

# KISS AROUND THE WORLD

for soprano, violin, bass clarinet, and piano

AARON GERVAIS



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## AARON GERVAIS

*for Ensemble Resonance*

August 2009

Duration: 14'00

*Commissioned by New Works Calgary and the Canada Council for the Arts*

**Première performance:**

Ensemble Resonance  
Eckhardt-Gramatté Hall  
Calgary, Canada  
21 November 2009

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[www.aarongervais.com](http://www.aarongervais.com) | [www.musiccentre.ca](http://www.musiccentre.ca)



## PROGRAMME NOTE

*Kiss Around the World* was commissioned by New Works Calgary and the Canada Council for the Arts for Ensemble Resonance. It is the second *Around the World* piece that I have written, taking a single word—in this case *kiss*—and presenting it in a wide variety of languages.

The idea of kissing takes on very different connotations in different languages, and I wanted to find a connotation that was as universal as possible. Therefore, in *Kiss Around the World* I decided to focus on the idea of the nurturing kiss, the kiss a parent would give a child. This was the most universal use of kissing I came across. Romantic kissing, which is what I initially thought would make the best focus, is not universal. It did not exist in much of Asia before the arrival of the Europeans; Koreans and Japanese actually use a modified form of the English word for romantic kissing.

Musically, *Kiss Around the World* is made up of a series of short sound units, usually one per word, that are arranged and developed into a lyrical, flowing texture. Being a composer obsessed with fragmentation and contrast, this was a novel and stimulating challenge for me that grew out of the theme of the piece and the musical materials at hand. The result is a soothing, gentle piece that has certain aspects of a lullaby, all the while employing the collage/mosaic techniques that are the hallmarks of my style. There is even a little collage surprise at the end of the piece . . .

## USE OF TEXT

Because of the wide variety of languages used in the piece, I have provided two lines of text for the soprano. The first line is the text in the International Phonetic Alphabet (IPA). The second line is the text in the original language.

I have also provided a chart below, of all words used, organized by language.

If the singer is not familiar with certain IPA symbols or their sounds, there are numerous sound examples online that are easy to find. Wikipedia.org is also a good resource for information on IPA and the standard pronunciation of many languages.

Of course, the ideal way to study the piece is to find native speakers in as many of the languages as possible.

<b>Language</b>	<b>Original</b>	<b>IPA</b>
Arabic:	بوسة	'bu:-sɑ
Dutch:	kusje	'kʏs-jɛ
English:	kiss	kɪs
	peck	pɛk
French (standard):	bise	bizə
	bisou	bi-zu
	bécote	be-kɔtə
	embrasse	ẽ-brasə
French (Canada):	bec	bɛk
German:	Küsschen	'kʏs-ʃɛn
	Schmatz	ʃmats
Greek:	φιλί	fi-'li
Gujarati:	પપી	pə-pi
Italian:	bacio	'ba-tʃio
	bacino	ba-'tʃi-no
	bacetto	ba-'tʃɛt-to
Japanese:	接吻	se-pun
	くちづけ	ku-tɕi-zu-ke
Korean:	뽀뽀	pɔ-pɔ
	입맞춤	ip-mat-tɕ <sup>h</sup> um
Mandarin:	轻吻	tɕiŋ-wʌŋ (pin yin: qīn wěn)
	接吻	dzie-wʌŋ (pin yin: jiē wěn)
Portuguese:	beijo	'be-ʒə
	beijinho	be-'ʒiŋ-ɲə
Spanish (standard):	beso	'be-so
	besito	be-'si-to
	besote	be-'so-te
Spanish (Argentina):	pico	'pi-ko
	piquito	pi-'ki-to

for Ensemble Resonance

# Kiss Around the World

SCORE IN C

Aaron Gervais

Quickly ♩ = 132

*fp* dramatic, then gentle and still, molto legato

Soprano  
biza,  
Bise,

Violin  
flautando  
senza vib.  
sord.  
gentle, still, molto legato *p* *mp*

Bass Clarinet in B $\flat$   
gentle, still, molto legato *p* *mp*

Piano  
*fp* dramatic  
gentle, still, molto legato  
sempre con ped. ad lib. una corda

6  
S.  
biza,  
bise, biza,  
bise,

Vln.  
*ppp* *p* *pp* *p* *pp* *pp*

B. Cl.  
*ppp* *p* *pp* *p* *pp* *pp*

Pno.  
*ppp* *p* *pp* *p* *pp*



25

S. *pp*  
bi - zu,  
bi - sou,

Vln. *mf* *pp*

B. Cl. *mf* *pp*

Pno. *pp*

30

S.

