

# Chapter II.

## MELODY.

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Whether it be long or short, a simple theme or a melodic phrase, melody should always stand out in relief from the accompaniment. This may be done by artificial or natural means; artificially, when the question of tone quality does not come into consideration, and the melody is detached by means of strongly accentuated dynamic shades; naturally, by selection and contrast of timbres, strengthening of resonance by doubling, tripling, etc., or crossing of parts (violoncellos above the violas and violins, clarinets or oboes above the flutes, bassoons above the clarinets etc.).

Melody planned in the upper parts stands out from the very fact of position alone, and likewise, to a less degree when it is situated in the low register. In the middle of the orchestral range it is not so prominent and the methods referred to above come into operation. They may also be employed for two part melody (in thirds and sixths) and for polyphonic writing.

### Melody in stringed instruments.

Instances of the melodic use of stringed instruments are innumerable. The reader will find many examples in the present treatise. With the exception of the double basses, — dull in tone and of little flexibility, chiefly employed in unison or in octaves with the violoncellos, — each of the other stringed instruments, taken independently, is qualified to assume full responsibility for the melodic line.

#### a) Violins.

Melody in the soprano-alto register and an extra-high compass usually falls to the lot of the 1<sup>st</sup> Violins, sometimes to the 2<sup>nd</sup> Violins or to both in unison, a process which produces fuller resonance without impairing quality of tone.

#### Examples:

*The Tsar's Bride* [84]\* — *Pianissimo* melody (Vn<sup>1</sup>) of a troubled

\* The present volume is divided into two parts, text (pp. 1-152) and musical examples (pp. 1-333). The first page of the second part lists the standard

dramatic character. Harmonic accompaniment (Vn<sup>s</sup> II and Violas *tremolando* — middle parts; the Violincellos forming the bass).

*Antar*, before [70]. — Descending melodic phrase, Vn<sup>s</sup> I *con sordini piano*.

No. 1. *Shéhérazade* 2<sup>nd</sup> movement [B]. A *piano* melody (Vn<sup>s</sup> I) graceful in character.

*Antar* [12]. Light graceful melody, oriental in style; a dance measure (Vn<sup>s</sup> I *con sord.*), the mutes producing a dull ethereal quality of tone.

No. 2. *The Legend of the Invisible City of Kitesh* [283].

No. 3. *Spanish Capriccio* [J]. Vn<sup>s</sup> I in the upper register doubling the high register of the wood-wind. Choice resonance.

### b) Violas.

Melody in the alto-tenor register and a still higher compass is assigned to the violas. *Cantabile* melodies however are not so frequently written for violas as for violins and 'cellos, partly because the viola tone is slightly nasal in quality and better fitted for short characteristic phrases, partly because the number of viola players in an orchestra is smaller. Melodies confided to the violas are generally doubled by other strings or by the wood-wind.

#### Examples:

No. 4. *Pan Voyevoda*, duet in Act II [145]. A long *cantabile* melody in the violas, *dolce*, in unison with the *mezzo soprano* voice.

No. 5. *The Golden Cockerel* [193]. — Flowing *cantabile*.

No. 6. *Sadko*. Symphonic tableau [12]. — Muted violas. A short dance theme, *piano* in D ♮ major. (The same theme in Eng. horn

full-score editions of Rimsky-Korsakov's works that are referred to throughout the book. These references to specific passages are always indicated by boxed numbers or boxed letters corresponding to the ones marking the subdivisions of the particular score. On the other hand, references in the text to the 312 musical examples in the second part of the book are always indicated as "No. 1," "No. 2," etc. Thus, "*The Tsar's Bride* [84]" indicates that the reader should look at section [84] of the score of *The Tsar's Bride* as published by Belaieff in Leipzig, the music of which is not reprinted here; whereas "No. 1. *Shéhérazade* 2<sup>nd</sup> movement [B]" indicates that the reader should look at the first musical example in the second part of the present book, which comes from the section marked [B] in the second movement of the score of *Shéhérazade* as published by Belaieff.

in the 6<sup>th</sup> scene of the opera *Sadko* is slightly more penetrating in tone).

### c) Violoncellos.

Violoncellos, representing the tenor-bass range + an extra-high compass are more often entrusted with tense passionate *cantabile* melody than with distinctive figures or rapid phrases. Such melodies are usually laid out for the top string (*A*) which possesses a wonderfully rich "chest" quality.

#### *Examples:*

*Antar* [56]. *Cantabile* on the *A* string.

*Antar* [63]. The same melody in *D* ♮ maj. on the *D* string (doubled by the bassoons).

No. 7. *Pan Voyevoda* [134], nocturne, "Moonlight". A broad melody *dolce ed espressivo*, afterwards doubled by the first violins an octave higher.

No. 8. *Snegourotchka* [231]. At the fifth bar, a melody on the *A* string *cantabile ed espressivo*, imitating the first clarinet.

No. 9. *Snegourotchka* [274]. Melodic phrase with embellishments.

### d) Double basses.

Owing to its register—*basso profondo* + a still lower compass,—and its muffled resonance, the double bass is little capable of broad *cantabile* phrases and only in unison or in octaves with the 'cellos. In my own compositions there is no phrase of any importance given to the double bass without the support of 'cellos or bassoons.

#### *Examples:*

\*No. 10. *Legend of Kitesh* [306]. Double bass solo, doubled first by the double bassoon, later by the bassoon. This example affords an instance of the rare use of the alto clef (in the last few notes).

\*No. 11. *The Golden Cockerel* [120]. — *D.* basses + *D.* bassoons.

### Grouping in unison.

a)  $Vn^s I + Vn^s II$ . — It goes without saying that this combination entails no alteration in colour; it gains in power and richness of tone by reason of the increased number of players, and is usually attended by doubling of the melody in some departments of the wood-wind. The large number of violins prevents the wood-wind predominating, and the tone quality remains that of the string quartet, enriched and amplified.

#### Examples:

No. 12. *Shéhérazade*, beginning of the third movement. *Cantabile* for  $Vn^s I$  and  $II$  on the *D* string, then on the *A*.

*The May Night*, overture [D]. Quick *piano* melody, beginning *cantabile* and divided later in octaves ( $\begin{matrix} Vn^s I \\ Vn^s II \end{matrix}$  8) with florid embellishment.

No. 13. *The Golden Cockerel* [170]. —  $Vn^s I + II$  muted.

b) Violins + Violas. — The combination of violins and violas presents no special characteristics, as in the preceding case. The violins remain predominant, and the resonance is rich and full.

#### Examples:

No. 14. *Sadko* [208]. —  $Vn^s I + II + Violas$  (*G* string). Quiet *cantabile* melody *pp*, in unison with the altos and tenors of the chorus.

*The Golden Cockerel* [142]. — Same combination.

c) Violas + 'Cellos. — Produces a rich full resonance, the 'cello quality predominating.

#### Examples:

No. 15. *Snegourotchka* [5]. — Apparition of Spring. Violas + 'Cellos + Eng. horn. The same melody, *mezzo-forte cantabile* as in Ex. 9; but in a brighter key, a third higher, its resonance is more brilliant and tense. The addition of the Eng. horn makes no essential difference to the compound tone; the 'cellos stand out above the rest.

