Insights

CLASSICAL WIND SCORING PRACTICES: MOZART

BY ROBERT W. RUMBELOW

Concerti for wind instruments and orchestra written during the eighteenth century constitute some of the finest solo writing for winds. Today, however, most musicians perform these works with keyboard accompaniment only and seldom, if ever, have the opportunity to perform them with an ensemble of any size. Herein lies the primary objective of the 'Enhanced' Classical Wind Band Accompaniment Project: to produce historically informed period accompaniments with the timbres and qualities of the eighteenth-century wind band.

Accompaniments for classical period wind concerti scored for the traditional concert band have generally fallen short of artistic requirements, especially in view of classical period timbres and balances. Several reasons are evident:

- the orchestrator's lack of experience with timbres and techniques included in the original scores and thus a lack of adherence to scoring/orchestration practices of that era;
- the size of the present-day accompanying concert band and its volume; and
- the instrumentation of today's ensemble, which, by utilizing timbres more closely associated with early twentieth-century wind band writing and composition, complicates achieving the clarity and intimacy of the classical period.

As the 'Enhanced' Classical Wind Band Accompaniment Project unfolded, it was quickly noted that the classical octet, with its treble double-reed melodic timbre in the oboe voices alternating with the clarinet single-reed timbre, lacked an upper tessitura extension commonly found in operatic and orchestral flute parts, in particular, in first violin string writing. Two flute voices were frequently used by Haydn to provide an upper four-foot voice register and by Mozart, who traditionally used only one flute in his symphonic writing and two in his operas. The upper range of the flute writing seldom passed above G3, a practice adhered to in the current scoring of the Clarinet Concerto. It is also interesting to note that Haydn and Mozart seldom wrote for the first violins above E-flat3.

Further examination of the scoring practices of Mozart and Haydn reveals that Oboe 1 and Violin 1 were the primary melodic line carriers, either in unison or in alternating fashion; likewise, Oboe 2 and Violin 2 supplied melodic support in unison or octaves and through harmonic support in consonant thirds and sixths. When clarinets were employed, they either replaced the oboes in these functions, complemented them in unison or octaves along with the two primary treble string voices, or filled in interval gaps

SCORE STUDY

As discussed in the introductory article "Defining the Wind Band Sound," techniques of analysis necessary for proper score study require the ability to ascertain timbres and balance of voices notated on the score, especially those found in solo accompaniment as well as tutti passages. Many avenues to score study exist; melodic, rhythmic, harmonic, and formal analyses, among others, are the most obvious. Many conductors do not realize or utilize the study of orchestration of a work deeply enough. This is frequently an outgrowth of the publishing efforts found in military band journal scoring over the past 150 years, in which 'safe,' limited cross-cued instrumentation patterns were used and full scores were not available for proper study.

Today's new repertoire is entirely different, for the full score and its wealth of information is a standard and necessary part of performance. Each conductor must make decisions on how to develop a personal style and technique of score analysis. Throughout this article, and in succeeding issues, this matter will be discussed.

In his descriptive research into applying classical wind scoring tendencies to the new harmoniemusic approach, Robert Rumbelow has delved into numerous Mozart scores to substantiate his choices for the new scoring. Two excerpts from *The Magic Flute* are contained in his article, along with two excerpts from the Concerto for Clarinet, K. 622 in both the original and the new version.

It is suggested that you secure full scores to the excerpts provided and continue the process of analysis. Place your findings either in the score for instant reference or write them in a separate notebook for later reference. Then continue the process with other works you are studying or performing at this time.

— D.H.

between the oboes and bassoons.

In the beginning of the classical period, the viola voice was frequently an upper octave coupling of the bass line, which was performed in octaves by the celli and the string bass, thus creating an enclosed three-octave line (see Excerpts 1 and 2). Eventually, the viola moved into its own voice responsibilities, providing the third voice of the common triad along with the two violin voices. In our current project, the addition of the English horn to the pair of oboes completes this timbre triad in the upper double reeds, while the bass clarinet serves the same function with the pair of clarinets, in addition to providing weight and its own distinctive timbre to the eight-foot bass register.

In the lower 16-foot bass register, a single pair of bassoons performing both as bass voice and as melodic and harmonic voice lacked sufficient presence, resulting in more instruments being added to this register. The contrabassoon, a frequent addition to the eighteenth-century harmoniemusic band, strengthens the foundation for the 16-foot voice, which is also complemented by the contrabass clarinet and the string contrabass.

The horns are used in typical harmoniemusic period style, with notes contained in the harmonic series filling out chordal requirements and doubling the upper woodwind voices. The trumpets and timpani have also been incorporated in eighteenth-century fashion, performing primarily in tutti, non-solo, sections.

