NIGHT AND FOG

for baritone voice, baritone saxophone,
percussion

ANNEA LOCKWOOD

texts by Osip Mandelstam and
Carolyn Forché

dedicated to Thomas Buckner

commissioned by Mutable Music

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INSTRUMENTATION

Baritone Saxophone also plays vibra slap in II

Percussion: I: grand piano, amplified II: 2 wine glasses tuned to E fl. and G fl., 2 clapping stones, claves III: a ceramic/glass spice grinding pestle, straight-sided glass jar.

Fire recording, available in stereo or quad

PERFORMANCE NOTES

General: next sound follows immediately

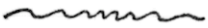
 synchronous (in#2)

#1 Percussion: piano amplified through at least 3 microphones positioned to catch a) the 'bowed' strings
b) the struck cross beams

yarn mallets, plastic handled mallets, string (see instructions for #1), spice grinding pestle (glass or ceramic)

= strike these cross beams

#2 Baritone: is amplified at times. 2 staves in the score differentiate between passages using the microphone (mic'd) and those which are unamplified (unmic'd). Also uses a VIBRA SLAP.

 slower, faster, slower vibrato speed

Saxophonist: plays two wine glasses tuned to E♭ & G♭ - glasses can be tuned down by adding water, but lose resonance if tuned down over a semitone. Sound should be gentle, mellow. Glasses are amplified with one microphone.

Percussion: two round, rather flat stones with good resonance. One is cupped in one hand, (hand functions as the resonator), the other is used (edge) as a striker. Opening the cupped hand raises the pitch. Closing the hand lowers pitch.
Claves, used similarly.

= accelerate and open the hand

= slower, even, closing the hand

#3 Baritone: is amplified until "My animal, my age...."

phonetic symbols

'i'	as in beat	'eɪ'	as in bait	'e'	as in say
'o'	as in foal	'ɜ'	as in bird	'ʒ'	as in measure
'ɑ'	as in bard	'u'	as in fool	'ə'	as in about

'aɪ' as in bite 'æ' as in bat

Saxophone: also plays VIBRA SLAP

= line turns back on itself as it rises- fast

= multiphonics, choose most readily playable in register indicated, the second being higher than the first

= thick multiphonics

Percussion: piano <u>amplified</u> as for #1
glass jar, yarn mallets, pestle

= lower pedal gradually

I was washing outside in the darkness,
the sky burning with rough stars,
and the starlight, salt on an axe-blade.
The cold overflows the barrel.

The gate's locked,
the land's grim as its conscience.
I don't think they'll find the new weaving,
finer than truth, anywhere.

Star-salt is melting in the barrel,
icy water is turning blacker,
death's growing purer, misfortune saltier,
the earth's moving nearer to truth and to dread. 1921

Osip Mandelstam*

THE VISITOR

In Spanish he whispers there is no time left.
It is the sound of scythes arcing in wheat,
the ache of some field song in Salvador.
The wind along the prison, cautious
as Francisco's hands on the inside, touching
the walls as he walks, it is his wife's breath
slipping into his cell each night while he
imagines his hand to be hers. It is a small country.

There is nothing one man will not do to another.

1979

CAROLYN FORCHÉ

THE AGE

My animal, my age, who will ever be able
to look into your eyes?
[Who will ever glue back together the vertebrae
of two centuries with his blood?
Blood the maker gushes
from the throats of the things of earth.
Already the hanger-on is trembling
on the sills of days to come.

Blood the maker gushes
from the throats of the things of earth
and flings onto a beach like a burning fish
a hot sand of sea-bones,
and down from the high bird-net,
out of the wet blocks of sky
it pours, pours, heedlessly
over your death-wound.

Only a metal the flute has melted
will link up the strings of days
until a time is torn out of jail
and the world starts new.
The age is rocking the wave
with human grief
to a golden beat, and an adder
is breathing in time with it in the grass.

The buds will go on swelling,
the rush of green will explode,
but your spine has been shattered,
my splendid derelict, my age.
Cruel and feeble, you'll look back
with the smile of a half-wit:
an animal that could run once,
staring at his own tracks.] 1923

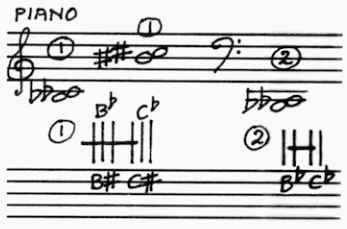
Osip Mandelstam*

*Translated by Clarence Brown & W.S. Merwin. Used by permission

I

1921

text: OSIP MANDELSTAM



for these pitches use string with a twisted texture, for friction.
① for these, a thinner, 4 foot length is threaded under the strings as in the diagram.
② for these, a slightly thicker, 5½ foot length is threaded as in the diagram.
Pull the string back and forth slowly. Accelerate and increase the pressure to make a crescendo. Stop moving and 'laisser vibrer' to create a diminuendo. Leave damper pedal down throughout the opening section.

= accelerate

PIANO (amplified throughout)
STRING laisser vib. (repeat when resonance has almost faded) l.v. simile l.v. l.v. l.v. a niente
Ped.

PNO.
STRING l.v. l.v. l.v.
Ped.

BARITONE
♩=100 freely, rhapsodic
mp I was wash-ing out-side in the dark- -ness, the sky burn-

