

# Kitseguecla

*"Beneath the Sharp-Pointed Mountain"*



Jonathan Posthuma, 2011

Instrumentation:  
2222-4331-timp+2-str (no doubling)

A Note about the Mountain:

Kitseguecla (kit - soo - cla) is one of the many names given to a mountain in northern British Columbia, but is actually the name of a region and Gitxan community near Hazelton, BC. The tallest peak itself is referred to as "the Nipples" or "the Horn," with the adjoining ridge called "Rocky Ridge." Other spellings include "Gitsegulka" which roughly translates from the Gitxan language to "people living beneath the precipice" or Segulka, "sharp-pointed mountain." The composer has had the privilege to explore this mountain on a goat hunt with family and friends while visiting the region. These encounters inspired the majority of the work, either awaiting the return to the mountain, sitting atop its tattered ridges, or recalling the experience weeks later. Although this mountain is not world-renown, it stands apart, contrasting the more docile snow-capped summits with its rugged, forbidding presence, with few hikers entering the region, and nearly no climbers seeking to scale its most dangerous faces, except the resident goat population. The mountain is strikingly beautiful when fully exposed, but vicious like a fang protruding from a wild beast's mouth, or it becomes eerily quiet when shrouded in the mists, hiding in its crags and gravel slides unknown dangers and wonder.

## Kitseguecla

**Powerfully ♩ = 120**

Flute 1,2      Oboe 1,2      Clarinets 1,2 in B♭      Bassoon 1,2      Horns 1-4 in F      Trumpets 1,2,3 in B♭\*      Trombone 1,2\*      Bass Trombone      Tuba

**Fluidly, hazily ♩ = 140**

Flute 1,2      Oboe 1,2      Clarinets 1,2 in B♭      Bassoon 1,2      Horns 1-4 in F      Trumpets 1,2,3 in B♭\*      Trombone 1,2\*      Bass Trombone      Tuba

1.

Flute 1,2: sfz, sfz, sfz—p

Oboe 1,2: sfz, sfz, sfz—p

Clarinets 1,2 in B♭: p, enter quietly, staggered breathing

Bassoon 1,2: pp, enter quietly, staggered breathing

Horns 1-4 in F: sfz, sfz, sfz—p, mf—pp, mf—

Trumpets 1,2,3 in B♭\*: sfz, sfz, sfz—p

Trombone 1,2\*: sfz, sfz, sfz—p

Bass Trombone: sfz, sfz, sfz—p

Tuba: sfz, sfz, sfz—p

**Powerfully ♩ = 120**

Timpani      PI (Cym. / Aux)      PII (Mts. / Aux)

**Fluidly, hazily ♩ = 140**

Timpani: sfz, sfz, sfz

PI (Cym. / Aux): Tam-tam, scrape, sfz

PII (Mts. / Aux): Chimes, To Glock.

Violin I: sfz, sfz, sfz—

Violin II: sfz, sfz, sfz—, divisi a 3, pp

Viola: sfz, sfz, sfz—, divisi a 3, pp

Violoncello: sfz, sfz, sfz—p, mp

Double Bass: sfz, sfz, sfz—p, mp, mp

\* The higher portions of the Trumpet 1 part may be played on piccolo trumpet or a trumpet in a more suitable key, the Trombone 1 part may be played on Alto Trombone

**A***non vibrato (whistle-like)*

Fl. *mp* 1. 2.

Ob.

Cl.

Bsn.

Hns. *pp*

Tpts.

Tbn.

B. Tbn.

Tba.

**A**

Tim.

PI

PII

Vln. I

1 Player *pp* (more players entering every measure) *cresc. poco a poco* div. a 2

Vln. II

Vla.

Vc.

Db. *mp*

20

Fl.

Ob. *p* unis. *mf* cresc.

Cl. cresc.

Bsn. cresc.

Hns. 1. stopped *p* unis. open *mf* cresc.

Tpts. *mf* cresc.

Tbn. *mf* cresc.

B. Tbn.

Tba.

Tim.

