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L'Écoulement for Orchestra

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FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

L'ÉCOULEMENT

for Orchestra

By

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TABLE OF CONTENTS

Abstract	iv
Instrumentation	v
L'ÉCOULEMENT	1
BIOGRAPHICAL SKETCH	16

ABSTRACT

L'Écoulement (Flow) is a one-movement work for orchestra based upon a three-note *idée fixe* which expands, grows, and develops over the course of the piece. As the title suggests, this work presents a continuous flow of motivic development and transformations of harmony, color, and orchestration. Though written and intended to be played by full orchestra, *L'Écoulement* combines orchestrational techniques for both chamber and larger ensembles, flowing between fuller and thinner textures.

The three-note motive is presented first in the strings and vibraphone then it proceeds to grow and develop through instrumental solos and contrapuntal textures. After presented in its full form, the motive is deconstructed, leaving only fragments as the piece draws to a close. The duration of *L'Écoulement* is approximately 8 minutes.

INSTRUMENTATION

Flutes 1 and 2
Oboes 1 and 2
Clarinets 1 and 2 in Bb
Bass Clarinet in Bb

Horns 1, 2, 3, 4 in F
Trumpets 1 and 2 in C
Trombones 1 and 2
Tuba

4 Timpani

Percussion:

Player 1: Timpani, Snare Drum

Player 2: Vibraphone, Xylophone,
Tom-Tom, Tenor Drum

Player 3: Marimba, Bass Drum, Suspended
Cymbal

Strings

duration: ~8 minutes

L'Écoulement

for Orchestra

Sarah Zipperer Gaskins

♩ = 54

This musical score is for the orchestral piece "L'Écoulement" by Sarah Zipperer Gaskins. It is written in C major and 4/4 time, with a tempo of 54 beats per minute. The score is divided into several sections of instruments:

- Woodwinds:** Flute 1 and 2, Oboe, Clarinet in B♭ 1 and 2, and Bass Clarinet. The woodwinds enter in the fifth measure with a complex, flowing melodic line, marked *ppp* and *pp*.
- Brass:** Horn in F 1-4, Trumpet in C 1-2, Trombone 1-2, and Tuba. These instruments are currently silent in this section.
- Percussion:** Percussion 1 (Vibraphone, soft mallets) and Percussion 2 (Marimba, soft mallets). Percussion 2 has a rhythmic pattern starting in the fifth measure, marked *p*. Percussion 3 has a complex rhythmic pattern starting in the fifth measure, marked *p*, *s*, *mp*, *s*, and *p*.
- Strings:** Violin I and II, Viola, Cello, and Contrabass. The strings are playing a sustained, low-frequency accompaniment, marked *pp*. The Cello and Contrabass parts are marked *div.* (divisi).

The score is presented in a standard orchestral layout with staves for each instrument, showing the first five measures of the piece.

Fl. 1 *ppp* *ppp* < *p* > *ppp* < *p* > *ppp* < *p* *n*

Fl. 2 *ppp*

Ob.

B.Cl. 1 *ppp* *ppp* < *p* > *ppp* < *p* > *ppp* < *p* *n*

B.Cl. 2 *ppp*

B.Cl.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C.Tpt. 1

C.Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II *pp* *ppp* *pp* *ppp*

Vla. *p*

Vc. *n* *pp* *pp* *pp*

Cb. *n* *p* *p*

Fl. 1
Fl. 2
Ob.
B-Cl. 1
B-Cl. 2
B. Cl.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

Perc. 1
Perc. 2
Perc. 3

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

A

This page of a musical score, labeled '4' and 'A', contains the following parts and markings:

- Fl. 1 & 2:** Flute parts, mostly silent.
- Ob.:** Oboe part with dynamic markings: *p*, *mp*, *p*, *mp*, *p*, *mp*, *mf*, *p*. Includes an *al* (articulation) marking.
- B♭ Cl. 1 & 2:** Clarinet parts, mostly silent.
- B. Cl.:** Bass Clarinet part, mostly silent.
- Hn. 1-4:** Horn parts, mostly silent.
- C Tpt. 1 & 2:** Trumpet parts, mostly silent.
- Tbn. 1 & 2:** Trombone parts, mostly silent.
- Tuba:** Tuba part, mostly silent.
- Perc. 1 & 2:** Percussion parts, mostly silent.
- Perc. 3:** Percussion part with dynamic markings: *p*, *mp*, *p*, *p*, *mp*, *p*, *p*, *mp*, *p*.
- Vln. I & II:** Violin parts with *n* (accents) markings.
- Vla. 1 & 2:** Viola parts with *pp* (pianissimo) markings and *altri* (for other players) and *1st desk div.* (first desk division) markings.
- Vc. 1 & 2:** Violoncello parts with *pp* markings and *altri* and *1st desk div.* markings.
- Cb.:** Contrabass part, mostly silent.

