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

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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 choeur 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 81/2 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.

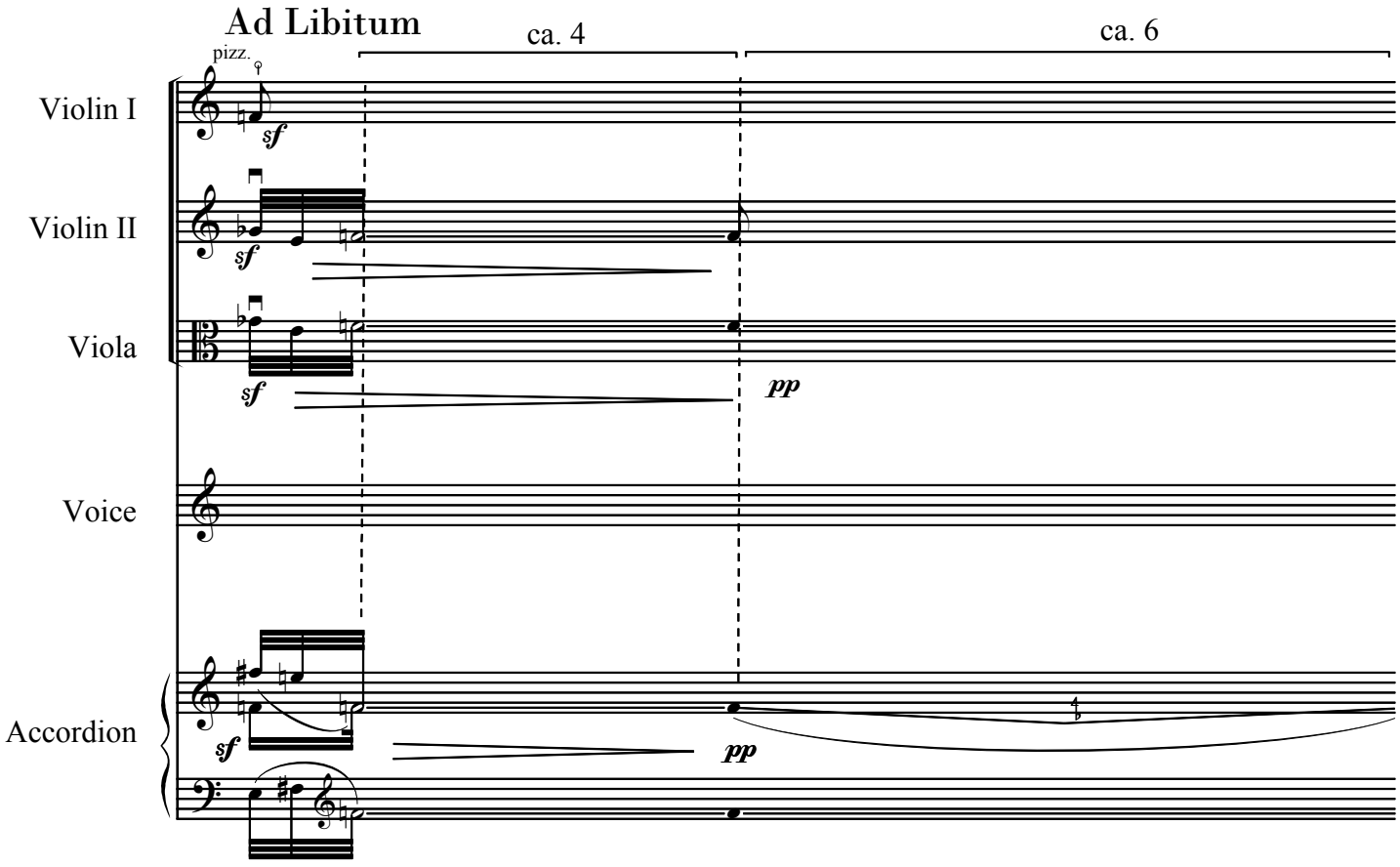
DURATION: 12:00

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



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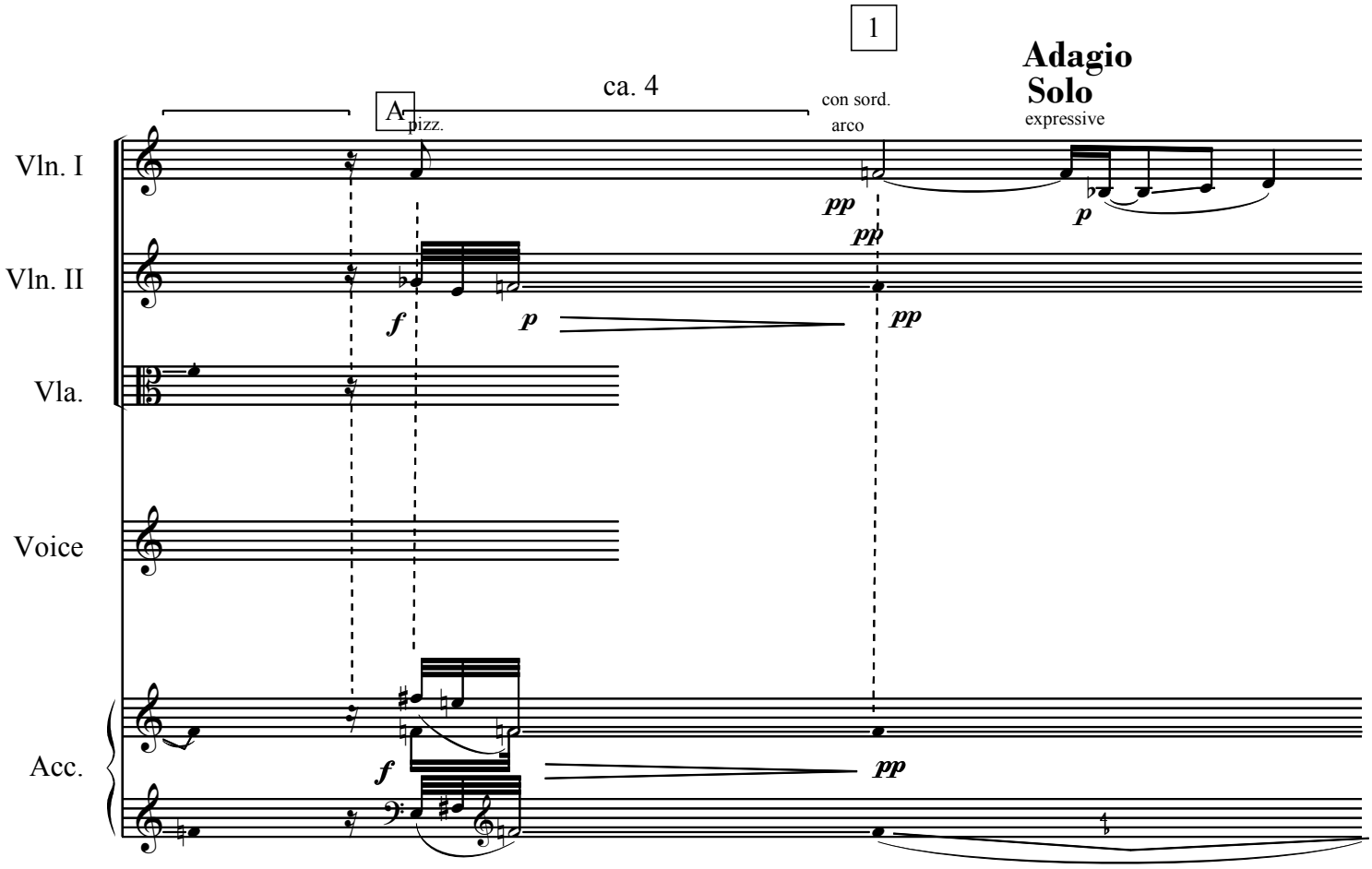
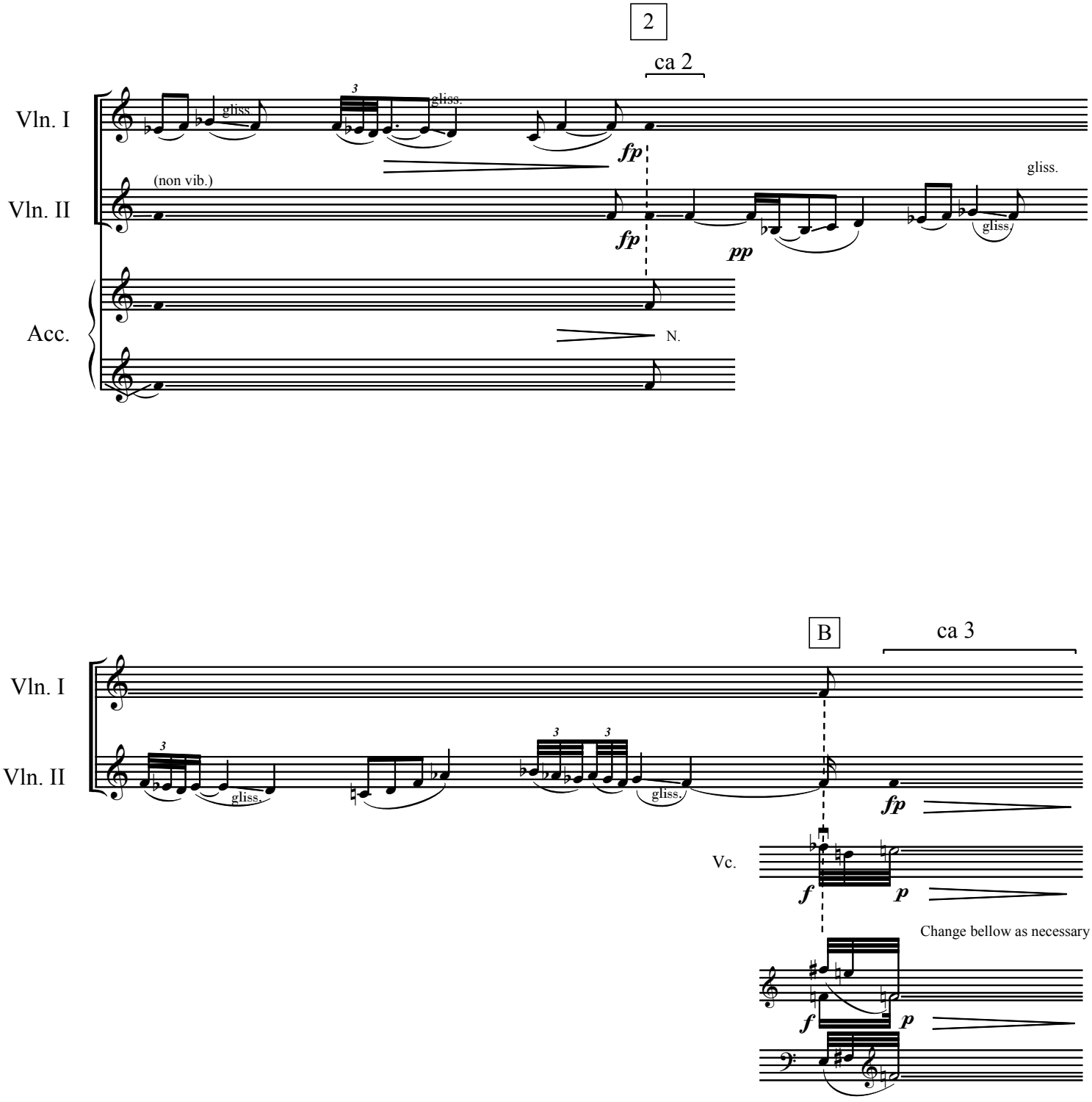
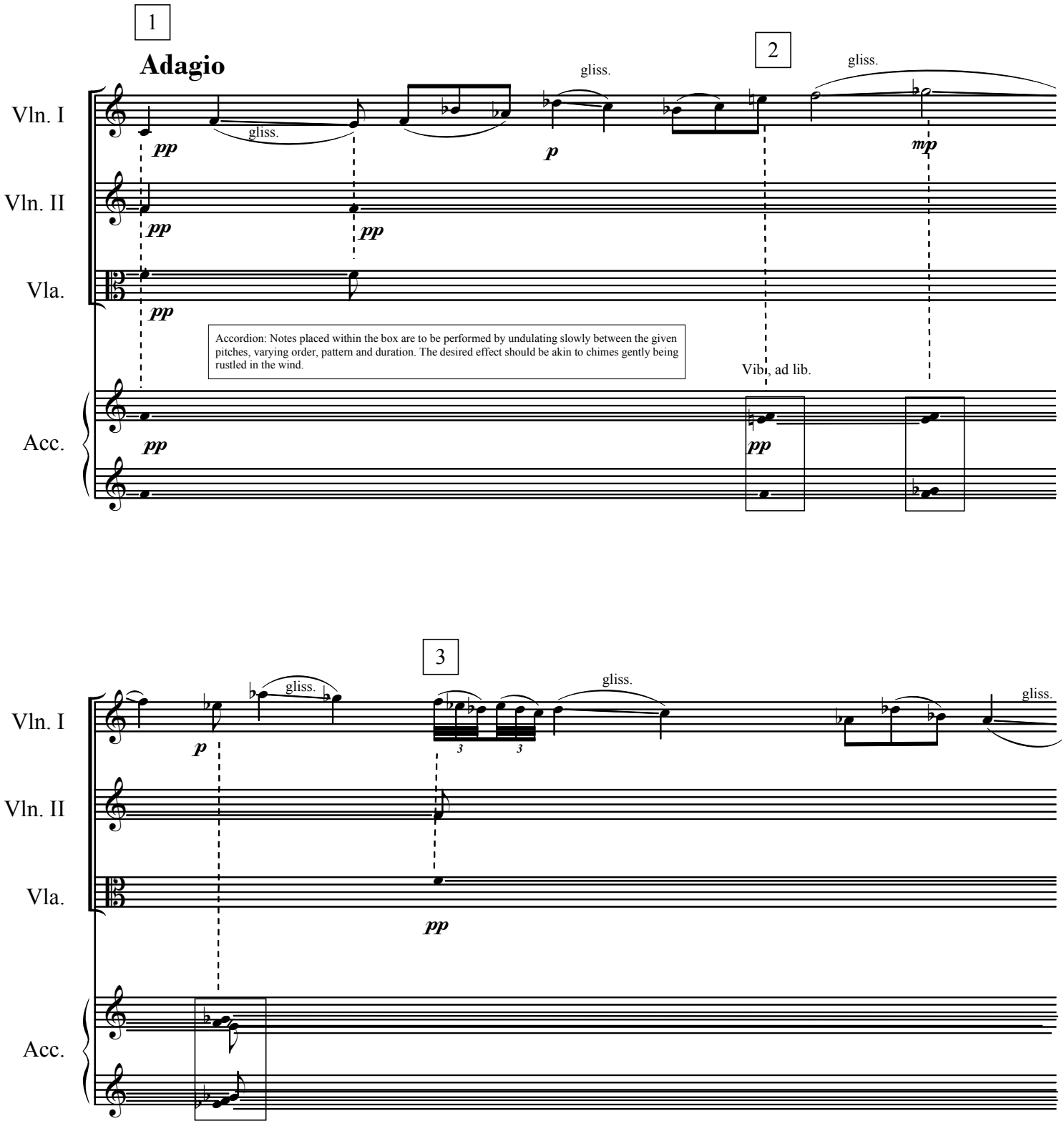
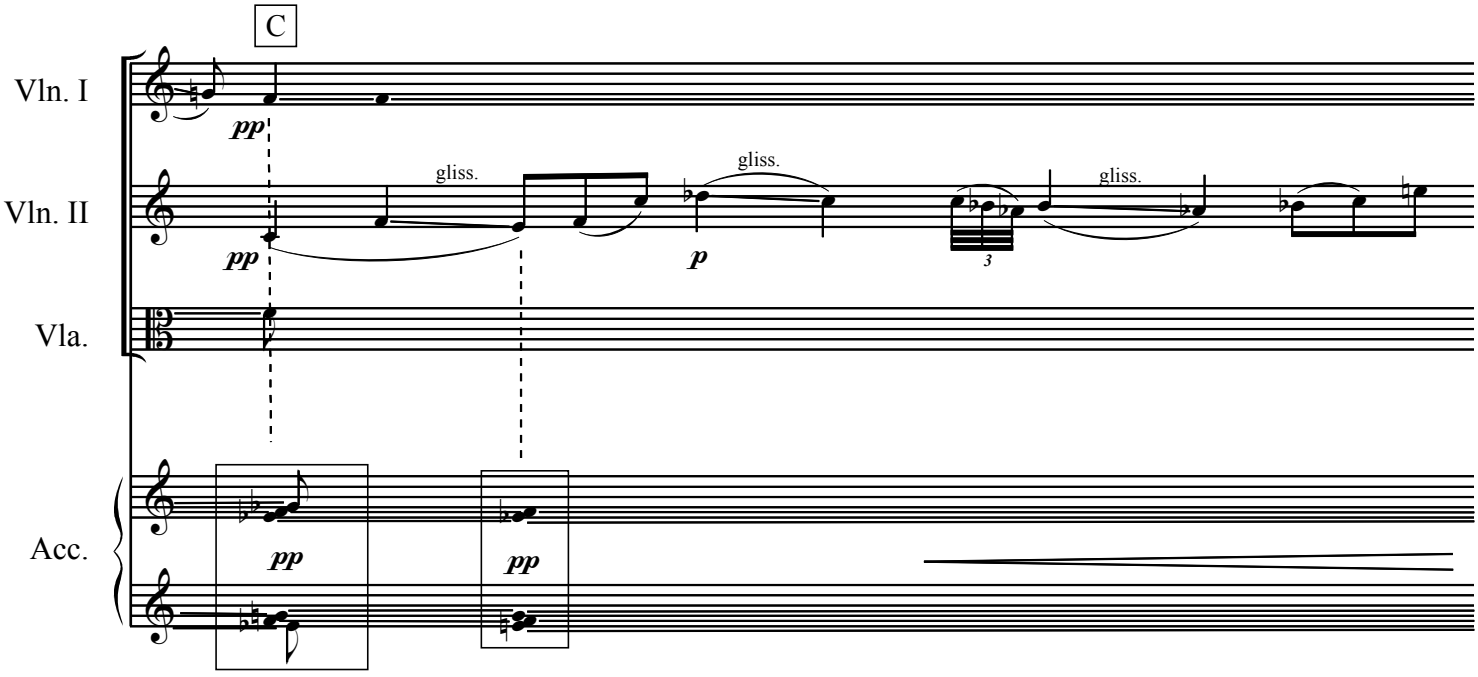
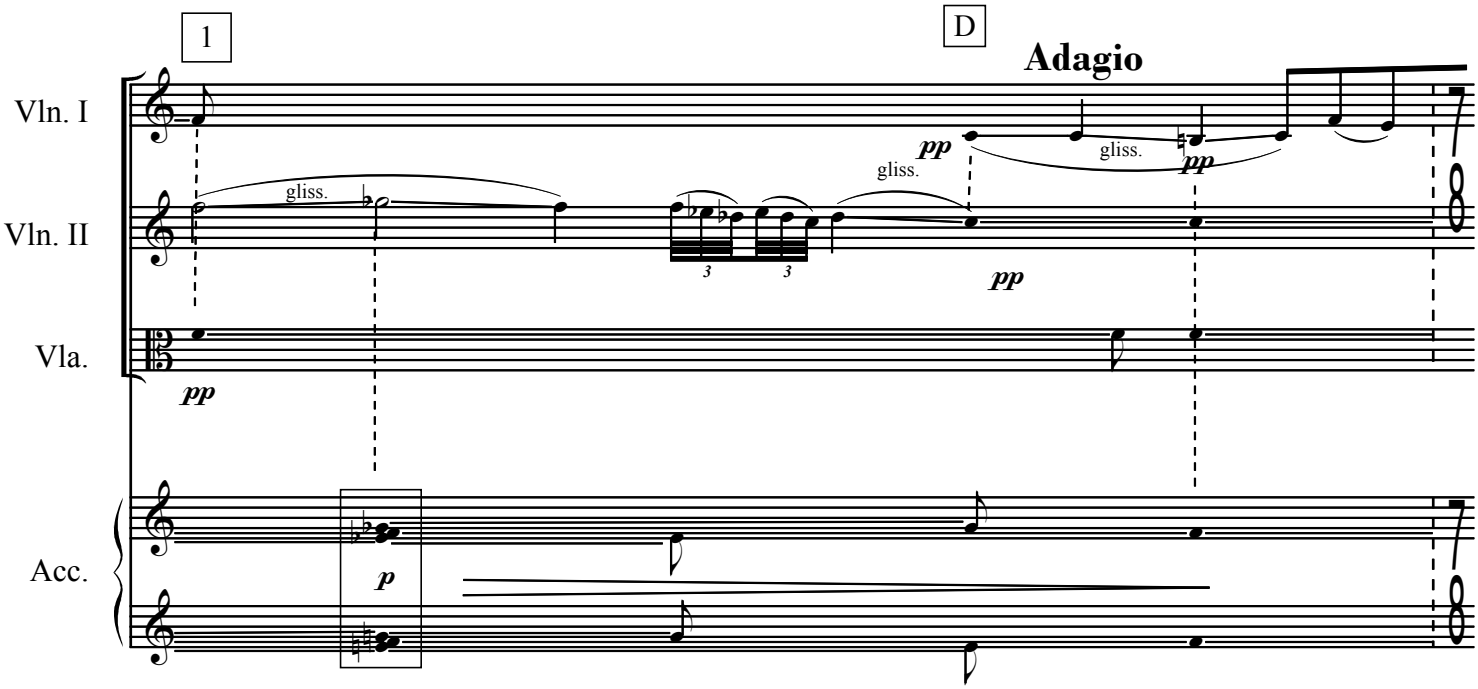
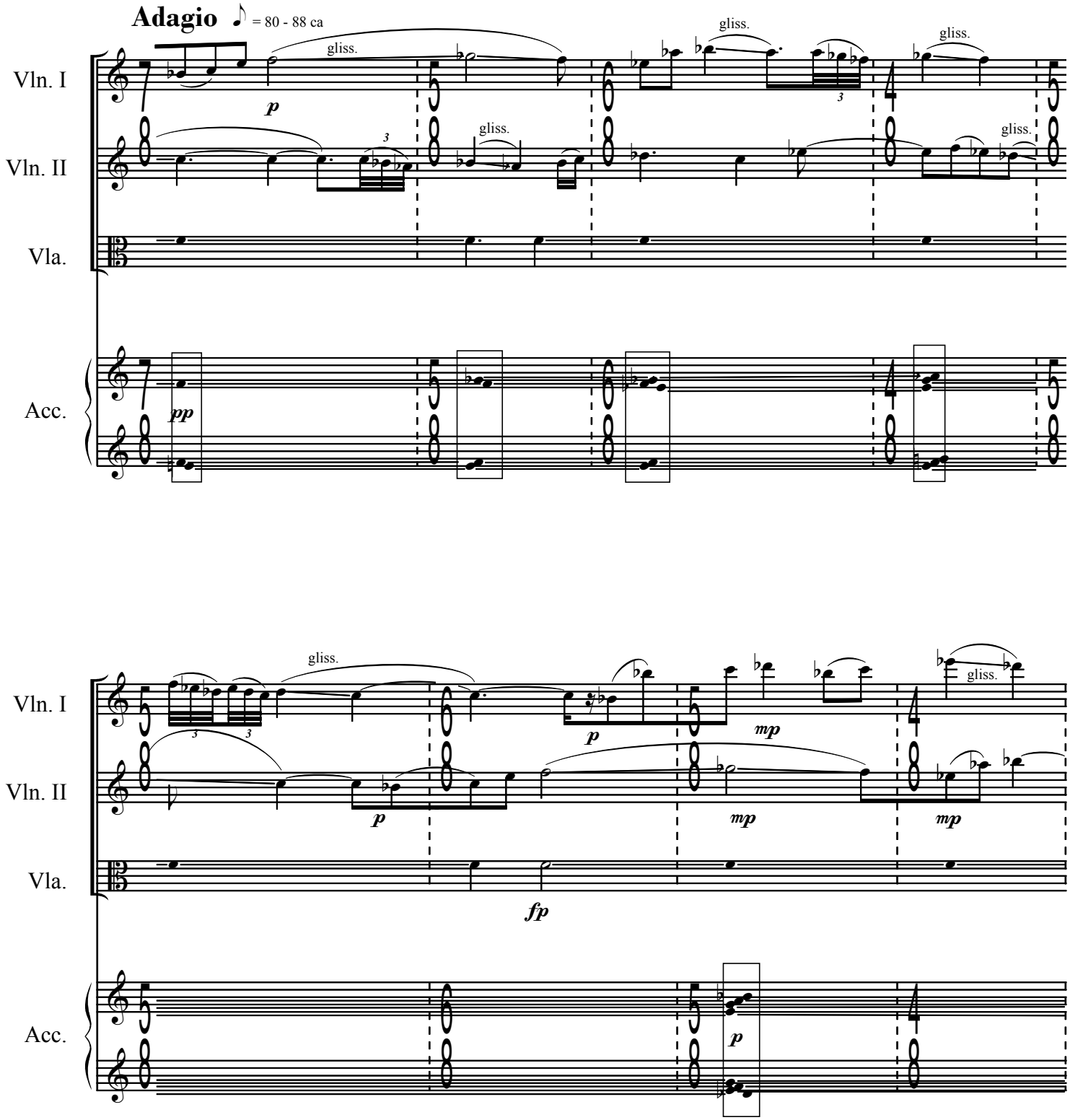

