

SCORE

Lucas M. Oickle
Op.au27 (2012)

Bridge of Magpie Wings

for chamber orchestra

Instrumentation:

1 Flute / Piccolo
1 Oboe
1 Clarinet (Bb)
1 Alto Saxophone***
1 Bassoon

1 Horn (F)
1 Trumpet (Bb)
1 Trombone

Timpani***
Bass Drum

Pedal Harp*

Violin I**
Violin II
Viola
Violoncello
Double Bass

**if no harp is available, the part may be played with only minor adjustments on a piano. The pianist will naturally need to work a little harder / more inventively to play the glissandi appropriately.*

***the string section may either be a string orchestra or a 1-per-part string quintet.*

****timpani and saxophone parts can optionally be omitted if no players are available.*

Approximate Duration:

Approx. 6'00", depending on pacing and time taken during aleatoric / improvised moments.

Performance Notes:

*Physicality: Performers are asked, in addition to playing their instruments, to become physically involved by way of stomping their feet and slapping (slapping for string players should be executed on the lower bout for a wooden sound; non-string players should use either their thighs or experiment with other surfaces). The overall effect should be of a sort of communal, folksong-inspired music making.

*Aleatoric Soundscape (m.30):

-Harp signals the end of the brief unison fermata at the beginning of the bar with a wide range of improvised, rapid glissandi.

-After waiting one or two moments after the harp has begun it's improvised glissandi, the 1st and 2nd violins enter on open-string harmonic glissandi on sul G.

-Eventually the harp begins to dissipate out of the texture, revealing the open-string harmonic glissandi underneath. Vla., V.C. and D.B. also join on their respective open G strings at this point (or potentially just before, as the harp glissandi begin to fade).

-The overall effect of all glissandi should be of a uniform, continually oscillating glimmer; like the mosaic of stars overhead on a clear night.

-After the harmonic glissandi texture has been fully established for a certain period of time, the solo bassoon line then begins at m.31. The rest proceeds then normally, as notated.

Bridge of Magpie Wings

The Majestic and Ominous Expanse of the Milky Way Stretching Overhead on a Summer Night

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Like bells (x) = stomp foot $\text{♩} = 63$ Expansively $\text{♩} = c.33$ ($\text{♩} = c.66$)

1 Flute/Piccolo *sfz*

1 Oboe *sfz*

1 Clarinet (B \flat) *sfz*

1 Alto Saxophone *sfz*

1 Bassoon *sfz* arco *mf*

1 Horn (F) *sfz* mute *mf*

1 Trumpet (B \flat) *sfz*

1 Trombone *sfz* mute *mf*

Timpani *sfz* *p*

Bass Drum *sfz* *p*

Pedal Harp *mf* *sfz* Db C B \flat | Eb F G Ab

Violin I *mf* pizz *sfz*

Violin II *non div.* pizz *sfz*

Viola *non div.* pizz *sfz* arco *mf*

Violoncello *mf* pizz *sfz* pizz *f* non. div. arco *mf*

Double Bass *non. div.* pizz *sfz* pizz *f* non. div.

♩ = c.69

5

Bsn.

Hn.

Tbn.

Timp.

B. D.

Hp.

Vln. I

Vla.

Vc.

Db.

solo

mf

pizz

mf

pizz

mf

(x) = stomp foot
(/) = slap

10

Fl.

Cl.

Alto Sax.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

(x) = stomp foot
(/) = slap

mf (foot)

mf (foot)

(slap)

f *mf* (foot)

mf

(ensemble joins; remain in the fore)

sfz *f*

(/) = slap on lower bout pizz

sfz (foot) *mf*

(/) = slap on lower bout pizz

sfz (foot) *mf*

(/) = slap on lower bout (slap) pizz

sfz (foot) *f* *mf*

(/) = slap on lower bout *to the fore* arco

sfz *mf*

(/) = slap on lower bout (foot) (slap) (foot)

sfz *f*

to the fore

14

Fl. *f*

Ob. *f* *to the fore*

Cl. *f* *mf*

Alto Sax. *f* *mf*

Bsn. *f*

Hn. *mp* *mute*

Hp. *E4*

Vln. I *f* *to the fore* *arco* *gliss.*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *mf* *arco*

18

Ob. *mp*

Bsn. *mf* *fp* *mp*

Hn. *fp* *mp* nat.

