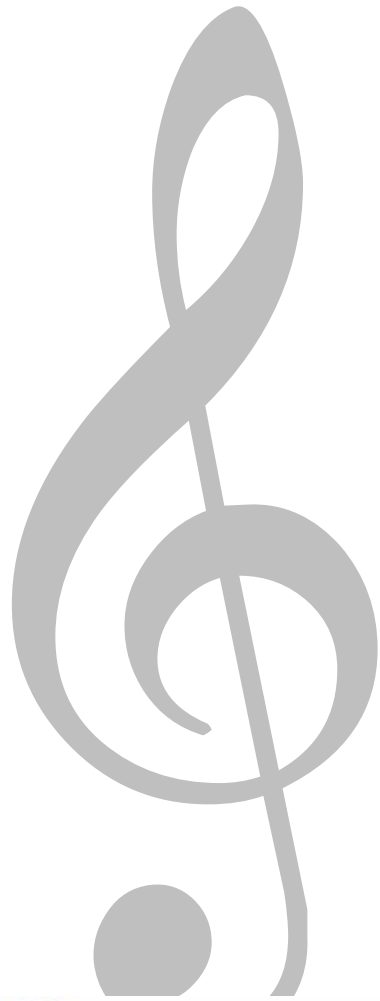


Score

James M. Stephenson

Vignettes

for Trumpet and Percussion



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Vignettes

Composed by James M. Stephenson

Commissioned by Eric Berlin

I composed these eight *Vignettes* (7 + “Encore”) for Eric Berlin and Eduardo Leandro for performance at the ITG (International Trumpet Guild) Conference held in Bangkok, Thailand in 2005. The only requests I was given before writing these was to be aware of Mr. Leandro’s traveling needs (in other words: aside from the marimba and vibes, which would already be in Thailand, I shouldn’t include too many percussion instruments that would need to be carried all the way there), and to use several different trumpets, including Mr. Berlin’s “flumpet”.

Eric and I were at the New England Conservatory together, and, in fact, it was our living quarters that inspired the main ingredient of these *Vignettes*. I remember very often hearing the sound of Eric practicing below me in the dormitory, and thus I decided to use the musical form of a “lower neighbor” as my driving force for most of the eight short pieces in this set.

The pieces are arranged only by the order in which they were composed; I leave the decision up to the performer to arrange them according to their preference. I also would imagine that several mini-“suites” could be derived from this set, depending again on the performer’s wishes.

The “Encore” is, in fact, tongue-and-cheek, and might be used by the performer depending on the performance situation. It is certainly not meant to take away from the rest of the seven *Vignettes* which are definitely not silly by any means. The “Encore” is my first and will be my last bit of “abstract” music. “White on White” is a reference to the famous modern painting of the same name, and also describes the white noise of a loud trumpet (not Eric’s) and a loud cymbal crash sounding simultaneously. Like the rest of the pieces, it could be put anywhere in the order, and doesn’t necessarily have to be reserved as an encore.

Jim Stephenson
March, 2005

Addendum:

The Trumpet Ensemble version (5 trumpets + Optional Percussion) is a suite of movements 2-4, and was commissioned by Richard Stoelzel for Drum and Brass. The premiere was given at the Grand Valley State Trumpet Seminar on July 23, 2009. Dan Patrylak conducted.

For Eric Berlin

Vignettes for Trumpet and Percussion

by James M. Stephenson

Eight Vignettes

#1: Running with Lionel: *Cup Mute and Vibes*

#2: Chasing Igor: *Trumpet with Snare Drum*

#3: Chuck's March: *Flugel and Percussion*

#4: Dinner with Andre: *Piccolo Trumpet and Tambourine*

#5: Waltz in Berlin: *Trumpet and Percussion*

#6: Leandro Perpetuo: *Solo Marimba*

#7: MAX: *Flumpet and Marimba*

#8: ENCORE: White on White (ENCORE): *Trumpet and Cymbals*

Trumpets needed

C Trumpet
C Trpt. With Cup Mute
B-flat Piccolo Trumpet
Flugelhorn
Flumpet

Percussion instruments needed

Vibes
Marimba
Wood Block (low)
Tambourine (handheld and mounted)
Triangle
Snare Drum
a2 Cymbals (*for “encore” only*)

Commissioned by Eric Berlin

Vignettes

#1: Running with Lionel

James M. Stephenson, III

Allegro giusto ♩ = 132

Cup Mute (*sempre*)

Trumpet in C

f intense

Vibraphone

mf intense

C Tpt.

Vib.

