

Matthew Whittall

The heaven that dwells so deep

Concerto for viola and orchestra

2010

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Conductor's Score

(2010)

The heaven that dwells so deep

The title of my viola concerto is paraphrased from a personal letter of the psychoanalyst Carl Jung, referring to a need for introspection, to discover the hidden wellspring which gives rise to creativity in order that one's "voice" might sing forth. Such introspection, wrote Jung, requires taking heed of one's surroundings, listening to the outer world and responding to it. At the same time, Jung writes of the importance of organizing one's outer life practically, such that this voice might be heard and carry weight, the creation of opportunities to say urgent things. I find this idea of giving voice-vs.-listening corresponds neatly with the soloist-orchestra relationship in the instrumental concerto, and indeed, with the very idea of being commissioned to write a large public statement for orchestra. The theme also touches on my preoccupation with nature and the place of humanity – and our art – within it.

Nature in art is a tricky subject. Western art on the whole tends to be more reflective of human emotional responses toward our environment than of the "truth" of the natural world, nature-as-mirror rather than nature-as-nature. This is the reason I much prefer Asian nature art forms like Japanese ink brush drawing (*sumi-e*), as well as Western painters like Van Gogh, Turner and Canada's Group of Seven. Such work portrays the natural world as distant, wild, overarching, both timeless and evanescent, any subjective beauty it may possess being an ephemeral construct of the beholder's mind – a style of "art-as-listening", if you will.

The tension between singing and the humbler, ritual act of listening – and the simultaneous turning inward and being drawn outward inherent in both acts – characterizes the interplay between the soloist and the orchestra in *The heaven that dwells so deep*. ("Going out is really going in," wrote the American naturalist John Muir.) The formal layout, a long, episodic single movement, is non-traditional, and the viola part is predominantly lyrical rather than overtly virtuosic, but the piece remains to me a true concerto in placing most of the weight of the narrative on the soloist. I do admit, though, that in my long-held interest in the concerto form, I have always been less fascinated with the traditional rhetorical conflict between the individual and the collective than with the idea of the soloist as a lone wanderer in search of its place in the wider continuum. The viola, then, with its muted, ruminating, almost human-sounding timbre, seemed like the perfect vehicle for a piece dealing with the idea of "voice".

The soloist ventures forth at the outset with a querying, searching melody, as if singing itself into being. The orchestra echoes it, absorbing its song and weaving a landscape of shadows and half-light through which the viola roams, projecting its musings on the opening theme. On occasion the landscape turns threatening, overwhelming the viola when its ruminations become too obsessive or self-centered, forcing it into a more contemplative position in a series of freer, cadenza-like passages, often accompanied by gentle, windchime-like music. At several points, a didjereedoo emerges from beneath as a kind of *vox terrae* – the continuum of nature made audible – grounding the viola with its primal sound. A balance is gradually struck as the soloist learns to listen, and the orchestra's own voices come alive. Following an intense unison climax, the orchestra begins a final song, hinted at in the initial theme as a seed present from the beginning, but only now finally accepted by the soloist. The viola draws together the various thematic strands and sonic groups in a triumphant chorus, then steps out laterally, as it were, leaving melody behind and dissolving itself into the shimmering sounds of the orchestra, as if prepared to go forth into the world in a more pure, whole state.

The heaven that dwells so deep was commissioned by the Finnish Broadcasting Company (YLE), and its composition was facilitated by grants from the Finnish Cultural Fund and the Sibelius Fund of the Finnish Composers' Society.



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Instrumentation:

3 Flutes (2nd doubling Alto Flute, 3rd doubling Piccolo)
2 Oboes (2nd doubling English Horn)
2 Bb Clarinets (2nd doubling Bb Bass Clarinet)
2 Bassoons
Contrabassoon

Didjereedoo*

4 F Horns
2 Bb Trumpets (both doubling Bb Piccolo Trumpets)
2 Trombones
Bass Trombone
Tuba

Timpani (5 drums)
Percussion (4 players—see detailed list)

Harp
Piano**

Solo Viola

Strings

Percussion distribution:

Player 1

Marimba (5 octaves)
Glockenspiel (shared w/Player 2)
Tuned cowbells (7) 
Bass drum
Low Tom-tom
Suspended cymbal
Triangle
Rinzai (Japanese bowl gongs, 4-5 med-high pitched)
-Extra equipment: Bass bow

Player 2

Vibraphone
Glockenspiel (shared w/Player 1)
Low Tom-tom
Brake drum (or large metal pipe)
Tam-tams (2: med. & large)
Suspended cymbal
Extra equipment: Bass bow

Player 3

Crotales (shared w/Player 4)
Tubular bells
Tubular bell (separate, with water bucket for submerging) 
Large Tam-tam
Temple blocks (4-5 med-high pitch)
Suspended cymbal
Sizzle cymbal
Rain stick (large)
Extra equipment: Bass bow

Player 4

Thai gongs (7) 
Crotales (shared w/Player 3)
Bass drum (shared w/Player 1)
Suspended cymbal
Crash cymbals
Mark tree
Shell windchime
Fu-rin*** (Japanese wind bells: can be replaced with Mark tree, see note below)
Ghungroo**** (Ankle bells, 3-4 chains)
Extra equipment: Bass bow

*-Since the tradition of the didjereedoo is an improvised one, the part is only loosely notated, with the player expected to respond to the surrounding musical events spontaneously.

-As the pitch is changed several times, which would require the use of several traditional didjereedos, the instrument most suitable is an adjustable-length plastic didjereedoo commonly known as a "slidereedoo" or "didjereebone". Such an instrument is available affordably from Charlie MacMahon of Brisbane, Australia. (www.didjeribone.net)

-The didjereedoo, when sounding, should be clearly audible at all times above the orchestral texture, which may require that it be amplified.

-The didjereedoo part may be performed by a specialized player, or by a brass player. Circular breathing ability is essential, as is some degree of ability to vocalize and create overtone textures while playing.

-If otherwise unavailable, the didjereedoo part may be played by a second Bass clarinet, using didjereedoo-type vocalizations and multiphonic effects. However, this is the least preferable of all options and should be avoided if at all possible.

**Piano also requires a thick length of bow hair, well-rosined. This should be threaded around the lowest Bb string before figure Z. The note is bowed freely throughout the passage with the pedal depressed, such that as many overtones as possible are sounded. The bow hair should be removed immediately after so as not to impede the string in the following music.

***Fu-rin are a type of Japanese windchime consisting of three small cast iron bells sounded by a light metal clapper, traditionally agitated by a paper strip attached to the clapper. The texture desired for this piece is a natural-sounding one, as if the bells were being agitated by wind. For this reason, it may be advisable to use a small electric fan to play the instrument. Simply turn the fan on at the beginning of the two passages involving the fu-rin, and turn it off at the end. The bells may be left to ring naturally. Fu-rin can be replaced by a few bells from a mark tree, preferably quite close in pitch.

