

des roches orange, éparpillées

(orange rocks, scattered)

Justin Lapierre

pour orchestre à cordes
for string orchestra

4-5 minutes
Waterloo, ON
2021

Orchestre

Violon 1 (min. 4 joueurs)

Violon 2 (min. 4 joueurs)

Alto (min. 4 joueurs)

Violoncelle (min. 2 joueurs)

Contrebasse (min. 2 joueurs)

Note du compositeur

Le Rocher Percé au large de la Gaspésie au Québec fut décrit comme une « cathédrale de calcaire sortant des vagues », sa façade orange s'érodant constamment en morceaux et en flocons grands et petits qui flanquent sa base qui forment un chemin qui s'étire du rivage au rocher.

La première section est une roche mince dont les bords sont cassants et pointus. Ainsi, les violons s'ouvrent avec un geste puissant de double arrêt, dont la ligne angulaire monophonique peut être divisée en deux voix; la ligne altissimo supérieure qui est plus mélodique, ainsi que la ligne inférieure, qui consiste du son mordant d'un point de pédale sur la corde *mi* ouverte.

La deuxième section est un rocher avec une paire de fossiles piégés pour l'éternité; la ligne altissimo du geste d'ouverture devient une ligne mélodique plus expressive qui s'accompagne de gestes de violon dansants.

La troisième section est un rocher plus petit qui provient du même endroit que le premier rocher. Le geste d'ouverture du violon réapparaît, mais seule la ligne de point de pédale inférieure a survécu; la ligne supérieure a été coupée et remplacée par des sons qui n'ont pas de note.

Biographie

Justin Lapierre a étudié la composition avec des compositeurs canadiens notables tels que Joanne Bender, Glenn Buhr et Linda Catlin-Smith. Il a également étudié le piano avec Amber Morphy ainsi que le piano et le clavecin avec Leslie De'Ath. Lapierre compose pour une variété d'ensembles à la fois traditionnels et éclectiques, mais sa production reste dominée par des œuvres chorales qui ont été interprétées par le DaCapo Chamber Choir, les Aliro Voices, la chorale de concert de l'Université Wilfrid Laurier University Choir et le Grand Philharmonic Choir, entre autres.

Il détient présentement un baccalauréat en musique de l'Université Wilfrid Laurier.

Orchestra

Violin 1 (min. 4 players)

Violin 2 (min. 4 players)

Viola (min. 4 players)

Violoncello (min. 2 players)

Double Bass (min. 2 players)

Composer's Note

The Rocher Percé off the coast of the Gaspé Peninsula in Québec has been described as a 'cathedral of limestone rising from the waves', its orange façade constantly eroding way in pieces and flakes great and small which flank its base which form a path that stretches from the shore out to the rock.

The first section is a thin rock whose edges are brittle and sharp. Hence, the violins open with a forceful double-stop gesture, whose angular monophonic line can be split into two voices; the higher altissimo line which is more melodic, as well as the lower line, which is the recurring biting sound of an open *E* string pedal point.

The second section is a rock with a pair of fossils trapped for eternity therein; the altissimo line of the opening gesture becomes a more earthy melodic line which is accompanied by dancing fiddle gestures.

The third section is a smaller rock which comes from the same place as the first rock. The opening violin gesture re-appears, however only the lower pedal point line has survived; the upper line has been cut off and replaced with pitchless placeholders.

Biography

Justin Lapierre has studied composition with notable Canadian composers such as Joanne Bender, Glenn Buhr, and Linda Catlin-Smith. He has also studied piano with Amber Morphy, and both piano and harpsichord with Leslie De'Ath. Lapierre composes for a variety of ensembles both traditional and eclectic, however his output remains dominated by choral works which have been performed by the DaCapo Chamber Choir, the Aliro Voices, the Wilfrid Laurier University Choir, and the Grand Philharmonic Choir, among others. He currently holds a Bachelor of Music from Wilfrid Laurier University.

des roches orange, éparpillées

orange rocks, scattered

Justin Lapierre

Modéré, épuisé (♩ = 92)
Moderate, weathered

The musical score is written for five parts: Violon 1, Violon 2, Alto div. a 2, Violoncelle, and Contrebasse div. a 2. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Modéré, épuisé (♩ = 92)' and 'Moderate, weathered'. The first two staves, Violon 1 and Violon 2, play a melodic line with a 'non div.' marking and dynamics of *f con forza* and *pp*. The Alto div. a 2 part consists of two staves playing a rhythmic accompaniment with a 'mp sempre' dynamic and includes triplet and quintuplet markings. The Violoncelle and Contrebasse div. a 2 parts are currently empty.

des roches orange, éparpillées

Musical score for measures 7-10. The score is for a string ensemble consisting of Violin 1 (vln 1), Violin 2 (vln 2), Alto (alt), Violoncello (vcl), and Contrabasso (cb). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 7 and 8 feature long, sustained notes in the violins. The alto and cello parts have rhythmic patterns with triplets and quintuplets. The double bass part includes a section marked 'sul A' starting in measure 9. Dynamics include *mp sempre* and articulation like *mp sempre* with a fermata.

