

Matthew Whittall

NAMELESS SEAS

concerto for piano and orchestra

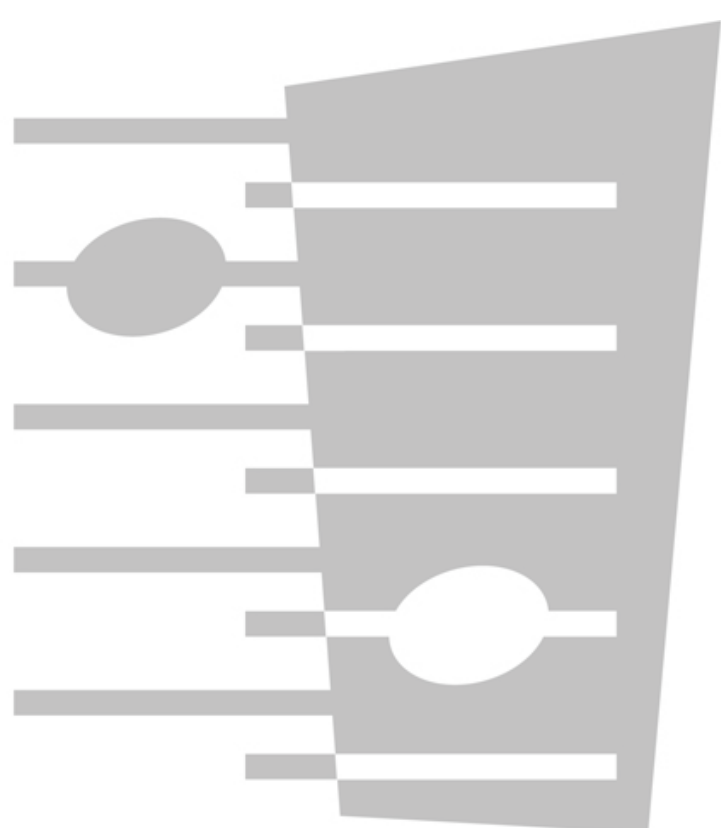
(2016–17)

SCORE



FENNICA GEHRMAN





COMPOSER'S NOTE

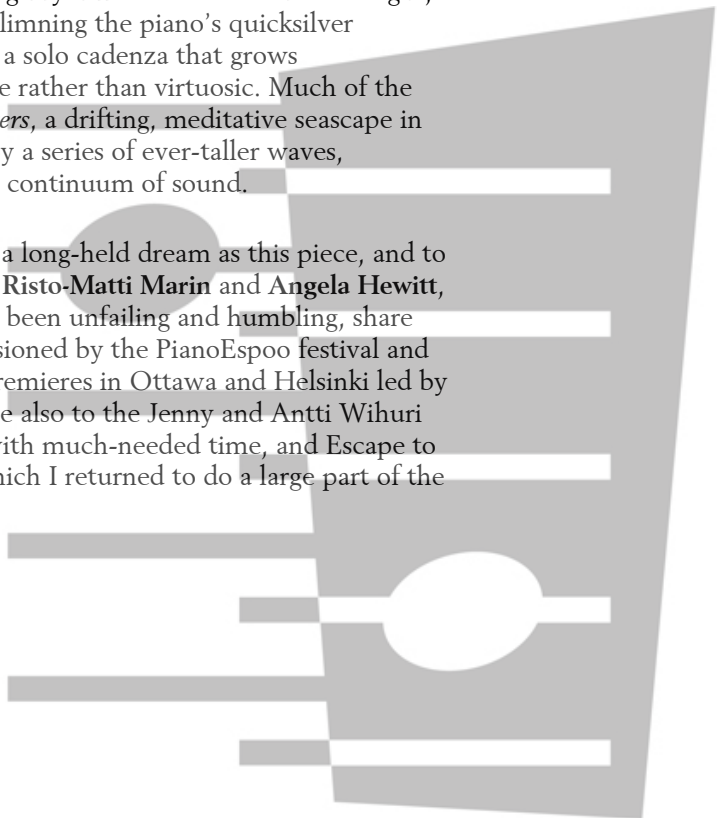
Images of the sea figure prominently throughout my life and memories: from holidays on the Atlantic coast during my Canadian childhood to my current Baltic home, and the imagined, only later experienced Mediterranean of my ancestral heritage. As an immigrant (son of an immigrant) bound to two northern 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 Antti 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