Instrumentation

Almost all prominent composers of the eighteenth century composed harmoniemusic for various social occasions. Mozart's earliest wind pieces, Divertimento K. 186 (159b) and Divertimento K. 166 (159d) from 1773, are remarkable for their instrumental use of three pairs of treble instruments (oboes, English horns, and clarinets) in addition to the customary horns and bassoons. When these two divertimenti were composed, the standard harmoniemusic compositional style was limited to one pair of treble instruments, the oboes; thus, the instrumentation of these two wind band works may be seen as influential in developing an instrumentation for the enhanced classical wind band.

In 1782, Emperor Francis I established an octet of pairs of oboes, clarinets, horns, and bassoons as his *harmonie*, and Mozart's Serenade No. 12 in C minor, K. 388 (384a) was composed specifically for this instrumentation. His Serenade No. 11 in E-flat, K. 375, exists in both octet and, minus the clarinets, sextet instrumentations. Most conductors and performers consider the most influential work in this genre to be Mozart's Serenade No. 10 in B-flat major, K. 361 (370a), also known as the Gran Partitta. Composed in 1781–2, the Gran Partitta is singular in its expanded instrumentation and extended number of movements. The Adagio movement can easily stand alongside Mozart's finest compositions as an example of his poetic genius. It is scored for 13 instruments: three pair of treble instruments (oboes, clarinets, and basset horns), four horns (one pair of high horns and one pair of low horns to provide more support in foreign keys), two bassoons, and an unspecified instrument of 16-foot pitch, possibly string bass, contrabassoon, or both. Since the harmoniemusic ensemble was in essence also the wind/brass section of the orchestra, it would remain consistent that harmoniemusic employ only one performer per part. Heavy doubling of any of the voices would compromise the style, musical texture, and intimacy of the period. While written evidence does exist that occasional performances of Mozart's music were held with doubling of parts, these occasions would have to be considered rare.

Scoring and Historical Accuracy

The establishment of an ensemble of appropriate size and instrumentation based upon historical usage was the first step in obtaining a timbre authentic to the period for these accompaniments. This was followed by an analysis of wind orchestration procedures, tendencies, and the style of each composer to be represented in this project—a necessary step in achieving a convincing sound and balance. Study of wind instrumentation usage in classical harmoniemusic, wind concerti, and many of the symphonies and operas led to the creation of the instrumentation of the current enhanced classical wind band. This ensemble, in its tutti instrumentation, consists of 18 performers (see box below).

In comparison to the classical model of two or three pairs of treble instruments, the enhanced classical wind band instrumentation provides three pairs of treble instruments (flutes, oboes, clarinets). The English horn adds a third triadic voice, while the bass clarinet adds a third single-reed triadic voice and reflects the use of the basset horn. Bassoons were a constant presence in this style, but the function of the pair differs between

Enhanced Classical Wind Band Instrumentation
18 Performers plus Soloist
Comparison with 3 Genres of W.A. Mozart's Oeuvre

H = Harmoniemusik C = Concerti S = Symphonies

2 Flutes	H, C, S
2 Oboes	H, C, S
English Horn	H (use of two in K.166 and K. 186)
2 Clarinets	H, C, S
Bass Clarinet	8-foot bass plus third triadic note
Contrabass Clarinet	16-foot instrument
2 Bassoons	H, C, S
Contrabassoon	16-foot instrument
2 Horns	H, C, S
2 Trumpets	S (also H, specifically K.188)
Double Bass	H, C, S (16-foot instrument)
Timpani	S (also H, specifically K.188)

classical harmoniemusic and the classical symphony. A careful study of Mozart's extant harmoniemusic illustrates that he liberated his various pairs of instruments from the generally conceived parallel writing in thirds and sixths and also transformed the first bassoon part from a constant contributor to the bass line as its first priority to performing a more natural role as a tenor instrument. This essentially added a new voice to the ensemble. Also, there was a strong relationship between the bassoon and the viola voice; this coupling has been created in the project through unison and octave English horn and bassoon scoring. Sixteen-foot or contra instruments are represented by the contrabass clarinet, the contrabassoon, and the double bass. The presence of three distinct timbres in the 16-foot register permits many subtle changes and combinations in the bass line while providing balance for the tutti sections.

Although the Serenade No. 10, K. 361 (370a) cited previously used four horns, the standard concerto and symphony complement is two, as is the case with trumpets and timpani. Particular attention has been directed toward the use of the natural, nonvalved horns and trumpets and the timpani with regard to period usage and the stage of development of each instrument. Also, the issue of modern performance practice has been taken into account, thus affording the option of such anomalies as a third timpani note in selected situations.

