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QUINTET FOR WOODWINDS

THESIS

Presented to the Graduate Council of the
North Texas State College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

David Warner Hutchison, B. S. M.

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CHAPTER I

PURPOSE AND OBSERVATIONS

The purpose of writing the Quintet for Woodwinds is to produce a composition for woodwind ensemble containing elements of significant musical form. Much of the quintet music by composers such as Reicha and Taffanel is characterized by pure virtuosity of style and lack of significant musical form.

Twentieth century chamber music has been influenced to a great extent by the devices of composition used in the ever increasing amount of orchestral works. Irregular rhythmic patterns and startling chromatic effects such as those found in the works of Darius Milhaud display, to some extent, this influence.

Much of the recent woodwind ensemble music has been confined to short movements; these are often pieces or truncated sonata-forms. A need exists for woodwind ensemble music which possesses stable musical ideas.

An effort has been made in the writing of the Quintet for Woodwinds to exploit the individual characteristics of the instruments involved and at the same time produce musical ideas which embody significant form, clarity of tonality, harmonic style and melodic style. The tonality is basically diatonic. Polytonal chords and fourth chords such as those

found in the First Movement, measures sixteen through nineteen (the six measures following rehearsal number [1]), are constructed by deliberately combining melodic figures and their variants vertically to form chords. The polytonal chords present in the First Movement, measures twenty-seven to forty-two (rehearsal number [4] and the measures following) result from placing one melodic line over the other.

The melodic style of the Quintet for Woodwinds clearly shows a predominance of melodic line over harmony. The melodies present in some of the variations in the Fourth Movement (Passacaglia) are reminiscent of sixteenth century choral works or of an even earlier influence, that of the French motet or plainsong.

The work is characterized by a consistent reiteration of the principal ideas; figures in a melodic line recur as polyphonic accompaniment; the components of a melodic line often recur in inverted or variated form.

The Quintet for Woodwinds utilizes the conventional instrumentation for a woodwind quintet, that is, flute, oboe, clarinet (B^b), Horn in F, and bassoon. In the Third Movement (Playfully) the piccolo is to be used as an alternate instrument with the flute.

CHAPTER II

ANALYSIS OF THE QUINTET FOR WOODWINDS

The Quintet for Woodwinds consists of four movements: the First Movement (Fast) is a sonata-allegro; the Second Movement (Legato, but moving) is a three-part song; the Third Movement (Playfully) is a scherzo; the Fourth Movement (Legato) is a passacaglia with canon.

First Movement

The First Movement of the Quintet for Woodwinds is in sonata-allegro form. It is in quick 6/8 meter.

The principal theme is a forceful melody utilizing intervals of the fourth.

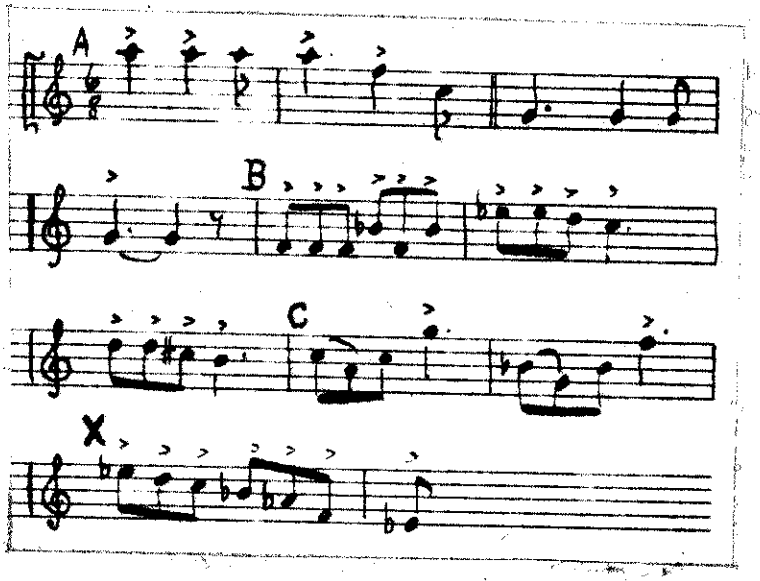

Fig. 1--Principal theme (mm. 1-11)

The principal theme is composed of four distinct motifs. In Figure 1 the first three motifs are labeled A, B, and C. The fourth motif is a diatonic scale figure; it is labeled with an X. Throughout this analysis the four motifs in the principal theme will be referred to by the terms motif A, motif B, motif C and motif X.

The principal theme is introduced in the flute with homophonic accompaniment. A codetta passage extends from measure 12 (rehearsal number 1) to measure 15.

Motif A of the principal theme announces the restatement of the theme in part extended by a codetta from measure twenty to measure twenty-nine (rehearsal number 2).

The introduction which has subtly entered in the bassoon extends for six measures from rehearsal number 2 to the entrance of the subordinate theme in the seventh measure after rehearsal number 2 .

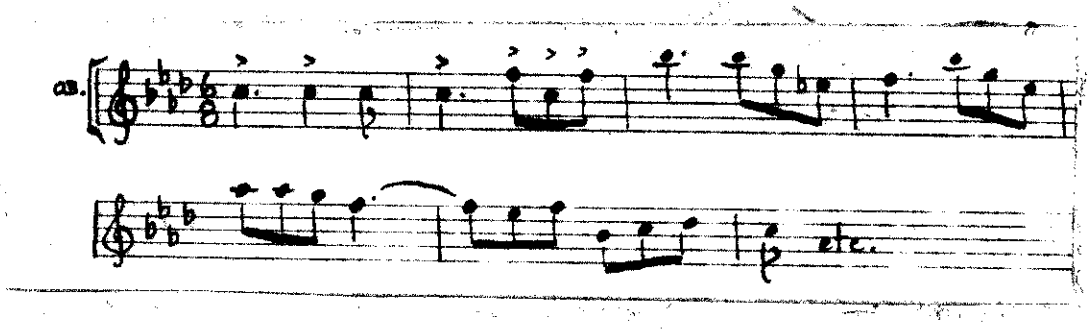

Fig. 2--Subordinate theme (mm. 35-41)

The head-motif of the subordinate theme is a variated inversion of motif A in the principal theme (Figure 1). The subordinate theme is very martial in character.

A march-like ground bass is iterated as accompaniment to the subordinate theme.

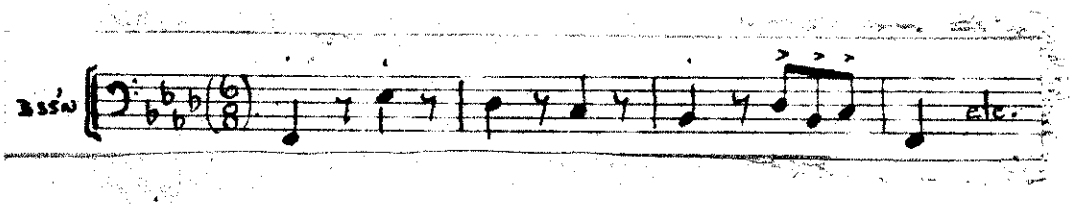

Fig. 3--Ground bass (mm. 29-31ff.)

The ground bass is stated by the bassoon; it grew out of the bassoon notes in the introduction to the subordinate theme.

At rehearsal number [3] the melody is taken over by the flute and clarinet in octaves. The oboe and Horn combine to provide a polyphonic accompaniment utilizing motifs B and C of the principal theme.

The subito at rehearsal number [4] marks the beginning of a sixteen-measure developmental interlude. This interlude is a conversation between motif A (Figure 1) and motif X. At rehearsal number [5] further development of ideas from the principal theme involves a treatment of motif B (Figure 1).

A twenty-measure development of the subordinate theme ensues at rehearsal number [6]. Eleven measures of a re-transition interlude prepare the recapitulation. In the recapitulation of the subordinate theme (rehearsal number [11]) the original minor theme is altered to sound in major.

An eight-measure coda at rehearsal number [12] completes the movement.

The F major tonality of the principal theme moves to an F minor tonality in the subordinate theme. The development section (rehearsal number [4] to rehearsal number [9]) treats the thematic material in various related tonalities.

The inversion of motif A of the principal theme provides what might be termed the harmonic basis of the First Movement, that is, a fourth chord. Measures one to four contain a fourth chord built on D; measures five to seven contain a fourth chord built on E.

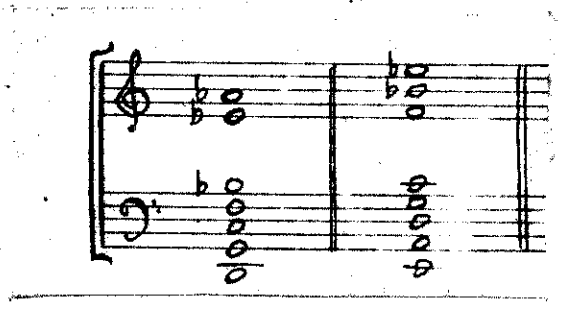

Fig. 4--Fourth chords

Second Movement

The Second Movement of the Quintet for Woodwinds is in three-part song form. It is multimetric with alternate 3/4 and 2/4 meter changing to 3/2 and 4/2 meter. A 4/4 measure occurs once one measure before rehearsal number [2] as a definition for a free solo passage.

Measure signature is indicated only at the beginning of each multimetric section in the score. Thereafter,

measures contain either two or three beats without meter signature.

The A portion of the Second Movement features a homophonic ground as accompaniment.

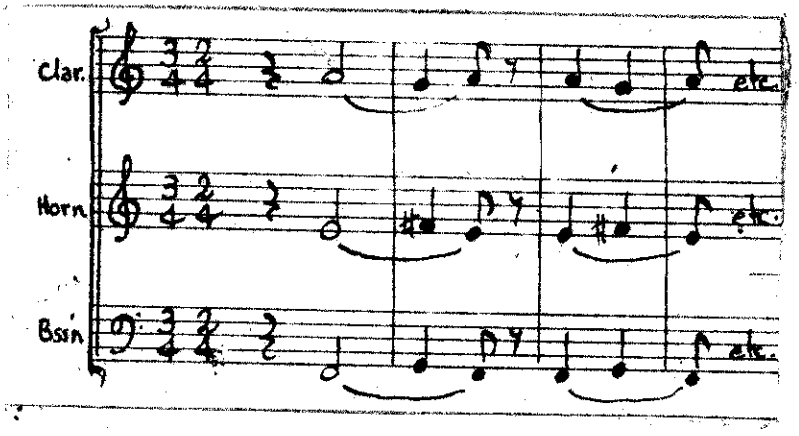

Fig. 5--Ground (mm. 1-4ff.)

The ground (Figure 5) is presented in the clarinet, Horn and bassoon as an eight measure introduction to the theme. The theme is characterized by the same type of intervals present in the principal and subordinate themes of the First Movement.

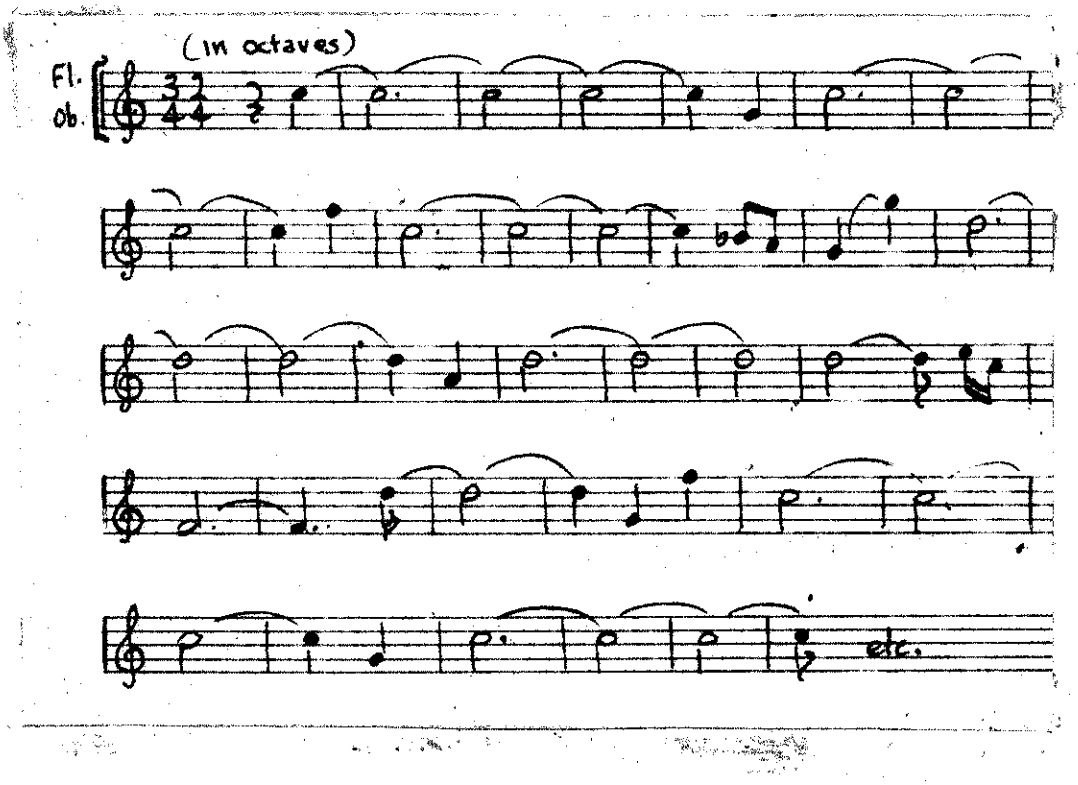

Fig. 6--Theme (mm. 8-41)

The theme is stated in measures eight through forty-one by the flute and oboe in octaves. An eleven-measure codetta ensues at measure forty-one (eight measures before rehearsal number 1) in which Horn and oboe echo the thematic fourth interval.

A change of meter signature from the 2/4 3/4 pattern to almost consistent 2/4 measures occurs two measures after rehearsal number 1 . Here begins a twenty-one-measure episodic interlude in which the bassoon and flute offer free solo passages. A stopped note on the Horn one measure before rehearsal number 3 announces the end of the transition and the beginning of the long B portion of the movement. This section encompasses the fifty-six measures

from rehearsal number [3] to rehearsal number [5]. The first twenty-eight measures is a chorale fragmented by the theme in diminution. The chorale melody is illustrated in Figure 7. The phrases of the melody are separated by double bars.

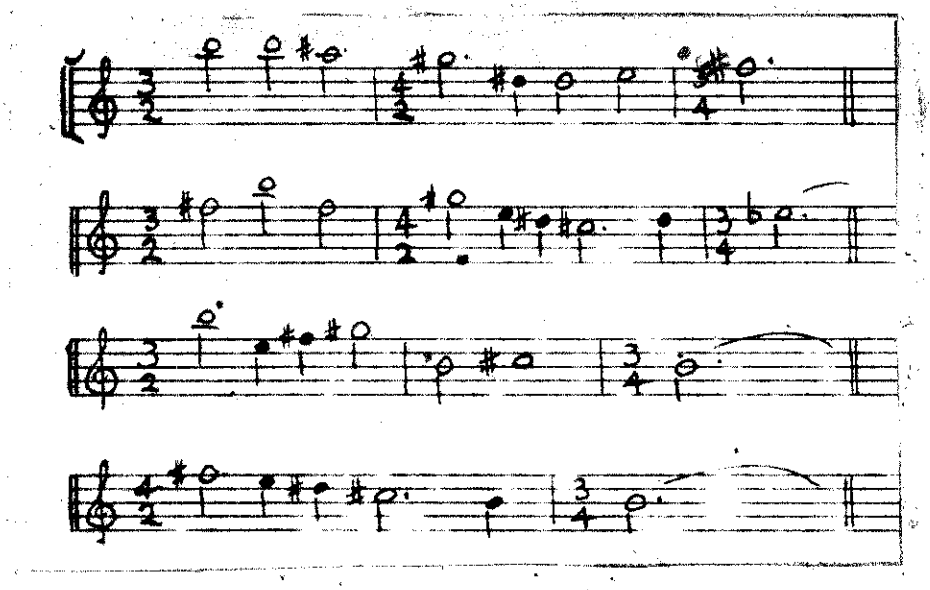

Fig. 7--Chorale (mm. 73-125)

An additional twenty-eight measures of repetition follows (rehearsal number [4] and ensuing twenty-eight measures).

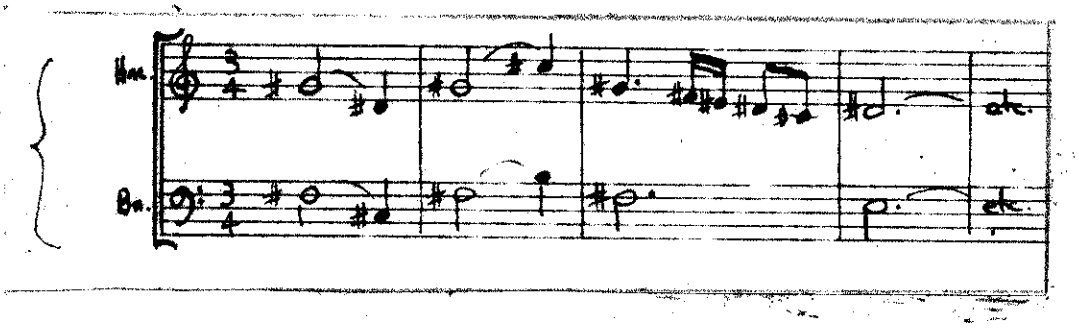

Fig. 8--Theme in diminution (mm. 76-79)

The theme is featured in the Horn and bassoon. The chorale is stated by the flute, oboe and clarinet in very

tense chords. The chorale phrases are interspersed with the theme in diminution. The tense chords in the first twenty-eight measures of the B portion (rehearsal number [3] to rehearsal number [4]) are made even more tense by the addition of an interval of the fourth in the flute during the second twenty-eight measures (rehearsal number [4] to rehearsal number [5]).

A retransition section ensues at rehearsal number [5]. The multimetric 2/4 3/4 pattern returns. The length of the retransition is almost one-half the original transition which occurred in measures forty-nine to seventy-two (rehearsal number [1] to rehearsal number [3]).

A codetta passage occurring thirteen measures before rehearsal number [6] prepares the recapitulation of the A portion. A final twelve-measure coda completes the movement.

Third Movement

The Third Movement of the Quintet for Woodwinds is a scherzo. A nine measure introduction announces the motif upon which the movement is based thematically.

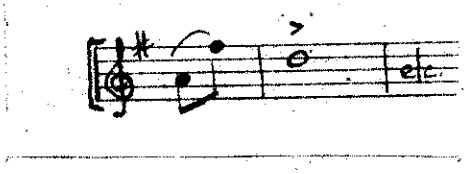

Fig. 9--Thematic motif (mm. 3-10)

The principal theme ensues at measures ten through eighteen (rehearsal number [1] to rehearsal number [2]).

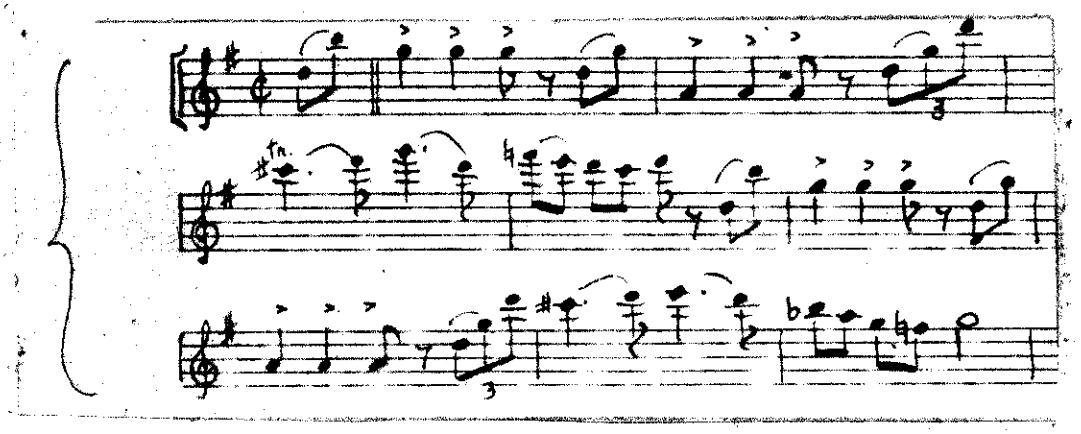

Fig. 10--Principal theme (mm. 10-18)

The subordinate theme ensues at measures twenty-one through twenty-nine (two measures after rehearsal number [2] to rehearsal number [3]. The subordinate theme is in the relative minor key, E minor. The principal theme returns at rehearsal number [3].

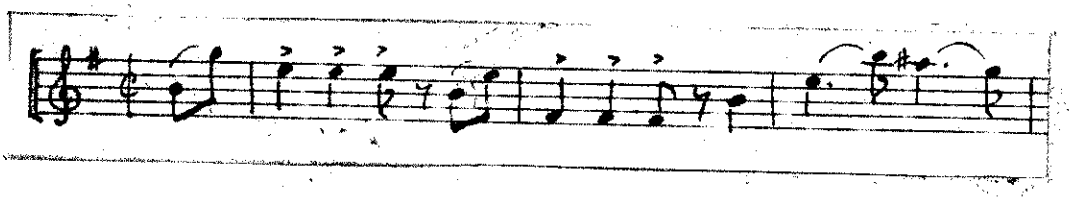

Fig. 11--Subordinate theme (mm. 21-25)

The melodic style of the principal theme (Figure 10) and the subordinate theme (Figure 11) resembles that of the principal and subordinate themes in the First Movement (Figures 1 and 2) and in the theme of the Second Movement (Figure 6).

The trio occupies measures thirty-seven to sixty-eight (rehearsal number 4 to one measure before rehearsal number 6). The contrasting trio theme features the piccolo (Figure 12).

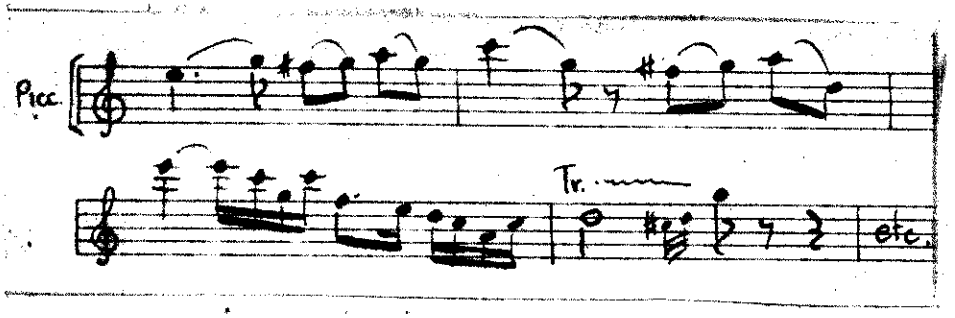

Fig. 12--Trio theme (mm. 41-44)

Recapitulation occurs at rehearsal number 6 to the measure before rehearsal number 8. A very short codetta at rehearsal number 8 echoes material used in the introduction (measures one to eight). This concludes the Third Movement.

Fourth Movement

The Fourth Movement of the Quintet for Woodwinds is a passacaglia with canon. The passacaglia theme, which is in 3/4 meter, is announced in the bassoon in measures one to eight (Figure 13).

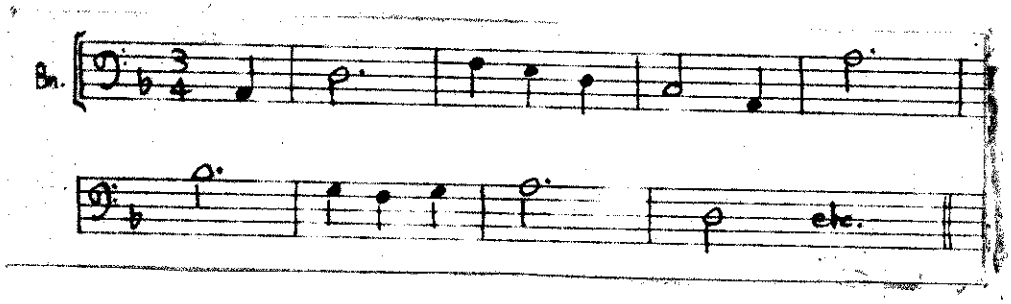

Fig. 13--Passacaglia theme (mm. 1-8)

The first variation consists of two parts. In part one (measures nine through sixteen) a simple harmonization in the oboe and clarinet presents a chord scheme utilized in variations one, two and seven (Figure 14).

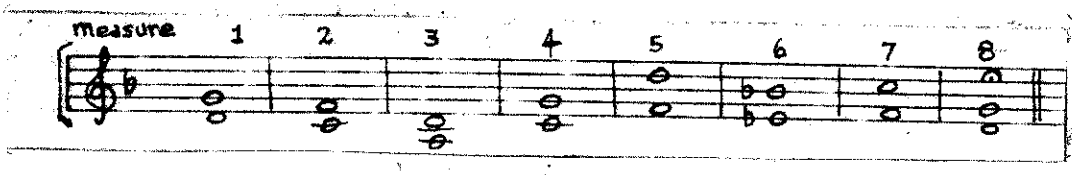

Fig. 14--Chord scheme (mm. 9-33)

In part two of the first variation (rehearsal number 1 to rehearsal number 2) the chord scheme is inverted in the flute and oboe over a counter-melody in the clarinet (Figure 15) and the passacaglia theme in the bassoon (Figure 13).

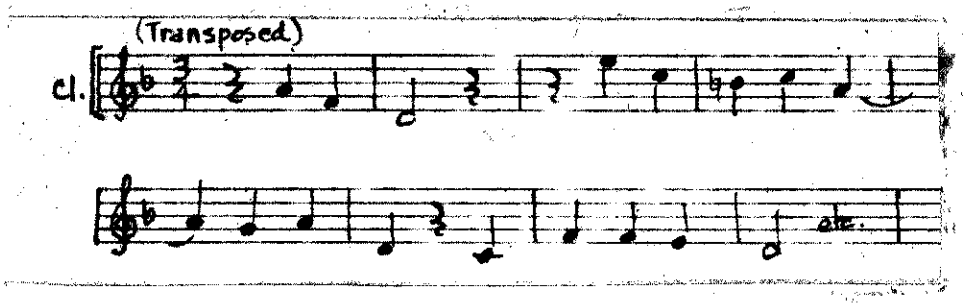

Fig. 15--Counter-melody (mm. 16-33)

In the second variation the flute repeats the countermelody presented in the clarinet in part two of the first variation (Figure 15) an octave higher with added notes. The passacaglia theme appears in the Horn (rehearsal number 2 to 3).

The third variation (rehearsal number 3 to rehearsal number 4) features a variated version of the passacaglia theme in the flute. The intervals between the eighth notes in the oboe and clarinet accompaniment figures describe the chord scheme (Figure 14) transposed into a new key, G minor (Figure 16).

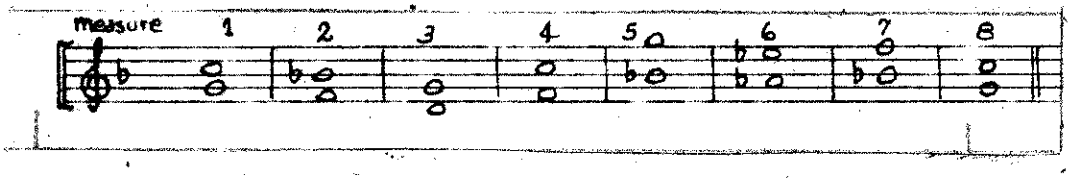

Fig. 16--Chord scheme in G minor (mm. 25-33)

The fourth and fifth variations (rehearsal numbers 4 to 6) feature a staccato accompaniment to a solo statement of the passacaglia theme. In both of these variations the accompaniment is harmonically free.

In the sixth variation (rehearsal numbers 6 to 7) the passacaglia theme is outlined by a staccato note in a different voice on each of the strong beats within the passacaglia melody. This is illustrated in Figure 17.

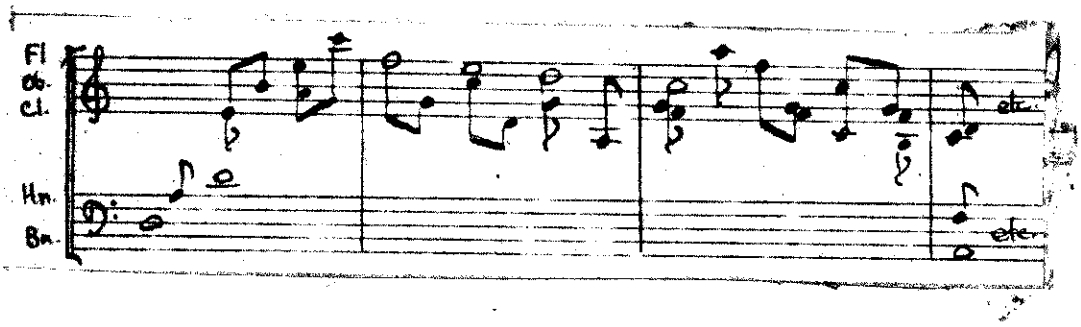

Fig. 17--Passacaglia theme outlined in sixth variation (mm. 59-61).

In Figure 17 the passacaglia theme is outlined in the whole-notes. The whole-notes are merely symbols and do not appear in the score.

In the seventh variation the 3/4 meter changes to 9/8 meter. A melodic embellishment of the passacaglia theme appears in the oboe from rehearsal number [7] to rehearsal number [8]. Two augmented variations of the passacaglia theme in the flute and clarinet provide canonic accompaniment to the oboe melody (Figure 18).

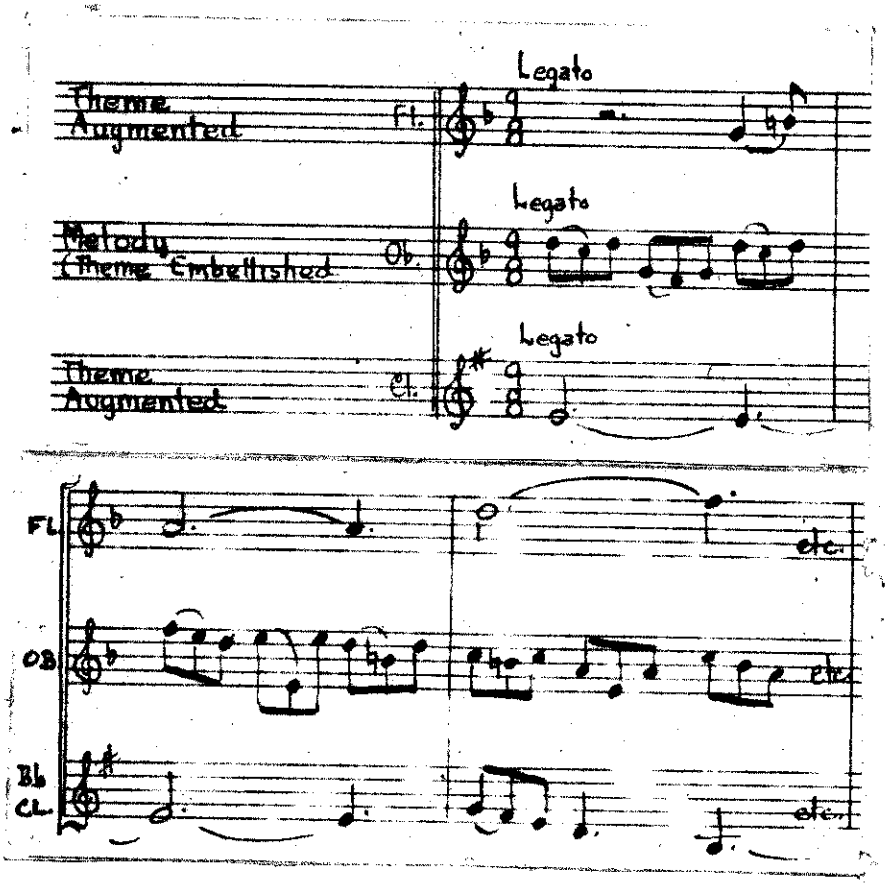

Fig. 18--Passacaglia theme in augmentation as canonic accompaniment (mm. 46-53).

At rehearsal number [8] the embellished theme in the oboe is doubled with the bassoon at an octave. The chord scheme used in the first and second variations (Figure 14) reappears in the flute, oboe and Horn as accompaniment.

In the eighth variation (rehearsal number [9]) the 3/4 meter returns. In this variation the passacaglia theme is outlined by various instruments (Figure 19) in much the same manner as the sixth variation (Figure 17).

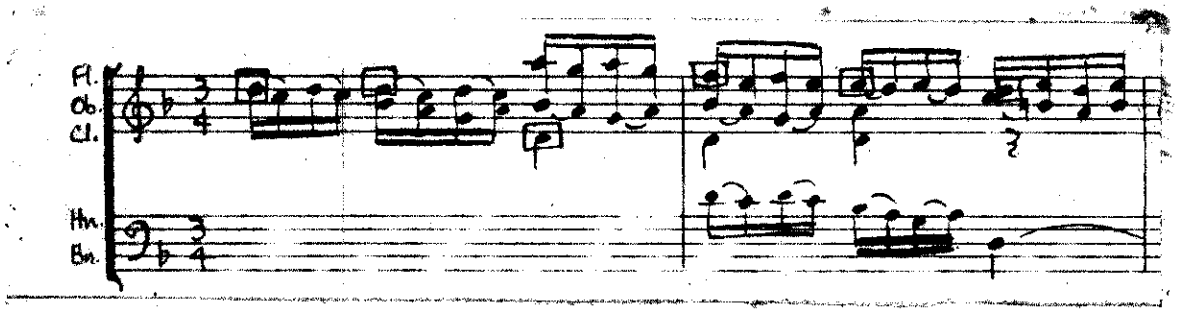

Fig. 19--Passacaglia theme outlined in the eighth variation (mm. 84-85).

In Figure 19 the notes of the theme have been enclosed by a □.

The canon begins at rehearsal number 10. This is a double canon in which the counter-melody in the first and second variations (Figure 15) is treated as a two-voice canon in octaves by the flute, oboe and clarinet. The passacaglia theme appears as a canon at an octave in the Horn with the two-voice counter-melodic canon. The bassoon enters canonically, treating the passacaglia theme in augmentation (Figure 20).

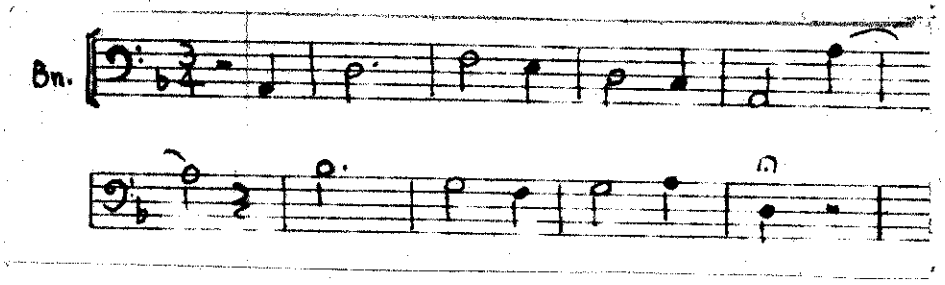

Fig. 20--Passacaglia theme in augmentation as a canon (mm. 84-93).

At rehearsal number [11] the embellished melody of the seventh variation returns as a canon. The counter-melody returns five measures after rehearsal number [11]. A false entrance of the counter-melodic canon occurs in the Horn seven measures after rehearsal number [11]. A triumphant six measure tutti passage closes the movement.

The over-all texture of the Fourth Movement is thick with the exception of the third variation and part one of the seventh variation (rehearsal number [7] to [8]).

The tonality of the Fourth Movement centers around D minor with the exception of the third variation (rehearsal number [3] to [4]) which is in G minor.

CHAPTER III

REDUCED ANALYSIS

The following tables illustrate the form and thematic development within each of the four movements of the Quintet for Woodwinds. The figure numbers in parentheses refer to the illustrations in Chapter II.

TABLE I

THE FORM AND THEMATIC DEVELOPMENT OF THE FIRST MOVEMENT OF THE QUINTET FOR WOODWINDS

Portion	Material	Measures	Extending to
Exposition of principal theme	Motif A (Fig. 1)	4	4
	Motif B (Fig. 1)	3	7
	Motif C (Fig. 1)	2	9
	Motif X (Fig. 1)	1	10
	Codetta--motifs C and X (Fig. 1)	5	15
	Motif A (Fig. 1)	4	19
	Codetta--motifs A and B (Fig. 1)	9	28
Exposition of subordinate theme	Introduction--ground bass (Fig. 3)	6	34
	Subordinate theme (Fig. 2)	6	40
	Subordinate theme (Fig. 2)	7	47
	4th chord (Fig. 4)	2	49
	Subordinate theme (Fig. 2)	12	61
	Codetta	5	66

TABLE I--Continued

Portion	Material	Measures	Extending to
Development of principal theme	Interlude--motifs A and X (Fig. 1)	16	82
	Motifs B and X (Fig. 1)	10	92
Development of subordinate theme	Subordinate theme material (Fig. 2)	9	101
	Subordinate theme (Fig. 2)	19	120
	Interlude--motif X (Fig. 1)	3	123
Recapitulation of principal theme	Motif A (Fig. 1)	4	127
	Motif B (Fig. 1)	3	130
	Motif C (Fig. 1)	2	132
	Motif X (Fig. 1)	1	133
	Codetta--motifs C and X (Fig. 1)	5	138
	Motif A (Fig. 1)	4	142
	Motifs B and C (Fig. 1)	3	145
	Motif X (Fig. 1)	3	148
Recapitulation of subordinate theme	Subordinate theme and ground bass (Figs. 2 and 3)	17	165
Coda	Motifs A, B and X (Fig. 1)	8	173
Total	. . . . .	173	173

TABLE II

THE FORM AND THEMATIC DEVELOPMENT OF THE SECOND MOVEMENT OF THE QUINTET FOR WOODWINDS

Portion	Material	Measures	Extending to
A portion	Ground (Fig. 5)	7	7
	Theme (Fig. 6)	34	41
	Codetta	10	51
Transition	Interlude	21	72
B portion	Chorale (Fig. 7)	3	75
	Theme in diminution (Fig. 8)	5	80
	Chorale (Fig. 7)	2	82
	Theme in diminution (Fig. 8)	5	87
	Chorale (Fig. 7)	3	90
	Theme in diminution (Fig. 8)	4	94
	Chorale (Fig. 7)	2	96
	Theme in diminution (Fig. 8)	4	100
	Chorale (Fig. 7)	3	103
	Theme in diminution (Fig. 8)	4	107
	Chorale (Fig. 7)	3	110
	Theme in diminution (Fig. 8)	4	114
	Chorale (Fig. 7)	3	117
	Theme in diminution (Fig. 8)	3	120
	Chorale (Fig. 7)	2	122
	Theme in diminution (Fig. 8)	3	125
Retransition	Interlude	14	139
	Codetta passage	13	152
Recapitulation of A portion	Ground (Fig. 5)	7	159
	Theme (Fig. 6)	34	193
	Coda	12	205
Total	. . . . .	205	205

TABLE III

THE FORM AND THEMATIC DEVELOPMENT OF THE THIRD MOVEMENT OF THE QUINTET FOR WOODWINDS

Portion	Material	Measures	Extending to
Introduction	Thematic motif (Fig. 9)	9	9
Scherzo--A portion	Principal theme (Fig. 10)	9	18
	Introductory material	2	20
	Subordinate theme (Fig. 11)	8	28
	Principal theme (Fig. 10)	9	37
Trio B portion	Introductory material	2	39
	Trio theme (Fig. 12)	29	68
Recapitulation A portion	Principal theme (Fig. 10)	9	77
	Introductory material	2	79
	Subordinate theme (Fig. 11)	8	87
	Principal theme (Fig. 10)	9	96
	Codetta--thematic motif (Fig. 9)	2	98
Total	. . . . .	98	98

TABLE IV

THE FORM OF THE FOURTH MOVEMENT OF THE QUINTET FOR WOODWINDS

Portion	Material	Measures	Extending to
Statement of passacaglia theme	Theme (Fig. 13)	8	8

TABLE IV--Continued

Portion	Material	Measures	Extending to
First variation--part one	Theme with chord scheme (Figs. 13 and 14)	8	16
part two	Theme with inverted chord scheme (Figs. 13 and 14) with counter-melody (Fig. 15)	8	24
Second variation	Theme with counter-melody (Figs. 13 and 15)	9	33
Third variation	Theme transposed with G minor chord scheme (Figs. 13 and 16)	8	41
Fourth and fifth variations	Theme with harmonically free accompaniment (Fig. 13)	17	58
Sixth variation	Theme outlined in staccato notes (Fig. 17)	9	67
Seventh variation--part one	Theme as embellished melody with theme in augmentation as canonic accompaniment (Fig. 18)	8	75
part two	Theme as embellished melody with chord scheme (Figs. 18 and 14)	8	83
Eighth variation	Theme outlined in sixteenth notes (Fig. 19)	10	93
Canon	Counter-melodic canon with thematic canon, theme in augmentation (Figs. 15 and 20)	20	113

TABLE IV--Continued

Portion	Material	Measures	Extending to
	Embellished melody as canon (Fig. 18)	10	123
	Closing tutti passage	6	129
Total	. . . . .	129	129

CHAPTER IV

THE QUINTET FOR WOODWINDS

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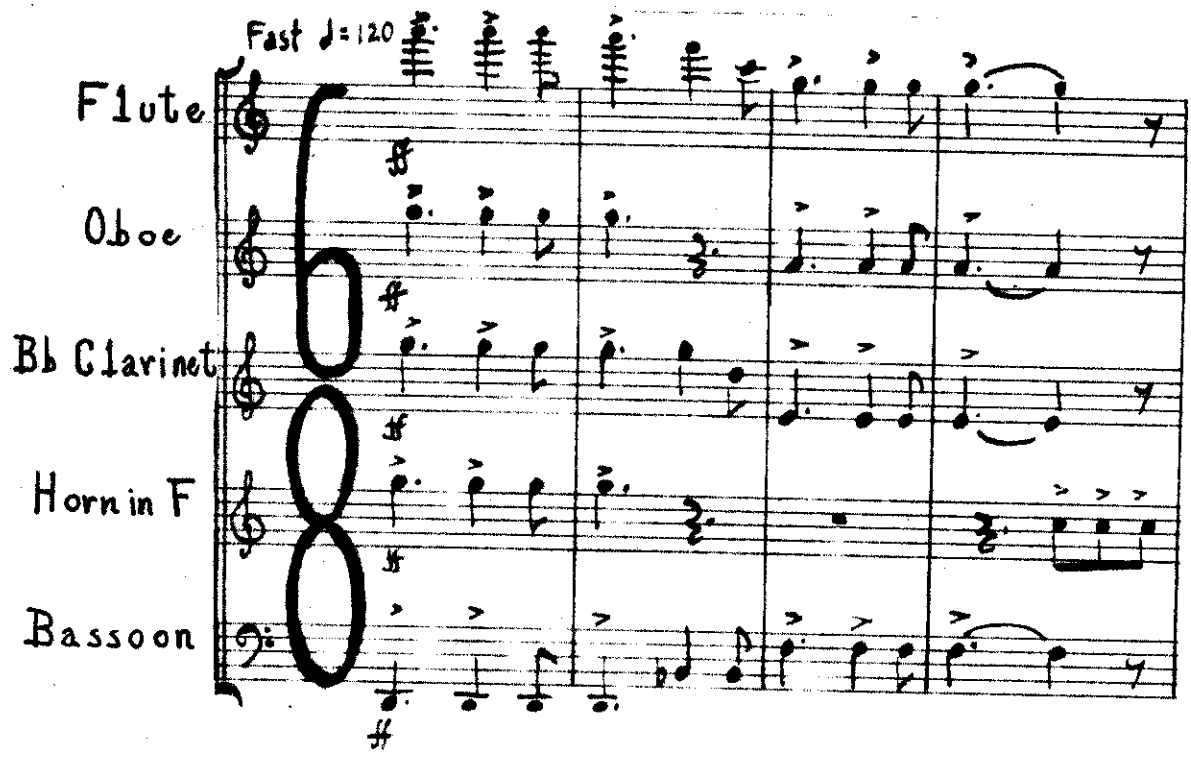