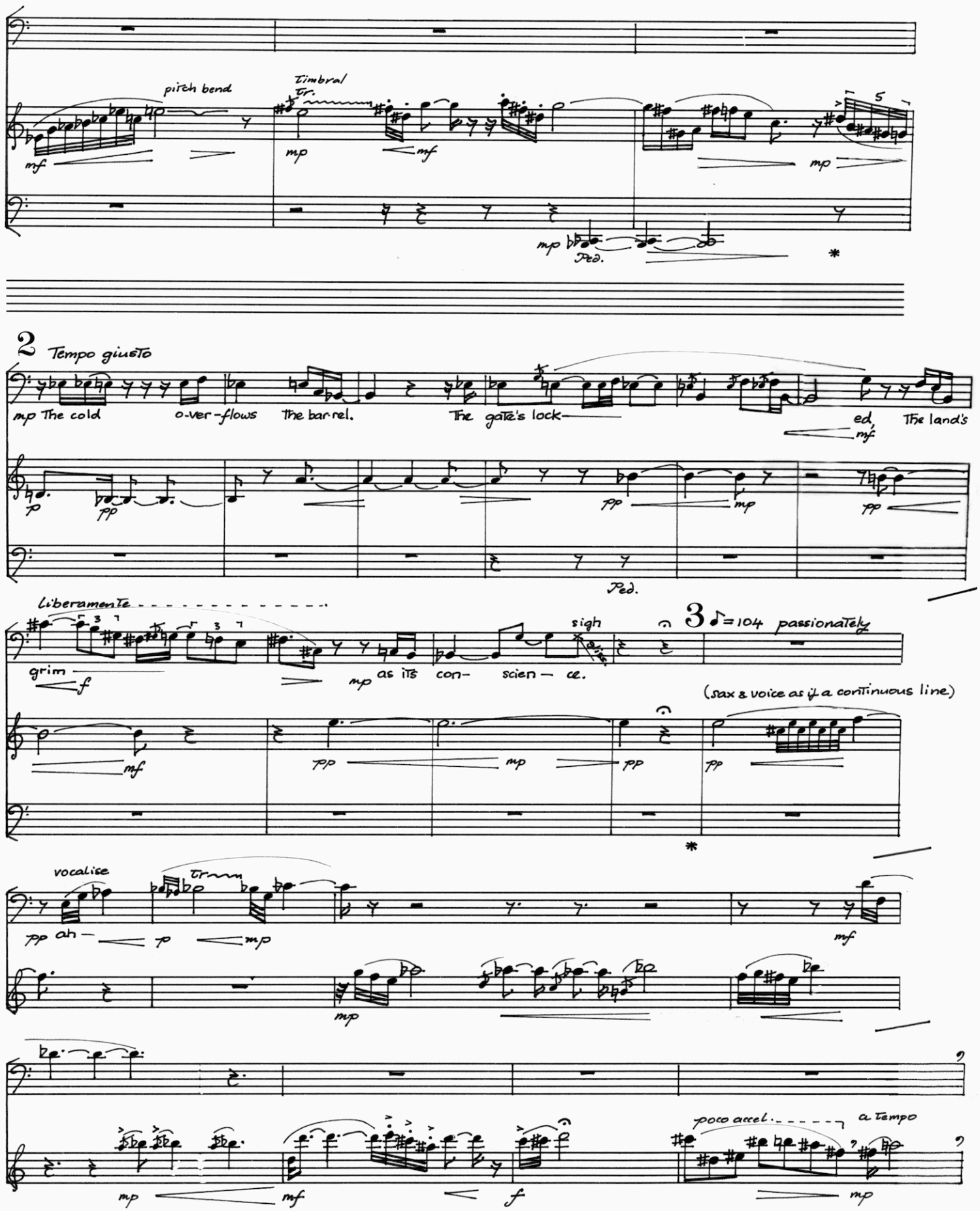
PNO
simile
-ning with rough stars, and the star-

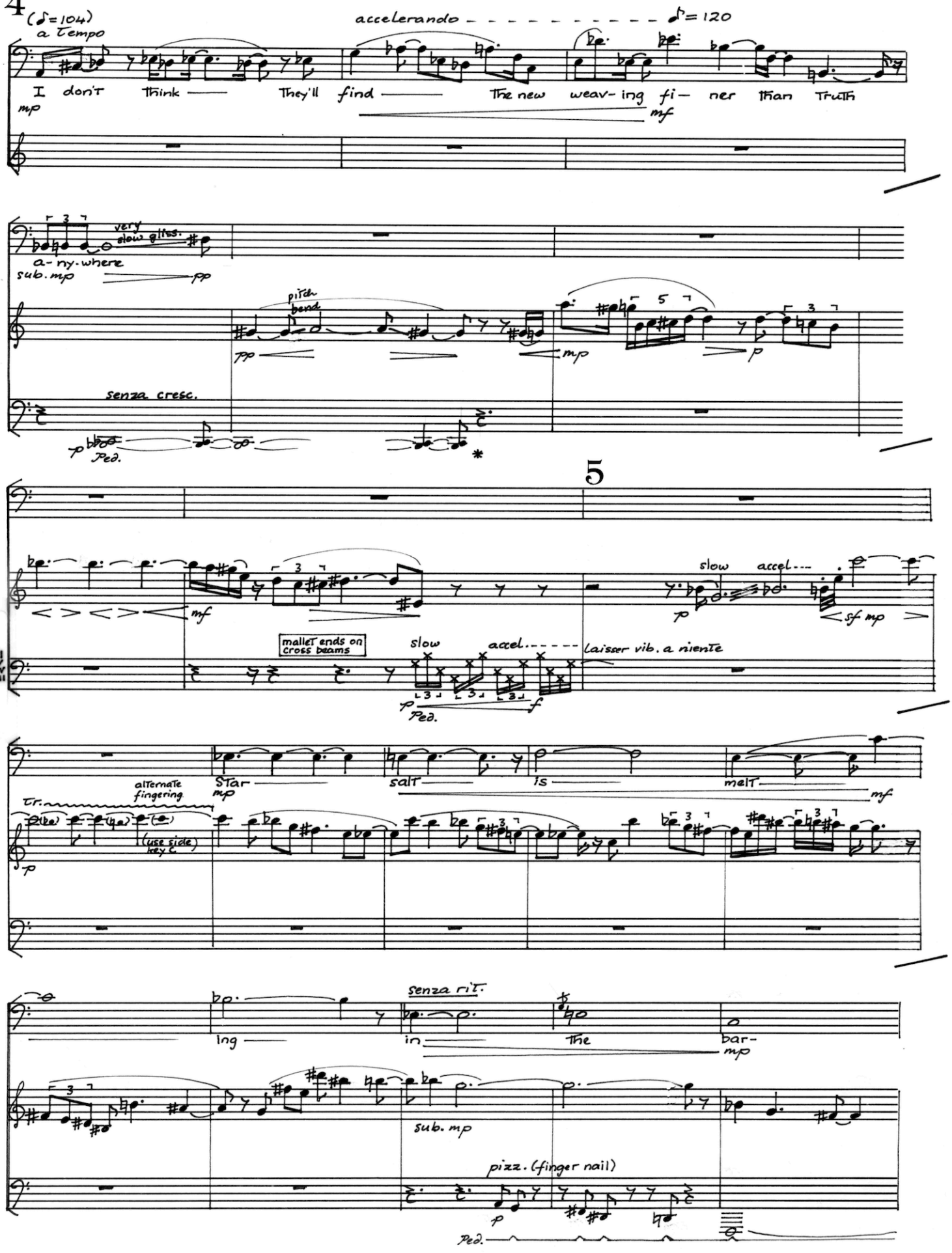
poco accel.
mf -light, salt
Liberamente
f mp
TO MALLET

