

Matthew Whittall

Nuit blanche

Rhapsody for violin and orchestra

2004, rev. 2005



Music Finland

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Nuit blanche
rhapsody for violin and orchestra

Conductor's Score

(2004 rev. 2005)



Instrumentation

2 Flutes (2nd doubling Piccolo)
2 Oboes (2nd doubling English Horn)
2 Bb Clarinets (2nd doubling Bass Clarinet)
2 Bassoons
4 F Horns
2 C Trumpets
2 Trombones
Bass Trombone
2 Percussion
(Medium Suspended Cymbal, Glockenspiel, Bass Marimba* (5 octaves),
Medium Wood Block, Small Metal Windchime (6-7 solid brass bells, no specific pitch),
Vibraphone, Tubular Bells**, Large Tam-tam, Bass Drum, Claves,
Traingle (small, very light sound), Whip)
Timpani
Harp
Piano (doubling Synthesizer - see note)
Solo Violin
Strings (12-10-8-6-4)

*While it is preferable that a Bass Marimba be used, it is not essential. Any notes below the range of a standard Marimba (extending to c) have been doubled elsewhere in the orchestra and may be left out.

**To achieve the "strumming" effect for the chord at the beginning and end of the piece, the tubular bells must be re-hung on the frame as follows:



All other bells should be left aside.

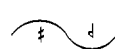
Performance notes

♭ One quarter-tone flat

♯ One quarter-tone sharp

♭ Three quarter-tones flat

♯ Three quarter-tones sharp

 Wide, slow vibrato in quarter-tones around the central pitch

Performance was a Yamaha SY-77, which had a tuning subroutine
series (see p. 31). Any other synthesizer with this capacity
as possible in order to accommodate varying models
which synthesizer entry is indicated in the score. Pedals
tain pedal should allow all pitches sounded while

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Program note:

I hesitate to describe *Nuit blanche* as a concerto in the commonly accepted sense of the term. It was composed as a test piece for a violin competition, in which the soloist would be made to display as many facets of his or her musicality as possible within a relatively short time frame. As such, I felt had to dispense with symphonic argument in favor of a more concise form, and the piece more closely resembles a *morceau de concert* in the style of the 19th century, with two sections of opposing character, one slow and lyrical, the other fast, rhythmically charged, and more bravura in nature. Although I expanded the piece from its original version, it retains this two-part structure, albeit in a more fully developed form.

The French title refers both to its figurative meaning, "*passer une nuit blanche*", or to go without sleep for a night and, more literally, to the Nordic phenomenon of white nights in the summer, and their accompanying state of wakefulness. The piece is a twofold rhapsody on the themes of night and insomnia, both in the hushed atmosphere of much of the music, and the obsessive, repetitive way the thematic materials are treated, like a sleepless mind unable to let go of an idea. The violin is foregrounded for most of the span of the work, leaping out of the initial bell chord and introducing the material from which most of the subsequent music arises. After this prologue, a gentle but restless nocturne follows, which for me carries impressions of the bright, glowing sky of Nordic summer nights. The solo violin ruminates quietly, backlit by a canopy of strings punctuated by harp, tuned percussion and woodwinds. The mood changes intensity abruptly as the violin shifts focus in a short soliloquy, and the orchestra responds by launching into a series of dances that are by turn hectic, quirky and exalted, always returning to the same droning, obsessive music. Throughout these darker reprises, the violin is stalked relentlessly by various sections of the orchestra, trying to copy it, drown it out, or leaping out to attack it. Over the course of this faster section, the music is gradually pared down to its essentials, leaving a simple melody accompanied by flutes and vibraphone. In a sudden move back to the claustrophobic mood of the first dance, the soloist whips the orchestra into a collective frenzy, piling one thematic idea on top of another, and is left to untie the various threads in the following cadenza. In the end, having finally found rest or, perhaps, simply having exhausted itself, the violin vanishes skyward into the opening bell sound.

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Score is notated in C

Prologue ♩=69-72

Flutes

Oboes

Bb Clarinets

Bassoons

1&2

F Horns

3&4

C Trumpets 1&2

Trombones 1&2

Bass Trombone

Percussion 1
Glock.

