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Lauri Kilpiö

Fog, Stream and Fleeting Objects

For Chamber Orchestra

2009

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Finnish Music Information Centre Fimic

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Lauri Kilpiö:

**Fog, Stream and
Fleeting Objects**

For Chamber Orchestra

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Instrumentation:

1 Flute (doubling Piccolo)

1 Oboe

1 Clarinet in Bb (doubling Bass Clarinet in Bb)

1 Bassoon

1 Trumpet in C

Percussion

**(1 low tam-tam, 1 suspended cymbal, bass drum,
vibraphone, wood blocks, temple blocks, 4 tom-toms,
glockenspiel)**

Piano

**(the pianist needs a glass bottle and a mobile phone,
optionally also a medium mallet)**

2 Violins

1 Viola

1 Cello

1 Double Bass (low C-string is not needed)

Commissioned by Uusinta Chamber Orchestra

Composed 2009

**First Performance: Uusinta Chamber Orchestra, cond. Eva
Ollikainen, Helsinki, October 10th 2009**

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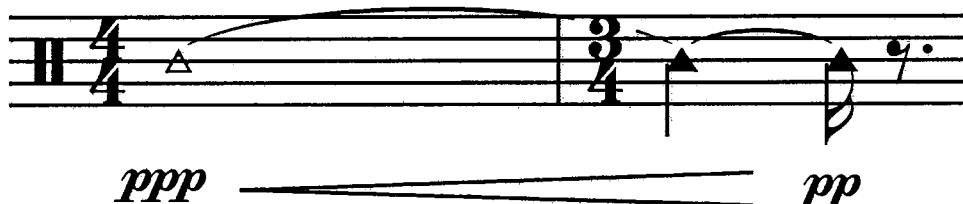
Notes for the performer

All instruments:

Trills are always semitones, unless otherwise specified.

Trills and unmeasured tremolos should always be played as fast as possible

Winds:



= Blow air through the instrument (oboe and bassoon: without the reed), without producing a pitch

Percussion:



= Tam-Tam



= With Tam-Tam Beater

= With Triangle Beater

= With Wire Brush

C = Center (With Tam-Tam)

E = Edge (With Tam-Tam and Suspended Cymbal)

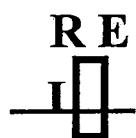
B = Bow (The Bow-part of the Suspended Cymbal)

Piano:

The pianist plays either on the keyboard, on the strings, on the lengthwise metal bar or on the wooden right edge of the instrument. A rectangular-shaped verbal indication above the staff shows, where the playing action should take place. (On the Kbd. = On the Keyboard; On the Str. = On the Strings). Regarding playing on the metal bar and on the wooden right edge, following clefs are used for the indication as well:



= play at the lengthwise metal bar



= play at the inner side of the wooden right edge of the instrument

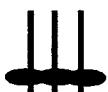
Playing on the metal bar or the wooden right edge usually means tapping or knocking them with the bones of the finger joint (abbr. B.F.J.). However, this can be done also with a medium of hard mallet.

As to playing on the wooden right edge, following abbreviated indications are in use:

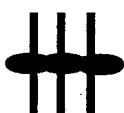
A. T. P. = Knock/tap at the tuning pegs

A. C. = Knock/tap at the curve

Playing on the keyboard mostly takes place normally, but it may also mean playing étouffé notes (stopped notes). The latter means damping the string(s) between the tuning pegs and the dampers with one hand, while pressing the key with another hand. The damping point of the étouffé notes on the strings is always defined in the score. Here are the indications of the damping points:



= Damp the string(s) at the tuning pegs



= Damp the string(s) between the tuning pegs and the dampers



= Damp the strings at the dampers

N. = Normally on the keyboard (without damping a string)

Playing on the strings can mean several things:

- playing glissandos across the strings
- playing clusters on the strings with palm
- Playing with the bottom of a glass bottle by making a counterclockwise rounding rubbing movement on the low strings
- Rubbing along the low covered strings with the bottom of a glass bottle
- Dropping a mobile phone on the strings.

When playing on the strings, pitches are always approximate. Playing on the strings is always done with pedal.

A glissando on the strings is indicated as a glissando from one headless note to another:

On the str.

With Fingernail

ff

= Play a glissando across the strings. Pitches are approximate.

A cluster on the strings is indicated in the normal way as a rectangular cluster notehead:

On the str.

With Palm, strike

fff

= Play a cluster on the lowest strings of the instrument. Notice the extraordinarily low clef.

Using the glass bottle (e.g. an empty bottle of beer or lemonade) is indicated with the glass bottle symbol:



= Play with the glass bottle on the strings

An elliptical figure with an arrow pointing to the left indicates a large counterclockwise rounding rubbing movement on the strings:

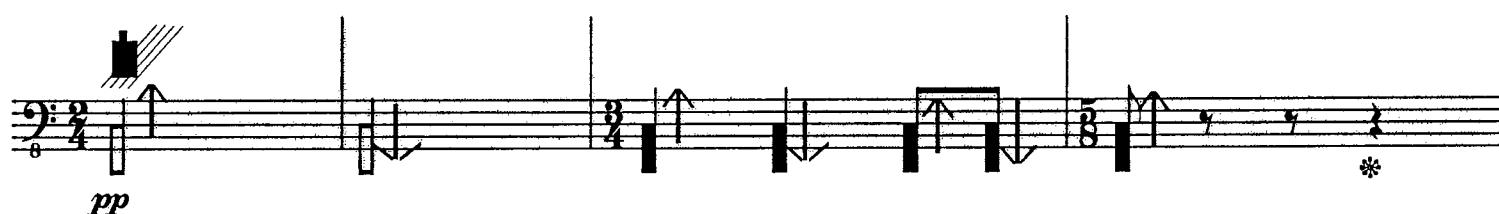


= Make a large counterclockwise rounding rubbing movement (with the bottom of the glass bottle) on the strings

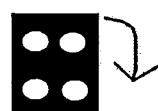
Musical notation on a bass clef staff. It includes a dynamic marking 'pp' and a large elliptical symbol with a counter-clockwise arrow above the staff, indicating a large counterclockwise rubbing movement on the strings.

= Play with (the bottom of) the glass bottle: make one slow, large, counterclockwise rounding rubbing movement on the low strings. Notice the extraordinarily low clef. Do not interrupt the movement before the end of the note duration (the last 16th note).

= Rub along the strings (lengthwise) with the bottom of the glass bottle.



= Rub along the low covered strings (lengthwise) with the bottom of the glass bottle. The arrows show the direction of the movement: upward or downward. The note values indicate the length of each rubbing movement. Notice the extraordinarily low clef. The pedal marking is not shown here, as it appears in a previous bar, but the pedal should be pressed down until the sign of release.



= Drop the mobile phone on the strings

The mobile phone is dropped on approximate strings that are shown by a cluster notehead. When dropping the phone, the pedal should be pressed down, and it should not be released before the end of the note value. See the following example:

Ped. * Ped. * Sim. Ped. as before

= Drop the mobile phone on the approximate strings that are shown by the cluster noteheads. Press the pedal down when dropping, and let the strings produce a scratching sound. Release the pedal immediately at the end of the note value and pick the phone away. Notice the different clefs.

