Psalm

For Upright Piano, Synthesizer & Tape

*A*nton 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

Contact Anton Lindström at
antonrunelindstrom@gmail.com
+46720367930

for questions, information and the tape part

Psalm

Anton Lindström

High Sine. Reverb varies over time

♩ = 140

Tape (Sin 1)

Stacc./Ten. Sempre

Sin 1

Sin 1

Pno.

ppp

Sin 1

Pno.

2nd Voice Stacc. Sempre

Sin 1

Pno.

Sin 1

Pno.

Sin 1

Pno.

Sin 1

A 0:55

33

Pno.

Sin 1

Noise 'Hi-Hat'

Hi Hats

37

Pno.

Sin 1

Hi Hats

41

Pno.

Sin 1

Hi Hats

45

Pno.

Sin 1

Hi Hats

49

Pno.

Sin 1

Hi Hats

B 1:29

53

Pno.

Sin 1

Hi Hats

Softer Brighter Hat

57

Pno.

Sin 1

Hi Hats

3

C 1:46

61

Pno.

Sin 1

+ 'Ghost Note' 16th note delays

Hi Hats

65

Pno.

Sin 1

Hi Hats

69

Pno.

Sin 1

Hi Hats

D 2:03

73

Pno.

Sin 1

Hi Hats

White Noise

Noise

77

Pno.

pp

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

High Sine. Stacc. Sempre (With Delay)

Sin 2

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

129

Pno.

Synth with LH

Synth.

15

Sin 2

Hi Hats

Noise

G 3:50

133

Pno.

Synth.

15

Sin 1

Sin 2

Hi Hats

Noise

Kick

Kick 1

137

Pno.

15

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

Square Bass

Bass

Hi Hats

Noise

Kick 1

Kick 2

Kick 2

153

Pno.

Bass

Hi Hats

Noise

Kick 1

Kick 2

157

Pno.

15

Sin 1

Bass

Hi Hats

Noise

Kick 1

Kick 2

161

Pno.

15

Sin 1

Bass

Hi Hats

Noise

Kick 1

Kick 2

165

Pno.

Sin 1

Bass

Hi Hats

Noise

Kick 1

Kick 2

168

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

177

Pno.

Synth.

Sin 1

Sin 2

Bass

Hi Hats

Noise

Kick 1

Kick 2

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

Stacc. Sempre

Synth.

Kick 1

193

Synth.

Sin 1

Sin 2

Synth.

J 5:39

197

Pno.

mp

Synth.

Sin 1

Sin 2

Synth.

Bass

Hi Hats

Noise

Kick 1

Kick 2

201

Pno.

Synth.

Sin 1

Sin 2

Synth.

Bass

Hi Hats

Noise

Kick 1

Kick 2

205

Pno.

Synth.

Sin 1

Sin 2

Synth.

Bass

Hi Hats

Noise

Kick 1

Kick 2

209

Pno.

Synth.

Sin 1

Sin 2

Synth.

Bass

Hi Hats

Noise

Kick 1

Kick 2

213

Pno.

p

Synth.

Sin 1

Sin 2

Synth.

Bass

Hi Hats

Noise

Kick 1

Kick 2

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

K 6:24

225

Pno.

Sin 1

Sin 2

Synth.

Bass

dim. until m.262

Hi Hats

Noise

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

241

Pno.

Sin 1

Synth.

Bass

Noise

245

Pno.

Sin 1

Synth.

Bass

Noise

249

Pno.

Sin 1

Bass

Noise

253

Pno.

Sin 1

Bass

257

Pno.

Sin 1

Bass

L 7:29

261

Pno.

Sin 1

Bass

265

Pno.

Sin 1

269

Pno.

Sin 1

273

Pno.

Sin 1

277

Pno.

Sin 1

281

Pno.

Sin 1

285

Pno.

Sin 1

289

Sin 1

8:15