

**COMPOSITIONS**

by

**OWEN DENNIS BLOOMFIELD**

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Department of Music

The University of British Columbia  
Vancouver, Canada

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## ABSTRACT

This paper is a collection of five musical works written between the years 1998 and 2000. A variety of genres are represented which include large and small chamber groups, the orchestra, solo piano and an experimental interdisciplinary theatre piece.

*Nectar of the Gods* is an abstractly programmatic work about mental illness, primarily bipolar disorder. It contrasts both linear structures with vertical ones. *Borealis* is constructed from a single melodic line. It is slightly programmatic as well in a depiction of the Northern Canadian boreal forests. Only certain forces of the orchestra are used such as the clarinets, flutes, vibraphone and the string section. *Love Song* is a small work for two sopranos and harp. Like with *Borealis*, it is constructed from two melodic lines, one for the harp and another for the voices. The lines here are used heterophonically and disguise the originals. The text is by Cathy Richards and the work is dedicated to my wife Trisha Unwin. *Piano Piece* uses a South Indian reductive form as its basis. While the length of the overall musical sections remain the same, the events within the sections become shorter resulting in a formal acceleration. *Variations on Gestalt* is a work for the theatre. The music is an integral part of the action and was written with an extremely loose form. This facilitates a fluid change that may be needed in different productions. The musicians are used as actors themselves along with the main character and the dancer.

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# Nectar of the Gods

for

Chamber Ensemble

Owen Bloomfield

## Nectar of the Gods

Score in C

Owen Bloomfield

♩ = 80  
with nervous energy

*with nervous energy*

Flute

Oboe

Clarinet

Bassoon

Horn

Cornet

Trombone

Piano

Violin

'Cello

*pp* *mf* *pp* *mf*

*con sordino* *pp* *mf* *pp* *pizz.*

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6

Fl. *mf* *pp* *mf* *pp*

Ob.

Cl. *mf* *pp* *mf*

Bn. *pp* *mf*

Hn.

Ct.

Tm.

Pn.

Vn. *mf* *mf* *pp* *mf*

Vc.

11

Fl. *mf* *mf* *pp*

Ob.

Cl. *pp* *mf*

Bn. *pp* *mf*

Hn.

Ct.

Tm.

Pn.

Vn. *pp* *mf*

Vc.



# A

16

Fl. *mf* *pp* *mf* *pp* *mf*

Ob. *fp* *pp*

Cl. *pp* *mf*

Bn. *pp* *mf*

Hn.

Ct.

Tm.

Pn. *sfz*

Vn. *pp* *arco con sordino*

Vc. *pp* *mf*

\* pluck left string with fingernail

21

Fl. *pp* *mf* *pp* *mf*

Ob. *fp* *ppp*

Cl. *pp* *mf*

Bn. *pp* *mf*

Hn. *fp* *pp*

Ct.

Tm.

Pn. *sfz*

Vn. *fp* *pp*

Vc. *pp* *mf*

Detailed description of the musical score: The score is for measures 21 through 24. The Flute part has a melodic line with dynamics *pp*, *mf*, *pp*, and *mf*. The Oboe part has a short phrase in measure 23 with dynamics *fp* and *ppp*. The Clarinet part has a melodic line with dynamics *pp* and *mf*. The Bassoon part has a melodic line with dynamics *pp* and *mf*. The Horn part has a short phrase in measure 21 with dynamics *fp* and *pp*. The Cor Anglais and Trombone parts are silent. The Piano part has a short phrase in measure 22 with dynamic *sfz*. The Violin part has a short phrase in measure 22 with dynamics *fp* and *pp*. The Viola part has a melodic line with dynamics *pp* and *mf*.

# B

26

Fl.

*p*

26

Ob.

*pp* *mf* *pp* *mf* *pp*

26

Cl.

*pp* *mf* *pp*

26

Bn.

*pp* *mf* *pp*

26

Hn.

*fp* *pp*

26

Ct.

*con sordino*  
*fp* *pp*

26

Tm.

26

Pn.

*sfz*

26

Vn.

*fp* *pp*

26

Vc.

*pp* *mf* *mf*

31

Fl.  $f p \rightarrow pp$

Ob.  $mf$   $pp$   $mf$   $pp$

Cl.  $mf$   $mf$   $pp$

Bn.  $mf$   $pp$

Hn.  $f p \rightarrow pp$

Ct.  $f p \rightarrow pp$

Tm.

Pn.

Vn.  $mp < mf > mp$

Vc.  $pp$   $mf$

senza sord.

Detailed description of the musical score: The score is for measures 31 to 35. The Flute part has a dynamic change from  $f p$  to  $pp$  at measure 32. The Oboe, Clarinet, Bassoon, Horn, and Trumpet parts have various dynamics and articulations. The Piano part is silent. The Violin and Viola parts have a dynamic change from  $mp$  to  $mf$  and back to  $mp$  at measure 32. The Viola part also includes a 'senza sord.' instruction.

C

Fl. 36 *fp*  $\rightrightarrows$  *pp*

Ob. 36 *mf* *pp* *mf*

Cl. 36 *mf* *f*

Bn. 36 *pp*  $\angle$  *mf*  $\rightrightarrows$  *pp*  $\angle$  *mf*  $\rightrightarrows$

Hn. 36 *fp*  $\rightrightarrows$  *pp*

Ct. 36 *fp*  $\rightrightarrows$  *pp*

Tm. 36 *con sordino* *pp*  $\angle$  *mf*  $\rightrightarrows$  *pp*  $\angle$

Pn. 36 *p*

Vn. 36 *mp* *mf*

Vc. 36 *pp* *mf* *pp*  $\angle$  *mf*  $\rightrightarrows$

40

Fl.

Ob.

40

Cl.

*mf* *p*

Bn.

*pp* *f* *mp* *f*

Hn.

+

*f p* *pp*

Ct.

40

Tm.

*mf* *pp* *mf* *pp*

Pn.

40

Vn.

Vc.

*pp* *mf* *pp* *f*

42 *mp*

Ob. *mp* *f* *mp* *f*

Cl.

Bn. *mp* *mp* *f* *mp*

Hn.

Ct.

Tm. *mf* *pp* *mf*

Pn. *fp*

Vn. *fp*

Vc. *mp* *f* *mp*

# D

44

Fl. *f*

Ob. *mp* *f* *sfz* *pp*

Cl. *mp* *f*

Bn. *f* *mp* *f*

Hn. *sfz* *mp*

Ct. *pp*

Tm. *pp* *mf* *pp* *f*

Pn. *f*

Vn. *senza sord.*

Vc. *mp* *f*

Detailed description: This is a page of a musical score, rehearsal mark D, covering measures 44 to 46. The score is for a symphony orchestra. The instruments and their parts are as follows:
 

- Flute (Fl.):** Measures 44-45 have a melodic line with eighth notes, starting at measure 44. Measure 46 is a whole rest.
- Oboe (Ob.):** Measure 44 has a half note, followed by a half rest. Measure 45 has a half note, followed by a half rest. Measure 46 has a half note, followed by a half rest.
- Clarinet (Cl.):** Measures 44-45 have a melodic line with eighth notes, starting at measure 44. Measure 46 is a whole rest.
- Bassoon (Bn.):** Measure 44 has a half note, followed by a half rest. Measure 45 has a half note, followed by a half rest. Measure 46 has a half note, followed by a half rest.
- Horn (Hn.):** Measure 44 has a half note, followed by a half rest. Measure 45 has a half note, followed by a half rest. Measure 46 has a half note, followed by a half rest.
- Trumpet (Ct.):** Measure 44 has a half note, followed by a half rest. Measure 45 has a half note, followed by a half rest. Measure 46 has a half note, followed by a half rest.
- Trombone (Tm.):** Measure 44 has a half note, followed by a half rest. Measure 45 has a half note, followed by a half rest. Measure 46 has a half note, followed by a half rest.
- Piano (Pn.):** Measures 44-45 have a complex rhythmic pattern with sixteenth notes and eighth notes, starting at measure 44. Measure 46 is a whole rest.
- Violin (Vn.):** Measure 44 has a half note, followed by a half rest. Measure 45 has a half note, followed by a half rest. Measure 46 has a half note, followed by a half rest.
- Viola (Vc.):** Measure 44 has a half note, followed by a half rest. Measure 45 has a half note, followed by a half rest. Measure 46 has a half note, followed by a half rest.

