

Night Music

for reed quintet

Summer dusk soundscape
in a deciduous forest

Christopher Luna-Mega (2018–2022)

Performance Notes

Time cues and synchronization

The temporal organization of the piece is based on seconds/minutes, indicated throughout the score/parts substituting bar-numbers. A stopwatch is needed for each performer. At the beginning of the piece, instrumental performers and electronics-mix performer should activate stopwatches simultaneously.

Proportional Notation / Durations

Sounds must be played according to their position relative to the timeline and the length of the beam that follows a note-head. Note-heads without a duration beam must be played as short as possible. Stems do not function as rhythmic values, but as connections of groups of notes that immediately follow one another.

Determinate Sections / Indeterminate Interludes

The piece consists of juxtaposed sections and interludes.

Sections 1 through 5 are characterized by *tutti* ensemble playing, with proportional notation with timecode reference points each five seconds.

There are four Interludes in the piece. Within specified timecodes, performers are given a specific section of the piece (1, 2, 3, 4, or 5) to play fragments of the material in any desired order. The boxed text includes an arrow pointing forward or backward, depending on whether the specified section has already been played or is still to be played.

The following example shows Interlude 1, where oboe, saxophone, and bass clarinet have solo sections lasting slightly over 1’. Their cues consist of “Section 2 ——>”, which points them towards the upcoming Section 2 in order to play its material indeterminately.

8

Interlude 1

The following two examples show two of several possibilities of length and order of material for Bass Clarinet’s Indeterminate Section 2 (cued in Interlude 1, timecode 9:30). The numbered squares (in green) simulate the selection and ordering of the material. Timecodes must be ignored during the indeterminate interludes—the are only effective in the actual sections. However, the relative durations in relation to the timecodes should be followed. For example, in the first example, numbered square “3”, should last ~5 seconds; numbered square “2”, ~2 seconds.

2.

2.

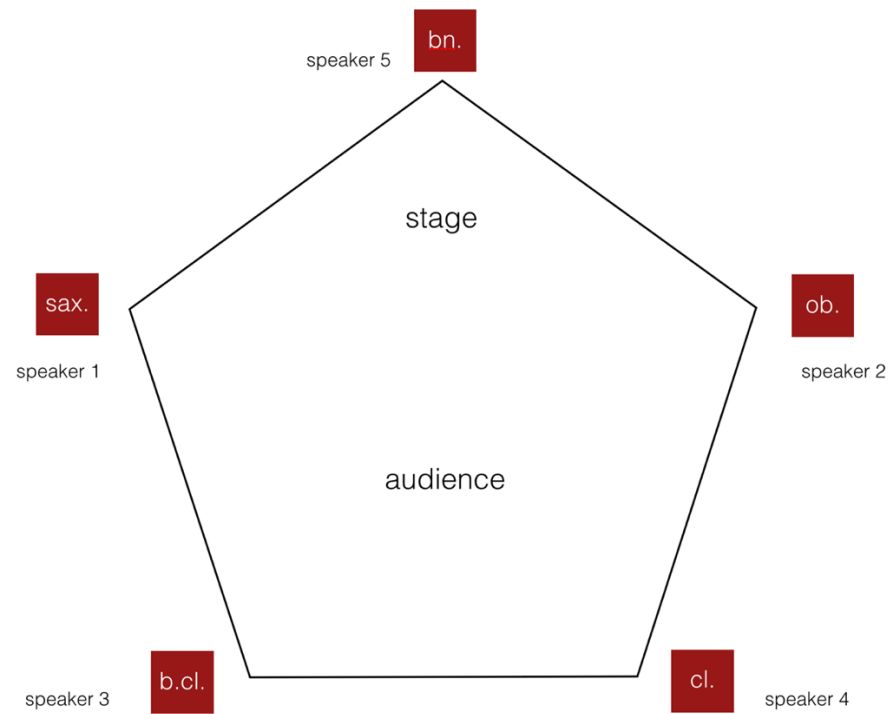
Pre-recorded Instrumental Tracks

In most sections and interludes of the piece, there are pre-recorded tracks of each instrument. When there are two staves (upper: “a”; lower: “b”) for each instrument, the bottom staff consists of the pre-recorded material and it is shown for reference for the performers.

