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**MTO 32.1 Examples: Gabrielle Choma and Jack Boss, Musical Distance, Anticipation, and Character Development in *L'Amour de loin***

(Note: audio, video, and other interactive examples are only available online)

[https://www.mtosmt.org/issues/mto.26.32.1/mto.26.32.1.choma\\_boss.html](https://www.mtosmt.org/issues/mto.26.32.1/mto.26.32.1.choma_boss.html)



**Example 2.** Clémence's six basic sonorities, with various associations projected during the opera

**Clémence's Harmonies and Their Associations**

<b>Chord A:</b>	<b>Chord B:</b>	<b>Chord C:</b>	<b>Chord D:</b>	<b>Chord E:</b>	<b>Chord F:</b>	<b>Clémence's Scale:</b>
-Tripoli	-Clémence	-Clémence	-Tripoli	-Europe	-Imagination	-No clear
-Distance	in Tripoli	in Europe	-The	-Clémence's	-Dreams	aural association
from home	-Changing	-Genuine	present	distress	-Idealized	-Pitch collection
-Travel	thoughts	feelings	-Spiritual	-Nostalgia	romance	for Clémence's
	-Travel	-Mature love	distance	-Conflict	-The imaginary	vocal melodies
		for Jaufré		-Loneliness		
		-The past		-Self-consciousness		
				-Fabricated		
				feelings		
				-Anticipatory		
				distance		

**Example 3.** Saariaho, *L'Amour de loin*, Act 2, mm. 204–8

m. 204                      205                      206                      207                      208

French aug. 6th → V, as expectation or longing

Example 4. Saariaho, *L'Amour de loin*, Act 2, mm. 207–13

m. 207

208

209

210

est du côté de Tou-louse

où ré-sonnent tou-jours les

Chord E with C# in bass

Chord E with B $\flat$ , D, F $\sharp$ , A prominent  
(C $\sharp$  as neighbor note)

m. 211

212

213

ap-pels de ma

mère et mes rires d'en-fant.

Chord E with C $\sharp$  frozen into the chord

Chord E with C $\sharp$  gradually dying away

(Repeated C $\sharp$ : mother calling?)

(mother's voice dying away?)

rall. Libero, dolce

Example 5. Saariaho, *L'Amour de loin*, Act 2, mm. 214–18

m. 214

215

216

217

218

The musical score is presented in three systems corresponding to the chords: Chord F, Chord C, and Chord D. Each system contains a vocal line and a piano accompaniment. The vocal line is in French and spans across the measures. The piano accompaniment includes various textures such as triplets and arpeggiated figures. Dynamics are indicated throughout the score.

French aug. 6th

V<sup>13</sup>  
B $\flat$  D F $\sharp$  A C

minor tonic

V<sup>13</sup>

chromatic deceptive  
cadence

Example 6. Saariaho, *L'Amour de loin*, Act 3, mm. 421–25

m. 421

422

423

424

425

The musical score is presented in two systems. The first system covers measures 421 and 422, labeled "Chord A". It features a piano accompaniment with a prominent B $\flat$  minor triad (B $\flat$ , D, F) and a vocal line with a long note "a". The second system covers measures 423, 424, and 425, labeled "Chord E". It features a piano accompaniment with a prominent E major triad (E, G $\sharp$ , B) and a vocal line with a long note "a". The tempo/mood is "Sempre molto espressivo".

B $\flat$  minor triad prominent in the accompaniment  
C $\sharp$ , E, F, and A in the chorus; forms SC 4-19 (0148)

Chord E sets the stage for Clem $\acute{e}$ nce's arrival  
by focusing on her distress and nostalgia

Example 7. Saariaho, *L'Amour de loin*, Act 3, mm. 426–30

m. 426

427

428

429

430

The musical score is presented in a standard format with five vocal staves and a piano accompaniment. The time signature changes from 2/4 to 3/4 between measures 428 and 429. The voice part includes lyrics: "Ben tenc lo Sei - gnor per ve - rai". The piano part features complex textures with tremolos and dynamic markings like *sfz* and *mp*.

