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Sketch Book

Aaron Spotts

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FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

SKETCH BOOK

By

AARON SPOTTS

A Dissertation submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

2018

Aaron Spotts defended this dissertation on April 9, 2018.
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Professor Directing Dissertation

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Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the dissertation has been approved in accordance with university requirements.

To my lovely wife, Annie

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INSTRUMENTATION

Piccolo
Flute, doubling Alto Flute
Oboe
English Horn
2 Clarinets in B-flat
Bassoon
Contrabassoon

2 Horns in F
2 Trumpets in C
Trombone
Bass Trombone
Tuba

Timpani
2 Percussion: Sandpaper Blocks, Suspended Cymbal, Tam-Tam, Crotales, Bass Drum, Shaker, Guiro, Triangle, Temple Block (middle-high), Low Tom Tom, Paper or Ratchet (See performance note for details)

Strings

PERFORMANCE NOTES

Slash noteheads for snare drum with “brush” direct the percussionist to slide the brush from one side of the drumhead to the other. Subsequent, consecutive notes should consist of one traveling motion from side to side. (The first note takes the brush from one side to the opposite side, while the second returns the brush from the opposite side to the starting position; repeat for any remaining string of adjacent notes.) Regular noteheads with “brush” denote striking the drum with the brush.

Diamond noteheads for flute, with an upward diagonal arrow and “jet,” indicate the fundamental (fingered) note on which a jet whistle is to be executed. Vowels located in square brackets below correspond to embouchure shape: “oo” like the vowel in “soon,” “i” like the vowel in “sheet.” An arrow linking these two vowel shapes denotes the transition of embouchure from one shape to the other.

Regular noteheads for percussion, designated for “Paper,” and accompanied by a downward angled line and the instruction “tear” (found in the seventh movement), indicate that the performer is to quickly and loudly tear a large, thick sheet of paper lengthwise in half. 18”x24” 70lb. drawing paper is suggested, but the director and/or percussionist are free to explore other viable paper options. For added loudness, the performer may consider tearing two sheets at once, accommodating a slight space between the two to minimize potential sound-weakening interaction between the two sheets. One possible hand configuration for this space is to hold the top of the first sheet between the thumbs and index fingers of both hands while holding the other sheet between the ring and middle fingers, creating a space of two fingers (index and middle). The performer may consider preparing the tear action by holding the top of the sheet(s) close to the center with arms half extended in front of the torso, with the paper freely hanging down. The tear may then be executed by speedily extending one arm out and laterally away from center torso, while drawing the other arm in and away from center torso. The performer should be ready to make four separate tears during the final movement, possibly preparing each sheet with a small start to the tear to facilitate a smooth execution. If supplying adequate paper is not

possible, a less desired alternative would be to perform the note on a ratchet with a sharp, quick continuous turn on the instrument.

Quarter-tone accidentals are notated as follows: A quarter-step sharp is marked by a normal sharp sign with only one vertical line, instead of two. A quarter-step flat is indicated by a horizontally mirrored flat sign, with the lobe of the flat facing left rather than right. A three-quarter-step sharp has three vertical lines, instead of two. A three-quarter-step flat consists of a reverse-facing flat (lobe pointing left) juxtaposed by a following normal flat. This accidental has a cardioid shape with two vertical, close, parallel stems.

Straight glissando lines indicate a smooth, continuous pitch shift, while wavy glissando lines indicate fingered, stepwise runs, the specific pitches of which, are left to the performer's discretion. Glissandi are to be executed starting at the beginning of the first note attached to the glissando line. If the glissando immediately follows a note that is held over from a previous measure, the performer should start the glissando on the downbeat of the measure in which it appears. In the third movement, *Sketch Comedy*, glissandi may be interpreted and performed more freely, according to the conductor's artistic discretion.

ABSTRACT

Sketch Book is a collection of short movements conceptually derived from various art forms and definitions associated with the word "sketch."

Sketch In seeks to embody the artistic process of realizing a visual concept into a tangible drawing. To the observer, what begins as separate, abstract lines and shapes coalesces into something beyond the physical medium; the art comes to life.

Character Sketch draws on the literary practice of fleshing out the basic profile of a fictional character as part of an author's preparation for writing a story. I aimed to musically create a complex character with deep and ambiguous traits not readily discernible to the listener. Is the character sinister, or a misunderstood hero, or in denial? A "longer story" is needed to untangle the mystery.

Sketch Comedy is a musical depiction of the theatrical art form, whose skits are typically based on the development of a single comedic theme. The music composed for this movement is aimed at expressing a simple conflict between two entities.

Police Composite Sketch is a dark portrayal of a witness's description of a criminal to a police sketch artist. I began this movement by locating an authentic transcribed witness statement given to a police sketch artist, then recording myself reading it aloud, as though I were the witness. I then carefully dictated my reading, adjusting and converting it into a declamatory melodic line subsequently tailored for a solo violin. The movement ends with the suspect still at large.

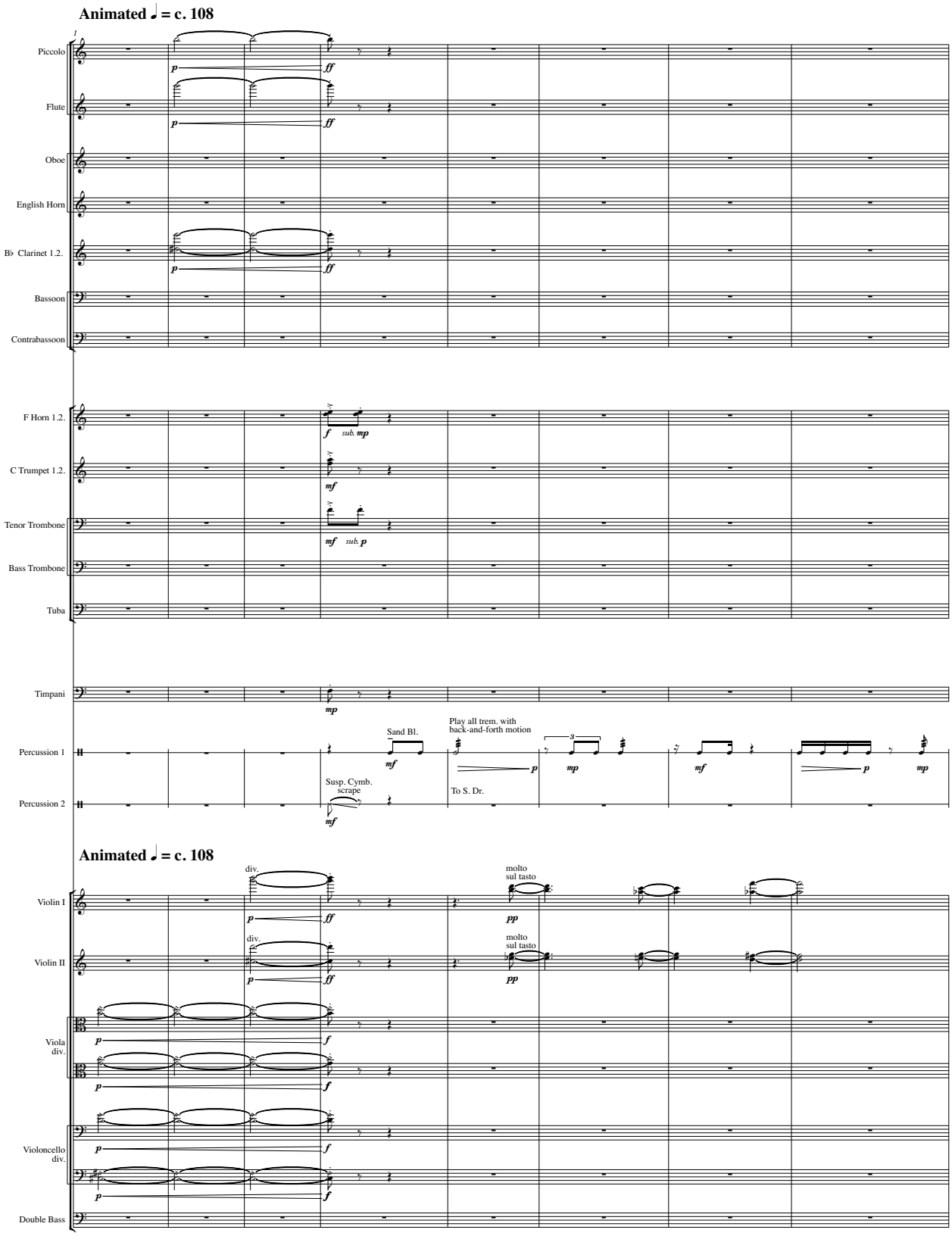
Thumbnail Sketch is substantially shorter and quieter than the other movements, as it portrays the practice of an artist making a small, rough sketch outlining the basic framework for a larger work of art. It functions as a transition between its adjacent movements, but also foreshadows the final movement.

Escher Skesch is a return and development of the opening movement's musical character. The title is a blend of two contrasting art elements: A tangible kids' drawing toy, and the intangible, reality-bending art of M. C. Escher. These two elements meet in an exploration of the impossibility and conundrums of art. As a youngster using a drawing toy, I was unable to realize my ideas because of the device's inherent mechanical challenges, although I enjoyed the fumbling experience. Escher's artistic depictions of looping staircases and interlocking positive and negative space could not physically exist in the real world, yet I am captivated by it. Along these lines, this movement's music revels in expressing the impossible.

Sketch Out concludes *Sketch Book*, relating back to the first movement by contrasting the impetus motivating the sketching. Whereas *Sketch In* is about the physical manifestation of an idea, *Sketch Out* seeks to portray an artist's ravenous inner compulsion to create. *Sketch In* is externally driven, while *Sketch Out* is fueled from within. The movement progresses according to the alternative slang definition of its title.

Transposing Score

I. SKETCH IN



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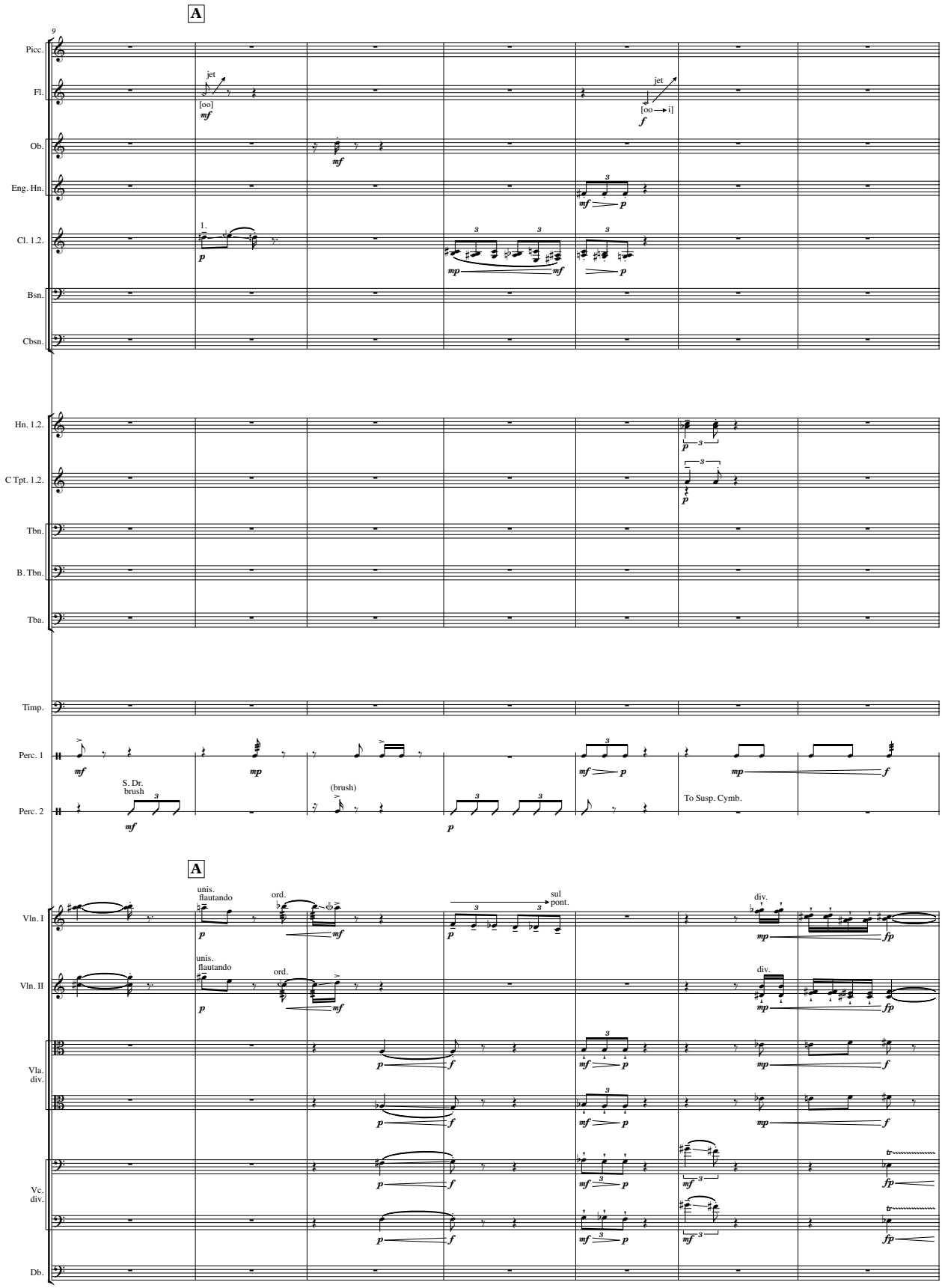
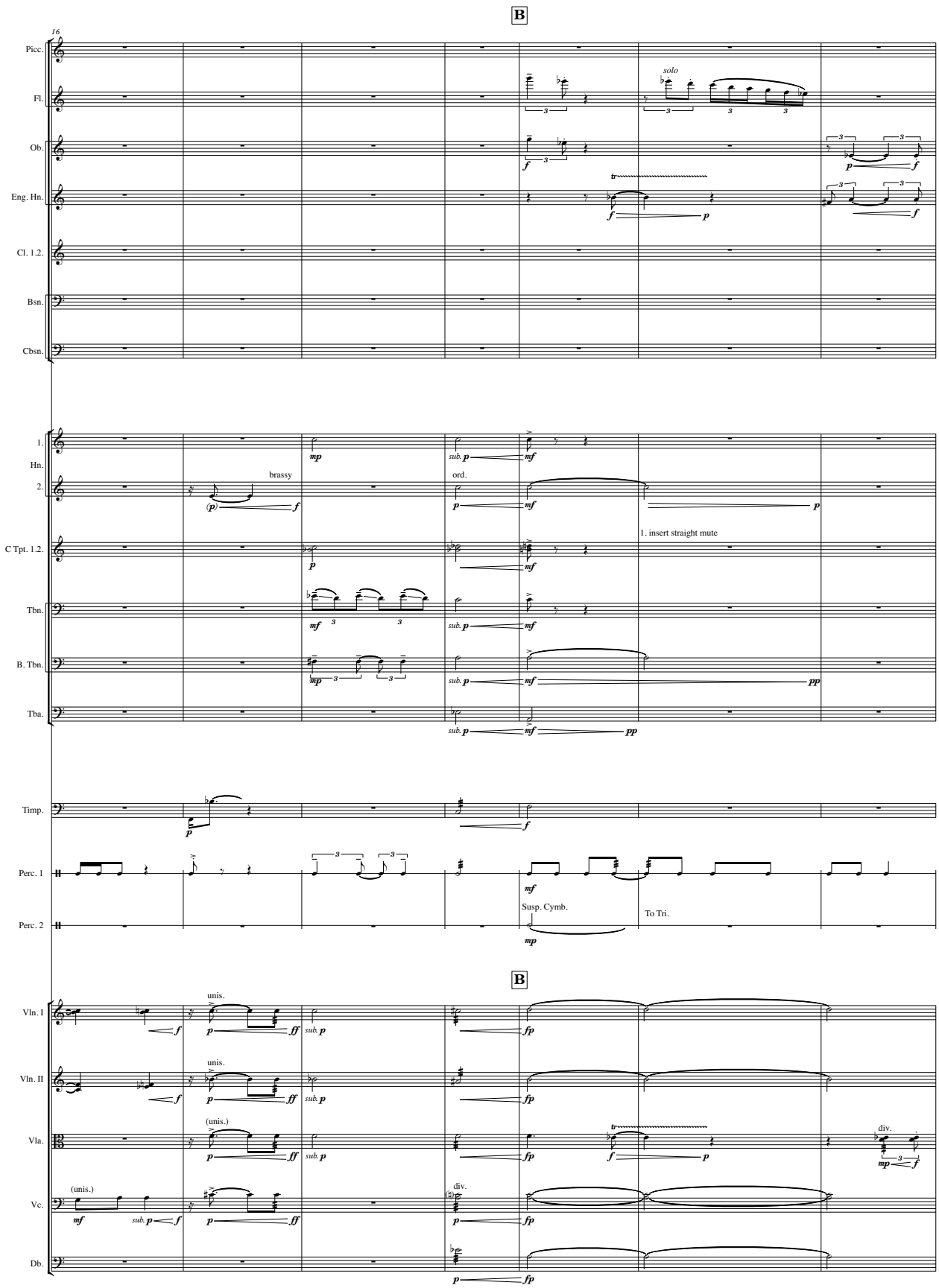
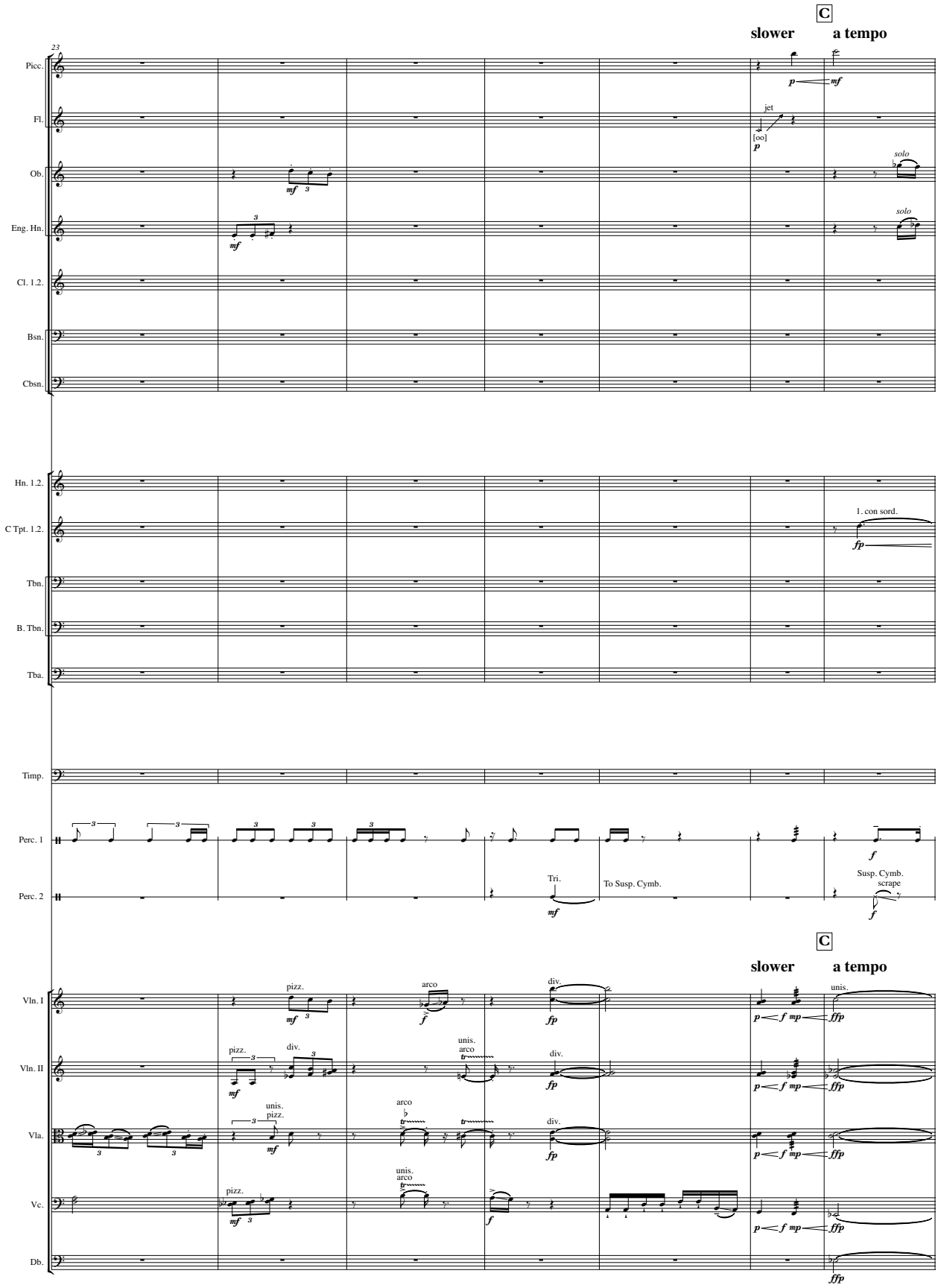
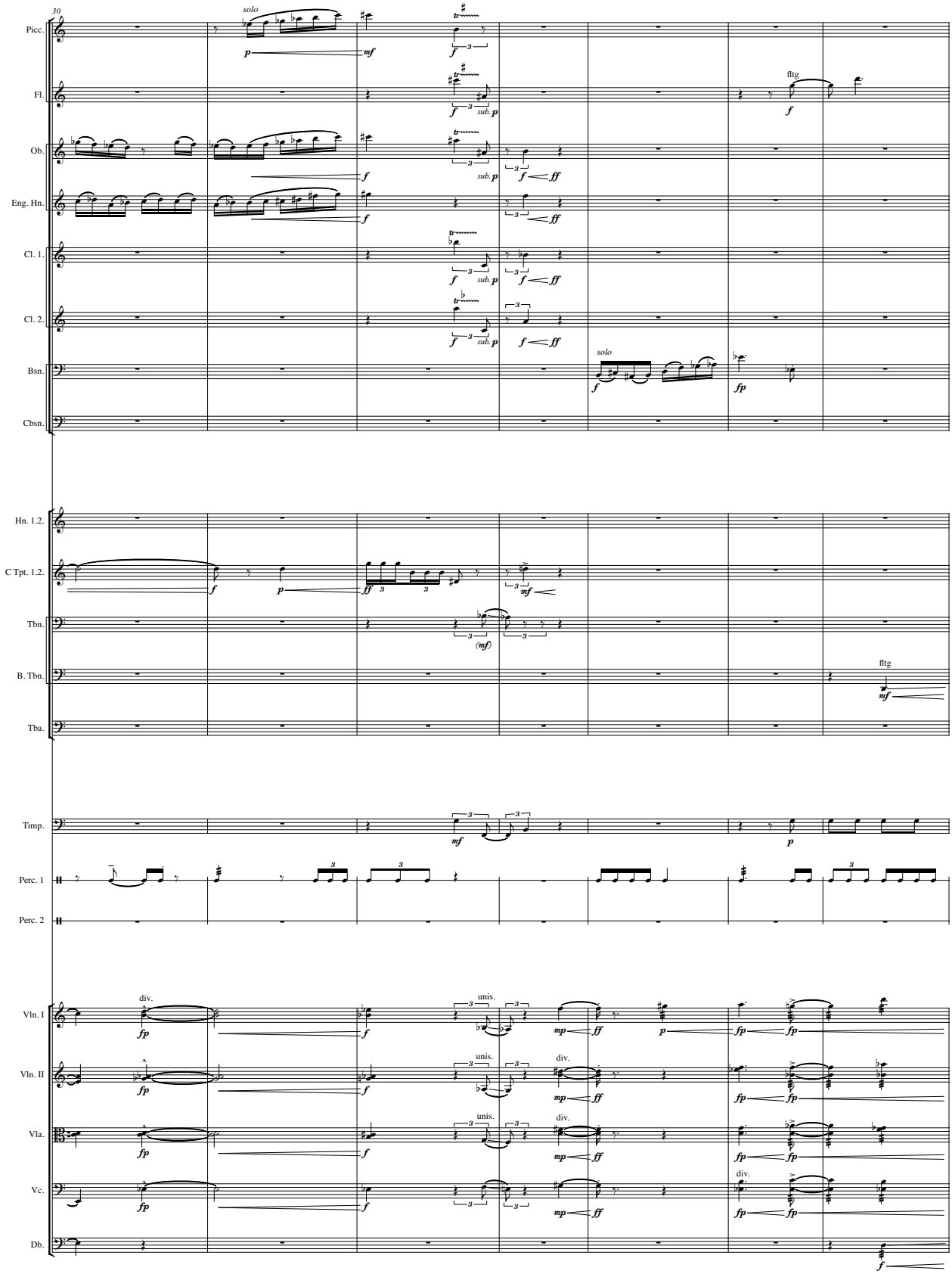
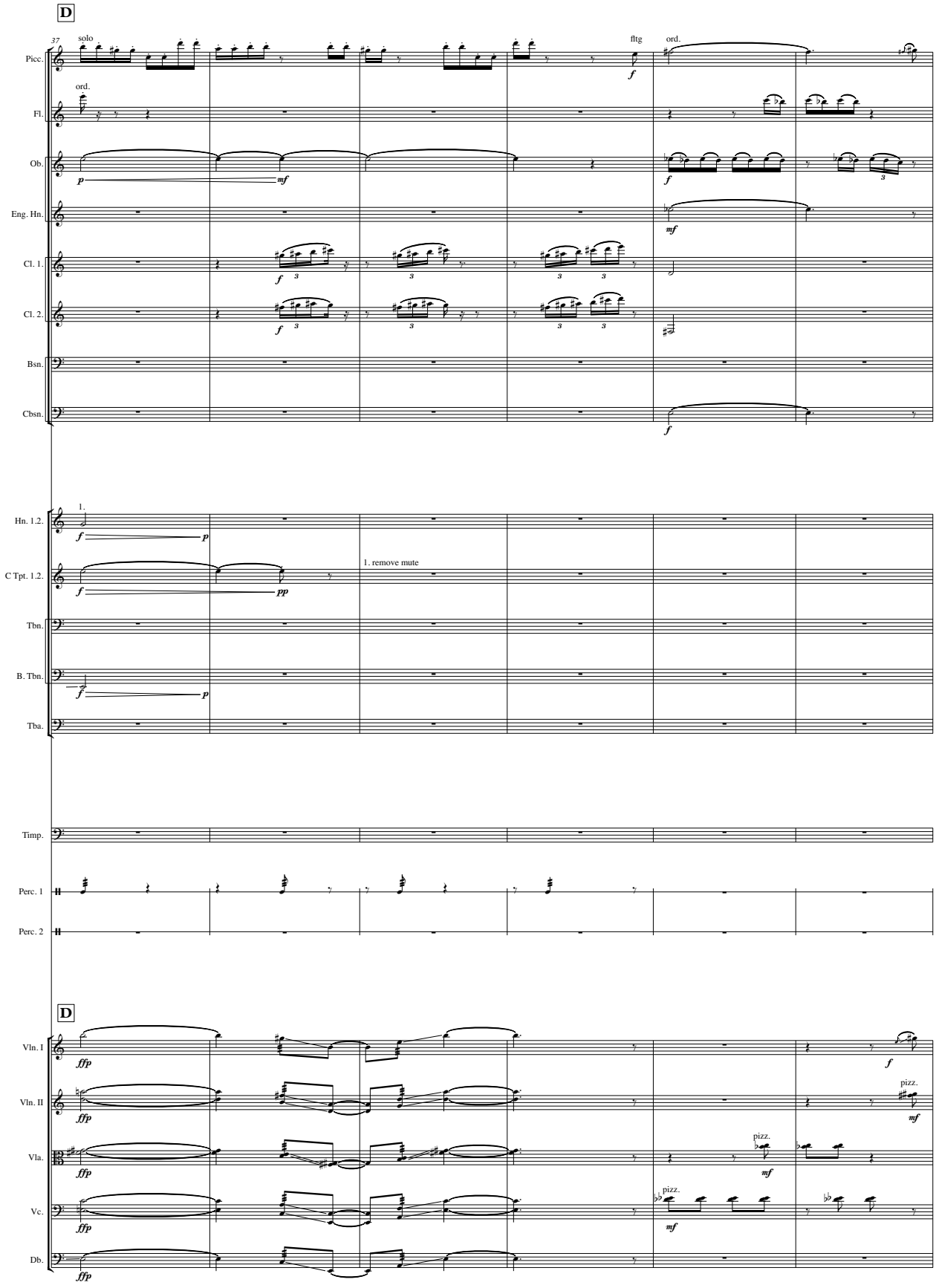
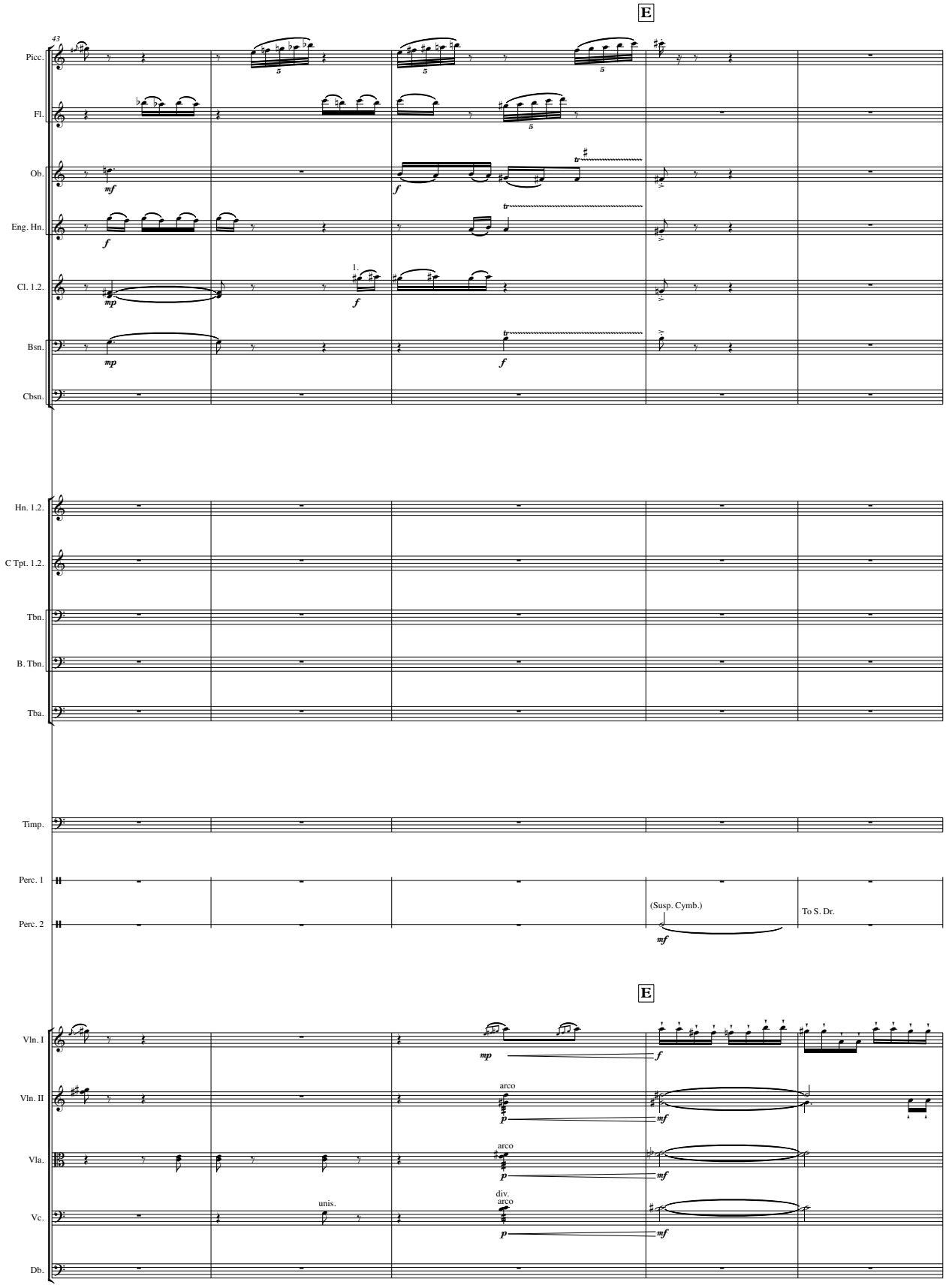

A
9
Picc.
Fl.
jet
[oo]
mf
jet
[oo → i]
f
Ob.
mf
Eng. Hn.
mf p
Cl. 1.2.
1.
p
mp mf
mf p
Bsn.
Cbsn.
Hn. 1.2.
p
C Tpt. 1.2.
p
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
mf
mp
mf p
mp f
Perc. 2
S. Dr.
brush
mf
(brush)
p
To Susp. Cymb.
A
Vln. I
unis.
flautando
p
ord.
mf
sul
pont.
p
div.
mp fp
Vln. II
unis.
flautando
p
ord.
mf
div.
mp fp
Vla.
div.
p f
mf p
mp f
Vc.
div.
p f
mf p
mf
fp
Db.

