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L'Écoulement for Orchestra

Sarah Gaskins

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FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

L'ÉCOULEMENT

for Orchestra

By

SARAH GASKINS

A Thesis submitted to the
School of Music
in partial fulfillment of the
requirements for the degree of
Master of Music

Degree Awarded:
Spring Semester, 2008

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The members of the Committee approve the Thesis of Sarah Gaskins defended on April 9, 2008.

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Committee Member

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Committee Member

The Office of Graduate Studies has verified and approved the above named committee members.

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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

Score in C

L'Écoulement

for Orchestra

Sarah Zipperer Gaskins

♩= 54

Flute 1
Flute 2
Oboe
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in C 1
Trumpet in C 2
Trombone 1
Trombone 2
Tuba
Percussion 1
Percussion 2
Percussion 3
Violin I
Violin II
Viola
Cello
Contrabass

ppp pp

Vibraphone (soft mallets)

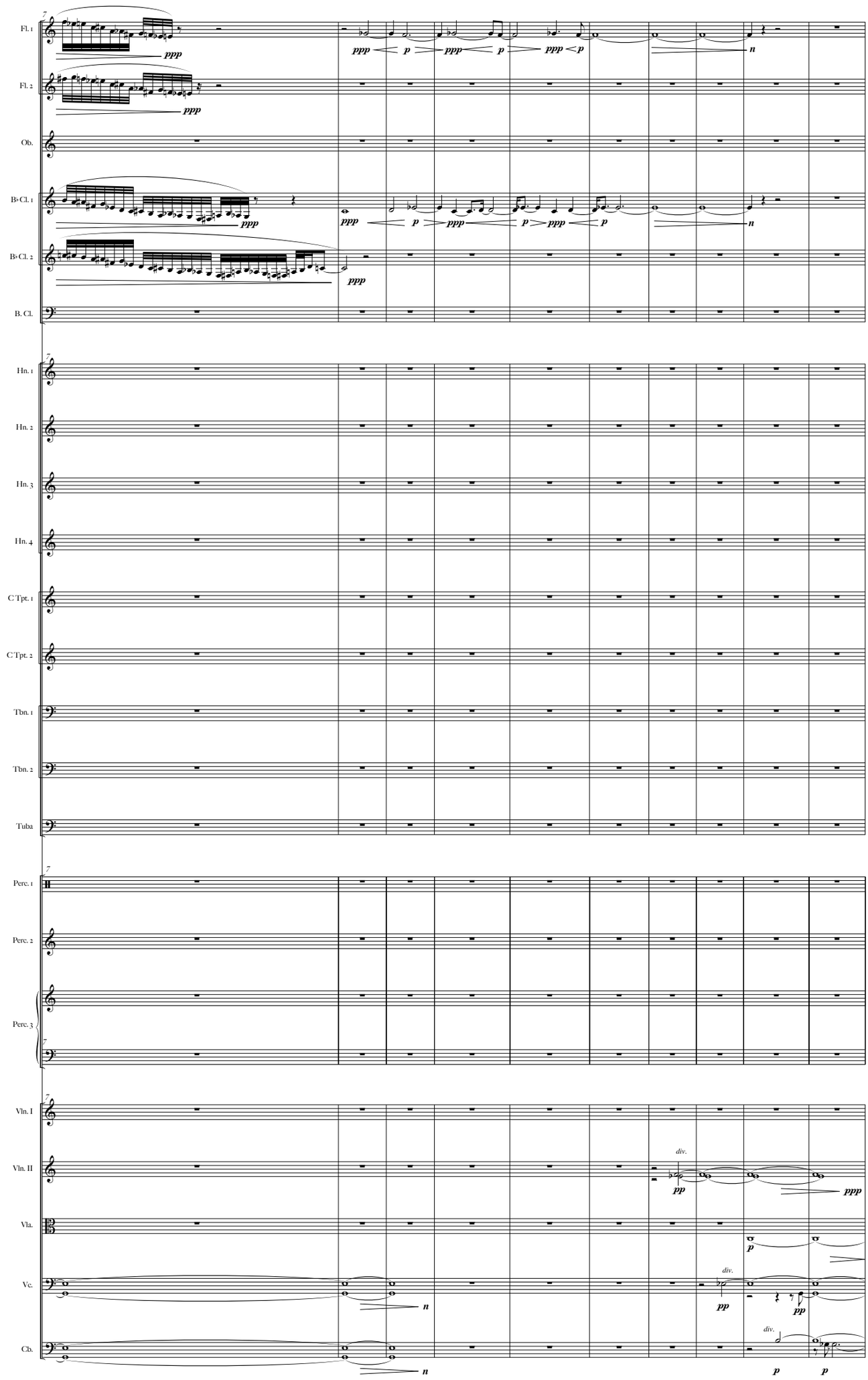
p

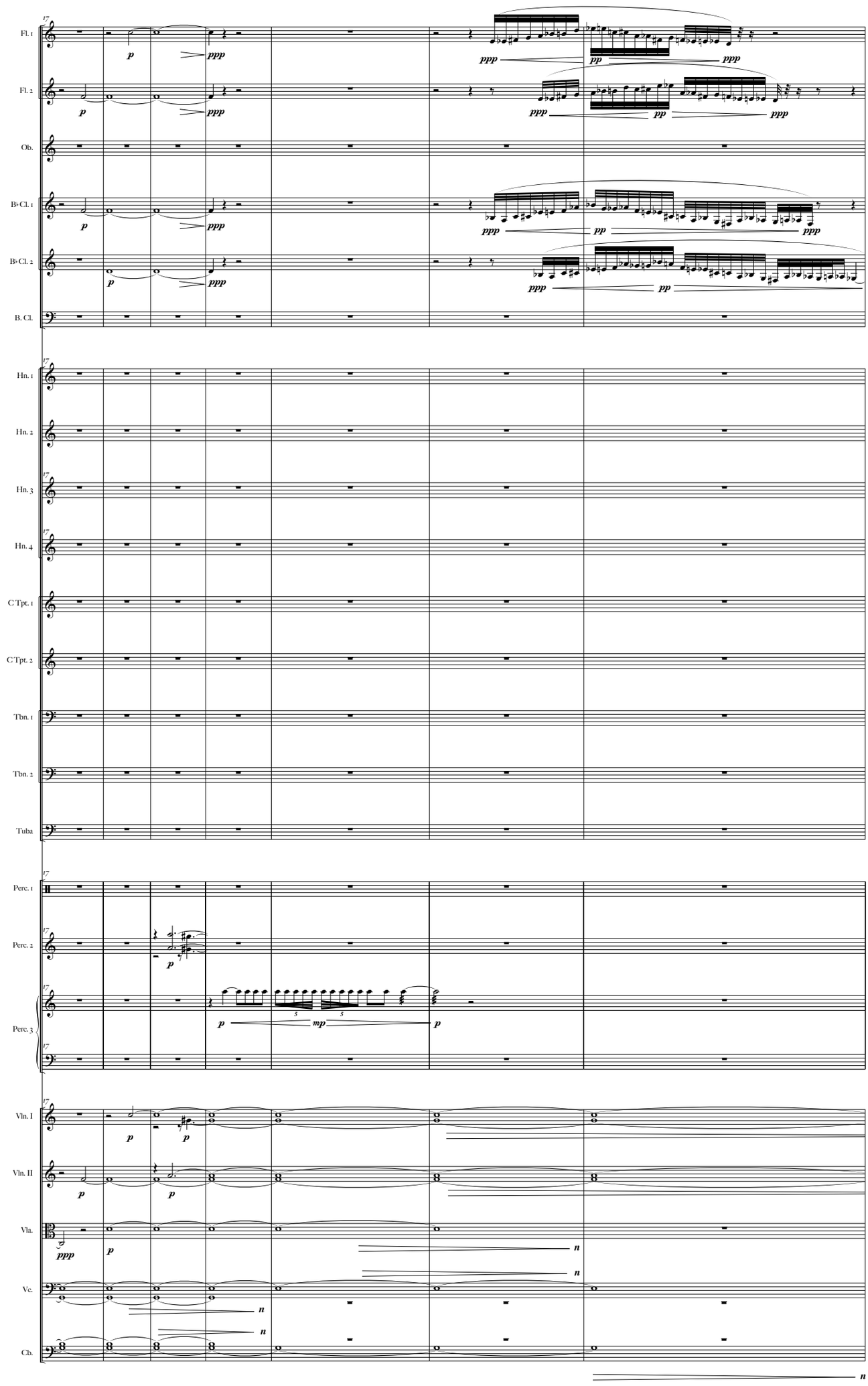
Marimba (soft mallets)

