

From Tchaikovsky's *The Nutcracker* comes this example of a flute trio. Notice that the balance between the three flutes is good, even though the third part is quite low. This is because among themselves, flutes balance each other well no matter what ranges are employed. The orchestral accompaniment is light and without great mass or strong colors and thereby does not interfere with the flutes.



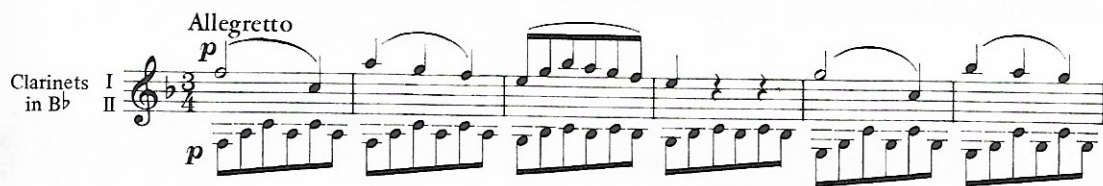
EXAMPLE 3.23. Writing for three flutes from Tchaikovsky's *Nutcracker*: "Danse des Wirlitons" (mm. 3-6)

The fourth movement of Mendelssohn's Symphony Number Four, the "Italian," is a *Saltarello* marked presto. At the usual tempo taken in modern performances, this flute duet is a virtuoso passage. (It is doubled an octave below by the clarinets.)



EXAMPLE 3.24. Flute triple tonguing from the last movement, mm. 14 to 23 of Mendelssohn's "Italian" Symphony.

the passage, one is struck with the clear difference in timbre between the upper and lower lines; yet, since both are played by clarinets, the balance is excellent.



EXAMPLE 3.51. A model example of writing for two clarinets that takes advantage of the contrasting quality of different registers, from Mozart's Symphony No. 39

In the first movement of Tchaikovsky's Sixth Symphony (*Pathétique*) in B minor, the clarinet has this familiar, expressive solo. The composer exploits the instrument's ability to play softly yet maintain a liquid and warm tone quality. By adding the second clarinet in mm. 331–334, Tchaikovsky manages to use effectively the chalumeau, throat, and clarino registers of the instrument.



EXAMPLE 3.52. Clarinet solo from Tchaikovsky's Sixth Symphony (first movement, mm. 325–34)

To begin the third movement of his Symphony No. 1, Brahms writes these lines for the clarinets. This melody is only played by the first clarinet until the parallel thirds in m. 11 when the lines are doubled by the flutes an octave above and the bassoons and octave below.



EXAMPLE 3.53. Marked *Un poco Allegretto e grazioso*, the third movement of Brahms's First Symphony begins with this lyrical clarinet writing

In his *Academic Festival Overture*, Brahms introduces the following theme with two bassoons. The ability of the instruments to perform staccatos gives this passage a sprightly quality that is typical of much bassoon writing. (The excerpt begins with the pickup to the twenty-first measure after rehearsal letter F.)

This bassoon duet is found at the *Allegro molto comodo* near the end of the music for the closing of Act II of Mendelssohn's *A Midsummer's Night's Dream*. The upper-middle range writing nicely contrasts the bassoon's legato and staccato qualities within a pitch range the highlights the instrument's unique tone quality.



EXAMPLE 3.67. Bassoon duet by Felix Mendelssohn. From *A Midsummer's Night's Dream*