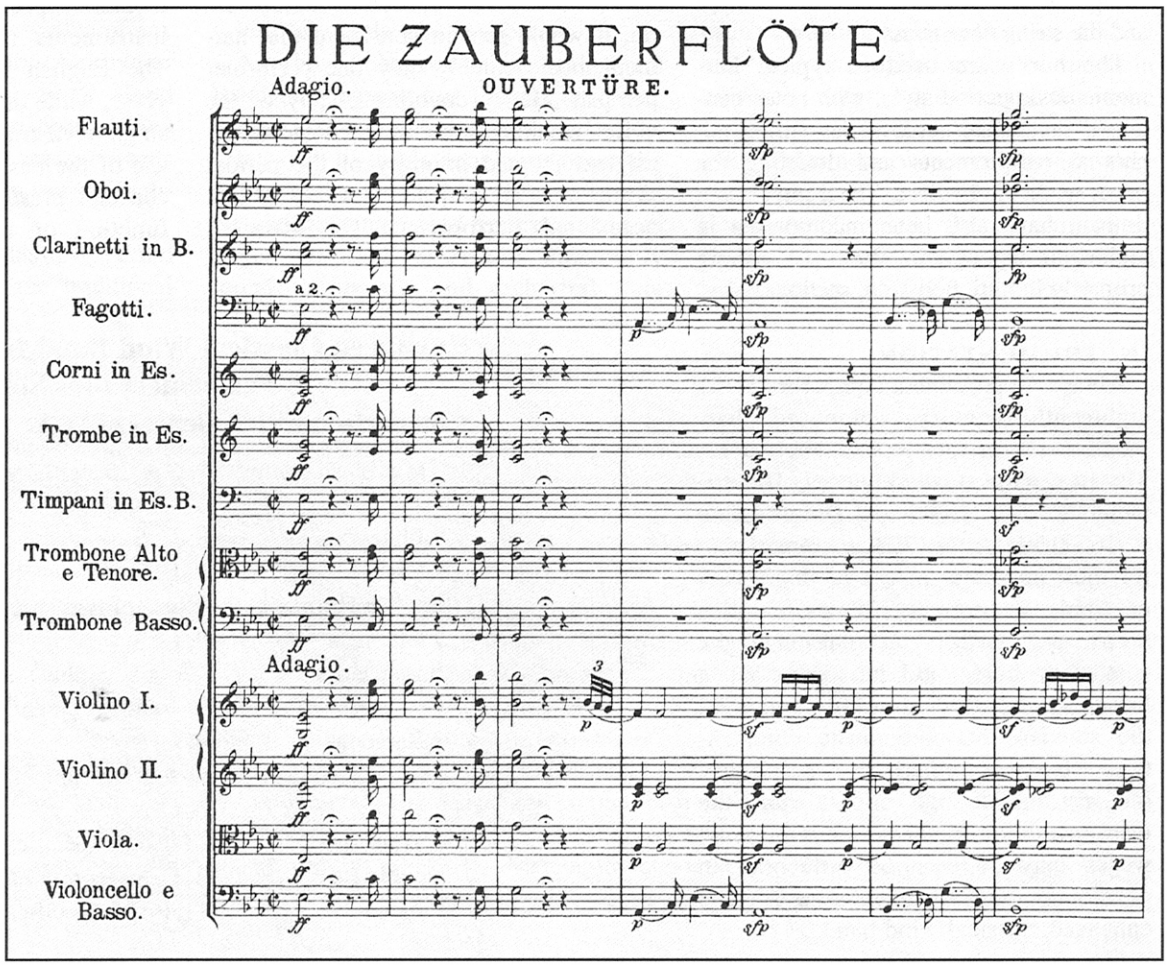
Musical Examples

The following excerpts have been selected to provide background in Mozart's original scoring and the techniques employed in the enhanced harmoniemusic accompaniment.

The first excerpts are from *The Magic Flute*. Excerpt 1, Overture mm. 1–7, illustrates chordal structures. Which voices will be the most prominent due to their location in optimum registers and freedom from close or unison doublings with stronger timbres? Notice also that the viola is used as the third voice in the triad with Violin 2 in measures 4-7 [and then joins the celli and bassoons in a unison duo with Violin 1, a sixth higher]. The trombones illustrate their noble Masonic quality in their chordal answers to this duet.