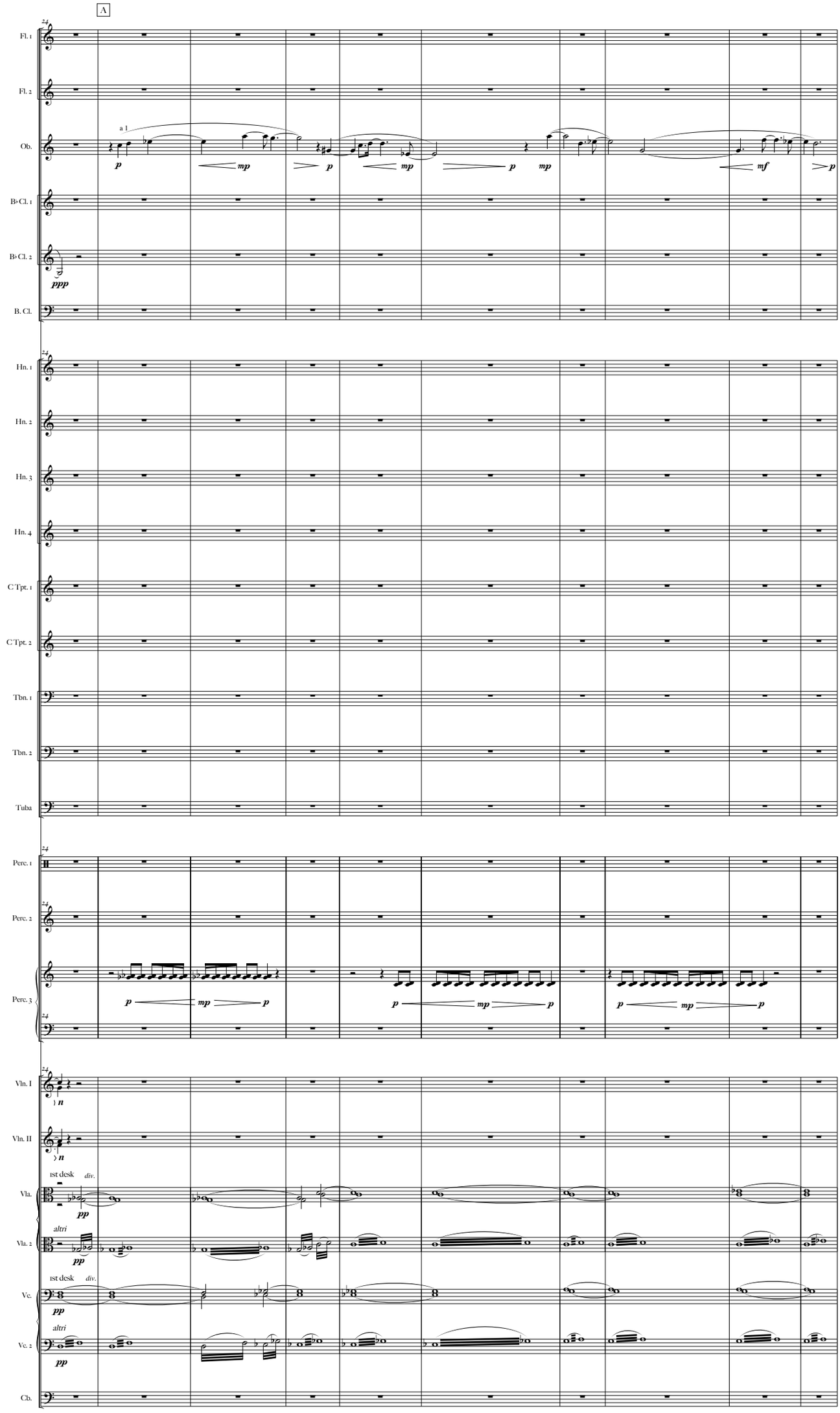
p mp p

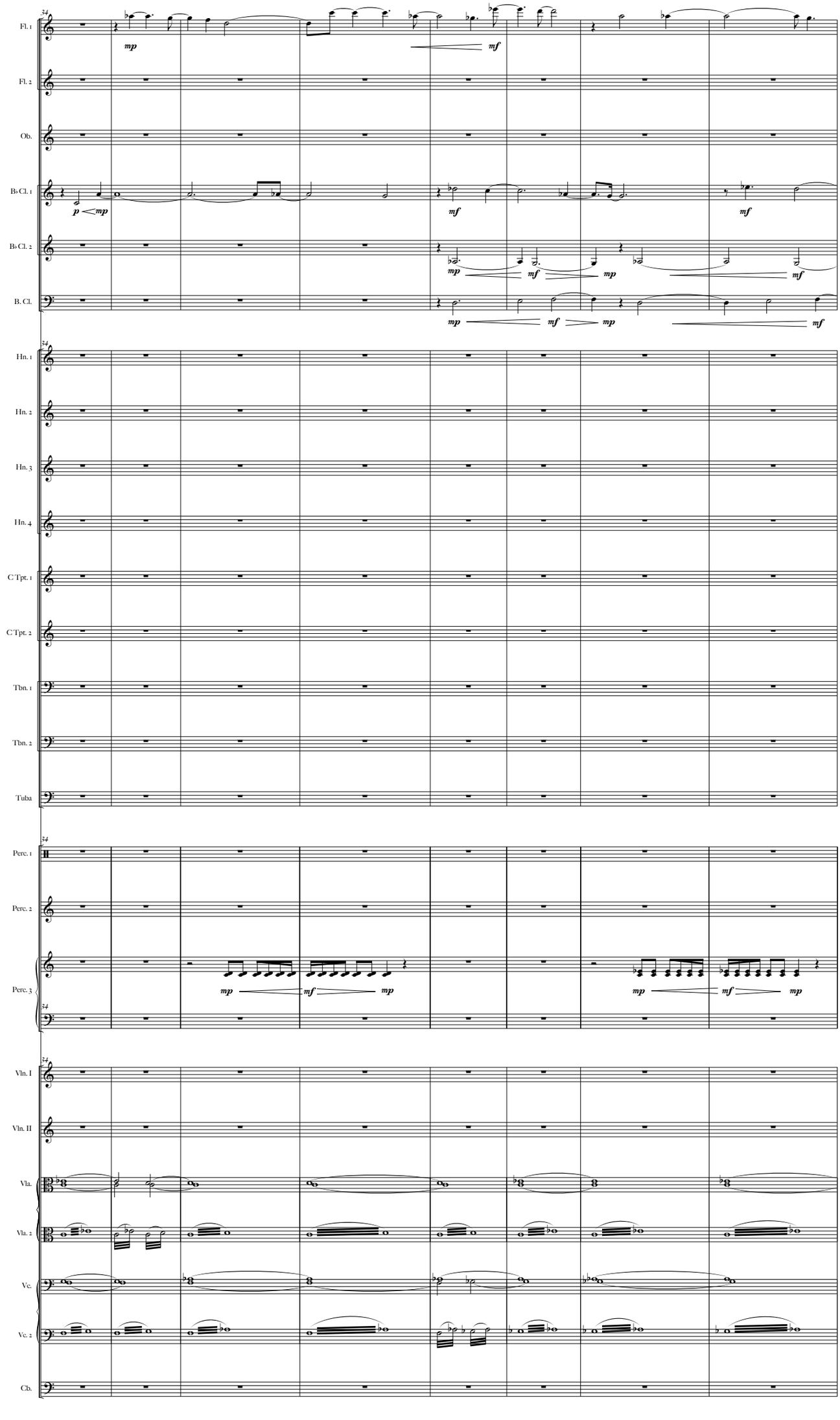
