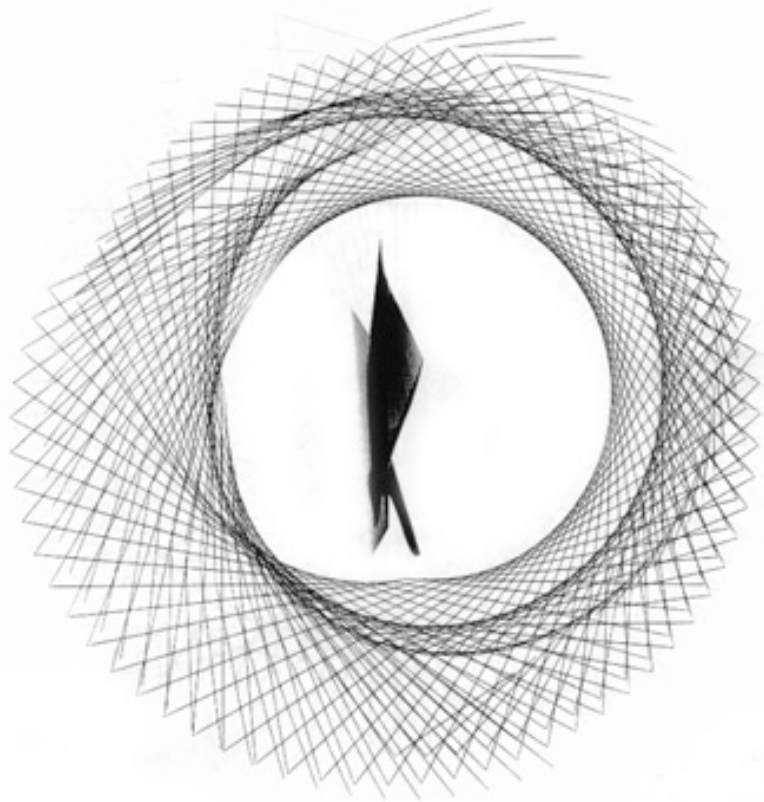


Philip Schuessler

Duet For Quartet

for percussion quartet



"two" by Herbert Brün. Photo courtesy of www.herbertbrun.org

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Duet For Quartet

for percussion quartet

based on Herbert Brün's computer graphics
series *Just Two Duet*

ca. 10 minutes

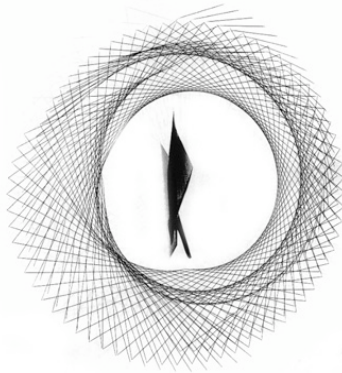
(2012)

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Dedicated to Susan Parenti

Notes:

The generation of this work was motivated by my limited but intense study of ideas and compositions of Herbert Brün, in particular his “ink graphics, drawn by a plotter, under control of a computer, programmed by a composer.” Brün composed over 1,000 of these “computer graphics.” I considered one series of graphics in particular, entitled *Just Two Duet*, as a visual analogue for sonic processes. In this graphic, two apparently disparate objects may appear to be interacting – one encircles the other:



“two”
photo courtesy of www.herbertbrun.org

My formulation is that both of the graphic objects operate under the same constraints but at different rates or proportions of change. Brün invited such formulations as part of a compositional process. Viewing the work this way led to a sort of circular and palindrome construction of my music, with different instruments pairing off as duos throughout. Some passages of the work intentionally verge on being inaudible due to dynamic level and playing method.

Instrumentation:

All instruments are notated on a five-line staff with spaces (including the space above and below the staff) representing lowest-to-highest relative size or pitch.

Player 1 – clay pots (6) of any different sizes arranged low to high [Alternatively, pots may be made of glass or porcelain.]

Clay pots may be placed right side up or upside down, but all pots should be placed at the same orientation. Player may experiment with varying amounts of muted sound or reverberant sound depending on how pots are situated.