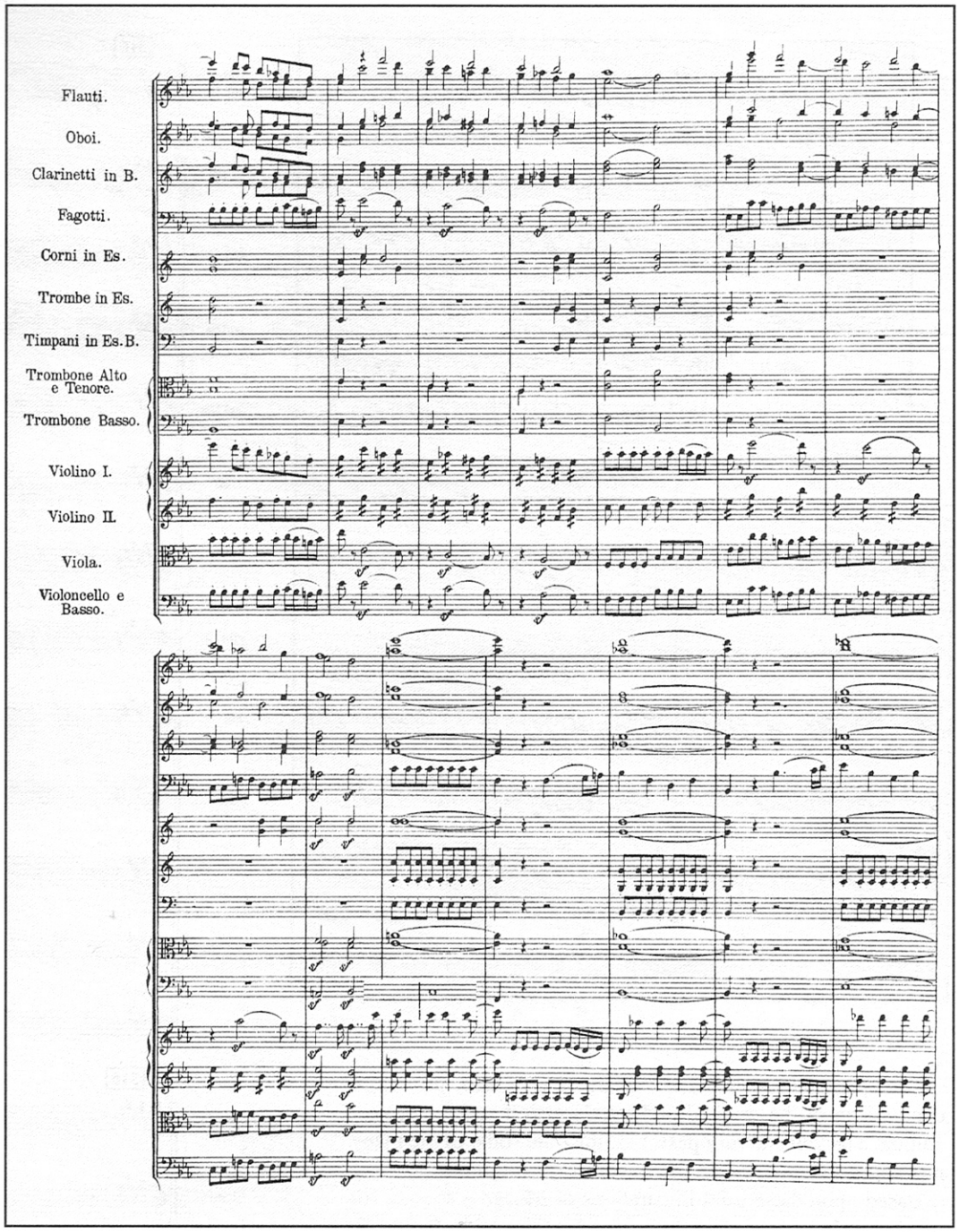
An important analytical characteristic lies in the scoring of chords. What effect did the composer desire? Are the pairs of instruments stacked, interlocked, overlapped? How much space is given between tones? What reinforcement does the spacing of each pair of instruments have on the timbre: double reed, flute, single reed? How many roots, thirds, and fifths are included? Are they evenly balanced?

Excerpt 1. Overture to **The Magic Flute,** *mm. 1–7*



In Excerpt 2, mm. 157–170 of *The Magic Flute*, examine the individual use of unison and doubling within both melodic lines and harmonic figures:

Excerpt 2. Overture to The Magic Flute, *mm. 157-170*



Strings

- Violin 1 is the primary melodic carrier.
- Violin 2 plays consonant intervals with Violin 1, sometimes in rhythmic unison, sometimes independently of Violin 1.
- Viola serves two functions:
  a. unison and upper octave double of cello and string bass line;
  b. third/fourth voice with Violins 1 and 2 (mm. 167-170).
- Cello and bass perform bass line in octaves (string bass sounding 8va lower).

Woodwinds

- Flutes, oboes and clarinets function as pairs with unison and octave doublings of various lines. (Examine Violin 1 and 2 voices to see how the woodwind voices double, sustain, and support the basic string voices.)
- Bassoons utilize unison coupling (A2) with cello and 8va with string bass.

Brass

- Horns in E-flat sound down a major 6th. Written in harmonic series consonant harmonic intervals with use of suspension figures.
- Trumpets in E-flat sound up a minor 3rd.
- Trombones in Mozart operas and symphonies are found only in *The Magic Flute* and in choral works such as the Requiem. Other period use was in town/city bands (*stadtpfiefer*), in trombone choirs, and in some military band writing.