pp n

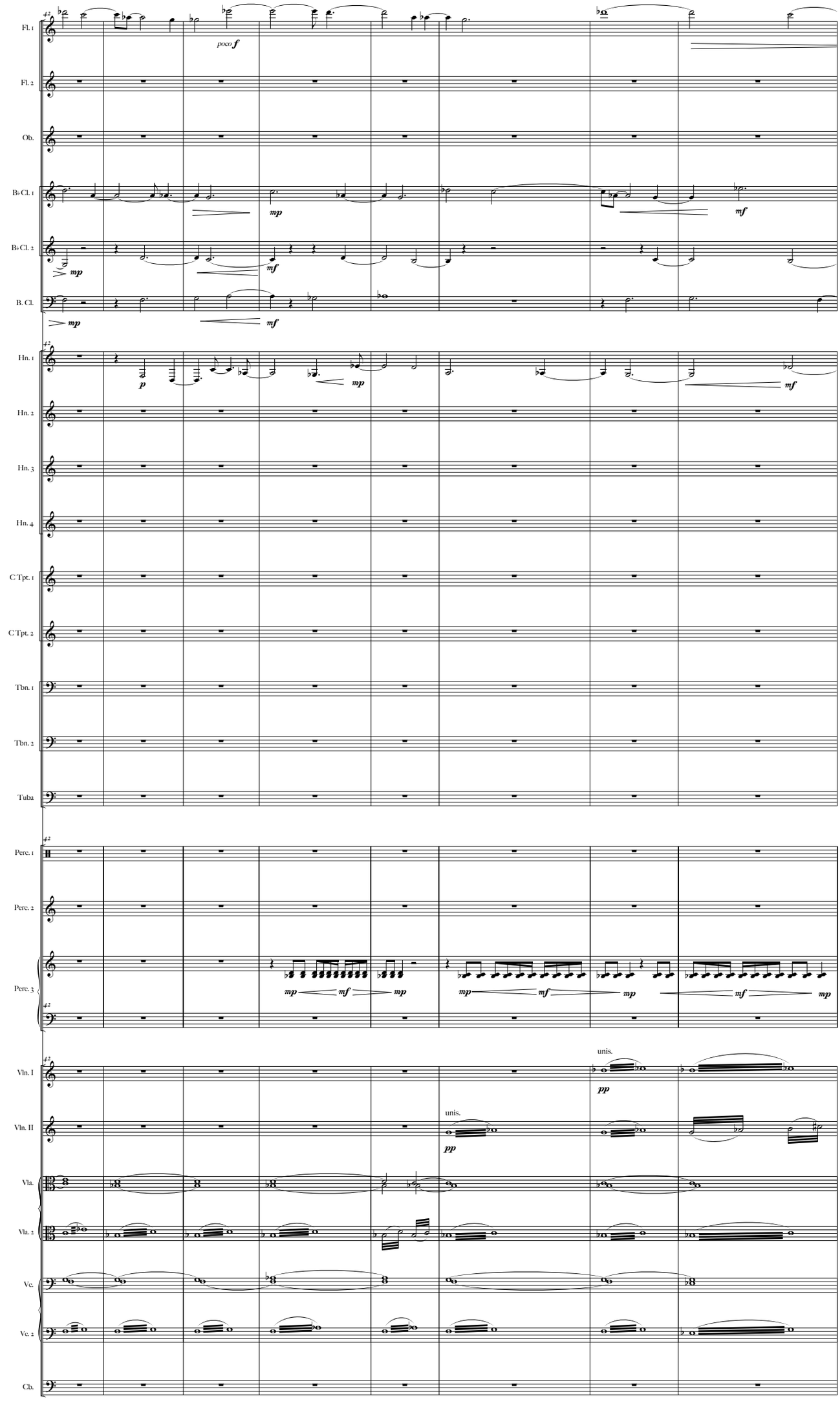
div.

