

LOOKING BACK, LISTENING FORWARD: A NEW TRANSCRIPTION OF LEOŠ  
JANÁČEK'S *SUITE FOR STRINGS* FOR DOUBLE WIND QUINTET IN THE  
*HARMONIEMUSIK* TRADITION

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**Title**

Looking Back, Listening Forward:  
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with North Dakota State University's regulations and meets the  
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**DOCTOR OF MUSICAL ARTS**

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## ABSTRACT

The *Harmoniemusik* tradition has provided the wind chamber repertoire with a tremendous wealth of literature. Spanning the late eighteenth and early nineteenth centuries, these transcriptions of large-scale works had a formative influence on the creative activity of subsequent composers. Most notable are the transcriptions of operas. Some include more than twenty movements and capture much of the drama and intensity of the stage versions. While the Viennese wind octet with pairs of oboes, clarinets, bassoons and horns became the standard instrumentation for the properly defined *Harmonie*, many pieces were also arranged and composed for ensembles ranging from six to ten players. Composers such as Haydn (1732-1809), Stamitz (1745-1801), Mozart (1756-1791), Krommer (1759-1831), Beethoven (1770-1827) and Mendelssohn (1809-1847) contributed works to the *Harmoniemusik* genre.

In that spirit, Leoš Janáček's (1854-1928) *Suite for Strings* (1877) serves as the basis of this research and transcription project. The project is divided into three parts. First, the background of the *Harmoniemusik* movement and its central characters, along with the development of the *Harmonie* ensemble and its repertoire, is examined. Second, an investigation of Janáček's early life and musical training, up to the years surrounding the composition of his *Suite for Strings*, offers a context for the origin of the work. A detailed analysis of the suite's six movements is provided for a better understanding of the piece. Third, the transcription process of transforming the original *Suite for Strings* into the author's *Suite for Winds* (2014) is described. The full score for all six movements is contained in the appendix.

## ACKNOWLEDGEMENTS

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## DEDICATION

This dissertation is dedicated to my family for their ongoing encouragement and support of my musical studies throughout my life. Thank you, mom and dad, for enabling me to pursue my musical interests and for providing the means to fulfill my calling as a musician and as an educator. I am so grateful for the solid foundation you established in my early years and for your continuing influence today. Thank you, kids—Brendan, Brianna, and Gabrielle—for the joy you bring to my life and for the wonderful ways you already are developing your own musical abilities. I pray that you will always seek to use the gifts you have been given to serve others more than you serve yourselves. Most of all, I want to express thanks to my wife Lisa for her unwavering support throughout our years together and especially in these past months. It is an incredible blessing to be married to someone who understands and values the work one does. Thank you so much for being the bedrock of our home while I was away finishing my degree. I truly could not have done it without you and your selfless love.

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## CHAPTER 1. INTRODUCTION: *RAISON D'ÊTRE*

In the Western classical tradition, it is not uncommon for a given melody or musical work to be arranged in a variety of genres. Beginning with plainchant as a foundation for early polyphony to the use of folk dance tunes as the basis of serious instrumental works to the transcription of choral and orchestral pieces for the modern wind band, composers throughout the ages have borrowed well-crafted works to create new arrangements for musicians to perform. This process of transforming melodies from one genre to another has provided a wealth of music that not only enriched the repertoire available in any given medium, it also has fueled the composition of additional new works inspired by these fresh settings.

One example of this practice is that of the *Harmonie*, the small wind ensemble that served courts of European aristocracy in the eighteenth and early nineteenth centuries. Court musicians performed for a variety of functions ranging from official ceremonies to dinner parties to worship services, as there was a need for music in many aspects of aristocratic life. What sets the literature written for *Harmonie* ensembles apart from other pieces of that time is the abundance of transcriptions of substantial works, many of them operas, that were performed as background music and even as concert pieces. In Rodney Winther's *An Annotated Guide to Music* (2004), the category of music for ensembles with eight players (the typical *Harmonie* size) lists 134 works. Out of this number, fourteen are transcriptions of operas, some of which feature no fewer than twenty movements, generated by composers in the late eighteenth century. In addition,

thirty-six other works with titles such as “divertimento”, “octet”, “parthia” and “serenade” by composers from this same time supplement the list.<sup>1</sup>

This relatively brief period has had a formative influence on wind chamber music repertoire. In Winther’s guide, thirty-seven percent of the works for eight players fall within a forty-year period. This is a remarkable figure considering Winther’s intent to create a representative list that includes pieces from over 300 years of chamber music. This does not take into consideration any repertoire for ensembles of six, seven, nine or ten players, which adds to his guide at least another forty-three works in the *Harmonie* tradition.<sup>2</sup> With composers such as Haydn, Mozart and Beethoven writing *Harmoniemusik*, much of this literature is exceptional in quality and enduring. However, with today’s focus on composition for large orchestral and wind ensembles, new works for chamber ensembles are less common.

With that in mind, the purpose of this research project was to follow the custom of the *Harmonie* practice and transcribe a large-scale work for chamber ensemble. Although the Viennese octet (pairs of oboes, clarinets, bassoons and horns) became the standard *Harmonie* instrumentation, composers always have flexibility to write for the musicians they have available. In this situation, a double wind quintet—augmented by the addition of a pair of flutes—was the desired medium for this project. This was not only because of the accessibility to high quality players, but also because of the tonal palette available when the flute is added for brilliance in the upper range along with warmth and support in the

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<sup>1</sup>Rodney Winther, *An Annotated Guide to Wind Chamber Music* (Miami: Warner Bros. Publications Inc., 2004), 404-407.

<sup>2</sup>*Ibid.*, 402-404, 407-410.

lower range. Furthermore, other existing works for double wind quintet influenced the decisions for scoring the movements of the selected composition. In particular, Graham Sheen's setting of Antonin Dvořák's (1841-1904) *Czech Suite* (1879) and Friedrich Wanek's transcription of Carl Orff's (1895-1982) *Carmina Burana* (1936) afforded creative stimulus in textural and timbral choices.

Choosing an appropriate piece that would serve as the basis of this transcription project was not a simple process. The number of orchestral works potentially available for this undertaking was sizeable, even aside from considering ballet and opera scores. As an added challenge, it was a priority to identify works by composers who were not necessarily celebrated for their instrumental output. Preference was given to works that were not already familiar to today's wind performers. In light of these considerations, the six-movement *Suite for Strings* (1877) by Leoš Janáček (1854-1928) was selected and the task of transcribing this "new" *Suite for Winds* (2014) commenced.

An additional benefit from choosing this work was Janáček's instrumentation for strings only. With no existing passages within the piece for winds of any kind, every single scoring choice was a fresh opportunity. For example, there was no concern about keeping an oboe solo from the original version in the oboe part in the transcription. Generally, instrumental registers from Janáček's original could be retained without octave displacement, mostly due to the inclusion of two flutes in the chamber ensemble. One deliberate exception is the scoring of the trio section in movement four. To provide variety of color and a more soothing setting, horns and bassoons were selected as the primary voices to open the section with the original violin and viola material scored one

octave lower in the horns and bassoons. This was purely a matter of personal taste and not a result of any perceived weakness in the original version.

It was the author's intent that the musical integrity of Janáček's composition not be compromised in this process. The *Suite for Strings* is definitely Janáček's work; if nothing else, this transcription should be seen as another vehicle for introducing the composer's delightful writing to a new generation of musicians. His music deserves to be studied and performed more often than is currently programmed. Furthermore, the wind chamber music medium can only become richer as high quality works, both newly composed and transcribed, are added to the repertoire.

## CHAPTER 2. AN OVERVIEW OF *HARMONIEMUSIK*

Though the roots of the *Harmonie* can be traced back to earlier centuries, the proper definition of that term limits its usage from the mid-eighteenth century until the 1830s as applied to the small court wind bands of European aristocracy, particularly the courts of central and Eastern Europe. Several important centers of musical activity developed in palaces from Vienna to Prague to Budapest.<sup>1</sup> Their significance related directly to the amount of money spent on securing the finest musicians and directors available. The body of repertoire for these ensembles is known as *Harmoniemusik*, which range from transcriptions of operas and other large scale, multi-movement works to original pieces that were composed specifically for the assortment of performers at a given court. The popular appeal of *Harmoniemusik* can be measured by the sizeable number of manuscript copies listed for sale in a 1799 catalog of Viennese music seller and publisher Johann Traeg, which includes over 200 works for *Harmonie* ensembles ranging from five to nine parts.<sup>2</sup>

At its core, the *Harmonie* consisted of pairs of horns, bassoons and oboes, eventually expanding to include a pair of clarinets as well. Occasionally other instruments such as flutes, English horns and basset horns could be added or substituted; in addition, the trombone, serpent, double bass or double bassoon were sometimes engaged to supplement the bass line with a lower octave, depending upon the needs of the

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<sup>1</sup>David Whitwell, *The Wind Band and Wind Ensemble of the Classic Period*, vol. 4, (Northridge, CA: Winds, 1984), 4.

<sup>2</sup>*Ibid.*, 40.



music. Reinforcing the bass line often was a regional consideration, as described by

Roger Hellyer:

Thus for instance one finds mention of the trombone in Paris and the serpent in London; the contrabassoon was used in Vienna, and at Oettingen-Wallerstein Rosetti himself played the violone . . . Therefore while composers may have been specific as to their requirements on their title page there can be no doubt that it would be common contemporary practice to use a different sixteen-foot bass if the prescribed one was not available.<sup>3</sup>

This flexibility allowed the *Harmonie* to serve each court fully with background music and entertainment for dinner parties, functional music for activities and social events, and concert music for both private and public performances. A standardized octet with pairs of oboes, clarinets, horns and bassoons became the Viennese tradition, emulated by other European court musicians and aristocrats.

The court of the Schwarzenberg family from Vienna and Wittingau is recognized as the location of the first *Harmonie* octet beginning in 1771. Three pairs of woodwinds (oboes, bassoons, and English horns in place of clarinets) and a pair of French horns made up the instrumentation of this *Harmonie* ensemble. The octet performed mainly at the Schwarzenberg's Viennese court and also at their palace in present day Třeboň, Czech Republic, though it is likely that the members of the octet, or perhaps the entire group, also would have played at other homes where the family resided. The Schwarzenberg archives, located in Český Krumlov, house one of the largest collections of *Harmoniemusik* in the world.

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<sup>3</sup>Roger Hellyer, "Harmoniemusik: Music for Small Wind Band in the Late Eighteenth and Early Nineteenth Centuries" (PhD diss., Oxford University, 1973), 182.

Central to the development of the *Harmoniemusik* tradition was the establishment of a concert octet at the court of Austria's Emperor Joseph II in 1782. Before this time the majority of European courts employed instrumental ensembles of substantially larger proportions. An example from 1730 is the Viennese Imperial court wind band that was comprised of five oboes, five bassoons, one French horn, four trombones and thirteen trumpets.<sup>4</sup> With the appointment of an independent octet at the Emperor's court in 1782, the relevance of the *Harmonie* became apparent, since these eight musicians were given additional pay beyond their court opera orchestra stipends to function as an octet. Interestingly, the pay for their *Harmoniemusik* role exceeded their annual stipend for playing in the orchestra.<sup>5</sup>

Following the creation of a *Harmonie* at the court of Joseph II, aristocracy throughout Austria were inspired to establish their own. The first to imitate the Emperor was his brother, Maximilian, replicated by the courts of Desterriech, Thun, Dittrichstein, Liechtenstein, and many more.<sup>6</sup> The Beethoven biographer Alexander Thayer believes that Maximilian brought some of the wind players for his *Harmonie* from Vienna to Bonn in 1784:

The names of several of the performers upon wind instruments were new names in Bonn, and the thought suggests itself that the Elector brought with him from Vienna some members of the *Harmoniemusik* which had won high praise from Reichardt [reviewer], and it will hereafter appear that such a band formed part of the musical establishment in Bonn – a fact of importance in its bearing upon the questions of the origin and date of various known works both of Beethoven and of Reicha, and of no less

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<sup>4</sup>Whitwell, "The Incredible Vienna Octet School, Part 1," *The Instrumentalist* 24, no. 3 (October 1969): 33.

<sup>5</sup>Whitwell, *The Wind Band and Wind Ensemble of the Classic Period*, vol. 4, 40-41.

<sup>6</sup>Whitwell, "The Incredible Vienna Octet School, Part 1," 33.

weight in deciding where and how these men obtained their marvellous [sic] knowledge of the powers and effects of this class of instruments.<sup>7</sup>

This gradual growth of the *Harmonie* tradition was likely aided by the fact that noble families from the outlying areas of the surrounding countryside would spend the winter season in Vienna, socializing in high society and savoring the lavish demonstration of culture and wealth. The nineteenth century Mozart biographer, Otto Jahn, offered a portrayal of *Harmoniemusik* in Viennese life:

Another branch of concerted music high in favor in Mozart's day was the so-called *Harmoniemusik*, written exclusively for wind instruments, and for performance at table or as serenades. Families of rank frequently retained the services of a band for *Harmoniemusik* instead of a complete orchestra. The Emperor Joseph selected eight distinguished virtuosi for the Imperial *Harmonie*, which played during meals, especially when these took place in the imperial pleasure-gardens. The performances included operatic arrangements as well as pieces composed expressly for this object.<sup>8</sup>

As Jahn shared above, the repertoire for *Harmoniemusik* included original works such as partitas, divertimenti, serenades, and even concerti for soloists with octet accompaniment. Notable composers such as Haydn, Stamitz, Mozart and Krommer provided compositions for *Harmonie* that are still performed to this day.<sup>9</sup> However, the innovative approach of *Harmoniemusik* composers and arrangers to transcribe popular operas, ballets and symphonic works for octet launched a tradition that influenced the development of writing for winds. Though modern-day transcriptions for concert bands often compile melodies from larger works into a medley or overture-like setting, the

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<sup>7</sup>Alexander Thayer, *The Life of Ludwig van Beethoven*, (Carbondale: Southern Illinois University Press, 1960), 2: 107.

<sup>8</sup>Otto Jahn, *Life of Mozart*, trans. Pauline Townsend (London: Novello, Ewer & Co., 1882), 2: 24.

<sup>9</sup>Marshall Stoneham, *Wind Ensemble Sourcebook and Biographical Guide* (Westport, CT: Greenwood Press, 1997), 8-9.

original arrangements for *Harmonie* were frequently made up of ten or more independent movements from the complete score and often were over an hour in duration.<sup>10</sup>

Composers even made transcriptions of their own works for *Harmonie* ensembles.

Mozart wrote about one such project to his father in 1782:

I've lots of work at the moment. – By Sunday week I have to arrange my opera for wind band – otherwise someone else will get in first – and they'll be the one to profit from it, not me; and I'm also supposed to be writing a new symphony! – How shall I ever manage? – You can't imagine how difficult it is to arrange such a thing for wind band – so that it suits the wind instruments and yet loses none of its effectiveness. – Oh well, I'll just have to sit up all night working on it, there's no other way.<sup>11</sup>

A notice from the August 7, 1782 edition of *Weiner Zeitung*, entered by Phillip Martin, publicized an August 18 performance to be given in the *Neuer Markt* of Mozart's own arrangement of *Die Entführung aus dem Serail* (1782).<sup>12</sup> To date, this arrangement has not been discovered.

The extensive use of opera and ballet scores separates the *Harmoniemusik* tradition from other ensembles, particularly in the scope and quality of these transcriptions. Many scores were selected from the repertoire being presented in Vienna at that time to be arranged for *Harmoniemusik*. Furthermore, some works were transcribed for *Harmonie* ensembles before the actual Viennese premiere, thereby showing their status and overall popularity. The enthusiasm for opera in Viennese society certainly must have fueled the desire for more of these transcriptions, especially during the seasons of Advent and Lent when theaters were typically forbidden to offer opera

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<sup>10</sup>Whitwell, "The Incredible Vienna Octet School, Part 1," 34.

<sup>11</sup>Cliff Eisen, ed. *Mozart: A Life in Letters*, trans. Stewart Spencer (New York: Penguin Books, 2006), 451.

<sup>12</sup>Whitwell, "The Incredible Vienna Octet School, Part 2," *The Instrumentalist* 24, no. 4 (November 1969): 40.

performances. As the most costly musical genre to stage, opera benefitted from the inexpensive way that *Harmoniemusik* circulated and celebrated its growing body of repertoire. Since there were no copyright laws in the late eighteenth and early nineteenth centuries, it was commonplace for arrangements of successful operas to be marketed as quickly as possible through *Harmoniemusik* editions as well as through transcriptions suitable for other wind, string, and piano combinations.