 Dynamics and markings:
 

- Flute:** *f* at measure 44.
- Oboe:** *mp* at measure 44, *f* at measure 45, *sfz* at measure 46, *pp* at measure 46.
- Clarinet:** *mp* at measure 44, *f* at measure 45.
- Bassoon:** *f* at measure 44, *mp* at measure 45, *f* at measure 46.
- Horn:** *sfz* at measure 46, *mp* at measure 46.
- Trumpet:** *pp* at measure 44.
- Trombone:** *pp* at measure 44, *mf* at measure 45, *pp* at measure 46, *f* at measure 46.
- Piano:** *f* at measure 45.
- Violin:** *senza sord.* at measure 44.
- Viola:** *mp* at measure 44, *f* at measure 46.



47

Fl.

Ob.

47

*f*

*mp*

*sfz mf*

Cl.

47

*sfz*

Bn.

47

Hn.

47

*f*

*pp*

*sfz pp*

Ct.

47

*pp*

Tm.

47

*pp*

*mp*

Pn.

47

Vn.

47

Vc.

47

51

Fl. *mp*

Ob. *pp* *f sfz*

Cl. *mf* *p* *pp*

Bn.

Hn. *sfz* *pp* *mp*

Ct. *mp*

Tm. *pp*

Pn. *p* *mp*

Vn.

Vc.

**E**[illegible]

56

Fl. *mf* *pp*

Ob. *mf*

Cl. *p*

Bn. *mf* *pp*

Hn. *p*

Ct. *mp* *mf* *sfz*

Tm.

Pn.

Vn. *f* *mp*

Vc. *mp* *f*

58

Fl. *mf* *pp* *mf* *pp*

Ob. *pp* *mf* *pp*

Cl. *f* *sfz* *mp*

Bn. *mf* *pp* *mf*

Hn. *mf*

Ct. *sfz* *mp*

Tm. *mf* *mp* *pp*

Pn. *mf*

Vn.

Vc. *f* *mp*

Detailed description: This is a page of a musical score, page 17, showing measures 58, 59, and 60. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part has a melodic line with dynamics *mf*, *pp*, *mf*, and *pp*. The Oboe (Ob.) part has a melodic line with dynamics *pp*, *mf*, and *pp*. The Clarinet (Cl.) part has a melodic line with dynamics *f*, *sfz*, and *mp*. The Bassoon (Bn.) part has a melodic line with dynamics *mf*, *pp*, and *mf*. The Horn (Hn.) part has a melodic line with dynamics *mf*. The Trumpet (Ct.) part has a melodic line with dynamics *sfz* and *mp*. The Trombone (Tm.) part has a melodic line with dynamics *mf*, *mp*, and *pp*. The Piano (Pn.) part has a melodic line with dynamics *mf*. The Violin (Vn.) part is silent. The Viola (Vc.) part has a melodic line with dynamics *f* and *mp*.

61

Fl.

61

Ob.

61

Cl.

61

Bn.

61

Hn.

61

Ct.

61

Tm.

61

Pn.

61

Vn.

IV

61

Vc.

*mf*

*pp*

*mf*

*pp*

*pp*

*mf*

*f*

*mp*

*f*

The musical score for page 18, measures 61 and 62, features the following details:

- Measures:** 61 and 62.
- Instruments:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Ct.), Trombone (Tm.), Piano (Pn.), Violin (Vn.), and Viola (Vc.).
- Flute (Fl.):** Measure 61 has a half note G4. Measure 62 has a half note G4, marked *mf*, followed by a half rest, then a half note G4 marked *pp*.
- Oboe (Ob.):** Measure 61 has a half note G4. Measure 62 has a half note G4, marked *mf*, followed by a half rest, then a half note G4 marked *pp*.
- Clarinet (Cl.):** Measures 61 and 62 are whole rests.
- Bassoon (Bn.):** Measure 61 has a half note G2. Measure 62 has a half note G2, marked *pp*, followed by a half rest, then a half note G2 marked *mf*.
- Horn (Hn.):** Measure 61 is a whole rest. Measure 62 has a quarter rest, then a quarter note A#4, marked *f*, followed by a quarter note B4, marked *mp*, then a quarter note C5, marked *f*, and a quarter note B4, marked *mp*.
- Trumpet (Ct.):** Measure 61 has a quarter note A#4, marked *f*, followed by a quarter note B4, marked *mp*, then a quarter note C5, marked *f*, and a quarter note B4, marked *mp*. Measure 62 is a whole rest.
- Trombone (Tm.):** Measures 61 and 62 are whole rests.
- Piano (Pn.):** Measures 61 and 62 are whole rests.
- Violin (Vn.):** Measure 61 has a whole rest. Measure 62 has a whole note G4, marked *f*, followed by a whole note G4, marked *mp*, then a whole note G4, marked *f*, and a whole note G4, marked *mp*. A Roman numeral IV is written above the staff in measure 61.
- Viola (Vc.):** Measure 61 has a quarter note A#4, marked *f*, followed by a quarter note B4, marked *mp*, then a quarter note C5, marked *f*, and a quarter note B4, marked *mp*. Measure 62 is a whole rest.

63

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl. *f* *p*

Bn. *pp* *mf*

Hn. *mf*

Ct. *p*

Tm. *mf* *p*

Pn. *f*

Vn. *mf* *mf*

Vc. *f* *al tallone*

65

Fl.

65

Ob.

65

Cl.

65

Bn.

65

Hn.

65

Ct.

65

Tm.

65

Pn.

65

Vn.

65

Vc.

*mf*

*pp*

*mf*

*pp*

*p*

*pp*

*mf*

*mf*

*p*

*f* *mp*

*mp*

*f* *mp*

*p*

*normale*

*mp*

Detailed description: This page of a musical score covers measures 65 and 66. The instruments are arranged in a standard orchestral layout. Measures 65 and 66 are marked with a '65' at the beginning of each staff. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Violoncello) have melodic lines with various dynamics. The brass (Horn, Trumpet, Trombone) and piano (Piano) parts provide harmonic support. The score includes dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano), *f* (forte), and *mp* (mezzo-piano). There are also crescendo and decrescendo hairpins. The piano part features a complex rhythmic pattern in both hands. The string parts have a mix of sustained notes and moving lines. The woodwinds have more melodic and harmonic roles. The brass parts are mostly sustained notes or short phrases. The overall texture is dense and orchestral.



67

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl. *f* *mp*

Bn. *pp* *mf*

Hn. *mp* *mf*

Ct. *mf* *mf*

Tm. *p*

Pn.

Vn. *f* *mp*

Vc. *mf* *f*

# F

69

Fl. *p*

Ob. *mf* *p* *mf*

Cl. *p* *mf* *p*

Bn. 69

Hn. 69

Ct. 69 *mp* *mf* *p*

Tm. 69 *mf* *p*

Pn. 69

Vn. 69 *mf* 3 3

Vc. 69 *mp* *mf* *sfz* *mf* *sfz* *mf*

71

Fl. *mf* *p* *mf*

Ob. *p* *mf* *p*

Cl. *mf* *p* *mf* *p*

Bn. *mf* *mp*

Hn. *mf* *p*

Ct.

Tm.

