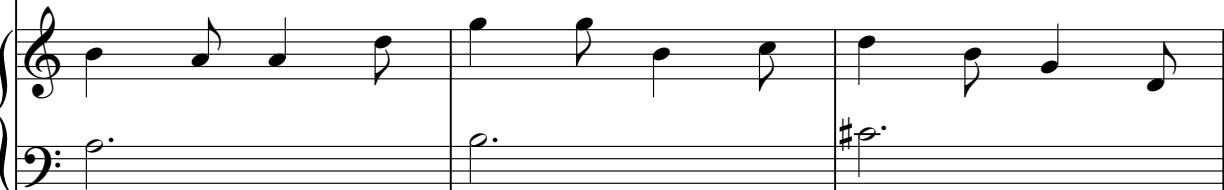
Dave (T)  8 know E-laine and I are hap-py to help with the wed-ding. I - an is our




136

Dave (T)  8 son. you on - ly have to ask.

Brian (B)  I



139

Celia (LM)

Brian (B)

How are things at

would-n't hear of it.

mf

142

Celia (LM)

work?

Katherine (LoM)

We're so

poco rit. **C** ♩ = 105

ff

ff *f*

145

Katherine (LoM)

bu - sy at the mo - ment. I don't know how I'd sim.

148

Katherine (LoM)

cope with-out Lou - ise. Our big - gest cli - ent,

151

Katherine (LoM)

Mi - ster U - da - ga - wa, is so de - man - ding. The

154

Katherine (LoM)

dead - lines keep chang - ing, but Lou - ise ne - ver pa - nicks or

157

Katherine (LoM)

lo - ses her tem - per. E - very task I give her

Katherine (LoM)

160

she com-pletes on time. Her at - ten - tion to de - tail is me -



Katherine (LoM)

163

ti - cu - lous. I know I can throw



Katherine (LoM)

165

a - ny - thing at her and she will take it in her



Katherine (LoM)

168

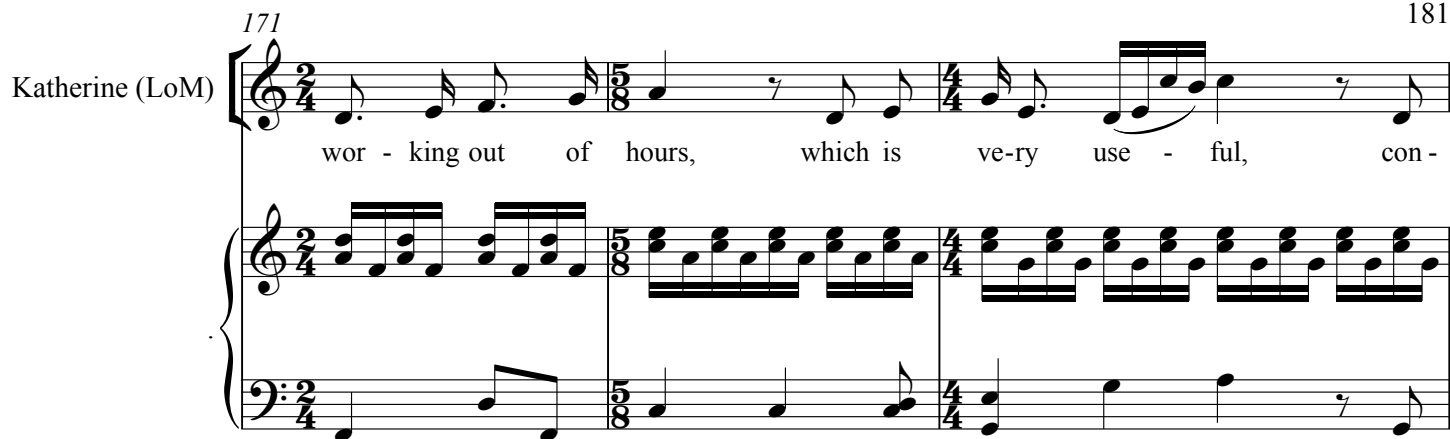
stride. And she does - n't seem to mind



171

Katherine (LoM)

wor - king out of hours, which is ve-ry use - ful, con -



174

Katherine (LoM)

si - de - ring the time dif - ference. She is a joy to



176

Katherine (LoM)

work with and I re-ly on her com -



178

Katherine (LoM)

plete - - ly.