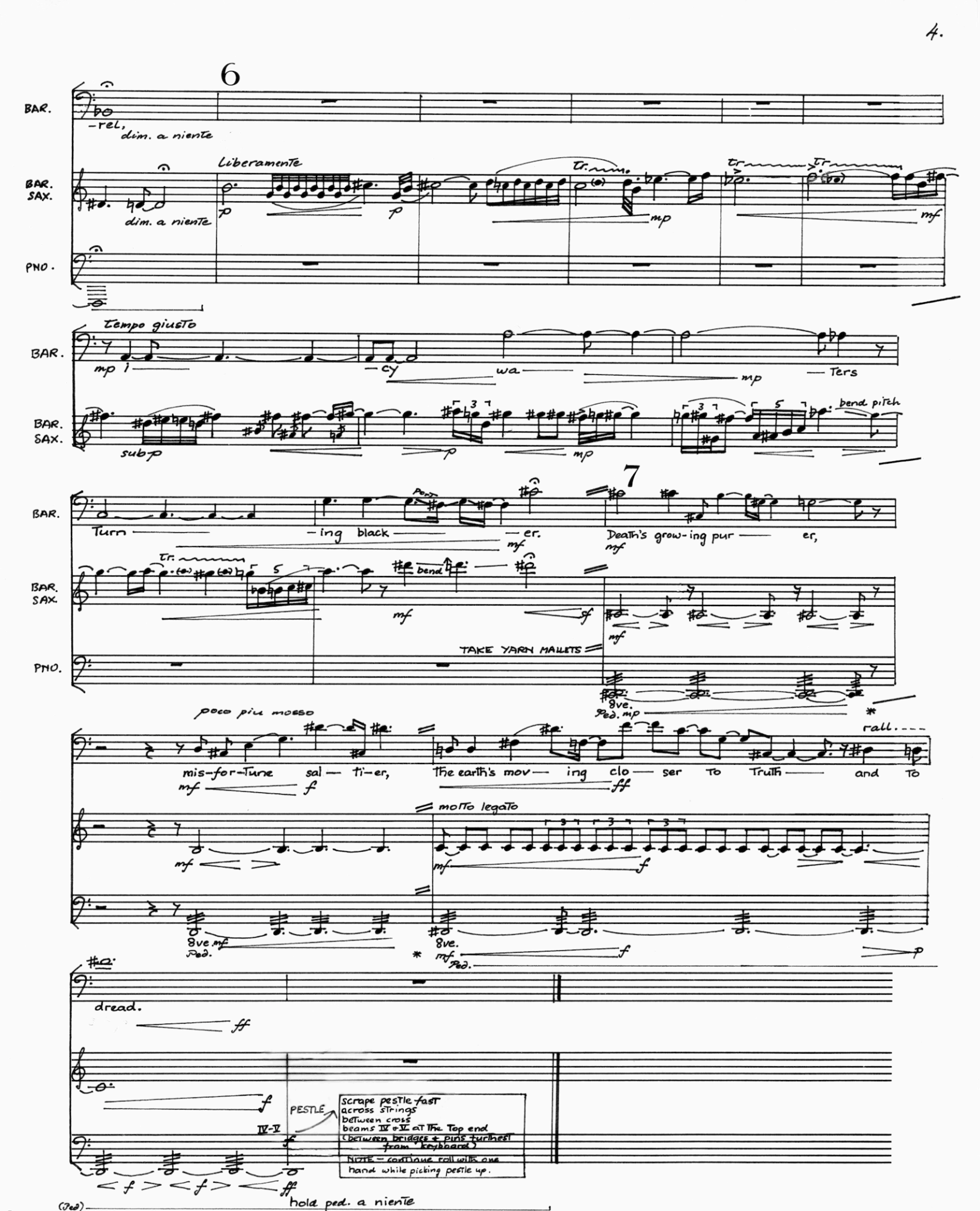
BAR.
1
poco rit.
mf on an axe blade. p

BARITONE SAX (E♭)
Liberamente
pitch bend
mf mf pp
hit cr. beam VI with stick end of mallet

PNO.
laisser vib. STRING laisser vib. L. vib.
mp mf p
Ped.


BAR.
BAR. SAX.
PNO.
pitch bend
Timbral tr.
mf
mp
mf
mp
mp
Ped.
*
2 Tempo giusto
mp The cold o-ver-flows the bar-rel. The gate's lock-
ed, The land's
mf
p
pp
pp
mp
pp
Ped.
Liberamente
grim
f
mp as its con- scien- ce.
sigh
3 ♪=104 passionately
(sax & voice as if a continuous line)
mf
pp
mp
pp
pp
*
vocalise
BAR.
pp ah-
p
mp
mf
BAR. SAX
mp
BAR.
BAR. SAX.
poco accel.
a tempo
mp
mf
f
mp

