

# Haza

commissioned by RTE

for the Contempo String Quartet

Linda Buckley  
November 2016



### **Haza - Programme Note**

*Haza* was written with very much the Contempo Quartet in mind - I have long admired their totally embodied and visceral approach to performance, their unbridled energy and pure expression. The work was completed while on Fulbright scholarship to New York.

Haza is the Hungarian word for 'home' and can also be used to signify 'motherland'. I imagined Bartok in the last years of his life which were spent in exile in New York, walking the same streets that he walked. He always wished to return home, and was finally granted permission to go back to Hungary, but never made the journey, falling ill and dying of leukemia in 1945.

His legacy certainly lives on, and somehow within this piece I wished for his return home, to the peace and happiness and nature he had so longed for.

### **Note on the electronic part**

Stereo file provided for playback, from computer - ensure that the audio is sent to two speakers, stereo panned hard left and right.

Timings given in score are a mere indication - it is not necessary for the live quartet to synchronize exactly here, but this is given for orientation. Close connection to the electronic part is most relevant for harmonic changes that occur in the first section mostly, I - Wonder.

There should be a good balance of live strings with the tape part - the shifts and atmosphere of the electronics should be very audible and present, but without overpowering the live acoustic sound. They should feel like a unified whole, and be at a level where the tape part has impact, but that the live strings are slightly more in the foreground.

There is a longer duration provided in tape track to allow for any deviations in tempo - the audio can start to be faded out at b.214 and out by the 'Dead stop' indication at b.219. This is at c.13.30 minutes. This can be experimented with in rehearsal - it should feel as though the electronics are gradually dissolved into silence, so that their absence is almost not noticed or an obvious fade out.



# Haza

Score

Home/homeland

Linda Buckley

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Adagio ♩ = 40

0.00 TAPE

*I - Wonder*

*poco vib, sul tasto*

0.30

Violin I

0.00 TAPE

*I - Wonder*

*ppp with warmth*

*poco vib, sul tasto*

0.30

Violin II

0.00 TAPE

*I - Wonder*

*ppp with warmth*

*poco vib, sul tasto*

0.30

Viola

0.00 TAPE

*I - Wonder*

*ppp with warmth*

0.30

Cello

*p with warmth*

8

*slow gliss*

*slow gliss*

1.00

Vln. I

*mp land*

1.00

Vln. II

*p*

*mp land*

1.00

Vla.

*p*

*mp*

1.00

Vc.

*lean in*

*mp land*

12

*a little more intense*

1.30

Vln. I

*a little more intense*

1.30

Vln. II

*a little more intense*

1.30

Vla.

1.30

Vc.

1.30

Haza

17

Vln. I  
emotive, poignant, melting

Vln. II  
emotive, poignant, melting

Vla.  
emotive, poignant, melting

Vc.  
*p* *mp* emotive, poignant, melting

2.00

2.00

2.00

2.00

22

Vln. I  
legato gliss

Vln. II  
gliss

Vla.

Vc.  
*mf* land

A

A

A

A normale

2.30

2.30

2.30

2.30

28

Vln. I  
*mf* normale with natural warm vib, rich

Vln. II  
*mf* normale with natural warm vib, rich

Vla.  
*mf* with natural warm vib, rich

Vc.  
*mf* with natural warm vib, rich

A

A

A

A

3.00

3.00

3.00

3.00

3.00

3.00

3.30

3.30

3.30

3.30

3.30

3.30

with natural warm vib, rich

$\text{♩} = 60$

39 *II - Float*

Vln. I

Vln. II

Vla.

Vc.

B 4.00

*p*

44

Vln. I

Vln. II

Vla.

Vc.

4.28

4.28

4.28

4.28

*pp*

*p*

*pp*

51

Vln. I

Vln. II

Vla.

Vc.

5.00

5.00

5.00

5.00

*p*

59

Vln. I

Vln. II

Vla.

Vc.

5.28

5.28

5.28

5.28

*ppp*

66

Vln. I

Vln. II

Vla.

Vc.

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

*p* *p* *sfz* *f* *pizz.* *f*

*p* *sfz* *f* *p* *sfz*

72

Vln. I

Vln. II

Vla.

