One Mountain

A Tribute to Mount Monadnock

I. Meditation
II. Caprice

Heather Gilligan

2016

Instrumentation

Flute
Clarinet in B♭ / Bass Clarinet in B♭
Violin
Violoncello
Crotales / Vibraphone
Piano

NOTES

1) Accidentals last through the entire measure.
2) ♪ = ♪ throughout both movements.
3) A staccato at the end of a slur means that the note should be slurred from the previous pitch but played with a short time value.

Written

By Heather Gilligan
for American Modern Ensemble
Rob Paterson, director

Premiered

in AME's *Made in New Hampshire* concert
Keene State College
March, 2016

Winner of the Juventas New Music Ensemble 2018 Call for Scores

One Mountain is a tribute to Mount Monadnock, an iconic and revered feature of the New England region. Known as the Mountain that Stands Alone, the word ''Monadnock'' actually refers to a hill or ridge that stands in isolation. A hike to the top generally lasts the better part of an afternoon and offers breathtaking views along the way. At the top, the hiker will find bare-faced rock with a full panorama of the valley below. On a clear day, a keen eye can see all the way to Boston.

The work is comprised of two movements, one rather figurative and the other more literal in its interpretation of the mountain. ''Meditation'' is a slow-moving, introspective contemplation of the grand mountain's reverence, its history and importance, its constancy through time. An energetic second movement, ''Caprice'' takes us through the ascent to Mount Monadnock's bare-faced peak - starting with a rocky, forested trail, reaching a preliminary vista, and eventually clearing the tree line. After reaching the summit and enjoying the view for a bit, the hikers descend while once rising melodies begin to fall. Finally the sun starts to set and the hikers are able to reflect on a successful day.

Duration

Approx. 11:00

Transposed Score

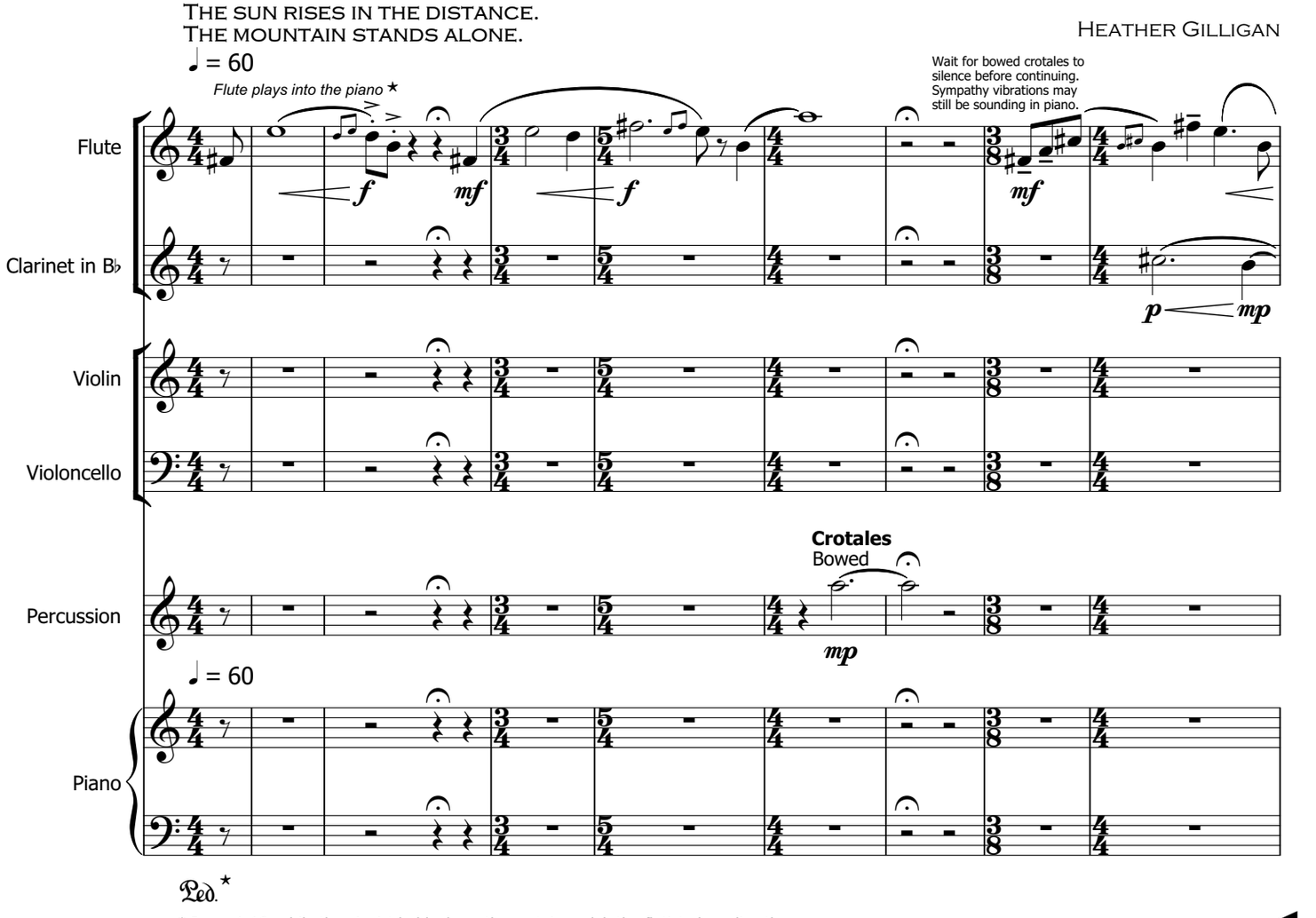
One Mountain

A Tribute to Mount Monadnock

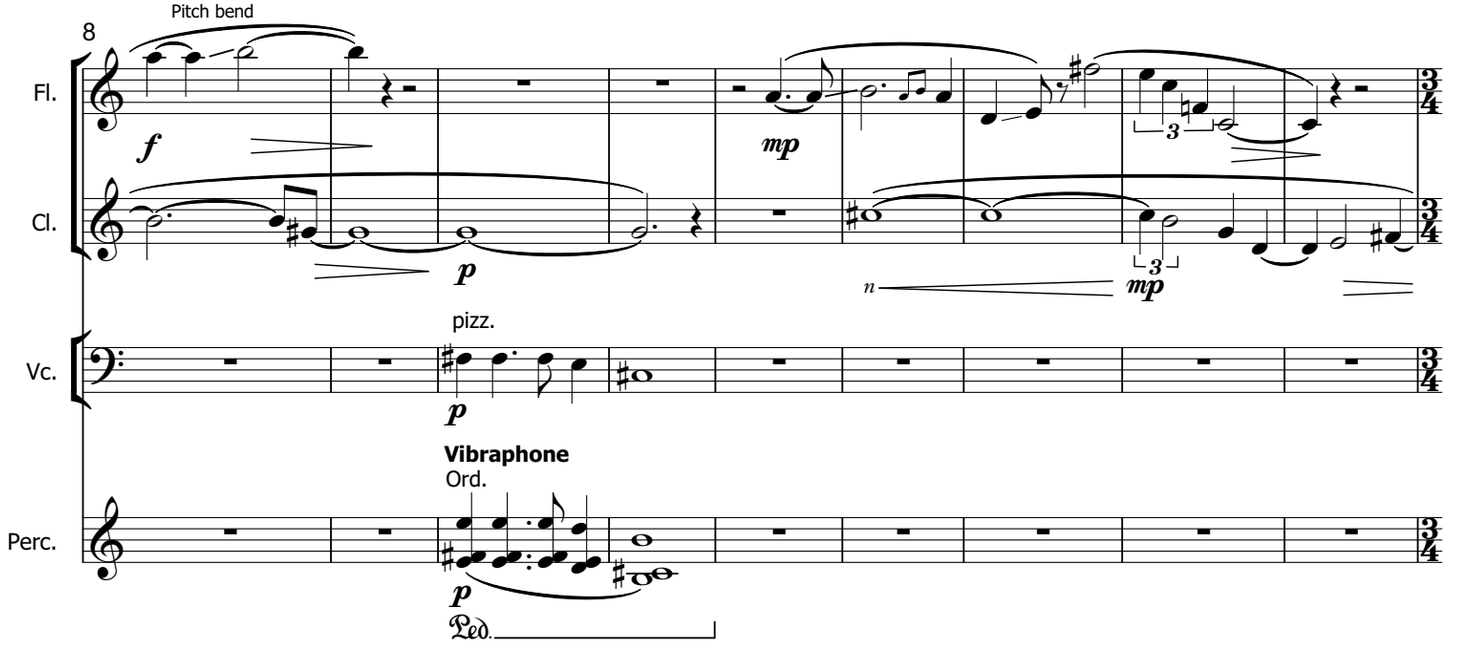
I. Meditation

The sun rises in the distance.
The mountain stands alone.

Heather Gilligan



* In m. 1-16, while the pianist holds down the sustain pedal, the flutist plays directly into the piano so that its pitches are picked up and sustained by the vibrating strings.



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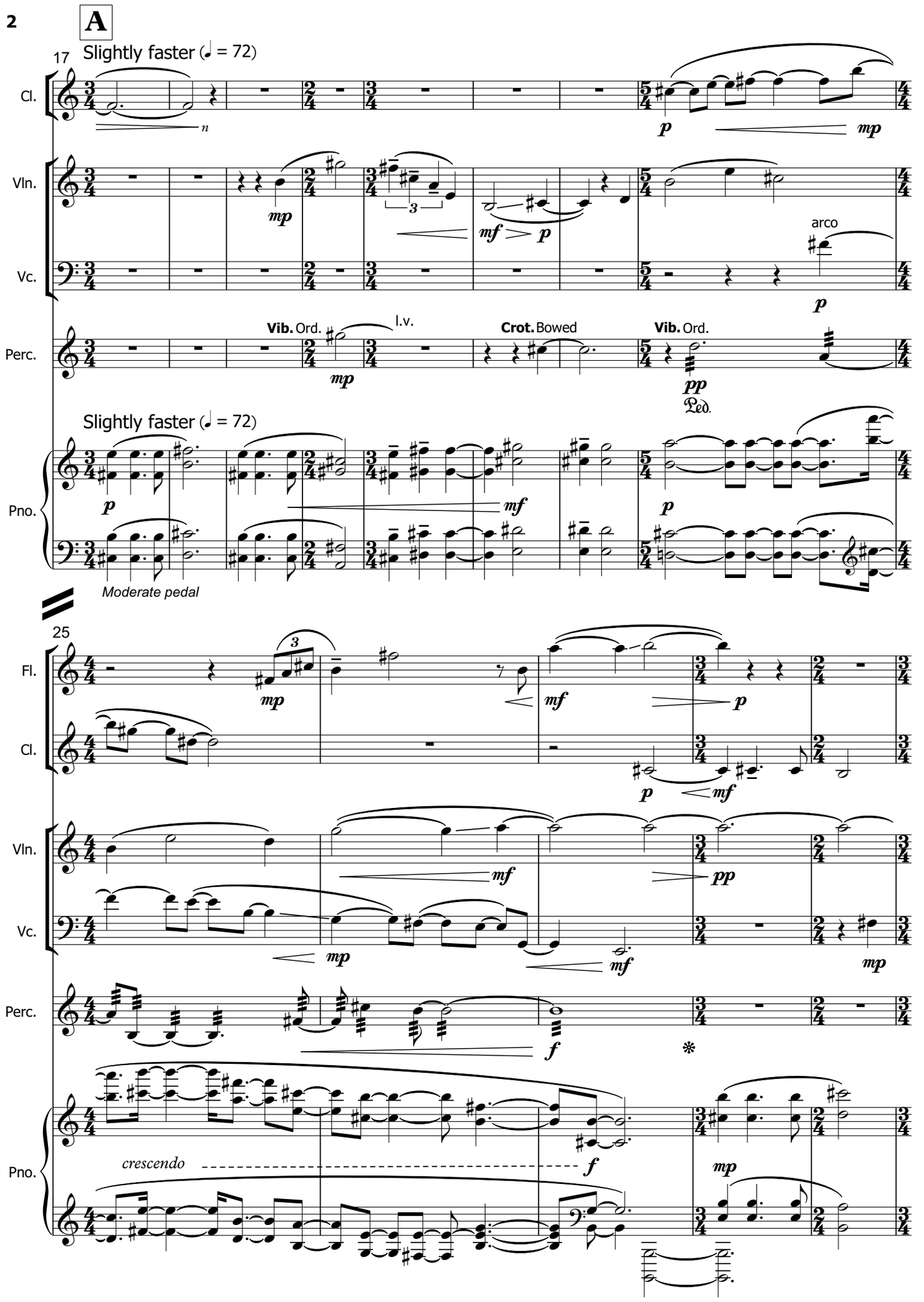
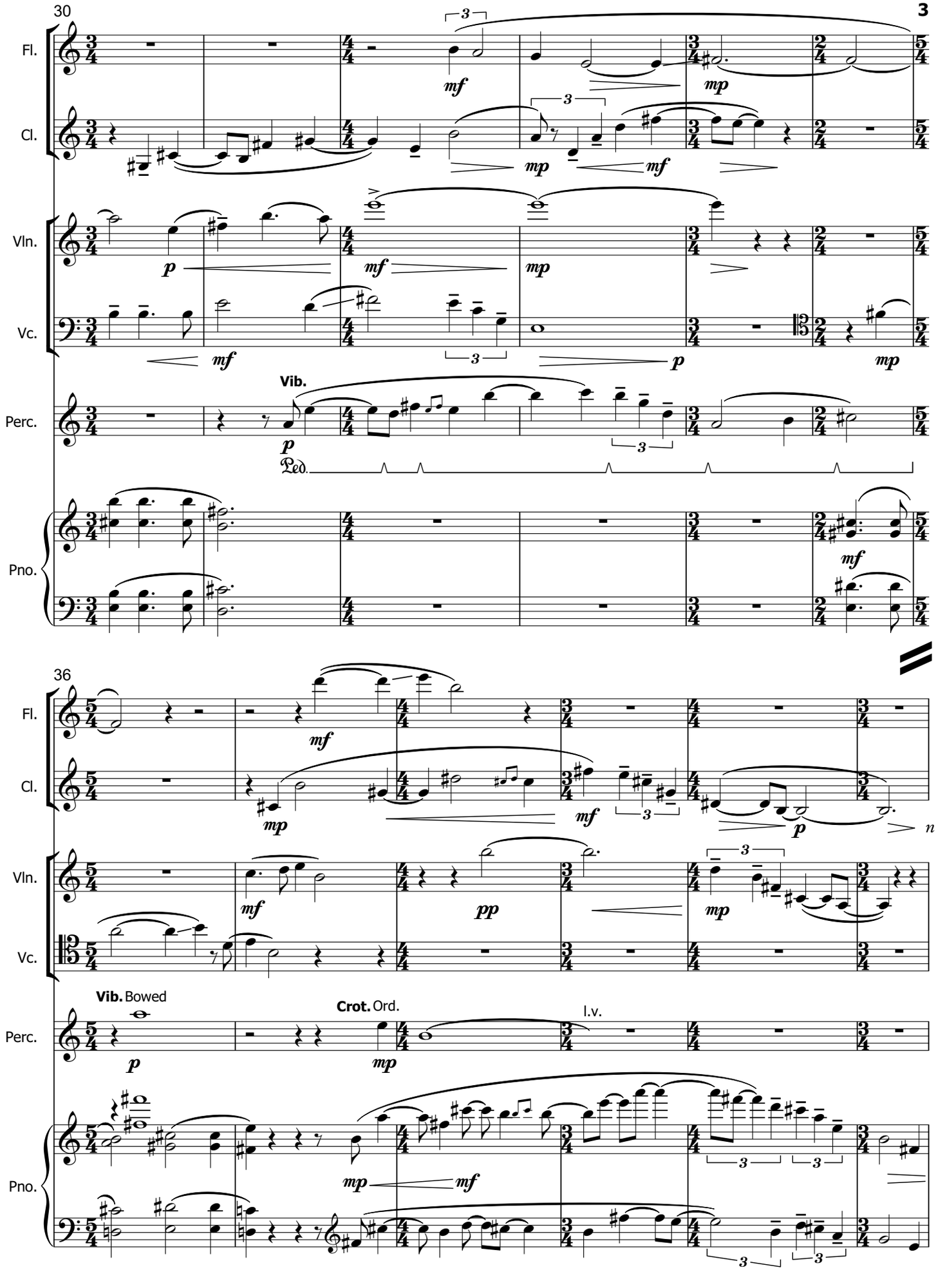

A
17
Slightly faster (♩ = 72)
Cl.
Vln.
Vc.
Perc.
Pno.
n
p
mp
mf
arco
Vib. Ord.
l.v.
Crot. Bowed
Vib. Ord.
pp
Ped.
Slightly faster (♩ = 72)
Moderate pedal
25
Fl.
pp
crescendo
f
*


30
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
Vib.
Ped.
36
Vib. Bowed
Crot. Ord.
l.v.

