Two Chamber Transcriptions Featuring the Oboe from Richard Strauss' "Der Rosenkavalier" Op. 59

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TWO CHAMBER TRANSCRIPTIONS FEATURING THE OBOE FROM RICHARD STRAUSS’ DER ROSENKAVALIER, OP. 59

By

Joseph Wenda

A DOCTORAL ESSAY

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of the University of Miami
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TWO CHAMBER TRANSCRIPTIONS FEATURING THE OBOE FROM RICHARD STRAUSS’ \textit{DER ROSENKAVALIER}, OP. 59

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The purpose of this document is to provide oboists with a resource to study and perform texturally accurate transcriptions of two scenes from Richard Strauss’ *Der Rosenkavalier*, Op. 59. The famous “Presentation of the Rose” and the “Final Trio” scenes from *Der Rosenkavalier* prominently feature the oboe, but very few oboists get the opportunity to perform them. By transcribing these scenes for chamber ensemble (flute, oboe, English horn, string quartet, contrabass, and voices), they can be performed on oboe recitals or university “opera scenes” concerts. The first three chapters state the justification for the study, review the literature used, and present a methodology for the remainder of the document. The fourth chapter discusses the transcription process and moments of interest in each scene. The fifth chapter contains recommendations for oboists preparing to perform these transcriptions. The sixth chapter contains the full score and oboe part to the “Presentation of the Rose” and “Final Trio” chamber transcriptions.
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I would like to express deepest gratitude to the chair of my committee, Professor Trudy Kane, for her endless support in the writing and editing of this document. I would also like to thank my committee members, Professor Robert Weiner, Dr. Margaret Donaghue-Flavin, and Professor Alan Johnson for their time and valuable input in the creation of this document. I would like to thank Professor Nicholas Stovall for his contributions regarding performance of these works. I must also thank my family, friends, and especially my parents for loving me and pushing me to pursue higher education and my terminal degree. Lastly, I would like to thank all the wonderful professors and mentors throughout my educational journey, particularly Professor Robert Weiner, Professor Timothy Hurtz, and Professor Brent Hages. Thank you all.
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CHAPTER ONE

Introduction

Richard Strauss’ operas account for a significant portion of the standard early-modern operatic repertoire. Strauss is currently (as of 2019) the ninth most performed opera composer of all time.\(^1\) Of those nine, the only composers actively producing operas after the turn of the 20\(^{th}\) century were Richard Strauss and Giacomo Puccini. His three most performed operas, \textit{Salome} (#1, 1,209 performances worldwide from 2009-2019), \textit{Der Rosenkavalier} (982 performances) and \textit{Ariadne auf Naxos} (860 performances),\(^2\) all heavily feature the oboe and other wind soloists. \textit{Der Rosenkavalier} particularly features the oboe in many passages of recurring melodic motives.

Despite its popularity in the professional opera world, Richard Strauss’ operas are often overlooked in orchestral musicians’ university-based performance opportunities. Operatic productions are often expensive and time-consuming, allowing most music schools to budget only one to three operas per year. \textit{Der Rosenkavalier} is only the 40\(^{th}\) most commonly performed opera, and at least two of the roles require mature Dramatic voice types (Der Baron Ochs, a heavy bass, and the Marschallin, a light dramatic soprano).\(^3\) Dramatic voice types must be heard over a large orchestra and are known to take a long


\(^2\) Ibid.

time to develop. Assuming school opera programs have the educational goal to expose their students to the most-performed works within their vocal capabilities, one could safely say it is rare for a school to program an opera by Richard Strauss. On the rare occasion that a school does program *Der Rosenkavalier*, only one person gets the opportunity to play the first oboe part. All this considered, the important learning opportunity for oboists (and other orchestral musicians) to perform such standard operatic repertoire is often missed in the typical university orchestral training curriculum.

This document contains educational tools for oboists to study, and especially perform, two of the most prominent excerpts from Richard Strauss’ *Der Rosenkavalier*, the “Presentation of the Rose,” and the “Final Trio.” The main body of this study is a set of chamber transcriptions of the two scenes. Though university opera departments may not often program *Der Rosenkavalier*, these chamber transcriptions can be performed on oboe recitals, voice recitals, and opera scenes concerts, allowing oboists to perform these two notable opera excerpts in a wider variety of settings.