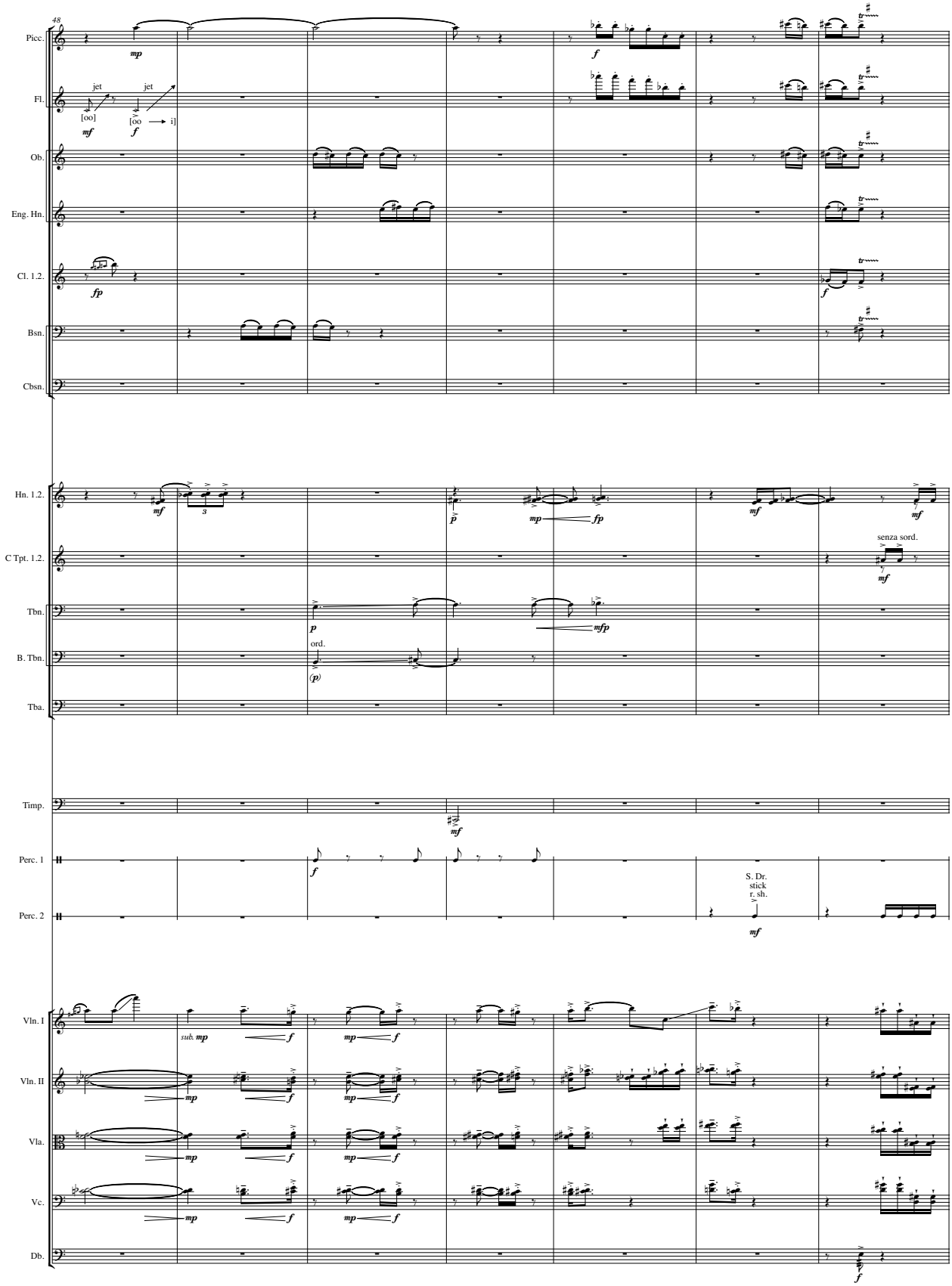

B
16
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
solo
1.
Hn.
2.
brassy
ord.
C Tpt. 1.2.
1. insert straight mute
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Susp. Cymb.
To Tri.
B
Vln. I
Vln. II
Vla.
Vc.
Db.
unis.
(unis.)
div.

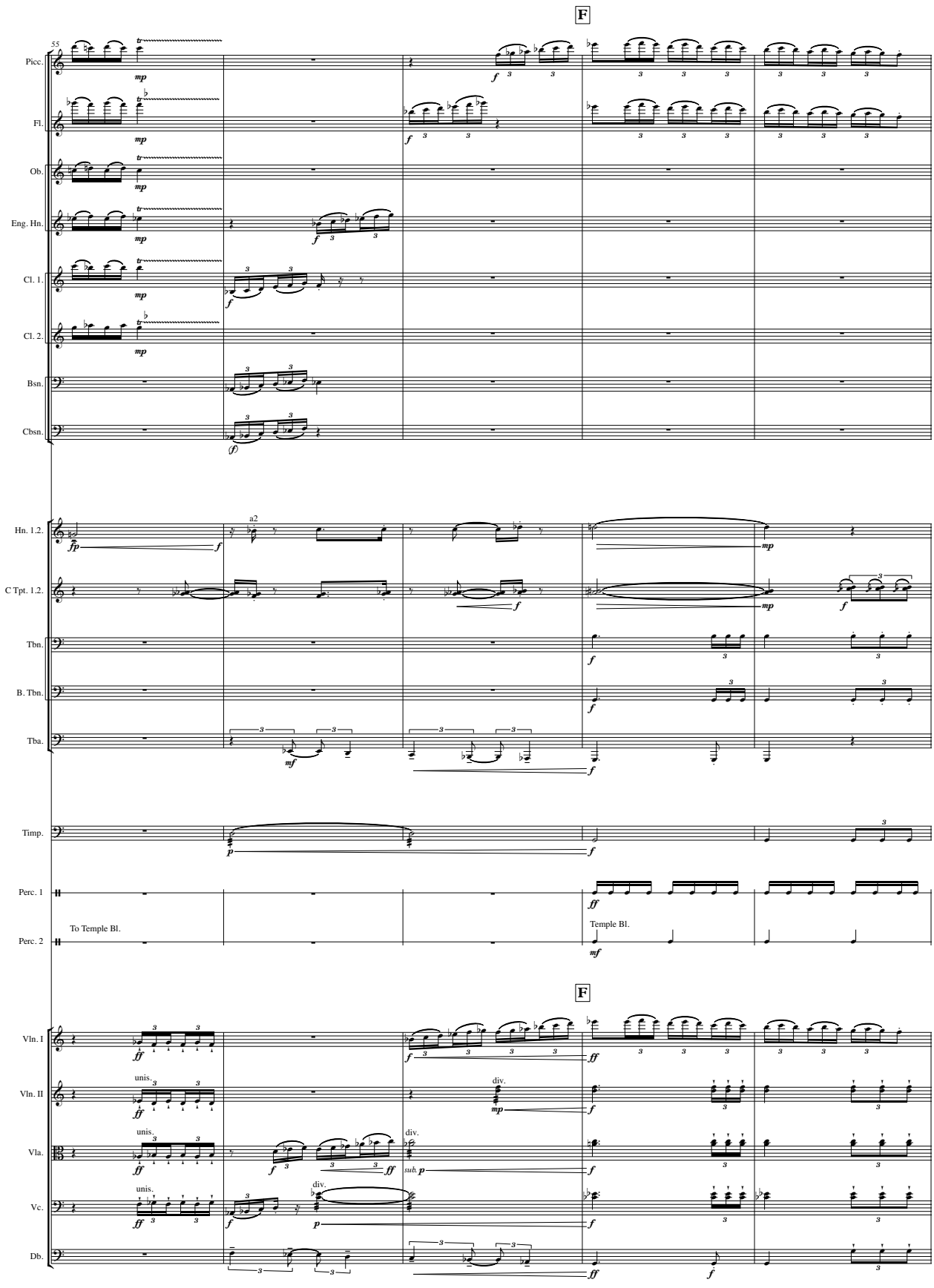

C
slower
a tempo
23
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
jet
[oo]
solo
solo
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
1. con sord.
Timp.
Perc. 1
Perc. 2
Tri.
To Susp. Cymb.
Susp. Cymb.
scrape
C
slower
a tempo
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
arco
div.
unis.

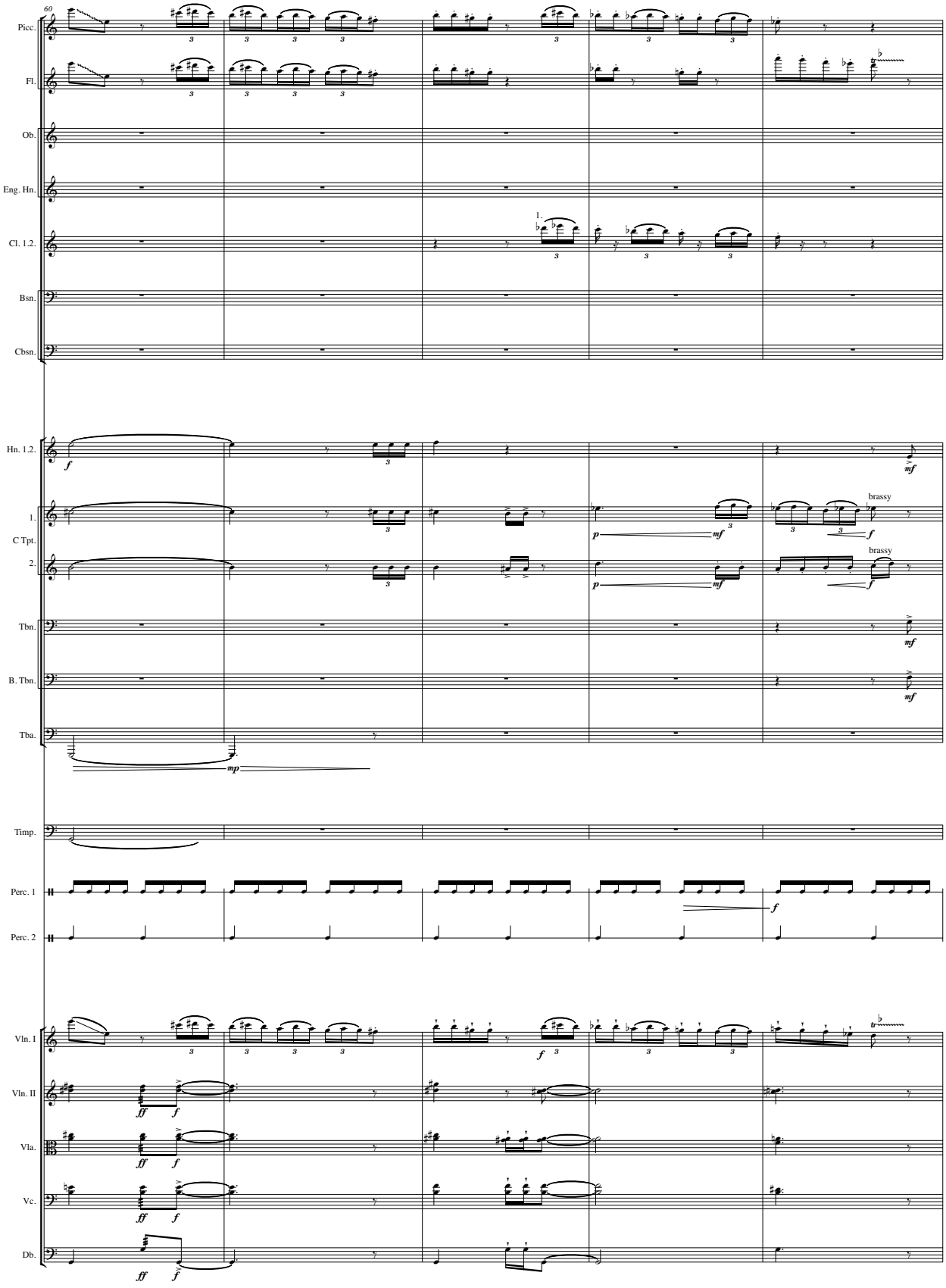

30
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.
solo
fltg
sub. p
div.
unis.

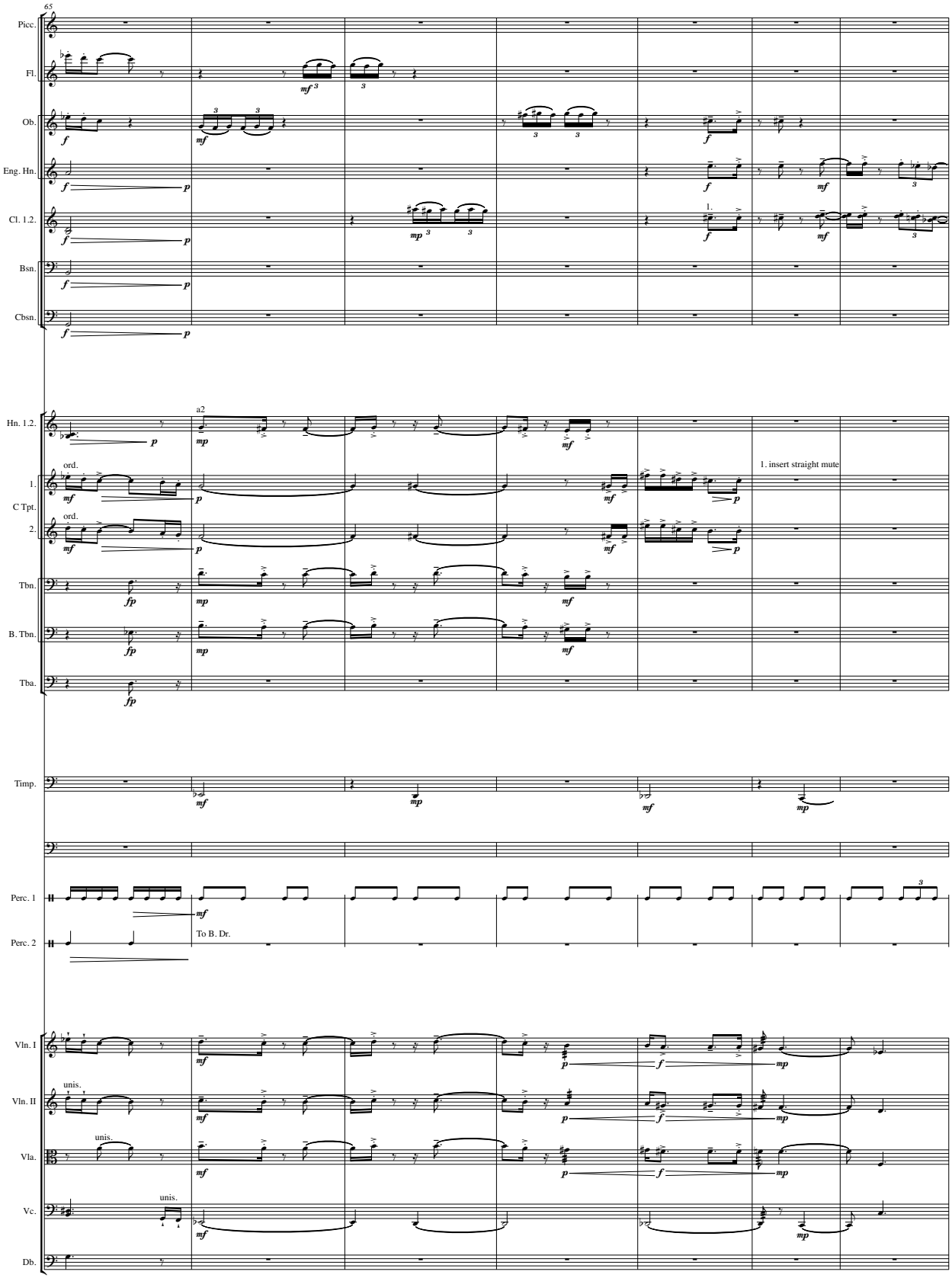

D
37
solo
fltg
ord.
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
1. remove mute
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
D
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.

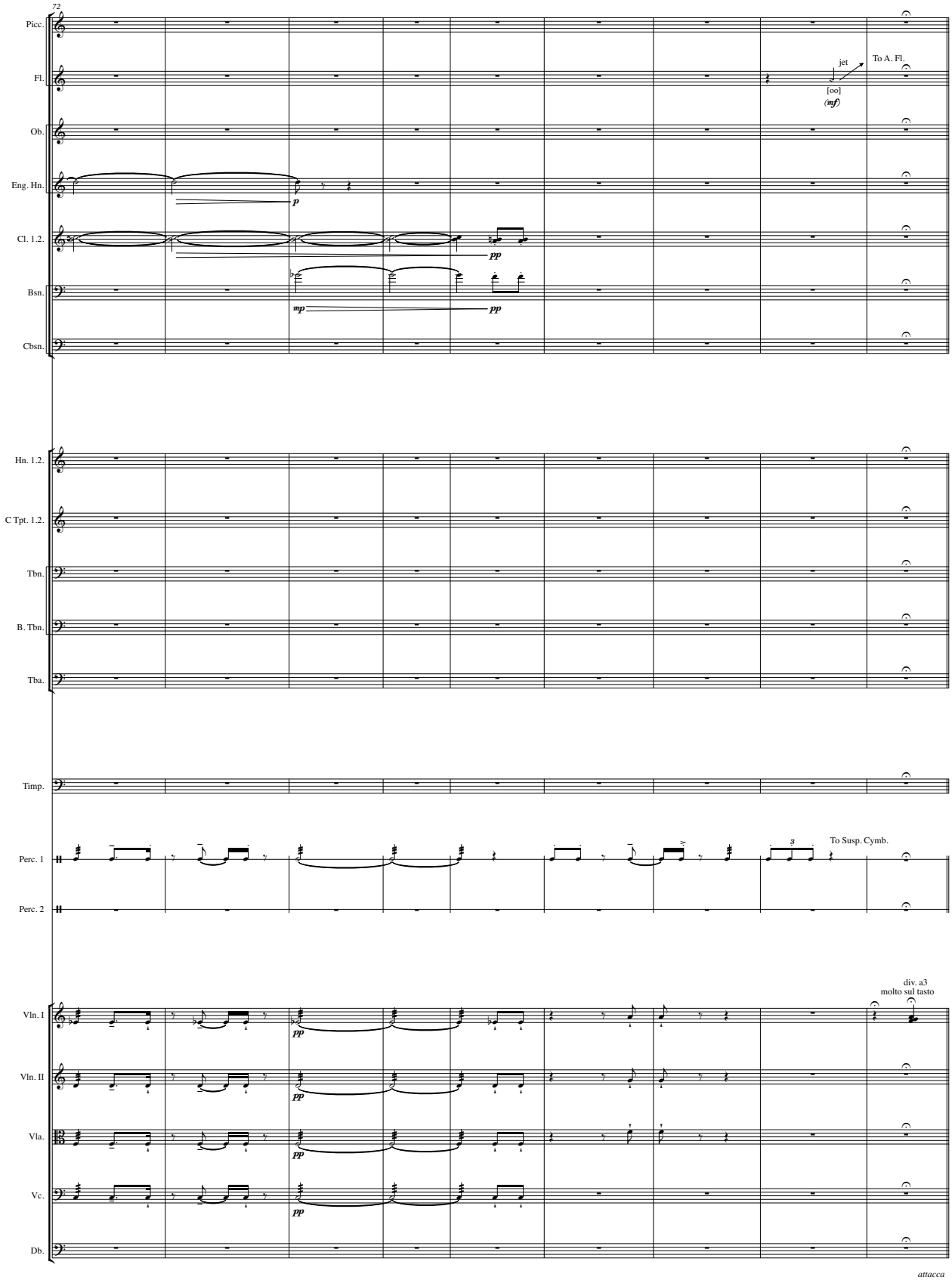

E
43
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
(Susp. Cymb.)
To S. Dr.
E
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
arco
div.
arco
unis.


48
Picc.
Fl.
jet
jet
[oo]
[oo → i]
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
senza sord.
Tbn.
B. Tbn.
ord.
Tba.
Timp.
Perc. 1
Perc. 2
S. Dr.
stick
r. sh.
Vln. I
Vln. II
Vla.
Vc.
Db.

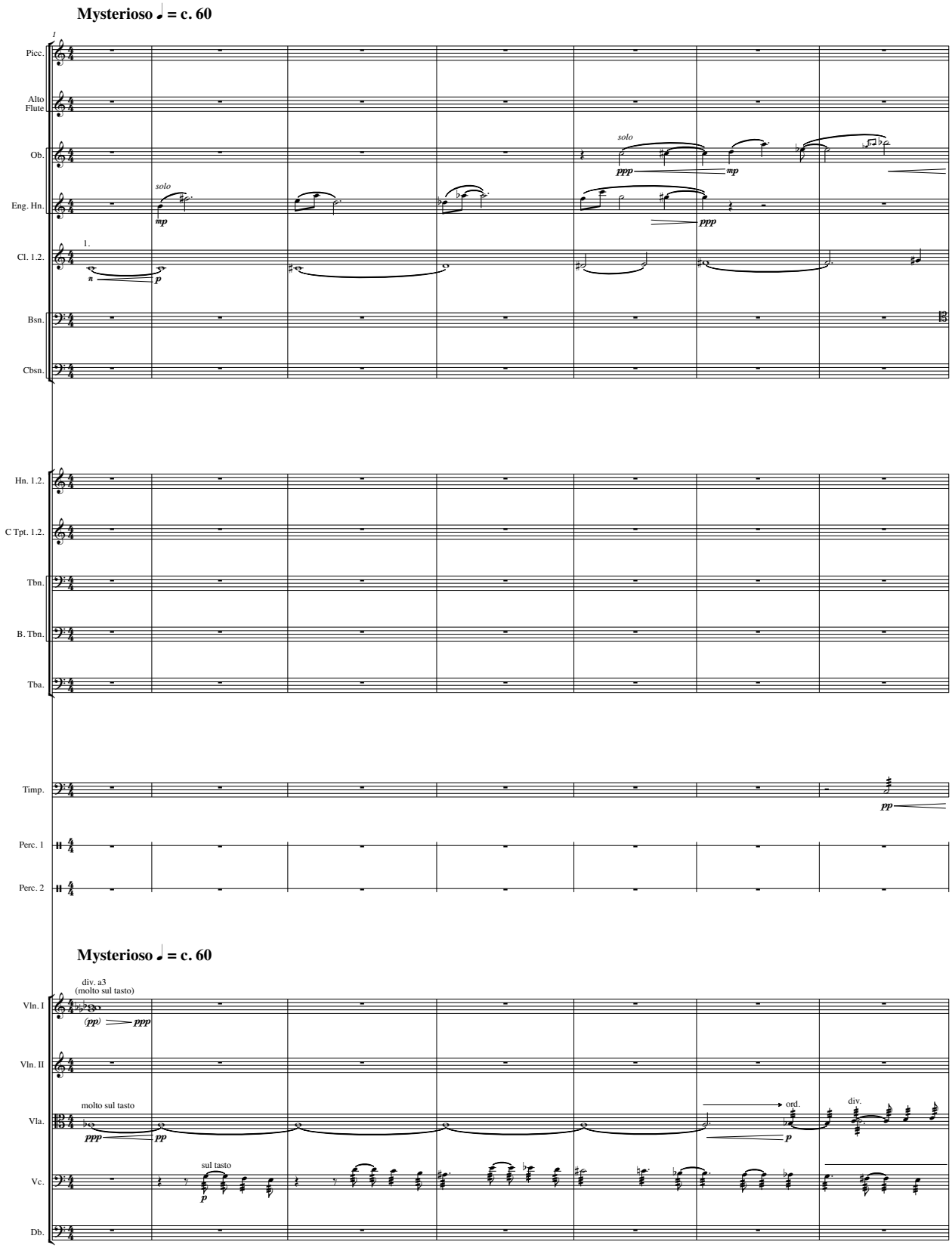

55
F
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.2.
a2
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
To Temple Bl.
Perc. 2
Temple Bl.
F
Vln. I
Vln. II
unis.
div.
Vla.
Vc.
Db.
sub. p

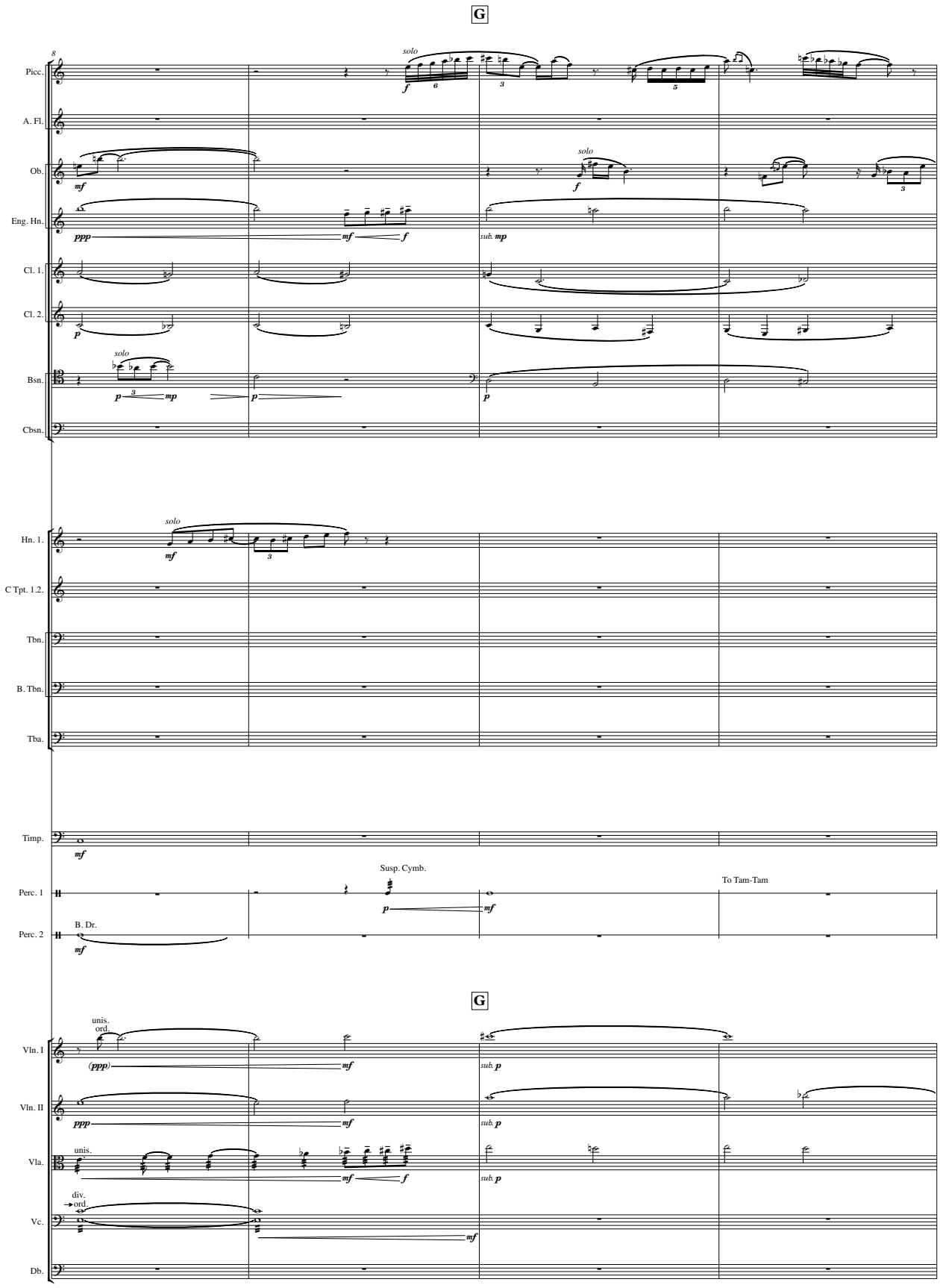

60
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
1.
Bsn.
Cbsn.
Hn. 1.2.
1.
C Tpt.
2.
brassy
brassy
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.

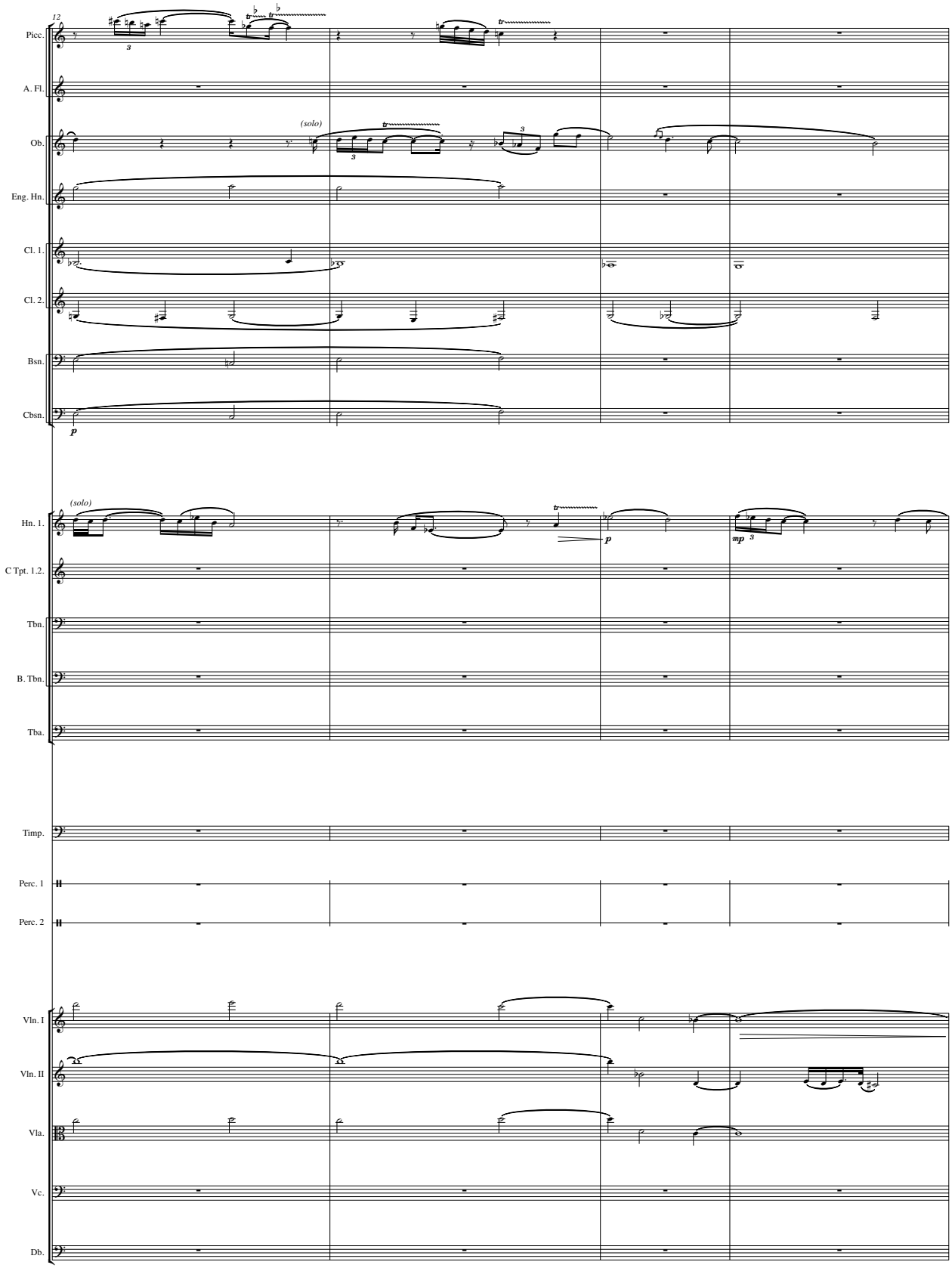

65
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
a2
1.
C Tpt.
2.
ord.
1. insert straight mute
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
To B. Dr.
Vln. I
Vln. II
unis.
Vla.
Vc.
Db.

