

RICE UNIVERSITY

**The Evening Shadow
for Symphony Orchestra**

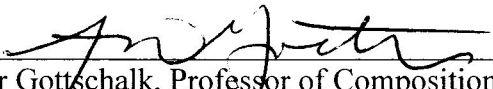
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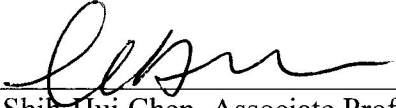
Christopher Walczak

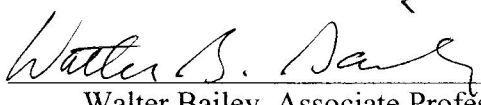
A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE

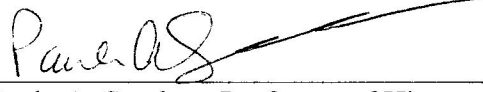
Doctor of Musical Arts

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HOUSTON, TEXAS
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Christopher Walczak

ABSTRACT - Doctoral Thesis, Spring 2013

The Evening Shadow for Symphony Orchestra

The Evening Shadow, a six-minute work for symphony orchestra, is a short symphonic poem composed with the intent of evoking a sensation of lament and eventual deliverance. Drawing from the “Neapolitan Complex” found in Beethoven’s string quartet in C-sharp minor, op. 131 (exploitation of the semitone between C#-D), I attempted to create a dramatic “storyline” utilizing the semitone relation between E and F. From a programmatic standpoint, upward motion from E to F is meant to represent yearning (mm. 5-6, violins, mm. 14-15, violin/vibraphone, m. 18, cello, embedded in m. 20, flute 2) while downward motion from F to E (mm. 110-113, brass) symbolizes rescue and redemption.

Motivic transformation was paramount to the construction of *The Evening Shadow*. Five primary motives are stated and developed. The first appears in the solo violin from mm. 3-4 and is transformed at m. 44 in the oboe and 2nd violins. The second motive is stated in mm. 9-12 in the 1st violins, and returns in canon from mm. 96-106. The third motive appears in the oboe in mm. 29-30 and is developed extensively (mm. 41-42, 47-48, 110-113). The fourth motive is stated in the 1st violins at m. 33 and returns in m. 52 in the 2nd violins. The final motive is first heard in the horns in mm. 39-40 and ends the piece from mm. 127-129. The motivic transformations make use of transposition, modal “adjustment,” and built-in rubato effects, as well as a large degree of fragmentation and recombination.

Traditional contrapuntal technique was utilized throughout the work. Global harmonic motion of the piece, which makes use of skeletal tonic/dominant relations, can be heard as a progression through the following “tonicizations” and respective modalities: E/F (pitch-centric, no modality, mm. 1-33), D (Dorian, mm. 34-55), A (Dorian, mm. 52-54), E (pseudo-Phrygian, mm. 65-87), C (Mixolydian, mm. 108-121), G (Mixolydian, mm. 127-132), and E/F (pitch-centric, no modality, mm. 133-137). Atonal pitch-class set sonorities were used as structural rhetoric throughout. The aggregate collection, drawing from dodecaphonic theory, is used sparingly both melodically (mm. 16-17, violins and violas), and harmonically (mm. 2-3, 64, 66, 69, 137).

Conceptual difficulties arise from orchestrational considerations in a contemporary work due to the broad array of possibilities demonstrated in the scores that span the history of orchestral music. I sought to create a hybrid of advanced traditional orchestration (Mahler, Strauss) and texturalist practices (Lutoslawski, Ligeti).

