Jardin Secret II

Notation: The use of registers and keyboards is only a suggestion and can be modified depending on the instrument.
In this score the lower keyboard is I and the upper is II.
The slurs over a group of notes always mean »legatissimo possibile«, that is, all the keys are kept down as long as possible.

The tape is a four track tape, and in performance four loudspeakers of high quality are placed in the four corners of the hall. If additional speakers are used, they may be placed as wanted, according to the hall, perhaps giving a little bit more weight to the front, but always so that the quadrophony on the tape can be heard.

The ideal position for the harpsichord is in the middle of the hall on a platform. If this is not realistic, the instrument can be at the front of the hall on a stage, so that the front loudspeakers are slightly behind the instrument. The performer may need an additional monitor in order to hear the tape well.

The harpsichord should be amplified with (at least) two microphones, which are placed so that the total range of the instrument is covered. The amplification of the instrument is sent to the speakers in the four corners of the hall with crosspanning (left microphone to front left and back right, right microphone to front right and back left). Even if more than four loudspeakers are used, the instrumental part is sent only to these four speakers.

Depending on the acoustics of the hall, it may be useful to pass the recorded harpsichord sound through a digital reverb before amplification. If a reverb is used, a programme should be selected which will make the sound only slightly fuller and more resonant.

The relation of the instrument and tape should be generally 50%-50%. When anything else is required it is marked in the score. It is necessary to have a person to do the changes and control the levels.
The first given value is always for the harpsichord, the latter for the tape part, e.g. 50/50 → 30/70 = the relation between harpsichord and tape will become 30% (harpsichord)/70% (tape).

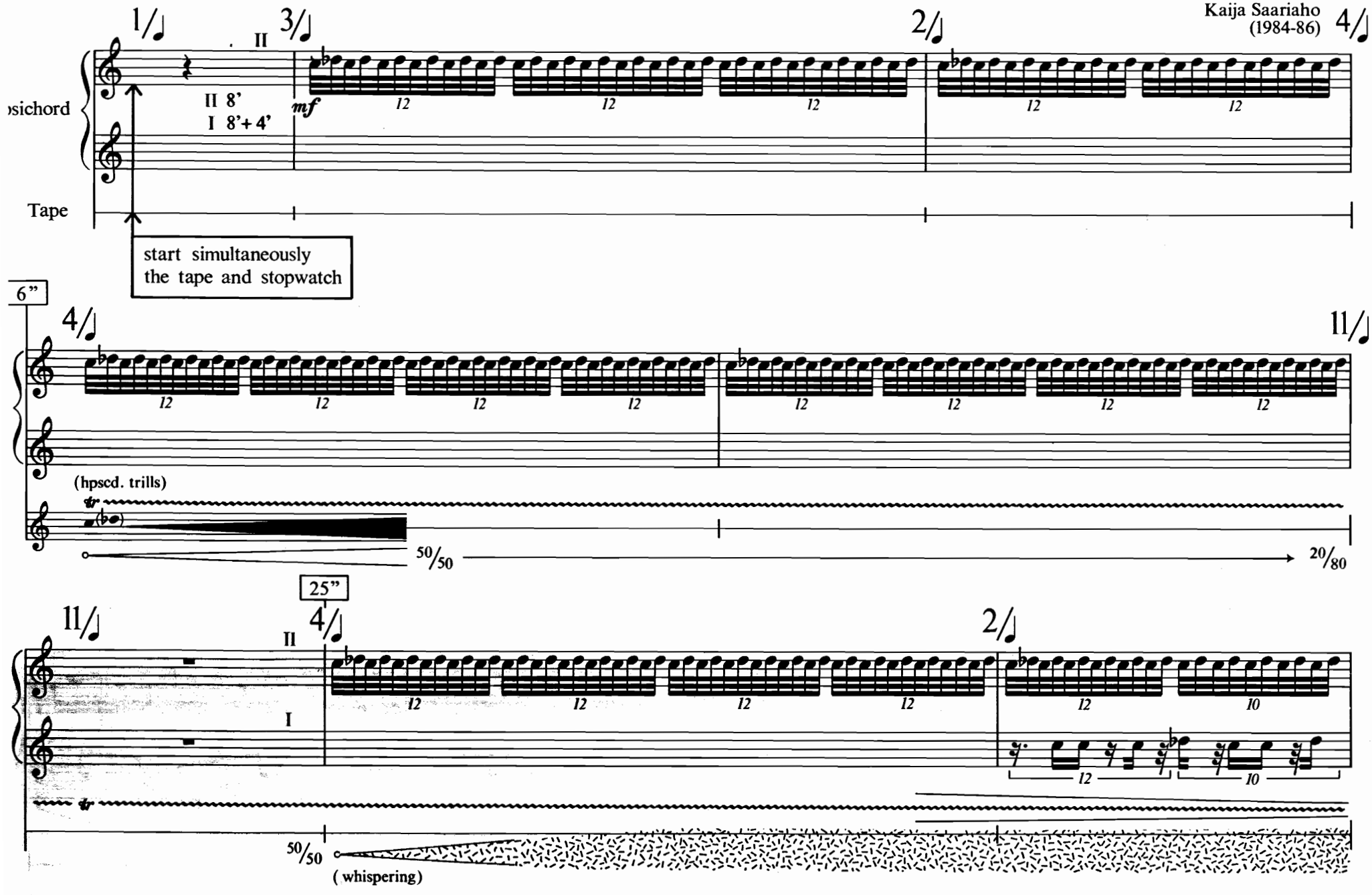
The general level for the tape and amplification can be rather loud, but not painfully so! During the last page (19) the amplification of the harpsichord should be gradually reduced, so that the last phrase is played without any, or very little, amplification.

The instrumentalist needs a stop watch for the performance. At the beginning of the tape there is a beep. This is where the counting begins. In concert this beep should be placed just after the reading head of the tape recorder (so that it is not heard) and the synchronisation should be done otherwise, e.g. with a hand signal, so that the tape recorder and stop watch are started simultaneously.

Kaija Saariaho

Jardin Secret II

Kaija Saariaho
(1984-86)



