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Analysis: From Symphony Orchestra to Chamber Orchestra

Rimsky-Korsakov: Capriccio Espagnol, Op. 34 (1887)

Website: <https://restructuringclassicalmusic.com/extreme-scoring/>

YouTube: <https://youtu.be/aqi82VszShq>

Why Did I Pick This Piece?

This is a great piece from the Russian/European late romantic period, a classic and an orchestral showpiece for full symphony orchestra and fun for the audience. It also has some *terrific* clarinet solos that every clarinet player studies in college and comes up often on orchestra auditions. I have taken on a huge challenge with this piece - rescoring a showpiece written for full symphony orchestra and pulling it off with chamber orchestra. Since it was written in 1887 it is in the public domain.

It is such a pleasure to perform! I have only performed this once¹, but would love to perform this again, and getting a chamber orchestra together would be much easier than assembling a full symphony orchestra.

Instrumentation (note some of the doubles) – 23 players

1. Flute/Piccolo
2. Oboe/English Horn
3. Clarinet 1 & 2 in A and Bb
4. Bassoon
5. Horn 1 & 2 in F
6. Trumpet in C
7. Trombone 1 & 2
8. Tuba
9. Timpani/triangle
10. Percussion (1 player) on snare, cymbals, castanets, bass drum, tambourine, triangle
11. Harp
12. 4 Violins (Violin 1, 2)
13. 2 Violas
14. 2 Celli
15. Contrabass.

¹ I performed this once with the Honolulu Symphony in 1983 on one of our inter-island community concerts. The Principal Clarinetist could not perform at one of the concerts, so as the Assistant Principal Clarinetist, I was tapped to play the 1st clarinet part – with no rehearsal.

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Balance

This discussion of orchestral balance appears in the notes for all three of the large orchestral works that I rescored for chamber orchestra: Rimsky-Korsakov: Capriccio Espagnol, Berlioz: Symphonie Fantastique and Strauss: Salome's Dance of the Seven Veils. The issues are identical in each piece.

The original limitation of 22 players was somewhat arbitrary and arose out of budgetary constraints and small stage sizes. When I was involved founding the Texas Chamber Symphony, we felt that the maximum number of players that we could realistically budget for and fit on stage was 22 (later 24) players. Our first concert on December 21st in Pearland, Texas USA used that complement of players.²

In all three pieces, the winds and percussion heavily outnumber the strings: 9 strings vs. 14 winds, harp, and percussion in the Rimsky-Korsakov and Berlioz pieces, and 9 strings vs. 15 winds, harp, and percussion (+ celeste) in the Strauss. This will need to be addressed at the outset, or the strings will be drowned out. Here I propose three solutions:

1. Increase the number of string players. This will be the most likely solution for most chamber orchestras. Instead of 4 violins, 2 violas, 2 celli and bass, increase it to 6 violins, 3 violas, 3 celli and bass, or 8 violins, 4 violas, 4 celli and 2 basses or some variation thereof³. But that will significantly increase the size of the orchestra as well as the labor cost.
2. Have the conductor keep the volume down in the winds and percussion to achieve balance. This might be a challenge, although it would make for more impactful tutti/fortissimo sections.
3. Amplify the strings. This certainly can work for performances and recordings, but it adds complexity and cost, and requires solid mixing on the part of the recording engineer, which does not always happen.

This issue doesn't apply to the rescore of the Third Movement Menuetto of Mozart's 40th/G minor Symphony, as that piece only uses 7 winds and no percussion out of the 16 players that I indicate in the score, so balance will not be as much of a challenge, nor need to be addressed in the same way that it is in these three orchestral works.

² Concert December 21st, 2019 by the Pearland Chamber Orchestra later renamed as the Texas Chamber Symphony. The concert featured the premiere of my chamber orchestra piece "A Klezmer Set."
<https://youtu.be/fpYHJ3Bzc60>

³ The St. Paul Chamber Orchestra, in Minnesota, USA, is one of the best-known professional chamber orchestras in the United States. Their roster lists 6 violins, 2 violas, 4 celli and 1 bass. See <https://content.thespco.org/people/orchestra-musicians/>. They also expand or contract the number of players based on the instrumental requirements in each score that they perform.

