

CHAPTER 3

THE OBOE AND COR ANGLAIS IN THE SYMPHONY SINCE BEETHOVEN

3.1 Introduction

This chapter looks briefly at the great symphonic composers and their writing for the oboe and cor anglais in an attempt to trace a line of development in the use of these instruments. An important reason for the choice of composers represented in this chapter is Shostakovich's frequent reference to them as quoted in various sources. It would be impossible to analyse all the symphonies of the chosen composers, therefore the author decided to select one representative symphony of each of the recognised symphonic composers since Beethoven. The author of this dissertation chose briefly to summarise the main characteristics of each composer's symphonic style, and use as a basis of analysis a well-known symphony.

3.2 Beethoven - Symphony No. 3, Op. 55 (Eroica, 1803)

Shostakovich's interest in the piano sonatas of Beethoven (1770-1827) was a formative influence from his student days onward (Roseberry 1986:62). Beethoven was Shostakovich's model as the only true forerunner of the revolutionary movement in the development of the symphony (Blokker & Dearling 1979:160.)

Stedman (1979:63-64) draws the following conclusions about Beethoven's symphonic style in his nine symphonies: Beethoven expanded orchestral resources with the addition of the trombone, piccolo, contrabassoon, and vocal-choral resources. From the standpoint of texture, the works have a heavier and denser sound brought about by the increased number of parts and greater use of wind instruments. The range of sound is wider because of the addition of such instruments as the piccolo and contrabassoon, and more importantly, the expanding of the tessituras of the instruments already in use. The handling of dynamics and tempos seems impulsive at times in comparison to that of classicists like Haydn and Mozart.

Beethoven's melodic style encompasses two distinctly different melodic concepts: the broad and flowing tune and the motivic theme. The composer's handling of rhythm and tempo is also imaginative. Rhythm is mostly regular with emphasis on syncopation or offbeat rhythmic devices. Beethoven's use of dynamics is much more significant than that of composers like Haydn and Mozart. Another distinct characteristic is his frequent scoring of solo material for the flute, oboe and bassoon.

The oboe features prominently in the Eroica with frequent solo passages. The first and second oboe are often scored in thirds or sixths and seldom in unison. A very comfortable range is used with the majority of the material in the middle register. Dynamic indications are within the *pp* and *ff* boundaries although the characteristic *sf* is often used. Beethoven seems to have favoured the dark timbre combination of oboe and clarinet, and oboe and bassoon. There are no difficult articulation passages requiring double or triple tonguing.

A good opportunity to hear the oboe in its middle-upper register is found in the fourth movement of Beethoven's Eroica. Note the subtle support of the oboe solo by the unison doubling an octave lower by the first violins from mm. 364-2.4-372, which is taken over by the first clarinet, also an octave lower from m. 373.

Example 3-1: Beethoven, Symphony No. 3, fourth movement, mm. 362-374



The musical score for Example 3-1 shows the following parts and dynamics:

- Ob.:** Oboe part, starting at measure 362 with a dynamic of *sf*, transitioning to *p* in measure 363.
- Cl.:** Clarinet part, starting at measure 362 with a dynamic of *sf*, transitioning to *p* in measure 363. It features triplets in measures 364, 365, 366, and 367.
- Cor. (Es):** Cor Anglais (E-flat) part, starting at measure 362 with a dynamic of *sf*, transitioning to *p* in measure 363.
- Imp.:** Horn part, starting at measure 362 with a dynamic of *sf*, transitioning to *p* in measure 363. It has a *pp* dynamic in measure 373.
- VI.:** Violin I part, starting at measure 362 with a dynamic of *sf*, transitioning to *p* in measure 363.
- VIa.:** Violin II part, starting at measure 362 with a dynamic of *sf*, transitioning to *p* in measure 363.
- Vc.:** Violoncello part, starting at measure 362 with a dynamic of *sf*, transitioning to *p* in measure 363.
- Cb.:** Contrabass part, starting at measure 362 with a dynamic of *sf*, transitioning to *p* in measure 363. It has a *pizz.* (pizzicato) marking in measure 373.

The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The dynamics *sf* (sforzando) and *p* (piano) are used to create contrast and emphasis throughout the passage.



This musical score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The second system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.).