Vln. II 3

B. Cl. 3

Pno. 3

34

S. *be - kətə. / bé - cote.*

Vln. *3*

B. Cl. *3*

Pno. *3* *solo 3*

38

**B**

S. *p*

Vln. *p*

B. Cl. *p*

Pno. *mp* *p*

*bizə, / Bise,*

43

S. *bek,*  
*bec,*

Vln. *p*

B. Cl. *p*

Pno. *p*

48

S. *bi - zu,*  
*bi - sou,*

Vln. *mp* *p*

B. Cl. *mp* *p*

Pno. *mp* *p*

53

S. *pp*

be - kotə. 'kys - ſen,  
bé - cote. Küſs - chen,

Vln. *pp*

B. Cl. *pp*

Pno. *pp*

57

S. *mf*

ſmats!  
Schmatz!

Vln. *mf* *pp*

B. Cl. *mf* *pp*

Pno. *mf* *pp*

60 *pp*

S. *'kys - je,*  
*Kus - je,*

Vln.

B. Cl.

Pno.

63 *pp*

S. *'kys-je.*  
*kus-je.*

Vln.

B. Cl.

Pno.

67 **rit.** . . . . . **C** ♩ = 112

S.

Vln.

B. Cl.

Pno. *solo*  
*molto espres.,  
rubato, distant*  
*ppp*

71

S.

Vln.

B. Cl.

Pno. *p* *pp* *ppp*

75

S.

Vln.

B. Cl.

Pno.

*p* *pp* *mp* *ppp* *pp*

3 3 3 3 3

Detailed description: This system contains measures 75 through 78. The vocal, violin, and bassoon parts are silent, indicated by whole rests. The piano part features a complex texture with triplets in both hands. Dynamic markings include *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), *ppp* (pianississimo), and *pp*. The key signature changes from one flat to two flats between measures 76 and 77. Measure 78 ends with a fermata over a triplet.

79

S.

Vln.

B. Cl.

Pno.

*ppp* *p* *pp*

3 3 3

*rit.*

Detailed description: This system contains measures 79 through 82. The vocal, violin, and bassoon parts are silent. The piano part continues with triplets and dynamic markings of *ppp*, *p*, and *pp*. A *rit.* (ritardando) marking is placed above the vocal staff at the beginning of measure 80. The time signature changes from 3/4 to 4/4 between measures 80 and 81. Measure 82 concludes with a fermata over a triplet.

10

**D** a tempo ♩ = 132  
*mp* gentle, legato

82

S. \_\_\_\_\_  
biza, \_\_\_\_\_  
Bise, \_\_\_\_\_

Vln. \_\_\_\_\_  
*gentle, legato mp*

B. Cl. \_\_\_\_\_  
*gentle, legato mp*

Pno. \_\_\_\_\_  
*pp* \_\_\_\_\_ *ppp* \_\_\_\_\_  
*gentle, legato mp*

85

S. \_\_\_\_\_  
bek, \_\_\_\_\_  
bec, \_\_\_\_\_

Vln. \_\_\_\_\_  
*p* \_\_\_\_\_ *p*

B. Cl. \_\_\_\_\_  
*p* \_\_\_\_\_ *p*

Pno. \_\_\_\_\_  
*p* \_\_\_\_\_ *p*

90

S.  
Vln.  
B. Cl.  
Pno.

*pp*

94

S.  
Vln.  
B. Cl.  
Pno.

*mp* *pp*

bi - zu, be - - koṭa.  
bi - sou, bé - - cote.

*mp* *p* *pp*

*mp* *p* *pp*

97

S. *pp*  
'kys - sen,  
Küss - chen,

Vln. *pp*

B. Cl. *pp*

Pno. *pp*

101

S. *mf* *p*  
smats! 'kys - je,  
Schmatz! Kus - je,

Vln. *mf* *p*

B. Cl. *mf* *p*

Pno. *mf* *p*

**E** Slower  $\text{♩} = 112$  <sup>13</sup>

105

S. *p* 3

'kys - je.  
kus - je.

Vln. *p* *ppp*

B. Cl. *p*

Pno. *p* *ppp* solo  
*molto espres.,  
rubato, distant*

109

S.

Vln.

B. Cl.

Pno. *mf* *pp*

113

S.

Vln.

B. Cl.

Pno.

ppp

p

pp

117

S.