Tpt. *fp* *mp*

Tbn. *mp* *fp* *mp* nat.

Timp. *p*

B. D. *p*

Hp. *E_b* *mf* *l.h. non arp.*

Vln. I *arco* *f* *pizz* *arco* *sf* *mp*

Vln. II *arco* *sul G* *pizz* *sf*

Vla. *div.* *mf* *arco* *fp* *mp*

Vc. *to the fore* *arco* *mf* *f* *to the fore*

Db. *non div.* *pizz* *mf* *arco* *fp* *mp*

23

Ob.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

f

f *mp*

mf

mf

pizz

pizz

*if low C extension,
play bracketed notehead*

26 solo tone 9

Fl. *f*

Ob.

Cl.

Alto Sax.

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp. *mp*

B. D. *mp*

Hp. *gliss.*

Vln. I *f* arco

Vln. II *f* arco sul G *gliss.*

Vla. *f* arco sul C

Vc. *mf* *f* arco sul C

Db. *mf* *non div.* *f* *sf* arco

Begin once
the texture
establishes

Dreamily

♩ = c.66

31 (♩ = c.63) **f** 1 2 3 4 harp resumes time; glissandi reluctantly stop (*)

Bsn.

Hp. *mf l.h. non arp.*

Vln. I

Vln. II

Vla.

Vc. *with bsn.* **p**

Db.



Con Moto

♩ = 72
to the fore

36 **p** **mf**

Bsn.

Hp.

Vln. I *mf pizz non div.*

Vln. II *mf pizz non div.*

Vc. *mf to the fore*

Db. *mf pizz*

39 *accel.*

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

solli arco *to the fore*

f

mf

rapid, improv. harm. glisses



42

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl. *Sing!*
O - ho - shi - sa - ma...

Ob. *Sing!*
O - ho - shi - sa - ma...

Cl. *Sing!*
O - ho - shi - sa - ma...

Alto Sax. *Sing!*
O - ho - shi - sa - ma...

Bsn. *Sing!*
O - ho - shi - sa - ma...

Hn. *Sing!*
O - ho - shi - sa - ma...

Tpt. *Sing!*
O - ho - shi - sa - ma...

Tbn. *Sing!*
O - ho - shi - sa - ma...

Timp. *Sing!*
O - ho - shi - sa - ma...

B. D. *Sing!*
O - ho - shi - sa - ma...

Hp.

Vln. I *Sing!*
O - ho - shi - sa - ma...

Vln. II *Sing!*
O - ho - shi - sa - ma...

Vla. *energy (not too loud)*
ff *Sing!* O - ho - shi - sa - ma... *f*

Vc. *Sing!*
O - ho - shi - sa - ma...

Db. *Sing!*
O - ho - shi - sa - ma...

O - ho - shi - sa - ma...
(voice - *f*; *answer vla.*)

48 *dolce*

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.



52 *Piccolo*

Fl.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

55

Picc. *f*

Bsn. *f*

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* arco *to the fore*

Vc. *f* arco *to the fore*

Db. *f* pizz *mf*



58

Picc. *f*

Bsn. *f*

Hp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

16

61

Picc. *energy (not too loud)*

Bsn. *ff*

Hp. *f*

Vln. I

Vln. II *energy (not too loud)*

Vla. *ff* *energy (not too loud)* *f*

Vc. *ff*

Db. *mf*

64

Picc.

Ob.

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Hp.

