

NATHANIEL BARTLETT

WAVE ENERGY

VIOLIN, VIBRAPHONE,
AND PERCUSSION

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GUIDE TO THE NOTATION

TIME

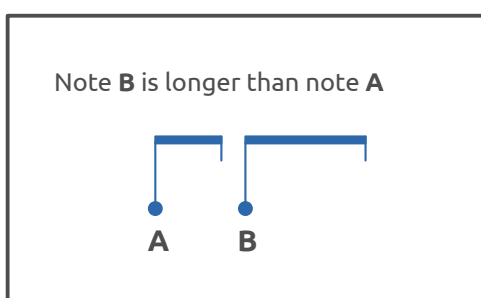
In this score, time is strictly graphically represented in the horizontal domain. Horizontal distances in the score are exactly proportional to duration (a horizontal distance of 2cm represents a span of time twice as long as a horizontal distance of 1cm). The vertical gray dashed lines serve as a guide for the performer in orienting musical events in time. These dashed lines are different from conventional measure lines in that they represent specific points in time. However, the time span between two adjacent gray dashed lines will be referred to as a measure.

The time scale of the piece (tempo) is given in in T=beats_per_minute format at the beginning of the piece.

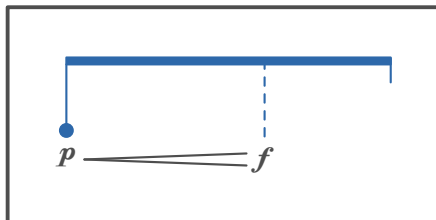
NOTES*

A note begins at the point in time designated by the horizontal position of a stem, which is attached to a circular note head. Four different colors are used to distinguish between notes with different metrical and temporal properties: ametric notes (blue), quasi-metric notes (green), metric notes (dark gray), and time-shifted metric notes (purple). Metrical properties are the interpretive inflections (phrasing, accentuation, grouping, etc.) implied by conventional meter and notation.

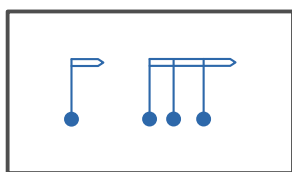
Ametric notes have no metrical properties. An ametric note's duration is graphically represented by the length of its beam. The termination of an ametric note is shown by the horizontal position of a final stem attached to the beam.



A headless dashed stem located between the first and final stems may be used to show a precise point in time, such as the exact temporal location of a dynamic marking.



Ametric notes which are *laissez vibrer* or that quickly decay naturally (for example, a single bongo strike with a snare drum stick) are depicted with a short, hollow, pointed beam and no terminal stem. In this abbreviated notation, the beam does not reflect duration. Such notes, if temporally close enough, will share a single beam.



Quasi-metric notes retain all the implications of meter and conventional notation, but move freely in time. In other words, *accelerando*, *rallentando*, etc., can be represented graphically.

Dark gray notes are strictly metric. These notes retain all conventional metrical properties. Like all notes stems, gray note stems also indicate the temporal location of the note, thus allowing all types of notes to be used in the same passage.

