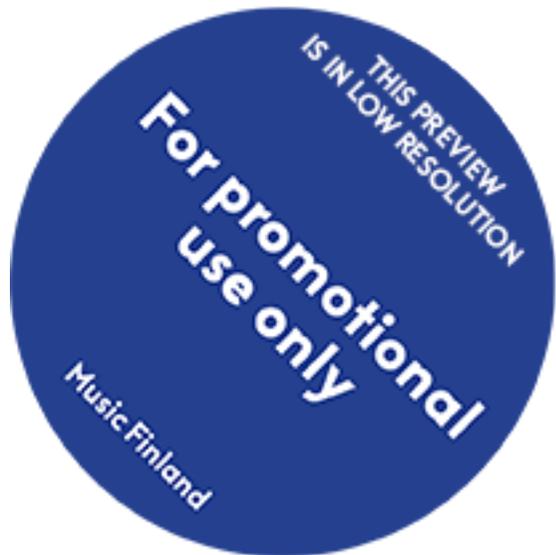


Matthew Whittall

To break the winter cold

for piano

2001

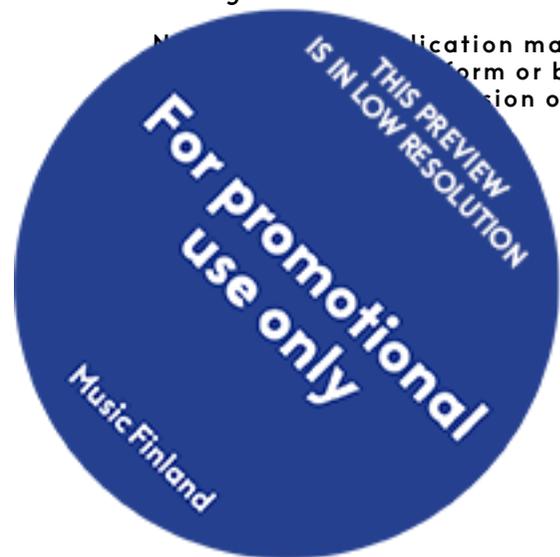


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Matthew Whittall

To break the winter cold
for piano



2001

Program note

Some of my most vivid childhood memories are those associated with the winters in Québec's Eastern Townships region, where I grew up. Skiing across snow-muted landscapes, the play of snowfall, and the profound, echoing stillness of winter nights are images which I still carry. There was also the intensely cold wind, tearing across the farming plains, making it painful to draw a breath, yet somehow a bracing reminder of being alive. I was always struck by how the outer world was reflected in the people around me by a gradual drawing inward, a state broken only by the comforting presence of others and, later in the season, the booming sound of ice breaking on lakes and rivers, and the pale rays of the sun finally bringing warmth.

It is this narrative which informs *To break the winter cold*, a rhapsodic work in which the piano becomes both the landscape and the viewer, where constantly whirling figures and buffeting windlike gestures slowly coalesce into a serene meditation, and are then transformed in the final section into an aural change of seasons.

Performance notes

-Except where specifically indicated in the score, pedal markings are left to the discretion of the performer.

-Although many of the sounds and dynamic markings are very forceful, the overall sound desired is one that is full and round, never percussive.

-The repetitive, small-note patterns in mm. 80-105, 107-117 and 201-213 are purely guidelines, and should not necessarily be adhered to literally. Once the basic textural effect has been mastered, the performer should feel free to improvise on the given notes in like fashion, the only caveat being that the resulting patterns should be devoid of periodicity (i.e. constant, regular repetition of pitch order and rhythm).

Performance time: ca. 13 min.



