Philip Schuessler

Five

for five performers

(2007)

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Performance Notes

Five is written for five 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. A conductor is not required but is recommended for performance. In lieu of having a conductor, one of the five performers should be designated as lead cue for the end of sections in which some coordination is required.

Every bar for each of the five 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 perfomer has arrived at the particular measure and is cued by the conductor or designated performer to move to the next section.

Bars with repeat bars may be repeated as many or as few times as the performer desires.

Performers are to play as quietly as possible unless designated otherwise by *fortissimo*. *Fortissimo* bars do not carry over to subsequent bars.

The score for *Five* consists of bars each of which contains one of four types of material: pitched, noise (or "glitch"), a pitch-noise hybrid (or "glitch-pitch") and silence. The notation is made up of symbols that represent each of these materials as well as a letter/number system indicating which type of material to be played: "P" for pitch, "G" for glitch, and "GP" for glitch-pitch; a "V" preceding other letters indicates particular variations for each of the materials. Numbers in subscript next to the letters indicate which of the five ordered materials to be played (i.e. V1G3 would indicate to play the first variation on the third glitch).

For pitch and noise materials, graphic symbols represent any type of repeatable sound, gesture, or collection. A player may intepret each symbol in any way that the player deems suitable. Identical symbols should, however, be repeated as precisely as possible unless noted as a variation. Performers may select their own individual interpretations for each symbol, or the performers may decide beforehand to use the same interpretations and/or variations for each symbol.

Except for a few particular bars towards the end of sections, clefs are not specified for staves, thus noteheads essentially suggest contours for pitch material; any clef may be chosen by the performers and the clef may change from bar to bar.

*Five pitch materials are used in the piece with two variations on each one but the fifth.

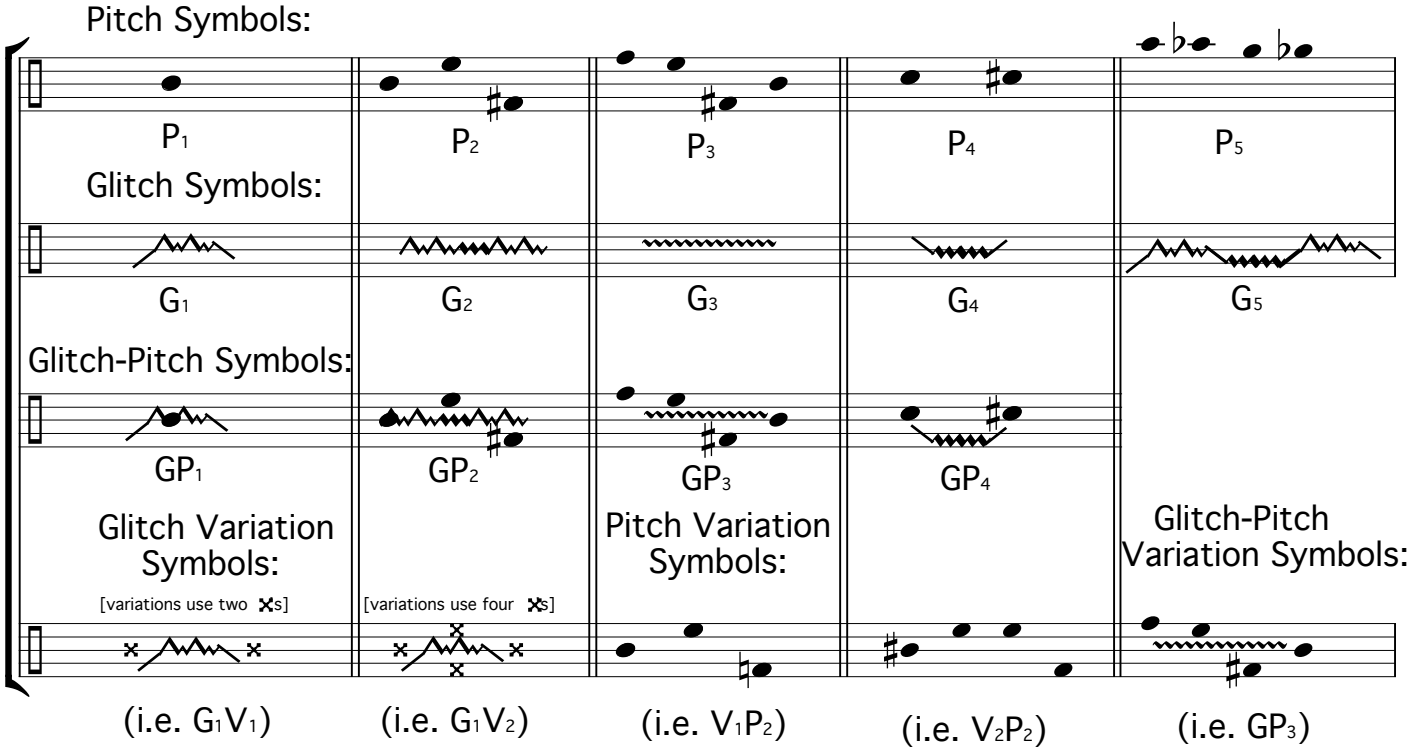
*Five "glitch" materials are used with two variations on the first, second, and third. There is one variation of the fourth "glitch" material, and there are no variations of the fifth (the fifth glitch material is played only one time in the entire work).

*Four "glitch-pitch" materials are used with one variation on each.

*All Glitch variations employ the original symbol plus a (x) positioned differently according to which variation is being used.

*All Pitch variations employ notehead symbols that are based on the notehead(s) of the original material.

*All Glitch-Pitch variations employ a combination of noteheads and glitch symbols that are based the original glitch and pitch materials.



