Brooke Joyce

Into the Trees

for organ and pre-recorded environmental sounds

toydogmusic

Into the Trees

Fern-shadows, and the tall magnolia flowers
Drenching the air with perfume and with light,
This is the chosen, the appointed night
The shining instant in your Book of Hours.

You stand a moment listening to the bees
Recite some ancient rune, some ageless charm,
Then, light bow swinging, fiddle under arm
You walk into the silence of the trees.
– Ruth Gilbert

Gilbert, Florence Ruth. 1966. *The Luthier: Poems by Ruth Gilbert.* Wellington N.Z.: A.H. & A.W. Reed. Used by permission of the author's daughter.

Into the Trees begins with the recorded sounds of a woodland at dawn, and then invites listeners to reflect on the sounds of the organ that are made possible with the wood that is harvested from such landscapes. The middle section of the piece features sounds from the same woodland location at midday; the final section features the sounds of nightfall. All recordings were made in Winneshiek County, Iowa in June 2023. This work was commissioned by the American Guild of Organists in 2022.

Registration: Throughout the piece, prioritize ranks of wooden pipes, but feel free to use whatever resources you feel best amplify the musical textures. Use divisions of 16', 8', 4', 2', mixture and mutation stops as desired. MM. 43-80 feature a 4' solo voice in the pedals.

Coordination with pre-recorded sounds: There are two ways to incorporate the pre-recorded environmental sounds into the piece:

1) Playback of a single sound file (through a laptop or phone) that sounds continuously throughout the performance. In this scenario, begin the performance by starting the sound file, then use the timings marked in the score as guides as to where the organ music should align with the recording (no timings need to be coordinated exactly). Contact the composer [brookejoyce.com/about/contact/] for the sound file.

2) Playback using an interactive website on your phone or laptop that allows you more flexibility. In this scenario, start the performance by clicking on A on the website. Click on B, C, and STOP at the places indicated in the score. Contact the composer [brookejoyce.com/about/contact/] for a link and instructions.

Placement of speakers and balance: Depending on the performance space, it may be advantageous to have the environmental sounds surround the audience, or it may be better to have the sounds emanate from the area closest to the instrument. The audio is mono, so there is no need to consider panning between L and R channels. Ideally, the environmental sounds are always audible, though they might, at times, be eclipsed by the organ sounds (and vice versa). Once the audio level is set at the start of the performance, it should not need to be altered.

Please inform the composer of all performances, [brookejoyce.com/about/contact/]

Into the Trees

Commissioned by the American Guild of Organists for the 2024 AGO/Marilyn Mason Award in Organ Composition

Brooke Joyce (2023)

A (start recording, or click on A)

[0:00] [0:21]*

21"

♩.=60

p

6

[0:42]

sim.

12

[1:03]

