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The Dissertation Committee for Russell Podgorssek certifies that this is the approved version of the following dissertation:

Contextualization and Completion of Vilém Zdeněk Stezka's *Wind Serenade*

Committee:

Donald Grantham, supervisor

Yevgeniy Sharlat

Charles Carson

Neil Nehring

David Hunter

Contextualization and Completion of Vilém Zdeněk Stezka's *Wind Serenade*

by

Russell Podgorsek, B.M.; M.M.

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Dedication

To my wife and our three wonderful children, Dawn, Meghan, and Fabian.

You inspire me every day.

Du bist über allen Bergen, aber ewig mit uns.

Contextualization and Completion of Vilém Zdeněk Stezka's *Wind Serenade*

Russell Podgorsek, D.M.A.

The University of Texas at Austin, 2013

Supervisor: Donald Grantham

Vilém Zdeněk Stezka's final work, *Wind Serenade* from 1939, was partially lost in a small earthquake that occurred in Bergamo, Italy on July 31, 2012. In this study I present both analysis and contextualization of the surviving fragments of Stezka's music. Some fragments consist of completed movements, others survive only in short score format, and still others have been completely destroyed. I have used the knowledge gained therefrom to complete *Wind Serenade* in a fashion that is appropriate in both style and expression. I have also detailed the process of completion in this study as each fragment demands both a unique perspective and technique.

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Chapter 1 Background and Recent History

I first became aware of Stezka's work while researching solo theatrical works for non-percussion instruments. I saw his version of "Vesti la giubba" for harp and voice (one performer) in the catalog of an independent, small-run music publishing company in Turin. I obtained a copy and was impressed, despite the poor type-setting, with the witty and bizarre recomposition of the Leoncavallo aria. A few years later a colleague of mine, saxophonist Ronald Bretagne, showed me a manuscript copy of a piece called *Sinfonia concertante* for saxophone quartet and small orchestra by Stezka that he had bought at auction in Boston. This work is quite different. It revealed not only a strange imagination, but also a refined technique and Neoclassical sensibility that reminded me of some of my favorite works by Stravinsky.

After reading Magdalena von Gau's translation of her own work *Stezka Speaks*, I became interested in studying and possibly analyzing his last work, *Wind Serenade* from 1939. *Wind Serenade* existed at that time (early 2012) only in manuscript. It was housed at his apartment in Bergamo, Italy. This apartment, in one of the older *borghi* (neighborhoods) of the *Città Bassa*, had been passed down through Stezka's family to grand-nephew Bartolomeo, who decided to keep Stezka's belongings at the apartment despite several requests from the *Biblioteca Statale di Trieste* to add the estate holdings to their collection.¹

¹ Private communications with Bartolomeo Locatelli (no relation to the composer Locatelli, but his mother was born Dorica Zora Stezka, the daughter of Stezka's younger brother, Kryštof). Evidently, Dorica Locatelli had insisted that the holdings remain with the family. Bartolomeo disagreed, though a handful of scholars had come to investigate their ancestor's work, he believed that handing over the holdings to the library would allow wider access to Stezka's artistic contributions.

I contacted Bartolomeo during the spring of 2012 and with the generous support of the Filial Education Stipend from Hoffman-La Roche, my wife and I traveled to Italy over the summer of 2012 so that I could conduct my research on site. When we arrived, I contacted Bartolomeo² to set up an appointment at the end of that week to view the score of *Wind Serenade* and all other relevant materials. Two days before I was to have access to the contents of Stezka's estate, a pitifully weak earthquake rattled the area damaging only a small, but very beautiful, medieval church in the *Città Alta* and a few buildings in Bartolomeo's area.³ The damage delayed my trip to the apartment and also our trip home. When I finally got in touch with Bartolomeo again he had bad news. Some of Stezka's materials had been damaged by both a small fire and flooding from a broken water pipe.

When I arrived, my eyes were immediately drawn to the trunk in which all of the materials were kept. One of the sides had obvious water damage and one edge of the lid was scorched. The contents were as follows: a wrapped folio containing about 35 letters in Stezka's hand that were evidently returned to the family over the years,⁴ another folio (unwrapped) containing 20 letters that Stezka received and saved that were badly smoke-damaged obscuring much of the text (the remaining leaves were brittle from age), a very small library of literature⁵ and music, a folio of sketches and short scores on a variety of manuscript papers (undamaged), and in another large wrapped folio, the

² Bartolomeo, despite living his entire life in Italy, spoke excellent German (a family tradition), so between my wife's fluent and my own passable German, we were able to communicate effectively.

³ Filippo Pozzato, "Turista americano tra quelli uccisi nel 'moto,'" *Gazzetta Bergamesca*, July 31, 2012.

⁴ This is the folio that I will refer to in this study as "Correspondence folio".

⁵ Including a rather valuable first edition of E.T.A. Hoffman's *Lebens-Ansichten des Katers Murr*.

manuscripts of a number of pieces, including *Wind Serenade*. I sorted through the material (Bartolomeo had granted me whatever time I needed in the flat. “It is the least I can do,” he added in heavily accented English), carefully unwrapping the protected folios and making orderly piles of paper. When I reached *Wind Serenade* I opened the score and was a bit surprised by the table of contents page. It reads as such:

WIND SERENADE
von V. Z. Stezka

Marcia all'alba

[*Sinfonia*]

- I. Sonata (Allegro)
- II. Minuet and Trio

[*Konzertlein*]

- 1. Allegro
- 2. Il vecchio tedesco
- 3. Vivo

III. Zora

IV. Rondo (Allegro)

Marcia dall'ombra

Stezka's use of embedded movement numbering intrigued me. As I leafed through the score I saw a great deal of damage: the movements comprising *Konzertlein* were completely destroyed⁶ despite being at the center of the work, only the first four pages of *Zora* were left intact, and with the exception of the first page-and-a-half of the Rondo movement, the last two movements were completely water-logged. Bartolomeo accompanied me to a digital-imaging

⁶ Short scores of the first and third movements of *Konzertlein* survived, thankfully, as did detailed sketches of all but one variation from *Il vecchio tedesco*.

service to make reproductions of the material I needed. Moved by my interest in his grand-uncle's music and life, he gave me two kisses on the cheeks and told me that he would bring me "*vino e biscotti*" before I returned to the United States.

This study is a combination of analysis and cultural and biographical contextualization done in an earnest attempt to complete a work of great ingenuity and expression in a manner appropriate to its conception and unfortunately lost original realization.

n.b. At the time of this study's completion, the contents of that trunk are presumably at the *Biblioteca Statale di Trieste* though the cataloguing system that they use lists all contents of the *Collezione de V. Z. Stezka* as "*in transit*". Bartolomeo is understandably agitated, but finds some solace, ironically, in the fact that Dorica died before the holdings were lost.

Chapter 2 Contextualization

2.1 Introduction

Stezka is a relatively unknown composer, especially in the United States. As such, there are few resources available in English either originally or in translation. Two sources of great worth are the only complete biography, *Vilém Stezka, A Life* by T. Alton Robinson published in 1983, and *Stezka Speaks* by Magdalena von Gau, from 1957 (translated by the author into English in 1987), an annotated collection of Stezka's writings, interviews, and attributed quotations. Using those two resources along with a few smaller and more peripheral sources, I have constructed a concise, and for most readers necessary, biographical sketch. A short history of the serenade genre with commentary illuminating Stezka's understanding of that tradition follows. The chapter concludes with a discussion of Stezka's aesthetic stance at the time of *Wind Serenade's* composition.

2.2 Biographical Sketch

Vilém Zdeněk Stezka was born on 7 January 1890 in Regensburg, Germany. His father, Anton Stezka, was a court apothecary to the Czech branch of Thurn and Taxis. Though Stezka was educated formally to take over his father's post, he was given trumpet lessons by court trumpeter Gyorgy Kocak (who was quoted by Stezka's father as claiming, "his wild technique hides a sensitive musician").⁷ He was later taught violin and counterpoint by a part-time violinist at the court, Petr Nedved. After a short time apprenticing at an

⁷ T. Alton Robinson, *Vilém Stezka: A Life*. (London: Phaidon, 1983), 2-3.

apothecary shop outside of Nuremberg, Stezka moved to Erlangen to accept a post as a civic musician in 1910.⁸ In 1912, the civic music program was shut down and Stezka returned to Regensburg.⁹ He became a junior librarian at the court library while singing in the local men's choir, and secretly playing (it is not clear whether trumpet, violin, or both) with a Romanian Gypsy group.¹⁰ After World War I, the court began downsizing, an activity that caused Stezka's release. He was able to secure an editorial post at a small book- and music-publisher in Bergamo starting in May of 1919.¹¹ Stezka enjoyed a prosperous musical life, editing, teaching privately, and performing in and around Milan. He contributed to a number of musical journals and newspapers in the area.¹² In 1925 he began conceptualizing his *Wind Serenade*.¹³ He developed a friendship with the critic Nico di Santino that played out in print as a feud.¹⁴ Perhaps because of the added interest of the critical battle, Stezka's career as a composer

⁸ Robinson, *Vilém Stezka: A Life* 3-5.

⁹ *Ibid.* p.6

¹⁰ Johann Heckar, "Das Geheimnis von Stezka," *Regensbüch*, 3 no. 5 (February 2002): 22-29. Heckar claims that Stezka kept his Gypsy band secret because of racial tensions and the social and professional pressure he would have had to suffer at the court library, going as far as to perform in disguise under the name "Mihai". The ambiguity as to which instrument he played arises from the fact that there were four "Mihais" in the group.

¹¹ Robinson, *Vilém Stezka: A Life*, 12-15.

¹² Robinson, *Vilém Stezka: A Life*, 20-25. Robinson writes that as his reputation grew in the musical community he was given the label "*il tedesco*". Though a Czech, Robinson claims that Stezka was labelled as such because he spoke only German in his youth and carried a heavy accent. However, Magdalena von Gau argues that "*il tedesco*" was used pejoratively by his musical rivals in reference to his conservative aesthetic stance. Magdalena von Gau, *Stezka Speaks*, tr. the author (New York: Oxford University Press, 1987), 17.

¹³ Stezka's first reference to a large-scale serenade for winds exists in a letter to Elrike Stezka, from April 8, 1925, in which he writes that he is "dreaming up a new piece for winds, a bit of Mozart, a bit of Brahms, a bit of saffron and ginger" (Correspondence folio, leaf 12)

¹⁴ Magdalena von Gau, *Stezka Speaks*, 35-50. Gau details the feud from that concert season, illustrating it with private letters sent back and forth between the pair. The difference in tone is remarkable, and that Stezka (and di Santino) elected not to show the public the true nature of their relationship in print should surprise no one.

only then started to bloom. His earlier *Kammersinfonie* (1919) was performed twelve times in Milan in 1925. In 1926, he was commissioned to write a song-cycle to selections from Rilke's *Neue Gedichte* (1909) to commemorate the construction of a sanitarium in Trieste. That same year, he was also commissioned to write incidental music to a production of Pirandello's *The Rules of the Game*.¹⁵ Renowned harpist Katerina Novotna attended one of those performances and sought Stezka out for a collaboration. The two produced a cabaret show in Paris in 1929¹⁶ that featured Stezka's arrangements of Czech, Romanian, and Turkish folk music, and a recomposition of "Vesti la giubba" from Leoncavallo's *I Pagliacci* that Novotna performed in clown-face.¹⁷ The success of that performance started a small surge in Parisian performances of Stezka's music. He wrote his *Sinfonia Concertante* for saxophone quartet and

¹⁵ Robinson, *Vilém Stezka: A Life*, 52-69. Gau suggests in the afterword of *Stezka Speaks* that after researching absurdist theater in Japan for this project, Stezka cultivated an interest in eastern religion. The founder of Kabuki Theater was, in legend at least, a Shinto shrine-maiden. Gau, *Stezka Speaks*, 201.

¹⁶ Novotna and Stezka shared the cabaret program with a tango group. Gau presents a review of this performance from a Paris underground art-music paper called *Trompe l'oreille* in which Stezka is quoted: "that music has such a beautiful primal rhythmic character, and even the bright spots are shaded. It was a perfect pairing with our set" Gau, *Stezka Speaks*, 92.

¹⁷ Richard Judd, "Novotna no Okuni" *Takemusu Times*, 2 no. 3 (Spring 2009): 12-20. Judd reviews Mitsugi Ikeda's *Novotna no Okuni*. The monograph is not available in English translation, but the review quotes and translates a passage describing a Japanese businessman's quasi-mystical reaction to Novotna's performance. He subsequently (probably early in 1931) invited her to Japan where they started an underground Western-parody-style Kabuki performance art movement.

small orchestra for a costumed *Concerts Spirituels* performance in which he quotes Mozart, Gounod, and Ángel Villoldo in 1932.¹⁸

The next few years, Stezka remained quiet musically, taking on larger, more complex assignments at the publishing house.¹⁹ In 1935 he met the Welsh author Blodwen Wynne with whom he cultivated a close professional relationship. Through Wynne, he made artistic contacts in Great Britain leading to the commission of his *Zwitter Kammermusik* and a collaboration with English tenor Wesley Wright (a song cycle with cello accompaniment based on texts by Byron), both in 1936.²⁰ Stezka spent most of 1936 traveling to and from London, but returned to Italy early in 1937 to prepare for a publisher-funded research trip to Japan that was canceled due to the outbreak of the Second Sino-Japanese War.²¹ Stezka likely started work on *Wind Serenade* at the very end of 1937.²² By this time he had completely ceased his work as a critic and in August of 1938 requested sick leave from his post at the publisher. He left Italy for Munich

¹⁸ Robinson, *Vilém Stezka: A Life*, 100-116. The intertextual play between the quotations in this work is powerful. The Villoldo tango, “El Esquinazo” (though only the melody is used, the text from the quotation “fue por tu culpa que he tomado un otro camino sin tino” [It is your doing that I have changed my path, to one with no destination] trans. by the author, resonates), the Papagena-Papageno duet from *Die Zauberflöte*, and Mephistopheles’ aria “*Vous qui faites l’endormie*” from *Faust*, paint a disturbing picture of lost, found, and stolen love, all cloaked in the guise of a cheery three-movement concerto-symphony.

¹⁹ In one of Stezka’s last letters to his mother (from June 9, 1934) he mentions a project he calls “*Aus dem Winden gehört*”. It is unclear whether it is something he is editing or translating. He calls it “*etwas Mürrlich*” and promises to send her an excerpt “*in Kürze*” [shortly] (Correspondence folio, leaf 22), but unfortunately was never able to keep that promise as she passed away later that year (Robinson, *Vilém Stezka: A Life*, 145-146).

²⁰ Robinson, *Vilém Stezka: A Life*, 130-153.

²¹ Robinson, *Vilém Stezka: A Life*, 162-181. Robinson suggests that Stezka requested the Japanese assignment after a falling out with his British contacts. The documentary evidence that he cites (and interprets) was part of Stezka’s estate and unfortunately destroyed in the earthquake.

²² The earliest extant sketches are made on manuscript paper that Stezka had imported from the Netherlands. The Dutch manufacturer opened in 1936 but closed in 1938 in the face of World War II. Rond van der Veen, “Watermarks and Watersheds”, *Blätterbuch* 6 no. 11 (November 1992): 33-37.

shortly thereafter.²³ On his return trip in February of 1939, he was snowed in taking a detour near Bormio.²⁴ It was here that *Wind Serenade* was completed.²⁵ Stezka died shortly after returning to Bergamo.²⁶

2.3 Concise History of the Serenade Genre

To understand the artistic context in which Stezka was writing the *Wind Serenade* it is necessary to examine the historical repertoire pertaining to, as well as the contemporary knowledge and opinion of, the serenade genre. In *The Serenade for Orchestra*, Gunter Hausswald traces the roots of the serenade from the Middle Ages through the twentieth-century. Though alive as a vocal tradition earlier on,²⁷ the instrumental serenade's origins can be found in the late seventeenth-century where the *dramatic serenade* gave rise to *Tafelmusik*, a genre "with definite social functions and performed at definite times of day".²⁸ These occasional works began to share formal characteristics similar to that of suites or partitas, containing large numbers of movements, many of which were dance types. Andrew Kearns adds that the large numbers of movements served a

²³ Both Robinson and Gau struggle to deal with this period of Stezka's life due to the fact that he was so withdrawn. Gau spends a good deal of time speculating in her Afterword about the possible causes of this withdrawal.

²⁴ Robinson, *Vilém Stezka: A Life*, 195-212.

²⁵ Gau, *Stezka Speaks*, 112. Stezka purposefully misquotes Haydn from the last movement of *Die Worte des Erlösters am Kreuze* on a postcard to di Santino, with whom he had corresponded intermittently since leaving Italy, writing "Es ist nicht mehr" (my emphasis) under Haydn's melody.

²⁶ Robinson, *Vilém Stezka: A Life*, p. 216. Gau was able to locate a badly degraded medical record from a hospital in Bergamo that listed his condition as "dysentery" qualified under the *Note* section as "contratto di viaggio" Magdalena von Gau, *Stezka Speaks*, 199.

²⁷ Andrew Kearns makes an important point about the expressive nature of the serenade in the introduction to *Six Orchestral Serenades from South Germany and Austria*, identifying a common ancestor, the "song of a lover to his beloved" (Middleton WI: A-R Editions, 2003), vii.

²⁸ Gunter Hausswald, *The serenade for orchestra*, tr. by Robert Kolben (Cologne: A. Volk Verlag, 1970), 14.

practical purpose of filling out an appropriate length of time²⁹. Johann Joseph Fux was the first to use the term “serenade” to designate a free-standing instrumental work (a serenade comprised of 17 movements) in 1701.³⁰ In the eighteenth-century, the practice of writing occasional music with large numbers of movements took on a number of guises and genre designations, including the divertimento, cassation, and nocturne. Often the titles would be combined into hybrids such as *Serenata notturna*. Other titles carried a connotation of locality such as the *Partita* (also *Parthia*), used at the court of Öttingen-Wallerstein, important to this study because of the court’s standing wind ensemble³¹ and Stezka’s knowledge of the repertoire.³² Complicating matters further, some serenades were performed as symphonies with dance movements removed and timpani parts added.³³

During this time the differentiation of chamber and orchestral forces (doubled strings at least) was beginning to occur and Hausswald makes an interesting point concerning the musical quality of both types. He contends that as the century progressed the sonata principle governed all areas of instrumental music: the symphony- the orchestral ideal, the string quartet- the chamber ideal,

²⁹ Andrew Kearns, ed., introduction to *Six Serenades from South Germany and Austria* (Middleton WI: A-R Editions, 2003), vii.