Percussion 2
Tub. bells

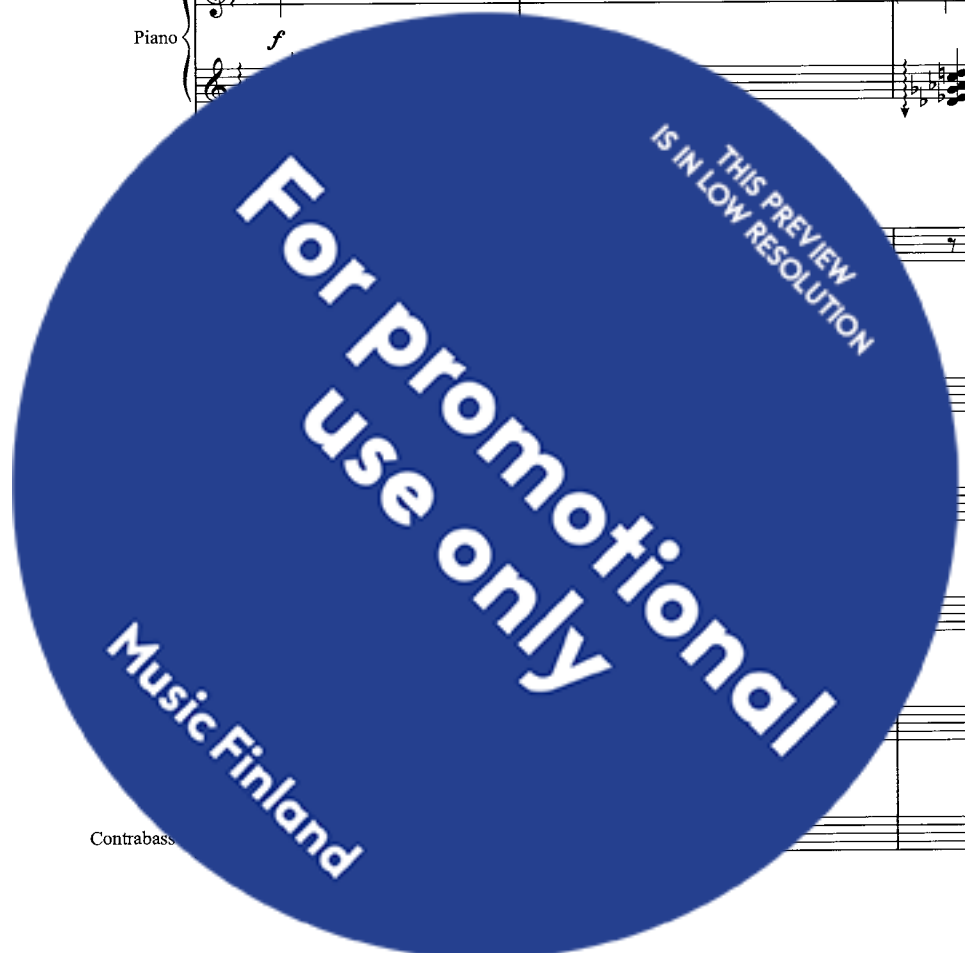
Timpani

Harp
ff

Piano
8va-----
f

8va-----
p mp

Contrabass



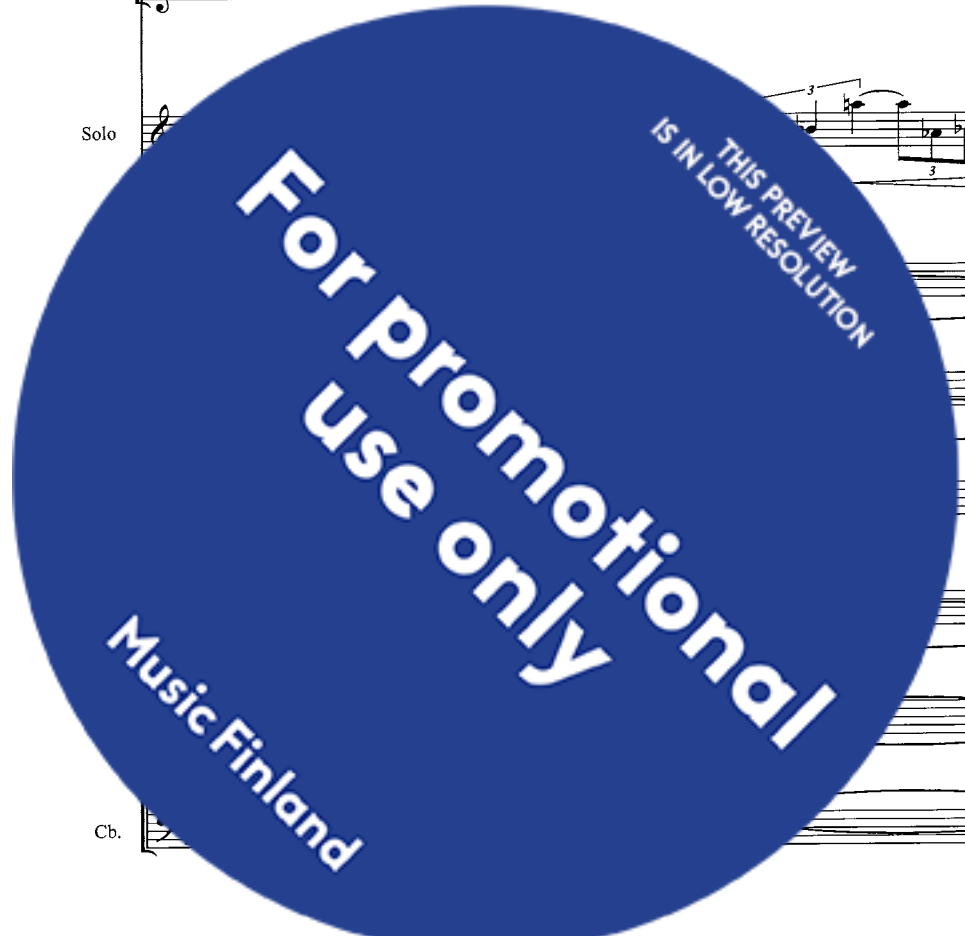
17 Poco accel.

B Slower ♩=48

Musical score for Percussion 1, Percussion 2, Harp, Solo, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score includes dynamic markings such as *pp*, *mf*, *f*, *mp*, and *ppp*, and performance instructions like *Sus. cymb.*, *Vib.*, *freely*, *molto vib.*, *div. a 2*, *unis.*, and *div. a 4*. The Solo part features complex rhythmic patterns with triplets and slurs.

23

Musical score for Flute, Clarinet, Solo, and Contrabasso. The score includes dynamic markings such as *p*, *molto*, and *pp*, and performance instructions like *a2*, *non vib.*, *div.*, and *l desk*. The Solo part continues with complex rhythmic patterns.



28 **C** Moving forward ♩=56-60

Fls. *sub. p*

Obs. Eng. Hn solo *mp*

Cls. *sub. p*

Bsns. 1. solo *ppp* *mp < mf* *p* *mp*

Perc. 2 Vib. *mf* *mp*

Hp. *mf* *mp*

Solo *mf* *warm* IV

Vla. *sub. p*



35

Slowing

D ♩=52-56

Fls.

Cls.

Bsns

Perc. 1

Perc. 2

Hp.

Solo

Vln I

Vln II

Vla

Vcl.

pp

mp

p

tr

freely

mf

Triangle

Vib.

p div. non vib.

p div. non vib.

p div. non vib.

p div. non vib.

p div. non vib.



53 Vib.

Perc. 1 *f*

Hp. *ppp*

Solo *p* *mp*

Vln I *p* *f* *pp*

Vln II *sfz* *f* *pp*

Vla *p* *f* *pp*



F ♩=69-72

59

Fls. *mp*

Tpts. 1. [metal st. mute] *mf* 2. [harmon mute] *mf*

Perc. 1 [Glock.] *mf*

Hp. *f*

Pno. [Synth.] (metallic, slightly distorted eg. vibraphone) *mp* To Piano

Ped.

Solo *mp* *p*

Vln I *f* arco *f* arco *f* arco

Vln II *f* pizz. *f* pizz. *f* pizz. *mf* arco *mf* arco

Vla *f* pizz. *f* pizz. *f* pizz. *mf* arco *mf* arco

Vcl. *mf* div. a 3

Cb. *mf* div.



Tub. bells

Perc. 2

Hp.

Solo

Vln II

Vla

Vcl.

Cb.

mf freely *mp* *ff* *mp* *poco scherzando* *cresc.*

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



accel.

Rit.

Solo

f *f* *mf* *ff*



G Dances ♩=120-126

65

Fls.

Obs.

Cls.

Bsns

1&2 Hns

3&4

Tpts.

1&2

Perc. 2

Pno.

Vln I

Vln II

Vla

Vcl.



2. To Picc.

Fls.
Obs.
Cls.
Bsns

1&2 Hns
3&4

Perc. 1
Perc. 2

Hp.

