

ONE MOUNTAIN

A TRIBUTE TO MOUNT MONADNOCK

I. MEDITATION

II. CAPRICE

HEATHER GILLIGAN

2016

INSTRUMENTATION

FLUTE

CLARINET IN B \flat / BASS CLARINET IN B \flat

VIOLIN

VIOLONCELLO

CROTALES / VIBRAPHONE

PIANO

NOTES

1) ACCIDENTALS LAST THROUGH THE ENTIRE MEASURE.

2) $\text{♪} = \text{♪}$ 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

ONE MOUNTAIN

A TRIBUTE TO MOUNT MONADNOCK

I. MEDITATION

THE SUN RISES IN THE DISTANCE.
THE MOUNTAIN STANDS ALONE.

HEATHER GILLIGAN

♩ = 60

Flute plays into the piano *

Wait for bowed crotales to silence before continuing. Sympathy vibrations may still be sounding in piano.

Musical score for the first system, measures 1-16. The score includes parts for Flute, Clarinet in Bb, Violin, Violoncello, Percussion, and Piano. The Flute part features dynamic markings of *f*, *mf*, and *f*. The Percussion part includes a section for Bowed Crotales with a dynamic marking of *mp*. The Piano part is indicated by a 'Ped.' marking.

Ped. *

* 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.

Musical score for the second system, measures 17-24. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), and Percussion (Perc.). The Flute part has a 'Pitch bend' marking and dynamic markings of *f* and *mp*. The Clarinet part has a dynamic marking of *p*. The Violoncello part has a 'pizz.' marking and a dynamic marking of *p*. The Percussion part includes a 'Vibraphone Ord.' marking and a dynamic marking of *p*. A 'Ped.' marking is also present.

A

17 Slightly faster (♩ = 72)

Cl. *n* *p* *mp*

Vln. *mp* *mf* *p* arco

Vc. *p*

Perc. Vib. Ord. *mp* i.v. Crot. Bowed Vib. Ord. *pp* Ped.

Pno. *p* *mf* *p*

Moderate pedal

25

Fl. *mp* *mf* *p*

Cl. *p* *mf*

Vln. *mf* *pp*

Vc. *mp* *mf* *mp*

Perc. *f* *

Pno. *crescendo* *f* *mp*

30

Fl. *mf* *mp*

Cl. *mp* *mf*

Vln. *p* *mf* *mp*

Vc. *mf* *p* *mp*

Perc. *p* *Vib.* *Led.*

Pno. *mf*

36

Fl. *mf*

Cl. *mp* *mf* *p* *n*

Vln. *mf* *pp* *mp*

Vc. *mf* *pp* *mp*

Perc. *p* *Crot. Ord.* *mp* *l.v.*

Pno. *mp* *mf*

4

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. *mf*

Pno. *mp* *p*

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

54 5

Fl. *mf* *mp*

Cl. *mf*

Vln. *p*

Vc. *pp* *p < mf >*

Perc.

Pno. Continually dying away to m. 64

60

Fl. *p* *mp* *pp*

Cl. To Bass Cl. *pp*

Vln.

Vc. *pp < mp* *n*

Perc. *Crot. Bowed* *pp*

Pno.

Attacca

II. CAPRICE

HIKERS ENTER THE FOREST AT THE BASE OF THE HILL.

♩ = 144

67 Bass Cl. in B \flat

B. Cl. *p* *mp*

Vc. *pp*

Perc.



73

B. Cl. *mp*

Vc. *pp*



78

Fl. *mp*

B. Cl. *pp* To Cl.

Vc. *p*

Pno. *mf* RH *f* and a little bit aggressive

LH *p*

83

Fl.

B. Cl.

Vc.

Pno.

C Note to conductor: phrase at C resets to small and quiet (with melody in piano LH)

f

Clarinet in B \flat

p

pp

RH *p*

LH *mf*

88

Cl.

Vln.

Vc.

Pno.

mf

mp

f

92

Cl.

Vln.

Vc.

Pno.

mp

mf

p

mp



96

Fl.

Cl.

Vln.

Vc.