PI

PII

Vln. I

Vln. II

Vla.

Vc. *mp* *mp* *mp* *mp* *mf*

D. B. *mp* *mp* *mp* *mf*

unis. div. a 2 div. a 2

**B**

28 Grandly

Fl. f

Ob. f

Cl. f

Bsn.

Hns. div. f

Tpts. f

Tbn. f

B. Tbn. f

Tba. f

Tim. *tr.* Grandly

PI

PII

Vln. I :f

Vln. II :f

Vla. :f

Vc. :f

Db. :f

Fl. *sempre f*

Ob. *div.* *sempre f* *mp*

Cl. *f* *sempre f* *p*

Bsn. *p*

Hns. *f* *p*

Tpts. *f* *p* *harmon mute* *pp*

Tbn. *f* *p* *harmon mute* *pp*

B. Tbn.

Tba.

Tim. *tr*

PI

PII

Vln. I *decresc.* *pp* *pp*

Vln. II *decresc.* *pp* *pp*

Vla. *decresc.* *pp* *pp*

Vc. *decresc.* *pp* *pp*

Db. *decresc.* *pp*

C Gently  $\text{♩} = 112$

*poco rit.* *sempre p*

*pp* *2.* *pp* *sempre p*

*p* *2. pp* *sempre p* *mp*

*p* *pp* *sempre p* *mp*

*unis.* *stopped pp* *open* *unis.* *mp*

*unis.* *stopped pp* *open* *unis.* *mp*

*Tpts.*

*Tbn.*

*B. Tbn.*

*Tba.*

*Tim.* *poco rit.* *C Gently  $\text{♩} = 112$*

*Triangle* *ppp* *ppp* *pp* *pp*

*PI*

*PII*

*Vln. I* *niente* *p* *cresc. poco a poco*

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

*Vla.* *niente* *div. a 2 p* *2.*

*Vc.* *niente*

*Db.* *pizz. p*

57

Fl. 1. *mp* 2. *cresc. poco a poco* *mf* **D** *f*

Ob. *div.* *mf* *f*

Cl. *cresc. poco a poco* *mf* *f*

Bsn. *unis.* *cresc. poco a poco* *mf*

Hns. *div.* *cresc. poco a poco* *mf* *molto cresc.* *f*

Tpts. *open* *pp* *cresc. poco a poco* *mp* *mf* *f*

*3rd only* *p* *cresc. poco a poco* *mp* *mf* *f*

*open* *pp* *cresc. poco a poco* *mp* *mf* *f*

Tbn. *2nd only* *p* *cresc. poco a poco* *mp* *f*

B. Tbn. *mp* *f*

Tba. *mp* *f*

Tim. *f* **D**

PI *p* *p* *mp*

PII

Vln. I *mp* *mf* *mf* *cresc. poco a poco* *f* *ff*

Vln. II *cresc. poco a poco* *mf* *mf* *cresc. poco a poco* *f* *ff*

Vla. *1. mp* *mf* *cresc. poco a poco* *f* *ff*

Vc. *cresc. poco a poco* *mf* *cresc. poco a poco* *f* *ff*

Db. *div. a 2* *mp* *cresc. poco a poco* *2.* *cresc. poco a poco* *f* *ff*

*arco mf* *cresc. poco a poco* *f* *ff*

Triumphantly, piu mosso  $\text{♩} = 120$ 

70

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

The musical score consists of ten staves for woodwind and brass instruments. The first five staves (Flute, Oboe, Clarinet, Bassoon, Horn) play eighth-note patterns. The next four staves (Trumpet, Trombone, Bass Trombone, Bass Trombone) play sixteenth-note patterns. The last staff (Double Bass) plays eighth-note patterns. Measure 70 starts with a dynamic of *f*. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Bass Trombone, Bass Trombone, and Double Bass.

Triumphantly, piu mosso  $\text{♩} = 120$ 

Tim.

