

Lament for the Ashes of Language

Enid Luff

Preview File Only

LAMENT FOR THE ASHES OF LANGUAGE

For the green turtle with her pulsing burden,
in search of the breeding ground.
For her eggs laid in their nest of sickness.

For the cormorant in his funeral silk,
the veil of iridescence on the sand,
the shadow on the sea.

For the ocean's lap with its mortal stain.
For Ahmed at the closed border.
For the soldier in his uniform of fire.

For the gunsmith and the armourer,
the boy fusilier who joined for the company,
the farmer's sons, in it for the music.

For the hooked-beaked turtles,
the dugong and the dolphin,
the whale struck dumb by the missile's thunder.

For the tern, the gull and the restless wader,
the long migrations and the slow dying,
the veiled sun and the stink of anger.

For the burnt earth and the sun put out,
the scalded ocean and the blazing well.
For vengeance, and the ashes of language.

Gillian Clarke

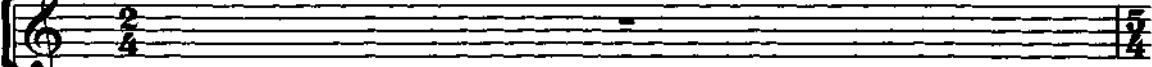
LAMENT FOR THE ASHES OF LANGUAGE

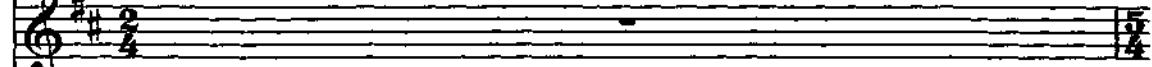
Gillian Clarke

$\text{♩} = \text{c. } 50$

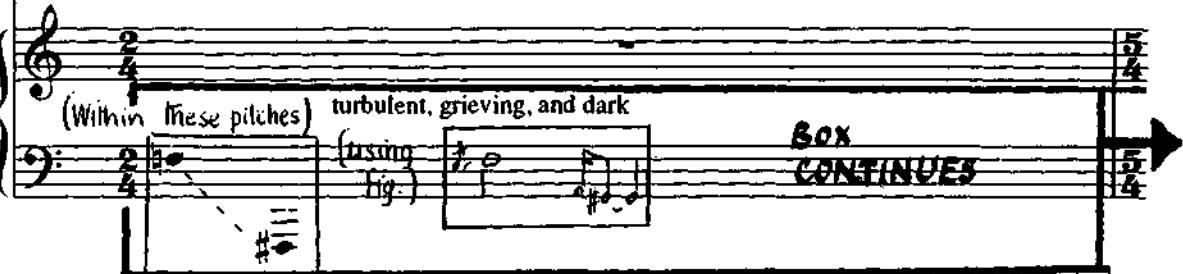
Enid Luff

turbulent, grieving and dark

Soprano {  }

Clarinet in B \flat {  }

Improvise independently around the given figures,
within the given pitch limits, using the given indication
of mood/character. Use the barlines as a guide to duration and metre

Piano {  }

(Within these pitches) turbulent, grieving, and dark

(using fig.) 

Box CONTINUES 

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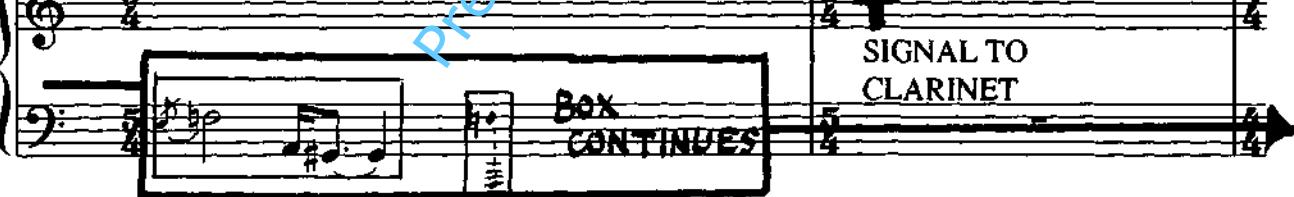
S. {  }

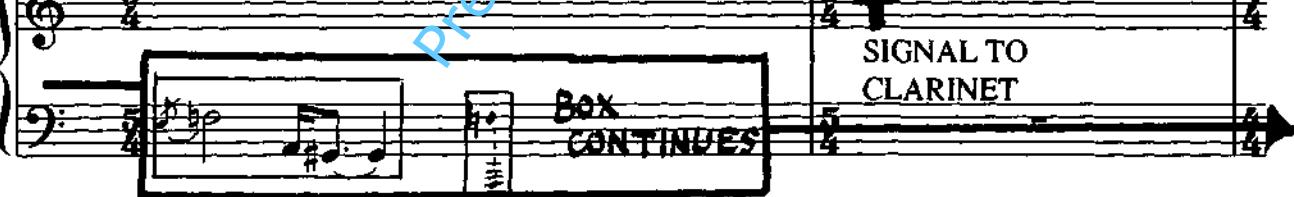
mf
quasi non vibrato

For the green

Cl. {  }

mp 

S. {  }

SIGNAL TO CLARINET 

=

S. {  }

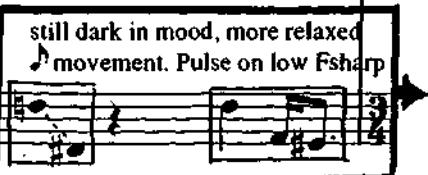
turt - le with her puls - ing bur - den in search -

