Night Walk

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

Ryan Suleiman 2018

Night Walk

Ensemble

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

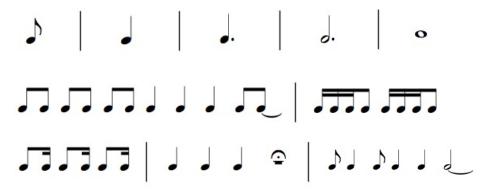
Performance Note

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



this score is designed for 11x17 paper

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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