

Saariaho, Kaija

From the Grammar of Dreams

Score for sale (North America):

<http://www.halleonard.com/product/viewproduct.do?itemid=14037417>

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http://www.musicroom.com/se/id_no/00408832/details.html?kbid=1296

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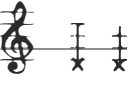
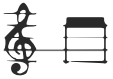
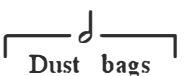
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Performance Notes

The bar lines serve mostly as a means of synchronization, so bar lines and rests never denote an accentuation.

| | |
|-------------------------------------------------------------------------------------|---------------------------------------------------------------------|
| | change very gradually from one way of singing or phoneme to another |
|  | diminuendo al niente |
|  | crescendo da niente |
| S.V. | senza vibrato |
|  | poco rubato |
|  | glissando |
|  | tremologlissando |
| ▲ | very high pitch |
| ▼ | very low pitch |
|  | from rapid vibrato to slow vibrato |
|  | speaking voice with definite pitch |
|  | speaking voice without definite pitch |
|  | half voice (between spoken and whispered) |
|  | Speak freely within the duration marked |

Pronunciation

The phonemes and words written without brackets are pronounced as usual in English.

The phonemes in brackets are marked following the international phonetic alphabet, and are pronounced as follows:

- [ɑ] a as in English palm
- [e] e as in English spade
- [h] h as in English hat
- [i] i as in English seed
- [ŋ] ng as in English sing
- [ð] th as in English thy

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Kaija Saariaho

I

Soprano

Electronics

c. 5th *f* *excited, violent* *sff* *c. 10th* *exhale* *sff* *f* *f* *poss.* *c. 15th etc.*

intensive, restless *mf* *tr* *sempre legatissimo* *mf* *tr* *gliss.* *6* *5*

[a] [i] [a] [a] [a]

4 *sff* *f* *poss.* *f* *sff*

—(s)— Wi - ll i - t - [θ] — go o - n?

mf *gliss.* *3* *f* *always intense* *mp* *gliss.*

[a] [a]

always excited, violent *f* *sempre* *sff* *f* *poss.* *(f)* *sff* *

6 M - y m - i - n - d a r - o - ck, N - o f f - i - n - g - e - r - r -

mp *6* *tr* *mf* *5* *3* *mp*

((a)) [a] [e] [a]

8 *f* *poss.* *f* *desperate* *3*

—(r)— s — t - o gri - p, n - o tongue, My god [θ] —

f *mp* *3* *3* *f* *mp* *5* *mf*

((a)) [e] [i] [e]

* allow the 'r' to become a croaking sound in the throat

II

Wild, but always very clearly articulated

♩ = c.63

** sempre f poss.*

mp senza vibr. → *f molto vibr.*

Dead egg, I lie Whole, I lie Whole On a whole world I

** sempre f poss.* 3 5

I re - mem - ber the, the ca - dav - ers, ca - dav - ers and Dor - een and, and, and,

mp senza vibr. → *f molto vibr.*

4 *(f poss.)* can - not touch, At the white, tight Drum of my, my, of

mp senza vibr. → *f molto vibr.* *(f poss.)* 5 *mp excited*

a → nd the sto - ry of the fig tree and, and, a

7 *mp senza vibr.* → *molto vibr.* *sf* *(f poss.)* 5

— my sleep - ing cou — (o)uch Pho - to - graphs vi - sit

(f poss.) *mp senza vibr.* → *f molto vibr.* 3

→ nd Mar - co's dia - mond the sail - or on the Com - mon a → nd,

10 *mp intenso*

me My wife, dead and flat, i — n, i — n, i —

mp senza vibr. → *molto vibr.* *(f poss.)* 3 3 3 3

a → nd, Doc - tor Gor - don's wall - eyed — nurse

* ♩ = spoken; throughout this piece use a threatening 'half-voice' (between voice and whisper). Vary the pitch from lowest possible to extremely high.

inhale only, as if short of breath — until bar 25: exhale loudly

21 *pp* *p < mf* *p* *f*

back. [a → h] [ah] [ah]

mp *p* *f*

[a] [ha] I I lis -

exhale loudly

25 *mp* *p* *fff* *f* *mp* *mf*

[ah] [a] [a] [ha] As I, as I

f *mf* *mp*

- tened to the old bra - g of my hea (a)rt, hea - rt, heart -

29 *mf* *mf* *(mf)*

padd-led on, my, my heart, heart-beat boo - med like a, like a dull mo-tor

mp *leggiero* *(mp)*

[a] [a] like a, like a, like a mo-tor

33 *mp* *mf* *f* *poss.*

in, in my, my ears. I am, I am, I am, I am, I am, I am,

mp *mf* *mf* *f* *poss.*

of my heart I am, I am, I am, I am, I am,

37 *mp* *pp* whispered

I am, I am I am, I am

mp *pp* whispered

am, I am, I am, I

while repeating the phrase several times, gradually change the singing voice into speaking, then whispering.