

Matthew Whittall

NAMELESS SEAS

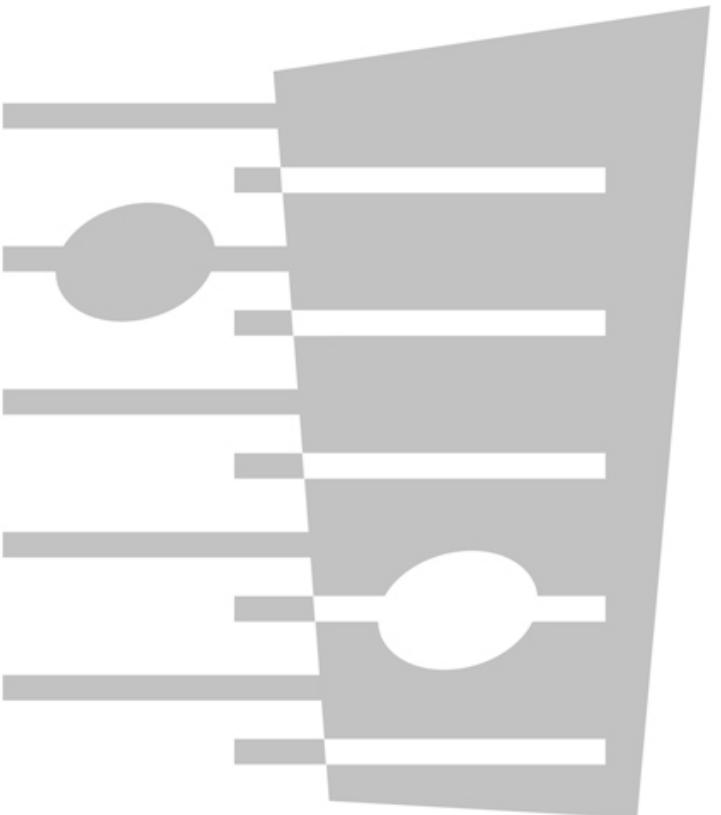
concerto for piano and orchestra

(2016–17)

SCORE



FENNICA GEHRMAN



COMPOSER'S NOTE

Images of the sea figure prominently throughout my life and memories: from holidays on the Atlantic coast during my Canadian childhood to my current Baltic home, and the imagined, only later experienced Mediterranean of my ancestral heritage. As an immigrant (son of an immigrant) bound to two northern countries, the sea is emblematic of my twin homelands, from the expanses of water surrounding them to those separating them. *A Mari usque ad Mare*. The sea is also an enduring image of the unknown, of expanses unexplored, of the raw power of nature and, for too many currently, of terror holding a hope of refuge – or the pain of loss.

Such disparate ideas were captured for me in the seascapes of the New York painter MaryBeth Thielhelm, whom I met in 2008 during a residency on the Gulf of Mexico. Her vast, abstract, nearly monochromatic depictions of imaginary seas in wildly varying moods were the catalyst for a concerto where the piano is frequently far from a hero battling a collective, but rather acts as a channel for elemental forces surging up from the orchestra, floating – sometimes barely so – on its constantly shifting surface. There are few themes to speak of, beyond a handful of iconic ideas that periodically cycle upward. Rather, the piano's material is largely an ornamentation of the more primal rhythmic and harmonic impulses from the orchestra below – a poetic interpretation, if you will, of the more immediate experience of facing the vastness of some unknown body of water.

The title *Nameless Seas* is borrowed from one of Thielhelm's exhibitions, as are those of the four movements, which are bridged together into two halves of roughly equal weight – one rhapsodic and free, the other more single-minded and direct, separated only by a short breath. The opening movement, *Nocturne*, is predominantly calm, if brooding, darkness and light alternating throughout. Lyrical arabesques sparkle over gently lapping cross-currents in the strings and mirrored timpani, the piano's full power only rarely deployed. The waves gradually build, drawing in the full orchestra for a meeting of forces in *Land and Sea*, a brighter, more warmly lyrical scene that unfolds in series of dreamlike, sometimes even nostalgic visions, which for me carry strong memories of sitting on rocks above surging Atlantic waves. The third movement, *Wake*, is a fast, perpetual-motion texture of glinting, darting rhythms and sudden shafts of light, with a prominent part for the steel drums, limning the piano's quicksilver figurations. An ecstatic climax crashes into a solo cadenza that grows progressively calmer and more introspective rather than virtuosic. Much of the tension finally releases into *Unclaimed Waters*, a drifting, meditative seascape in which the piano is progressively engulfed by a series of ever-taller waves, ultimately dissolving into a tolling, rippling continuum of sound.

It has been a great privilege to realize such a long-held dream as this piece, and to write it for not one, but two great pianists. Risto-Matti Marin and Angela Hewitt, both of whose friendship and support have been unfailing and humbling, share the dedication. *Nameless Seas* was commissioned by the PianoEspoo festival and Canada's National Arts Centre, with the premieres in Ottawa and Helsinki led by Hannu Lintu and Olari Elts. Thanks are due also to the Jenny and Anti Wihuri fund, whose generous grant provided me with much-needed time, and Escape to Create in Seaside, Florida, the source to which I returned to do a large part of the work.

— Matthew Whittall

Matthew Whittall

NAMELESS SEAS

Concerto for Piano and Orchestra

Instrumentation

Flute 1–2

Piccolo

Oboe 1–2

Clarinet 1–2 in B \flat

Bassoon 1–2

Horns 1–4 in F

Trumpets 1–2 in C

Trombones 1–2

Tuba

Timpani

Percussion 1–3

Harp

Solo piano

Strings

Orchestral parts available for hire.