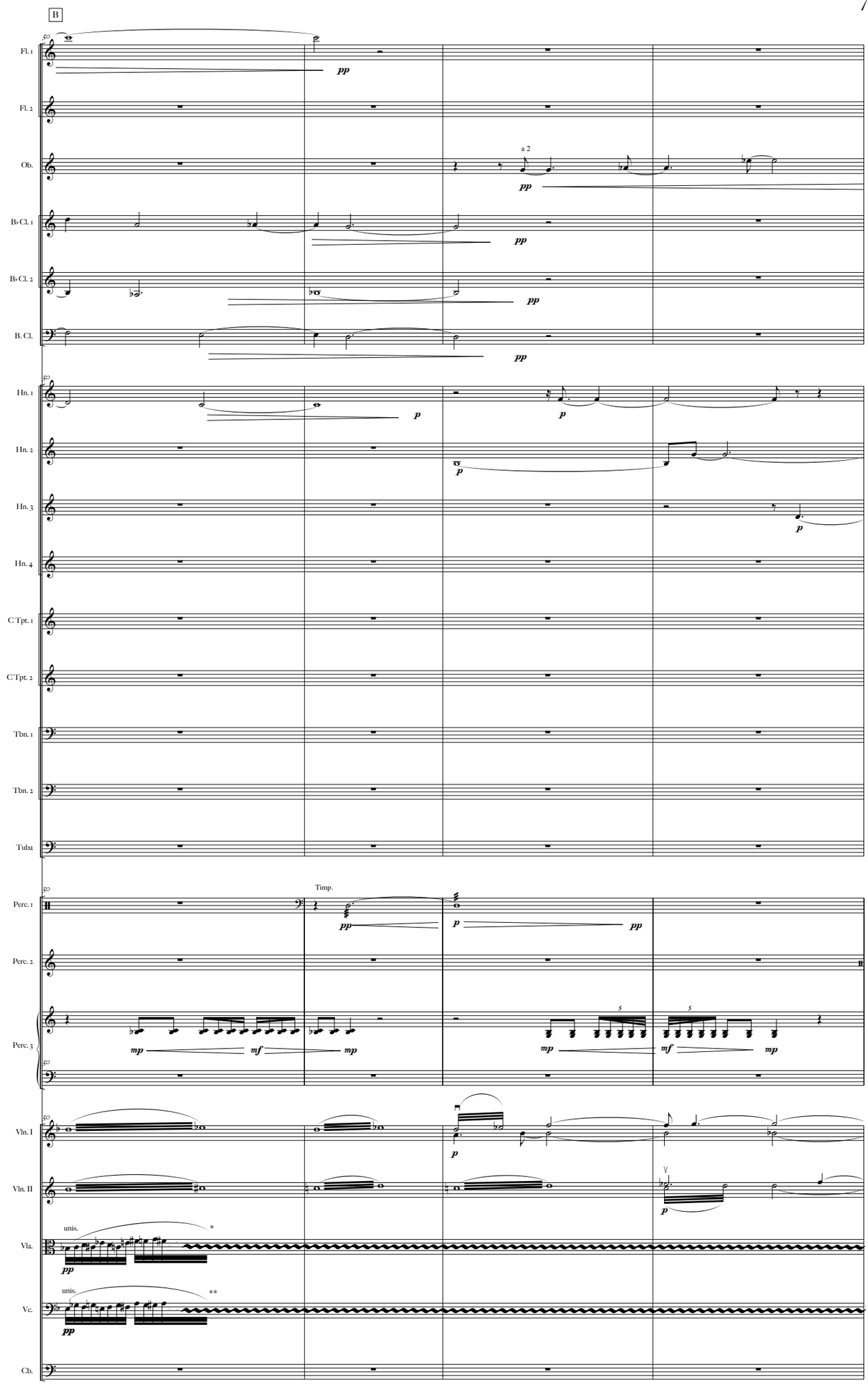

Fl. 1
Fl. 2
Ob.
B♭Cl. 1
B♭Cl. 2
B. Cl.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
p
pp
n
div.


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
Fl. 1
Fl. 2
Ob.
a 1
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.
1st desk
div.
Vla. 2
altri
Vc.
Vc. 2
Cb.

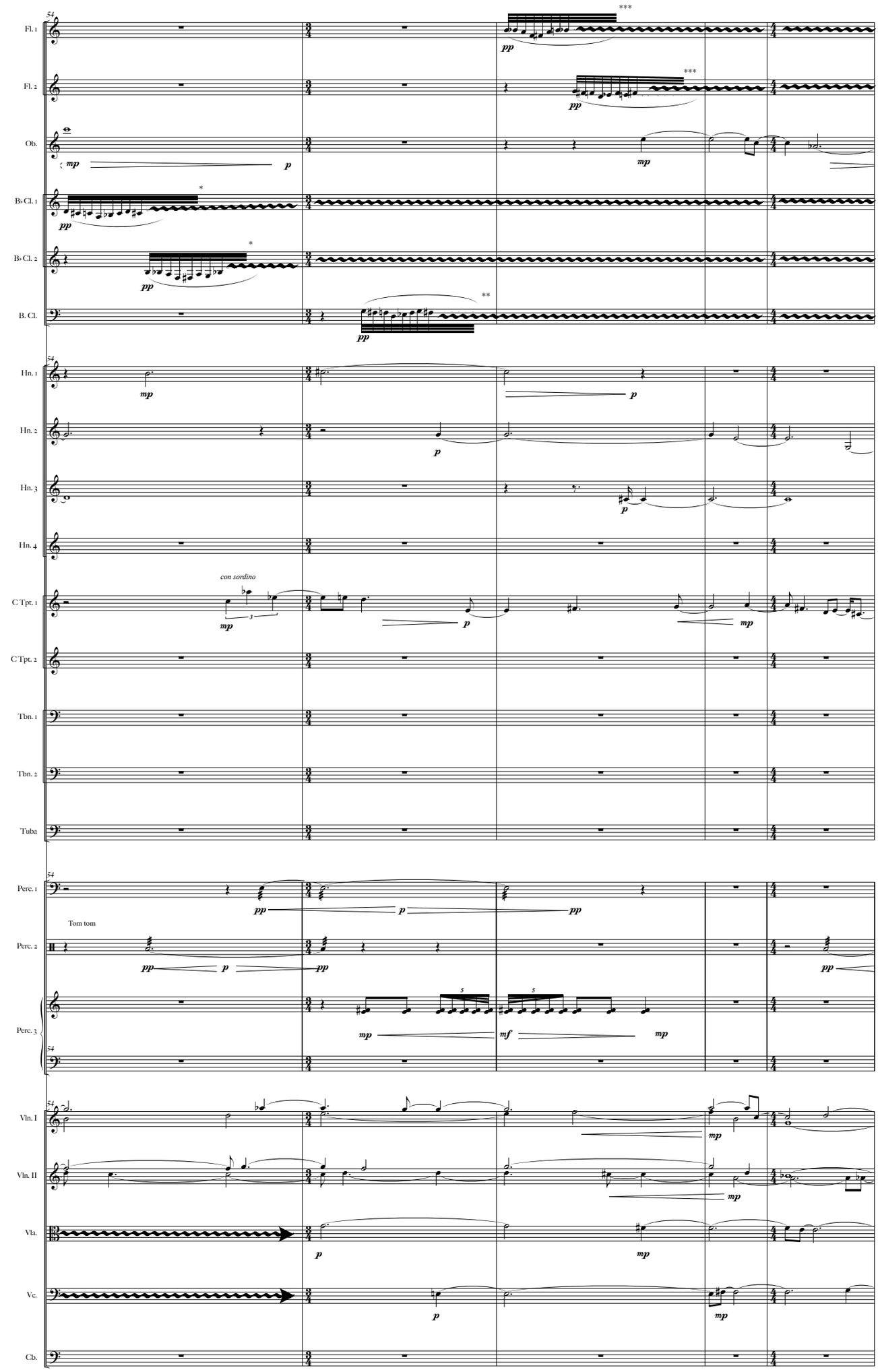

34
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vla. 2
Vc.
Vc. 2
Cb.
p
mp
mf


42
Fl. 1
poco f
Fl. 2
Ob.
B♭ Cl. 1
mp
mf
B♭ Cl. 2
B. Cl.
Hn. 1
p
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
unis.
pp
Vln. II
Vla.
Vla. 2
Vc.
Vc. 2
Cb.



