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The Bleached Bones of a Story

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THE BLEACHED BONES OF A STORY

by

Coral Douglas

A THESIS

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Master of Music

Major: Music

Under the Supervision of Professor Greg Simon

Lincoln, Nebraska

May, 2022

THE BLEACHED BONES OF A STORY

Coral Douglas, M.M.

University of Nebraska, 2022

Advisor: Gregory Simon

All ideas stored in our heads are simplistic in nature, or relational to others, which allows for the production of more complex ideas. As is such, small memories supplement beautifully full, yet inherently relational concepts. Small scale ideas are useful to performers (and to audiences), as it is difficult to handle brain capacity overload; it's impossible to multi-task, let alone keep multiple ideas going at once to their fullest, especially when presented with dense new materials. In composing with mental participation for audience members and performers in mind, I propose that composers should create clear formal devices, intend their materials to have memorable purpose, and allow for repetition of material and silence, so that audiences may process and commit materials to memory. Composers should also strive to lessen the effects of performance anxiety and create trigger moments to refresh momentary awareness. Allowing performers' minds to rest for periods of time has also been proven to improve performance. A composer may also unite certain materials with each other to give new context and afford their audience the ability to emotionally participate with the work. In trying to prove the effects of these methods, I wrote a seven-movement piece that introduces materials, supplies moments of rest and recontextualization, allows for audience and performer emotional self-inserts, and prioritizes playability for performers, in efforts to showcase the importance of the intersection between memory, time, and musical cognition.



coral douglas

the bleached bones of a story

2022

instrumentation

Bb Clarinet/Bass Clarinet

Piano

Percussion (4)

Violin

Viola

Cello

Bass

program note

take a moment to reflect on a moment from
earlier today.

it doesn't have to be special, it doesn't have to
have been life-changing.

whenever you have moments of rest, you're
invited to remember how you felt at that
moment.

dedicated to ben armeni

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the bleached bones of a story

i. anima

Coral Douglas

allow ~10-90 seconds $\text{♩} = 60$ when you are ready, you may look towards the conductor

B♭ Clarinet

take a moment to reflect on a moment from earlier today.
it doesn't have to be special, it doesn't have to have been life-changing.
whenever you have moments of rest, you're invited to remember how you felt at that moment.

Marimba

allow ~10-90 seconds when you are ready, you may look towards the conductor

take a moment to reflect on a moment from earlier today.
it doesn't have to be special, it doesn't have to have been life-changing.
whenever you have moments of rest, you're invited to remember how you felt at that moment.

Vibraphone

allow ~10-90 seconds when you are ready, you may look towards the conductor

take a moment to reflect on a moment from earlier today.
it doesn't have to be special, it doesn't have to have been life-changing.
whenever you have moments of rest, you're invited to remember how you felt at that moment.

Drumset

allow ~10-90 seconds when you are ready, you may look towards the conductor

take a moment to reflect on a moment from earlier today.
it doesn't have to be special, it doesn't have to have been life-changing.
whenever you have moments of rest, you're invited to remember how you felt at that moment.

Finger Cymbals

allow ~10-90 seconds when you are ready, you may look towards the conductor

take a moment to reflect on a moment from earlier today.
it doesn't have to be special, it doesn't have to have been life-changing.
whenever you have moments of rest, you're invited to remember how you felt at that moment.

Piano

allow ~10-90 seconds when you are ready, you may look towards the conductor

take a moment to reflect on a moment from earlier today.
it doesn't have to be special, it doesn't have to have been life-changing.
whenever you have moments of rest, you're invited to remember how you felt at that moment.

Violin

allow ~10-90 seconds when you are ready, you may look towards the conductor

take a moment to reflect on a moment from earlier today.
it doesn't have to be special, it doesn't have to have been life-changing.
whenever you have moments of rest, you're invited to remember how you felt at that moment.

on the bridge → *molto sul pont.*

n ————— *ppp*

Viola

allow ~10-90 seconds when you are ready, you may look towards the conductor

take a moment to reflect on a moment from earlier today.
it doesn't have to be special, it doesn't have to have been life-changing.
whenever you have moments of rest, you're invited to remember how you felt at that moment.

Violoncello

allow ~10-90 seconds when you are ready, you may look towards the conductor

take a moment to reflect on a moment from earlier today.
it doesn't have to be special, it doesn't have to have been life-changing.
whenever you have moments of rest, you're invited to remember how you felt at that moment.

Contrabass

allow ~10-90 seconds when you are ready, you may look towards the conductor

take a moment to reflect on a moment from earlier today.
it doesn't have to be special, it doesn't have to have been life-changing.
whenever you have moments of rest, you're invited to remember how you felt at that moment.

4

B♭ Cl.

Mrm.

Vib.

D. Set

Fi. Cym.

Pno.

Vln.

Vla.

Vc.

Cb.

ppppp

molto sul pont.

p

7 *mf* gliss down **To B \flat Bass Clarinet**

B \flat Cl. *f*

Mrm. *soft mallets* *ppp* *p* *ppp* *fff*

Vib. *soft mallets* *mp* *fff* 3

D. Set *mp* *fff*

Fi. Cym.

Pno. *p* 3 *sfz*

Vln. *molto sul pont.* *ppp* *p* *n* *sfz*

Vla. *molto sul pont.* *ppp* *p > ppp* *sfz*

Vc. *molto sul pont.* *ppp* *p > ppp*

Cb. *molto sul pont.* *ppp* *p > ppp*

11 **To B \flat Clarinet**

B \flat Cl.

Mrm.

Vib.

