



SCORE LIBRARY

Matthew Whittall

# NORTHLANDS

*Album for Horn and String Orchestra*

(2009)

STUDY SCORE



MATTHEW WHITTALL

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SCORE



FENNICA GEHRMAN

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 Hyytinen 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 20<sup>th</sup> 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 Hyytinen with the assistance of the Sibelius Fund and LUSES, and is dedicated to him.

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Parts available for hire from the publisher.

# Northlands

(album for horn and string orchestra)

MATTHEW WHITTALL (2009)

## Part I

(Conductor cues)

Calm; Timeless

1

2

3

♩ = 60-66

The score is written for a Solo Horn and a string orchestra (Violin I, Violin II, Viola, Violoncello, and Contrabass). The Solo Horn part features a melodic line with a "seagull" glissando effect, marked with *n* (noise) and *p* (piano). The string parts are divided into sections (div. a 5 for Violin I and II, div. a 4 for Viola, and div. a 3 for Violoncello and Contrabass). The strings play a sustained harmonic accompaniment, also marked with *n* and *p*. The score includes three conductor cues (1, 2, 3) indicated by dashed vertical lines. Performance instructions include "Sul D", "Sul G", and "Sul C" for the strings, with "seagull" glissandos. The tempo is marked as 60-66. The score concludes with "no vib." (no vibrato) markings for the strings.

Emerging; Serene

5

Hn.

5  
*p* (freely, poco rubato) *mp*

The horn part begins with a series of triplets in 6/4, 5/4, and 3/4 time signatures, followed by a 5-measure rest and further triplet patterns in 6/4, 5/4, and 3/4. The dynamics are marked *p* (piano) and *mp* (mezzo-piano).

Vln. I  
div. a 5

Vib.

The Violin I part consists of five staves, each playing a sustained, melodic line with vibrato. The time signatures change from 6/4 to 5/4 and 3/4.

Vln. II  
div. a 5

Vib.

The Violin II part consists of five staves, each playing a sustained, melodic line with vibrato. The time signatures change from 6/4 to 5/4 and 3/4.

Vla.  
div. a 4

Vib.

The Viola part consists of four staves, each playing a sustained, melodic line with vibrato. The time signatures change from 6/4 to 5/4 and 3/4.

Vcl.  
div. a 3

Vib.

The Violoncello part consists of two staves, each playing a sustained, melodic line with vibrato. The time signatures change from 6/4 to 5/4 and 3/4.

Cbs.

Vib.

The Cello part consists of one staff playing a sustained, melodic line with vibrato. The time signature changes from 6/4 to 5/4 and 3/4.



Forward

rit.

18

Hn. *mp* *f*

no vib. *ppp* *p* *f*

div. a 5 Vln. I *ppp* *p* *f*

no vib. *ppp* *p* *f*

div. a 5 Vln. II *ppp* *p* *f*

Vla. *ppp* *p* *f*

div. a 4 *ppp* *p* *f*

div. a 3 Vcl. *ppp* *pp* *f*

Cbs. *ppp* *p* *f*

**A** Forward ♩ = 80

(a tempo)

23

Hn. *mp* *freely* *mp sim.*

Vln. I *mf* *mf*

Vln. II *mf*

Vla. *mf* *pizz.* *arco*

Vcl. *mf*

Cbs. *mf*

(a tempo)

slightly slower

28

Hn.

Vln. I *mp* *gentler* *p* *vib.* *mf* *ff*

div. a 4

Vln. II *mp* *gentler* *p* *vib.* *mf* *ff*

div. a 4

Vla. *mp* *gentler* *p* *vib.* *mf* *ff*

div. a 3

Vcl. *mp* *arco* → *q.s.p.* → *ord.* *mp* *ff*

Cbs. *mp* *arco* → *q.s.p.* → *ord.* *mp* *ff*



**B** Bleak; Melancholy

33

*mf* *freely* *rip!* *mp* *f* *mp* *sfz* *mf* (still free, but moving) *mp*

no vib. *p-mp* no vib. *p-mp* (no vib.) *mp* (play 1/4 tone higher than normal)

no vib. *p-mp* no vib. *p-mp* (no vib.) *mp* (play 1/4 tone lower than normal)

no vib. *p-mp* no vib. *p-mp* (no vib.) *mp*

no vib. *p-mp* no vib. *p-mp* (no vib.) *mp*



37

*(distant)* *mf*

*mp* (no vib.) *mp* (play 1/4 tone lower than normal)

