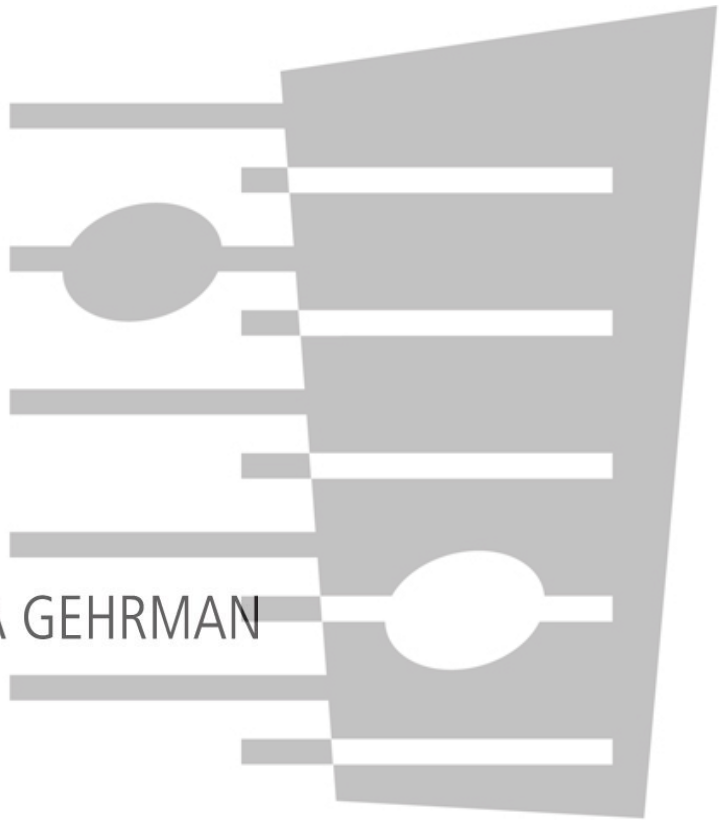
MATTHEW WHITTALL

Northlands

album for horn and string orchestra

(2009)

SCORE



FENNICA GEHRMAN

Instrumentation:

Solo F horn (optional: doubling natural horn in D)

Strings (min. 5-5-4-3-2)*

*Divisi are indicated with this number of players in mind. For larger groups, divisi may be adjusted as necessary to correct instrumental balances.

Performance instructions (strings):

s.p. = sul ponticello

q.s.p. = quasi sul pont.

ord. = normal tone

Notes on use of vibrato:

- A warm, romantic tone is not desired at any point. Vibrato in "normal tone" passages should be restrained.

-Where vibrato (or non-vibrato) is marked, it is to the conclusion of that particular phrase, gesture or held note. Normal tone resumes thereafter.

-Vibrato markings are placed only on the top staff of each part for clarity, but apply to all players in the section. Where vibrato applies to a solo player only, this is marked specially.

Program note:

This work came about as commission from my friend Tommi Hyytinen for a concertante-type piece. Initially apprehensive about both the concerto form, with its attendant expectations of virtuosic display, and about writing such a work for my former main instrument, I felt I wasn't ready, that I was still too close. The additional request for a piece with chamber string orchestra was another stumbling block, as I'd thought my first contribution to the horn concerto repertoire as an ex-player myself should be a rather grand statement. After some thought on the matter, though, I realized that Tommi had in fact saved me from myself, offering me the opportunity to write a subtler, more intimate piece. I began to think about his background and mine, and our shared love of the solo and chamber, rather than orchestral repertoire of the horn, and of the sound of the valveless natural horn. It also occurred to me that the clean, cool soundworld of horn and strings was highly evocative of the Nordic landscapes I find so inspiring, and therefore it seemed that what was called for was a contemporary take on the gentle "pastoral" concerto popular in the early 20th century, in which overt technical virtuosity takes a supportive role to the lyrical beauty of the solo instrument's voice. The "album" of the title refers simply to a collection – of images, of songs, of writings – in keeping with the formal construction of the piece as a series of loosely interconnected episodes.

When the première performance was arranged with the Ostrobothnian Chamber Orchestra in Tommi's hometown of Kokkola, the themes of North and nordicity took on a sudden prominence. I found myself drawn to my countryman Glenn Gould's thoughts on the subject in his radio composition *The Idea of North*, in which he saw geographical isolation and solitude as engendering a deep introspection. Gould also dealt with the romanticizing of an imagined North that takes place in the mind of the inexperienced versus the sometimes harsher reality of life in northern climes, a reality brought into sharper focus for me by a trip to Iceland in the fall of 2007. In fact, much of the structure and content of *Northlands* was influenced in one way or another by my brief experience with Iceland, its epic landscapes and otherworldly light, which had an immediate and powerful impact both on me and the concept for the piece, and whose rich vocal music tradition was a revelation. The world the string orchestra creates for the soloist in *Northlands* is at first a melancholic one of shadows and diffuse light, but also increasingly of sun and bright, clear skies as the piece gradually unfolds. Toward the end the music coalesces around a quotation on the natural horn of the Icelandic hymn *Sjóferðabæn* ("The Seafarer's Hymn") – a tune graciously passed on to me by folk singer and composer Bára Grímsdóttir, and which generates much of the material of *Northlands* – before giving way to a pulsing, joyous music that calls the horn home.