D. Set

Fi. Cym.

rotate contact point, keep cymbals touching

To Bass Drum

p ————— *mf*

Pno.

pull line

ppp

Vln.

sul pont.

ppp ————— *p* ————— *n*

Vla.

sul pont.

ppp ————— *p* ————— *n*

Vc.

sul pont.

ppp ————— *p* ————— *n*

Cb.

sul pont.

ppp ————— *p* ————— *n*

scratch tone extremely slow, heavy bow pressure

mf

♩ = 100

14

B♭ Cl.

Mrm.

Vib.

D. Set

Con. BD

Pno.

Vln.

Vla.

Vc.

Cb.

ppp — *f* — *p*

f > *p*

f

fff

p

ppp — *mf*

ppp — *mf*

ppp — *mf*

ppp — *mf*

ppp — *mf*

ordinario

ricochet

ordinario

ricochet

ordinario

ricochet

ordinario

ricochet

3

5

3

3

5

3

18

B♭ Cl.

Musical staff for B♭ Clarinet, showing rests in 3/4 and 4/4 time signatures.

Mrm.

Musical staff for Mridangam, featuring chords in 3/4 and 4/4 time signatures with dynamic markings *f*, *fff*, and *ff*.

Vib.

Musical staff for Vibraphone, featuring eighth notes in 3/4 and 4/4 time signatures with dynamic markings *f*, *fff*, and *ff*. Includes a box labeled "two bows".

D. Set

Musical staff for Drums, featuring a triplet of eighth notes in 3/4 time and a box labeled "To Vibraphone with two bows".

Con. BD

Musical staff for Conga/Bongos, featuring notes in 3/4 and 4/4 time signatures with dynamic markings *mf*, *f*, and *fff*. Includes a box labeled "To Claves" and the instruction "l.v.".

Pno.

Musical staff for Piano, featuring chords in 3/4 and 4/4 time signatures with dynamic markings *f*, *fff*, and *ff*.

Vln.

Musical staff for Violin, featuring notes in 3/4 and 4/4 time signatures with dynamic markings *f*, *fff*, and *ff*. Includes the instruction "on the bridge" with an arrow and "molto sul pont." with "ppp".

Vla.

Musical staff for Viola, featuring notes in 3/4 and 4/4 time signatures with dynamic markings *f*, *fff*, and *ff*. Includes the instruction "molto sul pont." with "ppp".

Vc.

Musical staff for Violoncello, featuring notes in 3/4 and 4/4 time signatures with dynamic markings *f*, *fff*, and *ff*.

Cb.

Musical staff for Contrabass, featuring notes in 3/4 and 4/4 time signatures with dynamic markings *f*, *fff*, and *ff*.

22

B♭ Cl.

Mrm.

Vib.

Vib.

Clv.

Pno.

Vln.

Vla.

Vc.

Cb.

mf

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

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

ppp *f* *ppp* *f* *ppp* *f* *ppp*

ppp *ppp* *ppp*

bow

soft mallets

scratch

scratch

scratch

scratch

molto sul pont.

molto sul pont.

3

25

Bb Cl.

Mrm.

Vib.

Vib.

Clv.

Pno.

Vln.

Vla.

Vc.

Cb.

ppp

p

mf

f

p

f

p

f

ppp

f

ppp

p

f

p

f

scratch V

scratch V

scratch V

scratch V

scratch V

27

Bb Cl.

Mrm.

Vib.

Vib.

Clv.

Pno.

Vln.

Vla.

Vc.

Cb.

f *p* *ppp* *mf* *ppp* *f*

f *p*

f

f *p*

f *ppp* *f* *ppp*

ppp *f* *ppp*

ppp *f* *ppp*

ppp *f* *ppp*

soft mallets

scratch V

scratch V

scratch V

scratch V

rit. -----

29

Bb Cl.

Mrm.

Vib.

Vib.

Clv.

Pno.

Vln.

Vla.

Vc.

Cb.

n *p*

ppp

p

ppp

ppp

f *ppp* *f* *ppp* *f* *ppp*

f *ppp* *f* *ppp* *f* *ppp*

f *ppp* *f* *ppp* *f* *ppp*

f *ppp* *f* *ppp* *f* *ppp*

$\text{♩} = 60$

32

B♭ Cl.

Mrm.

Vib.

Vib.

Clv.

Pno.

Vln.

Vla.

Vc.

Cb.

mp

mp

mf

mf

mf

mf

gliss.

gliss.

gradually slow roll

ppp

n

n

n

n

n

the bleached bones of a story

ii. the center of the universe

Coral Douglas

♩ = 60

Perc 1 **Vibraphone** *p* *mf* *n* *sim.*

Perc 2 **Vibraphone** *p* *ppp*

Perc 3 **Vibraphone** *p*

Perc 4 **Crotales** *n* *mf* *n*

bow

soft mallets

l.v. unless indicated

sim.

5

Vib. 1

Vib. 2

Vib. 3

Crot. *mf*

To Wood Blocks

8

Vib. 1 *p* *f* *ppp* *f*

Vib. 2 *p* *f* *ppp* *f*

Vib. 3 *p* *f* *p* *mp* *f*

soft mallets

♩ = 100

12

Vib. 1 **To Castanets**

Vib. 2 **To Claves**

Vib. 3

Wd. Bl. **To Maracas**

16

Cst.

Clv. **To Drumset**

D. Set **To Wood Blocks**

Mrcs.

21

Cst.

Clv.

D. Set

Wd. Bl.

25

Cst.

Clv.

D. Set

Wd. Bl.

ppp

f

mf

3

♩. = 100

28

To Marimba rattan-shafted, articulate mallets

Mrm.

Clv.

D. Set

Wd. Bl.

p

fff

f

f

p

f

To Marimba rattan-shafted, articulate mallets

To Vibraphone

32

Mrm.