180

Celia (LM)

I'm so pleased. She's a love-ly girl.---

Nora (LS)

Sor-ry. Mo-ther.

mp

NORA GOES TO OLIVE. THE CARD GAME FINISHES. DAVE AND BRIAN,
CELIA AND KATHERINE GO TO PLAY BRIDGE.
SABRINA, ELAINE, PATRICIA AND LOUISE MOVE TO THE SEATING AREA.

184 **D** ♩ = 150

fff

187

190

194

pp

198 **E** $\text{♩} = 120$

Nora (LS) *f* *2* *2*
E - very-thing al - right, mo ther?—

Olive (LoM) *f*
I'm

203

Olive (LoM) *2* *2* *2*
so sor - ry to bo-ther you, dar-ling, but I real - ly

mp

208

Nora (LS)
Right. O - K. Let's

Olive (LoM) *2*
need the toi - let.

mp *f*

NORA HELPS OLIVE OUT OF BED
AND TO THE TOILET OFF STAGE.

213

Nora (LS)

get you up.

Elaine (LM)

How's the new job

mp *f* *mp*

218

Elaine (LM)

go - ing, Lou - ise?

F ♩ = 80

ff trem.

222

Louise (LM)

We're so bu - sy at the mo - ment.

ff

226

Louise (LM)

I don't know how much

228

Louise (LM)

long - er I can cope. Our

230

Louise (LM)

big - gest cli - ent, Mi-ster U - da - ga - wa, is so de-

235

Louise (LM)

man - ding. The dead lines keep chang - ing and I work e - very

239

Louise (LM)

week end to get - things done - on time, I'm up

mf

8va

244

Louise (LM)

late e - very night mak - ing sure e - very - thing is

ff

mf

ff

8va

247

Louise (LM)

per - fect I've been close to lo - sing my

mf

ff

mf

f

gliss.

8va

Louise (LM)

261

keeps throw - ing keeps throw - ing

ff *f* *3* *ff* *f* *3*

f *p* *mf* *f* *p* *mf*

Louise (LM)

263

big sigh

more and more at me be - cause she re - lies on me so

mf

Louise (LM)

267

much. It's a to - tal night - mare. But

ff *mf*

273 ♩ = 80

Louise (LM)

please don't say a - - ny thing to

f *p*

276 G ♩ = 80

Louise (LM)

Kathe - rine.

Elaine (LM)

Of course I won't. Some - times

(refers to her own situation as much as to Louise's)

folky

mf *mp*

280

Elaine (LM)

in life things seem ve-ry bleak. (sigh)

190

Elaine (LM)

285

But if you take a deep breath and just keep go-ing

Elaine (LM)

290

they turn out O - K in the end.

Sabrina (LS)

295 *mf*

Where's your sis - ter to - night? I as - sumed she'd be

Sabrina (LS)

299

joi - ning us.

Patricia (LM)

mf

We do al-ter-nate bridge nights. We

304

Sabrina (LS) Oh, what a shame. Me_ and my sis -

Patricia (LM) don't get a-long.

309

Sabrina (LS) ter are the best of friends. She's sup por_ ted_ me through all my

313

Sabrina (LS) ups and downs. E - ven though she lives in Don - ca - ster, we speak on the

317

Sabrina (LS) phone e - very week. And I would - n't

Sabrina (LS)

319

know how to cope with - out her.