1
Adagio
Solo
expressive
ca. 4
A
pizz.
con sord.
arco
Vln. I
Vln. II
Vla.
Voice
Acc.
pp
p
f

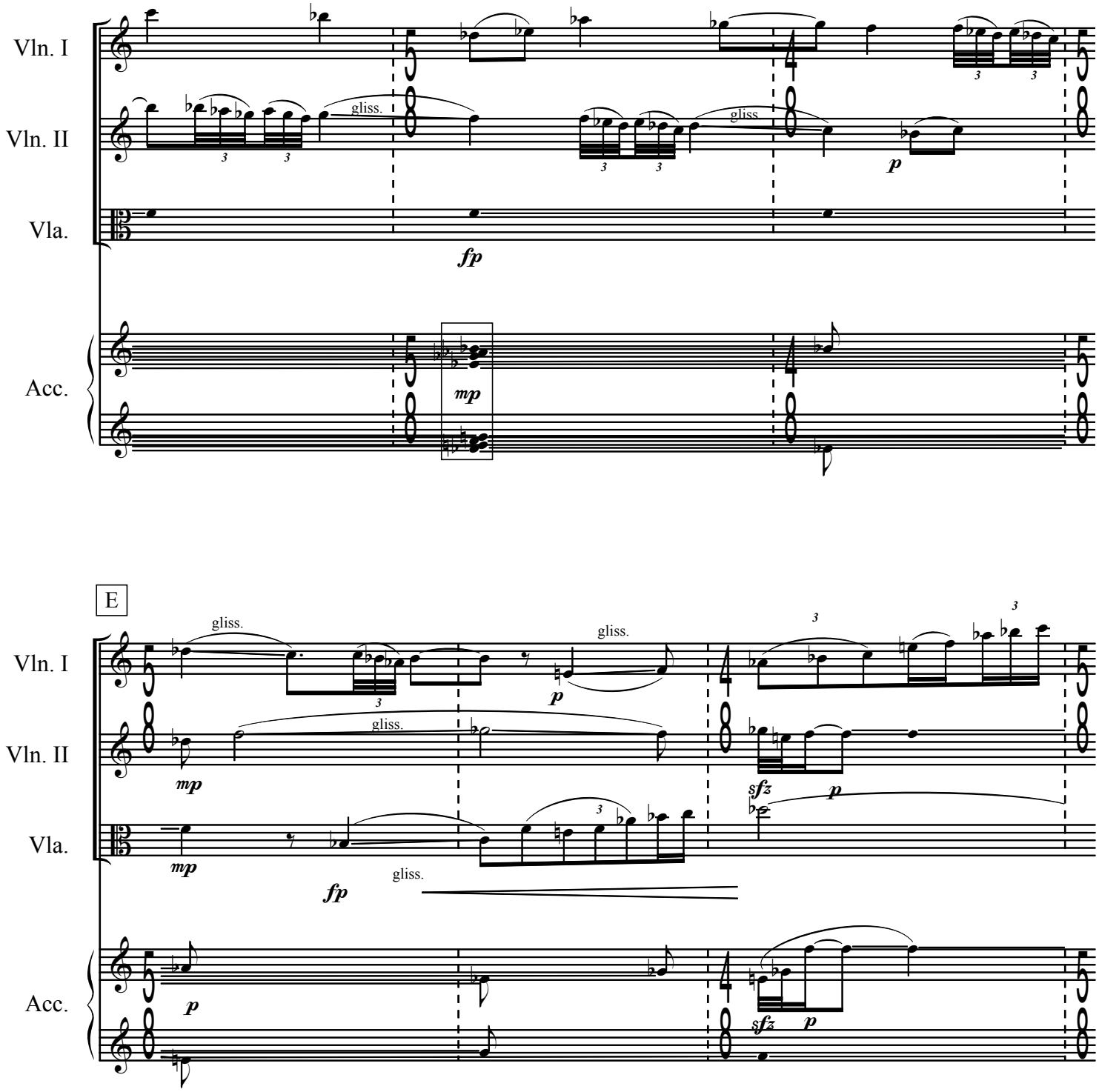

2
ca 2
Vln. I
Vln. II
Acc.
gliss.
(non vib.)
fp
pp
N.
B
ca 3
Vc.
Change bellow as necessary

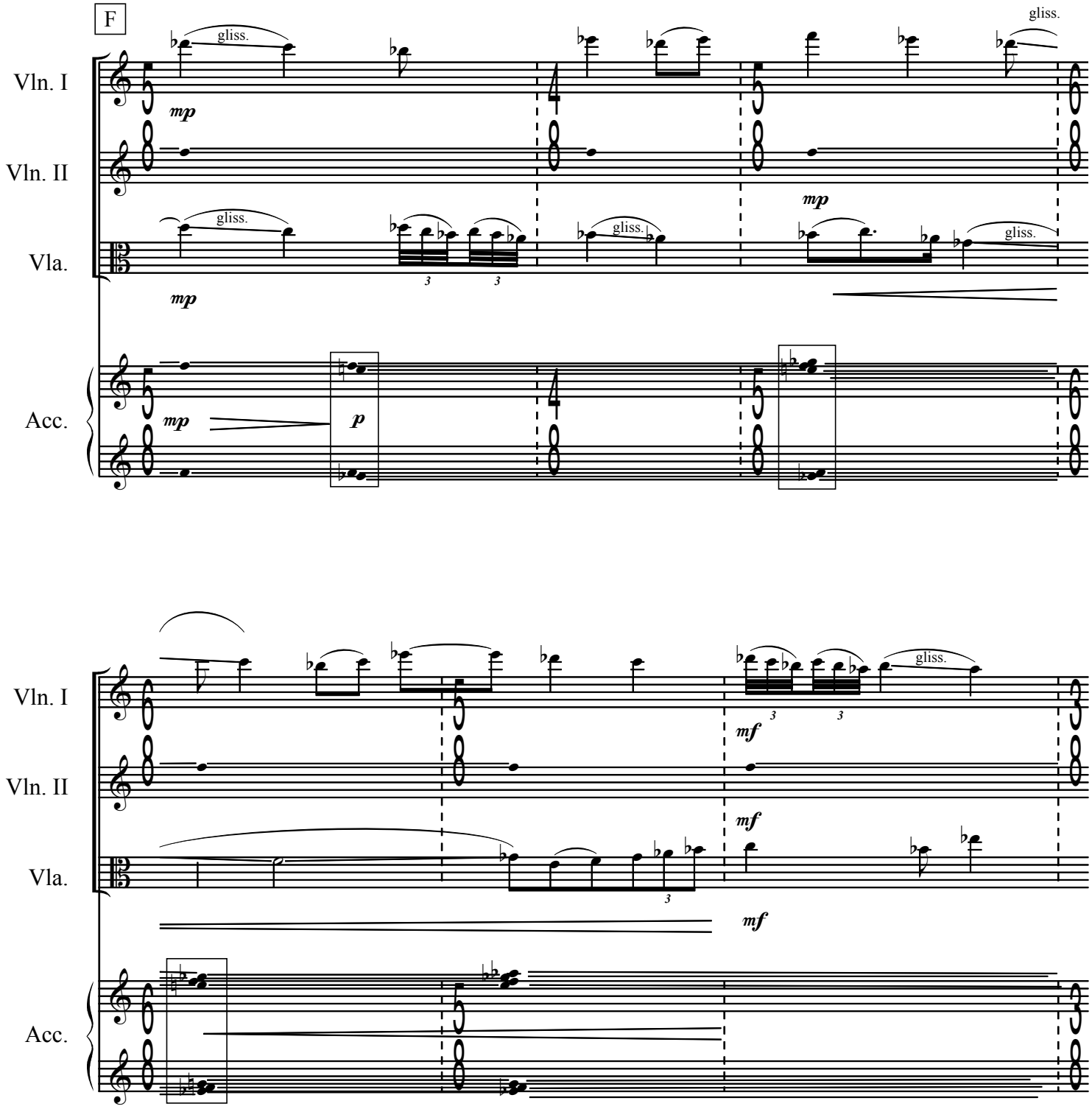

1
Adagio
2
gliss.
gliss.
Vln. I
Vln. II
Vla.
Acc.
pp
p
mp
Accordion: Notes placed within the box are to be performed by undulating slowly between the given pitches, varying order, pattern and duration. The desired effect should be akin to chimes gently being rustled in the wind.
Vibr. ad lib.
3
gliss.
gliss.
gliss.
3
3

