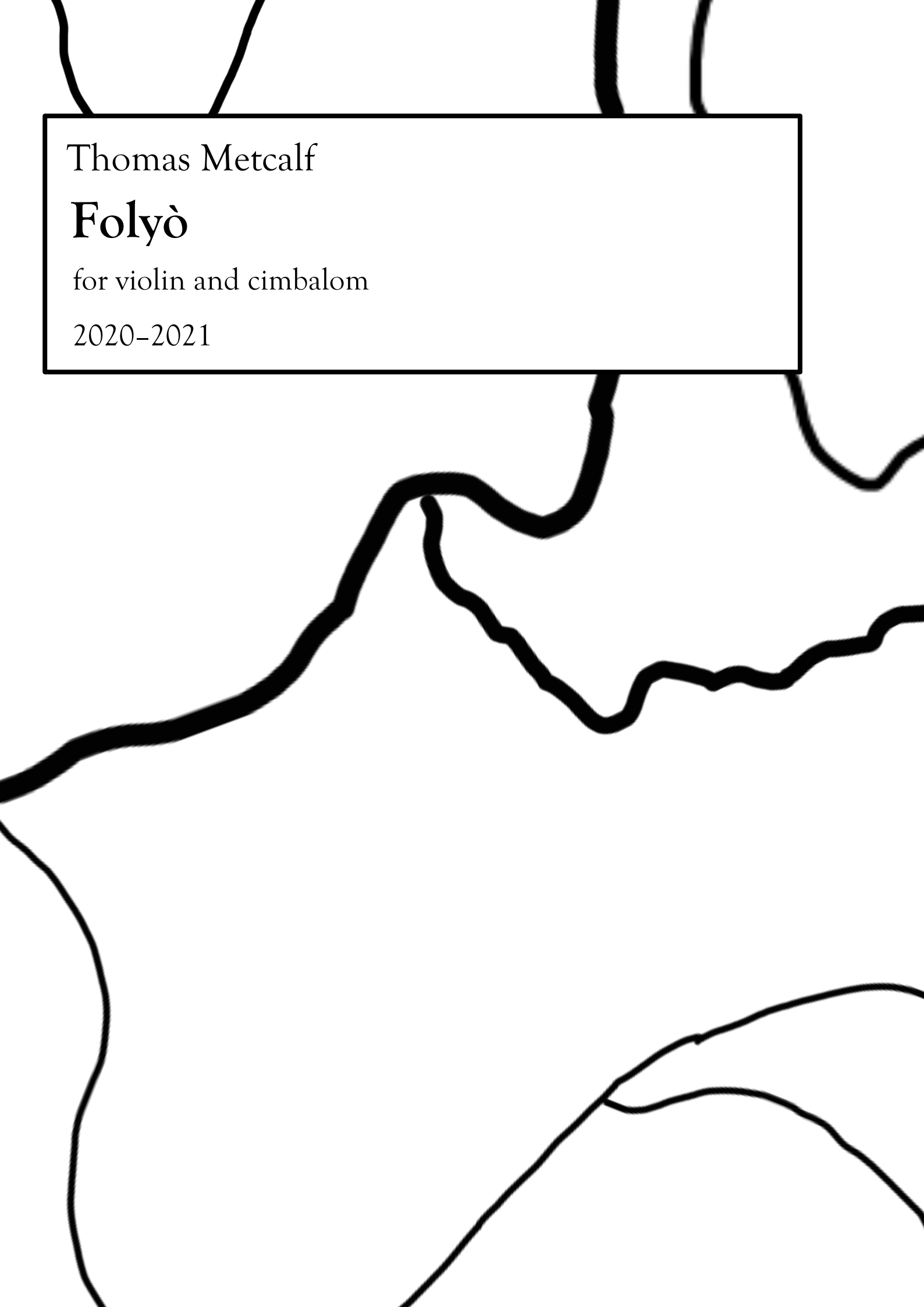
Thomas Metcalf

Folyò

for violin and cimbalom

2020–2021



Composer's Note

This piece uses a portion of the River Danube, known as the Danube Bend, to generate its musical material. Through overlaying and tracing the river graphic onto the cimbalom board, as well as in a pitch/time graph, contrasting pitch sets are generated that provide both a structure to the piece, and a dialectic between violin and cimbalom. The final section of the piece utilises graphic notation in both parts building to a cacophonous, wild sound; aggressively denying the convoluted processes within the work, whilst also providing a statement on the notion of manmade interaction with natural elements.

The title of the piece, *Folyò*, is Hungarian for 'river'.

Performance Instructions

Bars 46–50 can be more flexible than bars 1-8, hence the use of 'circa' time durations.

Violin

Do not accent the ends of glissandi where the pitch is small and bracketed, e.g. bar 3.