Key features of the score include:

- Flute (Fl.):** Starts with a first ending (1.) and a dynamic marking of *cresc.* at measure 370.
- Oboe (Ob.):** Features a first ending (1.) and a dynamic marking of *cresc.* at measure 370.
- Clarinet (Cl.):** Features a first ending (1.) and a dynamic marking of *cresc.* at measure 370.
- Bassoon (Fg.):** Features a first ending (1.) and a dynamic marking of *cresc.* at measure 370.
- Violin I (Vl. I):** Includes a dynamic marking of *cresc.* at measure 370.
- Violin II (Vl. II):** Includes a dynamic marking of *cresc.* at measure 370.
- Viola (Vla.):** Includes a dynamic marking of *cresc.* at measure 370.
- Violoncello/Double Bass (Vlc. e Cb.):** Includes dynamic markings of *cresc.* at measures 367 and 370.
- Flute (Fl.):** Starts with a dynamic marking of *p* at measure 367.
- Oboe (Ob.):** Features a first ending (1.) and a dynamic marking of *p* at measure 370.
- Clarinet (Cl.):** Features a first ending (1.) and a dynamic marking of *p* at measure 370.
- Bassoon (Fg.):** Features a first ending (1.) and a dynamic marking of *p* at measure 370.
- Violin I (Vl. I):** Includes dynamic markings of *p* and *cresc.* at measure 370.
- Violin II (Vl. II):** Includes dynamic markings of *p* and *cresc.* at measure 370.
- Viola (Vla.):** Includes dynamic markings of *p* and *cresc.* at measure 370.
- Violoncello (Vlc.):** Includes dynamic markings of *p* and *arco* at measure 370.
- Double Bass (Cb.):** Includes dynamic markings of *p* and *arco* at measure 370.

Beethoven was very fond of assigning little thematic gestures to different members of the woodwinds and strings and then summing them up with a cadential tutti phrase. After the opening exposition of the main idea, and a bombastic tutti in the first movement of Symphony No. 3, Beethoven provided instant contrast with a three note gesture that is played twice at different pitch levels by oboe, clarinet, flute, and first violins. (Adler 1982:218-219.) The third time the oboe, followed by clarinet and bassoon in octaves, introduces the summation gesture played by all the winds and strings, with the horns and trumpets providing the pedal dominant-tonic progression. Shostakovich applies a very similar effect in his Symphony No. 1 using a seven note figure, iterated first by the oboe, then cello, horn and bassoon (see Ex. 3-3).

Example 3-2a: Beethoven, Symphony No. 3, first movement, mm. 38-60



The image displays three systems of musical notation for woodwinds and strings in Beethoven's Symphony No. 3, first movement, measures 38-60. The first system (measures 38-46) features the Oboe (Ob.) part, marked *p dolce*. The second system (measures 47-53) features the Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts, all marked *p dolce*. The third system (measures 54-60) features the Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.) parts, with dynamic markings including *sf*, *ff*, and *p*. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Example 3-2b: Shostakovich, Symphony No. 1, first movement, mm. 263-266



Musical score for Example 3-2b, Shostakovich, Symphony No. 1, first movement, mm. 263-266. The score is arranged in six staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Trumpets and Trombones (Tr-be and Tr-ba c.). The key signature is two flats (B-flat major/D minor) and the time signature is 3/4. The score begins at measure 263. The Oboe part features a melodic line starting at measure 264 with a *p* dynamic and a triplet of eighth notes. The Clarinet and Bassoon parts have a similar melodic line. The Cor Anglais part has a melodic line starting at measure 265 with a *p* dynamic and a triplet of eighth notes. The Trumpets and Trombones part has a melodic line starting at measure 265 with a *p* dynamic and a triplet of eighth notes. The score includes dynamic markings such as *p*, *p cresc.*, and *sola*.

Beethoven exploits the characteristically sombre quality of the oboe in beautiful solos in the second movement (Marcia funebre) of the Eroica. Darker tone colours are obtained by frequently combining the oboe, clarinet and bassoon in ensemble.

Example 3-3: Beethoven, Symphony No. 3, fourth movement, mm. 347-361



Musical score for Example 3-3, Beethoven, Symphony No. 3, fourth movement, mm. 347-361. The score is arranged in eight staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The key signature is two flats (B-flat major/D minor) and the time signature is 3/4. The tempo is marked *Poco Andante* ($\text{♩} = 108$). The score begins at measure 347. The Flute part has a melodic line starting at measure 347 with a *sf* dynamic. The Oboe part has a melodic line starting at measure 347 with a *sf* dynamic and a first ending bracket. The Clarinet part has a melodic line starting at measure 347 with a *sf* dynamic. The Bassoon part has a melodic line starting at measure 347 with a *sf* dynamic. The score includes dynamic markings such as *sf*, *p*, *con espressione*, *cresc.*, and *sf*.