Pno.

mp

p

p

100

Fl. *mf*

Cl. *mf* *p* *mp*

Vln. *mf*

Vc. *mp* *mf* *mp*

Pno. *mp*

Detailed description: This system contains measures 100 through 104. The Flute part begins with a melodic line in measure 100, marked *mf*. The Clarinet part enters in measure 101 with a similar line, marked *mf*, then *p* in measure 102, and *mp* in measure 103. The Violin part plays a steady eighth-note accompaniment, marked *mf*. The Viola part has a more active line, marked *mp* in measure 101, *mf* in measure 102, and *mp* in measure 103. The Piano part features a rhythmic accompaniment of eighth notes, marked *mp*. The key signature has one sharp (F#) and the time signature is 5/8. Measure 104 is a 7/8 measure. A double bar line with repeat dots is at the end of the system.

105

Fl. *f* *fl.*

Cl. *mf* *f*

Vln. *f*

Vc. *mf* *f*

Pno. *mf* *f*

Detailed description: This system contains measures 105 through 109. The Flute part has a melodic line, marked *f* in measure 105 and *fl.* in measure 106. The Clarinet part has a melodic line, marked *mf* in measure 105 and *f* in measure 106. The Violin part has a melodic line, marked *f* in measure 106. The Viola part has a melodic line, marked *mf* in measure 105 and *f* in measure 106. The Piano part has a melodic line, marked *mf* in measure 105 and *f* in measure 106. The key signature has one sharp (F#) and the time signature is 5/8. Measure 109 is a 7/8 measure. A double bar line with repeat dots is at the end of the system.

D

AFTER A SMALL VISTA, THE HIKERS RETURN TO THE FORESTED TRAIL.

110

Fl. *p* *mp*

Cl. *p*

Vln. *pp*

Perc. *pp*
Vib.
Red.

115

Fl. *mf*

Vln.

Perc.

118

Cl. *mf* *f*

Vln. *mf*

Vc. *mf*

Perc. * Red.

Pno. *p* *mf* *p*

122

Musical score for measures 122-126. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Starts with a rest, then plays a melodic line starting at measure 123. Dynamics: *mf* (measure 123), *p* (measure 124).
- Cl.:** Starts with a rest, then plays a melodic line starting at measure 123. Dynamics: *mf* (measure 123).
- Vln.:** Starts with a rest, then plays a melodic line starting at measure 124. Dynamics: *mf* (measure 124).
- Vc.:** Plays a melodic line throughout. Dynamics: *mf* (measure 123).
- Perc.:** Plays a rhythmic pattern. Dynamics: *mf* (measure 123). Includes a section marked ** Ped.* starting at measure 124.
- Pno.:** Right hand (RH) plays a rhythmic pattern (*mf*), and the left hand (LH) plays a bass line (*p*).

127

Musical score for measures 127-131. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Plays a melodic line. Dynamics: *mf* (measure 128), *f* (measure 130).
- Cl.:** Starts with a rest, then plays a melodic line starting at measure 129. Dynamics: *mf* (measure 129).
- Vln.:** Plays a melodic line. Dynamics: *mp* (measure 128), *pp* (measure 130).
- Vc.:** Starts with a rest, then plays a melodic line starting at measure 129. Dynamics: *mp* (measure 129).
- Perc.:** Plays a rhythmic pattern. Dynamics: *pp* (measure 127), *mp* (measure 129).
- Lower voice:** Plays a melodic line. Dynamics: *mf* (measure 127).

132

Fl. *mp*

Cl. *p mp*

Vln. *mp mf*

Vc. *mf p*

Perc. *mf mp*

Pno. *p mp mf*

Detailed description: This system contains measures 132 through 135. The music is in 3/4 time, which changes to 4/4 at measure 133 and 7/8 at measure 135. The flute (Fl.) part starts with a dynamic of *mp*. The clarinet (Cl.) part starts with *p* and moves to *mp*. The violin (Vln.) part starts with *mp* and moves to *mf*. The viola (Vc.) part starts with *mf* and moves to *p*. The percussion (Perc.) part starts with *mf* and moves to *mp*. The piano (Pno.) part starts with *p* and moves to *mp* and then *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

136

Fl. *p*

Cl. *mf mp*

Vln. *p*

Vc. *mp p*

Perc. *p*

Pno.