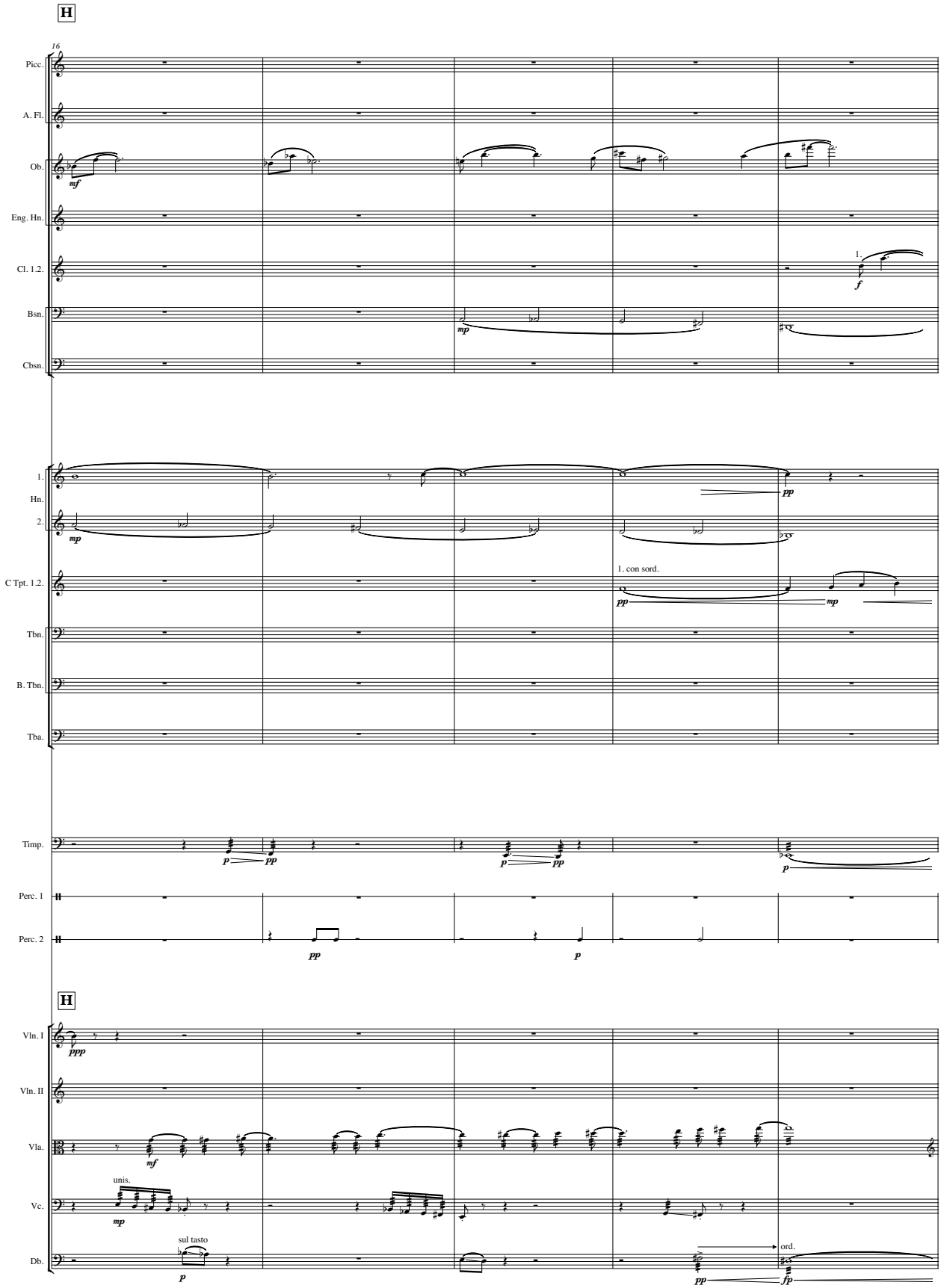

72
Picc.
Fl.
jet
[oo]
(mf)
To A. Fl.
Ob.
Eng. Hn.
p
Cl. 1.2.
pp
Bsn.
mp
pp
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
To Susp. Cymb.
Perc. 2
Vln. I
div. a3
molto sul tasto
pp
Vln. II
pp
Vla.
pp
Vc.
pp
Db.
attacca

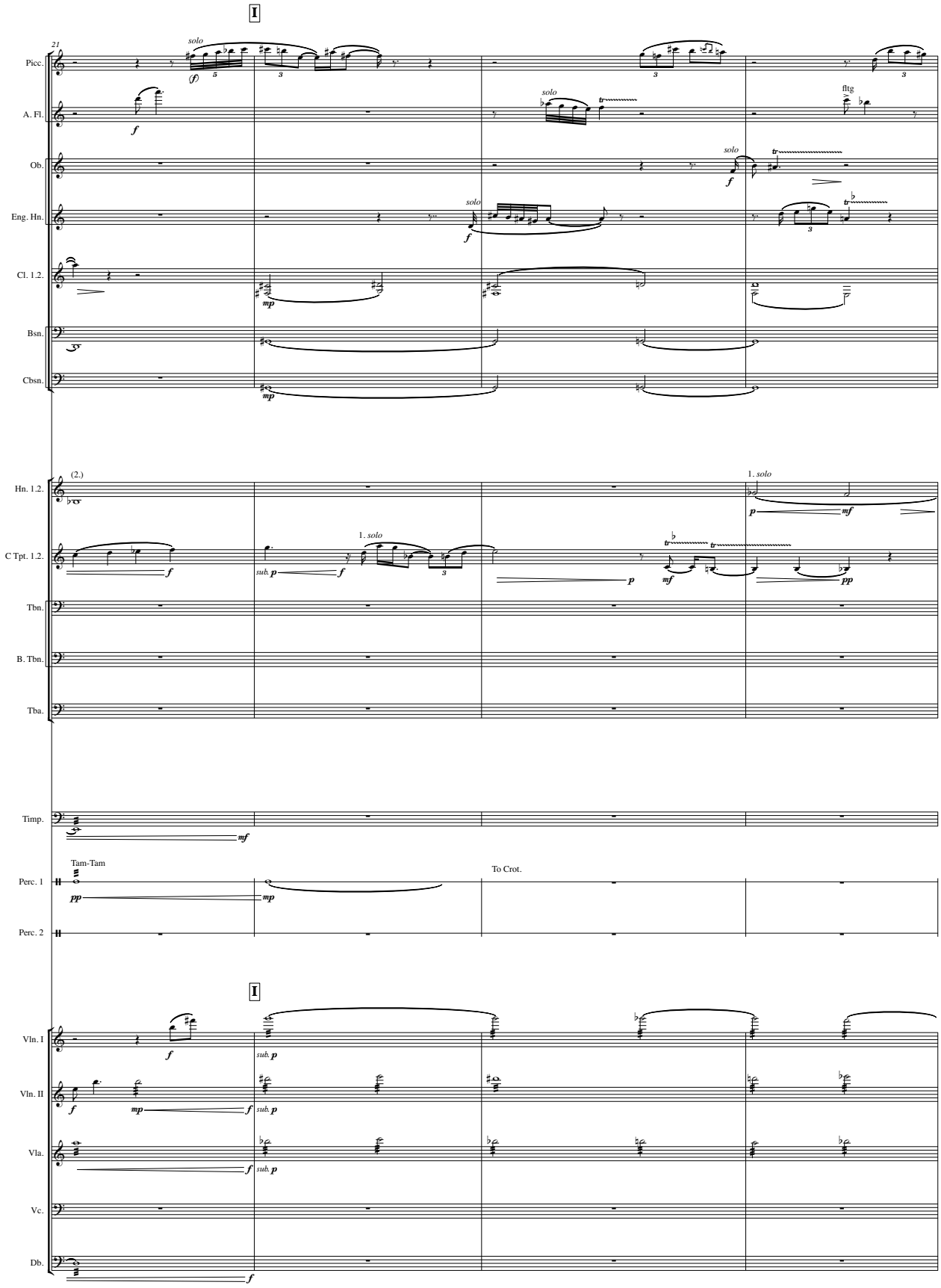
II. CHARACTER SKETCH

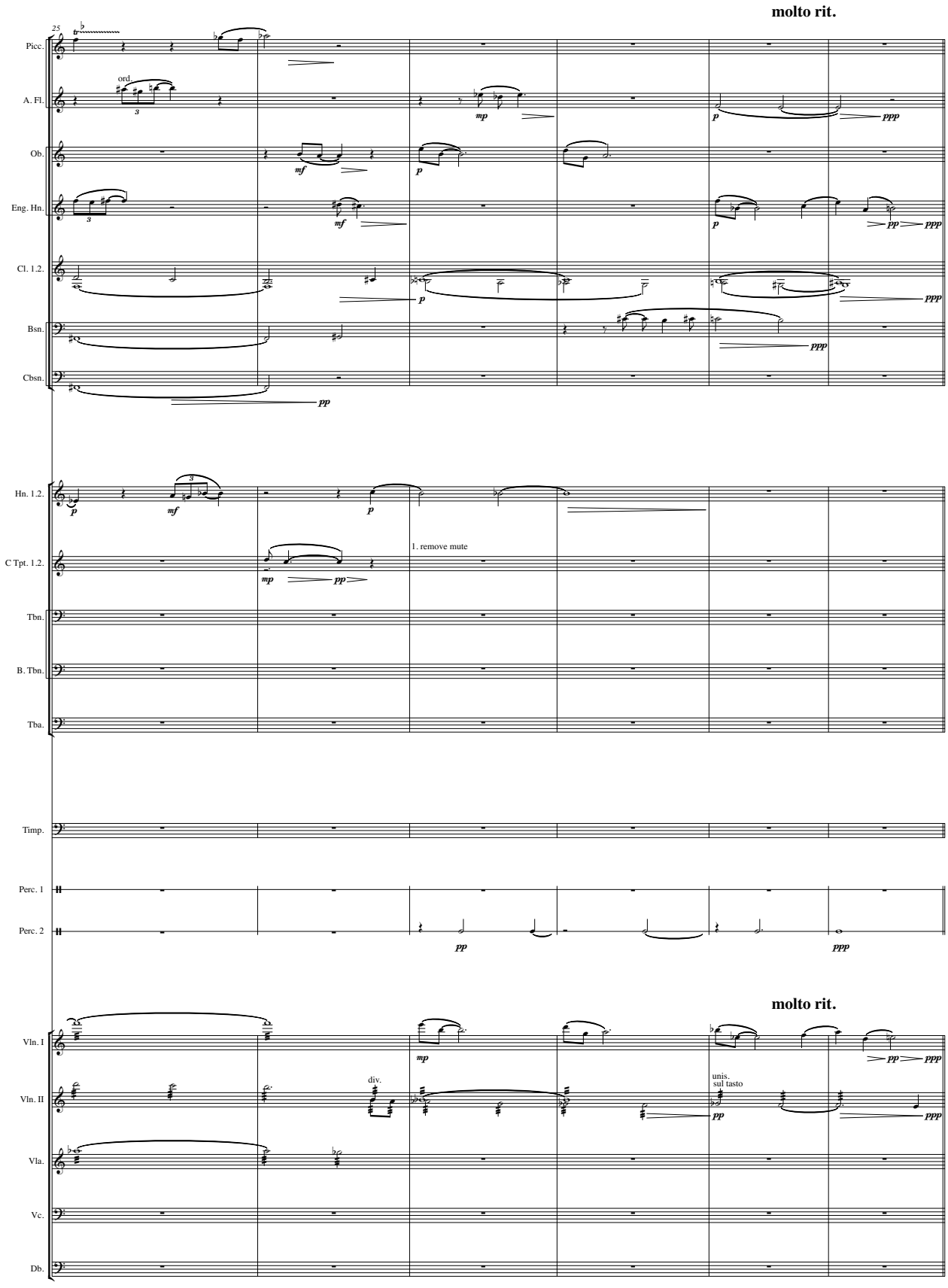



G
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Susp. Cymb.
To Tam-Tam
B. Dr.
G
Vln. I
Vln. II
Vla.
Vc.
Db.
unis.
ord.
div.
solo
sub. mp
sub. p

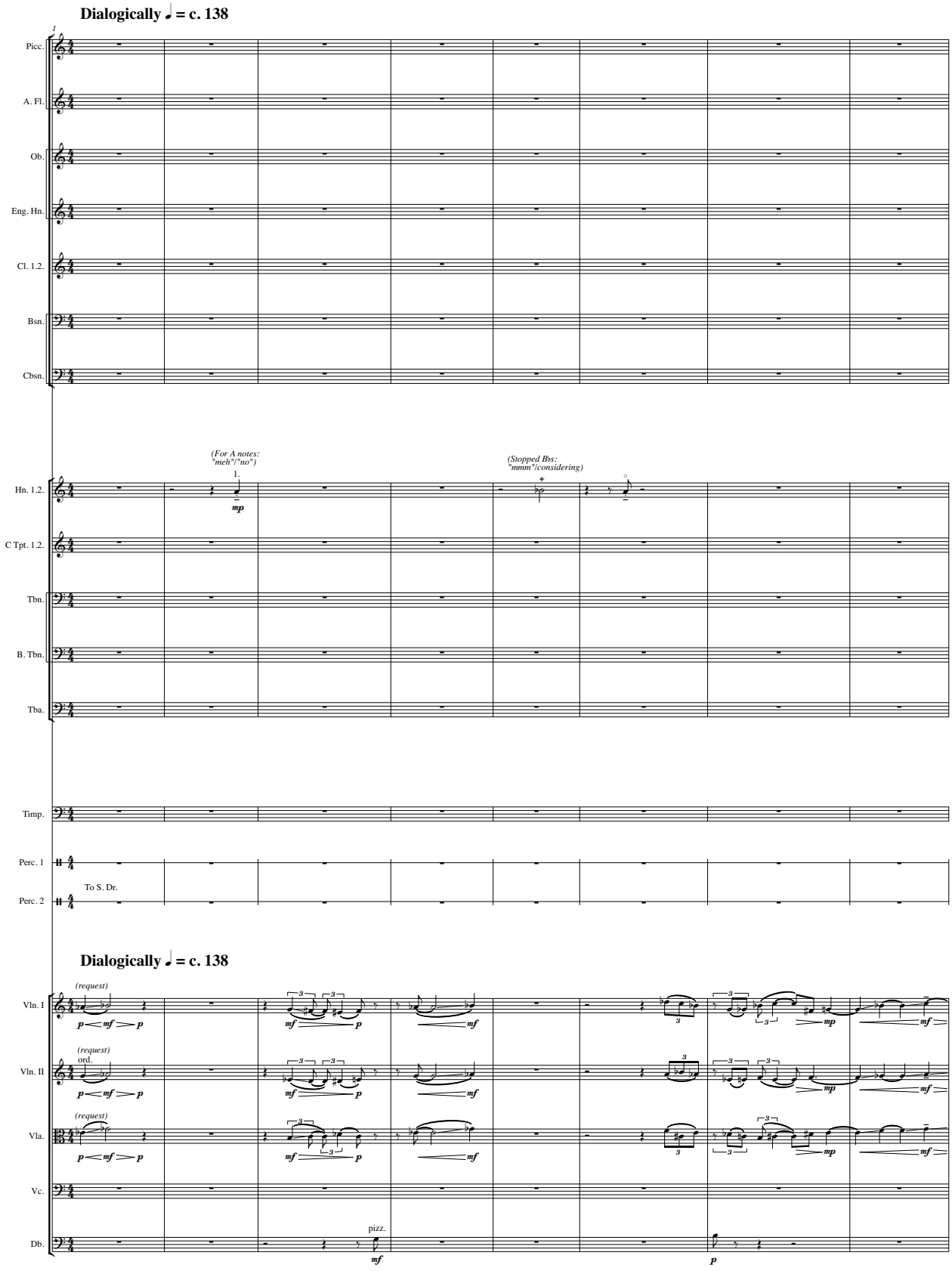

12
Picc.
A. Fl.
(solo)
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
p
(solo)
Hn. 1.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
p
mp
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.

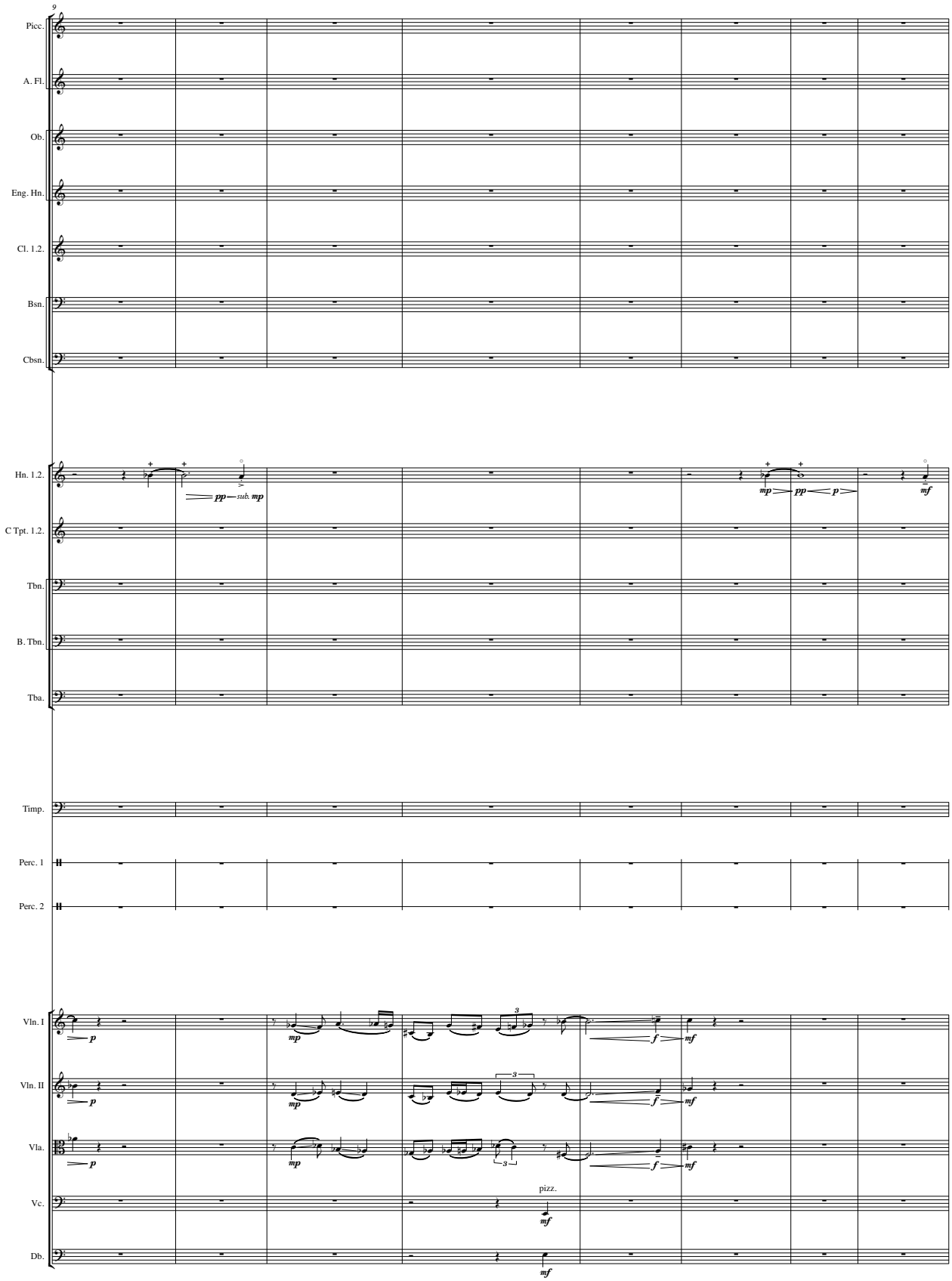

H
16
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
1.
Hn.
2.
C Tpt. 1.2.
1. con sord.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
H
Vln. I
Vln. II
Vla.
Vc.
Db.
unis.
sul tasto
ord.

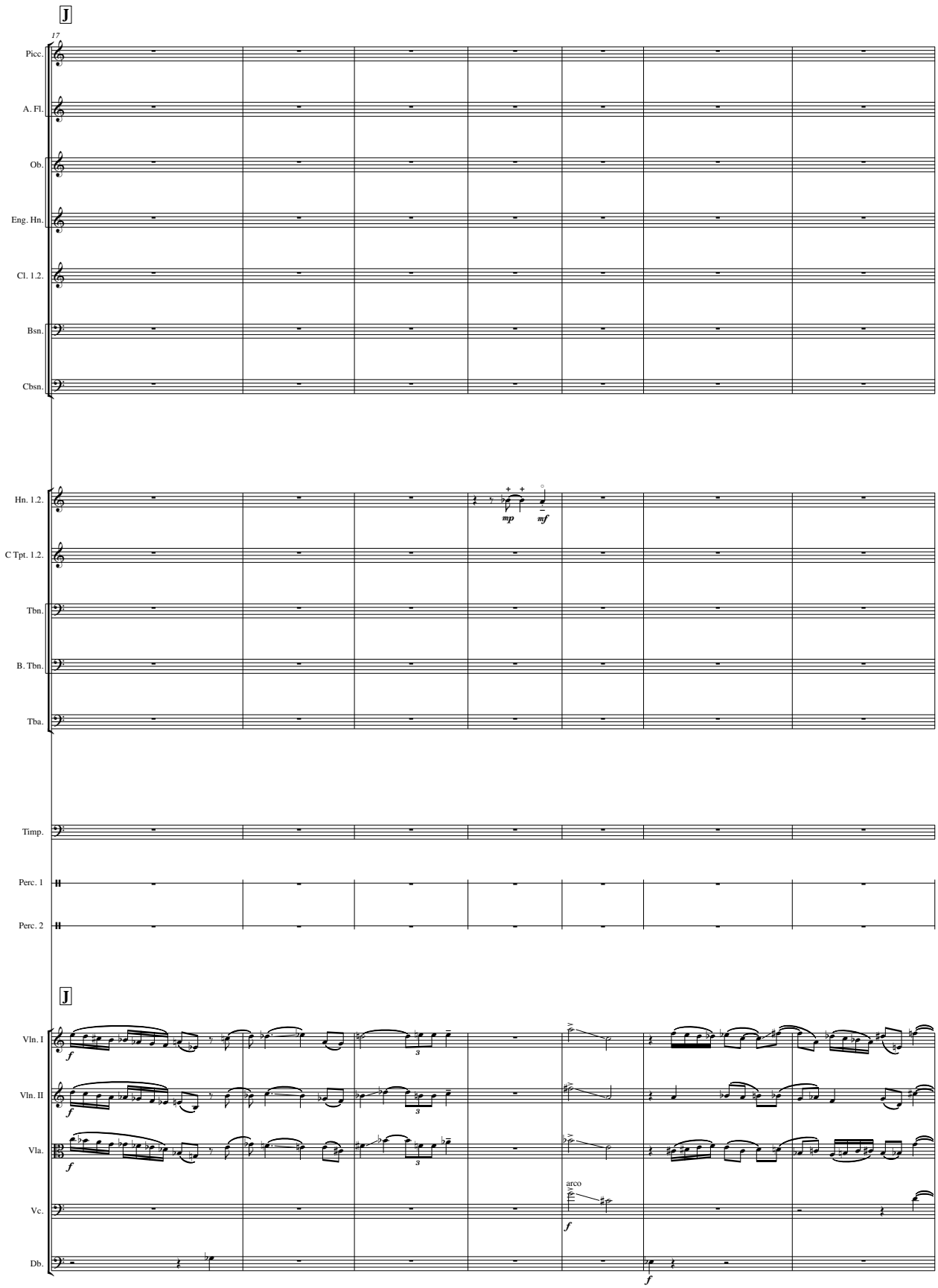

I
21
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Tam-Tam
To Crot.
I
Vln. I
Vln. II
Vla.
Vc.
Db.
solo
fltg
1. solo
(2.)

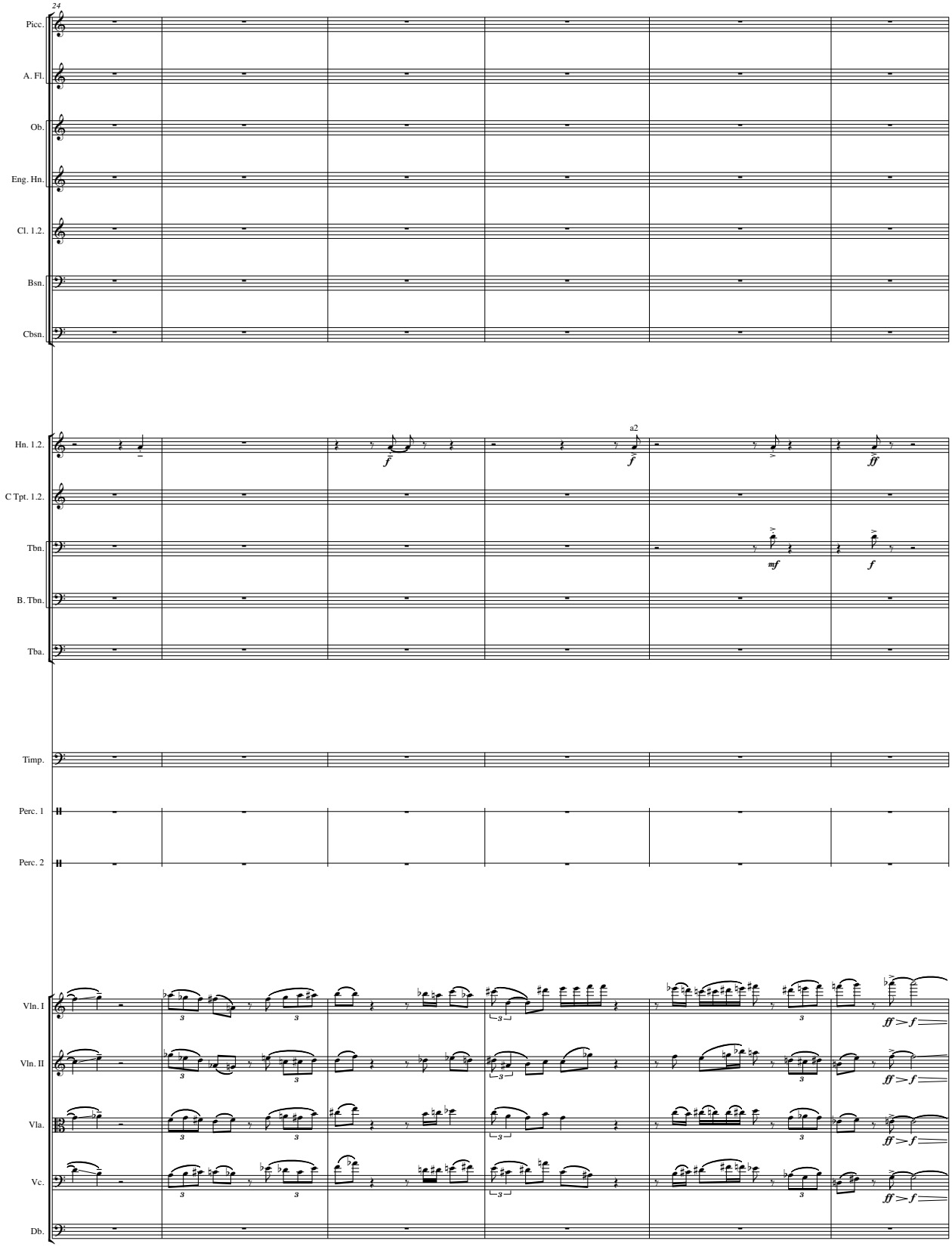

molto rit.
25
Picc.
A. Fl.
ord.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
1. remove mute
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
molto rit.
Vln. I
Vln. II
div.
unis.
sul tasto
Vla.
Vc.
Db.