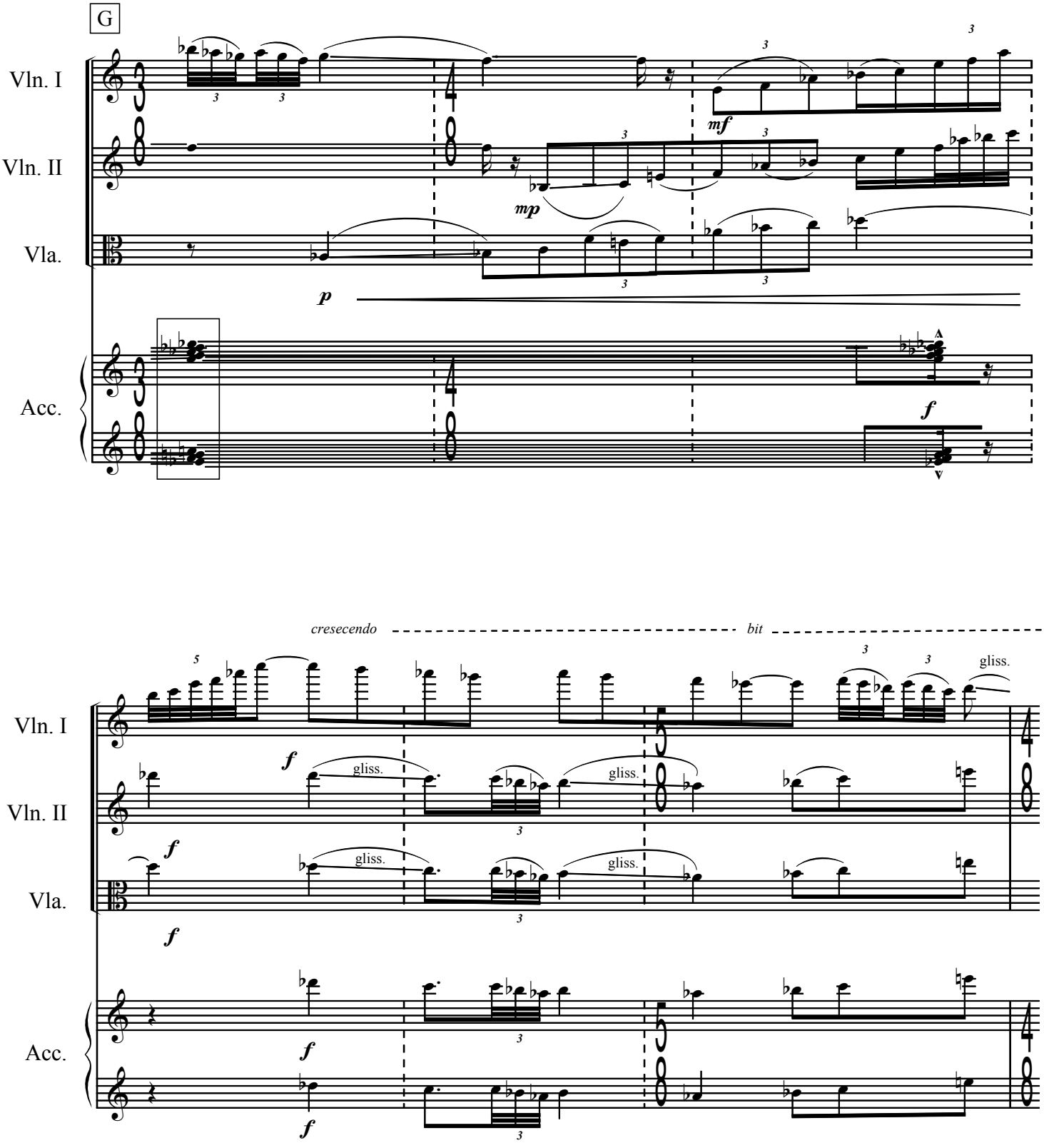

C
Vln. I
Vln. II
Vla.
Acc.
pp
gliss.
p

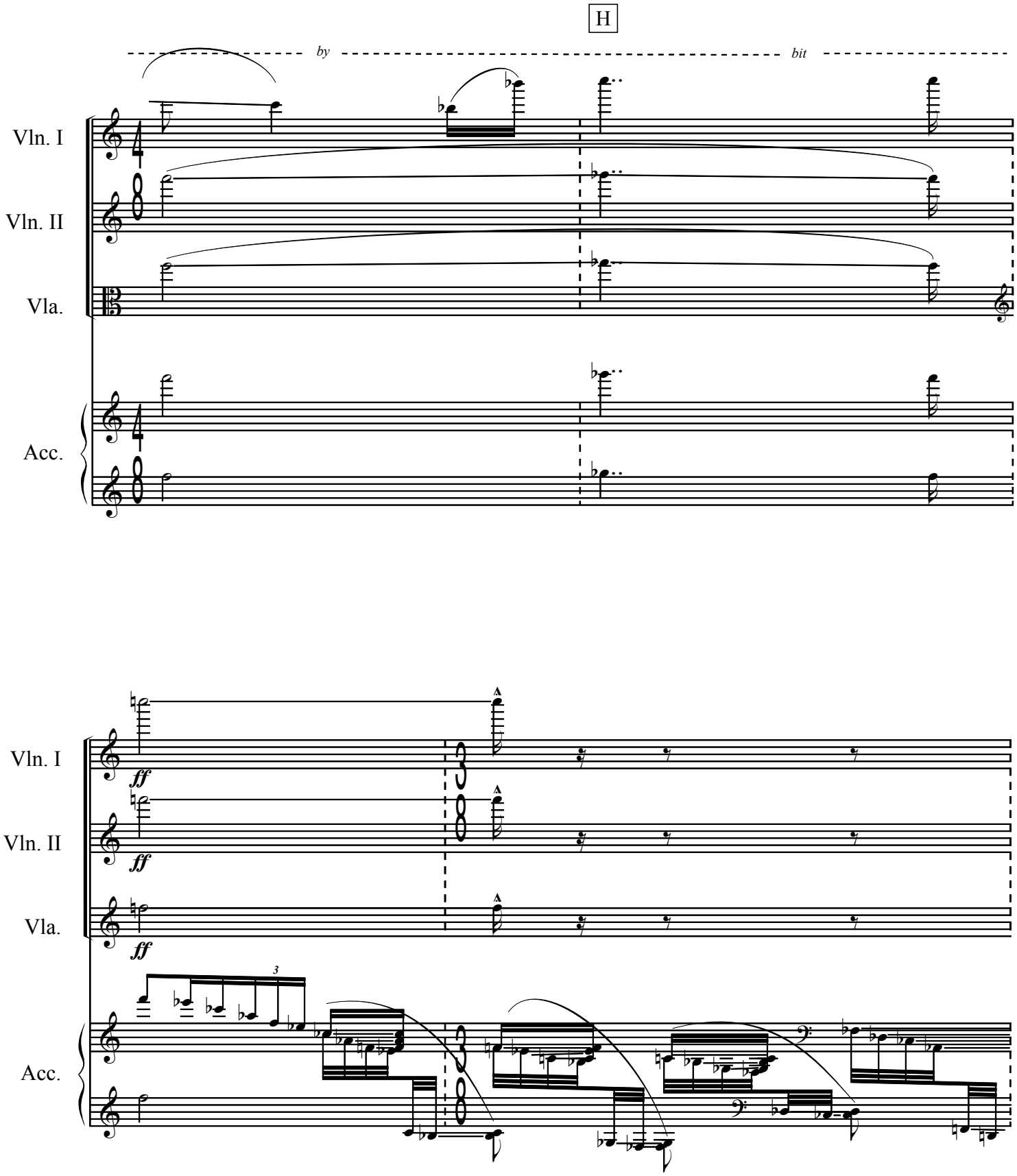

1
D
Adagio
Vln. I
Vln. II
Vla.
Acc.
pp
gliss.
p

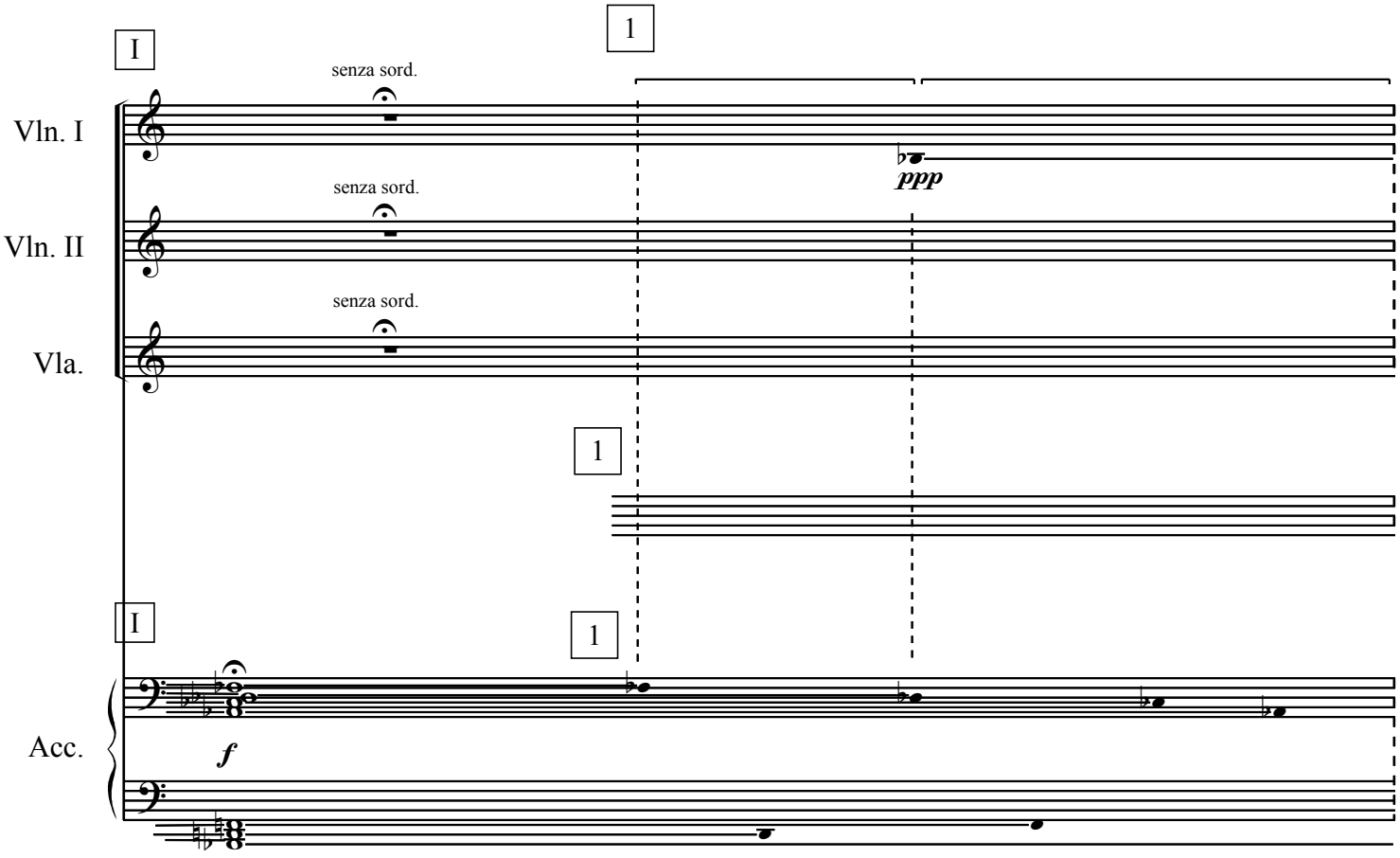

Adagio ♪ = 80 - 88 ca
Vln. I
Vln. II
Vla.
Acc.
gliss.
p
pp
mp
fp

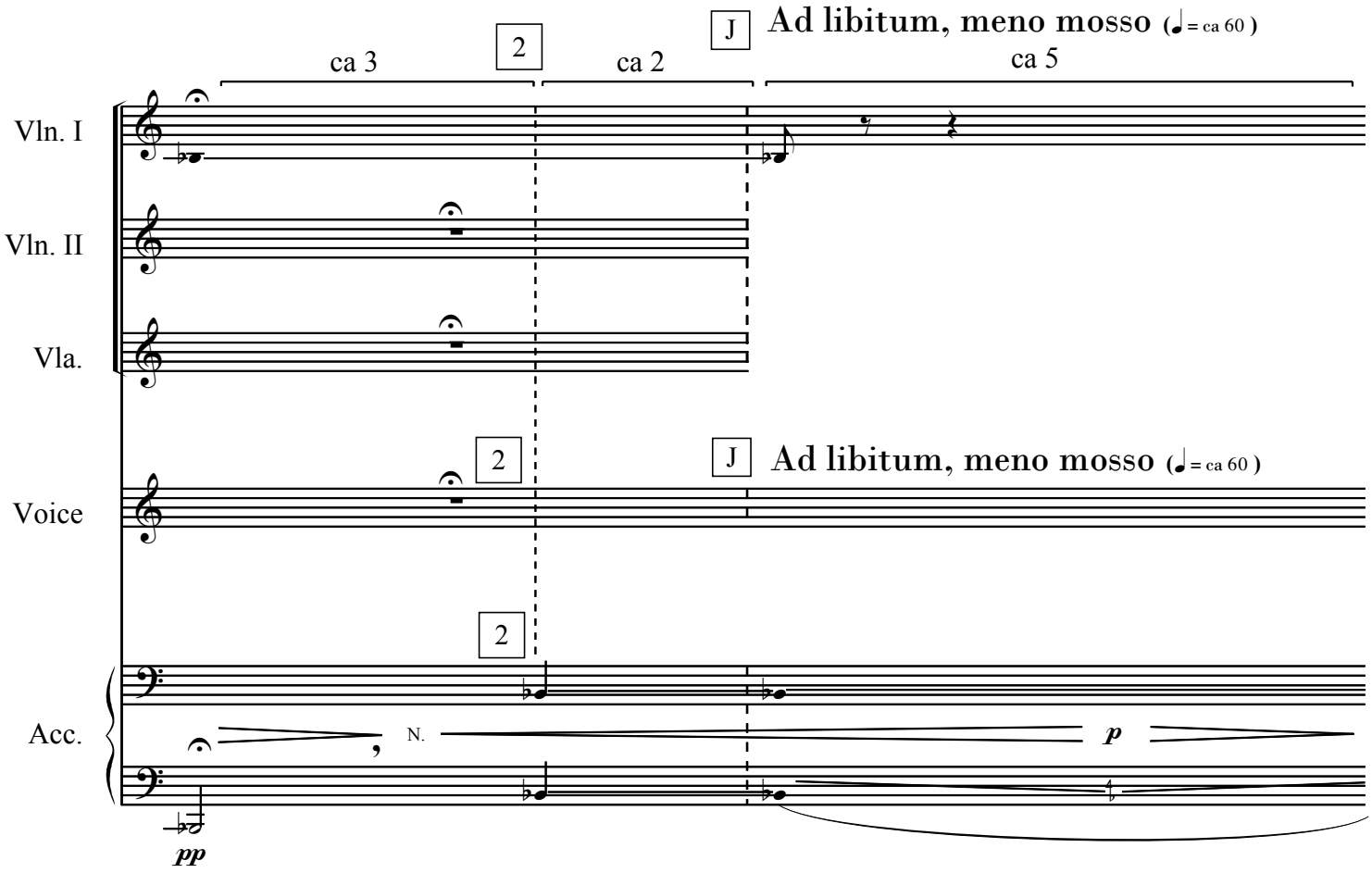

Vln. I
Vln. II
Vla.
Acc.
gliss.
gliss.
fp
mp
p
E
gliss.
gliss.
gliss.
mp
mp
fp
p
sfz
p
sfz
p
p

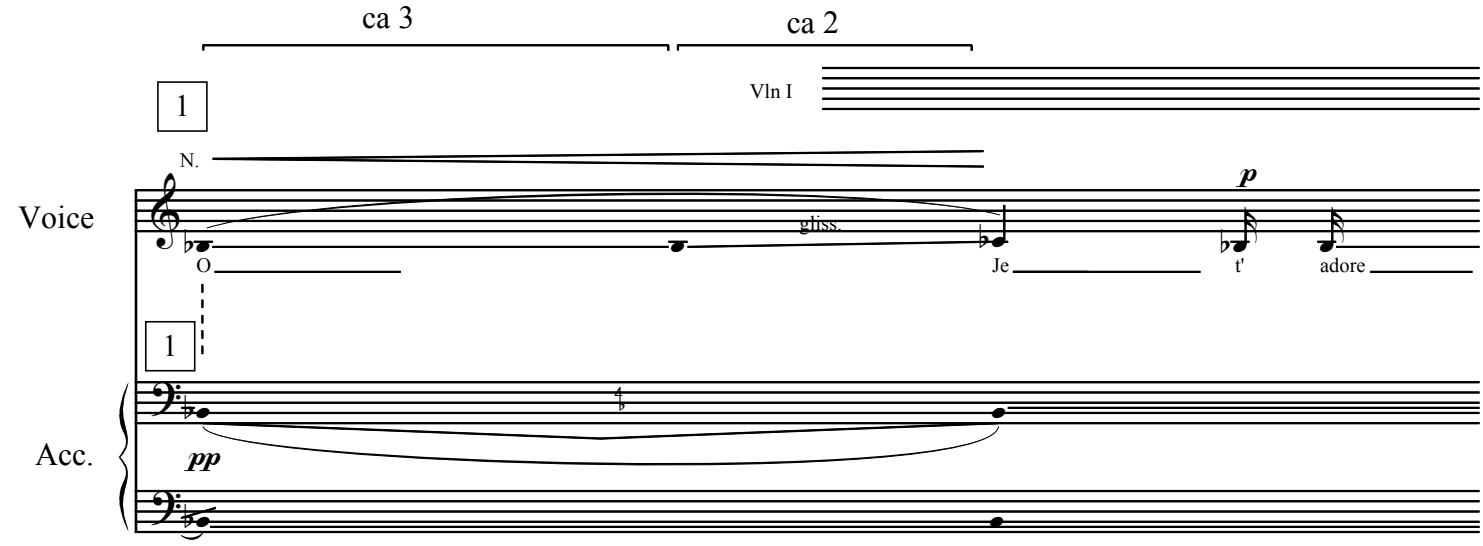

F
Vln. I
Vln. II
Vla.
Acc.
gliss.
mp
p
mf

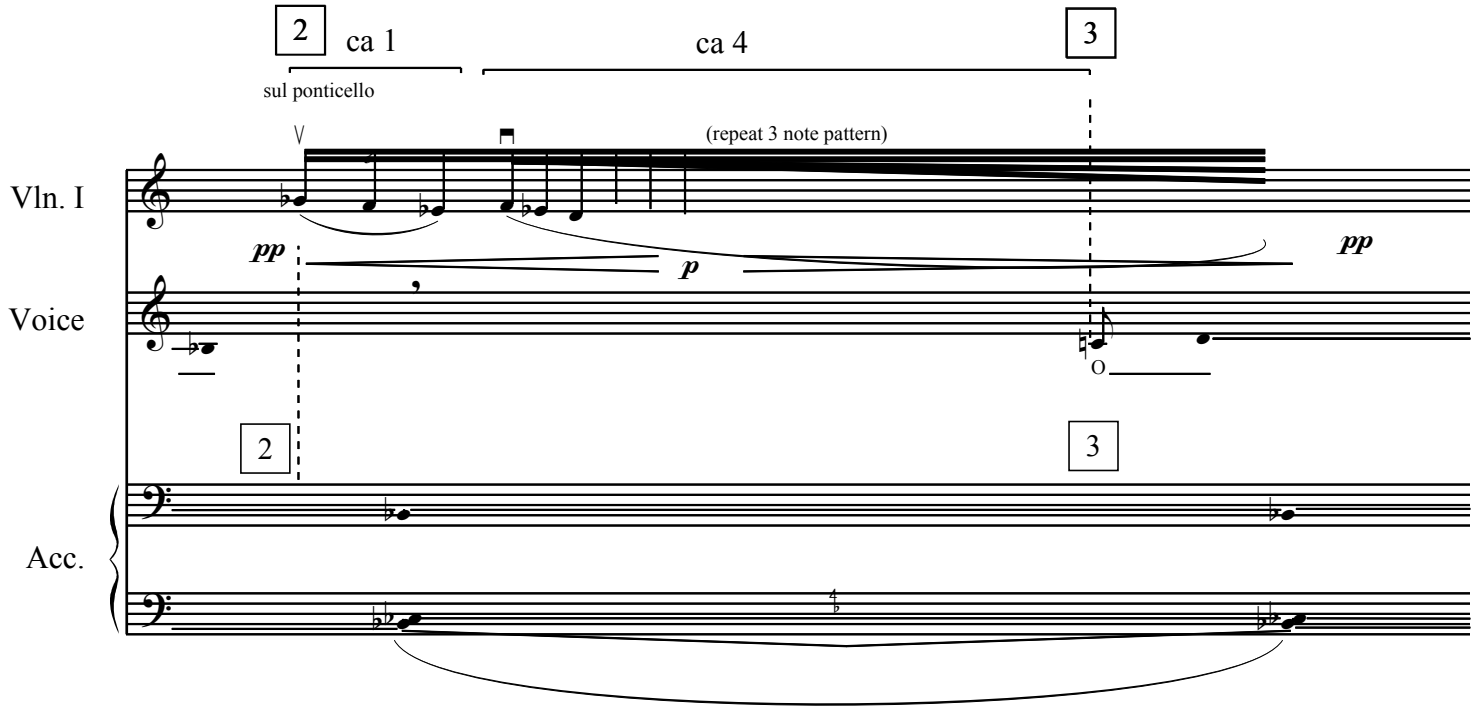

G
Vln. I
Vln. II
Vla.
Acc.
mf
mp
p
f
cresecendo
bit
gliss.