To break the winter cold
for piano

Matthew Whittall
(2001)

Bleak; Pensive ♩ = 60

Swirling ♩ = 76-80
r.h. very slight rubato*

10

p
pp < *mfpp* < *mfpp* *mf* > *pp* < *mfpp* < *mfpp* < *mf* *pp* < *mfpp*
Ped.
p on the beat before the beat
Ped. (as needed)

7

p *mp* *pp* < *mfpp* < *mfpp* < *mfpp* < *mfpp* < *mfpp* < *mp* *pp* < *mp* *p*
p
accel. ----- rit. -----

poco rit. -----
pp *pp* *mp* *p* < *mp* *p* < *mp*
Ped. *mp* *p* < *mp* *p* < *mp*
l.v.



...ction
...are not intended to be accented as such.

41 *(8va)*

pp *mf* *mf* *pp* *pp* *mp*

less rubato-----

44 *(No accel.)* ♩ = 69-72

pp *mp* *mp* *mp* *mp* *mp*

- even durations

2 Peds 7 9 7 9

47 **Calming** **Poco Rit.** ♩ = 60-66

pp *pp* *pp* *pp*



more rhythmic this time

(g^{va}) *mp* *Poco Accel.*



Faster ♩ = 80

(2+2+3)

mf full

7

7

15:3

7

7

8^{va}-----

20:3

65

sub. p

7

7

15:3

p

7

17:3

8^{va}-----

Slowing slightly

(8^{va})-----

67

7

10:3

7:3

ff

7

7

7

7

7

A tempo

7

7

7

7



Crystalline

(8va)

Musical score for measures 80-85. The score is in treble clef with a key signature of two sharps (F# and C#). It features a right-hand melody and a left-hand accompaniment. The right hand starts with a half note G5, followed by a quarter rest, then a quarter note B5, and a dotted quarter note A5. The left hand plays a continuous eighth-note pattern. Dynamics include *mp*, *pp* (a ghostly echo), and *p*. There are triplets in both hands. A tempo marking of 80 is present. The piece concludes with a 3/4 time signature change.

Musical score for measures 86-90. The score continues in treble clef with the same key signature. The right hand melody includes a dotted quarter note G5, a quarter rest, a quarter note B5, and a dotted quarter note A5. The left hand continues with eighth-note patterns. Dynamics include *mp*, *pp*, and *mp*. There are triplets and a (3+2) triplet in the right hand. A tempo marking of 80 is present. The piece concludes with a 3/4 time signature change.



8^{va}-----

92

pp singing

(2+2+2+3)

(3+2+3)

p *ppp* *p* *ppp* *p* *ppp*

96

8^{va}-----

loco

p

(3+2+2)

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

sub. mf *ppp*

101

8^{va}-----

(3+2)

(2+3)

<f> p <f *mf*



Smooth; Dissolving

106

mp (with no sense of pulse)

maintain wet pedal sound

pp (still slightly uneven)
Ped.

108

l.h. *pp* (echo)
f bell-like

f *pp* *f* *pp* *f* *pp* *f* *pp* *mp* *pp*

mf *pp* *mp* *mf* *pp*

114

mp *f* *mp* *pp*

pp

Hold tempo

Ped.

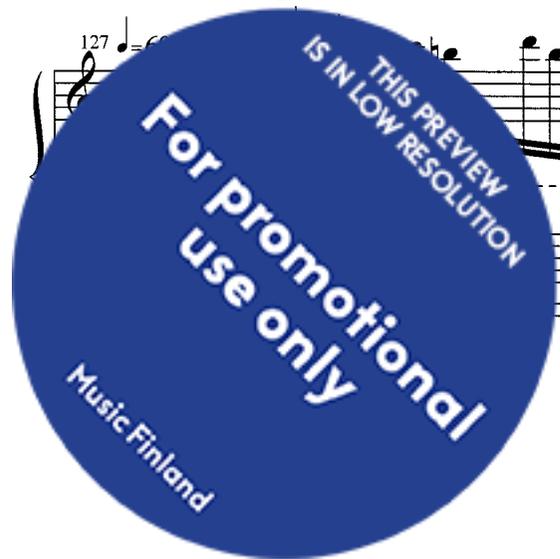


119 *Poco a poco cresc.*

124 *Poco Accel.* *A tempo* ♩=92

(do not clear pedal)