42

B

Flute, clarinet, violin, and cello should play evenly, with nobody coming out of the texture unless indicated by a higher dynamic marking.

Fl.

pp *Breathe after any staccato note.*

Cl.

pp *Breathe after any half note.*

Vln.

pp

Vc.

pp

Perc.

Vib.

Bowed

mp

Pno.

p

At a quiet dynamic, bring out LH pitches. Apply pedal liberally.

48

Fl.

mf *p*

Cl.

mp *mp*

Vln.

mf *p*

Vc.

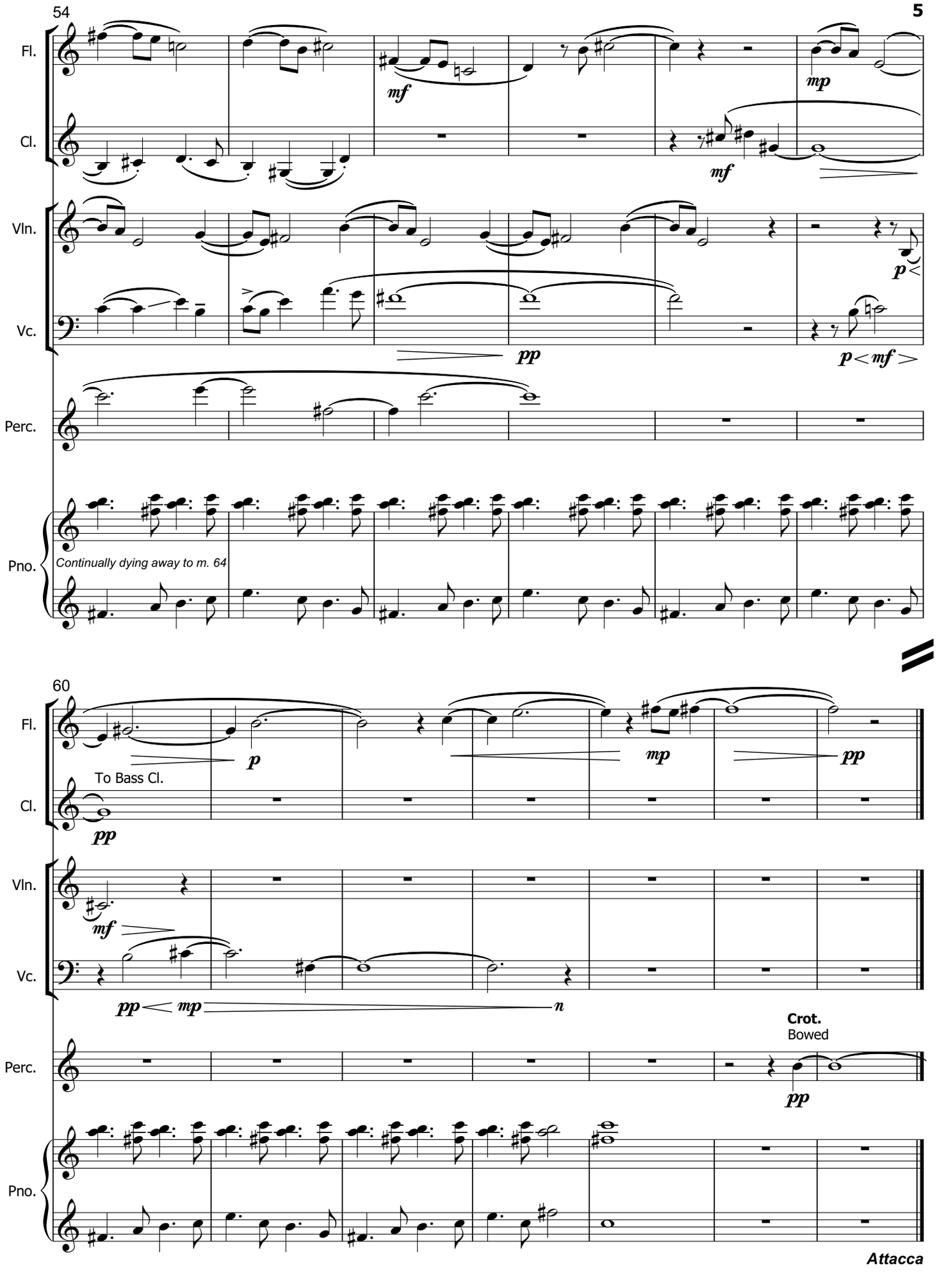
mf

Perc.

Pno.

mp *p*

As before, bring out LH pitches within a quiet dynamic.


54
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
mf
mp
mf
p
pp
p < mf >
Continually dying away to m. 64
60
To Bass Cl.
p
mp
pp
mf
pp < mp
n
Crot.
Bowed
pp
Attacca

II. Caprice

Hikers enter the forest at the base of the hill.

♩ = 144

67

Bass Cl. in B♭

B. Cl.

Vc.

Perc.

p *mp* *pp*

73

B. Cl.

Vc.

78

Fl.

B. Cl.

Vc.

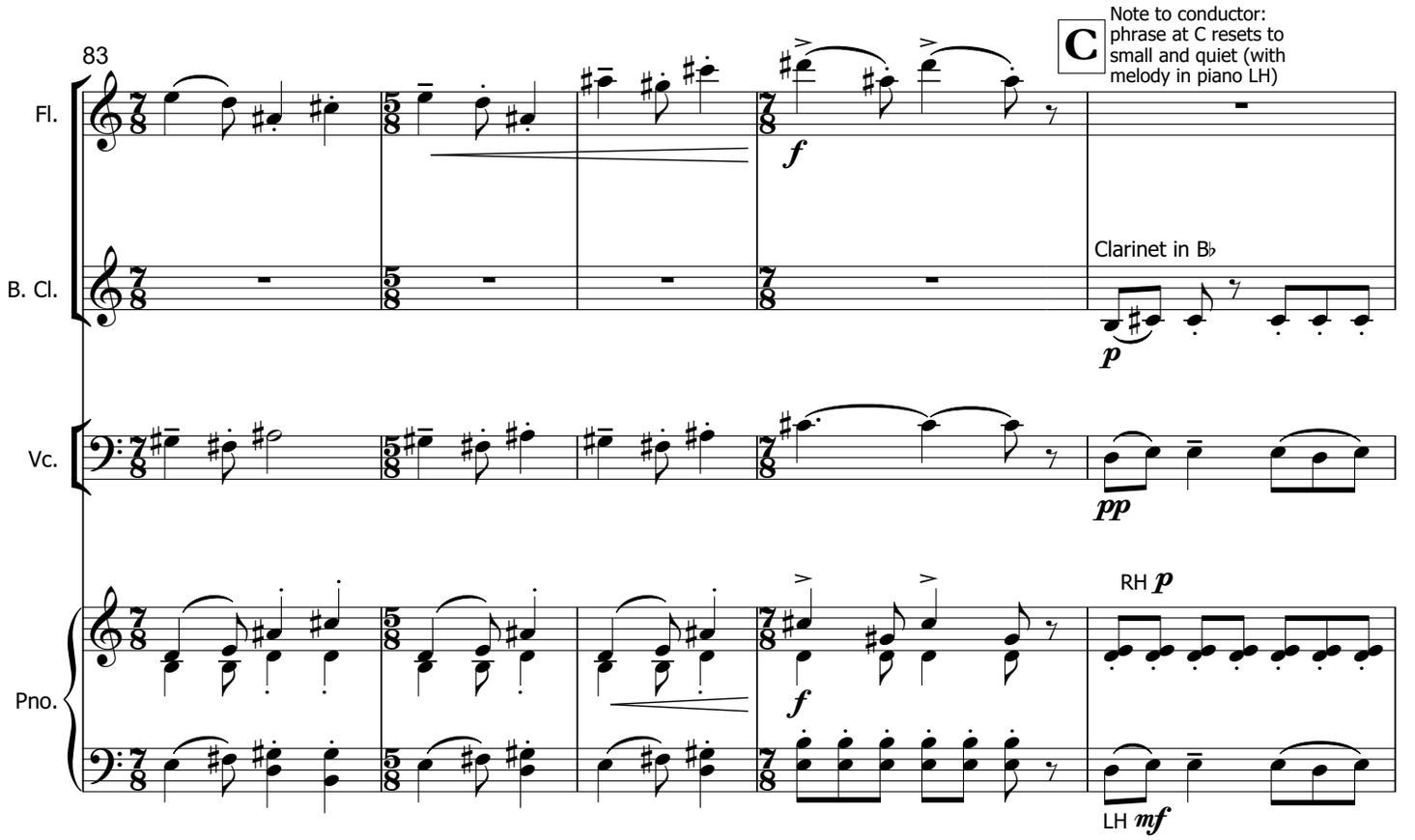
Pno.

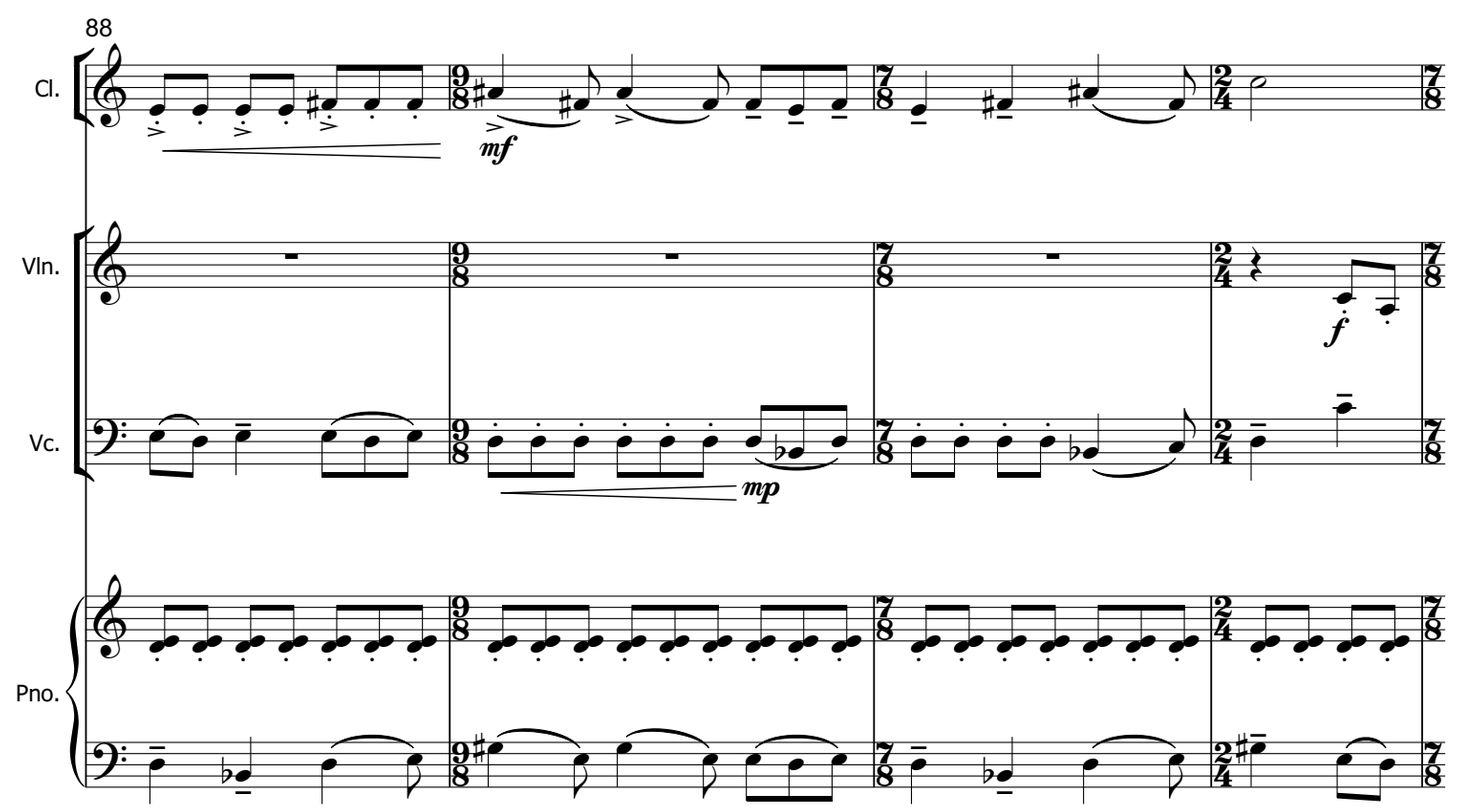
mp *pp* *p* *f* *mf*

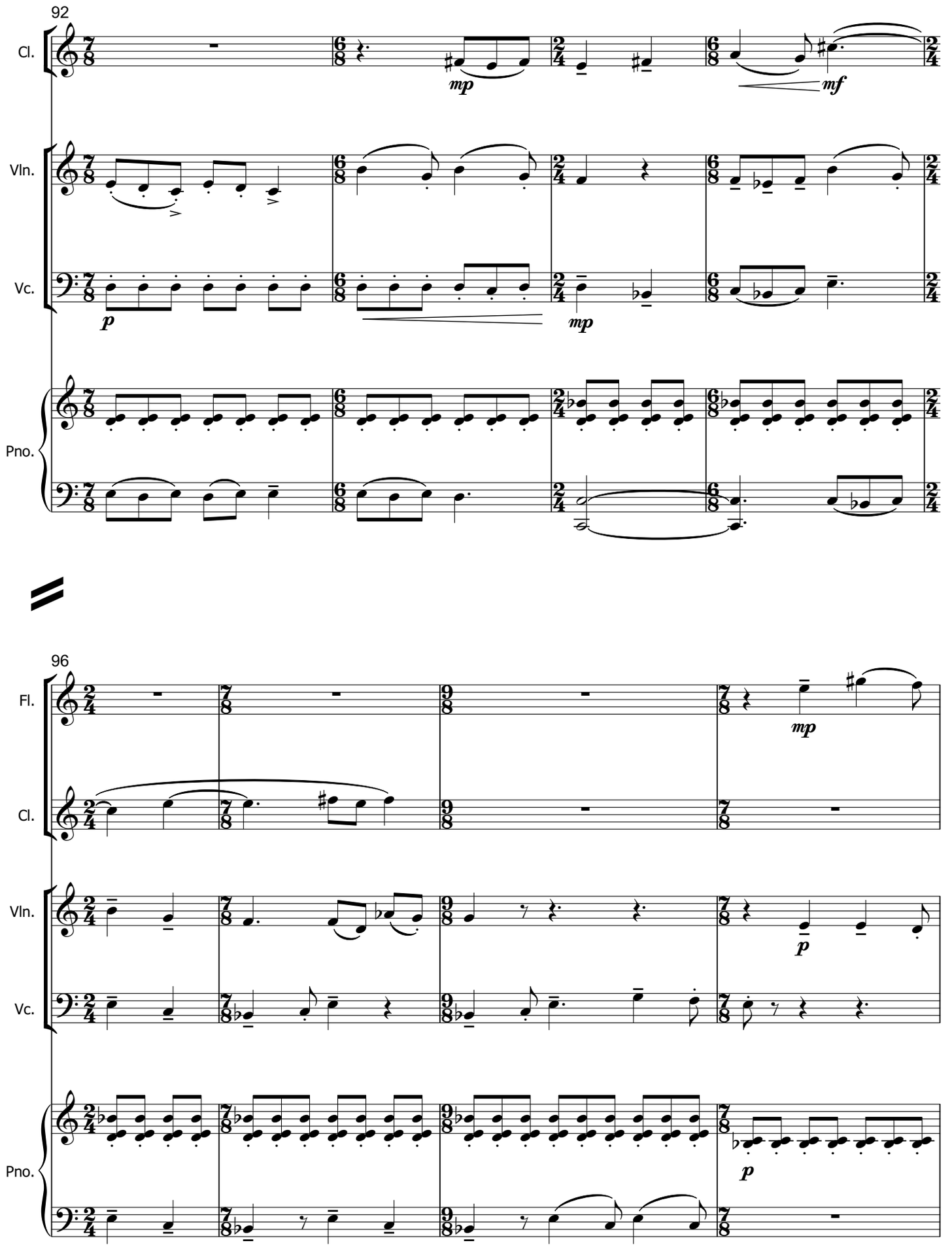
To Cl.