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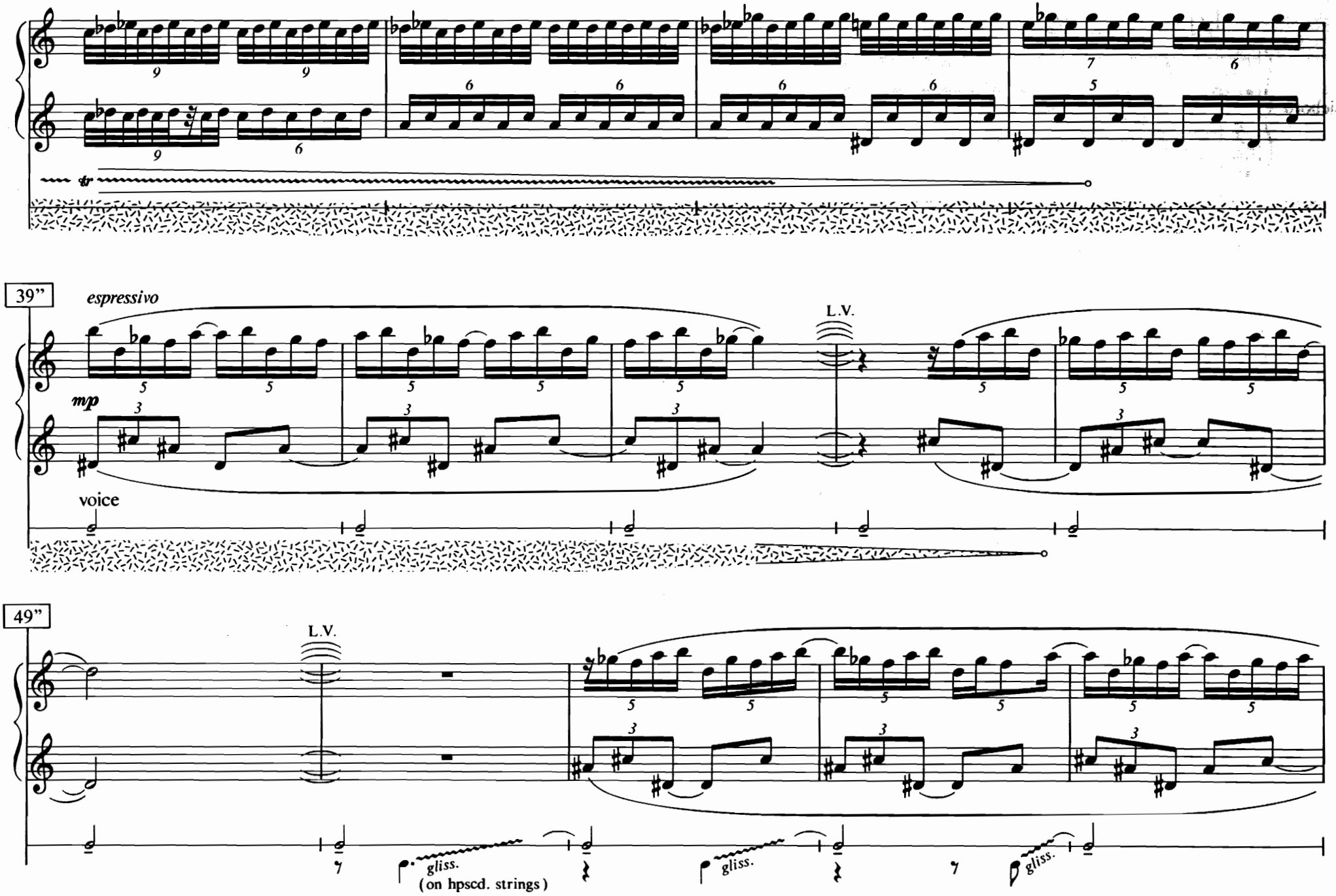