In addition to the transcriptions themselves, this document includes considerations that were made in the transcription process, and performance considerations for the oboist. The author’s goal for the transcriptions is to portray the textures from the original as accurately as possible while maintaining proper balance of instrumental voices. These considerations are listed and described in more detail in the Methodology and Considerations for Transcription chapters. Moments of interest to the oboist are discussed in the Performance Considerations for the Oboist chapter.
Justification for the Document

The purpose of this study is to provide a resource for oboists to study and perform two noteworthy scenes from Richard Strauss’ *Der Rosenkavalier*, Op. 59.

The scenes transcribed for this document are often performed in concert. The “Presentation of the Rose” is commonly requested as a solo aria for lyric sopranos auditioning for the role of “Sophie” at professional opera companies and singing competitions. Although this excerpt is originally a duet between Octavian (lyric mezzo-soprano) and Sophie (lyric soprano), it is particularly demanding for the latter, requiring utmost control over pianissimo high notes. At auditions and voice recitals, the pianist typically plays directly from the vocal score (which includes an orchestral reduction) and covers the other vocal line when necessary. The “Final Trio” is also commonly performed as a concert piece; the composer even asked for it to be performed at his funeral. It is a stunningly beautiful feature for three vocalists at the emotional climax of the opera, famous in its own right. Both scenes are also included as movements in the “Suite from the Opera, *Der Rosenkavalier*, Op. 59,” TrV 227d, arranged by the composer for symphonic orchestra.

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The existing renditions fall short for oboists in one of two ways. The standard vocal arrangements of the two scenes include only voice(s) and piano without oboe. The arrangements in the orchestral suite are nearly identical to the excerpts from the opera but the vocal lines are represented by instruments within the orchestra. The oboist in the suite plays all of the original solos but may not receive the full experience as they would with vocalists.

Using this document’s transcriptions, more oboists can have an opportunity to perform these magnificent operatic moments with vocalists. Vocalists and university opera programs can also use these transcriptions as an alternative to the standard piano accompaniment. The instrumentation for each transcription is as follows: “Presentation of the Rose” [soprano, mezzo-soprano, oboe, English horn, two violins, viola, cello, contrabass], “Final Trio” [two sopranos, mezzo-soprano, flute, oboe, English horn, two violins, viola, cello, contrabass]. The chamber instrumentation is small enough to be feasibly assembled for an oboe or vocal recital, while also large and versatile enough to replicate the textures from the original work. In addition to the educational benefit of performing operatic repertoire, these transcriptions can be prepared simply to enjoy with audiences outside the opera house or for opera companies with smaller budgets.
CHAPTER TWO

Methodology

Discussion of methodology in this chapter will begin with the transcriptions themselves, followed by the methodology of the Considerations for Transcription chapter.

For each transcription, instrumentation was chosen based on the minimum amount of instrumental lines needed to recreate the textures from the original work. For “Presentation of the Rose,” the transcribed instrumentation is [oboe, English horn, two violins, viola, cello, contrabass, soprano, mezzo-soprano]. The oboe and English horn easily cover all of the original wind solos. English horn was chosen over bassoon or clarinet for this study for a few reasons. Primarily, it is a member of the oboe family and most English hornists also play oboe; by participating with an oboist in these transcriptions, they may educationally benefit from performing the oboe-centric transcriptions. English horn can also achieve a variety of colors throughout its range and dynamic palette. This trait is utilized extensively in the transcriptions, with the English horn covering many melodies originally written for the trumpet, horn, clarinet, and bassoon.

Both arrangements feature a string quintet (string quartet plus contrabass) for effective reduction of the thick string scoring in Der Rosenkavalier. The contrabass is necessary not only to hold notes lower than the range of the cello, but also to free the cello for the frequent soloistic lines Strauss wrote in the first cello part.
The instrumentation of the “Final Trio” transcription is nearly identical to that of the “Presentation of the Rose.” The “Final Trio” is transcribed for {flute, oboe, English horn, two violins, viola, cello, contrabass, two sopranos, mezzo-soprano}. The addition of the flute was necessary to cover important contrapuntal melodies. The “Final Trio” is more complex melodically than the “Presentation of the Rose,” featuring motivic counterpoint, stretto, and generally a much thicker texture.