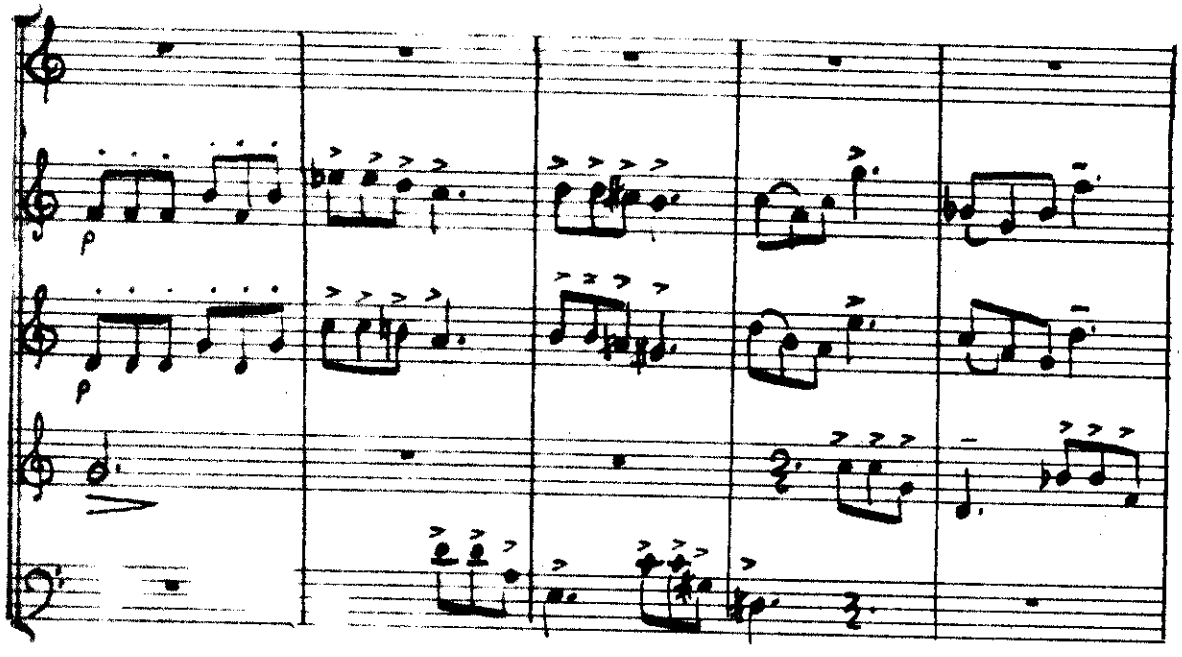

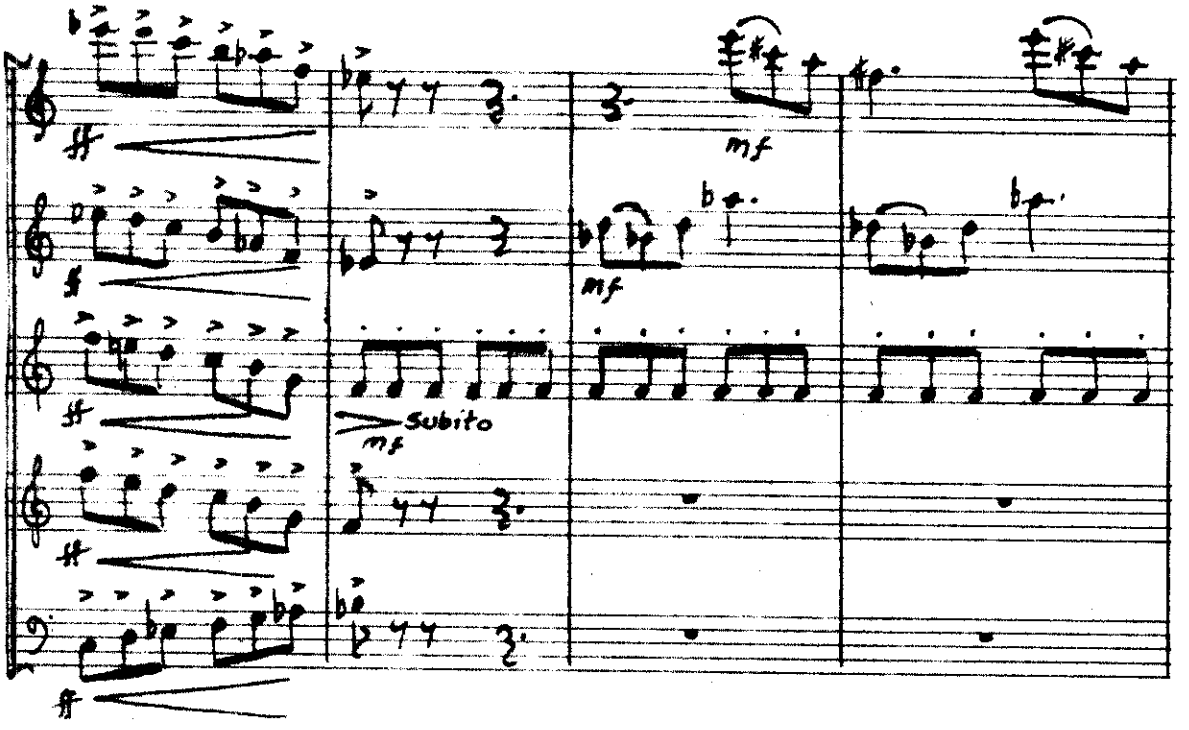
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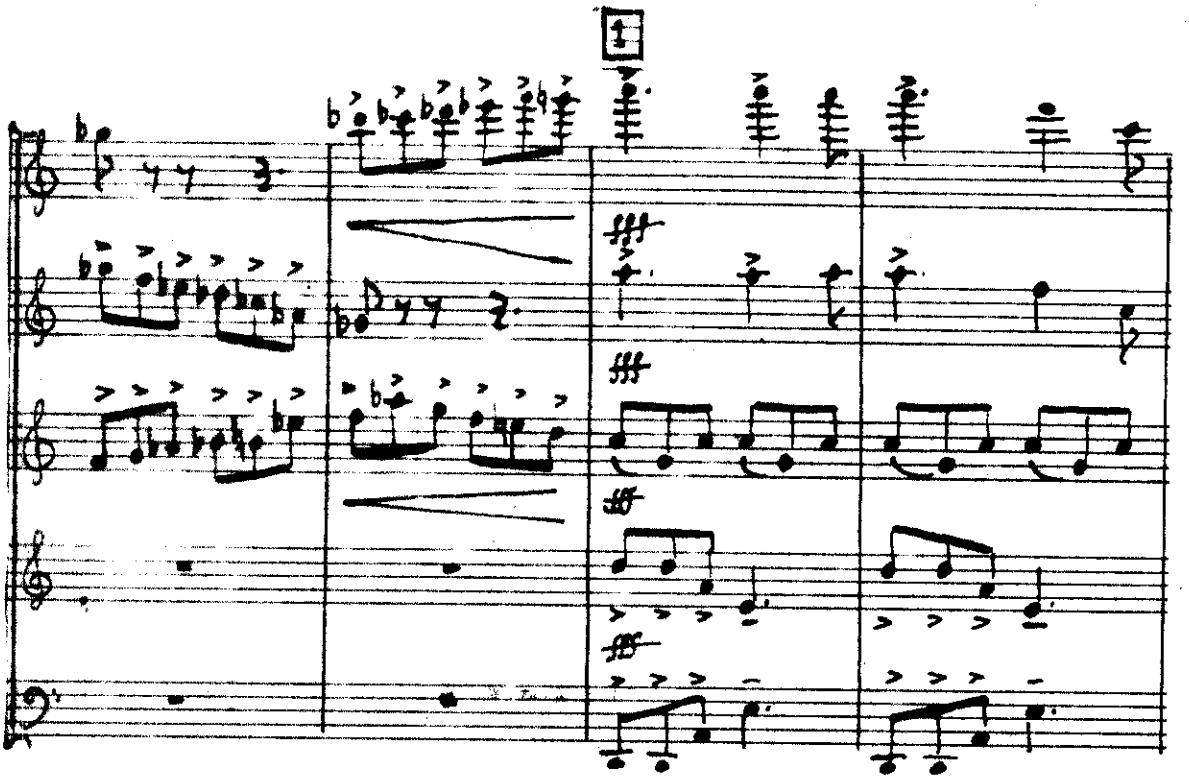
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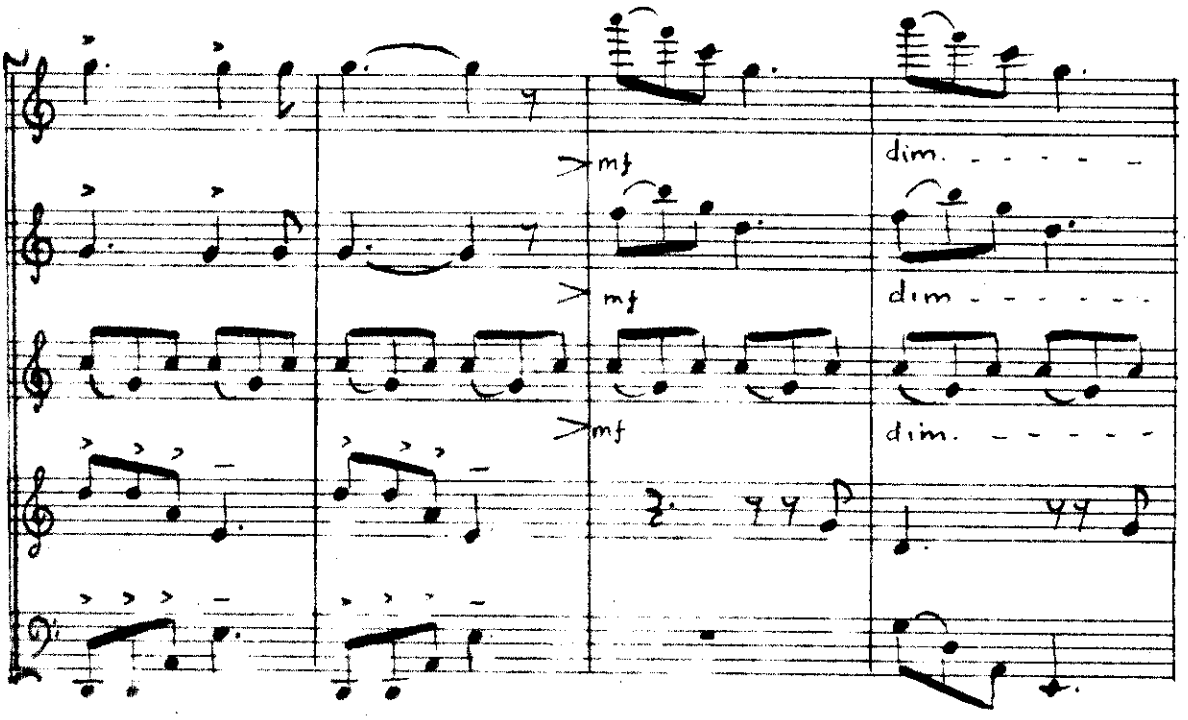
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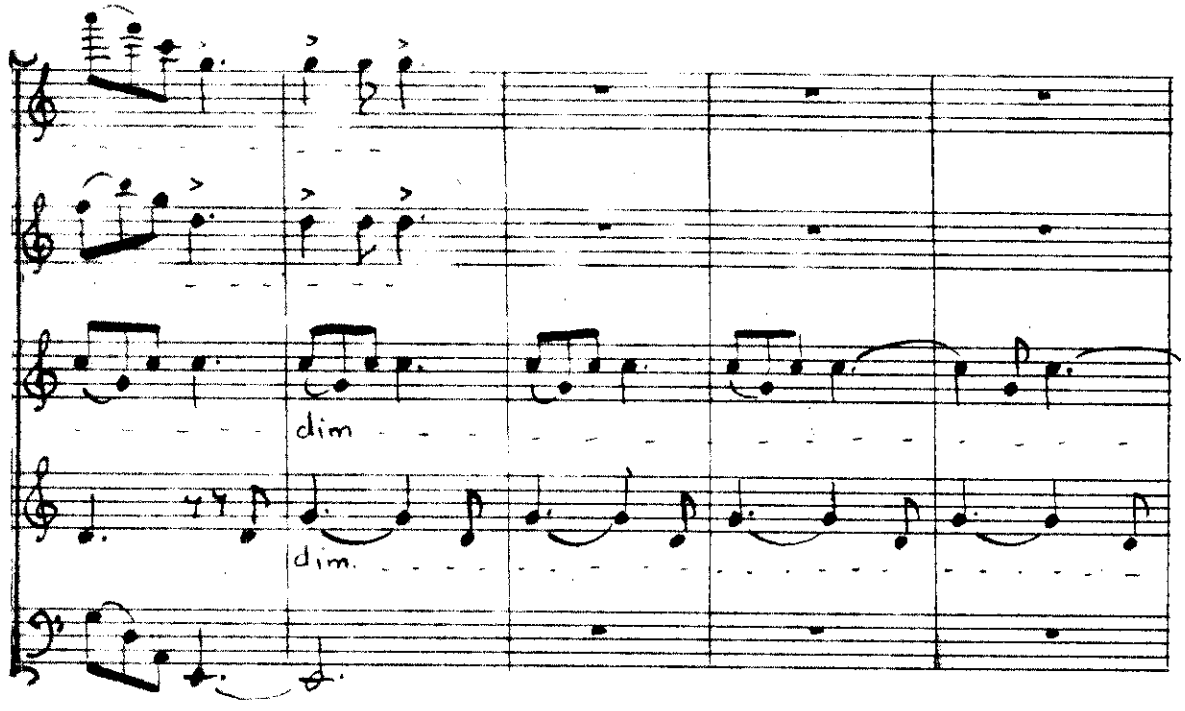
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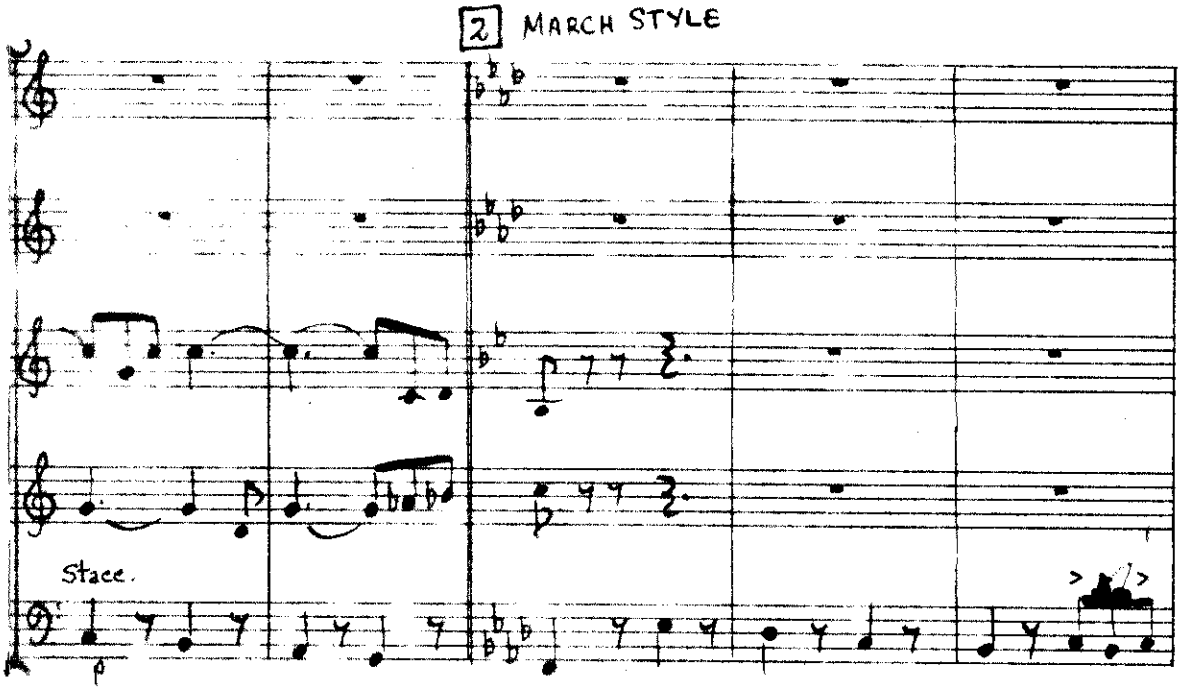
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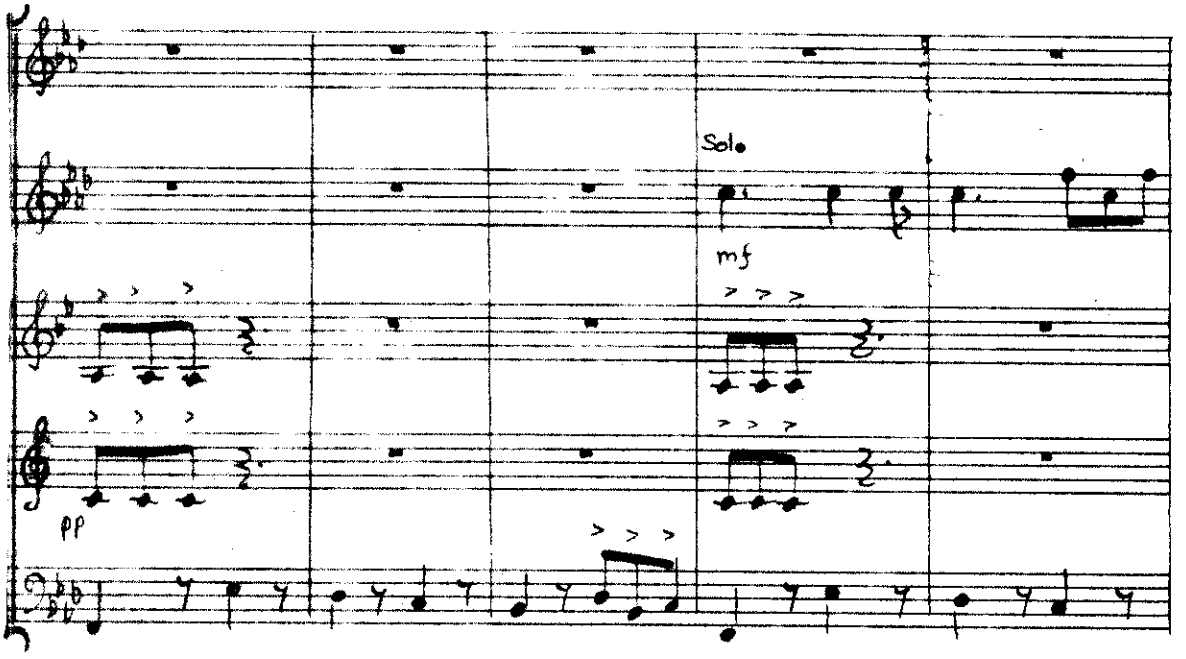
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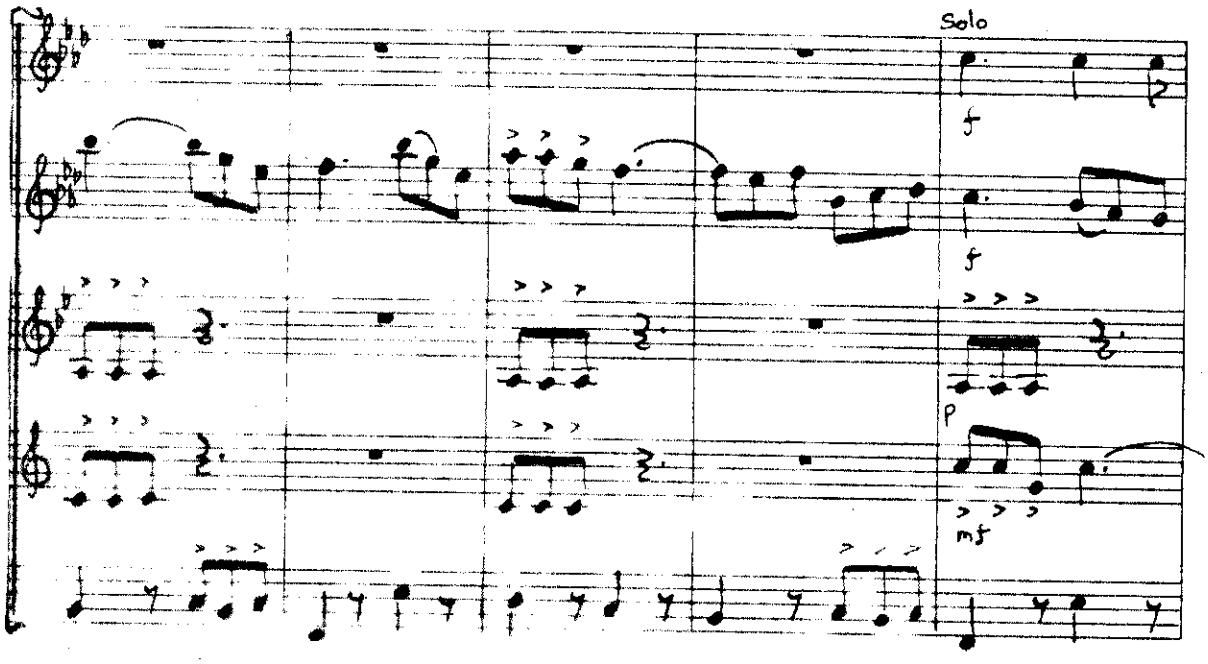
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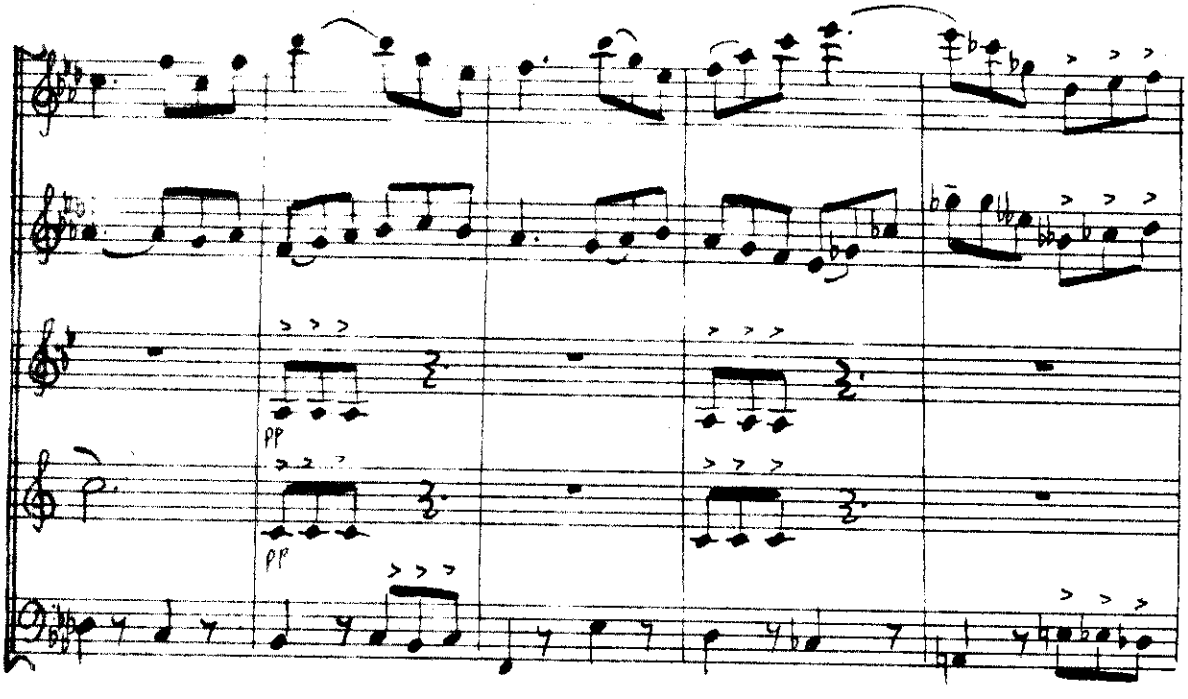
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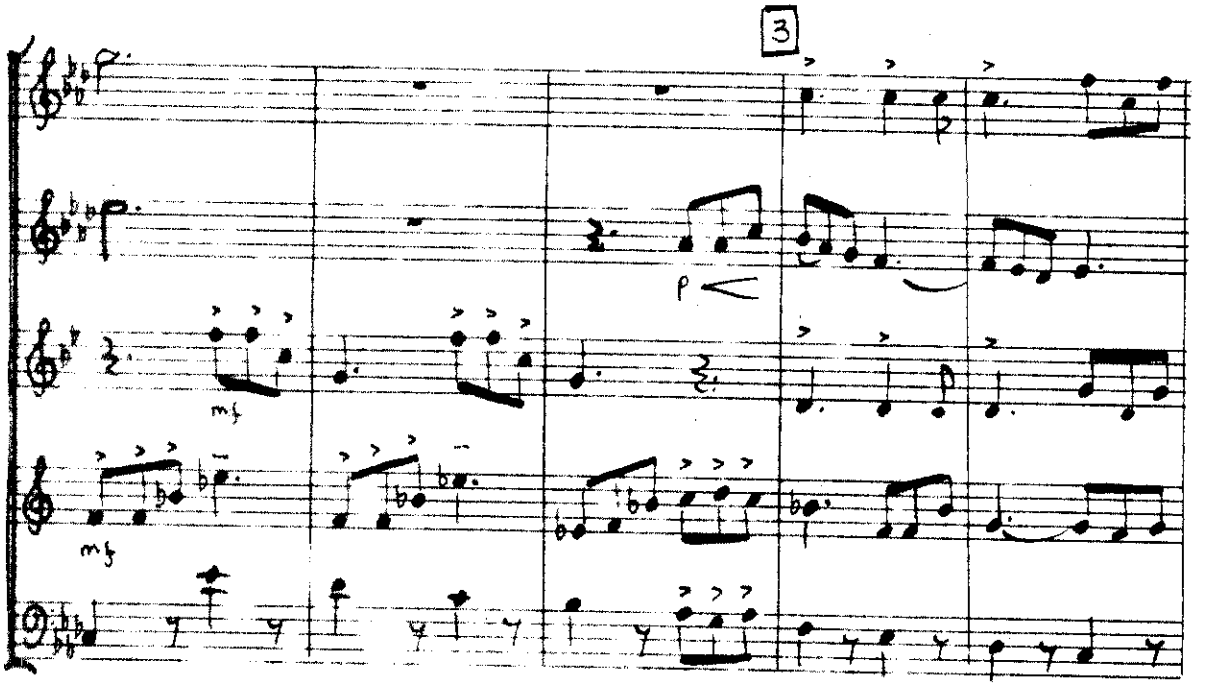
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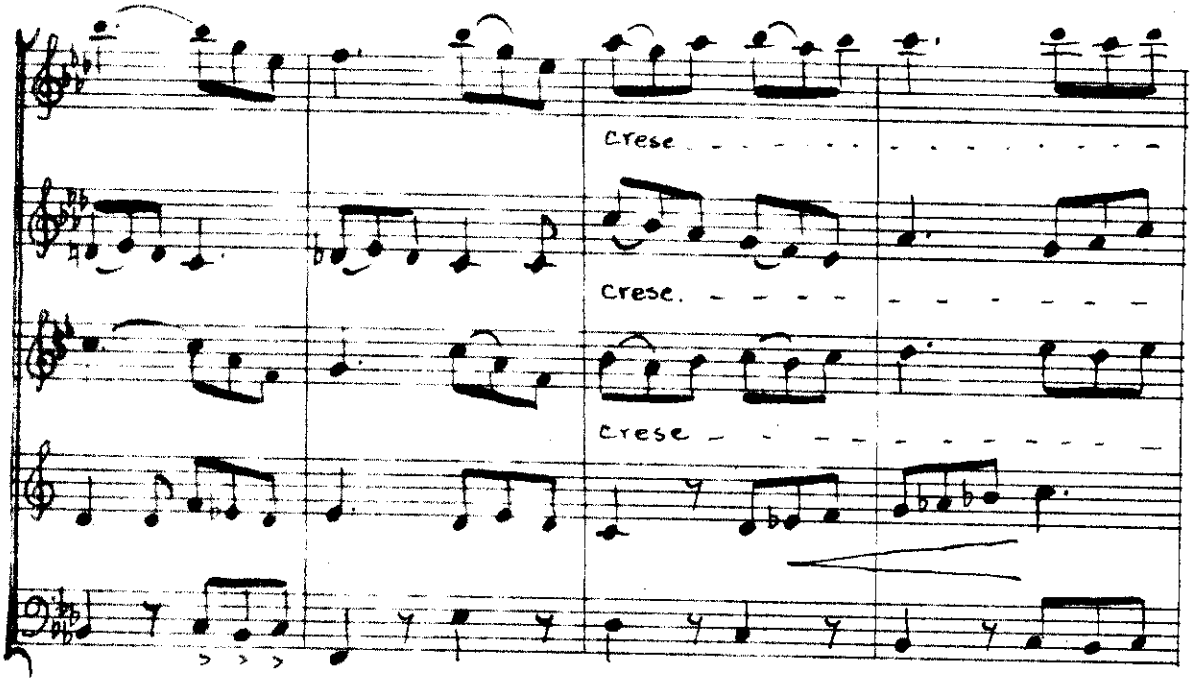
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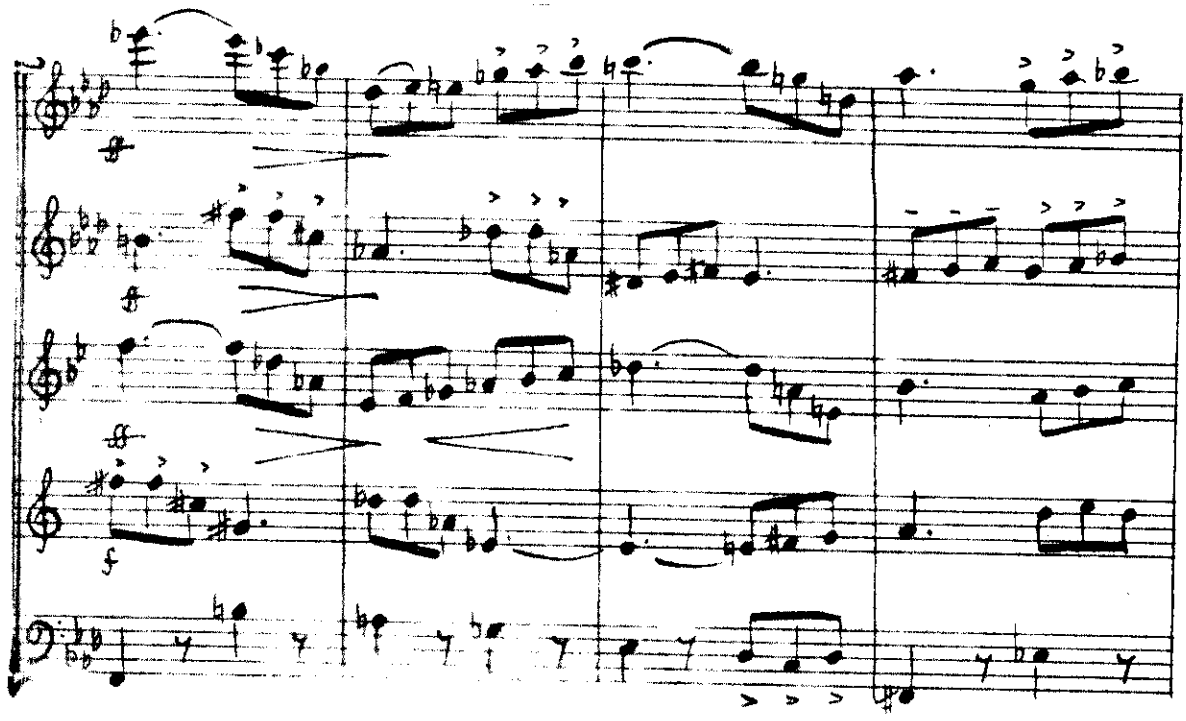

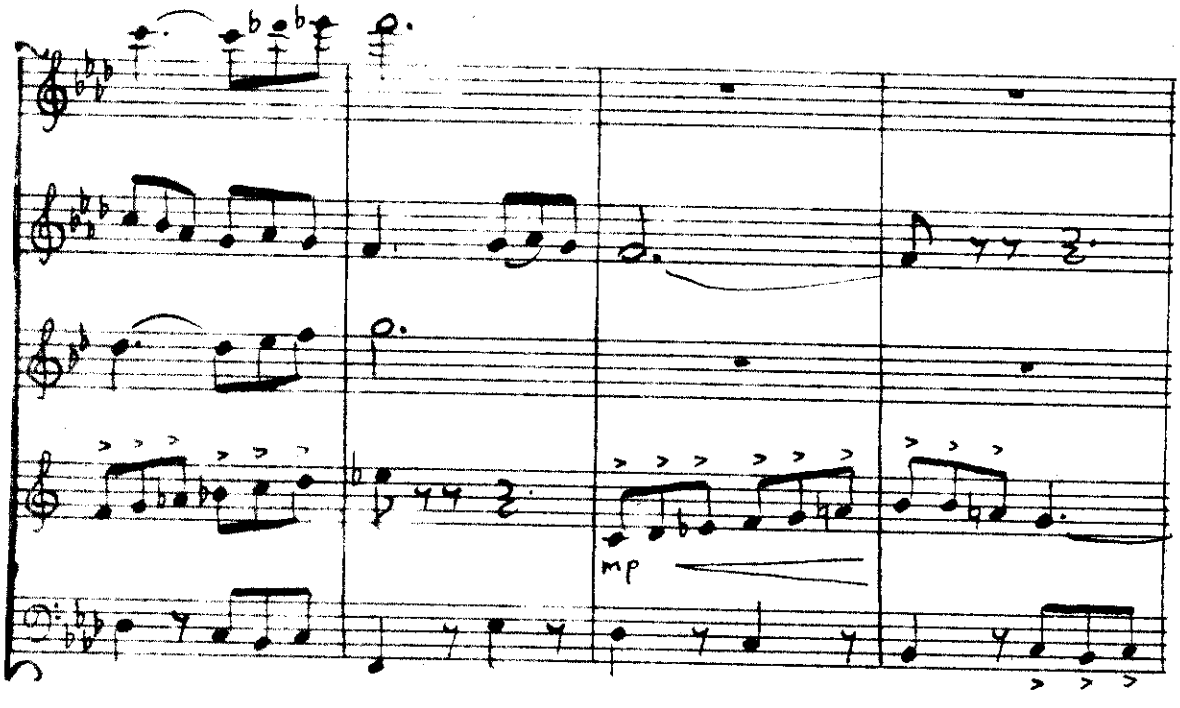
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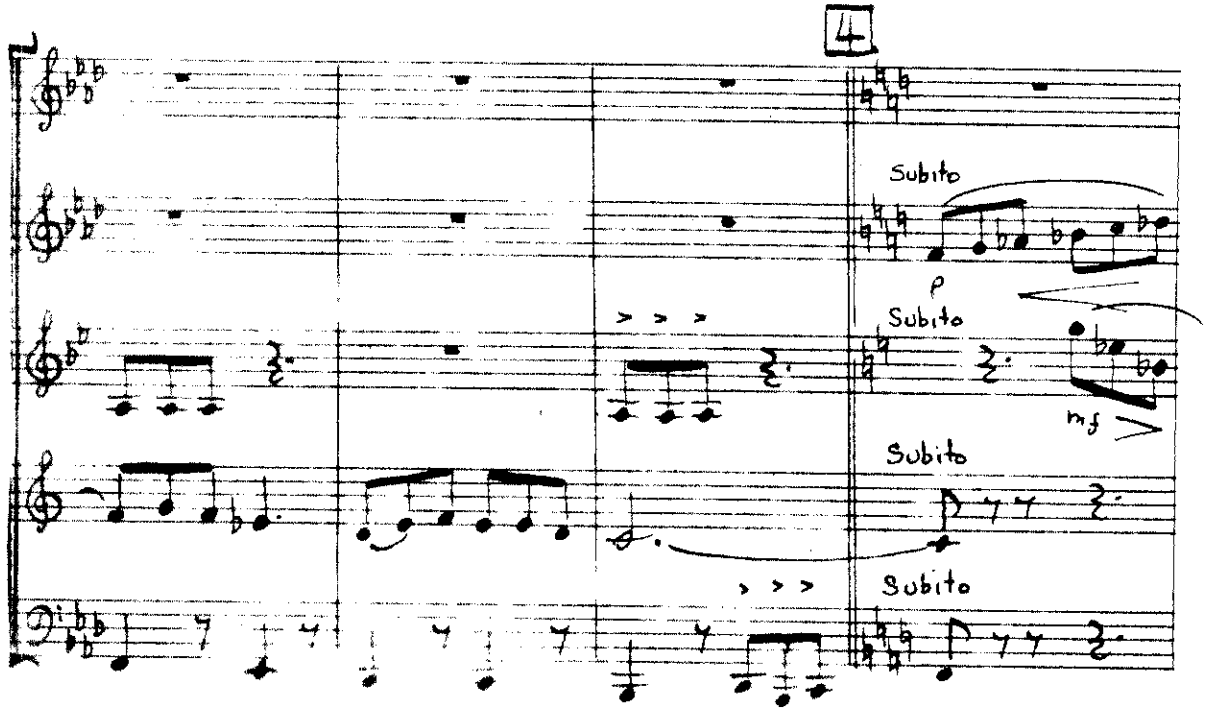
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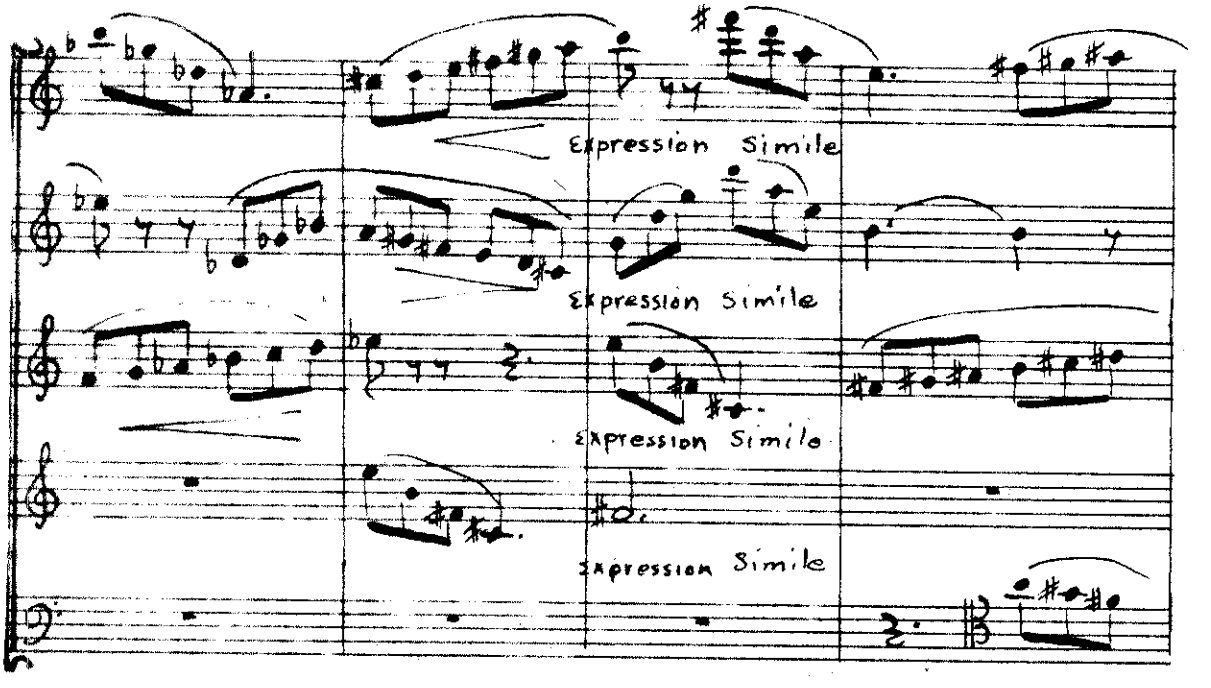
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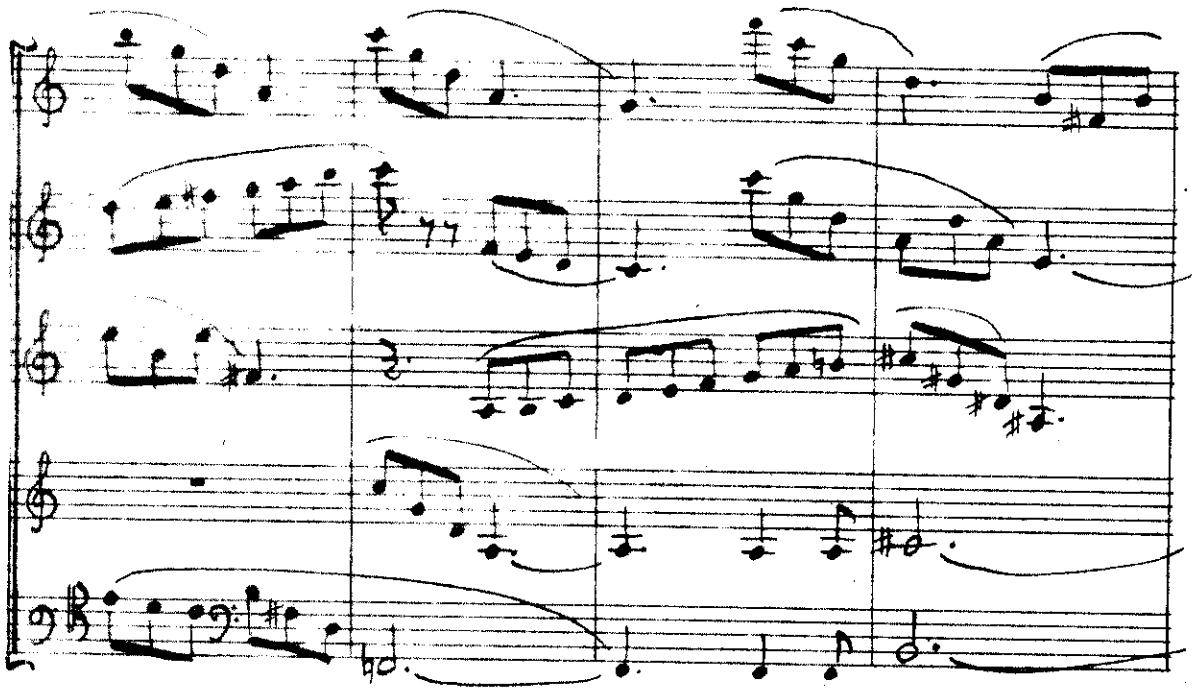

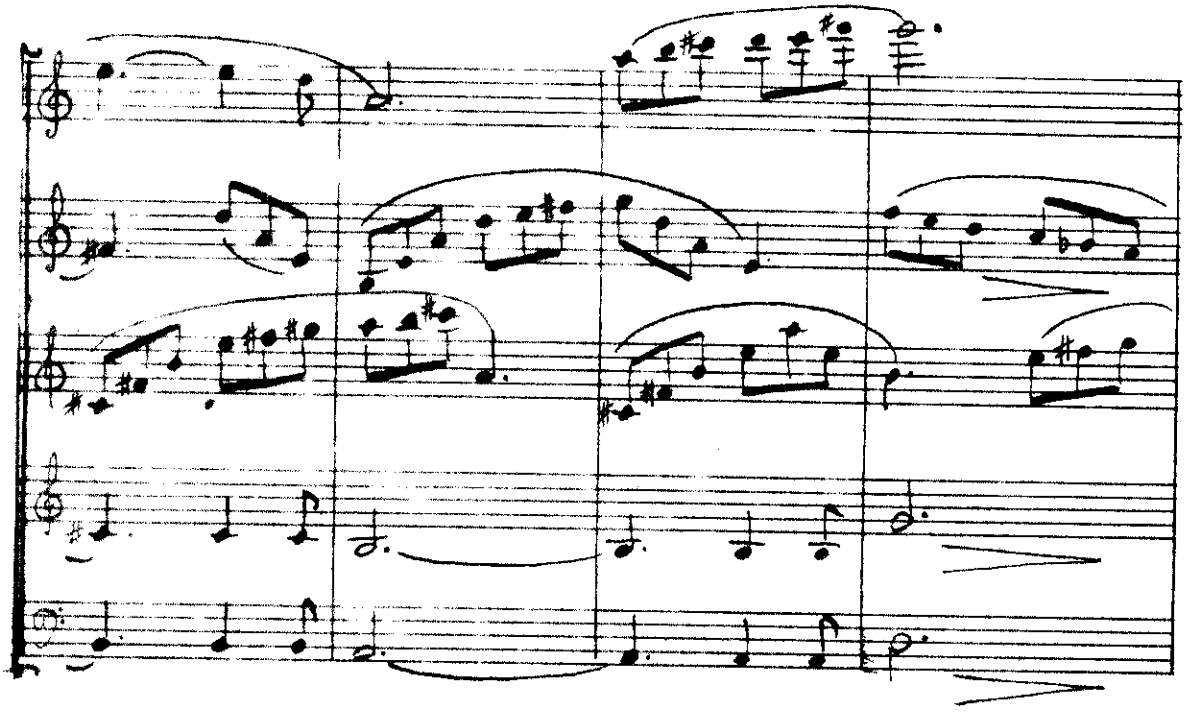

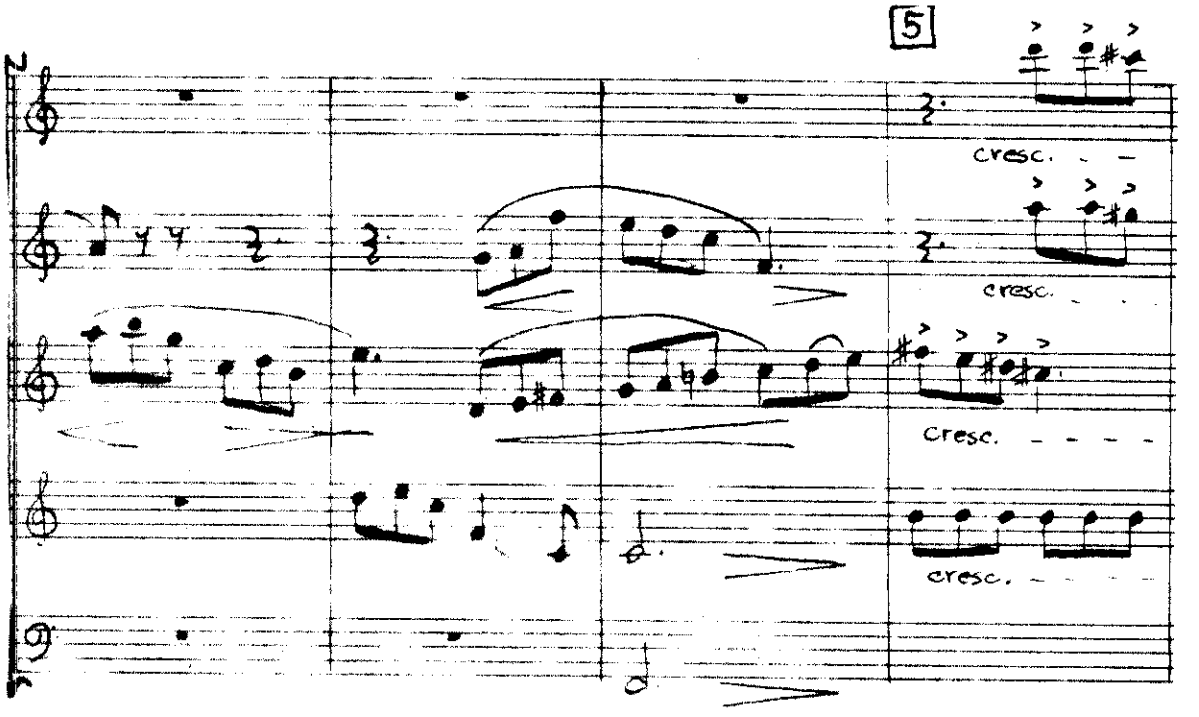
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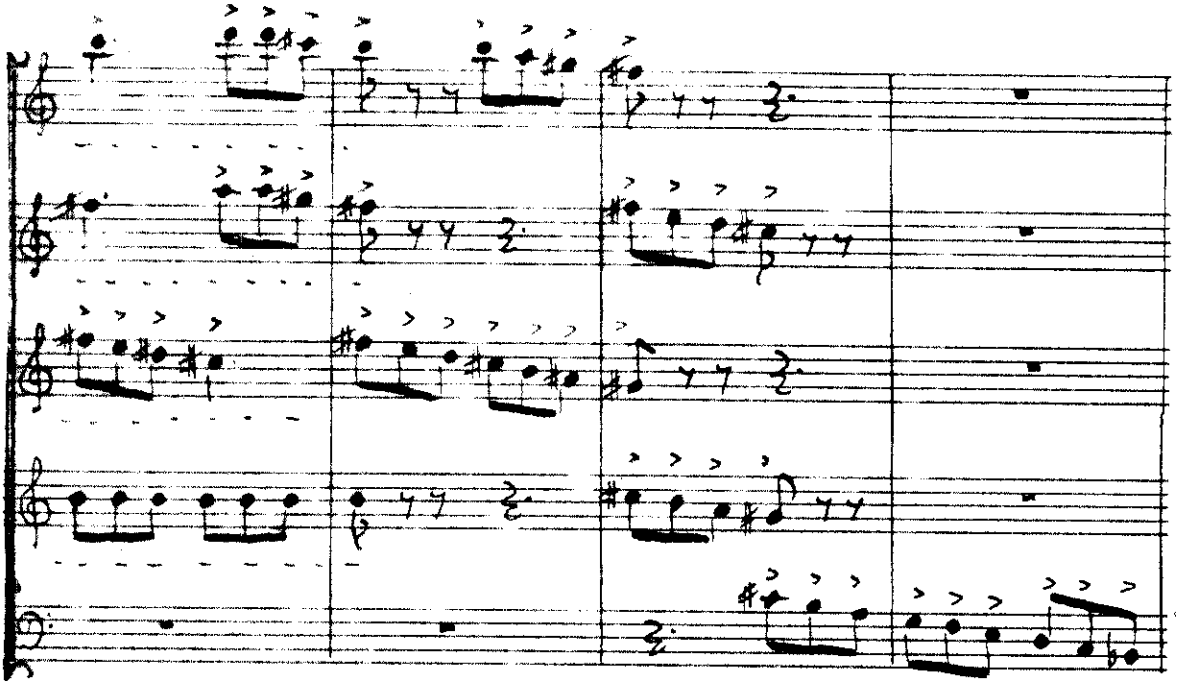

