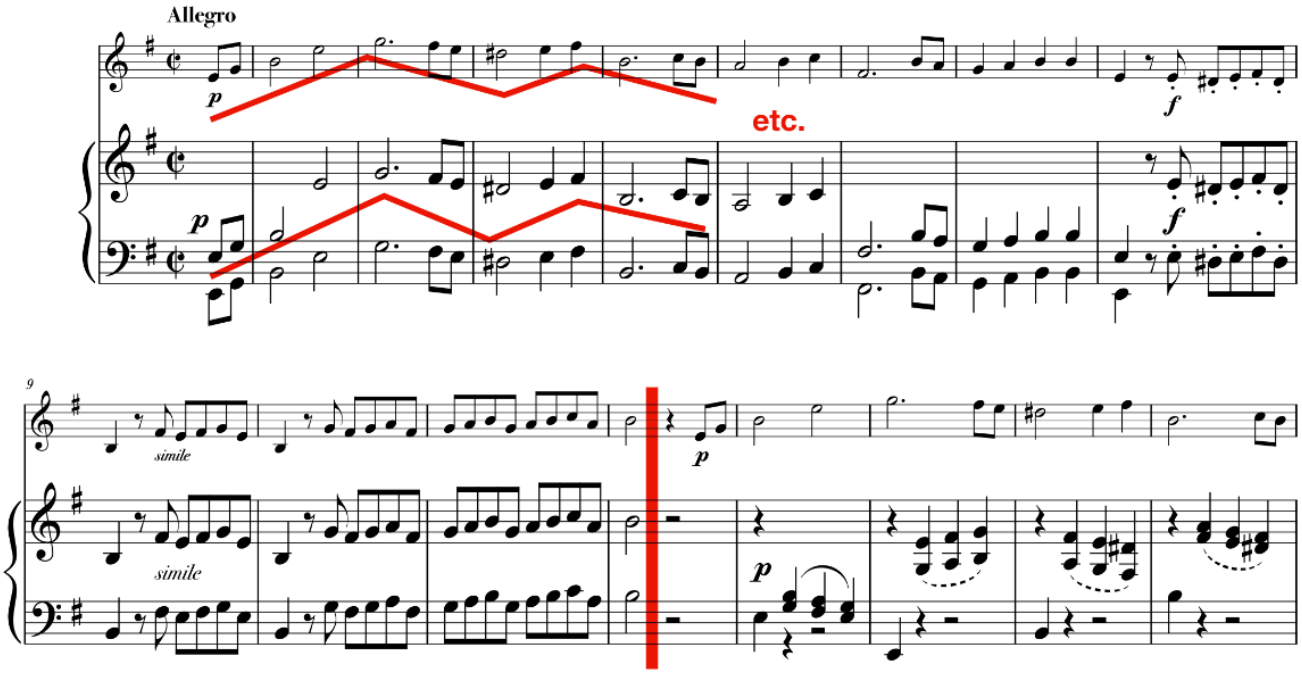
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

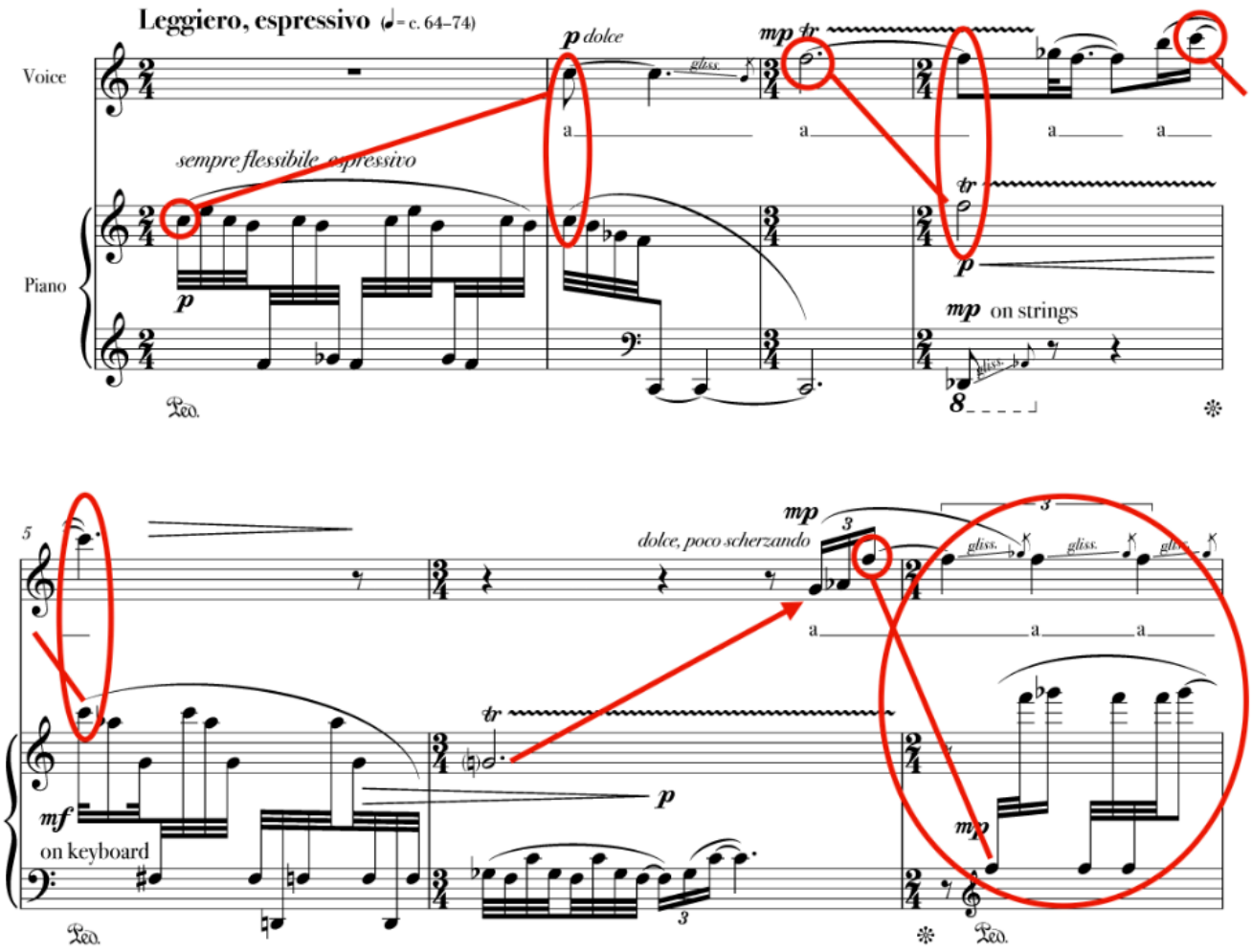
MTO 29.3 Examples: Oinas, Sonic Bridges and Pitch-Based Bonding in Two Songs by Saariaho

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.23.29.3/mto.23.29.3.oinas.html

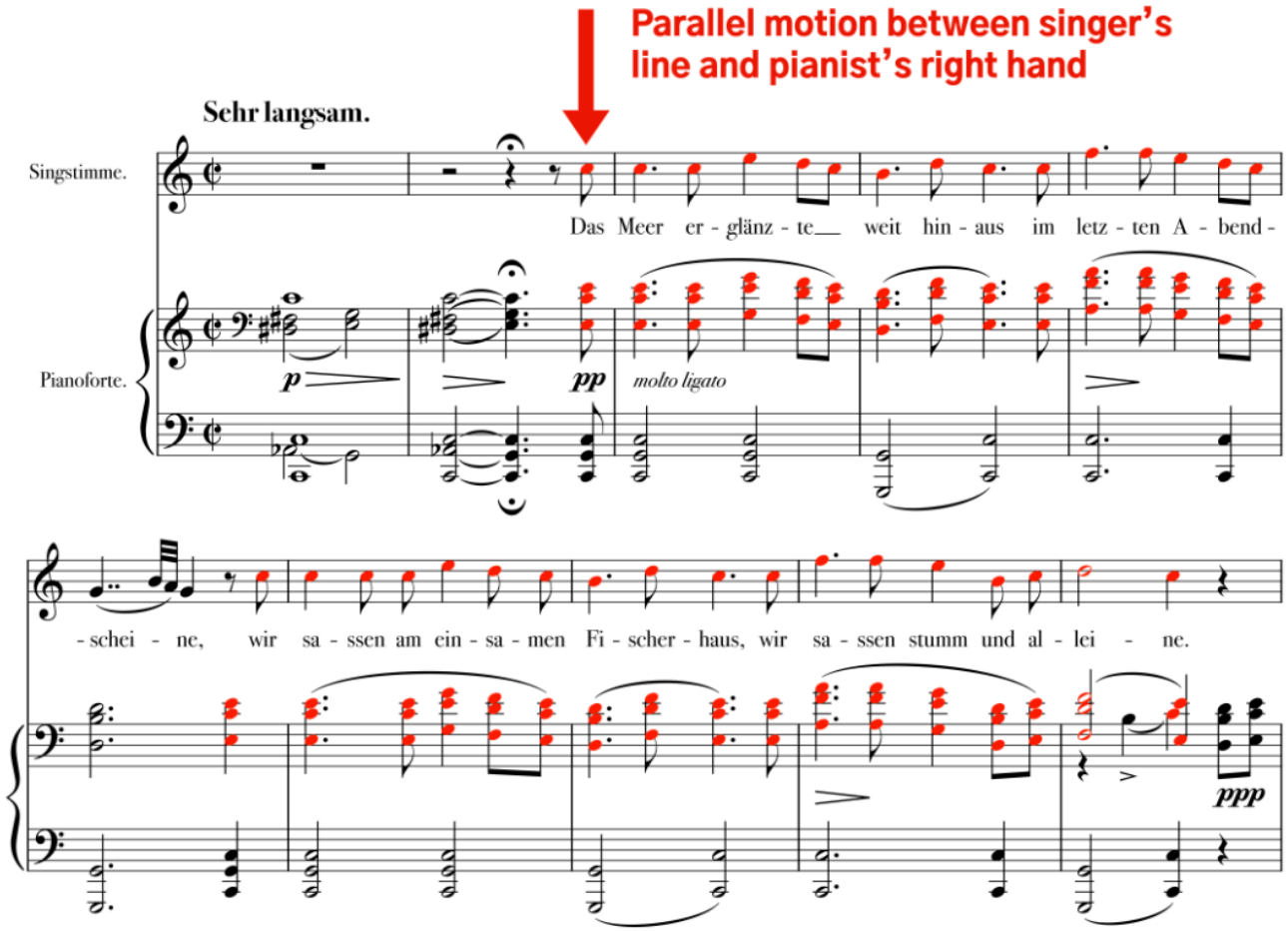
Example 1. Unison in parallel motion: W. A. Mozart's Sonata for piano and violin in E minor K. 304 (300c) (1778), I, mm. 1–8. Performed by Hilary Hahn and Natalie Zhu, Deutsche Grammophon, 2005.



