

## CHAPTER 5

### MELODIC ASPECTS

#### 5.1 Introduction

Shostakovich's knowledge and understanding of the oboe and cor anglais are clearly reflected in the allocation of solo material throughout his 15 symphonies.

#### 5.2 Allocation of solo material to the oboe

Although the oboe is clearly not Shostakovich's favourite instrument, the solo material reveals a deft understanding of the instrument's technical and lyrical capabilities. Symphonies No. 2, 11 and 13, however, have no solos for the oboe. The oboes are not used in Symphony No. 14 as it is scored for strings, percussion and soloists.

As early as Symphony No. 1 Shostakovich establishes himself with insight as an orchestrator of oboe solos. A wide range of dynamic indications accompany the oboe solos, unlike the cor anglais whose predominantly allocated dynamic range is *piano*. Shostakovich writes very sympathetically for the player by not exhausting his stamina and by allowing sufficient rests in solo passages and avoiding long phrases. Solo passages are sometimes given to the second oboe and cor anglais in unison or in thirds, sixths or otherwise (see Ex. 5-5). Solo passages are also sometimes shared with other woodwind instruments. Oboe solos are generally approximately 8 bars long, although longer solos are found in Symphonies No. 1, 4, 7 and 10 with 16 or more bars in length. The first movement of Symphony No. 7 has the longest solo of 35 bars in which the bassoon and first oboe have solos in free imitation. Oboe solos are often supported by a characteristic tremolo string accompaniment, or by sustained strings or low woodwinds.

The earliest oboe solo is found in Symphony No. 1 in which a long melancholic legato oboe solo introduces the third movement (Lento). Shostakovich's unique melodic style, characterised by wide leaps, makes an early appearance in this solo. The *piano espressivo* solo is supported by a *pianissimo* legato string accompaniment. In this instance the solo is written mainly in the middle register although the high register is used in mm. 6, 8, 10, 12-13.

Example 5-1: Symphony No. 1, third movement, mm. 1-16



The musical score for Example 5-1 consists of three systems of staves. The first system includes staves for 2 Oboes, Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The second system includes staves for Oboe and Violini I. The third system includes staves for Oboe and Violini I. The score is marked with a tempo of *Lento* and a time signature of 4/4. The oboe part is marked *I solo* and *p espr.* (piano espressivo). The string parts are marked *pp* (pianissimo). The score includes various musical notations such as slurs, ties, and dynamic markings like *cresc.* (crescendo) and *dim.* (diminuendo). The first system ends at measure 8, the second at measure 12, and the third at measure 16.

The melancholy character of the oboe is used in a poignant solo in imitation with the first clarinet in the first movement of Symphony No. 5 (Ex. 5-2). Already a development in Shostakovich's solo writing is noticed as a wider spectrum in register and dynamic fluctuation is used. Notice the dynamic contouring in this solo from *piano* in the middle register in m. 283 to a *forte* dynamic level in m. 288 as the oboe reaches the high register, and the dynamic decline as the melody descends and dwindles into *pianissimo* in m. 294.

Example 5-2: Symphony No. 5, first movement, mm. 282-299



The musical score for Example 5-2, Symphony No. 5, first movement, mm. 282-299, is presented in three systems. The instruments shown are Piccolo (Picc.), Oboe (Ob.), First Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.).

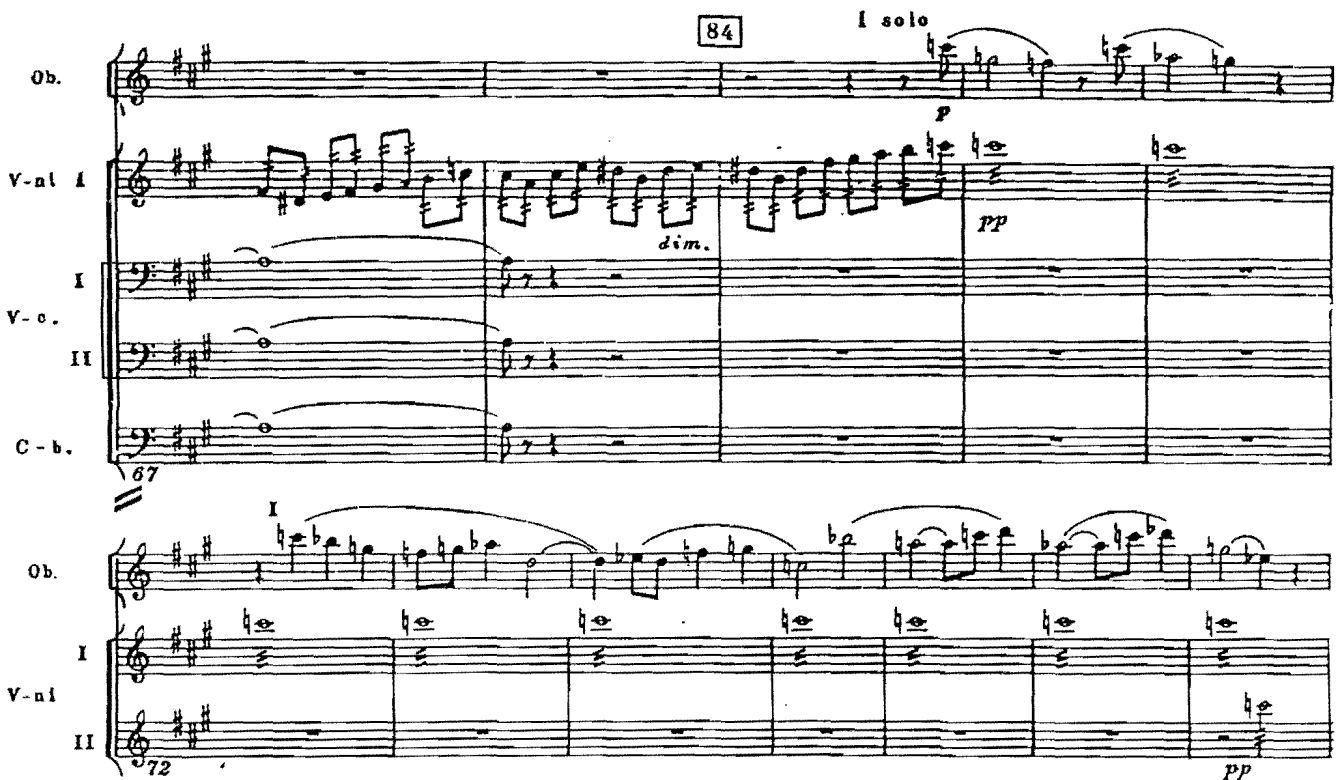
**System 1 (mm. 282-286):** The oboe and first clarinet play a melodic line. The oboe part is marked *I solo* and *p*. The first clarinet part is marked *p*. The bassoon part is marked *I solo* and *p espr.*. The Piccolo part is marked *I*.