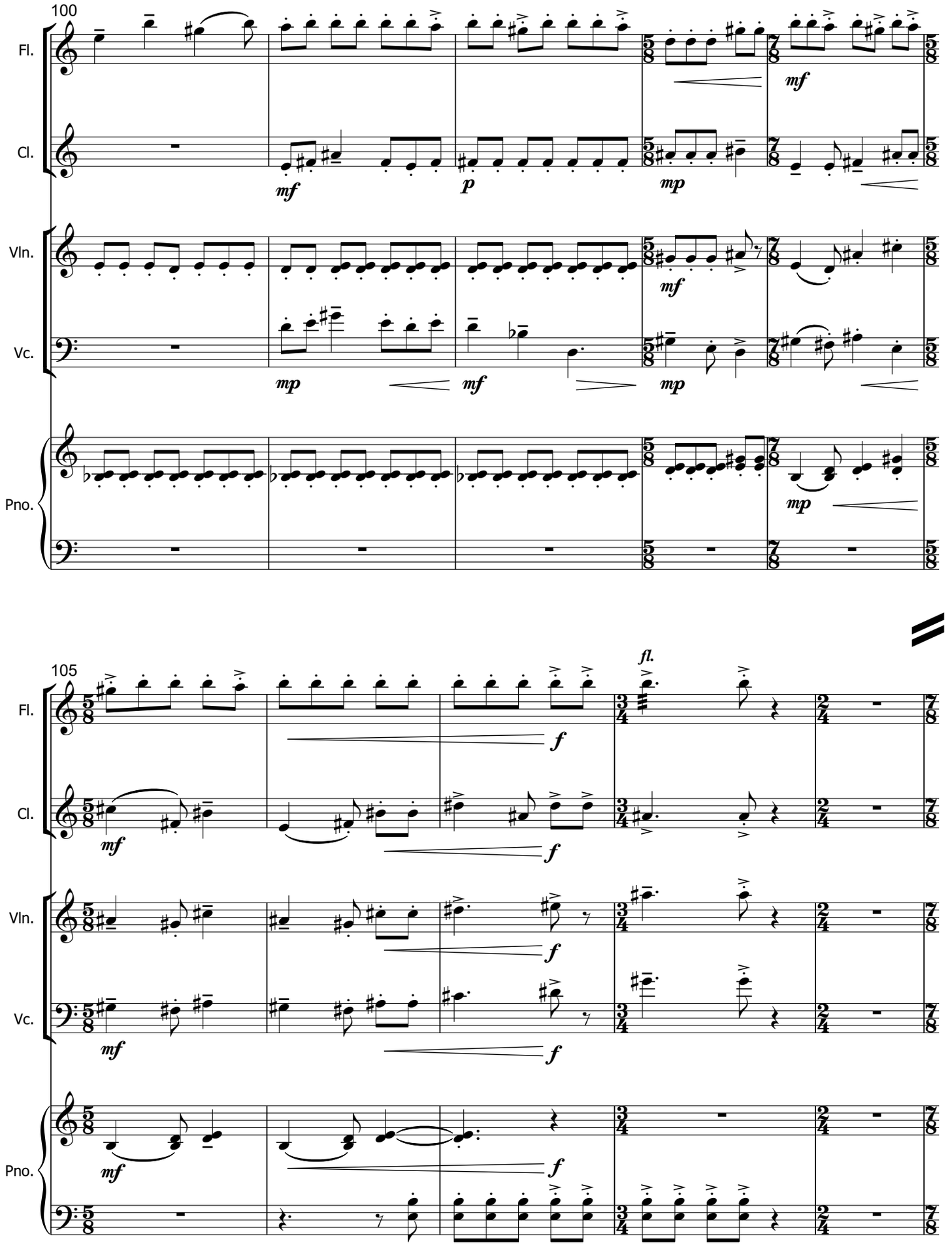
RH *f* and a little bit aggressive

LH *p*


83
C
Note to conductor:
phrase at C resets to
small and quiet (with
melody in piano LH)
Fl.
B. Cl.
Clarinet in B♭
Vc.
Pno.
RH
LH