Northlands was commissioned by Tommi Hyytinen with the assistance of the Sibelius Fund and LUSES, and is dedicated to him.

Recording ALBA ABCD 416. Tommi Hyytinen, horn, Tapiola Sinfonietta, Nils Schweckendiek, conductor.

REV. 5/2016

SCORE in C

dedicated to Tommi Hyytinen

Northlands

(album for horn and string orchestra)

MATTHEW WHITTALL (2009)

Part I

Calm; Timeless

(Conductor cues) 1 2 3

♩ = 60-66

Solo Horn

Violin I
div. a 5

Violin II
div. a 5

Viola
div. a 4

Violoncello
div. a 3

Contrabass

Sul D
"seagull" gliss.

Sul G
"seagull" gliss.

Sul C
"seagull" gliss.

Sul D
"seagull" gliss.

(bow on body of instrument)

n p sim. pp ppp p no vib.

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5

Emerging; Serene

Hn.

p *(freely, poco rubato)*

mp

Vln. I
div. a 5

Vln. II
div. a 5

Vla.
div. a 4

Vcl.
div. a 3

Cbs.

vib.

12

Hn.

Vln. I
div. a 5

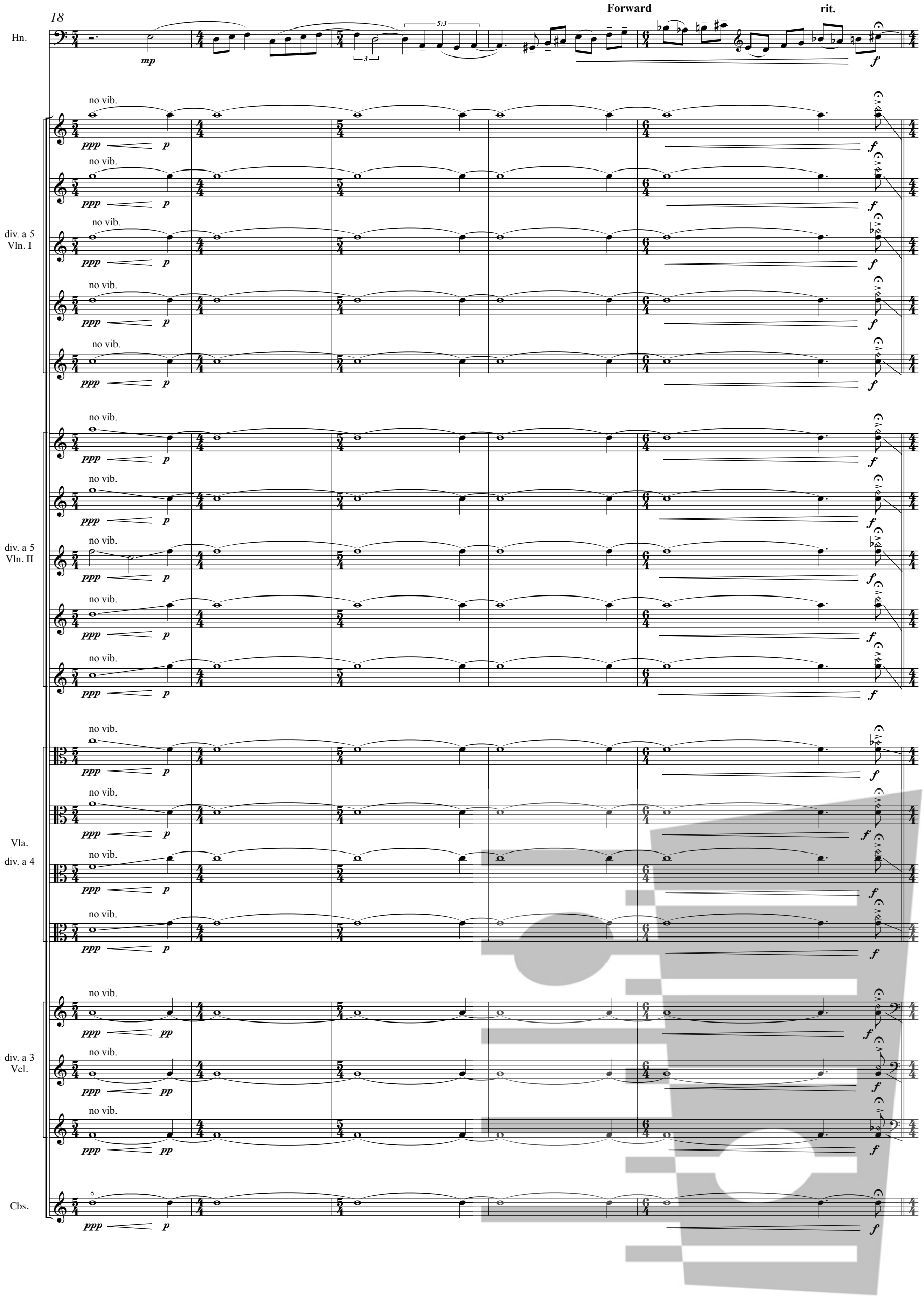
Vln. II
div. a 5

Vla.
div. a 4

Vcl.
div. a 3

Cbs.
div.

no vib. ricochet vib.