Mrm.

Vib.

Vib.

mf

p

mf

with bow

with bow

with bow

p

f

p

f

35

Mrm. *p* *f* *p*

Mrm. *p* *f* *p*

Vib. *p* *f* *p* *f*

Vib. *p* *f* *p* *f*

38

Mrm. *f_{sub.}* *p_{sub.}*

Mrm. *f_{sub.}* *p_{sub.}*

Vib. *pp* *f* *pp* *f*

Vib. *pp* *f* *pp* *f*

42

Mrm. *f* *p* *f*

Mrm. *f* *p* *f*

Vib. *f*

Clv. **To Claves**

rattan-shafted, articulate mallets

46

Mrm. *ppp*

Mrm. *ppp*

Vib. *ppp sub.*

Clv.

2/4

6/8

Detailed description: This system contains measures 46, 47, and 48. The bassoon part (Mrm.) in the first staff starts with a dynamic marking of *ppp* and features a series of chords and moving lines. The second bassoon part (Mrm.) also starts with *ppp*. The vibraphone part (Vib.) is marked *ppp sub.* and plays a melodic line. The percussion part (Clv.) is silent, indicated by a double bar line. The time signature changes from 2/4 to 6/8 at the beginning of measure 47.

49

Mrm. *f*

Mrm. *f*

Vib. *f*

Clv.

6/8

7/8

2/4

Detailed description: This system contains measures 49, 50, 51, and 52. All three melodic instruments (bassoon, second bassoon, and vibraphone) play a rhythmic pattern of eighth notes, marked with a dynamic of *f*. The bassoon part starts with a key signature change to one flat. The percussion part (Clv.) is silent. The time signature changes from 6/8 to 7/8 at the start of measure 50, and then to 2/4 at the start of measure 51.

53

Mrm.

Mrm.

Vib.

Clv.

2/4

Detailed description: This system contains measures 53, 54, 55, and 56. The bassoon part (Mrm.) in the first staff plays a melodic line of eighth notes. The second bassoon part (Mrm.) and the vibraphone part (Vib.) play chords. The percussion part (Clv.) is silent. The time signature is 2/4 throughout this system.

57 *bb* *e*

Mrm. *fff* 3

Mrm. *fff*

Vib. *fff*

Clv.

60 3

Mrm. *ppp* 3 *f*

Mrm. *p* 3 *f*

Vib. *mf* 3 3 *fff*

Clv.

63

Mrm. *f* *fff* *pp sub.* *f*

Mrm. *f* *fff* *pp sub.* *f*

Vib. *mf* *pp* *f*

Clv.

66

Mrm. *with shaft*
p *ppp* *f*

Mrm. *with shaft*
p *ppp* *f*

Vib. *with shaft*
p *ppp* *f*

Clv. *f*

69

Mrm. *mf* *p* *f*

Mrm. *mf* *p* *f*

Vib. *mf* **To Crotales**

Clv. **To Cymbal** *with bow*

♩ = 120

72 **To Vibraphone**

with bow *and rubber mallet with rattan shaft* *bow, and gliss down using rubber mallet*

Vib. *mp*

Mrm.

Crot. *with bow* *l.v.* *p* *mf* *p* *mf*

Cym. *l.v.* *ppp* *mp* *ppp* *f* *ppp*

76

Vib. *sim.*

Mrm. *mp*
shaft cluster on accidental manual

Crot. *p*

Cym. *p* *mf*

mp

79

Vib. *ppp*
bow top note

Crot. *ppp*

82

Vib. *p*
mallet only

Crot. *ppp* *p*

85

Vib.

Mrm. *p*
sim.

Crot. **To Castanets**

Cym. *ppp* *f*

87

Vib.

Mrm.

Cst.

Clv.

To Claves

f

p

p

f

p

90

Vib.

Mrm.

Cst.

Clv.

mf

mf

p

mf

93

Vib.

Mrm.

Cst.

Clv.

ff

ff

ff

To Marimba

f

96

Vib. *fff* *pp sub.* *f*

Mrm. *fff* *pp sub.* *f*

To Vibraphone

Vib.

Mrm. *fff* *pp sub.* *f*

♩ = 60

100

Vib. *p* *f*

Mrm. *p* *f*

Vib.

Mrm.

102

Vib. *p* *ppp* *f*

Mrm. *p* *ppp* *f*

Vib. *p* *ppp* *f*

Mrm. *mf* *p* *ppp* *f*

♩ = 120

104

Vib. *f*

Mrm. *f*

Vib. *f*

Mrm. *f*

106

Vib. *ff* *p* *f*

Mrm. *ff* *p* *f*

Vib. *ff* *p* *f*

Mrm. *ff* *p* *f*

108

Vib.

Mrm.

Vib.

Mrm.

110

Musical score for measures 110-111. The score is for Vibraphone (Vib.) and Mallets (Mrm.). It features a 2/4 time signature and a key signature of one sharp (F#). The Vibraphone part consists of chords with a grace note. The Mallets part consists of chords with a grace note. The score is divided into two systems, each with two staves.

112

Musical score for measures 112-113. The score is for Vibraphone (Vib.) and Mallets (Mrm.). It features a 3/4 time signature and a key signature of one sharp (F#). The Vibraphone part consists of chords with a grace note. The Mallets part consists of chords with a grace note. The score is divided into two systems, each with two staves. Dynamics markings include *mf* and *f*.

114

Musical score for measures 114-115. The score is for Vibraphone (Vib.) and Mallets (Mrm.). It features a 3/4 time signature and a key signature of one sharp (F#). The Vibraphone part consists of chords with a grace note. The Mallets part consists of chords with a grace note. The score is divided into two systems, each with two staves. Dynamics markings include *p*.

