

Commissioned by Caleb Herron

Spectral Evidence

for percussion and piano

Daniel Swilley
(b. 1980)

Performance Notes:

Vibraphone/Percussion Preparation - the vibraphone is to be placed on blocks or risers of some sort with the pedal rigged in the down position. The marimba can be positioned with the upper half between the player and the vib. or slightly to the side.

Aleatory/Proportional Notation - throughout the score there are measures where notes have no stems and where there are tick marks to indicate the passage of time. In these measures the placement of individual notes is completely in the performers control. Where possible it is preferred that the proportional suggestion be followed, but this is not required. However, it is required that all proportional notated sections be played as free and arhythmic as possible. Also, these free sections are not to synchronize with the regularly notated material throughout the work. Lastly, the aleatoric material is to be as sustained as possible. This is not an issue for the vibraphone with its "preparation." The piano unfortunately is left to make the best possible efforts to separate the sustained aleatory and the other figures notated and phrased normally.

Program Notes:

Spectral Evidence, for percussion and piano, focuses on the stages of sleep and dream memory. "Spectral evidence was a form of evidence, based upon dreams and visions, accepted in court during the Salem Witch Trials. Spectral evidence was typically testimony given that an accused person's spirit or spectral shape appeared to the witness in a dream while the accused person's physical body was at another location" (wikipedia). This work is driven by the statistical occurrence of "non-steady-state" brain activity during the different stages of sleep. Brain activity such as Sleep Spindles and K-Complex are mapped to activity through the work. In addition, the "steady-state" brain waves during the different stages of sleep were considered when determining the overall evolution of density in the work.

Spectral Evidence was composed with the aid of GRACE, an algorithmic composition environment, by Taube. *Spectral Evidence* is an experiment in spectral composition, and is part of the continued experimentation by the composer in mapping the statistical occurrence of gestures over the course of a work.

Spectral Evidence

for Piano and Percussion

Daniel Swilley
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Score

$\text{♩} = 60$

Mallets: Hard x 2, Medium x 2 ((M H) (H M))
with Medium Mallets always . . .

Vibraphone

First staff of the score, Vibraphone part. It begins in 5/4 time, then changes to 4/4, and returns to 5/4. Dynamics include *pp*, *mf*, *p*, and *pp*.

Piano

Piano part, first system. It features a right-hand melody with triplets and a left-hand accompaniment with triplets. Dynamics include *p*, *mp*, *mf*, *f*, and *ff*.

Hard Mallets, etc. . .

Vib.

Second staff of the score, Vibraphone part. It continues in 5/4 and 4/4 time. Dynamics include *mf*, *pp*, *mp*, and *f*.

Pno.

Piano part, second system. It features a right-hand melody and a left-hand accompaniment with a quintuplet. Dynamics include *p*, *mp*, *mf*, and *mf*.

Hard and so on. . .

Vib.

Third staff of the score, Vibraphone part. It continues in 5/4 and 4/4 time. Dynamics include *pp* and *p*.

Pno.

Piano part, third system. It features a right-hand melody and a left-hand accompaniment. Dynamics include *mf*, *f*, and *pp*.

Spectral Evidence

Musical score for measures 4-12. The score is for Vibraphone (Vib.), Maracas (Mrb.), and Piano (Pno.).

- Vib.:** Measures 4-12. Dynamics: *mp*, *p*, *mf*, *p*, *mf*, *p*. Includes a slur over measures 6-8.
- Mrb.:** Measures 4-12. Dynamics: *mp*, *mf*. Includes the instruction "Hard Mallets, etc. . . ." and a triplet of eighth notes in measure 8.
- Pno.:** Measures 4-12. Dynamics: *p*, *mp*, *mf*. Includes a slur over measures 6-8. The right hand has a slur over measures 6-8. The left hand has a slur over measures 6-8.

Musical score for measures 13-21. The score is for Vibraphone (Vib.), Maracas (Mrb.), and Piano (Pno.).