1.

Spatial distribution, electronics and amplification

The diagram below considers a standard concert hall. The spatial distribution of performers/speakers may be modified according to the venue. In some cases, the spatial distribution of the performers will not be feasible. In such cases, all performers are situated on stage.



Electronics and amplification

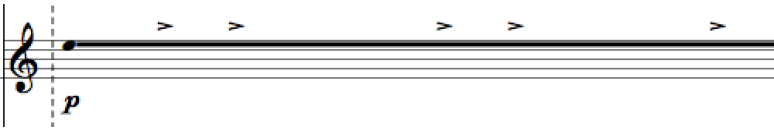
Amplification of all performers and spatial speaker distribution is ideal. If the technical resources (mics and number of speakers) are limited, performers perform without amplification and the electronics (pre-recorded tracks and field recordings) are played in Stereo. Audio files with the fixed media (5.1 and Stereo) versions are available via e-mail: ch.luna.mega@gmail.com.

Dynamics

1) *p* ----- *mf*

Constantly vary within the given dynamic range.

2)



Accent without re-articulating the note.

Accidentals

1/8 tone up	1/8 tone down
1/4 tone up	1/4 tone down
3/8 tone up	3/8 tone down
1/2 tone up	1/2 tone down
5/8 tone up	5/8 tone down
3/4 tone up	3/4 tone down

Imitative noise

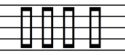
An ideal performance of this piece includes the performers’ input regarding instrumental techniques (besides those provided in the score) that best embody the following two notations, based on the sounds featured in the recordings.

Section “0” (0:00 to 3:00 in field recordings)



These toneless sounds must respond to the sonic properties of the field recordings sounding. Sound production is ad. lib as long as it is toneless. Possibilities include key clicks (for the fast rhythmic elements of the recordings) and playing without the mouthpiece.

Section “3–5” (15:00 to the end of field recordings)



Based on the particular vocabularies of the instrumentalist, the rectangular note-head motives must imitate a predominantly noisy

sound that is part of the summer forest dusk recording from which all the materials in this piece were derived. The sound is prominent in the 2nd half of the supplementary material recordings. These sounds are not beamed therefore they are as brief as possible. The metered equivalent of the spatial notation is three or four at ~90 bpm, consistent throughout the piece.

Tremolos



Include all the possible pitches within the given range in tremolo with irregular (IR) durations and patterns.



Two-pitch tremolo with irregular (IR) durations and patterns.

Supplementary material

All the musical materials performed by the reed quintet and used in the electronics are derived from direct transcriptions and arrangements of recordings of the summer dusk and night sounds of insects and other creatures in Virginia forests. The increase in density, loudness, and noise as dusk becomes night is the guiding formal principle of the piece.

The recording uses five microphones in a pentagonal formation, at a distance of ~30 meters between each mic. Each of the five microphone analyses and transcriptions was assigned to an instrument (mic 1 to ob.; mic 2 to cl., etc.), rotating the pairings in each movement.

Included with the score and parts is a document with a link to download the original field recordings. Ideal preparation for the performance of this piece involves listening to these recordings while following along with the parts.

Night Music

0.

Christopher Luna-Mega (2018-2022)

0:00

1:00

2:00

★ 1

pp

1:20

★ 1

pp

1:25

★ 1

pp

1:45

★ 1

pp

1:10

★ 1

pp

Continuously, from beginning to end of the piece

* 1) Toneless sound (amplified), rich in high frequencies, interacting with / imitating the field recordings
See performance notes for more details on the gestures.

This musical score is for woodwind and brass instruments, featuring five parts: Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The score is divided into measures by vertical dashed lines, with time markers at the top: 2:00, 3:00, 3:30, 4:00, 4:10, 4:20, 4:35, 4:45, 4:50, and 5:00.