Christopher Walczak

The Evening Shadow

(2013)

For Symphony Orchestra

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The Evening Shadow

(2013)

For Symphony Orchestra

duration: ca. 6'

Instrumentation

3 Flutes (second doubling Piccolo)	Tuba
3 Oboes (third doubling English Horn)	Timpani
3 Bb Clarinets (third doubling Bass Clarinet)	Percussion (3 players)
3 Bassoons (third doubling Contrabassoon)	Celesta
4 F Horns	Piano
3 C Trumpets	Harp
2 Trombones	Strings
Bass Trombone	

Percussion

Player 1: Xylophone, Glockenspiel, Small Suspended Cymbal, Low Floor Tom-tom, 3 Crotales (written f4, e5, f5)

Player 2: Vibraphone, Medium Suspended Cymbal, Chinese Cymbal, Metal Plate, Medium Tam-tam (shared), 2 Congas

Player 3: Bass Drum, Large Suspended Cymbal, Riveted/Sizzle Cymbal, Medium Tam-tam (shared), 5 Tom-toms, Brake Drum

Notes

The score is in C. Standard octave transpositions are in effect for Piccolo, Contrabassoon, Celesta, Glockenspiel, Crotales, Xylophone, and Double Bass.

Accidentals never carry past a barline. Accidentals are always active for the entire measure that they are stated in unless redefined by another accidental. They are often reiterated within a measure for the sake of clarity, or stated unnecessarily (in cautionary circumstances) to avoid instinctive tonal associations.

Articulations are to be treated as follows:



The tenuto marking simply serves as a milder accent than the conventional one (>), yet in certain cases the traditional interpretation is called for; the discrepancy is contextually inferable. A note articulated by both staccato and tenuto symbols calls for the note to sound slightly longer than staccato. The marcato articulation denotes a heavier accent than the conventional one, therefore the accented marcato represents the strongest accent possible. The last figure above (<>) requires a “leaning” into and out of a note with a rapid and pronounced crescendo and decrescendo.

The Evening Shadow

Score in C

♩ = 88

Christopher Walczak

Flute I, III

Flute II

Piccolo

Oboe I, II

English Horn

B♭ Clarinet I, II

Bass Clarinet

Bassoon I, II

Contrabassoon

Horn in F I, III

Horn in F II, IV

Trumpet in C I

Trumpet in C II, III

Trombone I, II

Bass Trombone

Tuba

Timpani

Percussion I

Xylophone

To Glock.

Percussion II

Vibraphone hard mallets

Medium Sus. Cymbal soft beaters

I. v.

To Vib.

Percussion III

Bass Drum

To Cym.

Celesta

Piano

Harp

Violin I

Violin II

Viola

Cello

Contrabass

8 $\frac{4}{4}$

Fl. I

Picc.

Ob. I

Eng. Hn.

Cl. I

B. Cl.

Bsn. I

Bsn. II

Cbsn.

Hn. I, III

Hn. II, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn. Tba.

Timp.

Perc. I

Perc. II

Perc. III

Cel.

Pno.

Hp.

8 $\frac{4}{4}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

1. *pp < mp >* *pp < > pp < >* *mf < f*

To Fl.

Picc. *pp < mp >* *pp < > pp < >*

Ob. I *ppp* *p*

Ob. II *pp < mp >* *pp < >* *mp* *f*

Eng. Hn. *pp < mp >* *pp < > pp < >* *mp* *mf*

Cl. I *n < p >* *mp* *mp* *mf*

Cl. II *n < p >* *mp* *f* *> p*

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

Bsn. I *pp < >* *mp* *mf > p*

Bsn. II *pp < mp >*

Cbsn. *p* *ppp*

1. *pp < mp >* *f* *ppp*

2. *pp < mp >*

"whisper" mute *p < mp > p*

2. *mf*

mp *mf*

B. Tbn. *mf*

mp *mf*

Glockenspiel

To Fl.

Vibraphone bowed, l. v. *p*

To Congas

Large Suspended Cymbal *pp* *mp* *choke*

Cel. *mp* *mf*

Pno. *mp* *mf*

Hp. *f*

D# C Bb
E F# G Ab

13

div. *pp < p > n* *pp < mp >* *pp < > pp < >* *mp sub.* *f*

unis.

