# open into wings

CORAL DOUGLAS | 2023 | FOR LOADBANG | TEXT BY SAM SMITH

# text

by sam smith

Seafoam from wounds in the shore
They refuse to heal, to scar over again
The skies are filled with colorless fire
Who will protect the Earth from Heaven?
The Mundus is condemned to rot
The Messiah hides in a graveyard of light

Chasm in between two worlds;
A head pulled off its shoulders
Flee to the heights,
Where you heard a voice
Too pale for meaning
Hands that refuse to grasp
Open into wings

# performance notes

## symbols

pitched speaking/
consonants

whistled

air noise

whispered

unpitched plosive
or percussion hit

tongue ram/click
or slap tongue


repeated staccato
(as fast as possible)

reference pitch

1-2 second fermata

3-4 second fermata

## equipment

kick drum
kick pedal
snare drum
drum stick (1)

tbn pixie
tbn plunger
tpt Harmon (no stem)

Logic Pro X
Laptop
Audio Interface
4 in-ears
2 loudspeakers

## aleatoricism

there are two brief aleatoric sections,
marked with durations and instructions.

try to heighten any stylistic cliches
associated with playing aleatorically,
whatever these might be for you.

## graphic score

there are two brief graphic score sections.

in these sections, each measure is
divided into quarter-note boxes,
and players are specified above material.

the kick drum is also color coded,
as it's used in nearly every measure.
the kick is only ever played by the trombone.

most measures designate a particular player.
if not, they are played tutti.
(typically, this is just the sting motif)
baritone is not included in tutti.

instead, the baritone plays every
quarter note on the snare drum rim.

these sections are to be played
as fast as possible.

on the following page,
the graphic notation
is dissected further.

# performance notes

## graphic key

- A "sting" with a gliss down.
- The "sting" note should feel sfz.
- The "sting" and the gliss should have two separate articulations, but connected legato.
- As if saying "bah-new."

- A trill between a lower note and a higher note.

- A messy upwards glissando.

- Overpressure, wavering above and below a slowly descending pitch, determined by relative position to mid-tessitura line.

- Tongue ram, on any pitch.

- flz growl, pitch determined by relative position to mid-tessitura line.

## theatricality

this piece employs hard material cuts to
dramatically reposition its moment-to-moment
mood and style.

materials and transitions work best when
treated as caricaturist,
or as deeply serious

if you're playing connected lines,
consider how outlandishly legato,
expressive, etc you can go.

this thinking can be applied to
all materials, approaches,
modes of playing, orchestrational densities,
or other definitive stylistic parameters
that you'd like to exploit in this piece.

feel free to use this piece as
as experiment in stylistic, expressive absurdism,

or as a collection of feelings that are felt involuntarily,
urgently, maybe arbitrarily,
hopefully, yet hopelessly
reminding us that we create meaning
despite chaos.

**Score in C**

# open into wings

Coral Douglas

Text by Sam Smith

♩ = 120

*Diction-heavy, dramatic, hysterical speaking voice*

Baritone

Sea-foam in the shore

Snare Drum

**with stick; snare OFF**

rim hit

Trumpet in C

*loud whisper*

from wounds!

Trombone

ref

*loud whisper*

from wounds!

Kick Drum

Bass Clarinet

6

*f*

*tenderly*

*p*

Bar.

SD

from

wounds

repeated stacattos
(as fast as possible)

Tpt. in C

*sfp*

*sfp*

*p*

ref

repeated stacattos
(as fast as possible)

Tbn.

*sfp*

*sfp*

*p*

Kick

B. Cl.

*mp*

*f*

*mp*

*f*

*p*

*gliss.*

*gliss.*

12

*as if trembling*

Bar.

They re – fuse to heal, to scar o – ver a – gɛ – "n"

shaky vib.

Tpt. in C

*distantly; heard, but not the center of attention*

Tbn.

*distantly; heard, but not the center of attention*

B. Cl.

ref

*distantly; heard, but not the center of attention*

gliss. gliss.

17

Bar.

non-vib

shaky vib

"n" – ∧ "n"

non-vib

shaky vib

"n" – ∧ – "n"

Tpt. in C

*weakly*

sim.

*p* *mf* *p* *mf*

quickly lift off
dynamic like
a gas pedal

ref

Tbn.

*somberly*

*mp* *pp* *mp* *mf*

quickly lift off
dynamic like
a gas pedal

B. Cl.

*weakly*

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

21

♩ = 80

Bar.

non-vib shaky vib

"n"

non-vib shaky vib

"n" – ∧ – "n"

Tpt. in C

sfp

repeated stacattos
(as fast as possible)

pp

p

*light, fluttering, well-blended*

p

Tbn.

sfp

repeated stacattos
(as fast as possible)

pp

p

*light, fluttering, well-blended*

p

B. Cl.

mp mf p

repeated stacattos
(as fast as possible)

pp

*light, fluttering, well-blended*

p

26

Bar.

non-vib

mp

"n"

shaky vib

whistled

ppp

Tpt. in C

mp

pp

p

ppp

Tbn.

long, slow gliss

mp

whistled with trombone
(not dynamically obvious until 2nd measure)

ppp

pp

B. Cl.

mp

pp

p

ppp

30

Bar.

*mp*

Tpt. in C

whistle

*ppp* *p*

Tbn.

