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SPECIAL ORDER EDITION

Kaija Saariaho

New Gates

Score



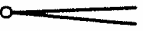
CHESTER MUSIC

NEW GATES

1996

Notation and other instructions




GENERAL MARKS

	change very gradually from one sound or way of playing to another.
<i>tr</i>	flute and viola: always semitone trills unless otherwise specified. Harp trills according to the current pedalling.
	diminuendo al niente
	crescendo dal niente
S.V.	senza vibrato

When vibrato markings are not specified, players can use their usual vibrato. "Molto vibrato" always means a rapid and larger vibrato, unless otherwise specified. Tremolo should always be as dense as possible.

l.v. always as long as possible.

FLUTE




<i>gliss.</i>	if not marked otherwise, the glissandi are always a semitone.
	breath tone: use the fingering needed to produce the marked pitch; however, don't produce the normal tone, just blow air through the instrument.
	breath tone: normal tone.
	whisper the given phonemes into the instrument in the rhythm marked, whilst simultaneously playing the pitches and other events marked.

Pronunciation follows in general the rules of the French language, as follows:

<u>d</u>	as in the French <u>d</u> e
<u>f</u>	as in the French <u>f</u> eilles
<u>k</u>	as in the French <u>e</u> carterees
<u>r</u>	as in the French <u>m</u> ur
<u>t</u>	as in the French <u>t</u> oi
<u>z</u> s	as in the French <u>j</u> aune
<u>s</u>	as in the French <u>s</u> oleil
<u>l</u>	as in the French <u>l</u> e
<u>m</u> r	as in the French <u>m</u> ur
etc.	

Always stress the phonemes as though there were an accentuation mark on each one.

VIOLA

- S.P. always estremamente sul ponticello
- S.T. sul tasto
- N normal (used with S.P. and S.T., otherwise ord.)
-  always use natural harmonic
-  add bow pressure to produce a scratching sound, in which the audible pitch is totally replaced by the noise.
-  as above but move back from noise to tone again.

When playing long sustained tones the bow changes should always be made imperceptibly, and 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.

HARP

The harp sounds should always be allowed to ring as long as possible.



pedal glissando: play the first note and then change the pedal while the string is ringing.



break a ringing sound into a buzz by touching the vibrating string with a finger nail or tuning fork (depending on the volume and preparation time).

K.S.

Duration: c 12 minutes

New Gates (1996) is an arrangement of *Gates*, Part 2 of the ballet music *Maa* (1991).
First performance by the Sabeth Trio on 2nd February 1997, at Stuttgart Tage für
Neue Musik.

Score and parts available on sale

Score: Order No. CH 61512

Parts: Order No. SOS 05285

for the Sabeth Trio
and the little Kaija

New Gates

Kaija Saariaho (1996)

Flute

sempre intenso rubato

lento

SV *gliss* *SV* *molto vibr*

Viola

SV *N* *N* *SP* *gliss.*

(at least 10") *pppp* *f*

Harp

B1 F1 G1 A1
B1 C1 D1

Fl

A *più mosso*

vibr *SV* *gliss*

Vla

(SV) *f*

Hp

f poss

Fl

SV *molto vibr* *lento SV* *gliss.* *SV* *gliss* *vibr ord* *disperato SV* *gliss*

sempre intenso

Vla

SP *N* *SP* *gliss.* *gliss.* *gliss.* *con violenza* *con violenza*

sul G *fff*

Hp

sempre f poss *Da*

(Accelerate each of the given, whispered phonemes, as if reciting an important and powerful text)

27 poco disperato S V **D** meno mosso

Fl *gliss.* *mf* *molto vibr*

Vla *SP* *N* *SP* *molto vibr* *gliss.* *mp* *gliss.* *mf*

Hp *gliss.* *Cl* *sempre legatissimo* *espr.* *mf* *3* *5* *3* *5* *3*

32 S V *gliss.* *mp* *f*

Vla *sempre SP* *SV* *molto vibr* *SP* *ST* *SP* *mp* *f* *subito mp* *f*

Hp *5* *3* *5* *3* *6* *5* *3* *5* *3*

37 *gliss.* *molto vibr* *SV* *poco rit.* *tr* *3* *rit.*

Fl *f* *p* *f* *mp* *p* *5*

Vla *molto vibr* *SP* *N* *SV* *molto vibr* *SP* *subito mp* *f* *subito mp* *f*

Hp *f* *5* *6* *6* *5* *6* *5* *6* *5* *3*

(S V)