Vc.

6.00

6.00

6.00

6.00

C with vibrato

C

C

C

C

arco



Haza

79

6.30

Vln. I

Vln. II

Vla.

Vc.

with vibrato

*p*

86

7.00

Vln. I

Vln. II

Vla.

Vc.

*p*

flautando, non-vib.

93

7.28

Vln. I

Vln. II

Vla.

Vc.

with more vibrato

Haza

Musical score for measures 100-103. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. Measure 100 starts with a dynamic of *f*. There are four boxed annotations with the value "8.00" above the notes in measures 100, 101, 102, and 103. The Vln. I part has a *100* marking above the first measure.

Musical score for measures 104-107. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. Measure 104 starts with a dynamic of *p*. There are four boxed annotations with the letter "D" above the notes in measures 104, 105, 106, and 107. The Vln. II part has a *p* marking above the first measure. The Vc. part has a *mp* marking above the first measure. The Vc. part has a *mp* marking above the last measure with the instruction "rich and warm, very legato".

Musical score for measures 108-111. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 3/4. Measure 108 starts with a dynamic of *p*. There are four boxed annotations with the value "8.30" above the notes in measures 108, 109, 110, and 111. The Vln. I part has a *108* marking above the first measure. The Vc. part has a *p* marking above the last measure with the instruction "rich and warm, very legato".

114

Vln. I

Vln. II

Vla.

Vc.

9.00

9.00

9.00

9.00

*p*

Detailed description: This system of music covers measures 114 to 118. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two sharps (F# and C#). The time signature is 10/2. Each measure contains a half note. The notes are: 114 (Vln. I: G4, Vln. II: G4, Vla.: G3, Vc.: G2), 115 (Vln. I: A4, Vln. II: A4, Vla.: A3, Vc.: A2), 116 (Vln. I: B4, Vln. II: B4, Vla.: B3, Vc.: B2), 117 (Vln. I: C5, Vln. II: C5, Vla.: C4, Vc.: C3), and 118 (Vln. I: B4, Vln. II: B4, Vla.: B3, Vc.: B2). A dynamic marking of *p* is placed below the first measure. Four boxed time stamps '9.00' are positioned above the staves at measures 114, 115, 116, and 117.

119

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

Detailed description: This system of music covers measures 119 to 123. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two sharps (F# and C#). The time signature is 10/2. Each measure contains a half note. The notes are: 119 (Vln. I: G4, Vln. II: G4, Vla.: G3, Vc.: G2), 120 (Vln. I: A4, Vln. II: A4, Vla.: A3, Vc.: A2), 121 (Vln. I: B4, Vln. II: B4, Vla.: B3, Vc.: B2), 122 (Vln. I: C5, Vln. II: C5, Vla.: C4, Vc.: C3), and 123 (Vln. I: B4, Vln. II: B4, Vla.: B3, Vc.: B2). A dynamic marking of *ff* is placed at the end of each staff. The *ff* marking for the Cello staff is positioned below the staff line.

124

Vln. I

Vln. II

Vla.

Vc.

9.28

9.28

9.28

9.28

10/2

10/2

10/2

10/2

Detailed description: This system of music covers measures 124 to 128. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two sharps (F# and C#). The time signature is 10/2. Each measure contains a whole rest. Four boxed time stamps '9.28' are positioned above the staves at measures 124, 125, 126, and 127. At the end of the system (measure 128), the time signature changes to 10/2, indicated by a treble clef and the fraction 10/2 on each staff.

129 9.48  $\text{♩} = 60$   
III - Rise, Home

Vln. I  $p$

Vln. II  $p$

Vla.  $p$

Vc.  $p$

130 10.08  $\text{♩} = 80$

Vln. I  $mp$

Vln. II  $mp$

Vla.  $mp$

Vc.  $mp$

131 10.23  $\text{♩} = 100$

Vln. I  $mf$

Vln. II  $mf$

Vla.  $mf$

Vc.  $mf$

132 10.36

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

10.47 ♩ = 110

133

Vln. I *f* *sf* *mp* *mf*

Vln. II *p* *f* *sf* *mp* *mf*

Vla. *p* *f* *sf* *mp* *mf*

Vc. *p* *f* *sf* *mp*

137 11.00

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

141

Vln. I

Vln. II

Vla.