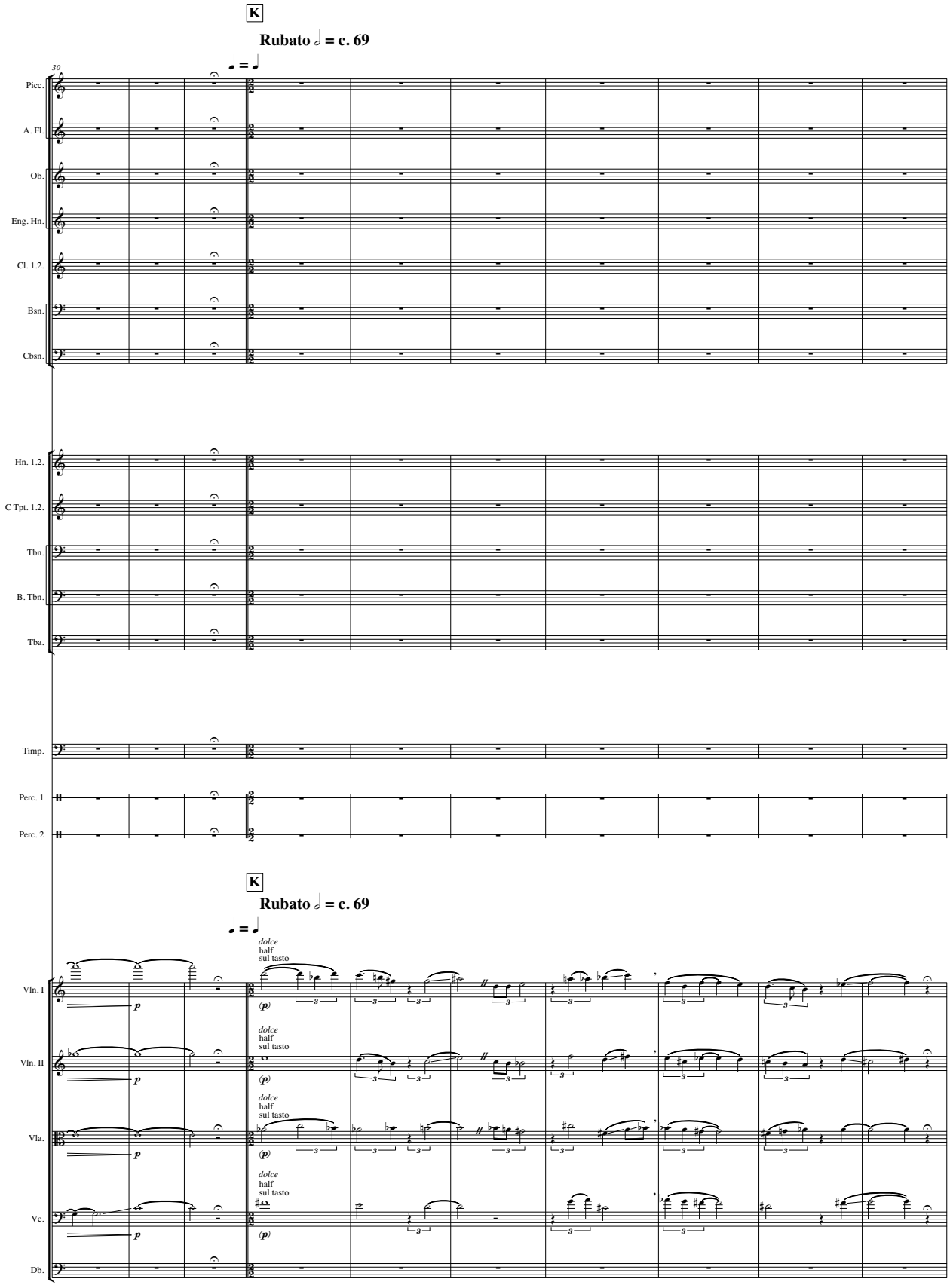
III. SKETCH COMEDY

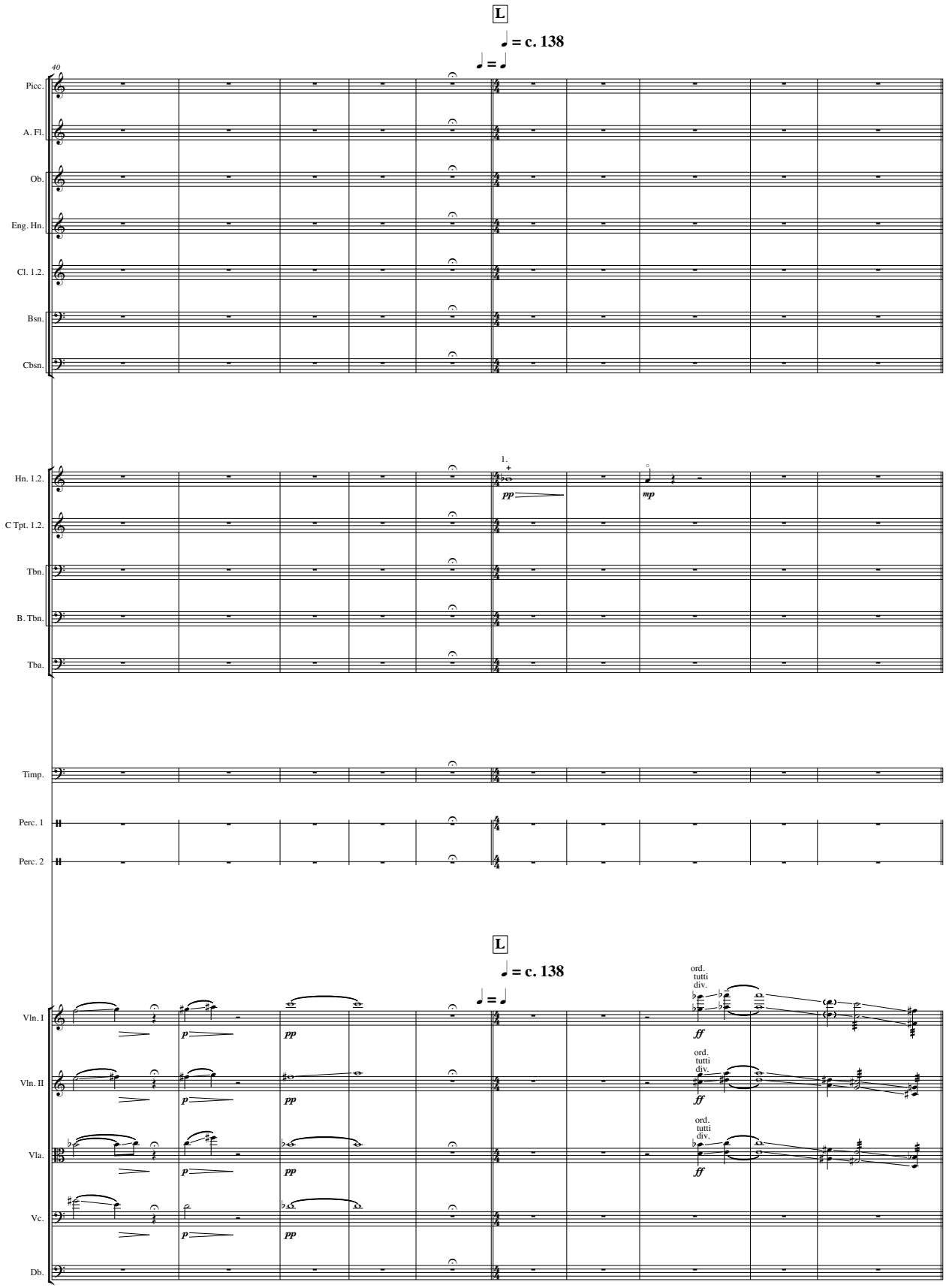


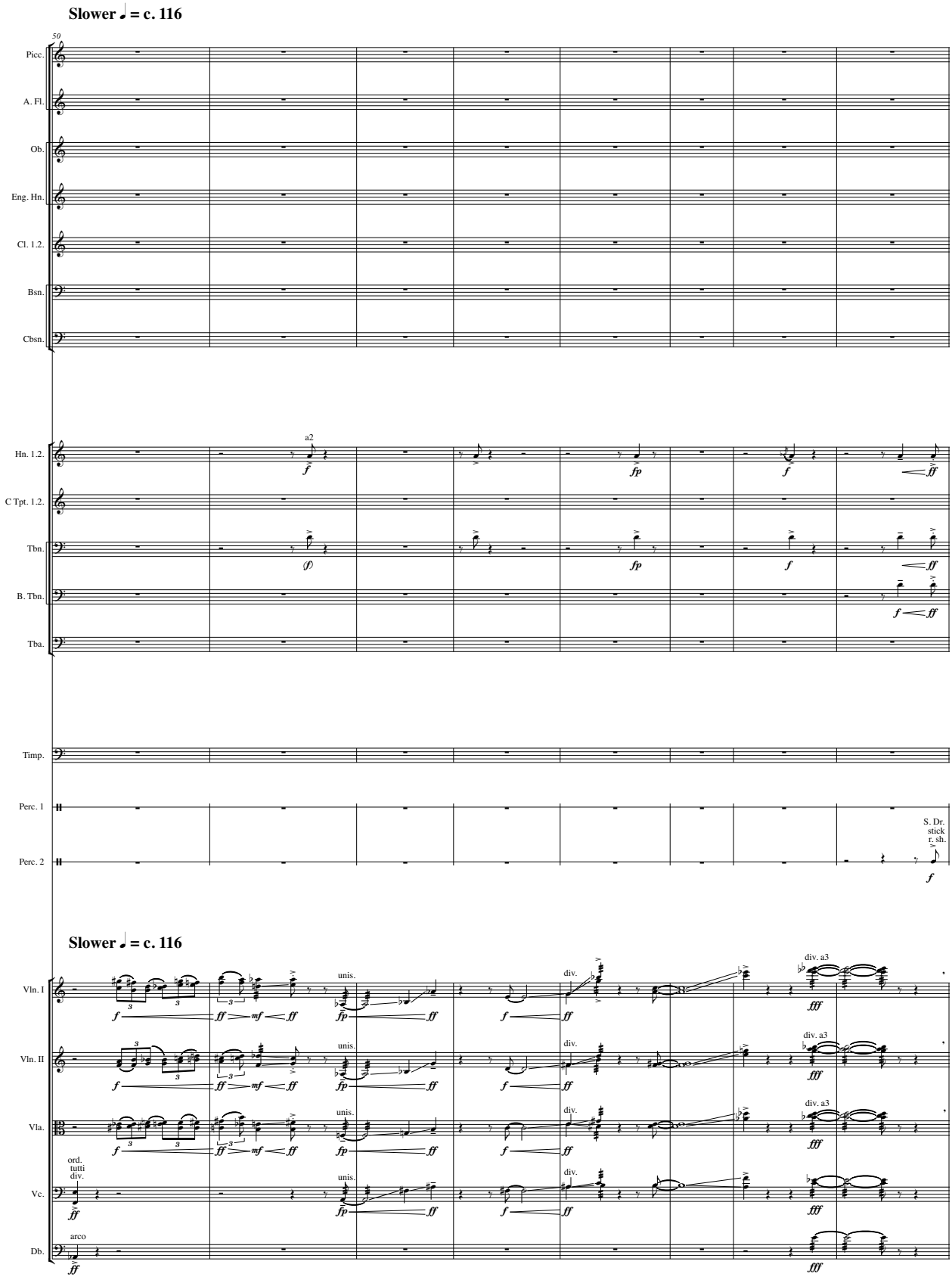

9
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
pp sub. mp
mp pp p
mf
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.
p
mp
f
mf
3
pizz.

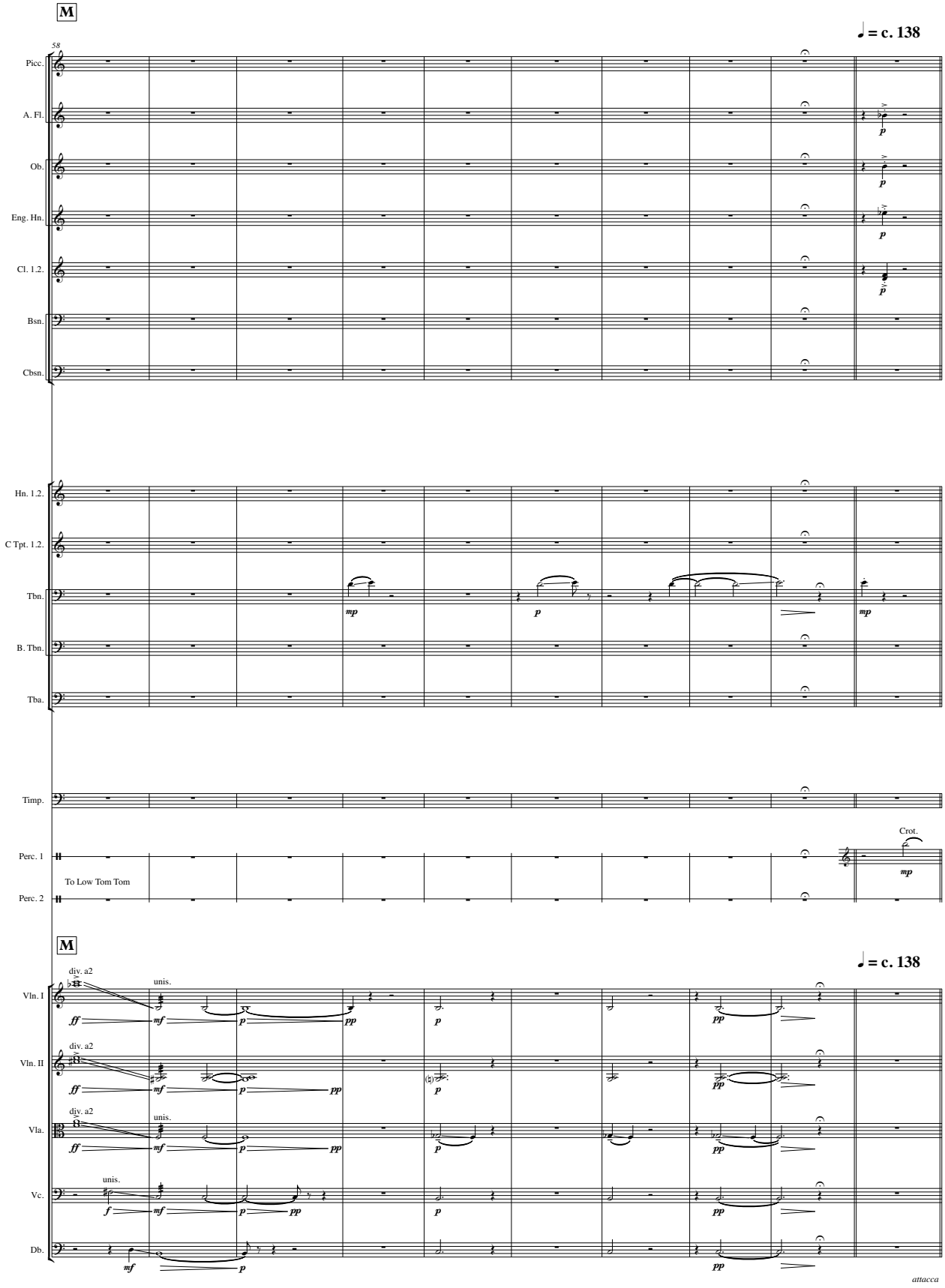

J
17
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
mp
mf
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
J
Vln. I
Vln. II
Vla.
arco
Vc.
Db.
f


24
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
a2
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.

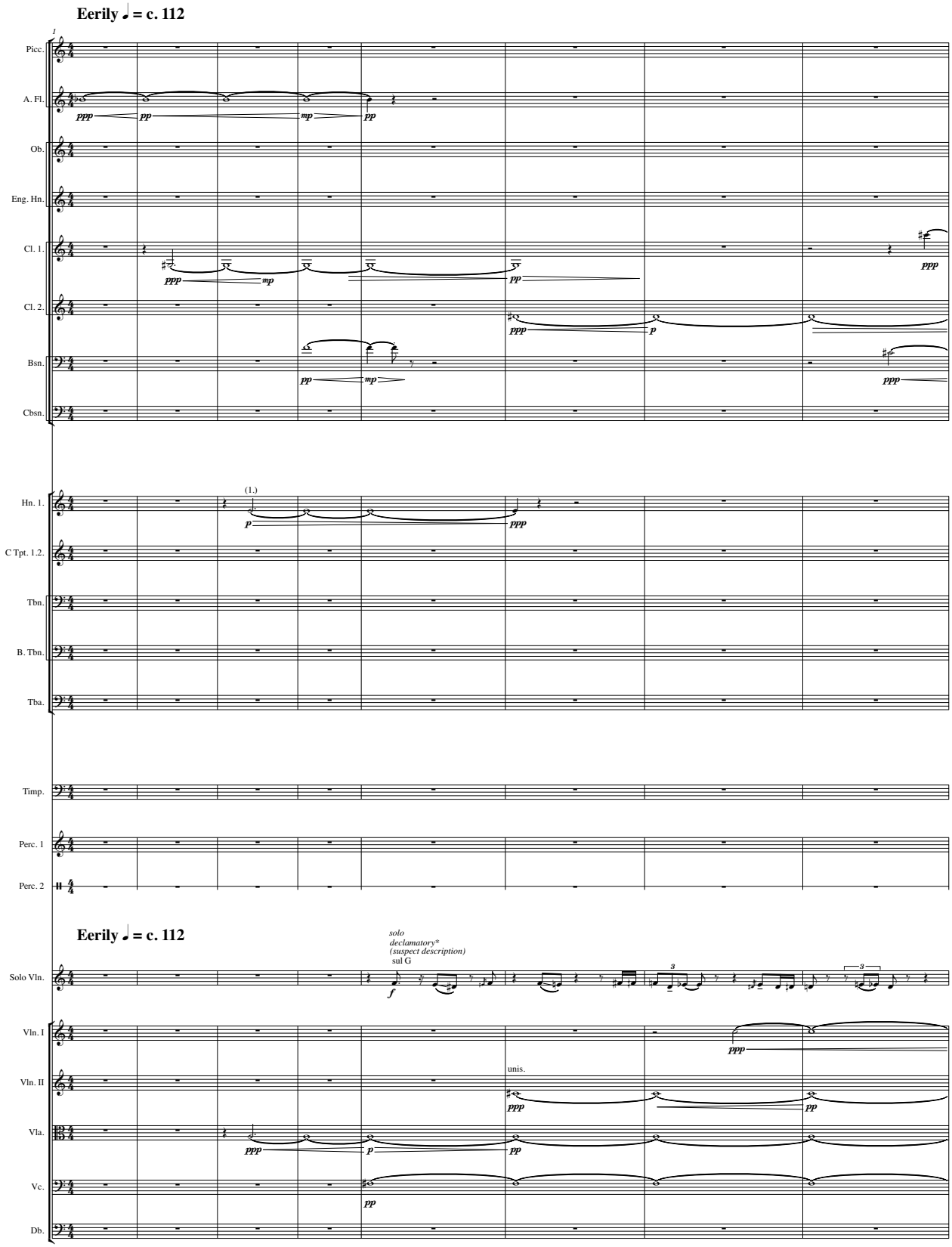

K
Rubato ♩ = c. 69
♩ = ♩
30
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
K
Rubato ♩ = c. 69
♩ = ♩
dolce
half
sul tasto
Vln. I
Vln. II
Vla.
Vc.
Db.


L
♩ = c. 138
♩ = ♩
40
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
1.
Hn. 1.2.
pp
mp
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
L
♩ = c. 138
♩ = ♩
Vln. I
Vln. II
Vla.
Vc.
Db.
p
pp
ord.
tutti
div.
ff

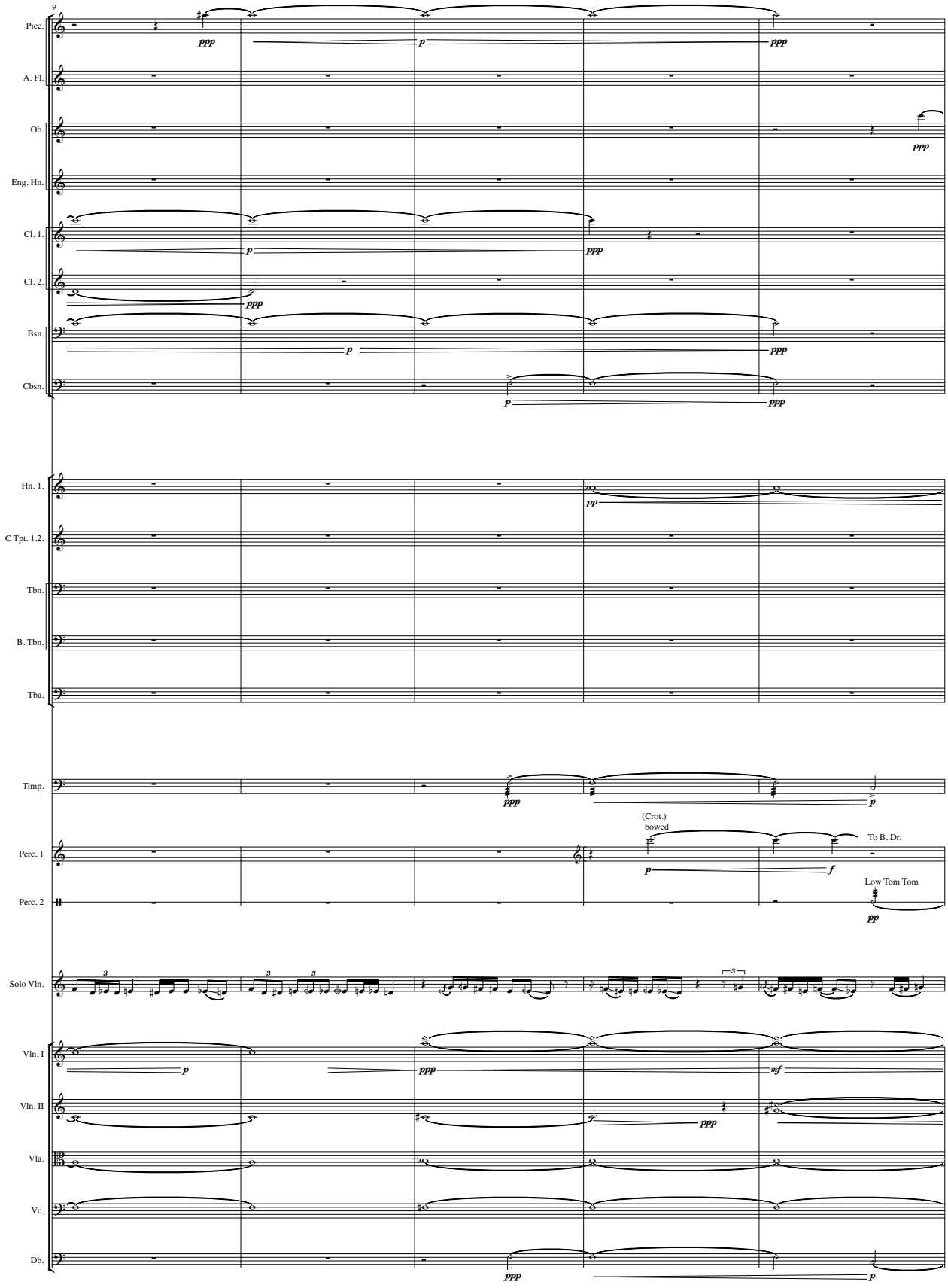

Slower ♩ = c. 116
50
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
a2
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
S. Dr.
stick
r. sh.
Slower ♩ = c. 116
Vln. I
Vln. II
Vla.
Vc.
Db.
unis.
div.
div. a3
ord.
tutti
div.
arco

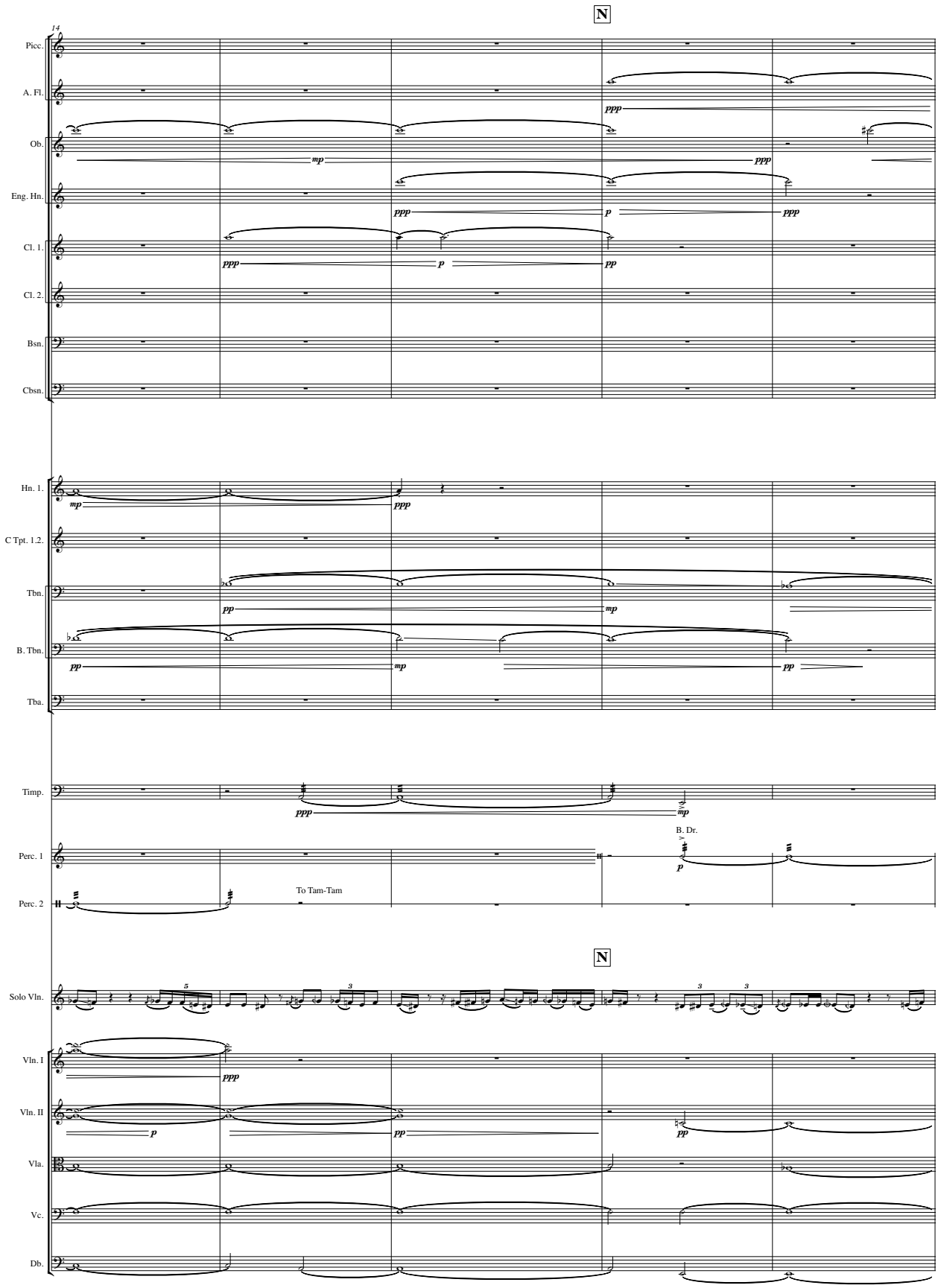

M
♩ = c. 138
58
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
To Low Tom Tom
Perc. 2
Crot.
M
♩ = c. 138
Vln. I
Vln. II
Vla.
Vc.
Db.
div. a2
unis.
attacca

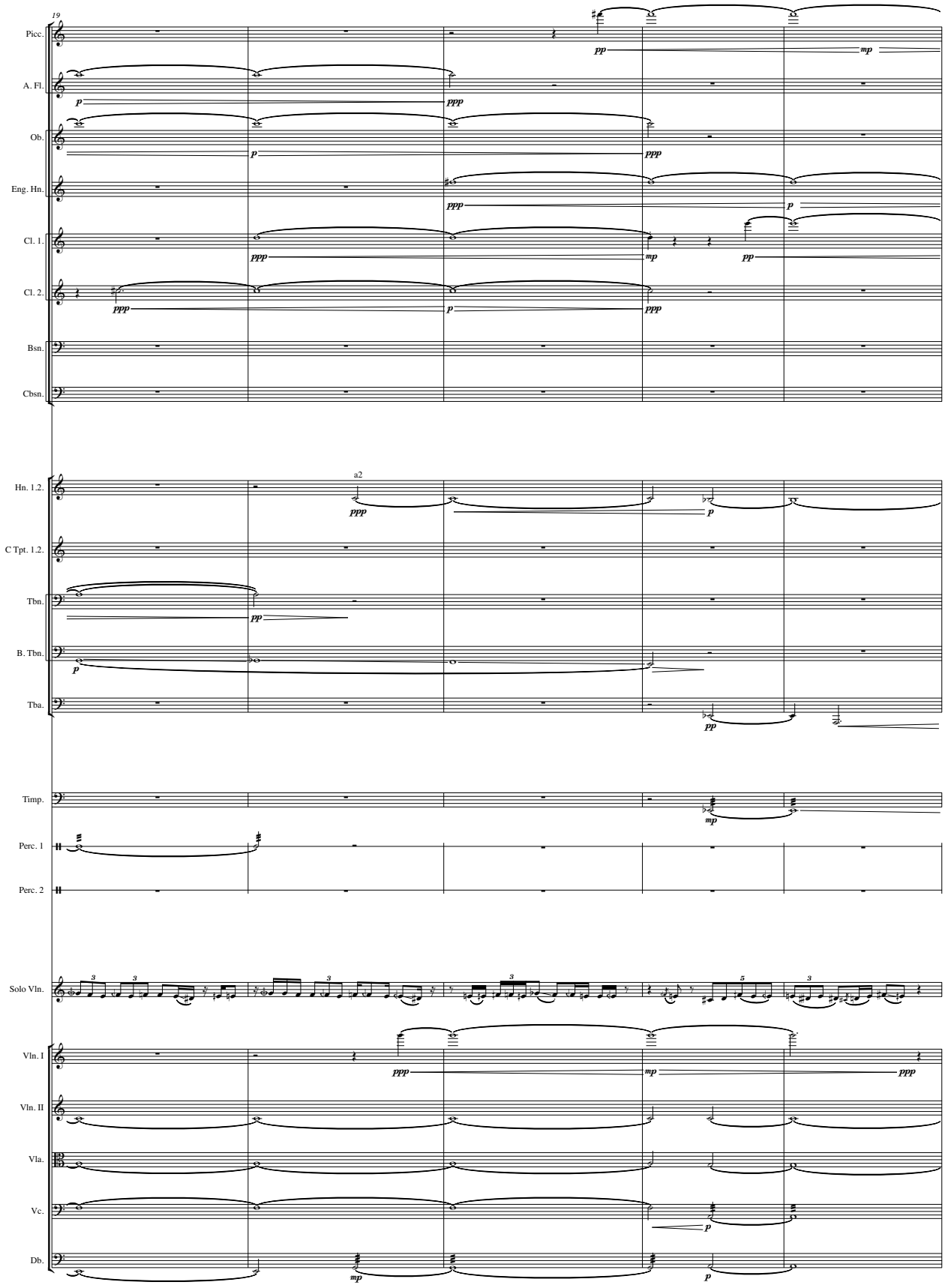
IV. POLICE COMPOSITE SKETCH

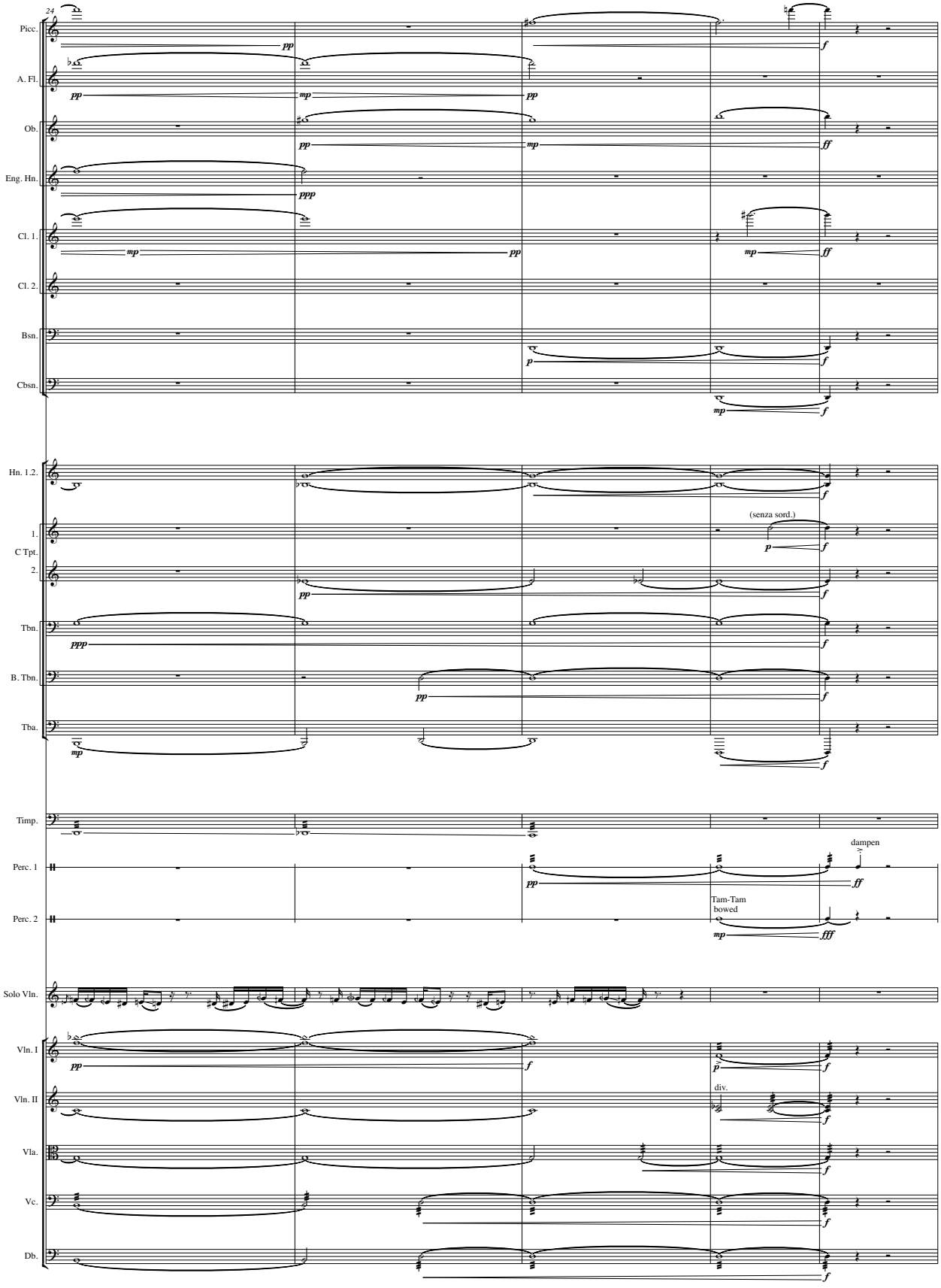


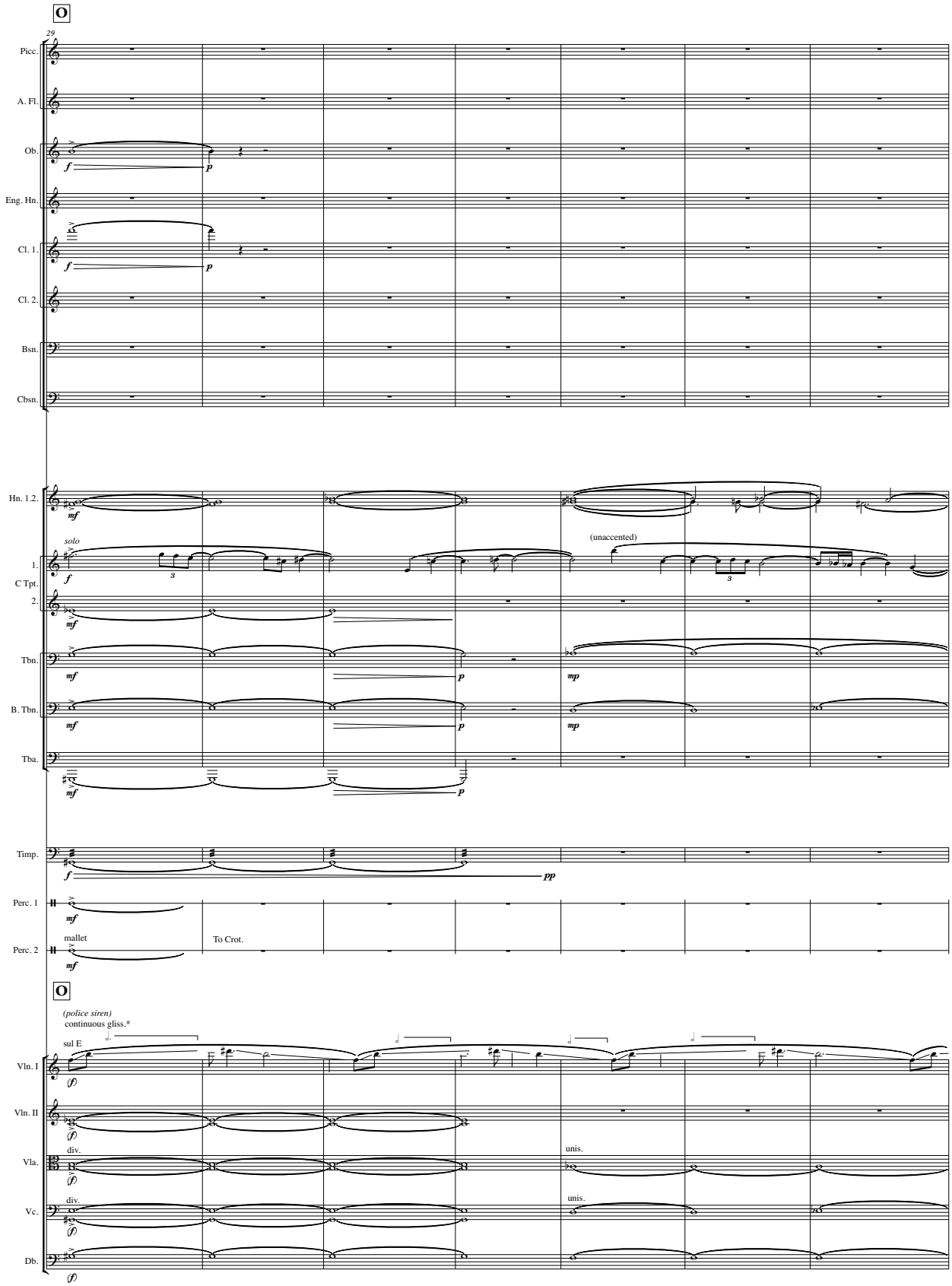
*Quarter-tones are a guide to pitch


9
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Db.
(Crot.)
bowed
To B. Dr.
Low Tom Tom

