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Sketch Book

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**Author**

Spotts, Aaron

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AARON SPOTTS

# Sketch Book

for orchestra

(Full Transposing Score)

*To my lovely wife, Annie*

# Sketch Book

## Instrumentation

Piccolo

Flute

Oboe

English Horn

2 Clarinets in B $\flat$

Bassoon

Contrabassoon

2 Horns in F

2 Trumpets in C

Trombone

Bass Trombone

Tuba

Timpani (4)

2 Percussion: Sandpaper Blocks, \*Suspended Cymbal, \*Tam-Tam, Crotales, \*Bass Drum, \*Snare Drum, \*Shaker, Guiro, \*Triangle, Temple Block (mid.-high), \*Low Tom Tom, Paper or Ratchet (See performance note on the following page for details), Double Bass Bow (for Crotales and Tam-Tam), Brush (for S. Dr.)

[\*Indicates the instrument is used in both percussion parts]

Strings

## Movements

	Pg.
I. Sketch In	1
II. Character Sketch	13
III. Sketch Comedy	19
IV. Police Composite Sketch	23
V. Thumbnail Sketch	33
VI. Escher Skesch	35
VII. Sketch Out	47

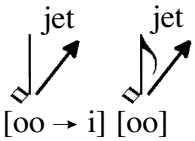
Duration: ca 12'

# Performance Notes

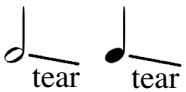
brush



**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 sequence 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 between embouchure shapes.



**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"x 24" 70lb. drawing paper is suggested, but the director and/or percussionist are free to explore other viable 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 pages. 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 using paper is not possible, the percussionist may perform the note on a ratchet, using a sharp quick turn.



1/4-tone accidentals: # = 1/4-step sharp   b = 1/4-step flat   x = 3/4-step sharp   bb = 3/4-step flat



**Glissandi:** Straight lines indicate a smooth, continuous pitch shift; while wavy lines indicate fingered, stepwise runs, the specific pitches of which, being left to the discretion of the performer. 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.

## Program Note

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

I. *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.

II. *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.

III. *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 expresses a simple conflict between two entities.

IV. *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 translated my speech into musical notation, adjusting and converting it into a declamatory melodic line subsequently tailored for a solo violin. The movement ends with the suspect still at large.

V. *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.

VI. *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, and I am captivated by it. Along these lines, this movement's music revels in expressing the impossible.

VII. *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.

-Aaron Spotts, March 2018

# I. Sketch In

AARON SPOTTS

**Animated** ♩ = c. 108

Piccolo

Flute

Oboe

English Horn

B♭ Clarinet 1.2.

Bassoon

Contrabassoon

Horn in F 1.2.

Trumpet in C 1.2.

Tenor Trombone

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

**Animated** ♩ = c. 108

Violin I

Violin II

Viola

Violoncello

Double Bass

A

Picc. -

Fl. *jet*  
[oo] *mf*

Ob. *mf*

Eng. Hn. *mf*  $\rightarrow$  *p*

Cl. 1. 2. *p* *mp* *mf* *p*

Bsn. -

Cbsn. -

Hn. 1. 2. *p*

Tpt. 1. 2. *p*

Tbn. -

B. Tbn. -

Tba. -

Timp. -

Perc. 1 *mf* *mp* *mf*  $\rightarrow$  *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* ord. div. *mp* *fp*