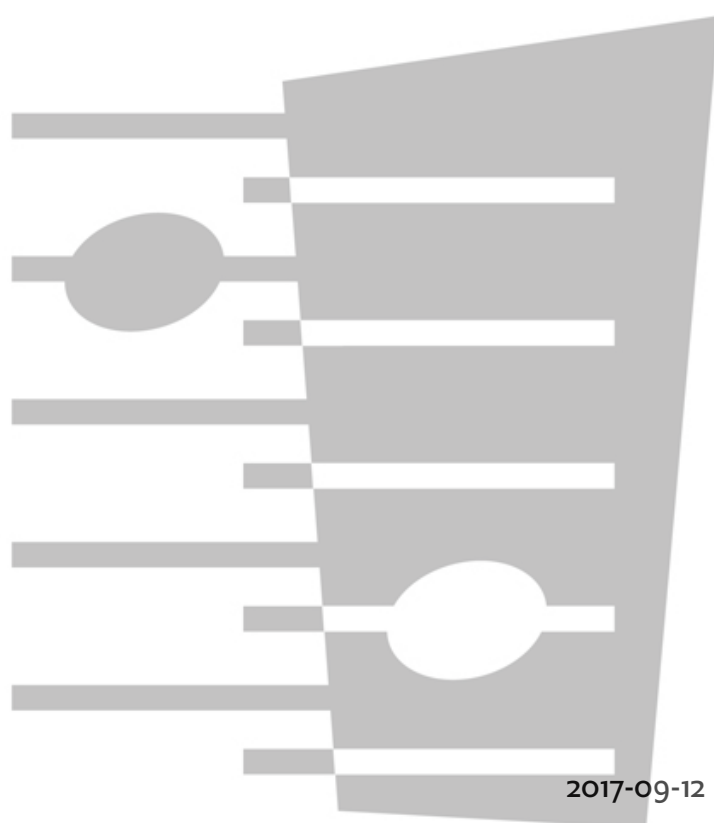
Solo piano

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

[illegible]

13

accel.

16

senza misura

1

pp

Timp.

Perc. 3

f

p sub.

mf

ff

Ped.

senza misura

accel.

mp

with no sense of beat, in one gesture

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

Cbs.

Solo Pno. *cresc. molto* *ff* *Stormy*

Timp. *fp*

Perc. 2 *Tam-tam (L)* *mf*

Solo Pno. *f* *slow cresc.*

Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

Timp. *f* *molto* *p* *mf*

Perc. 2 *Sus cymb. (L)* *pp* *f* *l.v.*

Hp. *ff*

Solo Pno. *ff* *f*

Vln. I *div. a 2* *mp* *f*

Vln. II *div. a 3* *mp* *f*

Vla. *div. a 2* *mp* *f*

Vcl. *div. a 2* *mp* *f*

Cbs. *div. a 2*)* *mp* *f*

B Heaving ♩ = 63

B Heaving ♩ = 63

E♭ F♯ G♭

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

[illegible]

27

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

mp

p

mf

pp

f

poco f

uneven tremolo

uneven, single-finger tremolo

[illegible]

[illegible]

1 Tpt.

2 Tpt.

1 Shell w.ch.

Perc. 2 Vib.

3 Temple bells

Solo Pno.

p *mp* *mf* *n*

Vln. I div.

Vln. II div.

Vla. div.

1 Tpt.

2 Tpt.

1 Shell w.ch.

Perc. 2 Vib.

3 Temple bells

Solo Pno.

Vln. I div.

Vln. II div.

Vla. div.

2

1 Tpt.

2 Tpt.

1 Shell w.ch.

2 Perc. Vib.

3 Temple bells

Solo Pno.

mp

p

pp

tr

mp

pp

Vln. I div.

Vln. II div.

Vla. div.

Slowing, hands indep.

