

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.

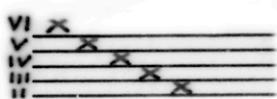
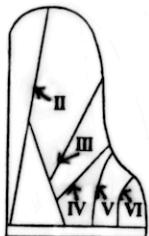
Fire recording, available in stereo or quad

PERFORMANCE NOTES

General:

next sound follows immediately

synchronous (in#2)



= 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	'ɔ'	as in bird	'ɔ'	as in <u>measure</u>
'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 amplified as for #1
glass jar, yarn mallets, pestle



= lower pedal gradually

THE AGE

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

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

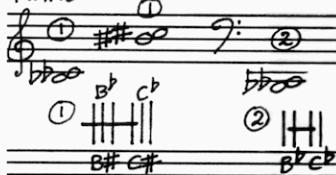
Osip Mandelstam*

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

1921

text: OSIP MANDELSTAM

PIANO



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, $5\frac{1}{2}$ 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.



PIANO (amplified throughout)

STRING Laisser vib. (repeat when resonance has almost faded) L.v.

simile L.v. L.v. L.v. a niente 9

PNO. 9:

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

PNO. simile 9:

ning with rough stars, and the star

poco accel. mf light, salt f Liberamente mp TO HAMLET

BAR. 9: * 1
mf on an axe blade.

BARITONE SAX (E \flat) hit cr. beam VI with stick end of mallet x. Laisser vib. STRING Laisser vib. pitch bend mf ff pp L.vib. 9

PNO. mp Ped. 9:

Handwritten musical score for Baritone Saxophone and Piano. The score consists of three staves. The top staff is for the Baritone Saxophone, starting with a dynamic *mf*. The middle staff is for the Piano. The bottom staff is also for the Piano. Various performance instructions are written above the staves, including "pitch bend", "Timbral tr.", dynamics like *mp*, *mf*, and *mp*, and a tempo marking "5". The score includes several rests and specific note heads.

2 *Tempo giusto*

Tempo giusto

mp The cold over-flows the barrel. The gate's lock— ed. *mf* The land's

Liberamente

Liberamente

$\frac{3}{4}$

3 = 104 passionately

grim *f*

mp as its con- scien - ce.

sigh

(sax & voice as if a continuous line)

Musical score for piano showing dynamic markings. The top staff is in treble clef and the bottom staff is in bass clef. The dynamics are as follows:

- Measure 1: *mf*
- Measure 2: *pp*
- Measure 3: *mp*
- Measure 4: *pp*
- Measure 5: *pp*

vocalise

Handwritten musical score for soprano and saxophone. The score consists of two staves. The top staff is for soprano and includes lyrics: 'vocalise' (with a melodic line), 'trum' (with a rhythmic pattern), and 'ah -' (with dynamic pp). The bottom staff is for saxophone. Various dynamics and performance instructions are written throughout the score.

A handwritten musical score for piano and saxophone. The top staff is for the piano, showing a treble clef, B-flat key signature, and a 2/4 time signature. The first measure consists of two eighth-note pairs connected by a curved line. The second measure has a single eighth note followed by a rest. The third measure is a rest. The fourth measure is a rest. The fifth measure is a rest. The bottom staff is for the saxophone, showing a bass clef, F-sharp key signature, and a 2/4 time signature. The first measure starts with a dynamic of *mp*. The second measure starts with a dynamic of *mf*. The third measure starts with a dynamic of *f*. The fourth measure starts with a dynamic of *mp*. There are various performance markings, including slurs, grace notes, and dynamics like *poco accel.*, *a tempo*, and *mp*.

3.

4 ($\delta=104$) *a tempo*

accelerando - - - - - $\delta=120$

BAR. I don't think — They'll find — The new wear-ing fi- ner than TRUTH
mp *mf*

BAR. SAX.