No. 16. *The Golden Cockerel* [71]. Violas + 'Cellos muted.

d) Violins + 'Cellos. — A combination similar to the preceding one. The 'cello tone prevails and the resonance is fuller.

*Examples:*

No. 17. *Snegourotchka* [288]. “Spring descends upon the lake”.  $Vn^s I + Vn^s II + 'Cellos + Eng. horn$ . The same *cantabile* as in Ex. 9, and 15. The Eng. horn is absorbed in the musical texture, the principal colour being that of the 'cellos. Still more powerful in resonance.

No. 18. *The May Night*. Act III [L]. Chorus of *Roussálki*. The combination of the solo 'cello with the violins gives the latter a touch of the 'cello timbre.

e)  $Vn^s I + II + Violas + 'Cellos$ . — Combining violins, violas and 'cellos in unison is not possible except in the alto-tenor register; this process unites the full resonance of the instruments into an *ensemble* of complex quality, very tense and powerful in *forte* passages, extremely full and rich in *piano*.

*Examples:*

No. 19. *Shéhérazade*, 2<sup>nd</sup> movement [P]. — Energetic phrase *ff*. *Mlada*, Lithuanian dance, before [36].  
*Mlada*, Act. III. [40]. — Cleopatra's dance. *Cantabile* embellished in oriental fashion.

f) Violoncellos + D. basses. — A combination of rich full resonance, used occasionally for phrases in the very low register.

*Examples:*

No. 20. *Sadko* [260]. — A persistent *forte* figure, severe in character.

No. 21. *Legend of Kitesh* [240]. — A *pianissimo* phrase, sinister and horrible in character.

### Stringed instruments doubling in octaves.

a)  $Vn^s I$  and  $Vn^s II$  in octaves.

This is a very common process used for all kinds of melodic figures, in particular those in the very high register. It has already been stated that the *E* string diminishes in fulness of tone

the higher it ascends from the limits of the soprano voice. Moreover, melodic figures in the very high register of the violins become too isolated from the rest of the *ensemble* unless doubled in octaves. Such doubling secures expression, fulness of tone and firmness of timbre. The reader will find numerous examples of violins in octaves; a few are added below, chiefly broad and expressive phrases.

*Examples:*

No. 22. *The Tsar's Bride* [166]. *Cantabile, piano.*

*The Tsar's Bride* [206]. *Cantabile, mezzo-piano*; the lower part is in unison with the soprano voice.

*Shéhérazade*, 3<sup>rd</sup> movement [J]. *Cantabile* in G major; *dolce* and *cantabile* (the same as Ex. 12).

No. 23. *The Legend of Tsar Saltan* [227]. Melody with reiterated notes, *dolce, espress. e cantabile.*

*Sadko*, Symphonic tableau [12].  $\left. \begin{matrix} \text{Vn}^{\text{s}} \text{ I} \\ \text{Vn}^{\text{s}} \text{ II} \end{matrix} \right\} 8$  muted. A short dance phrase *pianissimo*, given first to the violas, then to the violins (cf. Ex. 6).

No. 24. *Sadko*, opera [207]. Perhaps an unique example of its kind; violins playing in the very extremity of the high register.

*Note.* This passage is difficult but nevertheless quite playable. One or two desks of the 1<sup>st</sup> Violins are sufficient to double the melody in the upper octave, all the other 1<sup>st</sup> Violins can play the octave below. In this way the piercing quality of the highest notes will be diminished, the melody will acquire a clearer and more pleasant sound, and the expressive tone quality of the lower octave will be strengthened.

\* *The Golden Cockerel* [156].

\* " " " [165].

\* *Antar*, 1<sup>st</sup> movement [11].

\* No. 25. *Ivan the Terrible*, Act III [63].

b) Violins *divisi* in octaves.

First and second violins divided in two parts and progressing in octaves will deprive the melody of resonance, since the number of players is diminished by half, the consequences being specially noticeable in small orchestras. Nevertheless the method can be used occasionally when the strings are doubled by the wood-wind, and when the melody falls in a sufficiently high register.

*Examples:*

*Snegourotchka* [166]. —  $\frac{Vn^s I}{Vn^s II}$  ] 8 *mezzo-forte espressivo*. Partial doubling of Coupava's song (Sopr.). One flute and one oboe double the melody.

No. 26. *Snegourotchka* [283]. — Chorus of Flowers —  $\frac{2 Vn^s soli}{Vn^s I + Fl. I}$  ] 8. *Pianissimo cantabile* in two octaves, progressing with the women's chorus (Sopr. I), and given out earlier by the Eng. horn. The flute and all the 1<sup>st</sup> Violins except two play in the lower octave, the two solo violins, only, in the upper. The solo desk will be sufficiently prominent owing to the general *pianissimo*.

c) Violins and Violas in octaves.

First and second Violins progressing with the Violas in octaves is a common method, especially when the lower octave in the melody happens to go below the open G string on the violins.

1.  $\frac{Vn^s (I \text{ or } II)}{Violas}$  ] 8.

*Example:*

*Snegourotchka* [137], finale of Act I. Quick melody, *piano*.

2.  $\frac{Vn^s I + II}{Violas}$  ] 8 and 3.  $\frac{Vn^s I}{Vn^s II + Violas}$  ] 8.

These two distributions are not exactly the same. The first should be used to obtain greater brilliance in the upper part, the second to give the lower part a fuller and more *cantabile* quality.

*Examples:*

No. 27. *Sadko*, before [181]. —  $\frac{Vn^s I + II}{Violas}$  ] 8. Quick animated passage, *forte*, introducing reiterated notes.

No. 28. *Snegourotchka* [137], finale to Act I —  $\frac{Vn^s I}{Vn^s II + Violas}$  ] 8. *Cantabile* phrase, transmitted to the flute and clarinet (cf. Ex. 8).

d) Violas and Violoncellos in octaves.

Of special use when the Violins are otherwise employed.

*Example:*

\* *Legend of Kitesh* [59],  $\frac{Violas}{Cellos}$  ] 8, doubled by bassoons.

e) Violins and Violoncellos in octaves.

Used in very expressive passages where the 'cellos have to play on the A or D strings. This method produces a more resonant tone than the preceding one; instances of it are frequent.

*Examples:*

No. 29. *Antar* [43]. —  $\left. \begin{array}{l} V_{\text{Cellos}}^{\text{ns I}} + V_{\text{Cellos}}^{\text{ns II}} \end{array} \right] 8$ . *Cantabile* of Eastern origin.

*Shéhérazade*, 3<sup>rd</sup> movement [H]. —  $\left. \begin{array}{l} V_{\text{Cellos}}^{\text{ns I}} \end{array} \right] 8$ . *Cantabile mezzo-forte appassionato* (cf. Ex. 1).

\* No. 30. *Shéhérazade*, 3<sup>rd</sup> movement, before [P] —  $\left. \begin{array}{l} V_{\text{Cellos}}^{\text{ns I}} \\ V_{\text{Cellos}}^{\text{ns II}} + \text{'Cellos} \end{array} \right] 8$  and  $\left. \begin{array}{l} V_{\text{Cellos}}^{\text{ns I}} + \text{II} \end{array} \right] 8$ . The first arrangement is rarely found.

