

*Interstices of Moonlit
Trees*

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Interstices of Moonlit Trees

- I. 8 PM
- II. 11 PM
- III. 12 AM
- IV. 6 AM
- V. 7 AM

Interstices of Moonlit Trees is constructed of quotes from pieces all centered around the moon and night. The sources of these quotes are considerably various, ranging from Romantic-era classical pieces to pop songs to video game soundtracks. Nonetheless, whether presented plainly or transformed nearly beyond recognition, these musical ideas come together to comprise a set of seamless soundscapes inspired by a nighttime stroll through the forest. Interstices also incorporates a new style of aleatoric notation of my own invention that synthesizes many different aspects of non-metered writing from past composers (e.g. Lutoslawski, Ligeti, Penderecki) with the aim of presenting musical information in a way that most comprehensively and efficiently conveys my compositional intent. I plan to expand this set to 12 movements — one for each hour from 8 PM to 8 AM — so as to give a listening experience equivalent in length to that of a standard ambient LP.

Est. Duration: 10 min.

Performance notes:

General:

- I. Interstices is performed with no metric or tempo parameters. The relative duration of each note is based on the number of seconds assigned to a given measure. However, these note durations should be relatively consistent with each other throughout the piece.
- II. No extra time should occur between measures. All transitions should be instantaneous. This includes transitions between movements.
- III. The relative duration of each note is as follows: Solid noteheads with no beams below them are approximately twice as long as solid noteheads with one beam below them, one-beamed noteheads are twice as long as two-beamed noteheads, etc. Hollow noteheads are indicative of generally longer durations of at least two seconds.
 - i. For figures in which beams are feathered, each note is to be played within the given range of duration. The duration of each successive note should be semi-randomly decided in performance, taking measures to ensure that duration noticeably varies across consecutive notes.
- IV. Events within repeat signs repeat until the next event as indicated by arrows immediately following repeat signs. The next event may be new musical material, or it may be silence.
- V. All instances of blank space in a staff are instances of silence. In other words, the hand assigned to that staff is not in use until its next entrance.
- VI. Notes in parentheses within repeat signs are to be played in a semi-random order, taking measures to ensure that the order noticeably varies across consecutive repetitions.
- VII. Notes that are vertically aligned within a staff (i.e. in chords) are to be perfectly synchronized. Notes that are vertically aligned between staves whether these staves belong to just one player or across both players should be approximately synchronized with allowance for temporal displacement of no more than a fourth of a second.

- i. In the case of measures with repeat signs, only the initial entrances need be approximately synchronized. All material past the initial entrance, including repetitions, need not be synchronized.

VIII. The treatment of dynamics is as follows:

- i. If dynamics are attached to notes that are not within repeat signs, they are to be treated normally.
- ii. If dynamics are attached to notes that are within repeat signs and are not in a box, follow dynamics for the initial iteration, then repeat with each subsequent iteration until event ends.
- iii. If dynamics are not attached to notes and are instead under an arrow, the temporal initiation, duration, and termination of said dynamics are to be determined by its relative position within the measure and not the repeated event.
- iv. If dynamics are within a box, they are to be treated as outlined in item iii and not item ii.

Movement III:

- I. The three staves, when in percussion clef, are assigned the following gestures:
 - i. Notes in the top staff are to be tapped on the key bed with the right hand using fingers 2, 3, and 4.
 - ii. Notes in the middle staff are to be pounded on the music shelf with the left hand in a clenched fist, thumb-side up.
 - iii. Notes in the bottom staff are to be sounded by depressing the *una corda* pedal with the left foot, then rapidly moving the foot off the pedal, generating a “thud” sound as the mechanisms inside the piano shift back to their original position.

I. 8 PM

Free meter throughout

Piano 1

p

con pedale fino a ()*

8-9"

2-3"

10"

3-4"

3-4"

2-3"

mf

mp

mf

Piano 2

con pedale fino a ()*

Pno. 1

mf

mp

9-10"

4-5"

15"

Pno. 2

mp

mp

p

mp

Pno. 1

mf

mp

f

mp

3-4"

5-6"

9-10"

11"

mf

mp

mf

mp

f

mp

14

Pno. 1

mp *p* *pp* *mf* *p*

3-4" 5-6" 4-5" 17"

14

Pno. 2

pp *p* *mf* *p*

8^{va} 8^{va}

18

Pno. 1

mp *mf* *f* *p*

4-5" 7-8" 8-9" 1-2" 2" 5"

18

Pno. 2

p *mf* *f* *p*

ppp *ppp* *attaca*

1-2"

II. 11 PM

Piano 1

con pedale fino a (*)

9-10"

3-4"

7-8"

7-8"

4-5"

Piano 2

con pedale fino a (*)

pp

Pno. 1

9-10"

21"

Pno. 2

9-10"

21"

pp *mp* *pp*

pp

p *mf* *p*

p *pp*

mf *p*

The musical score is divided into three systems, each for two pianos (Pno. 1 and Pno. 2).

System 1 (Measures 8-14):

- Pno. 1:** Measures 8-11 are marked *pp* with a crescendo to *mp* and then back to *pp*. Measures 12-14 are marked *mp*. Measure 15 is marked *f* with a fermata.
- Pno. 2:** Measures 8-11 are marked *pp* with a crescendo to *mp* and then back to *pp*. Measures 12-14 are marked *mp*. Measure 15 is marked *f* with a fermata.

System 2 (Measures 15-21):

- Pno. 1:** Measure 15 is marked *pp*. Measures 16-17 are marked *p* with the instruction "sempre con pedale". Measure 18 is marked *pp*. Measure 19 is marked *mp*. Measure 20 is marked *pp*. Measure 21 is marked *p*.
- Pno. 2:** Measure 15 is marked *pp* with the instruction "sempre con pedale". Measures 16-17 are marked *mp*. Measure 18 is marked *pp*. Measure 19 is marked *mp*. Measure 20 is marked *pp*. Measure 21 is marked *p*.

