

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

## **Analysis: From Symphony Orchestra to Chamber Orchestra**

Strauss: Dance of the Seven Veils, from the opera *Salome*, Op. 54 (1905)

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

YouTube: <https://youtu.be/yCADmA6bkUY>

### Why Did I Pick This Piece?

Aside from the fact that Richard Strauss is my favorite composer, this is a great standalone orchestral showpiece from his massive and extraordinarily successful<sup>1</sup> opera *Salome*. *Salome's* Dance, and the later scene when *Salome* kisses the decapitated<sup>2</sup> head of John the Baptist, were considered scandalous and an early example of the advertising axiom “sex sells.” When Strauss was working as the conductor of the Berlin State Opera, his employer, Kaiser Wilhelm II, said to him: “This *Salome* will do you no good.” Strauss later wrote in his diary: “The ‘no good’ enabled me to build my house in Garmisch.”

Strauss was the master of rich romantic orchestration, and this work is no exception – it has no less than 48 separate instrumental parts in the orchestra. Rescoring this work for chamber orchestra was for me the “Holy Grail” of orchestrations for my dissertation. I chose this piece because it isn’t too long - 10 minutes/349 bars as opposed to 48 minutes/1796 bars for Berlioz’s *Symphonie Fantastique*. However, this is a late Romantic Period German composition, and Strauss was the master of that genre, so this rescore was the ultimate challenge.

Therefore, his scoring is far thicker than anything else I have arranged before. Listening to it, I was certain that I could rescore it successfully, although I decided that I needed to retain the celeste for the rich exotic color that it adds, and that I could easily shed instruments like heckelphone, contrabassoon as well as a bevy of various flavors of trumpets, and as much as it pained me to do so – the bass clarinet. To be totally fair, unlike the earlier Berlioz and Rimsky-Korsakov pieces that I rescored, this one does not have big clarinet solos. I just like the piece!

---

<sup>1</sup> Chris Walton, *The Musical Times*, Vol. 146, No. 1893 (Winter, 2005), pp 5: “The world premiere of *Salome* in Dresden 100 years ago, on 9 December 1905, was a triumph. Richard Strauss’s reputation had hitherto rested on his symphonic poems and songs, but *Salome* now confirmed him as both a leading music dramatist and the foremost modernist in music. Within two years it had received 50 different productions, and its success at the box office has never waned since.”

<sup>2</sup> I note that this is the second work that I rescored where decapitation occurs. I am not sure why this is.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

One item of importance: I was originally going to stick with my arbitrary 23 player limit. This meant eliminating the celeste and trying to substitute that part mostly on the harp. Thinking about it over time, I realized that I couldn't do that – I needed both harp and celeste to give the piece its magical fantasy feeling, especially with the big flute solo at Bar 72 (Letter I). See *Figure 1*.

The image shows a musical score for three instruments: Flute, Harp, and Celeste. The score is for Bar 72, marked with a box containing the letter 'I'. The Flute part is a solo, starting with a piano (*p*) dynamic and featuring a complex, melodic line with many slurs and ties. The Harp part is also marked piano (*p*) and provides a harmonic accompaniment with chords and arpeggios. The Celeste part is marked piano (*p*) and features a rhythmic accompaniment with many slurs and ties. The score is in 5/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

Figure 1: Flute solo at Bar 72 (Letter I), with Harp and Celeste. View/hear: <https://youtu.be/yCADmAGbkUY?t=131>

### Instrumentation (note some of the doubles) – 24 Players

1. Flute/Piccolo
2. Oboe
3. Clarinet 1 & 2 in Bb
4. Bassoon
5. Horn 1 & 2 in F
6. Trumpet in C
7. Trombone 1 & 2 (often covering Horn 3,4)
8. Tuba
9. Timpani/bass drum/xylophone
10. Percussion: Snare, Cymbals, Bass Drum, Tambourine, Triangle, Castanets, Tam-tam

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

11. Harp
12. Celeste
13. 4 Violins (Violin 1, 2)
14. 2 Violas
15. 2 Celli
16. Contrabass.

### Score Challenges

Like with the Berlioz, I could not find a digital version of the original score in Sibelius format, so my initial work with this piece was entering it into my Sibelius notation system. I entered about half of it by hand, and then engaged a music copyist to enter the other half and to proofread the entire score.