In bars 48 and 50, the violinist is instructed to perform a glissando matching the contour of the image in the score. These should be as smooth as possible, with unaccented changes in bowing and no emphasis on any bracketed pitches.

s.p.	= sul ponticello		= highest possible pitch (indeterminate)
m.s.p.	= molto sul ponticello		
	= snap pizzicato		
o.p.	= overpressure		
	= sustain pitch (in free–time sections, e.g. bars 2–3)		

Cimbalom

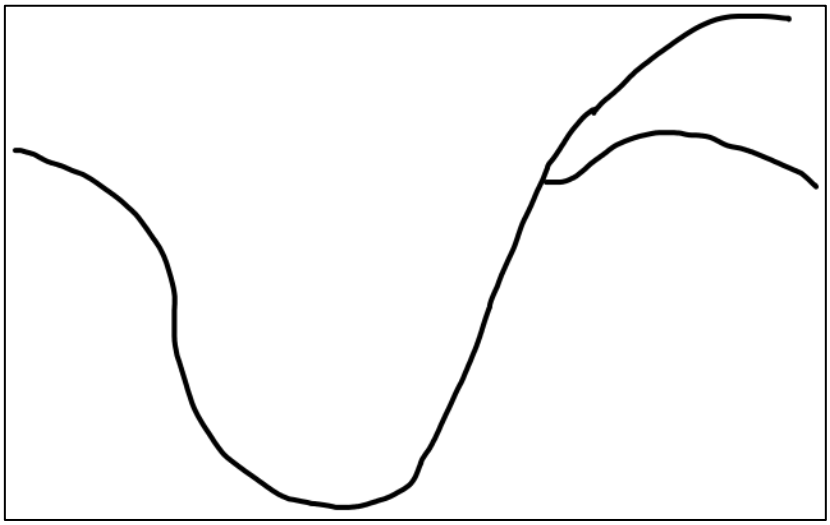
Use the pedal only where indicated in the score.

From b. 42, the cimbalom player is instructed to trace the shape of the Danube Bend freely on the board. The images shown in the score suggest that as the dynamic becomes louder, the size of the shape becomes larger, such that it can no longer fit on the board. When executing these glissandi, the cimbalom player is encouraged to navigate the bridges as smoothly as possible, e.g. passing between hands/sticks.

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This piece was written as part of Psappha's 'Composing for Violin and Cimbalom' scheme, premiered by Benedict Holland (violin) and Tim Williams (cimbalom) and broadcast on 26th July.

Duration: c. 5'

