

at
the foot
of the mountain

for orchestra

at the foot of the mountain (2016)
for orchestra

Premiered April 22, 2016 by Sandra Horne and the
Birmingham Conservatoire Repertoire Orchestra
in Adrian Bolt Hall in Birmingham, England

Instrumentation:

2 flutes
2 oboes
2 clarinets in Bb
2 bassoons

4 french horns
2 trumpets in Bb
2 trombones
bass trombone
tuba

timpani
bass drum

strings

Program Note:

at the foot of the mountain is about the pursuit of a singular idea. It is inspired in part by Albert Camus's essay *The Myth of Sisyphus*:

The gods had condemned Sisyphus to ceaselessly rolling a rock to the top of a mountain, whence the stone would fall back of its own weight. They had thought with some reason that there is no more dreadful punishment than futile and hopeless labor.

I leave Sisyphus at the foot of the mountain! One always finds one's burden again. But Sisyphus teaches the higher fidelity that negates the gods and raises rocks... The struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus happy.

at the foot of the mountain

With Forward Momentum ♩ = 108

This musical score is for the piece "at the foot of the mountain" and is marked "With Forward Momentum" with a tempo of 108 beats per minute. The score is arranged for a full orchestra and includes the following instruments and parts:

- Flute 1 and 2
- Oboe 1 and 2
- Clarinet in B♭ 1 and 2
- Bassoon 1 and 2
- Horn in F 1 & 3 and Horn in F 2 & 4
- Trumpet in B♭ 1 and 2
- Trombone 1 and 2
- Bass Trombone
- Tuba
- Timpani
- Percussion
- Violin I and II
- Viola
- Cello
- Double Bass

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by frequent changes in time signature, including 4/4, 3/4, 7/8, 3/4, 5/8, and 4/4. Dynamic markings are used throughout, including *ppp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). The score features a variety of rhythmic patterns, including triplets and sixteenth notes, and includes performance instructions such as "With Forward Momentum".

This musical score page, labeled '2' and 'A', covers measures 10 through 15. It is a full orchestral score with the following parts and markings:

- Flutes (Fl. 1 & 2):** Measure 10 starts with a *mp* dynamic. Measure 11 has a *p* dynamic and a triplet marking. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.
- Oboes (Ob. 1 & 2):** Measure 10 has a *mp* dynamic. Measure 11 has a *p* dynamic. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.
- Clarinets (B♭ Cl. 1 & 2):** Measure 10 has a *mp* dynamic. Measure 11 has a *p* dynamic. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.
- Bassoons (Bsn. 1 & 2):** Measure 10 has a *p* dynamic. Measure 11 has a *ppp* dynamic. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.
- Horns (Hn. 1 & 3, 2 & 4):** Measure 10 has a *mp* dynamic. Measure 11 has a *ppp* dynamic. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.
- Trumpets (B♭ Tpt. 1 & 2):** Measure 10 has a *p* dynamic. Measure 11 has a *ppp* dynamic. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.
- Trombones (Tbn. 1 & 2, B. Tbn., Tuba):** Measure 10 has a *ppp* dynamic. Measure 11 has a *ppp* dynamic. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.
- Timpani (Timp.):** Measure 10 has a *ppp* dynamic. Measure 11 has a *ppp* dynamic. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.
- Percussion (Perc.):** Measure 10 has a *ppp* dynamic. Measure 11 has a *ppp* dynamic. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.
- Violins (Vln. I & II):** Measure 10 has a *p* dynamic. Measure 11 has a *ppp* dynamic. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.
- Viola (Vla.):** Measure 10 has a *ppp* dynamic. Measure 11 has a *ppp* dynamic. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.
- Violoncello (Vc.):** Measure 10 has a *ppp* dynamic. Measure 11 has a *ppp* dynamic. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.
- Double Bass (D.B.):** Measure 10 has a *ppp* dynamic. Measure 11 has a *ppp* dynamic. Measure 12 has a *ppp* dynamic. Measure 13 has a *p* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *p* dynamic.

The score includes various musical notations such as slurs, accents, and dynamic hairpins. Time signatures change from 3/4 to 5/8 and back to 3/4, and then to 4/4. The key signature is one sharp (F#).

This page of a musical score, page 3, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Ob. 1 and Ob. 2
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2
- Bassoons:** Bsn. 1 and Bsn. 2
- Horns:** Hn. 1 & 3 and Hn. 2 & 4
- Trumpets:** B♭ Tpt. 1 and B♭ Tpt. 2
- Trombones:** Tbn. 1, Tbn. 2, and B. Tbn.
- Tuba:** Tuba
- Timpani:** Timp.
- Percussion:** Perc.
- Violins:** Vln. I and Vln. II
- Viola:** Vla.
- Cello:** Vc.
- Double Bass:** D.B.

The score includes musical notation with dynamics such as *p*, *mp*, *mf*, and *pp*. Large numbers (5, 4, 9, 2, 3, 4) are placed below the staves, likely indicating measure counts or specific musical elements. A 'solo' marking is present at the top, and a section marker 'B' is located in the upper right.