Not only were *Harmonie* arrangements available for purchase, but courts, monasteries, and other centers of musical activity had libraries of music that were often loaned, copied, edited, and rearranged to accommodate flexible instrumentation. Jiří Sehnal's research of the Augustinian Monastery in Brno provides documentation of this practice:

During those times music was acquired by copying rather than by purchase. As early as Christmas 1816, the choir boys copied the operas "Don Giovanni" and "Titus" by Mozart from the original that conductor Tobiasek loaned them. In return they loaned a partita by Kramar and the ballet "Zephren" by Duport . . . The conductor, Tobiasek, mindful of his own interests, made use of Napp's [choirmaster] desire for new compositions for the harmonie. He visited Napp on September 23, 1817, and suggested that he would lend all new compositions to the Augustinian harmonie for copying if he were given the promise that his son would receive preferential consideration for admission to the choir. The choirmaster submitted Tobiasek's suggestion to the Abbot who readily agreed. . . . Because it was publicly known that at the monastery there was a good stock of wind band compositions which could be borrowed only with great difficulties from the military band, the choirmaster was frequently asked to lend compositions for copying. Napp lent music willingly to the regiment or to the members of the theater ensemble who helped the monastery choir, and to other well-known personalities.<sup>13</sup>

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<sup>13</sup>Jiří Sehnal, "The Harmonie (Wind Band) of the Augustian Monastery at Staré Brno (Old Brno)," *Journal of Band Research* 12, no. 2 (Spring 1977): 16-17.

The continual cycle of loaning and editing music creates a challenging situation for modern-day researchers to track and verify the work of *Harmoniemusik* arrangers and composers.

David Whitwell credits three specific arrangers in establishing the tradition of transcribing operas and large-scale works for *Harmoniemusik*: Johann Went (1745-1801), Joseph Triebensee (1772-1846) and Wenzel Sedlak (1776-1851).<sup>14</sup> Some of their arrangements are still performed for today's audiences. Contemporary authors have commended their transcriptions and the skill of their craft:

The idiomatic use of wind harmony as a proper medium in its own right characterizes the best wind music. There is a great gulf between the composers who achieved this and the hacks who seem to have regarded the octet as a poor substitute for the orchestra or the organ. What makes Went, Triebensee and Sedlak special is that their arrangements are imaginative transformations of [the original] works. In their works, the wit, the drama, or the nobility of the original emerges once more.<sup>15</sup>

In particular, Bohemian-born Went is credited for his pioneering work in transcribing over fifty opera and ballets scores for *Harmonie*. His service as oboist and English hornist in the courts of Count Pachtá in Prague and Prince Schwarzenberg in Vienna and Wittingau, plus the National Theater orchestra in Vienna, prepared him for his appointment in 1782 as second oboe in the first *Harmonie* of Emperor Joseph II. Based upon the existing body of repertoire, it is apparent that all the musicians in the emperor's octet were highly skilled, virtuosic players who could handle technically demanding parts. A December 21, 1783 entry from Cramer's *Magazin der Musik* spoke of the emperor's *Harmonie*:

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<sup>14</sup>Whitwell, "The Incredible Vienna Octet School, Part 1," 31.

<sup>15</sup>Stoneham, *Wind Ensemble Sourcebook and Biographical Guide*, 9.

Among all kinds of musical news which has been related to me, one piece that was to me especially remarkable concerned a group of musicians organized by the Kaiser, the sound of whose wind instruments has achieved a new high level of perfection. It is known in Vienna as the kaiserlich-königlich *Harmonie*. This group consists of eight persons, it performs by itself as a complete and full ensemble. In it they even perform pieces which are in fact intended only for voices, such as choruses, duos, trios and even arias from the best operas; the places of the vocal parts are taken by the oboe and clarinet. One of this *Harmonie*, the virtuoso Wehend [Went], has arranged them.<sup>16</sup>

Went oversaw the repertoire of the emperor's *Harmonie* for nearly twenty years. By exclusive agreement, he also provided music for the Schwarzenberg *Harmonie* and continued to do so after he had resigned his oboe position with the emperor. At times Went created two different arrangements of the same work to suit the instrumentation of each ensemble. For example, the Schwarzenberg octet utilized English horns in lieu of clarinets. The Viennese Traeg catalogue (1799) lists numerous works by Went, including chamber music, a symphony, and eleven works for *Harmonie*, though the catalogue listing does not begin to reflect his extensive output of *Harmoniemusik* transcriptions and original pieces.<sup>17</sup>

Second in importance for the *Harmoniemusik* legacy is Joseph Triebensee, the eldest son of oboist Georg Triebensee (1746-1813) who performed as first oboe with Went. The younger Triebensee, who was a fine oboist himself, married Went's daughter. He performed alongside his father in theater orchestras before receiving the position of director, composer, and arranger for Prince Liechtenstein's octet in 1796. He remained with the Liechtenstein court until 1809, but prior to his departure, he spent at least two

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<sup>16</sup>Whitwell, *The Wind Band and Wind Ensemble of the Classic Period*, vol. 4, 17.

<sup>17</sup>Hellyer, "Went, Johann," in *Grove Music Online*. (Oxford University Press, 2001-), accessed February 26, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30118>.

years carefully compiling and copying his numerous *Harmoniemusik* transcriptions and compositions before adding them to the Imperial Court's library. His surviving works reflect the wide variety of early nineteenth century music of the court, which included functional works, dance selections, marches, pieces for various court celebrations, and serious concert music.<sup>18</sup> Triebensee was thorough in maintaining his collection of *Harmonie* repertoire. However, he was not as thorough with his choral, orchestral, and chamber music, so many of these works were lost. Like Went, the operatic transcriptions of Triebensee were complete and exact arrangements of the original works and not merely a medley of the most familiar tunes.<sup>19</sup>

The third composer and arranger who influenced the development and growth of *Harmoniemusik* is Wenzel Sedlak. He was a prominent clarinetist who arrived in Vienna when the role of the clarinet was growing as a recital instrument and as an integral member of the orchestral wind section, replacing the oboe as the primary melodic instrument in *Harmoniemusik*. The oboe's fate was directly tied to the deaths of both the elder Triebensee and of Went. The resignation of Joseph Triebensee from the court of Prince Liechtenstein completed the loss of these three influential oboists from the Viennese *Harmonie* movement.<sup>20</sup> Like the previous exponents of *Harmoniemusik*, Sedlak is well-known for his transcriptions of large orchestral scores for opera and ballet. His more than sixty surviving arrangements include works by Auber (1782-1871), Rossini (1792-1868), Donizetti (1797-1848) and Bellini (1801-1835). Central and perhaps the

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<sup>18</sup>Whitwell, *The Wind Band and Wind Ensemble of the Classic Period*, vol. 4, 47.

<sup>19</sup>Whitwell, "The Incredible Vienna Octet School, Part 3," *The Instrumentalist* 24, no. 5 (December 1969): 42-43.

<sup>20</sup>Whitwell, "The Incredible Vienna Octet School, Part 4," *The Instrumentalist* 24, no. 6 (January 1970): 38.



most important work in Sedlak's output is his transcription of Beethoven's *Fidelio* (1805). Roger Hellyer believes that Beethoven himself authorized the transcription and may have even directly supervised the process.<sup>21</sup> Although this transcription is significant in the octet repertoire, it is performed less frequently than transcriptions of other works by Mozart, Beethoven and Rossini, possibly due to the more dramatic character of the music.

Interestingly, the octet version of *Fidelio* was published in 1815, shortly after the piano version was released in 1814, but the full orchestral score was not available until 1826, thereby demonstrating the publishers' likely perception that there would be a greater demand for the *Harmonie* edition rather than the orchestral version.<sup>22</sup> Quoting an announcement from the July 1, 1814 issue of the *Wiener Zeitung*, Whitwell shares information that came straight from Beethoven:

The undersigned, at the request of the Messrs. Artaria and Co. [publisher], herewith declares that he has given the score of his opera *Fidelio* to the aforesaid published for publication under his supervision in a complete piano score, quartets, or arrangements for wind octet. The present musical version is not to be confused with an earlier one, since hardly a musical number has been left unchanged, and more than half of the opera was newly composed. Scores in the only authorized copy and also the book in manuscript may be had from me together with the reviser of the book, Mr. F. Treitschke, R.I. Court Poet. Other unauthorized copies will be punished by law. Vienna, June 28, 1814 Ludwig van Beethoven<sup>23</sup>

Because the publishing industry was burgeoning during the late Classic period, these *Harmoniemusik* arrangements became available through a variety of publishing

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<sup>21</sup>Hellyer, "Sedlak, Wenzel," in *Grove Music Online*. (Oxford University Press, 2001-), accessed February 26, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25306>.

<sup>22</sup>Whitwell, "The Incredible Vienna Octet School, Part 4," 39.

<sup>23</sup>Whitwell, "The Incredible Vienna Octet School, Part 5," *The Instrumentalist* 24, no. 7 (February 1970): 35.

houses, primarily because the great arrangers were contracted to write for multiple publishers outside of their court positions. The instrumentation for these published arrangements was not standardized according to the court *Harmonie* ensembles but was most often a sextet (pairs of clarinets, French horns and bassoons) with the other parts marked as *ad libitum* or *ripieno*.<sup>24</sup> Although the initial purpose of *Harmoniemusik* was to serve a practical role of functional and background music for the courts rather than for concert performances, the repertoire grew from easily accessible to truly virtuosic. The mature wind serenades of Mozart (an outgrowth of the *Harmonie* tradition), probably composed for one of the Viennese ensembles, are considered by many to be among his greatest works.

Following the Napoleonic wars, the cultural and political landscape of Europe changed with the growth of unified nation-states and rise of nationalism. Most of the *Harmonie* ensembles of the Austrian and Bohemian courts were disbanded due to financial hardships and the gradual dissolution of kingdoms and principalities. Even so, as late as 1827 a traveling Englishman, Edward Holmes, had this to say about an aristocratic *Harmonie* he heard while traveling on the mainland:

A friend invited me to an evening concert, in which were performed the overtures and various pieces from the *Don Juan* and *Clemenza di Tito* of Mozart, excellently arranged as sestetts [sic] for two clarionets, two bassoons, and two horns; there was not power enough for the full pieces, but the airs please me extremely, being blown with so subdued and mellow a tone as might have been borne in a small room. . . . One of the performers gratified me with a piece of sentiment which I did not expect from a person of his appearance; after playing a tender air from an opera

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<sup>24</sup>Stoneham, *Wind Ensemble Sourcebook and Biographical Guide*, 21-29.

of Mozart, he said' "I think the composer means that the lady feels pain here," placing his hand on his heart.<sup>25</sup>

Only the court octets of the emperor and of Prince Liechtenstein endured into the 1830s without pause. The *Harmonie* movement formally ended with the death of Prince Johann in 1836 and the subsequent dissolution of the Liechtenstein court octet.<sup>26</sup> This ensemble, along with the Imperial *Harmonie*, had existed for over fifty years and was responsible for producing some of the great masterworks for chamber ensembles of both transcriptions and original works.

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<sup>25</sup>Edward Holmes, *A Ramble Among the Musicians of Germany* (New York: Da Capo Press, 1969), 75-76.

<sup>26</sup>Hellyer, "Harmoniemusik: Music for Small Wind Band in the Late Eighteenth and Early Nineteenth Centuries", 227.

### CHAPTER 3. BACKGROUND AND MUSICAL TRAINING OF LEOŠ JANÁČEK

Leoš Janáček was born on July 3, 1854, in the Moravian village of Hukvaldy, a hamlet in the easternmost part of the modern Czech Republic not far from the borders with Poland and Slovakia. He was the ninth child of the family, the fifth one to arrive in Hukvaldy, and eventually only one of nine surviving children of fourteen. His father and his grandfather, both named Jiri, were school teachers, both of whom had an affinity for music. These patriarchs of the family served as the village teacher, as well as musicians, as part of the Czech *kantor* tradition. *Kantor* is a Czech term meaning a teacher rather than the song leader in a church.<sup>1</sup> While the roles of teacher and musician in a small community were important and appreciated, they did not pay well. The *kantor's* was based upon the number of students enrolled in school, which in a village the size of Hukvaldy would be quite small. The Janáček family had to rely on extra support from growing produce and keeping a few animals. Despite the challenges of living a humble and crowded existence, and the continuous threat of hunger, the family remained close and found joy in music making. For the first years of his life, “little Leoš lived in close contact with music, nature and poverty.”<sup>2</sup>

Leoš excelled in music at an early age, even though his other academic achievements in the Hukvaldy school were less than impressive. His parents recognized his musical talent, so to alleviate overcrowding in the family home, they sent him to Brno at the age of eleven to be a choir boy and to study music at the Augustinian “Queen’s” Monastery. His father wanted him to continue in the family tradition of teaching, and the

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<sup>1</sup>Mirka Zemanová, *Janáček* (Boston: Northeastern University Press, 2002), 10.

<sup>2</sup>Jaroslav Vogel, *Leoš Janáček: A Biography* (London: Orbis Publications, 1981), 38.

best option for pursuing a thorough education in music was study at a choir school. The well-known composer and scholar of Czech sacred music, Pavel Křížkovský, was choir master at the monastery at that time and was responsible for establishing an influential musical presence in Brno. He also was a friend of the family.<sup>3</sup> Leoš took up residence and began his duties with the choir, thus becoming a “Bluebird,” which was the nickname given to the choristers due to their blue robes. Choral scholars generally were provided free room and board by the school, with any remaining fees paid by the parents. However, the best students received full coverage of all their other expenses, which unfortunately did not include Leoš. Zemanová quotes Janáček’s autobiographical reminisces:

Bluebirds! This is what we, the boys from the Thurn-Wallesassin Foundation, were nicknamed . . . because of our light blue uniform trimmed in white. Lonely, and constantly watched over, we stood, in moments of melancholy, by the barred windows. From the prelate’s garden, tiny bluish birds used to fly over to peck up what we had crumbled up for them . . . they were also ‘bluebirds,’ but these friends of ours were freer than us.<sup>4</sup>

Because of his experience under Křížkovský’s leadership, Janáček acquired a great deal of knowledge of choral style and vocal composition techniques as well as exposure to an extensive repertoire of significant choral literature. Works such as Luigi Cherubini’s (1760-1842) *Coronation Mass* (1825) and other masterpieces by Beethoven, di Lasso (1532-1594), Haydn, Rossini, Victoria (1548-1611) and Weber (1786-1826)—to name just a few—were part of the performances given in the church and also on stage.<sup>5</sup>

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<sup>3</sup>Zemanová, *Janáček*, 15.

<sup>4</sup>*Ibid.*, 16.

<sup>5</sup>Vogel, *Leoš Janáček: A Biography*, 38.

This exposure to great choral music shaped his musical palette and fueled his enthusiasm for working with the choir, which Křížkovský entrusted to him on occasion. Furthermore, Janáček's association with Křížkovský caused him to become aware of his own Slavonic roots, stirring a nationalistic spirit that eventually would become an obsession and a critical influence in the development of his unique compositional voice.

In 1866, one year after Janáček began his studies at the school, his father passed away at the young age of fifty. Although Janáček's older siblings were married or out of the house by this time, his mother Amalie, an early widow at age forty-seven, still had younger children at home and struggled to stay out of poverty. She was also a fine musician in her own right and took over her husband's church organist responsibilities for a while, but when the new *kantor* came to fill the position vacated by her husband's death, she had to move. The older children took turns providing lodging for her, and she only returned to Hukvaldy near the end of her life when she was gravely ill. Reflecting back on this lonely stage in his life, Janáček wrote, "My world, my very own world was to begin now. It was to embrace everything. My father dead—the cruelty of it is unimaginable."<sup>6</sup>

Janáček's four years at the monastery prepared him well for the professional challenges that were to follow. In 1869 he enrolled at the Brno Imperial and Royal Teachers' Training Institute, just as his father had desired for him years before. He received a modest state scholarship to supplement his living expenses, an amount that

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<sup>6</sup>Hans Hollander, *Leoš Janáček: His Life and Works*, trans. Paul Hamburger (New York: St. Martin's Press, 1963), 25.

was far more than the pension on which his mother was trying to survive.<sup>7</sup> Beyond the usual subjects of history and geography, plus his continued involvement in music, Janáček also became fascinated with the study of psychology. Lectures presented by Dr. Parthe and Emilian Schulz, director of the Institute and future father-in-law of Janáček, impressed and inspired him to delve even more into this area of study, which would have an impact on his later compositions. By 1872 Janáček had completed his formal education, allowing him to undertake a two-year required teaching assignment at one of the Institute's schools, comparable to student teaching in today's undergraduate education programs. At the same time he began serving as an assistant choir director to Křížkovský at the Monastery school, covering daily rehearsals in preparation for the Sunday mass. Though this position was unpaid, Janáček gained a great deal of experience by discovering an even broader base of repertoire.