C Tpt.

Vib.

C Tpt.

Vib.

C Tpt.

Vib.

Vignette #1: Running With Lionel

26
C Tpt. *mp*

Vib. *mf*

30
C Tpt. *f* *p* *mf*

Vib. *f* *p* *f* *mp*

35
C Tpt.

Vib. *mf*

40
C Tpt. *p*

Vib. *mf*

45
C Tpt. *poco* *mp* *p*

Vib. *mp* *mf* *mp*

50
C Tpt. *f*

Vib. *f* *f*

ⓑ more relaxed than before, but in tempo

ⓒ

mf

mp

f

f

mf

mp

f

f

Vignette #1: Running With Lionel

(D)

55
C Tpt. *mp dolce*
Vib. *f sempre* *p* *mf*

60
C Tpt. *mp*
Vib. *mf*

65
C Tpt. *mf*
Vib. *mf*

70
C Tpt.
Vib.
(E)

74
C Tpt. *p*
Vib. *f*

78
C Tpt. *mf*
Vib. *mf*

Vignette #1: Running With Lionel

82
C Tpt. *f*

Vib. *f*

86
C Tpt. *f*

Vib. *f*

90 (F)
C Tpt.

Vib. *p*

94
C Tpt. *mp* *mf* *f* *sfz*

Vib. *mp* *mf* *f* *sfz* L.V.

Detailed description: The score is for two instruments, C Tpt. and Vib., across four systems. System 1 (measures 82-85) features a melodic line in C Tpt. and a rhythmic accompaniment in Vib., both marked *f*. System 2 (measures 86-89) continues the melodic line in C Tpt. with accents and a similar accompaniment in Vib., also marked *f*. System 3 (measures 90-93) shows the C Tpt. part resting while the Vib. part plays a melodic line marked *p*. System 4 (measures 94-97) features both instruments with dynamic markings ranging from *mp* to *sfz*. The Vib. part includes a *L.V.* (Lento Vivace) marking at the end. Various performance instructions like *acc.*, *sfz*, and *L.V.* are present throughout.

Vignettes

#2: Chasing Igor

Molto Vivace (♩ = 160)

Trumpet in C
(Open)

pp

pp

Measures 1-5: Trumpet in C (Open) and Snare Drum. The trumpet part features a rhythmic pattern of eighth notes with a dynamic marking of *pp*. The snare drum part features a consistent eighth-note pattern with a dynamic marking of *pp*.

C Tpt.

mf

pp

S.Dr.

mf

pp

Measures 6-10: C Trumpet and Snare Drum. The C Trumpet part has a dynamic marking of *mf* in measures 6-7 and *pp* in measures 8-10. The Snare Drum part has a dynamic marking of *mf* in measures 6-7 and *pp* in measures 8-10.

C Tpt.

f

f

Measures 11-15: C Trumpet and Snare Drum. The C Trumpet part has a dynamic marking of *f* in measures 11-15. The Snare Drum part has a dynamic marking of *f* in measures 11-15.

C Tpt.

p

f

Measures 16-20: C Trumpet and Snare Drum. The C Trumpet part has a dynamic marking of *p* in measures 16-17 and *f* in measures 18-20. The Snare Drum part has a dynamic marking of *f* in measures 16-20.

C Tpt.

p

ff

ff

Measures 21-25: C Trumpet and Snare Drum. The C Trumpet part has a dynamic marking of *p* in measures 21-22 and *ff* in measures 23-25. The Snare Drum part has a dynamic marking of *ff* in measures 21-25.

Vignette#2: Chasing Igor

26 A

C Tpt. *pp* *p*

S.Dr. *pp* *p*

31

C Tpt. *mf* *p*

S.Dr. *mf* *p*

36

C Tpt. *ff* *ff p*

S.Dr. *ff* *fp < fp < fp < fp < fp* *molto*

41

C Tpt. *f*

S.Dr. *f* Rim Shot S.D.

B

45

C Tpt. *fp* *p*

S.Dr. *p* on Rim 3

50

C Tpt.

S.Dr.

3

Vignette#2: Chasing Igor

55

C Tpt. *mf*

S.Dr. *mp p mp mf*

59

C Tpt. *p*

S.Dr. *p*

(C)

64

C Tpt.

S.Dr. *mp p mp mf*

69

C Tpt.

S.Dr. *mp f*

S.D.

74

C Tpt. *f*

S.Dr. *f*

(D)

Vignette#2: Chasing Igor

79

C Tpt.

