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## Sketch Book

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COLLEGE OF MUSIC

SKETCH BOOK

By  
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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

**Animated ♩ = c. 108**

Piccolo  
Flute  
Oboe  
English Horn  
B♭ Clarinet 1.2.  
Bassoon  
Contrabassoon

F Horn 1.2.  
C Trumpet 1.2.  
Tenor Trombone  
Bass Trombone  
Tuba

Timpani

Percussion 1

Percussion 2

Play all trem. with back-and-forth motion  
Sand Bl.  
Susp. Cymb. scrape  
To S. Dr.

**Animated ♩ = c. 108**

Violin I  
Violin II  
Viola div.  
Violoncello div.  
Double Bass

**A**

Picc. 9  
 Fl. jet [oo] *mf*  
 Ob. *mf*  
 Eng. Hn. 3  
 Cl. 1.2. 1.  
*p* 3 3  
*mp* *mf* *p*  
 Bsn.  
 Cbsn.  
  
 Hn. 1.2. *p* 3  
 C Tpt. 1.2. 3  
*p*  
 Tbn.  
 B. Tbn.  
 Tba.  
  
 Timp.  
  
 Perc. 1 *mf* S. Dr. brush 3 *mp* (brush) 3 *mf* *p* *mp* *f*  
 Perc. 2 *mf* *p* To Susp. Cymb.

**A**

Vln. I unis. flautando *p* ord. *mf* 3 3 sul pont. div. *fp*  
 Vln. II unis. flautando *p* ord. *mf* div. *fp*  
 Vla. div. *p* *f* *mf* *p* *mp* *f*  
 Ve. div. *p* *f* *mf* *p* *mf* *fp*  
 Db. *p* *f* *mf* *p* *mf* *fp*

**B**

16

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

17

Hn. 1

Hn. 2 (p) brassy f

C Tpt. 1.2. p

Tbn. mf 3 3 sub. p mf

B. Tbn. mp 3 3 sub. p mf pp

Tba. sub. p mf pp

1. insert straight mute

Timp. p f

Perc. 1

Perc. 2 mp Susp. Cymb. To Tri.

**B**

Vln. I unis. f p ff sub. p fp

Vln. II unis. f p ff sub. p fp

Vla. (unis.) p ff sub. p fp f p

Vc. (unis.) mf sub. p f fp p fp

Db. p fp

div. mp 3 f

**C**  
slower a tempo

23

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  
Tri.  
To Susp. Cymb.

**C**  
slower a tempo

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Picc. *solo*  
*p* — *mf* *f* *3* *#*  
 Fl. *f* *3* *sub p*  
 Ob. *f* *3* *sub p* *f* *ff*  
 Eng. Hn. *f* *3* *ff*  
 Cl. 1. *f* *3* *sub p* *f* *ff*  
 Cl. 2. *f* *3* *sub p* *f* *ff*  
 Bsn. *solo* *f* *fp*  
 Cbsn.  
  
 Hn. 1.2.  
 C Tpt. 1.2. *f* *p* *f* *3* *mf*  
 Tbn. *f* *3* *(mf)*  
 B. Tbn. *ftg*  
 Tba. *mf*  
  
 Timp. *mf* *3* *3* *p*  
 Perc. 1  
 Perc. 2  
  
 Vln. I *div.* *fp* *f* *3* *unis.* *3* *mp* *ff* *p* *fp* *fp*  
 Vln. II *fp* *f* *3* *unis.* *3* *mp* *ff* *fp* *fp*  
 Vla. *fp* *f* *3* *unis.* *3* *div.* *fp* *fp*  
 Vc. *fp* *f* *3* *mp* *ff* *fp* *fp*  
 Db. *f*

**D**

37 solo

Picc. fltg ord.

Fl. ord.

Ob. p mf f 3

Eng. Hn. mf

Ct. 1 f 3 3 3

Ct. 2 f 3 3 3

Bsn.

Cbsn. f

Hn. 1.2. 1. f p

C Tpt. 1.2. f pp 1. remove mute

Tbn.

B. Tbn. f p

Tba.

Timp.

Perc. 1

Perc. 2

**D**

Vln. I ffp f

Vln. II ffp pizz. mf

Vla. ffp pizz. mf

Vc. ffp pizz. mf

Db. ffp

E

43

Picc. *p*

Fl. *b* *f*

Ob. *mf* *f*

Eng. Hn. *f*

Cl. 1.2. *mp* *f*

Bsn. *mp* *f*

Cbsn.

Hn. 1.2.

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

(Susp. Cymb.)

To S. Dr.

*mf*

E

Vln. I *mp* *f*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db.

unis.

div. arco

48

Picc. *mp*

Fl. *jet* [oo] *jet* [oo → i]

Ob.

Eng. Hn.

Cl. 1.2. *fp*

Bsn.

Cbsn.

Hn. 1.2. *mf*

C Tpt. 1.2.

Tbn. *p* *ord.*

B. Tbn. *(p)*

Tba.

Timpani *mf*

Perc. 1 *f*

Perc. 2 *mf* S. Dr. stick r. sh.