*p*

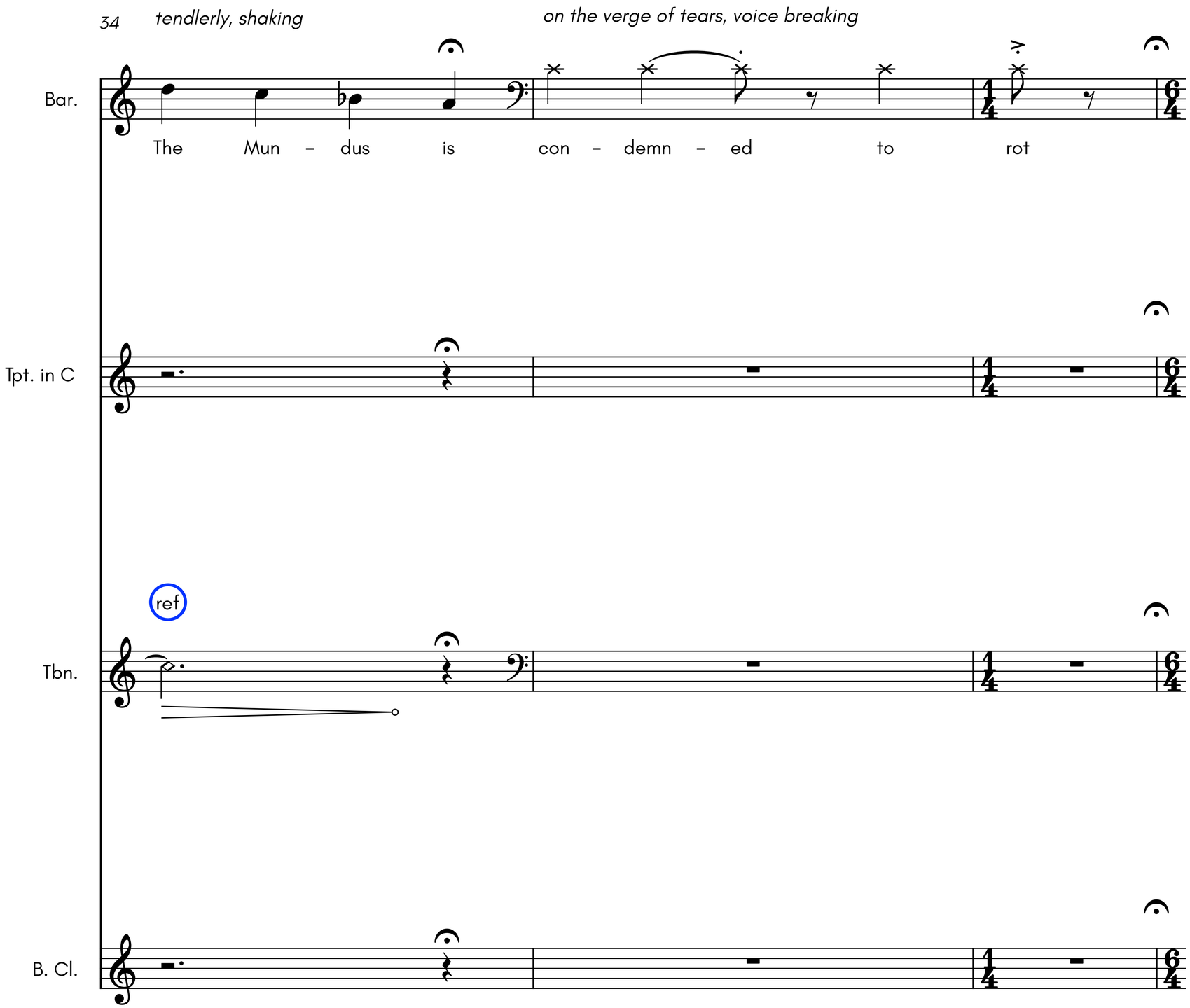
whistled with trombone

*pp*

B. Cl.

"whistled"

*ppp* *p*




# BRIEF PAUSE:

Pause 5 or so seconds
before continuing.

The following section should
be played as quickly as possible.

Leader should cue page turns.

Baritone plays each eigth note
on snare drum (rim).

Baritone also plays 3 eighth notes
to count everyone in.

Intense new tone shift!

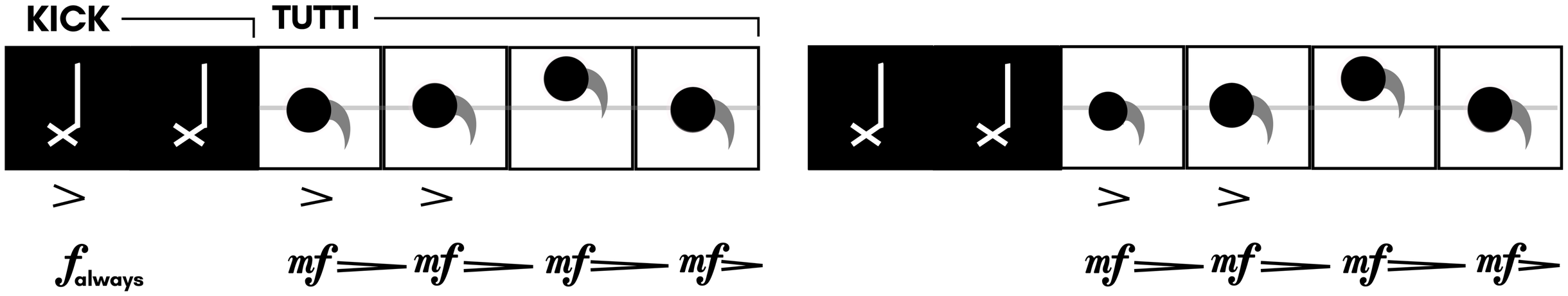
All the sudden you're playful!!

