

# I Want To Be Kind

by Morag Galloway



Duration: Approximately 20 minutes

*For Kim*

*I Want To Be Kind* was first performed as part of Ad Hoc's *Piano Theatre* concert on 20th June 2009, in St Gabriel's Church, Pimlico, London.

It had the following cast:

PIANIST

William Galton

SOPRANO

Daphne Harvey

ACTOR/TENOR

Ian MacDonald

ACTORS

Elizabeth Towne Allen

Rainy Dias

Rachel Dyson

Penny Levick

### **Production Note**

The piano music is continuous throughout the piece. It is difficult because it was written for William Galton and he can stretch over a tenth. It is fine to adapt the piano material to be more manageable for someone with smaller hands and so that the singers can be heard more easily. This is best achieved by choosing one of the right hand lines and discarding the other. In the rest of the piece it is perfectly acceptable to adapt the piano line to make it more playable.

The stage directions for the actors are placed in the appropriate places in the musical score. The soprano is called SINGER in the directions and Voice in the musical score. The actor/tenor role is called SINGING ACTOR in both the stage directions and the musical score. Both roles could be sung by male or female singers, or one of each, as in the original production.

A music stand with score may be used for the SINGER, for the SINGING ACTOR, or for neither if performers wish to memorise the material. If the SINGING ACTOR uses one its position and 'symbolism' on stage must be considered.

The pianist and soprano must wear concert dress, the actors' costumes can be decided on in relation to their character development.

The rehearsal method for creating the material specific to each actor is laid out in the following pages.

A secure group of performers must be found. The group could comprise of people who have never met or worked together before if there is a person solely responsible for the overall group dynamic and rehearsal process. If there is no such person I advise the group be one where everyone has worked together before and has real cohesion and mutual trust.

Time spent reading *The Power of Kindness* by Piero Ferrucci and thinking about humankind's collective desire to 'want'—be that material possessions or more abstract ideals—will help deepen any participants performance and experience of the piece. The chapter 'Gratitude' is particularly pertinent; especially the story of the Stonemason and his journey from wanting things to being grateful for what he has. This research is something that could be done collectively or privately, or in combination.

### Production Process

- The first task is to learn the final song that involves everyone. It is first sung by the SINGER in Scene 10 on page 25.
- Once this is achieved the group explores the premise that their character wants something, and by the end of the piece this 'want' has changed.
- Each member of the group writes down a list of 'wants'.
- Next the group engages with the text below:

I want peace,  
I want focus,  
I want calm.  
I want everything I have to be beautiful.  
I want everything I have to be useful.  
I want to be myself,  
I want to be forgiving,  
I want to be kind.

- Then they learn/engage with the musical idea this created (which is never sung in the piece as it is shown below, but forms the basis for much of the music):

The musical notation is written on a single staff in treble clef. It begins in 3/4 time and changes to 4/4 time at the first measure rest. The melody consists of quarter and eighth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The piece ends with a double bar line.

I want peace, I want fo- cus, I want calm. I want ev' - ry-thing I

5  
have to be beau - ti - ful. I want ev' - ry thing I have to be use - ful.

8  
I want to be my - self, I want to be for - giv - ing, I want to be kind.

- Next give each member of the group a piece of paper with the below on it. They need to fill in the gaps in the text. This needs to be done three times: once sensibly; once with humour, but still making sense; once randomly. This is very important; even the pianist—who never speaks—should go through the same process.

In the beginning everything was\_\_\_\_\_and all I wanted was\_\_\_\_\_.  
I thought that was all I needed. I thought I was able to\_\_\_\_\_.  
Things were\_\_\_\_\_. Then they got\_\_\_\_\_.  
As time went by I was more able to\_\_\_\_\_.  
I would look back and\_\_\_\_\_. It made me feel\_\_\_\_\_.  
Now I am able to\_\_\_\_\_. But things are still\_\_\_\_\_.  
I look forward with a sense of\_\_\_\_\_. Things are not the same\_\_\_\_\_.  
I am\_\_\_\_\_. Now I want\_\_\_\_\_.