Fu-rin:

****Chungroo are chains of small bronze jingle bells worn on the ankles by Indian dancers of various traditions. They are available cheaply from several online sources. Ghungroo can be replaced (at a great loss) by standard orchestral sleighbells. However, it is the composer's preference that some other type of non-Western jingle bell be used if at all possible.

Score in C

All instruments in score shown in concert pitch (as sounding), with the exception of octave-transposing instruments (Piccolo, Glockenspiel, Crotales, etc. and Contrabass), which are shown in their written register.

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Score in C

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Solo Viola Ruminative, singing $\text{d} = 76-80$
Solo Vla. A tempo
Growing more urgent Hold back A tempo Hold back
Still; Tense $\text{d} = 72-76$
Mk. tree (strike a few bells at the top)
ff l.v.
A tempo Hold back
Vln I div. pp
Vln II div. mp
Vla pp pizz.

12 Solo Viola Solo Vla. Fl. Perc. Hp. Pno. Solo Vla. Vln I div. Vln II div. Vla.

26

30

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35

Picc. *mf*

Fl. *ff* *p*

Obs.

Cl. *mf*

Tpts.

Perc. 2 *p* *mf*

Hp. *ff* *p* *mf*

Pno. *mp* *p* *l.v.*

Vln I div. *mf* *p* *pp*

Vln II div. *mf* *p* *pp*

Vla. *pizz.* *mf*

Picc. Tpt. *st. mute* *mp* *poco* *Picc. Tpt.* *mf*

Mar. *bowed*

Tri. *mp* *mallets*

Mar. *mf*

Mk. tree

Jap. wind bells *l.v.* *pp-p* (light, sporadic, natural-sounding)

Ped.

Ped. *^*

B More freely

44 **Jap. wind bells**

Perc. 4

Hp. *pp*

Solo Vla. *f* raw, folk-like (con port.)

Vln I unis. *p*

Vln II *p*

Hold back A tempo

Fl. *a 2* *pp* *f*

Tpts. *Picc. Tpt* *st. mute* *f*

Perc. 2 *Sus. cymb.* *bowed* *mf*

Perc. 3 *Crot. triangle beater* *mp*

Perc. 4 *Shell w.ch.* *l.v.* *mp*

Hp. *mf* *ff* *pp* *mp* *pp* *p*

Pno. *f*

Solo Vla. *s.p.* *ord. 3* *mf* *(freely, cadenza-like)* *tr. (bass)* *f*

Vln I *mf* *f* *pp* *mp* *pp* *p*

Vln II *mf* *f* *pp* *mp* *pp* *ppp* *poco f* *pp* *p*

In tempo

Hold back a bit

C **A tempo**

Fl. *f* *> pp* *< mf* *> pp* *< >* *< >* *< >*

Perc. 1 *p*

Perc. 2 *Vib.* *mp*

Hp. *pp*

Solo Vla. *mp* *calmer* *f* *> mf* *tasto* *hesitant* *pp*

Vln I *> pp* *pp* *< >* *< >* *< >* *< >*

Vln II *> pp* *pp* *< >* *< >* *< >* *< >*

Vla. *pp*

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Musical score page 4, measures 66-71. The score includes parts for Flute (Fl.), Bassoon (Hpf.), Violin I (Vln I), Violin II (Vln II), and Cello/Violoncello (Vla.). The instrumentation is as follows:

- Flute (Fl.):** Playing sustained notes with dynamic markings: *p*, *f*, *mf*, *tr.*
- Bassoon (Hpf.):** Playing eighth-note patterns with dynamic markings: *mf*, *f*, *mf*, *tr.*
- Violin I (Vln I):** Playing eighth-note patterns with dynamic markings: *mf*, *light*, *mp*, *tr.*
- Violin II (Vln II):** Playing eighth-note patterns with dynamic markings: *mf*, *p*, *light*, *mp*, *tr.*
- Cello/Violoncello (Vla.):** Playing sustained notes with dynamic markings: *p*, *tr.*

The score uses various time signatures including common time (4/4), 6/4, and 5/4. Measure 66 starts with a 4/4 signature, changes to 6/4 at measure 68, and back to 4/4 at measure 69. Measure 70 begins with a 6/4 signature. Measure 71 ends with a 5/4 signature.

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D

71

Fl. p

Obs. p

Cl. p

Bsns. p

Hns. 1&2

Tpts. 3&4 st. mute

Tbns.

B. Tbn. Tuba

Vib. 2 mp Crot. l.v.

Perc. 3 mp

Hp. mp l.v. mf

Pno. mp l.v. Ped.

Vln I 1/3 div. no vib. p

Vln II 4/6 div. no vib. p pp

Vla. 7/8 div. no vib. p

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A blue diagonal banner with white text. The main text "For promotional use only" is written in a large, bold, sans-serif font. Below it, the word "MusicFinland" is written in a smaller, regular sans-serif font. The background of the banner features a faint watermark of a musical score with various instruments and dynamic markings like "mp" and "mf".

*N.B. String players' bowed note carries through m. 83, over hummed note.

Forward again; Flexible, dreamy ♩ = 66-72

Hold back

88

VVVVVVVVVVVVVV (calm again) vocalize *ad lib.* interacting with Solo Viola

Didj. Vib. (soft mallets)

Perc. 3 Rain stick Ankle bells

Hp. Pno. Ped. (+ una corda)

Solo Vla. III II

Vln I div. Vln II div. Vla.

p *mp* *p* *p-mp*

mp *l.v.* *p* *mp* *p-mp*

p *l.v.* *mp* *p-mp*

p *mf* *mp* warm, relaxed but moving

tasto (begin 1 by 1, all play independently)

tasto *pp* (begin 1 by 1, all play independently)

tasto (begin 1 by 1, all play independently)

tasto (begin 1 by 1, all play independently)

pp *pp* (begin 1 by 1, all play independently)

pp *pp* (begin 1 by 1, all play independently)

pp tasto (begin 1 by 1, all play independently)



A tempo

95

Didj. Vib. (allow all pitches to ring through)

Perc. Rain stick

Hp. Pno.

Solo Vla. *s.p.* *tr* *tr* *tr* *tr* *f* *tasto*

Vln I div. *poco f* *mp* *mf* *p* *f* *mp*

Vln II div. *3* *5* *3* *5* *3* *5*

Vla. *3* *5* *3* *5* *3* *5*

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F Still; Rustling (cadenza-like)

105

Slowing

Fl. continue ad lib.

Obs. continue ad lib.

Eng. Hn. continue ad lib.

Cls. continue ad lib.

