

# OFF THE DEEP END



ERIC SHANFIELD

## OFF THE DEEP END

Eric Shanfield | ENS.2006.8b | 2006-2017 | 9'

Poems by Matthea Harvey

1. Color by Number
2. Can We See
3. Not So Much Miniature As Far Away
4. A Ruffle, A Rendezvous
5. Machine For Jean Rhys

Soprano

Flute

Bass Clarinet

Piano

Violin

Cello

After completing the song cycle *Off the Deep End* in 2006, setting for voice and piano poems from *Sad Little Breathing Machine* by the wonderful poet Matthea Harvey, the next year I arranged it for small ensemble and a decade later transformed that into this final version for “pierrot” ensemble.

## OFF THE DEEP END

### *1. Color By Number*

At eight the gate clicks open.  
The shrubs indent themselves just so.

Behind us pebbles rise up  
through the paths. Bird machines

trouble the foliage. A valve  
hisses & the violets bloom.

Then according to plan, we hijack  
a pram & trap a portable puddle.

It is anxious & looks like us.  
We almost take it home.

Instead, we hide in the hedge  
& wait to throw it. We've a mind

to change the weather.

### *2. Can We See*

What I thought was  
the wind was a bicycle & lo

my head was halved again.  
Red buds measled the ground.

Jealous Narcissus bit the river.  
The sky was a memoir of blue.

In between the blades of grass hosanna  
there was much greener grass.

### *3. Not So Much Miniature As Far Away*

Little was left of the forest.  
Large was ten miles ahead.

The song on the radio  
was early 80s in a nutshell,

the sun in the rearview  
mirror, a peach pit of light.

Make much of me why don't you.  
All sorts land at the airfield.

Be silverfish, be blimp.

*4. A Ruffle, A Rendezvous*

Goggles against the windowpane.  
Playing chess in gingham.

Split-second snow chandelier.  
Underwater constellation of scallops.

A skate frills along the ocean floor—  
I don't think it's what I'm looking for.

Equestrian galloping through the rain,  
glorious movie-set moon, it isn't

chance if you're waiting for it.

*5. Machine for Jean Rhys*

It's all lit up with handfuls  
& eyefuls & it doesn't want you

because that's what you want.  
Flicker, the land shrugs off

its scape, flicker, the trees fall  
away. If la lumiere is stoppered

in bottles what is the light  
over there? What in the world

do you want in the world?  
If the cafe had stayed,

the waiter would know.  
If those eyes were

your own, you might also.

# OFF THE DEEP END

## 1. COLOR BY NUMBER

Matthea Harvey

Eric Shanfield

$\text{♩} = 176$

Soprano

Flute

Bass Clarinet in B $\flat$

Violin

Violoncello

Piano

*fp* *mf* *p* *mf*

*p* *mf* *p* *mf*

*Red.*

5

Sop.

Fl.

B. Cl.

Vln.

Vc.

Pno.

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

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

9

Sop. *f* At eight the gate\_ clicks o - pen. The shrubs in - dent\_ them-selves

Fl. *f*

B. Cl.

Vln.

Vc.

Pno.



14

Sop. just so. Be - hind us\_ peb - bles rise\_ up through the paths.

Fl. *f* *p* *f*

B. Cl.

Vln.

Vc.

Pno.

19

Sop. Bird ma-chines trou-ble the fo - liage.

Fl.

B. Cl.

Vln.

Vc.

Pno.

24

Sop.

Fl.

B. Cl.

Vln.

Vc.

Pno.

28

Sop.

Fl.

B. Cl.

Vln.

Vc.

Pno.



31

Sop.

Fl.

B. Cl.

Vln.

Vc.

Pno.



35

Sop. *f* A valve hiss - es & the

Fl. *f* *ft.*

B. Cl.

Vln.

Vc.

Pno.

39

Sop. *ff* vio - lets bloom. Then, ac - cord - ing to plan, — we

Fl. *ff*

B. Cl. *ff*

Vln. *f* *ff*

Vc. *ff*

Pno. *ff*

*Reo.*

43

Sop. hi - jack a pram & trap a port - a - ble pud - dle.

Fl. all notes equally short *p*

B. Cl. all notes equally short *p*

Vln. *pizz.* *p*

Vc. *pizz.* *p*

Pno.



48

Sop. *mf* It is an - xious

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

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

Vln. *pizz.* *mf*

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

Pno. *mf*

53

Sop. & looks like us. We al - most take it home.

Fl.

B. Cl.

Vln.

Vc.

Pno.

58

Sop. In - stead, we hide in the hedge &

Fl.

B. Cl.

Vln. arco

Vc. arco

Pno.

62

Sop. *p sub.*  
wait to throw it. We've a mind to

Fl. *p*

B. Cl. *p sub.*

Vln. *p sub.*

Vc. *p sub.*

Pno. *p sub.*



66

Sop. *f*  
change the wea - ther.