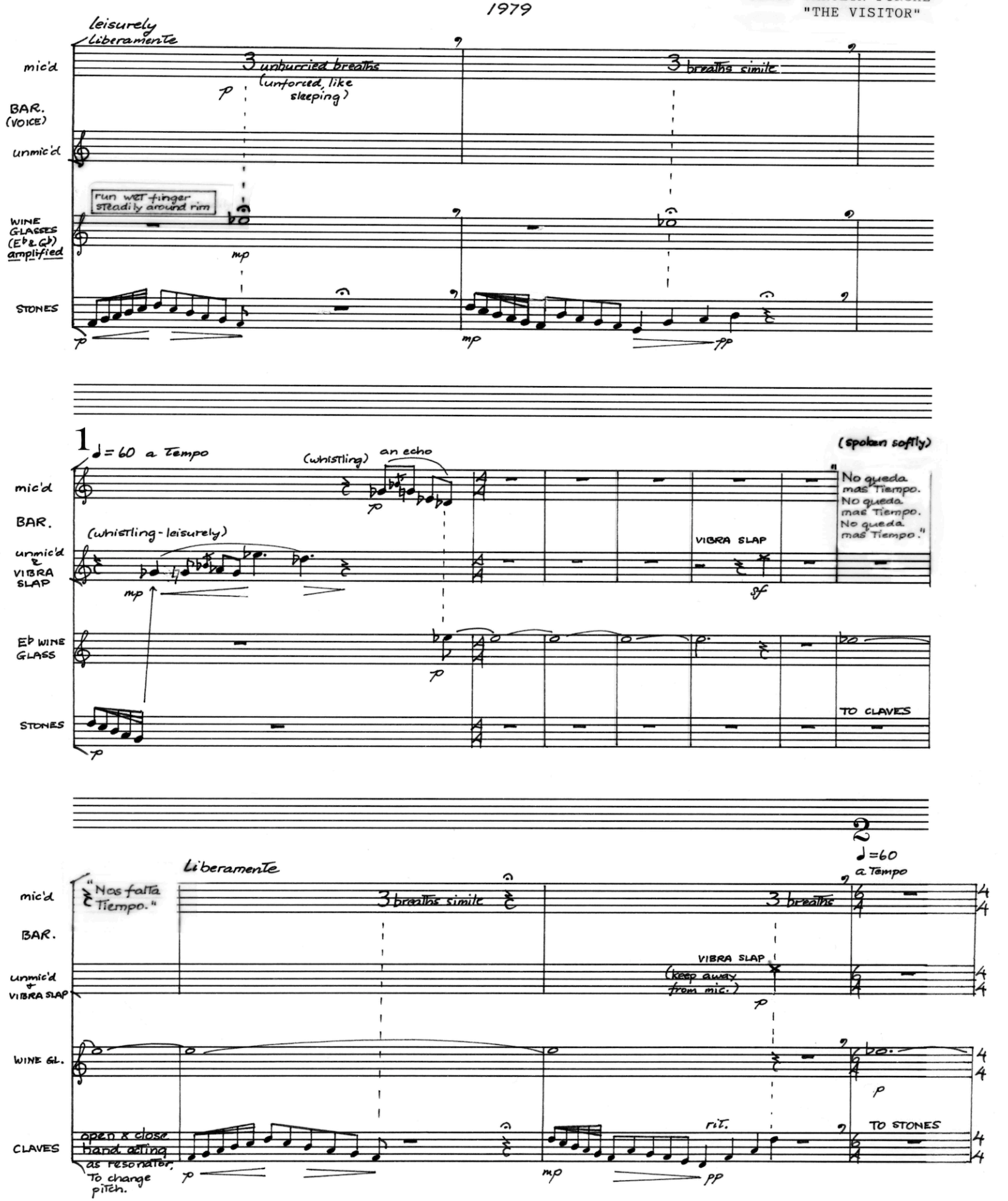

4
(♪=104)
a tempo
accelerando
♪=120
BAR.
I don't think — They'll find — The new weav- ing fi— ner than Truth
mp
mf
BAR. SAX.
very slow gliss.
a- ny- where
sub. mp
pp
pitch bend
BAR. SAX.
pp
mp
p
senza cresc.
PNO
p
Ped.
*
5
slow accel.
p
sf mp
mallet ends on cross beams
slow
accel.
laisser vib. a niente
cross beams
VI
IV
III
p
Ped.
f
alternate fingering
Tr.
(use side key C)
p
Star
salt
is
melt
mp
mf
ing
in
The
bar-
Senza rit.
mp
sub. mp
pizz. (finger nail)
p
Ped.

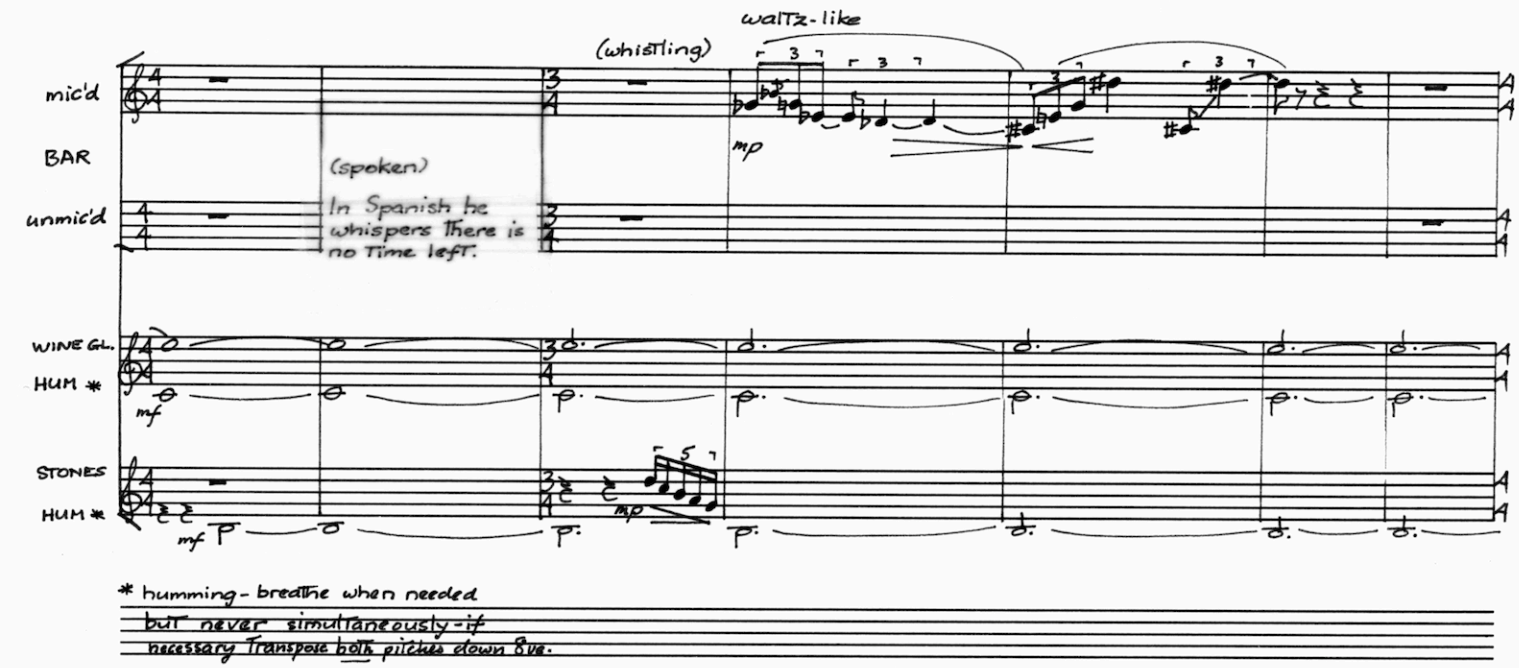

6
BAR.
-rel,
dim. a niente
BAR. SAX.
dim. a niente
Liberamente
tr.
mp
mf
PNO.
tempo giusto
mp i
-cy
wa
mp
-ters
sub p
bend pitch
7
Turn
-ing black
-er.
Port
Death's grow-ing pur
er,
bend
TAKE YARN MALLETS
8ve.
Ped. mp
poco piu mosso
mis-for-tune sal-ti-er,
the earth's mov-ing clo-ser to truth
and to
rall.
molto legato
8ve. mf
Ped.
dread.
PESTLE
IV-V
scrape pestle fast across strings between cross beams IV & V at the top end (between bridges & pins furthest from keyboard)
NOTE – continue roll with one hand while picking pestle up.
hold ped. a niente
(Ped)

