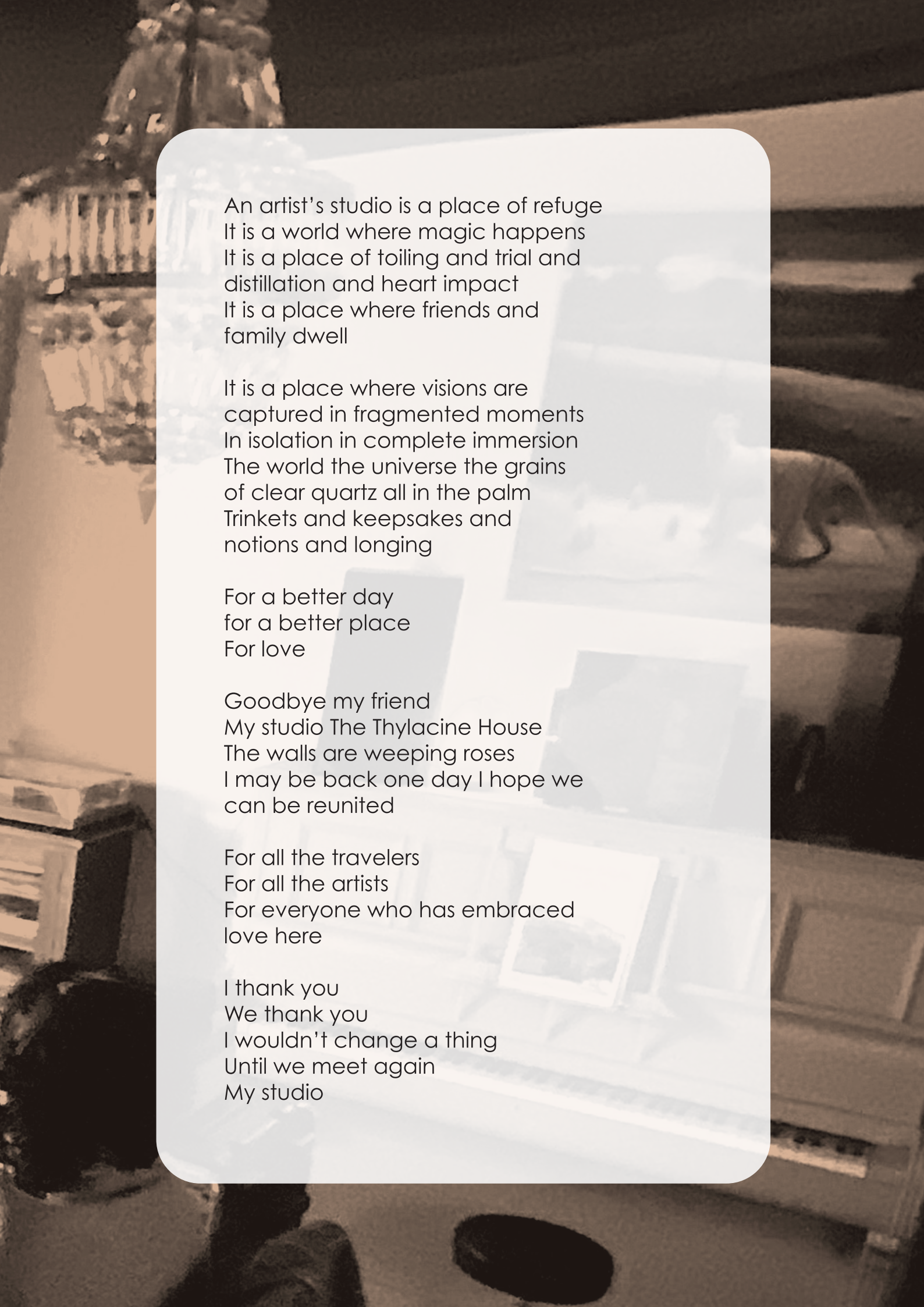




GOOD NIGHT MY FRIEND

Monique Brumby
Steve Crump



An artist's studio is a place of refuge
It is a world where magic happens
It is a place of toiling and trial and
distillation and heart impact
It is a place where friends and
family dwell

It is a place where visions are
captured in fragmented moments
In isolation in complete immersion
The world the universe the grains
of clear quartz all in the palm
Trinkets and keepsakes and
notions and longing

For a better day
for a better place
For love

Goodbye my friend
My studio The Thylacine House
The walls are weeping roses
I may be back one day I hope we
can be reunited

For all the travelers
For all the artists
For everyone who has embraced
love here

I thank you
We thank you
I wouldn't change a thing
Until we meet again
My studio

GOOD NIGHT MY FRIEND

Music: Steve Crump
Words and vocal arrangement: Monique Brumby

Tender, a libitum, $\text{♩} = 66$

Musical notation for measures 1-6. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Tender, a libitum' with a quarter note equal to 66 beats per minute. The dynamics are marked *mp* (mezzo-piano) for the bass line and *pp* (pianissimo) for the treble line.

