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 th 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.

Score

Haza

Home/homeland

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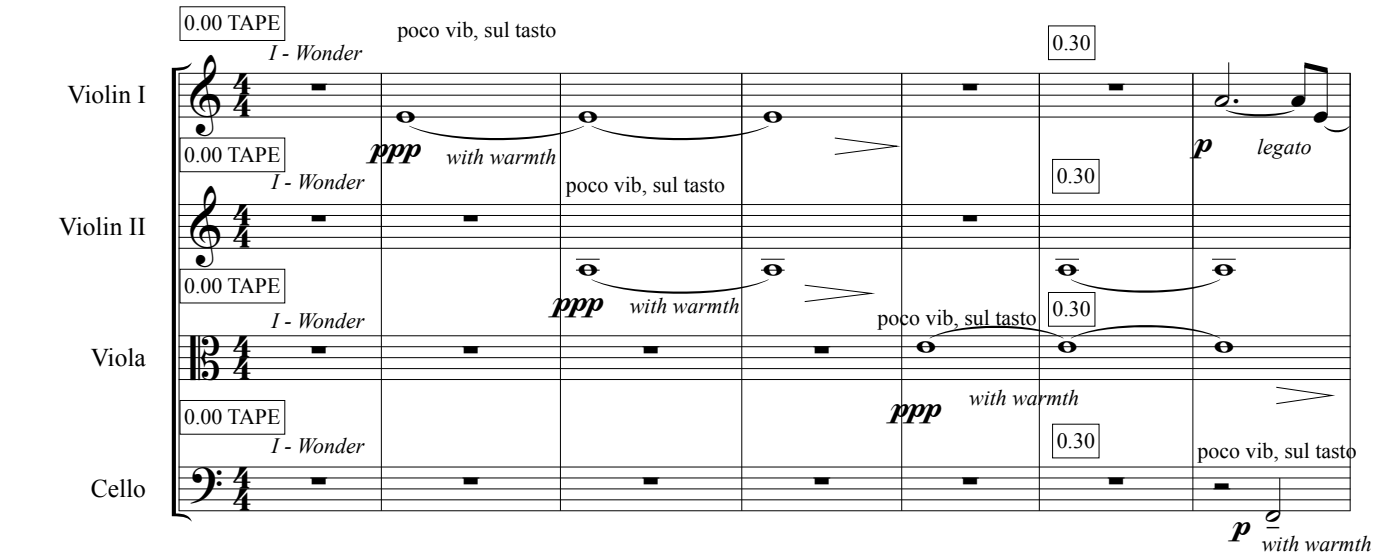
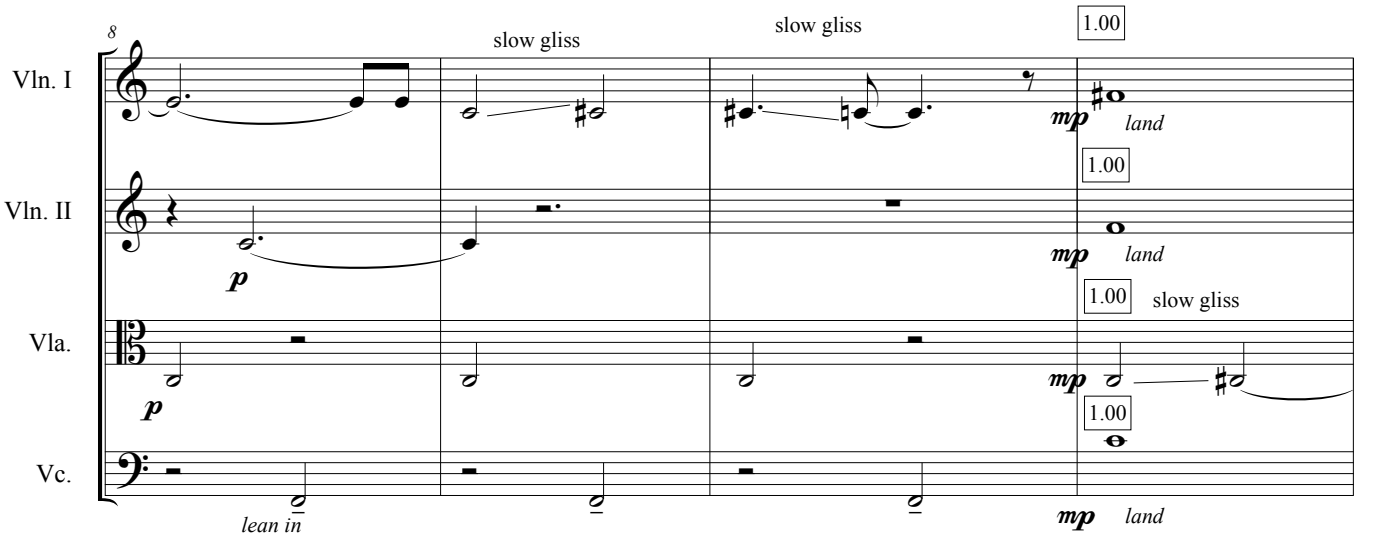
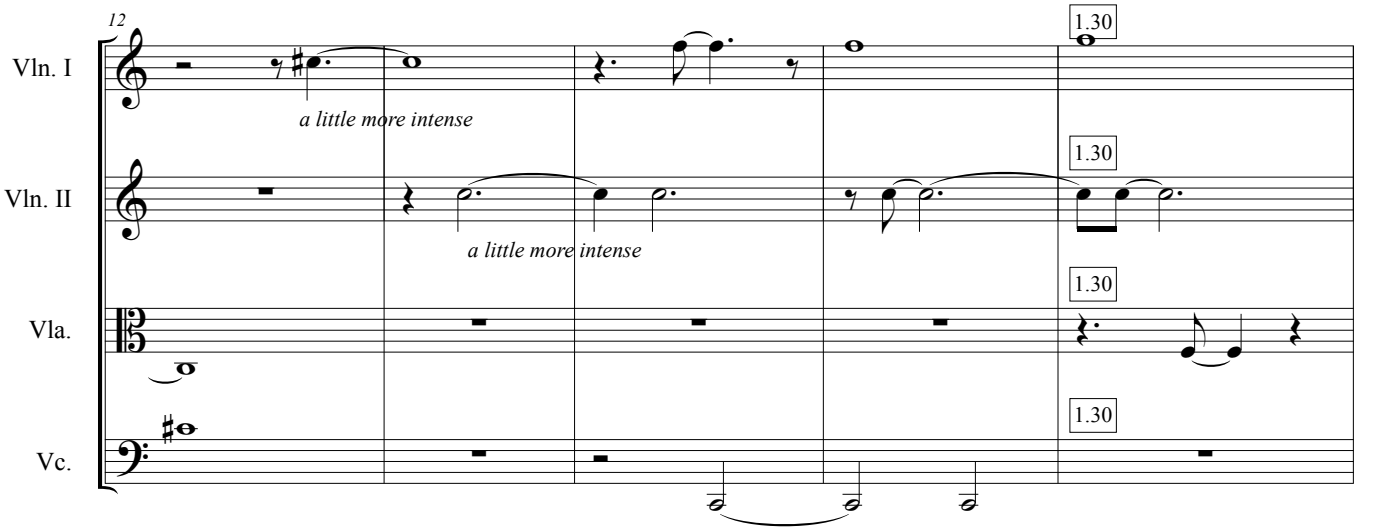
Adagio ♩ = 40