Vln. II *pp < p >* *pp* *mp* *p* *mp sub.* *f*

div. *pp < mp >* *pp < >* *mp* *f*

arco *pp < >* *mp* *f*

unis. *f* *pp*

div. *pp < >* *mp* *f* *mp* *p*

arco *mp* *f*

mp *f* *mp*

19 $\frac{3}{4}$ $\frac{4}{4}$

Fl. I *mp* *mf*

Fl. II *p* *f* *mp*

Fl. III *mp*

Ob. I *f* *mf*

Ob. II *mf*

Cl. I *mf* *mp*

Cl. II *mf*

B. Cl. *pp* *mf*

Bsn. I *mp* 3

Bsn. II *mf* 3

Hn. I, III *f* a2

Hn. II, IV *mf* a2

Tpt. I *f* senza sord.

Tpt. II, III *f* 2.

Tbn. I, II *mf* 3 5 3 3 *p* *ff*

B. Tbn. Tba. *mf* con sord. *p* *ff*

Timp. *ff*

Perc. I *ff* Xylophone

Perc. III *p* Sizzle/Riveted Cymbal

Pno.

Hp. *f* *mp*
D# C# B
E F Gb A#

Vln. I *ppp* *mf* *sffz* *pp* *f* *mf* arco div.

Vln. II *ppp* *mf* *sffz* *pp* *f* *mf* arco div.

Vla. *ppp* *mf* *sffz* *pp* *f* *mf* arco div.

Vc. *sffz*

Cb. *pp*

23 **3/4** **A** **4/4** ♩ = 80 **3/4** **4/4**

Fl. I *mf*

Fl. III *mp* 5

Ob. I *p* 3 3

Cl. I *mf* 1. *mp* 7

Bsn. I *ppp* *mp*

Bsn. II *mp* *ppp*

Cbsn. *mp* *mf*

Hn. I, III

Hn. II, IV *mp* 4. 3 3

Tpt. I *mp* 3 3

Tbn. I, II *f*

B. Tbn. Tuba (senza sord.) *mf*

B. Tbn. (con sord.) *f*

Timp. *mf* *pp*

Perc. I Small Suspended Cymbal (triangle beater - fast scrape) *p* To Tom-tom.

Perc. II Congas *mp* *pp*

Perc. III *mf* *mp* *p* Tam-tam *l.v.* To B. D.

Pno. *p*

Hp. *p*

23 **3/4** **A** **4/4** unis. pizz. **3/4** **4/4**

Vln. I *pp*

Vln. II *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

Cb. *pp*

31 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. I

Ob. I

Eng. Hn.

Cl. I

Bsn. I

Bsn. II

Cbsn.

Hn. I, III

Hn. II, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn. Tba.

Timp.

Perc. I

Perc. II

Perc. III

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp < *p*

pp

ppp < *mp* > *n*

p

ppp < *mp* > *n*

p

p

p

pp < *p* > *ppp*

pizz.

Low Floor Tom-tom
medium yarn mallets

Vibraphone
medium yarn mallets

Bass Drum

To Cro.

To Tom-tom

arco

p

ppp

p

pp

ppp

p

pp

p

ppp

pizz.

D# C Bb
E F G Ab

39 $\frac{4}{4}$

Fl. I. *mp* < *f*

Fl. II. *mp* < *f*

Ob. I. *p*

Ob. II. *p*

Eng. Hn.

Cl. I. *p* *mp* < *f*

Cl. II. *p*

B. Cl.

Bsn. I. *p* *mp* < *f*

Bsn. II. *p* To Bsn.

Cbsn. *p*

Hn. I, III. 1. *p* *mf* *f*

Hn. II, IV

Tpt. I

Tpt. II, III

Tbn. I, II. *pp* senza sord.

B. Tbn. Tba. *pp* Tba. (senza sord.)

Timp.

Perc.

Perc. II

Perc. III

Pno.

39 $\frac{4}{4}$

Vln. I. *mp sub.* *mf* *f* *p sub.*

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

Vla. *mp* *mf* *f* *p sub.*

Vc. *mp* *mf* *f* *p sub.*

Cb. *mp* *mf* *f* *p sub.*

45 **B** $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. I. *ppp*

Fl. II. *ppp*

Ob. I.

Ob. II.

Eng. Hn.

Cl. I. *ppp* *f* a3

Bsn. I. *ppp* *f*

Bsn. II. *ppp* *f*

Cbsn. *f* Bassoon

Hn. I, III

Hn. II, IV *f* 2.

