

Lauri Kilpiö

# Sous le soleil froid

for piano 4 hands

2014 - 2016



**Music Finland**

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# **Lauri Kilpiö: Sous le soleil froid**

**For piano 4 hands**

**I      Fleurs de glace**

**II     Les pics**

**III    La forêt attend la mort**

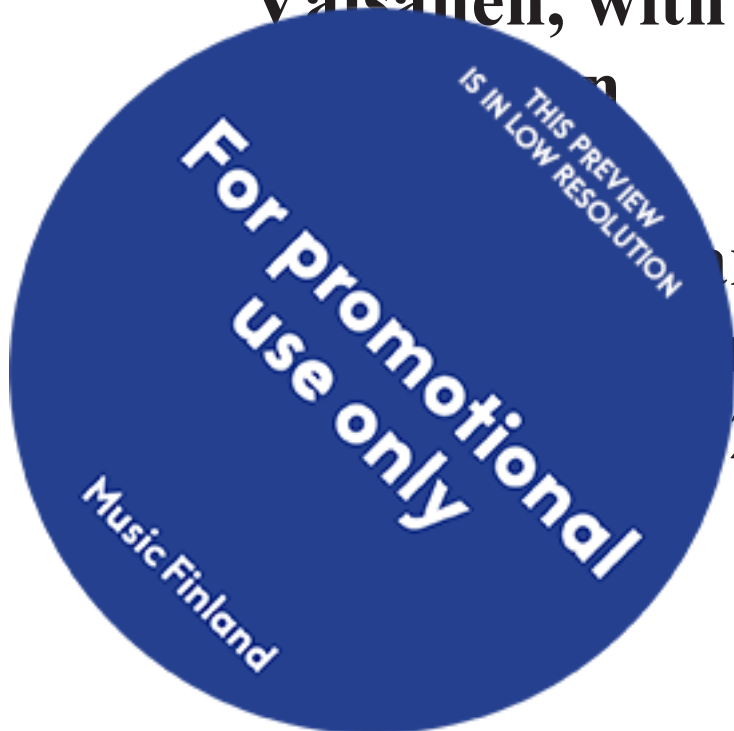
**IV    Cascade sombre, milieu blanc**

**Composed in 2014–2016**

**Duration ca. 18 minutes**

**Commissioned by Maija Parko and Maija Väisänen, with the funds from the Madetoja**

**Performance: Maija Parko and Maija Väisänen, Kuopio Music Festival, Kuopio, Finland, 2016**



# NOTES FOR THE PERFORMER

## GENERAL NOTES

**Accidentals** are valid throughout the bar, but only in the stave and register where they are written. However, in order to remind the performer about the accidentals, courtesy markings (reminders) have been added to the score.

**F. Kn. / F. Kns. = Finger knuckle/knuckles.** (Used in conjunction with playing on the metal bars or on the wooden inner right edge of the instrument; see the next chapter Extended playing techniques)

**FN. = Fingernail**

**FT. = Fingertip**

**L.H. = Left hand**

**R.H. = Right hand**

**On the Kbd. = On the keyboard**

**On the str. / Str. = On the strings**

**P. + Fs. = with palm and the inner sides of the fingers 2–5.** (Used in conjunction with playing on the metal bars or playing on the strings.)

**S.P. = Sostenuto pedal,** i.e. the middle pedal of a grand piano. The duration for keeping the sostenuto pedal pressed down is indicated by hooks.

**Trills** are semitones, unless otherwise specified; however, the exact interval of a trill is always specified by an accidental sign referring to the upper note of the trill. Trills should always be played as fast as possible

down, until otherwise instructed.

The two following clefs are in use:

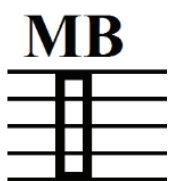




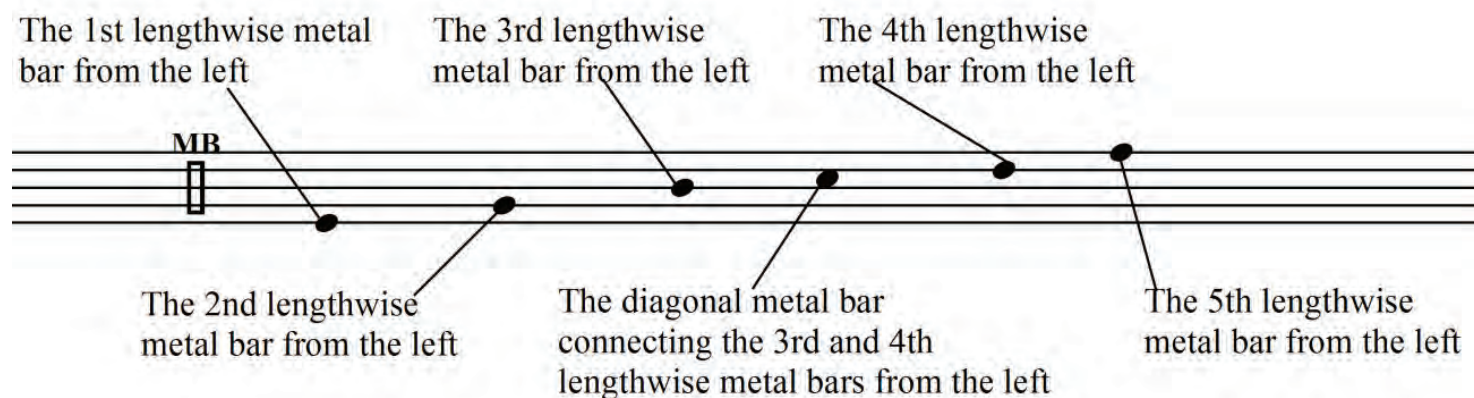
## EXTENDED PLAYING TECHNIQUES

### 1. Strike or knock a length-wise metal bar of the instrument

This is indicated by the following clef (MB = metal bar):



With this clef, the position of a note on the staff indicates, which metal bar is to be struck or knocked. The positions of the notes have the following meanings:

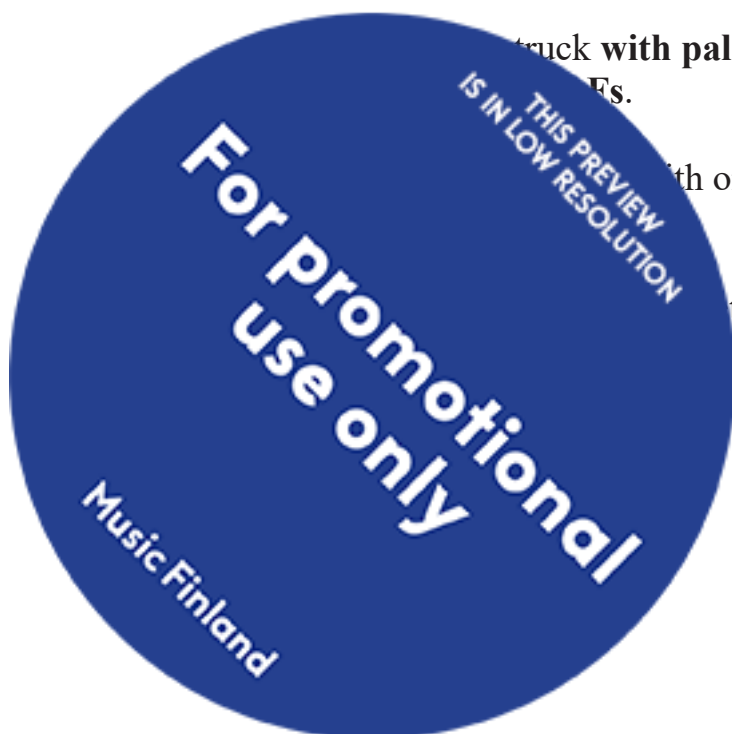


The metal bars can be played in **three different manners**:

1. Struck **with palm and the inner sides of the fingers 2–5**. This is indicated by the abbreviation **Ps.**

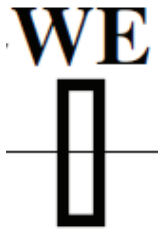
2. Struck with one or several finger-knuckles. This is indicated by the abbreviation **Kn.**

3. Struck with the right hand, you should always strike or knock on the **top** of the bar. When striking a length-wise metal bar with the left hand, you should always strike or knock on the **bottom** of the bar. The diagonal metal bar should be struck or knocked on the **right** side of the bar.



## 2. Knock the wooden inner right edge of the instrument

This is indicated by the following clef (WE = wooden edge):



Since knocking the wooden part of the instrument always takes place on the inner right edge, a 1-line staff is always used with this playing manner. Knocking the wooden inner right edge is always done with your **finger knuckles (F. Kn.)**.

## 3. Playing on the strings

Playing on the strings is indicated by a rectangular-shaped expression **On the str.** or **Str.** (On the strings). A return to the ordinary keyboard playing is indicated by a rectangular-shaped sign **On the Kbd.** or **Kbd.** (On the Keyboard).

Playing on the strings may take place in 3 different manners:

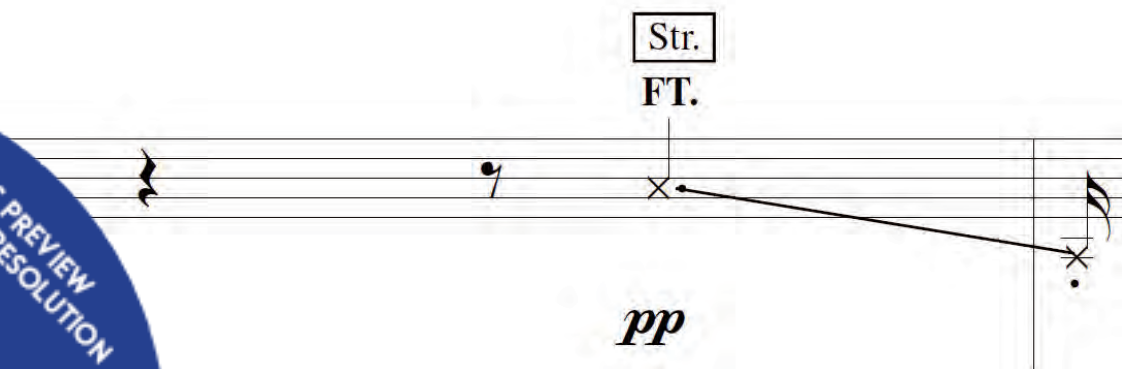
### 3.1 Glissandos across the strings

Glissandos across the strings are always notated **with x-shaped noteheads**. They are meant to be played with **approximate pitches**.

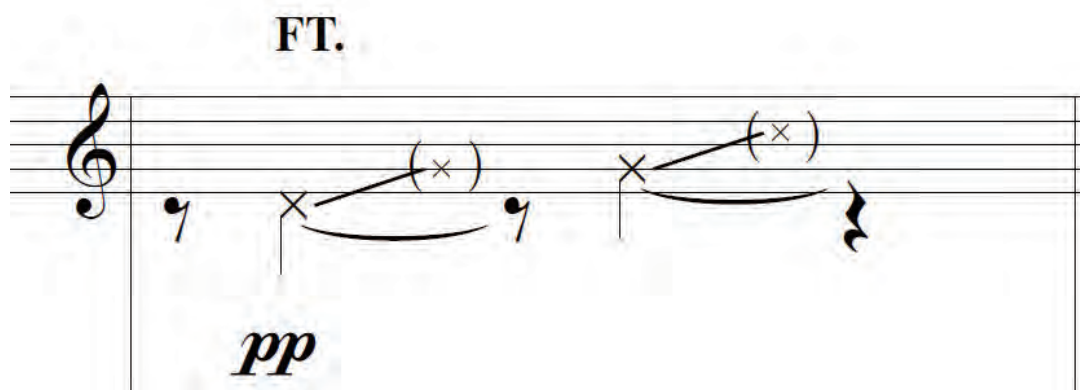
Glissandos are played either **with fingernail (FN.)** or **with fingertip (FT.)**. Instead of the fingernail, a **plectrum** can be used as well.

Glissandos across the strings are notated in 3 different manners:

- a) Glissando from one approximate note to another:



- b) Glissando from one approximate note to another; the note without parentheses is implicating the duration of the glissando action, while the note in parentheses is implicating the approximate goal and range of the glissando action.



- c) Only the approximate starting point of the glissando is given, while the range and goal of the glissando is left undetermined:

*Like a very silent breath*

**Dry, without ped.**

**FT.**



### 3.2 Clusters on the strings

Clusters on the strings are always notated with **large rectangular-shaped noteheads**. They are meant to be played with **approximate pitches**.

Clusters on the strings are always played **with your palm and the inner sides of your fingers**.

For example:



155 On the str.

Pn. 2

*ff*

On the str.

Ped. →

= Clusters on the strings, played with palm and fingers, approximate pitches.

### 3.3 Rubbing along a pair of covered strings

Rubbing along a pair of strings is notated with a **triangular notehead**. The rubbing should take place with your **fingernail (FN.)** The **pitch is approximate**, while the **duration of the note indicates the duration of the rubbing action**. See the following notation example:

= Rub along a pair of strings with your fingernail. The pitch is approximate; the note duration indicates the duration of the rubbing action.