S.Dr.

ff

f

ff

f

Detailed description: This system covers measures 79 to 83. The C Tpt. part is in treble clef with a key signature of one flat. It features a melodic line with various dynamics: *ff* (measures 79-81) and *f* (measures 82-83). The S.Dr. part is in bass clef with a key signature of one flat, playing a steady eighth-note pattern. Dynamics for S.Dr. are *ff* (measures 79-81) and *f* (measures 82-83). Slurs and hairpins are used to indicate phrasing and dynamic changes.

84

C Tpt.

S.Dr.

ff

ff

Detailed description: This system covers measures 84 to 88. The C Tpt. part continues the melodic line, ending with a double bar line and a 6/16 time signature. Dynamics include *ff* (measures 84-87) and *ff* (measure 88). The S.Dr. part continues the eighth-note pattern. Dynamics are *ff* (measures 84-87) and *ff* (measure 88). A 6/16 time signature is shown at the end of the system.

89

C Tpt.

S.Dr.

f

p

f

f

f

p

Detailed description: This system covers measures 89 to 93. The C Tpt. part features a melodic line with dynamics *f* (measures 89-90), *p* (measure 91), *f* (measures 92-93), and *f* (measure 94). The S.Dr. part has dynamics *p* (measures 89-90), *f* (measures 91-93), and *f* (measure 94). Time signatures change from 6/16 to 2/4 and back to 6/16. Slurs and hairpins are used throughout.

94

C Tpt.

S.Dr.

p

ff

ff

mf

p

p

ff

ff

p

on Rim

Detailed description: This system covers measures 94 to 98. The C Tpt. part has dynamics *p* (measures 94-95), *ff* (measures 96-97), *ff* (measure 98), *mf* (measures 99-100), and *p* (measures 101-102). The S.Dr. part has dynamics *p* (measures 94-95), *ff* (measures 96-97), *ff* (measures 98-99), and *p* (measures 100-102). Time signatures change from 6/16 to 3/4 and back to 6/16. A 'on Rim' instruction is present for the S.Dr. part in measure 101. Slurs and hairpins are used throughout.

Vignettes

#3: Chuck's March

Adagio, Steady (♩ = 60)

B♭ Flugel

S.D. (snare off)
with soft mallets

Various

Percussion

Marimba

p *poco* *p* *poco*

Flg.

Mrb.

Perc.

Mar.

p *mp* *mp* *p*

poco *poco*

Flg.

Perc.

Mar.

A

poco *p*

start roll slowly,
quicken with cresc., slow with dim.

sim.

p *p* *p* *p*

Flg.

Perc.

Mar.

p *p*

S.D. (snare off)

pp

Vignette #3: Chuck's March

21 **(B)**

Flgl.

Perc. *Low Wood Block*

Mar.

p *f* *p*

start rapidly, then slowing

24

Flgl.

Perc.

Mar.

p *mp*

27 **(C)**

Flgl.

Perc.

Mar.

mp *f*

32

Flgl.

Perc.

Mar.

sub.mf *mp*

Vignette #3: Chuck's March

36 **D**

Flg.

36

Perc.

Mar.

p *pp* *ppp*

mp *p* *pp* *ppp*

p

Vignettes

#4: Dinner with Andre

Allegro (♩ = 104 or ♩ = 156)

Picc. Tpt. in B♭

Tambourine

f

fp \longleftarrow *f*

(A) *tr* *f*

B♭ Picc.

Tamb.

tr

fp \longleftarrow *f*

f

B♭ Picc.

Tamb.

tr

fp \longleftarrow *f*

B♭ Picc.

Tamb.

(B) *f*

fp \longleftarrow *f*

B♭ Picc.

Tamb.

f

mf

Vignette #4 - Dinner with Andre

26

B♭ Picc.

Tamb.

sub. f

fp

f

31

B♭ Picc.

Tamb.

fp

f to Suspended Tamb.

mf

36

B♭ Picc.

Tamb.

p

f

(C)

41

B♭ Picc.

Tamb.

f molto lyrico

(D)

46

B♭ Picc.

Tamb.

51

B♭ Picc.

Tamb.

fp

ff

ff

fp

13

Vignette #4 - Dinner with Andre

56

B♭ Picc.

Tamb.

f *fp* *f*

61

B♭ Picc.

Tamb.

(Use knee)

ff *mp*

(E) (F)

66

B♭ Picc.

Tamb.

f *mf* *fp* *f*

(G)

71

B♭ Picc.

Tamb.

fp

75

B♭ Picc.

Tamb.

f

79

B♭ Picc.