Cl. {  }

Pno {  }

p 

END OF BOX 

AS BEFORE 

still dark in mood, more relaxed movement. Pulse on low Fsharp

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MELISMA
ad lib.

S. 2 *colla voce*

Cl.

Pno

3 BOX CONTINUES TO HERE

tempo

of the breed - ing ground

mf

colla voce

poco meno

S. *mf* 3 for her eggs — laid — in their nest - of sick - ness (col clar.)

Cl. *sff* 3 *mp* 3 *mf* (brief)

Pno *non troppo* (m)p p (col clar.)

p

tempo libero
10 lamentando

S. *mp* Ah — n — (colla voce) *bz* *bz~* J. c. 60

Cl. > *p* bluesy *fp*

Pno *f* use this chord as foundation for a "rolling sea" within the given pitch limits use fig:

S. *mf*

Cl.

Pno

Ah.

This block contains three staves. The soprano staff starts with a measure in common time (indicated by a '3') followed by a measure in common time (indicated by a '4'). The piano staff shows a bass line with a dynamic of *pd.*. The clarinet staff has a single note 'Ah.'.



(bluesy)

S. *sffz*

Cl.

Pno

Ah

(m)p

ad lib lightly accompagnando, using these or similar chords

The soprano staff begins with a measure in common time (indicated by a '4') followed by a measure in common time (indicated by a '4'). The piano staff has a dynamic of *(m)p* and a instruction to play 'ad lib lightly accompagnando, using these or similar chords'.



J - 50

S. *mp*

Cl.

Pno

For the cor - - mor - ant in his

rubato (tempo)

use this chord as "tolling" chord at intervals, like a deep bell

-- to here --

improvise between these pitches, using this figure as base

The soprano staff starts with a measure in common time (indicated by a '3') followed by a measure in common time (indicated by a '4'). The piano staff has a dynamic of *mp* and instructions to 'use this chord as "tolling" chord at intervals, like a deep bell' and 'improvise between these pitches, using this figure as base'. A bracket indicates a figure to be repeated.

4

15

S. fun - - - - ne - ral silk

Cl.

Pno

(box continues) (chord)

mp

S. The veil of ir - id - es - cence on the sand the

Cl.

Pno

(box continues)

TO HERE

mf turbulence

a tempo
più mosso

poco rit..... tempo rit.....

$\text{J} = 60$

S. sha - dow on the sea -

Cl.

Pno

> mp

p

S. 20 For the

Cl. *fp*

Pno *mp*

=

S. hard, open
non vib more lively
mf (pronounce
the "h")

oc - ean's lap with its mor - tal stain For Ah - med at the

Cl. jazzy

Pno *mp*

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=

S. (rubato
col clar.) (m) f 25 (strutting)

closed bor - der, the sol - dier, - ah - ha! - in his

Cl. rubato *mf* *p*

Pno *f* *sfz* *f* *mf*

6

MELISMA ad lib.
lamentando

S. un - i - form - of fire (ah)

Cl.

Pno

strict time

(♩ = 60) *mp*

S. For the gun-smith and the ar-mourer— the

Cl.

Pno mezzo staccato *p*

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into speech

S. boy fus-i-lier who joined for the com-pa-ny

Cl.

Pno *p*

tempo di marcia

(♩ - 60)

7

S. 30 (cant. normale)

Cl. *martiale* (m)f

Pno *mf*

meno mosso

♩ = 50

*mf**rubato**rit.....*

S. sons in it for the mu - sic.
back to "blues"

Cl.

Pno *P* *p*

Tempo primo

(♩ = 50)

*mf**rubato**(libro)*

S. For the

Cl. (m)p

Pno *l.v.* *p* running ♫'s, dark, mysterious *mp* come prima

35

S. hook nosed tur - tle, the du - gong — and the dol - phin -

Cl.

