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LINDA'S SORROW

FOR SSA CHOIR
#112, 2024



MICHAEL EDWARD EDGERTON

duration:
3'56

Linda's Sorrow refers to a time of mourning by Linda, the widow of Kalev (he, the father of the hero of the Estonian epic Kalevipoeg). In this story, Linda, Kalev's widow is mourning her husband's death and is carrying large stones to build a monument on his grave. At the time, Linda is pregnant with Kalevipoeg, the heroic figure of the epic. Weak from her condition, she drops a large stone. Unable to pick it up, she sits down on the stone and begins to cry. Her tears form a little puddle, which turn into a pond and then into a lake. Today, you can still see Linda's large stone in the middle of her tear lake (Ülemiste lake) in Tallinn.

Linda's Sorrow is different than much of my work with voices, as it is written for amateur singers with the intent of providing an accessible approach to modern choral writing, even as it offers a few contemporary techniques.

In Linda's Sorrow the folk tune "ma süda, ärka üles" forms the basis for exploration.

PERFORMANCE NOTES

After the opening largo and subsequent allegro there are six postludes that offer short excursions into the sorrow of Linda through slightly contemporary methods.

Postlude A

This is a race. All voices are independent of each other and are singing the phrases as fast as possible, keeping the integrity of the notated rhythms. The effect should be chaotic as the voices are decoupled from each other. There is a single repeat.

Postlude B

This is a canon with glissandi and portamenti

Postlude C

Each voice part is in a separate, different tempo while singing the same melody
S1 = 120 bpm, S2 = 90 bpm, A = 60 bpm

Postlude D

The altos accompany (disturb?) S1 and S2 with nasal glottal stops

Postlude E

S1 & S2 begin singing as fast as possible to as slow as possible, while A sings clusters with increasing noise

Postlude F

S1 sings variation of "Ma süda, ärka üles"; while S2 sings a sharply staccatto then legato tonality defining phrase; while A sings an ingressive (on inhalation) tone that is 1/2 voiced (air noise with pitch) - due to the nature of ingressive phonation, the notated pitches are more suggestive than prescriptive, and the altos are asked to sing any tone that assists in effective gestures that may include multiphonic production.

Linda's sorrow

for SSA Voices *a cappella*

Friedrich Reinhold Kreutzwald

Michael Edgerton

Largo *pp*

Soprano 1
Mu Ju mal nii Kui öö sel mind hoi-dis Si - nu kä - si - ,

pp *divisi, a2*
Soprano 2
Mu Ju - mal nii Kui öö - sel mind hoi-dis Si - nu kä - si,

pp
Alto
Mu Ju - mal nii Kui öö - sel mind hoi-dis Si - nu kä - si,

Alto
pp
Mu Ju - mal nii Kui öö - sel mind hoi-dis Si - nu kä - si

Meno mosso

5
nii päe - vel ka mind kan - na mul in - glid var - juks an - na

nii päe - vel ka mind kan - na mul in - glid var - juks an - na

nii päe - vel ka mind kan - na mul in - glid var - juks an - na

nii päe - vel ka mind kan - na mul in - glid var - juks an - na

Allegro *mf*

10
Le - pas - ta le-hed lä-he-vad, Too - min - gast tuu-lil tuis-ka-vad,

mf
Le - pas - ta le-hed lä-he-vad, Too - min - gast

mf
Le - pas - ta le-hed lä-he-vad Too - min - gast tuu-lil

15

Ou - na - puu sta oil - me-ke-sed, ka - se - sta__ ur - vad ka-o - vad, A-la-

__ tuu-lil tuis-ka-vad Ou - na - puu sta oil - me-ke-sed, ka - se - sta__ ur - vad ka-ovad

tuis-ka-vad Ou - na - puu sta oil - meke sed ka - se - sta__ ur - vad ka-ovad

20

ne - vad han-ba-de - sta, Ta - ga - ne - vad__ tam-me - de - sta__ Va-ri - se-vad

han - ba - de - sta, - Ta - ga - ne - vad tam-me-de - sta__

A - la-ne - vad han-ba - de - sta, Ta - ga - ne - vad__ tam-me -

24

vah - te - ra - sta, ku - kub kuu-ske - de-sta, Pih -

Va - ri - se - vad vah-te ra - sta, ku - kub kuu-ske-de - sta, Pih -

de - sta__ Va - ri - se - vad vah - te - ra - sta ku - kub kuu-ske - de - sta,

27

la - ka ko - ba-rad kao-vad, Ei__ mi-nu pi-du pa-ra-ne, Ei mi-nu e - lu ü - le - ne__

-la - ka ko - ba - rad kao - vad Ei__ mi-nu pi-du pa-ra-ne, Ei mi-nu

Pih - la - ka ko - ba-rad kao-vad Ei mi - nu e - lu ü - le -

attacca

Vä - he-ne ei Pi - sar - roh - ked pii-na päe - vad?

e - lu ü - le - ne Vä - he-ne ei pii - na päe - vad?