**System 2 (mm. 287-291):** The oboe and first clarinet parts are marked *I* and *cresc.*. The oboe part reaches a *f* dynamic level. The first clarinet part is marked *cresc.* and *f*. The bassoon part is marked *I* and *cresc.*. The Piccolo part is marked *I*.

**System 3 (mm. 292-299):** The oboe and first clarinet parts are marked *I* and *ppp*. The oboe part is marked *ppp*. The first clarinet part is marked *I* and *ppp*. The bassoon part is marked *I* and *ppp*. The Cor Anglais part is marked *I* and *p cresc.*. The oboe part is marked *a2* and *f*. The first clarinet part is marked *a2* and *f*. The bassoon part is marked *a2* and *f*. The Cor Anglais part is marked *a2* and *f*. The oboe part is marked *dim.* and *ppp*. The first clarinet part is marked *dim.* and *ppp*. The bassoon part is marked *dim.* and *ppp*. The Cor Anglais part is marked *dim.* and *ppp*.

Oboe solos are frequently supported by tremolo strings which is a typical characteristic of Shostakovich's style. An excellent example of this is seen in the third movement (Largo) of Symphony No. 5 in a plaintively delicate solo for the first oboe. A fragile quality is achieved by the solo being mainly in the high register and by the *piano* dynamic indication. The *pianissimo* first violin tremolo in the high register adds to the doleful quality of the oboe solo.

Example 5-3: Symphony No. 5, third movement, mm. 67-78



The musical score for Example 5-3 consists of two systems of staves. The first system includes the Oboe (Ob.), Violin I (V-nl I), Violin II (V-nl II), and Bassoon (C-b.) parts. The Oboe part begins at measure 84 with a solo marked 'I solo' and 'p'. The Violin I part features a tremolo pattern marked 'dim.' and 'pp'. The Violin II and Bassoon parts provide accompaniment. The second system shows the Oboe part continuing its solo, marked 'I' and 'pp', while the Violin I part continues its tremolo pattern. The Violin II and Bassoon parts continue their accompaniment.

One of the longer examples of an oboe solo is found in the second movement (Moderato) of Symphony No. 7 (Ex. 5-4). The string section adopts a *piano* ostinato as an agitated backdrop to a long and infinitely searching oboe solo, joined after 26 bars by the cor anglais in m. 59 as two bassoons take up the accompaniment for two bars. The cor anglais leads the music into deeper meditation amid sombre tones from the double bassoon from m. 71. The oboe solo is written mainly in the middle register with phrases briefly ascending into the high register.





Example 5-4: Symphony No. 7, second movement, mm. 30-75

*poco riten.* 76 *a tempo* *I solo*

Ob.

Archi

Ob.

Ob.

Ob.

V-ni I

V-ni II

Ob.

V-ni I

V-ni II

V-lo

*30*

*35*

*39*

77

*43*

*47*

78

*52*

*crac.*



Ob. *I* 79 *pp* *morendo* *poco riten.*

Cingl. *pp* *solo* *pp* *p* *cresc.*

Fag. *p*

V-ni. I 57 *pp* 59

Cingl. *a tempo* *pp subito*

V-ni. I *pp*

V-ni. II 62 *pp*

Cingl. 80

Cl. b. (B) *p*

Fag. *p*

C-fag. *p*

67

Cingl.

Cl. (A) *I. II a2* *f* *II*

Cl. b. *cresc.* *f* *pp*

Fag. *cresc.* *f* *a2* *I* *pp*

C-fag. 72 *cresc.* *f* *pp*



A strikingly unusual solo is found in the last movement (Allegro) of Symphony No. 8 in which Shostakovich makes use of the first oboe together with the second oboe and cor anglais. The first and second oboe begin an unexpected *fortissimo* solo in major sixths above a lone sustained *fp* note by the cellos. The initially confident oboes begin a descending melodic and dynamic decline in m. 138 toward a *piano* melody continued by a lonely first oboe (mm. 143-156) against a frugal bassoon accompaniment. Notice the relationship between the dynamic indication and the contrary motion melodic line as the first oboe ascends to a *fortissimo* in m. 160 against the descending crescendo melodic line of the cor anglais.