Vln. II unis. flautando *p* ord. *mf* div. *mp* *fp*

Vla. div. (div.) *p* *f* (div.) *mf*  $\rightarrow$  *p* *mp* *f*

Vc. div. (div.) *p* *f* (div.) *mf*  $\rightarrow$  *p* *mf* *fp*

Db. -

16

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

Flute: *solo*, *f*, *p*, *f*, *f*, *f*, *f*

Oboe: *f*, *p*, *f*

English Horn: *f*, *p*, *f*

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

Horn 1: *mp*, *p sub.*, *mf*

Horn 2: *(p)*, *f*, *p*, *mf*, *p*

Trumpet 1 & 2: *p*, *mf*

Trombone: *mf* 3, 3, *p sub.*, *mf*

Baritone Trombone: *mp* 3, 3, *p sub.*, *mf*, *pp*

Tuba: *p*, *mf*, *pp*

Annotations: *brassy*, *ord.*, *1. insert straight mute*

Timp. Perc. 1 Perc. 2

Timpani: *p*, *f*

Percussion 1: *p*, *mf*

Percussion 2: *mp*, *Susp. Cymb.*, *To Tri.*

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

Violin I: *unis.*, *f*, *p*, *ff*, *p sub.*, *fp*

Violin II: *unis.*, *f*, *p*, *ff*, *p sub.*, *fp*

Viola: *unis.*, *p*, *ff*, *p sub.*, *fp*, *f*, *p*, *div.*, *mp* 3, *f*

Violoncello: *mf*, *sub. p*, *f*, *p*, *ff*, *div.*, *p*, *fp*

Double Bass: *p*, *fp*



slower a tempo

23

Picc. *p* *mf*

Fl. jet [oo] *p*

Ob. *mf* 3 solo

Eng. Hn. *mf* 3 solo

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

Tpt. 1.2. 1. con sord. *fp*

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 *f*

Perc. 2 Tri. *mf* To Susp. Cymb. Susp. Cymb. *f* scrape

slower a tempo

Vln. I *mf* 3 pizz. *f* arco *fp* div. *p* *f* *mp* *ffp* unis.

Vln. II *mf* 3 pizz. div. 3 unis. arco *fp* div. *p* *f* *mp* *ffp*

Vla. *mf* 3 unis. pizz. arco *fp* div. *p* *f* *mp* *ffp*

Vc. *mf* 3 pizz. unis. arco *f* *p* *f* *mp* *ffp*

Db. *ffp*

30

Picc. *solo*  
*p* — *mf* *f* *tr*

Fl. *f* *p sub.* *f* *fltg*

Ob. *f* *p sub.* *f* *ff* *tr*

Eng. Hn. *f* *f* *ff*

Cl. 1. *f* *p sub.* *f* *ff* *tr*

Cl. 2. *f* *p sub.* *f* *ff* *tr*

Bsn. *f* *solo* *fp*

Cbsn.

Hn. 1. 2.

Tpt. 1. 2. *f* *p* *ff* *mf*

Tbn. *(mf)*

B. Tbn. *fltg* *mf*

Tba.

Timp. *mf* *p*

Perc. 1 *3* *3* *3*

Perc. 2

Vln. I *div.* *fp* *f* *mp* *ff* *p* *fp* *fp* *3* *unis.* *3*

Vln. II *fp* *f* *mp* *ff* *fp* *fp* *3* *unis.* *3* *div.*

Vla. *fp* *f* *mp* *ff* *fp* *fp* *3* *unis.* *3* *div.*

Vc. *fp* *f* *mp* *ff* *fp* *fp* *3* *div.*

Db. *f*

**D**

37 *solo* *ord.* *fltg* *ord.*

Picc. *p*

Fl. *ord.*

Ob. *p* *mf* *f*

Eng. Hn. *mf*

Cl. 1. *f* 3 3 3 3

Cl. 2. *f* 3 3 3 3

Bsn.

Cbsn. *f*

Hn. 1.2. 1. *f* *p*

Tpt. 1.2. (1.) *f* *pp* 1. remove mute

Tbn.

B. Tbn. *f* *p*

Tba.

Timp.

Perc. 1

Perc. 2

**D**

Vln. I *ffp* *mf*

Vln. II *ffp* *pizz.* *mf*

Vla. *ffp* *pizz.* *mf*

Vc. *ffp* *pizz.* *mf*

Db. *ffp*

43

Picc. *f*

Fl. *f*

Ob. *mf* *f*

Eng. Hn. *f*

Cl. 1. 2. *mp* *f*

Bsn. *mp* *f*

Cbsn.

Hn. 1. 2.

Tpt. 1. 2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 (Susp. Cymb.) *mf* To S. Dr.

E

Vln. I *mp* *f*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *unis.* *div. arco* *p* *mf*

Db.

48

Picc. *mp* *f*

Fl. jet [oo] *mf* jet [oo → i] *f*

Ob.

Eng. Hn.

Cl. 1. 2. (1.) *fp*

Bsn.

Cbsn.

Hn. 1. 2. *mf* 3 *p* *mp* *fp* *mf* 7

Tpt. 1. 2. 1. senza sord. *mf*

Tbn.

B. Tbn. *p* ord. (*p*) *mf*

Tba.

Timp. *mf*

Perc. 1 *f*

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

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

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

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

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

Db.

