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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. FESHER, II. INVICTUS, III. STRING THEORY, IV. THIS TOO, SHALL PASS

by

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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.
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* 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**

---

---
Fester

Audio Track

Tbn.

17

Audio

22

Tbn.

Improvise notes, follow rhythm

Audio

26

Audio Track
Fester

Improvise notes, follow rhythm

Tbn.

Audio

Tbn.

Audio

Tbn.

Audio
Fester

Tbn.

Audio

Tbn.

Audio

Tbn.

Audio
Turn off distortion pedal
Invictus

Lyrics by William Ernest Henley

Tenor

Baritone 1

Baritone 2

Bass 1

Bass 2

In vite tus

Out of the night that covers me

Black as the pit from

In victus

Invictus

Issac Trujillo

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I

I
Invictus

Soul in the fell clutch of circumstance

I have not winced nor cried a-
Invictus

"Bloody but un-bowed"

Beyond this place of wrath and tears

Looms but the horror of the

Oh

In victus

Oh

In victus
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
Invictus

Cap-tain of my soul In vic-tus In vic-

Oh Cap-tain of my soul In vic-tus

Cap-tain of my soul In vic-tus

Oh In vic-tus

Oh

$= 60$

tus In vic-tus.

In vic-tus subito

subito

In vic-tus Oh

In vic-tus Oh

In vic-tus Oh
Invictus

Issac Trujillo

Lyrics by William Ernest Henley

\[ \frac{d}{4} = 60 \ (d' = 120) \]

Tenor

Baritone 1

Baritone 2

Bass 1

Bass 2

Oh oh oh

Oh oh oh

Oh oh oh

Oh

Oh oh oh

Oh

I am the

Oh soul

Oh soul

Oh soul

Oh soul,

Oh soul,

Oh soul,

Oh soul,

Oh soul,
Invictus

T

Bar 1

Bar 2

B 1

B 2

14

f (Loud whisper)

Cir - cum - stance

19

p (Soft whisper)

My head is bloody oh oh.

p (Soft whisper)

Out of the night

In - vic - tus

Oh oh oh.

In - vic - tus oh

Oh oh oh.

In - vic - tus Oh

19

p (Soft whisper)

Oh oh black night.

mf

In - vic - tus

mf

In - vic - tus

mf
Oh soul

I am the captain of my soul

Cap - tain of my soul.

Oh

In - vic - tus.

Oh

In - vic - tus.

Cap - tain of my soul.

Invictus
Invictus

T

\[ \text{ma co maa fa so ca Nish} \]

\[ \text{ma co maa fa} \]

B 1

\[ \text{ma co maa fa so ca Nish so ca Nish} \]

\[ \text{So maa scrow} \]

B 2

\[ \text{ma co maa fa so ca Nish} \]

\[ \text{so ca Nish so ca Nish} \]

B 1

\[ \text{so ca Nish} \]

\[ \text{so ca Nish} \]

B 2

\[ \text{so ca Nish} \]

\[ \text{so ca Nish} \]
String Theory

I. In Waves

©2012

I. Trujillo
String Theory

Vln. 1

Vla. 1

Vlc. 1

65

Vln. 2

pizz.

Vla. 2

Vlc. 2

71

Vln. 1

Vla. 1

Vlc. 1

arco

Vln. 2

pizz.

Vla. 2

Vlc. 2

f

pizz.

Sul Ponticello
String Theory

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

94

pizz.

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

ppp
String Theory
String Theory

Slowly Fade Out

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

\[ \text{\textcopyright 2003 by the Foundation for Computer Music Research, Inc.} \]
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. arco

pizz. mf

pizz. mp

pizz. pizz.

pizz. pizz.

pizz. pizz.

pizz. pizz.

pizz. pizz.

pizz. pizz.

pizz. pizz.

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pizz. pizz.
String Theory

\( \text{Vln. 1} \quad \text{Vla. 1} \quad \text{Vlc. 1} \quad \text{Vln. 2} \quad \text{Vla. 2} \quad \text{Vlc. 2} \)

\( pizz. \) \quad \text{molto r} \quad \text{arco} \quad \text{Fast Vibrato} \quad \text{mp} \quad \text{arco} \quad \text{pizz.} \)

\( \text{Vln. 1} \quad \text{Vla. 1} \quad \text{Vlc. 1} \quad \text{Vln. 2} \quad \text{Vla. 2} \quad \text{Vlc. 2} \)

\( \text{String Theory} \quad \text{47} \)
String Theory

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

152

Fast Vibrato

Vln. 1

Vla. 1

Vlc. 1

Vln. 2

Vla. 2

Vlc. 2

158

pizz.

arco

portamento

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.
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