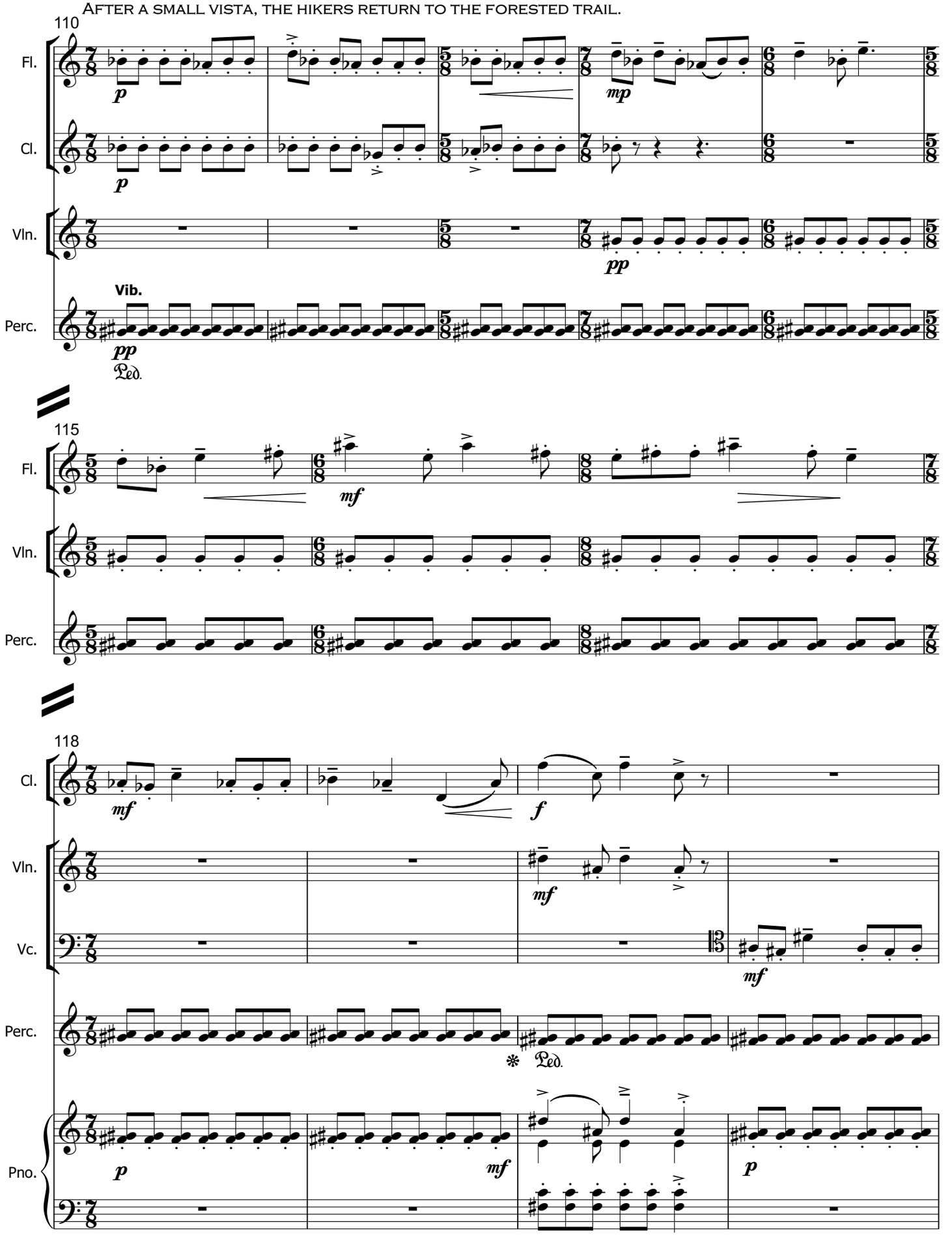

88
Cl.
Vln.
Vc.
Pno.

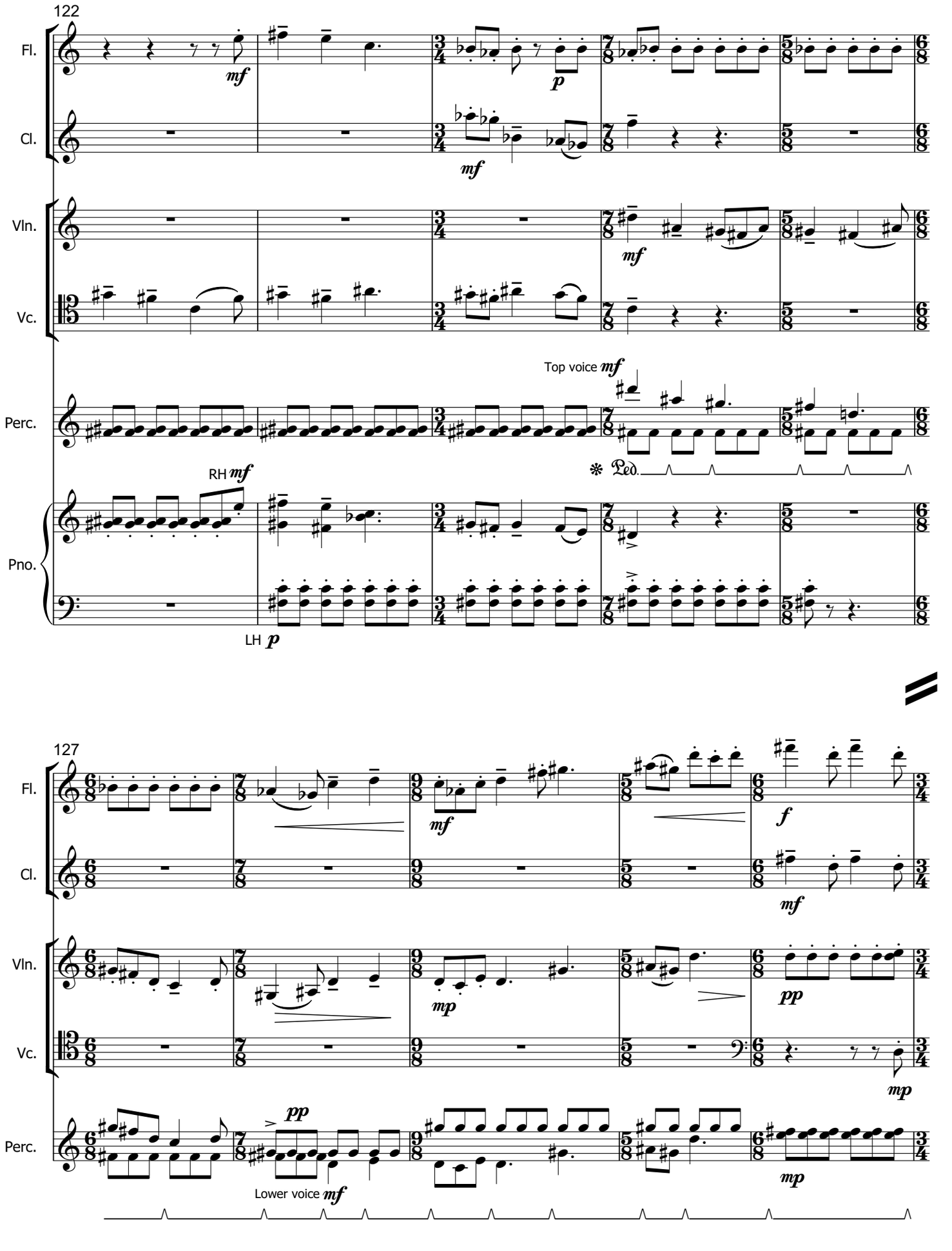

92
Cl.
Vln.
Vc.
Pno.
mp
mf
p
mp
96
Fl.
Cl.
Vln.
Vc.
Pno.
mp
p
p

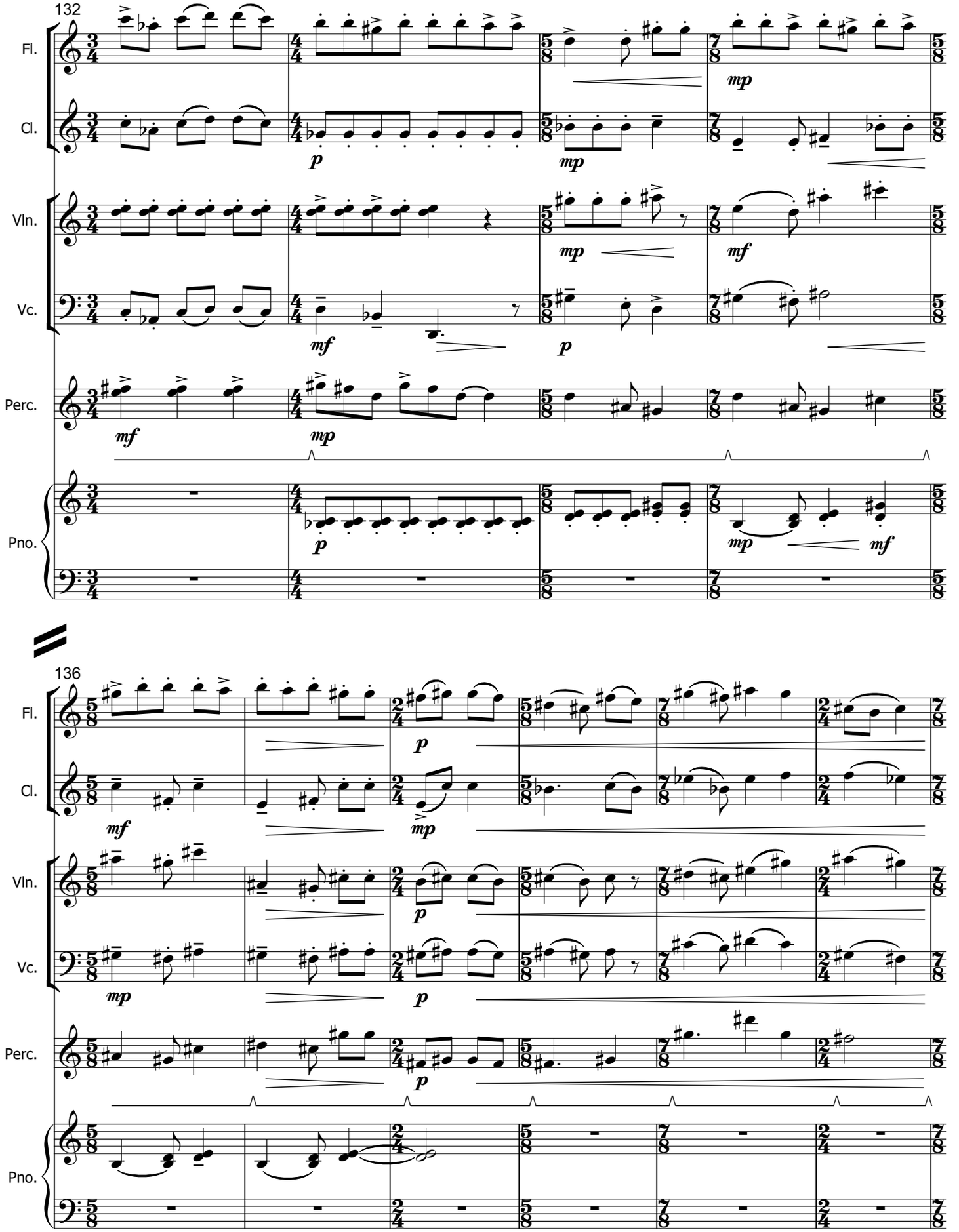

100
Fl.
Cl.
Vln.
Vc.
Pno.
mf
p
mp
mf
mp
mf
mp
mp
105
fl.
Fl.
Cl.
Vln.
Vc.
Pno.
mf
f
mf
f
mf
f
mf
f

D

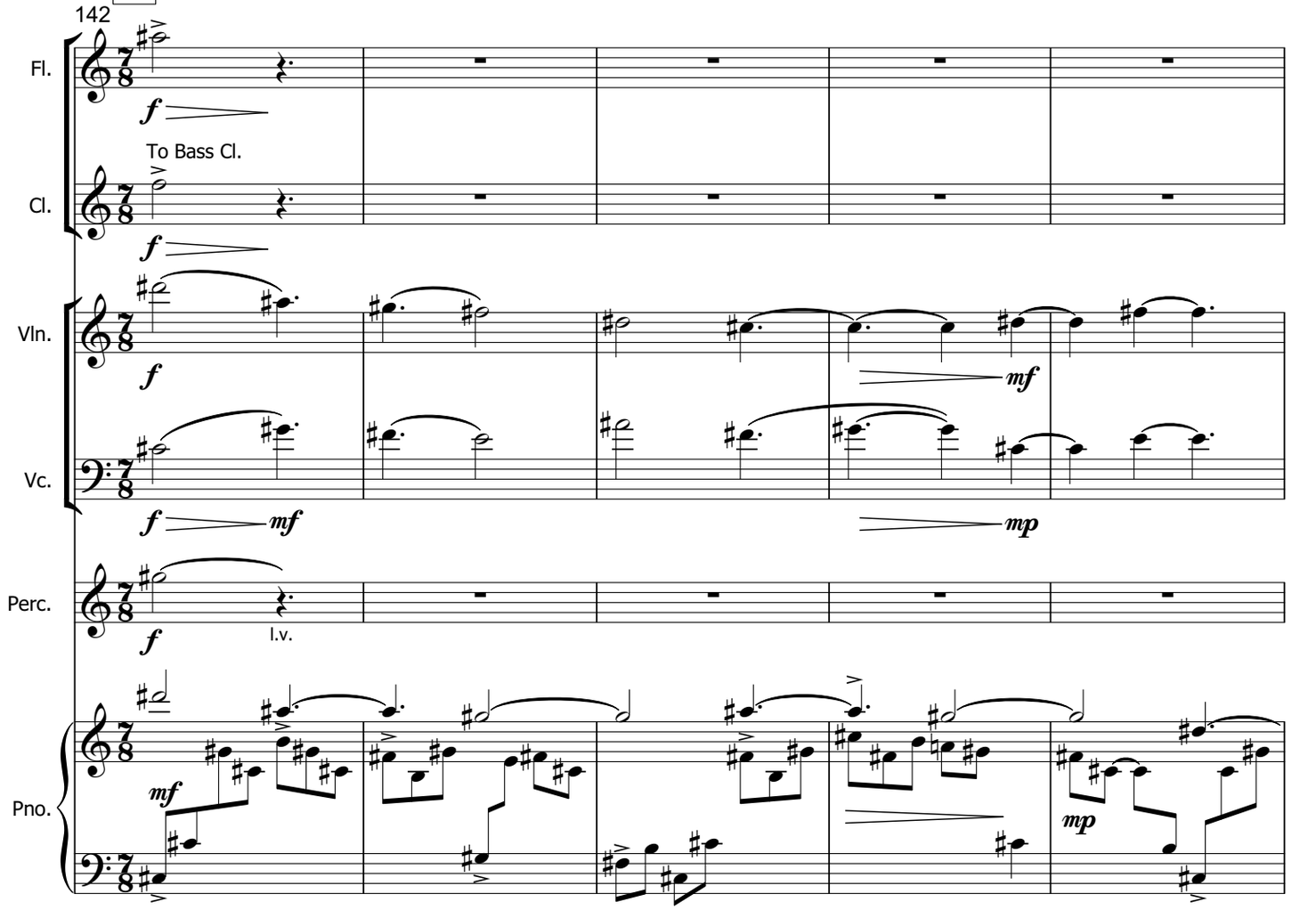
After a small vista, the hikers return to the forested trail.

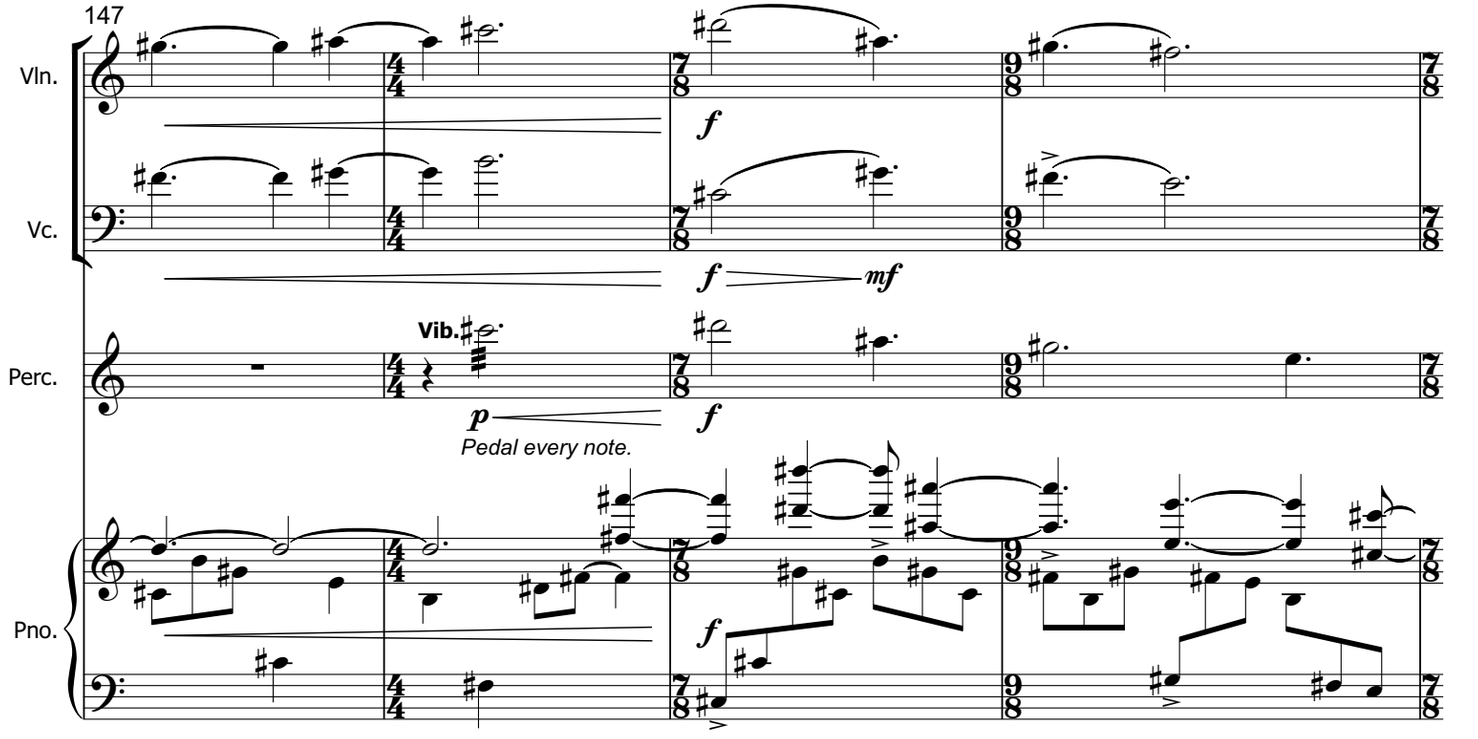


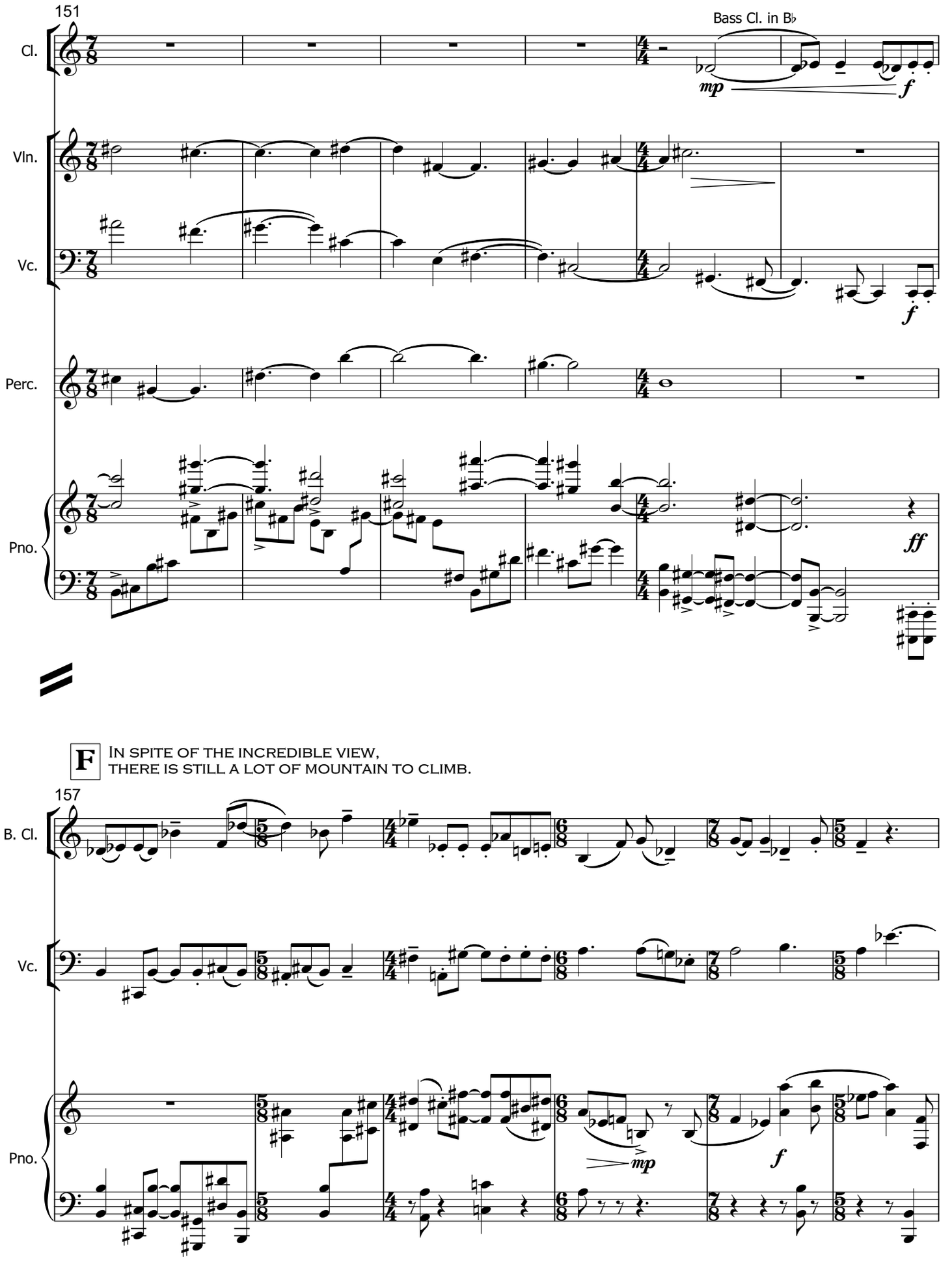

122
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
mf
p
Top voice mf
RH mf
LH p
Ped.
127
f
pp
mp
Lower voice mf

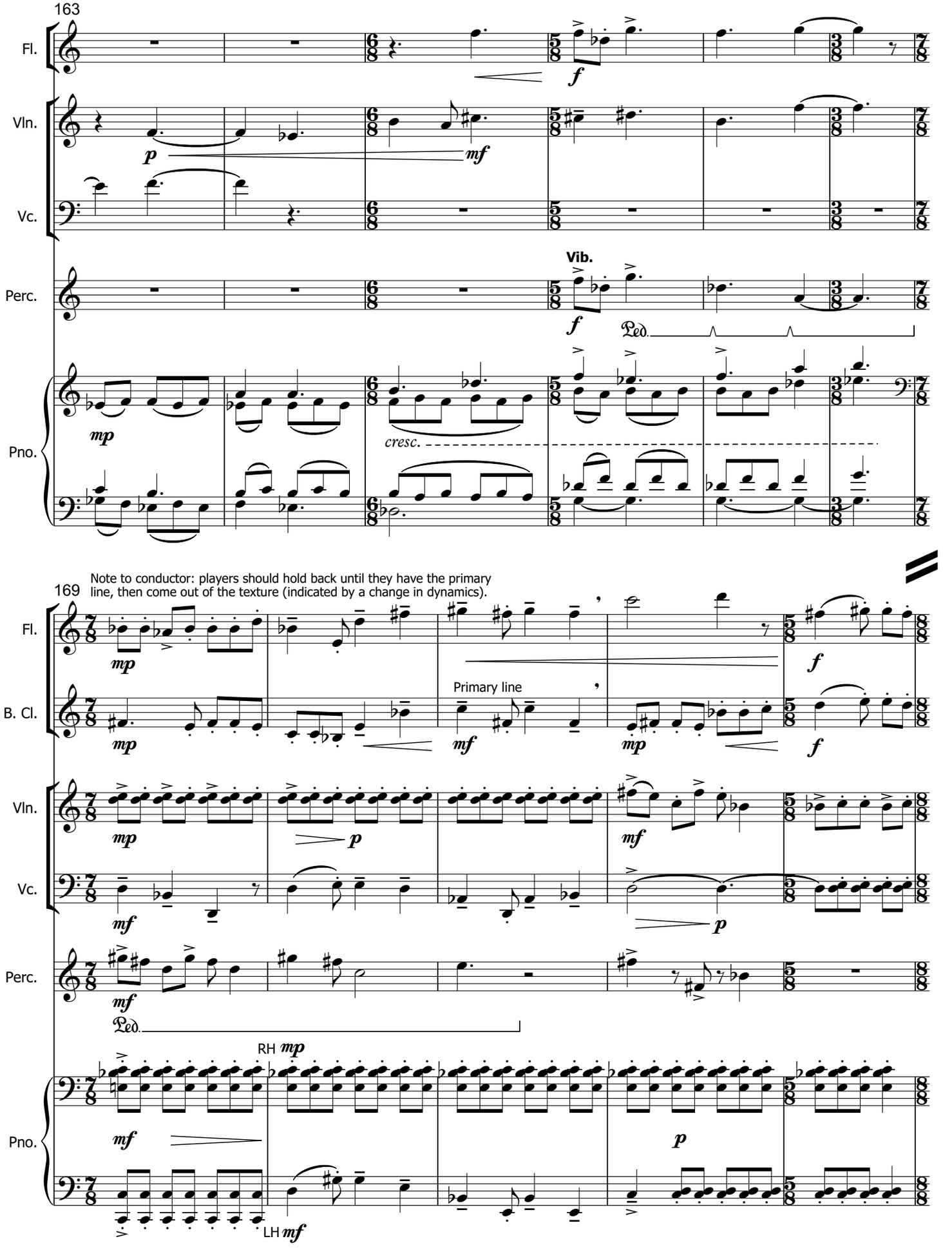

132
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
136
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.