The first system of the musical score for 'L'Allegretto' from 'The Nutcracker' features three staves. The top staff is for Flute I (Fl), marked with a '47' and a 'poco rit.' instruction. It contains four measures of music, each with a 'gliss.' marking and a 'sfz' dynamic. The middle staff is for Viola (Vla), with a 'molto vibr.' instruction and a 'poco sfz' dynamic. It contains four measures of music, each with a 'gliss.' marking. The bottom staff is for Piano (Hp), marked with a '47' and a 'poco rit.' instruction. It contains four measures of music, each with a 'gliss.' marking and a 'sfz' dynamic. The system concludes with a large 'F' time signature change.

Flute (Fl) part: Measures 54-58. The notation includes vibrato markings (vibr ord) and a tempo change to *misterioso, calmato*. The music features a melodic line with grace notes and a final glissando.

Viola (Via) part: Measures 54-58. The notation includes glissando markings (gliss.) and a dynamic change from *poco sfz* to *mp*. The music features a melodic line with a crescendo and a final glissando.

Harp (Hp) part: Measures 54-58. The notation includes a melodic line with a crescendo and a final glissando.

60 *espr.* *S V*

Fl *p* *gliss* *gliss* *gliss* *mp*

Vla *N* *S V* *espr.* *p* *molto vibr*

Hp *B^b* *B^b* *C* *D⁴*

H *più mosso*

66 *vibr ord* *energico* *molto vibr* *vibr ord.* *S V.* *gliss*

Fl *mf* *mf* *poco sfz* *mf*

Vla *energico* *vibr ord* *N* *N* *ST* *N* *SP* *gliss* *mf* *poco sfz*

Hp *energico* *mf* *f* *6* *Al* *5* *B^b* *3* *C⁴* *gliss.*

72 *molto vibr* *vibr ord* *S V.* *gliss* *S V.* *gliss* *molto vibr*

Fl *poco sfz* *mf* *poco sfz* *mf* *f*

Vla *N* *SP* *molto vibr* *N* *SP* *N* *SP* *SP* *(sul D)* *f* *sfz* *f* *sfz*

Hp *gliss* *tr* *3* *Al* *3* *Al* *3* *sfz*

J *lento Dolce*

95 *sempre dolce*

Fl *p* *mp*

Vla *SP* *SV* *gliss* *pp* *p* *gliss* *SP* *ST*

Hp *B♭ F♯ G♯ A♭* *B♭ C♯ D♯* *mf* *p* *A♭*

f *k r l sz s r l mr l f k r t*

poco più mosso *vibr ord.*

100 *gliss* *gliss* *gliss* *molto vibr*

Fl *mf* *mp* *mf* *p* *mf*

Vla *N* *SP* *SP* *N* *intenso*

Hp *mf* *A♭* *C♯ B♭* *D♯* *p* *mp*

poco rubato

105 *SV* *gliss* *gliss* *vibr ord* *pp*

Fl *mf* *p* *mf*

Vla *gliss* *N* *SP*

Hp *A♭* *B♭* *p*

K a tempo comodo
calmo, misterioso

110

Fl *sempre p*

Vla

Hp

SV S.T. (always imperceptible bow changes) → S.P.

p

df kr t d zs d s l mr lf kr t zs s l mr lf kr t zs s r l r l f

117

Fl

Vla

Hp

SV → molto vibr

SV → molto vibr → SV SP → ST

p

pp

lf k r t z s e r s l m r l lf

123

Fl

Vla

Hp

ST → SP SP → ST ST

mp *pp* *pp* *mp*

f s l s l z s k r t f s s l z s

128

M

Fl *mf* *f* *k* *r* *d* *zs*

Vla *→ SP* *pp* *ST dolce* *mp* *3*

Hp *mf* *7* *7* *B1*

132

Fl *tr* *p* *mp* *Calmo ma intenso* *zs d s*

Vla *ST* *→ S.P.* *tr* *calmo, intenso* *ST* *mp* *gliss*

Hp *pp* *mp* *mf* *B1* *A1 B1 D1*

137

Fl *gliss* *gliss* *3* *d* *zs* *d* *s* *rit.* *molto* *lento*

Vla *ST* *very evenly* *→ S.P.* *S.P.* *→ ST* *→ SP* *mp*

Hp

N tempo comodo

142

Fl

(S V)

