hag riding

for flute & 3 percussionists

poems by Lucille Clifton
music by Anna Rubin

hag riding, composed for Umbilicus, is based on two poems by Lucille Clifton, the late and highly honored poet, who spent part of her career in Maryland. The two poems, *hag riding* and *auction street,* are vivid and direct. Her fierce art is captured with precision in these works. I am grateful to Tom Goldstein for his encouragement and many pleasurable hours spent exploring the extensive resources of Umbilicus.

hag riding

why
is what i ask myself
maybe it is the afrikan in me
still trying to get home
after all these years
but when i wake to the heat of morning
galloping down the highway of my life
something hopeful rises in me
rises and runs me out into the road
and i lob my fierce thigh high
over the rump of the day and honey
i ride i ride

auction street

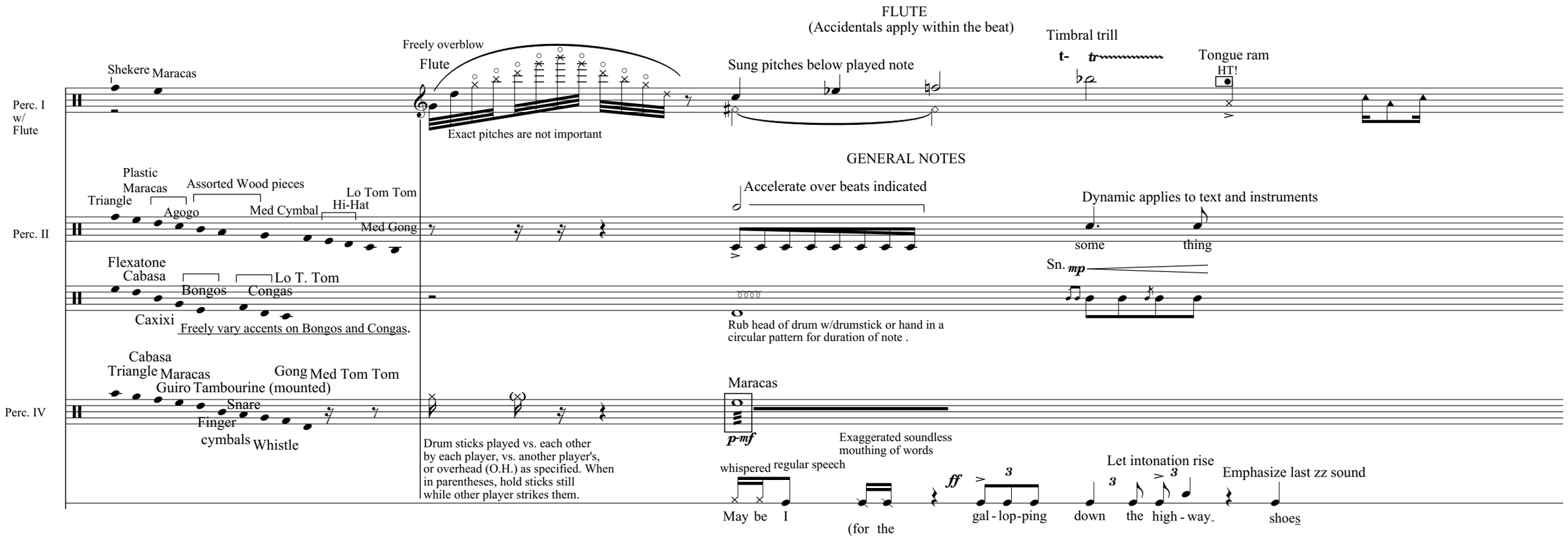
consider the drum.
consider auction street
and the beat throbbing up through our shoes,
through the trolley
so that it rides as if propelled
by hundreds, by thousands
of fathers and mothers
led in a coffle to the block.

consider the block,
topside smooth as skin
almost translucent like a drum
that has been beaten
for the last time
and waits now to be honored
for the music it has had to bear.
then consider brother moses,
who heard from the mountaintop:
take off your shoes,
the ground you walk is holy.

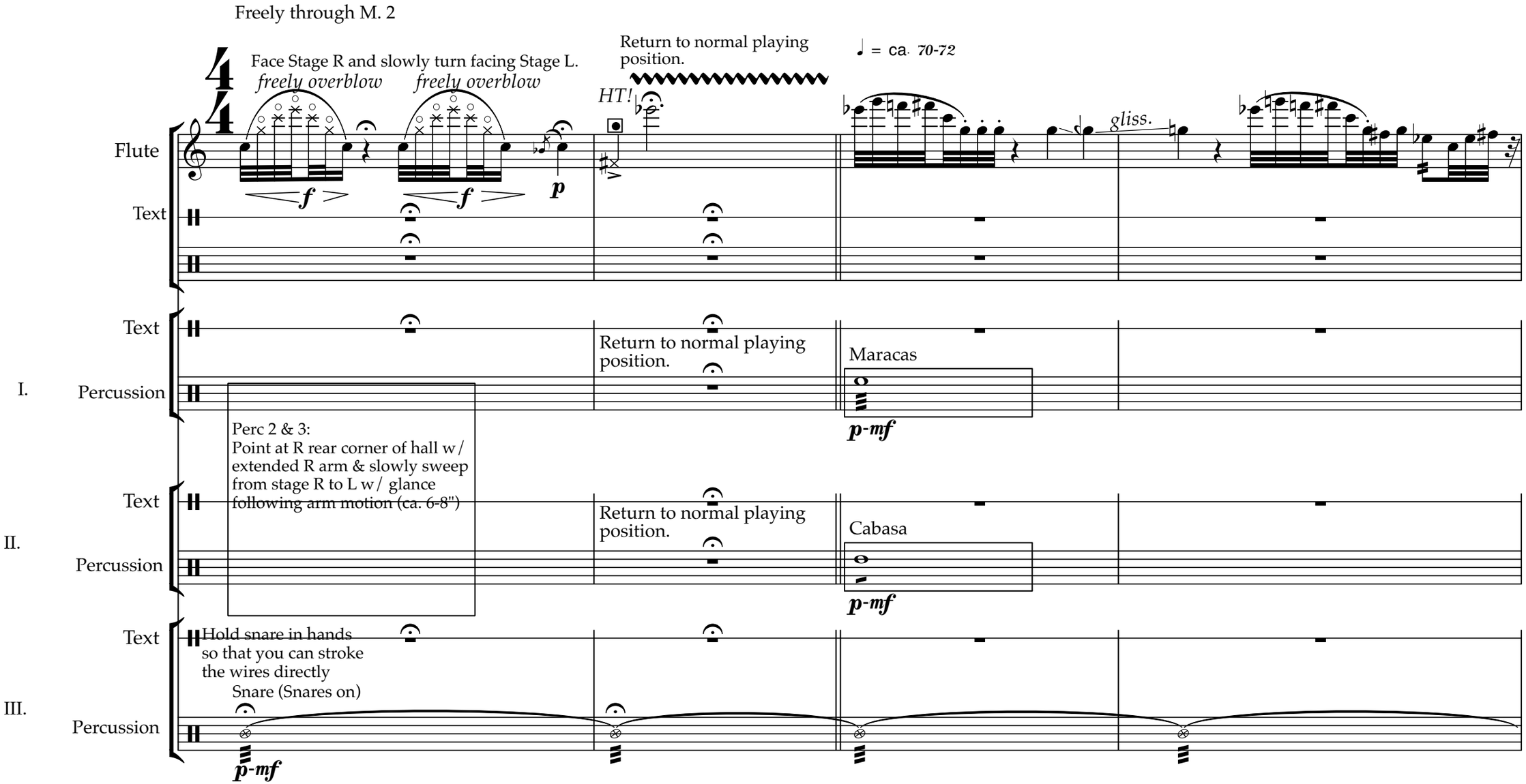
Both poems are from *The Terrible Stories,*
published by BOA Editions Ltd. (1996) and used with their permission.

