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Lauri Kilpiö

# Little Sweethearts

For two pianos

Commissioned by Paavali Jumppanen

*Dedicated to Paavali Jumppanen and Andrew Russo*

2005

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# Lauri Kilpiö:

# Little Sweethearts

For two pianos

Composed 2005

Duration ca. 6'

Commissioned by Paavali Jumppanen

*Dedicated to Paavali Jumppanen and Andrew Russo*

First Performance: Paavali Jumppanen and Andrew Russo, Lappeenranta, Finland, August 4<sup>th</sup> 2005

The piece is the first movement of a large three-part work *Twin Sweethearts II* (2005–2010), but it can be performed separately. The previous name of the piece *Little Sweethearts* was *Twin Sweethearts*.

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## **NOTES FOR THE PERFORMERS:**

**Ottava markings** are valid only in the stave to which they are attached.

**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.

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

There are some **pedal markings** in the score. When the pedal markings are not written, the performer may basically use the pedal freely, following his or her sensitive ear. Very often in these cases, an exact pedalling would be impossible to give. When the *dryly (secco)* marking appears in the score, the pedal should not be used at all. An right-pointing arrow on the right side of a pedal sign reminds the performer that the pedal should be pressed down until the next sign for the release.

**SP = Sustaining pedal** (the 3<sup>rd</sup> pedal or middle pedal of a grand piano). The length of the sustaining pedal effect is shown by brackets.

**L.H. = Left hand**

**R.H. = Right hand**

### **Harmonics (2<sup>nd</sup> piano only):**

Playing the harmonics with the piano means pressing the key with one hand while touching the corresponding string(s) lightly a certain point with another hand, in order to get the desired harmonic and sounding pitch. Playing the harmonics is indicated by a rectangular-shaped expression **Harm.**

The notational practice of the harmonics corresponds to those of string harmonics. The fundamental tone (the key to be pressed) is given with a normal note head at the bottom, the touching node on the string(s) is indicated by a diamond-shaped note head above it. The sounding pitch is written with a small note head on the top.

**Only the 5<sup>th</sup> harmonic (two octaves and a major third) is used in this piece, and only with the fundamental tone of G2.** Playing the 5<sup>th</sup> harmonic is indicated by an interval of a major third between the fundamental tone and the diamond-shaped note. In order to get this harmonic, the touching point on the string must be **at 1/5 of the length of the string**. See the following example:



= Play the 5<sup>th</sup> harmonic (two octaves and a major third) from G2, sounding as B4.

**The fundamental string and the touching point for the desired harmonic should be marked in order to find them surely at the performance.** Use e.g. a piece of masking tape for this. The fundamental string is marked at the damper of the corresponding string, the touching point/node directly on the strings.

If for instance because of the construction of the instrument the given flageolet proves impractical or even impossible, **it can then be replaced by any other harmonic producing the same sounding pitch.**

### Mute tones (2<sup>nd</sup> piano only)

Playing mute tones means **pressing the keys without producing sound**. This is indicated by **diamond-shaped note heads**. See the example below:



= Press the keys without producing sound. Press the sustaining pedal (3<sup>rd</sup> pedal) down at the same time.

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# Little Sweethearts

Dedicated to Paavali Jumppanen and Andrew Russo

(The piece is the first movement of the large three-part work *Twin Sweethearts II*)

 = ca. 96-98

Furiously

Lauri Kilpiö 2005

Piano 1

Powerfully, sonorously

*ff*      *mp*      *ff*      *ff*

*Ped.*      \*      *Ped.*      \*

Hammeringly, forcefully

*f*      *ff*

Piano 2

Powerfully, sonorously

*ff*      *mp*      *ff*      *ff*

*Ped.*      \*      *Ped.*      \*

Singingly, forcefully

*b>*      *3*



Pno 1

Smoothly

*mp* — *mf* — *f*      *ff*

*Ped.*      \*      *Ped.* →

Like huge bells

Hammeringly, powerfully, brightly

Pno 2

Smoothly

*f* — *ff*      *Ped.*      \*      *Ped.* →

*mp* — *f*      *ff*

Powerfully, sonorously

*mp* — *f*      *ff*



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**FIMIC**

Pno 1

Pno 2

*Reo.* \*

*Reo.* \*

*Reo.* \*

Dryly  
Acutely, powerfully

*ff*

*ff*

Dryly  
Acutely, powerfully

*ff*

Dryly  
Roughly, furiously

*ff*

Pno 1

Pno 2

*ff*

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14 Pno 1 Sonorously  
 f

14 Pno 2 Sonorously  
 f

Sonorously, smoothly  
 17 Pno 1 f

Sonorously, like big bells  
 17 Pno 2 ff

19 Pno 1 f

Mechanically  
 19 Pno 2 f

Brightly, brilliantly

Pno 1

Pno 2

22

23

Mechanically, threateningly

Pno 1

Pno 2

22

23

Pno 1

Pno 2

26

27

Furiously, very sonorously and powerfully

Pno 1

Pno 2

29

30

Furiously, very sonorously and powerfully

Pno 1

Pno 2

29

30

32

Pno 1

Lyrically, softly

Dryly

*ff* *mp* *p* *f* *ff*

Pno 2

Molto cantabile, espressivo (ma senza rubato)

