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*Le Salève (2011)*

Jonathan Sokol

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# *Le Salève (2011)*

*Commissioned by and written for Quince Contemporary Vocal Ensemble*

Jonathan Sokol

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[www.jonathansokol.com](http://www.jonathansokol.com)  
[john.sokol@gmail.com](mailto:john.sokol@gmail.com)



SP – 00045

## Performance Notes

**Duration:** 9 minutes


Throughout entire piece:

- Breathe when necessary!
- Little (or narrow) to no vibrato (see below, Just Intonation)








Time is measured and notated via:

- Passages bracketed with suggested length in seconds. Pitches within these brackets should be held the entire suggested length.
- A boxed-in pitch with suggested length in seconds. Text beneath the boxed-in pitch is to be repeated at a quick but comfortable pace. On some occasions, the pitch may glissando during these repetitions. Text is **not** expected to be performed together.
- Standard rhythmical notation. While there are no meters, rhythms should adhere to the given tempi.

x note-head: indeterminate pitch or mouth sound.

: unmeasured accelerando (or ritardando if reversed).

### Quartertone Accidentals:

						
3/4 flat	(flat)	1/4 flat	(natural)	1/4 sharp	(sharp)	3/4 sharp

Some sections of the piece are to be sung using Just Intonation, with as little vibrato as possible to allow for maximum resonance. In these sonorities (sounding 7<sup>th</sup> chords), 3<sup>rds</sup> and 7<sup>ths</sup> should be slightly lowered<sup>1</sup>, creating a beatless, waveless, and pure sound (*ala* Barbershop).

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<sup>1</sup> Specifically, 3<sup>rds</sup> should be lowered 14 cents and 7<sup>ths</sup> 31 cents.

*Le Salève*

Shhh. Sweetness. Silence strong, sirensong, swaying shaped, sure. Shaped, shaken, shorn, sawed, sobbed shhh but slowly still but shhh but still but rushing up but still up but still up but open, clear! Soaring, shared, silent sail, silently sailing, but shhh, but sobs but still but shhh but still but sweet, but so sweet but such sweet but such sweet sweetness still. Shhh.

Shhh.

A set, a scene, the scene set, setting sun, shared sails slow and sure, silent save sudden sweet song, sharp, strings strung, harpstrings, heartstrings, sighing sweetly slowly down, settling slowly, set. A scene, a set, a sun setting, as then, as now, as shhh.

Shhh.

There was time, that summer, to spend afternoons silent, on our backs, in the grass, the sky a ceiling, le Salève still and stunning, our toes towards its tip. In the grass the ground felt wet from cold, the sun a breath, your arms folded across your chest, cold, the sun setting, silent, still.

(Were you there?)

What would start as a stroll would turn to a walk, a hike, a climb, a steep cliff trail bursting into scene, setting suns, parasails waiting to be set alight. From our view, from our backs, cold, we could never tell when the sails would fill, the sun a breath, would fill up and then float down, filled but never full, disappearing off the cliff, silent, sure, silentsailsslow. It was only later we remembered hearing the strings strummed by wind, so intent we were on watching the fall.

(Were you? I have so many hesitations. I have so many fears.)

Thistlewind, sideways grin, upsidedown. We felt for each other's hands and grabbed the grass, coldwetcold, this was a place where the sky was perfect, sun setting, pressing down, falling silentsure, harpstrings, heartstrings, sighing into the clouds.

(so many were you fears were)

You with your hands in coldwet grass, even your heart too far away, beats echoing across your chest, through the cliff to my ear, unreachable, alone. And my heart shimmered, silentsuresailstrong, and I felt the fall, I felt the taking in of breath but shhh but still but such sweetness that I could rush up and clear and up and leap into the arms of the descenders, feel the fall, pull the strings to me to pull as the world closed slowly down.



