

Kaija Saariaho

SONG FOR BETTY

for orchestra

CHESTER MUSIC

Composer's Note: This work is an arrangement of the last movement from my opera *L'amour de loin*. It is an 80th birthday gift for Betty Freeman, who very generously supported the commission of the opera. First performance on 18th May 2001, by the Los Angeles Philharmonic Orchestra conducted by Esa-Pekka Salonen.

SCORING

3 flutes (3rd doubling piccolo)
Alto flute
3 oboes (2nd doubling oboe d'amore, 3rd doubling cor anglais)
3 clarinets in B \flat
3 bassoons
4 horns in F
2 trumpets in C
3 trombones
Tuba
Percussion (4 players):
 Crotales, vibraphone, marimba, glockenspiel,
 triangle, tamtam, bass drum, 2 suspended
 cymbals (small and large)
Timpani
Harp
Piano
Strings (7.6.5.4.3 desks)

Duration: c. 4 minutes

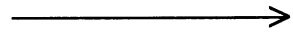
Conductor's score and orchestral parts
are available on hire

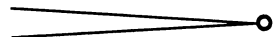
NOTATION

General

Trills always up a semitone, unless otherwise specified.

Tremolo should always be as dense as possible.

 change very gradually from one sound or one way of playing (etc) to another

 diminuendo al niente

 crescendo dal niente

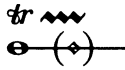
S.V. senza vibrato

l.v. let vibrate (always as long as possible)

All glissandi should be started immediately at the beginning of the note value.

Solo Passages marked "solo" should always be played with much expression and a certain amount of freedom, as when playing as a soloist in a concerto. These solo passages should be clearly heard against the orchestral texture.

Strings

S.P.	always estremamente sul ponticello
S.T.	sul tasto
N	normal (used with S.P. and S.T., otherwise ord.)
‡	quarter tone, between natural and sharp
đ	quarter tone, between natural and flat
↑	as high as possible
↓	as low as possible
	a trill produced by rapidly alternating the finger pressure between normal (◐) and light (harmonic, ◊). The sounding result should be a rapid alternation of a normal and a harmonic sound.

When playing long sustained notes the bow changes should always be imperceptible and made independently of the other players. During long slurs which include several long sustained notes a change of note should preferably not coincide with a change of bow.

Flutes

o	breath tone: use the fingering needed to produce the marked pitch; however, don't produce the normal tone but just blow air through the instrument
Phonemes	s as in English <u>s</u> ue ʃ as in English <u>sh</u> ip si as in English <u>s</u> ip

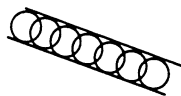
Horns

⊕	half stop
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Percussion

The choice of mallets is left to the musicians. Whether hard or soft, always choose mallets giving as much resonance as possible.

Harp

↓	as low as possible
	circular glissando. Play several overlapping, circular glissandi, gradually ascending or descending to the destination pitches.

Harp sounds should always be allowed to ring as long as possible.

SONG FOR BETTY

Kaija Saariaho

Grave, espressivo ♩ = c.80

rit.

Libero

1 Flute *mf* *mf molto intenso* *mp*

2 Flute *mf* *mf molto intenso* *mp*

3 Alto Flute *mf* *mf molto intenso* *mp*

1 Oboe *mf molto intenso*

2 Oboe *mf molto intenso*

3 Oboe *mf molto intenso*

1 Clarinet in B \flat *mf molto intenso*

2 Clarinet in B \flat *mf molto intenso*

3 Clarinet in B \flat *mf molto intenso*

1 Bassoon *mf*

2.3 Bassoon *mf*

1.3 Horn in F *mp* *mf*

2.4 Horn in F *mp* *mf*

1 Trumpet in C *mf*

2 Trumpet in C *mf*

1.2 Trombone *mf*

3 Trombone *mf*

Tuba *mf*

1 Crotales *mf*

2 Vibraphone *mf*

3 Triangle *mf*

4 Bass Drum *pp*

Timpani *pp*

Harp *f*

Piano *f grave* *poco*

Grave, espressivo ♩ = c.80

rit.