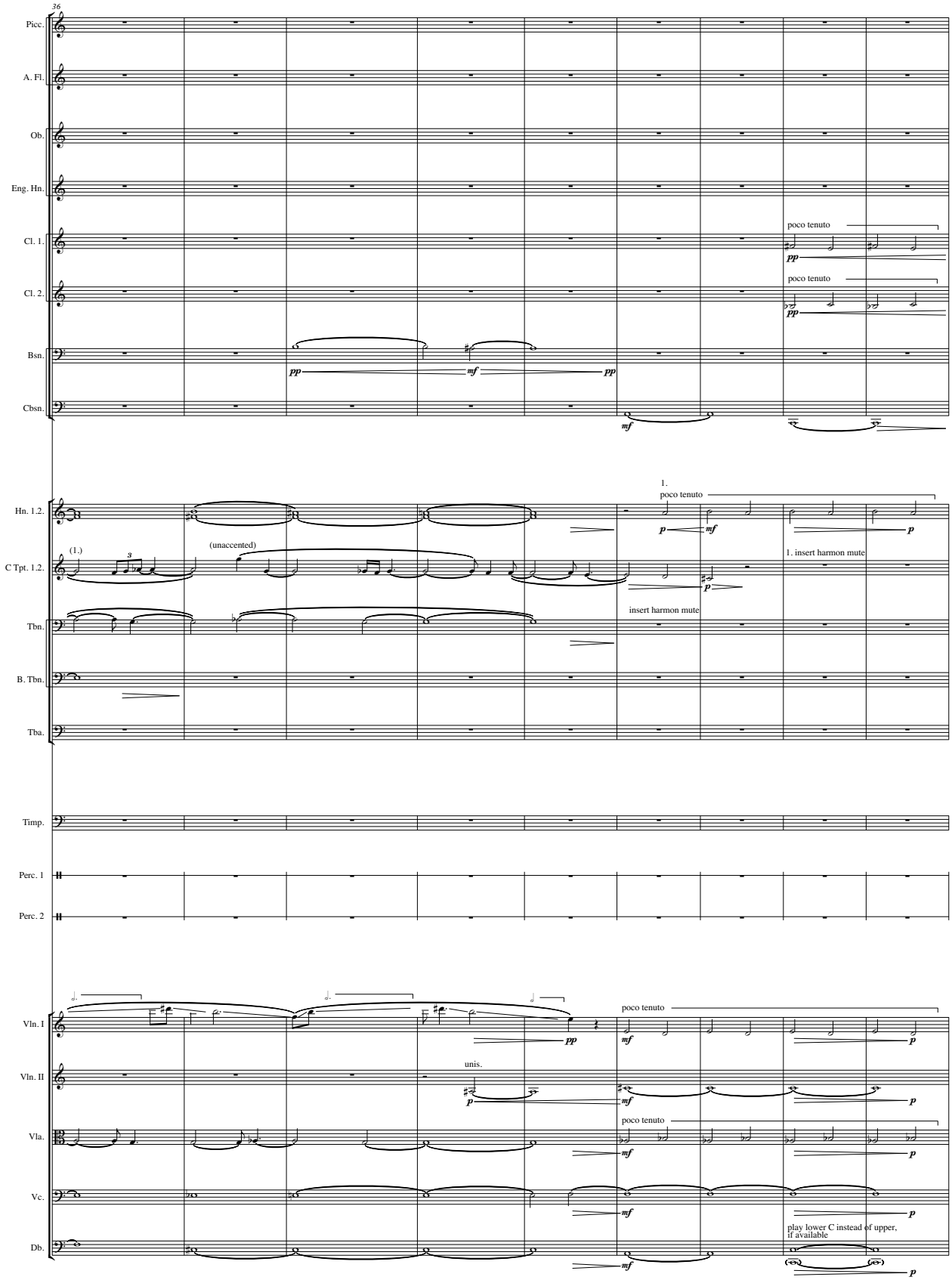

14
N
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
B. Dr.
To Tam-Tam
N
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Db.

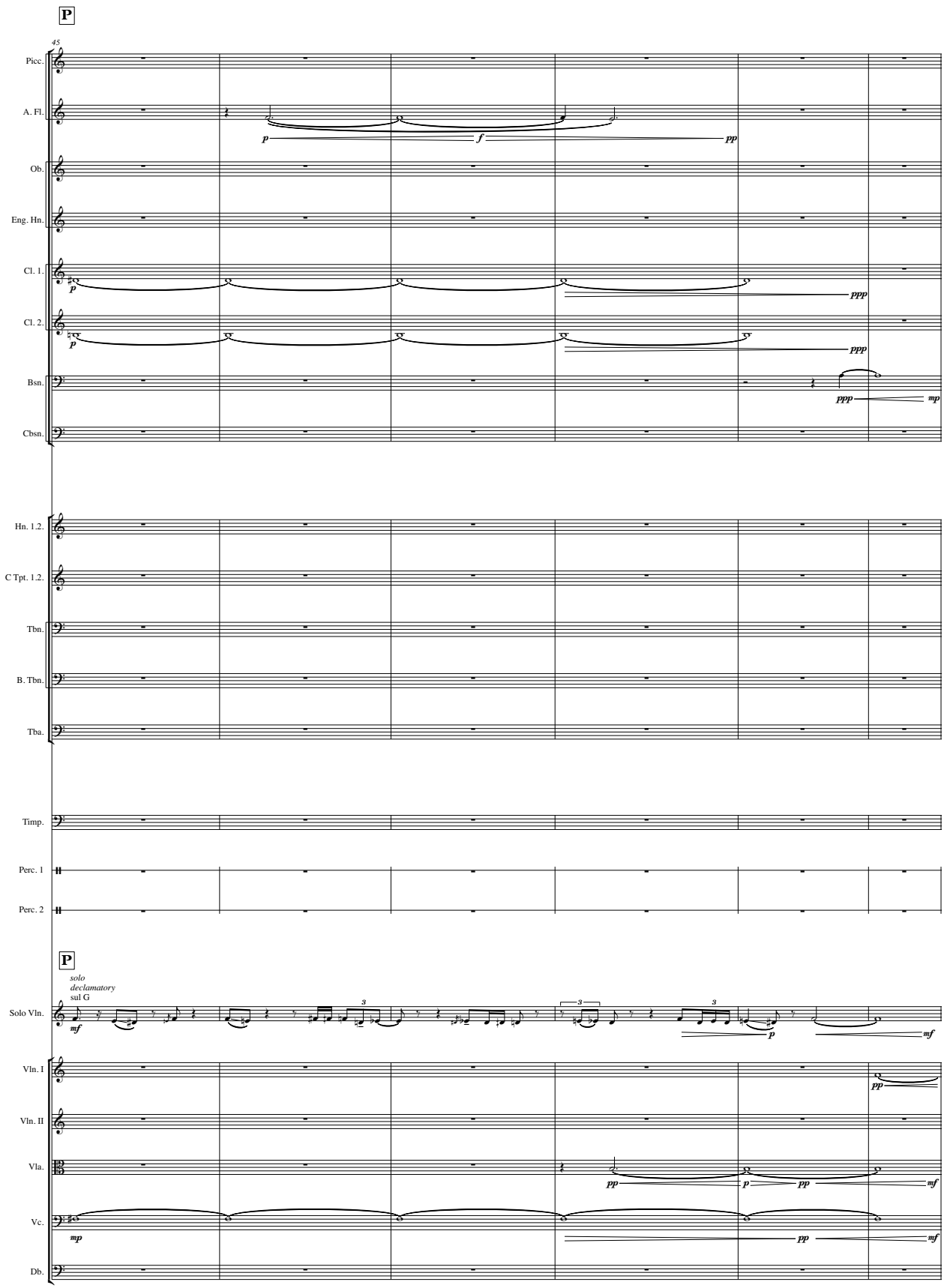

19
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.2.
a2
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Db.

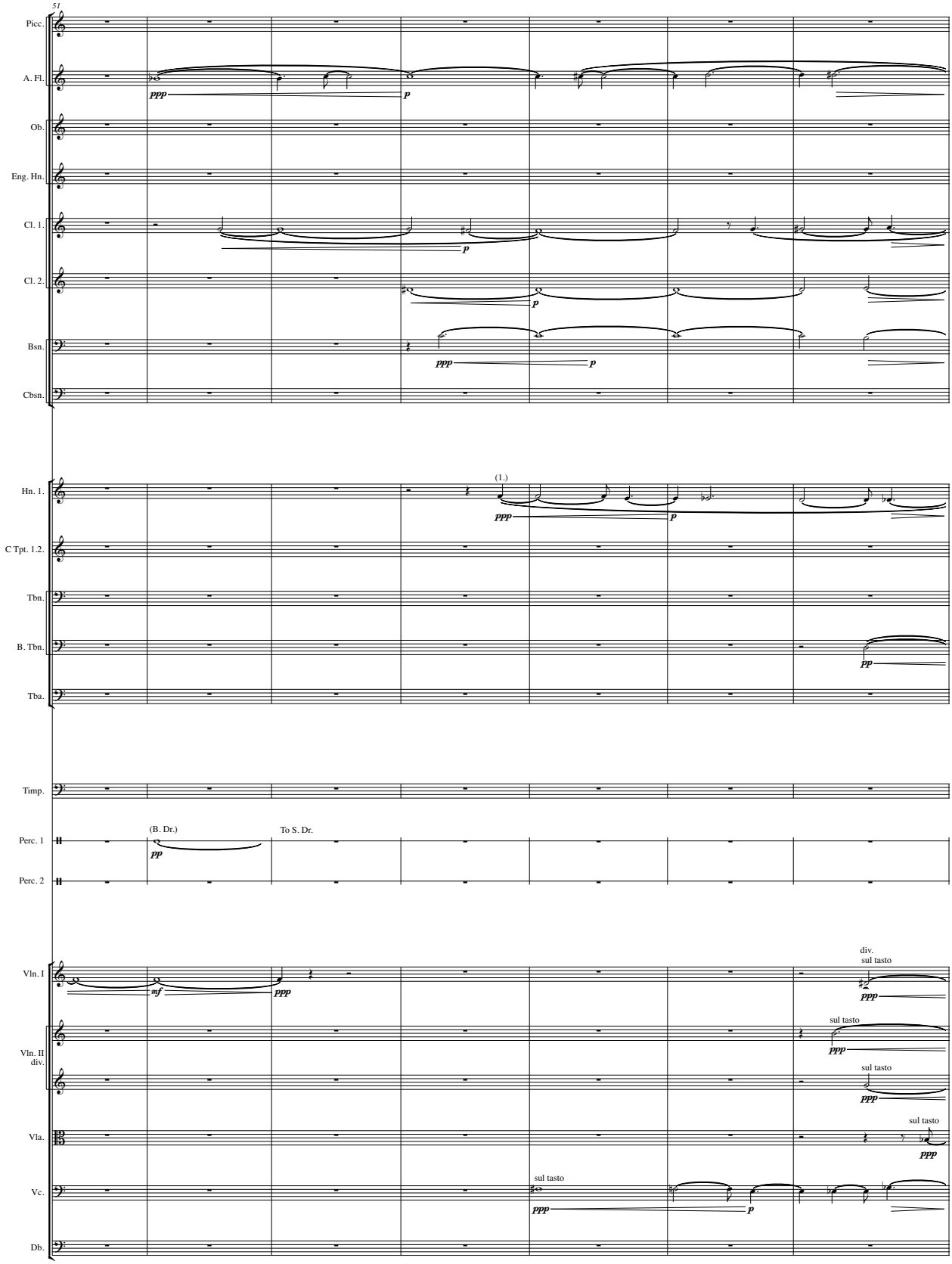

24
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.2.
1.
C Tpt.
2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Db.
(senza sord.)
dampen
Tam-Tam
bowed
div.

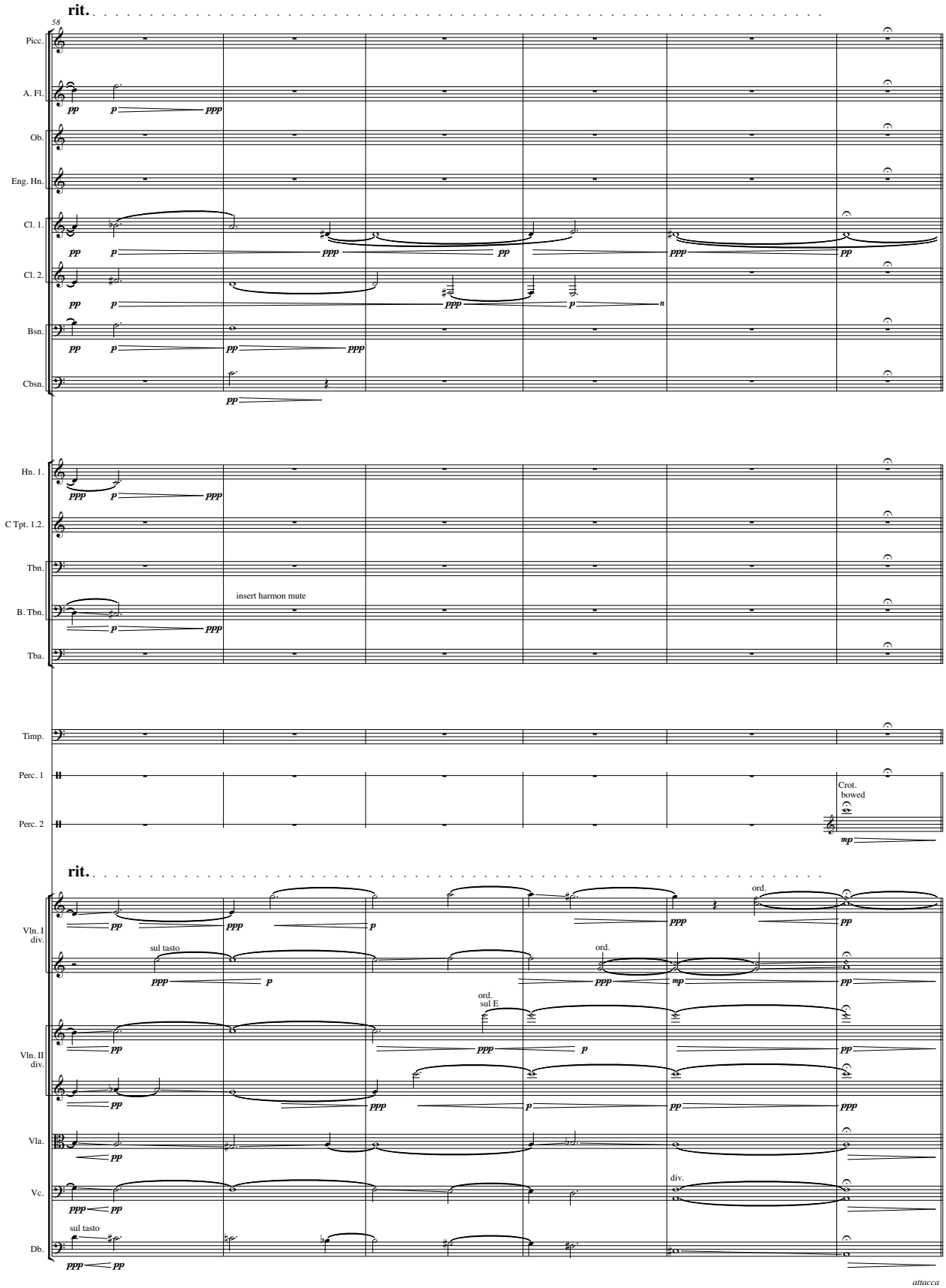


*Bow changes should be discreet, with the F lowpoint being the most ideal location. To mark the metric grid, the glissando passes through headless note-stems that have a duration of less than two beats. For durations two beats and longer, the rhythmic value appers above the stave with a bracket.

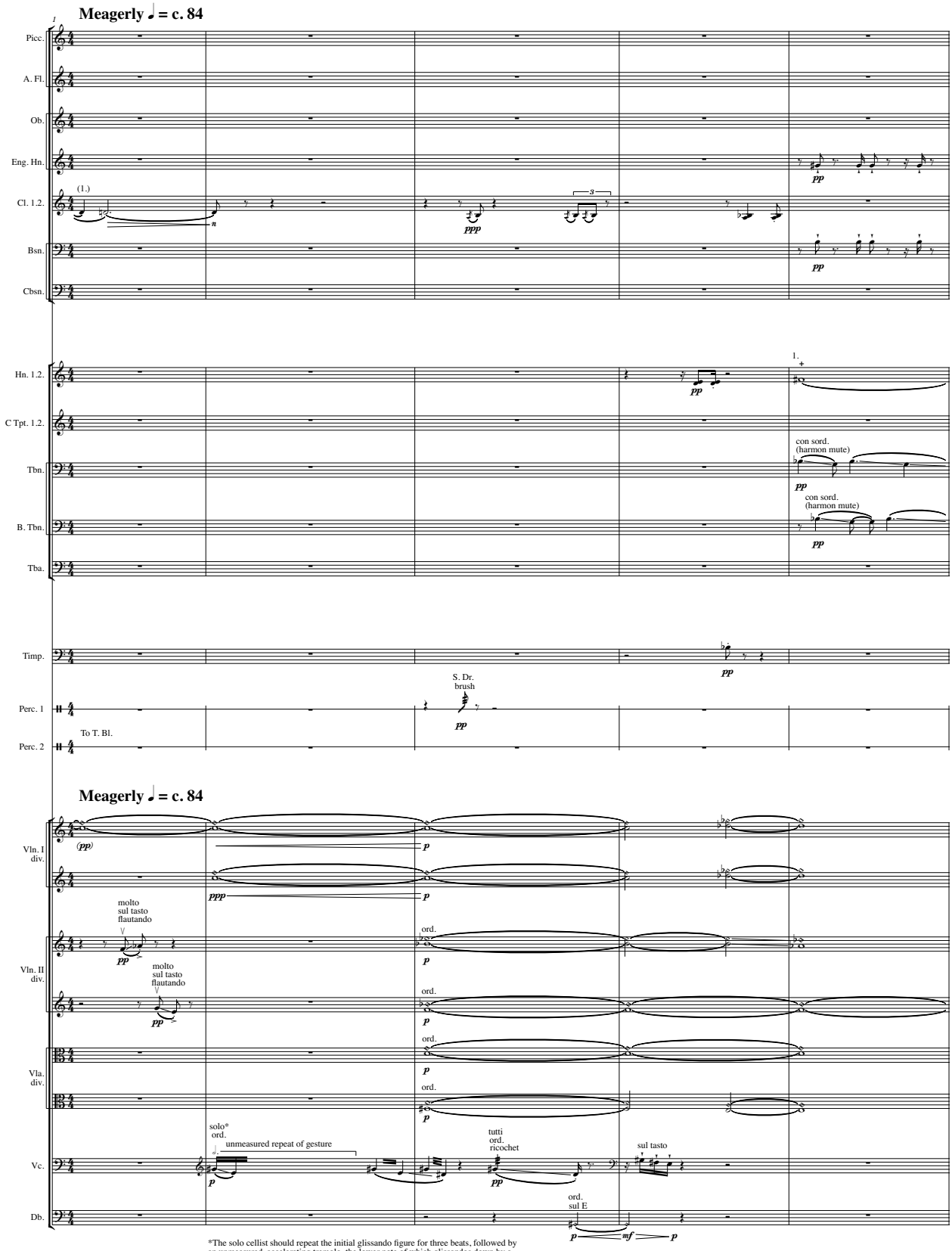

36
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
poco tenuto
pp
poco tenuto
pp
pp
mf
pp
mf
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
1.
poco tenuto
p
mf
p
(1.)
(unaccented)
1. insert harmon mute
p
insert harmon mute
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.
poco tenuto
pp
mf
p
unis.
p
mf
p
poco tenuto
mf
p
mf
p
play lower C instead of upper,
if available
mf
p


P
45
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
P
solo
declamatory
sul G
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Db.

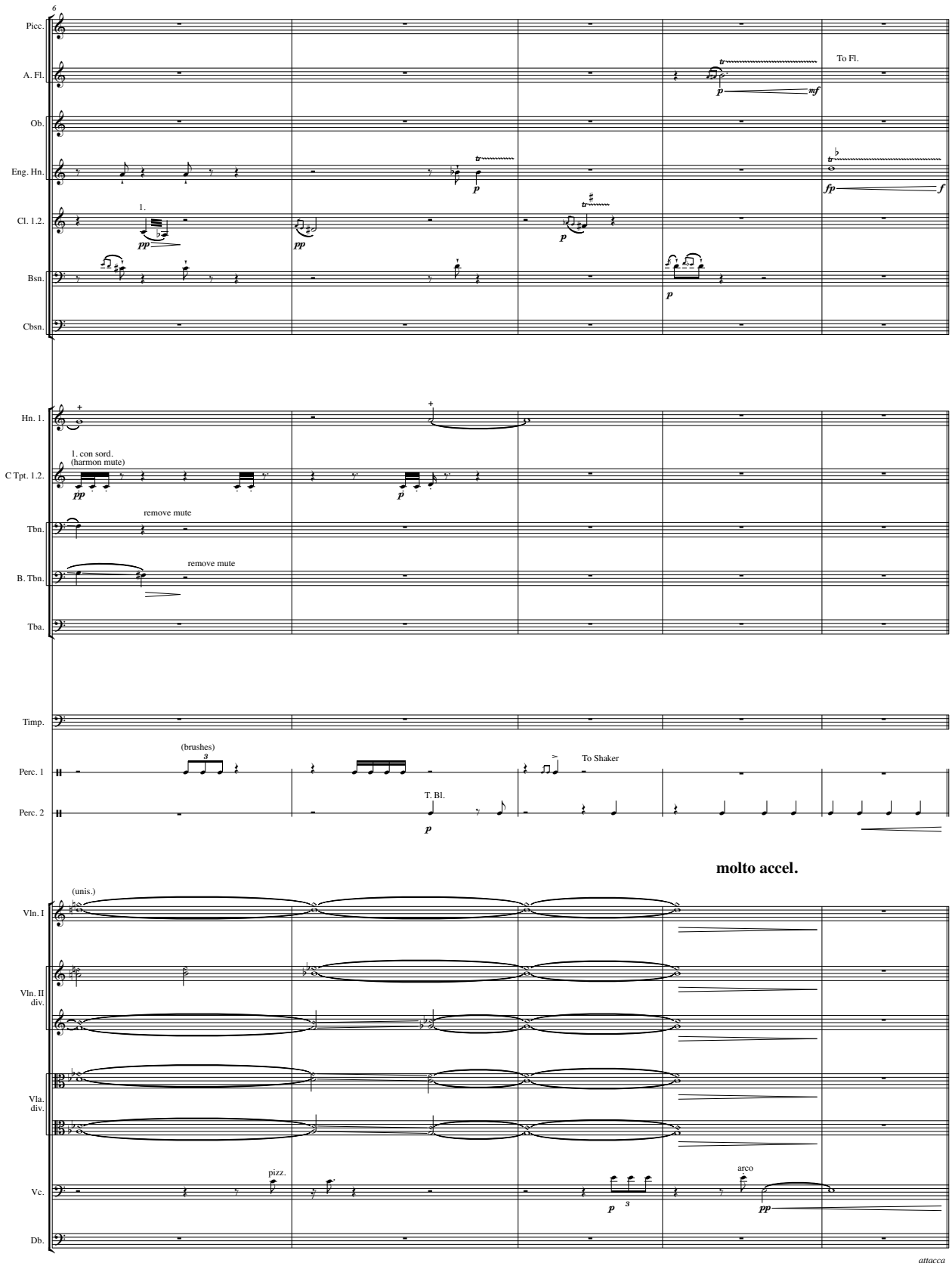

51
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
div.
Vla.
Vc.
Db.
(1.)
(B. Dr.)
To S. Dr.
div.
sul tasto
sul tasto
sul tasto
sul tasto
sul tasto
ppp
p
mf
pp


rit.
58
Picc.
A. Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.
C Tpt. 1.2.
Tbn.
B. Tbn.
insert harmon mute
Tba.
Timp.
Perc. 1
Perc. 2
Crot.
bowed
rit.
Vln. I
div.
sul tasto
ord.
Vln. II
div.
ord.
sul E
Vla.
Vc.
div.
Db.
sul tasto
attacca