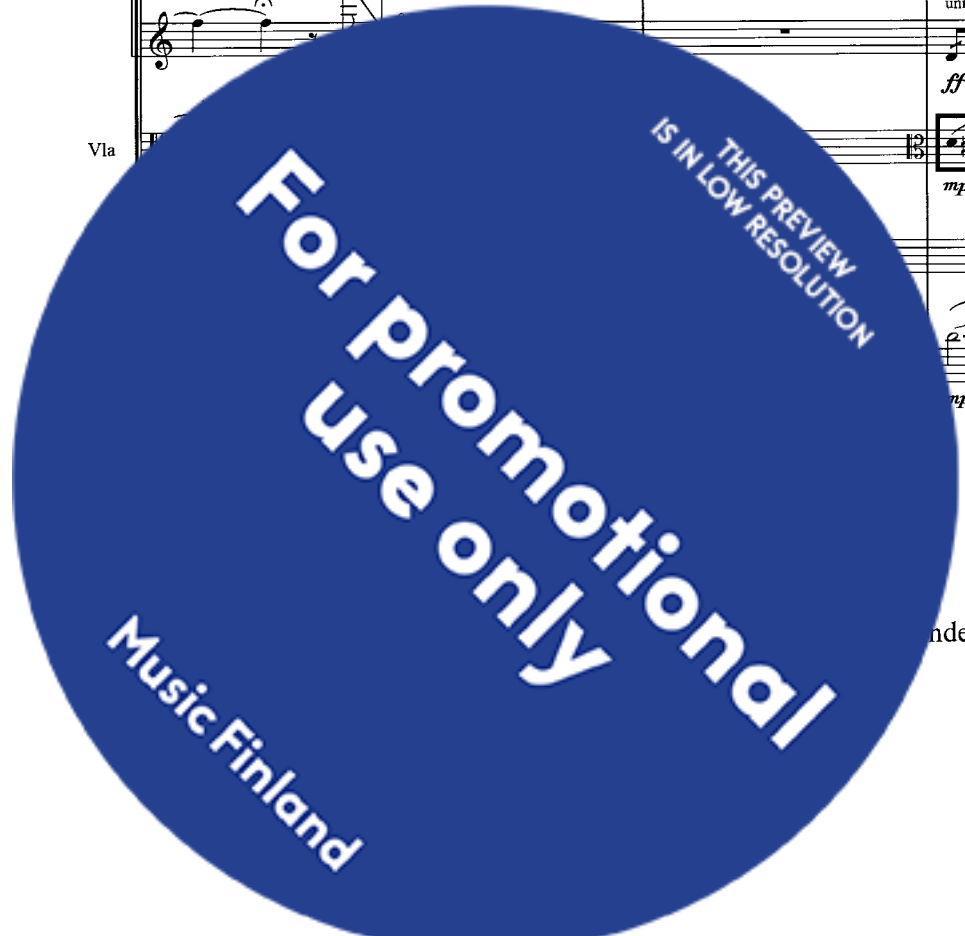
Pno.

Solo

Vln I

Vln II

Vla



independently from one another.

Musical score for page 80, featuring the following instruments and parts:

- Fls.**: Flute part, starting with a first ending (1.) and dynamics *poco mf*.
- Cls.**: Clarinet part, starting with a first ending (1.) and dynamics *poco mf*.
- 1&2**: Trumpets 1 and 2, starting with *st. mute*, dynamics *pp* to *mf*, and ending with *mute off*.
- B. Tbn**: Trombone part, starting with *st. mute*, dynamics *pp* to *mf*, and ending with *mute off*.
- Perc. 1**: Percussion 1, playing Glockenspiel (*Glock.*) with dynamics *mf*.
- Perc. 2**: Percussion 2, playing Vibraphone (*Vib.*) with dynamics *mf*.
- Hp.**: Harp part, starting with *pp*, then *ff*, and ending with *pp*.
- Solo**: Solo part, featuring a rhythmic pattern.
- Vln I**: Violin I part, starting with *ppp* and *div.*, then *f*, and ending with *ppp*.
- Vln II**: Violin II part, starting with *ppp* and *div.*, then *f*, and ending with *ppp*.
- Vla**: Viola part, starting with *ppp* and *div.*, then *f*, and ending with *ppp*.
- Vcl.**: Violoncello part, starting with *ppp*, then *mf*, and ending with *ppp*.



pendently from one another.

Fls. *mf*

Cls. *mf*

Bsns *mp* *ff*

Perc. 1 [Glock.] *mf* [Mar.] *p* *mp*

Perc. 2 [Vib.] *mf*

Hp. *ff* *pp*

Solo

Vln I *f* *mf* *p* unis.

Vln II *f* *mf* *p* unis.

Vla *f* *pp* *mp* unis.

Vcl. *mf* *p* unis.



1&2 Hns
3&4 Hns
Perc. I
Solo
Vln I
Vln II
Vla
Vcl.



Fls.

Obs.

Cls.

Perc. 1

Perc. 2

Pno.

Solo

Vln I

Vln II

Vla



Fls. *f* *mp* *mp* *mp light*

Obs. *mp* *mp*

Cls. *mp* *mp light* *mp light*

Hns 1&2

Tpts. *mp* 1. *metal st. mute* 2. *harmon mute*

Perc. 2 *Vib.* *mp*

Timp. *poco f secco*

Hp. *mp*

Pno. *f*

Solo *f* *mp*

Vln I *pp* *pizz.* *f* *mp*

Vln II *pp* *pizz.* *f* *mp*

Vla

Vcl

To Bass Cl.



Picc.

To flute

Fls.

Obs.

Eng. Hn

Cls.

Bsns

Tpts.

Vib.

Hp.

Pno.

Solo

Vln I

Vln II

Vla



1&2 Hns *f* *ff* *ff* *a2*

3&4 *f* *ff*

Tpts. *f* *ff* 1. metal st. mute *mp* 2. harmon mute

1&2 *f* *ff* *ff*

B. Tbn *ff*

Perc. 1 *f* *p* *mp* *⊗* Whip Sus. cymb

Perc. 2 *f* *⊗* Tam-tam

Timp. *f* *ff* (hard stick on body of drum)

Solo *ff* *scherzando*

Vln I *div.*

Vln II *div.*

Vla *div.*

Vcl. *div.* *p*



I Easy; Graceful Slightly slower

Bass Cl.

Cl. staff with musical notation, dynamics mp-mf, sim.

Mar.

Perc. 1 staff with musical notation, dynamics mp

Timp. staff with musical notation, dynamics mp, secco, sim.

Hp. staff with musical notation, dynamics mp

Claves

Pno. staff with musical notation, dynamics mp

Solo staff with musical notation, dynamics mp, mp-mf

Vln I staff with musical notation, dynamics p, unis. pizz., mp, div., unis.

