

PŘÍHODY LIŠKY BYSTROUŠKY  
THE CUNNING LITTLE VIXEN

Suite - suite

I.

L. Janáček  
arr. I. Rae

Moderato ♩=96

**Picc.**

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpets 3&4 in B♭

Horn in F

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Tuba

This system contains the first four measures of the piece. The key signature has three flats (B♭, E♭, A♭) and the time signature is 4/8. The Piccolo (Picc.) part is indicated above the first measure. The Trumpets 3&4 part has an 'a2' marking above the second measure. The Horn in F part has a 'p' (piano) marking below the first measure. The Trombone 2 and 3 parts have 'p' markings below the first measure. The Trombone 4 part has a 'p' marking below the first measure. The Tuba part has a 'p' marking below the first measure.

Tr. 1.2

Tr. 3

Tr. 4

Hn.

Trb. 1

Trb. 2.3

Trb. 4

Tb.

This system contains measures 5 through 8. Measure 5 has a '5' marking above the Tr. 1.2 part. Measure 6 has a '1' marking above the Tr. 1.2 part. Measure 7 has an 'a2' marking above the Tr. 1.2 part. Measure 8 has an 'a2' marking above the Trb. 2.3 part. The Tr. 1.2 part has 'p' and 'mf' markings. The Tr. 3 part has 'mf' markings. The Tr. 4 part has 'mf' markings. The Hn. part has 'p' and 'mf' markings. The Trb. 1 part has 'mf' markings. The Trb. 2.3 part has 'p' and 'mf' markings. The Trb. 4 part has 'mf' markings. The Tb. part has 'p' and 'mf' markings.

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Tr. 1

Tr. 2

Tr. 3

Tr. 4

Hn.

Trb. 1

Trb. 2.3

Trb. 4

Tb.

*f* *mf* *f* *ff*

*sfp* *sfp* *mf* *p* *ff*

*f* *mf* *f* *ff*

*sf*

24 4

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Hn.

Trb. 1

Trb. 2

Trb. 3

Trb. 4

*p* *mp* *p* *p*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *mp* *p*

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39 2. 3. 1. 2.

Tr. 2,3

Tr. 4

Hn.

Trb. 1

Trb. 2,3

Trb. 4

Tb.

43 7

Tr. 3,4

Hn.

Trb. 2,3

Trb. 4

Tb.

46 1. 2. rall.

Tr. 2

Tr. 3,4

Hn.

Trb. 1

Trb. 2,3

Trb. 4

Tb.

*pp*

*pp*

*rall.*

Tr. 3.4

54

a2

*mf*

*mp*

Hn.

*p*

Trb. 1.2

*p*

Trb. 3

*p*

[illegible]

# II.

7

Andante ♩=63

on B $\flat$

Trumpet 1 in B $\flat$  *mf* *f* *mf*

Trumpet 2 in B $\flat$  *p* *f* *mf*

Trumpet 3 in B $\flat$  *p* *f* *mf*

Trumpet 4 in B $\flat$  *p* *f*

Horn in F *p*

69 **1**

Tr. 1.2 *p* *con sord.* *p espress.*

Tr. 3 *p* *sf*

Tr. 4 *p* *sf*

Hn. *f espress.* *con sord.*

Trb. 1.2 *p*

Trb. 3 *sf*

Trb. 4 *sf*

Tb. *sf*

73

Tr. 1.2 *a2* *senza sord.* *pp*

Trb. 1.2 *pp*

76 **2** ♩.=63 (♩→♩.)

Tr. 1.2 *f* *a2*

Tr. 3.4 *p* *f*

Hn. *f*

Trb. 1.2 *senza sord.* *p*

Trb. 3.4 *f* *p* *f* *a2*

Tb. *f* *p* *f*

85 **3**

Tr. 1.2 *f* *a2*

Tr. 3.4 *p* *f*

Hn. *f* *Solo* *f*

Trb. 2 *a2* *p* *mf*

Trb. 3.4 *f* *p* *mf*

Tb. *f* *p* *mf*

95 **2.**

Tr. 1.2 *f* *a2*

Tr. 3.4 *f*

Hn. *f*

Trb. 1 *Solo* *f*

Trb. 2 *f*

Trb. 3.4 *f*

Tb. *f*



106 **4** **5** ♩ = 96

Tr. 1.2 *f* *p* *f* *a2*

Tr. 3.4 *f* *p* *f* *a2*

Hn. *f* *p* *f*

Trb. 1.2 *f* *p* *f* *a2*

Trb. 3 *f* *p*

Trb. 4 *f* *p*

Tb. *f* *p*

118 **6** Tempo I° ♩ = 54

Tr. 1.2 *a2* *con sord.* *pp* *4.* *p espr.*

Tr. 3.4 *a2* *pp* *4.* *p espr.*

Hn. *f*

Trb. 1.2 *a2* *f* *2.* *p espr.*

Trb. 3.4 *a2* *f* *3.* *p espr.*

Tb. *f*

129 **7**

Tr. 1.2 *senza sord.* *espr.* *p* *f*

Tr. 4 *p* *f*

Hn. *p* *p dolce*

Trb. 1.2 *2.* *p* *1.* *p* *f*

Trb. 3.4 *3.* *p* *f* *6* *6*

Tb. *pp* *p dolce*

138 **8**

Tr. 1.2 *pp* 2,

Tr. 3.4 *p*

Hn. *p*

Trb. 4 *p* 3 3 6 6

Tb. *p*

145 **9** 1. to Picc.