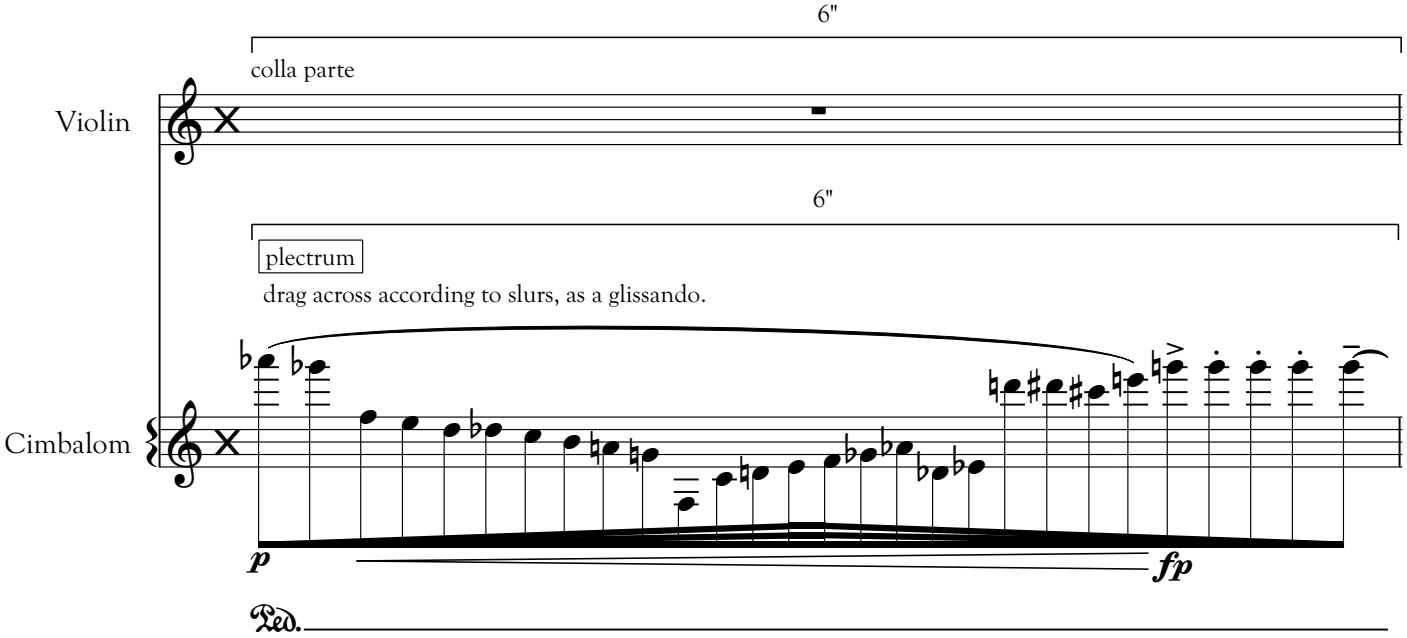


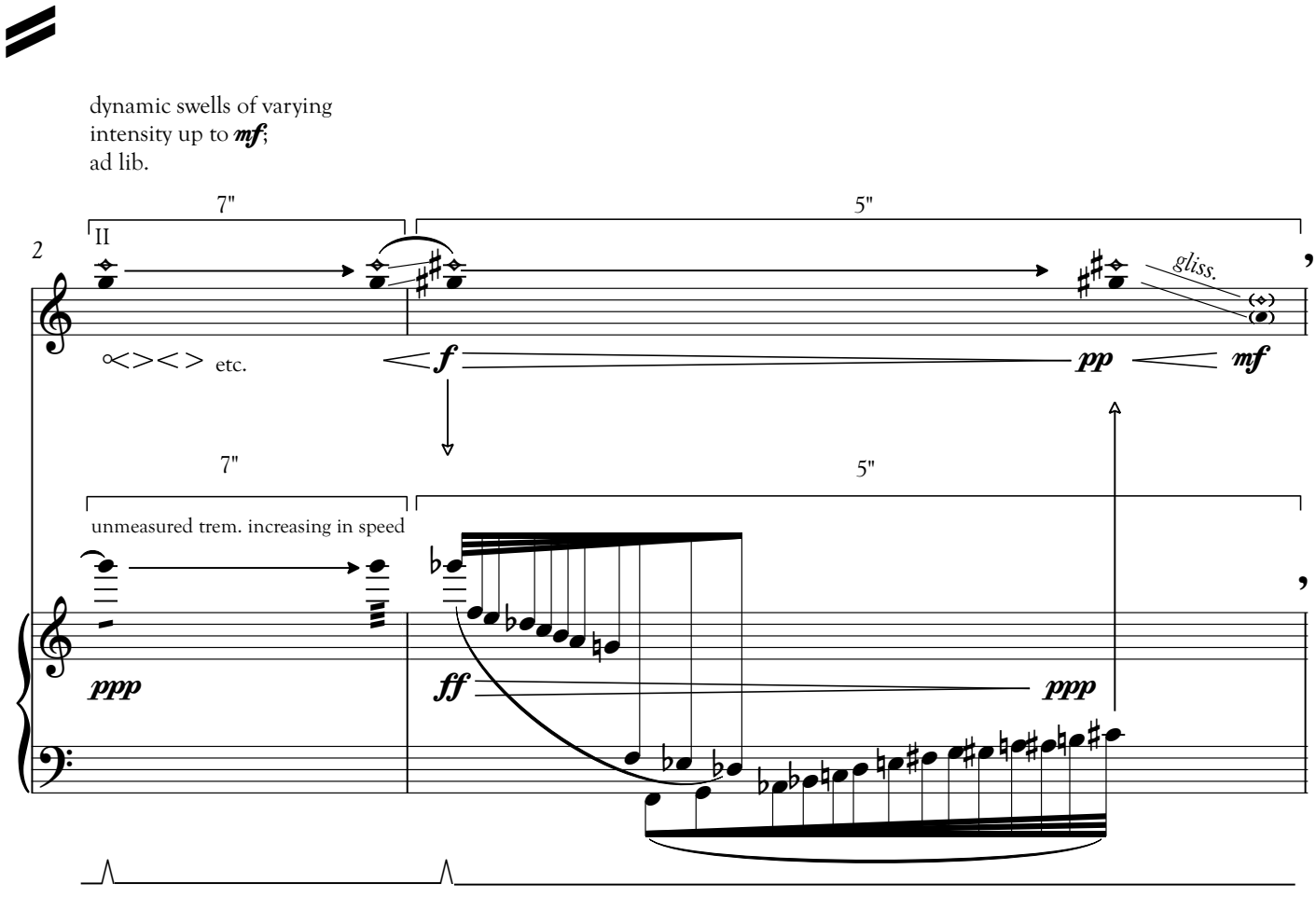