Patricia (LM)

322 **H** ♩ = 60

It all

fp

Patricia (LM)

324

star - ted when Mum died.

f *mf*

Patricia (LM)

326

I was de-va-sta - ted. My on - ly con - so - la - tion was

Patricia (LM) 329

that I'd be ab - le to wear her spe - cial neck - lace to

f *fp* *fp*

Patricia (LM) 332

feel for - e - ver close to her.

mf

Patricia (LM) 334

But go - ing through Mum's jew - elle - ry,

ff *mp* *p* *mf*

Patricia (LM) 336

which had all been left to me, we came to the

194
Patricia (LM)

338

neck - lace, that spe - cial neck - lace.

mp *mf*

Patricia (LM)

340

All I did was ask Ri - ta if she liked it.

f

Patricia (LM)

341

And she took the chance to grab it for her-self. She re -

mf

Patricia (LM)

343

vealed her true na - ture that day.

f

Patricia (LM)

345

Sel - - - fish, gree - dy, an

p mp mf

Patricia (LM)

347

op - por - tu - nist with no re - gard for my

mf

Patricia (LM)

349

fee - lings. I could ne - ver trust her a -

f ff f

Patricia (LM)

352

gain af - ter that. Now she wears that

mf mp f

Patricia (LM)

354

neck lace, Mum's neck-lace, MY neck-lace at e-very

fp *mf* *f* *p mf*

Patricia (LM)

357

fa - mi - ly do. Just to rub my nose in it.

mf *f* *f*

Patricia (LM)

359

Just you see. She'll wear it to

f *mf*

NORA RETURNS TO THE SEATING AREA.

Patricia (LM)

361

A - va's wed - ding.

fff *mf* *fff* *mf*

363 **I** = 120 (to Elaine)

Louise (LM)

f

How was the house you viewed the o-ther day?

366

Elaine (LM)

f *mf*

I did not like___ it. It's in the midd - le of no-where,

p *f* *p* *f*

resigned

370

Elaine (LM)