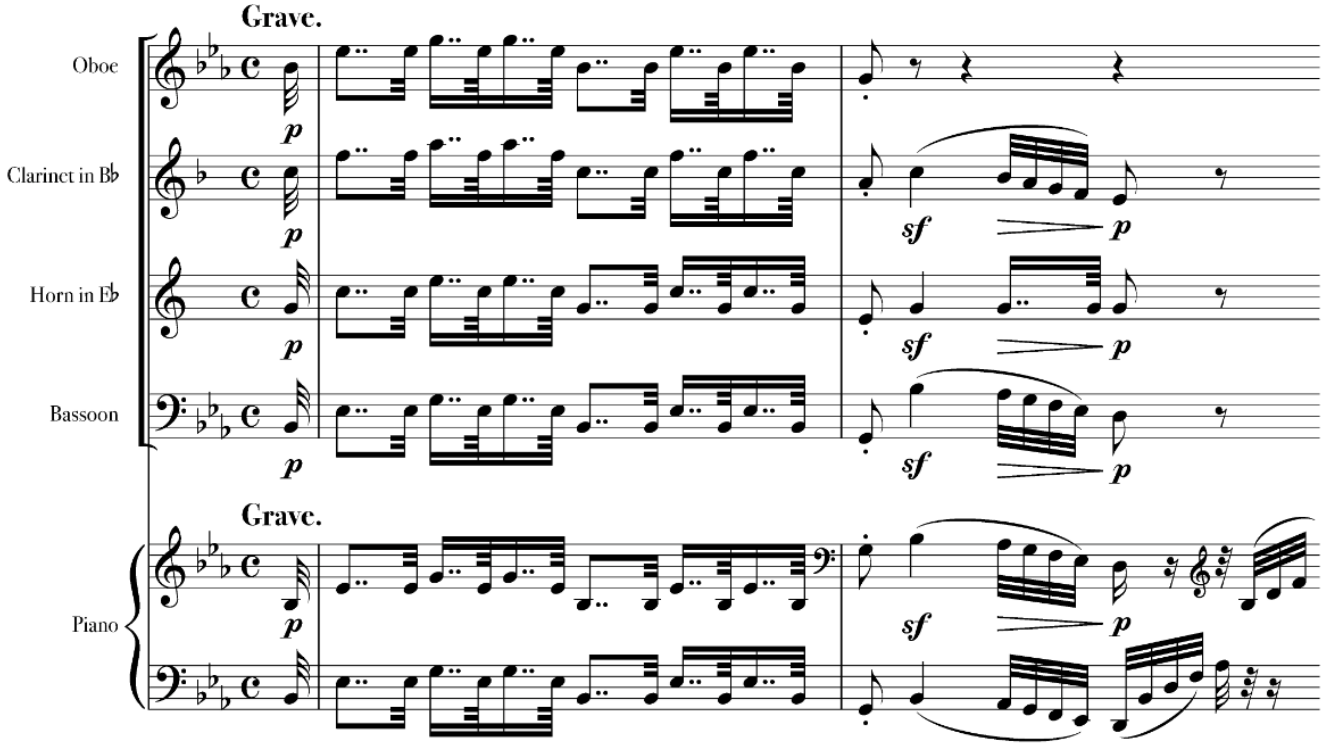
Example 2. Unison passed from one performer to another: Kaija Saariaho's Luonnon kasvot (2013), mm. 1–7. Performed by Anu Komsi and Pia Värri, ColoraMaestro, 2021.



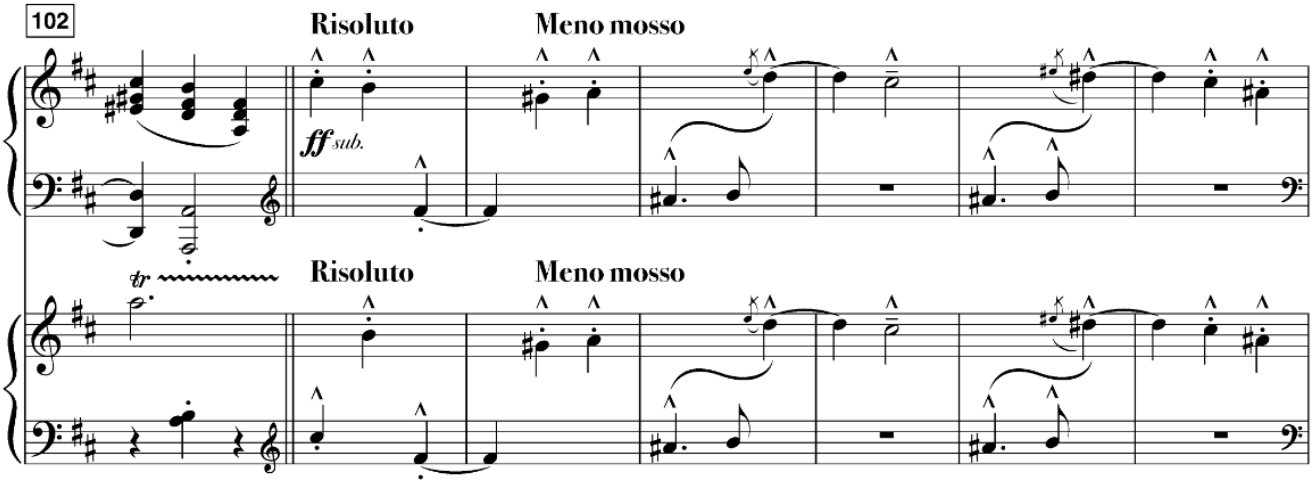
Example 3. Franz Schubert, "Am Meer" from *Schwanengesang*, mm. 1–10. Performed by Mark Padmore and Paul Lewis, Harmonia Mundi, 2011.



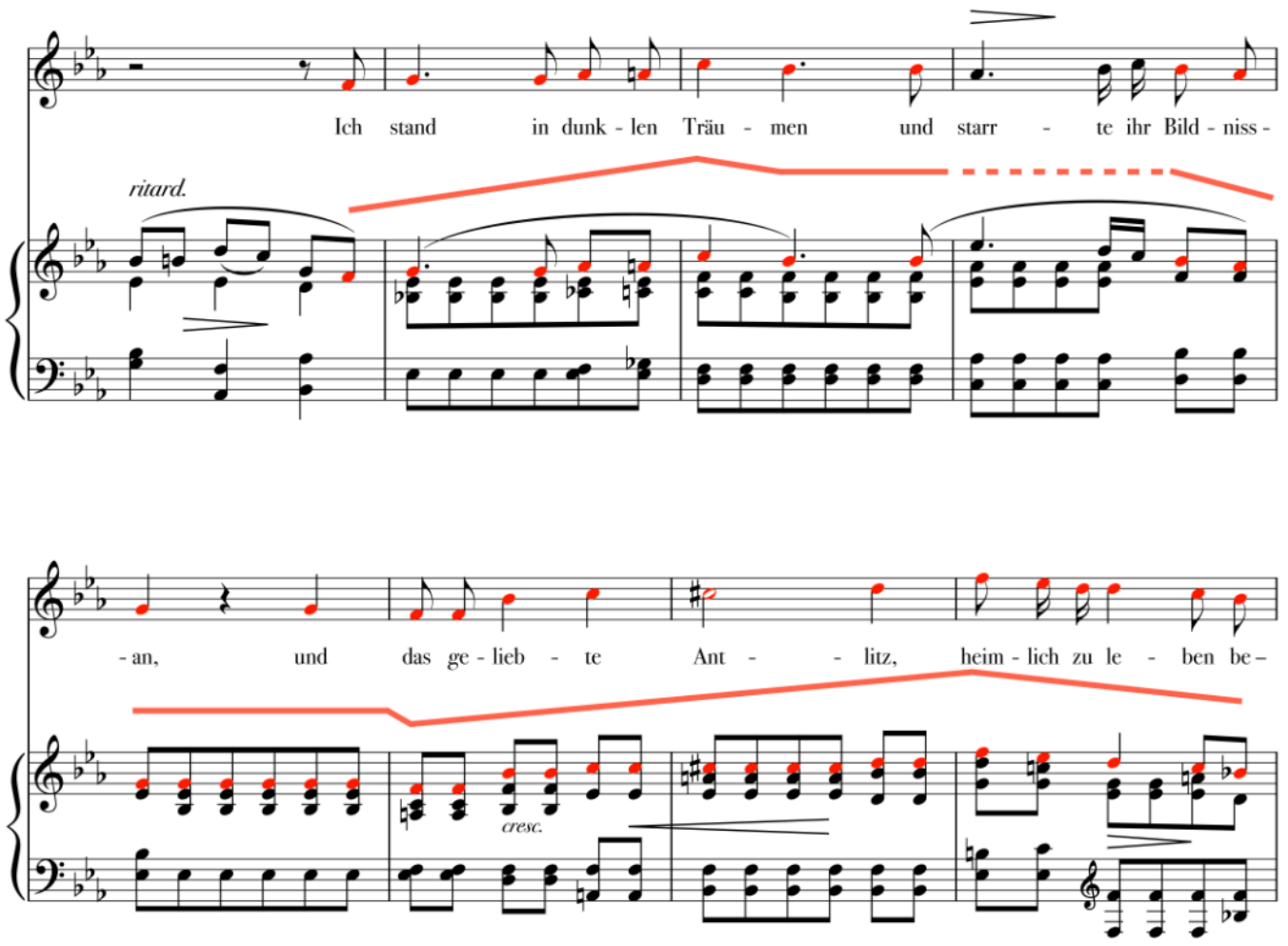
Example 4. Ludwig van Beethoven, Quintet for piano and winds in E-flat major, op. 16, I, opening unison. Performed by Pascal Rogé, Gareth Hulse, Michael Collins, Robin O'Neill, and Richard Watkins, Decca Music Group Limited, 1995.



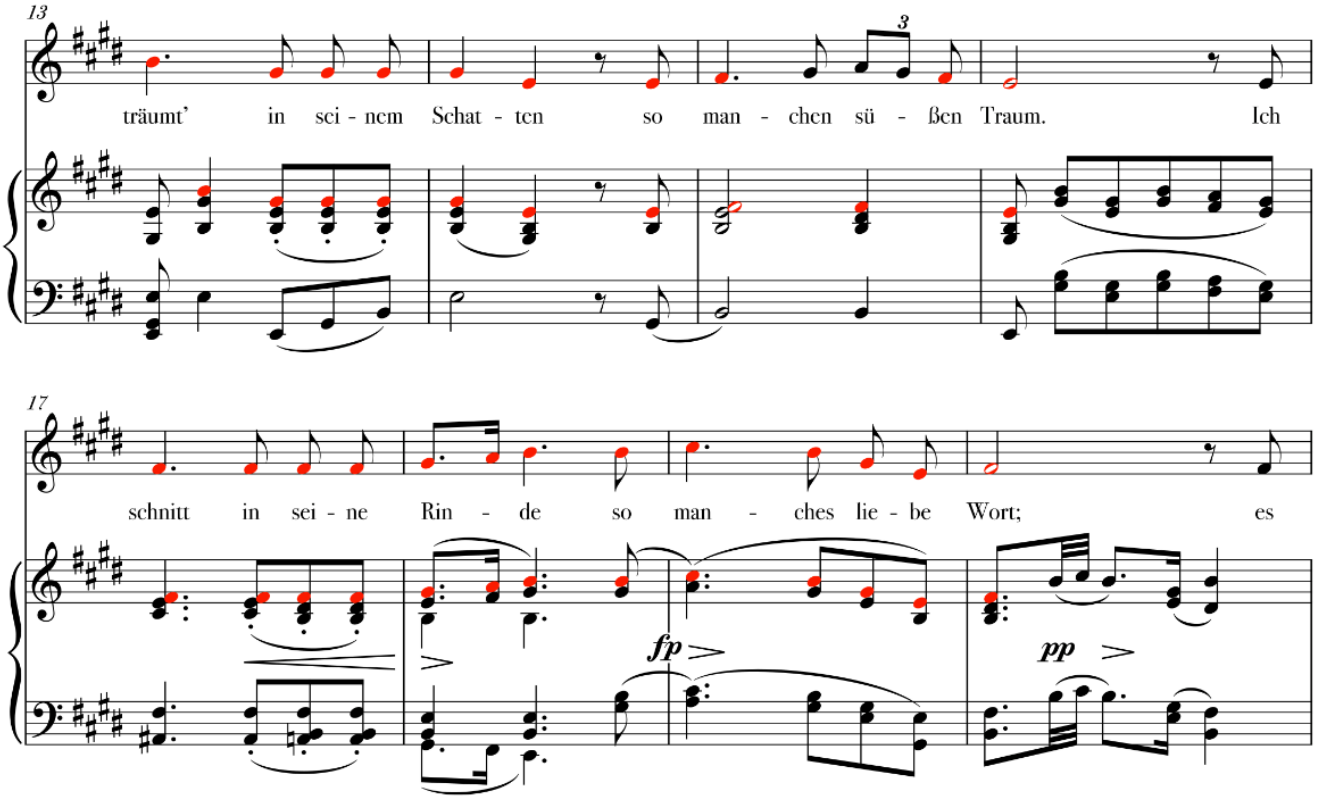
Example 5. Claude Debussy, *En blanc et noir* for two pianos, I (Avec emportement), literal unison in mm. 103–8. Performed by Martha Argerich and Stephen Kovacevich, Parlophone Records Limited, a Warner Music Group Company, 2016.



