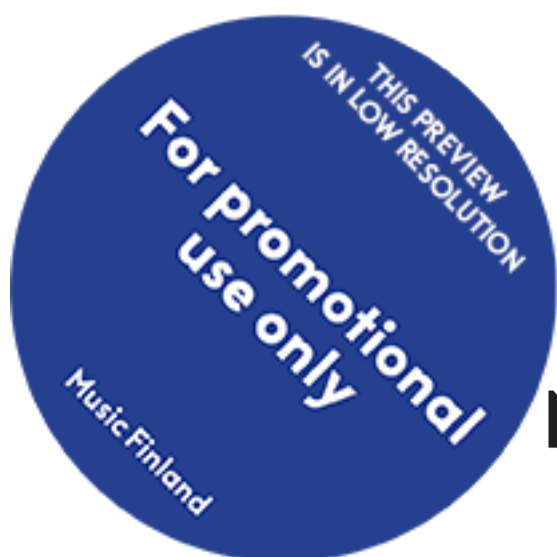


Timothy Page

Kiikku

for woodwind quintet

2017/2020



Music Finland

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Kiikku - キ ッ ク

for woodwind quintet

Timothy Page, 2017/2020

- Score -
(rev. 8/30/20)



Instructions for Performance

The bulk of this work features the superposition of two worlds: a tight, rhythmic, syncopated harmonic layer and a long, seemingly pulseless melody that is initially intended to evoke instruments of a traditional Japanese *Gagaku* ensemble such as the *hichiriki* (double reed pipe) and the *shakuhachi* (wooden flute).

Performers are encouraged to familiarize themselves with the sounds of the *gagaku* instruments. Especially relevant is the *hichiriki*, a small oboe-like reed instrument, and the *shakuhachi*, a bamboo flute.

For an example of the *hichiriki*, see here: <https://youtu.be/QRZ1eNlzh0A?t=162>

For an example of the *shakuhachi*, see here: <https://youtu.be/52jncoWu4zs>

Oboe: To better evoke the sound of the *hichiriki*, the oboist may wish to use a different, “grittier” reed for the opening solo in first section of the work. Space is left in the part for the oboist to change reeds following this solo.

The timbre and mechanics of the horn and clarinet are of course further removed from those of the *gagaku* instruments, but the sounds should nonetheless be kept in mind.

Kiikku means “swing” or “rock” in Finnish, and, roughly transliterated, “kick” in Japanese.

This work is dedicated to *Imani Winds*, for whom it was originally composed.



Kiikku - キック

Score in C

Timothy Page, 2017 - rev. 8/30/20

♩ = 92

Flute

Oboe

Clarinet in B $\flat$

Horn in F

Bassoon

Fluid, ritualistic
(coloring oboe)

Solo **optional: initially use reed
well-suited for gritty sound.
Ritualistic - like a hichiriki

f *mp* *med. vib*

with impeccable groove

f

with impeccable groove

f

with impeccable groove

f

Fl.

Ob.

B $\flat$ Cl.