1 Tpt.

2 Tpt.

1 Shell w.ch.

2 Perc. Vib.

3 Temple bells

Solo Pno.

mp

mf

loco

n

Vln. I div.

Vln. II div.

Vla. div.

3

Tpt. 1

Tpt. 2

Shell w.ch.

Perc. 1 Vib.

Perc. 2 Temple bells

Solo Pno.

Vln. I div.

Vln. II div.

Vla. div.

p loco

p

pp

mf

poco dim.

4

5

Tpt. 1

Tpt. 2

Shell w.ch.

Perc. 1 Vib.

Perc. 2 Temple bells

Solo Pno.

Vln. I div.

Vln. II div.

Vla. div.

mp

pp

f

molto

pp

sim.

tr

exit 1 by 1 to held note

div. a 3

pp

n

pp

n

pp

n

pp

n

pp

n

pp

n

45 **E** Bright ♩ = 80

Fl. 1 *mp* *p* *mp* *pp*

Fl. 2 *mp* *p* *mp* *pp*

Cl. 1 *mp* *pp* *mp* *pp*

Cl. 2 *mp* *pp* *mp* *pp*

Perc. 2 Sus cymb. (M) *mf* Sus cymb. (S) *mf*

Hp. *f* *f*

Solo Pno. *f* *mf* *f* *mf*

Ped. (as needed) *p* *p*

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

Vln. II *mp* *pp* *mp* *pp*

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

Cbs. *p*

47 **E** Bright ♩ = 80

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

Perc. 2 Sus cymb. (L) *mp*

Hp. *mf* *p*

Solo Pno. *mf* *p*

Vln. I *mp* *pp* *ord.* *rit.* *ppp*

Vln. II *div.* *mp* *pp* *ord.* *ppp*

Vla. *mp* *pp* *ord.* *ppp*

Cbs. *p*

50 ♩ = 66

Perc. 2

Sus cymb. (S)

pp

Hp.

p

Vln. I

div.

p

ppp

Vln. II

div.

p

ppp

Vla.

div.

p

ppp

Vcl.

ppp

A page of musical notation for a string quartet, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'trem.' and 's'. The page is partially obscured by a large, stylized graphic of a person's head and shoulders in the background.

[illegible]

F Tense, trembling ♩ = 56

Picc. *ppp* *mp*

Perc. 2 *ff* *L.v.*
uneven tremolo

Solo Pno. *pp sub.* *p*
(hands in same rhythm, uneven)
Ped. (as needed)

Vln. I *ppp sub.* *div.*

Vln. II *mute* *ppp* *long, slow glisses, all players indep.*

Vla. *ppp* *div.*

Vcl. *mp* "seagull" effect

Picc. *rit.*

Solo Pno. (free tremolo)

Vln. I *div.* *rit.* *div. a 3* *mf*

Vln. II *div.*

Vla. *div.* *mf*

Vcl. *mp* (A)

Freely

Solo Pno. *mf*

Ped.

[illegible]

91 Ocean dr.

Perc. 2 Fu-rin 3

Solo Pno.

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

tr



102 **H** Like gentle swells

Fl. 1 2 *p* *mp*

Ob. 1 2 *mp*

Cl. 1 2 *p* *mp*

Bsn. 1 2 *p* *mp*

Perc. 2 Ocean dr. 3 Fu-rin

Solo Pno.

tr *tr* *tr* *tr*

pp *mf* *mf* *p* *p* *f* *p* *f*

free tremolo

Ped. (as needed)

H Like gentle swells

Vcl. *div.* *pp* *mp* *mp*

Cbs. *pp* *mp* *mp*

9

[illegible]

The image displays a page from a musical score for 'The Great Wall' by Tan Dun. The score is written for a large ensemble, including multiple staves for woodwinds, strings, and percussion. The notation is complex, featuring various musical symbols, dynamics (such as *f* and *pp*), and articulation marks. A large, stylized, abstract graphic of a wall or structure is overlaid on the right side of the page, partially obscuring the musical notation. The graphic is composed of various geometric shapes and lines, creating a sense of depth and texture. The overall layout is professional and artistic, typical of a high-quality musical score publication.