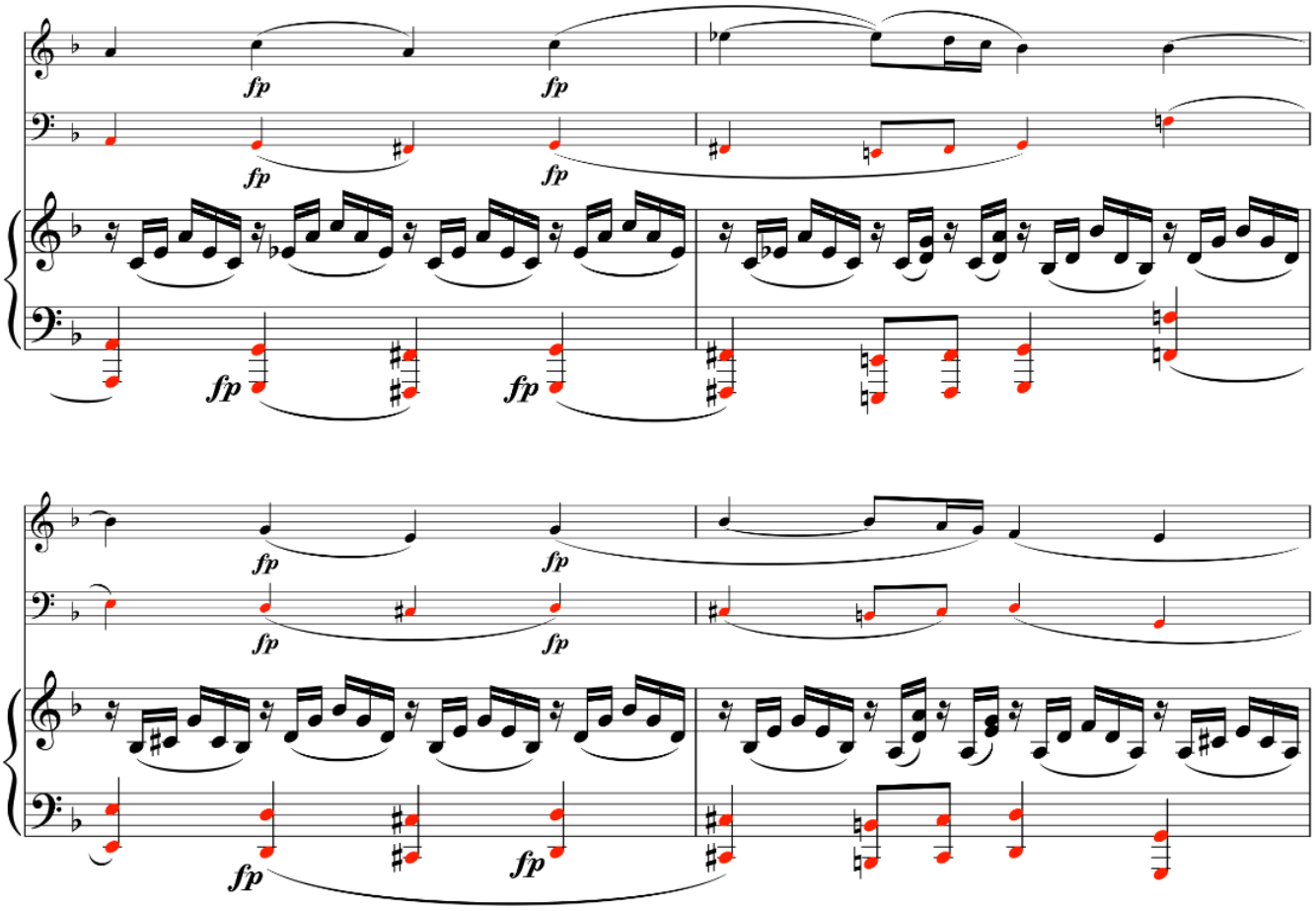
Example 6. Clara Schumann, "Ich Stand in dunklen Träumen," op. 13, no. 1 (1844), mm. 5–12. Performed by Barbara Bonney and Vladimir Ashkenazy, Decca Music Group Limited, 1997.



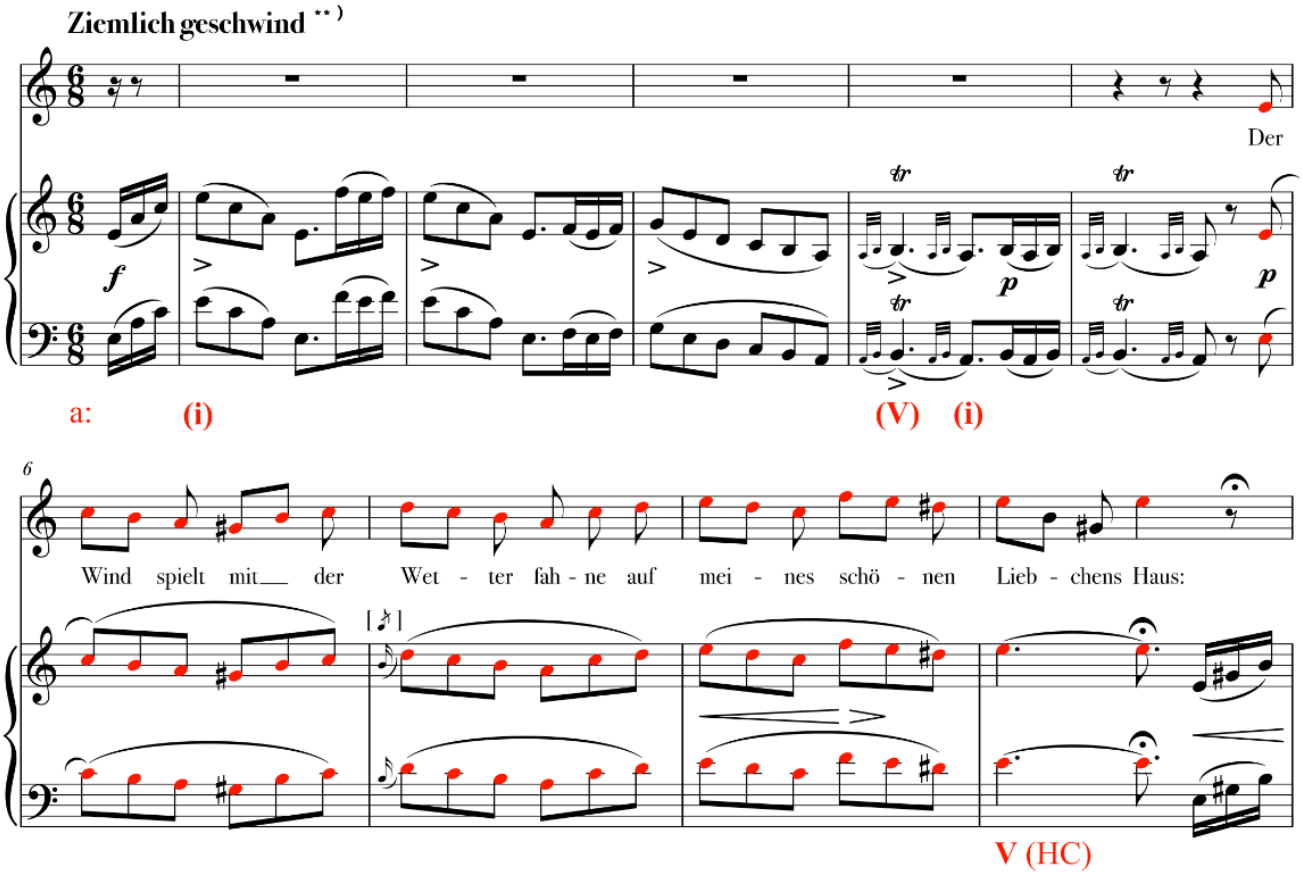
Example 7. Franz Schubert, "Der Lindenbaum" from *Winterreise*, D. 911 (1828), mm. 13–20. Performed by Werner Güra and Christoph Berner, Harmonia Mundi, 2010.



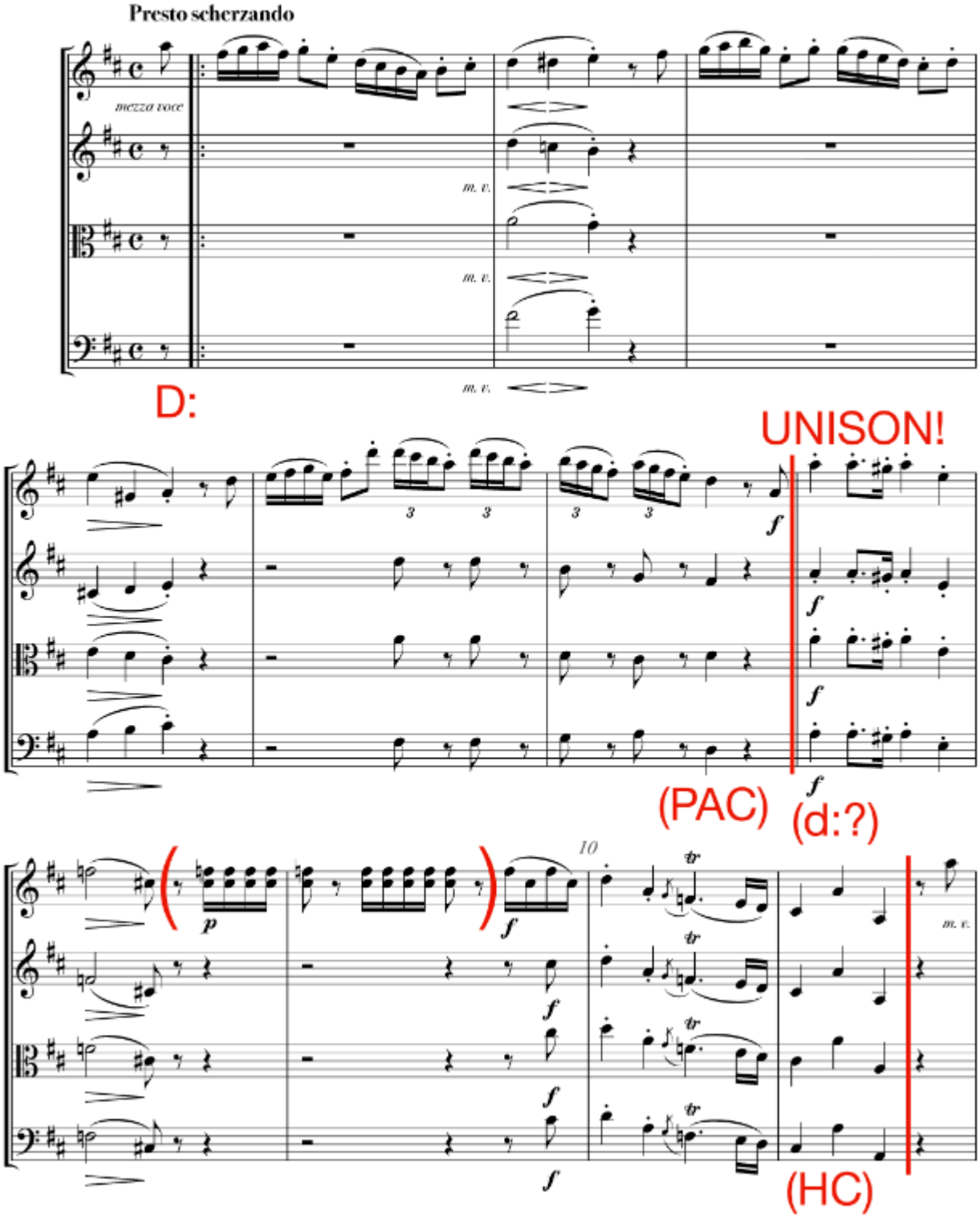
Example 8. Robert Schumann, Piano Trio in D minor, op. 63 (1847), I, mm. 7–10. Performed by Jean-Guihen Queyras, Isabelle Faust, and Alexander Melnikov, Harmonia Mundi, 2016.