116

Vib. *mf* *f*

Clv. **To Claves** *mf*

Mrm. **To Marimba** *f*

Cst. **To Castanets** *p* *mf*

120

Vib. *f*

Clv. *p* *f*

Mrm. *p* *f*

Cst. *p* *f*

124

Vib. *mp* **To Marimba**

Clv.

Mrm.

Cst.

127

Vib. *fff*

Mrm. *f*

Mrm. *f*

Cst. *f*

130

Vib. *mp*

Mrm. *f sub.*

Mrm. *mp*

Cst. *f*

p *f*

133

Vib. *mp*

Mrm. *mp*

Mrm. *mp*

Cst. *mp*

f

f

To Drumset

137

Vib. *fff*

Mrm. *fff*

D. Set

Cst. *f* *>* *>* **To Wood Blocks**

140 **To Castanets**

Cst.

Clv. **To Claves**

D. Set *Fill* *3*

Wd. Bl.

To Vibraphone

143 *3* *with bow*

Cst.

Clv. *3*

D. Set *Fill*

Wd. Bl.

♩ = 60

147 bow

Vib. *p*

To Vibraphone

with bow

To Vibraphone

soft mallets

To Marimba

soft mallets

Mrm. *ppp*

150

Vib. *ppp* *p*

mallet gliss

Vib. bow *ppp* *p*

Vib. *ppp* *ppp* *ppp*

Mrm. *mp* *ppp*

153

Vib. *p*

Vib. *p*

two bows

bow

Mrm. *ppp*

156

Vib. *p* *f*

Vib. *p* *f*

Vib. *p* *f*

Mtrm. *ppp* *ppp*

159

Vib. *p* *f* *p* *f* *p* *f*

Vib. *p* *f* *p* *f* *p* *f*

Vib. *p* *f* *p* *f* *p* *f*

Mtrm.

♩ = 120

163

Vib. *p* *mp*

Vib. *p*

Vib. *p*

Mtrm. *p*

165

Musical score for measures 165-166. The score is for four staves: Vib. (top), Vib. 8, Vib., and Mrm. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 8/8. The top staff (Vib.) has a melodic line starting with a half note B-flat, followed by a dotted half note B-flat, and ending with a half note B-flat. The dynamic is *p* for the first measure and *mf* for the second. The middle two staves (Vib. 8 and Vib.) and the bottom staff (Mrm.) have a rhythmic pattern of eighth notes with a slash through them, indicating a tremolo effect. The dynamic is *ppp* for the second measure.

167

Musical score for measures 167-168. The score is for four staves: Vib. (top), Vib. 8, Vib., and Mrm. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 8/8. The top staff (Vib.) has a melodic line starting with a half note B-flat, followed by a dotted half note B-flat, and ending with a half note B-flat. The dynamic is *p* for the first measure and *f* for the second. The middle two staves (Vib. 8 and Vib.) and the bottom staff (Mrm.) have a rhythmic pattern of eighth notes with a slash through them, indicating a tremolo effect. The dynamic is *ppp* for the second measure. There is a fermata over the eighth notes in the middle two staves in the second measure, with a *n* below it.

169

Musical score for measures 169-170. The score is for four staves: Vib. (top), Vib. 8, Vib., and Mrm. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 8/8. The top staff (Vib.) has a melodic line starting with a half note B-flat, followed by a dotted half note B-flat, and ending with a half note B-flat. The dynamic is *p* for the first measure and *mp* for the second. The middle two staves (Vib. 8 and Vib.) and the bottom staff (Mrm.) have a rhythmic pattern of eighth notes with a slash through them, indicating a tremolo effect. The dynamic is *ppp* for the second measure. There is a fermata over the eighth notes in the middle two staves in the second measure, with a *n* below it.

the bleached bones of a story

iii. capacity to stand and speak

Coral Douglas

♩ = 106

Bb Bass Clarinet

slap tongue *f* *p* growl *ff* allow squeaks *f < fff*

Violin

sfz *ppp* *f* scratch

Drumset

p *ff* with bow

Piano

prepare with coin on wire *f* *p* prepare with fishing line

Bb B. Cl.

5 attempt shape of downwards gliss *p*

Vln.

D. Set

* bow cymbal *p* *f*

Pno.

pull line *p* *f* *mf*

8

B♭ B. Cl. *ppp* *f* *ppp* *bisbig.*

Vln. *ppp*

D. Set *p* *f* (n) *ppp*

Pno. *ppp*

12

B♭ B. Cl. *f* *p* (p) *ff* *mf* *3* *3*

Vln. *gliss.* *scratch (slow bow)* *f*

D. Set *mp* *f* *fff* *f* *3* *3* *3* *3* *3* *3*

Pno. *mf* *3* *3*

16

Bb B. Cl.

Vln.

D. Set

Pno.

p 3 3 *gliss.* *ppp* sul pont----->

3

20

Bb B. Cl.

Vln.

D. Set

Pno.

p 3 3 3 3 3 3 3 3

on the bridge (air noise) *ppppp*

p

slowly pull line V

ppp *p*

22

B♭ B. Cl.

Vln. *on the bridge (air noise)*
ppp
sul pont. gliss.

D. Set *To Ride Cymbal on Table*
with superball mallet
f (n) *p*
rub mallet along rim

Pno.

25

B♭ B. Cl. *bisbig.*
ppp *ppp*

Vln. *extremely slow motion bow, change freely*
slow motion gliss, light LH fingers, sul pont.
ppp *n* *ppp* *gliss.*

Cym. *mf* *p* *mf* *p* *f*
sim.