The vocal parts to both scenes from the opera are kept almost entirely original in the transcriptions. The only changes made were subtractions of dialogue. For instance, during the trumpet solo right before the “Final Trio,” Octavian (mezzo-soprano) originally has a very short line questioning what the Marschallin (soprano) is doing. This makes sense in the context of the scene but does not make sense at the beginning of a concert piece. Additionally, the short conversation between the Marschallin and Herr von Faninal (baritone) near the end of the “Final Trio” was removed.

The oboe part has been mostly maintained for both transcriptions. Melodic lines from other instruments have been transcribed into the oboe part during some moments where the oboe is resting in the original score. English horn parts from the original have been largely maintained as well, but more often the English horn in the transcription covers the second oboe part or a line from another member of the wind section. Like the English horn, the flute in the transcription covers original flute parts and anything else that might be necessary for accurate texture replication in the transcription.
As a rule, the string quintet in the transcription covers everything from the original that the oboe and English horn cannot. At many points, the string quintet simply plays a string orchestra reduction. At points with more complex and/or brass-heavy textures, some members of the string quintet cover brass or wind lines not originally in the strings.

The general strategy for transcription involved transcribing the vocal, oboe, and contrabass parts first. These parts provided a foundation to fill everything else in relatively easily. Solo violin lines that doubled the oboe were taken out in favor of lines marked as “die übrigen” (Ger. “the rest,” implying that most of the section plays this line). Low wind lines other than the principal oboe are covered by the English horn. High wind lines other than the principal oboe are covered by the flute.

Tempo texts in the original Der Rosenkavalier score are often provided in both German and Italian. In this document’s transcriptions, tempo texts that are originally provided in both languages are retained in Italian only. Italian tempo texts are commonly used and understood in Western musical contexts. In lieu of provided Italian translations, German tempo and technique texts from the original score are translated to English.

Moments that do not fit the guidelines mentioned above and other moments of interest have been included as discussion points in the “Considerations for Transcription” chapter. Musical examples in the ‘Considerations’ chapters have been numbered chronologically based on the text of the essay. Corresponding examples from the original score and transcriptions are numbered together (for instance, Example 4.12 is from the
transcribed score and corresponds to the same measures of the original score in Example 4.11).

Moments of interest in the oboe part are discussed in the Performance Considerations for the Oboist chapter. A full performance analysis is not within the scope of this document. This chapter briefly highlights musical elements from these two scenes that may require additional preparation, and practice strategies for the oboist to confront these issues prior to performance.
CHAPTER THREE

Literature Review

The primary sources for this study are the original score and libretto to Der Rosenkavalier, music by Richard Strauss and libretto by Hugo von Hofmannsthal. Though information from the libretto may not appear explicitly in this document, the libretto was an invaluable resource for the holistic study of these excerpts.

Transcription techniques used in this document’s creation were developed through practice and study in composition. Though not used directly in this project, the author’s orchestration techniques have been heavily influenced by Samuel Adler’s “The Study of Orchestration” and Paul Hindemith’s “The Craft of Musical Composition.”

The two most common renditions of these scenes from Der Rosenkavalier are vocal scores and the orchestral suite. Vocal scores to the entire opera contain only the vocal lines and an orchestral reduction for piano. Pianists can accompany vocalists using the orchestral

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reduction from the vocal score in recitals and auditions. Richard Strauss arranged some scenes out of the opera for the orchestral suite.\textsuperscript{10} Both the “Presentation of the Rose” and the “Final Trio” are included as movements in “Suite from the Opera, Der Rosenkavalier” without vocalists.

CHAPTER FOUR

Considerations for Transcription – “Presentation of the Rose”

This portion of the document will address specific moments from the “Presentation of the Rose” transcription and choices that were made during the transcription process. As stated in the Methodology chapter of this document, the principal oboe and vocal parts from the original are retained with few exceptions. Principal brass or woodwind lines other than the oboe are covered in the English horn part, and all other parts are reduced to the string quintet (string quartet and contrabass).