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Editing notes

- The original orchestra calls for piccolo, 2 flutes, 2 oboes (one doubling on English Horn), 2 clarinets in A & Bb, 2 bassoons, 4 horns in F, 2 trumpets in A & Bb, 2 tenor trombones & bass trombone, tuba, timpani, tambourine, triangle, bass drum/cymbals, tambourine/castanets (5 separate percussion parts), violin 1, violin 2, viola, cello, bass.
 - This meant eliminating 2 flutes (one player to double flute and piccolo), 1 bassoon, 2 horns, 1 trumpet, 1 trombone, 4 percussion (assuming that 5 players would play the separate percussion parts in the original).
 - I originally thought that I could eliminate the harp and keep the number of players in the chamber orchestra at 22 players, but in retrospect I needed to have it in order to retain the aesthetics of the orchestration, especially the harp cadenza.
 - The performance time is approximately 14 minutes.
1. I increased the staff size on the score so that the staves weren't so tiny. I unlocked the format for the entire score and re-optimized it so that multipage systems stopped overlapping.
 2. I cleaned up the score in Sibelius. Most of the text size was extremely big.
 3. I added Title, Subtitle and Composer and initial Tempo marking - fixed the font sizes.
 4. I needed to decide what instruments to eliminate. The likely candidates were harp⁴, which meant eliminating the harp cadenza, bass drum, which is probably not needed in a chamber orchestra, and piccolo, although I considered making piccolo a double with flute⁵.
 5. I needed to decide about what percussion would be retained besides timpani. There are six parts in the original score, but only three are used in the first movement (section⁶). The goal was to have two percussion players - one being tympani and one percussionist doing everything else.
 6. I converted A trumpet to C trumpet. This became the standard in all of my scores.
 7. I worked one screen at a time cleaning and rescoring.
 8. I hid staves with instruments that are not used until later in the piece, such as harp, solo violin and cello, English horn, Bb clarinet, etc.

⁴ Ultimately, I decided that I could not eliminate the harp, especially since there was a big harp cadenza. It was a good decision, as I needed harp in Berlioz: Symphony Fantastique and Strauss: Salome's Dance. This meant increasing the size of my "standard" chamber orchestra to 23 players. In Salome's Dance I had the same decision point with celeste, which I also concluded could not be eliminated from the rescored orchestration.

⁵ I did end up having the flute player double on piccolo.

⁶ Capriccio Espagnol is played continuously ("attaca") from start to finish, although there are five distinct sections labelled in the score with Roman numerals. So, each part can be considered a movement or a section.

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First movement - I. Alborada

1. I looked for opportunities for consolidation from doubles.
2. In Bar 1, I started flute on the piccolo. See *Figure 1*.
3. In Bar 1, I eliminated Oboe 2 (see *Figure 1*), and in Bar 6 I had oboe play the Flute 2 part to retain the 16th notes. See *Figure 2*.
4. Bar 1, Horn 3, 4 is doubled in the celli and trombones, so they can be eliminated. See *Figure 1*.

The image shows a musical score for the first movement of Alborada. It consists of seven staves, each representing a different instrument. The instruments are Piccolo, Flute 1,2, Oboe 1,2, Horn 1,2 in F, Horn 3,4 in F, Trombone 1,2, and Violoncello. The score is written in G major (one sharp) and 2/4 time. The Piccolo part starts with a trill (tr) in the first bar, followed by a series of eighth notes. The Flute 1,2 part starts with a fortissimo (ff) dynamic and a trill (tr) in the first bar. The Oboe 1,2 part starts with a fortissimo (ff) dynamic and a series of eighth notes. The Horn 1,2 in F part starts with a fortissimo (ff) dynamic and a series of eighth notes. The Horn 3,4 in F part starts with a fortissimo (f) dynamic and a series of eighth notes. The Trombone 1,2 part starts with a fortissimo (f) dynamic and a series of eighth notes. The Violoncello part starts with a fortissimo (f) dynamic and a series of eighth notes. The score is marked with a fortissimo (ff) dynamic throughout.

Figure 1: Original score.