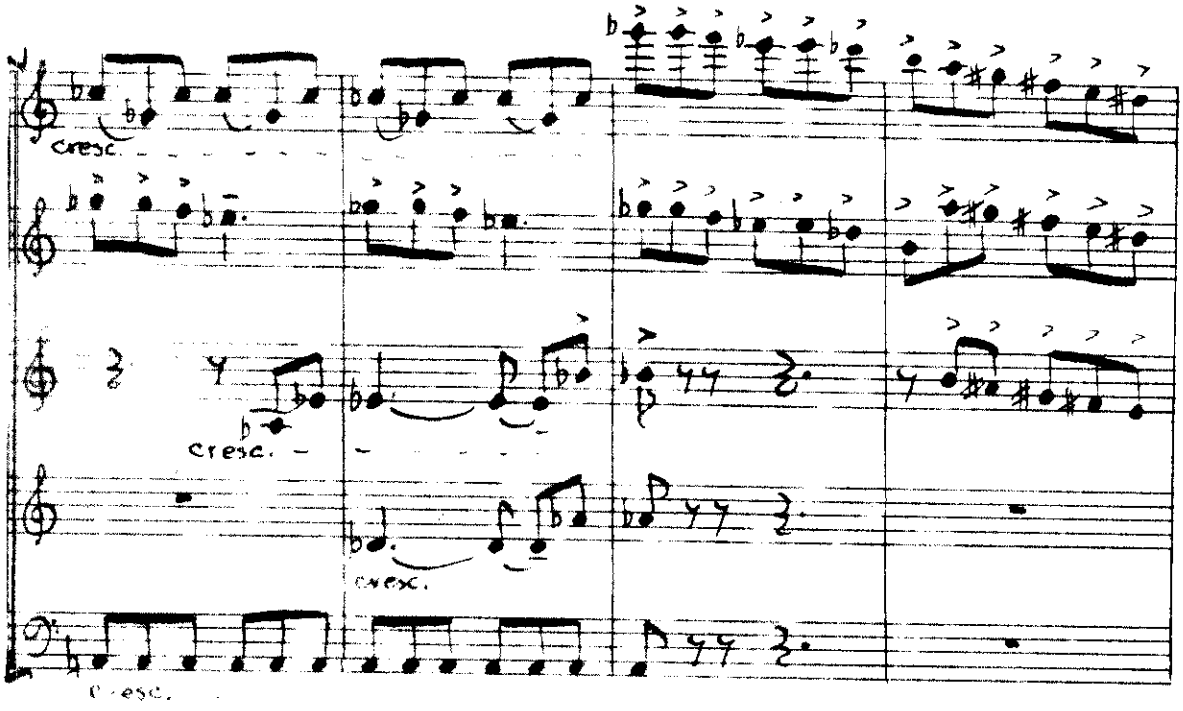
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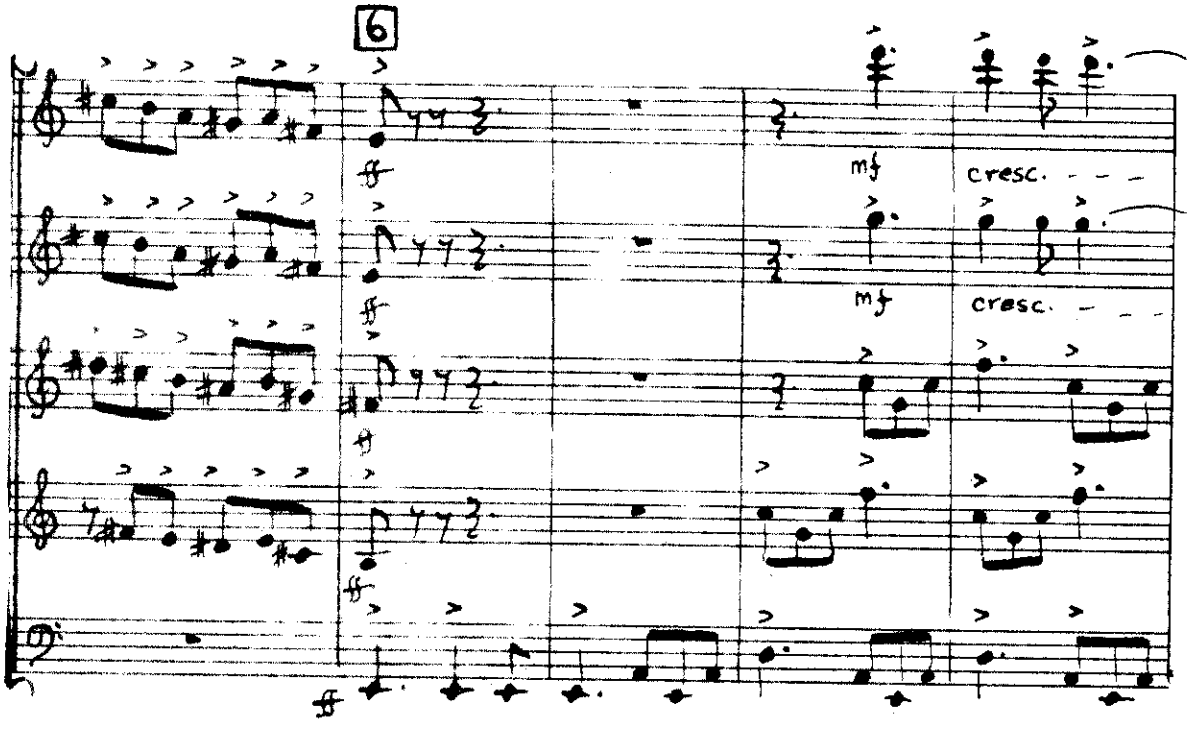
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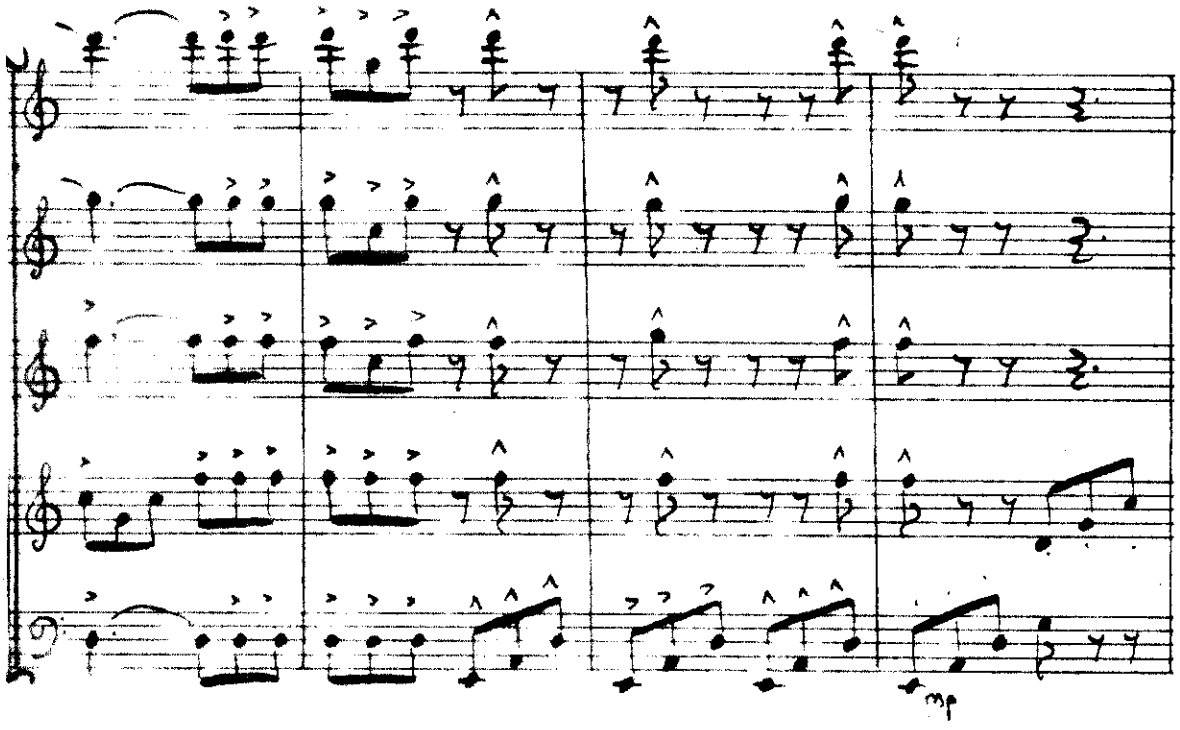
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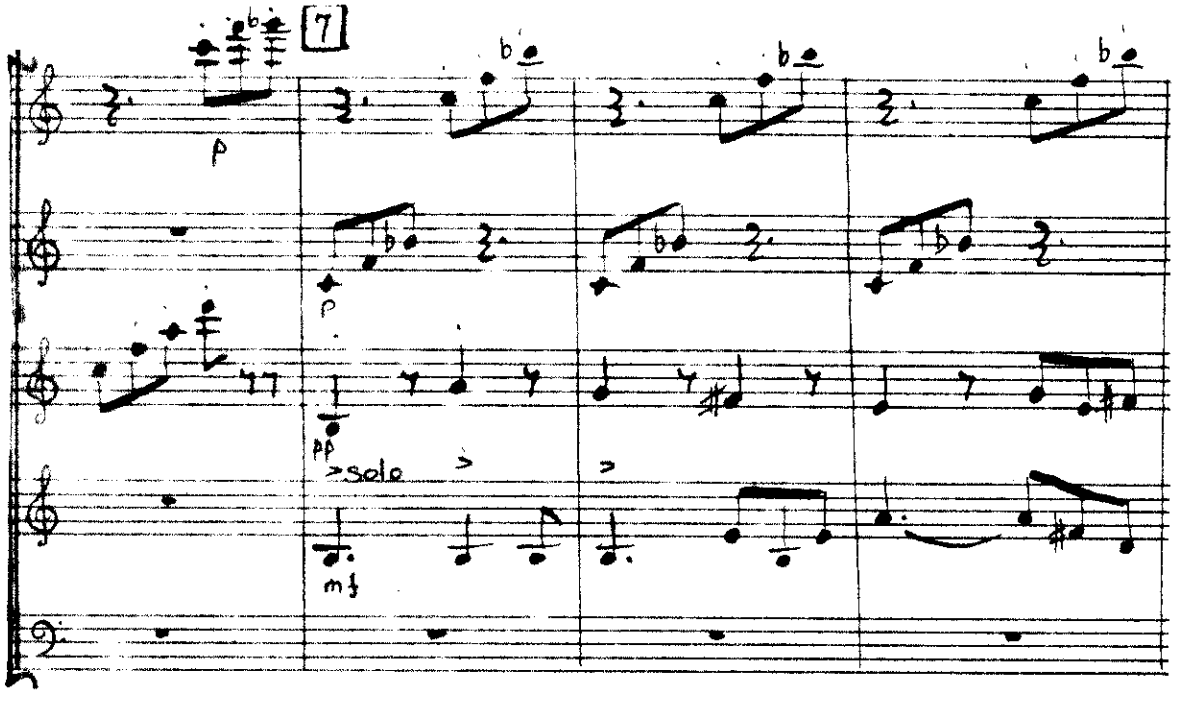
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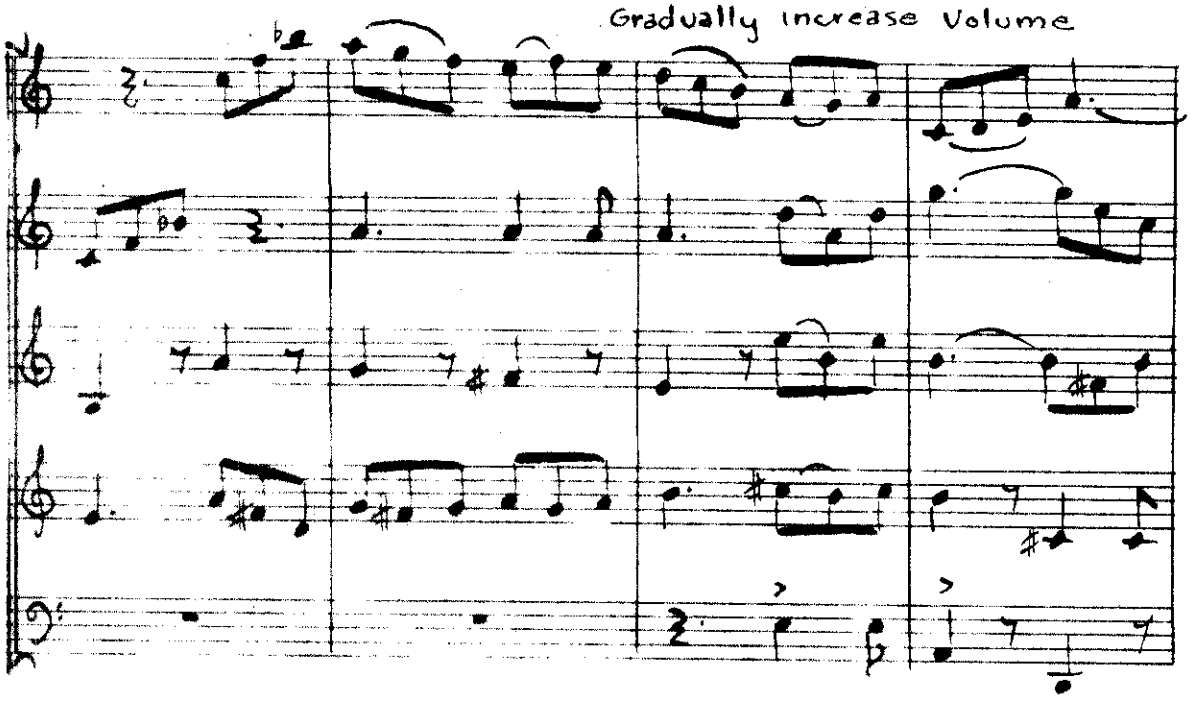
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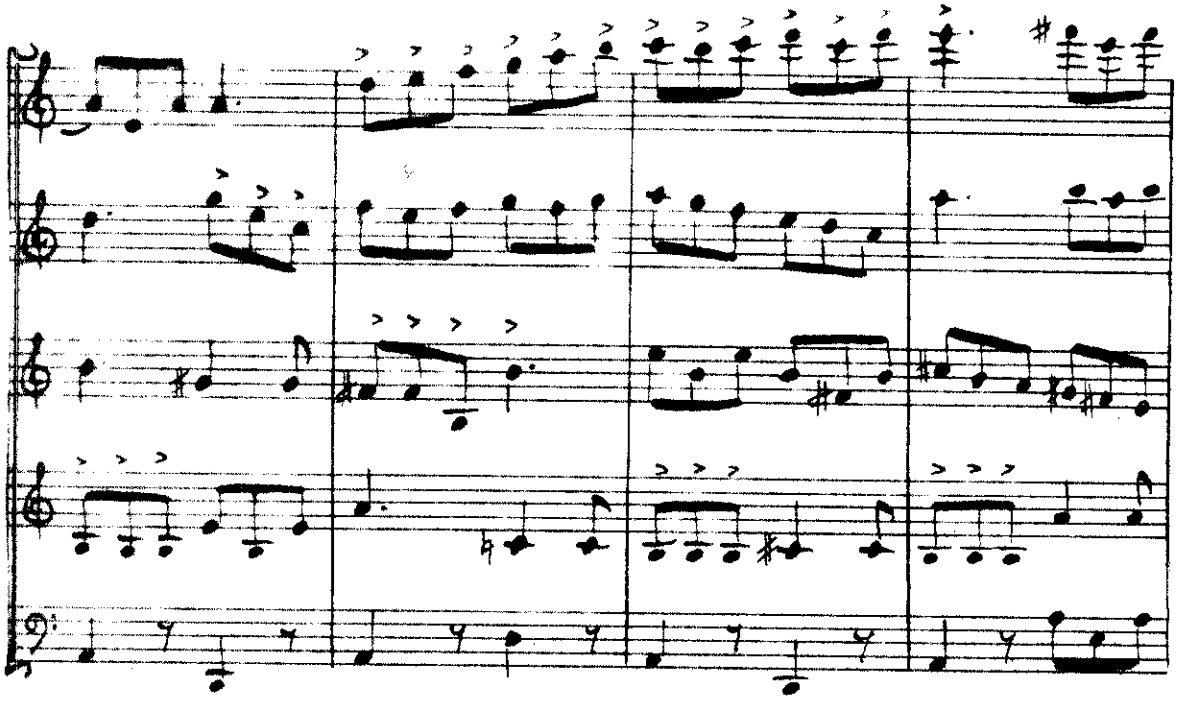

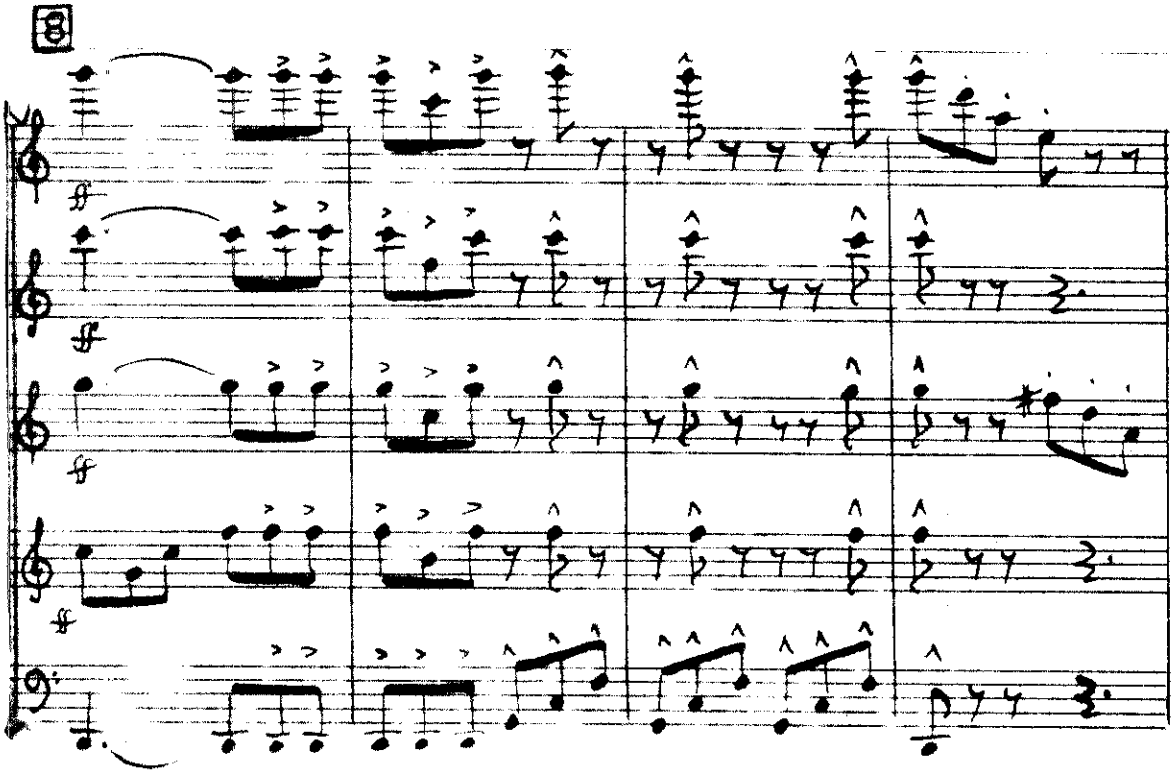
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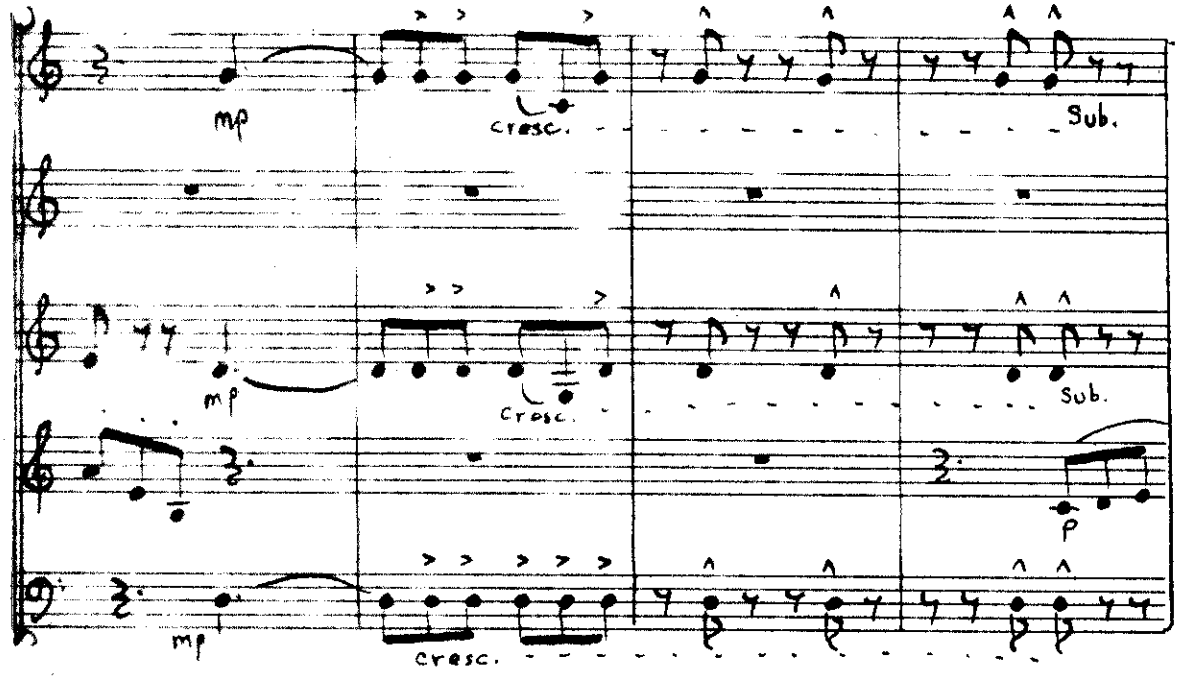
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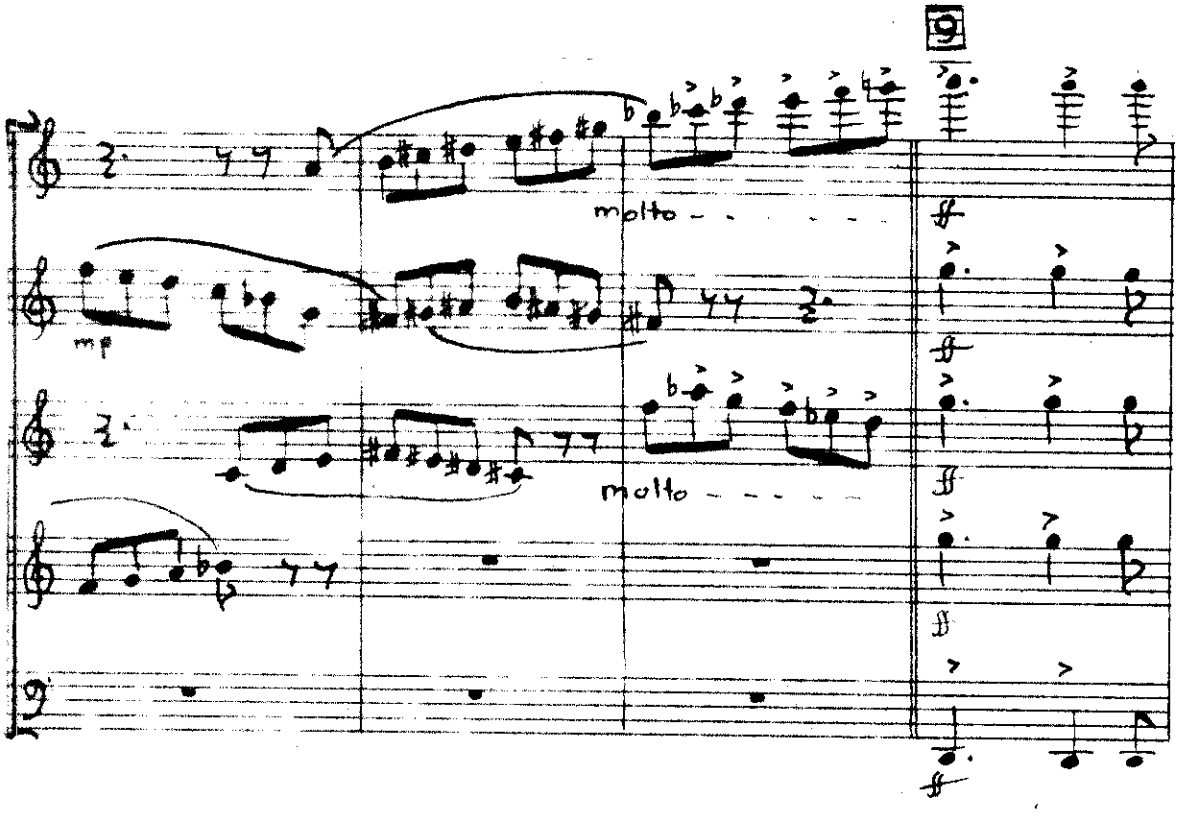
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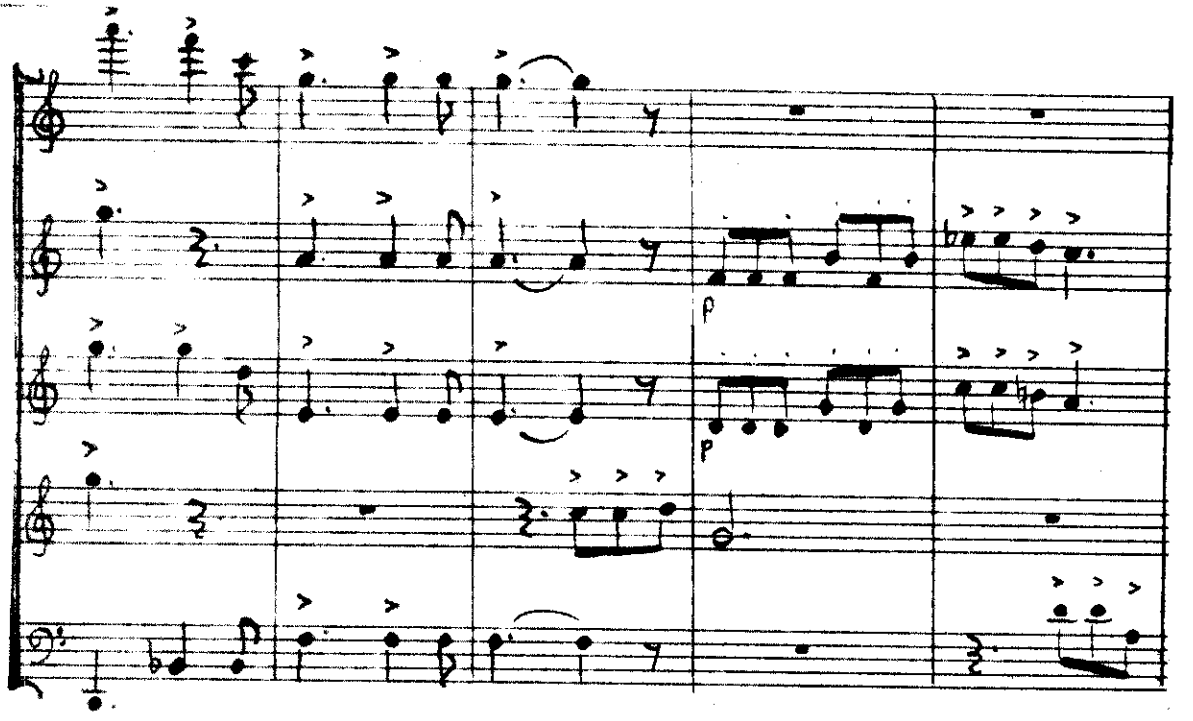
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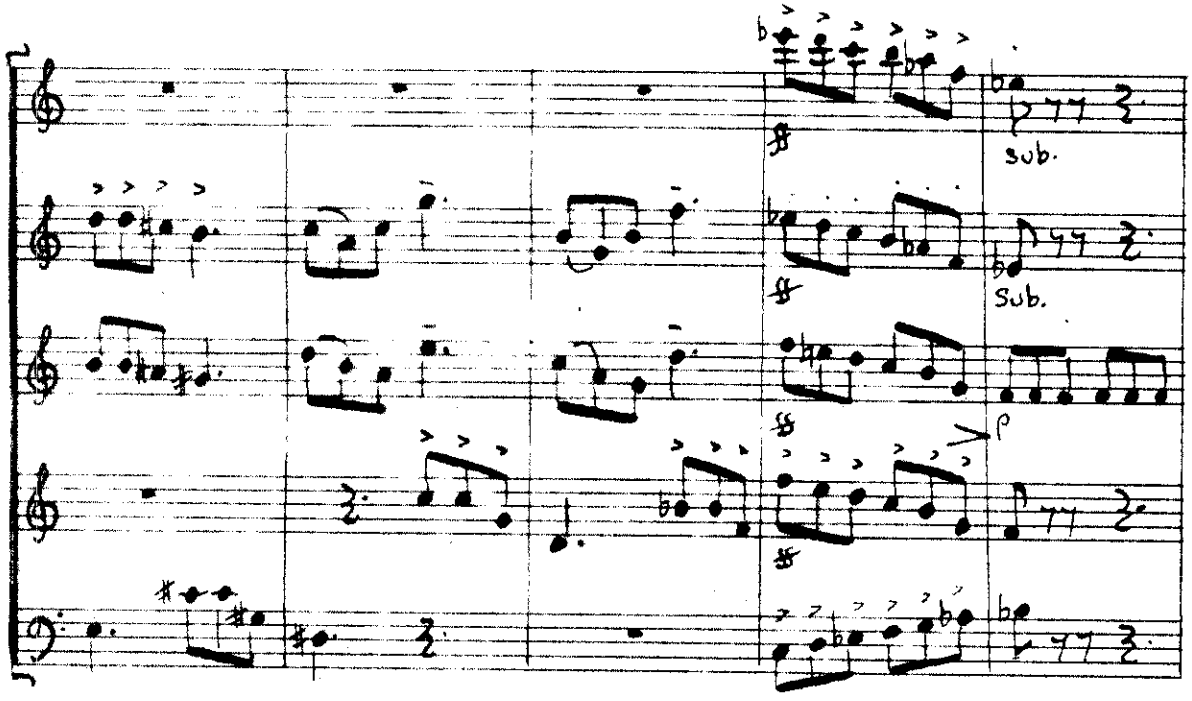
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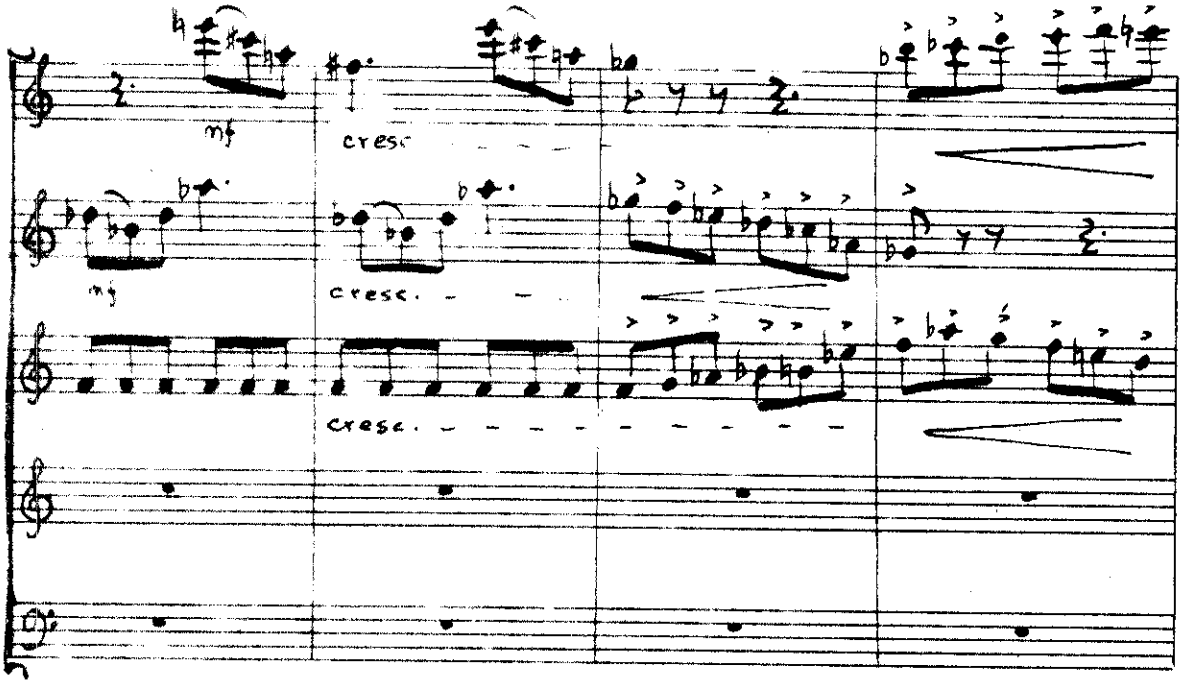
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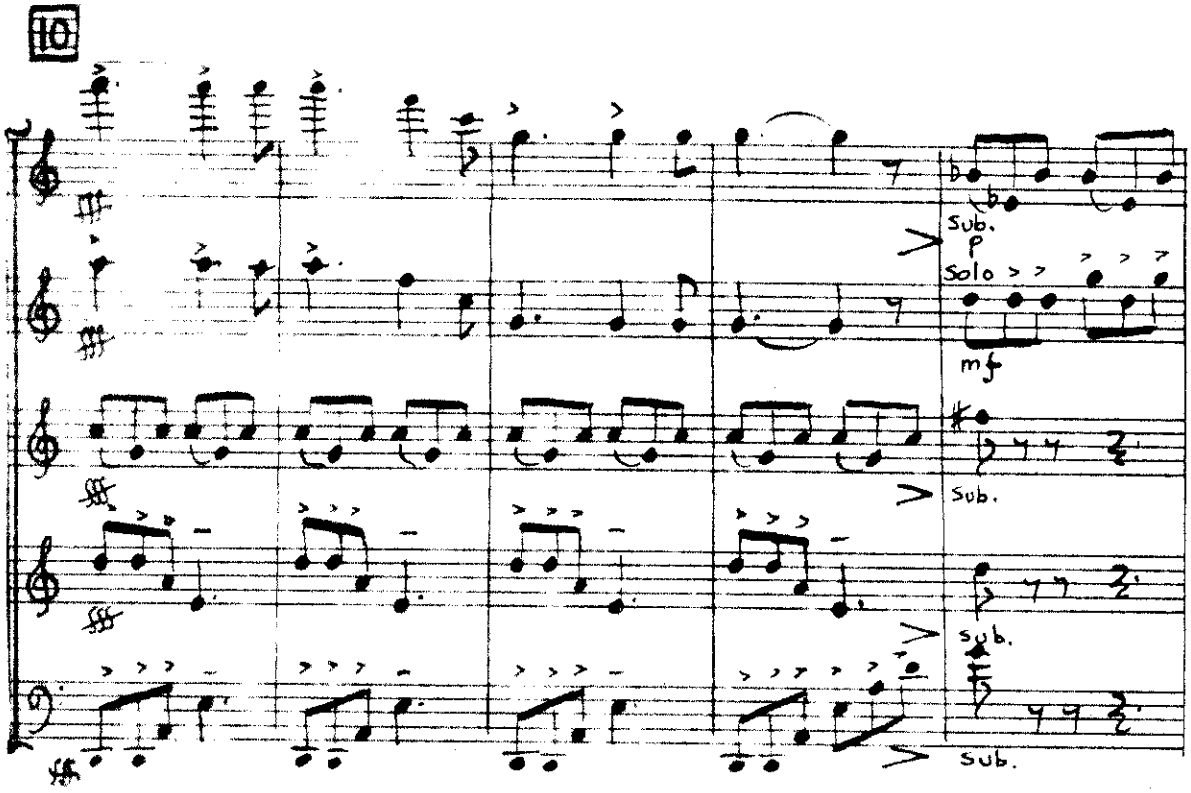
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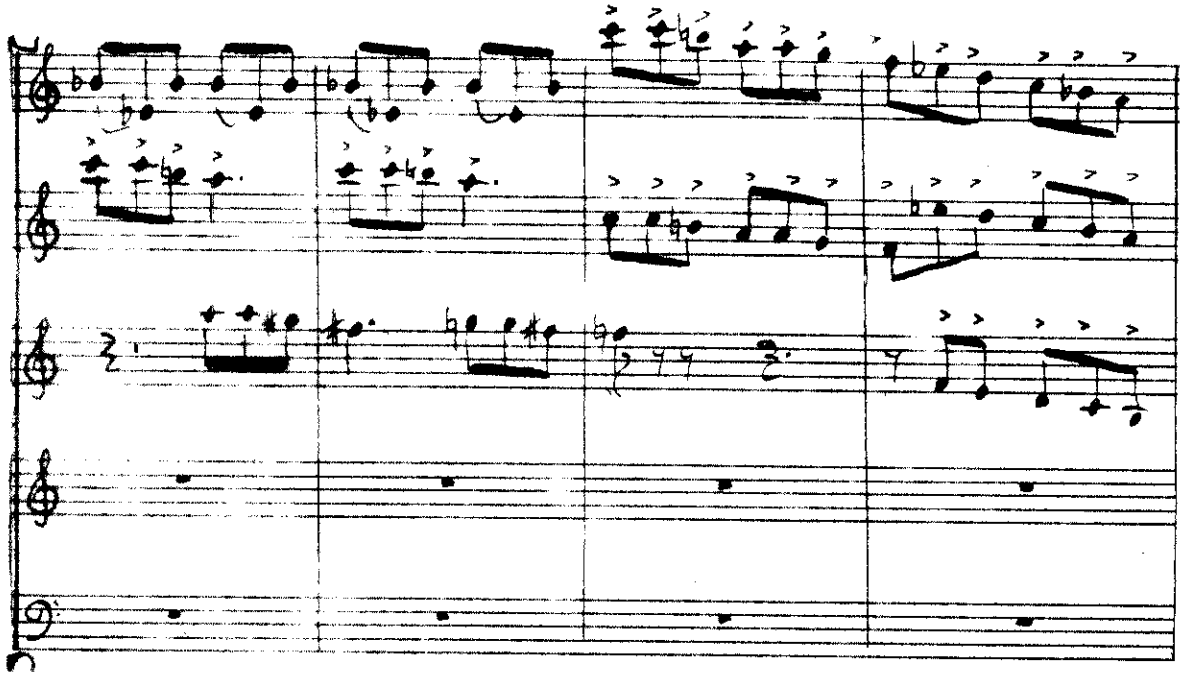

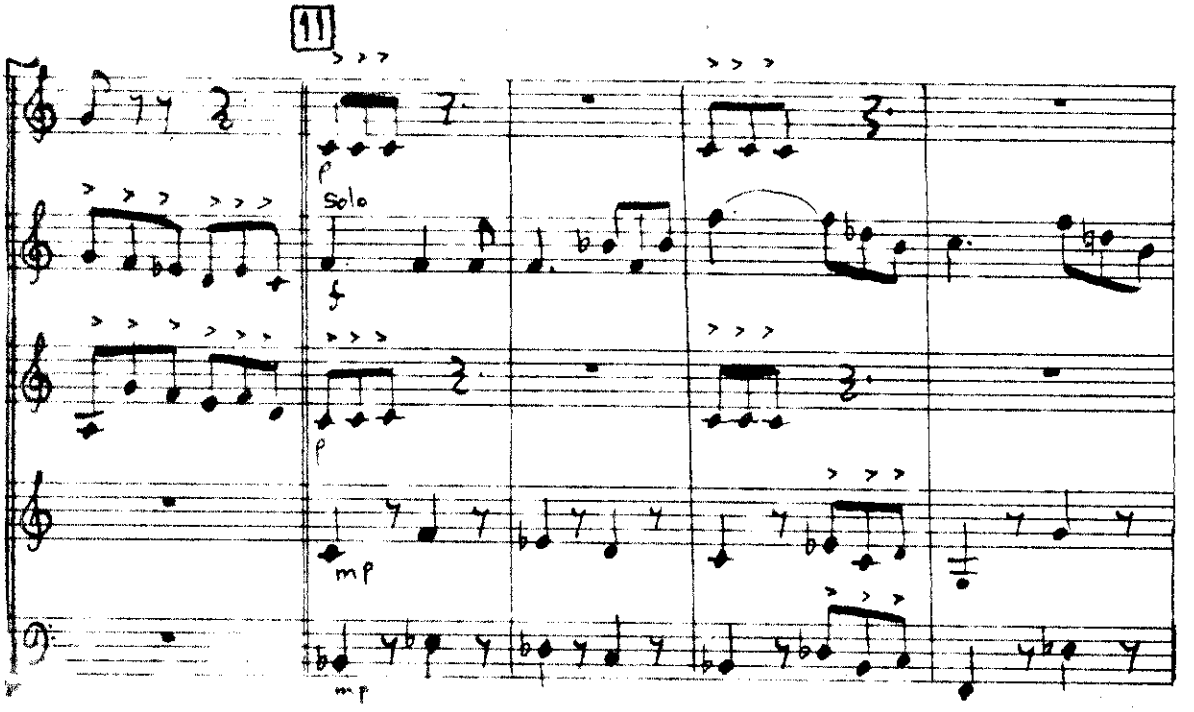
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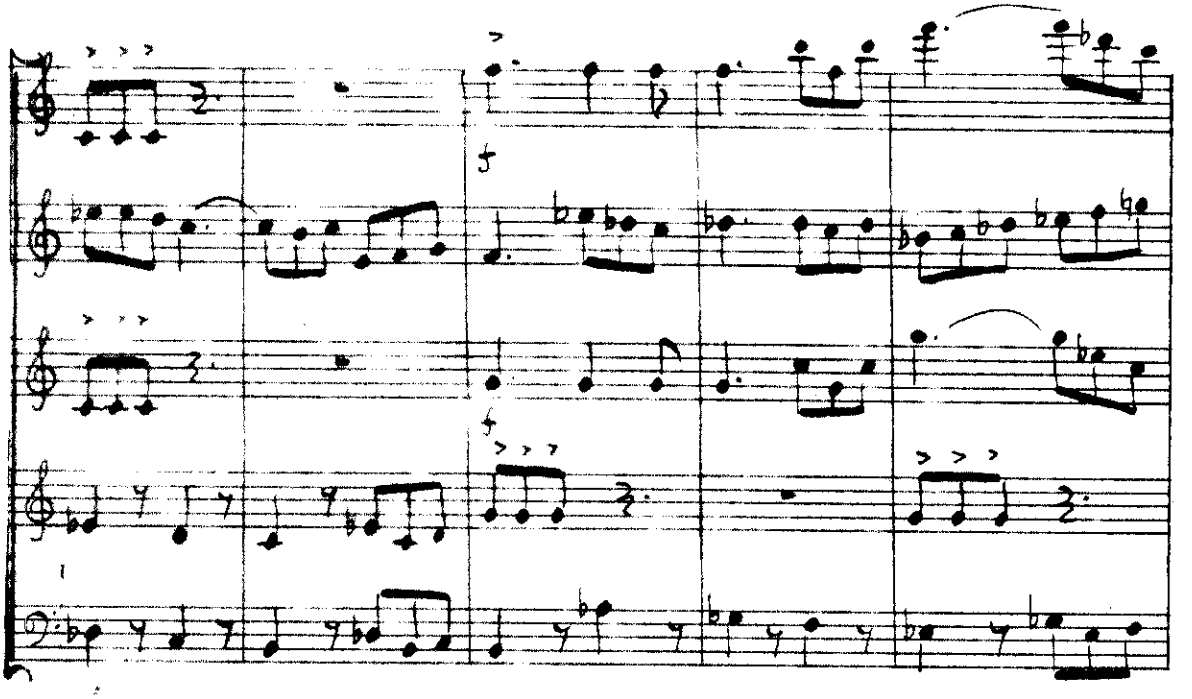
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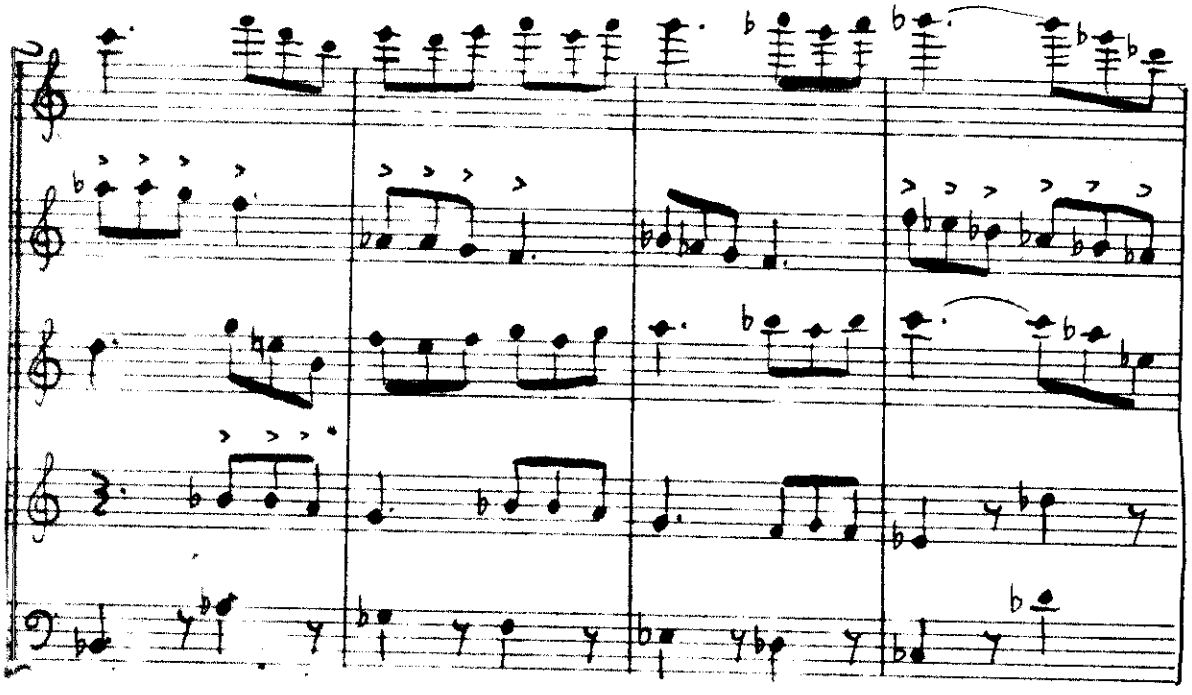