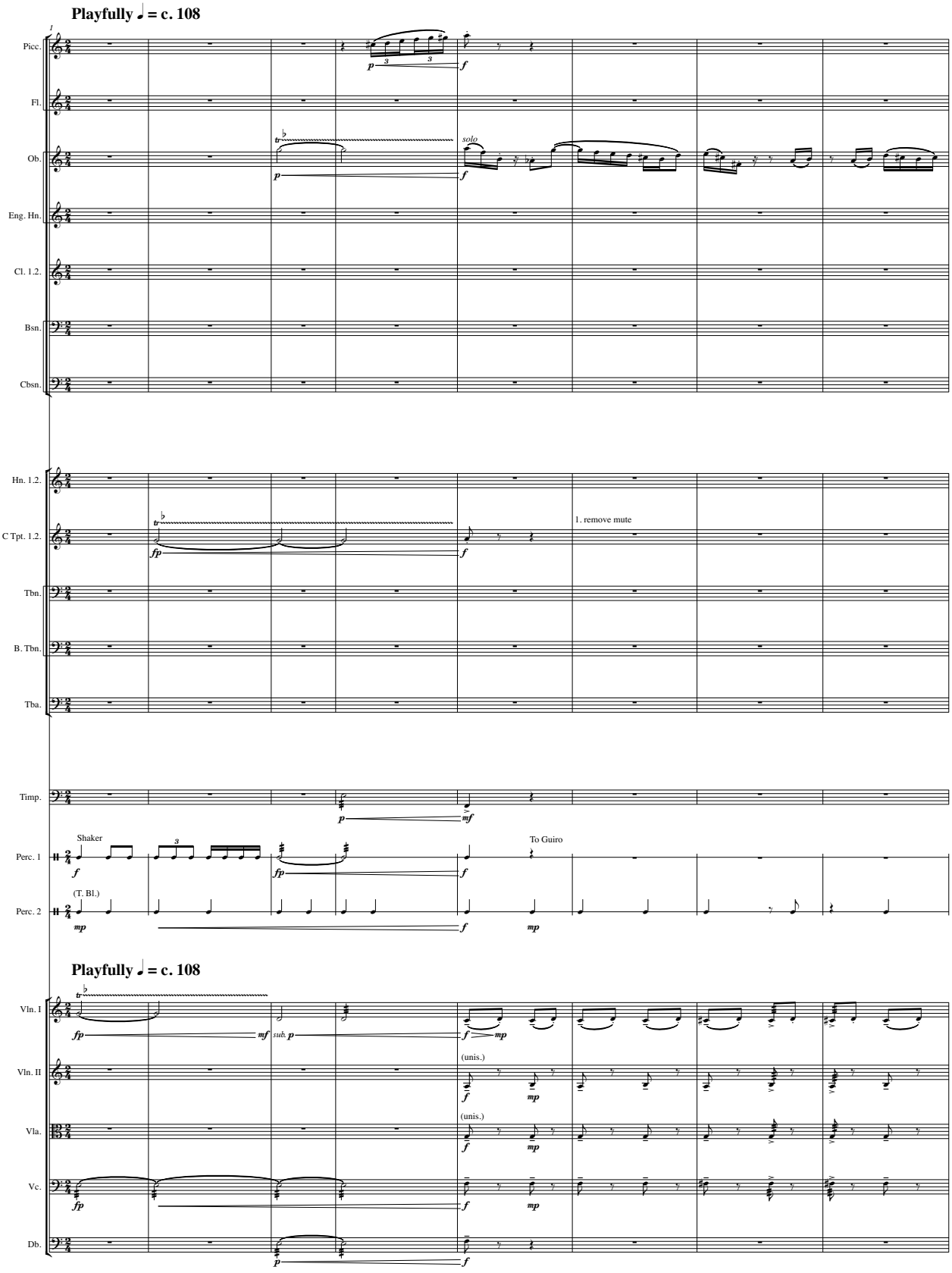
V. THUMBNAIL SKETCH

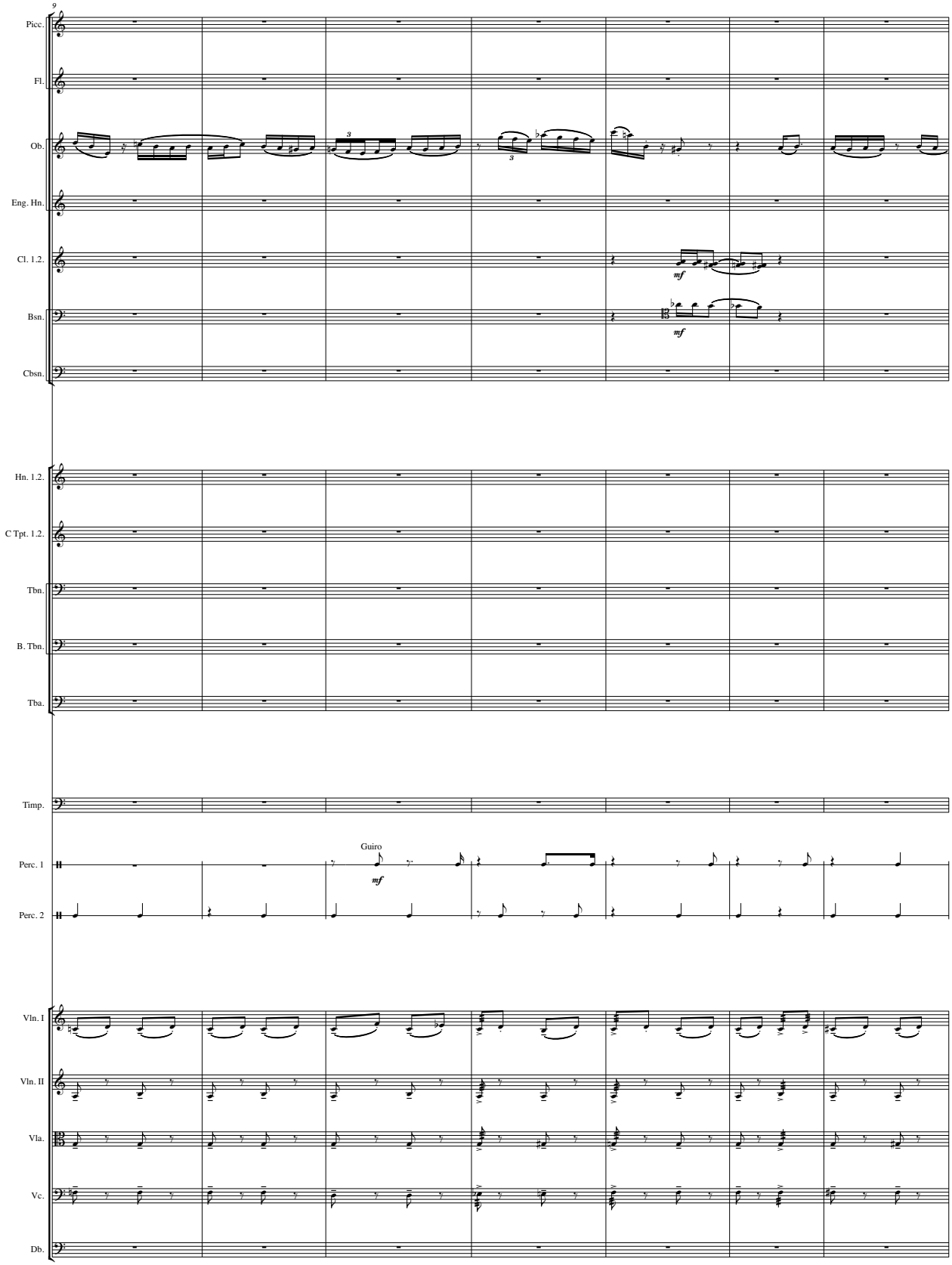


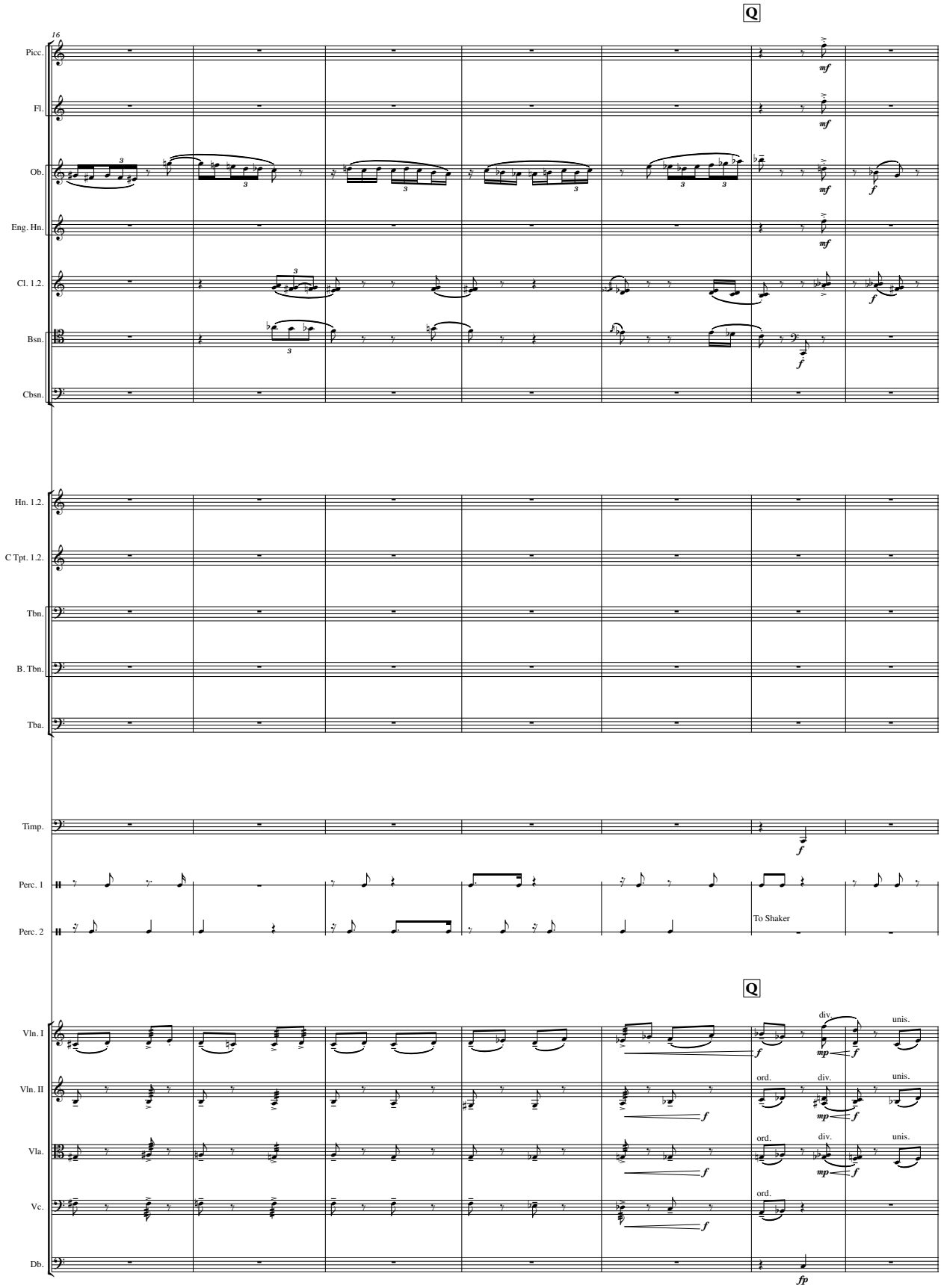
*The solo cellist should repeat the initial glissando figure for three beats, followed by an unmeasured, accelerating tremolo, the lower note of which glissandos down by a half step while the upper note remains constant.

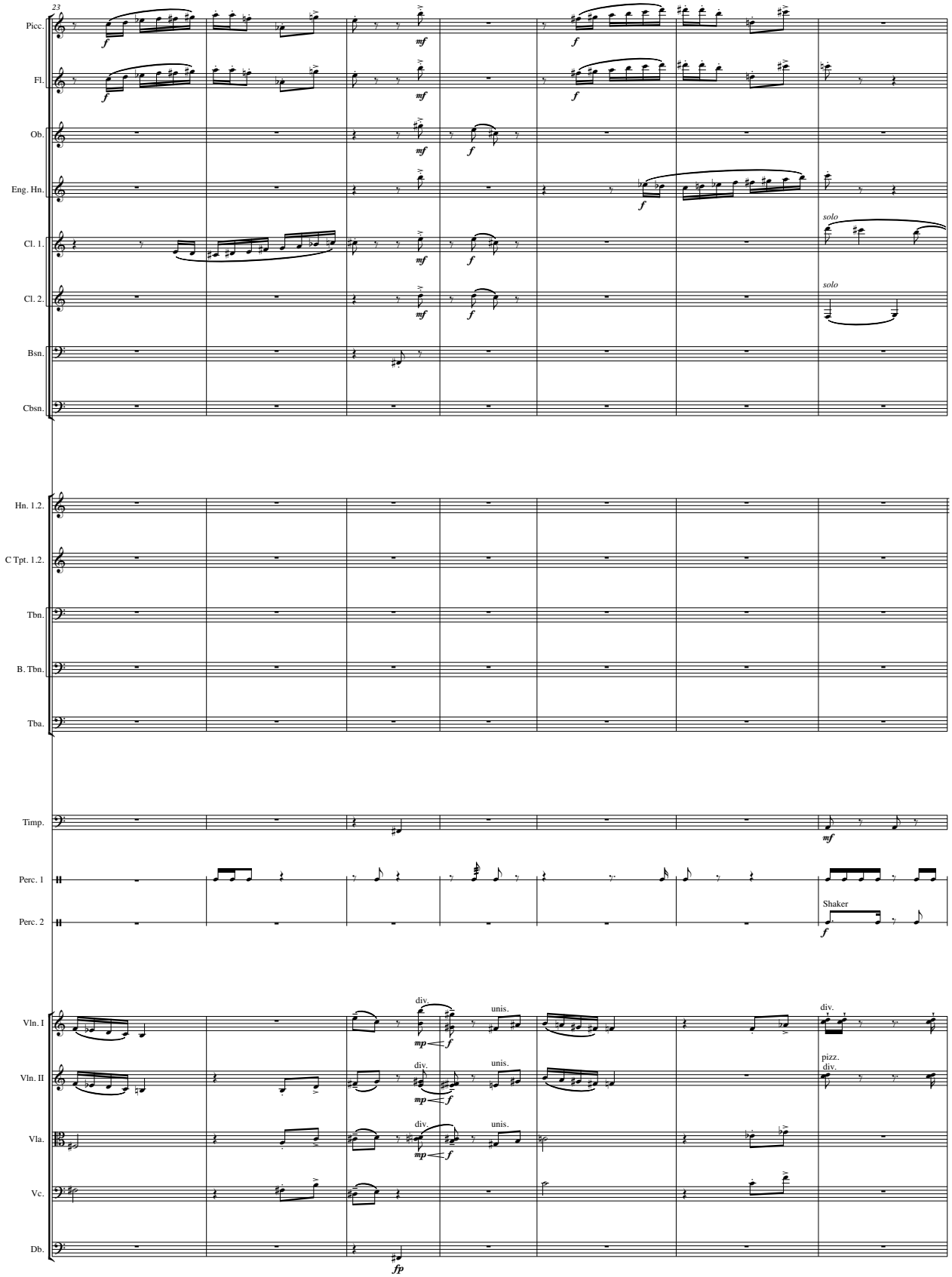

molto accel.
6
Picc.
A. Fl.
To Fl.
Ob.
Eng. Hn.
Cl. 1.2.
1.
Bsn.
Cbsn.
Hn. 1.
1. con sord.
(harmon mute)
C Tpt. 1.2.
remove mute
Tbn.
remove mute
B. Tbn.
Tba.
Timp.
(brushes)
Perc. 1
To Shaker
T. Bl.
Perc. 2
molto accel.
(unis.)
Vln. I
Vln. II
div.
Vla.
div.
pizz.
arco
Vc.
Db.
attacca

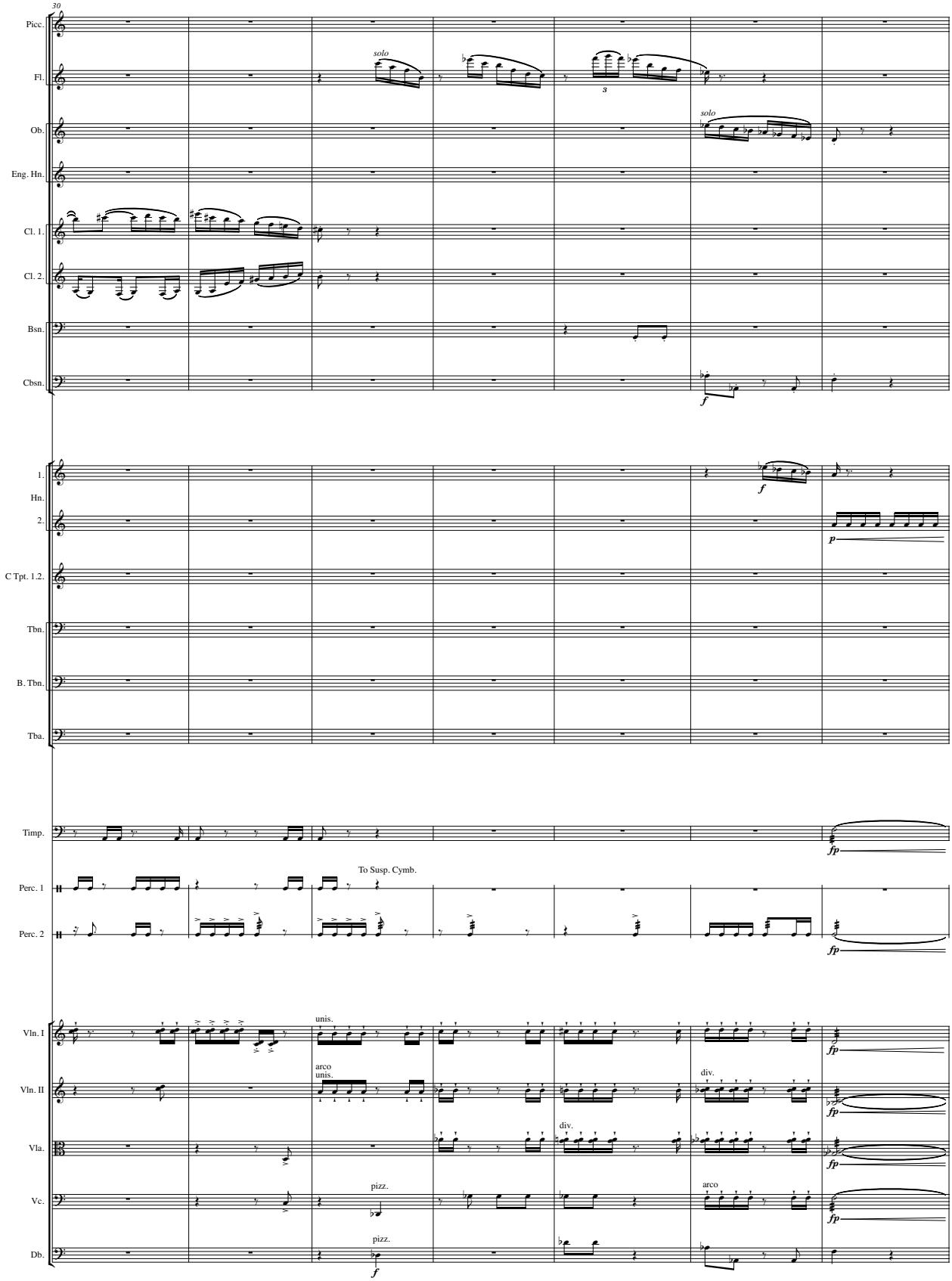
VI. Escher Skesch

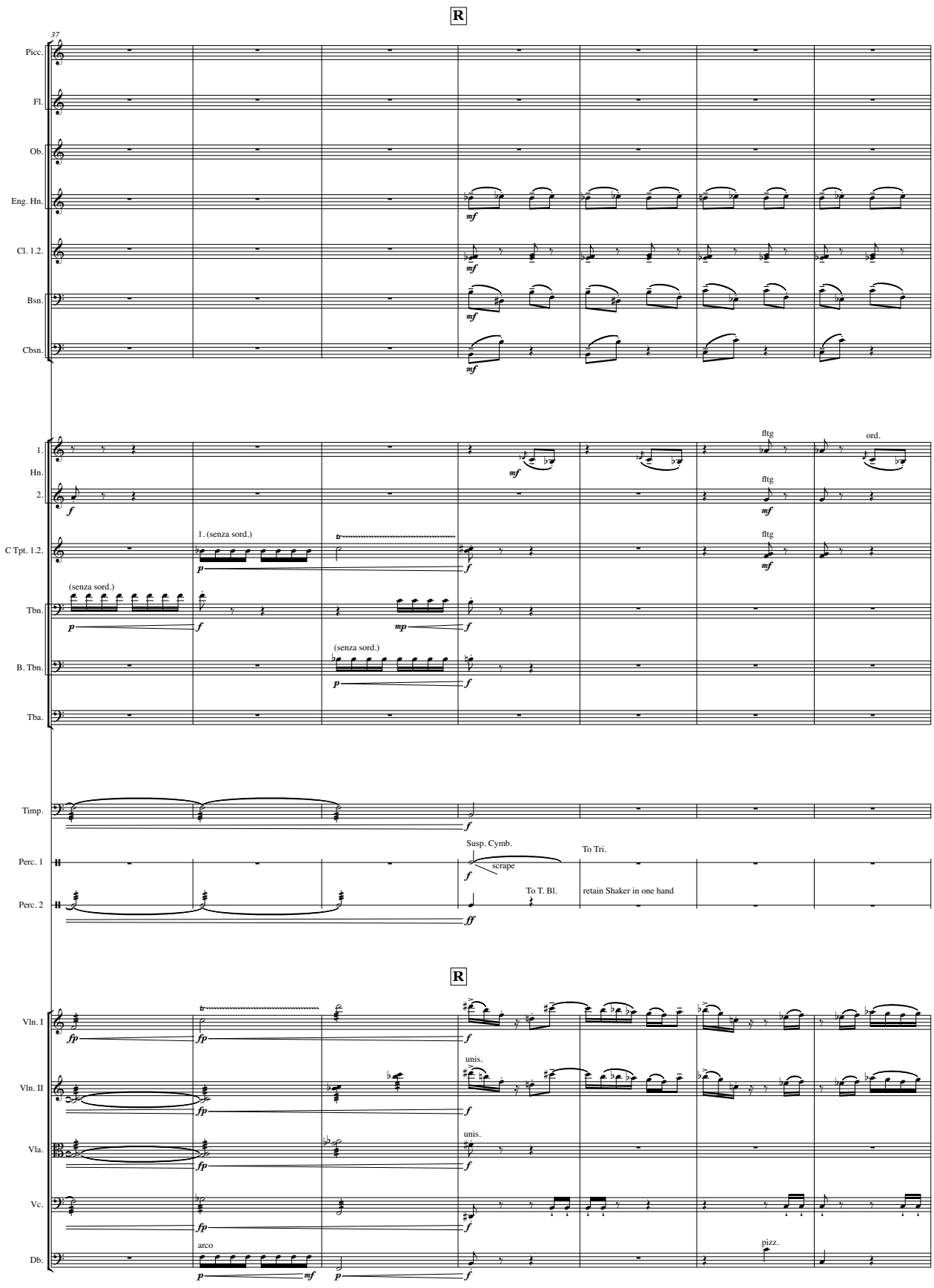


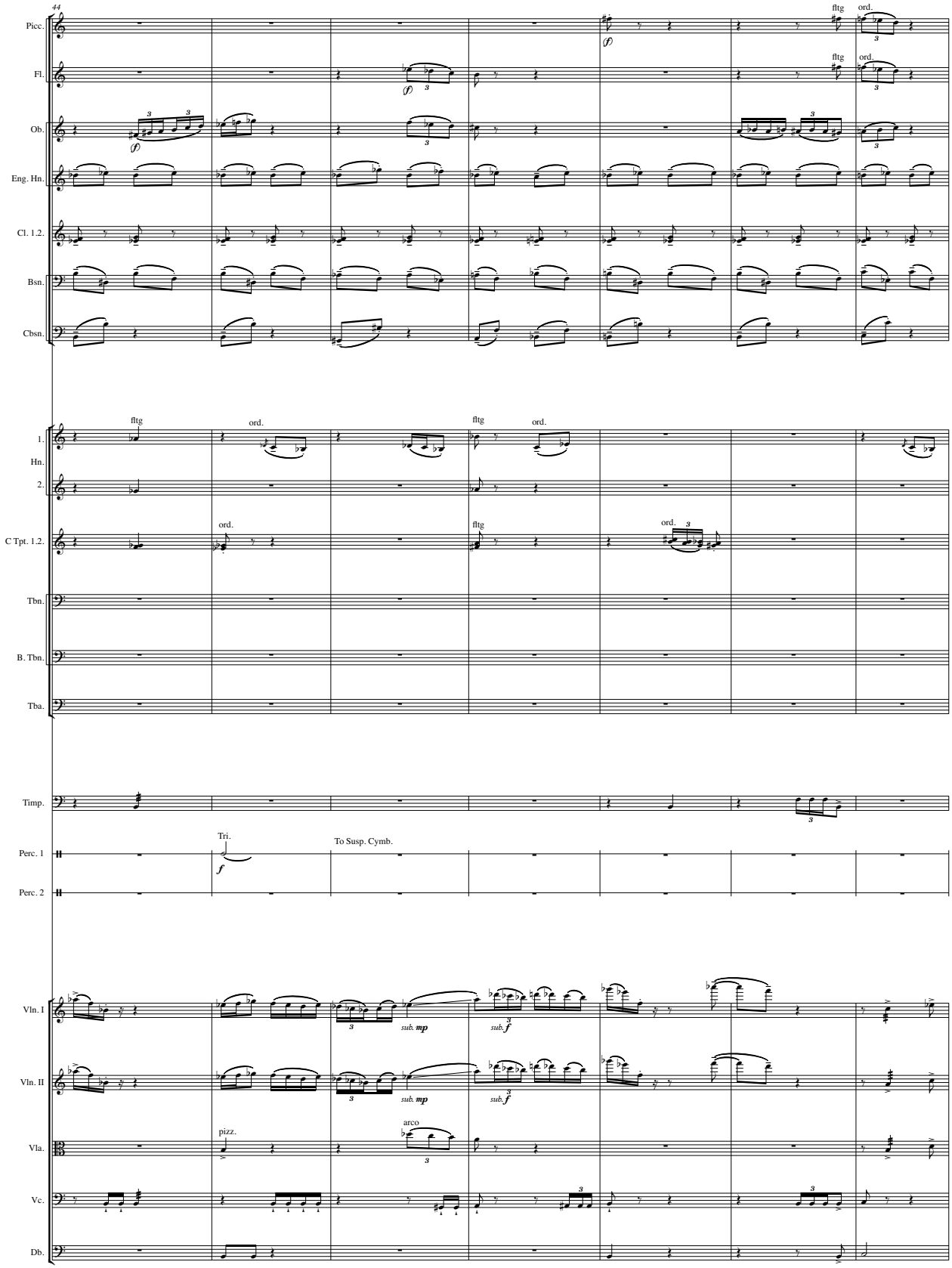

9
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
mf
Bsn.
mf
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Guiro
Perc. 1
mf
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.

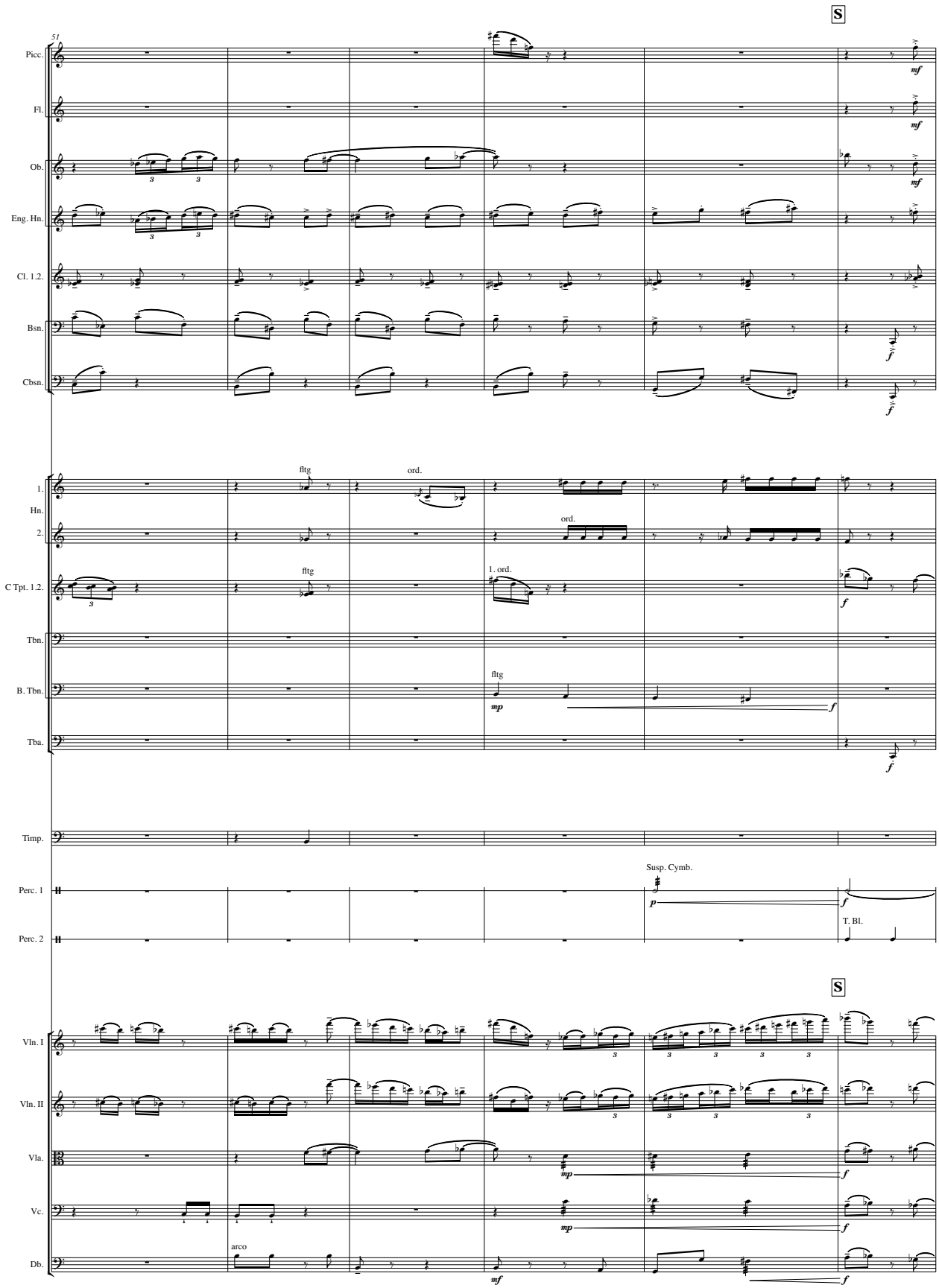

Q
16
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
To Shaker
Q
Vln. I
Vln. II
Vla.
Vc.
Db.
div.
unis.
ord.
mf
f
mp
fp

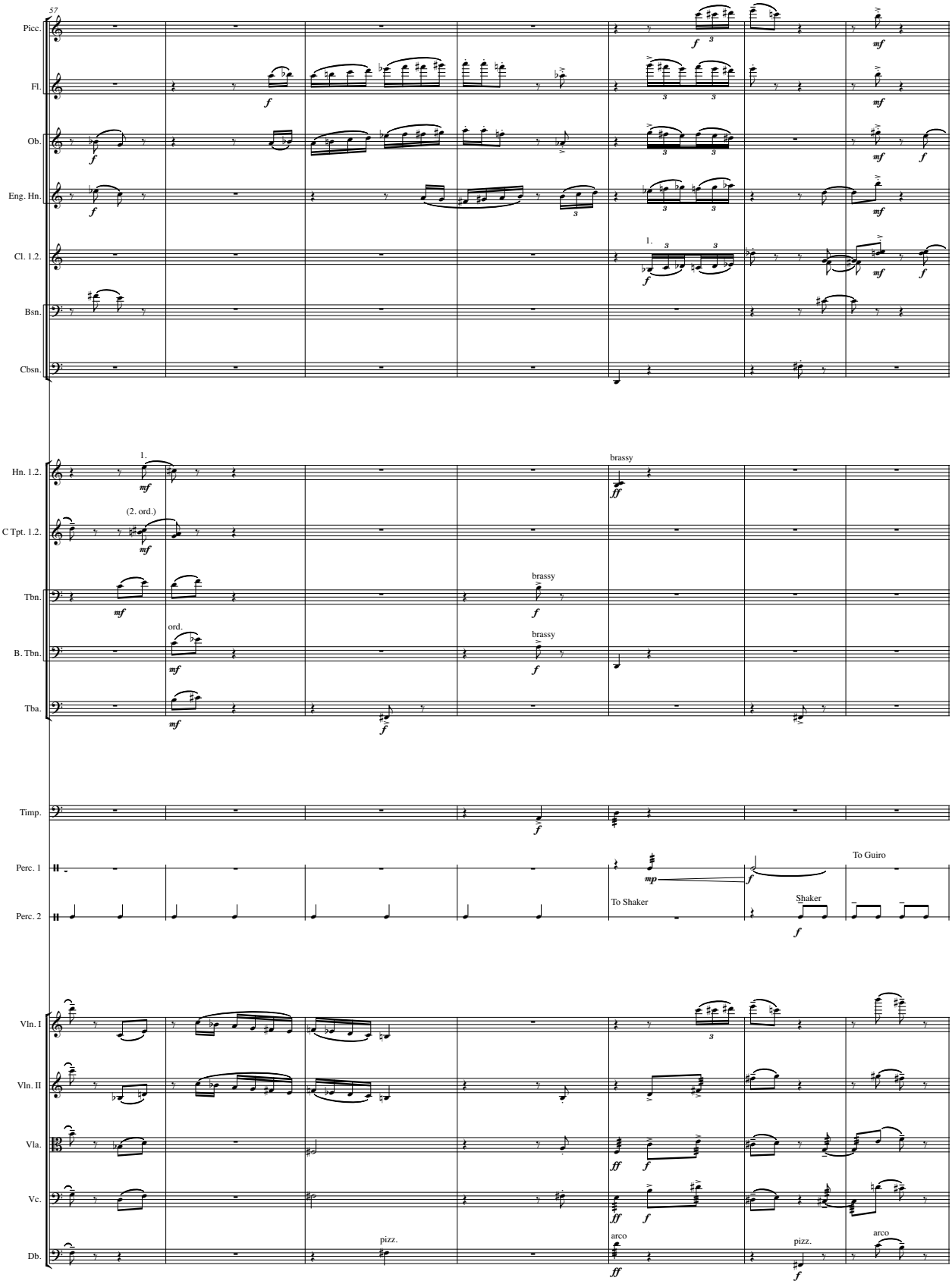

23
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.
solo
solo
Shaker
div.
unis.
pizz.