The image shows a musical score for the first movement of Alborada, showing the rescored version for Piccolo and Oboe. It consists of two staves. The Piccolo part starts with a trill (tr) in the first bar, followed by a series of eighth notes. The Oboe part starts with a fortissimo (ff) dynamic and a series of eighth notes. The score is written in G major (one sharp) and 2/4 time. The Piccolo part is marked with a fortissimo (ff) dynamic throughout. The Oboe part is marked with a fortissimo (ff) dynamic throughout.

Michael Drapkin – Ph.D. Dissertation – Leiden University ACPA Program

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Figure 2: Rescored. Eliminated Oboe 2 and put Flute 2 in the Oboe and Flute 1 in the Piccolo down an octave.

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4. The opening uses four percussion instruments, besides timpani. Triangle, tambourine, bass drum and cymbals. I could only really pick one, so I listened to several recordings on YouTube and the clear winner was the tambourine - the camera even did a closeup on a tambourine being played. See *Figures 3 & 4*.

Timpani

Triangle *f*

Tambourine *f*

Cymbals *f*

Bass Drum *mf*

Figure 3: Original six Percussion parts, starting at Bar 1.

Timpani

Tambourine *f*

Figure 4: Rescored down to just Tambourine.

5. I fixed string arco, pizz artifacts, and restored proper articulation.
6. I set proper articulation in the clarinet solo.

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7. At B, moved the 2nd oboe part into the 2nd clarinet. See *Figure 5 & 6*.

Figure 5 shows a musical score for measures 27-32. The top staff is for Oboe, and the bottom staff is for Clarinet in A. A box labeled 'B' is placed above measure 27. The Oboe part consists of a series of chords and dyads. The Clarinet in A part features a melodic line with trills (tr) and accents (ff) in measures 27, 28, and 30.

Figure 5: Original score with two Oboes.

Figure 6 shows a musical score for measures 27-32. The top staff is for Oboe, the middle staff is for Clarinet 1 in A, and the bottom staff is for Clarinet 2 in A. A box labeled 'B' is placed above measure 27. The Oboe part is a melodic line with trills (tr) in measures 28 and 30. Clarinet 1 in A has a melodic line with trills (tr) in measures 27, 28, and 30. Clarinet 2 in A has a melodic line with a 'w/ob' marking in measure 27 and an 'ff' marking below the staff in measure 27.

Figure 6: 2nd Oboe is moved to 2nd Clarinet, which was doubled with the 1st Clarinet anyway.

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Second Movement - II. Variazioni

1. The first issue was the four horn soli in the beginning, and my first major orchestration challenge. I only have two horns to use but also two trombones, so I put Horn 3,4 in the two trombones. This worked well and became a configuration that I used in all of my rescorings from this point forward. With horn on top and trombones playing lower harmony, it still maintains the horn soli sonority and aesthetic, while still being in a comfortable range for the trombone. See *Figures 7 & 8*.

The image displays a musical score for two horn parts. The top system, starting at measure 75, shows Horn 1,2 in F (treble clef) and Horn 3,4 in F (treble clef). Both parts begin with a *mp* dynamic marking. The Horn 1,2 part features a melodic line with eighth and sixteenth notes, while the Horn 3,4 part provides a harmonic accompaniment with chords and moving lines. A double bar line is present between measures 75 and 84. The bottom system, starting at measure 84, continues the Horn 1,2 part with a more complex melodic line, while the Horn 3,4 part remains mostly silent, indicated by rests.

Figure 7: Original horn soli at the beginning of the second movement.

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The image displays two systems of musical notation. The first system, starting at measure 75, features two staves: Horn 1,2 in F (treble clef) and Trombone 1, 2 (bass clef). Both parts are marked *mp dolce*. The Horn part consists of a series of chords and moving lines, while the Trombone part provides a harmonic accompaniment. The second system, starting at measure 84, shows the Horn 1,2 in F staff continuing with similar chordal textures. The Trombone 1, 2 staff is mostly empty, with only a few notes in the first few measures, indicating that the parts for Horns 3 and 4 have been reassigned to the Trombone instruments.