**LET'S PLAY!!! :D**

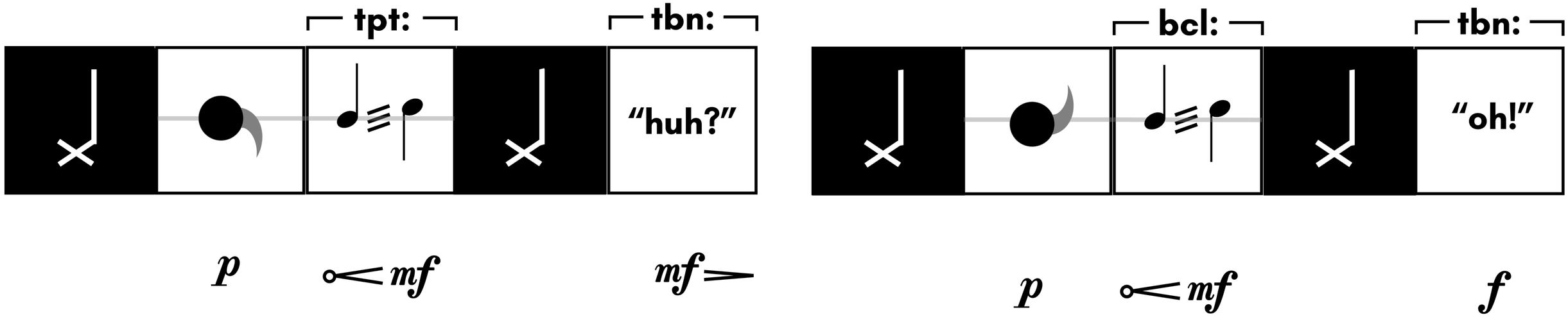
→

# FAST $\frac{6}{4}$

*quirky; absurd; like flipping through a sound bank*




$\frac{5}{4}$




*as if hearing the motive played correctly*

**7**
**4**

*like the Wii Sports announcer*

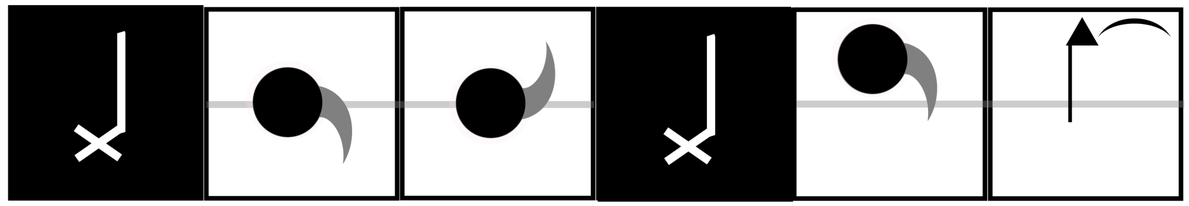
**bcl:** **tbn:**




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

**6**
**4**

*sustain highest note*



***mf>*** ***<*** ***mf>*** ***p***

sing on the highest pitch that you can swell from ppp to f, sung like a cantor, repeat ad libitum

**30"**

37

Bar.

ppp f

"The Messiah hides in a graveyard of light"

10 seconds of silence

10 seconds

SD

decel. and decresc. to niente

10 seconds

play the highest pitch that you can keep ppp

Tpt. in C

ppp

**PRESS PLAY MARKER 1**

mf

play the highest pitch that you can keep ppp

Tbn.

ppp

mf

play the highest pitch that you can keep ppp

B. Cl.

ppp

mf

spectral chord crescendo

Elec.

♩ = 120

38

Bar.

non-vib

shaky vib

"nnn"

non-vib

shaky vib

"nnn"

Tpt. in C

quickly lift off
dynamic like
a gas pedal

*f*

*mp*

*p*

ref

Tbn.

quickly lift off
dynamic like
a gas pedal

*f*

*mp*

*p*

*f*

*p*

B. Cl.

quickly lift off
dynamic like
a gas pedal

*f*

*mp*

*p*

*f*

R2

♩ = 60

*44*

***p*** pure tone

Bar.

Who will pro-tect theEarth from Heav - en?

Tpt. in C

**take mouthpiece**

***p*** ***pp*** ***p***

*like a stuck, malfunctioning machine*

**take pixie + plunger**

Tbn.

***f***

slow trem →

B. Cl.

***p*** ***pp*** ***p*** ***pp***

3

49

Sprechstimme (gestural pitch):

Bar.

*f* *fff* *f* *mp sub.*

The skies are fill – ed! with co – lor – less "f" – i – re

**PRESS PLAY MARKER 2**

Tpt. in C

buzz up and down
(balance dynamic with others)

*mf* *fp* *pp*

Spoken (mimic vocalist):

*p*

"f" – i – re

Tbn.

balance dynamic with others

*mf* *fp* *pp*

gliss.

Spoken (mimic vocalist):

*p*

"f" – i – re

B. Cl.

Spoken (mimic vocalist):

*p*

"f" – i – re

52

(♩ = 60)

accel.

p mf mf f

Bar.

Who will pro - tect the Earth from Heav - en?

SD

hit center

f

reattach mouthpiece

Tpt. in C

mp p

remove mutes

Tbn.

mp p

Kick

mf ff

ref

B. Cl.

mp mf f mf f mp

Elec.

"ff" i - re

♩ = 78 *Pop/Jazz-style, energetic, agile*

56

Bar.

SD

Tpt. in C

Tbn.

B. Cl.

Elec.

Flee to the hei - - - ghts

**Solo:**

**Cm E♭m A♭9 Dm9 B♭9**

ref

## **free time** (play motives in any BPM)

vary expressive style
(aria-like, bel canto, pop style, Broadway spoken, classic sprechstimme)

15"

60

Bar.

*mp* *f* *mp*

too pale for mean – ing "dah" "dah"

Tpt. in C

*mp* *f* *mf*

Tbn.

*mp* *mf* *f*

B. Cl.

vary timbre between air noise and full pitch

*mp*

Elec.

♩ = 78

61

Bar.

mf f mf f sfz

gliss.