- Once this has been done the group chooses—either individually or together—their favourite version per person to use in the performance.
- Next, performers choose a 'want' from their original list and think about it in relation to their filled in text.
- Next work to create a silent movement that demonstrates each actors individual 'want' physically.
- When this has been achieved the group is ready to start putting the piece together by working through the score, adding in their generated material where specified, whilst also developing and consolidating their character.

The film of the performance is included in the DVD at the end of the score. It can be watched to aid understanding, but should be treated as a guide, rather than a definitive performance.

**Morag Galloway 2017**

## I Want To Be Kind

## Scene 1

The PIANIST is on stage. There must be a sense of a concert performance.

Morag Galloway

$\text{♩} = 72$  *Contemplative, becoming agitated ...*

Piano

Measures 1-8. Treble clef, 3/4 time signature. Dynamics: *p*, *mf*.

Measures 9-14. Treble clef. Dynamics: *f*.

Measures 15-21. Treble clef. Dynamics: *p*, *mp*, *mf*.

Measures 22-28. Treble and bass clefs. Dynamics: *f*, *p*.

Measures 29-34. Treble and bass clefs. Dynamics: *mf*.

Measures 35-39. Treble and bass clefs. Dynamics: *f*, *p*.

*Becoming more emphatic.*

Measures 40-43. Treble and bass clefs.

46

*f*

Musical score for measures 46-50. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 46 starts with a forte (*f*) dynamic. The music features a series of eighth-note chords in the right hand and a more active bass line in the left hand. A slur covers measures 46-50.

51

*p*

Musical score for measures 51-55. The system consists of two staves. Measure 51 starts with a piano (*p*) dynamic. The music features a series of eighth-note chords in the right hand and a more active bass line in the left hand. A slur covers measures 51-55. The time signature changes from 4/4 to 3/4 in measure 53.

*Agitation becoming speed.*

56

Musical score for measures 56-61. The system consists of two staves. Measure 56 starts with a piano (*p*) dynamic. The music features a series of eighth-note chords in the right hand and a more active bass line in the left hand. A slur covers measures 56-61.

62

*ff*

Musical score for measures 62-67. The system consists of two staves. Measure 62 starts with a fortissimo (*ff*) dynamic. The music features a series of eighth-note chords in the right hand and a more active bass line in the left hand. A slur covers measures 62-67.

68

*Red.*

Musical score for measures 68-70. The system consists of two staves. Measure 68 starts with a piano (*p*) dynamic. The music features a series of eighth-note chords in the right hand and a more active bass line in the left hand. A slur covers measures 68-70. The word "Red." is written below the bass staff in measure 69.

71

Musical score for measures 71-75. The system consists of two staves. Measure 71 starts with a piano (*p*) dynamic. The music features a series of eighth-note chords in the right hand and a more active bass line in the left hand. A slur covers measures 71-75.

# Scene 2

The SINGER has either been ready on stage - as if in a concert - or comes on before the end of the piano solo.

♩ = 72 *mp* Matter of fact, but not dry. *p*

Voice: In the be-gin- ning\_ eve-ry-thing was. And all I want-ed was.\_\_\_\_\_

Piano RH: *p*

5

Voice: I thought that was all I need - ed. I thought I was ab - le to. Things were,

Piano RH: *mp*

10

Voice: then they got.\_\_\_\_\_ As time went by I was more ab - le to.\_\_\_\_\_ I would look back and

Piano RH: *f* *mp*

15

Voice: it made me feel.\_\_\_\_\_ Now I am\_ ab - le to but things are\_

Piano RH: *p*

21

Voice: still. I look for - ward with a sense of\_ things are not\_ the

Piano RH: *mf*

25

Voice: same. I am.\_\_\_\_\_ Now\_ I\_ want.

Piano RH: *mp*



# Scene 3

The ACTORS come on to stage, one at a time, or in pairs/ small groups.  
Each one has their own position on stage where they stay, once there, facing the audience.  
They are not aware of each other, or the PIANIST and SINGER.  
Once in position each ACTOR speaks their In the beginning text, one at a time, or in pairs/ small groups.

**Piano**

$\text{♩} = 80$

The piano score is written for a grand piano, consisting of a right-hand (treble clef) and left-hand (bass clef) part. The tempo is marked as quarter note = 80. The score is divided into six systems, each starting with a measure number (1, 8, 14, 20, 26, 32). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained block chords. The right hand often plays sustained chords or simple harmonic lines, while the left hand provides a more active accompaniment with eighth and sixteenth notes. The score concludes with a final chord in the right hand and a sustained bass line in the left hand.

