

Petals

Kaija Saariaho
(1988)

Lento (very slowly: the duration of every stave in this tempo should always be at least 20"!)

1

Vlc. *tr* *gliss.* *tr*

Etr. **R** \emptyset *mp* 40% *rev. time ca. 2,5"*

2

Vlc. *tr* *tr*

Etr. **R** (40%) *mp* *mf* **H** \emptyset 50%

3

Vlc. *tr*

Etr. **R** (40%) *mf* *ff* *f* **H** (50%) \emptyset

4

♩ = ca. 60 energico

Vlc. *ff* 10 *ff* 10 *ff* 10 *mf* 10

Etr. **R** (40%) *ff* *mf*

5

Vlc. *mf* 10 *mf* 10 *p* *mf* 10 *mp* 10

Etr. **R** (40%) *mf* *p* *mf* *mp*

6

Vlc. *mp* 10 *p* *mf* 10 *pp* 10 *f* 10 *mf*

Etr. **R** (40%) *mp* *p* *mf* *pp* *f* *mf*

7

Vlc. *mf* 10 *gliss.* *gliss.* *gliss.* *rit.* *ppp*

Etr. **R** (40%) *mf* *ppp*

8 Lento

Vlc. *tr* *tr* *gliss.* *tr*

Etr. **R** (40%) *ppp* *pp* *ppp* **H** \emptyset 50% 30%

9

Vlc. *tr* *tr* *tr* *tr*

Etr. **R** (40%) *ppp* *tr* *tr* *tr* **H** 30% \emptyset 30%

Din

10 $\text{♩} = \text{ca. } 54$ *accel.* $\text{♩} = \text{ca. } 66$

mp *mp* *mp* *mf* *mf* *pp* *f*

R 30%

11 *poco agitato* *rit.* *a tempo*

p *f* *mf* *ff* *p* *f* *p* *f*

R (30%)

H \emptyset 50% \emptyset

12 *rit.* *a tempo* *rit.* *a tempo* *a tempo*

p *mf* *p* *mf* *pp* *mf* *pp* *mf*

R (30%)

13 *rit.* $\text{♩} = \text{ca. } 40$ *Lento*

mf *pp*

R 30% 50% "at least 12"

14 *pp*

R (50%)

H \emptyset 20% \emptyset

15 *gliss.* *tr* *mp*

pp *mp*

R (50%) 40%

H \emptyset 20% \emptyset

16 *tr* *gliss.* *tr* *mp*

ppp *mf*

R 40%

H \emptyset 50% \emptyset

17 $\text{♩} = \text{ca. } 60$ *mf* *p* *mf* *mp* *mfrit.* *tr*

mp *mp* *f* *mp*

R (40%) 20%

18 *rit.* *a tempo* *poco rubato*

R 20% 40% 20% 40% > 20%

H 30%

19 *poco rit.*

R 20% 40% > 20%

H 20% > 20%

20 *a tempo* *rit.* *a tempo* *rit.*

R 20% 40% 20% 50% 20%

H 20%

21 *a tempo* *poco rubato*

R 20% 50% 30%

change gradually the rev. time -> ca. 15"

22 *gliss. libero*

R 30% 40% 20%

(rev. time ca. 15")

23 *gliss.*

R 20%

H 50%

24 *gliss.*

R (20%)

H 50%

25

R (20%) 40% 20% 40%

H 50%

26

R 40% 20% 30%

H 50%

27

Lento

R 30% 20% 30%

H 50%

28

R (30%)

H 30%

29

R (30%)

H 30%

30

R 30% 50% 50%

H 50% 50%

ca. 10'' at least 20'' at least 25''

change gradually rev. time 15'' ca. 30''

Electronic version

For the electronic version the following are needed:

- at least one microphone for the amplification
- digital reverb with a variable reverb time
- harmonizer (Yamaha SPX90 or REV5: pitch change program, or possibly Publison, Eventide)
- at least two loudspeakers (possibly a monitor for the cellist)
- mixer (suggested set-up see p. 8)

The amplified sound is sent to both loudspeakers. The amount of amplification depends, naturally, on the concert space, but should not totally cover the acoustic sound of the instrument. The general level should not grow enormously when the degree of effects is added; here the straight amplified sound can be set slightly down. Nevertheless, no abrupt changes in the sound image should be made.

The sound ideal is a clear and rich 'close sound'. The microphone(s) should be placed as close to the instrument as possible.

The general level should be set to be rather loud, nevertheless not painfully so!

Harmonizer

The harmonizer should be set to produce microtonal pitch shifting, the transposition being about 50 cents (= 1/4 tone) on both sides of the input signal. If only one channel is available, the transposition is set one 1/4 tone higher.

If the SPX90 is used as harmonizer, select programme 22 (pitch change B) and set the parameters as follows:

pitch1 +0/fine1 +45/delay1 20ms

pitch2 +0/fine2 -50/delay2 15ms

If some other devices are used, a slight reverb can be added so soften the effect.