Vln. I *sub. mp* *f* *mp* *f*

Vln. II *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vc. *mp* *f* *mp* *f*

Db.

## F

Picc. *mp*

Fl. *mp*

Ob. *mp*

Eng. Hn. *mp*

Ct. 1. *mp*

Ct. 2. *mp*

Bsn.

Cbsn. *f*

Hn. 1.2. *f*

C Tpt. 1.2. *fp*

Tbn.

B. Tbn.

Tba. *mf*

Tim. *p*

*f*

Perc. 1

To Temple Bl.

Perc. 2

*ff*

Temple Bl. *mf*

## F

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

*unis.* *3*

*div.*

*sub p*

Picc. 60  
 Fl.  
 Ob.  
 Eng. Hn.  
 CL. 1, 2.  
 Bsn.  
 Coss.  
  
 Hn. 1, 2. *f*  
 1. C Tpt. *mf*  
 2. C Tpt. *p* *mf* *f* *brassy*  
 Tbn. *p* *mf*  
 B. Tbn. *p* *mf*  
 Tba. *mp*  
  
 Timp.  
 Perc. 1 *f*  
 Perc. 2  
  
 Vln. I  
 Vln. II *ff*  
 Vla. *ff*  
 Vc. *ff*  
 Db. *ff* *f*

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

To B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D. B.

72

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

To A. Fl.

[oo]  
(mf)

jet

Tba.

Perc. 2

To Susp. Cymb.

Vln. I

Vln. II

vla.

Vc.

Db.

div. a3  
molto sul tasto

attacca

## II. CHARACTER SKETCH

**Misterioso ♩ = c. 60**

**Misterioso ♩ = c. 60**

## G

8

Picc.

A. Fl.

Ob. *mf*

Eng. Hn. *ppp* *mf* *f* *sub. mp*

Cl. 1

Cl. 2 *p*

Bsn. *p* *mp* *p* *p*

Cbsn.

Hn. 1 *mf* *3*

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Hn. 1

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp. *mf*

Perc. 1

Perc. 2 *mf*

## G

Vln. I *unis. ord.* *(ppp)* *mf* *sub. p*

Vln. II *ppp* *mf* *sub. p*

Vla. *unis.* *mf* *f* *sub. p*

Vc. *div. ord.* *mf*

Db.

Picc. *b*  
 A. Fl.  
 Ob. *(solo)*  
 Eng. Hn.  
 Cl. 1.  
 Cl. 2.  
 Bsn.  
 Cbsn. *p*

Hn. 1. *(solo)*  
 C Tpt. 1.2.  
 Tbn.  
 B. Tbn.  
 Tba.

Timp.

Perc. 1  
 Perc. 2

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

This page contains three systems of musical notation for a full orchestra and percussion section. 
 System 1 (Measures 12-13) features woodwind instruments like Piccolo, Flute, Oboe, English Horn, Clarinet 1, Clarinet 2, Bassoon, and Double Bassoon. The Oboe has a prominent solo line with grace notes and slurs. Dynamics include '3' and 'p'. 
 System 2 (Measures 14-15) features brass and woodwind instruments including Horn 1, Trombones 1 & 2, Bass Trombone, and Double Bass. The Horn 1 part includes a dynamic 'p' and a dynamic marking 'mp 3'. 
 System 3 (Measures 16-17) features strings (Violin I, Violin II, Viola, Cello, Double Bass) and timpani. The strings play sustained notes and rhythmic patterns, while the timpani provide harmonic support.

**H**

16

Picc.

A. Fl.

Ob. *mf*

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

1. Hn.

2. Hn. *mp*

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp. *p* — *pp*

Perc. 1

Perc. 2 *pp* *p*

**H**

Vln. I *pp*

Vln. II

Vla. *mf*

Vcl. *unis.*

Db. *p*

Db. *ord.* *fp*

I

Picc.

A. Fl. *solo* *f*

Ob.

Eng. Hn. *solo* *f*

Cl. 1.2. *mp*

Bsn.

Cbsn. *mp*

Hn. 1.2. *f*

C Tpt. 1.2. *f*

Tbn.

B. Tbn.

Tba.

Timp. *mf*

Perc. 1 Tam-Tam *pp* *mp* To Crot.

Perc. 2

Vln. I *f* *sub. p*

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

Vla. *f* *sub. p*

Vc.

Db. *f*

1. solo

I

**molto rit.**

Musical score for measures 25-26. The score includes parts for 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, and Perc. 2. Measure 25 starts with Picc. and A. Fl. playing eighth-note patterns. Ob. and Eng. Hn. enter with eighth-note patterns in measure 26. Cl. 1.2., Bsn., and Cbsn. play sustained notes. Hn. 1.2. and C Tpt. 1.2. play eighth-note patterns. Tbn., B. Tbn., and Tba. play sustained notes. Perc. 1 and Perc. 2 play eighth-note patterns. Timp. remains silent. Measure 26 ends with a dynamic of *pp*.

