

Thrown

for orchestra

ed scolding

Thrown
by Ed Scolding

Original version commissioned by Sinfonia Newydd February 2014
Revised November 2014

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Programme note:

Thrown: into a busy space full of reflective surfaces, bouncing and echoing the sounds around, sometimes splitting them up into differently echoing parts. The piece takes inspiration from 'delay' effects, where a set of gradually changing repetitions or echoes can be created. At times a more sustained melody emerges from the passing echoes, connecting and driving them forward.

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Performance notes:

All trem. unmeasured
All Contrabass notes sound 8vb, including harmonics.

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Instrumentation:

2.2.2.2 - 3.2.0.0 - 1perc (vib) - strings

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Approx duration 6'

Thrown

Score in C

score version: 4/2/15

Ed Scolding

Slow ♩ = c.66 ♩ = c.132

2 Flutes *a 2* *p* *mf* *p*

2 Oboes *barely perceptible* *a 2* *ppp* *ppp* *ppp* *p* *p*

2 Clarinets in Bb *a 2* *ppp* *ppp* *ppp* *p* *p*

2 Bassoons *a 2* *p* *p*

3 Horns in F *1.* *2.3 a 2* *p* *mf* *p*

2 Trumpets in Bb *a 2* *p* *mf* *p*

Vibraphone

Violin I *Slow* ♩ = c.66 *silky* *p espress.* *p* *p* *div.* *(p)*

Violin II *p espress.* *p sim.* *p* *div.* *(p)*

Viola *div.* *p espress.* *p sim.* *p* *p*

Violoncello *p espress.* *p sim.* *p* *p*

Contrabass *(1)* *f* *p*

9

11 17

Fl. *p* *pp* *p*

Ob. *mf* *mp* *p*

Cl. *p* *pp* *p*

Bsn. *p* *pp* *p*

Hn. *mf* *p* *f* *mf*

Tpt. *mf* *p* *f* *mf* *mp*

Vib.

17

Vln. I 1 solo *mf* tutti, unis. *p* div. unis. *mf*

Vln. II 1 solo *mf* tutti, unis. *p* div. *mf* unis. *mf*

Vla. 1 solo *mf* tutti, unis. *p* *mf*

Vc. 1 solo *mf* tutti, unis. *p*

Cb. *mp*

18

Fl. *p*

Ob. *mf* *crisp* 3 3

Cl. *mf* *crisp* 3 3 *p*

Bsn. *mf* 3 (*mf*) > *mf* > *mf* > *mp* > *p* > *pp* >

Hn. *mp* *mf* 3 (*mf*) > *mf* > *mf* > *mp* > *p* > *p* >

Tpt. *mf* 3 (*mf*) > *mf* > *mf* > *mp* > *p* >

Vib. soft mallets *f*

Vln. I *p* *pp* *flautando*

Vln. II *p* *pp* *flautando* *div.*

Vla. *p* *f* *div.* *pizz.*

Vc. *f* *unis.* *pizz.*

Cb. *p* *pp* (II)

24 24 slow, heavy vibrato 31

Fl. *pp* *pp* *p* *p*

Ob. *pp* *p*

Cl. *pp* *p*

Bsn. *pp*

Hn. *f*

Tpt. *f* a 2

24 24 31

Vib.

Vln. I *div.* *nat. molto vib.* *f espress.* *fff* *sim.* *mf* *mp*

Vln. II *nat. molto vib.* *f espress.* *p* *mf* *mp*

Vla. *molto vib.*

Vc. *div., arco* *molto vib.* *f espress.* *p* *mf* *mp*

Cb. *molto vib.* *f espress.* *p* *mf* *mp*

32

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn.

Hn. *mf* *mp* *p* *pp*

Tpt. *mf* *mp* *p* *pp*

Vib. *p* hard sticks

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

Vln. II

Vla.

Vc. *p* *p* *pp* 2.

Cb.

Detailed description: This page of a musical score covers measures 32 through 36. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic pattern of eighth notes, with dynamics ranging from mezzo-forte (mf) to fortissimo (f). The Horns and Trumpets play a similar pattern, with dynamics from mezzo-forte (mf) to pianissimo (pp). The Vibraphone enters in measure 34 with a sixteenth-note pattern, marked piano (p) and 'hard sticks'. The Violin I part features long, sustained notes with dynamics from piano (p) to pianissimo (pp). The Violin II, Viola, and Cello parts are mostly silent, with the Cello playing a few notes in measure 36. The Bassoon and Bass parts are also silent.

38 39

Fl. *fz.* *f* *p*

Ob. *f* *f*

Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f* *mf*

Tpt. *f* *mf*

Vib. *p* trem.

39

Vln. I unis. sul pont. *fp* *f* *fp* *f* *fp* *f* sul tasto trem. (unis) *ppp*

Vln. II unis. sul pont. *fp* *f* *fp* *f* *fp* *f* sul tasto trem. (unis) *ppp*

Vla. arco sul pont. *fp* *f* *fp* *f* *fp* *f* sul tasto trem. (unis) *ppp*

Vc. unis. sul pont. *fp* *f* *fp* *f* *fp* *f*

Cb.