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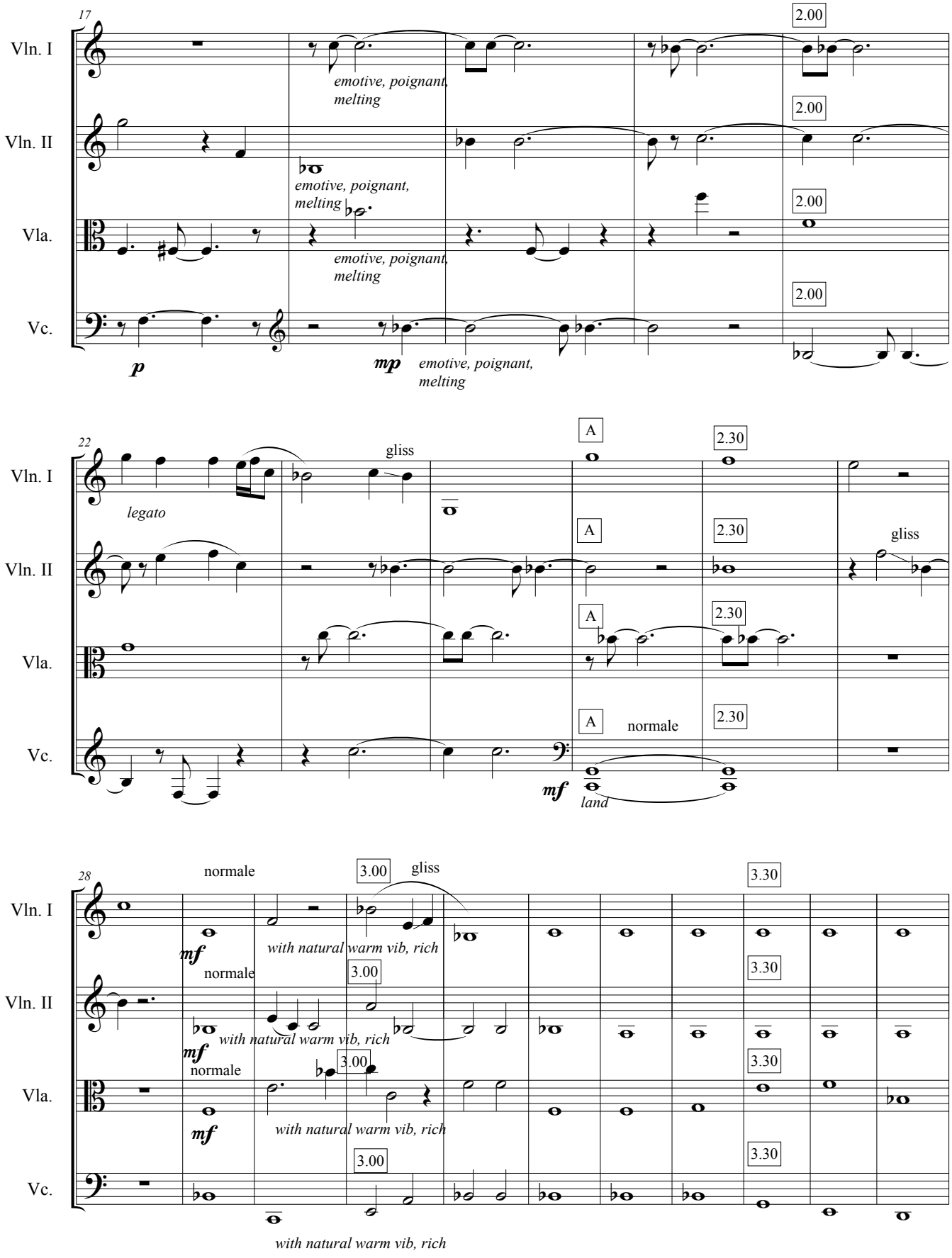
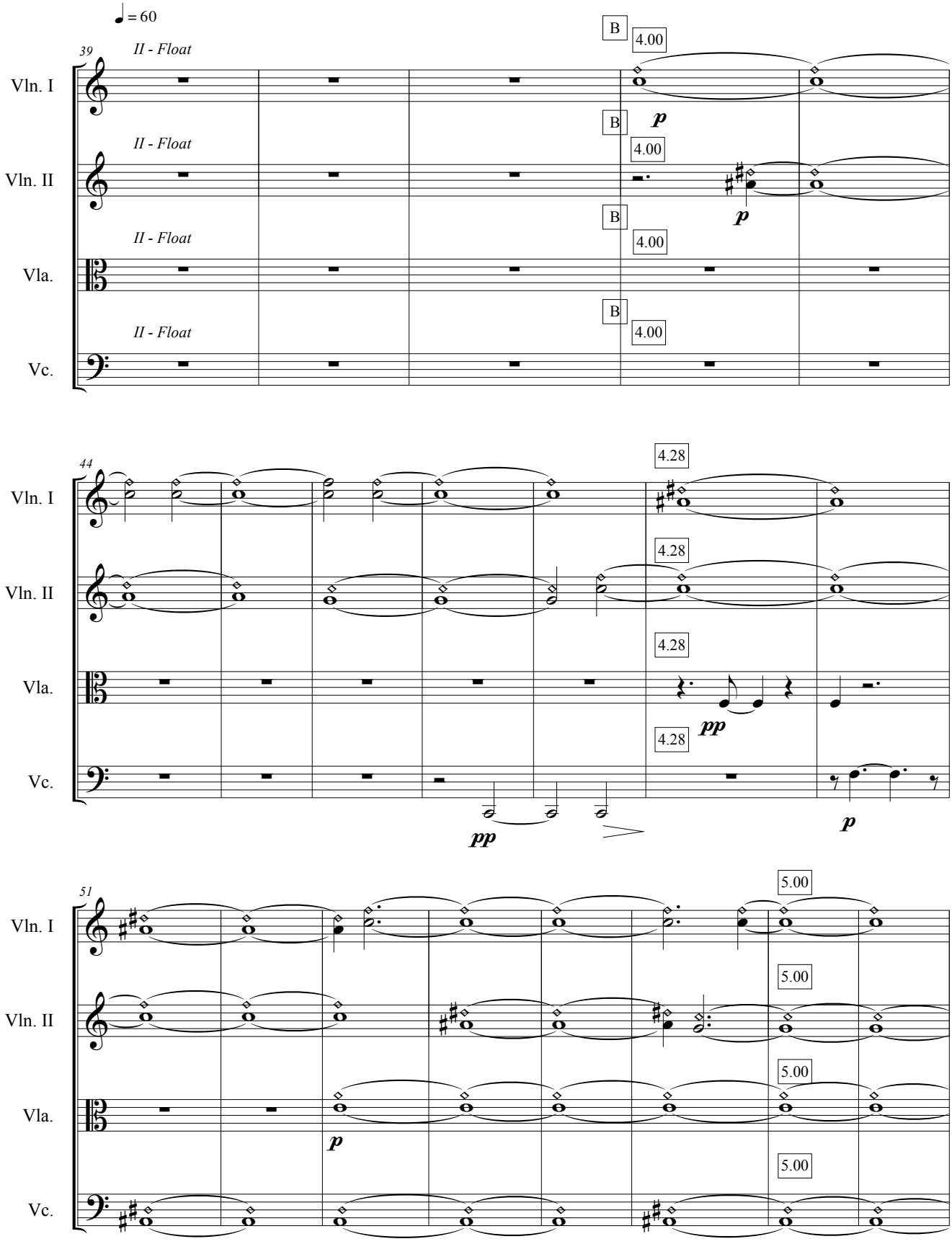