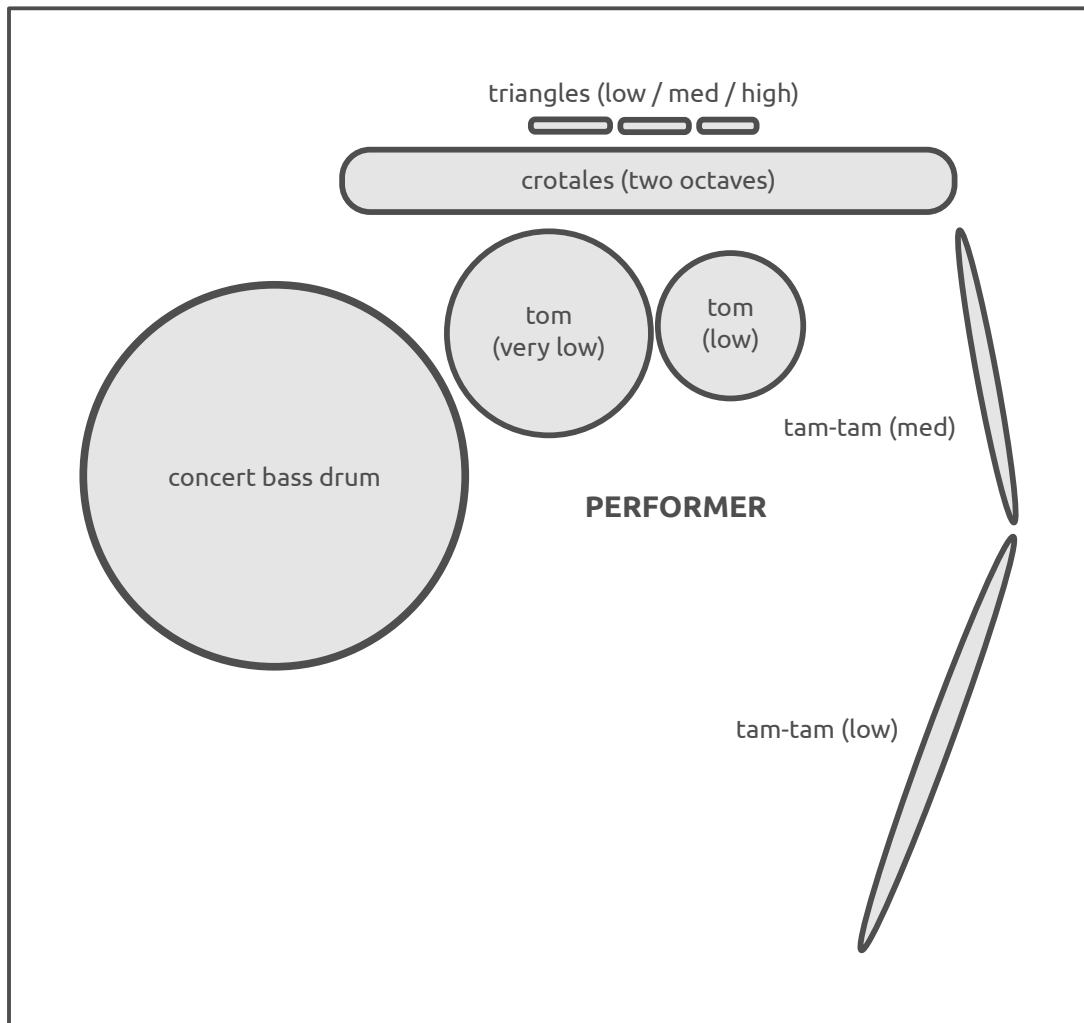
Time-shifted metric notes derive their tempo from the current master tempo of the music, but are shifted freely in time, out of sync with the master meter. Time-shifted notes may also exist in a different meter than the master meter, while maintaining their tempo relationship to the master tempo.

Grace notes are notated with smaller note heads, narrower beams (w/ 45 degree hash mark), and thinner note stems. They are to be played very quickly, but also freely and smoothly according to the performer's taste. Grace notes are anchored to the principal note, which has a precise temporal location. Thus, the horizontal location of a grace note's stem does not necessarily correspond to its temporal location.

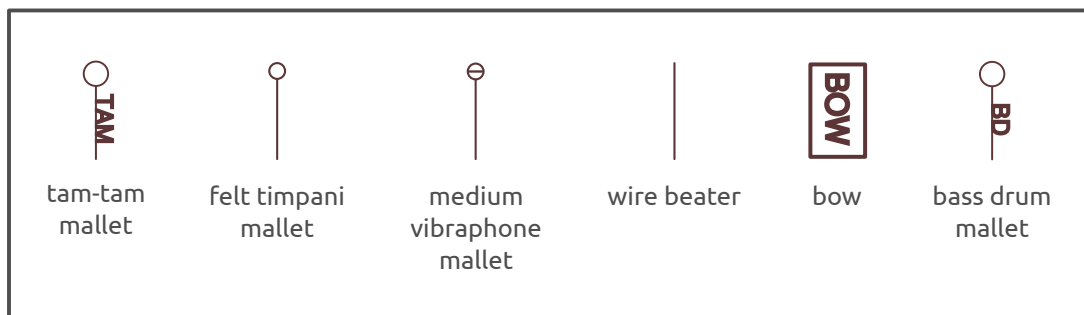
* The description of the notation system includes elements not used in this composition.

