Variations in the Reeds

for reed quintet

JOHN LESZCZYNSKI

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Scanned copies of concert programs are also much appreciated whenever possible.

Variations in the Reeds was written for reed quintet ARUNDO DONAX.

Duration: 11 minutes

PERFORMANCE NOTES

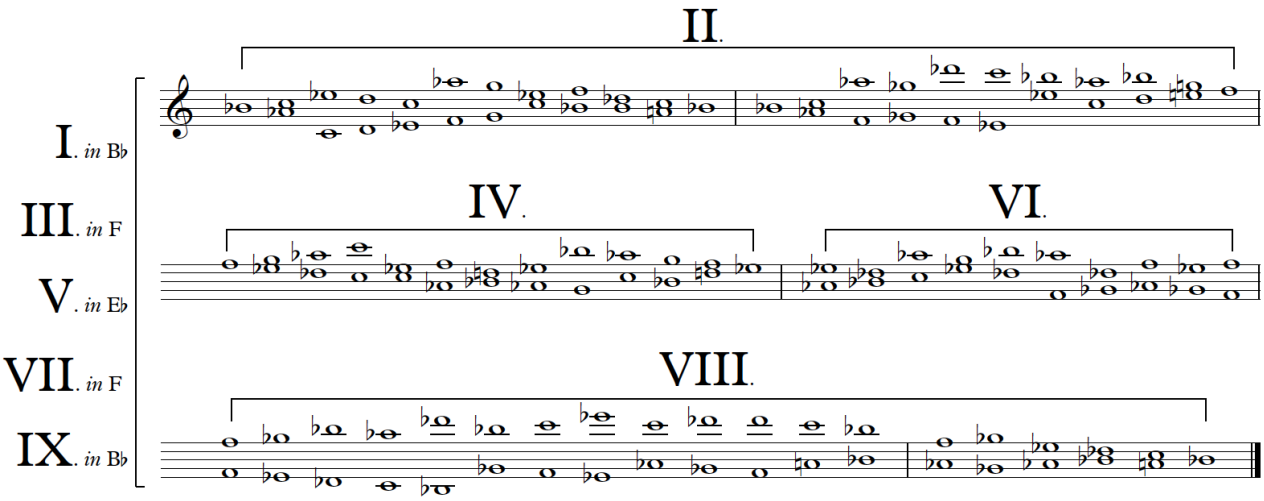
The nine movements are intended to be played continuously, without pause. Any gaps between movements are in time and notated.

Grace notes should be played before the beat.

In the eighth movement, *pianissimo* entrances should be soft but audible. No need to fade in from nothing.

Please contact the composer with any further questions: jrleszczynski@gmail.com.

THEME & FORM



PROGRAM NOTE

Species counterpoint is a time-honored method for learning how to write two or more lines of music that work well together. Infamous for its many rules, s*pecies counterpoint* applies restrictions on both the horizontal and vertical dimensions of music — meaning that each line must be balanced and harmonious not only by itself left to right, but also up and down between all the lines at any given moment. The result is a kind of musical sudoku puzzle in which every decision resonates out in multiple directions.

It's difficult to do anything unpredictable within such a restrictive framework, but that also makes the simplest twist or unexpected leap all the more impactful. For a while, I became somewhat obsessed and spent hours reworking the same exercises, trying to achieve the prescribed balance in a more interesting way. Eventually, this led to the creation of the theme for *Variations in the Reeds*.

The piece begins with a robust staccato variation. In fact, all nine movements of the piece are variations with no outright presentation of the theme; however, it can be heard most clearly in the sparse third movement as played by the saxophone and bass clarinet. In each variation, the theme is put through a different rhythmic prism, from the dance-like fifth movement to the slow, overlapping swells of the eighth movement.

The form of the piece follows a simple pattern. Odd-numbered movements act as refrains and each consists of a single statement of the theme. For each of the remaining four movements, I explore a quarter of the full theme in a freer style.

J.L.

bed of reeds, sheet of pond
species variation

C Score

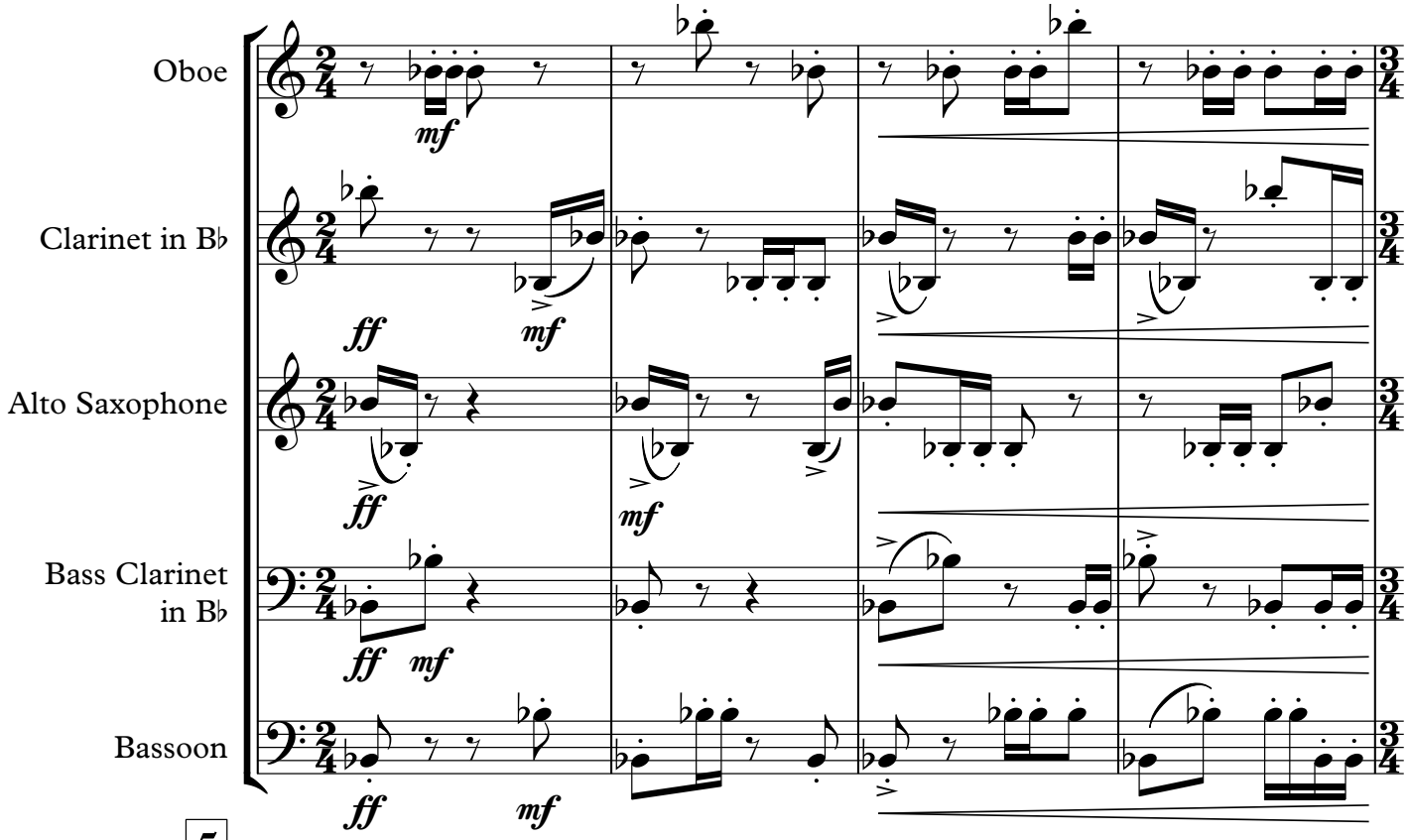
Variations in the Reeds

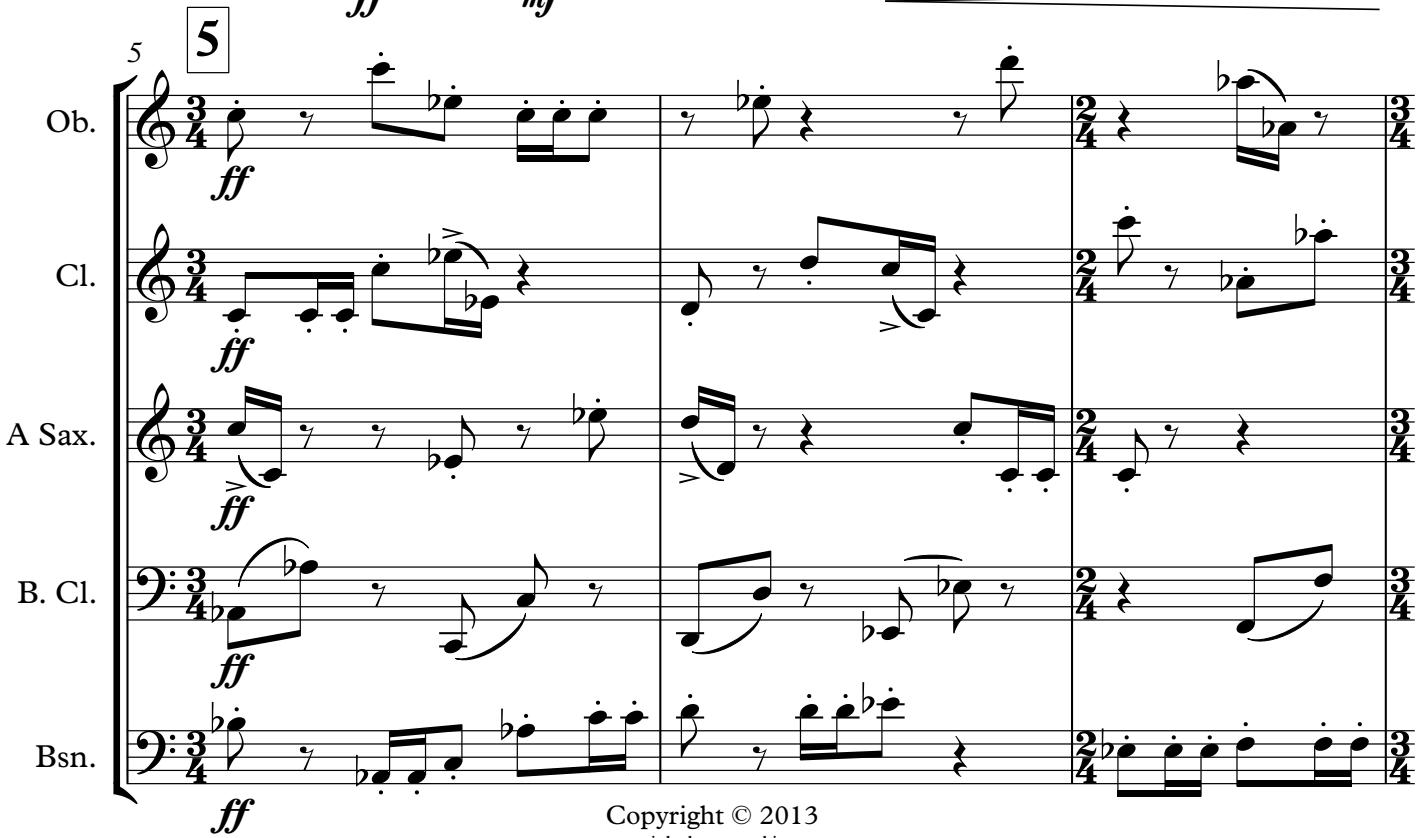
John Leszczynski

I.

♩ = 120

Big, full-throated sound





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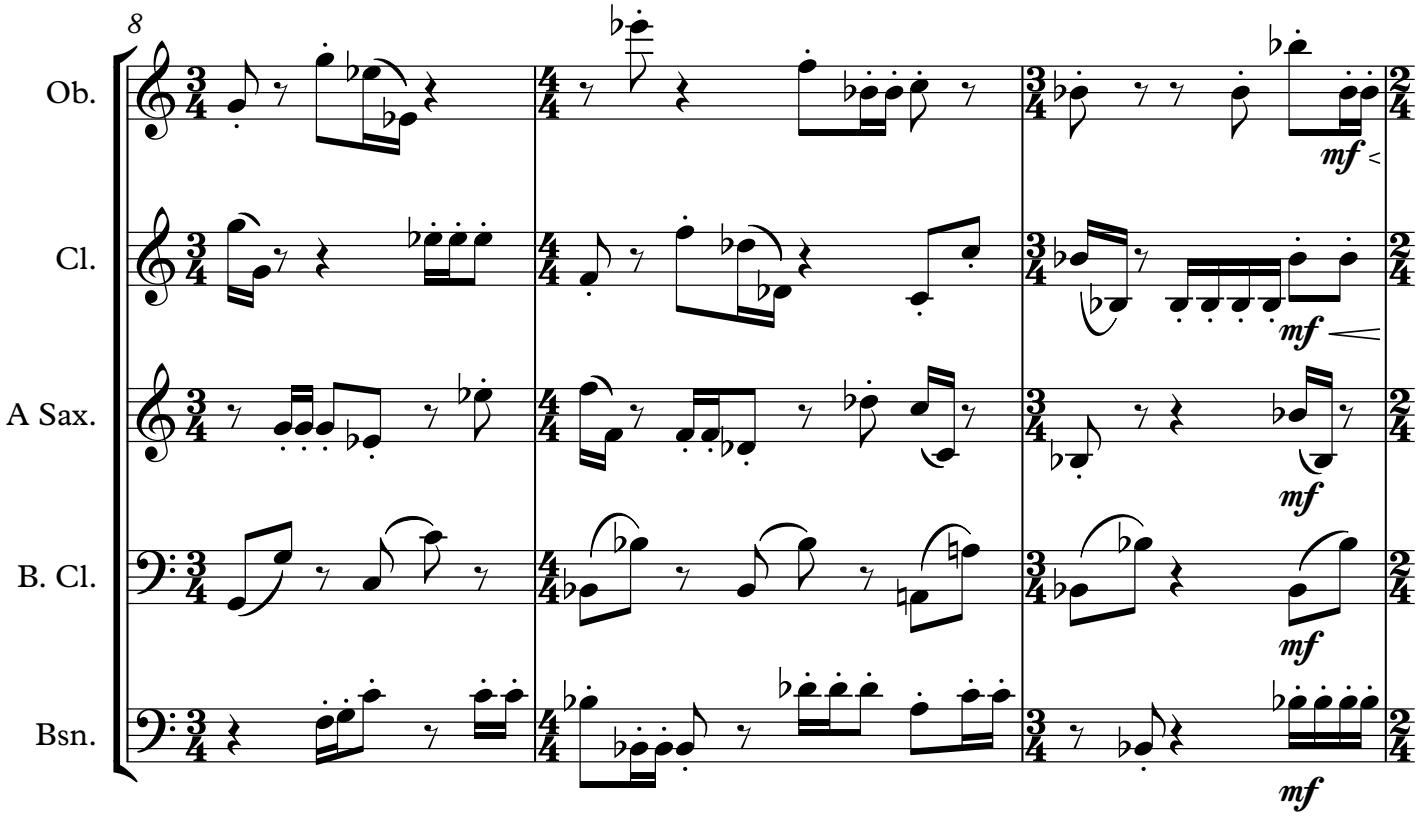
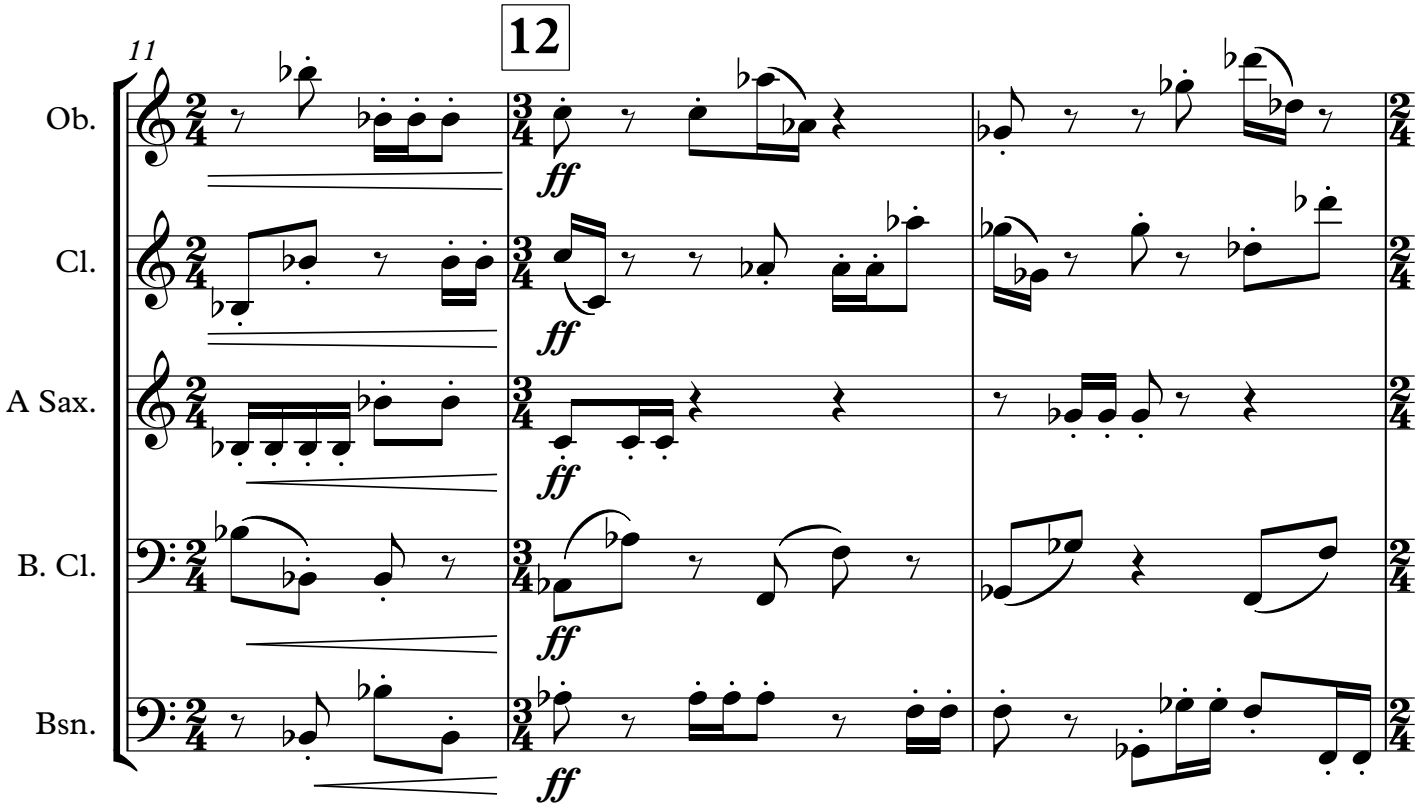
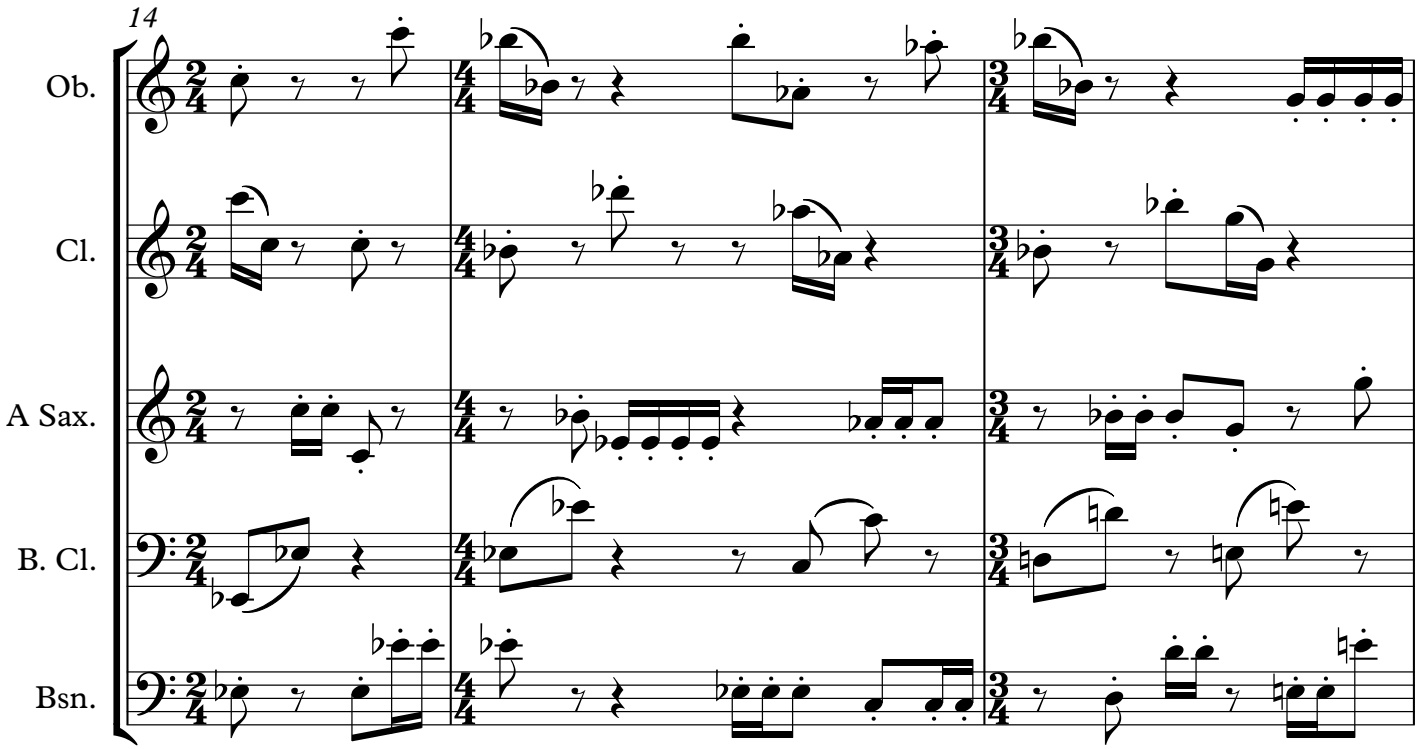
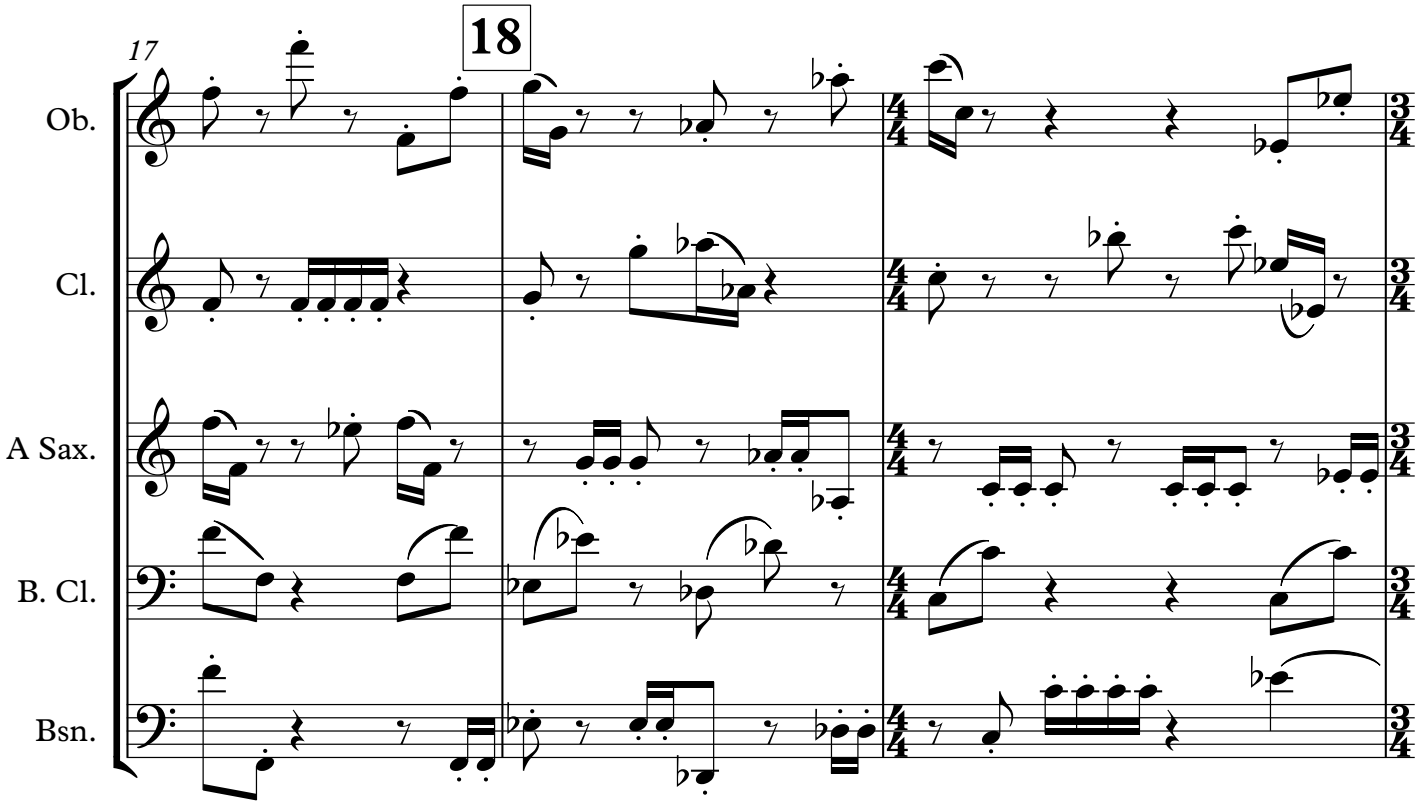
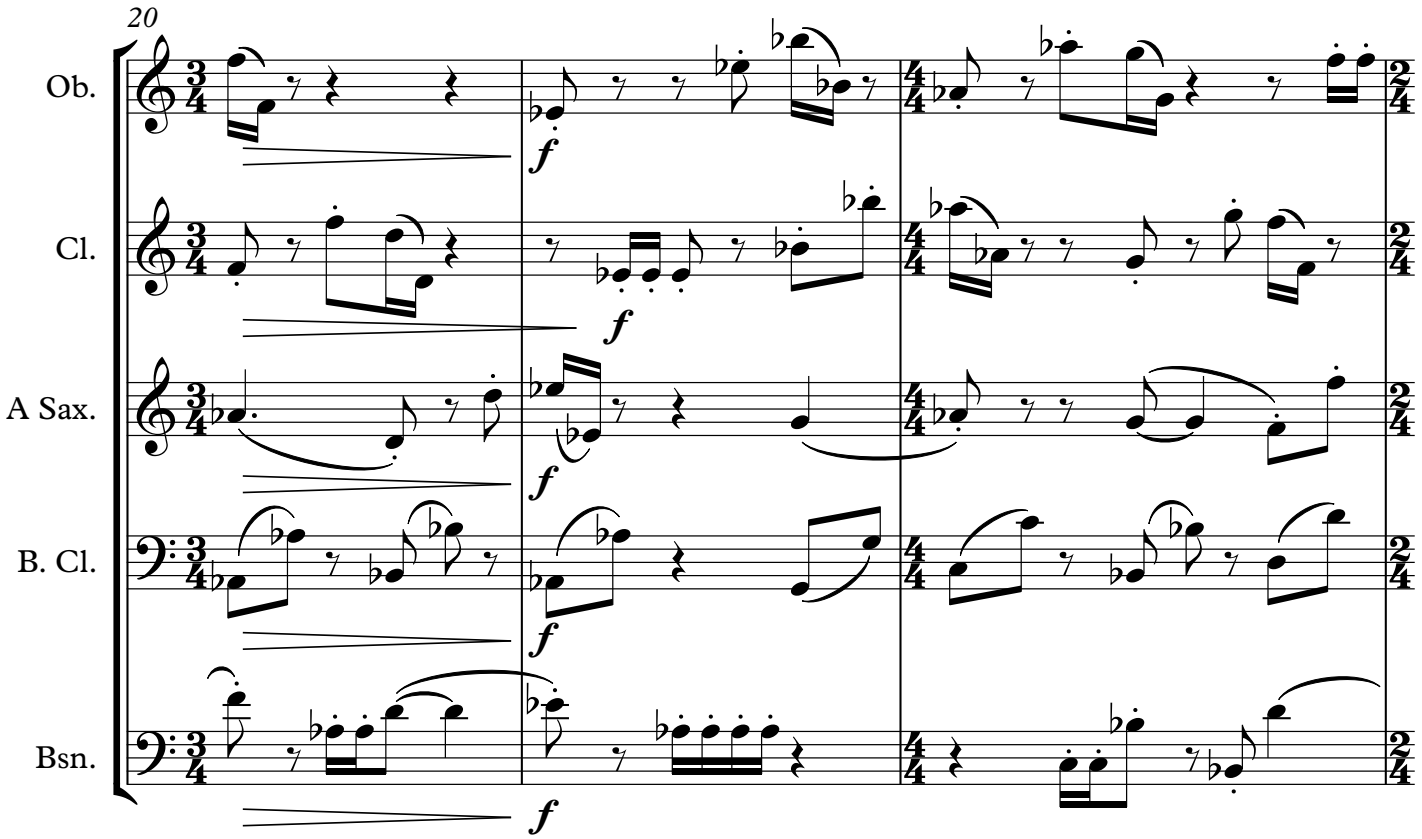
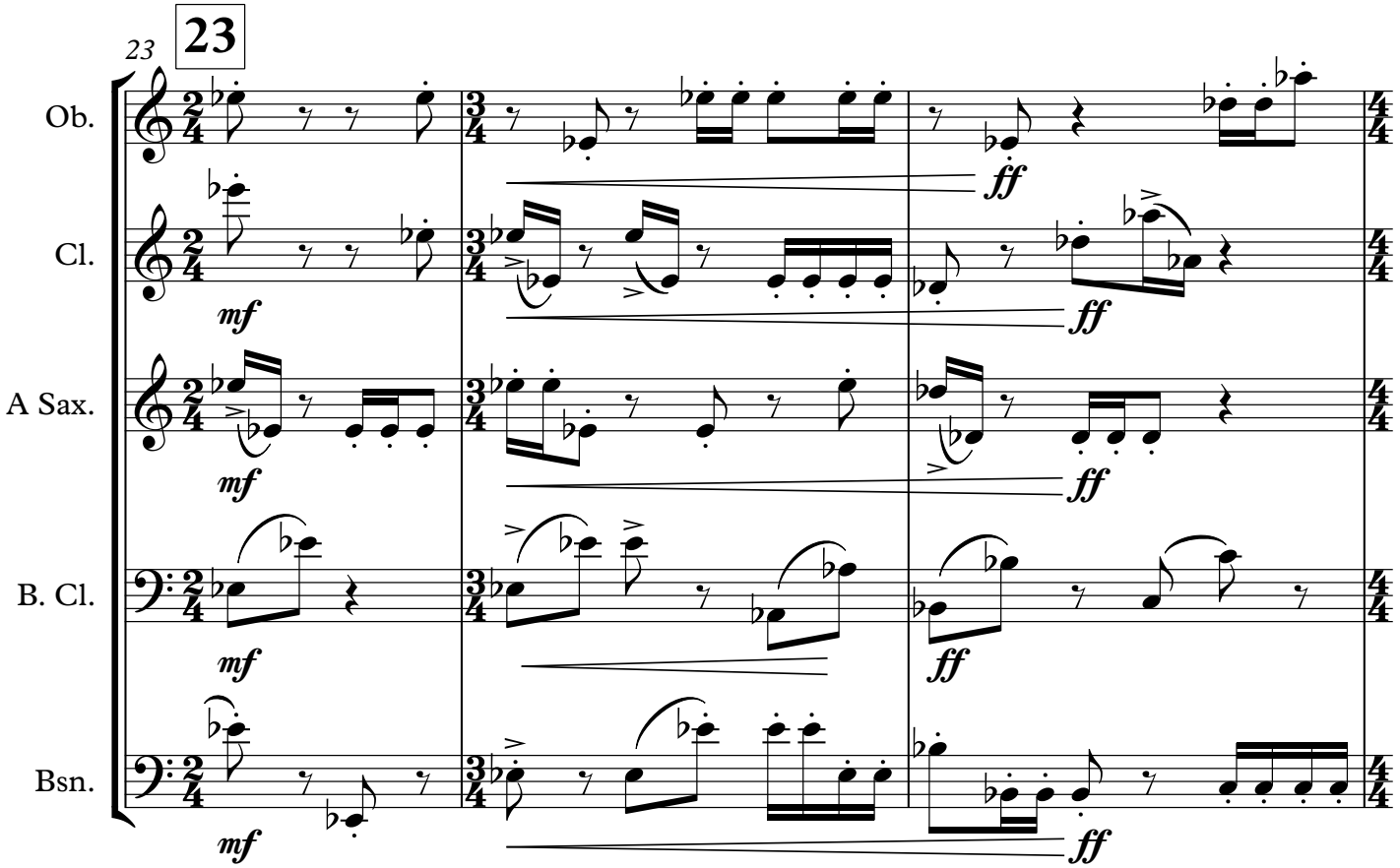

8
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mf

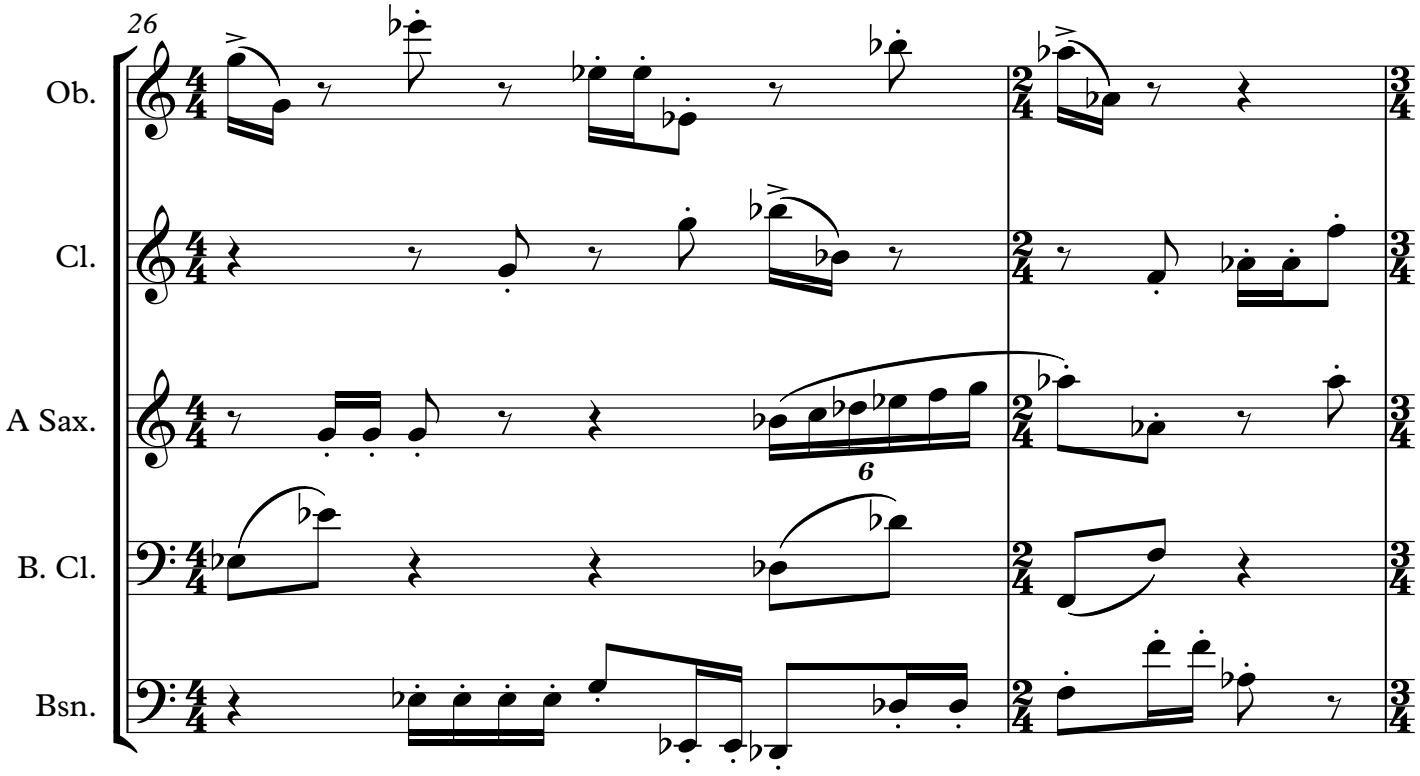

11
12
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
ff

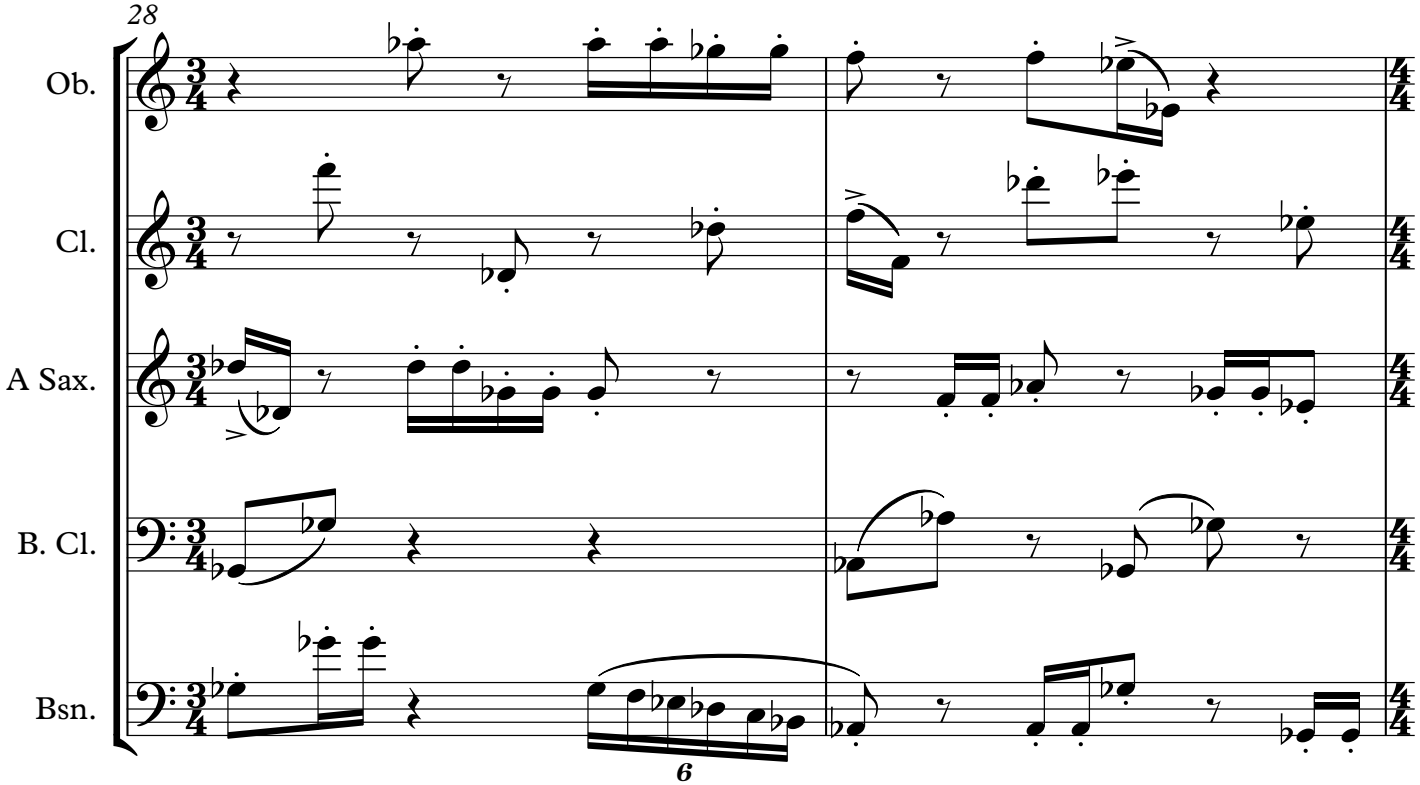

14
Ob.
Cl.
A Sax.
B. Cl.
Bsn.

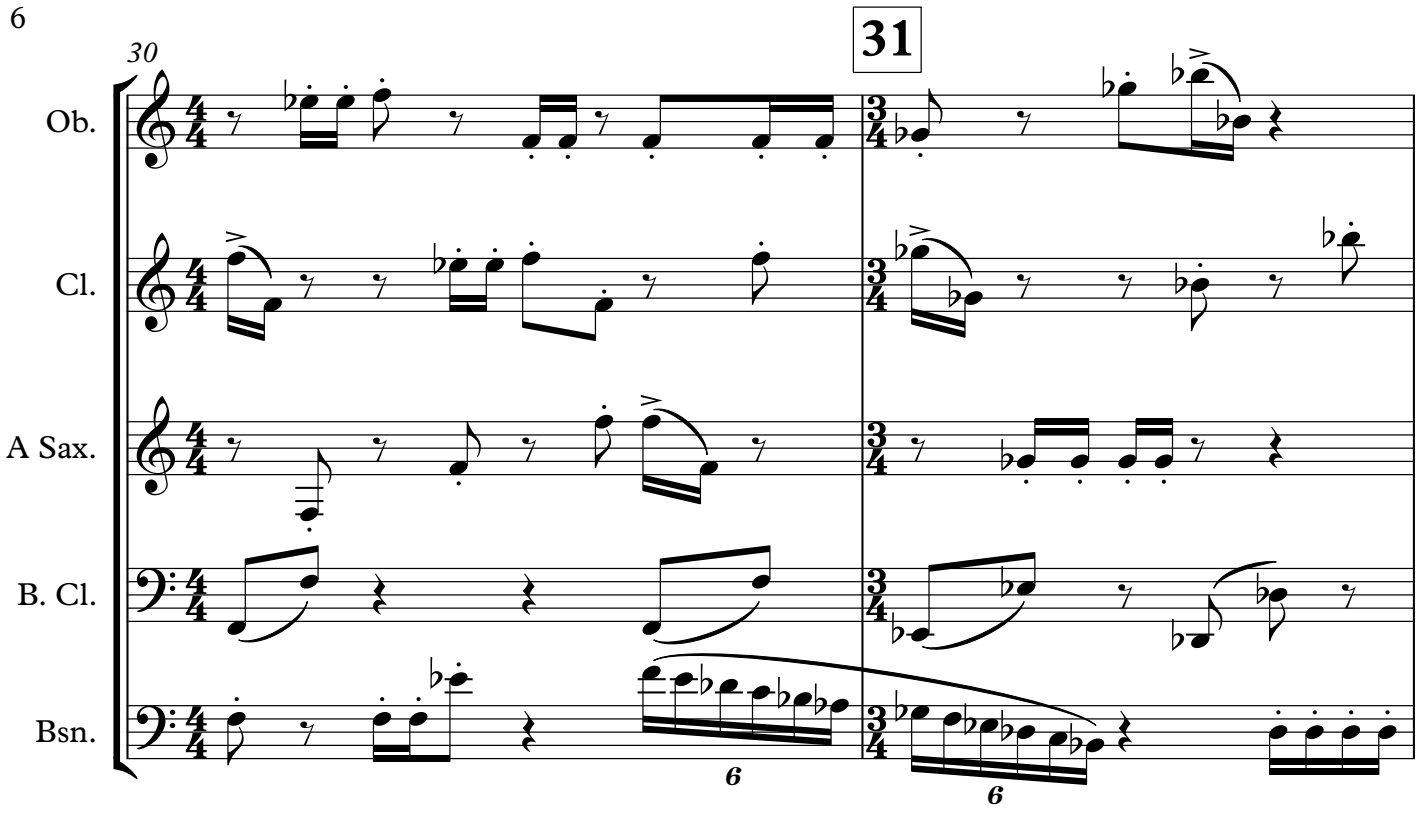

17
18
Ob.
Cl.
A Sax.
B. Cl.
Bsn.