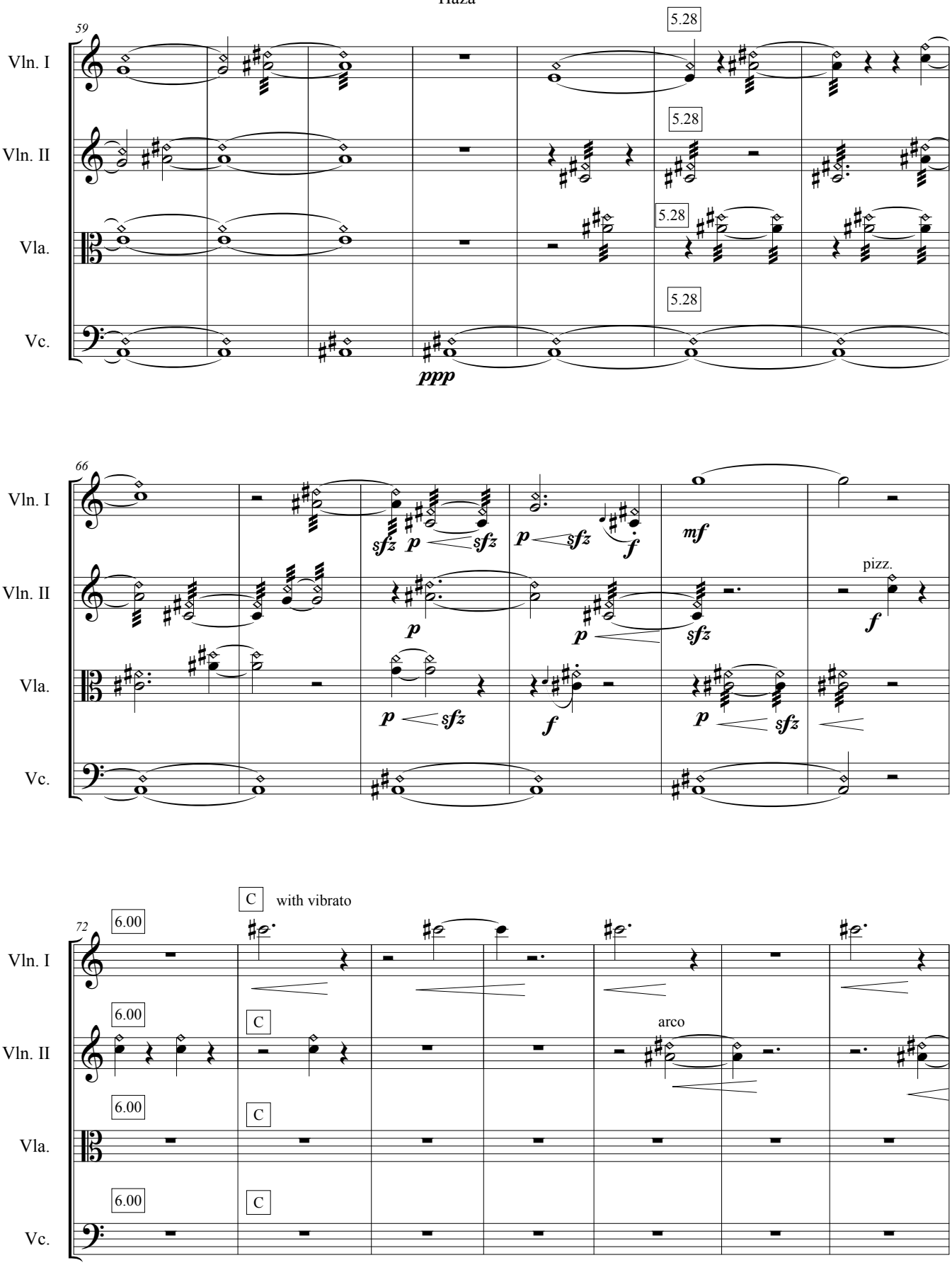
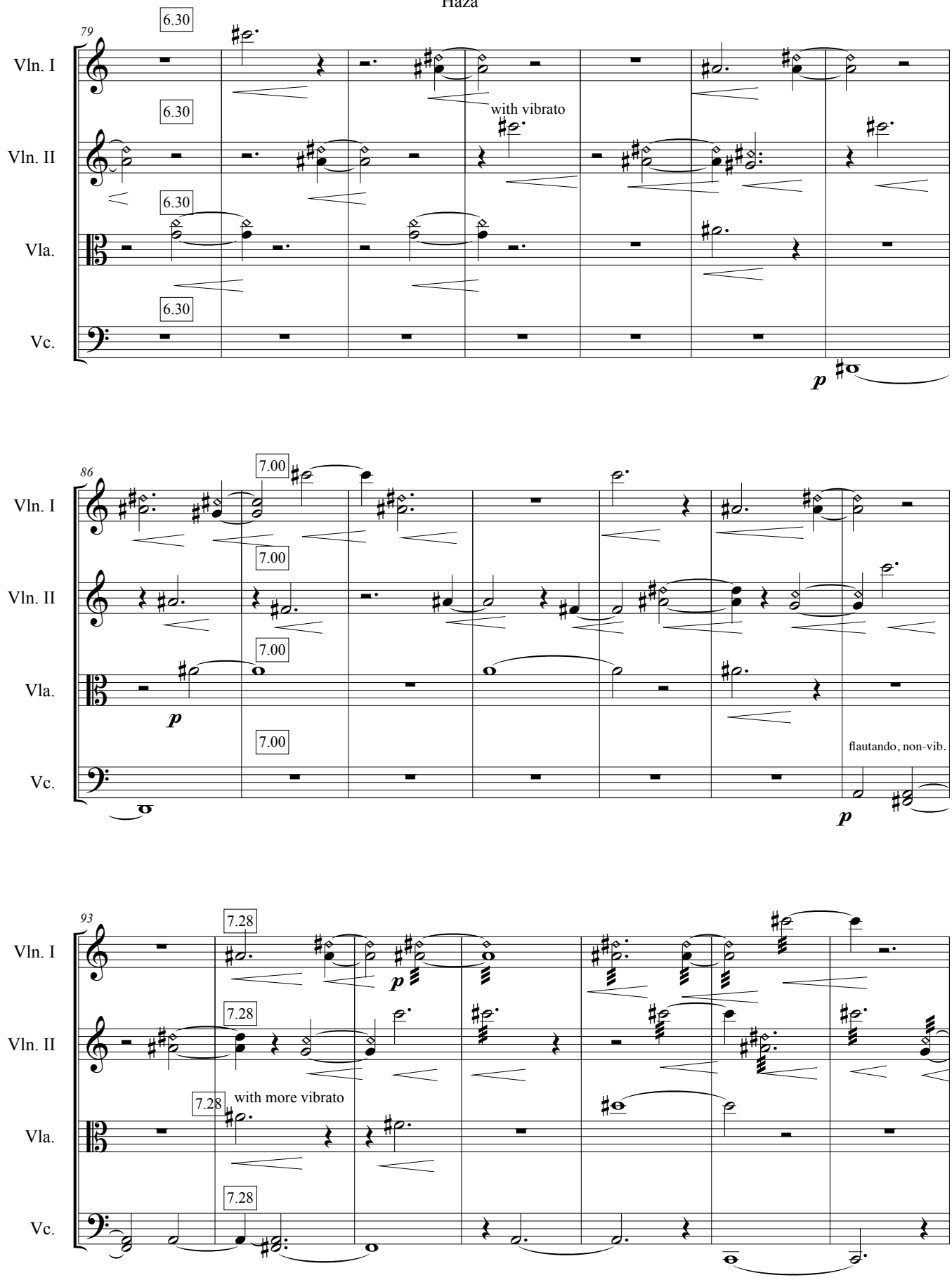
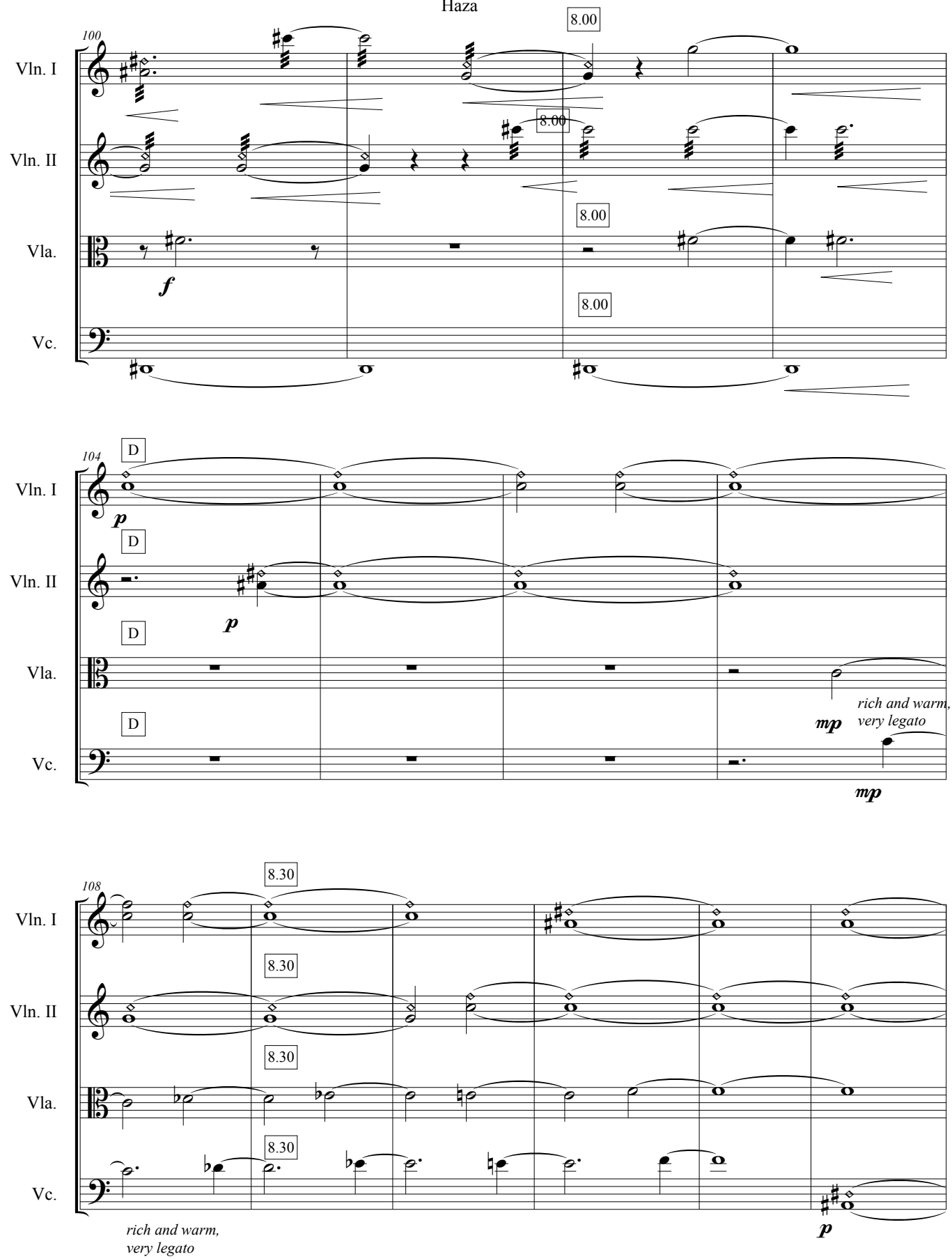