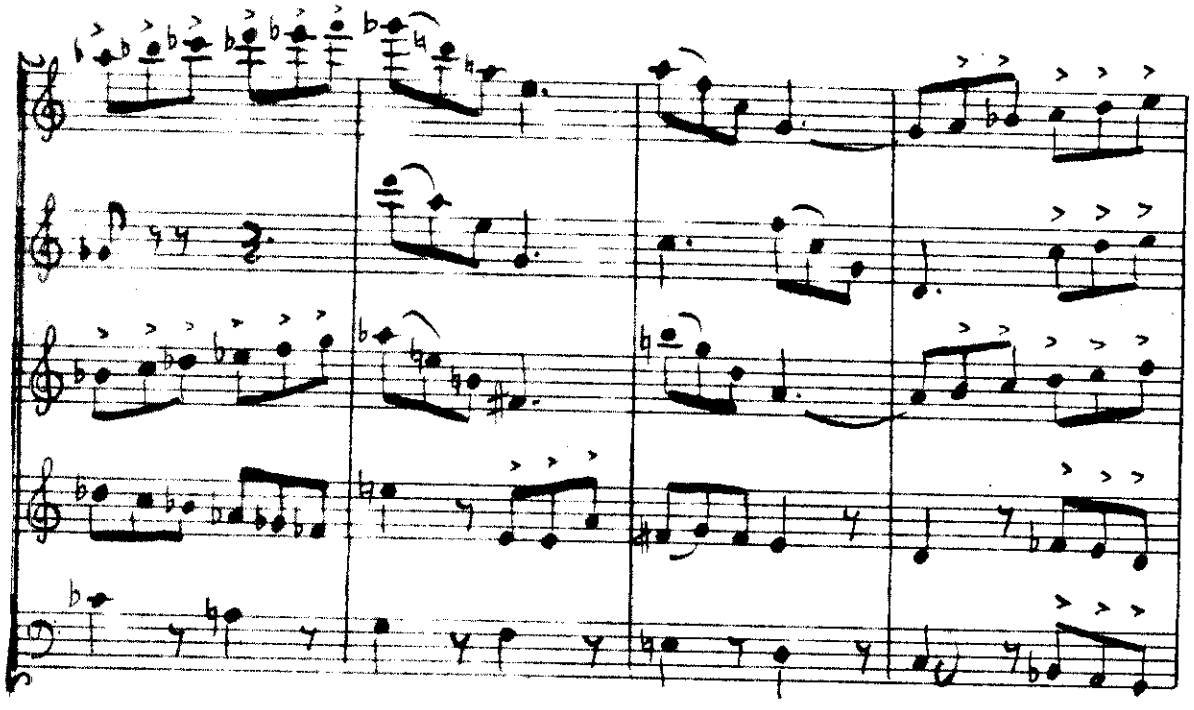

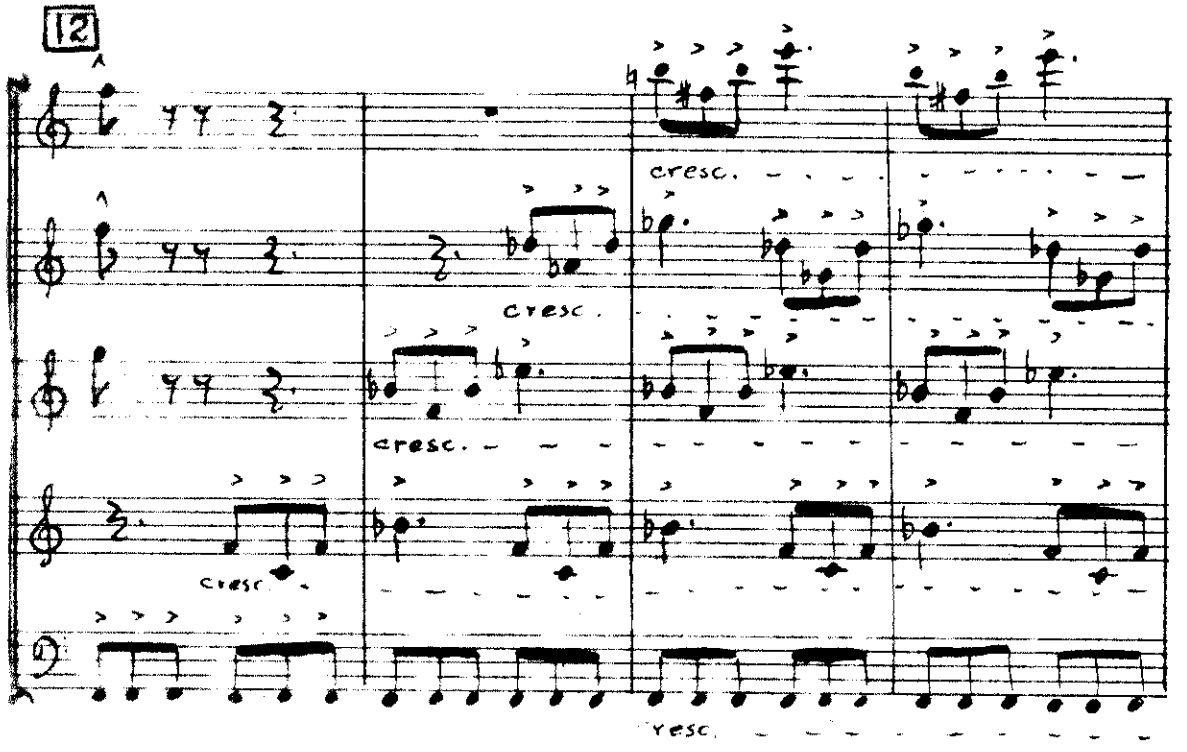
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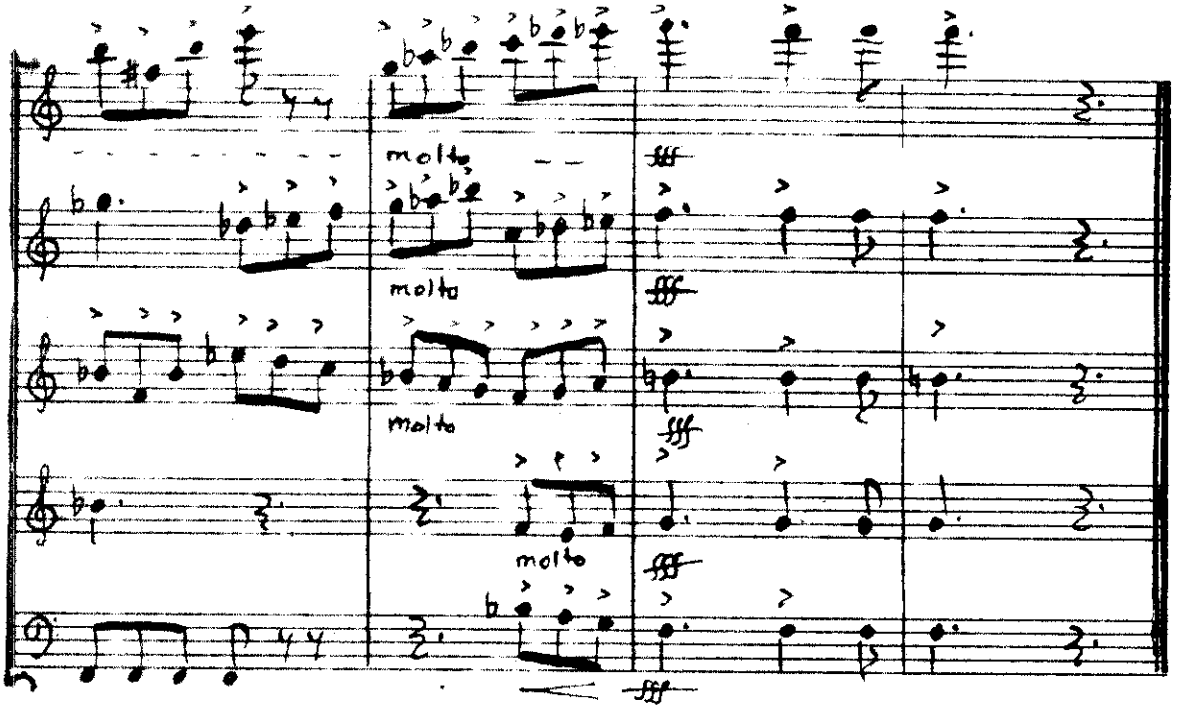
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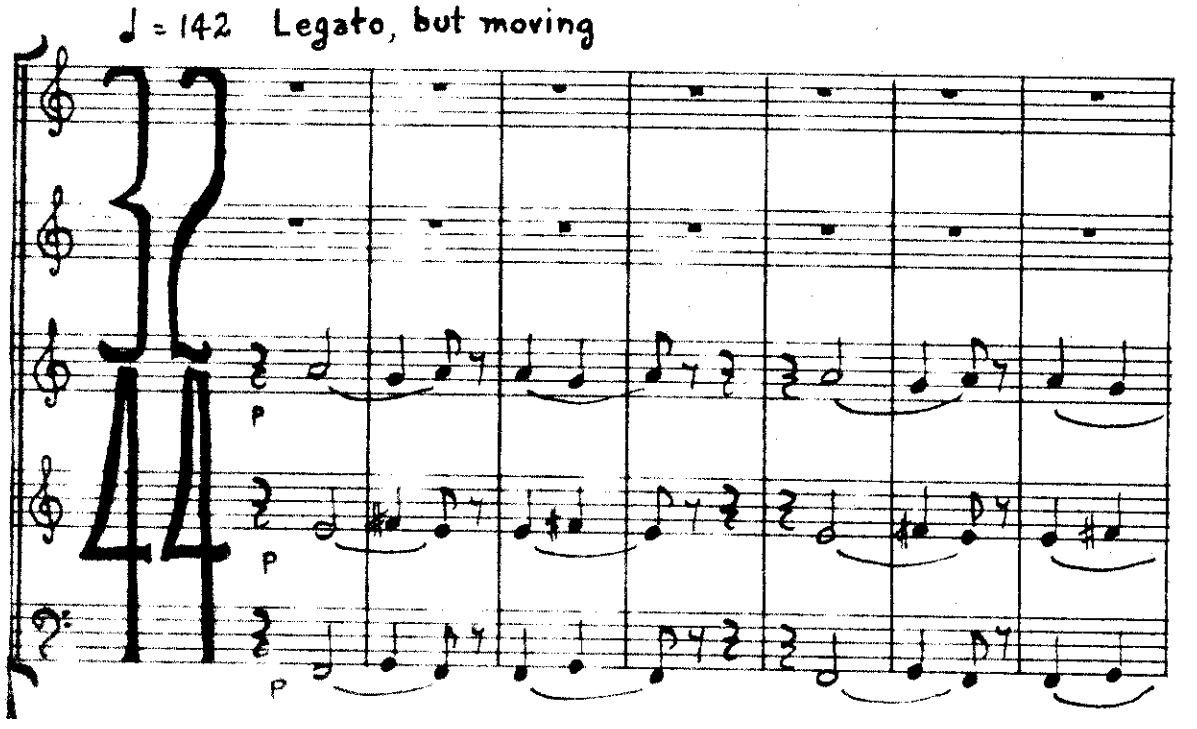

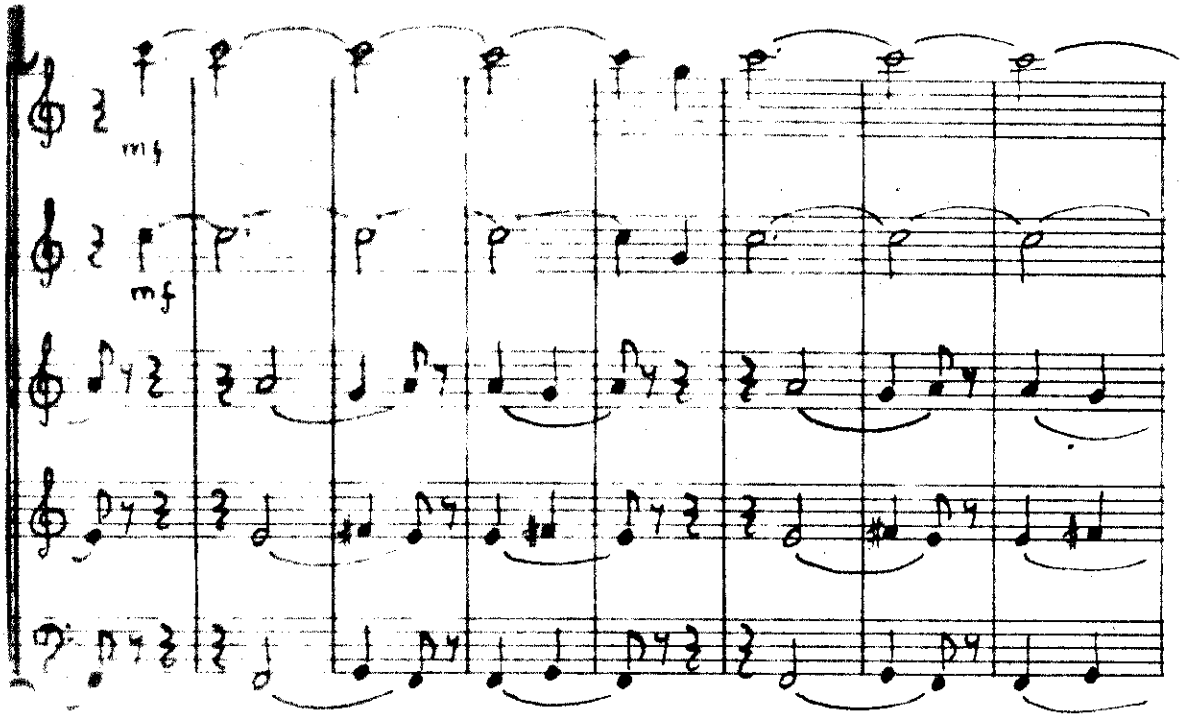

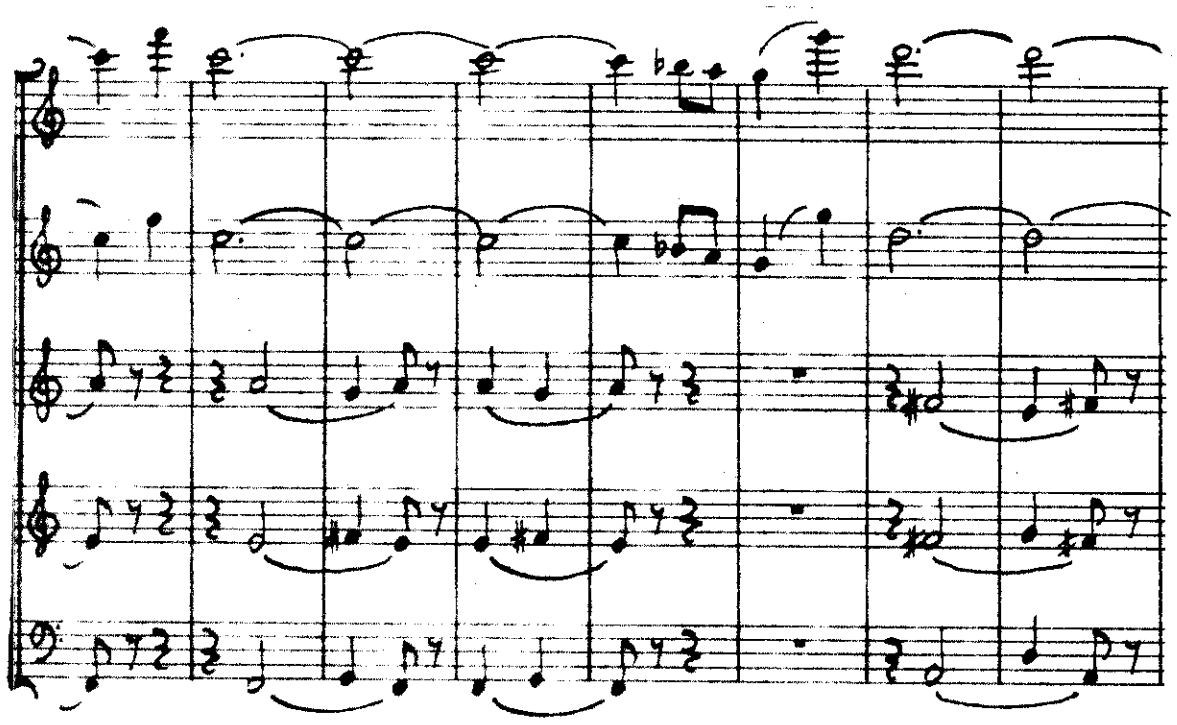

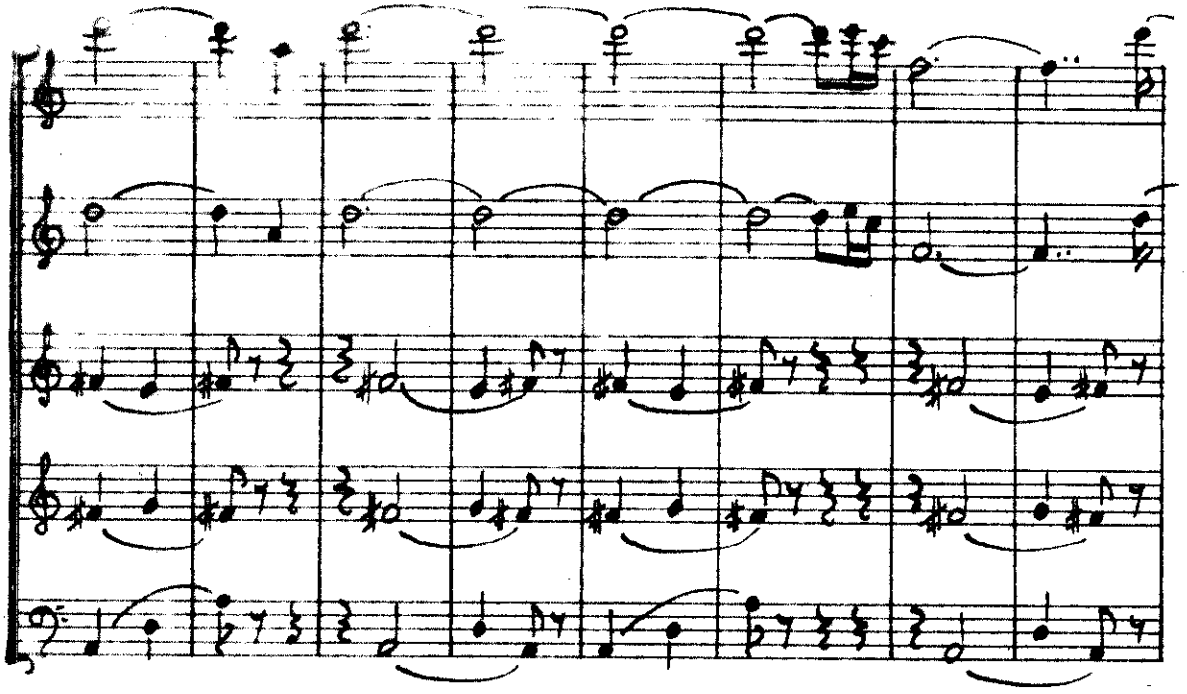

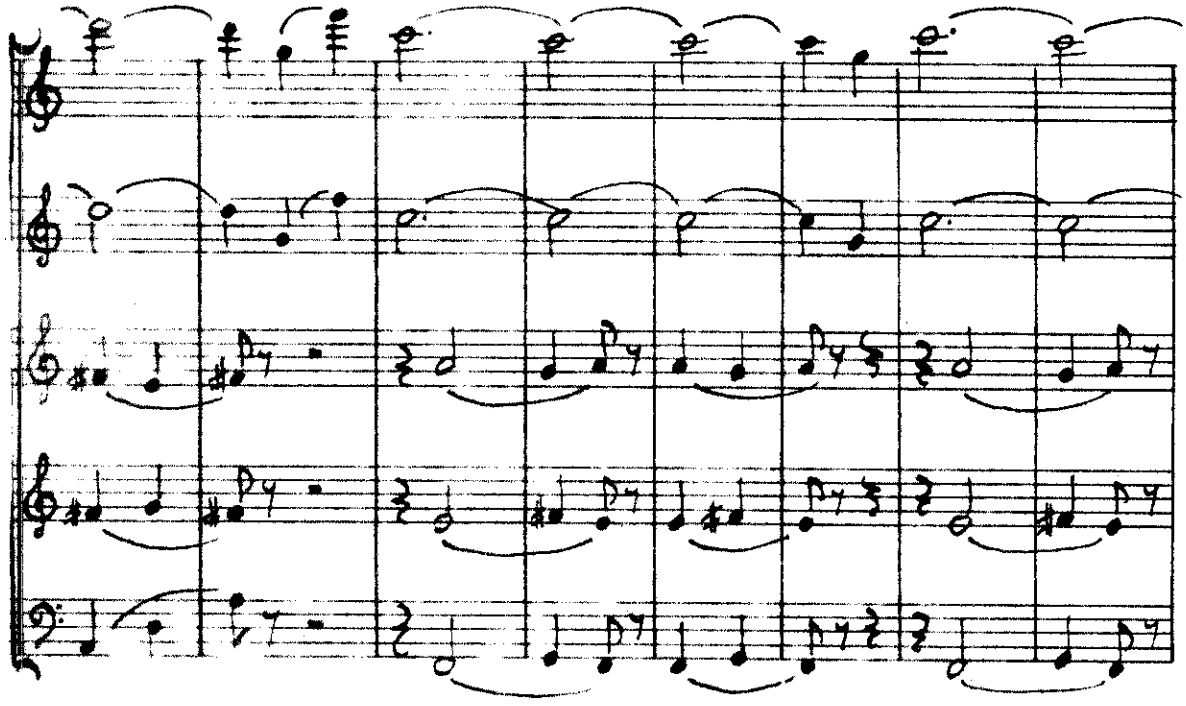

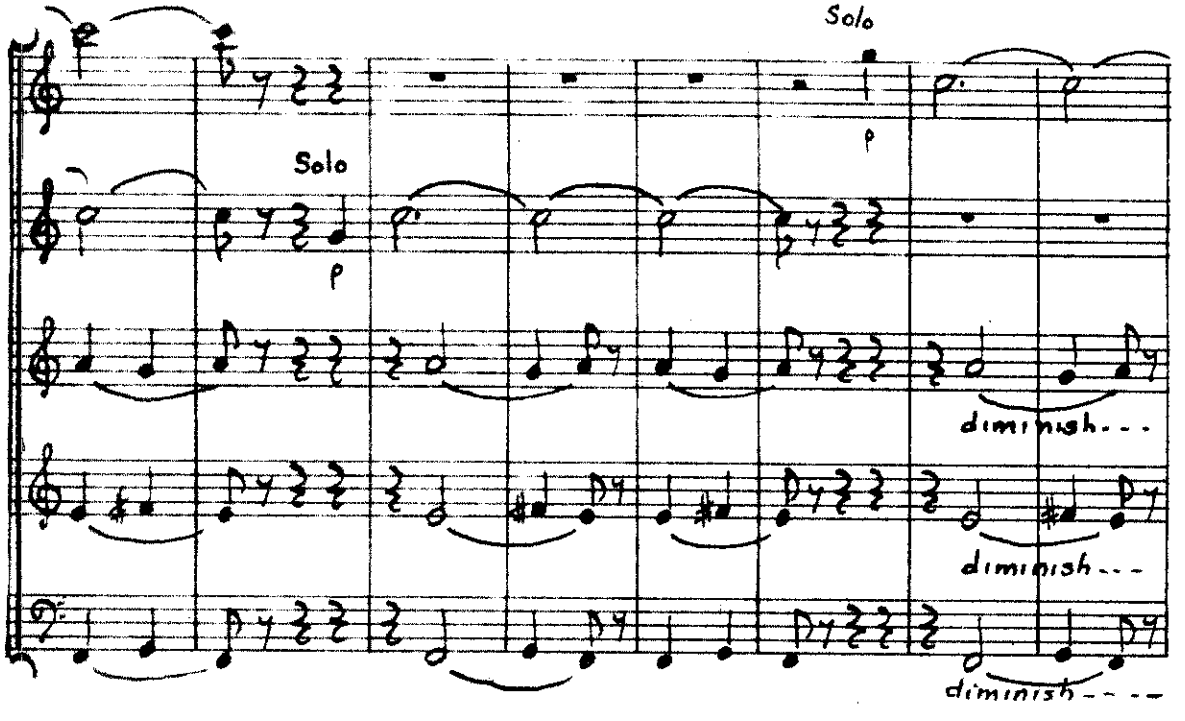
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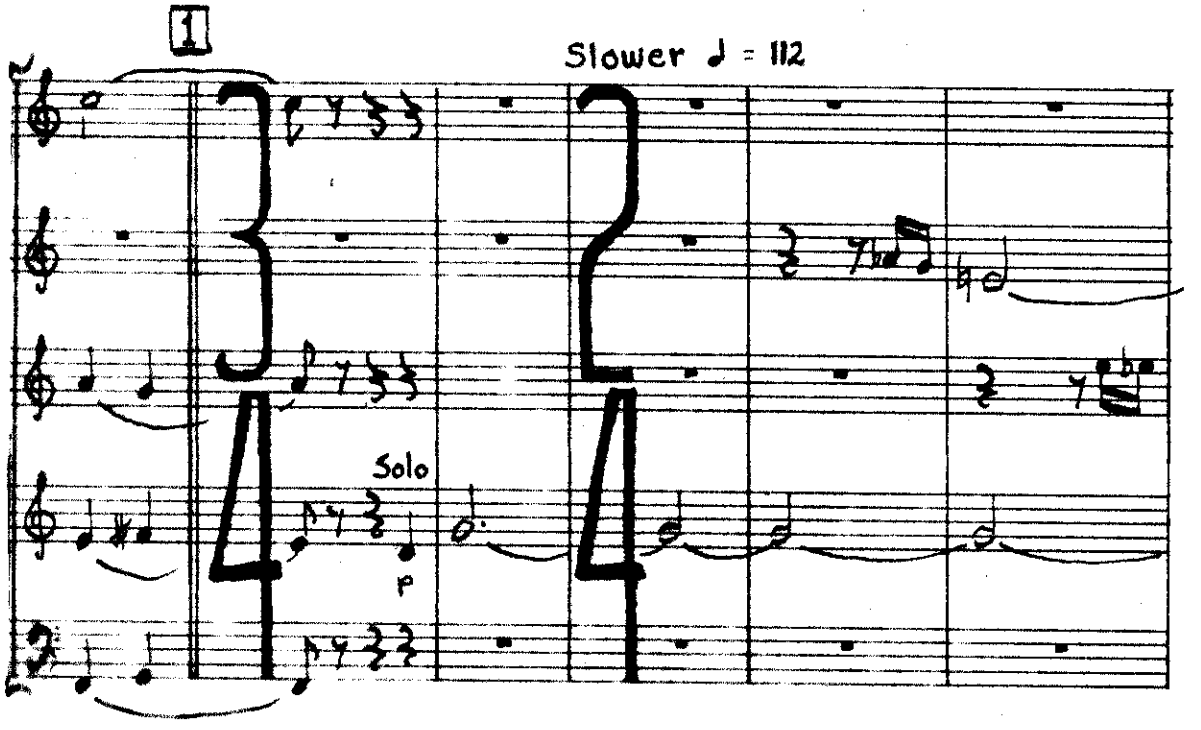
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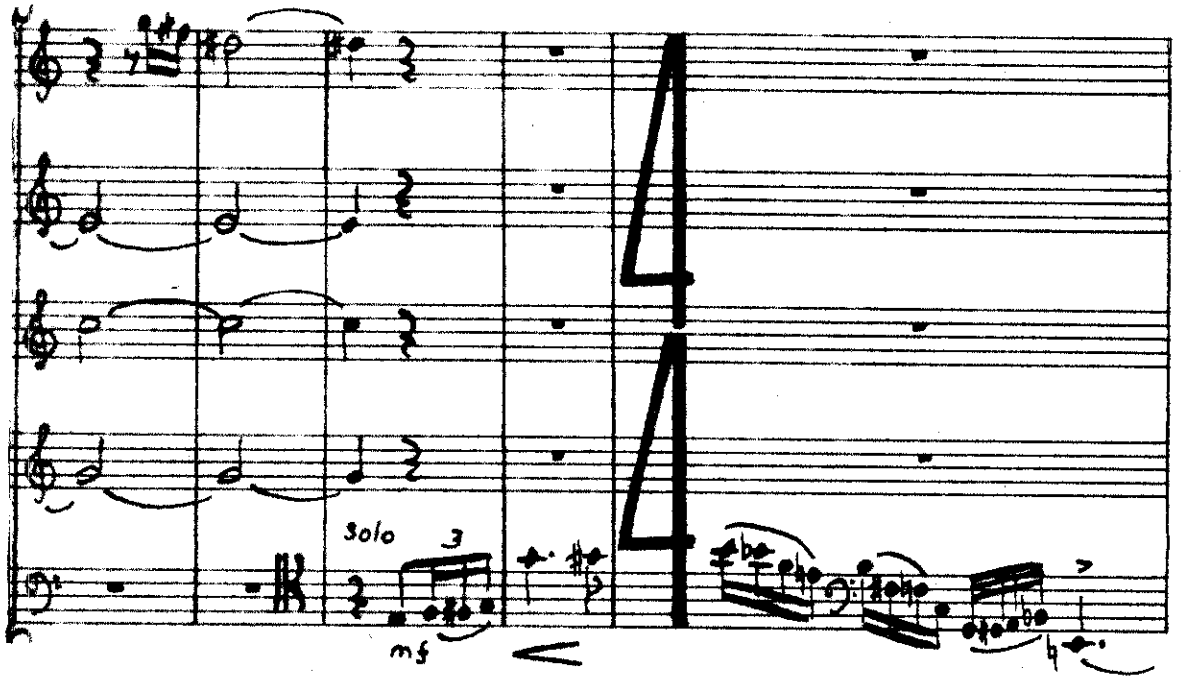
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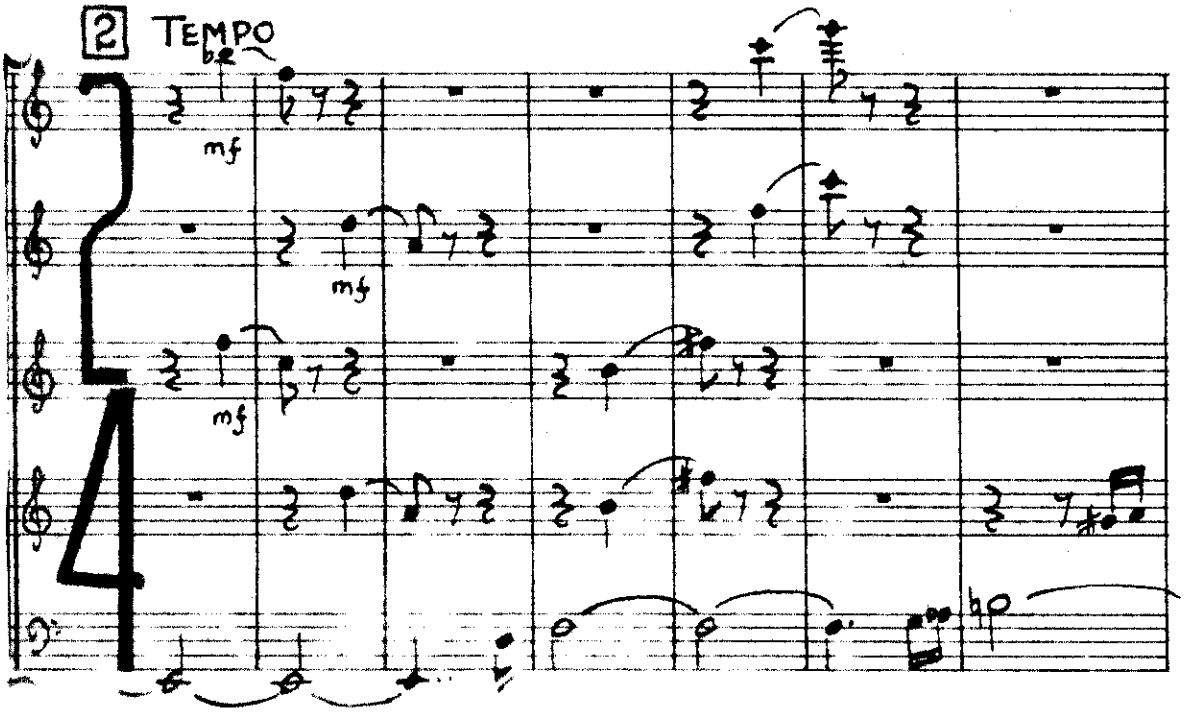
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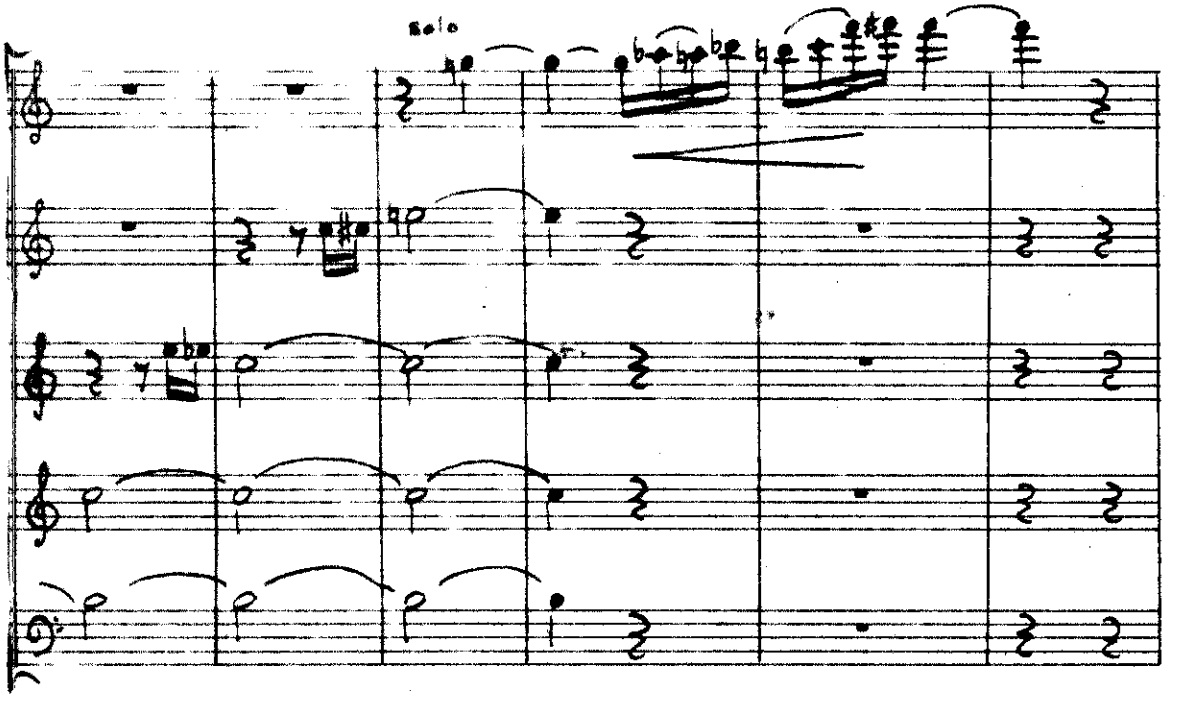
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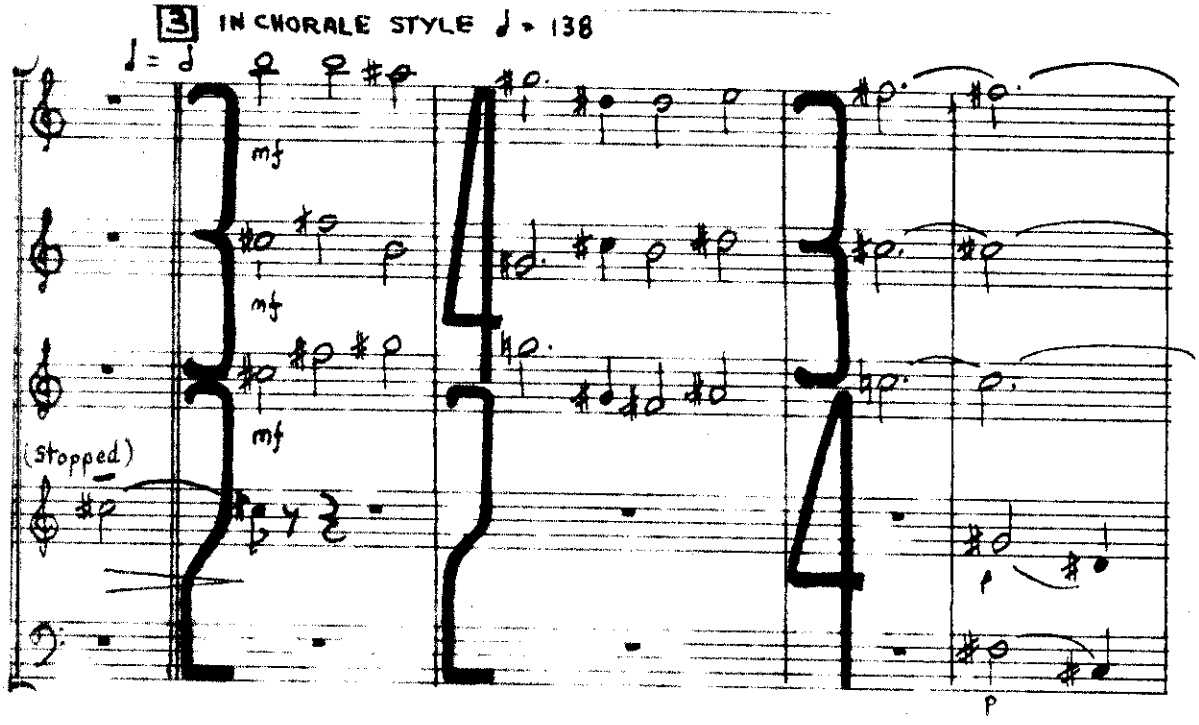
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mf
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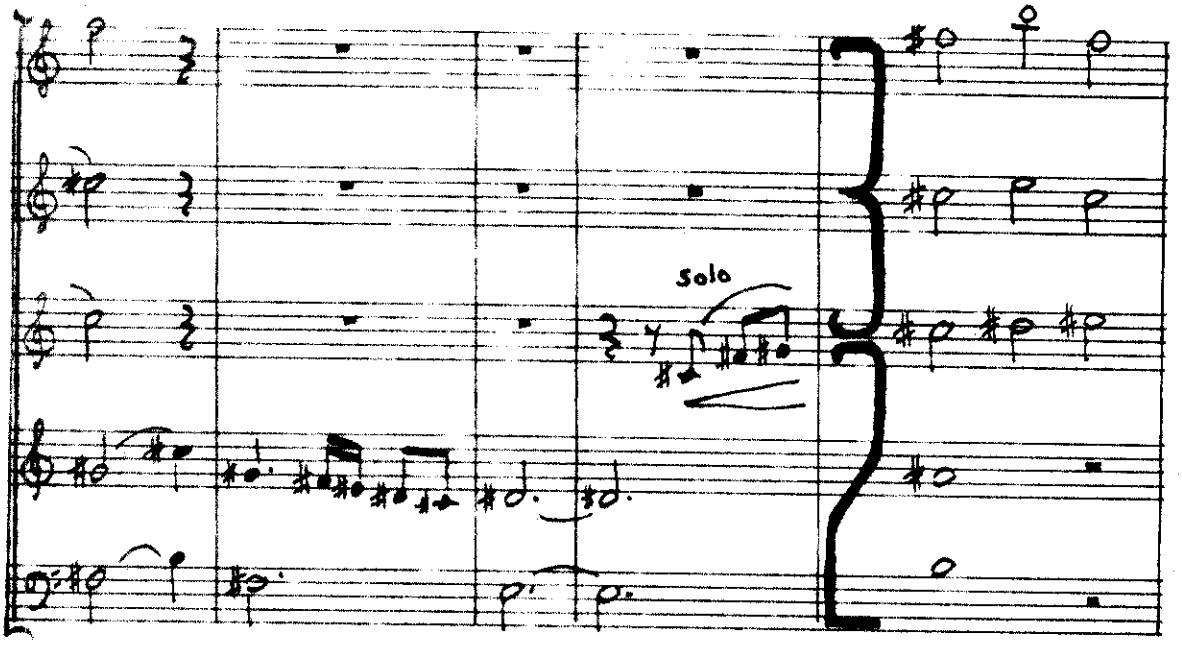
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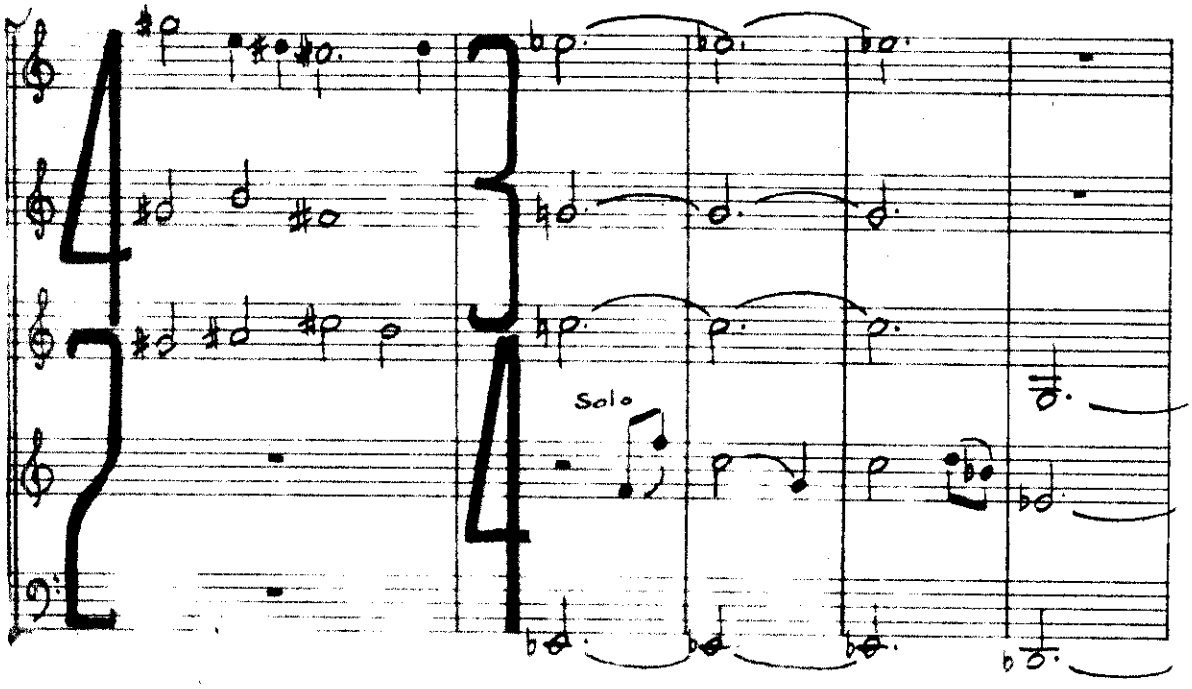
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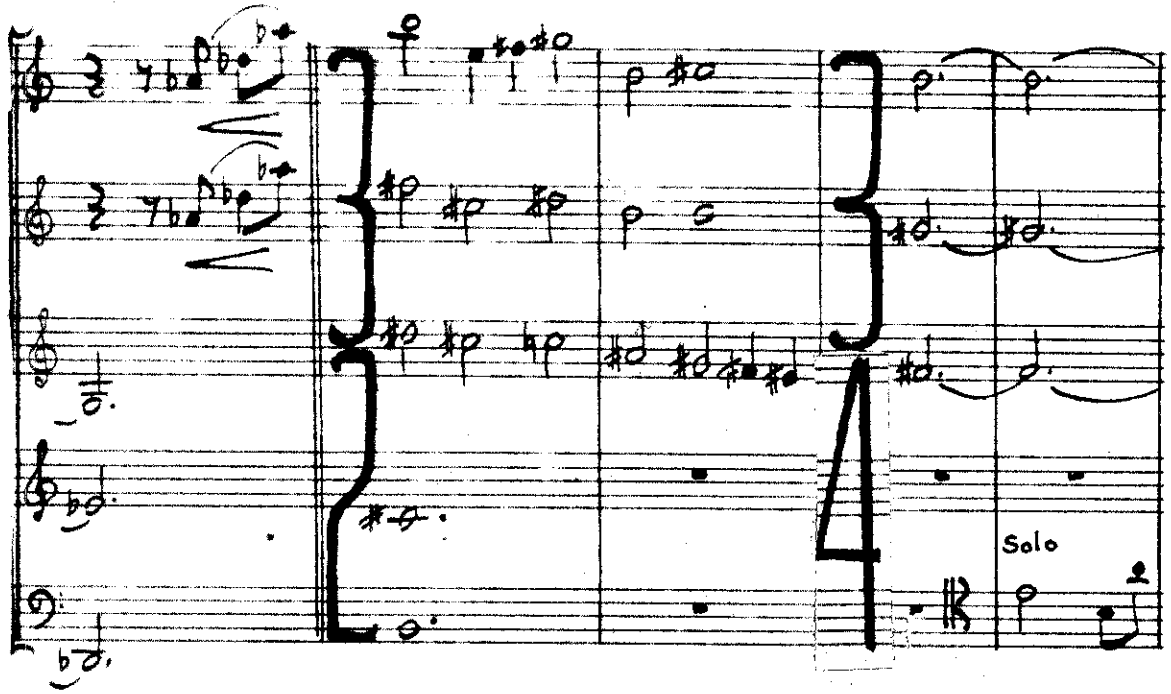
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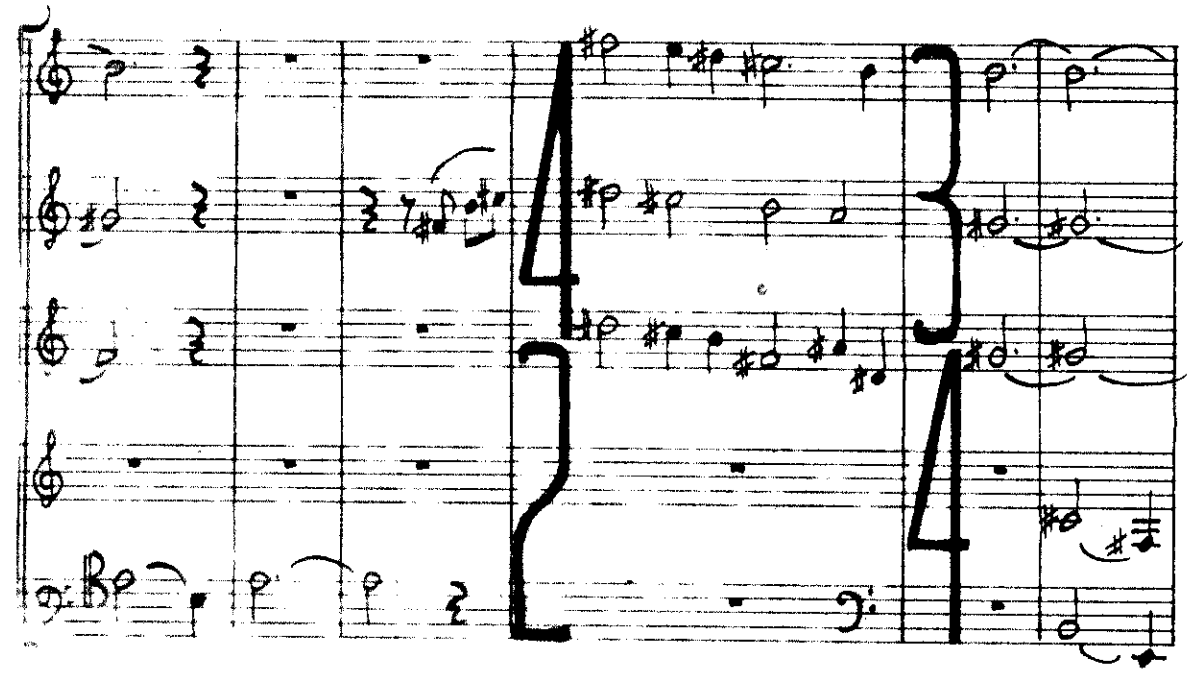