Clémence's Chord E

F# pedal and C# ornament here are derived from Jaufré's Chord A

Example 8. Jaufré's Chord A

Example 9. Saariaho, *L'Amour de loin*, Act 3, mm. 431–35

m. 431                      432                      433                      434                      435

Voice: *tr* *mp* *mf* *sfz*  
 Per q'ieu vei-rai l'a - mor de loing:

Soprano 1: Chord E

Soprano 2: Chord E

Alto: *pp* *mp* Chord F  
 (B sustains from previous chord)

Piano: *mf* *pp* *mf* *pp*  
 (F# and C# suggest Jaufré's A chord)

(F# and C# suggest Jaufré's A chord)

Example 10. Saariaho, *L'Amour de loin*, Act 3, mm. 447–54

m. 447

448

449

450

**Poco più mosso** ♩ = c. 80  
*f* *p* *più vivente ma sempre espressivo*

Voice

*f* *sfz* *mf*

Ai! car me fos lai pe - le - ris

Parts of both B and F chords

Piano

*mf*

451

452

453

454

*f* *sfz* *f* *mf*

Si que mos fustz e mos ta pis

Chord C

Chord E

Pno.

(Jaufré's F# and C#)



(Example 11, continued)

m. 469

470

471

472

473

474

*sempre espress., ma esaltato*

*mf* *f* *p*

C. *mf* *f* *p*

— ran — d'a — mor — de — loing —

S *mp* *f*

Elle chante ses chan-sons, elle se sent flat-tée, — Elle chante ses chan-sons, elle se sent flat-tée, —

A *f*

Elle chante ses chan-sons, elle se sent flat-tée, —

Chord C

Chord D

c. *mp* *f*

*mp* *f* *p* *mf*

*mf* *f*

F chord

Clémence holds over G5 from the F chord

>

Example 12. Saariaho, *L'Amour de loin*, Act 3, mm. 474–76

m. 474

475

476

Clémence holds over G5  
from the F chord

Clémence introduces a second  
foreign note, Ab5, to represent  
her attempt to transform herself

The musical score is presented in a system with five staves. The top staff is for Clémence (Soprano), the second for Soprano, the third for Alto, the fourth for Clap, and the bottom two for piano (right and left hands). The time signature is 3/4, which changes to 2/4 at the start of measure 475. The score is divided into two sections by a vertical line at the beginning of measure 475. The first section (m. 474) is marked *mf* and features a wavy hairpin indicating a dynamic change. The second section (m. 475-476) is marked *mp* and includes the instruction *poco rit.* above the Clémence staff. In the piano part, the right hand has a *mf* dynamic and the left hand has a *mp* dynamic. The lyrics "loing" are under Clémence's staff, and "elle se sent flat-tée" are under the Soprano and Alto staves. Chord diagrams for Chord D and Chord E are indicated below the piano staves.

Example 13. Saariaho, *L'Amour de loin*, Act 3, mm. 535–39

m. 535

536

537

538

539

The image shows a musical score for Soprano and Piano. The Soprano part is in 2/4 time and features a melody with triplets and slurs. The Piano part is in 2/4 time and features a complex accompaniment with many beamed notes and slurs. The lyrics are in French: "Tu as dit vrai, ma fille, mon amie, Bé nie sois — tu!".

Soprano

*mf* 3

Tu as dit vrai, ma fille, mon amie, Bé nie sois — tu!

Piano

Clémence's Chord E

A $\flat$  and E $\flat$  have returned to their "chordal" equivalents

Example 14. Saariaho, *L'Amour de loin*, Act 3, mm. 579–90

m. 579

580

581

582

**Clémence**  
**Con forza**  
*ff disperato*  
Non, par No-tre Sei-gneur,

**Soprano**  
Vous ne souf-frez pas?

**Alto**  
*ff disperato*  
Vous ne souf-frez pas?

**Piano**  
**Con forza**  
*f*  
**Meno mosso, espressivo, calmo**  
*f*  
*poco sfz*  
Chord E

**Meno mosso, espressivo, calmo**  
*(comme étonnée) mp dolce, calmo*

(Example 14, continued)

m. 583

584

585

586

Musical score for measures 583-586. The score is in 2/4 time. The vocal line (treble clef) has lyrics: "je ne souf-fre pas." in m. 583, a rest in m. 584, and "Peut-ê-tre qu'un jour je" in m. 586. The piano accompaniment (grand staff) features a (Chord E) in m. 583 and a Chord C in m. 585. Dynamics include *mf* *più agitato* in m. 586 and *f* in m. 585. A triplet of eighth notes is present in m. 586.