55

Picc. *mp* *f* 3 3 3 3 3 3 3 3

Fl. *mp* *f* 3 3 3 3 3 3 3 3

Ob. *mp*

Eng. Hn. *mp* *f* 3 3

Cl. 1. *mp* *f* 3 3

Cl. 2. *mp*

Bsn. *f* 3 3

Cbsn. *f* 3 3

Hn. 1.2. *fp* *f* *mp*

Tpt. 1.2. *f* *mp* *f* 3

Tbn. *f* 3 3

B. Tbn. *f* 3 3

Tba. *mf* *f*

Timp. *p* *f* 3

Perc. 1 *ff* (meas. trem.)

Perc. 2 To Temple Bl. *mf*

F

Vln. I *ff* 3 3 3 3 3 3 3 3

Vln. II *mp* *f* 3 3

Vla. *ff* *sub. p* *f* 3 3

Vc. *p* *f* 3 3

Db. *ff* *f* 3 3

60

Picc. *f* *mf*

Fl. *f* *mf*

Ob.

Eng. Hn.

Cl. 1. 2. *f* *mf*

Bsn.

Cbsn.

Hn. 1. 2. (a 2) *f* *mf*

Tpt. 1. *p* *mf* *f* *brassy*

Tpt. 2. *p* *mf* *f* *brassy*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mp*

Timp.

Perc. 1 *f*

Perc. 2

Vln. I *f* *tr*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*





72

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

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

Timp. Perc. 1 Perc. 2

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

# II. Character Sketch

Mysterioso ♩ = c. 60

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

Hn. 1.2. -  
Tpt. 1.2. -  
Tbn. -  
B. Tbn. -  
Tba. -

Timp. -  
Perc. 1 -  
Perc. 2 -

Mysterioso ♩ = c. 60

Vln. I - (div. a 3) (molto sul tasto)  
Vln. II -  
Vla. - molto sul tasto  
Vc. - sul tasto  
Db. -

8

Picc. *f* solo 6 3 5

Fl.

Ob. *mf* solo *f* 3

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

Cl. 1.

Cl. 2. *p*

Bsn. solo *mp*<sup>3</sup> *p* *p*

Cbsn.

Hn. 1. 2. 1. solo *mf* 3 *p*

Tpt. 1. 2. 1. solo *mp* *f* *p sub.* *ppp* 1. insert straight mute

Tbn.

B. Tbn.

Tba.

Timp. *mf*

Perc. 1 Susp. Cymb. *p* *mf* To Tam-Tam

Perc. 2 B. Dr. *mf*

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

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

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

Vc. div. → ord. *mf*

Db.



**H**

16

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

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

Timp. Perc. 1 Perc. 2

**H**

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

21

Picc. *f* *solo* 5 3 3 3

Fl. *f* *solo* *tr* *fltg*

Ob. *f* *solo* *tr*

Eng. Hn. *f* *solo* 3 *tr*

Cl. 1. 2. *mp*

Bsn. *mp*

Cbsn. *mp*

Hn. 1. 2. (2.) 1. *solo* *p* *mf*

Tpt. 1. 2. *f* *p sub.* *f* *solo* 3 *p* *mf* *pp* *tr*

Tbn.

B. Tbn.

Tba.

Timp. *mf*

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

Perc. 2

I

Vln. I *f* *p sub.*

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

Vla. *f* *p sub.*

Vc.

Db. *f*

**molto rit.**

25 *tr* *b*

Picc. *mf*

Fl. *ord.* *mf*<sup>3</sup> *mp* *p* *ppp*

Ob. *mf* *p*

Eng. Hn. *mf*<sup>3</sup> *mf* *p* *pp* *ppp*

Cl. 1.2. *p* *ppp*

Bsn. *ppp*

Cbsn. *pp*

Hn. 1.2. (1.) *p* *mf* *p*

Tpt. 1.2. *mp* *pp* *1. remove mute*

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2 *pp* *ppp*

**molto rit.**

Vln. I *mp* *pp* *ppp*

Vln. II *div.* *pp* *ppp* *unis. sul tasto*

Vla.

Vc.

Db.

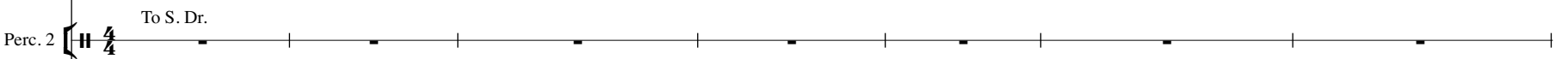
# III. Sketch Comedy

Dialogically ♩ = c. 138

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

(Stopped Bbs:  
"mmm"/considering)

Hn. 1. 

