

Philip Schuessler

Hymn 320

for percussion duo and electronics

(2008)



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Hymn 320

for two percussionists and live electronics

Philip Schuessler

ORCHESTRATION:

(2 players)

2 pedal operated bass drums

2 snare drums

2 pairs of hi-hat cymbals

1 tam-tam (medium or low, of unspecified pitch)

2 voices (spoken and whispered)

ELECTRONICS:

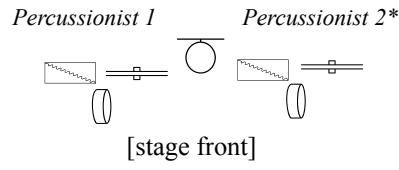
(1 player)

Hymn 320 requires the use of Max/MSP 4.5 or higher running on a laptop or desktop with an audio interface capable of two microphone inputs. The software patch requires a computer operator to follow and initialize cues written in the score. Cues are initialized by pressing the space bar at points specified in the score. The operator should also manage the volume control from the patch as necessary. The patch is available from the composer.

Two microphones are required for the piece. One contact microphone is to be attached to the top surface of player one's snare drum; this microphone should run to input number one of the audio interface. The second microphone, standard condenser, is used to mic player two's hi-hat cymbals; this microphone should run to input number two of the audio interface.

Instrumentation/Suggested Staging:

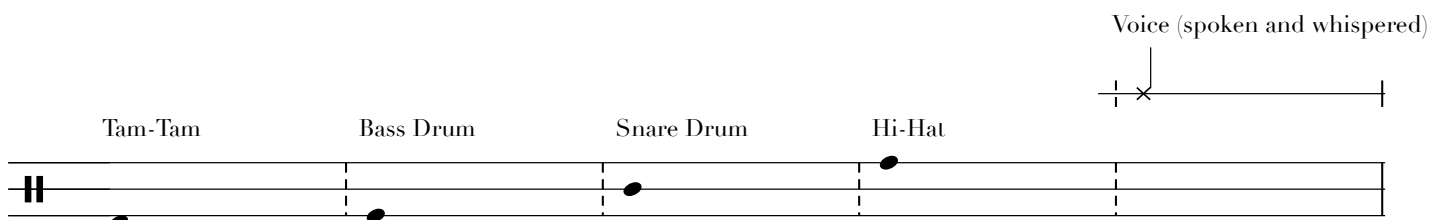
The instrumentation for this work is what basically amounts to a pair of reduced drum sets each consisting of a pedal-operated bass drum, hi-hat cymbals, and a snare drum. One medium or large tam-tam of unspecified pitch is shared among the two percussionists. The drum sets should be arranged close together on stage with the tam-tam placed between them. If programming allows, the sets should be set up on stage within closer proximity to each other than standard:



*Alternatively, the percussionists may be positioned to face each other instead of out towards the audience. If at all possible, however, the tam-tam should still be placed between the performers.

Notation:

A three-line staff is used for each drum kit. A separate, one-line staff is reserved for spoken text. This staff is written above each player's three-line staff during those passages in which the voice is used.



Playing Implements:

- bass drum beater
- soft gong mallet
- wire brushes
- triangle beater (used on the gong)
- snare drum sticks
- bow (contrabass or cello - used on rim of open hi-hat)
- superball - any highly reflective rubber than can be drawn across the surface of the snare head

Playing Techniques:

- play with the pad/flesh of the fingers
- play with the nails of the fingers
- play close to the center of the surface
- play close to the rim/edge of the surface
- play in a steady circular motion close to the rim/edge of the surface
- drag implement along the surface
- use pedal to play bass drum (for the majority of the piece, the pedal is used on the bass drum, thus this indication is used for clarity only in transition from those passages in which the bass drum beater is used instead)
- let ring
- play hi-hat in closed position
- play hi-hat in open position
- use pedal to clap hi-hat cymbals (only for those notes under dashed line)
 - clap hi-hat cymbals shut
 - clap hi-hat cymbals from shut to open
- indicates gradual transition from one specified playing state to another
- sotto voce* - whispered
- parlando* - spoken

Hymn 320

for two percussionists and electronics

Philip Schuessler

$\text{♩} = 72$

A Invocation

Senza Measure Tam-Tam

Percussion I

Percussion II

Electronics

4/4

mf

To Tam-Tam

quasi-niente

5"

10"

l.r. 15"

6

20"

ca. 23"

25"

l.r. 30"

35"

40"

ppp

II

l.r.