Pno. *p* *ppp*
p *ppp* *3* *pull line*
p *f*

31

Bb B. Cl. *mp* *f* *p_{sub.}* *fff* *fff*
 bisbig. become growl-----> growl bisbig.

Vln. light bow pressure non-vib. (sul pont.) -----> overpressure molto sul pont-----> scratch tone (most pressure) on bridge *fff*

D. Set **To Drumset** Loud, boisterous fill *fff* *ffff*

Pno. *mp* *mf* play with preparation (coin on wire inside piano)

35

Bb B. Cl. growl slap tongue *f*

Vln. molto sul tasto normal pressure *sfz*

D. Set *fff*

Pno. *f* pull line V *sfz* *ff*

♩ = 80

38

B♭ B. Cl. *bisbig.* 3 3 3 3 3 3 3

Vln. *f* 3 *ppp* *molto sul pont* *ppp* 3

D. Set

Pno. *fff* *p* 3 3

41

B♭ B. Cl. *bisbig.* 3 3 3 *ppp*

Vln. *ppp* 3 *gliss. drunkenly, aimlessly* *ppp* *gliss.*

D. Set

Pno. *fffz* *pull line* V □

46

B \flat B. Cl. *mp* *bisbig.* continue *bisbig* at player's rhythmic discretion

Vln. *p* *gliss.* *molto sul pont, extremely light bow (gliss drunkenly, aimlessly)*

D. Set *mf* *f*

Pno. *p* *p*

49

B \flat B. Cl. *p* *fff* *growl*

Vln. *fff* *scratch*

D. Set *fff* *ppp*

Pno. *fff* *pull line* *sffz*

52

B♭ B. Cl. *f* *fff* *p*

Vln. *ppp* *fff* *p*

D. Set *p* *f*

Pno. *p* *f*

allow squeaks

attempt shape of downwards gliss

scratch

bow cymbal

pull line

55

B♭ B. Cl. *mf* *p*

Vln. *mf* *p*

D. Set

Pno. *p* *ppp*

57

B \flat B. Cl.

Vln.

D. Set

Pno.

pp

ppp

pp

ppp

60

B \flat B. Cl.

Vln.

D. Set

Pno.

3

3

the bleached bones of a story

iv. basking in the creekbed

Coral Douglas

♩ = ~72

1 *restrained*

5 *mp* *f* *p_{sub.}* *f_{sub.}* *p*

7 *ppp* *mf*

11 *mf*

13 *mf*

15 *f*

18

ff

20

ff *p* *f* *mp* *f*

24

freely

f *ff*

27

p

29

ppp

32

ff *p*

35

ppp

p

Musical notation for measures 35-36. Measure 35 starts with a treble clef, a key signature of one flat (B-flat), and a 9/8 time signature. The right hand plays a series of eighth notes, and the left hand plays a bass line. Dynamics include *ppp* and *p*. Measure 36 continues the pattern with a *p* dynamic.

37

mf

f

Musical notation for measures 37-38. Measure 37 continues the previous pattern with a *mf* dynamic. Measure 38 features a key signature change to two flats (B-flat and E-flat) and a 9/8 time signature. Dynamics include *f*.

39

ff

ffff

Musical notation for measures 39-42. Measure 39 continues the previous pattern with a *ff* dynamic. Measure 40 has a 2/4 time signature. Measure 41 has a 5/4 time signature. Measure 42 has a 2/4 time signature and a *ffff* dynamic. The piece ends with a double bar line.

the bleached bones of a story

v. the angel with its beak in the petals

Coral Douglas

♩. = 60

♩. = ♩

Musical score for Violin, Viola, Violoncello, and Contrabass, measures 1-4. The Violin part starts with a half note rest, then plays a series of notes with a *ppp* dynamic and *m.s.p.* marking. The Viola part starts with a half note rest, then plays a series of notes with a *ppp* dynamic and *on bridge* marking. The Violoncello and Contrabass parts are silent throughout this section.

Musical score for Violin, Viola, Violoncello, and Contrabass, measures 5-6. The Violin part starts with a half note rest, then plays a series of notes with a *fff* dynamic and *scratch* marking. The Viola part starts with a half note rest, then plays a series of notes with a *fff* dynamic and *scratch* marking. The Violoncello and Contrabass parts are silent throughout this section.

Musical score for Violin, Viola, Violoncello, and Contrabass, measures 7-8. The Violin part starts with a half note rest, then plays a series of notes with a *fff* dynamic and *ord.* marking. The Viola part starts with a half note rest, then plays a series of notes with a *fff* dynamic and *ord.* marking. The Violoncello and Contrabass parts are silent throughout this section.

9

Vln.

Vla.

Vc.

Cb.

col legno battuto

p

col legno battuto

p

12

Vln.

Vla.

Vc.

Cb.

on bridge

f

on bridge 4:3

f

2:3

f

f

♩ = 90

14

Vln.

Vla.

Vc.

Cb.

scratch

fff

p

f

gliss up and immediately loosen bow pressure

col legno

scratch

fff

p

f

gliss up and immediately loosen bow pressure

col legno

scratch

fff

p

f

gliss up and immediately loosen bow pressure

col legno

st -----> sp

f

3

ppp

17 on bridge

Vln. *f*

Vla. *f*

Vc. *fff* *p* *f* *mf* *f*

Cb. *f* *mf*

p *f* *p* 3

3

20

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

Vla. *p* *mf* *f*

Vc. *p* *mf*

Cb. *p* *mf*

scratch

st ----- sp

3:2 3:2

3

3:2

22

Vln. *fff* *ffff*

Vla. *fff* *ffff*

Vc. *fff* *ffff*

Cb. *fff* *ffff*

♩ = 60

extremely slow motion bow, change freely
slow motion gliss, light LH fingers

24

Vln. *ppp*

Vla.