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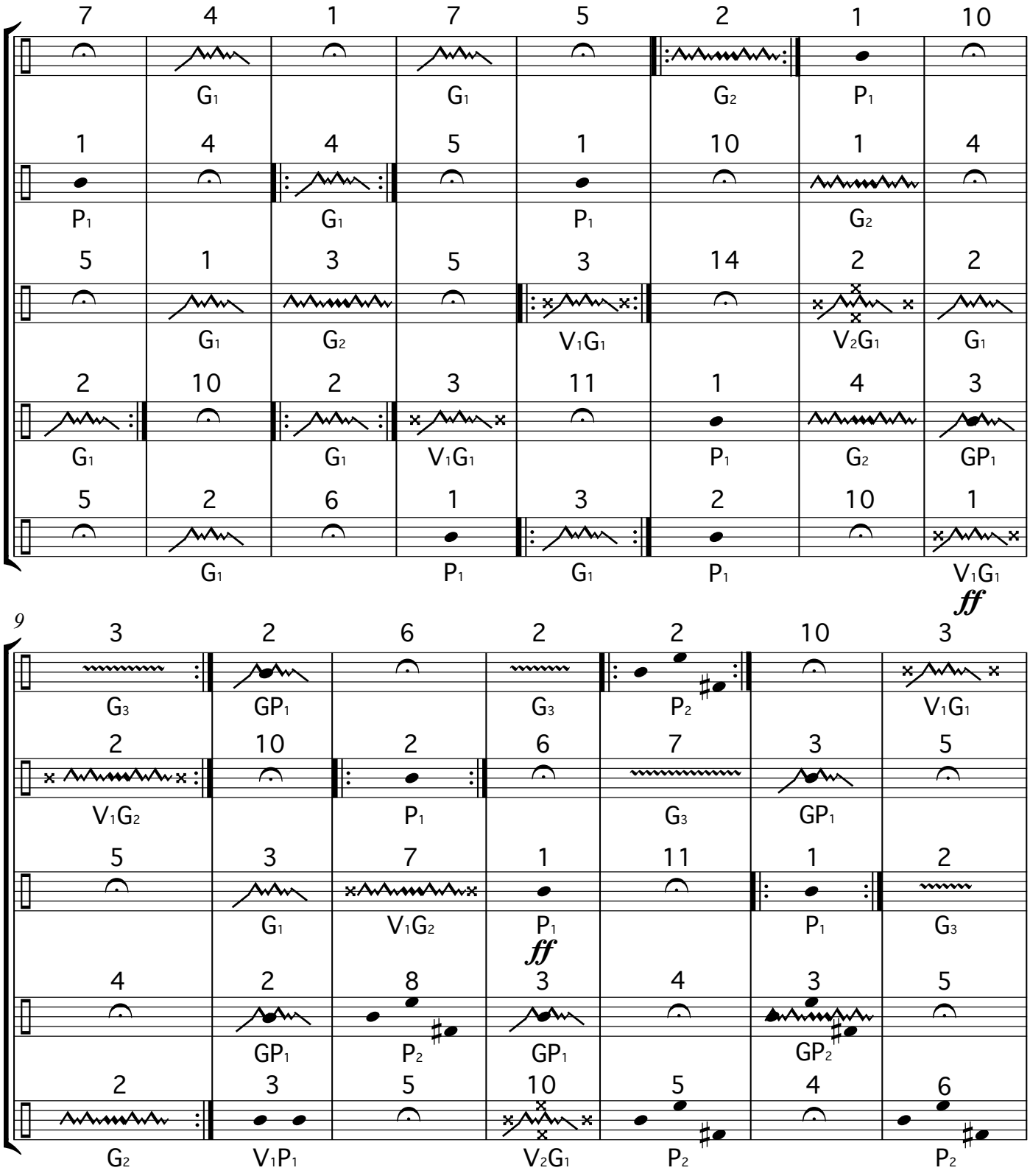
A As quiet as possible except where otherwise noted



