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La Fleur Du Ciel

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Author

Dietz, Christopher

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CHRISTOPHER DIETZ

LA FLEUR DU CIEL

for string trio

LA FLEUR DU CIEL

for string trio: violin, viola, cello

Approximate duration: 8 minutes

Performance notes

Scordatura tunings:

Violin Viola Cello
G-D-**G#**-E C-**F#**-D-A C-G-**C#**-A

- Pitches played on the scordatura strings of each instrument are indicated with the following symbol: +
- These scordatura pitches are notated **as if the string on which it is being played is still in standard tuning**.
- To clarify any misunderstanding in relation to scordatura or harmonic notation, a score containing sounding pitches is supplied above the instructional notation.

Notation:

- Accidentals carry throughout the measure in the register in which they appear.
- The notation utilized instructs the player as to both which open string to use as well as where to finger on that string:

string in standard tuning: string in scordatura tuning:
notated pitch resultant pitch notated pitch resultant pitch

Violin
G-D-**G#**-E

open D

open "A"
(actually G#)

The diagram shows two musical staves for a violin. The first staff is labeled 'string in standard tuning' and shows a treble clef with a G note on the second line (notated pitch) and a D note on the second space (resultant pitch). The second staff is labeled 'string in scordatura tuning' and shows a treble clef with a G# note on the second line (notated pitch, marked with a plus sign) and a G# note on the second space (resultant pitch, marked with a plus sign). The tuning signature 'G-D-G#-E' is written below the first staff.

bowing the wood (top rim of the C-bouts):
"upper" C-bout "lower" C-bout

The diagram shows a musical staff with a treble clef. It contains two notes: one on the first line (upper C-bout) and one on the first space (lower C-bout). Both notes are marked with a plus sign (+) above them.

La fleur du ciel was composed for the East Coast Contemporary Ensemble and premiered at Le Moulin à Nef in Auwillar, France in July 2010.

LA FLEUR DU CIEL for string trio (2010)

The trio is a reflection on the passage from Camus posted below.

“At the time, I often thought that if I had to live in the trunk of a dead tree, with nothing to do but look up at the sky flowering overhead, little by little I would have got used to it. I would have waited for birds to fly by or clouds to mingle, just as here I waited to see my lawyer’s ties and just as, in another world, I used to wait patiently until Saturday to hold Marie’s body in my arms.”

Camus, Albert. *The Stranger*. Reissue ed.
New York: Vintage, 1989. p.77.

"J'ai souvent pensé alors que si l'on m'avait fait vivre dans un tronc d'arbre sec, sans autre occupation que de regarder la fleur du ciel audessus de ma tête, je m'y serais peu à peu habitué. J'aurais attendu des passages d'oiseaux ou des rencontres de nuages comme j'attendais ici les curieuses cravates de mon avotcat et comme, dans un autre monde, je patientais jusqu'au samedi pour étreindre le corps de Marie."

Camus, Albert. *L'Etranger (Collection Folio, 2)*. New ed.
PARIS: Editions Gallimard, 1942. p.118.

La fleur du ciel

Christopher Dietz

Part I
Larghetto ♩ = 60

(sounding pitches)

Vln. *mp*

Vla. *mp*

Vc. *mp*

Violin (G-D-G#-E) *mp***

Viola (C-F#-D-A) *mp***

Cello (C-G-C#-A) *mp***

* Unless otherwise indicated, the notes in Part I are played without accent and sustain for the given duration without decay.

** A *mp* dynamic is generally maintained throughout Part I, although the highest voice in the texture should come out.

7 poco rit. a tempo molto rit.

7 poco rit. a tempo molto rit.

Musical score for measures 14-20. The score is written for three staves: Treble, Bass, and a third Treble staff. The tempo markings are *a tempo*, *molto rit.*, and *a tempo*. The time signatures are 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The third Treble staff contains a melodic line with a fermata over a note in measure 18.

Musical score for measures 21-27. The score is written for three staves: Treble, Bass, and a third Treble staff. The tempo markings are *molto rit.* and *a tempo*. The time signatures are 3/8, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The third Treble staff contains a melodic line with a fermata over a note in measure 25.