127 ♩=60 *ff* *mf* *mf* *mp* ♩=92



131 **Desolate; Bleak, but still lyrical** $\text{♩} = 50$ **Moving forward slightly** $\text{♩} = 60-66$ *poco*

mp *mp* *expressive, with great rhythmic freedom*

p *long*

8^{vb} 8^{vb}

Ped. (as needed)

137 **Push forward slightly**



154 **Hold back** ♩=50

mp

mp

8^{va}

8^{va}

Moving forward again ♩=60-66

mp *p* *mp*

pppp (barely sounding the notes)
(do not clear pedal)

Ped.

161 ♩=72

♩=66

(with no overt sense of rhythmic groupings)

pp

Ped.



Flowing; Hynotic and very even ♩=

p

170 *freely, rubato*

p 5:2 *mp* *p* 5:2 *p* 5:2

This system contains measures 170 to 173. The right hand features a melodic line with a 5:2 interval marked above it. The left hand plays a complex, rhythmic accompaniment. Dynamics include piano (*p*), mezzo-piano (*mp*), and piano (*p*).

174

5:2 5:2

This system contains measures 174 to 176. The right hand continues the melodic line with a 5:2 interval. The left hand accompaniment remains consistent. Dynamics are piano (*p*).

177

5:2 *p* *mf* *sempre p*

This system contains measures 177 to 180. The right hand has a 5:2 interval. The left hand accompaniment changes to a 3/2 time signature. Dynamics include piano (*p*), mezzo-forte (*mf*), and piano (*p*).



180

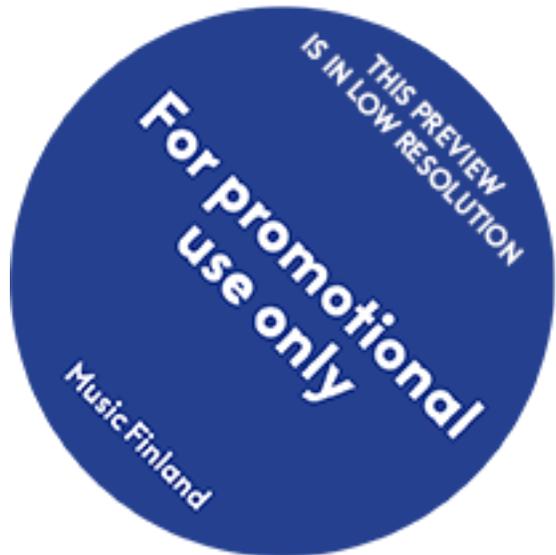
p *mp* *mf* *f*

3 *grace*

183

p *mp* *poco f*

3



186

mp $5:2$ *f* *mp* $5:2$

mf

186

188#

Accel.
gva-

f *mp* 3 *mf*

45
32

45
32

45
32



As fast as possible

Musical score for measures 190-191. The score is written for piano in 4/32 time. It features a treble and bass clef. The tempo instruction 'As fast as possible' is at the top. The dynamic marking 'f' (forte) is present. The music consists of a series of sixteenth notes in the right hand and a similar pattern in the left hand, with a fermata over the final note of each measure. A large blue watermark is overlaid on the bottom left of the page.

Musical score for measures 191-192. The score is written for piano in 4/32 time. It features a treble and bass clef. The tempo instruction 'As fast as possible' is at the top. The dynamic marking 'f' (forte) is present. The music consists of a series of sixteenth notes in the right hand and a similar pattern in the left hand, with a fermata over the final note of each measure. A large blue watermark is overlaid on the bottom left of the page.