Perc. 2 

Dialogically ♩ = c. 138

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

Hn. 1. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

Hn. 1. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 





L

♩ = c. 138

Hn. 1.2. *pp* *mp*

Tbn.

L

♩ = c. 138

ord.  
tutti  
div.

Vln. I *p* *pp* *ff*

Vln. II *p* *pp* *ff*

Vla. *p* *pp* *ff*

Vc. *p* *pp*

Db.



Slower ♩ = c. 116

Hn. 1.2. *f* *a 2*

Tbn. *f*

Slower ♩ = c. 116

Vln. I *f* *ff* *mf* *ff* *fp* *ff* *f* *ff*

Vln. II *f* *ff* *mf* *ff* *fp* *ff* *f* *ff*

Vla. *f* *ff* *mf* *ff* *fp* *ff* *f* *ff*

Vc. *ff* *fp* *ff* *f* *ff*

Db. *arco* *ff*

TUTTI  
div.  
ord.

unis. div.

M

55

Hn. 1.2.

Tbn.

B. Tbn.

Perc. 2

*f* *ff*

S. Dr. stick r. sh. To Low Tom Tom

*f*

M

Vln. I

Vln. II

Vla.

Vc.

Db.

div. a 3

*fff*

div. a 2

*ff*

unis.

*mf*

*p*

*pp*

*f*

*mf*

*p*

*pp*

*mf*

*p*



♩ = c. 144

61

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Tbn.

Perc. 1

Perc. 2

*mp*

*p*

*mp*

Crot. (mallet) l.v.

*mp*

♩ = c. 144

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*pp*

# IV. Police Composite Sketch

Eerily ♩ = c. 112

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

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

Timp. Perc. 1. Perc. 2.

Take bow

Eerily ♩ = c. 112

solo  
\*declamatory  
(suspect description)  
sul G

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

\*Quarter-tones are a guide to pitch

9

Picc. *ppp* *p* *ppp*

Fl.

Ob. *ppp*

Eng. Hn.

Cl. 1. *p* *ppp*

Cl. 2. *ppp*

Bsn. *p* *ppp*

Cbsn. *p* *ppp*

Hn. 1.2. (1.) *pp*

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp. *ppp* *p*

Perc. 1 *p* *f* bowed To B. Dr.

Perc. 2 Low Tom Tom *pp*

Solo Vln. 3 3 3 *mf*

Vln. I *p* *ppp* *mf*

Vln. II *ppp*

Vla.

Vc.

Db. *ppp* *p*

14

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1. 2.

Bsn.

Cbsn.

mp

ppp

ppp

p

ppp

ppp

p

pp

pp

Detailed description: This block contains the musical notation for woodwinds and brass instruments. The Piccolo (Picc.) and Flute (Fl.) parts are mostly silent. The Oboe (Ob.) part features a long, sustained note with a dynamic marking of *mp* and a *ppp* marking later. The English Horn (Eng. Hn.) part has a long note with *ppp*, *p*, and *ppp* markings. The Clarinet 1 and 2 (Cl. 1. 2.) parts have long notes with *ppp*, *p*, and *pp* markings. The Bassoon (Bsn.) and Contrabassoon (Cbsn.) parts are silent.

Hn. 1. 2.

Tpt. 1. 2.

Tbn.

B. Tbn.

Tba.

mp

ppp

pp

mp

pp

mp

pp

Detailed description: This block contains the musical notation for horns, trumpets, and trombones. The Horns 1 and 2 (Hn. 1. 2.) part has a long note with *mp* and *ppp* markings. The Trumpets 1 and 2 (Tpt. 1. 2.) part is silent. The Trombone (Tbn.) part has a long note with *pp* and *mp* markings. The Baritone Trombone (B. Tbn.) part has a long note with *pp*, *mp*, and *pp* markings. The Tuba (Tba.) part is silent.

Timp.

Perc. 1

Perc. 2

To Tam-Tam  
take bow  
and mallet

B. Dr.

ppp

mp

p

Detailed description: This block contains the musical notation for timpani and percussion. The Timpani (Timp.) part has a long note with *ppp* and *mp* markings. Percussion 1 (Perc. 1) has a long note with *p* marking and a *B. Dr.* (Bass Drum) marking. Percussion 2 (Perc. 2) has a long note with a *To Tam-Tam take bow and mallet* instruction.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

p

pp

pp

Detailed description: This block contains the musical notation for string instruments. The Solo Violin (Solo Vln.) part has a complex melodic line with a 5th fingering and 3rd fingering. The Violin I (Vln. I) part has a long note with *ppp* marking. The Violin II (Vln. II) part has a long note with *p* and *pp* markings. The Viola (Vla.) part has a long note with *pp* marking. The Violoncello (Vc.) and Double Bass (Db.) parts have long notes with *pp* markings.