Pno { **BOX CONTINUES** **[A]** **[B]** **[C]**

[D] **[E]** **[F]** **[G]**

S. spoken
-n the whale struck dumb — by the mis-sile's thun - der

Cl. **mf**

Pno { **— BOX CONTINUES TO HERE —**

poco meno mosso
 $\text{♩} = 50 \text{ or less}$

f *deliberate, intense*

S. Ah — Ah — Ah — Ah —

Cl. **<sfz>** **(m)f** **p**

Pno { **ff** **l.v.** **ff** **ff**
..... (Ped.) (con Ped)

A tempo ($\text{♩} = 50$)
measured, inwardly

9

S. *mp* For the gull _____ the tern and the rest less

Cl. *lamentando desolato* (m)p

Pno { *p* fast swirling, washing of waves simile
(fig) (pitch limits) → (Simile)

==

S. 45 *piu dolente, bleak* wa-der The long mig - ra - tions Ah

Cl. *mf* >

Pno { *pp* **BOX CONTINUES** alternate these three (low growling)
mp

==

S. *mp* non troppo espr. 50 and the slow dy - - ing

Cl. *mf* *p*

Pno { **BOX CONTINUES** simile (alternate these three) *p*

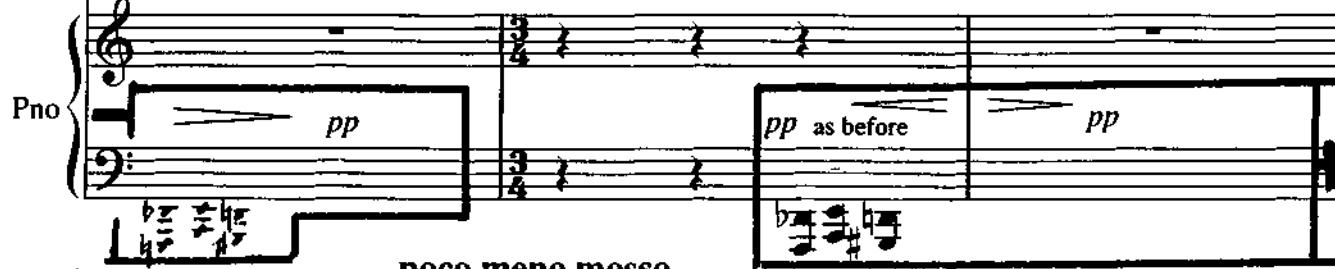
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(rubato col
clar.)open, flat
no vibrato
mp(gradually to normal)
più — 3 — normale

S. 

*slow, measured lament**rubato*

Cl. 

Pno 

poco meno mosso

cold, flat
no vibrato

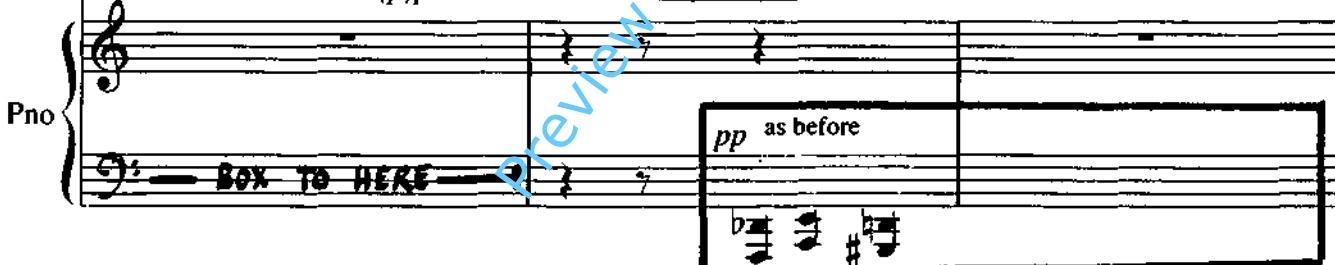
S. 

For the burnt earth, and the sun put out, For

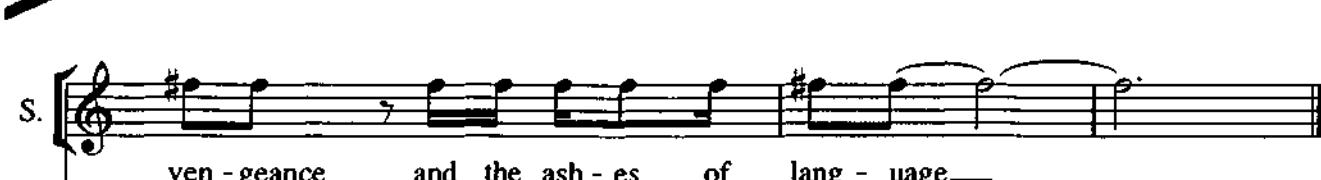
dulled tone

(do not drown voice) ***(p)p***

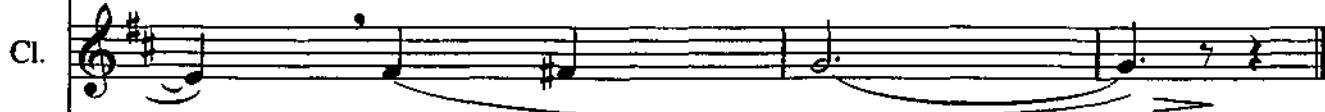
Cl. 

Pno 

Box TO HERE

S. 

ven - geance and the ash - es of lang - uage —

Cl. 

Pno 