Percussion Instrumentation

Performance Notes



hag riding



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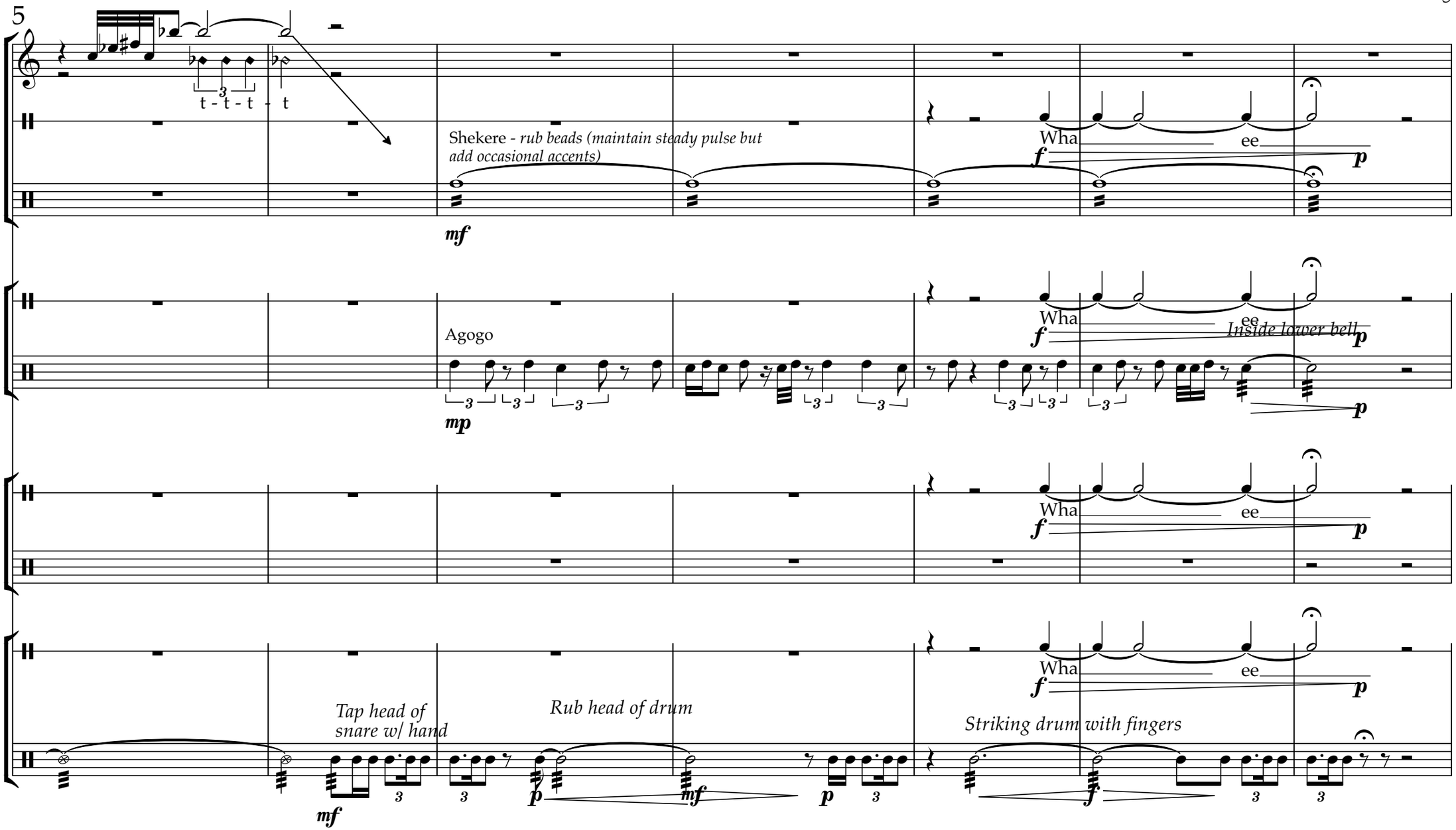
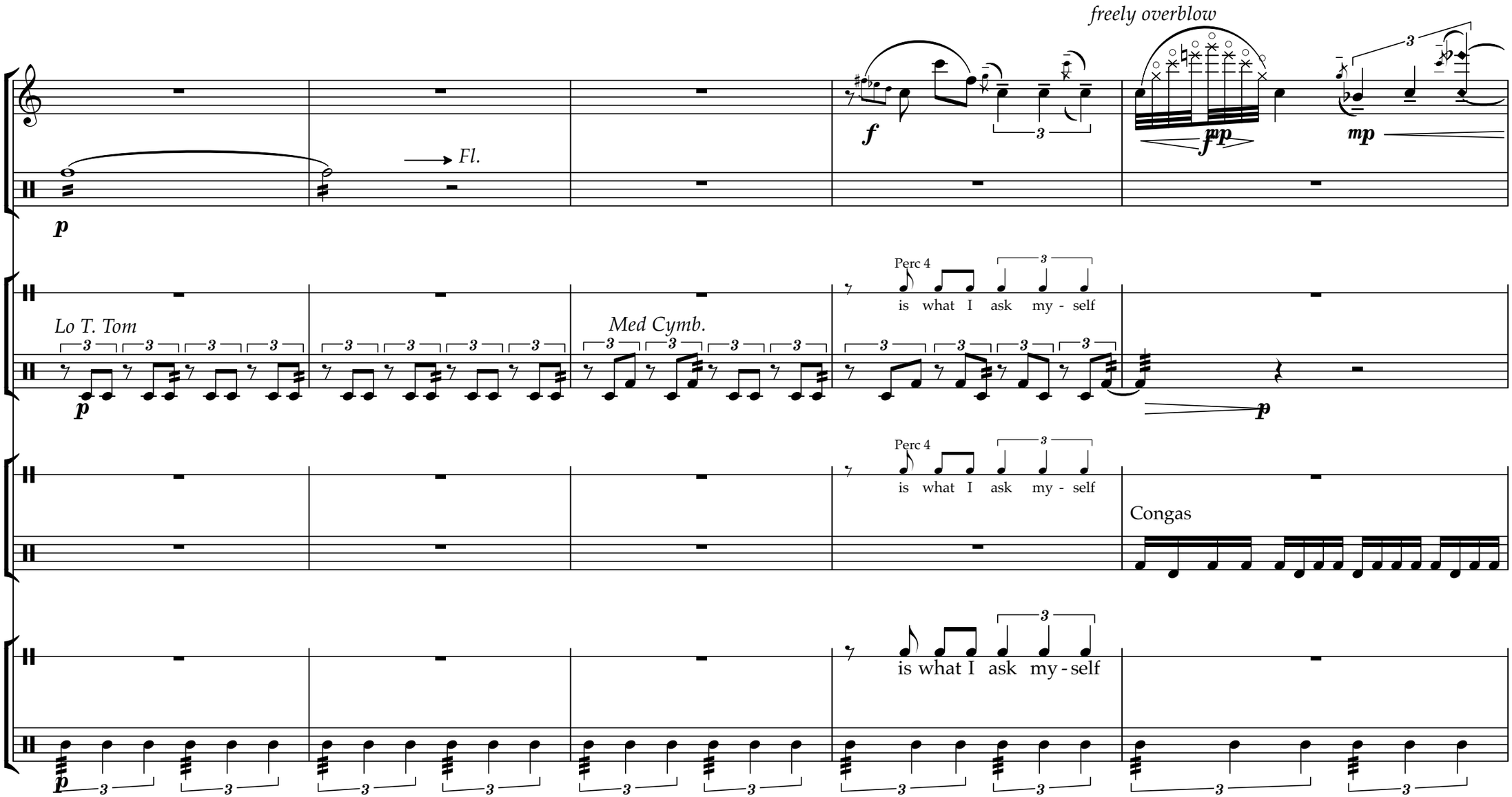
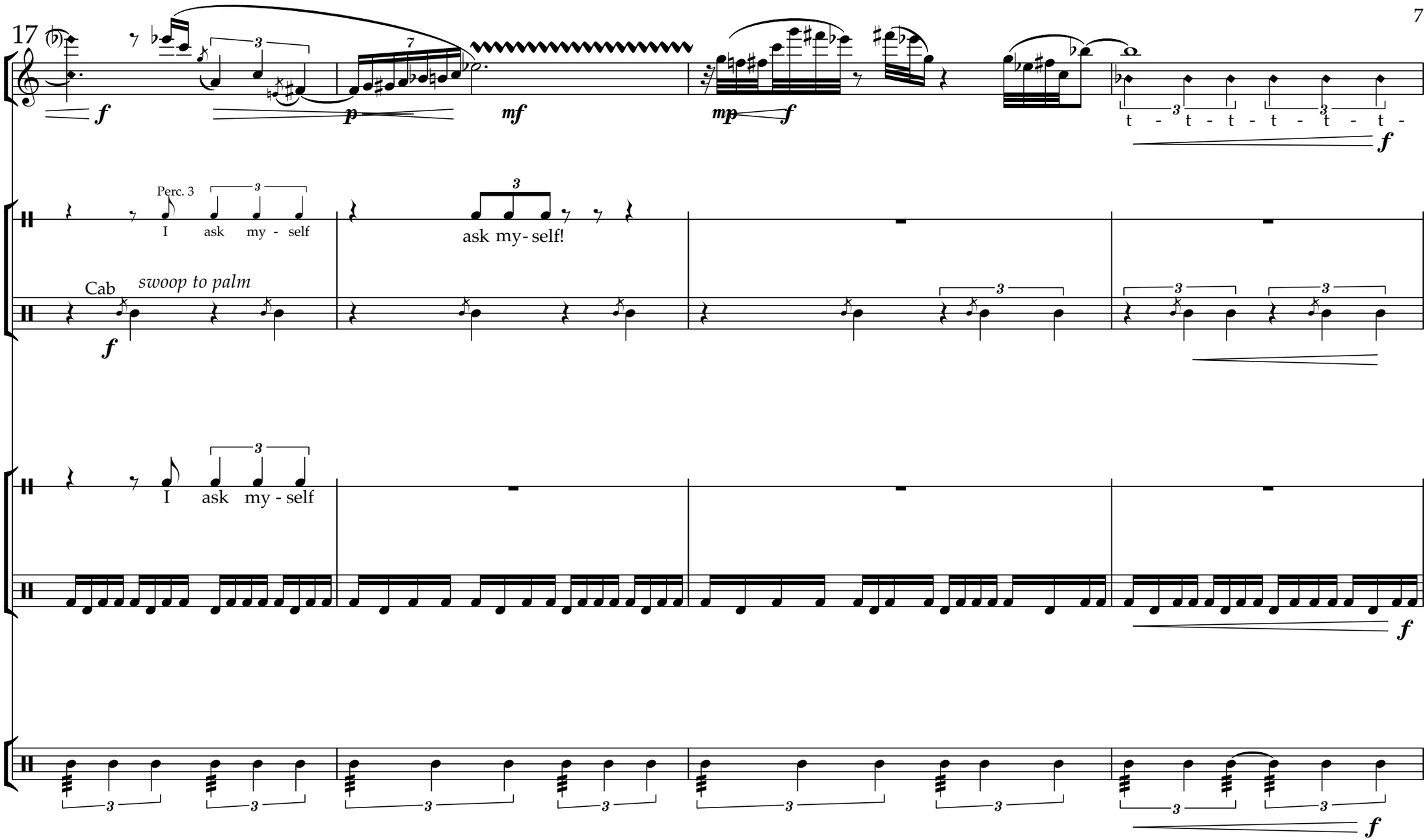
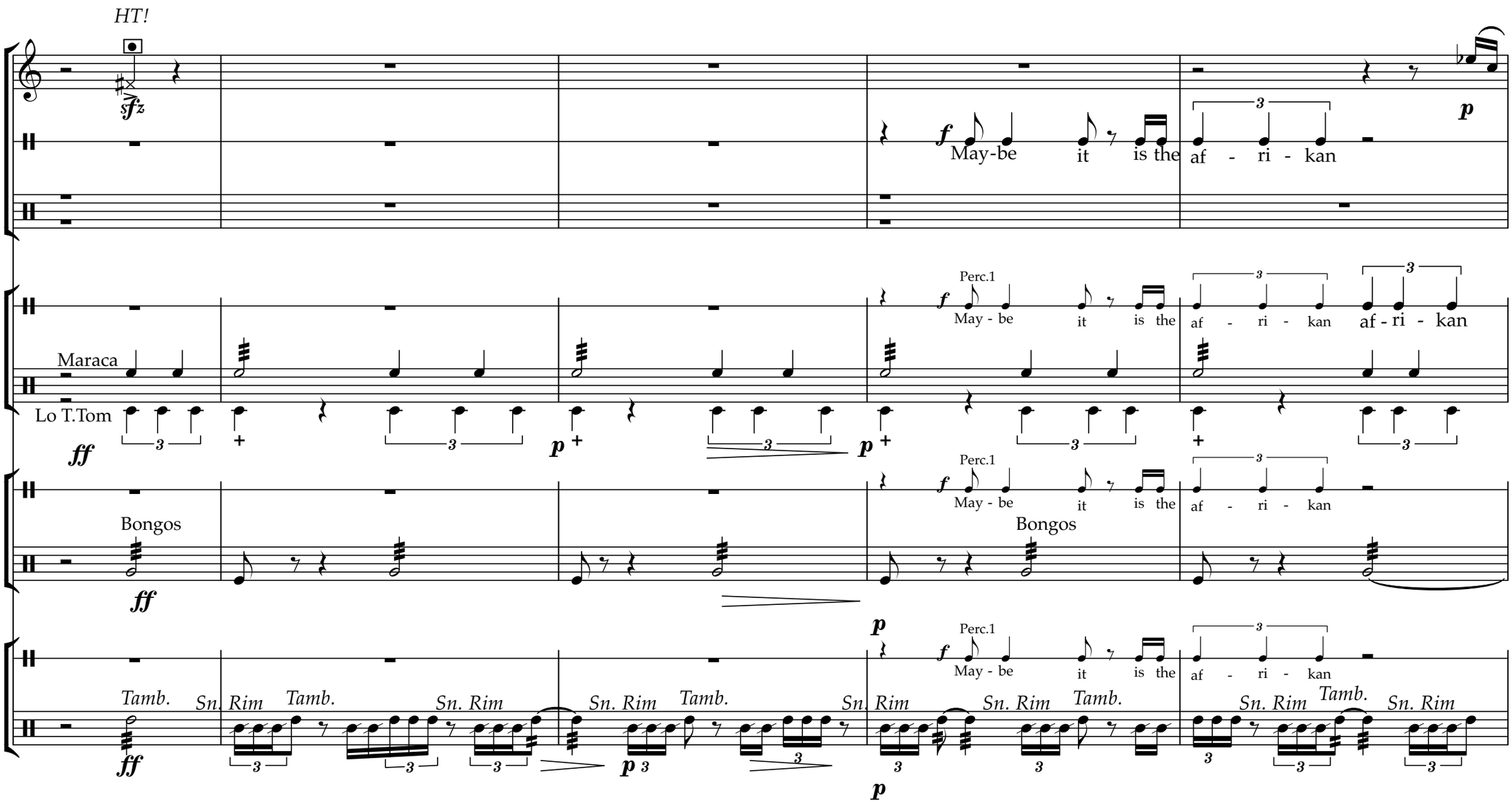
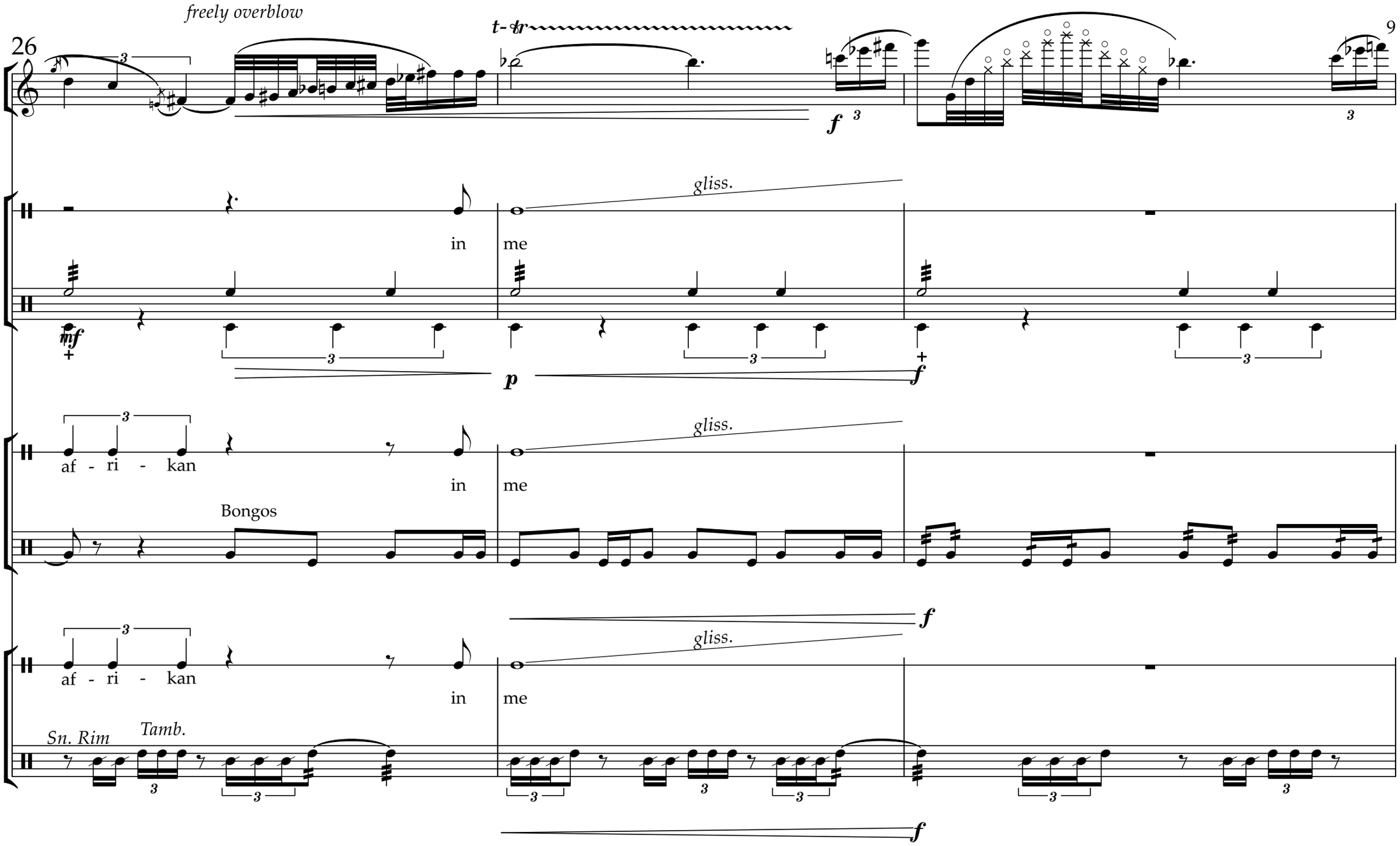