Libero

Solo *mf* *mp*

Violin I *mf* *mp*

Violin II *mf* *p*

Viola *mf* *p*

Violoncello *mf* *p*

Double Bass *mf* *p*

A Molto calmo, molto espressivo ♩ = 72 - 80

6

1 Fl. 2 Fl. 3 (whisper the given phoneme(s) into instrument) Fl.3 to Picc. si si si ... *mf* *mp* *mp* *ppp*

1.3 Hn. 2.4

1 Perc. 2 *mp* *p* 3 *pp* 4 *p*

Hp. *mp*

Pno. *mp*

A Molto calmo, molto espressivo ♩ = 72 - 80

6 always individual, imperceptible bow changes

1-6 *p*

Vln. I 7-10 (IV.III) individual bow changes S.P. *sempre legatissimo* *ppp*

11-14 (IV.III) individual bow changes S.P. *sempre legatissimo* *ppp*

1-5 N. *p*

Vln. II 6-9 S.T. always individual, imperceptible bow changes *pp*

10-12 S.P. *ppp*

1-4 N. individual bow changes *sempre legatissimo* *pp*

S.T. *sempre legatissimo*

Vla. 5-7 *ppp*

8-10 S.T. individual bow changes *sempre legatissimo* *ppp*

1-3 N. *p*

Vlc. 4-6 S.T. *p*

7-8 S.P. *p*

9

Picc. *mp* *gliss.* 3

Fl. 1

2

A. Fl. *mp*

Hn. 1.3 2.4 *p* muted: cup mute

Perc. 2 3 4 Small Susp. Cymbal *mp*

Hp. *mp* près de la table ord.

Pno. 3

Vln. I 1-6 7-10 11-14

Vln. II 1-5 6-9 10-12

Vla. 1-4 5-7 8-10

Vlc. 1-3 4-6 7-8

B

(whisper the given phoneme(s) into instrument)

C

13

Fl. 1 *p* si si si ...

2 *p* (whisper the given phoneme(s) into instrument)

A. Fl. *p*

C.A. *mf* solo *dolce, molto espressivo* *mp* *mf*

Hn. 1.3 *pp*

2.4 *pp*

Perc. 1 Large Susp. Cymbal *pp*

2 Vibr. *mp*

3 Mba. *pp*

Hp. *mp* gliss.

Pno. *mp*

Crotals *p*

B

C

13

Vln. I 1-6 *pp* individual bow changes *sempre legatissimo* S.P.

7-10 *pp* individual bow changes *sempre legatissimo*

11-14 *pp* individual bow changes *sempre legatissimo*

Vln. II 1-5 *pp* individual bow changes *sempre legatissimo*

6-9 *pp* individual bow changes *sempre legatissimo*

10-12 *pp* individual bow changes *sempre legatissimo*

1-4 *pp* gliss.

Vla. 5-7 *pp* gliss.

8-10 *pp* gliss.

1-3 *pp* gliss.

Vlc. 4-6 *pp* gliss.

7-8 *pp* gliss.

17 (whisper into flute)

Fl. 1 seig-neur *mp*

2 (whisper the given phoneme(s) into instrument) *p*

A. Fl. *mp* *p* *p*

2 D'am. solo *molto espressivo* 3 3 3

Ob. *mf*

C.A. *mp*

Vibr. 2 *mp* *mp*

Perc. 3 Mba. *mp* *pp*

4 sm. Sus. Cym. *mp* *mp*

Hp. *mp* gliss.

Pno. *mp*

17

Vln. I 1-6 *p* N. S.T. *ppp*

7-10 *p* *ppp*

11-14 *p* *ppp*

1-5 *p* *p sempre*

Vln. II 6-9 S.T. gliss. *ppp* S.P.

10-12 *ppp*

1-4 *ppp*

Vla. 5-7 S.T. *ppp* S.T. N. *p*

8-10 S.P. S.T.