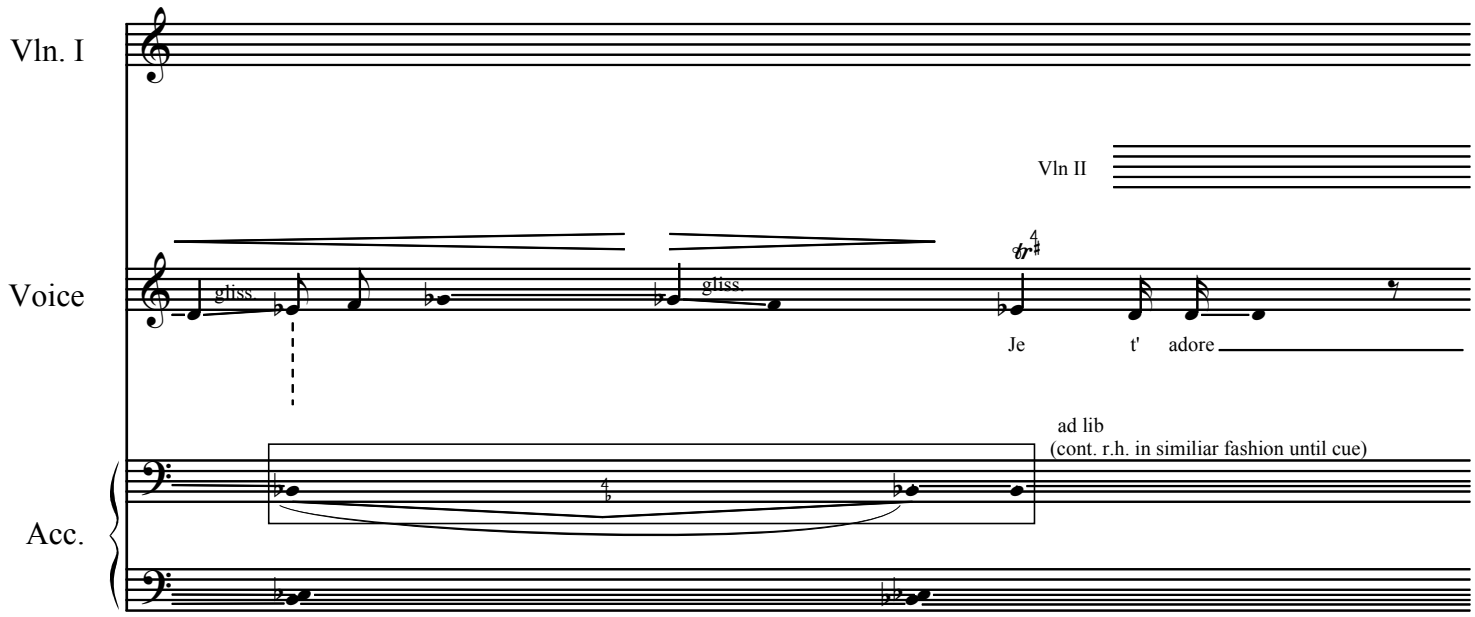

H
by
bit
Vln. I
Vln. II
Vla.
Acc.
ff
3

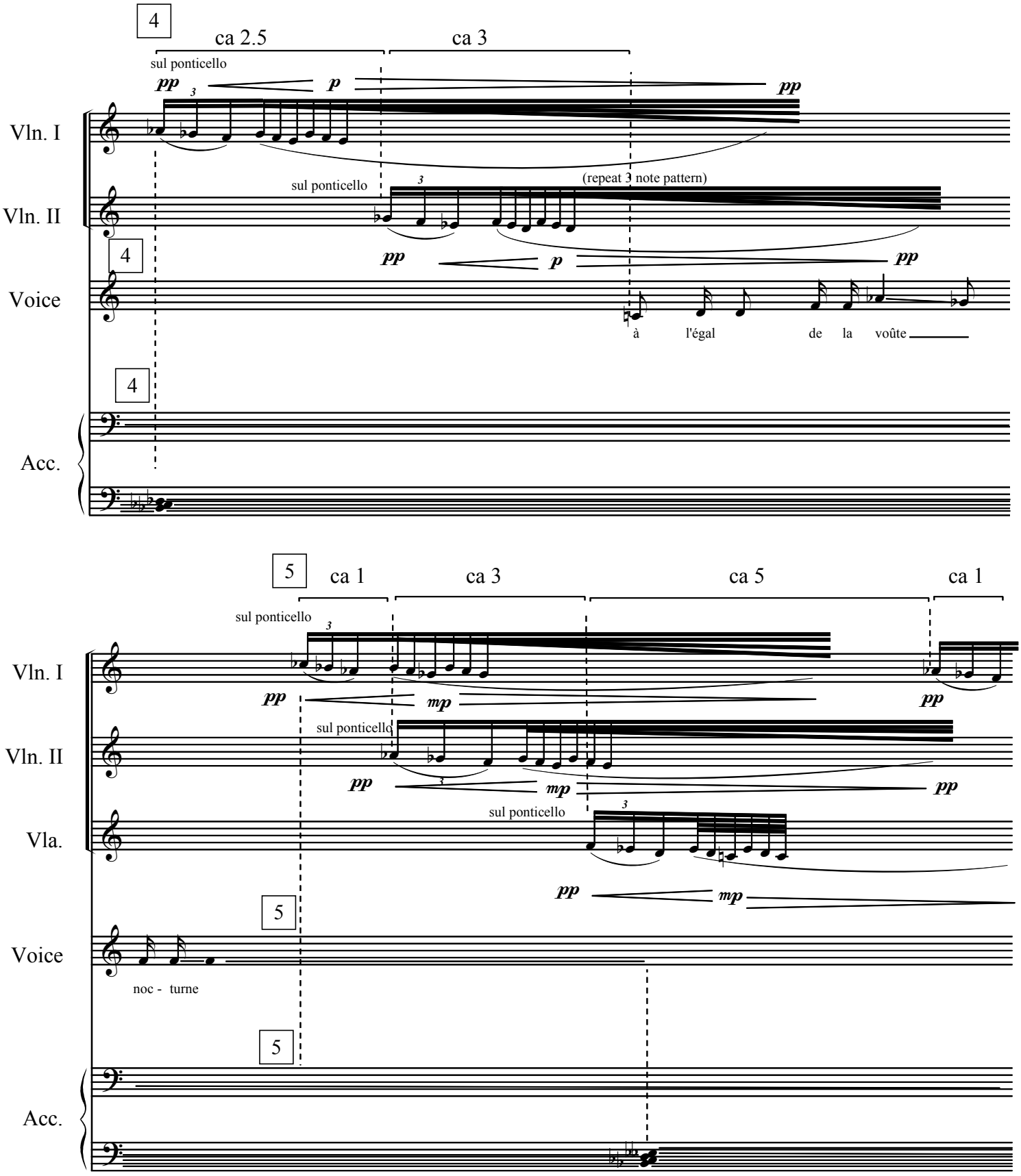

I
1
senza sord.
Vln. I
ppp
senza sord.
Vln. II
senza sord.
Vla.
1
I
1
Acc.
f

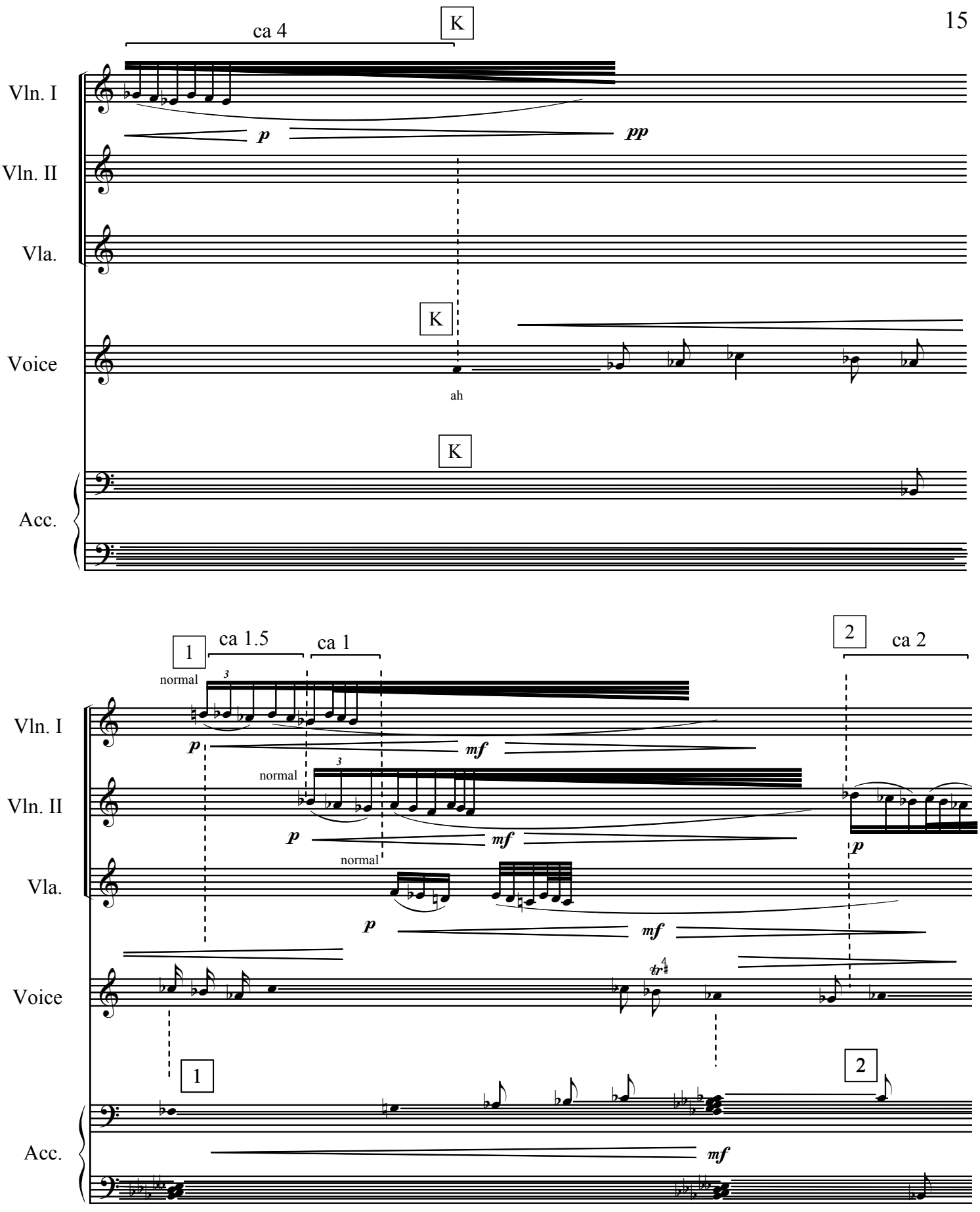

J Ad libitum, meno mosso (♩ = ca 60)
ca 3
2
ca 2
ca 5
Vln. I
Vln. II
Vla.
Voice
Acc.
N.
p
pp

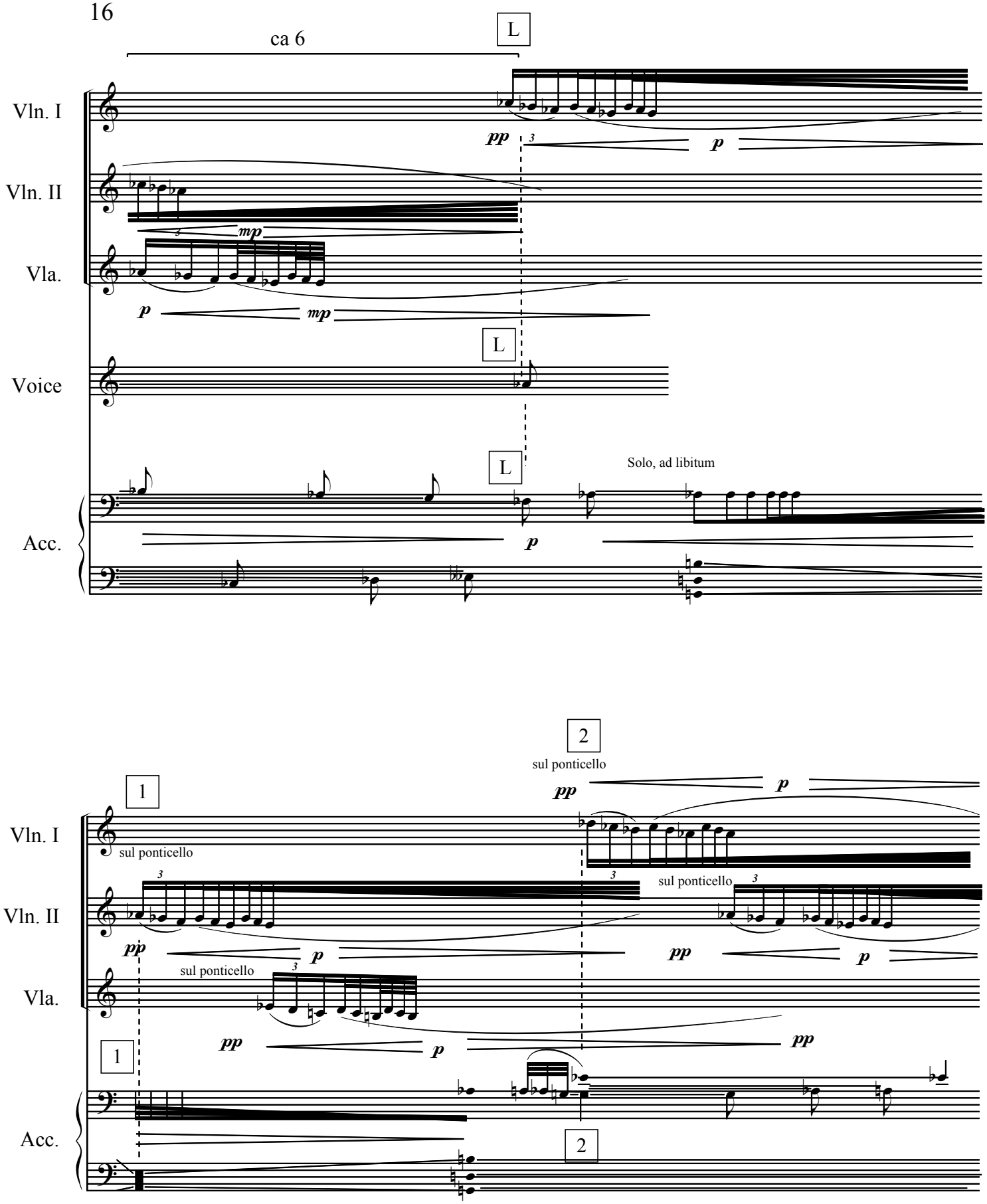

ca 3
ca 2
1
Vln I
N.
Voice
gliss.
O
Je
t'
adore
p
Acc.
pp

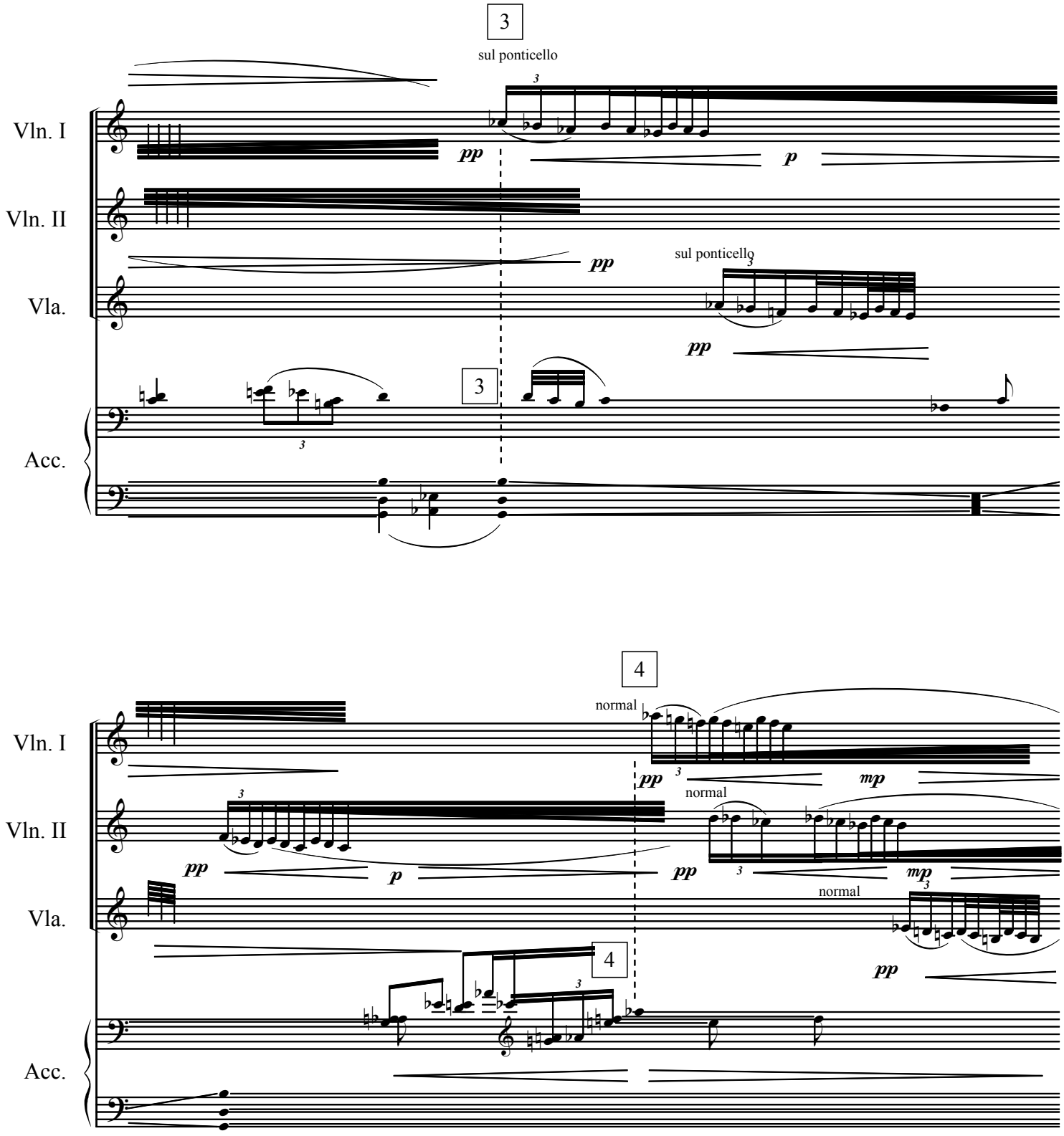

2
ca 1
ca 4
3
sul ponticello
(repeat 3 note pattern)
Vln. I
Voice
Acc.
pp
p
pp
O
2
3