Reverb

If several reverb programs are available a bright reverberation should be selected without any other effects. At the beginning the reverb time should be set to about 2.5 seconds (depending on the hall), and possible filterings and other manipulations made to obtain a clear and bright sound. If the concert space is very dry, the instrumental sound can be slightly reverberated throughout the piece.

If the changing of reverberation time causes any clicks, it is better to choose a stable reverberation and accentuate the changes of reverb time by changing the amount of reverb. Generally: rather too little than too much reverb!

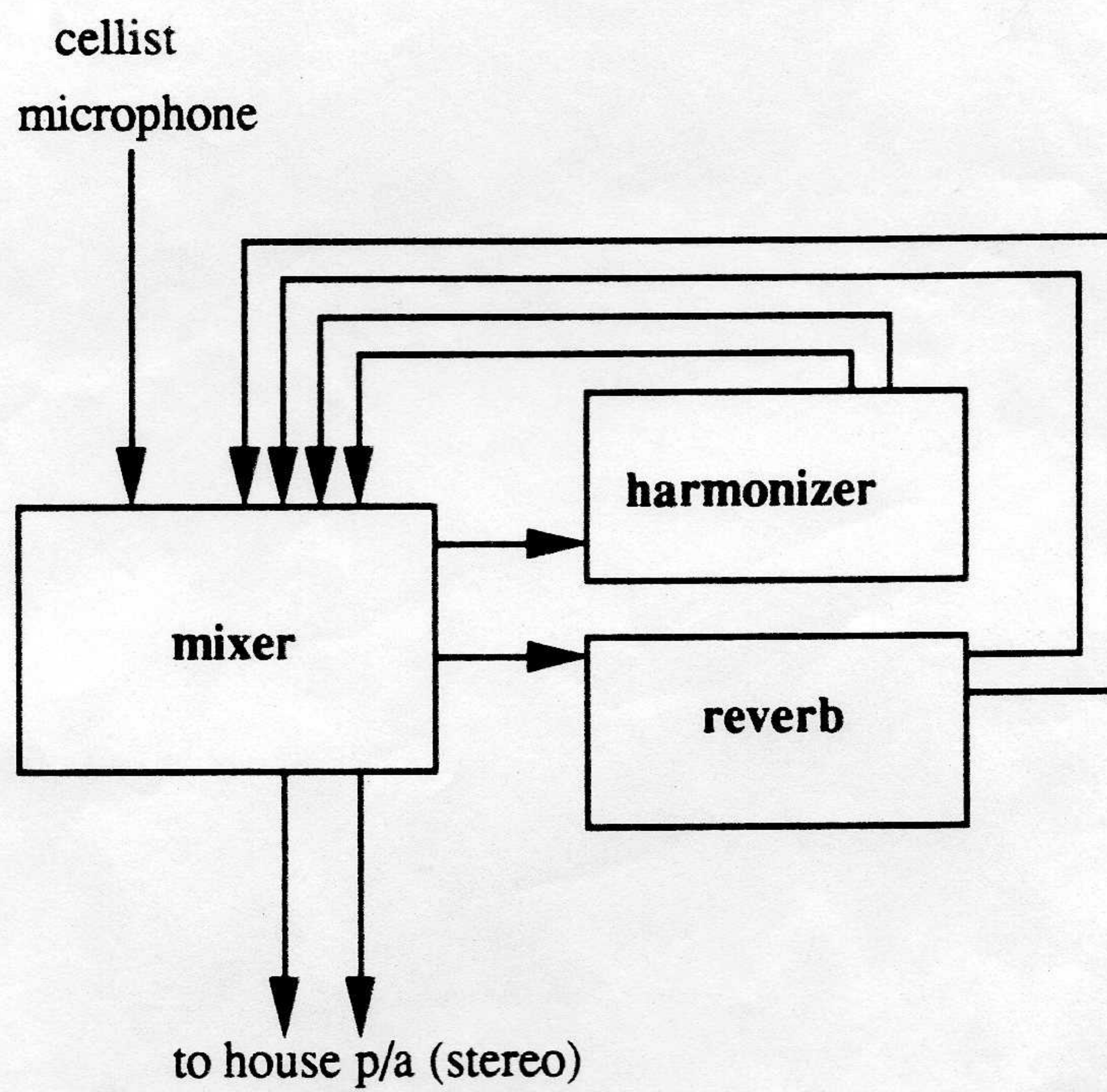
The notation of the electronics

The two effects are marked with R (reverb) and H (harmonizer). The changes in the degrees of the effects are marked approximately with crescendos or diminuendos from a previous level to a new level, or with dotted lines, which means that the current level is to be maintained.

The percentages marked are guidelines only, and will have to be adjusted every time depending on the performance space.

Kaija Saariaho

Proposition for the set-up of the electronics



if SPX90 is used as harmonizer,
select programme 22 (pitch change B)
and set the parameters as follows:
-pitch1 +0/ fine1 +45/ delay1 20ms
-pitch2 +0/ fine2 -50/ delay2 15ms