45"

50"

55"

ca. 43"

ca. 53"

poco p

4/4

4/4

B Summoning

$\text{♩} = 72$

Perc. I
Perc. II
Electronics

Measures 14-16: Perc. I has a 9-measure sequence of eighth notes with a *poco f* dynamic, followed by a 5-measure sequence. Perc. II has a 9-measure sequence of eighth notes, then rests, and finally a *poco p* dynamic followed by a *mf* dynamic. Electronics has a *poco f* dynamic. Pedal markings are present in measures 15 and 16.

Perc. I
Perc. II
Electronics

Measures 17-19: Perc. I has a 3-measure sequence of eighth notes with a *ppp* dynamic, followed by a *f* dynamic sequence. Perc. II has a *ppp* dynamic sequence, then a *poco p* dynamic sequence, and finally a *mf* dynamic sequence. Electronics has a *f* dynamic. Pedal markings are present in measures 18 and 19.

Perc. I
Perc. II
Electronics

Measures 20-21: Perc. I has a 7-measure sequence of eighth notes, followed by a 5-measure sequence. Perc. II has a 5-measure sequence of eighth notes, followed by a 5-measure sequence. Electronics has a *p* dynamic. Clap markings are present in measures 20 and 21.

Perc. I
Perc. II
Electronics

Measures 22-24: Perc. I has a 12-measure sequence of eighth notes with a *ppp* dynamic, followed by a *poco mf* dynamic sequence. Perc. II has a 3-measure sequence of eighth notes, followed by a 5-measure sequence, and finally a 5-measure sequence. Electronics has a *f* dynamic and a box labeled '1' with the text 'sample on: filter/delay'.

accel.

23

Perc. I

Perc. II

Electronics

24

Perc. I

Perc. II

Electronics

$\text{♩} = 92$

pp *f*

27

Perc. I

Perc. II

Electronics

mf sempre

clap

mf *f*

30

Perc. I

Perc. II

Electronics

mp *f* *pp*

rit. l.r.

34 $\text{♩} = 70$ **snare off**

Perc. I *ff* *ppp* 3 3 3

Perc. II *ff* 7 *sfz* *quasi-niente*

Electronics 2 Ch. 1 on: dry/filter/delay



37 **accel.** $\text{♩} = 92$

Perc. I *pp* 3 6 *mp*

Perc. II

Electronics



C Liturgy *freely*
sotto voce

Voice 3 And I Say Now

Perc. I *f* 3 *pp*

Perc. II

Electronics 3 Ch. 1 on: dry/delay
Sample on: dry/filter/delay

parlando
p

Voice

I Am In It

Y snares on

Perc. I *p*

Perc. II

Electronics

47

Perc. I *f*

Perc. II

Electronics

49

Perc. I

Perc. II

Electronics

f

4 Ch. 1 off
Ch. 2 on: filter

51

Perc. I

Perc. II

Electronics

5 Sample on (loop): dry/delay

53

Perc. I

Perc. II

Electronics

quasi-niente

57

Perc. I

Perc. II

Electronics

f

p *f*

f

6 Ch. 2 on: filter

60

Perc. I

Perc. II

Electronics

quasi-niente *poco f*

D Incantation
♩ = 116

63

Perc. I

Perc. II

Electronics

f

sfz

7 Ch. 2 off
Sample on: filter

66 ♩ = 144

Perc. I $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{3}{4}$

Voice *parlando mf* I Am I Am In It Of It! *p* $\frac{5}{4}$ *f*

Perc. II $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{3}{4}$ *mf* *p* $\frac{5}{4}$ *f* [clap]

Electronics $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{3}{4}$

69 ♩ = 96

Perc. I $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{5}{8}$ | $\frac{3}{4}$

Perc. II $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{5}{8}$ | $\frac{3}{4}$ *mf* *f* [clap] 3 5 3

Electronics $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{5}{8}$ | $\frac{3}{4}$ 8 Ch. 2 on: gran/harm Sample on: dry/harm/delay