Strings:

M.S.P. = molto sul ponticello, almost on the bridge

S.P. = sul ponticello

P.S.P. poco sul ponticello

M.V. = molto vibrato = very dense, but relatively narrow vibrato

V. Ord. = ordinary vibrato

S.V. = Senza vibrato

N. = Normal = Ord.

C.L.B. = Col legno battuto

BB = Behind the Bridge (with square noteheads)



= **Slow, but very wide vibrato.** The length of the wavy line above the staff indicates the length of this effect.



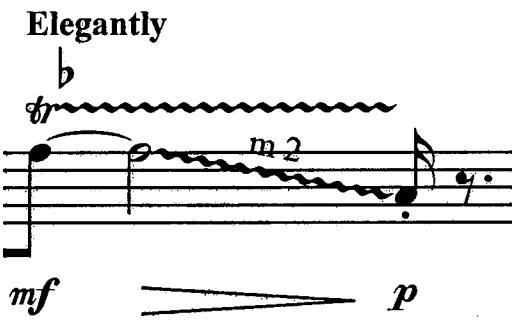
= **Raise by $\frac{1}{4}$ tone**



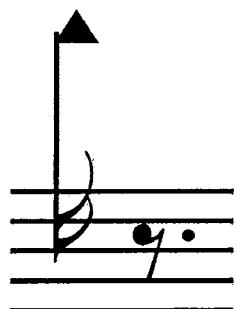
= **Lower by $\frac{1}{4}$ tone**



= **Lower by $\frac{3}{4}$ tone**



= A combination of a glissando and a trill: make a trill of a minor second while making a glissando at the same time (with viola only)



= Highest pitch of the string (Violin 1 and 2 only)

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The score is transposed

Somberly, mysteriously

$\text{♩} = 58$

Flute: $\text{♩} = 58$. *ppp*. Blow air through the tube without the reed, without producing a pitch.

Oboe: $\text{♩} = 58$. *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*.

Clarinet in Bb: $\text{♩} = 58$. *ppp*, *ppp*.

Bassoon: $\text{♩} = 58$. *ppp*, *ppp*.

Trumpet in C: *With harmon mute*. *Blow through the instrument without producing a pitch*.

Percussion: *Somberly, mysteriously*. $\text{♩} = 58$. *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*.

Piano: *On the Kbd.* *pp*, *pp*. *On the str.* *ppp*. *With a glass bottle (e.g. soft drink, beer): Rub the lowest covered strings with the bottom of the bottle. Make one very slow, big, uninterrupted rounding movement on the strings.*

Violin 1: *pp*. Make the bow changes as imperceptibly as possible M.S.P. *P.S.P.*, *S.P.*, *P.S.P.*, *S.P.*, *P.S.P.*

Violin 2: *pp*. Make the bow changes as imperceptibly as possible M.S.P. *P.S.P.*, *S.P.*, *P.S.P.*, *S.P.*, *P.S.P.*

Viola: *pp*. Make the bow changes as imperceptibly as possible M.S.P. *P.S.P.*, *S.P.*, *P.S.P.*, *S.P.*, *P.S.P.*

Cello: *pp*. Make the bow changes as imperceptibly as possible M.S.P. *P.S.P.*, *S.P.*, *P.S.P.*, *S.P.*, *P.S.P.*

Double Bass: *ppp*. Make the bow changes as imperceptibly as possible P.S.P. *S.P.*, *P.S.P.*, *S.P.*, *P.S.P.*

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5

Fl. *ppp*

Ob. *pp* *ppp*

Cl. in Bb *ppp*

Bsn. *ppp*

Tr. in C *pp* *ppp*

Perc. E → C *ppp* Strike E Scrape E

5 Pno { At the lengthwise metal bar With palm On the Kbd.

Vln. 1 S.P. *p* *ppp* M.S.P. *ppp*

Vln. 2 S.P. *p* *ppp* M.S.P. *ppp*

Vla S.P. *p* *ppp* M.S.P. *ppp*

Vc. S.P. *p* *ppp* M.S.P. *ppp*

D. B. S.P. *p* *ppp*

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13

Fl.

Ob.

(As before)

Cl. in Bb

Bsn.

Tr. in C

Blow through the instrument without producing a pitch

Perc.

Strike C

Scrape E → C → E → C →

13

Pno

At the lengthwise metal bar
With palm

On the Kbd.

On the str.

Drop a mobile phone on the strings indicated approximately by the cluster notehead. Let the strings produce a scratching sound. After the end of the note value, release the pedal immediately and pick the phone away from the strings.

Vln. 1

S.P.

ppp

Vln. 2

S.P.

ppp

Vla

S.P.

ppp

Vc.

S.P.

ppp

D. B.

S.P. P.S.P.

ppp ppp

P.S.P.

ppp ppp

S.P. P.S.P.

ppp ppp

P.S.P.

ppp ppp

S.P. P.S.P.

ppp ppp

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17

Fl. *pp* ————— *ppp* *pp*

Ob. > *pp* *ppp* ————— *pp* *pp* —————

Cl. in Bb *pp* ————— *ppp* *pp*

Bsn. *ppp* *p* ————— *mp*

Put the reed on Play normally

Tr. in C *Play normally (With harmon mute)*
Cantabile

Perc. *E* → *C* → *E* → *C* *Strike C* | → *E*

pp ————— *p* ————— *p* ————— *mp*

Pno *With a glass bottle (e.g. soft drink, beer):*
Rub the low covered strings with the bottom of the bottle. Make lengthwise movements upwards and downwards along the strings.

Vln. 1 *S.P. P.S.P.* *S.P. P.S.P.* *P.S.P.* *N.*

Vln. 2 *S.P. P.S.P.* *S.P. P.S.P.* *N.*

Vla *S.P. P.S.P.* *S.P. P.S.P.* *N.*

Vc. *S.P. P.S.P.* *S.P. P.S.P.* *N.*

D. B. *S.P. P.S.P.* *S.P. P.S.P.* *N.*

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21

Fl.

Ob.

Cl. in Bb

Bsn. *mp* *p*

Tr. in C

Perc. *Susp. Cymb. (low)*
With Wire Brushes
Change to Susp. Cymb.

Pno *M* *L* *W* *R.E.* *A.T.P. → A.C.* *N.* *→* *Sim.* *Sim.* *Sim.* *Sim.*

Vln. 1 *mf* *f* *mf*

Vln. 2 *mf* *f* *mf*

Vla *mf* *f* *mf*

Vc. *mf* *f* *mf* *Pizz.* *Arco*

D. B. *f* *mp* *5* *5* *mp* *5*

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25

Bsn. *p*

25

Perc. *p* *mp* *p* *mp* *p*

25 N. → *Sim.* *Sim.* *Sim.* *Sim.*

Pno *mp*

25 Vln. 1 *mf*

Vln. 2 *mf*

Vla *mf*

Vc. *mf*

D. B. *f* *Pizz.* *Arco* *5* *5* *5* *5* *5* *5*

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Musical score page 27, measures 27-44. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Trombone in C (Tr. in C), Percussion (Perc.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (C. b.), Double Bass (D. B.), and Trombone (Tr.). The score features various dynamics (mp, mf, f) and performance instructions (Sim., Pizz., Arco). Measure 27 starts with a rest for most instruments, followed by entries from Bassoon, Trombone in C, Percussion, and Piano. Measures 28-30 show complex rhythmic patterns with sixteenth-note figures and dynamic changes (N. → #, Sim., 5, 3, 6). Measures 31-33 continue with similar patterns. Measures 34-36 show sustained notes and sixteenth-note figures. Measures 37-44 show sustained notes and sixteenth-note figures, with dynamic changes (f) and performance instructions (Pizz., Arco, C. b., Pizz.).

