

# Limbs Akimbo

for tap dancing and reciting pianist  
and  
electronic soundtrack

Music by Randall Woolf  
Text by Valeria Vasilevski

The electronic soundtrack is  
recorded on a CD. No clicktrack is needed.

# Limbs Akimbo

for Anthony De Mare

Music: Randall Woolf  
Script: Valeria Vasilevski:

1 soundtrack introduction:  
♩ = 66

bell sounds fade up 1st scraping sound 2nd scraping sound Piano on soundtrack:

14 *mp* *mf*

19 veiled, smooth *p* *pp*

24 *♩* = 124 *marcato* *f*

30 *♩* = 66 *p semplice*

35

Musical score for measures 35-40. The system consists of two staves. The upper staff contains a melodic line with eighth notes and slurs. The lower staff contains a bass line with chords and eighth notes. Dynamics include *f* full and rich and *p*.

41

Musical score for measures 41-43. Measure 41 includes the instruction "poco rit." followed by a dashed line. A tempo marking "♩ = 142" is present above the staff. The instruction "driving" is written above the staff. A "Cue: (in new tempo)" is written in the lower staff. The dynamic *ff* is indicated. The instruction "martellato" is written below the staff.

44

Musical score for measures 44-45. This system shows two staves of music, primarily consisting of eighth-note patterns in both the upper and lower staves.

46

Musical score for measures 46-48. The system consists of two staves. The upper staff features a melodic line with accents and slurs. The lower staff features a bass line with eighth-note patterns and accents.

49

Musical score for measures 49-51. The system consists of two staves. The upper staff has a melodic line with accents and slurs. The lower staff has a bass line with eighth-note patterns and slurs. Dynamics include *sfz*.

52

*sfz* *cresc.*

This system contains measures 52, 53, and 54. The treble clef staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The bass clef staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *sfz* (sforzando) and *cresc.* (crescendo).

55

This system contains measures 55, 56, and 57. The treble clef staff continues the melodic development with slurs and accents. The bass clef staff features a more active accompaniment with sixteenth-note patterns. A dashed line is present between the two staves in the first measure.

58 sparkling

*ff*

This system contains measures 58 and 59. The word "sparkling" is written above the treble clef staff. The treble clef staff has a fast, rhythmic melodic line. The bass clef staff has a similar fast accompaniment. The dynamic marking *ff* (fortissimo) is present.

60

*fff*

This system contains measures 60 and 61. The treble clef staff continues the fast melodic line. The bass clef staff has a complex accompaniment with slurs and accents. The dynamic marking *fff* (fortississimo) is present.

62

*ffff*

This system contains measures 62, 63, 64, and 65. The treble clef staff features a fast melodic line with accents. The bass clef staff has a fast accompaniment with slurs and accents, and the number "6" is written below the staff. The dynamic marking *ffff* (fortissimissimo) is present.

64

64

66 slightly separated

66 slightly separated

68

68

70  $\bullet = 213$

70  $\bullet = 213$

74

74

77

80

$\bullet = 118$

**spoken, very serious:**

up-beat to beat 4: **August 4th**

on beat 3: **Dear Diary:**

*p* like bells

cresc.-----

much pedal

(spoken text should line up more or less as it does visually)

83

on beat 3: **comma**

**I just got back from my piano lesson and it's settled, dot dot dot, quote marks**

*f* dim.

(spoken text must end in this bar)

87

**"I solemnly vow to do nothing for the next 10 years but devote my heart and soul to the piano"**

$\bullet = 144$

*p*

91

*loud and nervous:*

**exclamation point**

**end of quote marks**

**or is it "quote marks"?**

*fff* *sfz*

*sfz*

*sfz*

*martellato*

94

“exclamation point”?

Question mark

I solemnly vow

97

to do nothing

for the next ten years

but devote my heart

100

my heart and my SOUL

to the piano.

*• = 118*

*p*

103

I've given up dance.

exclamation point

exclamation point

cresc. -----

106

I can't DO both,

and music is superior.

on beat 4:

*f dim.* -----



109 *on beat 1:* **Period.** *on beat 4:* **Period.**  $\text{♩} = 144$  **September 4th**

*p* *fff martellato sfz*

112 *with a rising inflection:* **Dear Diary:** **I just ran into Miss Charise,** **from tap class?**

*sfz* *sfz*

115 *in rhythm:* **Dot Dot** **exclamation point**

*sfz* *sfz*

117 **I can't even think of the piano when tap gets me going** *on beat 3:* **Period.** **I've given up the**

*p* *cresc.*

121 *on beat 1:* **piano forever and ever** **Miss Charise says I'm her best tapper**

*f dim.*

124

Dot Dot Dot besides, the piano is very, very square.