*ff* *mp* *f*

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

Reo. \* Reo. \* Reo. \*

35

Pno 1

Dryly

Powerfully, sonorously

*ff* *mp*

Pno 2

Powerfully, sonorously

*ff* *mp*

Reo. \* Reo. \* Reo. \* Reo. \*

Reo. \* Reo. \* Reo. \*

38

Pno 1

Lyrically, softly

Dryly

*p*

Pno 2

Molto cantabile, espressivo (ma senza rubato)

*f*

Reo. \* Reo. \* Reo. \*

**Pno 1**

Smoothly

41

**Pno 2**

41

**Pno 1**

Very lyrically  
Smoothly  
Electrically

44

**Pno 2**

Molto cantabile, espressivo (ma senza rubato)

44

**Pno 1**

Smoothly  
Electrically  
Dryly  
Smoothly  
Poco rit.

47

**Pno 2**

Poco rit.  
Very singly, warmly,  
expressively (but *senza rubato*)

47

**A tempo**

Pno 1

Smoothly      Dryly      Smoothly 3

3      6      3      3      3      6      6

**A tempo**

Pno 2

Poco

Dryly      Smoothly

Pno 1

3      5      6      3      3

Very singingly, warmly,  
expressively (but *senza rubato*)

Pno 2

mf

Dryly      Smoothly

Pno 1

3      3      6      6      3      6

Pno 2

Poco

58 Electrically, a bit more lively

Pno 1

Pno 2

Very lyrically  
Poco rit. A tempo Smoothly

Dryly Dryly Smoothly

60

Pno 1

Pno 2

Dryly Smoothly

62

Pno 1

Pno 2

65

Pno 1

Smoothly

3 6

ppp pp

65

Pno 2

mp mp

67

Pno 1

3 6 3

ppp

67

Pno 2

mp

70

Pno 1

3 3 3 6 3 3 5

ppp

70

Pno 2

mp p pp

73

Pno 1

Pno 2

76

Sonorously, softly      Dryly      Sonorously, softly      Dryly

Pno 1

Pno 2

76

Acutely, brightly

Pno 1

Pno 2

79

Sonorously      Dryly      Sonorously      Dryly

Pno 1

Pno 2

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82

Pno 1

*mp*

Pno 2

*mp*

←  $\text{---} + \text{---} = \text{---}$  = ca. 77-78 →

85

Pno 1

*p*

*mf* The bass line to the fore

Pno 2

*p*

$\text{---}$  = ca. 77-78  
Very rhythmically, almost mechanically

Lightly

pp

Swayingly, singly, unexpressively,  
to the fore, but *senza rubato*

88

Pno 1

*pp*

*mf*

Pno 2

*pp*

*mp*

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Make an slight accent in the beginning  
of the trills, then *diminuendo*

*p*

*mp*

**Pno 1**  
 92 Lightly  
*pp* *mp* *pp* *mp* *pp*  
*As before*  
*mf* *f*  
 92 *pp* *mp* *pp* *mp* *p*  
*Play the trills as before*  
**Pno 2**

**Pno 1**  
 96 *pp* *mp* *p* *mp* *p* *p* *p*  
*As before*  
*mf* *As before*  
**Pno 2**  
 96 *pp* *mp* *p* *mp* *p* *p*  
*Play the trills as before*  
*p*

**Pno 1**  
 100 *mp* *mf*  
*f*  
*locof*  
 100 *(8va)* *Play the trills as before* *mp* *mf*  
**Pno 2**

**Lightly**

Pno 1

**103** **pp** Do not make an accent at the beginning of the trills **mp**

**p**

Do not make an accent at the beginning of the trills

Pno 2

**103** **pp**

**pp**

Pno 1

**106** **mp**

**p**

**mf**

Swayingly, singly, unexpressively,  
to the fore, but *senza rubato*

Pno 2

**106** **p**

**mf**

**pp**

**8va** **Lightly**

Pno 1

**109**

**p**

**mp**

**mf**

Pno 2

**(8va)**

**p**

**pp**

**mp**

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112 As before  
Pno 1 *mf*  
Pno 2 *p* *mp* *mf*

(8<sup>va</sup>)  
112 Pno 1 *pp* *mp* *pp* *mp* *pp* *mp*  
Pno 2 *p* *v>* *p* *v>* *p* *v>*

