

# ONE MOUNTAIN

A TRIBUTE TO MOUNT MONADNOCK

I. MEDITATION

II. CAPRICE

HEATHER GILLIGAN

2016

FOR PERUSAL ONLY

## INSTRUMENTATION

FLUTE

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

VIOLIN

VIOLONCELLO

CROTALES / VIBRAPHONE

PIANO

## NOTES

- 1) ACCIDENTALS LAST FOR 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.

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. 1 1:00

# 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, featuring Flute, Clarinet in Bb, Violin, Violoncello, Percussion, and Piano. The Flute part includes dynamics *f*, *mf*, and *f*. The Percussion part includes the instruction "Crotales Bowed" with a dynamic of *mp*. The Piano part is marked with *p* and *mp*. The score is in 4/4 time with various meter changes (3/4, 5/4, 8/4).

*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, featuring Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), and Percussion (Perc.). The Flute part includes a "Pitch bend" instruction and dynamics *f* and *mp*. The Clarinet part includes dynamics *p* and *mp*. The Violoncello part includes the instruction "pizz." and dynamic *p*. The Percussion part includes the instruction "Vibraphone Ord." and dynamic *p*. The score is in 4/4 time with a 3/4 time signature at the end.

**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. Slightly faster (♩ = 72) *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* *Vib. Bowed* *Crot. Ord.* *l.v.*

Pno. *mp* *mf*

**B**

Fl. *pp* Breathe after any staccato note.

Cl. *pp* Breathe after any half note.

Vln. *pp*

Vc. *pp*

Perc. *mp* Vib. Bowed

Pno. *p*

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

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* *p* *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. *mf*

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.

Vc.

78

Fl.

B. Cl. *pp* To Cl.

Vc. *p*

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



83

Fl.

B. Cl.

Vc.

Pno.

**C**

Clarinet in B $\flat$

*f*

*p*

*pp*

RH *p*

LH *mf*

88

Cl.

Vln.

Vc.

Pno.

*mf*

*f*

*mp*

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*

105

Fl. *f* *fl.*

Cl. *mf* *f*

Vln. *f*

Vc. *mf* *f*

Pno. *mf* *f*

**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

Fl. *mf* *p*

Cl. *mf*

Vln. *mf*

Vc.

Perc. Top voice *mf*

RH *mf* \* Ped.

Pno. LH *p*

127

Fl. *mf* *f*

Cl. *mf*

Vln. *mp* *pp*

Vc. *mp*

Perc. Lower voice *mf* *pp* *mp*

132

Fl. *mp*

Cl. *p mp*

Vln. *mp mf*

Vc. *mf p*

Perc. *mf mp*

Pno. *p mp mf*

Detailed description: This system of music covers measures 132 to 135. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), Percussion (Perc.), and Piano (Pno.). The time signature changes from 3/4 to 4/4, then to 6/8, and finally to 7/8. Dynamics include *mp*, *p*, *mf*, and *p*. A large red watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

136

Fl. *p*

Cl. *mf mp*

Vln. *p*

Vc. *mp p*

Perc. *p*

Pno.

Detailed description: This system of music covers measures 136 to 139. It features the same six staves as the previous system. The time signature changes from 7/8 to 2/4, then to 6/8, and finally to 7/8. Dynamics include *p*, *mf*, and *mp*. A large red watermark 'FOR PERUSAL ONLY' is overlaid diagonally across the page.

**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. *f* *mf*

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.

Vln.

Vc.

Perc.

Pno.

*f*

*p*

*mf*

*mp*

*cresc.*

Vib.

*f*

Red.

169

Fl.

B. Cl.

Vln.

Vc.

Perc.

Pno.

*mp*

*mf*

*mp*

*f*

*mp*

*p*

*mf*

*f*

*mf*

*mf*

*mf*

*p*

*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.

*f*

*Pedal every note unless otherwise indicated.*

Musical score for measures 184-194. The score is arranged in systems for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.).

**Measures 184-194:**

- Flute (Fl.):** Starts at measure 184 with a dynamic of *f*. The melody is marked with a slur and a fermata. The key signature has one sharp (F#).
- Clarinet (Cl.):** Starts at measure 184 with a dynamic of *mf*. The melody is marked with a slur and a fermata.
- Violin (Vln.):** Starts at measure 184 with a dynamic of *f*. The melody is marked with a slur and a fermata. An *8va* marking is present above the staff in measure 190.
- Viola (Vc.):** Starts at measure 184 with a dynamic of *f*. The melody is marked with a slur and a fermata.
- Percussion (Perc.):** Starts at measure 184 with a dynamic of *f*. The rhythm consists of eighth and sixteenth notes.
- Piano (Pno.):** Starts at measure 184 with a dynamic of *ff*. The accompaniment features chords and moving lines in both hands.