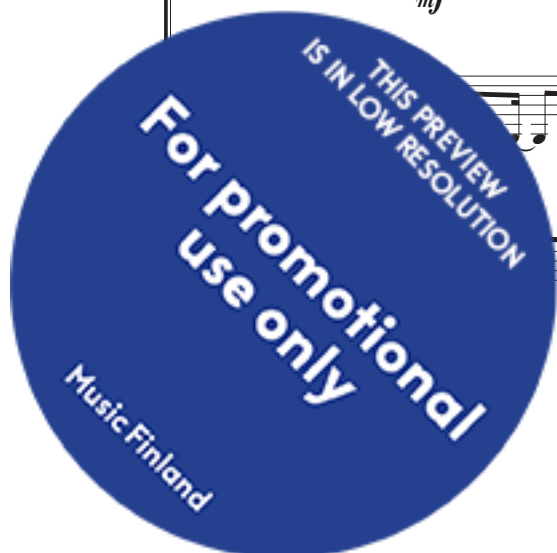
n *p* *f* *p* *pp*

f *mf* *f* *mf* *slow vibrato*

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

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

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



7

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

Ob. fast vibrato slow vibrato *f*

B♭ Cl. *f* *mp* *mf*

Hn. *f* *mp* *mf*

Bsn. *f* *mp* *mf*

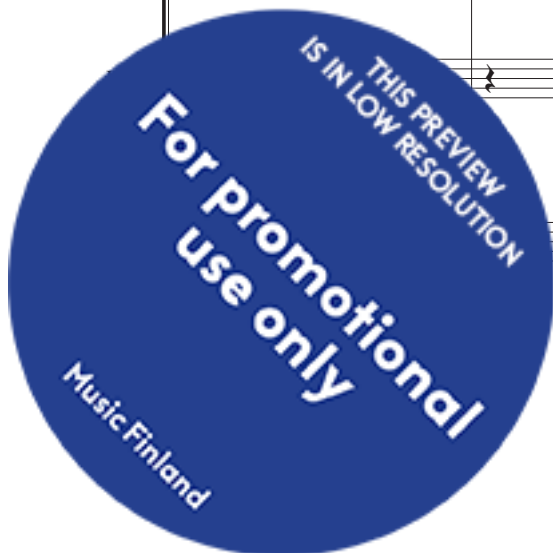
10

Fl. *mf* *pp*

Ob. *f* *mf* *f* non vib

B♭ Cl. *dolce* *Solo* *legato* *pp* *f* (with choir)

f *f* *f*



13

Fl. *f* *pp* *f* *pp* *f* *n* *pp*

Ob. non vib ----- ord vib non vib

B♭ Cl. *mf* *mp* *mf* *p*

Hn. *mf* *mp* *mf* *p*

Bsn. *mf* *mp* *mf* *p*

16

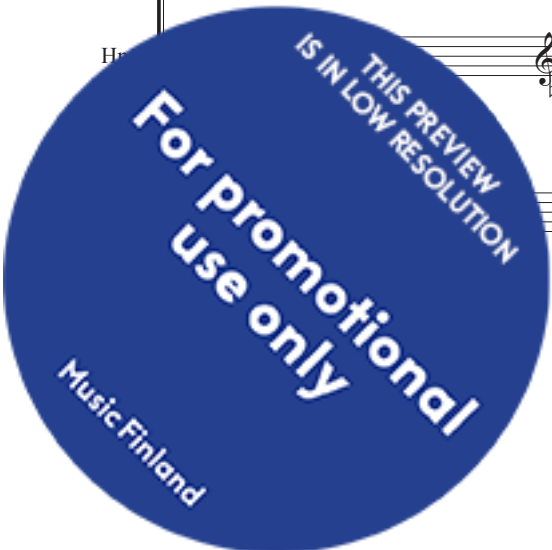
Fl. *mf* *n* *p*

Ob. *mf* *f* *mf* *mf* *pp*

B♭ Cl. *f* *mf*

Hn. *f* *mf*

Bsn. *f* *mf*



25

Fl. *mp* *mf* *mp*

Ob.

B♭ Cl. *p* *mp* *mf* *pp* *mf* *mf*

Hn. *p* *mp* *mf* *pp* *mf* *mf*

Bsn. *p* *mp* *mf* *pp* *mf* *mf*

28

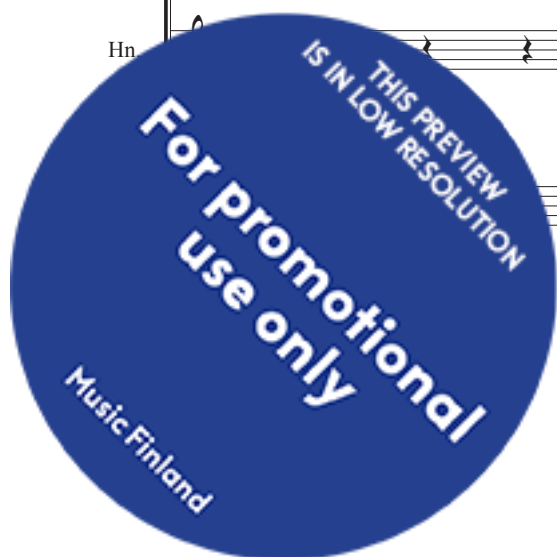
Fl. *mf* *mp* *mf* *p*

Ob. (with choir) *p* *mf* *p* *mf* *p*

B♭ Cl. (coloring flute) *mp* *pp* *mf* *n*

Hn. *p* *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*



Fl. *molto vib.* *slow* *fast* *ord.* *f*

Ob. *f* *Solo* *legato* *mp* (coloring flute) (trill on alternate fingering)