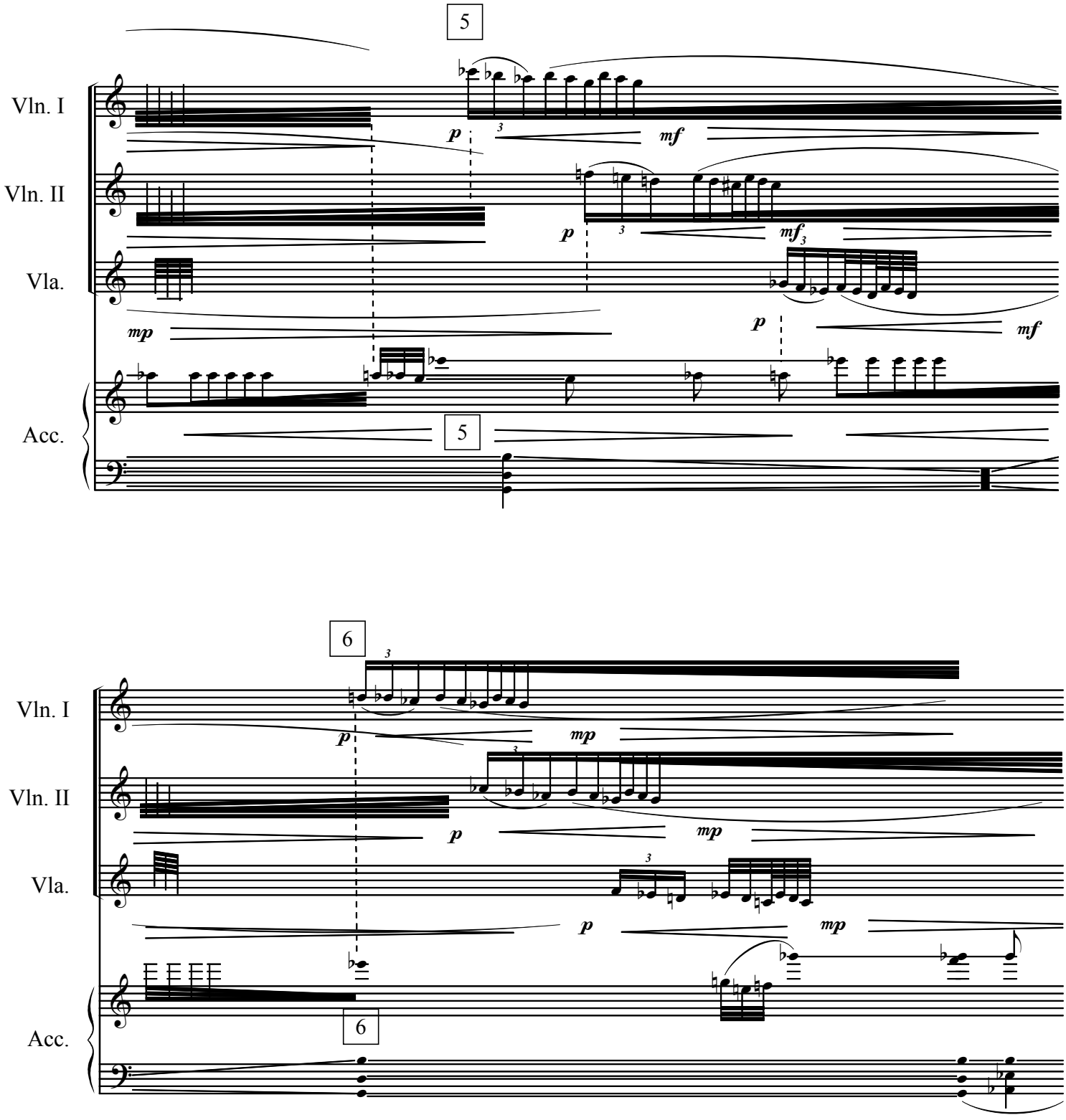

Vln. I
Vln II
Voice
gliss
gliss
Je
t'
adore
ad lib
(cont. r.h. in similiar fashion until cue)
Acc.

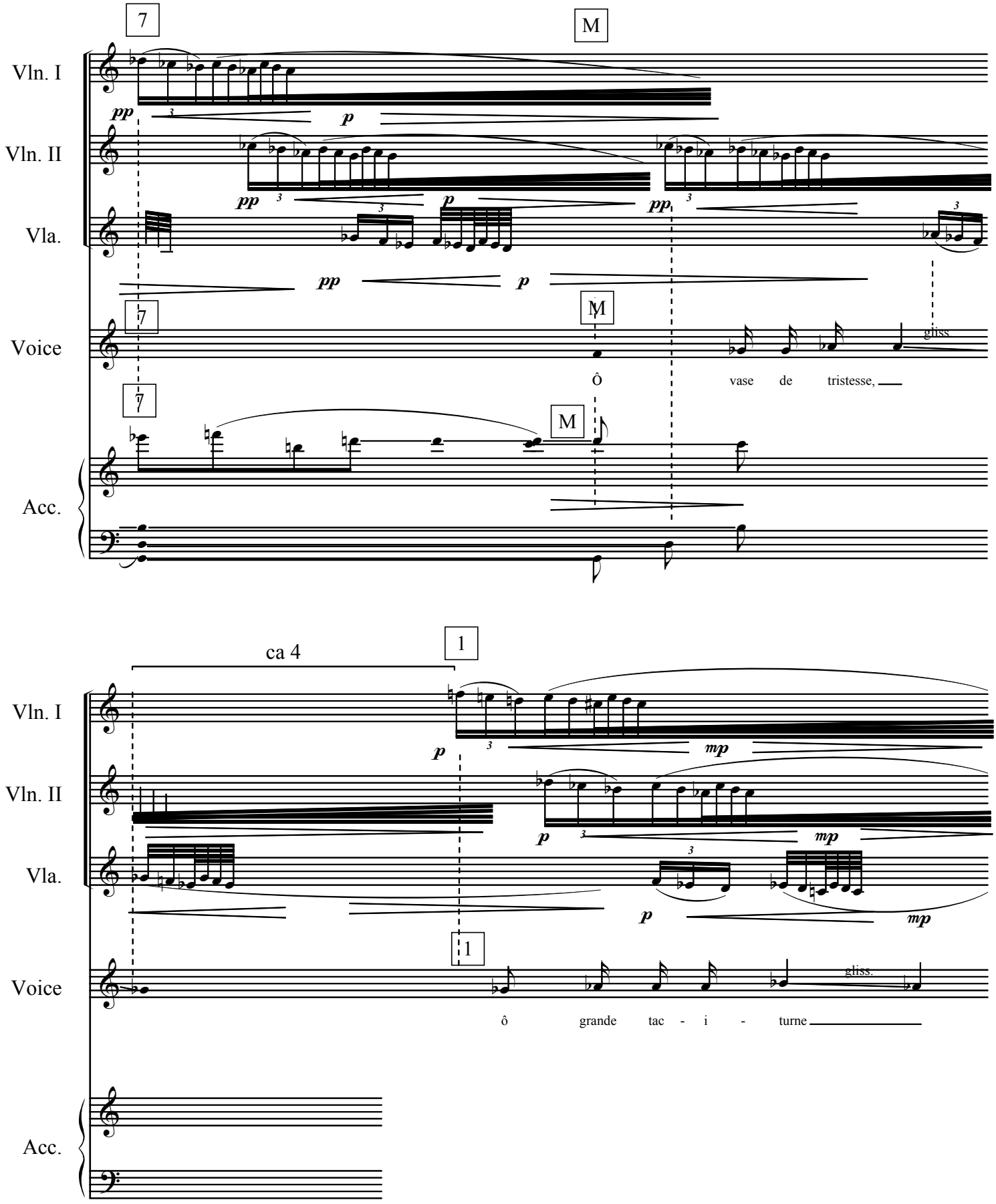

4
ca 2.5
ca 3
sul ponticello
pp
p
pp
Vln. I
sul ponticello
(repeat 3 note pattern)
Vln. II
4
pp
p
pp
Voice
à
l'égal
de
la
voûte
4
Acc.
5
ca 1
ca 3
ca 5
ca 1
sul ponticello
Vln. I
pp
mp
pp
sul ponticello
Vln. II
pp
mp
pp
sul ponticello
Vla.
pp
mp
5
Voice
noc - turne
5
Acc.

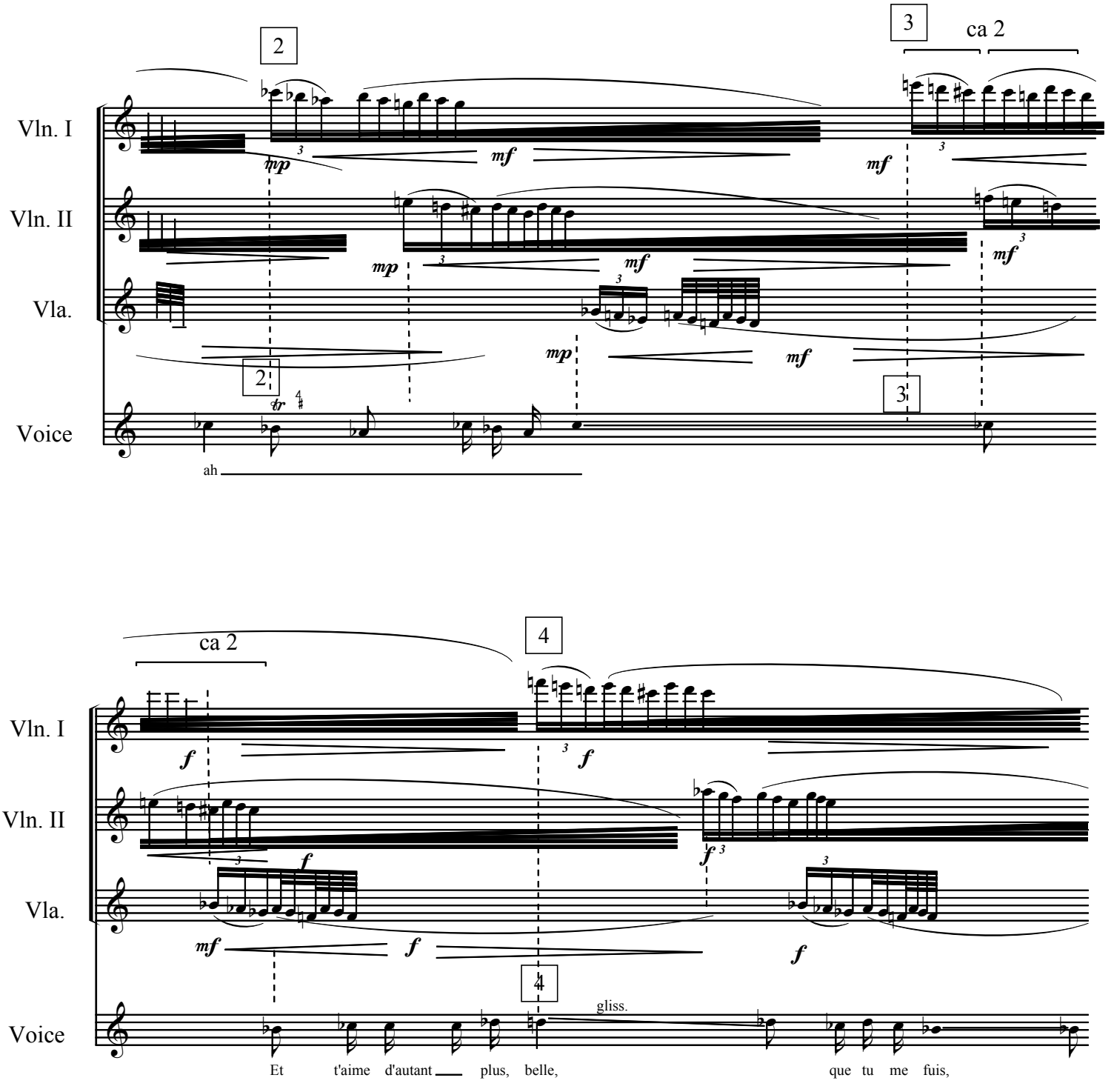

ca 4
K
Vln. I
p
pp
Vln. II
Vla.
K
Voice
ah
K
Acc.
1
ca 1.5
ca 1
2
ca 2
normal
mf
normal
normal
1
2

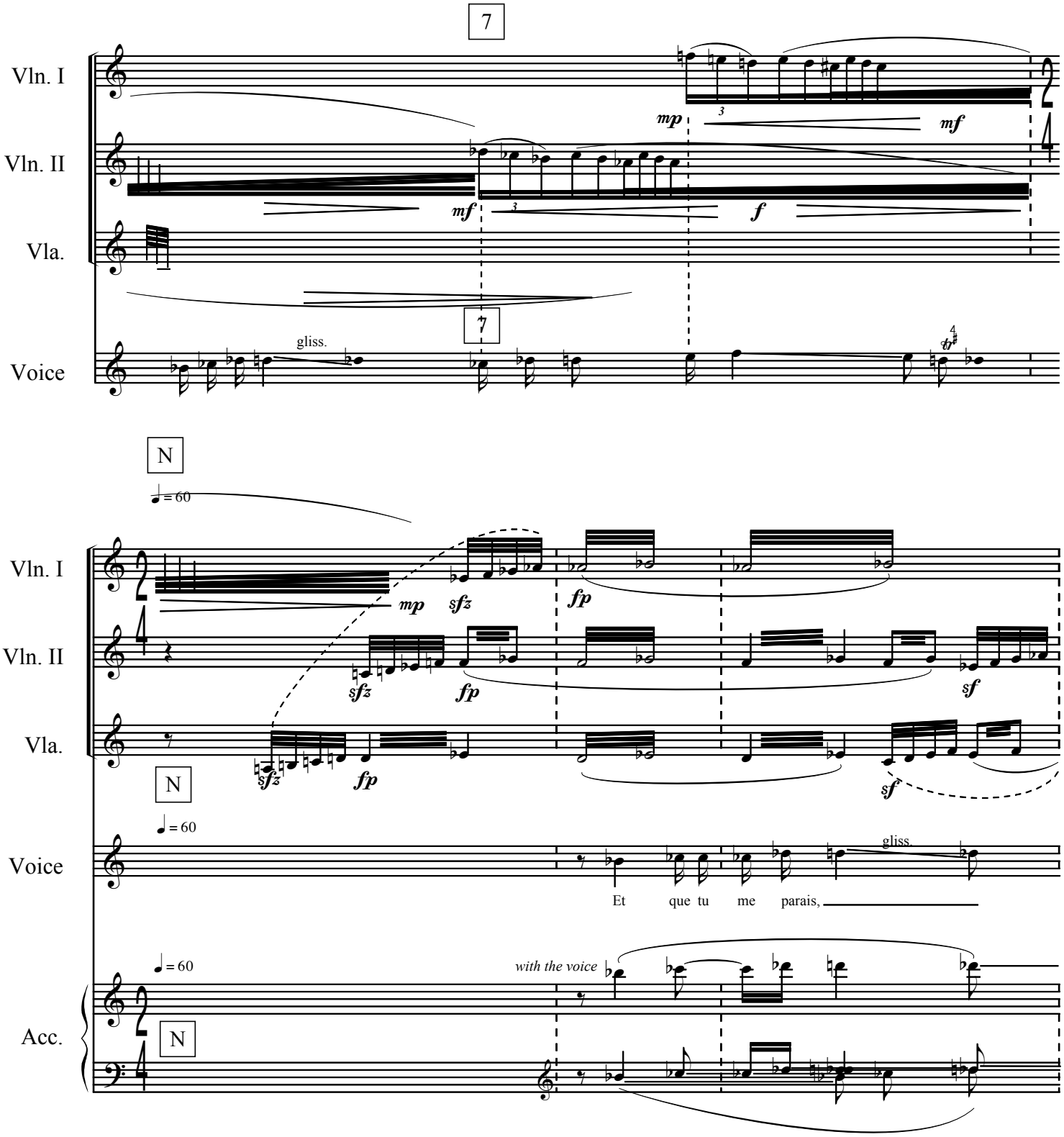

ca 6
L
Vln. I
Vln. II
Vla.
Voice
Acc.
pp
p
mp
Solo, ad libitum
1
2
sul ponticello

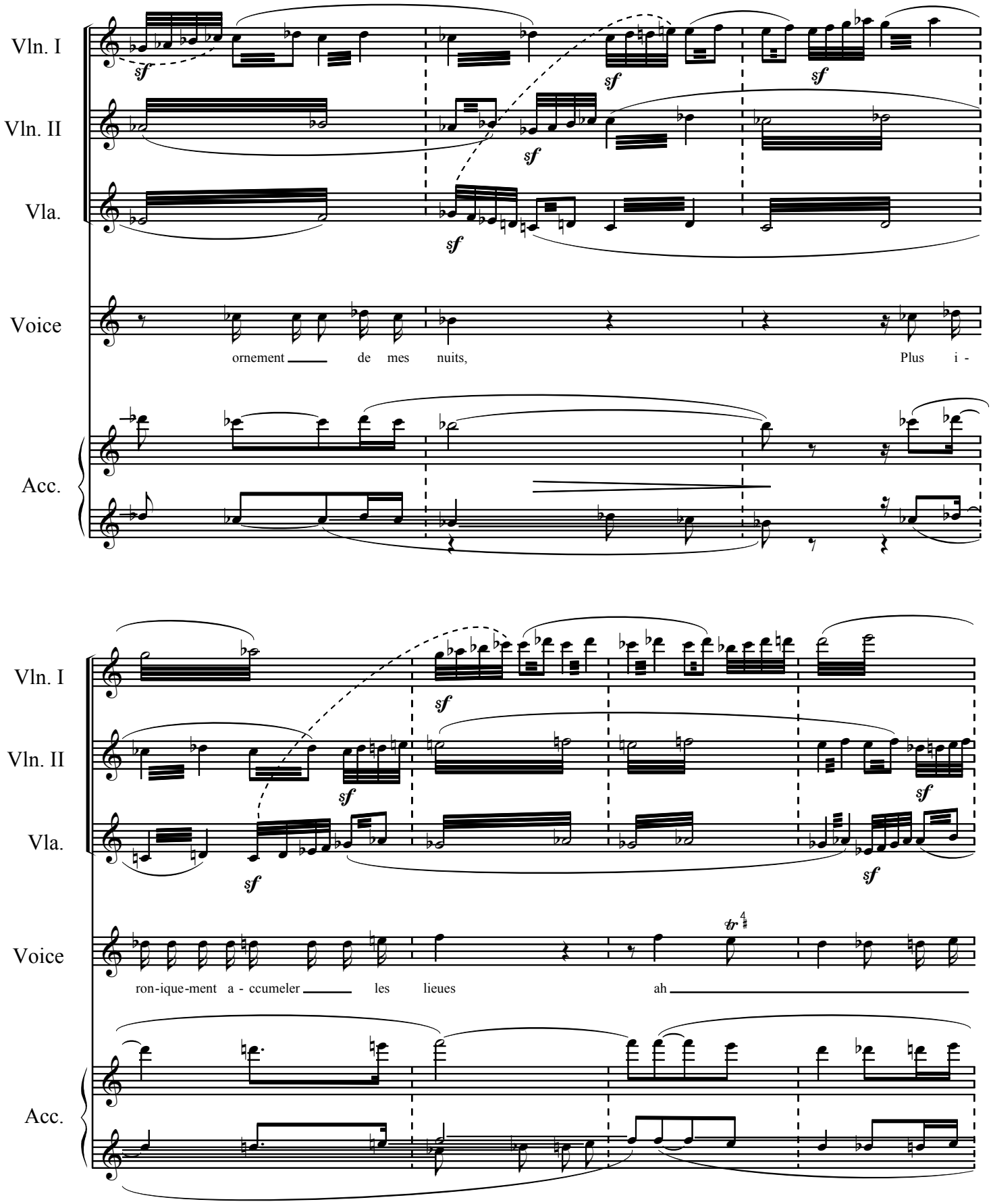

3
sul ponticello
Vln. I
Vln. II
Vla.
Acc.
pp
p
pp
sul ponticello
pp
3
4
normal
pp
mp
normal
pp
p
pp
mp
normal
pp
4