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Score in C

Commissioned by Canada's National Arts Centre Orchestra and PianoEspoo Festival

Nameless Seas

dedicated to Angela Hewitt and Risto-Matti Marin

I - Nocturne

Matthew Whittall (2016-17)

A Calm, brooding ♩ = 63-66

7

Hn. 1

Timp.

Perc. 1

Timp. 3

Hp.

Solo Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

Cbs.

13

accel.

14

15

16

senza misura

17

accel.

18

19

senza misura

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Solo Pno.

Stormy

cresc. molto

Tim.

Perc. 2

Solo Pno.

Tam-tam (L)

mf

slow cresc.

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Tim.

Tub. bells

Perc. 2

Perc. 3

Hp.

Solo Pno.

ff

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

2

3

B Heaving $\text{d} = 63$

Sus cymb. (L)

E♭ F♯ G♯

B Heaving $\text{d} = 63$

div. a 2

div. a 3

div. a 2

div. a 2

div. a 2*)

**) Leave out E♭ if not available, do not play 8ve higher*

19

Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Timp.
Perc. 3
Solo Pno.
Vln. I div. a 2
Vln. II div. a 3
Vla. div. a 2
Vcl. div. a 2
Cbs. div. a 2

23

Cl. 1 2
Bsn. 1 2
Hn. 1 2 3 4
Timp.
Perc. 3
Solo Pno.
Vln. I div. a 2
Vln. II div. a 3
Vla. div. a 2
Vcl. div. a 2
Cbs. div. a 2

Calming

27

Cl. 1 2
Bsn. 1 2
Hn. 1 2
Timp.
Perc. 3
Solo Pno.

Vln. I div. a 2
Vln. II div. a 3
Vla. div. a 2
Vcl. div. a 2
Cbs. div. a 2

C Hovering

32

Hn. 3 4
Timp.
Perc. 3
Solo Pno.

Vln. I div. a 2
Vln. II div. a 3
Vla. div. a 2
Vcl. div. a 2
Cbs. div. a 2

C Hovering

mute off 1 by 1 sul tasto, indep.
pp sul tasto, indep.
pp ()
mute off ()
div. a 2 ()
sul tasto, indep.
pp sul tasto, indep.
pp

1
D Calm; Shimmering
harmon mute

Tpt. 1, 2: *pp*

Tub. bells: *mp*

Perc. 1, 2, 3: *pp-mp* gentle, natural-sounding
Vib.: random, like a windchime,
pitches in any order
Temple bells: *pp-mp* gentle, natural-sounding
cont. ad lib.

Solo Pno.: *p*, *mp*, *p*, *pp* random, like a windchime,
pitches in any order
cont. ad lib.
Ped. (as needed)

Vln. I div.: *pp*

Vln. II div.: *pp*

Vla. div.: *pp*, *sul tasto, indep.*, *pp*, *sul tasto, indep.*

Tpt. 1, 2: *pp*

Shell w.ch.: *pp*

Vib.: *pp*

Temple bells: *pp*

Solo Pno.: *mf*, *pp sub.*, *f*, *pp*, *p* gentle, *mf*, *pp*

Vln. I div.: *pp*

Vln. II div.: *pp*

Vla. div.: *pp*

1 Tpt.
2
Shell w.ch.
1 Vib.
Perc. 2
Temple bells
3
Solo Pno. {
p ————— *mp* ————— *mf* ————— *mf'*
————— *n* —————
Vln. I div.
Vln. II div.
Vla. div.

1 Tpt.
2
Shell w.ch.
1 Vib.
Perc. 2
Temple bells
3
Solo Pno. {
Vln. I div.
Vln. II div.
Vla. div.

1 Tpt.

2 Shell w.ch.

Vib.

Perc. 2 Temple bells

3 Solo Pno. Slowing, hands indep.

Vln. I div.

Vln. II div.

Vla. div.

Tpt.

2 Shell w.ch.

Vib.

Perc. 2 Temple bells

3 Solo Pno. 8^{va} loco n

Vln. I div.

Vln. II div.

Vla. div.

1 Tpt.

2 Shell w.ch.

1 Vib.

2 Perc.

3 Temple bells

Solo Pno.

Vln. I div.

Vln. II div.

Vla. div.

Tpt.

Shell w.ch.

Vib.

Temple bells

Solo Pno.

Vln. I div.

Vln. II div.

Vla. div.

E Bright ♩ = 80

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Perc. 2
Hpt.
Solo Pno.

Sus cymb. (M)
Sus cymb. (S)

C \sharp G \sharp f
D \flat B \flat A \flat f

Ped. (as needed)

E Bright ♩ = 80

Vln. I
Vln. II
Vla.
Cbs.

rit.

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Perc.
Hpt.
Solo Pno.

Sus cymb. (L)

C \sharp mf
rit.

Vln. I
Vln. II
Vla.
Cbs.

50 ♩ = 66

Perc. 2 Sus cymb. (S) *pp*

Hp.

Vln. I div. *p*

Vln. II div. *p*

Vla. div. *p*

Solo -----
Sno -----



54 ♩ = 66

Clangorous

Hn. 1 *f*

Hn. 2 *a2*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f* *mf*

Tub. bells *f*

Perc. 1 *ff* *l.v.*

Solo Pno. *ff* Ped.

Clangorous ♩ = 66

Vln. I *ff* *mf* *ff*

Vln. II *ff* *mf* *ff*

Vla. *ff* *mf* *ff* *mf*

Vcl. *ff*

59

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Tbn. 1
2

Tuba

Timpani

Perc. 1

Solo Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

F Tense, trembling ♩ = 56

Picc. Perc. 2 Solo Pno.

uneven tremolo
pp sub.
Ped. (as needed)

(hands in same rhythm, uneven)

F Tense, trembling ♩ = 56

Vln. I Vln. II Vla. Vcl.

ppp sub.
mute
ppp
long, slow glisses,
all players indep.
div.
"seagull" effect
mp

Picc. Solo Pno.

rit.
(free tremolo)

Vln. I div. Vln. II div. Vla. div. Vcl.

rit.
div. a 3
mf

mp

Freely

Solo Pno.

mf
Ped.