-ne Vä - he-ne ei Pi - sar - roh - ked pii - na päe - vad?



A sing A two times total
each voice is independent, at their own speed
keep integrity of rhythmic values

32 ***f*** as fast as possible, each voice in own tempo

Ta Ta



35 ***sfz - p*** *attacca*

ma mm

B canon with glissandi and portamenti
during repeat, do not stagger, but continue without pause

Adagio

breathe as desired

37 **mp** S1 S2 A

le - pas - ta__ le - hed lä - he - vad,__ Too - min - gast tu - u - lil, too - min - gast tu - u - lil

40

tuis - - ka - vad, Öu - na - puu - sta__ Oil - me - ke -

43

sed, Ka - se - sta ur - vad kao - vad__ A - la - ne - vad

46

haa - ba - de - sta Ta - ga - ne - vad tam - me - de - sta, Va - ri - se -

49

vad__ wait for all voices to join together before going to the last measures **p** *attacca*

S1 = 120 bpm, perform C twice (2x)

S2 = 90 bpm, perform C once and a half (1.5x)

A = 60 bpm, perform C once (1x)

breathe as desired - use catch breaths

59  S1 and S2, hold last pitch until A reaches m60,
then all voices synch @ 60 bpm *attaca*

D The altos accompany (disturb?) S1 and S2 with nasal glottal stops

62 $\text{♩} = 80$
S1 & S2

f

Vä-he - ne Vä-he - ne Vä-he - ne Vä-he-ne ei vae-va - pae-vad

rit. $\text{♩} = 70$ *pp*

nasal glottal stops

f

nɛ nɛ (gl) (gl) (gl) nɛ (gl) (gl) (gl) nɛ

p

A

66 $\text{♩} = 80$

mf

Vä-he-ne, Vä-he-ne, Vä-he-ne ei Vä-he-ne ei ne

rit. $\text{♩} = 50$ *attacca*

mf

(gl) (gl) (gl) nɛ (gl) (gl) nɛ

E

S1 & S2 sing from *as fast as possible* to *as slow as possible*, while A sings clusters with increasing noise
 S1 & S2 each voice with independent tempo, "like a race"
 For A, singers are rhythmically together; however for pitch, *altos* are asked to produce clusters with each voice on an individual pitch;
 also A are asked to transition from a short /s/ with a long /u/, to longer /s/ noises with shorter /u/ vowels, so that by the end the singers are only producing the unvoiced /s/ noises.
 Conductor should coordinate alto entrance immediately after the fastest singer(s) reach each relevant measure

S1 & S2 **Allegretto**

70 *mf* *rit.* *sim*

ka ka ka ka ka ka ka i i ka i i ki ka ki i i e ka

with air noise during /u/

suuuuuuuu ssuuuuuuu sssuuuuu

76

ki o i ka ki o ki ka o ki ko ka ki ka

w air noise during /u/ with air noise during /u/ w air noise during /u/

sssuuuuuu ssssuuuuu sssssuuu

81 **Grave** *rit.* *as slow as possible* *attacca*

ki o ka i o ki e a

with air noise during /u/

sssssssu sssssss

S1 sings variation of Ma süda, ärka üles, while S2 sings a sharply staccato then legato tonality defining phrase, while A sings an ingressive (on inhalation) tone that is 1/2 voiced (air noise with pitch) - due to the nature of ingressive phonation, the notated pitches are more suggestive than prescriptive, and the altos are asked to sing any tone that assists in effective gestures that may include multiphonic production.

A - produce ingressive (inhalation) air noise with pitch (1/2 voiced), ingressive phonation is often unstable, so if notated pitch is not possible, choose any other pitch

F

86 **Andante**

f

S1 le - - pa - sta_ le hed lä - he - vad Too - min-gast tuu - lil_ tuis

mf sharp staccato legato sharp staccato legato

S2 Leski istuski vi otsa Linda les-ki Les-ki istus kivi ot-sa Lin - da leski

mp ingressive, 1/2 voiced (air noise and pitch)

A kur - ba - (i) les - ki is -

90

S1 - ka vad Ou - na - puu - sta Oil - -

p sharp staccato legato **p** sharp staccato

S2 Leski istus kivi otsa Lin - da les - ki Leski istus kivi otsa

A tus ki - vi ot - sa Lin - da

94

S1 me - ke - - - - - sed

legato

S2 Lin - da les - ki

A Lin - - - da

96

S1 Le - pas - ta, le - pas - ta Ei mi - nu

S2 *p* sharp staccato legato
Les-ki is - tus ki - vi ot - sa Lin - da

A kur - - - - ba(i)

98

S1 pi - du pa - - ra - ne

S2 les - ki

A Lin - da kur - ba(i) les - ki - - - - nai - ne

to ord voice with whistle

100 *pp* (whistle, labial or lingua-palatal)
voiced whistle, any pitch

S1

pp (whistle, labial or lingua-palatal)
voiced whistle, any pitch

S2

pp (whistle, labial or lingua-palatal)
voiced whistle, any pitch

A