Bell Solaris

Twelve Movements for Piano
Transformations of a Theme

by

David Rosenboom

Composed in 1997-98
for pianist,
Katrina Krimsky

Acknowledgments
I am deeply indebted to my life-long friend and musical colleague, Katrina Krimsky, for requesting and, indeed, urging that this work be composed and for the great efforts she devoted toward helping me bring it to completion and preparing its premier. Both Katrina Krimsky and composer, Steven Hoey, assisted me in preparing the printed score and Steven Hoey helped realize some of the music in movement IX from the harmonic and rhythmic schemes in my sketches.

Dedication
This music is lovingly dedicated to the memory of Evelyn Marie Smith Humbert, whose wisdom and repose in life were a guiding light and in whose presence an initial version of the *Hymn of Change* was first written in 1992.

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Bell Solaris

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Bell Solaris

Twelve Movements for Piano
Transformations of a Theme

Performance Notes

General

Bell Solaris —the Sun rings like a bell, initiating waves of influence that traverse, shape and create space, time and life. Various influences—GONG, the Global Oscillation Network Group, on-line access to the daily spectrum of portents from the Sun's vibrations; myths from which the psyche of our culture has grown; Ovid's catalog of transformations among gods and mortals and chronicles of Pythagoras's lectures on change—are transfigured by the composer's views of history, evolution and a penchant for symbolic replication and anthropomorphism.

The compositional craft involves a potpourri of methods for transforming musical shapes, melodies, rhythms and harmonic spaces. Except for some material in movement *I. Fanfare for the Sun,* all the music in this set of twelve movements results from metamorphoses of the *Bell Solaris* theme, which is heard in its original form only in movement *X. Hymn of Change*.

Various words, phrases, statements, questions, quotes and poetic images are imbedded in the notation, suggesting thoughts, feelings and symbols enfolded inside the sounds.

Though Bell Solaris is conceived as an integrated set of twelve movements, pianists may perform selections from this set, including individual movements and modules from movement VI, as they deem suitable for the nature of particular musical encounters.

Accidentals apply to notes throughout the bar, but only for the octave in which they were originally introduced. Accidentals apply to tied notes. Courtesy accidentals, if any, are indicated in parentheses. LV or LR means let vibrate or let ring. All tempo markings are approximate, composer's guidelines, indicating target ranges for tempi and are not intended to be rigid. Performers are encouraged to develop their own interpretations that may involve expressive tempo and dynamic shaping.

Specific Movements

I. *Fanfare for the Sun*

Follow the score.

II. *In Contemplation of Transformation*

Follow the score.

III. *The Right Measure of Opposites*

Play this movement as rapidly as possible, while maintaining an inner feeling of 3/4 meter and using the relative, graphic spacing of the notes to guide the rhythms. It is to be very fast, disjunct, but fluid, free, like improvisation, but guided by the notes. Begin playing very lightly, and then, wax and wane in intensity as the dynamics indicate. Pedaling and articulation are ad lib. Establish a contrast between the duration of the black notes, which should be relatively short, and the white, open, "whole" notes, which should be relatively long and bell-like. The lengths of "ties" may also suggest duration. Pedaling may be used to sustain these open notes longer according to the feeling of the texture and harmony. Varied melodic and harmonic fragments, hinting at the *Bell Solaris* theme, may be emphasized slightly as they are discovered, like little jewels sparkling in a larger landscape.

This movement contains two, independent transformations of the Bell Solaris theme, one in E major and one in Bb major. The E major and Bb major sections are intended to contrast each other in feeling as well. The E major version, which begins and ends the movement, should be lighter and more nimble than the Bb version, which is more grandiose and sustained. The Bb material could also be slightly slower. The E major material contains a gradual crescendo from *p* at the beginning up to *fff* and a decrescendo back down to *p* at the end. The Bb material contains a gradual decrescendo from *fff* down to *p* followed

by a gradual crescendo back up to *fff*. Use these dynamics as general guidelines, a framework within which to create smaller fluctuations suggested by the notation and felt in the music. The music alternates between the two transformations in a chaotic switching pattern, often producing sudden contrasts and dynamic surprises.

The left and right hands may cross the staves freely, and vertical structures, in which the member notes are very difficult to play simultaneously, may be rolled or executed like grace notes or clusters. Maintain the inner, physical sense of a 3-beat meter, while overlaying a high-speed flow of notes with a freely interpreted sense of syncopation and accent, always playing against the implied beat.

IV. *Phaeton Reaches for the Speed of Light*
Follow the score.

V. *Daphne Nods in Consent*
Follow the score.

VI. *Argus's Eyes See the Code of Small and Large*
This movement is like a piece within a piece, a play within a play, or a set of twelve etudes positioned at the center of a twelve-movement work. The score is a modular construction kit intended for pianists to make their own assemblages of *transformation melody patterns*, all derived from the *Bell Solaris* theme. Twelve melody lines are provided in two forms, first, altogether in score form, and, second, as a set of individual parts, referred to as *transformation lines*. The complete score should be thought of as a set of circular structures, the end of each line connecting to its beginning. Imagine these circular structures to be rotating independently, like a set of musical zoetropes, and the pianist's task is to sample the various lines, playing them singly or together, moving from one to another, selecting, combining, and connecting them in long or short, sequences and sparse or dense groups at will. Ideally, pianists will immerse themselves in each of the melodic compositions, learn to play and move among them with fluidity, and mine them for their favorite musical nuggets. Guided by this experience, they will carefully select material with which to create unique versions of this movement according to the ideas, circumstances, and demands of particular performance events. Realizations might be short or quite long. Music technologies may also be employed, as long as the performer is faithful to the structure and dynamics of the material in the score.