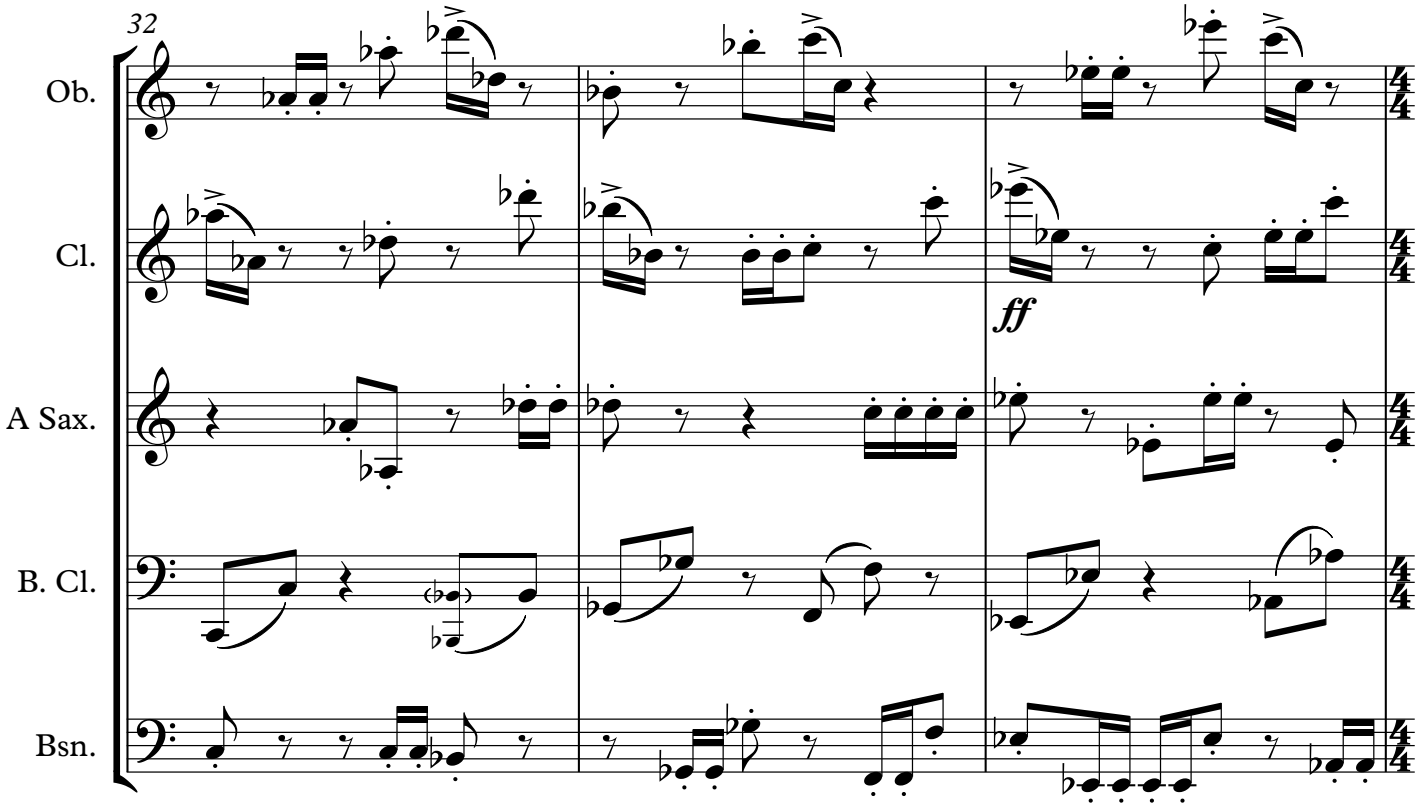

20
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
f

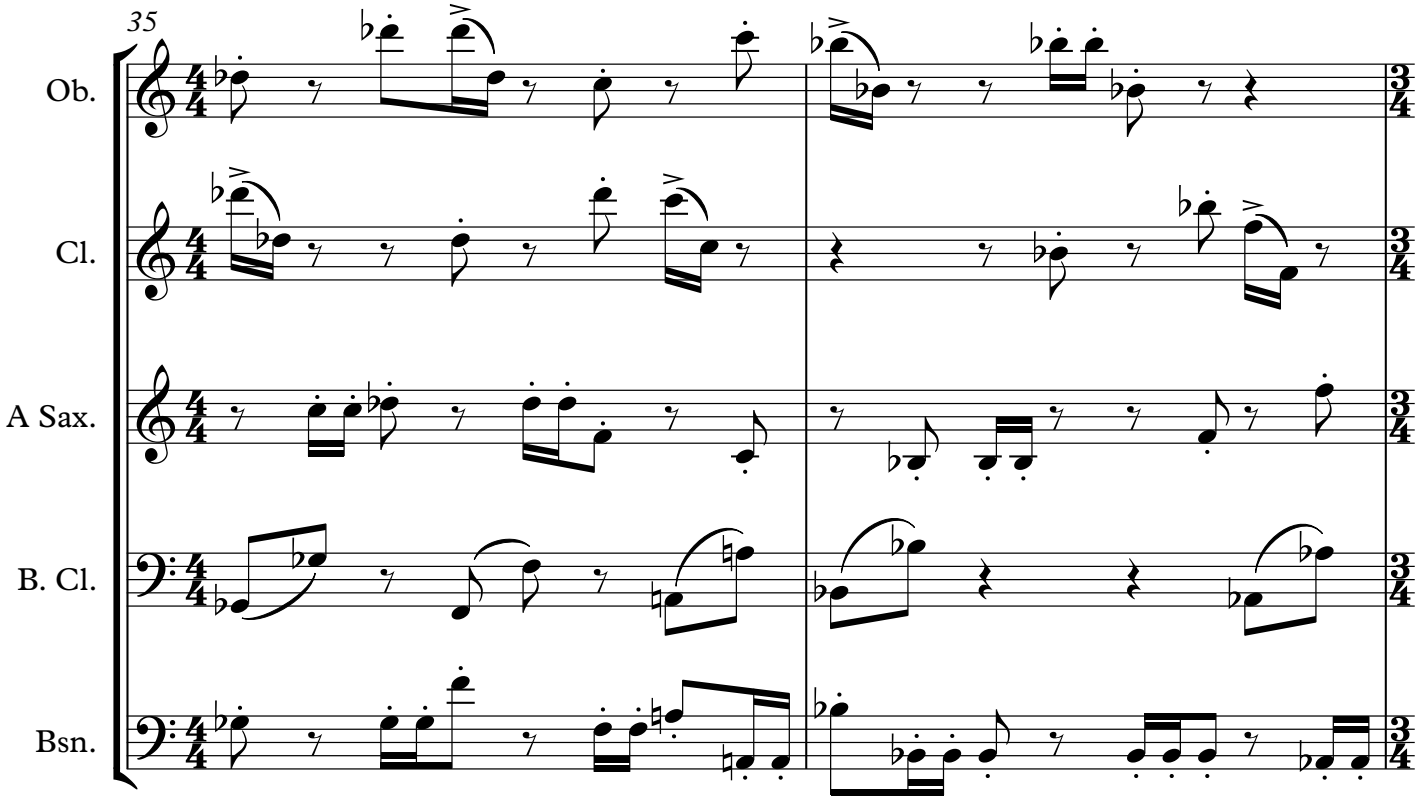

23
23
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mf
ff

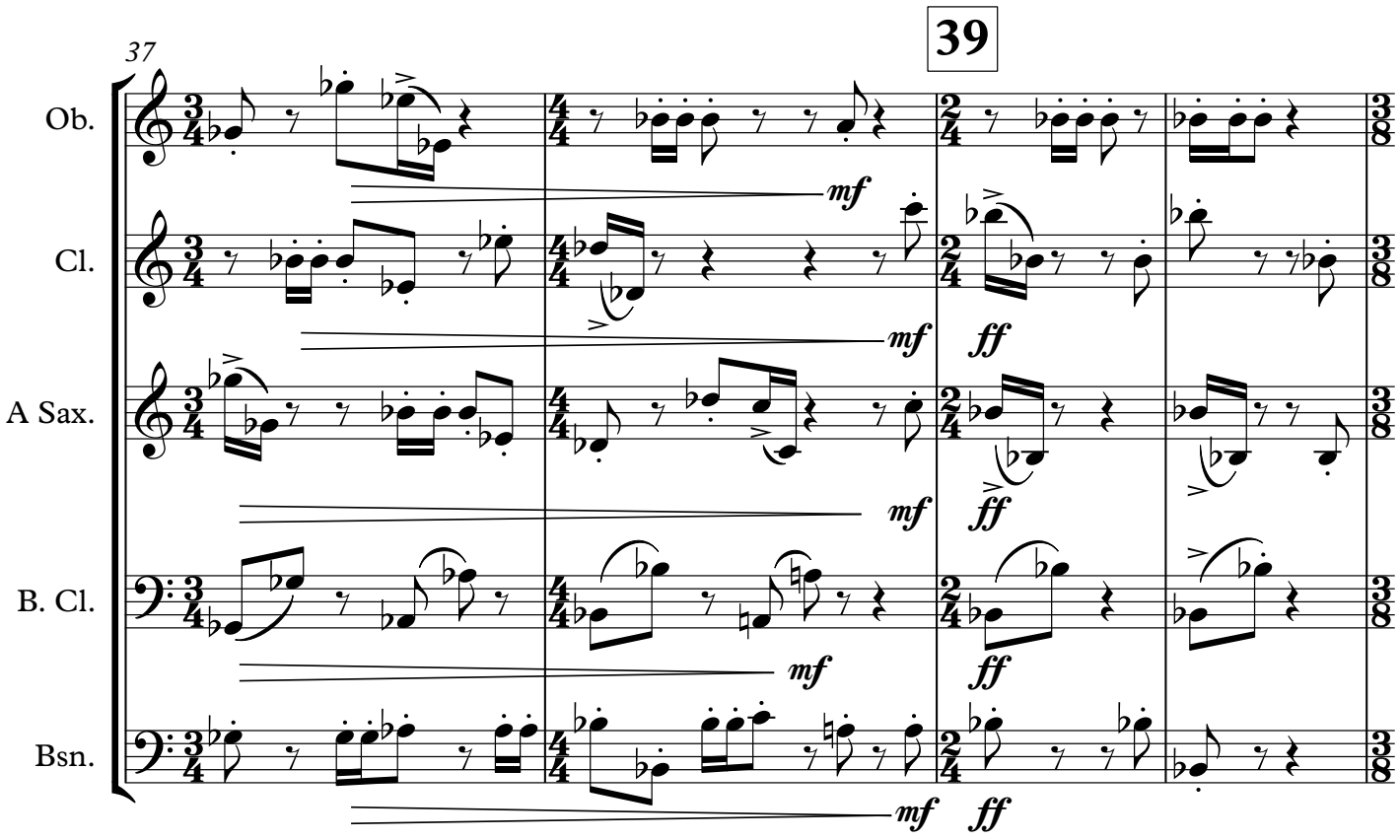

26
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
6

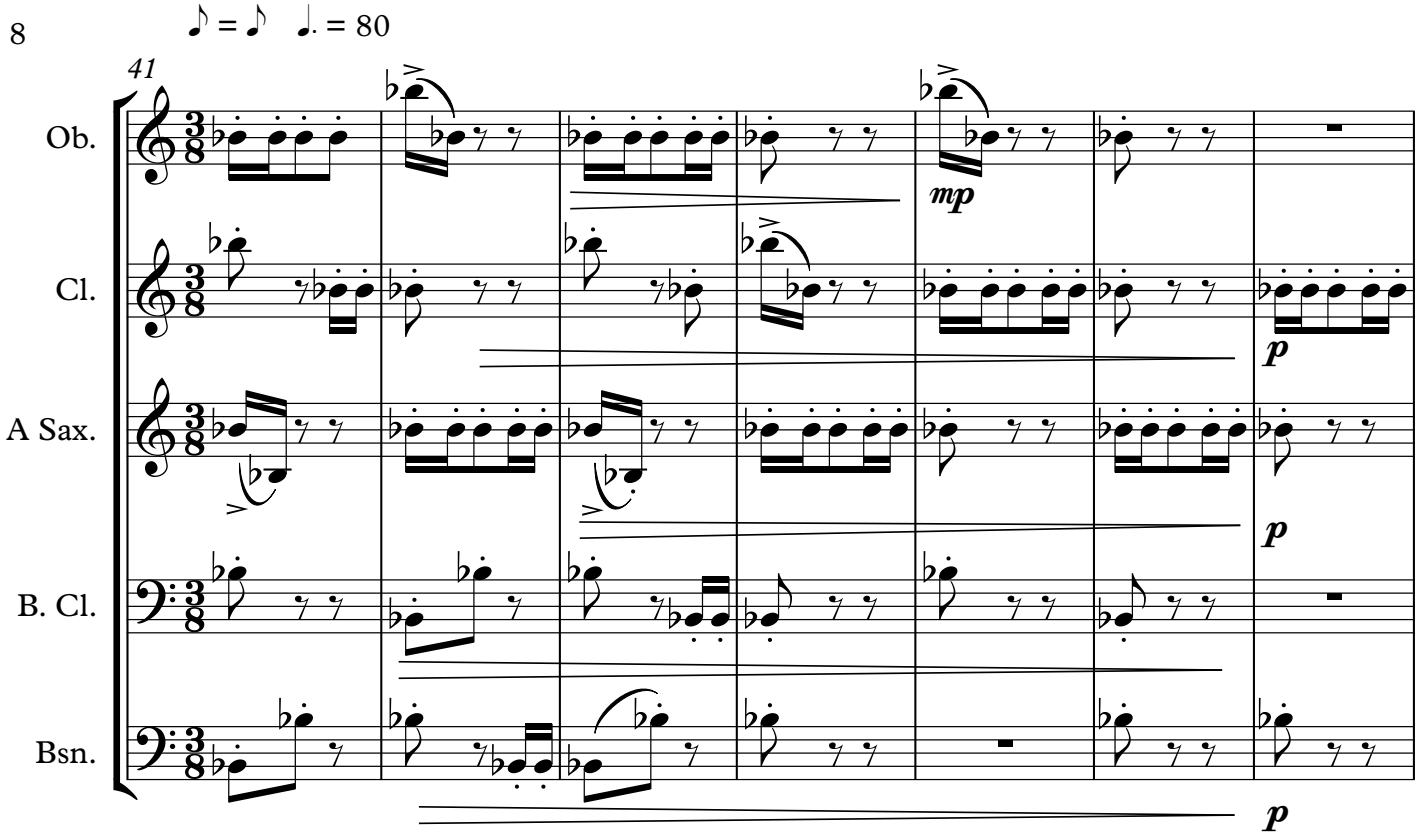

28
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
6

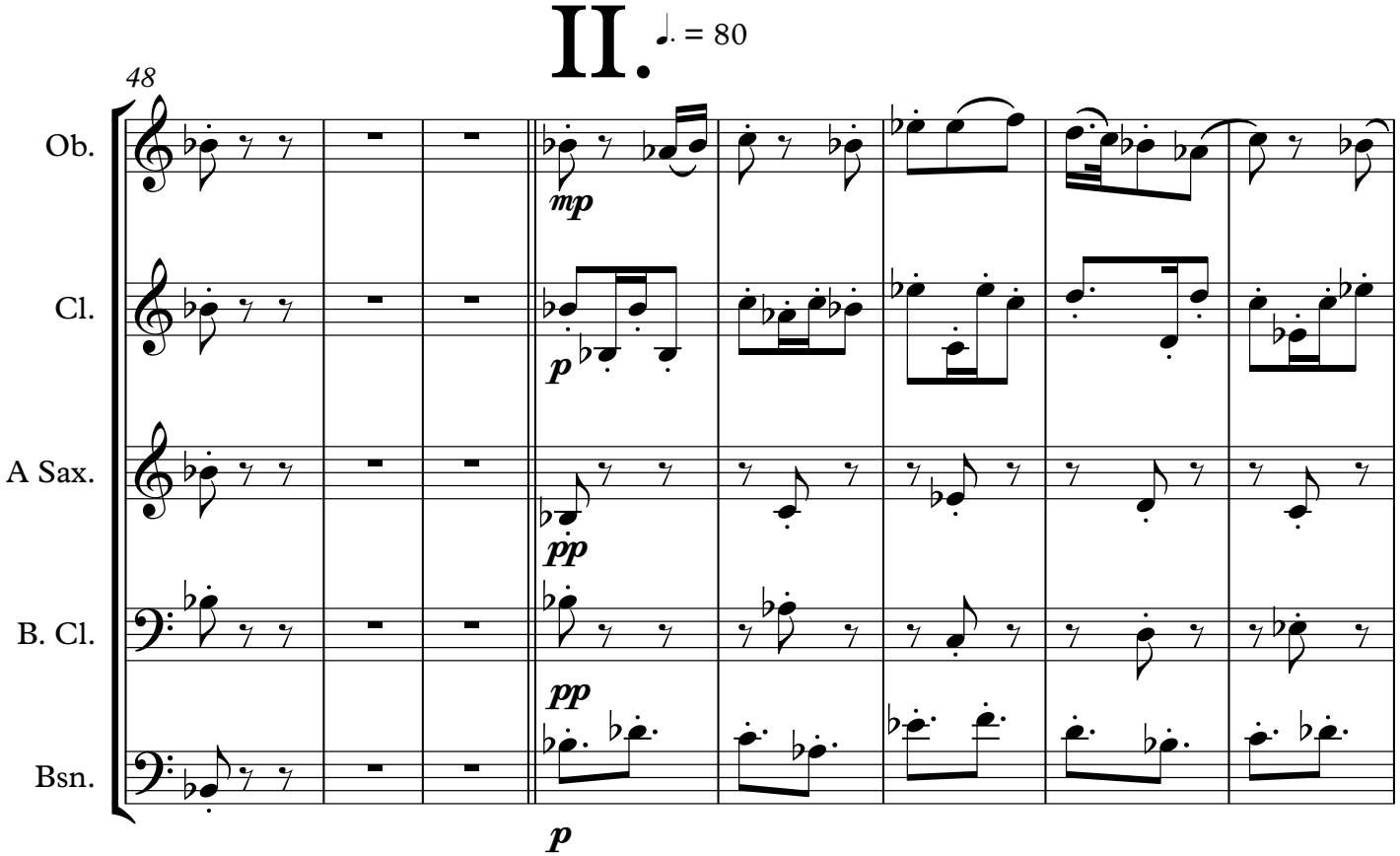

30
31
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
6
6

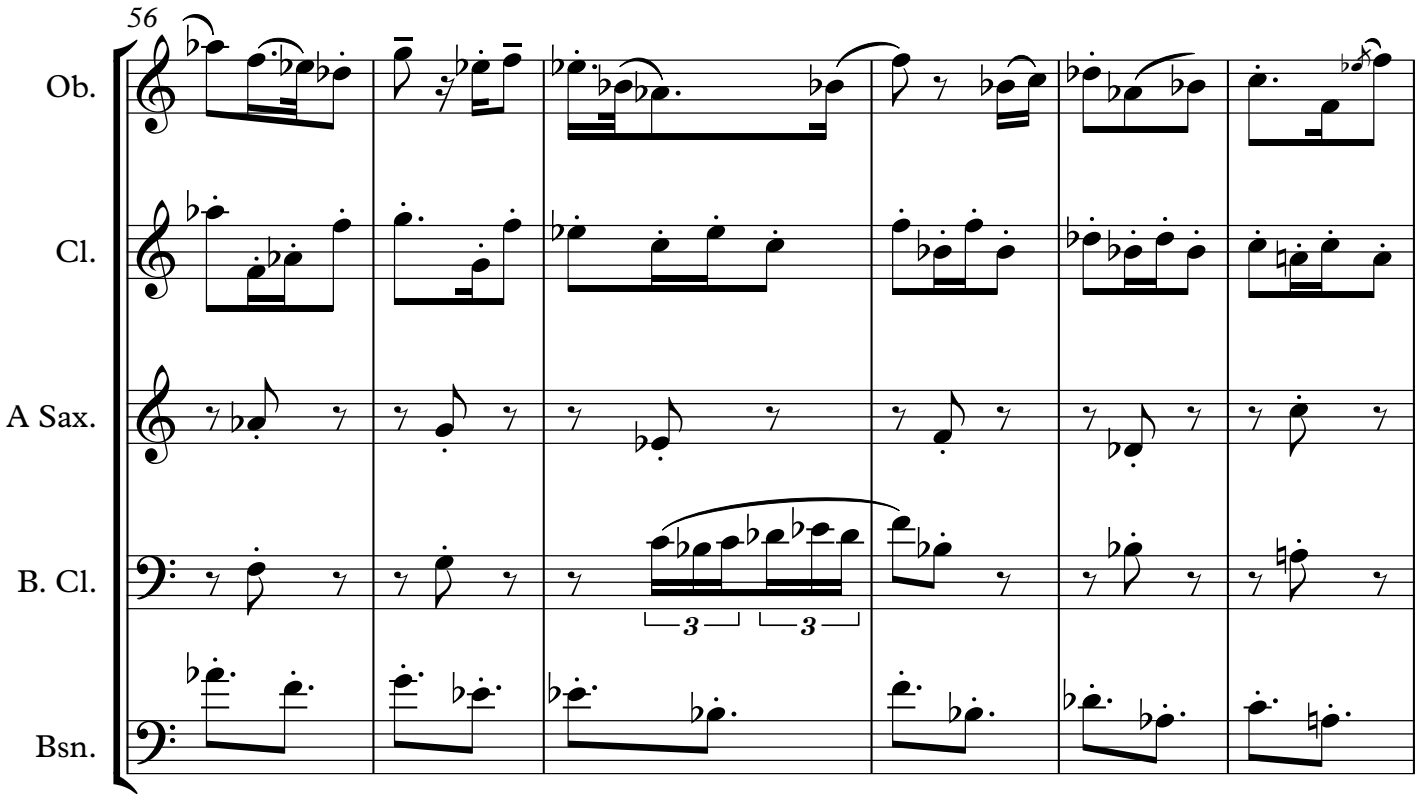

32
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
ff

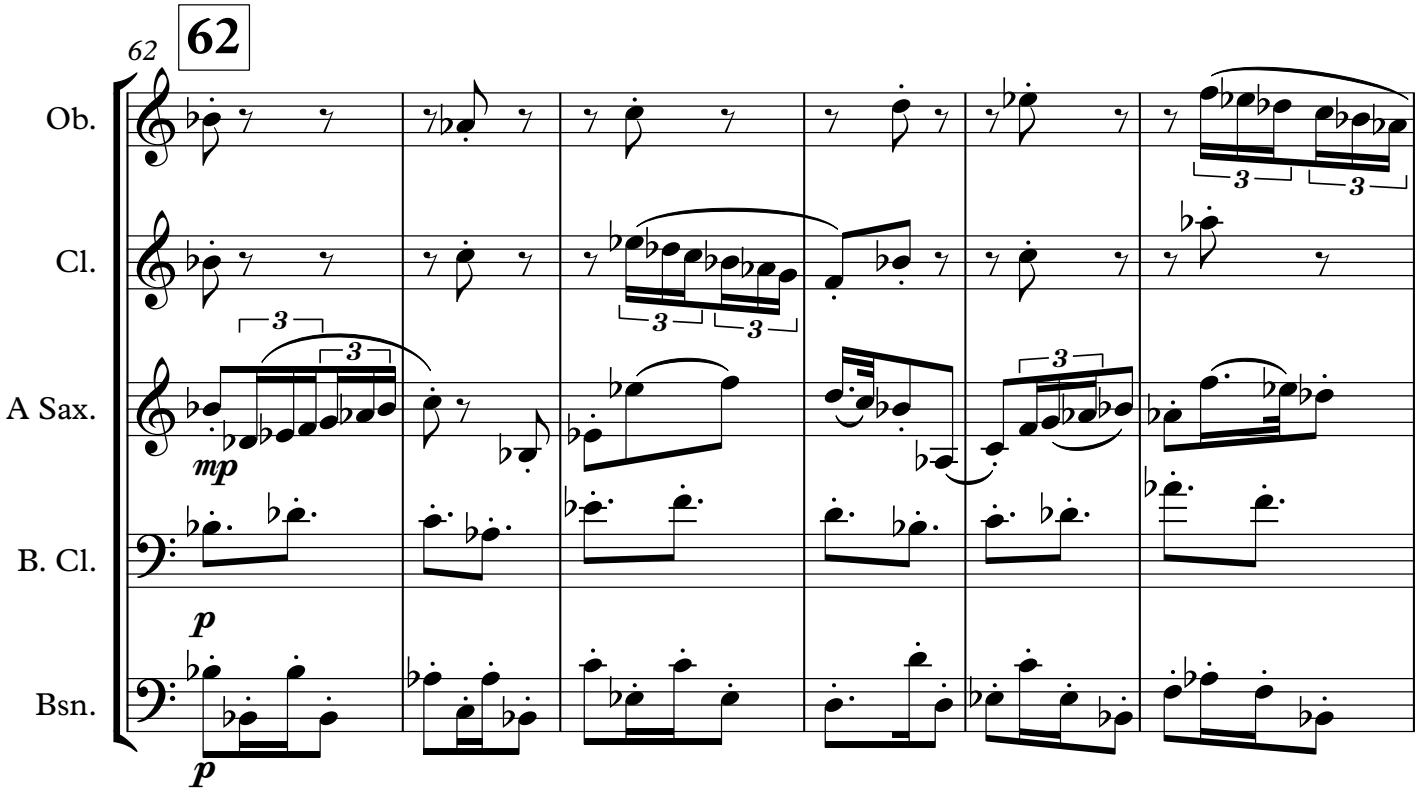

35
Ob.
Cl.
A Sax.
B. Cl.
Bsn.

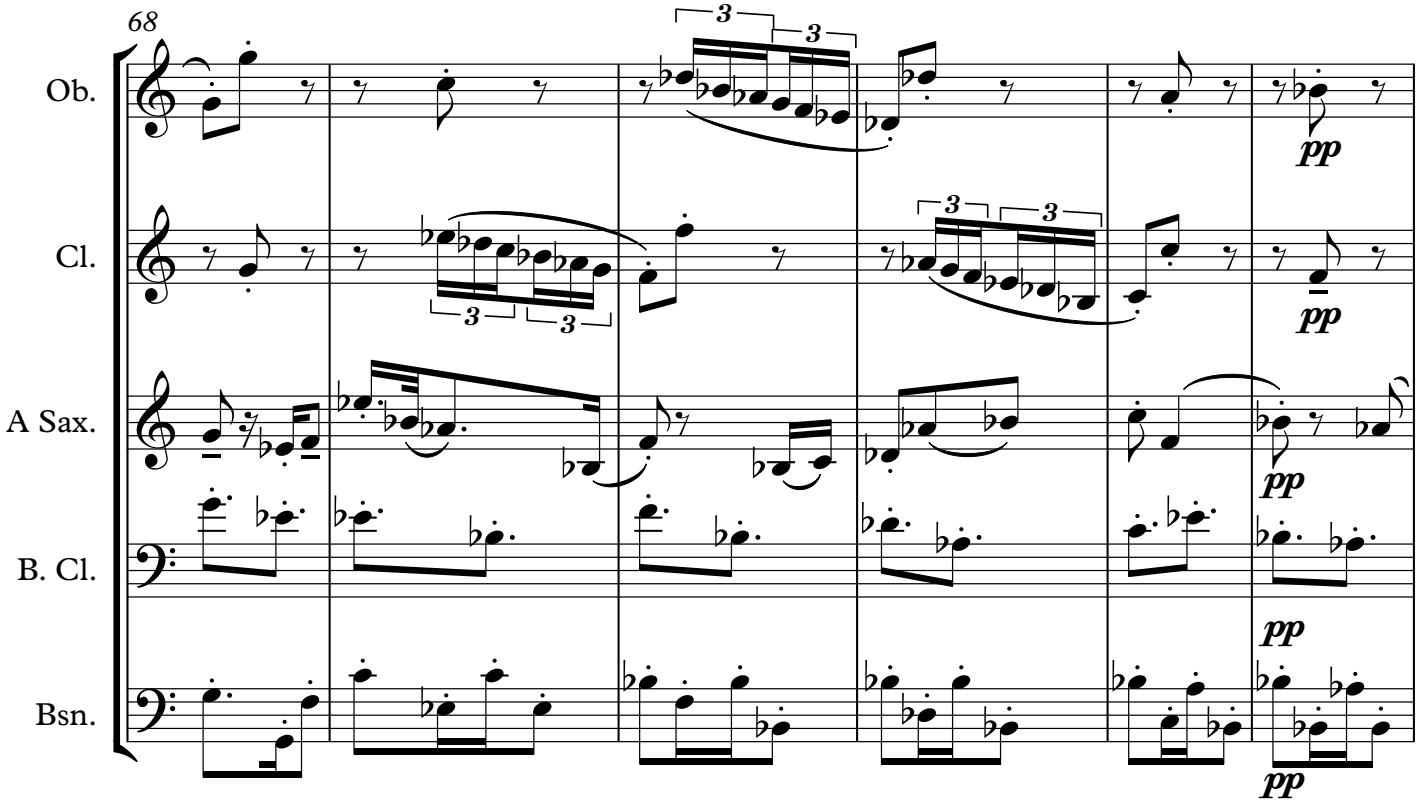

37
39
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mf
ff

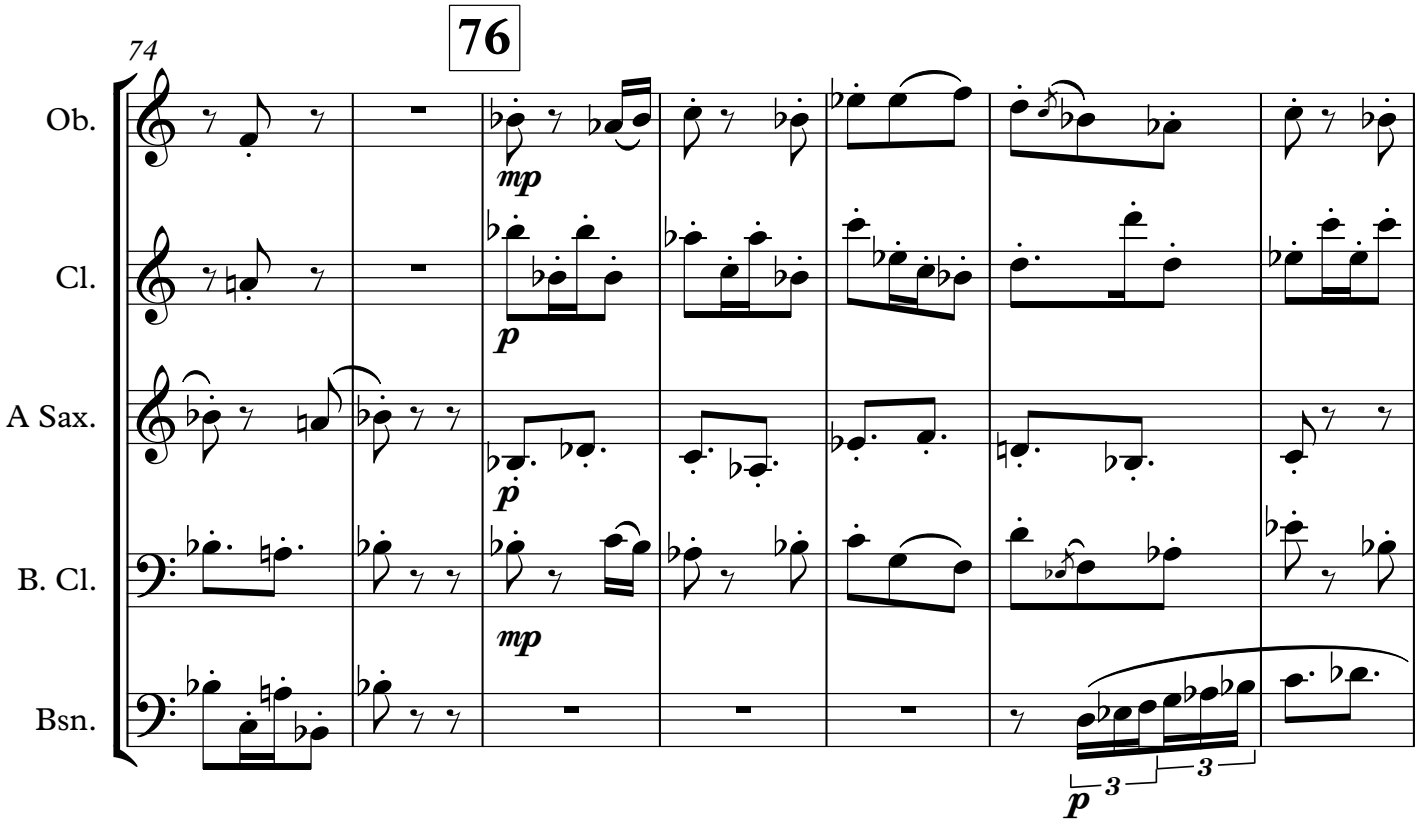

♪ = ♪ ♩. = 80
41
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mp
p
p
p
p

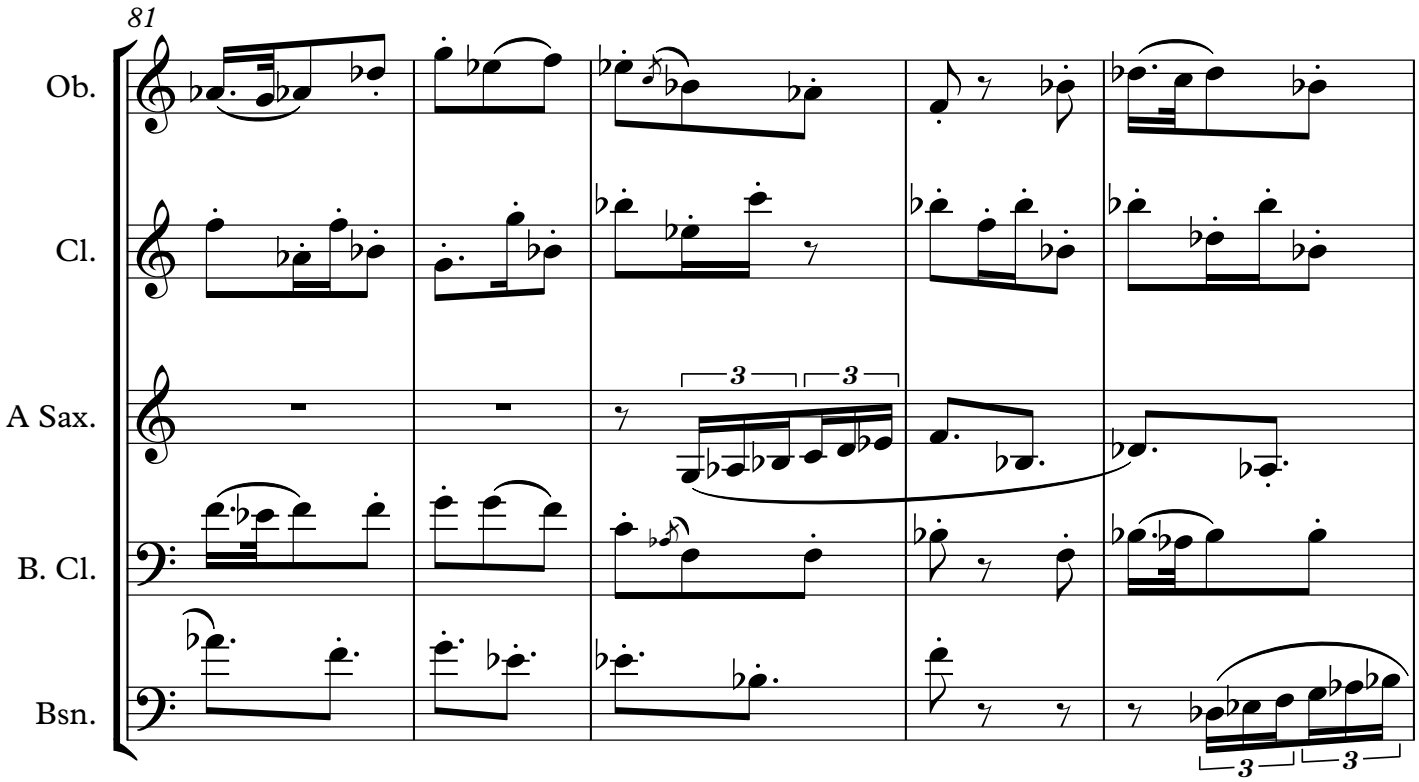

II.
♩. = 80
48
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mp
p
pp
pp
p

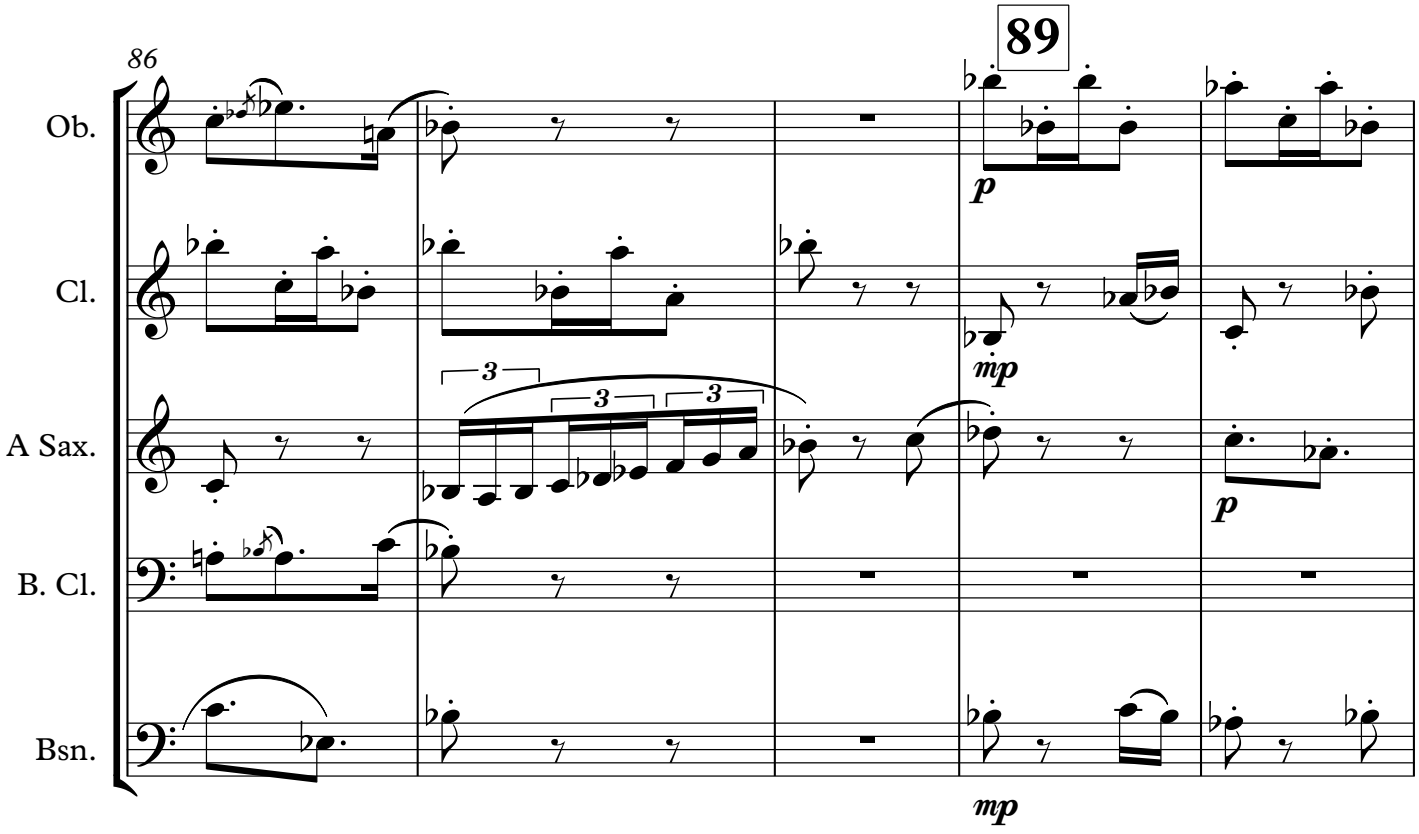

56
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
3
3

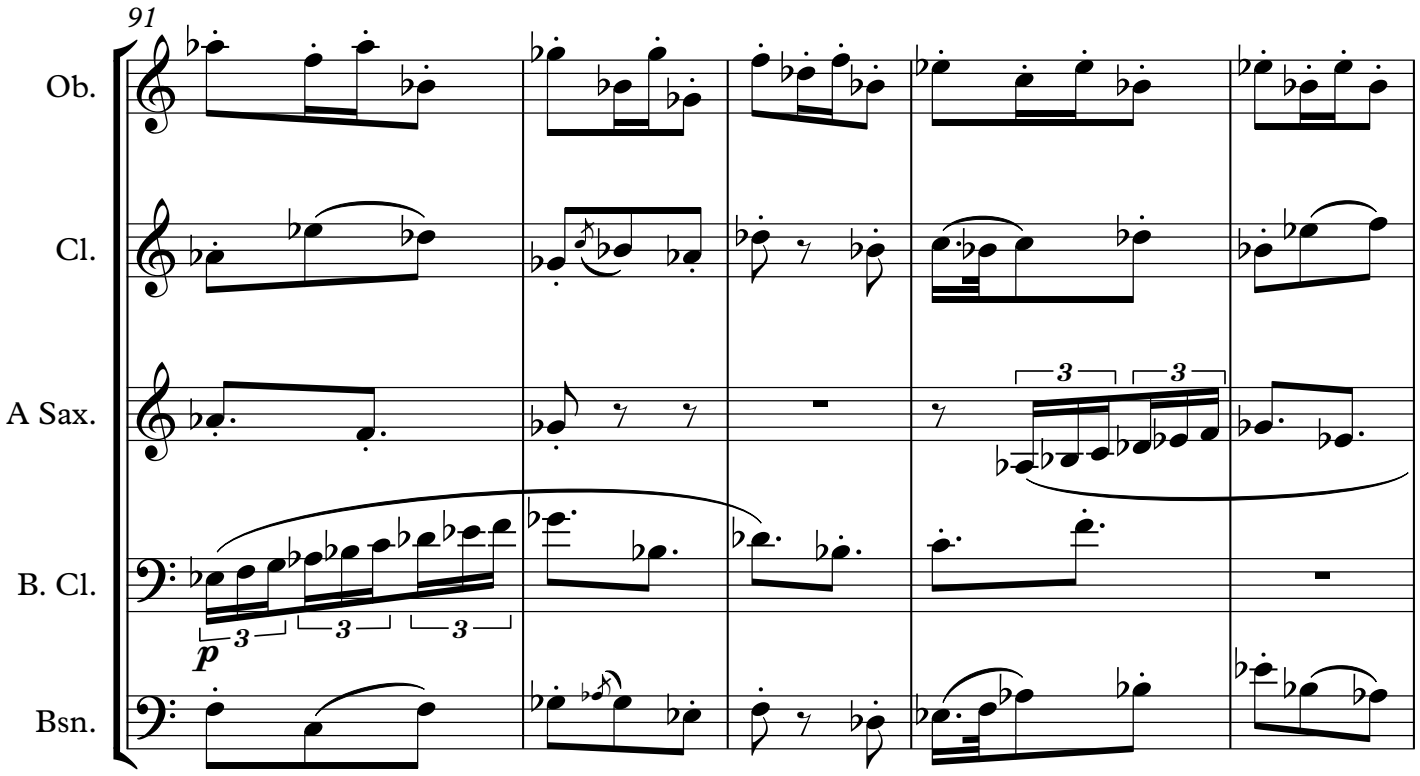

62
62
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
3
3
3
3
3
mp
p
p

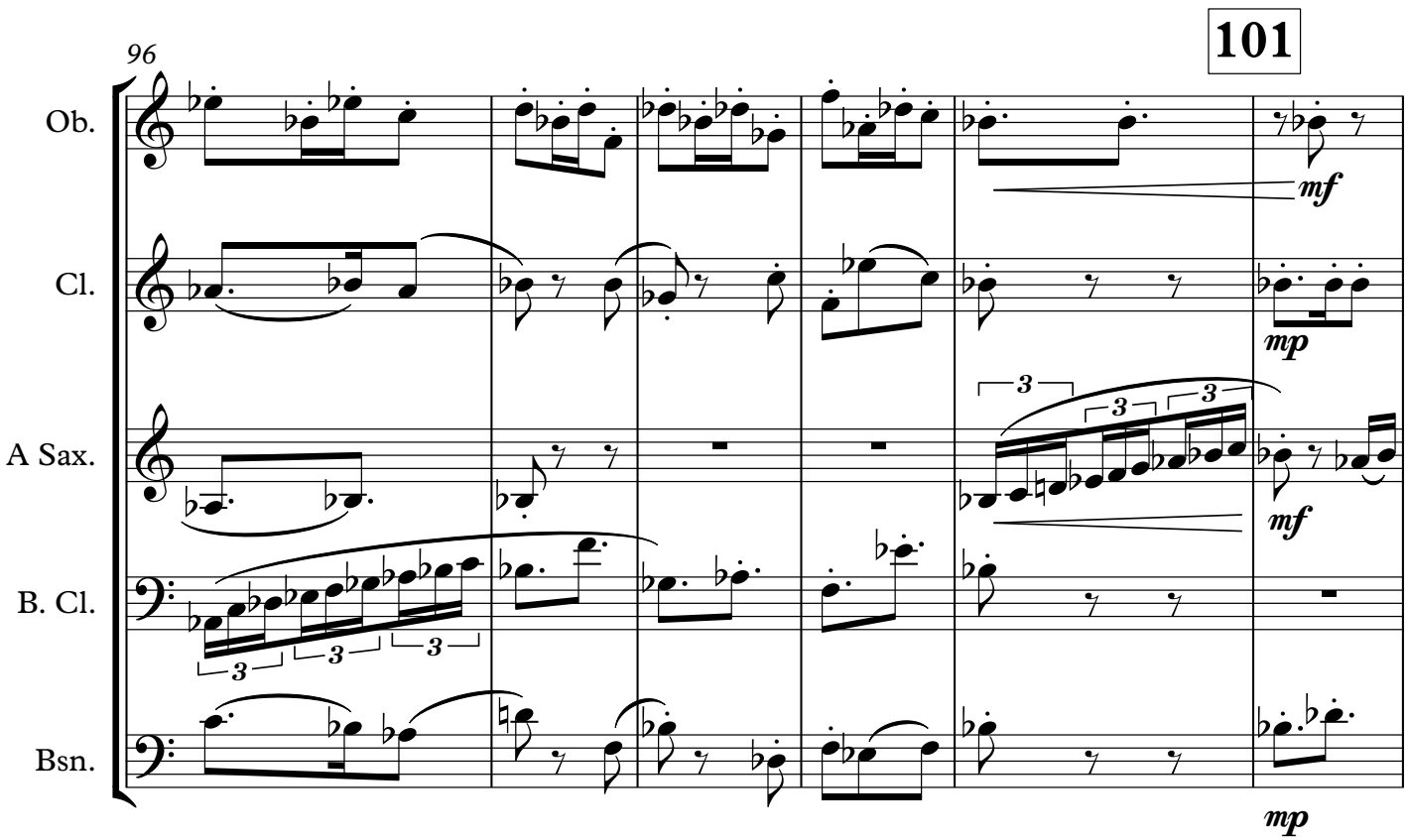

68
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
3
3
3
3
pp
pp
pp
pp

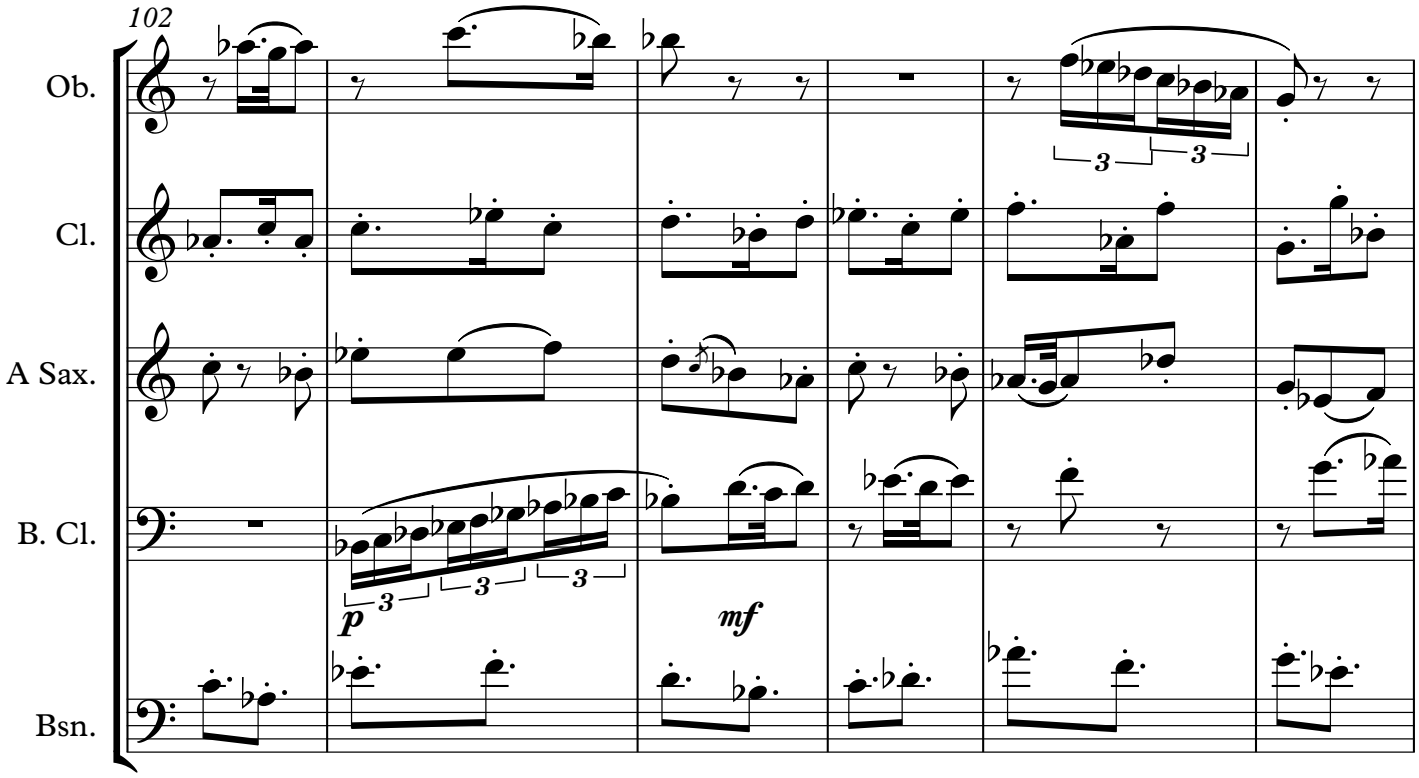

74
76
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mp
p
p
mp
p
3
3


81
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
3
3
3
3

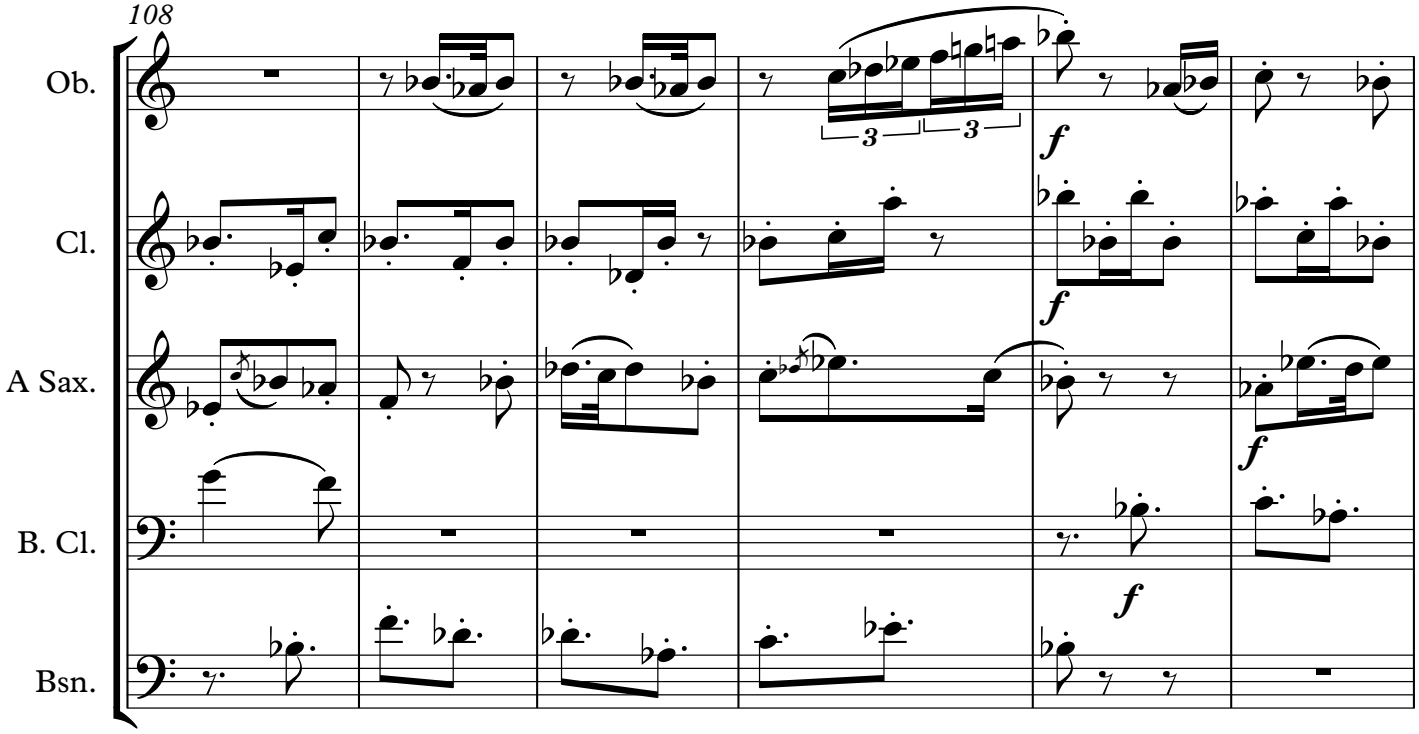

86
89
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
p
mp
3
3
3
p
mp

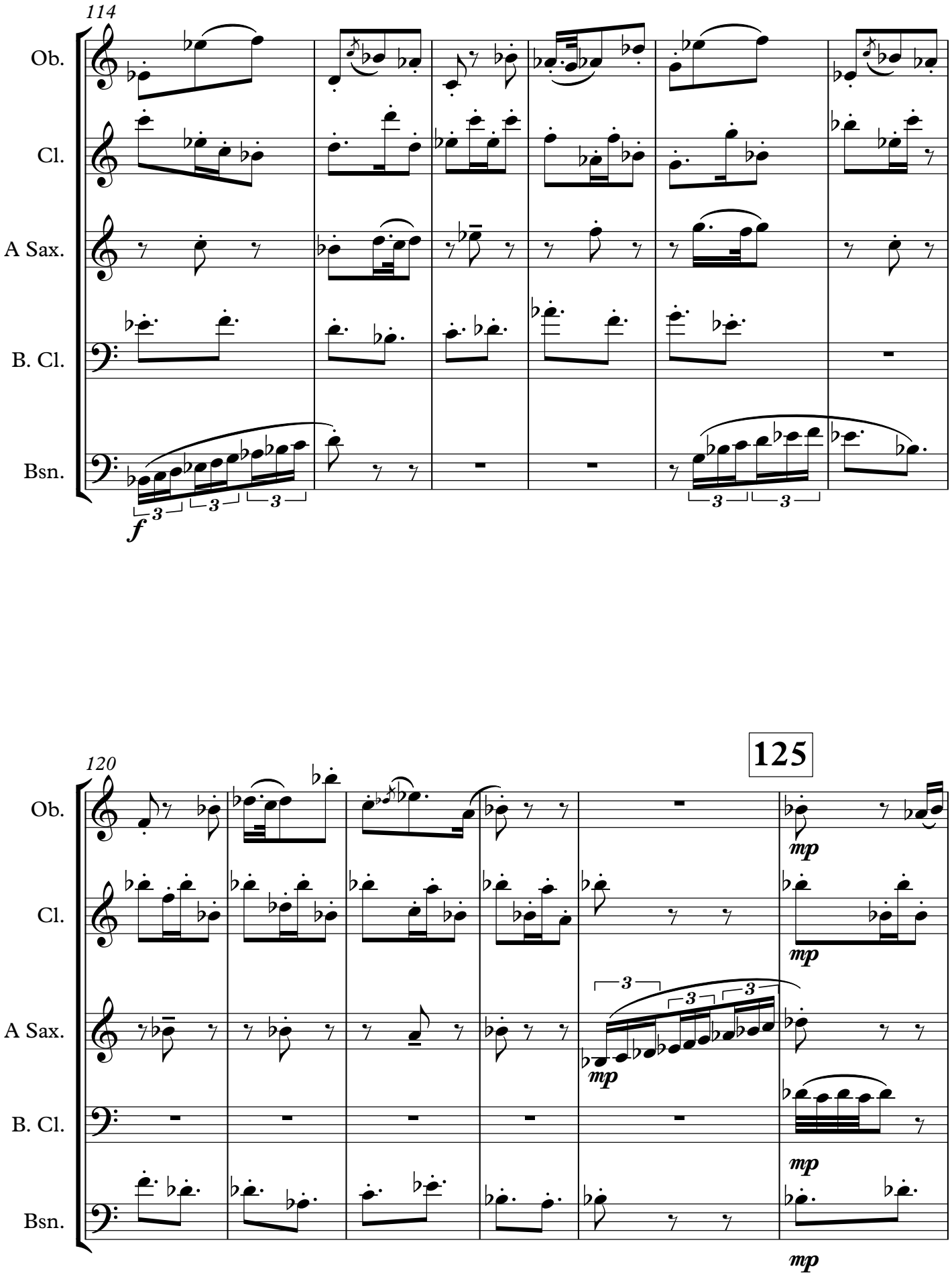

91
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
3
3
3
3
3
3
p

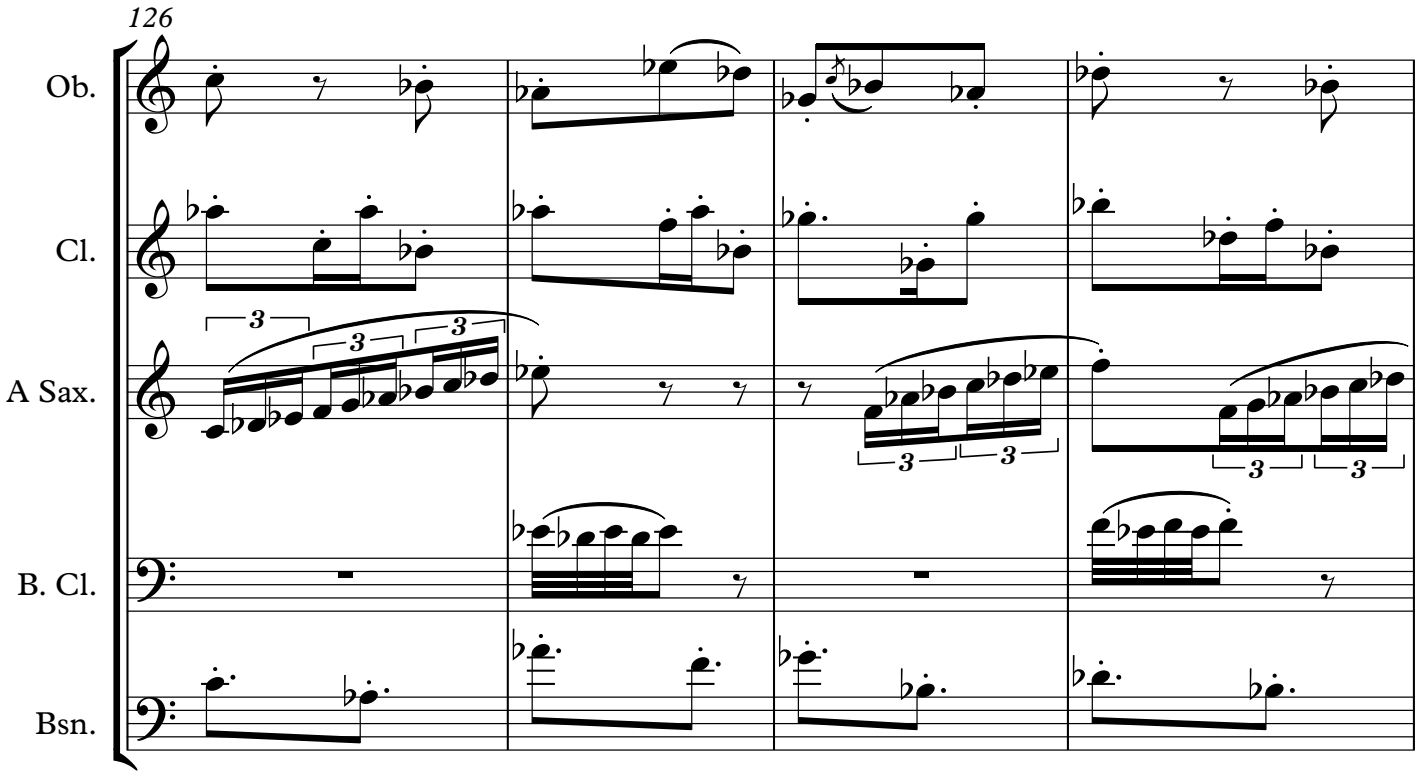

96
101
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mf
mp
3
3
3
3
3
3
mf
mp