3.3 Brahms - Symphony No. 2, Op. 73 (1877)

Brahms (1833-1897) began writing symphonies in 1876 and established himself as one of the greatest symphonic composers of the 19th century and possibly the greatest of all since Beethoven. Brahms' style throughout his four symphonies is complex and intricate. The texture is muddy and thick because of the great amount of contrapuntal figuration used in almost all his works. A Brahms melody is nevertheless above all melodic. (Stedman 1979:146.)

Rhythm is a unique style feature of his symphonies. Brahms was one of the greatest rhythmic innovators of the 19th century. His use of syncopation and superimposed rhythmic backgrounds (triplets against duplets) is a prime feature. His shifting metre accents sometimes permeate an entire section. (Stedman 1979:146.)

According to Stedman (1979:147-148) Brahms' orchestration tends towards sombre combinations since no effort has been made to employ striking orchestral effects. Expressive lines are treated in a typical 19th century fashion, using octave doubling within a given choir, particularly the violins. Arpeggiation is a typical device in all instruments, as well as pizzicato as an effective device.

Layton (1993:1150) states the following about Brahms' orchestration: In comparison with the tensile First the mood of the Symphony No. 2 is warmer and more genial and has occasionally been called his Pastoral Symphony. Orchestrally, Symphony No. 2 has a more colourful score. The composer delights in juxtaposing different orchestral colours and registers. Brahms' use of a wide range of pitch is an important expressive device which adds greatly to the work's breadth and inner tension.

Brahms more often than not exploits the warmer tone qualities of the oboe in his handling of the instrument in Symphony No. 2. A very comfortable range is maintained although the middle to lower register of the oboe is mostly used in solo as well as tutti passages. The very low notes are often allocated to the second oboe.

Brahms favours the first and second oboes in thirds and sixths and very seldom in unison (see Ex. 3-4, mm. 11-13). A warm timbre is created throughout Symphony No. 2 by the frequent combining in octaves of the flute and oboe, and flute, oboe and bassoon.

The oboe's mid-lower range is featured in the famous solo from the beginning of the third movement of Symphony No. 2. This solo exploits the pastoral quality of the oboe.

Example 3-4: Brahms, Symphony No. 2, Op. 73, third movement, mm. 1-19

Allegretto grazioso (Quasi Andantino)

2 Flöten
2 Hoboen
2 Klarinetten in A
2 Fagotte



Hb.
Kl.
Fg.
Hr. (G)
Fl.
Hb.
Kl.
Fg.
Hr. (G)
Vc.

14

3.4 Tchaikovsky - Symphony No. 6, Op. 74 (Pathétique, 1893)

Tchaikovsky (1840-1893) occupies a unique position in symphonic history. He was unashamedly nationalistic in most of his works. Folk music abounds in many of his serious compositions. (Stedman 1979:166.)

From Tchaikovsky, Shostakovich drew much of his sense of Russian music and a feeling for melody. Tchaikovsky also demonstrated for him tense emotion and the desire to understand man in pain and in sorrow. (Blokker & Dearling 1979:161.)

Stedman (1979:166-167) concisely summarises Tchaikovsky's musical style in the six symphonies, which are characterised by the prominence of melody, by the repetition and sequencing of material and by a masterful orchestral sensitivity. Tchaikovsky's melodies fall into several categories: lyrical, march-like, waltz-like and folk tunes. He appears to be more interested in creating expression in his music by the melodic tension caused by dissonant intervals in melodies than by the use of chromatic harmonies.

Tchaikovsky's skill as an orchestrator is well known. He seems to respect the following basic principles of orchestration (Stedman 1979:166):

- Tchaikovsky favours separating the orchestral choir; unlike instruments are seldom used in unison combination with each other. Tchaikovsky, unlike Shostakovich, does seem to favour combining the oboes with the brass.
- Tchaikovsky often uses octave doubling in the strings. He seems to use this device more than any other 19th century orchestral composer. It is almost always associated with the emphasis of lyric lines. It can also be found in the woodwinds. The two oboes are often scored in unison and with octave doubling.