*Pan Voyevoda* [134], nocturne "Moonlight" —  $\left. \begin{array}{l} V_{\text{Cellos}}^{\text{ns I}} \end{array} \right] 8$ . *Cantabile* melody given first to 'cellos alone (cf. Ex. 7).

*The May Night*, Act III [B, C, D] —  $\left. \begin{array}{l} V_{\text{Cellos}}^{\text{ns I}} + V_{\text{Cellos}}^{\text{ns II}} \end{array} \right] 8$ . A *forte* melodic phrase.

f) Violoncellos and Double basses in octaves.

The bass is usually constructed in this manner. Examples of it are to be found everywhere. Sometimes the double bass part is simplified in comparison with the 'cello part.

*Example:*

*Snegourotchka* [9], Fairy Spring's *Aria*.

g) Violas and Double basses in octaves.

This combination seldom arises and is only used when the 'cellos are otherwise employed.

*Example:*

No. 31. *Legend of Kitesh* [223].

h) Parts progressing in octaves, each part doubled in unison. Melodies situated in the middle orchestral range may be allotted to 1<sup>st</sup> and 2<sup>nd</sup>  $V_{\text{ns}}$ , in octaves with Violas and 'Cellos. This arrangement is constantly found, and produces a beautiful quality of tone, somewhat severe in character.

*Examples:*

*Snegourotchka* [58], [60], [65] and [68]. The same melody, played twice *pianissimo*, not doubled, then twice (*mezzo-forte* and *forte*), doubled in the wood-wind.



*Mlada*, Act II, the beginning of the Lithuanian dance. A lively *piano* theme.

*Ivan the Terrible*, Act II [28].

*Note I.* It may be of use to point out that melodies lying in the extreme upper register, e. g. those exceeding the middle of the 5<sup>th</sup> octave, are generally doubled an octave below, whilst those situated in the extreme low register (below the middle of the 1<sup>st</sup> octave) are doubled an octave higher.

*Examples:*

*Sadko* [207] (cf. Ex. 24).

*Note II.* Progression in octaves of divided strings of the same kind is generally to be avoided:

Violas I, 'Cellos I, D. basses I ] 8,  
Violas II, 'Cellos II, D. basses II ] 8,

for, in such cases the parts are played on strings which do not correspond, and unity of tone is impaired. This, however, does not apply to violins.

*Note III.* The following distribution is occasionally found:

Violas + 'Cellos I ] 8.  
D. basses + 'Cellos II ] 8.

**Melody in double octaves.**

a)  $\left. \begin{array}{l} \text{Vns I} \\ \text{Vns II} \\ \text{Violas} \end{array} \right\} 8$  or  $\left. \begin{array}{l} \text{Vns I} \\ \text{Vns II} \\ \text{'Cellos} \end{array} \right\} 8$  may be used for full *cantabile* melodies

extremely tense in character, and in *forte* passages for choice.

*Example:*

No. 32. *Antar* [65]. —  $\left. \begin{array}{l} \text{Vns I} \\ \text{Vns II} \\ \text{Violas + 'Cellos} \end{array} \right\} 8.$

b)  $\left. \begin{array}{l} \text{Violas} \\ \text{'Cellos} \\ \text{D. basses} \end{array} \right\} 8$  or  $\left. \begin{array}{l} \text{Vns I + II} \\ \text{Violas + 'Cellos} \\ \text{D. basses} \end{array} \right\} 8$  or  $\left. \begin{array}{l} \text{Vns I + II + Violas} \\ \text{'Cellos} \\ \text{D. basses} \end{array} \right\} 8$

are employed when the low register of each instrument is brought into play, and also to suit phrases of a rough and severe character.

*Examples:*

*Legend of Kitesh* [66], opening of the 2<sup>nd</sup> Act.

No. 33. *Snegourootchka* [215]. Tumblers' dance.

*Note.* The lack of balance in the distribution:

$$\left. \begin{array}{l} \text{Vn}^{\text{s}} \text{ I + II + Violas} \\ \text{'Cellos} \\ \text{D. basses} \end{array} \right\} 8$$

is not of any great importance, for, in such cases, the partial harmonics of one octave support the tone of the other, and *vice versa*.

### Doubling in three and four octaves.

$$\left. \begin{array}{l} \text{Vn}^{\text{s}} \text{ I} \\ \text{Vn}^{\text{s}} \text{ II} \\ \text{Violas} \\ \text{'Cellos} \\ \text{D. basses} \end{array} \right\} 8$$

The distribution is very seldom found, and as a rule,

only when supported by wind instruments.

#### Examples:

*The Legend of Kitesh* [150] (*allargando*).

\* *Shéhérazade*, 4<sup>th</sup> movement, commencing at the 10<sup>th</sup> bar.

$$\left. \begin{array}{l} \text{Vn}^{\text{s}} \text{ I} \\ \text{Vn}^{\text{s}} \text{ II} \\ \text{Violas + 'Cellos} \\ \text{D. basses} \end{array} \right\} 8.$$

### Melody in thirds and sixths.

In confiding a melody in thirds to the strings it is frequently necessary to use the same quality of tone in both parts, but in the case of a melody in sixths different timbres may be employed. In writing thirds doubled in octaves, the first and second violins should be used. In spite of the difference in the quantity of players, the thirds will not sound unequal. The same arrangement may obtain in the viola and 'cello groups, but it is useless in the case of melody in sixths.

#### Examples:

\* No. 34. *Legend of Kitesh* [34] —  $\left. \begin{array}{l} \text{Vn}^{\text{s}} \text{ I div.)} \\ \text{Vn}^{\text{s}} \text{ II div.)} \end{array} \right\} 3 \Big] 8.$

\* *Legend of Kitesh* [39] —  $\left. \begin{array}{l} \text{Vn}^{\text{s}} \text{ I} \\ \text{Violas} \end{array} \right\} 6.$

Cf. also *Legend of Kitesh* [223]:  $\left. \begin{array}{l} \text{Vn}^{\text{s}} \text{ I} \\ \text{Vn}^{\text{s}} \text{ II} \\ \text{Vn}^{\text{s}} \text{ I} \\ \text{Vn}^{\text{s}} \text{ II} \end{array} \right\} 3 \Big] 8 \text{ (Ex. 31).}$

Distribution in octaves, thirds, and sixths is usually regulated by the normal register of the respective instruments, so as to avoid

any suggestion of mannerism resulting from the disturbance of balance. But such a departure from the recognised order may be permitted in special cases. For instance, in the following example of writing in sixths the upper part is allotted to the 'cellos, the lower part to the violins on the *G* string; this arrangement produces a quality of tone distinctly original in character.

*Example:*

No. 35. *Spanish Capriccio* [D] — 'Cellos  
Vn<sup>s</sup> I + II] 6.

### Melody in the wood-wind.

\*The choice of instruments for characteristic and expressive melody is based on their distinctive qualities, discussed minutely in the foregoing chapter. To a large extent the question is left to the orchestrator's own personal taste. Only the best methods of using the wood-wind in unison or octaves, and distributing a melody in thirds, sixths and mixed intervals, from the standpoint of resonance and tone quality will be indicated in this section of the work. Examples of the use of solo wood-wind are to be found in any score; the following are typical instances:

*Examples of solo wood-wind:*

1. *Piccolo*: *Serbian Fantasia* [C]; No. 36. *Tsar Saltan* [216]; *Snegourotchka* [54].