³⁰ Hausswald, *The serenade for orchestra*, 15.

³¹ Kearns, *Six Serenades from South Germany and Austria*, vii.

³² Still considered a minor figure, though some scholars have worked towards bringing his music modern recognition, Franz Xaver Pokorny, who worked at Öttingen-Wallerstein, was a composer that Stezka admired, calling him a “forgotten master” in a terse concert review included in a letter dated March 21, 1924 to Elrike Stezka, that was, regrettably, never published. (Correspondence folio - leaves 13, 14)

³³ It is easy to infer Stezka’s knowledge of this practice from the way he enumerated the movements of *Wind Serenade* on the work’s title page. Kearns also makes mention of the Salzburg-specific practice of a “miniature two- or three-movement concerto embedded within the sequence of movements” (Kearns, *Six Serenades from South Germany and Austria*, vii) of the serenade.

and the solo sonata. As such, innovations and technical polish cross-pollinated, providing even the occasional music with a high level of musical merit (though Hausswald does concede a looser connection between movements of serenades as opposed to the symphony or string quartet, especially of the later eighteenth-century, contributing to some of the ambiguity in genre mentioned above). Kearns echoes this thought, noting that the “same movement types” used in serenades were used in concert and chamber musics of the time. He identifies the processional and recessional march as a localized phenomenon likely started in Salzburg.³⁴

Nearly every noteworthy composer of this period contributed to this body of work, and for Hausswald, Mozart “raised the serenade, divertimento, and cassation...into the realm of high-class art music”.³⁵ In examining Mozart’s works in those genres it is important to note that while attaining a high degree of musical sophistication, even the larger works such as the “Haffner” Serenade, K. 250 (with its eight movements, use of solo violin, and large orchestra complete with two trumpets) never completely deviate from the tone of the serenade.³⁶

Hausswald makes an interesting argument in that regard based on the etymology of “serenade”. The root, “serene”, the Italian *serena* (evening), and the expression *al sereno* (in the open air), all connect to the connotations that the

³⁴ Kearns, *Six Serenades from South Germany and Austria*, vii-viii. Of particular note is the use of the processional and recessional march in Stezka’s work. This localization is one level more intimate in Stezka’s tiered concept of shared expression. (see section 2.4).

³⁵ Hausswald, *The serenade for orchestra*, 18. Stezka too found Mozart’s achievements in the serenade genre to be of the first order. His publishing firm in Bergamo saved a memorandum in which he chastised an author for calling the minuet from Mozart’s K. 388 serenade “child-like”.

³⁶ Kearns again echoes Hausswald’s claim while listing the various styles and materials used in the serenade, cautioning that though the orchestral serenade (in comparison to the chamber) would “rarely, if ever, [express] pathos or tragedy,” Kearns, *Six Serenades from South Germany and Austria*, viii.

serenade has retained even to today.³⁷ In the early nineteenth-century, as the musical climate changed and aristocratic patronage started to give way to upper-middle class support and a growing public concert life, much of the eighteenth-century serenade practice disappeared. Other genres absorbed some aspects of the serenade including the *divertissement* (for various chamber ensembles), and the character pieces for solo piano (including Field's and Chopin's *Nocturnes*).³⁸

We have no better confirmation of nearly contemporaneous understanding of the genre's history, and its relationship to the symphonic ideal, than that found in Eduard Hanslick's review of Brahms' *First Serenade*, Op. 11 from 1862.³⁹ Hanslick gives a brief history of the genre including its connection to the divertimento, nocturne, and cassation, its association with outdoor evening performance, its form (he requires six to eight movements), and its probable last exemplar (Spohr's *Notturmo*).⁴⁰ Hanslick gives little musical credit to the serenades of the past, claiming that Brahms has "revive[d] the sweet significance of this old night-music, only in modern music's more profound guise".⁴¹ He is also careful not to place Brahms' *Serenade*, or the genre in general, too near the symphony, which after Beethoven had become the orchestral vehicle for the most profound musical expression. Hanslick speaks diminutively of the serenade as a "playground of idyllic dreams" whose poetic content and lightness

³⁷ Though not of historical concern at this moment, in terms of Stezka's work the subtle play of expression between "orchestral" and "chamber" contexts, specifically as related to the ancestral serenade will emerge as an important element in the analytical section of this study.

³⁸ Hausswald, *The serenade for orchestra*, 9-20.

³⁹ Eduard Hanslick, "Discovering Brahms (1862-72)," in *Brahms and His World*, ed. Walter Frisch and Kevin C. Karnes, (Princeton: Princeton University Press, 2009), 223.

⁴⁰ Stezka likely knew of Hanslick's review of Brahms' work, or at least had a grasp of contemporary knowledge of the genre. Though he never mentions it explicitly, in a letter from 1925, he talks about the "history" of the serenade genre as a "compelling background story [Untergeschichte]". Correspondence folio - leaf 12, translated by the author.

⁴¹ Hanslick, "Discovering Brahms," 223.

of mood are its positive defining characteristics.⁴² In a later review, from 1874, an anonymous critic writing for the *Allgemeine musikalische Zeitung*, similarly praised Brahms' *First Serenade* as a hybrid of the symphony and suite, identifying its musical working out as a continuation of the "true chamber music sublimity" of the eighteenth-century.⁴³ More recently, Michael Vaillancourt claims that the connection to the past goes beyond the form and genre, and even past the technique of Brahms' work (including the use of topical content to give further "serenade" color to the work), by presenting specific allusions to works by Haydn, Mozart, and Beethoven. He makes a convincing case concerning Brahms' use of allusions in a more complex fashion than that of quotation, aligning the practice more with that of topical musical discourse.⁴⁴ Stezka himself claimed a similar but much less formulated connection between what we would now call topical analysis and Brahms' music in a letter to Petr Nedved from 1915, describing his reaction after hearing a concert in Regensburg.⁴⁵

I have just heard Brahms' *Serenade*. I can appreciate his affinity for the time of Mozart and Haydn. He does not simply place that style at our feet though, but works with it and molds something new from its materials. It is quite refreshing to hear, even in an old work.

[translated by the author]

A number of composers appropriated the serenade in the later nineteenth-century, including Robert Volkmann, Eduard Lalo, Peter Ilyitch Tchaikovsky,

⁴² Hanslick, "Discovering Brahms," 223-4.

⁴³ This continuation of hybridization is key to understanding Stezka's approach to the serenade. Had the genre completely lost its ambiguity of musical weight, Stezka may have continued the experiments he started with his *Sinfonia Concertante* in that genre. What the *sinfonia concertante* genre lacks however, is the compelling *Untergeschichte*.

⁴⁴ Michael Vaillancourt, "Brahms's 'Sinfonie-Serenade' and the Politics of Genre," *The Journal of Musicology* 26 no. 3 (Summer 2009): 379-403.

⁴⁵ Correspondence folio - leaf 6.

Antonin Dvořák, and Max Reger. Dvořák wrote serenades for both strings and winds and though the two share a common heritage, Stezka was “unimpressed”⁴⁶ by his fellow Czech’s effort with the winds, despite its popularity in Vienna, especially with the musicians in the Vienna Philharmonic who chose to include it in their 1879 season.⁴⁷

In the early twentieth-century, the serenade became an increasingly personal idiom. Arnold Schönberg’s *Serenade*, op. 24 from 1920-23, is a large chamber work cast in seven movements including an opening march, a setting of a Petrarch sonnet, and a “*Lied (ohne Worte)*”. Igor Stravinsky’s *Serenade in A* for solo piano from 1925 retains the light mood of earlier works with movement titles such as *Romanza* and *Rondoletto*. The “*Serenata*” movement of his *Pulcinella Suite*, another example of early Neoclassicism, is written in a minor key using a *siciliano* rhythm in the solo oboe with a pulsing string accompaniment that calls to mind a strumming guitar or lyre.⁴⁸ Later composers such as Benjamin Britten, in his *Serenade for Tenor, Horn, and Strings* Op. 31 from 1943, would recapture the “centuries-old”⁴⁹ vocal tradition, though Britten’s range of expression in this work goes well beyond a lover’s song, using texts from multiple poets across many centuries.

⁴⁶ In a letter to Petr Nedved from 1915 (Correspondence Folio - leaf 6), regarding the same concert at which he heard Brahms’ *Second Serenade*, Op. 16. (see previous note)

⁴⁷ David Brodbeck, “Dvořák’s Reception in Liberal Vienna: Language Ordinances, National Property, and the Rhetoric of *Deutschtum*” *Journal of the American Musicological Society*, 60 no. 1 (Spring 2007), 78.

⁴⁸ In Eric Walter White’s *Stravinsky: A Critical Survey* (London: John Lehman, 1947), 83-86, Stravinsky’s approach to completing *Pulcinella* from what he thought were fragments of Pergolesi’s music is discussed. The parallel to my endeavor is one to consider carefully, though both Stravinsky’s commentary and White’s discussion are tinged with misogyny whereas mine contains more than a tincture of philogyny. (see also, note 96)

⁴⁹ Kearns, *Six Serenades from South Germany and Austria*, vii.

2.4 Stezka's Aesthetic

Magdalena von Gau has compiled an excellent collection of resources regarding Stezka's aesthetic stance in *Stezka Speaks*. Taking excerpts from his letters, reviews, and various other articles, she paints a clear picture of Stezka's remarkably consistent thoughts about art. She focuses on three particular aspects of Stezka's aesthetic: his relationship with music of the past, his opinions about contemporaries, and his ideas about the mechanism of musical expression.

As noted in the previous section, Stezka was well aware of a good deal of art music from the eighteenth- and nineteenth-centuries, even music by some who are considered obscure composers today.⁵⁰ He repeatedly expresses great respect for Haydn, Mozart, Beethoven,⁵¹ and Brahms. He laments what he calls the "emphasis on picture and texture" that developed in the nineteenth-century,⁵² adding later that such emphasis "bogs down the mercurial and ethereal of music, unduly tethering it to the earth".⁵³ He, like Schumann, especially praises Brahms for carrying on the "mission of Beethoven".⁵⁴ Gau closes this chapter with a quotation from an address Stezka wrote and gave at a local music academy graduation in May of 1925, "We are a part of a beautiful tradition and our responsibility is not only to learn from it and contribute to it, but to expand it as we grow in our own paths".⁵⁵

⁵⁰ Stezka makes positive comments about Johann Christoph Friedrich Bach, Zelenka (his secular music only), Pokorny, and Theodor von Schacht.

⁵¹ Stezka credits Beethoven with "rhetoricizing form" and "showing us how music can tell a deep lyrical story through subtle transformations of function." Gau, *Stezka Speaks*, 37-38.

⁵² Gau, *Stezka Speaks*, 50.

⁵³ *Ibid.* 52.

⁵⁴ *Ibid.* 52. Stezka, being from the next generation, took no part in the Brahms/Wagner dialectic, and in fact, he does not address that "conflict" in print or manuscript.

⁵⁵ Gau, *Stezka Speaks*, 61.

In keeping with that sentiment, Stezka was almost never disparaging of his contemporaries. More often than not, he would attribute a lack of understanding to his own shortcomings. In one review, responding to months of bating from di Santino regarding his overly diplomatic criticisms, Stezka finally opened up:

You want me to call Stravinsky an ‘Trojan bumpkin’? Schönberg a ‘petulant adolescent’? Why? Who am I? Then again, perhaps there is some truth in those epithets...in that case, I should then call di Santino a ‘*cornò storto*’!⁵⁶

Of greatest interest in interpreting *Wind Serenade* is Gau’s section on Stezka’s concept of musical expression. In defending a local composer’s quotation of Handel in a piece entitled *Concerto a 6 a Baldassarre* (a commentary on Italian opera tradition in the mid-eighteenth-century) Stezka outlines a refined philosophy of “tiered expression”:

Musical expression is complex.

We have a sense of “global” expression built from our shared cultural heritage, the common practice of the last two centuries across Europe. This is the first tier.

The second, to me, is a dangerous one, actively cultivated in the last two generations, one of “national” expression.

A third tier, is a more localized, let’s call it a “community” level of expression. By this I mean for example, the musical conventions of a principality or region.

The fourth, I lovingly call “familial”. This tier is not governed strictly by blood, but shared with your close artistic family.

⁵⁶Gau, *Stezka Speaks*, 80. Stezka’s sense of humor is a little dry, perhaps contributing to his moniker, *Il tedesco*, but his point is well taken: everyone can be cast in a harsh light, especially critics. Gau cites this comment again in the “Afterword” as an early sign of Stezka’s adoption of Eastern philosophy. That is a bit of a reach in my opinion, especially when one considers both the personal nature of the comment about di Santino (a failed horn player), and the possible off-color *double entendre*.

The last, the deepest level of expression, is the “singular”, or personal. An artist cultivates his own style, and thus can be judged and understood most clearly in his own terms.⁵⁷

⁵⁷ Gau, *Stezka Speaks*. p. 127-128. I would posit a further level of expression, perhaps reserved for the analytical listener to mine from a work, the “unspoken” tier, into which an artist imbeds expression of such a personal content that he or she will not admit to it, or even be aware of it. The analyst’s responsibility here is to be free from fantasy, and make suppositions based on artistic and supporting biographical evidence. Needless to say, this is dangerous territory.

Chapter 3 Analysis

3.1 Introduction

Stezka's style is deceptively conservative. He uses a few chromatic tricks that are only a step beyond what one might find in a Haydn string quartet but his harmonic language is otherwise functionally tonal (even when the melodic material is modal). Melodically, he deviates from eighteenth- and nineteenth-century standards only by increasing ranges, utilizing natural and artificial modes, and placing melodies in more syncopated rhythmic contexts (which are often culled from popular or world music and developed modestly). The subtlety and effectiveness of the music resides in the manipulation of rhetorical elements. In other words, the way he juxtaposes, overlays, and finds commonalities between forms, styles, and practices of various time periods and cultures makes the music both familiar and understandable while constantly surprising and challenging both players and listeners. As such, I have chosen to approach the work with the same analytical perspective I might use with a work by the First Viennese School (had they perhaps vacationed in Budapest and Buenos Aires). Throughout the analysis I will also comment on some less tangible expressive elements that fall into a number of Stezka's "tiers".

3.2 Analysis of movements surviving complete

The first movement, *Marcia all'alba*,⁵⁸ is in ABA' form. The first section is in C major and is scored for a typical eighteenth-century *Harmoniemusik* group: two oboes, two clarinets, two bassoons, and two horns. The phrases are evenly structured, with a one bar cadential extension⁵⁹ at m. 9. Through m. 9, beat 1 there is barely a hint that this melody is not a quotation:



Figure 1. mm. 1-9, *Marcia all'alba*

This is no quotation, but it is an allusion to Haydn's *Notturmo per la sua Amesta, il Re di Napoli* (Hob. II, 25) in C-Major. The resemblance of the openings is undeniable, especially the wide melodic range:



Figure 2. mm. 1-8, *Notturmo*, Haydn

⁵⁸ The "March at dawn" functions as a typical Salzburg-style processional would in Mozart's time. The inclusion of what Kearns identifies as a regional practice, not a cultural practice, is the first clue to the work's semi-autobiographical nature.

⁵⁹ The cadential extensions in this movement, as well as the first movement of the *Konzertlein* section of the work, are built from the well known "horn fifths" motive.

Haydn's original scoring called for two of the King of Naples' own instrument, the *lira organizzata*, a hurdy-gurdy-like instrument that has long faded into the past. Stezka though, surprises the listener with an instrument from the "future", the saxophones, who echo the *Harmoniemusik's* cadential extensions in mm. 9 and 18. Not used simply at the cadential echo, through the written out repeat (mm. 10-18) the saxophones also repeat the oboe line at m. 11, leading to the echo by the flutes in m. 13 over the half cadence.

The saxophones interact further in the B section of the work, now in a-minor, with a countermelody to both the muted trumpets, and the oboes and clarinets at mm. 20-21. This section's two four-measure phrases (with another cadential extension at m. 28) terminate at an altered half cadence, seemingly in C major:

C: V V7 \flat 5 \flat 9 (4th inversion)
 G \flat : V7 \flat 513 I

Figure 3. Reduction of mm. 27-28, *Marcia all'alba*

Taking advantage of the quasi-symmetrical V7 \flat 5 \flat 9 and resolving it like a French-Augmented-Sixth chord, Stezka pivots to G-flat major, a tri-tone away from the

global tonic.⁶⁰ This tri-tone pivot permeates much of the work, serving as an inverting or reversing harmonic gesture. Here, the saxophones now carry the melodic burden, with the flutes and clarinets echoing. Stezka repeats the consequent phrase at m. 38 as an echo itself scored for the oboes with a sparse accompaniment in the bassoons and saxophones. The movement ends with an authentic cadence in G-flat Major,⁶¹ a one-measure cadential extension, and an echo of the extension in the final measure.

The second movement, entitled “Sonata: Allegro”, begins in G-flat Major, but again Stezka utilizes a tri-tone pivot in m. 4:

G \flat : V 7 \flat 5 (2nd inv.?)
 C: V7 \flat 5

Figure 4. Reduction of mm. 4-5, Sonata: Allegro

⁶⁰ The implications of a modulation to a key whose tonic is as far from the global tonic as possible are profound, destabilizing the traditional tonic-dominant relationship at the deepest structural level. In other words, there is something going on beneath the surface that is very different from what is close to our ears.

⁶¹ The global key never returns. In other words the sonata principle is frustrated, pushing the piece forward structurally, while concluding in “convincing” fashion on the surface.

C returns as tonic,⁶² though the main theme is in the Lydian mode.⁶³ The main theme is presented first in an eight-measure form at mm. 7-14 (see Figure 5), then with a transitional continuation (mm. 15-23), and finally, with the melody in the tenor saxophone and trombone, with another transitional continuation (mm. 24-31) that leads to the second theme. The use of Lydian, the lightest natural mode, combined with the march style and the bright scoring of the first two statements of the theme communicate the mood of the historical serenade clearly. Furthermore, the overlap of topical content between this and the opening movement supports the interpretation that the movements are fused on some level beneath the surface of the work.

At m. 32 the tempo changes, and while it may seem obvious on the surface, Stezka navigates the differing practices of the eighteenth-, nineteenth-, and twentieth-centuries by presenting the listener with an ambiguity similar to that at the close of the first movement. The key has not changed so by eighteenth-century standards we are not in the secondary theme area. Were this a nineteenth-century work, the thematic content would dictate that designation, and while the music is very different on the surface, the theme at m. 36 is actually a variation of the first theme:

⁶² The “resolution” of the sonata principle (from the first movement) arrives here, offset from the apparent/actual end of the first movement. This structural “syncopation” is a technique that pervades *Wind Serenade*.

