One Mountain

A Tribute to Mount Monadnock

I. Meditation
II. Caprice

FOR PERUSAL ONLY

Heather Gilligan

2016

Instrumentation

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

NOTES

1) Accidentals last for 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.

FOR PERUSAL ONLY

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

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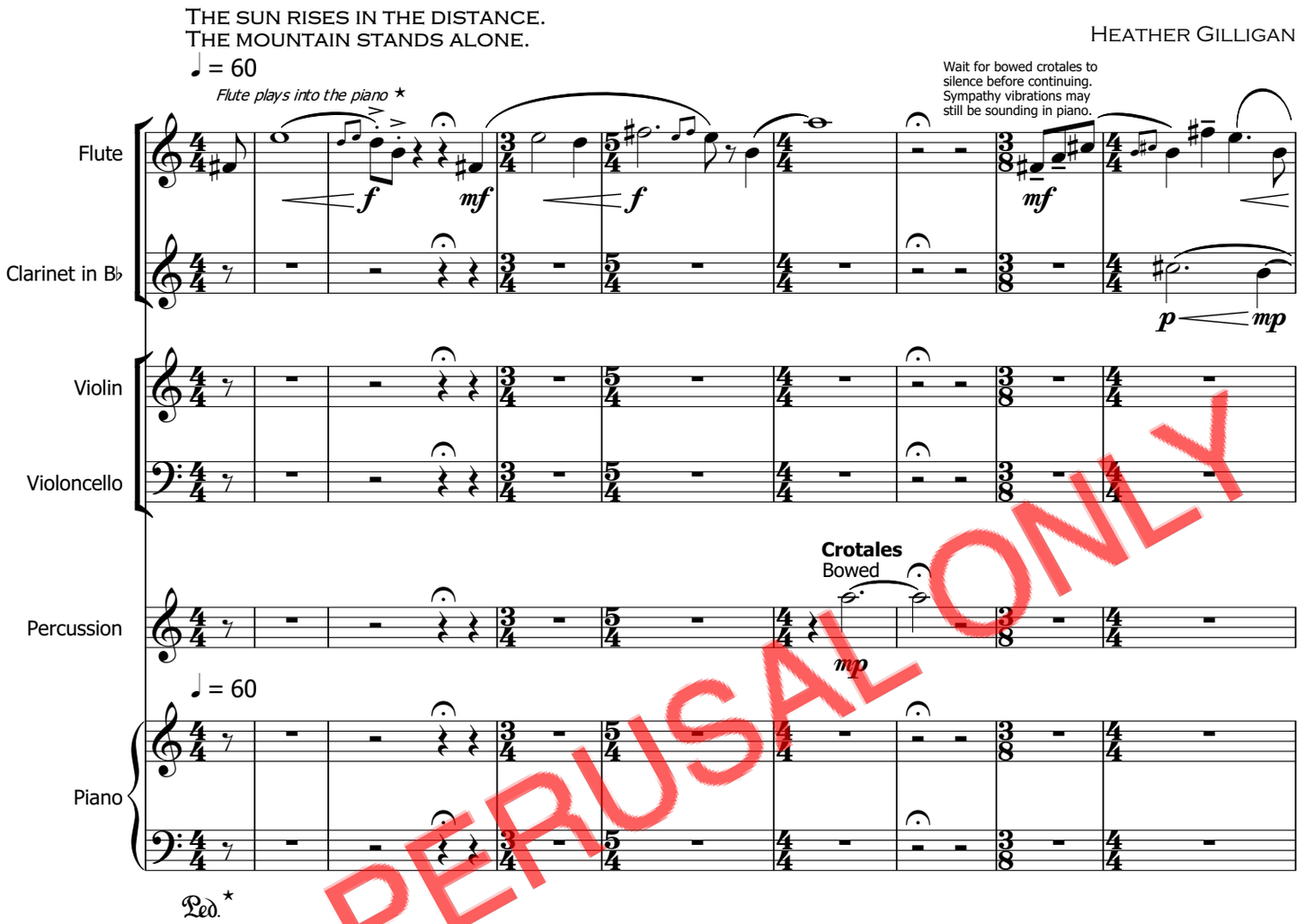
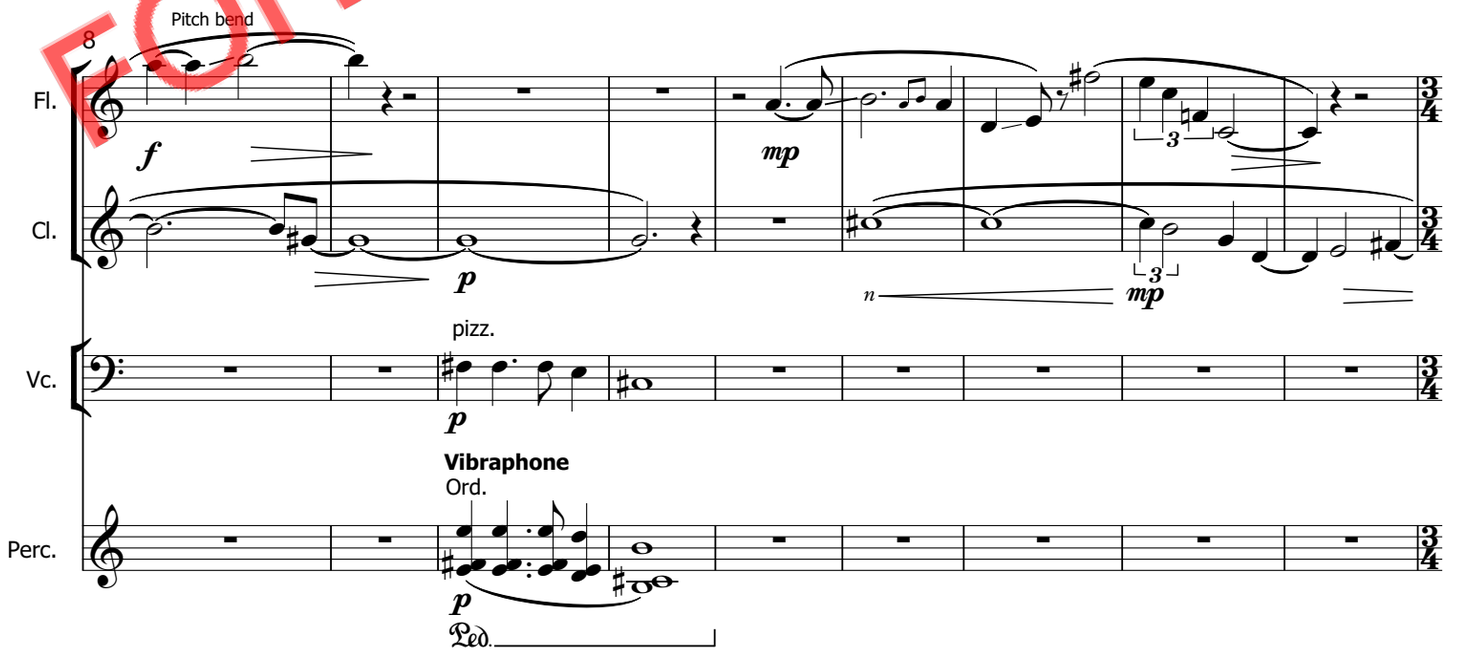
I. Meditation