Solo Pno.

rit.

p *pp*

^ Ped.

G Dark $\text{♩} = 60$

Bsn. *pp*

Hn. *mp* *f* *pp*

(echo stop) $\rightarrow \oplus \oplus$

Tbn. *mf* *metal st. mute* *mute out*

Tuba *mf* *metal st. mute* *mute out*

mf *ppp*

Tub. bells *mf*

Ocean dr. *pp* *mp* *p* *mf* etc. *ad lib*, continue swells, gentle and natural-sounding, like the sea

Fu-rin *poco* *pp* *pp-mp* gentle, natural-sounding

Hp. *D# B E* *f*

Solo Pno. *f* *mp* *pp* *poco* *p* *mp* *pp* *pp-mp* *mp* *p*

G Dark $\text{♩} = 60$

Vln. I *unis.* *tr* *sul pont.* *ord.*

Vla. *fp* *sfz* *ppp*

Vcl. div. *mf* *p* *PPP*

Cbs. *mf* *p* *PPP*

91 Ocean dr.

Perc. 2
Fu-rin 3

Solo Pno.



H Like gentle swells

102 Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2

Ocean dr.
Perc.
Fu-rin

Solo Pno.

Vcl.
Cbs.

H Like gentle swells

Building gradually...

109

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. 1 2

Tim. 1 2

Perc. 1 2 3

Solo Pno.

Building gradually...

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

116

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

Tuba

Timp.

Perc. 3

Hp. dim. 12 mf 12 cresc. 12 12 hand-over-hand gliss. ff cresc.

ossia

Solo Pno. 10 10 mf 17 f 10 10 ff rit. div. a 3

Vln. I

Vln. II

Vla.

Vcl.

Cbs. mp p mf ff rit. div. a 3 div. a 3 unis. ff attacca II

II- Land and Sea

A Crashing ♩ = 60 (rubato) rit.

2 Bassoons 1 2
Tuba
Percussion 1 2 3
Harp
Solo Piano

A Crashing ♩ = 60 (rubato) rit.

Violin I div.
Violin II div.
Viola
Violoncello
Contrabass div.

a tempo
Bsn. 1 2
Tuba
Tim. 1 2 3
Perc. 1 2 3
H. p.
Solo Pno.

a tempo
Vln. I. div.
Vln. II. div.
Vla.
Vcl.
Cbs. div.

a tempo

7 a 2

Bsn. 1 2 ff p

Tuba ff p

Timp. ff p *molto*

1 ff *molto*

Perc. 2 *Tam-tam (M)*

3 *Crash cymb.* ff

Hp. ff

Solo Pno. fff *a tempo*

Vln I. div. fp

Vln II. div. fp

Vla. fp

Vcl. fp

Cbs. fp

rit.

9 a 2

B **Sweeping** $\text{d} = 76$

Bsn. 1 2 ff p

Tuba ff p

Timp. ff p *molto*

1 ff *Tam-tam (L)*

Perc. 2 ff

3 ff

Hp. ff

Solo Pno. fff rit. **B** **Sweeping** $\text{d} = 76$

Vln I. div. fp f *unis.*

Vln II. div. fp f *unis.*

Vla. div. fp f

Vcl. fp f

Cbs. fp f

12

Picc. *mf*

1 Fl. *mf*

2 Fl.

Ob. 1
2 *a 2* *mf*

Cl. 1
2 *a 2* *mf*

Bsn. 1
2

Tuba

Hp.

Solo Pno.

Vln I.

Vln II.

Vla.

Vcl.

Cbs.

15

Picc.

1 Fl.

2 Fl.

Ob. 1
2 *a 2*

Cl. 1
2 *a 2*

Bsn. 1
2 *a 2*

Tuba

Hp.

Solo Pno.

Vln I.

Vln II.

Vla.

Vcl.

Cbs.

Musical score for orchestra and piano, page 18. The score includes parts for Picc., Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Tuba, Hp., Solo Pno., Vln I., Vln II., Vla., Vcl., and Cbs. The Solo Pno. part features a prominent rhythmic pattern with sixteenth-note figures. Measure 18 begins with a dynamic of $\frac{1}{8}$. The piano part has markings "11", "10", "10", "9", "9", "10", "10", "10". The strings play eighth-note patterns. The bassoon part has a melodic line. The woodwind parts provide harmonic support.

21

Picc.

Fl.

Ob.

Cl.

Bsn.

Tuba

Hp.

Solo Pno.

Vln I.

Vln II.

Vla.

Vcl.

Cbs.

24

Picc. 1 Fl. 2 Ob. 1 2 Cl. 1 2 Bsn. 1 2 Tuba Hp. Solo Pno. Vln I. Vln II. Vla. Vcl. Cbs.

10 9 10 10 10 9

9 9

f

27

Fl. 2 Ob. 1 2 Cl. 1 2 Hp. Solo Pno. Vln I. Vln II. Vla. Vcl. Cbs.

a 2 a 2

10 10 10 10 10 10

slow dim. f slow dim. slow dim. pizz. mf

dim.

30

C Calm, flowing

Solo Pno.

Vln I.

Vln II.

Vla.

Vcl.

Cbs.

slowing freely

C Calm, flowing

mp

div. mp

mp

mp

mp

33

random, like a windchime,
pitches in any order

slowing, becoming sporadic

Hp.

Solo Pno.

Vln I.

Vln II.

Vla.

Vcl.

37

Hp.

Solo Pno.

Vln I.

Vln II.

Vla.

