

Philip Schuessler

Six
for six performers

(2018)

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Performance Notes

Six is written for six 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 six 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 performer 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 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.

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.

Pitch Symbols:

Glitch Symbols:

Glitch-Pitch Symbols:

Glitch Variation Symbols:

[variations use two Xs]

Pitch Variation Symbols:

Glitch-Pitch Variation Symbols:

(i.e. G₁V₁) (i.e. G₁V₂) (i.e. V₁P₂) (i.e. V₂P₂) (i.e. GP₃)

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A As quiet as possible except where otherwise noted

	5	1	3	3	5	14	2
I.							
		G ₁	G ₂	V ₁ G ₁			V ₂ G ₁
II.							
	G ₁		G ₁	V ₁ G ₁	P ₁		G ₂
III.							
		G ₁		G ₁		P ₁	G ₂
IV.							
	P ₁		G ₁			P ₁	G ₂
V.							
		P ₁		G ₁		G ₁	P ₁
VI.							
		P ₁	V ₁ P ₁	P ₁		P ₂	GP ₁

2 8

2	2	10	2	6	7	3
G ₁ 4	V ₁ G ₂ 3		P ₁ 6		G ₃ 2	GP ₁ 10
10	G ₃ 10	GP ₁ 5	4	G ₃ 1	P ₂ 11	1
	V ₂ G ₁	P ₂		P ₁ <i>ff</i>		P ₁
3	4	2	8	3	4	3
GP ₁ 1	2	GP ₁ 3	P ₂ 5	GP ₁ 3	5	GP ₂ 7
<i>ff</i> V ₁ G ₁	G ₂	V ₁ P ₁		G ₁		V ₁ G ₂
4	9	2	7	2	6	5
	GP ₁	<i>ff</i> GP ₁		G ₁		G ₂

15

Repeat until conductor cues downbeat

B

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

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5	10	9	2	4	1	7	3
GP ₃ 5	G ₃ 4	5	V ₂ G ₁ 1	G ₁ 4	2	G ₃ 11	
6	P ₂ 3	19	<i>ff</i> G ₂ 4	2	<i>ff</i> G ₄ 1	V ₁ G ₃ 3	
V ₂ G ₁ 4	3	V ₁ G ₁ 10	V ₁ P ₁ 1	1	V ₂ P ₁ 7	V ₂ G ₁ 6	
V ₁ P ₃ 2	G ₁ 2	10	<i>ff</i> G ₄ 2	P ₂ 6	5	V ₁ P ₁ 4	
<i>ff</i> G ₁ 1	P ₃ 2	5	V ₁ P ₁ 2	10	GP ₂ 6	V ₂ P ₁ 4	
P ₁	V ₁ P ₁		<i>ff</i> V ₁ G ₁		G ₄	P ₁	

Repeat until conductor cues downbeat



Trio #1: Players I, II, III only

28

13	3	8	2	14	4	3
P ₄ 8	G ₃ 4	1	2	8	V ₂ G ₃ 4	GP ₂ 5
GP ₁ 2	GP ₂ 6	7	2	11	GP ₃ 5	<i>ff</i> G ₂ 6
P ₂ 5	G ₄ 2	4	2		V ₁ G ₁	
P ₃ 3	<i>ff</i> V ₁ G ₃ 6	2	2			
GP ₂ 2		<i>ff</i> V ₁ G ₁ 4	2			
	V ₁ G ₃					

Repeat until conductor cues downbeat

35

4 1 1 2 1 3

V_2P_3 G_3 G_4 GP_3 V_1G_2

V_1G_3 GP_2 V_1P_2 GP_3

ff *mf* *Ad lib.*

Gradually ease in once players I, II, and III have begun playing m. 40

V.

mf *Ad lib.*

D Hold until conductor cues downbeat

Trio #2: Players IV, V, VI only

41

1 2 4 1 4

P_1 G_4 G_3 V_1G_4

V_1GP_1 V_2P_1 P_1 P_1

GP_1 V_2G_2 V_1P_1 V_1GP_1

ff *ff* *ff* *ff*

Sustain *(as quiet as possible)*

E

6 58

10	6	11	5
2	P ₅ 11	V ₂ G ₁ 3	V ₁ GP ₁ 7
4	G ₅ 10	V ₁ P ₄ 5	V ₂ G ₂ 8
4	V ₁ GP ₃ 7	P ₅ 2	V ₁ P ₃ 10
P ₅ 3	V ₂ P ₄ 10	11	V ₁ GP ₃ 3
6	P ₄ 3	G ₃ 5	V ₁ P ₄ 8
G ₃	GP ₄	V ₁ GP ₃	

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12	21	1	48
V ₂ P ₂ 8	G ₃ 28	<i>ff</i> G ₁ 17	G ₃ 24
G ₃ 4	G ₃ 22	31	G ₃ 18
V ₁ P ₄ 6	16	G ₃ 1	P ₅ 45
V ₂ G ₃ 6	1	<i>ff</i> G ₁ 20	G ₃ 48
V ₁ P ₃ 13	<i>ff</i> G ₁ 3	39	G ₃ 12
<i>ff</i> G ₃	G ₃	G ₃	