2. *Flute*: *Antar* [4]; *Servilia* [80]; *Snegourotchka* [79], [183]; *A Fairy Tale* [L]; *The Christmas Night* [163]; No. 37. *Shéhérazade*, 4<sup>th</sup> movement, before [A] (*Fl. à 2* in the low register).

*Flute* (double tonguing): *Pan Voyevoda* [72]; *Shéhérazade*, 4<sup>th</sup> movement, after [V]; No. 38. *Ivan the Terrible*, Act III, after [10].

3. *Bass flute*: No. 39. *Legend of Kitesh* [44].

4. *Oboe*: No. 40. *Shéhérazade*, 2<sup>nd</sup> movement [A]; *The May Night*, Act III [Kk]; No. 41. *Snegourotchka* [50]; *Snegourotchka* [112], [239]; *The Tsar's Bride* [108] (cf. Ex. 284), No. 42 and 43. *The Golden Cockerel* [57] and [97].

5. *Eng. horn*: *Snegourotchka* [97], [283] (cf. Ex. 26); No. 44. *Spanish Capriccio* [E]; No. 45. *The Golden Cockerel* [61].

6. *Small Clarinet*: No. 46. *Mlada*, Act II [33]; *Mlada*, Act III [37].
7. *Clarinet*: *Serbian Fantasia* [G]; *Spanish Capriccio* [A]; *Snegourotchka* [90], [99], [224], [227], [231] (cf. Ex. 8); *The May Night*, Act I, before [X]; *Shéhérazade*, 3<sup>rd</sup> movement [D]; *A Fairy Tale* [M]; *The Tsar's Bride* [50], [203]; *The Golden Cockerel* [97] (lowest register, cf. Ex. 43).
8. *Bass clarinet*: No. 47 and 48. *Snegourotchka* [243] and [246—247].
9. *Bassoon*: *Antar* [59]; No. 49. *Vera Scheloga* [36]; *Shéhérazade*, 2<sup>nd</sup> movement, beginning (cf. Ex. 40); No. 50. *The Golden Cockerel* [249]; No. 51. *Mlada*, Act III, after [29]; cf. also Ex. 78.
10. *Double bassoon*: *Legend of Kitesh*, before [84], [289]; cf. also Ex. 10 (D. bassoon + D. bass solo).

The normal order of wood-wind instruments and that which produces the most natural resonance is the following: *Flutes, Oboes, Clarinets, Bassoons* (the order used in orchestral full scores). Departure from this natural order, e. g. placing bassoons above clarinets and oboes, or flutes below oboes and clarinets, and especially below the bassoons, creates a far-fetched, unnatural tone, useful, however, in certain cases to attain certain special effects. I do not advise the student to make too free a use of this proceeding.

### Combination in unison.

The combination of two different wood-wind instruments in unison yields the following tone qualities:

a) *Flute + Oboe*. A quality fuller than that of the flute, sweeter than that of the oboe. Played softly, the flute will predominate in the low, the oboe in the upper register. Example: No. 52. *Snegourotchka* [113].

b) *Flute + Clarinet*. A quality fuller than that of the flute, duller than that of the clarinet. The flute will predominate in the lower, the clarinet in the higher register. Examples: No. 53. *Legend of Kitesh* [330]; also [339] and [342].

c) *Oboe + Clarinet*. A fuller quality than that of either instrument heard separately. The dark, nasal tone of the oboe will prevail in the low register, the bright, "chest" quality of the clarinet in the high compass. Examples: *Snegourotchka* [19]; No. 54. *Snegourotchka*

[115]. Cf. also *Legend of Kitesh* [68], [70], [84] — 2 Ob. + 3 Cl. (Ex. 199—201).

d) *Flute + Oboe + Clarinet*. Very full in quality. The flute predominates in the low register, the oboe in the middle, and the clarinet in the high compass. Examples: *Mlada*, Act I [1]; \* *Sadko* [58] (2 Fl. + 2 Ob. + Small Cl.).

e) *Bassoon + Clarinet*. Very full quality. The gloomy character of the clarinet prevails in the lower register, the sickly quality of the bassoon in the higher. Example: *Mlada*, Act II, after [49].

f) *Bassoon + Oboe*, and

g) *Bassoon + Flute*.

The combinations *f* and *g*, as well as *Bassoon + Clarinet + Oboe*, and *Bassoon + Clarinet + Flute* are very seldom found except in certain orchestral *tutti*, where they produce increased resonance without creating a fresh atmosphere. But in such combinations, the range of which is practically restricted to the limits of the third octave, the low notes of the flute will predominate in the lower third of this register, and the high notes of the bassoon in the middle third. The clarinet, weak in the middle compass will not stand out prominently in this particular combination.

h) *Bassoon + Clarinet + Oboe + Flute*. This combination is equally rare. The colour is rich, and difficult to define in words. The tone of each instrument will be separated from the others more or less in the manner detailed above. Examples: *Russian Easter Fête*, the beginning; No. 55. *Snegourotchka* [301]; *The May Night*, Act III [Qqq].

The process of combining two or more qualities of tone in unison, while endowing the music with greater resonance, sweetness and power, possesses the disadvantage of restricting the variety of colour and expression. Individual timbres lose their characteristics when associated with others. Hence such combinations should be handled with extreme care. Phrases or melodies demanding diversity of expression alone should be entrusted to solo instruments of simple timbres. The same applies to the coupling of two instruments of the same kind, such as 2 flutes, 2 oboes, 2 clarinets, 2 bassoons. The quality of tone will lose nothing of its individuality, and will gain in power, but its capacity for expression will be diminished accordingly. An

instrument enjoys greater independence and freedom when used as a solo than when it is doubled. The use of doubling and mixed timbres is naturally more frequent in loud passages than in soft ones, also where expression and colour is broad rather than individual or intimate in character.

I cannot refrain from mentioning how greatly I dislike the method of duplicating all the wood-wind, in order to balance a group of strings, reinforced out of all reason, to suit the ever-growing dimensions of concert halls. I am convinced that, artistically speaking, a limit should be set to the size of both concert room and orchestra. The music performed at these super-concerts must be specially composed on a plan of its own — a subject which cannot be considered here.

### Combination in octaves.

When the melody is entrusted to two wood-wind instruments in octaves, the usual arrangement producing natural resonance is:

$$8 \left[ \begin{array}{cccccc} \text{Fl.} & \text{Fl.} & \text{Fl.} & \text{Ob.} & \text{Ob.} & \text{Cl.} \\ \text{Ob.} & \text{Cl.} & \text{Fag.} & \text{Cl.} & \text{Fag.} & \text{Fag.} \end{array} \right] 8.$$

The combination of flute and bassoon in octaves is rare on account of the widely separated registers of the two instruments. Deviation from the natural order, such as placing the bassoon above the clarinet or oboe, the clarinet above the oboe or flute etc., creates an unnatural resonance occasioned by the confusion of registers, the instrument of lower compass playing in its high register and *vice versa*. The lack of proper relationship between the different tone qualities then becomes apparent.