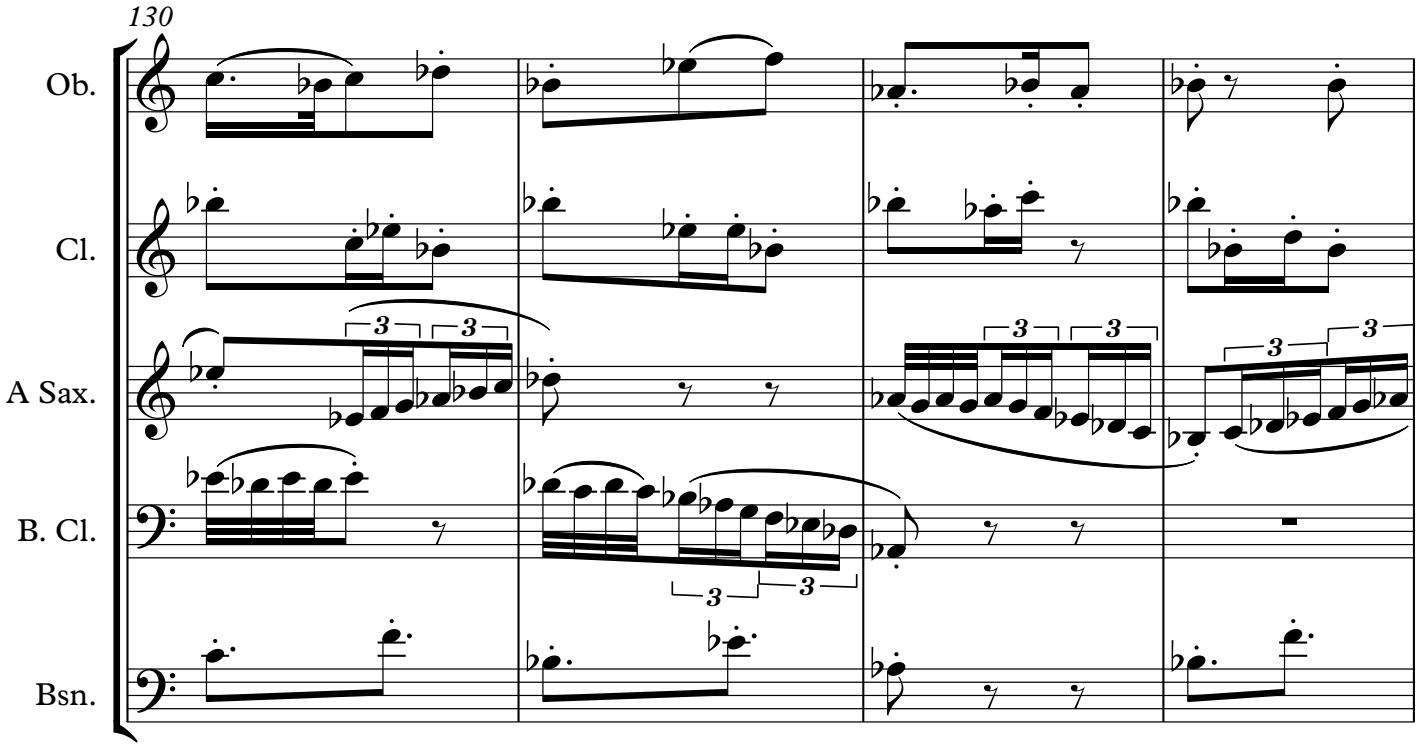


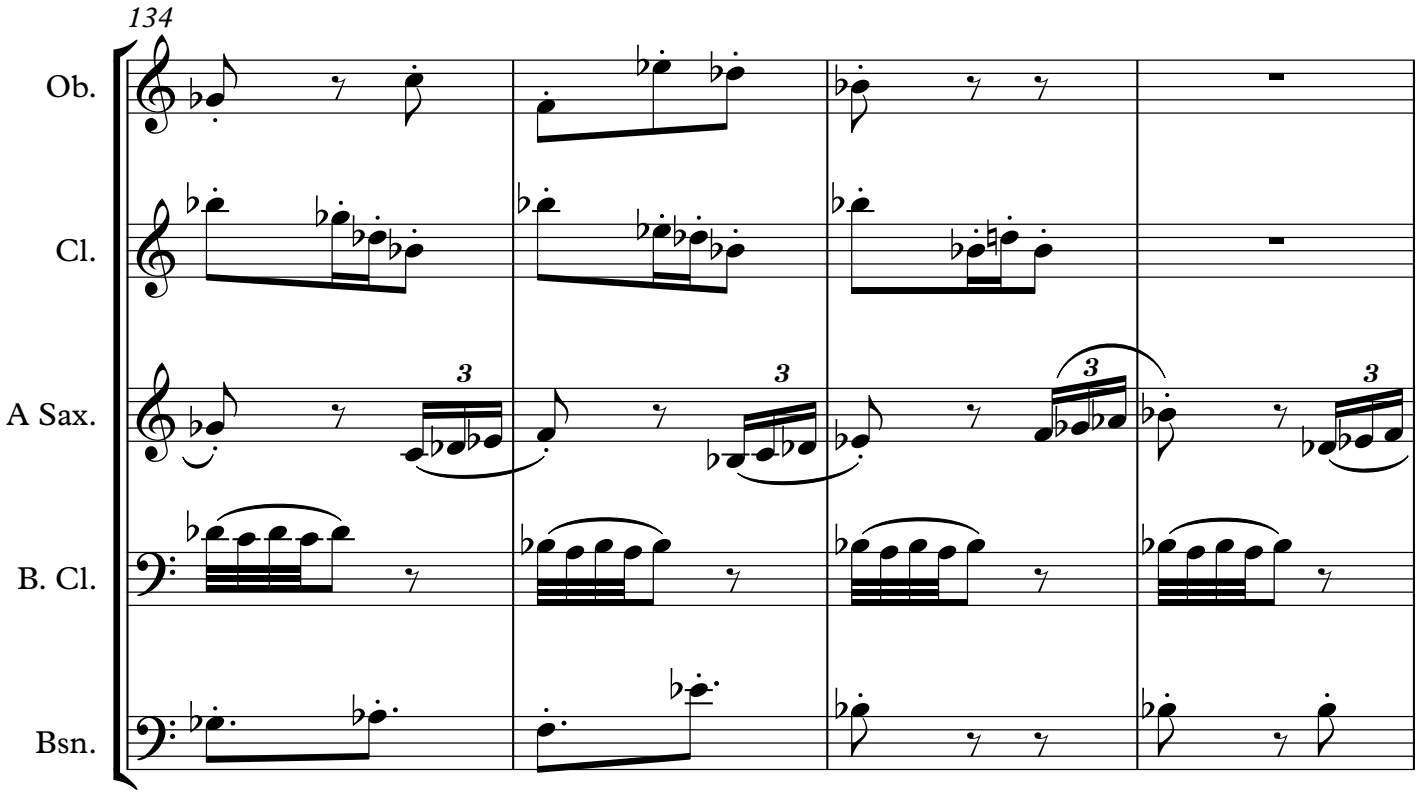
112

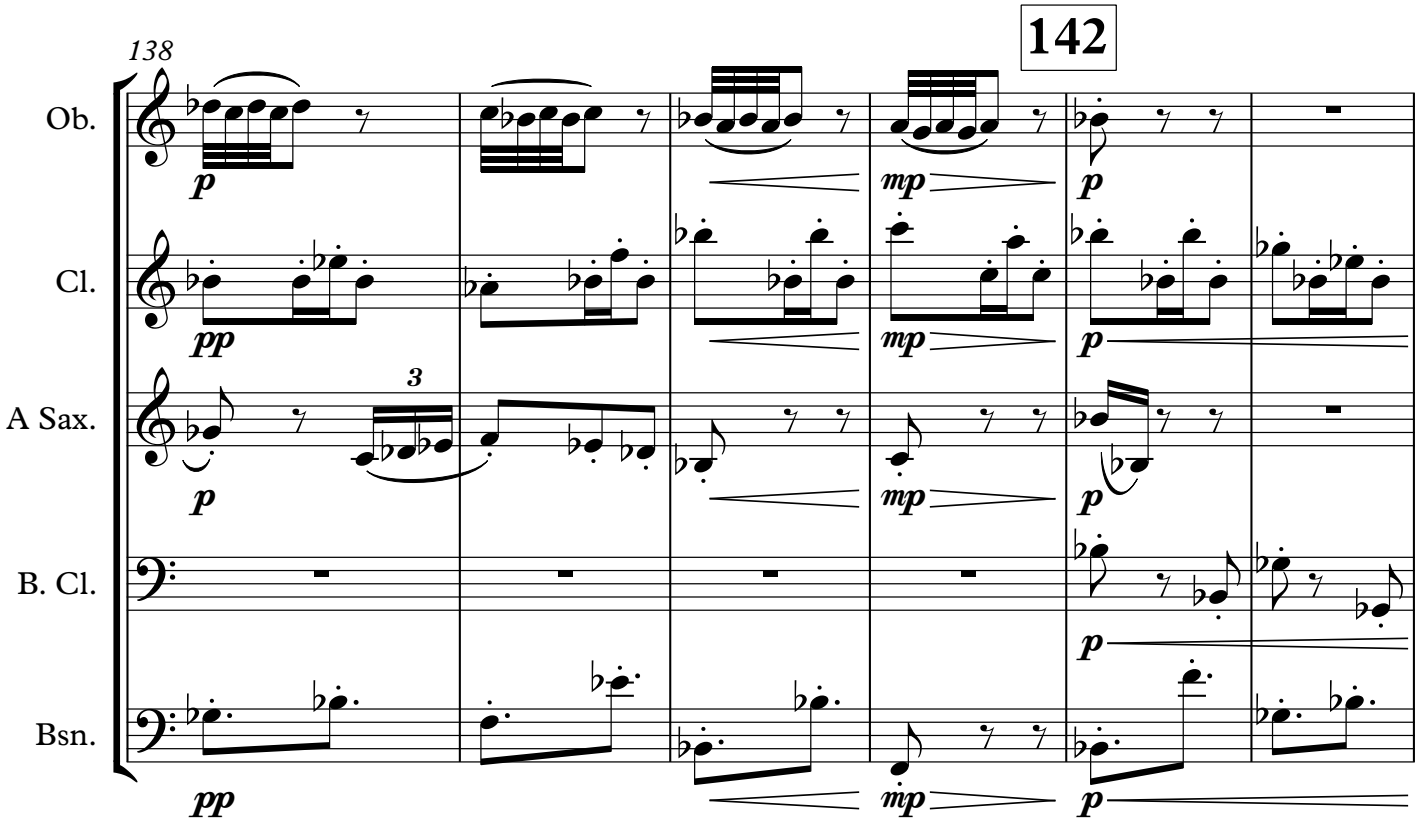


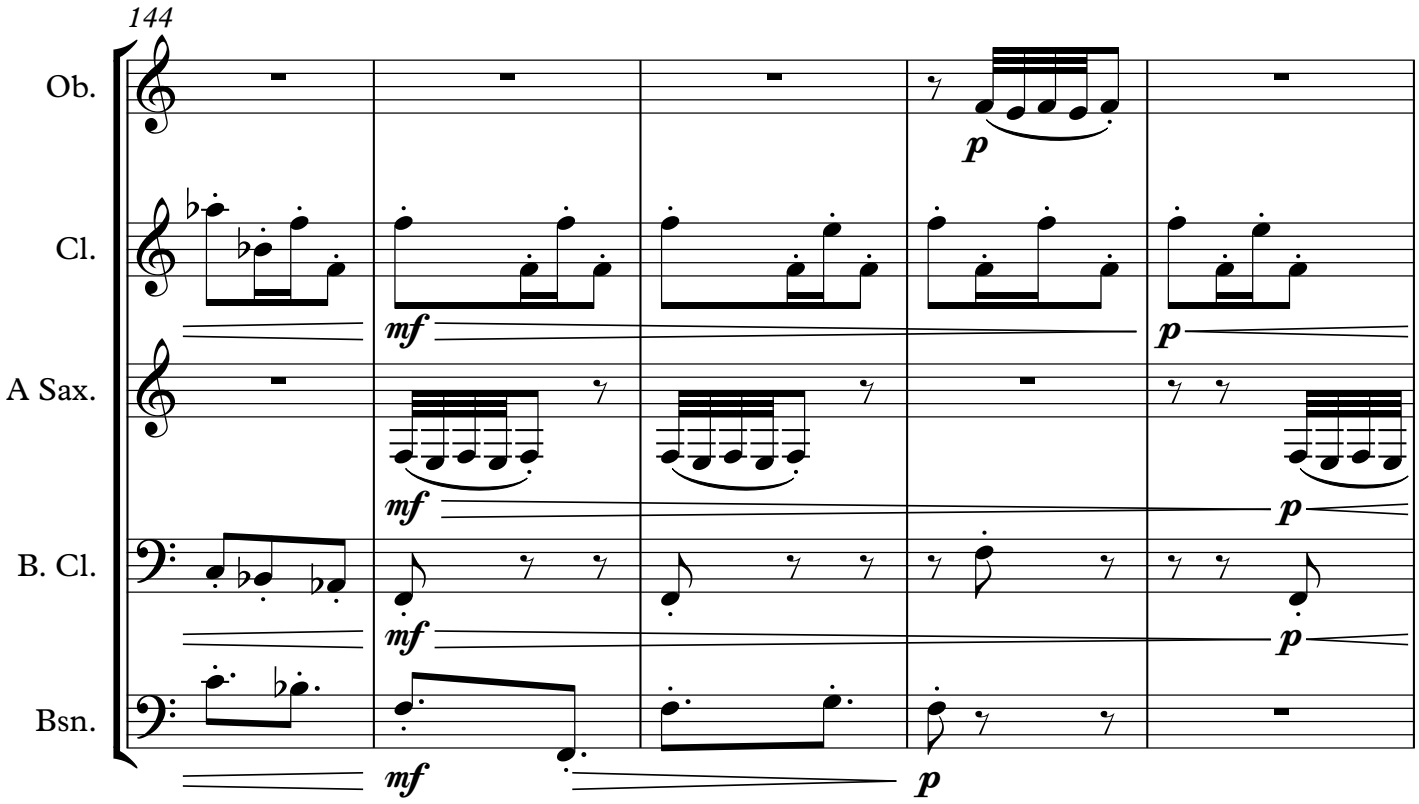

114
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
f
120
125
mp

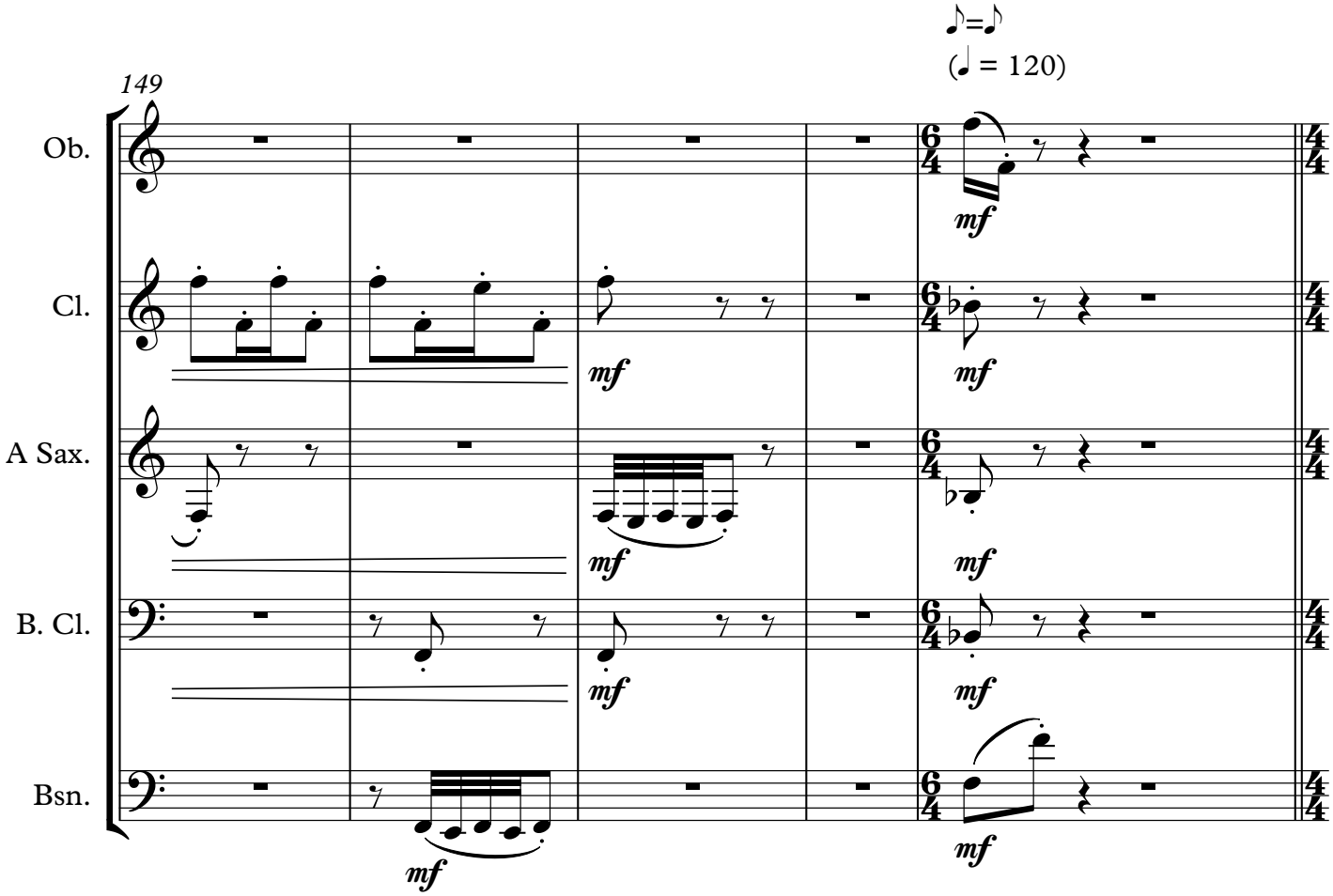

126
Ob.
Cl.
A Sax.
B. Cl.
Bsn.

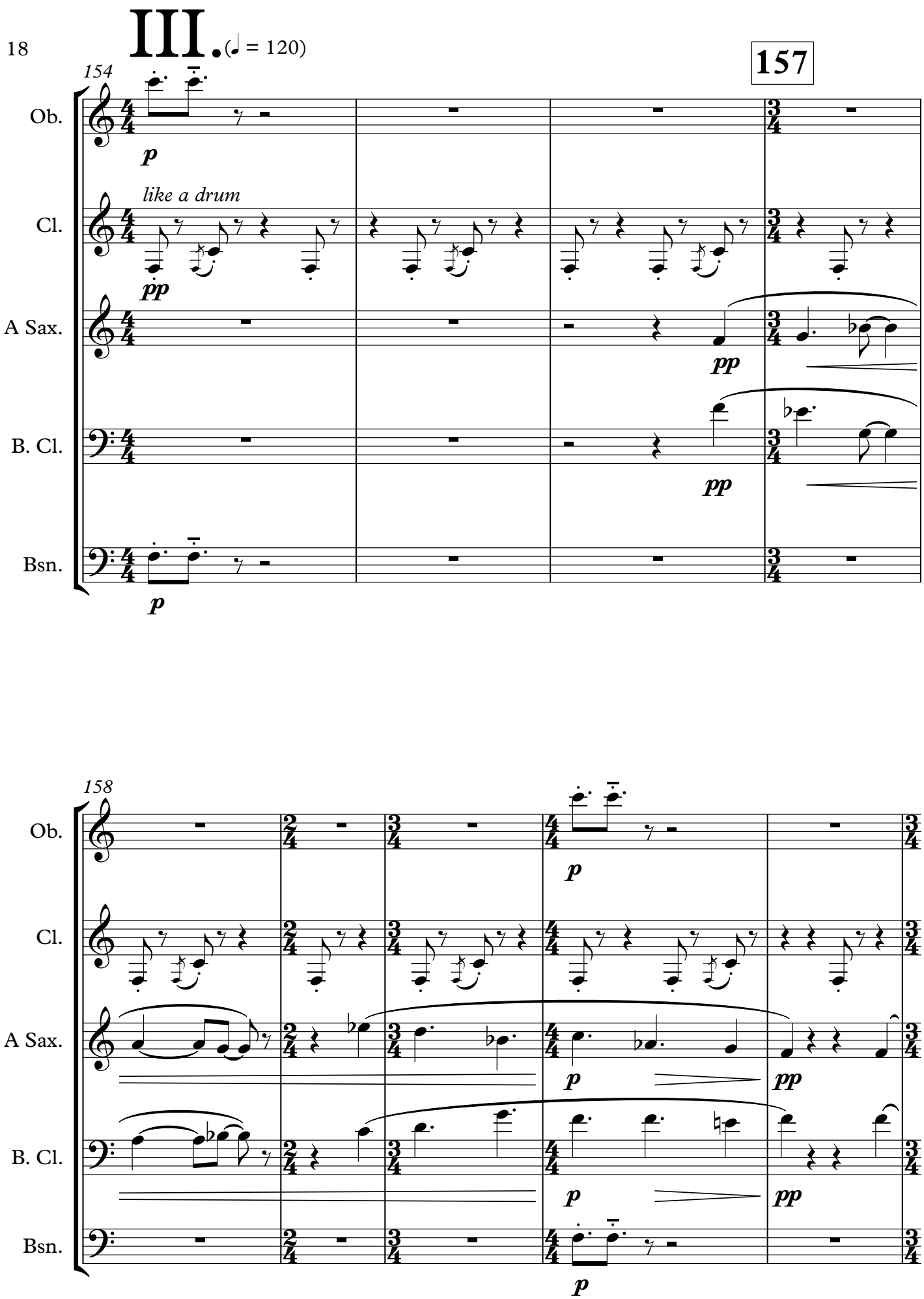

130
Ob.
Cl.
A Sax.
B. Cl.
Bsn.

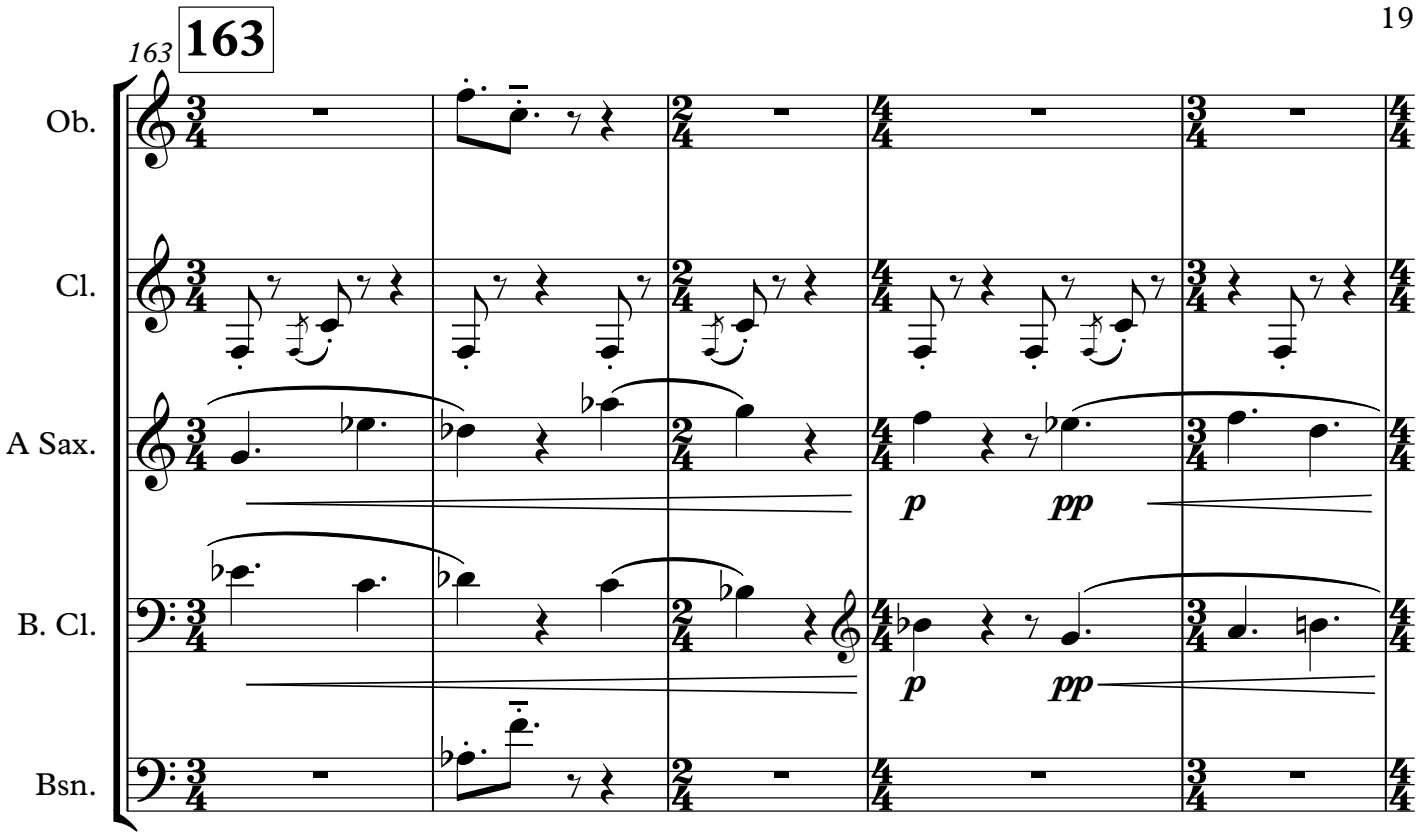

134
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
3

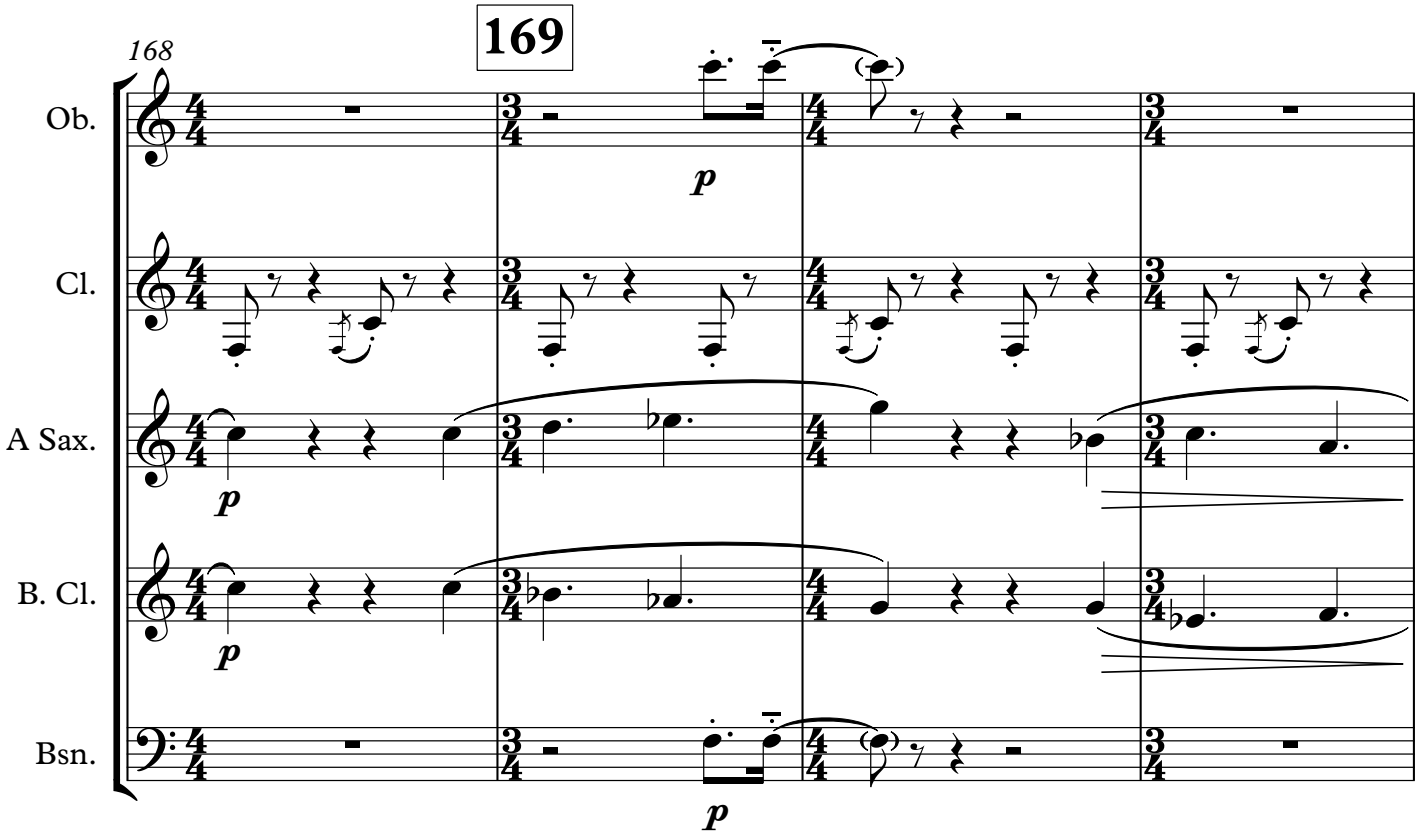

138
142
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
p
pp
mp
3

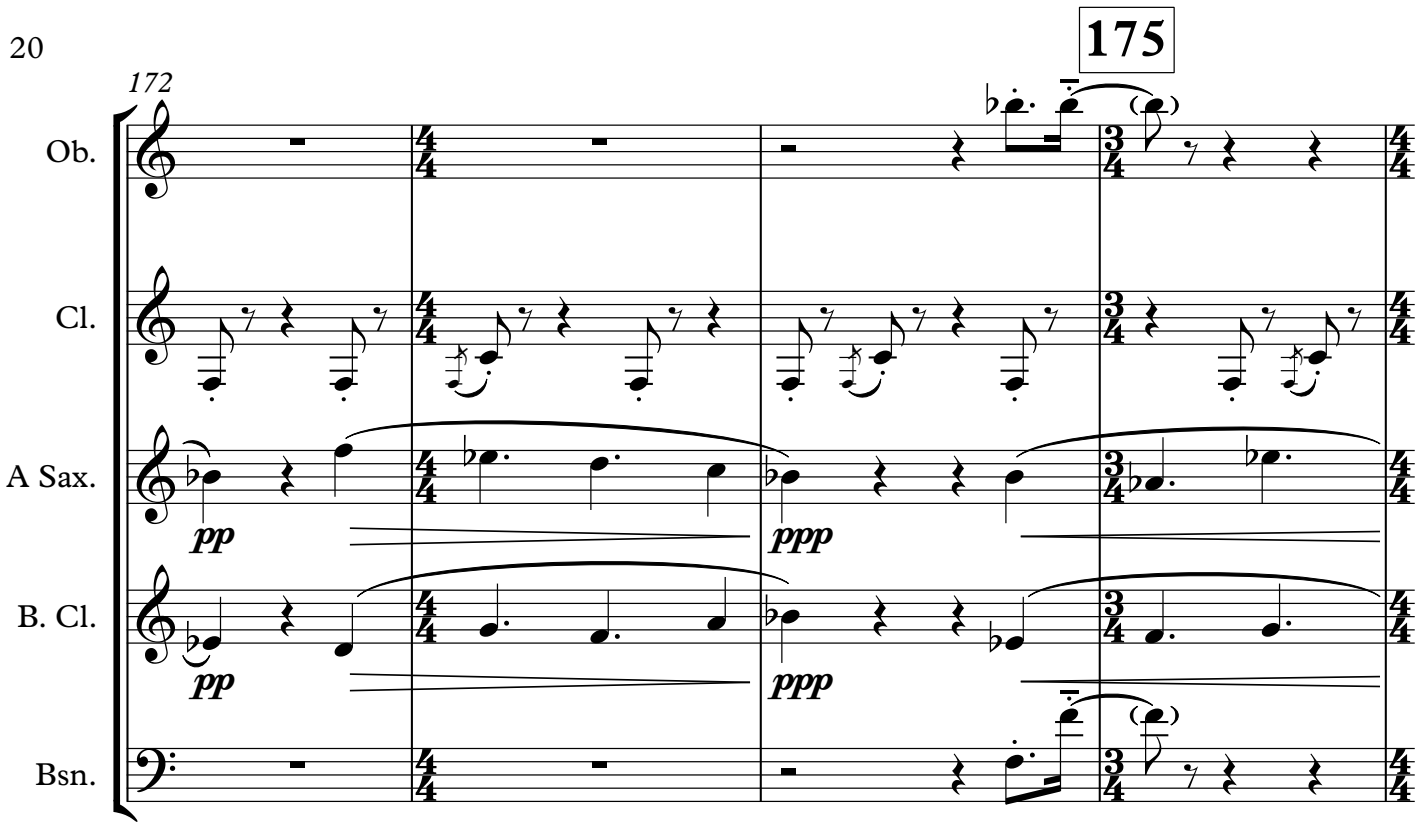

144
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mf
p

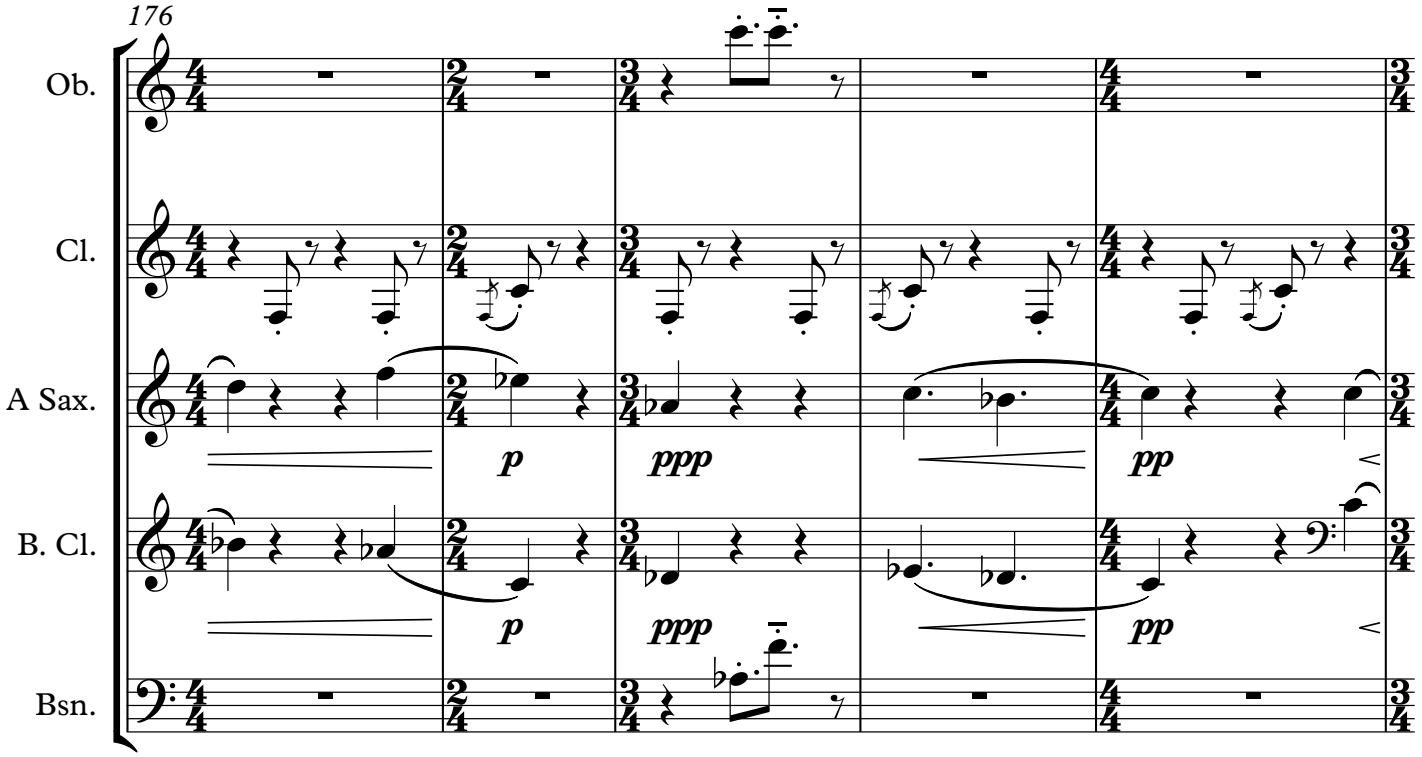

149
♪=♪
(♩ = 120)
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mf

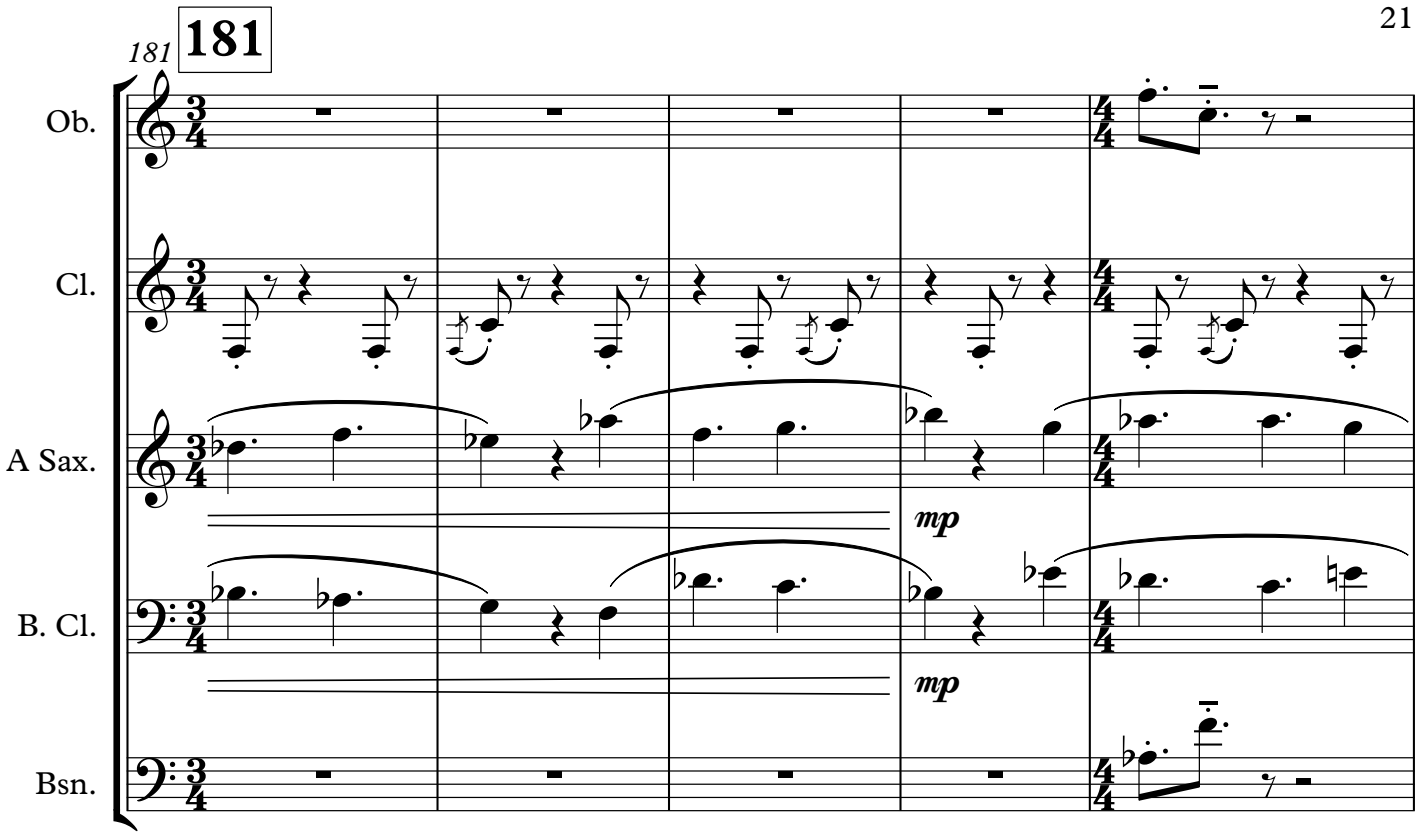

III. (♩ = 120)
157
154
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
like a drum
p
pp
158

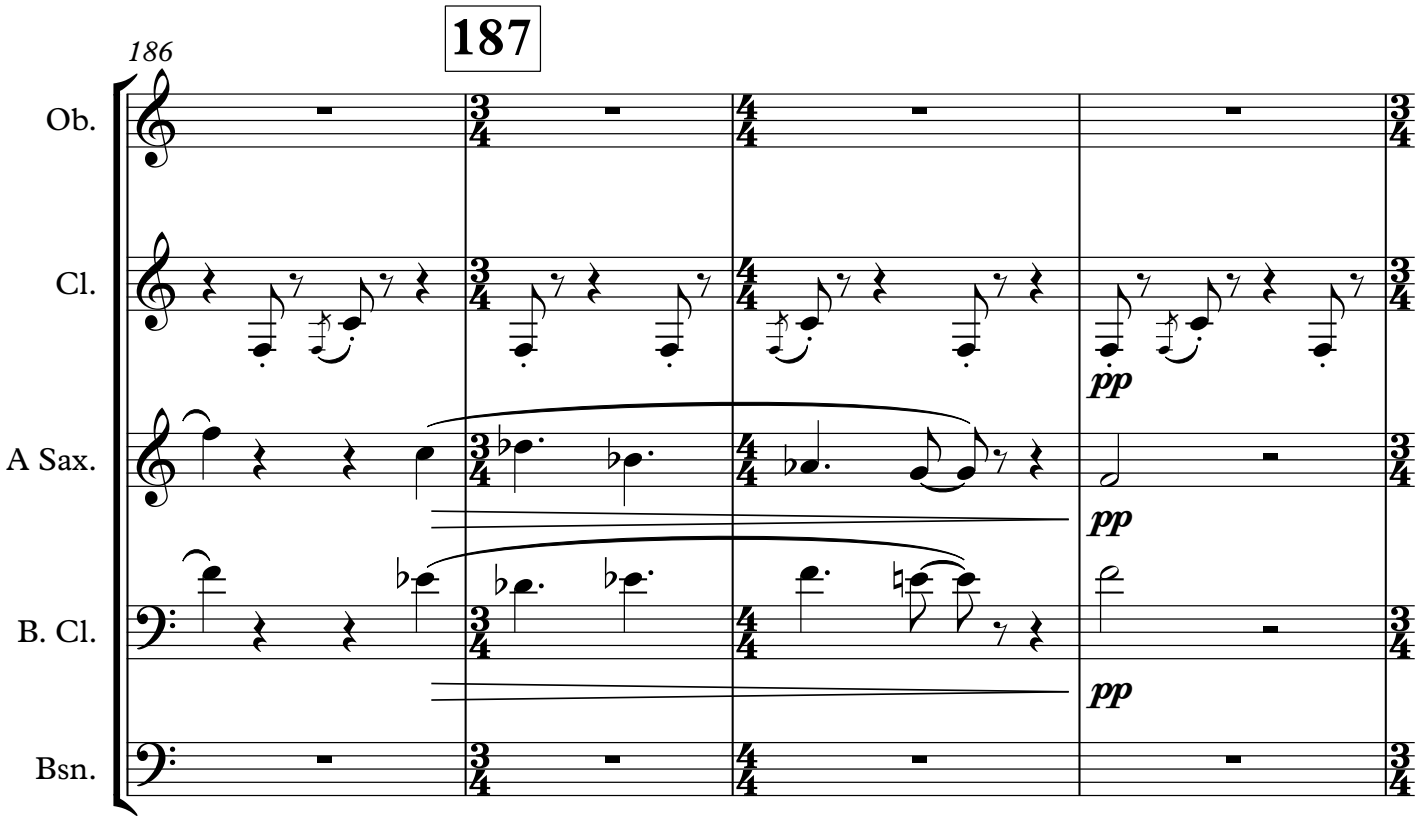

163
163
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
p
pp
p
pp

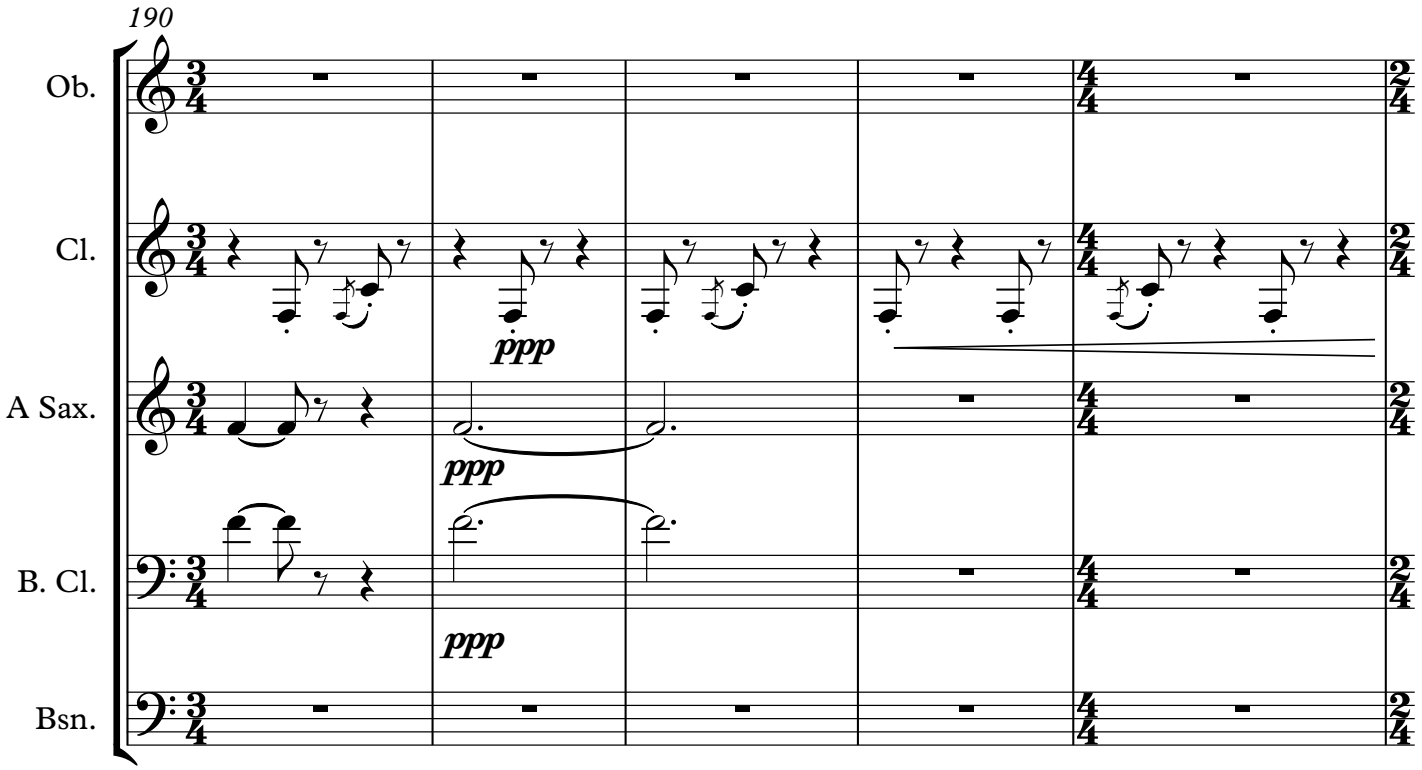

168
169
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
p
p
p
p


175
172
Ob.
Cl.
A Sax.
pp
ppp
B. Cl.
pp
ppp
Bsn.


176
Ob.
Cl.
A Sax.
p
ppp
pp
B. Cl.
p
ppp
pp
Bsn.

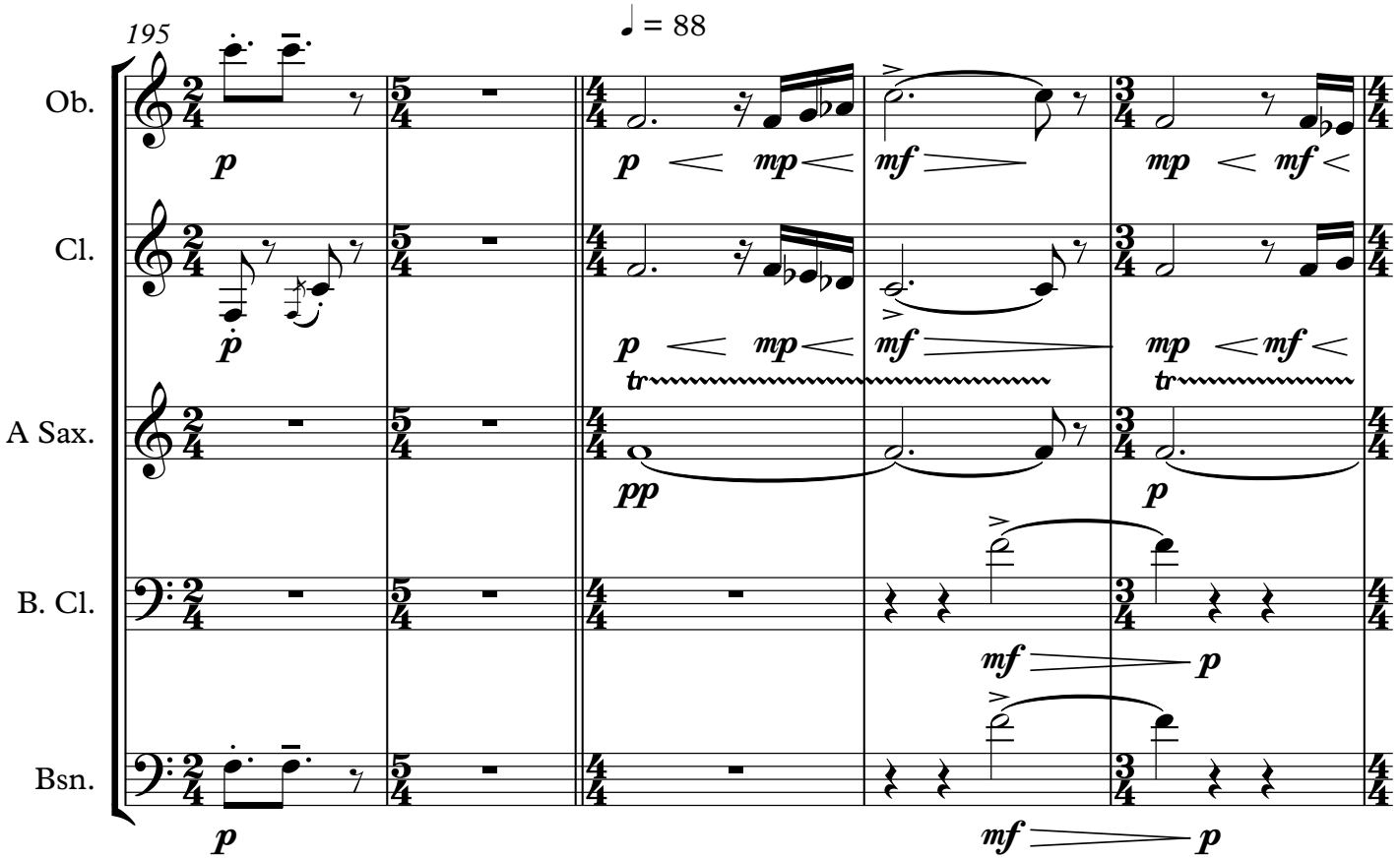

181
181
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mp
mp

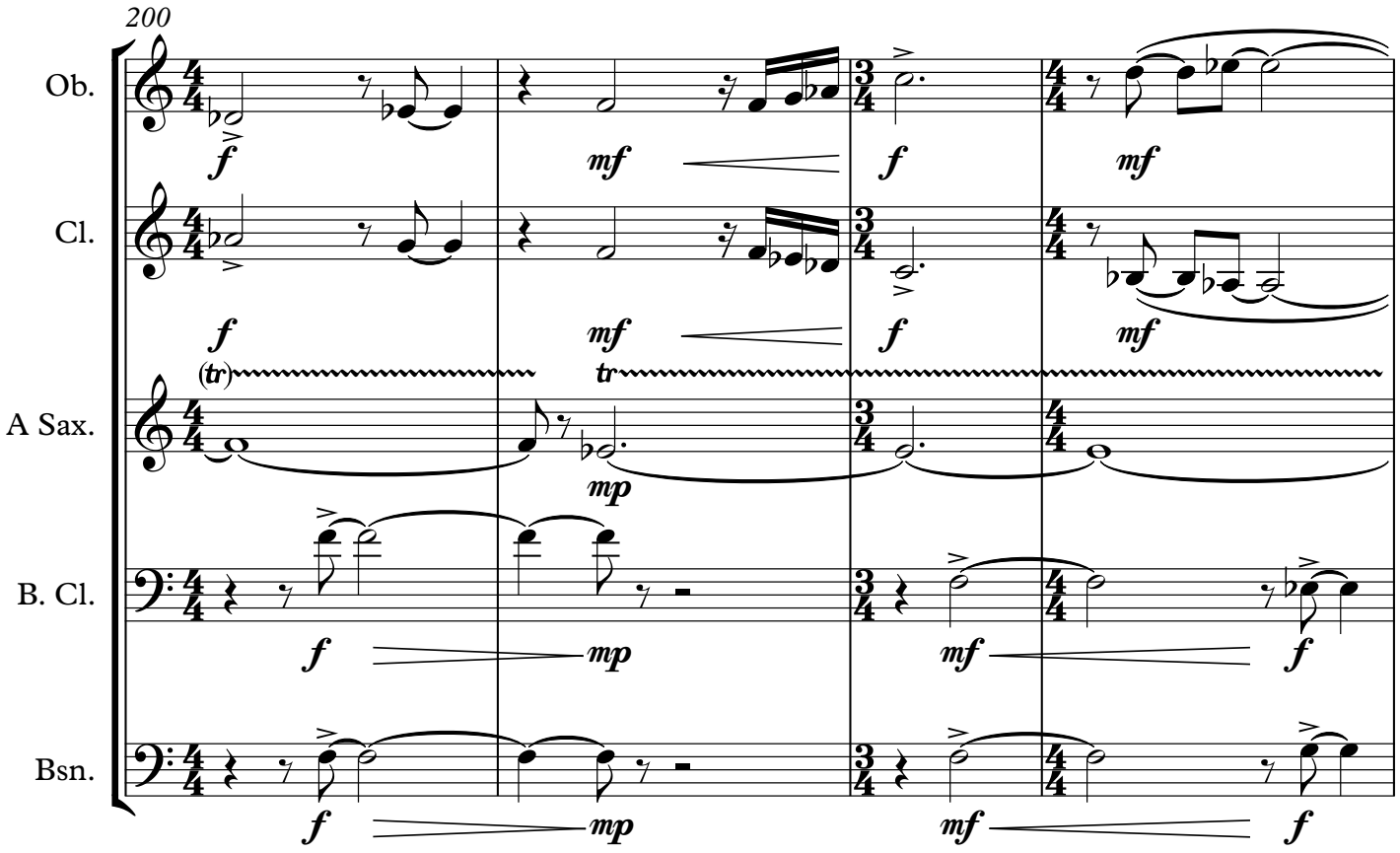

187
186
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
pp
pp
pp

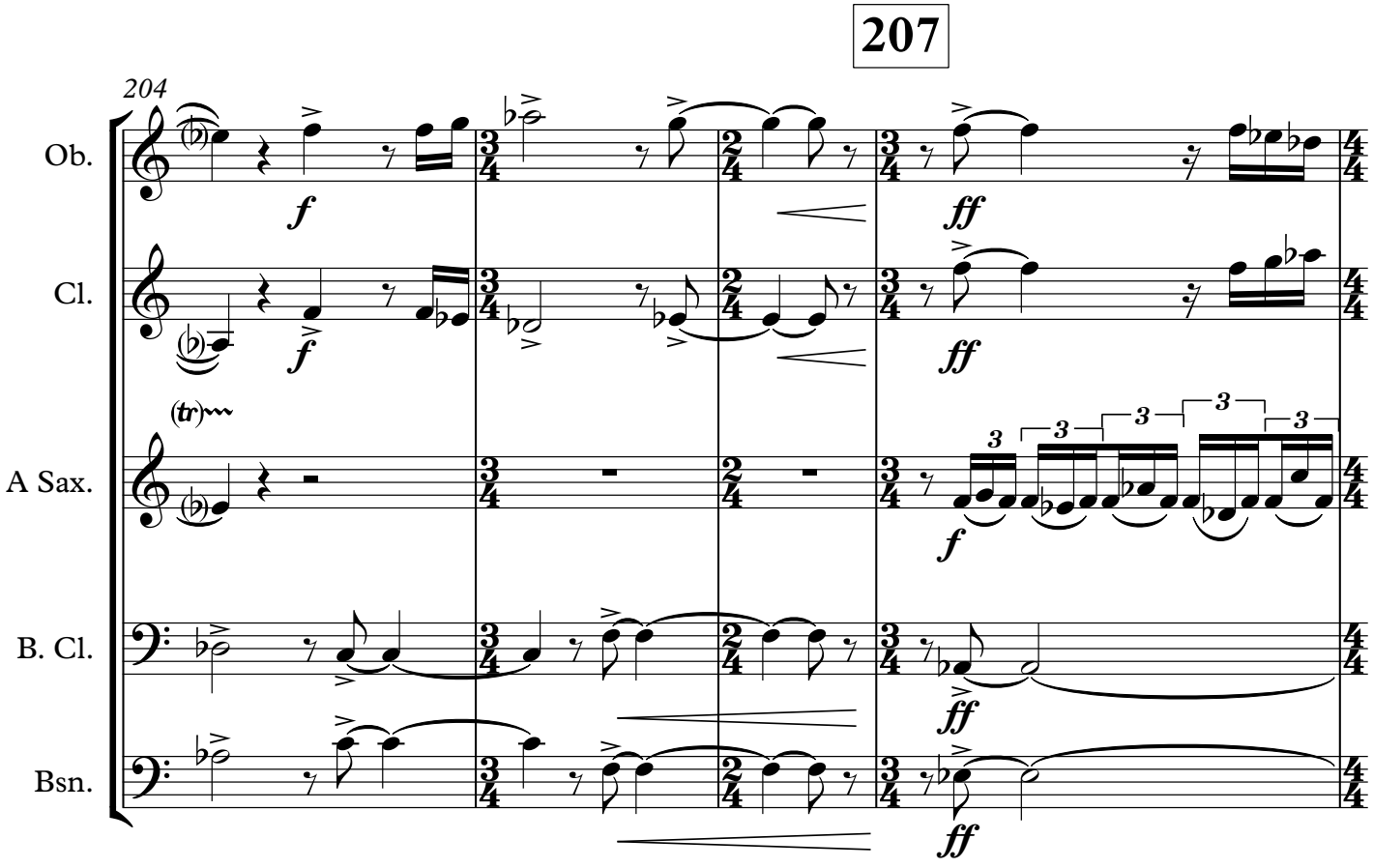

190
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
ppp
ppp
ppp

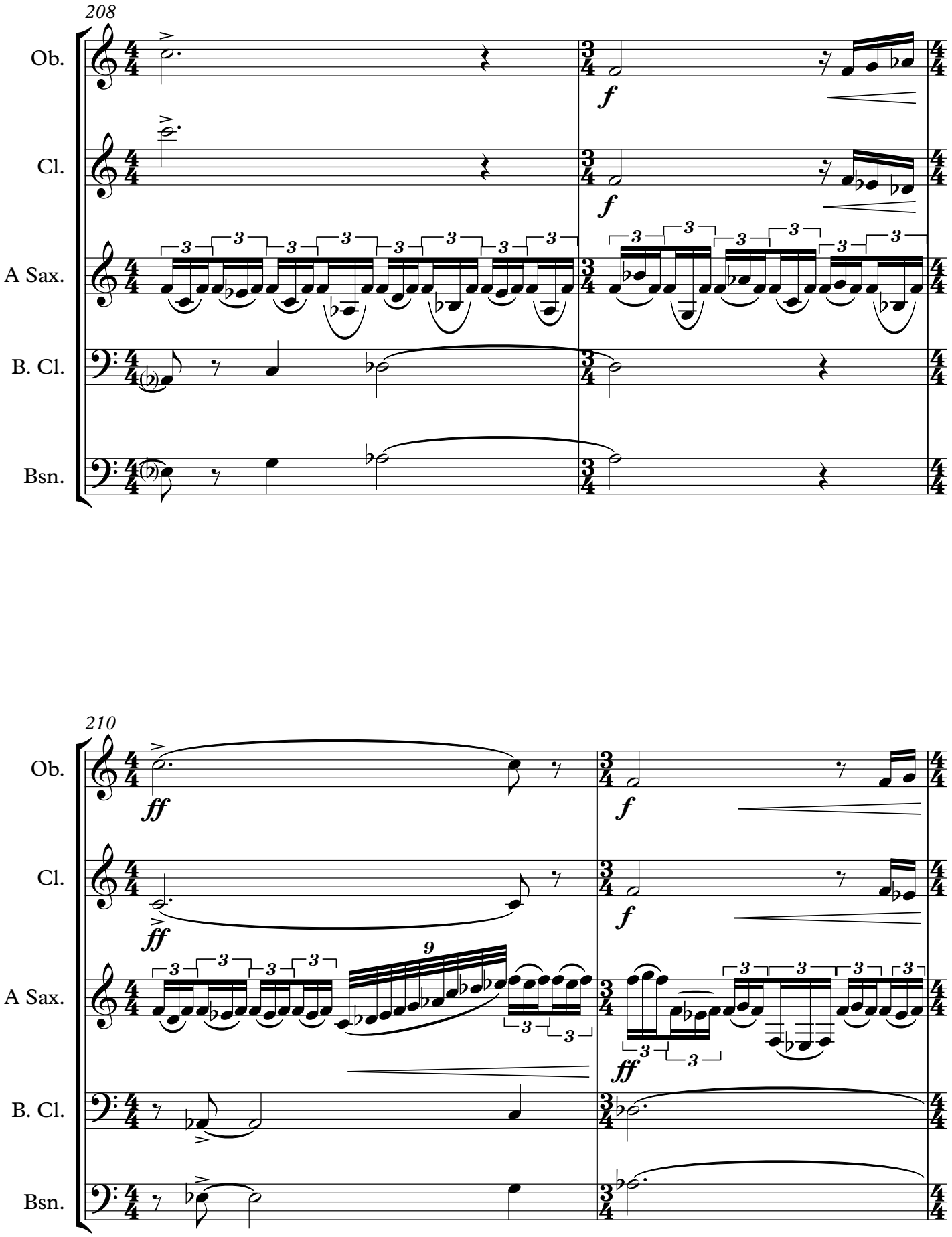
IV.

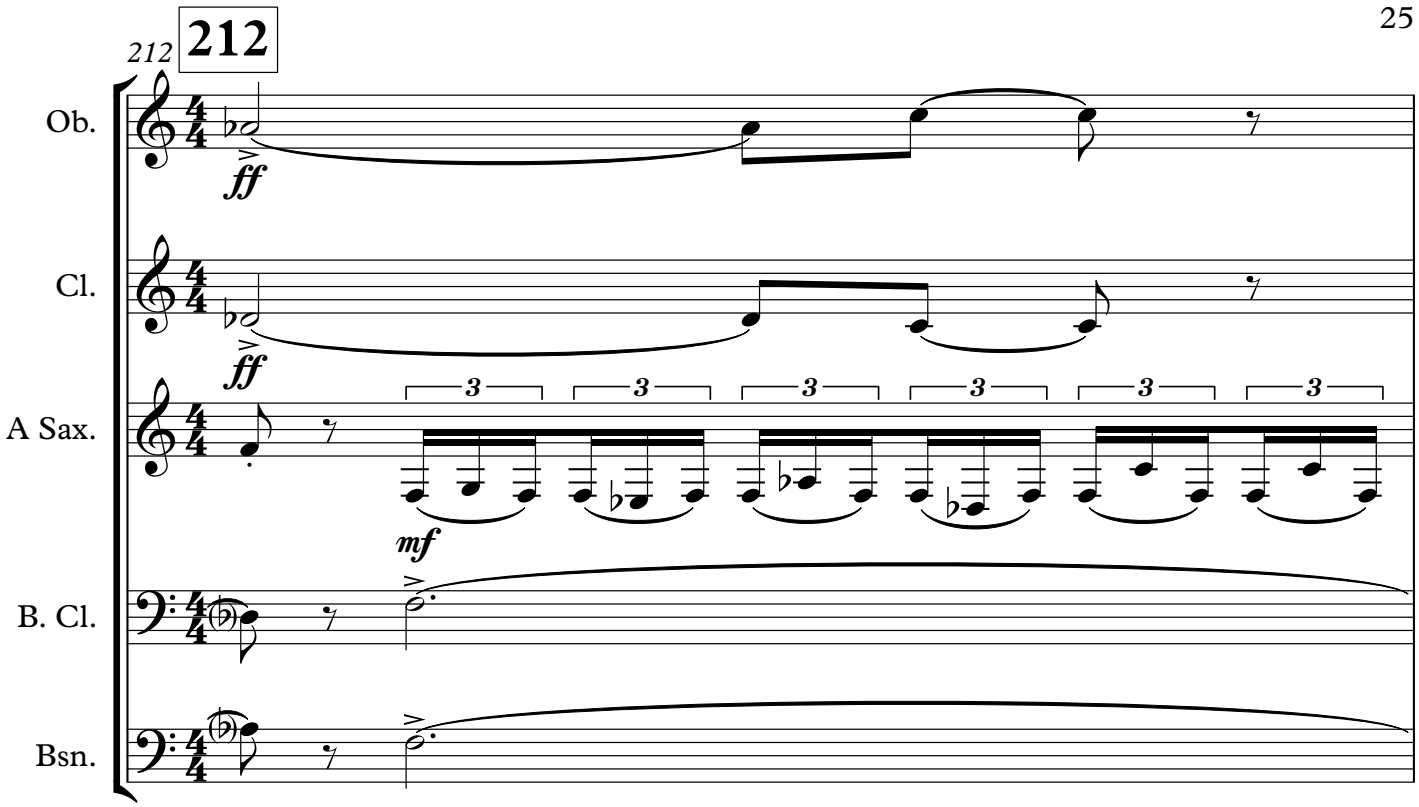
♩ = 88

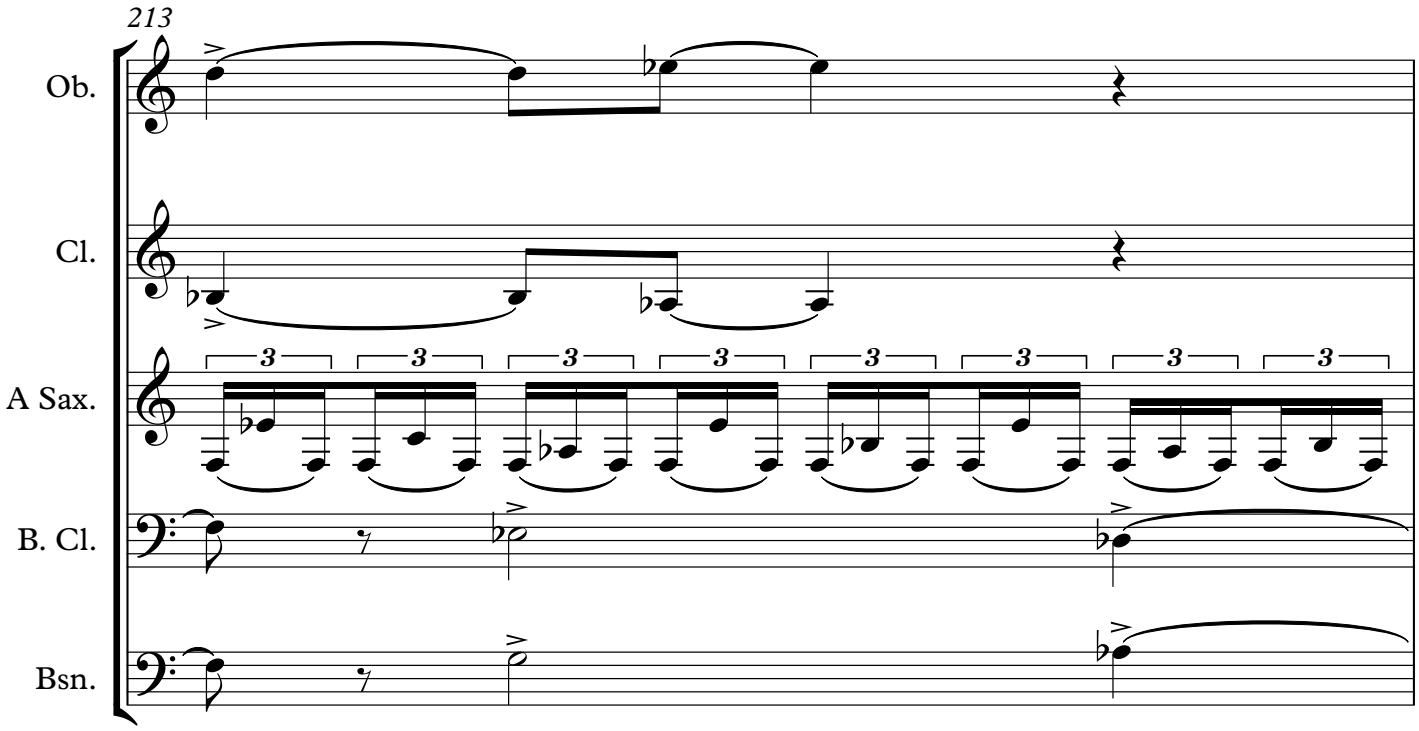

195
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
p
p
mp
mf
mp
mf
tr
tr
pp
p
mf
p
mf
p

