

Matthew Whittall

Northlands

(album for horn and string orchestra)

2009

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Conductor's Score

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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:

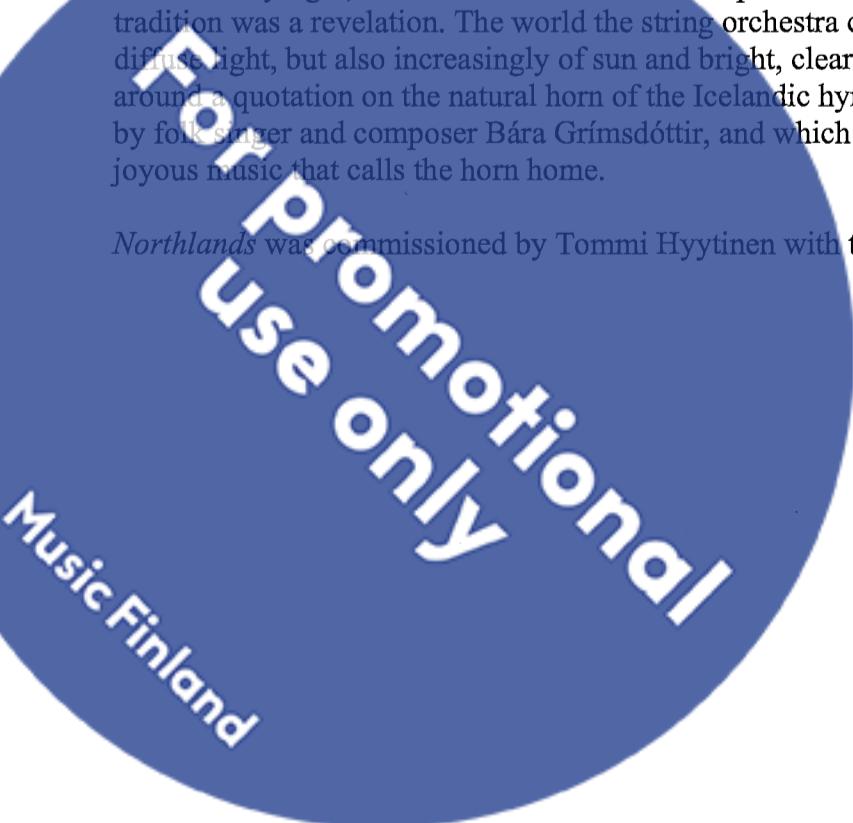
- A warm, romantic tone is not desired at any point. Vibrato in "normal tone" passages should be restrained.
- Where vibrato (or non-vibrato) is marked, it is to the conclusion of that particular phrase, gesture or held note. Normal tone resumes thereafter.
- Vibrato markings are placed only on the top 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 Hyttinen 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 Hyttinen with the assistance of the Sibelius Fund and LUSES, and is dedicated to him.



5 Emerging; Serene

Hn (freely, poco rubato) *p* *mp*

Vln I

Vln II

Vla

Vcl.

Cbs



12

Hn mp ,

Vln I ricochet n mf ricochet n mf ,

Vln II ricochet n mf ricochet n mf ,

Vla vib. n p sffz p sffz ,

Vcl. vib. n p sffz p sffz ,

Cbs vib. n p sffz p sffz ,

Forward **Rit.**

Rit.

18

FORWARD

Kit.

Hn *mp*

Vln I *no vib.*
 ppp — *p*

Vln II *no vib.*
 ppp — *p*

Vla *no vib.*
 ppp — *p*

Vcl. *no vib.*
 ppp — *pp*

Cbs *no vib.*
 ppp — *pp*



23 **Forward** $\text{♩} = 80$

(A tempo) (A tempo)