PI

PII

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score continues with ten staves. The first three staves (Timpani, Percussion I, Percussion II) play eighth-note patterns. The next three staves (Violin I, Violin II, Cello) play sixteenth-note patterns. The last four staves (Double Bass, Double Bass, Double Bass, Double Bass) play eighth-note patterns. Measure 70 starts with a dynamic of *f*. The instrumentation includes Timpani, Percussion I, Percussion II, Violin I, Violin II, Cello, Double Bass, Double Bass, Double Bass, and Double Bass.

poco rit.      meno mosso  $\downarrow = 108$

**E**

Fl.      1.  $\text{b} \text{ b} \text{ b}$       2.  $\text{b} \text{ b} \text{ b}$       1.  $\text{b} \text{ b}$       1.  $\text{b} \text{ b}$

Ob.       $\text{b} \text{ b} \text{ b}$       mp      1.  $\text{b} \text{ b}$       1.  $\text{b} \text{ b}$

Cl.       $\text{b} \text{ b} \text{ b}$       mp       $\text{b} \text{ b} \text{ b}$       mp

Bsn.       $\text{b} \text{ b} \text{ b}$       mp      p      mp

Hns.       $\text{b} \text{ b} \text{ b}$       p       $\text{b} \text{ b} \text{ b}$       p

Tpts.       $\text{b} \text{ b} \text{ b}$       p       $\text{b} \text{ b} \text{ b}$       p

Tbn.       $\text{b} \text{ b} \text{ b}$       p       $\text{b} \text{ b} \text{ b}$       1.  $\text{b} \text{ b} \text{ b}$

B. Tbn.       $\text{b} \text{ b} \text{ b}$       p       $\text{b} \text{ b} \text{ b}$       mp  $\text{b} \text{ b} \text{ b}$   
bring out

Tba.       $\text{b} \text{ b} \text{ b}$       p       $\text{b} \text{ b} \text{ b}$        $\text{b} \text{ b} \text{ b}$

Tim.      -      -      -      -

PI       $\text{b} \text{ b}$       mp  $\text{b} \text{ b}$       f      **E**      poco rit.      meno mosso  $\downarrow = 108$

PII       $\text{b} \text{ b}$       mp  $\text{b} \text{ b}$       pp      To Vib.

Vln. I       $\text{b} \text{ b}$       unis.  $\text{b} \text{ b} \text{ b}$       mf  $\text{b} \text{ b}$       p      pp

Vln. II       $\text{b} \text{ b}$       unis.  $\text{b} \text{ b} \text{ b}$       mf  $\text{b} \text{ b}$       p      pp

Vla.       $\text{b} \text{ b}$       unis.  $\text{b} \text{ b} \text{ b}$       mf  $\text{b} \text{ b}$       p      pp      div. a 2

Vc.       $\text{b} \text{ b}$       unis.  $\text{b} \text{ b} \text{ b}$       mf  $\text{b} \text{ b}$       p      pp      div. a 2

Db.       $\text{b} \text{ b}$        $\text{b} \text{ b}$       2. bring out

F

poco rit.

Mysteriously ♩ = 96

Fl. Ob. Cl. Bsn. Hns. Tpts. Tbn. B. Tbn. Tba.

poco rit.

F Mysteriously ♩ = 96

Vln. I Vln. II Vla. Vcl. Db.

Vln. I Vln. II Vla. Vcl. Db.

=p cresc. poco a poco div. a 2 f molto decresc. p pizz. arco mp

=p cresc. poco a poco f molto decresc. p pizz. f

=p cresc. poco a poco f molto decresc. p pizz. f

=p cresc. poco a poco f molto decresc. pizz. p mp arco

mp cresc. poco a poco f molto decresc. pizz. p arco

molto rall. Fluidly, distant  $\downarrow = 110$

**G** With energy, darkly  $\downarrow = 120$

Fl. *mp* *mf* *fp* *pp*

Ob. *p* *mp* *mf* *fp* *pp*

Cl. *mp* *mf* *fp* *pp*

Bsn.

Hns. *pp* *niente*

Tpts.

Tbn.