## Notes by the composer on *Sous le soleil froid*:

### In Finnish:

Olen lähtökohtaisesti patrioottinen ihminen, mutta joillekin elämäalueille patrioottisuuteni ei ulotu. Tämä koskee mm. Suomen ilmastoa, jota inhoan, koska – lyhyesti sanottuna – täällä on lähes aina liian kylmä. Ihmislajillehan luontaisin ilmanala olisi trooppinen, mutta olosuhteet meillä ovat yleensä kaikkea muuta. Talvi Suomessa on minulle raskasta aikaa, mutta yleensä kesäkin tuo pettymyksen. Kamalin piirre Suomen ilmastossa on ns. kylmä aurinko – siis tilanne, jossa aurinko paistaa, mutta ei lämmitä. Tätä voidaan kokea ns. kauniina talvipäivinä, mutta myös kesällä, jolloin lämpötila voi olla vaikka + 13 astetta, vaikka aurinko paistaakin. Se tuntuu petokselta! Kylmä aurinko on antanut teokselleni sekä ns. negatiivista inspiraatiota että otsikon.

*Sous le soleil froid* (Kylmän auringon alla) on neljän luonto- ja vuodenaikakuvan sarja, jossa voi havaita tiettyä ironiaa musiikillisten luontokuvien perinnettä kohtaan. Teoksen musiikilla sinänsä on yhteyksiä ranskalaisen impressionismin perinteeseen.

I osa *Fleurs de glace* (Jääkukkia) on keväisen odottavaa, tuikkivaa ja soinniltaan lähinnä jäisen kiteistä musiikkia, johon lämpimät melodiset eleet tuovat ajoittaista kontrastia kuin ikkunan jääkukkaan laskeutuva lapsen lämmin käsi.

II osassa *Les pics* (Tikat) soitetaan ajoittain pianon sisältä. Osa on leikkisä, motorinen ja vauhdikas, kuten tikkojenkin pitää olla pärjätäkseen Suomen viileässä kesässä.

Suppea, hidas ja tummasävyinen III osa *La forêt attend la mort* (Metsä odottaa kuolemaa) henkii kesän elämän päättymistä. Osassa soitetaan lähes pelkästään eri tavoin pianon sisältä.

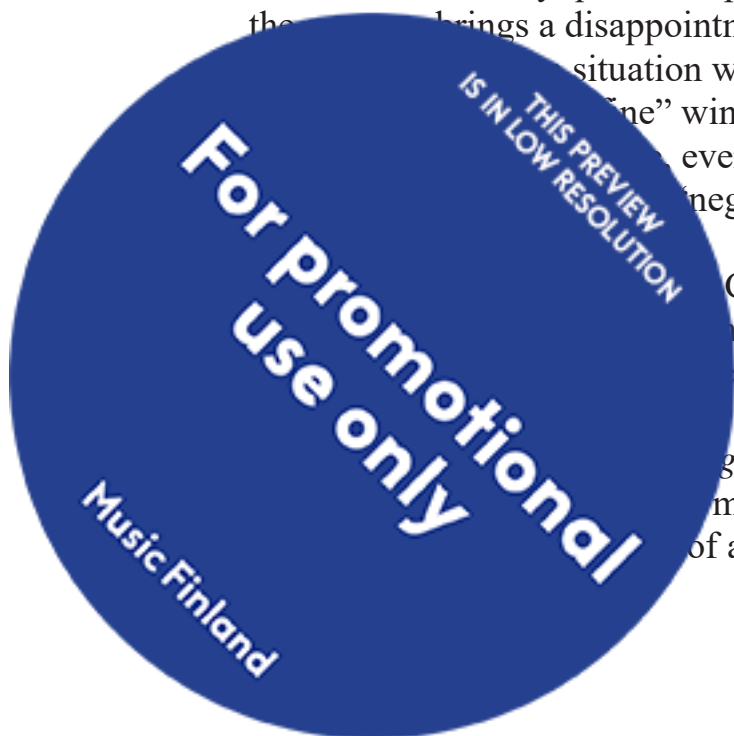
IV osassa *Cascade sombre, milieu blanc* (Tumma koski, valkoinen maisema) palataan takaisin koskettimille. Osa on sarjan pisin, ja sitä leimaavat taukoamaton liike sekä synkkäsävyisen massiivinen sointi, kuin Suomen loputtoman ja raskaan talven symbolina.

### In English:

I am basically a patriot but there are some aspects of living in Finland that make my patriotism waver. One of them is the Finnish climate which I hate because – in short – it is almost always too cold here. The most natural climates for the human species would be the tropical ones, but the reality in Finland is usually quite the opposite. Winter in Finland is a tough time for me, but usually even the snow brings a disappointment. The most horrible feature of the Finnish climate is the so-called “cold sun” situation when the sun shines but does not warm. This phenomenon can be experienced on “cold sun” winter days but also in summer when the temperature can be as low as +13 degrees even though the sun is shining. It feels like a betrayal! The cold sun has given me “negative inspiration” and a title.

*Sous le soleil froid* (‘Cold Sun’) is a cycle consisting of four natural and seasonal scenes in the tradition of musical representations of nature scenes. The music is inspired by the French impressionistic tradition.

The first part, *Fleurs de glace* (‘Frost Flowers’), is spring-like, anticipatory, twinkling and, in the music to which some warm melodic gestures bring occasional moments of a child touching a frost flower on a window.



In the second movement, *Les pics*, ('The Woodpeckers'), the performers sometimes play inside the instrument. The music is playful, motoric and swiftly moving, just as the woodpeckers have to be in order to survive the chilly Finnish summer.

The compact, slow and dark-coloured third movement, *La forêt attend la mort* ('The Forest Awaits the Death'), radiates the end of the life of the summer. The performers play almost exclusively inside the instrument in different ways.

In the fourth movement, *Cascade sombre, milieu blanc* ('Dark Rapid, White Landscape'), the performers return back to the keyboard. This movement, the longest in the cycle, is marked by uninterrupted motion and darkly massive sound, as a kind of symbol for the endless and oppressive Finnish winter.



# Sous le soleil froid

Commissioned by Maija Parko and Maija Väisänen with the funds from the Madetoja Foundation

## I Fleurs de glace

♩ = 94

Innocent, sensitive, magical, accurate

Lauri Kilpiö 2014-2016

*Very light, bright, icy and accurate*

Pianist 1

*pp*

Pianist 2

*Sonorous, warm, but tender*

*mf*

Pn. 1

*p*

*Warm, expressive*  
*Like a child's warm hand on an ice flower*

*p* *pp* *p*



7 *Very light, bright, icy and accurate*

Pn. 1

*pp*

7 *Sonorous, warm, but tender*

Pn. 2

*pp*

*mf*

10

Pn. 1

10

Pn. 2

13

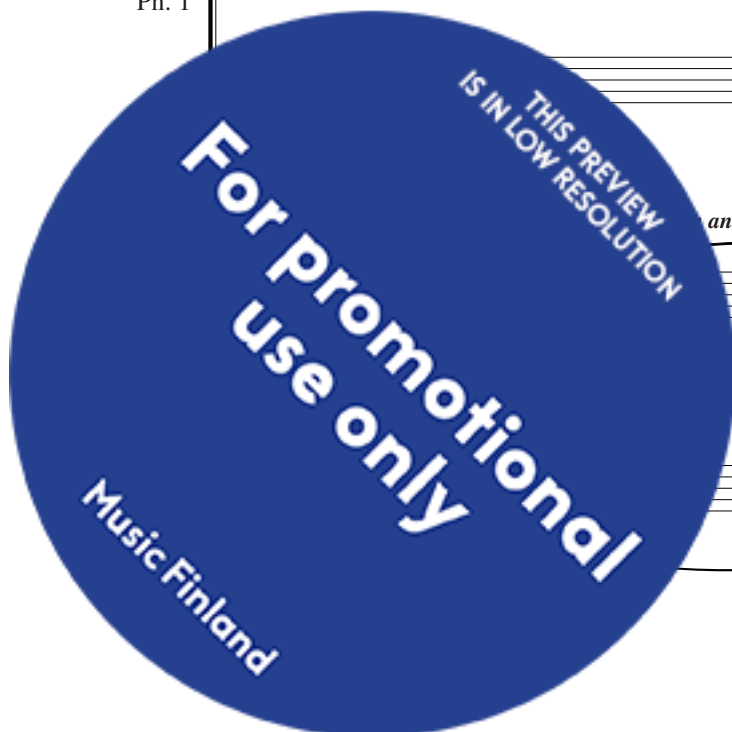
Pn. 1

*an ice flower*

*p*

*pp*

*p*



Kilpiö: *Sous le soleil froid / I Fleurs de glace*

17 As before

Pn. 1

*pp*

Pn. 2

*pp* *p* *pp* *p* *pp* *p*

20

Pn. 1

*pp*

Pn. 2

*pp* *p* *pp* *p*

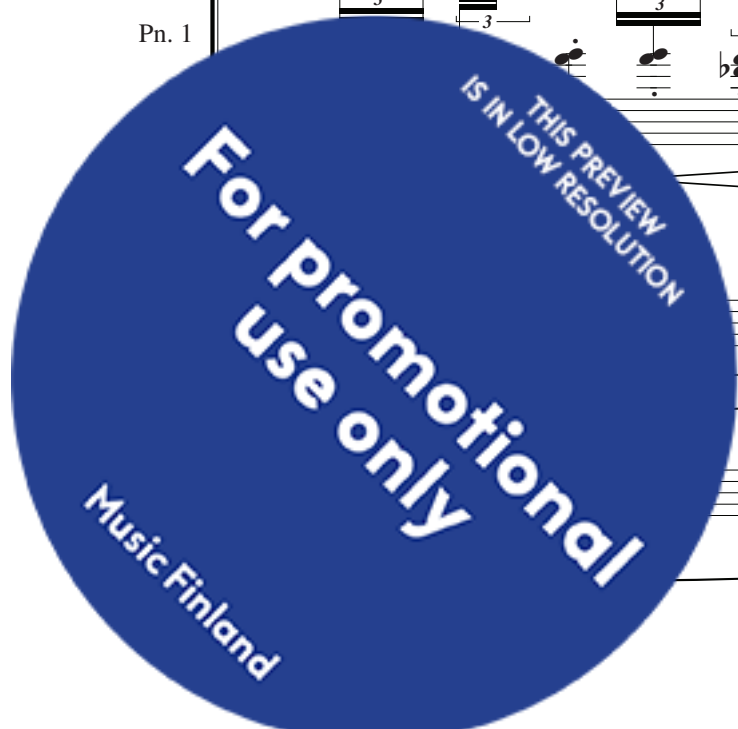
23

Pn. 1

*p* *p*

As before

*pp* *p*



Kilpiö: Sous le soleil froid / I Fleurs de glace

26

Pn. 1

Pn. 2

*p* *p* *pp*

*pp* *p* *p*

*p* S.P. S.P.

29

Pn. 1

Pn. 2

*ppp*

*mp* *p* *mp* *p* *pp* *ppp*

*Very light, elegant and ethereal*

34

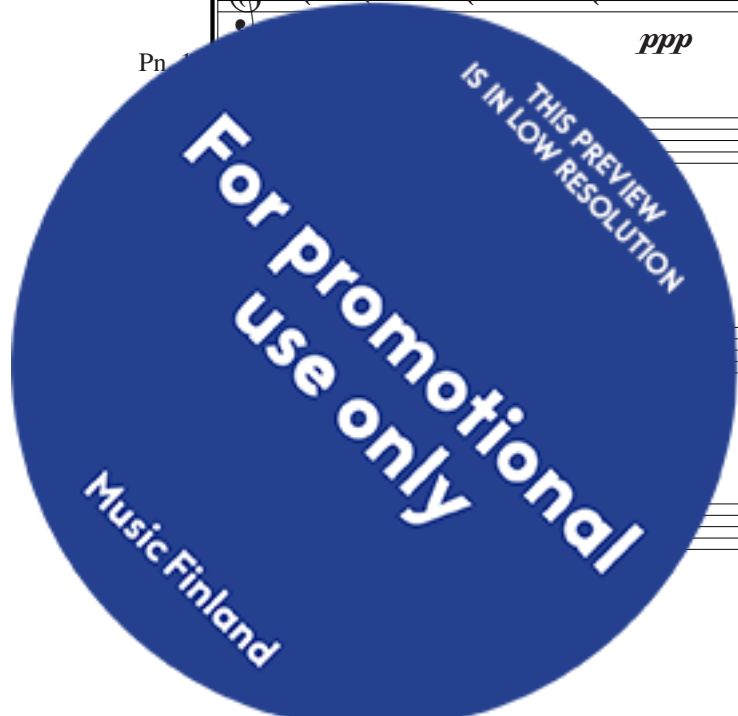
Pn. 1

Pn. 2

*ppp* *ppp*

*p* *p*

S.P.



Kilpiö: *Sous le soleil froid / I Fleurs de glace*

*Very light, elegant*

*Very light, elegant and ethereal*

38

Pn. 1

*ppp*

5

*ppp*

38

Pn. 2

*Light, innocent, childlike*

*ppp*

*p*

*Very light, elegant*

5

*ppp*

42

Pn. 1

*ppp*

42

Pn. 2

*p*

*p*

S.P.