Musical score for measures 27-28. The score includes parts for Hn. 1.2., C Tpt. 1.2., Tbn., B. Tbn., and Tba. Hn. 1.2. and C Tpt. 1.2. play eighth-note patterns. Tbn., B. Tbn., and Tba. play sustained notes. Measure 28 begins with a dynamic of *p*. The instruction "1. remove mute" is given above the staff. Perc. 1 and Perc. 2 play eighth-note patterns. Timp. remains silent.

Musical score for measures 29-30. The score includes parts for Timp., Perc. 1, and Perc. 2. Perc. 1 and Perc. 2 play eighth-note patterns. Timp. remains silent. Measure 30 ends with a dynamic of *ppp*.

**molto rit.**

Musical score for measures 31-32. The score includes parts for Vin. I, Vin. II, Vla., Vc., and Db. Vin. I and Vin. II play eighth-note patterns. Vla., Vc., and Db. play sustained notes. Vin. II has dynamics *mp*, *div.*, *unis. sul tasto*, and *pp*. Vin. I ends with a dynamic of *ppp*.

### III. SKETCH COMEDY

Dialogically  $\text{♩} = \text{c. } 138$

Picc.

A. Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

(For A notes:  
"mech"/"no")

1.

(Stopped Bss:  
"mmm"/considering)

Hn. 1.2.

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

To S. Dr.

Perc. 2

Dialogically  $\text{♩} = \text{c. } 138$

(request)

Vln. I

p — nf — p

(request)

Vln. II

ord.

p — nf — p

(request)

Vla.

p — nf — p

Vc.

Db.

pizz.

mf

p

9

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

Vln. I

Vln. II

Vla.

Vc.

Db.

pp — sub. mp

mp — pp — p — mf

p

mp

f — mf

3

f — mf

p

mp

3

f — mf

p

mp

3

f — mf

pizz.

mf

mf

**J**

17

Picc.

A. Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

This section of the score shows six staves of woodwind and brass instruments. Picc., A. Fl., Ob., Eng. Hn., Cl. 1.2., and Bsn. play sustained notes. Cbsn. has a single note. Measure 17 ends with a fermata over the woodwind staves.

Hn. 1.2.

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

This section shows five staves of brass and tuba instruments. Hn. 1.2., C Tpt. 1.2., Tbn., B. Tbn., and Tba. play sustained notes. Measures 17-18 end with a fermata over the brass staves.

Timp.

Perc. 1

Perc. 2

This section shows two staves of percussion. Perc. 1 and Perc. 2 play sustained notes. Measures 17-18 end with a fermata over the percussion staves.

**J**

Vln. I

Vln. II

Vla.

Vc.

Db.

This section shows five staves of strings and double bass. Vln. I, Vln. II, and Vla. play eighth-note patterns. Vc. and Db. play sustained notes. Measures 17-18 end with a fermata over the strings and double bass staves.

24

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

Vln. I

Vln. II

vla.

Vc.

Db.

**K**Rubato  $\text{♩} = \text{c. } 69$ 

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  $\text{♩} = \text{c. } 69$ 

Vln. I

Vln. II

Vla.

Vc.

Db.

*dolce*  
half  
sul tasto

(*p*)

L

$\text{♩} = \text{c. } 138$

40

Picc.

A. Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

1.

$\text{♩}$

$\text{pp}$

$\text{mp}$

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

L

$\text{♩} = \text{c. } 138$

$\text{p}$

$\text{pp}$

$\text{p}$

$\text{pp}$

$\text{p}$

$\text{pp}$

$\text{ff}$

ord. tutti div.

**Slower ♩ = c. 116**

Picc. *f*  
A. Fl.  
Ob.  
Eng. Hn.  
Cl. 1.2.  
Bsn.  
Cbsn.

50

Hn. 1.2. *a2*  
C Tpt. 1.2.  
Tbn. *p*  
B. Tbn.  
Tba.

*f* *fp* *f* *ff*  
*fp* *f* *ff*  
*f* *ff*

Timp.  
Perc. 1  
Perc. 2

S. Dr. stick  
r. sh.  
*f*

**Slower ♩ = c. 116**

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*f* *mf* *ff* *fp* *ff* *f* *ff* *fff*  
*ff* *mf* *ff* *fp* *ff* *f* *ff* *fff*

unis. div. *a3*  
unis. div. *a3*  
unis. div. *a3*  
ord. tutti div. unis. div. *a3*  
*ff* *mf* *ff* *fp* *ff* *f* *ff* *fff*  
*ff* *mf* *ff* *fp* *ff* *f* *ff* *fff*

div. *a3*

**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

**M**

♩ = c. 138

div. a2

Vln. I

unis.

ff — mf — p — pp

div. a2

Vln. II

ff — mf — p — pp

div. a2

Vla.

unis.

ff — mf — p — pp

Vc.

unis.

f — mf — p — pp

Db.

mf — p

attacca

## IV. POLICE COMPOSITE SKETCH

**Eerily**  $\text{♩} = \text{c. } 112$

Musical score for orchestra and woodwind quintet. The score includes parts for 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, and Perc. 2. The instrumentation consists of a woodwind quintet (Picc., A. Fl., Ob., Eng. Hn., Cl. 1., Cl. 2., Bsn., Cbsn.) and a large brass section (Hn. 1., C Tpt. 1.2., Tbn., B. Tbn., Tba.). The woodwinds play sustained notes with dynamic markings like *ppp*, *pp*, *mp*, and *p*. The brass section plays rhythmic patterns.