Vln II staff with musical notation, dynamics p, unis. pizz., mp

Vla staff with musical notation, dynamics p, unis. pizz., mp

Vcl. staff with musical notation, dynamics p, mp, poco

Cb. staff with musical notation, dynamics p, poco



136

Bass Cl.

Clas. Perc. 1 Timp. Pno. Solo Vln I Vln II Vla Vcl. Cb.

Claves

Mar.

unis. div. unis. div. unis.

f *mp* *p*

f *mp* *f* *mp* *f* *mp* *f* *mp*

f



146 J

Cls. *mp* *poco*

Bsns *a2* *mp*

Perc. 1 *Mar.* *f* *mp* *f* *mp* *Wood bl.* *mp*

Perc. 2 *Vib.* *mp* *secco*

Timp.

Hp. *mf* *near soundboard*

Solo *mf* *poco rubato*

Vin I

Vln II

Via *sempre* *mp*

Vcl. *f* *mp* *f* *mp* *f* *mp*

Cb.

155

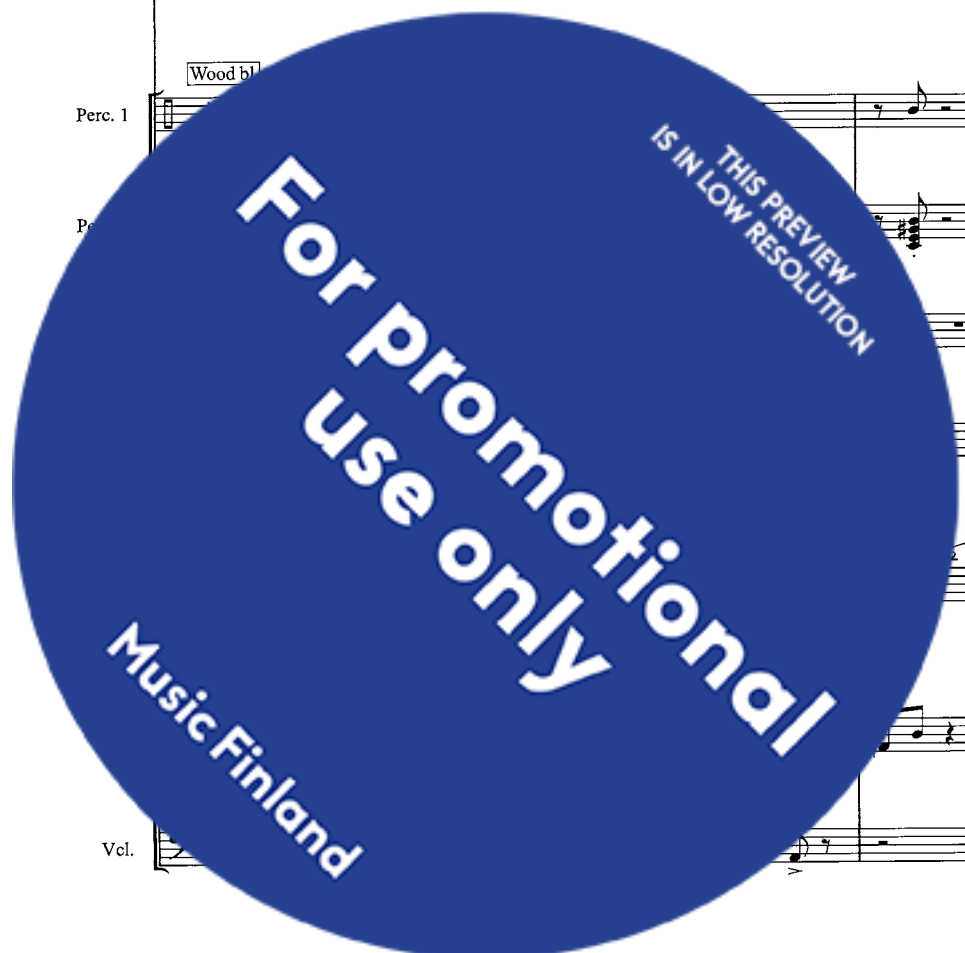
Cls. *p* *pp*

Bsns *p* *pp*

Perc. 1 *Wood bl.* *p* *pp*

Perc. 2 *p* *pp*

Vcl. *p* *pp*



1. *f*

1. *f* +

1. metal st. mute
2. harmon mute

Mar. *f*

sul pont. *f*

div. *p*

div. *p*

div. *p*

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

Clars. (Clars.)

Bsns. (Bsns.)

Hns 1&2 (Hns 1&2)

Tpts. (Tpts.)

Perc. 1 (Perc. 1)

Hp. (Hp.)

Pno. (Pno.)

Solo (Solo)

Vln I (Vln I)

Vln II (Vln II)

Vla. (Vla.)

Vcl. (Vcl.)



Fls. *mp* *fff*

Obs. *pp* *f*

Cls. *p* *ff*

Bsns *a2* *mp*

1&2 Hns *mp*

3&4 Hns *mp*

Tpts. *mp* *f* 2. [metal st. mute] 1.