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

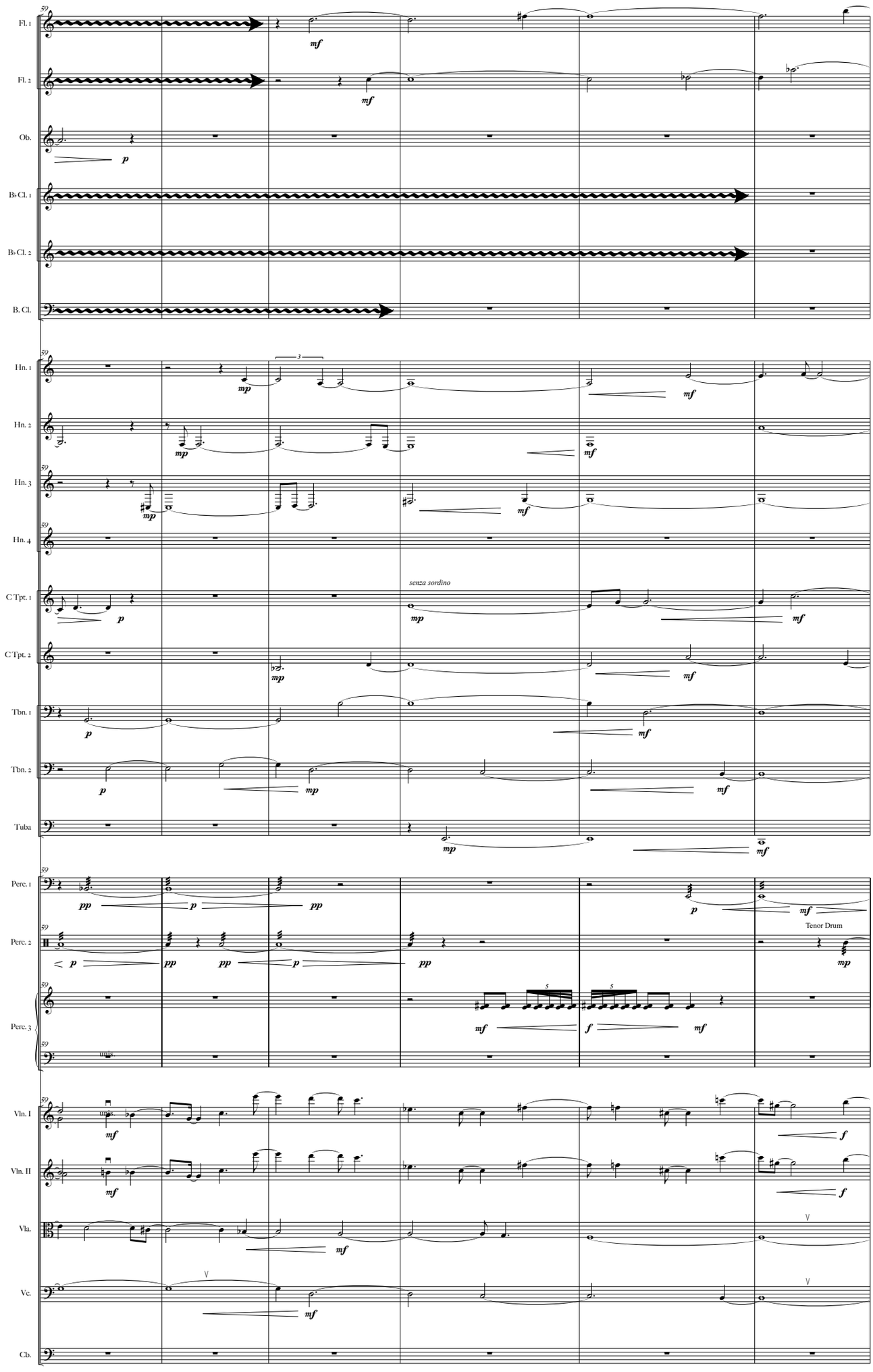
** Continue to play pitches within the range of D3-E4, changing bows when needed.