Figure 8: Horn 3,4 moved to Trombone. Note the easy range for Tenor Trombone.

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In the woodwind background texture at the 2nd bar of Letter D, I took out the 2nd flute as it is doubled in the 2nd clarinet an octave below. See *Figures 9 & 10*.



Figure 9: Original score with harmony in Flutes and Clarinets.



Figure 10: 2nd Flute doubled in 2nd Clarinet.

2. I did a lot of clean-up of artifacts left over in the score, particularly dynamic marks that are not in the score, and or are missing, and staccato articulations that are not in the score that it put in for separations.
3. At Letter E, the oboe switches to English horn for all of those solos between bar 113 and 133, then back to oboe after that.
4. I moved all the trumpet parts in Bb to trumpet in C.

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5. In Bar 141, the horns 3 and 4 play drones in octaves that are quite low. These got moved to trombone and tuba. They resulted in good ranges for the low brass. See *Figures 11 & 12*.

Figure 11 is a musical score for measures 141 through 146. It features four staves: Horn 1,2 in F (treble clef), Horn 3,4 in F (treble clef), Trombone 1 (bass clef), and Trombone 2 (bass clef). Horn 1,2 play a melodic line starting with a *f* dynamic. Horn 3,4 play a drone in octaves, starting with a *mf* dynamic. Trombone 1 and 2 play a drone in octaves, starting with a *mf* dynamic. The score includes various dynamics such as *f*, *mf*, and *f* throughout the measures.

Figure 11: Original score with four Horns and Trombones.

Figure 12 is a musical score for measures 141 through 146, showing the re-scoring of the original score. It features three staves: Horn 1,2 in F (treble clef), Trombone 1,2 (bass clef), and Tuba (bass clef). Horn 1,2 play a melodic line starting with a *f* dynamic. Trombone 1,2 play a drone in octaves, starting with a *mf* dynamic. The Tuba plays a drone in octaves, starting with a *mf* dynamic. The score includes various dynamics such as *f*, *mf*, and *f* throughout the measures.

Figure 12: Horn 3,4 moved into Trombone and Tuba.

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- Also, at Bar 141, and elsewhere in the movement, there is two-part harmony in the flutes and oboes. I eliminated the lower flute and upper oboe voices in order to maintain the harmony and separation; these sections are tutti with the orchestra and worked quite well. See *Figures 13 & 14*.

Figure 13: Original harmony in the Flutes and Oboes.

Figure 14: Pared down to one Flute and one Oboe.

- Throughout here (and in most of the piece), the strings remained intact. Divisi parts will be covered by doubled strings in the chamber orchestra.

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8. I separated the clarinets into two parts from one...this was a bit challenging to extract at the Tempo I bar 161. See *Figures 15 & 16*.



Figure 15: Original Clarinet part.



Figure 16: Clarinet parts separated out.

9. “Rinse, repeat” to end of movement.

Third Movement - III. Alborada

1. Trumpets are in Bb now. The lower octave is not needed as it is doubled in the horns.
2. The first challenge was Bar 214 (Letter H) - the violin solo is accompanied by harp, but when I decided to keep the harp back in, this problem went away.
3. Flute replaced the piccolo.
4. Horn 3 and 4 are already doubled in the trombones.
5. The second challenge was deciding which percussion to use - looked like snare drum, then triangle at the end, similar to the first movement. Listening to recordings, snare drum was prominent, and boisterously so – it drowns out the triangle in the beginning.
6. In tuba the lower divisi is used as both lines are doubled in the trombones.

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7. Bar 241 (Letter J) – I moved the upper bassoon to Trombone 1 for harmony and counterpoint. See *Figures 17 & 18*.

Figure 17 shows the original musical score for two Bassoons. The score is in bass clef with a key signature of two flats (B-flat and E-flat). It starts at measure 241, marked with a box containing the letter 'J'. The music is marked *pp* (pianissimo). The upper bassoon part features a melodic line with a slur over measures 4 and 5, and another slur over measures 6 and 7. The lower bassoon part provides harmonic support with chords and single notes.

Figure 17: Original part for two Bassoons.