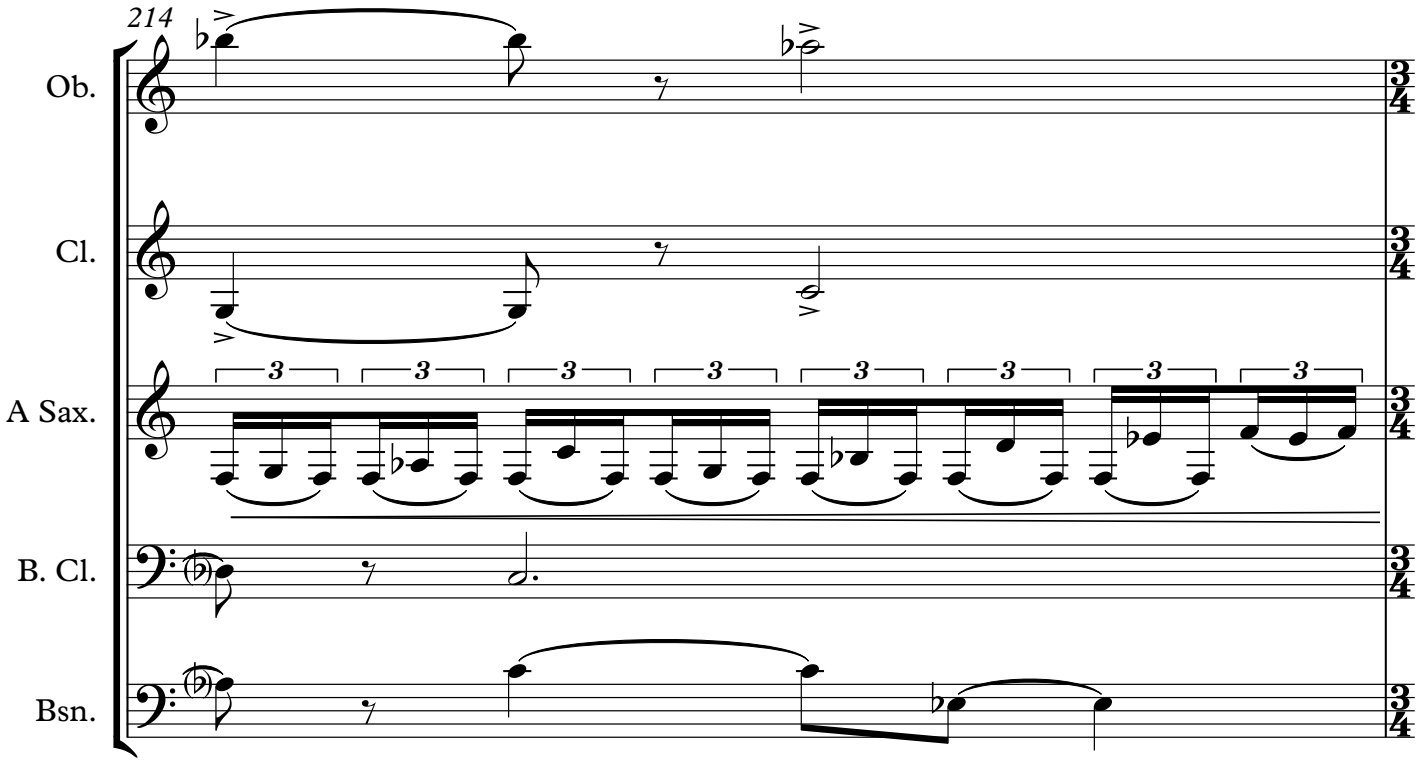

200
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
f
mf
mp
(tr)
tr

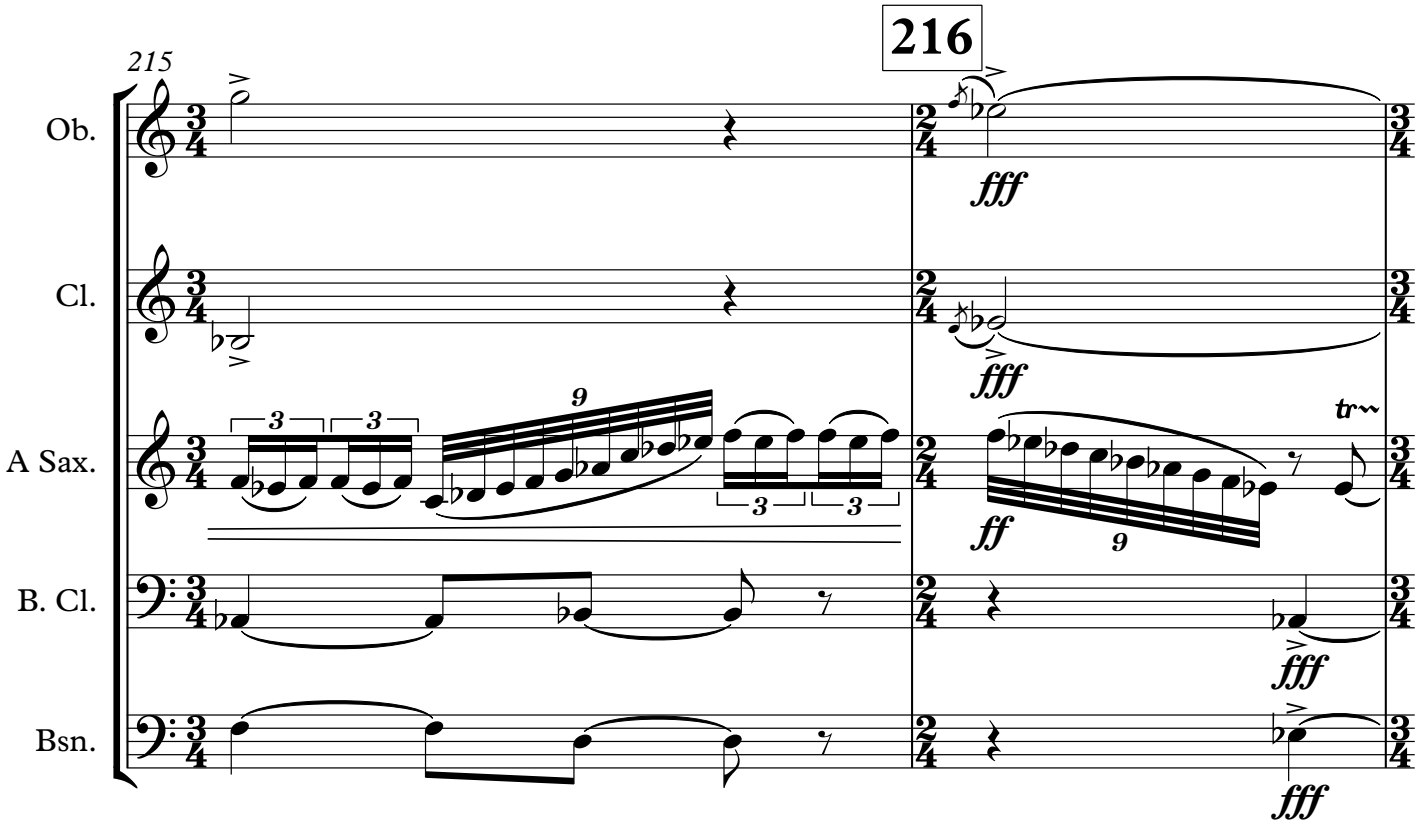

207
204
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
f
ff
(tr)
3

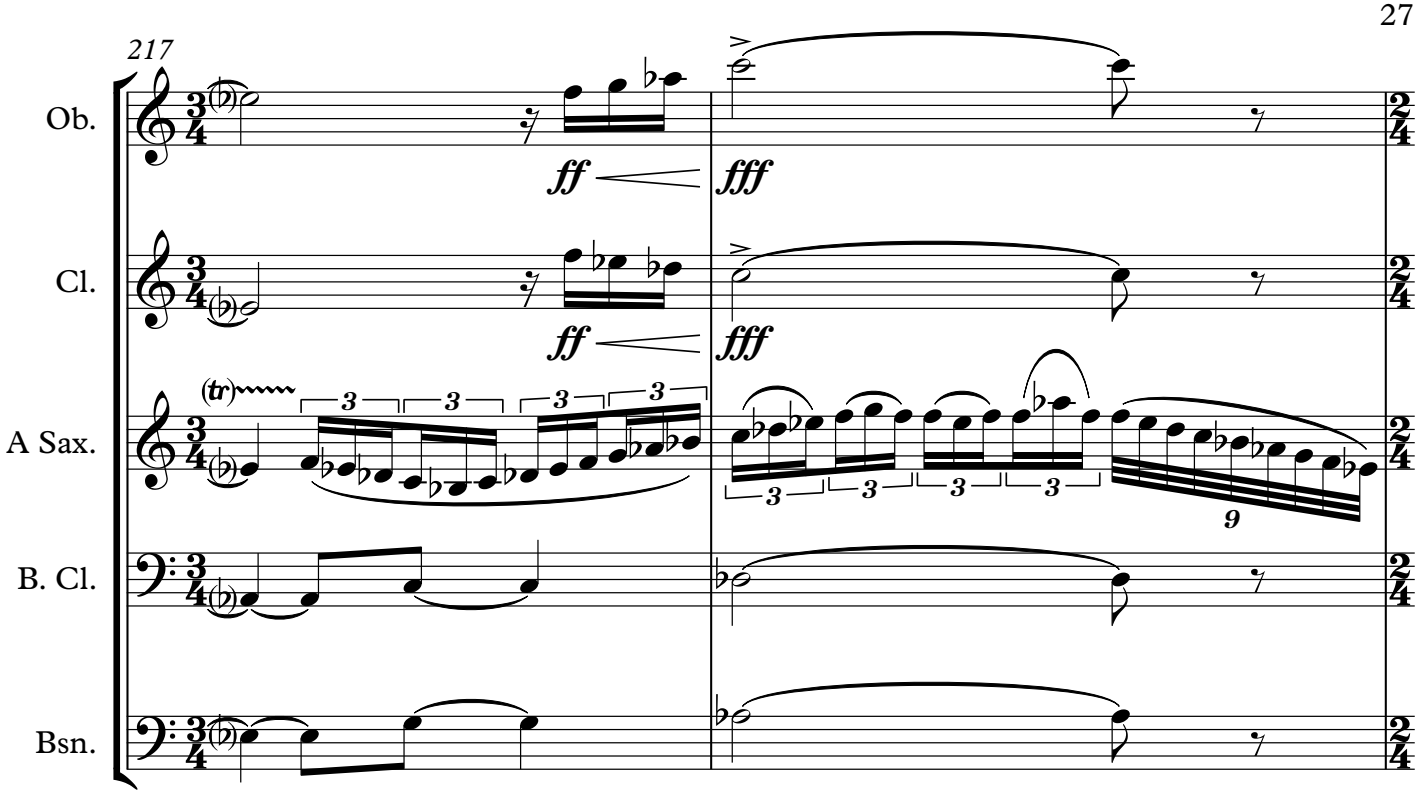

208
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
f
210
ff

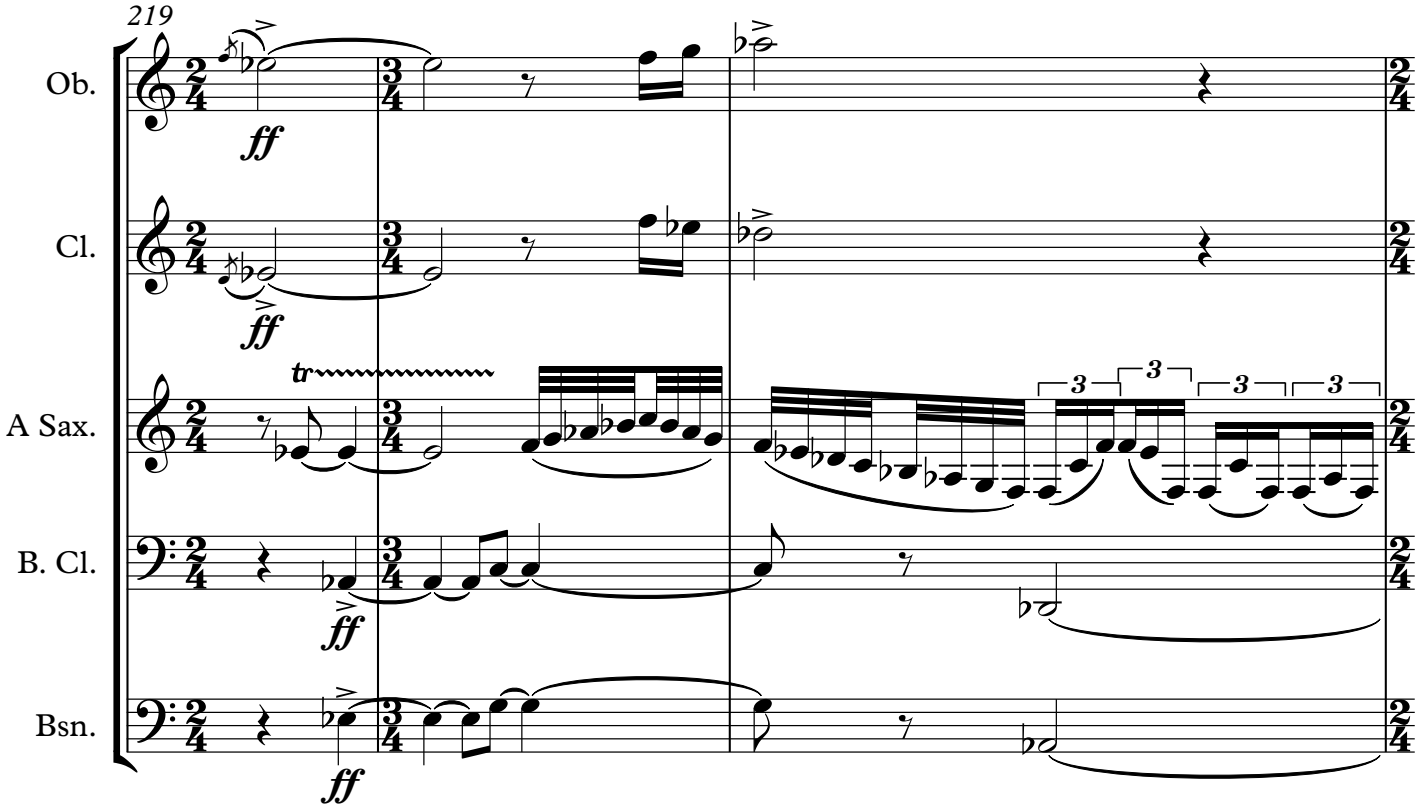

212
212
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
ff
ff
mf
3

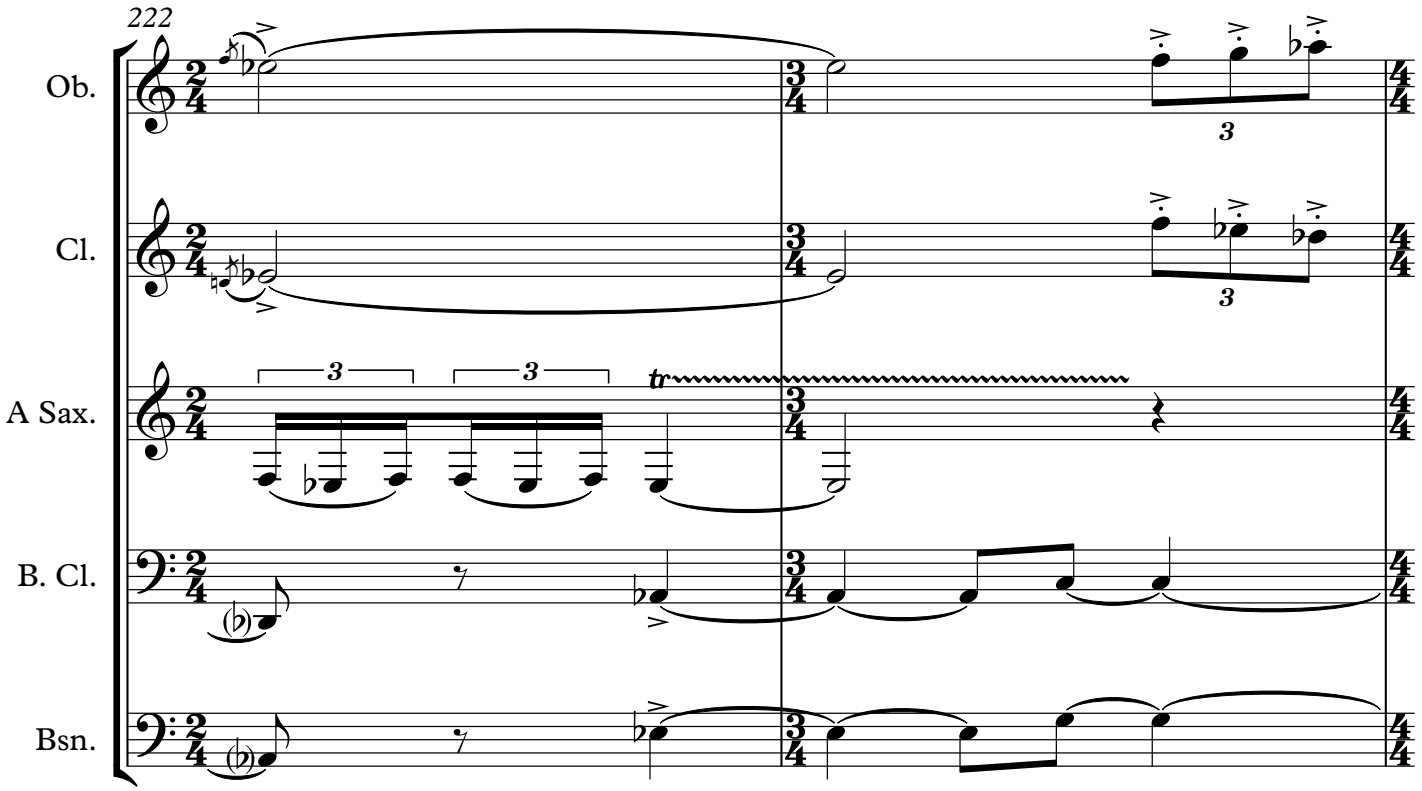

213
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
3

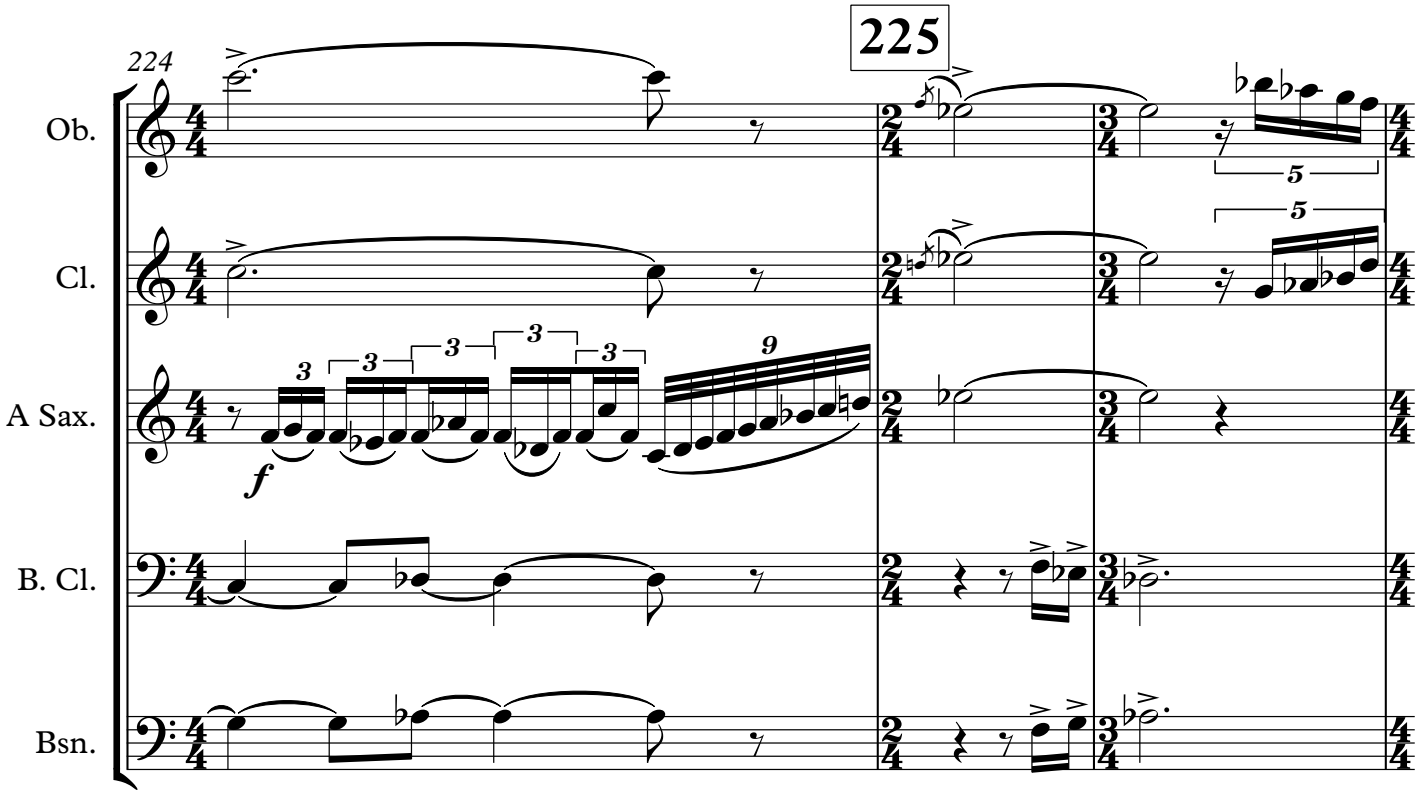

214
Ob.
Cl.
A Sax.
B. Cl.
Bsn.

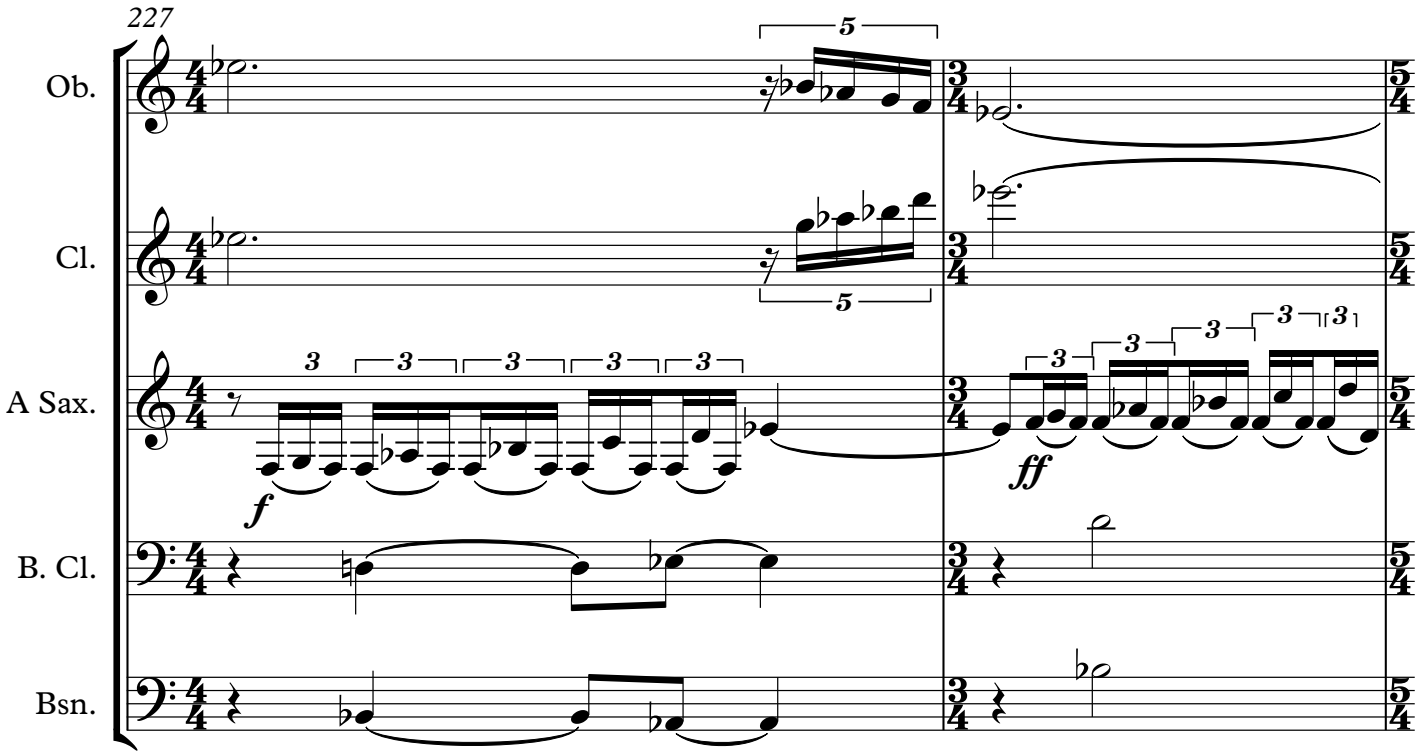

215
216
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
fff
ff
tr

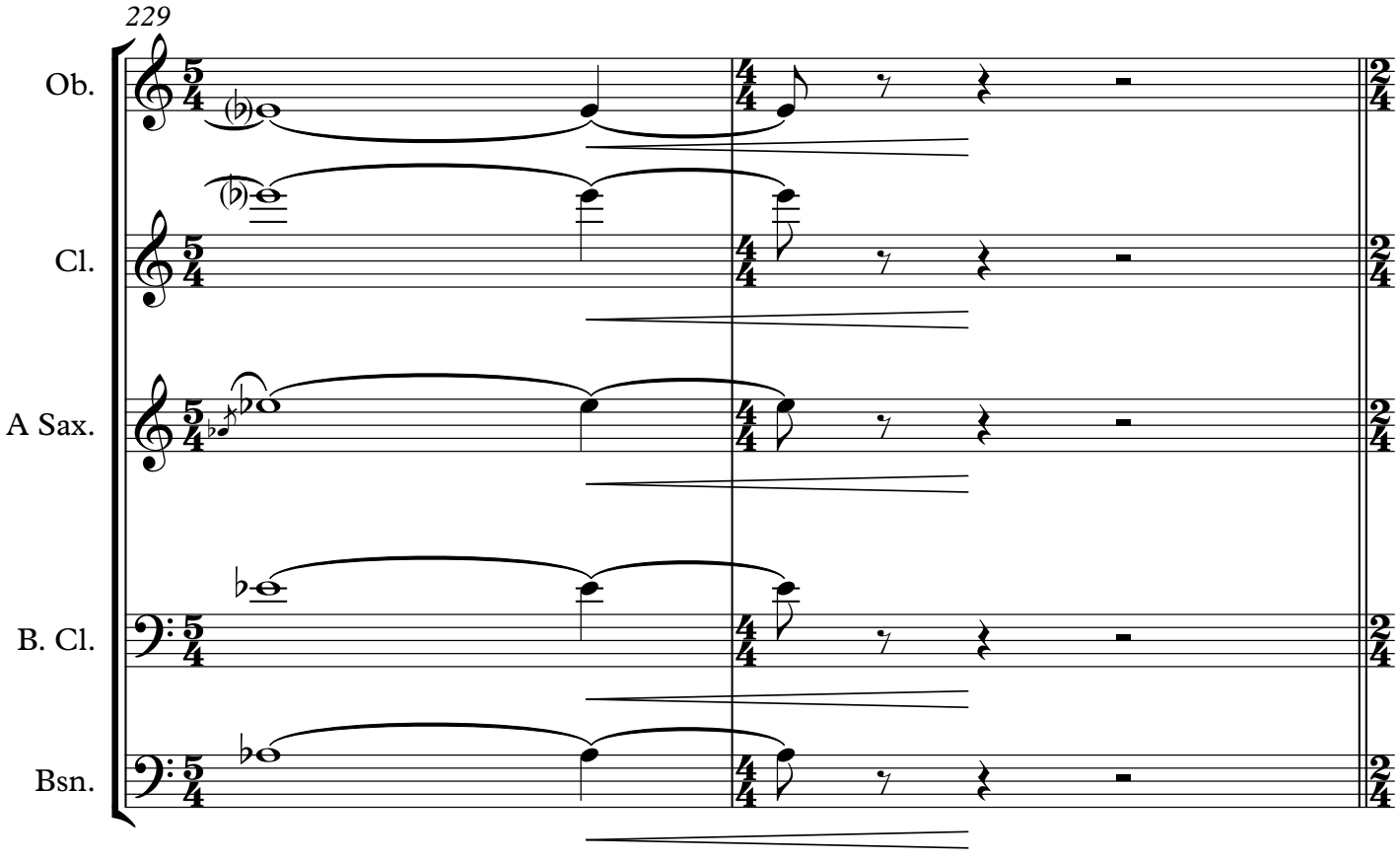

217
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
ff
fff
(tr)
3
9

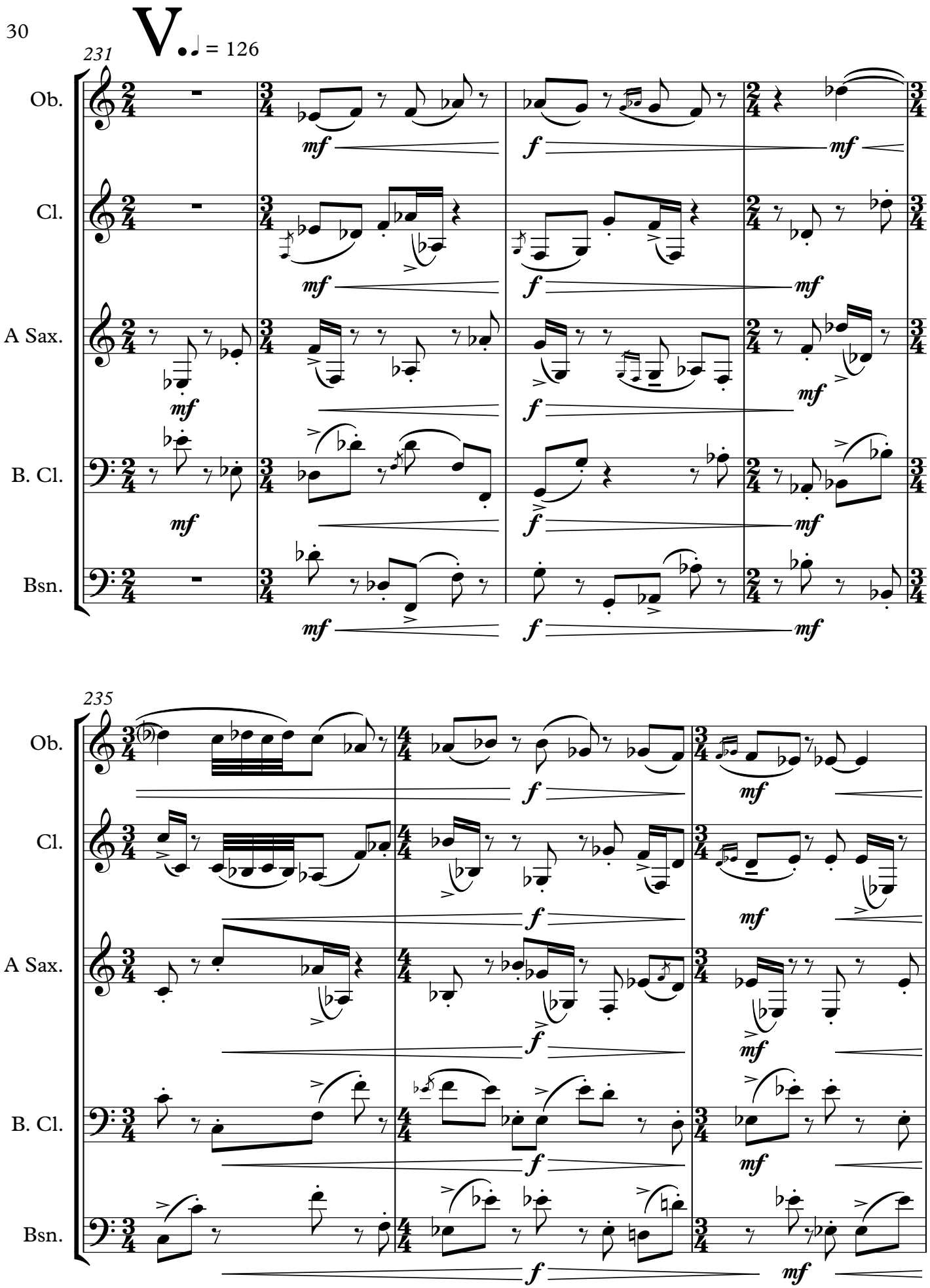

219
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
ff
tr
3

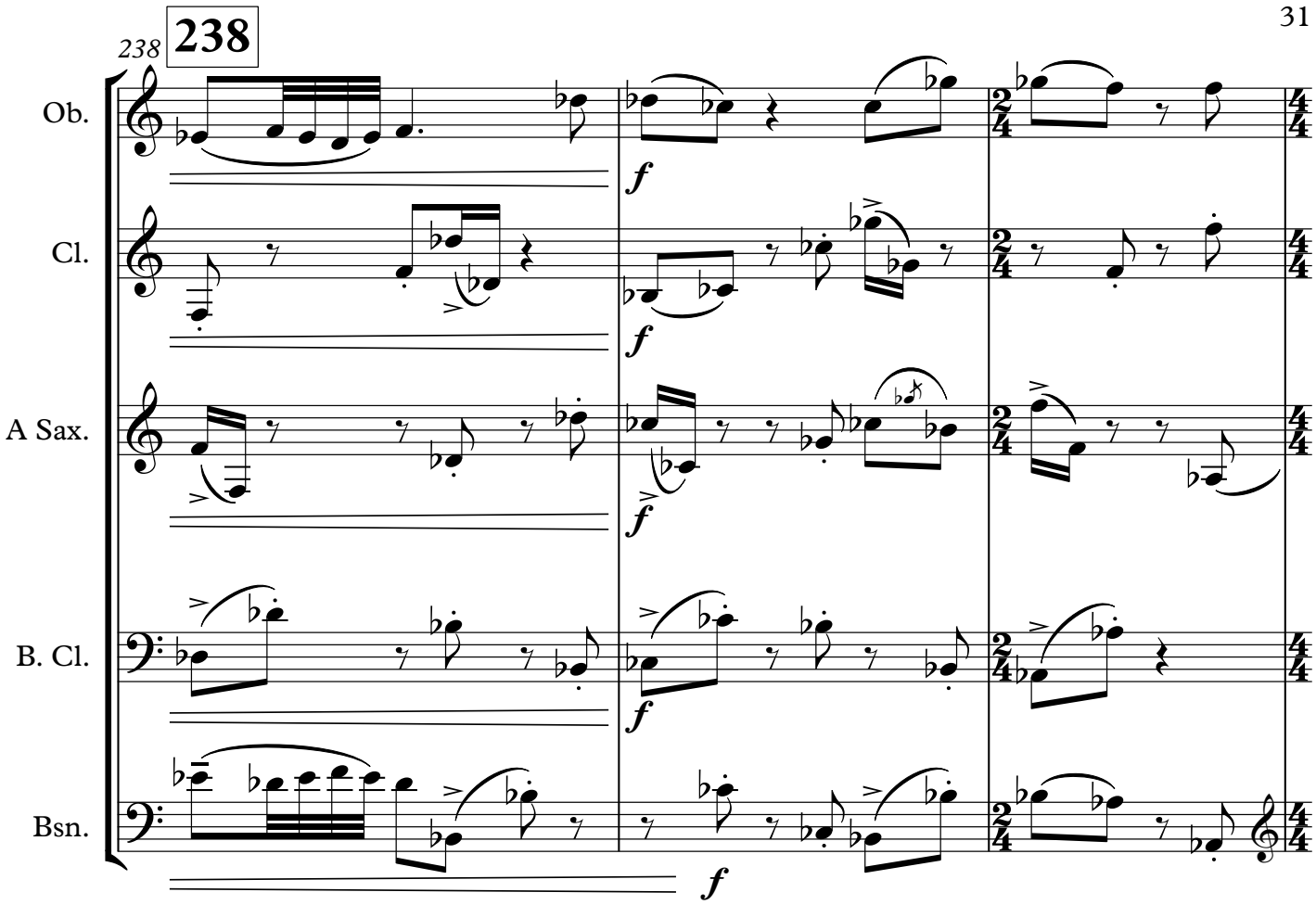

222
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
tr

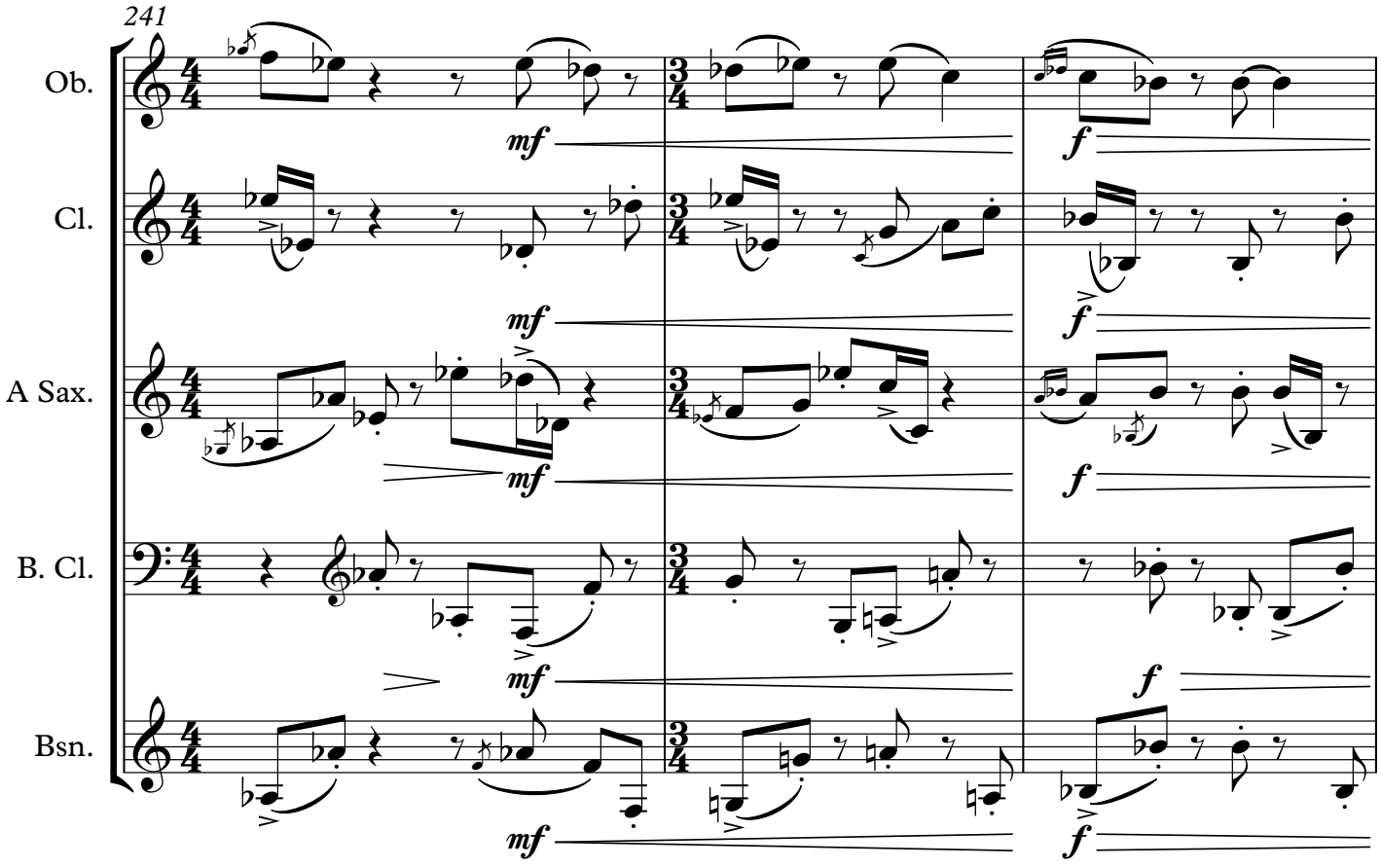

224
225
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
f


227
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
f
ff


229
Ob.
Cl.
A Sax.
B. Cl.
Bsn.


V.
♩. = 126
231
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mf
f
mf
235
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
f
mf


238
238
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
f


241
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mf
f

244

244

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

mf

247

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

250

249

Ob.

Cl.

A Sax.

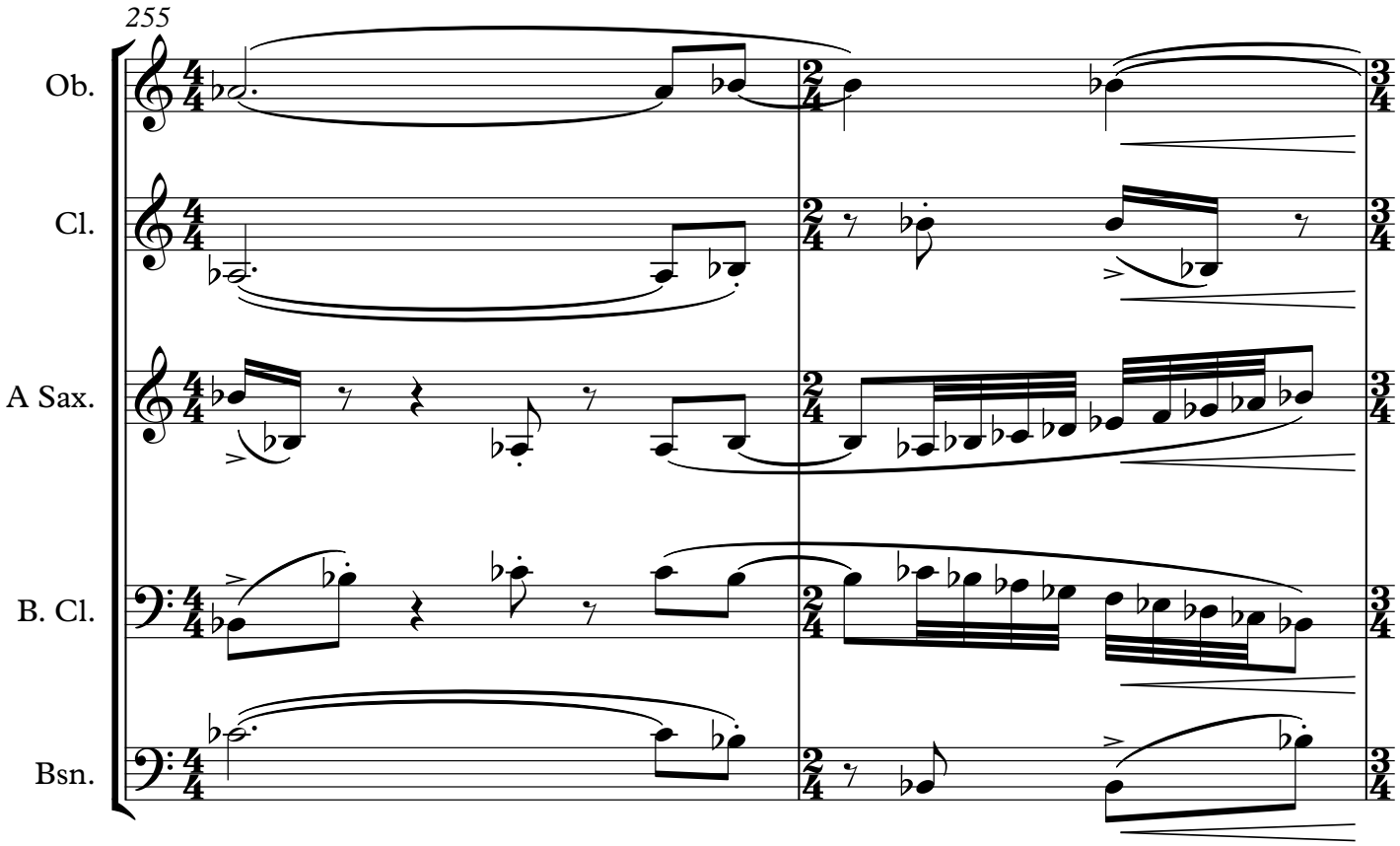
B. Cl.

Bsn.

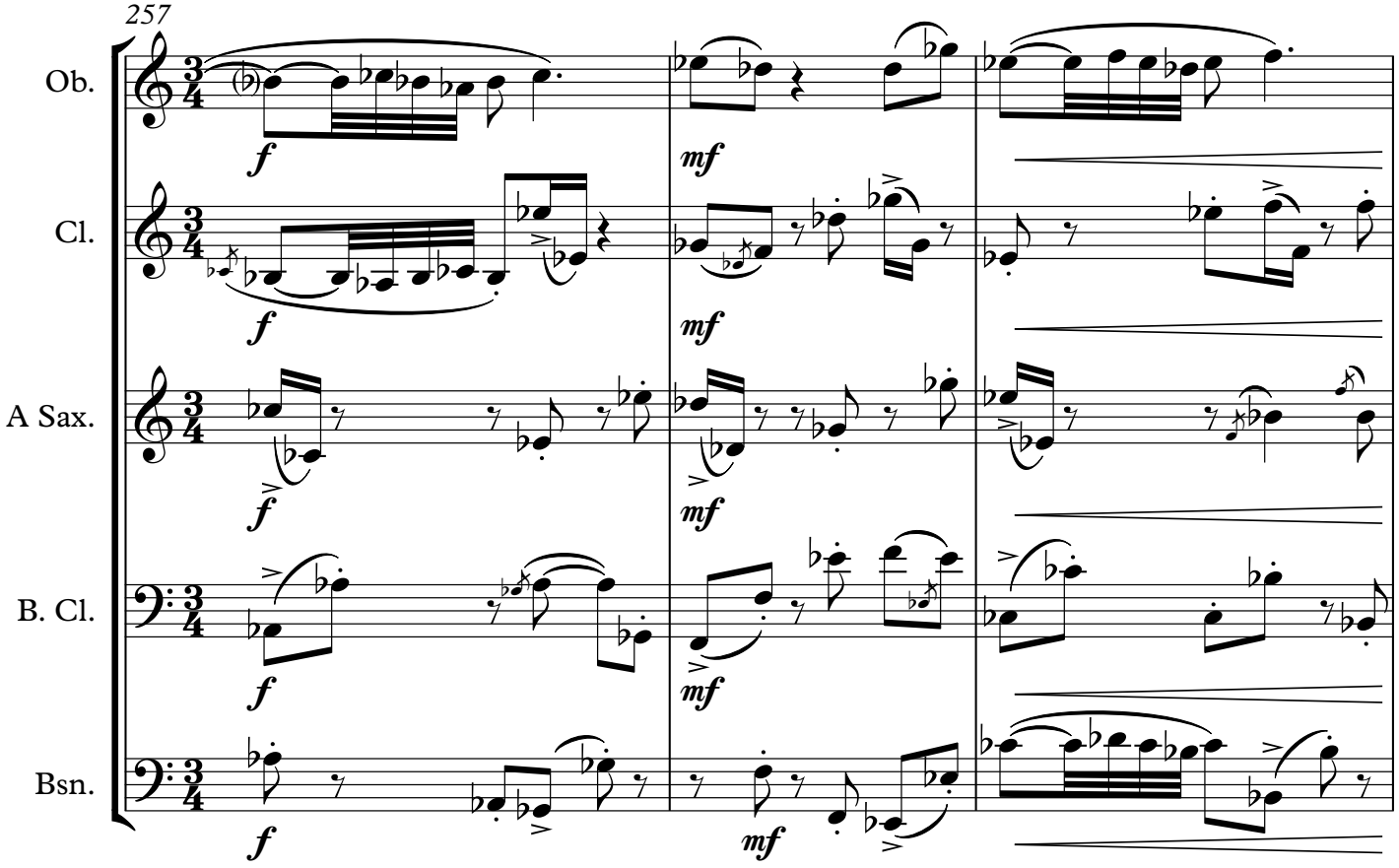
f

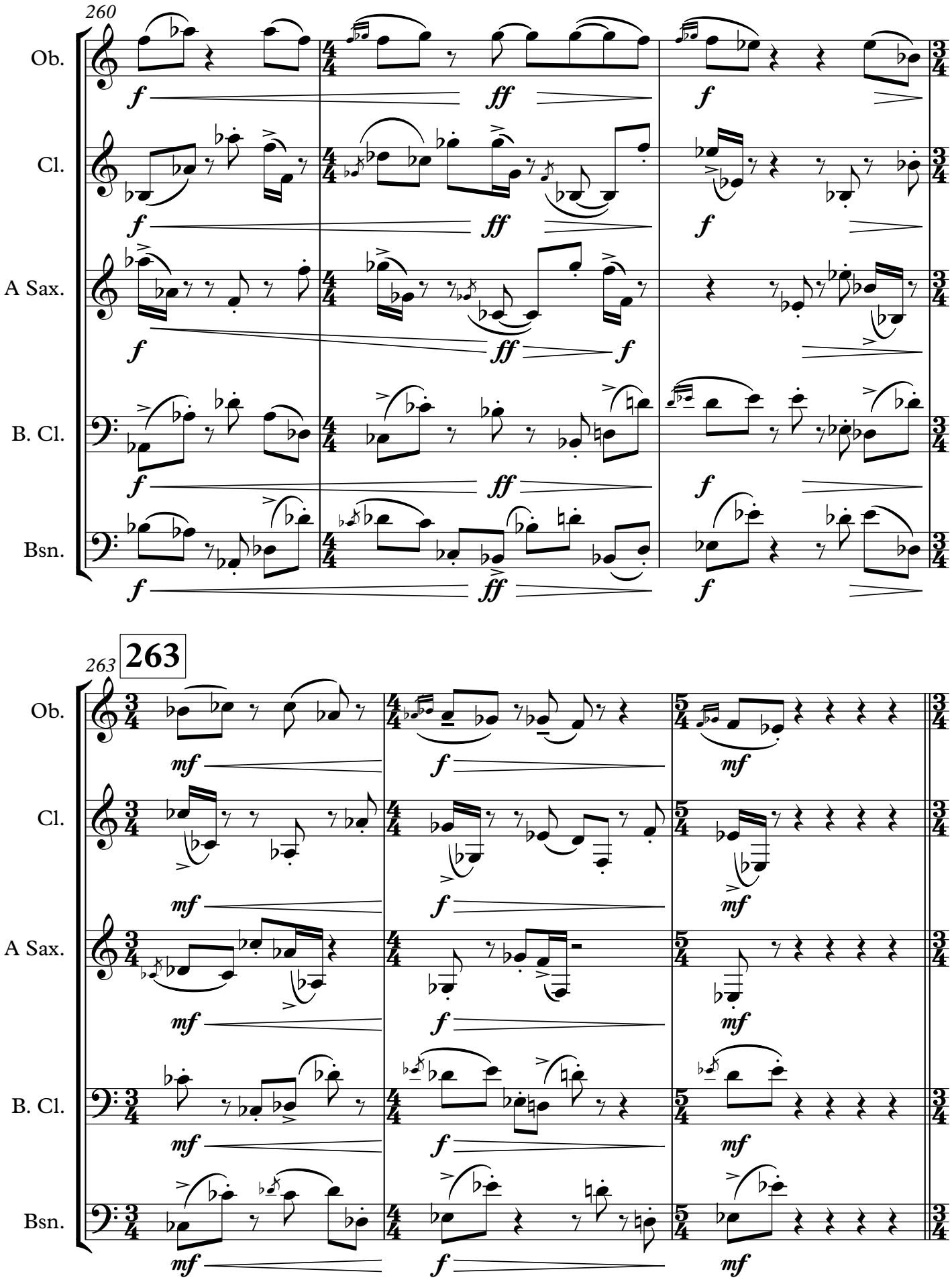
252

mf



257




260
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
263
263
Ob.
Cl.
A Sax.
B. Cl.
Bsn.

