

Psalm

For Upright Piano, Synthesizer & Tape

Anton Lindström
To Nicolas

No Program Note

Setup

Upright Piano amplified with contact microphones
Keyboard Synthesizer (Exact synthesizer not important)
Stereo Speakers (w/subs)

Piano

The piano requires the use of the dampening felt. The left pedal should also be **down the entire piece!**

The piano should be amplified with contact microphones (minimum 2). Where these should be placed is left to the pianist and sound technician for the specific concert and the specific piano being used. The goal should be a mix between the 'mechanical' sound of the keys being depressed, the hammers and 'machinery' moving and the notes themselves. The sound should be quite dark. (Don't EQ away the treble if avoidable, aim instead for this when choosing microphone placement, piano etc.)

Always play softly and with a slow attack to the notes.

The amplification should be fairly loud, enough to sonic-ally compete with the tape part.

Pan the piano equally L/R

Slight artificial reverb may be added if played in an exceptionally dry room. In a regular 'concert room', this should not be needed.

Synthesizer

The synthesizer sound should be a fairly simple sawtooth or square wave. They should run through a non-resonant filter which will open up by an attack-only envelope. Creating a sort of "reverse" effect. The filter should take about a dotted half note (tempo 140) to open up completely. The shape of the envelope should be logarithmic, so even after the first quarter note, it should be around 50% open.

The synthesizer should have a keyboard close enough to the piano where the pianist can quickly change between playing it with one hand and playing the piano.

The synthesizer should always be played with one hand only

Tape

The tape part should be played through stereo speakers on or above the stage. It should be just quieter than "loud". Enough to where it's undeniably present, but never uncomfortable. The bass should be EQ'd/The subwoofers should be up enough, where the kicks are still "felt" in the body of the audience.

The piece should ideally be played without click, the performer should be able to hear the tape part as is, but if click is unavoidable, so be it.

Length
8min 15sec

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for questions, information and the tape part

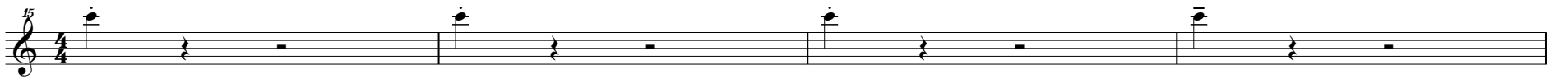
Psalm

Anton Lindström

High Sine. Reverb varies over time

♩ = 140

Tape (Sin 1)




Sin 1

Stacc./Tèn. Sempre

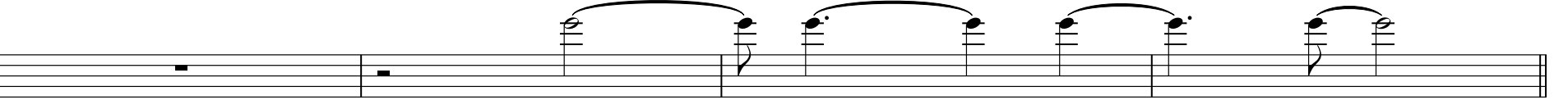


Sin 1




Pno.

13




ppp

Sin 1




Pno.

17



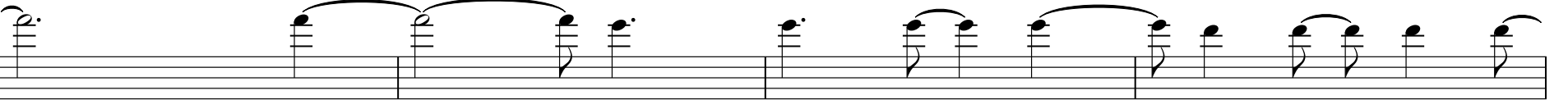
2nd Voice Stacc. Sempre

Sin 1

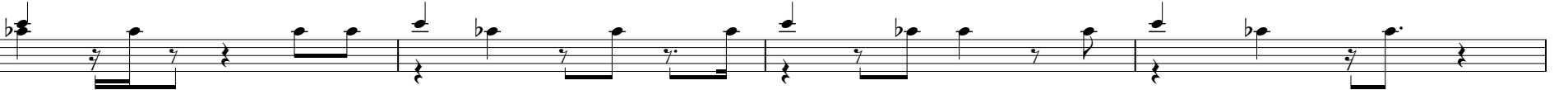


Pno.

21



Sin 1




Pno.