Didj. pp

Tpts. harmon mute *tr + o + o*, *tr + o + o*
pp < > *< >* harmon mute *tr + o + o*, *tr + o + o*
pp < > *< >*

Vib. Rinzai *pp - p* continue ad lib.

Perc. 1 becoming more sporadic l.v.

2 Vib. 2 Wood bl. ad lib. sporadic figurations

3 Perc. 3 Shell w.ch. Ankle bells *pp poco*, continue ad lib.

4 Perc. 4 *mp* l.v. *pp*

Hp. becoming more sporadic l.v.

Pno. becoming more sporadic l.v.

Solo Vla. ord. *mf* *f* *mp* *tr ~~~~ tr ~~~~ tr ~~~~*

Vln I div. (exit 1 by 1 to held note -->) *pp no vib.*

Vln II div. (exit 1 by 1 to held note -->) *pp no vib.*

Vla. (exit 1 by 1 to held note -->) div. a 3 *pp no vib.*

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Fl.

Obs

Cl.

Tpts

Perc. 3

Perc. 4

Solo Vla. *mp freely*

Vln I div.

Vln II div.

Vla. div.

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CUE
1

becoming more sporadic

Fl.

Obs

Cl.

Tpts

1

Perc. 3

4

Solo Vla.
ord.
p
mp — *f*
(approx. pitches)

Vln I
div.

Vln II
div.

Vla.
div.

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*String players begin playing their assigned pitch in this rhythm as the conductor keeps time.
Begin from back of section and move forward until Cue 2.

CUE

2

G **Rushing** $\text{♩} = 144$

Fl.

Obs

Cl.

Hns 1&2

Tpts

Perc. 3

4

Solo Vla.

Vln I div.

Vln II div.

Vla. div.

Vcl

A large, semi-transparent watermark in a light blue color. The text "For promotional use only" is written in a bold, sans-serif font, rotated approximately 45 degrees counter-clockwise. It spans the width of the image. Above the main text, there is a musical score consisting of five staves. Each staff has a single note followed by a dynamic marking "pp" (pianissimo). The musical notation includes various clefs (G, C, F) and rests.

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121

Solo Vla.

Vln I
div.

Vln II
div.

Vla.

s.p.
mf

pp mp

Hold back a lot



133 **Freely**

Solo Vla. *ten.* *mf*

Vln I div. *p*

Vln II div. *p*

Vla. div. *p*

Vcl div. *p*

Cbs div. *p*

accel.

sub. p

unis. pizz. *mp*

unis. pizz. *mp*

unis. pizz. *mp*



A tempo $\text{♩} = 144$

137 [Vib.]

Perc. 2 *mf* *p* *mp*

Solo Vla. *f* *f*

Vln I div. *f* *f* *p*

Vln II div. *pp* *p*

Vla. div. *f* *f* *div.* *arco* *div.* *arco* *p*



H

143

Fl.

Obs.

Cls.

Bsns.

C. Bn.

Hns

Tpts

Tbns

B. Tbn

Tuba

Timp.

Vib.

Perc. 2

Sus. cymb.

Solo Vla.

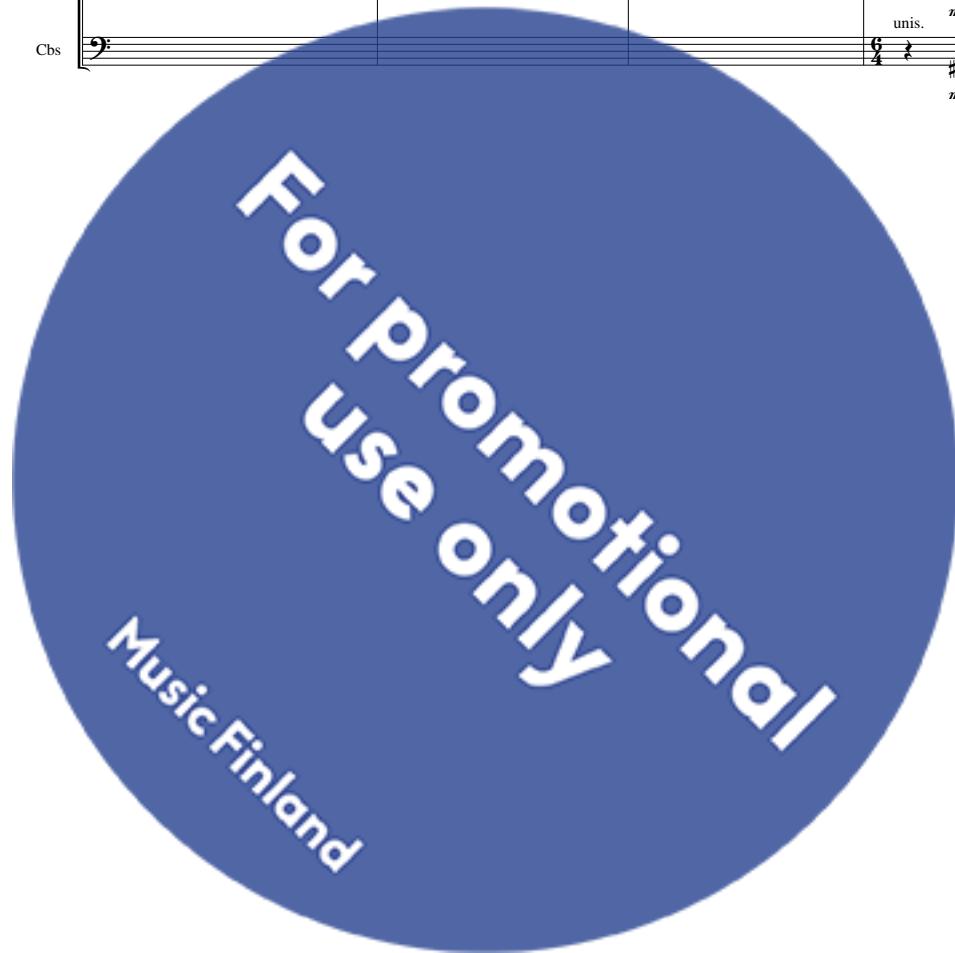
Vln I div.

Vln II div.

Vla. div.

Vcl

Cbs



Mar.

150

Perc.

Vib. (hard mallets)

Pno.

Solo Vla.

Vln I

Vln II

Vla.

Vcl

Cbs



159

Fl.

Cl.

Bsns.

C. Bn.

Tim.

Vib.

Perc. 2

Hp.

Pno.

Solo Vla.