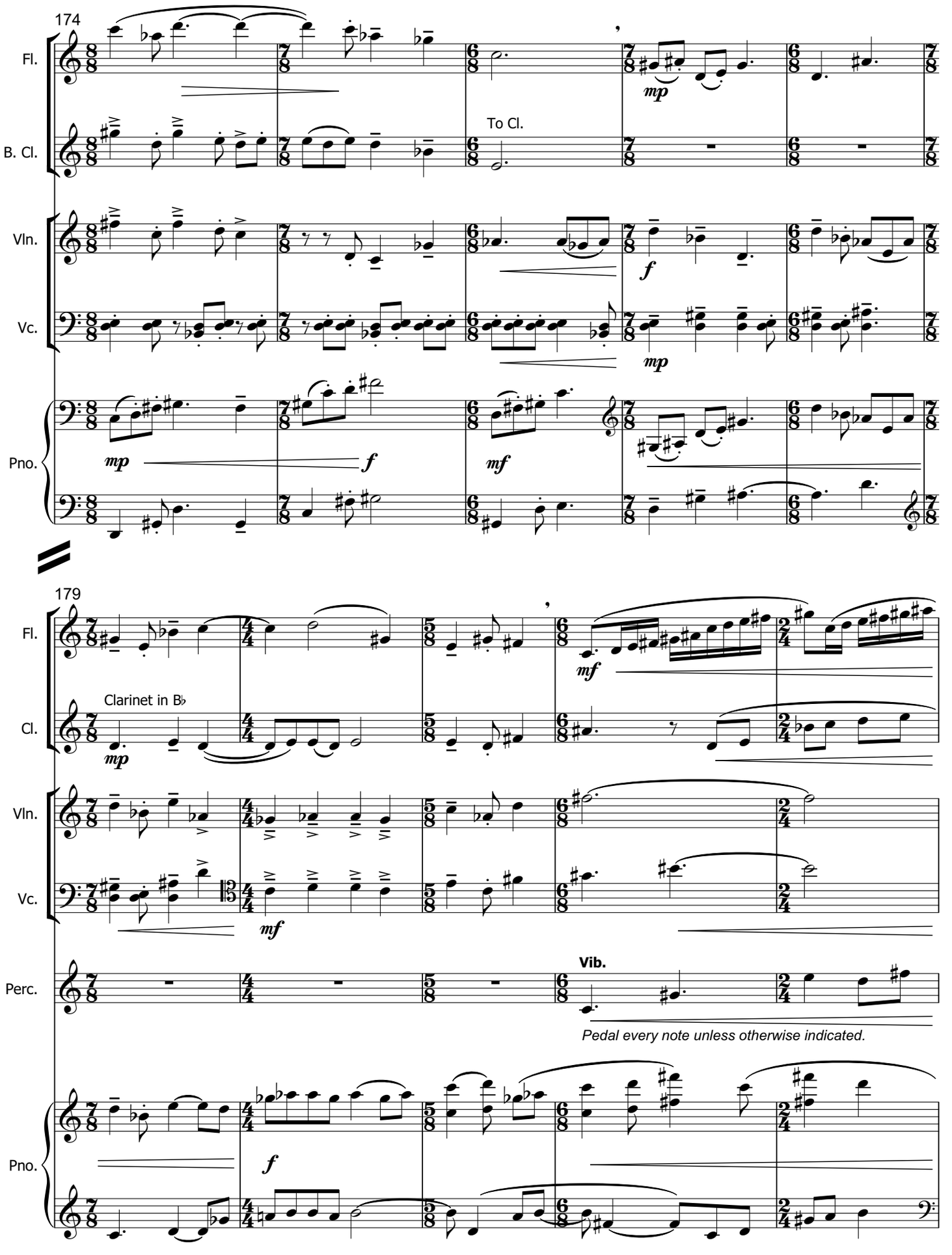
E FINALLY, THE TRAIL RISES ABOVE THE TREELINE AND THE HIKERS CAN ENJOY A VIEW OF THE VALLEY BELOW!



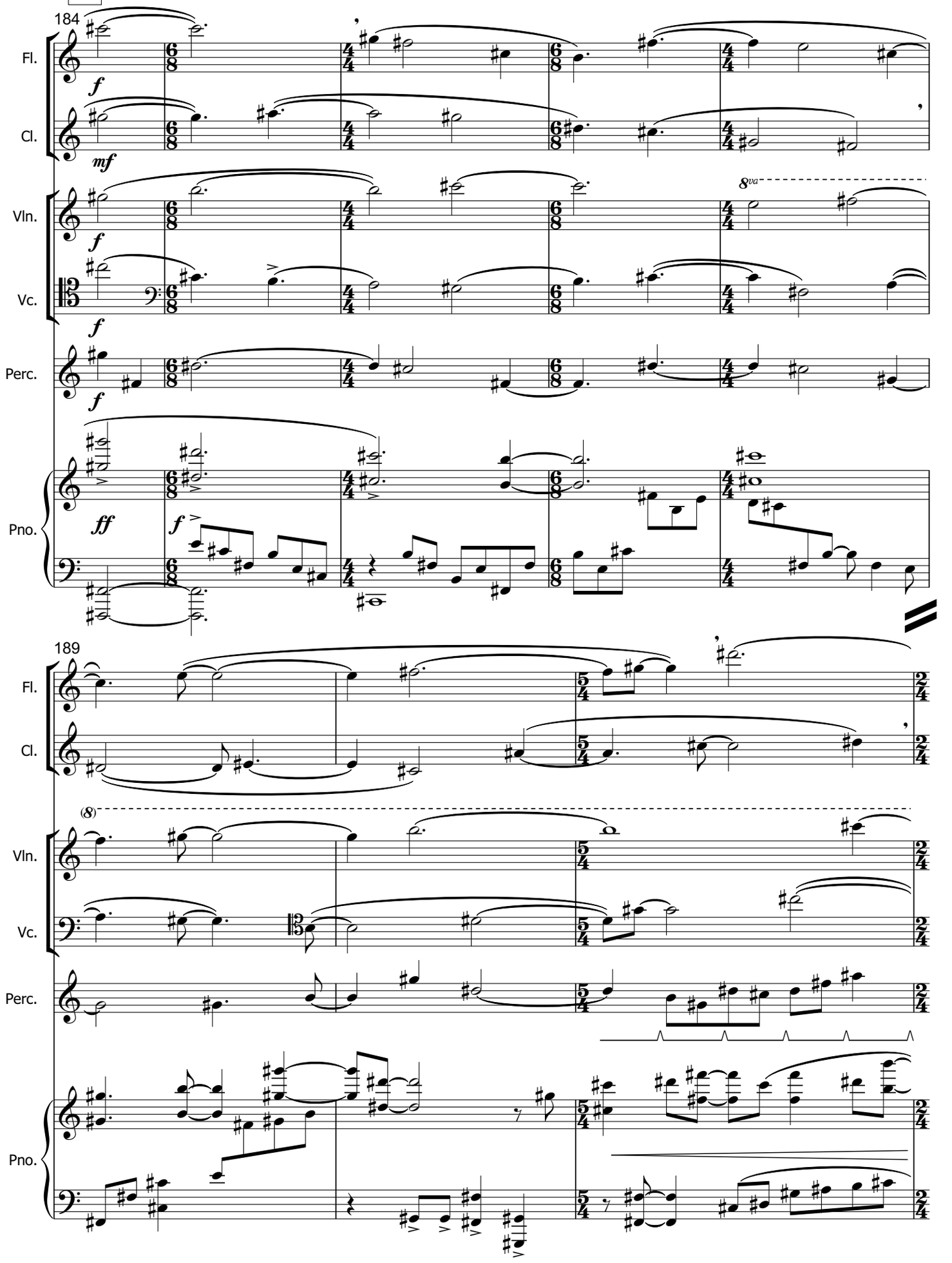


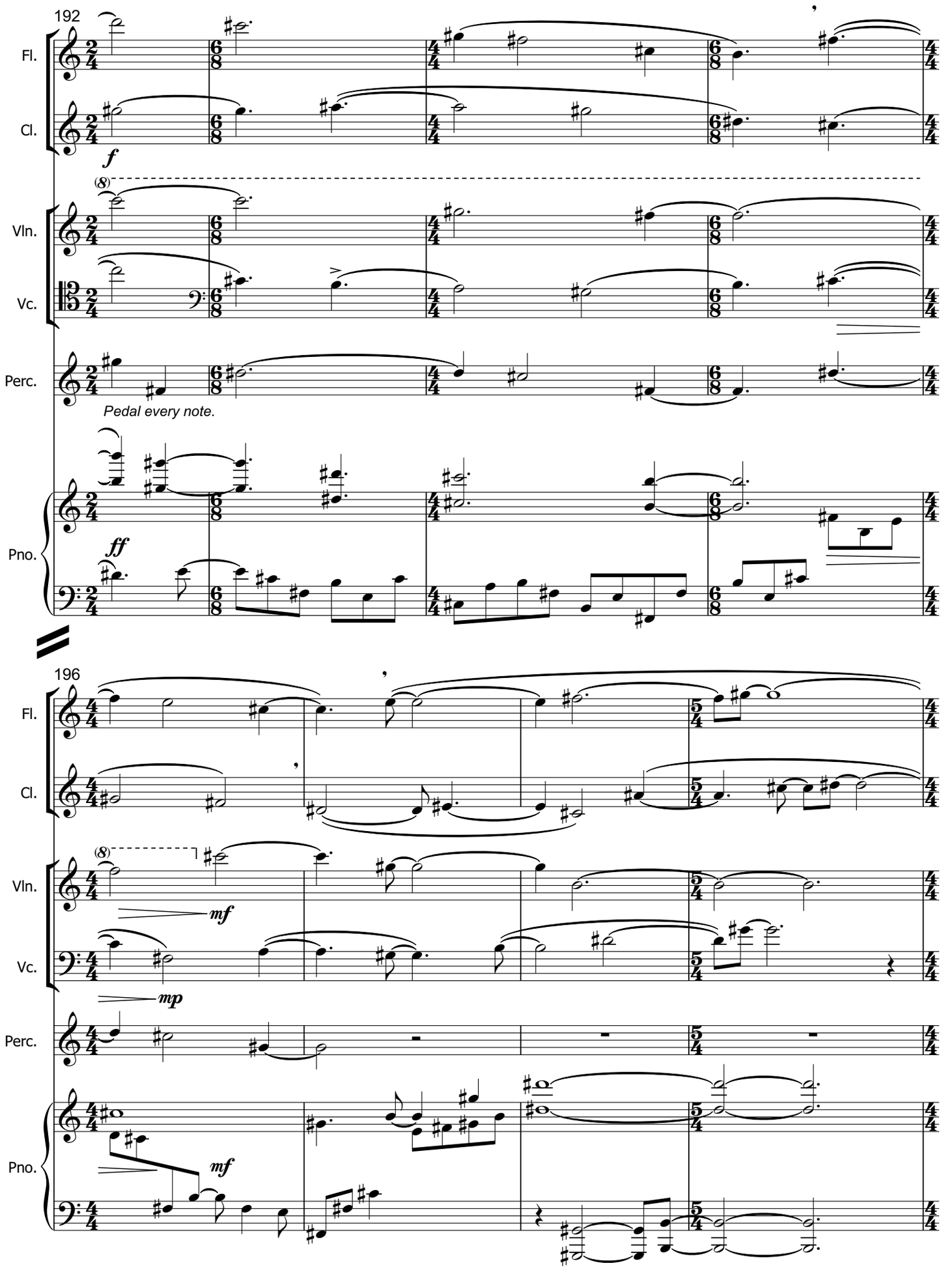

151
Bass Cl. in B♭
Cl.
Vln.
Vc.
Perc.
Pno.
mp
f
f
ff
F
IN SPITE OF THE INCREDIBLE VIEW,
THERE IS STILL A LOT OF MOUNTAIN TO CLIMB.
157
B. Cl.
Vc.
Pno.
mp
f


163
Fl.
Vln.
Vc.
Perc.
Pno.
Vib.
Ped.
cresc.
169
Note to conductor: players should hold back until they have the primary line, then come out of the texture (indicated by a change in dynamics).
B. Cl.
Primary line
RH
LH

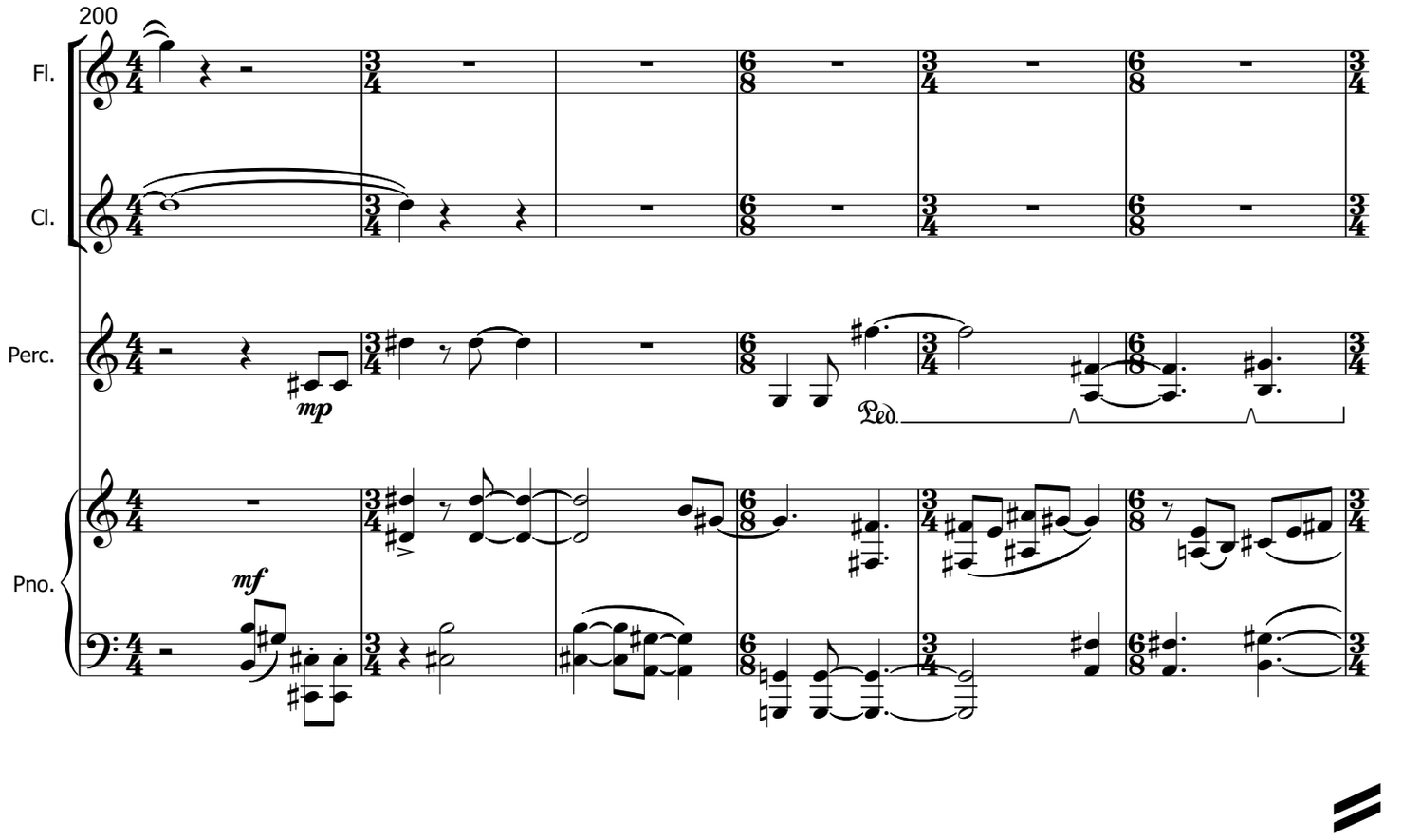

174
Fl.
B. Cl.
To Cl.
Vln.
Vc.
Pno.
mp
f
mf
179
Clarinet in B♭
Cl.
Perc.
Vib.
Pedal every note unless otherwise indicated.