m. 587

588

589

590

Musical score for measures 587-590. The score is in 2/4 time. The vocal line (treble clef) has lyrics: "souf-fri-rai,\_" in m. 587, "mais par le grâce de Dieu," in m. 588, "non, je ne souf-fre pas\_" in m. 589, and "en" in m. 590. The piano accompaniment (grand staff) features a (Chord C) in m. 587 and a Chord F in m. 588. Dynamics include *mp* in m. 587, *f* in m. 588, and *mp dolce, calmo* in m. 589. A triplet of eighth notes is present in m. 587.

**Example 15.** Saariaho, *L'Amour de loin*, Act 3, mm. 591–600, showing the Rudel quotation in m. 598 after Clémence sings “His songs are more than hugs, and I don’t know if I would love the man like I love the poet.”

m. 591                  592                  593                  594

(Chord E)

Clémence *mf*

Ses chan<sup>3</sup> - sons sont plus que des

Orch.

(Accompaniment is limited to F#-C# drone, signifying Jaufré as poet)

595                  596                  597

ca-resses, et je ne sais si j'ai - merais l'homme com - me j'aime le po-ète.

(Chord E)

Ob. 1

(Example 15, continued)

m. 598                      599                      600

The musical score is presented in three systems. The top system is the vocal line, starting with a whole rest in measure 598, another whole rest in measure 599, and then the lyrics "Je ne sais si j'ai mer ais" in measure 600. The melody in measure 600 begins with a triplet of eighth notes. The middle system shows the piano accompaniment, with chords in the right hand and a melodic line in the left hand. The bottom system is for the oboe (Ob. 1), featuring a melodic line with trills and a wavy line in measure 600. The key signature is one sharp (F#) and the time signature is 3/4.

(Chord E)

Je ne sais si j'ai mer ais

(Ob. 1)

(A melody similar to Jaufré's song, signifying a clearer and more complete image of him as poet)



(Example 16, continued)

m. 616

617

618

Meno mosso

*mf* ————— *f*

Mais je ne l'at - tends pas.

Chord C (continued)

Chord F

619

620

621

622

Più mosso, animato, dolce

*mf* sempre molto espr.

Chord A

De sa - voir que là - bas, au pa - ys, un

623

624

625

626

Chord B

Chord A

Chord B

hom - me pense à moi, Je me sens sou - dain proche des

(Example 16, continued)

m. 627

628

629

630

terres de mon enfance. Je suis *sempre molto espr.*

Chord B Chord A

(continued)

631

632

633

634

l'ou-tre-mer du po-ète et le po-ète est

Chord E

Pitches from "Clémence's Scale"

(distorted by G $\flat$ )

*mp*

635

636

637

638

mon ou-tre-mer.

Chord A Chord E

(distorted by G $\flat$ )

*mp*  
*mf*

Example 17. Saariaho, *L'Amour de loin*, Act 5, mm. 718–36

m. 718 719 720

*mp dolce, molto espressivo*

Clémence

Si tu t'ap-pelles A-mour je n'a-dore que

(Clémence adds G $\flat$  to represent her transformation after meeting Jaufré)

*mp ppp sempre*

Chord E

*p*

*p sempre*

(B $\flat$  and B pedals signify the ultimate distance between Clémence and Jaufré)

721 722 723

toi, Sei-gneur, Si tu t'ap-pelles Bon-té

*mp*

*p*

*mp ppp*

*ppp*

(Chord E)

724 725

je n'a-dore que toi, (Chord E)

*mp ppp*

*p*

*p*

(Example 17, continued)

726 727 728

*mp sempre dolce*

Si tu t'ap-pelles Par - don\_ je n'a- dore\_ que toi,

*p*

*ppp*

*p*

(Chord E)

729 730 731

*più appassionato*

*mf* *f*

Sei-gneur\_ Si tu t'ap-pelles Pas-si - on je\_ n'a-dore\_ que

(More interpolations of G $\flat$ )

*tr*

*mp ppp*

(Chord E)

732 733

toi.