The transcription of the “Presentation of the Rose” from Der Rosenkavalier begins at “Ziemlich langsam,” four measures before rehearsal 25 in the original score. This moment is important for two reasons. First, it is the exact moment that Octavian arrives as the rose-bearer (der Rosenkavalier) and meets Sophie, who herself had just appeared for the first time in the opera. Secondly, the four measures before 25 work well as a short introduction before the oboe solo.

For the bulk of the “Presentation of the Rose,” the oboe, English horn, and string quintet easily replicate the textures of the original. However, the process of transcribing thicker textures from the original score, such as that from the first four measures, was more difficult than lighter textures. At “Ziemlich Langsam,” the entire string section has tremolo on various octaves of C#, while the brass section has a twice-repeated fanfare motive. (Example 4.11) Looking then at the corresponding measures in the transcription,
the tremolo texture is given to the first violin and contrabass only, and the fanfare motives are played by the inner strings and English horn. (Example 4.12)

Between the beginning of the excerpt and rehearsal mark 25, the texture lightens considerably in an orchestrated diminuendo; by rehearsal 25, all but the violins, violas, flutes, celeste and harp have dropped out in order to expose the oboe solo. This is the texture that prevails until rehearsal 26. In the transcription, the oboe solo remains and the first-desk-violin/flute/celeste/harp line moves to the violins and viola. This scene is the first appearance of this first-desk-violin motive, a shimmering sequence of very high major chords which will be referred to in this document as “magic chords.” These chords and the solo oboe line work together to add poignancy to both this pivotal scene and the “Final Trio.”

Throughout this rehearsal mark and with small exception until rehearsal 30, there is a prevailing C# pedal point in the high strings. Since the violins and viola in the transcription are busy playing “magic chords” at rehearsal 25, the cello and contrabass are the only string voices available to cover the pedal point. The transcription utilizes the contrabass in this section to join the cello holding the pedal point.

More harmonic lines appear starting at the tenth measure. (Example 4.21, *hoch* in the text) Given that the violins and viola are needed in the transcription for the “magic chords” in measure 12 and the oboe has its original part (ending on an E#), the remaining members of the C#7 harmony are covered in the English horn (B), cello (G#), and contrabass (C#). (Example 4.22)
At rehearsal 26, a new melodic motive appears in the horns and clarinets, a regal hunting horn fanfare. Like the beginning of the excerpt, the English horn takes the principal horn part, and the strings take the harmony. (Example 4.22) Every time this motive repeats, the orchestration remains the same.

At rehearsal 30, the low voices of the string and woodwind sections rejoin, making for a suddenly lush texture after many measures of glistening high notes. (Example 4.31) The first violin section in the original doubles Sophie’s melody at pitch and one octave below. In the transcription, the first violin doubles only at one octave below Sophie. (Example 4.32) The reasoning for this decision was to avoid excessive unisons between the voice and the ensemble, while also allowing more of the string voices to cover the harmonic inner lines.

At rehearsal 32, there are two wind solo lines in counterpoint—a clarinet line and a horn line, which have been transcribed for oboe and English horn respectively. (Example 4.4) The clarinet and horn solos are indicated in the oboe and English horn parts for the performers’ information. It is not required in performance to truly “emulate” the other instruments, but it could be helpful in making stylistic choices regarding phrasing, vibrato, or color.
(Example 4.21 continued)
EXAMPLE 4.32 Two Scenes from Der Rosenkavalier, Op. 59, transcriptions for chamber ensemble. “Presentation of the Rose” from Act II, mm 33-38.

At rehearsal 38, near the end of the “Presentation of the Rose,” there is a melody in the celli, violins, English horn, and bassoon that functions as a musical conclusion to the excerpt. (Example 4.51) The transcription features just the English horn and cello, while the violins and viola play “magic chords” and the contrabass holds its original line.
(Example 4.52) The long notes in the melody have been altered slightly in the cello part to better fill out the harmonic structures beneath.

EXAMPLE 4.4 Two Scenes from Der Rosenkavalier, Op. 59, transcriptions for chamber ensemble. “Presentation of the Rose” from Act II, mm 49-54.