⁶³ Stezka calls this “Sonata” and given its placement in the work and overall tone, it seems reasonable to trust his label and approach it as a sonata form. As one does, more of the subtle machinations of the work become apparent.

m. 7 (Flutes, Oboes, Clarinets)

m. 36 (Saxophones) (Fl., Cl.) (Bassoon)

Figure 5. First (mm. 7-14) and second (mm. 36-42) themes, Sonata:Allegro

While it is tempting then to call this part of the first theme group, the mode changes to Lydian-dominant (note the inclusion of B-flats starting in m.34 in the bassoons), marking a significant change through reduction of texture, slowing of surface rhythm and tempo, and change of mode. After the first two iterations of the antecedent phrase of the Lydian-dominant theme (mm. 32-38),⁶⁴ the last iteration is finally paired with a consequent phrase that uses a variation of the tritone pivot to push the movement into an F-sharp-Lydian/Phrygian (Phrygian with a raised fourth scale degree) at m. 46. Again, it is tempting to look back, especially with the echo of the opening triplet-eighths of the first theme in the flute and clarinet at m. 38, and determine that we still are in the first theme group.⁶⁵

Marked "*Tempo primo*" at m. 46 and in 6/8 time, the old quarter-note equals the new dotted-quarter-note. After two measures of introduction in the

⁶⁴ The second of which, scored in the more mellow-sounding bassoons and bass clarinet, could be heard as an echo.

⁶⁵ Stezka is playing with the concept of memory here. The first theme is echoed, but have we even left the first theme group? Is this an eighteenth-century style sonata form? Or nineteenth-century? Or neither? Or both? The ambiguity becomes clearer if we progress as if listening and once again, trust Stezka.

muted first trumpet, the closing / third / development theme (eight measures with two echo measures) is again a variation of the first theme, here scored for the unmuted second trumpet, with echoes by the muted first.



Figure 6. mm. 48-56, Sonata: Allegro

Structurally, we are again at an ambiguous point. The orchestration, meter, mood, and modality have all changed once more, but the thematic content is obsessively the same. At m. 58 the theme begins again, this time treated sequentially, first in F-sharp-Lydian/Phrygian, then in D-Lydian/Phrygian at m. 64, then in B-flat-Lydian/Phrygian, varied with a double-neighbor figure that first appeared just before the cadence in f-sharp-minor at m. 45. This sequential treatment is a hallmark of the development of an eighteenth-century sonata form movement that usually precedes a dominant-pedal.⁶⁶ At m. 75, we hear what sounds like a “dominant” pedal section. This section is, however, built over both C and F-sharp, our two key areas from the exposition / development sections. The first theme returns, this time in F-Lydian, signaling the beginning of the recapitulation at m. 78. Both first and second themes are key-adjusted, and progress as in the exposition, until m. 116-117 where the material from m. 1 is presented in C-flat-Major, arriving at, not the main theme, but the “development” theme in 6/8 time in F-Lydian (again marked “*Tempo primo*”) at m.122. The work “re-transitions” again, this time without sequential treatment, at mm. 136-141.

⁶⁶ William E. Caplin. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. (New York: Oxford University Press, 1998), 157.

Stezka gives us the eight-measure version of the main theme once more, closing the movement thematically as it opened, but at the last moment uses another tri-tone pivot to cadence on B-Major in the penultimate measure, echoed by the descending perfect-fifth in the timpani.⁶⁷

Much of this movement seems mis-aligned with regards to thematic content and key area. However, if one takes a close look at the overall structure of the movement, two feasible interpretations become apparent:

Thematic content	Mode	Key area
intro (tri-tone pivot)		G-flat
main	Lydian	C
main with continuation		
main with cont.		
second (ant.)	Lydian-dominant	C
second (ant.) echo?		
second (ant. + mod. cons.)		
“development” theme	Lydian/Phrygian	F-sharp
retransition, V-pedal		C/F-sharp
[Recapitulation]		
main (all 3)	Lydian	F
second (all three and mod.)	Lydian-dominant	F
intro (tri-tone pivot)		C-flat (B)
development theme	Lydian	F
main (+ tri-tone pivot)	Lydian	F/B

Figure 7. Table of thematic, modal, and tonal content, Sonata:Allegro

There are two dominant-tonic relationships playing out in this movement, G-flat/f-sharp to B, and C to F. In other words, the frustrated sonata-principle from the first movement is shown to be a structural upbeat, a dual-dominant-

⁶⁷ This descending fifth is the archetypal cadential figure, especially when played by the timpani whose role in the eighteenth-century was little more than cadential reinforcement. In other words, our cultural memory of that gesture helps to reinforce the sudden change of key.

prolongation over the course of a movement-and-a-half. On the other hand, one can interpret the sonata-principle applied to the adjustment of the “development” theme’s modality in the recapitulation section with a double-resolution of dominant-tonic tonalities used to reinforce the modal change. Labeling here is difficult and dangerous and given the intensity with which these formal concepts are varied and reinterpreted, Stezka’s somewhat generic “Sonata” seems strangely appropriate.⁶⁸

The third movement is as Stezka calls it, a minuet and trio, and each is cast in a small binary form. The minuet employs a quotation from Gluck’s *Orfeo et Euridice*. Stezka uses key areas to dramatize Orpheus’ journey into the underworld. The first phrase, scored for another version of the *Harmoniemusik* ensemble, cadences in F-Major. The written-out repeat modulates (unlike in the Gluck) to d-minor. The contrasting middle, at m. 17, begins in d-minor but at m. 21, the flute and oboe, trombones, and crotales make obvious the coming tri-tone-pivot with reiterated E’s and B-flats. The first phrase returns at m. 28, this time scored for the oboes, saxophone quartet, and later the clarinets, in A-flat major, but modulates to f-minor. The timpani, as at the end of the second movement,⁶⁹ echoes (this time with the bass) the descending fifth cadential figure (here, three times), leading to the trio.

⁶⁸ Key and mode notwithstanding, the movement appears almost mono-thematic, but the apparent presentation of the material seems more variation-like. I think it was Stezka’s intention to create a hybrid-fantasy-form, used in the not-so-strict-confines of a historical genre (the serenade) that itself has been hybridized many times.

⁶⁹ Another game with our memory (and our sonata form expectations): is this movement linked, beneath the surface, to the first? Is this a “transitional” movement if we apply sonata form terminology to movement arrangement of the entire work? The sonata form, exposition - fantasy / development - recapitulation, is the dominant form of the common practice period. Is this entire inter-movement work a fantasy-variation on that intra-movement form?

Stezka uses the muted trumpet, open trumpet, and modernized continuo of bass clarinet and marimba as his trio. The orchestration again recalls the second movement, this time the “development” theme. Stezka also alludes to one of his own songs here. The theme of the trio is taken from “Orpheus. Hermes. Eurydike,” from his *Neue Lieder* of 1926. The melodic fragment that this theme is built from could come from two sections of Rilke’s text:

Und dieses einen Weges kamen sie. And down this singular path they came.

Und seine Sinne waren wie entzweit... And his mind was as if divided...

The first makes clear reference to the descent into the underworld, while the second addresses the fractured mental state of Orpheus during this ordeal.⁷⁰ Unlike in the song, however, the phrase structure is typical of an eighteenth-century dance, four measure antecedent, four measure continuation with a two measure extension over the half cadence (mm. 38-47). The eight-measure theme repeats, this time with the flute and crotales echoing the continuation phrase over the antecedent, and the continuation phrase (with one measure of cadential extension) modulating to b-minor. The contrasting middle of the trio, starting at m. 56, is a development of the cadential extension from mm. 46-47. Stezka uses mm. 56-60 as the model in b-minor, and mm. 61-65 (e-flat-minor) and mm. 66-72

⁷⁰ Maria Müller. “Stezka and his *Frauen*,” in *Analysis of Inspiration: Psychoanalysis of ‘the Muse’ and the ‘mused’*, ed. Heinrich Haussler, (Baltimore: Johns Hopkins University Press, 2000), 126-180. Müller interprets the emphasis on Orpheus’ mental state as a directive to examine Stezka’s. She makes a convincing case that the loss-of-woman metaphor held a personal resonance with Stezka. She emphasizes a tawdry Freudian angle on Stezka’s relationship with Blodwen Wynne that seems, upon close reading, completely without merit. Whatever the case, given the ubiquity of Orpheus settings in the eighteenth-century, and its continuation into the nineteenth-century, it is reasonable to interpret Stezka’s treatment of the myth as topical in itself.

(g minor) as the sequences. To affect this sequence he uses a similar device to the tri-tone pivot, here over the leading-tones of each key to modulate:⁷¹

m. 58 m. 59 m. 61 m. 64 m. 66 m. 68 m. 73
 V7^b5?
 (2nd inv.)
 Fr+6?

Figure 8. Reduction of mm. 58-73, Minuet and Trio

The last tri-tone pivot lands the piece back at the trio, this time in b-minor (as opposed to f-minor), and re-orchestrated for oboe, clarinet (playing the role of muted trumpet), and a continuo joined by the muted trombone.⁷² The recapitulation of the trio ends with a new continuation phrase at mm. 85-89, and a four measure cadential extension over the half cadence in b-minor. The soprano saxophone hands the melody over to the oboe in m. 91, where the harmony changes, preparing the listener for the arrival of the minuet in D-Major (in a written out *da capo*).

After the first phrase of the *da capo*, the timpani and bass affect the same modulation that they did before the trio, cadencing in b-minor (mm.100-102).

⁷¹ One should note that this modulation pattern (by major third) is the same as is used in the middle section of Sonata: Allegro.

⁷² The inclusion of the muted trombone in the continuo here adds timbral memory to the thematic content, recalling the muted trumpet from earlier. It subtly hints at the concept of loss, of something left behind in the trip into Hades (represented by the descent to e-flat-minor during the sequential passage in the trio).

The same tri-tone pivot is used at mm. 107-110, with the same timbres, leading to a half cadence in F-Major. Returning to the global tonic, the movement closes with a final statement of the main theme and a two-measure cadential extension in the timpani.⁷³

3.3 Analysis of *Konzertlein*

“*Konzertlein*” is Stezka’s indication that the next three movements are a set.⁷⁴ They form a three movement (fast-slow-fast) Italian-style concerto, typical during the eighteenth-century. However, a quick glance at the surviving annotated piano score shows no indication by Stezka for a consistent “solo” instrument nor any musical material (e.g. idiomatic but difficult passage work, *Eingänge* or extended cadenzas) that might signal a real “solo” voice rising from the group. This concept was explored by other composers around the time this work was written such as Stravinsky in his *Dumbarton Oaks Concerto* (1937-8) and Bartok in his *Concerto for Orchestra* (1943). As such, I chose to follow Stezka’s annotations carefully and complete the orchestration with the only review of his nearly contemporaneous *Zwitter Kammer-sinfonie* (1936) in mind.⁷⁵

⁷³ This cadential extension is understated but emphatic. That seems paradoxical, but the extension in the timpani again carries such a heavy connotation of cadential finality while it is marked specifically *p* and *ppp*. In terms of the work as an enormous sonata form, this would be a convincing moment of both surface and structural rest.

⁷⁴ The familiarized, diminutive suffix on the German word for concerto points not only to the chamber treatment of the material Stezka had in mind, but also to the more intimate nature of these movements. Furthermore, Stezka develops many of the ideas he set forth in the first three movements throughout *Konzertlein*, making it perhaps a type of recursive internal variation as the outer movements of *Konzertlein* both present altered main themes at the openings of their respective development sections.

⁷⁵ George Willington, in a concert review in *Not the King’s Musick*, a London arts newspaper that was published through the 1930’s, called the orchestration “nimble” and “effervescent” noting that Stezka was able to give the audience the impression of something “weighty with, almost paradoxically, such a light touch”.

The first movement takes up the previous movement's key, F-Major, and is marked "Allegro". It starts with a sentence (with one beat cadential extension) that, if not for the large leap in the bass-line at m. 4, could be taken from a work by Haydn or Mozart. Stezka indicates the clarinet, bassoon, horn grouping for this passage clearly. The following transitional passage (mm. 9-19) begins in d-minor and modulates back to F-major, terminating on a half cadence with a three measure cadential extension. Stezka only indicates the saxophone's Alberti-bass-like passage, the oboe hits, and the high flute material in the short score. I chose to begin doubling here to support the crescendo. I also chose to utilize the contrabass and marimba to support the bass-line. Stezka marks timpani specifically in a later passage that is similar so I included that here as well. At m. 20, we hear the opening material again, but it becomes apparent at m. 22 that this is a variation both rhythmically and melodically.

m. 1 (Clarinet)

m. 20 (Clarinet)

Figure 9. First two thematic statements (mm. 1-8 and 20-29), Allegro [*Konzertlein*]

The variation progresses into a sequential episode that develops both the "horn fifths" extension figure and the Alberti-bass pattern. Stezka's only marking here concerned the oboe and trumpet figurations. Since the passage modulates to A-

flat major, arriving at another variation of the main theme at m. 41, where Stezka marks the first phrase in the alto saxophone, I chose to blend the saxophones with the clarinet and oboe to foreshadow the coming color change. At m. 41, I added both the claves and riq (an Egyptian tambourine) in anticipation of the syncopated cadential extension over the half cadence at mm. 54-57.⁷⁶



Figure 10. Third thematic statement (mm. 41-47), Allegro [*Konzertlein*]

Harkening back to the Sonata: Allegro movement, Stezka makes a change to compound meter at m. 59 with yet another variation of the main theme of the movement:



Figure 11. Fourth thematic statement (mm. 59-67), Allegro [*Konzertlein*]

He notates nothing in terms of orchestration, so I chose to use the same grouping from the opening measures to reinforce this section's structural significance as

⁷⁶ Stezka had known of both tango and the folk musics of Eastern Europe and Asia Minor (from whence the percussion instruments were appropriated), but he had also recently heard the music of Varèse. In a letter to Petr Nedved he says of a concert in Paris, "this Varèse's use of percussion is incredibly musical. For my ears though, it lacks a harmonic framework to support the melodic conceptions. Maybe it's there in some other form, if so, it escapes me." (Correspondence folio - leaf 20).

the first modulated variation and the only variation in compound meter. At m. 67 Stezka marks “*Saxophon*” above the melody, and “*gedämpft*” below the accompaniment. I chose to use the muted trombones to accompany,⁷⁷ and the horn at m. 71 to create a certain continuity of color with the previous phrase. Stezka inserts a smooth transition back to 2/4 time in mm. 75-76. The tango or folk-like division of the 2/4 in the horn and tenor saxophone helps to hide the meter change while also reinforcing the ethnic flavor introduced earlier in the movement. The continuation phrase that begins at m. 77 builds like the main theme but Stezka voiced it more like the passage at mm. 49-57, hence my choice to mirror that orchestration. At m. 82, where he uses another tri-tone pivot over an apparent half cadence to bring the movement back to F-Major, Stezka emphatically marks “*PAUKEN*”.⁷⁸

The dominant pedal continues under a new variation of the main theme at m. 85:⁷⁹



Figure 12. Fifth thematic statement (mm. 85-95), Allegro [*Konzertlein*]

⁷⁷ I had briefly considered using stopped horns at m. 67, especially since Stezka marked “*Tromp.*” at m. 75, thereby reserving the conical bore sound until then, but the range and articulation demands dictated otherwise.

⁷⁸ This is the passage I referred to earlier in the analysis, prompting me to add the timpani at mm. 16-19.

⁷⁹ Again, a hallmark of the eighteenth-century retransition, signaling some kind of sonata structure especially in light of the simultaneous return of the opening tonality and melodic material. This is another example of structural misalignment as the pedal continues beneath the first half of the theme.

Stezka did include sixteenth-notes with “x” noteheads (with no instrumental indication) underneath mm. 90-92, which I chose to mark as a rattle. Given the rhythmic activity of the accompaniment preceding those measures and the sustained intensity from the dominant pedal, I chose to write the percussion back into mm. 84 and 85. I hoped to create a somewhat raucous and energetic climactic recapitulation. After a short sequential passage at m. 95 that Stezka marks “*Röhrichten*” [reeds], and a hint at the episode from mm. 30-41, Stezka again changes to compound meter at m. 100. Only the second half of the 6/16 theme/variation is presented here and extended by two measures at mm. 109-110. The brass again signal a return to the original 2/4 meter and another syncopated, extended half cadence sets up a final thematic statement at m. 117. I chose to recapitulate a number of orchestrational elements in this last statement to effectively “wrap up” the movement in the same mood as the final double echo (in the bassoons and saxophones, and the flutes, which Stezka explicitly marks).⁸⁰

⁸⁰ The movement itself echoes some of the formal techniques used in the Sonata: Allegro- the manipulation of the sonata principle, variations of thematic material, and meter changes at points of structural significance. The smaller scope, less bombastic mood (and accordingly, more intimate orchestration), make this movement a large-scale echo of the Sonata: Allegro. One should note (as I did in completing the Rondo movement) Stezka’s practice of opening development sections with variations of main themes in Sonata: Allegro, Allegro (this movement), and later in the Vivo movement of *Konzertlein*.

“*Il vecchio tedesco*” is a theme with a set of variations.⁸¹ The completed short score was destroyed so I had to reconstruct this movement from sketches. Luckily, Stezka’s sketches were meticulously annotated with orchestrational indications. The most difficult part was determining the order of variations since each sketch appeared on a separate sheet of paper. When I surveyed all of the variations, a key / modality pattern, similar to that in the Minuet and Trio movement, appeared:

<i>Poco Adagio</i> [theme]	c-minor
duo variation	c-minor
“oboe variation”	E-flat-Major
trio variation	e-flat-minor
<i>meno mosso</i> - brass	G-flat-Major
<i>Erster Zeitmaß</i> - bass clarinet	f-sharp-minor
“serenade” variation	A-Major
<i>die gleiche Bewegung</i>	a-minor
<i>Feierlich</i>	C-Lydian-dominant
<i>come prima ma con dolore</i>	c-minor

Figure 13. Table of theme and variations, *Il vecchio tedesco* [Konzertlein]

⁸¹ The use of his own public nickname, modified to allude to “*il vecchio castello*” (from Modest Mussorgsky’s *Pictures at an Exhibition*) further supports the theory that this section of the work, and this central movement in particular, is of intense personal significance. The theme loosely resembles Mussorgsky’s and the alto saxophone, featured in Maurice Ravel’s orchestration of the Russian’s piece, is the second solo voice heard in Stezka’s movement. Interestingly, the preface to the first print of Mussorgsky’s work describes the painting that inspired Mussorgsky’s piece as featuring a troubadour beside the castle. Hausswald, in his history of the serenade, suggests that the practice of the troubadours was the ancestor of the original vocal *serenata*. That connection (especially when viewed in proximity to the Orpheus/Euridice quotation and allusion) highlights the lover-to-his-beloved characteristic of the serenade that all but disappeared in the eighteenth- and nineteenth-centuries (except in notable dramatic cases such as “*Ecco, ridente in cielo*” from Rossini’s *Il Barbiere di Siviglia*, and “*Deh vieni a la finestra*” from Mozart’s *Don Giovanni*).