# Le Salève

Score

Duration: 9 minutes

Soprano I  
Sh sh sh sh sh sh sh sh sh sh sh sh sh Sweet - ness. Sweet -

Soprano II  
Sh sh sh sh sh sh sh sh sh Sweet - ness. Sweet -

Mezzo-S. I  
sh sh sh sh sh sh sh sh sh sh sh Sweet - ness. Sweet -

Mezzo-S. II  
sh sh sh sh sh sh sh sh sh sh sh sh Sweet - ness. Sweet -

ness (ss) Sweet-ness. Sweet - ness.

ness Silence strong, sirensong, swaying shaped, sure.

ness Silence strong, sirensong, swaying shaped, sure.

ness (ss) Sweet-ness. Sweet - ness.

2" *p* 18" *p sub.* *quasi-recit., repeat text, breathe as necessary* 1" *f sub.* *pp* 7"

Sweet Shaped, shaken, shorn, sawed, sobbed. Sh sh sh sh sh

5" 4" *p* *f* *bend* 2" 7" *p* *f* *bend* 2" *f* *pp* 6"

Sweet - ness. Sweet - ness. Sh sh sh sh sh sh

5" 4" *p* *f* *bend* 2" 7" *p* *f* *bend* 5" *f* *pp* 3"

Sweet - ness. Sweet - ness. Sh sh sh sh sh sh sh sh sh sh

2" *p* 2" *mf* 16" *p* *quasi-recit., repeat text, breathe as necessary* 3" *f sub.* *pp* 5"

Sweet - ness. Shaped, shaken, shorn, sawed, sobbed. Sh sh sh sh sh sh sh

From [A] to [B]: Just Intonation

**A** ♩ = 72 rit. 4" *mf* *p* ♩ = 84 rit. ♩ = 84 rit. *mf* *p* *mf* *p*

but slow-ly still but but still but ru-shing up but still up

*mf* *p* 2" *f sub.* *p* 2" *mf* *p* *mf* *p*

but slow-ly still but Sh sh sh sh sh but still but ru- shing\_ up but still\_ up

*mf* *p* 3" *f sub.* *p* 1" *mf* *p* *mf* *p*

but slow-ly still\_ but Sh sh sh sh sh sh sh but still but ru- shing up but still\_ up

*mf* *p* 2" *f sub.* *p* 2" *mf* *p* *mf* *p*

but slow-ly still but Sh sh sh sh sh but still but ru- shing\_ up but still up



♩ = 96 accel. . . . . ♩ = 72 sub.

*f p < f p < f, p < f > p* 2" 4" 1" 5"  
*p < f > p, f sub. > p*

but such sweet but such sweet sweet - ness still Sh sh sh sh

*f p < f p < f, p < f > p* 2" 4" 2" 4"  
*p < f > p, f sub. > p*  
*bend*

but such sweet but such sweet sweet - ness still Sh sh sh sh sh

*f p < f p < f, p < f > p* 2" 4" 1" 5"  
*p < f > p, f sub. > p*

but such sweet but such sweet sweet - ness still Sh sh sh sh

*f p < f p < f, p < f > p* 2" 4" 3" 3"  
*p < f > p, f sub. > pp*  
*bend*

but such sweet but such sweet sweet - ness still Sh sh sh sh sh sh sh

Ⓒ

8" 12" 8"  
*pp mf pp, p*  
*very slow (!) gliss.*

Sh sh sh sh sh sh sh sh sh sh sh sh sh A set, a scene, the scene set, setting sun, shared sails slow and sure,

3" 8" 12" 8"  
*pp mf pp, p*  
*very slow (!) gliss.*

sh sh sh sh sh sh sh sh sh sh sh sh sh A set, a scene, the scene set, setting sun, shared sails

6" 6" 12" 8"  
*pp mf pp, p*  
*very slow (!) gliss.*

sh sh sh sh sh sh sh sh sh sh sh sh sh A set, a scene, the scene set, setting sun, shared sails

6" 12" 8"  
*pp mf pp, p*  
*very slow (!) gliss.*

Sh sh sh sh sh sh sh sh sh A set, a scene, the scene set, setting sun, shared sails slow and sure,

5" 5" 6" 7"

silent save sudden sweet song, sharp, strings strung, harpstrings, heartstrings,

5" 5" 3" 3" 8"

slow and sure, silent save sudden sweet song, sharp, strings strung, harpstrings, heart-

10" 3" 3" 7"

slow and sure, silent save sudden sweet song, sharp, strings strung, harpstrings, heart-

10" 6" 6" 3"

silent save sudden sweet song, sharp, strings strung, harpstrings, heartstrings,

4" 4" \*10" 5" 5"

sighing sweetly slowing down, setting slowly,

4" 4" \*10" 5" 5"

strings, sighing sweetly slowing down, setting slowly,

4" 4" \*10" 5" 5"

strings, sighing sweetly slowing down, setting slowly,

4" 4" \*10" 5" 5"

sighing sweetly slowing down, setting slowly,

\*) While glissing, also slow rate of speech.