B $\flat$ Cl. *Solo* *mf* *mp*

Hn. *Solo* *f* *legato* *mf* *pp* *mf* *mp*

Bsn. *Solo* *f* *p* *mf* *mp*

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

Ob. *pp* *p* *pp* *n*

B $\flat$ Cl. (with choir) *p* *poco* *dolce* *p* *mp* *dolce* *p* *dolce* *p*

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37

Fl. *mf* *p* *mp* *p* (with choir) *p*

Ob. (with choir) *mp* *mf* *p* Solo *p* *legato* *pp* (with choir) *p*

B♭ Cl. Solo *p* *n* Solo *p* with liberal vibrato ad lib. (unless otherwise indicated) emulating character of oboe and flute solos

Hn. *mf* *p* Solo *p* (with choir) stopped *p*

Bsn. *mf* *p* Solo *p*

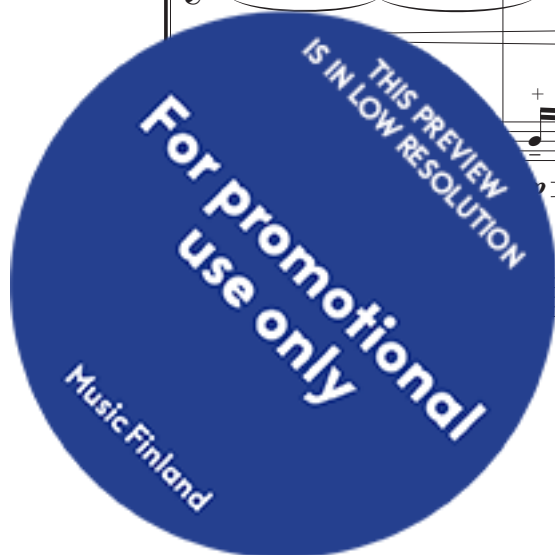
C

40

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

Ob. *mp* *p* *mp* *p*

B♭ Cl. molto vib. slow fast 3 ord. 3 3 *mp* *p* (coloring clarinet) *pp* *p* *pp* *p* *pp* *p*