44

Pn. 1

*pp*

*pp*

5

5

*Light, innocent, childlike*

*p*

*mp*

*Very light, elegant*

S.P.

*pp*

5



Very light, elegant

Very light, elegant

Pn. 1

47

*pp*

5

*pp*

5

Bright, a bit more powerful

Pn. 2

47

*mp*

*mp*

Very light, elegant

Very light, elegant

S.P. *pp*

S.P. *pp*

Very light, bright, icy and accurate

Pn. 1

50

*pp*

*pp*

3

*pp*

3

Very light, bright, accurate

Bright

Pn. 2

50

*mp*

*mp*

*pp*

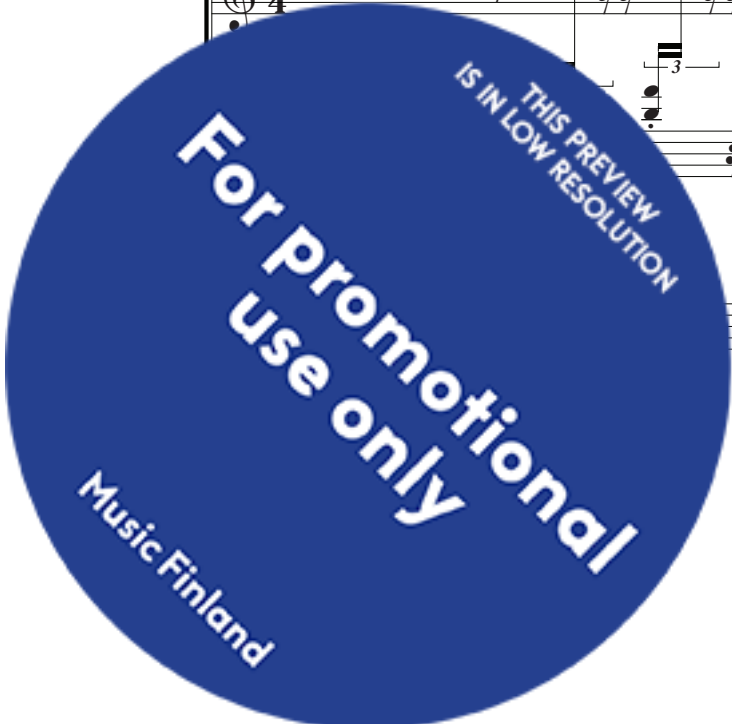
3

*pp*

6

6

S.P.