18
Forward
rit.
Hn.
mp
5:3
3
f
no vib.
ppp
p
div. a 5
Vln. I
div. a 5
Vln. II
Vla.
div. a 4
div. a 3
Vcl.
pp
Cbs.

A **Forward** ♩ = 80

23

Hn.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

(a tempo)

28

Hn.

Vln. I
div. a 4

Vln. II
div. a 4

Vla.
div. a 3

Vcl.
div.

Cbs.

(a tempo)

slightly slower

B **Bleak; Melancholy**

33

Hn.

rip!

mf *freely* *mp* *f* *mp* *sfz* *mf* *(still free, but moving)* *mp*

solo

(no vib.) (play 1/4 tone higher than normal)

mp

Vln. I

altri div. a 4

no vib.

p–mp

no vib.

p–mp

solo

(no vib.)

mp

Vln. II

altri div a 4

no vib.

p–mp

no vib.

p–mp

solo

(no vib.) (play 1/4 tone lower than normal)

mp

Vla.

altri div. a 3

no vib.

p–mp

no vib.

p–mp

37

Hn.

(distant)

mf

solo

Vln. I

altri div. a 4

solo

Vln. II

altri div a 4

solo

Vla.

altri div. a 3

41

Hn.

solo

Vln. I

altri div. a 4

solo

Vln. II

altri div a 4

solo

Vla.

altri div. a 3

46

Hn.

solo

Vln. I

altri div. a 4

solo

Vln. II

altri div a 4

solo

Vla.

altri div. a 3

C **Forward** ♩= 69-72

50

Hn.

stopped (or brass mute) through m. 68

port.

mp

(audible, but in the background)

2 desks

pizz.

1 desk
mute, arco

pp–p (always under solo Viola)

Vln. I

altri
div. a 4

tap/knock on body of instr. **

rib → tasto → rib

sporadic

p < ***mp***

altri div. a 2

tap on bridge w/fingernail **

sporadic

p < ***mp***

all players
alternate
figures freely

n

2 desks

1 desk mute

mf

pp–p

(always under solo Viola)

Vln. II

altri
div a 4

tap/knock on body of instr. **

rib → tasto → rib

sporadic

p < ***mp***

altri div. a 2

tap on bridge w/fingernail **

sporadic

p < ***mp***

all players
alternate
figures freely

n

solo *

wood or rubber practice mute

f *freely, improvisatory*

Vla.

altri
div. a 3

tap/knock on body of instr. **

rib → tasto → rib

sporadic

p < ***mp***

altri div. a 2

tap on bridge w/fingernail **

sporadic

p < ***mp***

all players
alternate
figures freely

n

Vcl.
div. a 2

tap/knock on body of instr. **

rib → tasto → rib

sporadic

p < ***mp***

all players
alternate
figures freely

tap on bridge w/fingernail **

sporadic

p < ***mp***

Cbs.
div. a 2

tap/knock on body of instr. **

rib → tasto → rib

sporadic

p < ***mp***

all players
alternate
figures freely

tap on bridge w/fingernail **

sporadic

p < ***mp***

*Although the solo viola is meant to be the principal voice in this section, it need not necessarily always be clearly audible. The solo should sound as if coming from far away, or from another room.

**Tapping texture: this should be a quiet backdrop. Each individual entry should be discernable. Therefore, pauses between players' repetitions of the boxed figures should be long enough to prevent the texture from becoming too dense or field-like. Use fewer players if necessary to achieve this effect.

55

Hn.

1 desk

Vln. I
altri
div. a 4

1 desk

Vln. II
altri
div a 4

solo

Vla.
altri
div. a 3

Vcl.
div.