### Examples:

No. 56. *Spanish Capriccio* [O] —  $\left. \begin{array}{l} \text{Fl.} \\ \text{Ob.} \end{array} \right\} 8.$

No. 57. *Snegourotchka* [254] —  $\left. \begin{array}{l} \text{Fl.} \\ \text{Eng. horn} \end{array} \right\} 8.$

\* No. 58. *Shéhérazade*, 3<sup>rd</sup> movement [E] —  $\left. \begin{array}{l} \text{Fl.} \\ \text{Cl.} \end{array} \right\} 8.$

*Sadko* [195] —  $\left. \begin{array}{l} \text{Fl.} \\ \text{Eng. horn} \end{array} \right\} 8.$

*Pan Voyevoda* [132] —  $\left. \begin{array}{l} \text{Fl.} \\ \text{Cl.} \end{array} \right\} 8.$

*Tsar Saltan* [39] —  $\left. \begin{array}{l} \text{Cl.} \\ \text{Fag.} \end{array} \right\} 8.$

No. 59. *Vera Scheloga* [30] —  $\left. \begin{array}{l} \text{Cl.} \\ \text{Fag.} \end{array} \right\} 8$ , likewise any number of examples in the scores of various composers.

The use of two instruments of the same colour in octaves, e. g. 2 flutes, 2 clarinets or 2 bassoons etc., if not exactly to be avoided

is certainly not to be recommended, as the instruments, playing in different registers will not correspond one with the other. Nevertheless this method may be safely employed when stringed instruments, *arco* or *pizzicato* double the two members of the wood-wind, and especially in the middle compass. The process is most satisfactory for repeated notes or sustained passages.

*Examples:*

*The May Night*, Act I [T] — Cl. I] 8.  
Cl. II]

\* *Sadko*, after [159] — Ob. I] 3, doubled by *pizz.* strings.  
Ob. II]

\* *Servilia*, after [21] — Fag. I] 8 + *pizz.* strings.  
Fag. II]

Instruments of the same branch playing in octaves, e. g.

8 [Fag. Cl. Ob. Small cl. Flute Picc.] 8  
[C-Fag. Cl. basso Eng. horn Clar. Alto Fl. Fl.] 8

always produce a good effect.

*Examples:*

*Snegourotchka* [5] — Picc.] 8 (cf. Ex. 15).  
Fl.]

*The Tsar's Bride* [133] — Picc.] 8.  
Fl.]

*Tsar Saltan* [216] — Picc.] 8 (cf. Ex. 36).  
Fl.]

*Sadko*, after [59] Small cl.] 8.  
Cl.]

*Legend of Kitesh* [240] — Fag.] 8 (cf. Ex. 21).  
C-Fag.]

No 60. *Mlada*, Act III, before [44] — Ob.] 8.  
Eng. horn]

As in the strings, so in the wood-wind it is advisable to double in octaves any melody situated in the extremely high or low compass; an octave lower in the first case, an octave higher in the second. Thus the piccolo will be doubled by the flute, oboe or clarinet an octave lower; the double bassoon will be doubled by bassoon, clarinet or bass clarinet an octave higher.

8 [Picc. Picc. Picc.] 8.  
Fl. Ob. Cl.]

8 [Fag. Bass cl. Cl. Cl. Fag. Fag.] 8.  
[C-Fag. Fag. Fag. Bass cl. Fag. Bass cl.] 8.

*Examples:*

\* *Tsar Saltan* [39] — Picc.] 8.  
Ob.]

\* No. 61. *Mlada*, Act II, Lithuanian dance [32] — Picc.] 8.  
Small cl.]

*Sadko* [150] — Picc. Small cl.] 8.

\* Mixed qualities of tone may be employed in doubling in octaves, the above remarks still holding good.

*Examples:*

*Pan Voyevoda* [134] — Cl. + Ob.  
Cl. + Eng. horn] 8 (cf. Ex. 7).

No. 62. *Servilia* [168] — 2 Fl. + Ob.  
2 Cl. + Eng. horn] 8.

No. 63. *The Tsar's Bride* [120] — 3 Fl. + Ob.  
2 Cl. + Fag. + Eng. horn] 8.

*Mlada*, Act III [41] — Fl. + Bass fl.  
Cl. + Bass cl.] 8.

**Doubling in two, three and four octaves.**

In such cases the student should follow the above-mentioned rules, and should take care not to infringe the natural order:

In 3 octaves: Fl. Ob. Fl. Fl. } 8  
Ob. Cl. Cl. Ob. }  
Cl. Fag. Fag. Fag. } 8.

In 4 octaves: Fl. } 8  
Ob. }  
Cl. } 8  
Fag. } 8.

Mixed timbres may also be employed.

*Examples:*

No. 64. *Spanish Capriccio* [P] — melody in 4 octaves:

Picc. } 8  
2 Fl. }  
2 Ob. + Cl. } 8  
Fag. } 8.

*The Tsar's Bride* [141] — melody in 3 octaves.

\* *Legend of Kitesh* [212] — 2 Cl. } 8  
Bass cl. }  
D. bassoon] 8.

\* No. 65. *Antar*, (1<sup>st</sup> version) 3<sup>rd</sup> movement, the beginning —  
Picc. + 2 Fl. } 8  
2 Ob. + 2 Cl. } 8; also [C], melody in 4 octaves (piccolo in the upper  
2 Fag. }  
octaves).

\* *Mlada*, Act III, after [42] — Fl. } 8  
Ob. }  
Eng. horn] 8.

No. 66. *Shéhérazade*, 3<sup>rd</sup> movement [G] — Picc. } 8  
Cl. I }  
Cl. II] 8.

Examples of melody doubled in five octaves are extremely rare; in such cases the strings participate in the process.



### Melody in thirds and sixths.

Melodic progression in thirds and sixths demands either two instruments of the same colour (2 Fl., 2 Ob., 2 Cl., 2 Fag.), or instruments of different colours in the normal order of register:

Fl. Fl. Ob. Cl. Ob. ] 3 (6).  
Ob. Cl. Cl. Fag. Fag.]

If this order is inverted, e. g. Ob. Cl. Fag. ] 3 (6), a strained and forced resonance is created. For progressions in thirds, the best method, from the standpoint of equality in tone is to use instruments of the same kind in pairs; for progressions in sixths instruments of different kinds are more suitable, but both courses are good and useful. They may also be employed for progressions in thirds and sixths, or thirds, fifths and sixths mixed, as for example:



#### Examples:

*Legend of Kitesh* [24] — different wind instruments in turn.

*The May Night*, Act III [G] — Cl.] 3.

*Sadko* [279—280] — Fl.] 3 (6).

No. 67. *Spanish Capriccio*, before [V] — various wood-wind in thirds and sixths.

*Servilia* [228] — Fl.] 3 and Cl.] 3.

*The Golden Cockerel* [232] — 2 Fl.] 6.  
2 Ob.]

\* *Sadko* [43] — All wood-wind in turn, simple timbres.

When the doubled parts progress in thirds or sixths, the following method is advisable:

Fl. + Ob.] 3 (6) or Fl. + Cl.] 3 (6) etc., as well as:

Fl. + Ob.] 3 (6) or Ob. + Fl.] 3 (6) etc.  
Fl. + Cl.] Ob. + Cl.]