Timpani

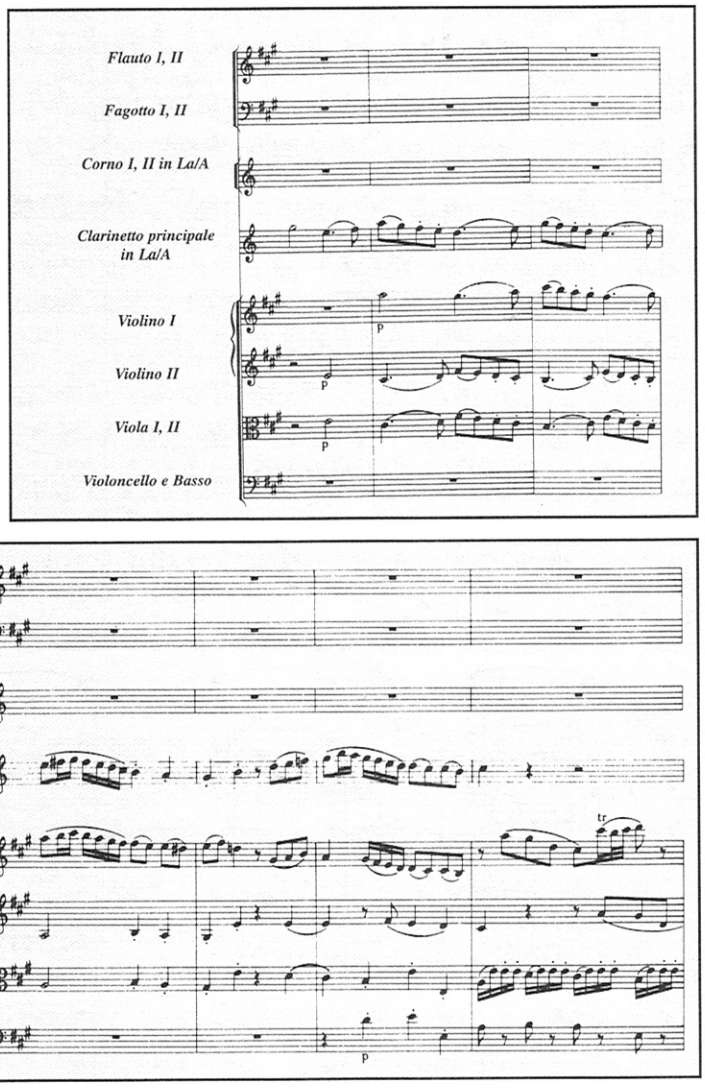
Primarily two drums, usually written in the bass clef on the pitches C and G, with actual required pitches listed on part; here, the pitches B and E without the essential flats are given. In this excerpt, timpani and trumpets are related rhythmically and melodically, an outgrowth of the Altenburgh Method of writing for these two instruments.

In General

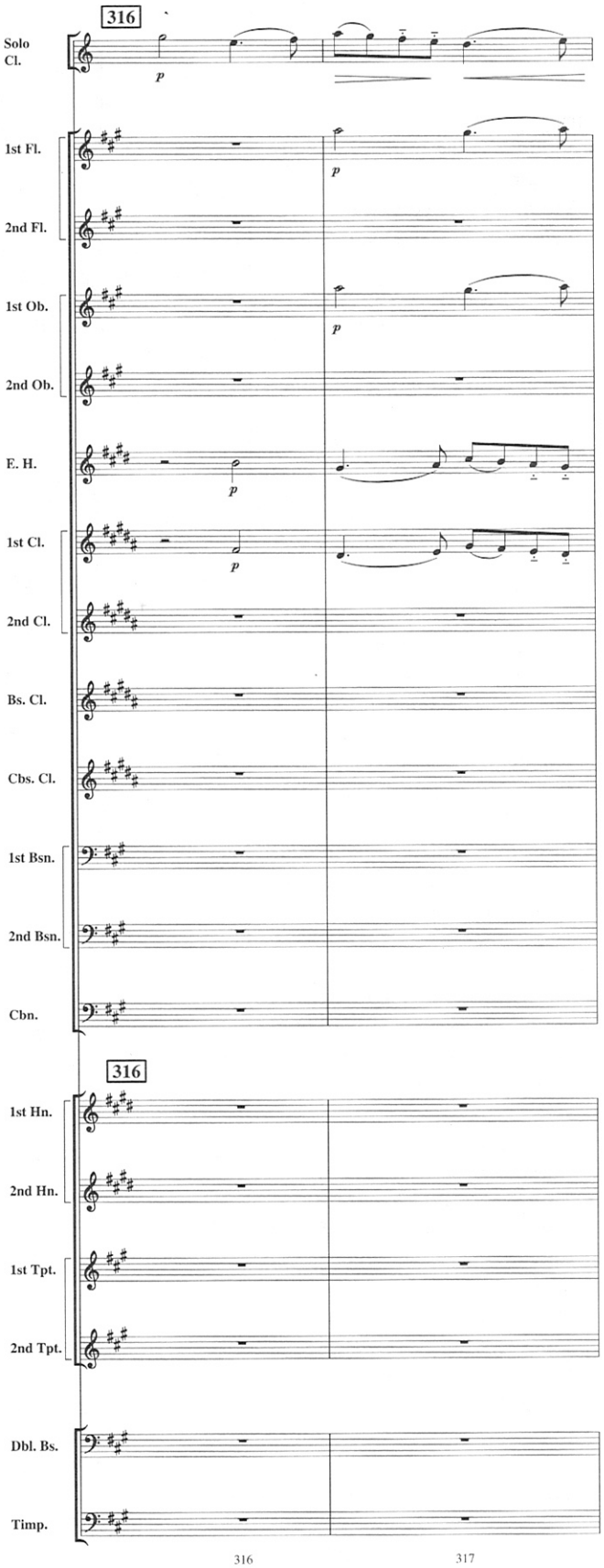
- The upper tessitura of each instrument should be noted. Much writing is actually restricted to the staff itself; flutes rise to G, oboes to c, violins to E-flat.
- Observe the manner in which the woodwind voices sustain throughout a measure, while the strings pulsate in syncopation in mm. 166, 168, and 170.
- Trace the Violin 1 voice throughout the woodwind voices.