5
I.
t - t - t - t
Shekere - rub beads (maintain steady pulse but add occasional accents)
mf
Wha
ee
f
p
II.
Agogo
mp
Inside lower bell
III.
IV.
Tap head of snare w/ hand
mf
Rub head of drum
Striking drum with fingers

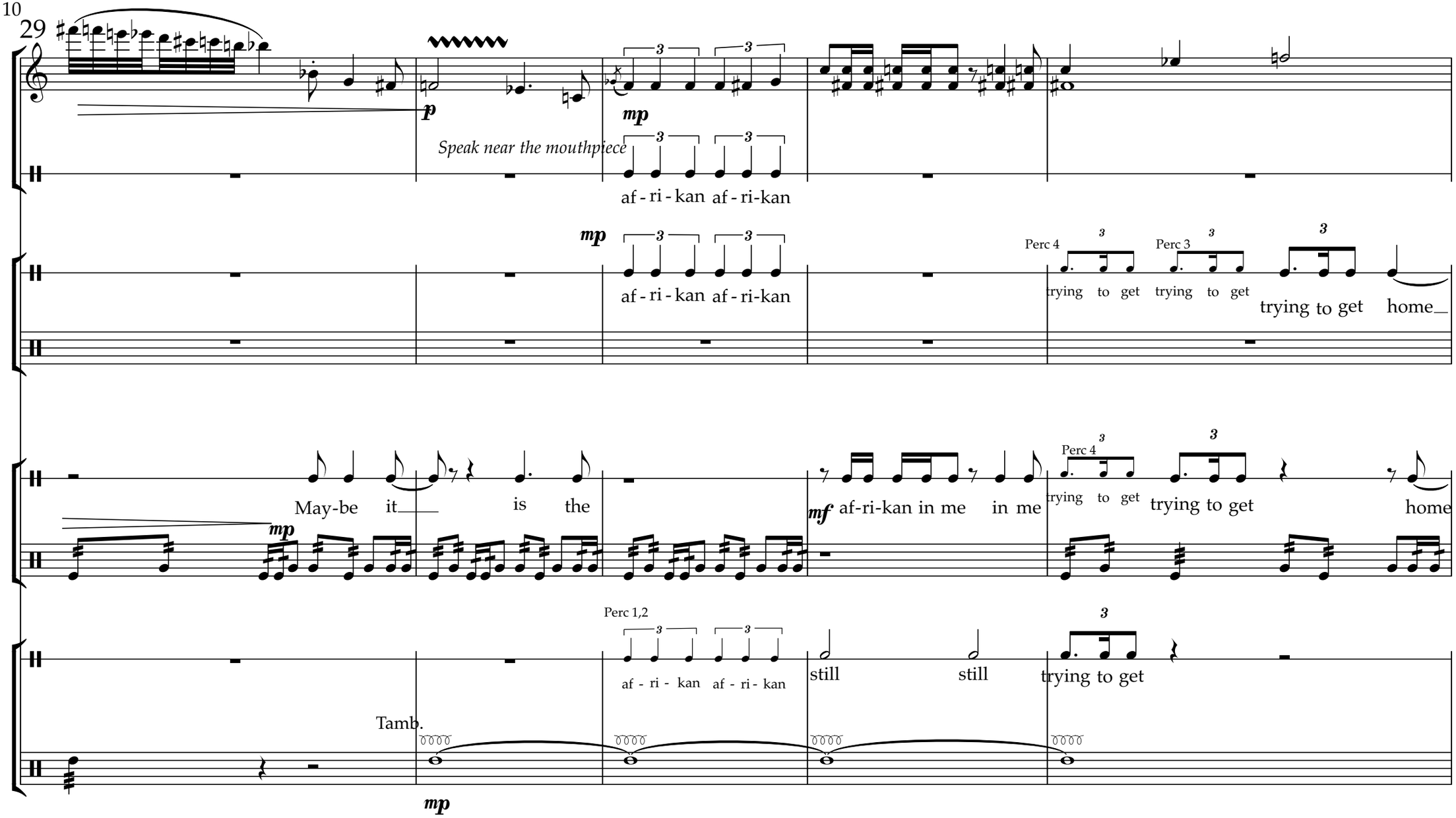

freely overblow
Fl.
Lo T. Tom
Med Cymb.
Perc 4
is what I ask my - self
Perc 4
is what I ask my - self
Congas
is what I ask my - self


17
f
p
mf
mp
f
t - t - t - t - t - t - t -
f
Perc. 3
I ask my - self
ask my- self!
Cab
swoop to palm
f
I ask my - self
f
f

Return to normal playing position.




freely overblow
26
t-tr
9
gliss.
in
me
mf
p
f
af - ri - kan
Bongos
Sn. Rim
Tamb.


29
p
Speak near the mouthpiece
mp
af - ri - kan af - ri-kan
mp
af - ri - kan af - ri-kan
Perc 4
Perc 3
trying to get trying to get trying to get home
May-be it is the
mp
mf af-ri-kan in me in me
Perc 4
trying to get trying to get home
Perc 1,2
af - ri - kan af - ri - kan
still still trying to get
Tamb.
mp

34

Put down Fl.

aft-er all those years (zz)

Shek

years (zz)

Mar

years (zz)

Pick up 2 wire brushes

Conga - roll 2 wire brush stems across head of inscreasing in speed as you increase volume.

home aft-er all those years (zz)

Mar.

39

accel.

HT!

Cabasa

To Fl.

(to ♩= 92 at M. 45)

Drumsticks O.H.

ghost note

HH

sub p

(to ♩= 92 at M. 45)

Drumsticks O.H.

sub p

(to ♩= 92 at M. 45)

Tamb. (finger roll)

Drumsticks O.H.

Sn

check tamb stuff
on last piece

s

44

♩=92

I.

II.

HH

Med Cymb

HH

Hi-Hat

HT!

IV.

Perc 4

But when I wake

to the heat of the morn-ing

IV.