II

1979

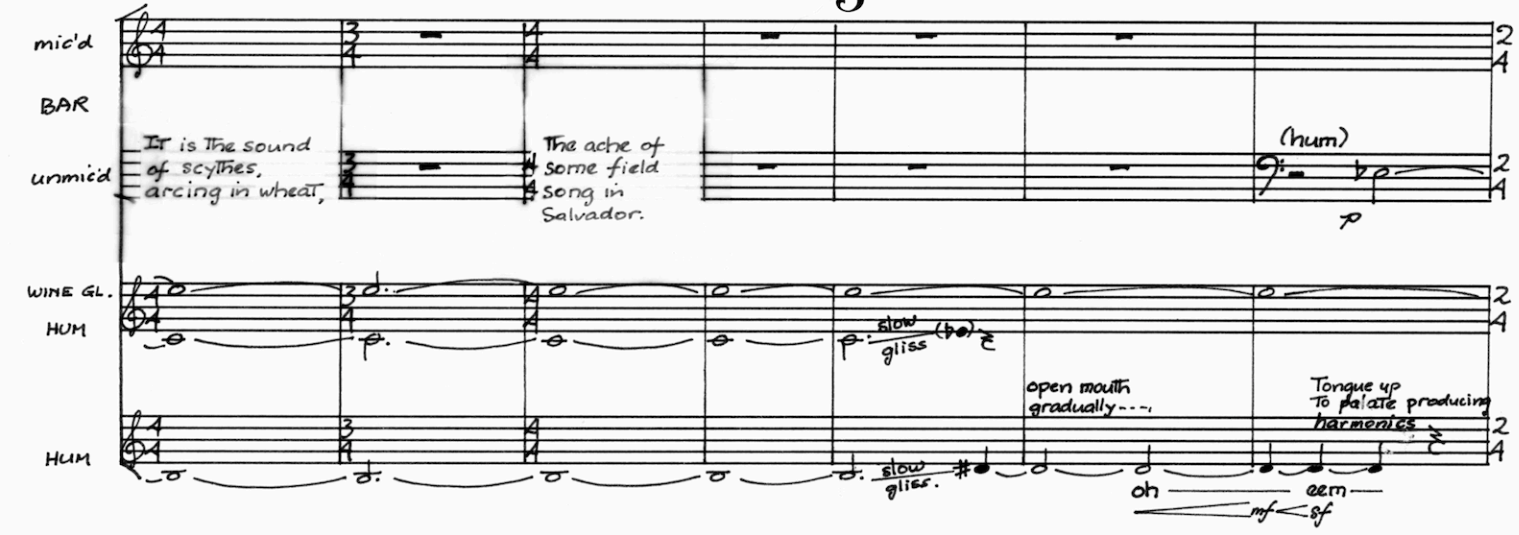
text: CAROLYN FORCHÉ
"THE VISITOR"