Continuation of the musical score. The instrumentation remains the same. The woodwind quintet continues their sustained notes and rhythmic patterns. The brass section maintains its rhythmic patterns.

Continuation of the musical score. The instrumentation remains the same. The woodwind quintet continues their sustained notes and rhythmic patterns. The brass section maintains its rhythmic patterns.

**Eerily**  $\text{♩} = \text{c. } 112$

*solo  
declaratory\**  
(suspect description)  
*sul G*

Musical score featuring a solo violin part. The instrumentation includes Solo Vln., Vln. I, Vln. II, Vla., Vc., and Db. The solo violin part is marked *f* and includes a melodic line with grace notes. The other instruments provide harmonic support with sustained notes and rhythmic patterns.

\*Quarter-tones are a guide to pitch

Picc. 9  
 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.

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

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

N

19

Picc. -

A. Fl. *p*

Ob. *p*

Eng. Hn.

Cl. 1. *ppp*

Cl. 2. *ppp*

Bsn.

Cbsn.

Hn. 1.2. *a2*

Tpt. 1.2. *ppp*

Tbn. *pp*

B. Tbn. *p*

Tba.

Timpani *p*

Perc. 1

Perc. 2

Solo Vln.

Vln. I *ppp*

Vln. II

Vla.

Vc. *p*

Db. *mp*

24

Picc. *pp*

A. Fl. *pp* *mp* *pp*

Ob. *pp* *mp*

Eng. Hn. *ppp*

Cl. 1. *mp* *pp* *mp* *ff*

Cl. 2.

Bsn.

Cbsn. *p* *f* *mp* *f*

Hn. 1.2.

1. C Tpt. *senza sord.* *p* *f*

2.

Tbn. *PPP* *f*

B. Tbn. *pp* *f*

Tba. *mp* *f*

Timp.

Perc. 1 *pp* *f* dampen

Perc. 2 *mp* *ff* Tam-Tam bowed

Solo Vln. 

Vln. I *pp* *f* *p* *f*

Vln. II *pp* *f* *div.* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Db. *pp* *f*

**O**

Picc.

A. Fl.

Ob.

Eng. Hn.

Cl. 1.

Cl. 2.

Bsn.

Cbsn.

Hn. 1.2.

C Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

To Crot.

**O**

(police siren)  
continuous gliss.\*

sul E

Vln. I

Vln. II

Vla.

Vc.

Db.

\*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 appears above the stave with a bracket.

36

Picc.

A. Fl.

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1.2.

(1.)

(unaccented)

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

poco tenuto

*p*

*mf*

*pp*

1. poco tenuto

1. insert harmon mute

insert harmon mute

*p*

poco tenuto

*pp*

*mf*

*p*

unis.

*p*

*mf*

poco tenuto

*mf*

*p*

*mf*

*mf*

*p*

play lower C instead of upper, if available

*p*

**P**

45

A musical score for orchestra and solo violin. The top section shows parts for Picc., A. Fl., Ob., Eng. Hn., Cl. 1., Cl. 2., Bsn., and Cbsn. The A. Fl. part has dynamics *p*, *f*, and *pp*. The Cl. 1. and Cl. 2. parts have dynamics *p*, *v*, *v*, *v*, *v*, *v*, *v*, and *ppp*. The Bsn. part has a dynamic *ppp* followed by *mp*. The bottom section shows parts for Hn. 1.2., C Tpt. 1.2., Tbn., B. Tbn., and Tba. The Solo Violin part starts at measure 46.

Hn. 1.2., C Tpt. 1.2., Tbn., B. Tbn., and Tba. parts are shown. The Solo Violin part continues from the previous page.

Timpani

Perc. 1

Perc. 2

Timpani, Percussion 1, and Percussion 2 parts are shown. The Solo Violin part continues from the previous page.

**P**

solo declamatory  
sul G

Solo Vln.

Solo Violin part starts with dynamic *mf*. The part includes slurs and grace notes. The violins play sustained notes. The cellos play eighth-note patterns. The double basses play sustained notes. The dynamic *p* is marked at the end of the measure.

Vln. I

Vln. II

Vla.

Vc.

Db.

Violin I, Violin II, Viola, Cello, and Double Bass parts are shown continuing from the previous page.

51

Picc.

A. Fl. *ppp* *p*

Ob.

Eng. Hn.

Cl. 1. *p*

Cl. 2. *p*

Bsn. *ppp* *p*

Cbsn.

Hn. 1. (1.) *ppp* *p*

C Tpt. 1.2.

Tbn.

B. Tbn. *pp*

Tba.

Timp.

Perc. 1. (B. Dr.) *pp* To S. Dr.

Perc. 2.

