

Champ Vital (Life Field)

David Rosenboom

1987

Trio for Violin, Piano, and Percussion

- Introduction; Themes and Transformations -

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Champ Vital (Life Field)

Performance Directions

Scales for tempo selection:

	1/1	9/8	5/4	4/3	3/2	5/3	15/8	2/1
MM=	26	29	32	34	39	43	48	51
MM=	51	58	64	69	77	86	97	103
MM=	103	116	129	137	154	172	193	206

Ref.: Ideal "Allegro, Theme" tempo = **103**

In selecting actual tempi with which to interpret the *Champ Vital (Life Field)* score, choose the nearest metronome marking from the above chart containing three "octaves" of "just" tuned tempo scales. The ideal "key" tempo is MM=103. Tempi indicated in the score are suggestions, which always reference the quarter note.

Percussion Instruments

- » Concert Marimba
- » Steel Drum (substitute parts on marimba if necessary)
- » Glockenspiel (with mute)
- » Suspended Cymbal
- » Low Drums (two minimum, three or more optimal) (exact pitches are written in the score; if necessary, these can be approximated or transposed with the intention that relative pitch intervals guide the choice of drums used)

Notes marked with * or () may be eliminated if necessary to cover stick changes or difficult extensions of range. Optional doublings of these notes are often indicated in the piano part. It is intended that all notes written be sounded in ideal circumstances.

Accidentals carry throughout the bar.

+ = LF pizzicato in violin.

+ = damped note in percussion

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Program Note

The words *champ vital* and *life field* are meant to stimulate our imagining a global *morphogenic field* in which all living phenomena are manifested as individual singularities. As is also the case with gravitational and electromagnetic fields, it is meaningless to ascribe specific qualities to individual entities in the *champ vital*. Rather these qualities acquire meaning only as descriptions of dynamically evolving relationships among the entities. Furthermore, the *champ vital* can be imagined to have its own dynamically evolving forms, which emerge from the phenomena of couplings among individuals and to which we assign our own invented labels, like symbiosis, predation, parasitism, sexuality, bonding, territoriality, aggression and altruism. From this, a particular way of viewing history, evolution and the tensions underlying possible futures for life ensues.

My musical practice over several decades has emphasized the dynamical poetics of building musical environments for active, creative listening in which musical materials serve metaphorically to articulate the global forms that emerge naturally from poignant dramas underlying the interactions of individual entities. The qualities of these forms may be discovered, discerned and described by all who participate in the interactive musical presentation. The results of such a practice can seem diverse and eclectic in their stylistic natures. These perceived stylistic references, however, are not the result of initial intention, but rather comprise emerging, morphogenic relationships discovered through exploratory listening.

Sometimes this work is created through processes that change in every performance. Sometimes the results are captured in relatively fixed musical scores. The later is the case of *Champ Vital (Life Field)* in which the primary musical objects given compositional attention are melody shapes and the contours of other musical parameters. The evolutionary processes appear in the means by which these shapes are transformed, sometimes evolving towards predetermined ends, sometimes branching into surprising territories of musical texture and rhythm. In *Champ Vital (Life Field)* some of these surprises come from resonances among the interacting musical materials, which can lead naturally to images of harmony. These arise, though, only in the qualities of the emerging field. Two themes, a smooth and linear primary one and a more disjunctive and pointillist secondary one, contrast each other in their evolutionary trajectories. A set of rational (whole number) proportions is used in some materials, which may contribute to particular harmonic resonances and rhythms becoming highlighted. (Of course, original computer algorithms are a regular part of the composer's toolkit, though these are now as common as pen and paper. In this case they emphasize techniques for nonlinear transformation of melodic shapes.)

The outer scaffolding of *Champ Vital (Life Field)* consists of an introduction by the violin marked "*Espressivo, ad libitum, solo intro, like an 'alop', cadenza*" to evoke a mixture of Indian and Western feelings, a short *Adagio* in which the piano joins with rapid arpeggios making an *harmonic wind* to accompany a re-composed, hidden but familiar tune from which the primary theme is constructed, and finally an *Allegro* exposition of the primary theme followed by twenty-six transformations, some of which incorporate the secondary theme and all of which make extensive use of hocketing.

Champ Vital (Life Field) was composed originally in 1987 for the Abel-Steinberg-Winant Trio from the San Francisco Bay Area, an ensemble then in residence at Mills College.

David Rosenboom
7 October 2005

CHAMP VITAL(LIFE FIELD)

Trio for Violin, Piano, and Percussion

For David Abel, Julie Steinberg,
and William Winant

David Rosenboom

Espressivo, ad libitum, solo intro, like an "alap", cadenza

Violin

Percussion

Piano

Vln.

Perc.

Pno.

III -] III -] III -]

mp *mf*

IV -] II II -] 8^{va} -]

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

III / IV / II *resoluto* II III *dim.*

p *ff* *f* *ritard* *pp*

Cymbal

strum inside piano... *p*

1 **A** Adagio ♩ = 64

Vln.