Pn. *mf*

Vn. *f* *sfz* *mp*

Vc. *f* *sfz* *mp*

73

Fl. *f* *p*

Ob. *mf* *f* *p*

Cl. *mf* *f* *p* *mf*

Bn. *mf* *mp* *f*

Hn. *p* *mf*

Ct. *p* *mf* *p*

Tm. *mf* *p* *mf* 5

Pn. *f* *ff*

Vn. *sfz* *mp* *f*

Vc. *f*

# G

75

Fl. *mf* *p* *f* *p*

Ob. *mf* *p* *f* *p*

Cl. *p* *mf* *p* *f* *p* *mf*

Bn. *mf* 3 3 3 3 3

Hn. *mf* *p* *mf* 3

Ct. *mf* *p*

Tm. *mf* *p* 3

Pn. 75

Vn. *p* *Sul Ponticello*

Vc. 75 3 3 3 3 3 13

*mf*

78

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

Cl. *p* *mf* *p*

Bn. *f*

Hn. *p* *mf* *p* *mf*

Ct. *mf* *p* *mf*

Tm. *mf* *p* *mf*

Pn. *f*

Vn. *normale* *f*

Vc. *f*

Detailed description of the musical score: The score is for measures 78, 79, and 80. The key signature is two sharps (F# and C#). The instruments and their parts are as follows:
 

- Flute (Fl.):** Measures 78-79: *mf* (quarter note), *p* (quarter note), *mf* (quarter note). Measure 80: *mf* (quarter note), *p* (quarter note), *mf* (quarter note).
- Oboe (Ob.):** Measures 78-79: *mf* (quarter note), *p* (quarter note), *mf* (quarter note). Measure 80: *mf* (quarter note), *p* (quarter note), *mf* (quarter note).
- Clarinet (Cl.):** Measures 78-79: *p* (quarter note), *mf* (quarter note), *p* (quarter note). Measure 80: *p* (quarter note), *mf* (quarter note), *p* (quarter note).
- Bassoon (Bn.):** Measures 78-79: *f* (quarter note), *f* (quarter note), *f* (quarter note). Measure 80: *f* (quarter note), *f* (quarter note), *f* (quarter note).
- Horn (Hn.):** Measures 78-79: *p* (quarter note), *mf* (quarter note), *p* (quarter note). Measure 80: *p* (quarter note), *mf* (quarter note), *p* (quarter note).
- Trumpet (Tm.):** Measures 78-79: *mf* (quarter note), *p* (quarter note), *mf* (quarter note). Measure 80: *mf* (quarter note), *p* (quarter note), *mf* (quarter note).
- Piano (Pn.):** Measures 78-79: *f* (quarter note), *f* (quarter note), *f* (quarter note). Measure 80: *f* (quarter note), *f* (quarter note), *f* (quarter note).
- Violin (Vn.):** Measures 78-79: *normale* (quarter note), *f* (quarter note), *f* (quarter note). Measure 80: *normale* (quarter note), *f* (quarter note), *f* (quarter note).
- Viola (Vc.):** Measures 78-79: *f* (quarter note), *f* (quarter note), *f* (quarter note). Measure 80: *f* (quarter note), *f* (quarter note), *f* (quarter note).

80

Fl. *p* *f*

Ob. *p* *f*

Cl. *mf* *p* *f* *p*

Bn. 80

Hn. 80 *p* *mf* *p* *mf*

Ct. 80 *p* *mf*

Tm. 80 *p* *mf* *p*

Pn. 80 *p*

Vn. 80 *mp* *f*

Vc. 80

82

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Cl. *mf* *p* *f* *p*

Bn. *f*

Hn. *p*

Ct. *p*

Tm. *p*

Pn. *cresc*

Vn. *mf*

Vc. *mf*



84

Fl. *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

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

Bn. *f* *p* *f* *p*

Hn. *p*

Ct. *senza sord. plunger* *p*

Tm. *senza sord. plunger* *p*

Pn. *mf* *p*

Vn. *mf* *p*

Vc. *cresc*

86 *f* *p* *f*

86 *f* *p* *f*

86 *f* *p* *f*

86

86 *mf*

86 *mf*

86 *mf*

86

86

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

86 *f*

# H

88

Fl.

Ob.

Cl.

Bn.

Hn.

Ct.

Tm.

Pn.

Vn.

Vc.

*normale*

*normale*

*ff*

*ff*

*pizz.*

*f*

*n*  $\triangleleft$  *ff*

*mf*

*ff*

*f*

92

Fl.

92

Ob.

92

Cl.

92

Bn.

92

Hn.

92

Ct.

92

Tm.

92

Pn.

92

Vn.

92

Vc.

*f* *mp*

*n* *ff* *mp* *mf* *p*

*n* *p*

*p*

*f* *p*

96

Fl.

96

Ob.

*f*

*mp*

*s*

*f*

*f*

*mp*

96

Cl.

96

Bn.

96

Hn.

96

Ct.

*f*

*mp*

*s*

*f*

*mp*

96

Tm.

96

Pn.

96

Vn.

*mf*

96

Vc.

# I

Fl. *p* *f* *ff*

Ob.

Cl. *mf* *ff*

Bn. *mf* *ff*

Hn. *f*

Ct. *p* *f*

Tm. *f*

Pn. *ff*

Vn. *ff* *ppp*

Vc. *f* *ff*

\* depress keys silently

101

Fl.

Ob.

Cl.

Bn.

Hn.

Ct.

Tm.

Pn.

Vn.

Vc.

*pp*

*ff*

*p*

*f*

*f*

*pp*

*mp*

*mp*

*mp*

*mp*

*f*

*mp*

*f*

105

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Hn.

Ct.

Tm.

Pn.

Vn. *mp*

Vc. *mp*

This musical score page contains measures 105 through 108. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas) are active, while the brass (Horn, Trumpet, Trombone) and Piano are silent. The woodwinds and strings play a melodic line with various ornaments and slurs. The bassoon part includes a triplet in measure 107. The string parts feature slurs and fingerings (5, 6) in measures 107 and 108. The dynamic marking *mp* is present for the woodwinds and strings.



107

Fl. *f* *p* < *f* > *p*

Ob. *f* *p* < *f* > *p*

Cl. *f* *ff*

Bn. *f* *p* < *f* > *p*

Hn. *f*

Ct. *f* *p* *f*

Tm. *f*

Pn. *ff*

Vn. *f* *ff* *pizz.*

Vc. *f* *p* *ff* *pizz.*

**J**

110

Fl. *mp* *mf* *mf*

Ob. *mf* *mf*

Cl. *p* *mf*

Bn. *f* *p* *f* *p*

Hn. *p*

Ct.

Tm. *mf* *p* *f*

Pn. *f* *f*

Vn. *ff* *mf*

Vc. *f* *arco*

Detailed description of the musical score: The score is for measures 110 and 111. Measure 110 starts with a tempo marking 'J' and a rehearsal mark '110'. The Flute (Fl.) plays a half note G4 (mp) in measure 110 and a quarter note G4 (mf) in measure 111. The Oboe (Ob.) is silent in measure 110 and plays a half note G4 (mf) in measure 111. The Clarinet (Cl.) plays a half note F#4 (p) in measure 110 and a quarter note F#4 (mf) in measure 111. The Bassoon (Bn.) plays a half note F#4 (f) in measure 110 and a quarter note F#4 (f) in measure 111. The Horn (Hn.) is silent in measure 110 and plays a half note G4 (p) in measure 111. The Trumpet (Ct.) is silent in both measures. The Trombone (Tm.) plays a half note F#4 (mf) in measure 110 and a quarter note F#4 (f) in measure 111. The Piano (Pn.) plays a half note F#4 (f) in measure 110 and a quarter note F#4 (f) in measure 111. The Violin (Vn.) plays a half note G4 (ff) in measure 110 and a quarter note G4 (mf) in measure 111. The Viola (Vc.) plays a half note F#4 (f) in measure 110 and a quarter note F#4 (arco) in measure 111.

112

Fl. *pp* *ff*

Ob. *pp* *ff*

Cl. *f*

Bn. *ff* *pp*

Hn. *ff* *pp*

Ct. *f* *ff* *pp*

Tm. *f* *ff* *pp*

Pn. *ff*

Vn. *f*

Vc. *f*

114

Fl. *f*

Ob. *f*

Cl. *f*

Bn. *ffpp*

Hn. *ffpp*

Ct. *ffpp*

Tm. *ffpp*

Pn. *ff*

Vn. *mp*

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

- 40 -

116

Fl. *mf*

Ob. 7

Cl. *pp*

Bn. *ff pp*

Hn. *ff* *p*

Ct. *ff*

Tm. *ff*

Pn. *ff*

Vn. *f*

Vc. *sul tasto* *pp*

117

Fl.

Ob.

Cl.

Bn.

Hn.

Ct.

Tm.

Pn.

Vn.

Vc.