17
Vln. I
Vln. II
Vla.
Vc.
2.00
emotive, poignant, melting
p
mp
22
gliss
legato
A
2.30
normale
mf
land
28
3.00
3.30
with natural warm vib, rich

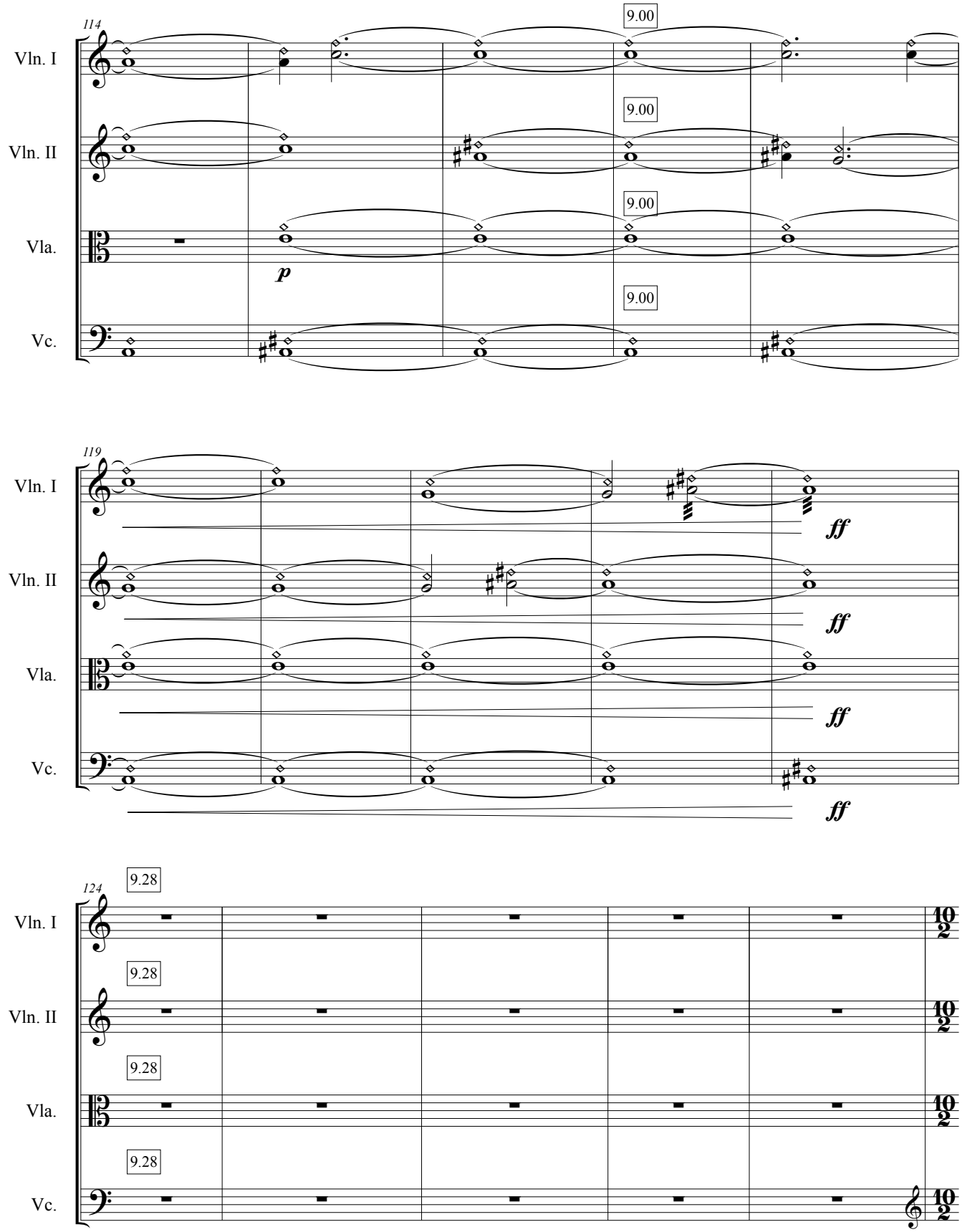

♩ = 60
39
II - Float
Vln. I
Vln. II
Vla.
Vc.
B
4.00
p
44
4.28
pp
p
51
5.00

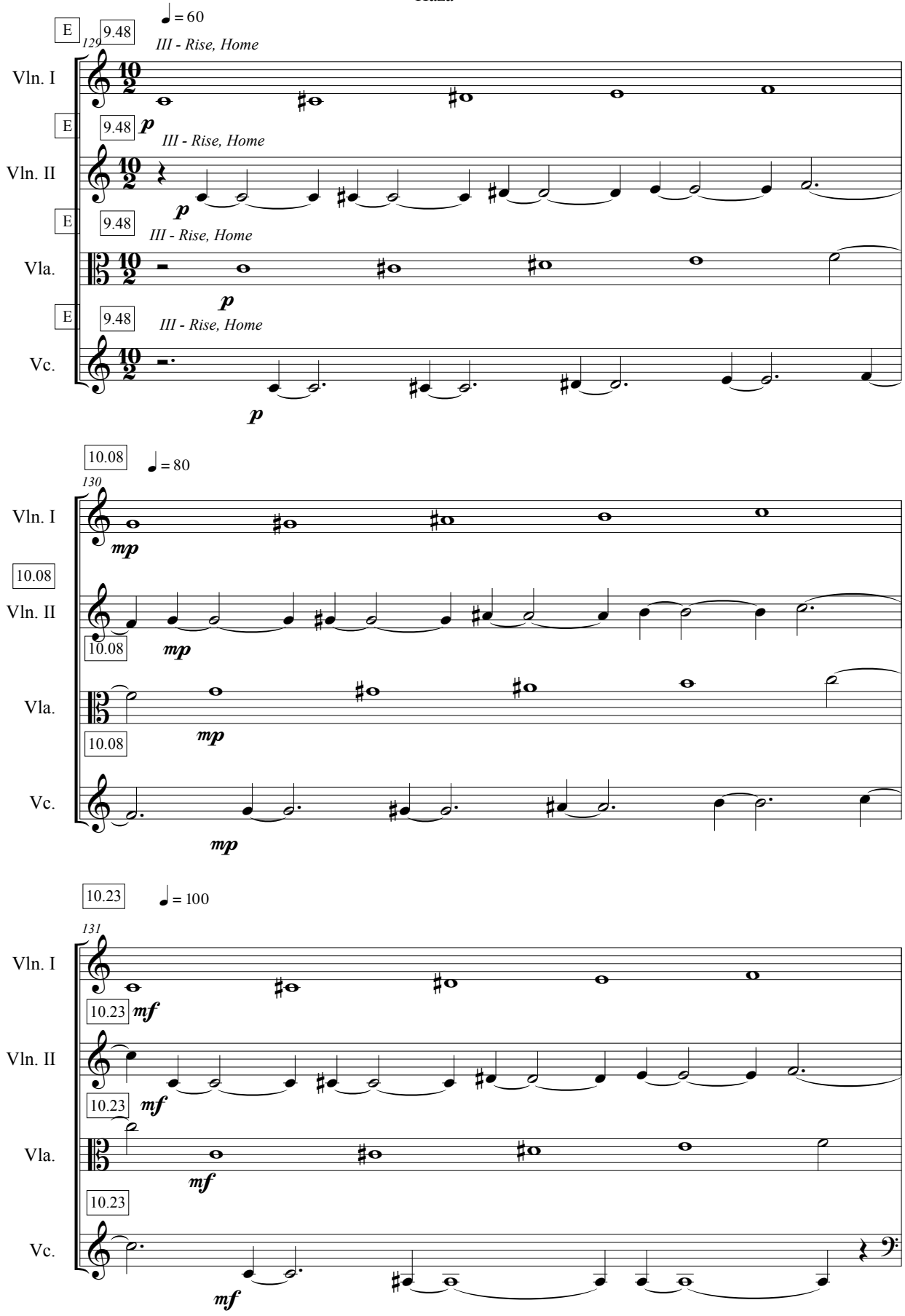

59
Vln. I
Vln. II
Vla.
Vc.
5.28
5.28
5.28
5.28
ppp
66
sfz p sfz
p sfz
f
mf
pizz.
f
p sfz
f
p sfz
72
6.00
C
with vibrato
arco


