

Philip Schuessler

# The Prism Sap Harvest

[Seven]

For seven players, open instrumentation



# Performance Note

*Seven* is written for seven instruments. Instrumentation is open-ended and may be for any combination of instruments that have the capability to produce both pitch and noise-oriented materials. In lieu of having a conductor, one of the seven performers could be designated as lead cue for the end of sections in which some coordination is required.

Every bar for each of the players is accompanied by a number above indicating the number of seconds that a particular event is to last. Each player moves through his or her own material at their own pace for counting, thus bars for individual players do not necessarily line up from system to system. At the ends of particular sections, players are required to repeat a given passage until every performer has arrived at the particular measure and is cued by the conductor or designated performer to move to the next section.

Players read from the full score which is a C-score. Octave transpositions are permissible.

Bars with repeat bars may be repeated as many or as few times as the performer desires. As a general reference, such measure can be repeated between one and twenty times.

Performers are to play as quietly as possible unless designated otherwise. Specified dynamics do not carry over to subsequent bars. Bars that have no dynamic marking should be played as quietly as possible.

Stemless noteheads should be interpreted as sustained tones on the instrument.

Note heads with stems should be interpreted as short attacks on the given pitch. They are not to be interpreted as precise rhythms.

Commas and small quarter rests (with and with out fermata) are indications of short pauses between bars (or between repetition of the same measure).

Glissando markings can be interpreted freely. The player should perform a glissando, pitch-bend, or descent/ascend as effectively as their instrument is capable of doing so.

X-shaped note heads should contain some sort of noise element added to the pitch. The performer may play the pitch with more air added to the tone, for instance, or with the addition of an extended technique (multiphonic, scratch tone, etc.).

C-score, 8v transpositions are permissible

# The Prism Sap Harvest

## [Seven]

Philip Schuessler  
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**A** As quiet as possible except where otherwise noted

*for seven players open instrumentation*

The musical score consists of seven staves, labeled I. through VII. Each staff contains a sequence of notes with fingerings and dynamics. The notes are organized into seven measures, with fingerings and dynamics indicated above or below the notes. The score is written in treble clef and includes various musical notations such as slurs, accents, and dynamic markings.

Staff	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7
I.	3	10	5.5	0.5	11	0.5	2
II.	5	9	2	6	2	8	0.5
III.	7	5	0.5	11	6	1	2
IV.	1	4	4.5	5	10	1	7
V.	5	2	7	0.5	10	7	1
VI.	10	1	4	1	5	0.5	11
VII.	4	1	10	6	0.5	5	6

ii 8

Staff I: 2, 2, 8, 2, 6, 7, 5

Staff II: 4, 3, 10, 3, 1, 3, 8

Staff III: 10, 0.5, 2, 3.5, 1, 11, 4

Staff IV: 3, 12, 0.5, 9, 3, 0.5, 4

Staff V: 6.5, 2, 5, 5, 0.5, 4, 9

Staff VI: 4, 7.5, 3, 7, 4, 6, 0.5

Staff VII: 4, 7, 0.5, 15, 0.5, 4, 1

Dynamics: *p*, *p+*, *ff*, *p*

Repeat asynchronously until all players arrive. Move to B at your discretion after at least 5"

15

**B**

Staff I: 2-3, 5, 0.5, 11, 4, 3, 5, 3

Staff II: 2-3, 5, 3, 0.5, 7, 4, 4, 8

Staff III: 2-3, 5, 0.5, 2.5, 2.5, 6, 9, 6

Staff IV: 2-3, 5, 7, 0.5, 3.5, 2, 6.5, 7

Staff V: 2-3, 5, 9, 3, 0.5, 1, 6, 7

Staff VI: 2-3, 5, 6.5, 2, 4, 0.5, 13, 0.5

Staff VII: 2-3, 5, 2, 13, 0.5, 2.5, 0.5, 8

Dynamics: *p*, *ff*

23

I. 3 0.5 , 10 4.5 , 12 2 6 iii

II. 2 9 0.5 , 8 6 0.5 *p* 12

III. 0.5 , > 1 10 0.5 5.5 13 7.5

IV. 6 *ff* 4 0.5 2 3.5 12 10

V. 11.5 0.5 , 5 4.5 9 7 0.5

VI. 5 , 4 9 5.5 1 *p* 6 7.5

VII. 7 8 3.5 4 *ff* 4 0.5 , 11

*p* *p+*

Repeat asynchronously until all players arrive. Move to C at agreed upon cue after at least 10"