*mp* *mp* (no vib.) *mp* (play 1/4 tone lower than normal)

*mp* *mp* (no vib.) *mp* (play 1/4 tone lower than normal)

*mp* *mp* (no vib.) *mp* (play 1/4 tone lower than normal)

*mp* *mp* (no vib.) *mp* (play 1/4 tone lower than normal)

41

Hn.  
solo  
Vln. I  
altri  
div. a 4  
solo  
Vln. II  
altri  
div. a 4  
solo  
Vla.  
altri  
div. a 3

46

Hn.  
solo  
Vln. I  
altri  
div. a 4  
solo  
Vln. II  
altri  
div. a 4  
solo  
Vla.  
altri  
div. a 3

C Forward ♩ = 69-72

50 +

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

2 desks  
 pizz. 1 desk mute, arco  
*pp-p* (always under solo Viola)

Vln. I  
 tap/knock on body of instr. \*\*  
 rib tasto rib  
*p < mp >* sporadic  
 all players alternate figures freely

altri div. a 4  
 tap on bridge w/fingernail \*\*  
*p < mp >* sporadic

2 desks  
 1 desk mute  
*mf* *pp-p* (always under solo Viola)

Vln. II  
 tap/knock on body of instr. \*\*  
 rib tasto rib  
*p < mp >* sporadic  
 all players alternate figures freely

altri div. a 4  
 tap on bridge w/fingernail \*\*  
*p < mp >* sporadic

solo \*  
 wood or rubber practice mute  
*f* freely, improvisatory

Vla.  
 tap/knock on body of instr. \*\*  
 rib tasto rib  
*p < mp >* sporadic  
 all players alternate figures freely

altri div. a 3  
 tap on bridge w/fingernail \*\*  
*p < mp >* sporadic

Vcl. div. a 2  
 tap/knock on body of instr. \*\*  
 rib tasto rib  
*p < mp >* sporadic  
 all players alternate figures freely  
 tap on bridge w/fingernail \*\*  
*p < mp >* sporadic

Cbs. div. a 2  
 tap/knock on body of instr. \*\*  
 rib tasto rib  
*p < mp >* sporadic  
 all players alternate figures freely  
 tap on bridge w/fingernail \*\*  
*p < mp >* sporadic

\*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 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. Use fewer players if necessary to achieve this effect.

55

Hn.

1 desk

Vln. I  
altri  
div. a 4

1 desk

Vln. II  
altri  
div. a 4

solo

Vla.  
altri  
div. a 3

Vcl.  
div.

Cbs.  
div.

59

Hn.

1 desk

Vln. I  
altri  
div. a 4

1 desk

Vln. II  
altri  
div. a 4

solo

Vla.  
altri  
div. a 3

Vcl.

Cbs.



76 **a tempo** **rit.** **a tempo** **accel.** **a tempo** **poco rit.**

Hn. *mp* *sfz* *f* no vib.

Vln. I div. a 3 q.s.p. no vib. *pp* < *mf* > pizz. *mf* arco, ord. 3 *mp* *sfz* no vib. *ppp*

Vln. II div. a 3 q.s.p. no vib. *pp* < *mf* > pizz. *mf* arco, ord. 3 *mp* *sfz* no vib. *ppp*

Vla. div. q.s.p. no vib. *pp* < *mf* > ord. 0 *mf* *sfz* no vib. *pp* no vib. *ppp*