Detailed description: This system contains measures 136 through 140. The music is in 5/8 time, which changes to 2/4 at measure 137 and 7/8 at measure 140. The flute (Fl.) part starts with a dynamic of *p*. The clarinet (Cl.) part starts with *mf* and moves to *mp*. The violin (Vln.) part starts with *p*. The viola (Vc.) part starts with *mp* and moves to *p*. The percussion (Perc.) part starts with *p*. The piano (Pno.) part is mostly silent, with some notes in the right hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

142

Fl. *f*

Cl. *f*
To Bass Cl.

Vln. *f* *mf*

Vc. *f* *mf* *mp*

Perc. *f* l.v.

Pno. *mf* *mp*

147

Vln. *f*

Vc. *f* *mf*

Perc. Vib. *p* *f*
Pedal every note.

Pno. *f*

151

Cl. Bass Cl. in B \flat

Vln.

Vc.

Perc.

Pno.

mp *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. *f*

Vln. *p* *mf*

Vc.

Perc. *f* Vib. Led.

Pno. *mp* *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).

Fl. *mp* *f*

B. Cl. *mp* *mf* *mp* *f* Primary line

Vln. *mp* *p* *mf*

Vc. *mf* *p*

Perc. *mf* Led.

Pno. *mf* *p* RH *mp* LH *mf*

174

Fl.

B. Cl.

Vln.

Vc.

Pno.

To Cl.

mp

f

mp

mp

f

mf

179

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

Clarinet in B \flat

mp

mf

mf

Vib.

Pedal every note unless otherwise indicated.

f

184

Fl. *f*

Cl. *mf*

Vln. *f*

Vc. *f*

Perc. *f*

Pno. *ff*

8^{va}

189

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

192

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

f

ff

Pedal every note.

Detailed description: This system covers measures 192 to 195. The music is in 2/4 time, with a key signature of one sharp (F#). The flute and clarinet parts feature long, sweeping melodic lines with slurs. The violin and viola parts have a similar melodic character. The piano part is more rhythmic, with a strong bass line. The percussion part has a steady pulse. Dynamics range from *f* to *ff*. A dashed line with an '8' above it indicates an octave transposition for the violin part. A note in the percussion part is marked with a 'v' for vibrato. The system ends with a double bar line.

196

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

mf

mp

Detailed description: This system covers measures 196 to 199. The music is in 4/4 time, with a key signature of one sharp (F#). The flute and clarinet parts continue their melodic lines. The violin and viola parts have a more active role. The piano part features a complex bass line with many accidentals. The percussion part has a steady pulse. Dynamics range from *mf* to *mp*. The system ends with a double bar line.

H THE HIKERS START TO THINK ABOUT THEIR DESCENT.

200

Fl.

Cl.

Perc.

Pno.

mp

mf

Ped.

Detailed description: This system contains measures 200 through 205. The Flute and Clarinet parts are mostly rests, with some notes in measure 201. The Percussion part features a melodic line starting in measure 201, marked *mp*, with a pedal point in measure 204. The Piano part is more active, starting in measure 201 with a *mf* dynamic, featuring arpeggiated chords and moving lines in both hands. The time signature changes from 4/4 to 3/4, then 6/8, 3/4, 6/8, and 3/4.



206

Fl.

Cl.

Vc.

Perc.

Pno.

p

mf

f

Ped.

l.v.

Detailed description: This system contains measures 206 through 211. The Flute, Clarinet, and Violoncello parts have rests until measure 209, where they play sustained notes marked *p*. The Percussion part has a melodic line in measure 206, marked *mf*, with a pedal point in measure 209. The Piano part features a melodic line in measure 206, marked *f*, with a bass line that includes a low octave (8) in measure 209. The time signature changes from 4/4 to 3/4, then 6/8, 2/4, 6/8, 4/4, and 3/4.

I THE DESCENT BEGINS WITH A SCRAMBLE ACROSS THE BARE-FACED ROCKS.

214

Fl. *f* *mf*

Cl. *mf* *p*

Vln. *mf* *mp* pizz.

Vc. *mf* *p* pizz.

219

Fl. *mp*

Cl.

Vln.

Vc. *mp* arco

223

Fl. *pp*

Cl. *mf* *pp*

Vc. *pp*

228 **J** BELOW THE BARE ROCKS, A TRAIL EMERGES.