Flee to the heigh – ts

Tpt. in C

3 gliss. 3

mp mf mf gliss. f ff

ref ref

Tbn.

3:2 3:2 3:2 3:2 3:2

mp f mf gliss. f ff

Kick

f

ref

B. Cl.

mf f mf f ff f ff

Elec.

fp

♩ = 120

65

Bar.

*p sub.* *f*

where you heard a voice too pale for mean-ing

Tpt. in C

*pp sub.* *mp* *p* *f* *f* *fp* *fp* *fp*

Tbn.

*f* *fp* *fp* *fp*

B. Cl.

*pp sub.* *mp* *p* *f* *f* *fp* *fp* *fp*

69

Bar.

Tpt. in C

*p*

Tbn.

*p*

*mf*

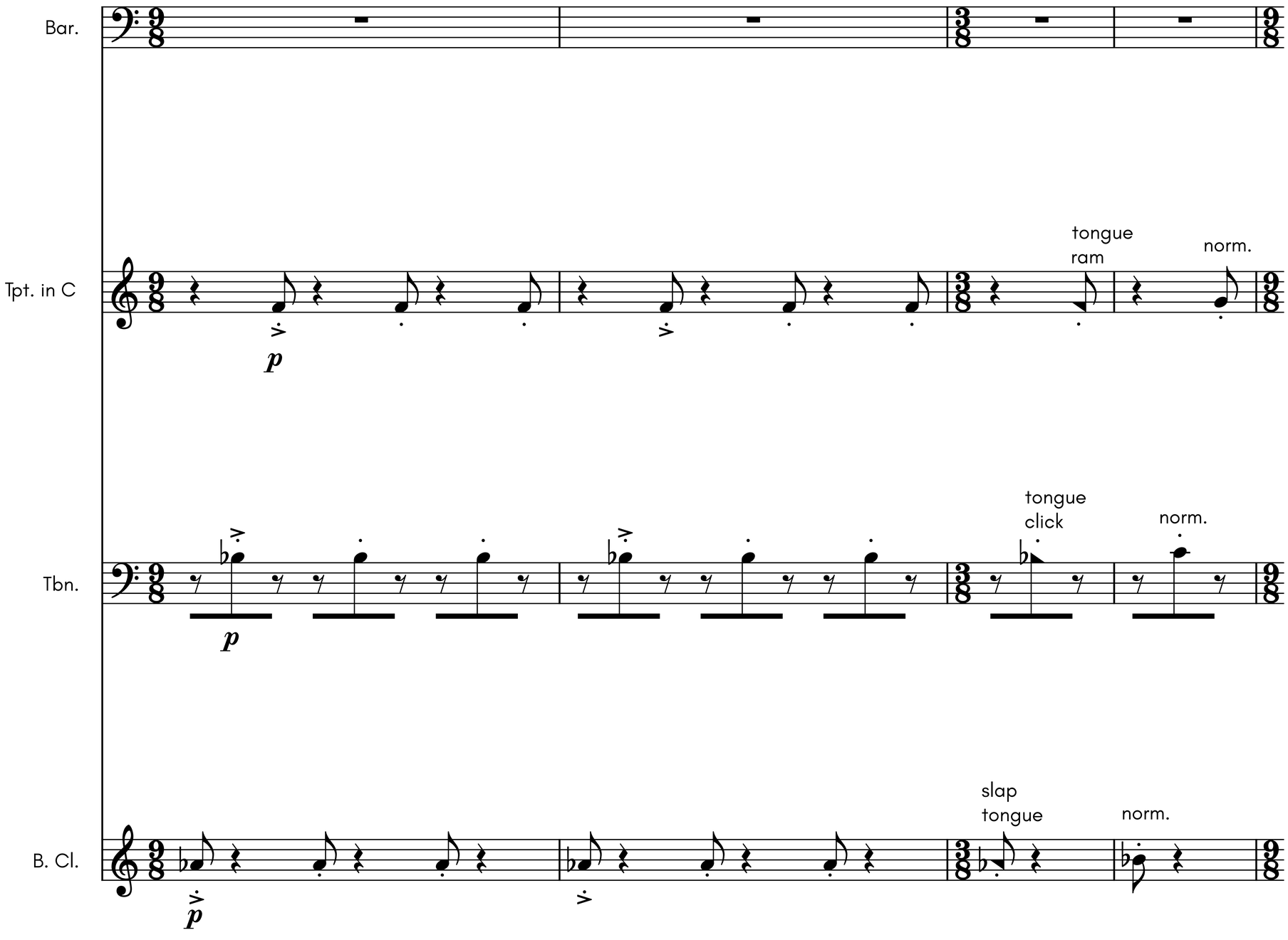
B. Cl.

*p*

*mf* >

# BRIEF PAUSE:

72




Pause 5 or so seconds
before continuing.

The following section should
be played as quickly as possible.

Leader should cue page turns.

Baritone plays each eigth note
on snare drum (rim).

Baritone also plays 3 eighth notes
to count everyone in.