Figure 18 shows the same musical material as Figure 17, but split between the Bassoon and Trombone 1, 2. The upper staff is Bassoon, marked *pp*, and the lower staff is Trombone 1, 2, also marked *pp*. A box containing the letter 'K' is placed above the Trombone staff in measure 7. The melodic lines are now shared between the two instruments.

Figure 18: Same thing, split between the Bassoon and Trombone.

8. At Bar 255, I moved the 2nd flute to the 2nd clarinet (instead of oboe) because it is too low for oboe and less reedy. See *Figures 19 & 20*.

Figure 19 shows the original musical score for two Flutes. The score is in treble clef with a key signature of two flats. It starts at measure 255, marked with a box containing the number '255'. The music is marked *pp*. The upper flute part has a melodic line with slurs, while the lower flute part provides harmonic support with chords.

Figure 19: Original with two Flutes.

Figure 20 shows the 2nd Flute moved to the 2nd Clarinet. The upper staff is Flute, marked *pp*, and the lower staff is Clarinet 2 in Bb, also marked *pp*. The text 'w/Fl.' is written above the Clarinet staff in measure 255, indicating that the Clarinet is playing the part originally written for the Flute. The melodic line is now shared between the Flute and the Clarinet.

Figure 20: 2nd Flute moved to 2nd Clarinet.

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Fourth Movement - IV. Scena e canto gitano

1. I anticipated the challenge of this one with trepidation. As can be seen in *Figure 21*, the orchestration in the opening fanfare calls for two trumpets and four horns – two soprano and four alto brass voices. There is only one trumpet and two horns available in this rescore, so we have one soprano and two alto brass voices. I moved Horn 3 & 4 into the two tenor trombones, which can cross into the alto voice. I also moved some of Trumpet 2 either to Horn 1 when it is doubled or dropped altogether when there are doubles.

It has almost the same impact, given that the chamber orchestra will employ 5 brass for the fanfare instead of 6 brass (all trumpets and horns) in the full symphony orchestra version and our version uses trumpets horns and trombones. Most of the Trumpet 2 is in fact either doubled or

The image displays a musical score for brass instruments, specifically Horns 1,2 in F, Horns 3,4 in F, and Trumpet in Bb. The score is divided into three systems, each starting with a measure number (273, 277, and 281). The first system (measures 273-276) shows a fanfare with a forte (f) dynamic for the horns and a fortissimo (ff) dynamic for the trumpet. The second system (measures 277-280) shows a decrescendo (dim.) dynamic for all instruments. The third system (measures 281-284) shows a mezzo-forte (mf) dynamic with a crescendo (cresc.) leading to a fortissimo (ff) and pianissimo (pp) dynamic.

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moved to Horn 1. This came out well. See *Figures 21 & 22*.

Figure 21: Original Brass orchestration.

The image displays three systems of musical notation for brass instruments, measures 273-276, 277-280, and 281-284. The first system (measures 273-276) features Horns 1,2 in F, Trumpet in C, and Trombone 1,2. The Horn and Trombone parts include 'Soli' markings and triplets. The Trumpet part is marked 'con forza'. The second system (measures 277-280) shows the same instruments, with 'dim.' (diminuendo) markings appearing in the Horn, Trumpet, and Trombone parts. The third system (measures 281-284) features Horns 1,2 in F, Trumpet in C, and Trombone 1,2. The Horn and Trombone parts are marked 'cresc.' (crescendo), and the Trumpet part is marked 'mf' (mezzo-forte). The score includes various musical notations such as triplets, slurs, and dynamic markings.

Figure 22: Brass rescored, dropping one Trumpet but adding Trombones.

2. By restoring the harp, the cadenzas stayed intact. This also meant increasing the number of players in the chamber orchestra by one to 23 players.

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3. The tutti sections after the cadenzas required a lot of cleanup work but were relatively easy to rescore.

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4. At Letter P (Bar 396), Rimsky-Korsakov starts adding on more percussion as the melody moves to the strings. With the heavy accompaniment in the woodwinds and brass, I felt confident in removing the tambourine and triangle and using the snare and the cymbals. This is very thick orchestration here. The composer adds bass drum, but at the same time he moves the tympani to forte and adds tuba forte as well, so I felt that I

396 **P**

Timpani *f*

Triangle *f*

Tambourine *f*

Snare Drum *mf*

Cymbals *mf*

Bass Drum *mf*

could eliminate the bass drum, as I have earlier. See *Figures 23 & 24*.