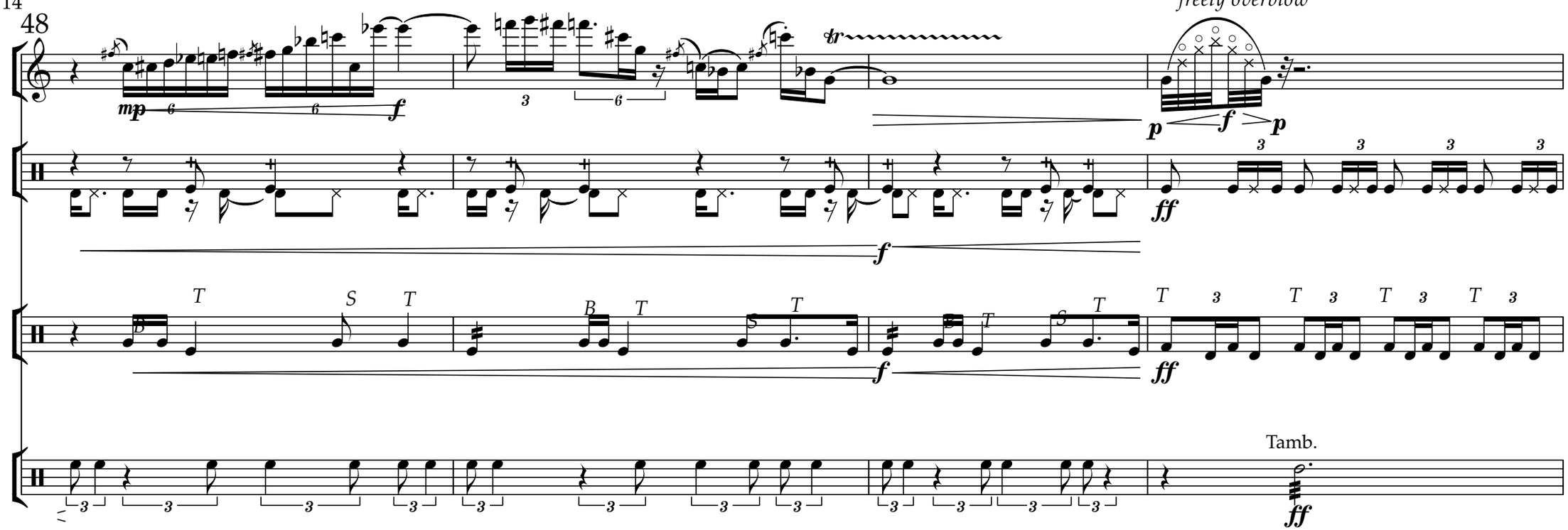
But when I wake

Guiro

48

freely overblow

Tamb.