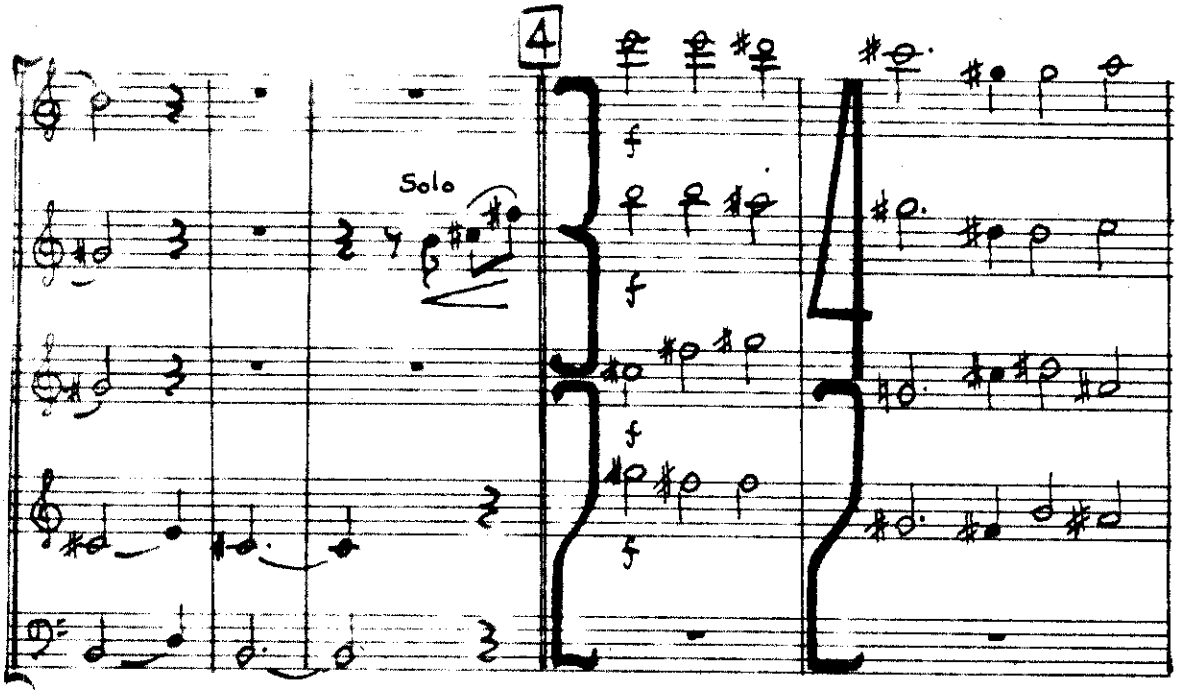
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f
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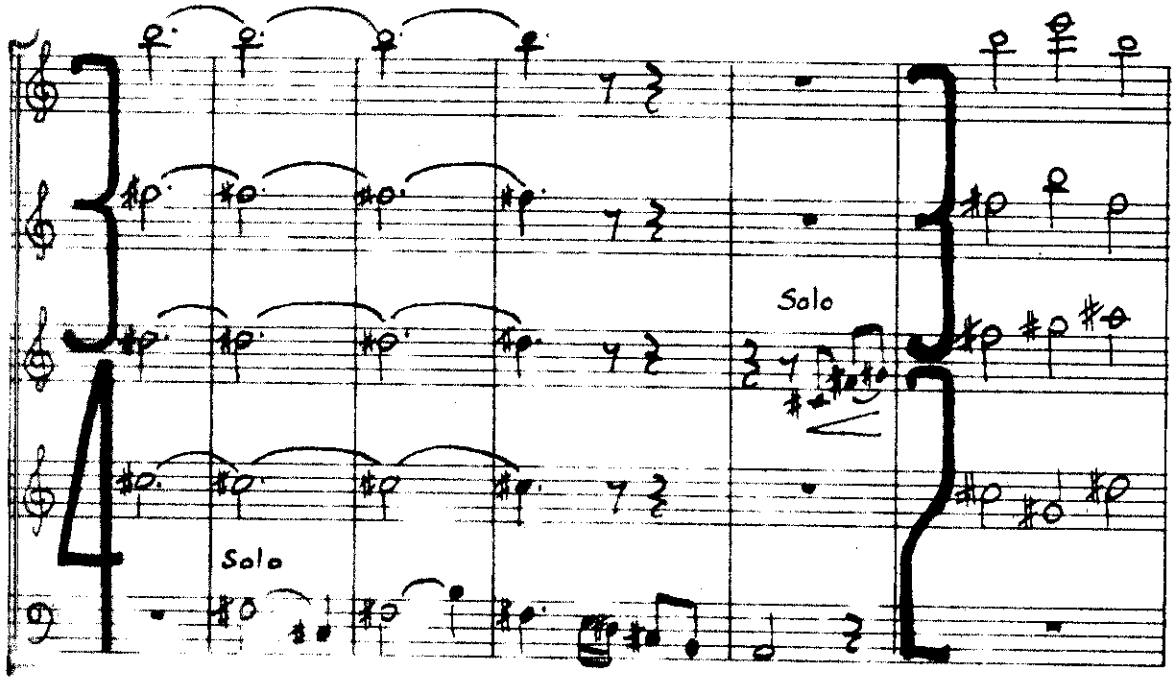
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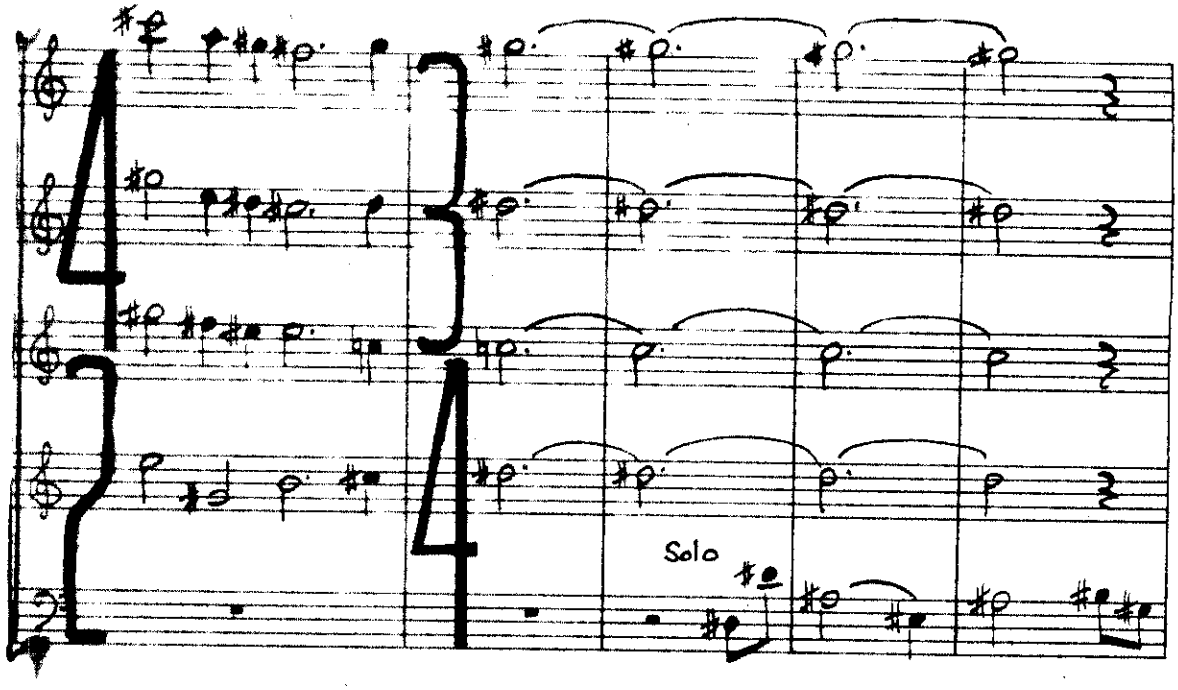
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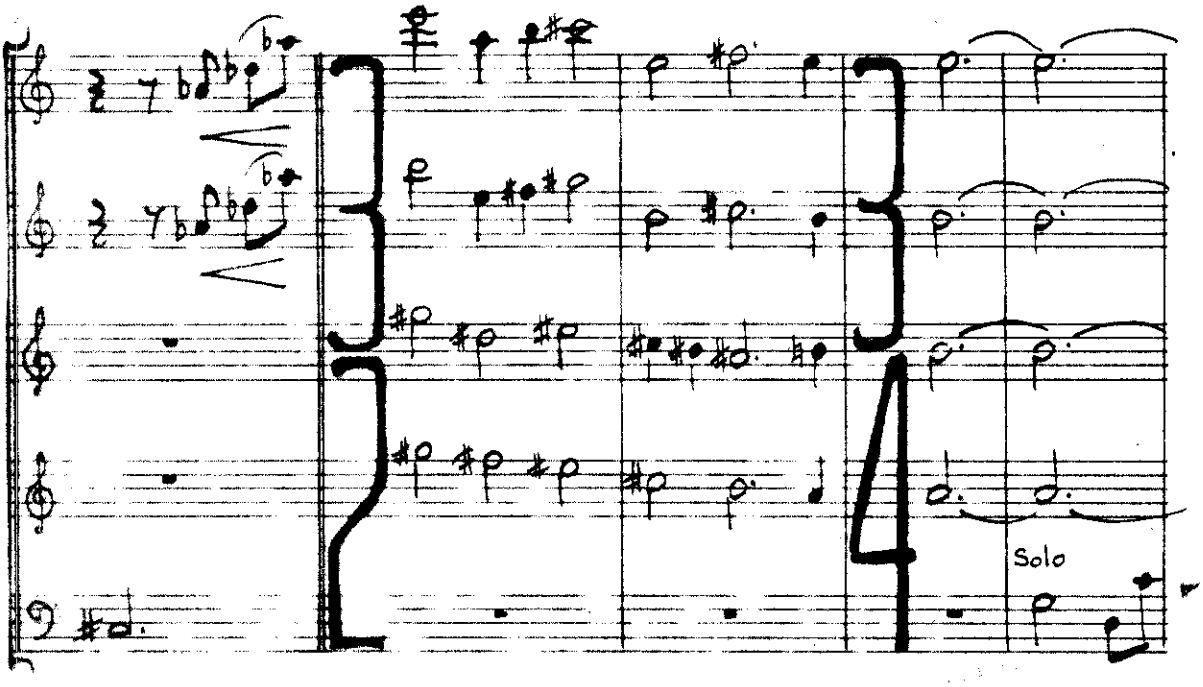
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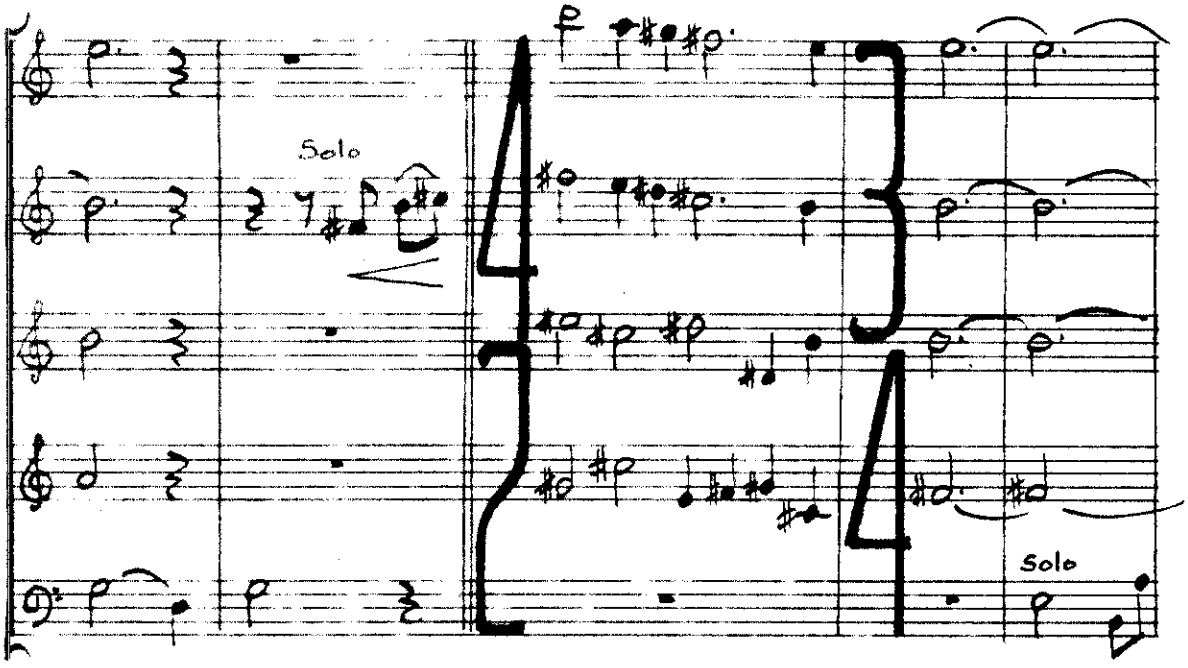
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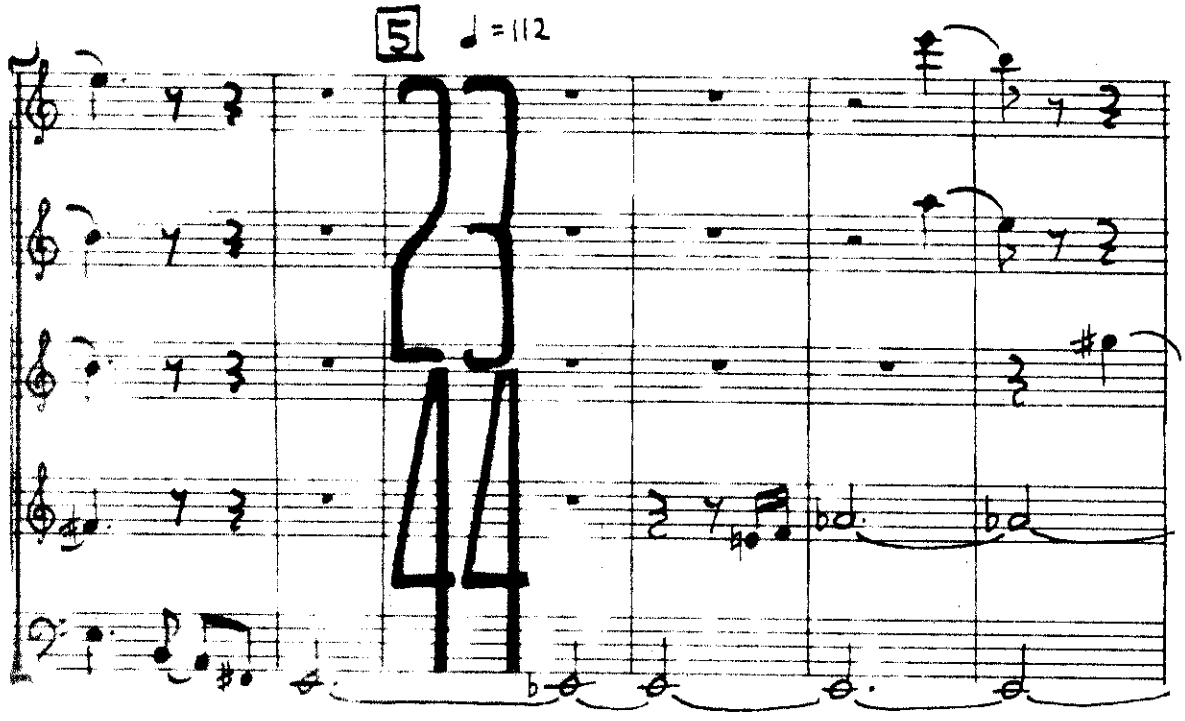
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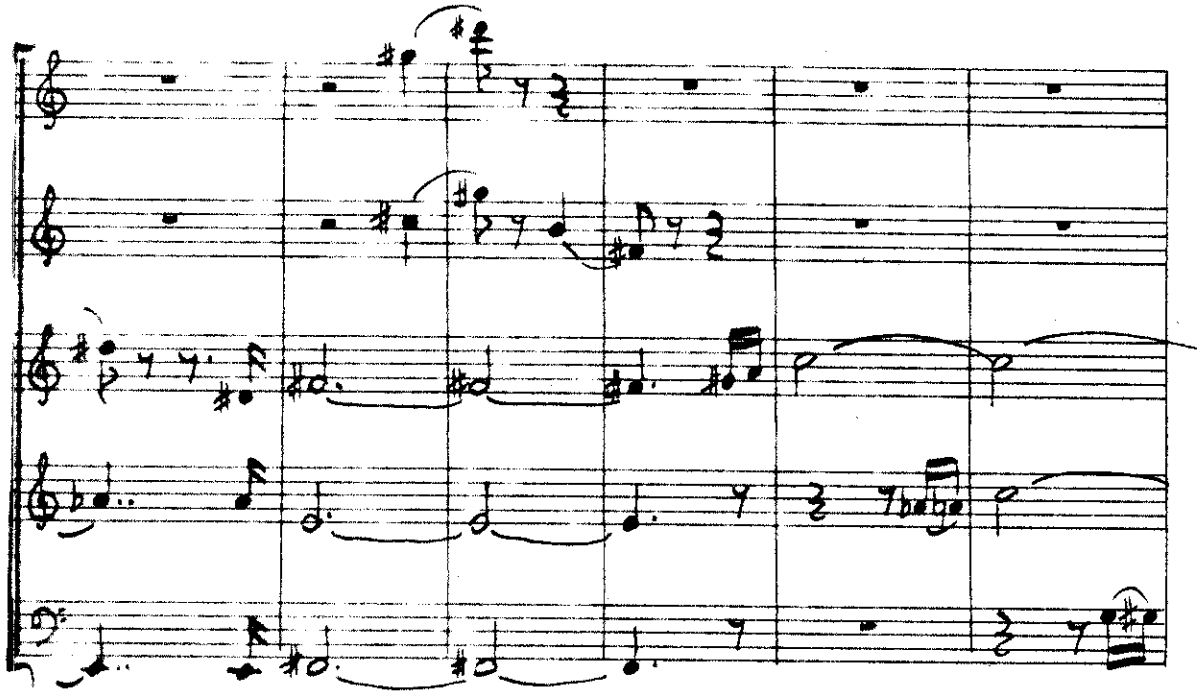

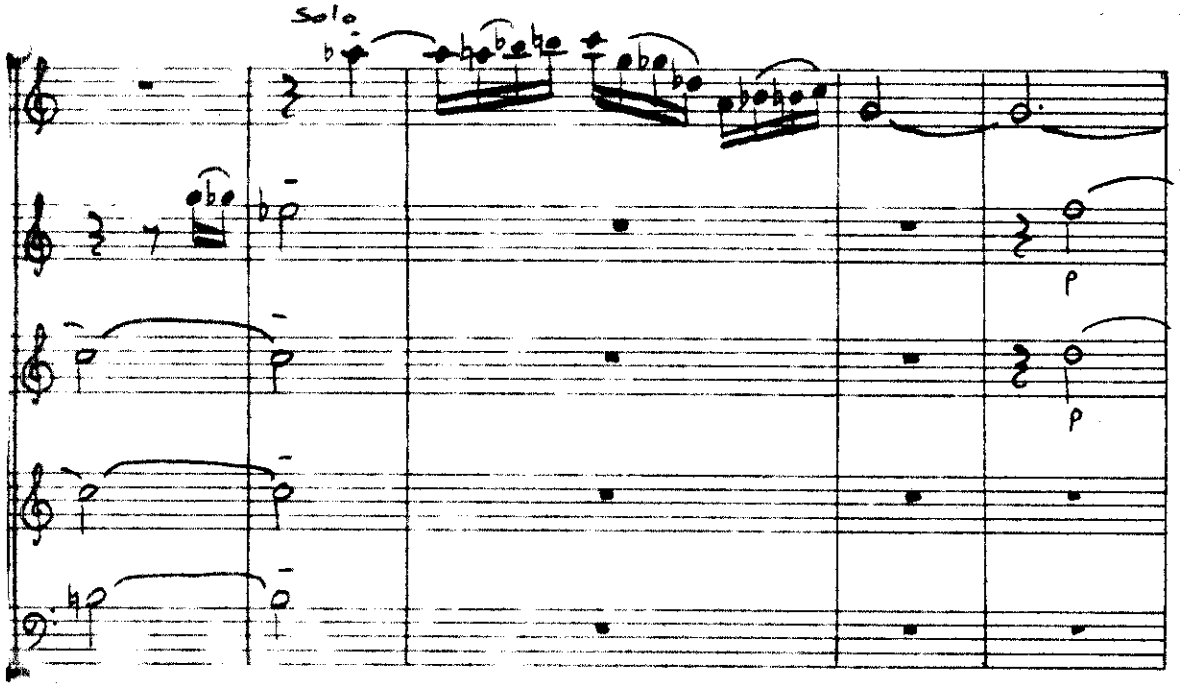
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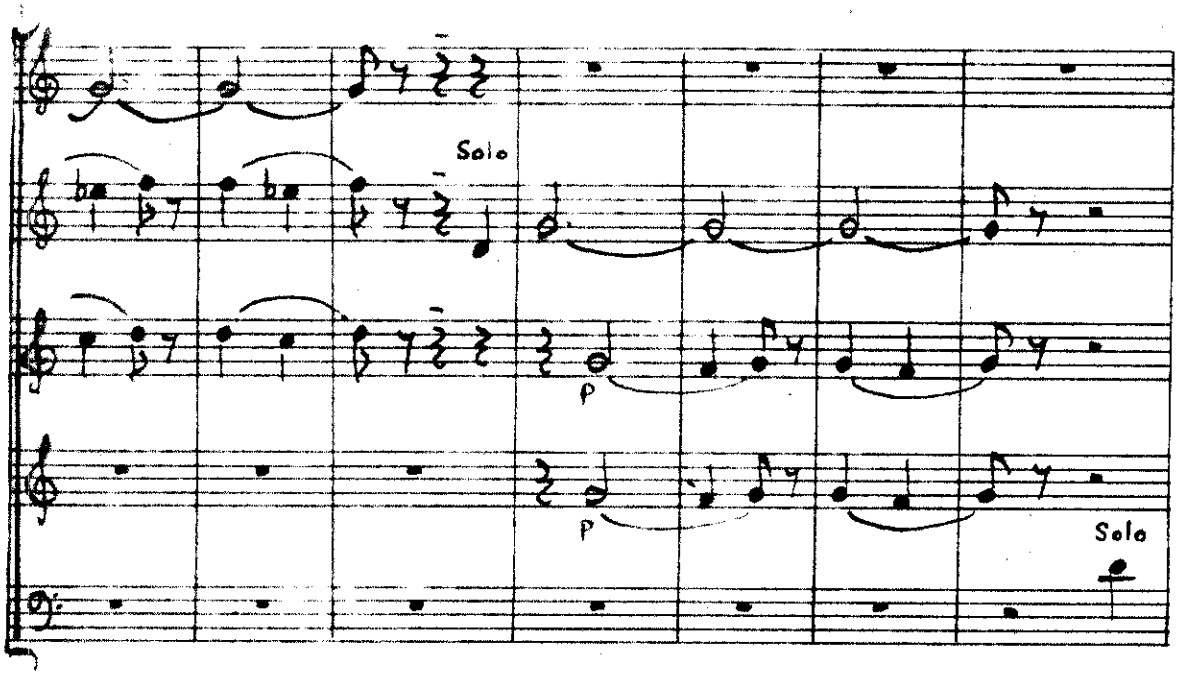
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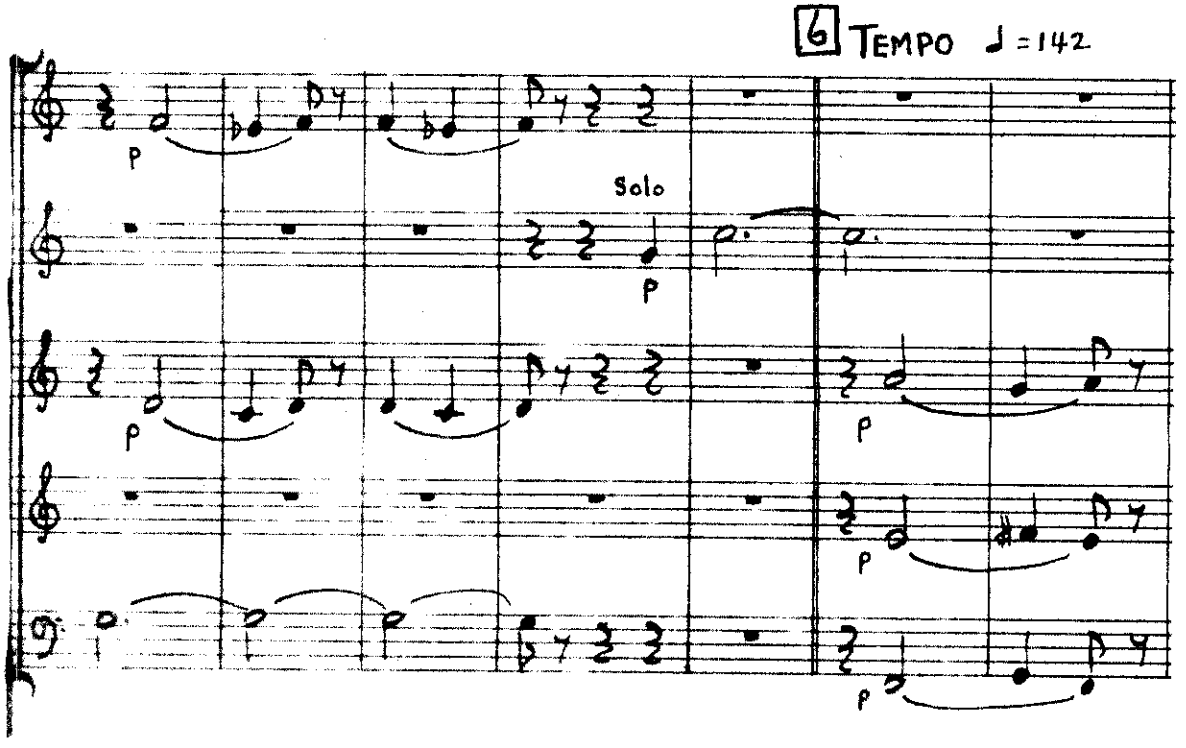
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p
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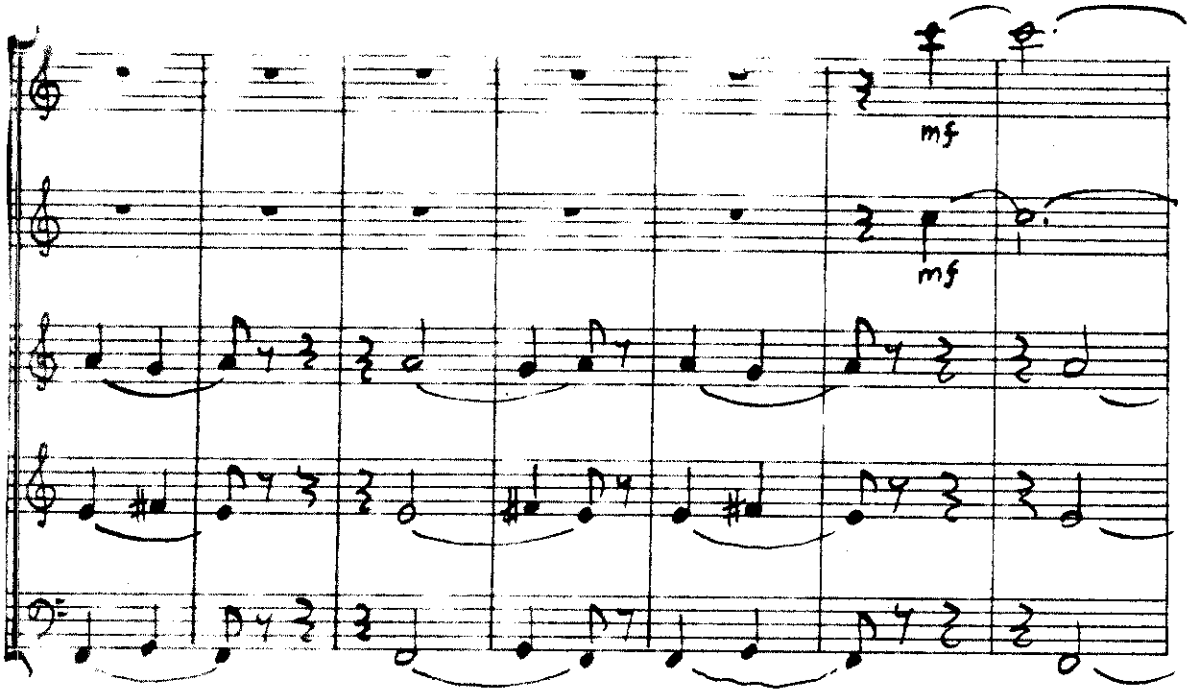
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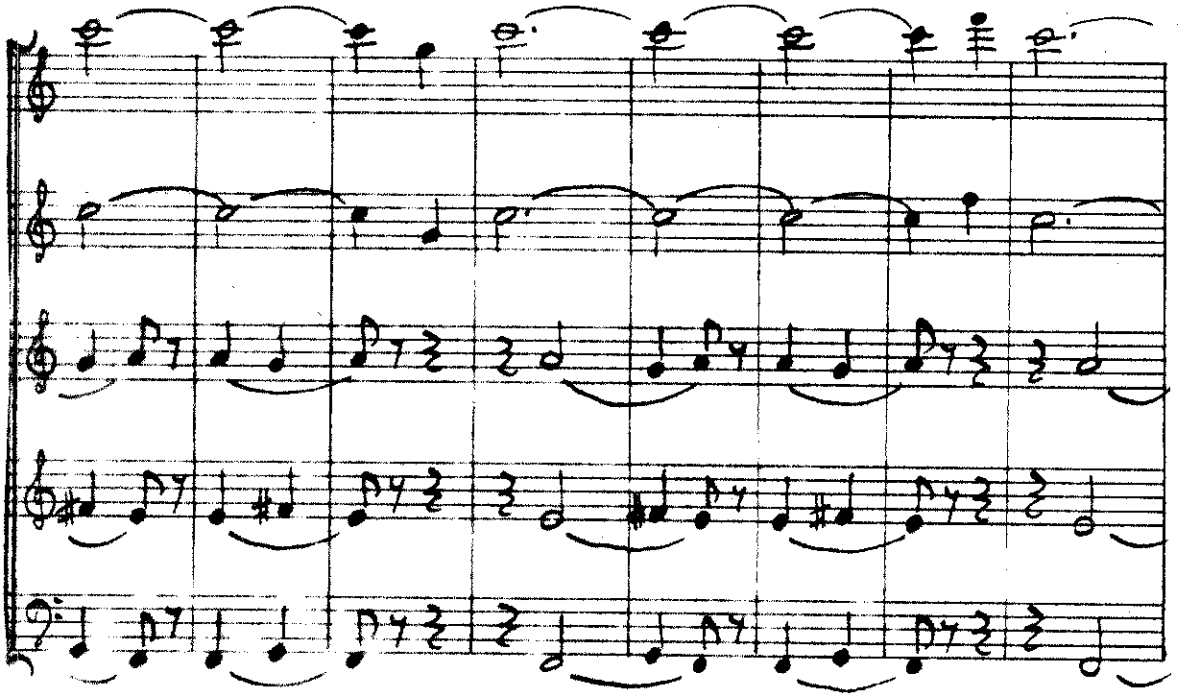

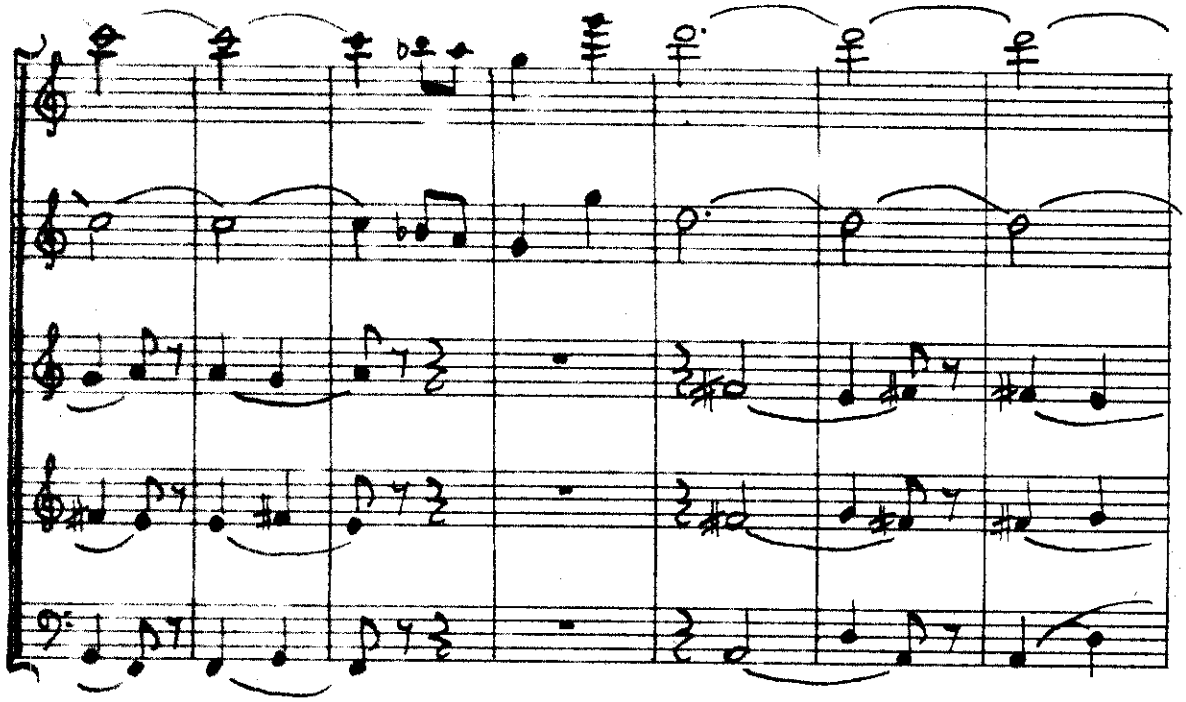

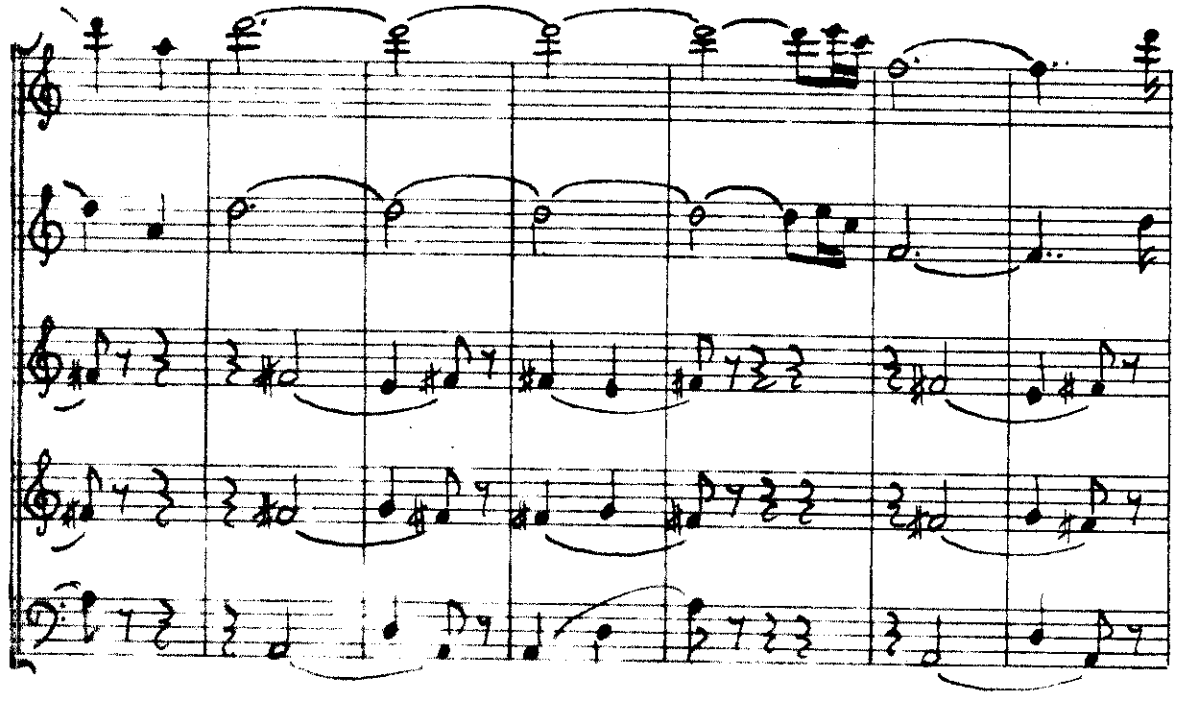

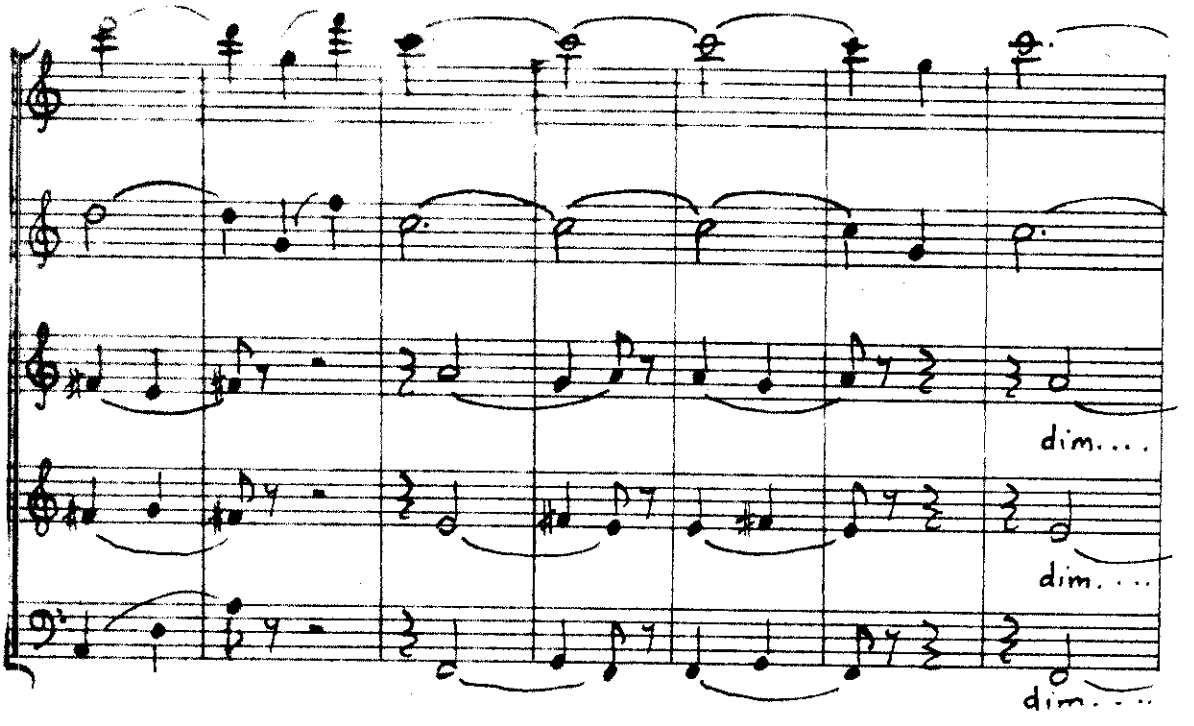
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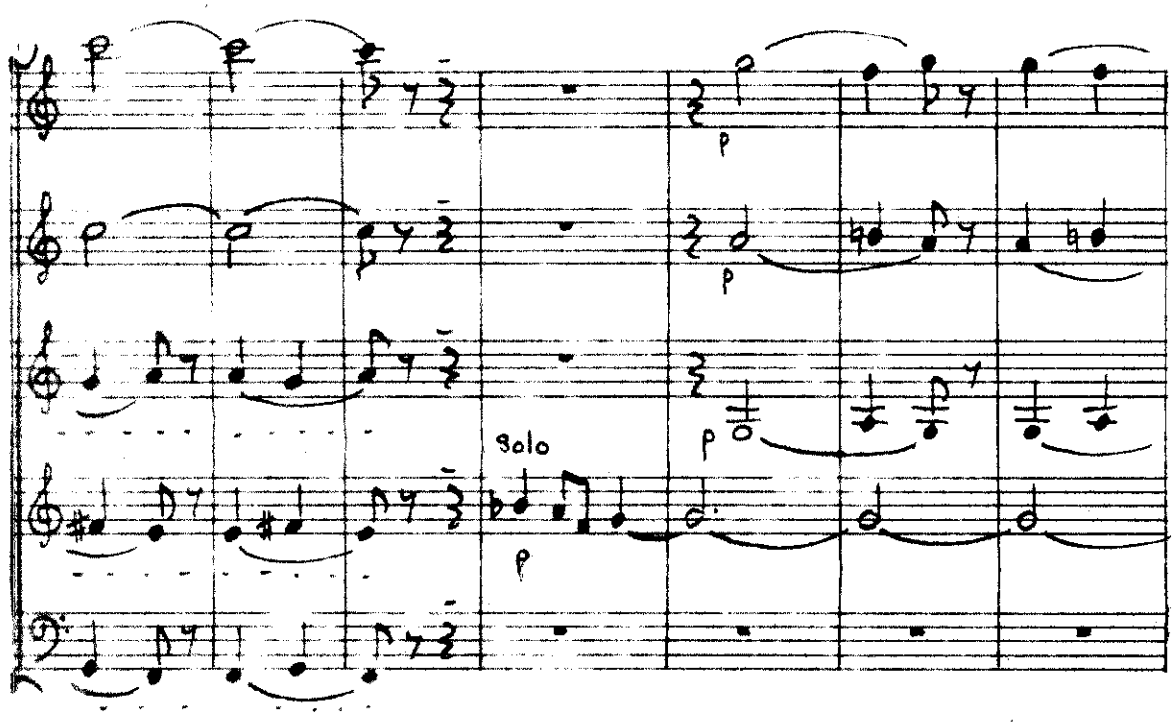
dim....
dim....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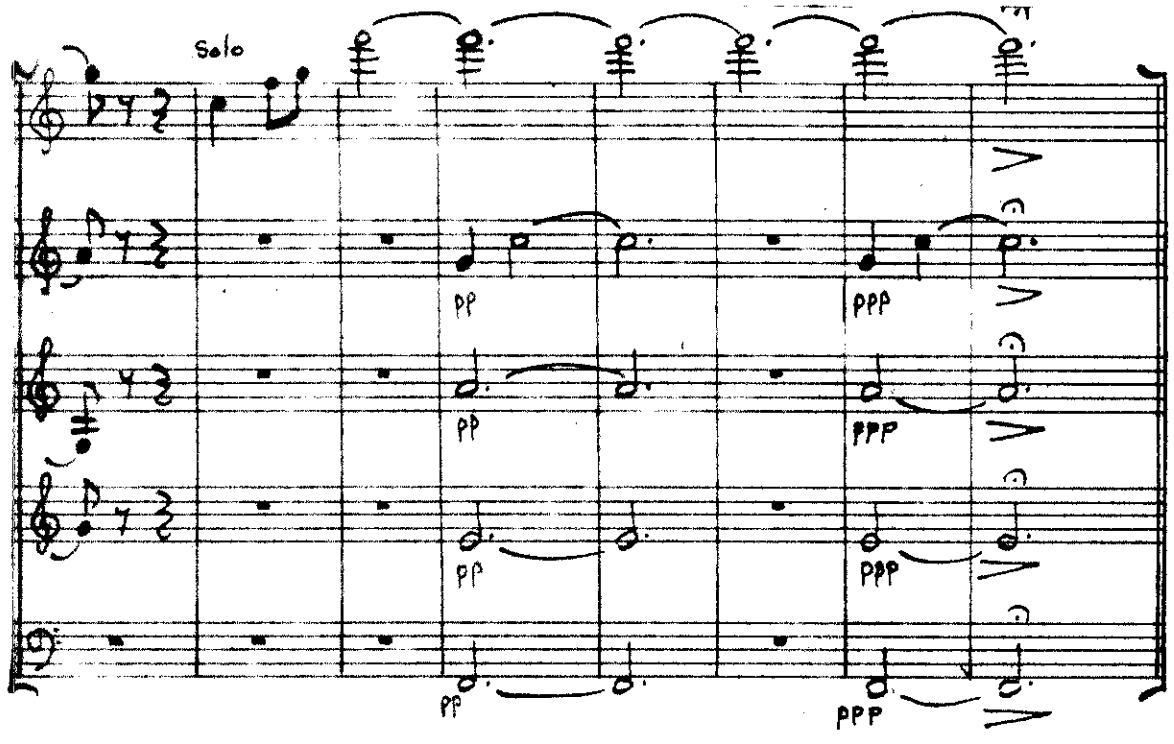
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ppp
pp
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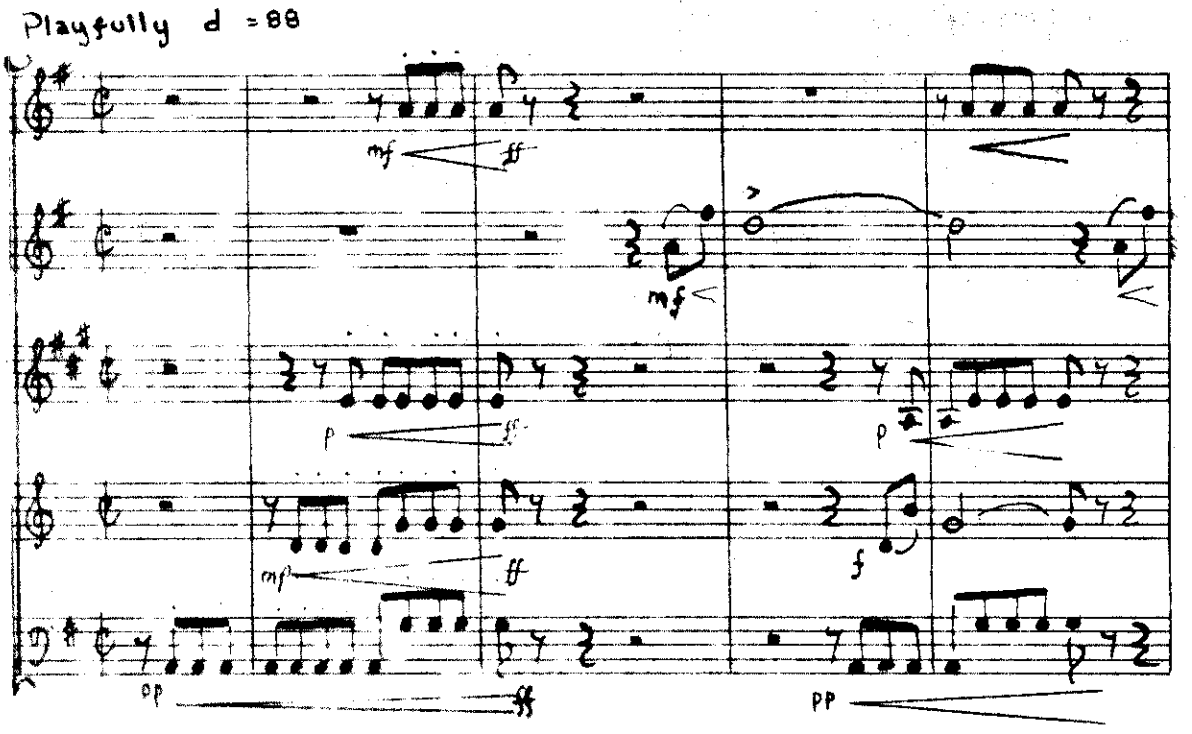
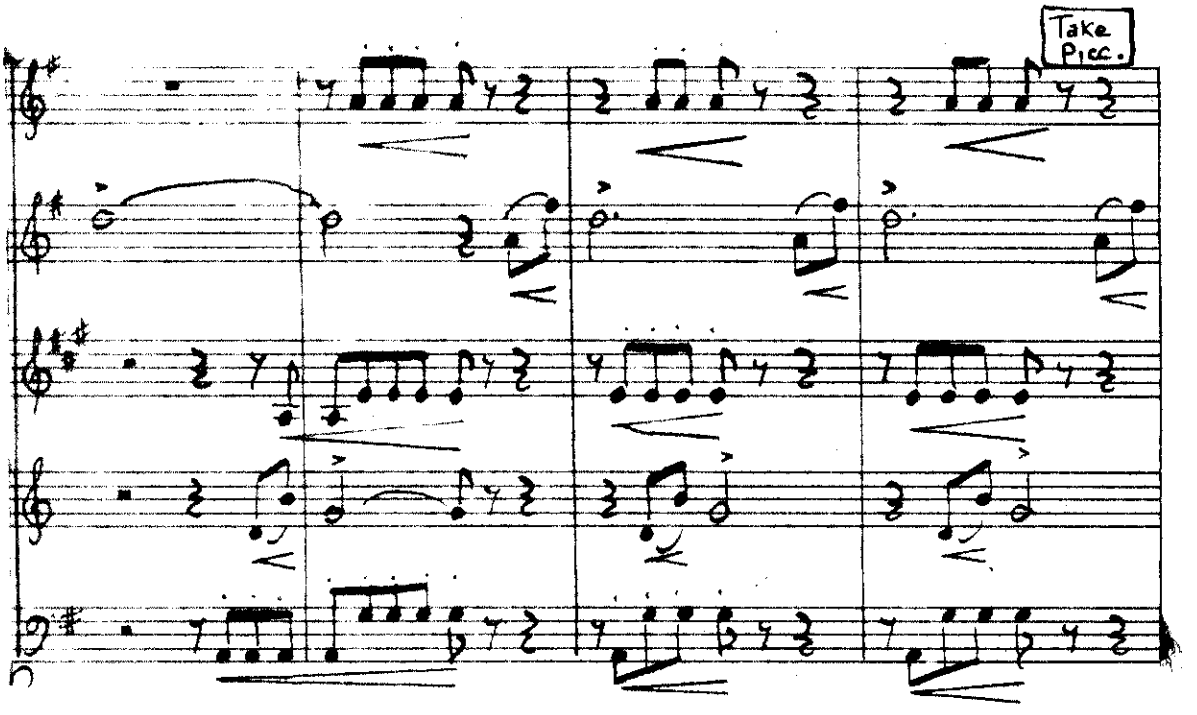
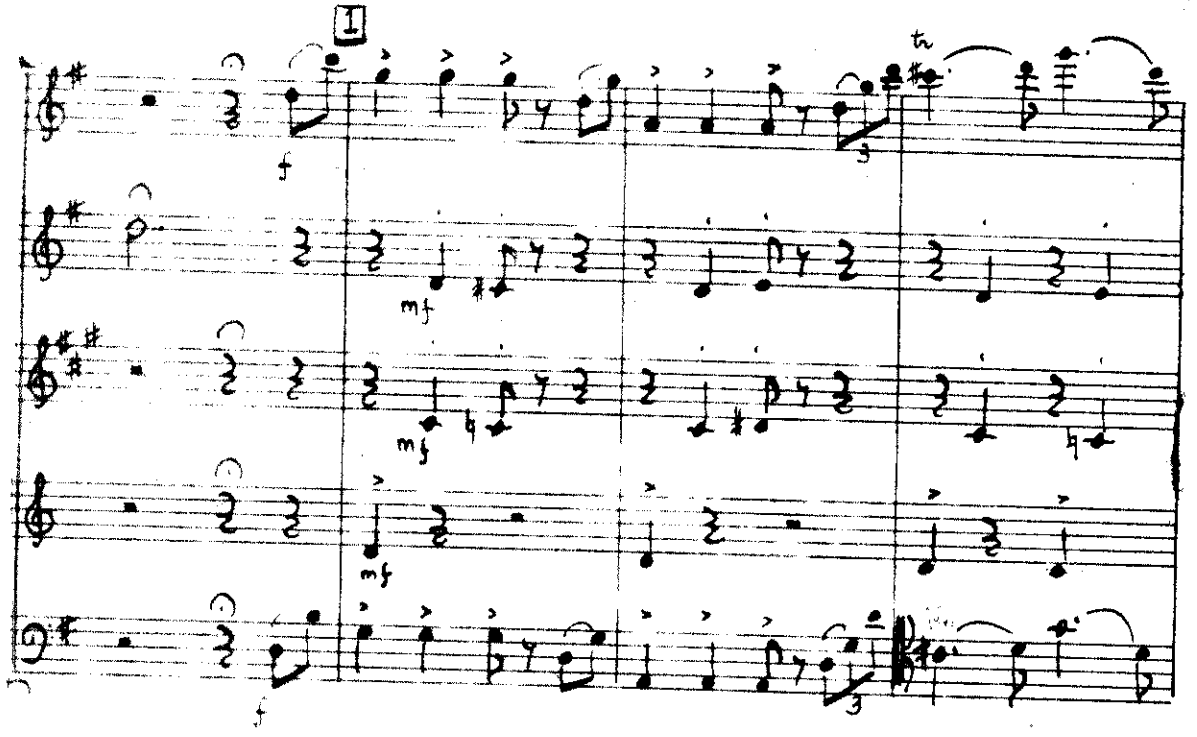
pp
ppp

III.