Musical score for orchestra and percussion, page 41. The score includes parts for Picc., Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Tpt. 1, Vib., Perc. 1 & 2, 3, Vln. I, Vln. II, and Vla. The score features a variety of rhythmic patterns, dynamics (e.g., *mp*, *mf*, *pp*), and performance techniques like pitch bends and harmon mute. Percussion parts include tubular bells and suspended cymbals.

45

Bsn. 1
2 *mp*

Hns. 1
2
3 (open)
4 *mp*

Perc. 3 *mp*

Hp. A♭ *mf*

Solo Pno. *p* *mp* *mf* *mp* *mp*

Vln I. 6 6 6 6 6 6 6 6 6 6 6 6

Vln II. 6 6 6 6 6 6 6 6 6 6 6 6

Vla. 6 6 6 6 6 6 6 6 6 6 6 6

Vcl. div. *mp* *p* *ppp*

Cbs. *mp* *p* *ppp*

57

Picc. 1 Fl. 2 Ob. 1 Cl. 2 Solo Pno. Vln I. div. Vln II. div. Vla. div. Vcl. div.

mp *mp* *mp* *mp* *mf* *mp* *mp* *sim.* *mf* *mp* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

Ped. —^

61

Hp. Solo Pno. Vln I. Vln II. Vla. Vcl. Cbs.

Hold back $\text{♩} = 80$ *accel.* $\text{♩} = 92$

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

Hold back $\text{♩} = 80$ *accel.* $\text{♩} = 92$

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B♭ E♭ F♯ G♯ *f* *mf* *mf* *mf* *mf* *mf*

Ped. —^

Slightly slower $\text{♩} = 84$

64

Picc. $\text{♩} = 84$
Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Tuba
Timpani
Perc. 1
Hpf.
Solo Pno.

Vln I.
Vln II.
Vla.
Vcl.
Cbs.

bright, sparkling
Ped. (as needed)
sim.

trem.
 p
 mp
 $\frac{3}{8}$
trem.
 p
 mp
 $\frac{3}{8}$
trem.
 p
 mp
 $\frac{3}{8}$
pizz.
 mp
pizz.

Slower, blissful ♩ = 76

rit.

Picc. 67

Fl. 1 2 a 2

Ob. 1 2 a 2

Cl. 1 2 a 2

Bsn. 1 2 b: b: b:

p

1. solo

Hns. 1

Hns. 3 4

Tuba

Timp.

Glock.

Perc. 1

D♭ B♭ E♭ F♯ A♭

Solo Pno.

Slower, blissful ♩ = 76

rit.

Vln I. p mp 3

Vln II. p mp 3

Vla. p mp 3

Vcl.

Cbs.

E *Passionate* ♩ = 63

Hns. 1 rit.

Solo Pno. 73

p

mf singing 5 6 5 6

Ped. (as needed)

dim.

E *Passionate* ♩ = 63

Vcl. div. rit.

arco

mf

arco 3 3 3 3 3 3 3 3

mf

Cbs. 73

mf

Like a warped memory...

77 Waterph. (bowed ad lib.)

Perc. 3

Hp.

Solo Pno.

Vcl.

Cbs.

Like a warped memory...

Like a warped memory...

F Playful $\text{♩} = 92$

Fl. 1 2 $\text{♩} = 92$ *mf* 3 3

Ob. 1 2 ♩ *mp* harmon mute

Tpt. 1 2 ♩ *mp*

Perc. 1 Claves ♩ *mp*

Vln I. ♩ *mp* 5 div. *pizz.* ♩ *mp* *pizz.* ♩ *mp*

Vln II. ♩ *mp* div. *pizz.* ♩ *mp* ♩ *mp*

Vla. ♩ *mp*

92

Picc. -

Fl. 1 2

Ob. 1 2

Cl. 1 2

Tpt. 1 2

Perc. 1

Hold back $\text{♩} = 80$

accel.

$\text{♩} = 92$

Fl. 1 2

Ob. 1 2

Cl. 1 2

Tpt. 1 2

Perc. 1

Hp.

Solo Pno.

Hold back $\text{♩} = 80$

accel.

$\text{♩} = 92$

Vln I. div.

Vln II. div.

Vla. div.

Vcl. div.

Solo Pno.

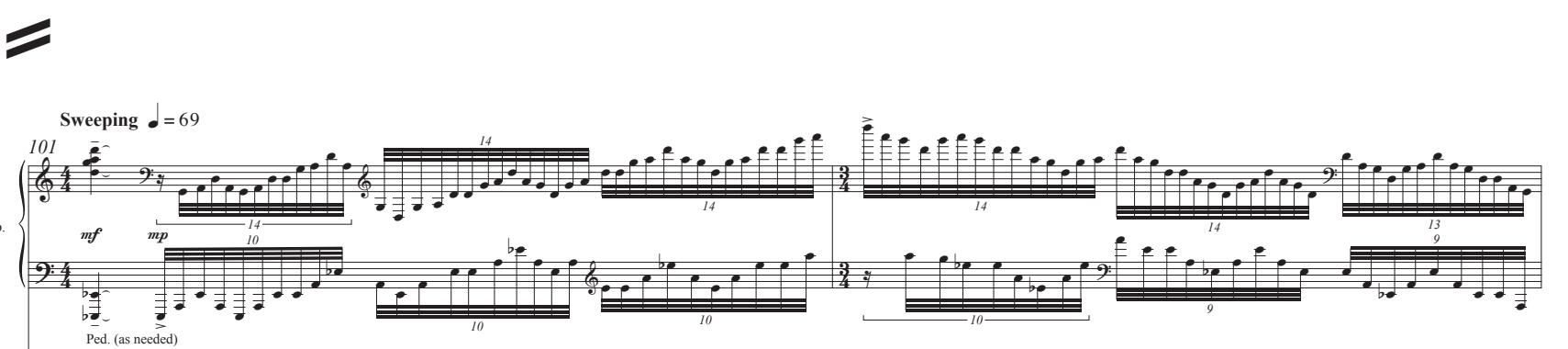
Vln I.