The movement descends from c-minor to the farthest point, G-flat-Major, then begins its ascent back to c-minor. Like assembling a puzzle, the whole movement revealed itself as every variation was placed in its proper spot.⁸² Stezka's use of both German and Italian for tempos as well as expressive and muting indications mirror his bilingual lifestyle.⁸³ Stezka's choice to switch the first alto saxophone player to soprano not only provides a fresh solo voice, but changes the complexion of the ensemble, as Orpheus must have been profoundly effected by his own journey.⁸⁴ The variations in the second half of the movement become more exotic, and more wildly vary the theme (the earlier variations seem almost like counterpoint exercises at first⁸⁵). The movement ends with a variation that recalls the opening theme in the solo horn, though here stopped, and makes effective use of the echo figures that pervade the work.

The final movement of *Konzertlein* is marked "*Vivo*" and written in a clear sonata form. The 6/8 meter and mood of the work coincide with the typical *giga-*

⁸² The only variation that was lost was the "serenade" variation in A-Major, the first step in the ascent. It is marked in English (Slightly faster, lyrical) because it is the first moment of music I supplied myself. This is, in effect, the troubadour's song, scored for a new instrumental voice, the soprano saxophone and its darker partner the tenor saxophone. The accompaniment is derived from the typical serenade "strumming", as well as the accompaniment of the main theme of the *Vivo* movement of *Konzertlein*.

⁸³ One will note that the piece begins "in Italian" and descends to German only to return to Italian. The "depth" of German here is likely meant to express a personal depth. The turn-around occurs at the f-sharp-minor variation, where the bass clarinet is featured, a darker manifestation of the soprano clarinet whose voice Stezka utilizes frequently in the first movement of *Konzertlein*.

⁸⁴ See note 70.

⁸⁵ The presence of the *passus durusculus* as the countermelody in the first variation, often used to represent death, in this most intimate movement, strongly suggests musically that Stezka may have suffered some kind of loss, perhaps of a close partner. Furthermore, it is informative to note, due to this movement's connection to *Pictures at an Exhibition*, that in the second movement of Mussorgsky's *Songs and Dances of Death*, called "Serenade", Death serenades an ill woman, in the end taking her from the land of the living. Biographical details do not, however, confirm such a supposition and listeners can easily hear it as simply another instance of Orphic tone-painting.

type third movement of an eighteenth-century concerto. The main theme, presented first in the horn (recalling the opening color of *Il vecchio tedesco*) at m. 3 and in both the soprano saxophone and horn at m. 13, features an accompaniment pattern that carries the notation “*drehen*”.⁸⁶ Stezka notates the drum part at mm. 24-29 below the short score⁸⁷. The second theme, arrived at via authentic cadence in C-major, is actually in a-minor. The bass clarinet is again the featured instrumental color. The closing theme, in the march style,⁸⁸ is presented at first by the trombone, an instrument hitherto unused soloistically. A cadential extension at mm. 61-64 echoes the horn’s iteration of the closing theme and closes the exposition in d-minor.

The development, lasting from mm. 65-93, is composed of a Turkish brass-band style variation of the main theme.⁸⁹ Stezka again notated the percussion parts very clearly. I chose the saxophones to support the accompaniment rather than the horns in order to keep articulations clear in that range since the effect of

⁸⁶ “To turn” or “to rotate”. Stezka evidently wanted the accompaniment to be passed around the group underneath the horn and later the horn and soprano saxophone (which he likewise clearly indicates). This is the marking that prompted my orchestration of the accompaniment in the “serenade” variation in the previous movement.

⁸⁷ The changing meters and close attention to detail in the percussion writing suggest the gypsy style of music Stezka was familiar with in his youth.

⁸⁸ The march is thematically linked to the middle section of the opening movement of *Wind Serenade*. This march, however, is entirely in d-minor. Robinson calls this a “whiff of a funeral march” (*Vilém Stezka: A Life*, 149) and I am inclined to agree. Accordingly, I chose to support the march theme with the heavy, earthy sounding marimba, in contrast to supporting the second theme with the vibraphone that is brighter and capable of more sustain.

⁸⁹ Supposing Stezka, in his youth, played trumpet in his Romanian gypsy group, the development takes on a very deep personal significance. It is as if by passing through *Il vecchio tedesco* the rest of the work has taken on a kind of autobiographical character. Thinking back however, one may remember that a similar trumpet solo passage occurs in the first movement of *Konzertlein*. Is then the entire work colored autobiographically? Or is this a purely musical thread sewn through the imbedded concerto? In sonata form/inter-movement structure terms, this revelation of personal meaning signals a more significant level of “play” with the material at hand. Similarly, the music dictates a treatment of the ensemble that is more exploratory, as if Stezka meant *Konzertlein* to be a “developmental” episode.

the changing meters relies on rhythmic precision. The oboe, bassoon and saxophones extend and close the brass-band theme cadencing on e-flat-minor at m. 90. Mirroring the transposition up by minor-second at m. 65, the echo is transposed up by minor-second at m. 92, modulating back to F-major for the recapitulation.

In the recapitulation the second theme is adjusted as one would expect, but the closing theme is replaced by a mode-adjusted version of the Turkish brass-band theme that Stezka marked "*Alle*". The cadential extension of the closing theme is included at m. 145,⁹⁰ closing the movement (and *Konzertlein*) quietly in F-Major.

3.4 Analysis of fragments and discussion of the completion of *Zora*, Rondo, and *Marcia dall'ombra*

These movements were almost completely destroyed and only fragments of the score or sketches are extant. I used my analysis of the previous movements, as well as these fragments, to inform my completion of each of these movements. Only m. 1 through the downbeat of m. 45 of *Zora* survived. Thankfully, the fragment is both oddly well-preserved and meticulously notated.⁹¹ The first section, mm. 1-28, is in the C-lydian-dominant mode of both the Sonata: Allegro movement as well as the *Feierlich* variation from *Il vecchio tedesco*. At mm. 16-17, Stezka chooses to pass the melodic line from soprano

⁹⁰ Here the harmonic context is almost exactly like that found in the *Marcia all'alba*. In retrospect, this colors the opening march (with its a-minor middle section) slightly funerary, thus affecting the entire work. It also helps to confirm the growing idea that the whole of *Wind Serenade*, despite its generic title and masks of quotation and allusion, is autobiographical in nature.

⁹¹ Stezka again changes the complexion of the ensemble, marking "*Pauk. aus Glock.*". The change is temporary, perhaps a signifier of the "character" element of this movement, as the timpani returns in the Rondo.

saxophone to tenor saxophone as I chose to do in the serenade variation.⁹² The figure at mm. 27-28 in the contrabass not only prepares the rhetorically loaded figure beginning at m. 29 (see below), but also inverts the cadential extension figure from the Minuet and Trio movement:⁹³



Figure 14. Bass figure (mm. 27-28), *Zora*

⁹² I must be truthful and confess that I wrote the “serenade” variation before reconstructing the last three movements. Perhaps that is not the most thorough scholarly approach, but the serendipitous “echo” here confirms, at least for me, that completing the work temporally was the appropriate course of action. In this sense the composition, completion, and listening experience are then all voyages of discovery with Stezka’s steps echoing behind me, and mine behind the listener’s.

⁹³ The octave leap descends, whereas it earlier descended then ascended. In terms of the Orpheus myth this extra redirection towards Hades might be a subtle tone-painting of the look that dooms his quest. This further emphasizes the theme of loss, and humankind’s inevitable surrender to death. This overt connection to the Minuet and Trio (and if we look ahead, the parallels between Sonata: Allegro and Rondo, and the outer-movement marches) signals a return to the material previous to *Konzertlein*. These last three movements might then be seen as both an ascent from the personal depths of *Il vecchio tedesco* as well as an inverted recapitulation of the inter-movement sonata structure simultaneously- a kind of Schrödinger’s binary form.

At m. 29 the second section of *Zora* begins. The accompaniment of planed chords (recalling the final variation of *Il vecchio tedesco*) is taken from one of Stezka's *Neue Lieder*, "*Schwarze Katze*" (see example on next page).⁹⁴

I elected to insert at the center of the movement another A section, this time shorter, more lightly orchestrated, and with the melody above the accompanimental sixths (mm.45-56). I incorporated a melodic fragment from the B section at mm. 53-54 to both vary the A music, and blend it with the B section slightly. Since that material cadences on b-flat-minor and Stezka chooses not to modulate at mm. 28-29, I wrote the second B section starting in b-flat minor, this time with the melody in the baritone saxophone, mirroring what Stezka marks for the second theme(s) in the Vivo movement of *Konzertlein*. I

⁹⁴ In investigating the title of the work, *Zora*, I found that it is a Slavic name meaning "dawn" or "aurora". The connection to *Marcia all'alba* is clear. In leaf 27 of the Correspondence folio I found a reference to *Zora* in a letter to his mother, Božena. By context, it sounded as though Stezka was referring to an object, not a person, and not a piece of music. I was confused and had little else to go on. A Turkish friend heard me discussing this issue one day and told me about some old story his grandmother used to tell involving a street cat in Van, Turkey. As I researched the story, I found that it had inspired a Turkish tradition of nesting dolls derived from the Russian *matryoshka*. The Turks, known for their miniatures, and revering the strong (and strangely water-loving) Turkish breed of cat, began making nested dolls in the shape of these Van cats, but on a very small scale. According to Cunc Eryilmaz's doctoral dissertation "The Zora doll[s]: East and West, Black and White, Yin and Yang" (PhD diss., University of Hartford, 1987), a survey of this practice and the only resource in English, "the smallest cat was carved first, but painted last, while the other four dolls were painted black and white in alternating fashion" (Eryilmaz, 7). The artistic goal was to present the largest cat as a typical Van (mostly cream-colored, with a striped tail and headspots), the next cat as dark and subtly shaded, the third another white cat, this time painted with some of the second cat's aspects, the fourth, a lightened dark cat, and the final miniature cat a "perfect blend betwixt the two" (Eryilmaz, 9). At first, this research seemed a waste of time, but when I discovered the allusion to the Rilke song I was glad I had delved so deep. Though not in Stezka's belongings after the earthquake, I imagine that Stezka obtained one of these *Zora* dolls, or at least knew of the practice or the legend (T. Alton Robinson suggests that one of the "Mihais" in Stezka's Rumanian gypsy band may have been a fellow from Constanta who fled Romania because he was being investigated for "thieving and smuggling Turkish baubles" [his translation], pp. 173-175). Eryilmaz does mention that the small group of artisans who produced these curios were forced out of Asia Minor in the early 1920's and settled "somewhere in very Eastern Europe, the only region where any of these specimens has been located" (Eryilmaz, 191).

Sehr Langsam

The image shows a musical score for the song "Schwarze Katze" by Stezka. It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line starts with the lyrics "Ein — Ge -" and has a fermata over the word "Ge". The piano accompaniment features a bass line with eighth notes and a treble line with chords and arpeggios. The second system continues the vocal line with the lyrics "spenst ist noch wie ei - ne Stel - le, dran dein Blick mit — ei - ne Klang - e". The piano accompaniment continues with similar textures, including a section marked "8vb" (8va) in the bass line. Dynamics include *ppp*, *pp*, and *p*. The tempo is marked "Sehr Langsam".

Figure 15. Excerpt of Stezka's "Schwarze Katze" from *Neue Lieder* (1926)

chose to bring the last A section back to C-Lydian-dominant to strengthen the already evident tie to the Minuet and Trio and *Il vecchio tedesco* through a harmonic departure and return. In mm. 77-78, I blended the B and A sections further, incorporating a melodic fragment from the B section once again. Since the precedent had been set by Stezka, and the movement felt somewhat incomplete when resolving the lydian-dominant modality to F-Major at mm. 89-90, I used the "horn fifths" closing gesture combined with the typical

eighteenth-century extension device of a third-inversion dominant-seventh to link *Zora*⁹⁵ to the following Rondo, *attacca*.

Only the first presentation of the rondo subject survives of this penultimate movement. Stezka marked the first phrase “*Säsof.*”, the second “*Bläs.*”, and the third “*alle*”. As Stezka does in *Sonata:Allegro*, *Minuet and Trio*, and *Il vecchio tedesco*, I chose to send the rondo subject on a journey both modally and tonally:

m. 1	B-flat	Major
m. 72	F	Lydian/Lydian-dominant
m. 114	g	Lydian-minor
m. 136 (partial)	F	Mixolydian (over V-pedal)
m. 142 (partial)	B-flat	Major

Figure 16. Table of rondo subject tonalities and modalities, Rondo

Also like Stezka, I chose to allude to both prior movements in this work and some of his previous works in the episodes.

⁹⁵ Were the connections to earlier personalized movements and the allusion to his own song not enough, Stezka’s use of a “character piece” in a serenade, according to Kearns (*Six Serenades*, x), is a peculiarity of works from the Öttingen-Wallerstein court. This more specified location of practice marks the *Wind Serenade* as South German, much like Stezka himself. This is, of course, yet another piece of evidence supporting the claim that *Wind Serenade* is autobiographical throughout, and just as importantly, that that autobiographical nature becomes clearer as the piece progresses. Neither Robinson nor Gau make more than cursory comments about Stezka and the Öttingen-Wallerstein court. Only in Müller’s article is any mention made of the court relevant to Stezka personally, as Elrike’s grandfather was a postmaster there (see note 84).

	Wind Serenade movements	Other works
m. 27	Trio from Minuet and Trio	"Orpheus. Hermes. Euridyke."
m. 87	inversion of Zora melody, meter	"Schwarze Katze"
m. 128	"serenade" variation	introduction to Balthus' <i>Mitsou</i> ⁹⁶

Figure 17. Table of allusions to previous movements and other works, Rondo

I continued to develop Stezka's concepts of imbedding music within other musics and misaligning important structural arrivals. Between the two tri-tone related iterations of the first episode's theme (m. 46), I inserted a lightly orchestrated "false subject". After the *Turceasca* version of the subject at mm. 114-127, the piece modulates to B-flat-Lydian-minor where I overlaid a version of the "serenade" variation from *Il vecchio tedesco* with the re-arrival of the global

⁹⁶ Balthus, the artist, was a younger friend of Rilke's. Rilke contributed a touching introduction to a collection of wood-cut prints by Balthus entitled *Mitsou* that dealt with a boy's joy and despair at finding, loving, and ultimately losing his black cat. This text, though in French, a tongue that Stezka certainly knew but showed no particular aptitude in, ties together the explicit references to cats and the emphasis on Orpheus' loss and how he coped with such an experience. Interestingly, Rilke chooses to discuss "possession" in the *Mistou* introduction, whereas Stravinsky, in detailing his appropriation of what he thought was the music of Pergolesi in *Pulcinella*, uses the same term applied to women (White, *Stravinsky: A Critical Survey*, 86). Stravinsky carefully parses the difference between utilizing older materials out of respect or out of love. It is a distinction that I believe is unnecessary. As Stezka's work is simultaneously a serenade, symphony, concerto, character piece, and an overgrown sonata-form, one can approach completing a work, or writing a new work based on older musics, as an exercise in both love and respect (in Stravinsky's terms) all at once. Despite my disagreement with him, I cannot overestimate the value of the discussion in which Stravinsky takes part since Stezka's work reveals itself as a piece motivated by a deeply personal expression of loss. This is the most thoroughly eighteenth-century element of the work: the core of profound sentiment communicated by outer layers of common language and understanding. Robinson presents little convincing evidence towards an identification, giving us only circumstantial clues that lead in too many directions, and a close reading of Gau's work shows us only her own suspicions (the Afterword closes with a question, left in German [both Gau and Stezka's native tongues] when translated by Gau herself, *Vielleicht ist der Konflikt wenn nicht im Musikleben...wo dann?* "then where?", indeed). Fittingly, it is Rilke who asks the most important question, through who I argue is the most important character-surrogate-motivatrix in this work, Eurydike, "Wer?"

tonic as well as a countermelody in the muted trumpet inspired by excerpts from Rilke's introduction to *Mitsou* by Balthus. Additionally, the rondo subject begins over the dominant-pedal at m. 136 before the cadence on the global tonic. Lastly, I chose to recall the opening measures of the Sonata: Allegro in the last few measures of the Rondo, and abruptly change the mode to minor on the last chord, to make both surface-level and meta-syntactical connections to *Marcia dall'ombra*.

Only the first few measures of the final march exist in Stezka's hand. The fragments finally cease to exist, Stezka's steps also ceasing behind me. He gives us the briefest glimpse of an overtly dark (one might say funerary) type.⁹⁷ I completed *Marcia dall'ombra* (march from the shadow) to complement the opening march formally and functionally,⁹⁸ with a contrasting section at m. 20 and an adjusted return to the opening material.

3.5 Conclusions

Ultimately, Stezka is providing us with a narrative, an *Untergeschichte* that flows beneath the surface of *Wind Serenade*. He tells this story in parts: *Wind Serenade* itself, the embedded *Sinfonie*, and the even more deeply embedded *Konzertlein* at whose center rests *Il vecchio tedesco*, each subtly altered once past the midpoint. The complex intertextuality of the work takes the informed listener on a sometimes difficult journey into the depths of Stezka's mind (and I argue heart). I chose to complete *Wind Serenade* not only out of love and respect

⁹⁷ To accentuate the darkness of the material, I chose to switch the soprano saxophone back to alto, recalling the instrumental color of the first four movements of the work.

⁹⁸ Using Stezka's tri-tone pivot technique, I continued the vacillation between tonal centers E and B-flat from the Rondo in this final march, fusing the last movement to the previous two just as Stezka connects the first three.

for Stezka's music and his expressive goals, but also, as Rilke explains to the mourning Balthus in *Mitsou*, to affirm its existence by giving it a definite ending, "*Eh bien, c'est la mort*"⁹⁹. And finally, though completed, listeners continue to bring a part of the work, and Stezka himself, back from Hades with *us*...once again in Rilke's words:

Vit-il encore? Il survit en vous...