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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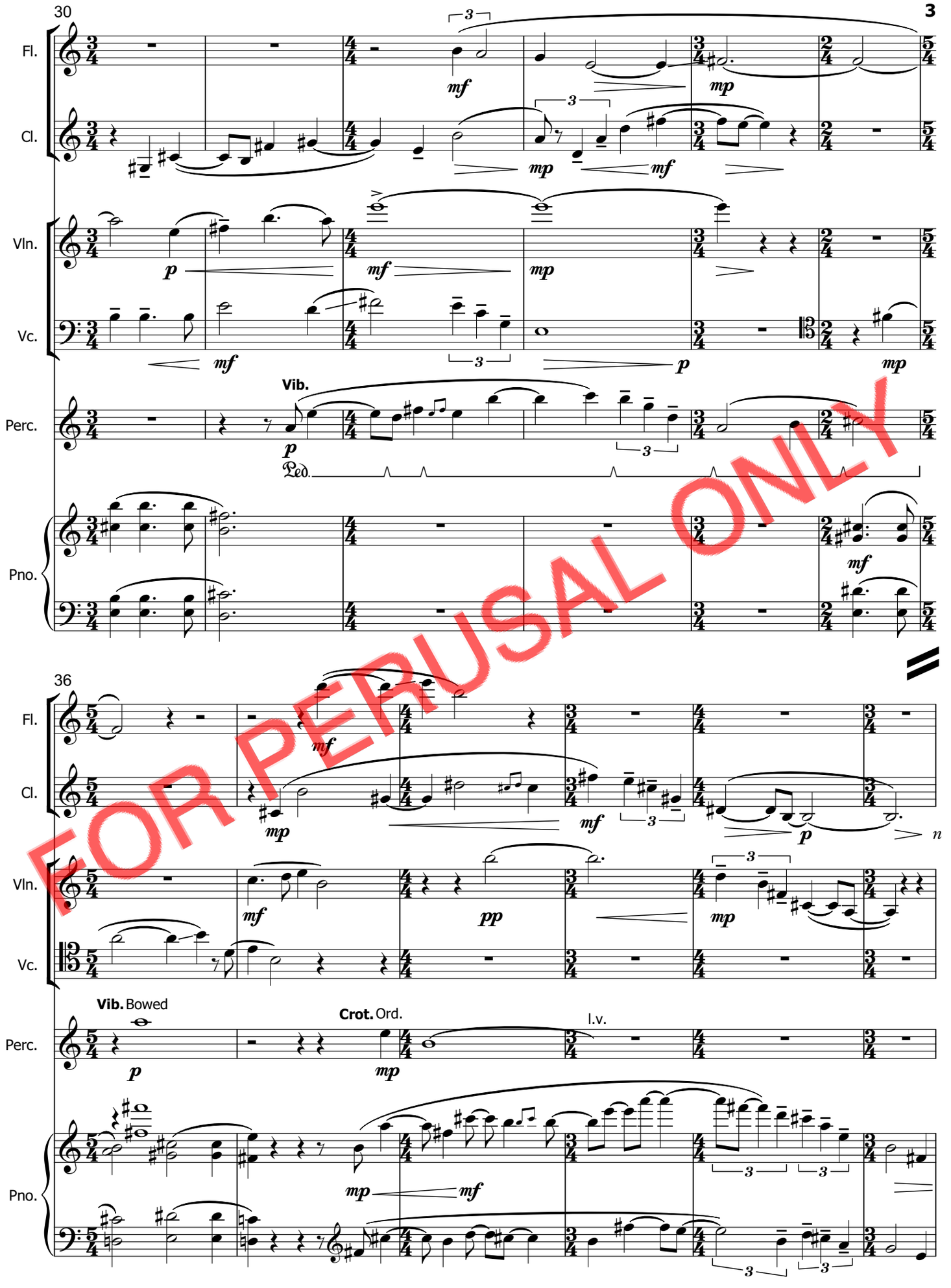

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42

B

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.