B. Tbn.

Tba. *pp*

molto rall. Fluidly, distant  $\downarrow = 110$

**G** With energy, darkly  $\downarrow = 120$

Tim. *pp* *p*

PI Vibraphone *pp* *rotors off*

PII Tam-tam *mp*

Susp. Cym. *pp* *p*

Vibraphone

Vln. I *f* *p* *pizz.*

Vln. II *arco* *p* *pizz.*

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

Vc. *pizz.* *f* *p* *pizz.* *arco* *mp* *unis.*

Db. *:f* *p* *pizz.* *mf* *arco* *mp*

105

Fl.

Ob.

Cl. *a.1* *a.2*

Bsn. *pp* *mp* *f*

Hns. *div.* *mp* *f*

Tpts.

Tbn.

B. Tbn.

Tba.

Tim.

PI

PII *rotors off* *p* *ff*

Vln. I *unis.* *arco pp* *div. a 2* *pizz.* *unis.* *arco*

Vln. II *unis.* *arco pp* *div. a 2* *pizz.* *unis.* *arco*

Vla. *arco*

Vc. *mf* *cresc.* *f*

Db. *mf* *cresc.* *f*

*H*

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

Cl. *mf* *f*

Bsn. *f*

Hns. *fp* *f* *bell-tone* *f* *unis. (div. when 2 parts)*

Tpts. *harmon mute fp* *f.t.* *f* *remove mute* *open* *mf*

Tbn. *harmon mute f.t.* *f* *remove mute* *open* *mf*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Tim. *f*

PI *To G-B.* *f* *Granite-Block (low)* *mf* *Triangle* *f*

PII *To Cym.* *ff* *Susp. Cym.* *mf* *f* *Tam-tam* *ff*

Vln. I *pizz.* *div. a 2* *unis.* *arco sfz* *f* *mf* *f*

Vln. II *div. a 2* *unis.* *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *div. a 2*

D. B. *mf* *f*

121

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Tim.

PI

PII

Glockenspiel

Vln. I

Vln. II

Vla.

Vc.

Db.

128

Fl.

Ob.

Cl.

Bsn.

Hns. unis. *f*

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

PI

PII

Xylophone *f* *ff*

Vln. I

Vln. II

Vla.

Vc.

Db.

132

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Tim.

PI Tambourine

PII Granite-Block (low)

Vln. I

Vln. II

Vla.

Vc.

D. b.

137

**J**  
Eerily  $\downarrow = 60$

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

**J**  
Eerily  $\downarrow = 60$

Tim.

PI

PII

Wood Block small gravelstones shaken slowly from a cup onto granite and wood blocks

Vln. I

Vln. II

Vla.

Vc.

D. b.

div. a 2

2nd only

1.  $\frac{1}{2}$

sempre p

pizz. arco

div. a 2

2. pp

1.

sempre p

pizz. sfz arco

div. a 2

2. pp

1.

sempre p

pizz. arco

pizz. sfz

pizz. arco

pizz. sfz

145 Distantly ♩ = 54

Fl.

Ob.

Cl.

Bsn.

Hns. *with mute*

Tpts. *with mute*

Tbn.

B. Tbn.

Tba.

Row-Chimes (from half-way up)

Tim. *slow*

PI

Glockenspiel *mf*

Vibraphone *pp*  
rotors on

Chimes *mf* *Ped.*

Vln. I *pizz.* *pp* *l.v.*

Vln. II *pizz.* *pp* *l.v.*

Vla. *pizz.* *pp* *l.v.*

Vc. *pizz.* *pp* *l.v.*

Db.

**K**

150 **Più mosso, reflective** ♩ = 70

Fl. 1. *mp*

Ob. 1. *mp*

Cl. 1. *mp*

Bsn.

Hns. *ppp*

**K**

Row-Chimes (full length) **Più mosso, reflective** ♩ = 70

W.Ch. *slow*

PI *pp*

PII *pp* *legg.*

Six Players (1 to a part) *arco*

Vln. I *arco*

1 Player *arco* *mf*

Four Players (1 to a part) *arco* *niente*

Vln. II *arco* *niente*

Vln. II *arco* *niente*

Vln. II *arco* *niente*

Vla. *arco*

Vc. 1 Player *arco* *mf*

Db.