Vln. I. *mf* *ppp* div. sul tasto

Vln. II div. sul tasto

Vla. sul tasto

Vcl. *ppp* *p* sul tasto

Db.

**rit.**

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

Crot.  
bowed

*insert harmon mute*

**rit.**

Vln. I div.

sul tasto

Vln. II div.

ord.

ord. sul E

Vla.

Vc.

Db.

ppp — pp

*attacca*

## V. THUMBNAIL SKETCH

**Meagerly ♩ = c. 84**

**Meagerly ♩ = c. 84**

\*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.**

Musical score for orchestra and percussion, measures 6-10. The score includes parts for Picc., A. Fl., Ob., Eng. Hn., Cl. 1.2., Bsn., Cbsn., Hn. 1., C Tpt. 1.2., Tbn., B. Tbn., Tba., Timp., Perc. 1, and Perc. 2. The instrumentation is as follows:

- Measures 6-7:** Picc. (rest), A. Fl. (rest), Ob. (rest), Eng. Hn. (rest), Cl. 1.2. (rest), Bsn. (rest), Cbsn. (rest). Dynamic: *p*. Effects: *To Fl.*, *mf*.
- Measure 8:** Hn. 1. (rest), C Tpt. 1.2. (rest), Tbn. (rest), B. Tbn. (rest), Tba. (rest).
- Measure 9:** Hn. 1. (rest), C Tpt. 1.2. (rest), Tbn. (rest), B. Tbn. (rest), Tba. (rest). Dynamic: *p*. Effects: *remove mute*.
- Measure 10:** Hn. 1. (rest), C Tpt. 1.2. (rest), Tbn. (rest), B. Tbn. (rest), Tba. (rest).

Musical score for orchestra and percussion, measures 11-15. The score includes parts for Timp., Perc. 1, and Perc. 2. The instrumentation is as follows:

- Measures 11-12:** Timp. (rest), Perc. 1 (brushes), Perc. 2 (rest). Dynamic: *p*. Effects: *To Shaker*.
- Measures 13-15:** Timp. (rest), Perc. 1 (rest), Perc. 2 (rest).

**molto accel.**

Musical score for orchestra, measures 16-20. The score includes parts for Vln. (unis.), Vln. II div., Vla. div., Vcl., and Dbd. The instrumentation is as follows:

- Measures 16-17:** Vln. (unis.), Vln. II div., Vla. div., Vcl. (pizz.), Dbd. (rest).
- Measures 18-19:** Vln. (unis.), Vln. II div., Vla. div., Vcl. (pizz.), Dbd. (rest).
- Measure 20:** Vln. (unis.), Vln. II div., Vla. div., Vcl. (pizz.), Dbd. (rest). Dynamic: *p*. Effects: *arco*, *pp*.

*attacca*

## VI. Escher Skesch

Playfully  $\text{♩} = \text{c. } 108$

Picc.  
Fl.  
Ob.  
Eng. Hn.  
Cl. 1.2.  
Bsn.  
Cbsn.

Hn. 1.2.  
C Tpt. 1.2.  
Tbn.  
B. Tbn.  
Tba.

Hn. 1.2.  
C Tpt. 1.2.  
Tbn.  
B. Tbn.  
Tba.

Tim.  
Shaker  
Perc. 1  
(T. BL.)  
Perc. 2

Playfully  $\text{♩} = \text{c. } 108$

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Picc. 9  
 Fl.  
 Ob. 3  
 Eng. Hn.  
 Cl. 1.2. mf  
 Bsn. mf  
 Cbsn.  
  
 Hn. 1.2.  
 C Tpt. 1.2.  
 Tbn.  
 B. Tbn.  
 Tba.  
  
 Timp.  
 Perc. 1 mf  
 Perc. 2  
  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Db.

**Q**

Picc. *f*

Fl.

Ob. *mf*

Eng. Hn. *mf*

Ct. 1.2. *f*

Bsn. *f*

Cbsn.

Hn. 1.2.

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Tim. *f*

Perc. 1

Perc. 2 *To Shaker*

**Q**

Vln. I

Vln. II

Vla.

Vc.

Db. *fp*

div. unis.  
*f* *mp* *f*  
ord. div. unis.  
*f* *mp* *f*  
ord. div. unis.  
*f* *mp* *f*  
ord.  
*f*

23

Picc. *f*  
Fl. *mf*  
Ob. *mf*  
Eng. Hn. *f*  
Cl. 1. *mf*  
Cl. 2. *mf*  
Bsn.  
Cbsn.

Hn. 1.2.  
C Tpt. 1.2.  
Tbn.  
B. Tbn.  
Tha.

Timpani *mf*  
Perc. 1  
Perc. 2 *f* Shaker

Vln. I *div.* *unis.* *div.*  
Vln. II *div.* *unis.* *pizz.*  
Vla. *div.* *unis.* *div.*  
Vc.  
Db. *fp*

30

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Bsn.

Cbsn.

L. Hn.

Hn.

2.

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vcl.

Db.

*solo*

*solo*

*f*

*f*

*p*

*fp*

To Susp. Cymb.