Example 5-5: Symphony No 8, fifth movement, mm. 127-169

The musical score consists of five systems of staves:

- System 1 (mm. 127-143):**
  - Ob. (top):** Starts at m. 127 with a *ff* dynamic. A melodic line is shown with a descending dynamic curve.
  - Ob. (middle):** Starts at m. 127 with a *dim.* dynamic, followed by a *p* dynamic.
  - Fag. (bottom):** Starts at m. 127 with a *p* dynamic.
  - V.-c. (bottom):** Starts at m. 137 with a *dim.* dynamic.
- System 2 (mm. 147-154):**
  - Ob. (top):** Starts at m. 147 with a *cresc.* dynamic.
  - Fag. (bottom):** Starts at m. 147.
- System 3 (mm. 155-160):**
  - Ob. (top):** Starts at m. 155 with a *ff* dynamic.
  - C.ingl. (middle):** Starts at m. 155 with a *p cresc.* dynamic.
  - Fag. (bottom):** Starts at m. 155 with a *f* dynamic.
- System 4 (mm. 164-169):**
  - Ob. (top):** Starts at m. 164 with a *p* dynamic.
  - C.ingl. (middle):** Starts at m. 164 with a *p* dynamic.
  - Fag. (bottom):** Starts at m. 164 with a *p* dynamic.

Shostakovich's expressive use of dynamics is illustrated in the opening of the Finale of Symphony No. 10 (Ex. 5-6). It is marked *Andante* and, as in the first movement, it heaves into existence on cellos and basses. The first oboe sings a sombre song from m. 8 which increases in volume into an agitated quadruplet figure in m.14, only to fade into a *piano* dynamic as the phrase ends in m. 18. After a brief rest, the oboe enters in a *forte* dynamic in mm. 18-20 with a melody that rises and falls from G-sharp and is echoed in a plaintive wail in a *piano* dynamic from mm. 20-23. Note the transparent string accompaniment throughout the solo with an ominous addition of a timpani roll from m. 19.

Example 5-6: Symphony No. 10, fourth movement, mm. 1-27



The musical score is divided into two systems. The first system (mm. 1-18) features the following parts:

- 2 Oboi:** Starts at measure 144 with a melodic line. Measure 145 is marked *I solo* and *p dolce*.
- Violini I, Violini II, Viole:** These parts are mostly silent in this section.
- Violoncelli and Contrabassi:** Enter at measure 1 with a *p* dynamic. They play a rhythmic accompaniment that becomes *morendo* towards the end of the system.

The second system (mm. 18-27) features:

- Ob.:** Enters at measure 18 with a *f* dynamic. It plays a melodic line that includes a quadruplet figure. Dynamics include *cresc.* and *f*.
- Archi:** Violins and Violas play a plaintive wail starting at measure 20 with a *p* dynamic, marked *non cresc.* Cellos and Contrabasses are silent in this section.

Measure numbers 144 and 145 are boxed in the original score. A double bar line with repeat dots is shown at the beginning and end of the score.





146

Ob. *dim.* *p* *f* *p*

Timp. *p*

Archi *p* *div.* *p* *p* *p*

16 18

147

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Timp. *non cresc.*

Archi *non cresc.* *non cresc.* *non cresc.* *non cresc.* *non cresc.*

22

### 5.3 Allocation of solo material to the cor anglais

The whole compass of the cor anglais is treated with a curious shade of reflection, of sadness, and of melancholy. “In expressing ideas of sorrow and regret the instrument seems to have almost more personality than any other in the orchestra”. (Forsyth 1982:222.)

It is in the character described by Forsyth that Shostakovich scored solo material for the cor anglais in the symphonies. The cor anglais is used in the following seven symphonies: Nos. 4, 6, 7, 8, 10, 11 and 13. Each of these symphonies have examples of solo material for the cor anglais.

A surprisingly diverse cor anglais solo in which Shostakovich makes use of the instrument’s near full range is found in the first movement of Symphony No. 4 (Ex. 5-7). The cor anglais, in the warm lowest part of its range (B-natural in m. 940), and bass clarinet are in tranquil conversation in a *piano espressivo* melody which develops in contrary motion. As the *con sordino* strings take over the spartan accompaniment from m. 950 the cor anglais becomes more agitated rhythmically as the dynamic level increases to a *forte* in m. 958 and yet subsides again two bars later while the string accompaniment becomes *tremolo col arco* from m. 962. Surprisingly the cor anglais solo does not descend with the dynamic level but reaches the highest note (E-flat) of the solo in m. 966.

Example 5-7: Symphony No. 4, first movement, mm. 935-976



The musical score for Example 5-7 consists of four staves: Oboe (Ob.), Cor Anglais (C. Ingl.), Clarinet (C.), and Bass Clarinet (Cl. b.). The music is in 3/4 time and features a complex melodic line for the Cor Anglais and Bass Clarinet. Dynamics include *pp*, *p*, and *f*. Performance markings include *p es press.* and *dim.*. Measure numbers 935, 940, and 944 are indicated.



97

C.ingl. *cresc. poco a poco*

V-ni I *con sord. pizz.*

V-le *con sord. pizz.*

V-c. *con sord. div. p espress.* *unis.* *pizz.*

950

riten.

C.ingl. *f* *dim.* *p* *cresc.* 94

V-ni I *(p)*

V-ni II *arco*

V-le *arco*

V-c. *arco* *p*

956

C.ingl. *dim.* *p*

V-ni I *arco*

V-ni II

V-le

V-c.

C-b.

963

95. e 108

C.ingl.

V-ni I *solo* *div. altri* *senza sord.* *[mf]*

V-ni II

V-le *pp senza espress.*

969

A fine example of a demanding cor anglais solo consisting of 49 bars is found in the first movement (Adagio) of Symphony No. 8. In this example the cor anglais is used chiefly in its upper register. Over *pp* tremolo strings the cor anglais originates a long oration in which, later, the clarinet and the oboe join for a while (mm. 328-335), lending strength to an “impassioned climax”. “With a change to 5/4 time (from m. 339) and to a throbbing string accompaniment, the cor anglais becomes more consoling, less accusing, and the argument is taken over by the violins, then violas, and finally by the basses.” (Blokker & Dearling 1979:98.) Shostakovich manages to achieve a sense of tranquility with the cor anglais solo melody from m. 340 in spite of its distinctively wide intervals.

