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Gortnagarn II

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Gortnagarn II

for alto flute, bass clarinet, piano, violin & 'cello

for the Hard Rain Soloist Ensemble

commissioned with funds from the Arts Council of Northern Ireland




Programme note

Gortnagarn II (2016) is a personal reflection on our connection with place and landscape; on belonging to a very specific patch of earth. This piece is dedicated to and commissioned generously by the Hard Rain Soloist Ensemble with funds from the Arts Council of Northern Ireland.

Performance directions

Transposition

This score is written at sounding pitch with the bass clarinet sounding an octave lower than written. As well as standard clefs, the  clef is occasionally used as a substitute for ottava basso lines in the piano part.

Ornamentation

All grace notes are to be performed as quickly, in the manner of 'cuts' or 'flicks' as used in traditional Irish music.

Free notation

All stemless crotchets are to be played softly, slowly and freely, and progressed independently of the other parts and at the performer's discretion. As indicated in the score (and unless indicated otherwise), no crotchet should be shorter than M.M. = ca 23. All rests in these sections are to be treated in the same manner as the stemless crotchets.

Abbreviations

The following (non-standard) abbreviations are used in the score:

n.v.	non vibrato
s.p.	sul ponticello
s.t.	sul tasto
vib.	vibrato

A dotted line indicates a gradual change between techniques. Other indications are explained in footnotes in the score.

Duration: ca 10-12'

Gortnagarn II

for the Hard Rain Soloist Ensemble

R Molloy

Slow-air-like, ametrical, with rubato (♩ = ca 46)

Alto Flute

Bass Clarinet in B_♭

[on b.cl. cue]

[on pf cue]

[cue flute]

p con il flauto

Very slow, soft. Durations are independently free for pf., vln & vc.
(No crotchet faster than ♩ = ca 46)

Piano

Violin

Violoncello

pppp^{*}, con *Res.*

con sord., n.v.

ppp^{*} & ^{***}

con sord., n.v.

ppp^{*} & ^{****}

[cue b.cl., continue playing and on flute's cue go directly to [A]]



A. Fl.

B. Cl.

Pno.

Vln.

Vc.

senza sord.

... **

* as quietly as possible, very far beneath the flute and bass clarinet.

** if you reach here before being cued, progress backwards through these pitches again.

*** Vln: continue this cycle of pitches until cued by the piano (b. 19). At this point, stop gently, remove the mute and proceed together to [B].

**** Vc.: continue this cycle of pitches through the flute cue (bar of 4) at b. 35. After this 4, proceed directly to [D].

7

A. Fl. [cue piano] **A** [less rubato] flz. *pp* *mp*

B. Cl. [less rubato] *pp* *mp*

Pf. [Slow-air-like (♩ = ca 46)] *p*

Vln + Vc.

Red. (a 'wash' of all the notes in each gesture is fine, but ensure the grace notes remain articulate)

12

A. Fl. flz. *mp*

B. Cl. flz. *mp*

Pno. *p*

Vln + Vc.

17

A. Fl.

B. Cl.

Pno. [cue vln]

Vln + Vc.

29

A. Fl. *tr* *5* *3* *tr*

B. Cl. [watch for vin cue (4 beats)]

Pno. *pp* *(quasi mf)* *3* *mp* *(mp)* *5* *pp*

Vln. *ord.* *tr* *5* *mf*

Vc. [cue b. cl. - give this 4]



C

32 (tr) vib. (for Aisling: roll figuration) *mf*

A. Fl. (completely n.v., still, breathe where necessary but re-enter imperceptibly)

B. Cl. *pp*

Pno. *tr* *3* *δ²⁰⁰* *tr* *3* *tr* *3*

Vln. *tr* *n.v.* *p* *3* *0*

Vc.

[cue vc. (and, if necessary, b. cl.) - give this 4] D *rall.* (in Fl., Pf. & Vln only)

A. Fl. *p*

B. Cl. *ppp*

Pno. *tr* (r.h. under) *5:4* *3*

Vln. *tr* *0* *vib.* *3* *3* *tr*

Vc. (As before, free and soft; on b. cl. cue proceed directly to E) *ppp*

Very slow, soft. Durations are independently free for b. cl. & vc. (No crotchet faster than ♩ = ca 46)



38 - - - - -

A. Fl. [Wait for piano cue to b. 78]

B. Cl.

Pno. *pp* [Wait for cello cue to b. 53] *3*

Vln. *n.v.* *vib.* [Wait for piano cue to b. 77]

Vc.

B. Cl. only: Slow-air-like, ametrical, with rubato ($\downarrow = \text{ca } 46$)

43

B. Cl. *quasi pp* *p*

Vc.



49 [cue vc. with 4 beats] **E**

B. Cl. *p* *pp*

[on vc. cue] ($\downarrow = \text{free}$)

Pf. *pp* ($\downarrow = \text{c. } 21$) ***

And. (molto)

With b. cl.: Slow-air-like, ametrical, with rubato ($\downarrow = \text{ca } 46$)
(hold whatever note you were playing when cued - take tempo from b. cl.)

vib.

Vc. *pp* *pp* [cue pf.] n.v. *pp*



54

B. Cl. *ppp* *pp*

Pno.

Vc. poco-----vib. n.v.-----vib.-----n.v. [Wait for piano cue to b. 80³]

* Vc.: If you reach here before being cued, progress backwards through these pitches again.
 ** Pf.: The RH durations are free. LH is a repeated 'B' at approx. $\downarrow = 21$. This does not need to be metronomic; some natural variation is encouraged. Continue this repetition until cued by b.cl. (with 3,4,1,2,3,4) to progress to **F**.

60 [cue pf. - 3,4,1,2,3,4] **F** Gently undulating (♩ = ca 42) [Wait for piano cue to b. 78]

B. Cl.

Pno.

(As before)

pp



68

Pno.

ppp distant

5:4



A. Fl.

B. Cl.

pp

pp

76 (♩ = free, but slower than the beginning)

Pno.

ppp

[cue vin (3,4)] [cue fl. & b. cl. (3,4)] [cue vc. (1,2)]

Vin S.t., n.v.

ppp

Vc. (♩ = free, but slower than the beginning)

ppp

82

A. Fl.

B. Cl.

Pno.

Vln.

Vc.



88

A. Fl.

B. Cl.

Pno.

Vln.

Vc.

* A. Fl. & B. Cl.: Gradually *rall al fine* but independently of one another.

** Pf.: Repeat this bar, gradually fading out, until there is only piano left and then repeat to silence. NO rall.