I
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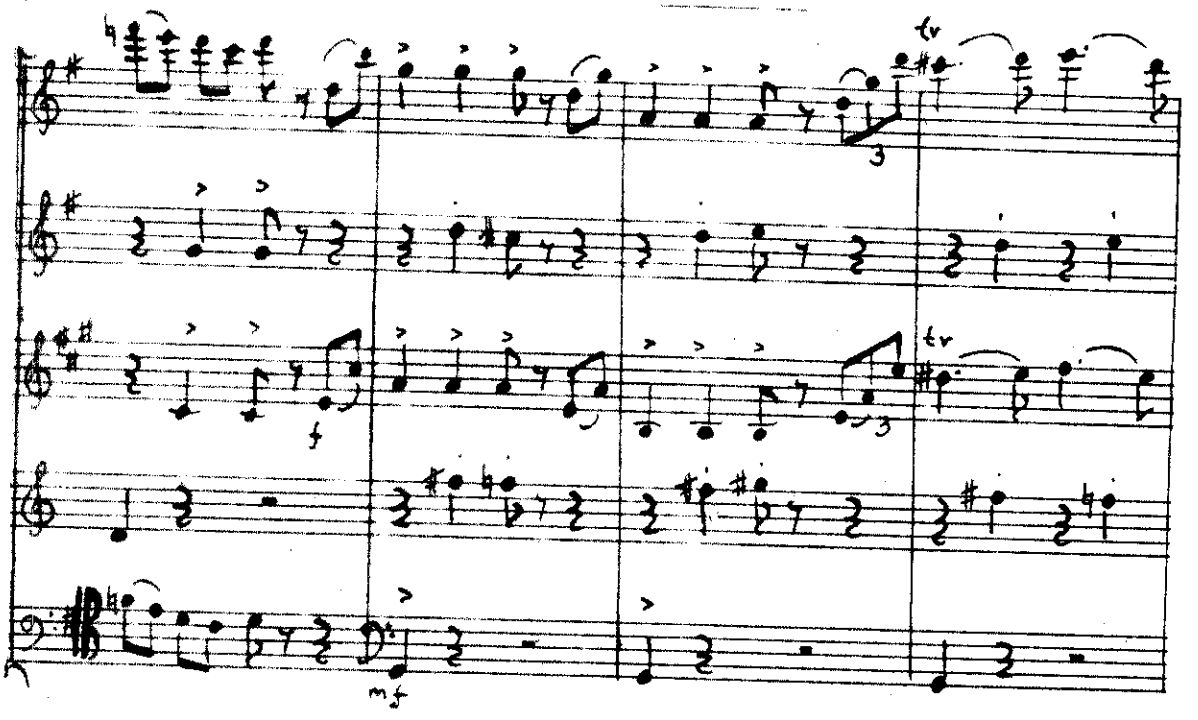
mf
mf
mf
f
tr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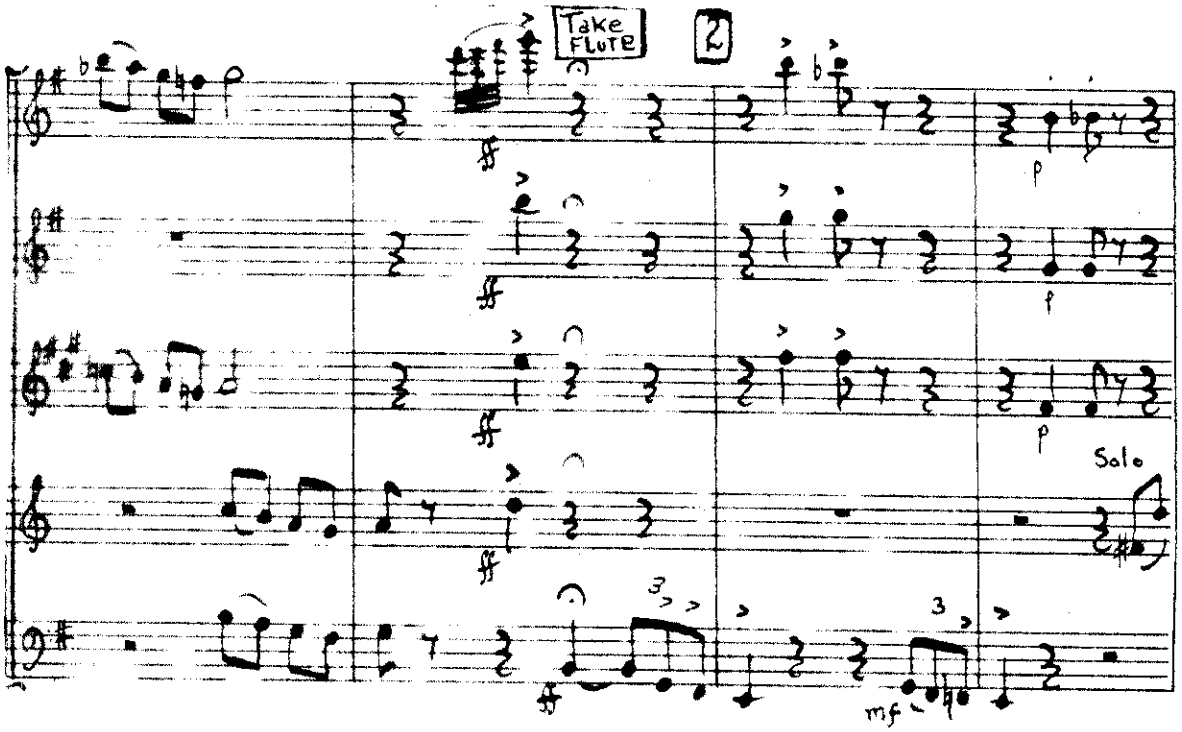
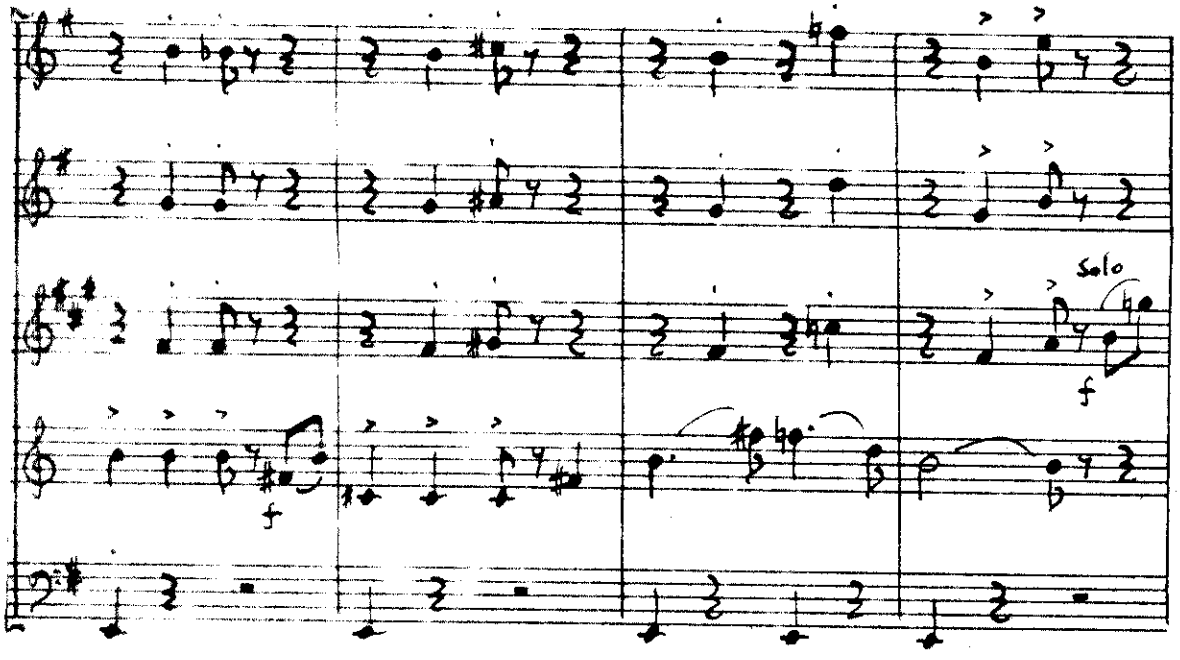

Take Flute
2
Solo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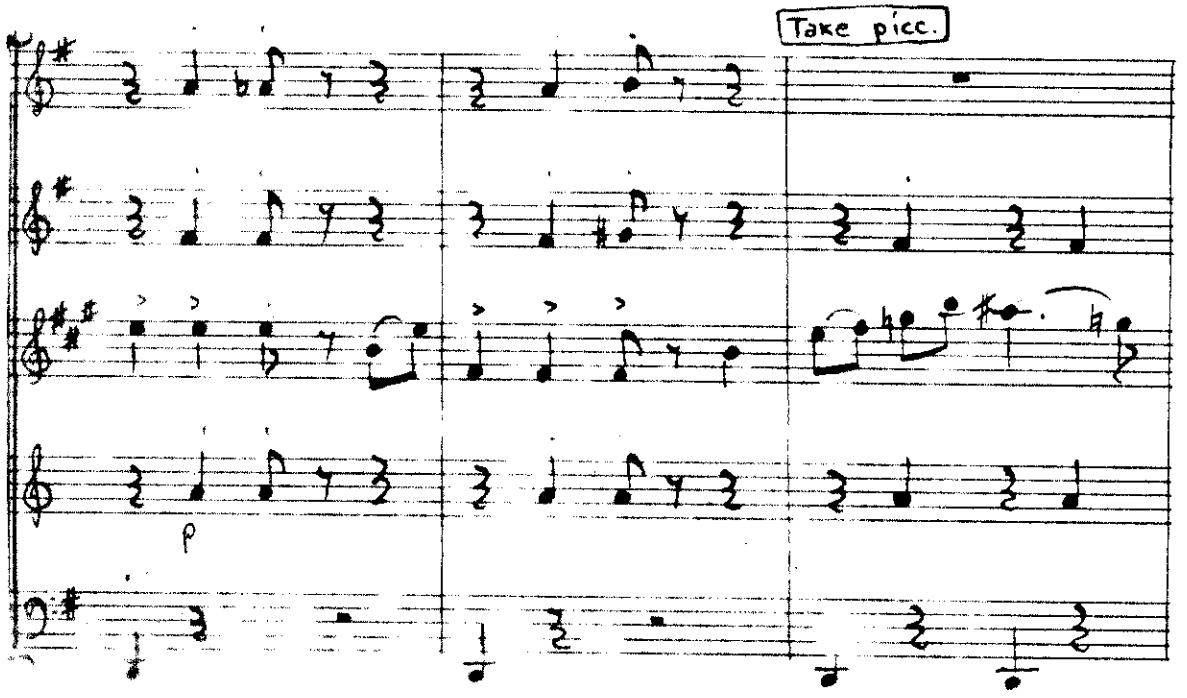
Take picc.
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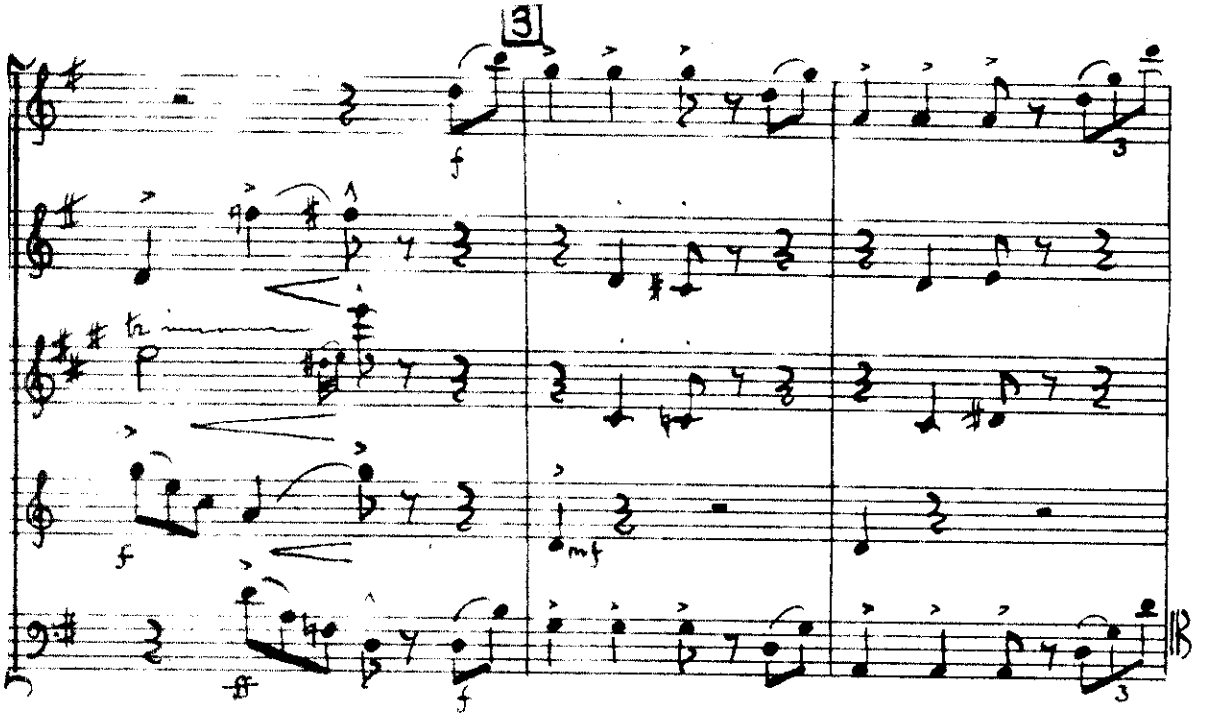
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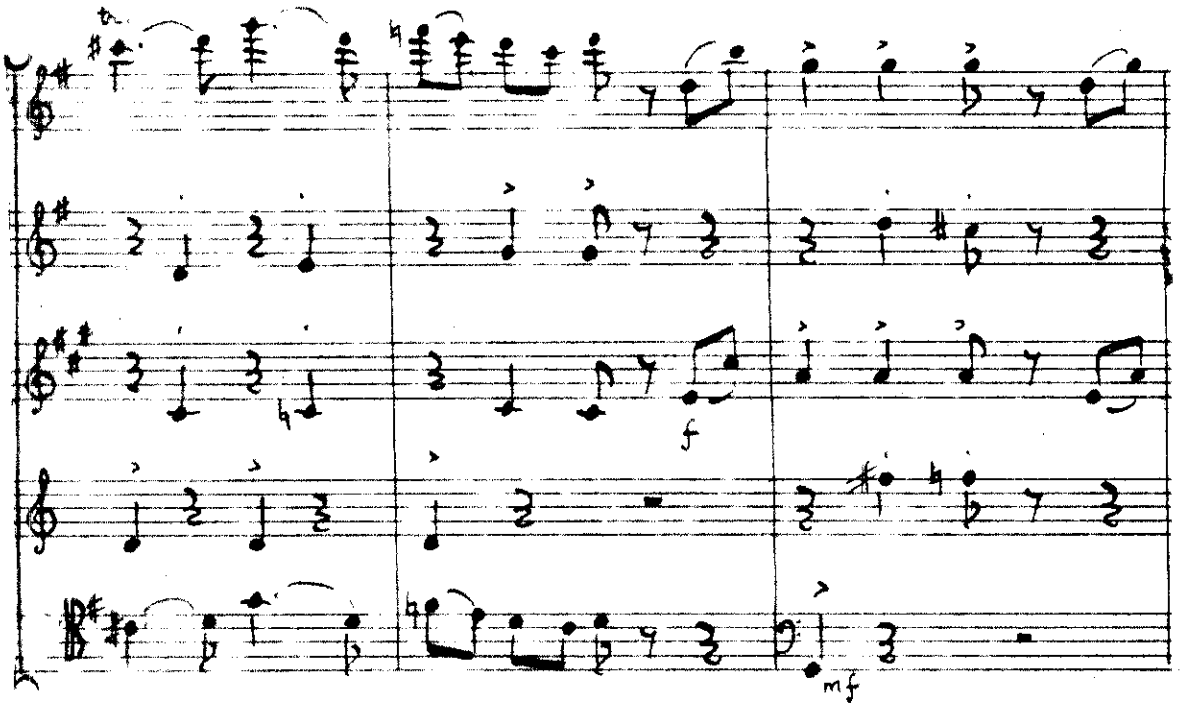
f
mf
ff
f
3
3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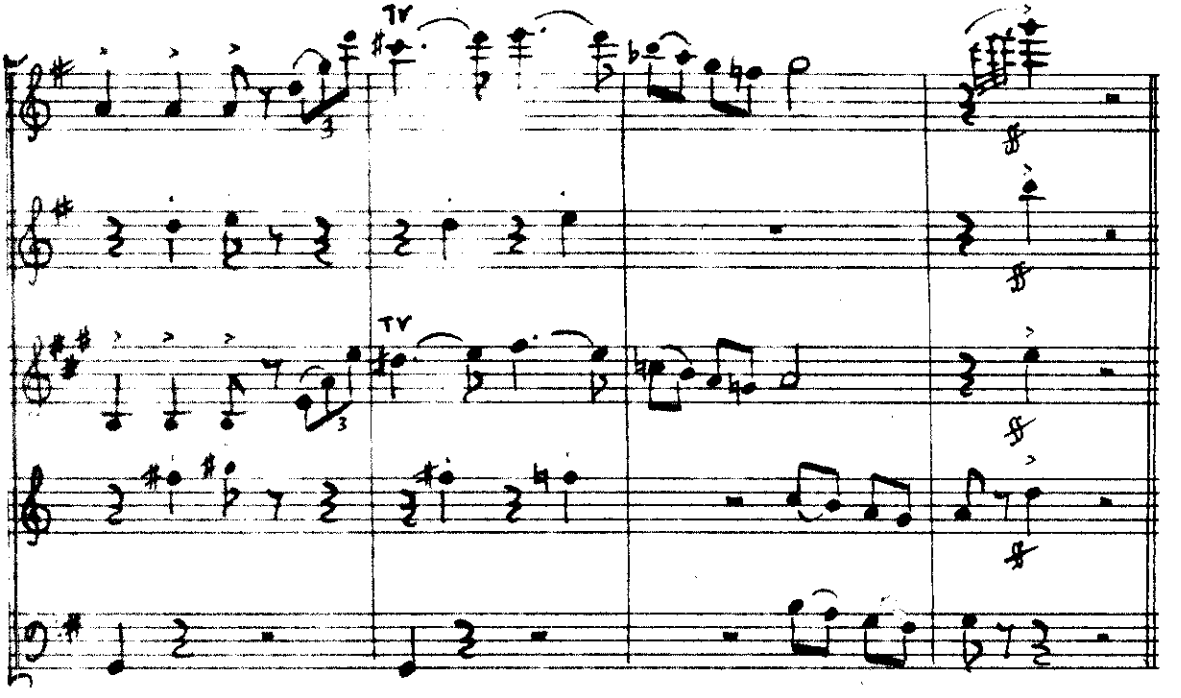
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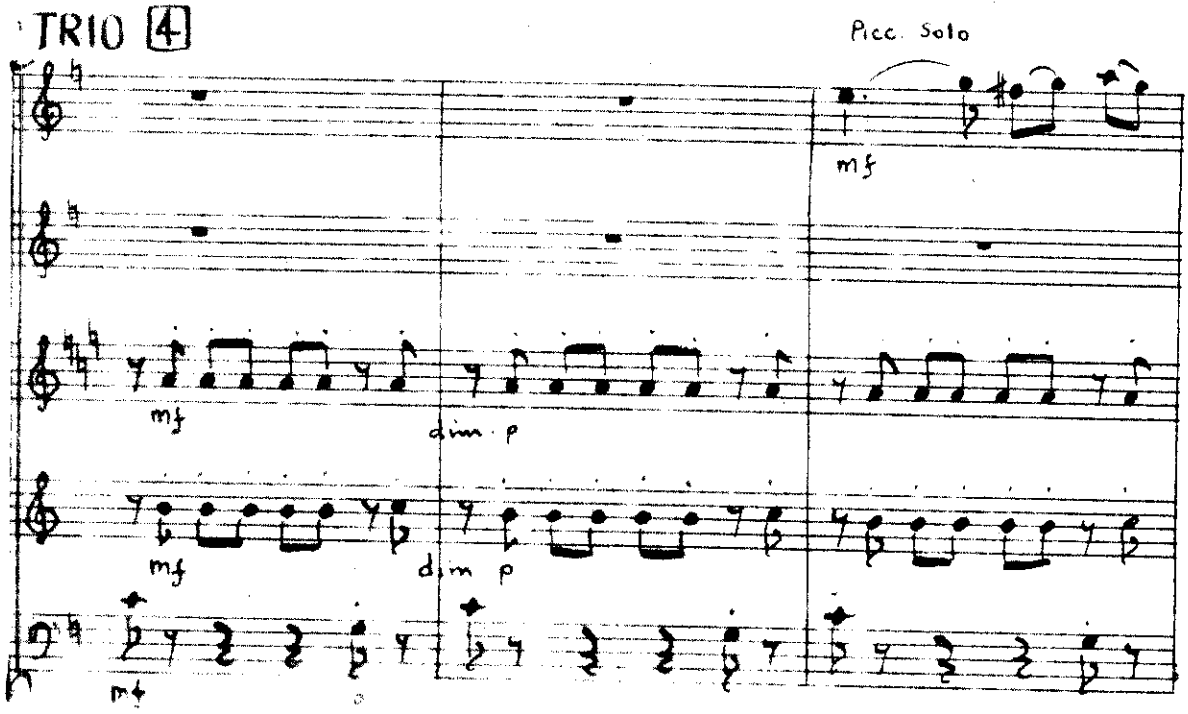
TRIO 4
Picc. Solo
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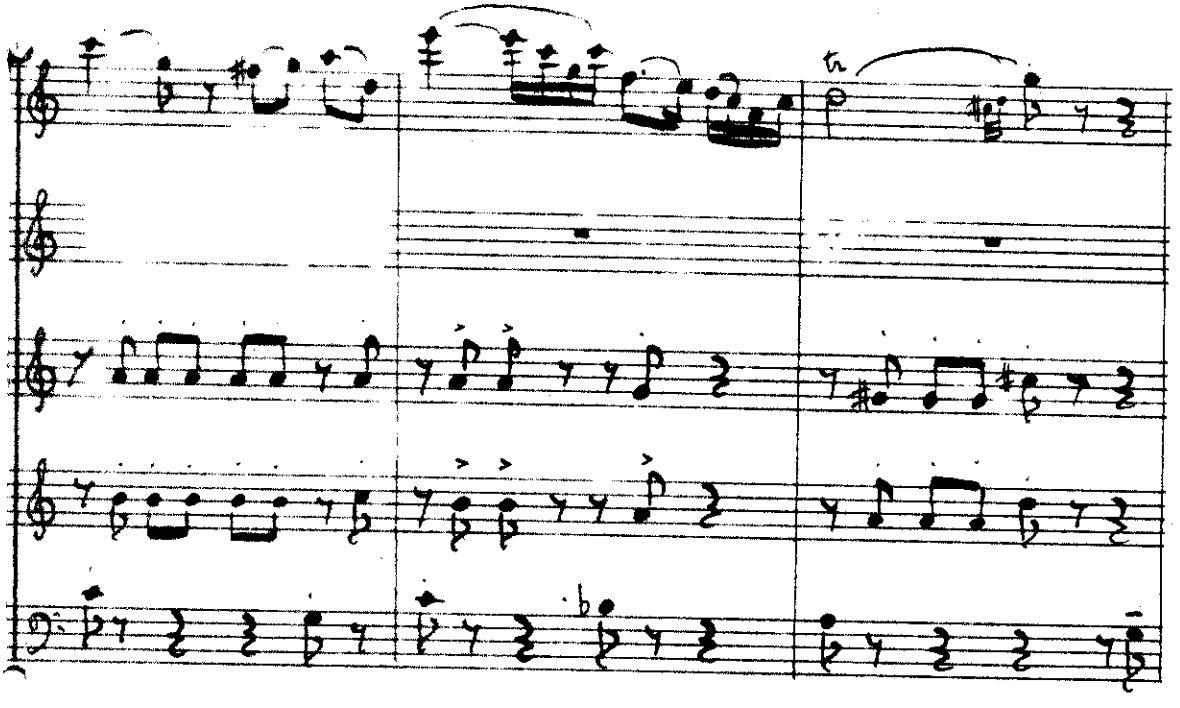
mf
dim. p
mf
dim. p
mf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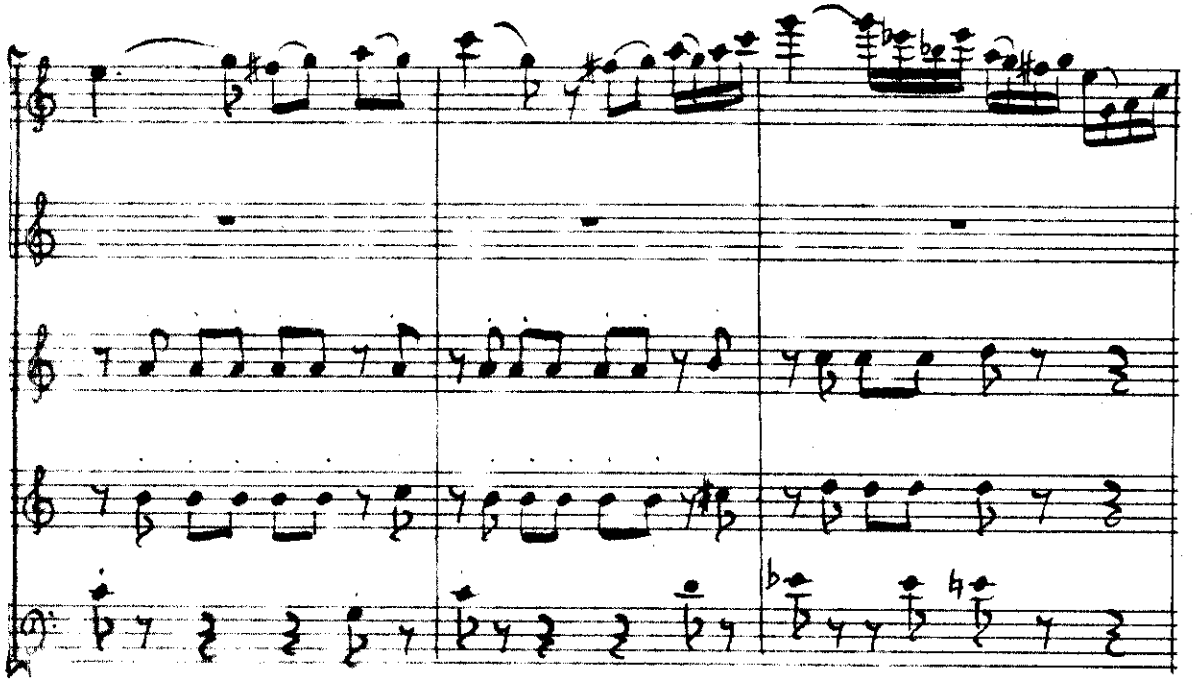

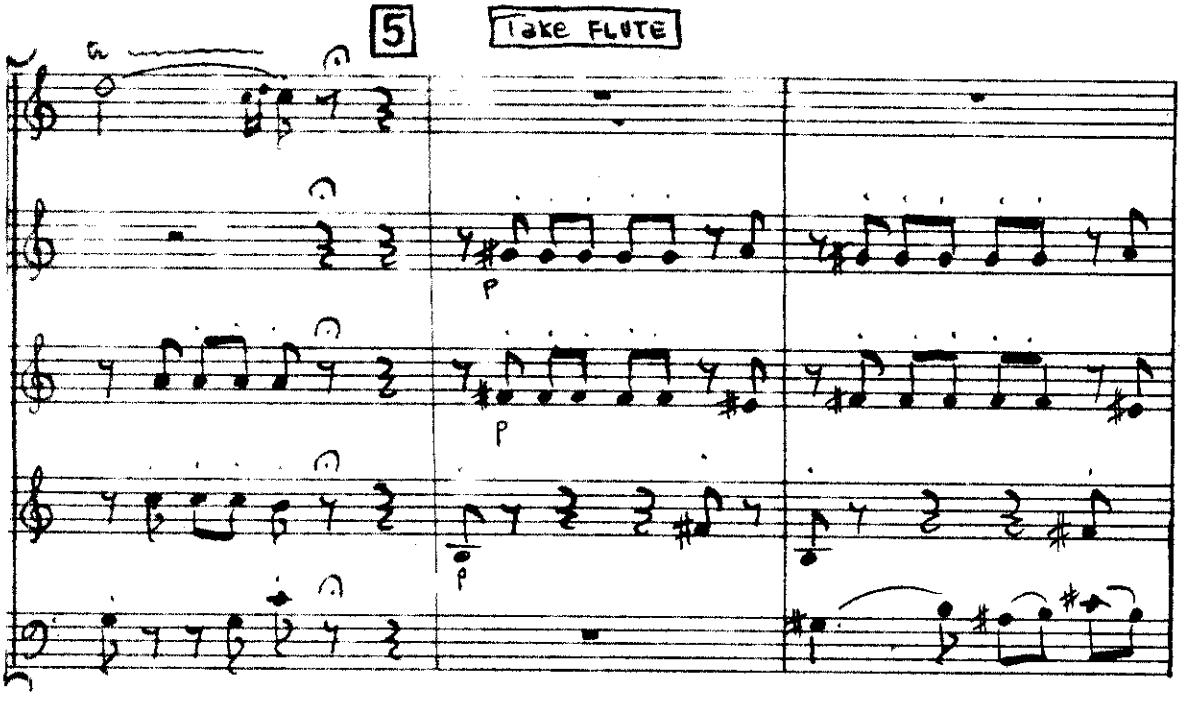
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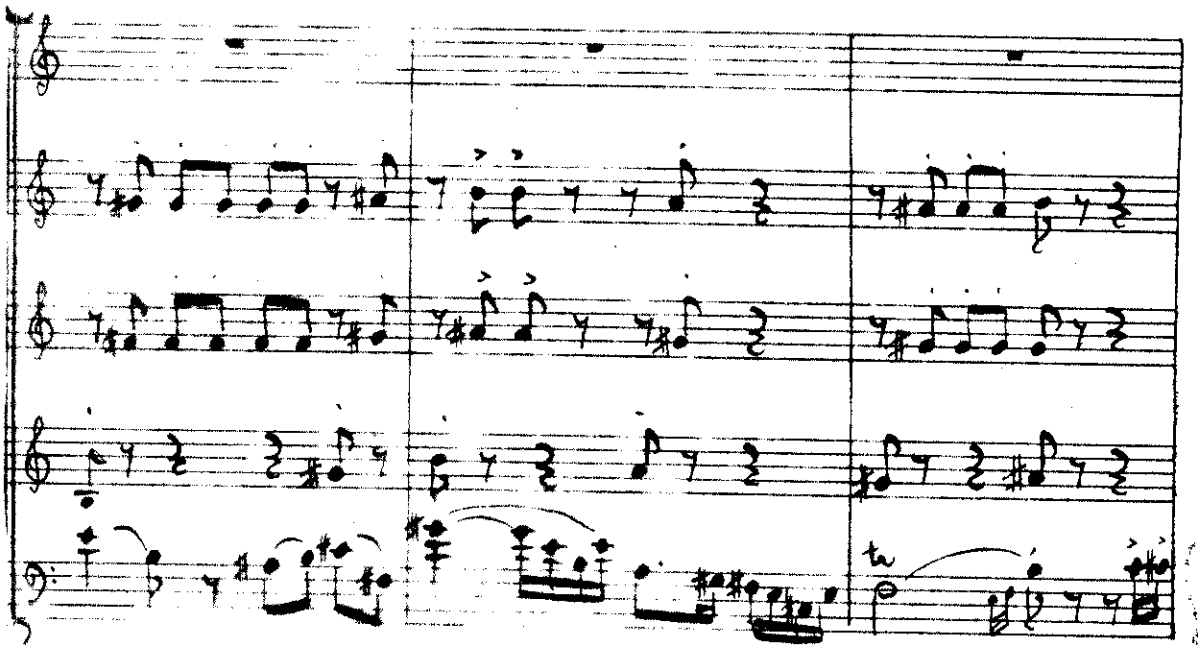
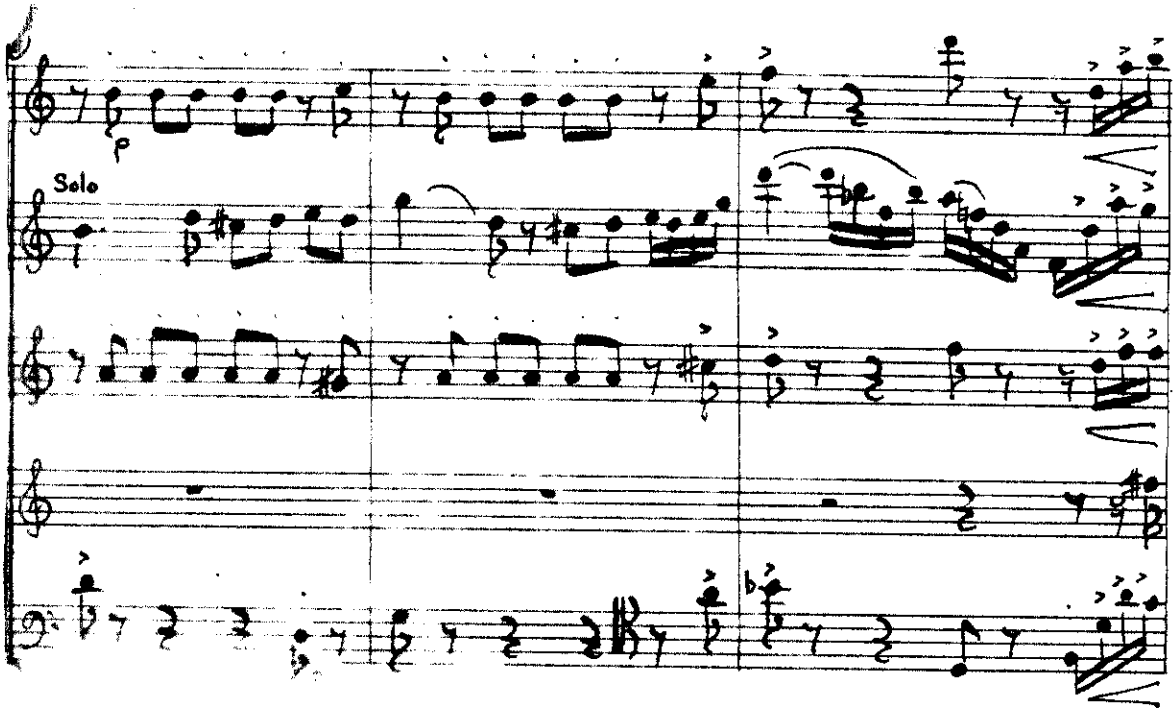
Take FLUTE
a
p
p
p

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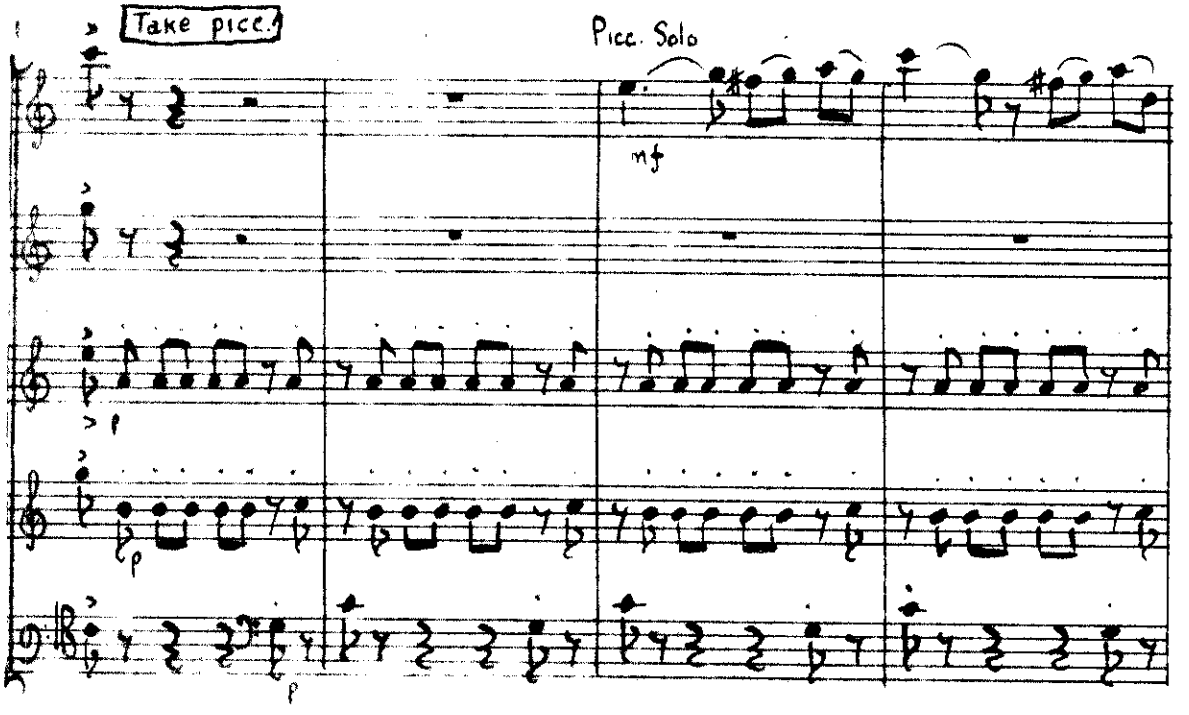
Take picc.
Picc. Solo
mf
f
p
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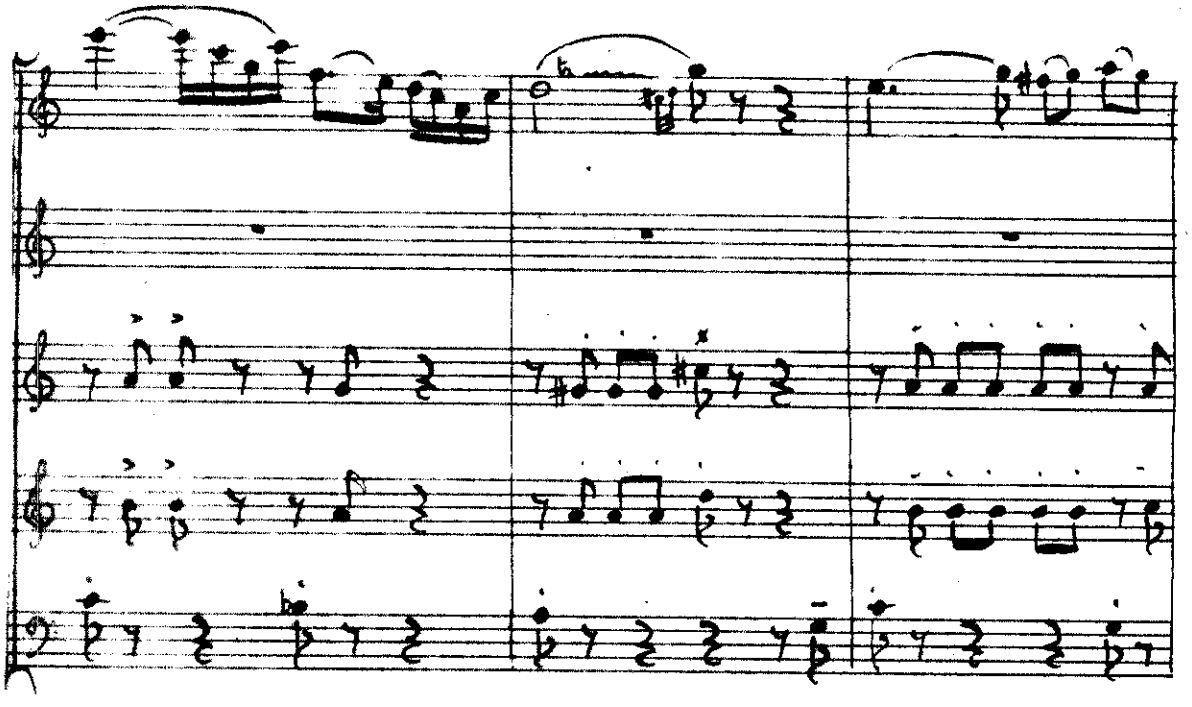

