

Bare White Bones

Wally Gunn



Bare White Bones

for flute and percussion

Commissioned by Gemini Duo and commissioning consortium

Wally Gunn . New York, NY . August 2016

Gemini Duo

Robert Guilford, percussion

Kristen McGuire, flute

Commissioning Consortium

Caballito Negro: Tessa Brinckman, flute, Terry Longshore, percussion

Robert Cotrell, flute, Gloria Yehilevsky, percussion

appleWhale: Matthew Ernster, percussion, David Ramirez, flute

Stratus Ensemble: Joanna Goldstein, flute, Shane Jones, percussion

Jalene Huang, flute, Alex Monroe, percussion

Tyler Mashek, percussion, Ian Wenz, flute

Tim Shuster, percussion, Chelsea Tanner, flute

flusSion: Jeff Vaughn, percussion, Lauren Watkins, flute

Thanks to

Robert Guilford and Kristen McGuire

All members of the commissioning consortium

James Gunn

Yumi Tamashiro and Sō Percussion

Terrence Hunt

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This score current to 2017.05.08

This piece may be performed only by the commissioners until January 9, 2018.

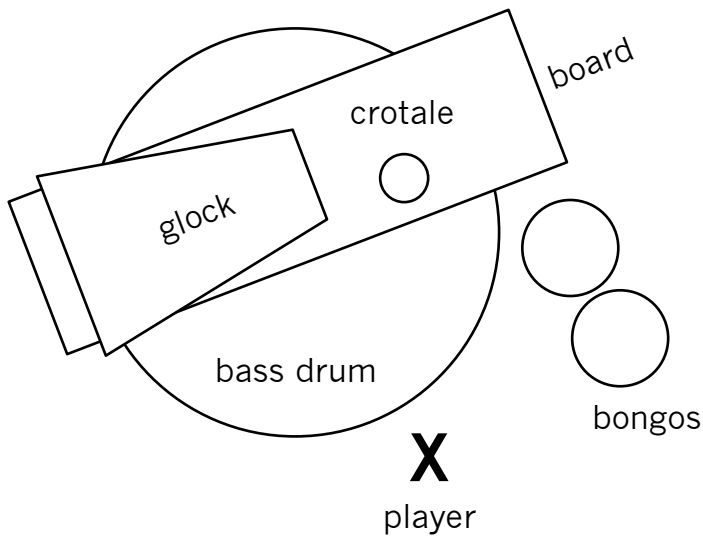
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Percussion Instrument List

crotale D7 (higher D of two octave set) (or galvanised steel pipe D7)
 glockenspiel
 bongos
 concert bass drum, allowing plenty of resonance, not too damp
 ankle bells (or foot pedal tamborine)
 rattan mallets, suitable for glock, crotale, bongos and bass drum
 bass drum sticks

Percussion Setup



Performance Notes

Instrumental parts:

Rhythmic precision and crispness, especially at low dynamics, is very important. However, care should be taken to ensure syncopations aren't too stiff, but rather propel the forward momentum. Maintain a strong sense of the quarter note pulse as a framework at all times.

Voice parts:

'whispered, unvoiced': Breath sound only, no vocalized sound.

'whispered, voiced': Like a 'stage whisper'; a mixture of breath sound and vocalized sound. It should resemble a chant, without great variations in pitch. It should be pitched so that both players are close to the same pitch. For ensembles with a high voice and a low voice, pitch the high voice down and the low voice up to achieve pitches fairly close together.

'speak': Speech should resemble a chant, pitched as above.

Bare White Bones

quo ibimus hodie ut cenemus?

where shall we go and dine today?

*nuper vidi hominem occisum
nec ullus scit eum ibi iacere
nos bene edemus*

I just saw a man who has been killed
and nobody knows that he lies there
so we will eat well

*assidebimus pallido in vultu eius
nidificabimus aureis in comis eius
erodemus bellos oculos caeruleos*

we will perch on his pale face
we will nest in his golden hair
and I will peck out his beautiful blue eyes

*et per ossa alba erosa
semper ventus fluet
semper ventus fluet turbatus*

and through his bare white bones
the wind will blow forever
the wind will blow a gale forever

– after the traditional Scottish ballad ‘The Twa Corbies,’
translated into Latin by James Gunn

Bare White Bones

Key

5

whisper unvoiced whisper voiced

Voice

flutter tongue whistle tone quasi-pitched

Flute

(random quasi-pitched noise and overblowing, while fingering the note indicated)

whisper unvoiced whisper voiced

Voice

range of instrument range utilized

Glockenspiel

bass drum bass drum rim low bongo low bongo rim high bongo high bongo rim crotale D7 (higher D of 2 octave set) stick click stick click ricochet (on any note) roll

Percussion

ankle bells (or foot pedal tamborine)

damp

Bare White Bones

A ♩ = 108, with crisp precision

3

whispered, unvoiced, into flute
p *sempre staccato* (but without sharp glottal stops)

Voice

quo i - bi - mus ho - di - e

(fingering for whispered speech)

Flute

p

whispered, unvoiced
p *sempre staccato* (but without sharp glottal stops)

Voice

quo i - bi - mus ho - di - e

Glockenspiel

sempre l.v., throughout

Percussion

rattan mallets
 ricochet

p

4

5

6

into flute
 (initial consonants may be elided)

p

quo i - bi - mus ho - di - e

p

quo i - bi - mus ho - di - e

Voice

Fl.

Voice

Perc.