19

Picc. *pp* *mp*

Fl. *p* *ppp*

Ob. *p* *ppp*

Eng. Hn. *ppp* *p*

Cl. 1. *ppp* *mp* *pp*

Cl. 2. *ppp* *p* *ppp*

Bsn.

Cbsn.

Hn. 1.2. a 2 *ppp* *p*

Tpt. 1.2.

Tbn. *pp*

B. Tbn. *p*

Tba. *pp*

Timp. *mp*

Perc. 1

Perc. 2

Solo Vln. 3 3 3 3 5 3

Vln. I *ppp* *mp* *ppp*

Vln. II

Vla.

Vc. *p*

Db. *mp* *p*

24

**Woodwinds:**  
 Picc.: *pp* to *f*  
 Fl.: *pp* to *mp* to *pp*  
 Ob.: *pp* to *mp* to *ff*  
 Eng. Hn.: *ppp*  
 Cl. 1.2.: *mp* to *pp* to *mp* to *ff*  
 Bsn.: *p* to *f*  
 Cbsn.: *mp* to *f*

**Brass:**  
 Hn. 1.2.: *f*  
 Tpt. 1.: *p* to *f*  
 Tpt. 2.: *pp* to *f*  
 Tbn.: *ppp* to *f*  
 B. Tbn.: *pp* to *f*  
 Tba.: *mp* to *f*

**Percussion:**  
 Perc. 1: *pp* to *ff* (dampen)  
 Perc. 2: *mp* to *fff* (Tam-Tam bowed)

**Strings:**  
 Solo Vln.: melodic line  
 Vln. I: *pp* to *f*  
 Vln. II: *f* (div.)  
 Vla.: *f*  
 Vc.: *f*  
 Db.: *f*





29

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

Tpt. 1.

Tpt. 2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2



\*continuous gliss.  
(police siren)  
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 staff with a bracket.

36

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

poco tenuto

*pp*

*mf*

*pp*

*mf*

*p*

*mf*

*p*

1. poco tenuto

1. insert harmon mute

insert harmon mute

1. poco tenuto

unis.

poco tenuto

*pp*

*mf*

*p*

*p*

*mf*

*mf*

*p*

*mf*

*p*

play lower C instead of upper, if available

**P**

45

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

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.



58 rit.

Picc.

Fl. *pp* *p sub.* *ppp*

Ob.

Eng. Hn.

Cl. 1. *pp* *p sub.* *ppp* *pp* *ppp* *pp*

Cl. 2. *pp* *p sub.* *ppp* *p* *n*

Bsn. *pp* *p sub.* *pp* *ppp*

Cbsn. *pp*

Hn. 1. 2. (1.) *ppp* *p sub.* *ppp*

Tpt. 1. 2.

Tbn.

B. Tbn. *p* *ppp* insert harmon mute

Tba.

Timp.

Perc. 1

Perc. 2

Crot. bowed *mp*

rit.

Vln. I div. *pp* *ppp* *p* *ppp* *pp* ord.

Vln. II div. *pp* *ppp* *p* *ppp* *pp* ord. sul E

Vla. *pp*

Vc. *ppp* *pp* *ppp* *p* *pp* *ppp* div.

Db. *ppp* *pp* sul tasto

# V. Thumbnail Sketch

Meagerly ♩ = c. 84

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

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

Timp. Perc. 1 Perc. 2

Meagerly ♩ = c. 84

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

\*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.

Fl.

Ob.

Eng. Hn.

Cl. 1. 2.

Bsn.

Cbsn.

Hn. 1. 2.

Tpt. 1. 2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

**molto accel.**

Vln. I

Vln. II

Vla.

Vc.

Db.