as fast and short as possible, jittery

mp

improvise in like manner, same notes and hand position

16

20

* if using app, timings are only approximate and do not need to be followed

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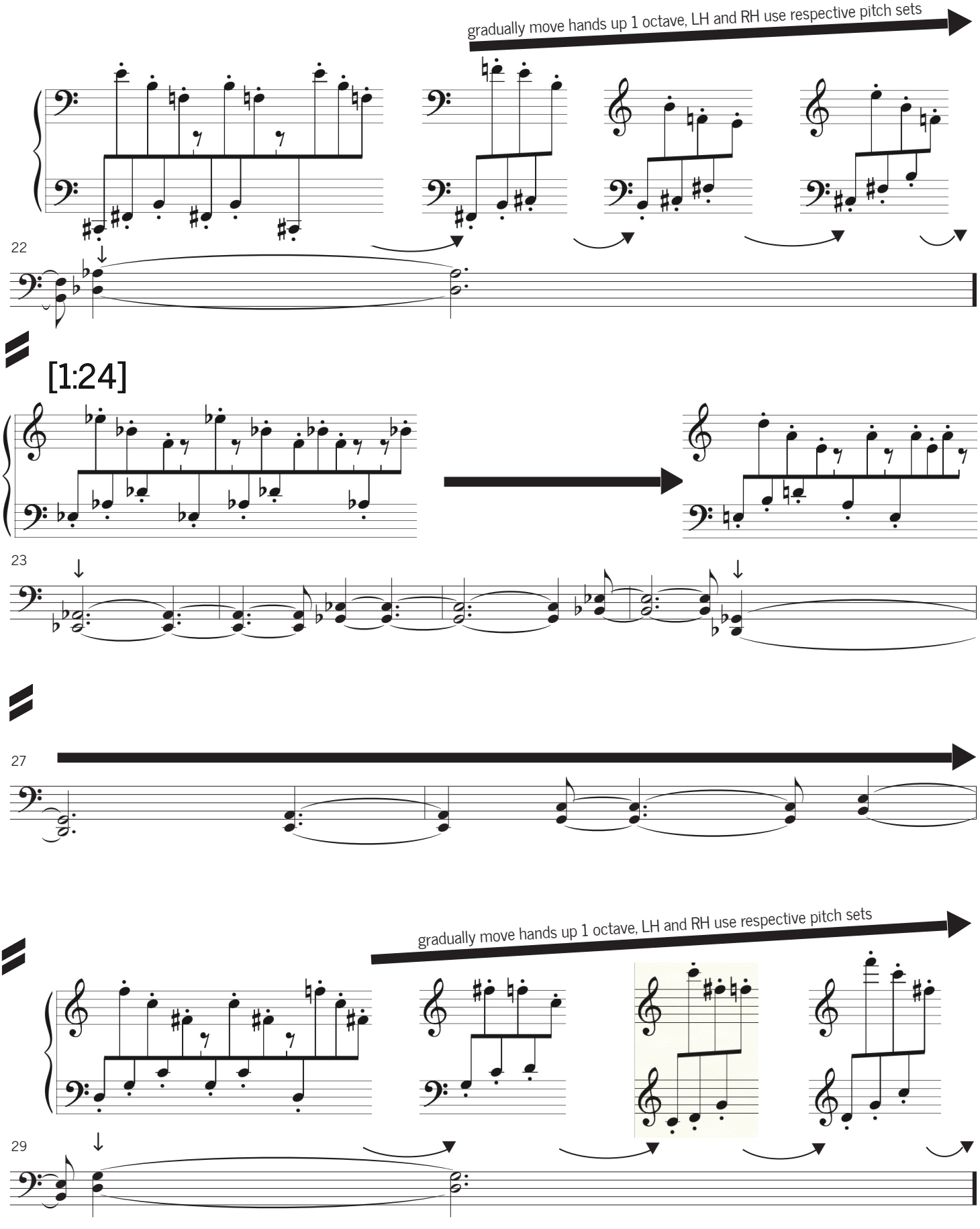
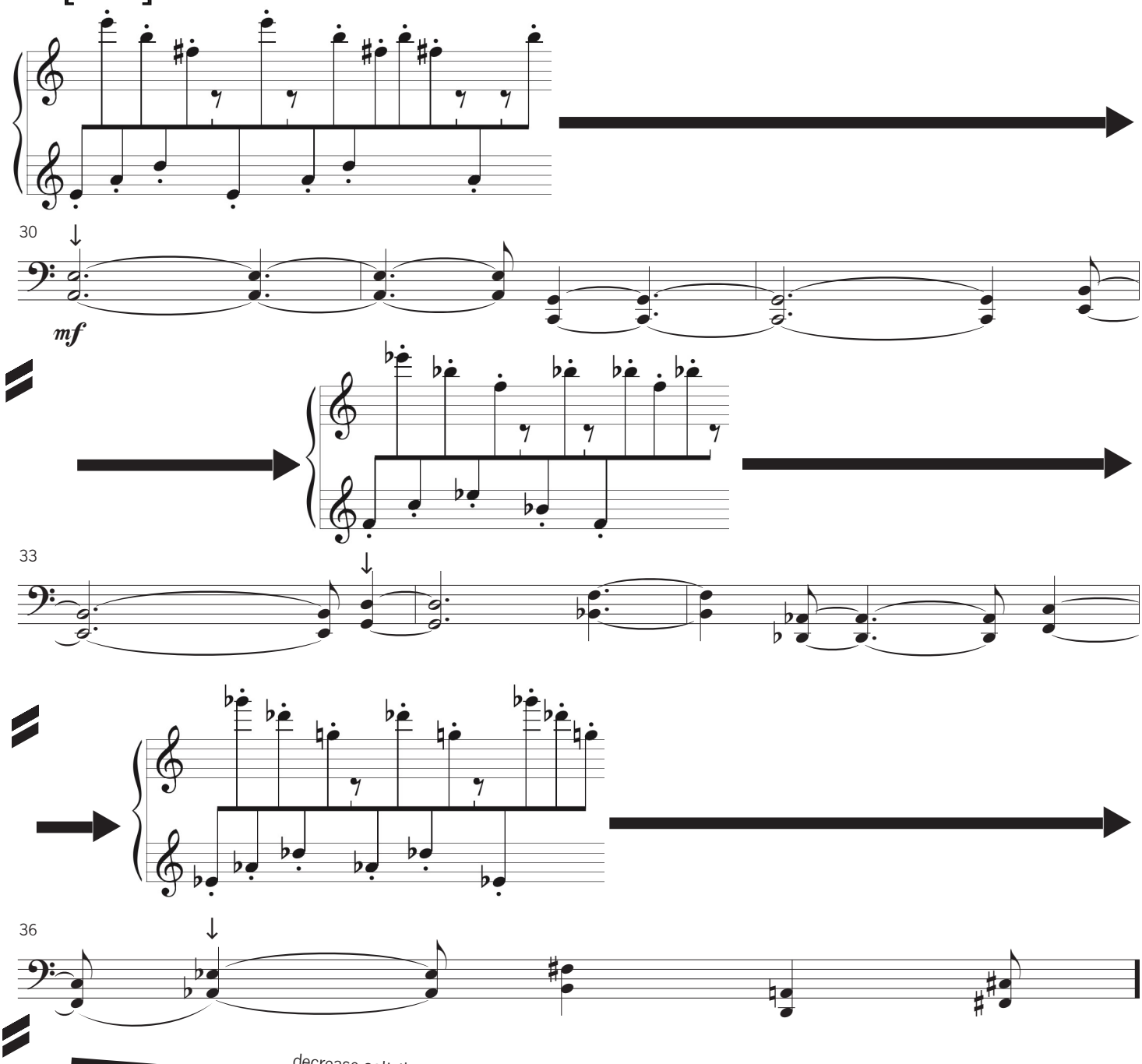