Vln.

B. Cl.

Pno.

ppp

pp

mf

senza una corda

**F**

122 *mp* growing intensity

S. *mp* growing intensity  
tēij - wān, —  
亲 吻  
senza sord.  
vib.

Vln. *pp* growing intensity

B. Cl. *pp* growing intensity

Pno. *mp* growing intensity

127

*mf*

S. *mf*  
tēij - wān, —  
亲 吻

Vln. *p* *mf* *pp*

B. Cl. *p* *mf* *pp*

Pno. *mf* *pp*

**G** Slower ♩ = 100 still, tranquil

132 *f*

S. *pp*  
 tciŋ - wɔŋ. — pə -  
 亲 吻 ɥ

Vln. *f* *mp* still, tranquil *pp*  
 senza vib.

B. Cl. *f* *mp*

Pno. *f* *mp* *p* *mp* *pp*  
 solo  
 still, tranquil  
 una corda

**H** Very slow ♩ = 52 accel. . . . .

136

S.

Vln. *mf* *f*  
 pi. I II  
 vib.  
 molto espres.

B. Cl. *mf* *f*  
 molto espres.

Pno. *mf* *f*  
 molto espres.

senza una corda

140 - - - - - ♩ = 112

S.

Vln.

B. Cl.

Pno.

**I** Tempo I, ♩ = 132

143 rit. *mf* gentle but with motion

S.

Vln. *mf* gentle but with motion  
flautando senza vib.

B. Cl. *mf* gentle but with motion

Pno. *ppp* *mf* gentle but with motion  
senza una corda

148

S. bek,  
bec,

Vln. *mf*

B. Cl. *mf*

Pno. *mf*

152

S. bi - zu,  
bi - sou,

Vln. *mf*

B. Cl. *mf*

Pno. *mf*

156

S. *p* *mf* *p*

be - 3 kətə... 'kys - ʃən, ʃmats!... 'kys -  
 bé - 3 cote... Küss - chen, Schmatz!... Kus -

Vln. *p* *mf* *p*

B. Cl. *p* *mf* *p*

Pno. *p* *mf* *p*

158

S. *f* *pp*

- je. tciŋ - wan, pə - pi.  
 - je. 亲 吻 u lu

Vln. *p* *f* *pp*

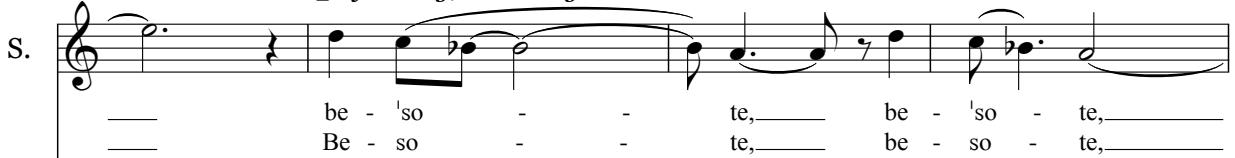
B. Cl. *pp*

Pno. *f* *p* *f* *pp*

**J**

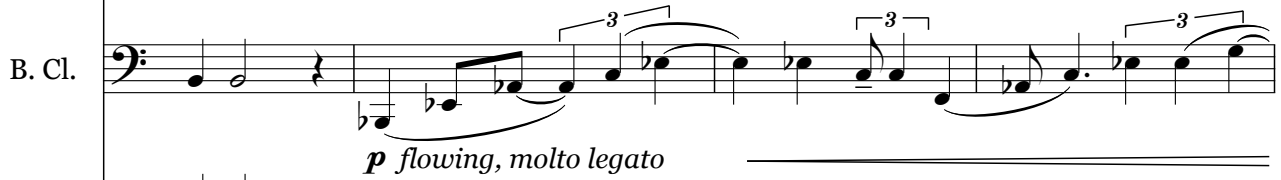
161

*p* flowing, molto legato

S. 

vib.

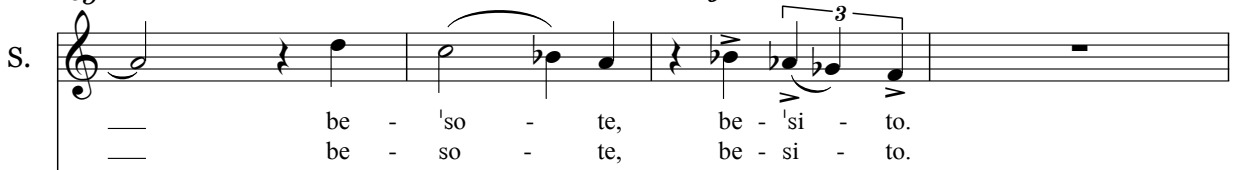
Vln. 