VI.

♩ = 108

266

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

Present, but behind the other instruments with a sweet vibrato

269

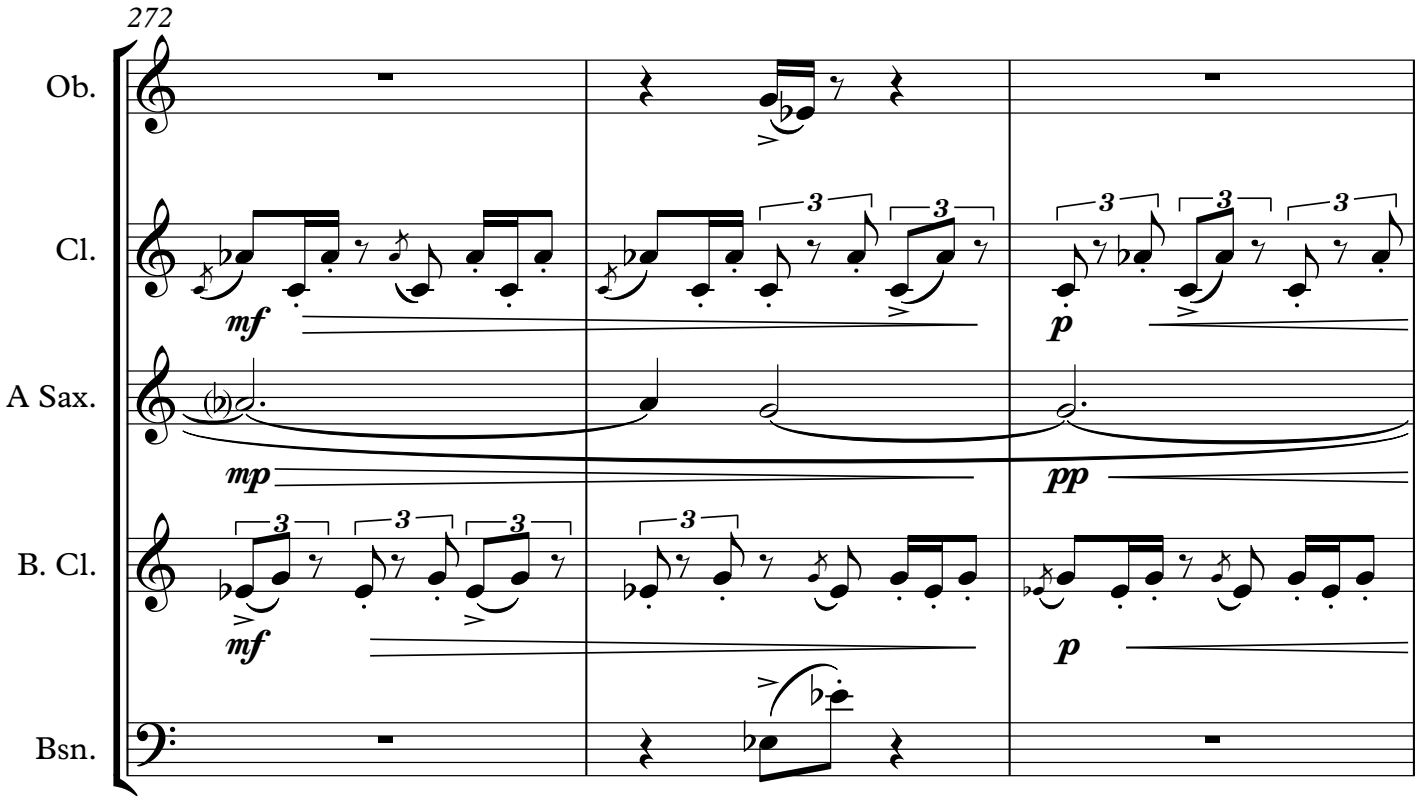
Ob.

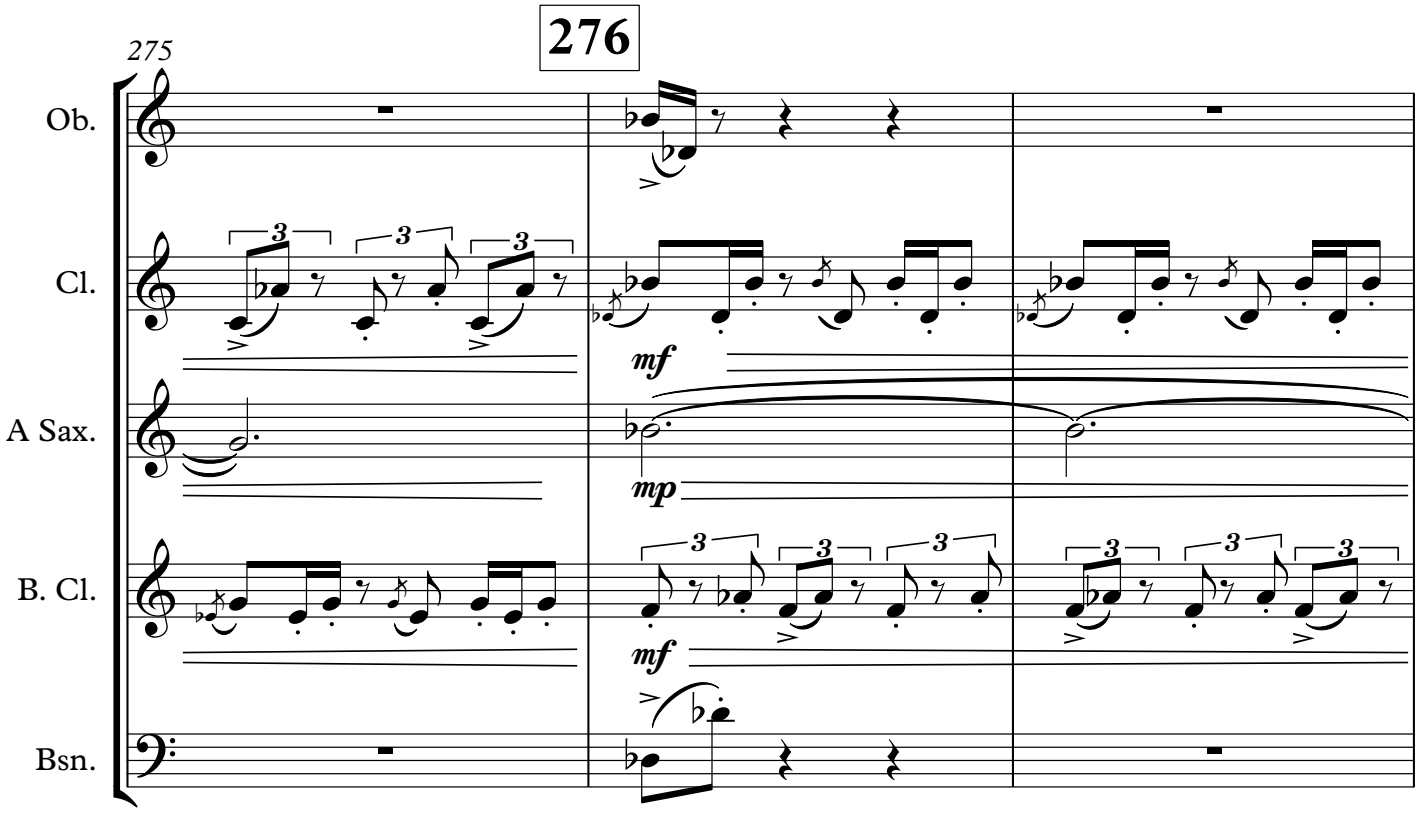
Cl.

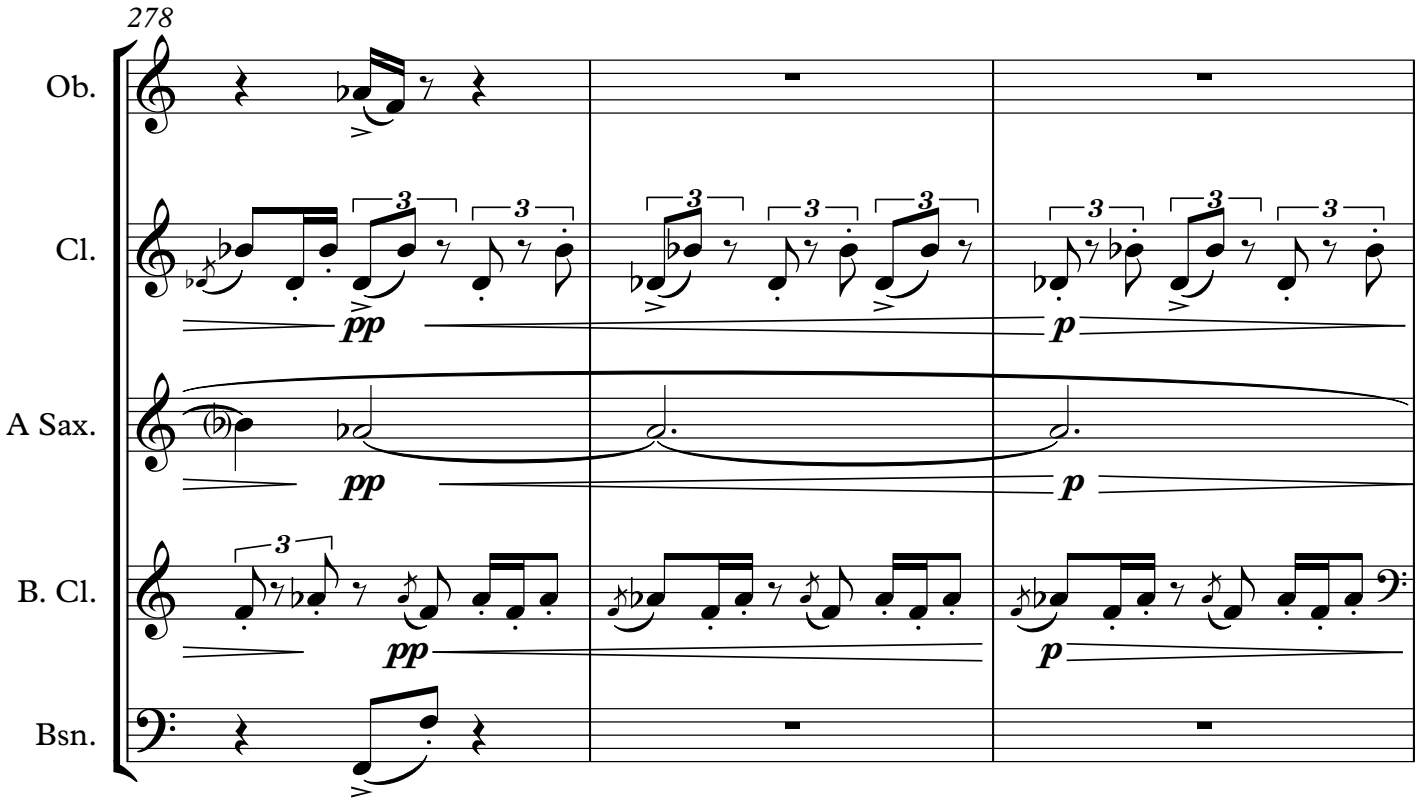
A Sax.

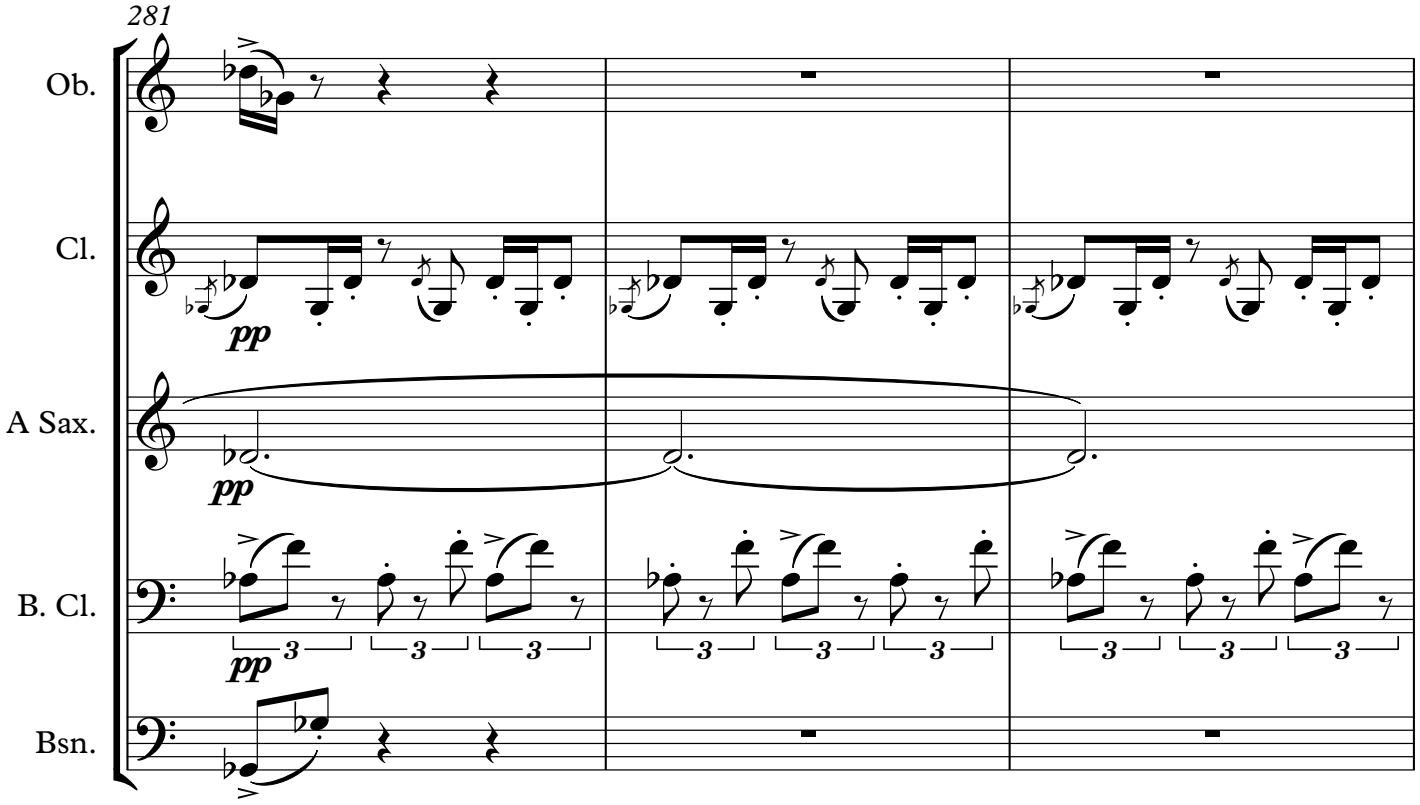
B. Cl.

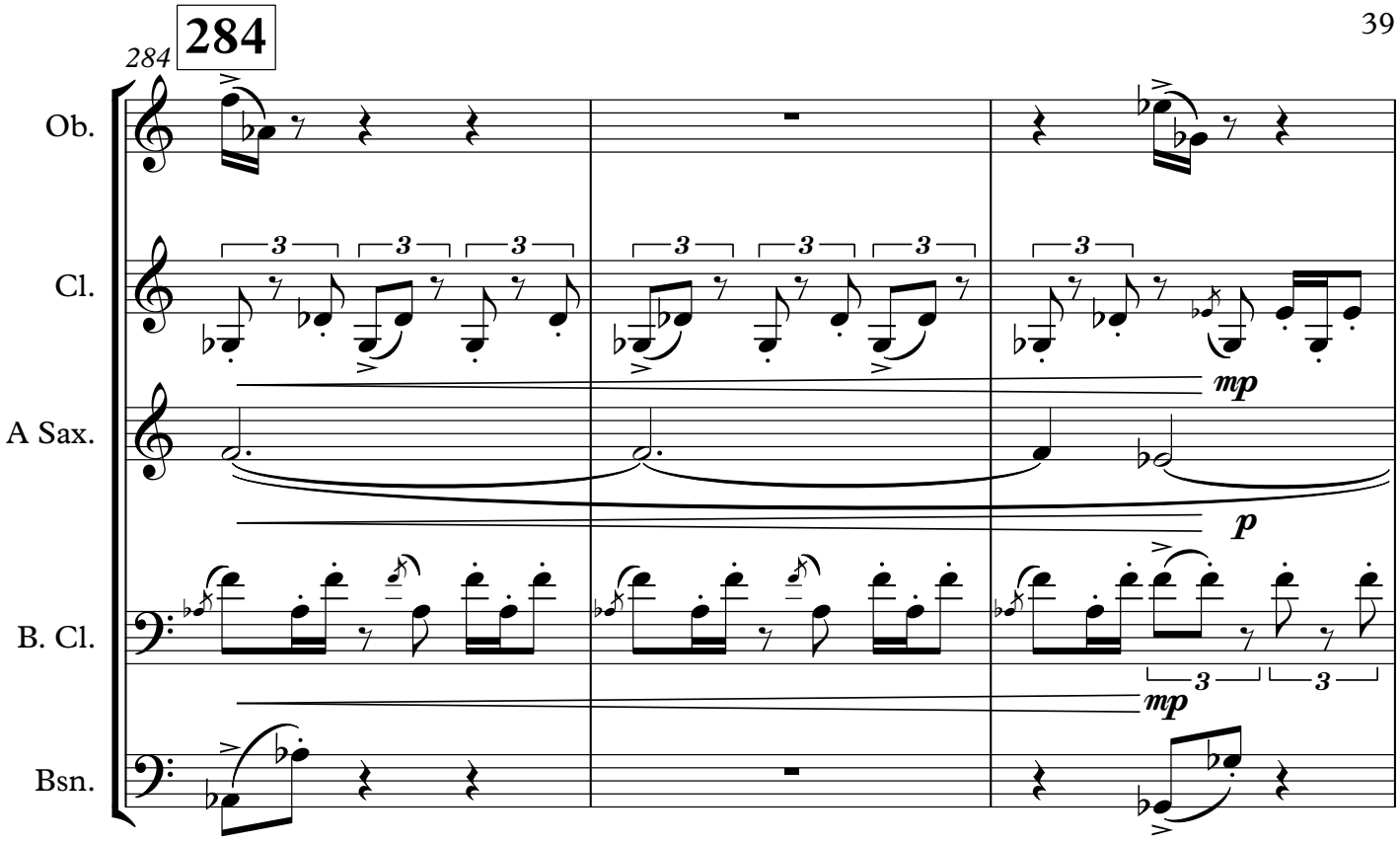
Bsn.