FOR PERUSAL ONLY

54

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

mf *p* *mp*

mf

p

pp

p < *mf* >

Continually dying away to m. 64

60

To Bass Cl.

p *mp* *pp*

pp

mf

pp < *mp* *n*

Crot.
Bowed

pp

Attacca

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II. Caprice

Hikers enter the forest at the base of the hill.

♩ = 144

67

Bass Cl. in B♭

B. Cl.

Vc.

Perc.

73

B. Cl.

Vc.

78

Fl.

B. Cl.

To Cl.

Vc.

Pno.

RH *f* and a little bit aggressive

LH *p*

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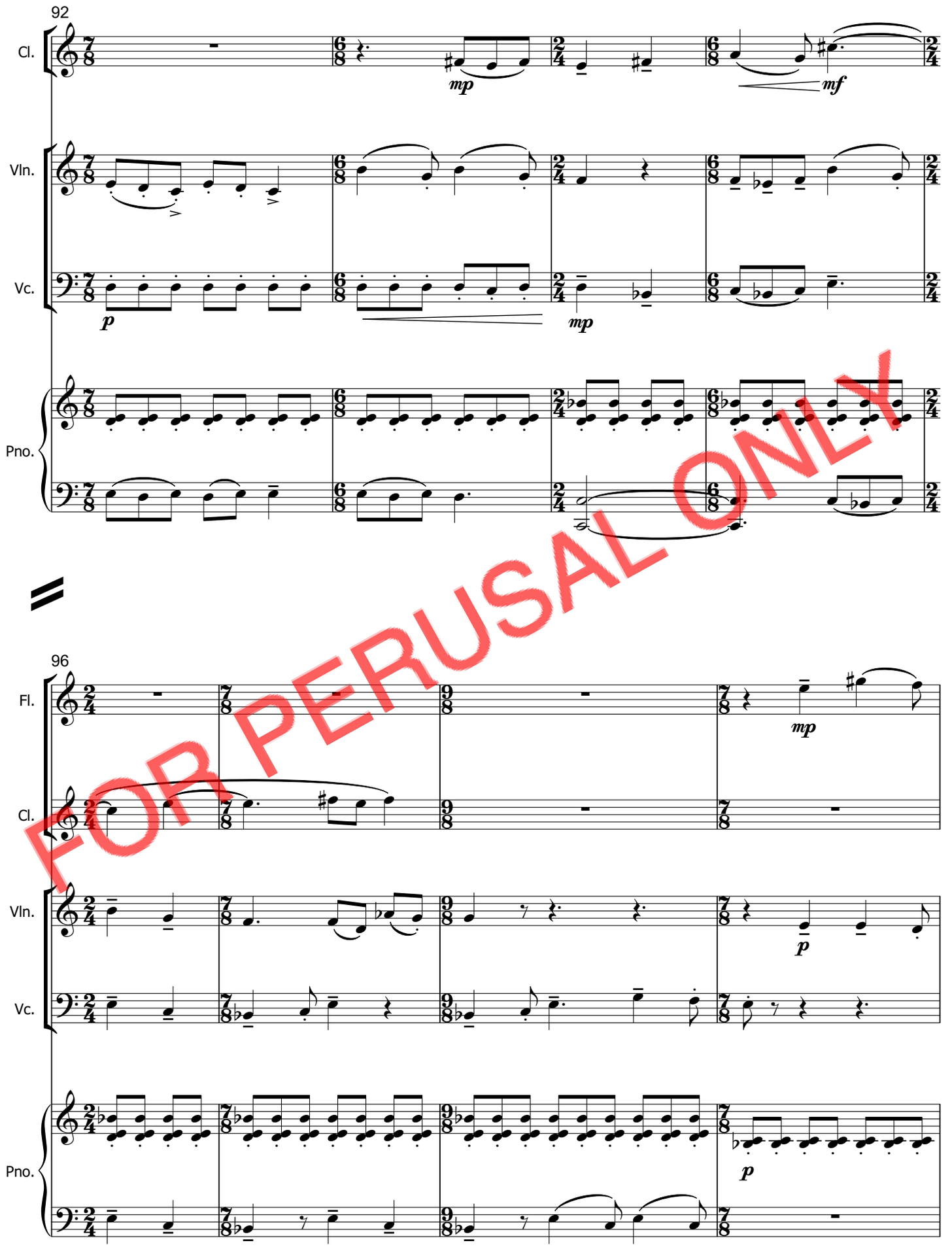

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D

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

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

142

Fl.

Cl. — To Bass Cl.

Vln.

Vc.

Perc. — l.v.

Pno.