1&2 B. Tbn *mp*

B. Tbn *mp*

Perc. 1 Mar. *f*

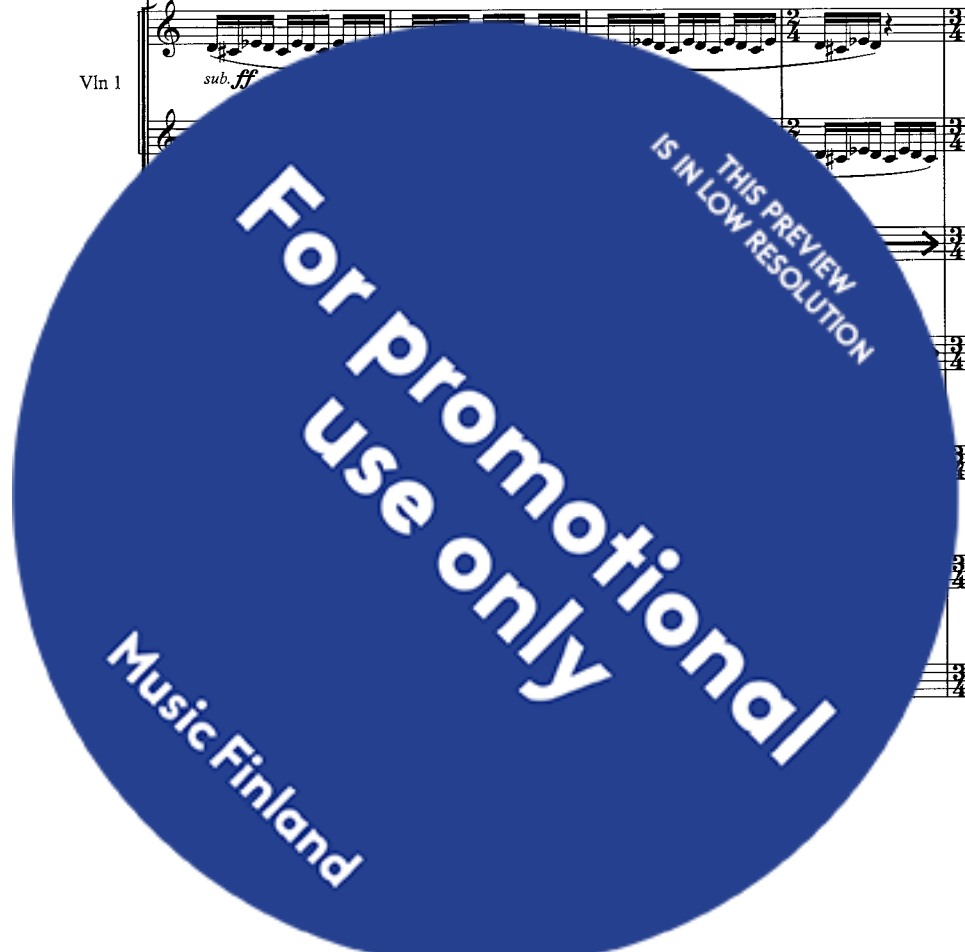
Perc. 2 Tam-tam *mp*

Hp. *mf*

Pno. *f*

Solo *f* sul pont.

Vln 1 *arco* *sub. ff* *pizz.* *f* *p* *pizz.* *f* *p* *pizz.* *f* *pizz.* *f*



Obs. *p* *f* *p* *sfz* *sfz*

Bsns *mp*

1&2 Hns *mp*

3&4 Hns *mp*

Tpts. *p* *f* *p* *sfz* *sfz*

1&2 B. Tbn *mp* *p* *sfz*

B. Tbn *mp* *p* *sfz*

Perc. 2 [Tam-tam] *mp*

Hp. *mf*

Pno. *f* *mf* 3

Solo *mf* *f* *sfz* *f* *ord.* *tr.* *s.p. pizz.* *arco ord.* *pizz.*

Vln I *p* *ff* *p* *mf* *p* non vib. *div.*

Vln II *sub. ff* *mf* *p* non vib. *div.*

Vla. *sub. ff* *mf* *p* non vib. *div.*

Vcl. *ff* *mf* *p* non vib. *div.*

Cb. *mf* *p* non vib.



Musical score for page 193, featuring various instruments including Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Horns (Hns), Trumpets (Tpts.), Trombones (B. Tbn), Percussion (Perc. 1), Piano (Pno.), Solo, Violins (Vln I, Vln II), Viola (Vla), Violoncello (Vcl.), and Contrabass (Cb.). The score includes dynamic markings such as *mf*, *sfz*, *p*, *mp*, *arco*, and *pizz.*, along with performance instructions like *1.* and *3.* The score is written in a key signature of one sharp (F#) and a common time signature (C).



Fls. *mf* *fp* *f* *mp* *sfz*

Obs. *mf* *mf* *fp* *sfz*

Cls. *mf* *fp* *f* *mp* *sfz*

1&2 Hns *mf* *fp* *sfz*

3&4 *mf* *fp* *sfz*

Tpts. *mf* *mf* *fp* *sfz*

1&2 B. Tbn *sfz* *mf* *fp* *sfz*

Perc. 1 *Glock.* *mf*

Pno. *To Synth.* *f*

Solo *f* *freely* *mf* *ff* *arco*

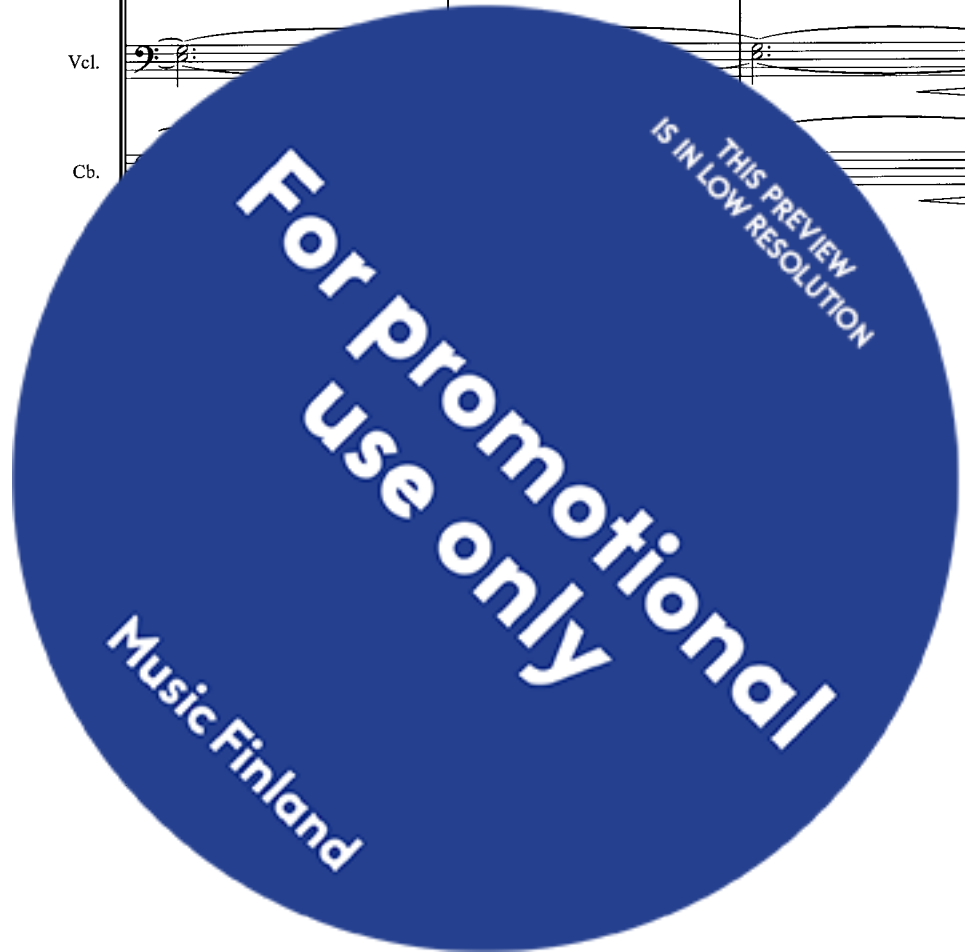
Vln I *fp* *f* *div.* *fp*

Vln II *fp* *f* *div.* *p*

Vla. *fp* *f* *p*

Vcl. *fp* *f* *pizz.* *arco sul pont.* *mp* *pp* *molto vib.*

Cb. *fp* *f*



Fls. *light* *p*

Perc. 1 *W. ch.* *p*

Vln I

Vln II

Vla

Vcl. *ffz* *pp < ffz* *pp < ffz*

Fls.