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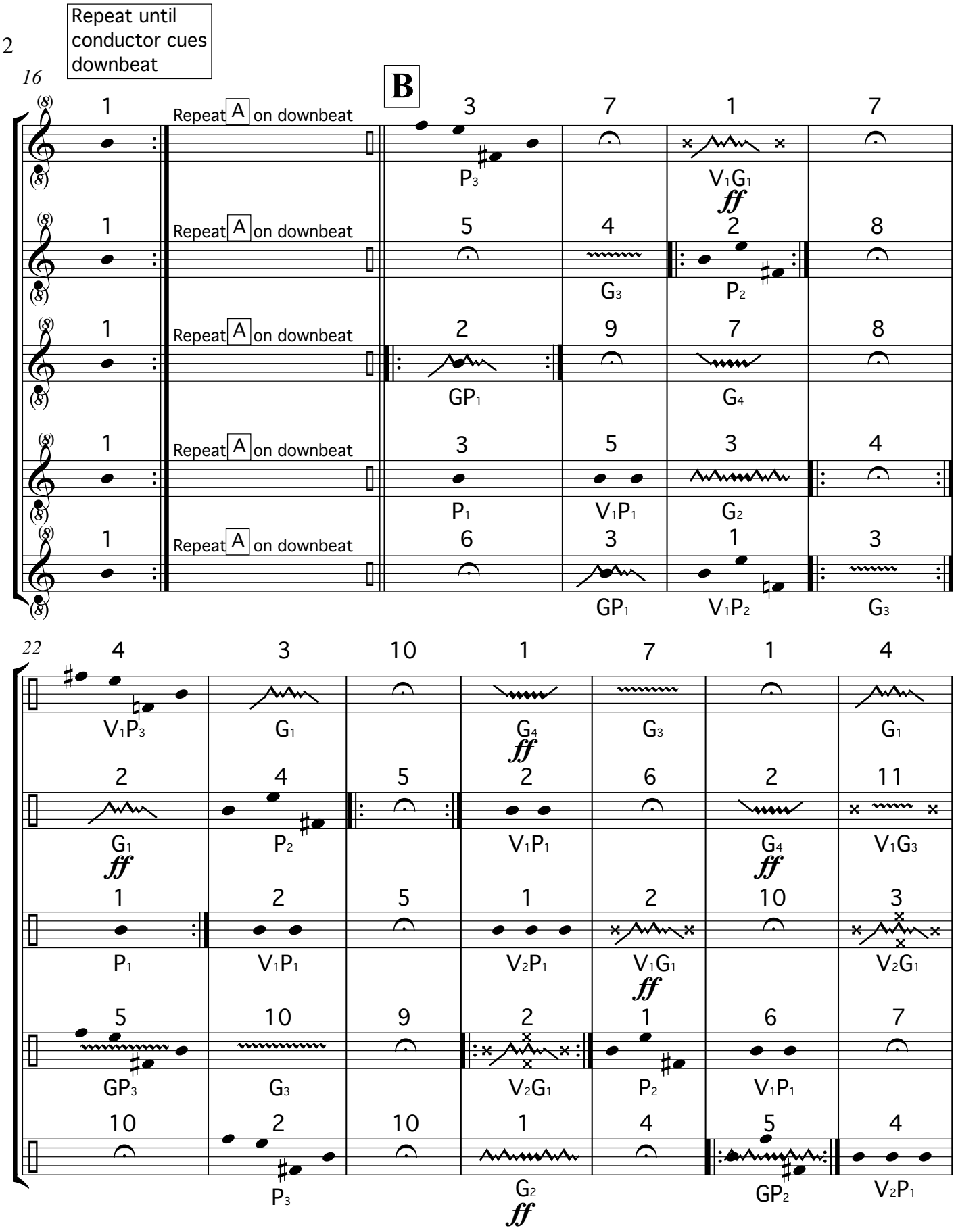