*f*

*mf*

*mp*

5

5

5

6

5



119

Fl. *ff* *p*

Ob. *ff* *pp* *mf* *pp* *mf* *pp*

Cl. *ff* *pp* *mf* *pp* *mf* *pp*

Bn. *ff* *pp* *mf* *pp* *mf* *pp*

Hn. *ff* *pp* *mf* *pp* *mf* *pp*

Ct. *ff*

Tm. *ff*

Pn. *ff*

Vn. *ff* 3 6 *s*

Vc. *ff*



120

Fl.

120

Ob.

*ff* *pp* *< mf >* *pp* *< mf >* *pp* *< mf >* *pp*

120

Cl.

*ff* *pp* *< mf >* *pp* *< mf >* *pp* *< mf >* *pp*

120

Bn.

*ff* *pp* *< mf >* *pp* *< mf >* *pp* *< mf >* *pp*

120

Hn.

*ff* *pp* *mf* *> pp* *< mf >* *pp* *< mf >* *pp*

120

Ct.

*ff*

120

Tm.

*ff*

120

Pn.

*ff*

120

Vn.

3

120

Vc.

5 6 7

[illegible]

122

Fl. *f*

Ob. *ff*

Cl. *ff*

Bn. *ff*

Hn. *f*

Ct. *f*

Tm. *f*

Pn. *ff*

Vn. *f*

Vc. *f*

K  $\text{♩} = 160$

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bn. *fff*

Hn. *f*

Ct. *f*

Tm. *f*

Pn. *fff*

Vn. *fff*

Vc. *fff*

125

Fl.

Ob.

Cl.

Bn.

Hn.

Ct.

Tm.

Pn.

Vn.

Vc.

This musical score page contains measures 125 and 126 for a symphony. The instruments are arranged in a standard orchestral layout. Measures 125 and 126 are marked at the beginning of each staff. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone) parts feature melodic lines with various articulations like accents and slurs. The percussion (Piano) part consists of chords and single notes. The strings (Violin, Viola) play sustained chords. The score is written in a key with one flat and a 4/4 time signature.

This musical score page contains measures 127 and 128 for a symphonic ensemble. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 127 and 128. Part 127 has a dynamic marking of *mf*. Part 128 features a rapid sixteenth-note scale.
- Ob. (Oboe):** Measures 127 and 128. Part 127 has a dynamic marking of *mf*. Part 128 features a rapid sixteenth-note scale.
- Cl. (Clarinet):** Measures 127 and 128. Part 127 has a dynamic marking of *mf*. Part 128 features a rapid sixteenth-note scale.
- Bn. (Bassoon):** Measures 127 and 128. Part 127 has a dynamic marking of *mf*. Part 128 features a rapid sixteenth-note scale.
- Hn. (Horn):** Measures 127 and 128. Part 127 has a dynamic marking of *mf*. Part 128 features a rapid sixteenth-note scale.
- Ct. (Trumpet):** Measures 127 and 128. Part 127 has a dynamic marking of *mf*. Part 128 features a rapid sixteenth-note scale.
- Tm. (Trombone):** Measures 127 and 128. Part 127 has a dynamic marking of *mf*. Part 128 features a rapid sixteenth-note scale.
- Pn. (Piano):** Measures 127 and 128. Part 127 has a dynamic marking of *mf*. Part 128 features a rapid sixteenth-note scale.
- Vn. (Violin):** Measures 127 and 128. Part 127 has a dynamic marking of *mf*. Part 128 features a rapid sixteenth-note scale.
- Vc. (Violoncello):** Measures 127 and 128. Part 127 has a dynamic marking of *mf*. Part 128 features a rapid sixteenth-note scale.

The score is written in 3/4 time. Measures 127 and 128 are marked with a 127 above the first measure of each part. The key signature is one sharp (F#). The dynamic marking *fff* (fortississimo) is present in measure 128 for the piano part.

129

Fl.

Ob.

Cl.

Bn.

Hn.

Ct.

Tm.

Pn.

Vn.

Vc.

This musical score page contains measures 129 and 130 for a symphony. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the brass section (Horn, Trumpet, Trombone) play a melodic line in measure 129, which continues in measure 130. The piano part features a complex texture with chords and arpeggios in both measures. The string section (Violin and Viola) provides a harmonic foundation with sustained notes and moving lines. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page contains measures 131 through 134. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 131-134, playing a melodic line with eighth-note patterns.
- Ob. (Oboe):** Measures 131-134, playing a melodic line with eighth-note patterns.
- Cl. (Clarinet):** Measures 131-134, playing a melodic line with eighth-note patterns.
- Bn. (Bassoon):** Measures 131-134, playing a low, sustained note with a dynamic marking of *p*.
- Hn. (Horn):** Measures 131-134, playing a low, sustained note with a dynamic marking of *v*.
- Ct. (Trumpet):** Measures 131-134, playing a low, sustained note with a dynamic marking of *v*.
- Tm. (Trombone):** Measures 131-134, playing a low, sustained note with a dynamic marking of *v*.
- Pn. (Piano):** Measures 131-134, playing a complex, rhythmic accompaniment with many beamed notes.
- Vn. (Violin):** Measures 131-134, playing a melodic line with a long, sweeping slur and a final note marked with an asterisk (\*).
- Vc. (Violoncello):** Measures 131-134, playing a melodic line with a long, sweeping slur and a final note marked with an asterisk (\*).

The score is written in 2/4 time. Measures 131 and 132 are in 2/4 time, while measures 133 and 134 are in 5/4 time. The key signature has one sharp (F#).

\* Highest note possible



L ♩ = 48 Heavily

134

Fl. *ff* *mp* *ff* *mp*

Ob. *ff* *mp* *ff* *mp*

Cl. *p* *mf* *f*

Bn. *ff* *mp* *ff* *mp*

Hn. *ff* *mp* *f* *p*

Ct. *ff* *mp* *f* *p*

Tm. *ff* *mp* *f* *p*

Pn. *pp*

Vn. *pp* *sul tasto*

Vc. *pp* *sul tasto*

*con pedale*

140

Fl. *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

Cl. *pp* *pp* *mf* *f*

Bn. *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

Ct. *f* *p* *f* *p*

Tm. *f* *p* *f* *p*

Pn. *mf* *p*

Vn. *con sordino*

Vc. *con sordino*

144

Fl.

144

Ob.

144

Cl.

144

Bn.

144

Hn.

144

Ct.

144

Tm.

Pn.

144

Vn.

144

Vc.

*f*  $\rightrightarrows$  *p*

*f*  $\rightrightarrows$  *p*

*p* *pp*

*f*  $\rightrightarrows$  *p*

*f*  $\rightrightarrows$  *p*

*f*  $\rightrightarrows$  *p*

*ppp*

*ppp*

149

Fl. *f*  $\rightrightarrows$  *p* *f*  $\rightrightarrows$  *n*

Ob. *f*  $\rightrightarrows$  *p* *f*  $\rightrightarrows$  *n*

Cl. *pp*

Bn. *f*  $\rightrightarrows$  *p* *f*  $\rightrightarrows$  *n*

Hn. *f*  $\rightrightarrows$  *p* *f*  $\rightrightarrows$  *n*

Ct. *f*  $\rightrightarrows$  *p* *f*  $\rightrightarrows$  *n*

Tm. *f*  $\rightrightarrows$  *p* *f*  $\rightrightarrows$  *n*

Pn. 149

Vn. 149

Vc. 149

# Borealis

for Orchestra

Owen Bloomfield

## Performance Notes

Numbers at top of score indicate conductor cues with the vertical dotted lines indicating aligned events.

Horizontal lines signify to continue the figure in the brackets or the single note unbroken until the line ends.

All instruments sound as written except for Double Bass which sounds an octave lower than written.