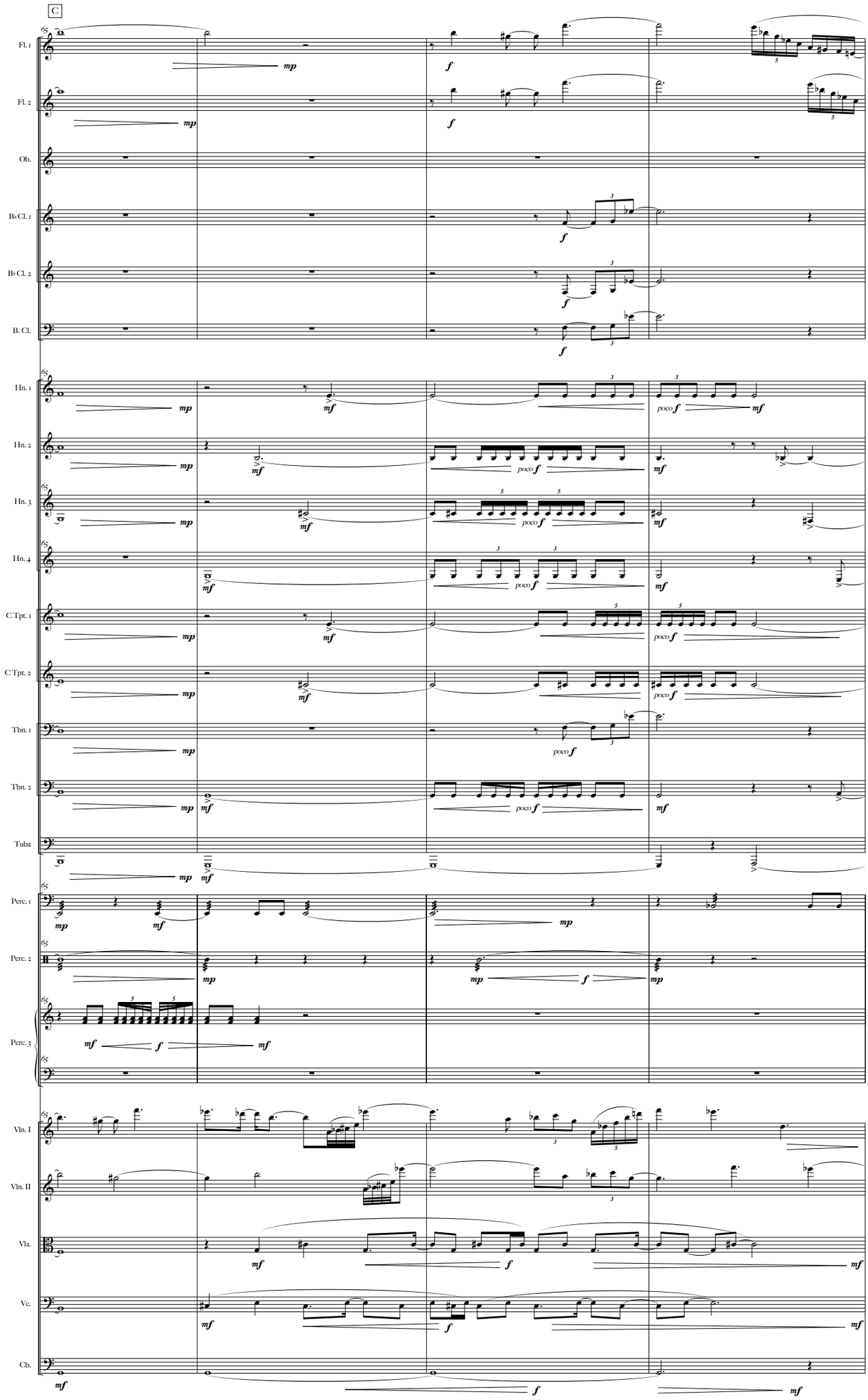


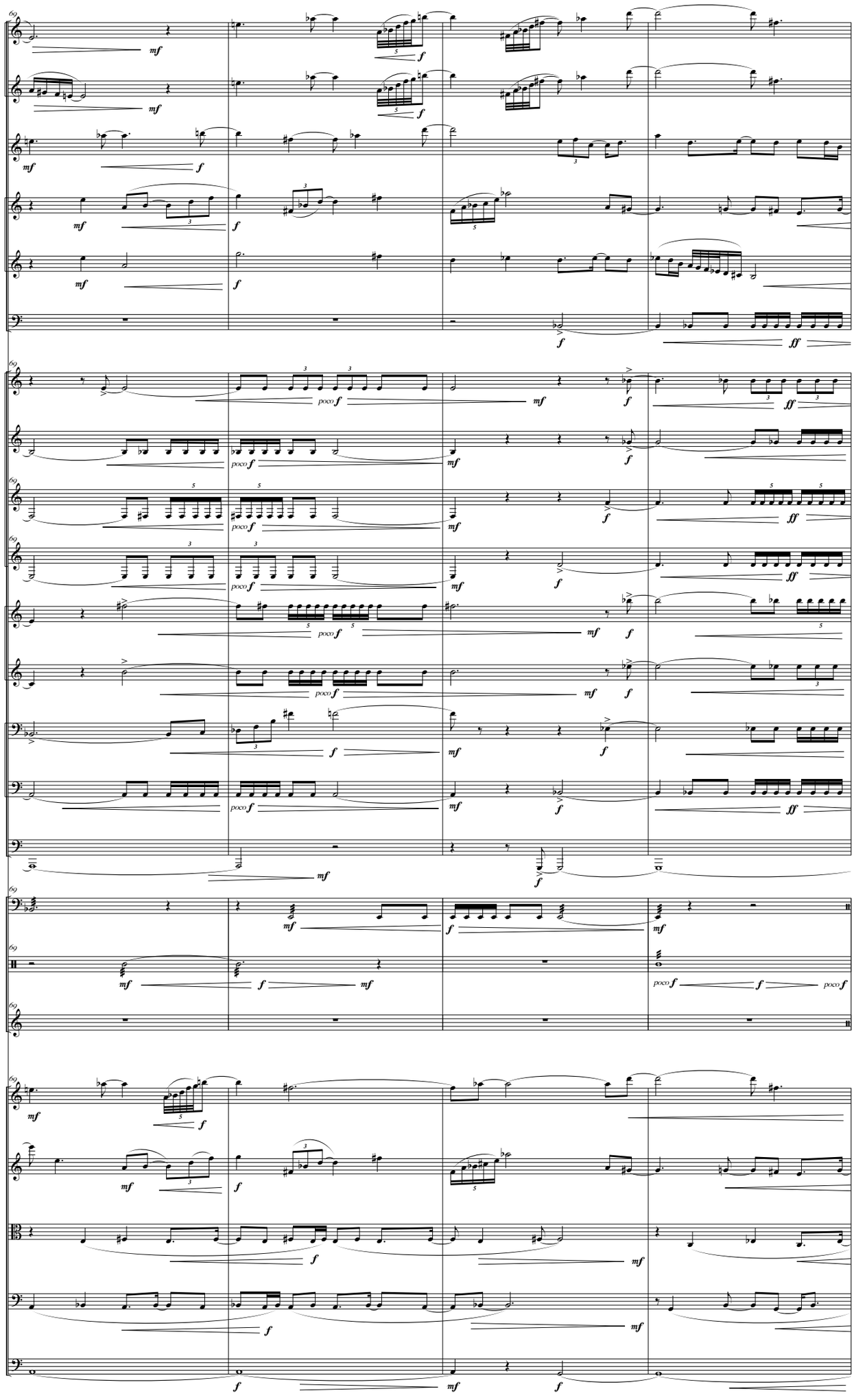
* Continue to play pitches within the (sounding) range of F3-F4, breathing when needed.