In the case of tripling the following arrangement may be adopted:

Fl. + Ob. + Cl.] 3 (6) or Ob. + 2 Fl.] 3 (6) etc.  
Fl. + Ob. + Cl.] Ob. + 2 Cl.]

#### Examples:

\* No. 68. *The Christmas Night* [187] — Ob. + Cl.] 3.  
Ob. + Cl.]

\* *Legend of Kitesh* [202—203] different mixed timbres.

### Thirds and sixths together.

Apart from the obvious distribution:



Fl. Ob.  
Ob. or Cl. , there are certain  
Cl. Fag.

complicated methods which involve doubling:

Upper part. Ob. + Fl.  
Middle " Fl. + Cl.  
Lower " Ob. + Cl.

The following is a complex instance somewhat vague in character:

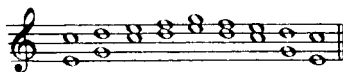
No. 69. *Legend of Kitesh* 35 — Ob. Fl.  
Ob. + Cl. and Fl. + Ob.  
Cl. Ob.

### Melody in the brass.

The natural scale, the only one which brass instruments had at their disposal prior to the invention of valves was:



giving, in two part harmony:



With the help of rhythm, these component parts have given rise to a whole series of themes and phrases named fanfares, trumpet calls or flourishes, best adapted to the character of brass instruments.

In modern music, thanks to the introduction of valves, this scale is now possible in all keys for every chromatic brass instrument, without it being necessary to change the key, and the addition of a few notes foreign to the natural scale has enriched the possibilities of these flourishes and fanfares, and endowed them with greater variety of expression.

These phrases, either as solos, or in two or three parts, fall specially to the lot of the trumpets and horns, but they may also be given to the trombones. The full, clear, ringing notes of the middle and upper register of horns and trumpets are best suited to figures of this description.

*Examples:*

*Servilia* [20] — Trumpets.

*The Christmas Night* [182] — Horn, Trumpets.

*Verra Scheloga*, beginning of Overture, and after [45] — Horn, Trumpets.

*Ivan the Terrible*, Act III [3] — Cornet.

*Snegourotchka* [155] — Trumpets.

No. 70. *Legend of Kitesh* [65] and elsewhere. — 3 Trumpets, 4 Horns.

*Pan Voyevoda* [191] — 2 Trombones, Trumpet.

\* *The Golden Cockerel* [20] — 2 Horns and 

Trumpets	] 8	(cf. further on).
Horns		

After fanfare figures, those melodies best suited to the brass quality are those of an unmodulated diatonic character, rousing and triumphant in the major key, dark and gloomy in the minor.

*Examples:*

No. 71. *Sadko* [342] — Trumpet.

*Sadko*, before [181] — Trombones (cf. Ex. 27).

No. 72. *Snegourotchka* [71] — Trumpet.

*Russian Easter Fête* [M] — Trombone.

*Spanish Capriccio* [E] — Alternative use in the horn of open and stopped notes (cf. Ex. 44).

*Ivan the Terrible*, Act II, before [17] — Bass trumpet, and 3 Horns a little further on.

*Mlada*, Act II [33] — Bass trumpet (cf. Ex. 46).

The genial and poetic tone of the horn in *piano* passages affords greater scope in the choice of melodies and phrases that may be entrusted to this instrument.

*Examples:*

*The May Night*, Overture [13].

*The Christmas Night* [1].

*Snegourotchka* [86].

*Pan Voyevoda* [37].

No. 73. *Antar* [40].

Melodies involving chromatic or enharmonic writing are much less suitable to the character of brass instruments. Nevertheless such melodies may sometimes be allotted to the brass, as in the music of Wagner, and the modern Italian realists, who, however, carry the proceeding to extremes. Vigourous phrases in the form of a fanfare, although introducing chromatic notes sound singularly beautiful on the brass.

*Example:*

No. 74. *Shéhérazade*, 2<sup>nd</sup> movement [D].

As a general rule, brass instruments lack the capacity to express passion or geniality. Phrases charged with these sentiments become sickly and insipid when confided to the brass. Energetic power, free or restrained, simplicity and eloquence constitute the valuable qualities of this group.

**Brass in unison, in octaves, thirds and sixths.**

As, from its very nature, the brass is not called upon to realise a wide range of expression, kindred instruments of one group may be employed *solo*, as well as in unison. The combination of 3 trombones or 4 horns in unison is frequently met with, and produces extreme power and resonance of tone.

*Examples:*

*Snegourotchka* [5] — 4 Horns (cf. Ex. 15).

*Snegourotchka* [199] — 4 Horns and 2 Trumpets.

*Sadko* [175] — 1, 2, 3 Trumpets.

No. 75. *Sadko* [305] (1) — 3 Trombones.

No. 76. *The May Night*, beginning of Act III — 1, 2, 3, 4 Horns.

*Legend of Kitesh*, end of Act I — 4 Horns (cf. Ex. 70).

No. 77. *Shéhérazade*, 4<sup>th</sup> movement p. 204 — 3 Trombones.

*Mlada*; Lithuanian dance — 6 Horns (cf. Ex. 61).

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(1) The composer has emended the score in the following manner: from the fifth to the ninth bar after [305], and also from the fifth to the ninth bar after [306], the three clarinets play in unison, the trumpet being marked *forte* instead of *fortissimo*; in the example, the first of these passages is corrected according to the composer's alteration.

Owing to the resonant power of the entire group, the equality and even gradation of tone between the dark colour of the deep compass and the bright quality of the upper register, the use of brass instruments of the same kind in octaves, thirds or sixths invariably leads to satisfactory results. For the same reason the employment of brass instruments of different kinds, arranged according to normal order of register:

Trumpet	Trumpet	Trombone	2 Trombones	2 Trumpets	2 Horns
2 Horns	Trombone	Tuba	Trombone + Tuba	2 Trombones	Tuba

is likewise successful whether the instruments are doubled or not. Another possible method, though not so reliable, is to combine horns (above) with trombones, exclusively in octaves:

2 Horns  
1 Trombone ] 8 or 4 Horns  
2 Trombones ] 8.

*Examples:*

*Sadko*, before [120] — Trumpet ] 8.  
Trumpet ] 8.

*Sadko* [5] — 2 Trumpets ] 8.  
4 Horns ] 8.

*Snegourotchka* [222] — 2 Trombones ] 8.  
Trombone + Tuba ] 8.

*Ivan the Terrible*, Act III [10] 1 Trombone + Trumpet ] 8 (cf. Ex. 38)  
2 Trombones ] 8

*The Golden Cockerel* [125] — Trumpet ] 8.  
Trombone ] 8.