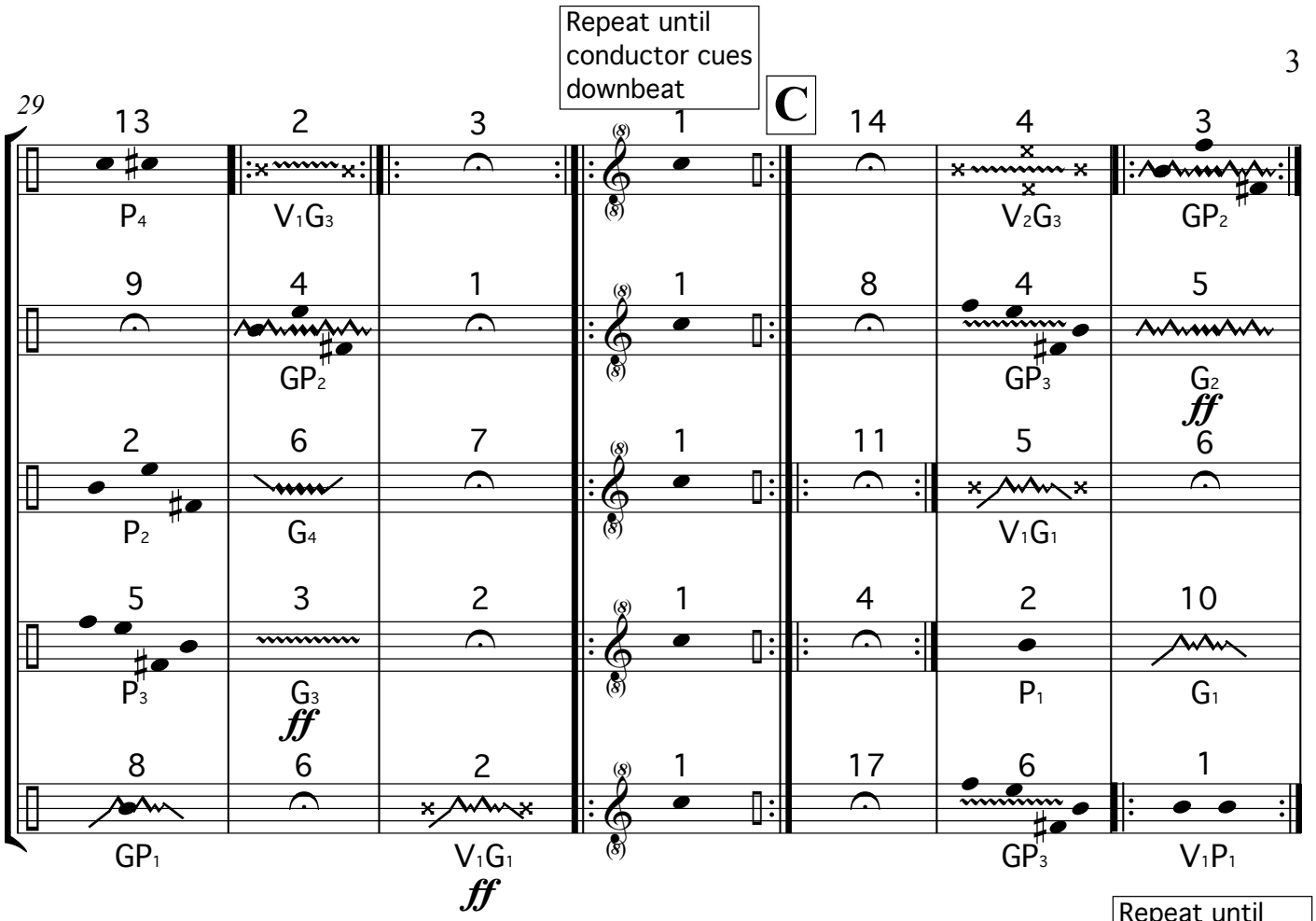
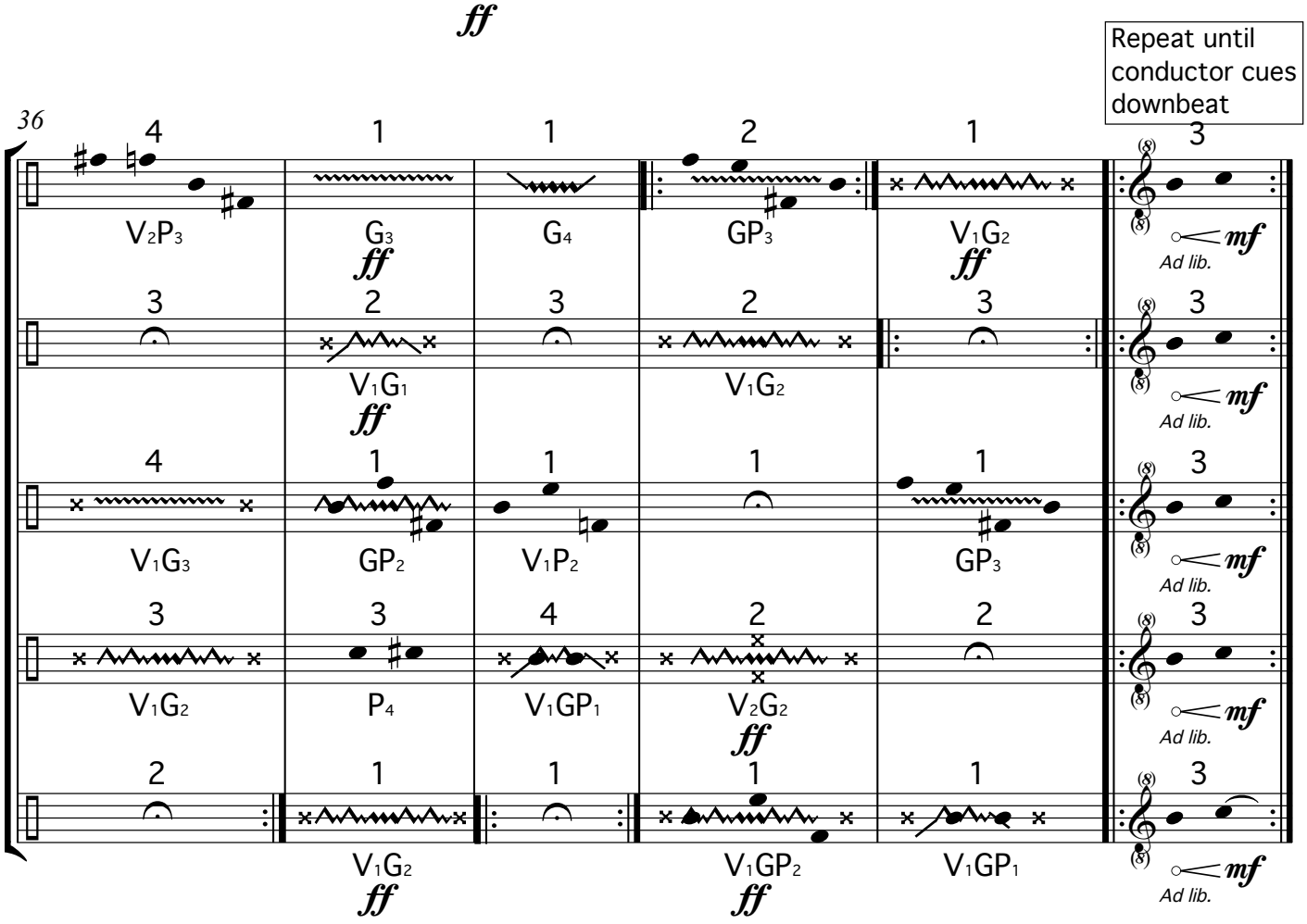