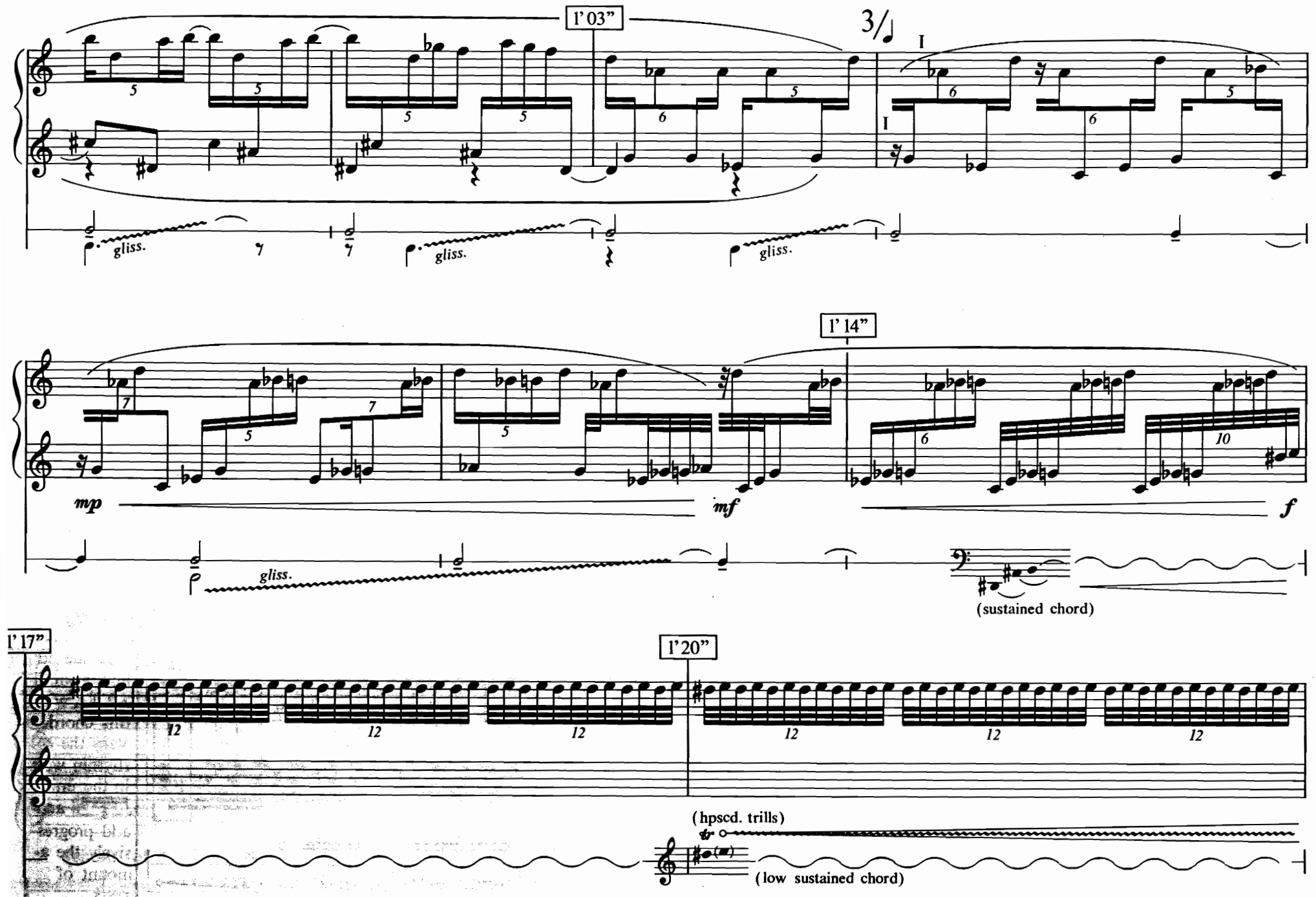
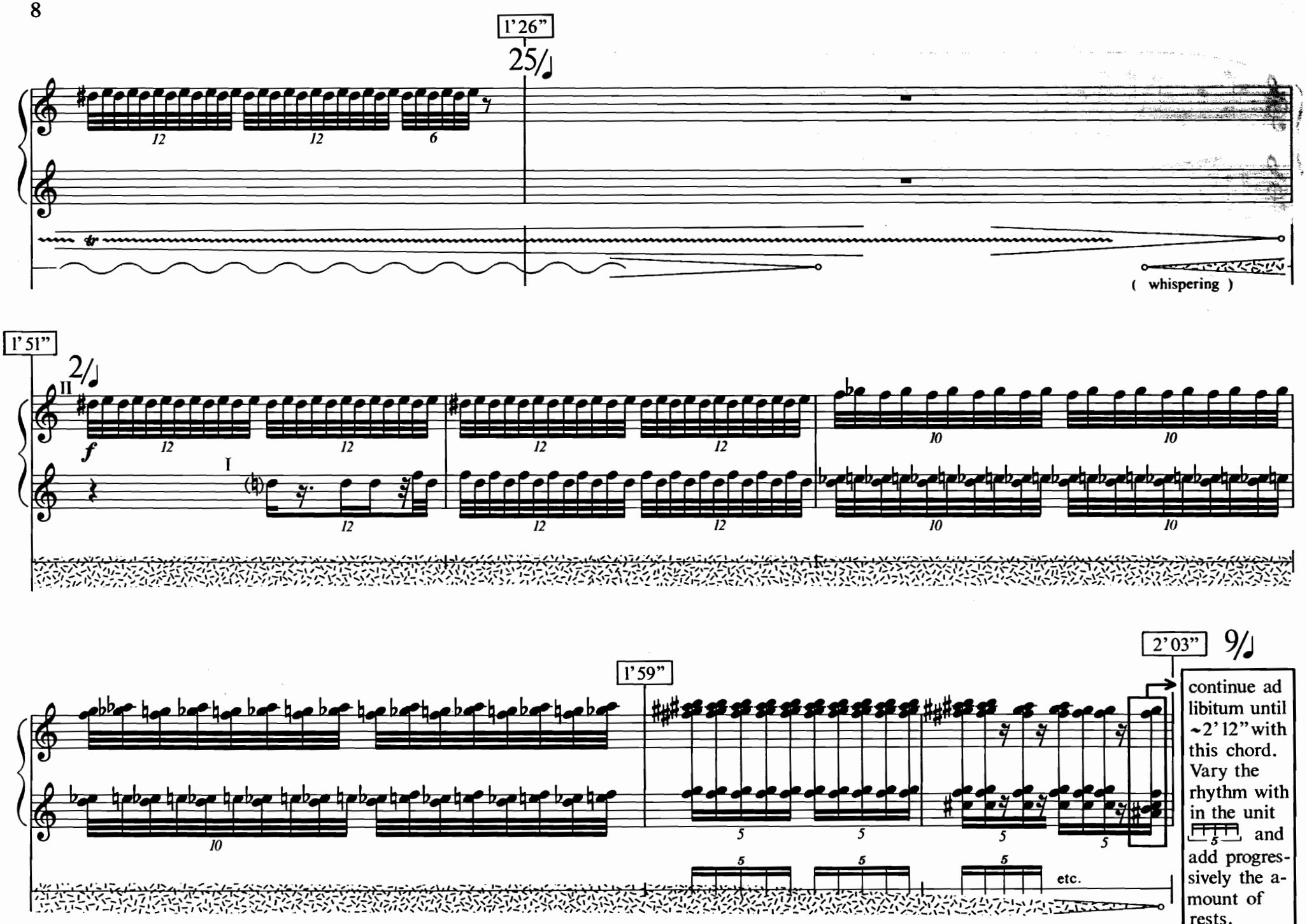
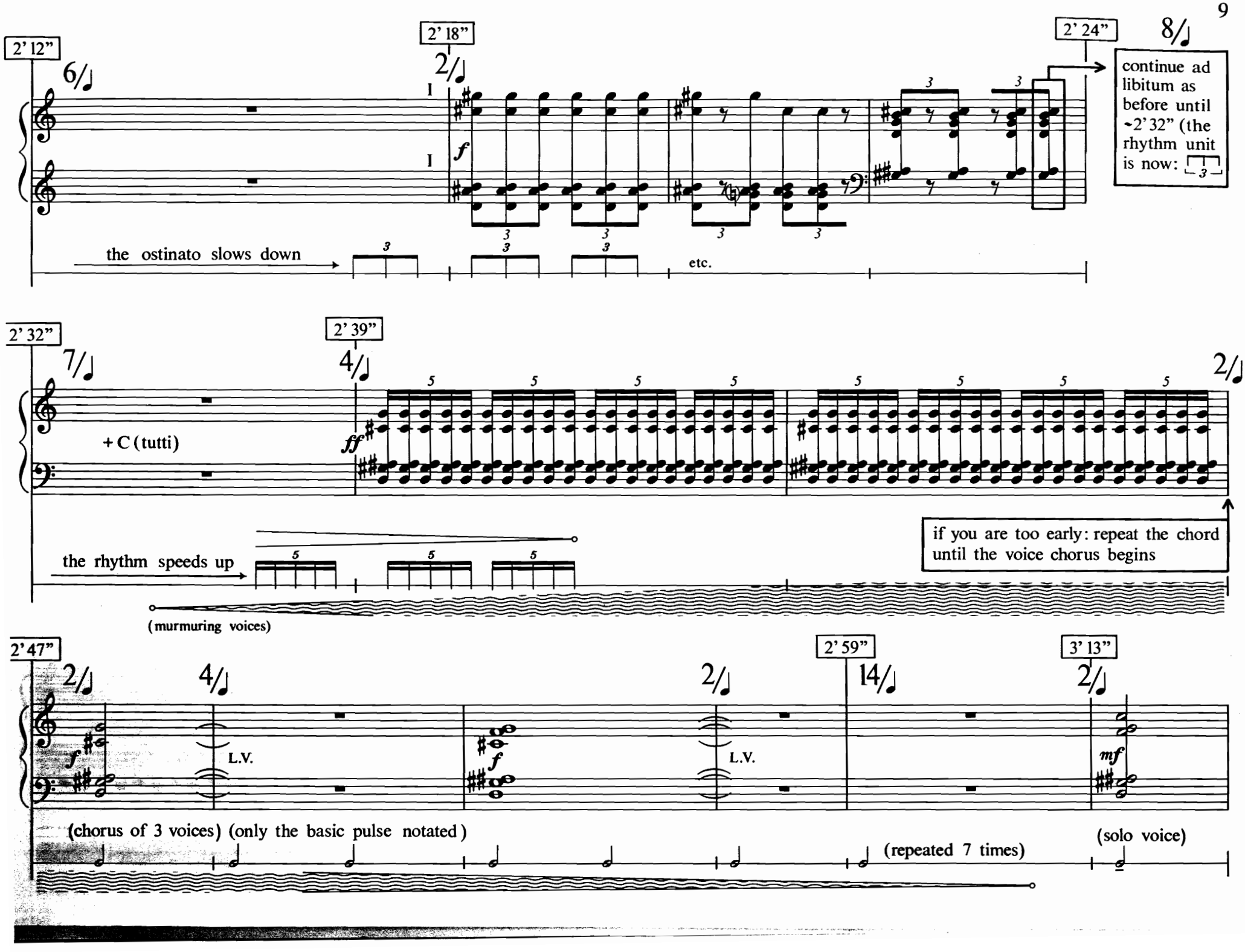