⁹⁹ Balthus, *Mitsou* tr. Richard Miller (New York: Metropolitan Museum of Art, 1984), 59.

Appendix

Wind Serenade

Full Score in concert pitch

(excepting instruments that transpose by octave or two octaves)

by

Vilém Zdeněk Stezka/Russell Podgorsek

Marcia all'alba

[*Sinfonia*]

I. Sonata (Allegro)

II. Minuet and Trio

[*Konzertlein*]

1. Allegro

2. Il vecchio tedesco

3. Vivo

III. Zora

IV. Rondo (Allegro)

Marcia dall'ombra

Duration: 30 minutes

Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets in B-flat, Bass Clarinet, 2 Bassoons, Alto/Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, 2 Trumpets in B-flat, 2 Horns in F, 2 Trombones, Tuba, Contrabass, Timpani/Glockenspiel, 3 Percussion

Marcia all'alba

Andante, ♩ = 104

Flutes 1-2

Oboes 1-2

Clarinet in B♭ 1-2

Bass Clarinet

Bassoons 1-2

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

Andante, ♩ = 104

Trumpets in B♭ 1-2

Horns 1-2

Trombones 1-2

Tuba

Andante, ♩ = 104

Contrabass

Andante, ♩ = 104

Timpani in G, D, G

Percussion 1

Percussion 2

Percussion 3

Marcia all'alba

10 **A**

Fls.

Obs.

B. Cls.

B. Cl.

Bsns.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

10 **A**

B^b Tpts.

Hns.

Tbns.

Tuba

10 **A**

Cb.

10 **A**

Timp.

Perc. 1

Perc. 2

Perc. 3

This musical score is for the piece 'Marcia all'alba'. It is divided into three systems. The first system includes Flute (Fls.), Oboe (Obs.), Bass Clarinet (B. Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The second system includes Baritone Trumpets (B^b Tpts.), Horns (Hns.), Trombones (Tbns.), and Tuba. The third system includes Contrabass (Cb.), Timpani (Timp.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score is marked with a box containing the letter 'A' and the number '10' at the beginning of each system. Dynamics include *f*, *p*, and *pp*. There are also markings for *a2.* and *3*. The notation includes various note values, rests, and articulation marks.

Marcia all'alba

18 B

Fls. *p* *mf* *p cresc.*

Obs. *p* *mf* *p cresc.*

Bs. Cls. *p* *mf* *p cresc.*

B. Cl. *p* *mf*

Bsns. *p* *mf* *p cresc.*

A. Sx. 1 *pp* *p* *mf*

A. Sx. 2 *pp* *p* *mf*

T. Sx. *pp*

B. Sx.

18 B

B. Tpts. *mf* *p cresc.*

Hns. *mf* *mf* *mf*

Tbns. *mf* *mf* *mf*

Tuba

18 B *pizz.*

Cb. *p cresc.*

18 B

Timp.

Perc. 1

Perc. 2

Perc. 3

Marcia all'alba

27

Fls. *mf* *p* *f*^s

Obs. *mf* *p* *f*^s

B. Cls. *mf* *p* *p*

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

Bsns. *mf* *mf* *f*

A. Sx. 1 *p* *f* *p*

A. Sx. 2 *p* *f* *p*

T. Sx. *mf* *mf* *p* *f* *pp*

B. Sx. *mf* *mf* *p* *f* *p*

27 *via sord.* *mf* *p* *f*

B. Tpts. *mf*

Hns. *p* *f*

Tbns. *mf* *mf*

Tuba

27 *arco* *mf* *pizz.* *p*

27 *mf* *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

Marcia all'alba

35

Fls.

Obs.

Bb Cls.

B. Cl.

Bsns.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

35

B. Tpts.

Hns.

Tbns.

Tuba

35

Cb.

35

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score is for a march titled "Marcia all'alba". It features a large ensemble of instruments. The woodwind section includes Flutes (Fls.), Oboes (Obs.), B-flat Clarinets (Bb Cls.), Bass Clarinet (B. Cl.), Bassoons (Bsns.), Alto Saxophones 1 and 2 (A. Sx. 1, A. Sx. 2), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The brass section includes B-flat Trumpets (B. Tpts.), Horns (Hns.), Trombones (Tbns.), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is divided into two systems. The first system covers measures 35 to 40, and the second system covers measures 35 to 40. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various dynamic markings: *f* (forte), *p* (piano), *mfp* (mezzo-forte piano), and *pp* (pianissimo). There are also articulation marks such as accents and slurs. A "senza sord." instruction is present for the B. Tpts. section. A "D" in a box is placed above several measures in the woodwind and brass sections.

41

Fls. *pp*

Obs. *mf* *p*

B♭ Cls. *pp*

B. Cl.

Bsns. *mf* *p*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx.

B. Sx. *mf*

41

B♭ Tpts.

Hns.

Tbns.

Tuba

41 *pizz.*

Cb. *pp*

41

Timp.

Perc. 1

Perc. 2

Perc. 3

I. Sonata: Allegro

Allegro, $\text{♩} = 120$

A

Flutes 1-2
Oboes 1-2
Clarinet in B \flat 1-2
Bass Clarinet
Bassoons 1-2
Alto Sax. 1
Alto Sax. 2
Tenor Sax.
Baritone Sax.

Allegro, $\text{♩} = 120$

A

Trumpets in B \flat 1-2
Horns 1-2
Trombones 1-2
Tuba

Allegro, $\text{♩} = 120$

A

Contrabass
Timpani in F, C, E \flat

BASS DR., BRAKE DR.

Percussion 1
Percussion 2

SNARE DRUM

Percussion 3

I. Sonata: Allegro

24 C D *poco rit.* **Meno mosso, ♩ = 104**

Fls. *f* *pp*

Obs. *f* *pp*

Bs. Cls. *f* *pp*

B. Cl. *f* *pp*

Bsns. *f* *pp*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *f* *p*

B. Sx. *f* *pp*

24 C D *poco rit.* **Meno mosso, ♩ = 104**

B. Tpts. *fp* *fp*

Hns. *fp* *fp*

Tbns. *mf*

Tuba *mf*

24 C D *pizz.* *poco rit.* **Meno mosso, ♩ = 104**

Cb. *mf*

24 C D *poco rit.* **Meno mosso, ♩ = 104**

Timp. *mf* *p*

Perc. 1 BRAKE DR., BASS DR. TAM TAM *f* *mf* *p* *pp*

Perc. 2 MARIMBA *soft mallets* *p*

Perc. 3 SNARE DRUM *mf* *p*

I. Sonata: Allegro

34

Fls. *pp* *ppp* **E**

Obs.

B. Cls. *pp* *ppp*

B. Cl. *p* *f*

Bsns. *pp* *p* *f*

A. Sx. 1 *pp* *p* *f*

A. Sx. 2 *p* *f*

T. Sx. *p* *f*

B. Sx. *f*

34

B. Tpts.

Hns. *f*

Tbns.

Tuba

34

Cb. *arco* *p* *mf* **E**

34

Timp. **E**

Perc. 1 **TAM TAM**

Perc. 2 **MARIMBA** *p* *mf*

Perc. 3

I. Sonata: Allegro

H Tempo primo, ♩ = 120

45

Fls.

Obs.

Bs. Cls.

B. Cl.

Bsns.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

H Tempo primo, ♩ = 120

45

B. Tpts.

Hns.

Tbns.

Tuba

H Tempo primo, ♩ = 120

45

Cb.

H Tempo primo, ♩ = 120

45

Timp.

Perc. 1

Perc. 2

MARIMBA

(dead)

Perc. 3

I. Sonata: Allegro

55

G

Fls.

Obs.

B♭ Cls.

B. Cl.

Bsns.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

55

B♭ Tpts.

Hns.

Tbns.

Tuba

55

Cb.

55

Timp.

Perc. 1

Perc. 2

Perc. 3

MARIMBA

VIBRASLAP

f, *mf*, *f*, *fp*, *p*, *a2.*, *con sord.*, *pizz.*

I. Sonata: Allegro

65

[H]

Fls. *fp* *p* a2.

Obs. *fp* *p* a2.

B. Cls. *fp* *fp* *p* a2.

B. Cl. *pp* *p* *fp* *mp*

Bsns. *p* *pp* *a2.*

A. Sx. 1 *fp* *p*

A. Sx. 2 *fp* *p*

T. Sx. *fp* *p*

B. Sx. *pp*

65

[H]

B. Tpts. *p*

Hns.

Tbns.

Tuba

65

[H]

Cb. *pizz.*

65

[H]

[TIMPANI]

Timp. *pp*

Perc. 1

Perc. 2

[MARIMBA]

p

Perc. 3

I. Sonata: Allegro

I Tempo primo, ♩ = 120

75

Fls. *f*

Obs. *f*

B. Cls. *f*

B. Cl. *f*

Bsns. *f* a2. *mf* *f*

A. Sx. 1 *f* *mf* *f*

A. Sx. 2 *f* *mf* *f*

T. Sx. *f*

B. Sx. *f*

I Tempo primo, ♩ = 120

75

B. Tpts. *f* a2. *mf* *f*

Hns. *f*

Tbns.

Tuba

I Tempo primo, ♩ = 120

75

Cb. *f*

I Tempo primo, ♩ = 120

75

Timp. *f*

Perc. 1

BRAKE DR., BASS DR. *f*

Perc. 2

SPLASH CYMBAL *pp* *f* *pp*

Perc. 3

SNARE DRUM *f*

I. Sonata: Allegro

86 J
 Fls. *f*
 Obs. 1. 3 *fp* *f* a2. *f*
 B. Cls.
 B. Cl.
 Bsns.
 A. Sx. 1 *f*
 A. Sx. 2 *f*
 T. Sx. *p* *f*
 B. Sx. *f* *fp* *f*
 86 J
 B. Tpts. *fp*
 Hns. a2. *p* *f*
 Tbns. 1. 3 *f* *fp* *f*
 Tuba *f*
 86 J
 Cb. *pizz.* *arco* *pizz.*
fp *f*
 86 J
 Perc. 1 BRAKE DR., BASS DR. *f*
 Perc. 2 *f*
 Perc. 3 SNARE DRUM *f*

I. Sonata: Allegro

99 *poco rit.* K *Meno mosso, ♩ = 104*

Fls. *f* *pp*

Obs. *f* *pp*

B. Cls. *f* *pp*

B. Cl. *p*

Bsns. *pp* *p*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

99 *poco rit.* K *Meno mosso, ♩ = 104*

B. Tpts. *p*

Hns. *p*

Tbns. *p*

Tuba *p*

99 *poco rit.* K *Meno mosso, ♩ = 104*

Cb. *pizz.* *p*

99 *poco rit.* K *Meno mosso, ♩ = 104*

Timp. *pp*

Perc. 1 *BASS DRUM* *mf* *p* *TAM TAM* *pp*

Perc. 2 *MARIMBA* *p*

Perc. 3 *SNARE DRUM* *mf* *p*

I. Sonata: Allegro

L Tempo primo, ♩ = 120

109

Fls. *pp* *ppp* *f* *pp* *f* *p*

Obs. *p* *pp* *ppp* *f* *pp* *f*

B. Cls. *p* *pp* *f* *pp* *f* *p*

B. Cl. *f* *p*

Bsns. *f* *fp* *f*

A. Sx. 1 *pp* *f* *f*

A. Sx. 2 *pp* *f* *f*

T. Sx. *f* *fp* *f*

B. Sx. *f* *fp* *f*

109

B. Tpts. *f*

Hns. *f*

Tbns.

Tuba

109

Cb. *arco* *mf*

109

Timp. *mf*

Perc. 1 TAM TAM *BASS DRUM* *fp* *f*

Perc. 2 MARIMBA *p* *mf* *SPLASH CYMBAL* *f*

Perc. 3

I. Sonata: Allegro

Tempo primo, ♩ = 120

120

Fls. *pp* *f*

Obs. *fz* *f* *fp*

B. Cls. *pp* *f*

B. Cl. *pp* *f*

Bsns. *fz* *f*

A. Sax. 1 *fz* *f*

A. Sax. 2 *fz* *f*

T. Sax. *fz* *f* *fp* *f*

B. Sax. *fz* *f*

120

B. Tpts. *f* *fp*

Hns. *fz* *f*

Tbns. *f*

Tuba *f*

120

Cb. *arco* *f*

120

Timp. *f*

Perc. 1 *f* BRAKE DR., BASS DR.

Perc. 2

Perc. 3 *f* SNARE DRUM

N Tempo primo, ♩ = 120

131

M

Musical score for woodwinds and strings, measures 131 to 140. Includes parts for Flute (Fls.), Oboe (Obs.), Clarinet in B-flat (B. Cl.), Bassoon (Bsns.), Saxophone 1 (A. Sx. 1), Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.).

Dynamic markings: *p*, *fp*, *f*, *mp*, *pp*, *f*.

Articulation: accents, slurs, and phrasing slurs.

Rehearsal mark N is placed above measures 137-140.

131

M

N Tempo primo, ♩ = 120

Musical score for brass instruments, measures 131 to 140. Includes parts for Baritone Trumpets (B. Tpts.), Horns (Hns.), Trombones (Tbns.), and Tuba.

Dynamic markings: *fp*, *f*.

Rehearsal mark N is placed above measures 137-140.

131

M

N Tempo primo, ♩ = 120 *f*

Musical score for Cymbals (Cb.), measures 131 to 140. Part is mostly rests.

Rehearsal mark N is placed above measures 137-140.

131

M

N Tempo primo, ♩ = 120

Musical score for Tom-toms (Timp.), measures 131 to 140. Part is mostly rests.

Rehearsal mark N is placed above measures 137-140.

Musical score for Percussion 1 (Perc. 1), measures 131 to 140. Part is mostly rests.

Musical score for Percussion 2 (Perc. 2), measures 131 to 140. Includes a SPLASH CYMBAL part with a *pp* dynamic marking.

Musical score for Percussion 3 (Perc. 3), measures 131 to 140. Includes a SNARE DRUM part.

I. Sonata: Allegro

142

Fls.

Obs.

B. Cls.

B. Cl.

Bsns.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

142

B. Tpts.

Hns.

Tbns.

Tuba

142

Cb.

142

Timp.

Perc. 1

Perc. 2

Perc. 3

f *mf* *f* *pp*

BRAKE DR., BASS DR.

SPLASH CYMBAL

SNARE DRUM

C-B

II. Minuet and Trio

Andante, ♩ = 92

A

Flutes 1-2

Oboes 1-2

Clarinets in B \flat 1-2

Bass Clarinet

Bassoons 1-2

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

Andante, ♩ = 92

A

Trumpet in B \flat 1

Trumpet in B \flat 2

Horns 1-2

Trombones 1-2

Tuba

Andante, ♩ = 92

A

Contrabass

arco

Andante, ♩ = 92

C.A.
F.D. A

Timpani in F, C, E \flat

Percussion 1

Percussion 2

Percussion 3

II. Minuet and Trio

13

B

Fls. *p* *f* *p*

Obs. *p* *f* *p*

B. Cln. *p* *f* *p*

B. Cl. *p* *f* *p*

Bsns. *p* *f* *p*

S. Sx. *p* *f* *p*

A. Sx. *p* *f* *p*

T. Sx.

B. Sx.

13

B

B. Tpt. 1

B. Tpt. 2

Hns. *p* *p* con sord. *p*

Tbns. *p* *p* con sord. *p*

Tuba

13

B

Cb. *p*

13

B A-B \flat D-E

Timp. *pp*

Perc. 1 CROTALES *pp*

Perc. 2

Perc. 3

II. Minuet and Trio

24

Fls.

Obs.

B. Cln.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

24

B. Tpt. 1

B. Tpt. 2

Hns.

Tbns.

Tuba

24

Cb.

24

B-C
E-F

Timp.

Perc. 1

Perc. 2

Perc. 3

Detailed description: This page of a musical score covers measures 24 through 31. It features a woodwind section with Flute (Fls.), Oboe (Obs.), Bass Clarinet (B. Cln.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). A brass section includes Baritone Trumpet 1 (B. Tpt. 1), Baritone Trumpet 2 (B. Tpt. 2), Horns (Hns.), Trombones (Tbns.), and Tuba. The percussion section consists of a Cymbal (Cb.), Timpani (Timp.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score includes various dynamics such as *f*, *p*, *fp*, and *f* < *f*, along with articulation marks like accents and slurs. A first ending bracket labeled 'C' is present in measures 24, 25, and 26. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4.

II. Minuet and Trio

34 *accel.* D Più mosso, $\text{♩} = 108$

Fls. *f* a2.

Obs. *f* a2.

B. Cls. *f* a2.

B. Cl. *p*

Bsns. *f*

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

34 *accel.* D Più mosso, $\text{♩} = 108$

B. Tpt. 1 *p ma solo*

B. Tpt. 2 *p ma solo* con sord.

Hns. *fp*

Tbns.