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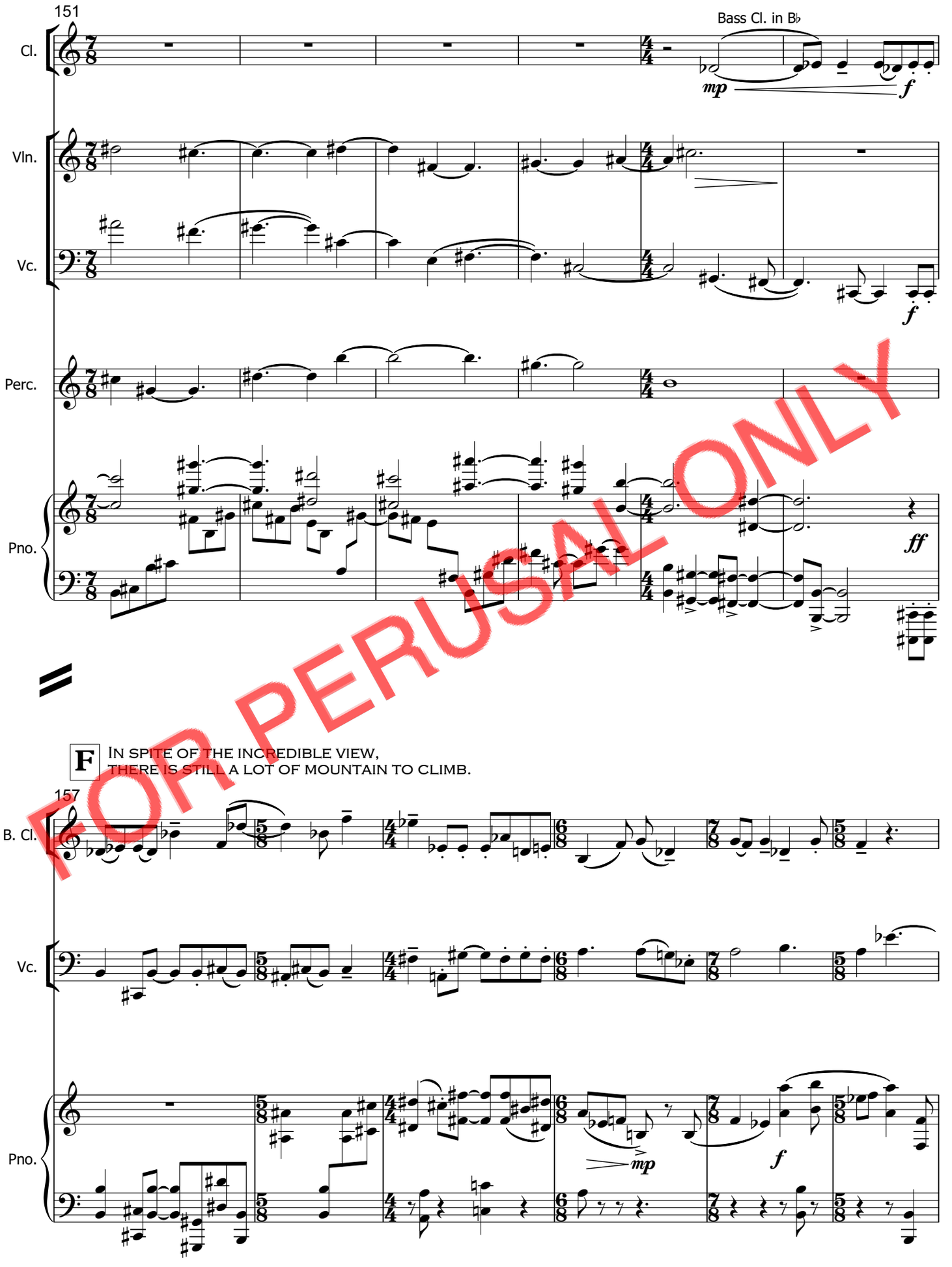
147

Vln.

Vc.

Perc. — Vib.

Pno. — Pedal every note.