Cbs.
div.

sfz *sfz* *sim.*

sfz

59

Hn.

ord.

pp *sfz* *mp* *mf*

1 desk

(alternate freely)

Vln. I
altri
div. a 4

1 desk

(alternate freely)

Vln. II
altri
div a 4

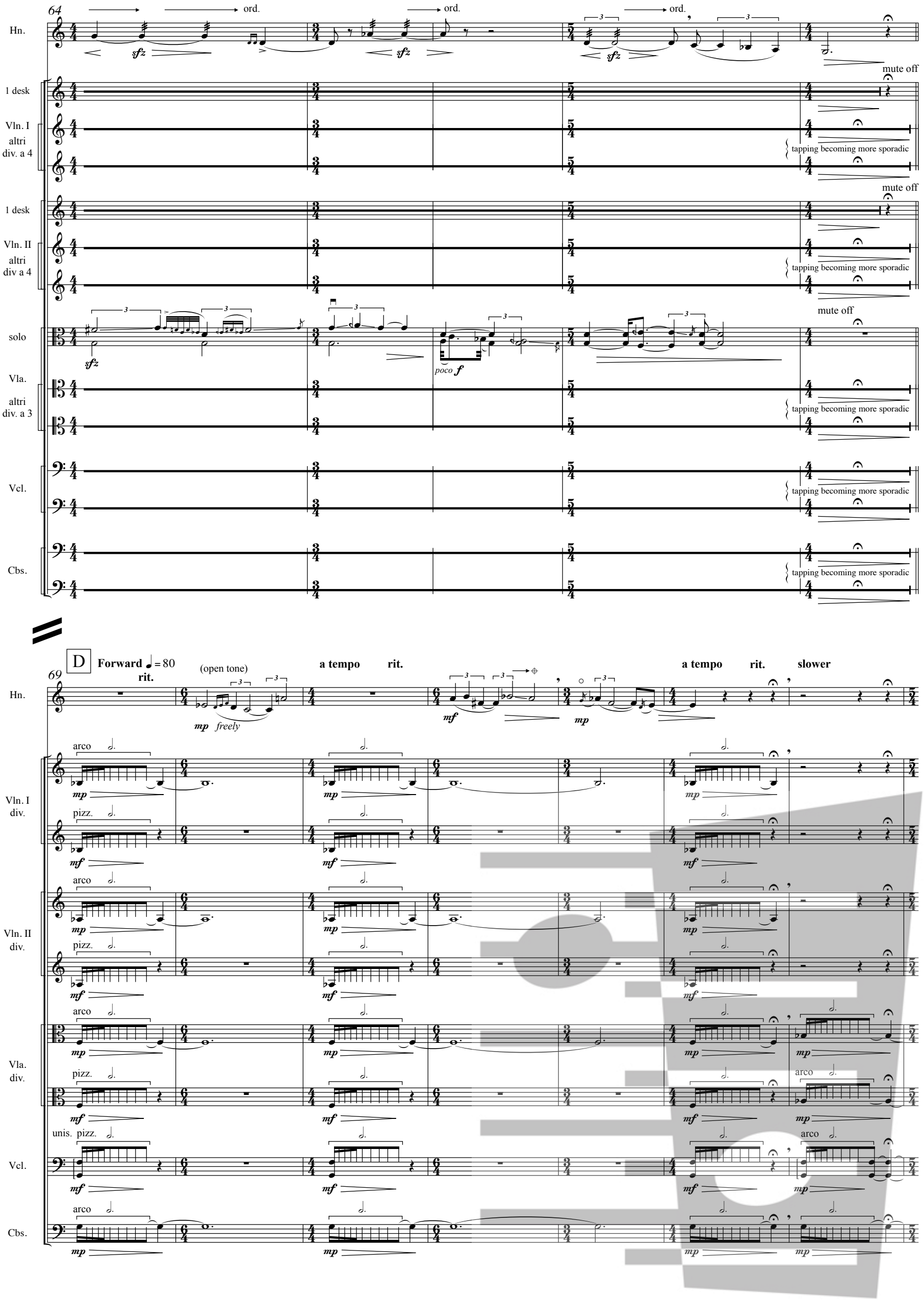
solo

ff

Vla.
altri
div. a 3

Vcl.

Cbs.


64
ord.
Hn.
sfz
1 desk
mute off
Vln. I
altri
div. a 4
tapping becoming more sporadic
Vln. II
solo
poco f
Vla.
altri
div. a 3
Vcl.
Cbs.
D
Forward ♩ = 80
69
rit.
(open tone)
mp freely
a tempo
mf
slower
arco
pizz.
unis. pizz.
Vln. I
div.
Vln. II
div.
Vla.
div.

76

a tempo rit. a tempo accel. a tempo poco rit.

Hn.

Vln. I div. a 3

Vln. II div. a 3

Vla. div.

Vcl. div.

Cbs.

82

Calmer rit.

Hn.

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

E **Slow** ♩ = 60-63 **accel.** **rit.** **forward**

88

Hn. — *p* (cadenza-like) — *mf* — *f*

Vln. I div. a 3 — *mp* — *mf*

Vln. II div. a 3 — *pp* — *mf*

Vla. div. a 2 — *pp* *cresc.* — *mf*

Vcl. div. — *pp* *cresc.* — *mf*

Cbs. div. — *pp* *cresc.*

poco rit.

93

Hn. — *mp*

Vln. I — tutti, enter 1 by 1, repeat ad lib. no vib. — *pp*

Vln. II div. a 4 — no vib. — *pp* *mp* *pp*

Vla. — 1. solo (vib.) — *mf*; tutti, enter 1 by 1, repeat ad lib. no vib. — *pp*

99

Hn.

