



### 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.

The image displays a musical score for the first eight measures of the first movement of Mozart's Sonata for piano and violin in E minor, K. 304. The tempo is marked 'Allegro'. The score is written for piano (p) and violin (f). The piano part is in the lower register, and the violin part is in the upper register. Both parts play the same melody in parallel motion. Red lines connect the notes of the piano and violin parts, illustrating the unison. The piano part starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The violin part starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The word 'etc.' is written in red between the two staves. A vertical red line is placed between measures 8 and 9. Below the piano part, the word 'simile' is written in the first two measures, and 'p' is written in the third measure. The piano part continues with a similar pattern of notes, and the violin part continues with a similar pattern of notes.

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

The image displays two systems of a musical score for Kaija Saariaho's *Luonnon kasvot*. The first system (mm. 1-4) features a Voice part and a Piano part. The tempo is marked *Leggiero, espressivo* with a quarter note equal to approximately 64-74 beats per minute. The key signature has one flat, and the time signature is 2/4. The voice part begins with a rest, then enters in m. 2 with a note circled in red. The piano part has a *p* dynamic and a *sempre flessibile espressivo* instruction. The second system (mm. 5-7) continues the unison. The voice part has a *p dolce* dynamic in m. 5 and a *mp* dynamic in m. 6. The piano part has a *mf* dynamic in m. 5 and a *p* dynamic in m. 6. The tempo changes to 3/4 in m. 5 and back to 2/4 in m. 6. The unison passage is highlighted with red circles and arrows, showing the transition from the piano to the voice in m. 6. The score includes various performance markings such as *gliss.*, *tr*, and *mp on strings*.

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

**Parallel motion between singer's line and pianist's right hand**

**Sehr langsam.**

Singstimme.

Das Meer er - glänz - te... weit hin - aus im letz - ten A - bend -

Pianoforte.

*p* *pp* *molto legato* *ppp*

- schei - ne, wir sa - ssen am ein - sa - men Fi - scher - haus, wir sa - ssen stumm und al - lei - ne.

The image displays a musical score for the first system of Franz Schubert's "Am Meer" from the Schwanengesang cycle. The score is in G major and 3/4 time, marked "Sehr langsam." (Very slow). It features a vocal line (Singstimme) and a piano accompaniment (Pianoforte). The vocal line begins with a whole note rest, followed by a half note G4, and then a series of quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment starts with a piano (p) dynamic, followed by a piano-piano (pp) dynamic and a "molto legato" instruction. The right hand of the piano plays a series of chords, with the upper voice moving in parallel motion with the vocal line. A red arrow points to the first chord (G4-B4-D5) in the piano's right hand, which corresponds to the vocal note G4. The lyrics are: "Das Meer er - glänz - te... weit hin - aus im letz - ten A - bend -". The second system of the score continues the vocal line with a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with similar chordal textures, ending with a piano-piano-piano (ppp) dynamic. The lyrics for the second system are: "- schei - ne, wir sa - ssen am ein - sa - men Fi - scher - haus, wir sa - ssen stumm und al - lei - ne."

**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.

**Grave.**

Oboe  
Clarinet in Bb  
Horn in Eb  
Bassoon  
Piano

**Grave.**

**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.

102

**Risoluto** **Meno mosso**

*ff sub.*

**Risoluto** **Meno mosso**

**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.

Ich stand in dunk - len Träu - men und starr - te ihr Bild - niss -

*ritard.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G minor and features a melodic phrase with a fermata over the final note. The piano accompaniment is in a 3/4 time signature and includes a *ritard.* marking. A red line is drawn above the piano part, indicating a dynamic contour that rises and then falls.

- an, und das ge - lieb - te Ant - - litz, heim - lich zu le - ben be -

*cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment includes a *cresc.* marking. A red line is drawn above the piano part, indicating a dynamic contour that rises and then falls.