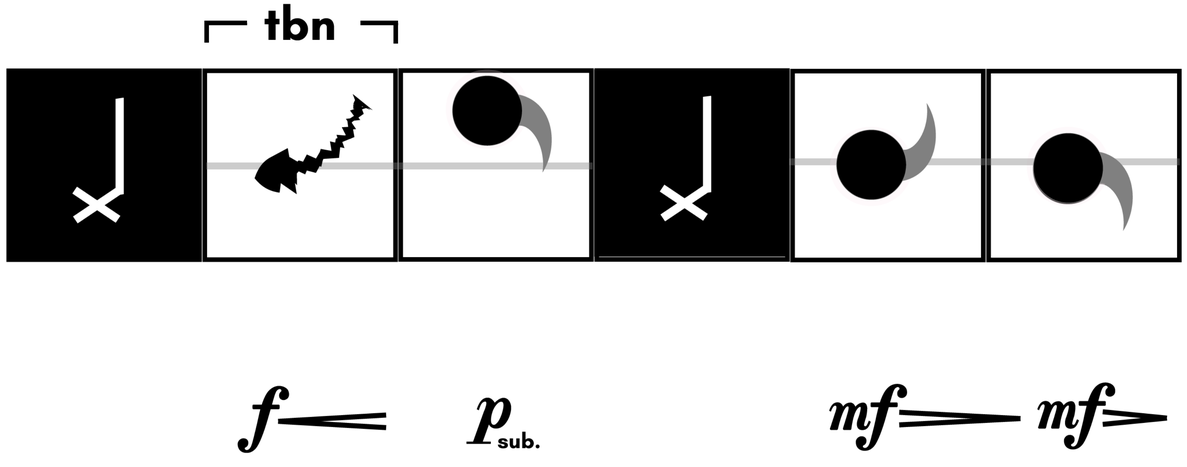
Intense new tone shift!

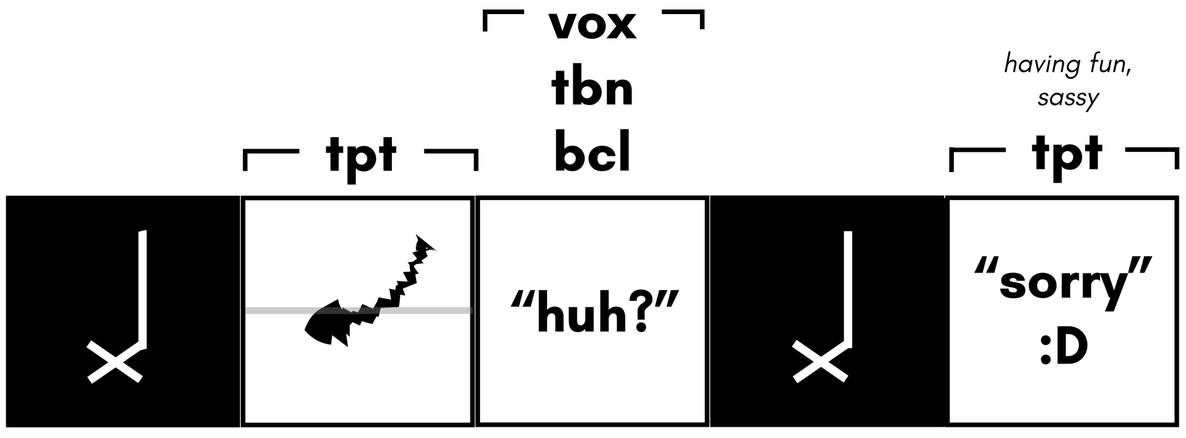
All the sudden you're fiery!!

→

**FAST** $\frac{6}{4}$ *like flipping through a sound bank*

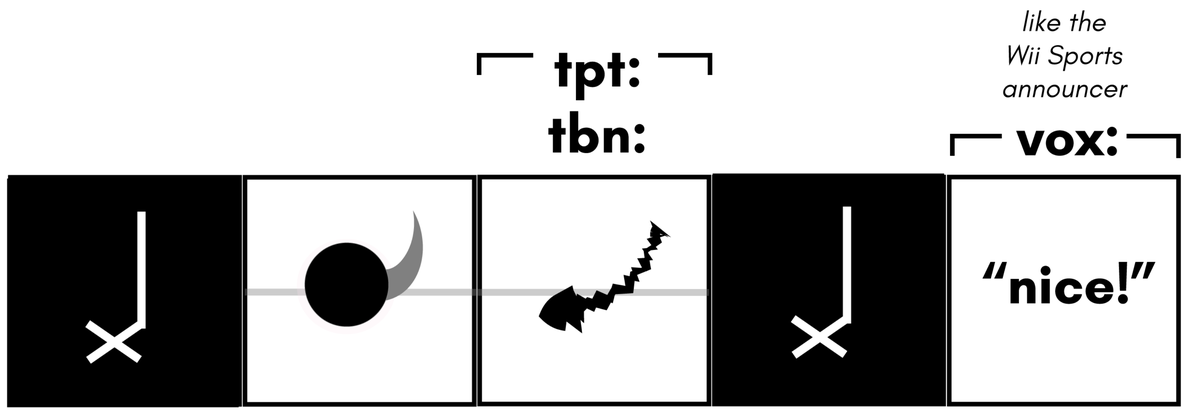
$\frac{5}{4}$



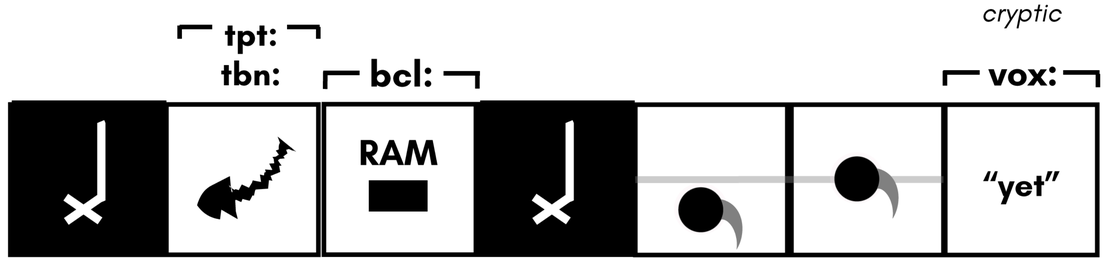

$f$ $p_{sub.}$ $mf$ $mf$ $p$ $mf$ $p$

$\frac{5}{4}$




$p$ $f$ $f$

$\frac{7}{4}$ **BEGIN LENGTHY RITARD**




$mf$ $f$ $p$

6
4

tpt:
tbn:

bcl:

vox:

RAM

"another"

*f* *f* *p*

6
4

tpt:
tbn:

bcl:

vox:

RAM

"cold"

*mf* *f* *p*

4
4

tpt:
tbn:
bcl:

vox:

FLZ

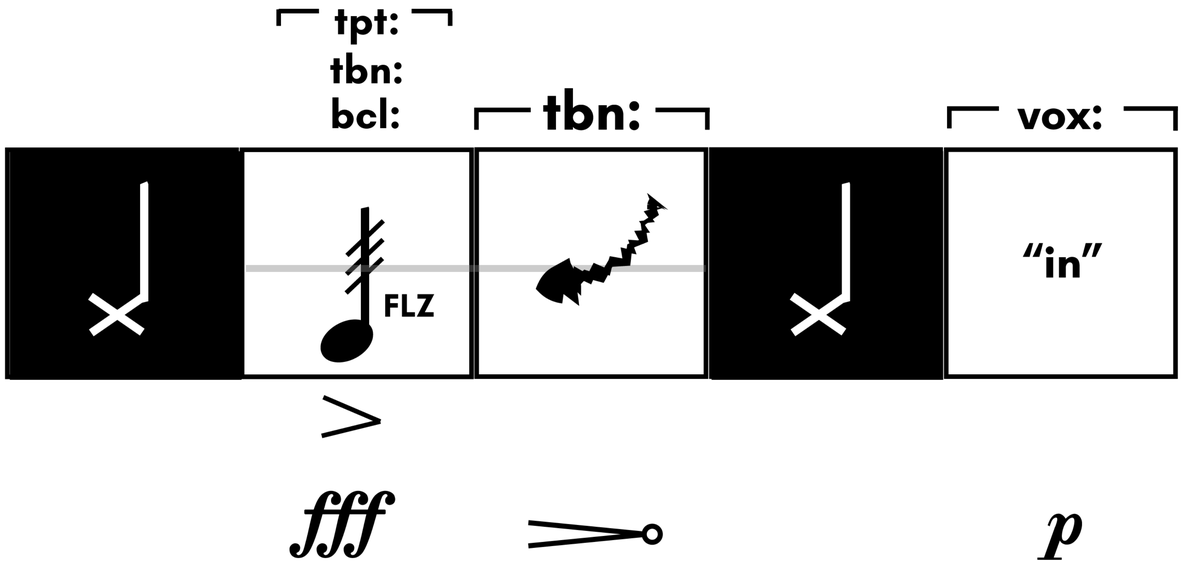
"day"