3" *p* 4" *p* 13" *p* 2" *f sub.* > *p* 5" *p*  
 set. A scene, a set, a sun setting, Sh sh sh sh sh

3" *p* 6" *p* 11" *p* 1" *f sub.* > *p* 6" *p*  
 set. A scene, a set, a sun setting, Sh sh sh sh

3" *p* 9" *p*  $\text{♩} = 60$  *p* < > *p* 3" *f sub.* > *pp* 4" *p*  
 set. as then, as now, as Sh sh sh sh sh sh sh

3" *p* 9" *p*  $\text{♩} = 60$  *p* < > *p* 3" *f sub.* > *pp* 4" *p*  
 set. as then, as now, as Sh sh sh sh sh sh sh

From [D] until [H]: Just Intonation

**D**  $\text{♩} = 60$

*p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* >  
 There was\_\_ time, that sum mer\_\_\_\_\_ to spend af-ter-noons si- lent, on our backs, in the grass,

*p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* >  
 There was time, that sum mer\_\_\_\_\_ to spend af-ter-noons si- lent, on our backs, in the grass,

*p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* >  
 There was\_\_ time, that sum-mer\_\_\_\_\_ to spend af-ter-noons si- lent, on our backs, in the grass,

*p* < *mf* > *p* < *mf* > *p* < *mf* > *p* < *mf* >  
 There was\_\_ time, that sum mer\_\_\_\_\_ to spend af-ter-noons si- lent, on our backs, in the grass,

♩ = 52 rit. . . . . ♩ = 60 sub. accel. . . . .

*p*      *mf*      *pp*      *f*      *p sub.*      *mf*

the sky a cei-ling\_ le Sa-lève, still and stun-ning\_ our toes to-ward its tip.

*p*      *mf*      *pp*      *f*      *p sub.*      *mf*

the sky a cei-ling\_ le Sa-lève, still and stun-ning\_ our toes to-ward its tip.

*p*      *mf*      *pp*      *f*      *p sub.*      *mf*

the sky a cei-ling\_ le Sa-lève, still and stun-ning\_ our toes to-ward its tip.

*p*      *mf*      *pp*      *f*      *p sub.*      *mf*

the sky a cei-ling\_ le Sa-lève, still and stun-ning\_ our toes to-ward its tip.

**E** ♩ = 72

*p*      *f*      *p*      *f*      *p*      *f*      *p*      *f*

In the grass the ground felt wet from cold, the sun a breath, your arms fol ded a cross your chest

*p*      *f*      *p*      *f*      *p*      *f*      *p*      *f*

In the grass the ground felt wet from cold, the sun a breath, your arms fol ded a cross your chest

*p*      *f*      *p*      *f*      *p*      *f*      *p*      *f*

In the grass the ground felt wet from cold, the sun a breath, your arms fol ded a cross your chest

*p*      *f*      *p*      *f*      *p*      *f*      *p*      *f*

In the grass the ground felt wet from cold, the sun a breath, your arms fol ded a cross your chest

*p* < *mf* 9"  $\text{♩} = 72$  *pp* 2" **F**  $\text{♩} = 84$  *mf* < *f* > *mf*

cold, the sun setting, silent, si - lent, still. What would start as a stroll would

*p* < *mf* 9"  $\text{♩} = 72$  *pp* 2" **F**  $\text{♩} = 84$  *mf* < *f* > *mf*

cold, the (Were you there?) si - lent, still. What would start as a stroll would

*p* < *mf* 9"  $\text{♩} = 72$  *pp* 2" **F**  $\text{♩} = 84$  *mf* < *f* > *mf*

cold, the sun setting, silent, si - lent, still. What would start as a stroll would