B. Cl. 

Pno. 

165

*f* sub.

S. 

Vln. 

B. Cl. 

Pno. 

S. *be - 'so - -*  
*Be - so - -*

Vln. *p*

B. Cl. *p*

Pno. *p*

S. *- te, be - 'so - - - te, be - 'si - to,*  
*- te, be - so - - - te, be - si - to,*

Vln. *f p sub.*

B. Cl. *f p sub.*

Pno. *f p sub.*

176

S. *be - 'si - - to, be - 'si - -*  
*be - si - - to, be - si - -*

Vln.

B. Cl.

Pno.

179 *p* *f* **L** *sweetly, gentle ppp*

S. *- to. f mats! 'pi- ko,*  
*- to. Schmatz! Pi- co,*

Vln.

B. Cl.

Pno.

182

S. *pi-ko,  
pi-co,*

Vln.

B. Cl.

Pno. *ppp* *sweetly, gentle*  
*una corda*

186

S.

Vln.

B. Cl.

Pno.

190

S. *p* *pp*  
 pi - 'ki - to, pi - qui - to, 'pi - ko, 'pi - ko,  
 pi - qui - to, Pi - co, pi - co,

Vln. *p* *ppp* *pp*

B. Cl. *p* *ppp* *pp*

Pno. *p* *ppp* *pp*

193 **molto rit.**

S. — — — — —  
 pi - 'ki - to, pi - 'ki - to, pi - 'ki - to, —  
 pi - qui - to, pi - qui - to, pi - qui - to, —

Vln.

B. Cl.

Pno.

senza una corda

196 *f* *mf* *forceful, espres.* *accel.* *f*

*♩* = 52

S. *f* *mf* *forceful, espres.* *accel.* *f*

— pi - 'ki - to. —      tciŋ - wan, —      tciŋ -  
 — pi - qui - to. —      亲 吻      亲

Vln. *f* *forceful, espres. mf*

B. Cl. *f* *forceful, espres. mf*

Pno. *f* *forceful, espres. mf* *f*

199 *ff* *p* *rit.*

*♩* = 112

S. *ff* *p* *rit.*

- wan, —      tciŋ - wan, —      pə - pi, 'pi - ko, —  
 吻      亲 吻      父 母 pi - co, —

Vln. *f* *ff* *p*

B. Cl. *f* *ff* *p*

Pno. *ff* *p*



213 *pp calm* 27

S. *pp calm*

ã - brasø. dzie-wan. kys.  
Em-brasse. 接吻 Küss.

Vln.

B. Cl.

Pno.

218 *p* *più espres.*

S. *p* *più espres.*

se-pun. Ba - t'fio. ku-tçi-zu-ke.  
接吻 Ba - cio. ぐちづけ.

vib. ad lib.

*p* *più espres.*

Vln.

B. Cl.

Pno.

\*) Note that the kanji characters for the Japanese word *sepun* are identical to those for the Mandarin word *dziewan* but are pronounced differently.

222

S. *mp* *mf*

ip-mat-tc<sup>h</sup>um. 'be - 3ø.  
 입 맞 춤. Bei - jo.

Vln. *mp* *mf*

B. Cl. *mp* *mf*

Pno.

**P**

226 *passionately, sweetly, building*

S. *passionately, building*

ã - brasø. dzie-wan. kys. se-pun. 'ba - tʃio. ku - tci - zu-  
 Em-brasse. 接吻 Küss. 接吻 Ba - cio. くちづ

Vln. *passionately, building*

B. Cl. *passionately, building*

Pno.

230 *f*

S. *f*

-ke. ip-mat-te<sup>h</sup>um. 'be - ʒə. kɪs. \_\_\_\_\_ 3 fi - 'li. \_\_\_\_\_  
 け. 입 맞 춤. Bei - jo. Kiss. \_\_\_\_\_ Φι- λί. \_\_\_\_\_

Vln. *f*

B. Cl. *f*

Pno.

*poco rit.*

233

S.

'bu: - sa. \_\_\_\_\_ ba - 'tʃi - no,  
 بو - سا \_\_\_\_\_ با - تـجـي - نو,

Vln.