Example 5-8: Symphony No. 8, first movement, mm. 301-351



The musical score for Example 5-8, Symphony No. 8, first movement, mm. 301-351, is presented in three systems. The first system (mm. 301-310) features a Cor Anglais (C.ingl.) solo starting at m. 301, marked *pp* *espress.* and *solo*. The strings provide a tremolo accompaniment marked *sfpp subito*. The Cor Anglais solo consists of wide intervals and triplets. The second system (mm. 311-317) shows the Cor Anglais continuing the solo, marked *cresc.* and *pp cresc.*. The third system (mm. 318-351) introduces the Clarinet (Cl.) and Oboe (Ob.) parts, which join the Cor Anglais. The Clarinet part is marked *f* and *cresc.*, and the Oboe part is marked *cresc.* and *f*. The Cor Anglais part continues with a triplet and is marked *f* and *cresc.*. The score ends at m. 351.





Ob. *dim.* *riten.*

Cingl. *ff* *dim.* *p*

Cl. *ff* *dim.*

333

338 Poco più mosso  $J = 72$

Cingl. *ba*

Archi *simile*

340

Cingl. *pp* *p*

Archi

344

39

Cingl. *dim.* *sul tasto* *pp*

Archi *sul tasto* *pp*

348



The longest cor anglais solo is found in the fourth movement of Symphony No. 11 (Ex. 5-9) in which the soloist has the exhausting task of playing a solo covering 73 bars. The tempo has changed within the movement from Allegro non troppo to Adagio in this section (m. 623). Fortunately there are a generous number of rests allowing the soloist to maintain his or her stamina. This is also an example of a *piano espressivo maestoso* solo in the lower register of the cor anglais, although from m. 674 the solo continues in the higher register. An effective addition to the usual timbre of the strings is the inclusion of the four harps in the sustained accompaniment, providing a contrast to the non legato cor anglais solo. Notice also the addition of muted horns from m. 678 as the string accompaniment changes to *pizzicato*, leaving the sustained chords to the harps and muted horns.

Example 5-9: Symphony No. 11, fourth movement, mm. 623-699

Adagio  $\text{♩} = 100$  [162] [163]

C.ingl.

T-ro

P-trt

Cassa

T-iam.

Arpe

Archi

623

638

espress. maestoso

sempre p



164

C. Ingl. *morendo* *p* *creso.*

Arpe *sempre p*

653

165

C. Ingl. *mf* *pp* *pp* *tenuto*

Arpe

666

C. Ingl.

Cor. *con sord.* *p* *III con sord.* *p* *III*

Arpe *p*

678

Archl. *pizz.* *pizz.* *p*

676

166

C. Ingl. *p* *creso.*

Cor. *III* *IV con sord. p* *p* *p*

Arpe

689

#### 5.4 Length of phrases


Slurs have a far more precise application in respect to woodwind notation than in corresponding string writing, where slurs are so often taken to indicate phrasing rather than bowing. In wind parts the beginning of a new slur will always presuppose the use of the tongue to mark the start of a new phrase. Moreover, as long as the slur lasts, the player will aim to refrain from taking a breath (though in the case of over long phrases or of passages containing very wide leaps, a break in the line may be very hard to avoid). A wind player will respect the slur as a positive indication in the interpretation of the music. (Del Mar 1983:201-202.)

Shostakovich makes use of comfortably short phrases which seldom exceed 6 bars in length. In general, slurs are 2 to 3 bars in length. The length of solos, however, varies from the most often used length of approximately 8 bars to solos of unusually taxing lengths. The longest oboe solos are found in the following symphonies, the numbers in brackets indicating the number of bars: 1:3 (Lento, 16 bars), 4:1 (Allegro, 16 bars), 7:1 (Allegretto, 35 bars), 7:2 (Moderato, 14 bars), 10:3 (Allegretto, 45 bars), and 11:4 (Allegro non troppo, 73 bars). Cor anglais solos are generally longer than solos for the oboe, possibly because it requires less stamina and is easier to blow due to its larger reed. The average length of a cor anglais solo is approximately 12 bars. The longest solos are found in the following symphonies: 4:1 (Allegro, 33 bars), 7:2 (Moderato, 14 bars), 10:3 (Allegretto, 45 bars), 11:4 (Allegro non troppo, 73 bars).

An example of a solo for cor anglais and oboe with average phrase lengths from Symphony No. 10 illustrates Shostakovich's use of phrasing with legato and staccato articulation (Ex. 5-10). Shostakovich combines staccato and legato articulation from m. 265 as the oboe and cor anglais share a conversational *pianissimo* melody. The cor anglais solo remains legato although the phrases become shorter. The staccato accompaniment from the bassoons and contrabassoon and the legato and non legato articulation from the strings serve to compliment and enhance the solo material it is supporting.



Example 5-10: Symphony No. 10, third movement, mm. 241-291



The musical score is divided into three systems, each starting with a measure number in a box:

- System 1 (Measures 241-251):** Features a Cingl. solo starting at measure 241, marked *p semplice*. The T-tam part has a *p* dynamic. The Archi section consists of five staves with dynamics ranging from *mp* to *pp*.
- System 2 (Measures 251-260):** Features a Cingl. solo starting at measure 251, marked *p semplice*. The Fag. and C-fag. parts have a *p* dynamic. The Archi section continues with various dynamics.
- System 3 (Measures 260-291):** Features an Ob. part starting at measure 260, marked *pp*. The Cingl. part continues with a *pp* dynamic. The Fag. and C-fag. parts continue with a *p* dynamic.