In the last four bars, there is an Eb (soprano) clarinet solo that interrupts the melody, providing development upon an earlier melodic motive (“Hat einen starken...” from rehearsal 29) and leading into the melodic section that follows the excerpt. (Example 4.51) The transcription includes this solo in the oboe part and is marked “ossia”
(optional). (Example 4.52) It is an original musical idea that is not repeated at any other point in the opera, leading one to believe it is important and therefore should be played. On the other hand, because the Eb clarinet solo provides forward musical momentum and foreshadows the next section of the larger work, it should be left out of the end of an arrangement. For these reasons, the transcription leaves the decision up to the performer whether they would like to play this solo.

The final note of the transcription for most voices is marked pianissimo. (Example 4.52) For balance, the second violin is marked “piano plus” (p+). The author has chosen to voice chords in the transcription based on teachings from “The Craft of Musical Composition” by Paul Hindemith, who used the harmonic series to determine complex harmonic results.\(^\text{11}\) Using the harmonic series as a guide (Root R 5th R 3rd 5th), one can conclude that a [3:1:2] ratio of chord members [Root:3rd:5th] achieves optimal balance. In the final G major triad, the English horn, cello and contrabass play the root, the second violin plays the third, and the first violin and viola play the fifth. This voicing is theoretically optimal according to the aforementioned [3:1:2] ratio. However, since the melody is doubled and the English horn is in its stronger, lower register, the root may overbalance the other members of the chord. The change in dynamic in the second violin avoids overbalancing of the third.

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EXAMPLE 4.52 Two Scenes from *Der Rosenkavalier*, Op. 59, transcriptions for chamber ensemble. “Presentation of the Rose” from Act II, mm 86-94.
Considerations for Transcription – “Final Trio”

This portion of the document will address specific moments from the “Final Trio” transcription and choices that were made during the transcription process. As stated in the Methodology chapter of this document, the principal oboe and vocal parts from the original are retained with few exceptions. Principal brass or woodwind lines other than the oboe are covered in the flute and English horn part, and all other parts are reduced to the string quintet (string quartet and contrabass).

The transcription of the “Final Trio” from Der Rosenkavalier begins at the trumpet solo that precedes the vocal entrance, one measure after rehearsal 284 in the original score. The transcription extends through the end of the vocal trio (rehearsal 293), through the final duettino (rehearsal 297-305), and all the way to the end of the opera (rehearsal 310).

Looking at the first page of the original excerpt, there is a lush texture to be reduced: 13 wind staves, 16 string staves, and a trumpet solo. (Example 4.61) In addition, with an upcoming oboe feature (unison with the voice and first desk violins), it is a wise compositional choice to avoid the oboe in the transcription of the introductory bars. (Example 4.62) Excluding the English horn (which covers the trumpet solo) and the oboe (whose color is being saved for the upcoming feature), the remaining 29 staves of harmony are reduced to the flute and the string quintet. In places like these, it is important to keep two things in mind. First, one must analyze the vertical harmony of the chord—in this case, Ab7 [Ab, C, Eb, Gb]. Second, one must balance members of the chord proportionally to their placement in the harmonic series. The author has chosen to voice
chords in the transcription based on teachings from “The Craft of Musical Composition” by Paul Hindemith, who used the harmonic series to determine complex harmonic results.\footnote{Hindemith, Paul. 1937. The Craft of Musical Composition. Translated by Arthur Mendel. New York: Schott.} Using the harmonic series as a guide ($R^\text{oot} R 5\text{th} R 3\text{rd} 5\text{th} 7\text{th}$), one can conclude that a $[3:1:2:1]$ ratio of chord members $[R^\text{oot}:3\text{rd}:5\text{th}:7\text{th}]$ achieves optimal balance. In the initial sustained Ab7 sonority, the flute, cello and contrabass play the root, the viola plays the third, the first violin plays the fifth, and the second violin plays the seventh. This voicing is almost optimal according to the aforementioned $[3:1:2:1]$ ratio, except for the fifth. Since the first violin is playing the fifth and is the highest note of the chord, it balances sufficiently with the other voices.