### Strauss Orchestration

The score is heavily doubled. As I mentioned in the third paragraph on Page 1, a lot of instruments and doubling can be either discarded or combined.

### 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 21<sup>st</sup> in Pearland, Texas USA used that complement of players.<sup>3</sup>

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

---

<sup>3</sup> Concert December 21<sup>st</sup>, 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>

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

it to 6 violins, 3 violas, 3 celli and bass, or 8 violins, 4 violas, 4 celli and 2 basses or some variation thereof<sup>4</sup>. 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 40<sup>th</sup>/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.

### Editing notes

- The original orchestration calls for piccolo, three flutes, 2 oboes, English horn, heckelphone, Eb clarinet, 2 Bb clarinets, 2 A clarinets, bass clarinet, 3 bassoons, contrabassoon, 6 horns in F, 4 trumpets, 4 trombones, tuba, percussion (8-9 players): 5 timpani, snare drum, bass drum, cymbals, triangle, tam-tam, tambourine, castanets, glockenspiel, xylophone, celeste, 2 harps, 16 violin I, 16 violin II, 10-12 violas, 10 violoncellos, 8 double basses.
  - This meant eliminating 82 players.
  - The performance time is approximately 10 minutes.
1. Like with my earlier scores, I set the metrics of my Sibelius file (page size, staff size, margins, etc.) to the same as those in my Capriccio Espagnol rescore. Like I did when rescoring Berlioz: Symphonie Fantastique, I decided to create new instrument staves for all of my new wind, harp, and percussion parts with an "X" at the end so that I can see that they are the destination staves. That system again worked quite well here as well.

---

<sup>4</sup> 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.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

2. At the very beginning of the score, I could see that I was able to combine four percussion parts into two parts – the two timpani parts can be played by one player, and the snare drum and tambourine can also be played by one player. Both are prominent at the very beginning, so retaining them was important. See *Figures 2 and 3*.

**Sehr schnell und heftig (♩ = 144)**

The image shows a musical score for percussion at the beginning of a piece. The tempo is marked "Sehr schnell und heftig" with a quarter note equal to 144 beats per minute. The score is in 2/4 time. It consists of four staves: two Timpani parts, a Snare Drum part, and a Tambourine part. The first two Timpani parts play a rhythmic pattern of quarter notes and rests, starting with a forte (f) dynamic. The Snare Drum part plays a pattern of quarter notes and rests, also starting with a forte (f) dynamic. The Tambourine part plays a pattern of quarter notes and rests, starting with a forte (f) dynamic.

Figure 2: Original score Percussion at the very beginning with four players.

**Sehr schnell und heftig (♩ = 144)**

The image shows a rescored musical score for percussion at the beginning of the piece. The tempo is marked "Sehr schnell und heftig" with a quarter note equal to 144 beats per minute. The score is in 2/4 time. It consists of three staves: one Timpani part, one Snare Drum part, and one Tambourine part. The Timpani part plays a rhythmic pattern of quarter notes and rests, starting with a forte (f) dynamic. The Snare Drum part plays a pattern of quarter notes and rests, also starting with a forte (f) dynamic. The Tambourine part plays a pattern of quarter notes and rests, starting with a forte (f) dynamic.

Figure 3: Rescored for two Percussionists: one on Timpani, and one playing Snare and Tambourine.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

3. Also, at the very beginning, there are two cello parts – one for the first desk and one for everyone else. I retained the split so that they are played by two players – this way the sforzando in the lower staff could be retained. If I combined them together, it would be lost. See *Figure 4*.