*p*

127

$\bullet = 192$

*ff*

131

*Sva*

134

*(Sva)*

*15<sup>ma</sup>*

137

*(15<sup>ma</sup>)*

$\bullet = 152$

*mf sfz*

140

Musical score for measures 140-141. The system consists of two staves. The upper staff (treble clef) features a melodic line with slurs and accents, containing two triplet markings (3) and dynamic markings *sfz*. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes and slurs.

142

Musical score for measures 142-143. The system consists of two staves. The upper staff (treble clef) has slurs and accents, with dynamic markings *sfz* and *f sfz*, and a quintuplet marking (5). The lower staff (bass clef) has slurs and accents, with dynamic markings *sfz* and *f sfz*, and a quintuplet marking (5). A *Red.* (Reduction) bracket is placed under the lower staff for the second measure.

144

Musical score for measures 144-145. The system consists of two staves. The upper staff (treble clef) has slurs and accents, with dynamic markings *sfz*, *fff sfz*, and *sfz*, and sextuplet markings (6). The lower staff (bass clef) has slurs and accents, with dynamic markings *sfz* and *fff sfz*, and sextuplet markings (6). A *Red.* (Reduction) bracket is placed under the lower staff for the second measure.

146

Musical score for measures 146-148. The system consists of two staves. The upper staff (treble clef) has slurs and accents, with dynamic markings *sfz* and *mf*, and sextuplet markings (6). The lower staff (bass clef) has slurs and accents, with dynamic markings *sfz* and *mf*, and sextuplet markings (6). A *Red.* (Reduction) bracket is placed under the lower staff for the first two measures.

149

Musical score for measures 149-151. The system consists of two staves. The upper staff (treble clef) has slurs and accents, with dynamic markings *ffff* and *ringing*, and triplet markings (3). The lower staff (bass clef) has slurs and accents, with dynamic markings *ffff* and *ringing*, and triplet markings (3). A *Red.* (Reduction) bracket is placed under the lower staff for the first four measures. The system concludes with a final chord in the upper staff and a fermata in the lower staff.

Gee Butch, I sure wish i could make up my mind. I know you want me *not* to do it real bad. And I want to stop real

152  $\bullet = 80$

*p* molto legato *mp* *p* *mp* *p*

much pedal

bad too but...you're going to think this is really strange but I can't stop my hands.

*end before this point in time:*

156

*mp* *p* *mp* *p*

yeah Yeah I know you heard this before. I try not to touch it. When the urge gets too strong I run out the door. I pace around

160

*pp* semplice

in public places where I won't be tempted but phooey...well...I'm weak and nothing seems to work. Oh Butch!

164

(spoken text must end in this bar)

Then I get home (pause) I take one look at that big thing (pause) and I begin to touch (pause) and tickle (pause)

168

*mf* sultry, resonant

and tingle (pause) and my conscience (pause) well, my conscience flies out the transom and even though I promised you

171

and mom and dad not to, I jump on my black (pause) leather bench (pause) and boogie!

175

*p* (spoken text must end in this bar)

$\bullet = 140$   
brilliant

179

*f* relentless, machine-like

182

184

184

cresc.

8vb

187

187

15<sup>ma</sup>

(8vb)

189

189

♩ = 88

8<sup>va</sup>

(15<sup>ma</sup>)

fff p

6

191

191

♩ = 96

6

sub. crude, strident  
mf (flat-fingered)

1 5 1 5

193

193

ff

mf

195

*ff* *fff* 6 6 6 6

197

6 6 6 *mf* smooth, clear  
1 2  
5

199

201

203

205

Musical notation for measures 205-206. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain eighth-note patterns with various articulations like accents and slurs.

207

Musical notation for measures 207-208. The top staff is in treble clef and the bottom staff is in bass clef. A dynamic marking of *fff* is present in measure 208.

209

Musical notation for measures 209-210. The top staff is in treble clef and the bottom staff is in bass clef. A tempo marking of  $\bullet = 72$  is shown. Performance instructions include *S<sup>va</sup>* and *15<sup>ma</sup>*. A text box contains the instruction: "time is free here from mere to m. 218 should be very funny, act as if your feet have a mind of their own, à la Steve Martin". The piece concludes with a *p* dynamic marking.

211

### TAP OUTBURST #1

### TAP OUTBURST #2

Musical notation for Tap Outburst #1 and #2. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. A dynamic marking of *mf* is present. Text instructions describe the actions: "feet first, you get up and do a little outburst of tap dancing, and return to the bench" for #1, and "feet first, you get up and go further away, do a longer tap outburst, and return" for #2.