The second consideration for the beginning of the “Final Trio” transcription was the exclusion of Octavian’s last line before the trio, at rehearsal 284. It is the end of a lengthy dialogue that sets the scene for the final trio. Leaving the dialogue out, there is one measure of sustained chord at rehearsal 284 before the trumpet solo.
At rehearsal 285 in the original, the oboe, first desk violins and Marschallin carry the melody. In the transcription, the melodic texture is reduced to just oboe and voice with string quintet accompaniment. The transcription process for densely orchestrated scores such as the “Final Trio” is greatly simplified by identifying prominent contrapuntal harmonic lines. Two examples of prominent contrapuntal lines at rehearsal 285 are the bass line [Ab Db D Eb] and one of the inner harmony lines [C Db B C]. In the transcription, the cello/bass and viola hold these specific lines respectively. This technique is utilized throughout the transcription to represent the most prominent harmonic lines, and the remaining voices are filled in depending on the harmony and balance.

One measure before rehearsal 288, two flutes enter in a climbing motive in thirds. (Example 4.71) In the transcription, the oboe covers the second flute part. (Example 4.72) It is marked down one dynamic (piano to pianissimo) in order to not cover up the flute.

One measure after rehearsal 288, the oboe joins the vocal melody with the same motive as the beginning of the trio. Since the oboe was acting as second flute in the previous measure, the transcription includes an eighth rest to signify separation of ideas. At rehearsal 288 in the original, the violas simultaneously introduce a syncopated countermelody, one octave lower than the Marshallin (soprano). The transcription features this line in the cello for projection purposes, as well as for the purpose of keeping the high string texture consistent (violins and viola all together).
Example 4.8 demonstrates the technique of “dovetailing,” an orchestration technique that involves connecting one line through multiple instruments, one at a time. In the fourth measure of rehearsal 291, the cello passes a line via dovetailing to the viola and second violin. This technique is very useful for changing voices in the middle of a line—in this case, from cello, through viola, to the second violin. The purpose of changing voices in this line is so the cello can be made available in the fifth measure of 291 to double the contrabass.

Examples 4.91 and 4.92 demonstrate reduction of a highly complex contrapuntal texture. In the original score, there are more than five individual melodic lines occurring simultaneously. The reduction process for this excerpt started by transcribing the string orchestra directly into the string quintet, then identifying which contrapuntal lines were underrepresented and needed to be covered in the winds.
EXAMPLE 4.8 Two Scenes from *Der Rosenkavalier*, Op. 59, transcriptions for chamber ensemble. “Final Trio” from Act III, mm 75-80.

She goes out softly, unnoticed by either.

Octavian has moved close to Sophie, and a moment later she is in his arms.
CHAPTER FIVE

Performance Considerations for the Oboist

This portion of the document briefly discusses musical elements oboists should be aware of whilst preparing the “Presentation of the Rose” and “Final Trio” excerpts from Richard Strauss’ *Der Rosenkavalier*. These excerpts are slow in tempo and may not present technical challenges in the same way faster excerpts might. The challenges for the oboist in these scenes lie in key, tempo, and endurance.

The “Presentation of the Rose” begins with a lyrical oboe solo in the key of F# major. This key provides some challenges to the oboist: the note C# is notoriously out-of-tune on most oboes, and the succession of C#-D#-E# requires strategic fingering choices.

To darken the color of half-hole C#, it is recommended to partially cover the half-hole vent. Low C# is quite flat on most oboes, so adequate embouchure support and tuner practice is necessary. Prof. Nicholas Stovall (Peabody Institute, National Symphony Orchestra) recommends to “work with a drone pitch in order to center the ear” (personal communication, March 29, 2019). Regarding the C#-D#-E# succession, it is standard practice to avoid the “forked F” fingering on oboe in lyrical passages due to its often-mismatched timbre to adjacent notes. The “keyed F” fingering (left or right) has a superior sound and is preferred for lyrical passages. Therefore, to avoid “forked F” (forked E#), it is recommended to slide from C# to right D# and then follow with left E#.
The rhythm in the oboe part does not always match the vocalist. When playing in unison with the singer, be aware that in moments where the oboe has the dotted eighth-sixteenth-eighth rhythm, the vocalist often has straight triplets, such as in measure 9 of the “Presentation of the Rose.” It is also crucial to be aware of moments when the vocalist traditionally stretches or pushes the tempo. These rubato moments happen throughout both scenes as a fundamental romantic phrasing element.

