

Matthew Whittall

The night more alive

for Flute, Viola, Vibraphone and Harp

2004

TEOSTO

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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 suggested cueing instrument Vib. =56-60

Flute *ff* raw, primal, very airy sound *sfz* *mp* singing *ff*

Viola *ff* very fast, free tremolo across the four strings *p* no specific pitch, at top of finger board *sfz* *ff*

Vibraphone *ff* repeat pitches freely; fast but irregular rhythmic values, in any order *sub. pp* *ff*

Harp *ff* poss. repeat pitches freely; fast but irregular rhythmic values, in any order *sub. pp* *ff*

Fl. 4 *f* *ff* vib. *mp* *ff*

Vla. *p* improvise on A & D string harmonics *ff* *p* *sfz* *ff*

Vib. *pp* *ff* *pp* *ff*

Hp. *pp* *ff* *pp* *ff* *fff*

B $\flat$ G $\sharp$ B $\flat$ G $\sharp$ B $\flat$ G $\sharp$ B $\flat$ G $\sharp$

B 10 (duration in seconds approx.)

Fl. whistle tone

Vla. *mp* *quasi s.p.* *begin 2nd harmonic when 1st stabilizes*

Vib. *mf* *L.v.*

Hp. *mf* *L.v.* *bass cluster*

Fl. *ffz* *p* *n*

Vla. *p* no vib.

Vib. *mf* *L.v.* *sim.*

Hp. *mf* *L.v.* *sim.* *A#* *D_bF_b* *mp*

Fl. *mf* *no vib.*

Vla. *mp* *ff* *ff*

Vib. *p* *mp* *f* *dry*

Hp. *A_bF_bG_b* *f* *dry* *F#G_b*

Fl. *mf* *no vib.*

Vla. *mp* *ff* *ff*

Vib. *f* *dry*

Hp. *A_bF_bG_b* *f* *dry* *F#G_b*

D

Fl. *p* *mp* *p* (circular breathe if possible)

Vla. *p* *f*

Vib. *n* *mp* *pp* *mp* *mf* *f*

Hp. *D_bF_bG_bA_b* *n* *mp* *mf* *f*

Fl. *p* *mp* *p* (circular breathe if possible)

Vla. *p* *f*

Vib. *n* *mp* *pp* *mp* *mf* *f*

Hp. *D_bF_bG_bA_b* *n* *mp* *mf* *f*

starting sporadically, becoming faster and more regular

C_b----C# B_b----B# F_b----F#

Fl. $\nabla_{10} 2$ Vib. $\nabla_{11} 2$ Vib. $\nabla_{12} 3$ Vib. $\nabla_{13} 2$ Vla. $\nabla_{14} 10$ approx. **E** $\text{♩} = 72$

Fl. *f* *mf* *p* *fp* *n* *mp* *n*

Vla. *mf* *mp* *n* *p* *n*

Vib. *mf* *mp* *n* *mf* *f* *5* *l.v.* $\otimes$

Hp. *mf* *mp* *n* *mf* *n* *f* *p* *mf*

$E_b \text{---} E_b$ $D_b \text{---} D^\sharp$ $B^\sharp \text{--} B_b$ $E_b \text{---} E^\sharp$ $F^\sharp$ $F^\sharp \text{---} F_b$ G_b

Hp. *p* fast, light *mf* *mp* *p* *mf* *p* *mf* *p* *mf* *p*

E_b $E^\sharp$ $F^\sharp$ G_b $C_b B_b$

Hp. *freely, rubato* *f* 2-hand circular gliss.

4

F

Hp. 1

6

Fl.

Vla.

Vib.

Hp.

$\text{♩} = 60$

$\text{♩} = 60$

$\text{♩} = 72$

l.v.

l.v.

l.v.

fff

p

mf

p

mf

p

mf

mf

mf

sub.

mf

p

no vib.

p

mf

vib.

n

p

sfp

mf

p

D *C* *E* *b*

Fl. 6

4

Fl. 7

5

Vla. 8

10 approx.

Fl. 9

5

Silence

Fl.

Vla.

Vib.

Hp.

p

mp

mf

ff

pp

p

f

fff poss.

mp

mf

f

ff

pp

mf

fff poss.

start slowly and accelerate gradually to very fast

G

Vla. 1 6-8

Hp. 2 3

Vla. 3 5

Hp. 4 3

Fl. 56 *mp*

Vla. *mp*

Vib. *mp* take bow bowed

Hp. *mp* *p* C♯B♯E♯G♯A♯

mp

Vla. 5 4

20-30 approx.

long

Fl. 64 *p* (circular breathe if possible) *n*

Vla. *tr mp* *n*

Vib. *mp* *f* mallets *p* delicate, like a windchime
random, uneven rhythmic values *n*

Hp. *A♯* *mp* run tuning fork up string
after plucking to bend pitch up