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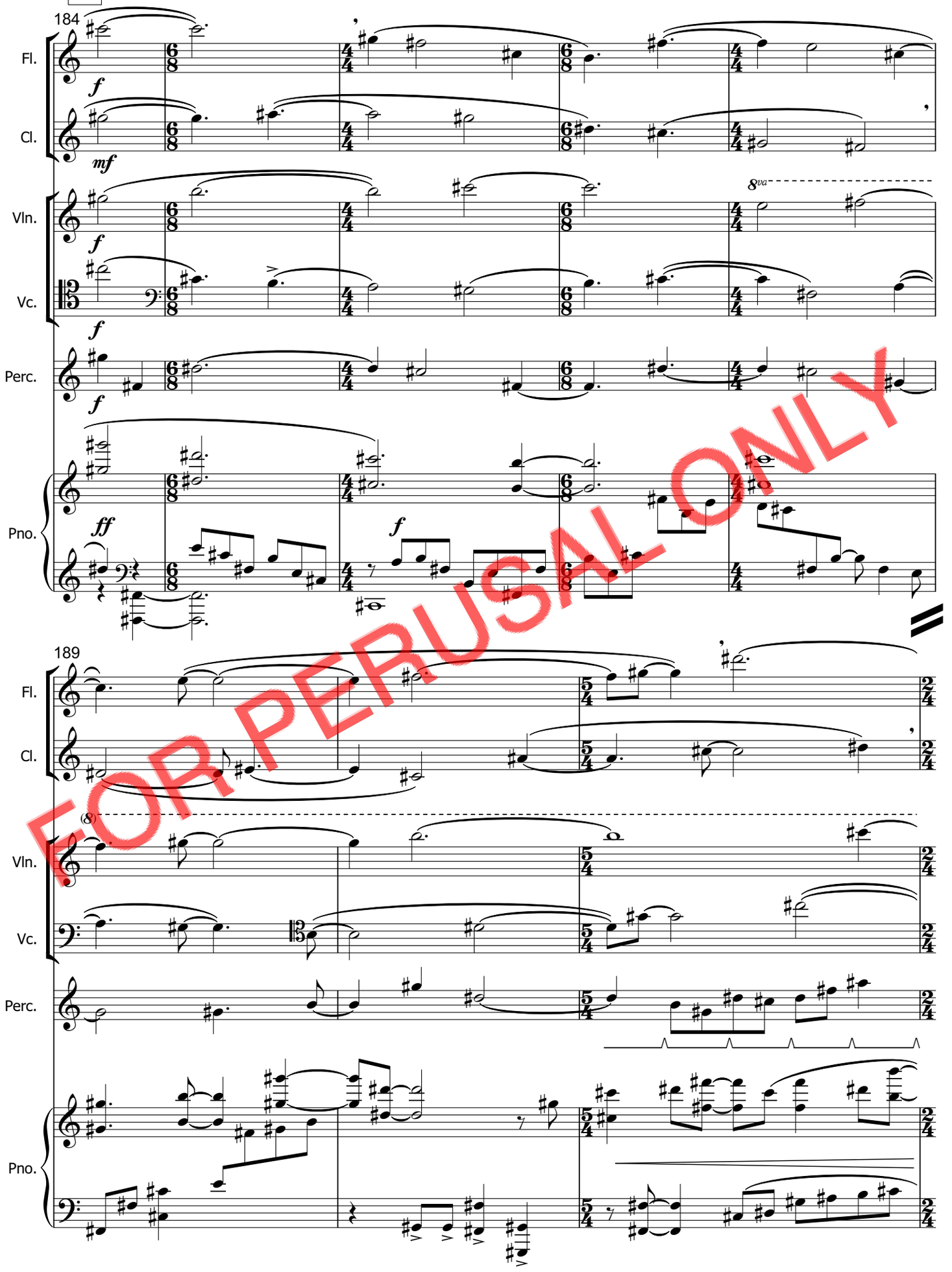
G FINALLY, THE HIKERS HAVE REACHED THE SUMMIT!



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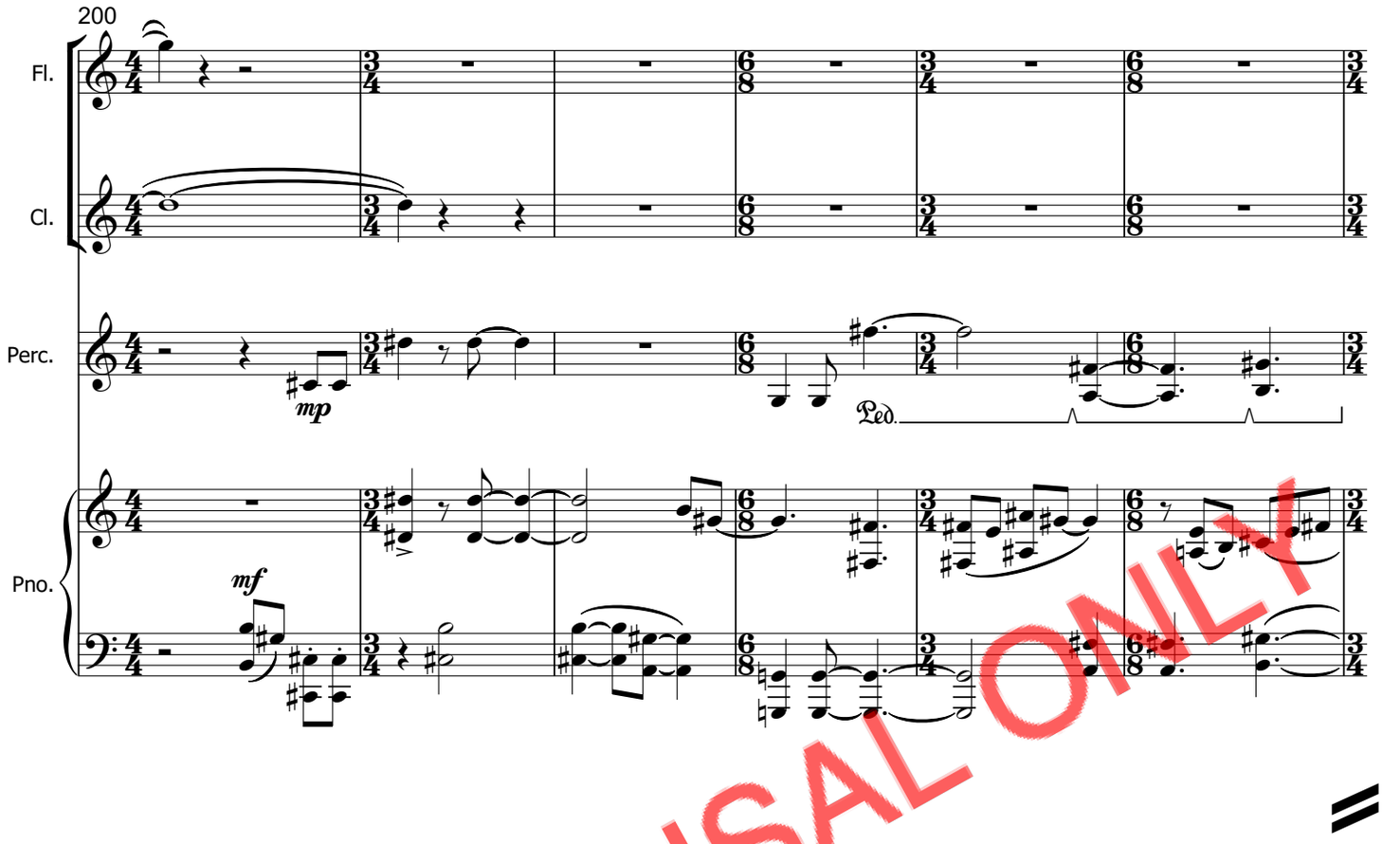
H THE HIKERS START TO THINK ABOUT THEIR DESCENT.