Vln. I

Vln. II

Vla. *pizz*

Vc. *pizz*

Db. *mf*

67 17

Picc.
Ob.
Cl.
Alto Sax.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score covers measures 67, 68, and 69. The Piccolo part is silent in measures 67 and 68, then enters in measure 69 with a melodic line starting on a whole note. The Oboe, Clarinet, Alto Saxophone, and Bassoon parts feature rhythmic patterns of eighth and sixteenth notes. The string section (Violins I and II, Viola, Violoncello, and Double Bass) provides harmonic support with chords and rhythmic patterns. A dynamic marking of *f* (forte) is present in measure 69 for the woodwinds and strings.



70

Picc.
Ob.
Cl.
Alto Sax.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Db.

This musical score covers measures 70, 71, and 72. The Piccolo part is active throughout, playing a melodic line. The woodwind parts (Oboe, Clarinet, Alto Saxophone, Bassoon) continue with their rhythmic patterns. The string section maintains its harmonic support. A dynamic marking of *f* (forte) is present in measure 70 for the woodwinds and strings.

18 ⁷³

Picc. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Hp. *mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

|| *mf* ⁷⁵

Picc.

Ob.

Cl.

Alto Sax.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

77

Picc. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Hn. nat. *mf*

Tpt. *mf*

Tbn. nat. *mf*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score for a symphony orchestra, page 77. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Oboe, Clarinet, Alto Saxophone, and Bassoon, all playing a melodic line with a forte (*f*) dynamic. The brass section includes Horn, Trumpet, and Trombone, playing a harmonic line with a mezzo-forte (*mf*) dynamic. The Harp (Hp.) is playing a rhythmic accompaniment. The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) is playing a harmonic accompaniment. The score is divided into two systems, each with two measures. The key signature has one sharp (F#) and the time signature is 4/4.

79

Picc.
Ob.
Cl.
Alto Sax.
Bsn.
Hn.
Tpt.
Tbn.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This page of a musical score covers measures 79, 80, and 81. The Piccolo part (measures 79-81) features a complex, rhythmic pattern of sixteenth notes. The Oboe, Clarinet, Alto Saxophone, and Bassoon parts have more melodic and harmonic lines. The Horn, Trumpet, and Trombone parts provide harmonic support with sustained notes and some rhythmic patterns. The Harp part has a continuous arpeggiated accompaniment. The Violin I and II parts play sustained chords with some rhythmic movement. The Viola, Cello, and Double Bass parts provide a solid harmonic foundation with sustained notes and some rhythmic patterns.

82

Picc.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

mf

87

Picc. *mf*

Ob.

Alto Sax.

Bsn. *f*

Hn. *fp*

Tpt. *fp*

Tbn. *fp*

Timp. *p* — *mf* — *f*

Hp. *sfz*

Vln. I *arco* *mf* *sfz*

Vln. II *arco* *mf* *sfz*

Vla. *arco* *mf* *f*

Vc. *arco* *f* *mf* *f*

Db. *f* *non div.* *f* *arco* *f*

B♭ | F

93 23

Musical score for measures 93-96. The score includes parts for Bsn., Timp., B. D., Vc., and Db. The Bsn. and Vc. parts feature a melodic line with a *mf* dynamic. The Timp. part has a rhythmic pattern with a *p* dynamic. The B. D. part has a simple rhythmic accompaniment with a *p* dynamic. The Db. part provides a harmonic foundation with a *mf* dynamic and a *pizz.* marking.



97

Musical score for measures 97-100. The score includes parts for Picc., Ob., Cl., Alto Sax., Bsn., Hn., Tpt., Tbn., Timp., B. D., Hp., Vln. I, Vln. II, Vla., Vc., and Db. The woodwinds and strings are mostly silent until measure 99, where they play a sharp accent (*sfz*) on a single note. The Bsn., Vc., and Db. parts have melodic lines, while the Timp. and B. D. parts have rhythmic accompaniment.