Instrument Parts:

- Ob.:** Starts at 3:30 with a half note G4, marked *p*. A crescendo leads to a half note G4 at 4:45, marked *p*. A star 1 is above the first measure, and a star 2 is above the second measure.
- Cl.:** Starts at 2:25 with a half note G4, marked *pp*. A crescendo leads to a half note G4 at 4:00, marked *p*. A star 1 is above the first measure, and a star 2 is above the second measure.
- Alto Sax.:** Starts at 2:35 with a half note G4, marked *pp*. A crescendo leads to a half note G4 at 4:10, marked *p*. A star 1 is above the first measure, and a star 2 is above the second measure.
- B. Cl.:** Starts at 4:20 with a half note G4, marked *p*. A crescendo leads to a half note G4 at 4:45, marked *p*. A star 1 is above the first measure, and a star 2 is above the second measure.
- Bsn.:** Starts at 2:10 with a half note G4, marked *pp*. A crescendo leads to a half note G4 at 3:45, marked *p*. A star 1 is above the first measure, and a star 2 is above the second measure.

Annotations:

- 2:00:** Time marker.
- 2:25:** Time marker.
- 2:35:** Time marker.
- 2:10:** Time marker.
- 3:00:** Time marker.
- 3:30:** Time marker.
- 3:45:** Time marker.
- 4:00:** Time marker.
- 4:10:** Time marker.
- 4:20:** Time marker.
- 4:35:** Time marker.
- 4:45:** Time marker.
- 4:50:** Time marker.
- 5:00:** Time marker.
- Star 1:** Above the first measure of each part.
- Star 2:** Above the second measure of each part.
- Irregular Rhythms:** Above the first measure of the B. Cl. part.

* 1) Uneven accents throughout the sustained tone * 2) Pre-recorded tracks

* 1) Pre-recorded tracks

[illegible]

5:40

5:45

5:50

5:55

6:00

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

(pp ---- mp)

p

(p)

f

mp

(p)

This musical score page, numbered 5, covers the time interval from 5:40 to 6:00. It features staves for Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The Oboe and Clarinet parts include dynamic markings of *(pp ---- mp)* and *p*. The Alto Saxophone part includes *(pp ---- mp)* and *p*. The Bass Clarinet part includes *(pp ---- mp)* and *f*. The Bassoon part includes *mp* and *(p)*. The score is divided into measures by vertical dashed lines corresponding to the time markers.

6:00 6:05 6:10 6:15 6:20

Ob.

(pp ---- mp)

Cl.

(pp ---- mp)

Alto Sax.

(pp ---- mp)

B. Cl.

f

(pp ---- mp)

Bsn.

(mp)

mf

6:20

6:35

6:50

7:05

7:20

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

p

pp ---- *mp*

p

The image shows a musical score for woodwinds and brass instruments. The instruments listed are Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The score is written in treble clef with a key signature of one flat (Bb). The Oboe, Clarinet, and Alto Saxophone parts begin with a half note on G4 (middle C) marked *p* (piano). The Bass Clarinet part begins with a half note on Bb3 (Bb below middle C) marked *pp* (pianissimo), followed by a crescendo to *mp* (mezzo-piano) over a whole note. The Bassoon part begins with a half note on G3 (two ledger lines below middle C) marked *p*. A vertical dashed line is present at the beginning of the first measure.

Interlude 1

7:20

8:25

9:30

10:40

Ob.

Indeterminate Section 2

Sax.

Indeterminate Section 2

B. Cl.

Indeterminate Section 2

Bsn.

Indeterminate Section 1 (This only:)

mp

10:40 10:45 10:50 10:55 11:00

Ob. *mp* *p* *mf* *p* *mf* *p* *mf* *p*

Cl. *p* *mf*

Alto Sax. *p* *mf* *simile*

B. Cl. *mp* *p* *mp* *p*

Bsn. *mp* *mf* *p* *mf* *mp*

* 1

* 2

*1) Noise (see "imitative noise" in performance notes)

*2) Only in this movement, the material in the lower staff is not the pre-recorded electronic track, but material for the saxophone to perform in addition to the material in the upper staff

11:00

11:05

11:10

11:15

11:20

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

The musical score is organized into five measures, each corresponding to a specific time stamp: 11:00, 11:05, 11:10, 11:15, and 11:20. The instruments are arranged vertically: Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.).