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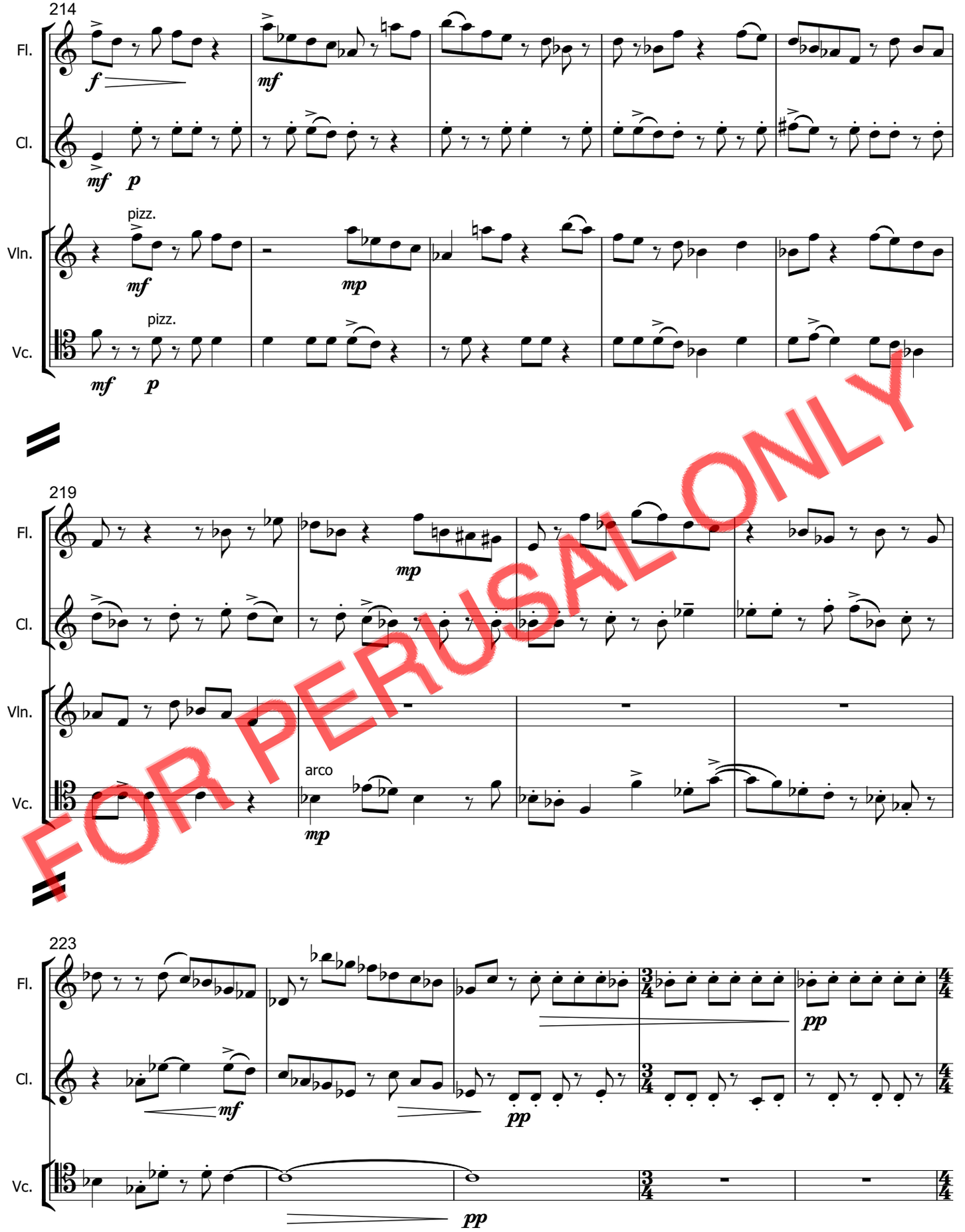
I THE DESCENT BEGINS WITH A SCRAMBLE ACROSS THE BARE-FACED ROCKS.