79
Vln. I
Vln. II
Vla.
Vc.
6.30
with vibrato
p
86
7.00
p
flautando, non-vib.
93
7.28
with more vibrato

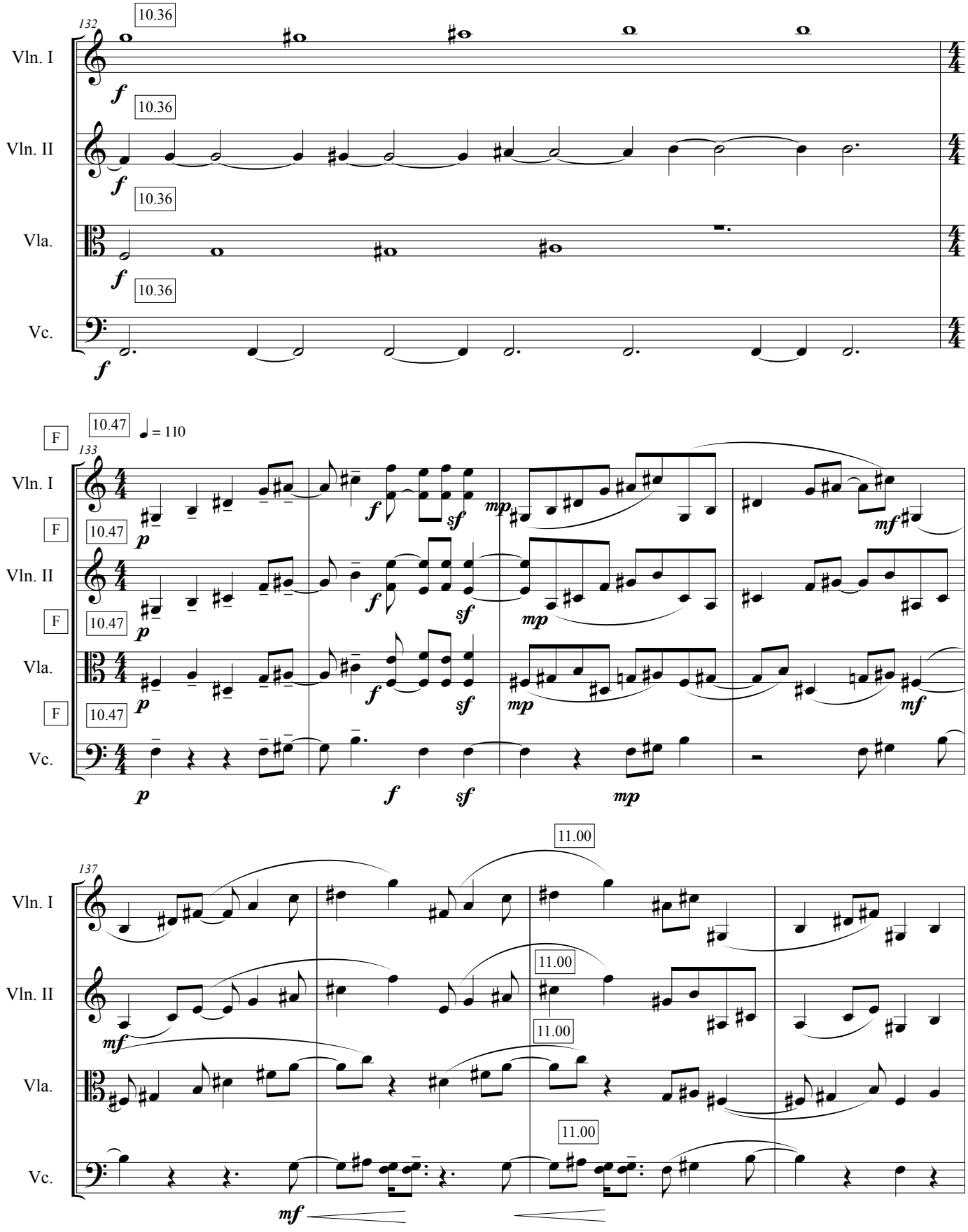
Haza

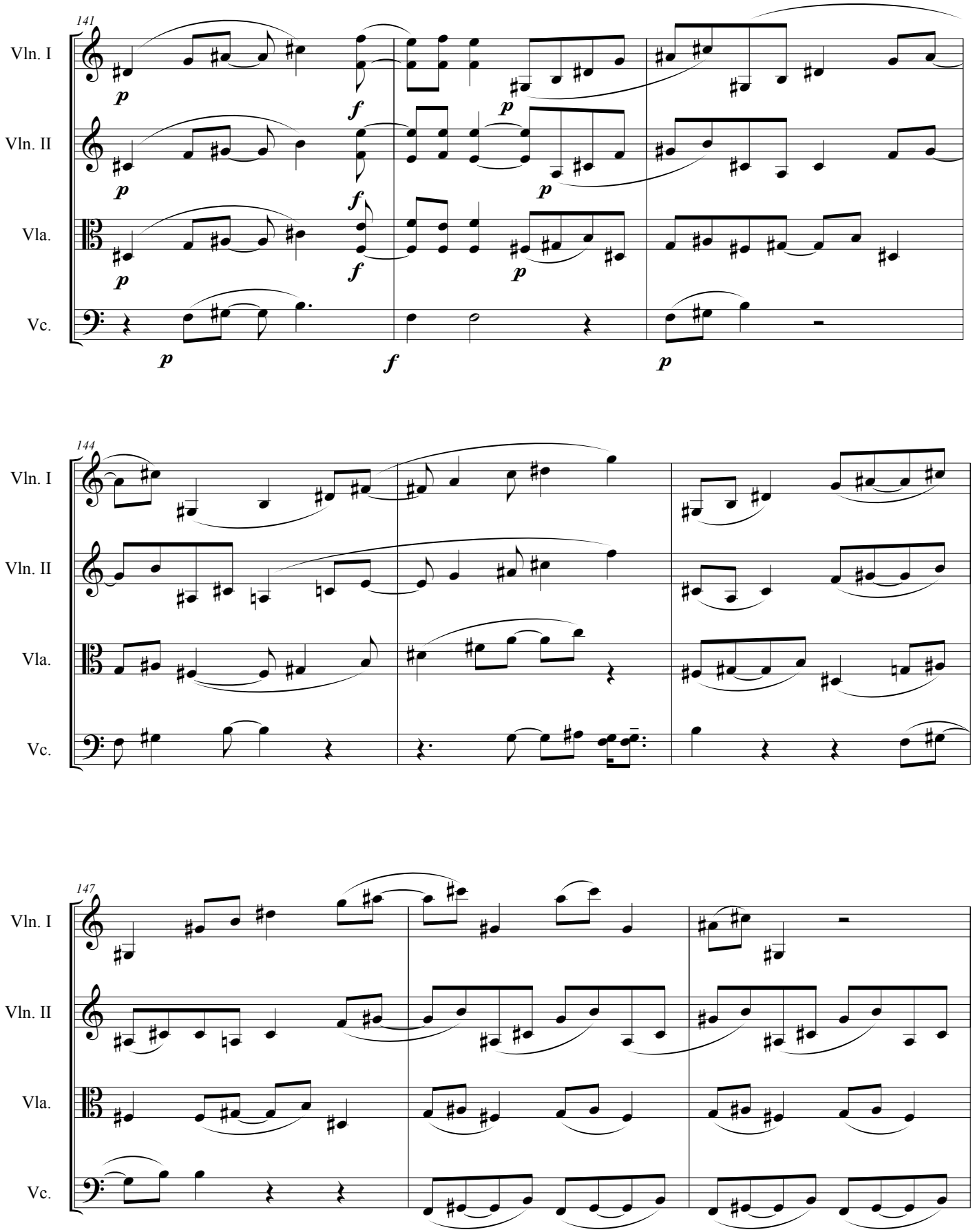

100
Vln. I
Vln. II
Vla.
Vc.
8.00
8.00
8.00
8.00
f
104
D
p
mp
rich and warm,
very legato
108
8.30
rich and warm,
very legato

