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CULTIVATION OF PERSONALITY: I. FESTER, II. INVICTUS, III. STRING THEORY, IV. THIS TOO, SHALL PASS

Issac Trujillo

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CULTIVATION OF PERSONALITY:
I. FESTER, II. INVICTUS, III. STRING THEORY, IV. THIS TOO, SHALL PASS

by

ISSAC P. TRUJILLO

BACHELOR OF MUSIC EDUCATION, NEW MEXICO STATE UNIVERSITY
MASTER OF MUSIC, UNIVERSITY OF NEW MEXICO

THESIS
Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Music

The University of New Mexico
Albuquerque, New Mexico

July, 2013
Cultivation of Personality:
I. Fester, II. Invictus, II. String Theory, IV. This Too, Shall Pass

by

Issac Trujillo

B.M.E., New Mexico State University, 2009
M.Mu., Music, University of New Mexico, 2013

ABSTRACT

My composition portfolio includes four different pieces of music which reflect my study at the University of New Mexico. The first piece, Fester, is a piece for electric trombone and fixed media. The focus is placed on the harmonics which can be manipulated when a trombone is played through two effects pedals. The second piece entitled Invictus is composed for a male vocal ensemble with a vibraphone accompaniment. This piece is based on the poem of the same name by William Ernest Henley. There are three movements which make up the piece. The first movement contains the poem in its full form with the Invictus motive used extensively. The second movement starts to transform the motive as well as add non singing whisper lines. The third movement has little tonal lines outside of the vibraphone and focuses on rhythm and dynamics. String Theory is the third piece in the portfolio. This piece is in three movements. It is a string sextet broken into two trios. The music is intended to mimic sound waves and create a stereo effect of sound between the two trios. The final piece, This Too, Shall Pass, is a one movement composition for a high school or college symphonic band.
Table of Contents

Chapter 1: Fester................................................................. 1

Chapter 2: Invictus................................................................. 9
  Movement I ................................................................. 9
  Movement II............................................................... 16
  Movement III.............................................................. 21

Chapter 3: String Theory....................................................... 29
  In Waves................................................................. 29
  Ascension............................................................... 37
  Reflection............................................................... 42

Chapter 4: This Too, Shall....................................................... 54
LEGEND

* Trombone should be played through a silent brass mute, connected to performers choice of distortion and wah pedal connected to the audio system.

** For audio track contact IssacTrujillo@gmail.com

Indicates Wah pedal is on and should be used (performer choose the intensity of the effect).

Indicates Wah pedal is off

Fester
I. Trujillo

Audio Track

With distortion pedal on

Trombone w/ Distortion & Wah Pedals*

Audio Track**

Tbn.

Audio

Tbn.

Audio
Improvise notes, follow rhythm
Turn off distortion pedal
Tenor

Baritone 1

Baritone 2

Bass 1

Bass 2

In vic tus Out of the night that co-vers me

Black as the pit from

I

ppp

f

p

ppp

f

p

ppp

ppp

(f) (sempre)

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Lyrics by William Ernest Henley

Issac Trujillo
Invictus

T

Bar 1

Bar 2

B 1

B 2

13

Bar 1

Bar 2

B 1

B 2

T

13

Tus I think what-e-ver gods may be in

Pole to pole Oh

Tus

In

In

Vic

Oh

Vic

Oh

Tus

Un-con-quer-a-ble Soul

Soul

Soul

Vic

Tus

In

Vic

Tus

In

Vic

Tus

In

Vic

Tus

In
I have not winced nor cried aloud

Soul In the fell clutch of circumstance

Under the bludgeoning of chance my head is bloody but unbowed
Invictus

35

T

In vic tus Oh

Bar 1

shade In vic tus oh

Bar 2

tus. And yet the men-age of the years finds and shall find me Un-a-fraid

B 1

tus In vic tus Oh

B 2

Un-a-fraid

39

T

Un-a-fraid In vic tus

Bar 1

Un-a-fraid. In vic tus Oh

Bar 2

Un-a-fraid

B 1

Un-a-fraid. In vic tus

B 2

In vic tus Oh
It matters not how straight the gate

Oh

How charged with punishments the scroll

Oh

I am the captain of Fate

Soul

I am the captain of my soul

Scroll.