Vln. I
div. a 4

Vln. II
div. a 4

Vla.

Vcl.
div. a 3

Cbs.

col legno batt.

ricochet

4 soli

unis.

vib.

104

sub. mp (gentler)

forward

F ♩= 76-80

105

(F1-F12)

(F0-F2)

Hn.

Vln. I

tutti unis.

Vln. II

tutti unis.

Vla.

Vcl. div.

Cbs.

unis.

110

Hn.

Vln. I

Vln. II

Vla.

Vcl. div.

Cbs.

G **Ecstatic** ♩ = 92-100

114

Hn. — *f*

Vln. I div. — *ff* indep. bowing, free rhythm

Vln. II div. — *ff* indep. bowing, free rhythm

Vla. — *ff* indep. bowing, free rhythm

Vcl. unis. — *ff* indep. bowing, free rhythm

120

Hn. — *poco f*

Vln. I div. — *poco f* — *mf* — div. a 3 — no vib. — *mp*

Vln. II div. — *poco f* — *mf* — no vib. — *mp* — div. a 3 — no vib. — *mp*

Vla. div. — *poco f* — *mf* — *mp* — no vib. — *mp*

Vcl. div. — *poco f* — *mf* — no vib. — *mp*

H **Treading; Mournful,** ♩ = 56-60 (In 2)

128

Hn. *mp* *p* *mp*

2 desks (indep.) ricochet *mf*

Vln. I no vib. *p–mp*

altri div. a 3 *p–mp*

2 desks (indep.) ricochet *mf*

Vln. II no vib. *p–mp*

altri div. a 3 *p–mp*

2 desks (indep.) ricochet *mf*

Vla. no vib. *p–mp*

altri div. a 2

Vcl. div. *p–mp*

Cbs. pizz. *mp*

135

Hn. *mp sub.* *p* *mp* *p*

2 desks *mp*

Vln. I *p*

altri div. a 3 *p*

2 desks *mp*

Vln. II *p*

altri div. a 3 div. a 2 *p*

2 desks *mp*

Vla. *p*

altri div. a 2

Vcl. div. *p*

Cbs. *p*

145

rit.

Hn.

2 desks

Vln. I

altri div. a 3

2 desks

Vln. II

altri div. a 2

2 desks

Vla.

altri div. a 2

Vcl. div.

Cbs.

I

5-7"

3-5"

154

G.P.

Hn.

pizz. in highest register, indep. rhythm

Vln. I

pizz. in highest register, indep. rhythm

Vln. II

pizz. in highest register, indep. rhythm

Vla.

sul G

"seagull" gliss.

div. a 4

sul C

pizz. in highest register, indep. rhythm

Vcl.

sul D

"seagull" gliss.

div. a 3

*Approximate lower limit of gesture

attacca II

J

Part II

Slow; Flexible ♩ = 54-63

157

Hn.

Vln. I div. a 3

Vln. II div. a 3

Vla. div.

Vcl.

poco vib.

2 desks

K

166

Hn.

Vln. I div. a 3

Vln. II div. a 3

Vla. div.

2 desks Vcl.

Cbs.

mp freely, singing

div. a 2

tutti div.

arco

* These glissando gestures may be played out slightly from the prevailing dynamic, but should not be too exaggerated.

175

Hn.

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

Cbs.

183

L **Forward slightly**

Hn.

poco ***f***

mp

Vln. I div.

mp

mp

p

p

Vln. II div.

pp

pp

p

p

Vla.

pp

div.

unis.

div.

unis.

p

1. solo vib.

mp

Vcl. div.

pp

tutti unis.

p

Cbs.

pp

p

190

rall. a tempo

poco accel.

Hn.

sempre mp

Vln. I
div.

Vln. II

Vla.

Vcl.

div. unis. div. unis.

Cbs.

pizz.

199

Growing

rit.

Hn.

f

Vln. I
div.

p mp mf

poco f mp mf

Vln. II
div.

poco f div. pp

poco f pp

Vla.

poco f pp

poco f mf

Vcl.

poco f mf

Cbs.

arco

poco f mf

M **Luminous** ♩= 132-138 (with no sense of beat or meter)

206

Vln. I div.

Vln. II div.

Vla. div. a 2

Vcl.

Cbs.

213

Vln. I

Vln. II div.

Vla.

div. / inside players

219

Vln. I div. a 3

Vln. II div. a 2

div. a 3

Vla.

div. / inside players

225

Vln. I
div. a 3

Vln. II
div. a 3

Vla.

Vcl.

p

ppp

ppp

p

231

N

Vln. I
div. a 3

Vln. II
div. a 3

Vla.
div.