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

13

träumt' in sei - nem Schat - ten so man - chen sü - ßen Traum. Ich

17

schnitt in sei - ne Rin - de so man - ches lie - be Wort; es

*fp* >

*pp* >

The image shows a musical score for Franz Schubert's "Der Lindenbaum" from the song cycle Winterreise. It consists of two systems of music, measures 13-16 and 17-20. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are in German. The piano part features a characteristic triplet accompaniment. Dynamics include *fp* (fortissimo piano) and *pp* (pianissimo) with accents.

**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.

The image displays two systems of musical notation for the first system of the Piano Trio in D minor, op. 63, measures 7–10. Each system consists of three staves: a violin staff (top), a piano right-hand staff (middle), and a piano left-hand staff (bottom). The key signature is D minor (one flat) and the time signature is 3/4. The first system (measures 7–8) features a violin melody with slurs and accents, and piano accompaniment with slurs and accents. The second system (measures 9–10) continues the violin melody and piano accompaniment. The dynamic marking *fp* (fortissimo piano) is present in both systems. The piano part in the first system has a complex rhythmic pattern with many slurs and accents, while the piano part in the second system is simpler, with fewer slurs and accents. The violin part in both systems has a melodic line with slurs and accents.

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

Ziemlich geschwind <sup>tr</sup>)

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 6/8 time and begins with a whole rest for five measures, followed by a quarter note G4. The piano accompaniment starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in the right hand and sixteenth notes in the left hand. Trills (*tr*) are marked above the final notes of the piano accompaniment in measures 5 and 6. Dynamics shift to piano (*p*) in measure 6. The system concludes with a red annotation 'a: (i) (V) (i)' below the piano part.

The second system of the musical score begins with a vocal line starting at measure 6. The lyrics are: "Wind spielt mit der Wetterfahne auf meines schönen Liebchens Haus:". The piano accompaniment continues with the same rhythmic pattern as the first system. A red annotation 'V (HC)' is placed below the piano part at the end of the system.



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

**Presto scherzando**

**D:** **UNISON!**

**(PAC) (d:?)**

**(HC)**

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

**Theme B**

The image displays a musical score for three instruments: Violin, Cello, and Piano, covering measures 13 to 22. The key signature is A minor (three sharps: F#, C#, G#). The score is divided into two systems. The first system includes the Violin and Cello staves, and the beginning of the Piano staff. The Violin and Cello parts play a melodic unison theme, starting with a half note G4 (Violin) and G2 (Cello), followed by quarter notes A4 and A2, and eighth notes B4 and B2. The theme is marked with a dynamic of *p* (piano) and includes a triplet of eighth notes in measures 15 and 17. The Violin part is marked 'arco' (arco) and 'pizz.' (pizzicato). The Cello part is also marked 'arco' and 'pizz.'. The Piano part features a complex arpeggiated figure in the right hand, starting with a half note G4, followed by quarter notes A4 and B4, and eighth notes C5 and B4. The Piano part is marked with a dynamic of *p* and includes a triplet of eighth notes in measures 15 and 17. The second system continues the Piano part, showing the continuation of the arpeggiated figure and the melodic unison theme. The Piano part is marked with a dynamic of *p* and includes a triplet of eighth notes in measures 15 and 17. A 'V' marking is present in the Piano part, indicating a breath mark or a similar articulation. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

The image displays a musical score for three instruments: Violin, Cello, and Piano, covering measures 84 through 87. The Violin part is in the upper staff, showing rests in all four measures. The Cello part is in the middle staff, marked 'arco' and 'pp', featuring a rhythmic pattern of eighth notes with red dots on the notes, grouped by slurs. The Piano part is in the lower staff, also marked 'pp', and consists of two staves. The right hand plays chords and triplets, while the left hand plays a simple bass line with red dots on the notes. The score includes dynamic markings like 'pp' and 'arco', and performance instructions such as slurs and triplets.