Figure 23: Original Percussion orchestration at Letter Q.

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The image shows a musical score for percussion instruments. It consists of three staves. The top staff is labeled 'Timpani' and contains a series of eighth notes with a dynamic marking of *f*. The middle staff is labeled 'Percussion (Snare)' and contains a series of eighth notes with a dynamic marking of *f*. The bottom staff is labeled 'Percussion (Cymbals)' and contains a series of eighth notes with a dynamic marking of *mf*. The score is written in a 2/4 time signature and spans seven measures.

Figure 24: Letter P Percussion (Cymbals and Snare Drum) reduced for one player.

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Fifth Movement - V. Fandango asturiano

1. At Bar 414, Rimsky-Korsakov throws in everything but the proverbial kitchen sink in the percussion at the very beginning, but only for four bars, and then it reverts to two players. See *Figures 25 & 26*.

414

Timpani *ff*

Triangle *mf*

Castanets *f*

Snare Drum *f*

Cymbals *f*

Bass Drum *f*

Figure 25: Original score at the start of the Fifth Movement in the Percussion.

Timpani *ff*

Percussion *f*

Castanets

Cymbals *p*

Figure 26: Rescored for two Percussion players.

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2. The piccolo is doubled in the violins, but also disappears after the first four bars, so it is not needed. See *Figures 27 & 28*.

Figure 27 is a musical score for measures 414-418. It features three staves: Piccolo, Flute, and Violin 1. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Piccolo part (top staff) plays a rhythmic pattern of eighth notes with accents, starting at measure 414 and ending at measure 418. The Flute part (middle staff) plays a melodic line with accents, starting at measure 414 and ending at measure 418. The Violin 1 part (bottom staff) plays a rhythmic pattern of eighth notes with accents, starting at measure 414 and ending at measure 418. Dynamics are marked as *ff* for the Piccolo and Violin 1 parts, and *ff* for the Flute part in measures 414-417, and *mf* for the Flute part in measure 418. The Piccolo part is silent from measure 419 onwards.

Figure 27: Original score, showing the Piccolo and Violin 1 in unison. Remember that Piccolo sounds an octave higher than written.

Figure 28 is a musical score for measures 416-420. It features one staff: Flute. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Flute part (top staff) plays a melodic line with accents, starting at measure 416 and ending at measure 420. Dynamics are marked as *ff* for the Flute part in measures 416-417, and *mf* for the Flute part in measures 418-420.

Figure 28: Piccolo removed. The Flute part remains the same as the original, but piccolo is dropped.

Since the previous movement transitions *attacca* into this one, Rimsky-Korsakov is clearly making a big splash so that the audience knows that there is a new section starting, again for the first four bars, and then he backs off on the orchestrational thickness and concentrates on the melody.

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3. There was a big challenge at Bar 569 (Letter V) when the composer again starts using a lot of percussion. The trick with having an arbitrary limit of two percussion players was keeping one player on timpani as much as possible – switching to a few other percussion instruments when necessary - and then relying for most of the rest of the percussion with the other player and focusing largely on snare drum during the big tutti sections. The snare cuts through during loud sections and is able to rhythmically support the orchestra. This became a logistical challenge in places where cymbals are desired while the snare and timpani are active. This asks the percussion player to play two instruments at the same time. I consulted with a colleague⁷ who is an orchestra percussionist to see what was

Figure 29 shows a musical score for six percussion instruments: Timpani, Triangle, Castinets, Snare Drum, Cymbals, and Bass Drum. The score is marked with '569' and a box containing the letter 'V'. The Timpani part has a dynamic of *f*. The Triangle, Castinets, and Bass Drum parts also have a dynamic of *f*. The Snare Drum part has dynamics of *f*, *p*, *f*, *p*, and *f*. The Cymbals part has a dynamic of *f*.

practical and this ended up being the best solution. See *Figures 29 & 30*.