162

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

cresc. ff

cresc. ff

cresc. ff

open

W.Ch.

Timpani

3 different sized triangles (played with metal beater)

mf ff thunderously

sfz sfz sfz

Tam-tam mp f

PI

PII

Vln. I

1 Player

molto cresc. ff tutti

Vln. II

mf

molto cresc. ff tutti

Vla.

1 Player

arco mf f cresc. ff tutti

Vc.

f cresc. ff tutti

Db.

tutti ff

**L**

175 Assuredly  $\text{♩} = 100$

Fl.

Ob.

Cl.

Bsn.

Hns. 1. *mp* 2. *p* *mp*

Tpts. *open* *p* *mp*

Tbn. *p*

B. Tbn.

Tba. *p* *mf* *niente*

Tim. (b) *tr* *t*

**L**

Assuredly  $\text{♩} = 100$

Bass Drum *tr*

PI *p* *f* *pp*

PII *pp* Snare Drum *tr*

Vln. I

Vln. II

Vla.

Vc.

Db.

191

Fl. unis. *mf* *molto cresc.*

Ob. *mf* *molto cresc.*

Cl. 1. *mf* *molto cresc.*

Bsn. *mf* *molto cresc.*

Hns. *mf* *molto cresc.*

Tpts. *mp* *mf* *cresc.*

*mf* *cresc.*

Tbn. *mf* *cresc.*

B. Tbn. *p* *mf* *cresc.*

Tba. *p* *mf* *cresc.*

Tim. (r) *mf* *f* *ff*

PI

PII *cresc. poco a poco* *f* *mp*

Vln. I *mf* *molto cresc.*

Vln. II *mf* *molto cresc.*

Vla. *mf* *molto cresc.*

Vc. *mp* *mf* *molto cresc.*

Db. *mp* *mf* *molto cresc.*

**M** Suddenly poco accel.

Fl. ff f

Ob. ff f

Cl. sub. p f

Bsn. ff f

Hns. ff f

Tpts. brightly f f

Tbn. ff f

B. Tbn. ff f

Tba. ff f

Tim. ff f

**M** Suddenly poco accel.

PI. Glockspiel fp f Crash Cymbals f Cymbals Bass Drum f

PII. f f Snare Drum f

**N** Faster than before, triumphantly  $\text{♩} = 132$

div. ff

Vln. I ff sub. mp ff

Vln. II ff sub. mp ff

Vla. ff a.2 tutti (div. a 2) ff

Vc. ff a.1 tutti (div. a 2) mp ff

D. b. ff mp f

213

Fl.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Pt.      *cresc. poco a poco*