Kilpiö: *Sous le soleil froid / I Fleurs de glace*

*Very light, bright, icy and accurate*

53

Pn. 1

Pn. 2

*pp*

*pp*

56

Pn. 1

Pn. 2

*As before*

*pp*

*p*

*pp*

*pp*

*p*

*pp*

59

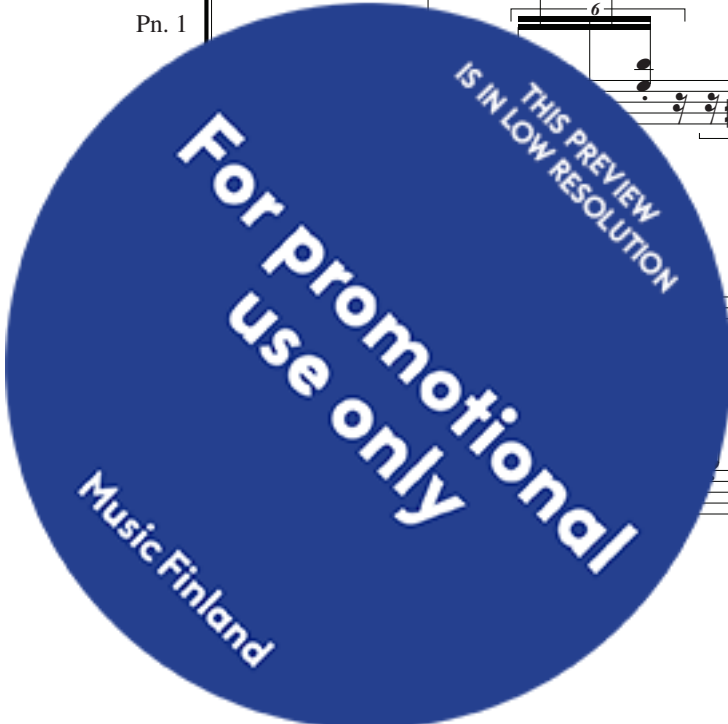
Pn. 1

Pn. 2

*p*

*pp*

*pp*



Kilpiö: Sous le soleil froid / I Fleurs de glace

62

Pn. 1

Pn. 2

*p* *pp*

*p* *p* *pp* *pp*

*Very light*

65

Pn. 1

Pn. 2

*p* *p*

*Singing, innocent, childlike*

*Very light, innocent, childlike*

*ppp* *pp*

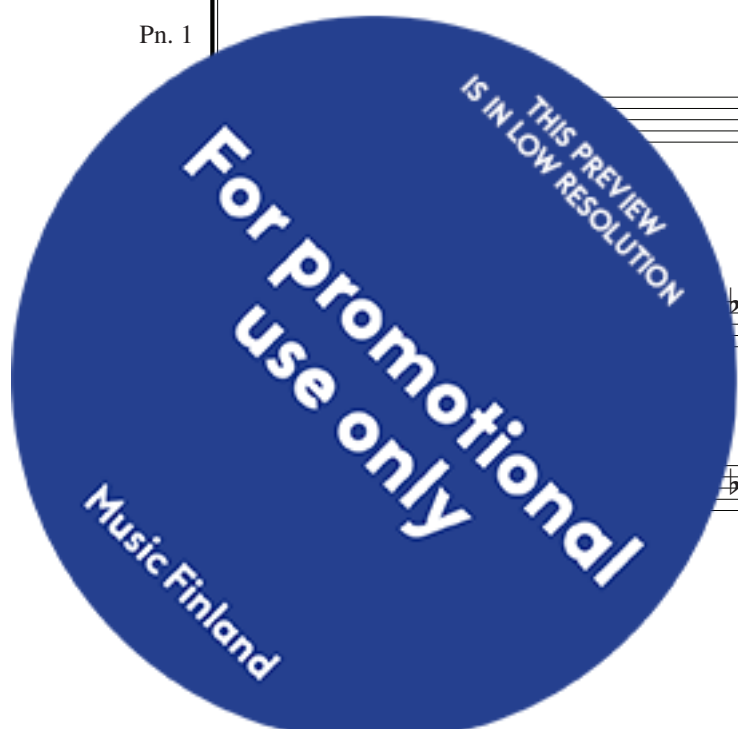
68

Pn. 1

Pn. 2

*p* *mp*

*pp* *p* *p*



Kilpiö: *Sous le soleil froid / I Fleurs de glace*

Pn. 1

71

*mp* *p* *ppp* *pp*

Pn. 2

71

*p* *pp* *ppp* *pp* *pp* *p*

*Very light, bright, icy and accurate*

Pn. 1

75

*pp* *p* *mp*

Pn. 2

75

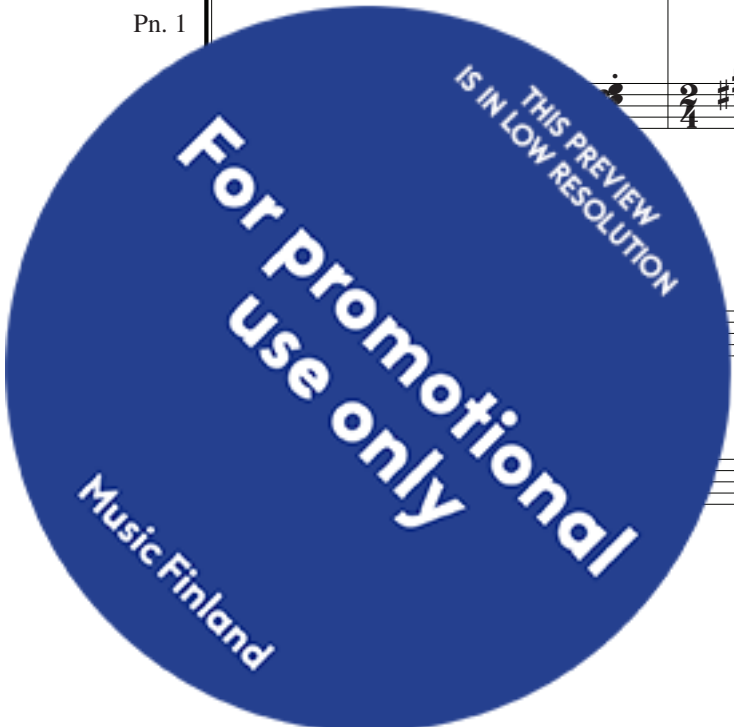
*p* *mp* *mf*

*mp*

Pn. 1

77

*Innocent, childlike, but more courageous than before*



81

Pn. 1

*mp*

81

Pn. 2

*p mp p*

84

Pn. 1

*mp mf mp mf*

84

Pn. 2

*p mp p p mp p*

86

Pn. 1

*mp mf mf*

*p mp*



89

Pn. 1

*mf*

89

Pn. 2

*mp* *mf*

92

Pn. 1

*Bright, accurate*

*mf*

92

Pn. 2

*Bright, accurate*

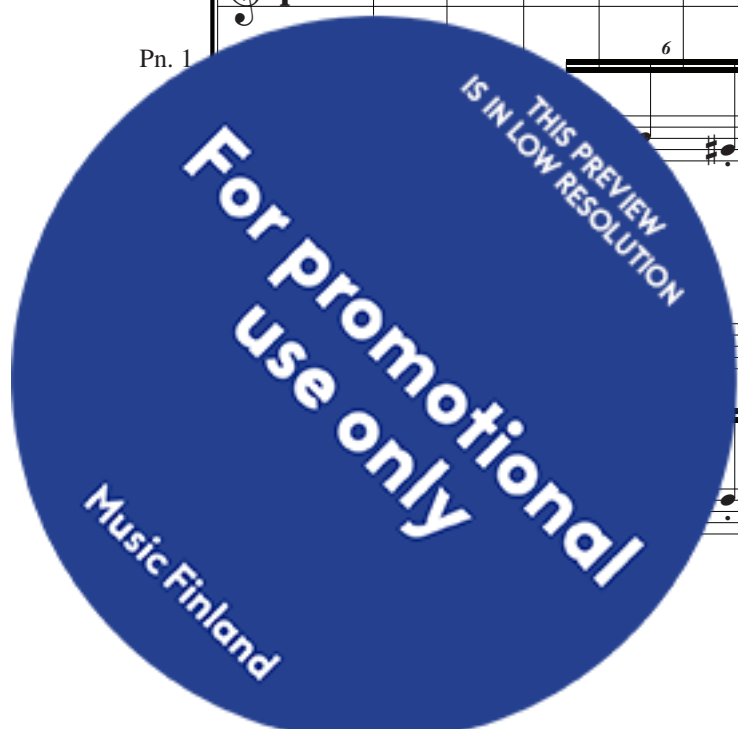
*mf* *mp* *mf*

95

Pn. 1

*mf*

*mp*



Kilpiö: *Sous le soleil froid / I Fleurs de glace*

*Bright, accurate*

97

Pn. 1

*mf* *f*

*mf*

97

Pn. 2

*mp* *mp* *mf* *mf*

*Bright, accurate*

100

Pn. 1

*mf*

*As before*

100

Pn. 2

*mf* *mf*

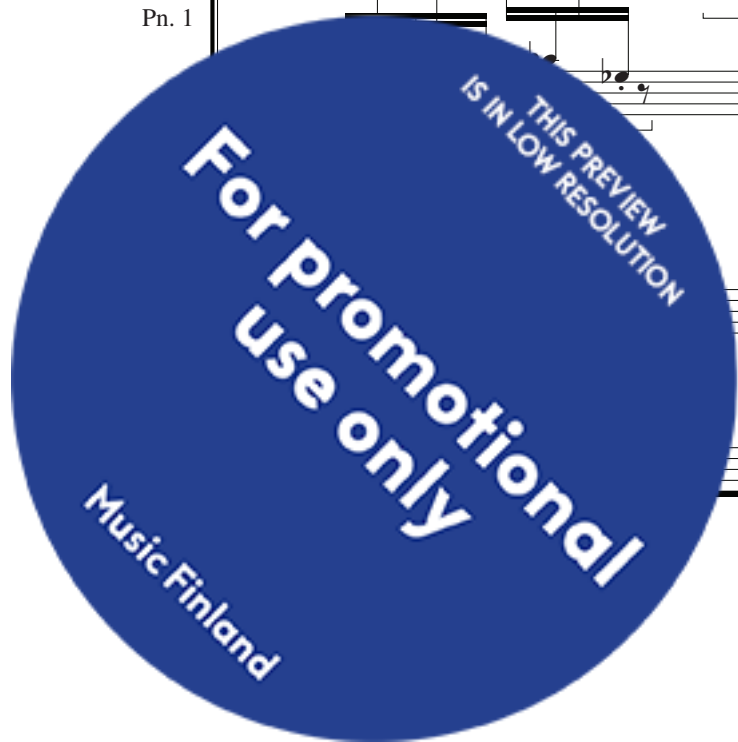
*As before*

102

Pn. 1

*mf*

*mf* *mf*



Kilpiö: *Sous le soleil froid / I Fleurs de glace*

*Bright, sonorous, brilliant, accurate*

105

Pn. 1

105

Pn. 2

108

Pn. 1

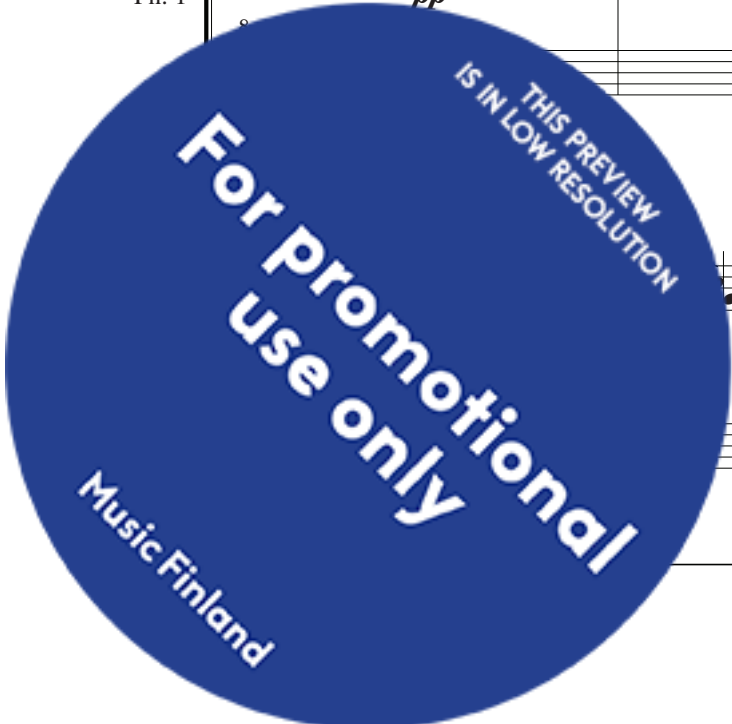
108

Pn. 2

*Warm, expressive  
Like a child's warm hand on an ice flower*

112

Pn. 1



116

Pn. 1

116

Pn. 2

*Sweet*

*Very light*

*mp* *mp* *p* *p* *pp* *ppp*

119

Pn. 1

*Very light, elegant and magical*

*pp* *pp*

119

Pn. 2

*Very light, elegant and magical*

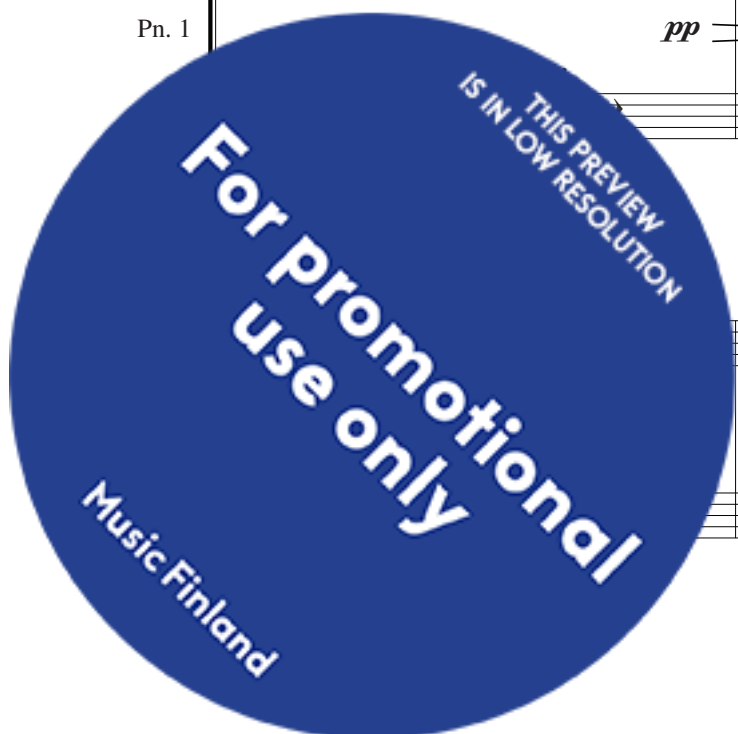
*pp* *pp*

123

Pn. 1

*pp* *ppp*

*pp* *ppp*





# II Les pics

Lauri Kilpiö 2014

Playful

♩ = 148

Pianist 1

Pianist 2

4

Pn. 1

Pn. 2

9



14

Pn. 1

*mf* *pp*

14

Pn. 2

On the str.

*mp*

19

Pn. 1

*p* *pp*

19

Pn. 2

On the str.

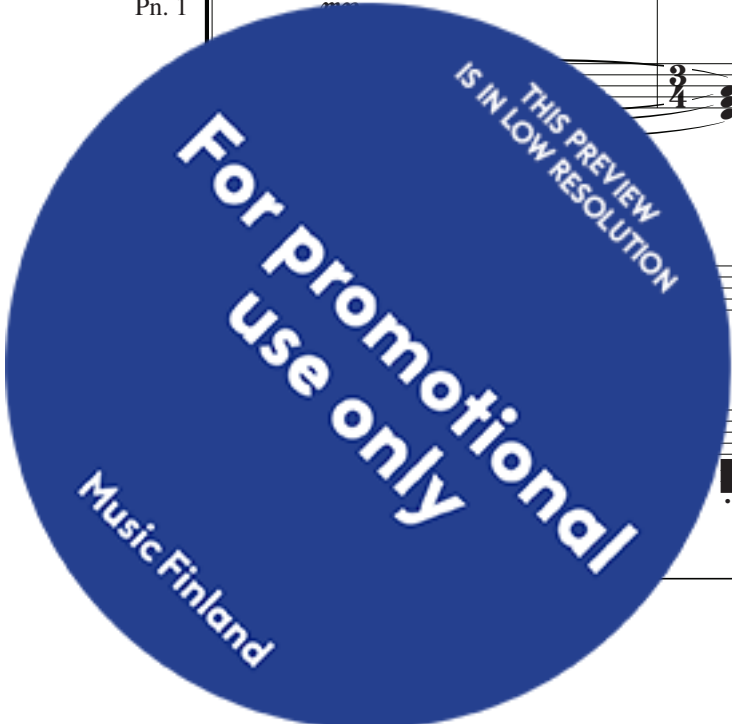
*p*

25

Pn. 1

*p* *p*

*p* *p* *p*



30

Pn. 1

*mp* *mf* *f*

*p* *mp*

30

Pn. 2

*mp* *f*

On the str.

Ped. *f*

36

Pn. 1

*mp* *mf*

36

Pn. 2

On the str.

*mp* *mf* *mf* *mp* *mf*

Ped. *f*

42

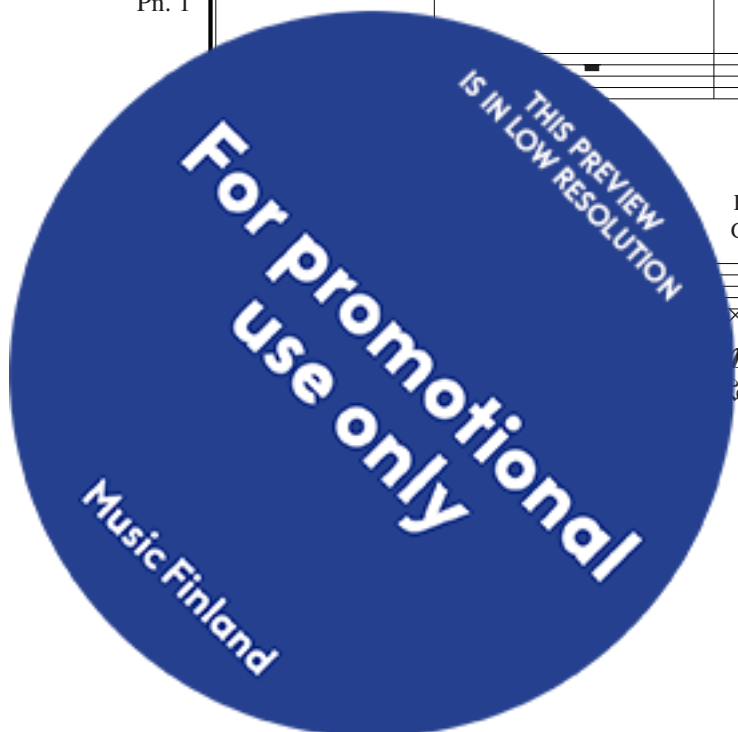
Pn. 1

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

FN.  
Glissandos on the strings, approximate pitches

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

Ped.



48

Pn. 1

*pp*

48

On the str.  
FN.  
Dry, without ped.

*mf*

On the str.  
FN.  
Dry, without ped.

*mf*

On the str.  
P. + Fs.

*f*  
Ped.

54

Pn. 1

*mf*

*pp*

*pp*

54

As before

*mf*

As before

P. + Fs.

*f*  
Ped.



Kilpiö: Sous le soleil froid / II Les pics

60

Pn. 1

*mf* *pp* *pp* *mf* *mf*

60

Pn. 2

*mf* *As before* *mf*

66

Pn. 1

*pp* *mf* *pp* *pp* *mf*

66

Pn. 2

*mp* *As before* *mf*

72

*mp* *pp* *p* *pp* *ppp*

*mp* *p* *p* *pp*



Airy, magical

[♩ = 148]

Pn. 1

78

*pp*

6

Pn. 2

78

*pp*

Glissando on the strings, approximate pitches

On the Kbd.

*pp*

6

6

Reo.

Pn. 1

81

6

6

Pn. 2

81

6

6

Reo.

82

*pp*

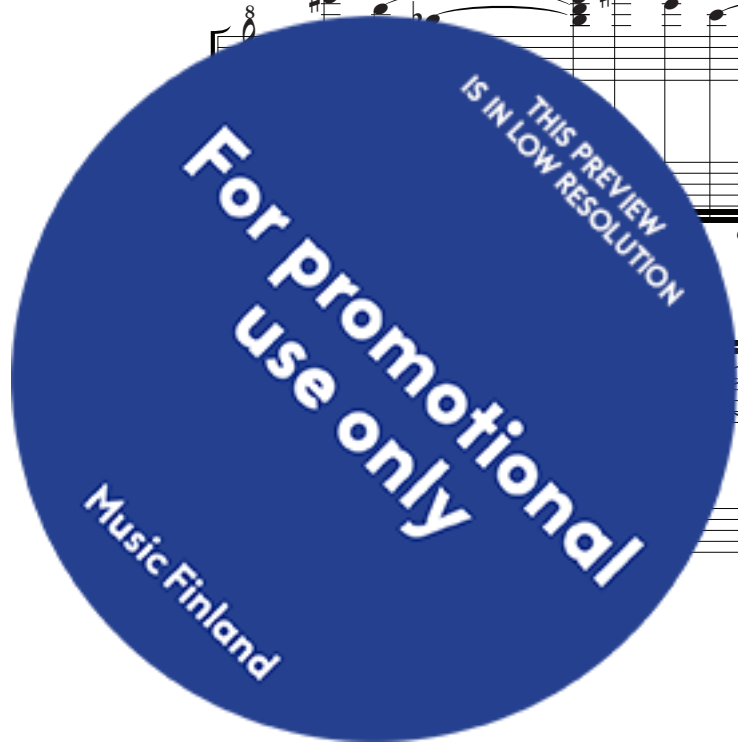
6

6

*pp*

6

Reo.



84

Pn. 1

Pn. 2

Two systems of piano music. The first system (measures 84-85) features Pn. 1 with a long melodic line across the top staff and a bass line with a sixteenth-note pattern in the bottom staff. Pn. 2 has a treble staff with a melodic line and a bass staff with a sixteenth-note pattern. Both systems include a 'Ped.' marking at the start of the second measure.

86

Pn. 1

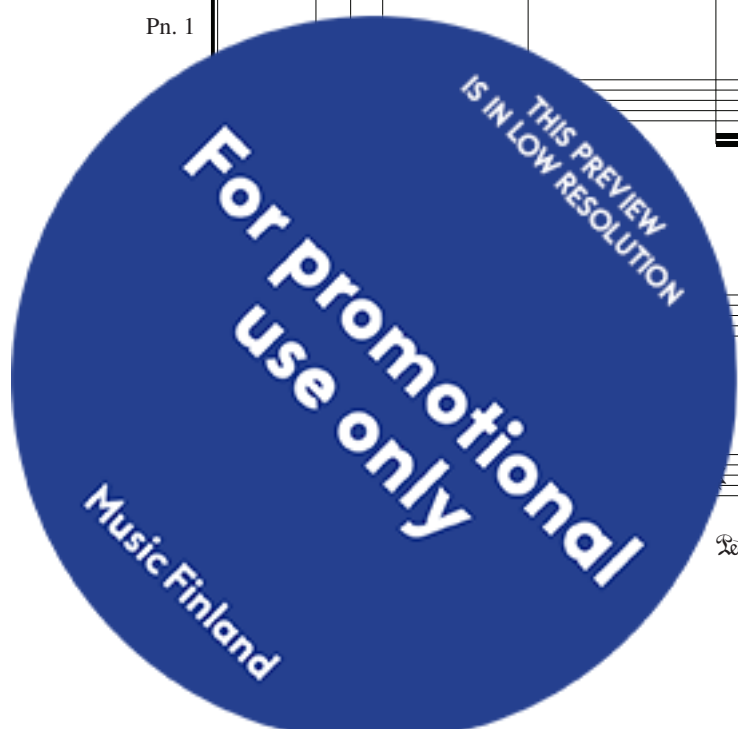
Pn. 2

Two systems of piano music. The first system (measures 86-90) shows Pn. 1 with a melodic line and Pn. 2 with a complex bass line featuring sixteenth-note patterns. The second system (measures 91-95) continues the melodic line in Pn. 1 and the complex bass line in Pn. 2. Both systems include 'Ped.' markings at the start of the second measure in each system, and an asterisk (\*) at the end of the second system.