1-3

Vlc. 4-6

7-8

This musical score is for Benjamin Britten's 'The Rose Tree'. It features a variety of instruments and vocal parts. The vocal parts include a Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with lyrics in French. The instrumental parts include Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), 2 D'Adda (2 D'am.), Horns (Hn.), Percussion (Perc.), and Piano (Pno.). The score is divided into four measures. The first measure is marked with a '21' and a 'p' (piano) dynamic. The second measure is marked with a '3' (triple) and a 'mp' (mezzo-piano) dynamic. The third measure is marked with a '3' (triple) and a 'mp' (mezzo-piano) dynamic. The fourth measure is marked with a 'gliss.' (glissando) and a 'mp' (mezzo-piano) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments and their corresponding staves. The score is written in a standard musical notation, including notes, rests, and dynamic markings.

Instruments and Staves:

- Fl. 1:** Flute 1, starting at measure 25.
- A. Fl.:** Alto Flute.
- Cl. 1:** Clarinet 1.
- Vibr.:** Vibraphone.
- Mba.:** Mallet Bass.
- Perc.:** Percussion.
- Timp.:** Timpani.
- Hp.:** Harp.
- Pno.:** Piano.
- Vln. I:** Violin I, staves 1-6.
- Vln. II:** Violin II, staves 6-9.
- Vla.:** Viola, staves 5-7.
- Solo:** Soloist, staves 1-4.
- Vlc.:** Violoncello, staves 2-3.
- D.B.:** Double Bass, staves 4-6.

Key Musical Elements and Annotations:

- Measure 25:** A significant measure where many instruments enter or change.
- Dynamics:** Various dynamic markings are used throughout, including *p* (piano), *f* (forte), *mp* (mezzo-piano), *pp* (pianissimo), and *ppp* (pianississimo).
- Performance Instructions:**
 - solo più appassionato* (solo more passionately) is written above the Clarinet 1 staff.
 - gliss.* (glissando) is used in several staves, including the Harp and Soloist.
 - individual bow changes sempre legatissimo S.P.* (individual bow changes always legato S.P.) is written in the Violin I and Viola staves.
 - move one by one, as imperceptibly as possible, to play the B flat one octave lower* is written in the Violoncello staff.
- Rehearsal Mark:** A large 'E' in a box is placed above the Violin I staff, indicating a rehearsal point.

30

Picc. *p*

Hn. 1.3 *pp*
2.4 *pp*

Tbn. 1
3 *p*

Tuba *p*

Vibr. 2

Perc. Mba. 3 *pp*

Timp. *p*

Hp. *p* *gliss.*

Pno. *mp*

30

Vln. I 1-6
7-10 *ppp* *sempre* (S.P.) (II)

11-14 *ppp* *sempre* (S.P.) (II)

Vln. II 1-5
6-9 *p* (N.)
10-12 *p* (N.)

Sola *f* *passionato* *più dolce* *mp*

Vla. 2-4

5-7 *ppp* individual bow changes *sempre legatissimo* (I,II,III)
8-10 *ppp*

Solo *dolente* *mp* *gliss.* *sfz* *f*

Vlc. 2-3
4-6
7-8
D.B. *N.* *p*

The image displays a page from a musical score, likely for a symphony, featuring various instruments and their parts. The score is divided into two systems, each starting with a large 'F' in a box, indicating a forte dynamic.

First System:

- Ob. 2 D'am.**: Part 1, starting at measure 35, marked *mf* and *più agitato*.
- Tbn. 1**: Part 1, starting at measure 35, marked *p*.
- Tuba**: Part 1, starting at measure 35, marked *p*.
- Glockenspiel**: Part 1, starting at measure 35, marked *mp*.
- Mba.**: Part 1, starting at measure 35, marked *p*.
- Perc. sm. Sus. Cym.**: Part 1, starting at measure 35, marked *mp*.
- Timp.**: Part 1, starting at measure 35, marked *mp*.
- Hp.**: Part 1, starting at measure 35, marked *mp*.
- Pno.**: Part 1, starting at measure 35, marked *mp*.