One year later, Janáček was appointed choirmaster of Svatopluk, the choral society of Brno's working men. Still not yet twenty years old, Janáček increased the reputation of this ensemble by widening its repertoire base it and by increasing the scope and visibility of the organization by moving its concerts from city taverns into the new Besední Dům, thus changing the society's identity from that of a small singing club to a respectable choral ensemble.<sup>8</sup> While it was a significant shift to change from working with a compulsory choir of young school boys to a volunteer choir of mostly uncultured and musically untrained men, Janáček proved to be popular from the start. Rehearsal

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<sup>7</sup>Zemanová, *Janáček*, 20.

<sup>8</sup>John Tyrrell, "Janáček, Leoš," in *Grove Music Online*. (Oxford University Press, 2001-), accessed February 27, 2014. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14122>.

attendance improved greatly, and after a few concerts the local papers branded the male chorus as the best choir in Brno.<sup>9</sup> He would not accept payment for his service in leading this ensemble, and he always remembered his time with these singing workers with much fondness:

Outside it is raining, snowing, freezing. But the worker, as soon as he steps out of the factory where he has toiled the whole day in the deadly dust, still remembers that one more duty awaits him: his singing rehearsal. Perhaps he is hungry and thirsty; his wife and children wait for him at home. What keeps him from going home, why does he hurry to the rehearsal room? I cannot answer this question – but I admit that nowhere have I found such devotion, diligence, love and assiduousness among singers.<sup>10</sup>

Janáček's tenure with Svatopluk, brief as it was, became a decidedly pivotal time in his life. His first compositions come from this period, almost all of which are choral works for male voices. Within a few months of his appointment, he composed four choral works for performances in April and June of 1873. His first choral composition, *Orání* [Ploughing], became his signature anthem with the ensemble and was performed numerous times under his leadership.<sup>11</sup> Already in this early phase of his musical career, Janáček's inclination towards nationalism was noticeable: *Orání* was a simple yet creative setting of a Moravian folk text, "Bonny lad, why aren't you plowing?" These composing and conducting experiences led Janáček to believe that he would not simply teach geography and history; he was destined to become a music teacher, and for that he would need additional training.

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<sup>9</sup>Tyrrell, *Janáček: Years of a Life*, vol. 1, 1854-1914, *The Lonely Blackbird* (London: Faber and Faber, 2006), 85.

<sup>10</sup>Zemanová, *Janáček*, 22.

<sup>11</sup>Nigel Simeone, John Tyrrell, and Alena Němcová, *Janáček's Works: A Catalogue of the Music and Writings of Leoš Janáček* (New York: Oxford University Press, 1997), 99.



Janáček was granted a one-year leave of absence from his teaching position in 1874, and that autumn he enrolled in classes at the Prague Organ School. The curriculum at the school required three years of courses, but since Janáček already was a proficient musician, he was excused from the first year of studies. He completed the remaining two years of coursework in just one year, since that was the length of his leave. He worked hard in the areas of composition, harmony, counterpoint, figured bass, improvisation, fugues, and organ playing, earning top marks in all areas except figured bass.<sup>12</sup> Financially, Janáček existed at or below poverty level. His landlady provided breakfast, lunch was scarce, and dinner was an occasional gift when offered to him through the kindness of others. Heat was pilfered from a neighbor by leaving his door open for the emanating waves of warmth to creep into his room. Since there was no money for a piano, Janáček improvised by drawing piano keys on the table with chalk, which allowed him at least to practice silently his fingering patterns for Bach preludes and fugues. Eventually a piano was donated for his room, most likely from Ferdinand Lehner, an associate of Křížkovský in Prague and apparent guardian angel of the young Janáček.<sup>13</sup>

Another hardship was that he had no money to afford the cultural and musical opportunities of Prague, a much larger and more vibrant city than Brno. He was able to attend free concerts in churches, but it is probable that he rarely set foot inside a city theatre or opera house. One known exception was a benefit concert for Bedřich Smetana (1824-1884) in April of 1875, who was already deaf at this time, when Janáček heard the

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<sup>12</sup>Zemanová, *Janáček*, 26-27.

<sup>13</sup>Tyrrell, *Janáček: Years of a Life*, vol. 1, 1854-1914, 93.

symphonic poems *Vyšehrad* (1872-1874) and the premiere performance of *Vltava* (1874).

He recalled his impressions of that significant day:

The orchestra was just ending and the deafening tumult united in the name *Smetana!* Suddenly so many people flashed past and pushed that it became almost dark. They led the ailing composer up the stairs. Only *his face* [emphasis original] imprinted itself on my soul. I still have it clearly in my mind: always in the hubbub and as if in the mist. Certainly at the time my eyes devoured only him and to all else I was deaf and blind.<sup>14</sup>

Shortly before crossing paths with Smetana, Janáček was briefly expelled from the organ school for writing a scathing criticism of a performance by one of his professors. František Zdeněk Skuherský, the director of the school and teacher of courses in counterpoint, harmony, and improvisation, had conducted a Gregorian mass in a local church, about which Janáček wrote a less-than-favorable review. In his appraisal of the performance, Janáček criticized his professor for the sloppy presentation by the choir and their poor rhythm, inaccurate phrasing, and lack of command of the Latin language. Furthermore, he faulted Skuherský for choosing incorrect tempi and incorporating polyphonic motets into the pureness of a unison, Gregorian mass. Janáček provided musical examples of what he thought would have been better.

Janáček was dismissed from the school on March 9, just one day before the winter term ended. He later shared in his diary, “A memorable day. I was persecuted for telling the truth.”<sup>15</sup> The expulsion did not last long, and Janáček was allowed to return after an extended Easter holiday back home; Skuherský, however, immediately went on leave, most likely because of Janáček’s readmission. This conflict between an outspoken

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<sup>14</sup>Tyrrell, *Janáček: Years of a Life*, vol. 1, 1854-1914, 94.

<sup>15</sup>Vogel, *Leoš Janáček: His Life and Works*, trans. Geraldine Thomsen-Muchová (London: P. Hamlyn, 1962), 48.

student and defensive professor apparently did not compromise Janáček's overall respect for his teacher. They intended to write a composition thesis together, which did not happen due to distance factors, not because of personal misgivings.<sup>16</sup>

In a matter of months, Janáček completed his first year of study at the Prague Organ School by passing the examinations for the second year curriculum, thus earning his final certificate for the two-year course for organists. The successful outcome of these exams qualified him to take the state examinations in October of that year, after which he was approved to teach music both in schools and at the Teacher's Institute. His test scores ranged from "adequate" to "very good," earning him the title of provisional teacher of music, but with the understanding that he would pursue an extra qualification in violin within the next year. On the basis of this, Janáček was assigned to teach the most advanced class of singing at the Brno Teachers' Institute and to supervise all teaching of music and singing. It appears that he received some type of extension from the state board and did not take an exam in violin until 1878. It was not until 1880 that the term "provisional" was dropped from his teaching certificate, which changed his appointment to simply that of music teacher.<sup>17</sup>

Upon his return to Brno, Janáček immersed himself once again in the musical culture of the city. He resumed his association with the Augustinian monastery and also with Svatopluk. He began writing a series of articles in a local paper about the musical landscape of Brno, and after being asked to direct another community choir, he resigned from his position with Svatopluk to take up the helm of another male choral society, Brno

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<sup>16</sup>Vogel, *Leoš Janáček: His Life and Works*, 48.

<sup>17</sup>Tyrrell, *Janáček: Years of a Life*, vol. 1, 1854-1914, 104.

Beseda. Two notable things set Beseda apart from Svatopluk. Beseda existed only for the purpose of singing rather than as a workman's club that also happened to sing, and its membership was more affluent and better trained in music. Janáček quickly turned the ensemble into a mixed chorus (thirty-six men and sixteen women) and added an orchestra, appropriate for accompanying larger choral works.<sup>18</sup>

Pulling together these performing resources allowed Janáček to showcase his own original works, much as he did with the Svatopluk concerts a few years earlier, but at the slower rate of one new piece per year rather than one new piece per concert. The *Suite for Strings* was premiered at a concert in December of 1877, his first complete instrumental work that was probably inspired by a performance of Dvořák's *Serenade for Strings* (1875) programmed seven months earlier.<sup>19</sup> At the Beseda concert in December of 1878, Dvořák himself accompanied three of his own choral works from the piano, after which he was ceremoniously accepted as an honorary member of the Beseda. Janáček continued incorporating Dvořák's music in his Beseda concerts and became a life-long admirer, champion, and friend of Dvořák. The two men even went on a tour of Bohemia during one summer. Janáček later wrote, "You know how it is when someone takes the words out of your mouth? For me it was always like that in the company of Dvořák."<sup>20</sup>

It did not take long for Janáček to realize that his growing interest in composition could benefit from further study. Four years after his first leave of absence from the school, Janáček once more was able to leave his teaching position for a year of study,

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<sup>18</sup>Tyrrell, *Janáček: Years of a Life*, vol. 1, 1854-1914, 112-113.

<sup>19</sup>Ibid., 113-115.

<sup>20</sup>Vogel, *Leoš Janáček: His Life and Works*, 57.

thanks again to the influence of the Institute's director, Emilian Schultz. Janáček originally wanted to study in Russia with Anton Rubinstein (1829-1894). When that opportunity did not materialize, he took the advice of his piano teacher and applied to the Leipzig Royal Conservatory.<sup>21</sup> Mendelssohn had established the conservatory in 1843, and while it was one of the leading music schools in Germany, it was known for being rather traditional in its perspective. With that in mind, it is probable that Janáček submitted his *Suite for Strings* along with his recent *Idyll for Strings* (1878) as part of his application packet, realizing that these instrumental works—his most significant pieces composed to date—would be in line with the conservatory's traditional leanings.<sup>22</sup>

Janáček was accepted into the conservatory and took his entrance exam in early October of 1879. At this time he was courting his future wife, Zdenka Schulzová, who was the daughter of Institute director Emilian Schultz and also his piano student, eleven years his junior. Zdenka was twelve years old when Janáček started teaching her in 1877, fourteen years old when he declared his love for her, and sixteen years old when they married in 1881. Life in Leipzig seemed full of promise for the developing composer. Unlike his experience in Prague, where he could not attend concerts or the theatre, Janáček was able to go to numerous performances, many of them free to conservatory students. During his time in Leipzig, he was able to hear in person famous performers such as Edvard Grieg (1843-1907), Clara Schumann (1819-1896), and even his musical hero, Rubinstein. In a letter to Zdenka, Janáček wrote his impressions of witnessing Rubinstein live in concert:

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<sup>21</sup>Tyrrell, *Janáček: Years of a Life*, vol. 1, 1854-1914, 138.

<sup>22</sup>*Ibid.*, 140.

Yes, to be a great artist is beautiful! How I felt today at the concert! When I hear Rubinstein's compositions I feel extraordinary: my spirit truly melts, it takes wing, becomes free and, at the moment when I listen to it, paints free pictures for itself. I like his compositions so much that it seems to me that some day I should become his heir. This verve, this speaking 'to the soul' I find nowhere else but in his compositions. It is so natural, uncontrived, he reveals himself just as he is, how he feels, he doesn't go after any musical doctrines, he seizes my innermost depths.<sup>23</sup>

However, it didn't take long for Janáček to grow disenchanted with his situation at the conservatory. He found that the practice rooms were poorly equipped, the professors were past their prime or he felt were inferior teachers, and his fellow students were younger than he with little in common.<sup>24</sup> His growing love for Zdenka and his intense desire to live closer added to his frustration. After spending only four months at the conservatory, Janáček wrote to his beloved Zdenka on January 30, 1880:

Was it home-sickness? Dissatisfaction with my teachers? Yes, doubts have been thrown on my high and cherished hopes, and I therefore sank into a very depressed mood. And the more I became absorbed in such thoughts, the worse I felt, until my state of mind was unbearable. Against this I put the picture of you and the thoughts of [our] future. . . . I came to a deeply felt conclusion then: I hold you so dear that I cannot live without you. And I was also convinced that I could no longer stay here in Leipzig.<sup>25</sup>  
At the end of February Janáček left Leipzig for Vienna and entered the

conservatory there for the remaining portion of his year of study. The stay in Vienna turned out to be even shorter than his time in Leipzig, and while he was closer to his dear Zdenka, the cultural and musical atmosphere of Vienna was somewhat frustrating for Janáček. The cost of living was much more expensive; his accommodations were dismal; concerts were no longer free as they had been in Leipzig; and the prevailing attitude at

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<sup>23</sup>Tyrrell, *Janáček: Years of a Life*, vol. 1, 1854-1914, 151.

<sup>24</sup>Zemanová, *Janáček*, 32-33.

<sup>25</sup>*Ibid.*, 37.

the conservatory was in support of the progressive Richard Wagner (1813-1883) rather than the conservative Johannes Brahms (1833-1897).<sup>26</sup> Janáček was attracted to the formalist side of Brahms through the influence of his former teacher in Prague, and that outlook on composition had a great impact on this stage of his creative output. However, when Janáček's violin sonata and a song cycle were rejected from the conservatory's end-of-term competition for being too academic (e.g. Brahmsian), even after protest from Janáček and his composition professor, Franz Krenn, the disillusioned and devastated Janáček decided to move on. He was unable to receive a diploma since he didn't finish the course of study, though Krenn, who also taught Gustav Mahler (1860-1911), did issue a private report of his progress.<sup>27</sup>

In retrospect, Janáček's various study opportunities outside of Brno contributed to his growth and development, though with gradually diminishing returns. His experience in Prague at the Organ School was the most successful, especially in light of his improved compositional technique and harmonic language as well as what he gained as a keyboardist. In Leipzig he had the good fortune of taking in numerous concerts, hearing some of the greatest non-operatic music of the time, and increasing his technical skills in composition and in performance. His short-lived time in Vienna seemed to be the most challenging and unsettling in his life. Janáček learned little from his teacher and heard virtually no new music, other than the opportunity to finally attend an opera, which would figure prominently in his later compositions. The disastrous outcome of the conservatory's composition competition shook his self-confidence, and if nothing else,

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<sup>26</sup>Zemanová, *Janáček*, 38-39.

<sup>27</sup>*Ibid.*, 39.

instilled in him a desire to become more self-educated and self-reliant.<sup>28</sup> However, it is this resolve that figures prominently in the direction Janáček would pursue with his compositional output, making him the distinctive composer who is now recognized as one of the most important Czech composers.

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<sup>28</sup>Tyrrell, *Janáček: Years of a Life*, vol. 1, 1854-1914, 181.



## CHAPTER 4. JANÁČEK'S SUITE FOR STRINGS (1877)

Janáček was immersed in choral and keyboard music from an early age, and yet his experience with instrumental music lay dormant until his year of study at the Prague Organ School. His instructor and director of the school, František Zdeněk Skuherský, exposed the young composer to new concepts in form and orchestration. Sketches in one of his notebooks reflect the exercises he completed in 1874-1875.<sup>1</sup> An interesting example is this *Intrada in G Minor* for four violins, written on November 25, 1875, which begins with this theme:



Example 1. Opening motive of *Intrada in G Minor*

This material would resurface two years later as the opening theme for the fourth movement of his *Suite for Strings*. No longer an assignment for class, the six-movement suite was composed in 1877 for the newly created string ensemble Janáček assembled for his Beseda choral group. It is highly likely that the inspiration for this suite was the performance of Dvořák's *Serenade for Strings* programmed earlier in the year,<sup>2</sup> though any musical homage in the work can be traced more easily to composers like Beethoven and Wagner than to Dvořák.

The *Suite for Strings* follows a typical pattern of movements grouped according to tempo and form, yet even in this regard the work seems to have closer ties to the bygone era of the Baroque dance suites when compared to the *Serenade* by Dvořák, Janáček's

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<sup>1</sup>Vogel, *Leoš Janáček: A Biography*, 53.