73 ♩ = 120 accel. . . . ♩ = 144

Perc. I $\frac{3}{4}$ | $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{2}{4}$

Perc. II $\frac{3}{4}$ | $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{2}{4}$ *ff* *p* *f* 3 3 3

Electronics $\frac{3}{4}$ | $\frac{5}{4}$ | $\frac{4}{4}$ | $\frac{2}{4}$

♩ = 120

sotto voce *p*

♩ = 96

Perc. I

Perc. II

Electronics

Am I Of Am Not Am I

9 Ch. 2 off
Sample on: gran/harm

Perc. I

Perc. II

Electronics

In Am It Of It

In It Am It Free

10 Sample on: gran/harm

♩ = 92

♩ = 144

Perc. I

Perc. II

Electronics

83

11 Ch. 2 on: filter/gran

86 $\text{♩} = 96$

Perc. I $\frac{9}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ p f p pp $\overset{+}{\underset{+}{5}}$ $\overset{+}{\underset{+}{5}}$

Perc. II $\frac{9}{8}$ $\frac{4}{4}$ f mp p $\overset{\circ}{3}$ $\overset{\circ}{3}$ $\overset{\circ}{3}$

Electronics $\frac{9}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\boxed{12}$ Ch. 2 on: filter/gran

sotto voce
I Am Not

$\text{♩} = 160$

Perc. I $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{2}{4}$

Perc. II $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ ff $subito p$

Electronics $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\boxed{13}$ Sample on: dry/filter/delay

parlando mp
That While There Is A There Is

Perc. I $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Perc. II $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ f mp f $\overset{+}{\underset{+}{5}}$ $\overset{+}{\underset{+}{5}}$

Electronics $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\boxed{14}$ Ch. 2 on: filter
Ch. 2 off: delay $\boxed{15}$ Sample on: dry/filter/delay

molto parlando
Am Not Of! Is I I Am In It I

While There Said

96 *f* *p*

Perc. I
There Is A Low - er

Perc. II

Electronics

16 Ch. 2 on: gran
Ch. 2 off: delay
Fdbck on: gran delay

p *sotto voce* *sotto voce* *f* *molto parlando*

Perc. I
I Say Now!

Perc. II
Am Of It

Electronics

$\text{♩} = 106$

104 *parlando* *mp*

Perc. I
There Is A Low - er I Am

Perc. II
While There Is

Electronics

17 Ch. 1 on: gran
Ch. 2 off

108 *mp* *mf* $\text{♩} = 120$

Perc. I
I Said Then That While There Is A Low - er A Low - er

Perc. II

Electronics

18 Ch. 1 on: delay
Sample on: filter/delay
Fdbck on: gran>filter



111 *p* *pp* *subito f* $\text{♩} = 92$ $\text{♩} = 112$

Perc. I
In It Of It

Perc. II
El - e - ment

Electronics



119 *pp* *f* *sfz*

Perc. I

Perc. II
I Am Not Free

Electronics

19 Ch. 1 on: gran
Ch. 1 off (delay fade)
Ch. 2 on: gran
Fdbck off

clap

Perc. I

Perc. II

Electronics

20 Ch. 1 on: gran
Fdbck on: gran>delay

ff *f*

Perc. I

Perc. II

Electronics

21 Ch. 1 off
Sample on: dry/gran/harm

mp *p*

superball snares off

quasi-sotto voce *mp*

p *mf*

Perc. I

Perc. II

Electronics

22 Ch. 2 on: dry/harm

23 Sample on: harm

Class El - e - ment Pri - son

There Is A Cri - mi - nal

Class El - e - ment Pri - son

rit.

Perc. I

Perc. II

Electronics

24 Ch. 2 on: dry/harm
Sample loop fadeout

p *mf* *poco mf*

superball

clap

E Passage

♩ = 60

Perc. I

Perc. II

Electronics

Pri - son

Cri - mi - nal Class

Pri - son

25 Sample on (loop fade in): harm



Perc. I

Perc. II

Electronics

Pri - son

Class!

El - e ment!

superball

26 Ch. 1: harm/delay
Ch. 2: gran



Perc. I

Perc. II

Electronics

Pri - son!