Tuba *f*

34 *accel.* D Più mosso, $\text{♩} = 108$

Cb. *p* *pp* *fp* *f*

34 *accel.* D Più mosso, $\text{♩} = 108$

Timp. *p* *pp* *p*

Perc. 1

Perc. 2 MARIMBA *mp* *fp*

Perc. 3 VIBRAPHONE *mf*

II. Minuet and Trio

E

44

Fls. *ff* *fp* *f*

Obs. *ff* *f*

B. Cls. *ff* *f*

B. Cl. *p* *f*

Bsns. *ff* *f*

S. Sx. *ff* *f*

A. Sx. *ff* *fp* *f*

T. Sx. *ff* *fp* *f*

B. Sx. *ff* *fp* *f*

E

44

B. Tpt. 1 *p* *f*

B. Tpt. 2 *p* *f* *con sord.*

Hns. *fp* *ff* *fp*

Tbns. *f*

Tuba *f*

E

44

Cb. *fp* *fp* *f*

E

C-B \flat
F-E \flat

44

Timp. *p* *p* *f*

CROTALES

BASS DRUM

Perc. 1 *pp* *f*

Perc. 2 *fp* *mp* *fp* *f*

Perc. 3 *fp* *mf*

II. Minuet and Trio

F poco a poco agitato

53

Fls. *p sempre*

Obs. *ff* *p sempre*

B. Cls. *ff* *p sempre*

B. Cl. *p*

Bsns. *ff* *p sempre*

S. Sx. *ff* *p sempre*

A. Sx. *ff* *p sempre*

T. Sx. *ff* *p sempre*

B. Sx. *f* *p sempre*

F poco a poco agitato

53

B^b Tpt. 1 *p*

B^b Tpt. 2 *fp*

Hns. *fp* *ff* *fp* *fp*

Tbns. *fp con sord.* *fp*

Tuba *ff*

F poco a poco agitato

53

Cb. *ff*

F poco a poco agitato

53

Timp. *pp* *pp*

Perc. 1 CROTALES *pp* *pp*

Perc. 2 *ff* *p sempre*

Perc. 3 *p sempre*

II. Minuet and Trio

63 *poco a poco rit.*

Fls. *1.*

Obs. *1.* (1) *sopra voce*
mf

B. Cls. *1.*

B. Cl. *pp* *mf*

Bsns. *1.* *p*

S. Sx. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

63 *poco a poco rit.*

B. Tpt. 1 *p* *fp*

B. Tpt. 2 *fp* *fp*

Hns. *fp* *fp* *fp* *fp*

Tbns. *fp* *fp* *fp* *fp*

Tuba *p*

63 *poco a poco rit.*

Cb. *p*

63 *poco a poco rit.*

Timp. *pp* *pp* *C-B*

Perc. 1 *pp*

Perc. 2 *pp*

Perc. 3

II. Minuet and Trio

H

73 G a tempo, ♩ = 108

Fls. *fp* *ff* *fp*

Obs. *f* *ff*

B. Cls. *mf* *f* *ff*

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

Bsns. *f* *ff*

S. Sx. *f* *ff* *fp*

A. Sx. *f* *ff*

T. Sx. *f* *ff* *fp*

B. Sx. *f* *fp*

73 G a tempo, ♩ = 108

H

Bs Tpt. 1

Bs Tpt. 2

Hns. *fp* *ff*

Tbns. *p* *f* *p*

Tuba

73 G a tempo, ♩ = 108

H

Cb. *f* *fp*

73 G a tempo, ♩ = 108

H

Timp. *p* *f* *p*

Perc. 1

Perc. 2 *mp* *f* *f* *p*

Perc. 3 *mf* *fp*

II. Minuet and Trio

83 Fls. *poco rit.* *rit.*

Obs.

Bs. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

83 B. Tpt. 1 *poco rit.* *rit.*

B. Tpt. 2 *con sord.*

Hns.

Tbns.

Tuba

83 Cb. *poco rit.* *rit.*

83 Timp. *poco rit.* *rit.*

Perc. 1

Perc. 2

Perc. 3

II. Minuet and Trio

93 I Andante, $\text{♩} = 92$

Fls. a2.

Obs. a2.

B. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

93 I Andante, $\text{♩} = 92$

B. Tpt. 1

B. Tpt. 2

Hns.

Tbns.

Tuba

93 I Andante, $\text{♩} = 92$

Cb.

93 I Andante, $\text{♩} = 92$

Timp.

Perc. 1

Perc. 2

Perc. 3

II. Minuet and Trio

J

105

Fls. *f* *p* *f* *tr*

Obs. *f* *p* *f* *tr*

B. Cls. *f* *p* *f*

B. Cl. *f*

Bsns. *f* *f*

S. Sx. *f* *p* *f*

A. Sx. *f* *p* *f*

T. Sx. *p* *f*

B. Sx. *f* *fp* *f*

J

105

B. Tpt. 1

B. Tpt. 2

Hns. *f* *p* *p* *con sord.* *p* *senza sord.* *f*

Tbns. *p* *p* *con sord.*

Tuba

J

105

Cb. *f* *f*

105

Timp. *f* *f*

CROTALES

Perc. 1 *pp*

Perc. 2

Perc. 3

II. Minuet and Trio

115 K *rit.*

This system contains the musical notation for measures 115 through 120 for the woodwind and string sections. The instruments included are Flute (Fls.), Oboe (Obs.), Bass Clarinet (B. Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The Flute, Oboe, Bass Clarinet, and Bassoon parts feature complex rhythmic patterns with slurs and accents. The Bassoon part includes a dynamic marking of *p*. The Saxophone parts are mostly rests with a *p* dynamic marking. The woodwinds are in a key signature of one flat and a 3/4 time signature.

115 K *rit.*

This system contains the musical notation for measures 115 through 120 for the brass instruments. The instruments are B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horns (Hns.), Trombones (Tbns.), and Tuba. The Horns part has a melodic line with slurs and accents, starting with a *p* dynamic. The other brass parts are mostly rests. The brass instruments are in a key signature of one flat and a 3/4 time signature.

115 K *rit.*

This system contains the musical notation for measures 115 through 120 for the Eb Cornet (Cb.). The part consists of a simple melodic line with slurs and accents, starting with a *p* dynamic. The instrument is in a key signature of one flat and a 3/4 time signature.

115 K *rit.*

This system contains the musical notation for measures 115 through 120 for the Timpani (Timp.). The part features a rhythmic pattern with slurs and accents, starting with a *p* dynamic and ending with a *ppp* dynamic. The instrument is in a key signature of one flat and a 3/4 time signature.

Perc. 1

This system contains the musical notation for measures 115 through 120 for Percussion 1 (Perc. 1). The part consists of rests.

Perc. 2

This system contains the musical notation for measures 115 through 120 for Percussion 2 (Perc. 2). The part consists of rests.

Perc. 3

This system contains the musical notation for measures 115 through 120 for Percussion 3 (Perc. 3). The part consists of rests.

1. Allegro

Allegro, ♩ = 92

A

Flutes 1-2

Oboes 1-2

Clarinets in B♭ 1-2

Bass Clarinet

Bassoons 1-2

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

Allegro, ♩ = 92

A

Trumpets in B♭ 1-2

Horns 1-2

Trombones 1-2

Tuba

Allegro, ♩ = 92

A

Contrabass

Allegro, ♩ = 92

A

Timpani in F, C, E♭

Percussion 1

Percussion 2

MARIMBA

Percussion 3

VIBRAPHONE

1. Allegro

20 B

Fls. *f* *a2.*

Obs. *f*

Bb. Cls. *f* *p sub.* *f*

B. Cl. *f*

Bsns. *f* *mp* *f*

A. Sx. 1 *f* *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

20 B

Bb Tpts. *f*

Hns. *f* *fp* *p* *f*

Tbns. *fp*

Tuba *f*

20 B

Cb. *pizz.* *f* *arco* *f*

20 B

Timp. *p*

Perc. 1 RIQ SPLASH CYMBAL *choke* *f*

Perc. 2 MARIMBA *f* *f*

Perc. 3 VIBRAPHONE

1. Allegro

29

C

Fls.

Obs.

Bs. Cls.

B. Cl.

Bsns.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

29

C

Bb Tpts.

Hns.

Tbns.

Tuba

29

C

Cb.

pizz.

arco

29

C - Ds
F - G

C

Timp.

f

Perc. 1

Perc. 2

Perc. 3

MARIMBA

VIBRAPHONE

f

1. Allegro

E

43

Fls.

Obs. *a2.* *f* *fp*

B♭ Cls. *a2.* *f*

B. Cl. *f*

Bsns. *a2.* *f* 1.

A. Sx. 1 *fp*

A. Sx. 2

T. Sx. *p* *f*

B. Sx. *f*

43

E

B♭ Tpts. 1. *f*

Hns. *fp* 2.

Tbns.

Tuba *f*

43

E

Cb. *pizz.* *f* *arco*

Timp. *f*

43

E

Perc. 1

Perc. 2

Perc. 3

1. Allegro

52

Fls. *a2.* *f* *fp* *f* **F**

Obs. *f* *fp* *f* *fp*

B. Cls. *a2.* *f* *fp* *f* 1. *pp* *p*

B. Cl. *f* *fp* *f*

Bsns. *a2.* 1. *p*

A. Sax. 1 *f*

A. Sax. 2

T. Sax.

B. Sax.

52 **F**

B. Tpts.

Hns. 1. *f* *p*

Tbns.

Tuba

52 **F**

Cb. *f*

52 **F**

Timp. *f* *E_b-F*

Perc. 1 **SHAKER** *f*

Perc. 2 **MARIMBA** *f*

Perc. 3 **CLAVE** *f* **VIBRAPHONE** soft mallets *pp*

1. Allegro

61

G

Fls.

Obs.

Bb. Cls.

B. Cl.

Bsns.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

61

G

Bb Tpts.

Hns.

Tbns.

Tuba

61

G

Cb.

61

G

Timp.

Perc. 1

Perc. 2

Perc. 3

1. Allegro

73

[H]

Fls. *p*

Obs. *p* *f* *fp*

Bs. Cls. *f*

B. Cl. *a2.* *f*

Bsns. *f*

A. Sx. 1 *p* *pp* *f*

A. Sx. 2 *p* *f*

T. Sx. *f*

B. Sx. *f*

73

[H]

B. Tpts. *f* *fp* *f*

Hns. *p* *f sub.* *a2.* *f*

Tbns. *f*

Tuba *f*

73

[H] *arco* *f*

Cb. *f*

73

[H]

Timp.

Perc. 1

Perc. 2

MARIMBA *f*

SNARE DRUM *f* *p* *f*

Perc. 3

1. Allegro

81

Fls.

Obs.

B♭ Cls.

B. Cl.

Bsns.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

81

B♭ Tpts.

Hns.

Tbns.

Tuba

81

Cb.

81

Timp.

Perc. 1

Perc. 2

Perc. 3

87

1. Allegro

89

Fls.

Obs.

Bb. Cls.

B. Cl.

Bsns.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

89

Bb. Tpts.

Hns.

Tbns.

Tuba

89

Cb.

89

Timp.

RIQ

RATTLE

CLAVE

Perc. 1

Perc. 2

Perc. 3

1. Allegro

98

Fls. *f* *fp* **K**

Obs. *f* *p* *p* *p*

B. Cls. *p* *f* *p*

B. Cl.

Bsns. *f*

A. Sx. 1 *f* *p* *fp* *f* *p*

A. Sx. 2 *p* *fp*

T. Sx.

B. Sx.

98 **K**

B. Tpts.

Hns. *p*

Tbns. *p* *fp*

Tuba

98 *arco* *pizz.* **K**

Cb. *p*

98 **K**

Timp.

Perc. 1

Perc. 2

Perc. 3

1. Allegro

108

Fls. *p* *pp* *f* *fp* *f*

Obs. *pp* *f* *fp* *f*

B. Cls. *pp* *f*

B. Cl. *f*

Bsns. *f*

A. Sax. 1 *pp* *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

108

B. Tpts. *f*

Hns. *f*

Tbns. *f*

Tuba *f*

108

Cb. *arco* *f*

108

Timp.

Perc. 1 SHAKER *f*

Perc. 2 CLAVE *f*

Perc. 3 SNARE DRUM *f*

1. Allegro

117 M

Fls. *f* *pp*

Obs. *fp* *f*

B♭ Cls. *f*

B. Cl. *p*

Bsns. *f* *p*

A. Sx. 1 *f* *p*

A. Sx. 2 *f* *p*

T. Sx. *f*

B. Sx. *f*

117 M

B♭ Tpts.

Hns. *fp* *f* 2.

Tbns.

Tuba

117 M

Cb.

117 M

Timp. *mf* *pp*

Perc. 1

Perc. 2

Perc. 3

Detailed description: This page of a musical score covers measures 117 to 122. It features a woodwind section (Flutes, Oboes, Clarinets, Bassoons, Saxophones) and a brass section (Trumpets, Horns, Trombones, Tuba, Cymbals). The percussion section includes three parts. The score is marked with various dynamics such as *f* (forte), *fp* (fortissimo piano), *pp* (pianissimo), and *mf* (mezzo-forte). A rehearsal mark 'M' is placed at the beginning of each system. The woodwinds and brass play melodic lines, while the percussion provides rhythmic accompaniment.

2. Il vecchio tedesco

Poco adagio, $\text{♩} = 132$ A

Flutes 1-2

Oboes 1-2

Clarinets in B \flat 1-2

Bass Clarinet

Bassoons 1-2

Soprano Sax.

Alto Sax. *p ma solo*

Tenor Sax.

Baritone Sax.

Trumpets in B \flat 1-2

Horns 1-2 *p ma solo*

Trombones 1-2 *p*

Tuba

Contrabass

Timpani

Percussion 1

Percussion 2 MARIMBA

Percussion 3 VIBRAPHONE

13 B
molto rit. *a tempo*

Fls.

Obs. 1. *Hauptstimme*

Bs. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

13 B
molto rit. *a tempo*

B. Tpts.

Hns.

Tbns.

Tuba

13 B
molto rit. *a tempo*

Cb.

13 B
molto rit. *a tempo*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 3

Perc. 3

25

rit. a tempo

C

Musical score for woodwinds and strings, measures 25-34. The score includes parts for Flute (Fls.), Oboe (Obs.), Bass Clarinet (B. Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The key signature is B-flat major (two flats). The tempo is *rit. a tempo*. Dynamics include *p*, *mp*, and *pp*. A first ending bracket is present in the Bassoon part. The Alto Saxophone part is marked *Hauptstimme*. A rehearsal mark 'C' is located at the end of measure 34.

25

rit. a tempo

C

Musical score for brass instruments, measures 25-34. The score includes parts for B♭ Trumpets (B. Tpts.), Horns (Hns.), Trombones (Tbns.), and Tuba. The key signature is B-flat major (two flats). The tempo is *rit. a tempo*. A rehearsal mark 'C' is located at the end of measure 34.

25

rit. a tempo

C

Musical score for Eb Cornet (Cb.), measures 25-34. The key signature is B-flat major (two flats). The tempo is *rit. a tempo*. A rehearsal mark 'C' is located at the end of measure 34.

25

rit. a tempo

C

Musical score for percussion instruments, measures 25-34. The score includes parts for Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The key signature is B-flat major (two flats). The tempo is *rit. a tempo*. A rehearsal mark 'C' is located at the end of measure 34.

35 *nichts zurückhaltend* D meno mosso, ♩ = 60

Fls.

Obs.

B♭ Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

35 *nichts zurückhaltend* D meno mosso, ♩ = 60

B. Tpts.

Hns.

Tbns.

Tuba

35 *nichts zurückhaltend* D meno mosso, ♩ = 60

Cb.

35 *nichts zurückhaltend* D meno mosso, ♩ = 60

Timp.

Perc. 1

Perc. 2

Perc. 3

Detailed description of the musical score: The score is for a symphony orchestra. It consists of several systems of staves. The first system includes Flute (Fls.), Oboe (Obs.), Clarinet in B-flat (B♭ Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Saxophone Soprano (S. Sx.), Saxophone Alto (A. Sx.), Saxophone Tenor (T. Sx.), and Saxophone Bass (B. Sx.). The second system includes Trumpets in B-flat (B. Tpts.), Horns (Hns.), Trombones (Tbns.), and Tuba. The third system is for the Contrabass (Cb.). The fourth system is for Timpani (Timp.). The fifth system includes three types of Percussion (Perc. 1, Perc. 2, Perc. 3). The music is in 2/4 time, marked 'meno mosso' with a tempo of ♩ = 60. The key signature has two flats. Performance instructions include 'nichts zurückhaltend' (no holding back) and 'mit Dämpfer' (with mutes) for the brass. Dynamic markings range from *pp* (pianissimo) to *f* (forte). A 'D' in a box indicates a dynamic marking change.

48 *morendo*

Fls.

Obs.

Bs. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

48 *morendo* ohne Dämpfer

B. Tpts.

Hns.

Tbns.

Tuba

48 *morendo*

Cb.

48 *morendo*

Timp.

Perc. 1

Perc. 2

Perc. 3

This musical score is for the second movement, 'Il vecchio tedesco', of a symphony. It is written for a full orchestra. The score is divided into three systems. The first system includes Flute (Fls.), Oboe (Obs.), Bass Clarinet (Bs. Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The second system includes Baritone Trompete (B. Tpts.), Horn (Hns.), Trombone (Tbns.), and Tuba. The third system includes Contrabass (Cb.), Timpani (Timp.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The music is in a key with three flats and a 3/4 time signature. The first system features a woodwind and string melody with dynamic markings of *ff*, *f*, *p*, and *pp*. The second system features a brass melody with dynamic markings of *ff*, *f*, and *p*, and includes the instruction 'ohne Dämpfer' (without mutes). The third system features a low brass and percussion accompaniment with a *morendo* dynamic marking.

62 E Erster Zeitmaß, ♩ = 132

Fls. *pp* *pp* *pp*

Obs. *pp* *pp* *pp*

Bs. Cls. *pp* *fp* *pp* *mp*

B. Cl. *pp* *pp* *mp*

Bsns. *pp* *pp* *pp*

S. Sx. *ppp*

A. Sx. *ppp*

T. Sx. *ppp*

B. Sx. *ppp*

62 E Erster Zeitmaß, ♩ = 132

B. Tpts. *ppp*

Hns. *pp* *ppp* *ppp*

Tbns. *pp* *pp* *mp*

Tuba *ohne Dämpfer*

62 E Erster Zeitmaß, ♩ = 132

Cb. *pp*

62 E Erster Zeitmaß, ♩ = 132

Timp.

Perc. 1 SLEIGH BELLS *pp*

Perc. 2 FINGER CYMBALS *pp let ring, vibrato*

Perc. 3 TAM TAM *pp let ring*

70 *poco accel.* F Slightly faster, lyrical, ♩ = 156

Fls. *p*

Obs. *ppp* *p*

B. Cls. *pp* *p*

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

Bsns. *p*

S. Sx. *pp* *poco f* *molto cantabile*

A. Sx.

T. Sx. *p* *poco f* *molto cantabile*

B. Sx.

70 *poco accel.* F Slightly faster, lyrical, ♩ = 156

B. Tpts.

Hns.

Tbns.

Tuba

70 *poco accel.* F Slightly faster, lyrical, ♩ = 156

Cb. *pizz.* *pp* *p*

70 *poco accel.* F Slightly faster, lyrical, ♩ = 156

Timp.

Perc. 1

Perc. 2 *pp* *p*
MARIMBA
soft mallets

Perc. 3

77

Fls.
Obs.
B. Cls.
B. Cl.
Bsns.
S. Sx.
A. Sx.
T. Sx.
B. Sx.

This section of the score covers measures 77 to 82. It features woodwind and string parts. The Flute (Fls.) and Oboe (Obs.) parts have a melodic line starting in measure 77, marked with a first ending bracket and a *p* dynamic. The Bassoon (B. Cls.) and Bass Clarinet (B. Cl.) parts have a similar melodic line. The Bassoon (Bsns.) part has a rhythmic accompaniment of eighth notes, also marked *p*. The Saxophone parts (S. Sx., A. Sx., T. Sx., B. Sx.) are mostly silent, with some activity in the Tenor Saxophone (T. Sx.) in measure 77. The music is in 6/8 time and the key signature has two sharps (F# and C#).