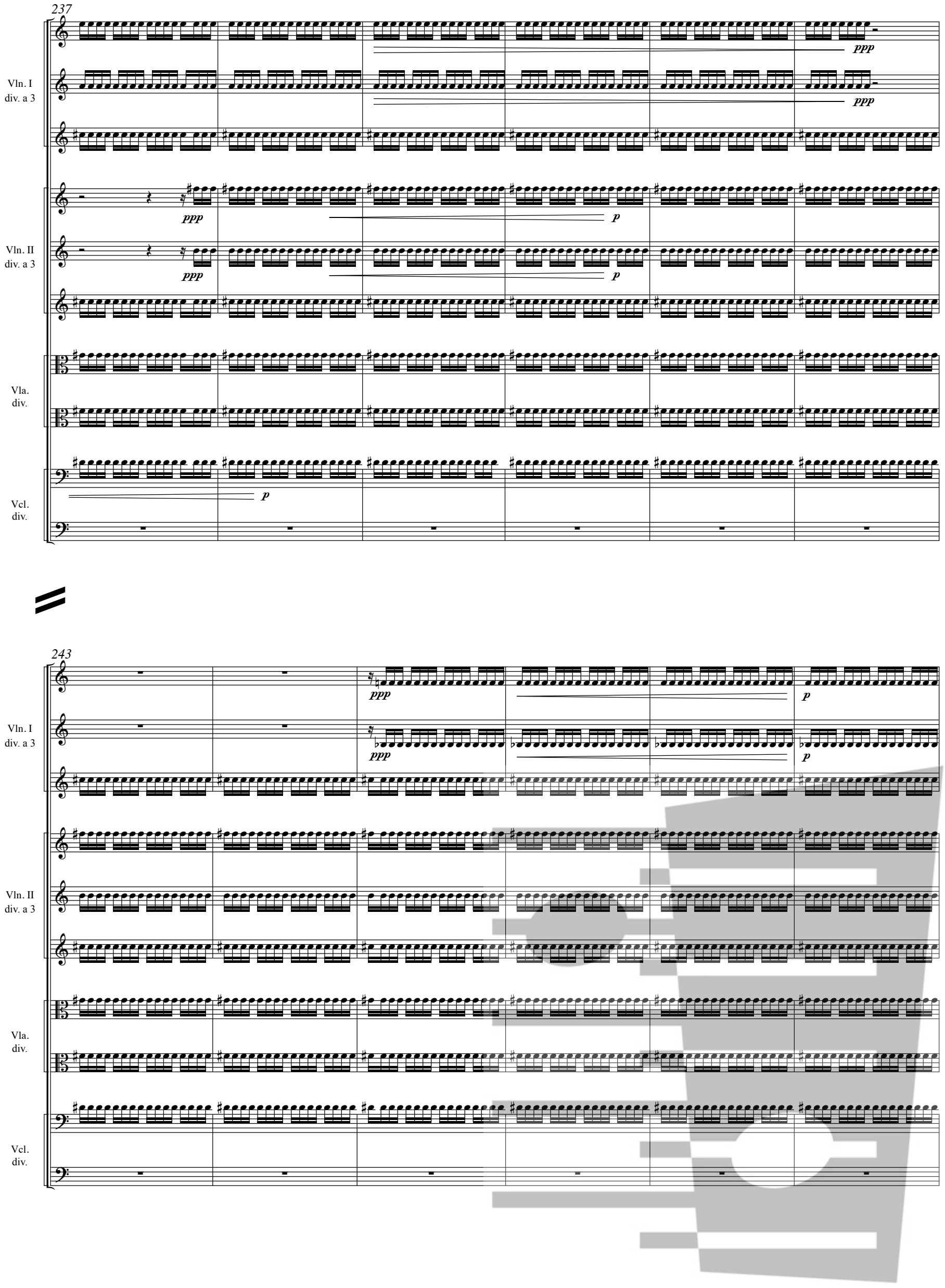
Vcl.
div.

pp

p

outside players

pp


237
Vln. I
div. a 3
ppp
ppp
Vln. II
div. a 3
ppp
p
ppp
p
Vla.
div.
Vcl.
div.
p
243
Vln. I
div. a 3
ppp
p
ppp
p
Vln. II
div. a 3
Vla.
div.
Vcl.
div.

249

Vln. I
div. a 3

Vln. II
div. a 3

Vla.
div.

Vcl.
div.

Cbs.

ppp

p

ppp

p

O

255

Vln. I
div. a 3

Vln. II
div. a 3

Vla.
div.

Vcl.
div.

Cbs.

ppp

ppp

ppp

pp

p

pp

p

div., pizz.

p

261

Vln. I
div. a 3

Vln. II
div. a 3

Vla.
div.

Vcl.
div.

Cbs.
div.

ppp pp p

Gradually slowing *
10-15"

P **Slow again**

rit.

267

Hn.

mp

ten.

Vln. I
div. a 3

no vib.
mp pp
div. a 2
no vib.
mp pp
p p

Vln. II
div. a 3

no vib.
mp pp
unis. no vib.
mp pp

Vla.
div.

no vib.
mp pp
no vib.
mp pp

Vcl.
div.

no vib.
mp pp
no vib.
mp pp

Cbs.
div.

unis., arco, no vib.
mp pp

* General pulse slows, and Vln, Vla and Vcl players gradually start slowing independently, such that rhythmic cohesion is lost. Basses remain together in rhythm, slowing as conducted.