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Vla. B:4

Vc. 3

D. B. 4

Arco ord. f <

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Fl.

Ob.

Cl. in Bb

Bsn.

Tr. in C

Perc. Bass Drum *p*

Pno Change to Vibraphone *p*

Vln. 1 S.P. N. *mf*

Vln. 2 S.P. N. *mp*

Vla S.P. N. *p*

Vc. S.P. N. *p*

D. B. S.P. N. *p*

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38 Somberly

Fl.

Ob.

Cl. in Bb

Bsn.

Tr. in C

38 Somberly

Perc. Bass Drum

Change to Vibraphone

Pno

Smoothly

Vln. 1

Vln. 2

Vla

Vc. S.P.

D. B.

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Sharply, massively

Fl. f ff ff ff
 Ob. f ff ff ff
 Cl. in Bb f ff ff ff
 Bsn. f ff ff ff
 Tr. in C f ff ff ff

Sharply, massively
 Vibraphone, motor off
 Hard mallets

Perc. f ff ff ff
 Pno f ff ff ff
 Vln. 1 f ff ff ff
 Vln. 2 f ff ff ff
 Vla f ff ff ff
 Vcl. f ff ff ff
 D. B. f ff ff ff

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Fl. *fff*

Ob. *fff*

Cl. in Bb *fff*

Bsn. *fff* Change to Bass Clarinet

Tr. in C *fff* ff Change to cup mute

Perc. *fff* Change to Tom-Toms

Pno *ff* *p* *mf* *p* *mf* *p* *mf* *p* Secco, senza ped.

Vln. 1 *ff*

Vln. 2 *ff*

Vla *ff*

Vc. *ff*

D. B. *ff*

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Fl. 45

Ob.

Bsn.

Tr. in C

Perc. 45 Tom-Toms

Pno 45

Vln. 1 45 M.V.

Vln. 2 45 M.V.

Vla 45 M.V.

Vc. 45 M.V.

D. B. 45 ff

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Fl. *mf*

Ob. *mf*

B. Cl. in Bb Bass Clarinet French notation: Sounding a M9 lower than written *mf*

Bsn. *f* *mf*

Tr. in C With Cup Mute (closed) *mf* *p*

Perc. *p* *pp* More calmly Change to Vibraphone

Pno Playfully, with a sharp and accurate articulation *p* *mp* *6* *6* *6* *6* Secco, senza ped.

Vln. 1 V. Ord. *f* *mp*

Vln. 2 V. Ord. *f* *mp*

Vla V. Ord. *f* *mp* *f* *mp*

Vc. V. Ord. *f* *mf*

D. B. *f* *mf*

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Playfully, with a sharp
and accurate articulation

Fl. *mp*

Ob.

B. Cl. in Bb *mp*

Bsn. *p*

Tr. in C

Perc.

Pno

Vln. 1 *mp*

Vln. 2 *mp*

Elegantly

Vla. *mf* *p*

Elegantly

Vc. *mf* *mp*

D. B. *mf* *mp*

Kilpiö: Fog, Stream and Fleeting Objects

Fl. 51 *mp* 3 *mf* 3

Ob.

B. Cl. in Bb *mp* 3 *mf*

Bsn.

Tr. in C

Perc. 51

Pno 51 *mf* 6 6

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla *p* *mf* *p*

Vc. *mp* *p*

D. B. *mp* *p*

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Fl. 53 *mp* *mf* *f*

Ob.

B. Cl. in Bb *mp* *mf* *f*

Bsn.

Tr. in C

Perc. 53

Pno *mp* *mf* *f*

Vln. 1 *pp*

Vln. 2 *pp*

Vla *pp* *p* *pp*

Vc. *pp*

D. B. *pp*

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DYNAMIC

Kilpiö: Fog, Stream and Fleeting Objects

Tenderly

Fl. Ob. B. Cl. in Bb Bsn. Tr. in C Perc.

55

pp

pp

pp

(With closed Cup Mute)
Cantabile

mf

Vibraphone, motor on
Soft mallets

p

Tenderly

Pno Vln. 1 Vln. 2 Vla. Vc. D. B.

55 S.P. N. N.
M.V. S.V. V. Ord.
S.P. N.

pp *mf* *pp*

M.V. S.V. V. Ord.
S.P. N.

pp *mf* *pp*

M.V. S.V. V. Ord.
S.P. N.

pp *mf* *pp*

M.V. S.V. V. Ord.
S.P. N.

pp *mf* *pp*

M.V. S.V. V. Ord.
S.P. N.

pp *mf* *pp*

M.V. S.V. V. Ord.
S.P. N.

pp *mf* *pp*

M.V. S.V. V. Ord.
S.P. N.

pp *mf* *pp*

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Fl. 57

B. Cl. in Bb

Bsn.

Tr. in C

Perc. 57

Pno 57

Vln. 1 57

Vln. 2 57

Vla 57

Vc 57

D. B. 57

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59

Fl.

B. Cl. in Bb

Bsn.

Tr. in C

Perc.

59

Pno

Vln. 1

Vln. 2

Vla

Vcl.

D. B.

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Fl. *tr*
 Ob.
 B. Cl. in Bb
 Bsn.
 Tr. in C
 Perc.

61

Pno

Vln. 1
 Vln. 2
 Vla
 Vc.
 D. B.

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63

F1. *ppp*

Ob.

B. Cl. in Bb *ppp*

Bsn. *ppp*

Tr. in C

Perc.

Change to Straight Mute

Change to Hard Mallets

Pno *ppp* *pp* *pp*

Vln. 1 *ppp* *pp* *N.*

Vln. 2 *ppp* *pp* *N.*

Vla *ppp* *pp* *N.*

Vc. *ppp* *pp* *N.*

D. B. *mm* *pp*

Musical score page 10, measures 11-12.

Vla. Treble clef, 3/4 time, key signature of B-flat major (two flats). Dynamics: *ppp*. Measures 11-12: A eighth-note followed by a sixteenth-note, then a half note.

Vc. Bass clef, 3/4 time, key signature of F major (one sharp). Dynamics: *ppp*. Measures 11-12: An eighth-note followed by a sixteenth-note, then a half note.

D. B. Bass clef, 3/4 time, key signature of F major (one sharp). Dynamics: *ppp*. Measures 11-12: An eighth-note followed by a sixteenth-note, then a half note.

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Fl. 66

Ob.

B. Cl. in Bb

Bsn.

Tr. in C

Vibraphone, motor off
Hard Mallets

Perc.