II- Land and Sea

A Crashing ♩ = 60 (rubato)

rit.

2 Bassoons 1 2

Tuba

Tub. bells

Percussion 2

Tam-tam (L)

Sus cymb. (M)

Timp.

Harp

Solo Piano

ff *molto* *p* *ff* *freely, fast* *mf* *f* *ff*

5 5 3 3

A Crashing ♩ = 60 (rubato)

rit.

Violin I div.

Violin II div.

Viola unis.

Violoncello unis.

Contrabass div.

fp *ff* *p*



a tempo

rit.

Bsn. 1 2

Tuba

Timp.

Perc. 1

Tam-tam (M)

Sus cymb. (S)

Perc. 2

3

Hp.

Solo Pno.

f *molto* *p* *ff* *molto* *p* *f* *rit.*

5 5 8va 8va 3 3

a tempo

Vln I. div.

Vln II. div.

Vla.

Vcl.

Cbs. div.

f *molto* *fp* *molto* *p* *ff* *fp* *molto* *p* *pp* *pp* *pp*

[illegible][illegible]

This image shows a page of a musical score, likely for a symphony. The score is written in a standard musical notation with staves and notes. The instruments listed on the left side of the page are:

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

The score is written in a standard musical notation with staves and notes. The instruments are arranged in a typical orchestral layout. The page number 12 is visible in the top left corner. The score is written in a standard musical notation with staves and notes. The instruments are arranged in a typical orchestral layout. The page number 12 is visible in the top left corner.

18

Picc.

Fl. 1

Fl. 2

Ob. 1 a 2

Ob. 2

Cl. 1 a 2

Cl. 2

Bsn. 1

Bsn. 2

Tuba

Hp.

Solo Pno.

Vln I.

Vln II.

Vla.

Vcl.

Cbs.

div.

21

Picc.

Fl. 1

Fl. 2

Ob. 1 a 2

Ob. 2

Cl. 1 a 2

Cl. 2

Bsn. 1

Bsn. 2

Tuba

Hp.

Solo Pno.

Vln I.

Vln II.

Vla.

Vcl.

Cbs.

unis.

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.

f

27

Fl.

Ob.

1

2

Cl.

1

2

Hp.

Solo Pno.

Vln I.

Vln II.

Vla.

Vcl.

Cbs.

f

slow dim.

mf

mf

mf

dim.

pizz.

30

C Calm, flowing

slowing freely

Solo Pno.

Vln I.

Vln II.

Vla.

Vcl.

Cbs.

mf

mp

div.

mp

mp

mp

mp

33

random, like a windchime,
pitches in any order

mp

slowing, becoming sporadic

Solo Pno.

Vln I.

Vln II.

Vla.

Vcl.

pp

pp

pp

pp

37

pp

Solo Pno.

Vln I.

Vln II.

Vla.

pp

pp

pp

pp

45

Bsn. 1 2 *mp*

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

Perc. 3 *mp*

Hp. *mf*

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

Vln. I *6*

Vln. II *6*

Vla. *6*

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

Cbs. *mp* *p* *ppp*

[illegible]

53

Hold back ♩ = 80

accel.

♩ = 92

Picc.

1

2

Ob.

1

2

Cl.

1

2

Hp.

Solo Pno.

Vln I. div.

Vln II. div.

Vla. div.

Vcl. div.

Cbs.

arco

unis. arco

Ped.

Hold back ♩ = 80

accel.

♩ = 92

p

mf

mp

57

Picc. *mp*

1 *mp*

Fl. 2 *mp*

Ob. 1 2 *mp*

Cl. 1 *mp*

2 *mp*

Solo Pno. *mf* *mp* *sim.*

Ped. — ^

Vln I. div. *mf* pizz.

Vln II. div. *mf* pizz.

Vla. div. *mf* pizz.

Vcl. div. *mf* pizz.