25

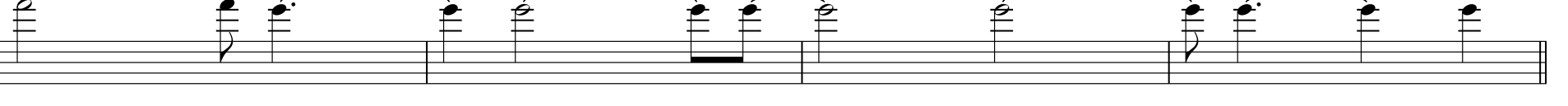


Sin 1




Pno.

29



Sin 1



A 0:55

2

Piano score for measures 33-38. The piano part features a melodic line with eighth notes and slurs. The snare drum part has a consistent rhythmic pattern. The hi-hat part is marked with 'Noise 'Hi-Hat'' and shows a specific rhythmic pattern.

Piano score for measures 37-42. The piano part continues with melodic phrases. The snare drum part maintains its pattern. The hi-hat part shows a change in rhythm.

Piano score for measures 41-46. The piano part features more melodic development. The snare drum part continues. The hi-hat part has a consistent pattern.

Piano score for measures 45-50. The piano part has a more static, sustained sound. The snare drum part continues. The hi-hat part has a consistent pattern.

Piano score for measures 49-54. The piano part features melodic phrases. The snare drum part continues. The hi-hat part has a consistent pattern.

B 1:29

Piano score for measures 53-58. The piano part features a new melodic line. The snare drum part continues. The hi-hat part is marked with 'Softer Brighter Hat' and shows a more active rhythmic pattern.

57

Pno.

Sin 1

Hi Hats



C 1:46

61

Pno.

Sin 1

Hi Hats

+ 'Ghost Note' 16th note delays



65

Pno.

Sin 1

Hi Hats



69

Pno.

Sin 1

Hi Hats



D 2:03

73

Pno.

Sin 1

Hi Hats

Noise

White Noise

77 *pp*

Pno.

Sin 1

Hi Hats

Noise



81

Pno.

Sin 1

Hi Hats

Noise



85

Pno.

Sin 1

Hi Hats

Noise



E 2:31

89

Pno.

Sin 1

Noise

'Cracklier' Noise



93

Pno.

Sin 1

Hi Hats

Noise

97

Pno.

Sin 1

Hi Hats

Noise



101

Pno.

Sin 1

Hi Hats

Noise



105

Pno.

Sin 1

Hi Hats

Noise



F 3:05

109

Pno.

Sin 1

Sin 2
High Sine. Stacc. Sempre (With Delay)

Hi Hats

Noise

113

Pno.

Sin 1

Sin 2

Hi Hats

Noise



117

Pno.

Sin 1

Sin 2

Hi Hats

Noise



121

Pno.

Sin 1

Sin 2

Hi Hats

Noise



125

Pno.

Sin 1

Sin 2

Hi Hats

Noise

RH only 7

128

Pno.

Synth. Synth with LH

Sin 2

Hi Hats

Noise

G 3:50

133

Pno.

Synth.

Sin 1

Sin 2

Hi Hats

Noise

Kick 1

137

Pno.

Sin 1

Sin 2

Hi Hats

Noise

Kick 1

141

Pno.

Sin 1

Sin 2

Hi Hats

Noise

Kick 1



145

Pno.

Sin 1

Sin 2

Hi Hats

Noise

Kick 1



H 4:15

149

Pno.

Sin 1

Sin 2

Bass

Hi Hats

Noise

Kick 1

Kick 2

Square Bass

153

Pno.

Bass

Hi Hats

Noise

Kick 1

Kick 2

157

Pno.

Sin 1

Bass

Hi Hats

Noise

Kick 1

Kick 2

164

Pno.

Sin 1

Bass

Hi Hats

Noise

Kick 1

Kick 2

165

Pno.

Sin 1

Bass

Hi Hats

Noise

Kick 1

Kick 2



169

Pno.

Synth.

Sin 1

Bass

Hi Hats

Noise

Kick 1

Kick 2

173

Pno.

Synth.

Sin 1

Sin 2

Bass

Hi Hats

Noise

Kick 1

Kick 2

Detailed description: This block contains the musical score for measures 173 through 176. The score is arranged in a multi-stem format. The piano part (Pno.) features a series of chords in the right hand, with the final chord in measure 176 held over. The synthesizer (Synth.) part is mostly silent, with some chords appearing in measures 175 and 176. Two sine waves (Sin 1 and Sin 2) provide melodic lines. The bass line consists of a few notes, including a long note in measure 176. The percussion section includes hi-hats with a consistent rhythmic pattern, noise with melodic elements, and two kick drums (Kick 1 and Kick 2) with a steady beat.