Vc.

Cb. extremely slow motion bow, slow motion gliss
p_{sub.}

26

Vln.

Vla. pizz. *p* arco *f* col legno *f*

Vc. *f*

Cb. III *p_{sub.}*

28

Vln. *ppp*

Vla.

Vc.

Cb. I *p_{sub.}*

accel.

30

Vln. *f*

Vla. *sul pont.* *mf*

Vc. *mf* *arco*

Cb. *mf* *arco* *mp*

♩ = 90

32

Vln. *p* *ppp*

Vla. *p* *ppp*

Vc. *m.s.p.* *ppp*

Cb. *p* *3*

♩. = 60

35

Vln.

Vla.

Vc. *ppp*

Cb. *on bridge* *m.s.p.*

37

Vln.

Vla. *col legno*
ppp

Vc.

Cb.

39

Vln. *ppp*
extremely slow motion bow, change freely
slow motion gliss, light LH fingers
sim.

Vla. *ppp*
extremely slow motion bow, change freely,
light LH fingers

Vc. (m.s.p.)
ppp

Cb. (m.s.p.)
ppp m.s.p.

41

Vln.

Vla.

Vc.

Cb.

43

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*
extremely slow motion bow, change freely,
light LH fingers

Cb. *mf* *f*

45

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

♩ = 90

47

Vln. *ppp*

Vla. *ppppp*

Vc. *ppppp*

Cb. *ppppp*

m.s.p. extremely slow motion bow, change freely,
light LH fingers

49

Vln. *fff* *p* *fff* scratch

Vla. *fff* *p* *fff* scratch

Vc. *fff* *p* *fff* scratch

Cb. *fff* *p* *fff* scratch

51

Vln. 3 3 3 3

Vla. 3 3 3 3

Vc. 3 3 3 3

Cb. 3 3 3 3

53

Vln. 3:2 3:2 3:2 I and II m.s.p. scratch bounce (approximate shape) 3 3 3 3

Vla. 3:2 3:2 3:2 I and II m.s.p. scratch bounce (approximate shape) 3 3 3 3

Vc. 3:2 3:2 3:2 I and II m.s.p. scratch bounce (approximate shape) 3 3 3 3

Cb. 3:2 3:2 3:2 3 3 3 3

56

Vln. *m.s.p. scratch bounce (as high as possible)*

Vla. *I and II*
m.s.p. scratch bounce (approximate shape)

Vc. *II and III*
m.s.p. scratch bounce (approximate shape)

Cb. *III and IV*
m.s.p. scratch bounce (approximate shape)

58

Vln. *lift bow as if to play on next downbeat ~10"* *hesitate with bow ~5"*

Vla. *lift bow as if to play on next downbeat ~10"* *hesitate with bow ~5"*

Vc. *lift bow as if to play on next downbeat ~10"* *hesitate with bow ~5"*

Cb. *lift bow as if to play on next downbeat ~10"* *hesitate with bow ~5"*

the bleached bones of a story vi
vi. ever-warming and ancient air

Coral Douglas

♩ = 60

Multi Setup

Perc 1

Vibraphone

Perc 2

Bowl Gong 1

Perc 2

Bowl Gong 2

Perc 4

n *mf*

l.v.

6

Mlti.

f

Vib.

bow

n *p*

Vib.

l.v.

Bw. Gon. 2

n *mf*

12

Mlti.

Vib.

bow

p


Vib.



n *mf*



Bw. Gon. 2


n *mf*


15

Mlti. 






Vib.  *p* l.v.  grab soft mallets








Vib. *f*  **To Crotales**  **To Bowl Gong**

Bw. Gon. 2 *f*  l.v.

 = 80

17


Mlti.     

Vib.    *p*     *f*

Bw. Gon. *mp* **strike** **To Finger Cymbals**

Bw. Gon. 2 *mf* **strike**

19

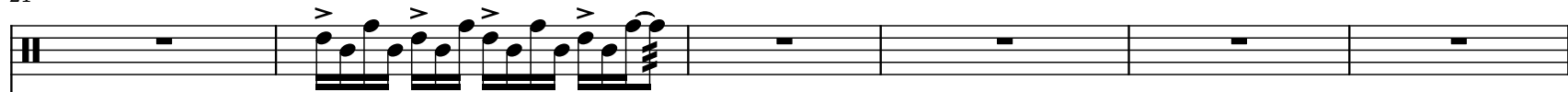
Mlti.    *ppp*


Vib.  grab bow *ppp*

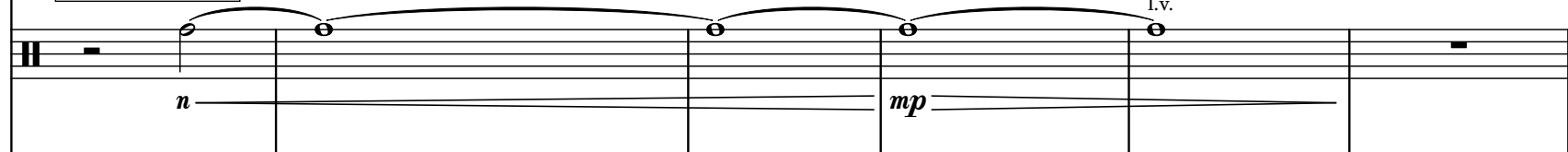
Fi. Cym. *p* while keeping contact, rotate striking plane


Bw. Gon. 2 *ppp*  *mf*

21

Mlti. 