88

Pn. 1

Two systems of piano music for Pn. 1. The first system (measures 88-92) shows a melodic line with a long slur. The second system (measures 93-97) continues the melodic line. Both systems include 'Ped.' markings at the start of the second measure in each system, and an asterisk (\*) at the end of the second system.







96

Pn. 1

*f* *p*

96

Pn. 2

*f*

Use the pedal lightly

98

Pn. 1

98

Pn. 2

Evaporating

*p* *pp* *ppp*

Use the pedal lightly

Playful, mysterious

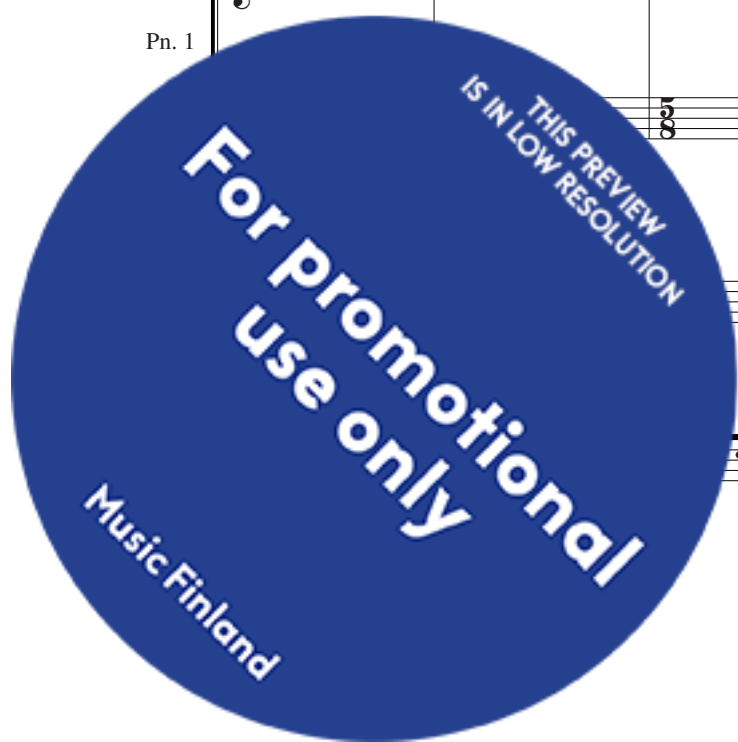
101 [♩ = 148]

Pn. 1

*p*

On the str.  
FN.  
Dry, without ped.

*p*



Kilpiö: *Sous le soleil froid / II Les pics*

107

As before

Pn. 1

*p*

Pn. 2

*mp*

*p*

*pp*

113

Pn. 1

*p*

*pp*

Pn. 2

*p*

*pp*

*ppp*

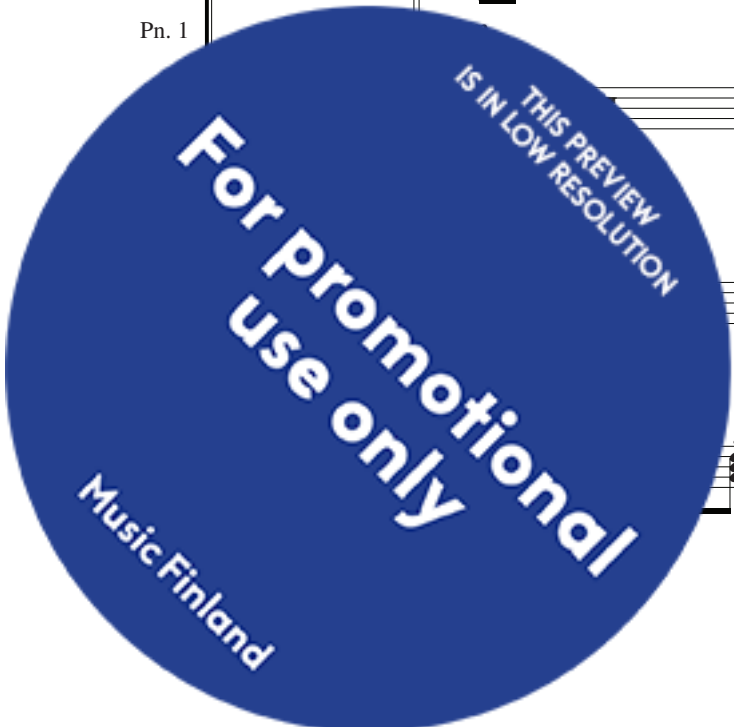
Playful, hesitating

[ ♩ = 148 ]

119

On the Kbd.

Pn. 1



124

Pn. 1

*mp*

124

Pn. 2

*mp*

129

Pn. 1

Boldly, insistingly

*mp* *mf* *f*

129

Pn. 2

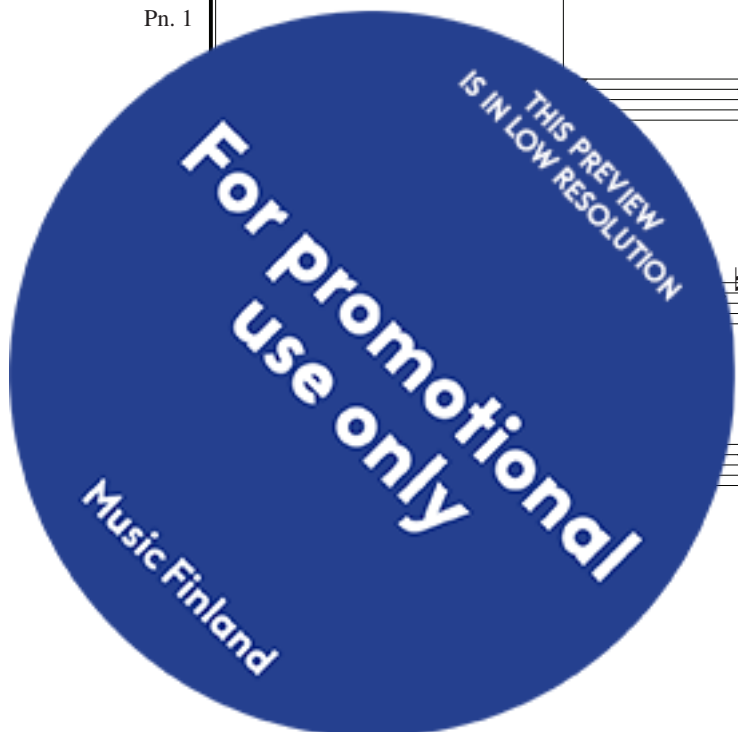
*mp* *mf* *f*

135

Pn. 1

*f*

*f*



Kilpiö: Sous le soleil froid / II Les pics

140

Pn. 1

*f* *ff*

Pn. 2

*f* *ff* *ff*

145

Pn. 1

*ff*

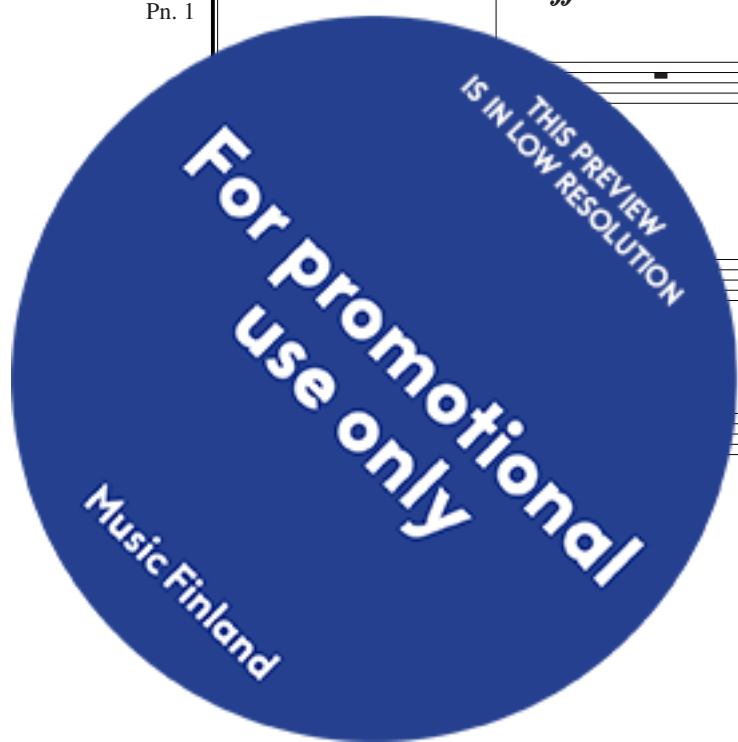
Pn. 2

*ff*

150

Pn. 1

*ff*



Very bold, insisting  
and sonorous

155 [♩ = 148]

Pn. 1

On the str. FN.

*ff* On the Kbd.

Pn. 2

155 On the str.

*ff* On the str.

Reo.

Pn. 1

158

Pn. 2

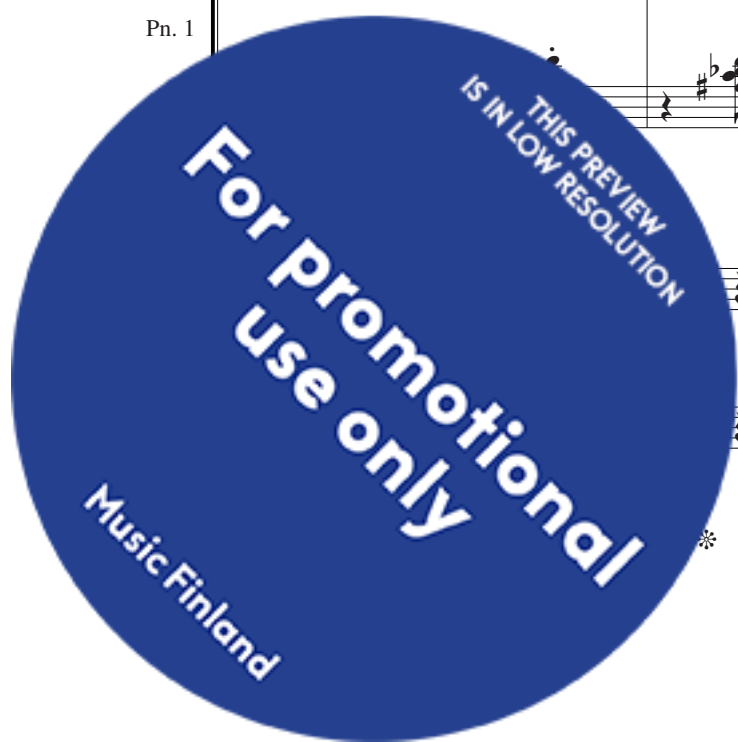
158

Reo.

Pn. 1

161

Reo. \*



Playful, light, but insisting

[♩ = 148]

167 On the str. FN. *f* *ff* On the Kbd. *mp* On the Kbd.

167 On the Kbd. *mp* On the Kbd.

172 *mp*

172 *mp* *mp*

176 *mp*

*mp*



Playful, light, smooth

181

Pn. 1

*mf* *p*

Pn. 2

*mf* *p*

185

Pn. 1

*p* *p*

Pn. 2

*p* *p*

189

Pn. 1

*p* *p*



Kilpiö: Sous le soleil froid / II Les pics

196

Pn. 1

*pp*

*ppp*

*pp* *ppp*

On the str.  
FN.

Pn. 2

*pp*

*ppp*

Airy, magical

[♩ = 148]

201

On the Kbd.

Pn. 1

*pp*

Pn. 2

*pp*

Leg.

202

Pn. 1

Pn. 2

Leg.





Evaporating

203

Pn. 1

*pp* *ppp*

3 3 3 3 3

203

Pn. 2

*pp* *ppp*

3 3 3 3

Lea. Lea. \*



# III La forêt attend la mort

Somber, delicate

$\text{♩} = 66$

Dry, without ped.

