

Matthew Whittall

# The night more alive

for Flute, Viola, Vibraphone and Harp

2004

Music Finland



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IS IN LOW RESOLUTION

Matthew Whittall

*The night more alive*  
for Flute, Viola, Vibraphone and Harp



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Program note

In September of 1888, around the time of the creation of his painting *La nuit étoilée (Starry night)*, Vincent van Gogh wrote to his brother, "I often feel that the night is more alive and colorful than the day." In another letter, he mentions about a trip to Spain that he found it necessary to make the journey slowly, in order to allow his eyes to become accustomed to the light, and to better see the essence of his surroundings, an idea I feel applies as well to a spiritual journey as to physical one.

It is these thoughts, as well as my own powerful experience of seeing the glowing, turbulent darkness of *La nuit étoilée* for the first time, which inform the structure of *The night more alive*. An initial shock, in which something vast, ungraspable, is communicated in a momentary rush, is followed by a contemplative stillness, in which shades of sound are explored slowly, as if the perception of their true nature and potential were only becoming apparent over time.



## *The night more alive*

*mandala no. 4*

# **Matthew Whittall (2004)**

A circular watermark on a blue background. The main text "For promotional use only" is written in white, bold, sans-serif font, oriented diagonally from bottom-left to top-right. In the upper right quadrant of the circle, there is additional text: "THIS PREVIEW" on the top line and "IN LOW RESOLUTION" on the line below. The entire watermark is set against a light blue circular gradient.

**D**

Fl. 1 4 Vib. 3 Fl. 3 Hp. 4 Vib. 5 Hp. 6 Vib. 7 Vla. 8 Vib. 9

Fl. 2

Vla.

Hp. 1

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*p* (circular breathe if possible)

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

*n* *mp* *mf* *f*

*starting sporadically,  
becoming faster and more regular*

C $\sharp$ —C $\sharp$  B $\sharp$ —B $\sharp$  F $\flat$ —F

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Fl. Vib. Vib. 3 Vib. 2 Vla. 10 approx.

E ♩=72

Fl. f → mf → p → fp → n

Vla. mf → mp → n

Vib. mf → mp → n

Hp. { mf → mp → n

5

E♭---E♯ D♯---D♯ B♯---B♯ E♯---E♯ F♯ F♯---F♯ G♭

3 2 3 2 2 3 3

Hp. { p → mf → E♯ F♯ p → mf → sfz G♯ p → mf → sfz C♭B♭

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f 2 hand circular gliss.



**F**

Hp. 1 6

Fl.

Vla.

Vib.

Hp. l.v.  $\otimes$  D C# E  $\natural$

fff

$\text{=60}$

$\nabla 2$  5 Vib.  $\nabla 3$  3 Fl.  $\nabla 4$  3 Fl.  $\nabla 5$  4

$\text{=60}$

$\text{=72}$

$p < \text{mf} > p < \text{mf} > p \text{ mfp mfp sub. } \text{mf}$

$\text{rall.}$

$n \text{ no vib. } p$

$p \text{ no vib. } n$

$n$

$p \text{ sfp}$

$mf$

$p$

Fl. 6

Fl. 7

5

Vla. 8

10 approx.

Fl. 9

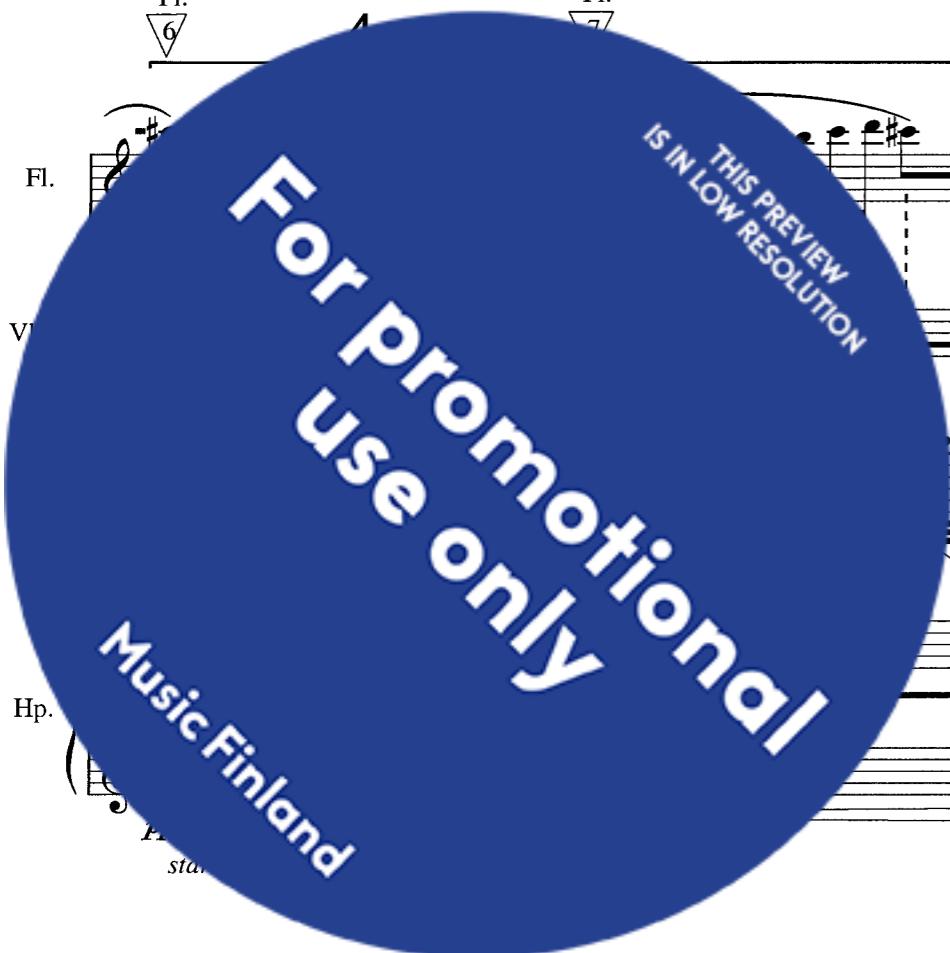
5

Silence

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G

Fl.

Vla.

Vib.

Hp.

Vla.

Fl.

Vla.

Vib.

Hp.

Vla.

Fl.

Vla.

Hp.

56

**6-8**

**3**

**5**

**3**

*bassoon*

*mp*

*p*

quasi s.p.

*tr* ~

*tr* ~

*p*

*tr* ~

*tr* ~

*mp*

*take bow*

*bowed*

*l.v.*

*8va*

*mp*

*⊗*

*mp*

*⊗*

*⊗*

*mp*

*⊗*

*mp*

*⊗*

*C**♯**B**♯**E**♯**G**♭**A**♯***

*8vb*

Vla.

Fl.

Vla.

Hp.

Vla.

Fl.

Vla.

Hp.

Vla.

Fl.

Vla.

Hp.

5

**4**

**20-30 approx.**

**long**

*n*

*n*

*n*

*mp* run tuning fork up string  
after plucking to bend pitch up

*THIS PREVIEW IS IN LOW RESOLUTION*

*Flute-like, like a windchime*  
*random, uneven rhythmic values*