PERFORMANCE NOTES

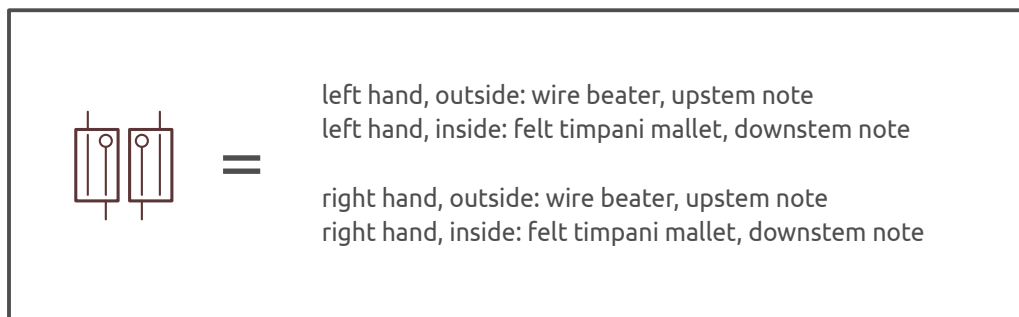
PERCUSSION SETUP DIAGRAM



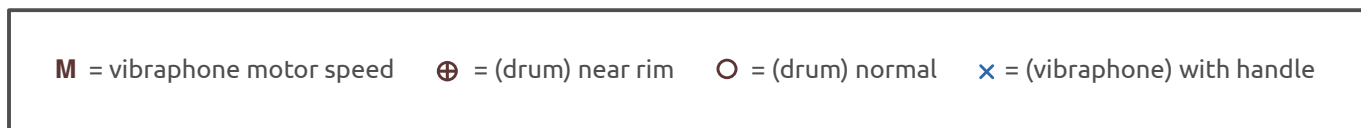
PERCUSSION AND VIBRAPHONE MALLETS



These symbols will be found in pairs of boxes. The left box represents the mallets in the left hand (and their relative position in the hand), and the right box represents the mallets in the right hand (and their relative position in the hand). Stems attached to the boxes depict the given mallet's correspondence to an up or down stem. An upwards-pointing stem means the mallets is used for upstem notes and a downward stem means the mallet is used for downstem notes. For example:



OTHER PERCUSSION AND VIBRAPHONE TECHNIQUES



PERCUSSION NOTATION KEY

The diagram shows two staves. The top staff is a treble clef with a blue line connecting two blue dots, one on the first space (F) and one on the second space (C), with the text "crotales: two octaves (sound two octaves higher than written)" to its right. The bottom staff is a bass clef with various symbols: two blue dots on the first and second lines (F and C), three blue dots on the first, second, and third spaces (F, C, G), and three blue 'x' marks on the first, second, and third lines (F, C, G). Below the staff are three labels: "tam-tams: low / medium" under the first two dots, "drums: concert bass drum / very low tom / low tom" under the next three dots, and "triangles: low / med / high" under the last three 'x' marks.

crotales: two octaves (sound two octaves higher than written)

tam-tams: low / medium

drums: concert bass drum / very low tom / low tom

triangles: low / med / high

T = ca. 40

2/4

Score for measures 1-6:

- vln:** Treble clef, 2/4 time. Measure 1: *p* (piano), half note G4. Measure 2: *p*, half note G4. Measure 3: *p*, half note G4. Measure 4: *p*, half note G4. Measure 5: *p*, half note G4. Measure 6: *p*, half note G4, ending with a fermata and a hairpin crescendo.
- vib:** Treble clef. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: *mp* (mezzo-piano), quarter note G4. Measure 6: *mp*, quarter note G4. Includes a **BOW** icon and **M: med** (medium) bowing instruction.
- perc:** Bass clef. Measure 1: *p* (piano), quarter note G2. Measure 2: *p*, quarter note G2. Measure 3: *f* (forte), quarter note G2. Measure 4: *mp* (mezzo-piano), quarter note G2. Measure 5: *mp*, quarter note G2. Measure 6: *mp*, quarter note G2. Includes **BD** (bass drum) and **TAM** (tam-tam) icons.