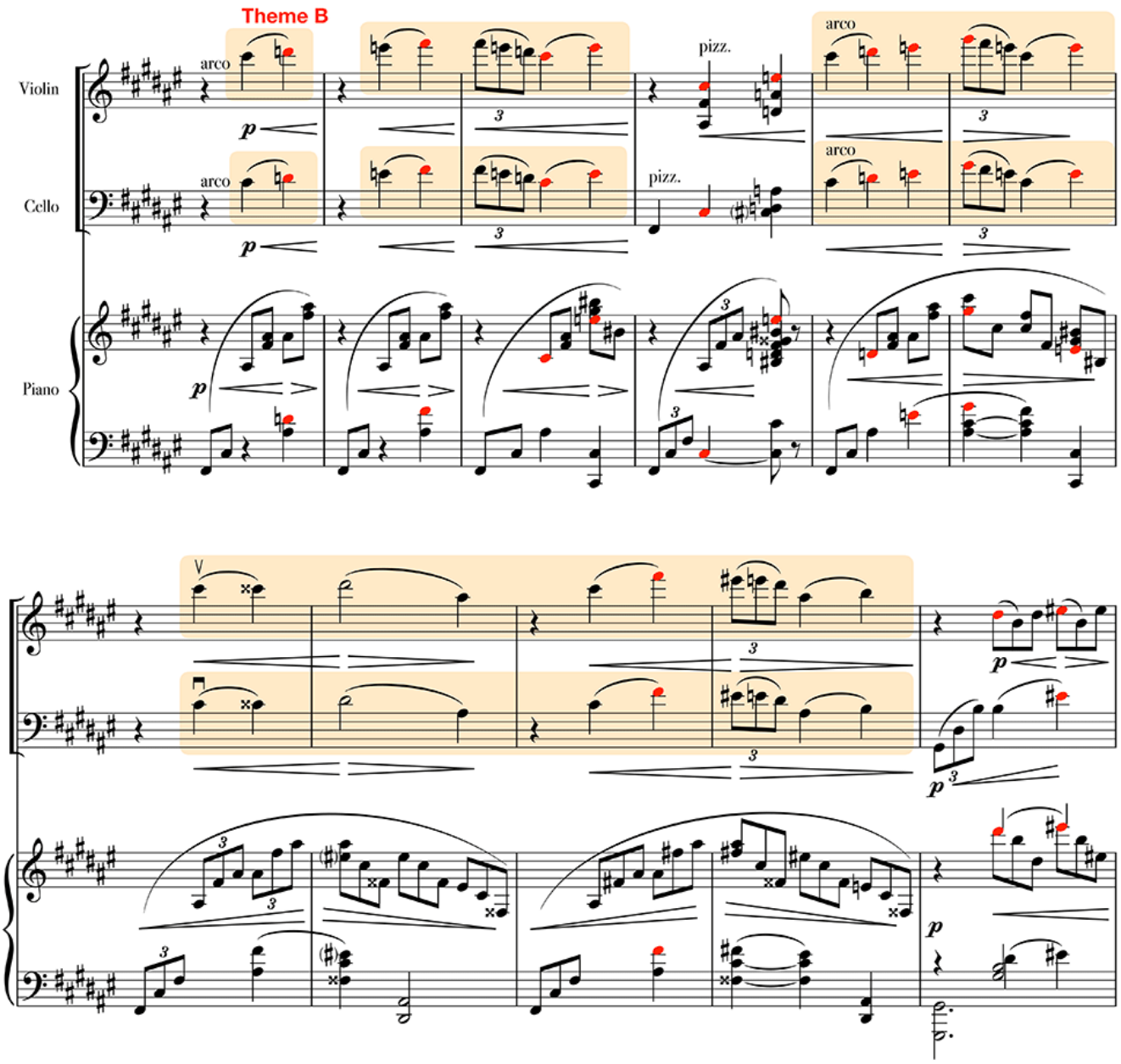
Example 9. Franz Schubert, "Die Wetterfahne" from *Winterreise*, D. 911 (1828), mm. 1–9. Performed by Werner Güra and Christoph Berner, Harmonia Mundi, 2010.



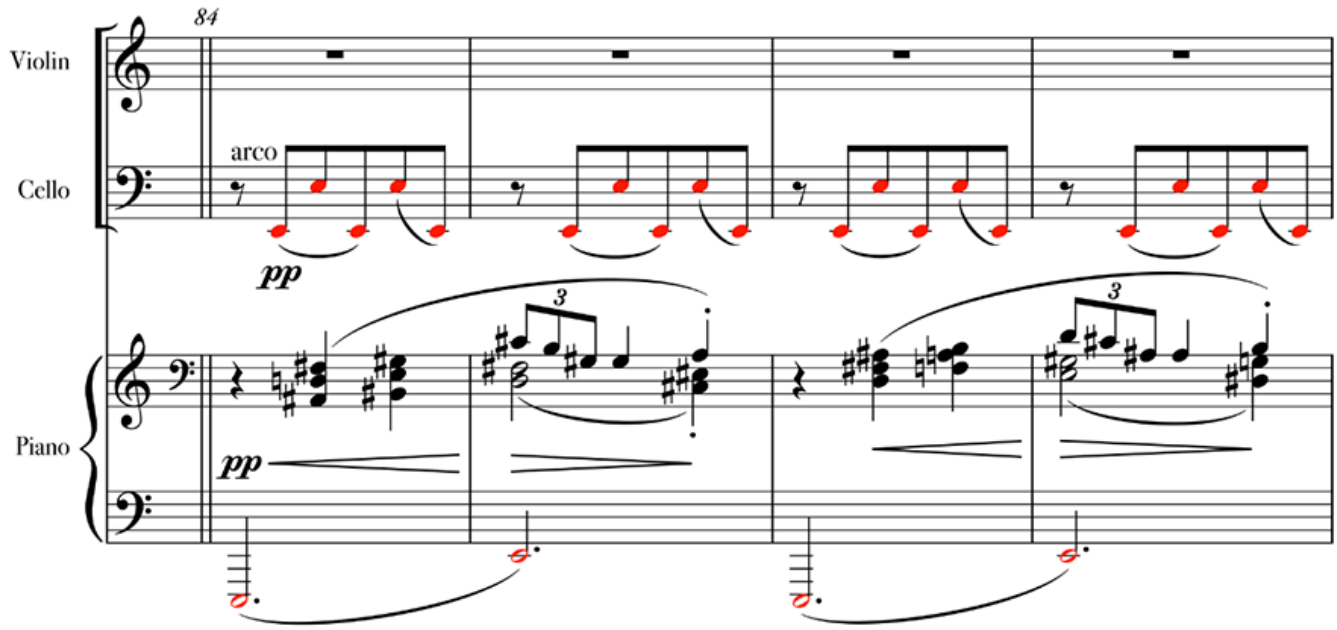
Example 10. Joseph Haydn, String Quartet in D major, op. 20, no. 4 (1772), IV (beginning). Performed by Chiaroscuro Quartet, BIS, 2016.



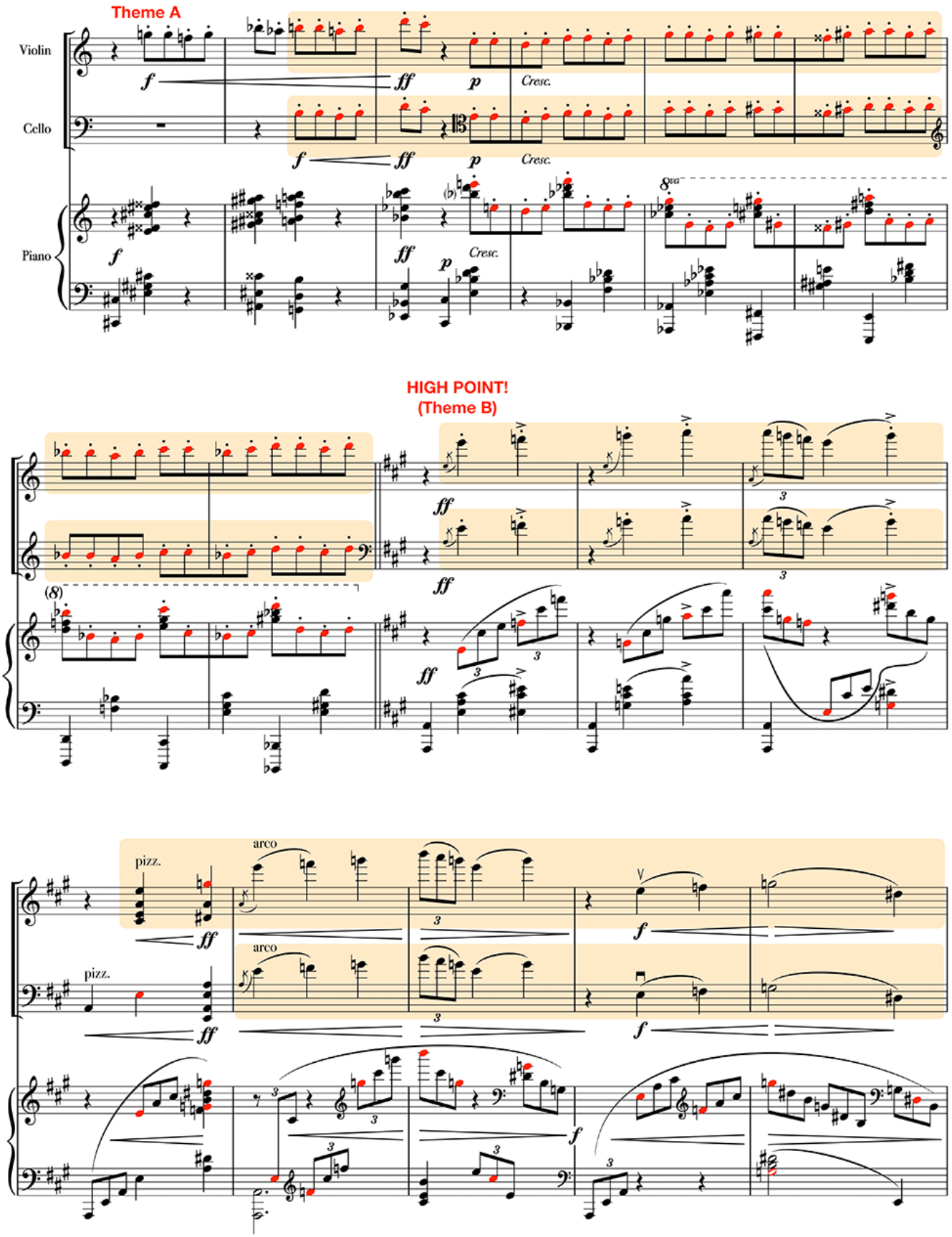
Example 11. Maurice Ravel, Piano Trio in A minor (1914), II (Pantoum), melodic "unison theme" in mm. 13–22. Performed by Trio Mondrian, Challenge Classics, 2012.



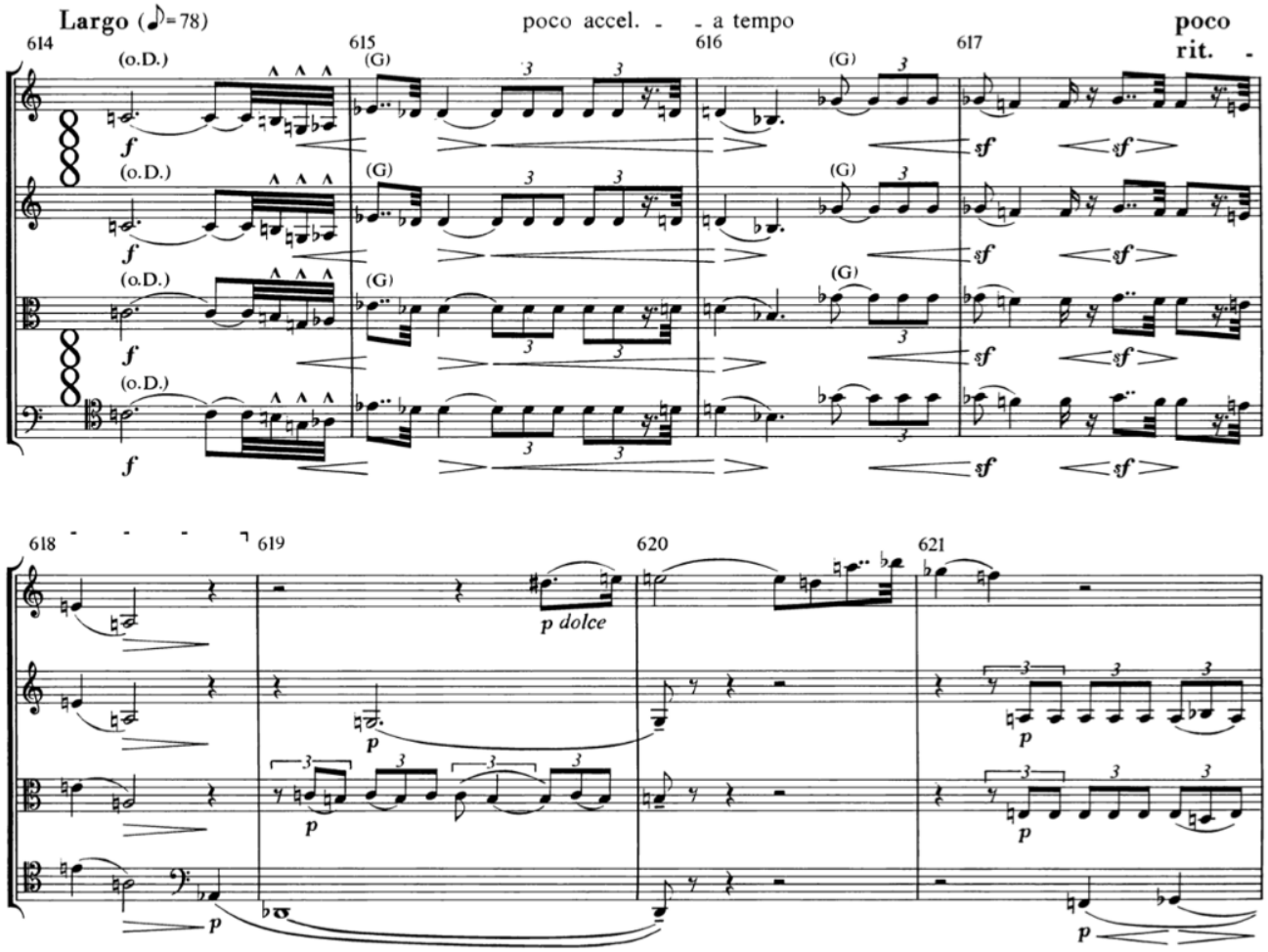
Example 12. Ravel, Piano Trio, II, mm. 84–87. Performed by Trio Mondrian, Challenge Classics, 2012.