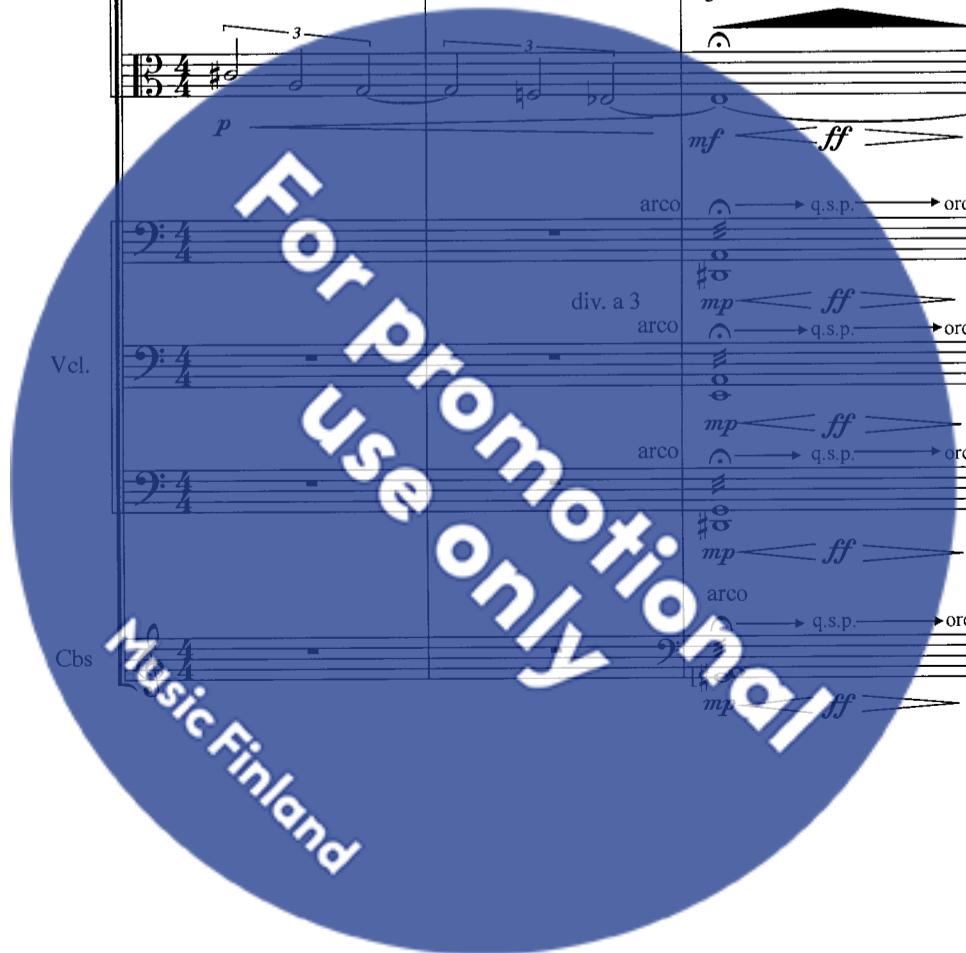
Hn
Vln I
Vln II
Vla
Vcl
Cbs

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Bleak; Melancholy

30 Slightly slower



36

Hn (distant)

1. solo (no vib.)

Vln I

Vln II

Vla

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41

Hn

Vln I

Vln II

Vla

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Forward ♩ = 69-72

47

Forward ♩=69-72

47

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

(stagger bow changes with Violin 2)

pizz. mute

pp-p (always under solo Viola)

n

(stagger bow changes with Violin 1)

mute

pp-p (always under solo Viola)

n

metal mute

solo

f freely, improvisatory

n

tap/knock on body of instr.
tasto
rib

p < mp > tap on bridge w/fingernail

div. a 2 all players alternate -----> figures freely

div. a 2

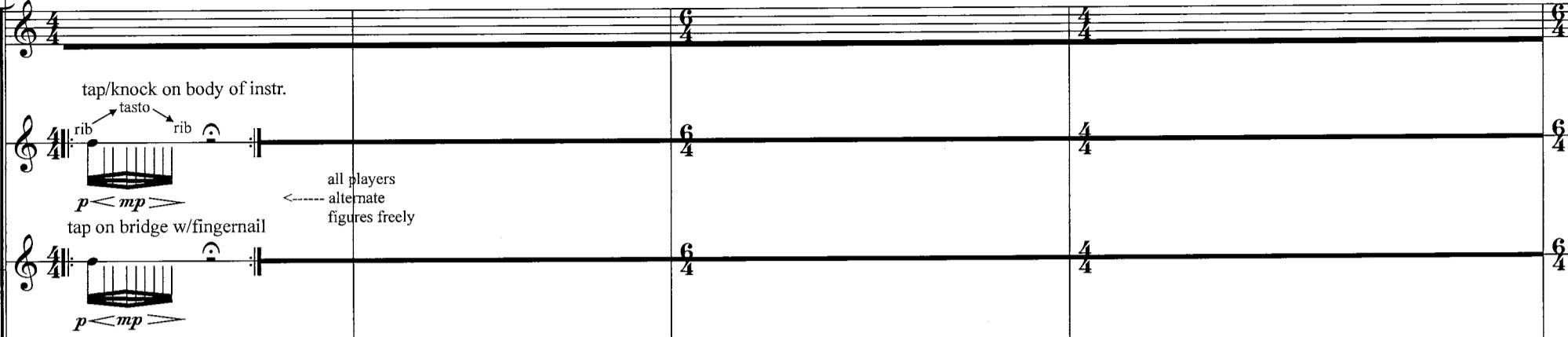
all players alternate -----> figures freely