*p* < *mf* 9"  $\text{♩} = 72$  *pp* 2" **F**  $\text{♩} = 84$  *mf* < *f* > *mf*

cold, the (Were you there?) si - lent, still. What would start as a stroll would

< *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p*

turn to a walk, a hike a climb a steep cliff trail, bur-sting in - to scene, set-ting suns,

< *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p*

turn to a walk, a hike a climb a steep cliff trail, bur-sting in - to scene, set-ting suns,

< *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p*

turn to a walk, a hike a climb a steep cliff trail, bur-sting in - to scene, set-ting suns,

< *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p*

turn to a walk, a hike a climb a steep cliff trail, bur-sting in - to scene, set-ting suns,

♩ = 96 sub.

ⓐ

*f* > *p* < *f* ————— *p* < *f* > *p* < *f* > > *p* < *f* > *p* < *f* > >

pa - ra - sails wai - ting to be set a - light. From our view, from our backs, cold, we could

*f* > *p* < *f* ————— *p* < *f* > *p* < *f* > > *p* < *f* > *p* < *f* > >

pa - ra - sails wai - ting to be set a - light. From our view, from our backs, cold, we could

*f* > *p* < *f* ————— *p* < *f* > *p* < *f* > > *p* < *f* > *p* < *f* > >

pa - ra - sails wai - ting to be set a - light. From our view, from our backs, cold, we could

*f* > *p* < *f* ————— *p* < *f* > *p* < *f* > > *p* < *f* > *p* < *f* > >

pa - ra - sails wai - ting to be set a - light. From our view, from our backs, cold, we could

accel.

*p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p*

ne - ver tell when the sails would fill, the sun a breath would fill up and then float down, filled but ne - ver

*p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p*

ne - ver tell when the sails would fill, the sun a breath would fill up and then float down, filled but ne - ver

*p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p*

ne - ver tell when the sails would fill, the sun a breath would fill up and then float down, filled but ne - ver

*p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* > *p*

ne - ver tell when the sails would fill, the sun a breath would fill up and then float down, filled but ne - ver

**H** \* (♩ = 144) 12"

*f* *p* *mf* ca. 6 repetitions

dis - ap - pear - ing off the cliff, si - lent, sure, si

\* (♩ = 126) 12"

*f* *p* *mf* ca. 7 repetitions

dis - ap - pear - ing off the cliff, si - lent, sure, sail

\* (♩ = 120) 30"

*f* *p* *mf* ca. 15 repetitions (ca. 12")

dis - ap - pear - ing off the cliff, si - lent, sure, slow

\* (♩ = 108) 30"

*f* *p* *mf* ca. 14 repetitions (ca. 12")

dis - ap - pear - ing off the cliff, si - lent, sure, -lent

♩ = 108 accel.

(p) *mf*

It was on - ly la - ter we re - mem - bered hear - ing the strings strummed by wind so in - tent we were on watch - ing the

♩ = 108 accel.

(p) *mf*

It was on - ly la - ter we re - mem - bered hear - ing the strings strummed by wind so in - tent we were on watch - ing the

*p*

(ca. 10")

*p*

(ca. 10")

\*Exact pitches are not intended during repetitions, nor should these figures be together in performance.  
A quasi-glissando effect is desired. Breathe as necessary!



Two vocal staves and two piano staves. The piano part features a melodic line with dynamics *f*, *p*, *f*, *p*, *f*, *p*, *f*. The lyrics are: "where the perfect pres-sing down place sky was sun set ting fal ling".

**K**

Four piano staves. The first three staves are for harp strings and heartstrings, each starting with *p* and *cresc.* and ending with *ff*. The fourth staff is for the piano accompaniment, starting with *f* and *mf*, and ending with *pp*. The lyrics are: "silentsure, (so ma- fears were) harp strings, ma - ny fears were) heartstrings, were you fears were) sigh- ing in- to the clouds ma-ny-ma-ny-ma fears were)".