The image shows a musical score for Violoncello in 2/4 time, marked "Sehr schnell und heftig (♩ = 144)". It consists of two staves: "First Desk" and "(Rest)". The "First Desk" staff begins with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. The "(Rest)" staff begins with a whole rest, followed by a half note G2, quarter notes G2, F2, E2, D2, C2, B1, A1, G1. The score includes dynamic markings such as *f* and *sfz*, and articulation markings like *arco* and *pizz. arco*.

Figure 4: First Desk Celli and "The Rest" of the Celli.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

4. At Bar 31, my rescore roster of instruments does not include the contrabassoon, so I put the bass line in the bassoon instead. The contrabassoon was doubled by the string bass, so bassoon is doubling the cello instead. See *Figures 5 and 6*.

31 *Ziemlich langsam* (♩ = 72)

The musical score for Figure 5 consists of four staves. The top staff is labeled 'Contrabassoon' and the bottom staff is 'Contrabass'. Both have identical notation: a bass clef, 3/4 time signature, and a melodic line starting with a quarter note, followed by a half note, and then a quarter note. The middle two staves are 'Violoncello Soli' and 'Violoncello Rest', both with a bass clef and 3/4 time signature. They feature a glissando line starting with a quarter note, followed by a half note, and then a quarter note. A *ppp* dynamic marking is placed above the first measure of the Violoncello Soli staff.

Figure 5: Original score using Contrabassoon, doubling Contrabass.

31 *Ziemlich langsam* (♩ = 72)

The musical score for Figure 6 consists of three staves. The top staff is labeled 'Bassoon' and the middle staff is 'Violoncello'. Both have identical notation: a bass clef, 3/4 time signature, and a melodic line starting with a quarter note, followed by a half note, and then a quarter note. The bottom staff is 'Contrabass' with a bass clef and 3/4 time signature, featuring a melodic line starting with a quarter note, followed by a half note, and then a quarter note. A *ppp* dynamic marking is placed above the first measure of the Bassoon staff.

Figure 6: Contrabassoon was removed and replaced by Bassoon, which doubles Cello instead of Bass.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

5. Bar 55 – I put the exposed English Horn bar in the oboe. The focus is on the flute, and since they are both double reeds it will be very transparent. See *Figures 7 and 8*.

Figure 7 shows a musical score for three instruments: Flute 1,2, Oboe, and English Horn. The score is for bar 55. The Flute 1,2 part starts with a forte (*f*) dynamic and plays a complex, fast-moving melodic line. The Oboe part is mostly silent, with a few notes appearing later in the bar. The English Horn part starts with a forte (*f*) dynamic and plays a melodic line that gradually decays, marked with a *dim.* (diminuendo) and a dashed line. The English Horn part ends with a piano (*p*) dynamic. The Oboe part also ends with a piano (*p*) dynamic.

Figure 7: Original score using the English Horn.

Figure 8: English Horn moved into the Oboe.

Figure 8 shows a musical score for two instruments: Flute and Oboe. The score is for bar 55. The Flute part starts with a forte (*f*) dynamic and plays a complex, fast-moving melodic line. The Oboe part starts with a forte (*f*) dynamic and plays a melodic line that gradually decays, marked with a *p* (piano) dynamic. The Oboe part ends with a piano (*p*) dynamic.



7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

6. Letter F marks the appearance of both harp parts. I combined them together bearing in mind what is practical for a single player, plus I had a colleague that plays the harp to look it over. I really wanted to retain the bass clef line in Harp 2 in Bar 62, as it adds to the lushness in the violin cadence in Bar 64. See *Figures 9 and 10*.

Figure 9: Original score with two Harps.

Figure 10: Harp consolidated to one player.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

7. At Bar 60 (Letter F), I moved the inner horn parts to the trombones, who don't play there. This added depth, while retaining a horn quality by having horns in the top and bottom notes. See *Figures 11 and 12*.