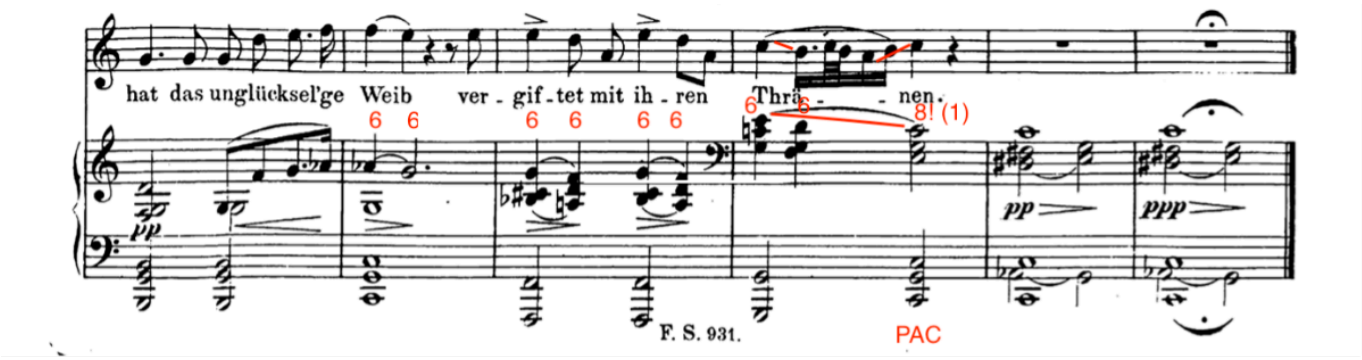
Example 13. Ravel, Piano Trio, II, mm. 97–112. Performed by Trio Mondrian, Challenge Classics, 2012.



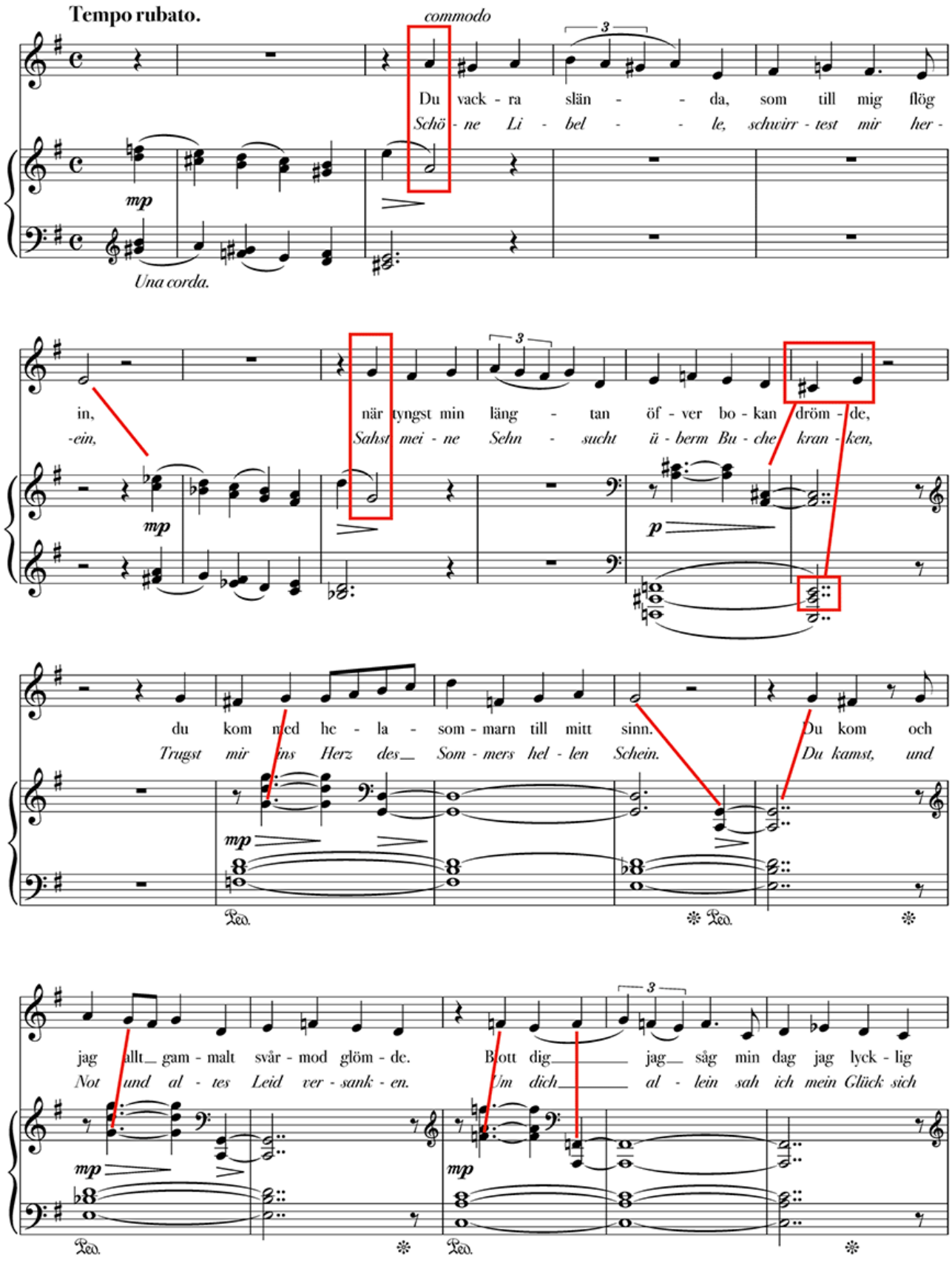
Example 14. Arnold Schoenberg, String Quartet No. 4, op. 37 (1936), III, beginning aggregate in literal unison. Performed by Arditti Quartet, Naïve, 2009.



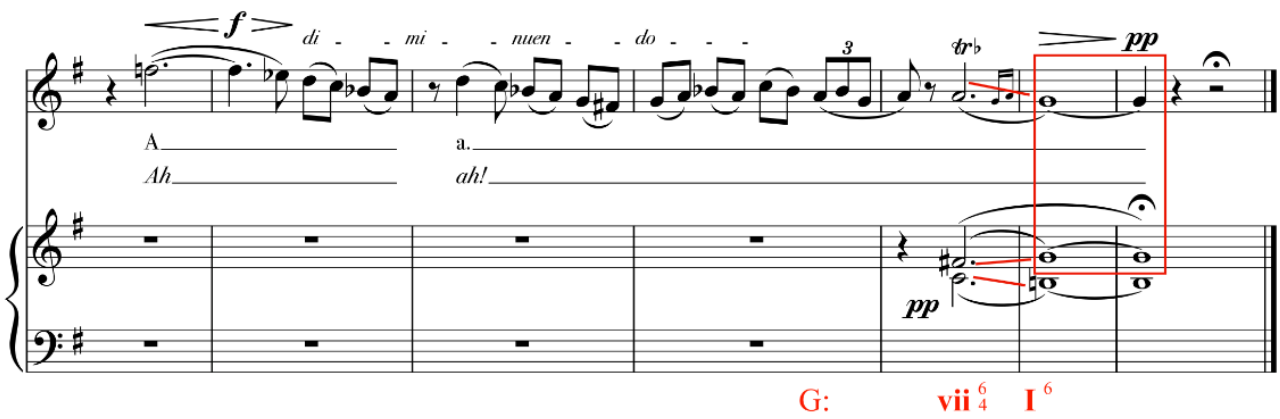
Example 15. Schubert, "Am Meer," mm. 40–45, type 2 unison bridging at the end of the song. Performed by Mark Padmore and Paul Lewis, Harmonia Mundi, 2011.



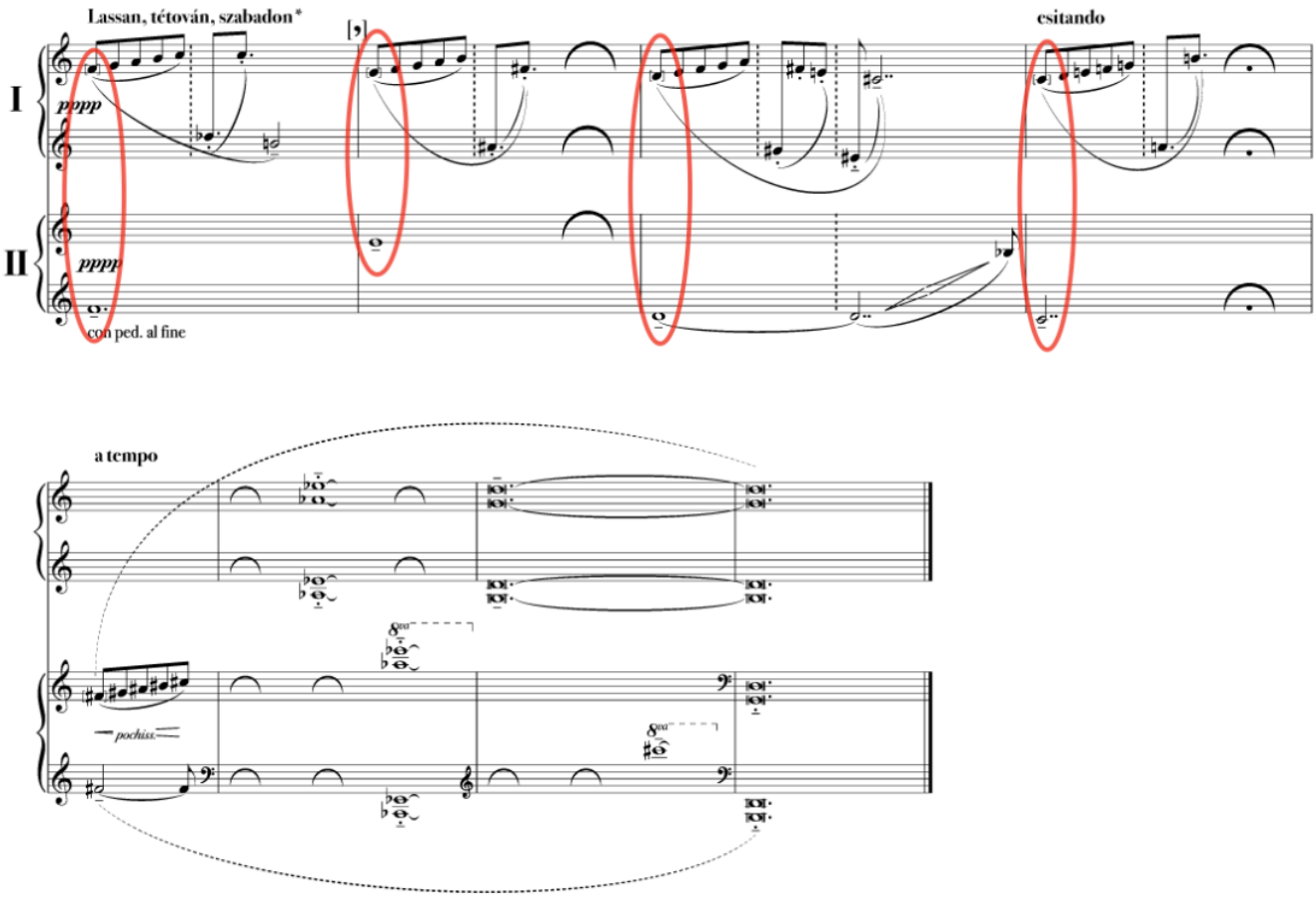
Example 16. Jean Sibelius, "En slända" (Dragonfly), op. 17, no. 5 (1904), mm. 1–10. Performed by Anne Sofie von Otter and Bengt Forsberg, BIS, 1989.