Repeat until conductor cues downbeat
16
B
Repeat A on downbeat
22
ff


29
Repeat until conductor cues downbeat
C
13 2 3 1 14 4 3
P4 V1G3 V2G3 GP2
9 4 1 1 8 4 5
GP2 GP3 G2
ff
2 6 7 1 11 5 6
P2 G4 V1G1
5 3 2 1 4 2 10
P3 G3 P1 G1
ff
8 6 2 1 17 6 1
GP1 V1G1 GP3 V1P1
ff


36
Repeat until conductor cues downbeat
4 1 1 2 1 3
V2P3 G3 G4 GP3 V1G2 mf
ff ff Ad lib.
3 2 3 2 3 3
V1G1 V1G2 mf
ff Ad lib.
4 1 1 1 1 3
V1G3 GP2 V1P2 GP3 mf
Ad lib.
3 3 4 2 2 3
V1G2 P4 V1GP1 V2G2 mf
ff Ad lib.
2 1 1 1 1 3
V1G2 V1GP2 V1GP1 mf
ff ff Ad lib.

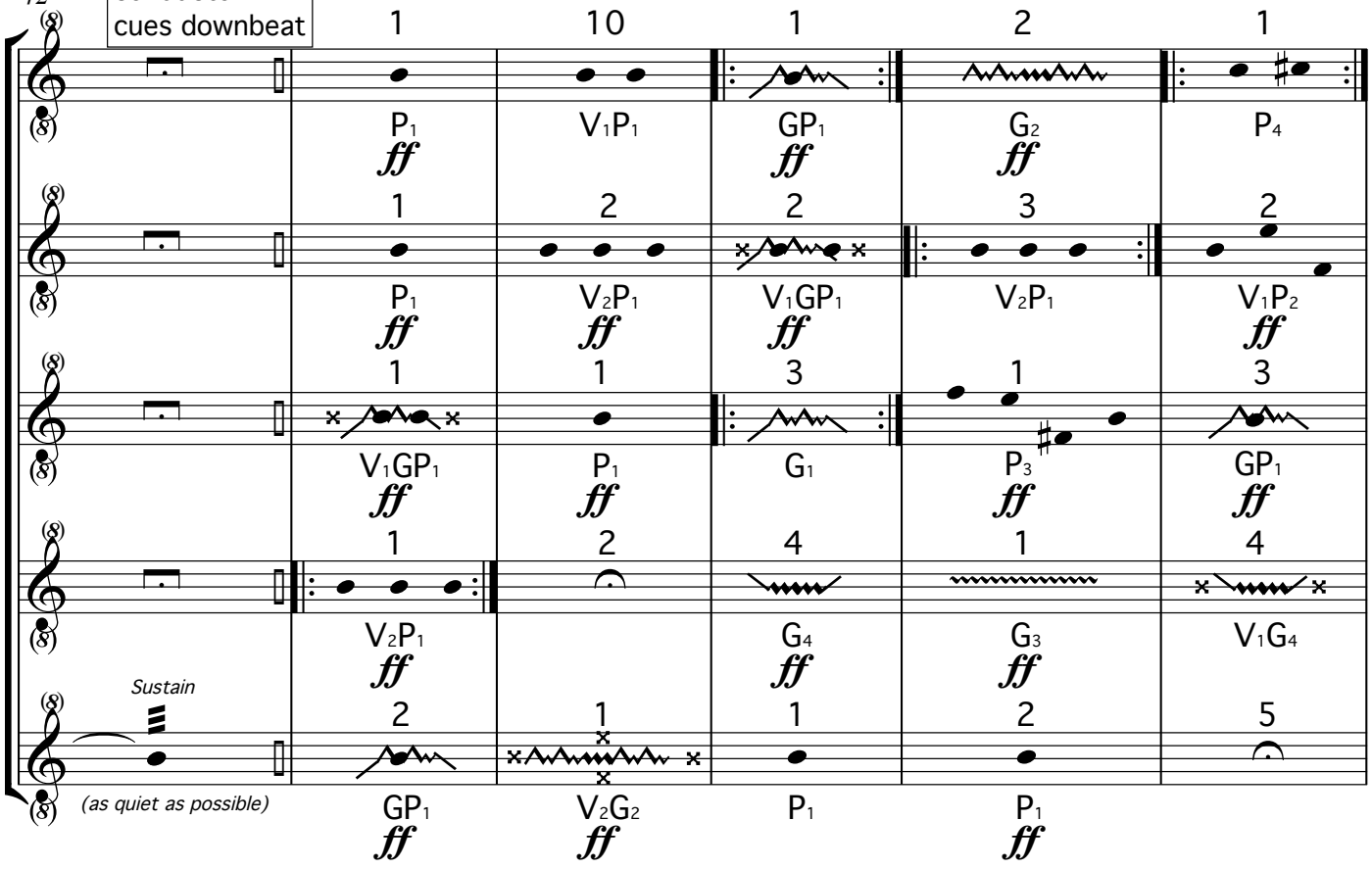
D

Hold until conductor cues downbeat

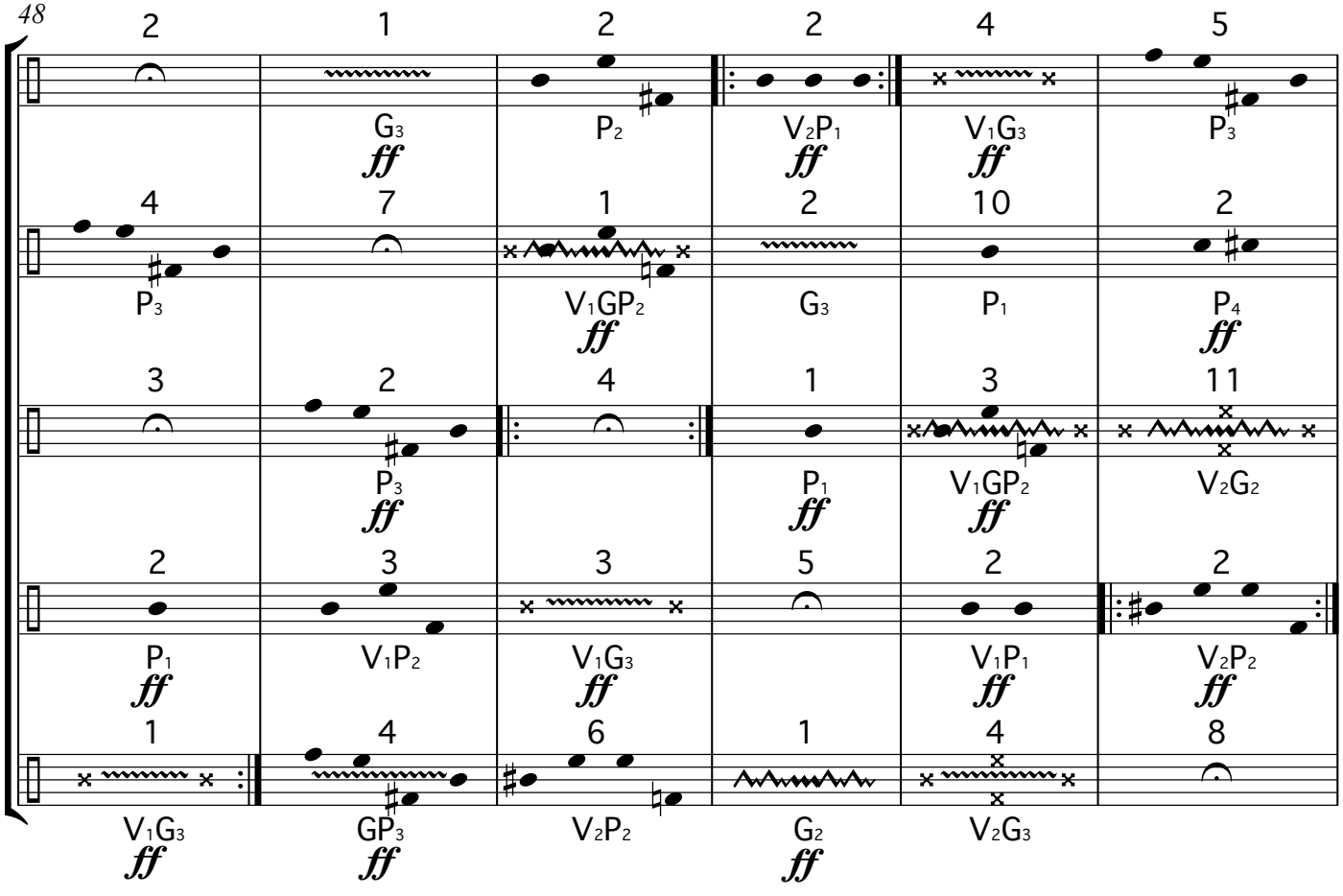
42

Sustain

(as quiet as possible)