*unis.*

*arco unis.*

*div.*

*pizz.*

*div.*

*arco*

*f*

**R**

37

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Chsn.

1. Hn.

2. Hn.

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

**R**

Vln. I

Vln. II

Vla.

Vc.

Db.

44

Picc. Fl. Ob. Eng. Hn. Cl. 1.2. Bsn. Cbsn.

Hn. 1. Hn. 2. C Tpt. 1.2. Tbn. B. Tbn. Tba.

Timp. Perc. 1 Perc. 2

Vln. I Vln. II Vla. Vc. Db.

S

Picc. *sforzando*

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

*ff*

1. Hn. *fltg* ord.

2. Hn. ord.

C Tpt. 1.2. *fltg* 1. ord. *f*

Tbn.

B. Tbn. *fltg* *mp* *f*

Tba. *f*

Timpani

Perc. 1 Susp. Cymb. *p* *f*

Perc. 2 T. Bl.

S

Vln. I

Vln. II

Vla.

Vc.

Db. *arco* *mf* *f*



T

poco rit.

 $\text{♩} = \text{c. } 100$ 

64

Picc. *f*  
Fl. *f*  
Ob.  
Eng. Hn. *f*  
Cl. 1.2.  
Bsn.  
Cbsn.

a2  
ond.

Hn. 1.2.  
1 C Tpt. *f*  
2 C Tpt. *f*  
Tbn. (brassy)  
B. Tbn. (brassy)  
Tba. *f* brassy  
ord.  
ord.  
ord.  
ord.

Timp.  
Perc. 1 Guiro *f* ff  
Perc. 2 *ff* To T. Bl. (retain Shaker) T. Bl. *f*

poco rit.

 $\text{♩} = \text{c. } 100$ 

pizz.  
*ff*  
pizz.  
*ff*  
*ff*  
pizz. ♩  
*ff*

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Picc. 70

Fl.

Ob.

Eng. Hn.

Ct. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

ord. brassy ord. brassy ord. brassy ord.

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1

Perc. 2

Vln. I

arco

div.

3 3

pizz. unis.

arco

Vln. II

arco

div. 3 3

pizz. unis.

arco

Vla.

pizz.

arco

Vc.

pizz.

arco

Db.

accel.

76

Picc.  
Fl.  
Ob.  
Eng. Hn.  
Cl. 1  
Cl. 2  
Bsns.  
Cbsn.

Hn. 1.2.  
C Tpt. 1.2.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
(T. Bl.)

accel.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

## VII. Sketch Out

**Driving  $\text{♩} = \text{c. } 112$**

**accel. poco a poco**

Picc.  $\text{♩} = \text{c. } 112$

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1  
B. Dr.  
(T. Bl.)

Perc. 2  
 $f$        $mf$

**Driving  $\text{♩} = \text{c. } 112$**

**accel. poco a poco**

Vln.

Vln. II

Vla. col legno battuto

Vc. col legno battuto

D. pizz. col legno battuto

8

Picc. *f*

Fl. *mf* — *p* *f*

Ob. *mf* — *p* *subf*

Eng. Hn.

Cl. 1.2. *mf* — *p* *f*

Bsn. *mf*

Cbsn.

Hn. 1.2. *mf*

C Tpt. 1.2.

Tbn. *p* — *mf* — *p* *f*

B. Tbn. *p* — *mf* — *p* *f*

Tba. *mp* — *f* *p*

Timp.

Perc. 1

Perc. 2 *f* *mf* Tam-Tam *pp*

Vln. I *f* — *p* *fp* *pizz.* *f*

Vln. II *f* — *p* *fp* *unis.* *f* *div. pizz.* *p*

Vla. *arco*

Vc. *(col legno battuto)*

D. B. *Db.*

**U**

♩ = c. 120

15

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

*f*

*fp*

*f*

*mp*

*f*

Hn. 1.2.

C Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

*f*

1. solo

*fp*

*f*

*p*

*f*

*fp*

*mp*

*f*

*fp*

Timp.

Perc. 1

Perc. 2

To Paper

*f*

*mf*

*p*

*mf*

**U**

♩ = c. 120

unis. arco

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

ord.

poco accel.

22

Picc. *f*

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2. *p*

1. C Tpt.

2. C Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1 *p* *mf*

Perc. 2 *ff* tear

Vln. I

Vln. II

Vla.

Vc.

D. B.

**V**  
 = c. 126  
 accel. poco a poco

Picc.  
 Fl.  
 Ob. *p*  
 Eng. Hn. *p*  
 Cl. 1.2. *p*  
 Bsn.  
 Cbsn.

Hn. 1.2. *fltg* *ord.*  
 C Tpt. 1.2.  
 Tbn. *p* *fltg* *ord.* *pp* *p—mf* *p* *p—f*  
 B. Tbn. *f* *p* *pp* *p—mf* *p*  
 Tba. *p* *pp*

Timp.

Perc. 1  
 Perc. 2 To S. Dr., then T. Bl. *mf* S. Dr. (stick) T. Bl.