<sup>2</sup>Tyrrell, *Janáček: Years of a Life* vol. 1, 1854-1914, 116.

mentor. Originally, the six movements were titled Prélude, Allemande, Sarabanda, Scherzo, Air and Finale. Movements one, two, three and five were given titles that reflect their possible Baroque association. However, when Janáček presented the work for printing in 1926, these titles were withheld, and they were published with only their tempo markings.<sup>3</sup> An indication of the young composer's inexperience surfaces in his labeling and handling of movement three. A true sarabande is a dance in triple meter, yet Janáček's movement is set in quadruple time, treating it more like a bourée. In addition, he chooses the less typical harmonic movement of binary form by remaining in the tonic for an abundance of the movement rather than following the usual motion to the dominant at the end of the 'A' section and the return to tonic at the close of the 'B' section. Whether Janáček's choice of harmonic vocabulary, particularly of modulation, was a direct response to his training at the Organ School or was just a manifestation of the unique composer he was to become, the use of modulation was a means of infusing tonal drama and excitement into his music. Modulatory traits such as this appear in his early instrumental music as well as in his later works.<sup>4</sup>

Movement one, Moderato, with its bold and energetic qualities, may be reflective of an inspired and youthful composer. The opening unison motive, with rapid grace notes just ahead of the longer note values, provides an emphatic, robust entrance for the strings that is evocative of the music of Franz Liszt (1811-1886).<sup>5</sup> As the movement progresses, it undergoes a variety of texture changes ranging from one voice (cello and double bass

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<sup>3</sup>Tyrrell, *Janáček: Years of a Life* vol. 1, 1854-1914, 116.

<sup>4</sup>Ibid., 117.

<sup>5</sup>Vogel, *Leoš Janáček: A Biography*, 62.

moving in octaves in m. 36) to two voices in counterpoint (second violin and viola in dialogue with cello and double bass in m. 39) to full orchestral tutti (all string parts in m. 47). Within the tutti scoring Janáček keeps the texture fresh by changing from homophonic to polyphonic, building to a climax in m. 57 that is rich in texture and lush in orchestration with the *divisi* in the upper three string parts. The melodies that he employs feature long, flowing lines from the romantic tradition.

Harmonically, Janáček adheres to a tonal tradition that is occasionally unsettled by his quirky handling of modulations. His use of chord progressions follows the classical training he would have received at the Organ School, albeit with some chromaticism that was typical of the composers of his day. The movement opens in G minor, moves to B-flat major with a brief stint in A major and then settles into C major for the middle section beginning in m. 36. This section sounds the most tonally stable, even though it does not reflect the principal tonality of the movement with the intermittent dominant-tonic chords in C major that punctuate the texture. This is the longest section of the movement before it passes through E-flat major and then returns to G minor and B-flat major on its way to the closing key of G major. By this time G major does feel like the home key, which he reinforces with a nine-measure *crescendo* and *accelerando* that builds from *pianississimo* to *fortissimo* and pushes the extreme range of the first violin toward the strong G major cadence in m. 81. A short coda brings back the opening motive, but the energy quickly subsides as the movement closes peacefully with long-held chords in the upper string parts and arpeggiated figures in the lower strings.

Janáček's fondness for extreme ranges is apparent already in his first instrumental work, as is his growing facility in composing for string instruments. In addition to the high notes in the first violin, Janáček also pushes the limits in the cello part with notes that are above the viola in m. 15 and above both the viola and second violin in the final measures of the movement. The change in timbre brought about by this scoring is notable since a cello in that register sounds very different than a violin or viola playing the same notes. The color is much more intense and vibrant, which allows the cello to penetrate the overall texture effectively. In addition, Janáček's early approach to composition indicates a developing grasp of the string idiom. For example, with each successive leap in the first violin, he prepares the performer with an appropriate interval and supports the part with octave *divisi* (e.g. mm. 75-80). This penchant for extreme ranges would carry over to his later works, favoring very high and very low registers while downplaying the middle range.<sup>6</sup>

Movement two, Adagio, is a lovely cantabile that has no perceivable ties to its original title, Allemande. The movement calls for muted first violin, second violin and viola parts (the cello and double bass are tacet), thereby creating a much lighter texture when compared to the fullness of the first movement. In essence, the lyrical, arioso-like second movement begins with the melody in the first violin until it shifts briefly to the viola at the start of the second section and to the second violin a few measures later. However, much of the Adagio is scored for four parts since the second violin is divided much of the time. Here again, Janáček showcases the extreme ranges of the violin and

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<sup>6</sup>Tyrrell, "Janáček, Leoš," in *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 27, 2014. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14122>.

viola by scoring the material in the upper register of the instruments. Other than the final note of the movement, the first violin part can be performed solely on its top two strings, and the viola part requires its lowest string for just one note in the penultimate measure. The middle section has the highest tessitura of the movement with all string parts scored in close spacing above the treble staff, generating an ethereal yet powerful sound at the climax in m. 17. Only at this particular point in the movement does the dynamic level of *forte* eclipse the movement's predominantly *pianissimo* markings. It has been suggested that the high string writing of the movement was influenced by Wagner's *Lohengrin* (1845-1848) which was performed in Brno around Janáček's time.<sup>7</sup>

While the harmonic language of movement two is primarily traditional, recurring chromatic passing tones and suspensions obscure any secure establishment of tonality. Chromatic chords such as diminished and augmented triads produce an atmosphere that appears almost impressionistic when compared to the other movements. Measures 11, 12 and 13 begin with a diminished chord with each one prepared and resolved by chromatic motion. The harmonic structure is also affected by the lack of perfect cadences, weakening the impact at the ends of phrases. An example of this is the cadence in m. 9, which comes to rest on a G major chord in first inversion when the second violin resolves to B<sup>3</sup> located below D<sup>4</sup> in the viola part. The melodic line is very long; in fact, the melody takes all thirty measures of the movement to be entirely stated. It is a well-crafted melody, with the overall contour matching the dynamic, harmonic and rhythmic motion that Janáček put into place for support. One noteworthy occurrence near the end of the

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<sup>7</sup>Vogel, *Leoš Janáček: A Biography*, 62.

movement is the gradual abatement of rhythmic energy. Looking at m. 25, the flow relaxes from eighth note values to quarter notes (including triplet quarters) in m. 26 to half notes in m. 27 to a whole note in m. 28, concluding with a long note extended by a fermata to close the movement. The general feeling at the end is tranquil, aided by the meandering harmonic motion that stays closer to the tonic of G major and the culminating G major chord in root position that provides repose.

Movement three, *Andante con moto*, is a cheery, dance-like movement that suggests strong folk roots in its mood if not in simple structure. The sing-able tune, performed solely by the first violin with the other strings accompanying, primarily consists of stepwise motion with some larger leaps that outline diatonic arpeggios. Why Janáček initially labeled this movement *Sarabanda* is a mystery since it has no compelling stylistic ties to that dance form. Because the suite's movements were published without the Baroque dance labels and nearly fifty years after its composition date, the early mislabeling may be a careless error by a young composer. Of the first three movements, the *Andante con moto* is the most conservative in terms of range and technical demands other than one instance of the cello extending upward to D<sup>5</sup> near the end of the first section. This movement also offers a bit of reprieve after the intensity of the opening *Moderato* and the slow, pensive atmosphere of the *Adagio*.

Harmonically, movement three follows a traditional path, though Janáček simplifies the structural harmonic motion by keeping both sections of this simple binary form in the tonic of G major. Typically the first section of binary form ends with a harmonically open cadence, making it impossible to end there without it sounding

incomplete; however, Janáček closes the 'A' section with a perfect authentic cadence in G major and continues onward in the same key. This static treatment of harmony keeps the *Andante con moto* almost too simplistic and soothing. The lone interjections that provide some freshness in the midst of chronic G major is the surprising E-flat major chord (chromatic submediant) that appears in measures 15 and 23. In spite of its harmonic simplicity, movement three is a charming, modest movement that evokes rustic images of the countryside.

The fourth movement, *Presto*, is the emotional core of the work. Whereas the first three movements provide faint echoes of the Baroque era, the *Presto* pays tribute to the Romantic scherzo and trio tradition of Beethoven. Its opening theme is playful and exuberant with staccato articulation, imitative and polyphonic textures and sudden dynamic contrasts. The trio section is based in the key of G major. Its slower *Andante* tempo marking seems fitting for its more lyrical yet asymmetrical theme. The trio begins with a gentle homophonic texture peppered with off-beat accents typical of Janáček's style. The texture then evolves to a more polyphonic style as the material becomes more active in mm. 128-151. Some of the part crossing in the middle strings is complicated, and the unwieldy obbligato in the first violin (mm. 137-148) is one of the most challenging passages in the entire work. Janáček shows his liking for extreme ranges once again by bringing the viola up to B<sup>5</sup> (m. 150) and the cello to G<sup>5</sup> (mm. 150-151) near the end of the trio section, where the opening of the trio theme is quoted one octave higher at a *pianissimo* dynamic level. The da capo of the scherzo, which is written out,

returns to D minor and passes through C minor and G minor. Instead of predictably closing in G major, he ends the movement in D major.

Janáček's handling of tonality is largely conventional in the Presto aside from two exceptions. First, he did not open the movement in G minor but rather in D minor (the reverse of that situation might have proved more effective); and second, he concluded the movement in D major. This is not surprising in some ways because D minor was the opening key. However, since much of the movement is centered in G minor or G major, the D major finish is a bit jarring. Even though his treatment of tonality in this instance feels somewhat clumsy, the energy and fervor of a young composer cannot be overlooked in this fiery movement.

Movement five, another Adagio, is the antithesis of the second movement. Here the cello and double bass, which were absent in the earlier Adagio, are given a prominent role. Even the viola and violin parts utilize primarily their lower register. This is a complete paradigm shift from the high tessitura of movement two, and the effect is not lost on the listener. The cello solo in the middle section of the movement does extend well into the octave above C<sup>4</sup>, but the passage does not remain at that level for very long. Rhythmically this Adagio is more active than the previous one due to the variety of rhythmic combinations employed, which includes dotted rhythms and triplet figures, but the overall feeling is still fluid and almost improvisatory in nature. Structurally the movement is in ternary form with the 'B' section (mm. 14-31) providing the most interest after the calm, recitative-like opening in the 'A' section. All thematic material is unified



by a falling motif that spans a perfect fourth or augmented fourth, exhibiting some of Janáček's most cohesive writing in this work.

Janáček begins this movement in the key of D major, linking it to the bright ending of the Scherzo. He spends most of the first 'A' section (mm. 1-13) in that key, until a short detour through B major settles into B-flat major for the remainder of the movement. At important structural moments Janáček avoids inserting tonic chords in root position but rather favors chords written in inversion. This serves to soften the impact and create a more contemplative atmosphere. Examples occur in m. 9 with the D major chord in second inversion (double bass sounding A<sup>2</sup> below the written cello D<sup>3</sup>) and in m. 14 where the B-flat major chord is again in second inversion. In addition, Janáček uses pedal point to delay the arrival of the tonic in root position as in mm. 29-30 and 39-40. These occurrences of pedal point near the end of the movement offer a sense of pastoral resolution and tranquility.

The sixth movement, Andante, is an uncommon instance of Janáček composing in sonata allegro form. He observes the rules of the established form by opening the exposition with the first theme in B minor, passing through a transitional passage, and then leading into a second theme area in the related key of D major. The exposition is repeated, similar to many sonata allegro form movements from the early Classical period. Janáček manipulates the material from the second theme in the development section by establishing an imitative dialogue between the upper and lower strings. At thirty measures in length, the development is the longest section of the movement. As expected, the recapitulation brings back the first and second themes from the exposition (both now

in B minor), followed by a coda that ventures briefly into F major (mm. 74-76) before cadencing in B major to close the movement and thus the entire work.

In spite of the skill Janáček displayed in crafting this movement in sonata allegro form, the choice of andante for the tempo of the work's finale has been characterized as lackluster if not uninspired. Even Dvořák's *Serenade for Strings*, Janáček's supposed inspiration to compose the suite, ends with a rousing Allegro vivace. Vogel critiques the final movement as follows:

Unfortunately the last movement is the least effective, being utterly unlike a finale in character (once more an Andante). And by being written in B minor (it even modulates to B major) it wanders dangerously far from the main key of the work (G minor) which it is supposed to round off. It is also the least satisfying structurally owing to the somewhat hasty conclusion . . .<sup>8</sup>

However, the finale is not lacking in intensity or animation. This study leads to the conclusion that the recurring dotted eighth note and sixteenth note groupings along with dynamic swells contribute more to the work than Vogel acknowledges. The Andante's ending, albeit abrupt with its sudden shift to B major, is certainly exciting. Furthermore, while the suite's scheme of tonality that Janáček laid out is unorthodox, he is consistent in closing the minor movements in a major key center. Janáček's supposed weaknesses in the handling of conventional forms and harmonic rules might best be overlooked in view of the trajectory this composer would take in the coming decades of his compositional output, a direction related less to the conservative era he followed and more to the progressive era in which he would take part.

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<sup>8</sup>Vogel, *Leoš Janáček: A Biography*, 63.

A few years after its composition, Janáček would look back at his *Suite for Strings* with less than favorable regard. He told his piano teacher in Leipzig, Ferdinand Wenzel, that he thought this work and his *Idyll for Strings* were inferior, a notion he still held as late as 1924. Nonetheless, by 1926 he had changed his outlook enough to warrant revisiting the piece and authorizing its publication in that year.<sup>9</sup> The wide variety of moods, interesting timbral combinations, thoughtful arrangement of movements and unusual scoring configurations make this suite an artistically valid instrumental work. Today, the *Suite for Strings* is viewed as a significant piece representing Janáček's first compositional period in which he sought to expand his knowledge of instrumental composition and develop his own distinctive voice. Fortunately, Janáček did not lose or destroy the score and parts during the fifty years between the suite's genesis and its eventual publication, allowing subsequent generations to benefit from his youthful creation.

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<sup>9</sup>Simeone, Tyrrell, and Němcová, *Janáček's Works: A Catalogue of the Music and Writings of Leoš Janáček*, 182-183.

## CHAPTER 5. FROM STRINGS TO WINDS

Transcribing a work for a new combination of instruments is an exciting process. Even though the building blocks of sound are provided for an arranger in the original piece of music, the final product is very much a unique creation. Some might liken the undertaking of a transcription to painting by number, an activity where the artist's choices of colors and designs are predetermined without any imaginative or inspired decisions. However, that is not an accurate representation of the work an arranger does. Each arranger approaches a given piece of music with his own interpretive ear and understanding of the principles of orchestration, shaping a distinctive musical outcome.

Consider the numerous transcriptions of Modest Mussorgsky's (1839-1881) *Pictures at an Exhibition*, composed for solo piano in 1874. Nearly thirty arrangements exist for chamber or symphony orchestra, plus another fifty versions for diverse media such as brass sextet, drum and bugle corps, jazz band, jazz orchestra, percussion ensemble, piano trio, punk band, rock band, string sextet, wind band and a variety of solo instruments. While some arrangements are more successful than others, all of these versions have unique qualities that distinguish one from another. Each arranger made specific decisions in orchestration and scoring that imprinted his musical fingerprint onto the transcription.

In creating *Suite for Winds* (2014) from Janáček's *Suite for Strings*, the instrumental registers from the original were generally maintained. One instance where octave displacement was used was mm. 8-11 of movement one, where the flute and oboe parts were scored one octave higher than the violin and viola parts for added brilliance.

Another example can be found in the beginning of the Andante section of movement four, in mm. 100-128, where the horn and bassoon parts were dropped one octave lower than the violin and viola parts for a more calming, pastoral effect. However, modifications such as these were rare since the majority of the work was transcribed at the same pitch level as Janáček's original setting.

Some adjustments had to be made in passages where a given string performance technique would not be possible on a wind instrument. For example, in mm. 49-53 of movement six, the string tremolo in the violin parts was reduced to whole note chords in the upper woodwinds. Also, sixteenth note passages that lie well on string instruments were altered for wind instrument performance. An illustration can be found in mm. 21-23 of movement one and again in mm. 25-33, where rapid sixteenth note figurations in the second violin and viola parts were changed to eighth notes in the second oboe and second clarinet parts. Though not substantial, these minor changes do influence the overall effect in those sections.

Furthermore, articulations were adjusted when necessary to become consistent with corresponding passages. This was done only in a few instances when a symbol, such as an accent, staccato or slur, was missing. For example, staccato markings were added to the second bassoon part in m. 2 of the third movement to match the upper parts. Decisions to alter anything from the strings version were made after much study and comparison of the affected passages. Honoring the intent of Janáček's composition was always the guiding principle so that the integrity of his work would not be compromised.

The timbral diversity afforded in a double wind quintet, particularly when compared to a string ensemble, is markedly increased. In the string family, there is a limited variety of color in ranges that overlap (e.g. C<sup>4</sup> can be played on the violin, viola, cello and double bass), but the pitch takes on a different tonal quality due to the inherent characteristics of each instrument. The timbral difference becomes much more significant with the double wind quintet tonal palette where again all instruments are capable of playing C<sup>4</sup>, but the contrast among flute, oboe, clarinet, horn and bassoon is clearly obvious. The richness of timbre and wealth of color combinations are much of what make composing and arranging for winds such a rewarding experience.