Oh

Scroll.

Oh
Invictus

Captain of my soul In vic tus In vic tus

Oh Captain of my soul In vic tus

Captain of my soul In vic tus

Oh In vic tus

\( \text{d} = 60 \)

In vic tus. In vic tus.

In vic tus subito pp

In vic tus Oh

In vic tus Oh

In vic tus Oh
Tenor

Baritone 1

Baritone 2

Bass 1

Bass 2

\( \text{I am the} \)

\( \text{soul,} \)

\( \text{soul,} \)

\( \text{Oh oh oh soul} \)

\( \text{Oh oh oh oh} \)

\( \text{Oh oh oh oh oh} \)

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\( \text{Oh oh oh oh} \)

\( \text{Oh oh oh oh} \)
Invictus

14

\(f\) (Loud whisper)

Cir - cum - stance

\(f\) (Loud whisper)

Bar 1

\(f\) (Loud whisper)

Cir - cum - stance

I have not cried

Bar 2

Cir - cum - stance

Oh

\(p\)

Oh

\(p\)

I have not cried

\(p\)

In - vic - tus

\(p\) (Soft whisper)

In - vic - tus

Oh

My head is bloo - dy

\(p\)

Oh

Out of the night

\(mf\)

\(p\)

Oh

\(p\)

\(f\)

\(p\)
Invictus

24
T
\( \text{p} \)
\( \text{mf} \)
\( \text{f} \)
Oh______ Pole to______ pole_____

Bar 1
\( \text{mf} \)
\( \text{f} \)
Oh______
Oh black night.

Bar 2
\( \text{f} \)
\( \text{p} \)
Oh______
un-conquer-able soul____

B 1
\( \text{p} \)
I thank gods____
Oh______ Pole to______ pole 

B 2
\( \text{f} \)
Oh____

(3+2+2+2)
T
\( \text{fff} \)
\( \text{(Loud Yell)} \)
Invictus______ Invictus. Menace Soul!

Bar 1
\( \text{fff} \)
\( \text{(Loud Yell)} \)
Invictus Invictus.
Soul!

Bar 2
\( \text{fff} \)
\( \text{(Loud Yell)} \)
vic Invictus. Oh Soul!

B 1
\( \text{fff} \)
\( \text{(Loud Yell)} \)
Invictus Horror WRATH!
Soul!

B 2
\( \text{fff} \)
\( \text{(Loud Yell)} \)
vic Horror WRATH! Oh oh oh oh Soul!
Oh soul Invictus

Bar 1

Oh soul

Bar 2

I am the captain of my soul

B 1

Cap - tain of my soul.

B 2

Cap - tain of my soul.

T

Capt - tain of my soul.

Bar 1

In - vic - tus.

Bar 2

In - vic - tus.

In - tus.

Oh Invictus

Oh Invictus

In - tus.
"Invictus"

Issac Trujillo

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Invictus

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\( \text{\textcopyright 1949 by Oxford University Press.} \)
Invictus

T

\[ \text{Sss} \]

\[ \text{gurgle/grumble} \]

B 1

\[ \text{Mmm} \quad \text{Mmm} \quad \text{Mmm} \quad \text{Mmm} \]

\[ \text{whispered} \]

B 2

\[ \text{Sss} \quad \text{Sss} \quad \text{Sss} \]

\[ \text{Wra loo} \]

B 1

\[ \text{Mmm} \quad \text{Mmm} \quad \text{Sss} \quad \text{Sir} \quad \text{Sss} \]

B 2

\[ \text{Ahh} \quad \text{Ahh} \]

T

\[ \text{hiss} \]

B 1

\[ \text{ho \ wra \ loo \ ror \ mee \ ho \ yee \ ho \ tea} \]

B 2

\[ \text{mee \ yon \ ho \ sh \ sh \ sh} \]

B 1

\[ \text{Sss} \]

B 2

\[ \text{yee \ wra \ tea \ mee} \]

B 1

\[ \text{yee \ wra \ tea} \]