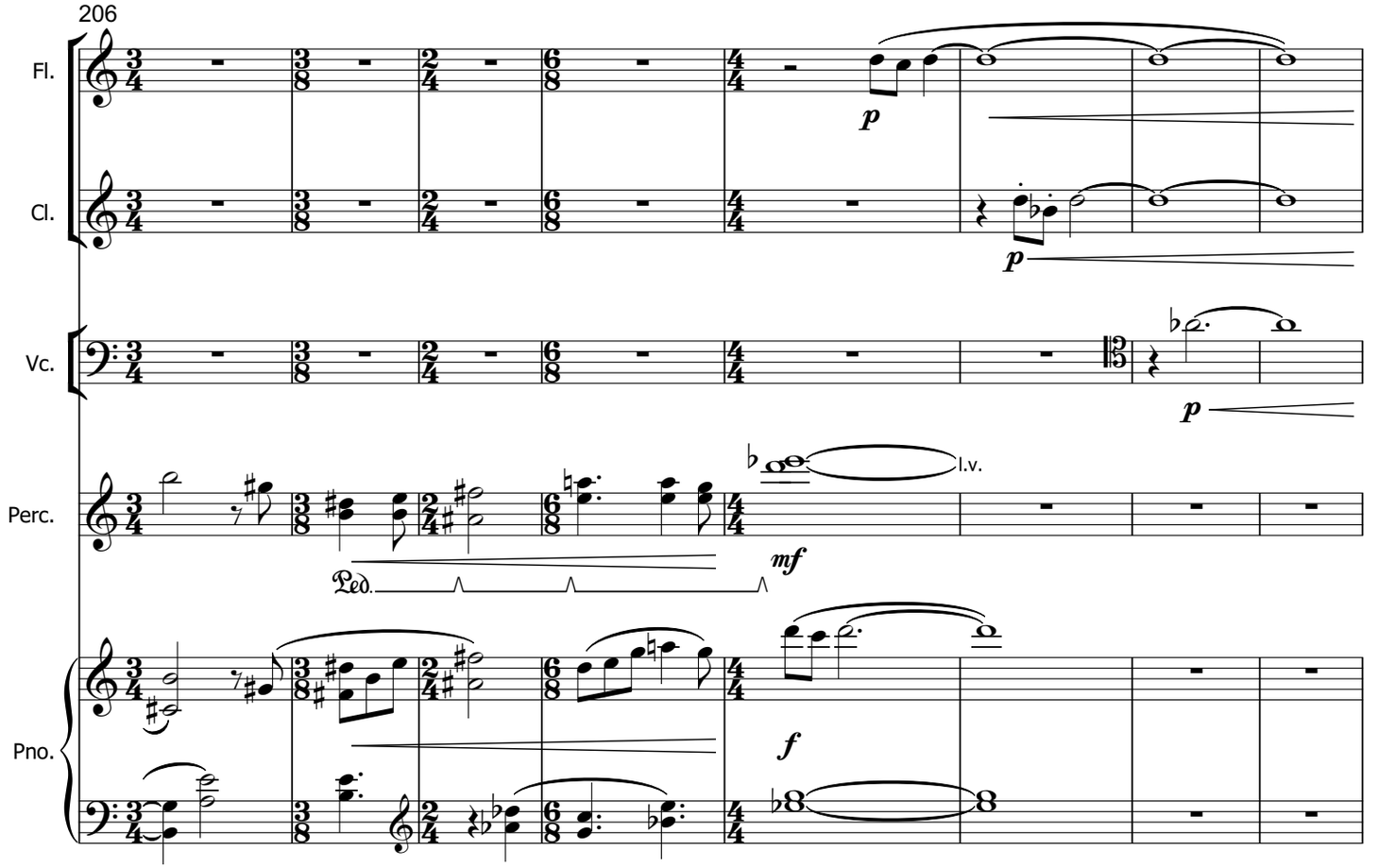
G FINALLY, THE HIKERS HAVE REACHED THE SUMMIT!



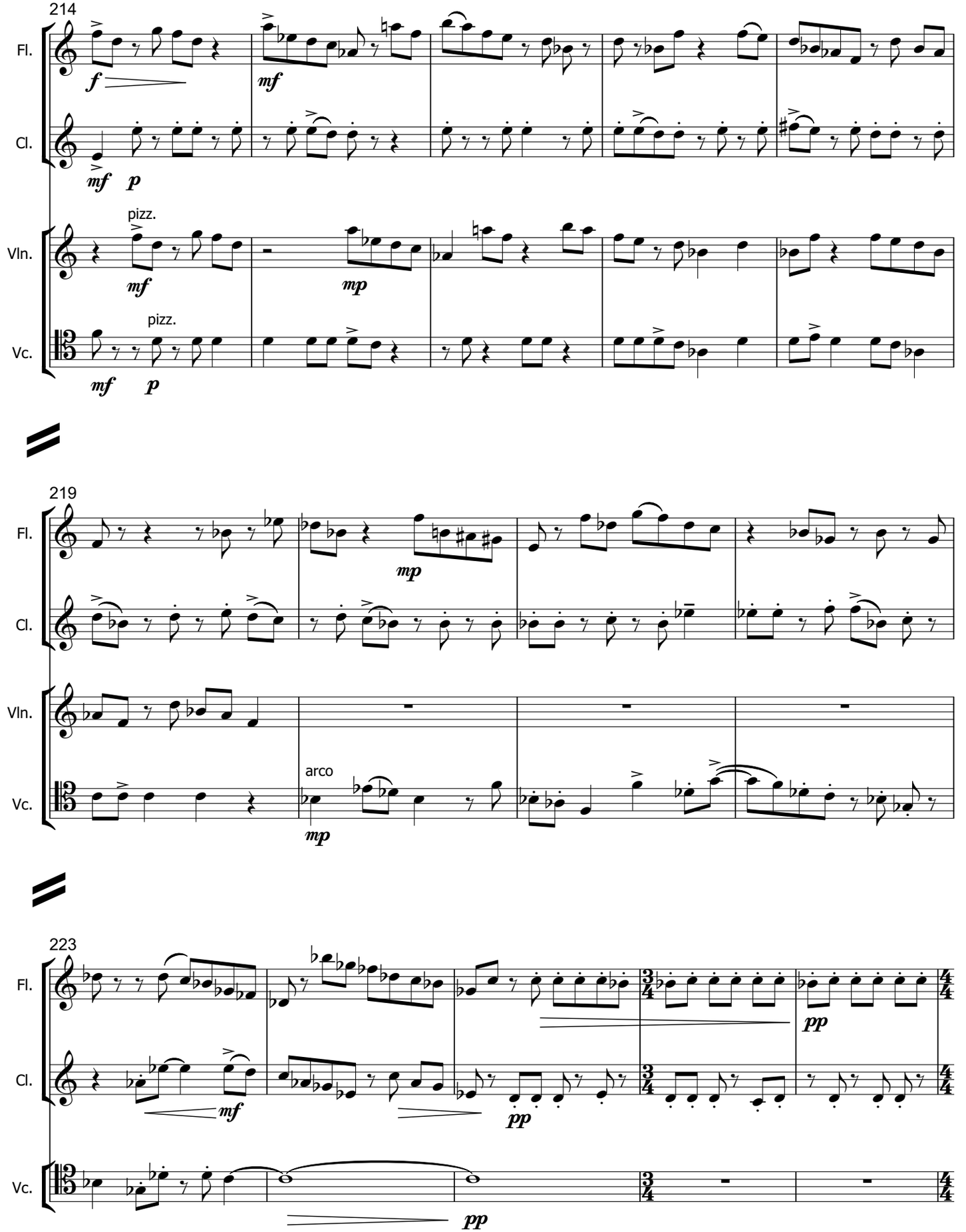

192
Fl.
Cl.
f
(8)
Vln.
Vc.
Perc.
Pedal every note.
Pno.
ff
196
Fl.
Cl.
Vln.
mf
Vc.
mp
Perc.
Pno.
mf

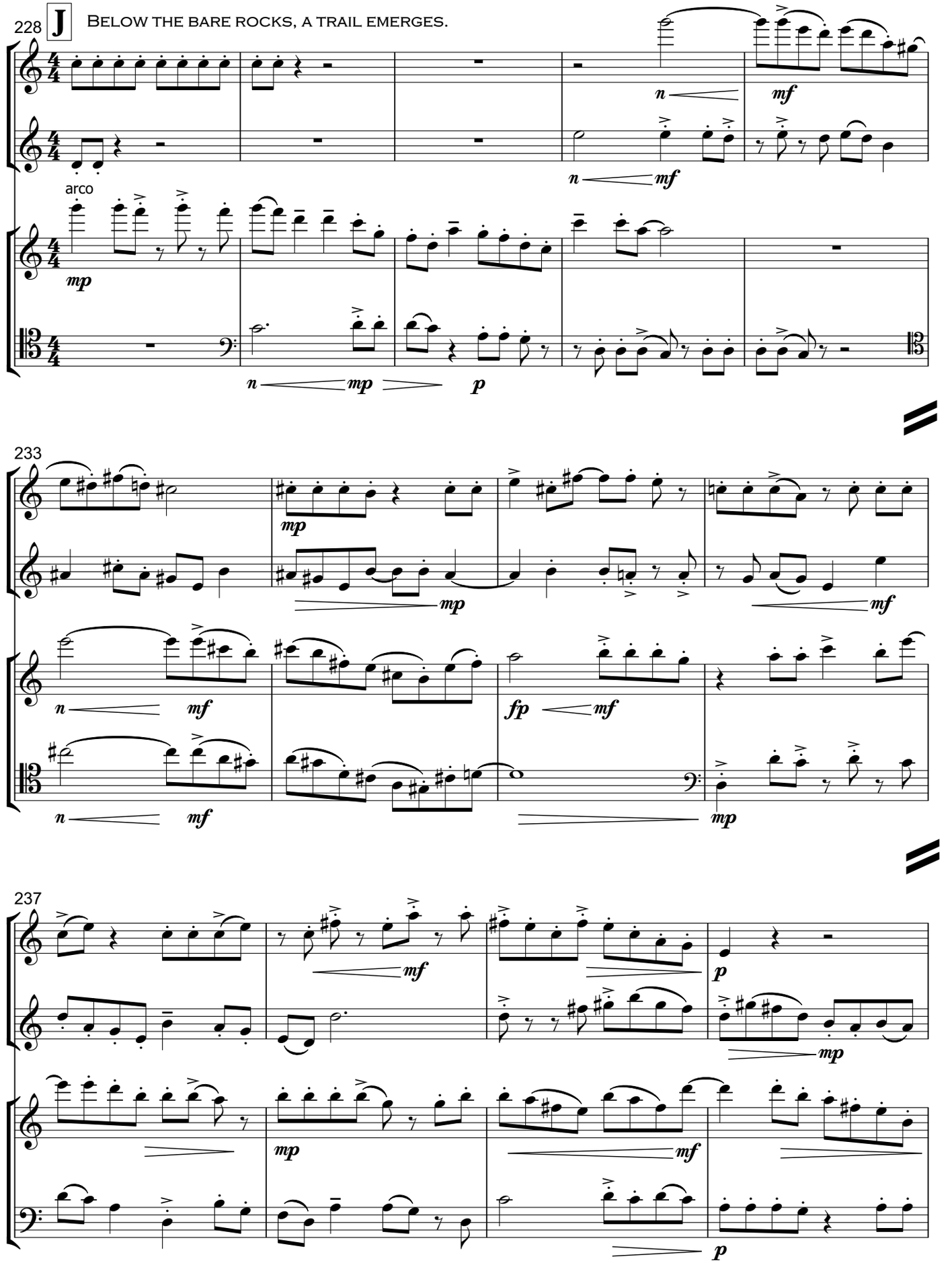
H THE HIKERS START TO THINK ABOUT THEIR DESCENT.