Q **Clear; Shimmering** ♩ = 76-80

273

(to natural horn if using)

Hn.

Vln. I

Vln. II

pp

3 Vcl. soli

sul G sul D

2.

p

sul G

3.

p

276

(play slightly slower than main tempo)

solo

p

q.s.p.

Vln. I

altri

div. a 3

q.s.p.

pp *mp*

pp *mp*

Vln. II

2 Vcl. soli

1. sul D

mp

2.

2 Cbs. soli

sul D

p

sul D

p

279

Natural horn in D
(or valve horn F12)

Hn.

p

warm

Vln. II

2 Cbs. soli

sul D

sul G

sul G

sul D

282

Hn.

poco

Vln. I
div. a 5

q.s.p.
sul A

pp mp

q.s.p.

pp mp

q.s.p.
sul D

pp mp

q.s.p.
sul D

pp mp

q.s.p.
sul D

pp mp

Vln. II

2 Cbs. soli

284

Hn.

Vln. I

Vln. II

Vla.

pp

Vcl.
last desk

p

sul D

p

2 Cbs. soli

sul A

p

286

rit.

Hn.

mp

mf > mp

Vln. I
div. a 5

q.s.p.

p < mf > p molto

Vln. II

(indep. *accel*, players slowly becoming rhythmically uncoordinated)

Vla.

(indep. *accel*, players slowly becoming rhythmically uncoordinated)

Vcl.
tutti div.

s.p. tr

p <

s.p.

pp mp < p > mf > mp p molto

Cbs.
tutti

unis. s.p.

pp mp < p > mf > mp p molto

290

R **Broad** ♩ = 76-84

(do not correct natural intonation, except where hand stops shown)

Hn.

mf f

(freely, but moving forward)

Vln. I
div. a 2

ord.

f mp f

Vln. II
div.

ord.

f mp p (unis.)

div.

(etc. small random swells, coordinated by leader)

Vla.
div.

ord.

f mp

q.s.p.

pp

(etc. small random swells, coordinated by leader)

pp

(etc. small random swells, coordinated by leader)

Vcl.
div.

ord.

f mp

ord.

f mp

Cbs.

ord.

f mp

295

(3/4 stopped)

rit.

a tempo

Hn.

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

Cbs.

ord.

unis.

div.

q.s.p.

etc.

301

poco

308

rit. a tempo rit.

Hn.

f brassy!

Vln. I div.

Vln. II div.

(div.) unis. div.

Vla. div.

ord. q.s.p.

Vcl. div.

Cbs.

314 S

ad lib. on overtones

poco rit.

Hn.

f ecstatic!

Vln. I div.

Vln. II div.

ad lib. in D lydian, approx upper limit

Vla. div.

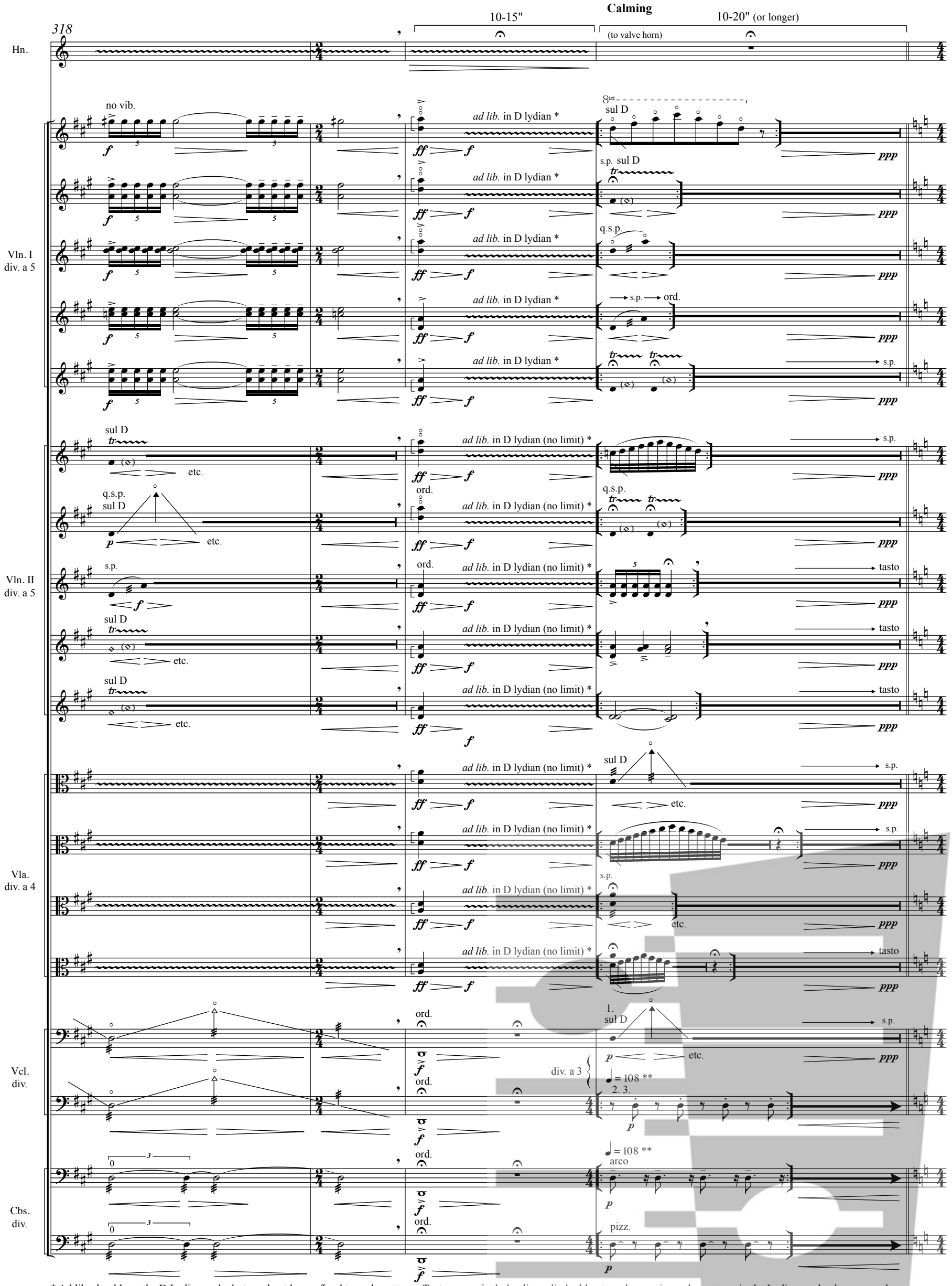
Vcl.