Pno

Vln. 1

Vln. 2

Vla

Vc.

D. B.

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Fl. *mf*

Ob. *mf*

B. Cl. in Bb *mf*

Bsn. *mf*

Tr. in C With Straight Mute *mf* *f*

Perc. *mf*

Pno *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla *mf*

Vc. *mf*

D. B.

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Energetically, playfully

Fl.

Ob.

B. Cl. in Bb

Bsn.

Tr. in C

Energetically, playfully

Vibraphone, motor on
Hard mallets

Perc.

Pno

Sul G -
Strongly
Like a dangerous carusel

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

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77

Fl. Ob. B. Cl. in Bb Bsn. Tr. in C

Perc. Pno Vln. 1 Vln. 2 Vla. Vc. D. B.

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79

Fl.

Ob.

B. Cl. in Bb

Bsn.

Tr. in C

Perc.

Pno

Vln. 1

Vln. 2

Vla

Vc.

D. B.

79

79

79

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Musical score page 84, measures 1-5. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Trombone in C (Tr. in C), Percussion (Perc.), Piano (Pno), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla), Cello (Vc.), and Double Bass (D. B.). The score features dynamic markings such as *f*, *mf*, *ff*, *ff*, *Arco*, and *With Straight Mute*. Measure 1: Flute, Oboe, Bassoon play sustained notes at *mf*. Trombone in C enters at *f*. Measure 2: Trombone in C continues at *mf*. Measure 3: Trombone in C plays eighth-note patterns at *mf*. Measure 4: Trombone in C plays eighth-note patterns at *mf*. Measure 5: Trombone in C plays eighth-note patterns at *f*. Measure 6: Percussion and Piano play eighth-note patterns at *f*. Measure 7: Piano plays eighth-note patterns at *mf*. Measure 8: Piano plays eighth-note patterns at *f*. Measure 9: Violin 1 and Violin 2 play eighth-note patterns at *ff*. Measure 10: Violin 1 and Violin 2 play eighth-note patterns at *ff*. Measure 11: Viola and Cello play eighth-note patterns at *ff*. Measure 12: Double Bass plays eighth-note patterns at *ff*.

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Fl. *v*

Ob. *mf* *f*

B. Cl. in Bb *f* *mf* *f*

Bsn. *f* *mf* *f*

Tr. in C *v* *mf* *f*

Perc. *v*

Pno *f* *mf* *f* *

Vln. 1 *ff*

Vln. 2 *ff*

Vla *Pizz.* *Arco* *f*

Vc. *Pizz.* *Arco* *f*

D. B. *Pizz.* *Arco* *f*

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DYNAMIC

Kilpiö: Fog, Stream and Fleeting Objects

Fl. f ff

Ob. f ff

B. Cl. in Bb mf f f ff

Bsn. mf f f ff

Tr. in C mf f ff

Perc. mf f ff

Pno { mf f ff R.H.

Vln. 1 f ff

Vln. 2 f ff Arco

Vla f Pizz. f Arco

Vc. f Pizz. f Arco

D. B. f Pizz. f Arco ord.

Kilpiö: Fog, Stream and Fleeting Objects

Kilpiö: Fog, Stream and Fleeting Objects

Fl. f

Ob. f

B. Cl. in Bb f

Bsn. f

Tr. in C f mf f

Perc. f

Pno f

Vln. 1 ff

Vln. 2 ff

Vla ff

Vc. ff

D. B. ff

Kilpiö: Fog, Stream and Fleeting Objects

95

Fl. *f*

Ob. *f*

B. Cl. in Bb

Bsn.

Tr. in C *mf*

Perc.

Pno

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *f*

Vc. *f*

D. B. *f*

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Kilpiö: Fog, Stream and Fleeting Objects

Fl. *mp*

Ob.

B. Cl. in Bb *mp*

Bsn. *mp*

Tr. in C Change to Cup Mute

Perc. *mp*

p

Pno *mp*

p

p

mp

p

Vln. 1 *mf*

Vln. 2 *mf*

p

mf

mf

mp

Vla *mf*

p

mf

mp

Vc. *mf*

p

mf

mp

D. B. *mf*

p

mf

mp

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Kilpiö: Fog, Stream and Fleeting Objects

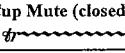
103

Fl. 5 pp

Ob.

B. Cl. in Bb pp

Bsn. pp

Tr. in C With Cup Mute (closed)  pp

Perc. pp ppp

103

Pno { 6 pp

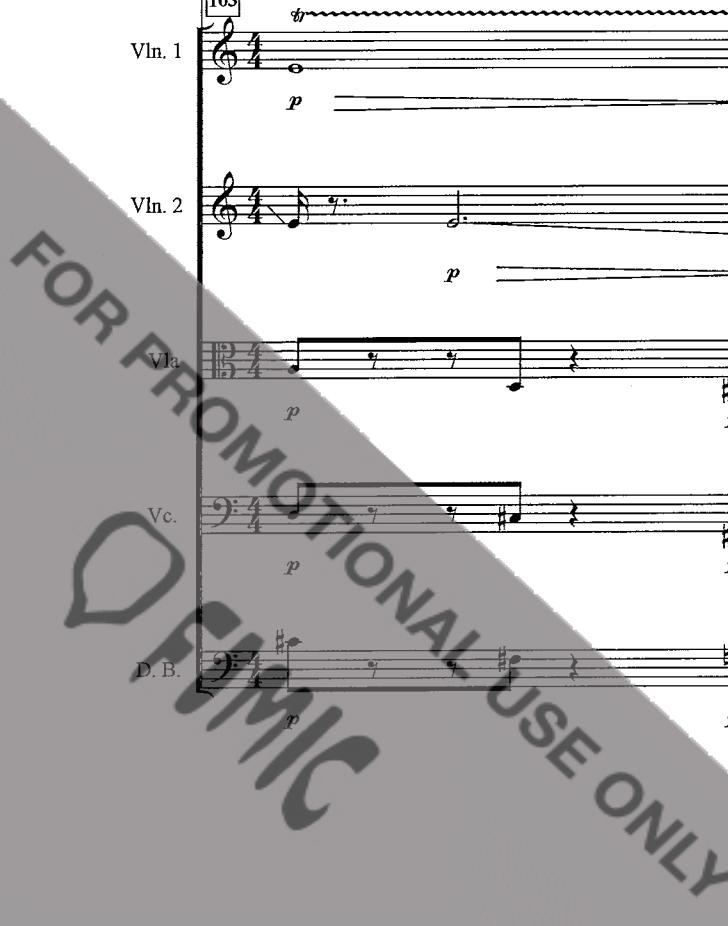
Vln. 1 p pp

Vln. 2 p pp Arco

Vla p pp Arco

Vc. p pp Arco

D. B. p pp



Kilpiö: Fog, Stream and Fleeting Objects

Kilpiö: Fog, Stream and Fleeting Objects

Kilpiö: Fog, Stream and Fleeting Objects

116

Picc. f

Ob. f

B. Cl. in Bb f

Bsn. f

Tr. in C f

Perc. ff f ff

116

Pno ff v * xā

Vln. 1 ff f Arco

Vln. 2 ff f Arco

Vla Pizz. ff f Arco

Vc. Pizz. ff f Arco

D. B. 6 6 f

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DYNAMIC

Kilpiö: Fog, Stream and Fleeting Objects

118

Picc. *ff*

Ob. *ff* *f* *f*

B. Cl. in Bb *f*

Bsn. *f*

Tr. in C *f* *f*

118 Strongly, powerfully

Perc.