Vcl

Cbs





Freely

Musical score for orchestra and choir, page 179. The score includes parts for Alto Flute, Clarinet, Trombones, Bassoon, Horn, Solo Violin, Violin II, and Cello. The Alto Flute and Clarinet play sustained notes. The Trombones play eighth-note patterns. The Bassoon has a melodic line with dynamic markings like *p*, *mp*, and *ff*. The Solo Violin plays pizzicato and arco with various dynamics and bowing techniques. The Violins and Cello provide harmonic support with sustained notes and eighth-note patterns.



189 Alto Fl. **A tempo** ♩ = 144 , **J** **Tempo II** ♩ = 120-126

Fl. *pp*
Cl. *pp*
Bsns.

1&2 Hns.
3&4 Tpts.
Tbns.
B. Tbn. Tuba

1 Perc.
2 Vib.
3 Tub. Bells
4 Crash cymb.

Hp. *p*

Pno.

Solo Vla. *mf* **ff**
2-finger pizz.

Vln I
Vln II *pp*
Vla. *pp*
Vcl.

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197

Fl.

Obs.

Cls.

Bsns.

C. Bn.

1&2 Hns

3&4 Tpts

Tbns.

B. Tbn Tuba

Timp.

Perc. 1

Mar.

Pno.

Vln I

Vln II

Vla.

Vcl

Cbs.

1. 3. a 2
f
a 2
f
p
mf
f
1.
mf
p
p
mf
f
f
div.
f

div.



K Liquid; Flowing

Fl. 205 singing

Obs

Cls

Bsns

C. Bn.

Hns

Tpts

Tbns

B. Tbn Tuba

Tim. Mar. f pp

Perc. 1 Tub. Bells

Perc. 2 Glock. mp l.v. Crot. mp l.v.

Hp.

Pno. mf mp mf

Vln I unis. mp tastos

Vln II mf singing mp tastos

Vla. div. unis. mp play out

Vcl

Cbs

213

Fl. *p light*
Alto Fl.
Bsns
C. Bn.

Vib. (soft mallets)

Perc. 2

Hp. *p*

Vln I

Vln II

Vla.

Vcl

225

Fl.

Perc. 2

Vib.

Hp.

Solo Vla. *mf* *mp* *poco f* *singing* *trailing off...* *poco f*

Vln II

Vla.

236

Fl.

Vib.

Perc. 2

Hp.

Solo Vla. *trem* *trem* *trem* *trem* *trem* *trem* *trem* *trem*

Vln II

Vla.

Vcl

Cbs

Hold back a bit

L

Forward slightly ♩ = 132

248

Fl.

Hns 1&2

Tpts

Tbns

a 2

p broad poco

p broad poco

p broad poco

p broad poco

Vib.

Perc. 2

Mar.

(hard mallets)

no Ped.

Hp.

Pno.

Solo Vla.

tasto

mp

Vln I

tasto pp

ppp

Vln II

pp

ppp

ord.

Vla.

pp

Vcl

tasto pp

ppp

p unis. pizz.

Cbs

pp

ppp

mp

p unis. pizz.

258

1&2 Hns
3&4 Tpts
Tbns
B. Tbn
Tuba

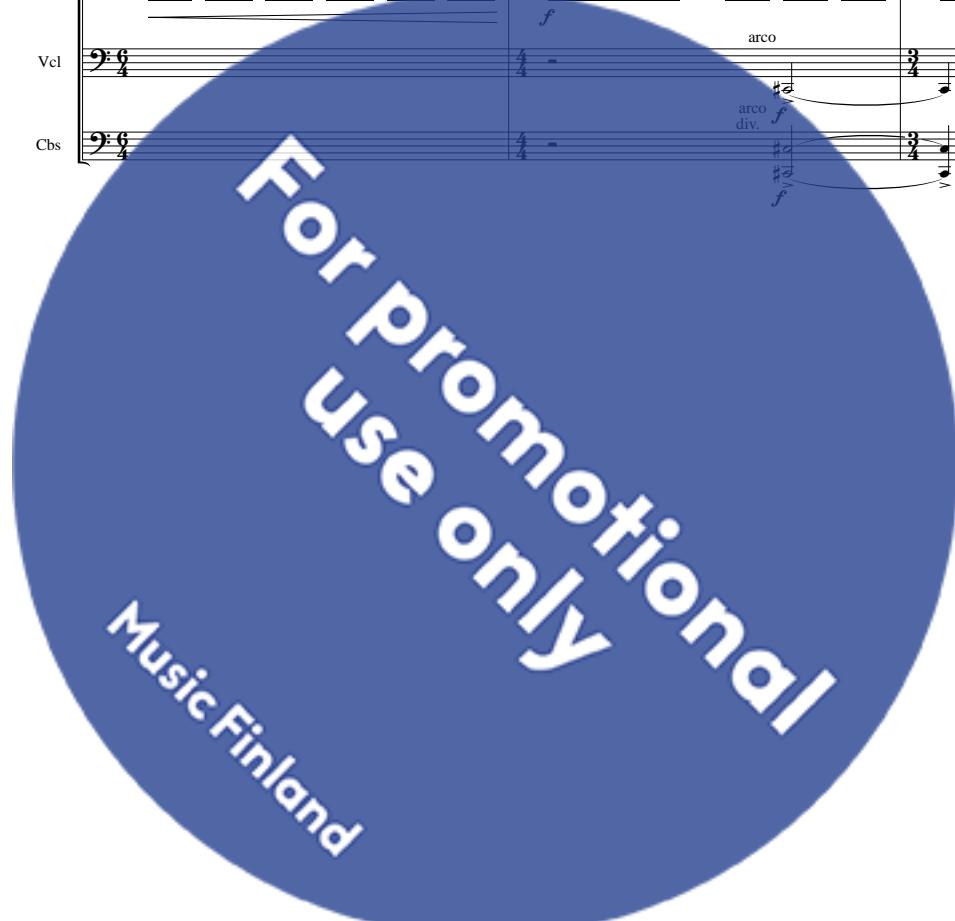
Perc.
Pno.