Score for measures 7-9:

- vln:** Treble clef. Measure 7: *mf* (mezzo-forte), half note G4. Measure 8: *mp* (mezzo-piano), half note G4. Measure 9: *mp*, half note G4. Measure 10: *mp*, half note G4. Measure 11: *mp*, half note G4. Measure 12: *p* (piano), half note G4. Includes a **BOW** icon and **s.p.** (sordando) instruction.
- vib:** Treble clef. Measure 7: Rest. Measure 8: *p* (piano), quarter note G4. Measure 9: *mf* (mezzo-forte), quarter note G4. Measure 10: *mf*, quarter note G4. Measure 11: *mf*, quarter note G4. Measure 12: *mf*, quarter note G4. Includes **M: (med)** (medium) bowing instruction and **fast** tempo marking.
- perc:** Bass clef. Measure 7: Rest. Measure 8: *mf* (mezzo-forte), quarter note G2. Measure 9: *mf*, quarter note G2. Measure 10: *mf*, quarter note G2. Measure 11: *mf*, quarter note G2. Measure 12: *mf*, quarter note G2. Includes **R** (right) and **L** (left) stick markings.

11

ord.

vln

vib

perc

M: fast

slow

BOW

BOW

pp

mf

p

f

p

s.p. ----- ord.

(cresc.)

f

p

f

mp

mf

pp

17

(ord.) ----- s.p.

IV ord.

IV

to bridge

(sync w/ perc.)

vln

vib

perc

M: slow ----- med.

mf

f

mp

p

ff

p

ff

mp

R L

⊕ / ⊖

mp

f

mp

ff

mp

23

vln

vib

perc

(mp)

p

pp

p

mf

f

R

L

(O)

(O) → ⊕

R ⊕

L ⊕ → ⊕

(O)

n

29

vln

vib

perc

(p)

f

pp

mf

f

pp

mf

mp

IV

(ord.) → s.p.

35

(s.p.)

s.t.

pizz. ord.

IV arco

(mp)

f

p

mf

ff

(p)

p

BOW

M: slow

perc

(pp)

n

p

mf

f

mf

41

(M: slow)

L

R

L

mf

f

mf

s.p.

tr

f

mf

ord.

p

perc

mf

p

47

vln

vib

perc

(p)

pp

s.t.

n

L

p

mf

f

mp

mp

53

vln

vib

perc

(mp)

(mp)

damp when sound completely dies away

M: off | change to fast speed in preparation of next passage

69

non vib. **mp** **f**

molto vib. (2/4)

p **mf**

(M: off) **R mf**

L mf

L **pp** **mf**

R **mp**

L **mf**

perc

p **mf** **p cresc.**

75

hold until vibraphone is ready

vln **s.t.** **V** **V** **V** **V** **V** **(s.t.)** **V** **s.p.**

f **dim.** **n**

vib **M: on (fast)** **ff** **mf** **pp** **mp** **p**

perc **(cresc.)** **f** **mf** **p**

81

vln (s.p.)

vib (p)

perc

n *mp* *n*

M: (fast) → slow

mp

87

ord.

vln

vib (mp)

perc

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

M: (slow) → fast

M: slow

IV (ord.) (2/4) s.p. to bridge

f

p

93

vln *non vib. ord.* *mp* *molto vib.* *non vib. s.p.* *p* *n*

vib (M: slow) *mf* *p*

perc *mf* *mf* *p* *(p)*

99

vln *III ord.* *mf* *mp* *mf* *p* *(ord.)* *s.p.* *f* *n* *to bridge*

vib *M: (slow)* *med.* *p* *p* *M: (med.)* *fast* *(b)* *p*

perc *mf* *p* *p* *mp* *p* *(p)*

s.t. *(briefly touch node)*

105

vln

III ord.

mf

(ord.) -----> s.p. (V)

ord.

vib

(p)

n -----> *mf*

perc

(p) (L ----->)

R

L

111

vln

(b) (b)

p

M: (fast) -----> slow

M: (slow) -----> med.

vib

f

p

perc

(p)

mf

f

ff sub. *p*

n

p

117 (ord.) -> s.p. -> ord. (ord.) -> s.p. -> ord. (ord.) -> s.p. -> ord.

vln (pp)

vib (p) M: (med.) -> fast

perc (p) (both perc. staves) cresc. f

123

vln (pp) pizz. mf hold until ringing settles to p arco ord. p

vib mf mp BOW p

perc mf mp p