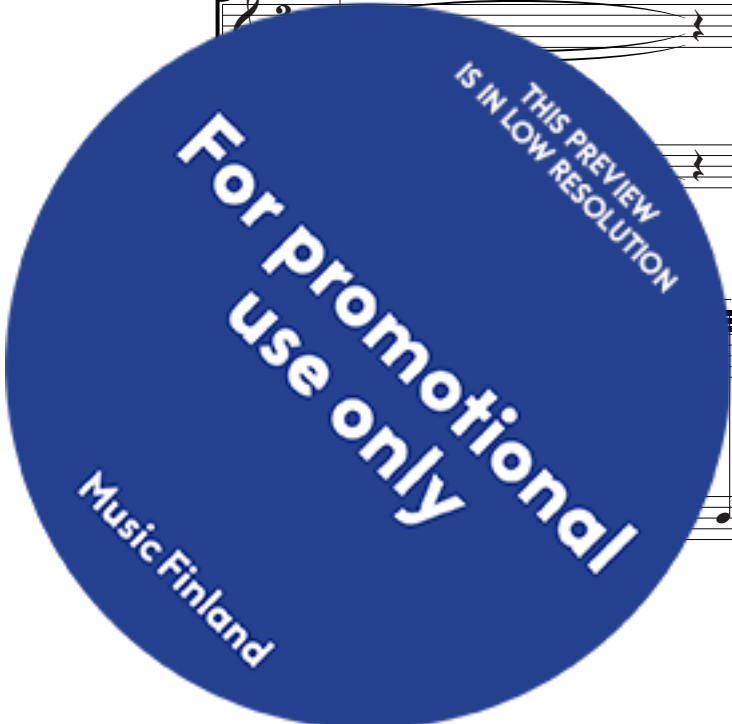
Pianist 1

Pianist 2

Pn. 1

Pn. 2

9



Kilpiö: *Sous le soleil froid* / III *La forêt attend la mort*

12

Pn. 1

WE

F. Kn.

Kbd.

F. Kn.

WE

*mp*

*mp*

Kbd.

12

Pn. 2

MB

Str.

FT.

F. Kn.

5

5

5

*mp*

Str.

FT.

MB

*mp*

\* Leo.

\*

15

Pn. 1

Kbd.

F. Kn.

WE

3

*mp*

*mp*

*p*

*p*

*pp*

Kbd.

Str.

FT.

15

Pn. 2

Str.

FT.

F. Kn.

3

P. + Fs.

*mp*

Str.

FT.

MB

*ff*

P. + Fs.

*ff*

\* Leo. →

19

Pn. 1

F. Kn.

MB

*pp*

P. + Fs.

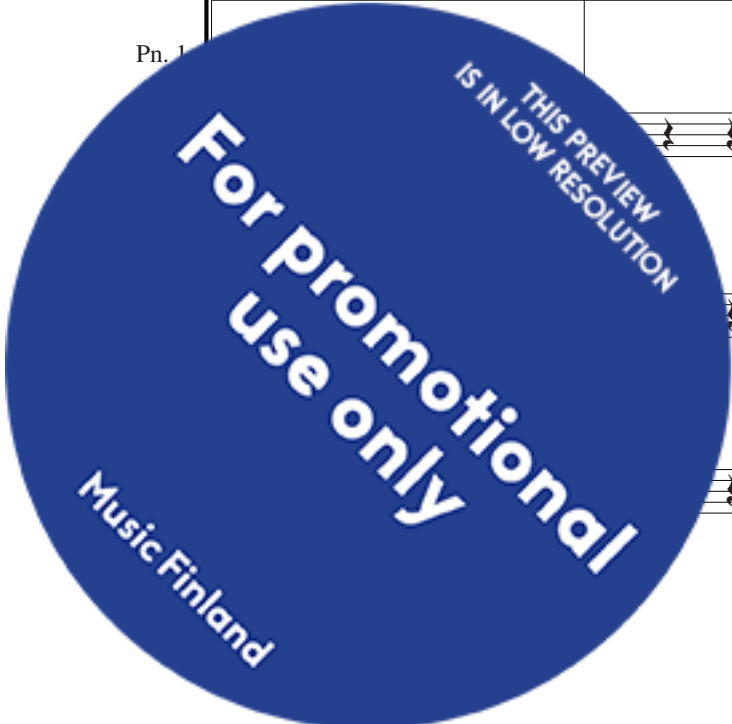
*pp*

P. + Fs.

*p*

\* Leo. →

Rub along the pair of strings with your FN.  
The pitch is approximate; the note duration indicates the duration of the rubbing action.



23 MB

Str.  
FT.

*Like a very silent breath  
Dry, without ped.  
FT.*

Pn. 1

*pp*

*ppp*

23

Extremely gently  
P. + Fs.

Do not release and  
change the pedal here!

Pn. 2

*ppp*



# IV Cascade sombre, milieu blanc

Somber, turbulent

♩ = 124

Pianist 1

Musical notation for Pianist 1, measures 1-4. The score is in 4/4 time and features a key signature of one sharp (F#). The music consists of chords and arpeggiated figures, with dynamic markings of *ff*. Fingerings of 5 and 3 are indicated. A 3-measure slur is present in the final measure.

Pianist 2

Musical notation for Pianist 2, measures 1-4. The score is in 4/4 time and features a key signature of one sharp (F#). The music consists of sixteenth-note arpeggiated figures, with dynamic markings of *f* and *ff*. Fingerings of 6 and 7 are indicated. Pedal markings (ped.) and asterisks (\*) are present.

4

Pn. 1

Musical notation for Pn. 1, measures 5-8. The score is in 3/4 time and features a key signature of one sharp (F#). The music consists of chords and arpeggiated figures, with dynamic markings of *mp* and *ff*. Fingerings of 3 and 5 are indicated. A 3-measure slur is present in the final measure.

Pn. 2

Musical notation for Pn. 2, measures 5-8. The score is in 3/4 time and features a key signature of one sharp (F#). The music consists of sixteenth-note arpeggiated figures, with dynamic markings of *mp* and *ff*. Fingerings of 3 and 6 are indicated. Pedal markings (ped.) and asterisks (\*) are present.

From here on, use the pedal following the same guidelines as before.

7

Pn.

Musical notation for Pn., measures 9-12. The score is in 4/4 time and features a key signature of one sharp (F#). The music consists of chords and arpeggiated figures, with dynamic markings of *mp*. Fingerings of 3 and 5 are indicated. A 3-measure slur is present in the final measure.

Musical notation for Pn., measures 13-16. The score is in 4/4 time and features a key signature of one sharp (F#). The music consists of sixteenth-note arpeggiated figures, with dynamic markings of *f* and *mp*. Fingerings of 6 and 3 are indicated. Pedal markings (ped.) and asterisks (\*) are present.



