

Thinking Out Loud

for sinfonietta

Conductor's Score

2024

David Carlton Adams

In unmetered sections, while it is important to communicate clearly to the players which number is active, the conductor is encouraged to move continuously, stirring, cajoling, and summoning forth from the players more or less sound as they contribute to the cacophany/euphony. There should be a notable difference between the sounds of the different colors.

All blue = blue, etc. Differences in hue are not significant (though they may have slight implications on dynamics).

Red: Most Raucous sound you can make with your instrument

Green: more chill, but still complex

Purple: noisy, rumbling, ominous

Blue: noise (ie, white noise, brown noise, etc.), bonus if you can make it feel like it goes up and down

All of these can be very active.

Red is the loudest, and doesn't require much dynamic control.

Green is less loud, and should have some dynamic control available.

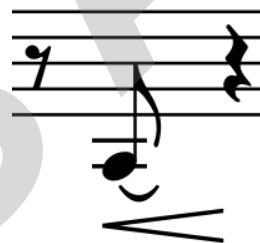
Purple is quieter still, but should have some dynamic control available.

Blue should ideally have a wide dynamic range, controlled almost entirely by the conductor.

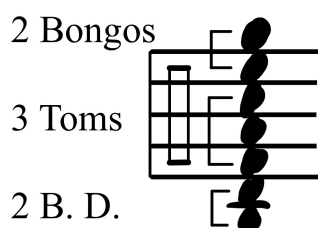
Vibraphone scordatura: place putty on all F#'s and C#'s, as well as A5, thereby lowering the pitch of each indicated bar one quarter tone

Harp Scordatura: F1, F2, F4, F6 each one quarter tone down; C6 and C7, one quarter tone up

Generally senza vibrato, though there are moments..



exaggerate these
and let ring when possible
(unless otherwise indicated)



First performance April 25, 2024, Conducted by Juliano Dutra Aniceto
Commissioned by Old Bay New Music Ensemble, Peabody Institute, Johns Hopkins University

With special thanks and gratitude to Juliano Dutra Aniceto for his expert leadership, for his formidable musicianship, and for his patience and grace. Special thanks also to the musicians of the Old Bay New Music Ensemble for their creativity, for their willingness to adventure and explore, and for their keen sense of fun!

Transposing Score

Flute
Oboe & English Horn
Bass Clarinet
Bassoon
French Horn (F)
Trumpet (Bb)
Percussion 1
Percussion 2
Piano
Harp
Violin 1
Violin 2
Viola
Violoncello
Double Bass

Percussion list: Crotales, Glockenspiel, Vibraphone (prepared with putty on all F#'s and C#'s plus A5, lowering their pitches by a quarter tone), Marimba, Rebonds drum setup (2 Bongos, 3 Toms, 2 Bass Drums), indeterminate instruments for creation of wild sounds

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A Red = Most Raucous Sound you can make with your instrument

1 change on conductor's cue
Green = more chill, but still complex

2 change on conductor's cue (2)
Purple = noisy, rumbling, ominous

~5" Raucous Sweep L to R ~5" (hold ~2") Sweep R to L ~5"

Flute *fff* *ff* *mf*

Oboe *fff* *ff* *mf*

Bass Clarinet *ff* *ff* *mf*

Bassoon *fff* *ff* *mf*

French Horn in F *fff* *ff* *mf*

Trumpet in C *fff* *ff* *mf*

Vibraphone 1 *fff* *ff* *mf*

Percussion *fff* *ff* *mf*

Piano *fff* *ff* *mf*

Harp *fff* *ff* *mf*

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Violin 1 *fff* *ff* *mf*

Violin 2 *fff* *ff* *mf*

Viola *fff* *ff* *mf*

Violoncello *fff* *ff* *mf*

Double Bass *fff* *ff* *mf*

Blue = airy, "white noise", with texture and movement
cue dynamics ad lib ~13"

3 4 5 stasis ~5"

Fl. *p sub.*

Ob. *p sub.*

B. Cl. *p sub.*

Bsn *p sub.*

F. Hn in F *p sub.*

Tpt in C *p sub.*

Vib. 1 glock. crot.

Perc. *p sub.*

Pno *p sub.* 15^{ma} 8^{ba} 15^{ma}

Hp *p sub.* 15^{ma}

Vln 1 3 4 5 pizz. 8^{va}

Vln 2 *p sub.* pizz. 8^{va}

Vla *p sub.*

Vc. *p sub.*

D. B. *p sub.* pizz.

[1] 2 3 4

B 1

Sweep L to Center ~8" a moment here, then 2

Fl.

Ob.

B. Cl.

Bsn.

F. Hn in F

Tpt in C

Vib. 1

Perc.

bass bow a bass bow on a bass drum

Pno

Hp

B 1

2 a moment here, then

Vln 1

Vln 2

Vla

Vc.

D. B.