

LOURDES SARAIVA

***THE LAKE ISLE
OF INNISFREE***

for female voice with finger cymbals,
and flute

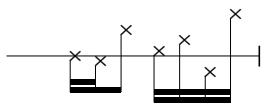
(2012)

The Lake Isle of Innisfree

Key Notes

The piece should be performed very expressively, in a dreamy character. The singer should perform their part from memory to express the dramatic nature of the piece. The singer is free to walk to the centre of the stage, to interact with the flautist (who stands in the middle) and also to improvise gestures with the finger cymbals. Time signatures are indicated for performance orientation as they do not indicate metric accentuation.

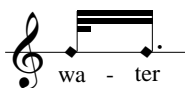
Voice



'Tonal voice': a voice with inflectional qualities, closer to *sprechstimme*. The line corresponds to the middle register of the singer. Pitches around that line should be performed with the expression of appropriate register.



= 'Spoken text'



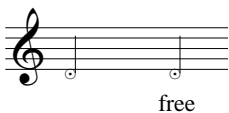
= Whispered text

'Ghostly' voice = A low voice using a slow vibrato.

Flute



'Speak-flute': words are spoken over mouthpiece while fingering given pitches.



'Breathy sounds' with no defined pitch. It can be produced with or without the 'speak-flute' technique.



'Tongue ram' is produced by closing the mouthpiece with the whole mouth, and then making a big and very rapid movement with the tongue, against the teeth. The tone which is produced will sound a major seventh below the fingered one.*

* Mats Moller Website (see the List of References on the commentary)

THE LAKE ISLE OF INNISFREE

for female voice with finger cymbals, and flute

Lourdes Saraiva

I

Lento $\text{♩} = 44$

Flute

f *mp* *f* *mp* *p* *mp* *mf* *mp*

molto vib. \rightarrow vib. norm. 3 vib. 3 molto vib. \rightarrow vib. norm.

Fl.

f *mp* *pp* *ff* *p*

molto vib. \rightarrow vib. norm. 3 3 3 vib.

9 (A) (tonal voice) *p* *f*

Female Voice

I will a - rise and go now, and go to I - nnis - free,

Fl.

sff sub. *p* *mp* *mf* *sff* *mf*

gliss. gliss.

15 (B) $\text{♩} = 52$ *p* *mf*

F. Voice

And a small ca bin build

Fl.

(breathy with speak-flute) free *sfff* *p* *f* *p* (breathy) \rightarrow ord. \rightarrow (breathy) (speak-flute) *ca - bin*

12

20 *p* *mf* *p* (3")

F. Voice

there, of clay and wa - tles ma de: (3")

Fl.

vib. *mf* *p* *mf* *p* *pp*

C Senza misura

25

F. Voice

mf

Nine beam - rows will I

(nervously oscillating)

Fl.

mp *mf* *p* *mf* *p* *mf* *p* *f* *p*

$\text{♩} = \text{ca. 44}$

27

F. Voice

mf *p* (3") *p* *mf* *p* *vib.*

have there, a hive for the ho - ney - bee, And li - ve a

Fl.

mf *p* (3") (breathy 's' sound) (ord.) *gliss.* *p* *mf* *p*

pp *sfff*

31

F. Voice

vib. To Finger cymbals F. cymb. (3")

lone in the bee - loud gla - de.

Fl.

(tongue ram) (3")

sfz *sfz*

II

D

Senza misura

34

Finger Cymbals

To voice Voice *mp* *mf* *p* To F. cymb.

f And I shall have some peace

Fl.

mf (speak-flute) *p p*

5

A tempo ($\text{♩} = 44$)

39

F. Voice

there, for peace comes dro - pping slow, _____

F. Cymb.

f *p*

Fl.

p

molto vib. → vib. norm.

45

F. Voice

Dro - pping from the veils of the mor - ning

F. Cymb.

(ghostly voice)

mf *p*

Fl.

(lip bend)

f *p*

Senza mis.

vib. (3")

E

49

F. Voice

to where the cri - cket sings; _____

Fl.

ff *fp* *mf* *p*

3 3 3

52

F. Voice

the cri - cket sings; _____ There mid - night's _____ all a gli - mmer,

Fl.

mf *p* *mf*

6 3

56 *p* *mp* *mf*

F. Voice and noon a pur-ple glow, And e-ve-ning full of the li-nnet's

Fl. *f* *p*

60 *p* *mf* *p*

F. Voice li nnet's wings. li-nnet's wings wings

F. Cymb. *mp* *mp* *mp* *p*

Fl. *p*

III

66 **F** *f* *f*

F. Voice I will a-rise and go now,

Fl. (breathy) *fff* *f* *p* *f* *mp* *mf* *mp*

71 *p* *mf*

F. Voice I will a-rise and go now, ah for al-ways

Fl. *f* *mf* *p* *mf sub.*

92

F. Voice

mp *mf* *mp*

gliss.

I While While I

Fl.

pp *p* *pp* *p* *fp*

♩=152 subito

accel.

allargando

(sung)

mf

F. Voice

97

stand on the road way, stand on the road way, stand on the road way,

accel.

allargando

Fl.



♩=76

vib. → molto vib.

Fl.

102

mf

Fl.

107

mp

F. Voice

110

or on the pave - ments grey, ____

Fl.

mf

mp

113

Fl.

mp *pp*

116

F. Voice

(sung)
non vibr. sempre

p *p*

I hear it in

F. Cymb.

p *p*

Fl.

vib. \longrightarrow molto vib. (lip bend)

p

122

F. Voice

the deep heart's core. I hear it in

p *p*

F. Cymb.

p *p*

Fl.

(lip bend) molto vib.

p *p*

128

F. Voice

the deep heart's core.

p *p*

F. Cymb.

p *p*

Fl.

\rightarrow poco vib. (lip bend)

p

.
. .
. .
. .

The Lake Isle of Innisfree

W. B. Yeats

I WILL arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.