Perc. 1 *W. ch.* *mf*

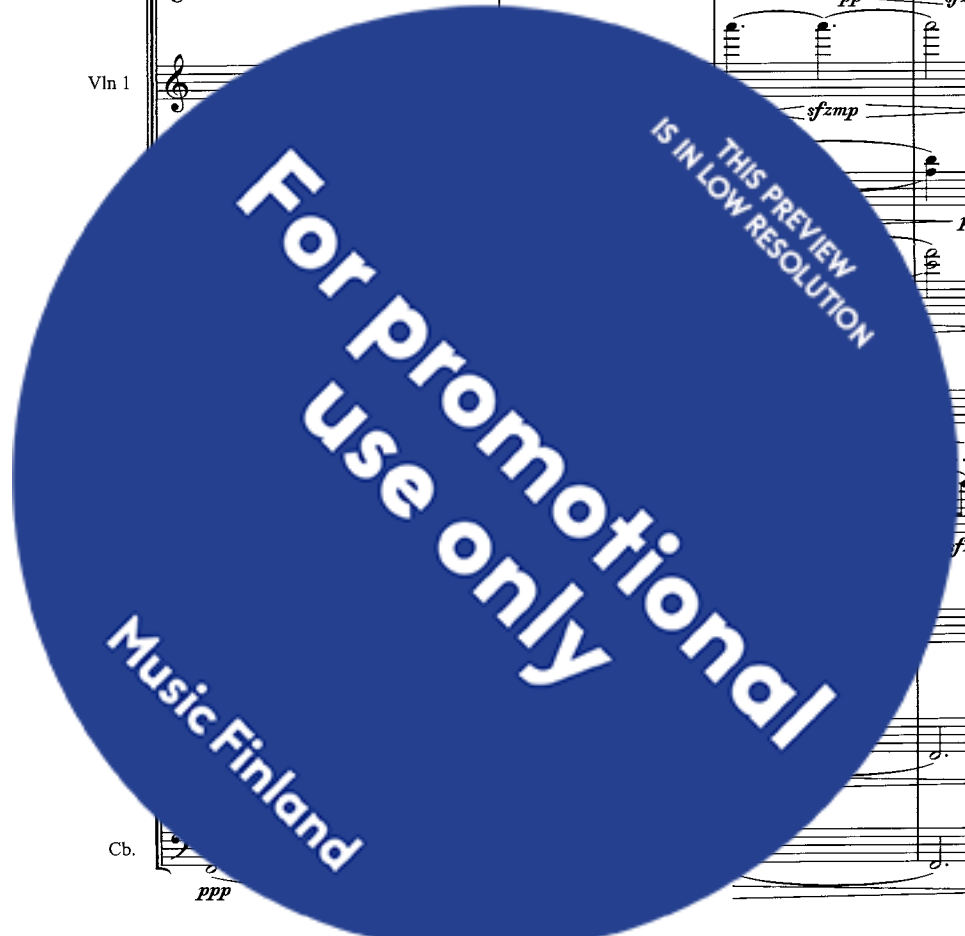
Perc. 2 *Vib.* *p*

Pno. *Synth. (Choral ooh's/Strings)* *pp* *sfzmp* *lv*
Ped.

Solo *mf* *iv*

Vln I *pp* *sfzmp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Cb. *ppp*



225

Fls.

Hns 1&2

Perc. 2

Solo

1. solo

mp

Vib.

port.

mf

IV

236

Fls.

Hns 1&2

Perc. 2

Solo

Vln I

Vln II

1.

Vib.

sub. *pp*

mf

p

rinforz. *mf*

tr

div.

p

div.

p

245

Fls.

Perc. 2

Vib.

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257

N

Fls. *pp*

Obs. *p*

Cls. *pp*

Perc. 2 *p*

Timp. *p*

Hp. *mf*

Pno. *f* (Celesta) (Ped.)