Fl. *f*

B. Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

*Red.*

70

Musical score for measures 70-73. The score includes parts for Soprano (Sop.), Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature is two sharps (F# and C#). The Soprano part is silent. The Flute part has a triplet of eighth notes starting at measure 70, marked *mf*. The Bass Clarinet part has a triplet of eighth notes starting at measure 71, marked *mf*. The Violin part has a triplet of eighth notes starting at measure 70, marked *mf*, and a half note marked *p* at measure 71. The Viola part has a half note marked *mf* at measure 70 and a half note marked *p* at measure 71. The Piano part has a triplet of eighth notes starting at measure 70, marked *mf*, and a half note marked *p* at measure 71.

74

Musical score for measures 74-77. The score includes parts for Soprano (Sop.), Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature is two sharps (F# and C#). The Soprano part is silent. The Flute part has a triplet of eighth notes starting at measure 74, marked *p*, followed by a triplet of eighth notes marked *f*, and a half note marked *p* at measure 75. The Bass Clarinet part has a half note marked *p* at measure 74, a half note marked *f* at measure 75, and a half note marked *p* at measure 76. The Violin part has a triplet of eighth notes starting at measure 74, marked *mf*, followed by a triplet of eighth notes marked *p*, and a half note marked *f* at measure 75. The Viola part has a half note marked *mf* at measure 74, a half note marked *p* at measure 75, and a half note marked *f* at measure 76. The Piano part has a triplet of eighth notes starting at measure 74, marked *p*, followed by a triplet of eighth notes marked *f*, and a half note marked *ff* at measure 75.

# OFF THE DEEP END

## 2. CAN WE SEE

Matthea Harvey

Eric Shanfield

*♩=96*

Soprano *mp*  
What \_\_\_\_\_ I thought \_\_\_\_\_ was the

Flute

Bass Clarinet in B $\flat$

Violin *con sord. III*  
*mp*

Violoncello

Piano *mp*  
*Red*  $\wedge$  *sim. al fine*

Detailed description: This system contains the first five staves of the score. The Soprano staff begins with a rest followed by the lyrics 'What I thought was the'. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand, marked with a 'Red' bracket and 'sim. al fine'.



9

Sop. wind \_\_\_\_\_ was a bi-cy-cle & lo \_\_\_\_\_ my head was halved a-gain.

Fl. *mp*

B. Cl. *mp*

Vln.

Vc.

Pno. *mp*

Detailed description: This system contains the next five staves. The Soprano staff continues with the lyrics 'wind was a bi-cy-cle & lo my head was halved a-gain.'. The Piano part continues with the same rhythmic accompaniment.

17

Sop. *mf*  
Red buds\_ mea-sled the ground.

Fl. *mf*

B. Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno. *mf*

23

Sop. Jealous Nar-cis-sus bit the ri-ver.

Fl. *mf* *f*

B. Cl. *f*

Vln. *mf* *f*

Vc. *f*

Pno. *f*

29

Sop. *mf*  
The sky \_\_\_\_\_ was a

Fl.

B. Cl. *mf*

Vln. *p* *mf*

Vc. *f* *mp* *mf*

Pno. *ben mf*



33

Sop. mem - oir \_\_\_\_\_ of blue. \_\_\_\_\_

Fl.

B. Cl.

Vln. 2

Vc. *mp* *mf* *p* *f*

Pno.



39 *mf*

Sop. In be - tween the blades of grass ho - san-na ho -

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

B. Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno.

45 *f* *mf*

Sop. san-na there was much green-er grass.

Fl. *f* *mf* *mp*

B. Cl. *f* *mf* *mp*

Vln. *mf* *mf* *mp*

Vc. *mf* *mp*

Pno. *f* *mf* *mp*



# OFF THE DEEP END

## 3. NOT SO MUCH MINIATURE AS FAR AWAY

Matthea Harvey

Eric Shanfield

$\text{♩} = 96$

Soprano

Flute

Bass Clarinet in B $\flat$

Violin

Violoncello

Piano

*f*

*f*

senza sord.

Lit - tle\_ was left of the for - est.



6

Sop.

Fl.

B. Cl.

Vln.

Vc.

Pno.

Large was ten miles a - way.

11

Sop. The song on the ra - dio was ear - ly 80s in a

Fl. *f*

B. Cl.

Vln.

Vc.

Pno.



16

Sop. nut - - shell, the sun in the rear - view mir - ror,

Fl.

B. Cl. *f*

Vln.

Vc.

Pno.

21

Sop. — a peach pit of light.

Fl. *f*

B. Cl.

Vln.

Vc.

Pno.



26 *mf*

Sop. Make much of me

Fl. *mf*

B. Cl. *mf*

Vln. *p sub.* *mf*

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

Pno. *mf*

30 *mf*

Sop. why don't you.

Fl. *mf* *p sub.*

B. Cl.

Vln. *p* *mf*

Vc. *mf*

Pno.

34 *f*

Sop. All sorts land at the air - field.

Fl. *f*

B. Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

38 *mf*

Sop. Be sil - ver fish,

Fl.

B. Cl. *mf* *f* *mf* *f* *mf*

Vln. *mf*

Vc. *mf*

Pno. *mf*



42

Sop. be blimp.