Figure 11 shows the original score for Horn 1,2 and Horn 3,4. The score is in 5/4 time and begins at bar 60, marked with a box containing the letter 'F' and the word 'mute'. The key signature has one sharp (F#). Horn 1,2 is in the treble clef and plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. Horn 3,4 is in the treble clef and plays a melody of quarter notes: G3, F3, E3, D3, C3, B2, A2. Both parts are marked with a dynamic of *p* (piano) and 'mute'. The score includes a double bar line at the end of the first measure, followed by two measures of rests in 2/4 and 3/4 time signatures, and a final measure in 5/4 time.

Figure 11: Original score with four Horns.

Figure 12 shows the revised score for Horn 1, Horn 2, Trombone 1, and Trombone 2. The score is in 5/4 time and begins at bar 60, marked with a box containing the letter 'F' and the word 'mute'. The key signature has one sharp (F#). Horn 1 is in the treble clef and plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. Horn 2 is in the treble clef and plays a melody of quarter notes: G3, F3, E3, D3, C3, B2, A2. Trombone 1 is in the bass clef and plays a melody of quarter notes: G3, F3, E3, D3, C3, B2, A2. Trombone 2 is in the bass clef and plays a melody of quarter notes: G3, F3, E3, D3, C3, B2, A2. All parts are marked with a dynamic of *p* (piano) and 'mute'. The score includes a double bar line at the end of the first measure, followed by two measures of rests in 2/4 and 3/4 time signatures, and a final measure in 5/4 time.

Figure 12: Using Trombones to fill in the inner Horn voices.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

8. As much as it pained me to take out the bass clarinet part in Bar 67 and give it to the bassoon, it is doubled in the cello, so it won't be missed. See *Figure 13 and 14*.

Figure 13 shows a musical score for two staves: Bass Clarinet (top) and Violoncello (bottom). The score begins at measure 67. The Bass Clarinet part features a melodic line with triplets and a fermata. The Violoncello part features a rhythmic accompaniment with triplets. The score is divided into two sections, H and I, by a double bar line. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *p*, *mf dim.*, and *pp*. Performance markings include *pizz.* and *arco*.

Figure 13: Original, with the Bass Clarinet and Cello doubled.

Figure 14 shows a musical score for two staves: Bassoon (top) and Violoncello (bottom). The score begins at measure 67. The Bassoon part features a melodic line with triplets and a fermata. The Violoncello part features a rhythmic accompaniment with triplets. The score is divided into two sections, H and I, by a double bar line. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *p*, *mf dim.*, and *pp*. Performance markings include *pizz.* and *arco*.

Figure 14: Bass Clarinet replaced with the Bassoon. As a bass clarinetist, this hurt.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

9. At Bar 70 (Letter H), the piccolo was eliminated as it is doubled in the violins, celeste, and the harp, and we needed the flute player on flute for the big solo at Letter I (Bar 72). See *Figure 15*.

The image shows a musical score for four instruments: Piccolo, Celeste, Harp I, and Violin I. The score is in 3/4 time and features a key signature of one flat. The Piccolo part starts at bar 70 with a dynamic of *p sfz*. The Celeste part starts at bar 70 with a dynamic of *p*. The Harp I part starts at bar 70 with a dynamic of *sfz*. The Violin I part starts at bar 70 with a dynamic of *p* and ends at bar 72 with a dynamic of *dim.* A box labeled 'H' is placed above the Piccolo staff at bar 70 and above the Violin I staff at bar 70.

Figure 15: Original score with Piccolo, which is eliminated in the rescoring.

10. 2<sup>nd</sup> bar of P – Bar 121. The glockenspiel makes an appearance for a single solitary note that is covered by the celeste, even though it is one octave higher than the top celeste note.
11. In general, the original orchestration is very thick, and I found myself slowly wading through it one page at a time. There is an enormous amount of doubling in the score, and the challenge was balancing polyphony and harmony – specifically, making sure that the polyphonic structure of the piece of music was maintained within the context of my reduced orchestration, while making sure that the harmonic structure beneath it was maintained.
12. At Bar 159, I switched the flute player to their piccolo double in order to retain the playful quality of this C# major intermezzo in the piece. In the original score, piccolo has the highest pitch at its beginning (along with the top violins), changing the overall timbre of the ensemble. I switched back to flute before the emergence of the glorious melody in the strings at Letter T/Bar 177.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