Vc.

*p* *f* *p*

144

Vln. I

Vln. II

Vla.

Vc.

147

Vln. I

Vln. II

Vla.

Vc.

150

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 150, 151, and 152. The Vln. I part begins with a melodic line in measure 150, while the other instruments provide harmonic support. The key signature has one sharp (F#).

153

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 153, 154, and 155. The Vln. I part features a long, sweeping melodic line that spans across the measures. The Vln. II and Vla parts also have melodic lines, while the Vc part provides a steady bass accompaniment.

156

Vln. I  
Vln. II  
Vla.  
Vc.

11.42

*f*

11.42

*f*

11.42

*f*

11.42

*f*

This system contains measures 156, 157, and 158. It features a dynamic marking of *f* (forte) in the Vln. I part. There are four boxed annotations with the number "11.42" placed above the notes in measures 157 and 158. The Vln. II, Vla, and Vc parts also have melodic lines, with the Vc part starting in measure 157.

159

Vln. I  
Vln. II  
Vla.  
Vc.

Detailed description: This system contains measures 159 through 162. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts have melodic lines with slurs and accidentals. The Viola part provides harmonic support with eighth and sixteenth notes. The Violoncello part has a more rhythmic, dotted-note pattern. The key signature has two sharps (F# and C#).

G *dbl.* 11.50

Vln. I

G 11.50 *stay strong*

Vln. II

G 11.50 *stay strong*

Vla.

G 11.50 *stay strong*

Vc.

*stay strong*

Detailed description: This system contains measures 163 through 167. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part consists of sustained notes with a dynamic marking of *stay strong*. The Violin II, Viola, and Violoncello parts have more active melodic lines. There are dynamic markings of 11.50 in boxes for the Violin II, Viola, and Violoncello parts. The key signature has two sharps.

168

Vln. I

*getting more intense*

Vln. II

*getting more intense*

Vla.

*getting more intense*

Vc.

*getting more intense*

quite joined

Detailed description: This system contains measures 168 through 172. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts have sustained notes with a dynamic marking of *getting more intense*. The Viola and Violoncello parts have more active melodic lines, with the Viola part featuring triplets. The Violoncello part also has a dynamic marking of *getting more intense*. The key signature has two sharps.



175 H quite even, with full note value

Vln. I  
Vln. II  
Vla.  
Vc.

180 12.30

Vln. I  
Vln. II  
Vla.  
Vc.

185 I 12.45

Vln. I  
Vln. II  
Vla.  
Vc.

189

Vln. I

Vln. II

Vla.

Vc.

*emphasize top notes, like a melody*

193

Vln. I

Vln. II

Vla.

Vc.

197

Vln. I

Vln. II

Vla.

Vc.

13.15 *emphasize top notes, like a melody*

201

Vln. I

Vln. II

Vla.

Vc.

13.15 *joyous!*

13.15 *joyous!*

13.15 *joyous!*

204

Vln. I

Vln. II

Vla.

Vc.

207

Vln. I

Vln. II

Vla.

Vc.

Haza

210

Vln. I

Vln. II

Vla.

Vc.

TAPE CAN BEGIN TO FADE OUT

213

Vln. I

Vln. II

Vla.

Vc.

TAPE CAN BE OUT BY HERE

dead stop!

216

Vln. I

Vln. II

Vla.

Vc.

dead stop!

dead stop!

dead stop!

dead stop!

220

Vln. I  
J

Vln. II  
J

Vla.  
J

Vc.

13.57 *Bounce, but keep intensity up!*

223

Vln. I

Vln. II

Vla.

Vc.

226

Vln. I

Vln. II

Vla.

Vc.

Haza

229

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

c.14.25

231

Vln. I *cresc. to end*

Vln. II *cresc. to end*

Vla. *cresc. to end*

Vc. *cresc. to end*

c.14.25

c.14.25

c.14.25