# VI. Escher Skesch

Playfully ♩ = c. 108

Musical score for woodwinds, brass, and percussion. The score is in 2/4 time and includes the following parts:

- Picc. (Piccolo): Rests throughout.
- Fl. (Flute): Rests until measure 4, then plays a triplet of eighth notes (G4, A4, B4) marked *f*.
- Ob. (Oboe): Rests until measure 3, then plays a melodic line starting with a trill (marked *p*) and a solo section (marked *f*).
- Eng. Hn. (English Horn): Rests throughout.
- Cl. 1.2. (Clarinets 1 and 2): Rests throughout.
- Bsn. (Bassoon): Rests throughout.
- Cbsn. (Contrabassoon): Rests throughout.
- Hn. 1.2. (Horns 1 and 2): Rests throughout.
- Tpt. 1.2. (Trumpets 1 and 2): Rests until measure 4, then plays a melodic line (marked *fp*) with a trill (marked *f*) and a dynamic change to *f*. Includes the instruction "1. remove mute".
- Tbn. (Tenor Trombone): Rests throughout.
- B. Tbn. (Baritone Trombone): Rests throughout.
- Tba. (Tuba): Rests throughout.
- Timp. (Timpani): Rests until measure 4, then plays a melodic line (marked *p*) with a dynamic change to *mf*.
- Perc. 1 (Shaker): Plays a rhythmic pattern (marked *f*) with a triplet (marked *fp*) and a dynamic change to *f*. Includes the instruction "To Guiro".
- Perc. 2 (T. Bl.): Plays a rhythmic pattern (marked *mp*) with a dynamic change to *f* and then *mp*.

Playfully ♩ = c. 108

Musical score for strings. The score is in 2/4 time and includes the following parts:

- Vln. I (Violin I): Rests until measure 3, then plays a melodic line (marked *fp*) with a trill (marked *mf*) and a dynamic change to *p sub.* and *f*.
- Vln. II (Violin II): Rests until measure 4, then plays a melodic line (marked *f*) with a dynamic change to *mp*.
- Vla. (Viola): Rests until measure 4, then plays a melodic line (marked *f*) with a dynamic change to *mp*.
- Vc. (Violoncello): Rests until measure 3, then plays a melodic line (marked *fp*) with a dynamic change to *f* and *mp*.
- Db. (Double Bass): Rests until measure 3, then plays a melodic line (marked *p*) with a dynamic change to *f*.



9

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1. 2.

Bsn.

Cbsn.

Hn. 1. 2.

Tpt. 1. 2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

Guero

16

Picc. *mf*

Fl. *mf*

Ob. *mf* *f*

Eng. Hn. *mf*

Cl. 1.2. *f*

Bsn. *f*

Cbsn.

Hn. 1.2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp. *f*

Perc. 1

Perc. 2 To Shaker

Q

Vln. I *f* *mp* *f* div. unis.

Vln. II *f* *mp* *f* div. unis.

Vla. *f* *mp* *f* div. unis.

Vc. *f*

Db. *fp*

23

Picc. *f* *mf* *f*

Fl. *f* *mf* *f*

Ob. *mf* *f*

Eng. Hn. *f*

Cl. 1. *f* *mf* *f* solo

Cl. 2. *mf* *f* solo

Bsn.

Cbsn.

Hn. 1. 2.

Tpt. 1. 2.

Tbn.

B. Tbn.

Tba.

Timp. *mf*

Perc. 1

Perc. 2 Shaker *f*

Vln. I *mp* *f* div. unis. div.

Vln. II *mp* *f* div. unis. div. pizz.

Vla. *mp* *f* div. unis.

Vc.

Db. *fp*

30

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.

Cl. 2.

Bsn.

Cbsn.

Hn. 1.

Hn. 2.

Tpt. 1.2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

3

solo

*f*

*mf*

*p*

*mp*

*mf*

*fp*

*p*

*mp*

*mf*

*fp*

*p*

*mf*

*fp*

*pizz.*

*mf*

*pizz.*

*mf*

To Susp. Cymb.

unis.

arco unis.

div.

div.

arco



44

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

ftg ord. 3

ftg ord. 3

3 3

3

ftg ord. ftg ord.

ord. ftg ord. 3

Tri. To Susp. Cymb. f

mp sub. f 3

mp sub. f 3

pizz. arco 3

3 3

3 3

51

Picc. *mf*

Fl. *mf*

Ob. *mf*

Eng. Hn. *mf*

Cl. 1. 2.

Bsn. *f*

Cbsn. *f*

Hn. 1. *ftg* *ord.*

Hn. 2. *ord.*

Tpt. 1. 2. *ftg* *1. ord.* *f*

Tbn. *mp* *f*

B. Tbn. *mp* *f*

Tba. *f*

Timp.

Perc. 1 *p* *f*

Perc. 2 *T. Bl.*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *arco* *mf* *f*

57

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf* *f*

Eng. Hn. *f* *mf*

Cl. 1.2. *f* *mf* *f*

Bsn. *mf*

Cbsn.

