

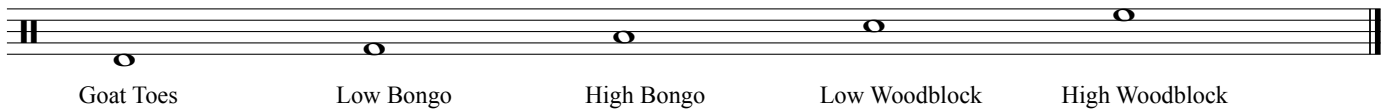
## Performance Notes:

*Bone and Stone* was commissioned by the Opus 21 Ensemble and premiered at the Kalamazoo Institute of Arts on June 25, 2009. The piece was inspired by the Georgia O'Keefe painting *Deer's Skull with Pedernal*, and it is respectfully dedicated to cellist Alexa Muhly and percussionist Judy Moonert.

Regarding the percussion part:

The percussion utilized in the piece includes goat toes, bongos, two woodblocks, and vibraphone.

The chart below indicates how the non-pitched percussion instruments are notated on the staff.



The goat toes should be *hand-held* while shaken by the percussionist. If goat toes are unavailable, an acceptable substitute is a hand rattle fashioned out of *uyot seeds* and *nylon cord*.

The bongos should always be played by the hands.

The woodblocks should be struck with medium hard xylophone mallets to produce a "brittle" sound.

The vibraphone is either played with yarn mallets or bowed. Occasionally, a "dead stroke" is notated, requiring that the mallet remain on the surface of the bar after striking in order to dampen the sustain.

Regarding the cello part:

Cello techniques utilized include *sul ponticello*, *col legno* behind the bridge, *col legno battuto* (which may be executed via a chopstick rather than a bow), plus knocking on two different parts of the body of the cello to produce two distinct sounds, one higher than the other.

# Bone and Stone

John Griffin

**Misterioso** ♩ = 54 *sul pont.*

Violoncello

Percussion

Vc.

Perc.

Goat toes (shaken)

Woodblocks (medium xylophone mallets)

ord.

(Goat toes)

(Woodblocks)

to Bongos

(with hands)

*pp* *p* *mf* *p*

*p* *f* *p* *pp* *f*

*pp* *f* *mf* *p* *f*

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

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

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

*f* *p* *mf* *dim.*

*f* *p* *mf* *dim.*

*pp* *cresc.* *p*

*pp* *p*

21

Vc. *f* *p* *mf* *accel.*

Perc. *f* *accel.* to Vibes (take bow)

24

Vc. *p* *ff* *mp*

Perc. *p* *ff* *p* *f*

Vibes (bowed) l.v. l.v.

*♩* = 63

29

Vc. *f* *mf* *mp* *accel.*

Perc. *p* *mf* *pp* *mp* *accel.* (put down bow)

33

Vc. *mf* *p*

Perc. *p* yarn mallets

*♩* = 72

36

Vc. *mp* *p* *pp* *mp*

Perc. *mp* *p* *pp* *mp*

l.v.

39

Vc. *p* *mf* *f*

Perc. *p* *mf* *f*

l.v.

42

Vc. *f*

Perc. *pp* *cresc.* *f*

45

Vc. *accel. y molto dim.*

Perc. *6* *6* *6* *6* *6* *6* *non-accented*

*ped.*

48

♩ = 104

47

Vc. *pp*

Perc. *6* *6* *6* *6* *6* *6* *pp*

♩ = 104

49 (put down bow) pizz. (pick up chopstick)

Vc. *ad lib. until cellist is ready*

Perc. *ppp* *pp* *p*

*6* *6* *6* *6* l.v. *Ped.*

54 col legno behind the bridge (with chopstick)

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

Perc. (dead stroke) *mp* *f* *p* *f* *mf* *mp*

*\* Ped.* *\** *Ped.* *\** *Ped.\** *Ped.\**

65

60 col legno battuto rit.  $\text{♩} = 84$

Vc. *mf* *p* *ppp*

Perc. pedal off pedal on to Bongos *pp* *pp*

66 (put down chopstick)

Vc. *mp* *mf* *p*

Perc. *mp* *pp* *mp* *p* *mf* *mf* *p*

74

knock on wood (low-high)

Vc. *f* *pp* *f sub.*

Perc. *f* *f*

to Woodblocks

78

Vc. *p* *f* *p* *mf* *pp*

Perc. *p* *mf* *pp* *pp* *cresc.*

86

Vc. (pick up bow) *mf* *pp* arco non-vibrato *p*

Perc. *mf* *p* *mp* *mf* *p* *ppp*

87

Vc. *fp* *pp*

Perc. *f* *mp* *pp* *mf* *pp*

to Goat Toes

92

Vc. *ppp*

Perc. *p* *f* *f* *dim.* *ppp*