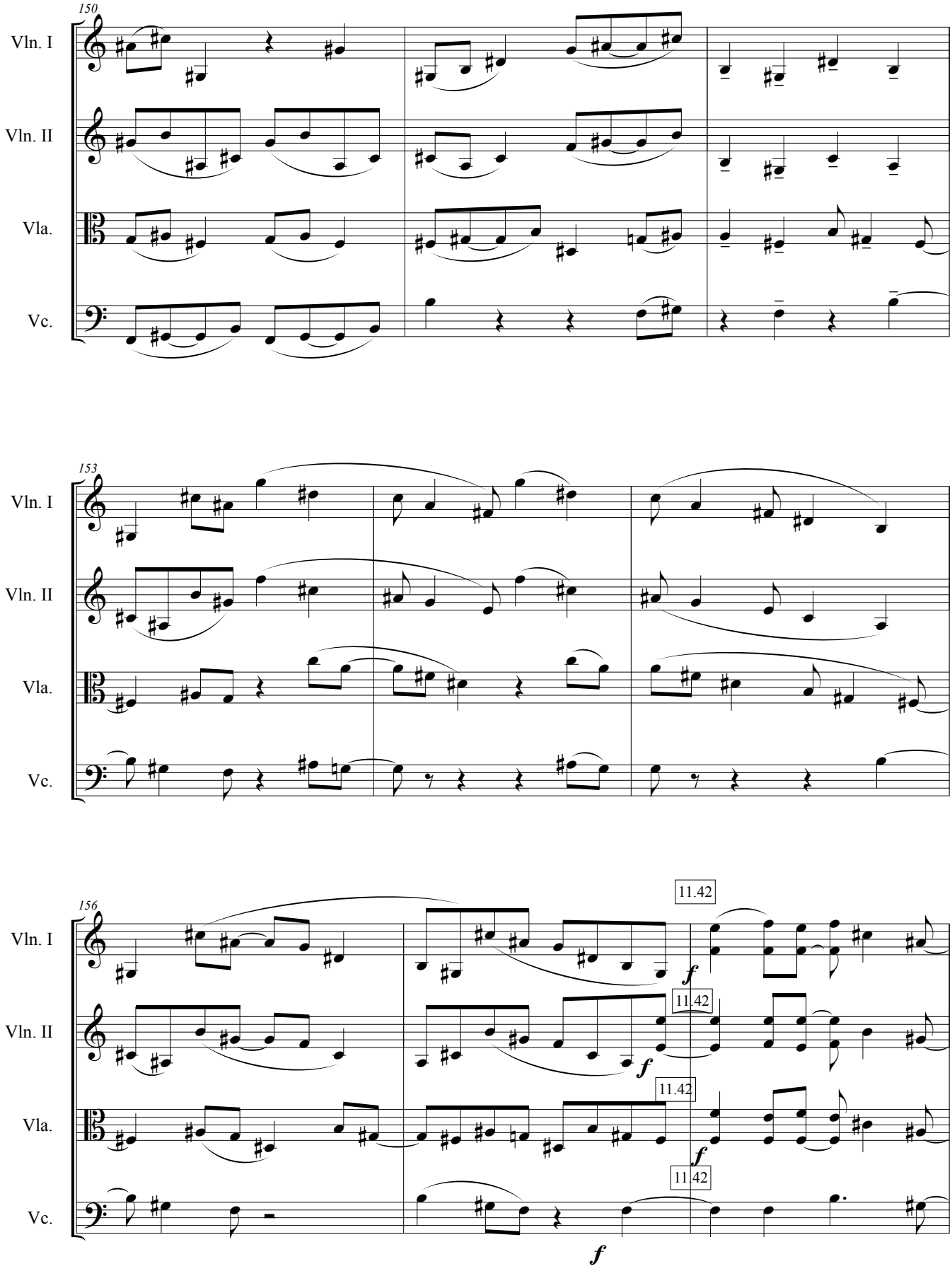

114
Vln. I
Vln. II
Vla.
Vc.
9.00
9.00
9.00
9.00
p
119
ff
ff
ff
ff
124
9.28
9.28
9.28
9.28

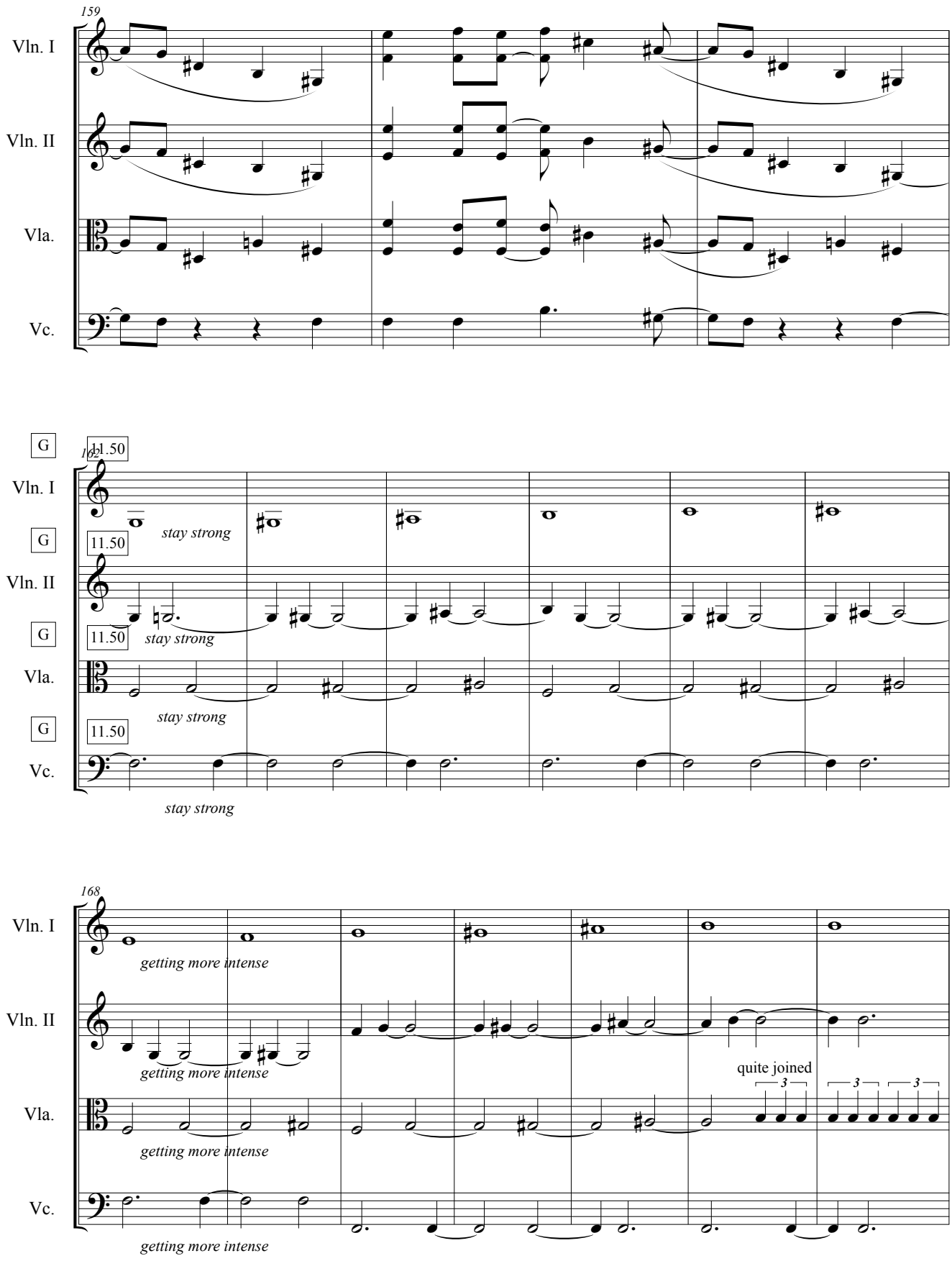

E
9.48
♩ = 60
129
III - Rise, Home
Vln. I
Vln. II
Vla.
Vc.
p
10.08
♩ = 80
130
mp
10.23
♩ = 100
131
mf

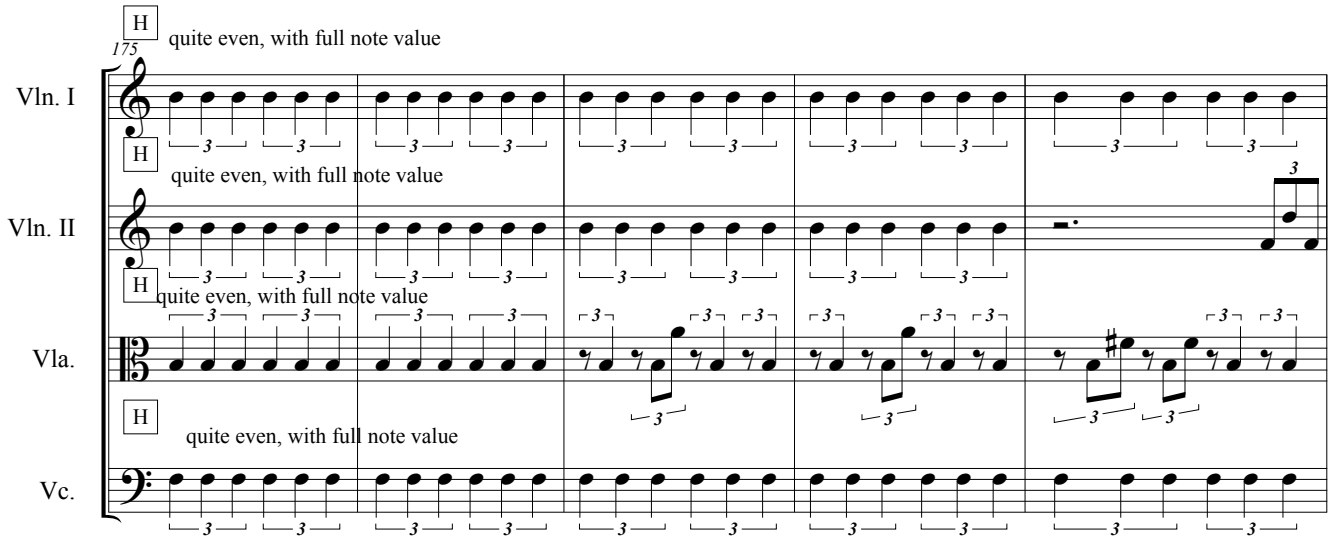
Haza

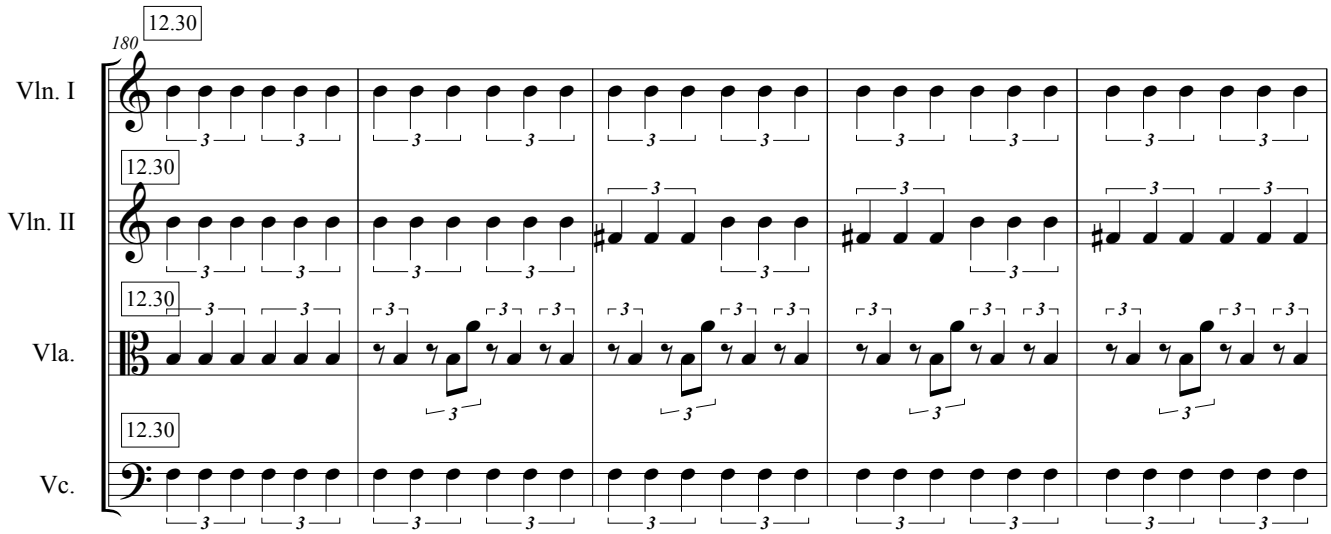

132
10.36
Vln. I
Vln. II
Vla.
Vc.
f
10.36
10.36
10.36
F
10.47
= 110
133
10.47
p
f
sf
mp
mf
137
11.00
mf