System 3 (Measures 22-28):

- Pno. 1:** Measures 22-24 are marked *pp*. Measure 25 is marked *ppp* with the instruction "(leave pedal down)". Measure 26 is marked *ppp* with the instruction "(leave pedal down)". Measure 27 is marked *ppp* with the instruction "(leave pedal down)". Measure 28 is marked *ppp* with the instruction "(leave pedal down)".
- Pno. 2:** Measures 22-24 are marked *pp*. Measure 25 is marked *ppp* with the instruction "(leave pedal down)". Measure 26 is marked *ppp* with the instruction "(leave pedal down)". Measure 27 is marked *ppp* with the instruction "(leave pedal down)". Measure 28 is marked *ppp* with the instruction "(leave pedal down)".

Performance Instructions:

- Measures 8-11:** *pp* (pianissimo) with a crescendo to *mp* (mezzo-piano) and then back to *pp*.
- Measures 12-14:** *mp* (mezzo-piano).
- Measure 15:** *f* (forte) with a fermata.
- Measures 16-17:** *p* (piano) with the instruction "sempre con pedale".
- Measure 18:** *pp* (pianissimo).
- Measure 19:** *mp* (mezzo-piano).
- Measure 20:** *pp* (pianissimo).
- Measure 21:** *p* (piano).
- Measures 22-24:** *pp* (pianissimo).
- Measures 25-28:** *ppp* (pianississimo) with the instruction "(leave pedal down)".

III. 12 AM

The musical score is divided into two systems, each with two staves labeled Piano 1 and Piano 2.

System 1:

- Piano 1:** Starts with a series of sixteenth notes, followed by a rest. The dynamic marking is *pp*. The instruction "con pedale fino a (*)" is written below the staff. The duration is marked as 3-4".
- Piano 2:** Starts with a series of sixteenth notes, followed by a rest. The dynamic marking is *p*. The instruction "con pedale fino a (*)" is written below the staff. The duration is marked as 3-4".

System 2:

- Piano 1:** Starts with a series of sixteenth notes, followed by a rest. The dynamic marking is *mp*. The instruction "con pedale fino a (*)" is written below the staff. The duration is marked as 6-7".
- Piano 2:** Starts with a series of sixteenth notes, followed by a rest. The dynamic marking is *mp*. The instruction "con pedale fino a (*)" is written below the staff. The duration is marked as 6-7".

System 3:

- Piano 1:** Starts with a series of sixteenth notes, followed by a rest. The dynamic marking is *mp*. The instruction "con pedale fino a (*)" is written below the staff. The duration is marked as 3-4".
- Piano 2:** Starts with a series of sixteenth notes, followed by a rest. The dynamic marking is *mp*. The instruction "con pedale fino a (*)" is written below the staff. The duration is marked as 4-5".

System 4:

- Piano 1:** Starts with a series of sixteenth notes, followed by a rest. The dynamic marking is *mp*. The instruction "con pedale fino a (*)" is written below the staff. The duration is marked as 5-6".
- Piano 2:** Starts with a series of sixteenth notes, followed by a rest. The dynamic marking is *mp*. The instruction "con pedale fino a (*)" is written below the staff. The duration is marked as 6".

System 5:

- Piano 1:** Starts with a series of sixteenth notes, followed by a rest. The dynamic marking is *mp*. The instruction "con pedale fino a (*)" is written below the staff. The duration is marked as 6".
- Piano 2:** Starts with a series of sixteenth notes, followed by a rest. The dynamic marking is *mp*. The instruction "con pedale fino a (*)" is written below the staff. The duration is marked as 6".

System 6:

- Piano 1:** Starts with a series of sixteenth notes, followed by a rest. The dynamic marking is *mp*. The instruction "con pedale fino a (*)" is written below the staff. The duration is marked as 6".
- Piano 2:** Starts with a series of sixteenth notes, followed by a rest. The dynamic marking is *mp*. The instruction "con pedale fino a (*)" is written below the staff. The duration is marked as 6".

13

Pno. 1

mp

mf

6"

0-1"

6"

0-1"

6"

0-1"

6"

0-1"

Pno. 2

mp

mf

6"

0-1"

6"

0-1"

6"

0-1"

6"

0-1"

Sample Text

18

Pno. 1

6''

7-8''

8-9''

9-10''

Pno. 2

attaca



9

Pno. 1

sub p

sub p

Lea.

Lea.

Lea.

3-4"

5-6"

3"

3-4"

5-6"

3"

6-7"

Pno. 2

p

p

Lea.

Lea.

Lea.

mp

mp

mp

Lea.

Lea.

Lea.

16

Pno. 1

p

p

pp

Lea.

Lea.

Lea.

6-7"

6-7"

6-7"

9-10"

(mp)

(leave pedal down)

16

Pno. 2

p

p

pp

Lea.

Lea.

Lea.

6-7"

6-7"

6-7"

9-10"

pp

pp

pp

Lea.

Lea.

Lea.

(mp)

(leave pedal down)

attaca

V. 7 AM

Piano 1

mp

f *mp*

mp *con pedale fino a (*)*

Piano 2

mp

mf

mp *f* *mp* *mf*

mp *con pedale fino a (*)*

mf

mp

mf

Pno. 1

p *pp* *n*

mp *p* *p* *pp* *n* *

Pno. 2

p *pp* *n*

mp *pp* *n* *

9-10" 4-5" 11" 4-5"

12" 18"