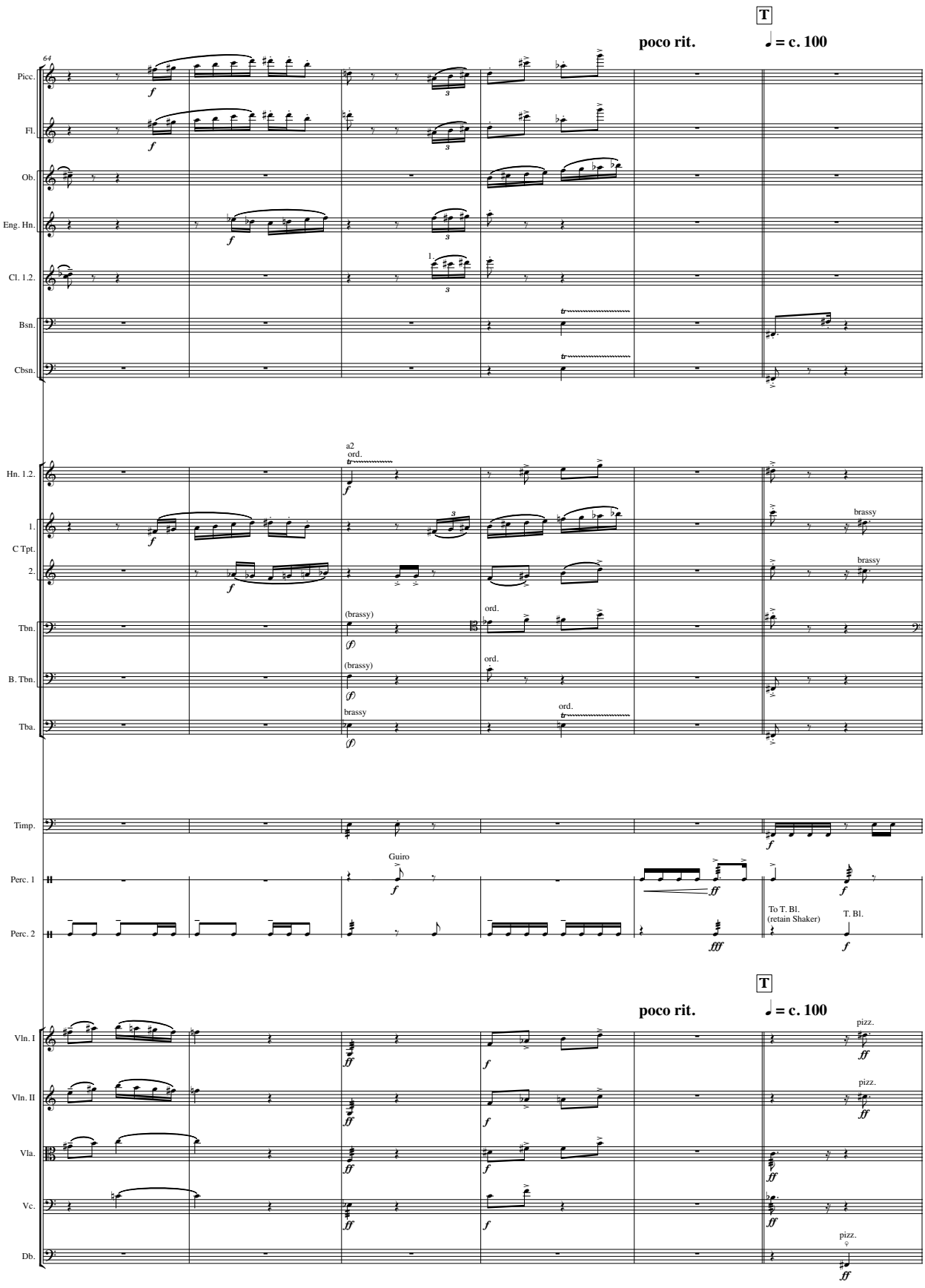

30
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
solo
3
solo
f
1.
Hn.
2.
f
p
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
fp
To Susp. Cymb.
Perc. 1
Perc. 2
fp
Vln. I
Vln. II
Vla.
Vc.
Db.
unis.
arco
unis.
div.
fp
div.
fp
pizz.
arco
fp
pizz.
f

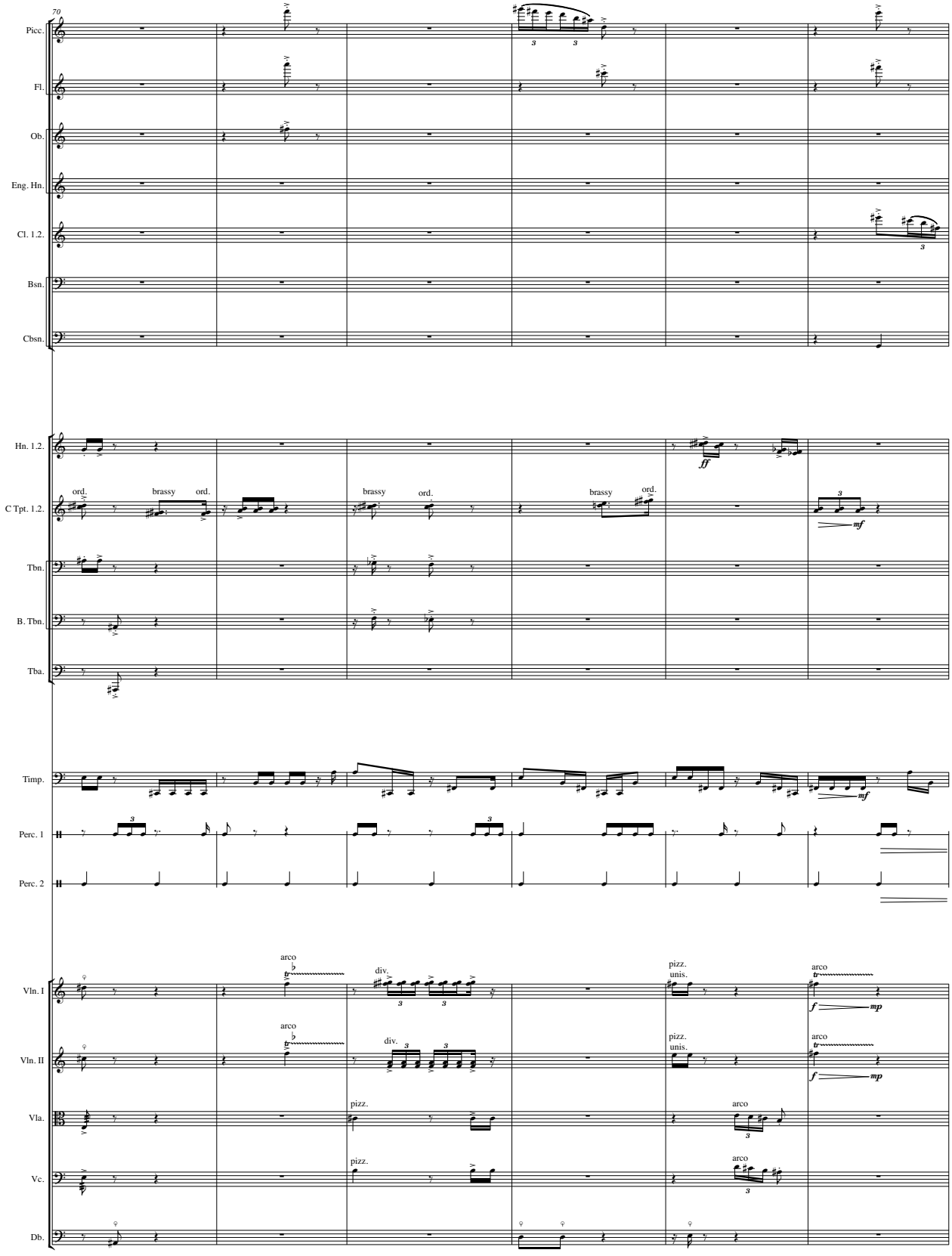

R
37
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
1. Hn.
2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.
1. (senza sord.)
(senza sord.)
(senza sord.)
fltg
ord.
Susp. Cymb.
scrape
To Tri.
To T. Bl.
retain Shaker in one hand
unis.
unis.
arco
pizz.
R

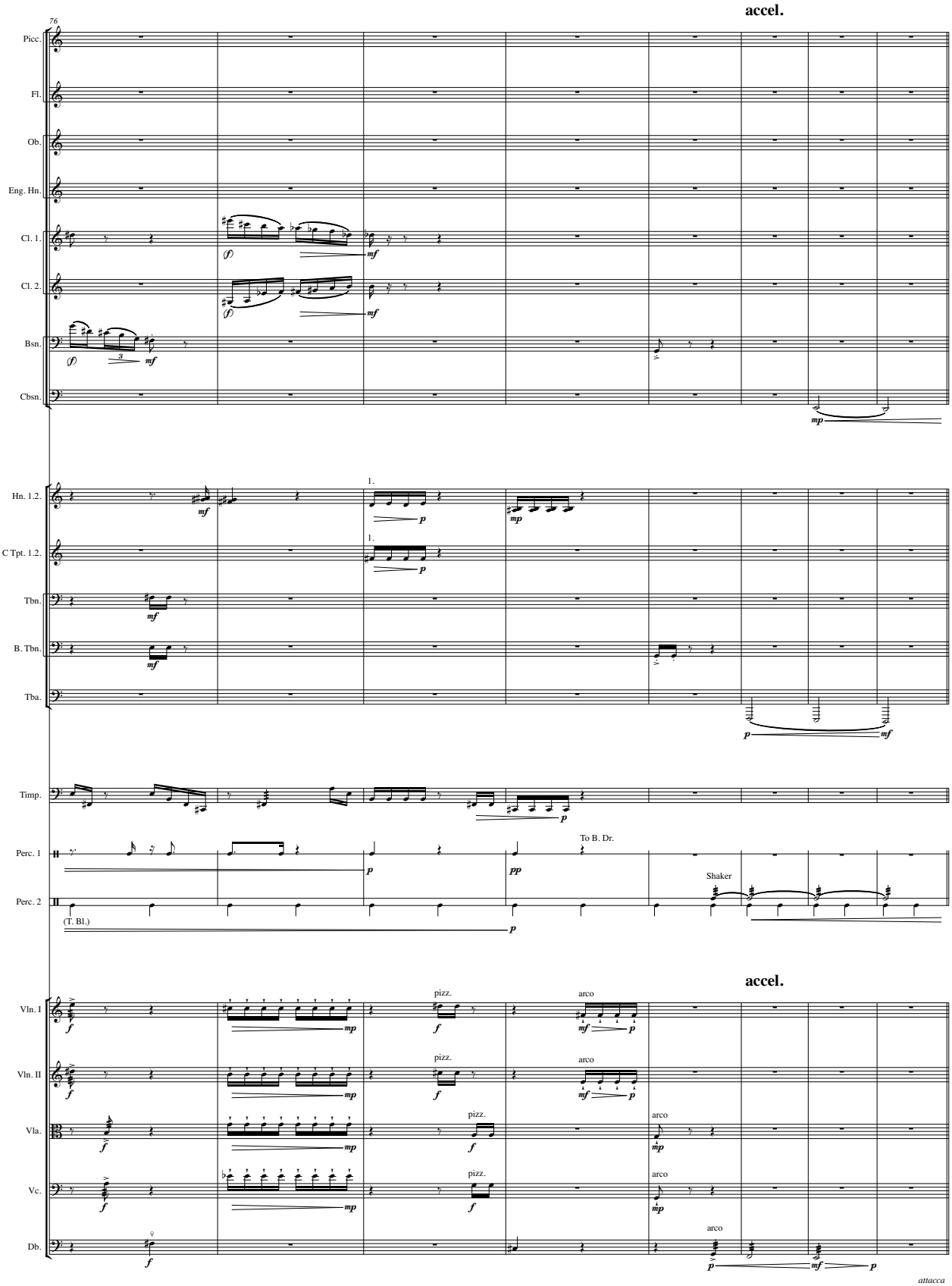

44
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
fltg
ord.
1.
Hn.
2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Tri.
To Susp. Cymb.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
arco
sub. mp
sub. f


51
S
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
mf
f
1.
Hn.
2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
fltg
ord.
1. ord.
mp
Timp.
Perc. 1
Perc. 2
Susp. Cymb.
p
T. Bl.
Vln. I
Vln. II
Vla.
Vc.
Db.
arco

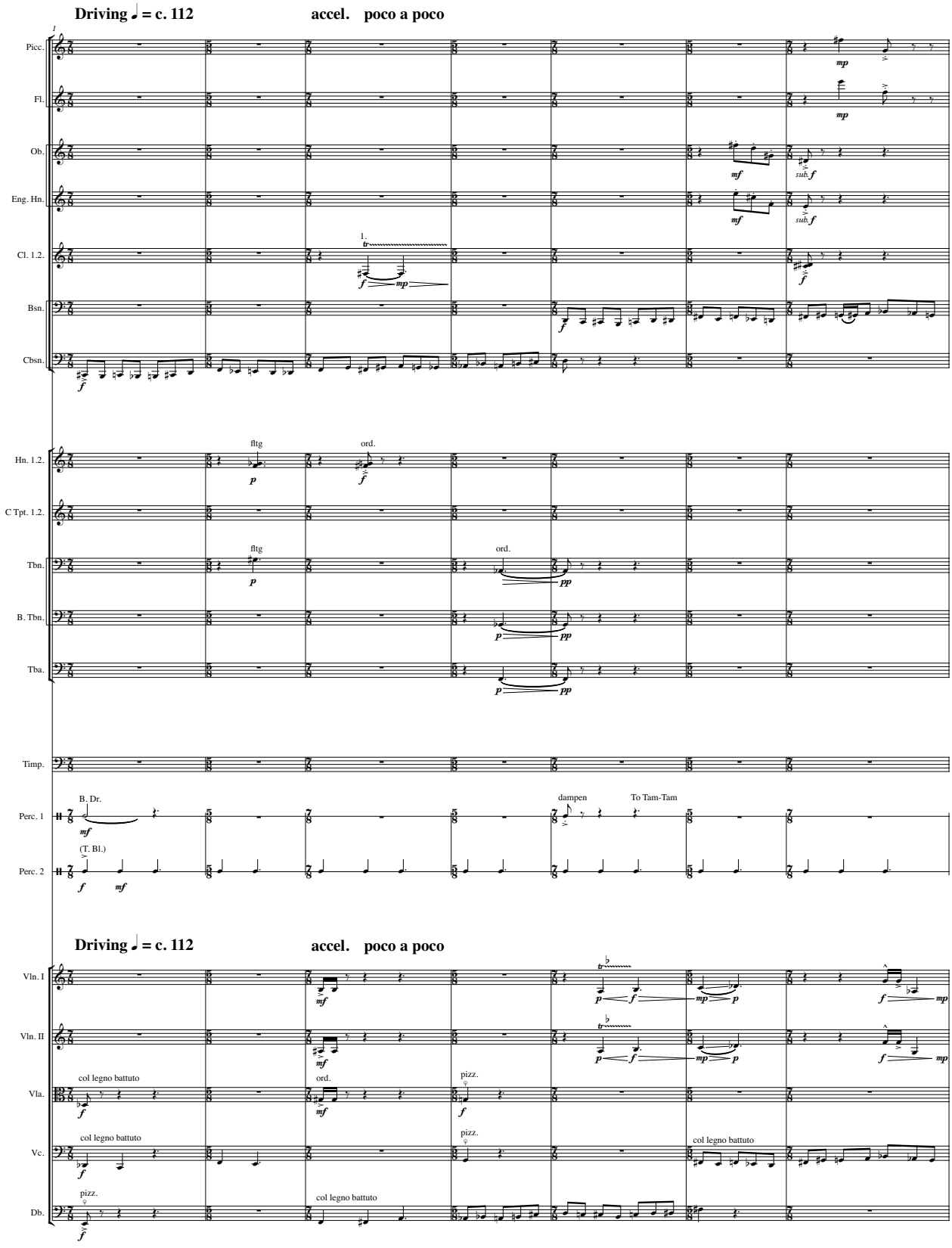

57
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.
1.
(2. ord.)
ord.
brassy
To Guiro
To Shaker
Shaker
pizz.
arco

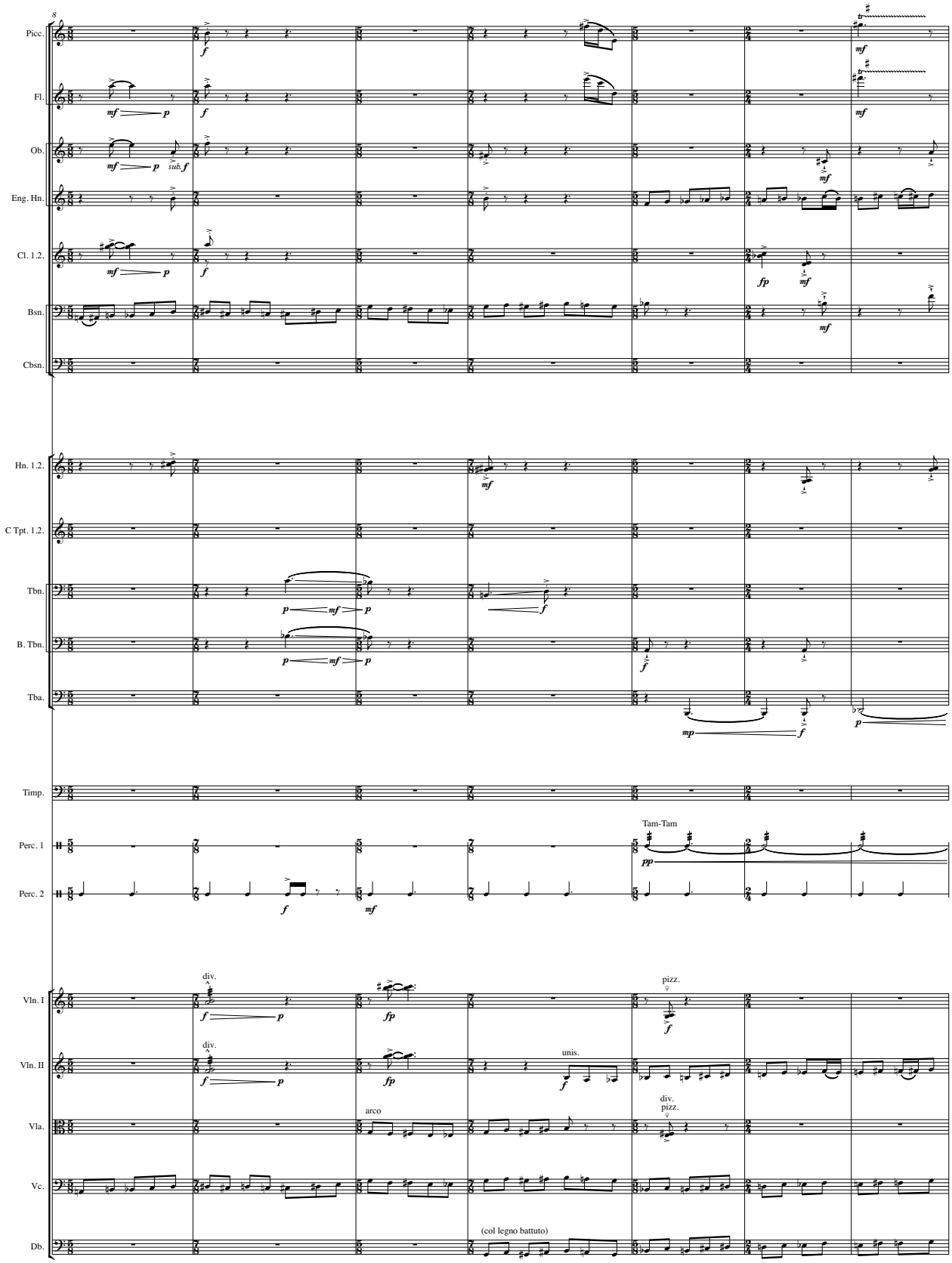

T
poco rit.
♩ = c. 100
64
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
a2
ord.
1.
C Tpt.
2.
brassy
Tbn.
(brassy)
ord.
B. Tbn.
Tba.
Timp.
Perc. 1
Guiro
Perc. 2
To T. Bl.
(retain Shaker)
T. Bl.
T
poco rit.
♩ = c. 100
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.

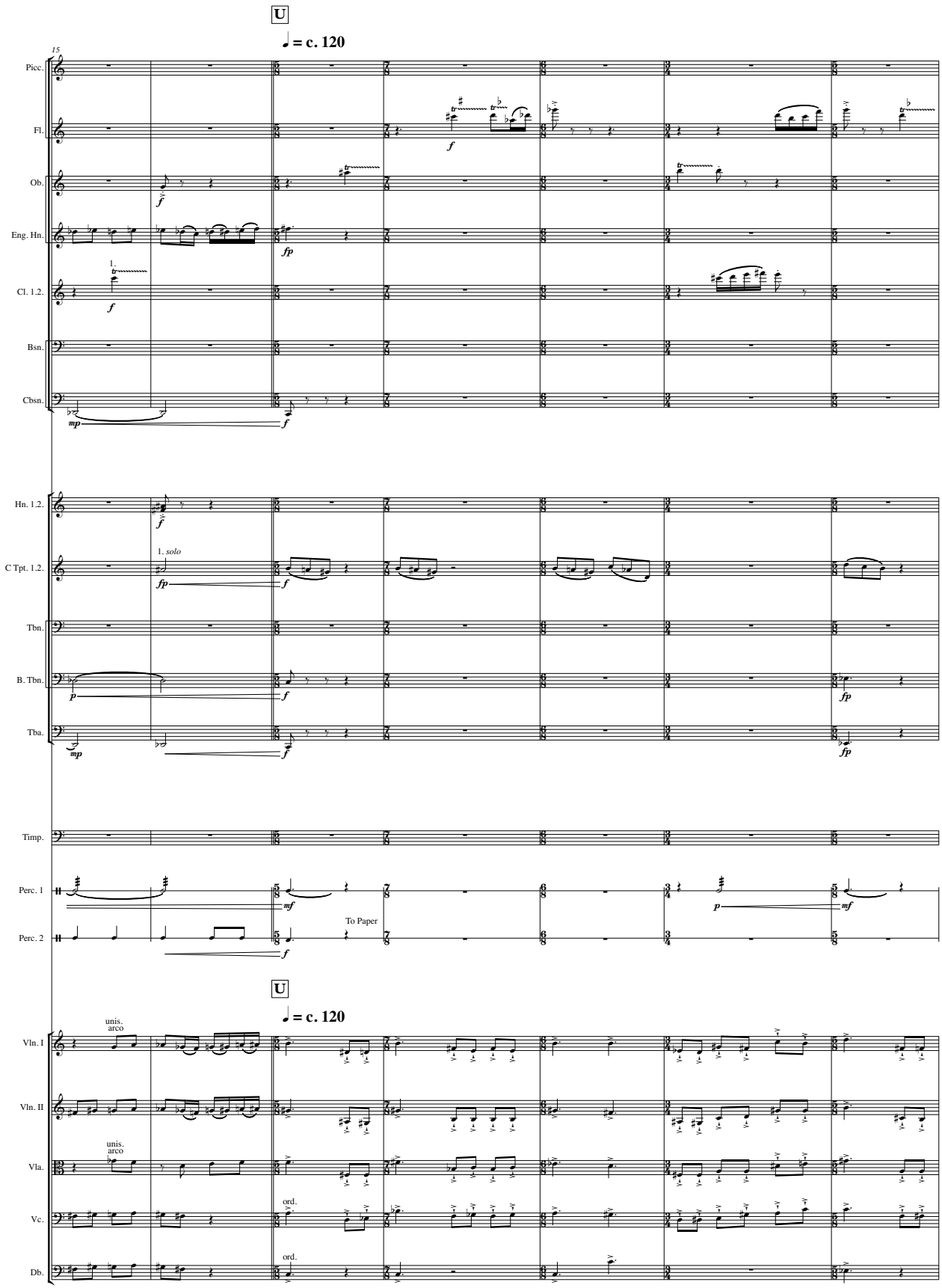

70
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.
ord.
brassy
ord.
brassy
ord.
brassy
ord.
ff
mf
mf
arco
div.
pizz.
unis.
arco
f
mp
arco
div.
pizz.
unis.
arco
f
mp
pizz.
arco
pizz.
arco

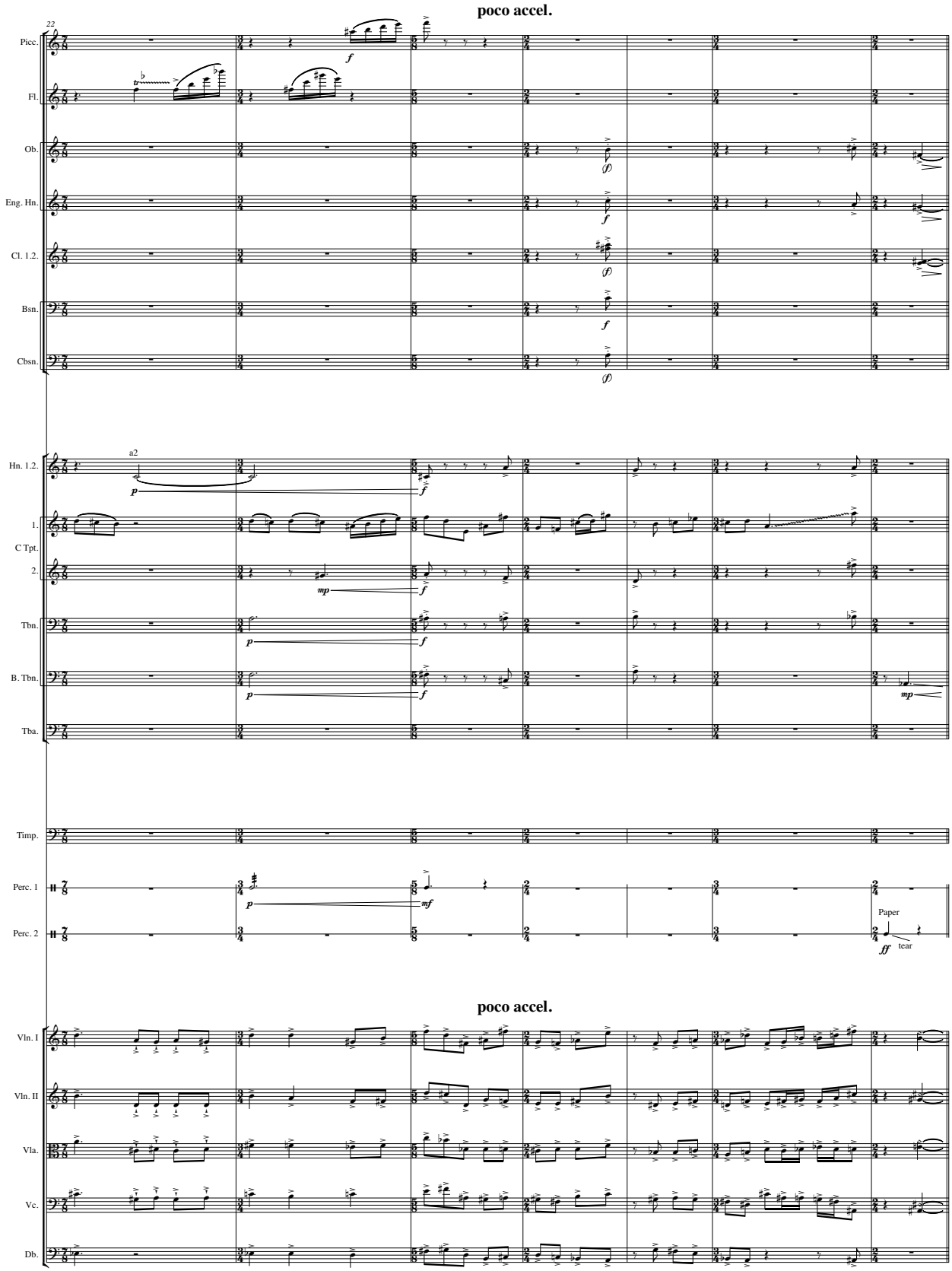

accel.
76
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
To B. Dr.
Shaker
(T. Bl.)
accel.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
arco
attacca