Ob. 124

C.ingl. *espress. cresc. mf*

Fag.

C.fag.

V.le *arco p*

V.o. *arco p*

C.b. *arco p*

268

Ob. 125 *I solo p*

C.ingl. *cresc. f p*

V.le *p*

V.o. *p pizz.*

C.b. *p*

276

Ob. 126 *p pp*

C.ingl.

Fag. *p*

C.fag. *p*

V.le

V.o.

C.b. *arco*

283



Numerous examples of repeated notes are found in every symphony. It is, however, noticeable that from Symphony No. 3 Shostakovich scores repeated notes more frequently and ventures into the higher register of the oboe. Many excellent examples of lengthy passages of repeated notes within extreme dynamic levels and very dense textures are found in Symphony No. 4. Repeated notes of up to 35 bars in length are recorded in the later symphonies. The dominating dynamic indication scored with the repeated notes is *forte*, regardless of the register.

A unique example of repeated notes scored for three oboes and cor anglais in a solo capacity is found in the first movement of Symphony No. 4 (Ex. 5-12). Three oboes begin a characterful solo of diminished chords in m. 37 which is continued by the first oboe until m. 39. The solo is supported by the second and third oboes whose conversational staccato accompaniment commences in m. 38 in repeated notes, joined by the cor anglais in m. 39. The first oboe concludes its brief solo by joining the other oboes and the cor anglais in the chordal staccato repeated notes in mm. 40-42 which become an accompaniment to solo material for the bassoon and first violins.

Example 5-12: Symphony No. 4, first movement, mm. 35-45





An example of a very dense texture created by the whole orchestra playing repeated notes is found in the first movement of Symphony No. 4. Ottoway (1978:19-20) states that this symphony, particularly the first movement, contains some passages which are greatly over-scored. An almost deliberate grotesqueness is achieved in the many lengthy tutti passages in which all the instruments are scored with often extreme dynamic indications, as shown in Example 5-13. The orchestra is the largest required in a Shostakovich symphony: quadruple woodwind, with the addition (non doubling) of 2 piccolos, an E-flat clarinet, 8 horns, 4 trumpets, 3 trombones, 2 tubas, 2 sets of timpani and a large percussion group, 2 harps and strings (up to 84 recommended).

There are *ffff* dynamic markings and accents scored for each instrument in m. 255. The piccolos and flutes have high sustained notes against a repeated figure played by the full orchestra, with the exception of the French horns and timpani. M. 255 begins with the excessive *ffff* markings and afterwards even requires a crescendo in mm. 256-259. To augment the mass of sound, each note is marked with an accent. For added impact there are two kinds of accents used, often in the same bar (e.g. m. 225). Fortunately the tempo is reasonably slow allowing the double reeds to clearly articulate the repeated notes in what seems an unrealistic dynamic expectation.



Example 5-13: Symphony No. 4, first movement, mm. 225-260

This image shows a page of a musical score for the first movement of Symphony No. 4, measures 225-260. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. picc.), Clarinet in B-flat (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Bassoon in C (C-fag.), Trumpet in B-flat (Tr-be), Cor Anglais (Cor.), Trombone (Tr-al), Tuba, Timpani (Timp.), Snare Drum (Leguo), Cymbals (P-ttl), and Strings (Str.). The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*), and articulation marks. A rehearsal mark '30' is present at the beginning of the page. At the bottom left, the number '255' is written.

Towards the end of the first movement of Symphony No. 4 the cor anglais has a brief muted solo of non legato repeated notes in an exposed texture in mm. 1023-1026 (Ex. 5-14). (Muted passages are discussed in Chapter 6-7.) The repeated figure has been juggled between various instruments throughout the first movement in staccato and non legato articulation.

Example 5-14: Symphony No. 4, first movement, mm. 1023-1026



Fortunately for the oboist not many examples of repeated notes in the low register in a *piano* dynamic level are found. Articulated low notes on the oboe are difficult, especially in a *piano* dynamic level. Examples of repeated note entries in the lower register are found in Symphony No. 2. In the following Example 5-15 the second oboe has been allocated a repeated low B-natural at a *piano* dynamic level in a very thin texture as seen in m. 141. The first violins, which have been omitted from the example, are playing a quaver *piano pizzicato* melody.

Example 5-15: Symphony No. 2, mm. 141-142



Shostakovich frequently scored repeated notes in the high register for the oboe and cor anglais and many specific examples can be found in Symphonies No. 3, 4, 10 and 11. Writing for the oboe and cor anglais in the high register is discussed in Chapter 6 sections 6.2 and 6.4.

A very good example of repeated notes scored for the entire orchestra is found in the second movement of Symphony No. 11 (Ex. 5-16). The dynamic indication is *ff* for this passage which is actually 11 bars in its full length. The piccolo, flutes and first and third trumpets share a sustained octave unison note with a *crescendo* dynamic marking in mm. 706-707, while the rest of the orchestra is involved with a repeated note figure. Notice the deviation from the tutti triplet figure by the percussion section throughout the example, as well as the first and third trumpet in m. 707. The dominating pitch in m. 706 is B-natural but a fascinating dissonance is created by the B-flat sounded by the first and third trumpets, trombones, xylophone, first violins and violas.





Example 5-16: Symphony No. 11, second movement, mm. 706-710

This page contains a full orchestral score for the second movement of Symphony No. 11, measures 706-710. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cingl. (English Horn)
- Cl. (Clarinet)
- Cl. b. (Bass Clarinet)
- Fag. (Bassoon)
- Cor. (Trumpet)
- Tr-be (Trumpet)
- Tr-ni (Trumpet)
- Tuba
- Timp. (Timpani)
- T-ro (Trombone)
- P.ttl (Percussion)
- Cassa (Cymbals)
- Str. (String section, split into Violins and Violas)
- Archl. (Archevioli - Violins)
- Archl. (Archevioli - Violas)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations and dynamics. The woodwinds and strings play a prominent role in the texture.