B. Cl.

Pno.

hold as long as possible

235 *ff*

S. *ff*

Vln. *ff*

B. Cl. *ff*

Pno.

ba - 'tjet - - to. 'be - so. \_\_\_\_\_  
 ba - cet - - to. Be - so. \_\_\_\_\_

238 **Q** a tempo ♩ = 76

S.

Vln.

B. Cl.

Pno. *pp* still, tranquil

solo 7 7 3 3 5

una corda  
molto ped.

**R**

240

S.

Vln.

B. Cl.

Pno.

244

S.

Vln.

B. Cl.

Pno.

senza vib.

still *pp*

247

accel. . . . .

S.

Vln.

B. Cl.

Pno.

251 . . . . .

S.

Vln.

B. Cl.

Pno.

Tempo I, ♩ = 132

*ff/mp dramatic, then flowing and legato*

33

256

S. *S*  
biza, \_\_\_\_\_ bek, \_\_\_\_\_ bi -  
Bise, \_\_\_\_\_ bec, \_\_\_\_\_ bi -

Vln. *mp flowing, legato*

B. Cl. *mp flowing, legato*

Pno. *ff/mp dramatic* *flowing, legato*

8va

ped. & una corda ad lib.

260

S. *mp* *f sub.* *p*  
- zu, \_\_\_\_\_ be - 3 kote. 'kys - jen, smats! - 'kys -  
- sou, \_\_\_\_\_ bé - cote. Küss - chen, Schmatz! Kus -

Vln. *mp* *f sub.* *p*

B. Cl. *mp* *f sub.* *p*

Pno. *mp* *f sub.* *p*

263

S. *mp*  
 - je. tcin - wan.  
 - je. 亲 吻

Vln. *p* *f*

B. Cl.

Pno. *mp* *p sub.* *f* *pp* solo

**T**

267 *mf*

S. *mf*  
 bizə, bek, bi - zu, be - 3 kotə. 'kys - ſen,  
 Bise, bec, bi - sou, bé - cote. Küſs - chen,

Vln. *mf*

B. Cl. *mf*

Pno. *mf*

270 *f sub.*  $\triangleright$  *p* 35

S. *f* *p*

šmats! kys - je. — tciŋ - wɔn. — pə - pi. —  
 Schmatz! Kus - je. — 亲 吻 ㄔ ㄩ

Vln. *f sub.*  $\triangleright$  *p* *p* — *f* *p sub.*

B. Cl. *f sub.*  $\triangleright$  *p* *p sub.*

Pno. *f sub.*  $\triangleright$  *p* *f* *p* *f* *p sub.*

273 *mf* *p*

S. *mf* *p*

— be - 'so - te, be - 'si - to. 'pi - ko, — pi - 'ki - to,  
 — Be - so - te, be - si - to. pi - co, — pi - qui - to,

Vln. *mf* *p*

B. Cl. *mf* *p*

Pno. *mf* *pp sub.* *p*

36

276 *f* *pp*

S. pek. be - 'ziŋ - nø, 'bu: - sa, 'bu: - sa.  
 peck. Bei - ji - nho, سة - بو سة - بو

Vln. *f* III

B. Cl. *f*

Pno. *f*

**U** Slower ♩ = 88

280 Out of tempo; repeat pattern over and over.  
*gentle, rambing, distant*

S. po-po, po-po. po-po, po-po. po-po, po-po. po-po, po-po. *sim.*  
 پو پو، پو پو. پو پو، پو پو. پو پو، پو پو. پو پو، پو پو.

Vln. *pp* gentle, restful

B. Cl. *pp* gentle, restful

Pno. *pp* gentle, restful

una corda

285 **V** **Moderate** ♩ = 112 37  
piano cadenza, tacet al fine

S.

Vln. piano cadenza, tacet al fine

B. Cl. piano cadenza, tacet al fine

Pno. solo, cadenza al fine  
*pp* — *mp* — *ppp*  
molto espres., rubato, delicate

292

S.

Vln.

B. Cl.

Pno. *p* *pp* *mp*

296

Pno.

*ppp* *p* *mp* *p*

300

Pno.

*pp* *p*

304

Pno.

*mf sub.*

307

Pno.

Slower ♩ = 96

*p*

311

Pno.

*mf* *p* *mf*

Faster ♩ = 126

Pno.

314

Pno.

318

*p*

Pno.

321

*pp graceful, distant*

*8va*

Pno.

326(8)

*molto rit. al fine*

*pp very slow arpeggio*

*8va*