118 Strongly, powerfully

Pno *fff*

Vln. 1 *ff* *ff* Pizz. Powerfully

Vln. 2 *ff* *ff* Pizz. Powerfully

Vla *ff* *f*

Vc. *ff* *f*

D. B. *ff* *f*

Kilpiö: Fog, Stream and Fleeting Objects

123

Picc. *f*

Ob. *f*

B. Cl. in Bb *f*

Bsn. *f*

Tr. in C *f*

Perc. *f* *ff*

Pno *fff* *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla *f* *ff*

Vc. *f* *ff*

D. B. *f*

Kilpiö: Fog, Stream and Fleeting Objects

Musical score page 125, measures 1-4. The score includes parts for Picc., Ob., B. Cl. in Bb, Bsn., Tr. in C, Perc., Pno., Vln. 1, Vln. 2, Vla., Vc., and D. B.

Percussion (Perc.)

- Measure 1: Strongly, powerfully. Dynamics: ff, ff, ff.
- Measure 2: Dynamics: ff, ff, ff.
- Measure 3: Dynamics: ff, ff, ff.
- Measure 4: Dynamics: ff, ff, ff.

Piano (Pno.)

- Measure 1: Dynamics: ff, ff, ff.
- Measure 2: Dynamics: ff, ff, ff.
- Measure 3: Dynamics: ff, ff, ff.
- Measure 4: Dynamics: ff, ff, ff.

Violin 1 (Vln. 1)

- Measure 1: Dynamics: ff, ff, ff.
- Measure 2: Dynamics: ff, ff, ff.
- Measure 3: Dynamics: ff, ff, ff.
- Measure 4: Dynamics: ff, ff, ff.

Violin 2 (Vln. 2)

- Measure 1: Dynamics: ff, ff, ff.
- Measure 2: Dynamics: ff, ff, ff.
- Measure 3: Dynamics: ff, ff, ff.
- Measure 4: Dynamics: ff, ff, ff.

Cello (Vcl.)

- Measure 1: Dynamics: ff, ff, ff.
- Measure 2: Dynamics: ff, ff, ff.
- Measure 3: Dynamics: ff, ff, ff.
- Measure 4: Dynamics: ff, ff, ff.

Bassoon (D. B.)

- Measure 1: Dynamics: ff, ff, ff.
- Measure 2: Dynamics: ff, ff, ff.
- Measure 3: Dynamics: ff, ff, ff.
- Measure 4: Dynamics: ff, ff, ff.

Kilpiö: Fog, Stream and Fleeting Objects

129

Picc. *f*

Ob. *f*

B. Cl. in Bb *f* 3 *mf* 6 *f* *f*

Bsn. *f* 3 *mf* 6 *f* *f*

Tr. in C *f* 5 *f* 6 *ff* *f*

Perc. *f* * *ff* *ff* *ff*

Strongly, powerfully

129

Pno *ff* *ff*

129

Vln. 1 *Arco* *f* *ff* *ff*

Vln. 2 *Arco* *f* *ff* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D. B. *f* *ff* *f*

Kilpiö: Fog, Stream and Fleeting Objects

133

Picc. Ob. B. Cl. in Bb Bsn. Tr. in C

Perc. Pno

Vln. 1 Vln. 2 Vla Vc. D. B.

Kilpiö: Fog, Stream and Fleeting Objects

Musical score page 2, measures 12-14:

- Vla.** Treble clef, dynamic **f**, crescendo line, dynamic **ff**.
- Vc.** Bass clef, dynamic **f**, crescendo line, dynamic **ff**.
- D. B.** Bass clef, dynamic **f**, sixteenth-note pattern with a dynamic of **ff**.

Kilpiö: Fog, Stream and Fleeting Objects

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System 1:

- Picc. (measures 140-141)
- Ob. (measures 140-141)
- B. Cl. in Bb (measures 140-141)
- Bsn. (measures 140-141)
- Tr. in C (measures 140-141)
- Perc. (measures 140-141)

System 2:

- Pno (measure 142)

System 3:

- Vln. 1 (measures 143-144)
- Vln. 2 (measures 143-144)
- Vla. (measures 143-144)
- Vcl. (measures 143-144)
- D. B. (measures 143-144)

Musical Instructions:

- System 1:** Powerfully, furiously (measures 140-141)
- System 2:** Powerfully, furiously (measure 142)
- System 3:** Powerfully, furiously (measures 143-144)

Kilpiö: Fog, Stream and Fleeting Objects

Picc. *f* 6 *ff* *ff*

Ob. *f* *ff* *ff*

B. Cl. in Bb *f* 6 *ff* *ff*

Bsn. *f* 6 *ff* *ff*

Tr. in C 6 *ff* *ff* *f* 3

Perc. *Extremely powerfully and furiously* *fff*

Pno. *Extremely powerfully and furiously* *fff* *Re* *

Vln. 1 *Arco* *ff* *fff* *Pizz.*
Very powerfully

Vln. 2 *Arco* *ff* *fff* *Pizz.*
Very powerfully

Vla. *f* 6 *ff*

Vc. *f* 6 *ff* *ff* 6

D. B. *f* 6 *ff*

Kilpiö: Fog, Stream and Fleeting Objects

144

Picc. $\begin{array}{c} \text{b} \\ \text{2} \end{array}$ ff

Ob. ff

B. Cl. in Bb $\begin{array}{c} \text{3} \\ \text{ff} \end{array}$

Bsn. $\begin{array}{c} \text{3} \\ \text{ff} \end{array}$

Tr. in C $\begin{array}{c} \text{3} \\ \text{ff} \end{array}$ f $\begin{array}{c} \text{5} \\ \text{ff} \end{array}$ f $\begin{array}{c} \text{3} \\ \text{ff} \end{array}$

Perc. $\begin{array}{c} \text{fff} \\ \text{ff} \end{array}$ fff

Pno $\begin{array}{c} \text{fff} \\ \text{ff} \end{array}$ ff

Vln. 1 $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

Vln. 2 $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

Vla $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

Vc. $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

D. B. $\begin{array}{c} \text{ff} \\ \text{ff} \end{array}$

Kilpiö: Fog, Stream and Fleeting Objects

146

Picc. *ff* 6

Ob. *f* 3 *ff*

B. Cl. in Bb 3 *ff* 3

Bsn. *f* 3 *ff* 3

Tr. in C *f* *ff* 5 *ff* 5

Perc. *ff* *fff* *fff* *fff* Change to Tam-Tam

Pno *ff* *fff* *fff* *fff*

Vln. 1 *ff* *fff* *ff* Arco

Vln. 2 *ff* *fff* *ff* *fff*

Vla *f* 6 *ff* 6 *ff* *fff*

Vc. *f* 6 *ff* 6 *ff* *fff*

D. B. *f* 6 *ff* 6 *ff* *fff*

Kilpiö: Fog, Stream and Fleeting Objects

Explosively

149

Picc. *fff*

Ob. *fff*

B. Cl. in Bb *ff*

Bsn. *ff*

Tr. in C *fff*

Explosively
Strike
C A

149

Perc. *ff*

Pno *ff* *f* 5 *ff* 6 6 6 6 *ff*

Vln. 1 *ff* 6 6 6 6 *ff*

Vln. 2 *ff* 6 6 6 6 *ff*

Vla *ff* 6 6 6 6 *ff*

Vc. *ff* 6 6 6 6 *ff*

D. B. *ff* 6 6 6 6

Kilpiö: Fog, Stream and Fleeting Objects

Musical score page 152 featuring ten staves of music. The staves are as follows:

- Picc. (Piccolo): Playing eighth-note chords.
- Ob. (Oboe): Playing eighth-note chords.
- B. Cl. in Bb (Bass Clarinet in B-flat): Playing sixteenth-note patterns with dynamics ff and fff.
- Bsn. (Bassoon): Playing eighth-note chords.
- Tr. in C (Trombone): Playing eighth-note chords.
- Perc. (Percussion): Playing sustained notes with dynamic f.
- Pno (Piano): Playing eighth-note chords with dynamic ff. Includes markings "Like huge bells", "ff", "s", "6", "8vb", "loco", and a rehearsal mark 152.
- Vln. 1 (Violin 1): Playing eighth-note chords with dynamics ff, f, and fff.
- Vln. 2 (Violin 2): Playing eighth-note chords with dynamics ff, f, and fff.
- Vla. (Cello): Playing eighth-note chords with dynamics ff, f, and fff.
- Vc. (Double Bass): Playing eighth-note chords with dynamics ff, f, and fff.
- D. B. (Double Bass): Playing eighth-note chords with dynamics ff, f, and fff.

The score includes various dynamics such as ff, f, s, and fff, and performance instructions like "Like huge bells". Rehearsal marks 152 are present above several staves. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staves.

Kilpiö: Fog, Stream and Fleeting Objects

155 $\frac{3}{4}$

Picc. $\frac{3}{4}$ *ff*

Ob. $\frac{3}{4}$ *fff*

B. Cl. in Bb $\frac{3}{4}$ *ff*

Bsn. $\frac{3}{4}$ *ff*

Tr. in C $\frac{3}{4}$ *fff*

155 $\frac{3}{4}$ *ff*

Perc. $\frac{3}{4}$

Pno $\frac{3}{4}$ *ff* *f* *ff*

ff *ff*

Vln. 1 $\frac{3}{4}$ *ff*

Vln. 2 $\frac{3}{4}$ *ff* *ff*

Vla $\frac{3}{4}$ *ff*

Vc. $\frac{3}{4}$ *ff*

D. B. $\frac{3}{4}$ *ff*

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DYNAMIC

Kilpiö: Fog, Stream and Fleeting Objects

158

Picc. *fff*

Ob. *fff*

B. Cl. in Bb *fff*

Bsn. *fff*

Tr. in C *fff*

Perc. *f*

Like huge bells

Pno *ff*

Vln. 1 *ff* *f* *fffff*

Vln. 2 *ff* *f* *fffff*

Vla. *ff* *f* *fffff*

Vc. *ff* *f* *fffff*

D. B. *ff* *f* *fffff*

Kilpiö: Fog, Stream and Fleeting Objects

160

Picc. $\frac{3}{4}$ ff

Ob. $\frac{3}{4}$ ff

B. Cl. in Bb $\frac{3}{4}$ f

Bsn. $\frac{3}{4}$ f

Tr. in C $\frac{3}{4}$ ff

Perc. $\frac{3}{4}$ f Strike C E

Pno $\frac{3}{4}$ f

Vln. 1 $\frac{3}{4}$ f

Vln. 2 $\frac{3}{4}$ f

Vla $\frac{3}{4}$ f

Vc. $\frac{3}{4}$ f

D. B. $\frac{3}{4}$ f

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DYNAMIC

Kilpiö: Fog, Stream and Fleeting Objects

163

Picc. ff

Ob. ff

B. Cl. in Bb f

Bsn. f

Tr. in C ff

Perc. C f

Strike E f

163

Pno f

(8th) f

Vln. 1 f

Vln. 2 f

Vla f

Vc. f

D. B. f

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DYNAMIC

Kilpiö: Fog, Stream and Fleeting Objects

166

Picc. *mf*

Ob. *mf*

B. Cl. in Bb *mf*

Bsn. *mf*

Tr. in C *mf*

Perc. E *mf* E *p* Strike E *mf*

166

Pno *mf*

Vln. 1 Roughly *f*

Vln. 2 Roughly *f*

Vla Roughly *f*

Vc. *f*

D. B. *f*

Kilpiö: Fog, Stream and Fleeting Objects

170

Picc. *mf*

Ob. *mf*

B. Cl. in Bb *mf*

Bsn. *mf*

Tr. in C *mf*

170 E □ Perc. Strike E *mp*

170 Pno *mf*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *mf*

D. B. *mf*

Kilpiö: Fog, Stream and Fleeting Objects

**Gradually much more calmly
and more slowly**

173

Picc. Ob. B. Cl. in Bb Bsn. Tr. in C Perc.

Take the cup mute

173

Pno Vln. 1 Vln. 2 Vla Vc

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Kilpiö: Fog, Stream and Fleeting Objects

175

Picc. *p*

Ob. *p*

B. Cl. in Bb *p*

Bsn. *p*

Tr. in C With Cup Mute (closed) *p* *p* *pp*

175 E *p*

Perc.

175 Pno *p* *pp* *pp* *p*

Vln. 1 *mp* *mf* *mp* *p*

S.P. N.

Vln. 2 *mp* *mf* *mp* *p*

S.P. N.

Vla *p* *mp* *mf*

Vc. *p* *mp* *mf*

S.P.

D. B. *p* *mp* *mf*

Kilpiö: Fog, Stream and Fleeting Objects

178
Picc. *p* — *pp*
Ob. *p* — *pp*
B. Cl. in Bb *p* — *pp*
Bsn. *p* — *pp*
Tr. in C *p* — *pp*
Perc. *mp* — *pp*

Strike E
178 C
Pno *pp*
Vln. 1 *p*
Vln. 2 *mp* — *mf*
Vla *p*
Vcl. *p*
D. B. *p*

Change to Flute

Kilpiö: Fog, Stream and Fleeting Objects

181

Fl.

Ob.

B. Cl. in Bb

Bsn.

Tr. in C

Perc.

Strike E

181

Pno

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

Kilpiö: Fog, Stream and Fleeting Objects

184 = ca. 96

Fl. *pp*
Ob.
B. Cl. in Bb
Bsn. *pp*
Tr. in C *pp*
Perc.

184 Sim.

Pno *pp*
Ric.

