Sprawl for Large Orchestra

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2012

Peer reviewed|Thesis/dissertation
UNIVERSITY OF CALIFORNIA
Los Angeles

Sprawl
for Large Orchestra

A thesis submitted in partial satisfaction
of the requirements for the degree Master of Arts
in Music

by

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Master of Arts in Music
University of California, Los Angeles, 2012
Professor Ian Krouse, Chair

Sprawl is a single movement work written in AABA form with an intro. The music is intended to be a love/hate letter to Los Angeles. On the one hand the city has its obvious downsides: traffic, pollution, and of course its daunting expanse. But the longer one lives here, the more one discovers that despite these negative aspects, there are countless hidden natural L.A. gems where the gridlock and tumult of the city melts away and all that’s left is the desert, the ocean, and the hills. Although I’ve lived here for over 7 years, I’ve come to recognize that it’s one of the few places in the world that is so vast that one could spend an entire lifetime discovering all of its surprises.

In order to create an equally vibrant and surprising sound world for the piece, I decided to add two unusual instruments to the standard orchestra: the tenor saxophone and the electric bass. These colors serve to reinforce the hectic city music that occurs mainly in the A sections. In contrast, the B section provides a moment of peace from the chaos. But this only lasts a short time before we are whipped back into overwhelming city life.
The thesis of Daniel Francis Marschak is approved.

David S. Lefkowitz

Movses Povgossian

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University of California, Los Angeles

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Instrumentation

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet in Bb
Tenor Saxophone
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in Bb
2 Trombones
Bass Trombone
Tuba

Percussion (4 players)

Percussion I: Vibraphone*, Hi-hat*, Snare Drum*, Sizzle Cymbal*, Tam-tam,
Crotales*, Temple Blocks (3: high, medium, low), Large Ranch Triangle,
Large Ride Cymbal (22”)

Percussion II: Timpani (4 drums), Sizzle Cymbal*, Ride Cymbal (20”), Tambourine,
Chimes*, Coach’s Whistle*

Percussion III: Crotales, Hi-hat*, Coach’s Whistle*, Vibraphone, Xylophone, Marimba,
Snare Drum*

Percussion III: Bass Drum, Tenor Drum, Kick Bass Drum, Small Triangle, Chimes*,
Crotales*

* these instruments may be shared by players

Harp
Strings  (recommended minimum number of players: 6/6/6/4/2)

Electric Bass
Performance Notes

Electric bassist should be a proficient jazz or funk player, and should be particularly familiar with the style and tone of Jaco Pastorius. The instrument would ideally be fretless, although fretted bass is also acceptable. Bass should be amplified throughout the piece with an amp on stage and a monitor, but the sound should only overpower the strings during key moments. Player should be situated towards the back of the orchestra near the percussion section.

Tenor saxophonist should also have a working knowledge of jazz and funk, and should be situated in the woodwind section.

Duration: ca. 7 minutes
Solo Vln.  
Perc 1  
Vln.  
Cbsn.  
B. Cl.  
Hp.  
Tba.  
Vla.  
Ob.  
Vc.  
Cl.  
2  

101  Pensive; as in at the beginning

Pensive; as in at the beginning

Sub-Vln.  
Vla.  
Vc.  
Ch.  
E. Bass
Maniacal as before, but with more intensity $\cdot = 80$

- Whistle: ff
- Kick Bass: all harmon mute
- Large Ride Cymbal: strike on cymbal bell
- Xylophone: Xylophone
- Trumpet: pizz
- One Horn: strike on cymbal bell
- Harp: all harmon mute
- Violin 1, 2: f
- Cymbal: 6

备注：

- Whistle: ff
- Kick Bass: all harmon mute
- Large Ride Cymbal: strike on cymbal bell
- Xylophone: Xylophone
- Trumpet: pizz
- One Horn: strike on cymbal bell
- Harp: all harmon mute
- Violin 1, 2: f
- Cymbal: 6
Restless; a bit faster $\frac{3}{4} = 82$

* harmonic sounds as written
Calm at first, then building \( \dot{=} 83 \)

\[ \text{Kick Drum} \]

\[ \text{Sizzle Cymbal} \]

\[ \text{Bass Drum - Kick Drum} \]

\[ \text{Suspended Cymbal} \]

\[ \text{Snare Drum} \]

\[ \text{R.C. with brushes} \]

\[ \text{Xylophone} \]

\[ \text{Metallic Strings} \]

\[ \text{Tremolo} \]

\[ \text{Brass Sections} \]

\[ \text{Woodwinds} \]

\[ \text{Percussion} \]

\[ \text{Strings} \]

\[ \text{Cello} \]

\[ \text{Violin} \]

\[ \text{Viola} \]

\[ \text{Crescendo} \]

\[ \text{Decrescendo} \]

\[ \text{Rallentando} \]

\[ \text{Allegro} \]

\[ \text{Pianissimo} \]

\[ \text{Fortissimo} \]

\[ \text{Sforzando} \]

\[ \text{Staccato} \]

\[ \text{Legato} \]

\[ \text{Divisi} \]

\[ \text{Calm at first, then building} \]

\[ \text{Calm at first, then building} \]

\[ \text{Calm at first, then building} \]

\[ \text{Calm at first, then building} \]
always 3+2

Cymbals always 3+2

[Music notation and instructions]
Ten. Sax.
Eng. Hn.
B. Tbn.
E. Bass
Horn
Perc 3
Tpt.
Vla.
Ob.
Cb.

L.2
Harv.
Tpt.

Post 1
Post 2
Post 3
Post 4

Vls.

Vn.

Vc.

E. Bass

off the string, but heavy