Player 2 – wood blocks (6) of any different sizes arranged low to high

Player 3 – prayer or river stones (or pebbles) (6) of any different sizes arranged low to high (*a seventh and eighth stone are needed as "striking stones"*)

Player 4 – metal pots (6), of any different sizes arranged low to high [Pots may be made of any type of metal (tin, steel, aluminum, etc.).]


– crotale (1), of any pitch (*notated on space above the ledger line*)


Metal pots may be placed right side up or upside down, but all pots should be placed at the same orientation. Player may experiment with varying amounts of muted sound or reverberant sound depending on how pots are situated.

Performance Notes:

General:

Each instrument should be allowed to ring and decay naturally after being struck.


Crescendo from silence (*niente*) – 


Diminuendo to silence (*niente*) – 

In measures that repeat, do not repeat contents of bracket during the repeat –

1.


Implements & Methods of Playing:

finger tips (pads or nails) – 

knuckles* – knuckles


wire brushes – 

soft yarn mallets – 

rub evenly across surface or rim/edge of instrument – 

for prayer stones only:

strike stones against each other – stone-against-stone

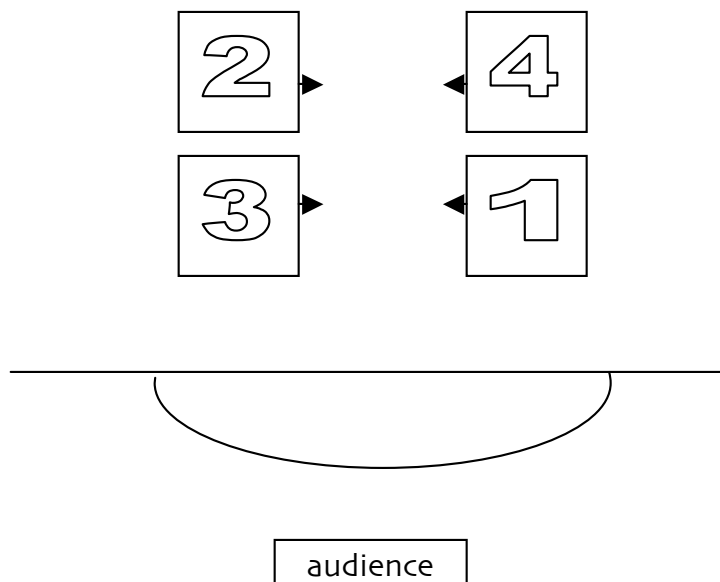
- Two stones should be held in hand and be used as “striking stones”
- The other six stones should be placed on a flat, shock-absorbing surface

*as an alternative to using knuckles, the player may use a felt-wrapped (muted) or very soft yarn mallet. The resultant sound should be louder than playing with fingertips but softer than striking stone against stone.

rub stones against each other – 

Staging:

Players should be situated closely together, facing an inward position on stage (similar to a string quartet arrangement). Suggested setup for balance:



Duet For Quartet

for percussion quartet

Philip Schuessler

6/4 ♩ = 85 **5/4**

Percussion I : Clay Pots (6)
ppp

Percussion II : Wood Blocks (6)
ppp

Percussion III : Prayer Stones (6)

Percussion IV : Metal Pots (6)
+ Crotale (1)

5/4 **4/4** **3/4**

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. I **6** **3** **6** **6** **6** **6** **6** **6** **6** **6**