Movement one, with its array of full tutti sections and more exposed, intimate passages afforded many opportunities for variety in scoring. Thinning the texture to one woodwind per part in mm. 12-19 created a satisfying contrast after the emphatic opening. Arranging the clarinets against the subdued flute and oboe parts in mm. 26-35 allowed the warmer tone of the clarinet to carry the mood of the original cello solo. Similarly, the first clarinet and horn parts in mm. 39-46, paired with the bassoons *a la pizzicato* cello and double bass, were selected as a tranquil means to convey the lyricism of the second violin and viola parts. A single wind quintet, initially comprised of the first players from each part and later of the clarinets, horns and second bassoon, was chosen for variation in texture and color in mm. 55-72 before the full ensemble returns to close the movement.

Scoring decisions were a little more straightforward in movements two and three. The horns and bassoons were not utilized at all in movement two, and the remaining upper woodwind parts were never combined in larger groupings than three or

four voices at once. This allowed the ethereal atmosphere of the original string setting to remain intact. Movement three was arranged in varying combinations of four to six parts, capitalizing on timbral differences between the opposing groups, before the climactic entrance of the full ensemble in m. 22.

Movement four, much like the first movement, provided wonderful opportunities for contrasts in scoring. The strongest passages in the outer scherzo sections were arranged for all ten parts with quick exchanges between smaller groupings for dramatic effect. Most of the material from the original version, other than the opening measures of the middle Andante section, was scored at the same pitch levels as in Janáček's setting. The constant quarter note accompaniment in mm. 42-97 was shared between the clarinets and then the oboes, allowing the imitative melodic line to be showcased in the remaining parts of the ensemble. Because of the number of opportunities for contrast, the fourth movement was the most enjoyable to transform from strings to double wind quintet.

Similar to the range considerations in movement two, the scoring of movement five required that a part or two be left out, this time the flutes. Whereas movement two featured the upper register of the high strings, movement five explored the middle and lower register timbres of the lower instruments. Also, this movement never employed all eight parts at once, but rather featured different combinations of one to seven instruments. The use of bassoon, English horn paired with clarinet, and horn variously carrying the melody helped maintain the somber mood of the original.

The final movement was scored in a manner comparable with movements one and four. In the lighter sections as few as three or four instruments were utilized, saving the

strongest moments for all ten parts. Each instrument was given an opportunity to perform the melody at some point in the movement. For added depth, the second bassoon was often scored one octave lower than the first bassoon, reflecting the texture of the double bass and cello in the original version. This octave doubling occurs in the previous movements as well but to a lesser extent. One editorial change was made with the rhythm of the melodic line in mm. 5-6 to match the rhythm in mm. 60-61, the more plausible figure due to the recurring dotted rhythm motive used throughout those sections.

Whether or not this transcription is ever published and regardless of any future performances, the *Harmoniemusik* tradition is still relevant and significant today. Looking back to existing works and arranging them for a variety of ensembles allows the music to be heard in fresh and exciting new ways. At its core, that is the heart of an arranger's work—not to supersede the composition, but to enhance it—and was the overall goal of this research and transcription project. It is hoped that the research behind this project as well as the transcription itself will stimulate others who are passionate about wind chamber music to make their own contributions to the field, benefitting future musicians.



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APPENDIX. *SUITE FOR WINDS* (2014)

Bradley Miedema

Transcribed from

*SUITE FOR STRINGS* (1877)

by Leoš Janáček

I. Moderato.....	49
II. Adagio .....	72
III. Andante.....	78
IV. Presto .....	84
V. Adagio.....	111
VI. Andante.....	119

Instrumentation

Flute I  
Flute II  
Oboe I  
Oboe II/English horn  
Clarinet I in B-flat & A  
Clarinet II in B-flat & A  
Horn I in F  
Horn II in F  
Bassoon I  
Bassoon II

# I. Moderato

Leoš Janáček  
transcribed by Bradley Miedema

**Moderato** ♩ = 100

The musical score is arranged in ten staves, grouped into five pairs. The instruments are: Flute I, Flute II, Oboe I, Oboe II, Clarinet in B $\flat$  I, Clarinet in B $\flat$  II, Horn in F I, Horn in F II, Bassoon I, and Bassoon II. The key signature is two flats (B $\flat$  and E $\flat$ ), and the time signature is common time (C). The tempo is Moderato, with a quarter note equal to 100 beats per minute. The score consists of five measures. The first three measures are marked *f* (forte). The fourth and fifth measures are marked *mf* (mezzo-forte). The woodwinds (Clarinets, Horns, and Bassoons) play a rhythmic pattern of eighth notes, while the Flutes and Oboes play a melodic line of quarter notes. The Flutes and Oboes have a crescendo hairpin in the first three measures and a decrescendo hairpin in the last three measures. The woodwinds have a decrescendo hairpin in the first three measures and a crescendo hairpin in the last three measures.

5

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Cl. *f*

Cl. *f*

Hn. *f*

Hn. *f*

Bsn. *f*

Bsn. *f*

Detailed description: This page of a musical score, numbered 5, features a woodwind and brass section. The woodwinds include two Flutes (Fl.), two Oboes (Ob.), and two Clarinets (Cl.). The brass section consists of two Horns (Hn.) and two Bassoons (Bsn.). The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The woodwind parts are characterized by rhythmic triplet patterns, often with slurs and accents. The flute parts begin with a forte (*f*) dynamic and include dynamic hairpins. The oboe parts also feature triplets and slurs. The clarinet parts play a similar triplet pattern. The horn and bassoon parts provide harmonic support with sustained notes and accents, also marked with a forte (*f*) dynamic. The page is divided into three measures, with various musical notations such as slurs, accents, and dynamic markings throughout.

8

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

This musical score page, numbered 8, features ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), followed by two for Clarinets (Cl.), two for Horns (Hn.), and two for Bassoons (Bsn.). The woodwinds play a complex rhythmic pattern of eighth notes, often in groups of three (trios) and with slurs. The Oboe and Clarinet parts include dynamic markings such as *f* and *mf*. The Horn and Bassoon parts provide a harmonic accompaniment with sustained notes and some melodic movement. The score is written in a key signature of two flats and a common time signature.

11 *ritardando* *a tempo*

The musical score consists of ten staves, grouped into five pairs. The instruments are: Flute 1 (Fl.), Flute 2 (Fl.), Oboe 1 (Ob.), Oboe 2 (Ob.), Clarinet 1 (Cl.), Clarinet 2 (Cl.), Horn 1 (Hn.), Horn 2 (Hn.), Bassoon 1 (Bsn.), and Bassoon 2 (Bsn.).

- Measures 1-4:** The score is divided into four measures. The first measure is marked *ritardando*, and the second measure is marked *a tempo*. The tempo change occurs between the first and second measures.
- Flutes (Fl.):** Both Flute 1 and Flute 2 play a triplet of eighth notes in the first measure, marked *ff*. In the second measure, they are silent. In the third and fourth measures, they play a melodic line marked *p*.
- Oboes (Ob.):** Oboe 1 plays a melodic line in the first measure, marked *ff*, and continues in the third and fourth measures, marked *p*. Oboe 2 is silent in all measures.
- Clarinets (Cl.):** Clarinet 1 plays a melodic line in the first measure, marked *ff*, and continues in the third and fourth measures, marked *p*. Clarinet 2 is silent in all measures.
- Horns (Hn.):** Both Horn 1 and Horn 2 play a melodic line in the first measure, marked *ff*, and are silent in the subsequent measures.
- Bassoons (Bsn.):** Both Bassoon 1 and Bassoon 2 play a melodic line in the first measure, marked *ff*, and continue in the second, third, and fourth measures, marked *pp*.

Dynamics and articulation include *ff* (fortissimo), *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). The score features various articulations such as slurs, accents, and breath marks.

15

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Hn.

Hn.

Bsn.

Bsn.

*p*

*p*

Detailed description: This page of a musical score covers measures 15 through 18. It features a woodwind section with two parts each for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is B-flat major (two flats). The flute part in measure 15 has a dynamic marking of *mf* and a hairpin crescendo. The oboe part in measure 15 has a dynamic marking of *mf* and a hairpin crescendo. The clarinet part in measure 15 has a dynamic marking of *mf* and a hairpin crescendo. The bassoon part in measure 15 has a dynamic marking of *p* and a hairpin crescendo. The horn parts are silent throughout. The flute part in measure 16 has a dynamic marking of *mf* and a hairpin crescendo. The oboe part in measure 16 has a dynamic marking of *mf* and a hairpin crescendo. The clarinet part in measure 16 has a dynamic marking of *mf* and a hairpin crescendo. The bassoon part in measure 16 has a dynamic marking of *p* and a hairpin crescendo. The flute part in measure 17 has a dynamic marking of *mf* and a hairpin crescendo. The oboe part in measure 17 has a dynamic marking of *mf* and a hairpin crescendo. The clarinet part in measure 17 has a dynamic marking of *mf* and a hairpin crescendo. The bassoon part in measure 17 has a dynamic marking of *p* and a hairpin crescendo. The flute part in measure 18 has a dynamic marking of *mf* and a hairpin crescendo. The oboe part in measure 18 has a dynamic marking of *mf* and a hairpin crescendo. The clarinet part in measure 18 has a dynamic marking of *mf* and a hairpin crescendo. The bassoon part in measure 18 has a dynamic marking of *p* and a hairpin crescendo.



19

Fl. *ff*

Fl. *ff*

Ob. *ff*

Ob. *ff*

Cl. *ff*

Cl. *ff*

Hn. *ff*

Hn. *ff*

Bsn. *ff*

Bsn. *ff*

*f*

*f*

Detailed description: This page of a musical score, numbered 19, features ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), the next two for Clarinets (Cl.), the next two for Horns (Hn.), and the bottom two for Bassoons (Bsn.). The score is in a key with two flats (B-flat and E-flat) and a common time signature. The music is marked with a forte dynamic (*ff*) throughout. The woodwinds play sustained notes with some melodic movement, while the brass instruments play rhythmic patterns, including eighth and sixteenth notes. The bassoon parts include a key signature change to one flat (B-flat) in the first measure. Various performance markings such as accents, slurs, and dynamic hairpins are present throughout the score.

*ritardando a tempo*

23

Fl. *p* *f* *pp*

Fl. *p* *f* *pp*

Ob. *p* *f* *pp*

Ob. *p* *f* *pp*

Cl. *p* *f*

Cl. *f* *pp*

Hn. *p* *f*

Hn. *p* *f*

Bsn. *p*

Bsn. *p*

Detailed description: This page of a musical score, numbered 23, features ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), followed by two for Clarinets (Cl.), two for Horns (Hn.), and two for Bassoons (Bsn.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is divided into four measures. The first measure shows the beginning of the piece with various melodic lines. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a forte (*f*) dynamic. The fourth measure is marked with a pianissimo (*pp*) dynamic. The tempo marking *ritardando a tempo* is positioned at the top right of the page. The notation includes various note values, rests, and dynamic markings.

27

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

*mf* *mf*

Detailed description: This is a page of a musical score, page 56, starting at measure 27. The score is for a woodwind and brass section. It features eight staves: two for Flutes (Fl.), two for Oboes (Ob.), two for Clarinets (Cl.), and two for Bassoons (Bsn.). The key signature is B-flat major (two flats). The top two staves (Flutes) play a melodic line with a slur over the first two measures and a fermata in the third measure. The next two staves (Oboes) play a similar melodic line. The fifth staff (Clarinets) has a melodic line starting in measure 27 with a *mf* dynamic and a slur, followed by a rest in measure 28, and then another melodic line in measure 29 with a *mf* dynamic and a slur. The sixth staff (Clarinets) plays a rhythmic accompaniment of eighth notes. The bottom four staves (Horn and Bassoon) are currently silent, indicated by a horizontal line on each staff.

31

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

*mf*

*ppp*

3

Detailed description: This is a page of a musical score, page 57, featuring woodwind and brass instruments. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. It consists of ten staves. The first four staves are for Flutes (Fl.), Oboes (Ob.), and Clarinets (Cl.). The fifth and sixth staves are for Clarinets (Cl.). The seventh and eighth staves are for Horns (Hn.). The ninth and tenth staves are for Bassoons (Bsn.). The first staff (Fl.) begins with a measure number of 31. The second staff (Fl.) has a dynamic marking of *mf*. The fifth staff (Cl.) has a dynamic marking of *ppp* and a triplet of eighth notes. The sixth staff (Cl.) has a dynamic marking of *ppp*. The seventh and eighth staves (Hn.) are empty. The ninth and tenth staves (Bsn.) are empty. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

36 **A**

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

*pp* *p* *sim.* *sim.*

Detailed description: This page of a musical score covers measures 36 to 40. It features staves for two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), two Horns (Hn.), and two Bassoons (Bsn.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 36-38 are mostly rests for all instruments. In measure 39, the Clarinet and Horn parts begin with a half note G4 (marked *p*), followed by a half note A4, and then a dotted half note B4. The Bassoon parts begin in measure 36 with a half note G2 (marked *pp*), followed by a half note A2, and then a dotted half note B2. In measure 40, the Clarinet and Horn parts play a half note C5 (marked *sim.*), followed by a half note D5, and then a dotted half note E5. The Bassoon parts continue with a half note G2 (marked *pp*), followed by a half note A2, and then a dotted half note B2. The score includes dynamic markings (*pp*, *p*, *sim.*) and articulation marks (accents) on the notes in measures 39 and 40.

41

Fl.  
Fl.  
Ob.  
Ob.  
Cl.  
Cl.  
Hn.  
Hn.  
Bsn.  
Bsn.

*mf*

Detailed description: This page of a musical score covers measures 41 through 44. The score is arranged in a system with ten staves. The top four staves are for Flutes (Fl.) and Oboes (Ob.), with the first two staves for Flutes and the next two for Oboes. The fifth and sixth staves are for Clarinets (Cl.), with the fifth staff for the first Clarinet and the sixth for the second. The seventh and eighth staves are for Horns (Hn.), with the seventh staff for the first Horn and the eighth for the second. The bottom two staves are for Bassoons (Bsn.), with the ninth staff for the first Bassoon and the tenth for the second. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. In measure 41, the Clarinet and Horn parts begin with a melodic line. In measure 42, the Clarinet and Horn parts continue with a melodic line, and the dynamic marking *mf* is indicated. In measure 43, the Clarinet and Horn parts continue with a melodic line. In measure 44, the Clarinet and Horn parts continue with a melodic line. The Flute and Oboe parts are mostly silent, indicated by rests. The Bassoon parts play a rhythmic accompaniment of eighth notes.

45

Fl. *mf*

Fl. *p* *cresc.*

Ob. *mf*

Ob. *mf*

Cl. *p* *cresc.*

Cl.

Hn. *p* *cresc.*

Hn. *cresc.*

Bsn. *p* *cresc.*

Bsn. *p* *cresc.*

Detailed description: This page of a musical score, numbered 45, contains ten staves for woodwind and brass instruments. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first staff (Fl.) has a measure rest followed by a quarter note G4 in the fourth measure, marked *mf*. The second staff (Fl.) has a measure rest, followed by a quarter note G4 in the second measure (*p*), and a half note G4 in the fourth measure (*cresc.*). The third staff (Ob.) has a measure rest followed by a quarter note G4 in the fourth measure, marked *mf*. The fourth staff (Ob.) has a measure rest, followed by a quarter note G4 in the second measure, and a half note G4 in the fourth measure, marked *mf*. The fifth staff (Cl.) has a melodic line starting with a quarter note G4, marked *p*, and a half note G4 in the fourth measure, marked *cresc.*. The sixth staff (Cl.) has a measure rest followed by a quarter note G4 in the second measure and a half note G4 in the fourth measure. The seventh staff (Hn.) has a melodic line starting with a quarter note G4, marked *p*, and a half note G4 in the fourth measure, marked *cresc.*. The eighth staff (Hn.) has a measure rest followed by a quarter note G4 in the second measure and a half note G4 in the fourth measure, marked *cresc.*. The ninth staff (Bsn.) has a melodic line starting with a quarter note G4, marked *p*, and a half note G4 in the fourth measure, marked *cresc.*. The tenth staff (Bsn.) has a melodic line starting with a quarter note G4, marked *p*, and a half note G4 in the fourth measure, marked *cresc.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

49

Fl.  
Fl.  
Ob.  
Ob.  
Cl.  
Cl.  
Hn.  
Hn.  
Bsn.  
Bsn.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*



53

Fl. *p* *mf* <

Ob. *p*

Cl. *p* *mf* <

Hn. *mf* <

Bsn. *p* *cresc.*

Detailed description: This page of a musical score, numbered 53, features a woodwind and brass section. The woodwinds include two flutes (Fl.), two oboes (Ob.), and two clarinets (Cl.). The brasses include two horns (Hn.) and two bassoons (Bsn.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first flute part has a melodic line with slurs and dynamic markings of *p* and *mf*. The oboe part has a rhythmic pattern with a *p* dynamic. The clarinet part has a melodic line with a *p* dynamic and a *mf* dynamic. The horn part has a melodic line with a *mf* dynamic. The bassoon part has a rhythmic pattern with a *p* dynamic and a *cresc.* marking. The second flute, oboe, and clarinet parts are mostly silent, indicated by a horizontal line with a dash. The horn and bassoon parts have a rhythmic pattern. The score is divided into four measures by vertical bar lines.