37

Musical score for measures 37-42. The piece is in B-flat major and 3/4 time. Measure 37 features a piano introduction with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The key signature changes to B-flat major and the time signature changes to 4/4 for measures 38-42.

43

Musical score for measures 43-48. The piece continues in B-flat major and 4/4 time. Measure 43 features a piano introduction with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The key signature changes to B-flat major and the time signature changes to 5/4 for measures 44-48.

49

Musical score for measures 49-53. The piece continues in B-flat major and 4/4 time. Measure 49 features a piano introduction with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The key signature changes to B-flat major and the time signature changes to 5/4 for measures 50-53.

54

Keep repeating this section until all actors have finished speaking their texts.

Musical score for measures 54-58. The piece continues in B-flat major and 4/4 time. Measure 54 features a piano introduction with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The key signature changes to B-flat major and the time signature changes to 3/4 for measures 55-58.

59

Musical score for measures 59-62. The piece continues in B-flat major and 4/4 time. Measure 59 features a piano introduction with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The key signature changes to B-flat major and the time signature changes to 4/4 for measures 60-62.

63

Musical score for measures 63-65. The piece continues in B-flat major and 4/4 time. Measure 63 features a piano introduction with a treble clef and a bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The key signature changes to B-flat major and the time signature changes to 5/4 for measures 64-65.

## Scene 4

ACTORS start physically discovering and exploring their movements.  
They do this in their positions, on the spot, facing the audience.  
By the end of this scene they are performing their movement in its entirety.

*Curiously.*  
♩ = 80 *mp*

Voice *p* *f*

In the be - gin - ning\_ eve-ry-thing was. And all I want-ed was\_

Piano *p*

5

I thought that was all I need - ed. I thought I was ab - le to. Things were,

10 *f*

then they got.\_\_\_\_\_ As time went by I was more ab - le to.\_\_\_\_\_

14 *mp*

I would look back and \_\_\_\_\_ it made me feel. \_\_\_\_\_

18

Now I am able to but things are still.

22 *mf*

I look forward with a sense of things are not the same.

26 *mf* *mp*

I am \_\_\_\_\_ Now I \_\_\_\_\_ want. \_\_\_\_\_

Left hand over.

## Scene 5

ACTORS *continue their movements but start adding words from their versions of*  
 In the beginning in the appropriate spaces in the sung text. This is indicated by  
 [...] in the score. They do this sparingly. Not every ACTOR should speak in every gap.

$\text{♩} = 80$  *mp*

In the be-gin ning\_ eve-ry-thing was[...] and all I want-ed was[...]—

*p* **3**

*mf*

5

I thought that was all I need - ed. I thought I was ab-le to[...] Things were[...]

10

then they got[...]— As time went by I was more ab - le to[...]—

*f* **3** **3**

14 *mp*

I would look back and[...] — it made me feel[...] —

18

Now I am\_ ab - le to[...] but things are\_ still[...]

22 *mf*

I look forward with a sense of[...] - things are not\_ the same[...]

26 *mf* *mp*

I am[...] — Now\_ I\_ want[...]

## Scene 6

On the boxed chord the ACTORS notice each other. They display an emotion/ reaction suitable for their character. They start to move around the space, watching each other, and occasionally copying each other's movements. During this scene they also begin to speak their individual wants. This builds up the same way they discovered and explored their movements in Scene 4.

♩ = 86 Gradually getting louder, faster and angrier throughout whole section.

The musical score for Scene 6 is presented in five systems, each containing two staves (treble and bass clef). The key signature is one flat (B-flat). The tempo is marked as quarter note = 86. The score includes dynamic markings (mp, mf), articulation (Ped.), and performance instructions (triplets, accents).