for Tim Williams and Benedict Holland

Folyò

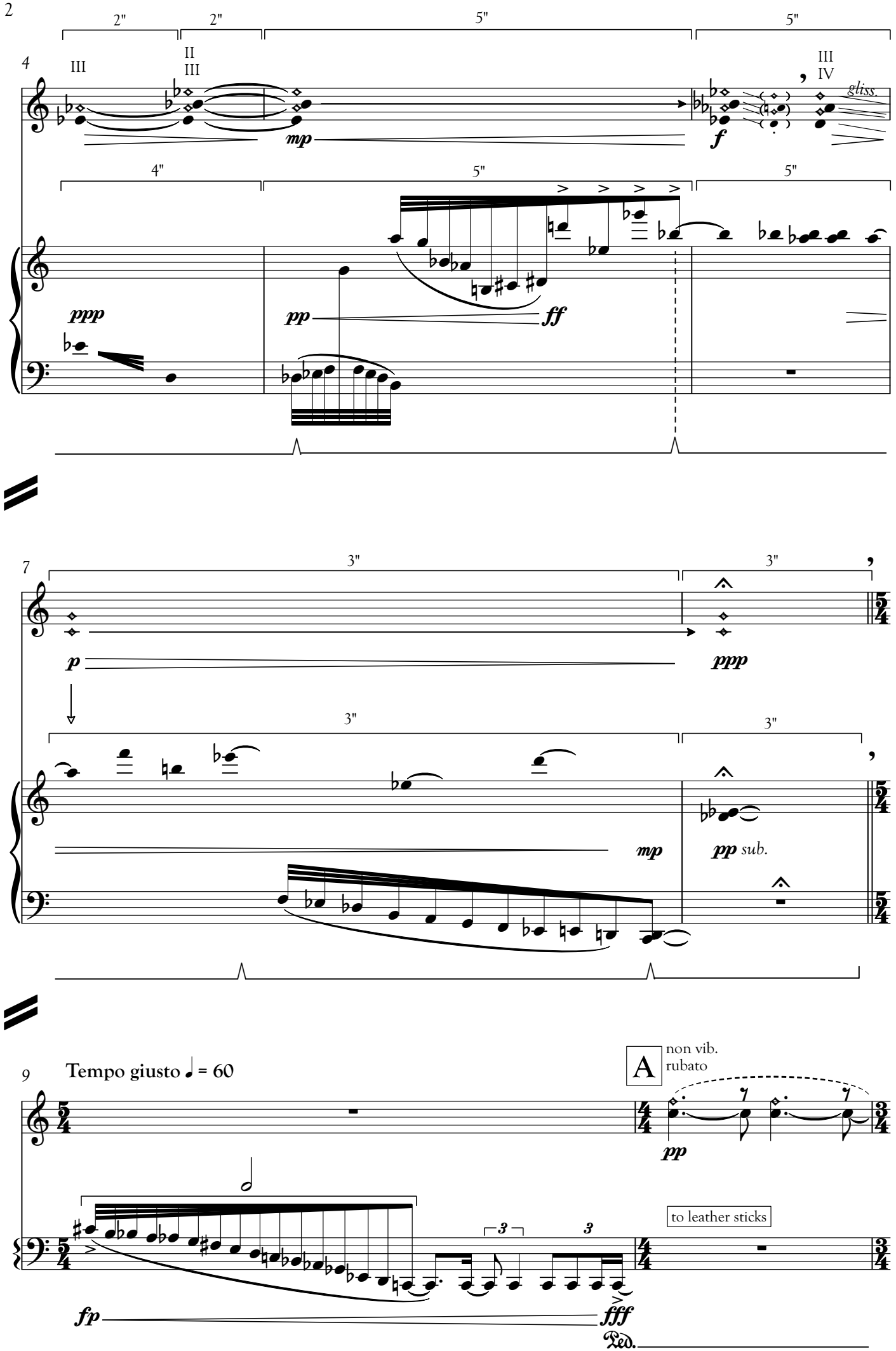
Thomas Metcalf (b. 1996)

