

Philip Schuessler

# **Brass Orchids**

For clarinet, trombone, and violoncello

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## *Brass Orchids Performance Notes:*

General (for all instruments):


Accidentals carry through the measure.

Quarter-tone accidentals:

 - Three quarter-tones sharp

 - One quarter-tone sharp

 - One quarter-tone flat

 - Three quarter-tones flat

-----> - Dashed arrows above the staff indicate to gradually change from one technique or mode of playing to another.

*Ord* - ordinario - Return immediately to playing normally.

Clarinet and Trombone:

*flz.*



- Flutter tongue - Allow the tongue to vibrate in the manner of a rolled “r” while playing the indicated note.

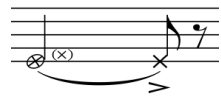
**air tone**



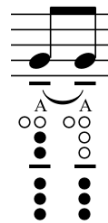
- Air tone - Blow air through the instrument without producing a more conventional tone. Effectively, more air sound is added to the pitch so that there is more noise in the overall pitched sound. Air tones may also be combined with flutter tongue to add even more noise to the pitch.

Clarinet only:

**key click**



- Key clicks (trill or tremolo) - Rapidly pop the keys shut upon the holes they cover to create a quiet clicking sound. Actual pitch may be present but indefinite.



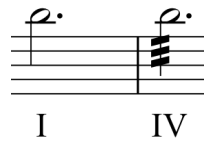
- Alternate fingerings - In certain passages, specific fingerings for notes are provided below the staff. The change in fingerings of the same pitch is designed to create a change in timbre between instances of that pitch. Certain fingerings will create a tone that is just slightly sharp or flat, and these notes are indicated with the following accidentals respectively:





- Key (or timbre) trill – trill between two (or more) different fingerings of the same pitch in order to modify the color of the pitch for the duration of the trill indication.

Trombone only:



- Slide positions – In certain passages, specific slide positions for notes are provided below the staff. The change in slide position of the same pitch is designed to create a change in timbre between instances of that pitch.

**smack tone**



- Smack tone – smack lips against (or kiss) the mouthpiece. Some pitch should be present in the overall sound.

Cello:

Harmonics:



- Natural harmonics – The stopped note is indicated with a diamond-shaped note head, and the sounding pitch is written above it in parentheses.



- Artificial harmonics - The fingered note is indicated with a regular note head, and the lightly touched node (a fourth above) is indicated with a diamond-shaped note head. The sounding pitch (which is not notated) will be two octaves above the fingered note.

### col legno

#### tratto



- Col legno tratto - Apply the wooden part of the bow to string in a drawn (bowed) manner. The resulting sound should be a very quiet, wiry noise-base sound with some pitch.

### pizz.



- Snap pizzicato - Pluck the string away from the fingerboard with the right hand with sufficient force to cause it to snap back and strike the fingerboard to create a snapping sound in addition to the pitch.



- Scratch tone - Apply excess bow pressure flat across the string and draw with a continuing downward pressure to create a very noisy tone.

# Brass Orchids

♩ = 208

Clarinet

*pp*

Trombone

*pp*

Violoncello

pizz. *p* arco *pp* pizz. *p* arco *pp* pizz. *p*

12

Cl.

*mp* *pp* *mp* *pp*

Tbn.

*mp* *pp* *mp* *pp* *flz. ord*

Vlc.