**V**  
 = c. 126  
 accel. poco a poco

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db. *ff* *f*

pizz. *ff* *div. arco* *f—p sub.f*  
*mf* *ff* *ord.* *pizz.* *f—p sub.f*  
*p* *mf* *ff* *div. arco* *f* *col legno battuto*  
*p* *mf* *ff* *f* *col legno battuto*  
*p* *mf* *ff* *f* *col legno battuto*

W

$\text{♩} = \text{c. } 132$

36

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

1. C Tpt.

2. C Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

(Tam-Tam)

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

D. B.

*pizz.*

*pizz.*

*arco unis.*

*arco unis.*

*(arco ord.)*

*col legno battuto*

*ord.*

*ord.*

Perc. (p) 42

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2. a2

1. C Tpt. (p)

2. C Tpt. (mp)

Tbn. (p)

B. Tbn. (fp)

Tba. (fp)

Tim. (p)

To S. Dr.

Perc. 1 (p)

Perc. 2 (p)

Vln. I (p)

Vln. II (p)

Vla. (p)

Vc. (p)

Db. (p)

X

**accel. poco a poco**

$\text{♩} = \text{c. } 138$

Picc. *ff*

Fl. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. 1.2. *ff*

Bsn.

Cbsn.

Hn. 1.2. *brassy*

1. C Tpt. *f*

2. C Tpt. *brassy*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

ord.

Tim. (dampen)

Perc. 1 S. Dr. (stick) r. sh. *f* To Low Tom Tom

Perc. 2 *ff* Paper tear Low Tom Tom To Susp. Cymb.

X

**accel. poco a poco**

$\text{♩} = \text{c. } 138$

Vln. I

Vln. II

Vla.

Vc.

Db.

**accel. poco a poco**

Musical score page 53 featuring a multi-staff system. The top staff includes Picc., Fl., Ob., Eng. Hn., Cl. I., Bsn., and Cbsn. The middle section includes Hn. 1.2., C Tpt. 1.2., Tbn., B. Tbn., and Tba. The bottom section includes Timp., Perc. 1, and Perc. 2. Various dynamics like *f*, *p*, and *acc.* are indicated. Measure numbers 53 and 54 are present at the top left. Measure 54 starts with a dynamic of *f*.

53

54

*f*

*acc. poco a poco*

Hn. 1.2. a2

C Tpt. 1.2. 2. ord.

Tbn. ord.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 Susp. Cymb. *p*

**accel. poco a poco**

Musical score page 59 featuring a multi-staff system. The top staff includes Vln. I and Vln. II. The middle section includes Vla., Vcl., and Db. The bottom staff is for Dbs. Various dynamics like *p*, *f*, *pizz.*, *arco*, and *pizz.* are indicated. Measure numbers 53 and 54 are present at the top left. Measure 54 starts with a dynamic of *p*.

53

54

*p*

*f*

*pizz.*

*arco*

*pizz.*

*p*

*f*

*pizz.*

*arco*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

**[Y]**

♩ = c. 144

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.

Bsn.

Cbsn.

*mf*      *ff*      *fp*      *fp*      *fp*

Hn. 1.2.

1. C Tpt.

2. C Tpt.

Tbn.

B. Tbn.

Tba.

*fp*      *fp*      *fp*

*mp*      *f*      *fp*      *fp*      *fp*

*mp*      *ff*      *fp*      *fp*      *fp*

Tim.

Perc. 1

To Susp. Cymb.

Perc. 2

To Paper

*ff*      *f*

**[Y]**

♩ = c. 144

Vln. I

Vln. II

Vla.

Vc.

Db.

*arco*      *arco*

Z

accel. poco a poco

♩ = c. 152

Picc.

Fl.

Ob.

Eng. Hn.

C. I.

Bsn.

Cbsn.

Hn. 1.2. a2

L.

C. Tpt.

Tbn.

B. Tbn.

Tba.

Tim.

Perc. 1 Susp. Cymb. To S. Dr.

Perc. 2 Paper tear

Z

accel. poco a poco

♩ = c. 152

Vln. I

Vln. II

Vla.

Vc.

Db.

**accel.**

Musical score for orchestra and percussion, page 62, measures 69-70. The score includes parts for 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, and Perc. 2. The instrumentation is as follows:

- Measure 69:** Picc. (mp, f), Fl. (mp, f), Ob. (tr.), Eng. Hn. (tr.), Cl. 1. (tr., mp, f), Cl. 2. (tr.), Bsn. (tr. notes), Cbsn. (tr. notes).
- Measure 70:** Hn. 1.2. (1. tr., f), C Tpt. 1.2. (1. tr., f), Tbn. (tr.), B. Tbn. (tr.), Tba. (tr. notes, ff), Timp. (tr. notes), Perc. 1 (tr. notes), Perc. 2 (tr. notes).

**accel.**

Musical score for strings and double bass, page 62, measures 71-72. The instrumentation is as follows:

- Measure 71:** Vln. I (tr. notes), Vln. II (tr. notes), Vla. (tr. notes, f), Vcl. (tr. notes), D. B. (tr. notes).
- Measure 72:** Vln. I (unis., f), Vln. II (unis., f), Vla. (tr. notes, f), Vcl. (tr. notes), D. B. (tr. notes).