(B $\flat$  and B pedals begin to occupy registral extremes to represent growing distance between Clémence and Jaufré)

*mp ppp*

(Chord E)

*ppp sempre*

(Example 17, continued)

734

*mp* *doloroso* *f*

Ma pri - è - re s'é - lè - - - ve vers

(Chord E)

*ppp*

*pp*

*p*

735 736

*mp dolente* *sfz*

toi qui es si loin de moi main-te-nant.

(Interpolation of G♭ on "moi")

(Chord E)

*ppp*

*sfz*

**Example 18.** Saariaho's page of musical characteristics associated with Jaufré, Clémence, and the Pilgrim. Under "Jaufré" on the left, one can see that Saariaho has drawn an ascending line with the word "glissando" next to it; under "Clémence" on the right, she has drawn a descending line, again with the word "glissando." Original manuscript from Kaija Saariaho Collection, Paul Sacher Foundation, Basel; first published in Calico 2019, reproduced by permission of the Paul Sacher Foundation.

3/3/99 Contemporary

ESPRESSIVO, DOLOROSO, ENERGETICO, DOLCE

Jaufré

nonan glissando kurkottaa ksti Clémencea

basso levoton, pyöri ympyräsi  
orkesteritelostumin päällä "Lonki aiheita: hauras (ja mallets)  
julist, alttuisen rytmi

muista → kuro  
Skilleben: 1) kaiken orkesterimateriaali kuroolle 2) "ilmiset" telsti

- dialogit: muista Amersin äkkinäiset niiden muuttokset: dolce, disperato

Clémence

DOLENTE, CALMO, DOLCE ESPRESSIVO

LIIOTTELS" että taustalla kontrasti

Jokaisella on

- oma rytmikaranteen
- oma melodikaranteen
- oma harmonia
- oma soitinmus
- oma tempo?
- nimet "Spotan"
- kaikki jo kirjoittaman voi toimia materiaalina

MISTERIOSO huuhut

interpolatiot säestäm. orkesteri, ääri jomkin aspektin interpolatio

basso lähtee huulelle ja kntee läpi basso rekistereine

le pelerin

askelkajoitus

"yhdistää kaksi maailmaa", kuro voimattomai nupkeen

yhdistettyä kohtaloon

laskava glissando tarjottaa Jaufréta

huilit  
heleet  
- leijona, ei taajaleivinen vakaalinjoitus  
- korkeat microsirelet  
- staattinen baasso  
- mikro polyfonia  
- metallit  
- trumpetit

**Example 19.** Clémence standing at the top of the stairs, Jaufré at the bottom. Still picture from the Metropolitan Opera production of *L'Amour de loin*, December 2016. <https://www.youtube.com/watch?v=XkhaI6Nv-8Y>



Example 20. Saariaho, *L'Amour de loin*, Act 5, mm. 734–36

734

*mp* *doloroso* *f*

Ma pri - è - re s'è - lè - - - ve vers

(Chord E)

735 736

*mp dolente* *sfz*

toi qui es si loin de moi main-te-nant.

(Interpolation of G $\flat$  on "moi")

(Chord E)

**Example 21.** Saariaho, *L'Amour de loin*, Act 5, mm. 748–53, with G♭s circled in red and Clémence's descending glissando boxed in blue

m. 748 749

*mf agitato*

Clémence

Toi qui as don - né ta vie pour moi,  
 (continued interpolation of G♭)

Chord E

*p* *ppp*

750 751

*f*

Par - don - ne-moi d'é - tre res - tée si loin - taine.

gliss.

(Chord E)

*p* *ppp* *p*

752 753

*f doloroso*

A pré - sent c'est toi qui es loin

(Chord E)

*ppp* *p* *ppp*

**Example 22.** Final chord association chart for Clémence at the end of the opera

Clémence

A B C D E F

**Chord A:**

- Tripoli
- Distance from home
- Travel

**Chord B:**

- Clémence in Tripoli
- Changing thoughts
- Travel

**Chord C:**

- Clémence in Europe
- Her true feelings
- Her genuine and mature love for Jaufré

**Chord D:**

- Tripoli
- The present
- Spiritual distance

**Chord E:**

- Europe
- Clémence's distress
- Nostalgia
- Conflict
- Loneliness
- Self-consciousness
- Fabrication of personality
- Anticipatory distance
- Grief

**Chord F:**

- Imagination
- Expectation
- Dreams
- Idealized romance
- The imaginary