

ΘΣ

(PortRait_7,**NY06)

Pat Muchmore

Freely
with harmon or bubble mute

p *f* *ff* *p*

don't adjust tuning

T-I T-III III

(2)

Sing

REMOVE MUTE sing melody expressively

mf

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

(♩=c.90)

Tbn.

p *mf* *ff* *n.*

V VI V III
I T-I T-III VI V T-III T-I T-I T-III VI
VI IV ** V

(3)

Sing

screaming

ff *p* *fff*

Glissando

Tbn.

pp *fff*

Glissando VII VII Glissando

BEGIN CD PLAYBACK IMMEDIATELY

die away as your *** breath runs out

5

ff *n.*

enter as imperceptibly as possible

n. *mf* *fffz* *f*

on this arpeggio, DO correct the partial tuning

Elec.

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

ΘΣ - 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.

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.

18

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

Elec.

*) 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* *sfz* *as fast as possible*

Elec.

25

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

Elec.

29

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

Elec.

, Powerful (♩ = 95)

32

Tbn.

Elec.

f *p* *ff* sempre

Militaristic (slightly slower)

36

Tbn.

Elec.

mf sempre

Trombone Army

45

Tbn.

Elec.

f sempre *fff* *f* interruption

55

Tbn.

ff

fff

interruption

simile

p

Elec.

61

Sing

Melancholy

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

take pitch from elec.

Tbn.

mf

p

mf

ff

submf

fff

growl *)

growl

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)

legato throughout

Tbn.

Elec.

(61)

pp *p* *mp*

Drum Set

4 5 3 4 2 5 6 2 3 2 3 2 1 2 4 5 5 6 3 2 1 2 3 1 2 3

Gaining momentum (♩ = 60-80)

Becoming Agressive (♩ = 80-100)

Tbn.

Elec.

67

mf

21 Partials

Angry (♩ = 100-120)

ocasional smears indicated by lines

73

Tbn.

Elec.

ff

Sampled Tbone

Detailed description: This musical score for 'Angry' consists of two staves. The top staff is for Tbn. (Tuba) and the bottom staff is for Elec. (Electric Bass). The Tbn. part starts at measure 73 and features a complex rhythmic pattern with various time signatures (7/8, 12/8, 9/8, 7/8, 12/8, 9/8) and dynamic markings including *ff* and *rip*. The Elec. part provides a steady accompaniment with a consistent rhythmic pattern across the same time signatures. A 'Sampled Tbone' part is also indicated, which appears to be a simplified or sampled version of the tuba line.

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.

Elec.

fff

Detailed description: This musical score for 'Wild' consists of two staves. The top staff is for Tbn. (Tuba) and the bottom staff is for Elec. (Electric Bass). The Tbn. part starts at measure 79 and features a complex rhythmic pattern with various time signatures (9/8, 4/8, 3/4, 2/4, 9/8, 4/8, 3/4, 2/4, 9/8, 4/8, 3/4, 2/4, 9/8, 4/8, 3/4, 2/4, 9/8, 4/8, 3/4, 2/4) and dynamic markings including *fff*. The Elec. part provides a steady accompaniment with a consistent rhythmic pattern across the same time signatures.

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

Tbn.

Elec.

*) 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.

et cetera

(101)

Tbn.

II VII VII II

Glissando

Glissando

p

fff

Suddenly Slow (♩ = 60)

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*

The musical score consists of two staves. The top staff is for Trombone (Tbn.) and the bottom staff is for Electronic instruments (Elec.).

Tbn. Staff: Starts at measure 104 in 7/8 time. The melody consists of eighth notes. At measure 107, the time signature changes to 3/4. A slur labeled "fall" covers measures 107 and 108. The dynamic is *p*. From measure 109, the music is improvisatory with a wavy line representing rising high pitches. The dynamic changes to *pp* and then *n.* (noisy).

Elec. Staff: Starts at measure 104. The left hand plays chords in 7/8 time, and the right hand plays chords in 3/4 time. At measure 109, the electronic wash begins, represented by a dense, textured block of sound that continues through the end of the piece.