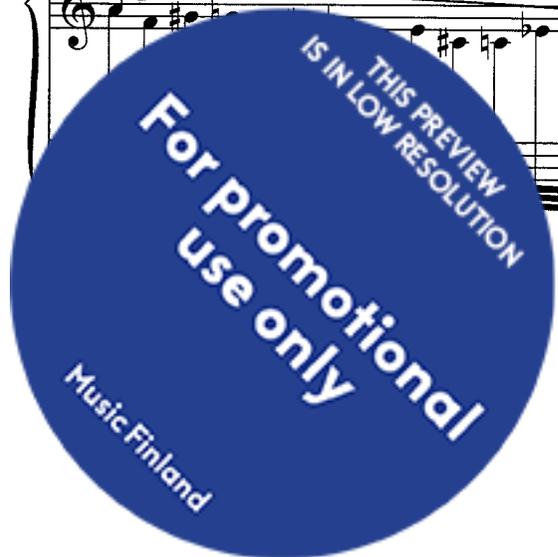
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192

Musical score for measures 192-193. The score is written for piano in 5/8 time. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A fermata is placed over a note in the top staff at measure 193. A dynamic marking of $>$ (accent) is present above the first note of measure 193 in the top staff and above a note in the bottom staff of measure 193.

193

Musical score for measures 193-194. The score continues from the previous system. It features a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The music continues with the same complex rhythmic patterns. A dynamic marking of $>$ (accent) is present above the first note of measure 193 in the top staff and above a note in the bottom staff of measure 193.



194

Musical score for measures 194-200. The score is written for piano in three staves: Treble, Middle, and Bass. Measure 194 is marked at the beginning of each staff. The music features a complex melodic line in the Treble staff with many beamed notes and a large slur. The Middle and Bass staves provide harmonic support with rhythmic patterns and chords. The key signature has two sharps (F# and C#).

195

Musical score for measures 195-200. The score is written for piano in three staves: Treble, Middle, and Bass. Measure 195 is marked at the beginning of each staff. The music continues from the previous system, with similar melodic and harmonic textures. The key signature remains two sharps.

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Crashing ♩ = 60

196

ff

196

fff

sost. ped

198

f

fff

1/2 pedal (r. ped)

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♩ = 76-80

201

ff *mf* *mp* *p*

r.h. 7
pp flowing, slightly uneven

l.h.

201

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

Ped. (sost. ped. off)

206

mp *p* *pp* *pp* *mp* *pp* *pp* *mp* *p* *loco*

pp

l.h.

l.h.

p *mp*



211 *p* *pp* *pppp*

Slowing very gradually ----- $\text{♩} = 66$ Slowing still -----

215 *p* (a soft glow of light) *mp* *p* 5

Calm, floating $\text{♩} = 52$ *8va*

218 *mf* bell-like *sempre p* *8va*



222

mf

p

(bring out octaves)

3

5

5

5

5

5

6

5

mp (lower voice only)

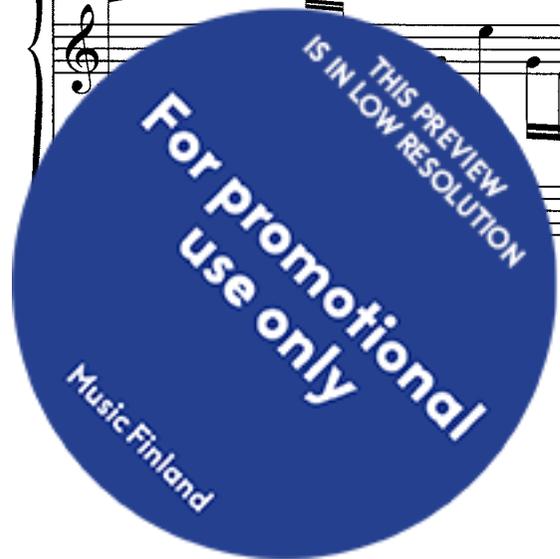
225

mp

5

6

5



228 *p* gentle *Slowing very slightly* *8va* 7:2

5 5 (2+3+2) 3 5:3

228 *p* $\text{♩} = 50$ *8va* *mp* 3 Ped. Ped.