♩ =138 High energy

52

Unison

ff

gal-lop-ping down the high-way

Unison

ff

gal-lop-ping down the high-way

Lo T. Tom

Unison

ff

gal-lop-ping down the high-way

ff

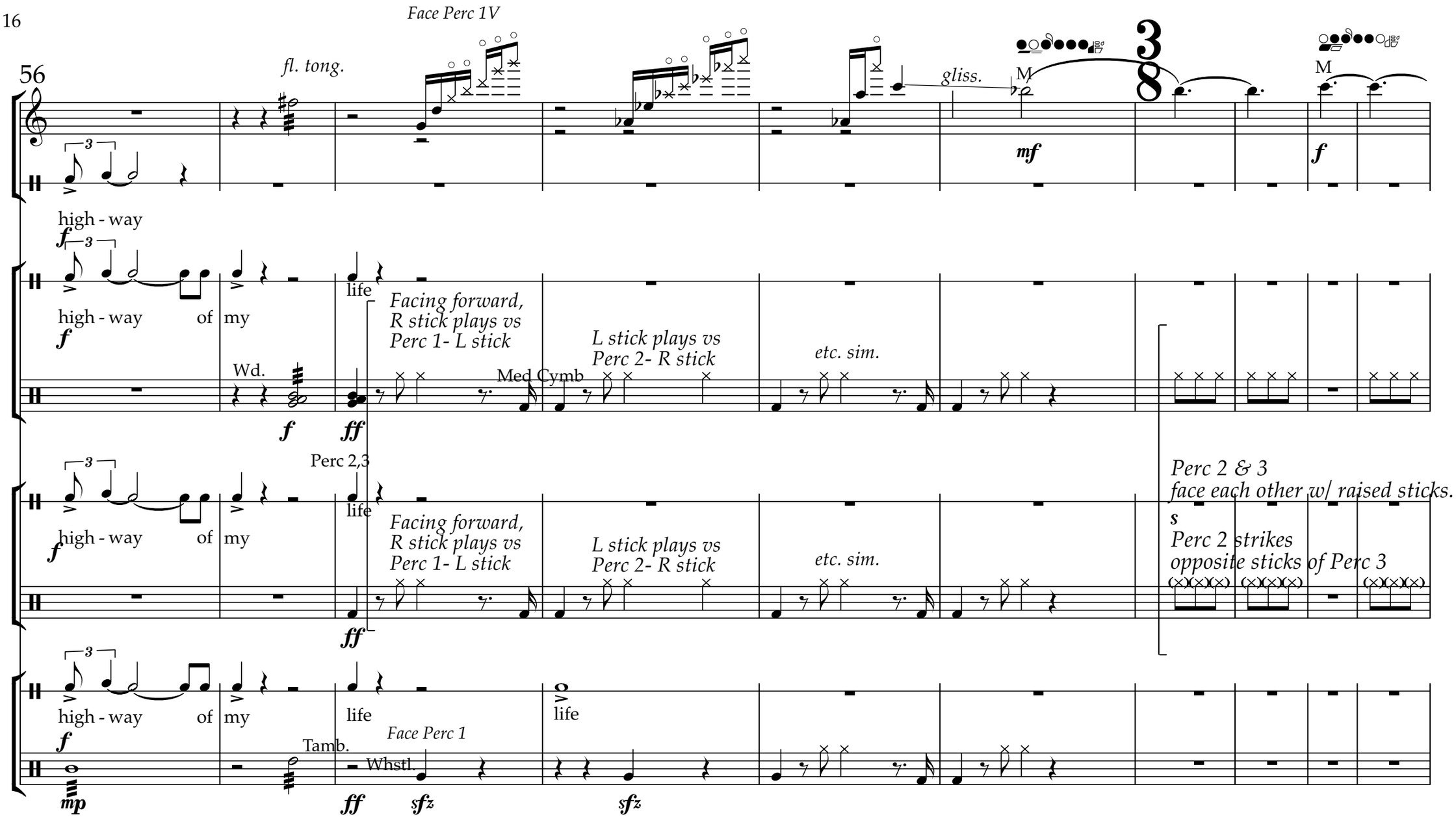
ff

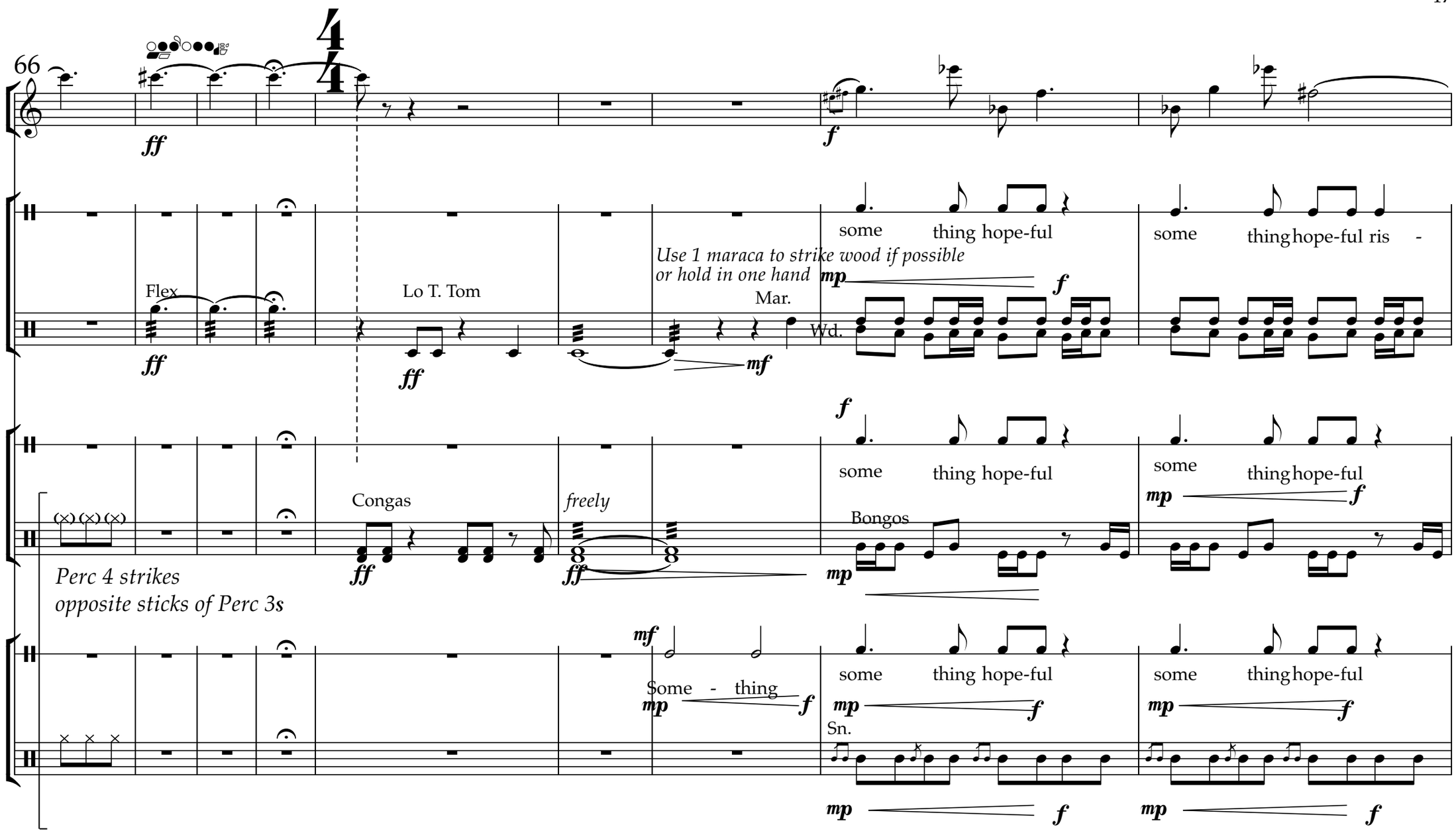
Unison

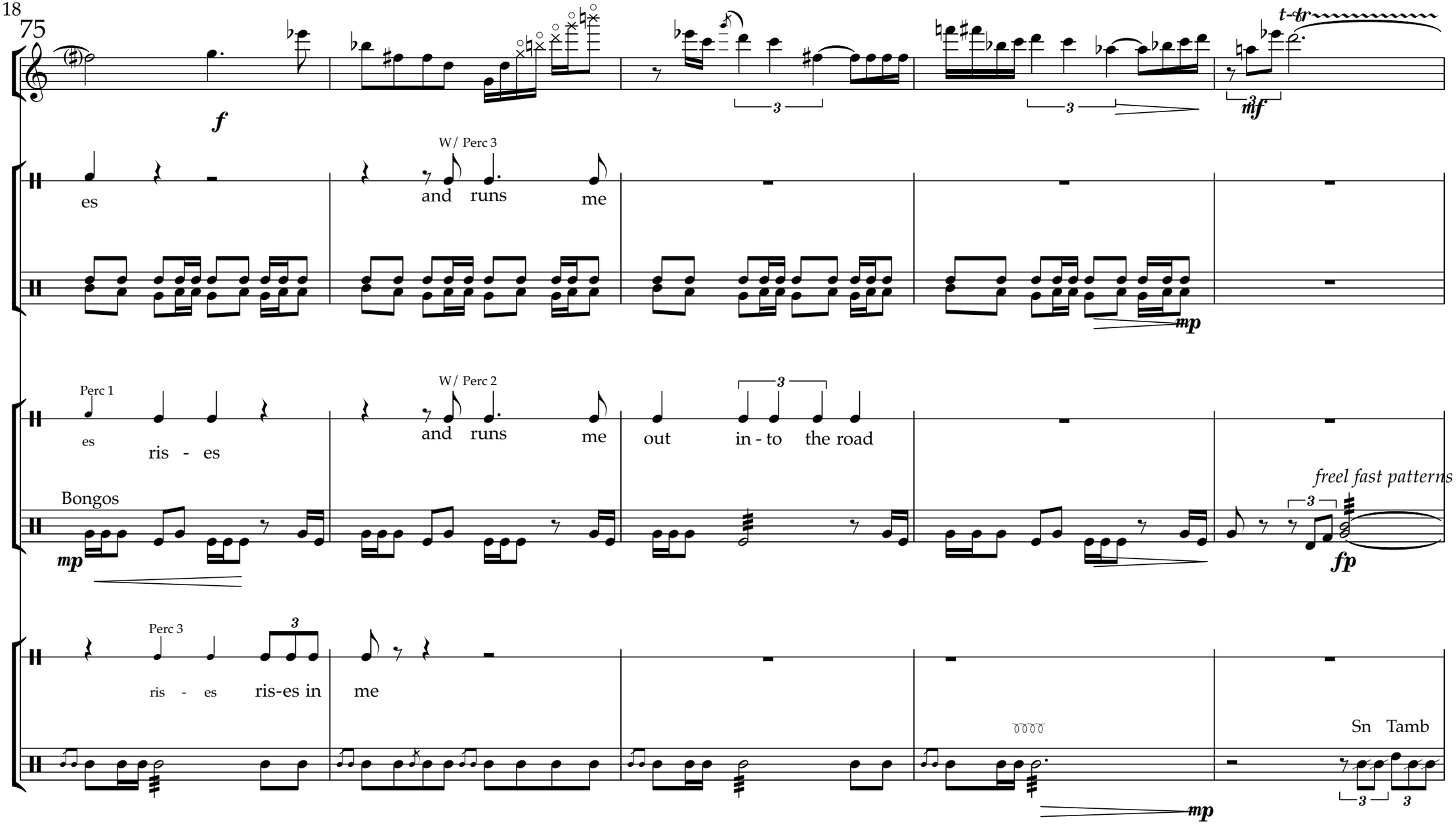
ff

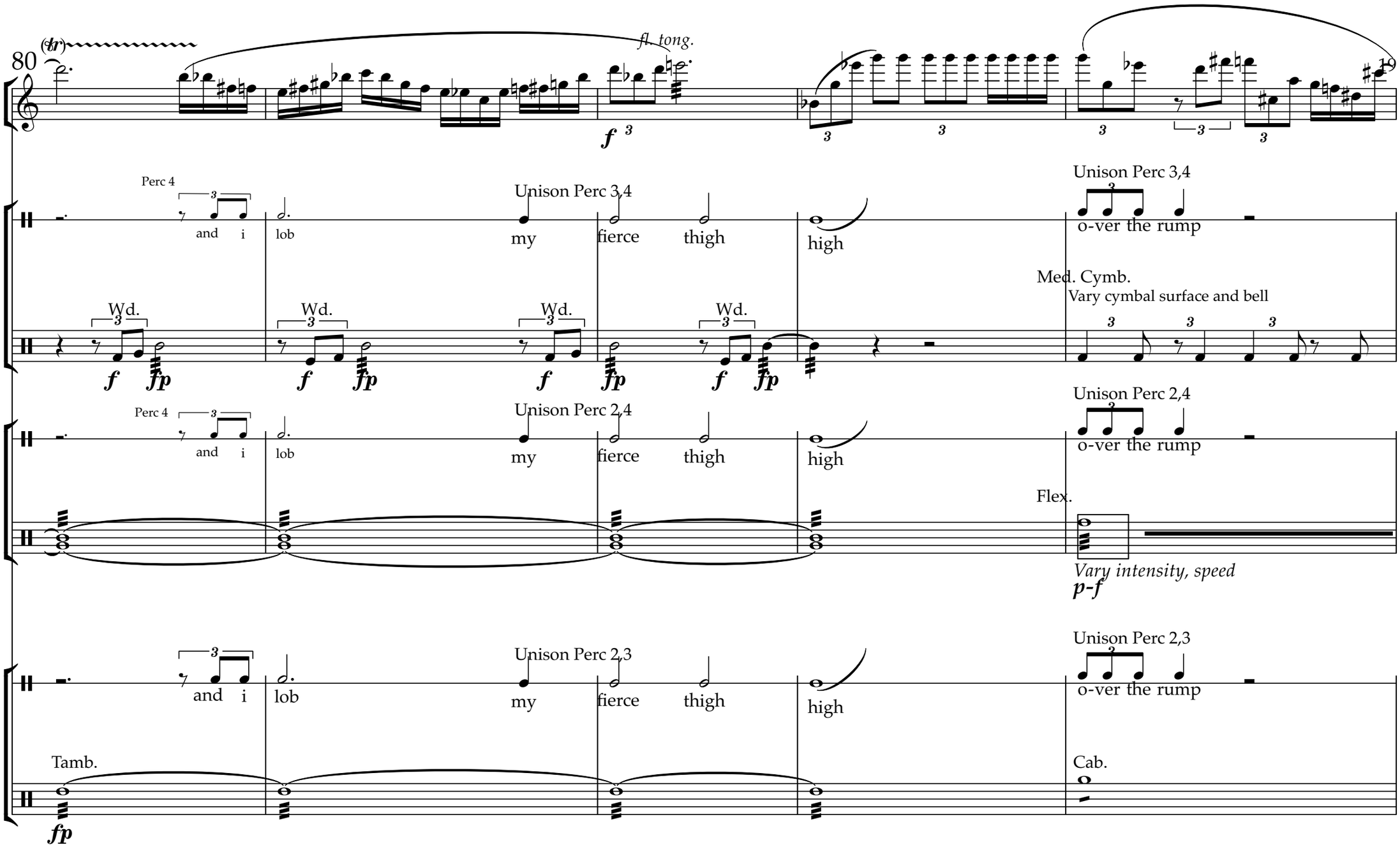
gal-lop-ping down the high-way

Sn

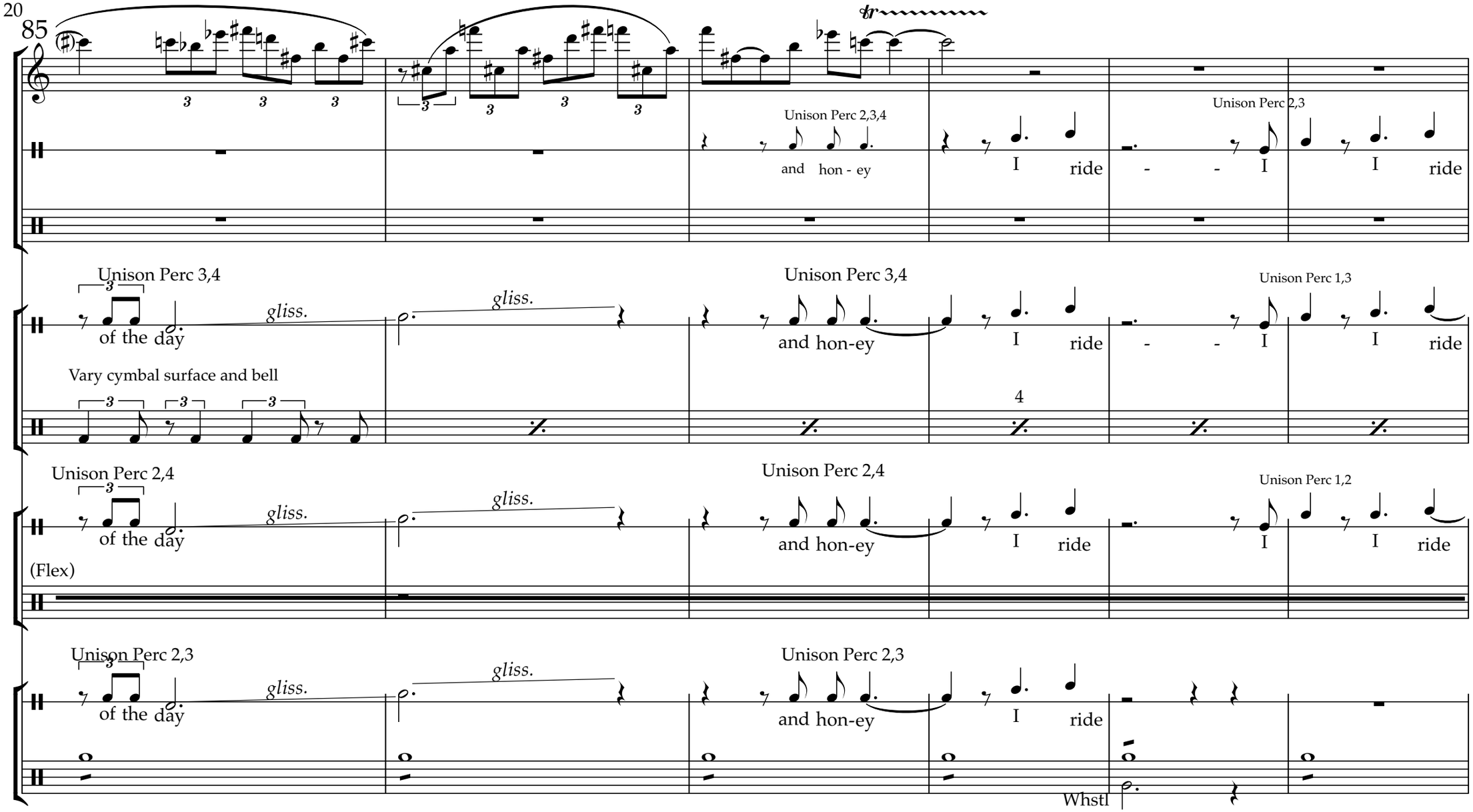

56
Face Perc 1V
fl. tong.
gliss.
M
mf
M
f
high - way
f
high - way of my
life
Facing forward,
R stick plays vs
Perc 1- L stick
L stick plays vs
Perc 2- R stick
etc. sim.
Wd.
Med Cymb
f
ff
Perc 2,3
high - way of my
life
Facing forward,
R stick plays vs
Perc 1- L stick
L stick plays vs
Perc 2- R stick
etc. sim.
ff
Perc 2 & 3
face each other w/ raised sticks.
s
Perc 2 strikes
opposite sticks of Perc 3
high - way of my
life
life
Face Perc 1
Tamb.
Whstl.
mp
ff
sfz
sfz


66
4/4
ff
f
some thing hope-ful
some thing hope-ful ris -
Flex
Lo T. Tom
Use 1 maraca to strike wood if possible
or hold in one hand
Mar.
Wd.
mp
mf
Congas
freely
Bongos
some thing hope-ful
Perc 4 strikes
opposite sticks of Perc 3s
Some - thing
Sn.


poco rit.
poco accel.
18
75
f
W/ Perc 3
es
and runs me
mp
Perc 1
es
ris - es
W/ Perc 2
and runs me
out in - to the road
Bongos
mp
freel fast patterns
fp
Perc 3
ris - es
ris-es in me
mp
Sn Tamb


80
(tr)
fl. tong.
f
Perc 4
and i
lob
Unison Perc 3,4
my
fierce
thigh
high
o-ver the rump
Med. Cymb.
Vary cymbal surface and bell
Wd.
f
fp
Perc 4
and i
lob
Unison Perc 2,4
my
fierce
thigh
high
o-ver the rump
Flex.
Vary intensity, speed
p-f
and i
lob
Unison Perc 2,3
my
fierce
thigh
high
o-ver the rump
Tamb.
fp
Cab.

