

Péripéties

for Tenor and Piano, ~5'

Spencer Klaw Kennedy, 2025

PERFORMANCE NOTES:

Tenor Range required: C₃ - G₄.

Pedaling instructions for the piano are not written; pedal at your own discretion. Do not be stingy!

Accidentals apply through the measure without octave transposition. Courtesy accidentals are occasionally provided for clarification.

PROGRAM NOTES:

In his translator's introduction to a massive work of German historical philosophy, a French historian, Edgar Quinet, pauses briefly to reflect on the impermanence of civilizations. James Joyce seems to have found this miniature meditation particularly appealing; the passage, in untranslated French, has the distinction of being the only extended quotation in the entirety of Joyce's *Finnegans Wake*. It is a fitting quote for the titular subject, Finnegans, the architect of all human cities, a sleeping Irish giant who, following in the footsteps of all the cities he has ever created, stumbles drunkenly off a ladder to his death.

The title of this work is a word (from the Quinet) whose closest English translations may be *vicissitudes* or *changes*. A weird of wonder tenebrous as that evil thorn-garth, a field of faery blithe as this flowing wild.

This work was composed for Yixin Cui.

Aujourd'hui, comme aux temps de Pline et de Columelle, la jacinthe se plaît dans les Gaules, la pervenche en Illyrie, la marguerite sur les ruines de Numance; et, pendant qu'autour d'elles les villes ont changé de maîtres et de nom, que plusieurs sont entrées dans le néant, que les civilisations se sont choquées et brisées, leurs paisibles générations ont traversé les âges et se sont succédé jusqu'à nous, fraîches et riantes comme au jour des batailles.

–Edgar Quinet, *Introduction à la Philosophie de l'Histoire de l'Humanité*,
quoted in James Joyce, *Finnegan's Wake*

(trans.)

Today, as in the days of Pliny and Columella, the hyacinth thrives in Gaul, the periwinkle in Illyria, the daisy on the ruins of Numantia; while around them cities have changed masters and names and have entered into nothingness, while civilizations have collided and shattered, their peaceful generations have passed through the ages and have come to us, as fresh and cheerful as on the days of battles.

Péripéties

for Tenor and Piano

Spencer Klaw Kennedy

♩ = 56, fragile, rubato

p

Tenor

8

3

Au - jourd' - hui

Piano

4

T.

8

3

comme aux temps de Plin et de Co - lu - mel - le

Pno.

mp

p

7

T.

8

p *mf* *p* *mf*

3

la ja - cin - the se pla - it dan - s les Gaul -

Pno.

fp

mp

10

T. 8 *p* *mf*

- es la per-venche en Ill - y - ri - e

Pno. *ppp* *mf* *fp* *mp*

13

T. 8 *p*

la mar-gue-rite sur les ruines de Nu - man - ce Nu - man - ce

Pno. *pp*

16 ♩ = 69, moving forward

T. 8 *mp*

et pen - dant qu'au - tour

Pno. *mp* *pp*

19

T. *mf* *f*

8 d'elles les vil - les ont chan - gé de maî - tres et de

Pno. *mf* *pp* *p*

22

T. *rall.*

8 nom

Pno. *mf* *mp* *f* *p* *mf* *p*

24 $\text{♩} = 92$, a tempo, slightly faster

T. *p* *mf*

8 les vil - les ont chan -

Pno. *pp* *p* *mp*

27

T. 8 - gé de *mf*

Pno. *mf* *p* like a swarm of bees *mp*

29

T. 8 mai - tres et de nom *p*

Pno. *p*

31

T. 8 que plu - sieurs sont en - trées dans le *p*

Pno. *p*

32

T. *mf* *mp*

8 né - - - ant

Pno. *mp* *p*

mf *mp*

34

T.

8

Pno.

35

T.