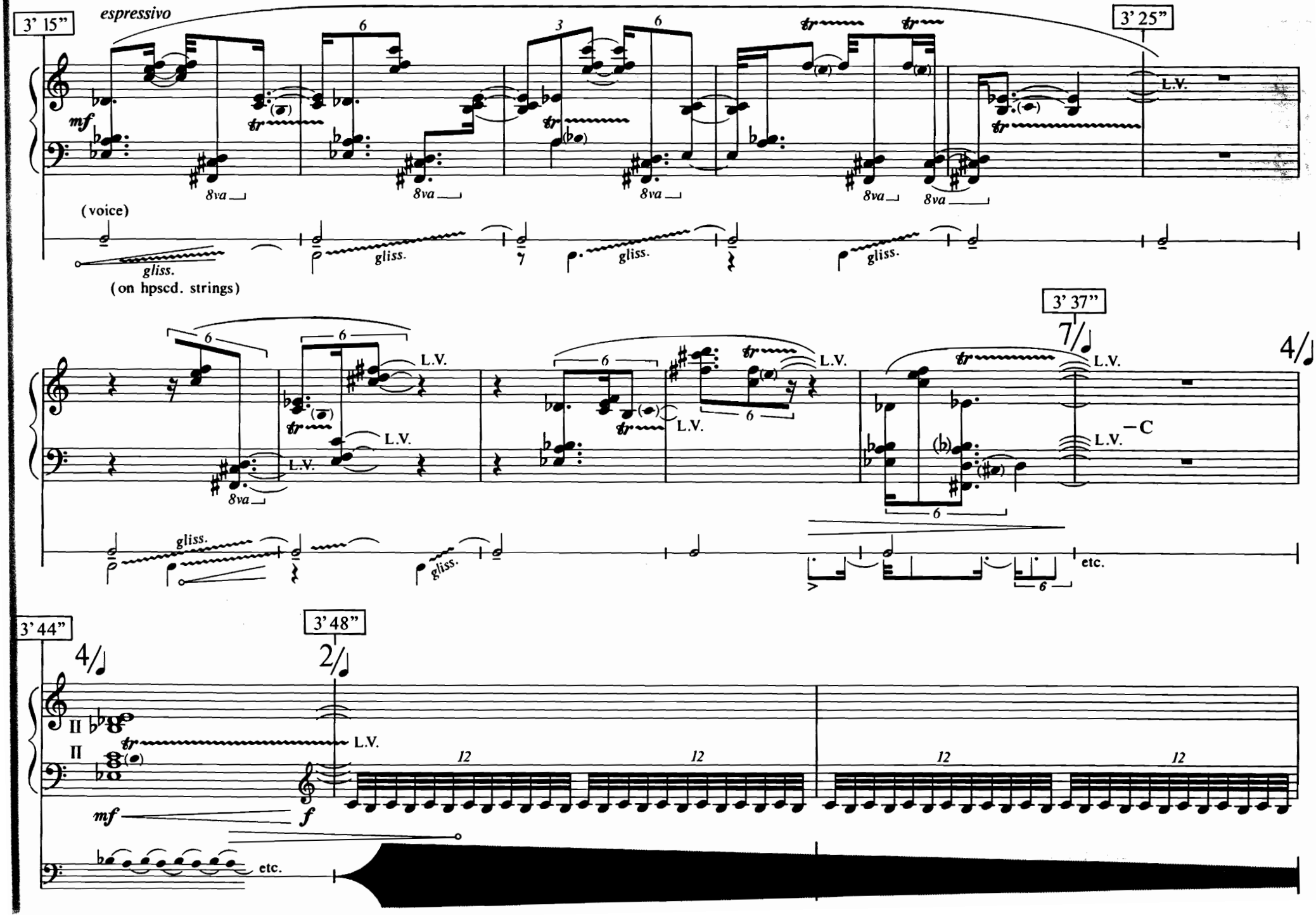
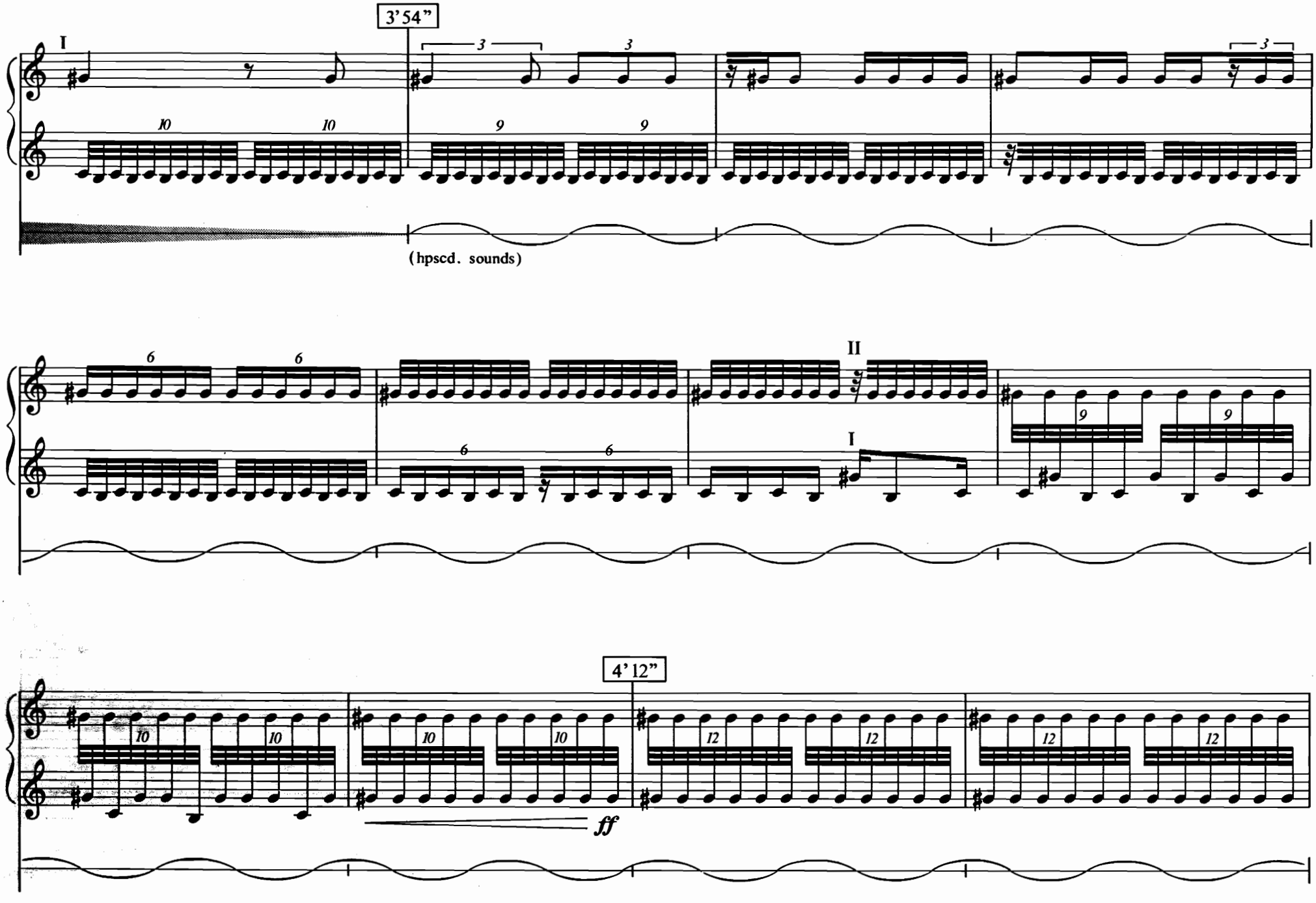