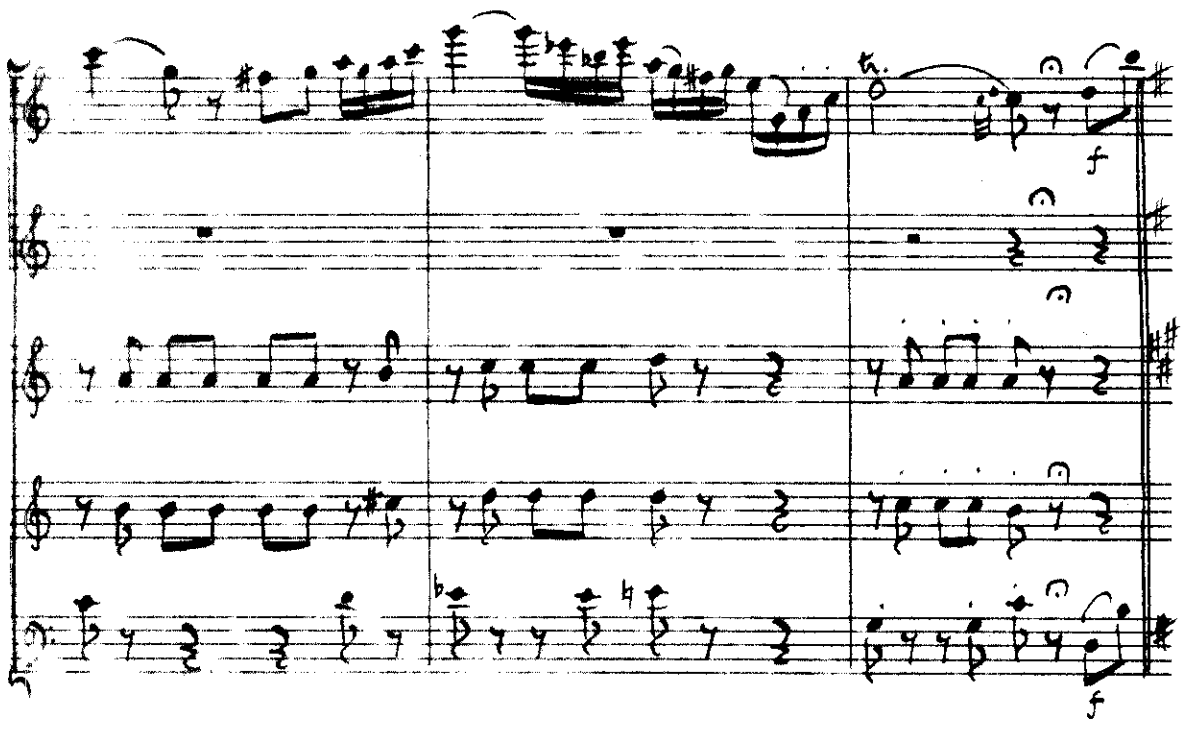
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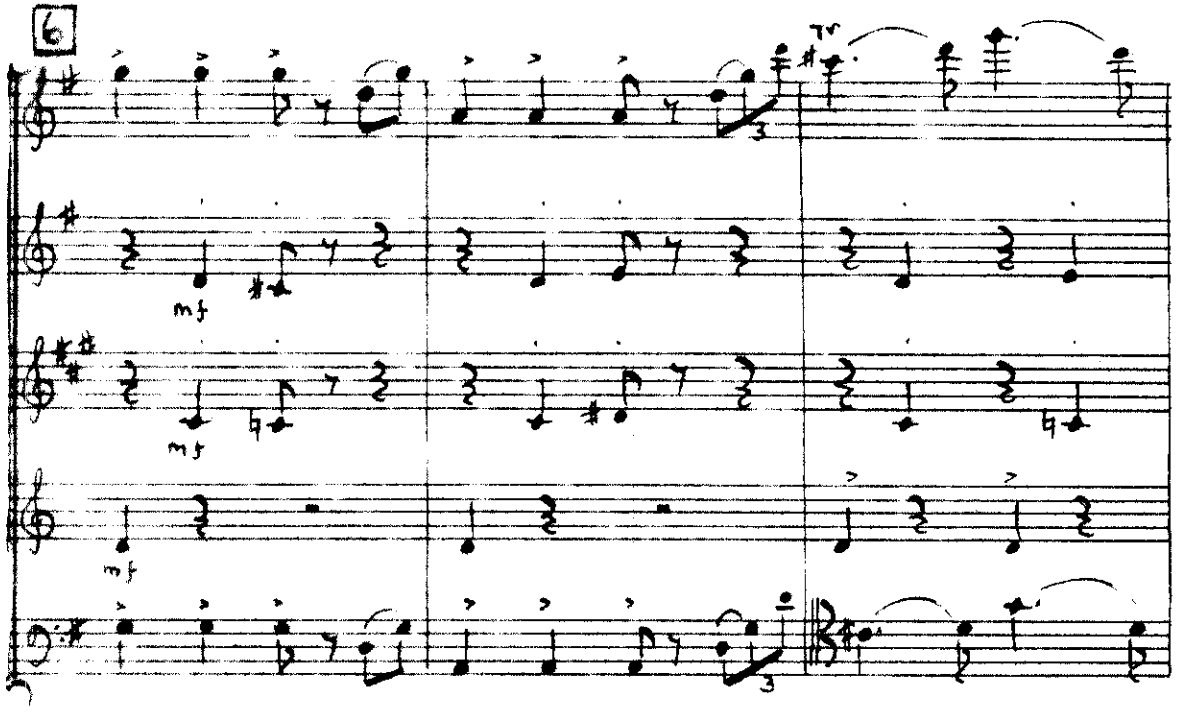
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mf
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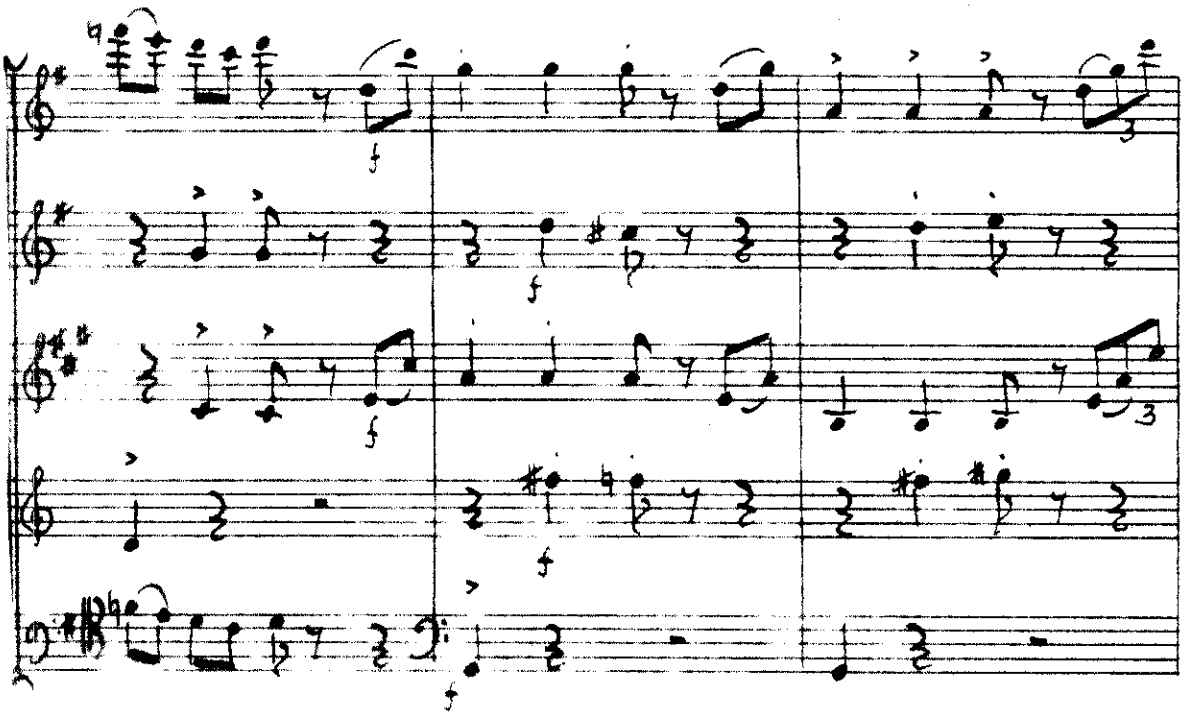
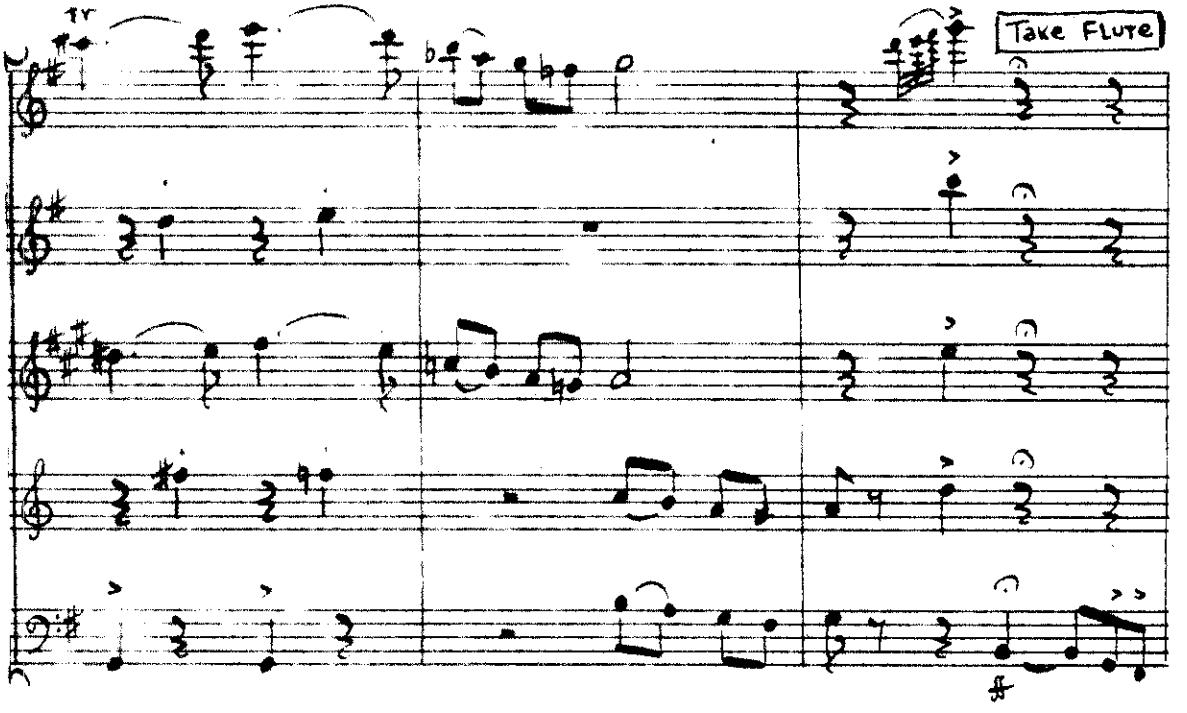
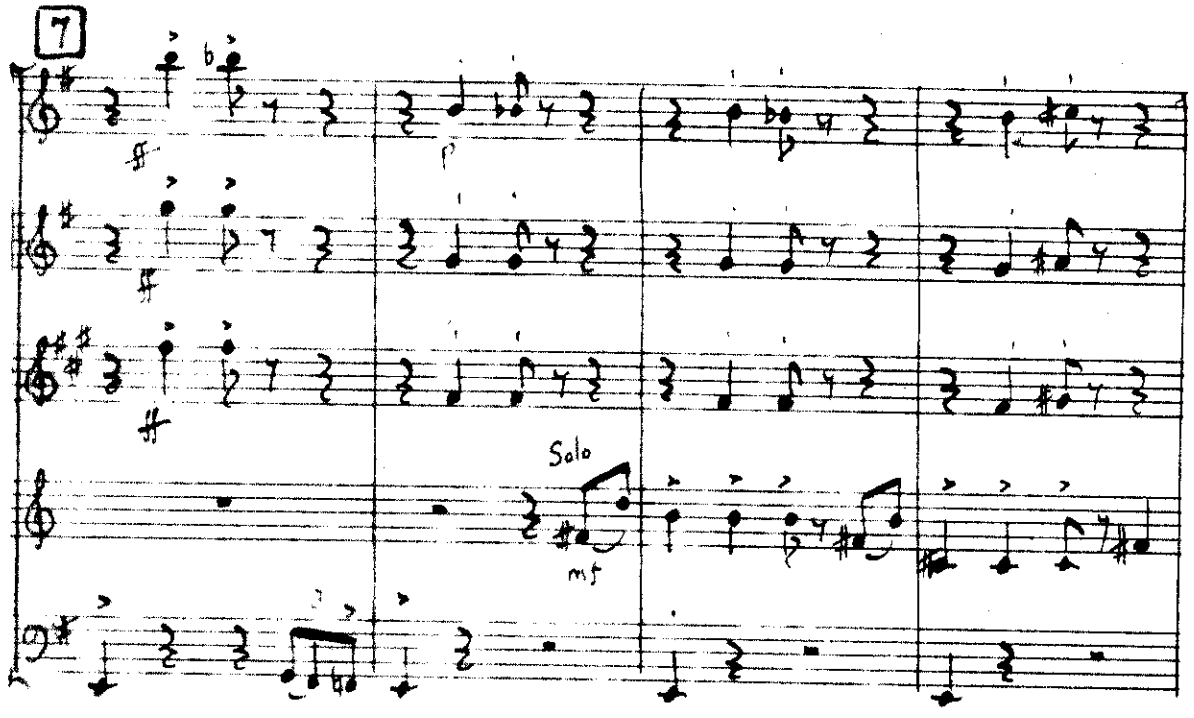



Take Flute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Solo
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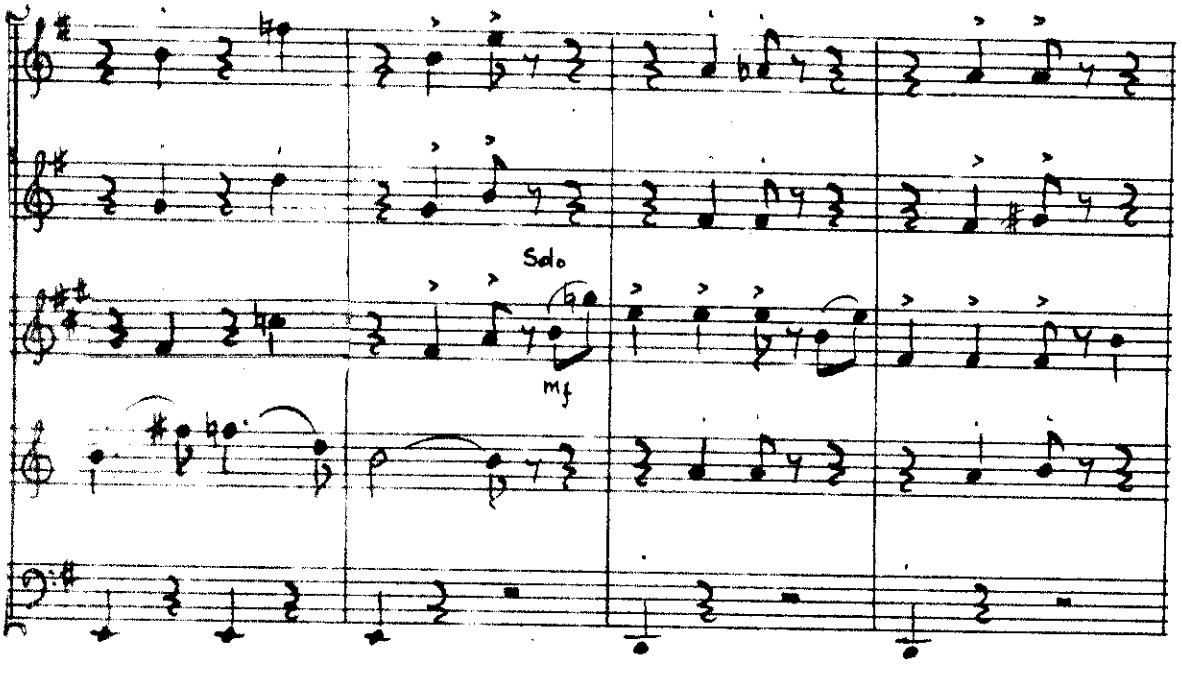
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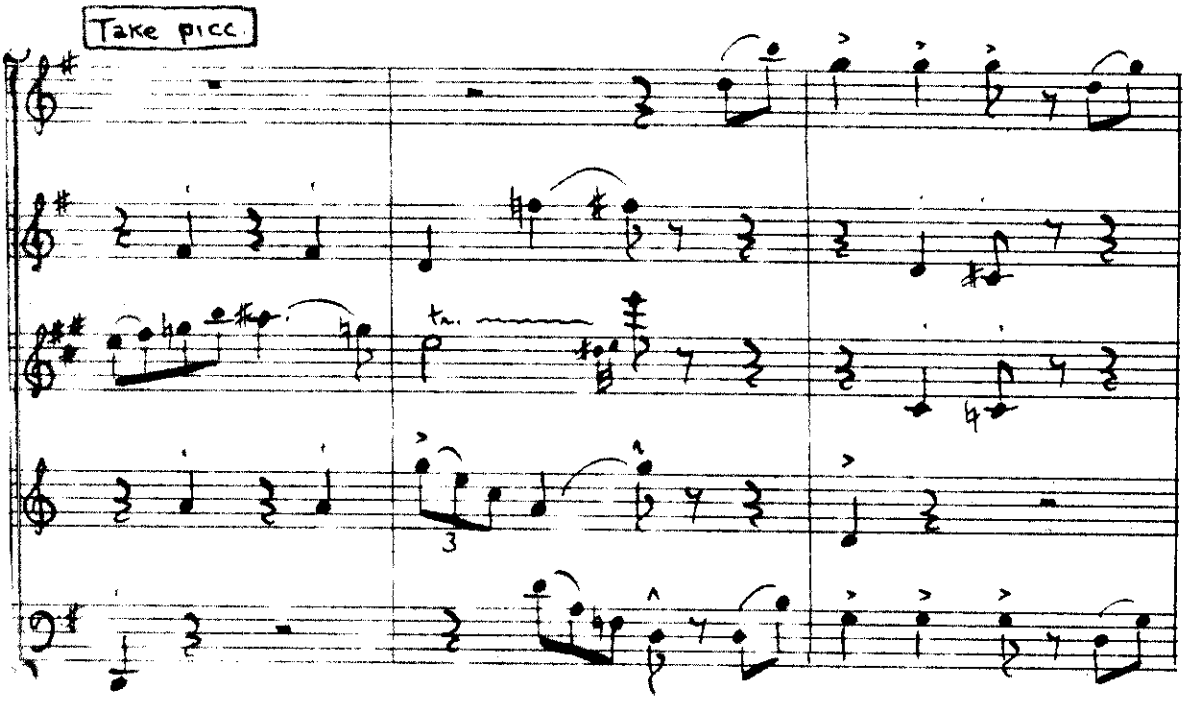
Take picc.
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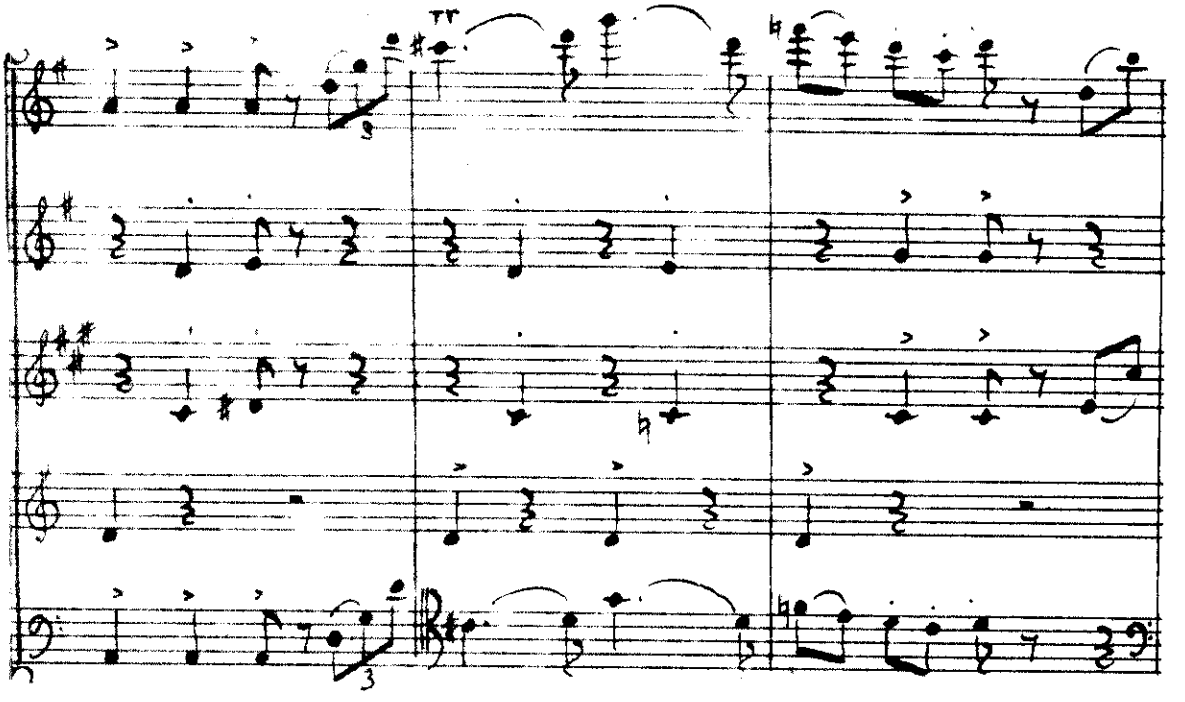
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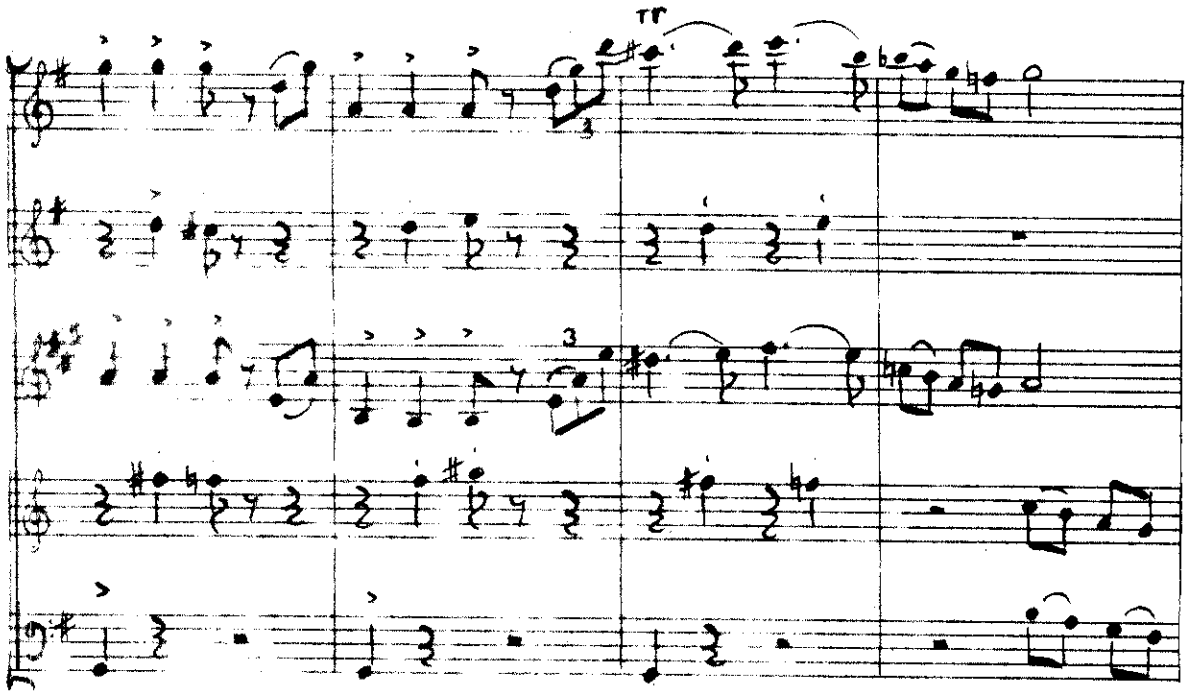
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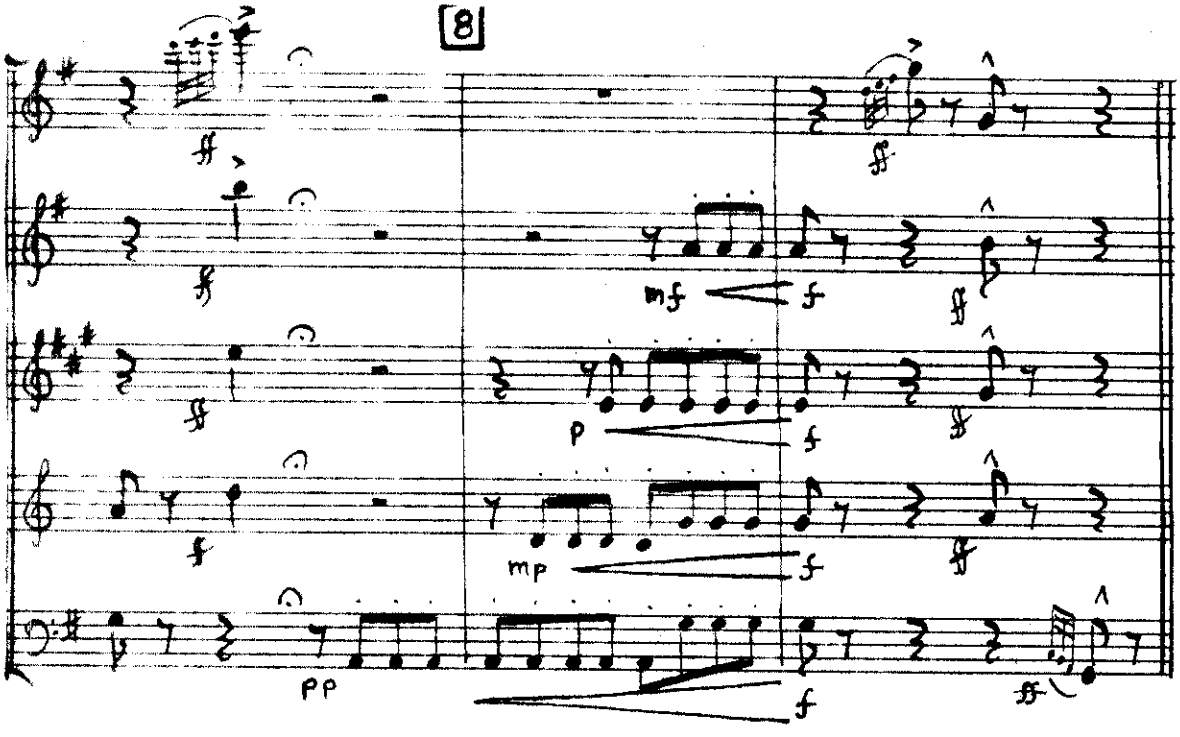
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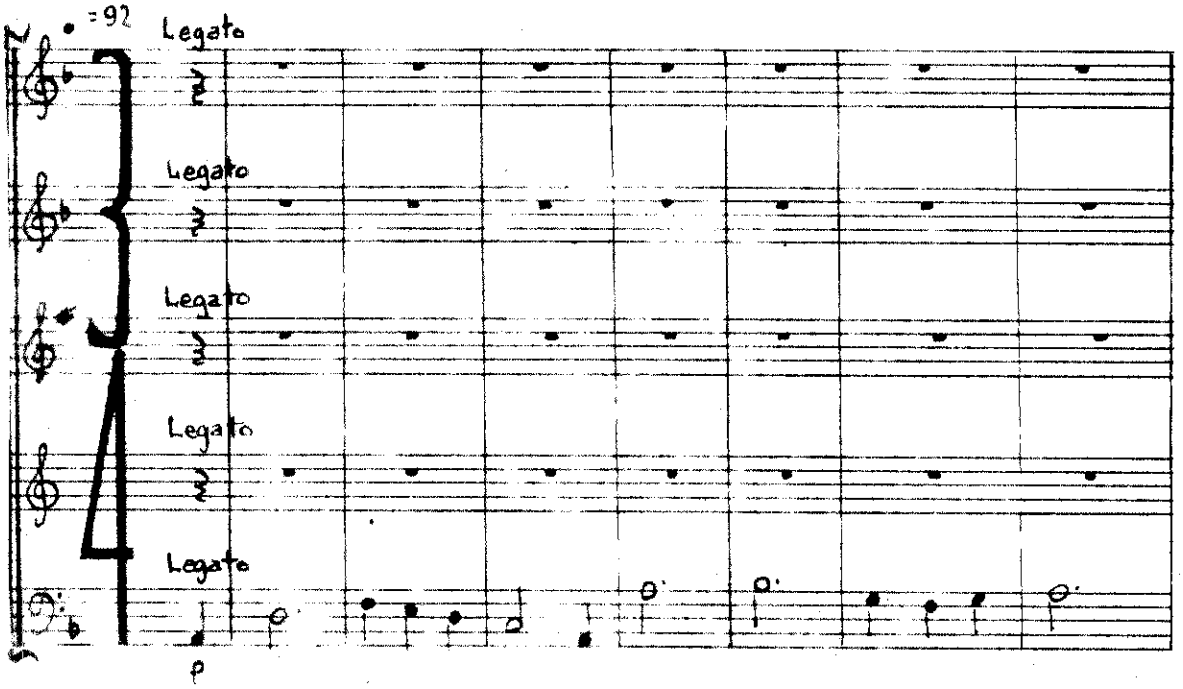
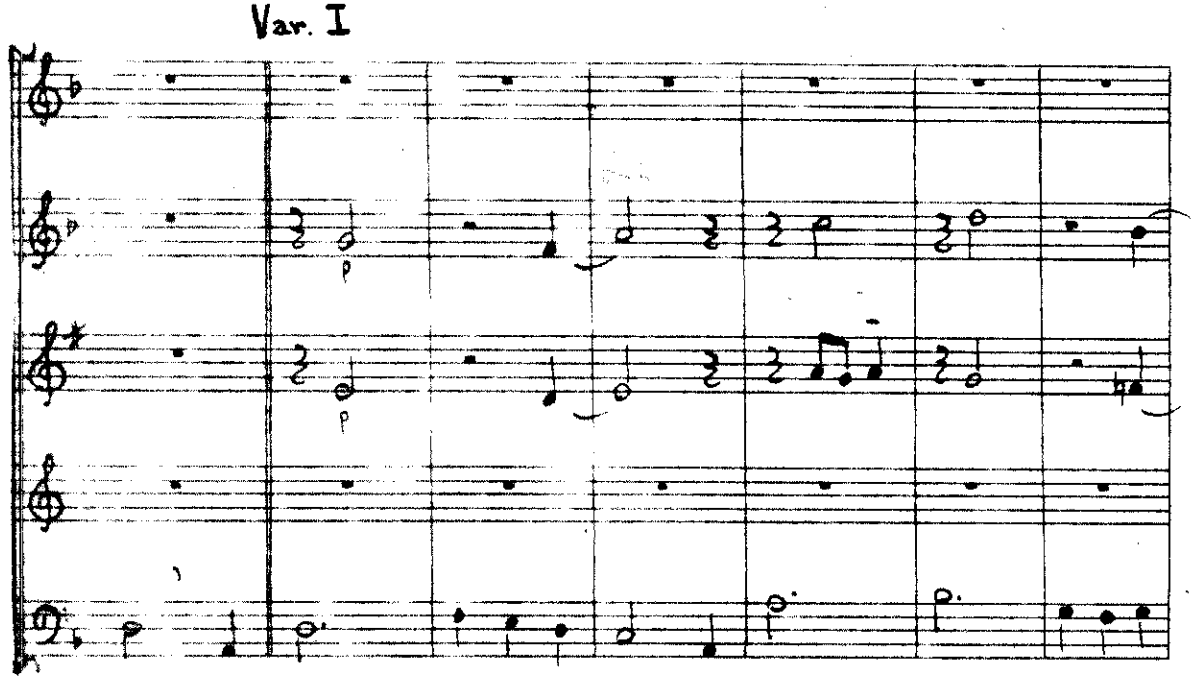
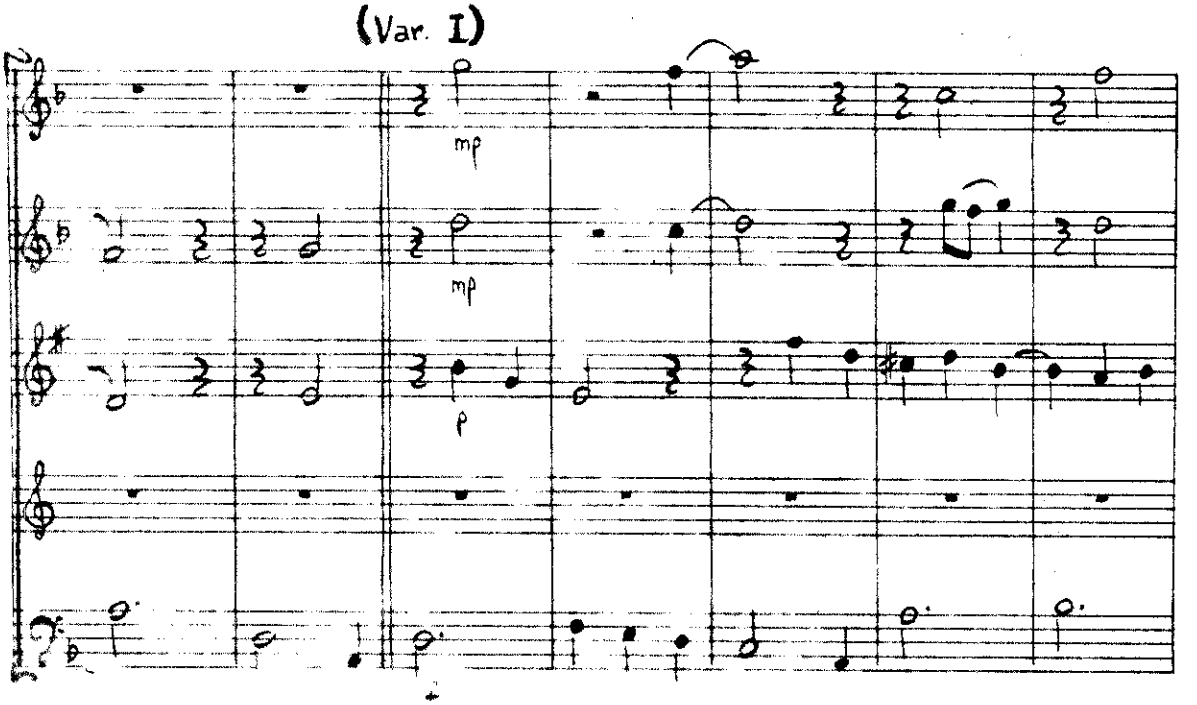
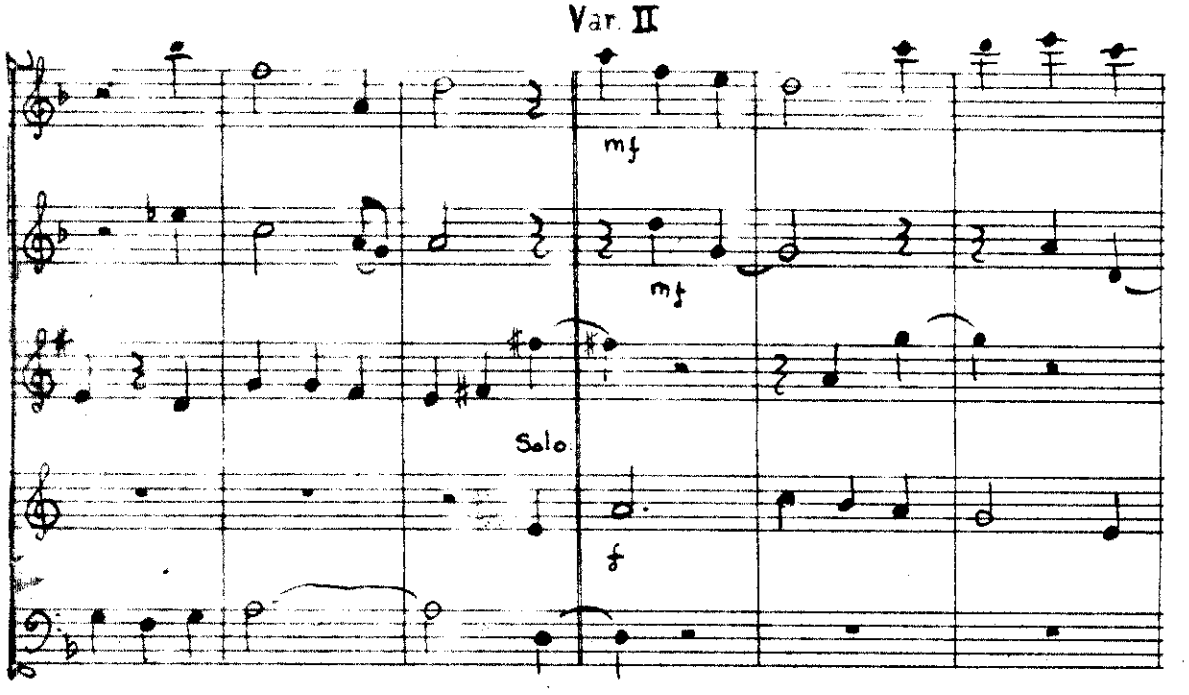
mf
f
p
mp
pp

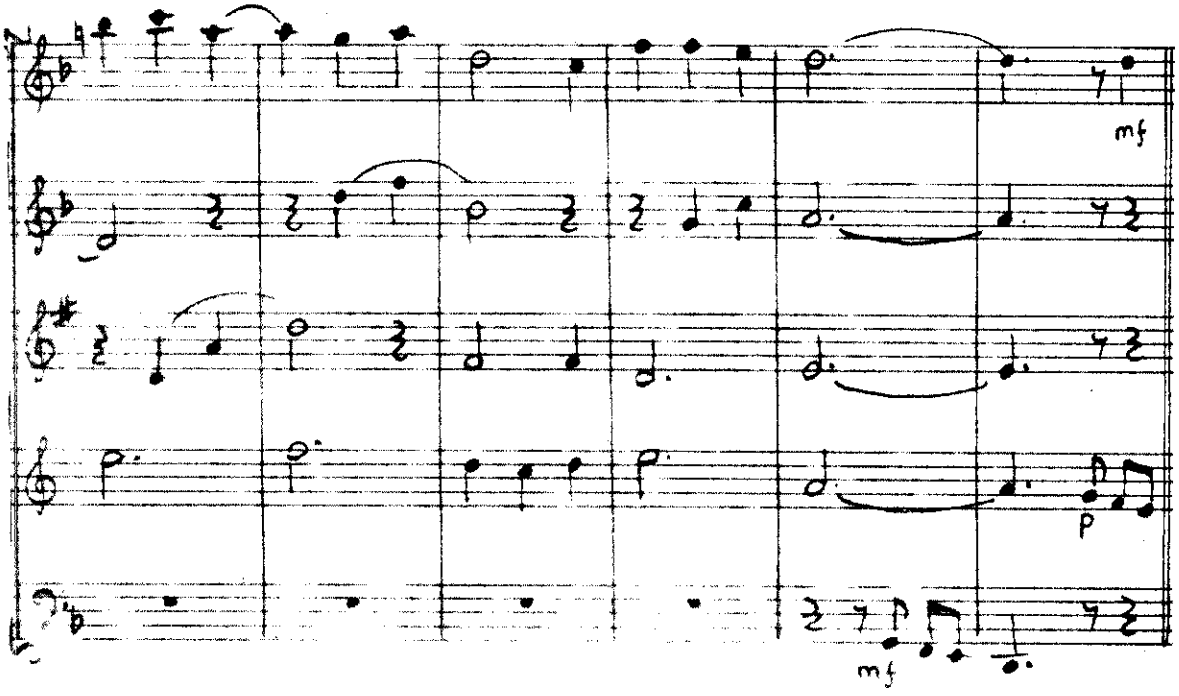
IV.