F Corral/Chorale

♩ = 144

superball

27 Ch. 1 fadeout
Ch. 2 fadeout

♩ = 92 ♩ = 80 accel.

Perc. I

Perc. II

Electronics

clap

snare on

f *subito p*

3 3 3 3

3 5



♩ = 100
parlando

mp

And I Say Now

Perc. I

Perc. II

Electronics

28

Ch. 1 on: filter/delay
Sample on: harm
Fdbck. on: filter>delay

mf

3 3



>pp

snare off

Perc. I

Perc. II

Electronics

pp *poco mp*

9 9 9 9

6 5 3

Perc. I

Perc. II

Electronics

molto parlando **f**

I 5 Am Not Free!



Perc. I

Perc. II

Electronics

sotto voce **pp**

Then

clap

29 Ch. 1 off
Ch. 2 on: gran
Sample on: dry/gran
Fdbck. on: gran>filter

30 Ch. 2 on: gran
Sample on: dry/gran



Perc. I

Perc. II

Electronics

f

Am Of It!

pp *poco mp* **pp**

clap

31 Ch. 1 on: dry/gran/delay
Fdbck. on: gran>filt/delay

♩ = 60

Perc. I

Perc. II

Electronics

mp

I Am In It!

poco f

poco f p

poco f

32 Ch. 1 fadeout
Ch. 2 fadeout
Sample loop fadeout



Perc. I

Perc. II

Electronics

sotto voce

p

And I Say Now

f

f

subito f

33 Ch. 1 on: filter/delay
Ch. 2 on: dry/filter/delay
Sample on: dry
Fdbck. on: filter>gran/delay



Perc. I

Perc. II

Electronics

parlando

p

That While There Is A Low - er Class—

subito p

f

f

I Am In It!

f

34 Ch. 1 fadeout delay
Ch. 2 fadeout delay
Sample on: dry

♩ = 96

Tempo: ♩ = 72

Perc. I: 5/8, 2/4, 4/4, 6/4. Dynamics: *f*, *mf*. Includes a quintuplet of eighth notes.

Perc. II: 5/8, 2/4, 4/4, 6/4. Dynamics: *p*, *subito f*, *mf*. Includes a quintuplet of eighth notes.

Electronics: 5/8, 2/4, 4/4, 6/4.



Tempo: ♩ = 92

Perc. I: 6/4, 6/4, 5/8, 2/4. Lyrics: "While There Is A Cri-mi-nal El-e-ment". Dynamics: *mp*, *p*, *ff*. Includes triplets.

Perc. II: 6/4, 5/8, 2/4. Dynamics: *f*, *ff*. Includes triplets.

Electronics: 6/4, 5/8, 2/4. Dynamics: *ff*.



Perc. I: 4/4, 4/4, 4/4. Lyrics: "While There Is A Soul In Pri-". Dynamics: *f*, *mf*, *p*, *pp*, *mp*. Includes a quintuplet and triplets.

Perc. II: 4/4, 4/4, 4/4. Dynamics: *f*, *mf*, *mp*. Includes a quintuplet and triplets.

Electronics: 4/4. Dynamics: *mp*. Includes a box with "35" and "Fdbck. on: harm".

G Two Spasms

36 Ch. 1 fadeout
Ch. 2 fadeout

37 Ch. 1 on: filter
Ch. 2 on: gran
Fdbck. on: filter/gran>delay

38 Ch. 1 off
Ch. 2 off
Sample on: lpop
dry/ filter/harm/
delay

Perc. I
- son
quasi-niente

Perc. II
Am Not Free
on bell
fp mf

Electronics

Perc. I
ff³
quasi-niente

Perc. II
ff 7
mf

Electronics

Perc. I
subito ff
p
quasi-niente
sotto voce
pp 3

Perc. II
ff 5 3
clap
p
quasi-niente

Electronics

Perc. I
Perc. II
Electronics

ppp *ppp* *mp*

To Tam-Tam

Tam-Tam



H Drift/Benediction
♩ = 80

Perc. I
Perc. II
Electronics

mf *mf*

39 Sample on: loop filter/harm/delay

7 3 3



Perc. I
Perc. II
Electronics

pp *pp*

7 5 3 3



Perc. I
Perc. II
Electronics

ppp *ppp*

40 Sample fadeout

41 All Channels off