Vcl. div. pizz. *mf* arco pizz. *mf* < *sfz* > arco no vib. *pp* no vib. *ppp*

Cbs. pizz. *mf* arco pizz. *mf* < *sfz* > arco no vib. *pp* no vib. *ppp*

82 **Calmer** **rit.**

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

Vln. I div. *p* vib. < *mf* >

Vln. II div. *p* vib. < *mf* >

Vla. div. *p* vib. < *mf* >

Vcl. div. *p* vib. < *mf* >

E Slow ♩ = 60-63 accel. rit. forward

88

Hn. *p* (cadenza-like) *mf* *f*

Vln. I div. a 3 *mp* *mf*

Vln. II div. a 3 *pp* *mf*

Vla. div. a 2 *pp cresc.* *mf*

Vcl. div. *pp cresc.* *mf*

Cbs. div. *pp cresc.* *mf*

93 *poco rit.*

Hn. *mp* *mp*

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

Vln. II no vib. *pp < mp* *pp*

Vla. 1. solo (vib.) *mf* tutti, enter 1 by 1, repeat ad lib. no vib. *pp*

99

Hn. *f* *mf* *p* *mf* *p* *f sfz p* *f*

col legno batt. *f*

Vln. I div. a 4 *f* 4 soli *p* *p* *p*

Vln. II div. a 4 *f* 4 soli *p* *p* *p*

Vla. *f*

Vcl. div. a 3 *f* *mf* *mf*

Cbs. *f*

trun trun

ricochet

unis. col legno batt.

vib. 3

vib.

vib.

104

Hn. *sub. mp (gentler)* *mp* *forward*

Vln. I

Vln. II





G Ecstatic ♩ = 92-100

114

Hn. *f* *mf*

Vln. I div. *ff* *sim.* indep. bowing, free rhythm

Vln. II div. *ff* *sim.* indep. bowing, free rhythm

Vla. *ff* *sim.* indep. bowing, free rhythm

Vcl. unis. *ff* *sim.* indep. bowing, free rhythm

120

Hn. *poco f*

Vln. I div. *poco f* *mf* *sim.* *mp* *no vib.* *div. a 3*

Vln. II div. *poco f* *mf* *sim.* *mp* *no vib.* *div. a 3*

Vla. div. *poco f* *mf* *mp* *no vib.*

Vcl. div. *poco f* *mf* *mp* *no vib.*

**H** Treading; Mournful, ♩ = 56-60 (In 2)

128

Hn. *mp* *p* *mp* *mp*

2 desks (no vib.) (indep.) ricochet *mf*

Vln. I altri div. a 3 *p-mp*

Vln. II altri div. a 3 *p-mp*

2 desks (no vib.) (indep.) ricochet *mf*

Vla. altri div. a 2 (no vib.) *p-mp*

Vcl. div. *p-mp*

Cbs. *mp* pizz.



135

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

2 desks *mp*

Vln. I altri div. a 3 *p*

Vln. II altri div. a 3 *p* { *p* div. a 2 }

2 desks *mp*

Vla. altri div. a 2 *p*

Vcl. div. *p*

Cbs. *p*





175

Hn.

Vln. I div.

Vln. II div.

Vla. div.

Vcl. div.

Cbs.



183

L Forward slightly

Hn.

Vln. I div.

Vln. II div.

Vla.

Vcl. div.

Cbs.

rall. a tempo

poco accel.

190

Hn.

Vln. I div.

Vln. II

Vla.

Vcl. div. unis. div. unis.

Cbs. pizz.

*sempre mp*



Growing

rit.

199

Hn.

Vln. I div.

Vln. II div.

Vla.

Vcl.

Cbs. arco

*f*

*p*

*mp*

*mf*

*poco f*

*pp*

*mf*

*poco f*

*mf*

*poco f*

*mf*

**M** Luminous ♩ = 132-138 (with no sense of beat or meter)

206

Vln. I div. *mp* *p* *ppp*

Vln. II div. *ppp* *p*

Vla. div. a 2 *mp* *p* *ppp*

Vcl. *mp* *p* *ppp*

Cbs. *mp* *p* *ppp*



213

Vln. I

Vln. II div.

Vla. *ppp* div. / inside players



219

Vln. I div. a 3 *ppp* *p*

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

Vla. *ppp* *p* div. a 3

div. / inside players



225

Vln. I  
div. a 3

Vln. II  
div. a 3

Vla.

Vcl.

*p*

*ppp*

*ppp*



231

Vln. I  
div. a 3

Vln. II  
div. a 3

Vla.  
div.

Vcl.  
div.