61

Hp. **Hold back** ♩ = 80 **accel.** ♩ = 92

B♭ E♭ F♯ G♯

Solo Pno. *mp* 11 9 10 *f* 5 3 *mp*

Ped. — ^

Vln I. **Hold back** ♩ = 80 **accel.** ♩ = 92 *p* *mf*

Vln II. *p* *mf*

Vla. *p* *mf*

Vcl. *p* *mf*

Cbs. *p* *mp*

Slightly slower $\text{♩} = 84$

64

Picc. *mp*

Fl. 1 2 *mp* *a 2*

Ob. 1 2 *mp* *a 2*

Cl. 1 2 *mp* *a 2*

Bsn. 1 2 *mp* *a 2*

Tuba *p*

Timp. *p*

Perc. 1 *mp* *Glock.*

Hp. *mf* *B $\sharp$* *B $\flat$* *B $\sharp$*

Solo Pno. *bright, sparkling* *mp* *Ped. (as needed)* *sim.*

Slightly slower $\text{♩} = 84$

Vln I. *trem.* *p* *mp* *3*

Vln II. *trem.* *p* *mp* *3*

Vla. *trem.* *p* *mp* *3*

Vcl. *pizz.* *mp*

Cbs. *pizz.* *mp*

[illegible]

82 **F** Playful ♩ = 92

Fl. 1 2 *mf* ^{a 2} 3 3

Ob. 1 2 *mp* harmon mute

Tpt. 1 2 *mp* Claves

Perc. 1 *mp*

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

Vln II. *mp* 5 div. *mp* pizz.

Vla. *mp* ^{b b} pizz.

Musical score for "The Rose Tree" in 3/4 time. The score is for a single melodic line, likely for a voice or a single instrument. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems, each with two staves. The first system has a key signature change from one flat to two flats (B-flat and E-flat) in the second measure. The second system has a key signature change from two flats to one flat (B-flat) in the second measure. The score includes dynamic markings: *f* (forte) and *mp* (mezzo-piano). The score is written in a standard musical notation with a treble clef.

[illegible]

G ♩ = 84

Solo Pno. *f* Ped. *dim.* *rit.*

Vln I. *f* *unis. pizz.* *div.* *unis.* *div.* *rit.*

Vln II. *pizz.* *f*

Vla. *f* *unis. pizz.*

Vcl. *f* *unis. pizz.*

Cbs. *f* *pizz.*

Sweeping ♩ = 69

101

mf *mp*

Ped. (as needed)

14 10 14 10 14 10 14 10 13 9

Solo Pno.

Sweeping ♩ = 69

unis.

Vln I. *mf*

Vln II. *mf*

Vla. *mf*

Vcl. *mf*

Cbs. *mf*

105

Solo Pno.

14 10 14 10 14 13 9

107

Solo Pno.

14 10 14 10 14 13 9

109

Solo Pno.

Calming 11 11 11 11 rit.

p 12 12 12

112

Solo Pno.

♩ = 120 accel. molto

mp f

Ped.

115

Perc. 3

a tempo accel. ♩ = 80

Sus cymb. (M)

mp sfz

Solo Pno.

mp f mp cresc. ff

Ped.

a tempo accel. ♩ = 80

Vln I.

Vln II.

Vla.

arco mp f

arco mp f

arco mp f

H Surging, powerful ♩ = 66

121

Bsn. 1 2

Timp.

Solo Pno.

Ped.

Vcl.

Cbs.

arco

fp

f

fp

f

fp

H Surging, powerful ♩ = 66

125

Bsn. 1 2

Timp.

Solo Pno.

Vcl.

Cbs.

f sim.

fp

f

f

fp

130

Bsn. 1 2

Timp.

Solo Pno.

Vcl.

Cbs.

fp

f

fp

f

rit.

rit.

fff

Slightly broader ♩ = 60

134

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hns. 1 2 3 4

Tpt. 1 2

Tbn. 1 2

Tuba

Timp.

B.Dr.

Perc. 2

3

Hp.

Solo Pno.

Vln I.

Vln II.

Vla.

Vcl.

Cbs.

to Fl. 3

I **Passionate** ♩ = 66

142

Solo Pno. *ff f legato, shimmering* 11 11 11 11 10 10 10 10

Ped.