Vln II
Vla.
Vcl
Cbs

This musical score page contains six systems of music. The first system (measures 1-2) features woodwind instruments (Horns, Trombones, Bass Trombone/Tuba) playing eighth-note patterns. The second system (measures 3-4) features brass instruments (Trumpets) playing eighth-note patterns. The third system (measures 5-6) features brass instruments (Trumpets) playing eighth-note patterns. The fourth system (measures 7-8) features brass instruments (Trumpets) playing eighth-note patterns. The fifth system (measures 9-10) features brass instruments (Trumpets) playing eighth-note patterns. The sixth system (measures 11-12) features brass instruments (Trumpets) playing eighth-note patterns. The seventh system (measures 13-14) features brass instruments (Trumpets) playing eighth-note patterns. The eighth system (measures 15-16) features brass instruments (Trumpets) playing eighth-note patterns. The ninth system (measures 17-18) features brass instruments (Trumpets) playing eighth-note patterns. The tenth system (measures 19-20) features brass instruments (Trumpets) playing eighth-note patterns. The eleventh system (measures 21-22) features brass instruments (Trumpets) playing eighth-note patterns. The twelfth system (measures 23-24) features brass instruments (Trumpets) playing eighth-note patterns. The thirteenth system (measures 25-26) features brass instruments (Trumpets) playing eighth-note patterns. The fourteenth system (measures 27-28) features brass instruments (Trumpets) playing eighth-note patterns. The fifteenth system (measures 29-30) features brass instruments (Trumpets) playing eighth-note patterns. The sixteenth system (measures 31-32) features brass instruments (Trumpets) playing eighth-note patterns. The十七系统 (measures 33-34) features brass instruments (Trumpets) playing eighth-note patterns. The eighteen system (measures 35-36) features brass instruments (Trumpets) playing eighth-note patterns. The十九系统 (measures 37-38) features brass instruments (Trumpets) playing eighth-note patterns. The twenty system (measures 39-40) features brass instruments (Trumpets) playing eighth-note patterns. The twenty-one system (measures 41-42) features brass instruments (Trumpets) playing eighth-note patterns. The twenty-two system (measures 43-44) features brass instruments (Trumpets) playing eighth-note patterns. The twenty-three system (measures 45-46) features brass instruments (Trumpets) playing eighth-note patterns.

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272

Picc. Fl. Obs. Cls. Bsns.

Hns. 3&4. Tbn. Tbn.

Tim. Mar. 1. Perc. 2. Tub. Bells (plastic Xylo. mallet, gliss. up middle of tubes) 3.

Hp. E \natural B \flat E \flat B \sharp E \flat B \flat

Pno. div. unis. div.

Solo Vla. Vln I Vln II Vla. Vcl.



277

Picc.

Fl.

Obs.

Cls.

Bsns.

1&2 Hns

3&4

Tbns.

Tim. Mar.

1 Brake Dr.

Perc. 2

3 Tub. Bells

Hp. E♭ B♯

Pno.

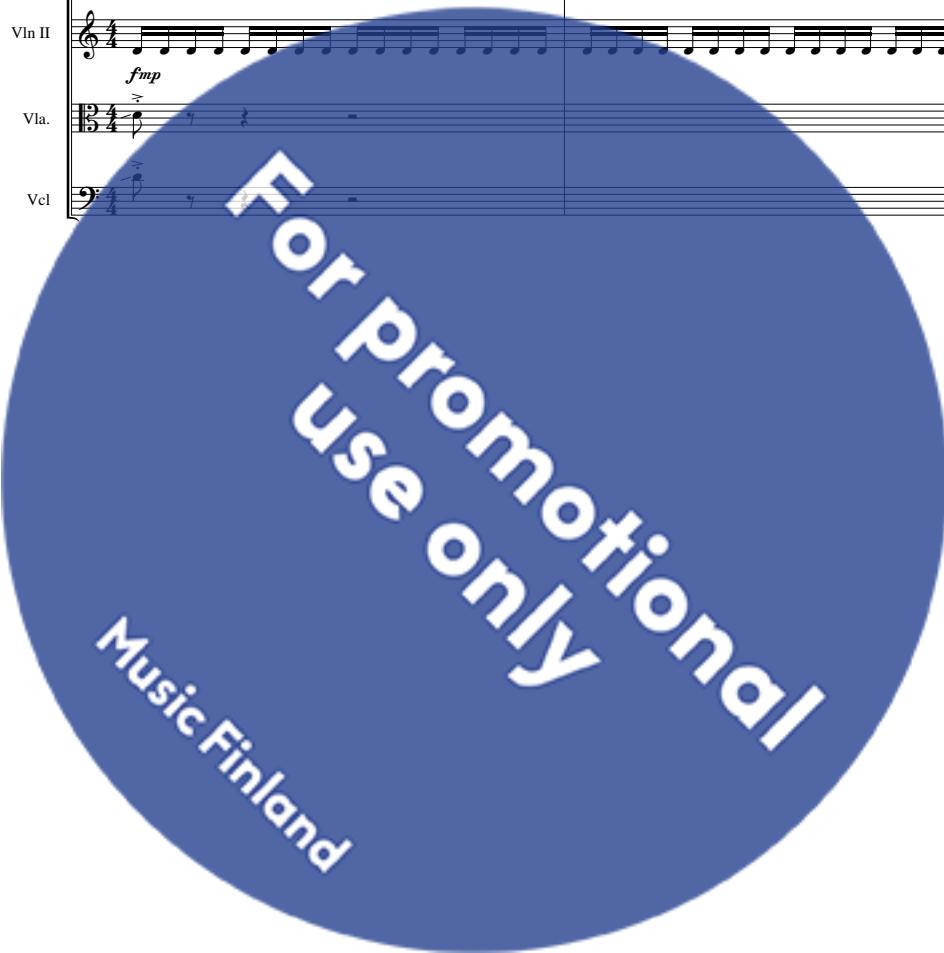
Solo Vla.

Vln I unis.

Vln II fmp

Vla.

Vcl.



A musical score page for orchestra and piano. The page is numbered 26 and includes rehearsal mark 277. The score consists of ten staves of music. The top five staves are for woodwind instruments: Picc., Flute, Oboe, Clarinet, and Bassoon. The middle section contains staves for brass and percussion: two pairs of Horns, three Trombones, Timpani (with Maracas), one Percussionist (with Brake Drums), and three Percussionists (with Tubular Bells). The bottom section features staves for brass and strings: Horn (E♭ B♯), Piano, Solo Violin, Violin I (with Unison instruction), Violin II (with forte dynamic fmp), Viola, and Cello. The music includes various dynamics like forte (f) and piano (p), and performance instructions like 'Mar.' and 'Tub. Bells'.



286

Cl
Bsns
C. Bn.
1&2 Hns
3&4
Tpts
Tbns
B. Tbn
Tuba
Timp.
Mar.
1 Vib.
Perc. 2
Tub. Bells
3
Hp.
Solo Vla.
Vln I
Vln II
Vla.
Vcl
Cbs

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291

Cl. Bsns. C. Bn. 1&2 Hns. 3&4 Tpts. Tbns. B. Tbn. Timp. Mar. Vib. Perc. 2 Tub. Bells. Hp. Solo Vla. Vln I Vln II Vla. Vcl. Cbs.

div. sub. *mf* unis. *fmp* div. sub. *mf* div. *f* *mf*



296

Cl.
Bsns
C. Bn.
1&2 Hns
3&4
Tpts
Tbns
B. Tbn.
Tuba
Timp.
Mar.
1
Perc.
Tub. Bells
3
Solo Vla.
Vln I
Vln II
Vla.
Vcl
Cbs.