Vln. 1 *Lightly* *pp*
Vln. 2 *N.* *S.P.* *p* *mp* *N.* *S.P.* *mp*
Vla *Lightly* *pp*
Vc. *N.* *S.P.* *p* *mp* *N.* *S.P.* *mp*
D. B. *Lightly* *pp* *S.T.*

Kilpiö: Fog, Stream and Fleeting Objects

Musical score page 187, featuring the following instruments and dynamics:

- Fl.**: p , pp
- Ob.**: p
- B. Cl. in Bb**: pp
- Bsn.**: pp
- Tr. in C**: pp
- Perc.**: pp
- Pno**: p , pp
- Vln. 1**: $N.$, $S.P.$, p , mp
- Vln. 2**: pp , *Lightly*, 3 , $S.T.$
- Vla.**: $N.$, $S.P.$, p , mp
- Vc.**: pp , *Lightly*, 3 , $S.T.$
- D. B.**: $N.$, $S.P.$, p , mp

Performance instructions include "Scrape E → C" and "Scrape N. → S.P.".

Kilpiö: Fog, Stream and Fleeting Objects

190

Fl. *pp*

Ob.

B. Cl. in Bb *Very lightly* *pp*

Bsn. *Very lightly* *pp*

Tr. in C *Change to Straight Mute*

190 Strike C *pp*

Perc.

190 Pno *pp* *N.* → *pp*

Vln. 1 *N.* *Lightly* *pp* *S.T.*

Vln. 2 *N.* *S.P.* *pp* *N.* *S.P.* *pp* *S.T.*

Vla *N.* *Lightly* *pp* *S.P.* *pp*

Vc *N.* *S.P.* *pp* *N.* *S.P.* *pp* *S.T.*

D. B. *N.* *Lightly* *pp*

Kilpiö: Fog, Stream and Fleeting Objects

193

Fl.

Ob.

B. Cl. in Bb

Bsn.

Tr. in C

Perc.

Pno

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

Kilpiö: Fog, Stream and Fleeting Objects

197

Fl. $\leftarrow \begin{smallmatrix} 3 \\ \text{---} \end{smallmatrix} \rightleftharpoons \text{---}$
 $\leftarrow \begin{smallmatrix} 3 \\ \text{---} \end{smallmatrix} \rightleftharpoons \text{---} = \text{ca. } 72 \rightarrow$

Ob.

B. Cl. in Bb Change to Clarinet in Bb

Bsn. $\text{---} \cdot \text{---} \cdot \text{---} \cdot \text{---} \cdot \text{---} \cdot \text{---}$

Tr. in C $\text{---} \cdot \text{---} \cdot \text{---} \cdot \text{---} \cdot \text{---} \cdot \text{---}$

With Straight Mute
 Blow air through the instrument,
 without producing a pitch

Perc. $\text{---} \cdot \text{---} \cdot \text{---} \cdot \text{---} \cdot \text{---} \cdot \text{---}$

197 Change to Suspended Cymbal

Susp. Cymb. (low) With Wire Brushes

Pno $\text{---} \cdot \text{---} \cdot \text{---} \cdot \text{---} \cdot \text{---} \cdot \text{---}$

At the lengthwise metal bar,
 With B.F.J.

Vln. 1 N. S.P. N.

Vln. 2 N. S.P. N.

Vla N. S.P. N.

Vcl N. S.P. N.

D. B. N. III N.

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203

Fl.

Ob. As before

Cl. in Bb

Bsn. pp

Tr. in C As before

Perc. Scrape B | Strike E Change to Tam-Tam

203 M

Pno

Vln. 1 N. → S.P. → N. → S.P. → N. → S.P. → S.P. →

Vln. 2 N. → S.P. → N. → S.P. → N. → S.P. →

Vla. N. → S.P. → N. → S.P. → N. → S.P. →

Vc. N. → S.P. → N. → S.P. → N. → S.P. →

D. B. III pp p

Kilpiö: Fog, Stream and Fleeting Objects

Brightly

Fl. 207 *pp*

Ob. *pp* Play normally

Cl. in Bb *pp*

Bsn. *p*

Tr. in C *pp* Play normally *mp* *pp* *pp*

Brightly C 207 *pp* Change to Suspended Cymbal

Perc. *p*

On the Kbd. Play the repeated notes very evenly

Pno *mp* *pp*

Vln. 1 N. *mf* *p* N. → S.T. N.

Vln. 2 N. *mf* *p* N. → S.T. N.

Vla. N. *mf* *p* N. → S.T. N.

Vc. N. *mf* *p* N. → S.T. N.

D. B. I II I II I S.T. *pp*

Kilpiö: Fog, Stream and Fleeting Objects

211

Mistily

Fl. Take the reed off *mp* — *p* Blow air through the instrument, without producing a pitch *pp*

Ob. *pp* — *mf*

Cl. in Bb *pp*

Bsn. *pp* Blow air through the instrument, without producing a pitch

Tr. in C *mf* — *pp* — *mf*

211

Susp. Cymb. (low) With Wire Brushes *p* — *mf* — *p*

Perc. *Mistily* *Scrape* |

211

Pno *mf* — *pp* At the inner side of the wooden right edge With B.F.J.

Vln. 1 *mf* — *pp*

Vln. 2 *mf* — *pp* N. — → S.P. — →

Vla *mf* — *pp* N. — → S.P. — →

Vc. *mf* — *pp* N. — →

D. B. *pp* — *p*

Kilpiö: Fog, Stream and Fleeting Objects

Fl. 215
 Fl. *pp*
 Blow air through the instrument,
 without producing a pitch

Ob. *pp* *mp*
pp

Cl. in Bb *pp*

Bsn. *pp*
 Blow air through the instrument,
 without producing a pitch

Tr. in C *pp* *mp*
pp

Perc. *p* *pp* *pp*
Scrape | *Strike B* | *Strike E* |

Pno *mf* *mp* *pp* *p* *pp* *p*
R.E.

Vln. 1 *mf* *pp*
N. *S.P.* *N.* *S.P.* *N.* *S.P.*
N. *S.P.* *N.* *S.P.* *N.* *S.P.*

Vln. 2 *pp* *mf* *pp*
N. *S.P.* *N.* *S.P.* *N.* *S.P.*

Vla *pp* *mf* *pp*
S.P. *N.* *S.P.* *N.* *S.P.*

Vc. *mf* *pp*
S.P. *pp* *p* *pp* *mp*
 I

D. B. *p* *pp*
 II

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Kilpiö: Fog, Stream and Fleeting Objects

Fl. 218

Ob. Sim.

Cl. in Bb Put the reed on

Bsn. pp

Tr. in C Sim.

Perc. With wire brushes

Pno Change to Tam-Tam

Vln. 1 RE

Vln. 2

Vla

Vc.

D. B.

Kilpiö: Fog, Stream and Fleeting Objects

Brightly

Fl. *pp*

Ob. *Play normally*

Cl. in Bb *pp*

Bsn. *p*

Tr. in C *Play normally* *Espressivo, cantabile*

Brightly

Perc. *p*

On the Kbd.

Pno *mp*

On the Kbd.

p

On the Kbd.

