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## Determining What's Next: A Slow Movement for Chamber Orchestra

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DETERMINING WHAT'S NEXT  
*A Slow Movement For Chamber Orchestra*

A Thesis

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of

Master of Music  
in  
Music  
Composition

by

Matthew Golombisky

B.A. University of North Carolina-Asheville, 2001

May, 2006

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## Introduction

This piece was started during the spring semester of 2005. The original conception was to write something that was both emotionally and mentally moving.

The tempo is very slow, 54 beats per minute. The underlying theme is the harmonic movement of an E minor triad (E G B) moving to a F major 7<sup>th</sup> chord (F A C E). This chord is often approached using deceiving the listener with a do – re – ma – do melody in E minor, but when the final E is heard, it has become the 7<sup>th</sup> degree of the cadence chord, F major 7<sup>th</sup>. This theme is carried through several colors. The first time it is heard is in the strings. Then, primarily stated in the middle register, we hear it in a wind trio consisting of clarinet, bassoon and horn. The next section is a low rumbling effect where the low strings and bass clarinet make the statement. Lastly, before a quasi-development section, the statement is heard in highest register with the flute, oboe, clarinet, and violins.

This last statement peaks and the piece begins to slightly accelerate and make use of eighth notes in a polyphonic exploration in E minor. After this is established the tonality becomes blurred and cadences are delayed. The first violin and flute seem to be behind a couple measures even though they are considered of the fastest instruments in the orchestra. Eventually the orchestra collides and unites again to build strength, but it is of no use because they seem to have hard trouble finding the original tonality. When they final reach the E minor tonality again, they are exhausted and gradually fade away to the final cadence where we hear the two thematic chords simultaneously: strings – E minor, high winds – F major.

**Determining what's next**  
a slow movement for chamber orchestra

The image shows a musical score for a chamber orchestra, measures 54 through 60. The score is arranged in a standard orchestral format with staves for woodwinds, brass, and strings. The key signature is two sharps (D major) and the time signature is 3/4. The woodwind section (Flute, Oboe, English Horn, Bassoon, Clarinet in Bb, Bass Clarinet) and Horn in F are mostly silent, indicated by rests. The string section (Violin I, Violin II, Viola, Cello, Contrabass, Cello Solo) is active. The Violin I part begins at measure 54 with a *p* dynamic, marked *ad tasto* and *ord*. It features a melodic line with dynamics ranging from *p* to *mf* and *mp*. The Violin II part also begins at measure 54 with a *p* dynamic and *ad tasto* marking. The Viola part begins at measure 54 with a *mf* dynamic. The Cello and Contrabass parts begin at measure 54 with a *p* dynamic and *ad tasto* marking. The Cello Solo part is silent throughout the measures. A tempo change to *♩ = 60* is indicated at the beginning of measure 60.

12  
 Fl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 Ob.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 E. Hn.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 Bsn.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 B-Cl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 B. Cl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 Hn.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 Vln. I  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 Vln. II  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 Vla.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 Vc.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 Cb.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 Solo Cello  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

23  
Fl.     *pp*     *p*     *pp*

Ob.

E. Hn.

Bsn.     *pp*     *p*     *pp*

B-Cl.     *pp*     *p*

B. Cl.

23  
Hn.     *pp*     *p*

23  
Vln. I     *f*     *ff*     *pp*     sul tasto

Vln. II     *mp*     *p*     *ff*     *pp*     sul tasto

Vla.     *f*     *ff*     *pp*     sul tasto

Vc.     *mf*     *f*     *ff*     *pp*     sul tasto

Cb.     *mp*     *f*     *ff*     *pp*     sul tasto

23  
Solo Cello



34

Fl.

Ob.

E. Hn.

Bsn.

B-Cl.

B. Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo Cello

This page of a musical score contains the following instruments and parts:

- Fl. (Flute):** Rests throughout the section.
- Ob. (Oboe):** Rests throughout the section.
- E. Hn. (English Horn):** Rests throughout the section.
- Bsn. (Bassoon):** Starts with a dynamic of *f*, then *p*, and *pp*.
- B-Cl. (Bass Clarinet):** Starts with a dynamic of *f*, then *p*, and *pp*.
- B. Cl. (Bass Clarinet):** Starts with a dynamic of *f*, then *p*, *mf*, *f*, *mf*, and *mp*.
- Hn. (Horn):** Starts with a dynamic of *f*, then *p*, and *pp*.
- Vln. I (Violin I):** Rests throughout the section.
- Vln. II (Violin II):** Rests throughout the section.
- Vla. (Viola):** Starts with *pizz* (*mp*), then *arco* (*mp*), *mf*, *p*, *mp*, *mf*, and *mp*.
- Vc. (Violoncello):** Starts with *pizz* (*mp*), then *arco* (*mp*), *mf*, *mp*, *mf*, and *mp*.
- Cb. (Cello):** Starts with *pizz* (*mp*), then *arco* (*mp*), *mf*, *mp*, *mf*, and *mp*.
- Solo Cello:** Rests throughout the section.

54

Fl. *p* *mp* *mf* *f*

Ob. *pp* *p* *mp* *mf* *p* *mf* *f*

E. Hn.

Bsn. *mf* *pp*

B♭ Cl. *pp* *p* *mp* *mf* *mf* *f*

B. Cl. *mf* *mp* *mf* *p*

Hn. *mf* *p*

Vln. I *p* *mp* *mp* *mf* *mp*

Vln. II *p* *mp* *mf* *f*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Solo Cello

Fl. *mf* *f* *ff* *p* *accel.* ♩ = 70

Ob. *mf* *mp* *f* *ff* *p*

E. Hn.

Bsn. *accel.* *mp* *f* ♩ = 70

B. Cl. *mf* *p* *f* *ff* *p* *mp* *f* ♩ = 70

B. Cl. ♩ = 70 *mf*

Hn. *p* *accel.* *mf* ♩ = 70 *p*

Vln. I *f* *mf* *ff* *p*

Vln. II *mf* *ff* *p*

Vla. ♩ = 70 *mf* *p* *mf*

Vc. *p* *accel.* *mf* *mp* ♩ = 70

Cb.

