



FOR PROMOTIONAL
USE ONLY

Finnish Music Information Centre

20 953

Ilari Kaila

KELLOJEN KUMARRUS

soolopianolle ja sinfoniaorkesterille

THE BELLS BOW DOWN

for solo piano and symphony orchestra

2006

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
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FIMIC

Instrumentation:

2 flutes (2nd doubling piccolo)
2 oboes (2nd doubling English horn)
2 clarinets in B_♭ (2nd doubling bass clarinet)
2 bassoons (2nd doubling contrabassoon)
4 horns in F
2 trumpets in C
2 trombones
Timpani
2 percussionists 1: Xylophone
Crotales
2: Tom-tom
Vibraphone (motor off)
Triangle
Chimes

Celesta
Harp
Piano solo
Strings

Notes:

This piece exists in two versions; in addition to this concerto, it was written as a quintet for piano and strings.

The aleatoric passage, beginning at measure 92, is played without the conductor up to measure 98. Following the soloist, the conductor signals the cue (at m. 98) and the ensuing fade-out (mm. 98 to 99), after which the soloist continues on without the conductor until the entrance of the celli at measure 106.

Accidentals are valid for the duration of the measure.

Diminuendo al niente:



The instructions for the players at measure 92 are as follows:

VI. I, a 4 soli: Repeat this ten-note line, freely varying the fluctuation of tempo and the speed of the glissandi (keeping the duration of each pitch approximately between 1 to 4 seconds and the glissandi at a mostly slow-to-moderate speed), and altering the frequency of the tremolo.

VI. II, solo: Repeat these six double stops, in any order, varying their durations between approximately 4 to 8 seconds, and varying the dynamic level between *mp* and *mf*, occasionally reaching *f*. (In transition, tie the end of m. 91 to m. 92 and discard the first hairpin.)

VI. II, gli altri: Alternate freely between these two tremolos.

VIe, a 2 soli: Repeat these five tremolo phrases in free tempo (the duration of each being around 5 seconds), changing their order freely.

VIe, gli altri: Hold the pedal tone, changing gradually back and forth between *sul tasto* and *sul ponticello*, in free tempo.

Vc, solo: Repeat these five phrases, in free tempo, the duration of each being around 5 seconds.

Cb, a 2 soli: Hold the pedal tone, changing gradually back and forth between *sul tasto* and *sul ponticello*, in free tempo.

In Memoriam Hanna Sarvala



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Ilari Kaila (2006)

Largo, legato $\bullet = .54$

[illegible]

Tempo III: Più moto ♩ = 76

34

Pf. *sfz p* *simile*

solo VI. I *pizz.* *f* *sul pont.* *tutti arco* *sul pont.* *p*

gli altri VI. II *p*

Vle. *pizz.* *f*

div. 1 *sul pont.*

Vc. *div. p* *sul pont.*

div. 2 *p*

37

Fag. 1 *pp* *mf*

Arp. *mf*

Pf. *mf*

Vle. *arco* *sul pont.* *p* *div. (p)* *sfz p* *ord. (arco)* *pp* *mf*

div. 1 *mf*

Vc. *ord. pizz.* *f* *mf*

div. 2 *mf*

Cb. *pizz.* *mf*

41

Cl. 1 (in Bb) *mf*

Fag. 1

Imp. *mp*

Arp.

Pf.

VI. I *ord.* *mf*

Vle. *unis. ord.* *mf*

div. 1

Vc.

div. 2

Cb.

46

Fl. 1 *mf*

Fl. 2 *f*

Ob. 1 *mf*

C.A. (in F) *mf*

Cl. 1 (in B $\flat$) *mf*

Fag. 1 *mf*

Fag. 2 *mf*

Trb. 1 *mf*

Timp.

Arp. *mf*

Pf. *mf*

Vi. I *mf*

Vi. II *non div.*

Vle. *mf*

div. 1 *mf*

Vc. *mf*

div. 2 *mf*

Cb. *mf*

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50

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

C.A. (in F) *f*

Cl. 1 (in Bb) *f*

Cl. 2 (in Bb) *f*

Fag. 1 *f*

Fag. 2 *f* *muta in controfag.*

Cor. 1 (in F) *f*

Cor. 2 (in F) *f*

Trb. 1 *f*

Timp. *f*

Perc. 2 (Tom-tom) *f* *mf*

Pf. *f* *poco cresc.* *20*

Vi. I *f* *poco cresc.*

Vi. II *f* *poco cresc.*

Vie. *f* *poco cresc.*

Vcl. *f* *univ. arco* *non div.* *poco cresc.*

Cb. *f*

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FIMIC

66

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1
(In B $\flat$)

Cl. 2
(In B $\flat$)

Fag. 1

Cor. 1
(In F)

Cor. 2
(In F)

Tr. 1
(In C)

Tr. 2
(In C)

Trb. 1

Perc. 1
[Xyl.]