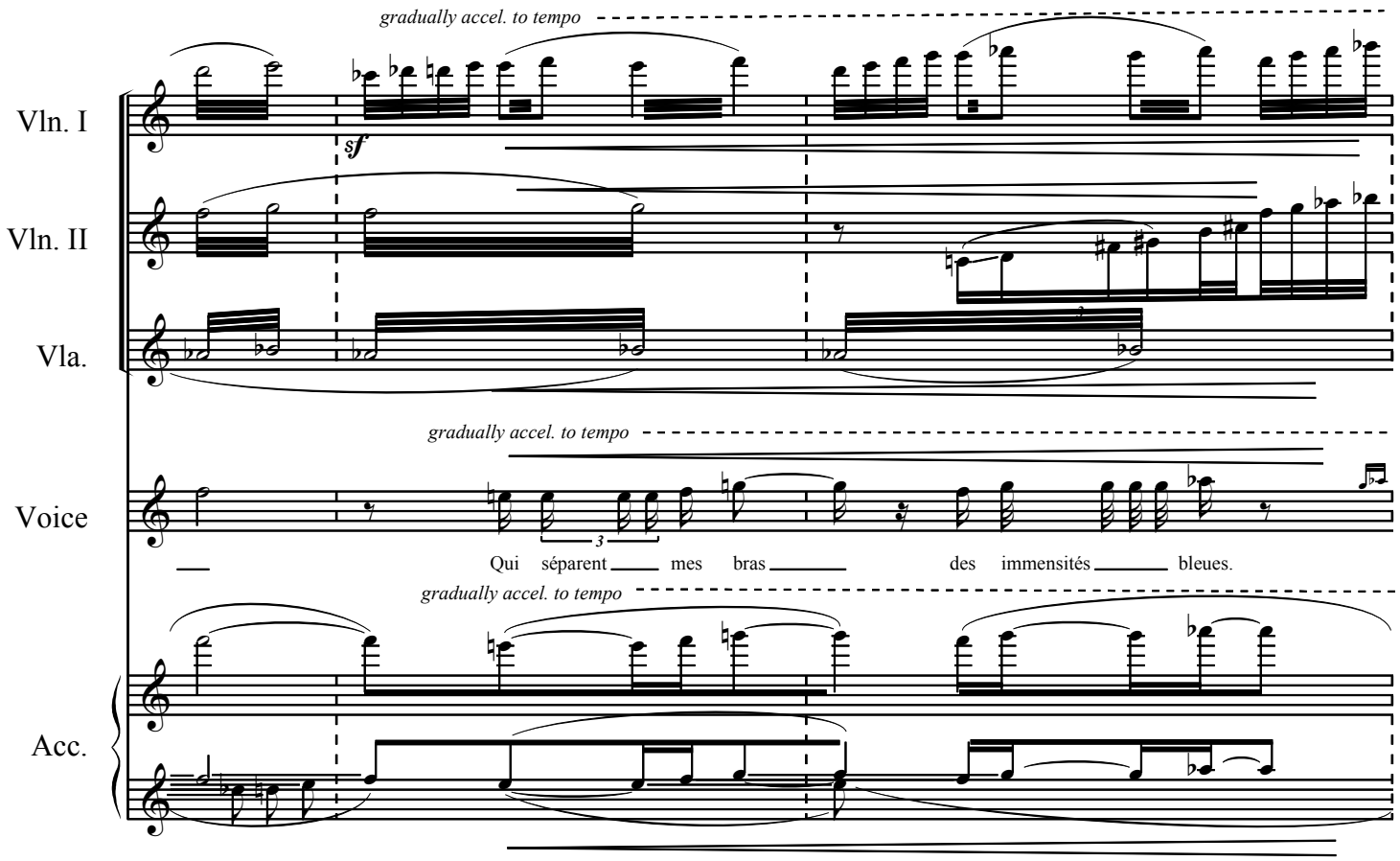

5
Vln. I
Vln. II
Vla.
Acc.
p
mf
mf3
mp
5
6
6

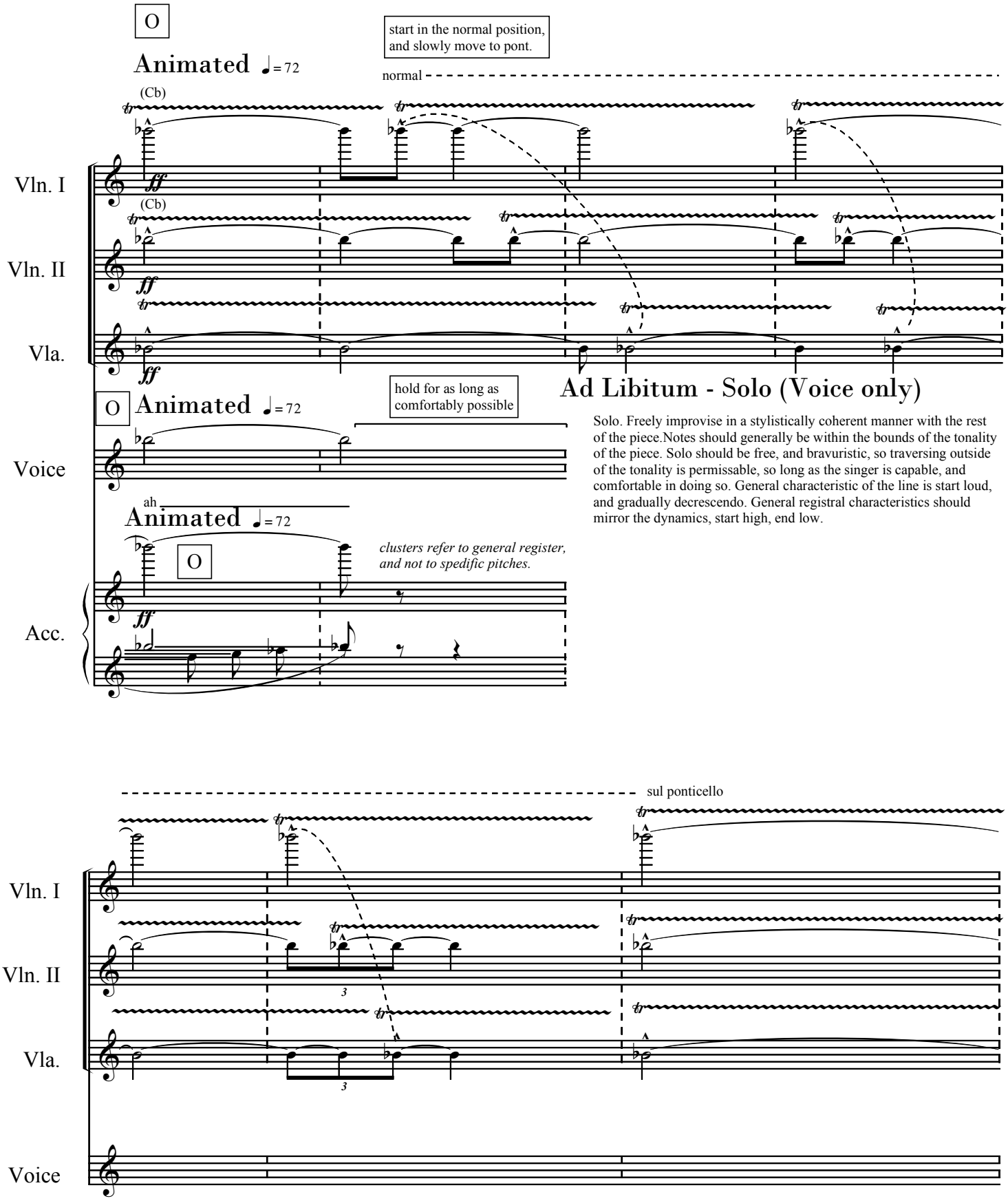

7
M
Vln. I
Vln. II
Vla.
pp
p
Voice
Ô
vase de tristesse,
gliss
Acc.
ca 4
1
mp
ô grande tac - i - turne
gliss.

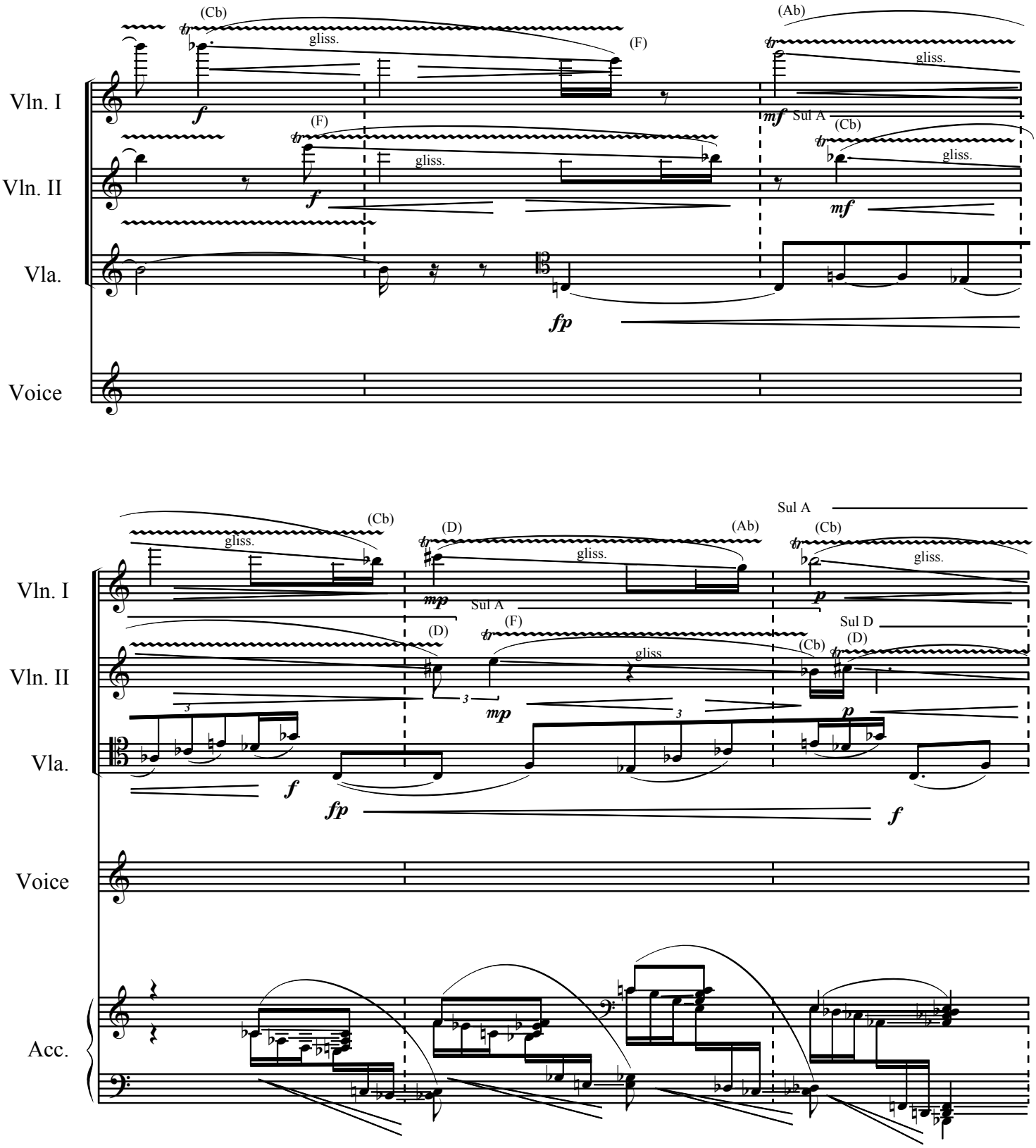

2
3
ca 2
Vln. I
Vln. II
Vla.
Voice
mp
mf
tr
ah
4
gliss.
Et t'aime d'autant plus, belle, que tu me fuis,

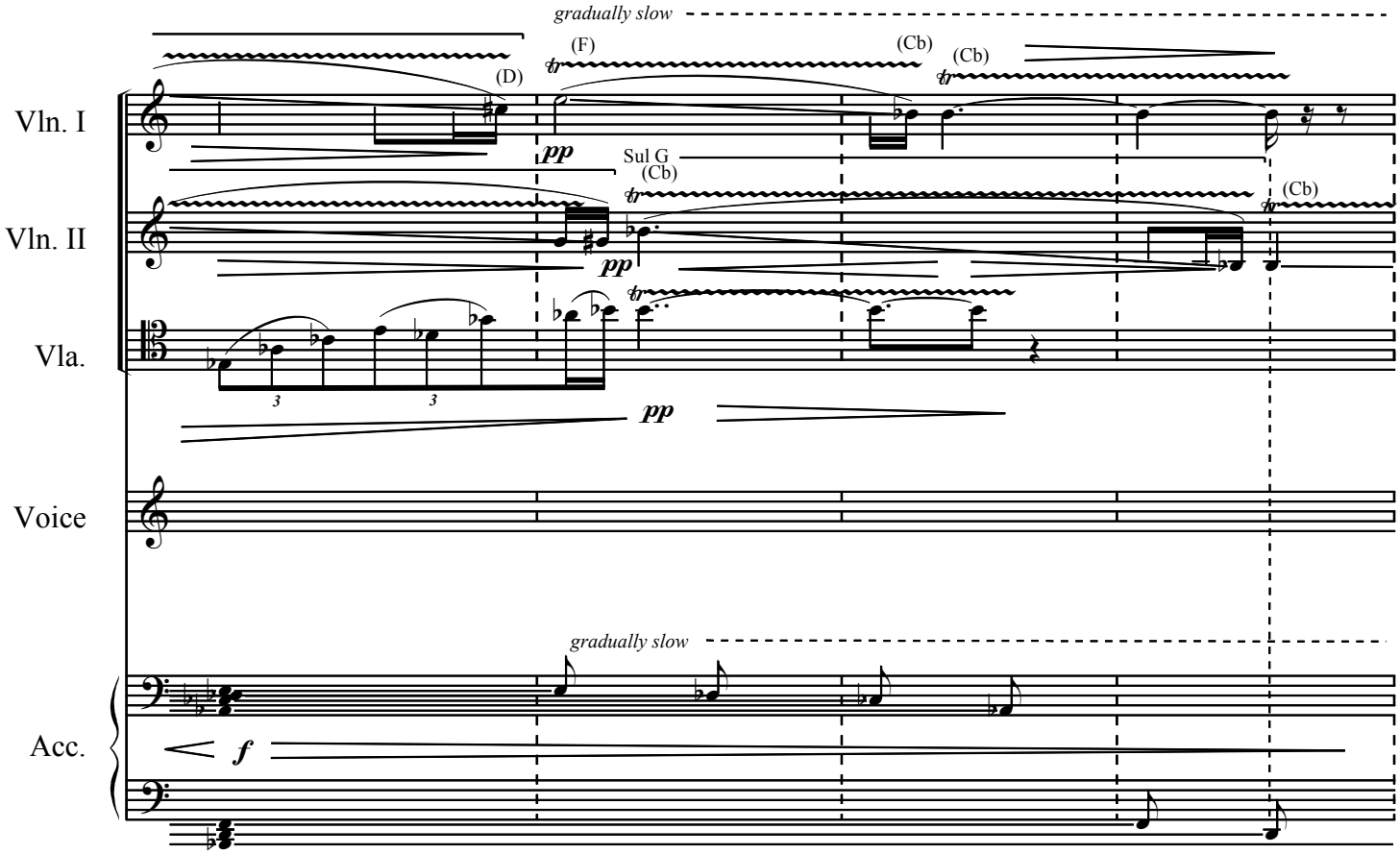

7
Vln. I
Vln. II
Vla.
Voice
mp
mf
mf
f
gliss.
7
N
♩ = 60
Vln. I
Vln. II
Vla.
Voice
Acc.
mp
sfz
fp
sfz
fp
sf
sfz
fp
sf
N
♩ = 60
gliss.
Et que tu me parais,
♩ = 60
with the voice
N