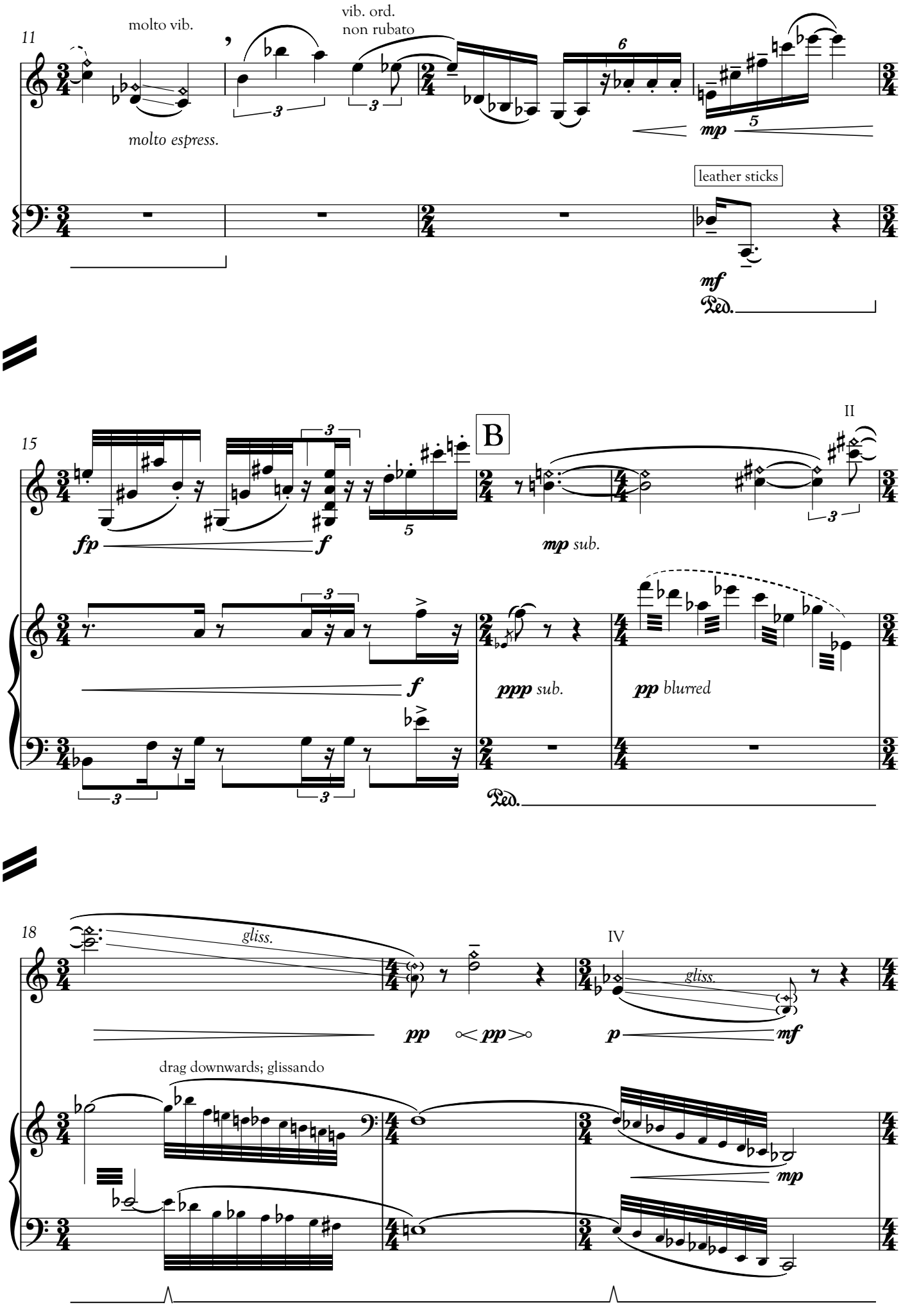
Misterioso, molto liberamente

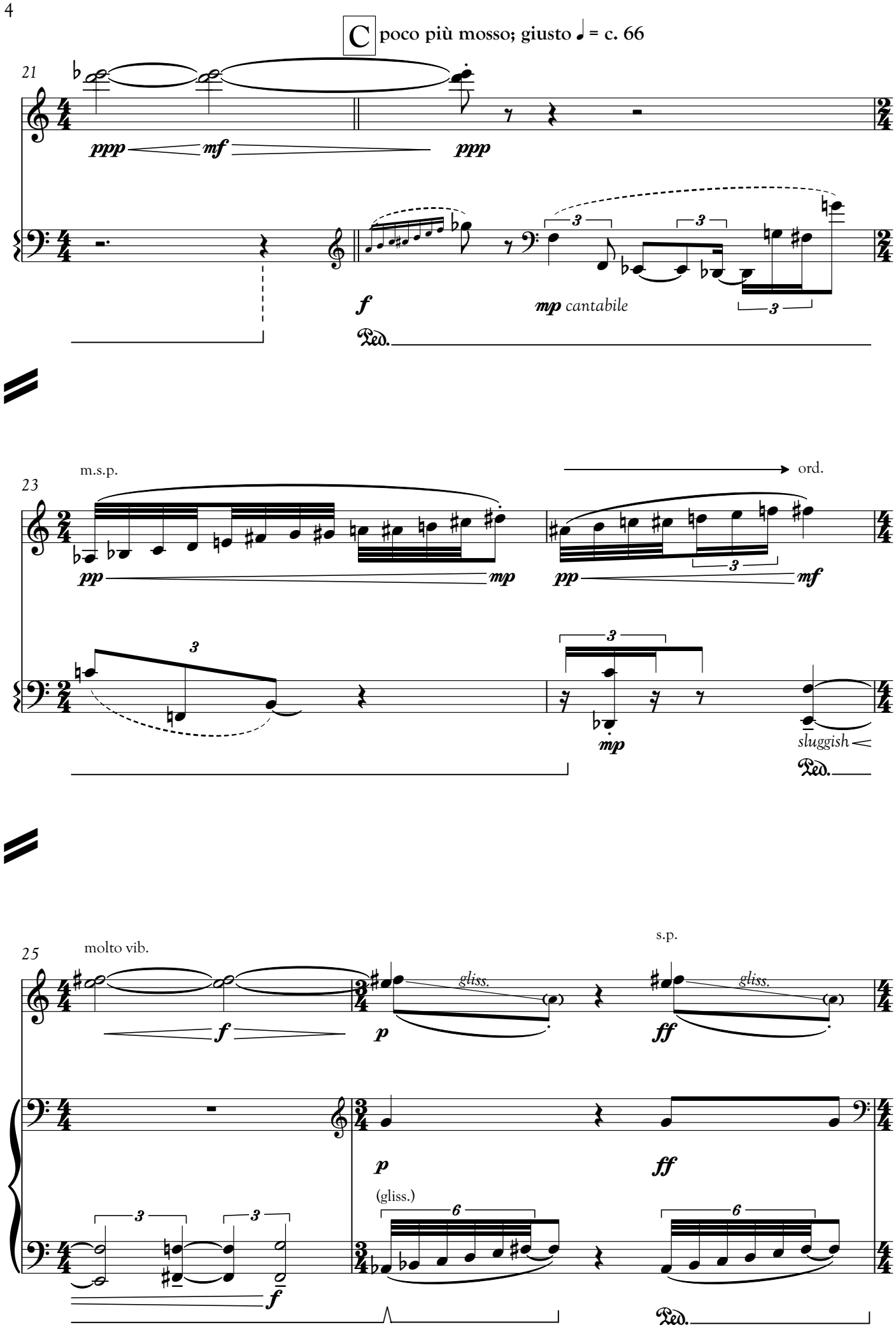


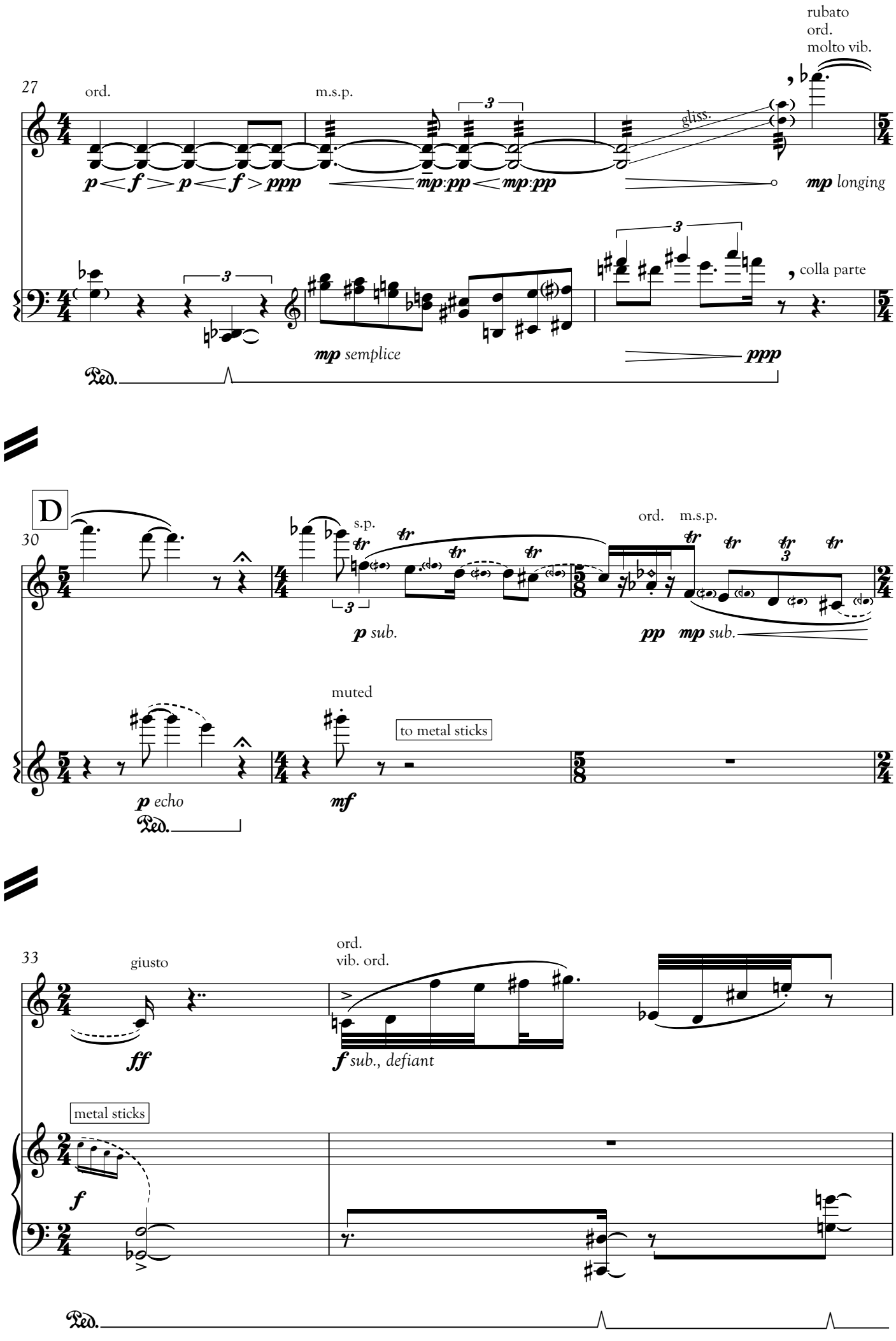