3

3

gliss

mf

gliss

mf

gliss

mf

gliss

Vla

S P

ST

Hp

poco rubato

3

tr

5

tr

gliss

mf

146

Fl

S V

molto vibr

gliss

mf

gliss

mf

Via

Hp

3

3

gliss

3

tr

5

tr

151

Fl

molto vibr

S V

gliss

mf

gliss

mf

gliss

poco sfz

3

1

mf

Via

S V

ST

S P

molto vibr

p

mf

tr

3

Hp

gliss

gliss

lv

poco sfz

B♭ F♯ G A♯
B♭ C D A

157 S V p mp *gliss* *molto vibr* *vibr ord* mp mf

162 mf p tr $\text{ST} \rightarrow \text{SP}$ mp mf p mf p mf poco sfz

166 mf p poco sfz p sfz p ff pp ST poco sfz f poss DI

R più mosso
(doppio movimento ?)

180 S V misterioso

Fl

Vla

Hp

sempre 8^a

sempre SP

molto vibr

gliss

mp *f* *ff* *mf*

1 23 4 r 23 4 r f

l m d f r

7 6

184

Fl

Vla

Hp

sempre intenso

f *ff* *mf* *f*

intenso

SP

FIG

(8^a)

1 23 4 r f k l 23

l m d k r t d 23 4 r f

189

Fl

Vla

Hp

S lento

molto vibr

gliss

ST

SP

mp *f* *ff* *mf* *f*

t 3 3 5

k f r s

gliss

gliss

B^b F^b G^b A^b
B^b C^b D^b

(9^a)

[illegible]

213 *intenso* *vibr ord*

Fl *f poss* *sempre f poss 5* *f poss 5*

Vla *ST* *ST* *N ST* *ST* *N ST* *ST*

subito pp *mf subito pp* *mf subito pp*

Hp *f* *f*

l z a s r l m r k r *l m d f r t* *d z a d s l m r*

220

Fl *f poss* *sfz* *sfz*

Vla *mf subito pp* *gliss.* *SP* *tr*

Hp *f*

k k k r i k z a *l s*

V

225

Fl *gliss.* *mf* *sfz* *mf* *sfz*

Vla *con violenza* *con violenza*

Hp *sfz* *sfz* *f*

5 *5* *6* *7* *6* *7*

El P Q I A I
B I C I D A

This musical score consists of three systems, each containing staves for Flute (Fl), Viola (Vla), and Harp (Hp). The time signature is 3/4.

System 1 (Measures 248-253):

- Flute:** Measures 248-253. Markings include *gliss.*, *vibr.*, and *S V*. The dynamic is *(mp)*.
- Viola:** Measures 248-253. Markings include *molto vibr*, *S P*, *S V N*, and *S.V N*. The dynamic is *(mp)*.
- Harp:** Measures 248-253. Dynamic is *(mp)*.

System 2 (Measures 254-259):

- Flute:** Measures 254-259. Markings include *vibr.*, *S V*, and a circled *Z*. The dynamic is *(mp)*.
- Viola:** Measures 254-259. Markings include *molto vibr*, *S P*, *N → SP*, and *gliss.*. The dynamic is *(mp)*.
- Harp:** Measures 254-259. Dynamic is *(mp)*.

System 3 (Measures 260-265):

- Flute:** Measures 260-265. Markings include *vibr.*, *S V*, and a circled *Z*. The dynamic is *(mp)*.
- Viola:** Measures 260-265. Markings include *S P*, *N*, *N → SP*, and *tune down a semitone*. The dynamic is *(mp)*.
- Harp:** Measures 260-265. Dynamic is *(mp)*.

266 S V

Fl

gliss.

Vla

ST

gliss

tune down a semitone

SP

Hp

lv

270

sempre calmato
molto vibr

rubato

Fl

SP

N

SP

ST

pp

Hp

pp