13. Letter V (Bar 196) posed a conundrum. I had two percussion players available in my rescored orchestration, and 7 percussion parts to figure out how to cover and/or reduce. Plus, I had one player usually only on timpani. That meant that I had to figure out what to do with six parts and one player. Fortunately, the tempo is slow here (MM. quarter approx. = 76) and entrances are on the quarter. Too many parts, and something had to go. I put this off for later. See #18 below.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

14. At Letter X/Bar 216, Strauss introduces some metric complications. The previous meter is 3/4 and at Letter X he introduces some bars in 2/4 time in the flute, oboe, clarinet, and bassoon where dotted half = half. However, I know from experience performing this piece that there is an accelerando 10 bars before that (Bar 206) into Bar 209 – *Allmahlich bewegter* which normally gets conducted in 1<sup>5</sup> (one bar per beat). Although flute and oboe are effectively playing two against three, it is still in the context of conducting in 1, so there won't be a three pattern in the conductor. It is less confusing than it first seems. This is a bit of a challenge from a notational standpoint because I am notating 2/4 when it is technically still in the 3/4 time signature. The 2/4 time signature is entered as text. See *Figure 16*.

---

<sup>5</sup> One ictus (downbeat) by the conductor per bar.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

The image displays a musical score for four woodwind instruments: Flute, Oboe, Clarinet I, and Bassoon. The score is divided into two systems, measures 215-219 and 220-224. In the first system, measures 215-219, the Flute and Oboe parts feature complex rhythmic patterns with accents and slurs. The Flute part includes a box labeled 'X' above measure 215. Dynamics range from *f* to *mf*. The Bassoon part has a dynamic of *f*. The second system, measures 220-224, shows a change in tempo and mood with the instruction *p grazioso*. The Flute and Oboe parts feature triplets and triplets of eighth notes. Dynamics include *dim.*, *mf*, and *p*. The Clarinet I and Bassoon parts also feature triplets and triplets of eighth notes.

Figure 16: Strauss introducing bars that are two against three and vice-versa.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

15. At Bar 234, three muted trumpets enter. A possible solution was to use trumpet and two horns, but it is too high for the horns, so I put the two lower voices in the clarinets. It will still be in the right tessitura, and with the trumpet on top, it is closer to the original than using horns, even though they are brass instruments. In this case, range was more important than timbre. See *Figures 17 and 18*.

Figure 17 shows two staves of music for Trumpet in E. The top staff is marked 'muted' and 'p' (piano). The bottom staff is also marked 'muted' and 'p'. Both staves show a melodic line starting at bar 234, consisting of a series of quarter notes with a slur over them, indicating a sustained melodic phrase.

Figure 17: Original entrance with three Trumpets.

Figure 18 shows three staves of music. The top two staves are for Clarinet 1 and Clarinet 2, both in the key of D major (two sharps). The bottom staff is for Trumpet in C. All three staves are marked 'p' (piano). The melodic line is the same as in Figure 17, starting at bar 234, but the Clarinet 1 part is pitched higher than the original Trumpet in E part to maintain the overall tessitura.

Figure 18: Lower Trumpets replaced with Clarinets to preserve the tessitura.



7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

16. Three before DD/Bar 263, I had to cut down on some percussion – too much and too overlapping. Listening to it critically, the “action” is in the tambourine, snare, and castanets, which I believed could be handled by one player as long as the percussion instruments are suspended. I skipped the bass drum and pared down some of the other percussion. I also moved the xylophone to the celeste, which is played by another player. See *Figures 19 and 20*.

The musical score for Figure 19 shows five percussion staves from bar 263 to bar 267. The instruments are Castinets, Tambourine, Snare Drum, Bass Drum, and Xylophone. A box labeled 'DD' is positioned above the Snare Drum staff at the beginning of bar 263. The Xylophone part is written in treble clef. Dynamics include *f* (forte) for the Snare Drum and Xylophone, *mf* (mezzo-forte) for the Tambourine and Xylophone, and *pp* (pianissimo) for the Bass Drum.