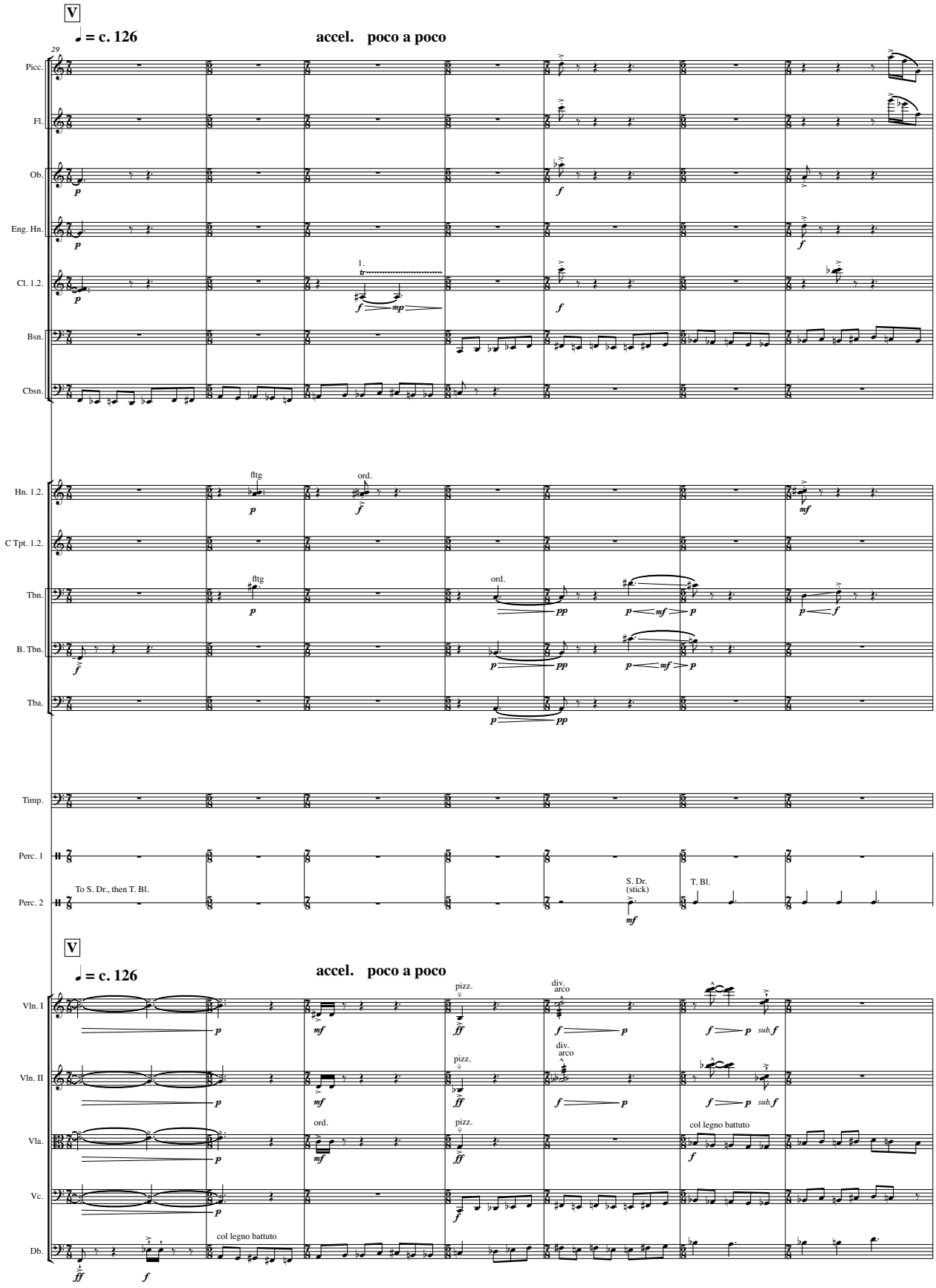
VII. Sketch Out

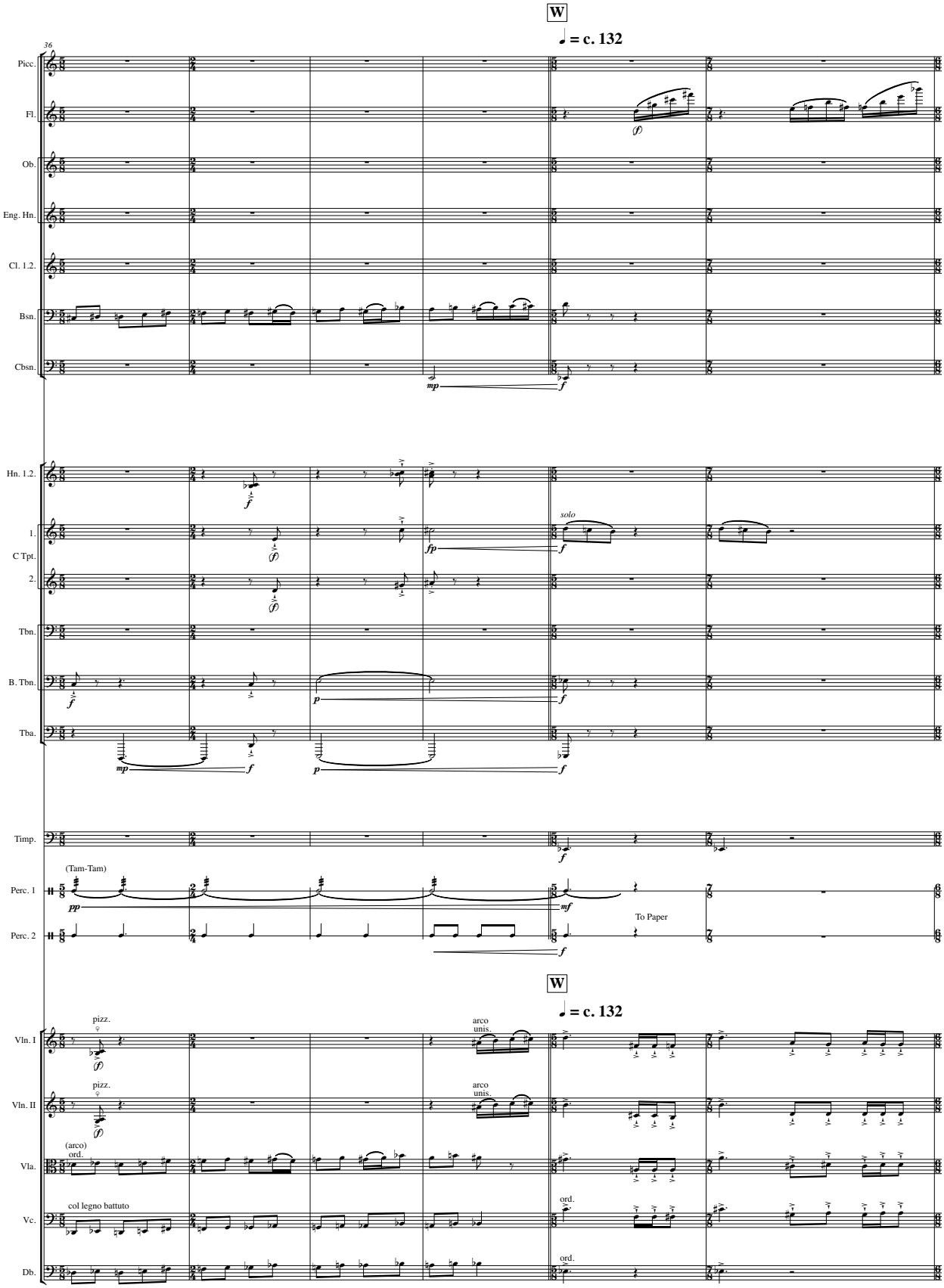


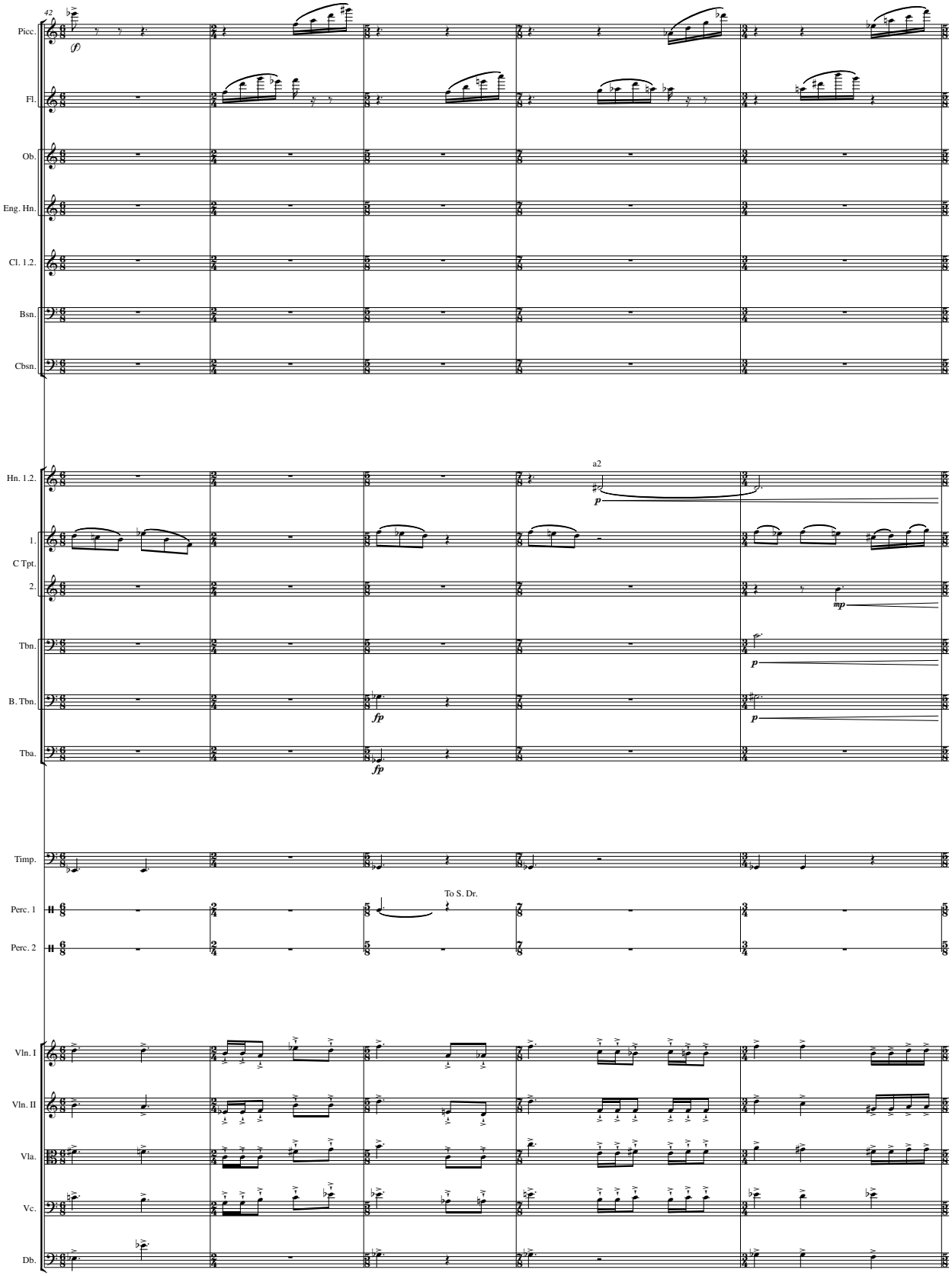

8
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Tam-Tam
Vln. I
Vln. II
Vla.
Vc.
Db.
div.
unis.
arco
pizz.
(col legno battuto)

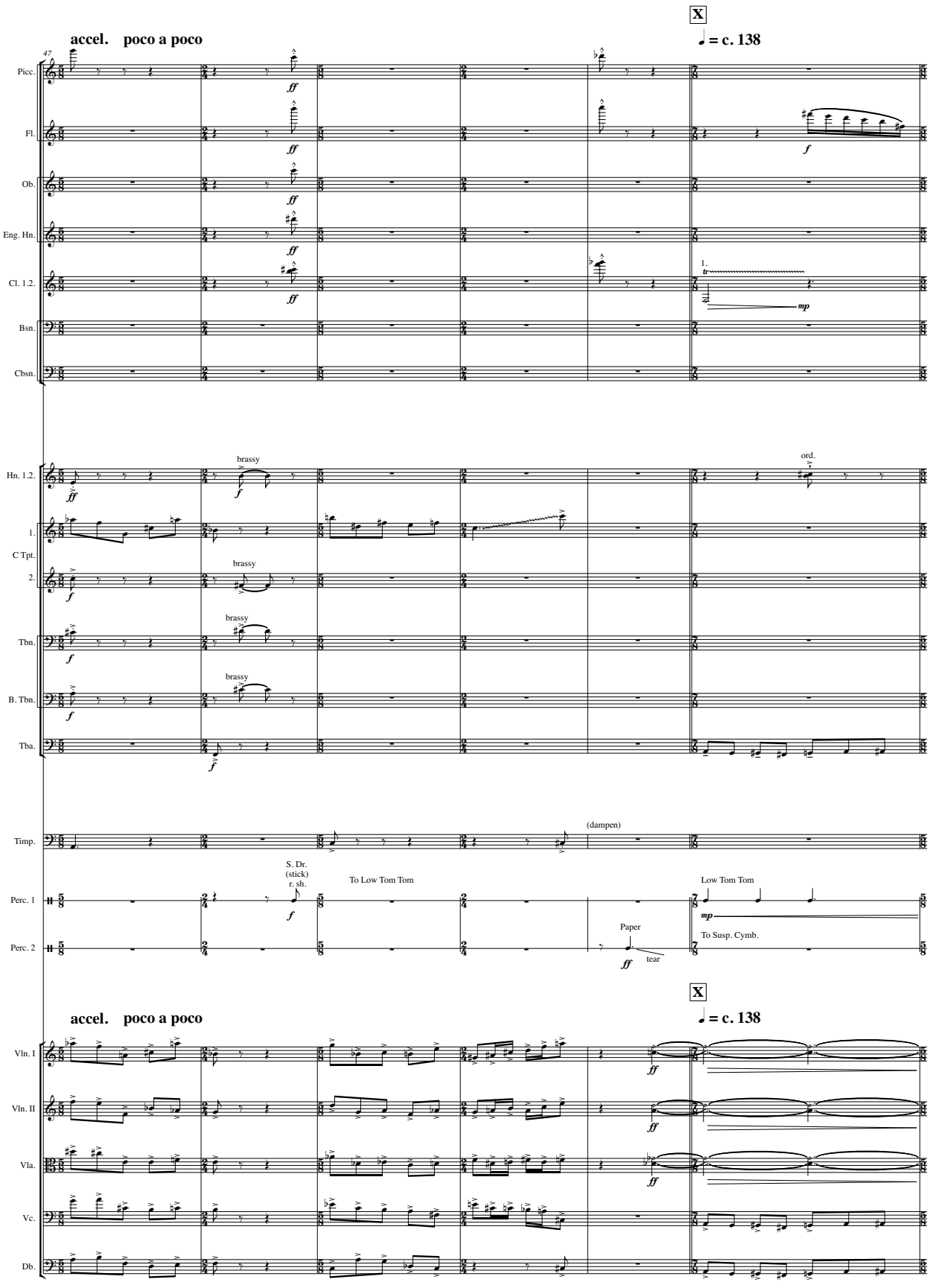

U
♩ = c. 120
15
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
1. solo
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
To Paper
U
♩ = c. 120
unis.
arco
Vln. I
Vln. II
Vla.
Vc.
Db.
ord.

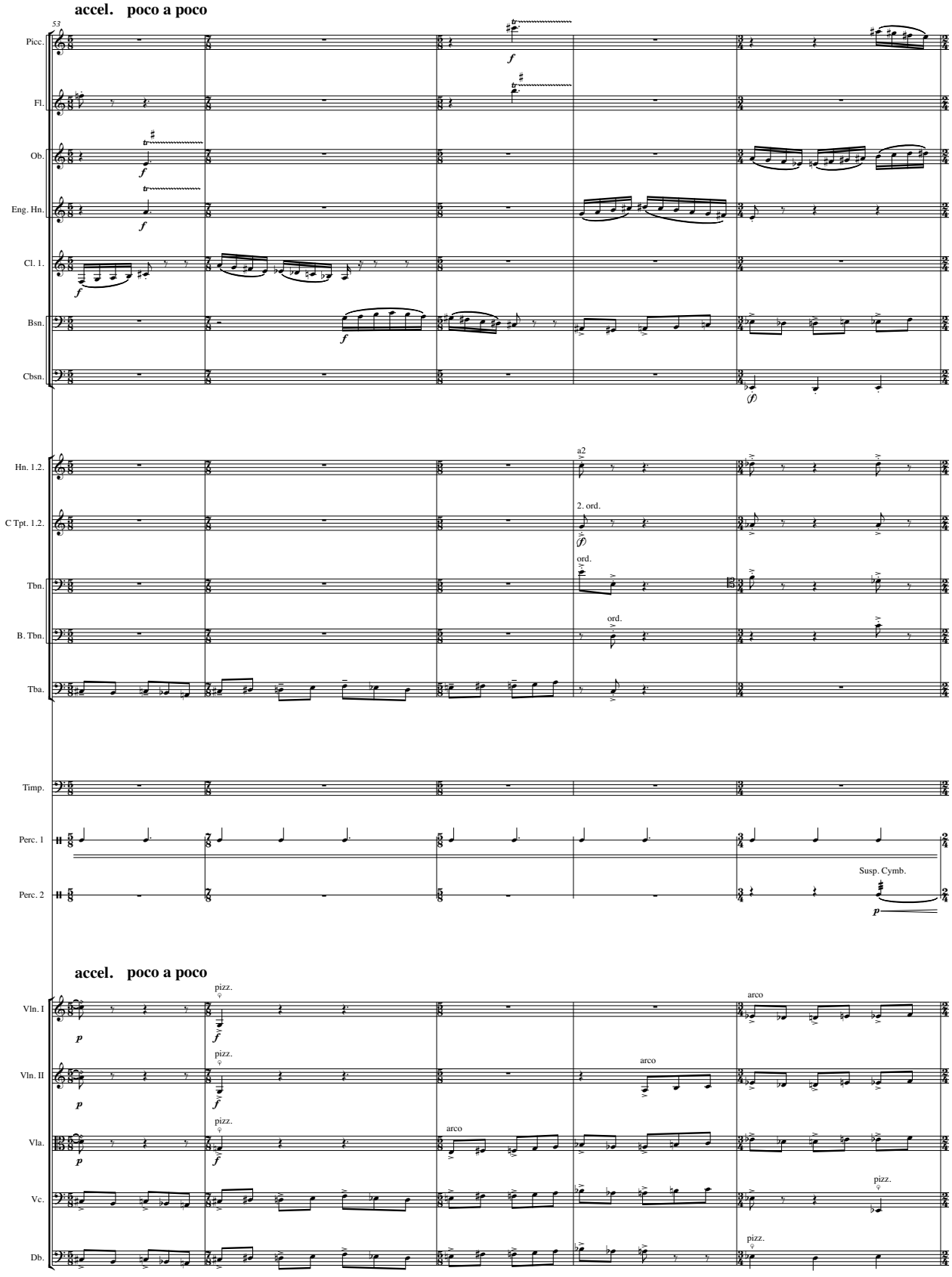

poco accel.
22
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
a2
1.
C Tpt.
2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Paper
tear
poco accel.
Vln. I
Vln. II
Vla.
Vc.
Db.

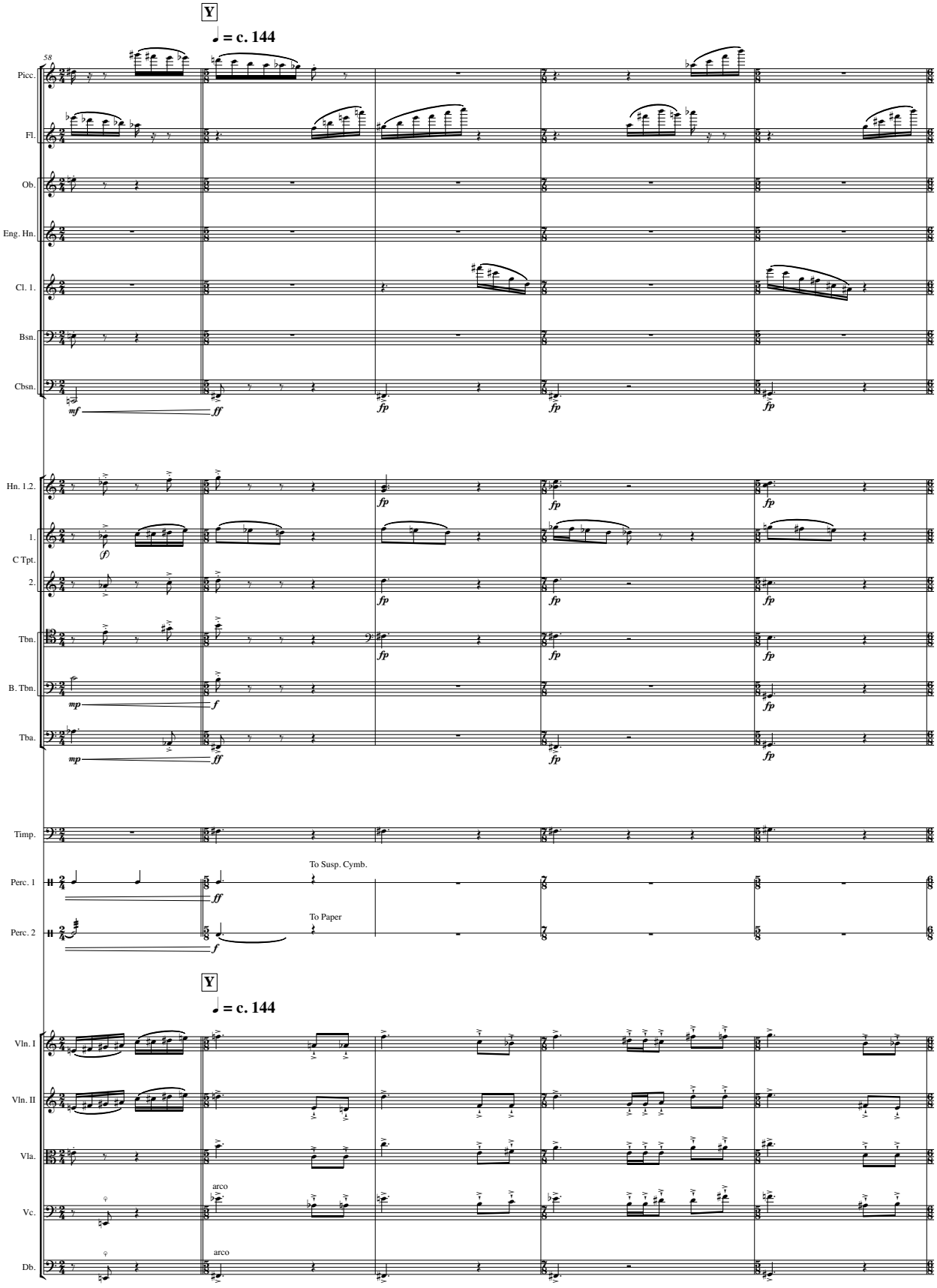

V
♩ = c. 126
accel. poco a poco
29
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
To S. Dr., then T. Bl.
S. Dr. (stick)
T. Bl.
V
♩ = c. 126
accel. poco a poco
Vln. I
Vln. II
Vla.
Vc.
Db.
col legno battuto

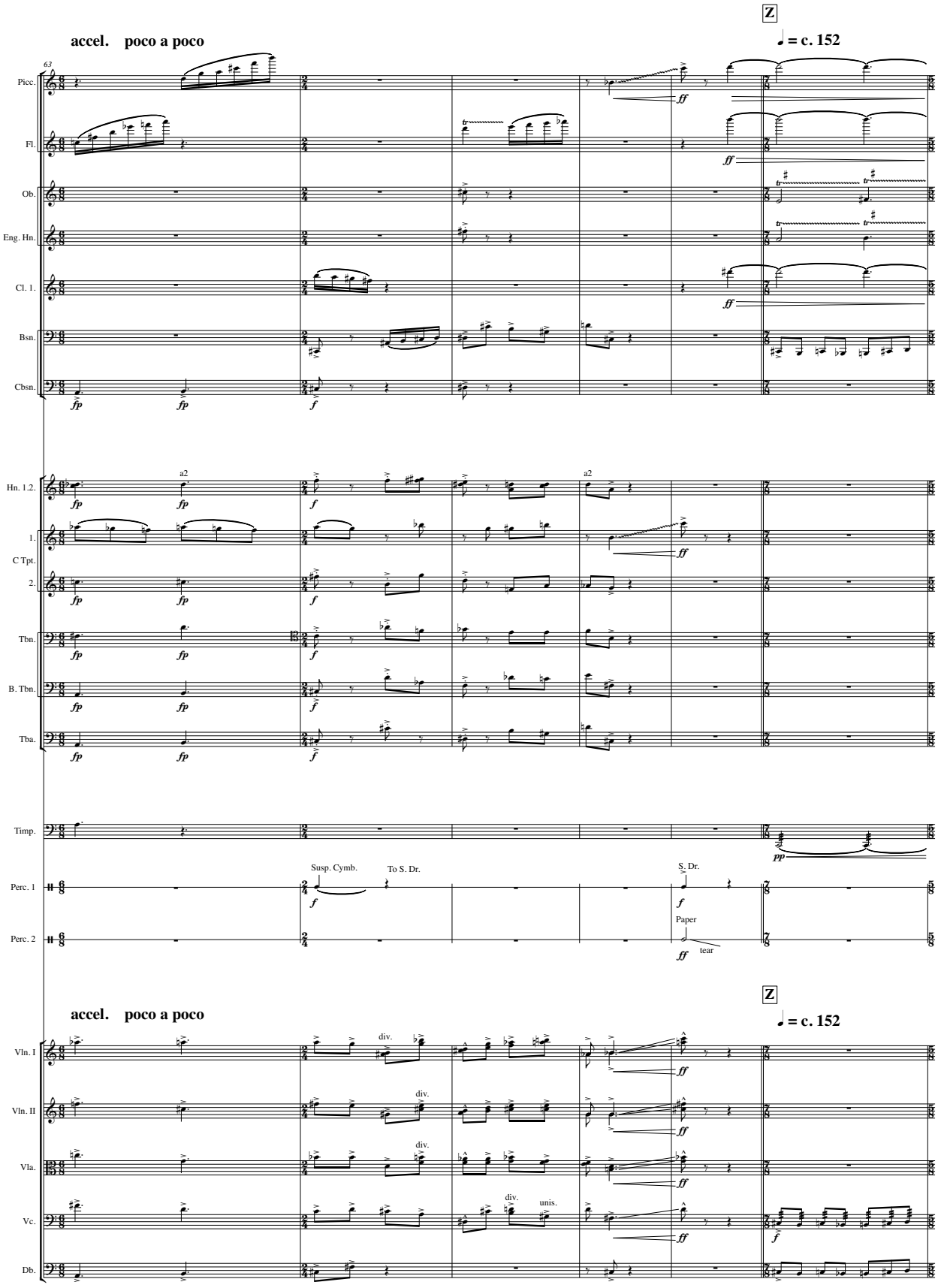

W
♩ = c. 132
36
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
1.
C Tpt.
2.
solo
Tbn.
B. Tbn.
Tba.
Timp.
(Tam-Tam)
Perc. 1
Perc. 2
To Paper
W
♩ = c. 132
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
arco
unis.
(arco)
ord.
col legno battuto

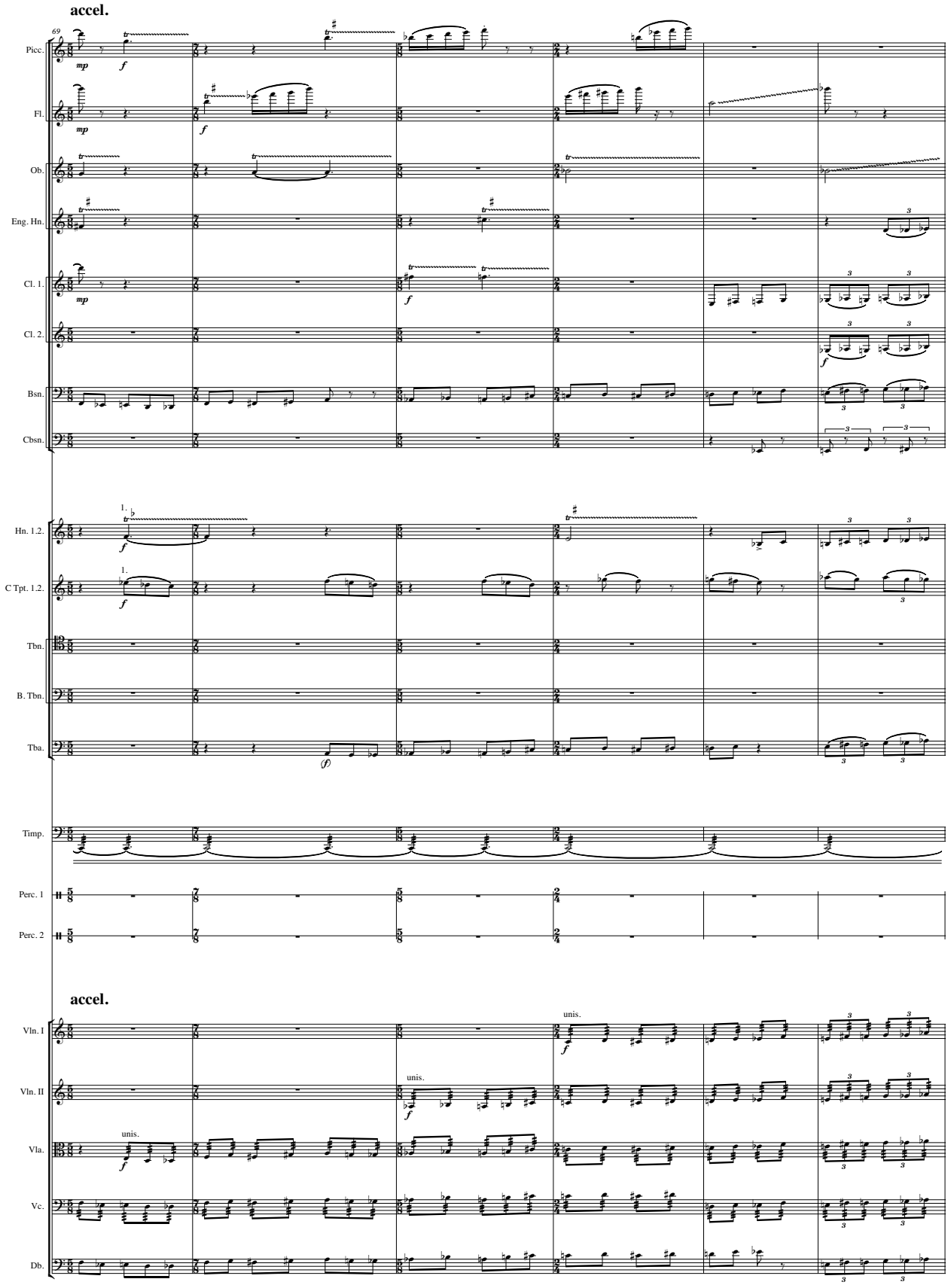

42
Picc.
(f)
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
a2
p
1.
C Tpt.
2.
mp
Tbn.
p
B. Tbn.
fp
p
Tba.
fp
Timp.
To S. Dr.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.

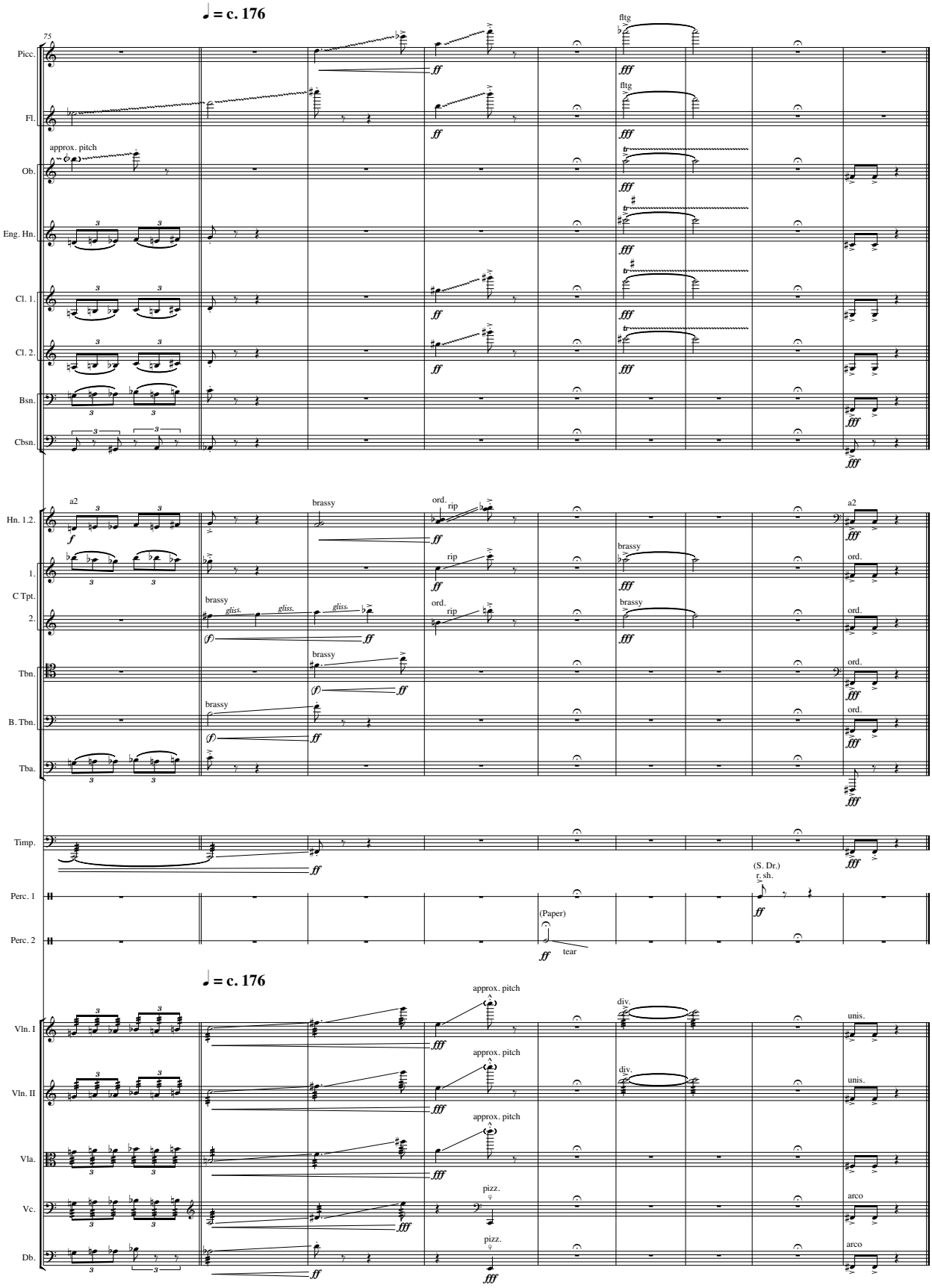

accel. poco a poco
X
♩ = c. 138
47
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.2.
Bsn.
Cbsn.
Hn. 1.2.
1.
C Tpt.
2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
brassy
ord.
(dampen)
S. Dr.
(stick)
r. sh.
To Low Tom Tom
Low Tom Tom
To Susp. Cymb.
Paper
tear
Vln. I
Vln. II
Vla.
Vc.
Db.


accel. poco a poco
53
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.
Bsn.
Cbsn.
Hn. 1.2.
a2
C Tpt. 1.2.
2. ord.
ord.
Tbn.
B. Tbn.
ord.
Tba.
Timp.
Perc. 1
Perc. 2
Susp. Cymb.
accel. poco a poco
Vln. I
pizz.
arco
Vln. II
pizz.
arco
Vla.
pizz.
arco
Vc.
pizz.
Db.
pizz.


Y
♩ = c. 144
58
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.
Bsn.
Cbsn.
mf
ff
fp
Hn. 1.2.
1.
C Tpt.
2.
Tbn.
B. Tbn.
Tba.
(f)
mp
f
Timp.
Perc. 1
Perc. 2
To Susp. Cymb.
To Paper
Y
♩ = c. 144
Vln. I
Vln. II
Vla.
Vc.
Db.
arco


accel. poco a poco
Z
♩ = c. 152
63
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.
Bsn.
Cbsn.
Hn. 1,2.
a2
1.
C Tpt.
2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Susp. Cymb.
To S. Dr.
S. Dr.
Perc. 2
Paper
tear
accel. poco a poco
Z
♩ = c. 152
Vln. I
Vln. II
Vla.
Vc.
Db.
div.
unis.


accel.
69
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
accel.
unis.
Vln. I
Vln. II
Vla.
Vc.
Db.


♩ = c. 176
75
Picc.
Fl.
Ob.
Eng. Hn.
Cl. 1.
Cl. 2.
Bsn.
Cbsn.
Hn. 1.2.
C Tpt. 1.
2.
Tbn.
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
Db.
fltg
approx. pitch
a2
brassy
ord.
rip
gliss.
(S. Dr.)
r. sh.
(Paper)
tear
div.
unis.
pizz.
arco
♩ = c. 176

BIOGRAPHICAL SKETCH

Aaron Spotts (b.1980) attended Florida State University (FSU) as a graduate composition major for five years, where he studied with Ladislav Kubik, Clifton Callender, Paul Richards, David Lipten, and Ellen Taaffe Zwilich. He received his masters degree from FSU in 2013, and his bachelors from Western Washington University in 2008, having studied with Roger Briggs and Bruce Hamilton. His notable compositional activities include: acceptance to the 2018 Frontwave New Music Festival; the performance of his electric string quartet at the ACCelerate festival in Washinton D.C.; having his work *Inter-* selected by the Chicago Ensemble for their "Discover America IX"; participating in the 2017 Atlantic Music Festival; the performance of his *Two Days' Bar Talk* at the 2016 SCI Student National Convention and 2017 FSU Festival of New Music; and having his string quartet chosen as a finalist in the 2016 Bruno Maderna Composition Competition. He also held the first Zwilich Assistantship at FSU during the 2015-2016 academic year, which provided him with an immersive study of writing for the orchestra.