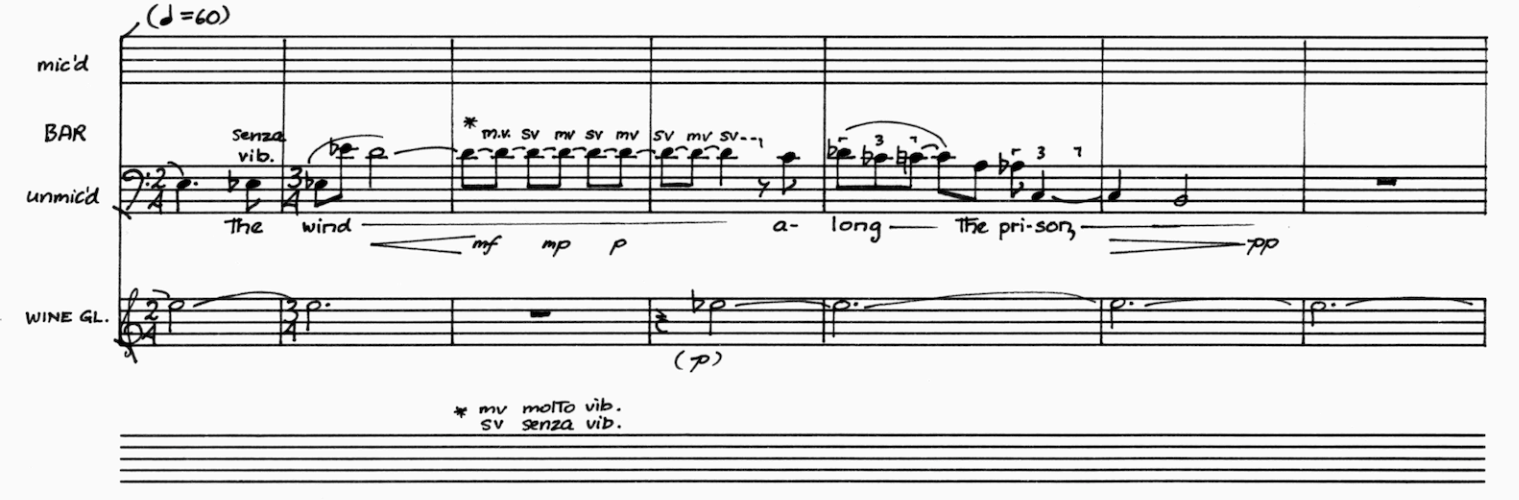




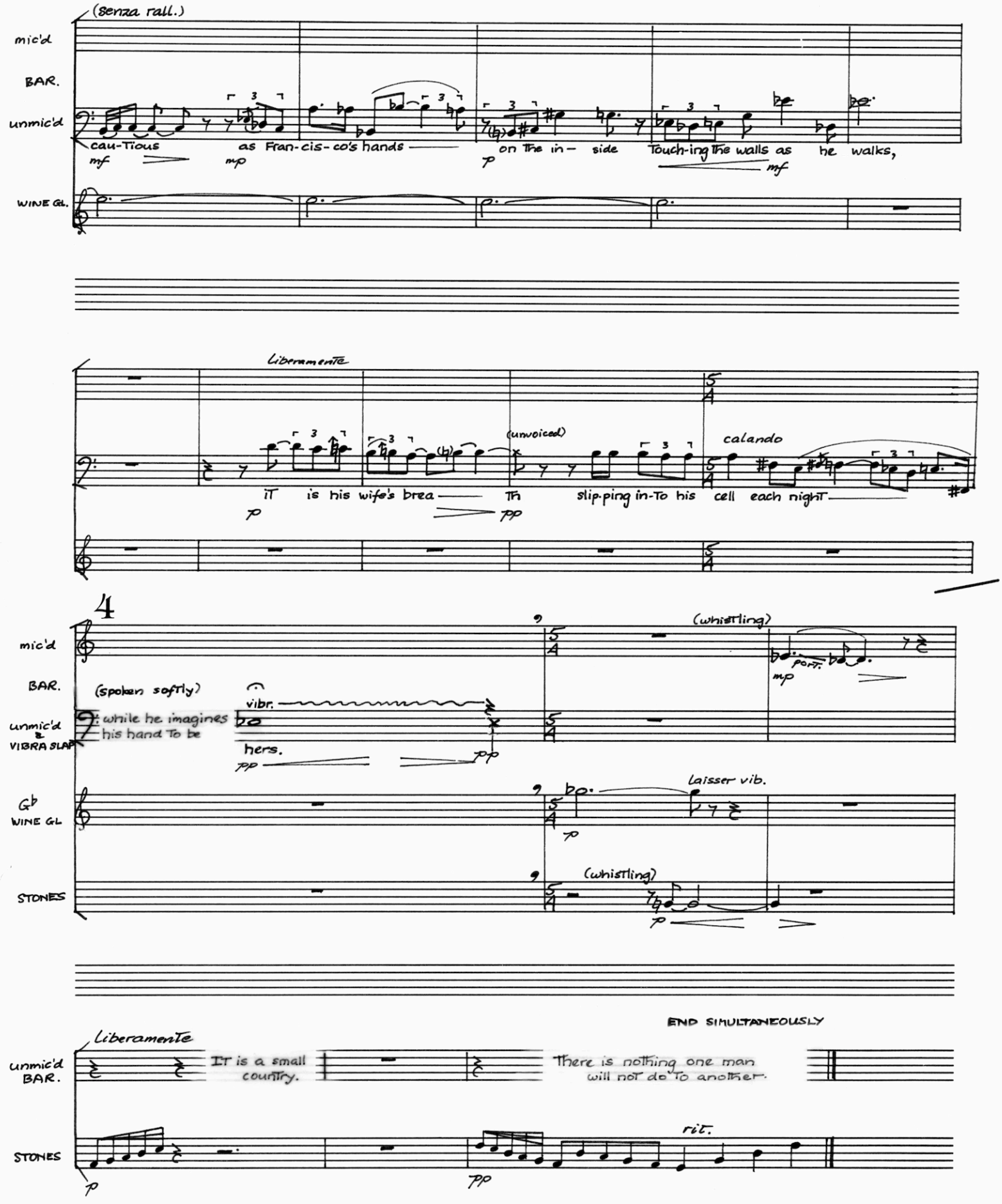
* humming - breathe when needed but never simultaneously - if necessary Transpose both pitches down 8va.

3





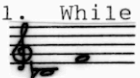
* mv molto vib.
sv senza vib.


(senza rall.)
mic'd
BAR.
unmic'd
cau-Tious as Fran-cis-co's hands on The in- side Touch-ing The walls as he walks,
mf mp p mf
WINE GL.
Liberamente
(unvoiced)
calando
iT is his wife's brea Th slip-ping in-To his cell each night
p pp
4
mic'd
BAR.
(spoken softly)
vibr.
unmic'd & VIBRA SLAP
while he imagines his hand To be hers.
pp pp
(whistling)
port.
mp
Gb WINE GL
laisser vib.
p
STONES
(whistling)
p
END SIMULTANEOUSLY
Liberamente
unmic'd BAR.
It is a small country.
There is nothing one man will not do To another.
STONES
rit.
p pp

111
1923

text: OSIP MANDELSTAM
from "THE AGE"

