

CHRISTOPHER WILLIAM PIERCE
ON A POEM OF BAUDELAIRE

“Je t'adore à l'égal de la voûte nocturne”
from *Les Fleurs du Mal*

High Voice
Two Violins
Viola
&
Accordion

For Katy

Je t'adore à l'égal de la voûte nocturne

Je t'adore à l'égal de la voûte nocturne,
Ô vase de tristesse, ô grande taciturne,
Et t'aime d'autant plus, belle, que tu me fuis,
Et que tu me parais, ornement de mes nuits,
Plus ironiquement accumuler les lieues
Qui séparent mes bras des immensités bleues.

Je m'avance à l'attaque, et je grimpe aux assauts,
Comme après un cadavre un chœur de vermisseaux,
Et je chéris, ô bête implacable et cruelle !
Jusqu'à cette froideur par où tu m'es plus belle !

Notes:

The score is notated by switching between semi-spatial notation, and traditionally barred sections. The semi-spatial sections are often event oriented, meaning that the passing of time is often dictated by a soloist by which the events around the solo can be aligned. In the sections where there is no apparent solo, I have notated general times in terms of seconds from one event, to the next. This timeline is notated above the staff in brackets, with the approximation in seconds of the event. The barred sections should be treated normally, with an approximate metronome marking provided at the beginning of the passage.

It is important that these two sections blend together seamlessly, that is to say that the audience should not be able to audibly discern when bar lines are present – the entire score should be performed very expressively, and with a great freedom.

Because there are no measure numbers, I have used two separate types of rehearsal markings throughout: A – S, and then a number system, 1 – 10, which can be used to mark the passing of time, and align events when no bar lines are present. With this in mind, the conductor's role is an important one, they will control the ensemble by cuing the entrances of the events, and aligning the performers, as well as the traditional role when bar lines are present.

For reference, the rehearsal markings are as such:

A – D: Semi – spatial notation

D – H: Normal (bar lines are present)

I – M: Semi – Spatial notation.

The vocal line should be performed with great liberty, and the events should be aligned around the singer.

N – O: Normal

Two bars after rehearsal letter 'O' there is a substantial improvised section for the vocalist. While the singer will fall out of time, the ensemble should stay in time. At P, the ensemble should be aligned, and for this reason it is probably an advantage if the singer and conductor worked out a system by which they can effectively communicate the alignment at P.

P – S (ending) Semi – spatial notation

Notes regarding parts:

Spatial scores, while no less accurate than normal notation, can be confusing for performers (the passing of time can no longer be gauged by bar lines). For this reason I have treated the parts in a slightly unconventional manner.

Strings: (2 Violins, Viola)

Each of the string players parts are coupled with the other string parts. The two other strings in the part will be reduced for the player, and should aid in understanding how the events are spatially aligned.

Accordion:

The accordions part will be coupled with the vocal part in a similar manner.

Singer:

The singer should use an 8 1/2 by 11 black binder and sing from the score. Ideally the vocalist should have their part memorized, although singing with the score will aid in aligning the events.

Notes regarding performance: (nomenclature)

All standard notational practices should be adhered too, unless specifically stated otherwise.

Glissando: should be performed for the entire duration of the marked note.
Glissandos should not be performed like a portamento.

Trilled Glissando: should be performed much like the glissando, over the full duration of the note value.

All other non-standard notation is explained in the score.

DURATION: 12:00

ON A POEM OF BAUDELAIRE

"Je t'adore à l'égal de la voûte nocturne"
from Les Fleurs du Mal

For Katy

Christopher William Pierce

Ad Libitum ca. 4 ca. 6

Violin I
Violin II
Viola
Voice
Accordion

pizz.
sf
sf
sf
pp
sf
pp

ca. 4

1

Adagio Solo
expressive

Vln. I

Vln. II

Vla.

Voice

Acc.