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

**Theme A**

Violin  
*f* *ff* *p* *Cresc.*

Cello  
*f* *ff* *p* *Cresc.*

Piano  
*f* *ff* *p* *Cresc.*

**HIGH POINT!  
(Theme B)**

*ff* *f*

*pizz.* *arco* *f*

*pizz.* *arco* *f*

**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 17. Sibelius, “En slända,” final measures. Performed by Anne Sofie von Otter and Bengt Forsberg, BIS, 1989.

The image shows the final measures of Sibelius's "En slända." The vocal line is in G major and features a melodic phrase starting with a forte (*f*) dynamic, marked with an accent (>). The lyrics are "di - mi - nuen - do -". The phrase concludes with a triplet of eighth notes followed by a quarter note, marked with a piano-piano (*pp*) dynamic. A red box highlights this final melodic phrase in both the vocal and piano staves. The piano accompaniment is mostly silent, with a few notes in the final measures, also marked *pp*. Below the piano staff, the chord progression is indicated as G: vii<sup>6</sup><sub>4</sub> I<sup>6</sup>.

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

The image shows the piano score for György Kurtág's "Flowers we are . . . for Miyako" from *Játékok VIII*. The score is for two pianos, labeled I and II. The tempo is marked "Lassan, tétován, szabadon\*" (Slowly, hesitantly, ad libitum). The dynamics are *pppp* (pianissimo). The score features complex, overlapping textures with many ties and slurs. Four red circles highlight specific passages in both hands. The tempo changes to "csitando" (diminuendo) and then "a tempo". The score includes various musical notations such as slurs, ties, and dynamic markings like *pochiss.* (pianissimo). The bottom part of the score shows a more detailed view of the piano texture with various chordal structures and articulations.

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

The image shows a musical score for piano and bass. The piano part is on the top two staves, and the bass part is on the bottom two staves. Red annotations highlight specific notes: 'G - G - G' above the piano staff, 'F# (x4)' above the piano staff, and 'F - F - F' below the bass staff. The score includes dynamic markings like *sff* and performance instructions in Hungarian, German, and English.

**G - G - G**

**F# (x4)**

*sff*

**F - F - F**

*sff*

[a négy kéz csip-csip-csóka módra]  
[Hände übereinander]  
[Hands above one another]

**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’emmelent  
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:	<u>D, Eb, F#, G,</u> <u>A, Bb (B), C# =</u> 7 (+1)	<u>D, Eb, F, Gb</u> <u>(/F#), G, A, Bb,</u> B, C, C# = 10	<u>D, Eb, E, F, G,</u> <u>A, Bb, C# = 8</u>	<u>D, Eb, E, F#,</u> <u>G, A, Bb, C,</u> (Db) = 8 (+1)	<u>D, Eb, F#, G,</u> <u>A, Bb (B), C# =</u> 7 (+1)	<u>D, Eb, F#, G,</u> <u>A, Bb, C#</u> (+piano's bass) = 7	<u>D, D# (/Eb),</u> <u>G, A, Bb</u> = 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.

**Libero**  
*p dolce, molto espressivo*

0145

Tu es au - près de moi

*sempre flessibile, espressivo*

*mf più passionato*  
♩ - c. 62  
Tu es au - près de

**a**

7

*pppp*

*ritardando* ..... **Libero**  
*mp molto espressivo*

9

Mais\_ je fer - me les

*8<sup>va</sup> ad lib.* .....