Solo *ppp*

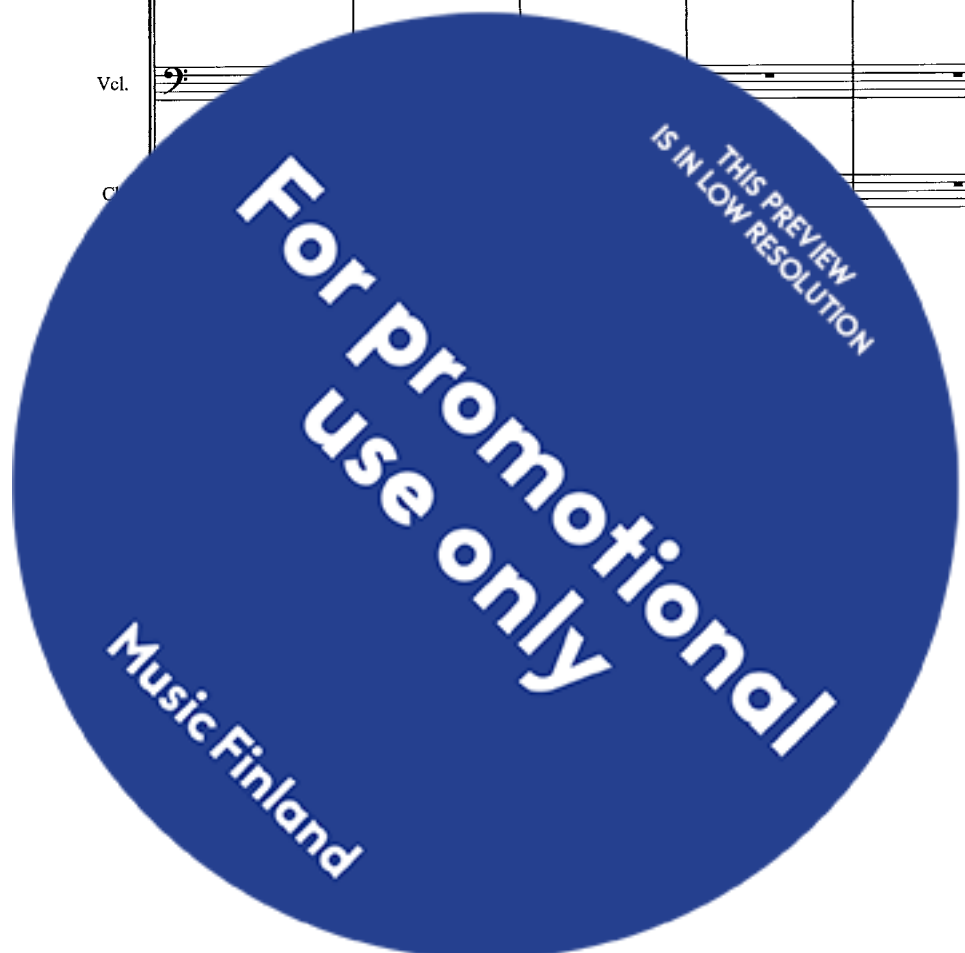
Vln I *p* unis. *div.*

Vln II *p* unis. *div.*

Vla. *mp* *div.*

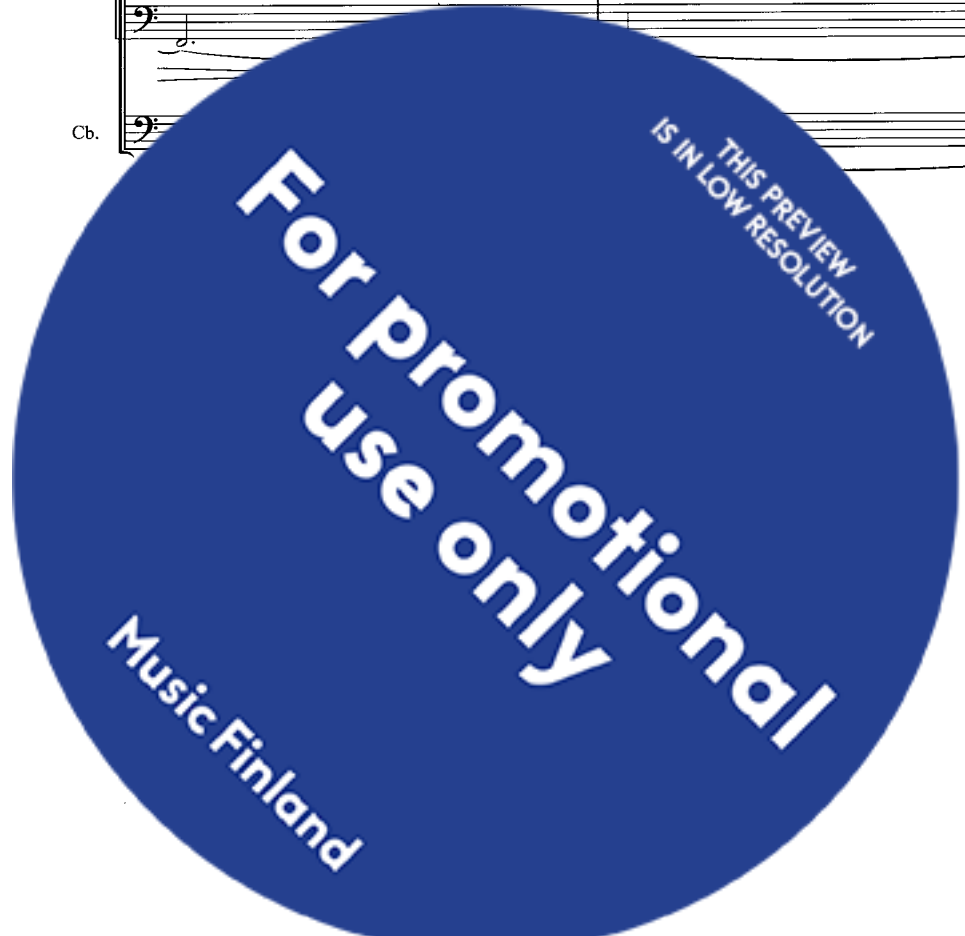
Vcl. *mp*

C. *mp*



This musical score page features the following parts and markings:

- Fls. (Flutes):** Multiple staves with melodic lines and slurs.
- Obs. (Oboe):** One staff with a *pp* marking.
- Cls. (Clarinets):** Multiple staves with melodic lines and slurs.
- Timp. (Timpani):** One staff with rhythmic patterns.
- Hp. (Harp):** Two staves, mostly silent.
- Pno. (Piano):** Two staves with a dense texture of sixteenth notes and a *pp* marking.
- Solo:** One staff with a melodic line, starting with *mf* and ending with *f*.
- Vln I (Violin I):** One staff with long notes and slurs, including *unis.* and *div.* markings.
- Vln II (Violin II):** One staff with long notes and slurs, including *div.* markings.
- Vla. (Viola):** Two staves with triplet patterns and *pp* markings.
- Vcl. (Violoncello):** One staff with long notes and slurs, including *div.* markings.
- Cb. (Contrabass):** One staff with long notes and slurs.



279

1&2 Hns *ppp*

3&4 *ppp*

Perc. 1 *Glock.*
p (no sense of downbeat)

Pno. (sustain all pitches through m. 285) *To Piano*

Solo *mp* *pp*

Vln I *pp*
div. a 6

Vln II *pp*
div. a 5

Vla

Vcl. *p* *pp*

Cb. *p* *pp*

286

$\text{♩} = 120$

Tub. bells

Perc. 2

S

ord.

div.



Hp. *p* *mf*

Solo *ff*

Vln I *f marcato* *ff* *mp gliss.*

Vln II *ord.* *mp gliss.* *div.*

Vla *p* *div.* *mp gliss.*

Vcl. *sul pont.* *p* *mp gliss.* *div.*

Cb. *mp gliss.*



Picc.

Fls. *mf* *f* *ff stacc.*

Obs. *mp* *f* *ff stacc.*

Cls. *mf* *f* *ff stacc.*

Bsns *mf* *f* *ff*

1&2 Hns *ff*

3&4 *ff*

1&2 *mp* *ffz*

B. Tbn *mp* *ffz*

Perc. 2 *p* *f* *p* (Sus. cymb.) (Tam-tam)