A
pizz.

con sord.
arco

f *p* *pp* *pp* *p*

The musical score is arranged in five systems. The first system (Vln. I) features a box labeled 'A' with 'pizz.' below it, followed by a bracketed section labeled 'ca. 4'. A second box labeled '1' is positioned above the staff. The section is marked 'con sord. arco'. The Vln. I part begins with a dynamic of *pp*, followed by a *p* dynamic. The Vln. II part starts with a dynamic of *f*, then *p*, and finally *pp*. The Vla. part has a few notes in the first system. The Voice part is empty. The Acc. part starts with a dynamic of *f* and ends with *pp*. The score includes various musical notations such as notes, rests, and dynamic markings.

2

ca 2

Vln. I

Vln. II

Acc.

gliss.

(non vib.)

fp

pp

gliss.

N.

B

ca 3

Vln. I

Vln. II

Vc.

gliss.

fp

f

p

Change bellow as necessary

1

Adagio

gliss.

gliss.

2

gliss.

Vln. I

Vln. II

Vla.

Acc.

pp

pp

pp

pp

p

mp

Accordion: Notes placed within the box are to be performed by undulating slowly between the given pitches, varying order, pattern and duration. The desired effect should be akin to chimes gently being rustled in the wind.

Vibr. ad lib.

3

gliss.

gliss.

gliss.

Vln. I

Vln. II

Vla.

Acc.

p

pp

pp

3

3

C

Vln. I *pp*

Vln. II *pp* *p* *gliss.* *gliss.* *gliss.*

Vla.

Acc. *pp* *pp*

Detailed description: This system contains measures C. Vln. I starts with a *pp* dynamic. Vln. II has a *pp* dynamic, followed by a *p* dynamic, and includes three glissando markings. The Viola part has a single note. The Accordion part has two chords, each marked *pp*.

1 **D** **Adagio**

Vln. I *pp* *gliss.* *pp* *gliss.* *pp*

Vln. II *gliss.* *pp* *gliss.* *pp*

Vla. *pp*

Acc. *p*

Detailed description: This system contains measures 1 and D. The tempo is marked **Adagio**. Vln. I has a *pp* dynamic and includes glissando markings. Vln. II has a *pp* dynamic and includes glissando markings and two triplet markings. The Viola part has a *pp* dynamic. The Accordion part has a *p* dynamic.

Adagio ♩ = 80 - 88 ca

Vln. I

Vln. II

Vla.

Acc.

p

pp

gliss.

3

gliss.

gliss.

3

gliss.

Vln. I

Vln. II

Vla.

Acc.

gliss.

p

mp

mp

mp

fp

p

gliss.

3

3

Vln. I

Vln. II

Vla.

Acc.

fp

mp

p

gliss.

3

3

3

3

E

Vln. I

Vln. II

Vla.

Acc.

mp

fp

p

sfz

p

gliss.

3

3

3

3

F

Vln. I *mp* gliss. gliss. gliss. gliss.

Vln. II

Vla. *mp* gliss. 3 3 *mp* gliss. gliss.

Acc. *mp* *p*

Vln. I *mf* 3 3 gliss.

Vln. II

Vla. *mf* 3 *mf*

Acc.

G

Musical score for the first system, measures 1-4. The score includes staves for Vln. I, Vln. II, Vla., and Acc. (piano). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first measure is marked with a box containing the letter 'G'. The Vln. I part features a triplet of eighth notes in the first measure, followed by a half note, and another triplet of eighth notes in the second measure. The Vln. II part has a half note in the first measure, followed by a triplet of eighth notes in the second measure. The Vla. part has a half note in the first measure, followed by a triplet of eighth notes in the second measure. The Acc. part has a half note in the first measure, followed by a half note in the second measure. Dynamics include *p* (piano) for the Vla. part, *mp* (mezzo-piano) for the Vln. II part, and *mf* (mezzo-forte) for the Vln. I part. There are also articulation marks like *mf* and *f* (forte) in the Acc. part.