$\text{♩} = \text{c. } 176$

Musical score for orchestra and percussion. Measures 75-80:

- Picc. (Piccolo) sustained notes at  $f$ .
- Fl. (Flute) sustained notes at  $f$ , dynamic  $ff$  starting in measure 78.
- Ob. (Oboe) sustained notes at  $f$ , dynamic  $ff$  starting in measure 78.
- Eng. Hn. (English Horn) eighth-note patterns at  $3$ .
- Ct. 1 (Clarinet 1) eighth-note patterns at  $3$ .
- Ct. 2 (Clarinet 2) eighth-note patterns at  $3$ .
- Bsn. (Bassoon) eighth-note patterns at  $3$ .
- Cbsn. (Cimbasso) eighth-note patterns at  $3$ .

Measures 81-85:

- Fl. (Flute) sustained notes at  $ff$ , dynamic  $fff$  starting in measure 82.
- Ob. (Oboe) sustained notes at  $ff$ , dynamic  $fff$  starting in measure 82.
- Eng. Hn. (English Horn) sustained notes at  $ff$ , dynamic  $fff$  starting in measure 82.
- Ct. 1 (Clarinet 1) sustained notes at  $ff$ , dynamic  $fff$  starting in measure 82.
- Ct. 2 (Clarinet 2) sustained notes at  $ff$ , dynamic  $fff$  starting in measure 82.
- Bsn. (Bassoon) sustained notes at  $ff$ , dynamic  $fff$  starting in measure 82.
- Cbsn. (Cimbasso) sustained notes at  $ff$ , dynamic  $fff$  starting in measure 82.

Measure 86:

- Fl. (Flute) sustained notes at  $ff$ .
- Ob. (Oboe) sustained notes at  $ff$ .
- Eng. Hn. (English Horn) sustained notes at  $ff$ .
- Ct. 1 (Clarinet 1) sustained notes at  $ff$ .
- Ct. 2 (Clarinet 2) sustained notes at  $ff$ .
- Bsn. (Bassoon) sustained notes at  $ff$ .
- Cbsn. (Cimbasso) sustained notes at  $ff$ .

Musical score continuation. Measures 87-92:

- Hn. 1, 2 (Horn 1, 2) eighth-note patterns at  $3$ , dynamic  $f$ .
- 1. C Tpt. (1st Trombone) eighth-note patterns at  $3$ , dynamic  $ff$ .
- 2. C Tpt. (2nd Trombone) eighth-note patterns at  $3$ , dynamic  $ff$ .
- Tbn. (Tuba) eighth-note patterns at  $3$ , dynamic  $ff$ .
- B. Tbn. (Bass Trombone) eighth-note patterns at  $3$ , dynamic  $ff$ .
- Tba. (Double Bass) eighth-note patterns at  $3$ , dynamic  $ff$ .

Measures 93-98:

- Hn. 1, 2 (Horn 1, 2) sustained notes at  $ff$ .
- 1. C Tpt. (1st Trombone) sustained notes at  $ff$ .
- 2. C Tpt. (2nd Trombone) sustained notes at  $ff$ .
- Tbn. (Tuba) sustained notes at  $ff$ .
- B. Tbn. (Bass Trombone) sustained notes at  $ff$ .
- Tba. (Double Bass) sustained notes at  $ff$ .

Musical score continuation. Measures 99-104:

- Tim. (Timpani) sustained notes at  $ff$ .
- Perc. 1 (Percussion 1) sustained notes at  $ff$ .
- Perc. 2 (Percussion 2) sustained notes at  $ff$ .

Measure 105:

- (S. Dr.) (Snare Drum) r. sh. (roll stroke) at  $ff$ .
- Perc. 2 (Percussion 2) tear (tear effect) at  $ff$ .

$\text{♩} = \text{c. } 176$

Musical score continuation. Measures 105-110:

- Vln. I (Violin 1) eighth-note patterns at  $3$ , dynamic  $ff$ .
- Vln. II (Violin 2) eighth-note patterns at  $3$ , dynamic  $ff$ .
- Vla. (Viola) eighth-note patterns at  $3$ , dynamic  $ff$ .
- Vc. (Cello) eighth-note patterns at  $3$ , dynamic  $ff$ .
- Db. (Double Bass) eighth-note patterns at  $3$ , dynamic  $ff$ .

Measures 111-116:

- Vln. I (Violin 1) sustained notes at  $ff$ .
- Vln. II (Violin 2) sustained notes at  $ff$ .
- Vla. (Viola) sustained notes at  $ff$ .
- Vc. (Cello) sustained notes at  $ff$ .
- Db. (Double Bass) sustained notes at  $ff$ .

Measures 117-122:

- Vln. I (Violin 1) sustained notes at  $ff$ .
- Vln. II (Violin 2) sustained notes at  $ff$ .
- Vla. (Viola) sustained notes at  $ff$ .
- Vc. (Cello) sustained notes at  $ff$ .
- Db. (Double Bass) sustained notes at  $ff$ .

## 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.