Vln. 1 *N.* *mf* *pp*

Vln. 2 *N.* *mf* *pp*

Vla *N.*

Vc. *N.*

D. B. *III* *p*

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Kilpiö: Fog, Stream and Fleeting Objects

Mistily

Fl. > *mp* → *p*

Ob. Take the reed off

Cl. in Bb

Bsn.

Tr. in C Blow without producing a pitch

mf → *pp* → *mf*

Mistily

224 Susp. Cymb. (low) With Wire Brushes

Perc. *p* → *mf* → *p*

224 Suspended Cymbal Scrape | At the inner side of the wooden right edge With B.F.J.

Pno

Vln. 1

Vln. 2

Vla

Vcl.

D. B.

Kilpiö: Fog, Stream and Fleeting Objects

227

Fl. *pp* *pp* *pp* *p*
 Ob. Blow without producing a pitch *pp* — *mf* *mf* — *p*
 Cl. in Bb *pp* *pp* *pp* *p*
 Bsn. *pp* *pp* *p*
 Tr. in C Blow without producing a pitch *pp* — *mf* *p* — *mf* *p* — *mf*

227 Scrape | Change to Temple Blocks Temple Blocks
 Perc. *p* *pp* — *p* *pp* — *mp* *p* — *mf* *p* —
 Pno *mf* *mp* — *pp* *p* — *pp* *pp* *mp* — *p*

227 → S.P. → N. → S.P. → N. → S.P. →
 Vln. 1 *mp* — *pp* *p* *mf* — *pp* *mp* — *f* —
 Vln. 2 N. → S.P. → N. → S.P. → N. → S.P. →
 Vla N. *p* — *mf* — *pp* *p* *p* — *f* — *pp*
 Vc. → S.P. → N. → S.P. → N. → S.P. →
 D. B. *mp* — *pp* *p* — *pp* *pp* — *p* *pp* — *mf*

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Restlessly, foggily
♩ = 87

Fl.
Ob.
Cl. in Bb
Bsn.
Tr. in C

Take the reed off

Perc.

Tom-Toms
Wood Blocks

234

R E
Pno

On the str. With Fingernail
On the str. With Palm, strike

Vln. 1
Vln. 2
Vla
Vc.
D. B.

Aggressively
Play behind the bridge
(Later BB)
Scratch tones

Aggressively
Play behind the bridge
(Later BB)
Scratch tones

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242

Fl.

Ob.

Cl. in Bb

Bsn.

Tr. in C

Perc.

Pno

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

Blow through the instrument,
without producing a pitch

ff

mf

ff

mf

f

Blow through the instrument,
without producing a pitch

ff

mf

ff

mf

f

Blow through the instrument,
without producing a pitch

ff

mf

ff

mf

f

242

Strike

Change to Tom-Toms

mf

f

Sonorously, openly

f

f

Sim.

242

S.T. → S.P.

N. → S.P.

pp
BB
Pizz. with your thumbnail
Damp the strings with your
left hand on the fingerboard.

mf

pp

242

BB
Pizz. with your thumbnail
Damp the strings with your
left hand on the fingerboard.

f

mf

242

BB
Pizz. with your thumbnail
Damp the strings with your
left hand on the fingerboard.

f

ff

242

BB
Pizz. with your thumbnail
Damp the strings with your
left hand on the fingerboard.

f

ff

C.L.B.
Play behind the bridge
Damp the strings with your
left hand on the fingerboard

f

Kilpiö: Fog, Stream and Fleeting Objects

246

Fl. ff f

Ob.

Cl. in Bb ff f

Bsn.

Tr. in C ff f

246 Tom-Toms Wood Blocks

Perc. f f f f

246 Take the glass bottle With a glass bottle (e.g. soft drink, beer): Rub the low covered strings with the bottom of the bottle. Make lengthwise movements upwards and downwards along the strings.

Pno ff On the str. With Palm, strike mf f mf

Vln. 1 p pp Aggressively Arco BB →

Vln. 2 v Aggressively ff v

Vla v ff Arco BB →

Vc. v ff Arco BB →

D. B. Arco N. ff ff

Kilpiö: Fog, Stream and Fleeting Objects

More lyrically

Fl. Ob. Cl. in Bb Bsn. Tr. in C

Perc. Pno

Vln. 1 Vln. 2 Vla Vc. D. B.

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250

250

More lyrically

Change to Suspended Cymbal

Susp. Cymb. (low)
With Wire Brushes

250

Lightly

250

f **p**

***** **Rea**

250

M.S.P. **S.P.**

BB **BB**

mf **p**

BB **BB**

mf **p**

pp **pp**

pp **pp**

pp **pp**

pp **pp**

82

Kilpiö: Fog, Stream and Fleeting Objects

254

Fl.

Ob.

Cl. in Bb

Bsn.

Tr. in C

Perc.

254

Susp. Cymb. (low)
With Wire Brushes

ppp

254

With Fingernail
Play glissandos across the strings

Sim.

p

Pno

*

Vln. 1

M.V.

S.V.

M.V.

N.
Tenderly, elegantly

I

Vln. 2

M.V.

S.V.

M.V.

N.
V. Ord.

S.T.

Vla

M.V.

S.V.

M.V.

R.
N.
V. Ord.

S.T.

Vc.

D. B.

Kilpiö: Fog, Stream and Fleeting Objects

258

Fl.

Ob.

Cl. in Bb

Bsn.

Tr. in C

Perc.

Pno

Vln. 1

Vln. 2

Vla

Vc.

D. B.

**Blow through the instrument,
without producing a pitch**

**Blow air through the instrument,
without producing a pitch**

Change to Glockenspiel

On the str.

**On the Str.
Strike
With Palm**

Elegantly

I

PPP

M.S.P.

S.P.

IV

mp

pp

Kilpiö: Fog, Stream and Fleeting Objects

262

Fl.

Ob.

Cl. in Bb

Bsn.

Tr. in C

Perc. Glockenspiel

On the str.

Pno

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

FOR PROMOTIONAL USE ONLY

Kilpiö: Fog, Stream and Fleeting Objects

266

Fleeting and fading away

Fl. *p*

Ob. *p*

Cl. in Bb *p*

Bsn.

Tr. in C *p*

Perc. *Fleeting and fading away*
Drop a mobile phone on the strings indicated in a roughly approximate way by the cluster notehead. Let the strings produce a scratching sound. After the end of the note value, release the pedal immediately and pick the phone away from the strings.

Take the mobile phone Sim.

Pno { *mp* *mp* *mp* *p*

Vln. 1 M.S.P. N. → S.P.

Vln. 2 M.S.P. N. → S.P.

Vla M.S.P. BB S.P.

Vc. M.S.P. BB S.P.

D. B. *pp* *pp* M.S.P.

Kilpiö: Fog, Stream and Fleeting Objects

270

Fl.

Ob. *pp*

Cl. in Bb *pp*

Bsn.

Tr. in C *pp* *ppp*

Perc. *ppp* *ppp* Stop here vibration at the end of the bar

270

Pno *pp* *pp*

Vln. 1 M.S.P. *pp* *ppp*

Vln. 2 M.S.P. *pp* *ppp*

Vla M.S.P. *pp* *ppp*

Vc. *ppp*

D. B.

FOR PROMOTIONAL USE ONLY

QFIMIC