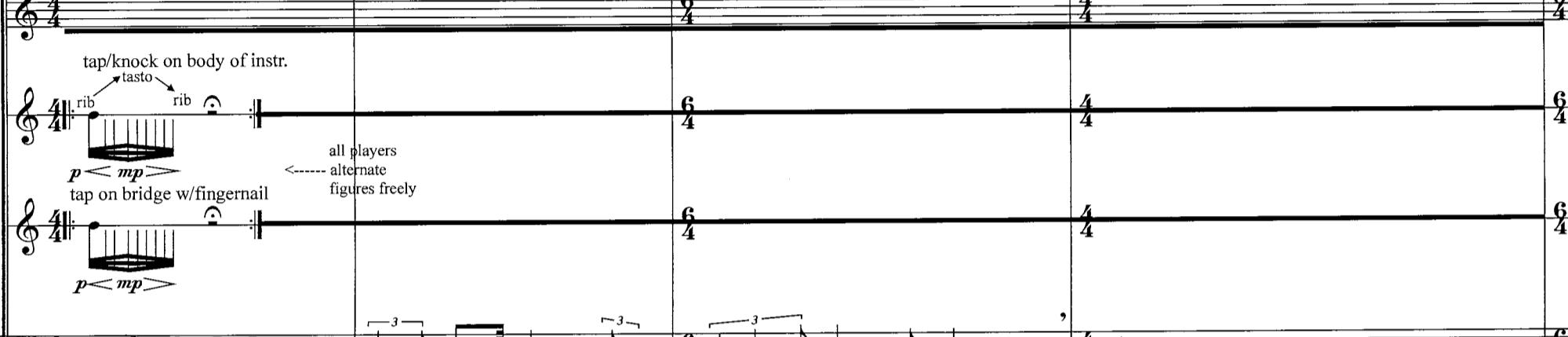
*Although the solo viola is meant to be the principal voice in this section, it need not necessarily always be clearly audible. The solo should sound as if coming from far away, or from another room.

****Tapping texture:** this should be a quiet backdrop. Each individual entry should be clearly 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.

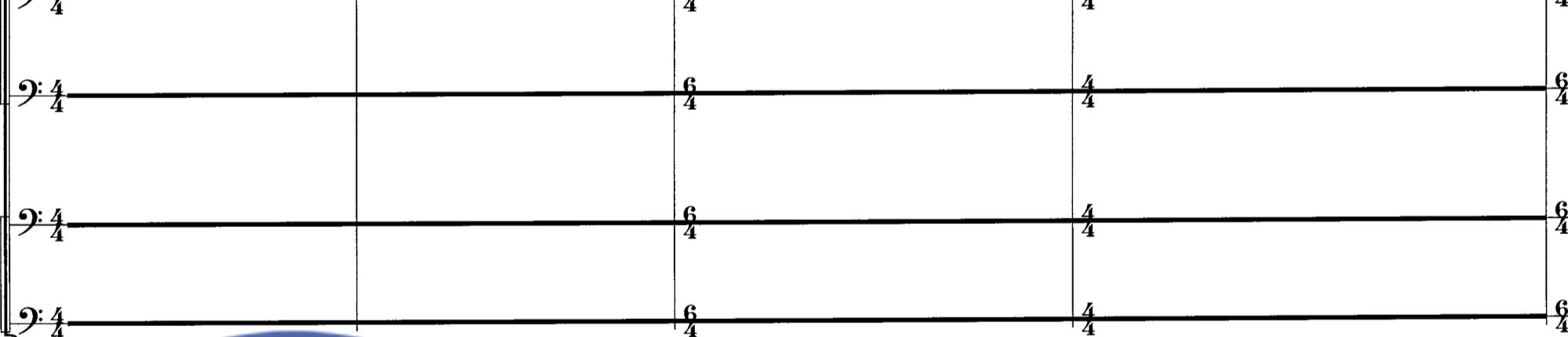
52 stopped (or brass mute) through m. 68
(audible, but in the background)