Vln II.

Vla.

Vcl.

Cbs.



Sweeping ♩ = 69

Vln I. unis.

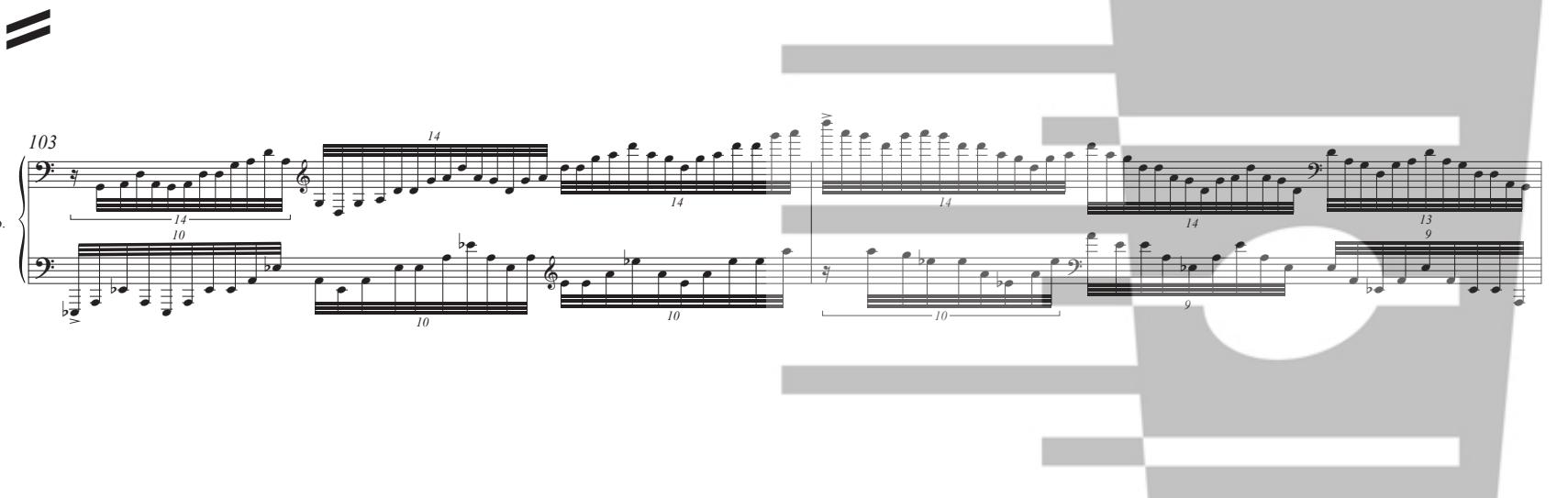
Vln II.

Vla.

Vcl.

Cbs.

The musical score consists of five staves for string instruments: Vln I., Vln II., Vla., Vcl., and Cbs. The key signature is A major (no sharps or flats). The time signature changes from 4/4 to 3/4 at the end of each measure. The dynamics are marked as 'mf' (mezzo-forte) throughout. The first four measures show each instrument playing a single eighth note followed by a fermata. The fifth measure begins with a fermata over all staves, followed by a large gray shaded area that covers the entire width of the page, indicating a sustained dynamic level. The sixth measure shows the instruments continuing their eighth-note patterns. The seventh measure begins with another large gray shaded area, and the eighth measure concludes with a final large gray shaded area.



105

Solo Pno.

107

Solo Pno.

Calming

109

Solo Pno.

112

Solo Pno.

115

Perc. 3

Solo Pno.

Vln I.

Vln II.

Vla.

H Surging, powerful $\text{♩} = 66$

121

Bsn. 1
2

Timp.

Solo Pno.

ff

Ped.

H Surging, powerful ♩ = 66

Vcl.

Cbs.



Musical score for orchestra and solo piano, page 130. The score includes parts for Bassoon (Bsn.), Timpani (Timp.), Solo Piano, Violin (Vcl.), and Cello (Cbs.). The piano part features complex sixteenth-note patterns. The score is set against a background of large, semi-transparent geometric shapes (circles and squares) in shades of gray.

Slightly broader $\text{♩} = 60$

Picc. 134 *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. 1 2 *ff*

Bsn. 1 2 *ff*

Hns. 1 2 *ff*

Tpt. 1 2 *ff*

Tbn. 1 2 *ff*

Tuba *ff*

Timp. *ff*

B.Dr. *ff*

Tam-tam (L) *ff*

Perc. 1 2 3 Crash cymbals. *ff*

Hp. *ff* l.v. F#G# C#B# gliss.

Solo Pno. *ff*

Vln I. *ff*

Vln II. *ff*

Vla. *ff* unis. *ff*

Vcl. *ff* unis. div. *ff* sim. *ff*

Cbs. *ff*

to Fl. 3

I **Passionate** ♩ = 66

142 Solo Pno. *ff* *f* legato, shimmering II dim. II II 10 10 10 10

Ped. *ff* *p* unis. *p* *p* *pizz.* *mp*

Vln II. Vla. Vcl. Cbs. *ff* *p*

145 Fl. 1 1. solo *mf* Mark tree (top 1/3 of bells) Perc. 2 *mf* *l.v.*

Solo Pno. 10 10 10 10 10 10 10 10

Vln I. *p* *mp* div. Vln II. *mp* Vla. *mp* Vcl. *mp* Cbs. *p*

Fl. 1 148 Calming poco dim. 9 9 *mp* 9 7

Solo Pno. 10 10 10 10 10 10 10 10

Vln I. div. *p* unis. Calming

Vln II. div. *p*

Vla. *p*

Vcl. *p*

Cbs. *p*

151

Solo Pno.