177

Pno.

Synth.

Sin 1

Sin 2

Bass

Hi Hats

Noise

Kick 1

Kick 2

Detailed description: This block contains the musical score for measures 177 through 180. The piano part (Pno.) continues with chords, ending with a bass clef and a note in measure 180. The synthesizer (Synth.) part has some chords in measures 177 and 178. The sine waves (Sin 1 and Sin 2) continue their melodic lines. The bass line has a long note in measure 180. The percussion section (Hi Hats, Noise, Kick 1, Kick 2) maintains the rhythmic patterns established in the previous section.

181

Pno.

Synth.

Sin 1

Sin 2

Bass

Hi Hats

Noise

Kick 1

Kick 2



185

Pno.

Synth.

Sin 1

Sin 2

Bass

Hi Hats

Noise

Kick 1

Kick 2

I 5:22

188

Sin 1

Sin 2

Synth. *Stacc. Sempre*

Kick 1



193

Synth.

Sin 1

Sin 2

Synth.



J 5:39

197

Pno.

Synth.

Sin 1

Sin 2

Synth.

Bass

Hi Hats

Noise

Kick 1

Kick 2

201

Piano score for measures 201-204. The score includes staves for Pno., Synth., Sin 1, Sin 2, Synth., Bass, Hi Hats, Noise, Kick 1, and Kick 2. The Pno. part features a melodic line with some grace notes. The Synth. parts provide harmonic support with chords and a rhythmic pattern. The drums (Hi Hats, Kick 1, Kick 2) and Noise provide a steady groove.



205

Piano score for measures 205-208. The score includes staves for Pno., Synth., Sin 1, Sin 2, Synth., Bass, Hi Hats, Noise, Kick 1, and Kick 2. The Pno. part has a more complex melodic line with some grace notes and a key signature change to C major. The Synth. parts continue with harmonic support. The drums and Noise maintain the groove.

208

Piano score for measures 208-212. The score includes staves for Pno., Synth., Sin 1, Sin 2, Synth., Bass, Hi Hats, Noise, Kick 1, and Kick 2. The Pno. part features a melodic line with long notes and ties. The Synth. part provides harmonic support with chords. The Sin 1 and Sin 2 parts play a rhythmic pattern of eighth notes. The Synth. part below Sin 2 plays a continuous eighth-note sequence. The Bass part has a few notes with ties. The Hi Hats, Noise, Kick 1, and Kick 2 parts provide a complex rhythmic foundation.



213

Piano score for measures 213-217. The score includes staves for Pno., Synth., Sin 1, Sin 2, Synth., Bass, Hi Hats, Noise, Kick 1, and Kick 2. The Pno. part continues with melodic lines, including a change to a bass clef in measure 217. The Synth. part features a sequence of chords, with a *p* (piano) dynamic marking in measure 217. The Sin 1 and Sin 2 parts continue with their rhythmic patterns. The Synth. part below Sin 2 continues with its eighth-note sequence. The Bass part has a few notes with ties. The Hi Hats, Noise, Kick 1, and Kick 2 parts continue with their rhythmic patterns.

217

Pno.

Synth.

Sin 1

Sin 2

Synth.

Bass

Hi Hats

Noise

Kick 1

Kick 2



221

Pno.

Synth.

Sin 1

Sin 2

Synth.

Bass

Hi Hats

Noise

Kick 1

Kick 2

225

Pno.

Sin 1

Sin 2

Synth.

Bass

Hi Hats

Noise

dim. until m. 262

229

Pno.

Sin 1

Sin 2

Synth.

Bass

Hi Hats

Noise

233

Pno.

Sin 1

Sin 2

Synth.

Bass

Noise

237

Pno.

Sin 1

Sin 2

Synth.

Bass

Noise

ppp



244

Pno.

Sin 1

Synth.

Bass

Noise



246

Pno.

Sin 1

Synth.

Bass

Noise

248

Pno.

Sin 1

Bass

Noise



253

Pno.

Sin 1

Bass



257

Pno.

Sin 1

Bass

264

Pno.

Sin 1

Bass



265

Pno.

Sin 1



268

Pno.

Sin 1



273

Pno.

Sin 1



277

Pno.

Sin 1



281

Pno.

Sin 1



285

Pno.

Sin 1



288

Sin 1