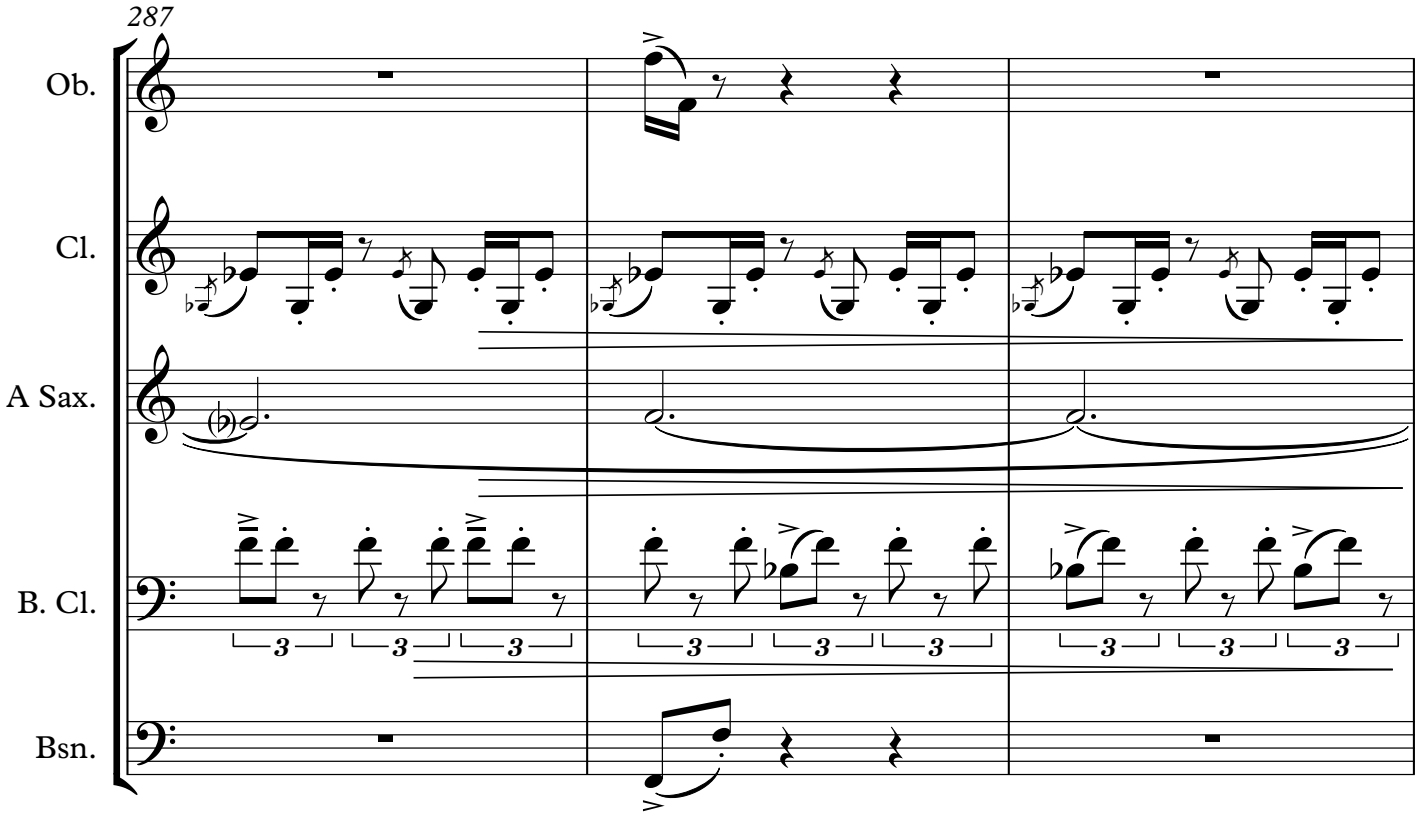

272
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mf
mp
mf
p
pp
p

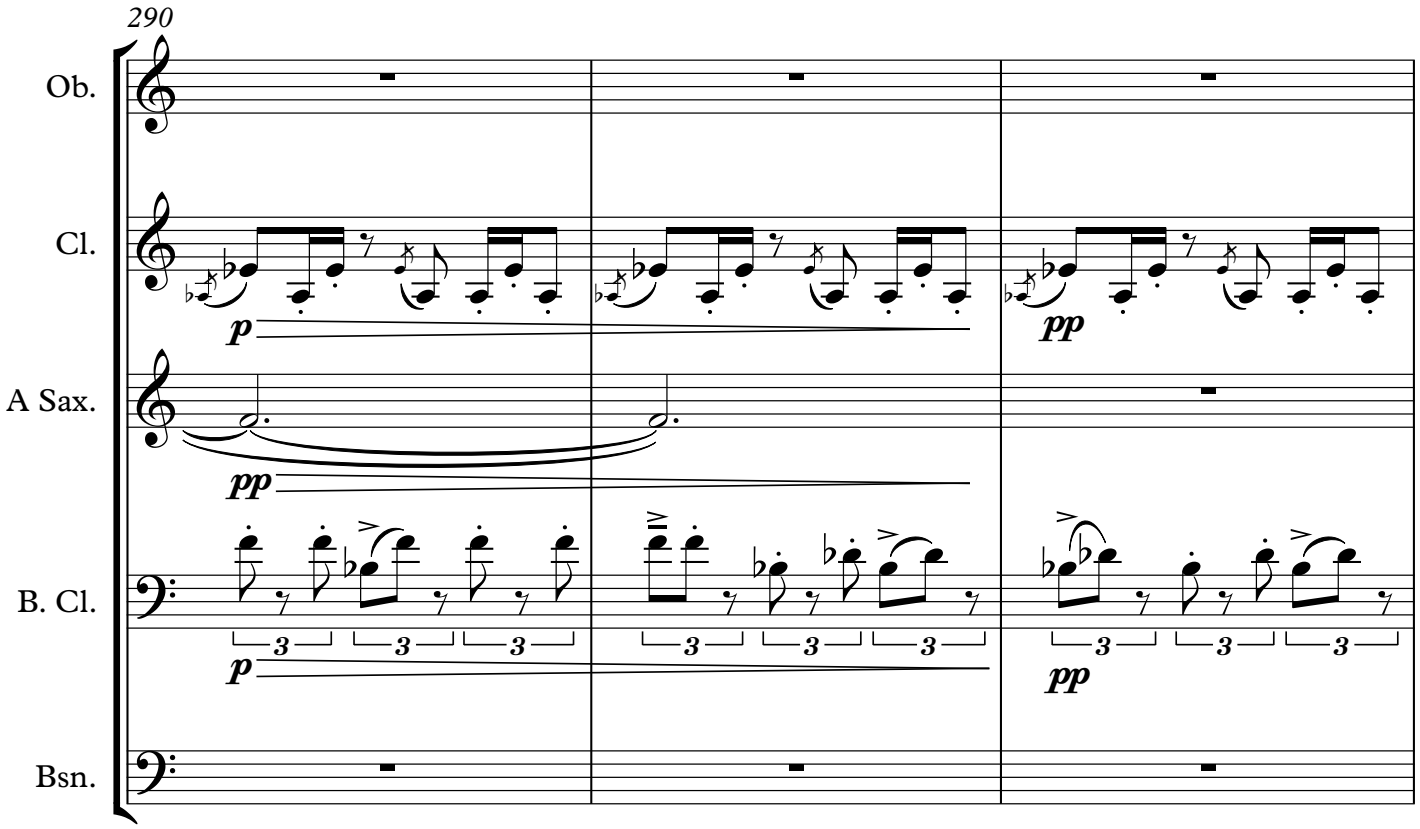

276
275
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mf
mp
mf

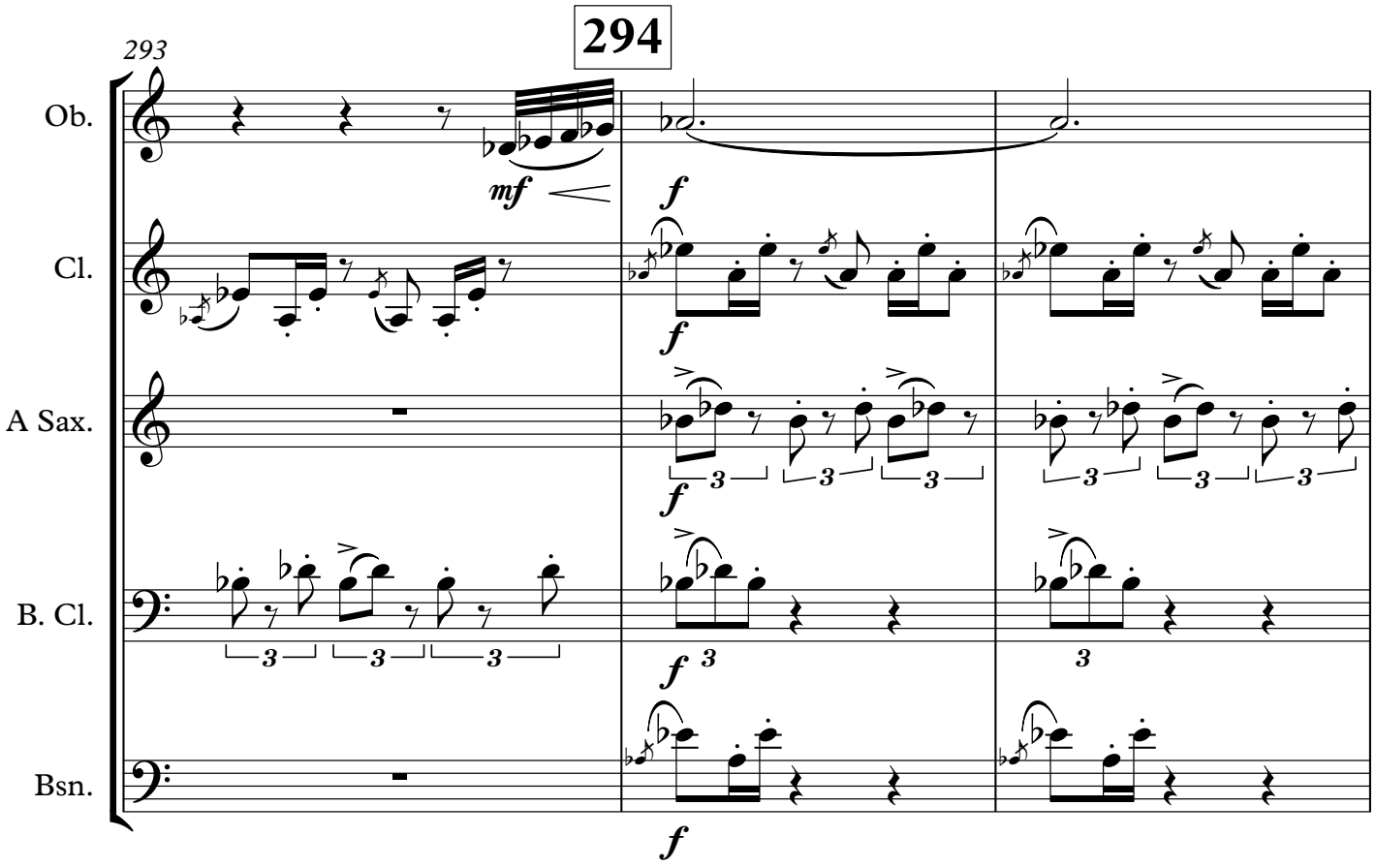

278
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
pp
p

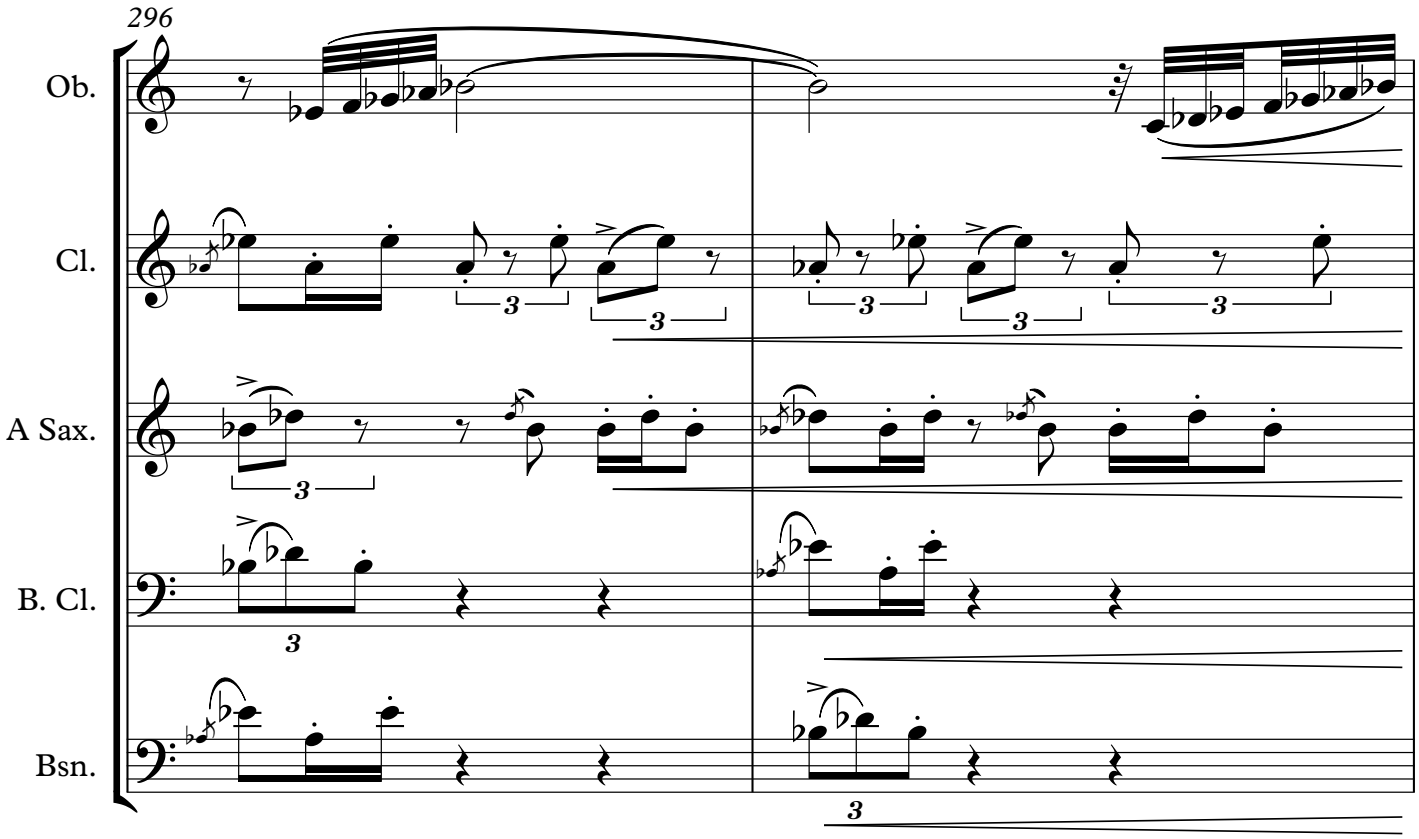

281
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
pp


284
284
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mp
p
mp

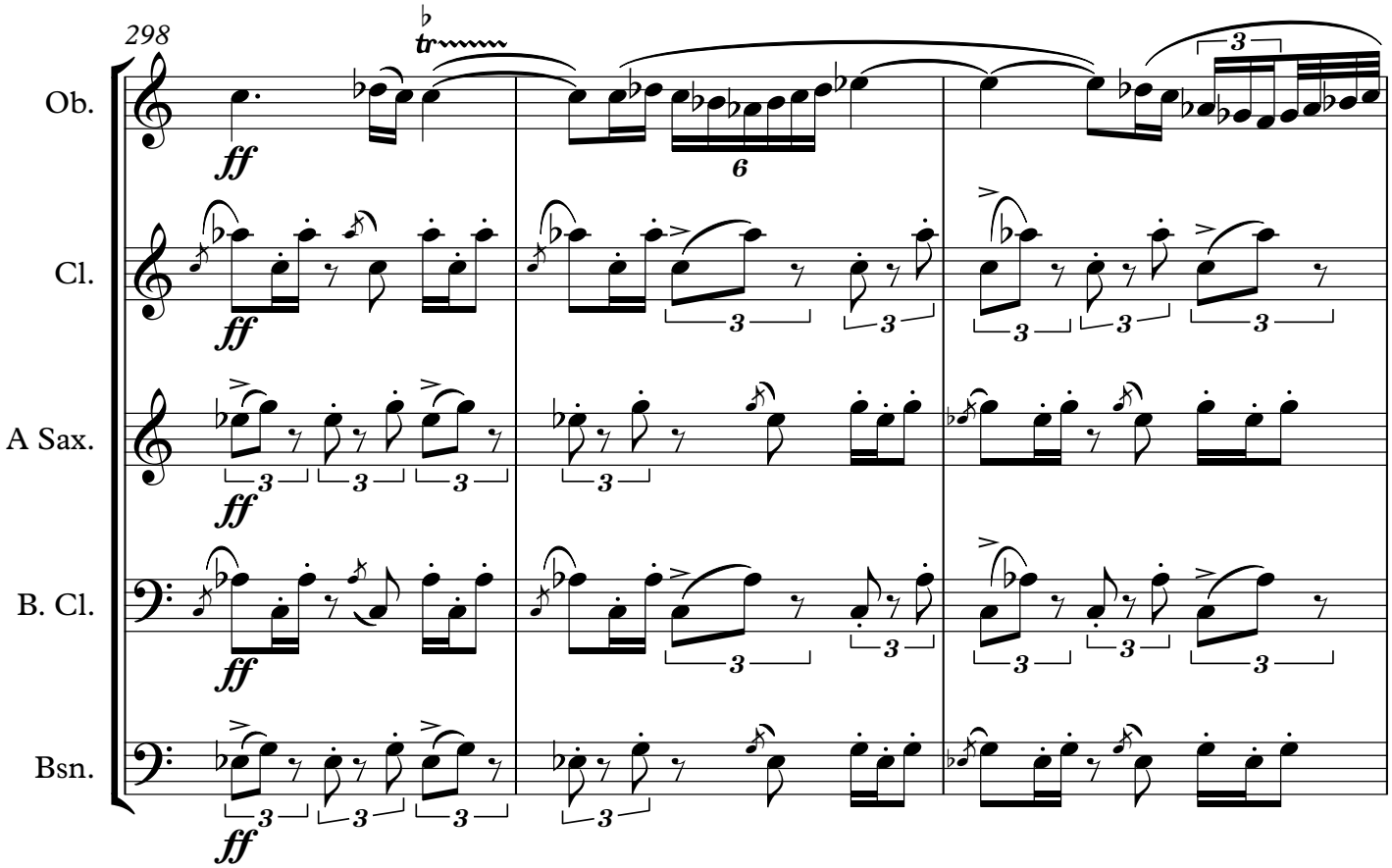

287
Ob.
Cl.
A Sax.
B. Cl.
Bsn.

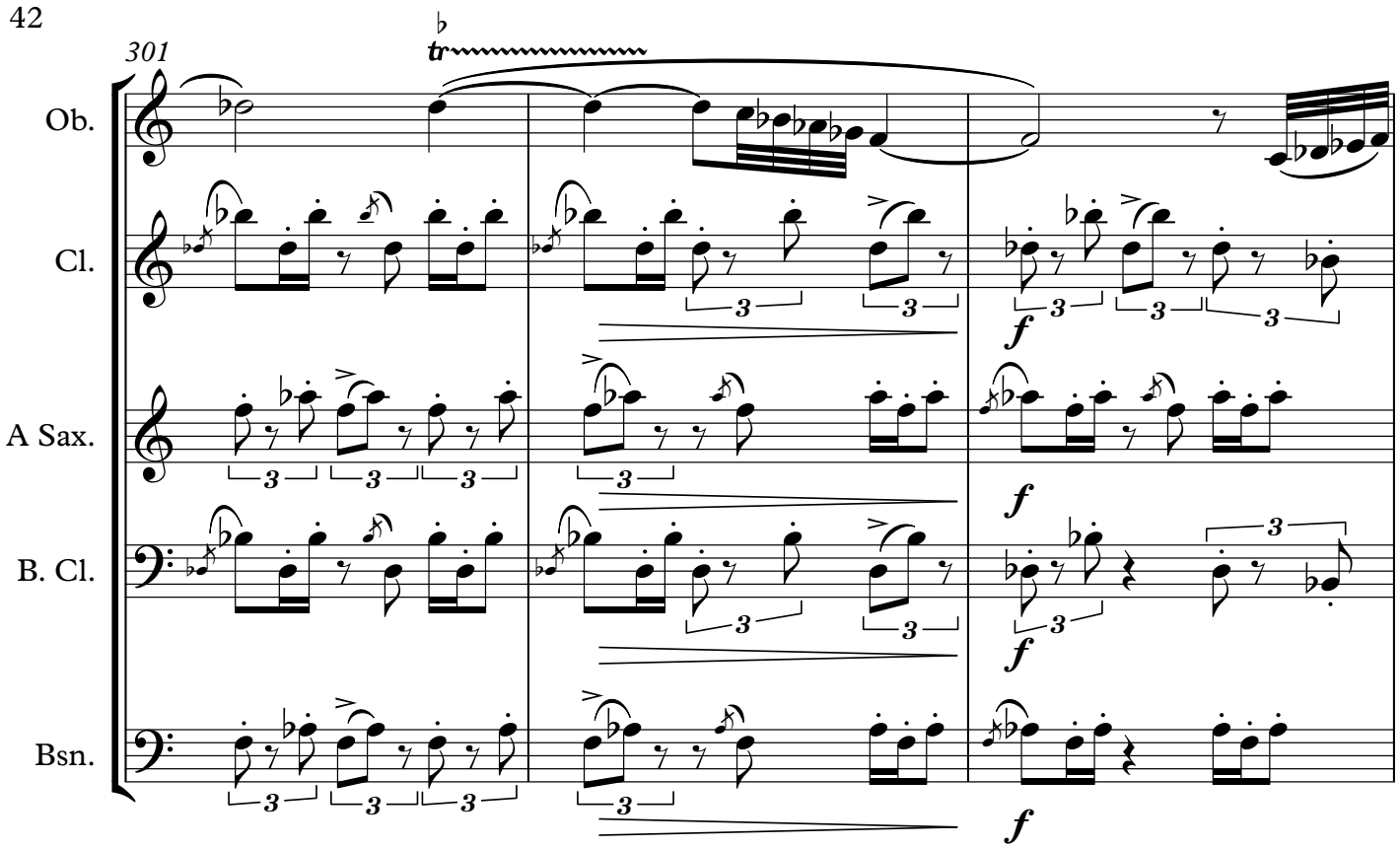

290
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
p
pp
pp
p
pp
3

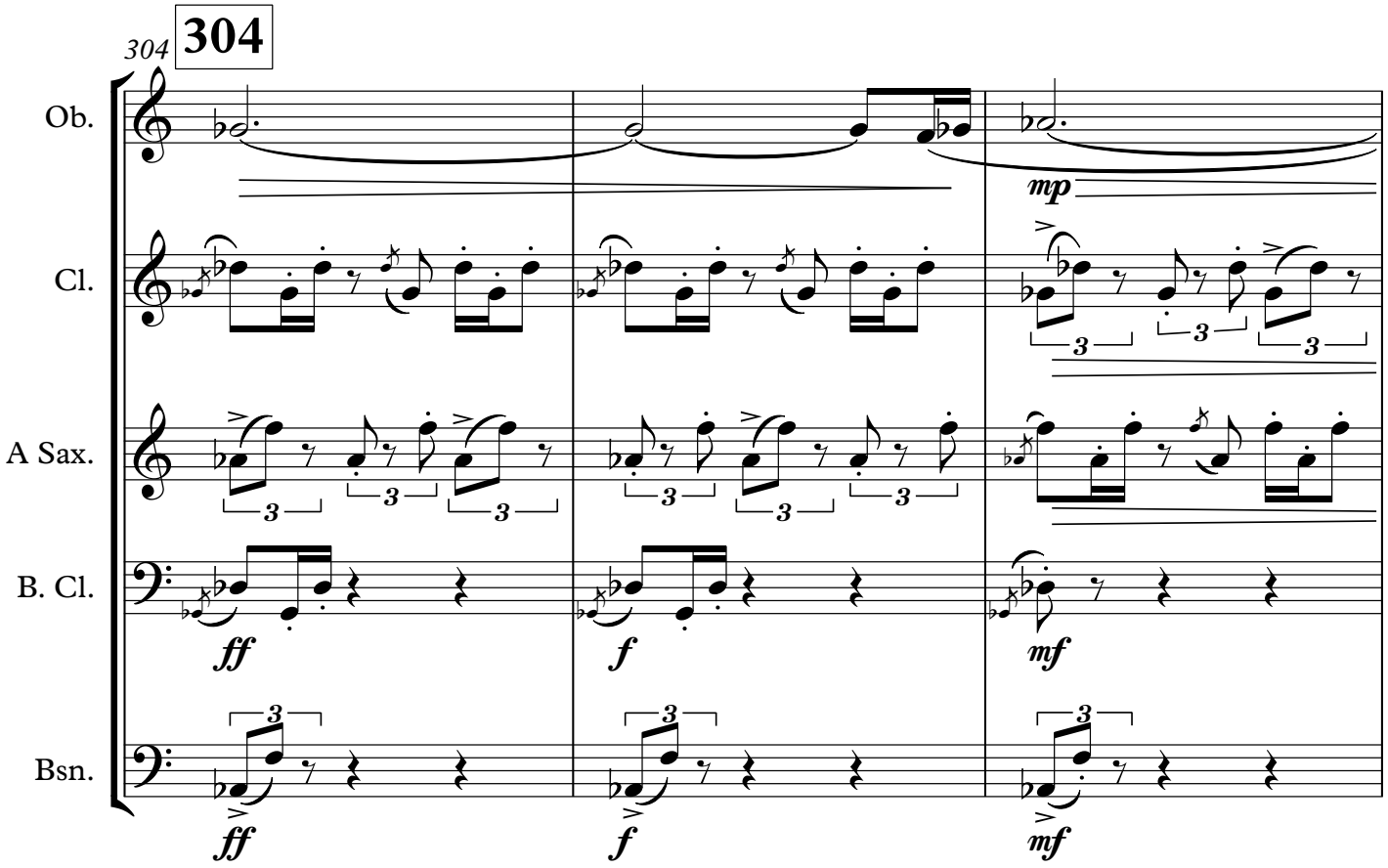

294
293
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mf
f
f
f
f
f
3

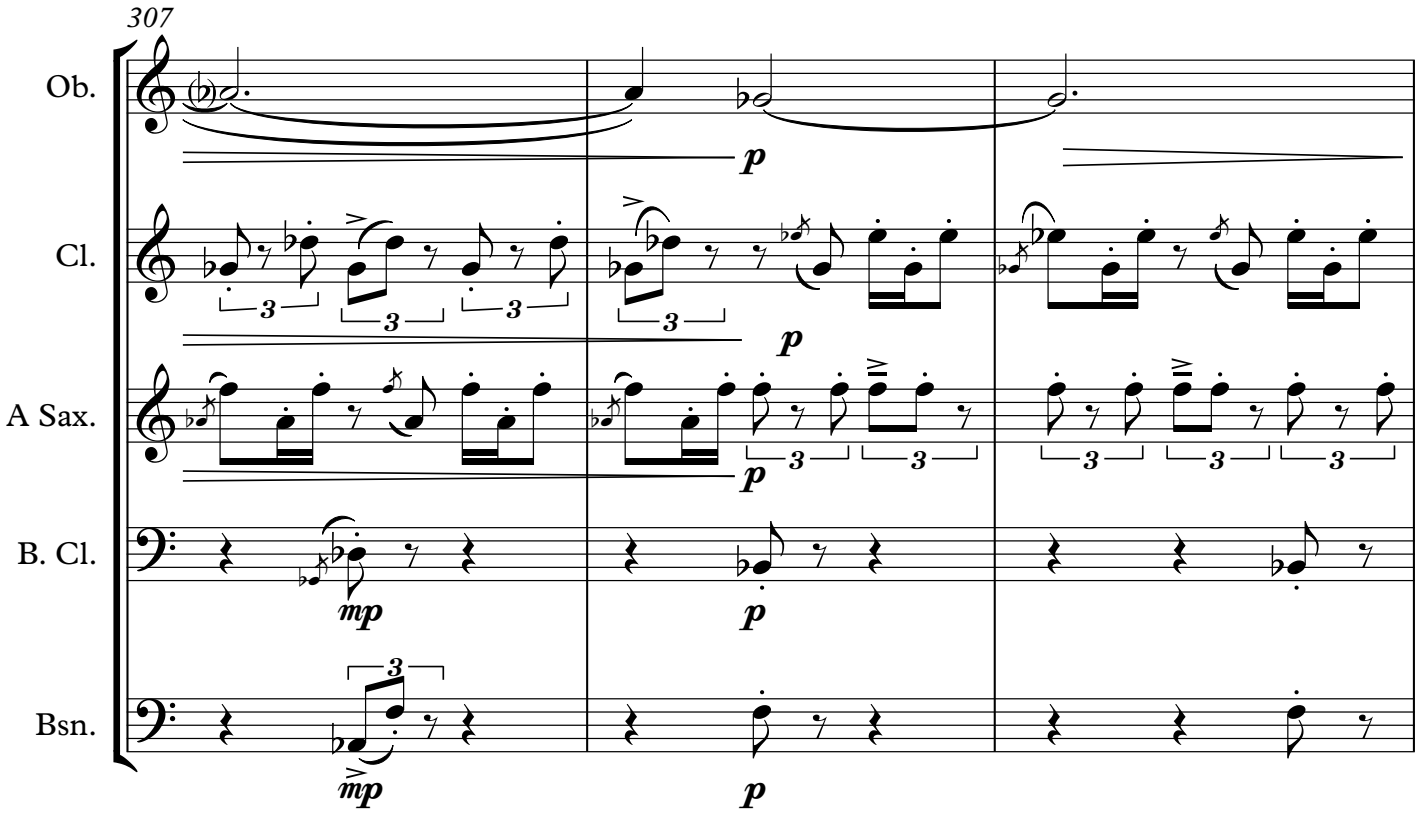


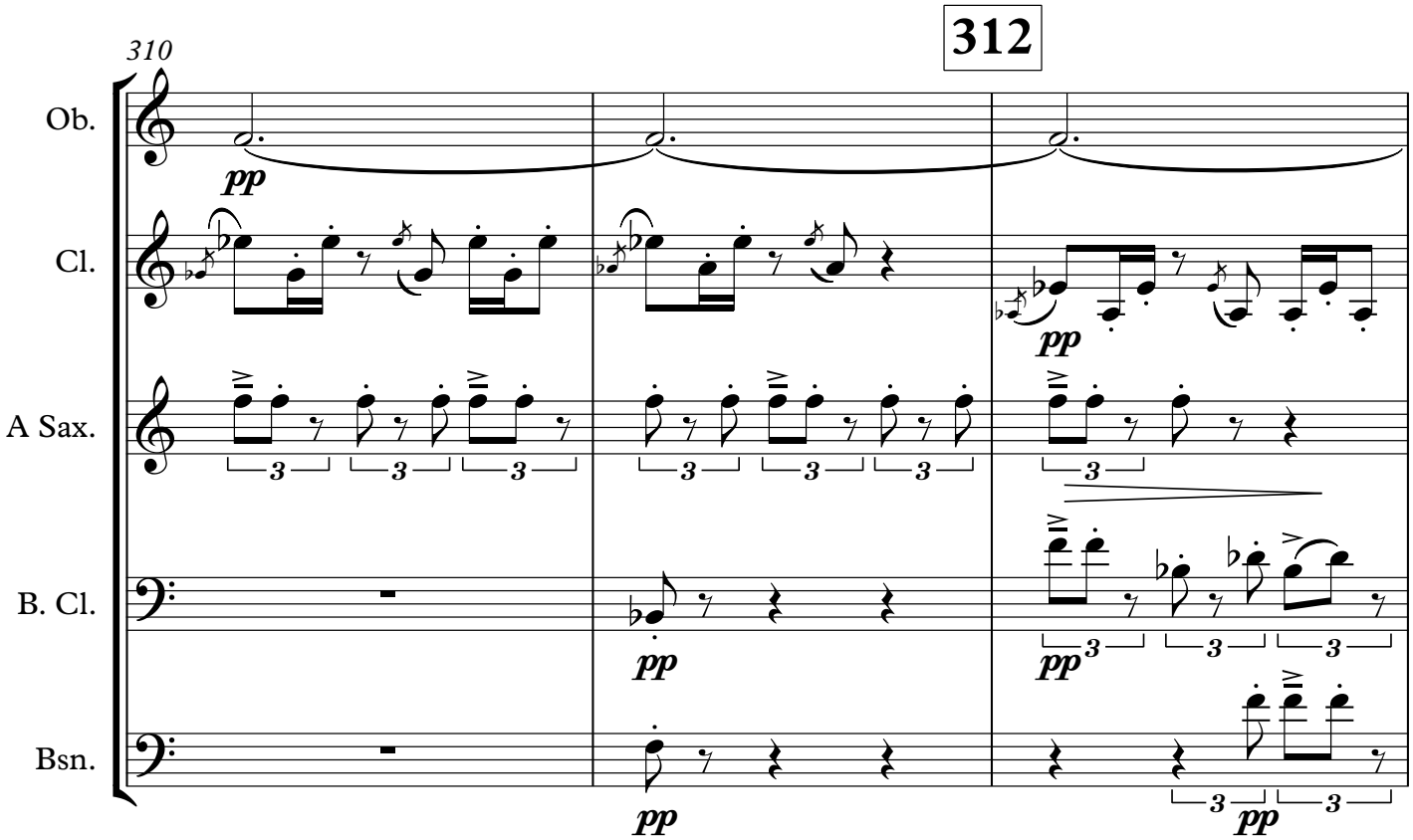
298

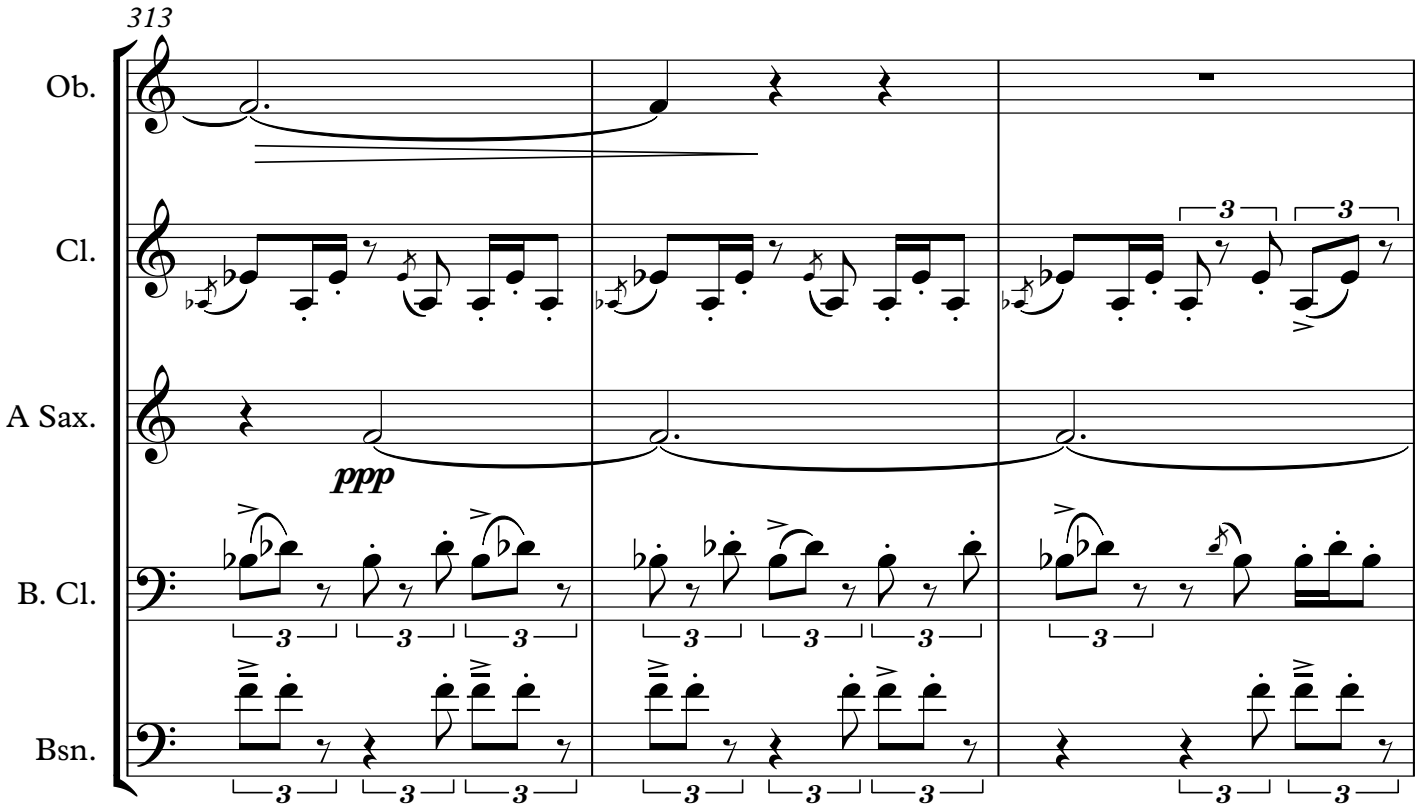


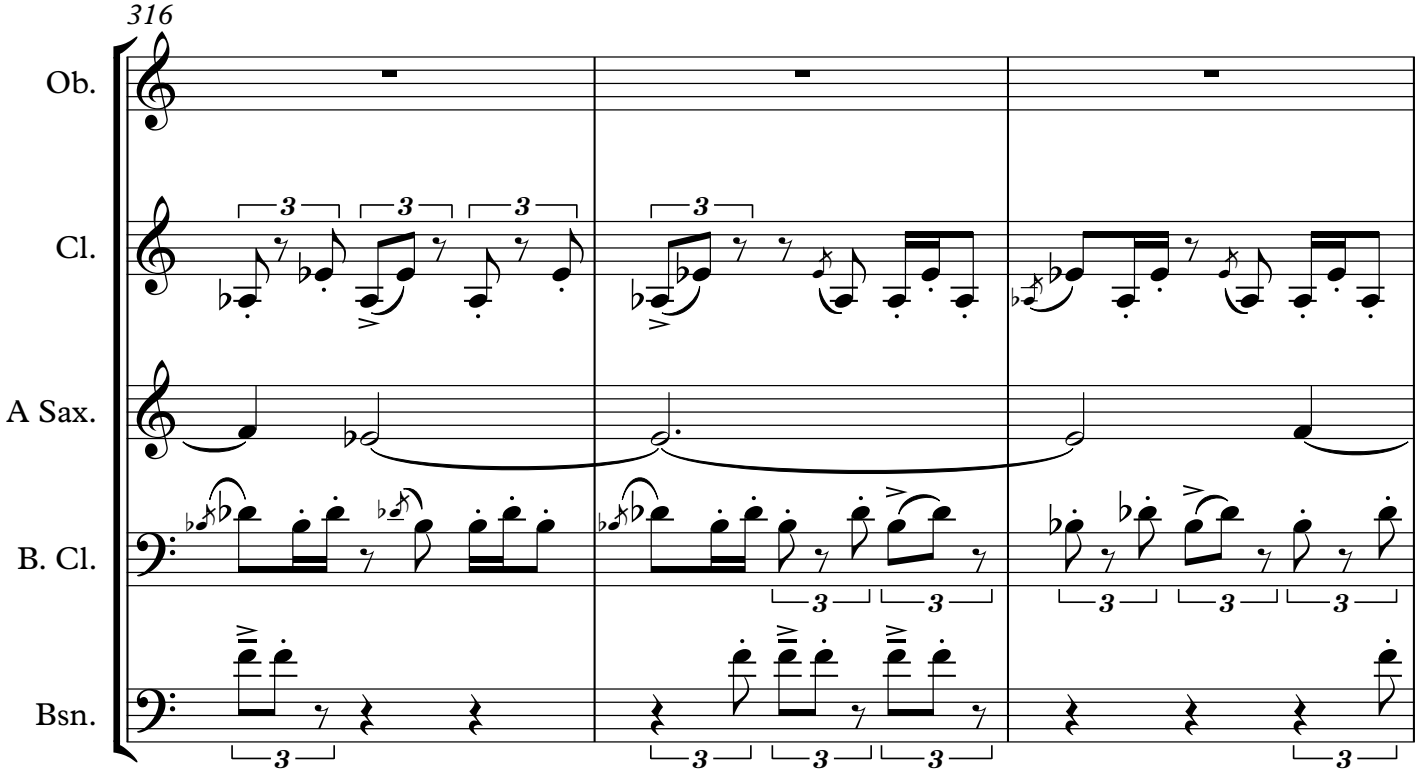

301
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
tr
f


304
304
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mp
ff
f