Vln I. *ppp*

Vln II. div. *ppp*

Vla. *ppp*

Vcl. *ppp*

J Misty $\text{♩} = 60$

155 Crot. bowed

Perc. *mf*
Rain stick

1 3 *
*) *pp* *p* *pp* *mp* *pp* *p*

Hp. D \sharp C \sharp F \sharp D \flat G \sharp A \flat D \sharp F \sharp
gliss.

Solo Pno. *pp*

J Misty $\text{♩} = 60$

Vln I. div. *pp* *p* *pp* *mp* *pp* *p*

Vln II. div. *pp* *p* *pp* *mp* *pp* *p*

Vla. *pp* *p* *pp* *mp* *pp* *p*

161

Perc. *pp*

Solo Pno. *n* *p* simple

Vln I. *pp* *mp* *pp*

Vln II. unis. div. *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

$\text{♩} = 56$

Sus cymb. (M) *mp* L.v.

Ped. $\text{♩} = 56$

*) Meas. 155-164, Perc. 3: If the written dynamic contour cannot be followed exactly due to the size or structure of the available rain stick, allow the instrument to swell and recede naturally, following the dynamics as much as possible, and fading out as shown in m. 163.

167 $\text{♩} = 80$

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hns. 1
Hns. 2

Hns. 3
Hns. 4

Tim. $\text{♩} = 80$
pp

Perc. 1
Tam-tam (L)
p

Perc. 2

Perc. 3
Sus cymb. (M)
mp

Tri.

Hp.
mp gliss.
lv.

Solo Pno.
3
lv.
(depress silently)
sost. ped.

Vln I.
div. a 3

Vln II.
div. a 3

Vla.
div. a 2

Vcl.
div. a 2

Cbs.

pizz.
mp
pizz.
mp
pizz.

mp

attacca III

III- Wake

A Fast, bright $\text{♩} = 92\text{-}100$

Percussion 2 Steel dr.
 Solo Piano f (doubling Solo Pno. accents)
f play out accents clearly
A Fast, bright $\text{♩} = 92\text{-}100$
 Violin I 1 desk pp no vib.
 Violin II 1 desk pp no vib.
 Viola pp no vib.

Tpt. 1 12 metal st. mute
 Perc. 2 Steel dr. mf
 Solo Pno. release sost. ped. Ped.
 Vln. I tutti pizz. mp mf
 Vln. II tutti unis. pizz. mf
 Vla. tutti pizz. mp mf
 mp

Picc. mf
 Fl. 1 23 a^2 mf
 Ob. 1 2 mf
 Cl. 1 2 mf
 Hn. 1 2 sfz
 Tpt. 1 2 sfz
 Tbn. 2 metal st. mute f mute out
 Tuba sfz
 Perc. 2 Steel dr. mp
 Solo Pno. mf
 Vln. I arco mp ff
 Vln. II arco mf mp ff
 Vla. unis. pizz. f $pizz. mp$
 Vcl. ff
 Cbs. ff

B

30 a²

Cl. 1 2 *mp* Steel dr.

Perc. 2 *f* sim.

Solo Pno. *f* no Ped.

B

Vln. I *mf*

Vln. II *mf* pizz.

Vla. *mf*

36 a²

Cl. 1 2 *mf* *mp*

Tpt. 1 2 (metal st. mute) *mf*

Steel dr.

Perc. 2

Solo Pno.

Vln. I

Vln. II

Vla.

42 a²

Cl. 1 2 *mp*

Tpt. 1 2 *mf*

Steel dr.

Perc. 2

Solo Pno.

Vln. I

Vln. II

Vla.

49

Picc. -

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 2 *a 2* *mf*

Bsn. 1 2 *mf*

Hn. 1 2 -

Hn. 3 4 -

Tpt. 1 2 *f*

Tpt. 2 3 4 *f*

Tbn. 1 2 *p*

Tuba 1 2 *p*

Perc. 1 2 *Mar.* *mf*
Steel dr.

Solo Pno. -

Vln. I -

Vln. II -

Vla. -

Vcl. -

Cbs. -

55

Picc. 1 Fl. 2 Ob. 2 Cl. 1 2 Bsn. 1 2 Hn. 3 4 Tbn. 1 2 Tuba Perc. 1 3 Solo Pno. Vln. I Vln. II Vla. Vcl. Cbs.

C Driving

60

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Tuba

Perc.

Solo Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

C Driving

pp

pp

pp

pp

pp

l.v.

Sus cymb. (M)

ff

f

no Ped.

pizz.

mf

pizz.

mf

pizz.

mf

Musical score for orchestra and piano, page 10, measures 65-66. The score includes parts for Clarinet 1 (1st and 2nd endings), Clarinet 2, Steel drum, Percussion 2 (with dynamic *sim.*), Solo Piano, Violin I, Violin II, and Cello/Violoncello. The piano part features a continuous eighth-note pattern. The strings play sustained notes. Measure 65 ends with a forte dynamic. Measure 66 begins with a piano dynamic and continues the rhythmic patterns established in measure 65.



Musical score for orchestra and piano, page 76, measures 1-2. The score includes parts for Bassoon (Bsn.), Trombone (Tpt.), Percussion (Perc.), Solo Piano (Solo Pno.), Violin I (Vln. I), Violin II (Vln. II), and Cello (Vla.). The score shows various rhythmic patterns and dynamics, including *mf* and *mp*. Measures 1-2 are labeled 'a 2'. The piano part features a sustained note in measure 2. The score is set against a background of large, semi-transparent circular and rectangular shapes.