arco *p* pizz. arco *p* (arco) *mp* *p*

22

Cl. *air tone* *key clicks* *ord*  
*ppp* *p*

Tbn. *air tone* *ord*  
*flz.* *ppp* *p*

Vlc. *arco* *col legno tratto* *ord*  
*pp* *mp* *ppp* *pp* *p*

31

Cl. *air tone* *ord*  
*flz.* *ppp* *pp* *mp*

Tbn. *air tone* *ord*  
*ppp* *pp* *mp*

Vlc. *pizz.* *pizz.* *arco*  
*mf* *mp* *p* *mp*

I VI

38

Cl. *air tone* *key clicks* *tr* *ord*

Tbn. *II* *VII* *5* *air tone flz.* *ord*

Vlc. *3* *pizz.* *arco sul G* *5* *harmonic gliss.*

*poco mf* *ppp* *pp* *mp*

45

Cl. *alternate fingerings*

Tbn. *5*

Vlc. *3* *sul G* *sul C*

*pp* *mf* *ppp* *pp* *ppp* *pp*



54

Cl. *ppp* *mf* *p* *pp*

Tbn. *ppp* *mf* *p* *pp*

Vlc. *ppp* *mf* *p* *pp*

II VII

Detailed description: This system contains measures 54 through 61. The Clarinet part (top staff) starts with a *ppp* dynamic, followed by a *mf* section with a triplet, then a *p* section with a triplet, and ends with a *pp* section. The Trombone part (middle staff) begins with *ppp*, moves to *mf* with a quintuplet, then *p* with a *flz.* marking, and ends with *pp*. The Violin part (bottom staff) starts with *ppp*, has a *mf* section with a quintuplet, then a *p* section with a triplet, and ends with *pp*. The time signature changes from 4/4 to 3/8, then 2/4, 5/8, and back to 4/4. Roman numerals II and VII are placed below the Trombone staff.

62

Cl. *mp* *ppp* *pp* *ppp* *f* *mf* *p*

Tbn. *mp* *mf* *ppp* *ppp* *f* *mf* *p*

Vlc. *ppp* *mf* *mp* *ppp* *f* *p* *pp*

air tone key click *tr* ord *flz.* ord *sul G* *sul D*

Detailed description: This system contains measures 62 through 69. The Clarinet part (top staff) features *mp*, *ppp*, *pp*, *ppp*, *f*, *mf*, and *p* dynamics. It includes performance instructions: 'air tone', 'key click' with a trill (*tr*), and 'ord'. The Trombone part (middle staff) has *mp*, *mf*, *ppp*, *ppp*, *f*, *mf*, and *p* dynamics, with 'air tone' and 'ord' markings. The Violin part (bottom staff) includes *ppp*, *mf*, *mp*, *ppp*, *f*, *p*, and *pp* dynamics, along with 'sul G' and 'sul D' markings. The time signature changes from 4/4 to 3/8, then 2/4, 5/8, and back to 4/4.



6

83

Cl. *tr* *tr* *tr* *flz.* *ord* *Ktr* *Ktr*

Tbn. *pp* *f* *mf* *flz.* I IV

Vlc. *ppp* *f* *mf*

*5* *3* *5* *3* *5* *3* *5* *3*

*sul C sul G alternate fingerings--*

90

Cl. *3* *5* *3* *alternate fingerings-----* *flz.* *air tone* *key clicks* *ord*

Tbn. *ord* *3* *5* *p* *flz.* *3* *ord* *flz.* *ord*

Vlc. *3* *5* *3* *p* *sul D sul A sul D sul A* *3* *mp* *p*

*pp* *mp* *ppp* *p*

98

Cl. *mf* *flz.*

Tbn. *mf* *ppp* *air tone* *flz.*

Vlc. *mf*

105

Cl. *ord* *p* *pp* *mp* *pp*

Tbn. *ord* *p* *pp* *mp* *p* *flz.* *ord* *pp*

Vlc. *p* *pp* *mp* *p* *pp*

112

Cl. *f* *mf* *f* *mp* *pp*

Tbn. *f* *mf* *f* *mp* *pp*

Vlc. *f* *mf* *f* *mp* *pp*

*tr*

118

Cl. *mf* *ppp* *mp* *p*

Tbn. *mf* *p* *mp* *p*

Vlc. *mf* *ppp* *mp*

*flz.* *air tone* *ord*

*gliss.* *col legno tratto* *ord*

126

Cl.

Tbn.

Vlc.

*mf* *pp* *mf*

*mf* *p* *mf*

*mf* *pp* *mf*

131

Cl.

Tbn.

Vlc.

*pp* *f* *pp*

*pp* *f* *pp*

*pp* *f* *pp*

137 *alter fingerings accordingly*

Cl. *p* *3* *3*

Tbn. *p*

Vlc. *pizz.* *arco* *scratch tone* *pizz.* *arco* *scratch tone* *pizz.* *arco*

146

Cl. *f* *flz.* *mf* *pp* *p* *ord*

Tbn. *f* *mf* *pp* *p* *ord*

Vlc. *f* *mf* *pp* *sul A* *scratch tone* *p*

152 *alter fingerings accordingly (as before)* 11

Cl. *mp*

Tbn. *mp*

Vlc. pizz. arco scratch tone pizz. arco scratch tone

158

Cl. *mp* *p*

Tbn. *mp* *p* smack tone

Vlc. pizz. *gliss.* arco scratch tone pizz. *gliss.* arco 5 scratch tone *p*



12

165

Cl.

Tbn.

Vlc.

*pp*

*mp*

*pp*

ord

ord sul G

172

Cl.

Tbn.

Vlc.

*ppp*

smack tone

scratch tone