85


Unison Perc 2,3,4
and hon - ey
I ride - - I I ride
Unison Perc 2,3
Unison Perc 3,4
of the day
gliss.
gliss.
Unison Perc 3,4
and hon-ey
I ride - - I I ride
Unison Perc 1,3
Vary cymbal surface and bell
4
Unison Perc 2,4
of the day
gliss.
gliss.
Unison Perc 2,4
and hon-ey
I ride
Unison Perc 1,2
I I ride
(Flex)
Unison Perc 2,3
of the day
gliss.
gliss.
Unison Perc 2,3
and hon-ey
I ride
Whstl

91

Put Fl down, put Shek in L hand

M

fff

Aaa - - yee, Aaa - - yee ride!

Tri. Beater rattling on surface of Cym.

HH

ff

p ff

Drumsticks

Aaa - - yee, Aaa - - yee ride!

Flex Use hard mallet

ff

No muting l.v.

Run one finger up & down surface of clapper to get continuum of rattle to pitched sound.

ff

Aaa - - yee, Aaa - - yee ride!

Mar

Gong

l.v.

l.v.

Tri. beater in continuou

circles on gong w/ L ha

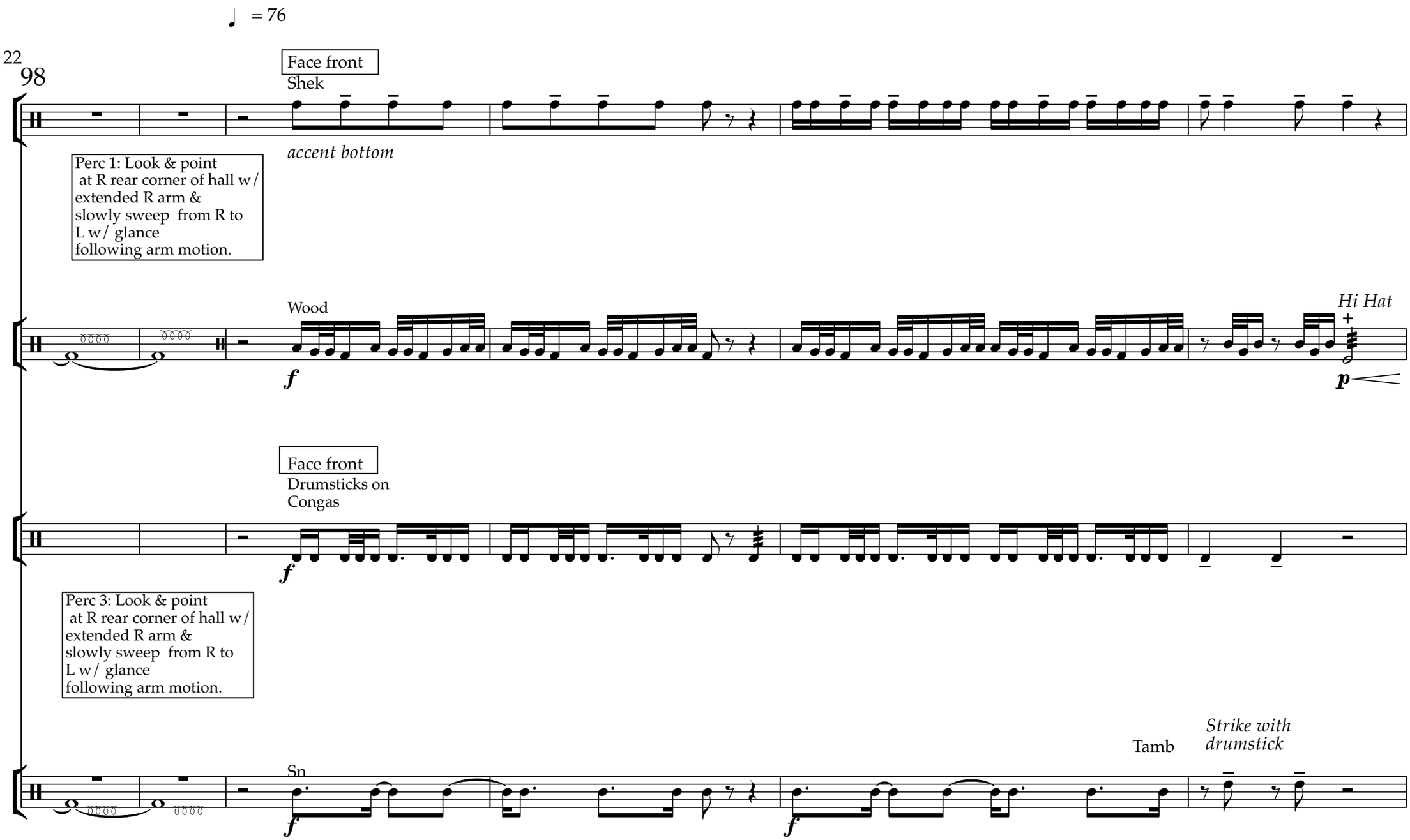
Whstl

Strike with plas. Mar

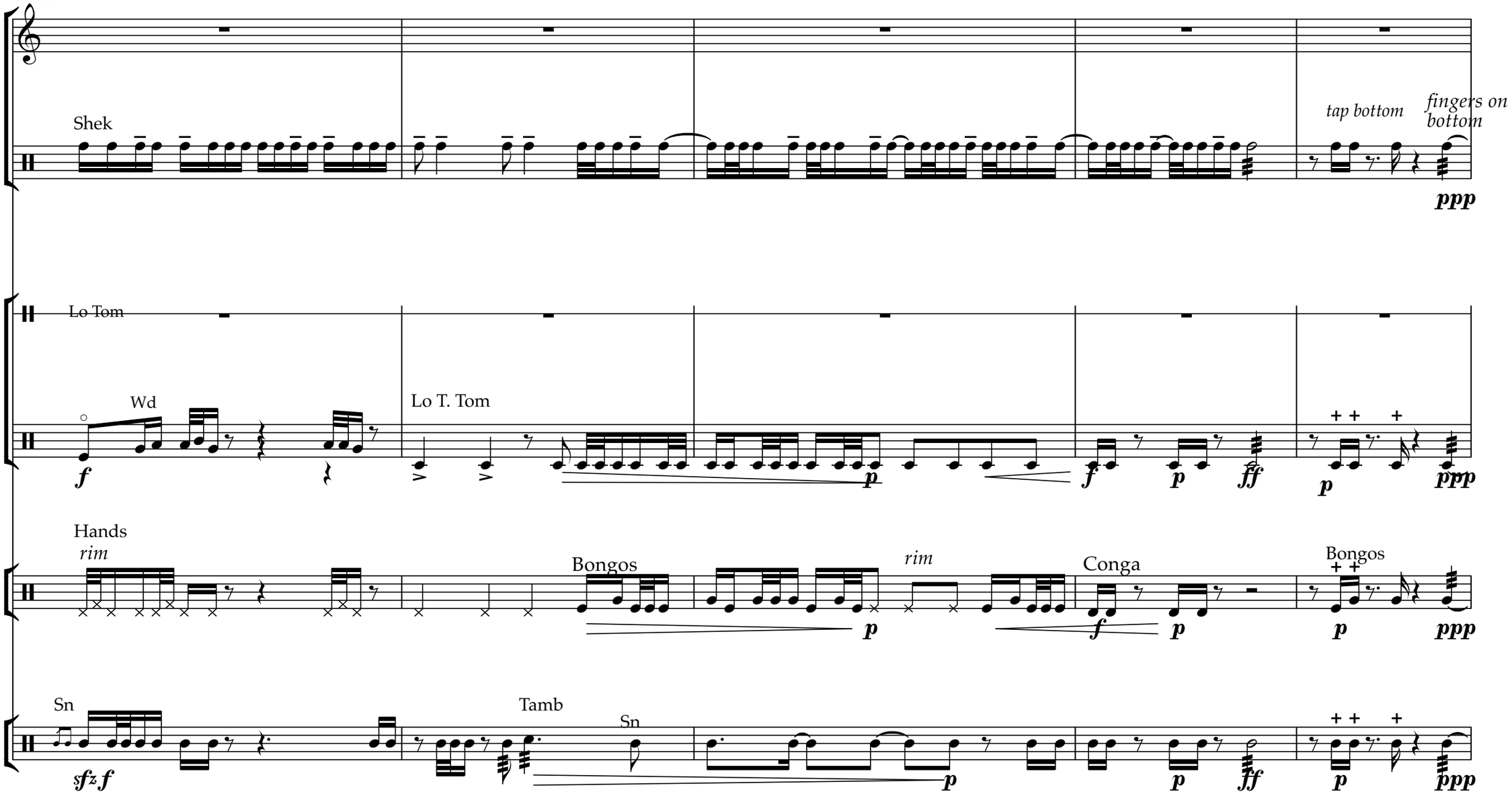
sfz

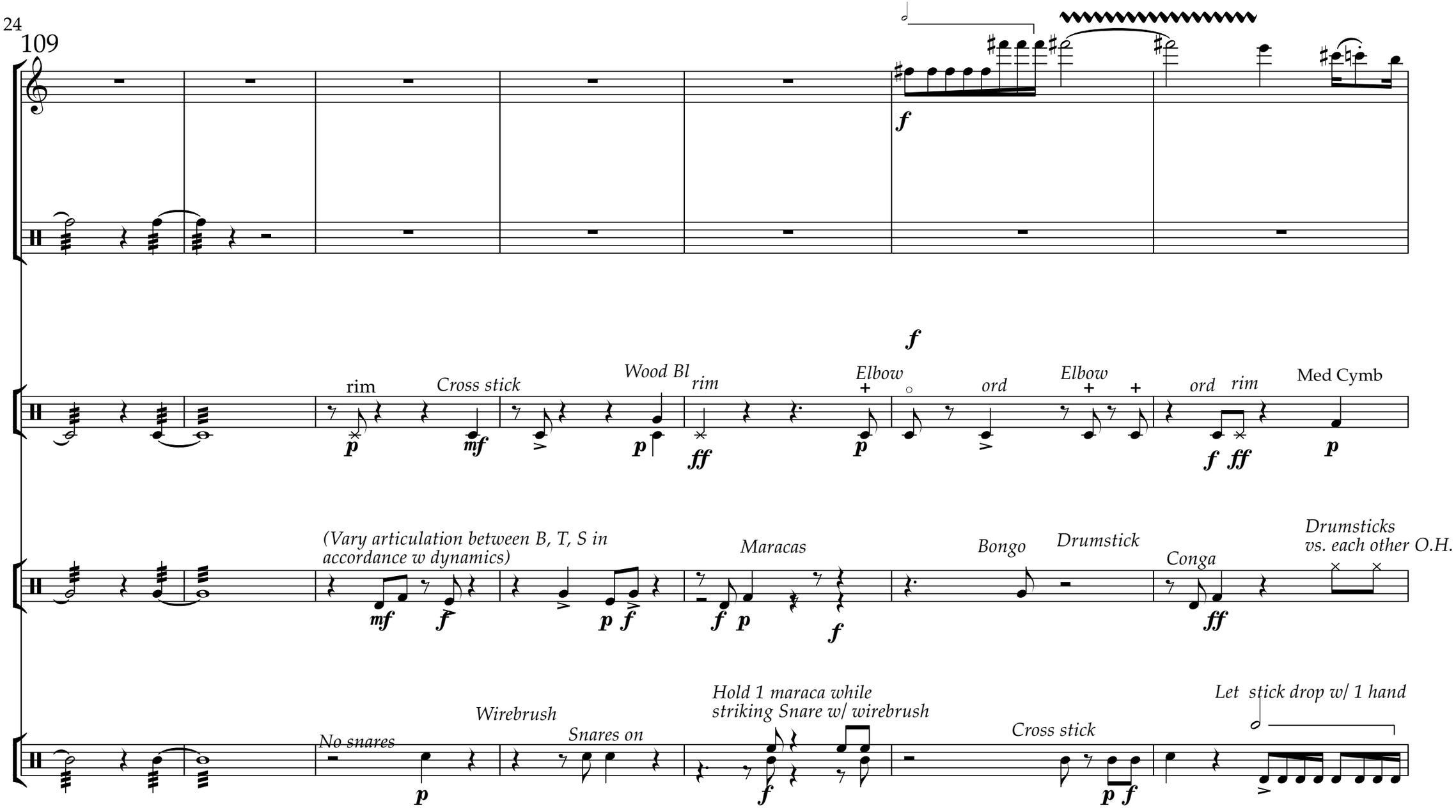
l.v.