N

outside players

*pp*

*p*

*pp*

237

Vln. I  
div. a 3

Vln. II  
div. a 3

Vla.  
div.

Vcl.  
div.

ppp

ppp

ppp

p

p

p



243

Vln. I  
div. a 3

Vln. II  
div. a 3

Vla.  
div.

Vcl.  
div.

ppp

ppp

ppp

p

p

249

Vln. I  
div. a 3

Vln. II  
div. a 3

Vla.  
div.

Vcl.  
div.

Cbs.

*ppp*

*p*



255

Vln. I  
div. a 3

Vln. II  
div. a 3

Vla.  
div.

Vcl.  
div.

Cbs.

*ppp*

*pp*

*p*

div., pizz.

*p*



**Q** Clear; Shimmering ♩ = 76-80

(to natural horn if using)

273

Hn.

Vln. I

Vln. II

3 Vcl. soli

*pp*

2. sul G sul D

3. sul G

*p*

(play slightly slower than main tempo)

276

solo

Vln. I

altri

Vln. II

2 Vcl. soli

2 Cbs. soli

*p*

q.s.p.

div. a 3

*pp* *mp*

*pp* *mp*

1. sul D

2.

sul D

sul D

sul G

*p*

Natural horn in D (or valve horn F12)

279

Hn.

Vln. II

2 Cbs. soli

*p*

warm

sul D

sul G

sul G

sul D

282

Hn.

*poco*

q.s.p. sul A

*pp* *mp*

Vln. I div. a 5

q.s.p. sul D

*pp* *mp*

q.s.p. sul D

*pp* *mp*

q.s.p. sul D

*pp* *mp*

Vln. II

2 Cbs. soli

284

Hn.

Vln. I

Vln. II

Vla.

*pp*

Vcl. last desk

*p*

2 Cbs. soli

sul D

*p*

sul A

*p*

286 rit.

Hn. *mp* *< mf > mp*

Vln. I div. a 5 *p < mf >* *p molto*

Vln. II (indep. accel, players slowly becoming rhythmically uncoordinated) *p < mf >* *p molto*

Vla. (indep. accel, players slowly becoming rhythmically uncoordinated) *p < mf >* *p molto*

Vcl. tutti div. *pp* *mp* *< p >* *< mf >* *< mp >* *p molto*

Cbs. tutti *pp* *mp* *< p >* *< mf >* *< mp >* *p molto*

**R** Broad ♩ = 76-84

290 (do not correct natural intonation, except where hand stops shown)

Hn. *mf* *f* (freely, but moving forward)

Vln. I div. a 2 *f* *ord.* *mp* *f*

Vln. II div. *f* *ord.* *mp* *div.* *p* (etc. small random swells, coordinated by leader)

Vla. div. *f* *ord.* *mp* *pp* (etc. small random swells, coordinated by leader)

Vcl. div. *f* *ord.* *mp*

Cbs. *f* *ord.* *mp*

295 (3/4 stopped) **rit.** **a tempo**

Hn. *f*

Vln. I div. *f* *ord.* *mp* *f*

Vln. II div. *f* *univ.* *div.* *mp* etc.

Vla. div. *sfz* *f* *mp* *pp* etc.

Vcl. div. *sfz* *f* *mp*

Cbs. *sfz* *f* *mp*

301 **rit.** **a tempo**

Hn.

Vln. I div. *f* *mp* *f* *mp*

Vln. II div. *f* *mp* *f* *pp* etc.

Vla. div. *sfz* *f* *mp* *f* *pp* etc.

Vcl. div. *f* *poco* *f*

Cbs. *f* *poco* *f*



308 rit. a tempo rit.

Hn. *f* brassy!

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

Vln. II div. (div.) unis. *f* *mp* *pp* etc.

Vla. div. ord. *sfz* *f* *pp* etc. q.s.p.

Vcl. div. *f*

Cbs. *f*

314 S ad lib. on overtones poco rit.

Hn. *f* ecstatic!

Vln. I div. *sf* *mp* *f*

Vln. II div. *f* *mp-mf* ad lib. in D Lydian, approx upper limit

Vla. div. *mp-mf* ad lib. in D Lydian, approx upper limit

Vcl. unis. *f* *mp* sul D q.s.p.