Hn. 1.2. 1. *mf* *brassy* *ff*

Tpt. 1.2. (2. ord.) *mf*

Tbn. *mf* *brassy* *f*

B. Tbn. ord. *mf* *brassy* *f*

Tba. *mf* *f*

Timp. *f*

Perc. 1. *mp* *f* To Guiro

Perc. 2. To Shaker Shaker *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *pizz.* *arco* *ff* *pizz.* *arco* *f*



poco rit.

♩ = c. 100

64

Picc. *f*

Fl. *f*

Ob.

Eng. Hn.

Cl. 1. 2.

Bsn.

Cbsn.

Hn. 1. 2.

Tpt. 1.

Tpt. 2.

Tbn.

B. Tbn.

Tba.

a 2. ord.

*f*

brassy

brassy

(brassy)

ord.

(brassy)

ord.

brassy

ord.

Timp.

Perc. 1

Perc. 2

Guero

*f*

*fff*

To T. Bl. (retain Shaker)

T. Bl.

*f*

poco rit.

♩ = c. 100

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

pizz.

*ff*

pizz.

*ff*

pizz.

*ff*

70

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

Hn. 1.2. 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.

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

div. 3 3

pizz. unis. *mp* arco *mp*

3 3

1. 3

*ff* *mf* *mf*

accel.

76

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

Woodwind section score for measures 76-80. Includes Piccolo, Flute, Oboe, English Horn, Clarinet 1 & 2, Bassoon, and Contrabassoon. Dynamics range from *f* to *mp*.

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

Brass section score for measures 76-80. Includes Horn 1 & 2, Trumpet 1 & 2, Trombone, Baritone Trombone, and Tuba. Dynamics range from *mf* to *mp*.

Timp. Perc. 1 Perc. 2 (T. Bl.)

Percussion section score for measures 76-80. Includes Timpani, Percussion 1, Percussion 2 (T. Bl.), and Shaker. Dynamics range from *p* to *pp*.

accel.

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

String section score for measures 76-80. Includes Violin I & II, Viola, Violoncello, and Double Bass. Dynamics range from *f* to *p*, with *pizz.* and *arco* markings.

attacca

# VII. Sketch Out

Driving ♩ = c. 112

accel. poco a poco

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet in B-flat (Cl. 1.2.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn in F (Hn. 1.2.), Trumpet in F (Tpt. 1.2.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), and Percussion (Perc. 1 and 2). The percussion parts specify B. Dr. (Bass Drum) and (T. Bl.) (Tom Tom). The score features various dynamics such as *mp*, *mf*, *sub.f*, *f*, *p*, and *pp*, along with performance instructions like *tr* (trill), *1.*, *ftg* (flute), *ord.* (order), *dampen*, and *To Tam-Tam*. The woodwinds and percussion parts are written in 7/8 time, with a key signature of one sharp (F#).

Driving ♩ = c. 112

accel. poco a poco

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *mf*, *p*, *f*, *mp*, and *pp*, along with performance instructions like *tr* (trill), *col legno battuto*, *ord.* (order), *pizz.* (pizzicato), and *dampen*. The string parts are written in 7/8 time, with a key signature of one sharp (F#).

8

Picc. *f* *mf* *tr*

Fl. *mf* *p* *f* *mf*

Ob. *mf* *p* *f sub.* *mf*

Eng. Hn.

Cl. 1. 2. *mf* *p* *f* *fp* *mf*

Bsn. *mf*

Cbsn.

Hn. 1. 2. *mf*

Tpt. 1. 2.

Tbn. *mf* *p* *mf* *p* *f*

B. Tbn. *p* *mf* *p* *mf* *f*

Tba. *mp* *f* *p*

Timp.

Perc. 1 Tam-Tam *pp*

Perc. 2 *f* *mf*

Vln. I *f* *p* *fp* *pizz.* *f*

Vln. II *f* *p* *fp* *unis.* *f*

Vla. *arco* *div. pizz.*

Vc. *col legno battuto*

Db.

U

♩ = c. 120

15

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1. 2.

Bsn.

Cbsn.

Hn. 1. 2.

Tpt. 1. 2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

To Paper

U

♩ = c. 120

Vln. I

Vln. II

Vla.

Vc.

Db.

ord.

ord.

unis. arco

unis. arco

poco accel.

