

**Lucas M. Oickle**  
September 2013; Op.bc1

# **Prelude and Soundscape**

*suling / violin / piano / percussion*



Instrumentation:**Suling degung**

(or western concert flute)

**Violin**

+ mute

**Percussion**

assorted metallic pots & bowls

large gong

**Piano**

+ metallic windchimes

+ wooden windchimes

+ gong mallet

Performance Notes:

This piece relies heavily on aleatoric and improvisatory textures. While a certain amount of directions, details and suggestions are given, the score is inevitably incomplete and requires a great amount of liberty and interpretation in order to be realized sonically. Players are encouraged to freely listen and react to each other in ways that they personally feel would be of the greatest possible contribution to the soundworld at any given moment - and as a result, the actual sonic realization of the piece could result in a variety of aesthetically different variations. The players only need to be committed to pursuing a thoughtful interpretation - beyond that, the score is only a rough directional guideline for their own 'in-the-moment', live composing.



SCORE  
Version 1.0

# Prelude and Soundscape

suling degung / violin / indeterminate percussion / piano

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**Rigidly**  
♩ = c. 88

Piano  
Windchimes

**Cantabile;**  
with a degree of rhythmic freedom  
♩ = c. 80

Vln.

Pno.

Vln.

8 ♩ = c. 88

Vln.

Pno.

10 *sul G*

Vln. *f*

Pno. *mf* *f*

12

Vln. *gliss.*

**Subharmonics**  
 press very hard and find  
 as many subharmonics as  
 you can before releasing.

14 *molto rit.* *ff* *c. 88*

Vln. (release on downbeat of next measure)

Pno. *ff*

*primitively loud - an insensitive wall of sound*

16

Pno. *f*

♩ = c. 80 - but now very freely

con sord.

18

Vln. *mp*

Perc. { **Bowls, pots improvisation**

\*Preferably either relatively unpitched pots and bowls, or those which approximate any of the following pitches: C D♭ E♭ G A♭

Like windchimes  
Avoid any semblance of easily notated rhythms

remain in a textural role - always beneath the violin; adjust with them.  
listen carefully in order to choose an appropriate density for your playing.

Pno.

21

Vln. *mf* *f* *mf*

Perc. {

23

Vln. *gliss.* *gliss.*

Perc. {

25

Vln.

Perc. {

Like windchimes in dying wind  
Density of attacks diminishes, volume fades - and suddenly you abruptly stop.

*n*

Subharmonics  
press very hard and find as many subharmonics as you can before releasing.

27

Vln. *molto rall.* *ff*

### Senza Misura

(♩ = c. 52)

[ c. 5 - 10" ]

*very flightly; like a hummingbird*

**Suling**

**Vln.**

(violin release)

senza sord.

**Aleatoric sul G harmonic glissandi**  
Thoughtfully - a constantly shimmering and shifting harmonic ambience.

**Perc.**

**Improvisation (bowls, pots)**  
Imitating an outdoor gamelan rehearsal, heard from a distance on a summer day.

Windchimes (metallic & wooden)

**Pno.**

**Windchimes improvisation**  
A gentle breeze on a summer day; find an appropriate, artful, level of attack density, as well as a meaningful and natural-sounding alteration between both wooden and metallic chimes

Imitating the *w i n d* ...

Grace notes:  
Slur all grace notes to their respective target notes

### Temporally free and increasingly improvisatory

**Pelog Degung**

5 4 3 2 1 5 4 3 2 1

**Suling**

...nervous butterfly...

Sudanese cipher notation

5 4 4 3 2 3

Continue on improvisatorily, but in a manner similar to this

Etc. ...improv.

**Vln.**

**Perc.**


**Pno.**


*n*




[ c. 10 - 30" ] or longer

[ c. 2 - 3" ]

**Suling**  **Free Improvisation**  
 Use trad. Sundanese suling inspired playing, in conjunction with the material immediately prior, as an aesthetic model / basis. If you are not a suling player, listen to recordings and try as best you can to emulate the sound and playing aesthetic - especially, it's highly recommended to research 'cengkok'. Additionally, however, do not hesitate to merge your own music and cultural background into this improvisation.

**Vln.**  **Textural Drone**  
 Violin & piano (windchimes) may choose to *intermittently drop in and out*, leave and rejoin, if it serves to artistically highlight moments in the suling solo. Listen and react freely.

**Pno.**  **Windchimes Alone**


See more in performance notes.


### Melody / Gong Cycle

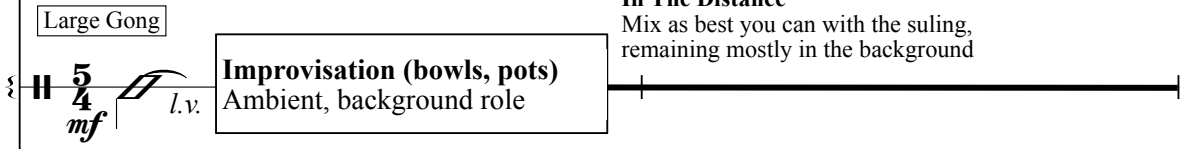
♩ = c. 72 - but very freely, and not necessarily always metrical

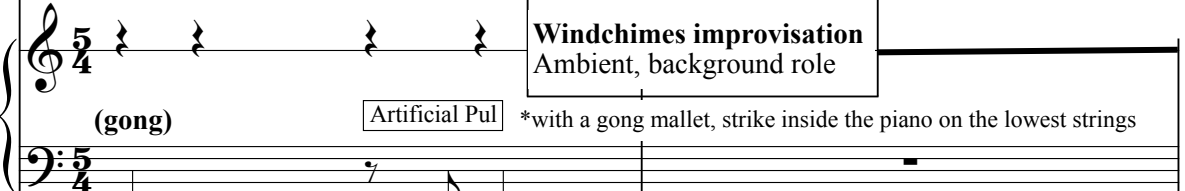
#### With improvised embellishments

Read only the general shape of the line and determine the structurally significant pitches - improvise the rest. Use some of what is written, but use the rest only loosely.

**Suling** 

**Vln.** 

**Perc.** 

**Pno.** 

**In The Distance**  
 Mix as best you can with the suling, remaining mostly in the background

**Artificial Pul** \*with a gong mallet, strike inside the piano on the lowest strings

**pedal remains depressed for next 8 measures**

*l.v.* *mf* *mp* *mf*

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10

37

Suling

Vln. freely

Perc. drop in

Pno. and out

*mp*

*f*

Textural drones  
Listen and react to the suling line

39

Suling

Vln. constantly vary

Perc. your textural position

Pno. and relative density

*mp*

*mf*

*mp*

*gliss.*

41

Suling

Vln. *n*

Perc. *n*

Pno. *n*

*mp*

*mp*

*mp*

*f*

\*

D i s s o l u t i o n

43

Suling *f*

Vln. *p* *ppp*

Perc. *mf* *l.v.*

Large Gong

opt. 8vb (player preference)

rall.

45

Suling *f* [ c. 5" ] [ c. 5" ] [ c. 10 - 15" ]

Vln. *ff* *etc.*

Perc. *f* *l.v.*

Pno. *f*

Whistle Tones Textural

Subharmonics press very hard and find as many subharmonics as you can before releasing.

Aleatoric sul G harmonic glissandi Thoughtfully - shimmering - shifting

Windchimes improvisation Ambient, background role

Red. \*

whistle tones alone

*n*

*n*

*n*

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