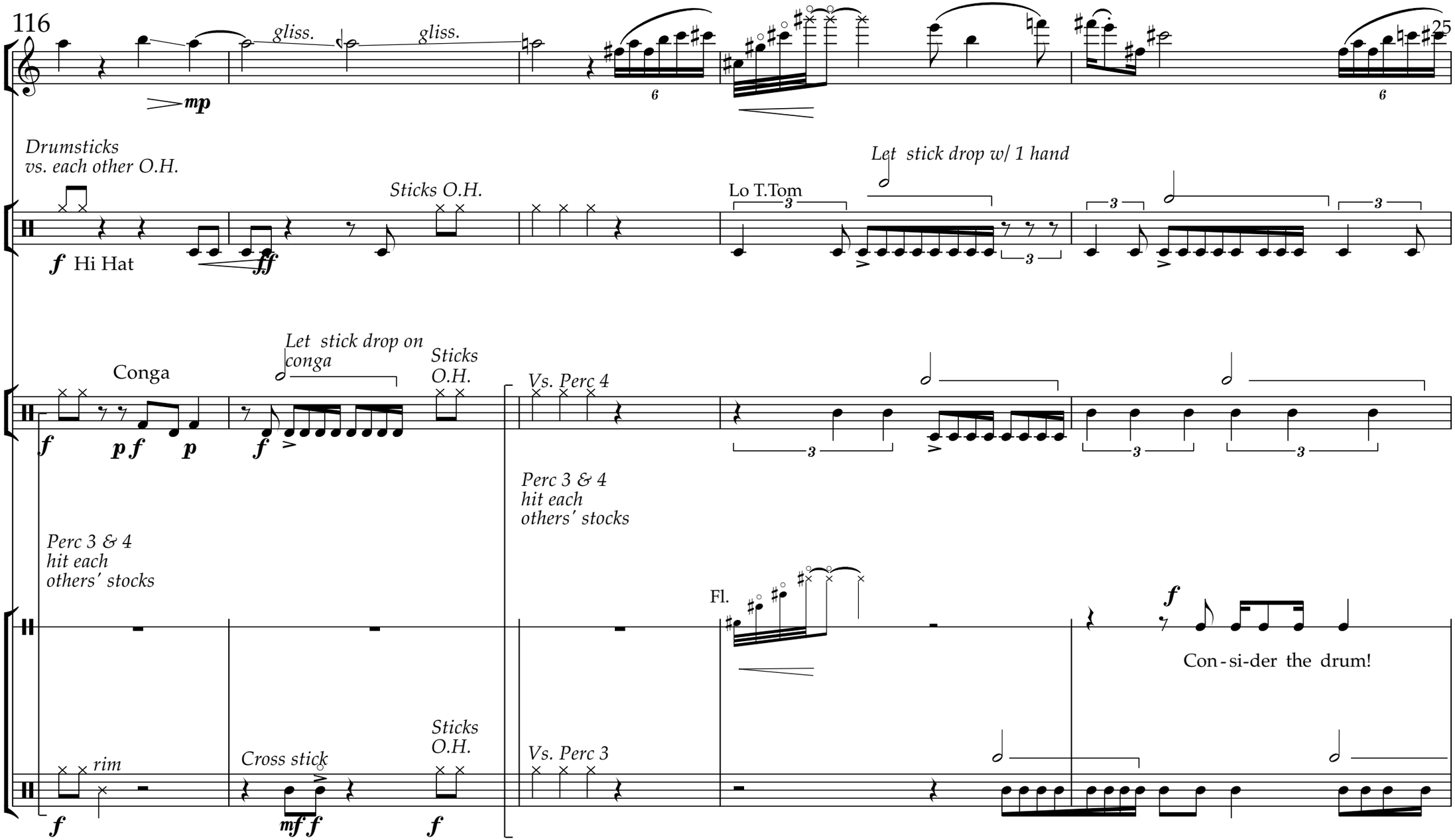
mf

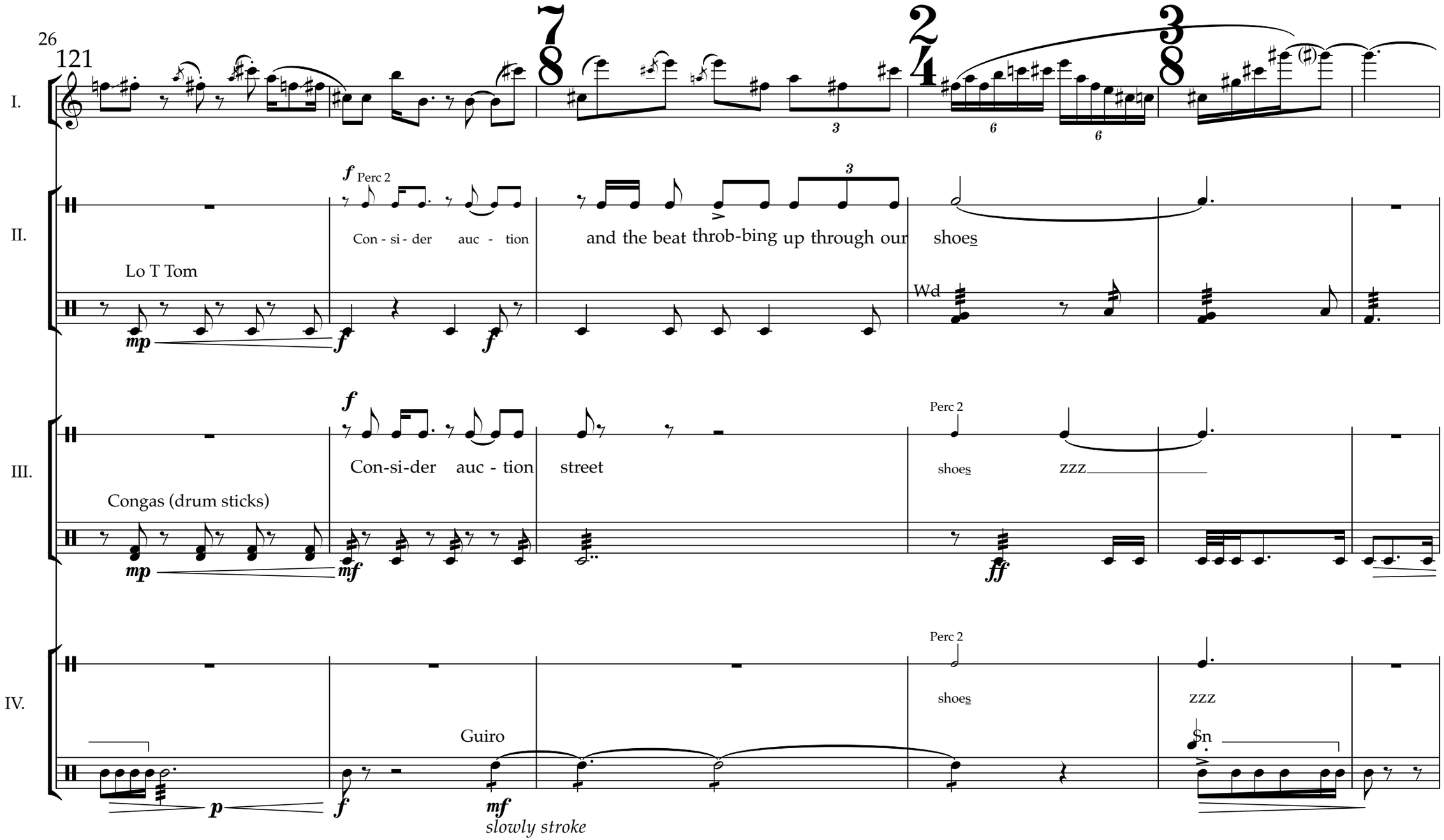

♩ = 76
22
98
Face front
Shek
accent bottom
Perc 1: Look & point at R rear corner of hall w/ extended R arm & slowly sweep from R to L w/ glance following arm motion.
Wood
Hi Hat
Face front
Drumsticks on Congas
Perc 3: Look & point at R rear corner of hall w/ extended R arm & slowly sweep from R to L w/ glance following arm motion.
Tamb
Strike with drumstick
Sn

104


Shek
tap bottom
fingers on bottom
ppp
Lo Tom
Wd
f
Lo T. Tom
p
f
p
ff
p
ppp
Hands
rim
Bongos
p
rim
Conga
f
p
Bongos
p
ppp
Sn
sfz f
Tamb
Sn
p
p
ff
p
ppp


109
f
rim
Cross stick
Wood Bl
rim
Elbow
ord
Elbow
ord
rim
Med Cymb
(Vary articulation between B, T, S in accordance w dynamics)
Maracas
Bongo
Drumstick
Conga
Drumsticks vs. each other O.H.
No snares
Wirebrush
Snares on
Hold 1 maraca while striking Snare w/ wirebrush
Cross stick
Let stick drop w/ 1 hand


116
gliss.
gliss.
mp
6
6
25
Drumsticks
vs. each other O.H.
Sticks O.H.
Let stick drop w/ 1 hand
Lo T.Tom
f Hi Hat
ff
Conga
Let stick drop on
conga
Sticks
O.H.
Vs. Perc 4
f
p f p
f
Perc 3 & 4
hit each
others' stocks
Perc 3 & 4
hit each
others' stocks
Fl.
f
Con-si-der the drum!
rim
Cross stick
Sticks
O.H.
Vs. Perc 3
f
mf f
f


121
I.
II.
III.
IV.
Perc 2
Con - si - der auc - tion
and the beat throb-bing up through our shoes
Lo T Tom
Wd
Con-si-der auc - tion street
shoes
zzz
Congas (drum sticks)
Guiro
Sn
slowly stroke

M - Noisiest multiphonic

slap tong

sub ***p***

ff

I.

Bongos

Congas

II.

pp

p

free, wild improv on all instruments

ff

free, wild improv on all instruments

III.

p

(remove can)

ff

f

through the trol-ley so that it rides - - - - (zz) - - as if pro-pelled by

IV.