Perc. II **5** **5** **5** **5** **5** **5** **5** **5** **5** **5**

Perc. III

Perc. IV

Perc. I **4/4** **5/4** **4/4**

Perc. II **6** **6** **6** **6** **6** **6** **6** **6** **6** **6**

Perc. III

Perc. IV

Perc. I **4/4** **6** **5** **6** **6**

Perc. II **6** **3** **3** **5** **3** **6** **5**

Perc. III

Perc. IV

3 4

16

Perc. I

Perc. II

Perc. III

Perc. IV

5 4

19

Perc. I

Perc. II

Perc. III

Perc. IV

stone-against-stone
○○○○

5 4

4 4

23

Perc. I

Perc. II

Perc. III

Perc. IV

sempre
○○○○

ppp

ppp

26 **4/4** **6/4**

Perc. I

Perc. II

Perc. III

Perc. IV

31 **6/4** **7/4** **4/4**

Perc. I

Perc. II

Perc. III

Perc. IV

knuckles

pp

33 **4/4** **6/4** **2/4**

Perc. I

Perc. II

Perc. III

Perc. IV

♩ = 100

knuckles

36

Perc. I

Perc. II

Perc. III

Perc. IV

pp *mp* *pp*

43

Perc. I

Perc. II

Perc. III

Perc. IV

pp *mp* *pp*

50

Perc. I

Perc. II

Perc. III

Perc. IV

mp *pp* *mp* *pp* *mp*

58 **4/4** ♩ = 85 **5/4**

Perc. I *ppp*

Perc. II

Perc. III

Perc. IV *ppp*

63 **5/4** **6/4**

Perc. I

Perc. II

Perc. III

Perc. IV

65 **4/4**

Perc. I *pp* **knuckles**

Perc. II *ppp*

Perc. III *ppp* **stone-against-stone**

Perc. IV *pp* **knuckles**

67 **4/4** **5/4** **4/4**

Perc. I *pppp*

Perc. II

Perc. III

Perc. IV

71

Perc. I *pp* 6 6 *mp* 3 *pp* 6 6 3

Perc. II *pp* *mp* *pp* 5

Perc. III *pp* 5 *mp* *pp*

Perc. IV *mf*

75

Perc. I *mf* *mf* *f*

Perc. II 3 3 3 3

Perc. III 6 3 6 3 6 3 6 3

Perc. IV *pp* 5 5 5 5

78 **6**
4

Perc. I *f*

Perc. II

Perc. III

Perc. IV

6 ♩ = 75
4

80

Perc. I *p* *mp*

Perc. II *p* *mp*

Perc. III *p* *mp* stone-against-stone

Perc. IV *p* *f* crotale

82 **5**
4

Perc. I *p*

Perc. II *p*

Perc. III *p*

Perc. IV *p* *f*

84 **5/4** **6/4**

Perc. I *mf* *pp*

Perc. II *mf* *pp*

Perc. III *mf* *pp*

Perc. IV *mf* *pp*

86 **4/4**

Perc. I

Perc. II

Perc. III

Perc. IV

88 **4/4** ♩ = 85

Perc. I *pp*

Perc. II *pp*

Perc. III *mp* *mf* *mf*

Perc. IV *pp*

91

Perc. I

Perc. II

Perc. III

Perc. IV

5

5

mp

mf

f

pp

3

3

7

95

Perc. I

Perc. II

Perc. III

Perc. IV

5

ppp

knuckles

f

pp

knuckles

pp

3

3

3

3

3

3

7

99

Perc. I

Perc. II

Perc. III

Perc. IV

5

3

6

stone-against-stone

5

5

6

3

4

102

Perc. I

Perc. II

Perc. III

Perc. IV

ppp

105

Perc. I

Perc. II

Perc. III

Perc. IV

108

2/4

$\text{♩} = 100$

Perc. I

Perc. II

Perc. III

Perc. IV

knuckles

pp

mp

114

Perc. I *pp* 3 3 5 5

Perc. II

Perc. III

Perc. IV *pp* 3 3

120

Perc. I *mp* 3 *mp* *knuckles* 7

Perc. II *mp* *pp* *mp* *pp* 7 7 7

Perc. III *pp* 5 5 *mp* 5 *pp* 5

Perc. IV *mp* *mf*

126

Perc. I *pp* 5 *mf* 3 3

Perc. II 1. *mp* 7

Perc. III 1. *mp* 5 5

Perc. IV *pp* 6 6 6 *mf*

131

Perc. I
Perc. II
Perc. III
Perc. IV

ppp
mp
mf

137

Perc. I
Perc. II
Perc. III
Perc. IV

mp

142

Perc. I
Perc. II
Perc. III
Perc. IV

pp
mf

7
4

146 **7/4** rit. **5** **3** **5** **3**

Perc. I
Perc. II
Perc. III
Perc. IV *pp*

148 **4/4** ♩ = 85 **5** **3** **5** **3** **ppp** **ppp** **stone-against-stone** **ppp** **3** **ppp** **3** **3**

