

All the Living and the Dead

&

Salt Wind from the Sea

by Linda Buckley

July 2019

Commissioned by Hebrides Ensemble for *Last Lines*, a project at the 2019 Edinburgh International Book Festival

Instrumentation:

Mezzo-soprano

Violin

Cello

Duration:

I - All the Living and the Dead - 4.50

II - Salt Wind from the Sea - 5.00

Programme Note:

These two songs are based on text chosen by members of the public for the *Last Lines* project, commissioned by Hebrides Ensemble for the 2019 Edinburgh International Book Festival. These lines resonated strongly with me, the first being from James Joyce *The Dead*: "His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead." I always felt that the use of the Irish folk song *The Lass of Aughrim* was particularly poignant in *The Dead*, with its themes of heartbreak and isolation: 'The rain falls on my heavy locks, And the dew wets my skin; My babe lies cold within my arms; But none will let me in.' This and the tradition of Irish sean nós singing which is a part of my own musical background serves as inspiration here. For the second song I was immediately drawn to the ending of Daphne Du Maurier's *Rebecca*: "And the ashes blew towards us with the salt wind from the sea" with its gothic atmosphere and connection to the sea - where I grew up, somehow seeping into all of my work.

Note on the Electronics:

There is an electronic component to each song, triggered at the beginning of both. The performers can use stopwatches to aid in synchronizing with the audio. Timings are given in the score to help with orientation, with the stopwatches triggered at the beginning of Bar 1 in each. Audio consists of a stereo file to be played from laptop and sent via soundcard to stereo speakers. The live component should be merged with the pre-recorded so that they feel quite intertwined. This can be aided by some amplification of the performers. It is also practical for performers to use the full score for performance, providing an overview of the ensemble interaction.

Score

I All the Living and the Dead

commissioned by the Hebrides Ensemble for Edinburgh Book Festival

Linda Buckley
July 2019

♩ = 60

0.00 Electronics start

Mezzo-Soprano

Violin

Cello

non vib. legato

gliss

p

non vib. legato

gliss

p

0.46

Mezzo

Vln.

Vc.

normale → sul pont. n → s.p n → s.p

white noise unpitched bowing

mp

0.56

Mezzo

Vln.

Vc.

mp quite pure tone

His _____ soul _____ swooned _____ slow - ly _____

normale

normale

n → s.p → n

p

All the Living and the Dead

20 1.26

Mezzo

he heard the

Vln.

s.p

mp

normale

Vc.

mp

25

Mezzo

snow fal - ling faint -

Vln.

Vc.

29

Mezzo

- ly through the un - i - verse

Vln.

move from pure tone to overbowed distorted tone and back again

Vc.

move from pure tone to overbowed distorted tone and back again

All the Living and the Dead

33 2.10

Mezzo
and faint - ly fal - ling, _____ like the _____ des - cent _____ of their last end,

Vln.

Vc.

40 2.42

Mezzo
mf
u - pon all _____ the li - ving _____

Vln.

Vc.

45

Mezzo
_____ and the _____ dead. _____ all the _____

Vln.

Vc.

All the Living and the Dead

3.35 - Folk song in electronics

51

Mezzo

liv - ing _____ and the _____ dead.

Vln.

Vc.

56

Mezzo

Vln.

Vc.

pp

pp

3 3

63

Mezzo

Vln.

Vc.

All the Living and the Dead

Musical score for three parts: Mezzo, Vln., and Vc. The score begins at measure 69. The Mezzo part is in a treble clef and consists of four measures of whole rests. The Vln. part is in a treble clef with a key signature of one flat (B-flat). It starts with a whole rest, followed by a half note chord (B-flat and D-flat), and then a series of eighth notes with slurs and accents. The Vc. part is in a bass clef with a key signature of one flat. It features two triplet markings over eighth notes in the first measure, followed by a half note chord (B-flat and D-flat) in the second measure, and then whole rests for the remainder of the section. Dynamics markings include a hairpin crescendo under the Vln. and Vc. parts in the second measure.

Score

II Salt Wind from the Sea

for Hebrides Ensemble

for

Edinburgh Book Festival

Linda Buckley

July 2019

♩ = 40

0.00 Electronics start - processed string and water sounds

Mezzo-Soprano *quite pure tone mp* 0.08

And the a - shes

Violin *sul tasto, non-vib, smooth mp*

Cello *sul tasto, non-vib, smooth mp*

Mezzo 8 *0.34* *0.53*

blew to - wards us with the salt

Vln. 8

Vc. 8

Mezzo 15

wind

Vln. 15

Vc. 15 *can arpeggiate slightly if necessary, starting on bottom and landing on top two pitches*

Salt Wind from the Sea

19 1.20

Mezzo

from the

Vln.

Vc.

24 *mf* 1.52

Mezzo

sea

Vln.

Vc.

29 2.14

Mezzo

sea sea sea

Vln.

Vc.

f *mf*

normale normale

with intensity

2.41

2.50 - processed voices enter

36

Mezzo

And the _____ a _____ shes _____

Vln.

Vc.

3.18

41

Mezzo

blew _____ to - wards _____

with intensity

Vln.

Vc.

3.37

46

Mezzo

us with _____ the salt _____ wind

Vln.

Vc.

Salt Wind from the Sea

52 *mp*

Mezzo

from the sea sea sea

Vln.

Vc.

4.07

56

Mezzo

Vln. unpitched 'white noise' bowing *mp*

Vc. sul tasto *mp* *p*