As before  
116 Pno 1 *f* *f* *f* *mf*  
Pno 2 *p* *v>* *p* *v>* *p* *v>* *p* *v>*

(8<sup>va</sup>)  
116 Pno 1 *p* *p* *p* *mp* *p* *mf*  
Pno 2 *p* *v>* *p* *v>* *p* *v>* *p* *v>*

120 Pno 1 *mp* *p* *p*  
Pno 2 *loco* Very lightly and smoothly  
Pno 2 *pp* *ppp* *pp* *pp* *ppp*

123

Pno 1

*mp* *mf* *f*

Pno 2

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

More powerfully, swayingly, singingly,  
to the fore, but *senza rubato*

125

Pno 1

*f* *f*

Pno 2

*mp* *mp*

Make an slight accent in the beginning  
of the trills, then *diminuendo*

129

Pno 1

*f* *ff*

Pno 2

*mp* *mf*

(8va)

133

Pno 1

ff

(8va)

133

Pno 2

mf

f

**Furiously**

5  
← = ca. 96-98 →  
Mechanically

Brilliantly

(8va)

137

Pno 1

ff

ff 8va

(8va)

137

Pno 2

ff

ff

**Hammeringly, brightly, powerfully**

(8va)

140

Pno 1

mp

Smoothly

loco

f

ff Like huge bells

ff

(8va)

140

Pno 2

Smoothly

ff

Powerfully, sonorously

Furiously

Powerfully, sonorously

Pno 1

(8va)

143

Furiously

Powerfully, sonorously

Pno 2

(8va)

143

Pno 1

(8va)

146

Pno 2

(8va)

146

Pno 1

(8va)

150

Pno 2

(8va)

150

*loco*  
Dryly  
Acutely, powerfully

*loco*  
Acutely, powerfully

ff

ff

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**Pno 1**

**Hammeringly** 153 **Wildly** **Furiously, powerfully, sonorously**

**Pno 2**

**Wildly** **Furiously, powerfully, sonorously**

**Dryly  
Roughly, furiously** 156 **Powerfully, sonorously** **Hammeringly**

**Pno 2**

**Dryly  
Roughly, furiously** **Powerfully, sonorously** **Powerfully, sonorously**

**Smoothly** 159 **Brilliantly** **Powerfully, sonorously** **ff  
Forcefully**

**Pno 2**

**Smoothly** **Mechanically, threateningly** **Sonorously, powerfully, like big bells** **Hammeringly**

18

Dryly  
Acutely, roughly

Wildly

Brilliantly

Pno 1

**163**

Dryly  
Acutely, roughly

Wildly

Brilliantly

Pno 2

**163**

Furiously, powerfully, sonorously

Pno 1

**166**

fff      mf

ff      mf

Pno 2

**166**

furiously, powerfully, sonorously

Mechanically, threateningly

Pno 1

**168**

p

Dolce

6

6

6

6

Insistently, strictly, sonorously

Pno 2

**168**

Very singingly, expressively, but *senza rubato*

As before

Insistently, strictly, sonorously

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**Pno 1**

**Hammeringly** 171

**Lyrically**

**Pno 2**

**Powerfully, sonorously** 171

**Insistently, strictly, sonorously**

**Dryly**  
**Roughly, furiously** 174

**Dryly**  
**Roughly, furiously**

**Mechanically**

**Pno 1**

**Very lyrically**  
**Smoothly** 177

**Insistently, strictly, sonorously**

**Pno 2**

**Very singingly, warmly** 177

**Insistently, strictly, sonorously**

**Very lyrically**

181 Very smoothly and lightly

Pno 1

Pno 2

Very smoothly and lightly  
Very singingly, expressively, but *senza rubato*

181

Very lightly

Pno 1

Pno 2

Very smoothly and lightly

185

Very lightly

Pno 1

Pno 2

Very singingly, warmly

185

Very lightly, mechanically

Pno 1

Pno 2

Very smoothly and lightly

189

Very smoothly and lightly

Pno 1

Pno 2

Smoothly

Pno 1

Pno 2

Very singingly, warmly

189

Electrically

Pno 1

Pno 2

Very singingly, warmly

Smoothly

Pno 1

Pno 2

Lightly, brightly, insistently

**193** Staccatissimo, leggierissimo  
Pno 1

8<sup>va</sup>

**193** *ppp* *pp* *ppp*

**198** *ppp* *pp* *pp*

**198** *pp* *pp* *pp*

*Ord.* → *Ord.* →

Sonorously, solemnly  
*Harm.* ←

(8<sup>va</sup>)

**198** *ppp* *ppp* *ppp*

**198** *pp* *pp* *pp*

**Pno 1**

**Pno 2**