

Philip Schuessler

Monochrome Variations III

For glissando flute



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Written for Tammy Evans

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Monochrome Variations III Note

The *Monochrome Variations* is a series of works for instruments that are modified or augmented in some capacity from their conventional format. Typically speaking, these works use a central pitch or set of pitches that expand microtonally and undergo a series of timbral shadings. This third work for glissando flute exploits the microtonal capabilities of the Glissando Headjoint®. I have always been fond of works by composers such as Scelsi and Stockhausen that explore an inner life of a single tone or tones. My work similarly explores such “inner life” through delicate transformations of color within a single pitch.

Monochrome Variations III Performance Notes

Notation for the downwards and upwards glissandi are in accordance with Robert Dick's Glissando Headjoint® Fingering Chart Key (available at <http://robertdick.net/the-glissando-headjoint/>)

‡ - *quarter sharp*

- *three-quarters sharp*

♯ - *quarter flat*

♭ - *three-quarters flat*

flz flutter tongue

T.R. tongue ram - cover the embouchure hole completely with the mouth to forcibly seal it and produce a percussive attack. The sounding pitch (indicated by a small note head in parenthesis) that is produced is a major seventh lower than the fingered note (indicated by a diamond-shaped note head).

Air tone - blow air through the instrument while using the fingering needed to produce the marked pitch in order to produce substantial white noise to the main tone

Ktr Key trill (or color trill) is indicated with a trill line accompanied by the letter K. For key trills, trill on the same pitch using different fingerings.

Tongue pizz tongue pizzicato is indicated using a wedge-shaped note head. As a percussive effect, the tongue should be pulled away from the lips or palate.

Erratic gliss glissando freely across the full note duration without any discernible pattern.

Action dynamics Accidentals in quotation marks (or “action dynamics”) indicate the dynamic in relation to the current playing technique that affects the overall loudness. Passages should be played to achieve the dynamic marking in quotation regardless of the actual outcome.

Double trill Trill using two separate vent keys, one playable by each hand, that will activate the same pitch. The second hand is ninety degrees out of phase with the first hand, thereby doubling the speed at which the trill is produced.

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♩ = 72

Flute

flz *pp* *5:4* *T.R.* *air tone* *ord* *flz* *ord* *f* *pp*

3 *T.R.* *6:4* *flz* *air tone* *5:4* *ord* *alternate fingerings -----*

4 *sempre* *5:4* *3:2*

6 *3:2* *3:2* *3:2* *5:4* *Ktr* *I ----- O* *air tone* *p* *pp*

8 *Ktr* *5:4* *flz* *ord* *flz* *air tone* *ord* *pp* *p*

10 *5:4* *3:2*

11 *5:4* *6:4* *flz* *ord* *Ktr*

12 *flz* air tone ord *erratic gliss* *flz* ord

pp *poco p* *subito pp*

14 *erratic gliss* ord *flz Ktr*

f *pp* *poco p* *f* *pp*

17 air tone key clicks (w/air) ord

f "mf" *pp* "mf"

19 T.R. I---O I---O I---O I---O

f "mf"

21 ♩ = 50 I---O I---O I---O I---O I---O

ppp *ppp*

24 *Ktr* O---I O---I O---I

ppp *poco p*

27 tongue pizz ord 3:2 7:4 ord 5:4 3:2

p *pp* "mf" *ppp* *p* *ppp* *p*

29 (tr) erratic gliss T.R. key clicks (w/air) tr

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

33 double trill flz ord

p

36 double trill key clicks (w/air) ord

pp "mf" *mf* *f*

39 = 46 I → o tongue pizz ord

ppp *f* *ppp* *f* *p* *ppp*

43 air tone ord

mp *ppp* *mp* *ppp*

48 o → I I → o I - - - - - O - - - - - I

mp *mp+* *ppp*

52 ord key clicks (w/air): gradually dispel all breath from click sounds

pp Thumb *quasi-niente* *subito pp* *sfz* *ppp*