## 5.6 Trills and tremolos

Forsyth (1982:206-207) divides the oboe and cor anglais shakes and trills into categories he deems possible, barely possible or impossible. A long list is also given of difficult tremolos. No tremolos are found in the oboe and cor anglais parts in Shostakovich's symphonies. Trills, however, are an important part of Shostakovich's style with many examples for the oboe and cor anglais. Trills are mainly written in the middle register. There are no instances of a difficult or even a "barely possible" trill (using Forsyth's term). Trills are mostly scored with a *fortissimo* dynamic indication and the oboe and cor anglais trills are always coupled with high woodwind and strings, never in isolation or as part of a solo. Trills are mostly included as part of secondary material. However, Symphonies Nos. 5, 6, 10 and 13 have examples of trills as part of the primary melodic material. Symphony No. 5:4 begins with a tutti trill and Symphony No. 13:1 ends with a trill.

A fascinating example teeming with trills occurs in Symphony No. 6. Eight bars of continuous trills involving the woodwind and string section are found in the first movement of Symphony No. 6 (Ex. 5-17). The strings have an F-sharp trill from m. 59 which gains momentum and volume as the woodwinds are added one after the other in m. 60 to the *fortissimo* F-sharp trill, from the lowest to the highest pitch. From m. 61 the *ff* melody, which now includes woodwinds and strings, descends chromatically in octave unison trills with a *diminuendo poco a poco* dynamic indication until it reaches a pitch plateau in mm. 64-66. From mm. 66-69 the melody of trills, now at a *p diminuendo* dynamic level, dies down one by one from the woodwinds until only the violas remain with a trill (m. 68) which becomes part of the accompaniment to a beautiful new cor anglais solo (mm. 70-80).



Example 5-17: Symphony No. 6, first movement, mm. 58-82

12

Picc. *tenuto* *f* *ff* *ff*

Fl. *a2 tenuto* *f orca* *ff* *ff*

Ob. *a2* *ff* *ff*

C.ingl.

Cl. picc. *ff* *ff*

Cl. *a2* *ff* *ff*

Cl. b.

Fag. *a2* *ff*

C-fag. *ff*

Tr-be *I sola* *f espress.* *orca.* *ff* *III* *ff dim. poco a poco*

Timp. *ff*

12

Archi *ff* *div. b.* *ff*

58



This musical score page, numbered 5-28, features a woodwind section (Pico., Fl., Ob., Cingl., Cl. picc., Cl., Cl. b., Fag., C-fag.), brass section (Tr-be, Cor., Tr-ni, Tuba), and string section (Archi). The woodwinds and strings play a complex rhythmic pattern of eighth and sixteenth notes, while the brass instruments play sustained notes with dynamic markings. A box containing the number '13' is present in the upper right of the woodwind staves. The score includes various performance instructions such as *dim.*, *pp*, *ppp*, *ff*, *espress. tenuto*, and *soli a2*. The bottom left corner of the page contains the number '162' and a double bar line.





14 Poco piu mosso e poco rubato

$\text{♩} = 52$  solo

Cingl. *pespress.*

Cl. b. *ppp*

Cor. *dim.* *ppp*

Timp. *p*

V-le *p*

V-o. *pizz.*

C-b. *pp* *unis.* *p* *pizz.*

67 70

15

Cingl. *cresc.*

Timp. *p*

V-le *pp* *arco v* *dolce*

V-o. *pp* *dolce*

C-b. *pp* *dolce* *(pizz)*

73

16

Cingl.

Tr-be *I. II con scrd.* *pp*

Timp.

Arpa *mf*

V-le *pizz.*

V-o.

C-b.

78

Symphony No. 10 has an extraordinary example of three oboes in chordal texture involved in *ff* trills (Ex. 5-18). Together with the three oboes the chord of trills is doubled in unison by the two flutes and three clarinets while the first violins, second violins and violas are involved in tremolos, also vertically constructed.