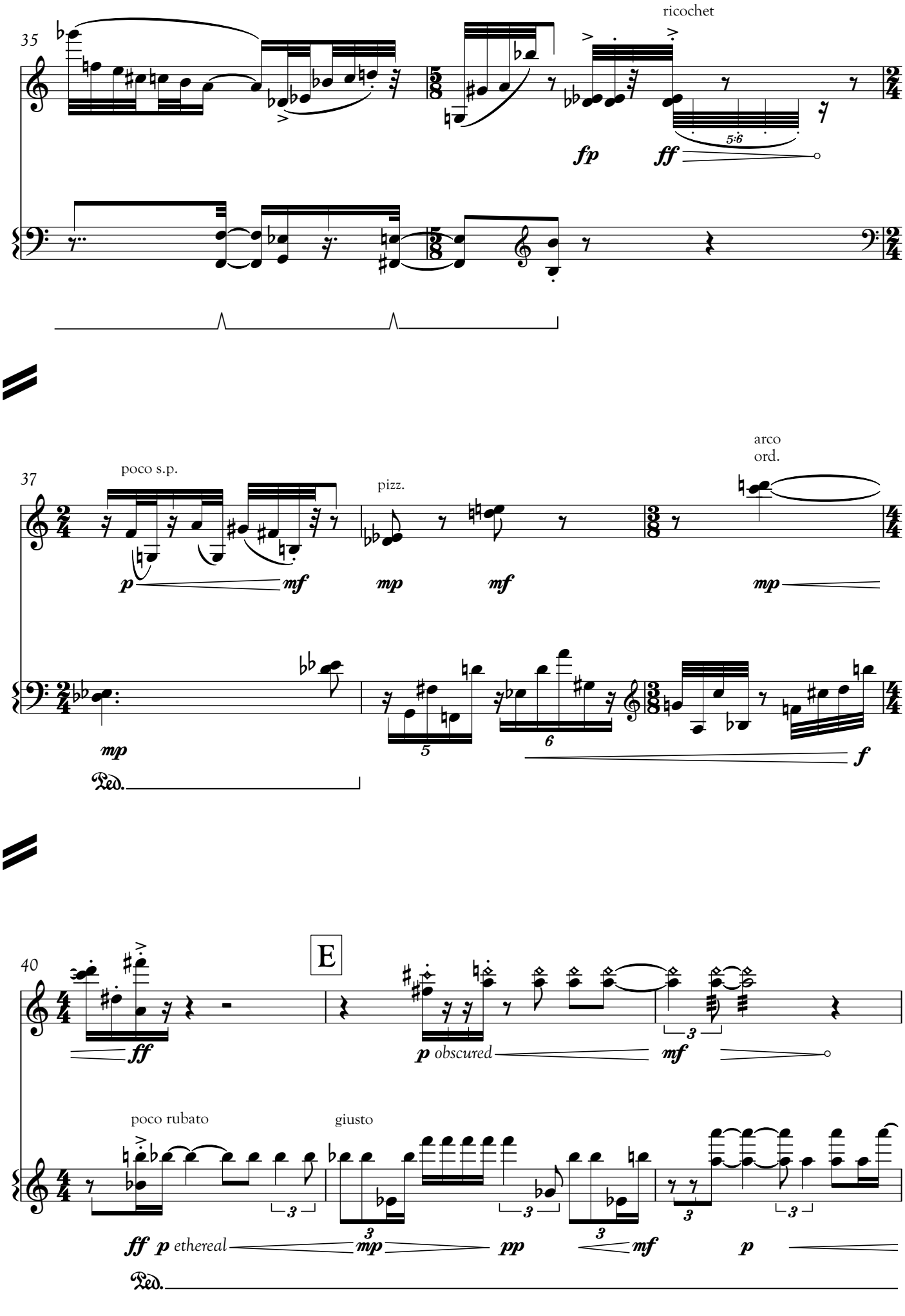


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4
2"
2"
5"
5"
III
II
III
III
IV
gliss.
mp
f
4"
5"
5"
ppp
pp
ff
7
3"
3"
p
ppp
3"
3"
mp
pp sub.
9
Tempo giusto ♩ = 60
A
non vib.
rubato
pp
to leather sticks
fp
fff
Ped.