Vln II. *ff* *p* unis. *p*

Vla. *ff* *p* *p*

Vcl. *ff* *p* *p* pizz. *mp*

Cbs. *ff* *p* *mp*

145

Fl. 1 *mf* 1. solo

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

Solo Pno. 10 10 10 10 10 10 10 10 10 10

Vln I. *p* *mp* div.

Vln II. *p* *mp* div.

Vla. *p* *mp*

Vcl. *p* *mp*

Cbs. *p* *mp*

148

Fl. 1 *poco* 3 3

Solo Pno. 10 10 10 9 9 9 9 9 9 7

Vln I. div. *p* unis. *mp* **Calming**

Vln II. div. *p* **Calming**

Vla. *p*

Vcl. *p*

Cbs. *p*

151

Solo Pno.

Vln I.

Vln II. div.

Vla.

Vcl.

ppp

J Misty ♩ = 60

155 Crot. bowed

Perc.

3 Rain stick

*) pp p pp mp pp p

Hp.

D#C#F# mp

gliss.

D#G#A#

D#F#

Solo Pno.

pp

J Misty ♩ = 60

div.

Vln I.

pp p

pp mp

pp p

pp mp

pp p

Vln II.

div.

pp p

pp mp

pp p

Vla.

pp p

pp mp

pp p

161

Perc.

2

3

pp

Sus cymb. (M)

pp mp

L.v.

n

Solo Pno.

p simple

3

Ped.

♩ = 56

Vln I.

pp mp

ppp

Vln II.

unis. div.

pp mp

ppp

Vla.

div.

pp mp

ppp

*) 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.

attacca III

III- Wake

A Fast, bright ♩. = 92-100

Steel dr.
f (doubling Solo Pno. accents)

Solo Piano
f play out accents clearly

A Fast, bright ♩. = 92-100

Violin I
1 desk

Violin II
1 desk pp no vib.

Viola
1 desk pp no vib.

12

Tpt. 1
2

metal st. mute

Perc. 2
Steel dr. mf

Solo Pno.
release sost. ped. Ped.

Vln. I
tutti pizz. mp unis. pizz. mf

Vln. II
2 desks div.

Vla.
tutti pizz. mp mf

23

Picc.
mf

Fl. 1
2
a 2 mf

Ob. 1
2
a 2 mf

Cl. 1
2
a 2 mf

Hn. 1
2
sfz

3
4
sfz

Tpt. 1
2

Tbn. 2
metal st. mute f mute out

Tuba
f

Perc. 2
Steel dr. mp

Solo Pno.

Vln. I
arco mp pizz. ff

Vln. II
arco mf mp ff

Vla.
mp unis. pizz. f

Vcl.
f

Cbs.
pizz. mp ff

30

Cl. 1 2 *mp* *mf* *mp* *mf* *mp*

Perc. 2 *f* *sim.*

Solo Pno. *f* no Ped.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* pizz.

36 a 2

Cl. 1 2

Tpt. 1 2

Perc. 2 Steel dr.

Solo Pno.

Vln. I

Vln. II

Vla.

(metal st. mute)

mf

mp

mf

mf

42

Cl. 1 2

Tpt. 1 2

Perc. 2 Steel dr.

Solo Pno.

Vln. I

Vln. II

Vla.

mp

mf

mf

a 2

[illegible]

55

Picc.

1

Fl.

2

1

Ob.

2

1

Cl.

2

Bsn.

1

2

Hn.

1

2

3

4

Tbn.

1

2

Tuba

Perc.

1

3

Glock.

Sus cymb. (M)

pp

Solo Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

60

[illegible]

65

a 2

Cl. 1 2

mf mp mf mp mf mp

Perc. 2 Steel dr. sim.

Solo Pno.

Vln. I

Vln. II

Vla.



71

a 2

Cl. 1 2

mf mp

Bsn. 1 2

mp

Tpt. 1 2

(metal st. mute) mf

Perc. 2 Steel dr.

Solo Pno.

Vln. I

Vln. II

Vla.



76

a 2

Bsn. 1 2

mp

Tpt. 1 2

mf

Perc. Steel dr.

