

# 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

11

l.r. 45" 50" 55"

ca. 43" ca. 53"

poco p

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 accents, followed by a 5-measure sequence. Perc. II has a 9-measure sequence of eighth notes, followed by a 5-measure sequence. Electronics is a 4/4 staff. Dynamics include *poco f*, *poco mf*, *poco p*, and *mf*. Pedal markings are present.

Perc. I  
Perc. II  
Electronics

Measures 17-19: Perc. I has a 3-measure sequence of eighth notes, followed by a 5-measure sequence. Perc. II has a 3-measure sequence of eighth notes, followed by a 5-measure sequence. Electronics is a 4/4 staff. Dynamics include *ppp*, *poco p*, *mf*, and *f*. Pedal markings are present.

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 is a 4/4 staff. Dynamics include *p* and *mf*. Clap markings are present.

Perc. I  
Perc. II  
Electronics

Measures 22-24: Perc. I has a 12-measure sequence of eighth notes, followed by a 12-measure sequence, and another 12-measure sequence. Perc. II has a 3-measure sequence of eighth notes, followed by a 5-measure sequence, and another 5-measure sequence. Electronics is a 4/4 staff. Dynamics include *ppp* and *poco mf*. A box labeled '1' with the text 'sample on: filter/delay' is present.

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* *mf*

rit. l.r.

34  $\text{♩} = 70$  snares 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 And I \_\_\_\_\_ Say \_\_\_\_\_ Now \_\_\_\_\_

40 *f* 3 *pp*

Perc. I

Perc. II

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

*parlando*  
**p**

Voice

I Am In It

44

snare on

Perc. I

Perc. II

Electronics

47

Perc. I

Perc. II

Electronics

49

Perc. I

Perc. II

Electronics

4

Ch. 1 off  
Ch. 2 on: filter

Electronics

51

Perc. I

Perc. II

Electronics

5 Sample on (loop): dry/delay

Electronics

53

Perc. I

Perc. II

Electronics

*quasi-niente*

57

Perc. I

Perc. II

Electronics

*f*

*p* *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  $\text{♩} = 144$

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

Voice *parlando mf* *p* *f*  
 I Am I Am In It Of It!

Perc. II  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   
*mf* *p* *f*

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



69  $\text{♩} = 96$

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*

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



73  $\text{♩} = 120$  *accel.*  $\text{♩} = 144$

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*

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

♩ = 120

sotto voce *p*

76 ♩ = 96

Perc. I

Perc. II

Electronics

Am I Of Am Not Am I

9 Ch. 2 off  
Sample on: gran/harm

79

Perc. I

Perc. II

Electronics

In Am It Of It

In It Am It Free

10 Sample on: gran/harm

83 ♩ = 92

♩ = 144

Perc. I

Perc. II

Electronics

11 Ch. 2 on: filter/gran





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

100 *p* *sotto voce* *sotto voce* *molto parlando*

Perc. I  
I Say Now!

Perc. II  
Am Of It

Electronics

*mf* *pp* *f* *p*

*mf* *pp* *f* *p*

*mf* *pp* *f* *p*

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

*mf* *f* *subito p* *f*

*p* *f*

*mp* *f*

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



115 *f* *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



**E** Passage

♩ = 60

136

Perc. I

Perc. II

Electronics

Pri - son

Cri - mi - nal Class

Pri - son

25 Sample on (loop fade in): harm



141

Perc. I

Perc. II

Electronics

Pri - son

Class!

El - e ment!

superball

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



147

Perc. I

Perc. II

Electronics

Pri - son!

**F** Corral/Chorale

♩ = 144

superball

27 Ch. 1 fadeout  
Ch. 2 fadeout

151  $\text{♩} = 92$   $\text{♩} = 80$  accel. - - - -

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

Perc. II  $\frac{5}{4}$   $\frac{4}{4}$

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

clap

snare on

*f* *subito p*

3 5

154  $\text{♩} = 100$  parlando

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

Perc. II  $\frac{5}{4}$   $\frac{4}{4}$

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

And I Say Now

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

28

*mp* *mf*

3 3

156  $\text{♩} = 100$  *pp*

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

Perc. II  $\frac{5}{4}$   $\frac{4}{4}$

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

snare off

*pp* *poco mp*

9 9 9 9

6 5 3

157

Perc. I

Perc. II

Electronics

*molto parlando* **f**

*pp*

I Am Not Free!

**f**

3/4

158

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

3/4 5/8 4/4

161

Perc. I

Perc. II

Electronics

**f**

*pp* *poco mp* *pp*

Am Of It!

clap

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

3/4 4/4

164  $\text{♩} = 60$

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

169 *sotto voce*

Perc. I

Perc. II

Electronics

*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

171 *parlando*

Perc. I

Perc. II

Electronics

*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



173  $\text{♩} = 72$

Perc. I  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{6}{4}$

Perc. II  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{6}{4}$

Electronics  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{6}{4}$

*f* 5 *mf*

*p* *subito f* 5 *mf*

177  $\text{♩} = 92$

Perc. I  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{5}{8}$   $\frac{2}{4}$

Perc. II  $\frac{6}{4}$   $\frac{5}{8}$   $\frac{2}{4}$

Electronics  $\frac{6}{4}$   $\frac{5}{8}$   $\frac{2}{4}$

*mp* *p* *ff*

While There Is A Cri-mi-nal El-e-ment

I Am Of It!

*f* 3 *ff* 3

180

Perc. I  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Perc. II  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Electronics  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*f* 5 *mf* *p* *pp* *mp*

While There Is A Soul In Pri-

*sotto voce mp* *mp*

35 Fdbck. on: harm

**G** Two Spasms

185

Perc. I

son

3

3

quasi-niente

Perc. II

Am Not Free

on bell

3

*fp* *mf*

36 Ch. 1 fadeout  
Ch. 2 fadeout

190

Perc. I

*ff*<sup>3</sup>

5

quasi-niente

Perc. II

*ff*

7

5

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

*mf*

194

Perc. I

subito *ff*

5

5

*p*

quasi-niente

sotto voce

*pp*

3

Not Free

Perc. II

*ff*

5

3

clap

*p*

3

quasi-niente

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

198

Perc. I

Perc. II

Electronics

*ppp*

To Tam-Tam

Tam-Tam

*mp*



201

Perc. I

Perc. II

Electronics

H Drift/Benediction

$\text{♩} = 80$

*mf*

*mf*

39 Sample on: loop filter/harm/delay



205

Perc. I

Perc. II

Electronics

*pp*

*pp*



208

Perc. I

Perc. II

Electronics

*ppp*

*ppp*

40 Sample fadeout

41 All Channels off