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316 Calming

O Slow $\text{♩} = 56-60$

Alto Fl.

Fl.

Cl.

Didj.

Perc. 2

Solo Vla.

Vln I

Vln II

Vla.

mp *1. solo* *pp* *mp* *plaintive*

ominous, dark *p - mp (calm)*

Vib. (soft mallets) *p*

no vib. *p* *mf* *no vib.* *p* *mf* *no vib.* *p* *mf* *no vib.* *p* *mf* *no vib.* *p* *mf*

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use only

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323 **Forward slightly**

Hold back Fl. 3

Forward $\text{♩} = 66-72$

Slowing

Picc.

Fl.

Obs.

Cls.

Bsns.

Didj.

1&2 Hns

3&4 Tpts

B. Tbn

Timp.

Perc. 3

Hp.

Solo Vla.

Vln I

Vln II

Vla.

Vcl

Cbs.

www.woodwindorchestra.com

P Hushed; Delicate ♩ = 56-66 (flexible)

333

Fl. *Alto Fl.*

Cl. *mp*

Didj.

Tpts *harmon mute*

Tbns *harmon mute*

B. Tbn *harmon mute*

Tuba *pp < mp >*

Vib. *p*

Perc. 3 *Tub. bell (water)*

(felt-covered mallet) *mp*

Shell w.ch. *mp*

Hp. *l.v.*

Solo Vla. *mp warm*

Vln I *div. mute*

Vln II *div. mute*

Vla. *mp*

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346

Perc. 2 *pp*

Vib. *mp*

Hp. *p*

D#C#E#F#A#

E#F#G#A#

Solo Vla. *mp*

f

mf

Vln I *p*

Vln II *p*

Vla. *p*

Forward again

Forward again

362 Fl. 3

Picc. Fl. Obs. Tpts. Perc. Pno. Solo Vla. Vln I Vln II

rit.

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Music Final

R

Forward again (flexible)

370

Fl.
Alto Fl.
Cl.
Perc.
Vib.
Shell w.ch.
Hp.
Solo Vla.

p *mp* airy
p *mp* airy
mp airy
mp airy
mp l.v.
p l.v.
p *p*
Hold back
mp poco vib. (sweet)
mp warm

Cadenza

374

Fl.
Cl.
Perc. 2
Vib.
Hp.
Solo Vla.

pp to Fl. 2
pp
pp
pp
pp
pp *freely*
mf batt.
s.p. *tr.* batt.
ord. *tr.* *Flowing*
mf

375

Solo Vla.

mp *sub. mf* Slowing In tempo III II tasto ord. tasto *poco* *mf*

376

Solo Vla.

Forward batt. IV *f* Broad *ff* *mf* *mp* *mf* *mp* Forward *ff*

377

Solo Vla.

mf *ff* *f* Slowing In tempo *molto*

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MusicFinland

*N.B. mm 370-374: These figures are not meant to be played in strict time. They should be executed quite freely within the given number of beats.
All instruments should be silent by the time the rest is reached, even if a given figure must be interrupted.

S Hypnotic; Meditative ♩ = 72-76

378 ♩ = 60-66

Fl. Obs. Cls. Bsns.

Hns. 3&4. Tpts. Tbns.

Tim. Perc. 2 Cbs.

Pno.

Vln I Vln II Vla. Vcl. Cbs.

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387

Fl.

Cl.

Cowbells

Vib.

Tub. Bells

Thai G.

Perc.

Hp.

Pno.

Solo Vla.

Vln I

Vln II

394

Fl.

Cl.

Cowbells

Vib.

Tub. Bells

Thai G.

Perc.

Hp.

Pno.

Solo Vla.

Vln I

Vln II



401

Fl.

Cl.

Cowbells

Vib.

Tub. Bells

Thai G.

Perc.

Hp.

Pno.

Solo Vla.

Vln I

Vln II

407

Picc.

Fl.

Cl.

Cowbells

Vib.

Tub. Bells

Thai G.

Perc.

Hp.

Pno.

Solo Vla.

Vln I

Vln II

T

solo

mp singing

play out

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Music Finland

413

Picc. Cls. Cowbells Vib. Tub. Bells Thai G.

Perc. Pno. Solo Vla. mf freely, joyous

419

Picc. Cls. Cowbells Vib. Tub. Bells Thai G.

Perc. Pno. Solo Vla. f

Vcl. Cbs. pizz. mp pizz.

MusicFinland

432

Picc.
Fl.
Obs.
Cls.
Bsns.
C. Bn.

Hns.
3&4 Tpts.
Tbn.
B. Tbn.
Tuba

Timp.
Vib.
Tub. Bells
Perc. 3
Crot.

Pno.

Vln I
Vln II
Vla.
Vcl.
Cbs

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use only

MusicFinland

438

Picc. Fl. Obs. Cls. Bsns. C. Bn.

Hns Tpts. Tbn. B. Tbn. Tuba

Tim. Vib. Tub. Bells Crot.

Pno.

Vln I Vln II Vla. Vcl. Cbs.

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MusicFinland

U

Rushing $\text{♩} = 126-132$ ($\text{♩}^3 = \text{♩}$ ca.)

444

Fl. 2. to Alto Fl. Alto Fl.

Cls. *mp light* *mp light*

Bsns.

C. Bn.

Didj. *ffff*

Hns. 1&2

Tpts. 3&4

Tbns.

B. Tbn. Tuba

Timp.

Perc. 1

Perc. 2 *L.v.*

Perc. 3 *L.v.*

Perc. 4 *L.v.*

Vib. *Sus. cymb.* *mf*

Hp.

Pno. *mp* *L.v.*

Solo Vla. *f*

Vln I

Vln II

Vla.

Vcl

Cbs

1. & 3.

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618.

619.

620.

621.

622.

452

Fl. Alto Fl. *to Fl. 2*

Cl. Solo *mf*

Bsns *mf*

Mar. Perc. Vib. *sub. p* *mp*

Solo Vla.

Vln I div. *tasto* *mp* *tasto*

Vln II div. *mp* *tasto*

Vla. div. *mp* *tasto* *div. a 3*

Fl. Cls *p*

Hns 1&2 *f*

Tpts 3&4 *f*

Tbns *f*

B. Tbn Tuba *f* *f*

Tim. Vib. *p* *f*

Perc. 2 *p*

Hp. Solo Vla. *mp* *sub. mp* *sub. f*

Vln I *unis.* *f* *unis.* *f* *unis.* *f* *unis.* *f*

Vln II

Vla.