57

Fl. *f* *f* *mf* *fz*

Fl.

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

Ob.

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

Cl.

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

Hn.

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

Bsn.

Detailed description: This page of a musical score contains measures 57 through 60. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The first Flute staff has a melodic line with dynamics *f*, *f*, *mf*, and *fz*. The Oboe staff has a similar melodic line with dynamics *f*, *f*, *mf*, *f*, and *f*. The Clarinet staff has a melodic line with dynamics *f*, *f*, *mf*, and *f*. The Horn and Bassoon staves have rhythmic accompaniment with dynamics *f*, *f*, *mf*, and *f*. The second staves for each instrument are mostly empty, indicating they are not playing in these measures.

61

Fl. *mf*

Fl.

Ob. *mf*

Ob.

Cl. *mf*

Cl.

Hn. *mf*

Hn.

Bsn. *mf*

Bsn.

Detailed description: This page of a musical score contains measures 61 through 64. The score is for a woodwind and brass section. The instruments are arranged in two systems. The first system includes two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), and two Horns (Hn.). The second system includes two Bassoons (Bsn.). The key signature is B-flat major (two flats), and the time signature is 4/4. Measure 61 starts with a first flute part playing a melodic line with a dynamic marking of *mf*. The oboe and clarinet parts also have melodic lines with *mf* dynamics. The horn and bassoon parts have rhythmic accompaniment. Measures 62-64 continue the melodic development for the woodwinds, with various dynamics and articulations indicated by slurs and accents.

**B** calmo

Musical score for woodwinds and brass instruments. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into three measures. The first measure shows the beginning of the piece with various melodic lines. The second measure continues the melodic development. The third measure concludes the section. Dynamics include *p* (piano) and *f* (forte). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

68

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

*pp*

Detailed description: This is a page of a musical score for measures 68, 69, and 70. The score is for a woodwind and brass section. The instruments are arranged in two staves for each instrument type. The woodwinds include two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), and two Horns (Hn.). The brass includes two Bassoons (Bsn.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 68 and 69 are marked with a piano (*pp*) dynamic. The woodwinds play various melodic and rhythmic patterns, while the brass provides harmonic support with sustained notes and rhythmic figures. The bottom Bassoon part has a *pp* dynamic marking in measure 69.

Musical score for woodwinds and brass instruments, measures 71-74. The score is in B-flat major and 4/4 time. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Fl. (Flute):** Measures 71-74 are mostly rests.
- Ob. (Oboe):** Measure 71 is a rest. Measure 72 starts with a half note G4 (p). Measure 73 has a half note F4. Measure 74 has a half note E4 (mp).
- Cl. (Clarinet):** Measures 71-74 feature a continuous eighth-note pattern: G4, A4, B4, A4, G4, F4, E4, D4. Dynamics range from ppp to mp. Measure 74 includes a triplet of eighth notes: G4, A4, B4.
- Hn. (Horn):** Measure 71 has a half note G4 (ppp). Measure 72 has a half note F4. Measure 73 has a half note E4. Measure 74 has a half note D4.
- Bsn. (Bassoon):** Measure 71 has a half note G3 (ppp). Measure 72 has a half note F3. Measure 73 has a half note E3. Measure 74 has a half note D3. Measure 74 includes a triplet of eighth notes: G3, A3, B3.

75

Fl. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Cl. *f* *ff*

Hn. *f* *ff*

Hn. *f* *ff*

Bsn. *f* *ff*

Bsn. *f* *ff*

Detailed description: This page of a musical score, numbered 75, features ten staves for woodwind and brass instruments. The instruments are arranged in two pairs: Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Horns (Hn.), and Bassoons (Bsn.). The score is divided into four measures. The first measure shows the beginning of the piece with various dynamics and articulations. The second measure introduces a forte (*f*) dynamic. The third measure continues with the *f* dynamic, featuring triplet patterns in the woodwinds. The fourth measure reaches a fortissimo (*ff*) dynamic, with a prominent triplet in the oboe and horn parts. The bassoon parts are marked with *f* in the first two measures and *ff* in the last two. The woodwind parts (Fl., Ob., Cl., Hn.) are marked with *f* in the first two measures and *ff* in the last two. The brass parts (Bsn.) are marked with *f* in the first two measures and *ff* in the last two. The score includes various musical notations such as slurs, accents, and dynamic markings.

79

Fl. *ff* *f* *mf*

Fl. *ff* *f* *mf*

Ob. *ff* *f* *mf*

Ob. *ff* *f* *mf*

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

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

Hn. *ff* *ff* *f* *mf*

Hn. *ff* *ff* *f* *mf*

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

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



85

Fl. *p* *pp*

Fl. *p* *pp*

Ob. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Cl. *p* *pp*

Hn. *pp*

Hn. *pp*

Bsn. *pp*

Bsn. *pp*

Detailed description: This page of a musical score, numbered 85, contains ten staves for woodwind and brass instruments. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is divided into four measures. The first two measures are marked with a piano (*p*) dynamic, and the last two measures are marked with a pianissimo (*pp*) dynamic. The woodwinds play melodic lines with various articulations, including slurs and accents. The brass instruments provide harmonic support with sustained notes and rests. The key signature has two flats, and the time signature is 4/4.

89

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Hn.

Hn.

Bsn.

Bsn.

*pp*

Detailed description: This page of a musical score contains measures 89, 90, and 91 for a woodwind and brass section. The instruments are arranged in two systems. The first system includes two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), and two Horns (Hn.). The second system includes two Bassoons (Bsn.). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). In measure 89, the woodwinds play a half note chord. In measure 90, they play a half note chord with a slur over the notes. In measure 91, they play a half note chord with a slur over the notes. The Bassoon part in measure 91 has a *pp* dynamic marking. The score ends with a double bar line and repeat dots.

## II. Adagio

Leoš Janáček  
transcribed by Bradley Miedema

**Adagio** ♩ = 58

Flute I  
*pp*

Flute II  
*pp*

Oboe I

Oboe II

Clarinet in B $\flat$  I  
*pp*

Clarinet in B $\flat$  II  
*pp*

Horn in F I

Horn in F II

Bassoon I

Bassoon II

5

Fl. *p* *pp*

Fl. *p*

Ob.

Ob.

Cl. *p* *pp*

Cl. *p* *pp*

Hn.

Hn.

Bsn.

Bsn.

Detailed description: This is a page of a musical score, page 73, featuring woodwind and brass parts. The score is in 2/4 time and the key signature has two sharps (F# and C#). The woodwind section includes two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), and two Horns (Hn.). The brass section includes two Bassoons (Bsn.). The first five measures of the score are shown. The Flute parts have dynamic markings of *p* and *pp*. The Clarinet parts also have dynamic markings of *p* and *pp*. The Oboe and Horn parts are mostly silent, indicated by rests. The Bassoon parts are also silent. The score is written in a standard musical notation with treble clefs for woodwinds and bass clefs for brass.

10 **mosso**

Fl. *p*

Fl. *p*

Ob. *mf*

Ob.

Cl.

Cl.

Hn.

Hn.

Bsn.

Bsn.

Detailed description: This is a page of a musical score, page 74, starting at measure 10. The tempo is marked 'mosso'. The score is for woodwinds and brass. The woodwind section includes two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), and two Horns (Hn.). The brass section includes two Bassoons (Bsn.). The Flute parts have dynamics of *p* (piano). The Oboe part has a dynamic of *mf* (mezzo-forte). The Clarinet, Horn, and Bassoon parts are currently silent, indicated by rests. The score is written in treble clef for woodwinds and bass clef for brass. The key signature has one sharp (F#). The music features melodic lines with slurs and dynamic markings.

15

Fl. *pp* *f*

Fl. *pp* *f*

Ob. *pp* *f*

Ob. *pp* *f* *ff*

Cl. *pp* *f* *ff*

Cl.

Hn.

Hn.

Bsn.

Bsn.

Detailed description: This page of a musical score, numbered 15, features a woodwind and brass section. The woodwinds include two Flutes (Fl.), two Oboes (Ob.), and two Clarinets (Cl.). The brass section consists of two Horns (Hn.) and two Bassoons (Bsn.). The score is written in treble clef with a key signature of one sharp (F#). The first two measures (15-16) are marked *pp* (pianissimo) for the Flutes and Oboes, and *f* (forte) for the Oboe and the first Clarinet. The third measure (17) is marked *f* for the Flutes and Oboes, and *ff* (fortissimo) for the first Clarinet. The fourth and fifth measures (18-19) continue with *f* for the Flutes and Oboes, and *ff* for the first Clarinet. The second Clarinet, both Horns, and both Bassoons are marked with a flat line, indicating they are silent throughout the passage.

20 *meno* *ritardando*

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Cl. 1 *pp*

Cl. 2

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

25

Fl. *pp* 3 *pp*

Fl. *pp* *pp*

Ob.

Ob.

Cl. *>* *pp*

Cl. *pp*

Hn.

Hn.

Bsn.

Bsn.

Detailed description: This is a page of a musical score, page 25, featuring woodwind and brass instruments. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves. The first two staves are for Flutes (Fl.), the next two for Oboes (Ob.), the next two for Clarinets (Cl.), and the last four for Horns (Hn.) and Bassoons (Bsn.). The Flute parts are the most active, with the first staff featuring a triplet and several dynamics including *pp*. The Clarinet parts also have some activity, with the upper staff starting with an accent (*>*) and *pp* dynamics. The Oboe, Horn, and Bassoon parts are mostly silent, indicated by rests. The page is numbered '25' at the top left.



# III. Andante con moto

Leoš Janáček  
transcribed by Bradley Miedema

Andante con moto ♩ = 126

Flute I

Flute II

Oboe I

Oboe II

Clarinet in B $\flat$  I

Clarinet in B $\flat$  II

Horn in F I

Horn in F II

Bassoon I

Bassoon II

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

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

*f* *pp* *mf* *pp*

Detailed description: This page shows the woodwind section of a musical score for Act III, 'Andante con moto'. The tempo is marked as ♩ = 126. The score includes parts for Flute I and II, Oboe I and II, Clarinet in B $\flat$  I and II, Horn in F I and II, and Bassoon I and II. The Flute parts have a dynamic marking of *p* at the end. The Clarinet and Horn parts have dynamic markings of *f*, *p*, *pp*, *mf*, and *pp* with hairpins indicating crescendos and decrescendos. The Bassoon parts also have dynamic markings of *f*, *pp*, *mf*, and *pp* with hairpins. The music is in 3/4 time and the key signature has two sharps (D major or F# minor).

5

Fl. *p* *pp* 1. 2. *pp*

Fl. *p* *pp* *pp*

Ob. *p* *p*

Ob. *p*

Cl. *p* *p* *pp* *pp*

Cl.

Hn. *p*

Hn.

Bsn. *p* *pp* *pp*

Bsn.

Detailed description: This page of a musical score, numbered 5, features a woodwind and brass section. The score is written in G major (one sharp) and includes a first ending and a second ending. The instruments are arranged in two systems. The first system includes two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), and two Horns (Hn.). The second system includes two Bassoons (Bsn.). The Flutes and Clarinets play melodic lines with dynamic markings of *p* and *pp*. The Oboes and Bassoons play supporting parts, with the Bassoons also marked *pp*. The Horns play a simple harmonic accompaniment. The score is divided into measures by vertical bar lines, with repeat signs and first/second ending brackets. The page number '5' is located at the top left of the first staff.

10 **A**

FL. *f*

FL. *f*

Ob. *f*

Ob. *f*

Cl. *f*

Cl. *f*

Hn. *p* *f*

Hn. *f*

Bsn. *p* *f*

Bsn. *f*

Detailed description: This page of a musical score, numbered 10, is marked with a boxed 'A'. It features ten staves for woodwinds and brass. The top two staves are for Flutes (Fl.), both of which are silent throughout the measures. The next two staves are for Oboes (Ob.), which play a melodic line starting with a half note, followed by eighth notes and a final quarter note. The two Clarinet (Cl.) staves are silent. The Horns (Hn.) section consists of two staves; the upper staff plays a melodic line starting with a half note, followed by eighth notes and a final quarter note, while the lower staff is silent. The Bassoons (Bsn.) section also has two staves; the upper staff plays a melodic line starting with a half note, followed by eighth notes and a final quarter note, while the lower staff is silent. Dynamics include piano (*p*) and forte (*f*) markings.

14

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

*f* *p* *pp* *p*

Detailed description: This page of a musical score, numbered 14, features ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), both of which are silent throughout the measures. The next two staves are for Oboes (Ob.), which play a melodic line with dynamics ranging from *p* to *pp*. The two Clarinet (Cl.) staves are silent until measure 17, where they enter with a *p* dynamic. The Horn (Hn.) section consists of two staves; the upper staff plays a melodic line with dynamics *p*, *pp*, and *p*, while the lower staff is mostly silent. The Bassoon (Bsn.) section also has two staves; the upper staff plays a melodic line with dynamics *p* and *p*, while the lower staff provides a bass line with dynamics *f*, *p*, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

19

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Cl. *f*

Cl. *f*

Hn. *f*

Hn. *f*

Bsn. *f*

Bsn. *f*

Detailed description: This page of a musical score, numbered 19, features ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), the next four for Oboes (Ob.) and Clarinets (Cl.), and the bottom four for Horns (Hn.) and Bassoons (Bsn.). The music is in a key with one sharp (F#) and a 2/4 time signature. Measures 19 and 20 show various woodwind entries and patterns. Measure 21 features a strong dynamic marking of *f* (forte) across most parts. Measure 22 concludes with complex woodwind passages and a final *f* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

23

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

*p* *p* *p* *pp* *pp* *p* *pp*

*3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

*v.*

Detailed description: This page of a musical score contains measures 23 through 26. It features ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), the next four for Oboes (Ob.), Clarinets (Cl.), and Horns (Hn.), and the bottom two for Bassoons (Bsn.). The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo), and articulation like slurs and accents. Triplet markings (*3*) are present in several parts. A *v.* (vibrato) marking is placed above the first Bassoon staff in measure 24. The page concludes with a double bar line at the end of measure 26.

# IV. Presto

Leoš Janáček  
transcribed by Bradley Miedema

**Presto**  $\text{♩} = 112$

Flute I  
*f*

Flute II  
*f*

Oboe I  
*f* *p* *p*

Oboe II  
*f* *p*

Clarinet in B $\flat$  I  
*f* *p*

Clarinet in B $\flat$  II  
*f* *p*

Horn in F I  
*f*

Horn in F II  
*f*

Bassoon I  
*f* *p*

Bassoon II  
*f* *p*

7

Fl. *mf*

Fl. *mf*

Ob. *mf*

Ob. *mf*

Cl. *p* *mf*

Cl. *p* *mf*

Hn. *p* *mf*

Hn. *mf*

Bsn. *mf*

Bsn. *mf*

Detailed description: This page of a musical score, numbered 85, features ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), the next two for Clarinets (Cl.), the next two for Horns (Hn.), and the bottom two for Bassoons (Bsn.). The score is in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The music begins at measure 7. The Flute parts are mostly silent until measure 5, where they enter with a melodic line marked *mf*. The Oboe parts also enter in measure 5 with a similar melodic line, also marked *mf*. The Clarinet parts enter in measure 1 with a melodic line marked *p*, which then changes to *mf* in measure 5. The Horn parts enter in measure 1 with a melodic line marked *p*, which then changes to *mf* in measure 5. The Bassoon parts enter in measure 5 with a melodic line marked *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.



15

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Cl. *f*

Cl. *f*

Hn. *f*

Hn. *f*

Bsn. *f* *ff*

Bsn. *f* *ff*

Detailed description: This page of a musical score, numbered 15 at the top left, contains eight staves of music. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), the next two for Clarinets (Cl.), and the bottom two for Bassoons (Bsn.). The key signature is one flat (B-flat major or E-flat minor), and the time signature is 4/4. The music is marked with a forte (*f*) dynamic throughout. The woodwinds play melodic lines with various articulations, including accents and slurs. The bassoons have a dynamic shift from *f* to *ff* (fortissimo) starting in measure 18. The score is written in a standard orchestral layout with a brace on the left side.