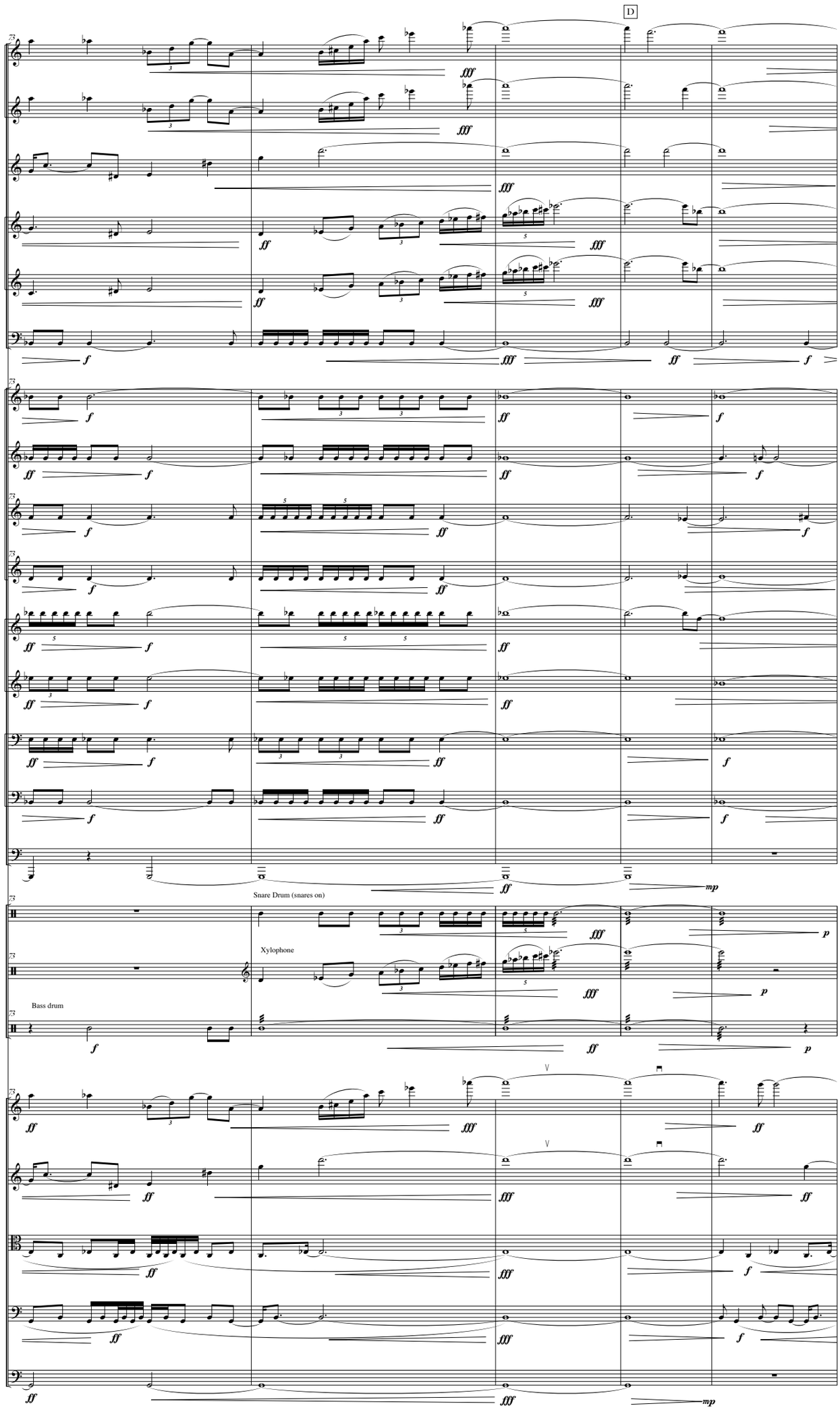
** Continue to play pitches within the (sounding) range of C3-C4, breathing when needed.

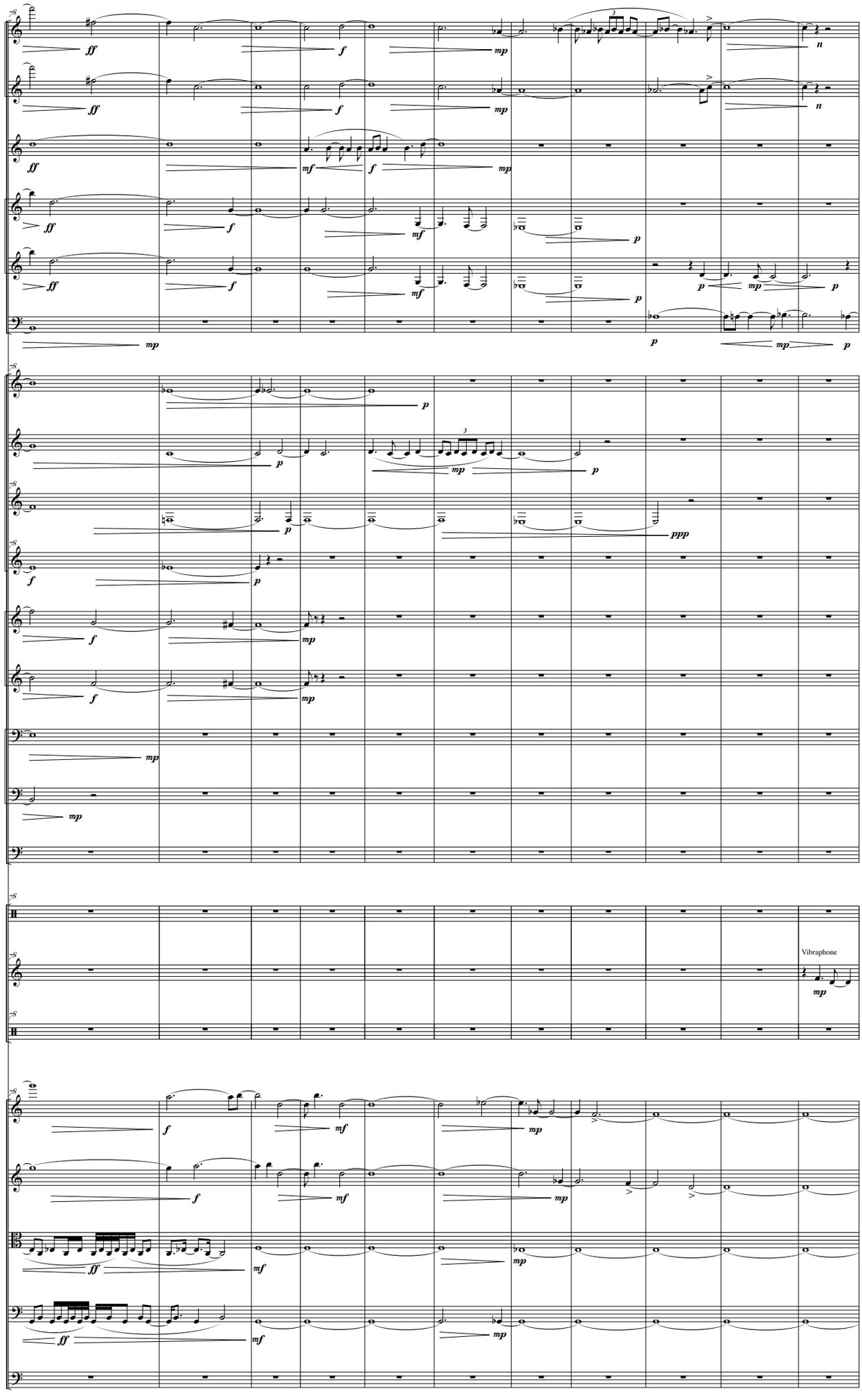
*** Continue to play pitches within the range of D4-D5, breathing when needed.