Tpt. I *f* 1.

Tpt. II, III

Tbn. I, II *f* 1. senza sord. 2. senza sord.

B. Tbn. Tba.

Timp. *ppp* *pp* *mf*

Cel. *p*

Pno. *p* Ped. 8^{va} *mf*

Hp. *f* 8^{va} *f*
D C B
Eb F G# A

45 **B** $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. I. *f*

Vln. II. *f* *un.*

Vla. *solo, 1st chair* *tutti* *f*

Vc. *un.* *arco* *f*

Cb. *pizz.* *arco* *f*

52 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. I, III *ff* 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. II *ff* 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ To Picc.

Ob. I *ff* a2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Eng. Hn. *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cl. I (a3) *ff* 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Bsn. I *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Bsn. II *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Bsn. III *ff* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Hn. I, III *f* a2 3 $\frac{3}{4}$ 1. $\frac{4}{4}$ $\frac{3}{4}$ *mf*

Hn. II, IV $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Tpt. I "whisper" mute *n* \leftarrow *p*

Tpt. II, III $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Tbn. I, II *f* a2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

B. Tbn. Tba. *f* a2 senza sord. Tba. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Timp. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. I (Vibraphone) bowed, l. v. *ppp* \leftarrow *p*

Perc. II $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. III $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Pno. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Hp. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. I *sul G* $\frac{4}{4}$ 3 $\frac{3}{4}$ *sul G* $\frac{4}{4}$ *mf* *mp* *p* *ppp* $\frac{3}{4}$

Vln. II 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *mf* *mp*

Vla. *sul G* $\frac{4}{4}$ 3 $\frac{3}{4}$ *sul G* $\frac{4}{4}$ *mf* *mp* *p* *ppp*

Vc. *div.* $\frac{4}{4}$ *unis.* $\frac{3}{4}$ *div.* $\frac{4}{4}$ $\frac{3}{4}$ *mf* *mp* *p* *ppp*

Cb. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *mf* *mp* *ppp*

♩ = ♩
 (♩ = 140)
 4/4 Prestissimo C

61

Fl. I

Fl. II

Fl. III

Ob. I

Ob. II

Eng. Hn.

Cl. I

Cl. II

B. Cl.

Bsn. I

Bsn. II

Bsn. III

Hn. I, III

Hn. II, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn. Tba.

Timp.

Perc. I

Perc. II

Perc. III

Piccolo

senza sord.

Crotale bowed, l. v.

Metal Plate

Low Floor Tom-tom

To Cbsn.

To Tom-toms

n *p* *n*

n *p* *ppp*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

pp *mp* *f*

mp *f*

mp *f*

61

Vln. I

Vln. II

Vla.

Vc.

Cb.

(div.)

ppp *p* *ppp* *mf*

ppp *p* *ppp* *mf*

ppp *p* *ppp* *mf*

ppp *p* *ppp* *mf*

ppp *p* *ppp* *mf*

68

Fl. I, III

Ob. I, II

Eng. Hn.

Cl. I, II

Bsn. I

Hn. I, III

Hn. II, IV

Tpt. I

Tpt. II, III

Tbn. I, II

B. Tbn. Tba.

Timp.

Crot.

Anv.

Perc. III

Cel.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp *mf*

ppp *mf*

mf solo

pp *f* *pp*

pp *f* *pp*

con sord.(straight mute)

con sord.(straight mute)

Congas

Tom-toms

mp

mp

mp

mp unis.

pizz.

mp

74 3/4

Fl. I, III
Picc.
Ob. I
Ob. II
Eng. Hn.
Cl. I
Cl. II
B. Cl. To B. Cl.
Bsn. I
Bsn. II
Hn. I, III
Hn. II, IV
Tpt. I
Tpt. II, III
Tbn. I, II
B. Tbn. Tba.
Timp.
Perc. I Glockenspiel
Perc. II Chinese Cymbal
Perc. III
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

84

3/4

Fl. I, III
Picc.
Ob. I
Ob. II
Eng. Hn.
Cl. I
Cl. II
B. Cl.
Bsn. I
Bsn. II
Cbsn.

