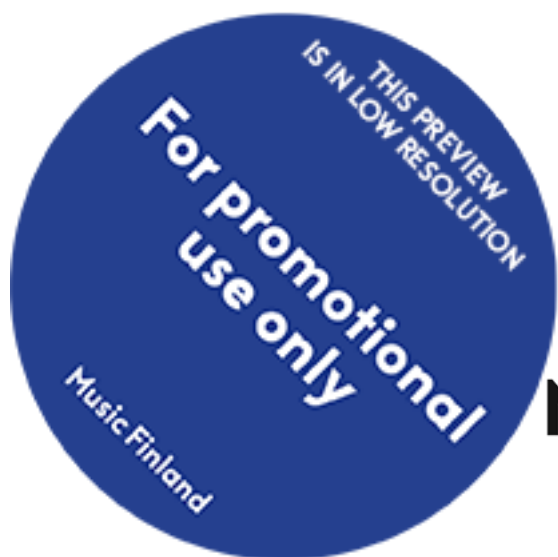


Maria Kallionpää

# Wind Quintet

Circular Thoughts

2009



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*Maria Kallionpää*  
*Wind Quintet*  
*Circular Thoughts*

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2009



Scored for:

- 1 Flute
- 1 Oboe
- 1 Clarinet in B flat
- 1 Horn
- 1 Bassoon

Duration: 5`30 minutes

Performance Note:

- The slurs in the score are to indicate the phrasing, i.e. to show which pitches belong to the same motive.
- The general sonic impression of this work should be rhythmically very strict (even mechanical) and every motive should be shown clearly. However, the musicians should show some dynamic flexibility within their melodic patterns.
- One should emphasise strongly all the indicated accents, since that is the way to demonstrate the form of the motives.

Programme Note:

Like the title indicates, this piece was inspired by the concept of a never-ending thought that just keeps repeating itself. A short, aggressive melodic fragment symbolises the constant presence of an obsession in varied, augmented, or transposed forms that, however, always remain recognisable. To emphasise this, I have used identically repeating phrasing and accentuations, regardless of the tempi or pitches of the fragments. The music circles around itself, gradually intensifying. The sonic colours melt together at the very end of the piece, which also forms the climax of its dramatic arch. After this, only the solitary lamentation of the clarinet remains: there is no exit from the circle that keeps continuing its twisted ways forever.



(Score in C)

# Wind Quintet

## Circular Thoughts

Maria Kallionpää (2009)

Moderato  $\text{♩} = 70$

The image displays a musical score for a Wind Quintet titled "Circular Thoughts" by Maria Kallionpää (2009). The score is in C major and 4/4 time, with a tempo marking of "Moderato" and a quarter note equal to 70 beats per minute. The instrumentation includes Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The score is divided into three systems. The first system (measures 1-3) features the Bassoon playing a complex triplet pattern starting with *pp*, moving through *sfz*, *mf*, and ending with *pp*. The Clarinet in Bb enters in measure 3 with a triplet pattern starting with *pp*. The second system (measures 4-6) is marked with a box 'A' above measure 4. The Flute enters with a triplet pattern starting with *pp*. The Clarinet continues its triplet pattern, moving from *mp* to *sfz*. The Bassoon continues its triplet pattern, moving from *sfz* to *mf* and ending with *pp*. The third system (measures 7-9) shows the Flute playing a triplet pattern starting with *p*. The Clarinet continues its triplet pattern, moving from *mf* to *pp*. The Bassoon continues its triplet pattern, moving from *pp* to *sfz*. The fourth system (measures 10-12) shows the Flute playing a triplet pattern starting with *pp*. The Clarinet continues its triplet pattern, moving from *p* to *mf*. The Bassoon continues its triplet pattern, moving from *pp* to *sfz*. The score includes various dynamics (*pp*, *p*, *mp*, *mf*, *sfz*) and articulation marks (accents, slurs).

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12

Fl. *p* *mp*

Ob.

Cl. *sfz* *mf* *pp* *mf*

Hn.

Bsn. *mf* *pp* *mf*

15

Fl. *mf* *f*

Ob.

Cl. *pp* *p* *mf*

Hn.

Bsn. *sfz* *mf* *pp*

18

Fl. *p* *mp* *pp* *mp*

Ob.

Cl. *sfz* *p* *mf* *pp* *p*

Hn.

Bsn. *sfz* *mf* *f*

**B**

23

Fl. *f*

Ob.

Cl. *mf* *sfz* *pp*

Hn.

Bsn. *sfz* *mp* *mf*



27

Fl.

Ob.

Cl.

Hn.

Bsn.

*pp*

*sfz*

30

C

Fl.

Ob.

Cl.

Hn.

Bsn.

*p*

*mf*

*pp*

*sfz*

33

Fl.

Ob.

Cl.

Hn.

Bsn.

*mf*

*pp*

*sfz*

*p*

*mf*

37

Fl.

Ob.

Cl.

Hn.

Bsn.

*sfz*

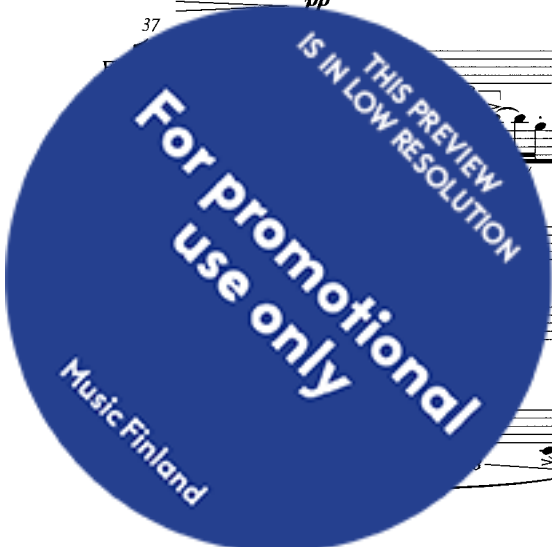
*mp*

*mf*

*pp*

*mp*

*mf*



Musical score for woodwinds and brass instruments, measures 40-50. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *pp*, *p*, *mp*, *mf*, *f*, *sfz*, and *ppp*. A section marked 'D' begins at measure 43. The score is presented in a standard musical notation format with staves for each instrument.