- Rhythmic material is scored primarily for the winds, especially where motto themes and the underlying rhythmic motives are concerned. Tchaikovsky uses it as an effective device in working towards climaxes.
- Tchaikovsky favours the use of scale passages for fuller material, which is also very characteristic of Shostakovich's orchestration.
- Tchaikovsky frequently uses string pizzicato. Shostakovich also uses this device frequently, and often as a support for oboe and cor anglais solo passages.
- The lower register of the woodwinds is often used and seems to be a favourite orchestral colour. The oboes are also often scored in the low register with dynamic levels ranging between *ffff* and *pp*.

According to Stedman (1979:166) all instruments are given equal prominence. Forsyth (1948:213) is in direct disagreement with Stedman, stating that Tchaikovsky favoured the oboe above all other wind instruments.

The Pathétique Symphony was composed between 16 February and 31 August 1893. The composer conducted the first performance in St. Petersburg on 28 October 1893, a week before his death. The sixth, said to be his best symphony, is clearly representative of all the above mentioned characteristics. The oboes, however, do not play as large a role as solo instruments in this symphony as in the other five symphonies. Tchaikovsky nevertheless makes full use of the oboes' dynamic and technical capabilities in the Pathétique. Tchaikovsky, like Shostakovich, often scores the oboes in unison or in octaves, unlike Brahms who favoured the oboes in thirds and sixths. The oboes' full register is used in this symphony, however, the darker lower register is often used with recurrent extreme dynamic indications. An interesting favoured timbre combination is achieved by combining the oboes with the brass section, a combination Shostakovich seldom uses.

In the following example the first and second oboes are scored in combination with the horns, trumpets and violas. The oboes double in unison with the trumpets while the horns and violas double an octave lower. There are two main ideas in this rhythmic passage, the incessant triplet rhythm by the oboes, horns, trumpets and violas against the theme played in unison with octave doubling by the piccolos, flutes, clarinets, trombones, first and second violins, and the bassoons, tubas, and cellos in contrary motion.

Example 3- 5: Tchaikovsky, Symphony No. 6 (Pathétique), first movement, mm. 262-264



The musical score for Example 3-5, Tchaikovsky's Symphony No. 6 (Pathétique), first movement, measures 262-264, is presented below. The score is arranged in a standard orchestral format, showing the parts for various instruments. The music is marked *ff* (fortissimo) and features a complex rhythmic pattern with triplets and a dynamic marking of *ff*.

The instruments and their parts are:

- FL (Flute)
- Picc. (Piccolo)
- Ob. (Oboe)
- Cl. (A) (Clarinet in A)
- Fg. (Bassoon)
- Cor. (F) (Cor Anglais)
- Tr. (B \flat) (Trumpet in B-flat)
- Tbni. (Trombone)
- Tuba (Tuba)
- VI. (Violin)
- Via. (Viola)
- Vc. e Cb. (Violoncello and Double Bass)

The score is marked with the number 262 at the beginning of the first staff and the number 264 at the end of the last staff.

No one could reasonably expect any of Tchaikovsky's successors to match, let alone surpass, the stupendous achievement of the *Pathétique*. Sadly, however, few of them could even on occasion rise to the level of Borodin; not until Shostakovich would the symphonies of a Russian working in his native land once again rightly command international attention (Layton:1993:277).

3.5 Mahler - Symphony No. 5 (1902)

Shostakovich's references to the influence of Mahler (1860-1911) on his symphonic style are manifold. Roseberry (1986:63) writes that symphonic composers of 19th century Europe were considered to have withdrawn into a "dreamy and isolated individualism". Mahler and his music, always popular in Russia, were thought to express a sharp awareness of the division between fine, humanistic ideals and the impossibility of their realisation in a capitalist age. Earlier, in 1931, Sollertinsky had urged Soviet composers to follow the example of Mahler, who according to Sollertinsky, was "closer to us than Debussy or Stravinsky, Richard Strauss or Hindemith". Sollertinsky had written about Mahler's "attempt to reach a human collective" and about "the absence in his music of sensationalism used for its own sake." (Roseberry 1986:87.)

The Symphony No. 4 was Shostakovich's most Mahlerian work and was both an end and a beginning in the composer's development. It was the end of his involvement with the Western avant garde and expressionism (Symphonies No. 2 and 3), and the beginning of a new kind of symphony that was to achieve sober maturity and official recognition in his Fifth. (Roseberry 1986:87.) Blokker and Dearling (1979:161) write the following about Mahler's influence on Shostakovich: "From Gustav Mahler Shostakovich received the idea of the value of the symphonic form and the nature of orchestration. Mahler also gave him the value, feeling and flair for sarcasm in serious music."