23

Fl. *mf*

Fl.

Ob. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Cl.

Hn. *p* *mf*

Hn.

Bsn. *f*

Bsn. *f*

Detailed description: This page of a musical score, numbered 23, contains ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), the next two for Clarinets (Cl.), and the bottom two for Bassoons (Bsn.). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *f* (forte) are used throughout. The woodwinds and brasses play in a coordinated fashion, with some instruments having specific melodic lines while others provide harmonic support. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for eighth or sixteenth notes.

31

Fl. *f* *ff* *p* *fz*

Fl. *f* *ff* *p* *fz*

Ob. *f* *ff* *p* *f*

Ob. *f* *ff* *p* *f*

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

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

Hn. *f* *ff* *p* *f*

Hn. *f* *ff* *p* *f*

Bsn. *f* *ff* *p* *f*

Bsn. *f* *ff* *p* *f*

40 A

The musical score consists of ten staves. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), the next two for Clarinets (Cl.), and the bottom two for Horns (Hn.) and Bassoons (Bsn.). The score is in 2/4 time with a key signature of one flat (B-flat major or D minor). It features a first ending (1.) and a second ending (2.) marked with a box 'A'. The first ending is a repeat of two measures. The second ending is a repeat of two measures, with the first measure containing a dynamic marking of *p* and a hairpin. The Clarinet in B-flat part has a *p* marking and a hairpin. The Clarinet in C part has a *p* marking. The Horn in F part has a *p* marking and a hairpin. The Bassoon part has a *p* marking and a hairpin. The Flute part has a *p* marking and a hairpin. The Oboe part has a *p* marking and a hairpin.



56

Fl. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Fl.

Ob.

Ob.

Cl. *p* *p*

Cl. *p* *p*

Hn.

Hn.

Bsn. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Bsn.

Detailed description: This page of a musical score, numbered 56, features ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), the two below for Clarinets (Cl.), and the bottom two for Bassoons (Bsn.). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The Flute parts are marked with *pp* (pianissimo) and include various articulations such as accents and slurs. The Clarinet parts also feature *p* (piano) markings. The Bassoon part has *pp* markings and includes a dynamic hairpin. The Horn (Hn.) staves are currently empty. The notation includes eighth and sixteenth notes, rests, and various dynamic and articulation symbols.

64 **B**

The musical score consists of the following parts and dynamics:

- Flute (Fl.):** Two staves. Both start with *pp* dynamics. The first staff has a slur over measures 64-65 and another slur over measures 66-67. The second staff has a slur over measures 64-65 and another slur over measures 66-67, with a sharp sign (#) appearing above the note in measure 67.
- Oboe (Ob.):** Two staves. The first staff starts with *pp* and has a melodic line in measures 64-65. The second staff starts with *p* and has a melodic line in measures 66-71.
- Clarinet (Cl.):** Two staves, both are silent throughout the passage.
- Horn (Hn.):** Two staves, both are silent throughout the passage.
- Bassoon (Bsn.):** Two staves. The first staff starts with *pp* and has a slur over measures 66-67. The second staff starts with *pp* and has a slur over measures 66-67. Both staves have a slur over measures 68-69.

72

FL. *mf* *f*

FL. *mf* *f*

Ob. *mf*

Ob. *f*

Cl. *f*

Hn.

Hn.

Bsn. *mf* *f*

Bsn. *mf* *f*

Detailed description: This page of a musical score, numbered 72, features a woodwind and brass section. The woodwinds include two Flutes (FL.), two Oboes (Ob.), and two Clarinets (Cl.). The brass section consists of two Horns (Hn.) and two Bassoons (Bsn.). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The woodwinds play a melodic line with dynamic markings of mezzo-forte (*mf*) and forte (*f*), and phrasing slurs. The Oboe in the second staff has a dynamic marking of *f* starting in measure 75. The Clarinet in the third staff has a dynamic marking of *f* starting in measure 75. The Bassoons in the bottom two staves play a similar melodic line with dynamic markings of *mf* and *f*. The Horns are silent throughout the passage.



80

Fl. *ff* *f*

Fl. *ff* *f*

Ob. *ff* *f*

Ob. *f*

Cl. *ff* *f*

Hn. *ff* *f*

Hn. *ff* *f*

Bsn. *ff* *f*

Bsn. *ff* *f*

Detailed description: This page of a musical score covers measures 80 through 83. It features staves for two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), two Horns (Hn.), and two Bassoons (Bsn.). The key signature is B-flat major (two flats). The score is characterized by long, sustained notes with dynamic markings of *ff* (fortissimo) and *f* (forte). The Flute parts have a melodic line with a slur over measures 81-82. The Oboe parts have a rhythmic pattern of eighth notes in measure 80, followed by sustained notes. The Horn and Bassoon parts also feature sustained notes with dynamic markings. The Clarinet parts are mostly silent, indicated by rests.

88

Fl. *mf* *p*

Fl. *mf* *p*

Ob. *mf*

Ob. *p*

Cl. *mf* *p*

Hn. *mf*

Hn. *mf*

Bsn. *mf* *p*

Bsn. *mf* *p*

Detailed description: This page of a musical score covers measures 88 to 94. It features staves for two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), two Horns (Hn.), and two Bassoons (Bsn.). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various dynamics such as *mf* (mezzo-forte) and *p* (piano), along with hairpins for crescendos and decrescendos. Many notes are beamed together and have slurs above them. The woodwinds play melodic lines, while the brass instruments provide harmonic support with sustained notes and some rhythmic patterns.

96 **C** Andante  $\text{♩} = 66$

Fl. *pp*

Fl. *pp*

Ob. *pp*

Ob.

Cl.

Cl.

Hn. *p*

Hn. *p*

Bsn. *p*

Bsn. *p*

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

The score consists of ten staves. The top five staves are for woodwinds: two Flutes (Fl.), two Oboes (Ob.), and two Clarinets (Cl.). The bottom five staves are for brass: two Horns (Hn.) and two Bassoons (Bsn.). The woodwind staves are mostly empty, with only a few notes in the first few measures. The brass staves contain a melodic line with dynamic markings such as *cresc.* and *v*.

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes two Flutes (Fl.), two Oboes (Ob.), and two Clarinets (Cl.). The second system includes two Horns (Hn.), two Bassoons (Bsn.), and a Bassoon (Bsn.). The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The woodwinds are mostly silent, while the brass instruments play a melodic line with dynamic markings and hairpins.

Musical score for woodwinds and brass instruments. The score is written for two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), two Horns (Hn.), and two Bassoons (Bsn.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 124. The Flutes and Oboes are mostly silent, with some notes appearing in the later measures. The Clarinets play a melodic line starting in measure 124. The Horns and Bassoons play a melodic line starting in measure 124. The score includes dynamic markings such as *p* (piano) and *pv* (pianissimo), and articulation markings such as accents (>) and slurs.

132 D

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

*p* *pp* *p* *pp* *pp*

Detailed description: This page of a musical score covers measures 132 through 137. The score is for a woodwind and brass section. The woodwinds include two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), and two Bassoons (Bsn.). The brass section includes two Horns (Hn.). The key signature is D major (one sharp). The time signature is not explicitly shown but appears to be 4/4 based on the note values. In measure 132, the first Oboe and Bassoon parts have dynamic markings of *pp*. The second Oboe part has a *p* marking. The Clarinet in C part has a *pp* marking. The Horn in F part has a *p* marking. The Bassoon in Bb part has a *pp* marking. The score continues with various melodic lines and rests for the other instruments. A boxed letter 'D' is positioned above the first staff.

Musical score for woodwinds and brass instruments, measures 139-143. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Fl. (Top two staves):** Both parts are silent throughout the measures, indicated by whole rests.
- Ob. (Middle two staves):** The upper staff has whole rests. The lower staff begins with a melodic line in measure 139, marked with a forte (*f*) dynamic. It features eighth-note patterns and slurs, with a crescendo hairpin in measure 141.
- Cl. (Middle two staves):** The upper staff has a melodic line with eighth-note patterns and slurs. The lower staff has whole rests.
- Hn. (Bottom two staves):** The upper staff has a melodic line with eighth-note patterns and slurs. The lower staff has dotted half-note patterns with slurs.
- Bsn. (Bottom two staves):** The upper staff has whole rests. The lower staff has dotted half-note patterns with slurs.



144

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

*p* *f*

Detailed description: This page of a musical score covers measures 144 through 149. The score is arranged in a system with ten staves. The top two staves are for Flute (Fl.), the next two for Oboe (Ob.), the next two for Clarinet (Cl.), and the bottom two for Horn (Hn.) and Bassoon (Bsn.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 144-145 show the Oboe and Horn parts starting with a piano (*p*) dynamic. In measure 146, the Oboe part becomes more active, reaching a forte (*f*) dynamic. The Clarinet part has a melodic line with slurs and ties. The Bassoon part has a simple accompaniment. The system ends with a repeat sign in measure 149.

150

Fl. *pp* *meno* *diminuendo e ritardando*

Fl. *pp*

Ob. *pp*

Ob. *pp*

Cl. *p* *pp*

Cl. *p* *pp*

Hn.

Hn.

Bsn.

Bsn.

Detailed description of the musical score: The score is for measures 150 to 159. The key signature has two sharps (F# and C#). The woodwind section consists of two Flutes (Fl.), two Oboes (Ob.), and two Clarinets (Cl.). The brass section consists of two Horns (Hn.) and two Bassoons (Bsn.). The woodwinds play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then descending. Dynamics include *pp* (pianissimo) and *p* (piano). Performance markings include *meno* and *diminuendo e ritardando*. The brass parts are mostly rests.

160 **E** Presto

The musical score consists of ten staves, grouped into five pairs. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is in 2/4 time and features a dynamic progression from *f* to *ff* and back to *f*. The woodwinds play a rhythmic pattern of eighth notes, while the brass instruments play a similar pattern of eighth notes. The score is marked with a box containing the letter 'E' and the tempo 'Presto'.

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Cl. *f* *ff* *f*

Hn. *f* *ff* *f*

Bsn. *f* *ff* *f*

167

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

*p* *p* *p* *p* *p* *p* *p* *p*

Detailed description: This page of a musical score covers measures 167 through 174. It features parts for two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), two Horns (Hn.), and two Bassoons (Bsn.). The key signature is one flat (B-flat major or D minor). The woodwinds play melodic lines with various articulations such as slurs, accents, and breath marks. The brass instruments provide harmonic support with sustained notes and rests. The dynamic marking *p* (piano) is used throughout. The score is written on a grand staff with ten staves.

175

Fl. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Cl. *mf* *f*

Hn. *mf* *f*

Hn. *mf* *f*

Bsn. *mf* *f* *pv*

Bsn. *mf* *f*

Detailed description: This page of a musical score, numbered 175, features ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), followed by two for Clarinets (Cl.), two for Horns (Hn.), and two for Bassoons (Bsn.). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The music begins with a dynamic marking of *mf* (mezzo-forte) and transitions to *f* (forte) by measure 176. The woodwinds play melodic lines with various articulations, including accents and slurs. The brass instruments provide harmonic support with sustained notes and rhythmic patterns. The bottom two Bassoon staves include a *pv* (pizzicato) marking in measure 178. The page concludes with a double bar line and a fermata over the final notes.

183

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Hn.

Hn.

Bsn.

Bsn.

*ff*

*ff*

Detailed description: This page of a musical score contains ten staves for woodwind and brass instruments. The first two staves are for Flutes (Fl.), the next two for Oboes (Ob.), the next two for Clarinets (Cl.), and the last two for Bassoons (Bsn.). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score begins at measure 183. The Flute parts feature melodic lines with trills and accents. The Oboe parts play a steady eighth-note accompaniment. The Clarinet parts play a rhythmic eighth-note pattern. The Horn parts play a similar eighth-note accompaniment. The Bassoon parts play a melodic line with accents and a dynamic marking of *ff* (fortissimo). The score concludes at measure 190 with a final chord and a fermata.

191

Fl. *mf* *f*

Fl. *f*

Ob. *p* *mf* *f*

Ob. *p* *mf* *f*

Cl. *p* *mf* *f*

Cl. *f*

Hn. *f*

Hn. *p* *mf* *f*

Bsn. *f*

Bsn. *f*

Detailed description: This page of a musical score, numbered 191, contains ten staves for woodwind and brass instruments. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The music features dynamic markings of *p* (piano), *mf* (mezzo-forte), and *f* (forte). The woodwinds and brasses play a rhythmic pattern of eighth notes, often with accents and slurs. The Flute parts have long, sweeping lines with slurs. The Bassoon parts have a more rhythmic, eighth-note pattern. The Horn parts have a steady eighth-note accompaniment. The overall texture is dense and rhythmic.

197

Fl. *ff*

Fl. *ff*

Ob. *ff*

Ob. *ff*

Cl. *ff* *mp*

Cl. *ff* *mp*

Hn. *ff* *p*

Hn. *ff* *p*

Bsn. *ff* *pp*

Bsn. *ff* *pp*

Detailed description: This page of a musical score covers measures 197 through 200. It features ten staves for various instruments: two Flutes (Fl.), two Oboes (Ob.), two Clarinets (Cl.), two Horns (Hn.), and two Bassoons (Bsn.). The key signature is one flat (B-flat major or D minor). The score begins with a dynamic marking of *ff* (fortissimo) for the woodwinds. The Flutes and Oboes play sustained notes with accents and breath marks. The Clarinets and Bassoons play rhythmic patterns, with the Clarinet in the second staff playing a melodic line that changes dynamics to *mp* (mezzo-piano) in measure 200. The Horns play a rhythmic accompaniment, with dynamics changing to *p* (piano) in measure 200. The Bassoons play a rhythmic accompaniment, with dynamics changing to *pp* (pianissimo) in measure 200. The score includes various musical notations such as accents, breath marks, and dynamic markings.



204

Fl. *f* *ff*

Fl. *f* *ff*

Ob. *mf* *f* *ff* *ff*

Ob. *mf* *f* *ff* *ff*

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

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

Hn. *mf* *f* *ff* *ff*

Hn. *mf* *f* *ff* *ff*

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

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

# V. Adagio

Leoš Janáček  
transcribed by Bradley Miedema

Adagio ♩ = 58

The musical score is arranged in a vertical stack of staves. The instruments listed on the left are: Flute I, Flute II, Oboe, English Horn, Clarinet in B $\flat$  I, Clarinet in B $\flat$  II, Horn in F I, Horn in F II, Bassoon I, and Bassoon II. The top nine staves (Flute I through Horn in F II) are currently empty, each containing a whole rest in every measure. The Bassoon I staff contains a melodic line in the first two measures, starting with a *pp* dynamic marking. The first measure features a triplet of eighth notes. The second measure continues the triplet. The third and fourth measures contain a triplet of eighth notes followed by a quarter note. The Bassoon II staff is empty, containing whole rests in all measures. The time signature is common time (C), and the key signature has two flats (B $\flat$  and E $\flat$ ).

5

The musical score consists of ten staves. The first seven staves are for woodwinds: Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), and Bassoon (Bsn.). The last three staves are for Bassoon (Bsn.). The key signature has two flats (B-flat and E-flat). The score is divided into five measures. Measures 5, 6, 7, and 8 are mostly rests for all instruments. In measure 9, the English Horn and Clarinet play a melodic phrase starting with a half note G4 (with a sharp sign) and followed by quarter notes A4, B4, and A4. The Bassoon (top staff) plays a melodic line starting with a half note G3 (with a sharp sign) and followed by quarter notes A3, B3, and A3. The Bassoon (bottom staff) plays a half note G3 (with a sharp sign) in measure 9. Dynamics include *pp* (pianissimo) for the English Horn, Clarinet, and Bassoon (bottom staff) in measure 9. The Bassoon (top staff) has a *dim.* (diminuendo) marking in measure 8 and a *pp* marking in measure 9. There are also hairpins and accents in the woodwind parts in measure 9.

Fl.  
Fl.  
Ob.  
Eng. Hn.  
Cl.  
Cl.  
Hn.  
Hn.  
Bsn.  
Bsn.

*pp*  
*pp*  
*pp*  
*dim.*  
*pp*  
*pp*

10 A

Fl. Fl. Ob. Eng. Hn. Cl. Cl. Hn. Hn. Bsn. Bsn.