Hn 

Vln I 
 tap/knock on body of instr.
tasto
 rib
 p < mp >
 tap on bridge w/fingernail
 all players alternate figures freely

Vln II 
 tap/knock on body of instr.
tasto
 rib
 p < mp >
 tap on bridge w/fingernail
 all players alternate figures freely

Vla 
 tap/knock on body of instr.
tasto
 rib
 p < mp >
 tap on bridge w/fingernail
 all players alternate figures freely

Vcl. 

Cbs

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56

Hn: *sfp* *sfz* *sim.* (alternate freely)

Vln I: *pp* *sfz*

Vln II: (alternate freely)

Vla: *ff*

Cbs:



62

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

*Long fermata. Tapping texture should continue for several seconds after horn stops.

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Forward ♩= 80

Rit. (open tone) *mp freely*

A tempo Rit. *mf* *mp*

A tempo Rit. Slower

69

Hn
Vln I
Vln II
Vla
Vcl.
Cbs

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76 A tempo Rit. A tempo Accel. A tempo Poco rit.

Hn: *mp*, *sfp*, *pizz.*, *arco*, *ord.*, *f*, *no vib.*

Vln I: *q.s.p.*, *pp < mf >*, *mf*, *pizz.*, *arco*, *ord.*, *sfz*, *ppp*

Vln II: *arco div. a 3 no vib.*, *pp < mf >*, *mf*, *pizz.*, *arco*, *ord. 0*, *sfz*, *pp*, *no vib.*

Vla: *q.s.p.*, *pp < mf >*, *mf*, *ord. 0*, *sfz*, *div. a 5 pp*, *ppp*

Vcl: *q.s.p.*, *pp < mf >*, *mf*, *ord. 0*, *sfz*, *div. a 4 pp*, *ppp*

Cbs: *pizz.*, *arco*, *pizz.*, *arco no vib.*, *pp*, *ppp*

82 Calmer

Hn *mp* *mf* *mf* *p* *mf* *pp*

Vln I *p* *mf* *mf* *mf* *vib.*

Vln II *p* *mf* *mf* *mf* *vib.*

Vla *p* *mf* *mf* *mf* *vib.*

Vcl. *p* *mf* *mf* *mf*

Rit.

88 Slow $\text{♩} = 60-63$ **Accel.** **Rit.** **Forward**

Hn: p (cadenza-like)

Vln I: div. a 3 $mp \leftarrow mf$

Vln II: div. a 3 $pp \rightarrow mf$

Vla: div. a 2 pp cresc.

Vcl.: div. a 2 pp cresc.

Cbs: div. pp cresc.

pp cresc.

93 Poco rit.

Hn: $> mp$

Vln I: tutti, enter 1 by 1, repeat ad lib.
no vib.

Vln II: no vib.

Vla: 1. solo (vib.) $pp < mp$

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99

Hn f col legno
unis. batt.

Vln I f

Vln II f unis. col legno
batt.

Vla f unis. col legno
batt.

Vcl. f vib.
div. a 3 mf
mf
mf

Cbs f unis. col legno
batt.

104

Hn sub. mp (gentler)

Forward

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Forward ♩ = 66-69

105 (F1-F12) (F0-F2)

Hn: *ff* *p* *f* *poco*

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

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

Vla: *f* *5* *p* *sfpz*

Vcl.: *div. f* *5* *p* *sfpz*

Cbs: unis. *f* *5* *p* *sfpz*

Poco rit.

Ecstatic ♪= 92-100

The image features a large blue circle. Inside the circle, there is a musical staff at the top with a treble clef, showing a series of eighth notes with staccato dots and slurs. Below this, another musical staff with a bass clef shows eighth notes with slurs. A diagonal banner across the center contains the text "For promotional use only". In the bottom left corner, the words "Music Finland" are written in a white, italicized font.

116

Hn

Vln I

Vln II

Vla

Vcl.