*fff* *p*

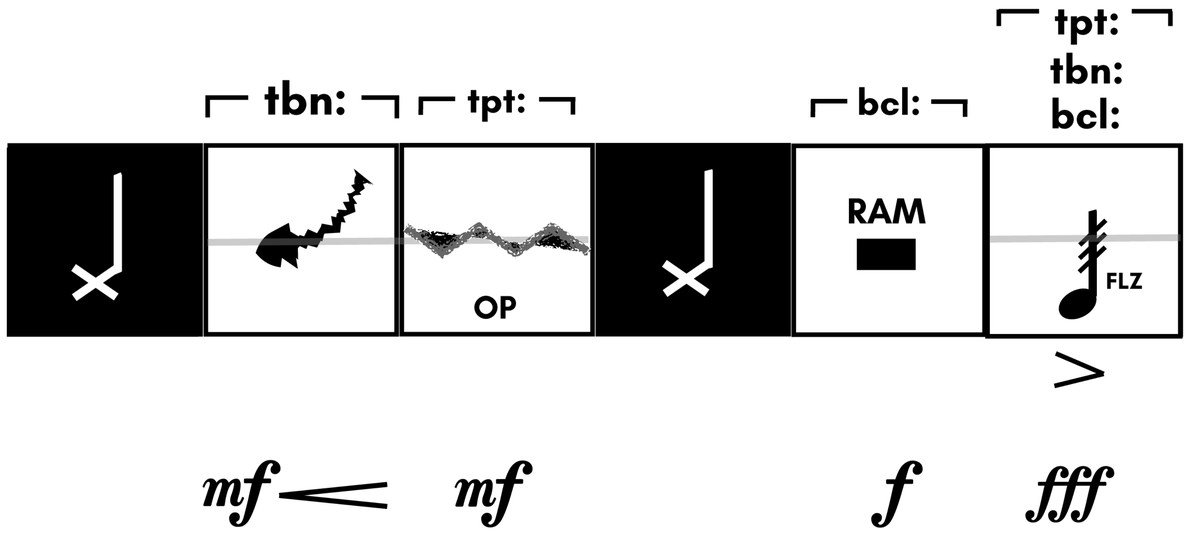
4
4

*p* *p* *p* *p*

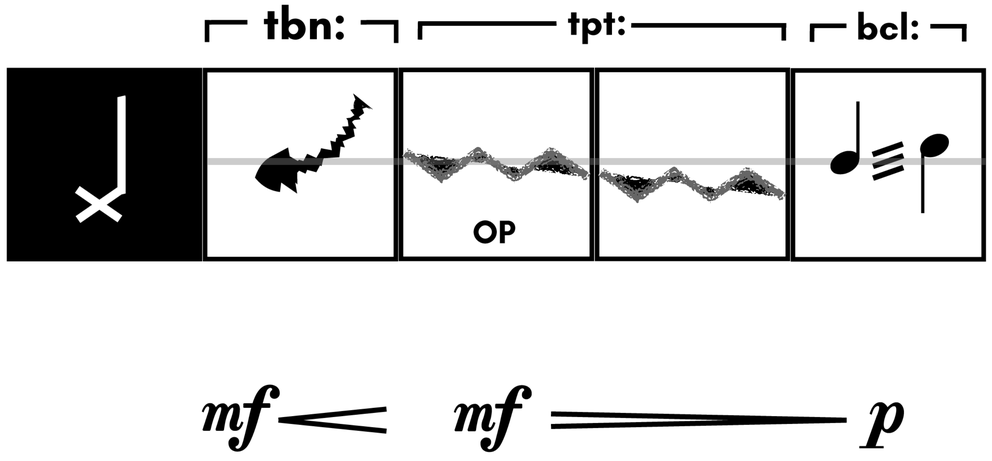
5
4



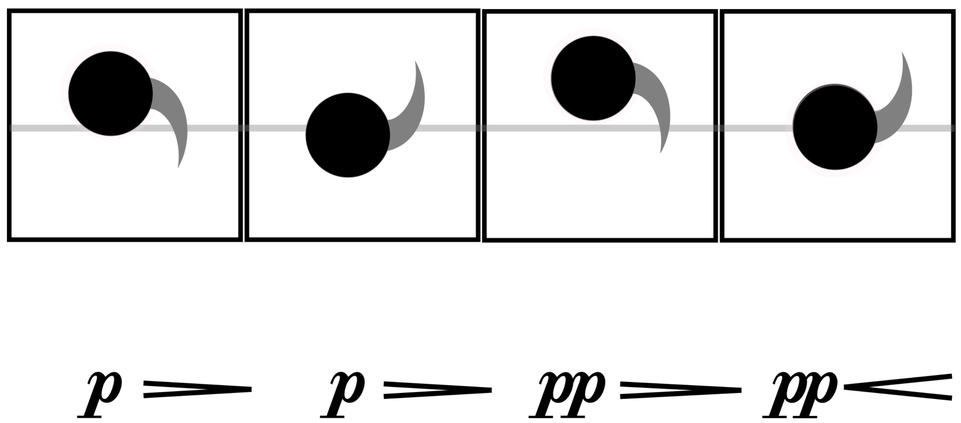

6
4




5
4




4
4 SOMEWHAT SLOW



# BRIEF PAUSE

(3–5″)

end snare

*resigned*

vox:

"april"

*p*

BARITONE PRESSES PLAY MARKER 3

(one measure count-in)

♩ = 120

76

Bar.

Tpt. in C

*p*

tongue
ram

norm.

Tbn.

*p*

tongue
click

norm.

B. Cl.

*p*

slap
tongue

norm.

80

Bar.

Tpt. in C

p

air
flz
sfz

pitched air
pp

norm.

Tbn.

p

air
flz
sfz

pitched air
pp

norm.

B. Cl.

p

air
flz
sfz

pitched air
pp

norm.

**32**

*87*

Bar.

Tpt. in C

Tbn.

B. Cl.

*p* *mp* *mf* > *p* *pp*

92

Bar.

Tpt. in C

mp mf

mf p mp

p mp

Tbn.

mp mf

mf p

B. Cl.

mp mf

mf p mp

p mp

95

Bar.

Tpt. in C

3

tiny oscillations
in pitch

Tbn.

*p*

B. Cl.

3

3

*mp*

*mp*

98 ♩ = 120

*Gently, with concern and care*

Bar.

**Spoken**: A chasm in between two worlds; a head pulled off its shoulders

Tpt. in C

*mp* *f*

Tbn.

*mp* *f*

B. Cl.

*mp* *f*

100

*With sincerity*

**p**

Bar.

Who will pro – tect the Earth from Hea – ven?

**take Harmon mute (no stem)**

Tpt. in C

whistled

**ppp** **p**

whistled with trombone
(not dynamically obvious until 2nd measure)

Tbn.

**pp** **p**

"whistled"

B. Cl.

**ppp** **p**

♩ = 78

*With sincerity*

105

Bar.

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

Who will pro - tect the Earth from Hea - ven?

Tpt. in C

ref

*strong*

*f*

*weakly*

*p*

sim.

*mf* *p*

Tbn.

*strong*

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

B. Cl.

ref

*weakly*

*p*

sim.

*mf*

*strong*

div.

*ff* *mf*

sim.

*mf* *p*

109

Bar.

Tpt. in C

Tbn.

B. Cl.

113

(♩ = 78)

Bar.

**PRESS PLAY**
**MARKER 4**

Tpt. in C

slower pulse

*p*

*p* *mp* *pp*

pitched air

*p*

Tbn.

slower pulse

*p*

*p* *mp* *pp*

pitched air (sneak in)

*pp*

B. Cl.

*p*

119

Bar.

p

"mmm"

p

"mmm" – "ah" – "mmm"

Tpt. in C

pitched air

3

ppp p

pitched air

3

ppp p

gently

ppp p

Tbn.

ref

pitched air

3

ppp p

pitched air

pp

gently

3

ppp p

pp

B. Cl.

p

p

127

pure tone

stretch gliss

Bar.

Flee to the heigh – – – ts Where you heard a voice

**remove Harmon**

Tpt. in C

Tbn.

B. Cl.

134

Bar.

Too pale for mean-ing

Hands that re - fuse to grasp

O - pen in - to

Tpt. in C

Tbn.

B. Cl.

accel.

♩ = 117

140

rit.

Bar.

*f* O – pen in – to *f* O – pen in – to *f*

Tpt. in C

*mp* *ff* *mp* *fp* *f*

Tbn.