**Measures 189-194:**

- Flute (Fl.):** Starts at measure 189. The time signature changes to 5/4. The melody is marked with a slur and a fermata.
- Clarinet (Cl.):** Starts at measure 189. The time signature changes to 5/4. The melody is marked with a slur and a fermata.
- Violin (Vln.):** Starts at measure 189. The time signature changes to 5/4. The melody is marked with a slur and a fermata.
- Viola (Vc.):** Starts at measure 189. The time signature changes to 5/4. The melody is marked with a slur and a fermata.
- Percussion (Perc.):** Starts at measure 189. The time signature changes to 5/4. The rhythm consists of eighth and sixteenth notes.
- Piano (Pno.):** Starts at measure 189. The time signature changes to 5/4. The accompaniment features chords and moving lines in both hands.

The score concludes with a double bar line at the end of measure 194.

192

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*f*

*Pedal every note.*

*ff*

196

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

*mf*

*mp*

*mf*

**H** THE HIKERS START TO THINK ABOUT THEIR DESCENT.

200

Fl. *mp*

Cl.

Perc. *mp* Ped.

Pno. *mf*

Detailed description: This system contains measures 200 through 205. The Flute part has rests. The Clarinet part has a long note in measure 200 followed by rests. The Percussion part has a melodic line starting in measure 201 with a mezzo-piano (*mp*) dynamic and a pedal point in measure 204. The Piano part has a complex accompaniment with a mezzo-forte (*mf*) dynamic.

206

Fl. *p*

Cl. *p*

Vc. *p*

Perc. *mf* Ped. *b* l.v.

Pno. *f*

Detailed description: This system contains measures 206 through 211. The Flute and Clarinet parts have a melodic line starting in measure 207 with a piano (*p*) dynamic. The Violoncello part has a melodic line starting in measure 209 with a piano (*p*) dynamic. The Percussion part has a melodic line starting in measure 206 with a mezzo-forte (*mf*) dynamic and a pedal point in measure 209. The Piano part has a complex accompaniment with a forte (*f*) dynamic.

**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. *mp*

Vln.

Vc. *mp* arco

223

Fl. *pp*

Cl. *mf* *pp*

Vc. *pp*

FOR PERUSAL ONLY

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

Fl. *n* *mf*

Cl. *n* *mf*

Vln. *arco* *mp*

Vc. *n* *mp* *p*

233

Fl. *mp*

Cl. *mp* *mf*

Vln. *n* *mf* *fp* *mf*

Vc. *n* *mf* *mp*

237

Fl. *mf* *p*

Cl. *mp*

Vln. *mp* *mf*

Vc. *p*



241 **K**

Fl. *mp* *mf* *mp*

Cl.

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

Vc. *mp* *mf*

Pno. *mp* *mf*

247

Fl. *f* *mp*

Cl. *f* *mp*

Vln. *f* *p* *mf*

Pno. *f*



254

Fl. *mf* *n*

Cl. *n* *mp*

Vln. *n* *mf*

Vc. *p* *n*

Musical score for measures 254-262. The score is in 4/4 time and features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The Flute part begins with a dynamic of *mf* and includes a crescendo to *n*. The Clarinet part starts with *n* and reaches *mp*. The Violin part begins with *n* and reaches *mf*. The Violoncello part starts with *p* and includes a crescendo to *n*. The key signature has one flat (B-flat) and the time signature is 4/4.

259

Fl. *mf* *p*

Cl. *mf*

Vln. *p*

Vc. *mf* *p* *mf*

Musical score for measures 259-262. The score continues with five staves. The Flute part starts with *mf* and ends with *p*. The Clarinet part starts with *mf*. The Violin part starts with *p*. The Violoncello part starts with *mf*, has a section of *p*, and ends with *mf*. The key signature has one sharp (F-sharp) and the time signature is 4/4.

263

Fl. *mp*

Cl. *mp*

Vln. *mf* *n* *mf*

Vc. *p*

Musical score for measures 263-271. The score continues with five staves. The Flute part starts with *mp*. The Clarinet part starts with *mp*. The Violin part starts with *mf*, has a section of *n*, and ends with *mf*. The Violoncello part starts with *p*. The key signature has one sharp (F-sharp) and the time signature is 4/4.

FOR PERUSAL ONLY

269

Fl. *mf*

Cl. *mf*

Vln. *f*

Vc. *mf*

Pno. *mp* *mf*

274

Fl. **L**

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

Vln. *mf*

Vc.

Pno. RH *mf* LH *p*

280

Fl. *mf*

B. Cl. *mf*

Vln. *p*

Vc. *mp*

Pno. RH *p*  
LH *mf*

286

Fl. *mp*

B. Cl. *mf*

Vln. *mp* *pp*

Vc. *mp* *pp*

Pno.



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.

Musical score for measures 308-312. The score is for a full orchestra and includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The time signature changes from 2/4 to 3/4, then back to 2/4, and finally to 6/8. Dynamics include *mp*, *mf*, *pp*, and *pp*. A vibraphone (Vib.) part is also present. A large red watermark "FOR PERUSAL ONLY" is overlaid on the score.

Musical score for measures 313-317. The score is for a full orchestra and includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The time signature changes from 4/4 to 3/4, then to 6/8, and finally to 3/4. Dynamics include *mf*, *mp*, and *pp*. A large red watermark "FOR PERUSAL ONLY" is overlaid on the score.

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*

*p*

*pizz.*

*pp*

*pp*





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**

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