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Treading; Mournful

 $\text{d}=56-60$ (In 2)

124

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

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*m. 127: free bowing rhythm should slow and become more sporadic, gradually becoming a held tone.

132

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

Vln I

Vln II

Vla

Vcl.

Cbs

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139

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

mp

p

div. a 2

mp

p

mp

p

p

p

p

p

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Rit.

147

Hn
Vln I
Vln II
Vla
Vcl.
Cbs

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154

5-7"

Hn

Vln I pizz. in highest register, indep. rhythm
ppp

Vln II pizz. in highest register, indep. rhythm
ppp

Vla pizz. in highest register, indep. rhythm
ppp

Vcl. pizz. in highest register, indep. rhythm
ppp

3-5"

G.P.

Sul G "Seagull" gliss.
Sul G
Sul C
Sul C
Sul D "seagull" gliss.
Sul D

div. a 4

div. a 3

attacca II

Part II**Slow; Flexible** $\text{♩} = 54-63$

157

Hn

Vln I

Vln II

Vla

Vcl.

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

166

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

Northlands - Score

3
3

mp freely, singing mp

div. a 2 p

p

div. a 2 p

p

p

p

tutti div.
2.3.
p

1.
arco poco vib.

p

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175

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

183

Forward slightly

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

190

Hn *sempre mp*

Vln I

Vln II

Vla

Vcl.

Cbs

Poco accel.

div. unis. , div. , unis. , pizz.



199

Growing

Rit.

Hn

Vln I

Vln II

Vla

Vcl.

Cbs



Luminous ♩ = 132-138*

206 7-10" 7-8" 5-7" 5-7" 5-7" 2-4" 5-7" 5-7"

Vln I div. a 3

Vln II div. a 3

Vla div. a 2

Vcl.

Cbs

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*Conductor maintains pulse and directs measure cues, but without creating a perceptible "beat" until Contrabasses enter at m. 221.
Time durations are intended as a guide only. Individual boxes may last longer according to taste in phrasing.

Gradually slowing*

214 2-4" 2-4" 5-7" 5-7" 2-4" 2-4" 7-10" 10-15"

Vln I Vln II Vla Vcl. Cbs

Gradually slowing*

214 2-4" 2-4" 5-7" 5-7" 2-4" 2-4" 7-10" 10-15"

Vln I Vln II Vla Vcl. Cbs

3. sul tasto
div. pizz.

ppp ————— p mp mp mp mp mp



222 **Slow again**

Hn Vln I Vln II Vla Vcl. Cbs

Rit. **Clear; Shimmering** $\text{♩} = 72-76$
(to natural horn if using)

unis. no vib. unis. no vib. unis. unis. unis. no vib. unis. arco no vib.

pp pp pp pp pp pp

div. div. div. div. div. div.

ten. sul tasto 6 6 6 6

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*General pulse slows, and players gradually start slowing independently, such that rhythmic cohesion is lost.
Contrabass players slow down in unison pulse, following section leader.

228

Vln I

Vln II

Vcl.

1. solo (play slightly slower than main tempo)

p

altri
div. a 3

q.s.p. 

pp  *mp* 

pp  *mp* 

II 

III  *II* 

III *p*  

p 

231

Hn

Vln II

Cbs

Natural horn in D
(or valve horn F12)

p *warm*

Sul D 

p 

p 

p 

234

Hn

Vln I

Vln II

Cbs

Sul A 

q.s.p. 

div. a 5

Sul D 

q.s.p. 

pp  *mp* 

pp  *mp* 

Sul D 

q.s.p. 

pp  *mp* 

Sul D 

Sul G 

Sul D 



237

Musical score page 237. The score includes parts for Horn (Hn), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello/Bass (Vcl), and Double Bass (Cbs). The music consists of two staves separated by a vertical bar line. The first staff features Hn, Vln I, and Vln II parts. The second staff features Vla, Vcl, and Cbs parts. Various dynamics and performance instructions are included, such as *poco*, *pp*, *mp*, *sul tasto*, *pp*, *Sul C*, *p*, *Sul D*, *Sul A*, and *p*.



239

Musical score page 239. The score includes parts for Horn (Hn), Violin II (Vln II), Viola (Vla), and Double Bass (Cbs). The music consists of two staves separated by a vertical bar line. The first staff features Hn and Vln II parts. The second staff features Vla and Cbs parts. Measure 6 is indicated at the end of the staff.