# Borealis

♩ = 56 with much rubato and freedom

1

Flute 1

Flute 2

Clarinet solo

Bass Clarinet solo

Vibraphone

1a

1b

Violins

2a

2b

1 *solo con sordino*  
*pp*

2 *con sordino*  
*ppp*

1

2

Cellos

Double Bass

*8va con sordino*  
*ppp*

The musical score is for a piece titled 'Borealis'. It features a variety of instruments: Flute 1 and 2, Clarinet solo, Bass Clarinet solo, Vibraphone, Violins (1a, 1b, 2a, 2b), Violas (1, 2), Cellos (1, 2), and Double Bass. The tempo is marked as ♩ = 56 with the instruction 'with much rubato and freedom'. The score includes several dynamic markings: 'pp' (pianissimo) and 'ppp' (pianississimo). There are also markings for 'con sordino' (with mutes) and 'solo con sordino'. A vertical dashed line is placed at the beginning of the first measure of the Viola 1 part. The Viola 1 part begins with a melodic line marked 'solo con sordino' and 'pp'. The Viola 2 part begins with a sustained note marked 'con sordino' and 'ppp'. The Violins and other instruments have empty staves, indicating they are to be played as written in the original score.

2

3

4

5

Fl. 1

Fl. 2

Cl

B.Cl

Vib

1a

1b

Vins

2a

2b

1

Vlas

2

1

VCs

2

DB

soft mallets  
motor on

con pedale  
*pp*

con sordino

*ppp*  
con sordino

*p* *mf* *mp*

con sordino

*ppp*  
tutti con sordino

*ppp*

*mp*



# A

Fl. 1

Fl. 2

Cl

B.Cl

Vib

1a

1b

Vlms

2a

2b

1

Vlas

2

1

VCs

2

DB

*f* *p*

*p*

*p*

*con sordino*  
*mp*

*con sordino*  
*mp*

*con sordino*  
*mp*

*mf*

*mf*

*p*

**B 1**

Fl. 1

Fl. 2

Cl

B.Cl

Vib

1a

1b

Vins

2a

2b

1

2

Vlas

1

2

VCs

DB

*mp*

*ppp*

*ppp*

*p*

*p*

*p*

take much time

2 3 4 5

Fl. 1 *mf* *mf*

Fl. 2 *mf*

Cl *mf* *ff*

B.Cl

Vib *mf* *pp* *con pedale* clear often

1a *p* *p* *sul pont.* *p*

1b *p* *p* *sul pont.* *p*

Vlns 2a *p*

2b *p*

Vlas 1 *p*

2 *p*

VCs 1 *p* *senza sord.* *mp* *ff*

2 *p* *p*

DB *p*

C

unmeasured cues at conductor's liberty  
1 2

Fl. 1

Fl. 2

Cl

B.Cl

Vib

1a

1b

Vlms

2a

2b

1

2

Vlas

1

2

VCs

DB

*mf*

*f*

*f*

*mp*

*senza sord.*

*f*

*sul pont.*

*p<sup>3</sup>*

*mf*

*f*

*f*

*f*

*p*

3

4

5

6

7

8

9

D 1

Fl. 1

Fl. 2

Cl

B.Cl

Vib

1a

1b

Vlns

2a

2b

1

Vlas

2

1

VCs

2

DB

*p*

*p*

*ppp con pedale let ring*

*ppp*

*ppp con sordino sul pont.*

*ppp sul pont.*

*ppp*

*ppp*

*p*

2
3

Fl. 1

Fl. 2

Cl

B. Cl

Vib

1a

1b

Vlins

2a

2b

1

2

Vlas

1

2

VCs

DB

*mf*

*p*

*pp*

*pp*



2

3

4

5

6

Fl. 1

Fl. 2

Cl

B.Cl

Vib

1a

1b

Vlns

2a

2b

1

Vlas

2

1

VCs

2

DB

*p*

*f*

*ppp*

*pp*

*pp*

*normale solo*

*senza sord.*

*normale senza sord.*

*f*

*ff*

*mf*

*mp*

*p*



**F** unmeasured 1

Fl. 1 *p*

Fl. 2 *p*

Cl *p*

B. Cl *p*

Vib *p*

1a *p* normale senza sord.

1b *p* normale senza sord.

Vlins *tutti senza sord.* *pp* *n*

2a *p* *pp* *n*

2b *p* *pp*

1 *p* normale senza sord. *pp* *n*

Vlas *senza sord.* *pp*

2 *p* *pp*

1 *p* *pp* *n*

VCS *senza sord.*

2 *p* *pp*

DB *senza sord.* *p*

Fl. 1

Fl. 2

Cl

B.Cl

Vib

1a

1b

Vlms

2a

2b

1

2

Vlas

1

2

VCs

DB

*p*

Detailed description: This is a page of a musical score, page 2, containing measures 1 through 8. The score is written for a large orchestra. The instruments and their parts are as follows: Flute 1 (Fl. 1) and Flute 2 (Fl. 2) both have whole rests in all measures. Clarinet (Cl) and Bass Clarinet (B.Cl) also have whole rests. Vibraphone (Vib) has whole rests. Violin 1a (1a) has a melodic line starting in measure 1 with a grace note, continuing through measure 2, and then a whole note in measure 3. It has a half note in measure 4, a quarter note in measure 5, a half note in measure 6, and a quarter note in measure 7. Violin 1b (1b) has whole rests. Violin 2a (2a) and Violin 2b (2b) have whole rests. Viola 1 (1) and Viola 2 (2) have whole rests. Violoncello 1 (1) and Violoncello 2 (2) have whole rests. Double Bass (DB) has whole rests. The Viola section (Vlas) has a melodic line starting in measure 7 with a grace note, marked with a piano (*p*) dynamic, and continuing into measure 8. The time signature changes from 4/4 to 3/4 at the beginning of measure 2 and remains 3/4 for the rest of the page. The key signature has one flat (B-flat).

# G

Fl. 1

Fl. 2

Cl

B.Cl

Vib

1a

1b

Vlms

2a

2b

1

2

Vlas

1

2

VCs

DB

*ppp*

*p*

[illegible]

# Love Song

Owen Bloomfield

Soprano duet and Harp

# Love Song

soprano duet and harp

Text by Cathy Richards

Owen Bloomfield

Gently and delicately ♩ = 60

Soprano I

Soprano II

Harp

*p*

DCB $\flat$ |E $\flat$ FGA $\flat$

S. I

S. II

Hp.

*pp*

minimal to no vibrato  
*p*

S. I

flows \_\_\_\_\_ flows \_\_\_\_\_ like mu - si(c) \_\_\_\_\_

S. II

minimal to no vibrato  
*p*

Love \_\_\_\_\_ Love like mu-si(c) \_\_\_\_\_ Loveflows like mu - sic \_\_\_\_\_

Hp.

S. I

Love flows like mu - sic

S. II

Love flows like mu - sic \_\_\_\_\_

Hp.

*mf*

25

S. I

S. II

Hp.

*mp*

31

S. I

S. II

Hp.

*p*

Its as sweet \_\_\_\_\_ as sweet as Its taste as sweet

taste \_\_\_\_\_ as sweet as \_\_\_\_\_ wine \_\_\_\_\_

*pp*



37

S. I

as wine \_\_\_\_\_ as sweet as wine

S. II

— as \_\_\_\_\_ sweet \_\_\_\_\_ wine \_\_\_\_\_

Hp.

37

G $\flat$  *f* *p*

44

S. I

44

S. II

Hp.

44

*f* *p* *f* *p* *f*

50 *pp*

S. I

And bliss —

S. II

50

Hp.

*p* *pp*

57

S. I

— it is — And — bliss — it is — And bliss it is

S. II

57 *p* *pp*

bliss it is —

Hp.

57

64

S. I

this drunk-en state

S. II

this drunk-en state this drunk-en state

Hp.

*pp*

70

S. I

S. II

when your

Hp.

77

S. I

when your depth \_\_\_\_\_

S. II

depth of soul \_\_\_\_\_ moves \_\_\_\_\_

Hp.

82

S. I

*rit.*

\_\_\_\_\_ moves \_\_\_\_\_ mine \_\_\_\_\_ moves \_\_\_\_\_ mine \_\_\_\_\_

S. II

*rit.*

depth of soul \_\_\_\_\_ moves \_\_\_\_\_ mine \_\_\_\_\_

Hp.

# Piano Piece

Owen Bloomfield

### Performance Notes:

Accidentals pertain only to the flag grouping that they are in.

Barlines are only used as a visual aide and do not signify any meter.