Perc. 2
[Vibr.]

Cel.

Pf.

Vc.

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FILMIC

70

Fl. 1

Fl. 2 *muta in piccolo*

Ob. 1

Ob. 2 *muta in cor anglais*

Cl. 1 (in B)

Cl. 2 (in B)

Fag. 1 *mp* *f*

C. Fag.

Cor. 1 (in F) *mf* *f*

Cor. 2 (in F) *mf*

Cor. 3 (in F) *mp* *f*

Cor. 4 (in F)

Trb. 1 *mp* *f*

Trb. 2 *mp* *f*

Perc. 1 [Xl.]

Perc. 2 [Vibr.]

Cel.

Pf. *f*

div. 1 *f*

VI. I *f*

div. 2 *f*

VI. II *(div. 2: TACET)* *f*

Vle.

Vc. *div.*

Cb. *f*

82

Fl. I

Ob. I

C.Fag.

Pf.

Vi. I

Vi. II

Vle.

Vc.

Cb.

83

Fl. I

Ob. I

C.Fag.

Pf.

Vi. I

Vi. II

Vle.

Vc.

Cb.

84

Fl. I

Ob. I

Cl. I
(In B)

C. Fag.

Pf.

Vi. I

Vi. II

Vle.

Vc.

Cb.

p

pp

(gliss.)

85

Fl. I

Ob. I

Cl. I
(In B)

B. Cl.

Pf.

Vi. I

Vi. II

Vle.

Vc.

Cb.

mf

p

mf

f

mp

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FIMIC

88

Fl. I

Picc.

Ob. I

Cl. I
(in B)

C. Fag.

Timp.

Pf.

Vi. I

Vi. II

Vle.

Vc.

Cb.

89

Fl. I

Picc.

Ob. I

C. Fag.

Timp.

Arp.

Pf.

Vi. I

Vi. II

Vle.

Vc.

Cb.

(♩ = ca. 61)

ritardando

91

Picc. *f* *muto in flauto*

Perc. 2 [Trngl.] *mf*

Arp.

Pf.

a 4 soli

VI. I *gli altri*

gli altri

solo

VI. II *gli altri*

gli altri

Vie.

Vc.

Libero, senza misura

espressivo, rubato liberamente e senza misura

espressivo, rubato liberamente e senza misura

93

PF.

sfz

sempre

mp

sfz

mp

f

VI. I, a 4 soli

ppp

VI. II, solo

senza vibr.

VI. II, gli altri

con sord.

pppp (barely audible)

a 2 soli

con sord.

p

VI. I, gli altri

ppp

solo

con sord.

pp

15

Cb., a 2 soli

pp

VI. I, a 4 soli: Repeat this ten-note line, freely varying the fluctuation of tempo and the speed of the glissandi (keeping the duration of each pitch approximately between 1 to 4 seconds and the glissandi at a mostly slow-to-moderate speed), and altering the frequency of the tremolo.

VI. II, solo: Repeat these six double stops, in any order, varying their durations: between approximately 4 to 8 seconds, and varying the dynamic level between *mp* and *mf*, occasionally reaching *f*. (In transition, i.e. the end of m. 91 to m. 92 and discard the first halfpin.)

VI. I, gli altri: Alternate freely between these two tremolos.

VI. I, a 2 soli: Repeat these five tremolo phrases in free tempo (the duration of each being around 3 seconds), changing their order freely.

VI. I, gli altri: Hold the pedal tone, changing gradually back and forth between *rit* and *rit. marcato*, in free tempo.

VI. I, solo: Repeat these five phrases, in free tempo, the duration of each being around 3 seconds.

Cb., a 2 soli: Hold the pedal tone, changing gradually back and forth between *rit* and *rit. marcato*, in free tempo.

94

PF.

VI. I
a 4 soli

solo

VI. II
gli altri

Vle.

Vc.
solo

Cb.
a 2 soli

marcato

ff

f

sffz

8va

18

95

Pf.

seemingly randomly

p

mf

sfz

5

VI. I
a 4 soli

solo

VI. II
gli altri

Vle.

Vc.
solo

Cb.
a 2 soli

96

Pf.

ffz

VI. I
a 4 soli

solo

VI. II
gli altri

Vle.

Vc.
solo

Cb.
a 2 soli

97

Pf.

leggero

mp

mp

sf

sf

sf

VI. I
a 4 soli

solo

VI. II
gli altri

Vle.

Vc.
solo

Cb.
a 2 soli

(ca. 1'00")

98 99

Pf.

VI. I
a 4 soli

solo

VI. II
gli altri

Vle.

Vc.
solo

Cb.
a 2 soli

mp *mf* *sfz* *ffz*

poco a poco tremolo *poco a poco sul pont.*

mp *mf*

sul pont. poco a poco tremolo

Calmo, grave *accel.* $\text{♩} = 80$

100

Pf.

VI. I
a 4 soli

solo

VI. II
gli altri

Vle.