10

Pn. 1

ff

10

Pn. 2

ff

13

Pn. 1

mp

ff

13

Pn. 2

mp

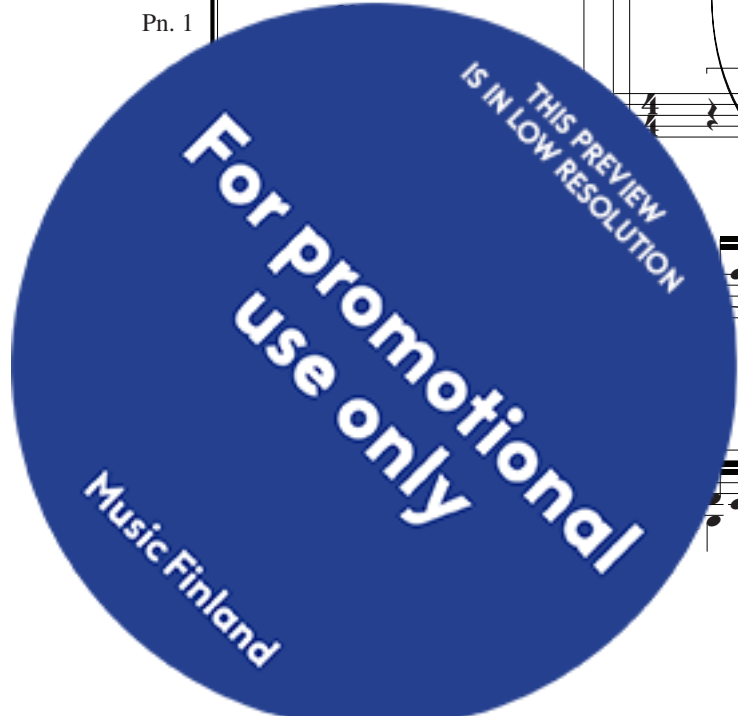
ff

16

Pn. 1

mp

mp



Kilpiö: Sous le soleil froid - IV Cascade sombre, milieu blanc

Pn. 1

ff

Pn. 2

ff

Pn. 1

ff

Pn. 2

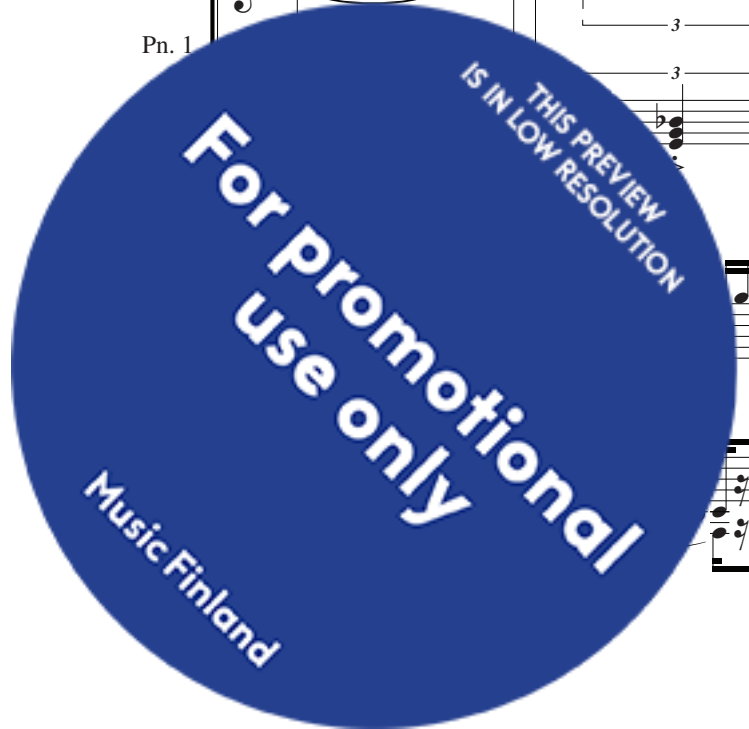
ff

Pn. 1

ff

Pn. 2

ff



Kilpiö: *Sous le soleil froid - IV Cascade sombre, milieu blanc*

27

Pn. 1

mp ff mp ff

27

Pn. 2

mp ff mp ff

30

Pn. 1

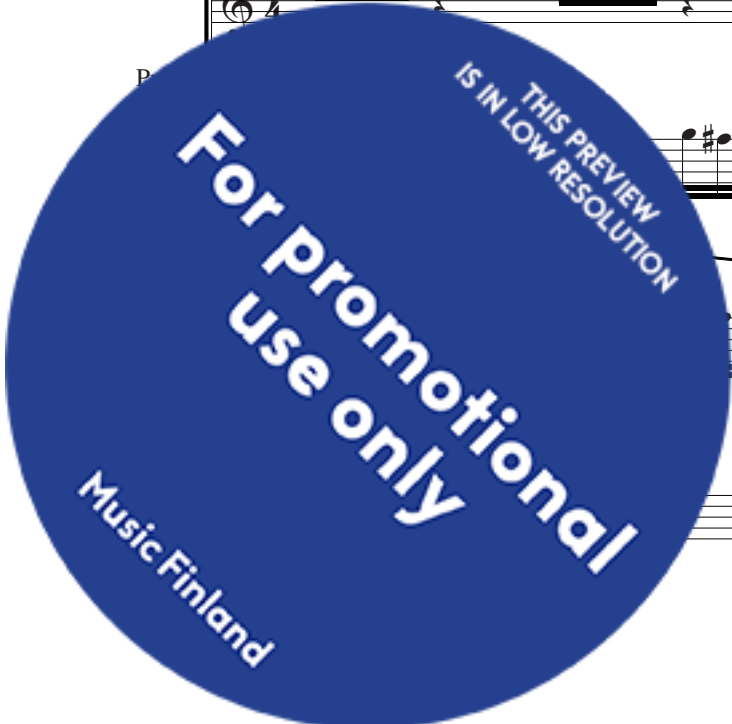
mp

30

Pn. 2

mp

33





35

Pn. 1

Pn. 2

*f*

38

Pn. 1

Pn. 2

*mf*

*mp*

*p*

*mf*

*mf*

$\leftarrow \text{♩} = \text{♩} = 124 \rightarrow$

41

Pn. 1

*mp*

*p*

*pp*

*pp*

*mp*

*Expressive, tender*



44

Pn. 1

*mp* *p* *p*

Pn. 2

*pp* *pp* *p*

44

Pn. 1

*p* *p* *p*

Pn. 2

*p* *p* *p*

47

Pn. 1

*p* *p* *p*

Pn. 2

*p* *p* *p*

47

Pn. 1

*p* *p* *p*

Pn. 2

*p* *p* *p*

49 ← ♩. = ♩ = 83 →

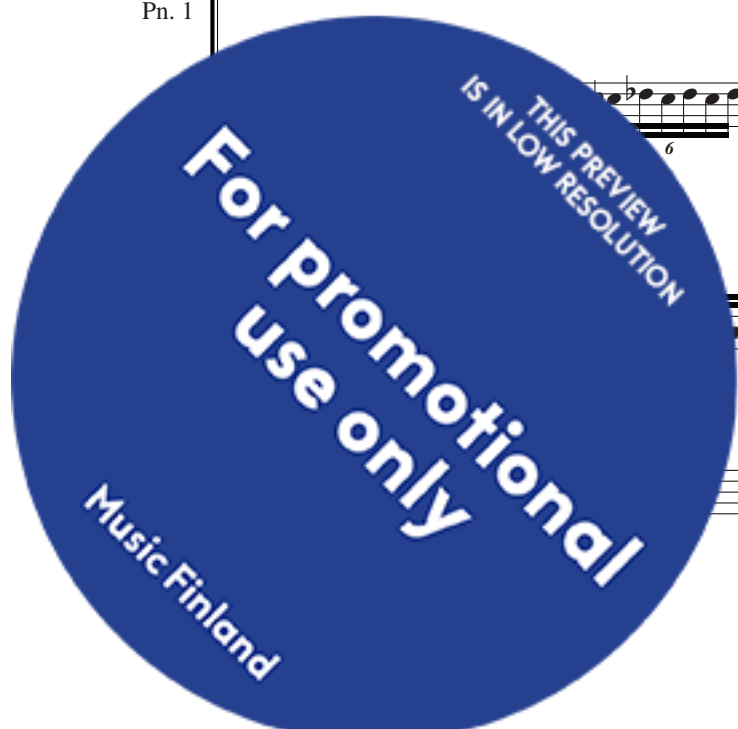
Pn. 1

**Noble, sensitive, brighter and more tranquil**  
*Calm, singing*

*p* *p* *p*

*Hazy*

*pp* *pp* *p*



52

*Expressive, singing*

Pn. 1

*mp* *p*

*Hazy*

*pp* *p*

Pn. 2

*pp* *p*

*Hazy*

*pp* *p*

*p*

56

*Calm, singing*

Pn. 1

*p*

*Hazy*

*pp* *p*

*Expressive, singing*

*mp*

*Hazy*

*pp* *p*

Pn. 2

*Hazy*

*pp* *p*

*Hazy*

*pp* *p*

*p*

60

*Calm, singing*

Pn. 1

*p*

*mp*

*pp* *p*

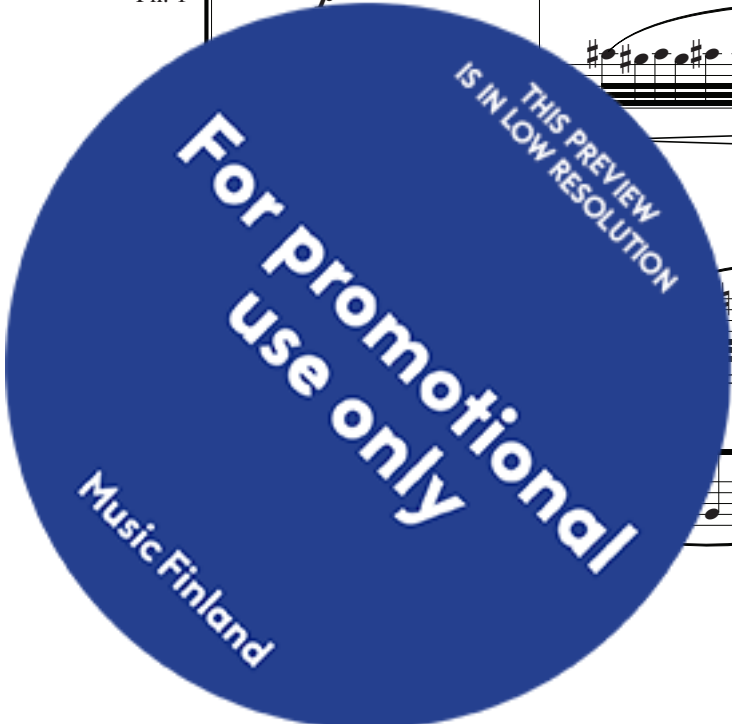
*Hazy*

*pp* *p*

*Hazy*

*pp* *p*

*p*



64 *Expressive, singing*

Pn. 1 *mp*

Pn. 2 *pp* *p* *p*

67

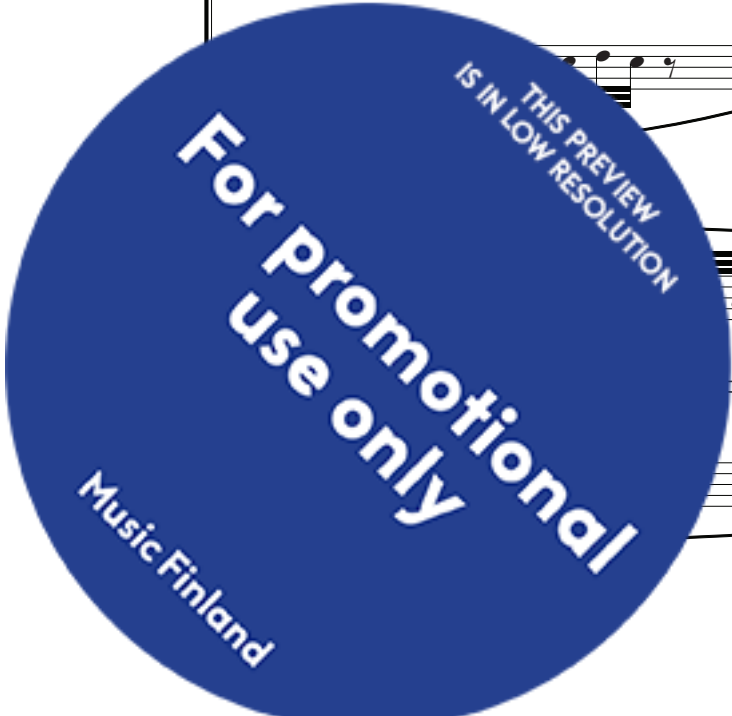
Pn. 1 *mp* *mf*

Pn. 2 *pp* *p* *mp*

70

Pn. 1 *p* *mp* *p* *mp*

*mp* *p* *mp*



Kilpiö: Sous le soleil froid - IV Cascade sombre, milieu blanc

72

Pn. 1

*mp* *mf* *mp*

*Noble, bright, singing*

Pn. 2

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

75

Pn. 1

*mp* *mf* *mf*

*Expressive, bright, singing* *Noble, bright, singing*

Pn. 2

*p* *pp* *mp* *p*

79

Pn. 1

*f* *f*

*Expressive, bright, singing* *Noble, bright, singing*

Pn. 2

*mp* *mp*



Kilpiö: *Sous le soleil froid - IV Cascade sombre, milieu blanc*

*Expressive, bright, singing*

82

Pn. 1

*f* *f* *mf*

Pn. 2

*mp* *mf*

*Noble, bright, singing*

85

Pn. 1

*mf* *mp*

Pn. 2

*mp* *p* *pp* *p*

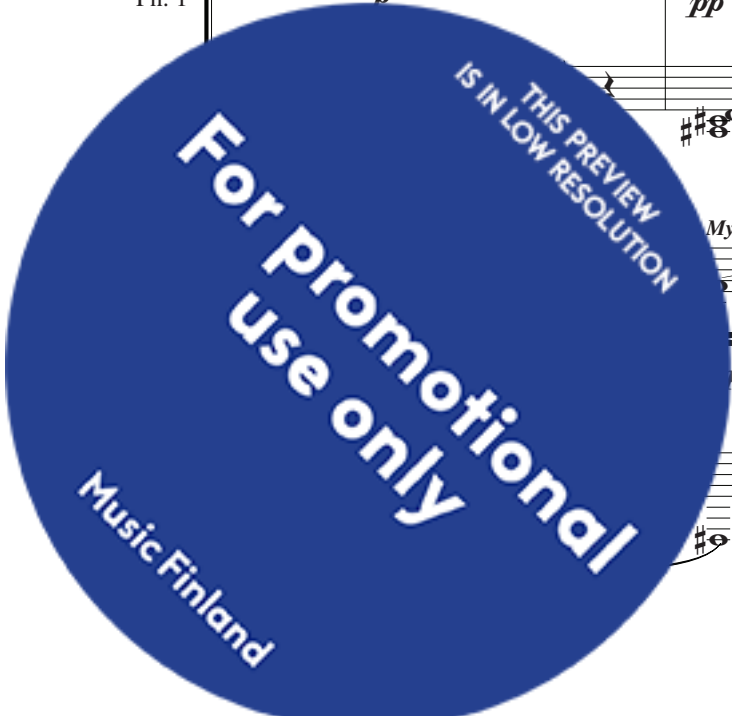
88

Pn. 1

*p* *pp*

*Mysterious*

*ppp*



$\leftarrow \overset{3}{\text{♩}} = \text{♩} = 124 \rightarrow$   
[♩. = 83]

