

Philip Schuessler

FourXTwo

for four OR eight performers

Dedicated to Rob Voisey's *Hard Eight*

(2013)

Durations: One Minute

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Performance Notes

Four Times Two is written for four instruments or eight instruments (with two instruments each assigned to a single staff). 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.

Every bar for each of the instrumental lines 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. For performances involving eight players (in which there are two players per line), players playing the same line are not required to play at the same pace, nor do the same "types" of material need to correspond among them.

At the end of the work, players are to remain silent until every performer has completed their own material; essentially, not every player will end at exactly the same moment (even though the total number of seconds for each part totals 55 seconds - leaving some time for optional repeats).

Measures with repeat bars may be repeated as many or as few times as the performer desires (within reason of a one-minute time frame for the total work).

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 *Four Times Two* 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 some of the materials. Numbers in subscript next to the letters indicate which of the ordered materials to be played (i.e. V1G2 would indicate to play the first variation on the second glitch).

For pitch and noise materials, graphic symbols represent any type of repeatable sound, gesture, or collection. A player may interpret 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.

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.

- *Two pitch materials are used in the piece.
- *Three "glitch" materials are used with two variations on the first and one variation on the second "glitch" material.
- *Two "glitch-pitch" materials are used in the first.
- * Not all materials are used in each part
- * Materials need not be the same between parts or even between two players on the same part.

Pitch Symbols:

Glitch Symbols:

Glitch-Pitch Symbols:

Glitch Variation Symbols:

(i.e. V₁G₁) (i.e. V₁G₂)

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As quiet as possible except
where otherwise noted

	5	4	1	6	5	2	1	6
I.								
		G ₁		G ₁		G ₂	P ₁ <i>ff</i>	
II.	1	4	3	4	1	6	1	4
	P ₁		G ₁		P ₁		G ₂	
III.	5	1	3	5	3	9	2	2
		G ₁	G ₂		V ₁ G ₁		V ₂ G ₁	G ₁
IV.	2	6	2	3	8	1	4	3
	G ₁		G ₁ <i>ff</i>	VG ₁		P ₁	G ₂	GP ₁



9	3	2	5	2	2	8	3
	G ₃	GP ₁		G ₃	P ₂		VG ₁
	2	7	2	6	7	3	4
	VG ₂		P ₁		G ₃	GP ₁ <i>ff</i>	
	5	3	5	1	7	2	2
		G ₁	VG ₂	P ₁ <i>ff</i>		P ₂	G ₃
	4	2	7	3	2	3	5
		GP ₁	P ₂	GP ₁		GP ₂	