39"
espressivo
L.V.
mp
voice
49"
L.V.
gliss.
(on hpscd. strings)
gliss.
gliss.

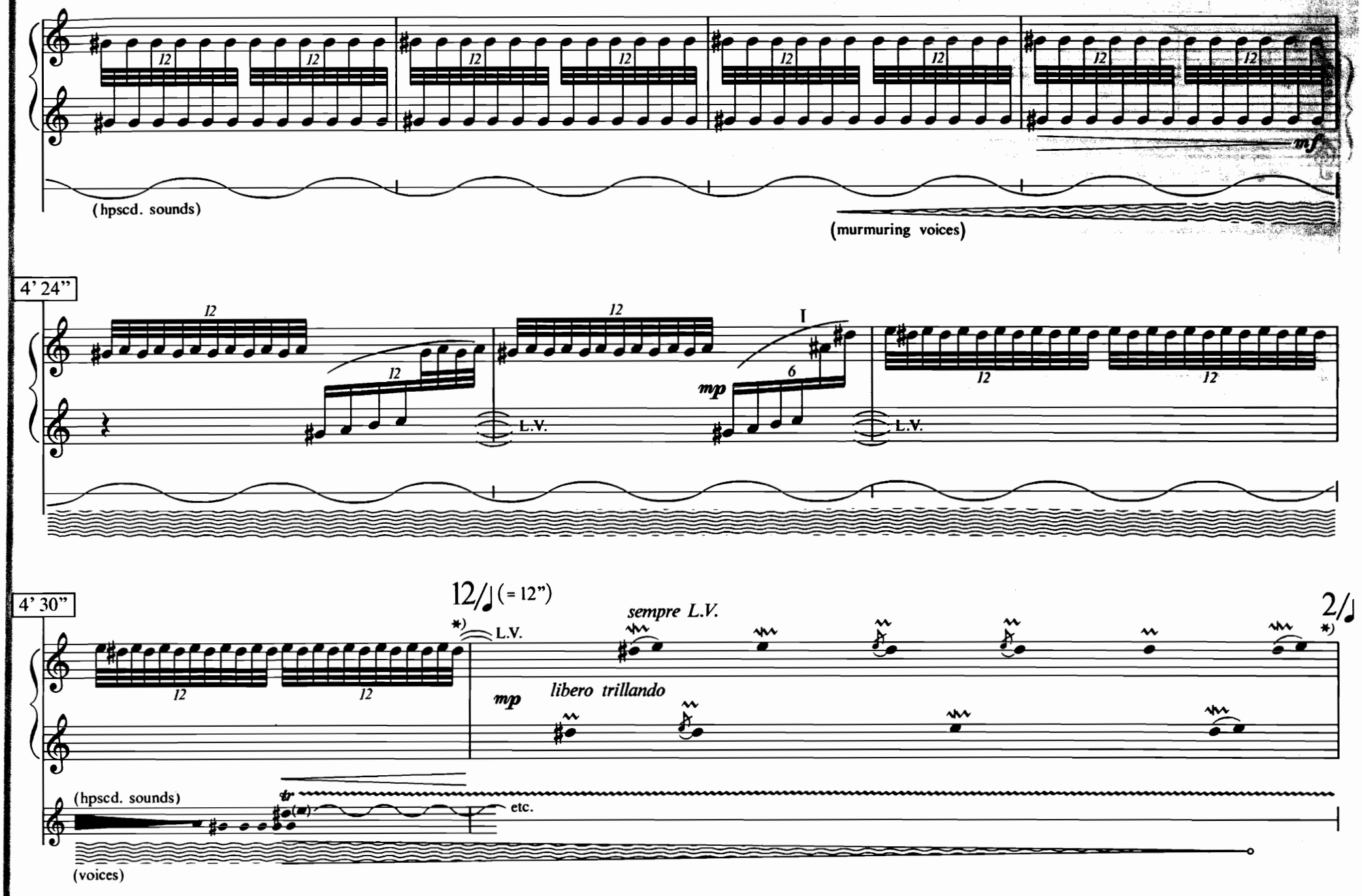

1' 03"
3/4
I
I
gliss.
gliss.
gliss.
1' 14"
mp
mf
f
gliss.
(sustained chord)
1' 17"
1'20"
(hpscd. trills)
(low sustained chord)


1'26"
25/♩
12
12
6
tr
(whispering)
1'51"
2/♩
II
f
I
12
12
12
12
10
10
12
12
12
12
10
10
2'03"
9/♩
1'59"
10
5
5
5
5
5
5
5
etc.
continue ad libitum until ~2'12" with this chord. Vary the rhythm with in the unit 5 and add progressively the amount of rests.

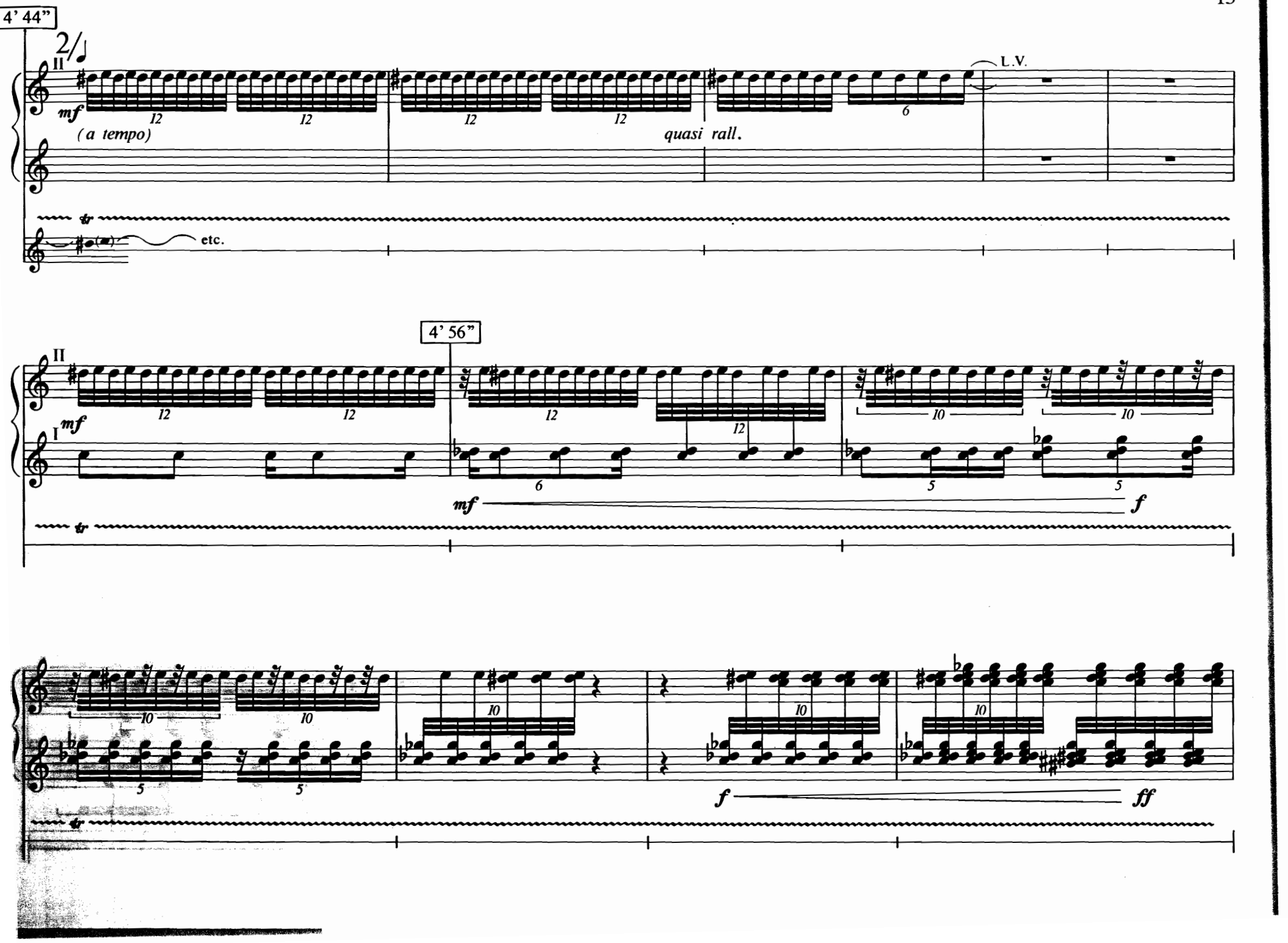

2' 12"
6/♩
2' 18"
2/♩
2' 24"
8/♩
continue ad libitum as before until ~2' 32" (the rhythm unit is now:
the ostinato slows down
etc.
2' 32"
7/♩
2' 39"
4/♩
2/♩
+ C (tutti)
the rhythm speeds up
if you are too early: repeat the chord until the voice chorus begins
(murmuring voices)
2' 47"
2/♩
4/♩
2/♩
2' 59"
14/♩
3' 13"
2/♩
L.V.
L.V.
(chorus of 3 voices) (only the basic pulse notated)
(repeated 7 times)
(solo voice)