Excerpt 3. Concerto for Clarinet, K. 622, Movement I, Allegro, mm. 316–322

A. Original Orchestration

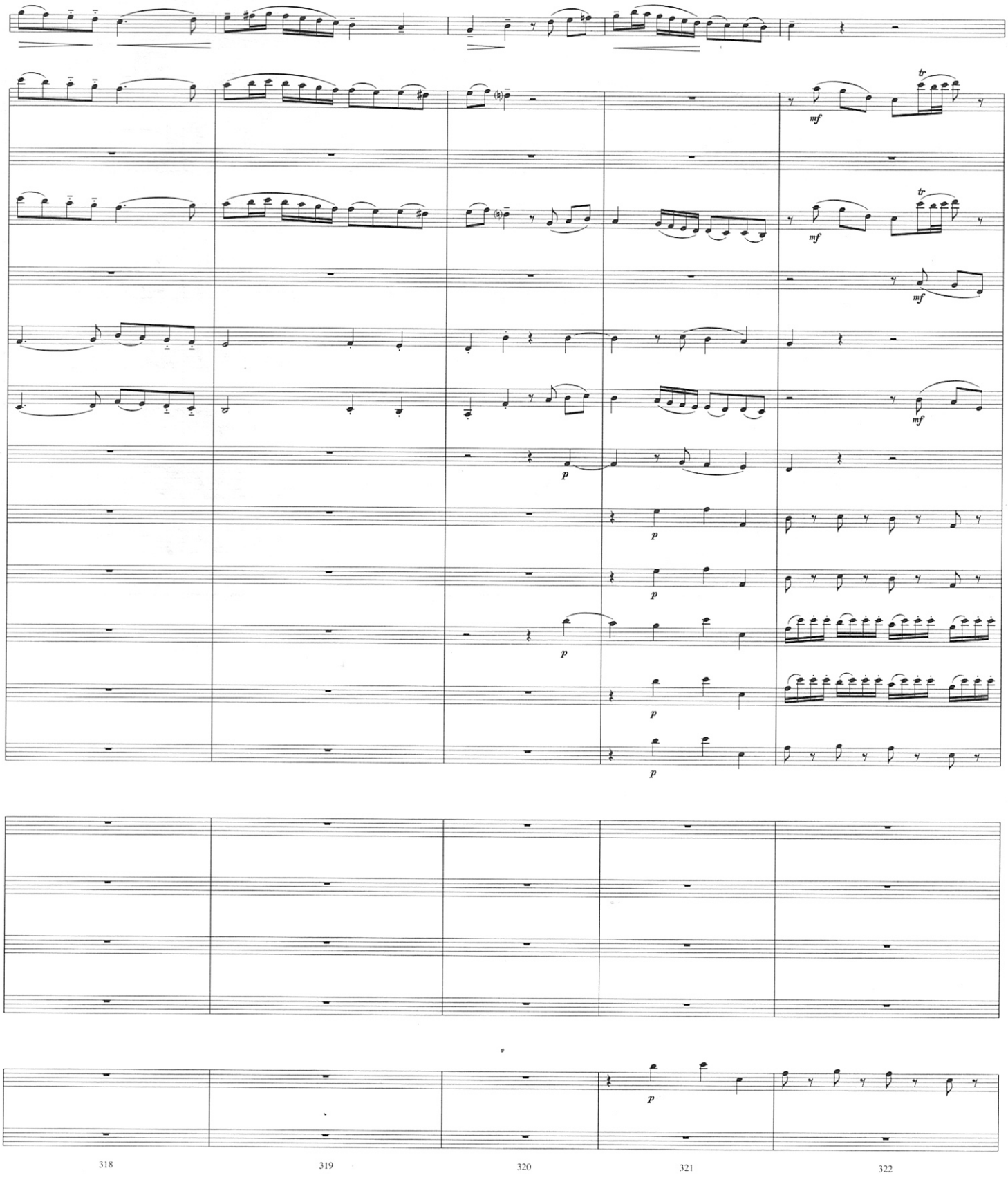


B. Project Version



Excerpts 3 and 4, from the Clarinet Concerto, provide a comparison of the original orchestral version and the project edition. The *soli* and *tutti* passages illustrate some of the many procedures taken to retain the flavor of the original.