Vib. 

Bw. Gon. 

Bw. Gon. 2 

p *fff*

bow

n *p*

To Bowl Gong

n *mp* l.v.

n *mf* l.v. To Crotales

27

Mlti. 

Vib. 

Bw. Gon. 

Crot. 

p

p

n

mf *f*

29

Mlti. 

Vib. 

Bw. Gon. 

Crot. 

p *ppppp*

f l.v.

mf l.v.

ppp

the bleached bones of a story

vii. things whose holiness my memory often betrays

Coral Douglas

♩ = 72

B♭ Clarinet

Vibraphone 1

Vibraphone 2

Vibraphone 3

Bass Drum

Piano

Violin

Viola

Violoncello

Double Bass

ppp

p ————— *mp* ————— *p*

fff *l.v.*

To Kalimba

ppp ————— *p*

ppp ————— *p* ————— *ppp* < *p* ————— *ppp* ————— *p* > *ppp*

ppp ————— *p* ————— *ppp* < *p* ————— *ppp* ————— *p* > *ppp*

ppp ————— *p* ————— *ppp* < *p* ————— *ppp* ————— *p* > *ppp*

ppp ————— *p* ————— *ppp* < *p* ————— *ppp* ————— *p* > *ppp*

8

Bb Cl. *mf* *p* *ppp* *mf* *ppp*

Vib. 1 *p* *mf* *bow* *soft mallets*

Vib. 2 *p* *mf* *soft mallets* *p*

Vib. 3 *bow* *p* *mf*

Kal. *p*

Pno. *ppp* *p*

Vln. *mp* *ppp* *mf* *ppp* *ppppp*

Vla. *mp* *ppp* *mf* *ppp* *ppppp*

Vc. *mf* *ppp* *ppppp*

Db. *mf* *ppp* *ppppp*

14

B♭ Cl.

Vib. 1

Vib. 2

Vib. 3

Kal.

Pno.

Vln.

Vla.

Vc.

Db.

To Wood Blocks

To Bongos

To Congas

To Claves

ppp *p*

ppp *p*

ppp *p*

ppp *p*

ppp *p*

m.s.p. *gliss.*

cheat artificial harmonic

20 *accel.*

Bb Cl.

Wd. Bl.

Bon.

Con.

Clv.

Pno.

Vln.

Vla.

Vc.

Db.

p

f

p

mf

bow on bridge (air noise)

p

bow on bridge (air noise)

p

bow on bridge (air noise)

p

scratch

sffz *p*

bow on bridge (air noise)

scratch

sffz *p*

24 $\text{♩} = 100$

B♭ Cl.

Wd. Bl.

Bon. *f*

Con. *f*

Clv. *f*

Pno.

Vln. *f*

Vla. *f*

Vc. *sffz* scratch *f*

Db. *sffz* scratch *f*

28

This page of the musical score contains staves for Bb Cl., Wd. Bl., Bon., Con., Clv., Pno., Vln., Vla., Vc., and Db. The music is written in 7/8 and 2/4 time signatures. The woodwinds (Wd. Bl., Bon., Con., Clv.) play a rhythmic pattern of eighth and sixteenth notes, with a *ff* dynamic marking. The piano (Pno.) part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a forte (*f*) dynamic. A performance instruction reads "slam white keys in approx range". The string section (Vln., Vla., Vc., Db.) plays a rhythmic pattern of eighth notes, with a *p* to *fff* dynamic marking and a "scratch" instruction. The Db. part also includes a *f* dynamic marking.

32

B♭ Cl.

Wd. Bl.

Bon.

Con.

Clv.

Pno.

Vln.

Vla.

Vc.

Db.

fff

fff

fff

fff

fff

To Bass Drum

scratch
(be dynamically mindful not to obscure clarity of perc attacks)

mp

f

mp

f

38

B \flat Cl.

Vib. **To Vibraphone** with mallets

Vib. **To Vibraphone** with mallets

Vib. **To Vibraphone** with mallets

Con. BD *sfz* \leftarrow *fff* l.v.

Pno.

Vln. *mf* \rightarrow *fff*

Vla. *f*

Vc. *p* \rightarrow *f*

Db. *ppp* \rightarrow *f*

42

Bb Cl.

Vib.

Vib.

Vib.

Con. BD

Pno.

Vln.

Vla.

Vc.

Db.

The musical score consists of eight staves. The top three staves are for woodwinds and vibraphones: Bb Clarinet, three Vibraphones, and Contrabass Drum. The middle two staves are for piano and strings: Piano and Violin. The bottom three staves are for strings: Viola, Violoncello, and Double Bass. The music is in 4/4 time with a tempo of 72 bpm. The Bb Clarinet part features a melodic line with dynamics *mf*, *f*, *mf*, *f*, and *mp*. The three Vibraphone parts play chords with dynamics *mf*, *f*, and *mp*. The Piano part has dynamics *f* and *ff*. The Violin, Viola, Violoncello, and Double Bass parts play chords with dynamics *p* and *f*.

accel. -----

46

Bb Cl.

Crot. **To Crotales**

Bw. Gon. **To Bowl Gongs** lower pitched bowl

Vib. **To Drumset**

Con. BD

soft mallets

p

mf

p

ppp

Pno.

Vln.

Vla.

Vc.

Db.

ppppp

ppppp

ppppp

ppppp

50

Bb Cl. *f* *fff* *f*

Crot. *f*

Bw. Gon. *mf* *ppp* *f*
 l.v. high pitched bowl l.v.
 To Vibraphone

D. Set

Con. BD *To Marimba*

Pno.

