

# SIX OF ONE

FOR WOODWIND QUINTET

- I. PLAYFUL
- II. CONTEMPLATIVE
- III. SINCERE
- IV. IMPETUOUS
- V. REFLECTIVE
- VI. CAPRICIOUS

HEATHER GILLIGAN  
2016

FOR PERUSAL ONLY

**SIX OF ONE** ATTEMPTS TO CAPTURE SIX DISPOSITIONS OF A SINGLE INDIVIDUAL.

THE SHORT MOVEMENTS CONVEY DIFFERENT SIDES OF THE SAME PERSON, ASSUMING THE VARIOUS MOODS AND TEMPERAMENTS THAT ONE MIGHT FEEL FROM DAY TO DAY.

AT LESS THAN TWO MINUTES EACH, THE CHARACTER PIECES MOVE QUICKLY FROM ONE TO THE NEXT, EACH INTRODUCING NEW MATERIAL. THROUGHOUT THE WORK, CERTAIN PASSAGES — MELODIES, HARMONIES, AND RHYTHMIC IDEAS — REEMERGE TO CREATE A COHERENT WHOLE. LIKEWISE, IN OUR OWN LIVES, THOUGH OUR BEHAVIORS MIGHT VARY, CERTAIN UNDERLYING TENETS REMAIN THE SAME.

THIS WORK WAS COMMISSIONED BY **LEHIGH UNIVERSITY** IN HONOR OF ITS SESQUICENTENNIAL CELEBRATION. IT WAS PREMIERED BY THE EAST WINDS QUINTET ON MARCH 6, 2016, IN BETHLEHEM, PENNSYLVANIA.

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# Six of One

## I. Playful

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♩ = 144

Musical score for measures 1-6 of 'I. Playful'. The score is for a woodwind quintet: Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The time signature changes from 7/8 to 3/4, then 6/8, 7/8, 3/4, and finally 6/8. Dynamics include *f*, *mf*, *p*, and *fpp*. A staccato mark is present in the Oboe part in measure 3. A red watermark 'FOR PERUSAL ONLY' is overlaid on the score.

Musical score for measures 7-11 of 'I. Playful'. The score continues for the woodwind quintet. The time signature changes from 6/8 to 2/4, then 3/4, 2/4, 3/4, and finally 6/8. Dynamics include *ff*, *f*, *mp*, and *p*. A section marker 'A' is placed above the Flute staff in measure 10. A red watermark 'FOR PERUSAL ONLY' is overlaid on the score.

\* ♩ = ♩ throughout all movements

\*\* 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.

2

15

Fl.

Ob.

Cl.

Hn.

Bsn.

*ff*

*f*

*ff*

*ff*

*fpp*

*f*

*mp*

*ff*

*fpp*

*f*

*ff*

*mf*

*f*

22

**B**

Fl.

Ob.

Cl.

Hn.

Bsn.

*mp*

*p*

*mp*

*p*

*mp*

*mf*

*mf*

*mf*

*mf*

28

Fl.

Ob.

Cl.

Hn.

Bsn.

*f*

*mp*

*p*

*mf*

*p*

*f*

*ff*

*mp*

*f*

*p*

*mp*

*p*

*mf*

*p*

*mp*

*mp*

35 **C** 3

Fl. *mf*

Ob. *p*

Cl. *p*

Hn. *mf* *p*

Bsn. *f*

42 **D**

Fl. *p*

Ob. *f* *p*

Cl. *p*

Hn. *mf*

Bsn. *mf* *p*

49

Fl. *mp* *mf* *mp* *mf*

Ob. *f* *fpp* *f*

Cl. *f* *fpp* *f*

Hn. *f* *fpp* *f*

Bsn. *f*

E

56

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

Cl. *mp* *f* *p* *ff*

Hn. *mp* *f* *p* *fpp* *f*

Bsn. *mp* *f* *mp* *f*

63

Fl. *p* *f* *p*

Ob. *p* *fpp* *f* *p*

Cl. *p* *fpp* *f* *p*

Hn. *p* *f* *p*

Bsn. *mp* *f* *mf* *mp*

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### II. Contemplative

♩ = 76

Fl. *mf* *f* *p*

Ob. *mf* *f* *p*

Cl. *mf* *f* *p*

Hn. *p* *mf* *f* *p*

Bsn. *p* *mf* *f* *p*

**F**

12

Fl. *mf* 5

Ob. *mp* 5 *mf*

Cl.

Hn. *mp* 5 *mf* 5

Bsn. *mp* 5 *mf* 5

19

Fl. *f* *ff*

Ob. *mf* *f*

Cl. *f* *mf*

Hn. *f* *f* *mf*

Bsn. *f* *ff* *f* *mf*

**G**

25

Fl. *sub. p* *mp* 5 *mf* 5

Ob. *sub. p* *mp* *mf*

Cl. *sub. p* *mp* < *mf* 5

Hn. *sub. p* 5 *mp* 5 *mf*

Bsn. *sub. p* *mf* *pp* 5 *mf*

6 33 **H**

Fl. *p* 5 *mf*

Ob. *p* 5 *mf*

Cl. *p* 5 *mf*

Hn. *p* 5 *mf*

Bsn. *p* 5 *mf*

40

Fl. *p* *mf* *pp*

Ob. *p* 5 *mp*

Cl. *p* 5 *pp*

Hn. *p* 5 *mp* *pp*

Bsn. *p* *pp*

**III. Sincere**

1  $\text{♩} = 68$

Fl. *pp* *p*

Ob. *pp*

Cl. *p*

Hn. *p*

Bsn.