BAR. very slow gliss. #p
any.where sub. *mp*

BAR. SAX. pitch bend *p*

PNO senza cresc.
p *pp* *ped.* *

5

CROSS beams VI V IV III

bend - - - - - *mf* slow accel... *sf mp*

mallet ends on cross beams slow accel. laisse vib. a riente

p *ped.*

alternate fingering Star salt is melt *mf*

tr. (use side key) (use side key)

senza rit. *p* *mf*

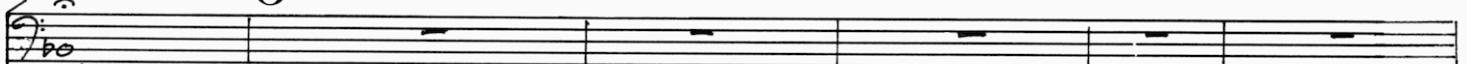
long in the bar-
mp

sub. *mp*

pizz. (finger nail) *p* *#mp* *ped.*

6

BAR.



BAR.

SAX.

PNO.

BAR.

SAX.

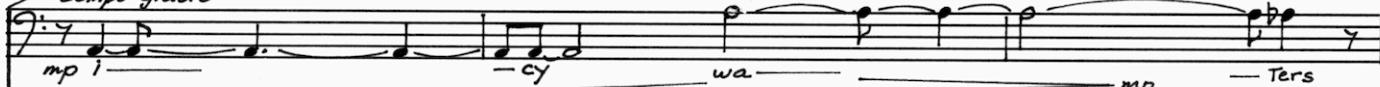
BAR.

SAX.

PNO.



Tempo giusto



Ters

bend pitch

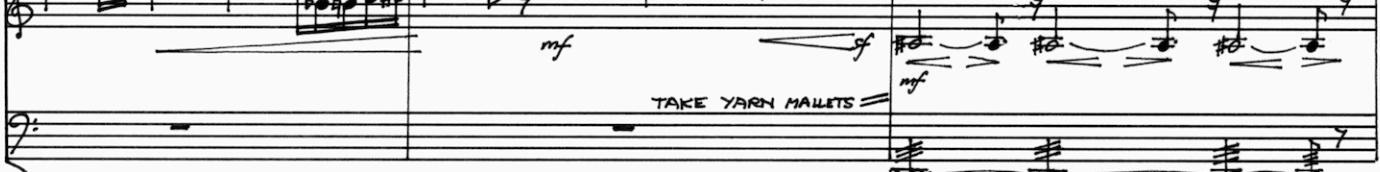


Turn - ing black - er. Death's grow - ing pur - er,

the bend

mf

mf



TAKE YARN MALETS =

poco più mosso

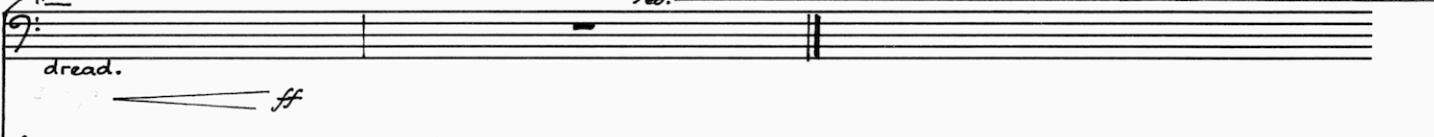


rall....

mis-for-tune sal - ti-er,

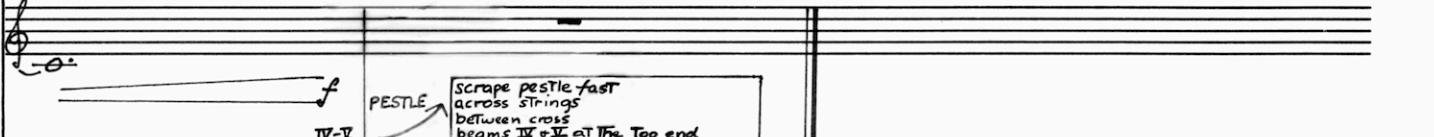
the earth's mov - ing clo - ser to Truth - and to

= molto legato

8ve mf
Ped.8ve.
* mf
Ped.

dread.

ff



Scrape pestle fast
across strings
between cross
beams IV & II at the top end
(between bridge & pins furthest
from keyboard)

NOTE - continue roll with one
hand while picking pestle up.

