

Night Walk

for flute, clarinet, violin, viola, cello,
percussion, & piano

Ryan Suleiman

2018

Night Walk

approx. 7'

Ensemble

flute, B♭ clarinet, violin, viola, cello, percussion
(glock. & snare), piano, conductor

this score is designed for 11x17 paper

Performance Note

This piece shifts between aleatoric and traditional notation and the conductor is more or less in charge of cuing each rehearsal letter. Approximate durations are provided for these passages, but the performers should treat them with relative flexibility, honoring the vibe of what is happening in the moment.

The index of suggested rhythms provided are merely suggestions for the performer if they wish for more instruction, and not at all required. They are meant primarily for the introduction.

For any questions or clarifications, please feel free to contact the composer directly.

Index of suggested patterns / durations



Program Note

For me, walking around at night often provokes a unique feeling of wonder, mystery, and even serenity, mixed with a healthy dose of potential danger (depending on where I am walking!). At night, one's surroundings are much more obscured and fewer people are out. This results in a heightened internal awareness and awareness of the environment. The lack of clear visual stimuli forces both the imagination and auditory senses to dominate. Among the sounds I concentrated on during this particular night walk were the beauty of wind in the trees and the occasional sound of wind chimes. The first few notes of the piece are stolen from somebody's wind chimes.

The score shifts between a kind of guided-improvisational notation (also called "aleatoric") and traditional, fully notated music. In the aleatoric passages, performers are given specific inventories of notes to play, with some expressive or guiding instructions to improvise on. In other words, as a composer I chose to control the harmony and basic texture, but left the exact interplay up to the whim of the live ensemble. For me, this is analogous with the spontaneous "counterpoint" of wind chimes, though it differs in the sense that the performers are in fact listening to each other and reacting in the moment.

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Night Walk

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(c. 20")

(c. 15-20")

(c. 30")

(c. 15-20")

A **Floating, amorphous**
begin slowly, hesitantly, out of time. strive for spaciousness and expansiveness.

B *a bit more energy than (A). everyone listen to each other, but don't necessarily sync up.*

C *about the same level of energy as (B).*

D *slightly more energy than (C).*

flute

B♭ clarinet

violin

viola

cello

glockenspiel

piano

flaut. \leftarrow norm.

flaut. \leftarrow norm.

wait approx. 5-7," then \rightarrow *n* \leftarrow **p** **mp** **<mf>** (quick) use boxed material variously, any order. may sometimes be coordinated with viola, sometimes not.

wait approx. 5-7," then \rightarrow *n* \leftarrow **p** **mp** **<mf>** (quick) use boxed material variously, any order. may sometimes be coordinated with violin, sometimes not.

p **mp** **<mf>** (quick) **sfz**
sometimes coordinated with viola, sometimes not.

p **mp** **<mf>** (quick) **sfz**
sometimes coordinated with violin, sometimes not.

15 *sempre l.v.* (simile) (simile) play once at beginning of (D)

15^{ma} *8va* (simile) (simile) *8va*

pp **p** any order, various rhythms / duration. you may choose to use rhythms from the index of suggested patterns/durations, perhaps \downarrow = c.100. use all boxed material variously, any order. no chords / diads. **pp** **p** (simile) **pp** **p** (simile) **p** **mp**

Ped. (keep pedal down until end of (F))

Night Walk

(c. 10-15")

(c. 20-25")

E *slightly more energy than (D). cellist should be significantly more active than the others.*

F **A bit wild, unruly.** *everyone cresc. poco a poco. (p → fff), with dynamic fluxuation in between everyone gradually increases in energy, shifting towards peak intensity. maintain peak intensity for several seconds. then, conductor cues low piano trill (*), signaling (G).*

5

fl.

cl.

vln.

vla.

vc.

glck.

pno.

normale, warm tone

sustain & glissando between each of these pitches at various rates.

mp mf <mf> (quick)

normale, warm tone

sustain & glissando between each of these pitches at various rates.

mp mf <mf> (quick)

rests / pauses of any length

use boxed material variously, in any order. rhythms may be played at various tempi

f

rests / pauses of any length

any length

use boxed material variously, in any order. may sometimes be coordinated with other players, sometimes not.

rests / pauses of any length

any length

use boxed material variously, in any order. may sometimes be coordinated with other players, sometimes not.

hold for approx. 6-7", then → (don't coordinate this shift with the other strings players.)

play these pitches in any order, various rhythms / durations. begin with longer durations & rests, moving towards more density.

pizz.

hold for approx. 6-7", then → (don't coordinate this shift with the other strings players.)

play these pitches in any order, various rhythms / durations. begin with longer durations & rests, moving towards more density.

pizz.

hold for approx. 6-7", then → (don't coordinate this shift with the other strings players.)

hold for approx. 6-7", then →

play these pitches in any order, various rhythms / durations. begin with longer durations & rests, moving towards more density.

pizz.

occasional trills between notes allowed, chords allowed.

trill continuously, at various dynamics, but creating an overall crescendo like the other instruments. trills may be combined simultaneously or played one at a time.

8va

mp mf

trill continuously, at various dynamics, but creating an overall crescendo like the other instruments. trills may be combined simultaneously or played one at a time.

(*) wait for conductor's cue to play. signals (G).

*