It feels cold and damp,___ but Dave_ loved it, so we've

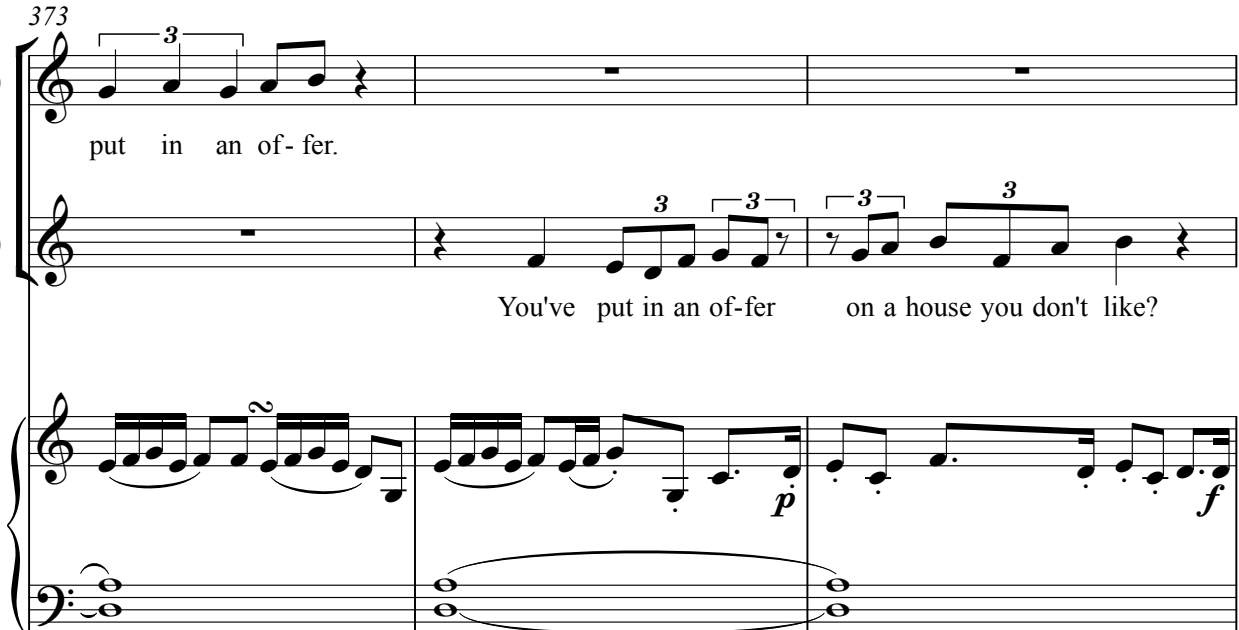
373

Elaine (LM)

put in an of-fer.

Patricia (LM)

You've put in an of-fer on a house you don't like?



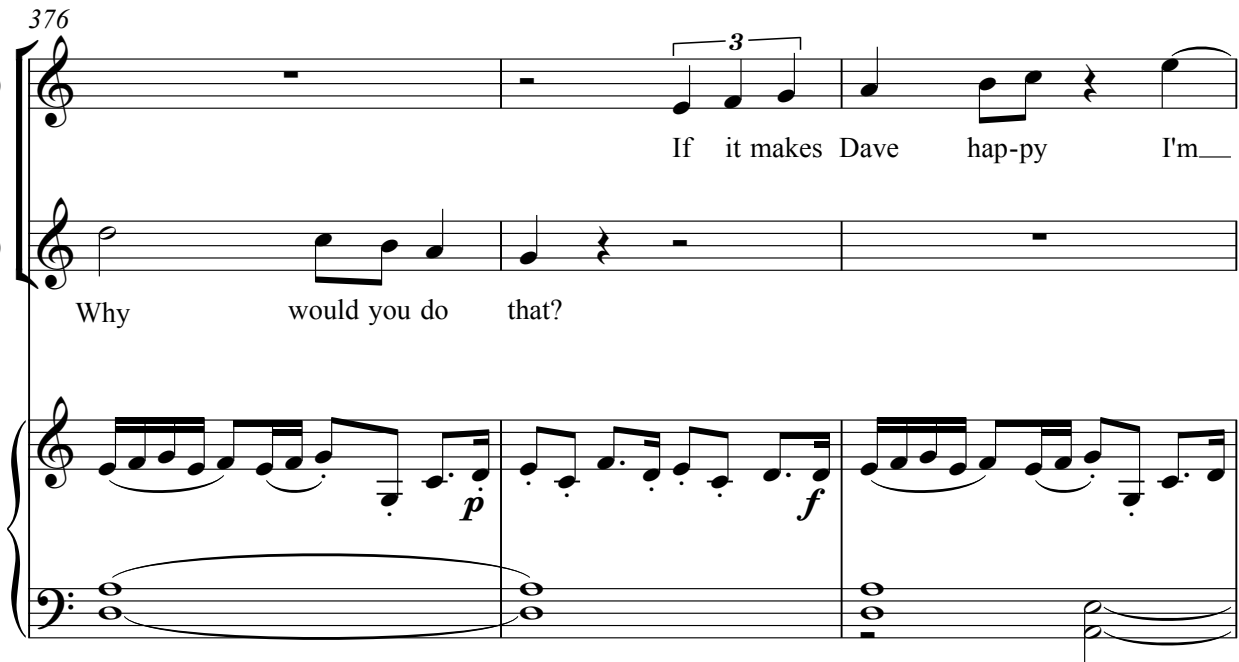
376

Elaine (LM)

If it makes Dave hap-py I'm__

Patricia (LM)

Why would you do that?