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

17 **rit.** ..... **Libero** *mp dolce*

Nos lev - res se froilent

*tr*

*pppp*

*8<sup>va</sup> ad lib. ....*

21 **A tempo** **ritardando** ..... **Libero** *mf più passionato* **accl.** ..... **A tempo**

nos doigts s'em - melent

**(A-B $\flat$  trill)**

*tr*

*più passionato*

*mp* ..... *mf*

*pppp* ..... *mf*

26 **rit.** ..... **Libero** *mf passionato* **A tempo**

nos corps se dé - couv - rent

**(A-B $\flat$  trill)**

*p* *tr*

*f*

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

47 *p* 3

Tu es la peau du rè - - - - - ve

*pppp* *mf*

*gliss.* *gliss.* *gliss.* *gliss.*

51 *mf molto espressivo* 3

tu es la peau du rè - - - - - ve et dé - ja

*p* *mf*

*gliss.* *gliss.* *gliss.* *gliss.*

*mp dolce con tristezza*

8<sup>va</sup> ad lib. ....

56 *A tempo* 3

la - na - nère du sou - ve - nir

*mp* *pp* *pppp*

*rit.* .....

61 *Meno mosso* 3

*calmo, dolce*

*mp* *pppp*

*B $\flat$*  *G D*

*G minor(ish)*

8<sub>..</sub> 8<sub>..</sub> \*

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

Mitä on nää tuoksut mun ympärillään?

Mitä on tämä hiljaisuus?

Mitä tietävi rauha mun sydämessäin

Tää suuri ja outo ja uus?

Minä kuulen kuink' kukkaset kasvavat

Ja metsässä puhuvat puut.

Minä luulen nyt kypsyvät unelmat ja  
toivot ja touot muut.

Kaikk' on niin hiljaa mun ympärillään,

Kaikk' on niin hellää ja hyvää.

Kukat suuret mun aukeevat sydämessäin

Ja tuoksuvat rauhaa syvää

(1898)

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.

(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.

**Sempre molto calmo, flessibile, con amore**

*♩ - c. 48*

*sempre espressivo* *mp*

**(0145)**

**top layer**

**middle layer**

**bottom layer**

*p sempre legatissimo*

**E - D#**

**C - B**

Mi - tä

ped. down from the beginning until the end of the piece  
**C as the referential bass tone**

4

on nää tuok sut mun ym - pä - ril - läin? Mi - tä

*mp* *p*

*mp* *p*

**"sonic cloud"**

**[G, Ab, Bb, B, Db, Eb, E]**

6

on tä mä hil - jai - suus? Mi - tä

*ppp* *mp*

**Ab**

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 <sup>b</sup> , G → B <sup>b</sup>	A → D → B <sup>b</sup>	F <sup>#</sup> → G → G <sup>#</sup> F <sup>#</sup> → D → C <sup>#</sup>	C
Sonic bridges:	overlapping	both overlapping and aligned	aligned (parallel octaves in the beginning!)	overlapping and aligned
Dramatic structure:	stable, stagnant, wide register ( <i>ppp</i> to <i>mp</i> )	alternating, transitory, registrally from low to high ( <i>pppp</i> to <i>mp</i> )	tender highpoints, from high to low ( <i>ppp</i> to <i>p</i> )	stable, fading away, wide register ( <i>pppp</i> to <i>mp</i> )

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.

**octave unison!**

26 *p dolce*  
Kaikk' on niin hil - jaa mun ym - pä - ril - läin.

*p*  
*ppp*  
*pp*

(sempre ped.)

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

31

(G - F#) [0145] F# major trichord rit.

Ku - kat suu - - ret - - mun au - kee - vat sy - dä - mes - säin -

F# unison

Meno mosso A tempo rit.

33

(G - F#)

ja tuok - su - vat rau - - haa - - sy - vää,

(sempre ped.)



**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'emmelent  
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

Handwritten musical score for "Il pleut" by Saariaho. The score consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The tempo and mood markings are "leggiero, dolce" and "mp". The lyrics are: "il pleut des voix des femmes comme si elles étaient mortes / et ces nuages cab-rés se prennent à hennir tout". A red oval highlights the note A5 in the vocal line, which is circled in red. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand.

leggiero, dolce mp

il pleut des voix des femmes comme si elles étaient mortes  
et ces nuages cab-rés se prennent à hennir tout

A5

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