mf


307
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
p
mp
3


312
310
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
pp
3


313
Ob.
Cl.
A Sax.
ppp
B. Cl.
Bsn.


316
Ob.
Cl.
A Sax.
B. Cl.
Bsn.

320

319

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

pp

321

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

VII.

♩ = 120

323

Ob.
Cl.
A Sax.
B. Cl.
Bsn.

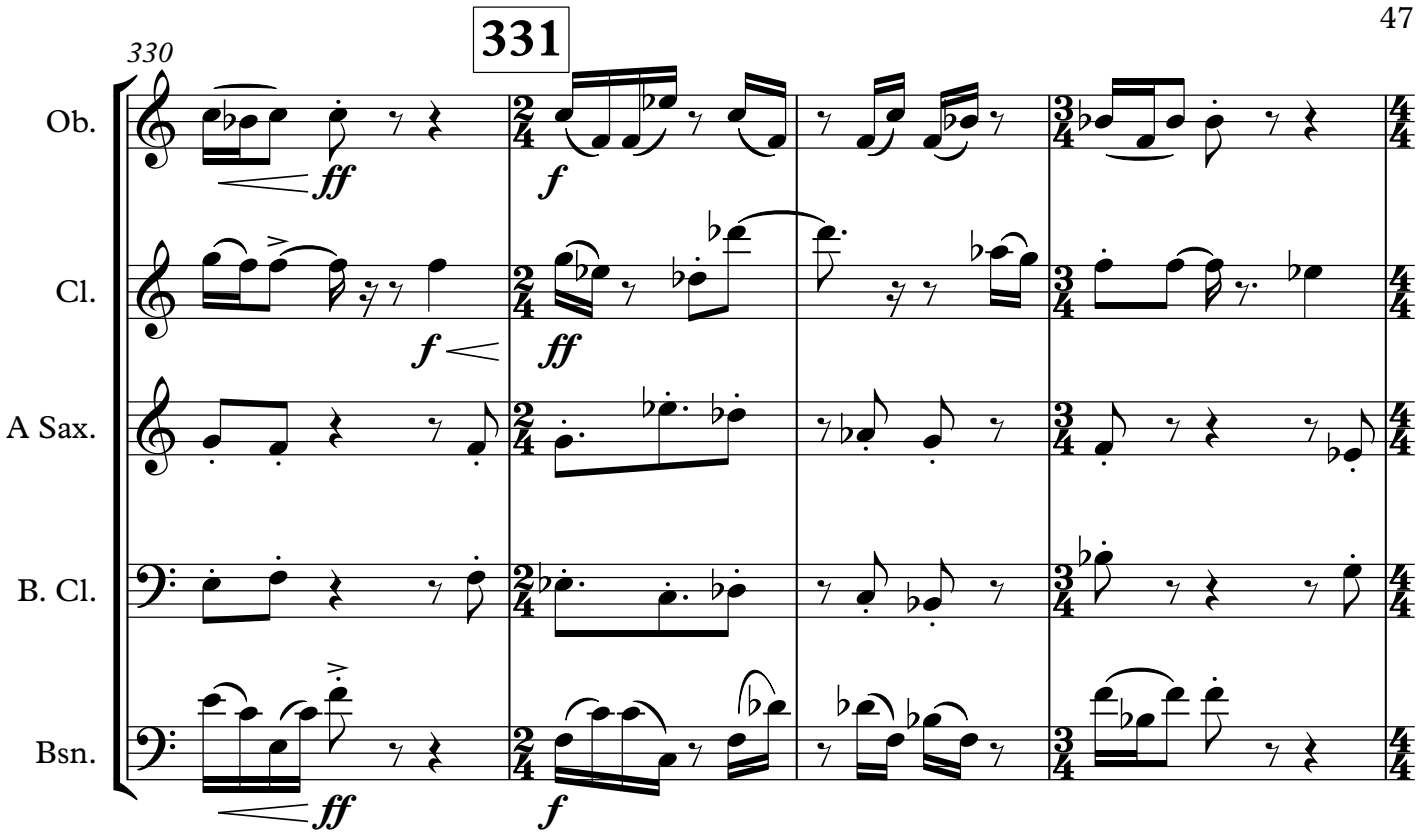
mf
pp
mp
p
p
mf

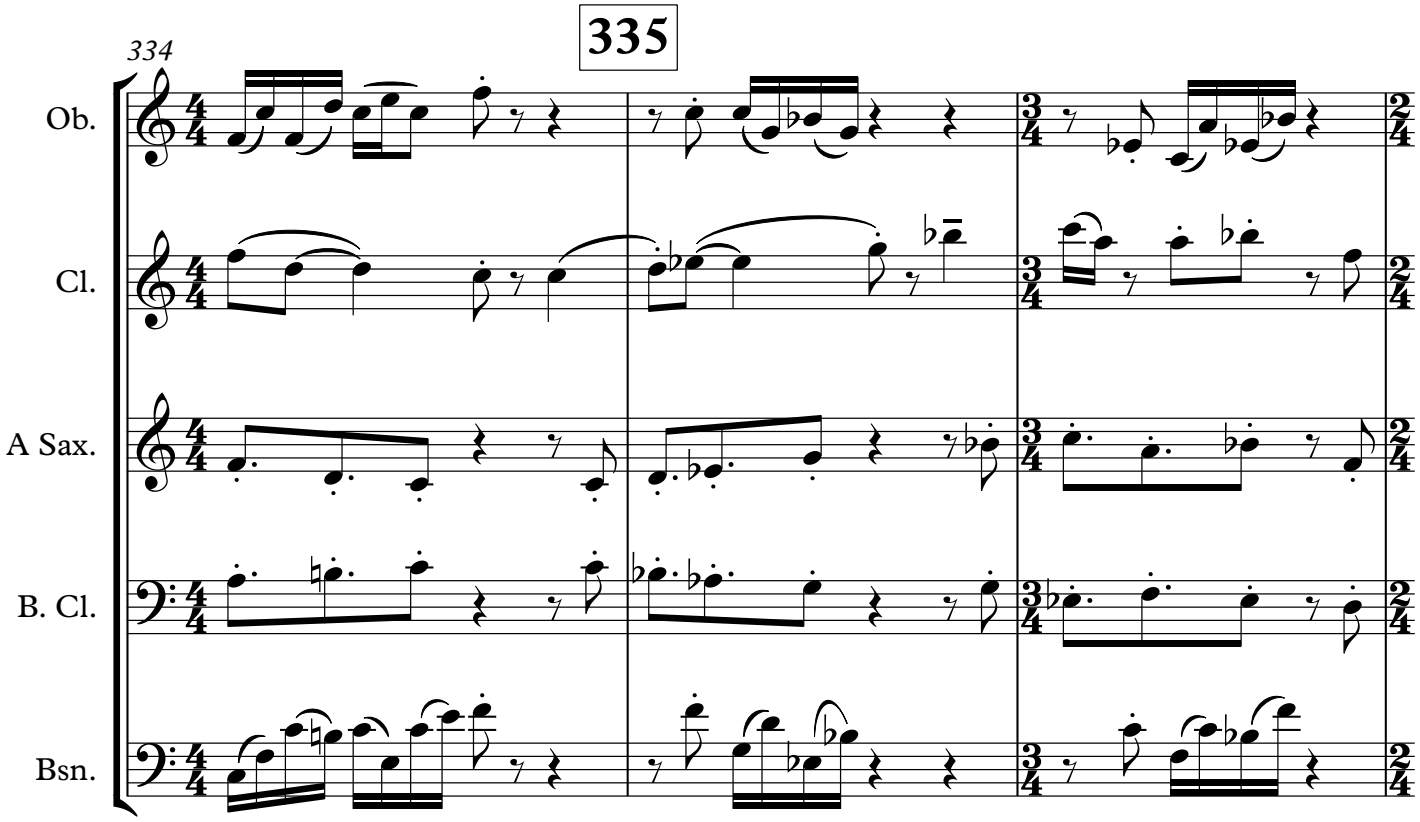
326

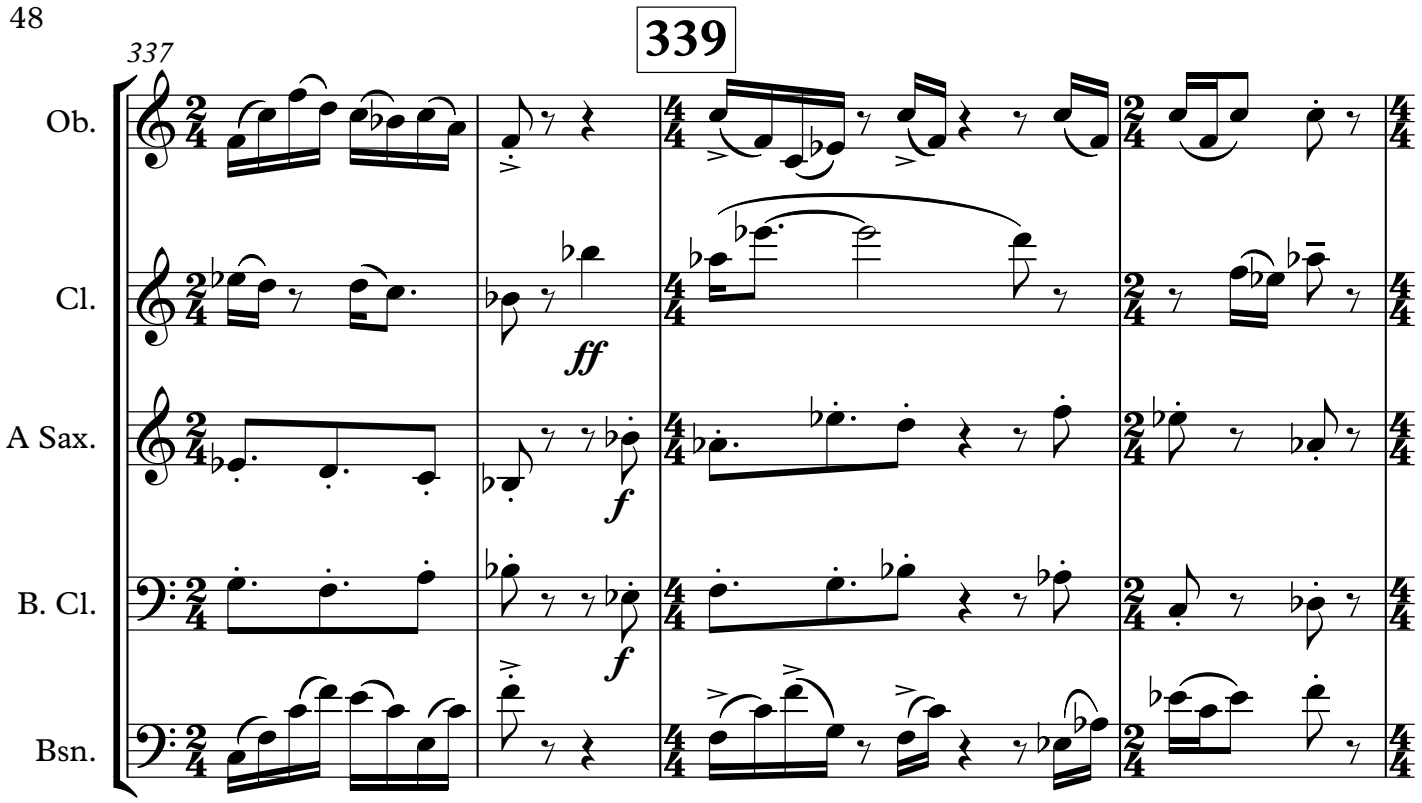
327

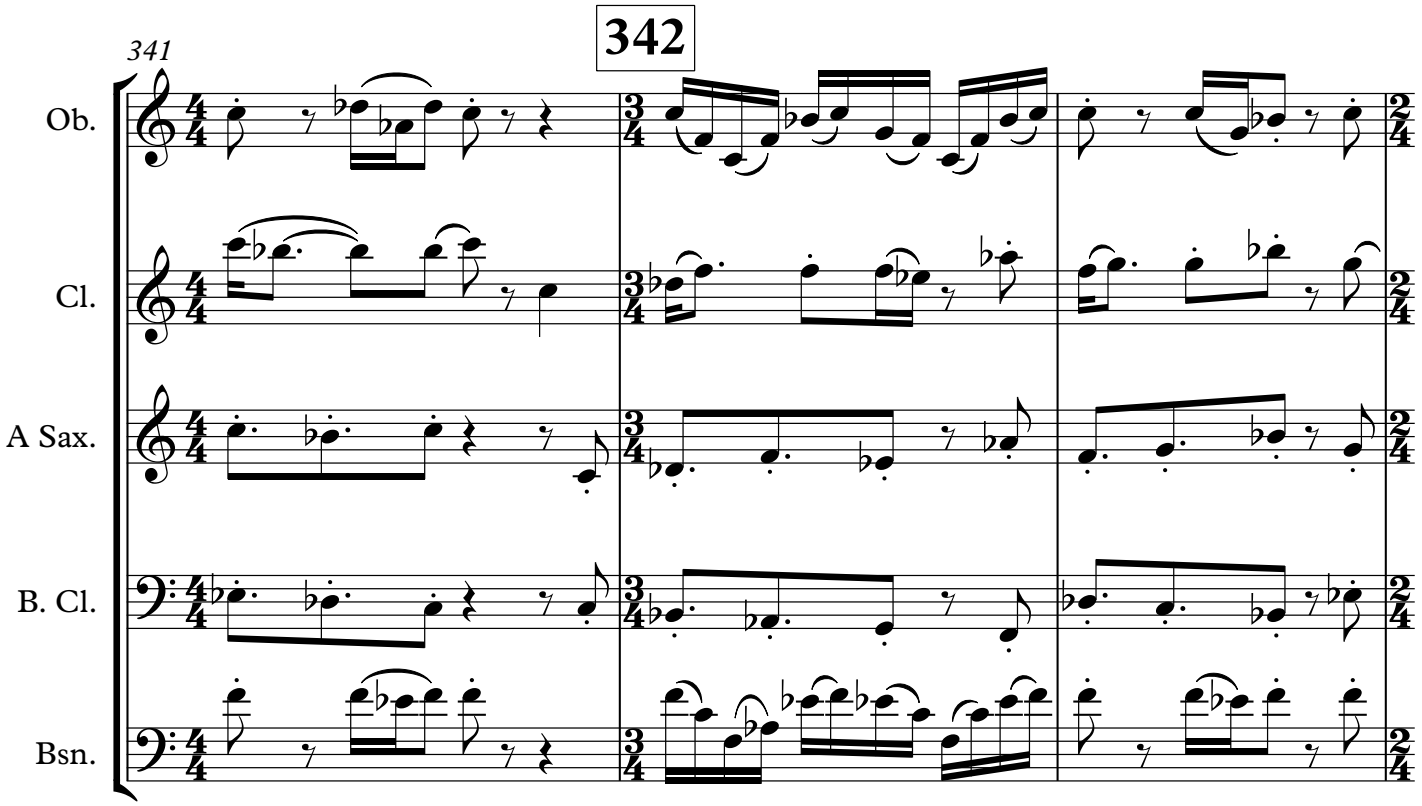
Ob.
Cl.
A Sax.
B. Cl.
Bsn.

ff
f
ff
ff
f
ff
f
ff
f


330
331
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
ff
f
f
ff
f
ff


334
335
Ob.
Cl.
A Sax.
B. Cl.
Bsn.


339
337
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
ff
f
f


342
341
Ob.
Cl.
A Sax.
B. Cl.
Bsn.

346

344

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

347

Ob.

Cl.

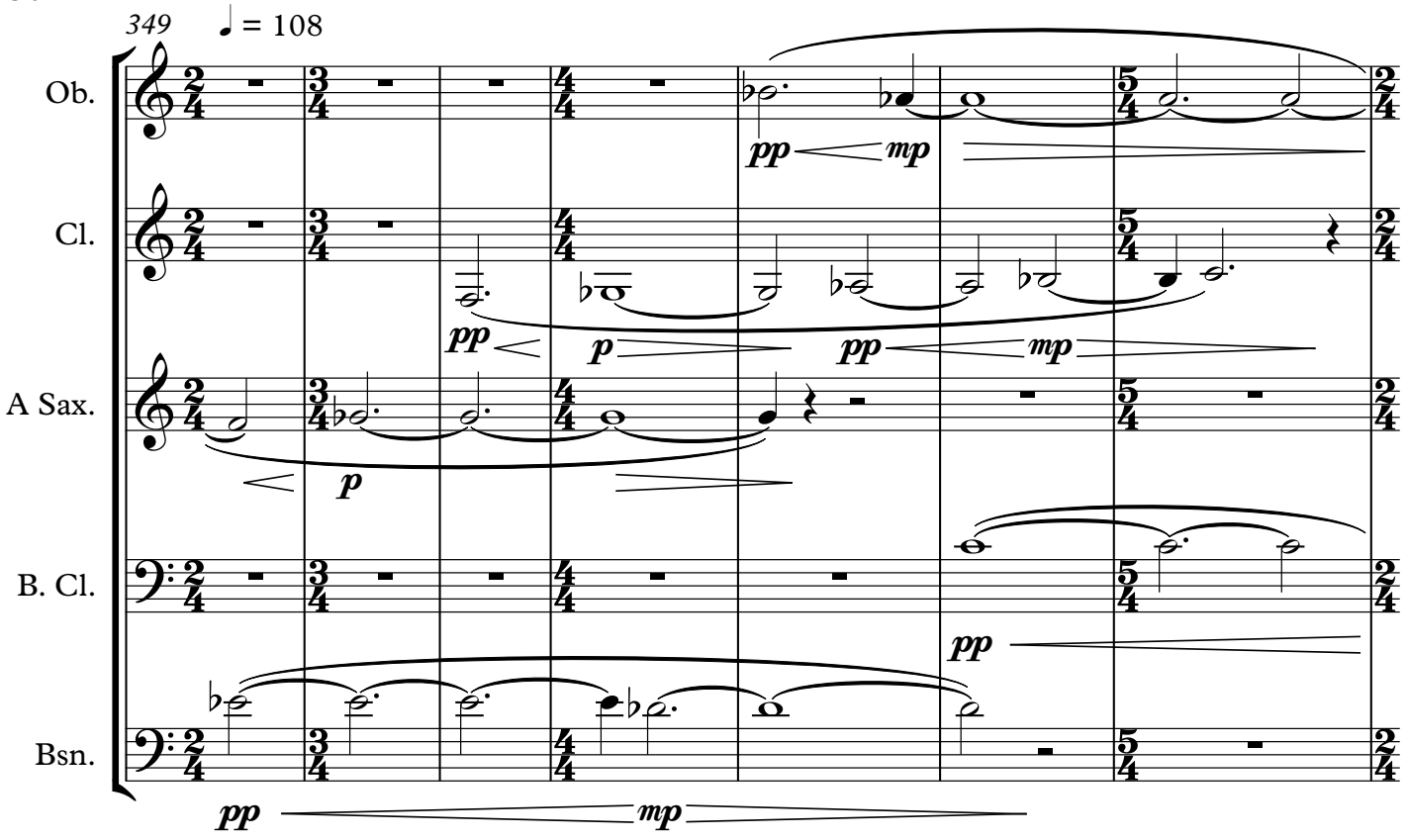
A Sax.

pp

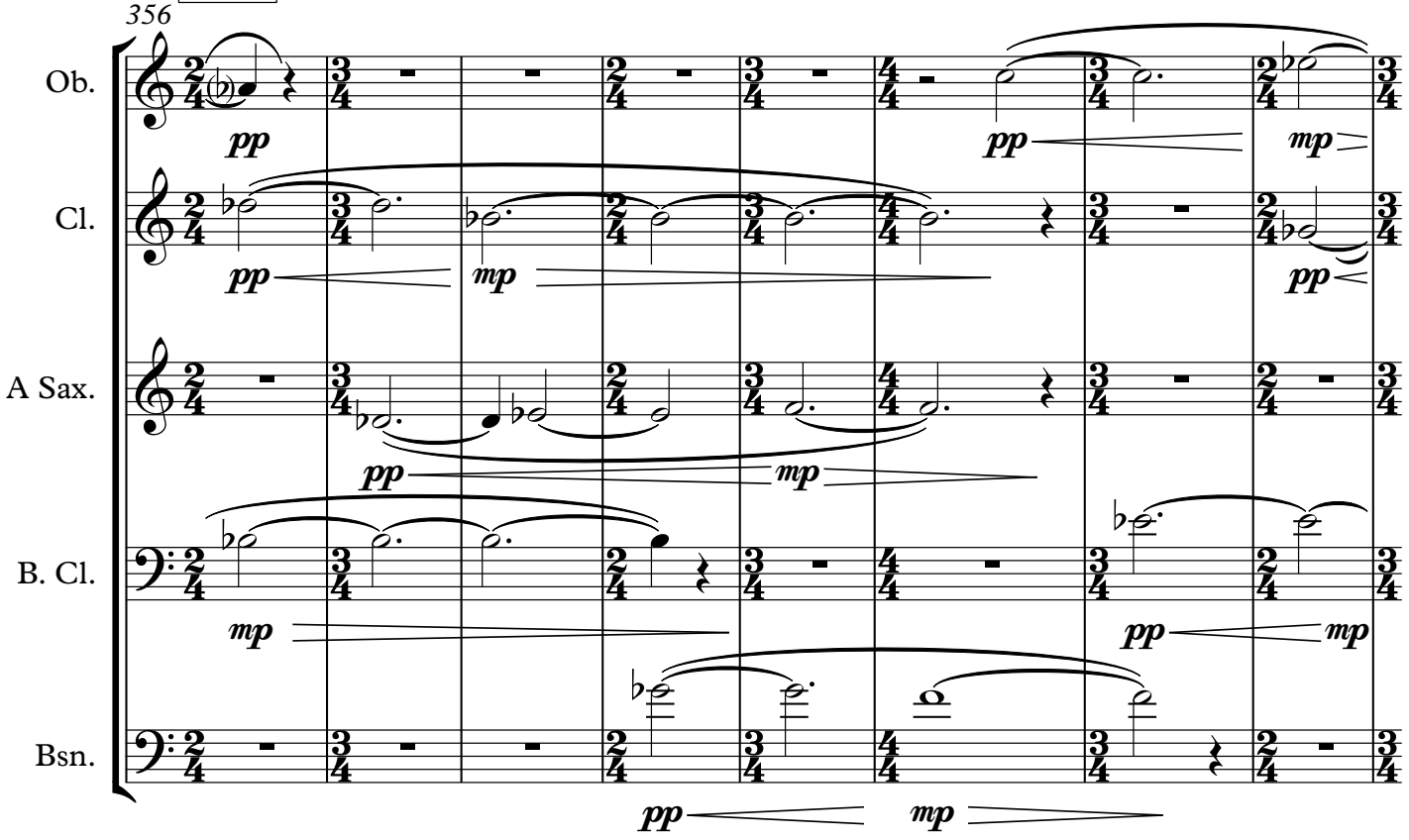
B. Cl.

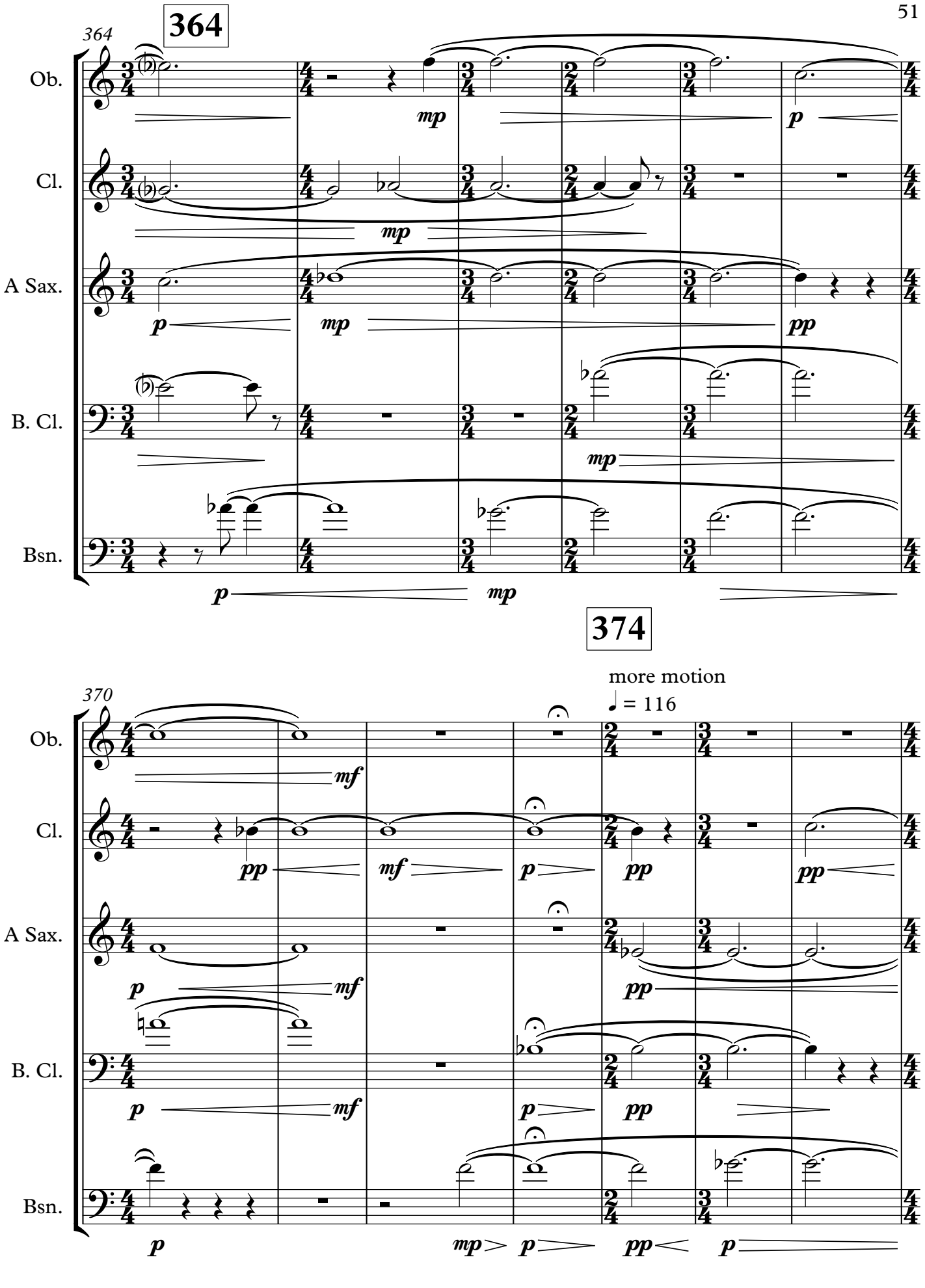
Bsn.

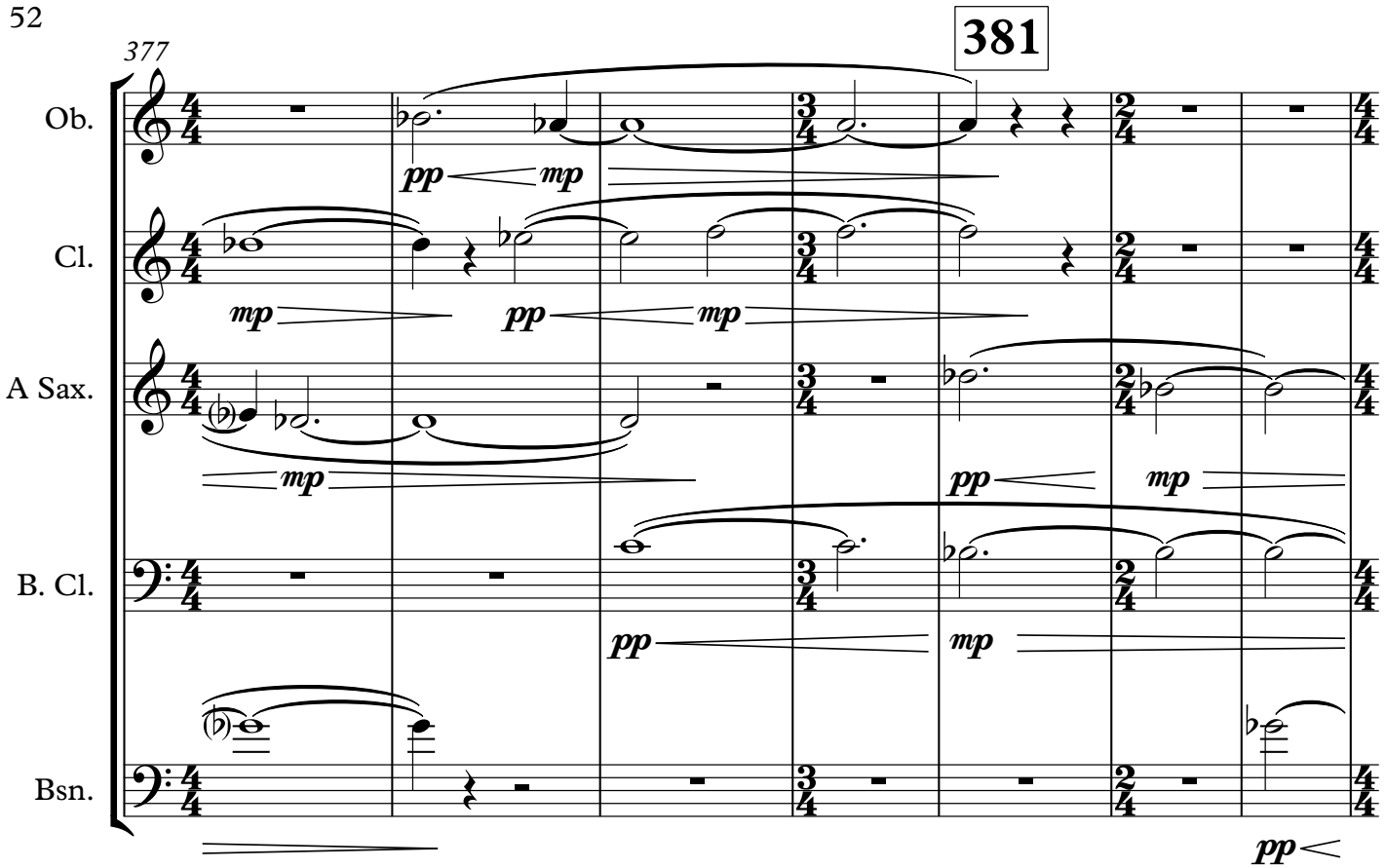
VIII.