43

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

Ob. *mp*

B $\flat$ Cl. *p* *mp* *mp*

Hn. (open) *mp* *p mp* *mp*

Bsn. (with choir) *n* *mp* *p mp* (coloring clarinet) *p*

46

Fl. *f* *p* *p* *f*

Ob. *f* *p* *p* *f*

B $\flat$ Cl. *f* *p* *mf* *vib. (as before) slow*

Hn. *dolce* *p*

Bsn. *n* *p* *f*

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49

Fl. *mp* *mf* *n* *f* Solo

Ob. *mp* *mf* *mp* *f* Solo

B♭ Cl. *f* *mf* *mp* *3* *3* *3* *3*

Hn. *mf* *mp* *mf* *mp* *mf* Solo

Bsn. *mf* *mp* *f* *n*

52

Fl. (with choir) *pp* *p*

Ob. (with choir) *p*

B♭ Cl. vib. (as before) *mf* *p* *slow* *fast* *slow* *ord.* *3* *3* *3* *3*

(with choir) *p* *pp* Solo *mp* Solo *p*

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55

D

Fl. Solo *mf* *mp* *n* (with choir) *mf* *mf p* *mf*

Ob. Solo *mf* *mp* (with choir) *mf* *mf p* *mf*

B♭ Cl. *mp* *n* (with choir) *mf* *mf p* *mf*

Hn. *mf* *mp* *pp* *p* (coloring bassoon) 3 3 3 medium fast wah wah

Bsn. *mf* *n* *mf* 3 3 3 3 3

molto espr.
Solo with liberal use of vibrato,
emulating oboe and flute solos

58

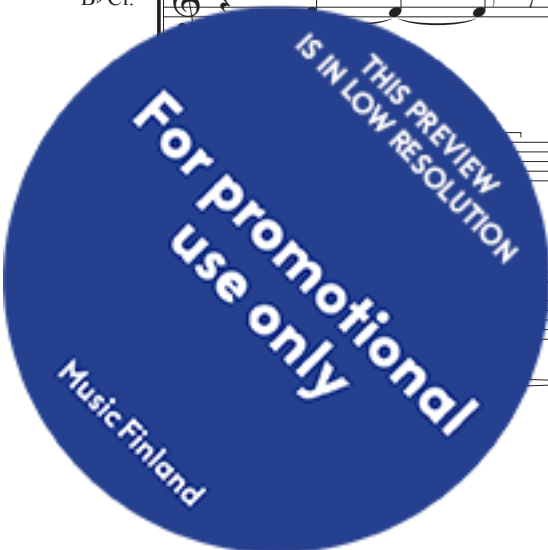
Fl. *dolce* *p* *mp* *mf* *p* *mf*

Ob. *dolce* *p* *mp* *mf* *p* *mf*

B♭ Cl. *dolce* *mp* *mf* *p* *mf*

p 3 3 3 3

mp *mp* *mf*



61

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

Ob. *mf* *p* *mf*

B♭ Cl. *mf* *p* *mf*

Hn. (with choir) *mf*

Bsn. *mp* *mf*

64

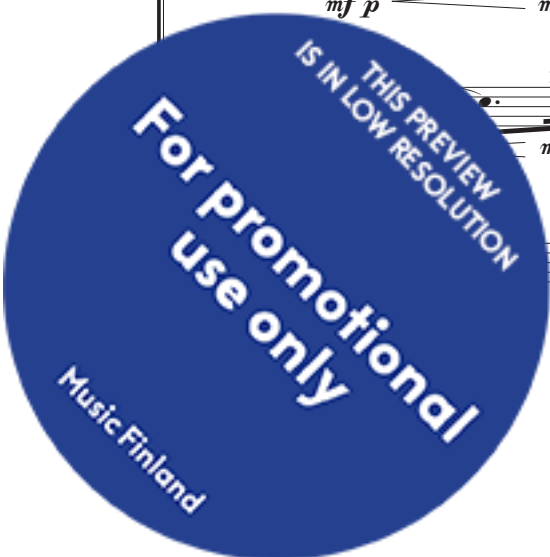
Fl. *mf* *p* *mf* *dolce* *mp* *Solo* *f*

Ob. *dolce* *mp* *Solo* *f*

B♭ Cl. *mf* *p* *mf* *dolce* *mp* *Solo* *f*

(coloring bassoon) fast wah wah *p* *Solo* *f*

f



67

Fl. *legato* *mf* *pp* (with choir) *f* *molto vib.* (coloring bassoon) *mf*

Ob. *mf* (with choir) *f* *mf*

B♭ Cl. *mf* *n* (with choir) *mf* *f* *mf*

Hn. *n* (with choir) *mf* *mf*

Bsn. *mf* *f*

70

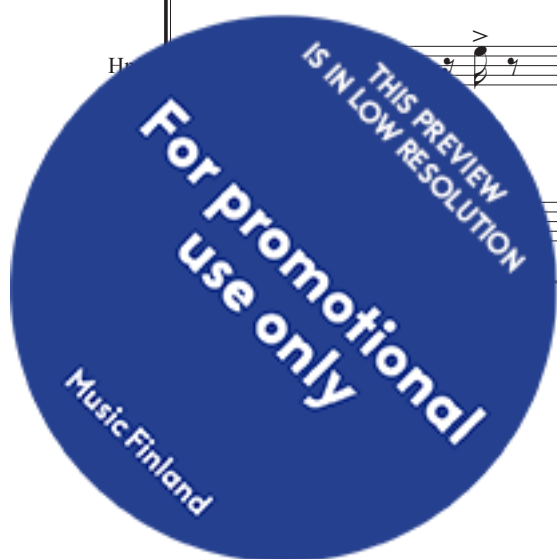
Fl. (with choir) *f* *fp*

Ob. *f* *f* *fp*

B♭ Cl. *f* *f* *fp*

Hn. *f* *fp*

Bsn. *f*



Fl. **E** **ff** **Solo** (from connected to staccato)