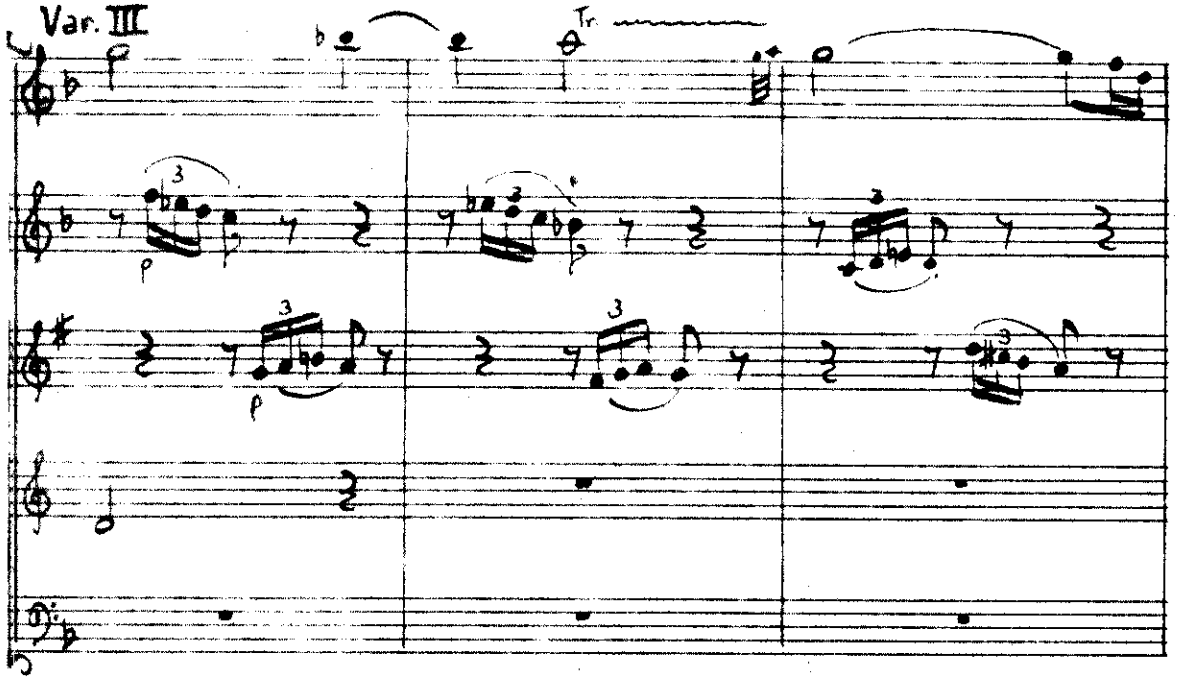


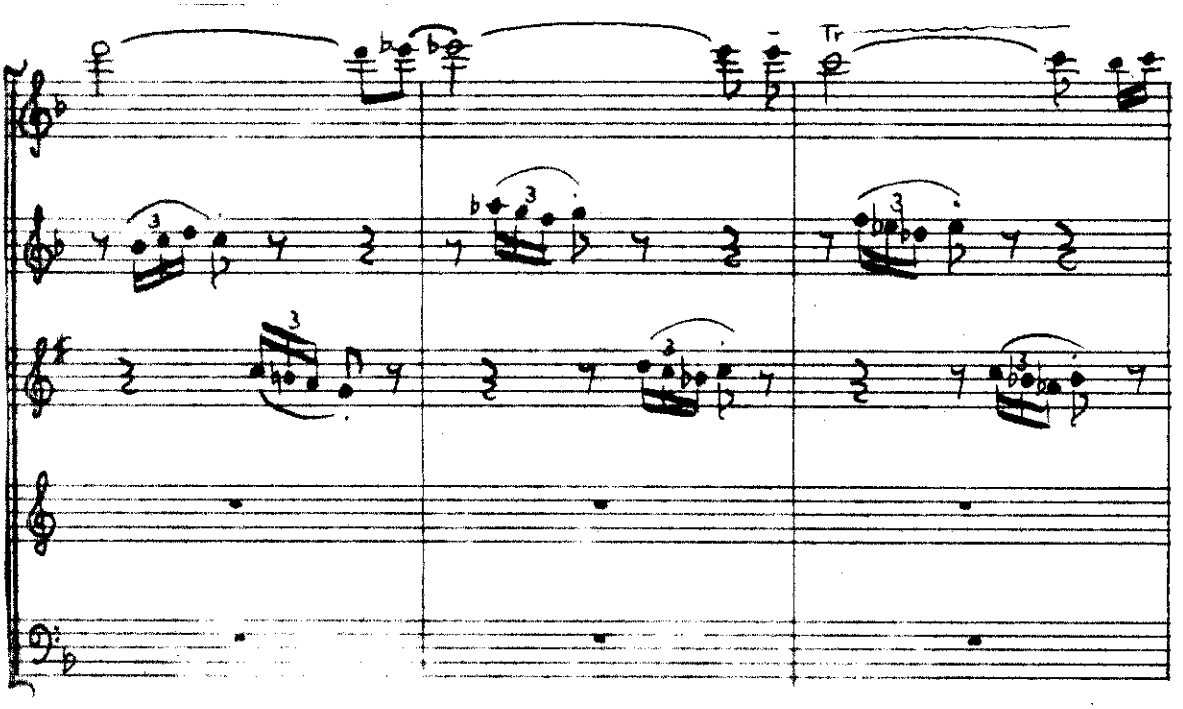


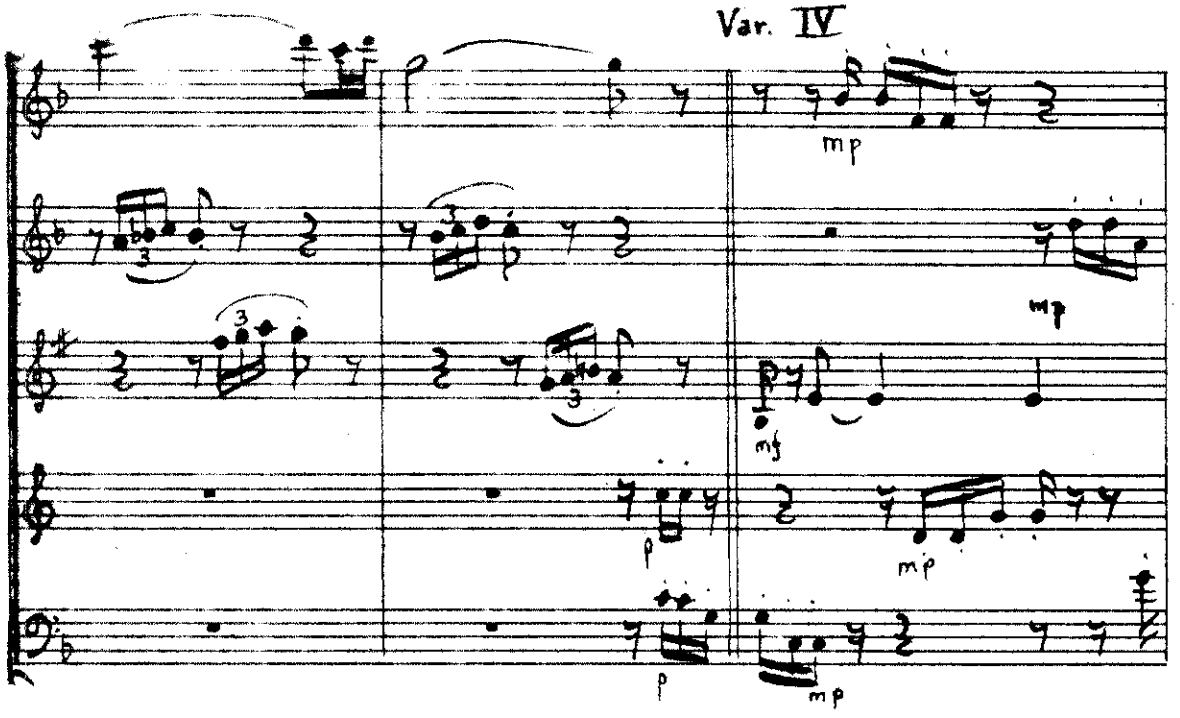

(Var. I)
mp
mp
p

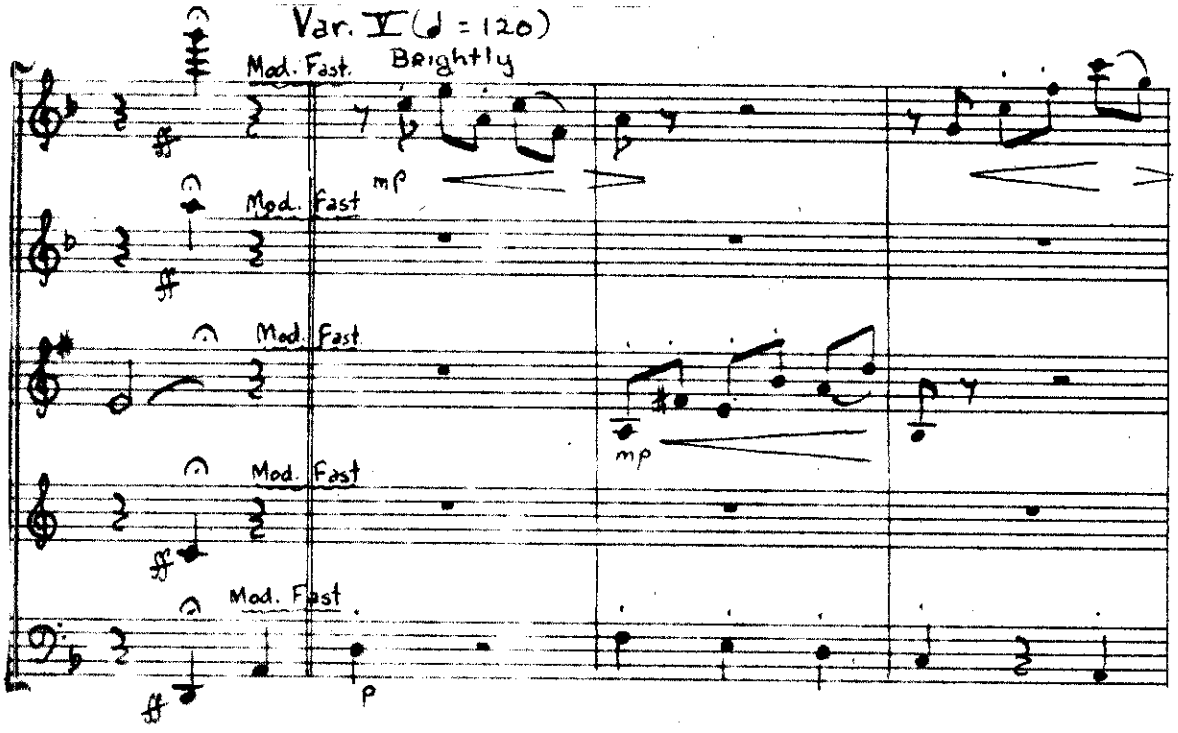

Var. II
mf
mf
Solo
f

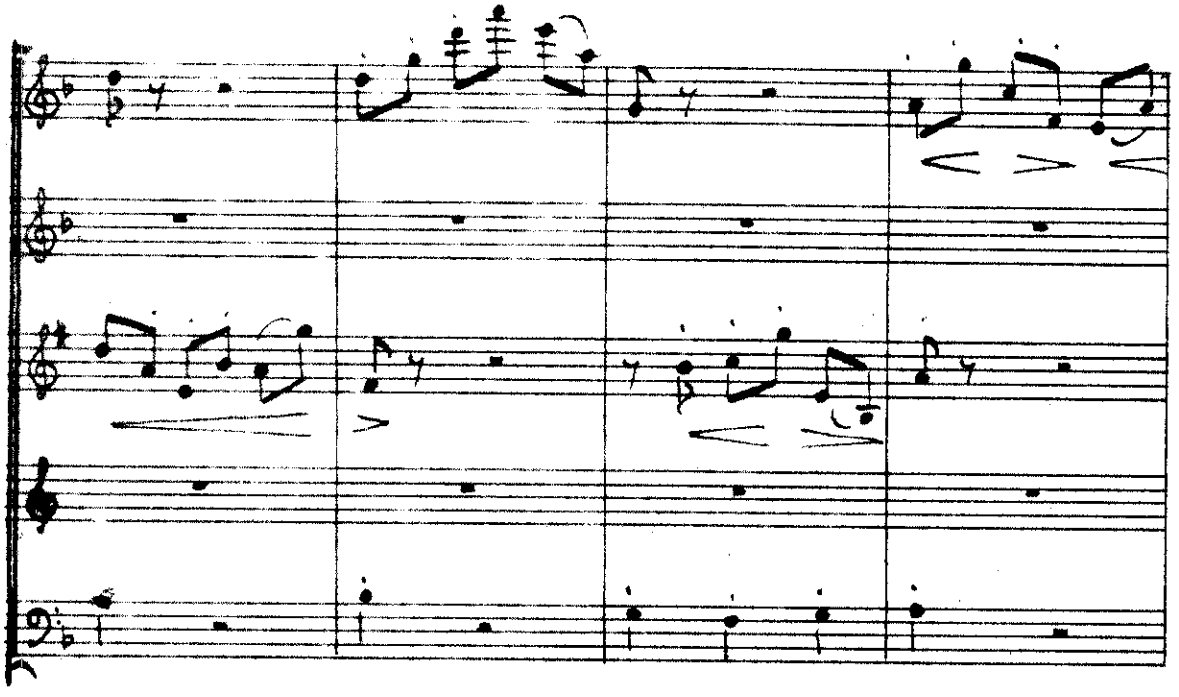

mf
p
mf


Var. III
Tr.
p
p

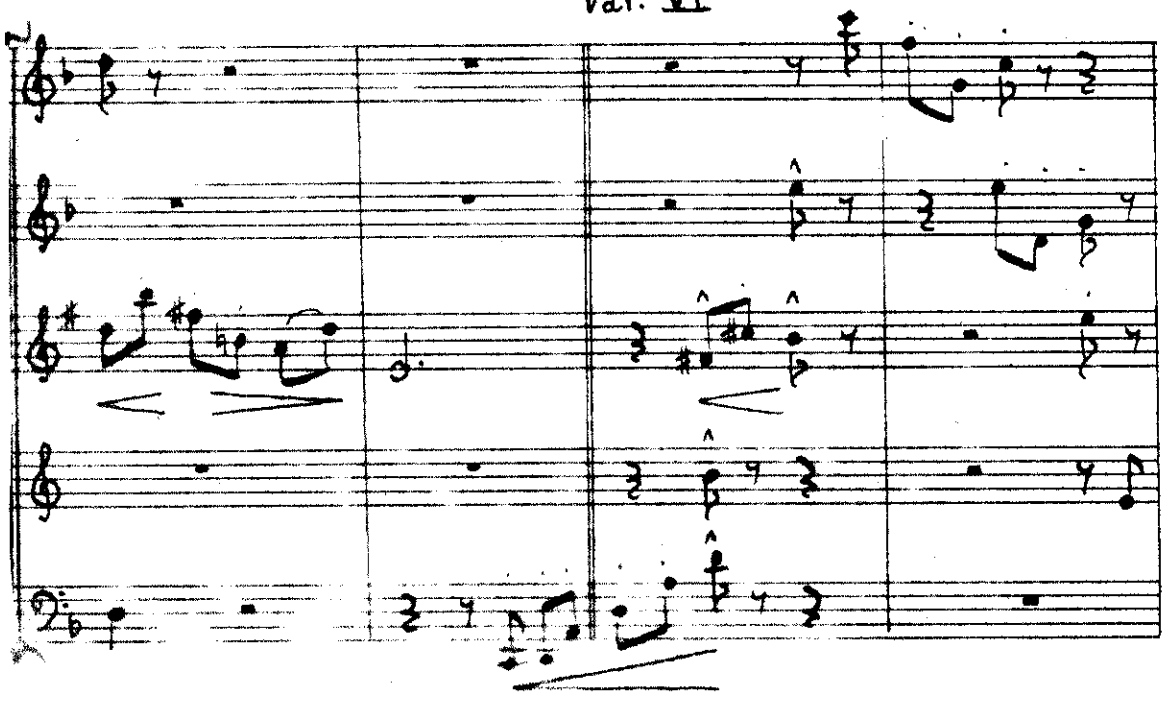

Tr

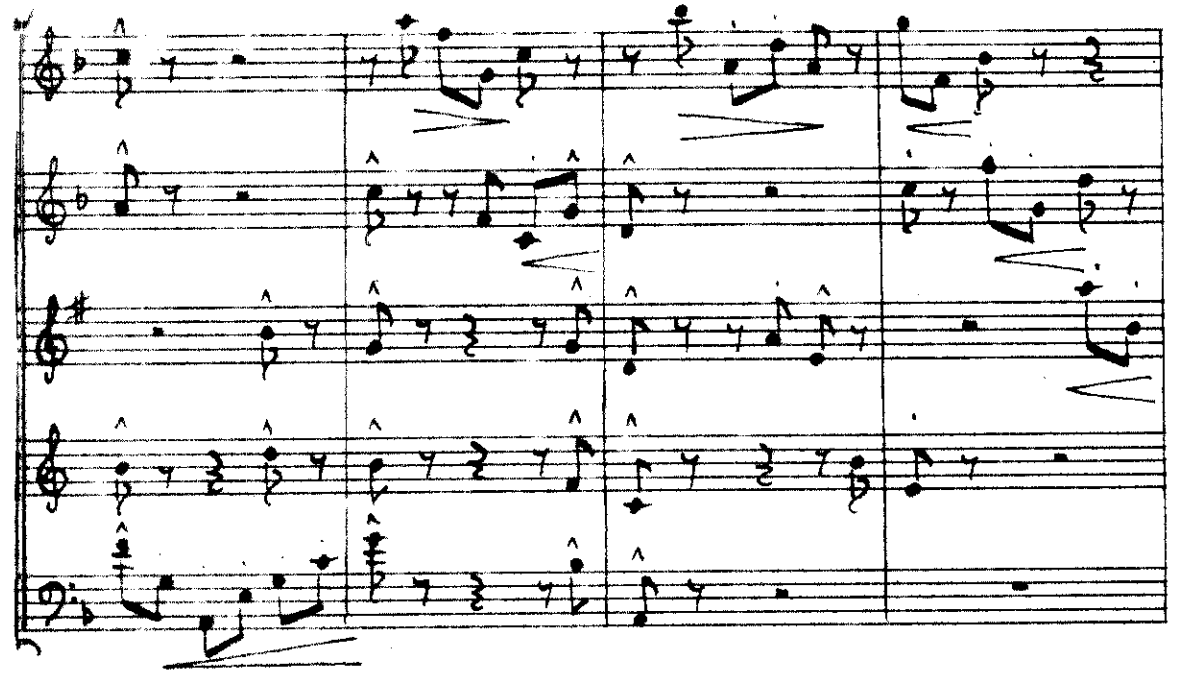

Var. IV
mp
mp
mf
mp
p
mp

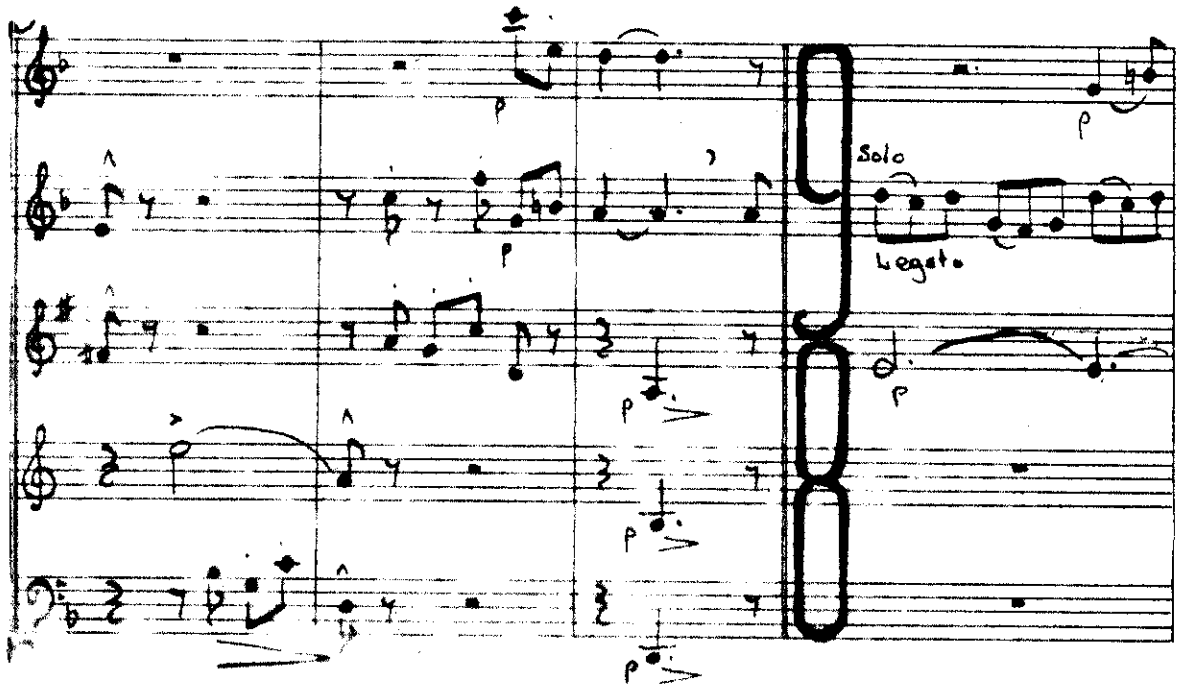

Var. I (♩ = 120)
Mod. Fast. Brightly
mp
Mod. Fast
Mod. Fast
mp
Mod. Fast
Mod. Fast
p

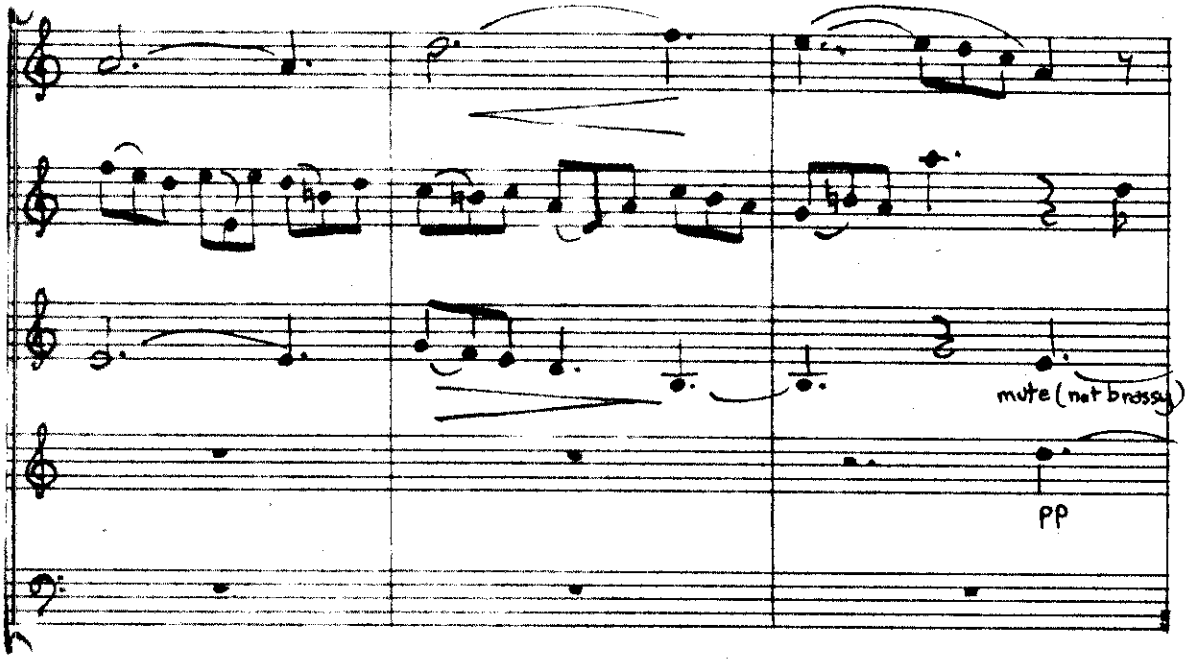


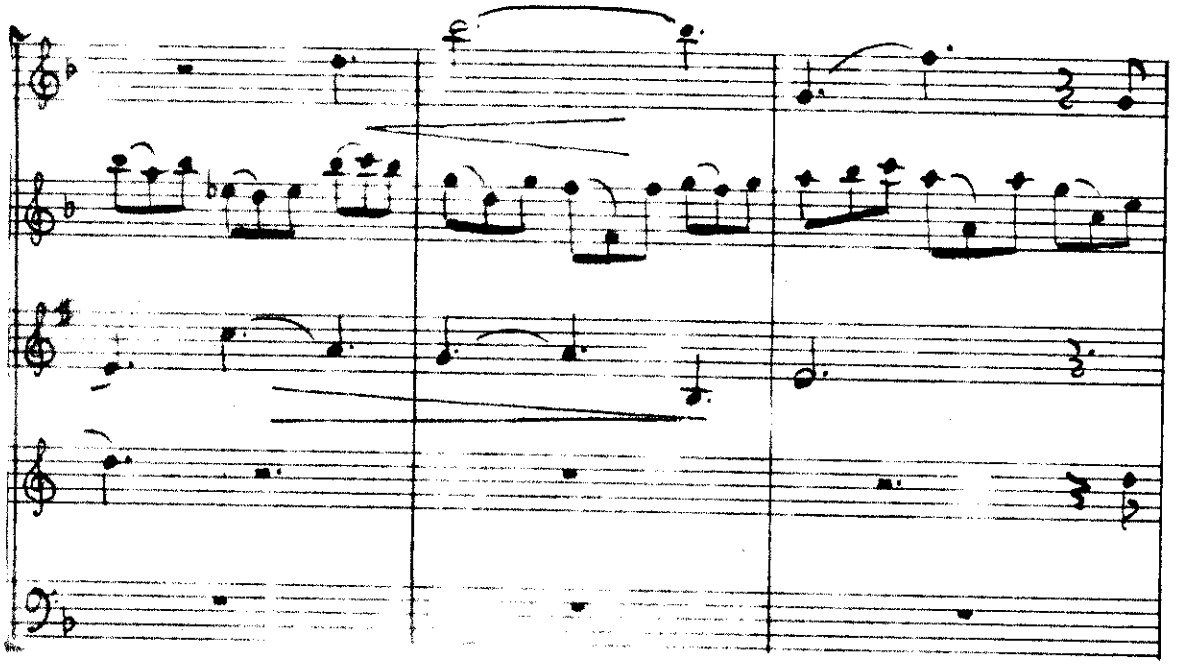
Var. VI

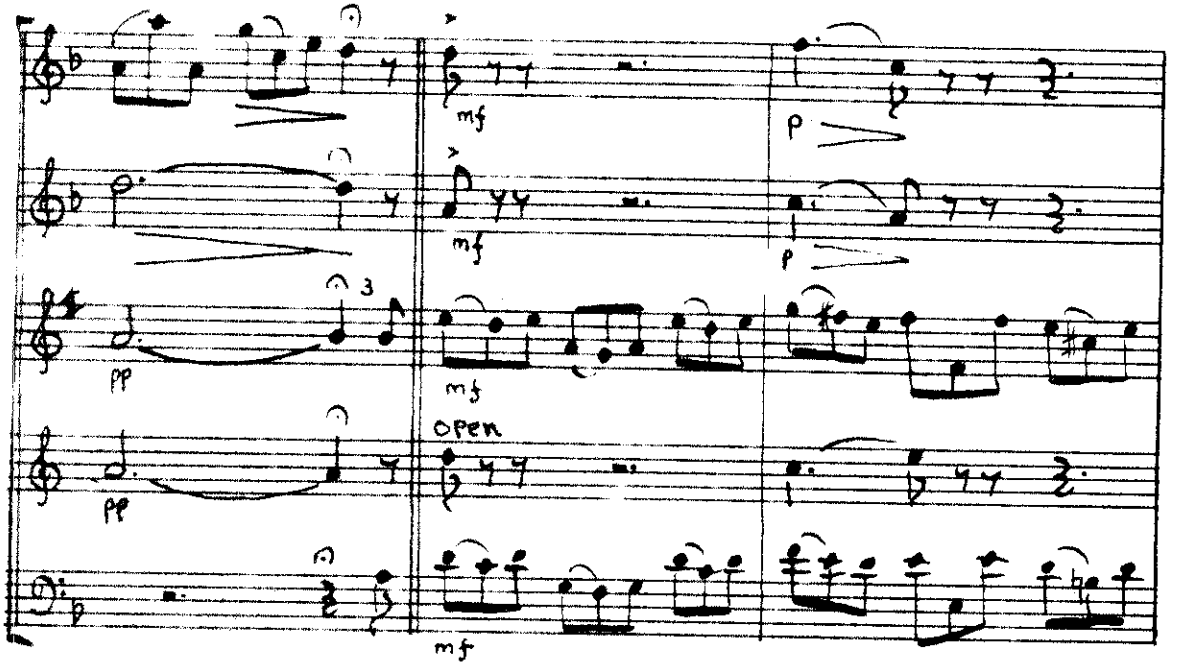


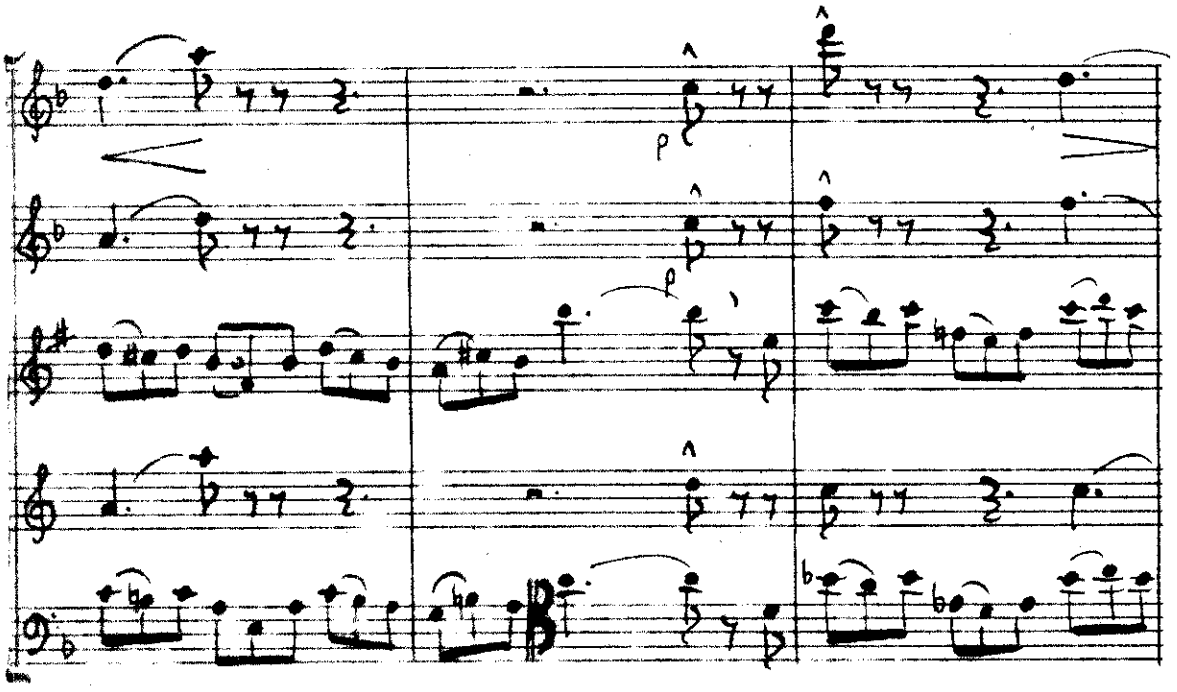


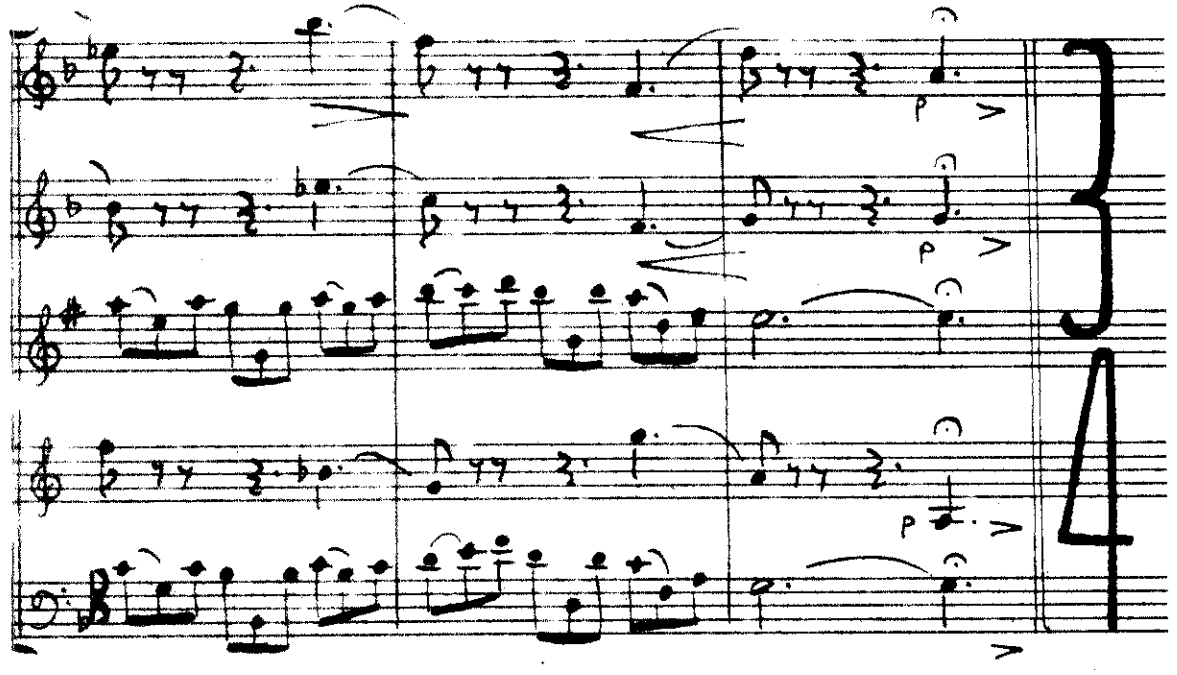

Solo
Legato
p

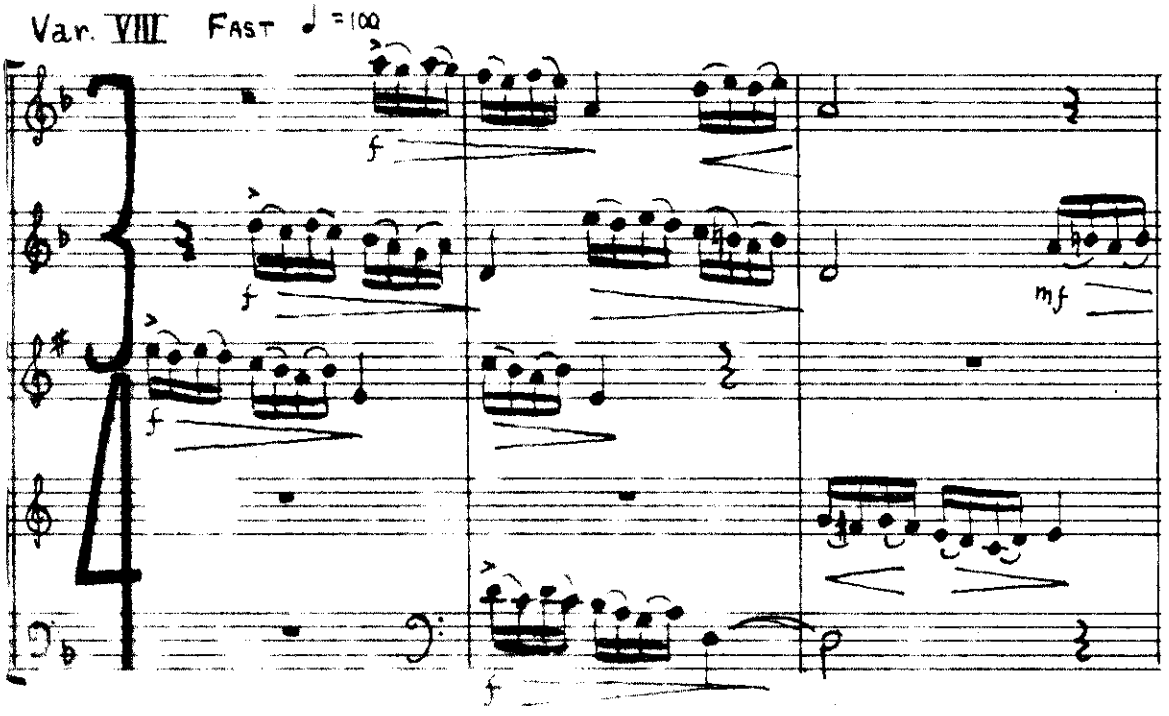

mute (not brassy)
pp

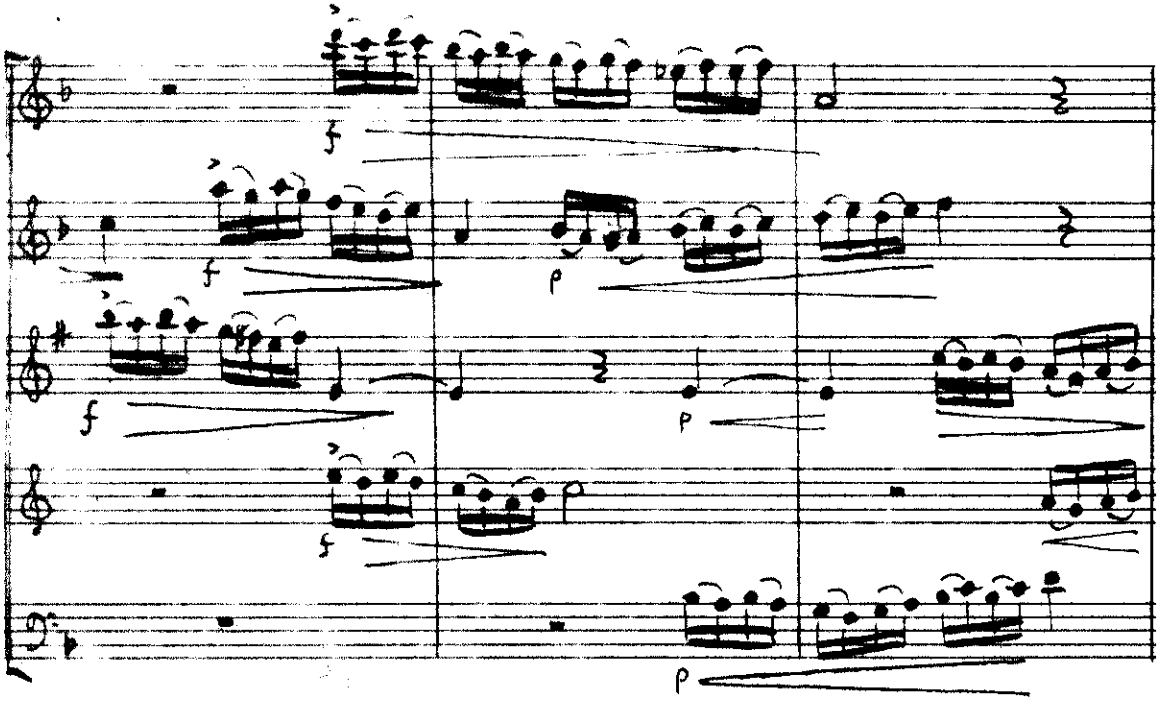


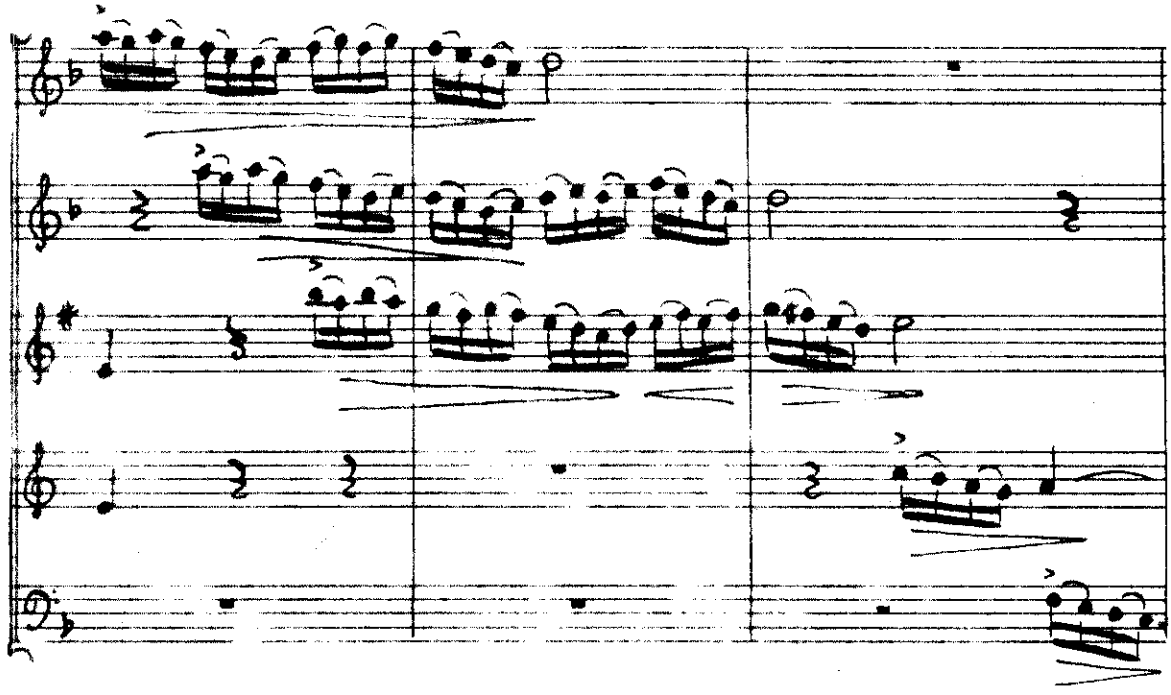

mf
p
mf
p
3
pp
mf
open
pp
mf

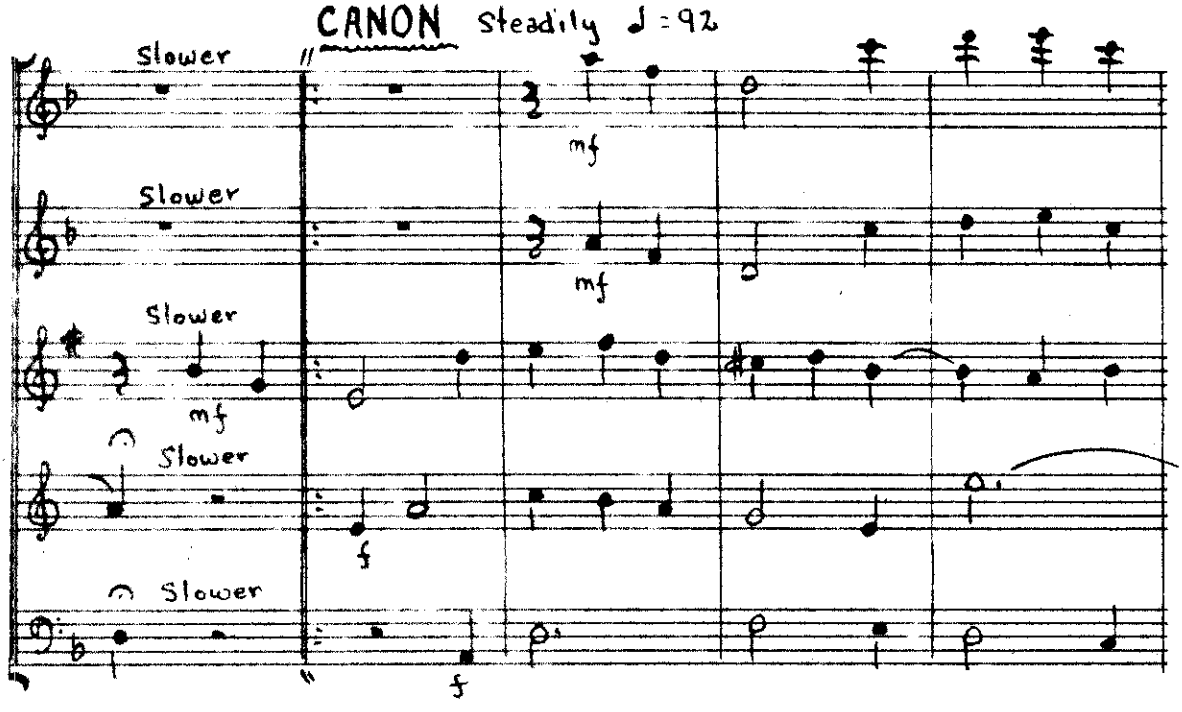

p
p

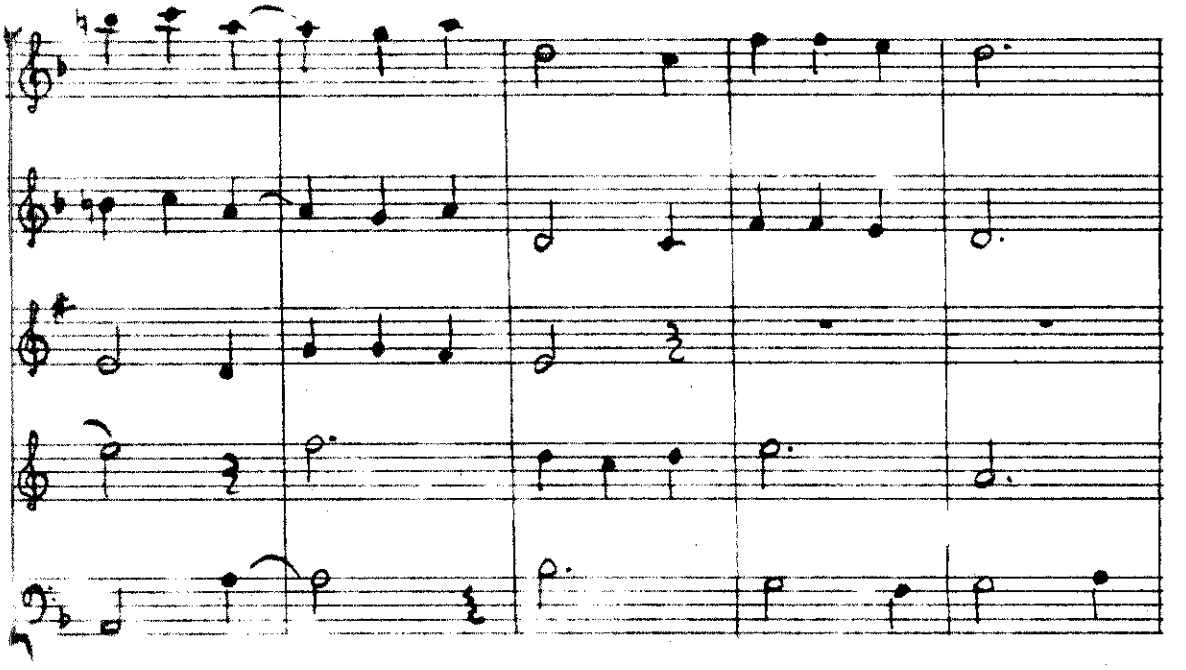

p
p
p

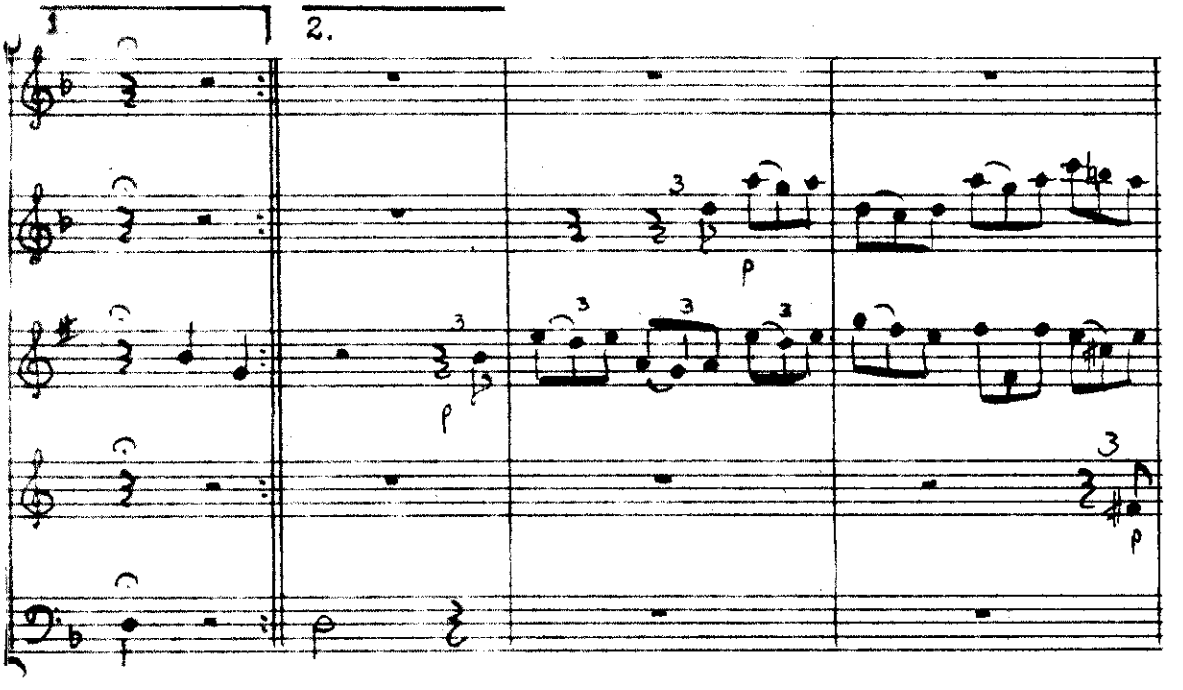

Var. VIII FAST ♩ = 100
f
f
f
mf
f
p

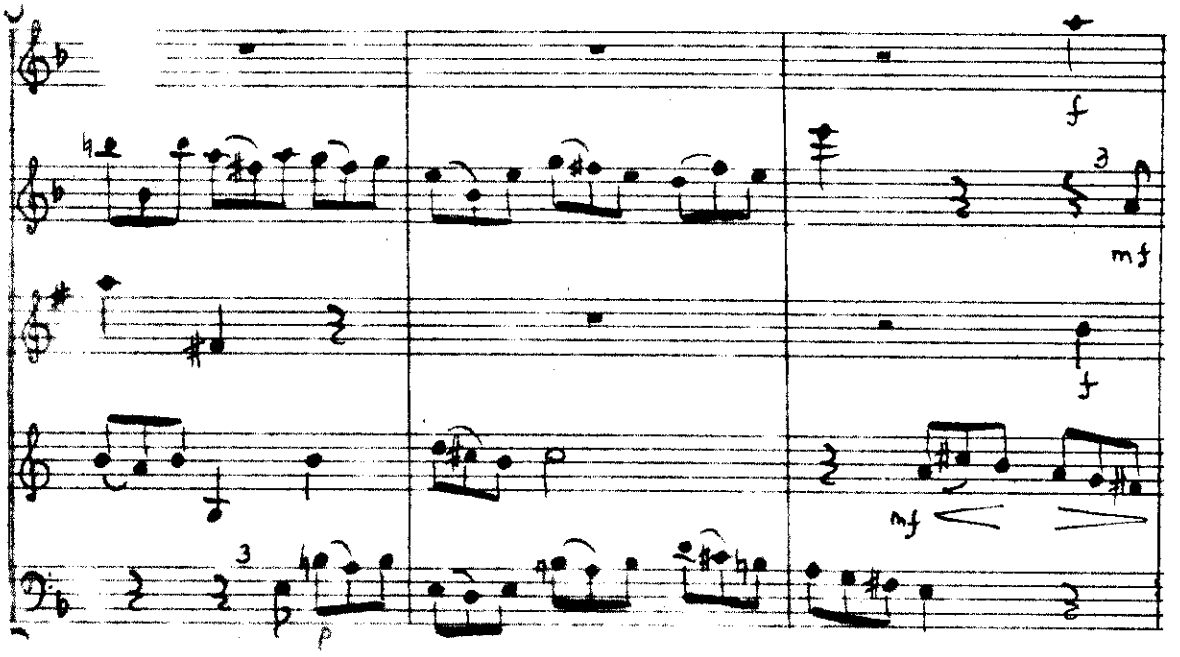

f
f
p
f
p
f
p

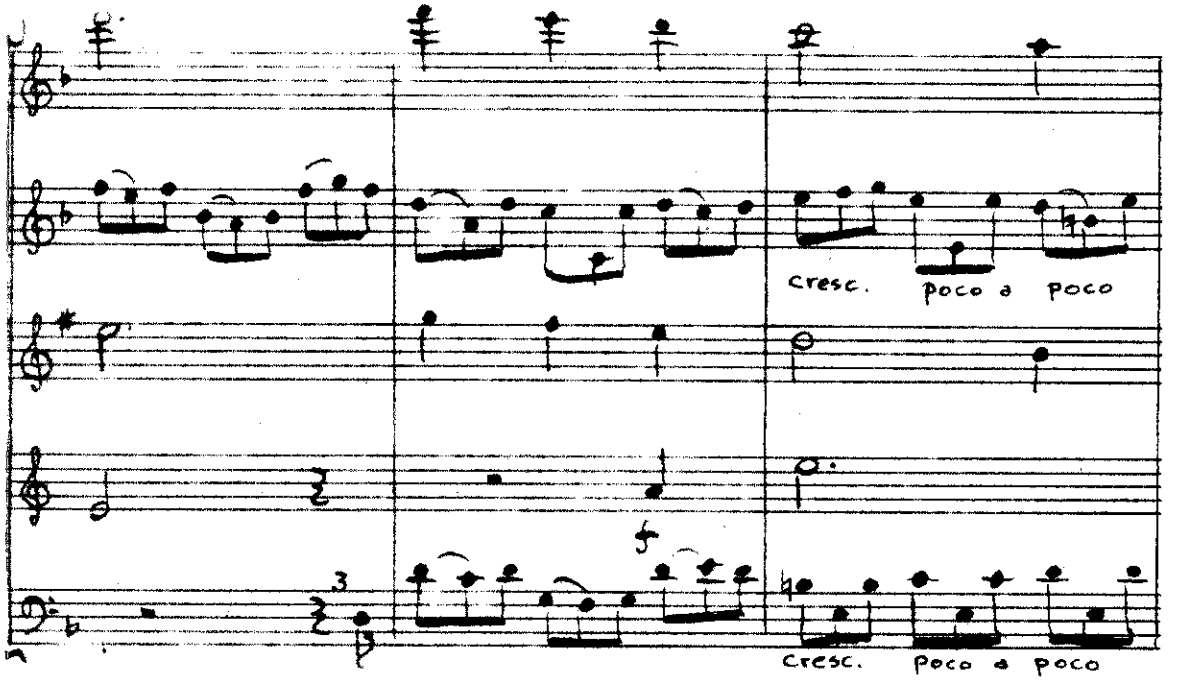
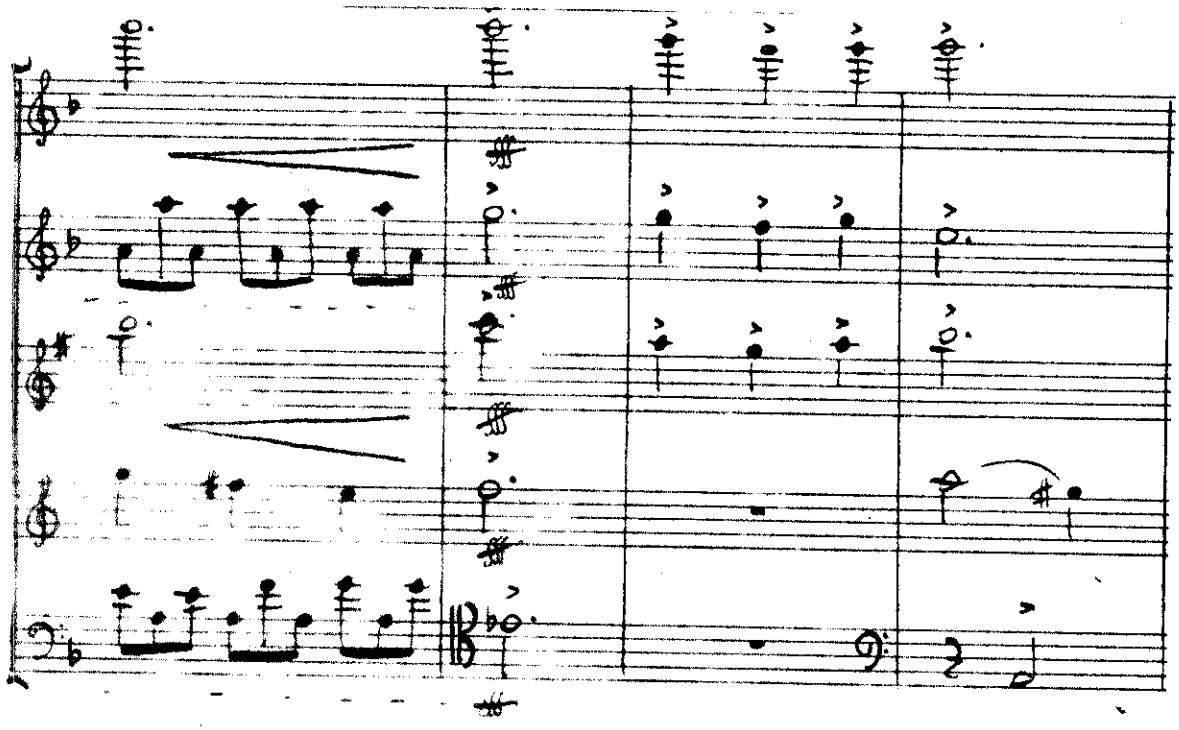
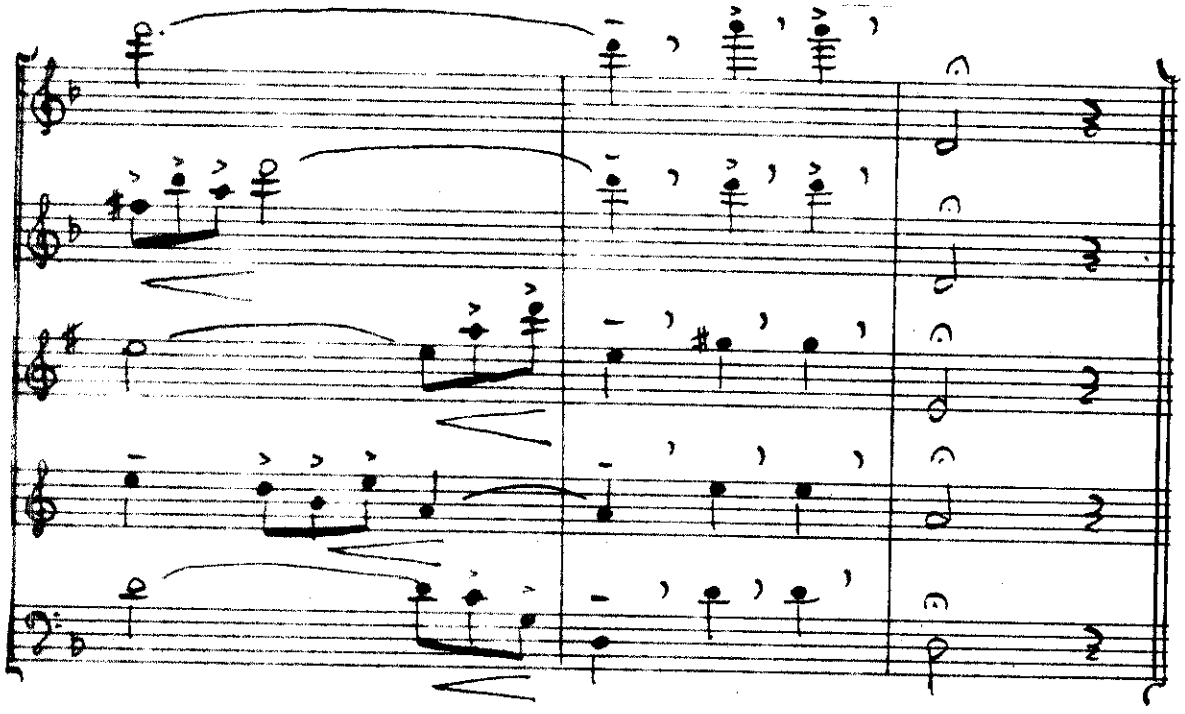



CANON Steadily ♩ = 92
Slower
Slower
Slower
Slower
Slower
mf
mf
mf
f
f




1.
2.
3
p
3
3
3
p
3
p


f
mf
f
mf
p


cresc. poco a poco
f
cresc. poco a poco