Based upon these brief illustrations of Mozart's scoring for winds and brass, examine the serenades (No. 10 in B-flat, K. 361; No. 11 in E-flat, K. 375; and No. 12 in C minor, K. 388) to further develop an appreciation of his use of instruments in *soli* as well as *tutti* passages.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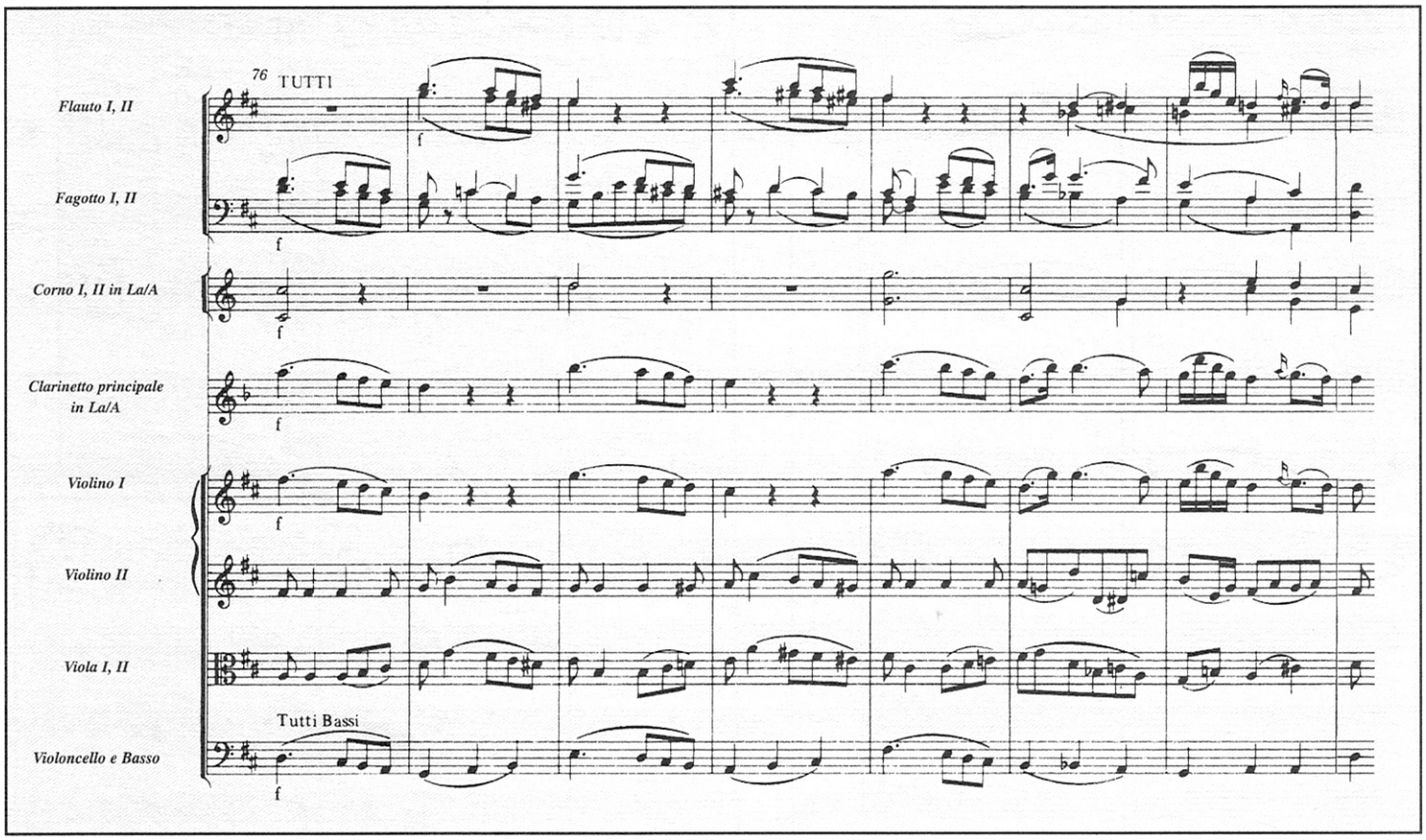
