

SCAMPATA No. 3:

Fantasia and Bolero

for Bass Trombone and Percussion

Christopher Coleman

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Percussion required:

(one player)

Fantasia

Chimes (also high G Chime)
Vibraphone
Glockenspiel
3 Temple Cup Gongs (or Crotales in C, E^b, B)
Large and Small Suspended Cymbals
Tam-tam
Pedal operated Bass Drum
3 rubber mallets
Rawhide hammer
Triangle beater
Contrabass bow
Other mallets as desired

Bolero

4 Timbales
5 Temple Blocks
2 Log Drums (4 pitches)
Large and Small Suspended Cymbals
Tam-tam
Mallets as desired

Instructions for the Fantasia

1. Both players begin together. After the initial note of each phrase the trombonist continues his phrase as usual, while the percussionist moves to the corresponding circle. The percussionist then starts at any point in the circle and moves either clockwise or counterclockwise. Each event in the circle is to be separated from the others by a pause of from one to five seconds (during which the instruments continue to sound.) (1) (5)
 2. The percussionist's choice of where to begin and which direction to move is free, as is his choice of tempo, dynamics, and timbre (choice of mallets where not specified, speed of Vibraphone vibrato, etc.) These choices are to be motivated by the trombonist's music--the percussionist is to respond to and accompany the trombonist in the truest sense of the word.
 3. As the trombonist ends phrases 1, 3, and 4 he waits for the percussionist to conclude the event he is playing, then the trombonist cues the next phrase. The second phrase (consisting of two lines) leads into the third without a pause--the percussionist must be alert to this. *
 4. Following the fourth phrase both players perform the concluding phrase together in normal fashion.
 5. In the spirit of true accompaniment the percussionist may skip from one event in a circle to another, non-congruent event (in the same circle) if the choice seems especially felicitous. Otherwise this is to be avoided. Under no circumstances are the phrases and circles are to be re-ordered.
 6. Due to the varied pauses between events in a circle the percussionist may not play all the events or, conversely, may repeat events. These pauses, of course, are to be varied in response of the trombonist.
 7. The Vibraphone harmonics are created by striking the plate with a hard mallet while placing a finger against the plate's center. The harmonic sounds two octaves higher. The vibraphone glissando is created by striking the plate while simultaneously holding a hard mallet about 1/2 an inch from the end of the plate. After striking the hard mallet is to be moved to the end of the plate while increasing pressure at the same time.
 8. If the Sarabande from the J. S. Bach Suite V for Unaccompanied Cello is not performed elsewhere on the program, then the trombonist should precede the Scampata #3 with the Sarabande, omitting repeats, in the original key, segueing immediately into the Fantasia without a pause.
- * -if the movement from one phrase to the next cannot be accomplished without disturbing the flow of the piece, then it may be necessary for the percussionist to stop before the trombonist finishes his phrase and prepare in advance for the following phrase.

Scampata #3

commissioned by Steve Norrell
I. Fantasia

Christopher Coleman

Problem:

Adagio, ma sempre rubato (♩=50)

poco a poco piu agitato - - - - - Calmato

Bass Trombone

Percussion:
Chimes "B"
Bass Drum
Tam-Tam

All insts.
L. V. Sempre

Circle I

B. T.

Chimes "A"
B.D.
T.T.

Agitato (♩=69)

poco accel - - - rit - - - Tempo

Adagio

(attaca)

Vibes

Small S.C.

Scrape w. Triangle beater

Glock

Vibes

Chimes

3 Temple
Cup Gangs
2 Sus. Cyn.

Vibes

Large S.C.

Chimes

Glock

Vibes

Chimes

Vibes

Arco

Glock

Vibes

Large S.C.

Arco

Circle II

Glock

Tam-tam

Scrape w. Tri. beater

Large S.C.

Scrape w. tri. beater

Glock

Vibes

Vibes

Tam-tam

w. Knuckles

Glock

Vibes

Vibes

Large S.C.

wood stick

Vibes

T.C.
Gangs
2.S.C.

Vibes

Pump

Damp

Adagio (♩=50)

B.T. *pp* - without dynamic nuance *mp* *p* *pp*

Chimes B.D. T.T. Dead Stick Circle III

Vibes Arco

T.C.G.

Chimes B.D. T.T. Dead Stick *espressivo* Circle IV

Chimes *pp*

Glock *pp*

Vibes Arco

Chimes *pp*

Small S.C. Arco

T.C.G.

Glock *pp*

Vibes Arco

Glock *pp*

Vibes Large S.C.

Chimes *pp*

Vibes Large S.C.

Large T.C.G.

Concluding Phrase

B.T. *Lunga*

Chimes B.D. T.T. Dead Stick *ossia: [E]*

Vibes *L.V. al niente*

match percussion *dim. al niente*

Solution:
J.S. Bach - Suite II for Unaccompanied Cello
Sarabande

II. Bolero

Andante (♩. ≈ 112; non più Allegro!)

Bass Trombone

Timbales 1 2 / 3 4

Temple Blocks 1 2 / 3 4 / 5

Log Drums 1 2 / 3 4

Sus. Cymbals 1 / 4

Tam-Tam 2

B.T. 6

Timb. T.B. S.C.

B.T. 11

Timb. T.B. S.C.

B.T. 16

Timb. T.B. L.D. T.T.

Giacoso e Zeagiero

BT 24
Timb.
T.B.
L.D.
T.T.

B.T. 31
Timb.
T.B.

B.T. 35
Timb.
T.B.
S.C.

B.T. 39
Timb.
T.B.
S.C.

5

Adagio: Recitative (♩ = 60)

Thunderous!

43

B.T.

S.C.

T.T.

(w. reg. T.T. beater)

fff

mf

ff

sempre FF

choke

small cym. only

B.T.

T.B.

L.D.

S.C.

T.T.

L.V.

p

f

choke

choke

choke

choke

mp

sub. ff

breathe as necessary

Allegro Giocoso e Zeggiero (♩ = 86, ♩ = ♩ of m. 26)

44

(T.B.)

(L.D.)

p

Gradually damp S.C.

choke

B.T.

46

Timb.

T.B.

L.D.

T.T.

p

B.T.

53

Timb.

T.B.

L.D.

T.T.

f

mp

f

sub. p

sub. p

f

p

Prestissimo Possibile! (♩ = ♩ = 129)

Ossia
gua

60

cresc

Timb.

T.B.

L.D.

S.C.

T.T.

ff

fff

sub. mf

69

Timb.

T.B.

L.D.

S.C.

f

mf

ff

mf

75

Timb.

T.B.

L.D.

S.C.

fp

f

sub. p

choke

choke

choke

80

Timb.

T.B.

L.D.

S.C.

T.T.

fp

ff

p

cresc

ff

Adagio

Prestissimo

opt gua

fill ad lib.

call insts.

[choke]

[choke]

[choke]

cresc

2/26/84-Chicago