Vcl *f*

Musical score page 466. The score includes parts for Flute (Fl.), Oboe (Obs.), Clarinet (Cl.), Percussion 1 (Perc. 1), Horn (Horn), Solo Violin (Solo Vla.), Violin I (Vln I), Violin II (Vln II), Cello (Vla.), and Bassoon (Vcl.). The key signature changes between F major (#8), B major (8), E major (5), and A major (4). The time signature changes between common time and 3/8. Dynamics include *p*, *mp*, *mf*, and *sub. mp*. The Solo Violin part features a melodic line with grace notes and slurs. The Violin II and Cello parts provide harmonic support with sustained notes and rhythmic patterns.



V

Distant; Pulsing steadily ($\text{♩} = 126-132$)

480

Fl. *mp*

Cl. *mp*

C. Bn.

Solo

Perc. 1

Perc. 2

Vib. *mp* bowed

Crot. *pp* *mp* *l.v.*

Hp. *p*

l.v.

Solo Vla. *pp* *p* *pp* *poco vib. (sweet)*

Vln I *pp* *div. a 2* *pizz.* *pp* *p* *sim.* *pp* *p*

Vln II *pp* *div. p a 2* *ppp* *p* *sim.* *pp* *p*

Vla. *pp*

Vcl. *pp*

pp



492

C. Bn. *mp*

Solo Vla. *pp*

Vln I

Vln II

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503

Holding back...

Hold back more

Fl.

Obs.

Cls.

Bsns.

C. Bn.

1&2 Hns

3&4 Tpts

Solo Vla.

Vln I

Vln II

Vla.

Vcl.

W Forceful; Intense ♩ = 104-108

Hold back Slower

517

Picc.

Fl.

Obs.

Cls.

Bsns.

1&2 Hns

3&4 Tpts

Solo Vla.

Vln I

Vln II

Vla.

Vcl.

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10-15" 10-15" Forward $\downarrow = 80-84$ (Calming)

528

Fl. (indep.) $mp < ff >$ $mp < sfz >$ fff becoming more sporadic
Obs. (indep.) $mp < ff >$ $mp < sfz >$ fff Ob. 2 to Eng. Hn.
Cls. (indep.) $mp < f >$ $mp < sfz >$ fff becoming more sporadic Cl. 2. to B.Cl.
Bsns. mp f fff
C. Bn. fff

1&2 Hns. (indep.) $p < mf >$ $mp < sfz >$ fff becoming more sporadic
3&4 Tpts. (indep.) $p < mf >$ $mp < sfz >$ fff becoming more sporadic
Tbns. (indep.) $p < sfz >$ fff becoming more sporadic
B. Tbn. Tuba fff

Tim. Lg. Tam-tam fff

2 Perc. Tub. Bells very slow accel. ff fast lv. slowing mp lv.
3 Hp. slow tremolo fast slowing f sporadic, like a windchime
Pno. slow tremolo fast slowing mp sporadic, like a windchime

Vln I no vib. vib. extreme vib. fff ord.
Vln II no vib. vib. extreme vib. fff ord.
Vla. no vib. vib. extreme vib. fff ord.
Vcl. no vib. vib. extreme vib. fff div. fff ord.
Cbs. fff

X

Slow $\text{♩} = 50$

Forward

537

(only continue playing if Bass Marimba not available)

Tim. 3
1
Perc. 3
4
Mar.
pp
Rain stick
Jap. wind bells
pp gentle, sporadic

Hp. 3
p

Solo Vla. 3
tune IV string down to B (H) no vib. 0 add vib. slowly
mp f mp mf

Vln I
Vln II
Vla.
Vcl
Cbs
pp



Hold back

Y

Serene $\text{♩} = 56-63$ (flexible)

550

Bsns
C. Bn.
Didj.
Tim.
Mar.
1
2
Perc.
Rain stick
3
Jap. wind bells
4
l.v. mp
Rinzai
Sus. cymb. bowed
p l.v.
Tha G.
bow hair pp
mp f
p (remove bow hair)
Ped.
(building in intensity)
Solo Vla. f
tune IV string down to B♭ (B)
Vla.
Vel
Cbs
pp
mp
unis.
div.
unis.
p
mute pp

Hp. 3
pp mf mp
p

Pno.

Forward slightly ♩ = 63-69
(Still free and flexible)

560 (Still Free and Heartless)

Picc. 1.solo Fl. Obs. Cls. Bsns. Solo

Fl. mp Obs. Cls. Bsns. mp 1.solo

Obs. Cls. Bsns. mp 1.solo

Didj. (calm vocalizations) WW WW VVV VVVV VVVVVV

Hns 1&2 1. ppp p

Vln I div. a 3 mute p

Vln II div. a 3 mute p

Vla. p

Vcl

Cbs



Hold back A tempo

Fl.

Obs.

Cls.

B.Cl.

Bsns.

C. Bn.

Didj.

1&2 Hns

3&4 Tpts

Tbns.

B. Tbn Tuba

Timp.

1 Perc.

2 Perc.

4 Perc.

Hp.

Pno.

Solo Vla.

Vln I div. a 3

Vln II div. a 3

Vla. div.

Vcl

Cbs

Hold back A tempo

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Music Finland

579

Cl
Bsns
Didj.
Tbn
B. Tbn
Tuba

Timp.
Lg. Tam-tam
2
Perc. Thai G.
4

Hr.
Pno.

Solo Vln: f ecstatic (freely, rubato) accel. rit. molto vib.

Vln I div. a 3

Vln II div. a 3

Vla div.

Vcl

Cbs

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use only

MusicFinland

585

Picc.

Fl.

Obs.

Cls. B.Cl.

Bsns.

Didj.

Timp. Thai G.