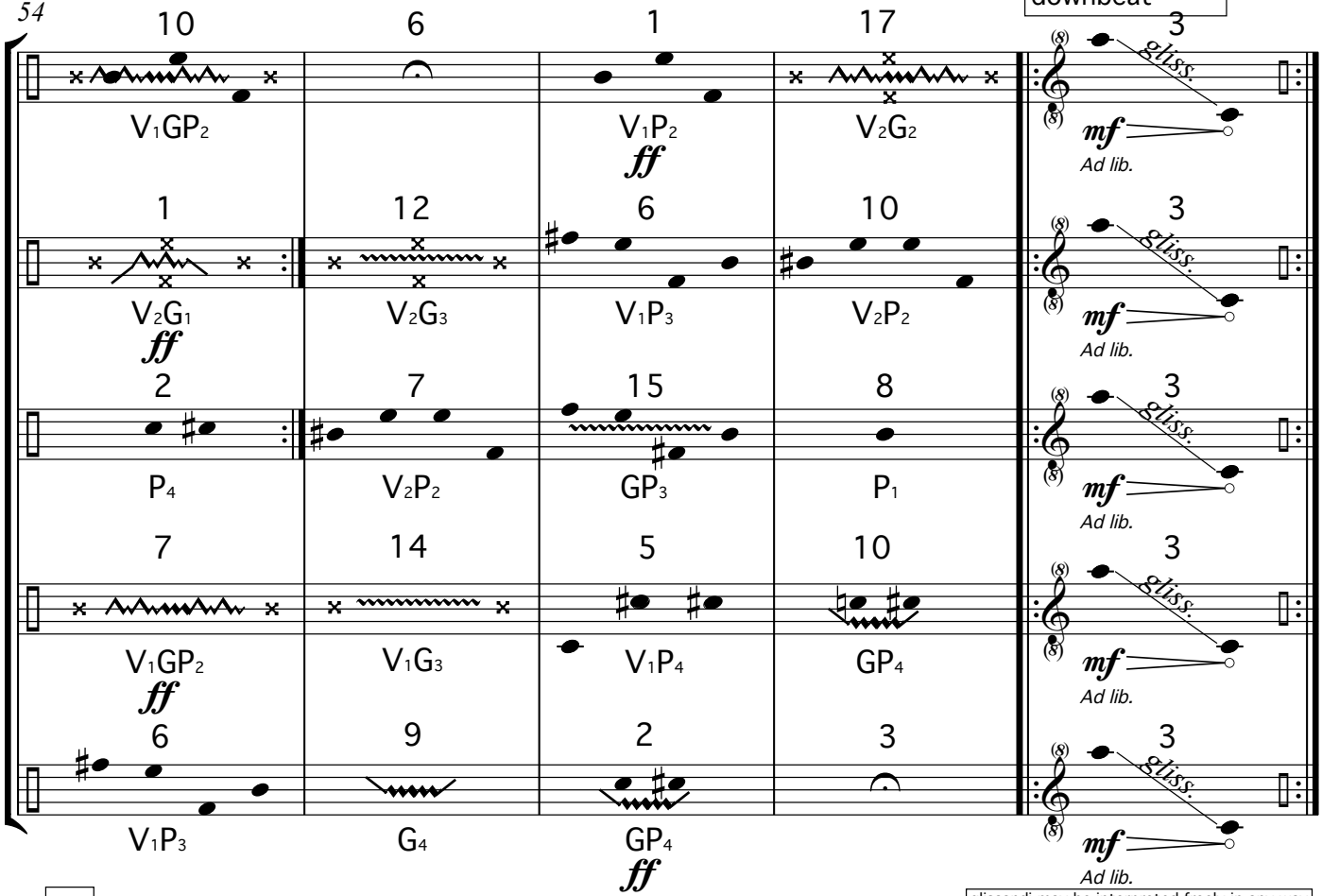


48



54

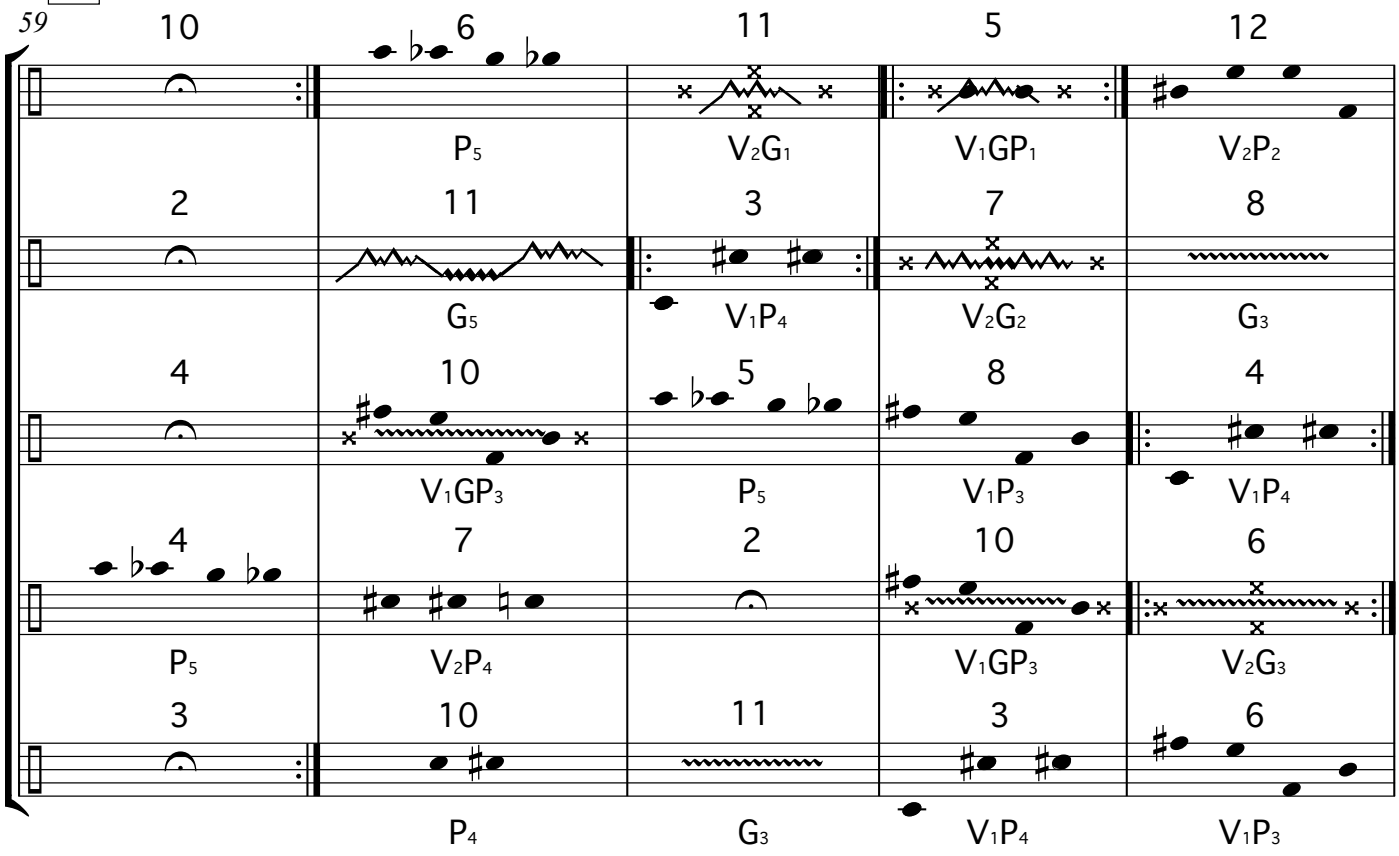
Repeat until conductor cues downbeat



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

E

59