The score consists of ten staves for woodwinds and brass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 10-15 are shown. The Flute parts (Fl.) are mostly silent. The English Horn (Eng. Hn.) and Clarinet (Cl.) parts play a melodic line with slurs and dynamic markings. The Bassoon (Bsn.) parts play a lower melodic line. Dynamic markings include *pp* (pianissimo) and *p* (piano).

16

Fl.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

Hn.

Hn.

Bsn.

Bsn.

*p*

Detailed description: This page of a musical score covers measures 16 through 20. The score is for a woodwind and horn section. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. Measures 16-18 show the Flute, Oboe, and Bassoon parts as rests. The English Horn and Clarinet parts have melodic lines with slurs. The Horn parts have rhythmic patterns with slurs and accents. In measure 19, the Clarinet part has a dynamic marking of *p* (piano) and a slur over two notes. The Bassoon part also has a slur over two notes in measure 19. The score ends in measure 20 with various note values and slurs.

21

Fl. Fl. Ob. Eng. Hn. Cl. Cl. Hn. Hn. Bsn. Bsn.

*mf* *pp* *pp* *pp* *pp*

Detailed description: This page of a musical score, numbered 21, features a woodwind and brass section. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is written in a key signature of two flats and a common time signature. The woodwinds have the following parts: Flutes (Fl.) are mostly silent with rests. The Oboe (Ob.) plays a melodic line starting in measure 21 with a mezzo-forte (*mf*) dynamic, moving to piano (*pp*) by measure 23. The English Horn (Eng. Hn.) plays a sustained line with a half note in measure 21 and a dotted half note in measure 22. The Clarinets (Cl.) have two parts; the upper one plays a melodic line starting in measure 22 with a piano (*pp*) dynamic, and the lower one is silent with rests. The Horns (Hn.) have two parts, both silent with rests. The Bassoons (Bsn.) have two parts; the upper one plays a melodic line starting in measure 21 with a piano (*pp*) dynamic, and the lower one is silent with rests. Dynamics include *mf* and *pp*. The score includes various musical notations such as notes, rests, slurs, and accents.

26

Fl.  
Fl.  
Ob.  
Eng. Hn.  
Cl.  
Cl.  
Hn.  
Hn.  
Bsn.  
Bsn.

*p* *mf*

*p*

Detailed description: This page of a musical score contains measures 26 through 30. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute and Oboe parts are mostly silent, with some rests. The Oboe part has a melodic line starting in measure 27, marked *p* and *mf*. The English Horn and Clarinet parts have long, sustained notes with slurs. The Horn part has a melodic line starting in measure 29, marked *p*. The Bassoon part has a melodic line starting in measure 30, marked *p*.

31 **B**

Fl. Fl. Ob. Eng. Hn. Cl. Cl. Hn. Hn. Bsn. Bsn.

The score consists of ten staves for woodwinds and two for brass. The woodwinds (Flutes, Oboe, English Horn, Clarinets) are mostly silent, indicated by rests. The English Horn and Clarinet in C have some initial markings. The Horns play a short melodic phrase in the first measure. The Bassoons play a more complex melodic line starting in the second measure, with dynamic markings *pp* and *ppp*.



37

Fl.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

Hn.

Hn.

Bsn.

Bsn.

*pp* *rit.*

*pp* *dim. e rit.*

*pp* *dim. e rit.*

*dim. e rit.* *ppp*

*pp* *dim. e rit.*

# VI. Andante

Leoš Janáček  
transcribed by Bradley Miedema

Andante ♩ = 108

Flute I

Flute II

Oboe I

Oboe II

Clarinet in A I

Clarinet in A II

Horn in F I

Horn in F II

Bassoon I

Bassoon II

4

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

*p* *mf* *f* *p* *mf* *f* *p* *mf* *f* *p* *mf* *f*

Detailed description of the musical score: The score is for measures 4 through 7. It features ten staves for woodwinds and brass. The top two staves are for Flute (Fl.), both of which are silent throughout. The third and fourth staves are for Oboe (Ob.); the first Oboe part has a melodic line starting in measure 4 with dynamics *p*, *mf*, and *f*, while the second Oboe part is silent. The fifth and sixth staves are for Clarinet (Cl.); both parts have a melodic line starting in measure 4 with dynamics *p*, *mf*, and *f*. The seventh and eighth staves are for Horn (Hn.); the first Horn part has a melodic line starting in measure 4 with dynamics *f*, while the second Horn part has a simpler line. The ninth and tenth staves are for Bassoon (Bsn.); the first Bassoon part has a melodic line starting in measure 4 with dynamics *p* and *mf*, while the second Bassoon part has a rhythmic accompaniment starting in measure 4 with dynamics *p* and *mf*.

8

Fl. *f ff*

Fl. *f ff*

Ob. *p cresc. f ff*

Ob. *ff*

Cl. *p f ff*

Cl. *p*

Hn.

Hn.

Bsn. *p mf f ff*

Bsn. *p mf f ff*

12 **A**

Fl. 1  
*p* *mf* *p* *p*

Fl. 2  
*p* *mf* *mf*

Ob. 1  
*p*

Ob. 2  
*p* *p*

Cl. 1  
*p* *p*

Cl. 2  
*p* *p*

Hn. 1  
 - - - -

Hn. 2  
 - - - -

Bsn. 1  
*p* *p* *mp*

Bsn. 2  
*p* *p*

17

FL. *f*  $\leftarrow$  *ff*  $\rightarrow$   $\leftarrow$  *ff*  $\rightarrow$  *f*  $\leftarrow$  *mf*  $\leftarrow$   $\rightarrow$

FL. *f*  $\leftarrow$  *ff*  $\rightarrow$   $\leftarrow$  *ff*  $\rightarrow$  *f*  $\leftarrow$   $\rightarrow$

Ob. *ff*  $\rightarrow$  *f*  $\leftarrow$  *ff*  $\rightarrow$  *f*  $\leftarrow$  *mp*  $\leftarrow$   $\rightarrow$

Ob. *f*  $\leftarrow$  *ff*  $\rightarrow$  *f*  $\leftarrow$  *ff*  $\rightarrow$  *f*  $\leftarrow$   $\rightarrow$

Cl. *ff*  $\rightarrow$  *ff*  $\rightarrow$  *f*  $\leftarrow$  *mp*  $\leftarrow$   $\rightarrow$

Cl. *f*  $\leftarrow$  *ff*  $\rightarrow$  *f*  $\leftarrow$  *ff*  $\rightarrow$  *f*  $\leftarrow$   $\rightarrow$

Hn. *ff*  $\rightarrow$  *ff*  $\rightarrow$  *f*  $\leftarrow$  *mp*  $\leftarrow$   $\rightarrow$

Hn. *ff*  $\rightarrow$  *ff*  $\rightarrow$

Bsn. *f*  $\leftarrow$  *ff*  $\rightarrow$   $\leftarrow$   $\rightarrow$  *f*  $\leftarrow$  *mp*  $\rightarrow$

Bsn. *f*  $\leftarrow$  *ff*  $\rightarrow$   $\leftarrow$   $\rightarrow$  *f*  $\leftarrow$  *mp*  $\rightarrow$

21 *ritardando*

The musical score consists of the following parts and markings:

- Flute (Fl.):**
  - Staff 1: *p* (measures 21-22), *dim.* (measures 23-24), *pp* (measures 25-26), *ritardando* (measures 27-28), first ending (measures 29-30).
  - Staff 2: Rests throughout.
- Oboe (Ob.):**
  - Staff 1: *p* (measures 21-22), *p* (measures 25-26).
  - Staff 2: Rests throughout.
- Clarinet (Cl.):**
  - Staff 1: *p* (measures 21-22), *p* (measures 25-26).
  - Staff 2: Rests throughout.
- Horn (Hn.):**
  - Staff 1: *p* (measures 21-22).
  - Staff 2: Rests throughout.
- Bassoon (Bsn.):**
  - Staff 1: *p* (measures 21-22).
  - Staff 2: *p* (measures 21-22).

**B** *a tempo*

25

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Cl. *f*

Cl. *f*

Hn. *f*

Hn. *mf* *f*

Bsn. *mf* *f*

Bsn. *mf* *f*

Detailed description: This page of a musical score covers measures 25 through 28. It features ten staves for woodwind and brass instruments. The woodwinds include two Flutes (Fl.), two Oboes (Ob.), and two Clarinets (Cl.). The brass section consists of two Horns (Hn.) and two Bassoons (Bsn.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is marked 'a tempo' and includes a first ending bracket over measures 25 and 26. Dynamics range from mezzo-forte (mf) to forte (f). The woodwinds and brasses play various rhythmic patterns, including eighth and sixteenth notes, often with slurs and accents. The Horns have a more melodic line, while the Bassoons play a steady eighth-note accompaniment.



29

Fl. *ff*

Fl. *ff*

Ob. *f* *ff*

Ob. *f* *ff*

Cl. *ff*

Cl. *ff*

Hn. *f* *ff*

Hn. *f* *ff*

Bsn. *ff* *ff*

Bsn. *ff* *ff*

Detailed description: This page of a musical score, numbered 29, features ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), the next two for Clarinets (Cl.), and the bottom four for Horns (Hn.) and Bassoons (Bsn.). The score is divided into three measures. The first measure shows various melodic lines with accents and slurs. The second measure is marked with a double fermata (two horizontal lines) and a fortissimo (*ff*) dynamic. The third measure continues the melodic lines with accents and slurs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The instruments are labeled on the left of each staff.

33

Fl. *p* *f*

Fl. *p*

Ob.

Ob.

Cl. *p* *f*

Cl. *f*

Hn. *mf* *f*

Hn.

Bsn. *mf* *ff*

Bsn. *mf* *ff*

Detailed description: This is a page of a musical score for woodwinds and brass instruments, starting at measure 33. The score is written for two flutes (Fl.), two oboes (Ob.), two clarinets (Cl.), two horns (Hn.), and two bassoons (Bsn.). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first flute part has a dynamic range from *p* to *f*. The second flute part starts at *p*. The oboe parts are mostly silent. The first clarinet part has a dynamic range from *p* to *f*. The second clarinet part has a dynamic range from *f* to *f*. The first horn part has a dynamic range from *mf* to *f*. The second horn part is mostly silent. The first bassoon part has a dynamic range from *mf* to *ff*. The second bassoon part has a dynamic range from *mf* to *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

37 **C**

FL. *p* *f*

FL. *p* *f*

Ob. *f*

Ob. *f*

Cl. *f*

Cl. *p* *f*

Hn. *p* *f*

Hn. *p* *f*

Bsn. *f*

Bsn. *mf* *f*

Detailed description: This page of a musical score covers measures 37 through 40. It features ten staves for woodwind and brass instruments. The key signature is one sharp (F#) and the time signature is common time (C). A rehearsal mark 'C' is placed above measure 37. The first Flute (FL.) part begins in measure 37 with a piano (*p*) dynamic and a crescendo hairpin, reaching a forte (*f*) dynamic by measure 39. The second Flute part starts with a piano (*p*) dynamic and a crescendo hairpin, also reaching a forte (*f*) dynamic by measure 39. The Oboe (Ob.) parts enter in measure 39 with a forte (*f*) dynamic. The Clarinet (Cl.) parts enter in measure 39 with a forte (*f*) dynamic. The Horn (Hn.) parts enter in measure 37 with a piano (*p*) dynamic and a crescendo hairpin, reaching a forte (*f*) dynamic by measure 39. The Bassoon (Bsn.) parts enter in measure 37 with a mezzo-forte (*mf*) dynamic and a crescendo hairpin, reaching a forte (*f*) dynamic by measure 39. The score includes various musical notations such as slurs, accents, and dynamic markings.

41

Fl. *marc.*

Fl. *marc.*

Ob. *marc.* *legato* *mf*

Ob. *marc.*

Cl. *marc.* *legato* *mf*

Cl. *marc.*

Hn. *marc.* *legato* *mf*

Hn. *marc.*

Bsn. *mf*

Bsn. *mf*

46 *accelerando* **mosso**

The musical score consists of the following parts and measures:

- Fl. (Flute):** Two staves. The top staff is mostly silent. The bottom staff has notes in measures 47-49, with dynamics *f* and *p*.
- Ob. (Oboe):** Two staves. The top staff has notes in measures 46-49 with dynamics *f*. The bottom staff has notes in measures 49-50 with dynamic *f*.
- Cl. (Clarinet):** Two staves. The top staff has notes in measures 46-49 with dynamics *f*. The bottom staff has notes in measures 49-50 with dynamic *f*.
- Hn. (Horn):** Two staves. The top staff has notes in measures 46-49 with dynamics *f*. The bottom staff has notes in measures 49-50 with dynamic *f*.
- Bsn. (Bassoon):** Two staves. Both staves have notes in measures 46-50 with dynamics *f* and *mf*.

51 *ritardando* **D** *meno*

Fl. *mf* *ff*

Fl. *ff*

Ob. *mf* *ff* *p*

Ob. *ff*

Cl. *ff* *p*

Cl. *ff*

Hn. *ff* *p*

Hn. *ff*

Bsn. *ff* *p*

Bsn. *ff* *p*

56

Fl. Fl. Ob. Ob. Cl. Cl. Hn. Hn. Bsn. Bsn.

*f* *f* *f* *mf* *mf*

Detailed description: This page of a musical score covers measures 56 through 59. The score is arranged in a system with ten staves. The top two staves are for Flute (Fl.), both of which are silent throughout. The third and fourth staves are for Oboe (Ob.); the upper Oboe has a melodic line with slurs and accents, while the lower Oboe is silent. The fifth and sixth staves are for Clarinet (Cl.); the upper Clarinet has a melodic line with slurs and accents, while the lower Clarinet is silent. The seventh and eighth staves are for Horn (Hn.); the upper Horn has a melodic line with slurs and accents, while the lower Horn is silent. The ninth and tenth staves are for Bassoon (Bsn.); the upper Bassoon has a melodic line with slurs and accents, while the lower Bassoon has a rhythmic accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

60

Fl. *ff*

Fl. *ff*

Ob. *mf* *f* *ff*

Ob. *ff*

Cl. *mf* *f* *ff*

Cl. *ff*

Hn. *mf* *f* *ff*

Hn.

Bsn. *f*

Bsn. *f*

Detailed description: This page of a musical score, numbered 60, features ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), the next two for Clarinets (Cl.), and the bottom two for Bassoons (Bsn.). The score is in 4/4 time with a key signature of two sharps (F# and C#). The woodwinds play melodic lines with various dynamics: *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The brass instruments (Horns and Bassoons) provide harmonic support with sustained notes and some melodic fragments. The bottom two Bassoon staves show a consistent rhythmic pattern of eighth notes.



64

Fl. E

Fl.

Ob.

Ob.

Cl.

Cl.

Hn.

Hn.

Bsn.

Bsn.

*p* *mp* *f* *p*

*p* *f* *p*

*p* *f* *p*

*mf* *f*

*p* *f* *p*

*mp* *f*

*f* *p*

*p* *mp* *f* *p*

*p* *mf* *f* *p*

68 *accelerando*

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

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

Ob. *p* *f*

Ob. *f*

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

Cl. *mf* *f*

Hn. *p* *f*

Hn. *p* *f*

Bsn. *p* *f*

Bsn. *mp* *f*

*allargando*

73

The musical score consists of ten staves, grouped into five pairs. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Flute (Fl.):** Two staves. Both play a melodic line with accents and slurs. Dynamics are *ff* in measures 73-74 and *f* in measure 75.
- Oboe (Ob.):** Two staves. The upper staff plays a melodic line with accents and slurs. Dynamics are *ff* in measures 73-74 and *f* in measure 75. The lower staff has rests in measures 73-74 and enters in measure 75 with a melodic line.
- Clarinet (Cl.):** Two staves. Both play a melodic line with accents and slurs. Dynamics are *ff* in measures 73-74 and *f* in measure 75.
- Horn (Hn.):** Two staves. Both play a melodic line with accents and slurs. Dynamics are *f* in measure 73 and *ff* in measures 74-75.
- Bassoon (Bsn.):** Two staves. Both play a melodic line with accents and slurs. Dynamics are *ff* in measures 73-74 and *f* in measure 75.

Measure 73 starts with a *f* dynamic. Measures 74 and 75 feature *ff* dynamics. Measure 76 begins with a *f* dynamic. The tempo marking *allargando* is positioned at the top right of the page.

77

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Hn.

Hn.

Bsn.

Bsn.

Detailed description: This page of a musical score contains measures 77 through 80. It features ten staves for woodwind and brass instruments. The top two staves are for Flutes (Fl.), the next two for Oboes (Ob.), the next two for Clarinets (Cl.), and the bottom two for Bassoons (Bsn.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as accents (v) and hairpins are present throughout. The music concludes with a double bar line at the end of measure 80.