PESTLE

IV-II

< f > < f > < ff >

hold ped. a niente

(Ped.)

5.

II
1979text: CAROLYN FORCHÉ
"THE VISITOR"

leisurely
Liberamente

mic'd

BAR.
(VOICE)

unmic'd

WINE
GLASSES
(E \flat & G \flat)
amplified

STONES

3 unburied breaths
*tunforced, like
sleeping'*

3 breaths simile

run wet finger
steadily around rim

B^{\natural}

B^{\flat}

mp

mp

pp

1 $\text{d}=60$ a tempo

(whistling) an echo

(spoken softly)

mic'd

BAR.

unmic'd

VIBRA SLAP

E \flat WINE GLASS

STONES

No queda
mas Tiempo.
No queda
mas Tiempo.
No queda
mas Tiempo."

VIBRA SLAP

sf

mp

p

TO CLAVES

2 $\text{d}=60$ a tempo

Liberamente

"Nos falta
Tiempo."

3 breaths simile

3 breaths

VIBRA SLAP

(keep away
from mic.)

WINE GL.

CLAVES

open & close
hand acting
as resonator.
To change
pitch.

p

rit.

TO STONES

waltz-like
(whistling)

mic'd

BAR

unmic'd

In Spanish he whispers There is no Time left.

WINE GL.
HUM *
STONES
HUM *

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

3

mic'd

BAR

unmic'd

It is the sound of scythes, arcing in wheat,

The acte of some field Song in Salvador.

(hum)

WINE GL.
HUM

open mouth gradually ---, Tongue up To palate producing harmonics

HUM

(d = 60)

mic'd

BAR

unmic'd

Senza vib.

The wind

* mv. sv. mv. sv. mv. sv. mv. sv. -

a-long The pri-sor,

mf mp p pp

WINE GL.

(p)

* mv. molto vib.
sv. senza vib.

(senza rall.)

mic'd
unmic'd
BAR.
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

15
A
IT is his wife's brea Th (unvoiced) calando
p pp

4

mic'd
BAR. (spoken softly)
unmic'd & VIBRA SLAP while he imagines his hand to be hers.
G^b WINE GL.
STONES

9 5 A (whistling)
b p. b. mp
5 4 5 4
9 5 b p. f 7 z
4 5 4 5 4
9 5 (whistling)

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.

slower faster

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

$\text{d} = 112$

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BAR.

4

mf kei do kang (nasal) dai sf zi! zang
mf kei kang (nasal) do dai

PIANO

TAPE

gang zi, kei kang (nasal) do dai gang zi, kei kang (nasal) do dai gang zi, kei (nasal)

do kang! dai zi zang, kei do kang dai zi zang!, kei do kang dai
sf (nasal) mf (nasal) sf (nasal) mf (nasal)

5

zi! zang. dar ae ka da ra e ka da ra e da rae ka da rae da rae ka da rae ka da rae da rae ka Daa!
sf (nasal) mf f sf

Sub mp f sub mp

BAR. *change to sung note in middle register*

dat ae dat ae dat ae ka dat ae ka dat ae dat ae *f Kang!*

SAX *rough, raunchy, as fast as possible* *mf* *f* *(bluesy)*

PIANO *f semper*

TAPE

(actual pitch)

fe *ah* *ff*

Je *cresc.* *ff* *CUT-OFF*

(highest comfortable pitch) *(p p' p' p' p' p' p')* *(repeat until cut-off)*

slow, chant-like, motto legato *mp* *My a-* *ni-mal,* *my age,* *CUT TAPE & MICROPHONES*

who will e-ver be a-ble *to* *100* *mf* *mp* *p* *k*

rit. *in- To your eyes?*