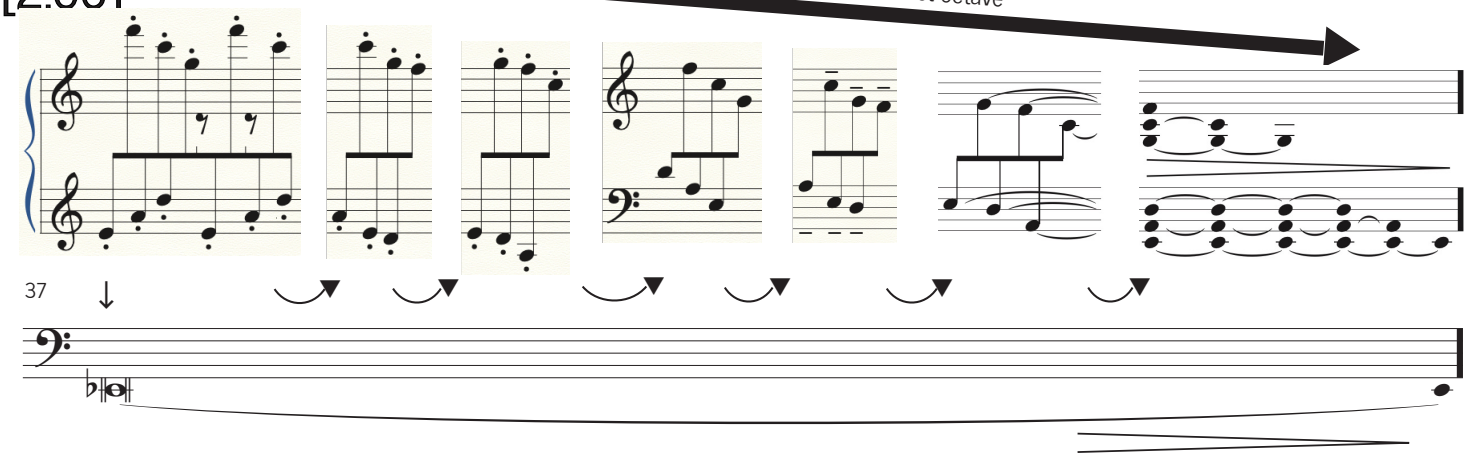

gradually move hands up 1 octave, LH and RH use respective pitch sets
22
[1:24]
23
27
gradually move hands up 1 octave, LH and RH use respective pitch sets
29

[1:45]



decrease activity, increase durations, move hands to lowest octave

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