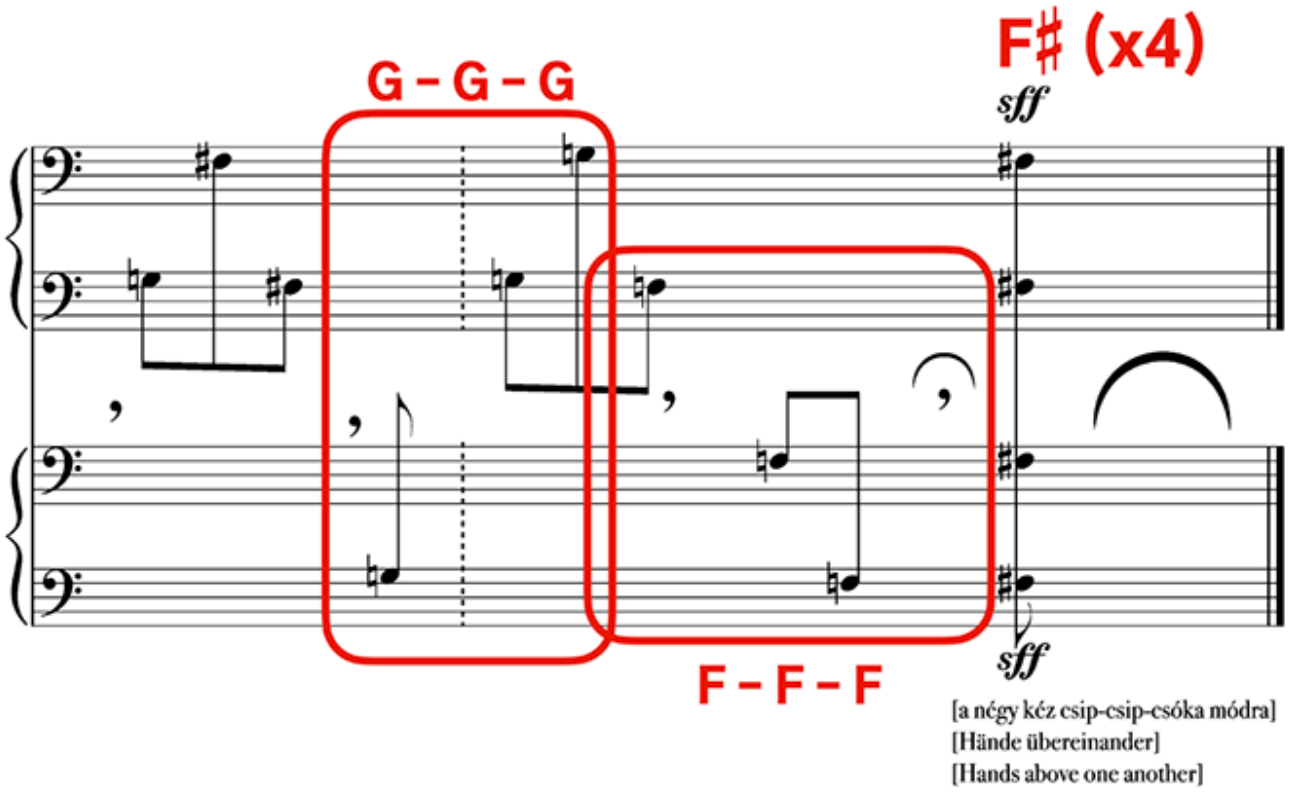
Example 17. Sibelius, "En slända," final measures. Performed by Anne Sofie von Otter and Bengt Forsberg, BIS, 1989.



Example 18. György Kurtág, "Flowers we are . . . for Miyako" from *Játékok VIII*. Performed by Bugallo-Williams piano duo, Wergo, 2015.



Example 19. Kurtág, "Verés – veszekedés" (Beating – quarrelling) from *Játékok VIII*, final measures. Performed by Bugallo-Williams piano duo, Wergo, 2015.



Example 20. Amin Maalouf's poem "Parfum de l'instant," original text and English translation

Parfum de l'instant

Tu es auprès de moi
Mais je ferme les yeux
Pour t'imaginer

Nos lèvres se frôlent
Nos doigts s'emmelênt
Nos corps se découvrent
Mais je ferme les yeux
Pour rêver de toi

Tu es le parfum de l'instant
Tu es la peau du rêve
Et déjà matière du souvenir
(Amin Maalouf)

You're so close to me
But I close my eyes
To imagine you

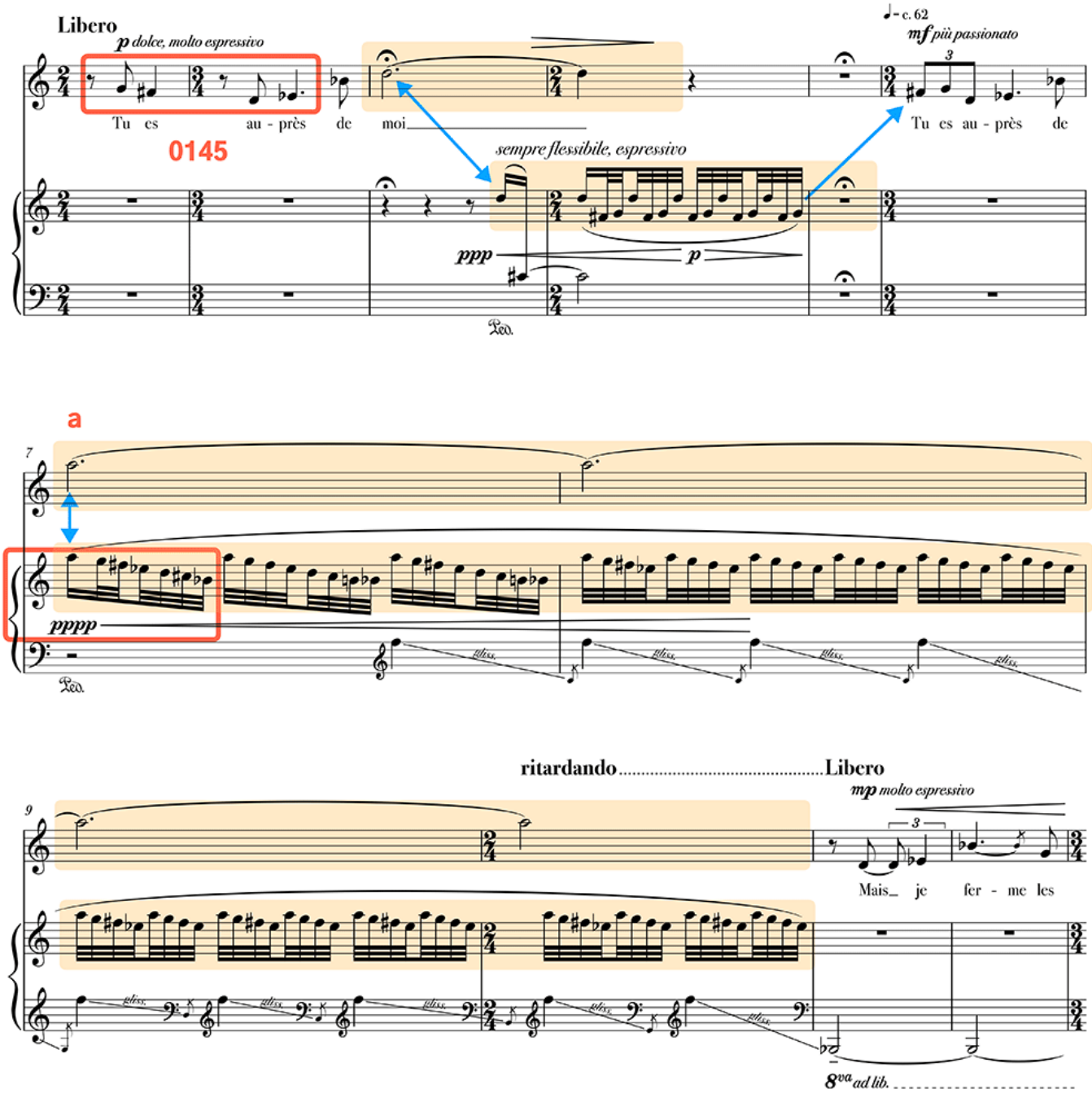
Our lips are united
Our fingers, entwined
Our bodies, unveiled
But I close my eyes
To dream about you

You're the perfume of my instant
You're the skin of my dream
And already the essence of my
memories (transl. anon)

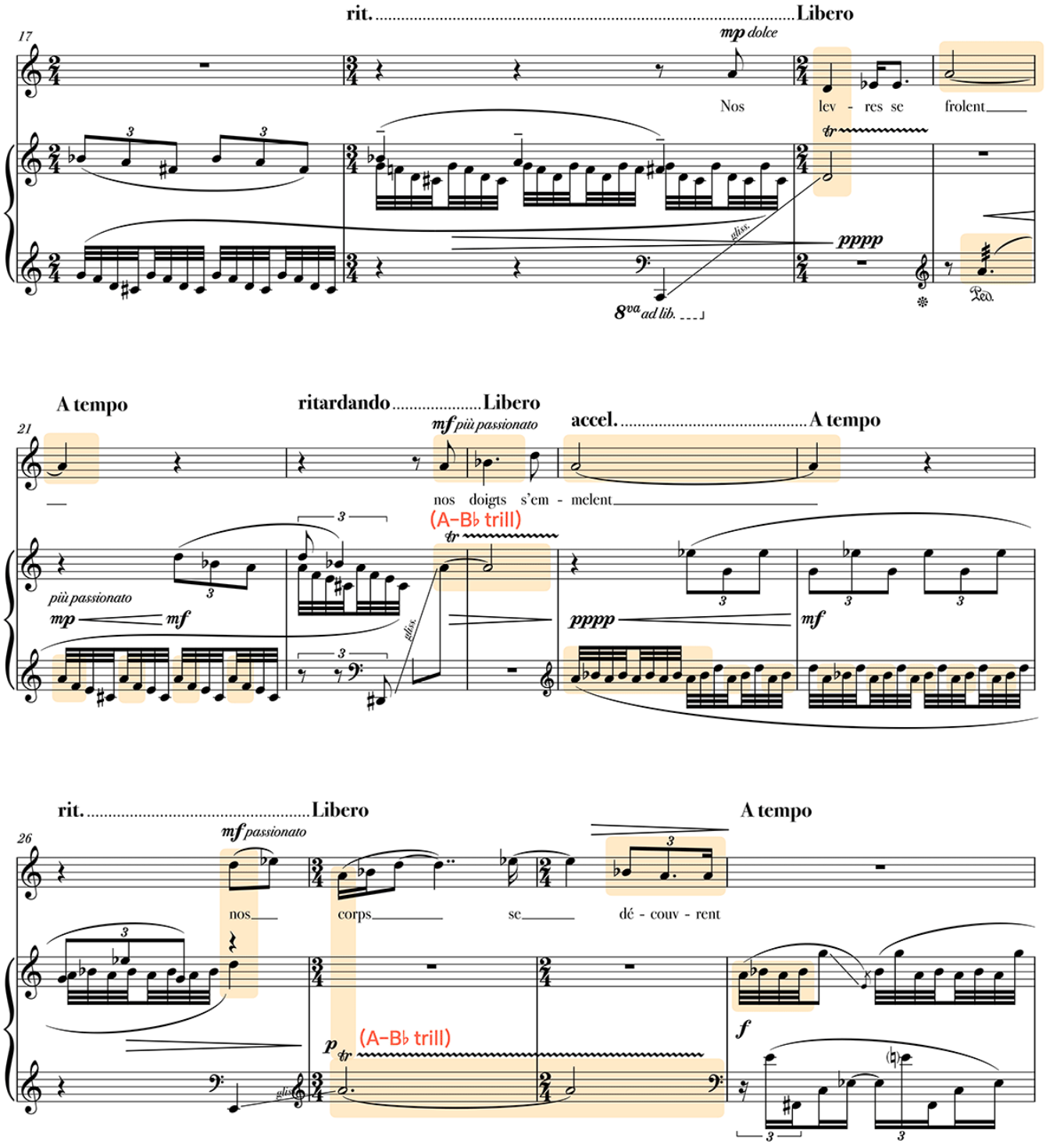
Example 21. Saariaho, "Parfum de l'instant" from *Quatre instants* (2002), formal outline

Form:	I (1-14)	episode (15-18)	II (19-28)	episode (29-33)	III (34-41)	IV (42-61)	coda (62-67)
Soprano:							
Piano:							
Pitches:	D, E♭, F♯, G, A, B♭ (B), C♯ = 7 (+1)	D, E♭, F, G♭ (/F♯), G, A, B♭, B, C, C♯ = 10	D, E♭, E, F, G, A, B♭, C♯ = 8	D, E♭, E, F♯, G, A, B♭, C, (D♭) = 8 (+1)	D, E♭, F♯, G, A, B♭ (B), C♯ = 7 (+1)	D, E♭, F♯, G, A, B♭, C♯ (+piano's bass) = 7	D, D♯ (/E♭), G, A, B♭ = 5 !
Other:	a = high point	triplet rhythm	more turbulent →	dynamic highpoint	material reversed	"recapitu-lation"	"G minor" sonority!