77

B. Tpts.
Hns.
Tbns.
Tuba

This section of the score covers measures 77 to 82 for the brass instruments. The parts for Baritone Trumpets (B. Tpts.), Horns (Hns.), Trombones (Tbns.), and Tuba are all silent throughout this section.

77

Cb.

This section of the score covers measures 77 to 82 for the Cymbal (Cb.). The part is silent throughout this section.

77

Timp.

This section of the score covers measures 77 to 82 for the Timpani (Timp.). The part is silent throughout this section.

Perc. 1

This section of the score covers measures 77 to 82 for Percussion 1 (Perc. 1). The part is silent throughout this section.

Perc. 2

MARIMBA

This section of the score covers measures 77 to 82 for Percussion 2 (Perc. 2), which is a Marimba. The part is silent throughout this section.

Perc. 3

This section of the score covers measures 77 to 82 for Percussion 3 (Perc. 3). The part is silent throughout this section.

84 G die gleiche Bewegung, ♩ = ♩

Fls.

Obs.

Bs. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

84 G die gleiche Bewegung, ♩ = ♩

B. Tpts.

Hns.

Tbns.

Tuba

84 G die gleiche Bewegung, ♩ = ♩

E♭.

84 G die gleiche Bewegung, ♩ = ♩

Timp.

Perc. 1

Perc. 2

Perc. 3

H Feierlich, $\text{♩} = 132$

95

Fls.

Obs.

Bs. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

H Feierlich, $\text{♩} = 132$

95

B. Tpts.

Hns.

Tbns.

Tuba

H Feierlich, $\text{♩} = 132$

95

Cb.

H Feierlich, $\text{♩} = 132$

95

TRIANGLE

TImp.

PERC. 1

PERC. 2

PERC. 3

soft mallets

RIQ. BASS DR.

107

Fls.

Obs.

Bs. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

107

B. Tpts.

Hns.

Tbns.

Tuba

107

Cb.

107

Timp.

Perc. 1

Perc. 2

Perc. 3

Kadenz - frei

f

p

f

tr#

molto rit.

p

ppp < *mp*

111 I come prima ma con dolore, $\text{♩} = 126$

Fls. *pp* *ppp < >*

Obs. *p*

Bs. Cls. *p* *pp* *ppp < >* *f*

B. Cl. *pp* *ppp* *f*

Bsns. *p* *pp* *ppp*

S. Sx. *f*

A. Sx. *p* *pp* *ppp < >* *f*

T. Sx. *p* *pp* *ppp < >* *f*

B. Sx. *p* *pp* *ppp < >* *f*

111 I come prima ma con dolore, $\text{♩} = 126$

B. Tpts. *f*

Hns. *ppp* *pp*

Tbns. *f*

Tuba *f*

111 I come prima ma con dolore, $\text{♩} = 126$ *arco*

Cb. *f*

111 TRIANGLE I come prima ma con dolore, $\text{♩} = 126$

Timp. *pp* *ppp*

Perc. 1 RIQ. BASS DR. *p* *ppp < >*

Perc. 2 MARIMBA *p* *ppp*

Perc. 3 VIBRAPHONE *p* *ppp*

123 Langsam...messo a letto

Fls.
Obs.
B. Cls.
B. Cl.
Bsns.
S. Sx.
A. Sx.
T. Sx.
B. Sx.

Detailed description: This system contains the first seven staves of the score. The Flute (Fls.) part begins with a rest, followed by a melodic line starting at measure 123 with a *p* dynamic. The Oboe (Obs.) part has a rhythmic accompaniment of eighth notes. The Bass Clarinet (B. Cls.) part has a similar rhythmic accompaniment. The Bass Clarinet (B. Cl.) part has a simple bass line. The Bassoon (Bsns.) part has a few notes, including a first ending marked with a '1.' and a *p* dynamic. The Saxophone parts (S. Sx., A. Sx., T. Sx., B. Sx.) provide a steady rhythmic accompaniment.

123 Langsam...messo a letto

Bb Tpts.
Hns.
Tbns.
Tuba

Detailed description: This system contains the next four staves. The Horns (Hns.) part has a melodic line starting at measure 123 with a *f* dynamic. The Trombones (Tbns.) part has a rhythmic accompaniment. The Tuba part has a simple bass line.

123 Langsam...messo a letto

Cb.

Detailed description: This system contains the Contrabass (Cb.) part, which has a simple bass line.

123 Langsam...messo a letto

Timp.
Perc. 1
Perc. 2
Perc. 3

Detailed description: This system contains the percussion parts. The Timpani (Timp.) part is silent. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) are also silent. Percussion 3 (Perc. 3) has a single note at the end of the system, marked with a *ppp* dynamic and labeled 'TAM TAM' in a box.

Vivo, ♩ = 102

3. Vivo

♩ = ♩ sempre

Flutes 1-2 *f*

Oboes 1-2 *f*

Clarinets in B[♭] 1-2 *f* *mf*

Bass Clarinet *f* *mf*

Bassoons 1-2 *f*

Soprano Sax. *fp* *fp* *fp* *fp*

Alto Sax. *fp* *fp* *fp* *fp* *mf*

Tenor Sax. *fp* *fp* *fp* *fp* *mf*

Baritone Sax. *fp* *fp* *fp* *fp* *mf*

Trumpets in B[♭] 1-2 *mf*

Horns 1-2 *f* 1. *sempre* voce

Trombones 1-2 *mf*

Tuba

Contrabass *f*

Timpani in F-C-F *f*

Percussion 1

Percussion 2 **MARIMBA**
medium hard mallets *f*

Percussion 3 **VIBRAPHONE**
medium hard mallets *f*

3. Vivo

9

A

Fls. *f*

Obs. *f*

Bs. Cls. *f* *mf*

B. Cl. *f* *mf*

Bsns. *f*

S. Sx. *mf* *f* *fp* *fp* *f*

A. Sx. *mf* *f* *fp* *f* *fp* *f* *mf*

T. Sx. *mf* *f* *fp* *f* *fp* *f* *mf*

B. Sx. *mf* *f* *fp* *f* *fp* *f* *mf*

9

B. Tpts. *f* *fp* *f* *fp* *f* *mf*

Hns. *mf* *f* *fp* *f* *fp* *f*

Tbns. *f* *fp* *f* *fp* *mf*

Tuba *mf*

9 *pizz.* *arco* *f* *mf*

Cb. *mf* *f*

9 *f* *mf*

Timp. *f*

Perc. 1

Perc. 2 *f* **MARIMBA**

Perc. 3 *f* **VIBRAPHONE**

3. Vivo

24

C

Fls. *p*

Obs. *f* 1.

B. Cls. *f* *pp*

B. Cl. *p*

Bsns. *f* 1.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

24

C

B. Tpts.

Hns. *fp* *fp* *fp* *fp*

Tbns.

Tuba

24

C

Cb.

24

C

VIBRASLAP

Timp.

FRAME DR., RIQ

l.v.

CROTALES *l.v.*

Perc. 1 *pp*

AGOGO

SPLASH CYM.

Perc. 2 *f*

Perc. 2

VIBRAPHONE

medium soft mallets

Perc. 3

VIBRAPHONE medium soft mallets

3. Vivo

34

Fls.

Obs.

B. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

34

B. Tpts.

Hns.

Tbns.

Tuba

34

Cb.

34

Timp.

Perc. 1

Perc. 2

Perc. 3

CROTALES

VIBRAPHONE

45 D

Fls.

Obs.

B. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

45 D

B. Tpts.

Hns.

Tbns.

Tuba

45 D

Cb.

45 D

Timp.

Perc. 1

Perc. 2

Perc. 3

MARIMBA

The image shows a page of a musical score for a percussion ensemble. The page is numbered 45 at the top left. The title '3. Vivo' is at the top center. The score is divided into two systems. The first system includes parts for Flute (Fls.), Oboe (Obs.), Bassoon (B. Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The second system includes parts for Baritone Trumpet (B. Tpts.), Horn (Hns.), Trombone (Tbns.), Tuba, Cymbal (Cb.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). Percussion 2 is specifically labeled 'MARIMBA'. The score is in 4/4 time. There are several dynamic markings: 'pp' (pianissimo) and 'p' (piano) are used in the B. Tpts., Bsns., and Cb. parts. The Cb. part includes the instruction 'arco'. The Tuba part has a first ending bracket labeled '1.' and the instruction 'p ma solo'. The Perc. 2 part has a box around the word 'MARIMBA'. There are also some performance instructions like 'senza sord.' (without mutes) for the B. Tpts. and 'arco' for the Cb. The score includes various musical notations such as notes, rests, and slurs.

55 E

Fls. *p*

Obs.

B. Cls.

B. Cl.

Bsns. *p*

S. Sx.

A. Sx.

T. Sx.

B. Sx.

55 E

B. Tpts.

Hns. *p ma solo* *f*

Tbns. *f* *p*

Tuba

55 E

Cb.

55 E

Timp.

Perc. 1

Perc. 2 MARIMBA *f*

Perc. 3

65 F

Fls. *f*

Obs. *f*

B. Cls. *f*

B. Cl. *f*

Bsns. *f*

S. Sx. *fp fp fp fp f*

A. Sx. *fp fp fp fp f*

T. Sx. *fp fp fp fp f*

B. Sx. *fp fp fp fp f*

65 F

B. Tpts. *f a2.*

Hns. *f*

Tbns. *f*

Tuba *f*

65 F

Cb. *f*

65 F E_b - F
C - B_b

Timp. *f*

Perc. 1 FRAME DR., RIQ *f*

Perc. 2 MARIMBA *f*

Perc. 3 VIBRAPHONE
medium hard mallets *f*

3. Vivo

72

G

Fls. - - - - -

Obs. - - - - -

B. Cls. - - - - -

B. Cl. - - - - - *f*

Bsns. - - - - -

S. Sx. - - - - -

A. Sx. - - - - -

T. Sx. - - - - -

B. Sx. - - - - -

72

G

B. Tpts. - - - - -

Hns. - - - - -

Tbns. - - - - -

Tuba - - - - -

72

G

Cb. - - - - - *f* arco

72

G

Timp. - - - - -

FRAME DR., RIQ

Perc. 1 - - - - - *f*

AGOGO

Perc. 2 - - - - - *f*

Perc. 2 - - - - -

Perc. 3 - - - - -

VIBRAPHONE

Perc. 3 - - - - - *f*

79

Fls.

Obs.

B. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

79

B. Tpts.

Hns.

Tbns.

Tuba

79

Cb.

79

Timp.

Perc. 1

Perc. 2

Perc. 3

FRAME DR., RIQ

AGOGO

WIND CHIMES

VIBRAPHONE

f

p

mf

a2.

I

87

Fls.

Obs.

Bs. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

p

pp

mf

f

pp

p

pp

f

mf

pp

f

mf

I

87

B. Tpts.

Hns.

Tbns.

Tuba

p

mf

f

mf

I

87

Cb.

I

87

Timp.

Perc. 1

Perc. 2

Perc. 3

3. Vivo

95

Fls. *f*

Obs. *f*

B. Cls. *mf*

B. Cl. *mf*

Bsns. *f*

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

95

B. Tpts. *f*

Hns. *fp* *fp* *fp* *fp* *f*

Tbns. *mf* *f*

Tuba *f*

95

Cb. *pizz* *mf* *arco* *f*

95

Timp. *f*

Perc. 1

Perc. 2

MARIMBA *f*

Perc. 3

VIBRAPHONE *f*

116

103

J

Fls.

Obs.

B. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

103

J

B. Tpts.

Hns.

Tbns.

Tuba

103

J

Cb.

103

J

Timp.

103

FRAME DR., RIQ

Perc. 1

mf

Perc. 2

CLAVE

Perc. 3

112

K

Fls.

Obs.

B. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

112

K

B. Tpts.

Hns.

Tbns.

Tuba

112

K

Cb.

112

K

Timp.

Perc. 1

SPLASH CYM.

CROTALES

pp lv.

Perc. 2

MARIMBA

medium soft mallets

p

Perc. 3

VIBRAPHONE

p

3. Vivo

124

Fls. *a2.* *p* *ff*

Obs. *1.* *p* *ff sub.* *a2.*

Bs. Cls. *fp* *fp* *p* *ff*

B. Cl. *p* *ff*

Bsns. *p* *ff*

S. Sx. *p* *ff*

A. Sx. *fp* *fp* *p* *ff*

T. Sx. *mf* *p* *ff*

B. Sx. *fp* *p* *ff*

124

B. Tpts. *ff*

Hns. *ff*

Tbns. *ff*

Tuba *ff*

124

Cb. *ff*

124

Timp. *ff*

Perc. 1 *BASS DRUM* *ppp* *f* *fp*

Perc. 2 *f* *p*

Perc. 3 *f* *p*

135

Fls. *f*

Obs.

B. Clns.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx. *fp*

B. Sx. *fp*

135

B. Tpts.

Hns. *fp* *f*

Tbns. *fp* *f*

Tuba *fp*

135

Cb. *fp*

135

Timp.

Perc. 1

>f *ppp* *f*

SPLASH CYM. *choke*

Perc. 2

MARIMBA *f*

Perc. 3

VIBRAPHONE *f*

120 *f*

143

M

Fls.

Obs.

B♭ Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

143

M

B♭ Tpts.

Hns.

Tbns.

Tuba

143

M

Cb.

143

M

Timp.

Perc. 1

SHAKER

Perc. 2

MARIMBA

CLAVE

Perc. 3

VIBRAPHONE

151

Fls. *pp*

Obs.

B. Cls.

B. Cl.

Bsns. *pp*

S. Sx.

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

151

B. Tpts.

Hns.

Tbns.

Tuba

151

Cb.

151

Timp.

Perc. 1

Perc. 2 *pp*

Perc. 3

Andante cantabile, ♩ = 66

III. Zora

A

Flutes 1-2

Oboes 1-2

Clarinets in B[♭] 1-2

Bass Clarinet

Bassoons 1-2

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

Andante cantabile, ♩ = 66

A

Trumpets in B[♭] 1-2

Horns 1-2

Trombones 1-2

Tuba

Andante cantabile, ♩ = 66

A

Contrabass

Andante cantabile, ♩ = 66

A

Glockenspiel

Percussion 1

Percussion 2

Percussion 3

III. Zora

B

10

Fls. *fp* *pp*

Obs. *mf* *pp* *mf* *pp*

Bs. Cls. *fp* *pp* *fp* *pp* *p*

B. Cl. *fp* *pp*

S. Sx. *pp* *pp*

A. Sx. *pp* *pp* *pp*

T. Sx. *pp* *pp* *p ma solo*

B. Sx.

B

10

Bs. Tpts.

Hns.

Tbns.

Tuba

B

10

Cb. *pizz.* *pp*

B

10

Glock.

Perc. 1 *pp* CROTALES

Perc. 2 MARIMBA *p*

Perc. 3 VIBRAPHONE *p (über)*

III. Zora

18 C

Fls. *fp* *pp* *pp*

Obs. *pp* *p*

B♭ Cls. *mf* *fp* *pp* *pp*

B. Cl. *mf*

Bsns. *mf*

S. Sx. *p* *mf* *pp* *p*

A. Sx. *p*

T. Sx. *mf* *p*

B. Sx. *p*

18 C

B♭ Tpts. *pp* *p*

Hns. *pp* *p*

Tbns. *pp* *p*

Tuba *pp* *p*

18 C

Cb. *pp* *p*

18 C

Glock. *pp* *p*

Perc. 1 CROTALES *pp* *p*

Perc. 2 MARIMBA *pp* *p* *pp*

Perc. 3 VIBRAPHONE *p*

27

D

Fls. *pp*

Obs.

B. Cls.

B. Cl.

Bsns. *pp*

S. Sx. *mf* *p*

A. Sx. *mf* *p*

T. Sx. *mf* *p*

B. Sx. *mf* *p*

27

D

B. Tpts.

Hns. *pp*

Tbns. *pp*

Tuba

27 *pizz.* *pp*

D

Cb.

27

D

Glock.

Perc. 1

Perc. 2

MARIMBA (dead) *mf* *pp*

Perc. 3

VIBRAPHONE *pp*

III. Zora

36

Fls. *p* *pp* *pp* *pp*

Obs. *pp*

B. Cls. *p* *pp*

B. Cl. *mf* *mf*

Bsns. *mf* *pp* *pp*

S. Sx. *pp*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

36 E

B. Tpts.

Hns. *mf*

Tbns. *mf*

Tuba *mf* *p*

36 E *mf* *p*

Cb. *mf* *p*

36 E *pp*

Glock.

Perc. 1

Perc. 2 BASS DRUM *mf* *p*

Perc. 3 VIBRAPHONE *p* *mf* *p*

127

F

rit.

a tempo

43

Fls.

Obs.

B. Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

rit.

a tempo

F

43

B. Tpts.

Hns.

Tbns.

Tuba

rit.

a tempo

F

43

Cb.

rit.

a tempo

F

43

Glock.

Perc. 1

BASS DRUM

Perc. 2

VIBRAPHONE

Perc. 3

III. Zora

50

Fls. *mf* *fp* *pp*

Obs. *pp* *mf*

B♭ Cls. *fp* *pp* *pp* *pp*

B. Cl. -

Bsns. *fp* *pp* *pp*

S. Sax. -

A. Sax. *fp* *pp*

T. Sax. *fp* *pp*

B. Sax. *pp* *pp*

50

B♭ Tpts. -

Hns. -

Tbns. -

Tuba -

50

Cb. -

50

Glock. *pp* *pp*

Perc. 1 -

Perc. 2 -

Perc. 3 (VIBRAPHONE) *pp* *p* *pp*

129 *pp*

III. Zora

57 G

Fls. *pp* *p* *pp* *pp*

Obs. *pp*

Bs. Cls. *pp* *p* *pp*

B. Cl. *pp*

Bsns. *pp* *pp*

S. Sx. *pp*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *p* *pp* *mf*

57 G

B. Tpts. *pp* *mf*

Hns. *pp* *mf*

Tbns. *pp* *mf*

Tuba *mf* *p*

57 G

Cb. *mf* *p*

57 G

Glock. *pp*

Perc. 1

Perc. 2 MARIMBA (dead) *pp* BASS DRUM

Perc. 3

III. Zora

H

65

rit. *a tempo* *p* *mf* *p* *mf* *ppp* *p ma solo* *mf* *ppp*

65

rit. *a tempo* *pp* *p* *pp* *p*

65

rit. *a tempo* *pp*

65

rit. *a tempo* *pp*

CROTALES *pp*

BASS DRUM *p* *pp* *p* *pp*

VIBRAPHONE *pp*

III. Zora

73

Fls.