Perc.

Pno.

4

Vln.

Perc.

Pno.

7 III/IV . . sonore

Vln.

Perc.

Pno.

10

Vln.

Perc.

Pno.

13

Vln.

Perc.

Pno.

* Xeo

* Xeo

* Xeo

16

Vln.

Perc.

Pno.

* Xeo

* Xeo

19

Vln.

Perc.

Pno.

* Xeo

* Xeo

* Xeo

22

Vln.

Perc.

Pno.

* Xeo

* Xeo

25

Vln. 

Perc. 

Pno. 

28

Vln. 

Perc. 

Pno. 

31

Vln. 

Perc. 

Pno. 

B Allegro, Theme $\text{♩} = 03$
on the string

34

Vln. 

Perc. 

Pno. 

39

Vln.

Perc.

Pno.

44

Vln.

Perc.

Pno.

49

Vln.

Perc.

Pno.

54

Vln.

Perc.

Pno.

59 **D** Poco Più Mosso ♩ = 77

Vln. *ff*

Perc. Poco Più Mosso ♩ = 77
p subito

Pno. Poco Più Mosso ♩ = 77
p sempre legato

(8^{va})

64

Vln.

Perc.

Pno. * xeo

69

Vln.

Perc.

Pno. * xeo

74 **E** Molto Meno Mosso ♩ = 69
Robust, au talon, sonore

Vln. *ff*

Perc. Molto Meno Mosso ♩ = 69
f

Pno. Molto Meno Mosso ♩ = 69
f sempre portato

* 8^{va} 8^{va}

79

Vln.

Perc.

Pno.

83

Vln.

Perc.

Pno.

88

Vln.

Perc.

Pno.

93

Vln.

Perc.

Pno.

98

Vln.

Perc.

Pno.

8^{vb}-----

103 **G** Presto ♩ = 29 *sempre pizz. L.V.*

Vln.

Perc. *Drop last four notes if necessary* Presto ♩ = 29 *Drums, approximate relative pitches if exact not possible* *f*

Pno. Presto ♩ = 29 *mf*

(8^{vb}) - -1

Lea *

108

Vln.

Perc.

Pno.

Lea *

113 **H**

Vln.

Perc. Glockenspiel, High G, LV, and Low Marimba

Pno.

(RH high G option to cover percussion) (c)

Lea *

119

Vln.

Perc. *simile...*

Pno.

124

Vln.

Perc.

Pno.

129

Vln.

Perc.

Pno.

135

Vln.

Perc.

Pno.

141

Vln. *mp* *mf* *cresc.* *ff* *fp* *molto cresc.*

Perc.

Pno. *cresc.* *f* *cresc.* *ff* *fp*

148

Vln. *mf* *cresc.*

Perc. *mf* *cresc.* (Asterisked notes may be eliminated if necessary)

Pno. *mf*

J Rough, sul IV

153

Vln. *f*

Perc. *f*

Pno. *ff* *mf* *ff* *mf*

158

Vln. *cresc.* *ff* *cresc.* *fff* *mf*

Perc. *cresc.* *ff* *cresc.* *fff* *p*

Pno. *ff* *mf* *ff* *mp* *sempre legato*

K Andante $\text{♩} = 69$
legato dolce

Andante $\text{♩} = 69$ Marimba rolls, soft mallets

Andante $\text{♩} = 69$

164

Vln.

Perc.

Pno.

169

Vln.

Perc.

Pno.

174

Vln.

Perc.

Pno.

L *Meno Mosso* ♩ = 64
Sul IV

poco rit. *mp* *Meno Mosso* ♩ = 64

poco rit. *mp*

Meno Mosso ♩ = 64
mp sempre legato

fco

178

Vln.

Perc.

Pno.

fco *fco* *fco*

181

Vln.

Perc.

Pno.

* sea

* sea

184

Vln.

Perc.

Pno.

* sea

* sea

* sea

* sea

187

Vln.

Perc.

Pno.

* sea

* sea

190

M

Vln.

Perc.

Pno.

mf

Continue Marimba

mf

* sea

* sea

193

Vln.

Perc.

Pno.

* Rehearsal mark

196

Vln.

Perc.

Pno.

* Rehearsal mark

199

Vln.

Perc.

Pno.

* Rehearsal mark

202

Vln.

Perc.

Pno.

dim.

rit.

* Rehearsal mark

205 **N** Vivace $\text{♩} = 6$
spiccato, leggiero

Vln. *p*

Perc. *pp*
 Suspended cymbal

Pno. *p leggiero*

209

Vln.

Perc.

Pno.

213

Vln.

Perc.

Pno.

217 **O** Allegro, Theme, Original Tempo $\text{♩} = 03$

Vln. *pp*

Perc. *ppp*
 Marimba *mf*

Pno. *pp* *f legato*

223

Vln.