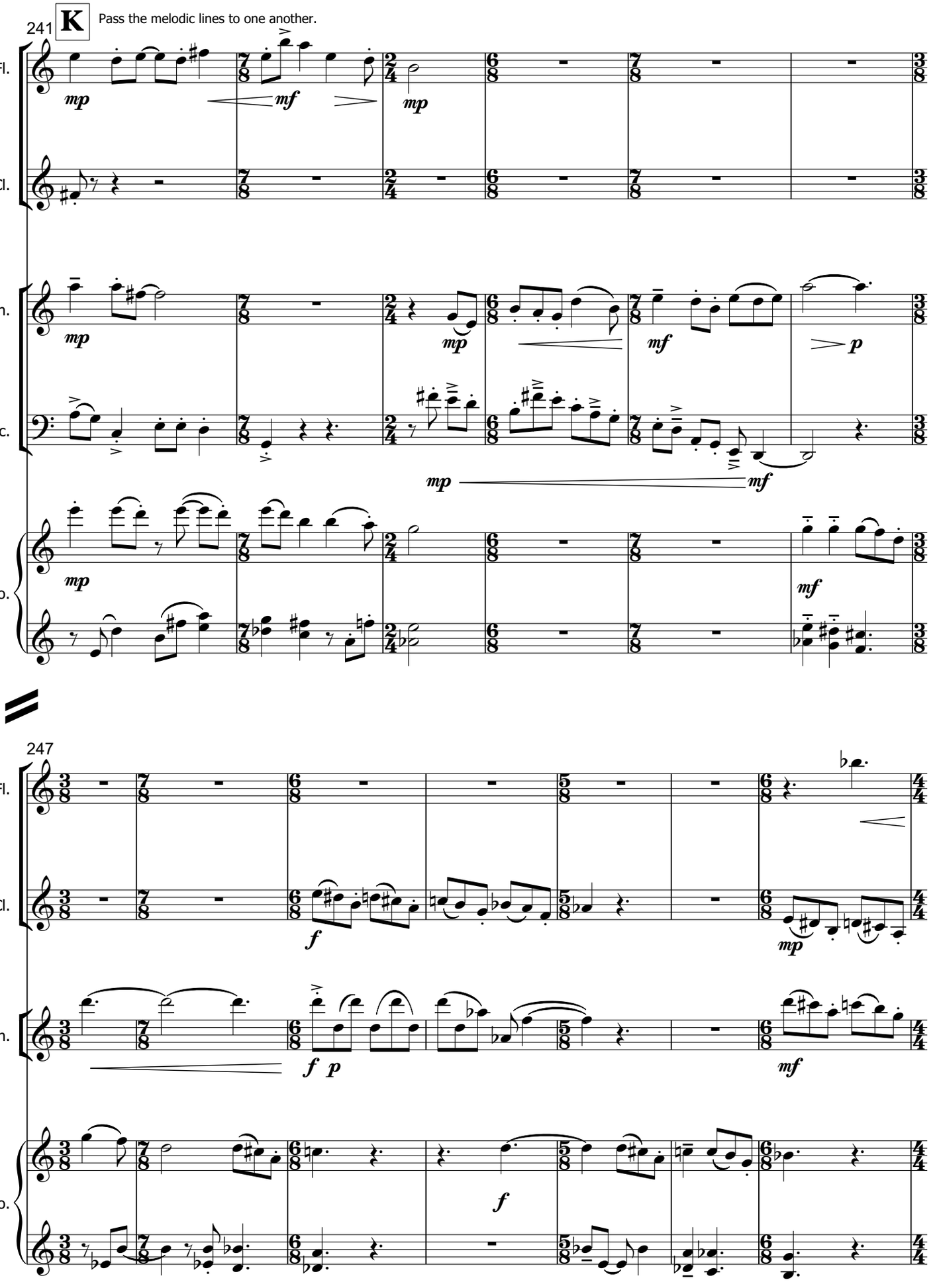


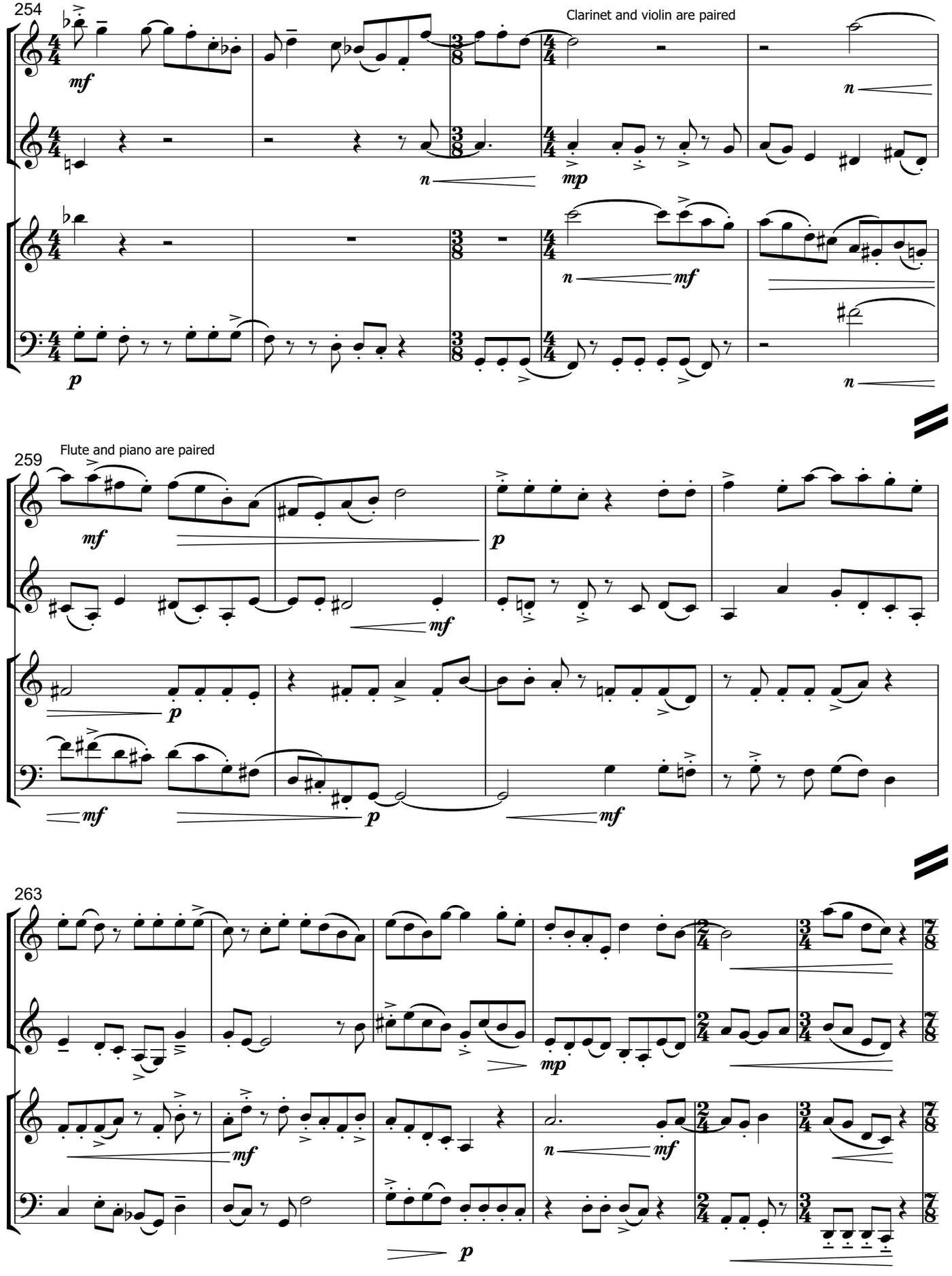


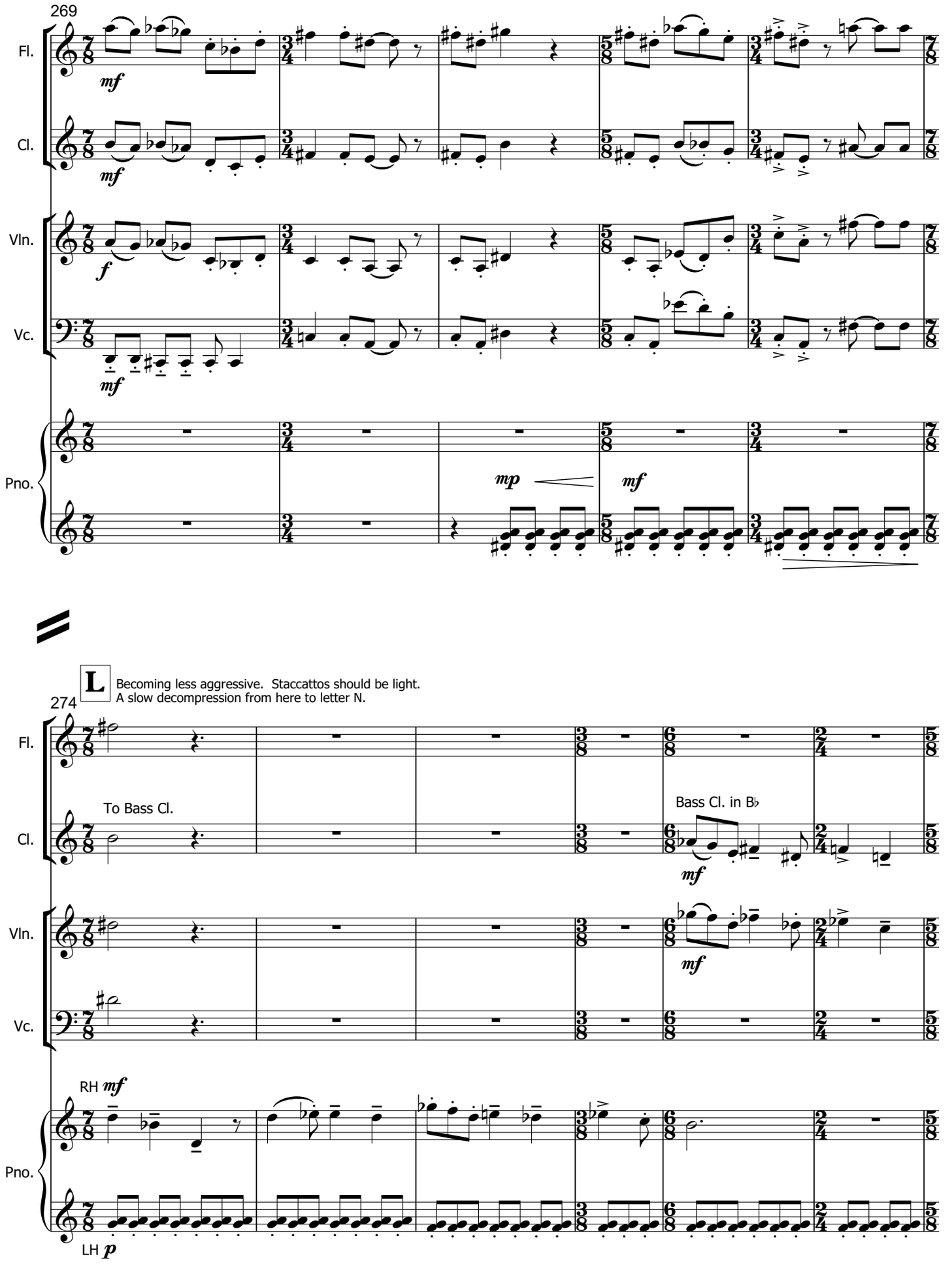
I The descent begins with a scramble across the bare-faced rocks.

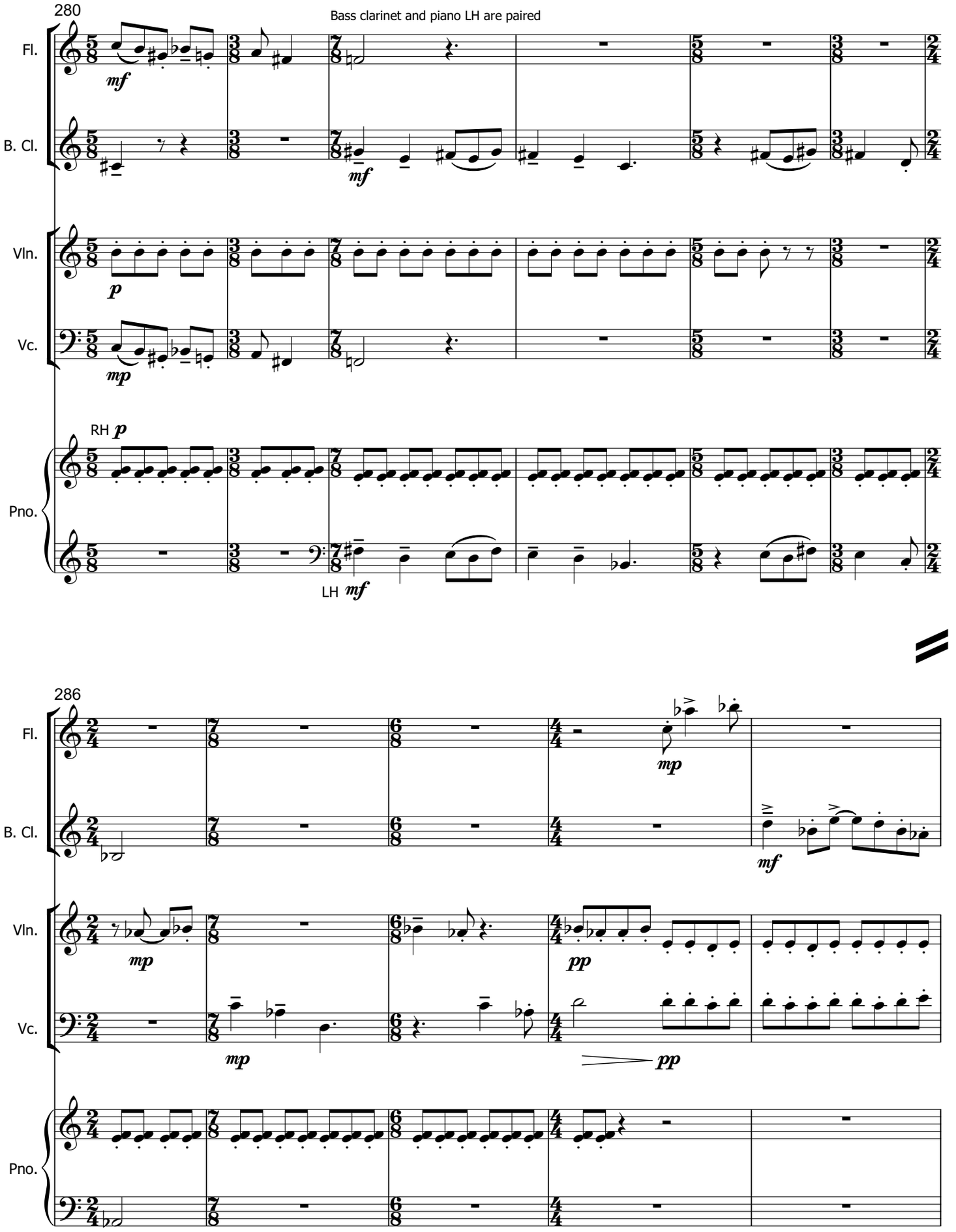


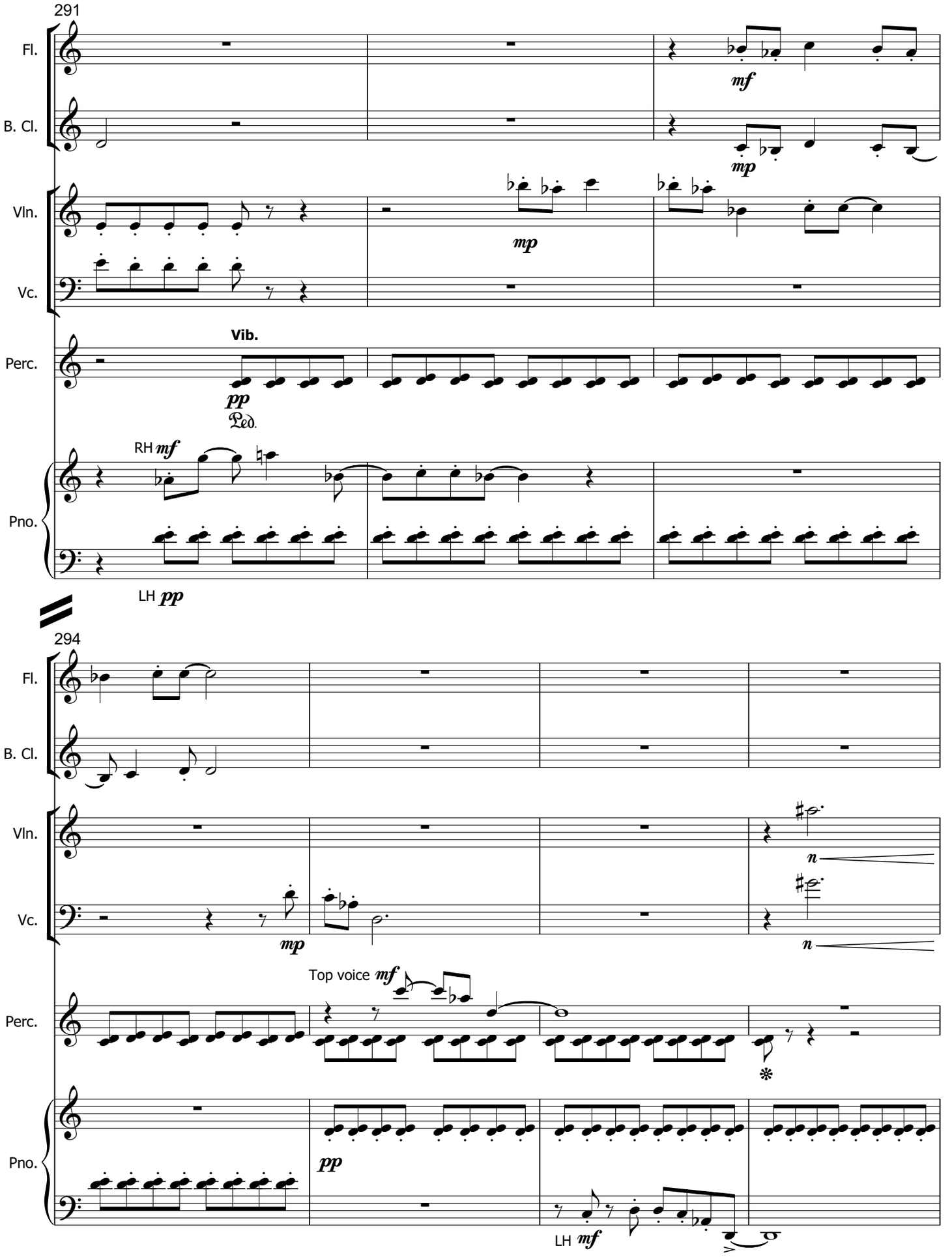

228
J
BELOW THE BARE ROCKS, A TRAIL EMERGES.
Fl.
Cl.
arco
Vln.
Vc.
233
237


241
K
Pass the melodic lines to one another.
Fl.
Cl.
Vln.
Vc.
Pno.
247
Fl.
Cl.
Vln.
Pno.


254
Clarinet and violin are paired
Fl.
Cl.
Vln.
Vc.
259
Flute and piano are paired
263


269
Fl.
Cl.
Vln.
Vc.
Pno.
mf
f
mp
mf
L
Becoming less aggressive. Staccattos should be light.
A slow decompression from here to letter N.
274
To Bass Cl.
Bass Cl. in B♭
RH mf
LH p


280
Bass clarinet and piano LH are paired
Fl.
B. Cl.
Vln.
Vc.
Pno.
RH p
LH mf
286


291
Fl.
B. Cl.
Vln.
Vc.
Perc.
Pno.
mf
mp
mp
Vib.
pp
Ped.
RH mf
LH pp
294
Fl.
B. Cl.
Vln.
Vc.
Perc.
Pno.
mp
n
n
Top voice mf
pp
LH mf

M

298

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

mf *mp* *mf* *p* *mf* *mp* *mf* *p*

Ped. ✻

303

Fl.