This page of a musical score, numbered 5, covers measures 34 through 41. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), and Bass Clarinet (B. Cl.). The brass section includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), Trumpet 2 (C Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Tuba. The percussion section includes Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The string section includes Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Vc. 2), and Contrabass (Cb.).

Key musical details include:

- Fl. 1:** Starts at measure 34 with a melodic line marked *mp*, which then crescendos to *mf* by measure 37.
- B♭ Cl. 1:** Features a melodic line starting at measure 34 with dynamics *p* and *mp*, then moving to *mf* in measure 37.
- B♭ Cl. 2:** Enters in measure 37 with a melodic line marked *mp*, which fluctuates between *mf* and *mp*.
- B. Cl.:** Enters in measure 37 with a melodic line marked *mp*, which fluctuates between *mf* and *mp*.
- Perc. 3:** Provides a rhythmic accompaniment starting in measure 37, marked *mp* and *mf*.
- Strings:** The string section provides a harmonic and rhythmic foundation, with various textures and dynamics throughout the measures.

Fl. 1 *poco f*

Fl. 2

Ob.

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2 *mp* *mf*

B. Cl. *mp* *mf*

Hn. 1 *p* *mp* *mf*

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1

Perc. 2

Perc. 3 *mp* *mf* *mp* *mp* *mf* *mp* *mf* *mp*

Vln. I *unis.* *pp*

Vln. II *unis.* *pp*

Vla.

Vcl. 1

Vcl. 2

Cb.

B

Musical score for page 7, featuring woodwinds, brass, percussion, and strings. The score is divided into systems. The first system includes Flutes 1 and 2, Oboe, Bass Clarinets 1 and 2, and Bass Clarinet. The second system includes Horns 1, 2, 3, and 4. The third system includes Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The fourth system includes Percussion 1, 2, and 3. The fifth system includes Violin I and II, Viola, Violoncello, and Contrabass. Dynamics include *pp*, *p*, *mp*, and *mf*. Performance instructions include *unis.* and *pp*. A rehearsal mark 'B' is located at the top left.

* Continue to play pitches within the range of G₃-A₄, changing bows when needed.

** Continue to play pitches within the range of D₃-E₄, changing bows when needed.

54

Fl. 1 *pp* ***

Fl. 2 *pp* ***

Ob. *mp* *p* *mp*

B♭ Cl. 1 *pp* *

B♭ Cl. 2 *pp* *

B. Cl. *pp* **

Hn. 1 *mp* *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4

C Tpt. 1 *con sordino* *mp* *p* *mp*

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1 *pp* *p* *pp*

Tom tom

Perc. 2 *pp* *p* *pp* *pp*

Perc. 3 *mp* *mf* *mp*

54

Vln. I *mp*

Vln. II *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb.

* Continue to play pitches within the (sounding) range of F₃-F₄, breathing when needed.

** Continue to play pitches within the (sounding) range of C₃-C₄, breathing when needed.

*** Continue to play pitches within the range of D₄-D₅, breathing when needed.

This page of a musical score, page 9, covers measures 50 through 54. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwinds (Flutes 1 & 2, Oboe, Clarinets in Bb and Bb, Bass Clarinet, Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, and Tuba) and strings (Violins I & II, Viola, Violoncello, and Contrabass) are clearly delineated. The percussion section includes three Percussionists (Perc. 1, 2, 3) and a Tenor Drum. The score features a variety of dynamic markings such as *pp*, *p*, *mp*, *mf*, *f*, and *ppp*, along with performance instructions like *senza sordino* and *mf*. The notation includes complex rhythmic patterns, slurs, and articulation marks. The woodwinds and strings play sustained notes with some melodic movement, while the percussion provides a rhythmic accompaniment with various textures and dynamics.