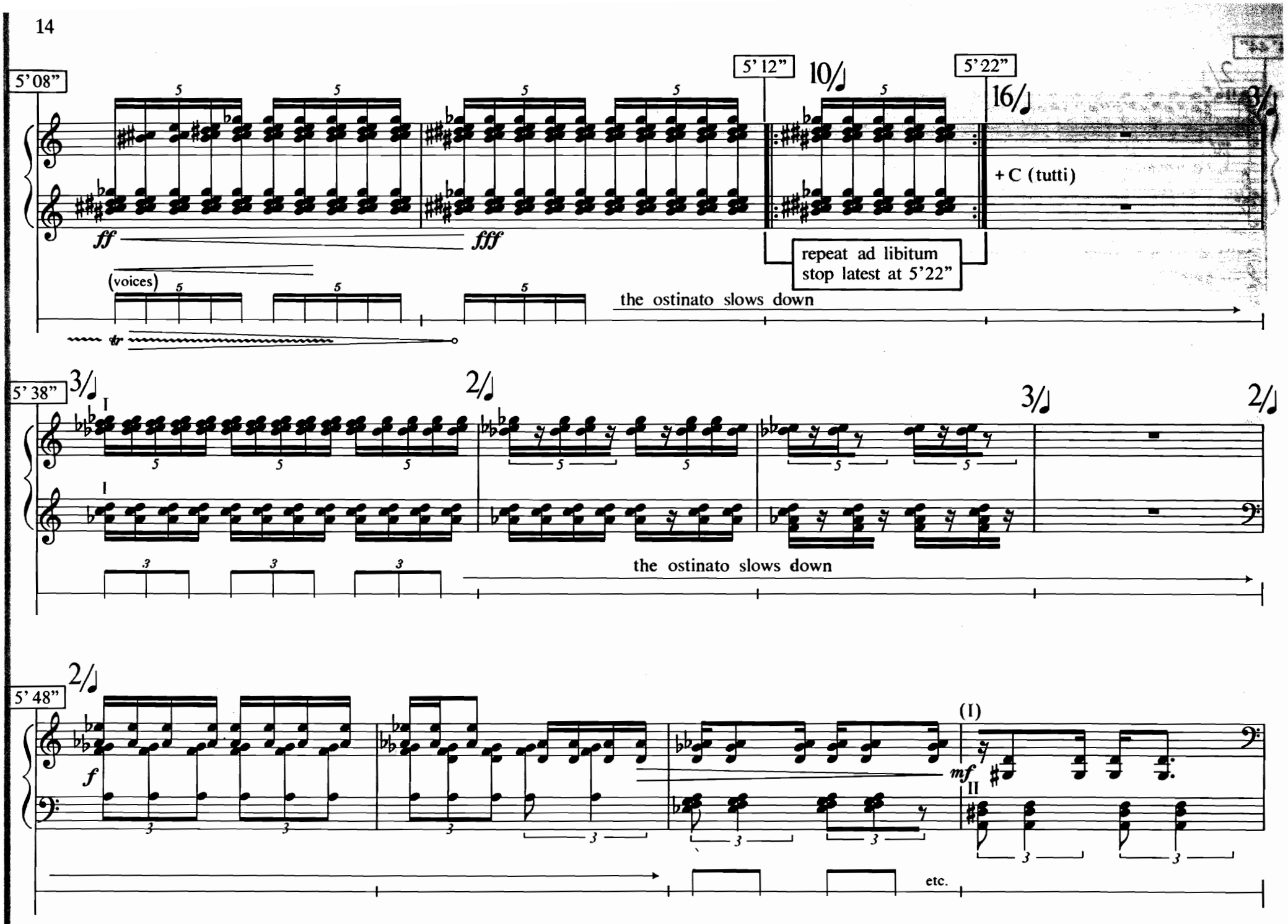

3' 15"
espressivo
3' 25"
mf
L.V.
8va
(voice)
gliss.
(on hpscd. strings)
3' 37"
7/
4/
L.V.
C
etc.
3' 44"
3' 48"
4/
2/
II
tr
mf
f
12
etc.