unis.

sul D q.s.p.

Cbs.

s.p. ord. etc. q.s.p.



* Ad lib. should use the D Lydian scale, but need not be confined to scale patterns. Texture may include glissandi, double-stops, harmonics and any tunes in the Lydian mode players may be familiar with or make up in the moment.

** Conductor cues Vcl. & Cbs. at m. 321, establishing the beat. This pattern should not become audible over the upper texture until almost ready to proceed into m. 322.

T **Rhythmic; Purposeful** ♩ = 108

322

Hn.

Vln. I
div. a 3

Vln. II
div. a 3

Vla.

Vcl.
div.

Cbs.
div.

unis.

sul D

"seagull" gliss.

1. q.s.p. sul D

2. 3.

(arco)

(pizz.)

pp *mp* *p*

sim.

329

Hn.

Vln. I
div. a 3

Vln. II
div. a 3

Vla.

Vcl.
div.

Cbs.
div.

mp

pp

sul D

8va

"seagull" gliss.

p

mf

336

Hn.

Vln. II

Vla.

Vcl.

Cbs.
div.

mf

pp

p

unis.

div.

unis.

poco accel.

(accel.)

343 (F12)

(ord. fingering)

vib. (brassy)

Vln. I

Cbs.

mp cresc.

sim. (bouncing)

arco

U

Joyous; Propulsive ♩= 120-126

350

ff

f rocking!

358

Hn.

poco ***f*** *(soaring!)*

Vln. I

div.

unis.

mf

Vln. II

mf

Vla.

mf

Vcl.

mf

Cbs.

mf

366

Hn.

Vln. I

div.

unis.

Vln. II

Vla.

Vcl.

Cbs.

374

Hn.

Vln. I

unis.

div.

unis.

Vln. II

Vla.

Vcl.

Cbs.

V

382

Hn.

f

Vln. I

unis. div. unis.

Vln. II

Vla.

Vcl.

Cbs.

390

Hn.

Vln. I

unis. div. unis.

Vln. II

Vla.

Vcl.

Cbs.

398

Hn.

cresc.

Vln. I

unis. div. unis.

Vln. II

Vla.

Vcl.

Cbs.

W **Growing**

406

Hn.

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

mf

mp

(slow cresc.)

div.

412

cresc.

div. a 3

div.

play out

418

ff

Vln. I
div. a 3

Vln. II
div. a 3

425

X **Freely (each player in own time)***

10-15"

Hn.

(ossia ad lib.)

F 12 overtones

half-open valves (whistle tone)

fff mp ppp

Vln. I div. a 5

Vln. II div. a 3

Vla. div. a 4

Vcl.

Cbs. div.

solo

tutti

pp mf l.v.

mp sweet

solo q.s.p.

solo sul G

sul D

rit.

sul G

solo, sul G, "seagull" gliss.

wood or rubber practice mute

solo, tasto, no vib.

altri

q.s.p.

s.p.

molto vib.

etc.

solo pizz.

port.

arco

ord.

*Boxed repeated figures should become more sporadic over time.