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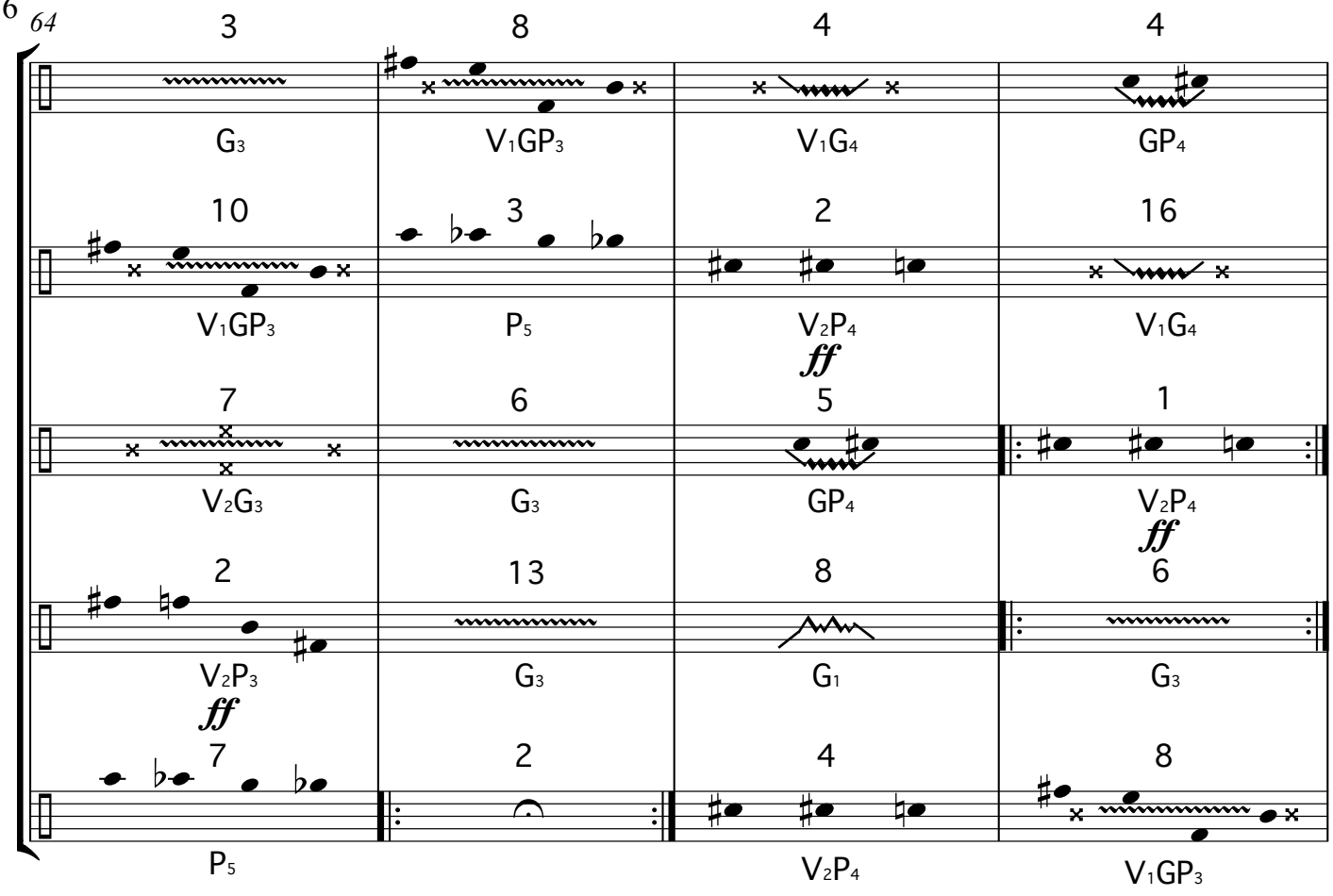
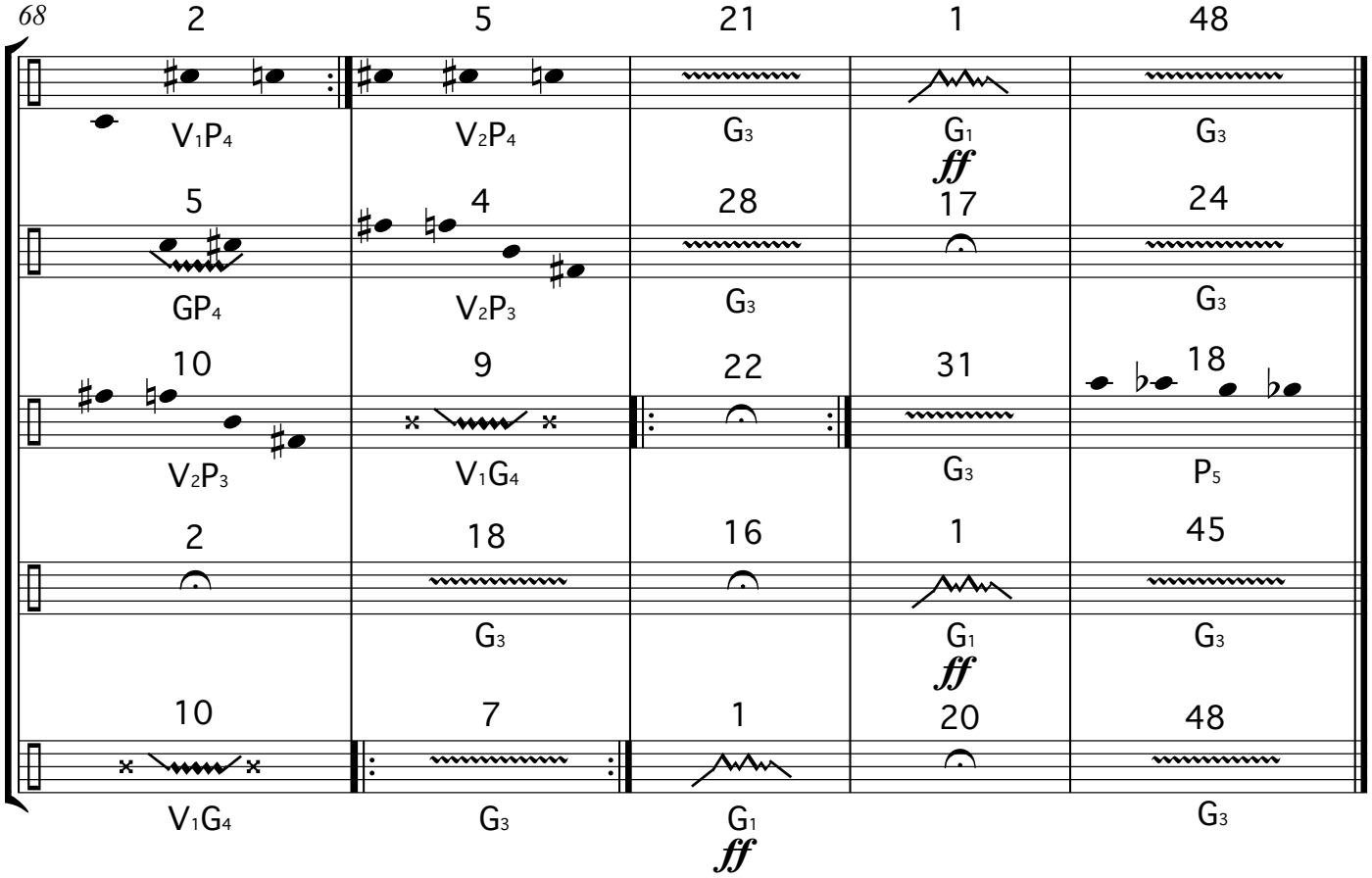

3 8 4 4
G3 V1GP3 V1G4 GP4
10 3 2 16
V1GP3 P5 V2P4 V1G4
ff
7 6 5 1
V2G3 G3 GP4 V2P4
ff
2 13 8 6
V2P3 G3 G1 G3
ff
7 2 4 8
P5 V2P4 V1GP3

68


2 5 21 1 48
V1P4 V2P4 G3 G1 G3
ff
5 4 28 17 24
GP4 V2P3 G3 G3
10 9 22 31 18
V2P3 V1G4 G3 P5
2 18 16 1 45
G3 G1 G3
ff
10 7 1 20 48
V1G4 G3 G1 G3
ff