28

28

35

molto rit. a tempo poco rit. rubato a tempo

pp (mp) mp pp (mp) mp

35

molto rit. a tempo poco rit. rubato a tempo

pp (mp) mp pp (mp) mp

Musical score for measures 43-50. The score is written for three staves (treble, alto, and bass clefs). The tempo markings are *molto rit.* and *a tempo*. The dynamic marking is *mf*. The key signature is one sharp (F#). The time signature changes from 3/8 to 2/4, then to 3/4, and finally to 4/4. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

Musical score for measures 51-58. The score is written for three staves (treble, alto, and bass clefs). The tempo markings are *molto rit.* and *a tempo*. The dynamic markings are *pp* and *mf*. The key signature is one sharp (F#). The time signature changes from 3/8 to 6/8, then to 4/4, and finally to 3/4. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

Musical score system 1, measures 59-68. It features three staves (treble, alto, and bass clefs) with dynamic markings ranging from *pp* to *mf*. The music includes various note values and rests, with some notes beamed together. A *molto espr.* marking is present above the final measure.

Musical score system 2, measures 59-68. It features three staves (treble, alto, and bass clefs) with dynamic markings ranging from *pp* to *mf*. The music includes various note values and rests, with some notes beamed together. A *senza vib. (non harm.)* marking is present above the first measure, and a *vib. (espr.)* marking is present above the final measure. A *molto espr.* marking is also present above the final measure.

* The symbol *z* indicates an irregular tremolo using medium-length bow strokes.

Part II
Holding back $\text{♩} = 52$
espr. ma semplice

Musical score system 3, measures 69-78. It features three staves (treble, alto, and bass clefs) with dynamic markings ranging from *p* to *mf*. The music includes various note values and rests, with some notes beamed together. A *z* symbol is used for irregular tremolo in the bass staff. A *sub p* marking is present above the final measure.

Part II
Holding back $\text{♩} = 52$
espr. ma semplice

Musical score system 4, measures 69-78. It features three staves (treble, alto, and bass clefs) with dynamic markings ranging from *p* to *mf*. The music includes various note values and rests, with some notes beamed together. A *z* symbol is used for irregular tremolo in the bass staff. A *sub p* marking is present above the final measure.

74

p *mf* *mf* *mf* *p* *mf* *p* *mf*

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

trem. slowing *(no trem.)*

espr.(vib.) ma semplice

75 76 77 78 79

74

p *mf* *p* *mf* *mf* *p* *mf* *p* *mf*

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

trem. slowing *(no trem.)*

(vib.) *senza vib.*

espr.(vib.) ma semplice

75 76 77 78 79

81

p *mf* *p* *pp* *p* *mf* *p*

82 83 84 85 86

81

p *pp* *p* *pp* *p* *mf* *p*

(vib.) *senza vib.*

82 83 84 85 86

Musical score for measures 88-92. The score is arranged in two systems, each with three staves (treble, middle, and bass clefs). The first system (measures 88-92) features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *mp*, *pp*, *ppp*, *p*, *mf*, and *mf*. The second system (measures 93-97) continues the piece with similar rhythmic complexity. Dynamics include *pp*, *ppp*, *mf*, *mf*, and *mf*. Performance markings include *espr.* and *mf* with a triplet. The time signature changes from 3/4 to 4/4 and back to 3/4.

Musical score for measures 93-97. The score is arranged in two systems, each with three staves (treble, middle, and bass clefs). The first system (measures 93-97) features sustained notes and simple rhythmic patterns. Dynamics include *pp*, *mp*, *pp*, *mp*, and *pp*. Performance markings include *poco rit.*, *a tempo*, *sul pont.*, *ord.*, *espr.(vib.) ma semplice*, and *mf*. The second system (measures 98-102) continues the piece with similar sustained notes and simple rhythmic patterns. Dynamics include *pp*, *mp*, *pp*, *mp*, and *pp*. Performance markings include *poco rit.*, *a tempo*, *senza vib.*, *sul pont.*, *ord.*, *espr.(vib.) ma semplice*, and *mf*. The time signature changes from 3/4 to 4/4 and back to 3/4.

99

99

ord. *pp* *mf* *p* *f* *p*

mp *pp* *f* *p*

sul pont. senza vib.

ord. *pp* *mf* *p* *f* *p*

mp *pp* *f* *p*

senza vib. vib. senza vib.

IV *molto espr.*

107 very slow and deliberate

107 very slow and deliberate

pp *pp* *pp*

sul pont. ord. sul tasto

sul pont. sul tasto

sul pont.

107 very slow and deliberate

107 very slow and deliberate

pp *pp* *pp*

sul pont. harmonic ord. gliss. sul tasto

sul pont. sul tasto IV *molto espr.* III

harmonic gliss. sul pont. sul tasto