**L** = 96, pressing

*mf* *ff* *mf* *ff* *mf* *ff* *mf*

You with your hands grass, heart way,

*mf* *f* *mf* *f* *mf* *f* *mf*

You with your wet your a

*mf* *f* *mf* *f* *mf* *f* *mf*

You with cold ven far

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

You in e too

*ff*

a chest, cliff un a

*f* *mf* *f* *mf* *f* *ff* *f* *ff* *f*

echo ing your the ear, ble,

*f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

beats cross through to my reach - a

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

beats cross through to my reach - a

*f* \_\_\_\_\_ *ff* *f* \_\_\_\_\_ *ff* *f* \_\_\_\_\_ *ff* *f* \_\_\_\_\_

lone \_\_\_\_\_ and I \_\_\_\_\_ fall, \_\_\_\_\_ ta- king \_\_\_\_\_

\_\_\_\_\_ *ff* *f* \_\_\_\_\_ *ff* \_\_\_\_\_

\_\_\_\_\_ shim- mered, \_\_\_\_\_ *ca. 3"* *p* \_\_\_\_\_ *molto* \_\_\_\_\_

\_\_\_\_\_ *ff* *f* \_\_\_\_\_ *ff* *f* \_\_\_\_\_ *ff* *f* \_\_\_\_\_ *ff* *f* \_\_\_\_\_

\_\_\_\_\_ heart \_\_\_\_\_ the \_\_\_\_\_ felt the \_\_\_\_\_ breath \_\_\_\_\_

\_\_\_\_\_ *f* \_\_\_\_\_ *ff* *f* \_\_\_\_\_ *ff* *f* \_\_\_\_\_ *ff* *f* \_\_\_\_\_

\_\_\_\_\_ And my \_\_\_\_\_ felt \_\_\_\_\_ I \_\_\_\_\_ in of \_\_\_\_\_

**M**  $\text{♩} = 108 \text{ sub.}$  *poco rit.* \_\_\_\_\_ *A Tempo* ( $\text{♩} = 144$ ) 9" \_\_\_\_\_

*ff* \_\_\_\_\_ *mf* \_\_\_\_\_ *f* *p sub.* \_\_\_\_\_

but \_\_\_\_\_ but still but \_\_\_\_\_ such sweet- ness \_\_\_\_\_ that I could rush up and \_\_\_\_\_

( $\text{♩} = 132$ ) 9" \_\_\_\_\_

*ff* \_\_\_\_\_ *mf* \_\_\_\_\_ *f* *p sub.* \_\_\_\_\_

but \_\_\_\_\_ but still but \_\_\_\_\_ such sweet- ness \_\_\_\_\_ that I could up and clear and \_\_\_\_\_

( $\text{♩} = 120$ ) 9" \_\_\_\_\_

*ff* \_\_\_\_\_ *p* \_\_\_\_\_ *f* *p sub.* \_\_\_\_\_

but Sh sh sh sh sh \_\_\_\_\_ but still but \_\_\_\_\_ such sweet- ness \_\_\_\_\_ that I could clear and up and \_\_\_\_\_

( $\text{♩} = 108$ ) 9" \_\_\_\_\_

*ff* \_\_\_\_\_ *p* \_\_\_\_\_ *f* *p sub.* \_\_\_\_\_

but Sh sh sh sh sh \_\_\_\_\_ but still but \_\_\_\_\_ such sweet- ness \_\_\_\_\_ that I could leap and \_\_\_\_\_

**♩ = 120**

*ff* *p < ff >* 5" 5"

in - to the arms of the de - scen - ders feel the fall \_\_\_\_\_

*ff* *p < ff >* 5" 5"

in - to the arms of the de - scen - ders feel the fall \_\_\_\_\_

*ff* *p < ff >* 5" 5"

in - to the arms of the de - scen - ders feel the fall \_\_\_\_\_

*ff* *p < ff >* 5" 5"

in - to the arms of the de - scen - ders feel the fall \_\_\_\_\_

To end: Just Intonation

**N** **♩ = 60** **molto rit.** *p* *pp*

pull the strings to me to play as the world closed slow - ly down.

*p* *pp*

pull the strings to me to play as the world closed slow - ly down.

*p* *pp*

pull the strings to me to play as the world closed slow - ly down.

*p* *pp*

pull the strings to me to play as the world closed slow - ly down.