Fl. *mf*

B. Cl. *f* *mf* *f* *mf*

Vln.

Vc.

Pno.

# OFF THE DEEP END

## 4. A RUFFLE, A RENDEZVOUS

Matthea Harvey

Eric Shanfield

**♩=126**

Soprano *mf*  
Gog-gles a - gainst the win - dow-pane.

Flute *f*

Bass Clarinet in Bb *f*

Violin *f*

Violoncello *f*

Piano *f*  
*Ped.* *Ped.* *sim. al fine*

This system of the musical score includes staves for Soprano, Flute, Bass Clarinet in Bb, Violin, Violoncello, and Piano. The Soprano part begins with a rest followed by the lyrics 'Gog-gles a - gainst the win - dow-pane.' The instrumental parts feature a consistent rhythmic pattern of eighth notes with accents, marked with a forte (f) dynamic. The piano part includes a pedal point and a 'sim. al fine' instruction.



7

Sop.  
Play-ing chess in ging-ham.

Fl. *f*

B. Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

This system continues the musical score with staves for Soprano, Flute, Bass Clarinet, Violin, Violoncello, and Piano. The Soprano part continues with the lyrics 'Play-ing chess in ging-ham.' The instrumental parts maintain the same rhythmic and dynamic characteristics as the first system.

13

Sop. *mf* Split - se - cond snow chan - de - lier. *f*

Fl. *mf* *f*

B. Cl. *mf*

Vln. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f*



20

Sop. *mf* Un - der - wa - ter. <sup>3</sup> con - stel - la - tion of scal - lops.

Fl. *mf*

B. Cl.

Vln. *mf*

Vc. *mf* pizz. arco pizz.

Pno. *mf*



26

Sop. *mf*  
A skate frills a-long the o-cean floor - I don't think it's what I'm look-ing for.

Fl. *mf*

B. Cl. *p*

Vln. *mf* *scherzando*

Vc. *mf* (pizz.)

Pno. *f*



31

Sop. *f*  
E - ques - tri - an gal-lop-ing through the rain,

Fl. *f*

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

Vln. *f*

Vc. *f* *arco*

Pno. *f*

38 *ff*

Sop. glo - ri - ous mo - vie - set moon, \_\_\_\_\_ it is - n't

Fl. *ff* *ffp* *ff* *6*

B. Cl. *ff*

Vln. *p* *ff* *p* *ff*

Vc. *ff*

Pno. *ff*



42 *f*

Sop. chance if you're wait - ing for it,

Fl. *f*

B. Cl. *f* *fp* *f* *3* *3*

Vln. *pizz.* *f* *arco*

Vc. *pizz.* *f* *arco* *camp*

Pno. *f*

# OFF THE DEEP END

## 5. MACHINE FOR JEAN RHYS

Matthea Harvey

Eric Shanfield

$\text{♩} = 104$

Soprano

Flute *mf*

Bass Clarinet in Bb

Violin

Violoncello *mf* pizz.

Piano



7

Sop. *mf*  
It's all lit

Fl. *mf*

B. Cl. *mf*

Vln.

Vc. *mf*

Pno.

13

Sop. up with hand - fuls\_ & eye - fuls\_

Fl.

B. Cl.

Vln.

Vc.

Pno.



19

Sop. & it\_ does - n't want you be - cause that's what you

Fl.

B. Cl.

Vln.

Vc.

Pno.

25

Sop. want. \_\_\_\_\_ Flick - er, the

Fl.

B. Cl. *mp* *mf* *mp* *mf* *mp*

Vln. *mp* *mf* *mp* *mf* *mp*

Vc.

Pno.



35

Sop. land shrugs off its scape, \_\_\_\_\_ flick - er, the trees \_\_\_\_\_ fall a -

Fl.

B. Cl. *mf* *mp* *mf* *mp* *mf*

Vln. *mf* *mp* *mf* *mp* *mf*

Vc.

Pno.

45

Sop. way. *f* If la lu - mi - ere is

Fl.

B. Cl. *mp*

Vln. *mp* *f*

Vc. *f* arco

Pno. *mp* *f*

53

Sop. stop - pered in bot - tles *p sub.* what is the *f* light

Fl.

B. Cl. *p* *f*

Vln. *p* *f*

Vc. *p*

Pno. *p sub.* *f*

59

Sop. *p* o - ver there? *f* What in\_\_ the world *p* do you want in\_\_ the *f*

Fl.

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

Vln. *p* *f* *p* *f* *p* *f*

Vc.

Pno. *p* *f* *p* *f* *p* *f*

65

Sop. *p* world? *ff* If the\_\_ ca - fe had

Fl. *ff*

B. Cl. *p* *ff*

Vln. *p* *ff*

Vc. *ff*

Pno. *p* *ff*

71

Sop. stayed, \_\_\_\_\_ the wai - ter \_\_\_\_\_ would know. If those

Fl.

B. Cl.

Vln.

Vc.

Pno.



77

Sop. eyes were your own, you might al - so.

Fl.

B. Cl.

Vln.

Vc.

Pno.