- Vib.:** Measures 13-21. Dynamics: *mp*.
- Mrb.:** Measures 13-21. Dynamics: *pp*, *mf*, *f*. Includes a slur over measures 15-21 and a triplet of eighth notes in measure 15.
- Pno.:** Measures 13-21. Dynamics: *p*, *mp*, *f*, *mf*. Includes a slur over measures 15-21. The right hand has a slur over measures 15-21. The left hand has a slur over measures 15-21.

16

Vib.

Mrb.

Pno.

p *mp*

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

p *f* *mp* *f*

f *p*

19

Vib.

Mrb.

Pno.

Hard Mallets, etc. . .

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

ff *mf* *p*

p *f* *mp* *p*

ff

22

Vib. *p* *ff* *p* *pp*

Mrb. *f*

Pno. *mf* *pp* *mf* *p*

25

Vib. *mp* *p*

Mrb. *pp* *mf*

Pno. *mf* *p* *mp*

Medium

28

Vib.

Mrb. *to Medium Mallet x 4*

Pno. *ff mp pp mp p*

f p

32

Vib.

Pno. *pp mp*

36

Vib.

Pno. *pp p mf p*

Vib. ³⁹ *pp*

Pno. ⁸ *mf* *f* *ff* *p*

Vib. ⁴⁴ *mf* *pp*

Mrb. *p*

Pno. *p* *mp* *p* *mf*

8vb

47

Vib.

Mrb.

Pno.

52

Vib. *p* *mp*

Mrb. *pp*

Pno. *mp*

55

Vib. *mf*

Mrb. *mp* *p* *mf* *f* *p*

Pno. *p* *ff* *p* *f* *mp*

57

Vib. *mp* *mf* *f*

Mrb. *mf*

Pno. *f* *p* *mf*

61

Vib. *mp* *p*

Mrb. *p* *mp* *f*

Pno. *mf* *p* *mf*

64

Vib.

Mrb.

Pno.

p *pp*

mp *mf*

mp *mf* *pp* *8va*

68

Vib.

Mrb.

Pno.

mp *mf*

mp *f* *mf*

p *mp* *mf* *ff*

71

Vib.

Pno.

83

Vib.

Mrb.

Pno.

This system of music covers measures 83 to 85. It features three staves: Vibraphone (Vib.), Maracas (Mrb.), and Piano (Pno.).
- **Vib.:** Measures 83-85 contain a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Dynamics are *p* throughout.
- **Mrb.:** Measures 83-85 feature a complex rhythmic pattern with triplets and sixteenth notes. Dynamics start at *mp*, decrease to *pp* by measure 84, and then return to *mp* in measure 85.
- **Pno.:** Measures 83-85 contain a complex piano accompaniment with triplets and sixteenth notes. Dynamics are *mf* in measure 83, *f* in measure 84, and *p*, *mf*, and *pp* in measure 85.

86

Vib.

Mrb.

Pno.

This system of music covers measures 86 to 88. It features three staves: Vibraphone (Vib.), Maracas (Mrb.), and Piano (Pno.).
- **Vib.:** Measures 86-88 contain a melodic line with notes G4, A4, B4, C5, B4, A4, G4. Dynamics are *mp* in measure 86, *pp* in measure 87, and *p* in measure 88.
- **Mrb.:** Measures 86-88 feature a complex rhythmic pattern with triplets and sixteenth notes. Dynamics are *mp* in measure 86, *pp* in measure 87, and *p* in measure 88.
- **Pno.:** Measures 86-88 contain a complex piano accompaniment with triplets and sixteenth notes. Dynamics are *mp* in measure 86, *p* in measure 87, and *mp* and *mf* in measure 88.

90

Vib.

Mrb.

Pno.

pp

p *mp*

p *pp* *p* *mp*

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

Detailed description: This system covers measures 90 to 94. The Vibraphone part consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Maracas part features a complex rhythmic pattern with many beamed notes and rests, including triplets. The Piano part has a left hand with a triplet of eighth notes (F#4, G4, A4) and a right hand with a triplet of eighth notes (B4, C5, B4). Dynamics include *pp*, *p*, *mp*, and *mf*.