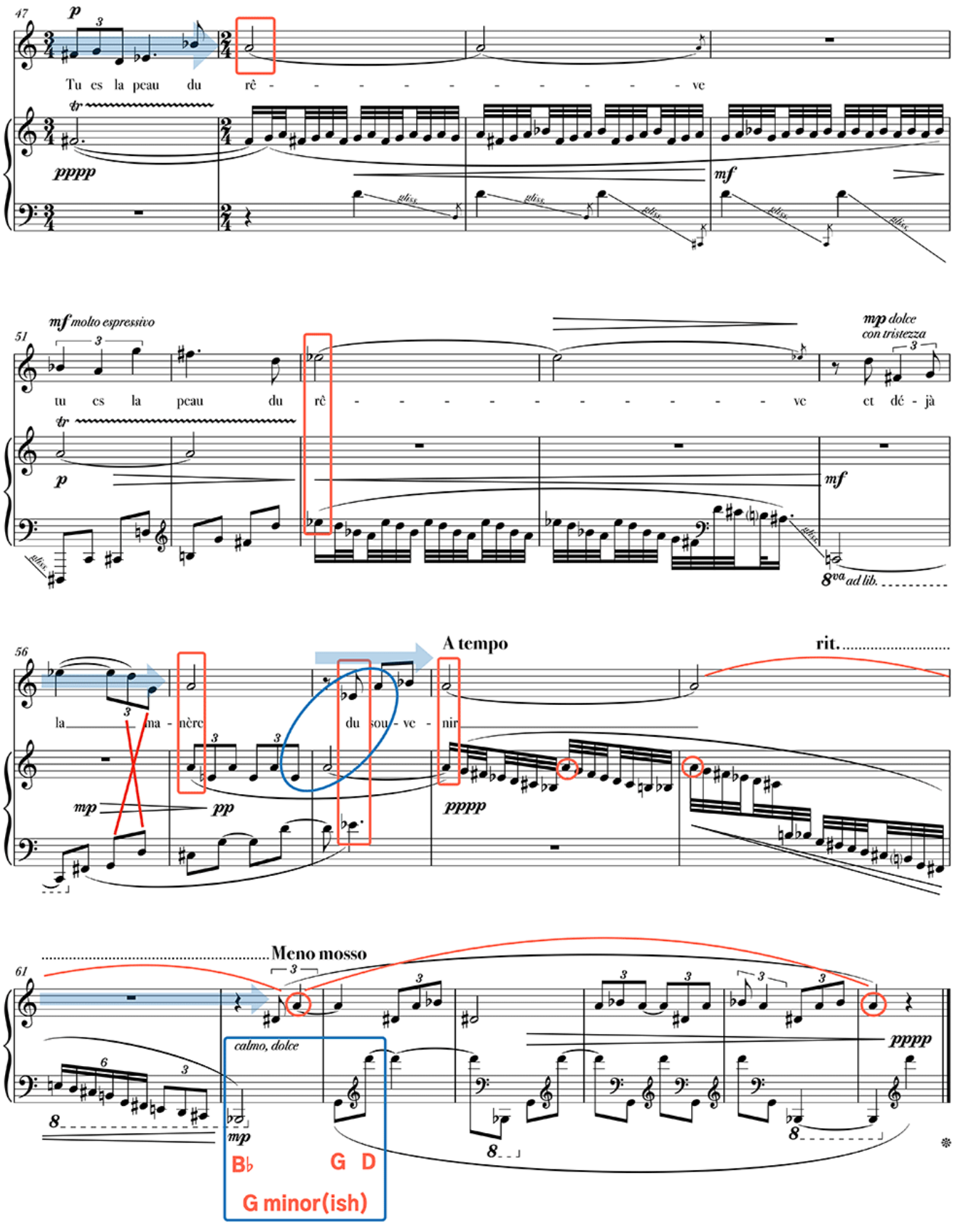
Example 22. Saariaho, "Parfum de l'instant," mm. 1–12. Performed by Katharine Dain and Sam Armstrong, 7 Mountain Records, 2020.



Example 23. Saariaho, "Parfum de l'instant," mm. 19–28. Performed by Katharine Dain and Sam Armstrong, 7 Mountain Records, 2020.



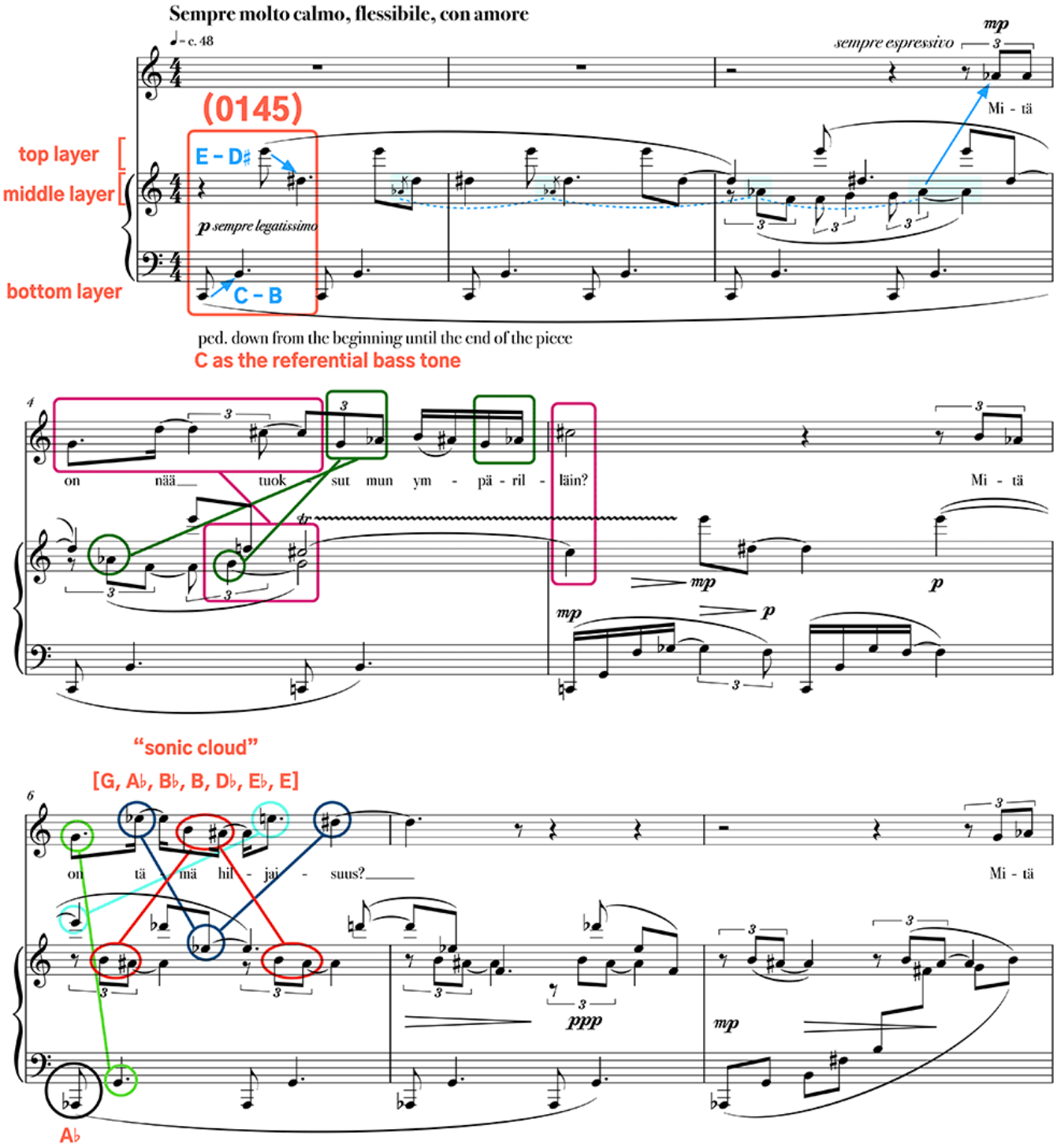
Example 24. Saariaho, "Parfum de l'instant," closing measures. Performed by Katharine Dain and Sam Armstrong, 7 Mountain Records, 2020.



Example 25. Eino Leino's poem "Rauha" (Peace) 1898, original text and English translation

Mitä on nää tuoksut mun ympärilläin?	What is this fragrance around me?
Mitä on tämä hiljaisuus?	What is this quietness?
Mitä tietävi rauha mun sydämessäin	What is this promise of peace in my heart,
Tää suuri ja outo ja uus?	What strange, grand, new thing is this?
Minä kuulen kuink' kukkaset kasvavat	I hear how the flowers are growing
Ja metsässä puhuvat puut.	And the talk of the trees in the wood
Minä luulen nyt kypsyvät unelmat ja toivot ja touot muut.	I think that my old dreams are ripening
	All my hopes, all the things that I sowed.
Kaikk' on niin hiljaa mun ympärilläin,	Everything's quiet around me,
Kaikk' on niin hellää ja hyvää.	Everything's gentle and sweet
Kukat suuret mun aukeevat sydämessäin	Great flowers are opening here in my heart
Ja tuoksuvat rauhaa syvää	With a fragrance of deepest peace.
(1898)	(trans. Lola Rogers)

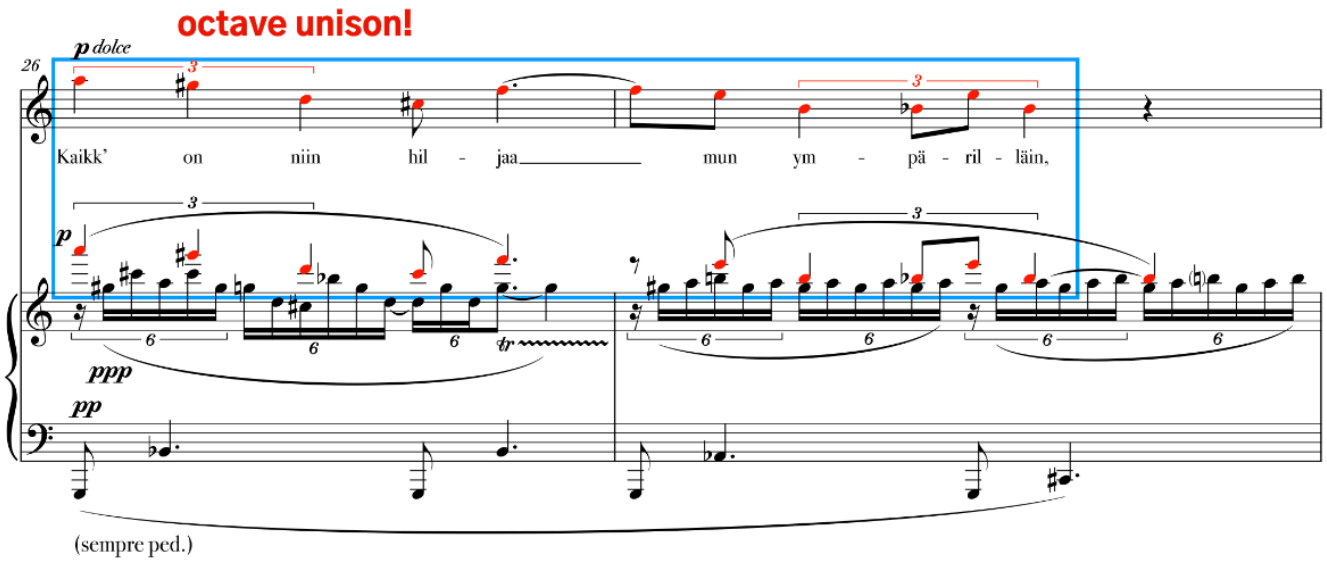
Example 26. Saariaho, "Rauha" from *Leino Songs* (2007), opening measures. Performed by Katharina Persicke and Pauliina Tukiainen, Mielke Bergfeld Musikproduktion oHG, 2013.