Solo Cello *accel.*

73

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

E. Hn.

Bsn. *mf* *p*

B. Cl. *mp* *f* *mf* *f* *mf* *f*

B. Cl. *mp* *pp* *mp* *pp*

74

Hn. *f* *mf* *f* *p*

75

Vln. I *mf* *f* *mp* *f* *mf* *f* *mf* *f*

Vln. II *mf* *f* *mp* *f* *mf* *p*

Vla. *f* *mpf* *mf* *p*

Vc. *p* *mp* *f* *pizz* *f* *mf* *mf* *mp*

Cb. *pizz* *mp* *pp* *p* *pp* *f* *mf* *mf* *mp*

76

Solo Cello

Fl. *mf* *mp* *f* *ff* *f* *mf*

Ob. *mf* *mp* *f* *ff* *f* *p*

E. Hn. *ff* *f* *mf*

Bsn. *ff* *f* *mf*

B. Cl. *f* *mf* *mf* *f* *p*

B. Cl. *mf* *f* *mf*

Hn. *mp* *ff* *mf* *ff* *f* *solo*

Vln. I *ff* *mf*

Vln. II *mf* *ff* *f* *pp*

Vla. *mf* *ff* *f* *pp*

Vc. *arco* *ff* *f*

Cb. *arco* *ff* *f*

Solo Cello *arco* *solo* *ff* *f*

*ff*

This musical score page contains ten staves, each with a dynamic marking. The staves are labeled on the left as follows: Fl., Ob., E. Hn., Bsn., Bb. Cl., B. Cl., Hn., Vln. I, Vln. II, Vla., Vc., Cb., and Solo Cello. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings are: Fl. (mp, mp, mf, mp, mf, ff, f), Ob. (none), E. Hn. (f), Bsn. (p, pp, mp, p, f, mf), Bb. Cl. (p, mf, mp, mf, ff, f), B. Cl. (p, pp, f, mf), Hn. (mf, mp, pp, f, mf), Vln. I (mp, f, mf), Vln. II (mf, mp, mf, f), Vla. (p, pp, mf, f), Vc. (mf, p, f), Cb. (mf, p, f), and Solo Cello (mf, mp, pp). The measures are numbered 180 through 189 at the beginning of each staff.

Fl. *mf* *mp* *pp*

Ob.

E. Hn. *p* *mp* *pp*

Bsn. *mp* *p*

B. Cl. *mp* *p* *mp* *mf* *mp* *p*

B. Cl. *mp* *mp* *p* *pp* *p*

Hn. *mf* *pp*

Vln. I *mp* *p*

Vln. II *mp* *pp*

Vla. *f* *mp* *pp*

Vc. *mf* *mp* *p* *mp*

Cb. *mf* *mp*

Solo Cello



Musical score for orchestral instruments, starting at measure 122. The score includes parts for Flute (Fl.), Oboe (Ob.), Horns (Hn.), Bassoon (Bsn.), Clarinets (B. Cl. and B. Cl.), Violins I and II (Vln. I and Vln. II), Viola (Vla.), Violoncello (Vc.), and Solo Cello (Solo Cello). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *mp*, *p*, and *pp*. The Solo Cello part is mostly silent, indicated by rests.

This musical score page features the following instruments and parts:

- Fl. (Flute):** Part 1, starting at measure 134 with dynamics *p* and *pp*.
- Ob. (Oboe):** Part 1, starting at measure 134 with dynamics *p* and *pp*.
- E. Hn. (English Horn):** Part 1, starting at measure 134.
- Bsn. (Bassoon):** Part 1, starting at measure 134.
- B♭ Cl. (B-flat Clarinet):** Part 1, starting at measure 134 with dynamics *p* and *pp*.
- B. Cl. (B Clarinet):** Part 1, starting at measure 134.
- Hn. (Horn):** Part 1, starting at measure 134.
- Vln. I (Violin I):** Part 1, starting at measure 134 with dynamics *p*, *mp*, and *p*.
- Vln. II (Violin II):** Part 1, starting at measure 134 with dynamics *pp* and *p*.
- Vla. (Viola):** Part 1, starting at measure 134 with dynamics *p*.
- Vc. (Violoncello):** Part 1, starting at measure 134 with dynamics *p*.
- Cb. (Contrabass):** Part 1, starting at measure 134 with dynamics *p*.
- Solo Cello:** Part 1, starting at measure 134.

## Vita

Matthew Golombisky attended the University of North Carolina at Asheville where he studied bass performance, jazz, and classical music, emphasizing 20<sup>th</sup> century classical music and modern jazz studying with Eliot Wadopian, Greg Alewine, Dr. Joyce Dorr, and Tim Haden. At UNC-A, he became the music department's hired music theory tutor. He graduated with the award of *Distinction in Music* in May of 2001. He was an instructor and event organizer at The Asheville Music School where he taught private and group trumpet, bass, music theory and improvisation courses.

In October of 2001, he relocated to New Orleans to explore an even more diverse environment. He quickly became a full-time working musician, eventually finding himself in twelve different groups at a time, several of which recorded full-length CDs and have played all over the country and even Germany. In the spring of 2004, he started the M.M. program with Dr. Jerry Sieg at the University of New Orleans. In August of 2005, after hurricane Katrina, he moved to Chicago, and Northwestern University for a semester. Currently in Chicago, he is a steadily performing bassist and composer.