Cf. also *Snegourotchka* [325—326] — Trombone ] 8 (Ex. 95).  
Trombone ] 8

## Melody in different groups of instruments combined together.

### A. Combination of wind and brass in unison.

The combination of a wood-wind and brass instrument produces a complex resonance in which the tone of the brass predominates. This resonance is naturally more powerful than that of each instrument taken separately, but slightly sweeter than the brass instrument alone. The tone of the wood-wind blends with that of the brass, softens and rarefies it, as in the process of combining two wood-wind instruments of different colour. Instances of such doubling are fairly numerous, especially in *forte* passages. The trumpet is the instrument most frequently doubled: Trumpet + Cl., Trumpet + Ob., Trumpet + Fl., as well as Trumpet + Cl. + Ob. + Fl.;

the horn, less often: Horn + Cl., Horn + Fag. Trombones and Tuba may also be doubled: Trombone + Fag., Tuba + Fag. Combining the Eng. horn, bass clarinet and double bassoon with the brass, in corresponding registers, presents the same characteristics.

*Examples:*

*Legend of Kitesh* [56] — Trombone + Eng. horn.

\* *Mlada*, Act III, before [34] — 3 Trombones + Bass cl.

As a rule, the addition of a wind to a brass instrument yields a finer legato effect than when the latter instrument plays alone.

**B. Combination of wind and brass in octaves.**

Doubling the horns in octaves by clarinets, oboes or flutes often replaces the combination

$$\left. \begin{array}{l} 1 \text{ Trumpet} \\ 1 \text{ Horn (or 2 Horns)} \end{array} \right] 8.$$

This is done when it is a question of introducing a rich tone into the upper octave which the trumpet is not capable of imparting. If a single horn is used, the upper part is allotted to 2 clarinets, 2 oboes, or 2 flutes. But if there are two horns playing the lower octave in unison, three or four wind instruments will be necessary above, especially in forte passages:

$$8 \left[ \begin{array}{l} 2 \text{ Ob. or 2 Cl. or 2 Fl.} \\ 1 \text{ Horn} \end{array} \text{ as well as } \begin{array}{l} 1 \text{ Ob. + 1 Cl.} \\ 1 \text{ Horn} \end{array} \right] 8; \begin{array}{l} 2 \text{ Fl. + 2 Cl.} \\ 2 \text{ Horns} \end{array} \right] 8.$$

To double a trumpet in the upper octave three or four wind instruments are required, but in the top register two flutes will suffice.

Trumpet.                      Trumpet.

Wood-wind instruments should not be used to double a trombone in the octave above; trumpets are more suitable.

**Examples of doubling in octaves:**

\* *Snegourotchka* [71] —  $\left. \begin{array}{l} \text{Ob. + Cl.} \\ \text{Horn} \end{array} \right] 8.$

\* *Legend of Tsar Saltan*, before [180] —  $\left. \begin{array}{l} \text{Ob. + Cl.} \\ \text{Ob. + Cl.} \\ \text{Horn} \\ \text{Horn} \end{array} \right] \left. \begin{array}{l} 6 \\ 6 \end{array} \right] 8.$

\* Mention should also be made of mixed timbres (wood and brass) in progression in octaves.

*Examples:*

*Mlada*, Act III, beginning of Scene III — Trombone + Bass cl. ] 8.  
Tuba + C-fag.

No. 78. *Mlada*, Act III, after [25] — 2 Cl. + 2 Horns + Trombone ] 8  
Bass cl. + 2 Horns + Trombone ] 8  
(low register).

No. 79. *Mlada*, Act III, before [35] — general unison.

When it is desired to distribute the melody over three or four octaves, it is difficult to achieve perfect balance of tone.

*Examples:*

\* *Shéhérazade*, 4<sup>th</sup> movement, 15<sup>th</sup> bar after [W] — Picc. ] 8  
2 Fl. + 2 Ob. ] 8  
2 Trumpets ] 8

\* *Legend of Tsar Saltan* [228] — Picc. ] 8  
2 Fl. + 2 Ob. ] 8  
Trumpet + Eng. horn ] 8

**C. Combination of strings and wind.**

In commencing this section of the work I consider it necessary to lay down the following fundamental rules which apply equally to melody, harmony, counterpoint and polyphonic writing.

All combinations of strings and wood-wind are good; a wind instrument progressing in unison with a stringed instrument increases the resonance of the latter and amplifies its tone, while the quality of the strings softens that of the wood-wind. In such combinations the strings will predominate provided that the two instruments are of equal power, e.g. when violins are coupled with an oboe, a bassoon with the 'cellos. If several wind instruments play in unison with one group of strings, the latter will be overpowered. As a rule all combinations refine the characteristics of each instrument taken separately, the wood-wind losing more than the strings.

*Doubling in unison.*

The best and most natural combinations are between instruments whose registers correspond the nearest:

Vn<sup>s</sup> + Fl. (Bass fl., picc.), Vn<sup>s</sup> + Ob., Vn<sup>s</sup> + Cl. (small Cl.);

Violas + Ob. (Eng. horn), Violas + Cl., Violas + Fag.

'Cellos + Cl. (Bass cl.), 'Cellos + Fag.;

D. basses + Bass cl., D. basses + Fag.; D. basses + C-fag.

The object of these combinations is: a) to obtain a new timbre of definite colour; b) to strengthen the resonance of the strings; c) to soften the quality of the wood-wind.

*Examples:*

- Snegourotchka* [5] — 'Cellos + Violas + Eng. horn (cf. Ex. 15).  
 „ [28] — Violas + Ob. + Eng. horn.  
 „ [116] — Vn<sup>s</sup> I + II + Ob. + Cl.  
 „ [288] — Vn<sup>s</sup> I + II + 'Cellos + Eng. horn (cf. Ex. 17).  
 No. 80. *The May Night*, Act III [Bb] — Violas + Cl.  
 No. 81. *Sadko* [311] — Vn<sup>s</sup> + Ob.  
 No. 82. „ [77] — Violas + Eng. horn.  
 No. 83. „ [123] — Violas + Eng. horn.  
*Servilia* [59] — Vn<sup>s</sup> G string + Fl.  
*Tsar Saltan* [30] — Vn<sup>s</sup> I + II + 2 Cl.  
 No. 84. *Tsar Saltan* [30], 10<sup>th</sup> bar. — 'Cellos + Violas + 3 Cl.  
 + Fag.  
*Tsar Saltan* [156—159] — Vn<sup>s</sup> detached + Fl. *legato*.  
*The Tsar's Bride* [10] Violas + 'Cellos + Fag.  
*Antar*, 4<sup>th</sup> movement [63] — 'Cellos + 2 Fag.  
*Shéhérazade*, 3<sup>rd</sup> movement [H] — Violas + Ob. + Eng. horn.

*Parts doubled in octaves.*

Examples of strings in octaves doubled by wood-wind also in octaves are numerous, and do not require special description; they are used according to the rules already laid down. The following are examples of melody distributed over 1, 2, 3 and 4 octaves:

*Examples:*

- No. 85. *Ivan the Terrible*, beginning of Overture —  
 Vn<sup>s</sup> I + II + 2 Cl.  
 Violas + 'Cellos + 2 Fag. ] 8.  
 No. 86. *Sadko* [3] — 'Cellos + Bass cl.  
 D. basses + C-fag. ] 8.  
*Sadko* [166] — 'Cellos + Fag.  
 D. basses + C-fag. ] 8.  
 „ [235] — Violas + 2 Cl.  
 'Cellos + D. basses + 2 Fag. ] 8.  
*The Tsar's Bride* [14] — 'Cellos + Fag.  
 D. basses + Fag. ] 8.