This page of a musical score, labeled 'II' at the top right, covers measures 60 through 63. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Flutes 1 and 2, Oboe, Bass Clarinets 1 and 2, Bass Clarinet, Horns 1 through 4, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Percussion 1, 2, and 3, Violin 1 and 2, Viola, Violoncello, and Contrabass. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score features a variety of musical notations, including dynamics such as *mf* (mezzo-forte), *f* (forte), *poco f* (poco forte), and *ff* (fortissimo), as well as articulation marks like accents and slurs. Rhythmic patterns include eighth and sixteenth notes, often grouped in beams, and some passages with triplets and quintuplets. The overall texture is dense and dynamic, typical of a late 19th or early 20th-century symphony.

This page of a musical score, numbered 12, contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboe, Bass Clarinets 1 and 2, Bass Clarinet, Horns 1-4, Cor Anglais 1 and 2, Trombones 1 and 2, and Tuba. The brass section includes Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The percussion section includes Snare Drum (snares on), Xylophone, and Bass drum. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *ff*, *f*, *mp*, and *p*. A key signature change to D major is indicated by a 'D' in a box at the top right. The page number '12' is located in the top left corner.

This page of a musical score, numbered 13, contains the following parts and dynamics:

- Fl. 1 & 2:** Flutes 1 and 2, dynamics: *ff*, *f*, *mp*, *n*.
- Ob.:** Oboe, dynamics: *ff*, *mf*, *f*, *mp*.
- B. Cl. 1 & 2:** Bass Clarinets 1 and 2, dynamics: *ff*, *f*, *mf*, *p*.
- B. Cl.:** Bass Clarinet, dynamics: *mp*, *p*, *mp*, *p*.
- Hn. 1 & 2:** Horns 1 and 2, dynamics: *p*, *mp*, *p*.
- Hn. 3 & 4:** Horns 3 and 4, dynamics: *p*, *ppp*.
- CTpt. 1 & 2:** Contrabass Trombones 1 and 2, dynamics: *f*, *mp*.
- Tbn. 1 & 2:** Trombones 1 and 2, dynamics: *mp*.
- Tuba:** Tuba, dynamics: *mp*.
- Perc. 1 & 3:** Percussion 1 and 3, dynamics: *mp*.
- Perc. 2:** Percussion 2 (Vibraphone), dynamics: *mp*.
- Vln. I & II:** Violins I and II, dynamics: *f*, *mf*, *mp*.
- Vla.:** Viola, dynamics: *ff*, *mf*, *mp*.
- Vec.:** Violoncello, dynamics: *ff*, *mf*, *mp*.
- Cb.:** Contrabass, dynamics: *mp*.

E

80

Fl. 1

Fl. 2

Ob.

B. Cl. 1

B. Cl. 2

B. Cl.

mp pp mp p mp p n

mp pp

80

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C. Tpt. 1

C. Tpt. 2

Tbn. 1

Tbn. 2

Tuba

80

Perc. 1

Perc. 2

Perc. 3

p

80

Vln. I

Vln. II

Vla.

Vc.

Cb.

p p p p

This page of a musical score contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboe, Bass Clarinet 1 and 2, and Bass Clarinet. The brass section includes Horns 1 through 4, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The percussion section includes Percussion 1, 2, and 3, with a specific instruction for the third percussionist: "Susp. Cymb. with wire brush". The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *p*, *mp*, *pp*, and *ppp*, and articulation markings like *n*. A rehearsal mark "100" is placed at the beginning of each instrument's staff.

BIOGRAPHICAL SKETCH

Sarah Gaskins, a native of Duluth, GA, is a graduate student at Florida State University currently pursuing a Master of Music degree in the field of composition. She has studied under Clifton Callender and Ladislav Kubik at Florida State. At Furman University, she earned a Bachelor of Music Theory and graduated *cum laude* while studying under Mark Kilstofte. Her works have been performed throughout the Southeast, including performances of *The Grass* by soprano Tamara Matthews and a performance of her *Invention for Oboe and Soprano Sax* for the new music ensemble *eighth blackbird*. Sarah teaches courses in aural skills at Florida State and teaches private violin and viola lessons.