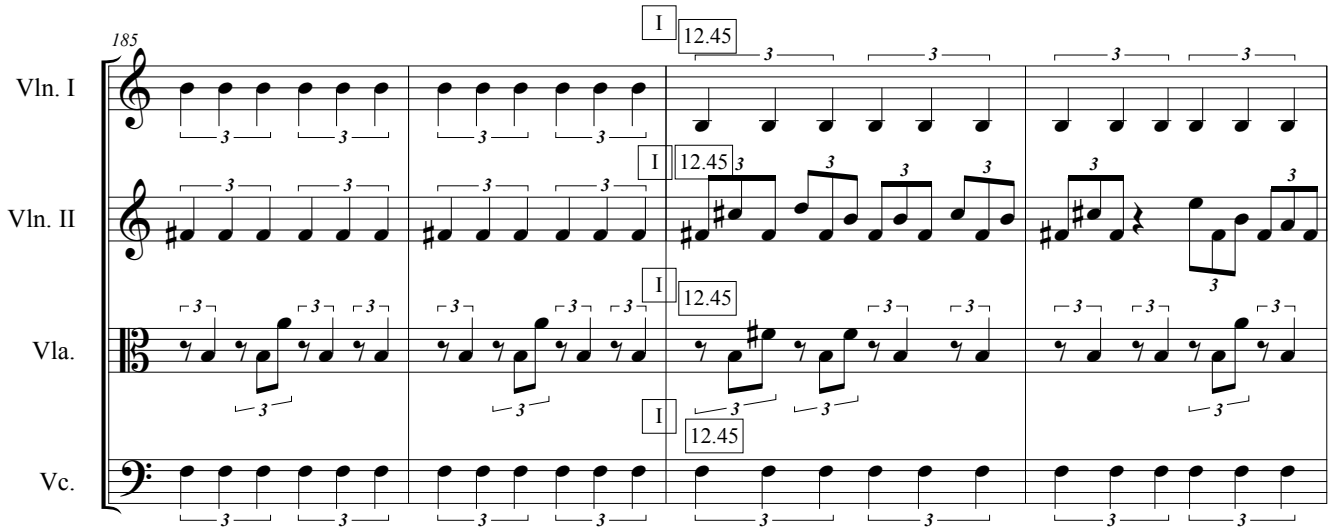

141
Vln. I
Vln. II
Vla.
Vc.
144
147

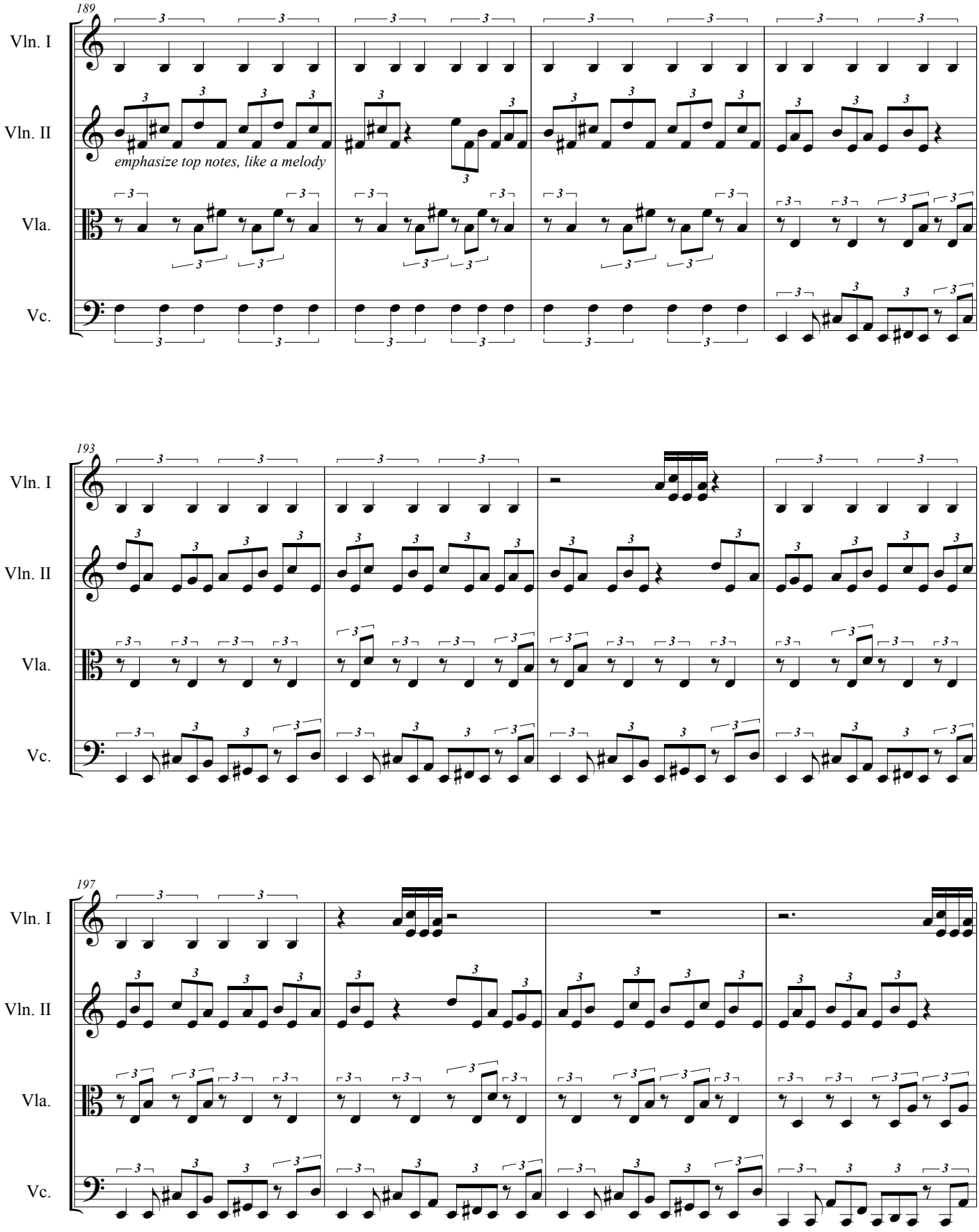

150
Vln. I
Vln. II
Vla.
Vc.
153
Vln. I
Vln. II
Vla.
Vc.
156
Vln. I
Vln. II
Vla.
Vc.
11.42
11.42
11.42
11.42
f
f
f
f

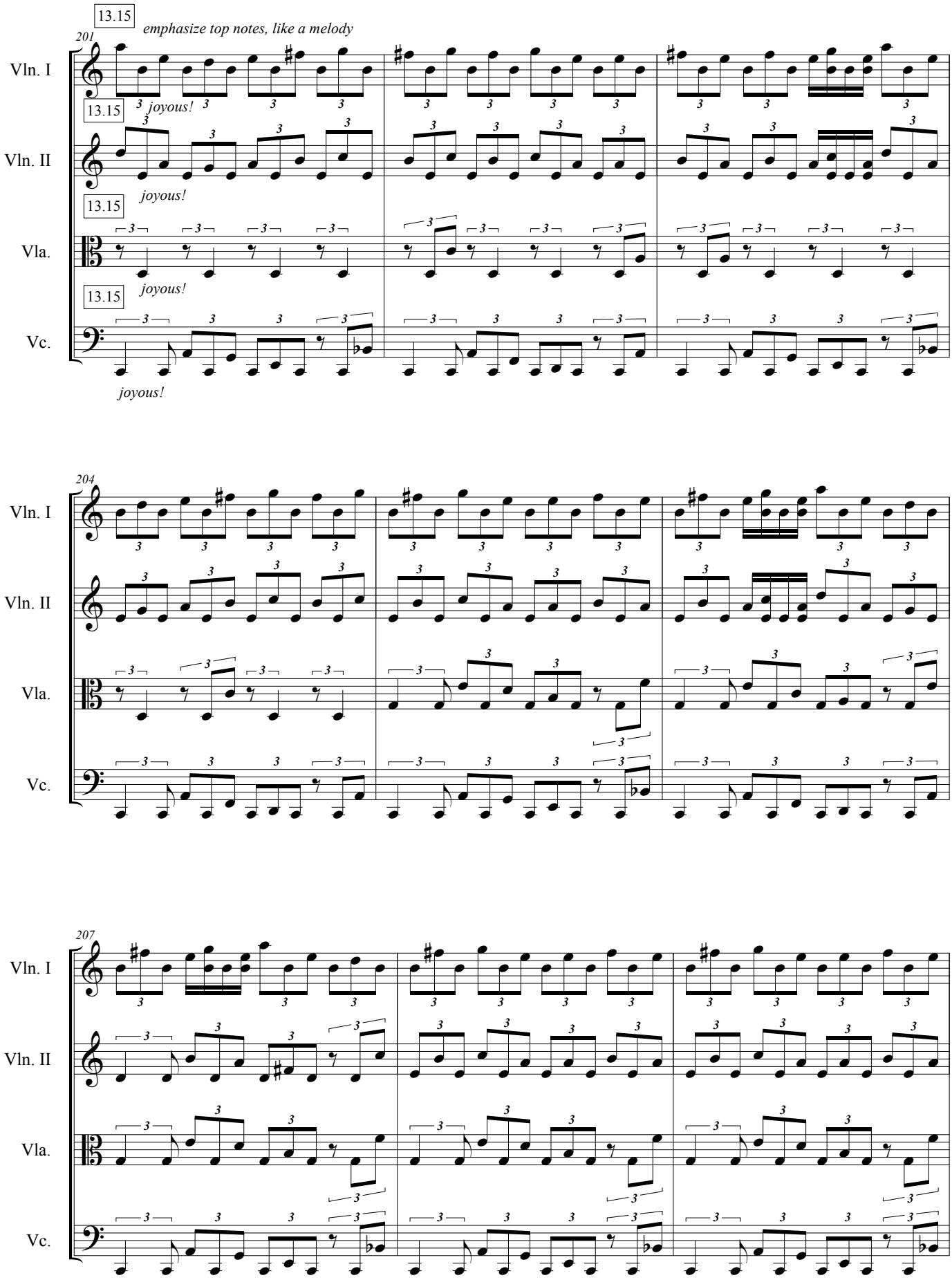

159
Vln. I
Vln. II
Vla.
Vc.
G
11.50
162
stay strong
stay strong
stay strong
stay strong
168
getting more intense
getting more intense
getting more intense
getting more intense
quite joined
3
3
3

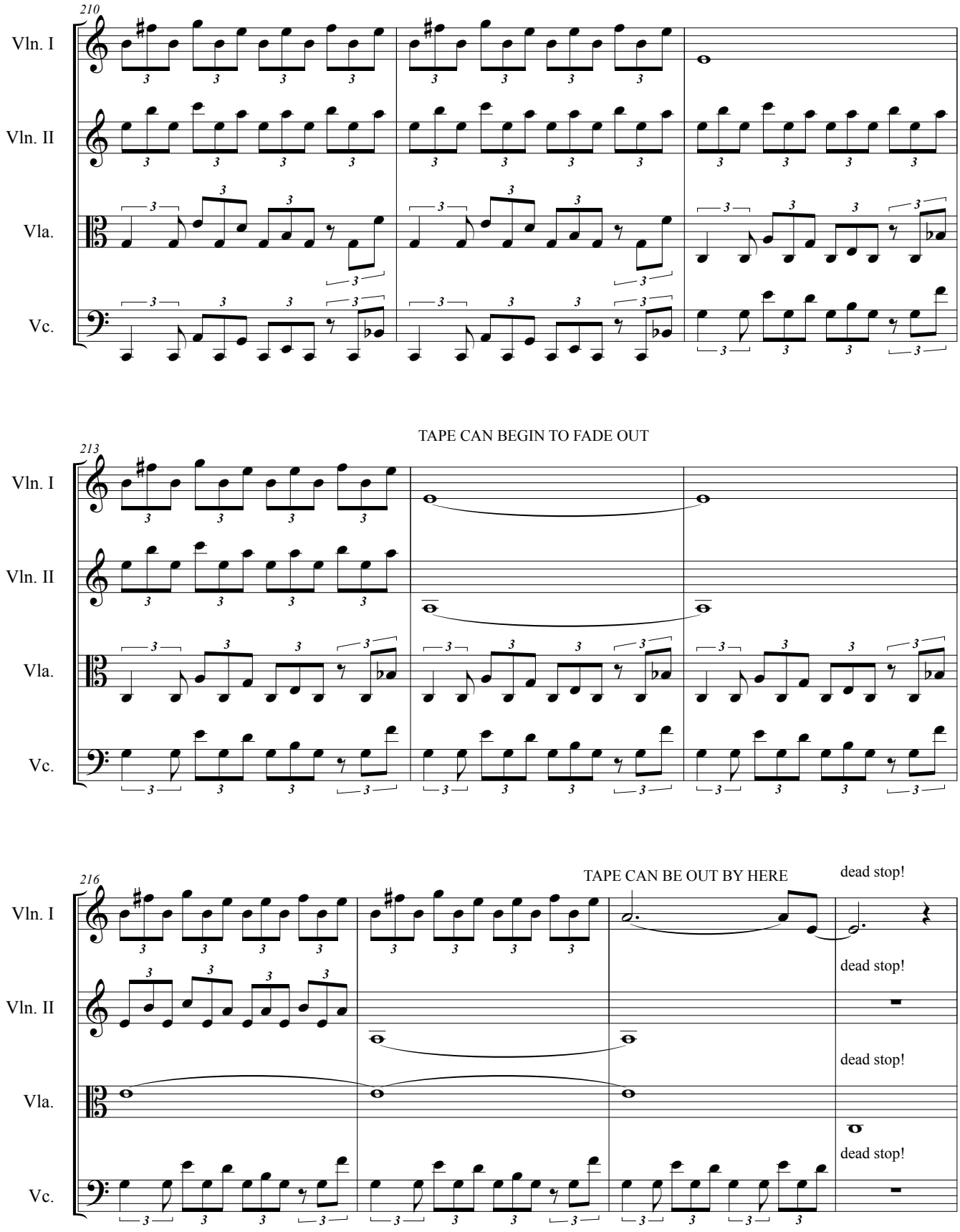

175
H
quite even, with full note value
Vln. I
H
quite even, with full note value
Vln. II
H
quite even, with full note value
Vla.
H
quite even, with full note value
Vc.

