Annea Lockwood

LUMINESCENCE

Full Score

ANNEA LOCKWOOD

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(2004)

Commissioned by Thomas Buckner
Dedicated to Etel Adnan and Thomas Buckner

LUMINESCENCE

Annea Lockwood

Instrumentation

Baritone (amplified)
Etel Adnan's voice on CD
Flute (doubling on Piccolo)
Trumpet in C
Viola
Violoncello
Piano (amplified; doubling on 'Fish' Guiro)
    Using ribbon, string, clothes brush, superball mallet (should be a small superball on a barbecue stick), large superball. All supplied by the composer.
Percussion:
    Timpani (23", 28", 30")
    Crotales
    Suspended Cymbal
    Sizzle Cymbal
    Tam-Tam
    Water Gong
    Rainstick
    Also using a heavy coin such as a silver dollar, superball mallet
CD Player for Adnan part

Percussion

Piano

Trumpet Cello

Flute Viola

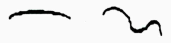
Notation key

Baritone:
Movement III: noteheads give relative durations

shorter; sustain longer; longer still; even longer

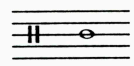
Strings:
gl = glissando

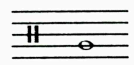
Percussion:
s.b. mallet = superball mallet

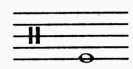

etc. gliss. shapes (water gong)


superball mallet stroke across tam-tam

Suspended cymbal 

Sizzle cymbal 

Rainstick 

Tam-tam 

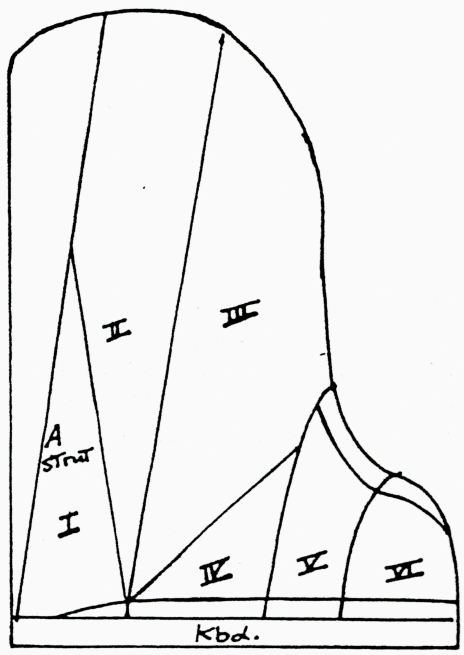
Piano:

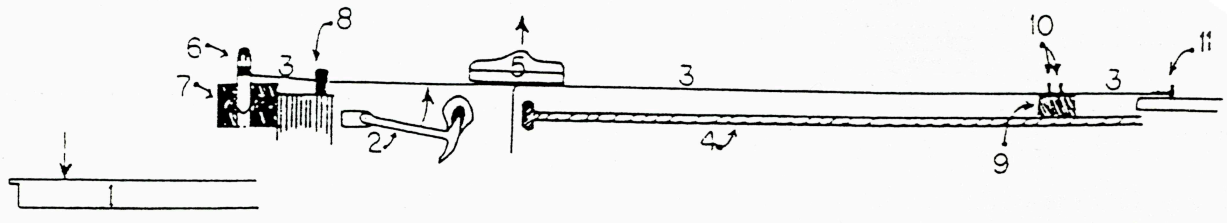
Thread ribbon under  (adjacent strings)

Thread string under 

For m. 25 see piano diagram

Accidentals apply through the measure.





1 KEY
2 HAMMER
3 STRING
4 SOUNDBOARD
5 DAMPER
6 TUNING PIN
7 PIN BLOCK
8 AGRAFFE
9 BRIDGE
10 BRIDGE PINS
11 HITCH PIN

I

Often there's no discernible shoreline. Air evolves in darkness and sounds keep distant pitch. Primordial chaos yearns to fade away in colloquial invisibility. At times, in fog, in blackness, one dreams of the coming creation.

.....

Chairs listen to sounds they can't identify. People leave them behind to hurry into the storm: they discover flat lands at their journey's end. And a thin line of blue.

.....

An uninterrupted series of fallen empires descends nightly on my soul. Birds perform one more flight then turn their attention to the Bay's luminescence. After a while, the wateriness of the water becomes something of the past.

II

The sea is to be seen. See the sea. Wait. Do not hurry. Do not run to her. Wait, she says. Or I say. See the sea. Look at her using your eyes. Open them, those eyes that will close one day, when you won't be standing. You will be flat, like her, but she will be alive. Therefore look at her while you can. Let your eyes tire and burn. Let them suffer. Keep them open like one does at midday. Don't worry. Other eyes within will take over and go on seeing her. They will not search for forms nor seek divine presence. They will rather continue to see water which moves and shouts, becomes ice in the North, vapor in the tropics.

.....

Salt slips through the fingers of its lover. It lingers on one's face. Tears return, ushering heartbreaks and desire. The sea is familiar with the forbidden games of passion and release. At her rising from the water a young woman is always a bride. The early rays of the day crown her head and her feet lead her to her joy.

.....

There was a wave which lost its way and found a tree. There were questions in the air. These two awkward creatures were not by their education prepared to meet. The one could have drowned in the other. The wave could have had its brow broken. But they fell in love and, since, the sea is green and the forest is blue.

III

Nevertheless, pink flamingoes walk by the edge of men's dreams, who envy the shimmering light that the birds absorb. Further on, there's more light, and a call for a further flight.