Figure 19: Percussion in original score. Timpani is not shown.

The musical score for Figure 20 shows four percussion staves from bar 263 to bar 267. The instruments are Snare Drum, Tambourine, Castinets, and Celeste. A box labeled 'DD' is positioned above the Snare Drum staff at the beginning of bar 263. The Celeste part is written in treble clef. Dynamics include *f* (forte) for the Snare Drum and Celeste, and *mf* (mezzo-forte) for the Tambourine and Celeste.

Figure 20: Three Percussion instruments played by one player. The Xylophone part has been moved to Celeste.

17. At Letter HH (Bar 300), Strauss lets loose the entire ensemble. This was a bit of a challenge as it is a massive F7 dominant chord, but all of the chordal members were covered. He slams the F-A-F motive in the bass instruments, which has plenty of coverage in the bassoon, trombones, tuba, timpani, and string bass.

7965 Megan Hammock Way  
 Sarasota, Florida 34240 USA  
 +1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

18. I left the issue in #13 above for last as the rest of the rescoring is complete – 13 bars at Letter V. It does not consist of more than one tap of a percussion instrument (some are rolls) per quarter note, so it was feasible for a percussionist to move around to play different instruments, but not more than two at a time, plus I thought it was reasonable for them to have these instruments arrayed (suspended) around them. As mentioned earlier, I specified suspended cymbals, so they don't take two hands. See *Figure 21*.

The figure shows two systems of musical notation for percussion instruments. The first system, starting at measure 198, includes parts for Castinets, Tambourine, Tri., Snare Drum, Cym., and Bass Drum. It features dynamic markings such as *f*, *mf*, and *p*, and performance instructions like "wieder etwas massiger" and "accelerando". A double bar line with a repeat sign is shown below the first system. The second system, starting at measure 201, includes parts for Snare Drum, Cym., B. D., Tambourine, Tri., and Castinets. It features dynamic markings such as *f*, *mf*, *p*, and *ff*, and performance instructions like "Wieder etwas mässiger" and "poco accelerando".

Figure 21: Most challenging place in the rescore - 13 bars of Percussion at Letter V.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

19. I had to completely rethink the percussion part, and this turned out to be the most difficult part of this entire rescoring. The challenge is that there are usually six players plus timpani player filling the percussion requirements, and that becomes a huge challenge at Rehearsal Letter V. Since the timpani mostly remains playing timpani, that means condensing what is meant for six players down to one without sacrificing Strauss's orchestral richness. My original scoring for percussion worked, but I based it on a maximum of four staves with instrument changes occurring. This got really messy and would have added undue confusion on the part of the percussionist. Here is what I did (See *Figure 22*):

The image displays two systems of musical notation for a percussion ensemble. The first system, labeled 'V' and starting at measure 194, includes the following parts and markings:

- Snare Drum:** Dynamics of *mf* and *f*. Performance instructions: 'Wieder etwas müssiger' and 'accelerando'.
- Cym. (Cymbal):** Dynamics of *p* and *mf*.
- B. D. (Bass Drum):** No notation.
- Tambourine:** Dynamics of *p* and *mf*.
- Tri. (Triangle):** Dynamics of *p* and *f*.
- Castinets (Castanets):** Dynamics of *f* and *f*.

The second system, labeled 'W' and starting at measure 203, includes the following parts and markings:

- Snare Drum:** Dynamics of *f* and *mf*. Performance instructions: 'Wieder etwas müssiger' and 'poco accelerando'.
- Cym. (Cymbal):** Dynamics of *mf* and *p*.
- B. D. (Bass Drum):** No notation.
- Tambourine:** Dynamics of *f*, *dim.*, and *p*.
- Tri. (Triangle):** No notation.
- Castinets (Castanets):** Dynamics of *ff*, *dim.*, and *mf*.