Perc.

Pno.

229

Vln. **P** *pizz.*
p

Perc. *mp*
Glockenspiel muted

Pno. *p*
(LH option to cover Marimba if necessary)
8^{vb}

235

Vln.

Perc.

Pno. *8^{vb}*

241

Vln.

Perc. (RH option to cover Glockenspiel if necessary)

Pno. *8^{vb}*

247 **Q** Moderato, meno mosso ♩ = 69
arco
mf

Steel drum, ossia low E (substitute Marimba)
mf

Moderato, meno mosso ♩ = 69

Pno. **mp** Dark, ominous, but bring out

252

... simile ...

cresc.

cresc.

cresc.

257

mf

p

8vb

261 **R** Piu Mosso ♩ = 77
au talon, rough

f

Piu Mosso ♩ = 77

f

Piu Mosso ♩ = 77

mf

f

mp

265

Vln.

Perc.

Pno. *mf* *mp* *cresc.*

8^{vb}

269

Vln. *cresc.*

Perc.

Pno. *mf* *f*

3

273

Vln.

Perc.

Pno. *sfz* *p* *mf dolce* *mp*

8^{vb}

S Moderato ♩ = 64 - 69
arco sempre flautando

Moderato ♩ = 64 - 69
Glockenspiel

Moderato ♩ = 64 - 69

278

Vln. *pizz.* *f* *arco* *mp* *pizz.* *f* *arco* *mp* *pizz.* *f*

Perc. *damped* *normal* *damped* *normal* *damped* *f*

Pno. *mf* *mp* *mf*

283

Vln. *arco*
mp *mf* *cresc.* *dim.*

Perc. *normal*
mp *mf* *dim.*

Pno.

289

Vln. *Poco Meno Mosso* $\text{♩} = 58-64$
sweetly, con sordino
mp

Perc. *Poco Meno Mosso* $\text{♩} = 58-64$
Steel Drum, sweetly, roll tied notes
mp

Pno. *(RH option to cover perc.)* *Poco Meno Mosso* $\text{♩} = 58-64$
dim. *mp resonant, use pedal*

294

Vln.

Perc.

Pno.

299

Vln.

Perc.

Pno.

304 **U** Subito Vivace $\text{♩} = 6$
sempre pizz.

Vln. *poco rit.*

Perc. *poco rit.* Subito Vivace $\text{♩} = 6$
 Marimba *8^{va} sempre ...*

Pno. *poco rit.* Subito Vivace $\text{♩} = 6$

309

Vln.

Perc.

Pno.

315 **V** Poco Piu Mosso $\text{♩} = 29$

Vln.

Perc.

Pno. *8^{va} sempre ...*
mp
8^{eb} sempre ...

321

Vln.

Perc.

Pno. *accel.*

327

Vln.

Perc.

Pno. *accel.* *dim.*

333 **W** Allegretto, dance ♩ = 86

Vln. *f* (*mp* on repeat)

Perc. *f* (*mp* on repeat) *Allegretto, dance ♩ = 86*
Steel Drum

Pno. *f* *mp* on repeat *Allegretto, dance ♩ = 86*
Qua sempre ...

338

Vln.

Perc.

Pno.

343

Vln. **X** *Il flautando* *mf*

Perc. (optional omission on repeat) *mp* High Glockenspiel, LV

Pno. *mf* *Light pedal, ad lib* *mp* (maintain LH F#)

348 I/II ... etc.

Vln.

Perc. Low Marimba

Pno. *sempre legato*

354

Vln.

Perc.

Pno.

359

Vln. *poco rit.*

Perc. *poco rit.*

Pno. *poco rit.*

Allegro Piu Mosso ♩ = 97
au talon, rough

Glockenspiel muted

Drums
 (3 optimum, low pitches 16vb)

Allegro Piu Mosso ♩ = 97

364

Vln.

Perc.

Pno.

368

Vln.

Perc.

Pno.

372

Vln.

Perc.

Pno.

376

Vln.

Perc.

Pno.

380

Vln.

Perc.

Pno.

384

Vln.

Perc.

Pno.

388

Vln.

Perc.

Pno.

A' Moderato, Meno Mosso, Resoluto ♩ = 77

gliss...

f

Moderato, Meno Mosso, Resoluto ♩ = 77

Moderato, Meno Mosso, Resoluto ♩ = 77

f sempre legato

393

Vln.

Perc.

Pno.

398

Vln.

Perc.

Pno.

cresc.

Cymbal

mp

403 **B'** Poco Meno Mosso ♩ = 69

Vln. *ff*

Perc. *ff* Poco Meno Mosso ♩ = 69
Marimba

Pno. *ff* Poco Meno Mosso ♩ = 69

408

Vln. *cresc.*

Perc. *cresc.*

Pno. *cresc.*

413

Vln. *ffz*

Perc. *ffz* Cymbal choked

Pno. *ffz*