Musical score for the second system, measures 5-8. The score includes staves for Vln. I, Vln. II, Vla., and Acc. (piano). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Vln. I part features a quintuplet of eighth notes in the first measure, followed by a half note, and another quintuplet of eighth notes in the second measure. The Vln. II part has a half note in the first measure, followed by a half note in the second measure, and a half note in the third measure. The Vla. part has a half note in the first measure, followed by a half note in the second measure, and a half note in the third measure. The Acc. part has a half note in the first measure, followed by a half note in the second measure, and a half note in the third measure. Dynamics include *f* (forte) for the Vln. I, Vln. II, and Vla. parts. There are also articulation marks like *gliss.* (glissando) and *gliss.* (glissando) in the Vln. II and Vla. parts. A *cresecendo* (crescendo) marking is present above the Vln. I staff, and a *bit* marking is present above the Vln. II staff. There are also articulation marks like *f* and *f* in the Acc. part.

H

by ----- bit

Vln. I

Vln. II

Vla.

Acc.

Vln. I

Vln. II

Vla.

Acc.

Musical score for Violins I and II, Viola, and Accordion. The score is written for four staves. The Violin I, Violin II, and Viola parts are in treble clef. The Accordion part is in bass clef. The score includes dynamic markings (*f*, *ppp*) and performance instructions (*senza sord.*). The score is divided into two measures by a vertical dashed line. The first measure contains a whole note chord in the strings and a whole note chord in the accordion. The second measure contains a whole note chord in the strings and a whole note chord in the accordion. The score is marked with a first ending bracket and a first ending sign (1) in a box. The first ending sign is located above the Violin I staff, above the Violin II staff, above the Viola staff, and above the Accordion staff. The first ending sign is located above the Violin I staff, above the Violin II staff, and above the Viola staff. The first ending sign is located above the Accordion staff. The first ending sign is located above the Violin I staff, above the Violin II staff, and above the Viola staff. The first ending sign is located above the Accordion staff.

Vln. I
Vln. II
Vla.
Acc.

senza sord.
senza sord.
senza sord.
f

ppp

I
1
1
1

ca 3 2 ca 2 J Ad libitum, meno mosso (♩ = ca 60) ca 5

Vln. I

Vln. II

Vla.

Voice

Acc.

pp N. *p*

ca 3 ca 2

1 Vln I

Voice

Acc.

pp N. *p*

O Je t' adore

2 ca 1 ca 4 3

sul ponticello (repeat 3 note pattern)

Vln. I

pp p pp

Voice

2 3

Acc.

Vln. I

Vln II

Voice

gliss. Je t'adore

ad lib (cont. r.h. in similiar fashion until cue)

Acc.

4

ca 2.5 ca 3

sul ponticello *pp* *p* *pp*

Vln. I

sul ponticello *pp* *p* *pp*

Vln. II

4

à l'égal de la voûte

Voice

4

Acc.

5

ca 1 ca 3 ca 5 ca 1

sul ponticello *pp* *mp* *pp*

Vln. I

sul ponticello *pp* *mp* *pp*

Vln. II

sul ponticello *pp* *mp* *pp*

Vla.

5

5

5

noc - turne

Voice

Acc.

ca 4 K

Vln. I

Vln. II

Vla.

Voice

Acc.

p *pp*

ah

K

K

1 ca 1.5 ca 1 2 ca 2

Vln. I

Vln. II

Vla.

Voice

Acc.

normal *p* *mf* *p* *mf* *p* *mf*

3

tr⁴

1 2

mf

16

ca 6

L

Musical score for measures 16-21. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Voice, and Accordion (Acc.).

- Vln. I:** Starts with a *pp* dynamic and a triplet of eighth notes. A box labeled 'L' is above the staff. Dynamics range from *pp* to *p*.
- Vln. II:** Features a triplet of eighth notes. Dynamics range from *mp* to *p*.
- Vla.:** Features a triplet of eighth notes. Dynamics range from *p* to *mp*.
- Voice:** A single note is present, with a box labeled 'L' above it.
- Acc.:** Features a triplet of eighth notes. Dynamics range from *p* to *pp*. The instruction "Solo, ad libitum" is written above the staff.

2

sul ponticello

Musical score for measures 22-27. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Accordion (Acc.).