Figure 22: Percussion at Letter V rescored so one player can move around and retain the color.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

- a. There are six percussion instruments specified by Strauss in the score: snare, cymbals, bass drum, tambourine, triangle, castanets, and tam-tam. I assigned each one their own staff, ensuring that the order that the instruments appear always remain the same, even though staves with no notes on them are hidden, as is a common practice in score notation. This also makes the percussion part a lot clearer. See *Figure 23*.

### Salome's Dance of the Seven Veils (1905) From the opera Salome, Op. 54

Richard Strauss (1864 - 1949)  
Rescored for Chamber Orchestra by Michael Drapkin

Sehr schnell und heftig (♩ = 144)

The image shows a musical score for the beginning of 'Salome's Dance of the Seven Veils'. It features six separate percussion staves: Snare Drum, Cymbals, Bass Drum, Tambourine, Triangle, and Castanets. The Snare Drum staff has a dynamic marking 'f' and a note. The Tambourine staff has a dynamic marking 'f' and a note. The other staves are empty.

Figure 23: Six separate Percussion staves at the beginning of the piece.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

- b. In the one place where xylophone appears for five measures at Bar 96 (the fifth bar of Letter M), I had the timpani switch to xylophone, but there is a bit of a quick change back to timpani afterwards (See Bar 101 in *Figure 24*). I set up an alternate part in the celeste if they prefer to have that played there instead. In the case of the glockenspiel, I moved all of that into celeste since the sound is very similar. See *Figure 24*.

The image shows a musical score for two instruments: Xylophone and Celeste. The score is for five measures, starting at bar 96. The Xylophone part is written in a single treble clef staff. The Celeste part is written in a grand staff (treble and bass clefs). The Xylophone part has dynamics of *mf* in the first measure, *p* in the second, third, and fourth measures, and *mf* in the fifth measure. The Celeste part has dynamics of *mf* in the first measure, *p* in the second, third, and fourth measures, and *mf* in the fifth measure. Above the Xylophone staff, there are markings: "96" at the start, "To Timp. Timpani" above the fourth measure, and "Etwas lebhafter" above the fifth measure. Below the Celeste staff, there is a marking "Alternate for Xylophone" above the first measure.

Figure 24: The Xylophone part played by the Timpani player or cued in the Celeste.

- c. In some cases, I was looking to eliminate the bass drum and substitute it with timpani when it was possible and appropriate. I particularly did that at Letter V. See *Figure 22 and 23*.
- d. Most of the cymbals are indicated suspended cymbals (as does Strauss), but he often pairs cymbals with bass drum, so it is up to the percussionist if they want to have cymbals mounted on the bass drum to make it easier for them to be played together.
- e. When possible, I preferred to use crash cymbals (piatti) in place of suspended cymbals. Particularly in the last measure, I preferred crash cymbals. I had percussion on crash cymbals in the last two bars, and had the timpani also cover the bass drum, with both muffled so that they don't hang over the orchestra unison eighth notes in the last two bars. See *Figure 25*.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

The image shows a musical score for two percussion instruments: Bass Drum and Cymbals. The score is written on two staves. The Bass Drum staff is in bass clef and the Cymbals staff is in treble clef. Above the Bass Drum staff, there is a tempo marking '344 JJ Sehr schnell.' and a dynamic marking 'ff' with the instruction '(muffle w towel)'. Above the Cymbals staff, there is a dynamic marking 'ff' with the instruction '(piatti)'. The score consists of four measures. The first three measures are mostly empty, with a few small notes. The fourth measure contains two notes, one on the Bass Drum staff and one on the Cymbals staff, both marked with 'ff'. The piece ends with a double bar line.

Figure 25: Percussion at the end of the piece.