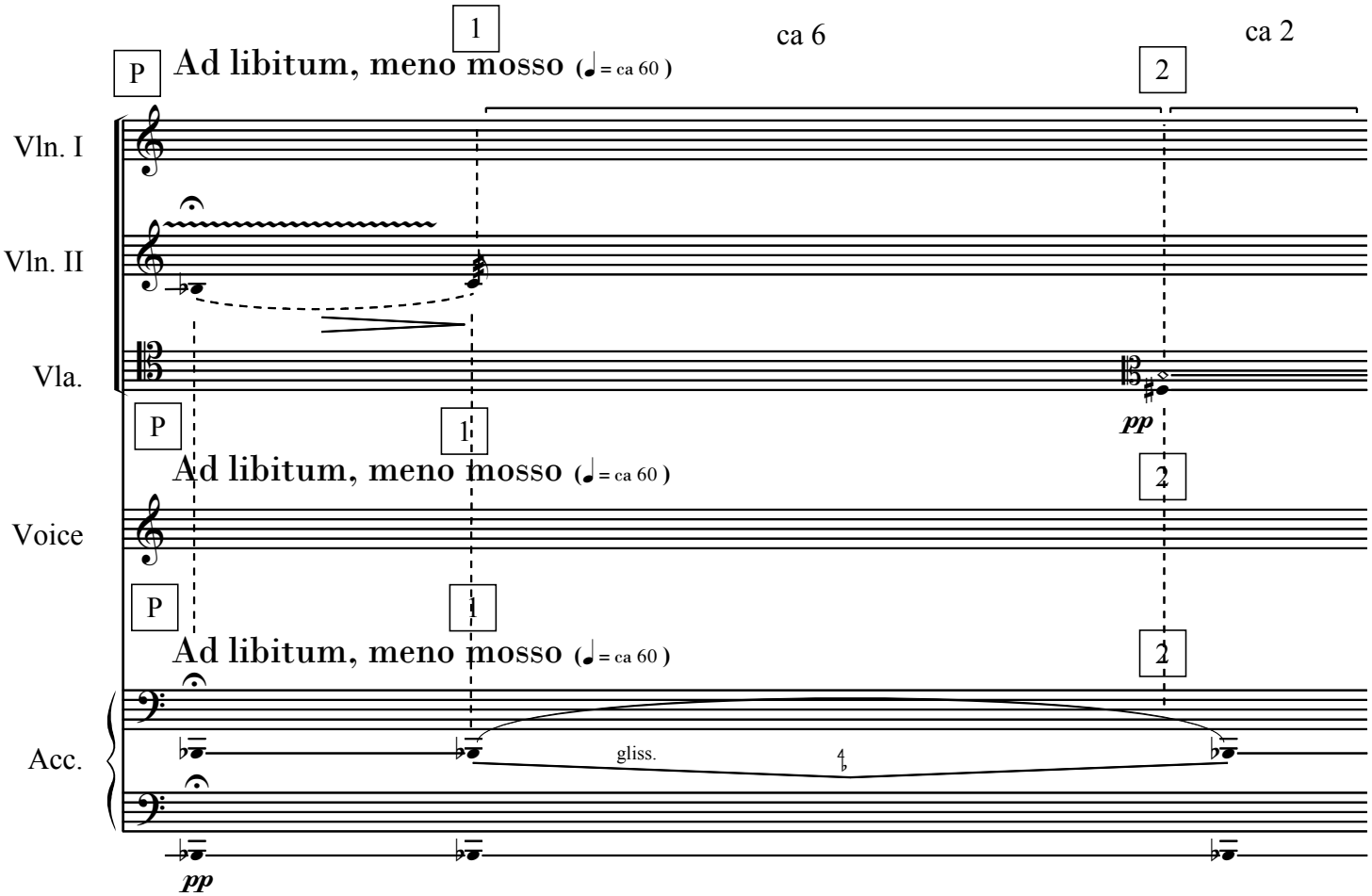

Vln. I
Vln. II
Vla.
Voice
Acc.
sf
ornement de mes nuits,
Plus i -
tr
ron-ique-ment a - ccumeler les lieues
ah

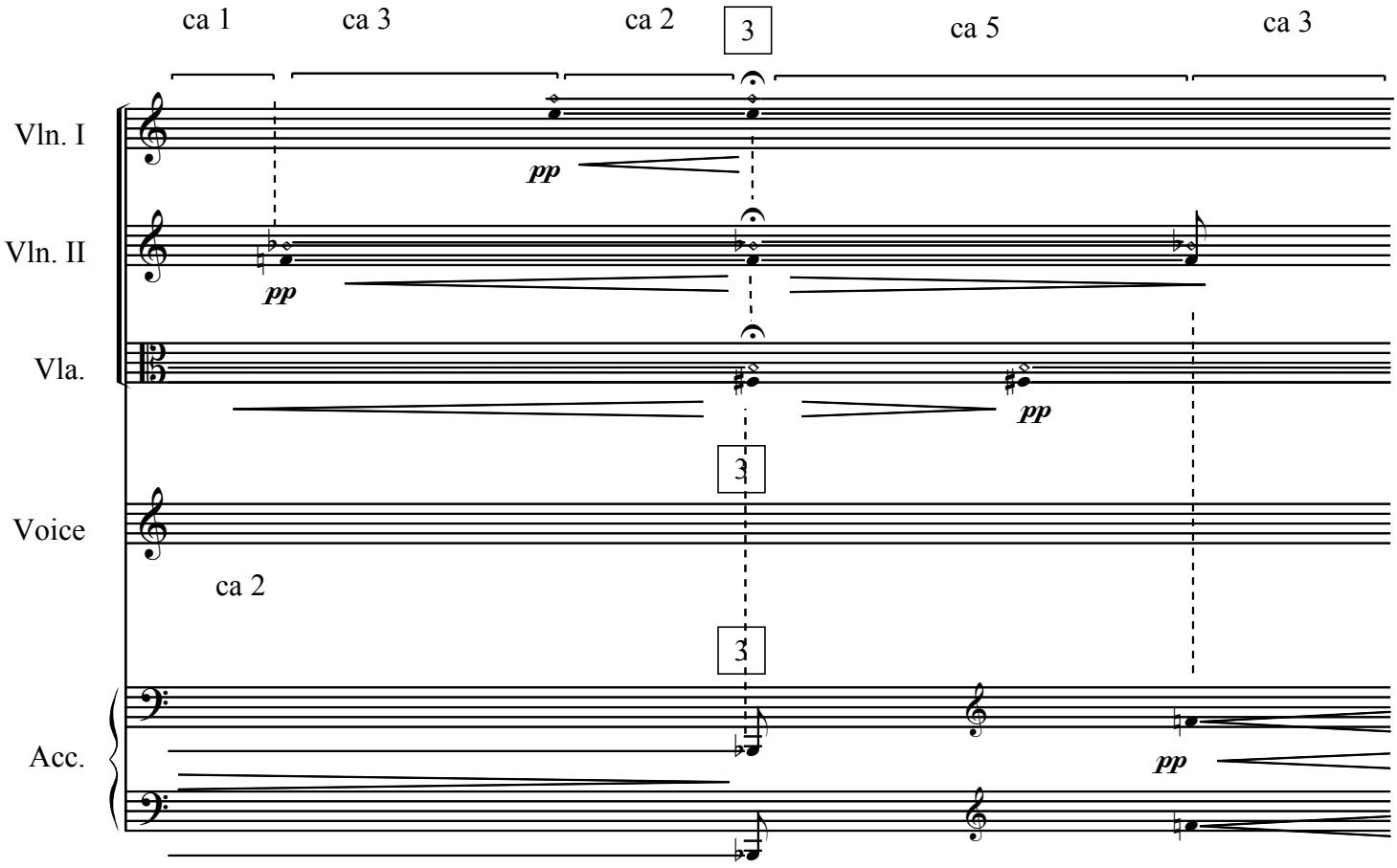

gradually accel. to tempo
Vln. I
sf
Vln. II
Vla.
gradually accel. to tempo
Voice
3
Qui séparent mes bras des immensités bleues.
gradually accel. to tempo
Acc.

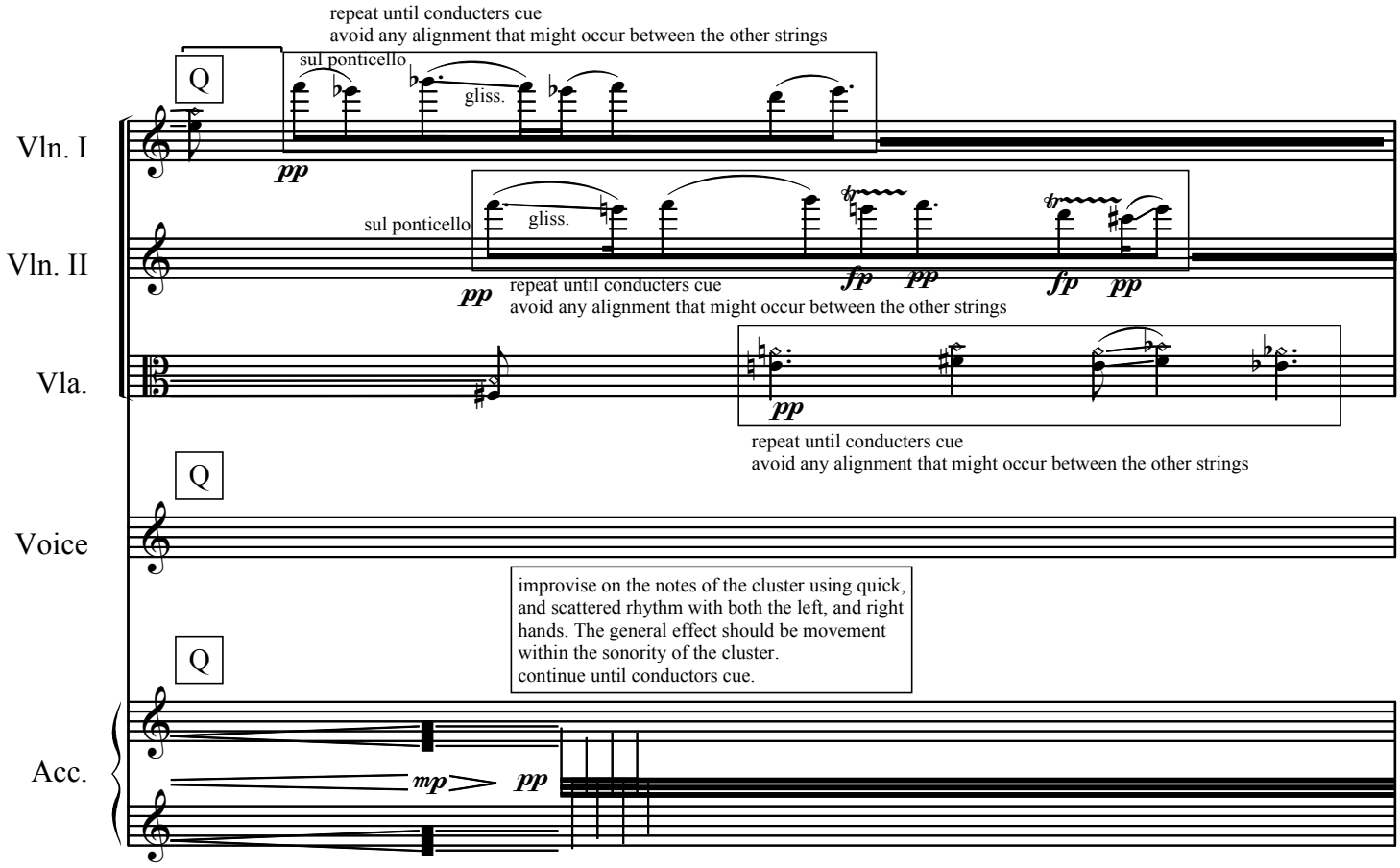

O
start in the normal position, and slowly move to pont.
Animated ♩= 72
normal
(Cb)
Vln. I
(Cb)
Vln. II
Vla.
ff
hold for as long as comfortably possible
Ad Libitum - Solo (Voice only)
Solo. Freely improvise in a stylistically coherent manner with the rest of the piece.Notes should generally be within the bounds of the tonality of the piece. Solo should be free, and bravuristic, so traversing outside of the tonality is permissable, 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
Acc.
clusters refer to general register, and not to spedific pitches.
sul ponticello
3

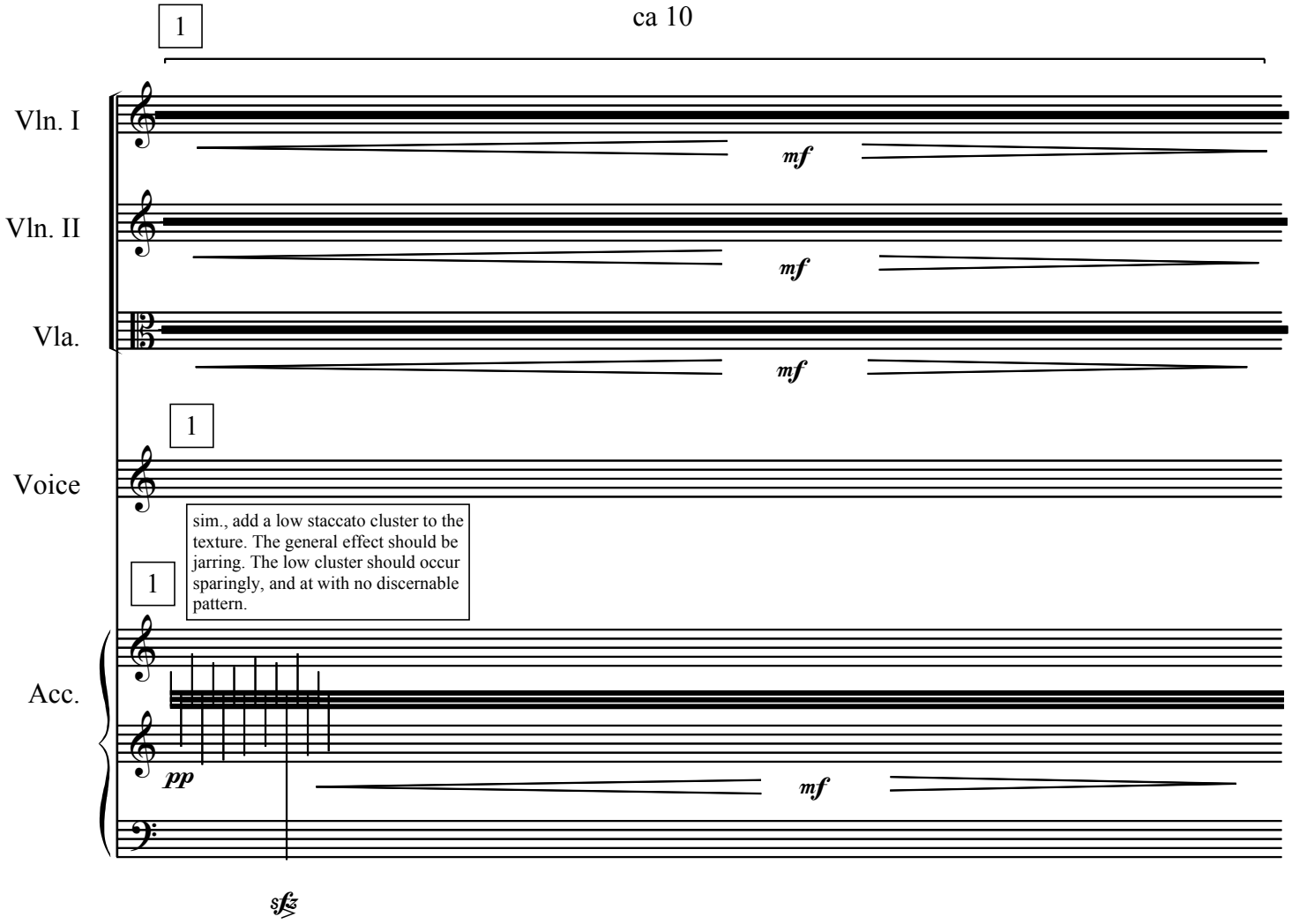

Vln. I
Vln. II
Vla.
Voice
Acc.
(Cb)
(F)
(Ab)
(D)
gliss.
Sul A
Sul D
f
mf
mp
p
fp

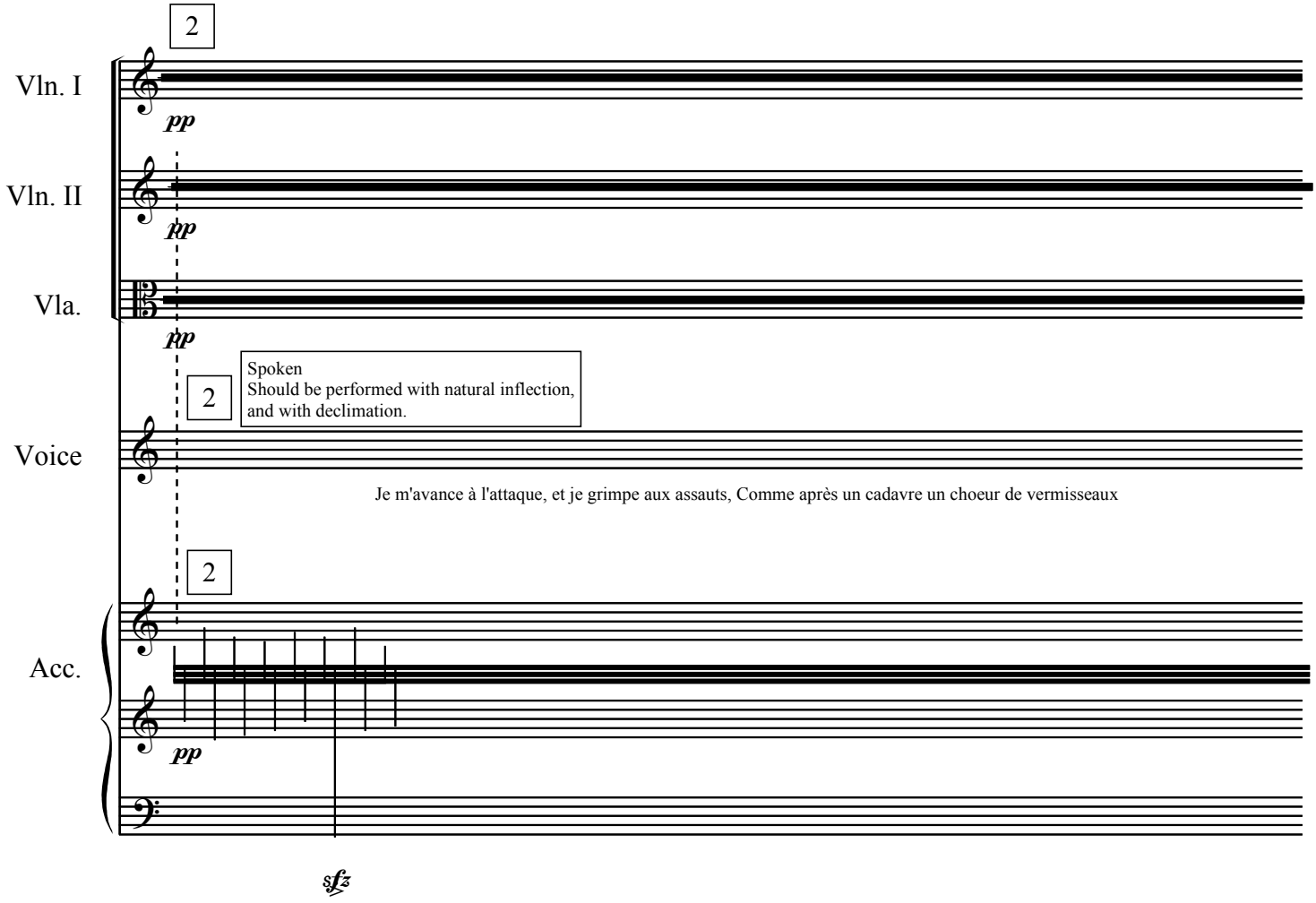

gradually slow
(F)
(Cb)
(Cb)
(D)
Vln. I
pp
Sul G
(Cb)
(Cb)
Vln. II
pp
Vla.
3
3
pp
Voice
gradually slow
Acc.
f