In the bar before Rehearsal 35 of the “Presentation of the Rose,” the oboe has a half-hole C# at forte, leading to a high C# at pianissimo in the next beat. It is important to keep a fundamental level of air support through both notes to keep the high C# from cutting out completely. Instead of thinking about playing the high C# softly, focus on playing the half-hole C# strongly, and the high note will naturally sound proportionally softer. Depending on your reed and your instrument, additional embouchure or air changes may be necessary for accurate intonation. Rehearsal 35 marks another point where the tempo traditionally pulls back, especially on the fourth beat. It is recommended to watch the conductor (and/or vocalists) closely to match the rhythm in this measure.

In the “Final Trio,” the first note in the oboe part is unison with the voice, and traditionally pulled back in tempo quite a lot. As with both scenes, it is recommended to watch the conductor closely in order to match tempo exactly with the vocalist.

The primary difficulty of the “Final Trio” is endurance, especially after the “Presentation of the Rose” (or the whole rest of the opera). Prof. Stovall recommends any combination...
of exercises which promote good sound production and support in preparation for these scenes (personal communication, March 29, 2019). Exercises such as long tones and slow scales in F# and Db major are crucial.

The author recommends one preparing these scenes to practice playing extremely long notes in progressive length (20sec, 30sec, etc. up to one minute if possible). In order to hold notes of this length, one needs to deeply inhale, exhale completely, and inhale again before playing. By taking a full breath in and out prior to playing, oxygen consumption by the body whilst playing will be slowed, allowing more time before the body indicates that it needs more breath, and thus allowing wind musicians to play longer phrases.

Though there are no any points in Der Rosenkavalier where an oboist needs to play an entire minute without breathing, the type of breath control needed for this exercise is helpful for endurance in long passages.

The author also recommends oboists to make reeds less resistant and more responsive for music with long phrases such as Der Rosenkavalier. Reeds with greater resistance can sometimes sound very nice, but even a little resistance in the reed can prove to be taxing over the course of several long phrases.
CHAPTER SIX

The Complete Score and Oboe Parts to Two Scenes from *Der Rosenkavalier*, Op. 59,

Transcriptions for Chamber Ensemble

“Presentation of the Rose” from Act II of *Der Rosenkavalier* by Richard Strauss
Transcribed by Joseph Wenda for soprano, mezzo-soprano, oboe, English horn, two
violins, viola, violoncello, and contrabass

Followed by

“Final Trio” from Act III of *Der Rosenkavalier* by Richard Strauss
Transcribed by Joseph Wenda for two sopranos, mezzo-soprano, flute, oboe, English
horn, two violins, viola, violoncello, and contrabass
Mir ist die Ehre wiederfahren, daß ich der
hoch und wohl geborenen Jungfer Braut, in meines Herrn Vetters Nam en des sen zu
Lerchen auf Namen, die Rose seines Liebesüberreichen darf.
Ich bin
Euer Lieb-den sehr ver-bunden.
Ich bin
Euer Liebden in aller Ewigkeit verbunden.
star-ken Ge-ruch wie Ro-sen, wie le-ben-di-ge.
Wie himmelsche, nichtirdische, wie persischen Rosenkind ein getan.
Ro-sen vom hoch-hei-li-gen Pa-ra-dies. Ist Ihm nicht auch?

(Octavian bends over the rose, which she holds out to him; then he straightens and gazes at her lips.)
Ist wie ein Gruß vom Himmel. Ist bereits zu
stark, als daß man's ertragen kann. Zieht einen nach als lägen
Strick – ke um das Herz.

Wo war ich schon ein – mal und war so

Even more quietly, repeating her words as though unconsciously

Wo
se-lig?

Da-hin, muß ich zu-rück, da-hin, und

war ich schon ein-mal und war so se-lig?