- Vln. I:** Starts with a box labeled '1' above the staff. The instruction "sul ponticello" is written below the staff. Dynamics range from *pp* to *p*. A box labeled '2' is above the staff.
- Vln. II:** Features a triplet of eighth notes. Dynamics range from *pp* to *p*. The instruction "sul ponticello" is written below the staff.
- Vla.:** Features a triplet of eighth notes. Dynamics range from *pp* to *p*. The instruction "sul ponticello" is written below the staff.
- Acc.:** Features a triplet of eighth notes. Dynamics range from *pp* to *p*. A box labeled '1' is above the staff. A box labeled '2' is below the staff.

3

sul ponticello

Vln. I

Vln. II

Vla.

Acc.

4

normal

Vln. I

Vln. II

Vla.

Acc.

5

Vln. I

Vln. II

Vla.

Acc.

p *mf*

mp *p* *mf*

5

Detailed description: This system contains measures 5 and 6. Measure 5 is marked with a box containing the number '5'. The first violin (Vln. I) part begins with a trill on a B-flat note, followed by a triplet of eighth notes. The second violin (Vln. II) part has a similar triplet. The viola (Vla.) part has a triplet of eighth notes. The accordion (Acc.) part has a triplet of eighth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). A fermata is placed over the end of measure 5.

6

Vln. I

Vln. II

Vla.

Acc.

p *mp*

p *mp*

p *mp*

6

Detailed description: This system contains measures 7 and 8. Measure 7 is marked with a box containing the number '6'. The first violin (Vln. I) part has a triplet of eighth notes. The second violin (Vln. II) part has a triplet of eighth notes. The viola (Vla.) part has a triplet of eighth notes. The accordion (Acc.) part has a triplet of eighth notes. Dynamics include *p* (piano) and *mp* (mezzo-piano). A fermata is placed over the end of measure 7.

7 M

Vln. I *pp* *p*

Vln. II *pp* *p* *pp*

Vla. *pp* *p*

Voice 7 M *gliss.*
ô vase de tristesse, —

Acc. 7 M

ca 4 1

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Voice 1 *gliss.*
ô grande tac - i - turne —

Acc. 1

Vln. I 2 3 ca 2

Vln. II

Vla.

Voice

ah

Vln. I ca 2 4

Vln. II

Vla.

Voice

Et t'aime d'autant plus, belle, que tu me fuis,

gliss.

7

Vln. I

Vln. II

Vla.

Voice

gliss.

mp *mf* *f*

N

$\text{♩} = 60$

Vln. I

Vln. II

Vla.

Voice

gliss.

Et que tu me parais,

with the voice

N

$\text{♩} = 60$

Vln. I

Vln. II

Vla.

Voice

ornement — de mes nuits, Plus i -

Acc.

Vln. I

Vln. II

Vla.

Voice

ron-ique-ment a - ccumeler — les lieues ah —

Acc.

gradually accel. to tempo

Vln. I

sf

Vln. II

Vla.

gradually accel. to tempo

Voice

Qui séparent mes bras des immensités bleues.

gradually accel. to tempo

Acc.

The musical score is arranged in five systems. The first system contains the Violin I, Violin II, and Viola staves. The second system contains the Voice staff with the lyrics 'Qui séparent mes bras des immensités bleues.' and a triplet of eighth notes. The third system contains the Violin I, Violin II, and Viola staves. The fourth system contains the Voice staff and the Accordion staff. The score includes various musical notations such as slurs, ties, and dynamic markings.

O

start in the normal position, and slowly move to pont.

Animated ♩ = 72

normal

Vln. I (Cb) *tr* *ff*

Vln. II (Cb) *tr* *ff*

Vla. *tr* *ff*

O

Animated ♩ = 72

hold for as long as comfortably possible

Ad Libitum - Solo (Voice only)

Solo. Freely improvise in a stylistically coherent manner with the rest of the piece. Notes should generally be within the bounds of the tonality of the piece. Solo should be free, and bravuristic, so traversing outside of the tonality is permissible, so long as the singer is capable, and comfortable in doing so. General characteristic of the line is start loud, and gradually decrescendo. General registral characteristics should mirror the dynamics, start high, end low.

