

Matthew Whittall

The light of day

for violin and piano

2012



Music Finland

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The light of day
for violin and piano

(2012)



The light of day (2012)

As a composer, I'm generally neither convinced by, nor given to political statements in an abstract medium like instrumental music, but it's been a rough year. Populist, anti-intellectual upheavals in my dual homelands of Finland and Canada, and elsewhere in the supposedly enlightened West, made it seem as if the entire world were rushing headlong into a new spiritual dark age, with the arts, as usual, held up as a scapegoat, even by those tasked to support and defend them. During a period of particular despair, a faraway friend commented to me, "I guess these are exactly the kind of times we need art for – when the reality is difficult to bear." From this exchange, the idea emerged of art as a kind of light in dark times, when minds and hearts close, simple disagreement is made into irrational enmity, and discourse grows toxic from fear and cynicism. Creating becomes an act of defiance against ignorance and uncaring, and a way of resisting the impulse toward withdrawal. I came out with a renewed determination to generate as much light and beauty as possible, and do my part to illuminate the gloom. A little over a year later, I wrote this music in an effort live out that resolution in real time, as it were, from its anxious, unfocused beginning to a quiet sort of transcendence at the end; to rise above the world's difficulties and view things in the clear light of day.

The light of day was commissioned by Jaakko Kuusisto and Paavali Jumppanen with the generous support of the City of Espoo and SelloSali, and is dedicated to them.

Duration: ca. 10 min.



dedicated to Jaakko Kuusisto and Paavali Jumppanen

The light of day

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Misty; Suspended ♩ = 66-69 ca.

Violin

mute *mp*

Piano

mp

Ped. (as needed)

3

Hold back

l.v.

6

Slower

pp distant

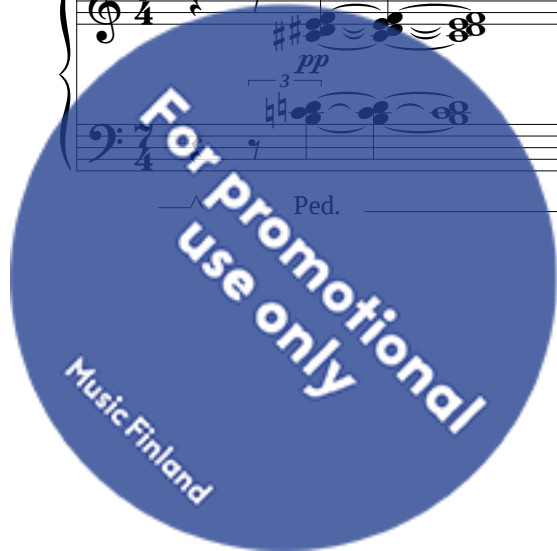
poco

pp

mp

mf

Ped.



9

Hold back

pp

mp

mp

pp

Ped.

14

Tempo I

mp

mp

Ped.

16

Hold back

mp

mp

18

Faster ♩ = 80

Tempo I

Accel.

pizz.

mp

ff

f

arco

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21 **Faster again, anguished** **Hold back** *pp*

f *mp*

Ped.

24 **Slowly** **Hold back** **Tempo I** *pizz.* **Accel.** **Hold back** **Forward, powerful** $\text{♩} = 100$ *arco* *f*

p *p* *mf* *f*

Ped. Ped.

28 **Hold back** **Tempo I**

Ped. Ped.

31 *no vib.
sul tasto* *mp* *pp* *l.v.*

Ped.

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Floating ♩ = 60

35

pp like a windchime, quasi improvised

38

ord.

mp

41

p *mp* *pp*

44

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46

Measures 46-48 of a musical score. The right hand (RH) features a melodic line with triplets and slurs, marked with *p*, *mp*, *pp*, and *mf*. The left hand (LH) plays a complex accompaniment with triplets and slurs. The key signature has one sharp (F#).

49

Measures 49-51 of a musical score. The RH continues the melodic line with triplets and slurs, marked with *mf*, *p*, and *mp*. The LH accompaniment includes triplets and slurs. The key signature has one sharp (F#).

52

Measures 52-54 of a musical score. The RH features a melodic line with triplets and slurs, marked with *f* and *mp*. The LH accompaniment includes triplets and slurs. The key signature has one sharp (F#).

55

Measures 55-57 of a musical score. The RH features a melodic line with triplets and slurs, marked with *tr*. The LH accompaniment includes triplets and slurs. The key signature has one sharp (F#).

sl. l.h. cresc. to m. 66

Accel. slowly (to m. 66)

58

slow dim. to m. 66

60

mp

Accel. molto

62

64

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Frantic ♩=144-152

66 *pizz.* *f* *sim.*

no Ped.

68 *arco* *p* *scratch* *f*

8va

p *ff*

8vb

70 *pizz.* *f*

Ped.

72

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74 *arco*
p
8^{va}

76 *pizz.*
f
Ped.

78 *arco*
pp flautando
15^{ma}
pp
8^{va}

81 *pizz.*
f

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d.

83

arco

p

8va

85

pizz.

f

arco

p

8va

Ped.

87

arco

f

Ped.

90

arco

pizz.

f

8va

p

Ped.

sim.

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Hold back

A tempo
arco

8va *p* *ff*

p *ff*

8vb

chrom. clusters

Hold back

Ghostly ♩ = 84
(inharmonic flageolet)

98 *ppp* *mp* little or no vib.
whiny, "out of tune"

p

Ped. (as needed)

(This passage is notated primarily for clarity. Parts may be divided between hands as seen fit.)

102

8va *ff* *ff*

harsh, stabbing

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105

8^{va} -----

ff

p

pp

Ped.

f ff

p

108

8^{va} -----

mp

ff

p

15^{ma} -----

111

8^{va} -----

mp

p

fp

5/4

114

♩ = 144-152

ord.

f

ff

pp

f

8^{vb} -----

Ped.

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Freely, improvisatory ♩ = 69-80 ca.

116 **Accel.** **A tempo**

f

Ped.

119 **Hold back** **A tempo** *pizz.*

mf

Ped.

123 **arco** **Accel.** **A tempo**

mf *mp*

Ped. Ped.

126 **sul IV** **III** **Hold back** **Hold back** *tr*

pp *mp* *p*

Ped.

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Calmer $\text{♩} = 60$

131

p

p

mp

Ped. (as needed)

135

p

mp

139

mp warm, singing

p

143

mp

mp



147

Hold back A tempo Hold back

pp

152

Serene, floating Hold back A tempo Hold back

l.v.

156

A tempo Hold back A tempo Hold back

8va

160

A tempo Hold back A tempo Hold back

8va

ppp

l.v.