- System 1 (Measures 1-5):** Features a steady accompaniment with a triplet in the right hand. Pedal points are indicated below the bass staff.
- System 2 (Measures 6-10):** Continues the accompaniment with a triplet in the right hand. Pedal points are indicated below the bass staff.
- System 3 (Measures 11-16):** Continues the accompaniment with a triplet in the right hand. Pedal points are indicated below the bass staff.
- System 4 (Measures 17-22):** Continues the accompaniment with a triplet in the right hand. Pedal points are indicated below the bass staff.
- System 5 (Measures 23-28):** Continues the accompaniment with a triplet in the right hand. Pedal points are indicated below the bass staff.
- System 6 (Measures 29-30):** Continues the accompaniment with a triplet in the right hand. Pedal points are indicated below the bass staff.

35

*f*

*Ped.*

ACTORS are agitated/excited by now. They start saying each other's wants as well as their own.  
 Their delivery is loud and emphatic, on the whole; communicating the desire to want and have ...

41

$\text{♩} = 132$

*ff*

*Ped.*

46

*f*

*Ped.*

51

*f*

*Ped.*

55

*f*

*Ped.*

58

$\text{♩} = 170$

*f*

*Ped.*



## Scene 7

The ACTORS move around the space freely and quickly.

They are still saying each other's wants and also copying each other's movements.

They are agitated, and become increasingly aggressive and wary of each other as the sung material progresses.

♩ = 170

Voice

♩ = 170 *Angry.*

*fff*

5

9

*ff* *Aggressive and becoming increasingly menacing.*

I want to scrape, beat and hit, punch in the

12

face. And growl and grip and rip and prick and claw and scrape.

15

To scrape a-way at them, to scrape a-way at me.

18

I want to scrape, beat and hit, punch in the face. And growl and

21

grip and rip and prick and claw and scrape.

24

To scrape a-way at them, to scrape a-way at me. I want to

27

scrape, beat and hit, punch in the face. And growl and grip and rip and prick and claw and scrape.

30

To scrape a-way at them, to scrape a-way at me.

33

To scrape way at to scrape way at me. To scrape at me.

## Scene 8

The SINGING ACTOR separates from the ACTORS and sings the musical material below.

The other ACTORS stop speaking and perform their movements together in a sequence they have decided on in rehearsal.

The sequence starts in unison, tightly choreographed, and gradually disintegrates; each ACTOR moving in their own time by the end.

### MUSIC NOTE:

The tempo here is a guide. It must be as fast as possible. The music must very gradually slow and calm, as the words become less violent. This must be matched with the fracturing of the actors' movements; the music must begin to feel exhausted. The words in bold were used in the 2009 version; they may be changed to words taken from each performer's 'wants' or left as they are.

$\text{♩} = 170$  ***ff*** *Expansive, preaching, arrogant.*

Singing Actor

Voice

***ff***

***fff***

6

I want it all. I want does-n't get. I want

I want to scrape beat and hit push to the floor and bite and

does - n't get all. I want does-n't get.

fly a plane and punch and shout out loud.

10

I want all. I want it

To scrape a - way at them to scrape a - way at me. I want to

*ff*

13

all. I want does-n't get. I want

be like my friends, scrape punch and hit. I want to

17

get does - n't all. I want does-n't get.

be the old-est per-son in the world

21

I all want. I want it all.

I want it all I want does-n't get I want it. I want what I don't have, \_

25

I want does- n't. \_ I get it does - n't. \_

\_ I don't have. \_ I scrape to get it all I want to

29

*f* Getting calmer.

\_ I want it all. \_ I get all

have it all. \_ I want to fly a plane I want what I don't have.

Make distinction between nothing  
and no thing in both parts.

34

noth ing want. I want noth- ing I want

*f* Getting calmer.

I want a heal - thy bo - dy heal - thy bo - dy I noth- ing

39

no thing at I want noth- ing it all

want to be more like my friends Like my friends fly a plane

*mf*

*ff*

Ped.

Here the two singers  
could become more  
physically unified.

44

get no thing at noth- ing at all I want

heal-ty bod I noth- ing want it all it all I want to

*mf*

*ff* *mf* *f*

Ped.

50

no thing at all noth - ing I no thing at all

fly a plane bo - dy fly a bo - dy heal - thy noth - ing

*mp* *mf* *mp*

Ped. Ped.

57

I want all no thing all noth - ing

at bo - dy fly noth - ing all at

Ped. Ped.

62

all no thing at all no thing!

fly no noth - ing!

*ff* *ff*

Singers turn to face each other here. Singers turn away from each other here.

Ped. Ped.