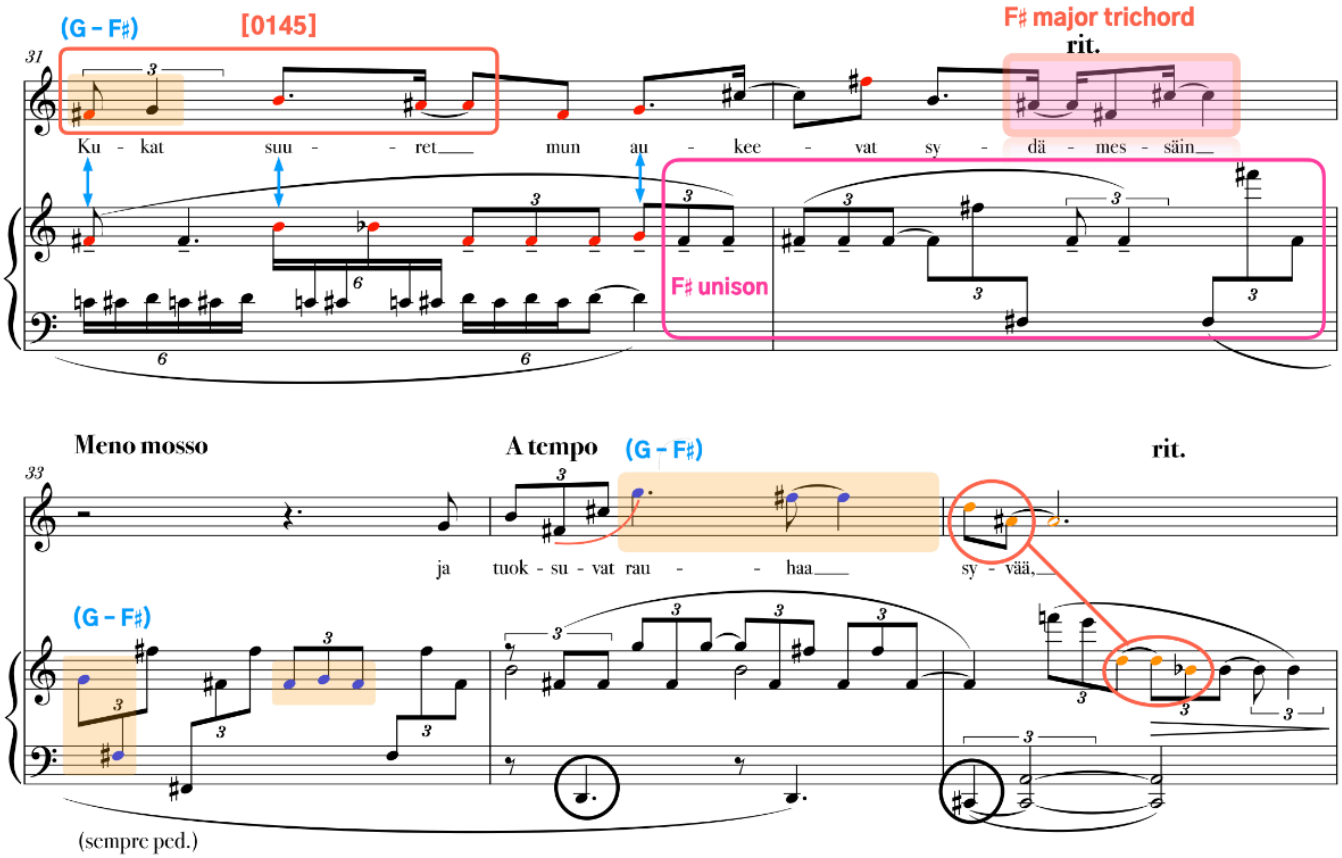
Example 27. Saariaho, "Rauha," formal layout

Form:	1st stanza (mm. 1-13)	2nd stanza (mm. 14-24)	3rd stanza (mm. 25-35)	Coda (mm. 36-45)
Bass reference tone:	C → A♭, G → B♭	A → D → B♭	F♯ → G → G♯ F♯ → D → C♯	C
Sonic bridges:	overlapping	both overlapping and aligned	aligned (parallel octaves in the beginning!)	overlapping and aligned
Dramatic structure:	stable, stagnant, wide register (*ppp* to *mp*)	alternating, transitory, registrally from low to high (*pppp* to *mp*)	tender highpoints, from high to low (*ppp* to *p*)	stable, fading away, wide register (*pppp* to *mp*)

Example 28. Saariaho, "Rauha," type 1 sonic bridge between pianist's high register and singer in mm. 26–27. Performed by Katharina Persicke and Pauliina Tukiainen, Mielke Bergfeld Musikproduktion OHG, 2013.



Example 29. Saariaho, "Rauha," mm. 31–35, F♯ unison becomes an F♯-major chord in the word "sydämessäin" (in my heart)



Example 30. Saariaho, "Parfum de l'instant": the five senses evoked in the text, highlighted with different colors

Smell Touch Sight Taste Sound

Tu es auprès de moi
Mais je ferme les yeux
Pour t'imaginer

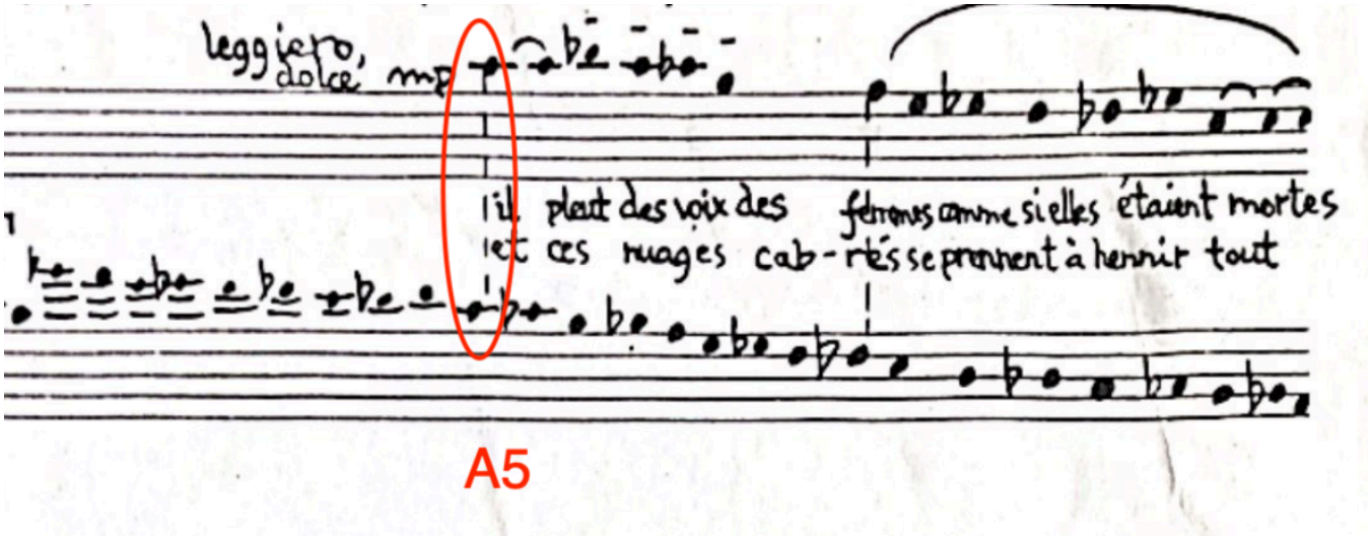
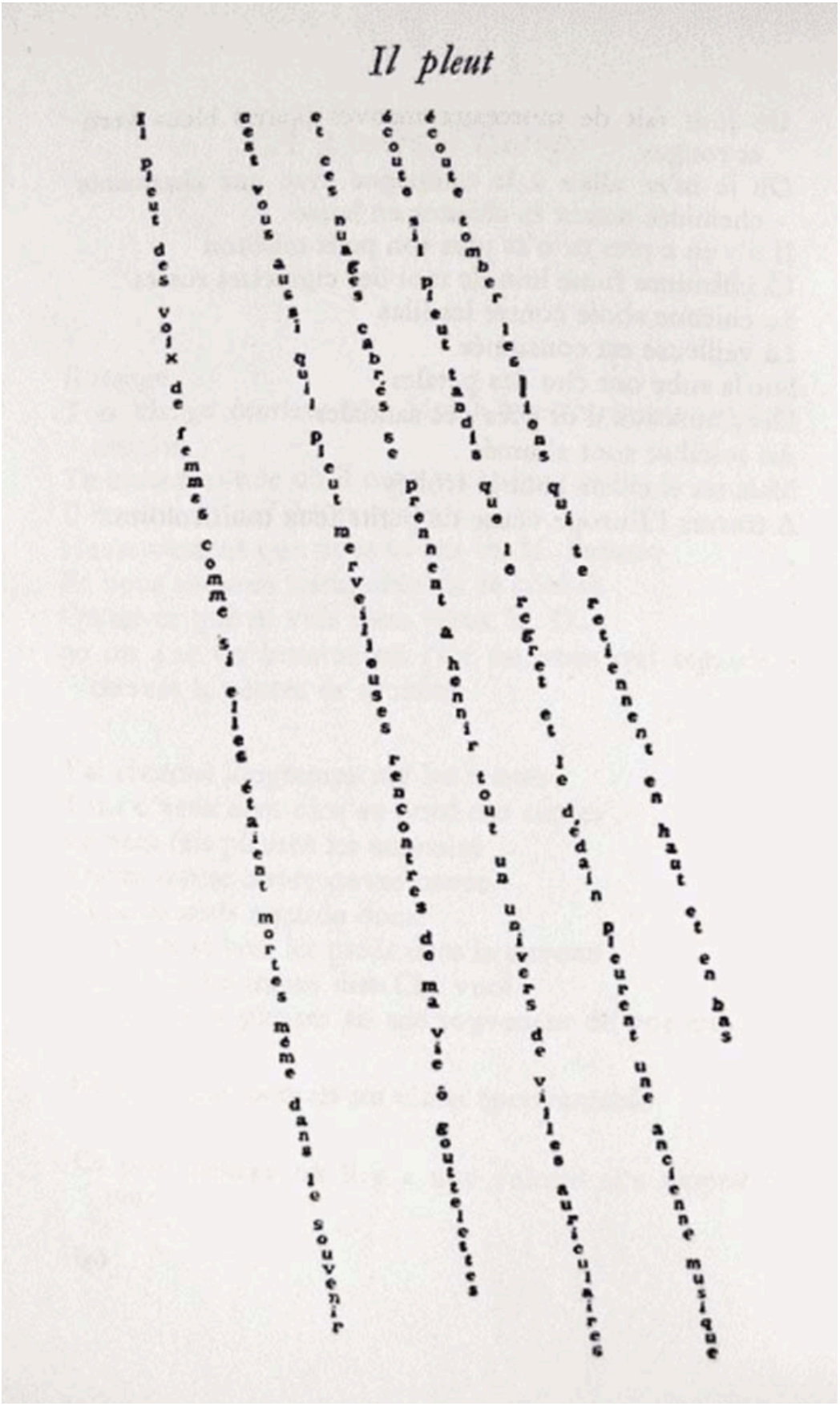
Nos lèvres se frôlent
Nos doigts s'emmelênt
Nos corps se découvrent
Mais je ferme les yeux
Pour rêver de toi

Tu es le parfum de l'instant
Tu es la peau du rêve
Et déjà matière du souvenir

What is this fragrance around me?
What is this quietness?
What is this promise of peace in my heart,
What strange, grand, new thing is this?

I hear how the flowers are growing
And the talk of the trees in the wood
I think that my old dreams are ripening
All my hopes, all the things that I sowed.
Everything's quiet around me,
Everything's gentle and sweet
Great flowers are opening here in my heart
With a fragrance of deepest peace.

Example 31. Saariaho, "Il pleut" (1986), excerpt from the original score



Example 32. Guillaume Apollinaire's poem "Il pleut" from *Calligrammes: poèmes de la paix et de la guerre*, 1913–1916