Musical notation for measures 7-12. The dynamics are marked *mp* (mezzo-piano).

Musical notation for measures 13-18. The dynamics are marked *mp* (mezzo-piano).

Musical notation for measures 19-24. The dynamics are marked *mp* (mezzo-piano).

Musical notation for measures 25-30. The dynamics are marked *mp* (mezzo-piano).

Musical notation for measures 31-36. The dynamics are marked *mp* (mezzo-piano).

37

Musical notation for measures 37-42. The piece is in a minor key (three flats). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with sustained notes and some eighth-note patterns.

43

Musical notation for measures 43-48. The right hand continues the melodic development with eighth-note runs, and the left hand maintains a steady accompaniment with some chordal textures.

49

Musical notation for measures 49-54. The right hand has a more active melodic line with eighth-note patterns, and the left hand features a prominent sustained note in the bass line.

55

Musical notation for measures 55-60. The right hand includes a sixteenth-note triplet and some rests, while the left hand has a sustained bass line with some chordal accompaniment.

61

Musical notation for measures 61-65. The right hand features a melodic phrase with a sixteenth-note triplet, and the left hand provides a simple accompaniment.

66

Musical notation for measures 66-71. The right hand continues with a melodic line, and the left hand has a simple accompaniment with some sustained notes.

71

pp

Detailed description: This system contains five measures of music. The treble clef staff features a melodic line with eighth and quarter notes, ending with a dotted quarter note. The bass clef staff provides harmonic support with chords and single notes. A dynamic marking of *pp* is placed above the fourth measure.

rit.....

76

ppp

ppp

Detailed description: This system contains five measures of music. The treble clef staff has a melodic line that concludes with a fermata over a quarter note. The bass clef staff features chords and a melodic line that ends with a fermata. Dynamic markings of *ppp* are present in the fourth and fifth measures. A hairpin crescendo is shown above the fourth measure, and a hairpin decrescendo is shown below the fifth measure.



COMPOSITION NOTES

Many of the most satisfying things in Life happen by complete chance. Given how Instagram constantly relegates 'posts' to obscurity, piling new post on new post so that earlier ones are easily missed, it was a simple twist of Fate that one morning I woke up early and saw Monique's poem "Good Night My Friend" top of my phone screen.

It had been written late the night before as she packed up and farewelled her Thylacine House Studio. Monique had told me this was about to happen, unexpectedly, a sudden shift that cut her to the core ("the walls are weeping roses"). That night, late into the early hours, her "trinkets and keepsakes" were boxed up, ARIA awards, candles, flowers, favourite vinyl albums, books and notepads with the ink still wet with ideas, counterpoints to the metallic technology where, often, she would be "in isolation, in complete immersion", her space "where magic happens".

I was so fortunate to have been one of the recent "travellers" through that space, huddled together over her Nord synthesiser, her faithful Bear and April under our feet, caught in an intense and intimate experience that brought into being an album ("Hidden Vale") of Bob Brown's poems put to music. So, reading "Good night my friend" on Instagram, I could feel some of her pain, loss, grief and yet also sense her untrammelled hope for the next studio iteration, "Until we meet again".

I quickly took screen shots of the Insta post, loaded them on to my laptop, put the laptop on top of my Kawai grand, read through the poem once more, then started improvising what I felt starting with Monique's hanging on, struggling to let go, the slow realisation it was ending; worse, breaking up her studio into pieces that mean nothing on their own. Thus, the first section - taking a long minute to play - is a recurring phrase repeatedly broken up with 'fermata', a musical notation that tells the performer or conductor they can hold the note for as long as they desire - in my case, allowing the piano strings to echo and reverberate like a tolling bell before variations on the riff start and stop again, and again.

Slowly, inexorably, Monique's poem acknowledges time cannot be defeated so the music moves towards acceptance, hard won and fond memories of a place where friends and family will continue to dwell, though now in a suspended state, still reaching for "A better day / for a better place / for love". The music then shifts to a more upbeat tempo as Monique says her goodbyes to the studio and "everyone who has embraced love here", the melody shifting this time to affection for people and place, ending on the gently realised optimism of "I wouldn't change a thing". As her poem closes, Monique knows she can rebuild her "place of refuge", as soon she did. Just as from the words came the piano piece, when we met in her new studio to record "Goodnight My Friend", Monique arranged the vocal phrasing and melody from my piano line in a creative burst of magic, with lots to follow.

(SC March 2022)