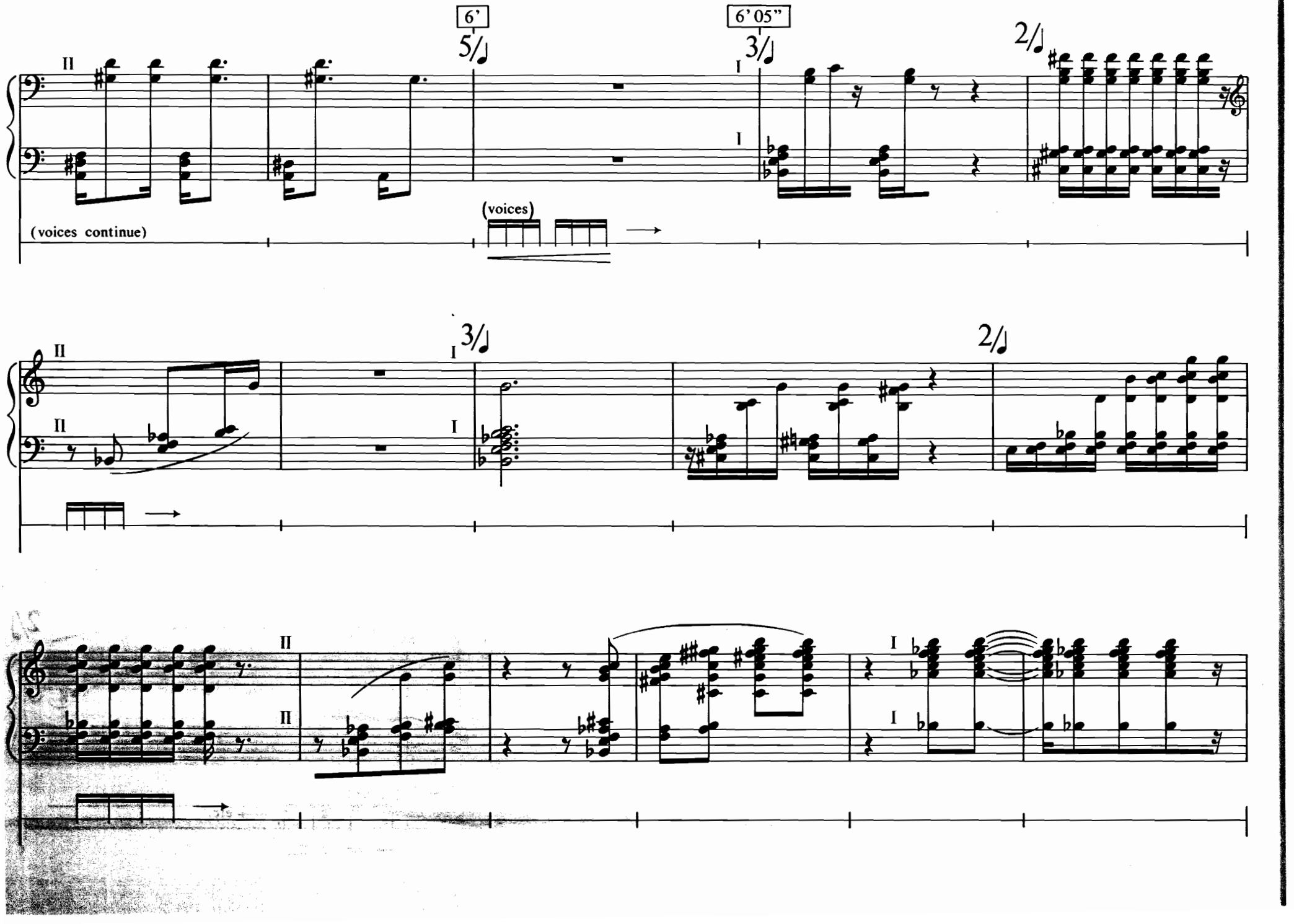

3'54"
I
(hpscd. sounds)
II
I
4'12"
ff

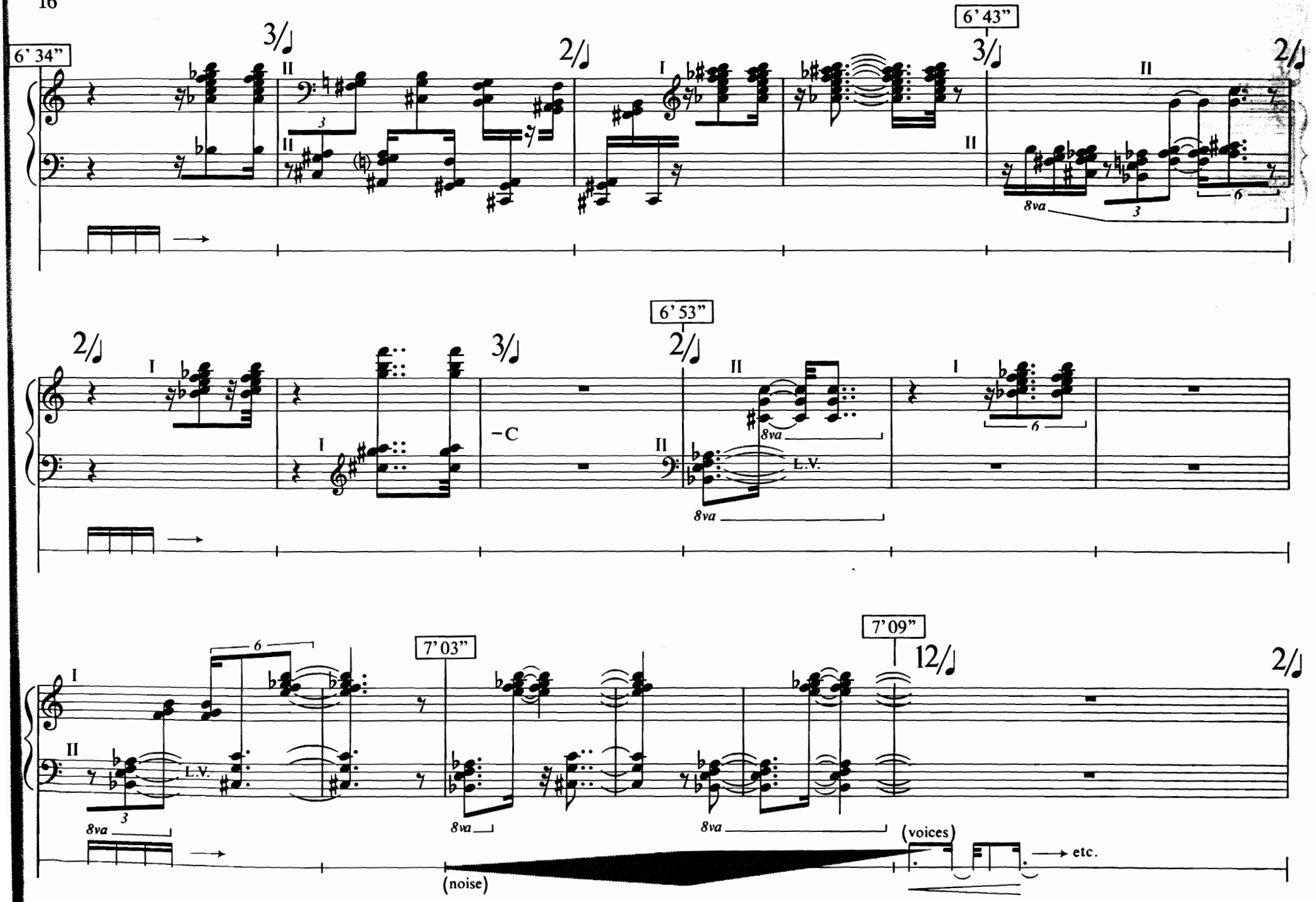


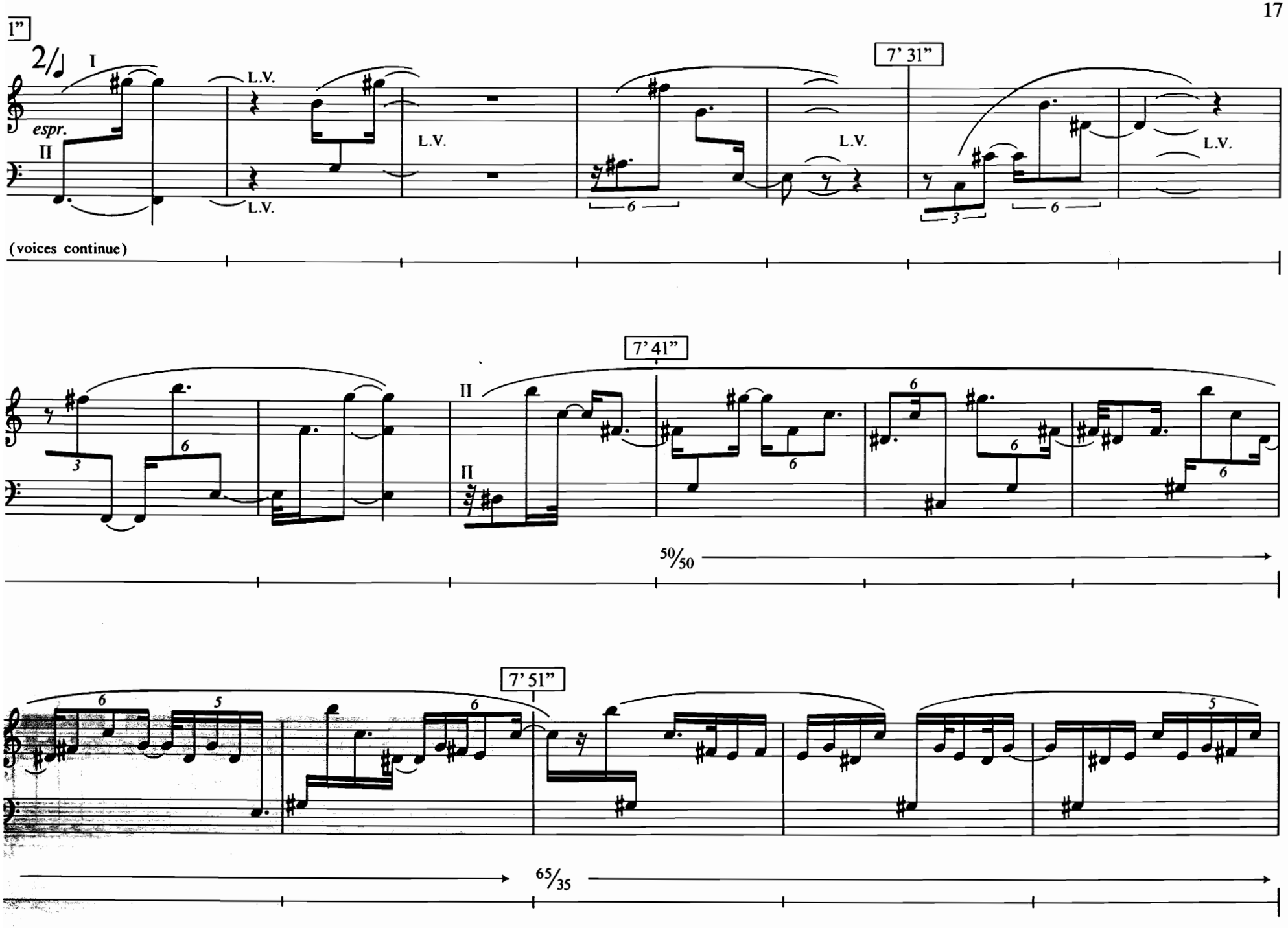
*) change smoothly from mesured trills to free ones and back