Guiro

mp

slowly stroke

free, wild improv

ff

132

Put Fl down

Put Shek down - To Fl.

I.

Shek

ff as if pro-pelled by hun-dreds by thou-sands of mo thers of fa-thers led in a cof-fle to the block!

f *Unison*

Con-si-der the

II.

Hi-hat

Cymb

HH

sfz

(Follow Perc 1-As loud as possible while still letting Perc 1 be audible)

Agogo

f

(Follow Perc 1-As loud as possible while still letting Perc 1 be audible)

Cutoff on cue from Perc 1 at end of 'block'

f *Unison*

Consi-der the

III.

Congas

sfz

(Follow Perc 1-As loud as possible while still letting Perc 1 be audible)

ff

ff

Cutoff on cue from Perc 1 at end of 'block'

Unison

Con-si-der the

IV.

l.v.

(Follow Perc 1-As loud as possible while still letting Perc 1 be audible)

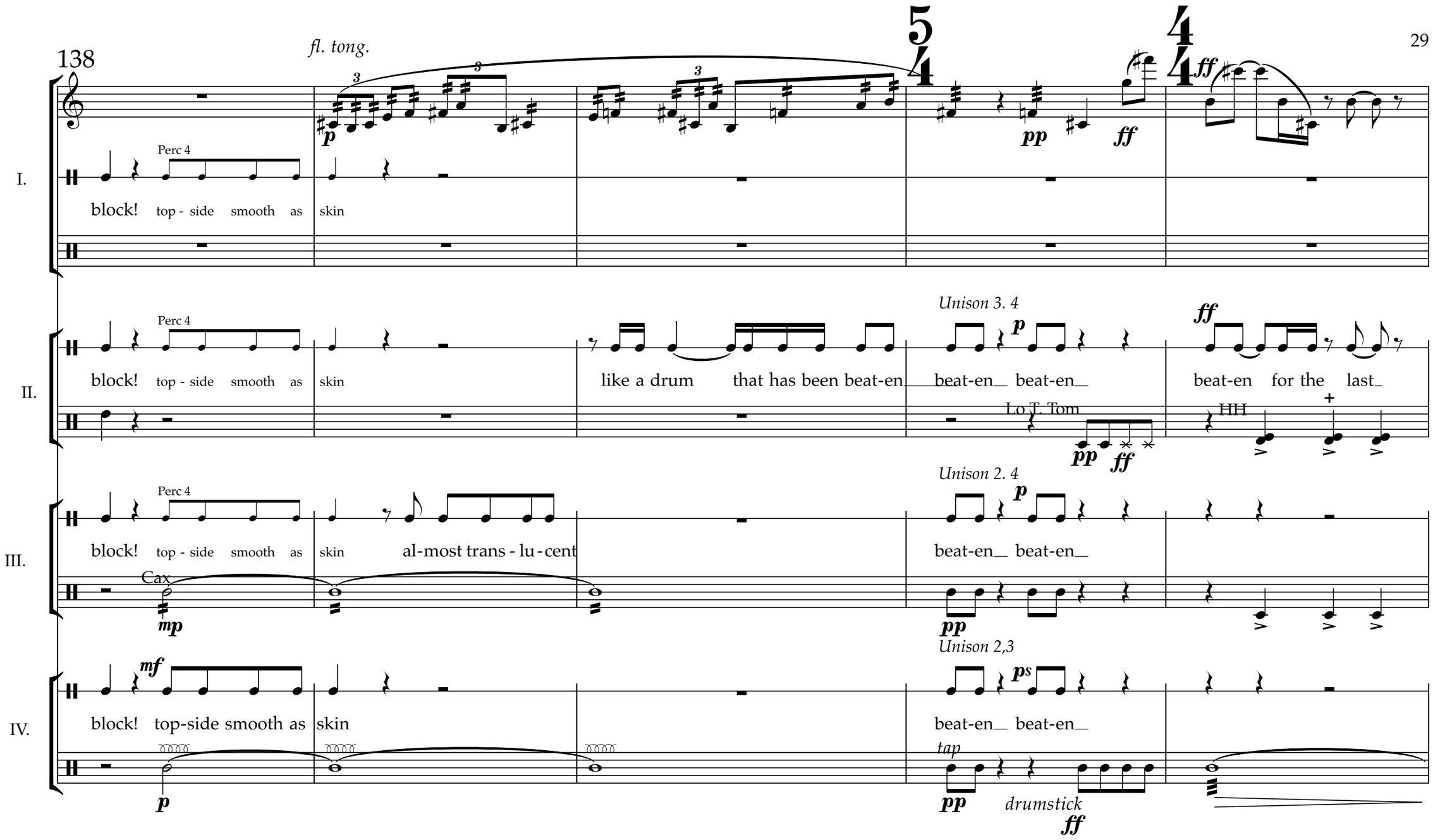
f

Cutoff on cue from Perc 1 at end of 'block'

Unison

Consi-der the

Pick up snare & cradle it, then rub head gently throughout this section.


138
fl. tong.
5/4
4/4
I.
II.
III.
IV.
Perc 4
block! top - side smooth as skin
like a drum that has been beat-en beat-en beat-en
beat-en for the last
al-most trans - lu - cent
beat-en beat-en
block! top-side smooth as skin
Unison 3. 4
Unison 2. 4
Unison 2,3
Lo T. Tom
HH
Cax
tap
drumstick

143

I.

II.

III.

IV.

fl. tong. *slap tong.* *fl. tong.* *slap tong.* *fl. tong.* *slap tong.* *fl. tong.*

Mime words, Perc 3 says)

(for the last_ time)

mp

Mime words, Perc 3 says)

(mm)

(for the last_ time)

Drumsticks O.H.

Mime with force

Random selection of instruments, varying + and o

(Solo)

p

pp

poco

for the last_ time_(mm)

Mime with force

ord.

Random selection of instruments, varying + and o

ff

pp

poco

Mime words, Perc 3 says)

(for the last_ time)

Random selection of instruments, varying + and o

Med T Tom

pp

pp

poco

148

slap tong. *fl. tong.*

mf *f*

Med Cymb

mp

Wd

f

Cax in 1 hand

Flex in other hand

Sn

Med T Tom

mf

Sn

mf

152

rit.

ff

p

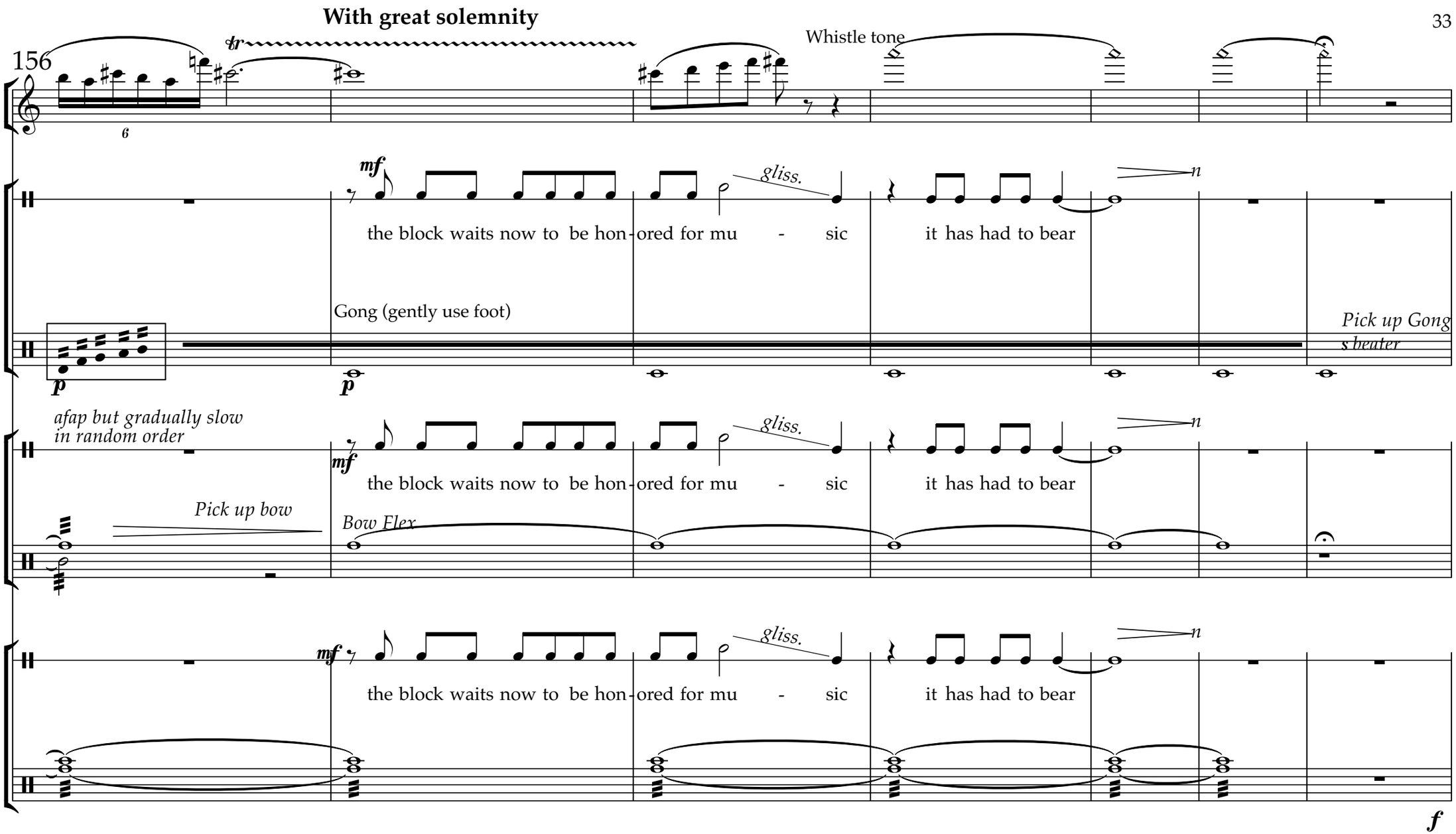
p

Mar (in 1 hand)

f

Tri (in other hand)

p


With great solemnity
156
Whistle tone
mf
gliss.
the block waits now to be hon-ored for mu - sic it has had to bear
Gong (gently use foot)
Pick up Gong s beater
p
afap but gradually slow in random order
Pick up bow
Bow Flex
f

163

If possible, from rear of hall, a speaker forcefully recites the last lines of the poem. Or Perc I can recite the line.

f

Then con-sid-er Bro-ther Mo-ses who heard from the moun-tain top take off your shoes, the ground is ho- ly!

Unison

Perc 1

Then con - sid - er Bro - ther Mo - ses who heard from the moun - tain top take off your shoes, the ground is ho- ly!

Point to speaker in rear. If Perc 1 is speaking, turn towards her.

mf

Perc 1

Then con - sid - er Bro - ther Mo - ses who heard from the moun - tain top take off your shoes, the ground is ho- ly!

Point to speaker in rear. If Perc 1 is speaking, turn towards her.

Flex

mf *sfz*

Perc 1

Then con - sid - er Bro - ther Mo - ses who heard from the moun - tain top take off your shoes, the ground is ho- ly!

Point to speaker in rear. If Perc 1 is speaking, turn towards her.

Fing Cmb

freely

Tamb

ff *sfz*