Voice

ah **Animated** ♩ = 72

clusters refer to general register, and not to specific pitches.

Acc.

tr *ff*

sul ponticello

Vln. I *tr* *ff*

Vln. II *tr* *ff*

Vla. *tr* *ff*

Voice

Vln. I

Vln. II

Vla.

Voice

Score for the first system. Vln. I: *f* (Cb) gliss. (F) *mf* Sul A (Ab) gliss. Vln. II: *f* (F) gliss. *mf* (Cb) gliss. Vla.: *fp* Voice: empty staff.

Vln. I

Vln. II

Vla.

Voice

Score for the second system. Vln. I: gliss. (Cb) *mp* Sul A (D) gliss. (Ab) *p* Sul A (Cb) gliss. Vln. II: (D) *mp* Sul A (F) gliss. Sul D (Cb) (D) *p* Vla.: *f* *fp* *f* Voice: empty staff.

Acc.

Score for the third system. Acc.: *f*

The image shows a page of a musical score for page 26. It features five staves: Vln. I, Vln. II, Vla., Voice, and Acc. (Acoustic guitar). The Vln. I and Vln. II parts are marked with *pp* and include performance instructions such as *gradually slow* and *tr*. The Vla. part features triplet markings. The Acc. part is marked with *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

gradually slow -----

Vln. I (D) (F) (Cb) (Cb) *pp* *tr* Sul G (Cb) *tr* (Cb)

Vln. II *pp* (Cb)

Vla. 3 3 *pp*

Voice

Acc. *f* *gradually slow* -----

p Ad libitum, meno mosso (♩ = ca 60) 1 ca 6 2 ca 2

Vln. I

Vln. II

Vla.

P Ad libitum, meno mosso (♩ = ca 60) 1 2

Voice

P Ad libitum, meno mosso (♩ = ca 60) 1 2

Acc.

pp

gliss. 4_b

ca 1 ca 3 ca 2 3 ca 5 ca 3

Vln. I

Vln. II

Vla.

Voice

Acc.

The musical score consists of five staves. Above the staves, there are six bracketed sections labeled 'ca 1', 'ca 3', 'ca 2', '3', 'ca 5', and 'ca 3'. Vertical dashed lines mark the boundaries of these sections. The Vln. I staff has a *pp* dynamic marking with a hairpin. The Vln. II staff has a *pp* dynamic marking with a hairpin. The Vla. staff has a *pp* dynamic marking with a hairpin. The Voice staff has a 'ca 2' marking. The Acc. staff has a *pp* dynamic marking with a hairpin. A circled '3' is placed above the first measure of the '3' section in the Vln. I, Vla., and Acc. staves.

repeat until conductors cue
avoid any alignment that might occur between the other strings

Vln. I *pp* sul ponticello gliss.

Vln. II *pp* sul ponticello gliss. *fp pp fp pp*
repeat until conductors cue
avoid any alignment that might occur between the other strings

Vla. *pp*
repeat until conductors cue
avoid any alignment that might occur between the other strings

Voice

improvise on the notes of the cluster using quick, and scattered rhythm with both the left, and right hands. The general effect should be movement within the sonority of the cluster. continue until conductors cue.

Acc. *mp* *pp*

The image shows a page of a musical score for five parts: Violin I, Violin II, Viola, Voice, and Accordion. Each part has a staff with musical notation and performance instructions. The Violin I and II parts feature 'sul ponticello' and 'gliss.' markings. The Viola part has a 'pp' dynamic. The Voice part has a 'Q' cue and a box with improvisation instructions. The Accordion part has 'mp' and 'pp' dynamics. There are three 'Q' cues in boxes at the beginning of the Vln. I, Voice, and Acc. staves. The instructions 'repeat until conductors cue' and 'avoid any alignment that might occur between the other strings' are placed above the Vln. I and II parts and below the Vla. part.

ca 10

1

Vln. I

mf

Vln. II

mf

Vla.

mf

Voice

1

sim., add a low staccato cluster to the texture. The general effect should be jarring. The low cluster should occur sparingly, and at with no discernable pattern.