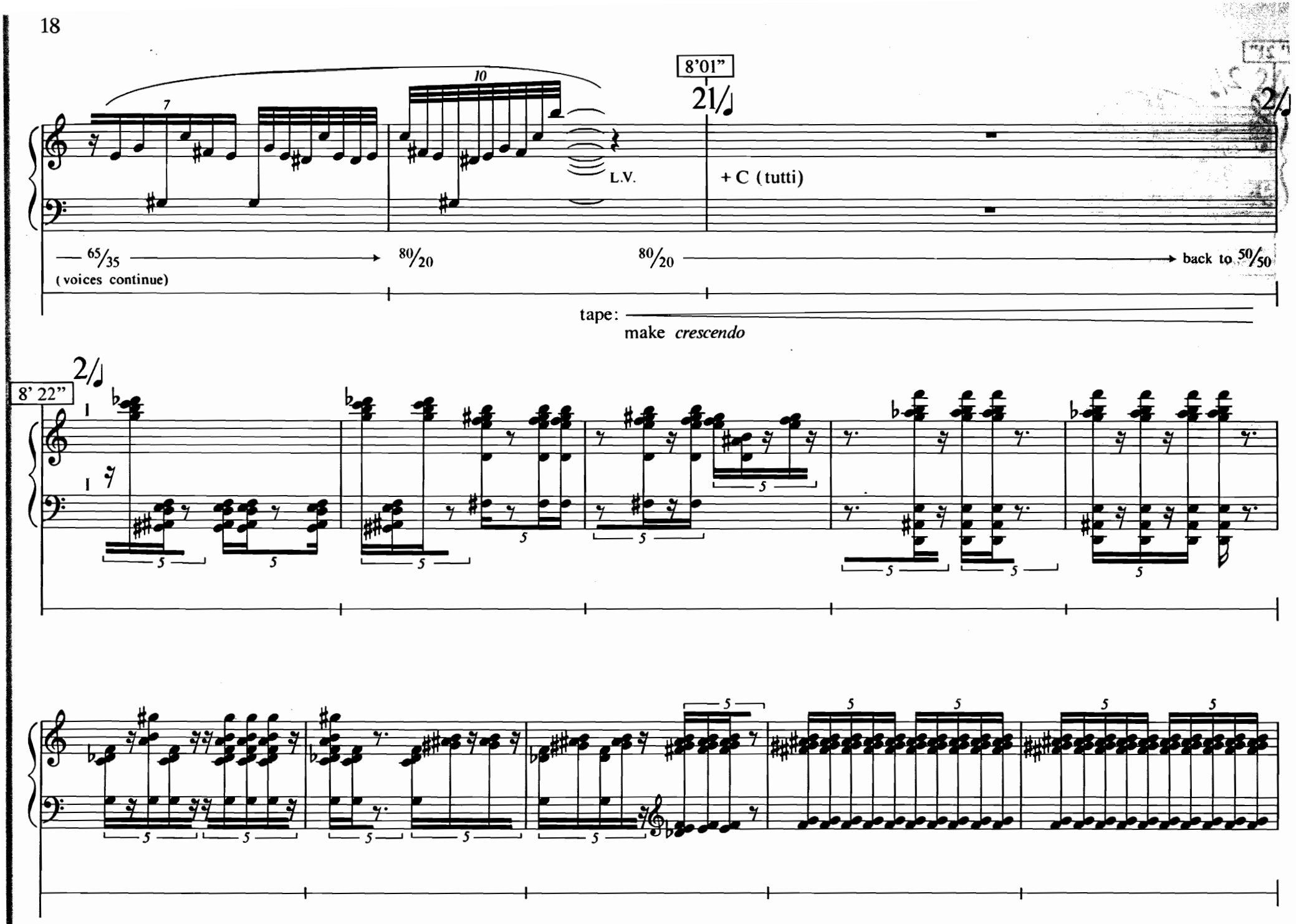

4' 44"
2/4
II
mf
(a tempo)
quasi rall.
L.V.
tr
etc.
4' 56"
II
I
mf
mf
f
f
ff

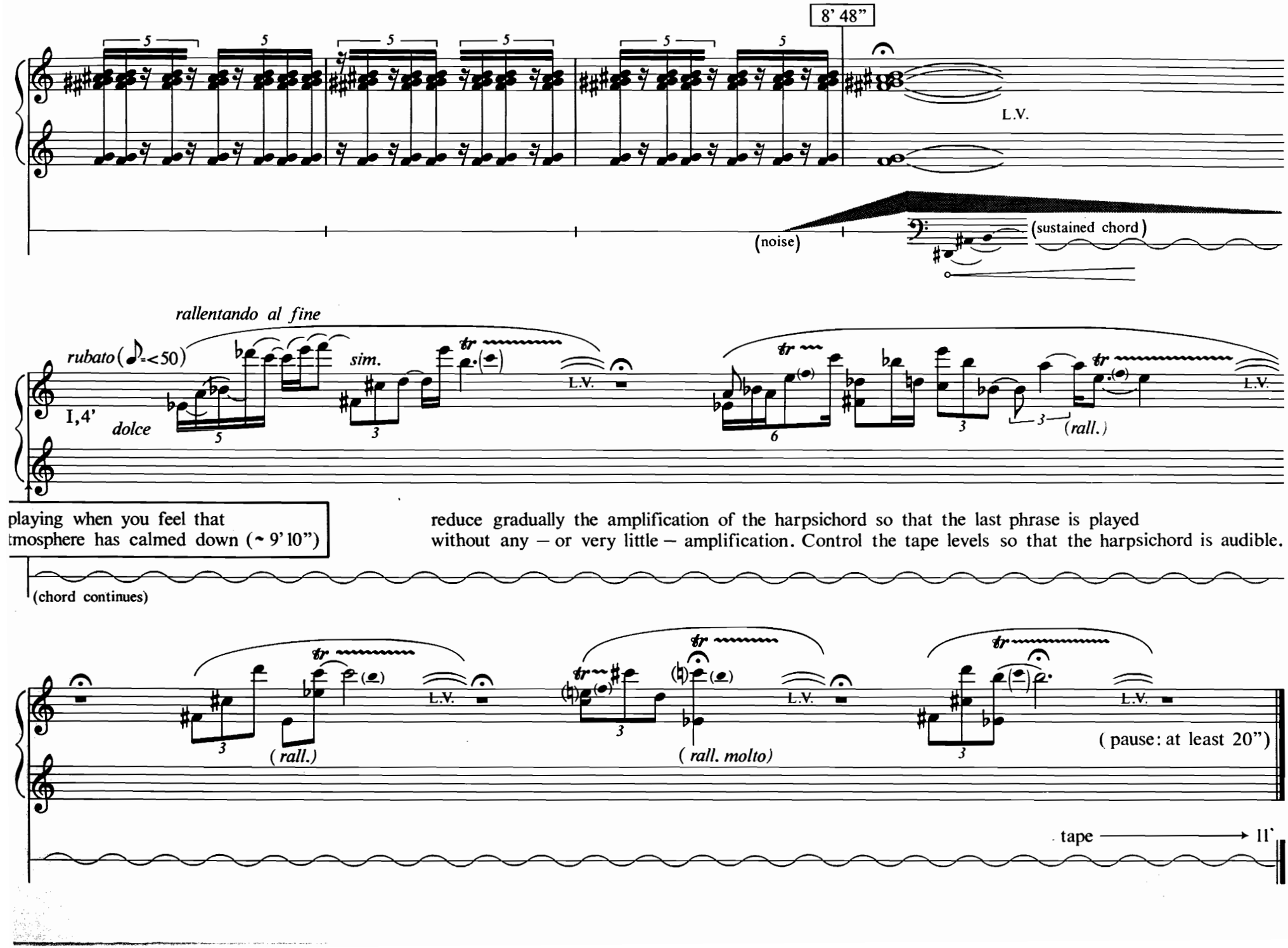

5'08"
5'12"
10/♩
5'22"
16/♩
3/♩
+C (tutti)
ff
fff
repeat ad libitum
stop latest at 5'22"
(voices)
tr
the ostinato slows down
5' 38"
3/♩
2/♩
3/♩
2/♩
I
the ostinato slows down
5' 48"
2/♩
f
(I)
mf
II
etc.


6'
6' 05"
5/♩
3/♩
2/♩
II
I
(voices)
(voices continue)


6' 34"
6' 43"
6' 53"
7' 03"
7' 09"
3/♩
2/♩
12/♩
8va
L.V.
-C
(noise)
(voices)
etc.


1"
2/4
I
espr.
II
L.V.
L.V.
L.V.
L.V.
L.V.
7' 31"
(voices continue)
7' 41"
II
II
50/50
7' 51"
65/35


8'01"
21/♩
2/♩
L.V.
+ C (tutti)
65/35
(voices continue)
80/20
80/20
back to 50/50
tape:
make *crescendo*
2/♩
8' 22"


8' 48"
L.V.
(noise)
(sustained chord)
rallentando al fine
rubato (♪=<50)
sim.
L.V.
I,4'
dolce
(rall.)
playing when you feel that
tmosphere has calmed down (~ 9' 10")
reduce gradually the amplification of the harpsichord so that the last phrase is played
without any – or very little – amplification. Control the tape levels so that the harpsichord is audible.
(chord continues)
(rall.)
(rall. molto)
(pause: at least 20")
tape