Ob. **ff** **Solo** (from connected to staccato) **mp**

B♭ Cl. **ff** **Solo**

Hn. **ff** **Solo** **f**

Bsn. **ff**

Fl. **mp** (with choir) **f** **Solo** **f**

Ob. **f** (from connected to staccato) **f** **Solo** **f**

B♭ Cl. **p** (with choir) **f** **Solo** **f**

Hn. **p** **f** (with choir) **f** **Solo** **f**

pp

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79

Fl. *sim.* *p*

Ob. *f* *p* *sim.*

B $\flat$ Cl. *sim.* *mp* *f* *Solo* 3

Hn. *Solo* *f* *pp*

Bsn. *f*

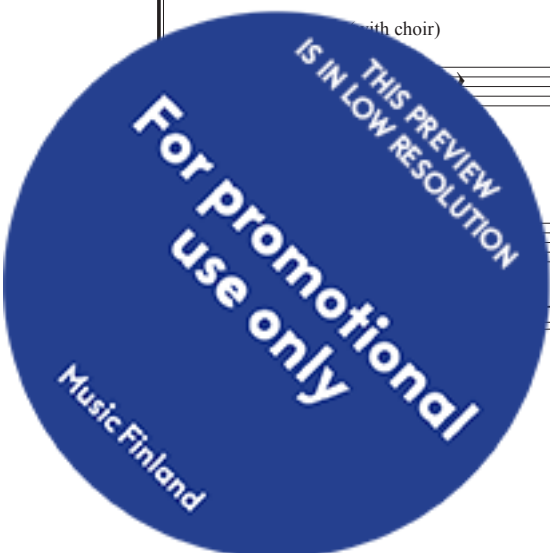
80

Fl. (with choir) *f* *mf* *sim.*

Ob. (with choir) *f* *Solo* *mf*

B $\flat$ Cl. *Solo* *mf*

pp *Solo* *mf*



F 83

Dreamy, delicate
A bit slower
♩ = 84

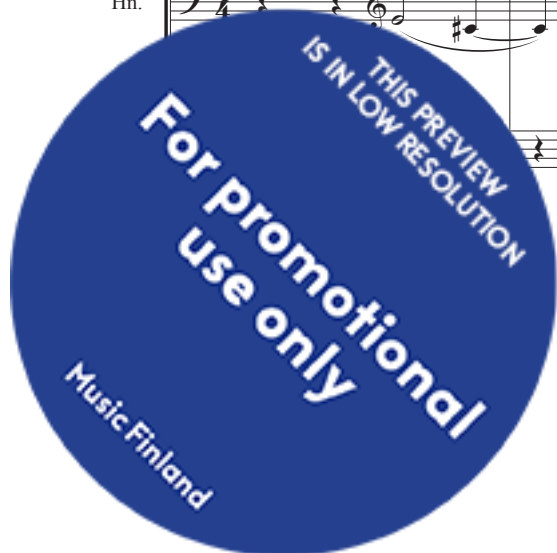
Fl. *ff* *p* *p*

Ob. *p*

B♭ Cl. *ff* *p*

Hn. Solo molto espr. 3 3 3 *p*

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85

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

p

p

p

mp

p

87

Fl.

Ob.

B $\flat$ Cl.

Hn.

p

mp *pp* *mf*

mp *pp*

p *mp* *pp*

mp

mp *pp*

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89

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

Ob. *mf* *pp* *mp* *pp*

B $\flat$ Cl. *mf* *pp*

Hn. *mf* medium fast wah wah

Bsn. *mf* *pp* *mp*

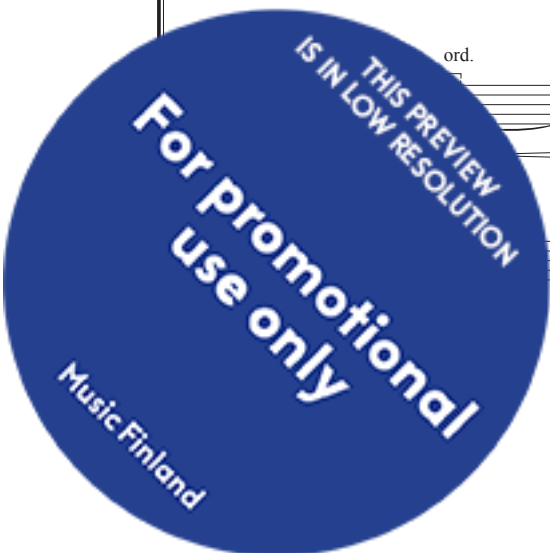
91

Fl. *f* *pp* *mp*

Ob. *p* *mf* *pp*

B $\flat$ Cl. *p* *f* *pp* *mf*

ord. *f*



93

Fl. *pp* *mf*

Ob. *mp* *pp* *mp* *pp*

B $\flat$ Cl. *pp* *mp* *pp* *mf*

Hn. *mp* *mf* *medium fast wah wah* *ord.*

Bsn. *mp* *pp* *mp* *pp*

95

Fl. *pp* *mp* *pp* (ca 3")