Musical score for measures 11-14. The score continues with the same instruments. Measures 11 and 12 feature more active violin parts with slurs and accents. The alto and cello parts continue with rhythmic patterns. The double bass part has a triplet in measure 11. Dynamics include *ff* (fortissimo) and *mp sempre*. A section labeled 'A' is marked in measure 13.

*) **Contrebasses:** Tout les harmoniques naturelles sonnent à l'hauteur qu'ils sont marqué (tandis que l'hauteur absolue égale toujours un octave plus bas que l'hauteur écrite) à moins qu'il est marqué autrement.
 *) **Double Basses:** All natural harmonics sound at pitch (concert pitch = an octave lower than written) unless otherwise marked.

des roches orange, éparpillées

Musical score for measures 20-24. The score includes staves for Violin 1 (vln 1), Violin 2 (vln 2), Alto (alt), Violoncelle (vcl), and Contrebasse (cb). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 20-24 feature a complex texture with triplets and quintuplets in the strings. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A *sul A* instruction is present in the cello part, with a note indicating 'hauteur absolue/concert pitch'.

Musical score for measures 25-29. The score includes staves for Violin 1 (vln 1), Violin 2 (vln 2), Alto (alt), Violoncelle (vcl), and Contrebasse (cb). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 25-29 continue the complex texture with triplets and quintuplets. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A *sul A* instruction is present in the cello part, with a note indicating 'hauteur absolue/concert pitch'.

Dans une énergie nouvelle (♩ = 100)
In a newfound energy

B

32

vln 1 *f* 3 *pp* *sempre* *court* *moins court*

vln 2 *f* 3 *pp* *sempre* *court* *moins court*

alt *f* *pp* *f* *unis.* *court* *moins court*

vcl *f* *pp* *f* *court* *moins court*

cb *f* *pizz.* *unis.* *court* *moins court*



36

vln 1 *mp* *mf* *mp*

vln 2 *mp* *mf* *mp*

alt *mp* *mf* *mp*

vcl

cb *pp* *arco* *hauteur absolue/concert pitch*

des roches orange, éparpillées

48 sul pont.

vln 1

vln 2

alt

vcl

cb

pp

pp

pp

3/4

3/4

3/4

50

vln 1

vln 2

3 soli

1.

2.

3.

p quasiment lointain, dansant
as if in the distance, dancingly

p quasiment lointain, dansant
as if in the distance, dancingly

p quasiment lointain, dansant
as if in the distance, dancingly

vcl

cb

p

mp

p

p

mp

p

des roches orange, éparpillées

58

vln 1 *ord.* *mp* *quasiment lointain, dansant*
as if in the distance, dancingly

vln 2 *ord.* *mp* *quasiment lointain, dansant*
as if in the distance, dancingly

alt *sf*

vcl *mf* *poco a poco sul pont.* *sul pont.* *mp* *ord.* *f marcato*

cb *mf* *poco a poco sul pont.* *mp* *ord.* *f marcato*

D

4/4 3/4 2/4

div. espr.

sf

mf

mp

f marcato

f marcato

allarg.

64

vln 1

vln 2

alt

vc1

cb

Tutti (non div.)

f *ffp* *sf* *ff* *pizz.*

p *sf* *ff* *pizz.*

The musical score consists of five staves: Violin 1 (vln 1), Violin 2 (vln 2), Alto (alt), Violoncello 1 (vc1), and Contrabasso (cb). The music is in A major (three sharps) and features a complex time signature change from 2/4 to 3/4 to 4/4 and back to 3/4. The tempo is marked 'allarg.' (ritardando). The score includes dynamic markings such as *f* (forte), *ffp* (fortissimo piano), *sf* (sforzando), and *ff* (fortissimo), as well as articulation like *pizz.* (pizzicato) and *p* (piano). The woodwinds (vc1 and cb) play a rhythmic accompaniment with accents and dynamic markings. The strings play sustained chords and melodic lines with various dynamics and articulations.

des roches orange, éparpillées

Tempo I (♩ = 92)



72

vln 1 unis. *p* *pp* arco, div. *pp* sul tasto, alla écho *p* *pp*

vln 2 unis. *p* *pp* arco, non div. *pp* sul tasto

alt arco, non div. *pp* sul tasto *p* *pp* *p*

vcl non div. *p* *pp* arco, div. 1. sul G unis. (non div.) 2. sul C *pp* *p*

cb



81

vln 1 *p* *pp*

vln 2 *pp*

alt *pp*

vcl *pp* sul C *pp* 3 *mp* 3

cb arco sul G *pp* 3 *mp* 3 sul G *pp*

des roches orange, éparpillées

106

vln 1

vln 2

alt

vcl

cb

pp

ppp

pp

ppp presque rien, très aéolien
almost nothing, very airy

sul G

pp