*mp* *mf*

B. Cl.

*f* *mf* *f* *mp*

143

♩ = 78

Bar.

p mf

3 3

O – pen in – to

Tpt. in C

*weakly*

p mf p mf

Tbn.

mp mf p mf

B. Cl.

3

mf p mf

148

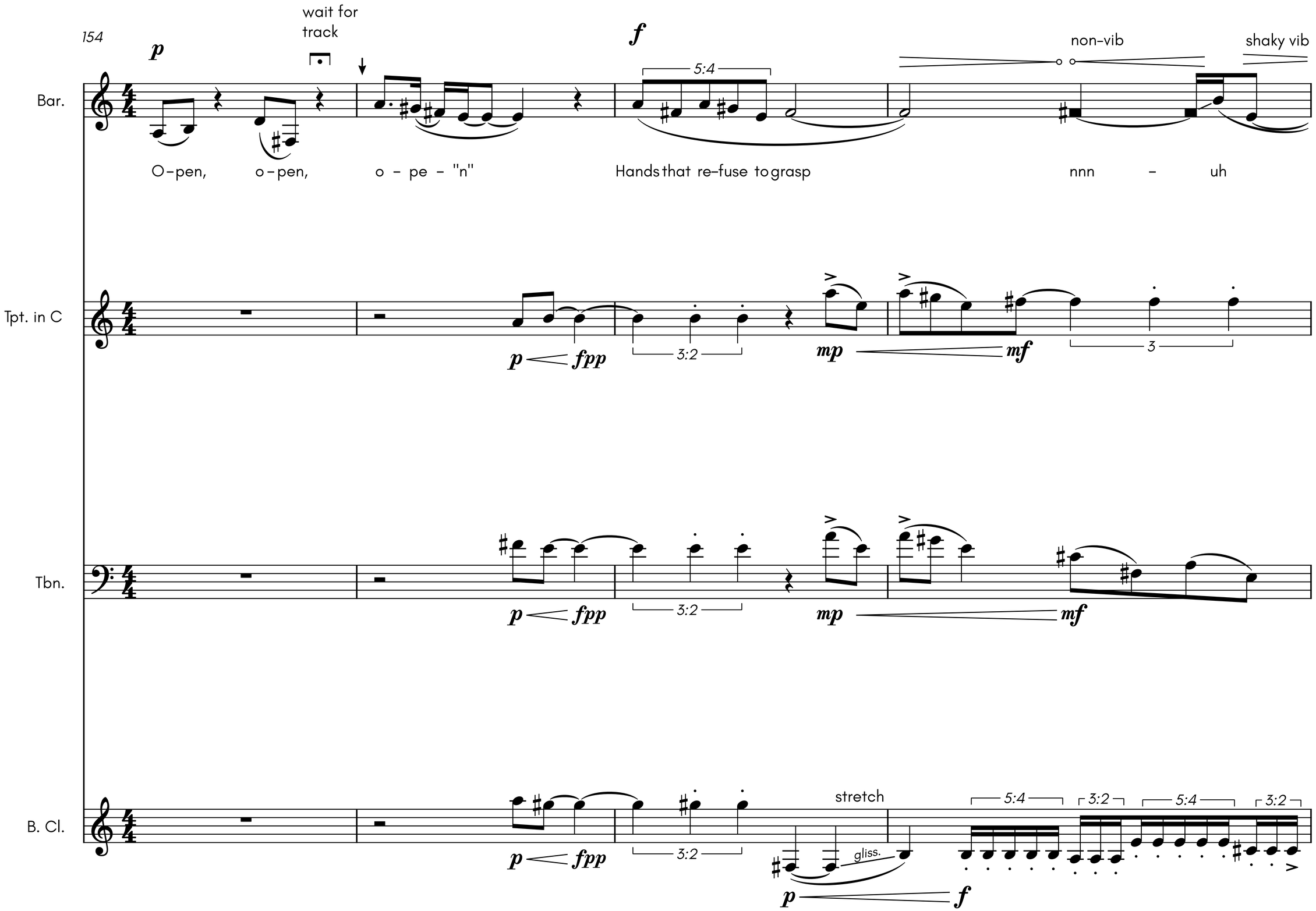
Bar.

PRESS PLAY
MARKER 5

Tpt. in C

Tbn.

B. Cl.


154
wait for track
non-vib
shaky vib
Bar.
O-pen, o-pen, o - pe - "n"
Hands that re-fuse to grasp
nnn - uh
Tpt. in C
Tbn.
B. Cl.
stretch
gliss.

158

Bar.

ff f

3 3

O – pen in – to

Tpt. in C

3

f

mp

Tbn.

f

B. Cl.

5:4 3:2 5:4 3:2 5:4

groovy

3

3

p

f

160

Bar.

*ff* *mf* *f* *ff*

3 3 6

gliss. gliss.

O – pen in – to in – – – i – n – i – n – i – n – to

Tpt. in C

flz,
intensity swell ad libitum

*ff* *mf* *ff*

gliss. gliss.

3 3

Tbn.

flz,
intensity swell ad libitum

gliss. gliss. gliss. gliss.

*ff*

B. Cl.

flz,
intensity swell ad libitum

gliss. gliss. gliss.

*ff*

as loud as possible, extremely resonant, somewhat nasal

164

Bar.

*fff*

3

wi – – – "n" – gs

Tpt. in C

*mp*

*p*

Tbn.

*p*

*p*

*gliss.*

*gliss.*

B. Cl.

*p*

*mp*

170

smiling, joyful

*mf*

pure, innocent,
keep open vowel

*mf*

3

*ppp*

extremely
blended descresc.

Bar.

O – pen in – to O – pen in–to, in–to, in – to, in–to wi – ngs

Tpt. in C

*mp*

blend with others,
do not rit.

*ppp*

whistled

*ppp* *p*

extremely
blended descresc.

*p*

Tbn.

*mp*

blend with others,
do not rit.

*ppp*

whistled with trombone

*ppp* *p*

extremely
blended descresc.

*p*

B. Cl.

*mf*

blend with trumpet,
do not rit.

"whistled"

*ppp* *p*

extremely
blended descresc.

*p*