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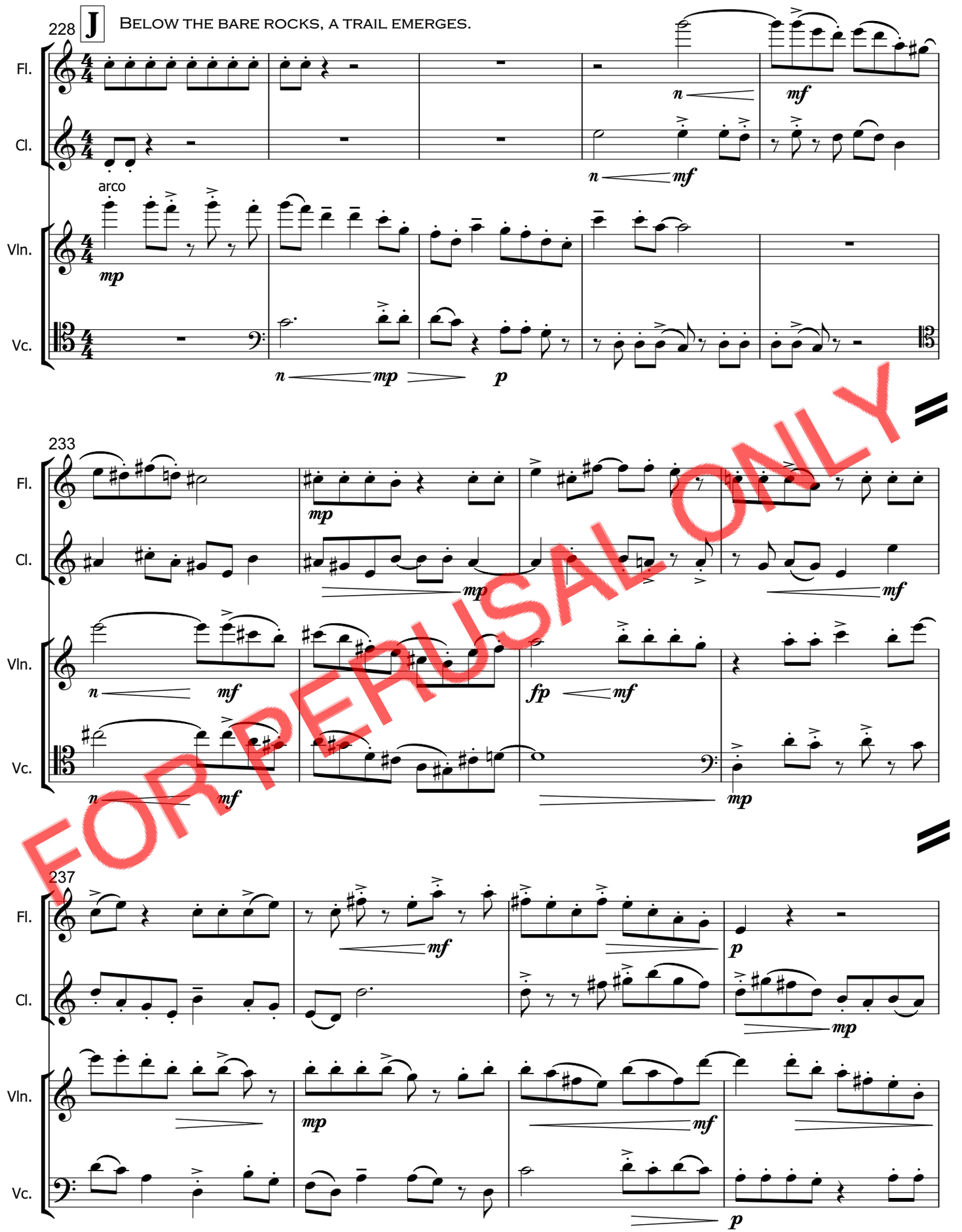

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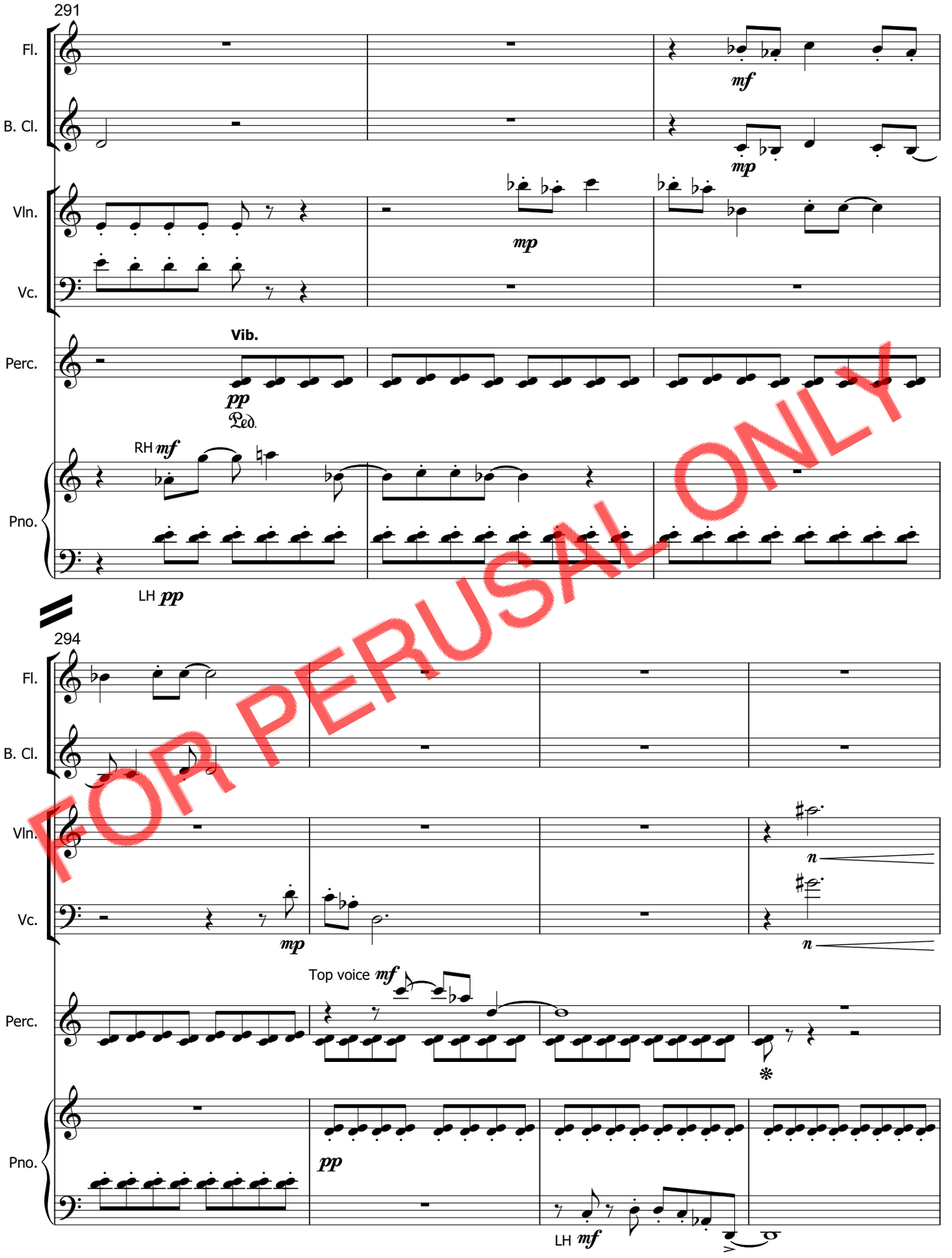