Solo Pno.

Vln. I

Vln. II

Vla.

82

Cl. 1 *p*

Hp. *mp*

Solo Pno. *p sub.*

Vln. I div. *p* arco *pp*

Vln. II div. *p* arco *pp*

Vla. *p* arco *pp*

89

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

Cl. 2 *p light*

Hn. 1 *a 2* *sfz*

Hn. 2 *sfz*

Perc. 1 *Slapstick* *f* *Mar.* *mp*

Hp. *Xyl.* *ff sub.*

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

Vln. I *unis.* *p < sfz*

Vln. II *unis.* *p < sfz*

Vla. *unis.* *p < sfz*

Vcl. *unis.* *pizz.* *arco* *sfz* *p < sfz*

D Light, breezy

97

Cl. 1

Cl. 2

p light

Perc. 1 Mar.

Perc. 2 Vib.

mp

Ped.

mf

Solo Pno.

play out slightly

Vln. I

unis.

mp

mf

Vln. II

unis.

mp

mf

103

Cl. 2

Bsn. 1

Bsn. 2

mp

pp

Hn. 1

Hn. 2

mp

pp

Perc. 1 Mar.

Perc. 2 Vib.

Hp.

mf

l.v.

Solo Pno.

Vln. I

Vln. II

Vla.

mf

div. arco

poco

pp

Vcl.

mf

pp

Cbs.

mf

pp

109

Hn. 1 2 3 4

Perc. 1 Mar.

Solo Pno.

Vln. I

Vln. II

Vla.

ff *p sub.* *pp* *p*

117 **E** Grooving, purposeful

Cl. 1 2

Perc. 1 Mar.

Solo Pno.

E Grooving, purposeful

Vln. I

Vln. II

Vla.

mf *mf* *mf*

124 129

Cl. 1 2

Perc. 1 Mar.

Solo Pno.

Vln. I

Vln. II

Vla.

131

F

Cl.

1

2

Perc.

1

Solo Pno.

Vln. I

Vln. II

Vla.

Mar.

mf

F

138

Cl.

1

2

Tpt.

1

2

Perc.

1

Solo Pno.

Vln. I

Vln. II

Vla.

Mar.

(metal st. mute)

mf

div. arco

pp

mp

145

Ob.

1

2

Cl.

1

2

Bsn.

1

2

Tpt.

1

2

Perc.

1

Solo Pno.

Vln. I

Vln. II

Vla.

div. arco

pp

mp

div. arco

pp

mp

G Joyous

G Joyous

164

Picc.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Timp.

Solo Pno.

Ped. (as needed)

Vln. I
div.

Vln. II
div.

Vla.
div.

Vcl.

Cbs.

f

mp

div.

[illegible]

177

Picc. *f*

Fl. 1 *f* *molto*

2 *f* *molto*

Ob. 1 *f* *molto* 2. to Eng. Hn

2 *f* *molto*

Cl. 1 *f* *molto*

2 *f* *molto* *mp*

Bsn. 1 *ff*

2 *ff*

Hn. 1 *ff* *p*

2 *ff* *p*

3 *ff* *p*

4 *ff* *p*

Tpt. 1 *ff* *p*

2 *ff* *p*

Tbn. 1 *ff* *p*

2 *ff* *p*

Tuba *ff* *p*

Glock. *ff* *molto*

Perc. 2 *ff* *l.v.* *Wind gong* *pp*

3 *ff* *l.v.* *pp*

Solo Pno. *accel. (indep. of orchestra)*

Vln. I div. *ff*

Vln. II div. *ff*

Vla. div. *ff*

Vcl. div. *ff*

Cbs. *ff*

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

1 Crot.

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.



1 Crot.

Perc. 2 Steel dr.

193

Solo Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

1

Crot.

becoming sporadic, irregular

Perc.

Steel dr.

becoming sporadic, irregular

197

Solo Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

2

3

Crot.

Steel dr.

201

Solo Pno.

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

pp

Solo Pno.

205 3

210 poco rit.