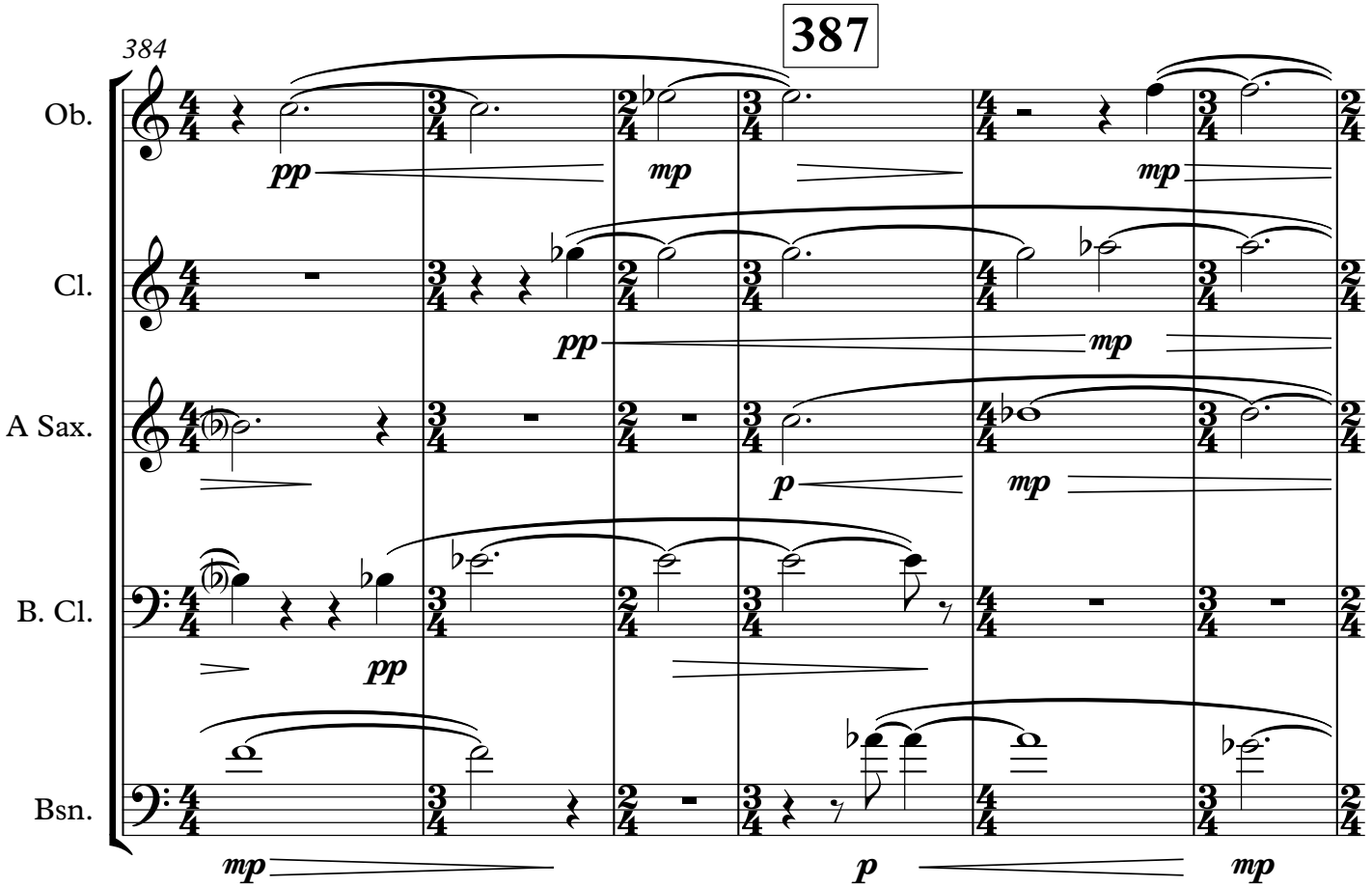


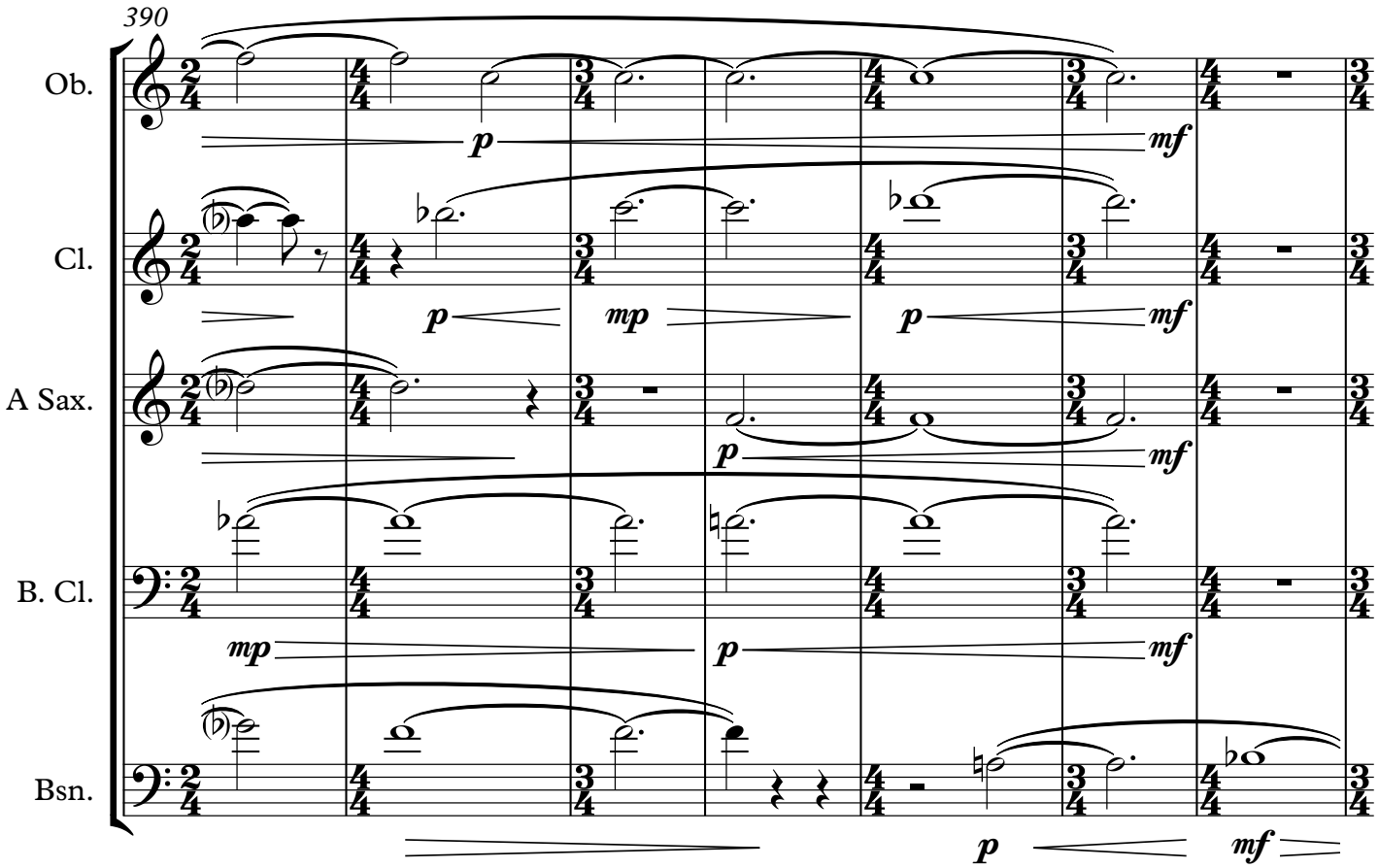
356




364
364
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
mp
p
pp
374
370
more motion
♩ = 116
mf


377
381
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
pp
mp


384
387
Ob.
Cl.
A Sax.
B. Cl.
Bsn.
pp
mp
p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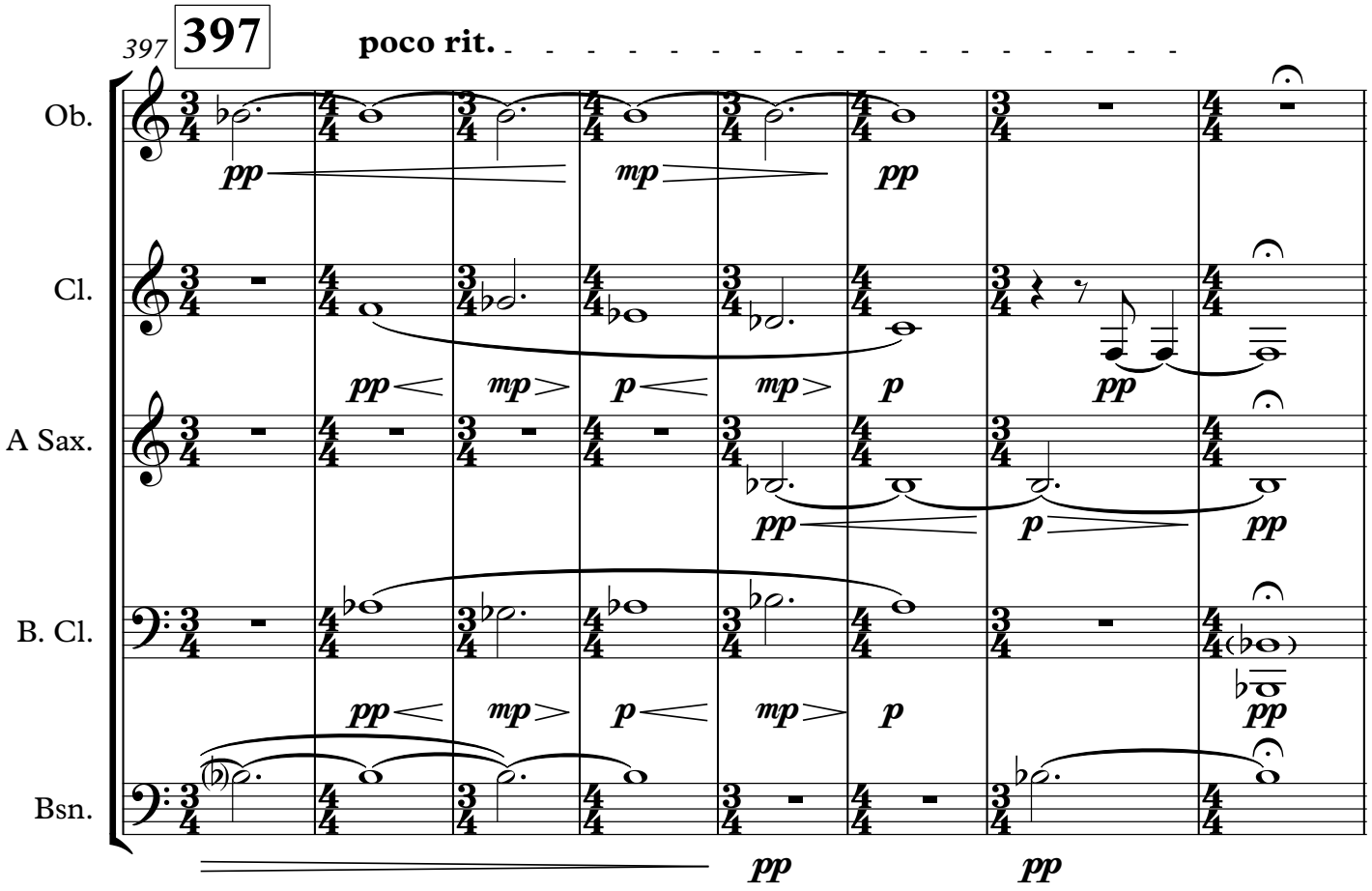
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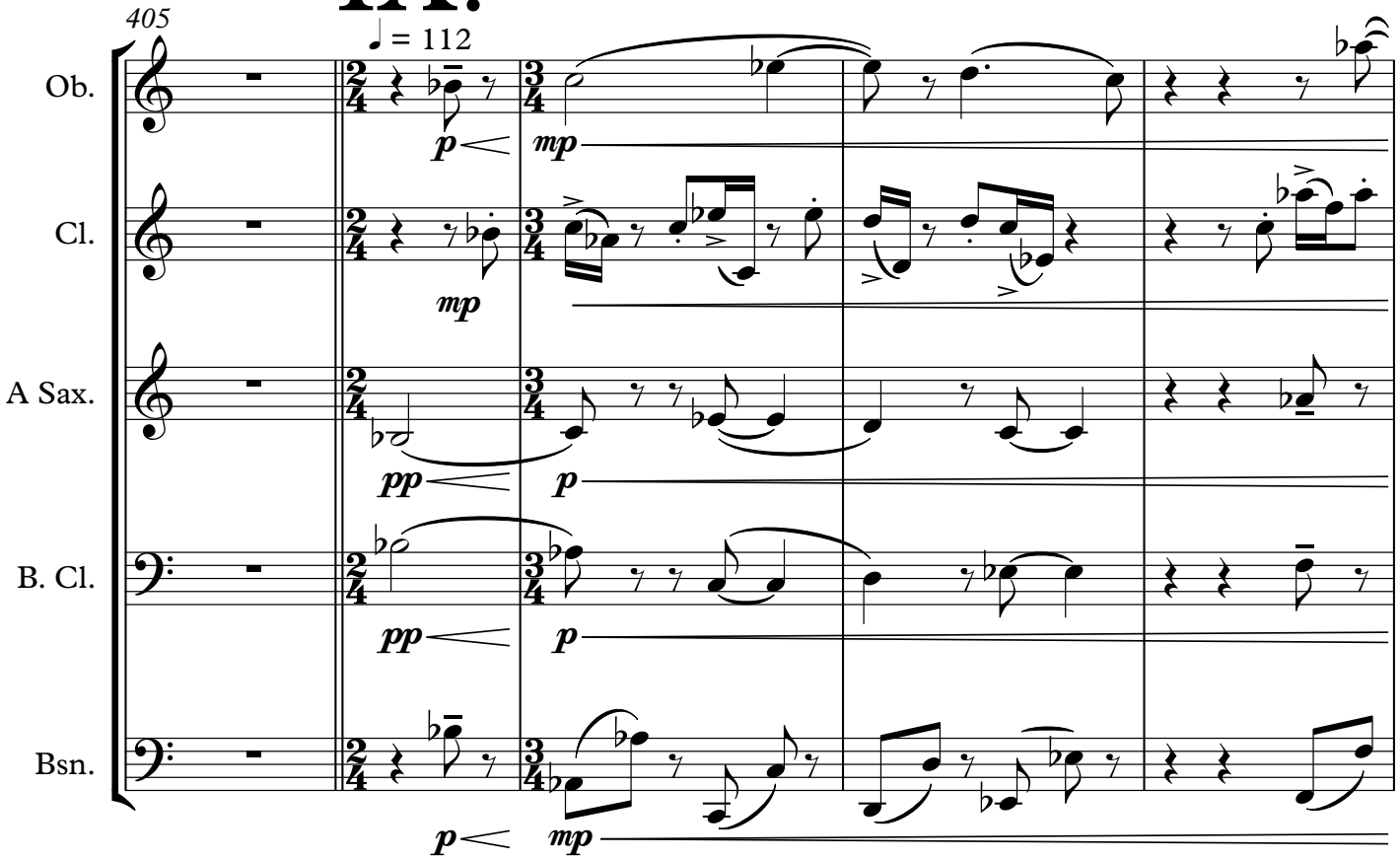
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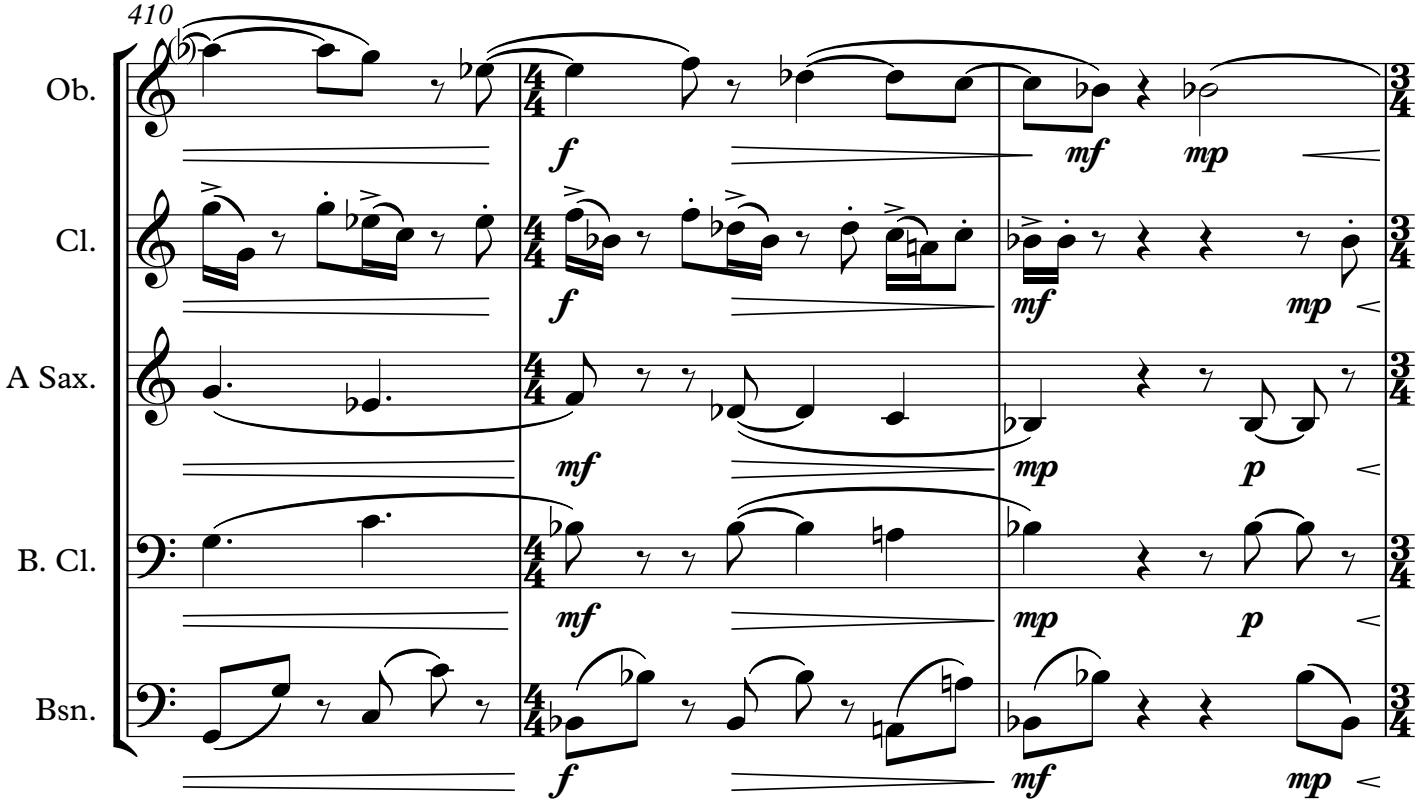
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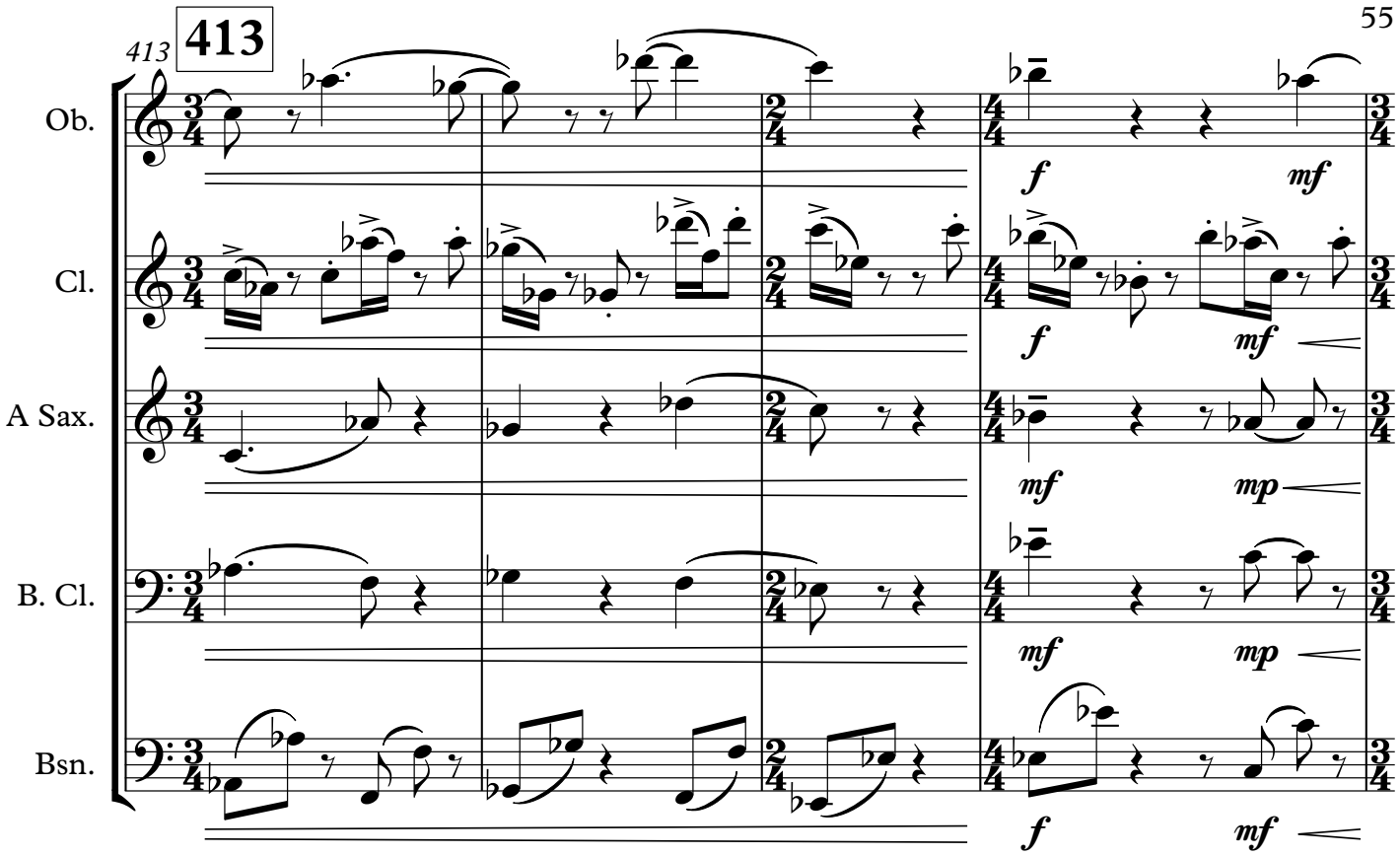
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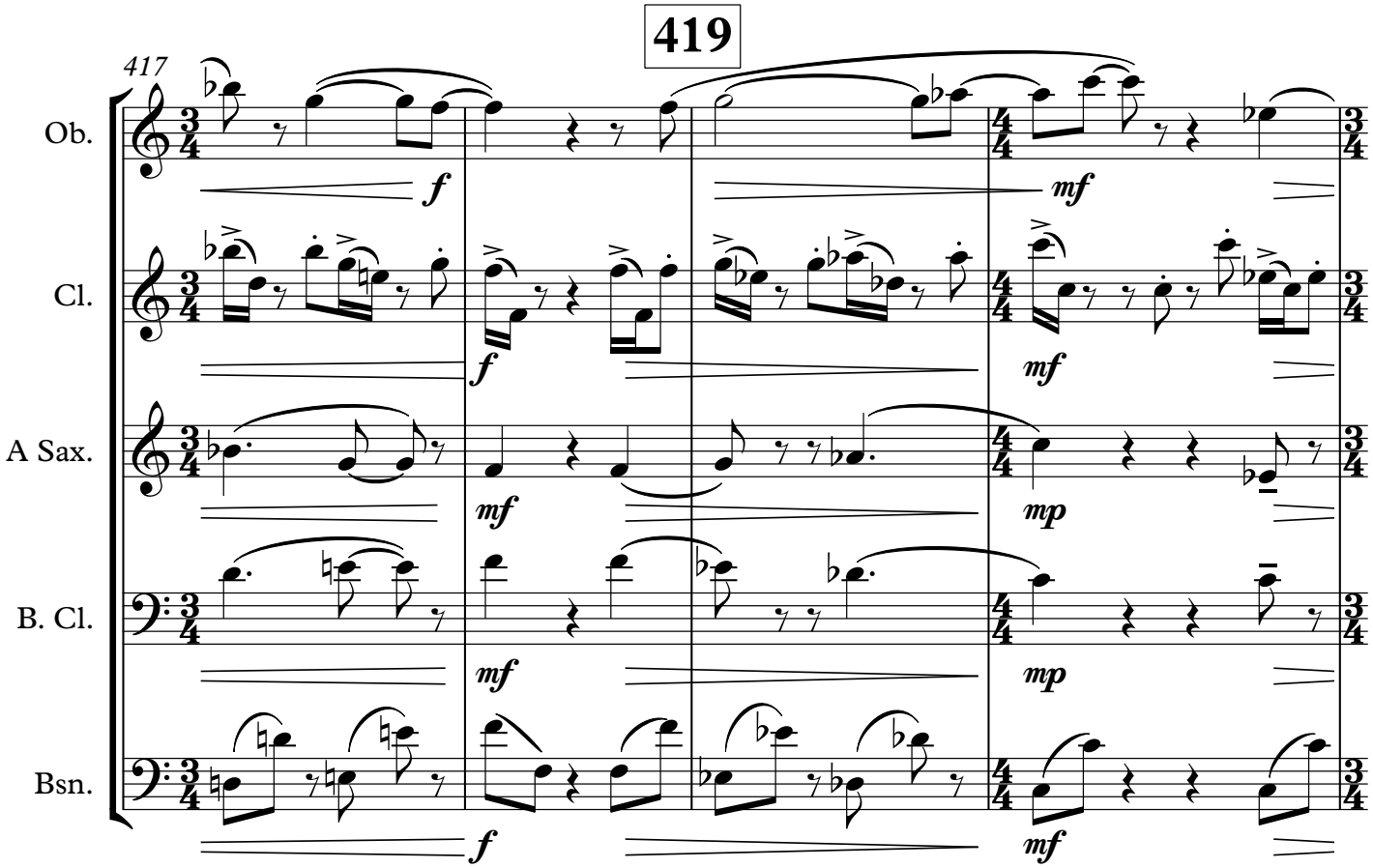
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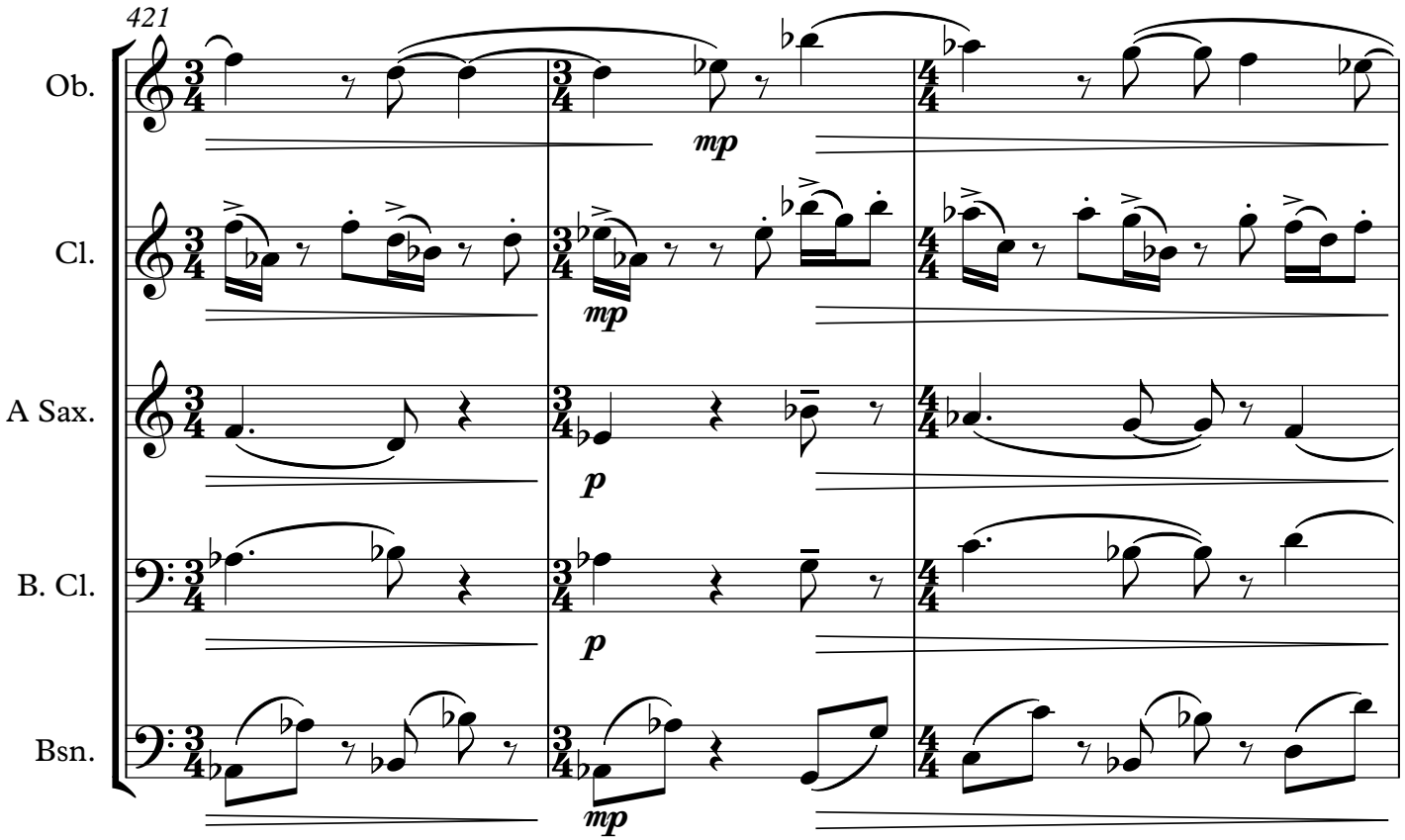
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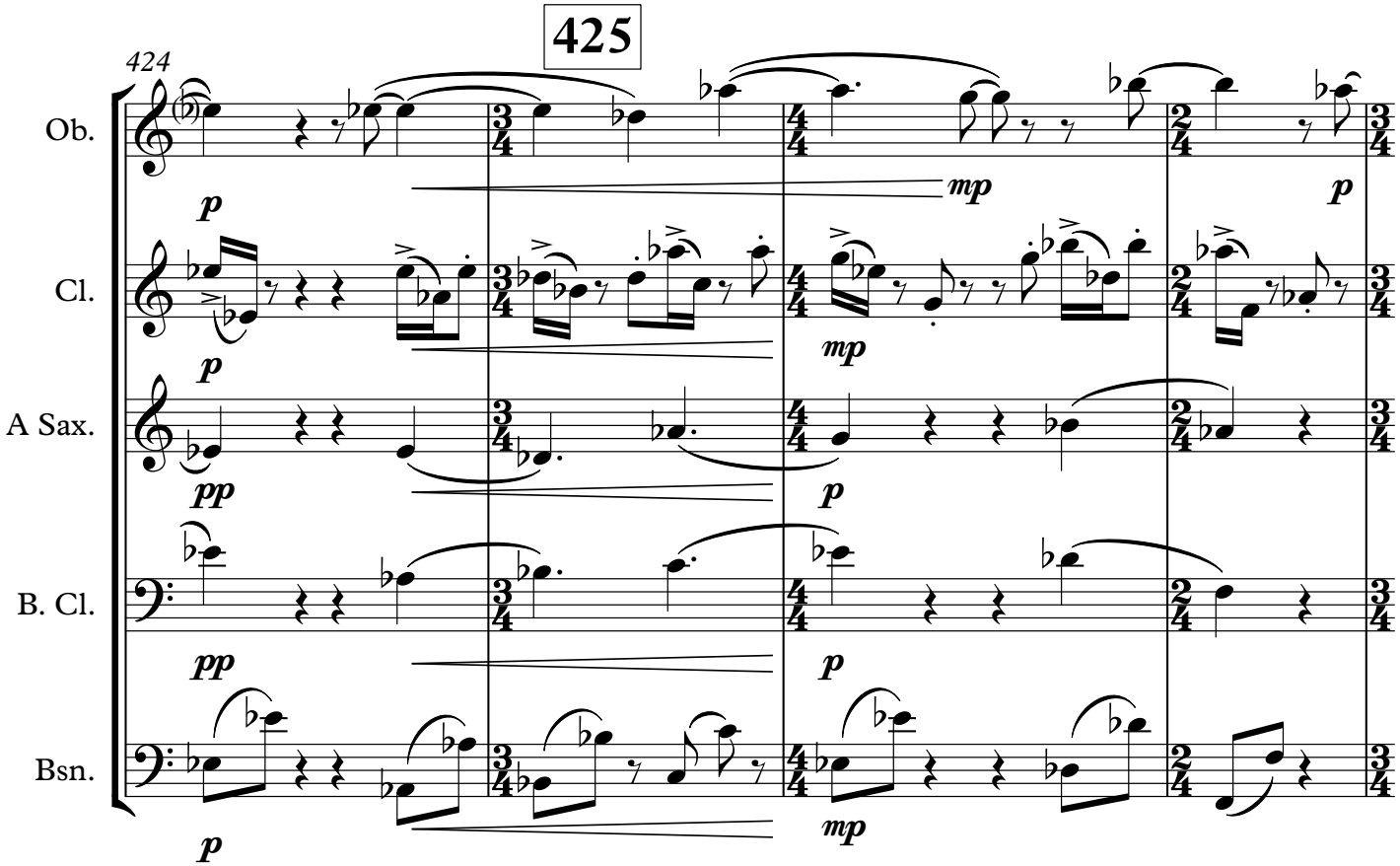
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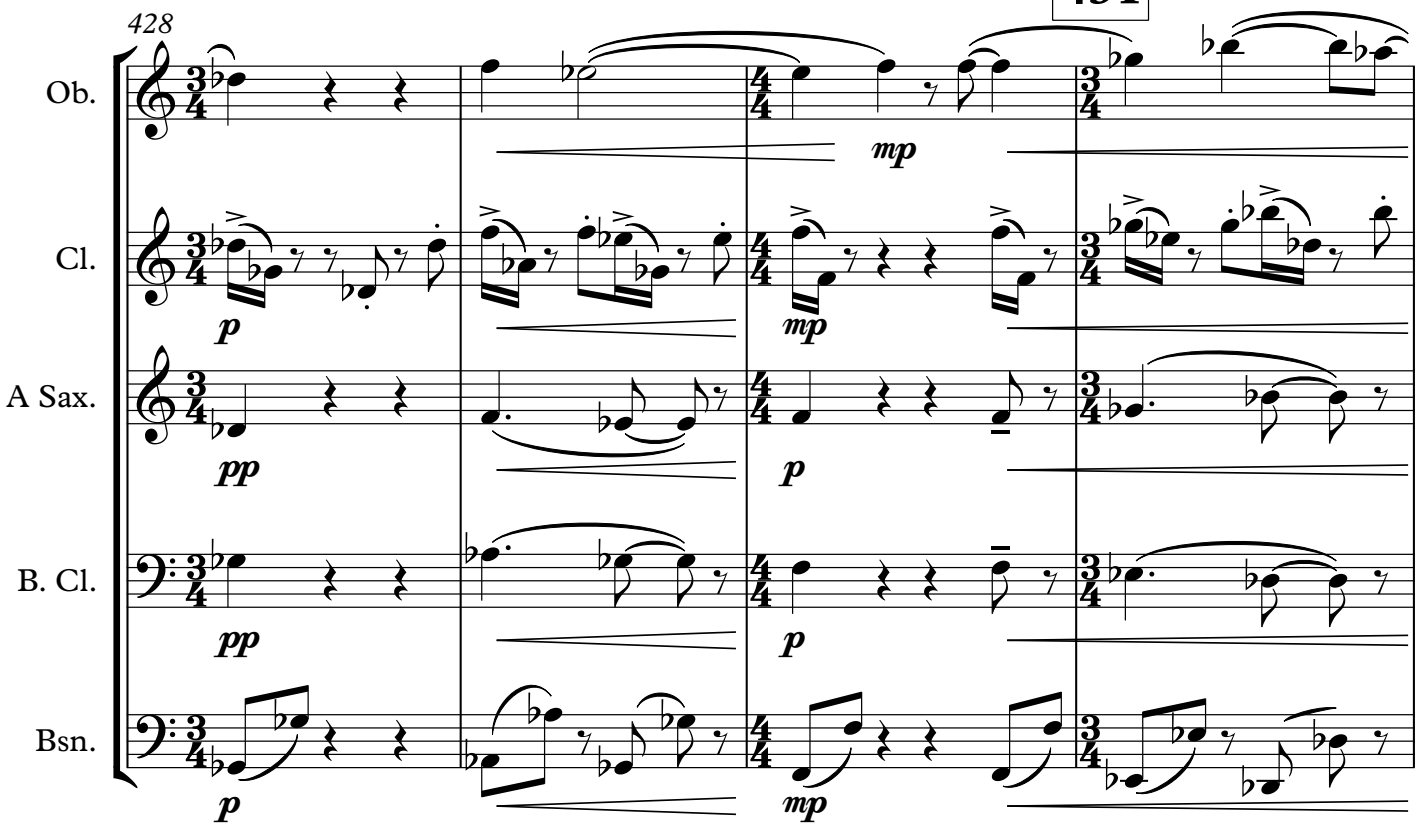
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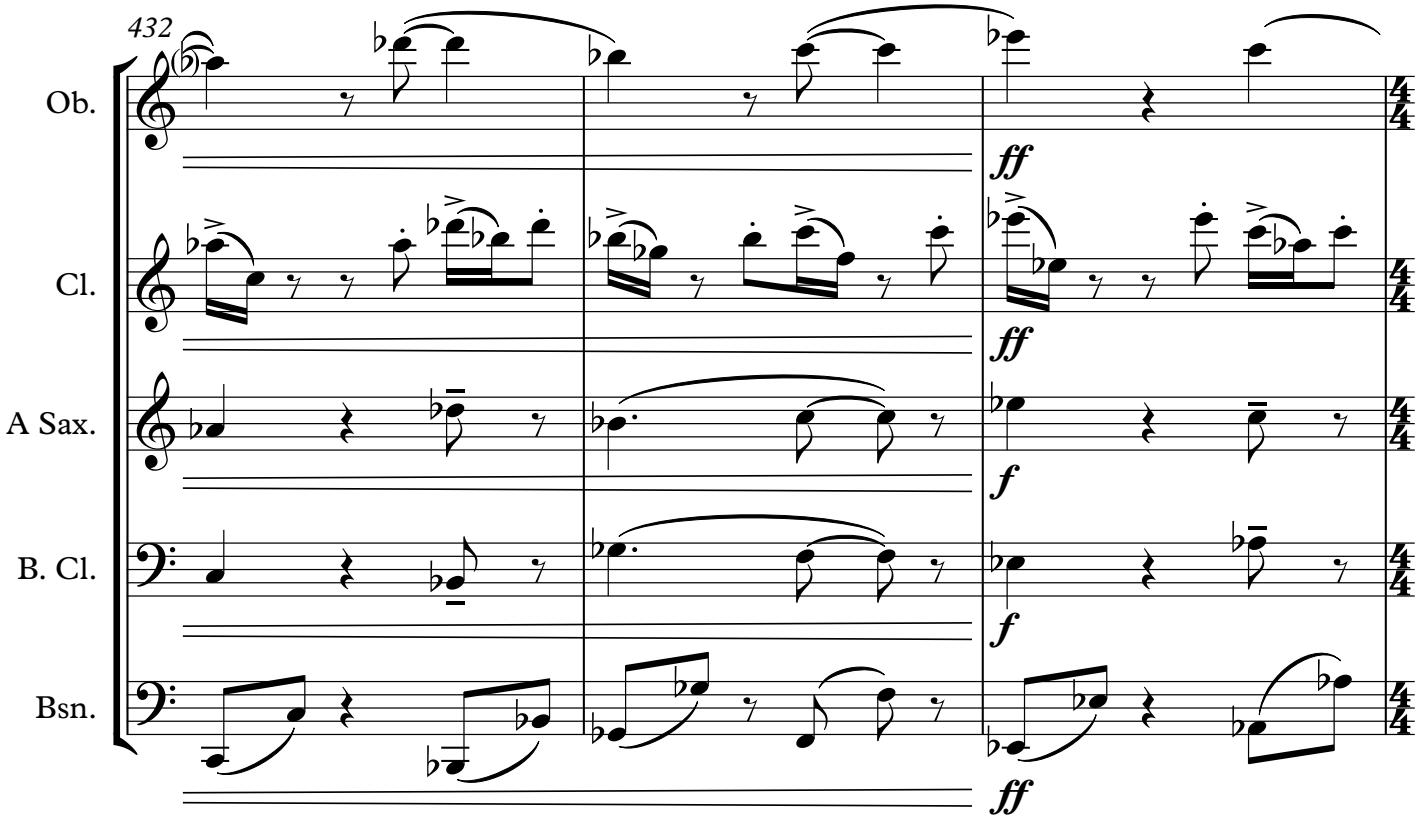
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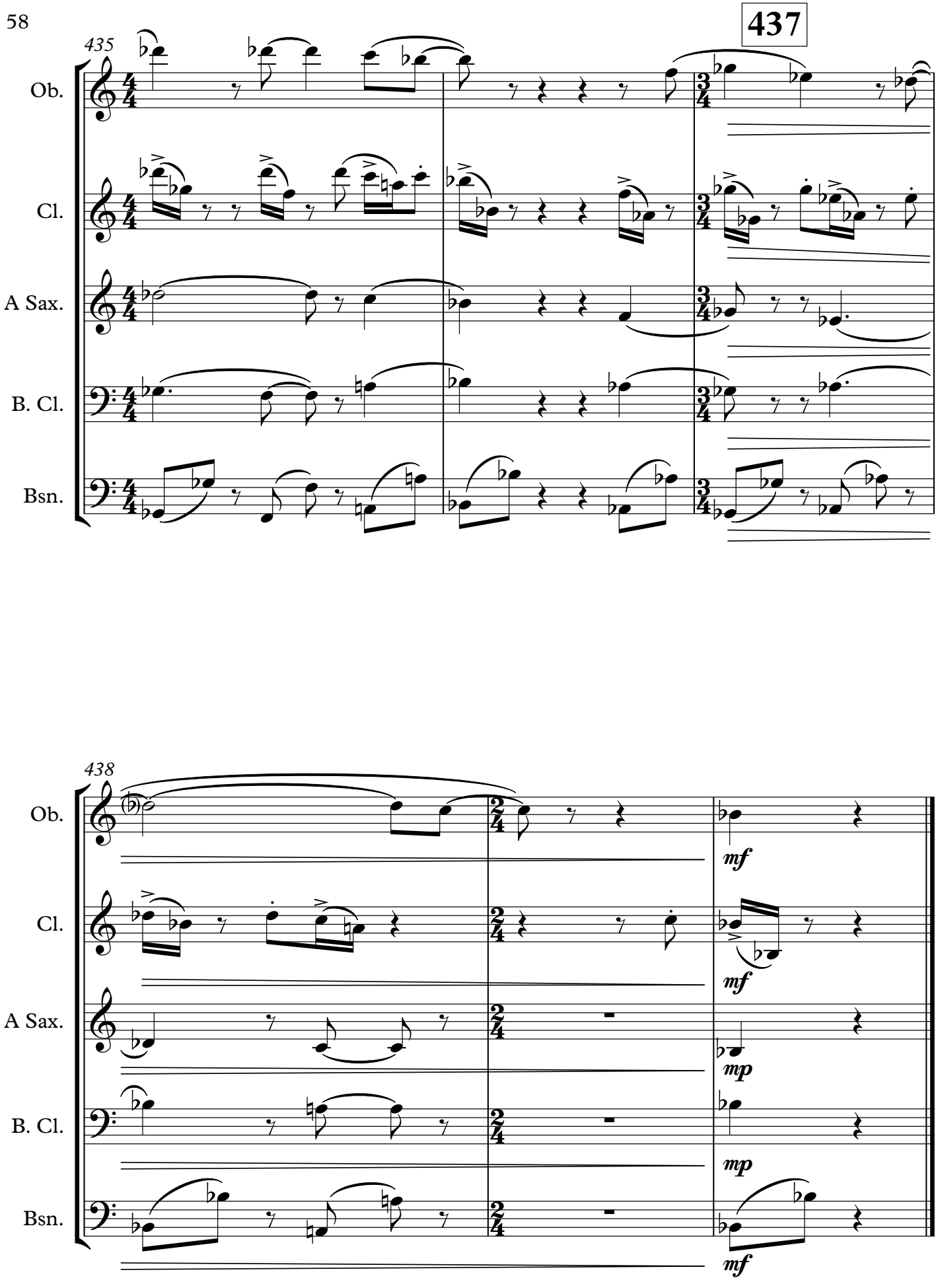
435
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438
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