

Rebekah Driscoll

**SEPTEMBER:
MT. CARRIGAIN**

for soprano voice and string quartet

ABOUT THIS PIECE

Mt. Carrigain is a 4,683-foot peak in the White Mountains of New Hampshire, which I climbed in September 2014. It was my 43rd of New Hampshire's 48 peaks over 4,000 feet, the last before my worsening health made this kind of hiking no longer possible. This piece will be included in *Ill on a Journey*, a multilingual opera/oratorio about navigating life with chronic illness.

I began climbing these mountains as a child
back then I set a goal to one day know them all
when I got sick so many goals had to be abandoned
and yet I held onto this

Signal Ridge Trail is a rocky spine ascending through evergreens
soaked in mist, clothed in moss and mushrooms
although I've never been here, somehow I feel at home

today it's not too difficult to hold my head up straight
today my vision is clear
today the grip of pain is loose enough to move
this is as good as I can feel
as good as I'll ever feel

Signal Ridge Trail is laced with slippery tree roots
sending me stumbling— ankles twisting—
my body knows I want to leave it and bites the rock in despair

taking a break, out of breath, we tell each other
“The view will be sublime, when the clouds lift!”
but the clouds never lift
they swirl around the firetower
in wind threatening to tear us away
refusing to allow even a glimpse of the green beyond

heading down
knees also refuse to obey
blood turned spiky as the trail

paper birch, I am a foreigner in your home now
will you kindly steady me?

—Rebekah Driscoll, 2017

PERFORMANCE NOTES

s.p. *sul ponticello*



Airy tone: mute with left hand, use fast bow speed and light pressure, without completely obscuring the pitch.

n *niente*, as quietly as possible



Crunch bow: use slow bow speed and increasingly heavy pressure, distorting the tone.

Accidentals carry through the bar.

Duration: c. 7 minutes.

September: Mt. Carrigain

Words & Music by
Rebekah Driscoll

$\text{♩} = \text{c. } 96$

Soprano
Violin I
Violin II
Viola
Violoncello

pp *mp* *ppp* *s.p.*

6

p *mp* *ppp* *s.p.*

I _____ be-gan climb-ing these

11

moun - tains as a child back then I set a goal.

ord. s.p.

mp *ppp*

16

to one day know them all when

mp

ord.

20

I got sick so ma-ny goals had to be a-ban-doned

airly tone

pp *n* *pp*

airly tone

pp *n* *pp*

airly tone

pp *n* *pp*

s.p.

pp *mf*

25

and yet I held on to this

mf *p*

n *pp*

n *pp*

n *pp*

ord.

pp

29

mf

Sig - nal Ridge Trail is a

ord.

n *p* *n* *pp*

mf *n* *p* *n* *p* *5*

34

rock-y spine as - cen-ding through ev-er-greens, soaked in mist,

ord.

n *p* *n*

ord. *pp* *n* *pp*

ord. *pp* *n*

mp *p*

38

clothed in moss and mush - rooms. _____ al-

pp *mp* *n* *pp* *mp*

42

poco accel. . . .

though I've ne-ver_ been_ here some - how I feel at_ home.____

n *pp* *pp* *ppp* *pp* *pp* *n* *p*

47 *mf*

To

Musical score for measures 47-52. The score includes a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. Dynamics include *mf*, *p*, and *mp*. The key signature has one sharp (F#).

53

day it's not_ too dif-fi-cult to hold my head up_ straight

Musical score for measures 53-58. The score includes a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. Dynamics include *pp*. The key signature has one sharp (F#).

57

to-day_ my vi-sion is_ clear_ to-day the grip of_ pain

mp

mp

mf

p

n

62

poco rit. . . ♩ = c. 96

is loose_ e-nough_ to move this is as good as I_ can feel_ as

n

mp

n

airy tone

68

good as_ I'll e-ver_ feel._____

p

airy tone

ppp

p

3

74

mf

Sig nal Ridge Trail is laced with slip-per-y___ tree

f *poss.*

f *poss.*

mf

pp

f

pp

pp

f

pp

f

mf

p

pp

f

pp

f

ord.

ord.