# Piano Piece

Owen Bloomfield

$\text{♩} = 130$

*p*

1/4 to 1/2 pedal throughout

*mf p ff p*

*ff mf p*

as before

*p*

*ff mf ff mf*

as before

First system of a musical score. The right hand (treble clef) features a melodic line with various accidentals and a dynamic marking of *f* (forte). The left hand (bass clef) plays a steady eighth-note accompaniment.

Second system of the musical score. The right hand has a melodic line with a dynamic marking of *mp* (mezzo-piano). The left hand continues with an eighth-note accompaniment. A bracketed section in the right hand shows a dynamic shift from *ff* (fortissimo) to *mp* and then *f*.

Third system of the musical score. The right hand features a complex, rapid melodic passage with a dynamic marking of *mp*. The left hand plays a steady eighth-note accompaniment. A bracketed section in the right hand shows a dynamic shift from *ff* to *f*.

Fourth system of the musical score. The right hand has a melodic line with a dynamic marking of *f*. The left hand plays a steady eighth-note accompaniment. A bracketed section in the right hand shows a dynamic shift from *ff* to *f*.

Fifth system of the musical score. The right hand has a melodic line with a dynamic marking of *mf* (mezzo-forte). The left hand plays a steady eighth-note accompaniment. A bracketed section in the right hand shows a dynamic shift from *mf* to *f*.



8<sup>va</sup> *ff* as before

This system features a treble staff with a melodic line and a bass staff with a complex, syncopated rhythmic pattern. A bracket under the bass staff is labeled "as before". A dynamic marking of *ff* (fortissimo) is present. A bracket above the treble staff is labeled "8<sup>va</sup>".

as before

This system continues the musical piece with similar rhythmic complexity in both staves. A bracket under the bass staff is labeled "as before".

*mp* *f* *mp*

This system shows a change in dynamics. The treble staff has a melodic line with accents. The bass staff has a rhythmic pattern. Dynamic markings *mp* (mezzo-piano), *f* (forte), and *mp* are indicated. A bracket under the bass staff is labeled "as before".

*f* *mp* *f* *mf*

This system continues with dynamic variations. The treble staff has a melodic line with accents. The bass staff has a rhythmic pattern. Dynamic markings *f*, *mp*, *f*, and *mf* (mezzo-forte) are indicated. A bracket under the bass staff is labeled "as before".

*f*

This system concludes the page with a final system of music. The treble staff has a melodic line with accents. The bass staff has a rhythmic pattern. A dynamic marking of *f* (forte) is indicated. A bracket under the bass staff is labeled "as before".

First system of a musical score. The right hand features a series of chords and eighth notes. The left hand has a long, sustained chord in the bass, indicated by a fermata. A dynamic marking of *f* (forte) is present.

as before

Second system of the musical score. The right hand continues with a melodic line. The left hand has a single bass note. A dynamic marking of *pp* (pianissimo) is present. A measure number of 143 is indicated at the start of the left hand.

Third system of the musical score. The right hand has a melodic line. The left hand features a complex, fast-moving accompaniment. A dynamic marking of *ff* (fortissimo) is present. The word *simile* is written below the left hand.

Fourth system of the musical score. The right hand has a melodic line. The left hand features a complex, fast-moving accompaniment. A dynamic marking of *pp* (pianissimo) is present.

Fifth system of the musical score. The right hand has a melodic line. The left hand features a complex, fast-moving accompaniment. A dynamic marking of *ff* (fortissimo) is present.

pedal as before

8va--

*pp*

(8va)--

(8va)--

1/4 to 1/2 pedal untill end

(8va)--

(8va)--

(8<sup>va</sup>)

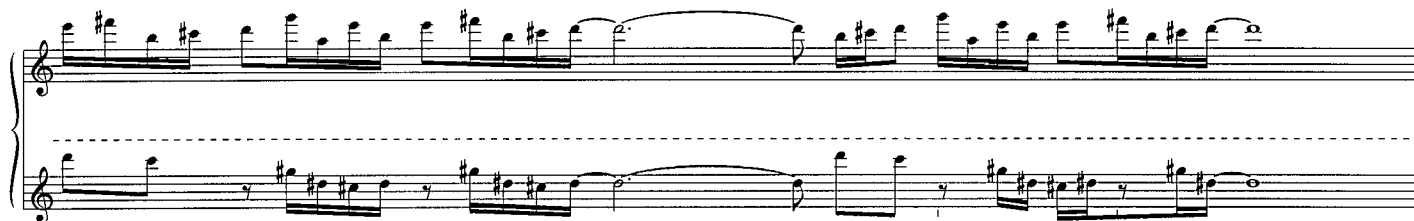


(8<sup>va</sup>)

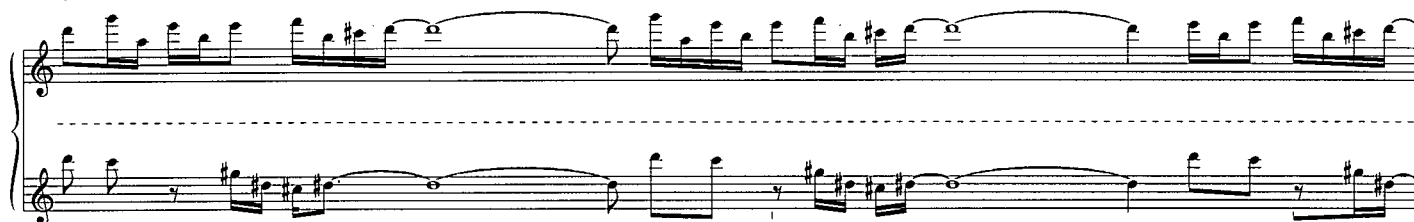


*poco a poco dim.*

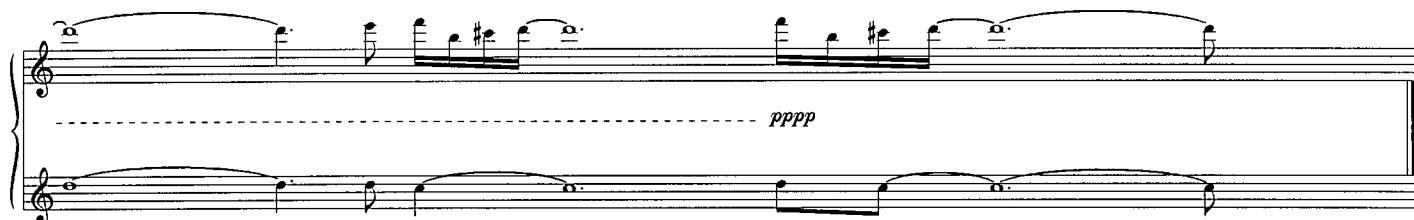
(8<sup>va</sup>)



(8<sup>va</sup>)



(8<sup>va</sup>)



*pppp*

# Variations on Gestalt

text by Lawrie Crawford  
music by Owen Bloomfield

## Notes on the Score

The score to *Variations on Gestalt* is designed to be fluid and work within any possible vision for a production of the work. Freedom is given to the musicians to use the music as they see would fit their particular production. The music may be improvised upon as much as desired or left out where not needed.

### Cello:

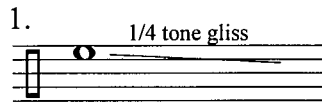
The cello music is divided into sections marked by Roman numerals. These numerals signify musical sections or ideas. These sections are mobile throughout the script.

### Singer:

The singer's part is written in a pitchless clef to allow a freedom of movement within the voice. The steps within the clef are to be used only as a rough guide of the contour. Stemless notes are to be read at any rhythm as suits the scene.