22

Picc. *f*

Fl. *f*

Ob. *f*

Eng. Hn. *f*

Cl. 1.2. *f*

Bsn. *f*

Cbsn. *f*

Hn. 1.2. *a 2* *p* *f*

Tpt. 1. *f*

Tpt. 2. *mp* *f*

Tbn. *p* *f*

B. Tbn. *p* *f* *mp*

Tba. *f*

Timp.

Perc. 1 *p* *mf*

Perc. 2 *ff* tear

Paper

poco accel.

Vln. I

Vln. II

Vla.

Vc.

Db.

V

♩ = c. 126

accel. poco a poco

Picc. *p* *f*

Fl. *f*

Ob. *p* *f*

Eng. Hn. *p* *f*

Cl. 1. 2. *p* *f* *mp* *f*

Bsn. *f*

Cbsn. *f*

Hn. 1. 2. *p* *f* *mf*

Tpt. 1. 2. *p* *f*

Tbn. *p* *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 *p* *mf* *ff* *f* *p* *f* *p f sub.*

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

Vla. *p* *mf* *ff* *f* *col legno battuto*

Vc. *p* *f*

Db. *ff* *f* *col legno battuto*



36

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1. 2.

Bsn.

Cbsn.

Hn. 1. 2.

Tpt. 1.

Tpt. 2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 (Tam-Tam)

Perc. 2

*mp*

*f*

*mf*

*f*

*p*

*f*

*pp*

*mf*

*f*

solo

To Paper

Vln. I

Vln. II

Vla.

Vc.

Db.

*pizz.*

*unis. arco*

*pizz.*

*unis. arco*

*arco ord.*

*col legno battuto*

*ord.*

*ord.*

42

Picc.

Fl.

Ob.

Eng. Hn.

Cl. 1.2.

Bsn.

Cbsn.

Hn. 1.2.

Tpt. 1.

Tpt. 2.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*a 2*

*p*

*mp*

*p*

*fp*

*fp*

To S. Dr.

accel. poco a poco

♩ = c. 138

Picc. *ff*

Fl. *ff* *f*

Ob. *ff*

Eng. Hn. *ff*

Cl. 1. 2. *ff* 1. *tr* *mp*

Bsn. *ff*

Cbsn. *ff*

Hn. 1. 2. (a 2) *ff* *f* *brassy* *ord.*

Tpt. 1. *f* *brassy*

Tpt. 2. *f* *brassy*

Tbn. *f* *brassy*

B. Tbn. *f* *brassy*

Tba. *f*

Timp. (dampen)

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

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

accel. poco a poco

♩ = c. 138

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

accel. poco a poco

53

Picc. *f*

Fl. *f*

Ob. *f*

Eng. Hn. *f*

Cl. 1. 2. *f*

Bsn. *f*

Cbsn.

Hn. 1. 2. a 2

Tpt. 1. 2. 2. ord.

Tbn. ord.

B. Tbn. *f* ord.

Tba.

Timp.

Perc. 1

Perc. 2 Susp. Cymb. *p*

accel. poco a poco

Vln. I *p* pizz. *f* arco

Vln. II *p* pizz. *f* arco

Vla. *p* pizz. *f* arco

Vc. pizz. *f*

Db. pizz. *f*



accel. poco a poco

♩ = c. 152

63

Picc. *ff*

Fl. *ff*

Ob. *tr*

Eng. Hn. *tr*

Cl. 1. 2. *ff*

Bsn. *f*

Cbsn. *fp* *fp* *f*

Hn. 1. 2. *fp* *fp* *f* a 2

Tpt. 1. *ff*

Tpt. 2. *fp* *fp* *f*

Tbn. *fp* *fp* *f*

B. Tbn. *fp* *fp* *f*

Tba. *fp* *fp* *f*

Timp. *pp*

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

Perc. 2 Paper *ff* tear

accel. poco a poco

♩ = c. 152

Vln. I *ff* div.

Vln. II *ff* div.

Vla. *ff* div.

Vc. *ff* div. unis.

Db. *f*

accel.

69

Picc. *mp* *f*

Fl. *mp* *f*

Ob.

Eng. Hn.

Cl. 1. *mp* *f*

Cl. 2.

Bsn.

Cbsn.

Hn. 1.2. *f*

Tpt. 1.2. *f*

Tbn.

B. Tbn.

Tba. *f*

Timp.

Perc. 1

Perc. 2

accel.

Vln. I unis. *f*

Vln. II unis. *f*

Vla. unis. *f*

Vc.

Db.