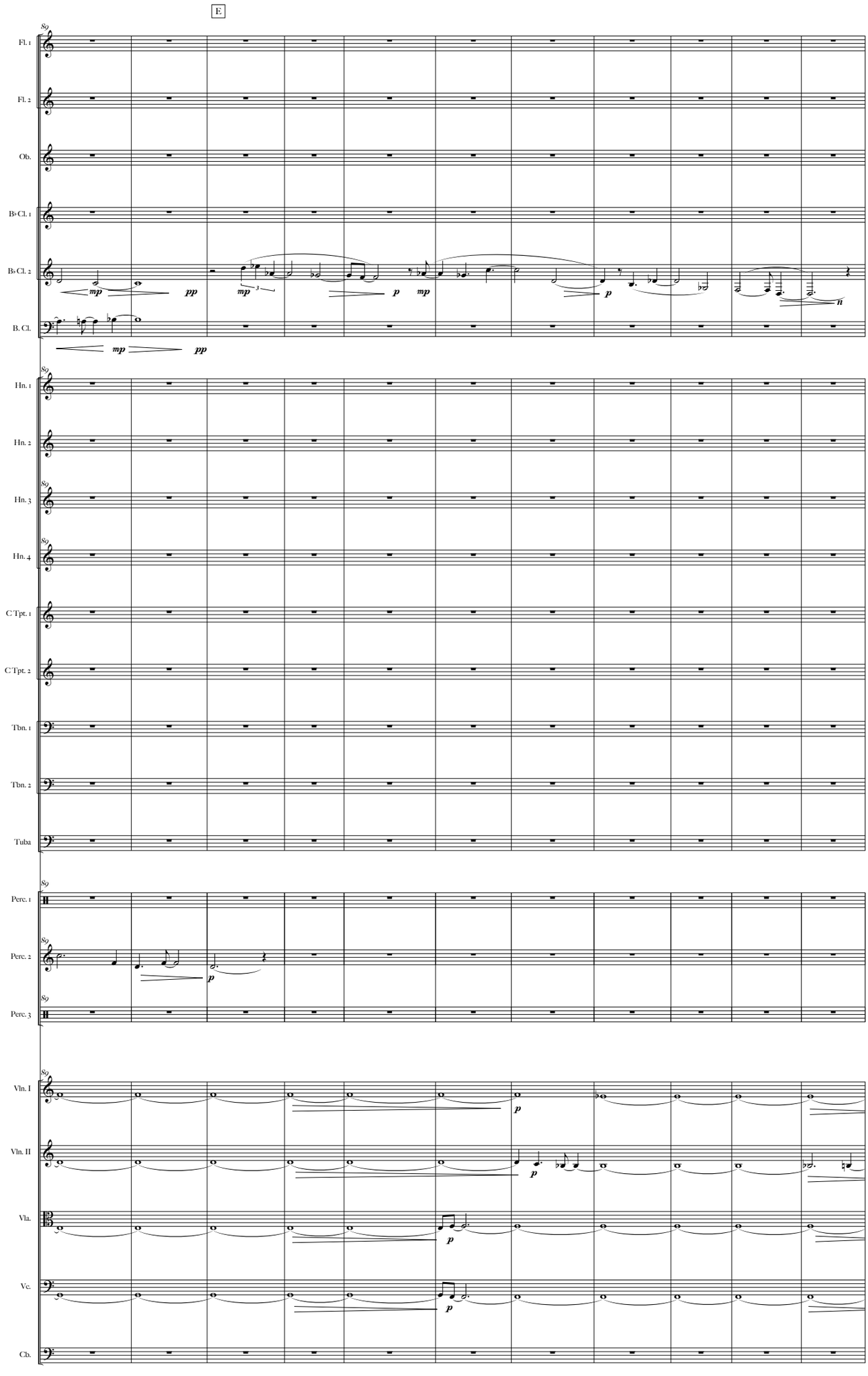

59
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.
senza sordino
Tenor Drum
unis.

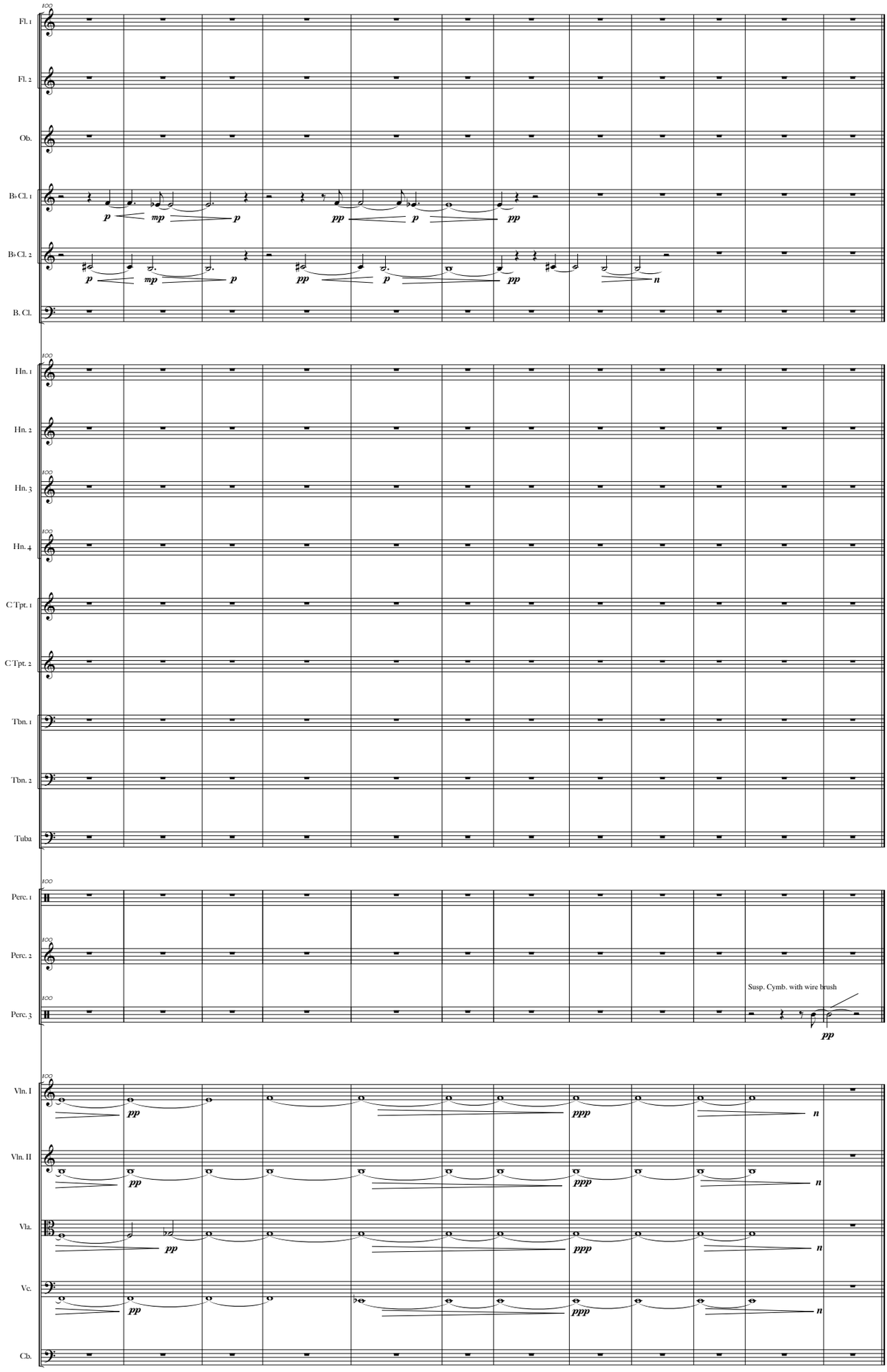

C
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.


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.


D
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
Snare Drum (snares on)
Perc. 2
Xylophone
Perc. 3
Bass drum
Vln. I
Vln. II
Vla.
Vc.
Cb.


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


E
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.


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
Susp. Cymb. with wire brush
Vln. I
Vln. II
Vla.
Vc.
Cb.

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.