Ich war ein Bub', da
müßt ich völlig sterben auf dem Weg. Allein, ich

hab ich die, die noch nicht ge kannt. Wer bin denn ich? Wie
Zeit und Ewigkeit in einem seligen Wurz ich kein Mann, die Sinne möch-ten mir ver-geln; das ist ein
senn bis an meinen Tod.
(to oneself)

Mir ist, wie in der Kirch'n, heilig

Lieber zu einer andern noch lieb hab! Hab' mir frei-lich

(to oneself)

Es ist was kommen und ist was ge'schehn. Ich

senza sord.
ist mir____ und so bang, und doch ist mir un - hei -

nicht ge-dacht daß es so bald___mir auf-ge-legt sollt’wer-den. Es sind die meh-re-ren

möcht sie fra - gen: Darf’s denn sein? und grad’ die
-lig auch! Ich weiß nicht, wie mir ist.

Dinge auf der Welt, so daß sie eint's nichglau-ben lät', wenn man sie

Frag' die spür' ich, daß sie mir ver-bo-ten ist. Ich möcht' sie
Wie in der Kirch'n so heilig so bang. Ich möchte mich
möchte erzählen hören. Alleinig.
fragten, ich möchte sie fragen: wu-
Fl.

Ob.

E.H.

Sophie
	nieder	n
knien_________________ dort____ vor der Frau und
genauso

Marschallin

wur’s er-
lebt__________________ der glaubt da-
rum, warum ziert was in mir?

Ist denn ein gro-
ßes

Octavian

Vln. I

Vln. II

Vla.

Vcl.

C.B.

rit.

mf

mf

mf

mf
möcht' ihr was an-tun, denn ich spür', sie gibt mir ihn... und

und weiß nicht wie...

Un-recht ge-schehn? Und grad' an die, und grad' an die,
nimmt mir was von ihm zugleich. Weiß gar nicht, wie mir
und grad an die, an die darf ich die Frag', die Frag' nicht
ist. Möcht' alles ver-steh'n und möcht' auch
Da steht der Bub' und da steht'

Und dann seh' ich dich an, So-

a tempo
nichts ver-steh'n. Möcht' fra-gen und nicht fra-gen.
ich, und mit dem frem-den Mäd- del
phie, und seh' nur dich, spür' nur dich, spür' nur
Wird mir heiß und kalt. Und spüre nur dich und weiß nur dort, wird er so glücklich dich, Sophie, und seh' nur dich,
eins: dich hab'...

als wie halt Män...

und weiß von nichts als nur: dich,...
Fl.

Ob.

E.H.

Sophie

ich liebe, dich hab' ich liebe.

Marschallin

- ner das Glücklich sein versteh'n

Octavian

dich hab' ich liebe.

Vln. I

Vln. II

Vla.

Vcl.

C.B.

Allargando $=\frac{72}{293}$

$=\frac{80}{293}$ rit.

$=\frac{72}{293}$
She goes out softly, unnoticed by either.

Octavian has moved close to Sophie, and a moment later she is in his arms.
Andante tranquillo

Fl.

Ob.

E.H.

Sophie

Octavian

Vln. I

Vln. II

Vla.

Vel.

C.B.

Ist ein Traum, kann nicht wirklich sein,

Spür' nur dich, spür' nur dich allein,

Andante tranquillo

arco

pp

arco

pp

pp

pp
daß wir zwei bei einander sein, bei einander für alle Zeit und

und daß wir bei einander sein! Geht all's sonst wie ein Traum dahin vor
du drein, und die Leute schick'en mich hin-in, mich
Kannst du gra-daus in die Se - lig - keit! Die wa - ren poco accel. poco rit.

poco accel. poco rit.

poco accel. poco rit.

poco accel. poco rit.

poco accel. poco rit.
lachen? Mir ist zur Stelle bang wie an der
g'scheide!
himmelschen Schwell!
Halt' mich, ein schwach
She has to lean on him.

Ding, wie ich bin, sink' dir dahin!
The two fall rapturously into each other's arms.
Ist ein Traum, kann nicht wirklich sein.

Spüre nur dich, spür' nur dich allein.
daß wir zwei bei einander sein.

und daß wir bei einander sein!

Geht all's sonst wie ein
alle Zeit und Ewigkeit.

Traum dahin vor meinem Sinn!
She sinks into his arms, he kisses her quickly. Then, hand in hand, they swiftly run off.
Oboe

Final Trio
from Act III of Der Rosenkavalier
Richard Strauss
arr. Joseph Wenda

Lento, freely $\cdot=60$

Moderato e molto sostenuto $\cdot=72$

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