- f. I tried to avoid overlap between percussion instruments when possible, otherwise the percussion part becomes impossible for one player to perform by themselves.
- g. While I tend to keep the timpani percussionist mostly on timpani, there were a couple of times that I really needed them to temporarily move to other instruments, particularly with the bass drum and xylophone, although I did mention in (b.) above that I wrote an alternate for xylophone in the celeste.
- h. Strauss clearly goes for an “oriental” feeling in the percussion in this piece. While the part that I have written is challenging for the percussionist, I did review and adjust this part based on a bar by bar review of the percussion parts with Vadim Karpinos, Assistant Principal Percussionist with the Chicago Symphony and Chuck Berkinshaw, Percussionist with the San Fernando Valley Symphony in Southern California, USA. While the percussion part is difficult (and was the most difficult aspect of this reduction for me), it is infinitely playable and retains the rich oriental flavor that Strauss intended for this piece.

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)

### Notes to Percussionists

(This will appear in the foreword to the conductor's score)

This rescoring calls for two players: one mostly playing timpani and the other playing a variety of percussion instruments. The percussion part is probably the most challenging part in the chamber orchestra, not from technique but from logistics.

*Notes for the timpanist:* You will mostly play on timpani, but there are a few places where you are needed to fill in on other instruments:

There is an important bass drum roll at Letter B; just be aware that you may be sharing the bass drum with the percussionist, so place the instrument accordingly. There are also five bars of xylophone at the fifth bar of Letter M where you are needed. If that is problematic, those bars are cued in the celeste, although it would sound better on xylophone. There are three bars of cymbals at the sixth bar of Letter HH, which may be played on suspended cymbals (again being aware that this instrument is likely being shared with the percussionist), and you can probably use your timpani sticks so that you don't need to change sticks to play this. Finally, you are needed in the last two bars of the piece to play both the last timpani and bass drum notes simultaneously. The marking in the part suggests muffling both the timpani and bass drum; this is because the entire orchestra is playing eighth notes and you shouldn't hang over. Muffling should solve that.

Strauss's original timpani part consists of two staves. One is regular Pauken (timpani) and the other is for eine kleine Pauke (mit Holzschlägel) - a small timpani (with wooden mallet). Strauss is looking for a more "oriental" sound out of that instrument, and that upper note E is likely not playable on your regular timpani, so you may want to use a rototom with a wooden stick. Both timpani parts are combined so that they may be played by one player. Just be aware that the high E's are meant for the kleine Pauke.

*Notes for the percussionist:* This part combines parts that are normally played by six players in a full symphony orchestra, and it has been carefully rescored so that they can be played by one player, although you will be switching between instruments quite a bit. Percussion in the full score and percussion part will always appear in this order, although empty staves are hidden: Snare drum, cymbals, bass drum, tambourine, triangle, castanets, and tam-tam.

Triangle: Using a single pair of snare drumsticks will minimize stick switching between the percussion instruments. One solution for eliminating the switch to triangle beaters is to duct tape beaters on your sticks and they will produce a fine triangle tone. If you do this, make sure that you put a mark on the stick so that you can be aware of the stick orientation. See photo below:

7965 Megan Hammock Way  
Sarasota, Florida 34240 USA  
+1 512-590-2544 [michael@drapkin.net](mailto:michael@drapkin.net)



Other solutions are to use either plastic tip sticks or metal sticks so that they can be used on triangle, but the tone of the triangle will likely not be optimal. Or a triangle machine can be used, such as those made by Danmar and Grover.

Instruments will need to be suspended for easy access. It may be useful to have more than one of a specific instrument as needed so that one of them can be suspended and other left lying down that can be picked up. The 13 bars starting at Letter V calls for switching between 5 instruments, but the tempo is fairly slow there and the parts do not overlap, so switching should be possible. Note that piatti (crash cymbals) are called for in the last two bars of the piece. If the timpanist balks at playing timpani and bass drum at the same time, then the percussionist can go back to either suspended cymbal/bass drum or have the cymbals mounted on top of the bass drum.

### Acknowledgements

Thanks for help on the percussion parts go out to Chuck Berkinshaw of the San Fernando Valley Symphony Orchestra and Vadim Karpinos of the Chicago Symphony Orchestra. Further thanks to Grace Paradise, Broadway show harpist, for annotating the harp part.