Ob. *mf* *pp* (ca 3")

B $\flat$ Cl. *pp* (ca 3")

Hn. *p* (ca 3")

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G meditative, but expressive
slower
♩ = 60

97

Fl. *p* (sempre) *molto vib.*

Ob. *p* (sempre)

B♭ Cl. *p* (sempre)

Hn. *Solo*
other-worldly,
molto espr
p

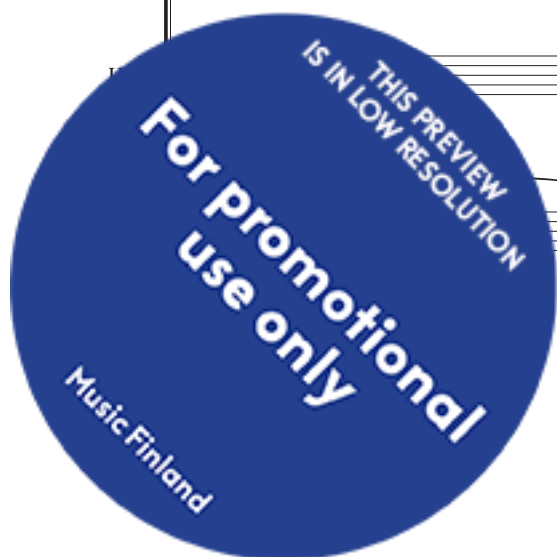
Bsn. *p* (sempre)

100

Fl. *ord.*

Ob. *molto vib.*

B♭ Cl.



102

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

ord.

molto vib.

ord.

mp *p*

105

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

molto vib.

ord.

mp *p*

ord.



108

Fl. *molto vib.* *f* *ord.* *molto vib.*

Ob. *ord.* *f*

B♭ Cl. *f*

Hn. ***Messian-style glissando, noteheads represent ideal departure and arrival points, but inaccuracy is permissible* *mf* *mp* *p* *(sim)* *molto vib.*

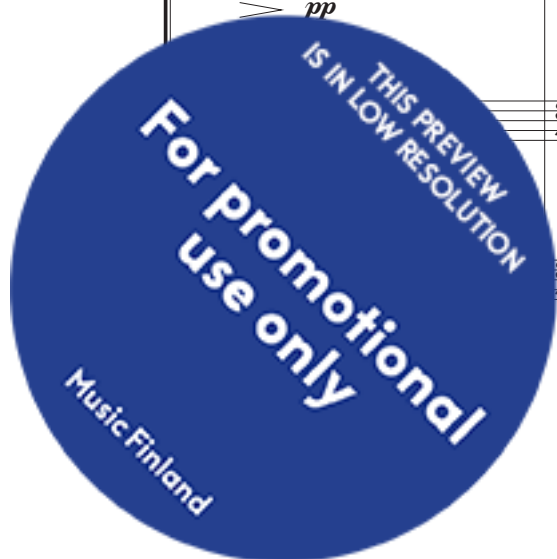
Bsn. *f*

111

Fl. *ord.* *pp*

Ob. *molto vib.* *pp* *ord.*

B♭ Cl. *molto vib.* *ord.* *pp* *(precise pitch)* *pp* *p* *n* *pp*



H accel (x1.5)

114

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

pp < *p* *n*

pp < *p* *n*

pp < *p* *n*

p > *n*

pp < *p* *n*

pp < *p* *n*

with groove! (briefly)

♩ = 90

117

Fl.

Ob.

B♭ Cl.

n

mp

pp < *p* *n*

mp

pp < *p* *n* *mp*

mp

pp < *p* *n*

pp < *p* *n*

mf

pp < *p* *n*

Solo molto vib.

ord.

mf

mp *p*

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