

Scott A Miller II

# Portrait

*for two trumpets with one melodica*



PERFORMANCE SCORE  
IN C

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# Portrait

*for two B-flat trumpets with one melodica*

## Notes to the Performers

The **first trumpet** player performs the entire piece with the mouthpiece of a melodica inserted into the bell of the trumpet such that the air can only escape through the melodica. This is best achieved by using a handkerchief or similar cloth around the tube to block airflow through the bell. In this way, the melodica will sound whenever the player buzzes into the instrument. In the score, an X-notehead is used in the melodica part to indicate a note being depressed without sounding. This occurs (m. 7) at the beginning of a crescendo when the dynamic is too soft for the upper note to speak; the effect should be similar to slowly rolling a chord.

This setup will transpose the instrument up (approximately) one whole step. Therefore, read the C score as if it was in B-flat (i.e. written C is open). Since intonation tends to be low, alternate fingerings are occasionally provided in parentheses. From mm. 7-15 the low A-flat should be the natural tuning. It is meant to be tuned to the 7<sup>th</sup> partial of B-flat and is approximately 1/6-tone lower than A-flat.

The **second trumpet** player performs the entire piece with a cup mute. The multiphonics notated on the bottom staff are to be sung into the instrument.

Dynamics between the two staves apply to both. Portamentos are to last for the full duration of the note to which they are attached.

# Portrait

music for two trumpets

Scott A Miller II

**Introduction**  $\text{♩} = c.60$  A

play 8 - 15"

Trumpet 1 *pp* *mp* *p* *p* *mp* *sim.*

melodica

Trumpet 2 *pp* *p* *pp* *p* *mp* *p*

play (cup mute) (1-2) cup mute always

sing

6 (2-3) (2-3)

1 *pp* *p* *mp* *pp* *p* *mp* *pp*

2 *mp* *p* *mp* *p* *pp* *mp*

11 B (2-3)

1 *mp* *pp* *pp* *mp* *pp* *p*

2 *pp* *mf* *pp* *mp* *pp* *mp* *mf* *mf* *pp*

16 (1-2)

1 *ppp* *p* *mf* *p* *mf* *mp*

2 *mp* *mf* *p* *p* *mf* *p*

23 C

1 *mf* *p* *p* *mp* *f* *p* *mp* *f*

2 *mf* *p* *mf* *p* *p* *mf*

Portrait • Trumpet 1

2

29

1

2

*p* *mf* *p* *p* *mf*

*p* *mf* *p* *f* *mp* *mf*

33

1

2

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

*p* *p*

36

1

2

*p* *mf* *p* *pp* *p* *pp* *p* *mf*

*mf* *sf* *mp* *p* *mf* *p*

39

(1-2) (1) **D**

1

2

*p* *mf* *ppp* *p* *mf*

*mf* *p* *mf* *p*

43

1

2

*pp* *mf* *p* *mp* *p* *f* *mp*

*mf* *mp* *p* *mf* *mf* *p*

\* It is expected that the pitch being trilled to on the melodica may not sound. The desired effect is somewhere between a timbre and pitch trill, activating the sound with a 'fluttering.'

E

48

1

2

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

*p* *mp* *p* *sf* *p* *f*

56

1

2

*p* *f* *p* *f* *mf*

*pp* *mf* *f* *p* *mp* *mf*

F

65

1

2

*f* *mf* *mp* *f*

*mp* *pp*

71

1

2

*p* *f* *p*

*mf* *p* *p* *f*

74

1

2

*p* *p* *ppp*

*mp* *pp* *mp* *p* *p* *ppp*