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M

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*

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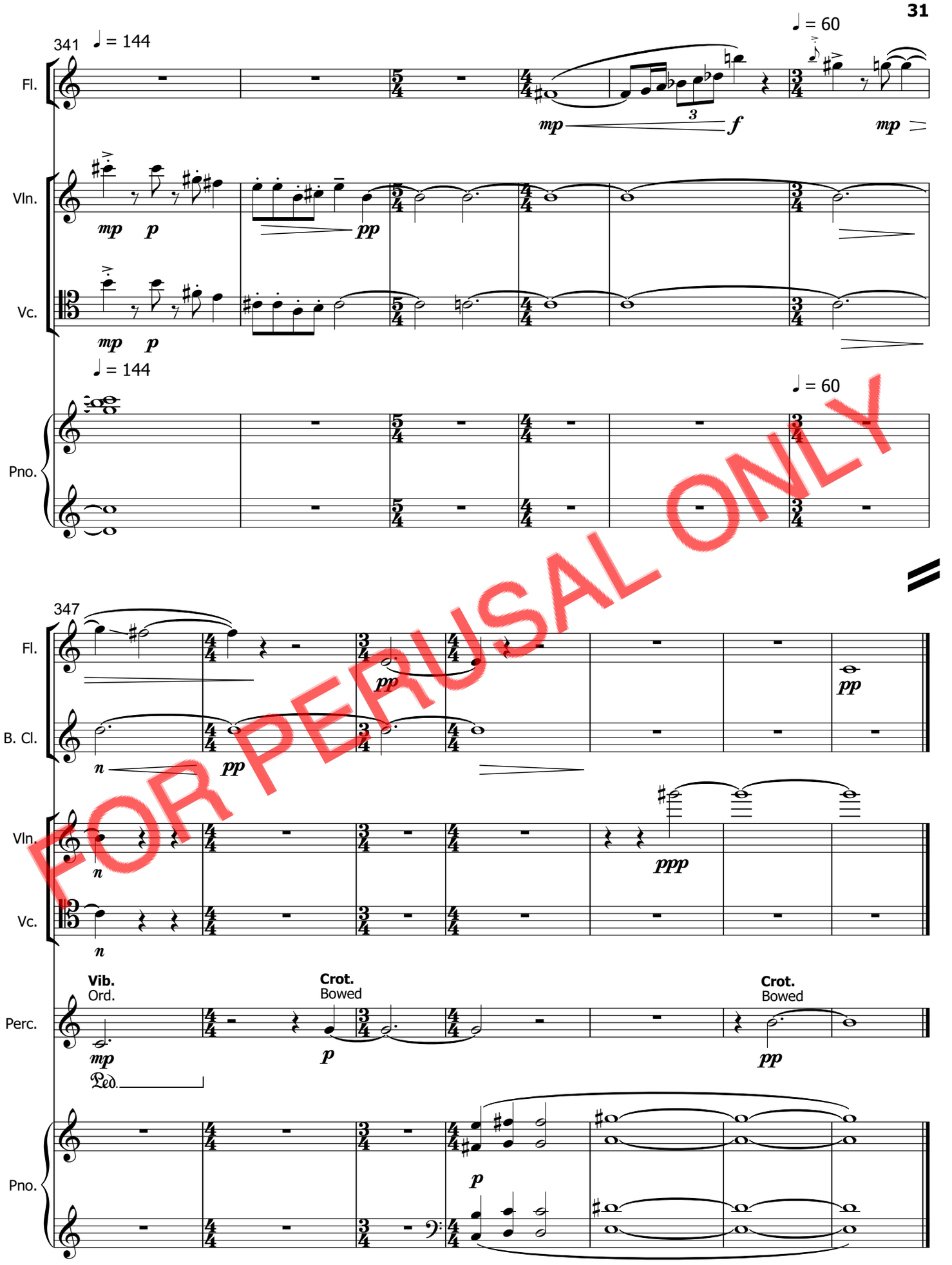

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