28 *mf* *mf* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Fl. 1 *mf* *mf* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Fl. 2 *mf* *mf* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Ob. 1 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Ob. 2 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

B♭ Cl. 1 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

B♭ Cl. 2 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Bsn. 1 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Bsn. 2 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Hn. 1 & 3 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Hn. 2 & 4 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

B♭ Tpt. 1 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

B♭ Tpt. 2 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Tbn. 1 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Tbn. 2 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

B. Tbn. *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Tuba *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

28 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

28 *f*

28 *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Vln. I *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Vln. II *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Vla. *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

Vc. *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

D.B. *p* *p* *p* *p* *p* *mp mf* *p* *p* *p* *mp mf* *p* *ppp*

53 *mf* *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *p* *mf* *f* *ff*

B♭ Cl. 2 *p* *mf* *f* *ff*

Bsn. 1 *p* *mp* *mf*

Bsn. 2 *p* *mp* *mf*

Hn. 1 & 3 *p* *mf* *f* *ff*

Hn. 2 & 4 *p* *mf* *f* *ff*

B♭ Tpt. 1 *mf* *f* *ff*

B♭ Tpt. 2 *mf* *f* *ff*

Tbn. 1 *p* *mp* *mf*

Tbn. 2 *p* *mp* *mf*

B. Tbn. *mp* *mf*

Tuba *mp* *mf*

53 *mf* *f* *ff*

Tim. *mf* *f* *ff*

53 *mf* *f* *ff*

Perc. *mf* *f* *ff*

53 *p* *mf* *f* *ff*

Vln. I *p* *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *Div.*

Vc. *p* *mf* *f* *ff*

D.B. *mf* *f* *ff*

4/4 7/8 3/4 4/4

This page of a musical score, numbered 10, contains 22 staves for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1 & 3, Hn. 2 & 4, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc., Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into four measures. The first measure is in 3/4 time, the second in 4/4, the third in 5/4, and the fourth in 2/4. Dynamic markings include *mf*, *f*, *ff*, and *p*. There are also articulation marks and slurs throughout the score.

This page of a musical score, numbered 13, contains 22 staves for various instruments. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1 & 3, Hn. 2 & 4, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc., Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in a key signature of one sharp (F#) and includes dynamic markings such as *f* (forte) and *ff* (fortissimo). Time signatures change throughout the page: 5/8, 4/4, 5/4, and 4/4. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by a high level of intensity.

This page of a musical score, page 15, contains measures 104 through 110. The score is for a symphony and includes parts for the following instruments: Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn 1 & 3, Horn 2 & 4, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Timpani, Percussion, Violin 1 & 2, Viola, Violoncello, and Double Bass. The music is characterized by frequent time signature changes: 4/4, 3/4, and 5/4. Dynamic markings include *fp* (piano fortissimo), *ff* (fortissimo), and *fff* (triple fortissimo). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The tempo/mood is indicated as "Broader, Grand".

8va-----

rit.

113

Fl. 1 *ff* *8va*

Fl. 2 *ff* *8va*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 & 3

Hn. 2 & 4

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

113

Timp. *mf* *ff* *mf* *ff*

113

Perc. *mf* *fff* *mf* *fff*

113

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

This page of an orchestral score covers measures 121 through 127. The score is for a full orchestra and includes the following parts:

- Flutes (Fl. 1 & 2):** Fl. 1 and Fl. 2. Both parts feature a melodic line starting in measure 121, marked *ff* and *8va*. They change from 3/4 to 5/4 time in measure 125 and back to 4/4 in measure 126.
- Oboes (Ob. 1 & 2):** Oboe 1 and Oboe 2. Both parts play a sustained, low-frequency accompaniment, marked *ff*.
- Clarinets (B♭ Cl. 1 & 2):** Bass Clarinet 1 and Bass Clarinet 2. Both parts play a sustained, low-frequency accompaniment, marked *ff*.
- Bassoons (Bsn. 1 & 2):** Bassoon 1 and Bassoon 2. Both parts play a sustained, low-frequency accompaniment, marked *ff*.
- Horns (Hn. 1 & 3, Hn. 2 & 4):** Horn 1 & 3 and Horn 2 & 4. Both parts play a sustained, low-frequency accompaniment, marked *ff*.
- Trumpets (B♭ Tpt. 1 & 2):** Trumpet 1 and Trumpet 2. Both parts play a sustained, low-frequency accompaniment, marked *ff*.
- Trombones (Tbn. 1 & 2, B. Tbn., Tuba):** Trombone 1, Trombone 2, Baritone Trombone, and Tuba. All parts play a sustained, low-frequency accompaniment, marked *ff*.
- Timpani (Timp.):** Timpani part, marked *mf* in measure 121, *ff* in measure 125, and *ff* in measure 126. It features a rhythmic pattern of eighth notes.
- Percussion (Perc.):** Percussion part, marked *mf* in measure 121, *ff* in measure 125, and *ff* in measure 126. It features a rhythmic pattern of eighth notes.
- Violins (Vln. I & II):** Violin I and Violin II. Both parts play a sustained, low-frequency accompaniment, marked *ff*.
- Viola (Vla.):** Viola part, playing a sustained, low-frequency accompaniment, marked *ff*.
- Violoncello (Vc.):** Cello part, playing a sustained, low-frequency accompaniment, marked *ff*.
- Double Bass (D.B.):** Double Bass part, playing a sustained, low-frequency accompaniment, marked *ff*.

The score is written in a key signature of one sharp (F#) and includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). Time signatures change from 3/4 to 5/4 in measure 125 and back to 4/4 in measure 126. The page number 17 is indicated in the top right corner.