And the mirrors are waiting to fill their void, and the remote sea thinks that her tempests will never be heard in that counter-world where happens only that which happens elsewhere. Then, where to go?

Text by Etel Adnan from 'Odes to the Sea'
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Luminescence

Dedicated to Etel Adnan and Thomas Buckner

Annea Lockwood
2004

I

Piccolo

Trumpet in B♭

Baritone

Prerecorded Voice

Viola

Violoncello

Piano

Percussion

♩ = 60

Ribbon pull

simile

Ped. (hold down until m.20)

Timpani

gliss.

pp sempre

8

Voice

Often there's no discernible shoreline. Air evolves in darkness and sounds keep distant pitch.

Pno.

Perc.

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12

Voice

Primordial chaos yearns to fade away into
colloquial invisibility.

Pno.

Perc.

16

Vc.

pp *p* *pp*

Pno.

pull string L to R and
firmly up towards you

mf

Perc.

pp

sub. ***pp***

20

Tpt.

pp

Bar.

pp ***p***

ay ah

Voice

At times, in fog, in blackness,
one dreams of the coming creation.

Vc.

Pno.

*

Perc.

Tam Tam

l.v.

pp

23

Picc.

Tpt.

Bar.

Vc.

Pno.

Perc.

p

mf

mp

dis-tant pitch

dark - ness

port.

pp

pizz.

arco

finger-mute in front of hammers about 1/2" from agraffe

Ped.

Timpani

(don't strike)

(Timp.)

brush, sizzle cym.

l.v.

26

legato

spoken

Listen.

RH-sweep clothesbrush lightly across strings in V between bridge and hitch pins

accel.

LH-gently roll ball back and forth on bass strings. Let it hit the struts from time to time

(Ped.)

30

Picc.

Tpt.

Bar.

Vla.

Vc.

Pno.

Perc.

crisply

mp

mf

sub.p

pp

p

whisper

chairs

Chairs

(roll ball)

simile l.v.

35

gradually insert harmon mute

(soft mallet)

lis- ten Chairs lis-ten to sounds they can't i - den-ti - fy.

light gliss.

pizz.

con sord.

arco

senza sord.

gliss.

38

as fast as possible

legato

rit.

A tempo

freely

bend *(as if in the distance)*

(to flute)

Picc.

pp *mp* *p*

(to crotales)

Tpt.

rit. A tempo

mf legato

Bar.

Peo -ple_ leave them be -hind_ to

IV *(dark tone)*

Vla.

p *mf*

Vc.

p

rit. A tempo

Pno.

sim.

(roll ball)

Ped. *

42

Crotales l.v.

Tpt.

mf

cresc.

sharp breath explosion

f

hold until Crotales fade

Bar.

hur - ry in - to the stor - - - - - m:

III IV

gliss.

Vla.

f

Vc.

8va

Pno.

(Ped.) *

Crotales l.v.

Timp.

Crotales

Timp.

without roll

Perc.

f *mf*

46

Poco meno mosso ♩=58

Flute

Fl. *p* *dim.* *pp*

Trumpet
open, molto legato

Tpt. *p* *pp*

Poco meno mosso ♩=58

Bar.

Poco meno mosso ♩=58

Vla. *p* con sord. *legato* *pp*

Vc. con sord. *legato* *pp*

Poco meno mosso ♩=58

Perc.

50

Fl. *pp*

spoken softly

Bar. they discover flat lands
at their journey's end. *p*
And a thin line_ of_____ blue.

Vla.

Vc.

Timp. l.v. l.v. *pp* *pp*

to Water Gong
l.v.

55

Bar.

Vla.

senza sord.

Vc.

senza sord.

slightly detached

Pno.

Water Gong

small gliss.

(to Timp.)

Timp.

Water Gong

Perc.

59

slightly detached

Fl.

Harmon

Tpt.

Bar.

pizz.

con sord.

arco

Vla.

con sord.

Vc.

fingertip fast across strings

slightly detached

Pno.

Ped.

Timp.

Perc.

63

Fl.

(Harmon)

Tpt.

Bar.

intense, calm

legato

An un - in - ter -rup - ted

pizz.

senza sord.

Vla.

senza sord.

Vc.

Pno.

Ped.

*

Perc.

66

(5+3)

(3+3+2)

Fl.

Tpt.

(5+3)

(3+3+2)

Bar.

ser - ies of fal - len em - pires de - scends night - ly

arco

Vla.

Vc.

(5+3)

(3+3+2)

Pno.

Ped.

(hold ped. until chord fades completely)

spin heavy coin on head

let coin spin until it falls

Water Gong

l.v.

Perc.

69

Poco più mosso (♩=60)

Fl.

Tpt. (Harmon) dolce p

Poco più mosso (♩=60)

Bar. on___ my soul.

Vla. sul pont. pp nat. IV gliss. pp

Vc. sul pont. p nat. sul pont. p nat. IV gliss. pp

Poco più mosso (♩=60)

Pno.

Perc. pp l.v. l.v.

74

Fl. legato mp 3 p

Tpt. mp 3 3 p 3 3

Vla. con sord. mp 3 p 3

Vc. con sord. p 3

Pno.

Perc.

76

Fl.

Tpt.

Vla.

Vc.

Pno.

Perc.

pp

mute out

>pp

senza sord.

sf mf

p

leggiero

3

Ped.

*

mp 8vb

Crotales

l.v.

79

breathy

legato

Bar.

Birds per - form one more flight then turn their at -

Tam Tam