Tamb.

(Optional - but preferred)

f *ff*

Vignette #5: Waltz in Berlin

20

C Tpt.

Mrb.

Perc.

Vibes

mf

p.

p.

26

C Tpt.

Perc.

Vibes

sub.mf

f

mp

p.

p.

(C)

32

C Tpt.

Perc.

Vibes

mf

p.

p.

38

C Tpt.

Perc.

Vibes

f

mf

mp

p.

p.

Vignette #5: Waltz in Berlin

Adagio (♩ = 56)

(D) Waltz (♩ = 56)

44

C Tpt.

44

Perc.

Vibes

W.B. (low)

p

mp

p *mf* *f*

50

C Tpt.

50

Perc.

Vibes

f

f *mf* *f*

56

C Tpt.

56

Perc.

Vibes

(E)

mp *leggiero*

mf

62

C Tpt.

62

Perc.

Vibes

mf

Vignette #5: Waltz in Berlin

68 **F**

C Tpt. *mp* *mf* *mp* *mf*

Perc.

Vibes *mp* *mf* *mp*

74 **G**

C Tpt. *f*

Perc.

Vibes *mf* *p* *sub. f* *p*

80

C Tpt. *sub. p*

Perc.

Vibes *p.* *sub. p*

86 **H**

C Tpt. *mf* *p*

Perc.

Vibes *p.* *mf* *p.* *p.*

Vignette #5: Waltz in Berlin

Allegretto II (slower) (♩ = 76)

92

C Tpt.

92

Perc.

Vibes

pp Low Wood Block

mp Tamb.

f

mf 3

pp

f L.V.

∞-----*

∞-----*

Vignettes

#6: Leandro Perpetuo

Solo Marimba

♩ = 116

Marimba

The first staff of music begins with a treble clef and a common time signature. It features a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals). A dynamic marking of *f* (forte) is placed below the staff.

The second staff begins with a measure rest of 3 measures, indicated by the number '3' above the staff. The notation continues with eighth and sixteenth notes, including accents (>) over several notes.

The third staff begins with a measure rest of 5 measures, indicated by the number '5' above the staff. The notation continues with eighth and sixteenth notes, including accents (>) over several notes.

The fourth staff begins with a measure rest of 7 measures, indicated by the number '7' above the staff. The notation continues with eighth and sixteenth notes, including accents (>) over several notes.

The fifth staff begins with a measure rest of 9 measures, indicated by the number '9' above the staff. The notation continues with eighth and sixteenth notes, including accents (>) over several notes.

The sixth staff begins with a measure rest of 11 measures, indicated by the number '11' above the staff. The notation continues with eighth and sixteenth notes, including accents (>) over several notes.