Cbs. *f* *mp* s.p. ord. etc. q.s.p.



**T** Rhythmic; Purposeful ♩ = 108

322

Hn.

Vln. I  
div. a 3

Vln. II  
div. a 3

Vla.

Vcl.  
div.

Cbs.  
div.

*mp*

*pp* *mp*

*pp* *mp*

*pp* *mp*

*pp* *mp*

*pp* *mp*

unis. *mp*

*p* "seagull" gliss. *mp*

1. q.s.p. sul D *p* *mp*

2. 3. *mp* *sim.*

(arco) *mp* *sim.*

(pizz.) *mp* *sim.*

329

Hn.

*mp*

Vln. I  
div. a 3

sul D  
*pp*

Vln. II  
div. a 3

sul D  
*pp*

Vla.

"seagull" gliss.  
*pp* *mf*

Vcl.  
div.

sul D  
*p* *mf*

Cbs.  
div.

336

Hn. *mf*

Vln. II *unis. p*

Vla. *pp*

Vcl. *unis.*

Cbs. div.

**poco accel.**

343 (F12) *mf*

Hn. (ord. fingering) *vib. (brassy)*

Vln. I *unis. mp cresc. sim. (bouncing) div. (accel.)*

Vln. II *mp cresc. sim. (bouncing)*

Vla. *mp cresc. sim. (bouncing)*

Vcl. *mp cresc. sim. (bouncing)*

Cbs. *mp cresc. arco sim. (bouncing)*

**U Joyous; Propulsive** ♩ = 120-126

350 *ff*

Hn.

Vln. I *unis. f rocking! div. unis.*

Vln. II *f rocking!*

Vla. *f rocking!*

Vcl. *f rocking!*

Cbs. *unis. f rocking!*

358

Hn. *poco f* (soaring!) *mf*

Vln. I *mf* div. unis.

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cbs. *mf*



366

Hn. *mf*

Vln. I *mf* div. unis.

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cbs. *mf*



374

Hn. *mf*

Vln. I *mf* unis. div. unis.

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cbs. *mf*

382 V

Hn. *f*

Vln. I unis. div. unis.

Vln. II

Vla.

Vcl.

Cbs.

390

Hn.

Vln. I unis. div. unis.

Vln. II

Vla.

Vcl.

Cbs.

398

Hn. *cresc.*

Vln. I unis. div. unis.

Vln. II

Vla.

Vcl.

Cbs.

W Growing

406

Hn. *mf*

Vln. I *mp* (slow cresc.) div.

Vln. II *mp* (slow cresc.)

Vla. *mp* (slow cresc.)

Vcl. *mp* (slow cresc.)

Cbs. *mp* (slow cresc.)

412

Hn. *cresc.* div. a 3

Vln. I *div.*

Vln. II *play out*

Vla. *div.* *play out*

Vcl.

Cbs.

418

Hn.

Vln. I *ff*

Vln. I div. a 3 *ff*

Vln. II *ff*

Vln. II div. a 3 *ff*

Vla. *ff*

Vcl. *ff*

Cbs. *ff*



**X** Freely (each player in own time)\* 10-15"

half-open valves (whistle tone)

Hn. 425 *fff* (ossia ad lib.) *mp* *ppp* F 12 overtones

Vln. I div. a 5 *mp* *solo* *mp* *sweet* *mp* *solo q.s.p.* *mp* *solo sul G* *mp* *sul D* *rit.* *pp* *mf* *l.v.* *tutti*

Vln. II div. a 3 *mp* *solo* *mp* *solo sul G, "seagull" gliss.* *mp* *solo q.s.p.* *mp* *solo* *mp* *pp* *mf* *l.v.* *tutti*

Vla. div. a 4 *mp* *solo* *mp* *solo, wood or rubber practice mute* *f* *pp* *mf* *l.v.* *tutti*

Vcl. *altri* *solo* *mp* *pp* *mf* *l.v.* *tutti*

Cbs. div. *solo* *pp* *f* etc. *molto vib.* *mp* *solo pizz.* *port.* *ppp* *arco* *pp* *mf* *l.v.* *tutti*

\*Boxed repeated figures should become more sporadic over time.