95

Vib.

Mrb.

Pno.

p

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

p

mp

Detailed description: This system covers measures 95 to 98. The Vibraphone part has a single quarter note G4 in measure 98. The Maracas part has a melodic line with triplets and a final quarter note G4. The Piano part has a left hand with a triplet of eighth notes (F#4, G4, A4) and a right hand with a single quarter note G4. Dynamics include *pp*, *mf*, *p*, *mp*, and *pp*.

99

Vib.

Pno.

mp

pp *p*

p

Detailed description: This system covers measures 99 to 102. The Vibraphone part has a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Piano part has a left hand with a triplet of eighth notes (F#4, G4, A4) and a right hand with a series of chords. Dynamics include *mp*, *pp*, and *p*.

103

Vib.

Pno.

pp *p*

107

Vib.

Pno.

mp *mf* *cresc.*

110

Vib.

Mrb.

Pno.

mf *mp*

mp

f *ff* *8va*

f

113

Vib.

Mrb.

Pno.

f

f

mp *mf*

f

8va

117

Vib. *mp* *p* *pp*

Mrb. *p* *pp* *mp*

Pno. *p* *pp* *p*

122

Vib. *mp* *p*

Mrb. *mf* *mp* *pp* to Soft Mallet x 4

Pno. *mp* *pp* *p*

126

Vib. *pp* *mf* *mp* *p* *mp*

Pno. *mp* *p*

151

Vib. *p* *mf* *mp*

Pno. *p* *mf* *pp*

154

Vib. *p* *mf*

Pno. *f* *mp* *p*

157

Vib. *mf*

Mrb. *mp* *mf* *p*

Pno. *pp* *mp*

161

Vib.

Mrb.

Pno.

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

164

Vib.

Mrb.

Pno.

mf *f* *f* *pp* *f* *pp* *mf* *ff*

173

Vib. *p*

Mrb. *pp*

Pno. *mp* *p* *pp*

Detailed description: This system covers measures 173, 174, and 175. The Vibraphone part (top staff) has a few notes in measure 175 with a *p* dynamic. The Mridangam part (middle staff) has a melodic line in measure 173 and rests in 174 and 175, with a *pp* dynamic. The Piano part (bottom system) has a complex texture. The right hand has chords in 173 and 174, then a triplet in 175 with a *pp* dynamic. The left hand has a melodic line in 173 and 174, then rests in 175.

176

Vib. *mf* *p* *mp*

Mrb. *mp* *pp*

Pno. *pp* *mf* *mf* *f*

Detailed description: This system covers measures 176, 177, and 178. The Vibraphone part (top staff) has a melodic line across all three measures with dynamics *mf*, *p*, and *mp*. The Mridangam part (middle staff) has rests in 176 and 177, then a triplet in 178 with a *pp* dynamic. The Piano part (bottom system) has a complex texture. The right hand has a melodic line in 176 and 177, then a triplet in 178 with a *f* dynamic. The left hand has a melodic line in 176 and 177, then rests in 178.

179

Vib.

Mrb.

Pno.

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

181

Vib.

Mrb.

Pno.

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

184

Vib. *p*

Pno. *pp*

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

187

Vib. *pp* *p*

Mrb. *mp* *mf*

Pno. *mp* *mf* *f* *pp*

191

Vib.

Mrb.

Pno.

pp *ff* *p* *pp*

p *mf* *mp*

mf *p*

194

Vib.

Mrb.

Pno.

pp *p*

mp

p *mp*

197

Vib.

pp

Mrb.

mf

Pno.

p

pp

p

200

Vib.

p

mf

pp

Mrb.

pp

Pno.

p

mp

mp

Vib. *202*
p mp p mp

Mrb.
mp mf p

Pno.
p mp p

Vib. *205*
p pp p

Mrb.
mf p pp

Pno.
p

Vib. *209*
ppp

Pno.
ppp