3

3

3

3

84

My bo - dy knows I want to leave it

f *pp* *f* *pp*

f *pp* *f* *pp*

mp

mp

87

and bites the rock in des - pair

f *pp* *f* *p*

f *pp* *f*

f *pp* *f* *p*

f *pp* *f* *p*

f

90

Musical score for measures 90-92. The score consists of five staves. The top staff is empty. The second staff has dynamics *f*, *p*, and *f*. The third staff has dynamics *p*, *f*, and *p*. The fourth staff has dynamics *f*, *p*, and *f*. The fifth staff has dynamics *p* and *mf*. The music features complex rhythmic patterns with many sixteenth notes and slurs.

93

Musical score for measures 93-95. The score consists of five staves. The top staff is empty. The second staff has dynamics *p*, *f*, and *p*. The third staff has dynamics *f*, *p*, and *f*. The fourth staff has dynamics *f*, *p*, and *f*. The fifth staff has dynamics *p* and *p*. The music features complex rhythmic patterns with many sixteenth notes and slurs.

96

mf

Tak - ing a break out of breath

f *pp* *f* *pp*

f *pp* *f* *p*

f *p* *f*

f *p* *f*

f *p* *mp*

99

we tell each oth - er "The

f *pp* *f* *p*

f *pp* *f*

p *f* *pp*

ppp *p*

102

f

view will be sub - lime when the clouds lift!"

f *pp* *f* *pp*

pp *f* *pp* *f*

f *pp* *f* *pp*

mf

105

mf

But the clouds nev - er lift

mf *pp* *f*

pp *mf* *pp*

mf *pp* *f* *p*

pp *p*

108

f

They swirl a - round the fire - tow - er in

111

wind threat - en - ing to tear us a - way re - fus -

114

- ing to al-low e-ven a glimpse of the green be-yond

p *ff* *p*

f *p* *f* *p*

pp *f* *p*

f *p* *f*

117

be-yond be-yond

ff *mf*

f *f*

f

pp

122

Musical score for measures 122-126. The score is written for five staves: a grand staff (treble and bass clefs) and three individual staves (treble, alto, and bass clefs). The first staff is empty. The second staff (treble clef) contains a continuous eighth-note triplet pattern, starting with a key signature change to one flat (B-flat) in measure 124. The third staff (treble clef) contains a melodic line with a dynamic marking of *p*. The fourth staff (alto clef) contains a melodic line with a dynamic marking of *p*. The fifth staff (bass clef) is empty.

127

Musical score for measures 127-131. The score is written for five staves: a grand staff (treble and bass clefs) and three individual staves (treble, alto, and bass clefs). The first staff is empty. The second staff (treble clef) contains a continuous eighth-note triplet pattern. The third staff (treble clef) contains a melodic line. The fourth staff (alto clef) contains a melodic line with a dynamic marking of *p*. The fifth staff (bass clef) is empty.

132

p

Head-ing down knees al - so re -

mp *pp*

136

fuse to o - bey blood turned spik-y as the trail

mp *pp*

airly tone

p *n*

140

mp *mf*

Pap-er birch I

s.p. 3 → ord.

mp *p* *p* *pp* *mp* *n*

144

p

am a for-eign-er in your home now

s.p. 3 → ord.

mf *mf* *pp* *mp* *n*

148

mp will you kind - ly *pp* stead-y me?

pp *pp* *mp* *pp* *mp*

airry tone

152

mp *s.p.* *airry tone* *mp* *n* *mp* *n* *mp* *n*

n *mp* *n* *mp* *n* *mp* *n*

airry tone *mp* *n* *mp* *n* *mp* *n*

n *mp* *n* *pp* *mp* *n*