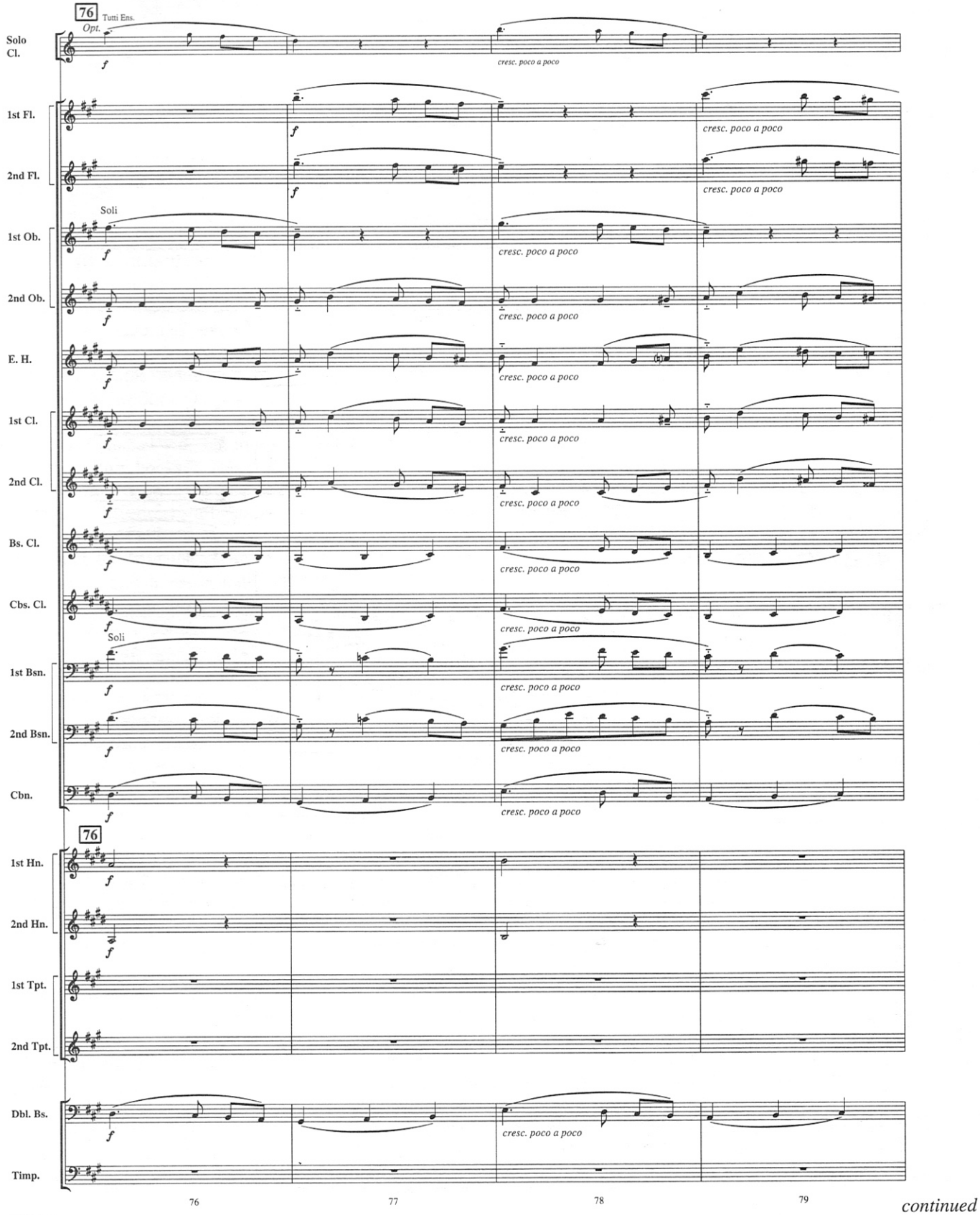
Excerpt 4. Concerto for Clarinet, K. 622, Movement 2, Adagio, mm. 76–83

A. Original Orchestration



Excerpt 4. Concerto for Clarinet, K. 622, Movement 2, Adagio, mm. 76–83

B. Project Version



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Excerpt 4. Concerto for Clarinet, K. 622, Movement 2, Adagio, mm. 76–83

B. Project Version, continued