Vc.
solo

Cb.
a 2 soli

legato *p* *poco a poco cresc.*

(lunga) *sul pont.* *(lunga)* *(lunga)* *(lunga)* *(lunga)* *(lunga)*

105

Fl. I

C.A.
(in F)

Pf.

Vc.

Cb.

solo *p* *solo* *p*

tutti ord. pizz. *p cresc.* *mf* *tutti ord. pizz.* *mf*

$\bullet = 72$

110

rit. molto *a tempo* *rit.* ♩ = 72

Fl. I

C.A. (in F)

Pf.

Vc.

Cb.

p *pp delicato* *mf* *deciso*

115

119

Fl. 1

Fl. 2

mf

Oboe

C. A. (in F)

Cl. 1 (in Bb)

Cl. 2 (in Bb)

Perc. 1 [Xyl.]

Perc. 2 [Vib.]

Cel.

mf

Vla. solo

solp. ord.

mf

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131

Fl. 1

Picc.

Ob. 1

C.A. (In F)

Cl. 1 (In Bb)

Cor. 1 (In F)

Cor. 2 (In F)

Cor. 3 (In F)

Cor. 4 (In F)

Perc. 1 (Xil.)

Perc. 2 (Vibr.)

Cel.

Pf.

Vi. II solo

Vi. I div. 2

Vi. II div. 1

mista in flauto

mista in oboe

Flauto

mp

f

più f

tutti div. 1:

gli altri, div. 2:

mf

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
(In B $\flat$)
Cl. 2
(In B $\flat$)
Cor. 3
(In F)
Cor. 4
(In F)
Perc. 1
[Xyl.]
Perc. 2
[Vibr.]
Pf.
div. 1
VI. I
div. 2
VI. II
div. 1

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 FIMIC

139

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1
(in B $\flat$)

Cl. 2
(in B $\flat$)

Fag. 1

Cor. 3
(in F)

Cor. 4
(in F)

Perc. 1
[Xyl.]

Perc. 2
[Vibr.]

Cel.

Pf.

div. 1

VI. I

div. 2

VI. II
div. 1

Vo.

f

sf

f

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FIMIC

143

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1
(In B)

Fag. 1

Cor. 3
(In F)

Cor. 4
(In F)

Perc. 1
[Xyl.]

Perc. 2
[Vibr.]

Cel.

Pf.

div. 1

VI. I

div. 2

VI. II
div. 1

Vc.

g^{ma}

sfz

sfz

sfz

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FIMIC

Fl. 1 *p*

Fl. 2 *muto in piccolo*

Ob. 1 *mp*

Cl. 1 (in Bb) *mp*

Cor. 1 (in F)

Cor. 2 (in F)

Cor. 3 (in F)

Cor. 4 (in F)

Tr. 1 (in C)

Perc. 1 [Xil.] *p*

Perc. 2 [Vibr.] *p*

Cel. *mp*

Pf. *cresc.*
(Clear with half pedals)

div. 1 *mf*

VI. I *mf*

div. 2 *mf*

div. 1 *mf*

VI. II *mf*

div. 2 *mf*

Vle. *mf*

Vcl. *mf*

This is a page from a musical score, labeled "151" in the top left corner. The tempo is indicated as "♩ = 126". The score is written for a large orchestra and includes the following parts:

- Fl. 1**: Flute 1, starting with a melodic phrase in the third measure.
- Picc.**: Piccolo, mirroring the Flute 1 part.
- Ob. 1** and **Ob. 2**: Oboes playing triplet-based figures.
- Cl. 1 (In B)** and **Cl. 2 (In B)**: Clarinets playing similar triplet figures.
- Cor. 1 (In F)**, **Cor. 2 (In F)**, **Cor. 3 (In F)**, and **Cor. 4 (In F)**: Four horns playing sustained notes at a forte (*f*) dynamic.
- Tr. 1 (In C)**: Trumpet 1 playing a sustained note.
- Timp.**: Timpani playing a rhythmic pattern.
- Perc. 1 [Xil.]** and **Perc. 2 [Trngl.]**: Xylophone and triangle providing rhythmic accompaniment.
- Cel.**: Cello playing a complex, fast-moving figure.
- Arp.**: Arpeggiator with chords D C B $\flat$ / B F G $\sharp$ A $\flat$.
- Pf.**: Piano playing a rapid triplet-based melody.
- VI. I** and **VI. II**: Violins I and II, playing a melodic line.
- Vie.**: Viola, playing a supporting line.
- Vc.**: Violoncello, playing a bass line.

The score features various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *ff* (fortissimo), and *subito p* (suddenly piano). There are also performance instructions like "unis." (unison) and "Ren." (Ritardando). A large diagonal watermark reading "FOR PROMOTIONAL USE ONLY" is visible across the bottom half of the page.

unis.

Vl. I

Vl. II

Vle.

Vc.

subito p

subito p

FIMIC

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