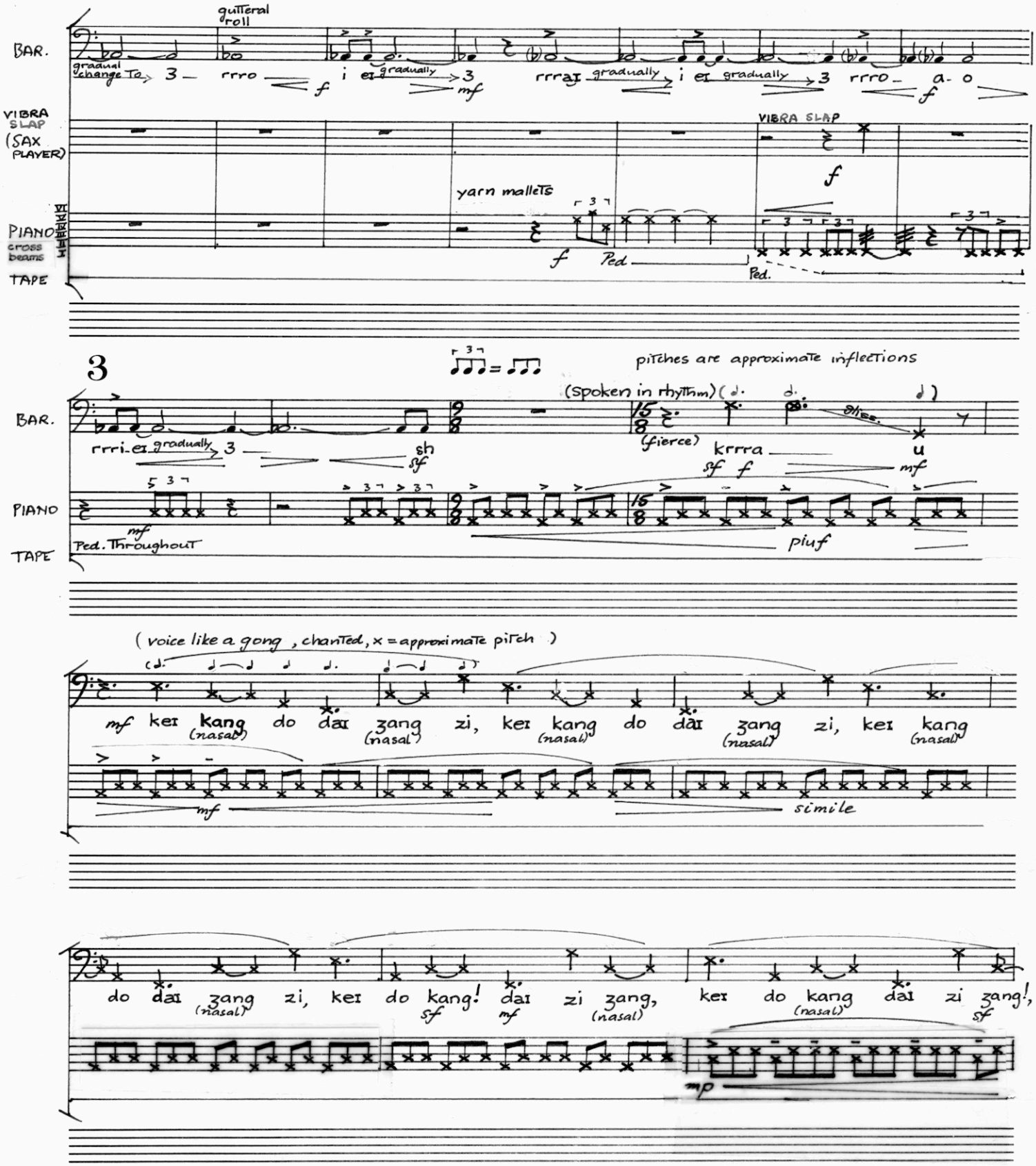
PIANO: spice grinding pestle, straight sided jar (glass), yarn mallets

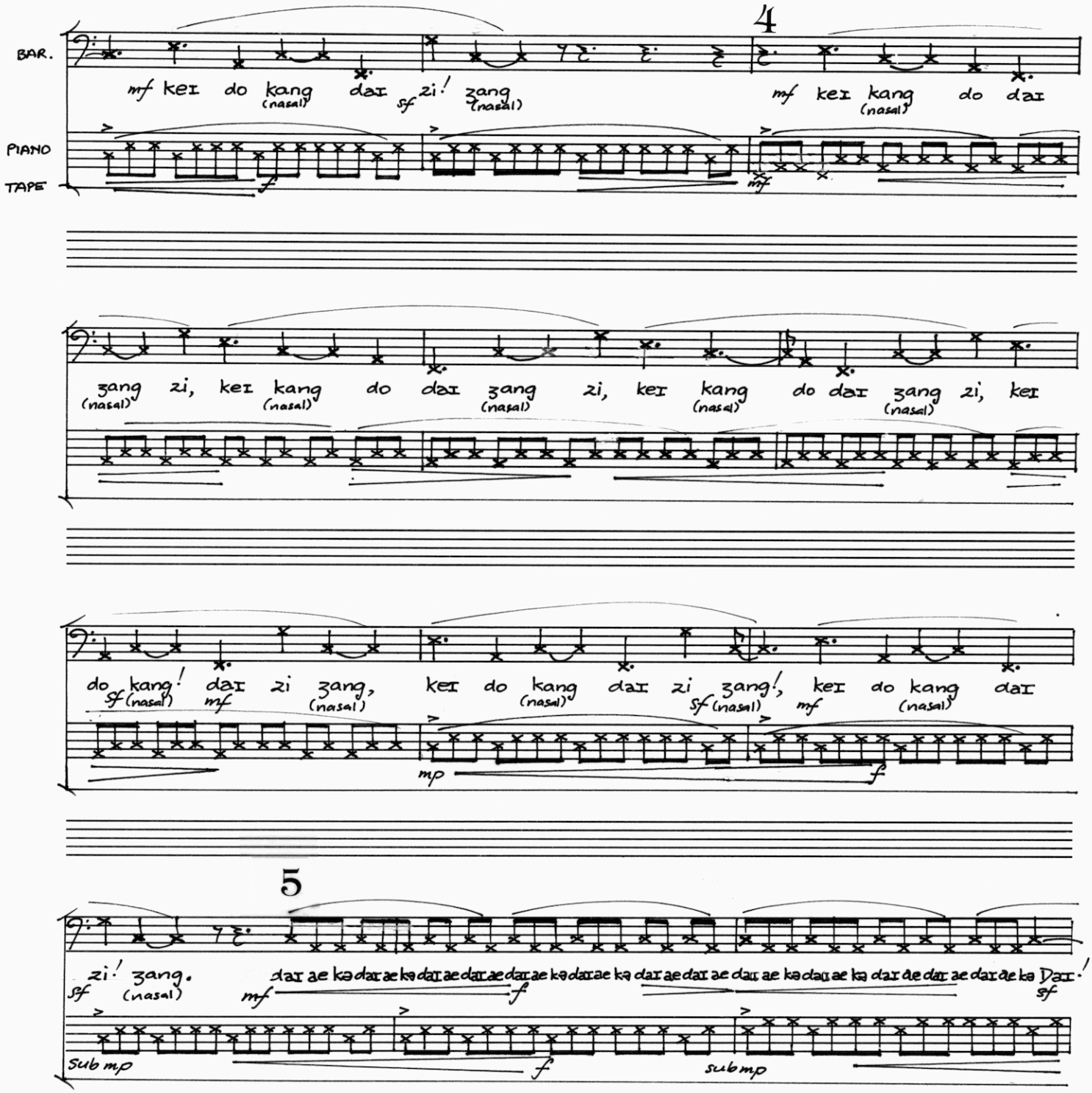
play on keyboard without pedal. While playing roll jar up↑ & ↓down the strings, not across them, in the range  covering all the strings simultaneously.