Timp. *mp* *ff*

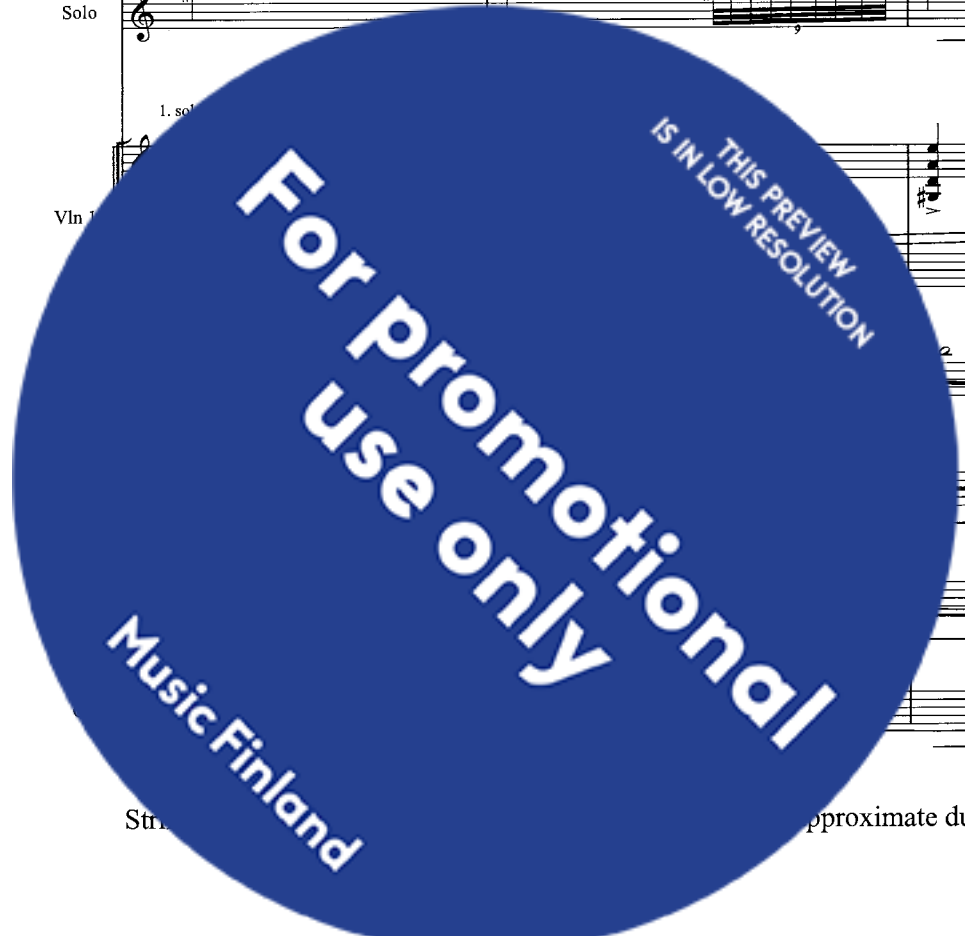
Hp. *fff* 2-hand gliss. *lv*

Pno. *mf* *f* *8va* *Ped.*

Solo *tr* *tr* *(as high as possible)* *fff*

Vln I *ff* *ff* *ff* *ff* *ff*

Str. (approximate durations of one half-note)



Fls.

Obs.

Cls.

Bsns

1&2 Hns

3&4 Hns

Tpts.

1&2 B. Tbn

Perc. 2

Timp.

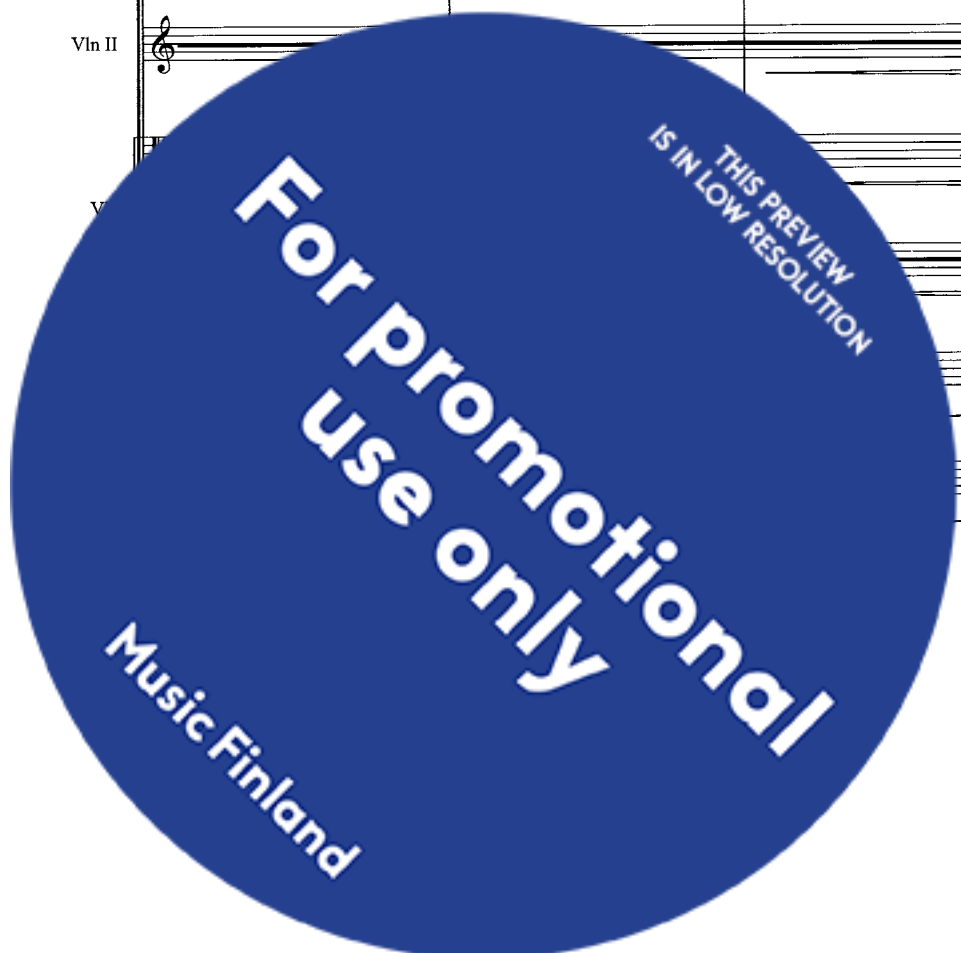
Pno.

Vln I

Vln II

Vla

Vcl



314 P ♩=96 ca.

Solo *ff* freely, obsessive* *accel.* *(laco)* ♩=72

Solo *accel.*

Solo ♩=72 *accel.* *as fast as possible* *furious* *Rit.*

Solo ♩=96 *Rit.* *Slower* *short* ♩=96 *pizz.* *arco* *accel.*

Solo *Slower* *accel.* *mf* *f* *veloce* *rall.*

*Notes in parentheses are optional



315 **Q** Epilogue $\text{♩} = 69-72$

Fls. *p*

Obs. *p*

Cls. *p*

Perc. 1 **Glock** **Vib.** *p* random, sporadic note groupings

Perc. 2 **Tub. bells** **Sus. cymb.** *pp* *mp*

Hp. *ff* *mf* (no sense of downbeat) *ppp* end on cue from conductor

Pno. *f* *p* on cue from conductor *pp*

Solo *ff* *f* ord. *mp* *mp* freely arco pizz. arco (in tempo) *pp*

Vln I 2 soli *pp* **

Vln II 2 soli *pp* **

Vla 1. solo *pp* **



ing exact pitches only on the larger notes.
lar order, interposing rests of varying lengths.