Tr. 1.2 *p*

Tr. 4 *p*

Hn. *p*

Trb. 1 *p* *espr.* *mf*

Trb. 2 *p*

Trb. 3.4 *p* 3.

Tb. *p*

155 **10** Adagio ♩=56

Tr. 2 con sord. Solo *pp* rit.

Tr. 3 con sord. *p*

Tr. 4 con sord. *p*

Hn. *pp*

Trb. 1.2 *pp* 4.

Trb. 3.4 *pp*

Tb. *pp* *pp*

163 con sord.

Tr. 1.2 *p*

Tr. 3.4 *pp*

Hn. *p*

Trb. 1.2 *p*

Trb. 3.4 *p*

Tb. *p*

167

Tr. 2.3 *p*

Tr. 4 *p*

Hn. *p*

Trb. 1.2 *p*

Trb. 3.4 *p*

Tb. *p*

11

Tr. 2.3 *p*

Tr. 4 *p*

Hn. *p*

Trb. 1.2 *p*

Trb. 3.4 *p*

Tb. *p*

172 senza sord.

Tr. 1.2 *p*

Tr. 3.4 *p*

Hn. *p*

Trb. 1.2 *p*

Trb. 3.4 *p*

Tb. *p*

12 Più mosso ♩=72

Tr. 1.2 *ff*

Tr. 3.4 *ff*

Hn. *f*

Trb. 1.2 *f*

Trb. 3.4 *f*

Tb. *f*

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199 *B♭ ad lib.*

Tr. 1.2 *f p f p*

Tr. 3.4 *f p*

Trb. 1.2 *fp a2 5 5 5 5 f 5 5 5 5 fp fp*

Trb. 3.4 *fp a2 5 5 5 5 fp fp fp fp*

Tb. *mf*

204 *poco f*

Tr. 1.2 *a2 5 5 5 5 f*

Tr. 3 *5 5 5 5 f*

Tr. 4 *5 5 5 5 f*

Hn. *f*

Trb. 1.2 *a2 f*

211 **15** *Picc.*

Tr. 1 *mf*

Tr. 2 *mf*

Tr. 3.4 *a2 f mf a2 mf f*

Hn. *f mf f*

Trb. 1 *f f*

Trb. 2 *f f*

Trb. 3.4 *a2 f mf*

Tb. *f mf*

215

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Hn.

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Tb.

*sf* *mf* *f*

con sord.

*f*

con sord.

3. Solo

*f*

*sf* *mf*

*sf* *mf*

16

219

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Hn.

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Tb.

*mf* *f*

senza sord.

Solo

*f*

senza sord.

senza sord.

*mf*

*mf*

*mf*

223

Tr. 1.2

2.

mf

f

Tr. 3.4

3.

mf

4.

a2

mf

f

a2

Hn.

mf

f

Trb. 1

Trb. 2

Tb.

mf

Musical score for measures 227-230. The score includes parts for Tr. 1, Tr. 2.3, Tr. 4, Hn., Trb. 1, Trb. 2, and Trb. 4. Measure numbers 227 and 17 are indicated at the top. Dynamics include *p*, *f*, and *mf*. A rehearsal mark is present at the beginning of measure 227.

231

Tr. 1.2

Tr. 3.4

Hn.

Trb. 1

Trb. 3

Tb.

*f*

239

Tr. 2

Tr. 3.4

Hn.

Trb. 1.2

Trb. 3.4

Tb.

*f*

*p*

*ff*

*f*

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**20** Più mosso ♩.=144

250

Tr. 1 *f*

Tr. 2 *f*

Tr. 3.4 *f* *a2*

Hn. *f* *sf*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f*

Trb. 4 *f*

Tb. *f*

Detailed description: This block contains the musical notation for measures 250 to 252 of the 'Più mosso' section. The score is for a large ensemble. Measures 250 and 251 are in 12/8 time, and measure 252 is in 18/8 time. The key signature changes from one sharp (F#) to two flats (Bb, Eb). Dynamics include forte (f), sfz (sf), and accents (a2). The woodwinds (Tr. 1, 2, 3.4, Hn.) play melodic lines with slurs and accents. The brass section (Trb. 1-4, Tb.) provides a rhythmic foundation with repeated eighth-note patterns.

**21** Presto ♩.=152

253

Tr. 1 *f* *ff*

Tr. 2 *f* *ff*

Tr. 3 *f* *ff*

Tr. 4 *f* *ff*

Hn. *f* *ff*

Trb. 1.2 *a2* *f* *ff*

Trb. 3 *f* *ff*

Trb. 4 *f* *ff*

Tb. *f* *ff*

Detailed description: This block contains the musical notation for measures 253 to 255 of the 'Presto' section. The score continues with the same ensemble. Measures 253 and 254 are in 12/8 time, and measure 255 is in 18/8 time. The key signature remains two flats. Dynamics include forte (f) and fortissimo (ff). The woodwinds play more complex, rapid patterns. The brass section continues with rhythmic patterns, with the tuba (Tb.) and euphoniums (Trb. 3, 4) playing more active lines in measure 255.