1

Acc.

pp *mf*

sfz

2

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

2

Spoken
Should be performed with natural inflection,
and with declination.

Voice

Je m'avance à l'attaque, et je grimpe aux assauts, Comme après un cadavre un chœur de vermisseaux

2

Acc. *pp*

sfz

Detailed description: This is a page of a musical score for page 31. It features five staves: Vln. I, Vln. II, Vla., Voice, and Acc. (Acoustic guitar). The Vln. I, Vln. II, and Vla. staves are marked with *pp* (pianissimo). The Voice staff contains the French lyrics: "Je m'avance à l'attaque, et je grimpe aux assauts, Comme après un cadavre un chœur de vermisseaux". A box above the voice staff contains the instruction: "Spoken. Should be performed with natural inflection, and with declination." The Acc. staff is marked with *pp* and has a *sfz* (sforzando) marking at the end of the page. There are three boxed numbers "2" above the Vln. I, Voice, and Acc. staves, likely indicating second endings or specific measures. A vertical dashed line is present in the first measure of the Vln. I, Vln. II, and Voice staves.

ca 2

Vln. I

Vln. II

Vla.

Voice

Acc.

pp

f

p

pp

sfz

The image shows a page of a musical score for five parts: Violin I, Violin II, Viola, Voice, and Accordion. The score is written in a common time signature. The Violin I and II parts feature melodic lines with triplets and dynamic markings of *pp* (pianissimo) and *f* (forte). The Viola part is mostly silent, indicated by a thick black bar. The Voice part has a few notes marked with boxed numbers 3 and 4. The Accordion part has a complex texture with many notes, starting with *pp* and ending with *p*. A *sfz* (sforzando) marking is present at the bottom of the page. The page number 32 is at the top left.

R
Ad libitum, meno mosso (♩ = ca 60) **1**

Vln. I

Vln. II

Vla.

R
Ad libitum, meno mosso (♩ = ca 60) **1** *pp*

Voice
Et je chéris, —

R
Ad libitum, meno mosso (♩ = ca 60) **1**

Acc. *p* gliss.

2

Vln. I *pp* gliss. *pp*

Vln. II *pp* gliss.

Vla. *mp* gliss.

Voice
ô bête — im - plac - a - ble — et — cruelle! —

2

Acc. (cont. r.h. in similiar fashion until cue)

Vln. I

Vln. II

Vla.

Voice

Acc.

3

gliss.

mf

3

3

4

pp

pp

mp

3

3

gliss.

pp

p

3

tr#

4

3

4

p

Vln. I

Vln. II

Vla.

Voice

Acc.

5

6

with the voice

gliss.

7

pp

(D#)

pp

(F#)

pp

5

6

morendo

tr#

7

Jusqu'à cette froideur par où tu m'es plus belle.

5

6

7

f

This system of the musical score includes five staves: Vln. I, Vln. II, Vla., Voice, and Acc. (Acoustic Guitar).
- **Vln. I:** Starts with a box containing 'S' and a measure with a box containing '1'.
- **Vln. II:** Features a wavy line indicating a tremolo effect, with a note marked '(D#)' and a dynamic marking of *pp*.
- **Vla.:** Features a wavy line indicating a tremolo effect, with a note marked '(F#)' and a dynamic marking of *pp*.
- **Voice:** Starts with a box containing 'S' and a measure with a box containing '1'.
- **Acc.:** Features a complex melodic line with triplets and a box containing 'S' above the first measure.

This system of the musical score includes five staves: Vln. I, Vln. II, Vla., Voice, and Acc. (Acoustic Guitar).
- **Vln. I:** Starts with a box containing '2' and a dynamic marking of *pp*. It features a 'long' marking over a series of notes.
- **Vln. II:** Features a dynamic marking of *f*.
- **Vla.:** Features a dynamic marking of *f*.
- **Voice:** Starts with a box containing '2'.
- **Acc.:** Features a complex melodic line with triplets and a box containing '2' above the first measure.