Vln. *f* *f* *fff*
 ---> gradual increase in bow pressure

Vla. *f* *ppp*
 ---> gradual increase in bow pressure

Vc. *f* *ppp*

Db. *f* *ff* *fff*
 m.s.p. *gliss.* ord. m.s.p. approx. ord -> scratch ord -> scratch
 3 3

54

Bb Cl. growl slap tongue bisbig. slap

fff *f* *mp* *f* *p_{sub.}*

Crot. l.v.

Vib. mute

D. Set *f* **To Vibraphone** with bows

Mrm. gradually accel. roll *ppp* *p* *sfz*

Pno. stroke strings inside the piano with superball mallet (experiment with changing directions; after entering texture, dynamics ad libitum) *p* strike range with mallet *f* *sim.* *fff* *Red.*

Vln. scratch *(fff)* *mp* *p* scratch (st or sp)

Vla. scratch *(fff)* *mp* *p* scratch (st or sp)

Vc. scratch *(fff)* *mp* *p* scratch (st or sp)

Db. scratch *(fff)* *mp* *p* scratch (st or sp)

58

♩ = 120

B♭ Cl.

Mrm. **To Marimba**

Vib. **with bows**

Mrm. **shaft cluster on accidental manual**

Pno.

Vln. **on bridge (air noise)**

Vla. **on bridge (air noise)**

Vc. **on bridge (air noise)**

Db. **on bridge (air noise)**

ppp

p

ppp

p

ppp

p

ppp

p

ppp

p

61

Bb Cl.

Mrm.

Vib.

Vib.

Mrm.

Pno.

Vln.

Vla.

Vc.

Db.

barely audible

ppp

bow

p — *f*

p — *f*

ppp

barely audible

p

on bridge (air noise)

p

p

p

p

64

Bb Cl.

Mrm. *barely audible*
ppp

Vib. *p* — *f*

Vib. *p* — *f*

Mrm. *barely audible*
ppp

Pno. *ppp*

Vln. *sim.*
ppp

Vla. *sim.*
ppp

Vc. *sim.*
ppp

Db. *sim.*
ppp

67

Bb Cl.

Mlt.

Vib.

Vib.

Crot.

Pno.

Vln.

Vla.

Vc.

Db.

To Multi Setup

To Bongos

To Congas

To Crotales

f

p — *f*

f

f

f

scratch

ord.

fff — *p*

scratch

ord.

fff — *p*

scratch

fff

scratch

fff

scratch

fff

scratch

fff

71

B♭ Cl.

Mlt.

Bon.

Con.

Crot.

Pno.

Vln.

Vla.

Vc.

Db.

ord.

fff

p

scratch

♩ = 72

74

B♭ Cl.

Mrm.

Vib.

Crot.

Con. BD

To Marimba

To Vibraphone

To Crotales with bow

To Bass Drum

p

Pno.

mp

Vln.

Vla.

Vc.

Db.

ppp

p

ppp

80

ord.

Bb Cl. *mf* *f*

Mrm. *f* *mf* *f*

Vib. *f* *mf* *f*

Crot. *f*

Con. BD *f* *mf*

Pno. *f* *ff* *ff*

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

extremely slow motion bow, change freely, light LH fingers

Db. *f* *ff*

83

Bb Cl. *p* *f*

Mrm. *mf* *ff*

Vib. *mf* *ff* *mp*

Crot. *p*

Con. BD *ppp*

Pno. *f* *ff*

Vln. *p* *f* *mp*

Vla. *p* *f* *mp*

Vc. *p* *f* *ff*

Db. *p* *f* *ff*

Detailed description: This page of a musical score covers measures 83, 84, and 85. The instruments and their parts are: Bb Clarinet (Bb Cl.) with a melodic line starting on a half note G#4, moving to A4, B4, C5, and then a half note Bb4; Maracas (Mrm.) with a rhythmic accompaniment of eighth notes; Vibraphone (Vib.) with a melodic line of eighth notes and triplets; Crotales (Crot.) with a sustained chord of G#4 and B4; Conga/Bass Drum (Con. BD) with a steady quarter-note pulse; Piano (Pno.) with a complex accompaniment of chords and triplets; Violin (Vln.) with a melodic line of eighth notes and triplets; Viola (Vla.) with a sustained chord of G#4 and B4; Violoncello (Vc.) with a sustained chord of G#4 and B4; and Double Bass (Db.) with a sustained chord of G#4 and B4. Dynamics range from *ppp* to *ff*. The score includes various articulations such as slurs, accents, and triplets.

86

Bb Cl.

Mrm. **To Vibraphone** with bow

Vib. with bow

Crot.

Bw. Gon. **To Bowl Gong** very slow crescendo (painfully slow)

Pno. *f*

Vln.

Vla.

Vc. *p*

Db. *ppp*

90 unpitched air noise

Bb Cl. *ppppp*

Vib. *p* bow

Vib. *p* bow

Crot. *p* bow

Bw. Gon. l.v. *ppp*

Pno.

Vln. completely unpitched air noise (on bridge) *ppppp* lightly pitched (m.s.p)

Vla. completely unpitched air noise (on bridge) *ppppp* lightly pitched (m.s.p)

Vc. completely unpitched air noise (on bridge) *ppppp* lightly pitched (m.s.p)

Db. *ppppp* lightly pitched (m.s.p)

93

B♭ Cl.

Vib. *mp* *ppp*

Vib. *mp* *n*

Crot. *mp* *ppppp*

Bw. Gon.

Pno.

Vln. pitched (s.p.) *p* s.t. *n*

Vla. pitched (s.p.) *p* s.t. *n*

Vc. pitched (s.p.) *p* s.t. *n*

Db. pitched (s.p.) *p* s.t. *n*