- Oboe (Ob.):** Starts with a whole note p at 11:00. At 11:05, it plays a half note p . At 11:10, it plays a half note p . At 11:15, it plays a half note pp followed by a half note mf . At 11:20, it plays a half note p .
- Clarinet (Cl.):** Starts with a half note $(p \text{ --- } mf)$ at 11:00. At 11:05, it plays a half note p . At 11:10, it plays a half note p . At 11:15, it plays a half note p . At 11:20, it plays a half note p .
- Alto Saxophone (Alto Sax.):** Starts with a half note $(p \text{ --- } mp)$ at 11:00. At 11:05, it plays a half note mp . At 11:10, it plays a half note p . At 11:15, it plays a half note p . At 11:20, it plays a half note mf .
- Bass Clarinet (B. Cl.):** Starts with a half note p at 11:00. At 11:05, it plays a half note mp . At 11:10, it plays a half note p . At 11:15, it plays a half note mp . At 11:20, it plays a half note p .
- Bassoon (Bsn.):** Starts with a half note mf at 11:00. At 11:05, it plays a half note mf . At 11:10, it plays a half note mf . At 11:15, it plays a half note p . At 11:20, it plays a half note p .

11:20

11:25

11:30

11:35

11:40

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

mp *p* *mp* *p* *mp* *p* *p*

(p----mf)

(p----mp)

mf *mp* *p* *mp*

p

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

11:40

11:45

11:50

11:55

12:00

Ob.

Cl.

Alto Sax.

B. Cl.

Bsn.

The musical score is organized into five measures, each corresponding to a specific time point: 11:40, 11:45, 11:50, 11:55, and 12:00. The instruments and their respective parts are as follows:

- Oboe (Ob.):** The first measure shows a melodic line starting on a whole note, moving to a half note, and ending on a quarter note. Dynamics are *mf* and *p*. The second measure has a whole note rest. The third measure has a whole note rest. The fourth measure has a whole note rest. The fifth measure has a whole note rest.
- Clarinet (Cl.):** The first measure shows a melodic line starting on a whole note, moving to a half note, and ending on a quarter note. Dynamics are *(p --- mf)*. The second measure has a whole note rest. The third measure has a whole note rest. The fourth measure has a whole note rest. The fifth measure has a whole note rest.
- Alto Saxophone (Alto Sax.):** The first measure shows a melodic line starting on a whole note, moving to a half note, and ending on a quarter note. Dynamics are *(p --- mp)*. The second measure has a whole note rest. The third measure has a whole note rest. The fourth measure has a whole note rest. The fifth measure has a whole note rest.
- Bass Clarinet (B. Cl.):** The first measure shows a melodic line starting on a whole note, moving to a half note, and ending on a quarter note. Dynamics are *mf*, *p*, *mp*, and *mf*. The second measure has a whole note rest. The third measure has a whole note rest. The fourth measure has a whole note rest. The fifth measure has a whole note rest.
- Bassoon (Bsn.):** The first measure shows a melodic line starting on a whole note, moving to a half note, and ending on a quarter note. Dynamics are *mp*, *mf*, *p*, and *mp*. The second measure has a whole note rest. The third measure has a whole note rest. The fourth measure has a whole note rest. The fifth measure has a whole note rest.

16:20

* 2) Include all the possible pitches within the given range in tremolo with irregular durations and patterns

16:20

16:25

16:30

16:35

16:40

Ob.

p *mf* *p* *mf* *p*

Cl.

(p --- mf)

Sax.

(p --- mp)

B. Cl.

mp *mf* *mp* *mf* *mf* *mp* *mf* *mp*

Bsn.

mf *mp* *mf* *mp* *mf* *mp* *mf*

16:40 16:45 16:50 16:55 17:00

Ob.

Cl.

Sax.

B. Cl.

Bsn.

Interlude 3

17:20

18:20

19:20

20:20

21:10

22:05

22:20

Ob.