*The Tsar's Bride* [81] —  $\begin{matrix} \text{Vns I} \\ \text{Vns II} \end{matrix} \text{ div. } \left. \begin{matrix} + \text{Fl.} \\ + \text{Ob.} \end{matrix} \right] 8.$   
 " " " [166] —  $\begin{matrix} \text{Vns I} + \text{Fl.} \\ \text{Vns II} + \text{Ob.} \end{matrix} \left. \right] 8 \text{ (cf. Ex. 22).}$

In three and four octaves:

*Servilia* [93] —  $\begin{matrix} \text{Vns} + 3 \text{ Fl.} \\ \text{Violas} + 2 \text{ Ob.} \\ \text{'Cellos} + 2 \text{ Fag.} \end{matrix} \left. \right] 8.$

No. 87. *Kashtcheï* [105] —  $\begin{matrix} \text{Vns I} + \text{Picc.} \\ \text{Vns II} + \text{Fl.} + \text{Ob.} \\ \text{Violas} + \text{'Cellos} + 2 \text{ Cl.} + \text{Eng. horn} + \text{Fag.} \end{matrix} \left. \right] 8.$

*Shéhérazade*, 3<sup>rd</sup> movement [M] —  $\begin{matrix} \text{Vns I} + \text{Fl.} \\ \text{Vns II} + \text{Ob.} \\ \text{'Cellos} + \text{Engl. horn} \end{matrix} \left. \right] 8.$

*Examples of melody in thirds and sixths:*

*Servilia* [44] —  $\begin{matrix} \text{Fl.} + \text{Ob.} + \text{Cl.} + \text{Vns} \\ \text{Fl.} + \text{Ob.} + \text{Cl.} + \text{Vns} \end{matrix} \text{ div.} \left. \right] 3.$

No. 88. *Servilia* [111] — Strings and wood-wind in thirds.

No. 89. " [125] — same combination, in thirds and sixths.

*Kashtcheï* [90] — The same.

It is necessary to pay more attention to cases where, of the two parts in octaves, only one is doubled. When this method is applied to a melody in the soprano register it is better to allow the wood-wind to progress in octaves, the lower part only being doubled by one of the string groups;  $\begin{matrix} \text{Picc.} \\ \text{Fl.} + \text{Vns} \end{matrix} \left. \right] 8. \text{ Fl. Ob. (Cl.)} + \text{Vns} \left. \right] 8.$

*Examples:*

*Tsar Saltan* [102] —  $\begin{matrix} 2 \text{ Fl.} + \text{Picc.} \\ \text{Vns I} + \text{II} + \text{Ob.} \end{matrix} \left. \right] 8 \text{ (cf. Ex. 133).}$

\* No. 90. *Shéhérazade*, 4<sup>th</sup> movement [U] —  $\begin{matrix} 2 \text{ Cl.} \\ \text{'Cellos} + 2 \text{ Horns} \end{matrix} \left. \right] 8.$

In the case of a melody in the low register demanding a sweet soft tone, the violoncellos and double basses should be made to progress in octaves, the former doubled by a bassoon, the latter not doubled at all:  $\begin{matrix} \text{'Cellos} + \text{Fag.} \\ \text{D. basses} \end{matrix} \left. \right] 8.$  Sometimes a composer is obliged to use this method on account of the very low register of the double bass, especially if a double bassoon is not included in his orchestral scheme. (1)

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(1) The process of doubling strings and wood-wind in octaves:  $\begin{matrix} \text{Fl.} \\ \text{Vns} \end{matrix} \left. \right] 8,$   $\begin{matrix} \text{Ob.} \\ \text{'Cellos} \end{matrix} \left. \right] 8,$  etc. often used by the classics to obtain balance of tone, is not to be recommended, as the tone quality of the two groups is so widely different. As a result of the ever-increasing tendency to profusion of colour, this method has recently come into fashion again, notably among the younger French composers. (Editor's note.)

*Example:*

No. 91. *Tsar Saltan* [92] —  $\left. \begin{array}{l} \text{Violas} + \text{Fag.} \\ \text{'Cellos} + \text{Fag.} \\ \text{D. basses} \end{array} \right\} 8$

**D. Combination of strings and brass.**

Owing to the dissimilarity between the quality of string and brass tone, the combination of these two groups in unison can never yield such a perfect blend as that produced by the union of strings and wood-wind. When a brass and a stringed instrument progress in unison, each can be heard separately, but the instruments in each group which can be combined with the greatest amount of success are those whose respective registers correspond the most nearly; Violin + Trumpet; Viola + Horn;  $\left. \begin{array}{l} \text{'Cellos} \\ \text{D. basses} \end{array} \right\} + \left. \begin{array}{l} \text{Trombones} \\ \text{Tuba} \end{array} \right\} 8$  (for heavy massive effects).

The combination of horns and 'cellos, frequently employed, produces a beautifully blended, soft quality of tone.

*Examples:*

*Tsar Saltan* [29] — Vn<sup>s</sup> I + II + Horn.

\* No. 92. *The Golden Cockerel* [98] — *Violas con sord.* + Horn.

**E. Combination of the three groups.**

The combination of members of the three groups in unison is more common, the presence of the wood-wind imparting a fuller and more evenly blended tone. The question as to which group will predominate in timbre depends upon the number of instruments employed. The most natural combinations, and those most generally in use are: Vn<sup>s</sup> + Ob. (Fr., Cl.) + Trumpet; Violas (or 'Cellos) + Cl. (Eng. horn) + Horn;  $\left. \begin{array}{l} \text{'Cellos} \\ \text{D. basses} \end{array} \right\} + 2 \text{ Fag.} + 3 \text{ Trombones} + \text{Tuba}$ .

Such groupings are used for preference in loud passages or for a heavy *piano* effect.

*Examples:*

No. 93—94. *Snegourotchka* [218] and [219] — Vn<sup>s</sup> I + II + Cl. + Horn and Vn<sup>s</sup> I + II + Cl. + Trumpet.

*Servilia* [168] —  $\left. \begin{array}{l} \text{Violas + Trombones} \\ \text{'Cellos + Trombone + Bass Cl.} \\ \text{D. basses + Tuba + Fag.} \end{array} \right\} 8$  (cf. Ex. 62).

No. 95. *Snegourotchka* [325] —  $\left. \begin{array}{l} \text{'Cellos + Violas + Fag. + Trombone} \\ \text{D. basses + Fag. + Tuba} \end{array} \right\} 8$ .

*Pan Voyevoda* [224] — Vn<sup>s</sup> + Fag. + Horn + Vn. + Cl. + Trumpet. (Stopped notes in the brass.)

\* *Mlada*, Act III, after [23] — Violas + 2 Cl. + Bass trumpet.

\* No. 96. *Ivan the Terrible*, Act III, before [66] —  
 $\left. \begin{array}{l} \text{Bass Cl. + Horn} \\ \text{D. basses + C-fag. + Tuba} \end{array} \right\} 8$ .

\* *Ivan the Terrible*, Overture, 4<sup>th</sup> bar after [9] — Violas + 'Cellos + Eng. horn + 2 Cl. + Bass Cl. + 2 Fag. + 4 Horns. (The melody simplified in the horns.)

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