Hn. I, III
Hn. II, IV
Tpt. I
Tpt. II, III
Tbn. I, II
B. Tbn.
Tba.
Timp.

Perc. I
Perc. II
Perc. III
Pno.

(Glockenspiel)
Chinese Cymbal

84

3/4

Vln. I
Vln. II
Vla.
Vc.
Cb.

arco
pp
arco
pp

D

rit. - - - - -

89

4/4

Fl. I, III *f* *mp* 3 3

Picc. *f*

Ob. I *f* *mp*

Ob. II *f*

Eng. Hn. *f*

Cl. I

Bsn. I *f*

Bsn. II *f*

Hn. I, III *mf*

Hn. II, IV *mf*

Tpt. I *mf*

Tpt. II, III *mf*

Tbn. I, II *mf*

B. Tbn. Tba. *mf*

Timp.

Perc. I *mp* 3

Perc. II

Perc. III

Cel. *mp*

Pno. *mp* 5 5

Hp. *mp*

D Bb C
E F G Ab

D

rit. - - - - -

89

4/4

Vln. I *pizz.* *arco* *mp*

Vln. II *pizz.* *arco* *mp*

Vla. *pizz.* *arco* *mp*

Vc. *pizz.* *arco* *mp*

Cb. *(pizz.)* *arco* *mp*

p

Tempo I
♩ = 88

4/4

94

Fl. I, III
Picc.
Ob. I
Eng. Hn.
Cl. I
Bsn. I
Cbsn.

Hn. I, III
Hn. II, IV
Tpt. I
Tpt. II, III
Tbn. I, II
B. Tbn. Tba.

Timp.

Perc. I
Perc. II
Perc. III

Medium Suspended Cymbal
pp ————— mp
choke

Pno.

Hp.

D# C Bb
E F G A
p ————— gliss.

Tempo I
♩ = 88

4/4

94

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
cresc. poco a poco
p
mf > p < mp
p
mp > n
p
mp > n
mf
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
mf
cresc. poco a poco

♩ = ♩
♩ = 92 Slightly faster

102

Fl. I, III
Picc.
Ob. I
Eng. Hn.
Cl. I
Cl. II
Bsn. I
Cbsn.
Hn. I, III
Hn. II, IV
Tpt. I
Tpt. II, III
Tbn. I, II
B. Tbn. Tba.
Timp.

mp *mf* *pp*
mp *mf* *pp*
mp *mf* *pp*
mp *mf* *pp*
f *pp*
mp *mf* *pp*
mp *mf* *pp*
ppp *ff* > *|| dampen*

a2
senza sord.
1.
l.v.
choke

102

Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mf* *f*
f *mf* *f*
f *mf* *f*
f *mf*
f *mf*

|| dampen

112

Fl. I, III Picc. Ob. I Eng. Hn. Cl. I Bsn. I Cbsn.

Hn. I, III Hn. II, IV Tpt. I Tpt. II, III Tbn. I, II B. Tbn. Tba. Timp.

Perc. I Perc. II Perc. III Pno. Hp.

112

Vln. I Vln. II Vla. Vc. Cb.

$\text{♩} = \text{♩}$
(♩ = 88)

126 1.

12 8

Fl. I *f*

Picc.

Fl. III *mf*

Ob. I *f*

Ob. II *mf*

Eng. Hn. *ff*

Cl. I *f*

Cl. II *ff*

B. Cl. *f*

Bsn. I *ff*

Bsn. II *ff*

Cbsn. *ff*

Hn. I, III *ff* a2

Hn. II, IV *ff* a2

Tpt. I *f*

Tpt. II, III *f*

Tbn. I, II *f*

B. Tbn. Tba. *f* (B. Tbn.) *p*

Timp. *ff*

Perc. I *f* To Glock.

Perc. II *mf*

Perc. III *f*

$\text{♩} = \text{♩}$
(♩ = 88)

126

12 8

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *ff*

Cb. *ff*