11
molto vib.
vib. ord.
non rubato
molto espress.
mp
leather sticks
mf
Ped.
15
B
II
fp
f
mp sub.
ppp sub.
pp blurred
18
gliss.
IV
pp
p
mf
drag downwards; glissando
mp


C poco più mosso; giusto ♩ = c. 66
21
ppp
mf
ppp
f
mp cantabile
Ped.
m.s.p.
ord.
23
pp
mp
pp
mf
mp
sluggish
Ped.
molto vib.
s.p.
25
f
gliss.
p
gliss.
ff
p
ff
(gliss.)
f
Ped.


27
ord.
m.s.p.
gliss.
rubato
ord.
molto vib.
p < f > p < f > ppp
mp:pp < mp:pp
mp longing
colla parte
mp semplice
ppp
Ped.
D
30
s.p.
ord.
m.s.p.
p sub.
pp
mp sub.
muted
to metal sticks
p echo
mf
Ped.
33
giusto
ord.
vib. ord.
ff
f sub., defiant
metal sticks
f
Ped.


35
ricochet
fp
ff
5:6
37
poco s.p.
p
mf
pizz.
mp
mf
arco
ord.
mp
mp
5
6
f
Ped.
40
E
ff
p obscured
mf
poco rubato
giusto
ff p ethereal
mp
pp
mf
p
Ped.

43

IV

pp

mp:pp

gliss.

*

muted

put sticks down

f mp mf mp pp mf

Ped.

F

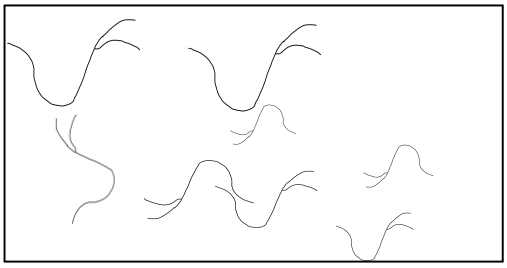
molto liberamente

47

c. 6"

c. 6"

* use pads of fingers



etc.

pppp cresc. poco a poco

Ped. until b. 51

c. 12"

48

s.p.

5

ord.

pizz.

II

arco

s.p.

IV

ord.

gliss.

gliss.

pp ff mp ff p p < mf p <

c. 12"

colla parte; in the background until b. 51

(pp)

* see performance notes

c. 7" c. 5"

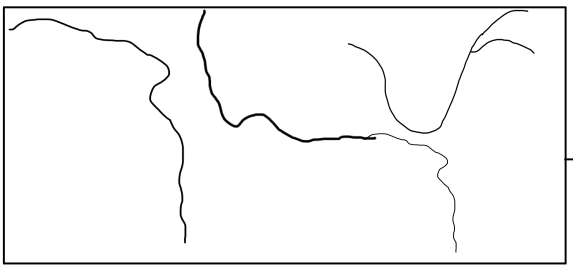
49

III
IV

5

f *mp* *f* *pp* *f* *p*

c. 12"



(*mp*)

G

c. 12"

50

5

pizz. arco

f *p* *f* *fff* *f* *wailing*

c. 12"

plectrum in one hand



(*mf*)

c. 10"

poco o.p.; some pitch distortion
as smoothly as possible; change bow ad lib.

molto o.p.

51

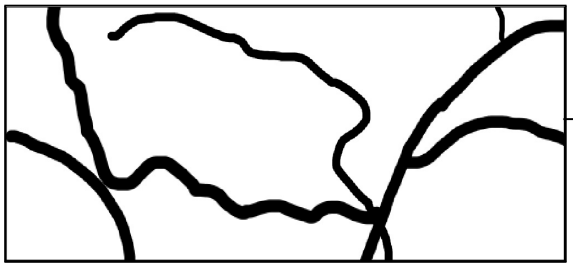
fff *wild, chaotic*

ffff

c. 10"

plectrum (both hands)

balance with violin; equal.



ff *wild, chaotic*

Tempo giusto ♩= 60

52

ord.

ppp ***ff***

to leather sticks

leather sticks

on the wood

p ***ff***

Ped.