C

Trio #1: Players I, II, III only

30

I. 10 2 , 8 2 - 4 , 13 4.5 , 0.5

II. 1 9 10 2 - 4 , 0.5 10 7.5 *ff*

III. 10 7 3 2 - 4 , 9 4 , 5

IV. 12.5 *p+* 4 3.5 2 - 4 ,

V. 8 1 11 2 - 4 ,

VI. 11 7 2 , 2 - 4 ,

VII. 3.5 *p+* 0.5 16 , 2 - 4 ,

*ff* *p+*

Repeat asynchronously until all players arrive. Move to D at agreed upon cue after at least 15"

iv

I. 37 3 7 6 6.5 2 0.5 10 3

II. 8 2.5 5 3 13 0.5 3 3

III. 0.5 9.5 11 2 1.5 10 0.5 3

*ff* *p+* *mf* *mf* *mf*

Ad lib. Ad lib. Ad lib.

Gradually ease in once players I, II, and III have begun playing m. 44 for approximately 5-7"

V. 3

*mf*

Ad lib.

D

Player V holds between 7 - 10" then cue downbeat of m. 46

Trio #2: Players IV, V, VI only

I. 7 - 10 1

II. 7 - 10 1

III. 7 - 10 1

IV. 7 - 10 3 7 19 0.5 6 9.5 9 3

V. 7 - 10 1 15 4 14 5 3 13 2

VI. 7 - 10 1 0.5 3 19.5 3 5 15 10

VII. 7 - 10 1

*ff* *ff* *ff* *ff* *p* *p+* *f+* *mp+* *mp+* *f+* *ppp*

Sustain

(as quiet as possible)

Repeat asynchronously until all players arrive. Move to E at your discretion after at least 20"

glissandi may be interpreted freely in any way that is most idiomatic for chosen instrument

Gradually ease in once players IV, V, VI, and VII have begun playing m. 64

Gradually ease in once players IV, V, VI, and VII have begun playing m. 64

Gradually ease in once players IV, V, VI, and VII have begun playing m. 64

Quartet: Players IV, V, VI, VII only

54 5 7 10 9.5 7.5 8.5 4.5 23 5 3.5

IV. *p+* *mf+* *mp*

V. *p+* *p+* *mf+* *mp*

VI. *p+* *ff* *mf+* *mf+* *mp*

VII. *ff* *mp*

7 10 8 5 9 14.5 2 13 4 11

4 10 3 10 12 0.5 12 6 5 21

0.5 5 17 3 19

*mp* Ad lib.

*mp* Ad lib.

*mp* Ad lib.

*mp* Ad lib.

*mp* Ad lib.

*mp* Ad lib.

Listen for Player VI, and enter freely once player 4 has played measure 59.

Repeat asynchronously until all players arrive. Move to m. 66 your discretion after at least 20"

VI<sup>65</sup>

I. *mp* Ad lib. 4 - 5

II. *mp* Ad lib. 4 - 5

III. *mp* Ad lib. 4 - 5

IV. *mp* Ad lib. 4 - 5

V. *mp* Ad lib. 4 - 5

VI. *mp* Ad lib. 4 - 5

VII. *mp* Ad lib. 4 - 5

1 27 20 2 10

23 5 26 1

17 1 32 1 9

3.5 25 1 24.5 6

26 9 16 1 8

30 4 12 1 13

Begin when most other players have finished playing m. 65

highest note of choice

ca. 60

very slow, gradual glissando (breathe or break where needed)

lowest note of choice

71

I. *mp+* ca. 22 - 27

II. (breathe or break where necessary) lowest note of choice

III. highest note of choice ca. 25

IV. highest note of choice ca. 25

V. highest note of choice ca. 25

VI. *mp+* ca. 20

VII. *mp+*

5 12

14 10 10

9 8

16 14

4 13 12

16 1 18 6 14

highest note of choice

ca. 28 - 38

lowest note of choice

very slow, gradual glissando (breathe or break where necessary)

highest note of choice

ca. 28 - 38

lowest note of choice

highest note of choice

ca. 25

lowest note of choice

highest note of choice

ca. 25

lowest note of choice

highest note of choice

ca. 20

lowest note of choice

very slow, gradual glissando (breathe or break where necessary)

10 - 15