Mahler attempted to expand the scope of the symphony by increasing the size of the symphony and of the orchestra. His ten symphonies or symphony-like works include large brass sections, with only three of the works being restricted to as few as four horns; the

remaining use from six to ten horns. Six of the symphonies use four oboes; nine use either four or five clarinets; Symphony No. 5 uses four piccolos. Shostakovich also calls for large orchestras and his Symphony No. 4 uses the largest wind section with two piccolos, four flutes, four oboes with cor anglais, piccolo clarinet, four clarinets, bass clarinet, three bassoons and double bassoon. Despite the many similarities in size and structure of the orchestra between the two composers, the author could not find a strong similarity in orchestration for the oboe and cor anglais. Even though Mahler uses four oboes simultaneously, often in unison and octave doubling, the parts still remain very detailed with a variety of dynamic and melodic indications. He is fond of using the oboes in clusters, often in isolation as separate harmonic entities. Mahler uses the oboe and cor anglais mostly in their melodic and characteristic capacity, seldom requiring a harsh effect or texture as Shostakovich frequently does. Mahler places high demands on the oboe player's ability to articulate passages at extreme dynamic levels. The composer also employs the high register of the oboe with extreme dynamic demands, an excellent and well known example of which is found in the first movement of Symphony No. 9 where three oboes have been given a high F with a *fff* dynamic indication. Mahler is known for his explicit attention to detail and the words *Schalltrichter auf!* (bells up) is often seen with the oboe part.

Throughout Symphony No. 5 Mahler very frequently uses the combination flute, oboe and clarinet, doubling in unison. The composer also often doubles all the flutes (4), oboes (3) and clarinets (3) in a unison passage. The following example of the aforementioned combination with only the principal players involved in a *piano espressivo* solo melody, is taken from the first movement of the Symphony No. 5 by Mahler (Ex. 3-6). The oboe part is written in the comfortable middle register.

Example 3-6: Mahler, Symphony No. 5, first movement, mm. 101-117

3.6 Sibelius - Symphony No. 5, Op. 82 (1915)

The author chose to include a work by Sibelius (1865-1957) because of the composer's important place in the evolution of the 20th century symphony. Sibelius' symphonic style is unusual. According to Stedman (1979:255), from the Symphony No. 2 onward, the organic concept dominates Shostakovich's style and must be considered his most individual feature. The melodic style is mostly motivic. Mention should be made of Sibelius' fondness for the melodic interval of a falling fifth with the accent on the upper of the two notes. A favourite

melodic device involves starting a tune with slow note values and injecting faster notes near the end of a phrase, creating the effect of almost abrupt phrase endings. Sibelius' orchestration throughout his seven symphonies does not involve large resources and the woodwinds are mostly employed in pairs (Stedman 1979:255). Some orchestral devices are typical and occur frequently in the oboe parts:

- Sibelius favours long, quiet, and sustained chords.
- The lower register of the oboe is used often in melodic passages.
- Muted tremolo string figures often accompany solo passages (a favoured device used by Shostakovich).
- The oboes often double important melodic lines at the octave with the strings.
- A device which has become an orchestral trademark (very similar to Brahms) is using the oboes in a passage consisting of parallel thirds or sixths.

Sibelius seldom places strenuous demands on the oboe player as the music is mostly not difficult.

Shostakovich's Symphonies No. 7 and 8 have been equated with Sibelius' Symphony No. 5 in that the symphonic processes of all the aforementioned works grow and develop within themselves with tiny *motifs* giving rise to countless deviations (Blokker & Dearling 1979:102).

The following example chosen from the third movement of Sibelius' Symphony No. 5 represents a typical passage where the first and second oboes have a challenging extended section in their low register at a *piano* dynamic level (see Ex. 3-8). (Notice also the characteristic falling fifth in m. N1 and m. N5.) It is very difficult to articulate and sustain notes at a *piano* dynamic level in the low register of the oboe.

Example 3-7: Sibelius, Symphony No. 5, third movement, mm. N1-7

N Un pochettino largamente. (d.d)



Fl. poco a poco cresc.

Ob. poco a poco cresc.

Clar. poco a poco cresc.

Fag. poco a poco cresc.

Cor. poco a poco cresc.