Perc. 4

Solo Vla. s.p. ord. 3 molto vib. s.p. ord. t^d t^d 9 t^d t^d 9

Vln I div. a 3

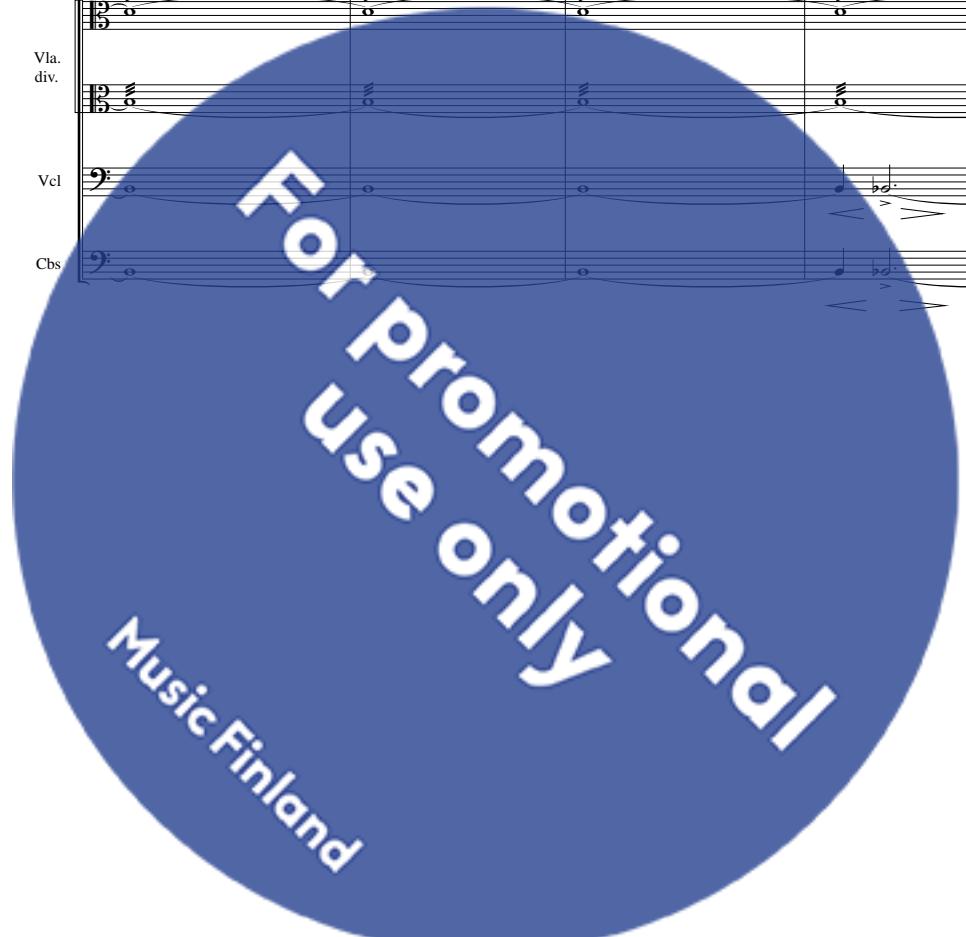
Vln II div. a 3

Vla. div.

Vcl

Cbs





Z Broad

Hold back a bit **A tempo**

599

Picc. Fl. Obs. Eng. Hn. Cls. B. Cl. Bsns. C. Bn. Didj. 1&2 Hns. 3&4 Tpts. Tbn. B. Tbn. Tuba. Timp. 1 2 Perc. 3 4 Hp. Pno. Solo Vla. Vln I div. a 5 Vln II div. a 4 Vla. div. Vcl. Cbs.

Z Broad

Hold back a bit **A tempo**

Tom-tom **Mar.**

Crot. **poco f** **bowed** **mp** **mf**

Shell w.ch. **Thai G.**

ff **f** **ff** **ff**

Ped. **mp** **l.v.** **f**

unis. **unis.** **tutti unis.** **div.**

Music Finland

Hold back A tempo

608

Picc. *f* *ff* *sub.*

Fl. *f* *ff* *sub.*

Obs. *f* *ff* *sub.*

Eng. Hn. *f* *ff* *sub.*

Cls. *f* *ff* *sub.*

B.Cl. *f* *ff* *sub.*

Bsns. *f* *ff* *sub.*

C. Bn. *f* *ff* *sub.*

Didj. *ffff*

1&2 Hns. *bell up!* *bell down* *a 2* *1.*

3&4 Hns. *bell up! ff* *bell down* *a 2* *mp* *3.*

Picc. Tpt. *ffff* *sub.*

Tpts. *mf* *ff* *sub.*

Tbns. *f* *ff*

B. Tbn. Tuba. *f* *ff*

Tim. *f*

Mar. *Mar.*

Glock. *ff*

Sus. cymb. *ff*

p *f l.v.* *Bass Dr.* *f* *f*

Hp. *ff* *gliss.*

Pno. *ff* *ff*

Ped.

Solo Vla. *ff freely, singing ardently*

Vln I. *div. indep.* *p* *div. indep.*

Vln II. *div. indep.* *p* *div. indep.*

Vla. *div. indep.* *p* *div. indep.*

Vcl. *div. indep.* *p* *tasto*

Cbs. *s.p.* *ff sub. mp*

615 B.Cl. multiphonic noise

Cl. *mp*

Didj. *WWWWWWWWWWWW* *WWWWWWWWWWWW* *WWWW* *WWWWWWWWWWWWWWWWWWWW*

sub. mp

Hns. 1&2 *1.* *mp*

3&4 *mp*

Tim. *p* *mf* *lv.* *Sus. cymb. bowed*

Perc. 1 *Sm. Tam-tam* *mp* *lv.* 2 *mp* *Tub. Bells* 3 *mp* *Thai G.* 4 *mf* *Sus. cymb.* *lv.* *p* *mf*

Hp. *f* *mf hands indep.*

Pno. *mf*

Solo Vla. *5* *molto vib. ord.* *s.p.* *3* *6* *5* *3* *3* *3*

Vln I

Vln II

Vla. *p* *ord.* *s.p.* *ord.* *3* *3* *3* *3* *3* *3*

Vcl *ord.* *s.p.* *ord.* *3* *3* *3* *3* *3* *3*

Cbs *ord.* *s.p.* *ord.* *3* *3* *3* *3* *3* *3*



Broadening

Hold back

622

Picc.

Fl.

Obs.

Cls.

Bsns.

C. Bn.

Didj.

Hns

Tpts

Tbns

B. Tbn
Tuba

Timp.

Perc.

Hp.

Pno.

Solo Vla.

Vln I

Vln II

Vla.

Vcl

Cbs

AA Calming again

632 1. no vib.

Fl. sub. **mf** 2. to Alto Fl.

Obs. no vib.

no vib.

sub. **mf** no vib.

sub. **mf** no vib.

Bsns. sub. **mf** no vib.

Cls. sub. **mf** no vib.

Alto Fl. **poco**

A tempo (moving)

Perc. 3 Crot. triangle beaters **mf** 4 **pp** L.v. Shell w.ch. gentle

Hp. **mp**

Solo Vla. **mp**

Vln I. **p** poco

Vln II. **p** indep. mute poco

Vla. **pp**

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640

Slowing a bit

Fl. Alto Fl.

Obs.

Cls.

Bsns.

Didj.

1&2 Hns

3&4 Tpts

Perc.

Shell w.ch.

Thai G.

Crot. triangle beaters

Hp.

Solo Vla.

Vln I

Vln II

Vla.

Vcl

Cbs

Gentle

For promotional
use only

MusicFinland

652

Didj.

Perc. 1
Perc. 4

Solo Vla.

Vln I

Vln II

Vla.

Vcl. div.

Cbs. div.

Jan 7/May 26, 2011
Helsinki

*Players quickly drop out one by one, starting from back of section forward, so that only the front desks remain by the end of the measure.

For promotional
use only

MusicFinland