

EGO DORMIO,
ET COR MEUM VIGILAT

FOR TENOR AND ACCORDION

2009

BRYAN W. CHRISTIAN

EGO DORMIO, ET COR MEUM VIGILAT

FOR TENOR AND ACCORDION
2009

BRYAN W. CHRISTIAN

PROGRAM NOTE:

The text of *Ego dormio, et cor meum vigilat* is derived from fragments of the Latin Vulgate Bible and the 23rd sermon of St. Bernard de Clairvaux, written in the early 12th century.

EGO DORMIO, ET COR MEUM VIGILAT FOR TENOR AND ACCORDION	Source
<i>est locus iste altus et secretus, sed minime quietus...</i>	Bernard de Clairvaux, Sermon 23
<i>...et contemplantem, qui forte eo loci pervenerit, quiescere non permittit.</i>	Bernard de Clairvaux, Sermon 23
<i>Ego dormio, et cor meum vigilat.</i>	Song of Solomon 5:2
<i>Translation</i>	
a remote and secret place, but not a place of repose...	
...the contemplative, who perhaps reaches this place, is not allowed to rest and be quiet.	
I sleep, but my heart is awake.	

PERFORMANCE NOTE:

For the timbral quality desired, specifically in mm. 41–69, an accordion with a “wet” tuning of 15–25 cents between the two 8’ reeds is optimal.

The *8va/8vb* notation in the accordion is used to show the desired sounding pitch. These symbols work in conjunction with the register recommendations. With the exception of mm. 41–69, the registers recommended need not be used if the pitch at the octave indicated by the *8va/8vb* may be obtained without them.

Dynamics in parenthesis, such as in m. 2, refer to the dynamic at which the pitch will sound. As a large amount of air is required for the low pitches to sound, when a very low and very high pitch are simultaneously played, the higher pitches will sound one to two dynamic levels softer than the lower pitches. This is because less air is required for the high pitch reeds.

In the tenor, two types of microtonal intervals are used. They should all be sung *non vibrato* so that the microtonal relationships can clearly be heard. The remaining tones should be sung in the 12-tone equal temperament system.



Raise pitch to the interval of difference between the two 8’ reeds of the accordion. It is best to work with the accordionist with whom you will be performing, as this interval will vary from one accordion to the next (although it usually falls between 5–30 cents). Thus in mm. 56–58, for example, the pitches to be sung are those being produced by the accordion’s activation of the two 8’ reeds. This symbol indicates that you should sing the higher of the two pitches. In the case that the tuning of 8’ reeds is too narrow for practical vocal performance, it should be sung at a quarter-tone higher.



Raise pitch one quarter-tone (50 cents).

EGO DORMIO, ET COR MEUM VIGILAT

17 *pp* *p* *mp* *non vib. pp*

8 is - te al - - - - tus et

17 *n* *p* *ppp* *pp*

8^{va}

8^{vb}

23 *pp* *p* *pp* *ord. vib. mp* *mf*

8 et is - te al - tus et et se - cre -

23 *ppp* *p* *pppp possible* *n*

8^{va}

30 *mp* *p* *pp*

8 - - tus, sed mi - ni - me qui - e - tus...

30 *A D E♭ F♯ G* *pp* *p* *ppp possible*

8^{va}

8^{vb}

EGO DORMIO, ET COR MEUM VIGILAT

55 *(non vib.)* **p** **p**

con - tem - plan - tem, qui for -

60 **pp** **mp** **p**

te e - - - o lo - ci per - ve - ne - rit,

66 *molto vib.* **fff** **mf** *non vib.* **mp**

qui - - - es - ce - re non per - mit - - - tit...

8va - A C# D# E F#

REMAINDER OF SCORE UNAVAILABLE TO PREVIEW

for a full score, please send a request to
order@bryanchristian.net