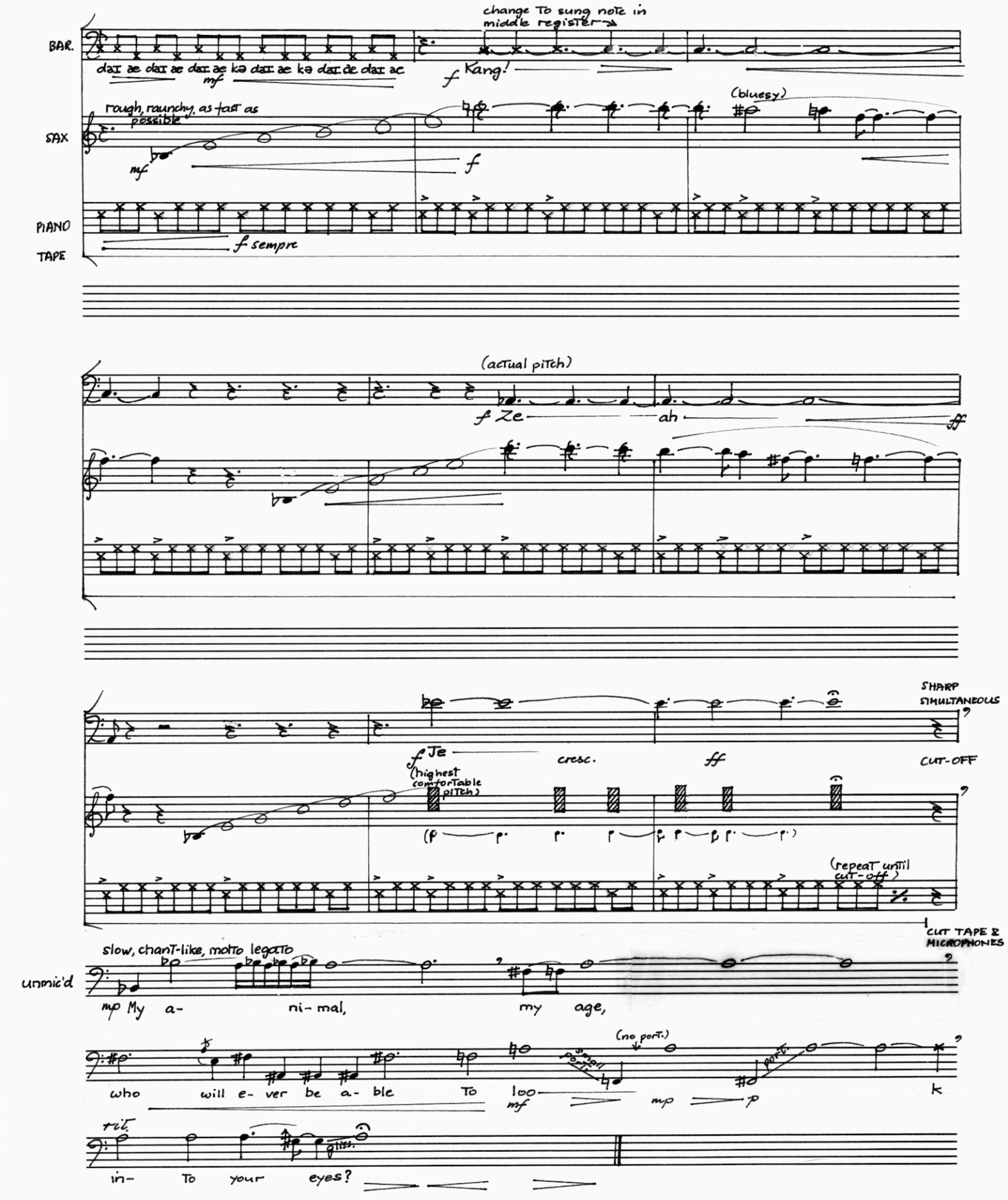
Press hard enough to mute each string's fundamental and reinforce its harmonics.

IV-V & V-VI; scrape pestle across the strings between these cross beams. These strings are located between the bridges and pins at the end furthest from the keyboard. Angle indicates speed.

BAR. SAX.
PIANO (AMPLIFIED)
TAPE cued To first sound.
fast run To highest note
♩= 112
IV-V
V-VI
short
HOLD THESE KEYS DOWN
must start at
START TAPE
0'00"
0'15"
0'45"
TAPE LEVEL REMAINS STRONG BUT PIANO MUST COME THROUGH ABOVE IT.
1
SAX.
PIANO
TAPE
1'05"
2
legato vowel changes
BAR (mic'd)
gliss.
Trrrr_o
i ei
cresc.
TAKE MALLETS


BAR.
gutteral roll
gradual change To
3 rrro i eɪ gradually 3 rrraɪ gradually i eɪ gradually 3 rrro a- o
VIBRA SLAP (SAX PLAYER)
VIBRA SLAP
yarn mallets
PIANO
cross beams
Ped.
TAPE
3
pitches are approximate inflections
(spoken in rhythm)
(fierce)
gliss.
rrri-eɪ gradually 3 sh
krrra u
Ped. Throughout
piuf
(voice like a gong, chanted, x = approximate pitch)
keɪ kang do daɪ ʒang zi, keɪ kang do daɪ ʒang zi, keɪ kang
(nasal)
simile
do daɪ ʒang zi, keɪ do kang! daɪ zi ʒang, keɪ do kang daɪ zi ʒang!,
mp


4
BAR.
PIANO
TAPE
mf kei do kang dai zi! zang
(nasal) sf (nasal)
mf kei kang do dai
(nasal)
zang zi, kei kang do dai zang zi, kei kang do dai zang zi, kei
(nasal) (nasal) (nasal) (nasal) (nasal)
do kang! dai zi zang, kei do kang dai zi zang!, kei do kang dai
sf (nasal) mf (nasal) (nasal) sf (nasal) mf (nasal)
mp f
5
zi! zang.
sf (nasal)
dai ae kə dai ae kə dai ae dai ae dai ae kə dai ae kə dai ae dai ae dai ae kə dai ae kə dai de dai ae dai de kə Dai!
mf f sf
sub mp f sub mp


BAR.
SAX
PIANO
TAPE
change To sung note in middle register
daɪ æ daɪ æ daɪ æ kə daɪ æ kə daɪ də daɪ æ
mf
f Kang!
rough, raunchy, as fast as possible
mf
f
(bluesy)
f sempre
(actual pitch)
f Ze
ah
ff
SHARP SIMULTANEOUS
f Je
cresc.
ff
CUT-OFF
(highest comfortable pitch)
(repeat until cut-off)
CUT TAPE & MICROPHONES
unmic'd
slow, chant-like, molto legatto
mp My a- ni- mal, my age,
who will e- ver be a- ble To loo
(no port.)
mf
mp
p
k
rit.
in- To your eyes?