

# *Variations in the Reeds*

*for reed quintet*

This perusal score contains movements I, II, and V.

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This sample score is intended for perusal and contains only movements I, II, and V. This configuration is not approved for performance. Please contact the composer to purchase the full score and parts: [jrleszczynski@gmail.com](mailto:jrleszczynski@gmail.com).

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

Duration: 11 minutes

Movements I, II, V: 3.5 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](mailto:jrleszczynski@gmail.com).

# THEME & FORM

The image displays a musical score for a piece titled "THEME & FORM". It consists of nine staves, each labeled with a Roman numeral and a key signature: I. in Bb, III. in F, V. in Eb, VII. in F, IX. in Bb, II., IV., VI., and VIII. The staves are arranged in a single system. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with "8" or "16" indicating rhythmic values. The score is written in a style that suggests a complex, possibly contrapuntal, composition.

## 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, *species 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 all consist 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

Selections from  
Variations in the Reeds

John Leszczynski

I. ♩ = 120  
• Big, full-throated sound

Oboe

Clarinet in B $\flat$

Alto Saxophone

Bass Clarinet in B $\flat$

Bassoon

5

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

8

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*mf*

*mf*

*mf*

*mf*

*mf*

11

12

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*ff*

*ff*

*ff*

*ff*

*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

This musical system covers measures 26 and 27. The key signature has one flat (B-flat). Measure 26 is in 4/4 time, and measure 27 is in 3/4 time. The woodwind parts are: Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The Oboe and Clarinet parts have accents and slurs. The Alto Saxophone part has a slur and a '6' marking. The Bass Clarinet part has a slur and a '6' marking. The Bassoon part has a slur and a '6' marking.

28

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

6

This musical system covers measures 28 and 29. The key signature has one flat (B-flat). Measure 28 is in 3/4 time, and measure 29 is in 4/4 time. The woodwind parts are: Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The Oboe part has a slur and a '6' marking. The Clarinet part has a slur and a '6' marking. The Alto Saxophone part has a slur and a '6' marking. The Bass Clarinet part has a slur and a '6' marking. The Bassoon part has a slur and a '6' marking.

31

30

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.

39

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*mf* *ff*

*mf* *ff*

*mf* *ff*

41

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*mp*

*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.

62

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*mp*

*p*

68

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*pp*

*pp*

*pp*

*pp*

*pp*

74

76

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*mp*

*p*

*p*

*mp*

*p*

81

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

3 3

3 3

86

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

89

*p*

*mp*

*p*

*mp*

3 3 3

91

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*p*

3

3

3

96

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*mf*

*mp*

*mf*

3

3

3

101



102

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*p*

*mf*

3

3

3

112

108

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*f*

*f*

*f*

3

3

114

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*f*

3 3 3

3 3

120

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*mp*

*mp*

*mp*

*mp*

*mp*

3 3 3

125

126

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

130

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

134

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

138

142

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*p*

*pp*

*p*

*mp*

*p*

*pp*

*mp*

*p*

[illegible][illegible]

V.  $\text{♩} = 126$ 

231

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

A Sax. *mf* *f* *mf*

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

Bsn. *mf* *f* *mf*

235

Ob. *f* *mf*

Cl. *f* *mf*

A Sax. *f* *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

238

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*f*

241

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*mf*

*f*

*mf*

*f*

*mf*

*f*

244

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*mf*

*mf*

*mf*

*mf*

*mf*

247

Ob.

Cl.

A Sax.

B. Cl.

Bsn.



250

249

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*f*

*f*

*f*

*f*

*f*

252

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*mf*

*mf*

*mf*

*mf*

*mf*

255

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

257

257

Ob.

Cl.

A Sax.

B. Cl.

Bsn.

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

260

Ob. *f* *ff* *f*

Cl. *f* *ff* *f*

A Sax. *f* *ff* *f*

B. Cl. *f* *ff* *f*

Bsn. *f* *ff* *f*

263

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

A Sax. *mf* *f* *mf*

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

Bsn. *mf* *f* *mf*