# Scene 9

*At the boxed chord the ACTORS stop their movements and begin to dissipate. Some may move away or sit down or stand still. Other things could happen; in the 2009 version a dancer performed a dance created using the other characters' movements.*

♩ = 130 *Becoming slower, more expressive and flexible. Contemplative.*

Musical score for measures 1-9. The piece begins in 3/4 time with a key signature of two flats. The first measure is marked *mf*. The second measure is marked *mp*. The key signature changes to one flat at the start of measure 4. The piece concludes in 4/4 time with a key signature of two sharps, marked *p*.

Musical score for measures 10-15. The tempo is marked as ♩ = 100. The key signature remains one flat. The piece concludes with a boxed chord in measure 15.

Musical score for measures 16-20. The key signature remains one flat. Measure 19 features a triplet in the right hand.

Musical score for measures 21-25. The key signature remains one flat. Measure 21 is marked *mf* and measure 22 is marked *mp*. Both measures feature triplets in the right hand.

Musical score for measures 26-30. The key signature remains one flat. Measures 26 and 28 are marked *p*, while measure 27 is marked *mp*. All three measures feature triplets in the right hand.

Musical score for measures 31-35. The key signature remains one flat. Measure 35 is marked *pp* and features a triplet in the right hand.

## Scene 10

ACTORS *stay in their places.*

*In the boxed sections they sing along, one by one, with the voice whilst performing their gesture for the final time; as if they are letting go of it.*

*Each ACTOR may end up singing more than once, so should tailor how they physically 'release' their gesture accordingly.*

$\text{♩} = 62$  **mp** *Calm, tired, content, wise.*

Voice

1st

I want no-thing at all. I want on-ly to ex-ist\_ in my own skin.

2nd

I want air that I can breathe, air that will keep my lungs mov-ing and keep my mind clear.

3rd

3rd

3rd

4th

What I want\_ now is not what I want-ed then.\_\_\_\_

**mf** 5th

As each day goes by I find out

6th

7th

more and more, and by know-ing more I un-der-stand less and less. But life goes

Here the ACTORS turn to see the SINGER, as if for the first time.  
 With each musical phrase the SINGER moves towards the group, as if to join them.  
 The ACTORS join in with the vocal line, but only after the first note of each phrase has  
 been sung by the SINGER. They can choose to start the line later, come in half way  
 through or towards the end. Once singing they choose a note to hold onto and do this in each phrase.  
 The resultant effect should be held unashamedly.

16  $\text{♩} = 68$

on. I want no-thing at all. I want on-ly to ex ist\_ in my own skin.

21

I want air that I can breathe air that will keep my lungs mov ing\_ and keep my mind clear.

25

What I want\_ now is not what I want-ed then\_ As each day goes by I find out

28

more and more, and by know-ing more I un-der-stand less and less. But life goes on.

3

By now the singer is integrated into the group.

They all turn to face the audience and sing all the vocal music in unison.

33 ♩ = 74 **f** *Confident, bold, almost happy.*

I want no-thing at all. I want on-ly to exist in my own skin.

I want air that I can breathe, air that will keep my lungs mov- ing and

keep my mind clear. What I want now is not what I want-ed then.

40

43 *Getting faster, more confident and hopeful!*

As each day goes by I find out more and more,

45

and by know- ing more I un-der-stand less and less. But life goes on!

## Scene 11

The ACTORS are released. They move off.

Some may linger and listen to the piano, but by bar 27 only the PIANIST is left on stage.

$\text{♩} = 86$  *Passionately.*

*ff*

5

9

3

*Getting slower.*

$\text{♩} = 80$  *Tenderly.*

12

*fff*

*p*

Detailed description of the musical score: The score consists of four systems of piano music. The first system (measures 1-4) is in 6/4 time, marked *ff*. The second system (measures 5-8) continues the piece. The third system (measures 9-11) features a triplet in the final measure. The fourth system (measures 12-15) is marked *fff* and *Getting slower.*, with a tempo change to  $\text{♩} = 80$  *Tenderly.* and a dynamic marking of *p*. The key signature has one flat (B-flat).

22

28

*Getting slower and quieter.*

34

*Once the last note is played the PIANIST takes a moment to look out at the audience and gaze at them.*

38