52

Fl. *mf* *pp* *sfz*

Ob. *mf* *sfz* *mf*

Cl. *mf* *sfz* *mf*

Hn. *p*

Bsn. *p*

55

Fl. *mf* *pp* *mf*

Ob. *pp* *mf* *pp* *p* *mf*

Cl. *mf* *pp*

Hn. *mf*

Bsn. *mf*

58

Fl. *sfz* *mf* *pp* *mf*

Ob. *mf* *sfz* *mf*

Cl. *f* *p* *mp*

Hn. *p* *mp*

Bsn. *p* *mp*

61

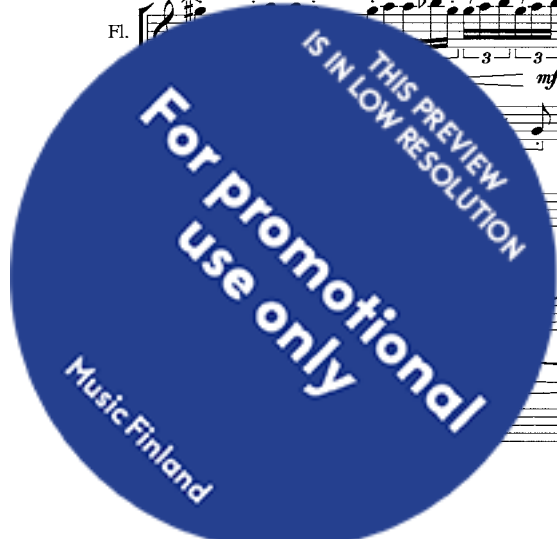
Fl. *mf* *f* *pp* *pp* *mp*

Ob. *pp* *mp*

Cl. *pp* *mp*

Hn. *pp* *mp*

Bsn. *pp* *mp*



65

Fl. *sfz* *mf* *pp*

Ob. *sfz* *mf* *pp*

Cl.

Hn.

Bsn. *f* *sfz*

**F**

69

Fl. *pp* *p* *mf* *sfz*

Ob. *f*

Cl.

Hn.

Bsn. *pp* *sfz* *mf* *pp*

73

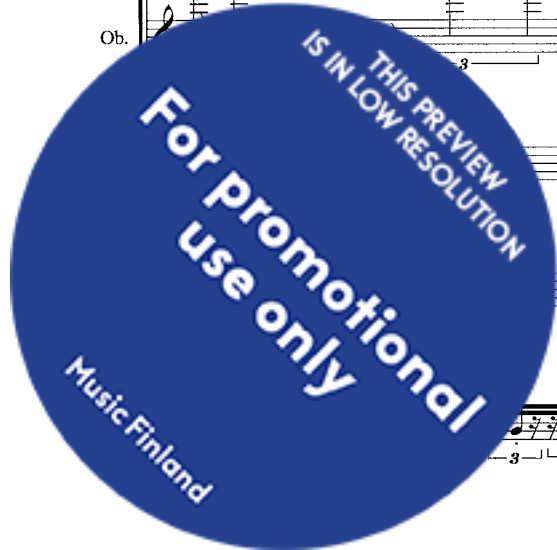
Fl. *mf* *pp* *mf* *pp* *p*

Ob. *pp*

Cl.

Hn.

Bsn. *f* *sfz*



76

Fl. *mf*

Ob. *pp*

Cl. *p*

Hn. *sfz* *pp*

Bsn. *pp* *sfz*

78

Fl. *sfz* *mf*

Ob. *mp*

Cl. *mp*

Hn. *sfz*

Bsn. *mf* *pp* *mf*

80

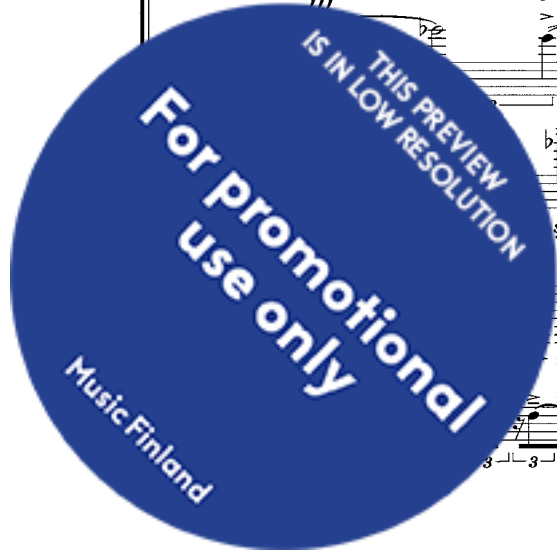
Fl. *fff* *ffff* *p*

Ob. *sfz* *mp*

Cl. *sfz* *mp*

Hn. *pp*

Bsn. *sfz* *pp*



83

Fl. *ppp* *mp* *pp* *sfz*

Ob. *pp* *p* *mp*

Cl. *mf*

Hn. *mf*

Bsn. *sfz* *mf*

85

Fl. *mf*

Ob. *pp*

Cl. *f*

Hn. *mf*

Bsn. *f*

**G** Poco rit. Morendo

87

Fl. *p* *mp* *pp*