Musical score for measures 228-232. The score is in 4/4 time and features four staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The Flute part begins with a series of eighth notes, followed by a rest, and then a melodic line starting at measure 230 with dynamics *n* and *mf*. The Clarinet part has a similar melodic line with dynamics *n* and *mf*. The Violin part is marked *arco* and *mp*, playing a rhythmic accompaniment. The Violoncello part starts with a rest and then plays a melodic line with dynamics *n*, *mp*, and *p*. A double bar line with a repeat sign is at the end of the system.

Musical score for measures 233-236. The score continues with the same four staves. The Flute part has a melodic line with dynamics *mp* and *mf*. The Clarinet part has a melodic line with dynamics *mp* and *mf*. The Violin part has a melodic line with dynamics *n*, *mf*, and *fp*. The Violoncello part has a melodic line with dynamics *n*, *mf*, and *mp*. A double bar line with a repeat sign is at the end of the system.

Musical score for measures 237-240. The score continues with the same four staves. The Flute part has a melodic line with dynamics *mf* and *p*. The Clarinet part has a melodic line with dynamics *mp*. The Violin part has a melodic line with dynamics *mp* and *mf*. The Violoncello part has a melodic line with dynamics *p*. A double bar line with a repeat sign is at the end of the system.

241 **K** Pass the melodic lines to one another.

Fl. *mp* *mf* *mp*

Cl.

Vln. *mp* *mp* *mf* *p*

Vc. *mp* *mf*

Pno. *mp* *mf*

247

Fl.

Cl. *f* *mp*

Vln. *f* *p* *mf*

Pno. *f*

254 Clarinet and violin are paired

Fl. *mf*

Cl. *n* *mp*

Vln. *n* *mf*

Vc. *p* *n*

259 Flute and piano are paired

Fl. *mf* *p*

Cl. *mf*

Vln. *p*

Vc. *mf* *p* *mf*

263

Fl. *p*

Cl. *mp*

Vln. *mf* *n* *mf*

Vc. *p*

269

Fl. *mf*

Cl. *mf*

Vln. *f*

Vc. *mf*

Pno. *mp* *mf*



L Becoming less aggressive. Staccatos should be light.
A slow decompression from here to letter N.

274

Fl.

Cl. *To Bass Cl.* *Bass Cl. in B \flat* *mf*

Vln. *mf*

Vc.

Pno. *RH mf* *LH p*

280 Bass clarinet and piano LH are paired

Fl. *mf*

B. Cl. *mf*

Vln. *p*

Vc. *mp*

Pno. RH *p*

Pno. LH *mf*

286

Fl. *mp*

B. Cl. *mf*

Vln. *mp* *pp*

Vc. *mp* *pp*

Pno. *pp*

291

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

mf

mp

pp

pp Ped.

RH *mf*

294

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

mp

pp

mf

pp

LH *mf*

n

Top voice *mf*

*

298

Fl. *mf* *mp*

B. Cl.

Vln. *mf* *p*

Vc. *mf* *mp* *mf*

Perc. *Red.* *

Pno. *p*

303

Fl. *f*

B. Cl. *mf* *f*

Vln.

Vc. *pp*

Pno.

308 THE TRAIL IS BECOMING FLATTER.

Fl. *mp*

B. Cl. *mp*

Vln. *mf*

Vc. *mp*

Perc. *pp*
Vib.
Ped.

Pno. RH *mf* *mf*

313

Fl. *mp*

B. Cl. *mf*

Vln. *mf* *mp* *pp*

Vc. *mp* *p*

Perc.

Pno.

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.

p

327

Fl. *p*

B. Cl.

Vln. *arco*

Vc. *pp* *n*

Perc. *n* *

Pno.

O THE HIKERS REFLECT ON A SUCCESSFUL DAY.

334 ♩ = 60 *Flute plays into the piano **

Fl. *mf* *f*

B. Cl.

Vln.

Vc. *n*

Perc. *Vib.* *pp* *Ped.* *

Pno. *mp*

341 $\text{♩} = 144$ $\text{♩} = 60$

Fl. *mp* *f* *mp*

Vln. *mp* *p* *pp*

Vc. *mp* *p*

Pno. $\text{♩} = 144$ $\text{♩} = 60$

347

Fl. *pp* *pp*

B. Cl. *n* *pp*

Vln. *n* *ppp*

Vc. *n*

Perc. *mp* *p* *pp*

Pno. *p*

Vib. Ord. **Crot. Bowed** **Crot. Bowed**