V. I. mf

V. II. mf

V. mf

Vcl. mf

C. B.

N1

3.7 Miaskovsky - Symphony No. 5 (1918)

Of the pre-revolutionary symphonists who remained active, easily the most prolific and influential was Nicolai Miaskovsky (1881-1950). In Russia, the symphonic output has been dominated by Shostakovich and Miaskovsky. Miaskovsky wrote (for Russia) a record-breaking 27 symphonies throughout his career.

The author found a striking similarity in orchestration between Miaskovsky and Shostakovich. The following example is taken from Miaskovsky's Symphony No. 5, fourth movement, which was written in 1918. The similarity between Shostakovich and Miaskovsky lies in the tutti orchestration. Its intent is a forceful wall of sound with *fff* dynamic indications for the woodwinds and strings, and *ff* for the brass, with the addition of accents in various parts, as well as the indication "*Con forza. Maestoso ed espressivo*". The author speculates that Shostakovich would probably have kept the dynamic indication *fff* for the brass throughout, unlike Miaskovsky who only scored *ff*. An example of Shostakovich's use of extreme dynamics for the tutti can be seen in Ex. 5-13 on page 5-22.

Example 3-8: Miaskovsky, Symphony No. 5, fourth movement, mm. 244-250

IV
Con forza. Maestoso ed espressivo (♩: 72)



Picc.
Fl.
Ob.
Cl. in G
Cl. in Bb
Fag.
Cb.
Tr-be
Cor.
Tr-ti
Tuba
Timp.
P-ty
Cassa

Archi

244 250

3.8 Stravinsky - Symphony in Three Movements (1945)

The influence of Stravinsky (1882-1971) on Shostakovich's early years is undoubted and verified by most biographical works on Shostakovich. Shostakovich recounts the following in Volkov's *Memoirs* (1979:23): "I have special memories of the *Symphony of Psalms*. I transcribed it for four-hand piano as soon as I obtained the score and showed it to my students. The *Symphony in Three Movements* is stronger in construction. Stravinsky is the only composer of our century whom I would call great without any doubt."

Stravinsky's symphonies are in the nature of chamber writing, with a limited number of instruments being used at one time. In the *Symphony in Three Movements* the use of the piano to sustain important thematic (in this case chordal) material is significant. Stravinsky's orchestration in his symphonies evolves from a style quite similar to that of Rimsky-Korsakov in its use of clarity and colour. Unusual doublings and increased tessitura demands contribute to this uniqueness. (Stedman 1979:318.)

In the *Symphony in Three Movements* Stravinsky uses the oboes mainly in the middle to high register with *f-fff* being the dominant dynamic indication. He takes full advantage of the two oboes by frequently writing independent melodic material. Stravinsky also frequently scores staccato accented passages for the oboes. Intricate and technically demanding passages are evident for the oboes.

The next example presents an intricate passage for two oboes and two clarinets with a *p dolce espressivo* indication which is found in the second movement (Andante) of Stravinsky's *Symphony in Three Movements*. The first oboe is allocated the most difficult of the parts as it includes a melody which seems to increase in intervals with each bar, resulting in large intervallic leaps from mm. 78-80.

Example 3-9: Stravinsky, Symphony in Three Movements, second movement, mm. 73-82



The musical score is presented in two systems. The first system, labeled with measure numbers 130 and 131, features four staves: Oboe 1, Oboe 2, Clarinet in A 1, and Clarinet in A 2. The Oboe parts play a melodic line with the dynamic marking *p dolce, espress.* The Clarinet parts play a rhythmic accompaniment. The second system, labeled with measure numbers 78 and 132, continues the same parts. The Oboe parts continue their melodic line, and the Clarinet parts continue their rhythmic accompaniment. The dynamic marking *p* is visible at the end of the second system.

3.9 Conclusion

One of the most significant changes in the use of the oboe since Beethoven is the shift of the instrument's dominance in the orchestral choir. Beethoven and Brahms still used the oboes principally in their melodic and harmonic capacity, keeping the register range fairly limited. From Tchaikovsky the oboes and cor anglais are used more astutely for their unique timbre and are seen more in a rhythmic role. Dynamic indications become more varied and extreme as the oboes and cor anglais are required to perform at varied dynamic levels. Composers gradually became more individual and selective with instrument combinations, with more frequent use of the oboes and cor anglais doubling in unison or in octaves. A development can therefore be seen in that composers begin to use the oboe and cor anglais not only for their melodic capacity but also for the contribution the instruments can make in terms of orchestral colour, timbre, dynamic variety and rhythm.