82

Cl. 1 *p*

Hp. *mp*

Solo Pno. *p sub.*

Vln. I div. arco *p*

Vln. II div. arco *p*

Vla. arco *p*

89

Cl. 1 *pp* *f* *p*

Cl. 2

Hn. 1 *a2* +

Hn. 2 *ffz*

Hn. 3 +

Hn. 4 *ffz*

Perc. Slapstick

Xyl. *ff sub.*

Solo Pno. *f* *ff* *pp* poco *mp light, quasi stacc.*

Vln. I unis. *p < ffz*

Vln. II unis. *p < ffz*

Vla. unis. *p < ffz* pizz. arco

Vcl. *ffz* *p < ffz*

D Light, breezy

Mar. *mp*

D Light, breezy

97

Cl. 1
Cl. 2

Perc. Mar.
Vib.
Perc. 1
Perc. 2

Solo Pno.

Vln. I
Vln. II

play out slightly

p light

mp Ped.

mf

unis.

mp

mf

103

Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Perc. Mar.
Vib.
Perc. 1
Perc. 2

Hp.

Solo Pno.

Vln. I
Vln. II

Vla.

Vcl.

Cbs.

mf l.v.

poco

pp

pp

pp

pp

Musical score for orchestra and piano, page 109. The score includes parts for Horn (Hn.), Marimba (Mar.), Percussion (Perc. 1), Solo Piano (Solo Pno.), Violin I (Vln. I), Violin II (Vln. II), and Cello/Bass (Vla.). The piano part features a continuous eighth-note pattern. The strings play eighth-note patterns with dynamic markings such as *pizz.*, *sfz*, *ff*, *p sub.*, *pp*, *p*, and *pp*. The score is in common time (indicated by '8' over '4') throughout the page.



117 **E** Grooving, purposeful

CL. 1
2

Perc. 1 Mar.
mf

Solo Pno.

Vln. I
mf

Vln. II
mf

Vla.
mf



Musical score for orchestra and piano, page 124-129. The score includes parts for Clarinet (1 & 2), Marimba (Mar.), Solo Piano, Violin I (Vln. I), Violin II (Vln. II), and Cello (Vla.). The piano part features complex sixteenth-note patterns. The strings provide harmonic support with sustained notes and rhythmic patterns. The score is set against a background of large, semi-transparent gray rectangles.

131

Cl. 1 2
Mar.
Perc. 1
Solo Pno.

Vln. I
Vln. II
Vla.

F

F

138

Cl. 1 2
Tpt. 1 2
Mar.
Perc. 1
Solo Pno.

Vln. I
Vln. II
Vla.

(metal st. mute)
mf

div. arco

145

Ob. 1 2
Cl. 1 2
Bsn. 1 2
Tpt. 1 2
Perc. 1
Solo Pno.

Vln. I div.
Vln. II
Vla.

mp
mp

div. arco
pp **mp** **div. arco**
pp **mp**

150

G Joyous

Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Tpt. 1 2
Tbn. 1 2
Tuba
Timp.
Mar.
Perc. 1
Solo Pno.

157

G Joyous unis.

Vln. I div.
Vln. II div.
Vla. div.
Vcl.
Cbs.

157

Picc.
Fl. 1 2
Ob. 1 2
Cl. 1 2
Timp.
Vln. I
Vln. II
Vla.
Vcl.
Cbs.

164

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Tim.

Solo Pno.

Ped. (as needed)

Vln. I div.

Vln. II div.

Vla. div.

Vcl.

Cbs.

171

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Perc.

Solo Pno.

Sus cymb. (M)

(Sust.)

Vln. I div.

Vln. II div.

Vla. div.

Vcl.

Cbs.

ff *) leave out lower B♭ if uncomfortable for hand

177

Picc. (8^{va}) f molto

Fl. 1 2 (8^{va}) f molto 2. to Eng. Hn.

Ob. 1 2 f molto

Cl. 1 2 a² f molto mp

Bsn. 1 2 ff

Hn. 1 2 ff p

3 4 ff p

Tpt. 1 2 p

Tbn. 1 ff p

2 ff p

Tuba ff

Glock. 1 ff molto

Tam-tam (L)

Perc. 2 ff l.v.

Wind gong

3 ff l.v. pp accel. (indep. of orchestra)

Solo Pno. (8^{va})

Vln. I div. (8^{va})

Vln. II div.

Vla. div.

Vcl. div. ff

Cbs. ff

H Ecstatic *)

184 *fltr.* 188

Cl. 1 2
Hn.
Tpt. 1 2
Tbn. 1 2
Perc. 1 2
Wind gong 3
Solo Pno.

fltr. *fff*

ff

ff

ff

ff

ff

ff

Crot. (Play 4x at tempo, then begin gradually slowing & *dim*).
f

Steel dr. (Play 5x at tempo, then begin gradually slowing & *dim*).
ff

ff *lv.*

(8^{va})

H Ecstatic *)
all players indep.

Vln. I div.
(8^{va}) - - ,

Vln. II div.
all players indep.

Vla. div.
all players indep.

Vcl. div.
all players indep.

Cbs.

*) Orchestra tempo for boxed figures remains the same, while Solo Piano accelerates independently.

Crot.

1
Perc.

2
Steel dr.

(8^{va})

189 As fast as possible
(even if slower than previous figure)

Solo Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

Crot.

1
Perc.

2
Steel dr.

193

Solo Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

Musical score page 1, measures 197-200. The score includes parts for Crot., Perc., Steel dr., Solo Pno., Vln. I div., Vln. II div., Vla. div., and Vcl. div. Measure 197 starts with a forte dynamic in common time. The Solo Pno. part features a repetitive eighth-note pattern. Measures 198-200 show the Solo Pno. part becoming more sparse and irregular, with vertical dashed lines indicating performance notes. The other parts remain silent throughout these measures.