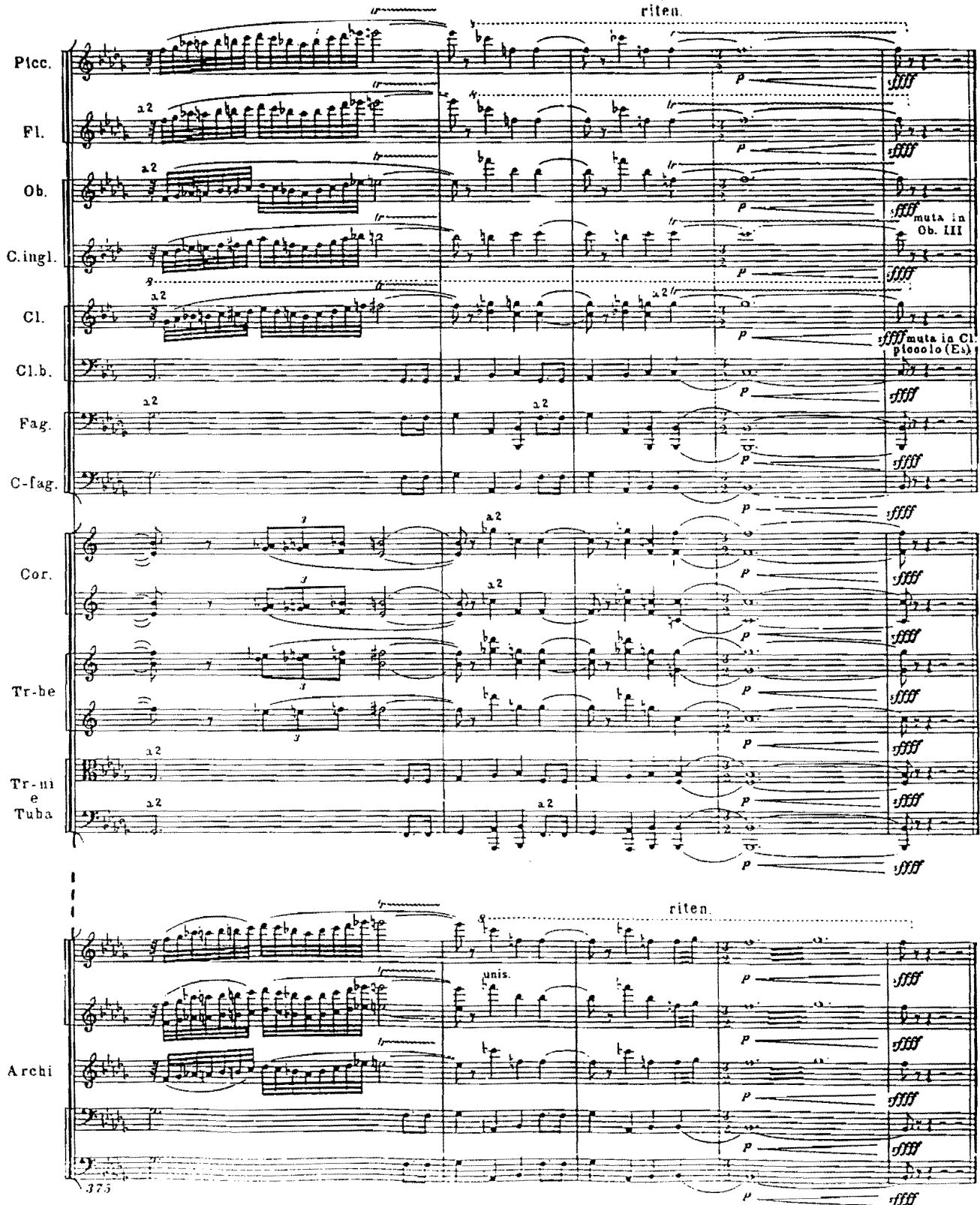
Example 5-18: Symphony No. 10, first movement, mm. 385-392



The musical score for Example 5-18, Symphony No. 10, first movement, mm. 385-392, is presented in a multi-staff format. The instruments included are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. bico.), Clarinet in C (Cl.), Bassoon (Fag.), Contrabassoon (Cfag.), Horn (Cor.), Trumpet (Tr-be), and Archi (strings). The score is written in 4/4 time. The woodwind parts (Fl., Ob., Cl. bico., Cl., Fag., Cfag.) feature trills and tremolos, with dynamics marked *ff* and *ff espress.*. The string parts (Archi) feature vertically constructed tremolos, also marked *ff espress.*. The score is divided into two systems, with the first system covering mm. 385-392 and the second system continuing the music. The page number 385 is visible at the bottom left.

Shostakovich makes use of a high woodwind and high strings trill to create a very effective and powerful ending for the first movement of Symphony No. 13 (Ex. 5-19). The trill for the oboes and cor anglais is in unison in their middle register in m. 375 and mm. 377-379. The forceful crescendo from *p* to *ffff* in the last two bars, scored for tutti, including the percussion, adds to the momentous ending.

Example 5-19: Symphony No. 13, first movement, mm. 375-379



The musical score for Example 5-19, Symphony No. 13, first movement, mm. 375-379, is presented in a multi-staff format. The woodwind section includes Percussion (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-be), Trumpet and Tuba (Tr-ue Tuba). The string section (Archi) is shown at the bottom. The score features a trill in the woodwinds and strings, marked with dynamics from *p* to *ffff*. Performance markings include *riten.* (ritardando) and *unis.* (unison). The score is numbered 375 at the bottom left.

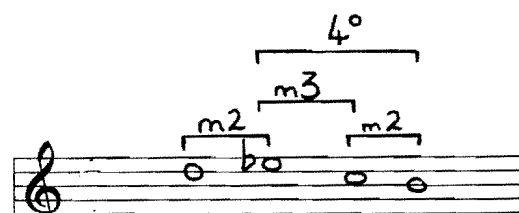
## 5.7 Intervals

In the author's opinion various writers have diverse and sometimes subjective views on Shostakovich's use of recurring intervals. Volkov (1981:xxxvi) points out that the most characteristic feature of Shostakovich's music is its strained, seeking melodies. Themes usually grow during the course of the symphony, creating new branches which are the source of the integrated quality of Shostakovich's symphonic canvases, often huge and almost always diverse. Norman Kay (1971:75) concludes that Shostakovich's language is rooted in the primary intervals of the harmonic series: the octave, fifth, fourth and the major and minor thirds. Ideologically, Kay claims, these intervals represent outward-turning and optimism.

It is extraordinary how frequently the above-mentioned intervals characterise many themes in the 15 symphonies.

One of the most fascinating features of Shostakovich's compositions is the inclusion of his personal motto theme: DSCH. This motto is used for the first time in the symphonies in the third movement of Symphony No. 10 (see Chapter 4.3, Ex. 4-4). The intervals in the motto theme consist of rising and falling semitones and a falling minor third. (In this example the following symbols are used to describe intervals: m = minor and ° = augmented.)