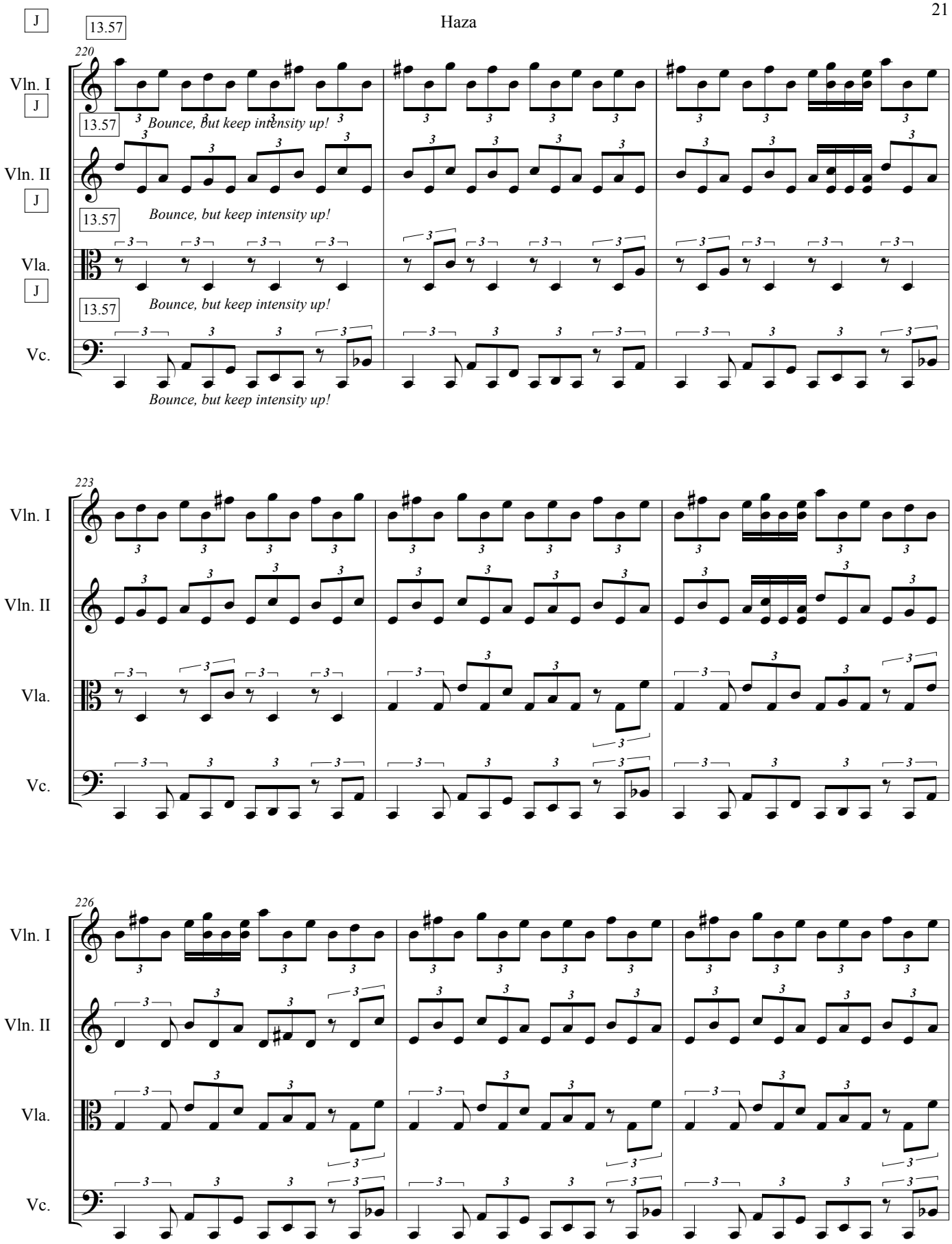

180
12.30
Vln. I
12.30
Vln. II
12.30
Vla.
12.30
Vc.

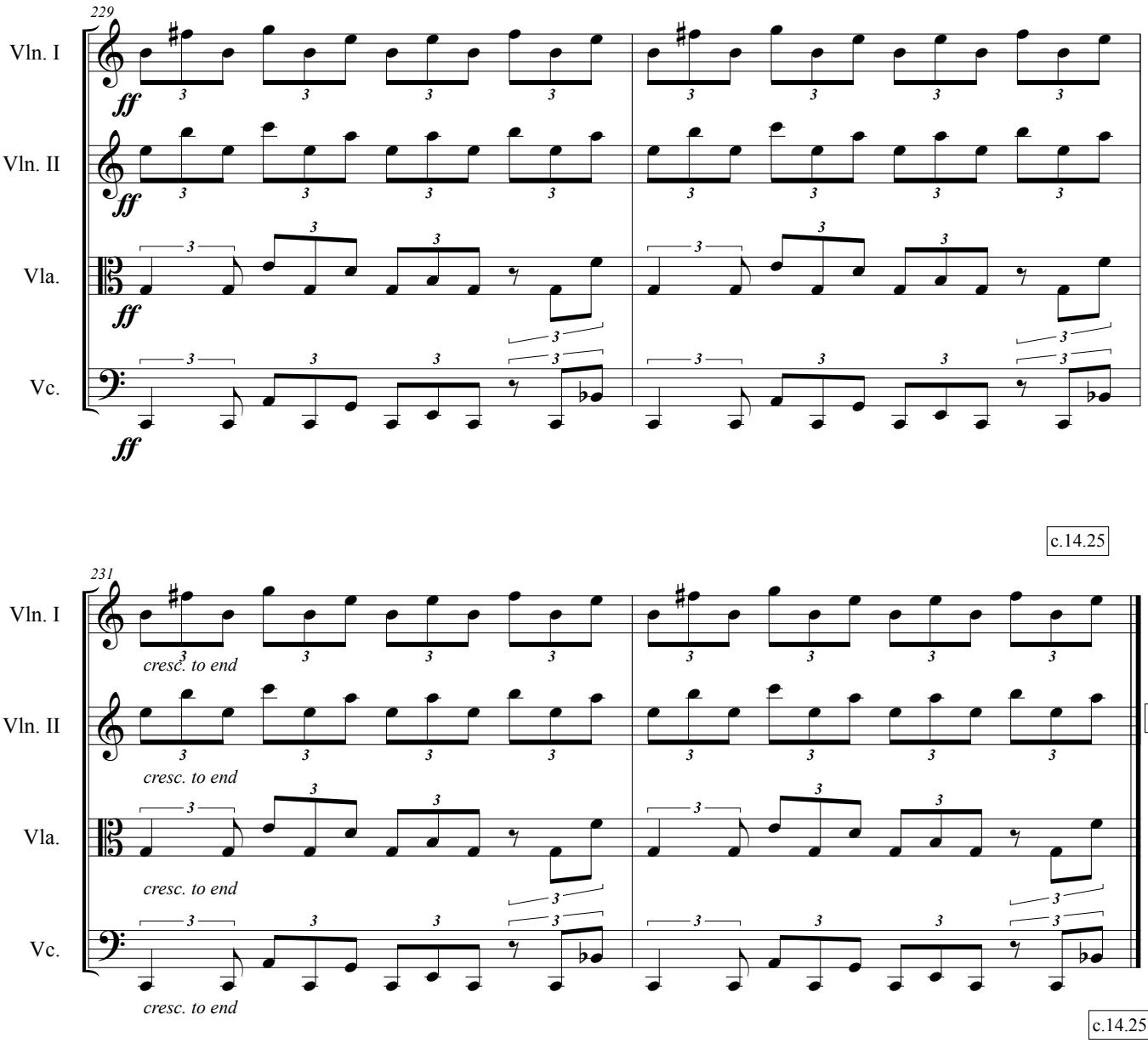

185
I
12.45
Vln. I
I
12.45
Vln. II
I
12.45
Vla.
I
12.45
Vc.


189
Vln. I
Vln. II
emphasize top notes, like a melody
Vla.
Vc.
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
13.15
joyous!
Vln. II
joyous!
13.15
Vla.
joyous!
13.15
Vc.
joyous!
204
Vln. I
Vln. II
Vla.
Vc.
207
Vln. I
Vln. II
Vla.
Vc.


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!


J
13.57
220
Vln. I
J
13.57
Bounce, but keep intensity up!
Vln. II
J
13.57
Bounce, but keep intensity up!
Vla.
J
13.57
Bounce, but keep intensity up!
Vc.
Bounce, but keep intensity up!
223
Vln. I
Vln. II
Vla.
Vc.
226
Vln. I
Vln. II
Vla.
Vc.


229
Vln. I
Vln. II
Vla.
Vc.
ff
231
cresc. to end
c.14.25