379

Elaine (LM)

— sure I can learn to be



382

Elaine (LM)

hap-py there too._____



385

Elaine (LM)

It's on-ly

Patricia (LM)

But you'll be so far a - way from all your friends



388

(to Sabrina)

Elaine (LM)

three hours in the car. Has Jack-ie asked you a - bout the ten-nis club yet?

391 **J** ♩ = 120

Sabrina (LS)

fff

No, she__ ha - sn't.

mf

f *mf* *f* *sim.*

Sabrina (LS)

394

It's a shame She'd have ac-cess to top fa -

mf *ff*

Sabrina (LS)

397

ci - li - ties and pro - fes-sio - nal coaching. And we would

mf

Sabrina (LS)

400

love to have her. She could

f

403 201

Sabrina (LS)

put our club on the map. I - ma - gine! Our litt - le

ff

3

406

Sabrina (LS)

club, top of the lea - der - board.

3

408

Sabrina (LS)

All the best lo - cal

f

3

410

Sabrina (LS)

young - sters would want to sign

3

3

very excited

Sabrina (LS) 412

up. Ja - ckie could join the com - mit - tee and in-spire the next ge - ne-

ff

Sabrina (LS) 414

ra - tion. She has so much

f

mf

3 3

Sabrina (LS) 417

po - ten - tial. She — pro - bab - ly thinks she's too

f

mf

3

Sabrina (LS) 420

good. But per-haps I can vince her to try it, just for a

ff

3

423 Sabrina (LS)

year It would be an

f

3

425 Sabrina (LS)

ho-nour to be asked_ to no mi-nate her for mem-ber-ship

mp

428 Elaine (LM)

K ♩ = 90

mf

May-be vi - si - ting the club would help.

mf

f

430 Sabrina (LS)

f

Great i - dea. I'll or - ga-nise a break-fast there to

mf

THE GAME ENDS. BRIAN, CELIA, DAVE AND KATHERINE TO SEATING AREA. NORA IS THERE ALREADY.
LOUISE, PATRICIA, ELAINE AND SABRINA TO PLAY BRIDGE.

L ♩ = 150

432

Sabrina (LS)

try and con-vince her.

436

439

442

M ♩ = 90

446

Celia (LM)

f 3

Are we O K for

mp

pp *f*

450

Celia (LM)

mo - ney? I know we said we'd pay for the wed -

452

Celia (LM)

ding, but we could ask Dave and Elaine to chip in. Or

454

Celia (LM)

we could cut back. Knock a few things off the list

Brian (B)

stern ff
I'm not

456

Brian (B)

hold-ing back on my on - ly daugh - ter's big day. or go-ing beg-ging

459

Brian (B)

to I-an's pa - rents. If A - va wants it, A - va will have it

462 CELIA SLUMPS. *startled* *ff* 207

Nora (LS) Ce - li -

Brian (B) and we will pay for it.

465

Celia (LM) What? Yes, sor - ry.

Nora (LS) *f* a, are you O K?

468

Celia (LM) Just a litt - le diz - zy. Pro - bab - ly been o - ver - do - ing

470

Celia (LM)

it, what with all the wed-ding plans.

Katherine (LoM)

You

==

KATHERINE PUTS HER HAND ON CELIA'S ARM.

472

Celia (LM)

fff

Ah

Katherine (LoM)

real - ly don't look too good.

475

Celia (LM)

Katherine (LoM)

I'm so sor - ry What did I do?

477

Celia (LM)

No thing! I think I just slept on my arm fun - ny.

479

Celia (LM)

It's no big deal. But I'm quite tired.

Brian (B)

f

Let's

NORA'S BUZZER GOES.

481

Nora (LS) *f* Can you see your-selves out?

Brian (B) *3* call it a night then.



N ♩ = 120 EXIT NORA.

484

Nora (LS) I need to see to mo - ther.

fff *3*



♩ = 150

488

3 *3* *3* *3*

$\text{♩} = 180$

492

3

3

3

495

3

fff

3

3

498

3

3

3

3