Musical score page 201. The score includes parts for Crot., Perc., Steel dr., Solo Pno., Vln. I div., Vln. II div., Vla. div., and Vcl. div. The Solo Pno. part features a complex rhythmic pattern with sixteenth-note chords. The Vln. I div. part has a prominent eighth-note bass line. The Vln. II div. part has a sustained eighth-note note. The Vla. div. and Vcl. div. parts have sustained notes. The Vcl. div. part ends with a dynamic marking of p . The score is marked with dynamic markings p , pp , and \diamond .

205

Solo Pno.

210

poco rit.

215

I Cadenza, stormy

> (accent lowest Db 1st time only)

(uneven tremolo)

(ad lib. swells)

fade out r.h. only ppp

216

Calming

dim.

222

d = 76-84 (rubato)

fade in... mp intense poco ff (fade out B) ff

231

ff p gentle poco ff p freely 238

acc. poco rit. mf

accel. molto *n*

tr *) *molto* *n*

*) gradually bring these two pitches out of the texture as a trill

A tempo

239 *tr* *l.h.* *mp* *p* *mp* *p* *slowing*

245 *p* *freely,* *rippling* *p* *slowing* *pp* *p* *Floating* *Slow, vast*

A tempo

247 *mp* *p* *slowing* *Floating* *ten.* *Slow, vast*

forward slightly

254 *mp* *mf* *slowing* *p* *pp* *mp* *Slow, vast*

261 *p* *gentle* *mp* *p* *Slow, searching* *toward mvt. IV tempo*

264 *mp* *p* *poco* *attacca IV*

IV- Unclaimed Waters

A Calm, hypnotic ♩ = 54-56

B

B

13

Cl. 1

Hn. 1

Tim.

Tam-tam (L) *mp*

Perc. 2

Thai gongs *mp* *l.v.*

3

Hp. *D-B-E-F-G-A#* *f* *l.v.*

Solo Pno.

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2

Vcl.

Cbs.

B

19

Picc.

Thai gongs

Perc. 3

Solo Pno.

slowly emerging from ostinato

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2

24

Picc. *poco* *mf*

1 *mp*

Perc. *mf* *l.v.*

*) Thai gongs

3

Solo Pno. *Crot.*

mute off *mf* *sul tasto* *pp* *sul tasto* *pp*

mute on

solo

Vln. I

altri div. a 3

Vln. II div. a 3

Vla. div. a 2

*) Perc. 3: Continue *ad lib.* in same manner, listening and reacting to solo piano ostinato, pitches in random order. % indicates approx. ratio of pitch groups in figuration.

30

Bsn. 1 solo *p* *mf*³

Perc. 1 Thai gong *mp*

Perc. 2 Steel dr. *mf*

Thai gongs

Solo Pno. *pp* *mf* 6

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2 pizz.

Vcl. pizz.

Cbs. pizz.

35 Thai gongs

Perc. 3

Solo Pno.

39 Picc. D

Fl. 1

Tuba

Perc. 1

Perc. 3

Hp.

Solo Pno.

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2

Vcl.

Cbs.

56

Picc.

Eng. Hn.

Crot.

Tha gong

Sus cymb. (M) bowed

Thai gongs

Solo Pno.

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2

Vcl.

Cbs.

E

E

Musical score page 62. The score includes parts for Percussion (2 and 3), Solo Piano, Violin I, Violin II, and Cello. The Solo Piano part features complex sixteenth-note patterns with grace notes and dynamic markings like *p*, *mf*, *tr*, *trb*, and *mp*. The Violin I and Violin II parts play sustained notes with dynamic markings *sul tasto* and *pp*. The Cello part is mostly silent.

Musical score page 66. The score includes parts for Picc., Ob. 1, Perc. 1, Solo Pno., Vln. I div. a 3, Vln. II div. a 3, and Vla. div. a 2. The Solo Pno. part features a dynamic marking of *p* followed by measures 10, 5, 5, 11, and *poco f*. The Vln. I div. a 3 part consists of three staves of eighth-note chords. The Vln. II div. a 3 and Vla. div. a 2 parts also have three staves each, primarily featuring eighth-note chords. The Perc. 1 part includes a note labeled "Thai gongs". The Ob. 1 part has dynamics *pp*, *poco f*, and *mf*. The Solo Pno. part has dynamics *tr*, *pp*, *poco f*, *mf*, and *Crot.*. The Vln. I div. a 3 part has dynamics *sul tasto* and *pp*. The Vln. II div. a 3 and Vla. div. a 2 parts have dynamics *sul tasto* and *pp*.

F Vast, imposing

71

Picc.

Fl.

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tuba

Timp.

Glock.

Sus cymb. (S)

Vib.

Tam-tam (L) Sus cymb. (M)

Thai gongs

Hp.

very smooth and even, with no sense of the pulse

gong effect D \sharp E \sharp

mf (dynamic should match piano's previous mp to the audience)

fpp

l.v.

Solo Pno.

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2

Vcl.

Cbs. div.

78

Perc. 1
poco **f** l.v.
Ocean dr.

2 pp — mp — p — mf — etc. ad lib, continue swells, gentle and natural-sounding, like the sea

Hp.

Vln. I div. a 2

Vln. II div. a 2

Vla. mute off

Vcl. poco **f**

Cbs. div. **p**

*) Play out glissando gestures slightly.

84

Picc. mf

Crot. 1 mf l.v.
Ocean dr.

Perc. 2

Glock. 3 mf

Hp.

Vln. I div. a 2

Vln. II div. a 2

Vla.

Vcl. 2 soli

90

Picc.

G

Ocean dr.

Crot.

Glock.

Hp.

Vln. I div. a 2

Vln. II div. a 2

Vla.

Vcl.

96

Perc. 1 Ocean dr.

Hp. 2

Vln. I div. a 2

Vln. II div. a 2

Vla.

Vcl.

102 Ocean dr.

Perc. 2

Hp.

Vln. I div. a 2

Vln. II div. a 2

rit.

Finish current wave,
then 1-2 more, fading out.