Example 5-20: Shostakovich's motto theme



	D	S	C	H
=	D	E <sup>s</sup>	C	H
=	D	E <sup>b</sup>	C	B



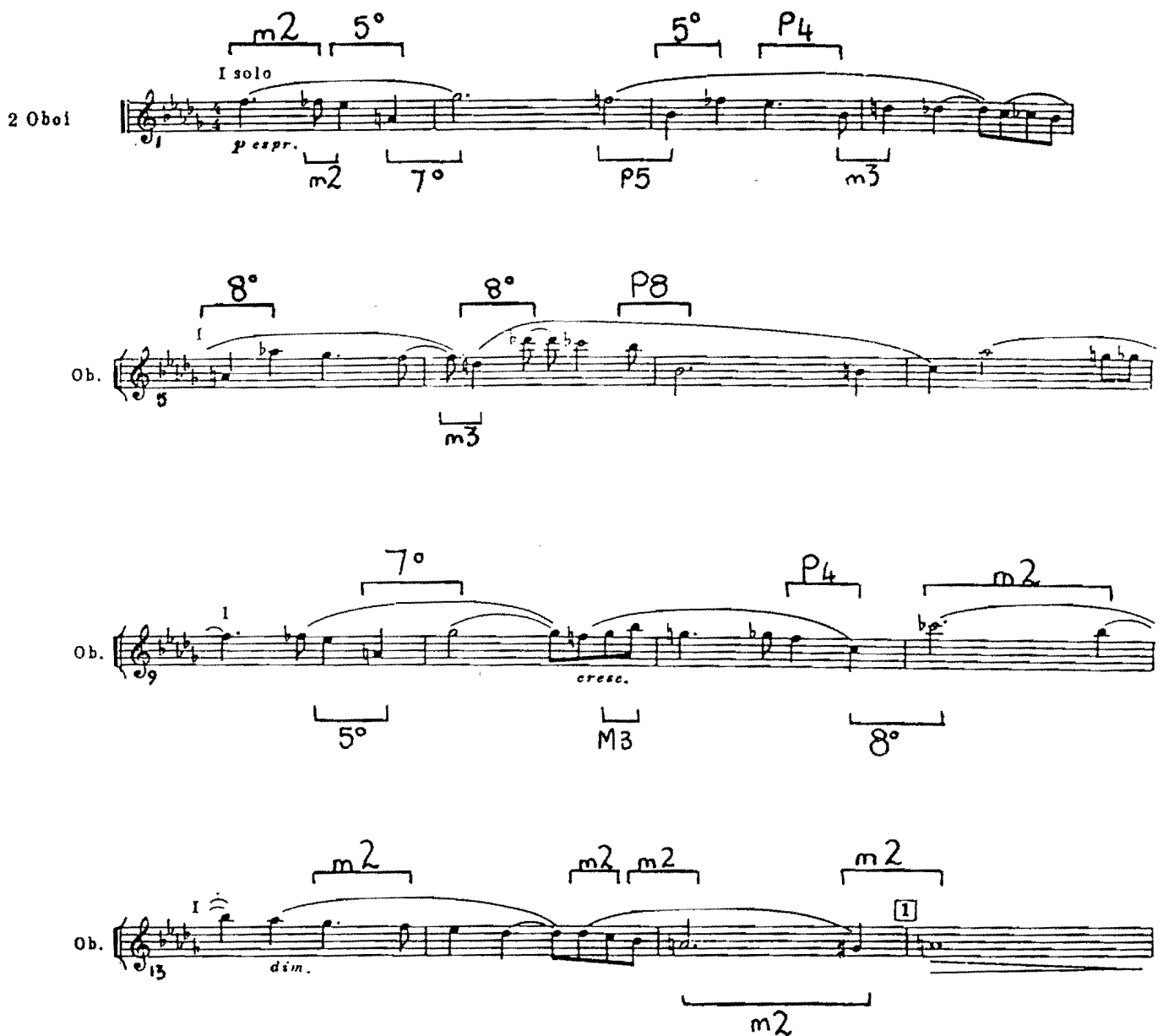
Shostakovich's melodic language is chromatic at all stages of his symphonic writing. Roseberry (1989:55) writes that Shostakovich regarded chromaticism as a vehicle for painful emotion such as seen in his later works. An apt example of this symbolic chromatic connection is seen in the "spirit of anguish and protest in the face of death" in the first movement of Symphony No. 13 (Babi Yar). Roseberry (1989:342) also suggests the diminished fifth in mm. 376-377 is a symbol of fear, unease, and an explicit symbol for the setting of "Fears", the second movement of Symphony No. 13.

Example 5-21: Symphony No. 13, first movement, mm. 375-379

The musical score for Example 5-21, Symphony No. 13, first movement, mm. 375-379, is presented in three systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (C. Ingl.), and Clarinet (Cl.). The second system includes Cor Anglais (Cor.) and Trumpet (Tr-be). The third system is for the Strings (Archi). The score shows complex chromatic passages with various dynamics (p, f, sf, fff) and performance markings (riten., unis.). The number 375 is written at the bottom left of the first system.

Another common trait of Shostakovich's melodic style is the angular melodies widely spaced by extreme leaps (Stedman 1979:300). A brief interval analysis of the oboe solo found in the third movement of Symphony No. 1 reveals the use of certain recurring intervals typical to Shostakovich's style. (In this analysis the following symbols are used to describe intervals: M = major, P = perfect; m = minor, + = augmented, ° = diminished.)

Example 5-22: Symphony No. 1, third movement, mm. 1-16



2 Oboi

*I solo*  
*p espr.*

Ob.

Ob.

Ob.

*dim.*

Interval analysis labels:

- System 1: m2, 5°, 5°, P4, m2, 7°, P5, m3
- System 2: 8°, 8°, P8, m3
- System 3: 7°, P4, m2, 5°, M3, 8°, m2, m2, m2, m2