Second System:

- Vln. I**: Parts 1-6, 7-10, and 11-14, starting at measure 35, marked *ppp*.
- Vln. II**: Parts 1-5, 6-9, and 10-12, starting at measure 35, marked *ppp*.
- Solo**: Part 1, starting at measure 35, marked *ppp*.
- Vla.**: Parts 5-7 and 8-10, starting at measure 35, marked *ppp*.
- Vlc.**: Parts 1-3, 4-6, and 7-8, starting at measure 35, marked *ppp*.
- D.B.**: Part 1, starting at measure 35, marked *ppp*.

The score includes various musical notations such as notes, rests, dynamics (p, mp, mf, ppp), and performance instructions like "più agitato" and "individual bow changes".

39

Ob.

2 D'am

solo

mf

passionato

5

Vibr.

Perc.

Mba.

mp

p

Hp.

p

gliss.

(p)

Pno.

mp

1-6

Vln. I 7-10

11-14

1-5

Vln. II 6-9

10-12

(IV, III, II, I)

1-4

Vla.

5-7

8-10

III

sempre S.P.

(ppp)

(all play low Bb)

D.B.

sempre p

This page of a musical score contains the following elements:

- Flute (Fl.)**: Staves 1 and 2. Staff 1 includes a section starting at measure 43, marked with a large 'G' in a box. It features a solo, agitato, and f dynamics, with a 3-measure rest and a vibrato instruction.
- Oboe (Ob.)**: Staff 1. It includes a solo, agitato, and f dynamics, with a 3-measure rest and a vibrato instruction.
- Percussion (Perc.)**: Staves 2, 3, and 4. Staff 2 includes Triangle, Vib., and Mba. Staff 3 includes Small Susp. Cymbal. Staff 4 includes a p dynamic.
- Harp (Hp.)**: Staves 5 and 6. Staff 5 includes a gliss. instruction. Staff 6 includes a p dynamic.
- Piano (Pno.)**: Staves 7 and 8. Staff 7 includes a p dynamic.
- Violins (Vln.)**: Staves 9-14. Staff 9 includes a solo, appassionato, and mf dynamic. Staff 10-14 include various musical notations and dynamics.
- Violas (Vln. II)**: Staves 15-18. Staff 15 includes a p dynamic. Staff 16-18 include various musical notations and dynamics.
- Double Basses (D.B.)**: Staves 19-22. Staff 19 includes a p dynamic. Staff 20-22 include various musical notations and dynamics.

H

I

58

Picc. *mp* *sfz* *gliss.* *3* *passionato* *solo* *f*

Fl. 1 *p* *3*

Fl. 3 *p*

Hn. 1 *pp* *gliss.*

Tbn. 3 *pp*

Crot. mallets *p*

Perc. 2 *mp* *mp* *mp*

Timp. *p*

Hp. *ord.* *p* *gliss.* *près de la table*

Pno. *mp* *p* *mp* *8-1* *3*

8-1 *3*

8-1 *3*

gliss.

Vln. I 1-6 *all play the harmonic* *S.P.* *N.*

Vln. I 7-10 *all play the harmonic*

Vln. II 1-5

Vln. II 6-9

Vln. II 10-12

Vla. 1-4 *gliss.*

Vla. 5-7

D.B.

J

63

Solo

mp dolce, molto espressivo

mp dolcissimo

2-6

Vln. I

7-10

11-14

1-5

Vln. II

6-9

10-12

S.P.

N.

1-4

gliss.

Vla.

5-7

stop playing one by one
(each player fade to niente)

D.B.

K

Picc. 68 whistle tone *p*

Crot. arco *p*

1 mallets 3 3 arco *pp*

Vibr. *p*

2

Perc. 3 Triangle *pp*

4 Bass Drum *ppp*

Hp. *mp* *ppp* *pp* gliss.

Pno. 15-1 *ppp* *pp* (8)

K

Solo 68

2-6

Vln. I 7-10

11-14 S.P. N.

1-5

Vln. II 6-9

10-12

1-4 stop playing one by one (each player fade to niente) (dim. sempre al niente) sola

Vla. 5-7 sola

D.B. N. S.T.