215 I Cadenza, stormy

(uneven tremolo)

216 Calming

♩ = 76-84 (rubato)

231 238

accel. poco rit.

accel. molto *n*

tr *n*

molto

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

A tempo

239 *tr* *f* *p* *mp* *mp* *p* *mp* *p* *p*

mp l.h. *3* *3* *slowing*

245 *p* freely, rippling

slowing *8va* *pp* *p* *5:4*

A tempo

247 *mp* *p* *3* *3* *slowing* *Floating* *p* *ten.*

forward slightly *mp* *mf* *slowing* *Slow, vast* *p* *pp* *mp*

261 *p* gentle *mp* *p* *8va* *8va*

264 *mp* *p* *Slow, searching* *toward mvmt. IV tempo* *3* *3* *3* *3* *poco* *attacca IV*

IV- Unclaimed Waters

A Calm, hypnotic ♩ = 54-56

Piccolo

Percussion 1

Solo Piano

Ped. (as needed)

Picc.

Hn. 1

Perc.

Solo Pno.

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2

Vcl.

Cbs.

Tub. bells

mp

Crot.

mf

L.v.

1. solo

p

mf

Thai gong

mp

Steel dr.

mf

mute, sul tasto

pp

pp

pp

pp

pizz.

p

Cl. 1

Hn. 1

Timp.

Perc.

Hp.

Solo Pno.

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2

Vcl.

Cbs.

tr $\sharp$

pp

poco f

ppp

Tam-tam (L)

mp

Thai gongs

mp

L.v.

D $\sharp$ B $\sharp$ E $\flat$ F $\sharp$ G $\sharp$ A $\sharp$

f

L.v.

f sub.

mp

molto sul pont.

tr $\sharp$

div. a 2, ord.

pp

f

ppp

mf

ord.

p

ppp

mf

div. a 3

arco

p

ppp

mf

div. a 2

arco

p

ppp

mf

p

ppp

3

3

legato

cresc. (r.h. only)

5

3

B

19

Picc. *solo* *trb* *pp* *mp* *mf* 80% 20%

Perc. 3 Thai gongs

Solo Pno. *slowly emerging from ostinato* *mf* *n*

Vln. I *mute, sul tasto* *pp* (as previously)

Vln. II *sul tasto* *pp* (as previously)

Vla. *sul tasto* *pp* (as previously)

[illegible]

*) 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

1

Perc. 2

3

Solo Pno.

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2

Vcl.

Cbs.

Thai gongs

Thai gong

Steel dr.

p

mp

mf

pp

mf

pizz.

p

C

44

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Glock.

Perc. 1

Perc. 2

Perc. 3

Solo Pno.

Vln. I div. a 2

Vln. II div. a 2

Vla. div. a 2

Vcl.

Eng. Hn.

Tpt. 1

Perc. 1

Perc. 2

Perc. 3

Solo Pno.

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2

50

Eng. Hn.

Tpt. 1

Perc. 1

Perc. 2

Perc. 3

Solo Pno.

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 2

E

$$pp$$

—

71

F Vast, imposing

Picc.

1

Fl.

2

Ob.

1

Eng. Hn.

1

Cl.

2

Bsn.

1

2

Hn.

1

2

3

4

Tpt.

1

2

Tuba

1

2

Timp.

1

2

3

Perc.

Thai gongs

Vib.

Ped.

Glock.

Tam-tam (L)

Sus cymb. (M)

Sus cymb. (S)

I.v.

Hp.

gong effect

D#E#

Solo Pno.

very smooth and even, with no sense of the pulse

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

F Vast, imposing

Vln. I

div. a 3

ord.

Vln. II

div. a 3

ord.

Vla.

div. a 2

div. a 3

ord.

Vcl.

arco

mf

arco

mf

Cbs. div.

arco

mf

[illegible]

[illegible]

96

Perc. Ocean dr.

1

2

mp

Crot.

Hp.

3

mp

p

Vln. I div. a 2

molto sul pont.

ord.

3

p

mf

pp

p

mp

p

mute off

mute

Vln. II div. a 2

p

p

p

p

pp

p

Vla.

molto sul pont.

pp

mp

2 soli

Vcl.

mf

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