Perc. I *ppp*
Perc. II *ppp*
Perc. III *ppp*
Perc. IV *ppp*

152 *sempre*

Perc. I
Perc. II *ppp*
Perc. III *ppp*
Perc. IV *ppp*

158

3/4 **2/4** **3/4**

Perc. I *mp*

Perc. II *mp*

Perc. III *mp*

Perc. IV *mp*

163

3/4 **4/4**

Perc. I *ppp* *mp*

Perc. II *ppp* *mp*

Perc. III *mf*

Perc. IV *mf*

stone-against-stone

knuckles

166

4/4 **3/4**

Perc. I *ppp* *mp*

Perc. II *ppp* *mp*

Perc. III *mp*

Perc. IV *mp*

169

Perc. I *ppp*

Perc. II *ppp*

Perc. III *ppp*

Perc. IV *ppp*

172

Perc. I *mp* *mp* *mp* *mf*

Perc. II *mp* *mp* *mp* *mf*

Perc. III *mp* *ppp* *ppp* *mf*

Perc. IV *mp* *ppp* *ppp* *mf*

176

Perc. I *ppp*

Perc. II *ppp*

Perc. III *ppp* *mf* *f*

Perc. IV *ppp* *mf* *f*

2/4 4/4

Detailed description of the musical score: The score is for four percussion parts (Perc. I-IV) across three systems.
 System 1 (Measures 169-171): Perc. I and II play sixteenth-note patterns with triplets and sextuplets. Perc. III and IV play eighth-note patterns with triplets and quintuplets. Dynamics are *ppp*.
 System 2 (Measures 172-175): Perc. I and II play eighth-note patterns with triplets. Perc. III and IV play eighth-note patterns with triplets and quintuplets. Dynamics range from *mp* to *mf*. Time signatures 2/4 and 4/4 are indicated.
 System 3 (Measures 176-179): Perc. I and II play eighth-note patterns with triplets. Perc. III and IV play eighth-note patterns with triplets and quintuplets. Dynamics range from *ppp* to *f*. Time signature 4/4 is indicated.

181

Perc. I

Perc. II

Perc. III

Perc. IV

var speed of circular motion

var speed of circular motion

var speed of tremolo

var speed of tremolo

ppp

mf

ppp

ppp

mf

ppp

186

Perc. I

Perc. II

Perc. III

Perc. IV

var speed of tremolo

pp

ppp

pp

ppp

p

p

192

Perc. I

Perc. II

Perc. III

Perc. IV

ppp

ppp

195

Perc. I

Perc. II

Perc. III

Perc. IV

Detailed description: This system covers measures 195 to 200. Percussion I and II are active. Perc I has sixteenth-note patterns with slurs and accents, featuring groupings of 6, 3, 5, 3, 3, 6, and 5. Perc II has similar patterns with groupings of 5, 5, 6, 5, 5, and 3. Perc III and IV are silent throughout this system.

198

Perc. I

Perc. II

Perc. III

Perc. IV

Detailed description: This system covers measures 198 to 203. Percussion I and II are silent. Percussion III has a rhythmic pattern of eighth notes with slurs and accents, featuring groupings of 3, 3, 3, and 3. Percussion IV has a rhythmic pattern of eighth notes with slurs and accents, featuring groupings of 5, 5, 5, and 5.

201

Perc. I

Perc. II

Perc. III

Perc. IV

Detailed description: This system covers measures 201 to 206. Percussion I and II are silent. Percussion III has a rhythmic pattern of eighth notes with slurs and accents, featuring groupings of 3, 5, 5, 5, and 5. Percussion IV has a rhythmic pattern of eighth notes with slurs and accents, featuring groupings of 5, 3, 3, and 3.

204

Perc. I

Perc. II

Perc. III

Perc. IV

5 5

7 7

3

crotale

ppp

Detailed description of the musical score: The score is for four percussion parts (Perc. I-IV) across four measures. Perc. I and Perc. II have whole rests in all measures. Perc. III has quintuplets (marked '5') in measures 1 and 2, and a whole rest in measures 3 and 4. Perc. IV has a quarter note with a grace note in measure 1, a quarter note with a grace note in measure 2, a triplet of eighth notes in measure 3, and a quarter note with a grace note in measure 4. A 'crotale' is indicated in measure 4. The dynamic *ppp* is written at the end of the staff.