Figure 29: Original Percussion orchestration with six voices.

Figure 30: Rescored to three voices across two Percussionists.

4. The final movement is very long in terms of the number of score pages. While it is only one of five movements, it represents about a third of the entire score volume, especially with much of it involving larger combinations of orchestral instruments and the mostly allegro tempo.
5. Much of this movement uses harmonized woodwinds – piccolo and two flutes, two oboes, two clarinets and two bassoons, such as can be seen in

⁷ Chuck Burkishnow, Percussionist with the San Fernando Valley Symphonic Orchestra in Los Angeles, California USA

Figure 30 shows a musical score for three percussion instruments: Timpani, Snare Drum, and Cymbals. The score is marked with '569' and a box containing the letter 'V'. The Timpani part has a dynamic of *f*. The Snare Drum part has dynamics of *f*, *p*, *f*, *p*, and *f*. The Cymbals part has a dynamic of *f*.

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Bar 577 (Letter W) (*Figure 31*). Much of it involves doubles that can be consolidated, so in various places where there are two flutes in harmony and two oboes in harmony, these were condensed to one flute and one oboe in harmony while maintaining the overall orchestration and harmonic structure. Same with using clarinet 1 with oboe (or flute) and clarinet 2 with bassoon. See *Figures 31 & 32*.

Figure 31 shows a musical score for four woodwind parts: Piccolo, Flute, Oboe, and Clarinet in A. The score is for bar 577, marked with a 'W' in a box. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Each part features a melodic line with frequent trills (tr) and slurs. The Piccolo part is in the treble clef, while the Flute, Oboe, and Clarinet in A parts are in the bass clef. The Flute and Oboe parts have a dense texture with many notes, while the Piccolo and Clarinet in A parts have a more sparse texture.

Figure 31: Lots of woodwind pairs in the original score.

Figure 32 shows a musical score for four woodwind parts: Flute, Oboe, Clarinet 1 in A, and Clarinet 2 in A. The score is for bar 579. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Each part features a melodic line with frequent trills (tr) and slurs. The Flute and Oboe parts are in the treble clef, while the Clarinet 1 in A and Clarinet 2 in A parts are in the bass clef. The Flute and Oboe parts have a dense texture with many notes, while the Clarinet 1 in A and Clarinet 2 in A parts have a more sparse texture.

Figure 32: Pared down from seven to four players from eight while maintaining orchestration and harmonic structure.

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6. There were additional challenges in having one percussion player cover multiple instruments – in this case snare and cymbals. At Bar 609 (13th bar of Letter X), the cymbals were most important, so I briefly moved the triangle over to the timpani player and left off snare or castanets, or snare roll where cymbals are played at the same time⁸. It gives the same impact. See *Figures 33 & 34*.

609 Y

Timpani

Triangle

Castanets

Snare Drum

Cymbals

Bass Drum

mf

mf

⁸ Snare Drum and Cymbals can be played simultaneously if the Percussionist uses Suspended Cymbals.

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611

Timpani

Triangle To Timp. Timpani

Snare Drum

Cymbals

mf

Figure 33: Original Percussion orchestration.

Figure 34: Percussion narrowed down to two players with the Timpani player changing over to Triangle and back.

7. It was challenging merging all of the percussion parts notationally down to two players while retaining the percussion impact and aesthetic, especially since the timpani player is on timpani 95% of the time. I merged them adding an additional staff below the main percussion staff so that their part shows two lines. I consulted with the same colleague percussionist⁹ as to what is feasible in playing multiple instruments simultaneously, and it is mostly snare and cymbals.
8. Finally, I added the piccolo back (the flute player doubles on piccolo) in the very beginning to facilitate a high A trill (see *Figure 35*), and in the ending section for impact (see *Figure 36*).

Piccolo

tr

ff

Figure 35: Flute doubles on Piccolo and starts the piece on Piccolo.

⁹ Chuck Burkinshaw, Percussionist with the San Fernando Valley Symphony Orchestra in Los Angeles, California USA

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Figure 36: Flute switches back to Piccolo near the end. Piccolo sounds up an octave from what is written, so this is quite high.