# Variations on Gestalt

## Singer's Score



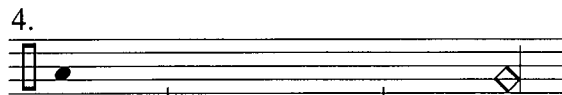
Crazy



from loves long past



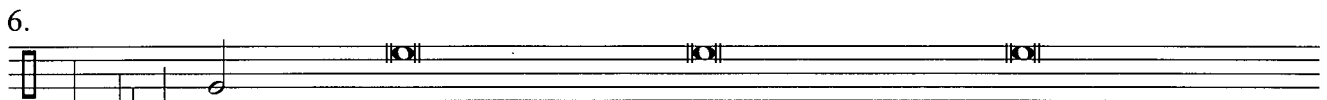
kiss - es can make you crazy you know



kis - es can make you ' crazy



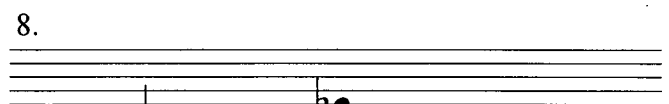
only a kiss



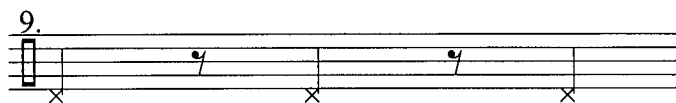
kiss - es can make you crazy it's a strange thing left me empty



per - haps!



trust - ing strange kiss - es



you're really very safe with me



Loves with - out a rail - ing you know



liv-ing with-out a rail-ing



Love knows no rail-ing



had to take down the walls



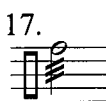
the walls went up so slow-ly had to take down the walls



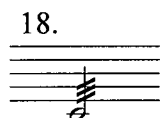
so slow-ly tear down the walls



times to go a lit-tle cra-zy kiss-es can make you cra-zy Love can make you crazy



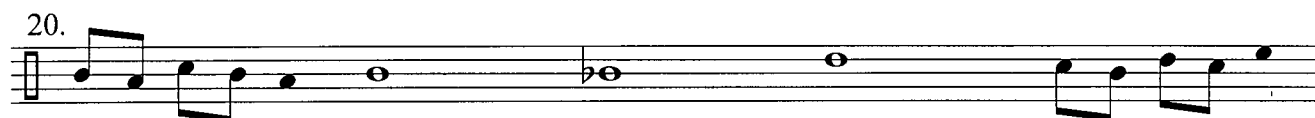
hurt and alive



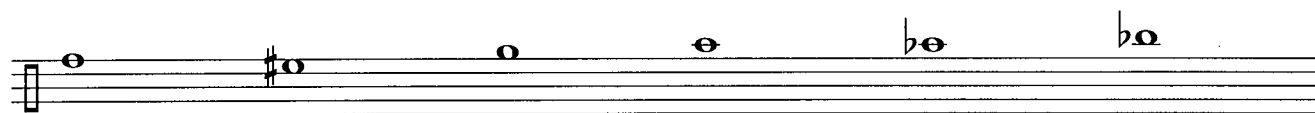
hurt and alive



when the walls came down



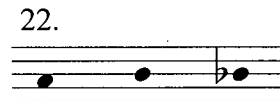
knows no rail-ing a kiss to the abyss knows no rail-ing a



kiss to the abyss in free fall



is need a burden already



was to be



# Variations on Gestalt

## I

Cello Score

**Pedantically**

*pizz.* *pp* *Sul Pont.* *arco* *ff*

*pizz.* *pp* *Sul Pont.* *arco* *ff* *normal* *pp* *S.P.* *ff*

*normal* *mp* *S.P.* *ff* *normal* *pp*

## II

*pp*

Repeat music at left slowly using irregular rhythms. Accent words in speaker's text by playing a cell from the following group. Choose a different cell each time.

# III

Quickly

*pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

# IV

*acell.*  $\text{♩} = 130$  *ff*

*pp* bounce bow approximating rhythm of second voice

(IV)  $\text{♩} = 100$

*p*

faster

*f*

V  $\text{♩} = 100$

*pizz.*

*mp*

*arco*

*ff*

*sfz*

Singer

The walls went up - so slow - ly had to take down the walls

*pizz.*

*mp*

(V)

*arco*

*ff*

Singer

So slow - ly tear down the walls!

*p* *cresc.*

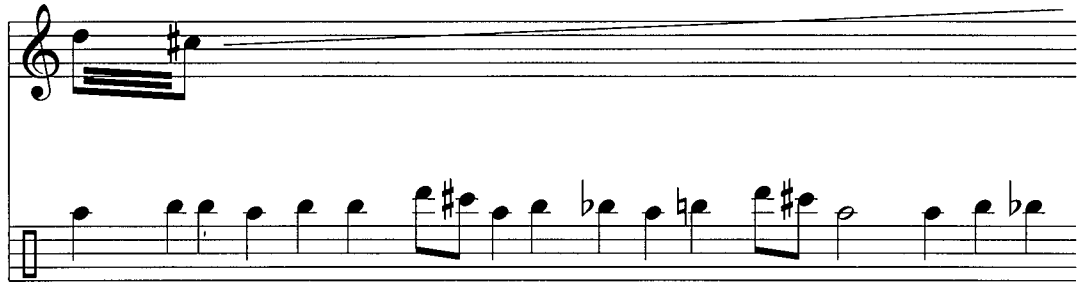
*acell.*

continue triplet figure in slow glissando

*ff*

(V)

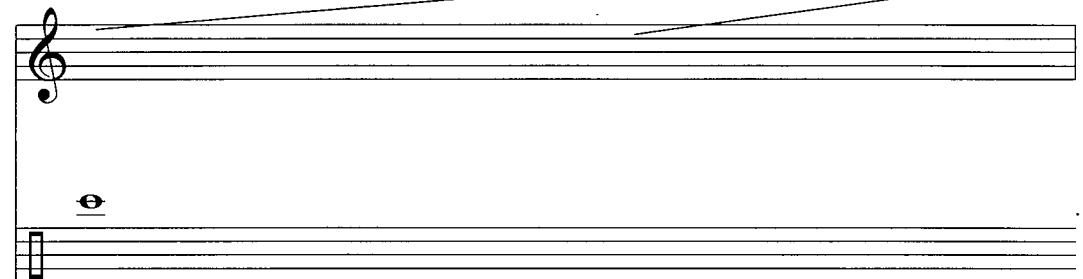
Singer



Times to go a lit - tle craz - y kis - ses can make you craz - y Love can make you

drop in register on cue "Damn!" high as possible

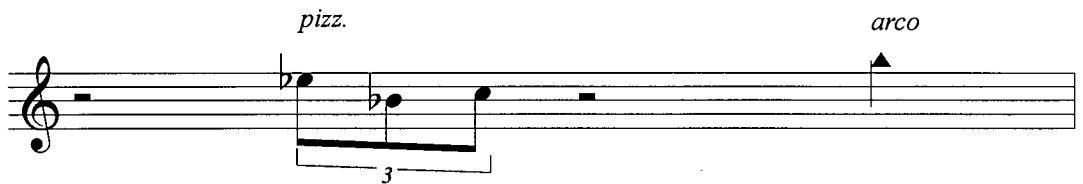
Singer



crazy

VI

highestst note  
possible  
non-harmonic



VII

slightly bend pitch and on each  
repeat increase scratch-tone

scratch-tone



## Variations on Gestalt: *A Monologue in E*

script by Lawrie Crawford

music composed by Owen Bloomfield

### Characters

Three female actors

Speaker

Dancer

Singer

Musicians

Male cellist

### Setting

*The set is extremely minimal. The voice lines are soprano and will be used to echo themes and circles in the text, and sometimes will overlap with the speaker's lines. The singer will wander, sometimes off-stage, or in audience, and in front and behind scrim. She will sometimes sing to characters, echo their words, or just drift off in vocal background to the text and has a somewhat 'otherworld' sense. The dancer has a few lines of a desperate worldly nature, while the female actor is primarily chatty and reflective. The cellist has a few spoken lines for a male voice.*

CELLIST: You don't have any any new e-mail.

SPEAKER: I hate that message... What if I never hear from you again?  
For days and days upon a time. (beat) Oh I know, it's been less than two weeks since we met, dare I ask? How can I say this?

SINGER: *Crazy (overlapping).*

SPEAKER: "DO YOU ASTRO-TRAVEL?"!!!! Am I crazy?

SINGER: *.. from loves long past*

SPEAKER: Then again, it has purpose. I have to find out if you were in my bed last night.

Like was that full-size, full-bodied figment under the covers beside me *your* manifestation, or was it just me... making you up.

SINGER: *Kisses can make you crazy you know (overlapping).*

SPEAKER: Just making you up from that kiss.....