91 **Mysterious**

Pn. 1

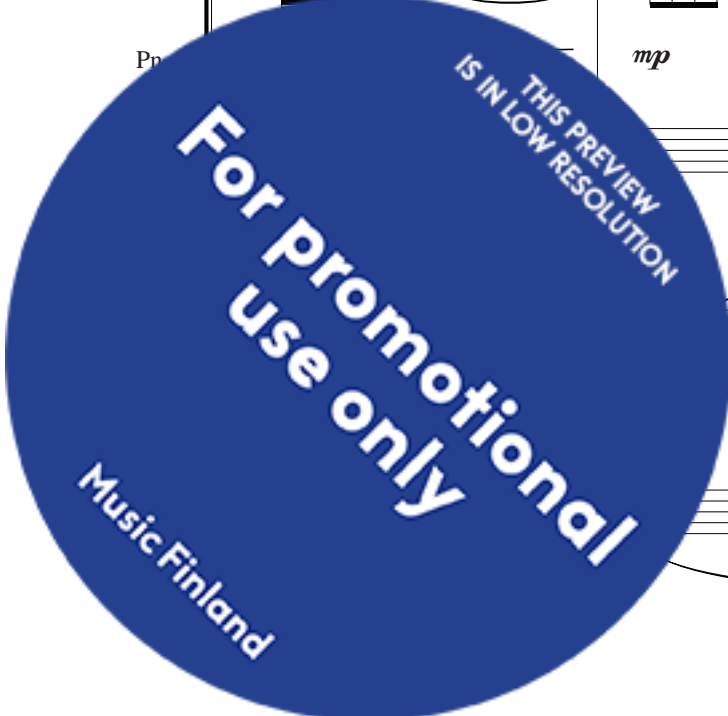
Pn. 2

Pn. 1

Pn. 2

Pn. 1

Pn. 2



Somber, with subsurface turbulence

102

Pn. 1

*mf* *f* *mp*

102

Pn. 2

*mf*

104

Pn. 1

*mp* *mf*

104

Pn. 2

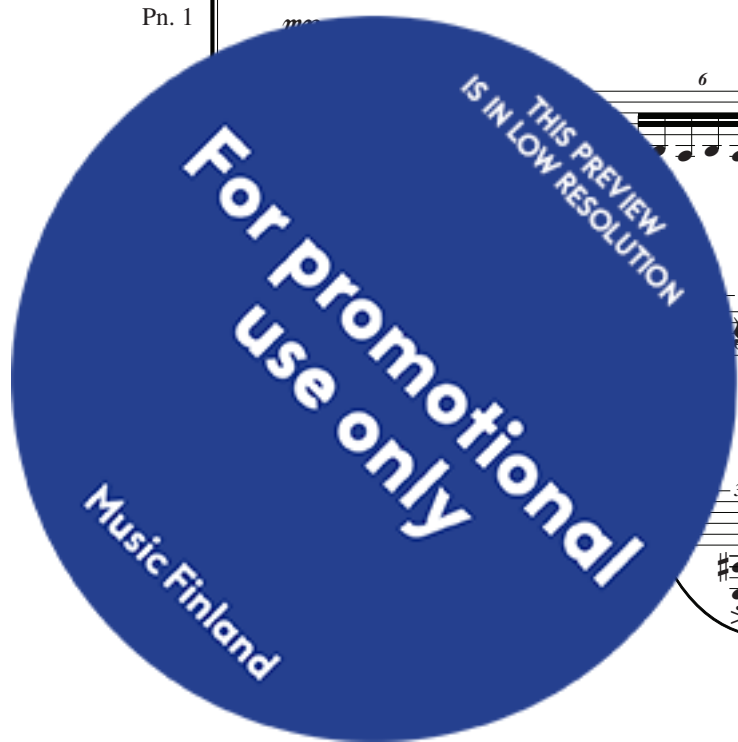
*mp* *mf*

107

Pn. 1

*mp*

*mp* *mf*





110

Pn. 1

*mp* *mf* *mp*

110

Pn. 2

*mp* *mf* *mf*

112

Pn. 1

*mp* *f* *f*

112

Pn. 2

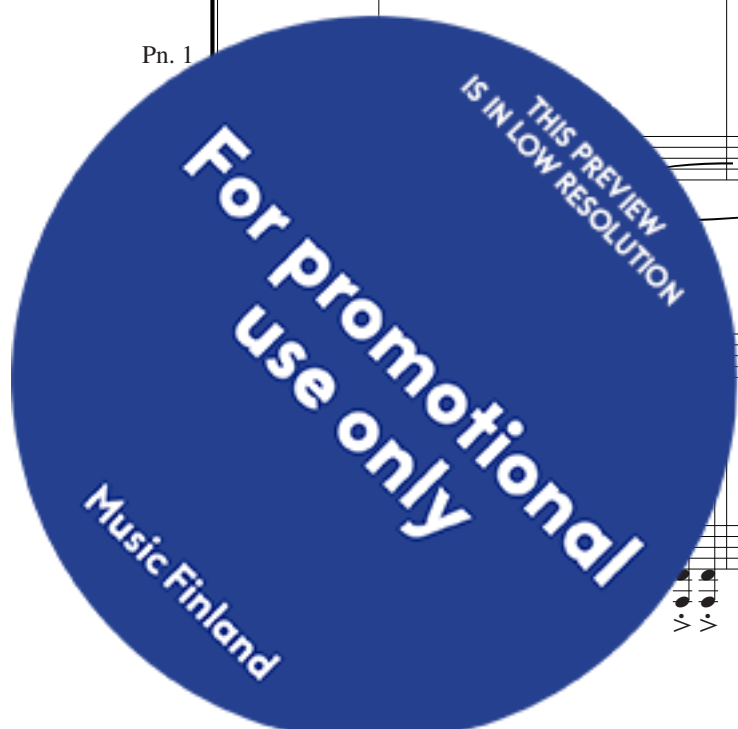
*mp* *f* *f*

115

Pn. 1

*mp* *f*

*mp* *f*



119

Pn. 1

*mp* *mf* *mp*

119

Pn. 2

*mp* *mf* *mf*

122

Pn. 1

*mp* *mf* *mf*

122

Pn. 2

*mp* *mf* *f*

125

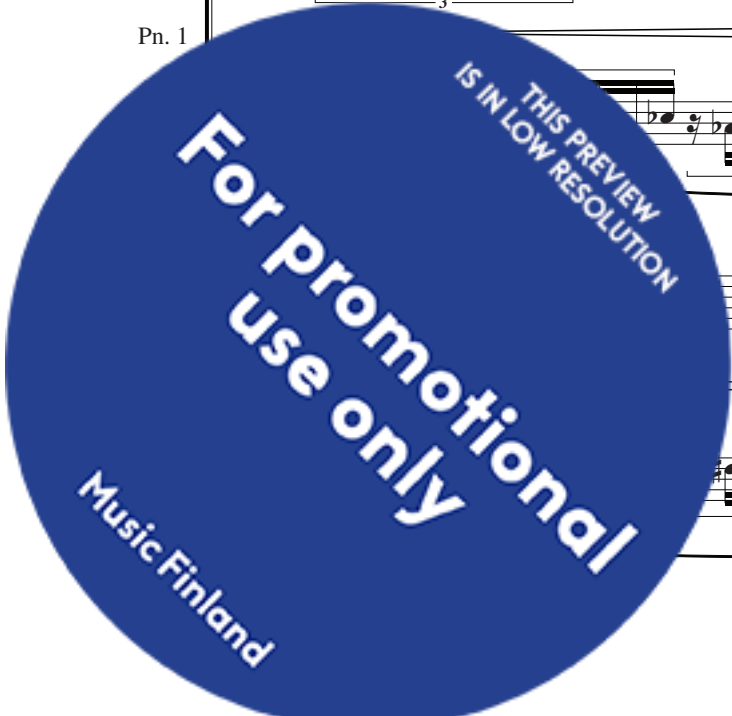
Pn. 1

*f* *f*

125

Pn. 2

*f* *f*



128

Pn. 1

*mp* *mp* *mf*

128

Pn. 2

*mf* *mp* *mf*

131

Pn. 1

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

131

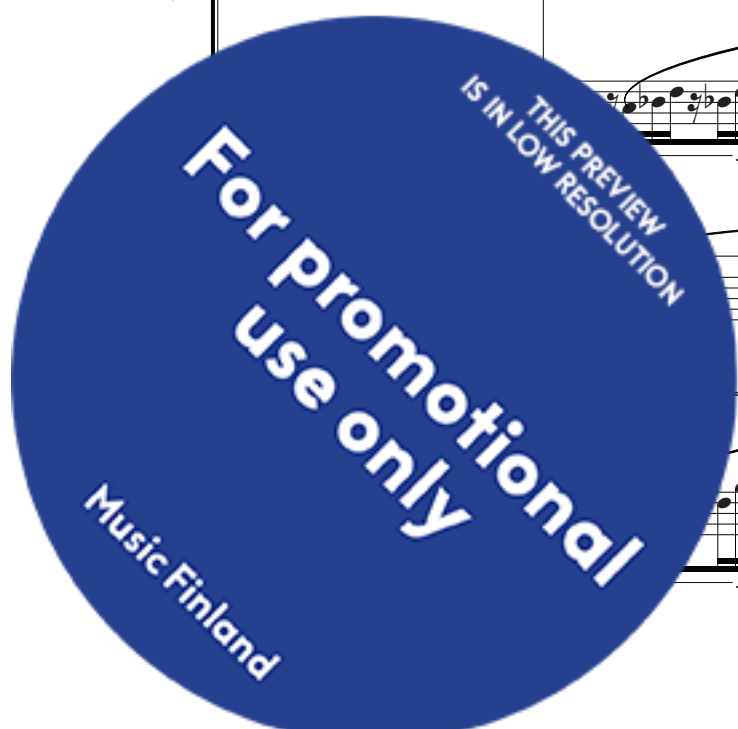
Pn. 2

*mf* *f* *mf* *f* *f*

135

Pn. 1

*mp* *f*



Kilpiö: *Sous le soleil froid - IV Cascade sombre, milieu blanc*

138 *Steadily flowing*

Pn. 1

*mp* *p*

138 *Steadily swaying*

Pn. 2

*mp* *mp*

141

Pn. 1

*mp*

141

Pn. 2

*mf*

144

Pn. 1

*f* *mf* *f* *mf*

144

Pn. 2

*f*



*Energetic, turbulent*

Pn. 1

147

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

*Powerful, somber*

Pn. 2

147

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

Pn. 1

150

*mf* *f*

Pn. 2

150

*f* *ff*

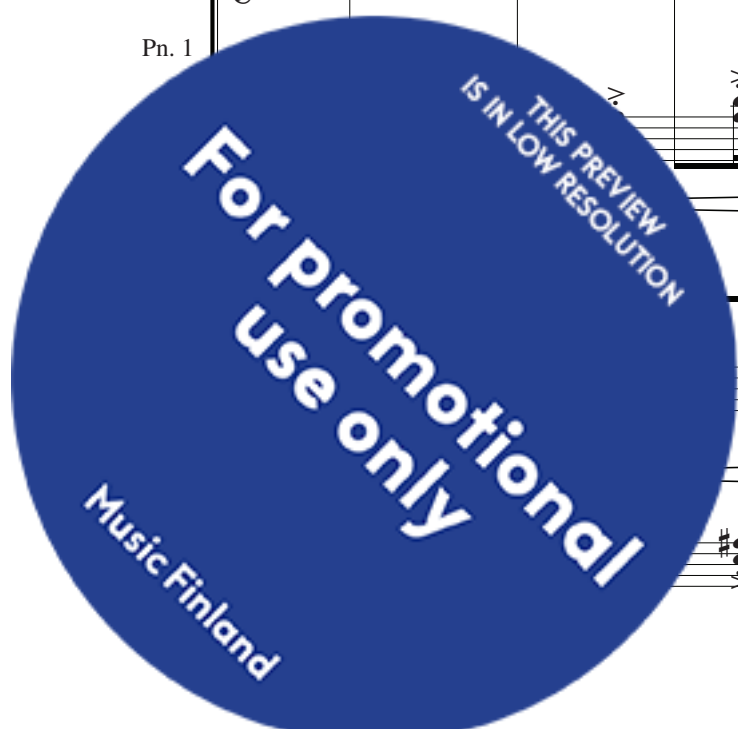
*Powerful, robust*

Pn. 1

153

*ff*

*ff* *ff*





Kilpiö: *Sous le soleil froid - IV Cascade sombre, milieu blanc*

♩ = ♪ = 83

*Very powerful, bold and majestic*

165

Pn. 1

Pn. 2

*fff*

*Very powerful, bold*

*ff*

167

Pn. 1

Pn. 2

170

Pn. 1

Pn. 2

*fff*

*ff*



175

Pn. 1 *ff*

Pn. 2 *f*

178

Pn. 1 *f*  $\rightarrow$  *mf* *Expressive, sensitive* *mf*  $\rightarrow$  *mp*

178

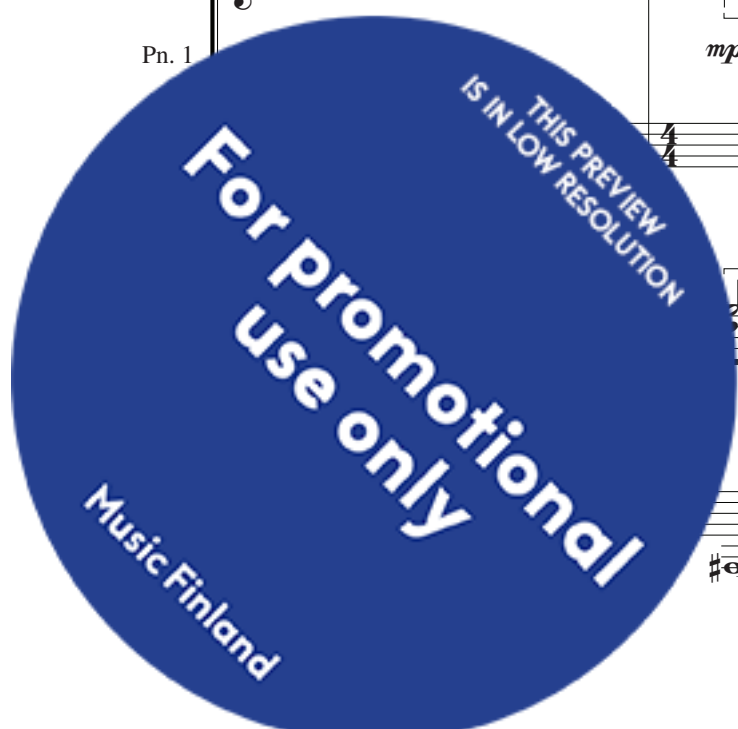
Pn. 2 *mf* *Serene, smooth* *mp*

182

Pn. 1 *mp*  $\rightarrow$  *p*

$\leftarrow \text{trill} = 124 \rightarrow$

*p*





186 *Calm, serene, solemn*

Pn. 1

186 *Smooth*

Pn. 2

190 *More active*

Pn. 1

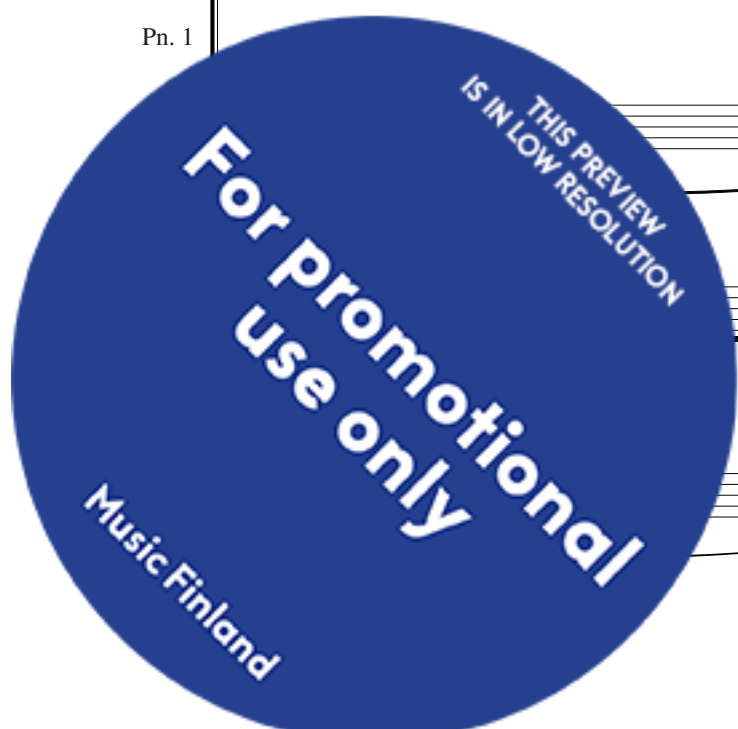
190

Pn. 2

194 *Calm, serene, solemn*

Pn. 1

*More active*



198 *Sensitive, expressive*

Pn. 1

198

Pn. 2

202 *(Poco ritard.)* *Expressive, sensitive* **A tempo** **Smoothly fading**

Pn. 1

202

Pn. 2

206

Pn. 1

Pn. 2

