

ΘΣ

(PortRait_7,**NY06)

Pat Muchmore

Freely
with harmon or bubble mute

Trombone

Sing

Tbn.

as fast as the line can be played comfortably and regularly -

(♩=c.90)

REMOVE MUTE sing melody expressively

screaming

Glissando

Glissando

Glissando

Glissando

BEGIN CD PLAYBACK IMMEDIATELY

die away as your *** breath runs out

enter as imperceptibly as possible

on this arpeggio, DO correct the partial tuning

two versions of this note gradually split between the left and right speakers

*) Very gradually, open hand off of stem allowing each partial to slowly emerge

) This quarter-note passage should be played **without glissandos. Every odd-numbered quarter should be slightly higher, and every even-numbered quarter should be slightly lower, until they converge on the final Bb. During this process, the right hand should be gradually closing on the harmon stem, creating a reverse effect of the gradual partial reveal above.

***) This needn't hold for very long, just long enough to seamlessly elide with the electronics

$\Theta\Sigma - 2$

6

Tbn. *ff* *pp* *p* *mf* *p* *f*

Elec. *etc.* *mp*

repeatedly play these notes
in random order.
start relatively slow and legato,
but quickly begin to match the
staccato style and tempo of the
electronics until interrupted

13

Tbn. *p* *f* *mp* *sub pp* *f*

Elec.

18

Tbn. *p* *f* *sub p* *ff* *mp*

Elec.

gradually change from very
soft "du" tonguings to sharp
staccato "te" tonguings

gradually match speed of electronics
IV I etc.
T-II T-II ...etc.

*) Very free, there is no need to try to coordinate this melody with the sixteenths underneath, until the loud interrupting blasts (represented with very large noteheads). You should try to reach the last indeterminate-length part of each phrase with enough time to enjoy the gesture before these blasts. This probably means that the phrases will move a little bit quicker than they look. All of the regular rhythmic notation is used only to give a general sense of the relative speeds within the phrase.

23

Tbn. *f* *p* *as fast as possible* *sfz*

Elec.

25

Tbn. *sfz* *pp* *mf* *slow and painful Glissando* *fairly fast* *fff* *f* *f* *T-VI don't correct tuning*

Elec.

29

Tbn. *growl* *ff* *mf* *p*

Elec.

ΘΣ - 4

, Powerful (♩ = 95)

Tbn. 32

Elec. 32

f *p* *ff* *sempre*

Miltaristic (slightly slower)

Tbn. 36

Elec. 36

mf *sempre*

Trombone Army

Tbn. 45

Elec. 45

f *sempre* *fff* *f* *interruption*

55

Tbn.

ff

fff

interruption

simile

p

Elec.

55 8

8⁰⁰²

61

Sing

Melancholy

*with great melancholy throughout:
relatively free, smooth and connected
molto espressivo*

61

Tbn.

< mf

p

mf

ff

submf

fff

growl *)

growl

take pitch from elec.

Elec.

*) Add this growl as the electronic noises swell back into the foreground.

Sing

Tbn.

Elec.

(61)

4 Gliss. 2

f *mf* *ff* *p* *fff* *p*

add growl

gradually reduce growl

Laconic (♩ = 60)

Tbn.

Elec.

(61)

legato throughout

pp *p* *mp*

Drum Set

Gaining momentum (♩ = 60-80)

Becoming Agressive (♩ = 80-100)

Tbn.

Elec.

67

21 Partial

mf

Angry (♩ = 100-120)*occasional smears indicated by lines*

73

Tbn.

ff

Elec.

Sampled Tbone

*continue playing the same rhythms and
slide positions while randomly jumping
between different partials. (Never "correct"
the tuning of any of these notes--always
use the normal 2nd-partial spacing.)*

(♩ = 120-130)**Wild (♩ = 130-140)**

*As before, with even wilder random
shifts of partial. Still don't correct tuning.*

79

Tbn.

fff

Elec.

86 *nasty* *Glissando* $(\text{♩} = 140-160)$

Tbn.

Elec.

91 *rip* *slow, grinding gliss.* *#2* *wild slide vibrato* *Feral* $(\text{♩} = 160-190)$ *play as violently and as messily as possible* *Gliss.* *fff* *sempre*

21 Partial - squared and tempered

*) begin this note in "normal" 2nd position (i.e. with uncorrected tuning). It should be almost a quarter-step flat. Then slowly and painfully gliss. the note up to normal, "corrected" tuning.

96

Tbn.

rip *rip* *Gliss* *f*

Elec.

96 8

et cetera

(101)

Tbn.

II VII VII II

Glissando *Glissando* *ff*

p

Suddenly Slow (♩ = 60)

Elec.

(101)

104

Tbn.

104

Elec.

improvise with continually rising high pitches through tightly pursed lips and soft breath sounds disappearing into the electronic wash

keep trombone up as if playing until well after the last electronic sounds have completely faded

fall

p

pp

n.