After all, kisses can make you crazy you know.

SINGER: *Kisses can make you crazy.*

SPEAKER: Perfectly scaled delusions of a man in my bed, true to the touch, and a fast-forwarded memory.

It was only a kiss.

SINGER: *... only a kiss.*

CELLIST: Men fantasize.

DANCER: Women hallucinate.

SPEAKER: But I really want you to know that I touched you, and felt you present with me last night.

So astro-travel was all I could think of! Like, what am I supposed to say? "Did you know you were in my bed last night?" After all, we had barely just met. (beat) One kiss—then we drove five hundred miles in opposite directions.

I must have imagined it.

SINGER: *Kisses can make you crazy*

SPEAKER: But the odd thing was--it wasn't when I wanted you that you showed up in my bed. I hadn't expected you.

You startled me. That's the strange part. Then, I was ... overcome.

SINGER: *It's a strange thing...*

SPEAKER: That used to happen with a man I knew.

DANCER: A man I knew!

SPEAKER: Who am I kidding?

DANCER: You had to go and marry him.

SPEAKER: The love of my life, who pulled me inside out and left me an empty shell.

*SINGER: left me empty...*

I could feel his hands when we were thousands of miles apart. But never did I see him like I saw and felt you last night. This was new. Your body was in my bed.

That is why this...

DANCER: ---this is so scary.

SPEAKER: So, do you astro-travel? I suppose it's a natural question considering....

Considering that we had just talked. Considering that I was naked under my silk dress and you bent your head down to kiss me gently with your full, soft lips.

Why do I note them? I assess men by their lips you know.

DANCER: Never trust a man with thin lips.

CELLIST: Is the inverse true?

*SINGER: Perhaps.*

SPEAKER: Your lips opened me into trusting you.

*SINGER: ...trusting strange hisses...*

SPEAKER: Something that I know I never should do, especially when I know nothing.

Nothing. I trusted the opening you offered. But I know nothing. I can hear you now.

CELLIST: *(softly)* Bad. Bad girl. Go away. I won't e-mail you any more.

SPEAKER: I'm so much more fun in person, gently joking away the fears and anxiety in both of us. That light, early nervousness of possibility.

CELLIST: Susceptibility can be such a sweet thing.



DANCER: But you don't know the half of it!

SPEAKER: I'm at risk in text.

DANCER: Forced to an honesty that is a bare naked hell.

SPEAKER: I come off that way in print—without the chuckles and the winks and the hand on your thigh, or ankle against your calf under the table, to reassure you that you're safe with me.

*SINGER: You are really, very safe with me.*

SPEAKER: If.... you are really with me. *(long pause)*  
 I need a response. Even a reaction would do. *(takes huge breath simultaneously with dancer, and holds it, then exhales loudly)*  
 Maybe... oh no...maybe....you are not quite, so safe with me.

DANCER: *(whispers)* I live without a railing .... *(overlapping)*

*SINGER: Loves without a railing you know...(overlapping)*

DANCER: *(louder)* I live without a railing .... *(overlapping)*

*SINGER: Loves without a railing ...(overlapping)*

SPEAKER: That's why I don't invite many people over.  
 They're shocked at the narrow ledge I live with. It's only 39 inches wide, and 15 feet straight down.  
 It doesn't bother me though.

DANCER: Hell! I just hang on, and lean out !

SPEAKER: Let it all hang out. *(pause)*  
 One time this single doctor was chatting me up at a potluck, seeming really interested and all that. I told him I eat graham wafer and butter sandwiches for dinner, and he took off before the next sentence was finished.  
 See, I think you're a guy who eats cold pizza for breakfast.

*SINGER: Living without a railing ...*

SPEAKER: I think living with this narrow ledge has helped me.

*SINGER: Love knows no railing ...*

SPEAKER: It used to be splintered and ragged from the teeth of the chainsaw that fed the rest of the house to a D9 cat, December second, 1992.

I sanded the edge with time.

Down below is where the walls fell on me. (pause)

I had to take down the walls—

SINGER: *Had to take down the walls (overlapping)*

SPEAKER: —there was no rebar in the concrete footings my husband had laid for the new addition.

Oh, I know he knew better, but he was drinking by then; he didn't care. I cared, but he was the journeyman carpenter. We poured the concrete in a day, but the walls went up more slowly.

SINGER: *The walls went up so slowly.*

*Had to take down the walls (overlapping)*

SPEAKER: Later, all these old guys shook their heads when they looked at the cracks in the footings...

CELLIST: You can't build a structure that lasts, without a good foundation.

SINGER: *... so slowly..*

SPEAKER: It wasn't anything that could be fixed. Once the lies are laid down.

SINGER: *.. tear down the walls*

DANCER: Get rid of the dangerous stuff.

SPEAKER: Oh, I suppose pry bars, nail pullers and rubber mallets are a sort of mid-range therapy: between splitting wood, when you visualize the face of your lover in the concentric rings and aim for the core; and pounding pillows with plastic bats, coddled by strangers who share your pain.

Those are usually the same strangers who yearn to become astro-travellers and sign up for work[shops] on their vacations. I don't want you to think I'm like them.

It was an incredible amount of work...

I pulled and pried nails from the rafters and joists and walls of the framed-in shell. It took all the strength I had—forcing out those obsessive metal shards that bound him and I so tightly.

I was trying to tear them apart and it happened incredibly fast. Forty-five feet long of spaced 2x6 studs, 15 feet high, sheathed with plywood, crashed towards me.

Everything flattened around me, and I found myself safe in a hole in the wall—in the space planned for a doorway.

I was fine.... but, I couldn't find my dog.

*SINGER:*

*Times to go a little crazy.*

*Kisses can make you crazy.*

*Love can make you crazy (overlapping)*

*SPEAKER:*

When I don't know something, like, where my kids are in the middle of the night, or why you haven't written. Damn! I'd get like that before he'd come home with his shirt buttoned up wrong.

I couldn't lift the walls; I was afraid my dog was underneath. Was he hurt and alive?

*SINGER:*

*Hurt and alive.*

*SPEAKER:*

Hurt and alive.

I've left men like that before. They say it's my fault. I used to believe them, but now I think I just... well, I found them that way.

My dog was hiding by the lake. He's more like me, and only barks when people leave. You said—

*CELLIST:*

—The success of a relationship isn't in its duration.

*SPEAKER:*

Very 60's and all that, but my dog will look like he's attacking when you try to leave... that is... if you ever come over.

*SINGER:*

*Hurt and alive. (overlapping)*

*SPEAKER:*

But I don't want to make you nervous.

*DANCER:*

(whispering) Don't want to make you nervous...

*SINGER:*

*Hurt and alive.*

I burned the wood if the nails wouldn't come out. Some of the lumber  
I stacked, some I sold; scavengers and thieves took the rest. I grew  
tanned and strong doing it, and I rested for a long time after.

I grew to feeling comfortable with the walls gone.

*SINGER: When the walls came down...*

SPEAKER: Safe.

DANCER: Now I'm exposed!

SPEAKER: Your kiss tipped some nerve centre somewhere. Created an opening  
I'm falling into. Openings long to be filled. And I don't want to long  
for anything.

Part of me wants nothing of this. The rest of me knows no railing...

*SINGER: ....knows no railing...*

*A kiss to the abyss.*

*In free fall.*

SPEAKER: (sends e-mail)

DANCER: (shouts after long pause) Who cares?

SPEAKER: I know I'll breathe again.

*SINGER: ....knows no railing...*

*A kiss to the abyss.*

*In free fall.*

SPEAKER: I've learned upon impact...

that lies hurt more.... than any hard truth can ever. (pause)

So... I don't know if you're safe with me.

Or if I'll ever hear from you again.

CELLIST: (softly) Go away. I won't e-mail you any more.

DANCER: It's a scary thing.

*SINGER: Is need a burden already?*

SPEAKER: Willows are growing through the gravel now. A pile of charred nails  
still lie in a mound of ashes.

Only the cracked ruin of the unstable foundation rings the space where  
the addition was to be.

*SINGER: Was to be.*

SPEAKER: No addition now--just a small space with a narrow ledge.

An edge with a great view.

That's all it ever is,

this love stuff.

THE END