214

### TAP OUTBURST #3

Musical notation for Tap Outburst #3. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. A dynamic marking of *f* is present. Labels "R.H." and "L.H." indicate right and left hand parts. A text box contains the instruction: "once again, even further away., and a an even longer tap outburst". The piece concludes with a *Red.* marking.



at the end of tap outburst 4,  
turn to the audience and say  
**TAP OUTBURST #4**

**Say! what am I  
yappin' about!  
Butch! Butch!  
don't go!**

216

*fff*

the furthest-away  
longest tap-very comic  
and exaggerated

(soundtrack is tacet until m.235) *p* bluesy

*Red.*

219

read the text very freely over this music.  
keep the boxed phrases intact, but place  
them as you wish.

**Gee you're a nice kid.**

free and rhapsodic

**I'm better now.**

**All of that's out of my system.**

**Good riddance.**

222

**Behind me, see.**

**Here, have a look at these neat shoes.**

225

*p* sensual and luxurious

Feel this...leather...soft hmmm. Slip them on my feet Butchy. The right one first. Yeah Yeah.  
Tie the little ties. Tighter. Oh I can't wait. I can' wait. Click slap snap. Not too tight...there. Now that's me.

229

(spoken text must end in this bar)

235 tap dancing begins

(start CD again here)

Tap<sub>235</sub> ||

Piano on soundtrack:

241

Tap<sub>241</sub> ||

247

Tap<sub>247</sub> ||

253

**Tap Explosion:** run around the auditorium tapping and gesturing madly, accompanied by the piano on the soundtrack

Tap<sub>253</sub> ||

Tap<sub>259</sub> 

Tap<sub>265</sub> 

Tap<sub>270</sub> 

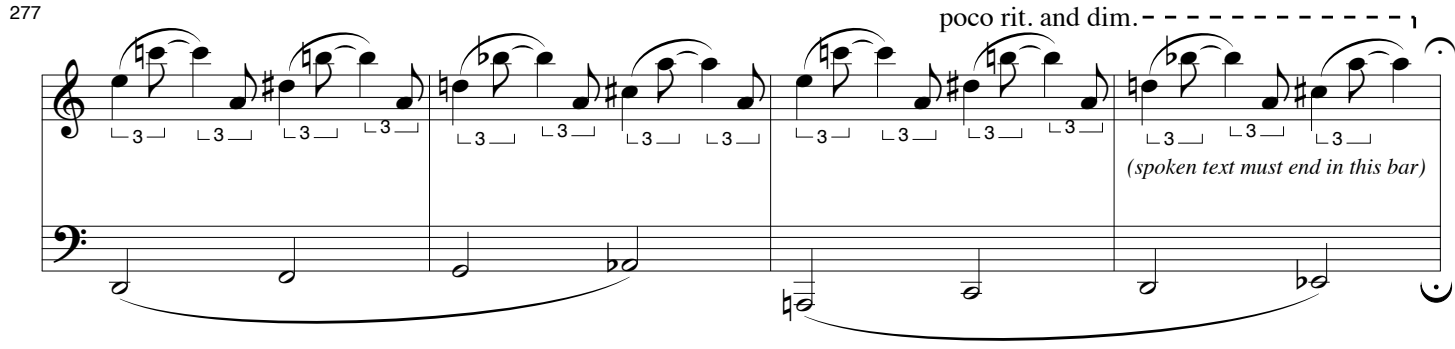
Butch!  
Butchy??

*recite the text freely:*

Gave me the slip when I wasn't looking, huh? Back to Dayton who could blame him. Think he wants to collect nickels at the candy store all his life supporting a shiftless bum, a low-rent

274 

vaudevillian like me who can't decide whether he wants to be a starving pianist playing high school gyms in Shamokin or a starving tap dancer in two-bit riverfront dives. I'm just a no-good rat of a guy.

277 

play m. 281-2 , repeating over and while reciting the text.

**But hey, I got more rhythms in my feet than Heinz got tomatoes and I got melodious passages pulsing through my fingers like steam in a January radiator.**

At the end of the above text, (repeat the folowing 2 sentences over and over, faster and faster becoming increasingly maniacal, until at the end you are ready to explode. All the while, continue to play m. 281-2 faster and faster. When you finish repeating the sentences, continue without interruption to m. 283

**If I could just play while I tap. If I could just tap while I play.**

After the scraping sound, (after 7 or 8 repeats,)repeat about 5 more times "as fast as possible",then proceed directly to m. 283. The soundtrack should stop during the repeated high C.

repeat about 13 times in total

sempre accelerando to 'as fast as possible"

281

*p* sempre crescendo

*Sma* ----- Rit. and dim.

283

*fff*

(The soundtrack should stop about here.)

(soundtrack tacet to end)

start text around here:

**I'm not going to be a rinky-dink piano player**

285

*p* very free and expressive

♩ = 52

**I'm not goin' to be some cheese-and-balony tapper**

290

294

I'm going to double my dares and do both!

Good-bye Butch!



very sad and slow, ethereal

Rit., dim.

299

So long, mom!

So long, dad!

See Ya in the movies!

exclamation mark!

*ppp*

*S<sup>va</sup>*