Vignette #6: Leandro Perpetuo

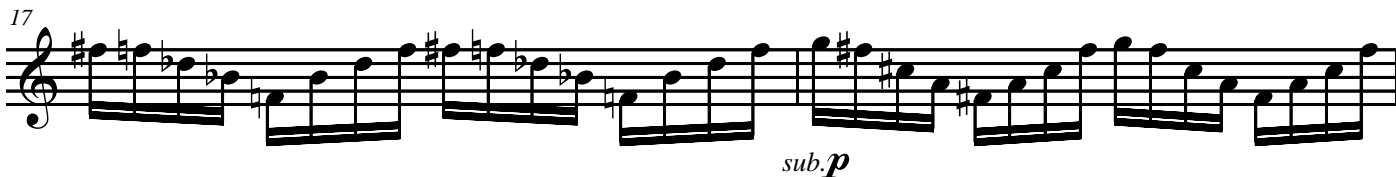
13



15



17



sub.p

19




f

21



23

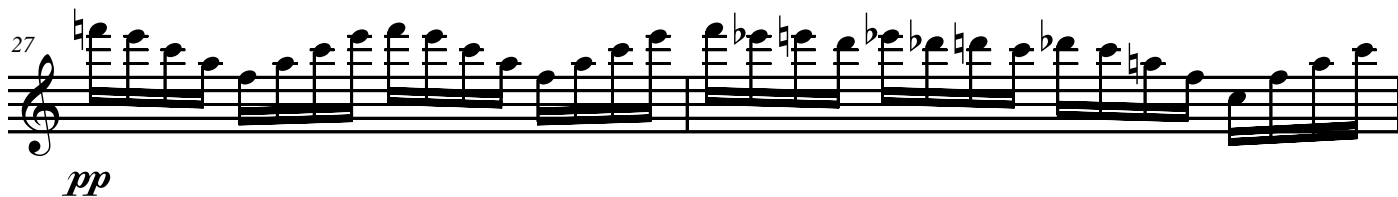


sub.p


25



Vignette #6: Leandro Perpetuo

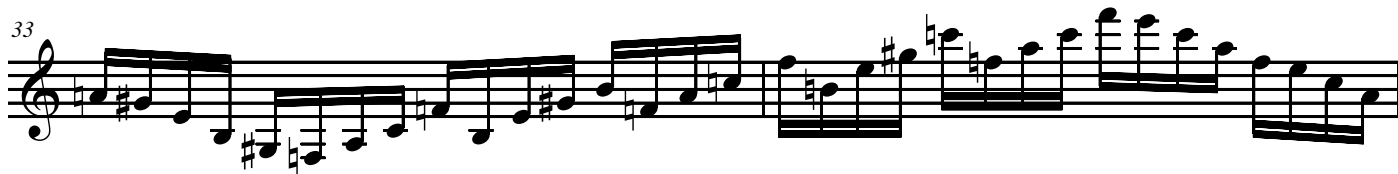
27 

pp

29 

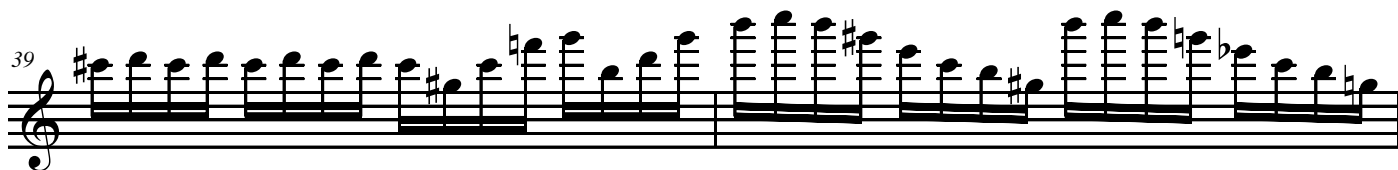
31 

f

33 

35 

37 

39 

Vignette #6: *Leandro Perpetuo*



Vignettes

#7: MAX

based on a poem by Matthew Neall

Flumpet in B \flat

Marimba (4 soft mallets)

$\text{♩} = 144$

rit.

Flpt.

Mar.

5 **A** *a tempo* "Where do the wild things go?" In a yacht of full

mf *mp*

Flpt.

Mar.

9 sail, To a port of Mo - na - co, O - cean

mf *f* *mp*

Flpt.

Mar.

13 bot - tom strewn with shale. **B** Tra - ve - lers

p *mf*

mp *p* *f*

sub. mf

Vignette #7: "MAX"

17 fol - low - ing ti - dal

Flpt. *mp dolce*

Mar. *mp dolce*

20 flow Sea salt air fresh to in - hale

Flpt.

Mar.

23

Flpt.

Mar. *f*

© *a tempo*

27 Pil - lars of wind weave

Flpt. *f*

Mar.

Vignette #7: "MAX"

30 through the blow

Flpt.

Mar.

f

33 Beau - ty as such I'd ne - ver seen

Flpt.

Mar.

mp

36 (D) Shin - ing

Flpt.

Mar.

f

39 bright with gol - den glow. as the shore re - cedes I

Flpt.

Mar.

Vignette #7: "MAX"

42 know, rit. That

Flpt. *mp* *mp*

Mar. *p*

(E) *a tempo*

46 this is where the wild things go. this is where the wild things go.

Flpt. *mf*

Mar. *mf*

50 this is where the wild things go. this is where the

Flpt. *f* *mp*

Mar. *f* *mp*

53 wild things go.

Flpt.

Mar.

Vignette #7: "MAX"

56 **F**

Flpt.

Mar.

p

60

Flpt.

Mar.

a picare

simile

p

dramatic flourish

f

Vignettes

#8 ENCORE: White on White

Largo Extraordinaire

The musical score consists of two staves. The top staff is for C Trumpet, written in treble clef with a common time signature (C). It features a single note on the staff with a fermata above it. Above the note is an asterisk (*). Below the note is a dynamic marking of *fff*. A horizontal line with a wedge-shaped tail extends from the note to the right, ending with the text *a niente possibile*. The bottom staff is for a2 Cymbals, written in a cymbal clef with a common time signature (C). It features a single note on the staff with a fermata above it. Below the note is a dynamic marking of *fff* followed by *L.V.*

* Trumpet should hold note, if possible,
until the sound of the cymbals has completely died away.