9

Fl. *mp* *mf* *mp*

Ob. *mp* *mp*

Cl. *mp*

Hn.

Bsn. *mp*

17

Fl. *mf* *mp*

Ob. *p*

Cl.

Hn. *mp*

Bsn. *f* *p* *mp*

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25

Fl. *mp*

Ob. *pp* *mf*

Cl. *mp*

Hn. *p* *mf* *p*

Bsn. *mf*

J

Fl. *f* *mp* *f*

Ob. *p* *f* *mp* *f*

Cl. - - - - -

Hn. *p* *mf* *p* *mf*

Bsn. *mf* *mf*

Fl. *ff* *p* *mp* *p* *f*

Ob. *ff* *p* *mf* *mp* *mf*

Cl. *pp* *f* *p* *mp* *p* *mf*

Hn. *p* *mf* *p* *mp* *p* *mf*

Bsn. *mf* *mp* *f*

K

Fl. *ff* *f* *ff*

Ob. *mp* *mf*

Cl. *mp* *mf* *mp* *mf*

Hn. *p* *pp*

Bsn. *mp* *mf* *mp*



53

Fl. *mp*

Ob. *p* *mp*

Cl. *mp* *mf* *p*

Hn. *mp*

Bsn. *mf* *p* *mp*

### IV. Impetuous

$\text{♩} = 80$

Fl. *p* *mp*

Ob.

Cl. *mp*

Hn. *pp*

Bsn.

L

Fl. *f* *p*

Ob. *mp* *f*

Cl. *f* *p* *mp*

Hn. *f* *mf* *pp*

Bsn. *mp* *f*

10 16

Fl.

Ob.

Cl.

Hn.

Bsn.

23

Fl.

Ob.

Cl.

Hn.

Bsn.

M

30

Fl.

Ob.

Cl.

Hn.

Bsn.

36

Fl. *mf* *f* *ff*

Ob.

Cl. *mf* *f* *ff*

Hn. *mp* *f* *ff*

Bsn. *mf*

43

Fl. *p* *mp* *mf*

Ob. *p*

Cl. *mp*

Hn. *pp*

Bsn.

44 N

51

Fl. *ff* *mf* *ff* *mf*

Ob. *mp* *ff* *p*

Cl. *ff* *mp* *p*

Hn. *ff* *f* *pp*

Bsn. *mp* *ff* *f* *mp*

12 57 O

Fl. *mp* *mf*

Ob.

Cl. *mp* *mf* *mp* *mf*

Hn. *p* *mp* *mf*

Bsn. *mp* *mf*

62

Fl. *mp* *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Hn. *f*

Bsn. *mf* *f*

67

Fl. *mp* *p* *mf*

Ob. *mp* *mf*

Cl. *mp* *p* *mf*

Hn. *mp* *mp* *p*  
hand mute

Bsn. *mp* *p* *mp* *p*



14

30

Fl. *pp* *f*

Ob. *p* *pp* *f* *mp*

Cl. *p* *mf* *f* *mp*

Hn. *p* *mp*

Bsn. *f* *p* *mf* *mp*

37

Fl. *mp* *p*

Ob. *n* *mp* *p*

Cl. *n* *mp* *n*

Hn. *p* *mp*

Bsn. *p* *mp* *pp*

### VI. Capricious

$\text{♩} = 160$

1

Fl. *f* *fpp* *f* *f* *fpp* *f*

Ob. *f* *f* *f* *f*

Cl. *f* *fpp* *f* *p* *f* *fpp* *f*

Hn. *f* *fpp* *f* *p* *f* *fpp* *f*

Bsn. *f* *fpp* *f* *f* *fpp* *f*





16 31 **Q**

Fl. *p* < *mf* *p*

Ob. *f* *p* < *mf* *p*

Cl. *mf* *p* < *mf* *mf*

Hn. *mf* *p* < *mf* *mf*

Bsn. *p* *f* > *p* < *mf* *p*

42

Fl. *f*

Ob. *mf* *mp* *p* *f* *mf*

Cl. *p* *mf*

Hn. *mf* *mp* *p* *mp* *mf*

Bsn. *mf* *mp* *p* *p* *mp*

49 **R**

Fl. *mf* *ff* *f*

Ob. *mf* *f* *f*

Cl. *ff* *mf* *f* *f*

Hn. *mf* *f*

Bsn. *mf* < *f* *f*

57

Fl. *mp*

Ob. *mp* *f*

Cl. *sub. p*

Hn. *f* *p* *f*

Bsn. *mp*

63

Fl. *f* *ff*

Ob. *mp* *f*

Cl. *f*

Hn. *sub. p* *f*

Bsn. *mf*

*fl.*

69

Fl. *f* *p* *p* *mf*

Ob. *mp p* *f* *p* *p* *mf*

Cl. *mp p* *f* *p* *mf*

Hn. *p* *Hand mute* *mp* *mf*

Bsn. *mp p* *f* *f*

*S*

*In strict time!*

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