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241

Rit.

Hn

Vln I

Vln II

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

Vla

1. solo
s.p. *tr*

Vcl.

2.3.
s.p. *p* *>—3—<*

unis.
s.p. *p* *mp* *><* *p* *mf* *><* *mp* *mp* *p molto*

Cbs

244 Broad $\text{♩} = 76-84$

(do not correct natural intonation)

Hn

Vln I

ord.
div. a 2 *ff* *>* *mp* *>* *f* *>*

Vln II

ord.
div. *ff* *ord.* *mp* *p* *>* *f* *>* *f* *>*

Vla

div. *ff* *ord.* *ff* *ord.* *5* *p* *>* *pp* *>* *pp* *>* (etc. small random swells, coordinated by leader)

Vcl.

ord. 1. *ff* *ord.* 2.3. *ff* *ord.* *5* *q.s.p.* *mp* *>* *pp* *>* (etc. small random swells, coordinated by leader)

Cbs

ff *ord.* *5* *mp* *>* *pp* *>* *pp* *>* *pp* *>* *pp* *>*

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249 **Rit.** **A tempo**

Hn

Vln I

Vln II

Vla

Vcl.

Cbs



255 **Rit. A tempo**

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

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Rit. A tempo

Rit.

Hn
 Vln I
 Vln II
 Vla
 Vcl.
 Cbs

ff brassy!

ff
unis.
div.
sfz
ord.

mp
f

pp
etc.

q.s.p.

sfz
ff
5

pp
etc.

sfz
ff

sfz
ff

sfz
ff

sfz
ff

268

ad lib. on overtones

Poco rit.

*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.

Calming

272

10-15" (ad lib. cont'd) (to valve horn) 20" (or longer)

Hn

Vln I div. a 5

Vln II div. a 5

Vla div. a 4

Vcl

Cbs

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*m. 275: Conductor cues Vcl. & Cbs, establishing the beat. This pattern should not become audible over the upper texture until almost ready to proceed into m. 276

Rhythmic; Purposeful $\text{♩} = 104$

276

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

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283

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

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290

Hn Vln II Vla Vcl. Cbs

unis. unis. pp div.



297 Poco accel. (F12)

Hn Vln I Vln II Vla Vcl. Cbs

mf unis. mp cresc. sim. (bouncing) div. vib. (brassy)

(Accel.)



304 Joyous; Propulsive $\text{♩} = 120-126$

Hn Vln I Vln II Vla Vcl. Cbs

ff unis. div. unis.

f rocking! *f rocking!* *f rocking!* *f rocking!*

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312

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

f (soaring!)

div.

unis.



320

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

div.

unis.



328

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

div.

unis.



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336

Hn *f*

Vln I div.

Vln II

Vla

Vcl.

Cbs

unis.

==

344

Hn

Vln I div.

Vln II

Vla

Vcl.

Cbs

unis.

==

352

Hn *cresc.*

Vln I div.

Vln II

Vla

Vcl.

Cbs

unis.

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Growing

360

Hn

Vln I

Vln II

Vla

Vcl.

Cbs

mf

div.

(slow cresc.)

(slow cresc.)

(slow cresc.)

(slow cresc.)

(slow cresc.)

mp

mp

mp

mp

mp

mp

366

Hn

cresc.

div. a 3

Vln I

Vln II

div.

play out

Vla

div.

unis.

play out

Vcl.

Cbs

>

>

>

>

372

Hn

Vln I

div. a 3

Vln II

div. a 3

Vla

Vcl.

Cbs

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Freely (each player in own time)*

20" (or longer)

half-open valves
(whistle tone)

379

Hn (ossia ad lib.) 3 3 3 F 12 overtones ppp

Vln I div. a 5 mp sweet q.s.p. Sul G Sul D rit. pp mf l.v. pp mf l.v.

Vln II div. a 5 mp Sul G "seagull" gliss. q.s.p. mp ord. pp mf l.v. pp mf l.v.

Vla div. a 4 metal mute f pp mf l.v. pp mf l.v.

Vcl. div. a 3 q.s.p. tasto no vib. p pp mf l.v. pp mf l.v.

Cbs div. pp f etc. molto vib. mp rit. pizz. port. arco pp pp mf l.v. pp mf l.v. pp mf l.v. pp mf l.v.

*Boxed repeat figures should become more sporadic over time