B 2

\[ \text{ror} \]
String Theory

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

pizz.

pp

pizz.

p

pizz.

pp

Sul Ponticello
String Theory
String Theory

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

pizz.
String Theory

II: Ascension

I. Trujillo

Violin 1

Viola 1

Cello 1

Violin 2

Viola 2

Cello 2

String Theory

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I. Trujillo

37
String Theory

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

vibrato rapido

mp
String Theory

Vln. 1
Vla. 1
Vlc. 1
Vln. 2
Vla. 2
Vlc. 2

Slowly Fade Out

Vln. 1
Vla. 1
Vlc. 1
Vln. 2
Vla. 2
Vlc. 2

ppp
String Theory

III. Reflection

I. Trujillo

\[ \text{\( \text{\( J \)} = 160 \)} \]

Violin 1

\[ \text{\( f \)} \quad \text{\( mp \)} \quad \text{\( pizz. \)} \quad \text{\( f \)} \]

Viola 1

\[ \text{\( mf \)} \quad \text{\( p \)} \quad \text{\( pizz. \)} \quad \text{\( mp \)} \]

Cello 1

\[ \text{\( f \)} \quad \text{\( p \)} \quad \text{\( pizz. \)} \quad \text{\( mf \)} \]

Violin 2

\[ \text{\( mf \)} \quad \text{\( pizz. \)} \quad \text{\( mf \)} \quad \text{\( f \)} \]

Viola 2

\[ \text{\( pizz. \)} \quad \text{\( pizz. \)} \quad \text{\( mf \)} \quad \text{\( f \)} \]

Cello 2

\[ \text{\( f \)} \quad \text{\( p \)} \quad \text{\( pizz. \)} \quad \text{\( mf \)} \]

Vln. 1

\[ \text{\( pizz. \)} \quad \text{\( mp \)} \quad \text{\( arco \)} \quad \text{\( p \)} \]

Vla. 1

\[ \text{\( arco \)} \quad \text{\( mf \)} \quad \text{\( pizz. \)} \quad \text{\( p \)} \]

Vlc. 1

\[ \text{\( f \)} \quad \text{\( pizz. \)} \quad \text{\( p \)} \quad \text{\( arco \)} \]

Vln. 2

\[ \text{\( pizz. \)} \quad \text{\( mp \)} \quad \text{\( arco \)} \quad \text{\( p \)} \]

Vla. 2

\[ \text{\( arco \)} \quad \text{\( p \)} \quad \text{\( pizz. \)} \quad \text{\( p \)} \]

Vlc. 2

\[ \text{\( ff \)} \quad \text{\( p \)} \]

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String Theory
String Theory

\( \text{\textit{molto accel.}} \quad \text{\textit{j = 160}} \)

\begin{align*}
\text{Vln. 1} & : \quad \text{\textit{pp}} \\
\text{Vla. 1} & : \quad \text{\textit{pp}} \\
\text{Vlc. 1} & : \quad \text{\textit{f}} \\
\text{Vln. 2} & : \quad \text{\textit{p}} \\
\text{Vla. 2} & : \quad \text{\textit{mf}} \\
\text{Vlc. 2} & : \quad \text{\textit{mp}}
\end{align*}

\( \text{\textit{molto accel.}} \quad \text{\textit{j = 160}} \)

\begin{align*}
\text{Vln. 1} & : \quad \text{\textit{pp}} \\
\text{Vla. 1} & : \quad \text{\textit{pp}} \\
\text{Vlc. 1} & : \quad \text{\textit{f}} \\
\text{Vln. 2} & : \quad \text{\textit{p}} \\
\text{Vla. 2} & : \quad \text{\textit{mf}} \\
\text{Vlc. 2} & : \quad \text{\textit{mp}}
\end{align*}
String Theory

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

136

ff

pizz.

arco

mp

arco

pizz.

Fast Vibrato

Fast Vibrato

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

ppp

ppp

fff

fff

f
This Too Shall Pass
This Too Shall Pass
This Too Shall Pass
This Too Shall Pass
This Too Shall Pass
This Too Shall Pass
This Too Shall Pass
This Too Shall Pass
This Too Shall Pass