8

Pno. *mp* *8*

mf

37 *mf*

T. 8 que les ci - vi - li - sa -

Pno. 8 *mf*

38 *f*

T. 8 - tions se sont cho - qués et

Pno. 8 *f*

39 *ff*

T. 8 bri - - - sé - - -

Pno. 8 *ff*

47

T. *p* *mp*

leurs pai - si - ble gé-né-ra - tions ont tra - ver - sé

Pno. *p* *mp*

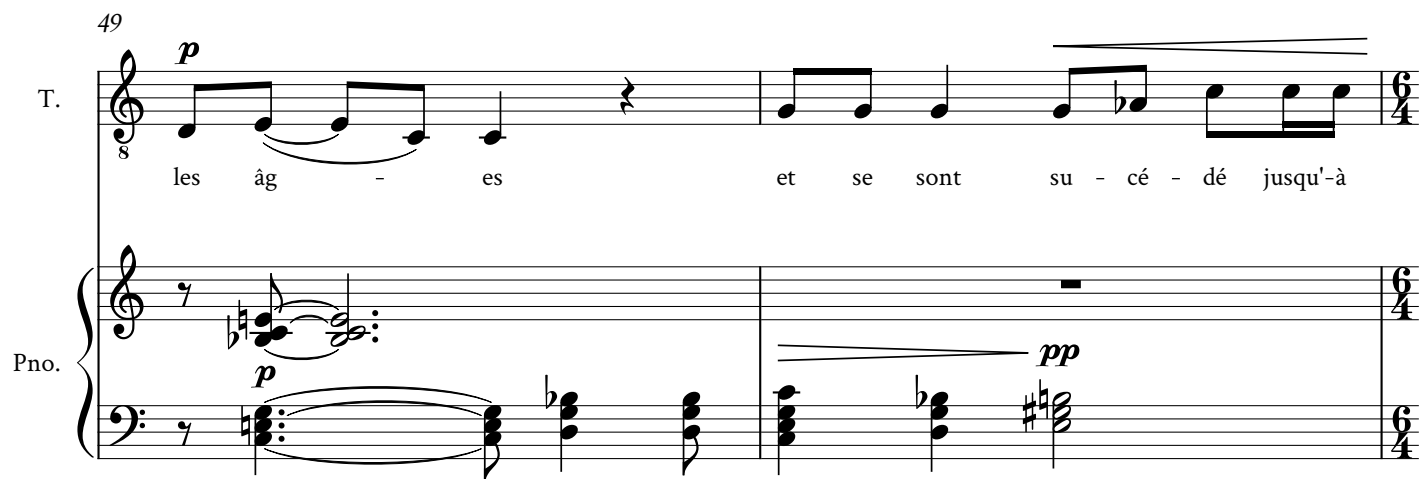


49

T. *p*

les âg - es et se sont su - cé - dé jusqu'à

Pno. *p* *pp*

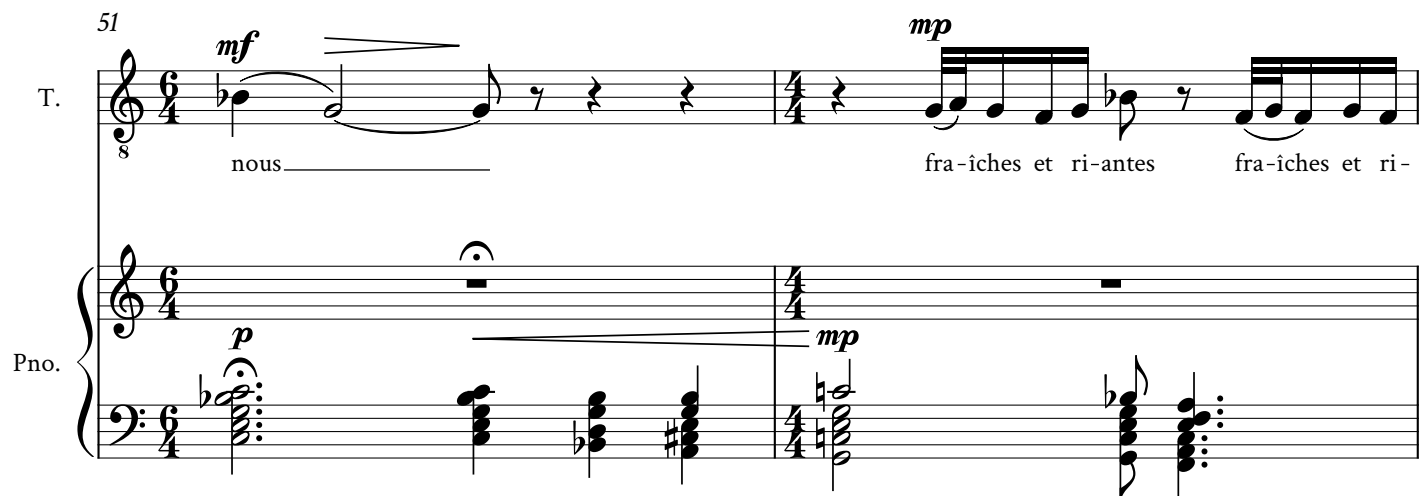


51

T. *mf* *mp*

nous fra-îches et ri-antes fra-îches et ri-

Pno. *p* *mp*



53

T. *mf* *mp*

8 -antes fra-îches et ri-antes fra-îches et ri - antes comme au jour des ba -

Pno.

55 *poco rit.* *p* *pp*

T. 8 - tai - lles comme au jour des ba-tai - lles

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

let ring for a very long time...