Obs.

B♭ Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

73

B♭ Tpts.

Hns.

Tbns.

Tuba

73

Cb.

73

Glock.

Perc. 1

Perc. 2

MARIMBA

Perc. 3

VIBRAPHONE

80

I

Fls.

Obs.

B♭ Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

80

I

B♭ Tpts.

Hns.

Tbns.

Tuba

80

I

Cb.

80

I

Glock.

Perc. 1

Perc. 2

Perc. 3

CROTALES

MARIMBA

VIBRAPHONE

89 *attacca*

Fls. - - - - -

Obs. - - - - -

B \flat Cls. - - - - -

B. Cl. - - - - -

Bsns. - - - - -

S. Sx. *mf* *p*

A. Sx. *mf* *p*

T. Sx. *mf* *p*

B. Sx. *mf* *p*

89 *attacca*

B \flat Tpts. - - - - -

Hns. - - - - -

Tbns. - - - - -

Tuba - - - - -

89 *attacca*

Cb. *mf*

89 *attacca*

Glock. - - - - -

Perc. 1 - - - - -

Perc. 2 - - - - -

Perc. 3 - - - - -

Detailed description: This page of a musical score contains staves for various instruments. The top section (measures 89-90) includes Flute (Fls.), Oboe (Obs.), Bass Clarinet (B \flat Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The woodwinds and strings (S. Sx. through B. Sx.) have musical notation with dynamics *mf* and *p* and hairpins. The middle section (measures 89-90) includes Bass Trombone (B \flat Tpts.), Horns (Hns.), Tenor Trombone (Tbns.), and Tuba. The bottom section (measures 89-90) includes Contrabass (Cb.), Glockenspiel (Glock.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The Cb. staff has musical notation with dynamic *mf*. The word *attacca* is written above the first and third sections.

IV. Rondo

Allegro, ♩ = 132

A

Flutes 1-2

Oboes 1-2

Clarinets in B \flat 1-2

Bass Clarinet

Bassoons 1-2

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

p *mf* *a2.*

Allegro, ♩ = 132

A

Trumpets in B \flat 1-2

Horns 1-2

Trombones 1-2

Tuba

mf *pp* *mf* *mf*

Allegro, ♩ = 132

A

Contrabass

Timpani in B-C-F

Percussion 1

Percussion 2

Percussion 3

p

IV. Rondo

II

Fls. *f* **B**

Obs. *f*

B♭ Cls. *f*

B. Cl. *f*

Bsns. *f*

S. Sx. *f*

A. Sx. *p* *f*

T. Sx. *f*

B. Sx. *f*

II

B♭ Tpts. *f* **B**

Hns. *mf* *p* *f*

Tbns. *mf* *f*

Tuba *f* **B**

II

Cb. **B**

II

Timp. *p* *mf* **B**

Perc. 1 **BASS DRUM** *f* **RIQ** *p* *f*

Perc. 2 **SPLASH CYM.** *f*

Perc. 3

C Poco meno mosso - scherzando, ♩ = 126

poch. rit.

Fls. *p* *f* *fp* *mf*

Obs. *p* *f* *fp* *mf*

B♭ Cls. *p* *pp* *f* *fp*

B. Cl. *f* *fp*

Bsns. *p* *pp* *f* *fp*

S. Sx. *p*

A. Sx. *fp*

T. Sx. *p*

B. Sx. *p*

C Poco meno mosso - scherzando, ♩ = 126

poch. rit. **C** *con sord.*

B♭ Tpts. *fp* *mf*

Hns.

Tbns.

Tuba

poch. rit. **C** Poco meno mosso - scherzando, ♩ = 126

Cb.

poch. rit. **C** Poco meno mosso - scherzando, ♩ = 126

Timp. *F-G*

Perc. 1 *f* **SPLASH CYM.**

Perc. 2 *f* **MARIMBA**

Perc. 3

IV. Rondo

30

Fls. *fp* *f*

Obs. *fp* *f*

B♭ Cls. *fp* *f*

B. Cl. *f*

Bsns. *f* *fp* *f*

S. Sx. *p*

A. Sx. *f* *p* *f* *fp* *f*

T. Sx. *f* *fp*

B. Sx. *f* *fp* *f*

30

B♭ Tpts. *f* *fp* *f*

Hns. *f* *fp* *f*

Tbns. *p* *f*

Tuba *f* *fp* *f*

30

Cb. *pizz.* *f* *p* *f*

30

Timp.

Perc. 1

Perc. 2 **MARIMBA** *fp* *f* *p* *f* *p* *f*

Perc. 3 **VIBRAPHONE** *fp* *f*

IV. Rondo

38

D

Fls.

Obs.

B♭ Cls.

B. Cl.

Bsns.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

38

D

B♭ Tpts.

Hns.

Tbns.

Tuba

38

D

Cb.

38

D

Timp.

Perc. 1

Perc. 2

MARIMBA

Perc. 3

VIBRAPHONE

IV. Rondo

48

Fls. *f* *fp* *f*

Obs. *p* *f*

B♭ Cls. *f* *fp*

B. Cl. *p* *f* *fp* *p* *f*

Bsns. *f*

S. Sx. *p* *f* *fp*

A. Sx. *p* *fp* *f*

T. Sx. *f*

B. Sx. *f* *fp* *f*

48

B. Tpts. *f*

Hns. *p* *fp* *mf*

Tbns. *mf*

Tuba

48

Cb. *f*

48

Timp. *f*

Perc. 1

Perc. 2 *pp* *f* MARIMBA

Perc. 3

E

IV. Rondo

55

F

Fls.

Obs.

B♭ Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

55

F

B♭ Tpts.

Hns.

Tbns.

Tuba

55

pizz.

F

Cb.

55

F

Timp.

Perc. 1

Perc. 2

MARIMBA

Perc. 3

VIBRAPHONE

IV. Rondo

poco accel. G Allegro, ♩ = 132

64

Fls. *f*

Obs. *f* *mf*

Bs. Cls. *f* *f*

B. Cl. *fp* *f* *fp* *f* *pp*

Bsns. *f*

S. Sx. *fp* *mp* *f* *p*

A. Sx. *fp* *f* *p*

T. Sx. *fp*

B. Sx. *f* *p*

64

Bs Tpts. *fp*

Hns.

Tbns.

Tuba

poco accel. G Allegro, ♩ = 132

64

Cb. *poco accel.* G Allegro, ♩ = 132

64

Timp. *poco accel.* G Allegro, ♩ = 132

Perc. 1

Perc. 2

MARIMBA *pp*

Perc. 3

VIBRAPHONE *pp*

IV. Rondo

76

Fls. *a2.* *p* *mf*

Obs. *a2.* *p* *mf*

B♭ Cls. *a2.* *p* *mf*

B. Cl. *p* *mf*

Bsns. *a2.* *p* *mf*

S. Sx. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

76

B♭ Tpts. *mf* *mfp*

Hns. *mfp* *mf* *mfp*

Tbns. *p* *mf* *mfp*

Tuba

76

Cb. *arco* *mf*

76

Timp. *p* *mf* C-D

Perc. 1

Perc. 2

Perc. 3

IV. Rondo

poch. rit. [H] Andante vivo, ♩ = 112

84

Fls. *p* *p* *mf* *mf* *f*

Obs. *p* *p* *mf* *mf* *f*

B♭ Cls. *p* *p* *mf* *mf* *f*

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

Bsns. *p* *p* *mf* *mf* *f*

S. Sx. *p* *pp* *p* *mf*

A. Sx. *p* *pp* *p* *mf*

T. Sx. *p*

B. Sx. *p*

poch. rit. [H] Andante vivo, ♩ = 112

84

B♭ Tpts. *mf* *mf* *f*

Hns. *mf* *mf* *f*

Tbns.

Tuba

poch. rit. [H] Andante vivo, ♩ = 112

84

Cb.

poch. rit. [H] Andante vivo, ♩ = 112

84

Timp.

Perc. 1

Perc. 2

Perc. 3

IV. Rondo

92

I

Fls. *pp* *p*

Obs. *pp* *p* *mfp*

B♭ Cls. *pp* *p* *mfp*

B. Cl. *mf* *pp*

Bsns. *pp*

S. Sx. *pp* *mfp* *mf* *mf*

A. Sx. *pp* *mfp* *mf* *mf*

T. Sx. *mf* *pp* *mfp* *mf* *mf*

B. Sx. *pp* *mfp* *mf* *mf*

92

I

B♭ Tpts. *p* *p* *p* *via sord.*

Hns. *mf* *pp* *mf* *mf*

Tbns.

Tuba

92

I

Cb.

92

I

Timp.

Perc. 1 **CROTALES** *pp*

Perc. 2 **SPLASH CYM.** *p*

Perc. 3 **VIBRAPHONE** *mf* *p* *mf* *p* *mf*

IV. Rondo

accel. J Allegro, ♩ = 132

99 Fls. *f* *p* *ppp*

Obs. *f* *p*

B♭ Cls. *f* *pp* *pp*

B. Cl. *pp* *pp*

Bsns. *f* *pp* *pp*

S. Sx. *f* *p* *pp*

A. Sx. *f* *p* *pp*

T. Sx. *f* *p* *pp*

B. Sx. *f* *p* *pp*

99 B♭ Tpts. *pp* *pp* *pp* *accel.* J Allegro, ♩ = 132

Hns. *f* *mf* *p*

Tbns. *pp* *pp* *pp*

Tuba *pp* *pp* *pp*

99 Cb. *pp* *pp* *pp* *accel.* J Allegro, ♩ = 132

99 Timp. *pp* *pp* *pp* *accel.* J Allegro, ♩ = 132

Perc. 1 *ppp* CROTALES

Perc. 2

Perc. 3 VIBRAPHONE *pp*

IV. Rondo

107

Fls. *pp* 1. *f* a2.

Obs. *f* a2.

B♭ Cls. *f* 1.

B. Cl. *f*

Bsns. *f*

S. Sx. *f*

A. Sx. *f*

T. Sx.

B. Sx.

107 *f* senza sord. a2.

B♭ Tpts. *f*

Hns. *f*

Tbns. *f*

Tuba *f*

107 *f* K

107 *f* K

107 *f* K

Cb. *f* K

Timp. *f* K

Perc. 1 *f* FRAME DR., BASS DR., RIQ

Perc. 2 *f* MARIMBA

Perc. 3 *f*

Detailed description of the musical score for 'IV. Rondo'. The score is for a large orchestra and percussion ensemble. It features a key signature of two flats and a 3/4 time signature. The first system covers measures 107 to 112. The woodwind section includes Flutes (Fls.), Oboes (Obs.), Bass Clarinet (B♭ Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsns.), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The brass section includes Trumpets (B♭ Tpts.), Horns (Hns.), Trombones (Tbns.), and Tubas. The percussion section includes Cymbals (Cb.), Timpani (Timp.), Percussion 1 (FRAME DR., BASS DR., RIQ), Percussion 2 (MARIMBA), and Percussion 3. The score includes dynamics such as *pp* and *f*, articulations like accents and slurs, and performance instructions like 'senza sord. a2.'. There are also rehearsal marks labeled 'K' in a box. The music begins with a first ending bracket (1.) and a second ending (a2.). The percussion parts are marked with 'f' and include specific rhythmic patterns for the frame drum, bass drum, and marimba.

IV. Rondo

117

Fls.

Obs.

B♭ Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

117

B♭ Tpts.

Hns.

Tbns.

Tuba

117

Cb.

117

Timp.

Perc. 1

Perc. 2

Perc. 3

FRAME DR., BASS DR., RIQ

MARIMBA

L

L

L

f

f

f

f

f

tutta forza

ff

IV. Rondo

M Andantino - lyrical, ♩ = 60

124

Fls. *p*

Obs. *p*

B♭ Cls. *p*

B. Cl. *f* *p*

Bsns. *f* *p*

S. Sx. *f* *p* *ma solo*

A. Sx. *p*

T. Sx. *f* *p*

B. Sx. *f* *p*

M Andantino - lyrical, ♩ = 60

124

B♭ Tpts. *p*

Hns. *p*

Tbns.

Tuba

M Andantino - lyrical, ♩ = 60

124

Cb. *pizz.* *mf* *p*

M Andantino - lyrical, ♩ = 60

124

Timp. *G-F* *D-B*

Perc. 1 *FRAME DR., BASS DR., RIQ*

Perc. 2 *MARIMBA* *p*

Perc. 3 *VIBRAPHONE* *pp*

131

Fls.

Obs.

B♭ Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

131

B♭ Tpts.

Hns.

Tbns.

Tuba

131

Cb.

131

Timp.

Perc. 1

Perc. 2

MARIMBA

Perc. 3

VIBRAPHONE

IV. Rondo

137 *accel. molto* Allegro, ♩ = 132

Fls. *f*

Obs. *p* *f* *f*

Bs. Cls. *p* *f* *f*

B. Cl. *f*

Bsns. *p* *f*

S. Sx. *mp* *f* *f*

A. Sx. *mp* *f* *f*

T. Sx. *mp* *f*

B. Sx. *p* *f*

137 *accel. molto* Allegro, ♩ = 132

Bs Tpts. *f*

Hns. *mf*

Tbns. *mp* *f*

Tuba *f*

137 *accel. molto* Allegro, ♩ = 132 *arco*

Cb. *f*

137 *accel. molto* Allegro, ♩ = 132

Timp. *p* *f*

Perc. 1 BASS DRUM *p* *f* RIQ *p*

Perc. 2 SPLASH CYM. *f*

Perc. 3

IV. Rondo

145

Fls.

Obs.

B♭ Cls.

B. Cl.

Bsns.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

145

B♭ Tpts.

Hns.

Tbns.

Tuba

145

Cb.

145

Timp.

Perc. 1

BASS DRUM

RIQ

f

p

f

SPLASH CYM.

Perc. 2

Perc. 3

Marcia dall'ombra

Maestoso, ♩ = 92

Flutes 1-2

Oboes 1-2

Clarinets in B \flat 1-2

Bass Clarinet

Bassoons 1-2

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

Trumpets in B \flat 1-2

Horns 1-2

Trombones 1-2

Tuba

Contrabass

Timpani in G, D \flat , G \flat

Percussion 1

Percussion 2

Percussion 3

Maestoso, ♩ = 92

Maestoso, ♩ = 92

Maestoso, ♩ = 92

Maestoso, ♩ = 92

BASS DRUM

SPLASH CYMBAL

SNARE DRUM

f, *fp*, *fz*, *ff*, *p*, *mf*, *pp*, *mf*

Marcia dall'ombra

7

Fls.

Obs.

B. Cls.

B. Cl.

Bsns.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

7

B. Tpts.

Hns. 1-2

Tbns.

Tuba

7

Cb.

7

Timp.

Perc. 1

Perc. 2

Perc. 3

A

ff

ff

ff

p

f

ff

ff

ff

p

f

ff

p

f

ff

mp

ff

mf

p

f

fp

mf

mf

mf

mf

f

p

f

f

Marcia dall'ombra

13

Fls.

Obs.

B. Cls.

B. Cl.

Bsns.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

13

B. Tpts.

Hns. 1-2

Tbns.

Tuba

13

Cb.

13

Timp.

Perc. 1

Perc. 2

Perc. 3

SNARE DRUM

VIBRAPHONE

let ring

pp

p

pp

p

pp

p

pp

p

pp

f

fp

f

p

pp

mf

pp

pp

B A little slower, ♩ = 56

20 Fls. *pp*

20 Obs. *pp*

20 B. Cls. *pp*

20 B. Cl. *pp*

20 Bsns. *pp* *p*

20 A. Sx. 1

20 A. Sx. 2

20 T. Sx.

20 B. Sx. *mp*

B A little slower, ♩ = 56

20 B^b Tpts. *p* *p* *con sord.* *via sord.*

20 Hns. 1-2 *p*

20 Tbns. *p*

20 Tuba

B A little slower, ♩ = 56

20 Cb. *pp*

B A little slower, ♩ = 56

20 Timp.

Perc. 1

Perc. 2

MARIMBA *pp*

Perc. 3

VIBRAPHONE *pp*

Marcia dall'ombra

poco accel.

C Tempo primo, ♩ = 92

27 Fls. Obs. B♭ Cls. B. Cl. Bsns. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx.

poco accel.

C Tempo primo, ♩ = 92

27 B♭ Tpts. Hns. 1-2 Tbns. Tuba.

poco accel.

C Tempo primo, ♩ = 92

27 Cb. Timp. Perc. 1 Perc. 2 Perc. 3

Marcia dall'ombra

32 D *morendo*

Fls.

Obs.

B♭ Cls.

B. Cl.

Bsns.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

32 D *morendo*

B♭ Tpts.

Hns. 1-2

Tbns.

Tuba

32 D *morendo*

Cb.

32 D *morendo*

Timp.

Perc. 1

Perc. 2

Perc. 3

SNARE DRUM

39

Fls. *pp* < >

Obs.

B. Cls. *pp* < >

B. Cl. *pp*

Bsns. *pp*

A. Sx. 1 *pp*

A. Sx. 2 *pp*

T. Sx. *pp* > *pp*

B. Sx. *pp*

39

B^b Tpts. *pp*

Hns. 1-2 *pp*

Tbns. *pp*

Tuba *pp*

39

Cb. *pp*

39

Timp. *pp* > *ppp*

Perc. 1 BASS DRUM *ppp*

Perc. 2 MARIMBA (dead) *pp* *ppp*

Perc. 3 VIBRAPHONE (dead) *pp* *ppp*

Detailed description: This is a page of a musical score for 'Marcia dall'ombra'. It contains 18 staves of music, grouped into three systems. The first system (measures 39-41) includes Flute (Fls.), Oboe (Obs.), Bass Clarinet (B. Cls.), Bass Clarinet in B-flat (B. Cl.), Bassoon (Bsns.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.). The second system (measures 39-41) includes Bass Trumpets (B^b Tpts.), Horns 1-2 (Hns. 1-2), Trombones (Tbns.), and Tuba. The third system (measures 39-41) includes Contrabass (Cb.), Timpani (Timp.), Percussion 1 (Perc. 1) with a BASS DRUM, Percussion 2 (Perc. 2) with a MARIMBA (dead), and Percussion 3 (Perc. 3) with a VIBRAPHONE (dead). Dynamic markings include *pp*, *ppp*, and *arco*. The percussion parts have specific instrument labels in boxes.

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