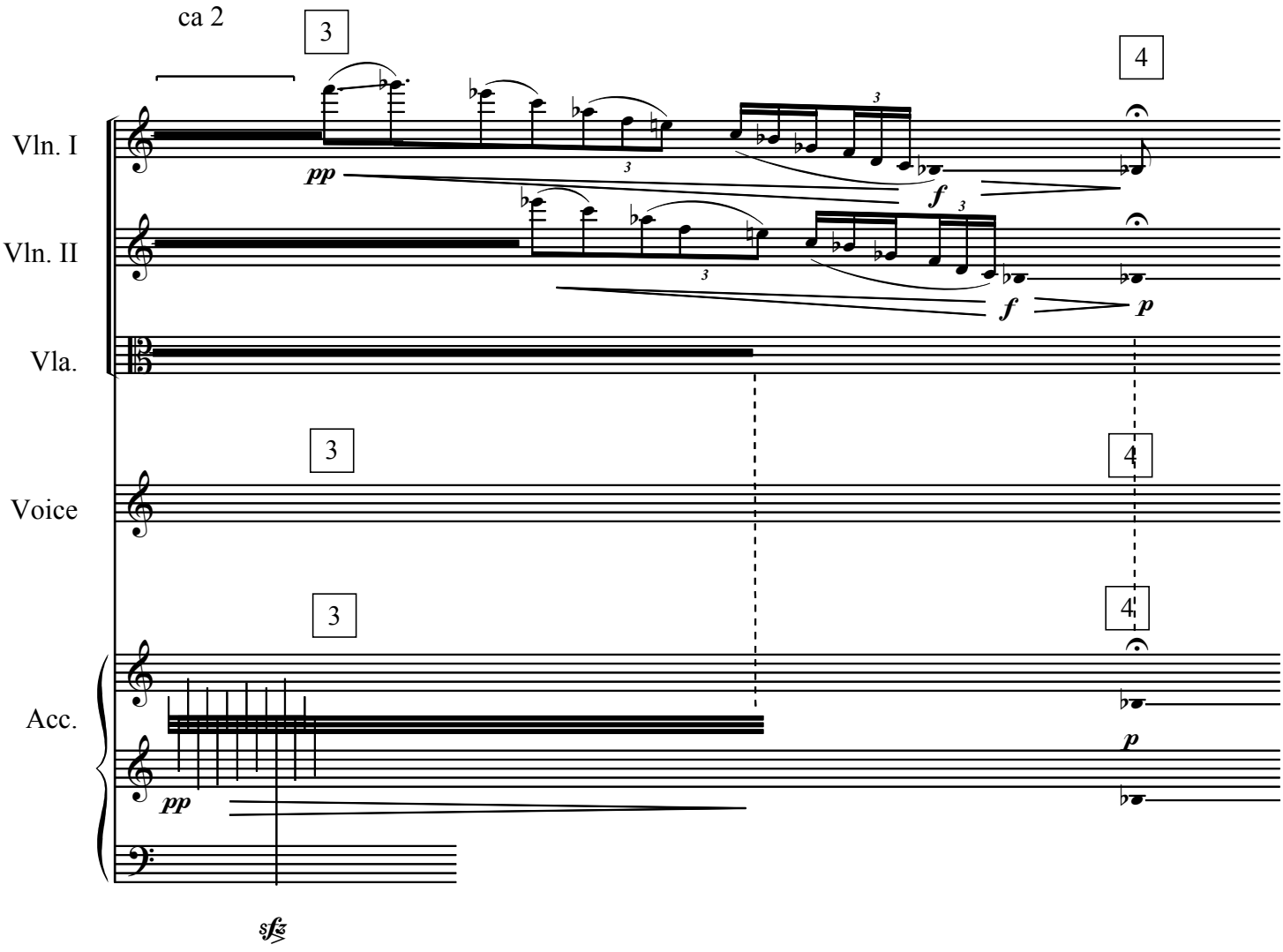

1
ca 6
ca 2
P
Ad libitum, meno mosso (♩= ca 60)
2
Vln. I
Vln. II
Vla.
pp
P
1
Ad libitum, meno mosso (♩= ca 60)
2
Voice
P
1
Ad libitum, meno mosso (♩= ca 60)
2
Acc.
gliss.
pp

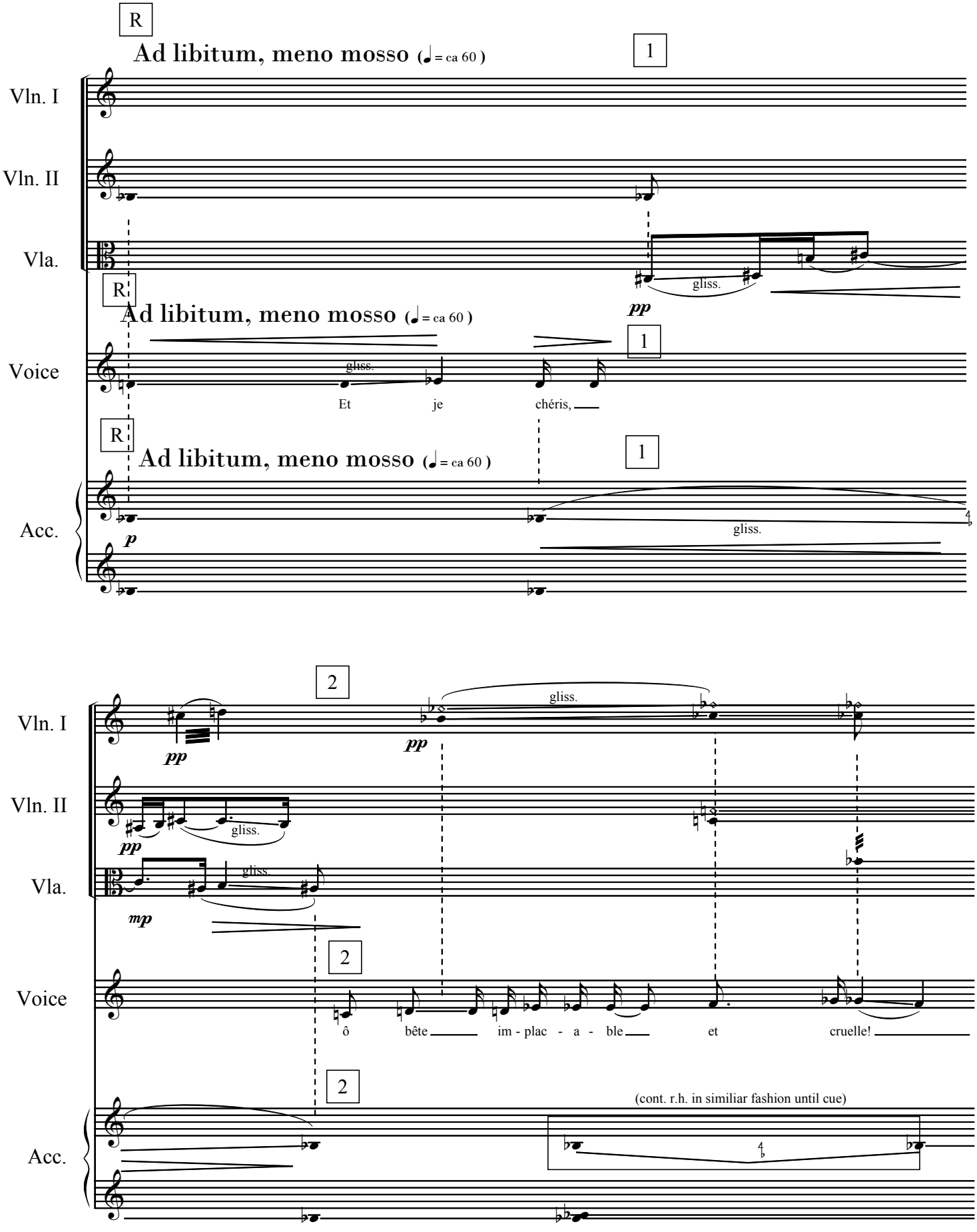

ca 1
ca 3
ca 2
3
ca 5
ca 3
Vln. I
pp
Vln. II
pp
Vla.
pp
3
Voice
ca 2
3
Acc.
pp

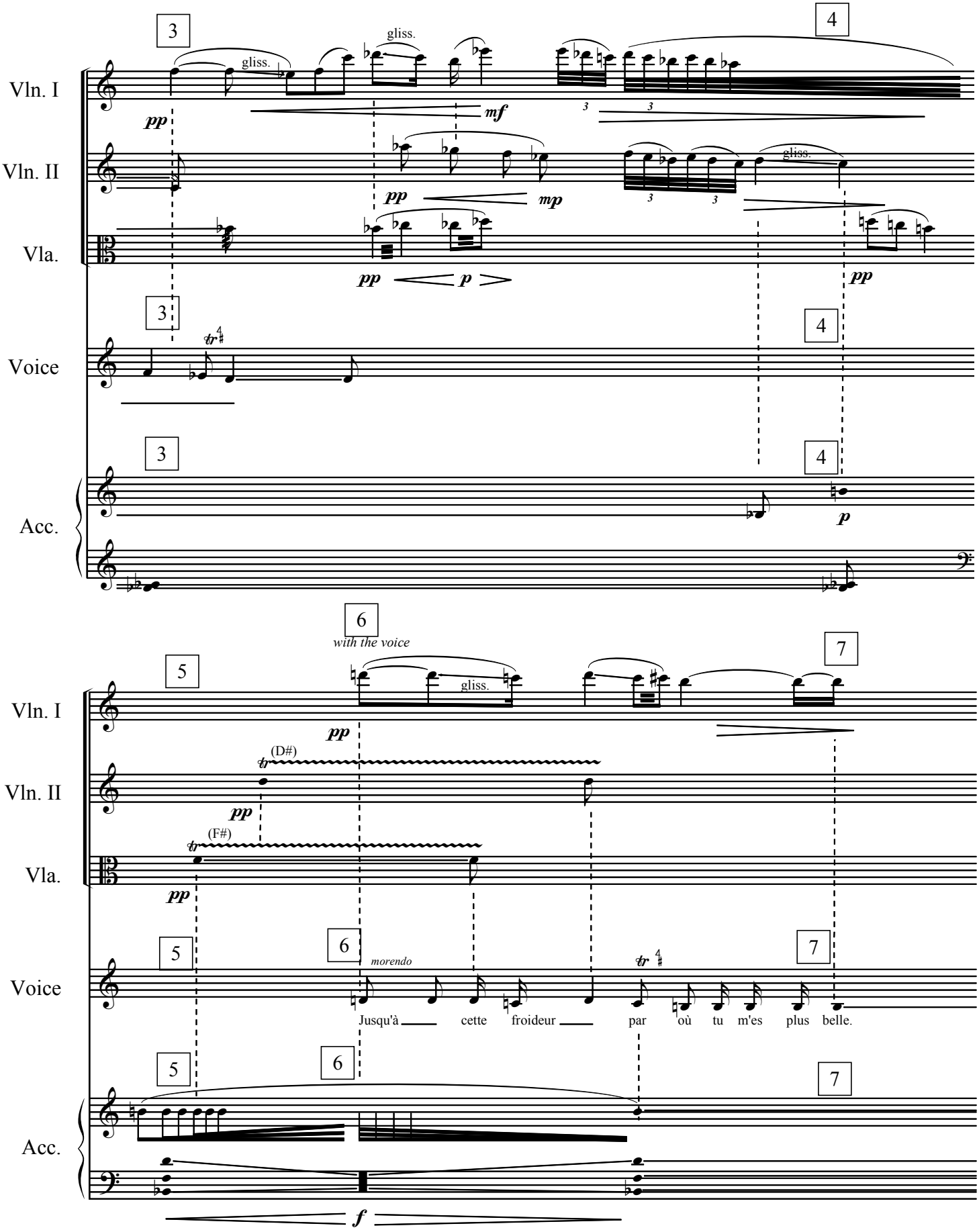

repeat until conducters cue
avoid any alignment that might occur between the other strings
sul ponticello
gliss.
Q
Vln. I
pp
Vln. II
sul ponticello
gliss.
pp
repeat until conducters cue
avoid any alignment that might occur between the other strings
fp
pp
fp
pp
Vla.
pp
repeat until conducters cue
avoid any alignment that might occur between the other strings
Q
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.
Q
Acc.
mp
pp

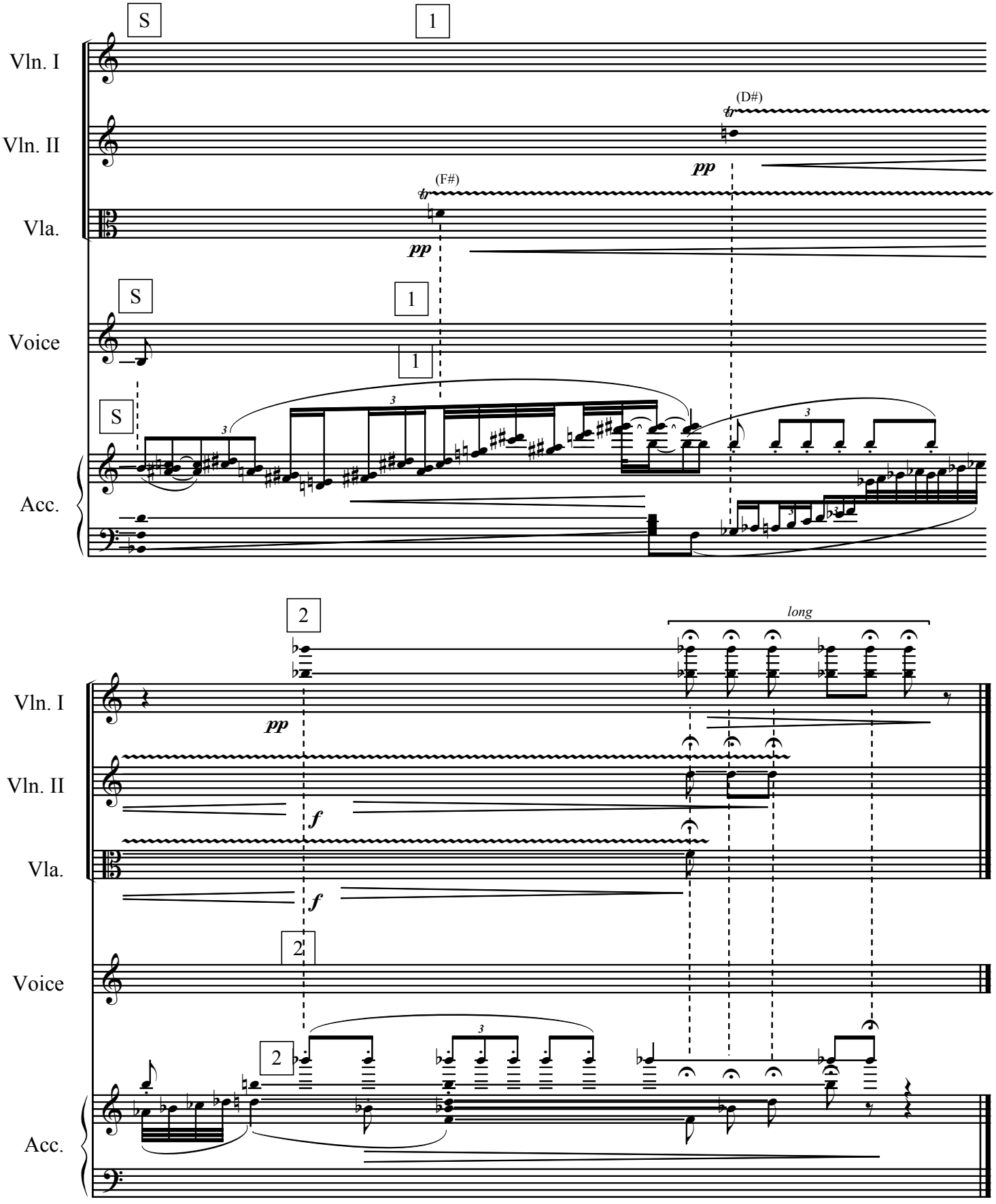

1
ca 10
Vln. I
mf
Vln. II
mf
Vla.
mf
1
Voice
sim., add a low staccato cluster to the texture. The general effect should be jarring. The low cluster should occur sparingly, and at with no discernable pattern.
1
Acc.
pp
mf
sfz


2
Vln. I
pp
Vln. II
pp
Vla.
pp
2
Spoken
Should be performed with natural inflection,
and with declimation.
Voice
Je m'avance à l'attaque, et je grimpe aux assauts, Comme après un cadavre un choeur de vermisseaux
2
Acc.
pp
sfz


ca 2
3
4
Vln. I
Vln. II
Vla.
Voice
Acc.
pp
f
p
sfz


R
Ad libitum, meno mosso (♩ = ca 60)
1
Vln. I
Vln. II
Vla.
gliss.
pp
R
Ad libitum, meno mosso (♩ = ca 60)
1
Voice
gliss.
Et je chéris,
R
Ad libitum, meno mosso (♩ = ca 60)
1
Acc.
p
gliss.
2
Vln. I
pp
gliss.
pp
Vln. II
gliss.
pp
Vla.
gliss.
mp
2
Voice
ô bête im - plac - a - ble et cruelle!
2
(cont. r.h. in similiar fashion until cue)
Acc.


3
4
gliss.
Vln. I
Vln. II
Vla.
Voice
Acc.
pp
mf
mp
p
tr
5
6
7
with the voice
(D#)
(F#)
morendo
Jusqu'à cette froideur par où tu m'es plus belle.
f


S
1
Vln. I
Vln. II
Vla.
Voice
Acc.
(D#)
(F#)
pp
3
2
long
f