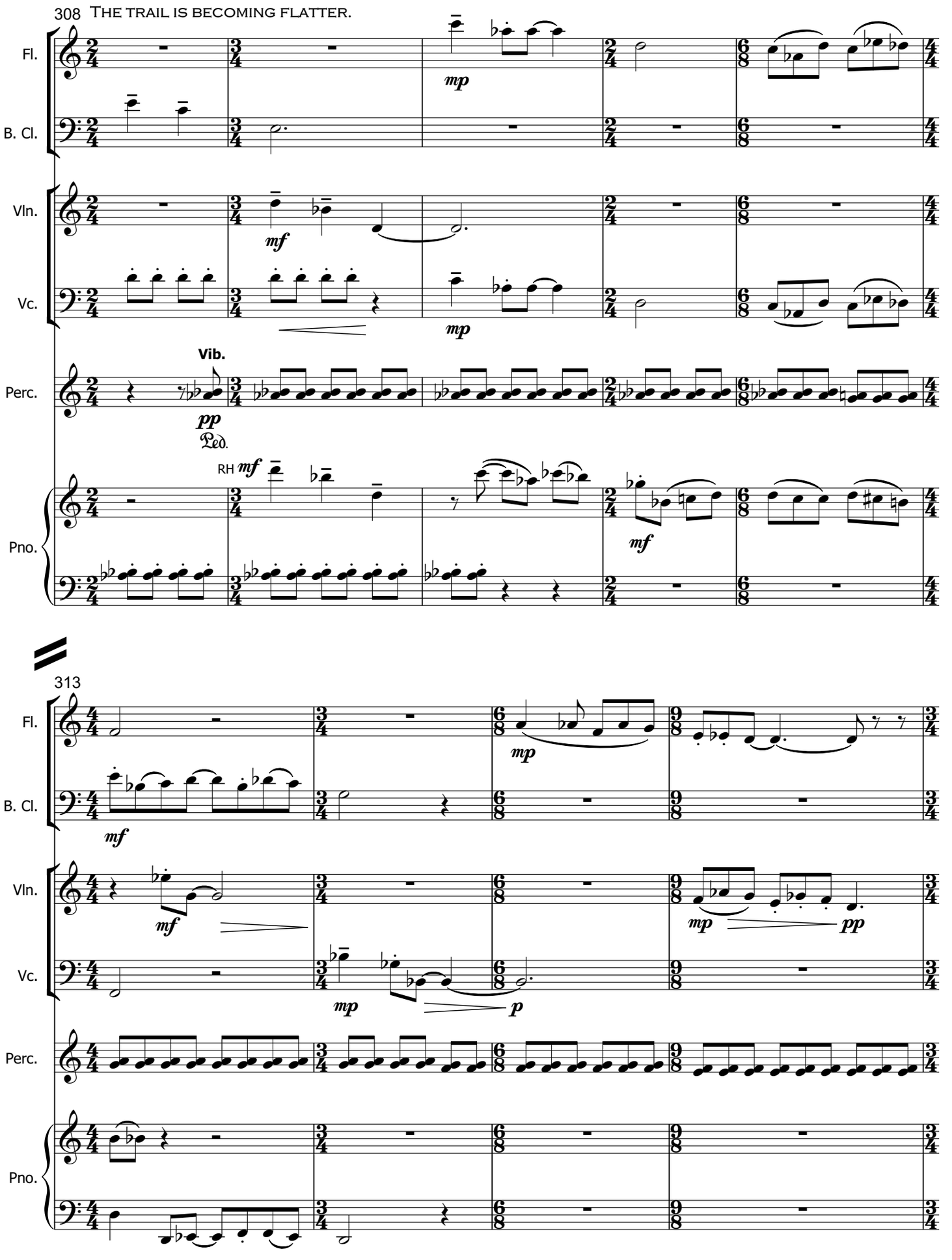
B. Cl.

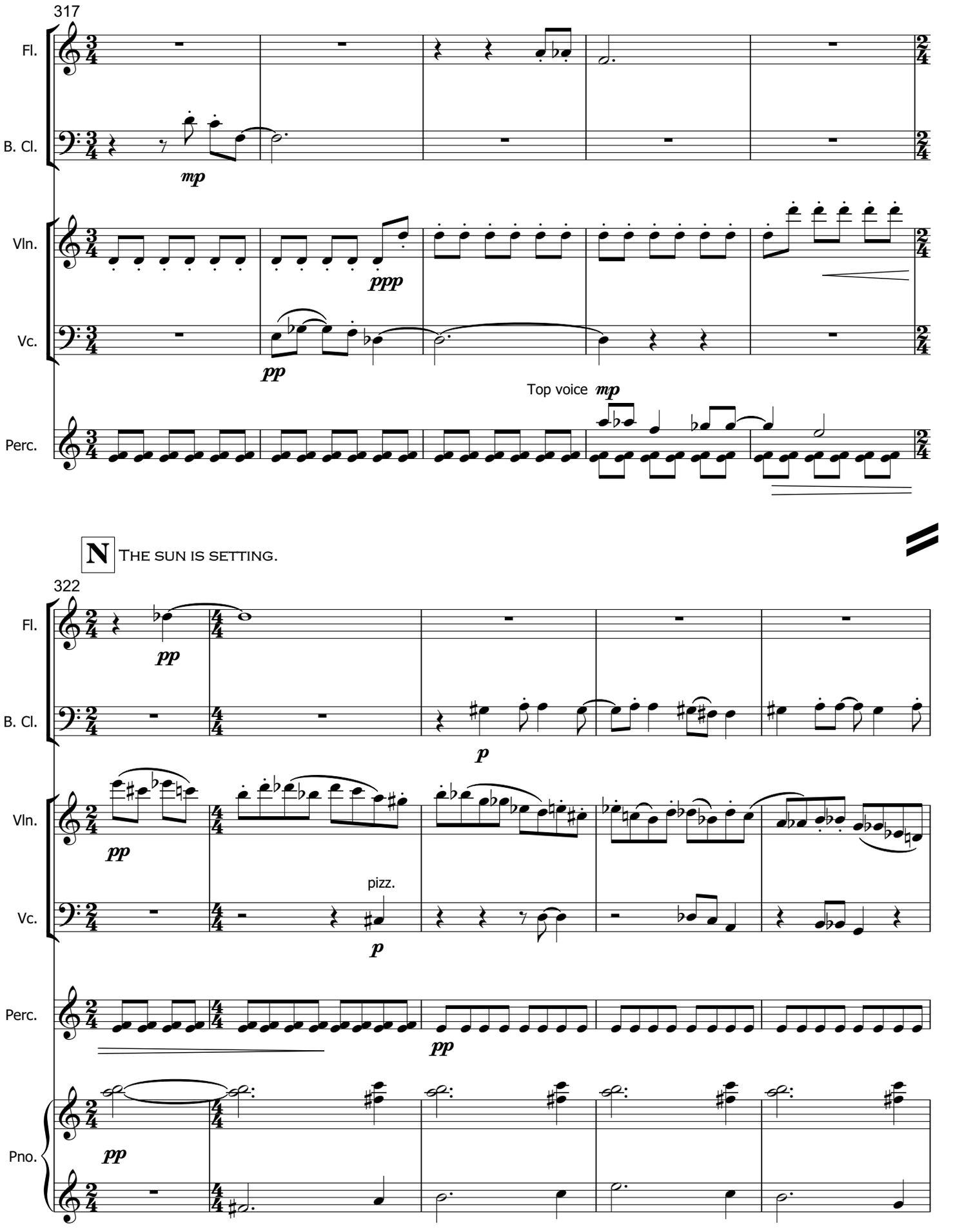
Vln.

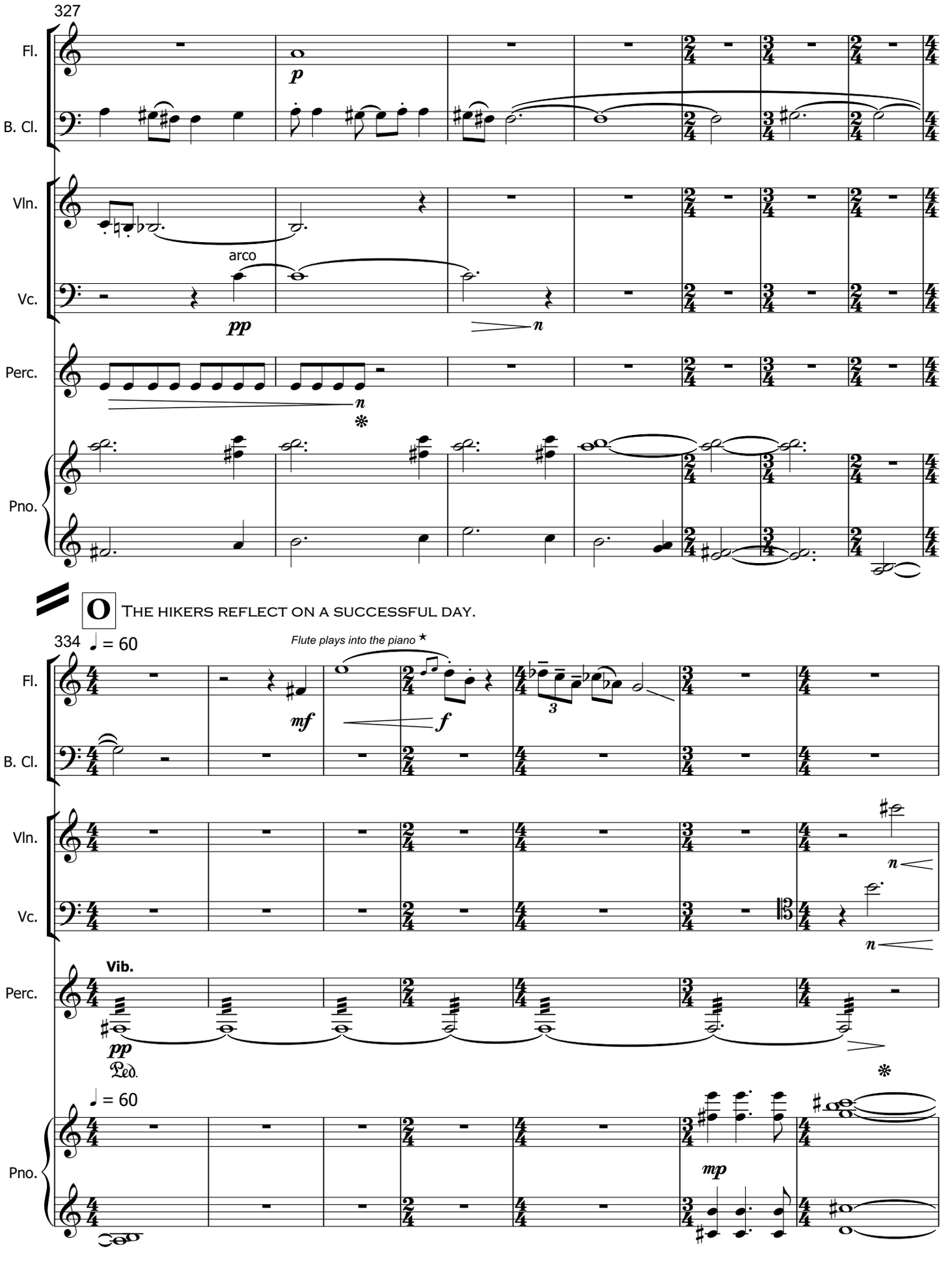
Vc.

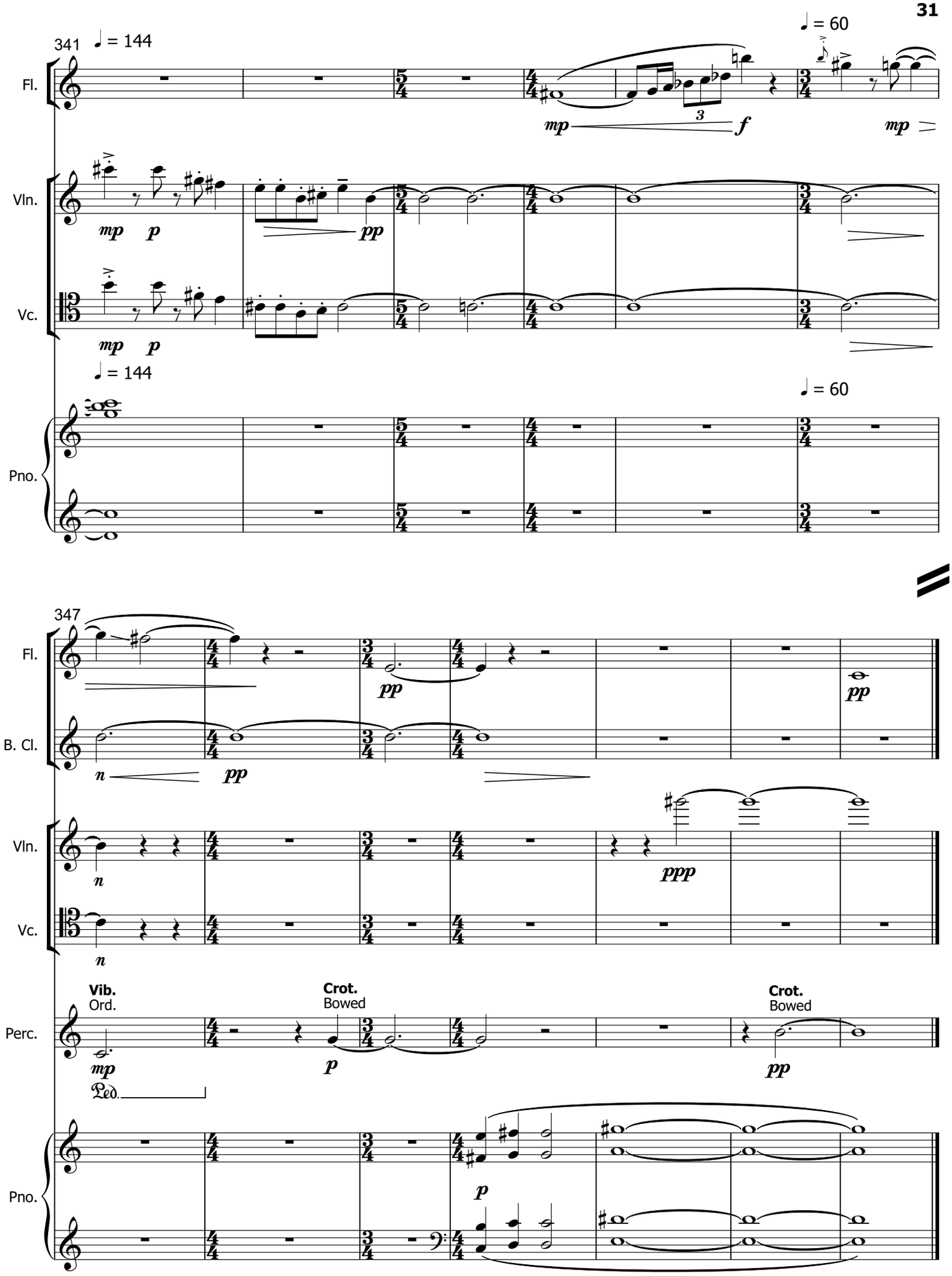
Pno.

f *mf* *f* *pp*


308
THE TRAIL IS BECOMING FLATTER.
Fl.
B. Cl.
Vln.
Vc.
Perc.
Vib.
Pno.
RH
Ped.
313


317
Fl.
B. Cl.
Vln.
Vc.
Perc.
mp
ppp
pp
Top voice mp
N THE SUN IS SETTING.
322
Fl.
B. Cl.
Vln.
Vc.
Perc.
Pno.
pp
p
pizz.


327
Fl.
B. Cl.
Vln.
Vc.
Perc.
Pno.
arco
p
pp
n
O
THE HIKERS REFLECT ON A SUCCESSFUL DAY.
334
♩ = 60
Flute plays into the piano
mf
f
Vib.
Ped.
mp


341
♩ = 144
♩ = 60
Fl.
Vln.
Vc.
Pno.
mp
p
pp
f
347
B. Cl.
ppp
Perc.
Vib.
Ord.
Crot.
Bowed
Ped.