← Indeterminate Section 3a

Toneless free improvisation

← Indeterminate Section 3b

Ind. Section 3b

Sax. Section 3a

Cl.

← Indeterminate Section 3

Field Recording

← Indeterminate Section 3a

Sax.

← Indeterminate Section 3

← Indeterminate Section 3b

Ob. Section 3b

B. Cl.

← Indeterminate Section 3

← Indeterminate Section 3a

Ob. Section 3b

Bn.

← Indeterminate Section 3

← Indeterminate Section 3a

Cl. Section 3a

Ind. Section 5a

★ 1) Section a: material in the upper staff
Section b: material in the lower staff

22:20

22:50

23:25

24:00

24:30

25:05

25:45

Ob.

← Ind. Section 3b

Indeterminate Section 5a →

Indeterminate Section 5a →

Bn. Section 5a

Bn. Section 5a

Cl.

← Indeterminate Section 3a

Indeterminate Section 5a →

Indeterminate Section 5a →

Cl. Section 5a

Sax.

Ob. Section 3b

Indeterminate Section 5a →

Indeterminate Section 5a →

B. Cl. Section 5a

Sax. Section 5a

B. Cl.

Ob. Section 3b

Indeterminate Section 5a →

Indeterminate Section 5a →

Bn. Section 5a

Bn.

Indeterminate Section 5a →

Indeterminate Section 5a →

Cl. Section 3a

B. Cl. Section 5a

* 3) The noise material (rectangle noteheads) should always present different dynamics, based on the given range in the first bar. This dynamics procedure does not apply to other material (standard noteheads) in the staff.

[illegible]

[illegible]

[illegible]

Interlude 4

27:00

27:30

27:45

28:00

28:15

28:30

28:45

29:00

29:30

Ob.

← Indeterminate Section 4a →

Indeterminate Section 5b →

Bn. Section 5a

Bn. Section 4a

Cl.

← Indeterminate Section 4a →

Indeterminate Section 5b →

B. Cl. Section 5a

Ob. Section 5a

B.Cl. Section 4a

Sax.

← Indeterminate Section 4a →

Indeterminate Section 5b →

Sax. Section 4a

B. Cl.

← Indeterminate Section 4a →

Indeterminate Section 5b →

Cl. Section 4a

Bsn.

← Indeterminate Section 4a →

Indeterminate Section 5b →

B.Cl. Section 4a

Ob. Section 4a

The musical score for Interlude 4 is presented across five staves, each representing a different instrument. The time axis at the top ranges from 27:00 to 29:30. Vertical dashed lines mark key time points: 27:30, 27:45, 28:00, 28:15, 28:30, 28:45, and 29:00. Above each staff, boxes indicate 'Indeterminate Section 4a' and 'Indeterminate Section 5b'. The Ob. staff has a left-pointing arrow for Section 4a and a right-pointing arrow for Section 5b. The Cl. staff has a left-pointing arrow for Section 4a and a right-pointing arrow for Section 5b. The Sax. staff has a left-pointing arrow for Section 4a and a right-pointing arrow for Section 5b. The B. Cl. staff has a left-pointing arrow for Section 4a and a right-pointing arrow for Section 5b. The Bsn. staff has a left-pointing arrow for Section 4a and a right-pointing arrow for Section 5b. The musical notation includes various notes, rests, and dynamic markings. The Ob. staff starts with a treble clef and a key signature of one flat. The Cl. staff starts with a treble clef and a key signature of one flat. The Sax. staff starts with a treble clef and a key signature of one flat. The B. Cl. staff starts with a treble clef and a key signature of one flat. The Bsn. staff starts with a bass clef and a key signature of one flat. The score includes various sections: Bn. Section 5a, Bn. Section 4a, B. Cl. Section 5a, Ob. Section 5a, B.Cl. Section 4a, Sax. Section 4a, Cl. Section 4a, B.Cl. Section 4a, and Ob. Section 4a. Dynamic markings include *f*, *mp*, and *f*. The score ends with a double bar line and a key signature change to one sharp.