PII      *f*      *cresc. poco a poco*

Vln. I      *ff*

Vln. II      *tutti*      *ff*

Vla.      *ff*

Vc.      *tutti*      *ff*

Db.      *ff*

217

Fl. *molto cresc.* *sffz* *sffz* *sffz* *poco rit.*

Ob. *molto cresc.* *sffz* *sffz* *sffz*

Cl. *molto cresc.* *sffz* *sffz* *sffz*

Bsn. *molto cresc.* *sffz* *sffz* *sffz*

Hns. *molto cresc.* *sffz* *sffz* *sffz*

Tpts. *molto cresc.* *sffz* *sffz* *sffz*

Tbn. *molto cresc.* *sffz* *sffz* *sffz*

B. Tbn. *molto cresc.* *sffz* *sffz* *sffz*

Tba. *molto cresc.* *sffz* *sffz* *sffz* *poco rit.*

Tim. *molto cresc.* *tr* *tr*

Pi. *tr*

PII *tr* *sffz* *Granite-Block (low)* *tr*

Vln. I *molto cresc.* *sffz* *sffz* *sffz*

Vln. II *molto cresc.* *sffz* *sffz* *sffz*

Vla. *molto cresc.* *sffz* *sffz* *sffz*

Vc. *molto cresc.* *sffz* *sffz* *sffz*

Db. *molto cresc.* *sffz* *sffz* *sffz*

**O** Playfully (a tempo) ♩ = 132

27

Musical score for orchestra and woodwind quintet. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hns.), Trombones (Tpts.), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Double Bass (Tba.). The instrumentation is divided into two systems. The first system (measures 222-227) features woodwind instruments playing eighth-note patterns with dynamic markings like *f*, *unis.*, *sfz*, and *ff*. The second system (measures 228-233) features brass instruments like Trombones and Trombone playing eighth-note patterns with dynamic markings like *f*, *sfz*, and *ff*.

**O** Playfully (a tempo) ♩ = 132

Musical score for orchestra and percussion section. The score includes parts for Timpani (Timp.), Claves (PI), Xylophone (PII), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The percussion section (Claves and Xylophone) play eighth-note patterns with dynamic markings like *f* and *mf*. The strings (Violins, Viola, Cello, Double Bass) play eighth-note patterns with dynamic markings like *f* and *mf*. The Violin I part includes *pizz.* and *arco* markings. The Violin II part includes *f* and *mf* markings. The Viola part includes *f* and *mf* markings. The Cello part includes *f* and *mf* markings. The Double Bass part includes *f* and *mf* markings. The Xylophone part includes *Glockenspiel* markings.

227

Fl. ff *molto cresc.* ff

Ob. *molto cresc.* ff *div.* unis. *f*

Cl. *molto cresc.* ff *unis.* *div.*

Bsn. *mp* *f* ff

Hns. *mf* ff *ff*

Tpts. ff *f*

Tbn. *f* ff *f*

B. Tbn. *molto cresc.* ff *f*

Tba. *mp* *molto cresc.* ff *f* ff

Timp. Anvil > Timpani *tr.*

PI. *f* ff *f* ff *f*

PII. ff *mf* *molto cresc.* *f* *fp*

Vln. I. ff *molto cresc.* ff *div. a 2* ff *tutti* ff

Vln. II. ff *molto cresc.* ff *div. a 2* ff *tutti* ff

Vla. ff *molto cresc.* ff *div. a 2* ff *tutti* ff

Vc. ff *molto cresc.* ff *div. a 2* ff *tutti* ff

Db. ff *molto cresc.* ff

**P** *Meno mosso, delicately*  $\text{♩} = 120$

Fl. 2nd only sub. *p* 1. *p* *meno p*

Ob. *zsfz* 1. *p*

Cl. *sub. p* 1. *meno p*

Bsn. *zsub. p*

Hns. *zsfz*

Tpts. *zsfz*

Tbn. *zsfz*

B. Tbn. *zsfz*

Tba. *zsfz*

Tim. *sfz*

PI Triangle *sffz* *f* *mf* *mp* Glockenspiel

PII (tr) *sfz* Vibraphone *mp* rotors on

Vln. I 1 Player *sub. p* *zsfz*

Vln. II 1 Player *p*

Vla. 1 Player *sub. p* *zsfz*

Vc. 1 Player *sub. p* *zsfz*

Db. *z*

243 1.

Fl. *pp* -niente

Ob.

Cl. *pp* -niente *pp*

Bsn. *meno p* *pp* -niente

Hns. *ppp* unis. *ppp*

Tpts.

Tbn.

B. Tbn.

Tba. *ppp*

Tim.

PI *mp* 3 triangles (played with finger cymbal) *pp*

PII *Glockenspiel* *p*

Vln. I *meno p* *pp* *pizz.* *ppp* tutti a. 2 -niente

Vln. II *meno p* *pp* *pizz.* *ppp* tutti a. 2 -niente

Vla. *meno p* *pp* *pizz.* *ppp* tutti a. 2 -niente

Vc. *meno p* *pp* *pizz.* *ppp* tutti a. 2 -niente

Db. *pizz. ppp*