VII. *Callisto and Arcas in the Stars*
Follow the score.

VIII. *The Cost of the Gift of Prophecy—Ocyrhoe's Forfeiture*
Follow the score.

IX. *Raven's Wings Telling Tales*
Large chords may be rolled if necessary, but the rolls should be quick. In the “solo comping” section, the chords, along with the relentless bass, provide the source of overtones creating the imaginary solo. Sometimes the mood is lyrical and sometimes the rhythmic, chord patterns dominate with their punctuation and definition of time. The constancy of the bass, sometimes in a twisted harmonic relationship with the chords, creates a foundation. Pedaling is ad lib.

X. *Hymn of Change*
Follow the score.

XI. *Transformation Canon—For Pythagoras*
Play this movement very slowly, allowing each vertical structure to sound with deliberately articulated and evenly voiced chords. Allow the tempo to bend to enable the distant harmonic relationships to be heard. Build in intensity towards the end in anticipation of the *Coda* to follow. Move on to movement XII with very little pause.

XII. *Coda—The Past is Determined by the Impermanence of Perfect Memory*
The final three movements of *Bell Solaris* form a single, continuous, dramatic shape, beginning with the solemnity of the *Hymn of Change*, its mutation and evolution in the *Transformation Canon* and final statement in the *Coda*.

October 28, 1998, revised November 24, 2012

Bell Solaris

I. Fanfare for the Sun

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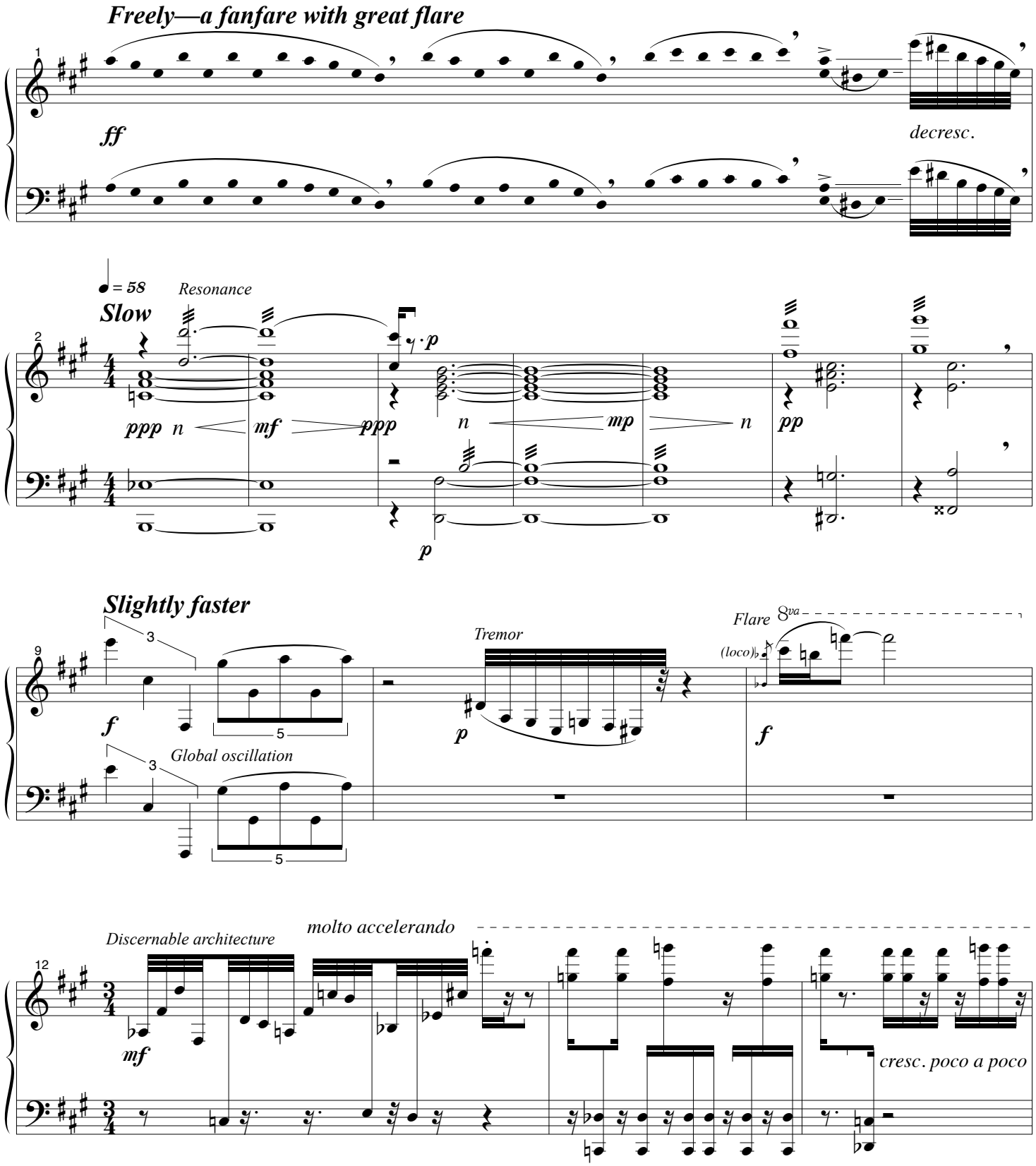

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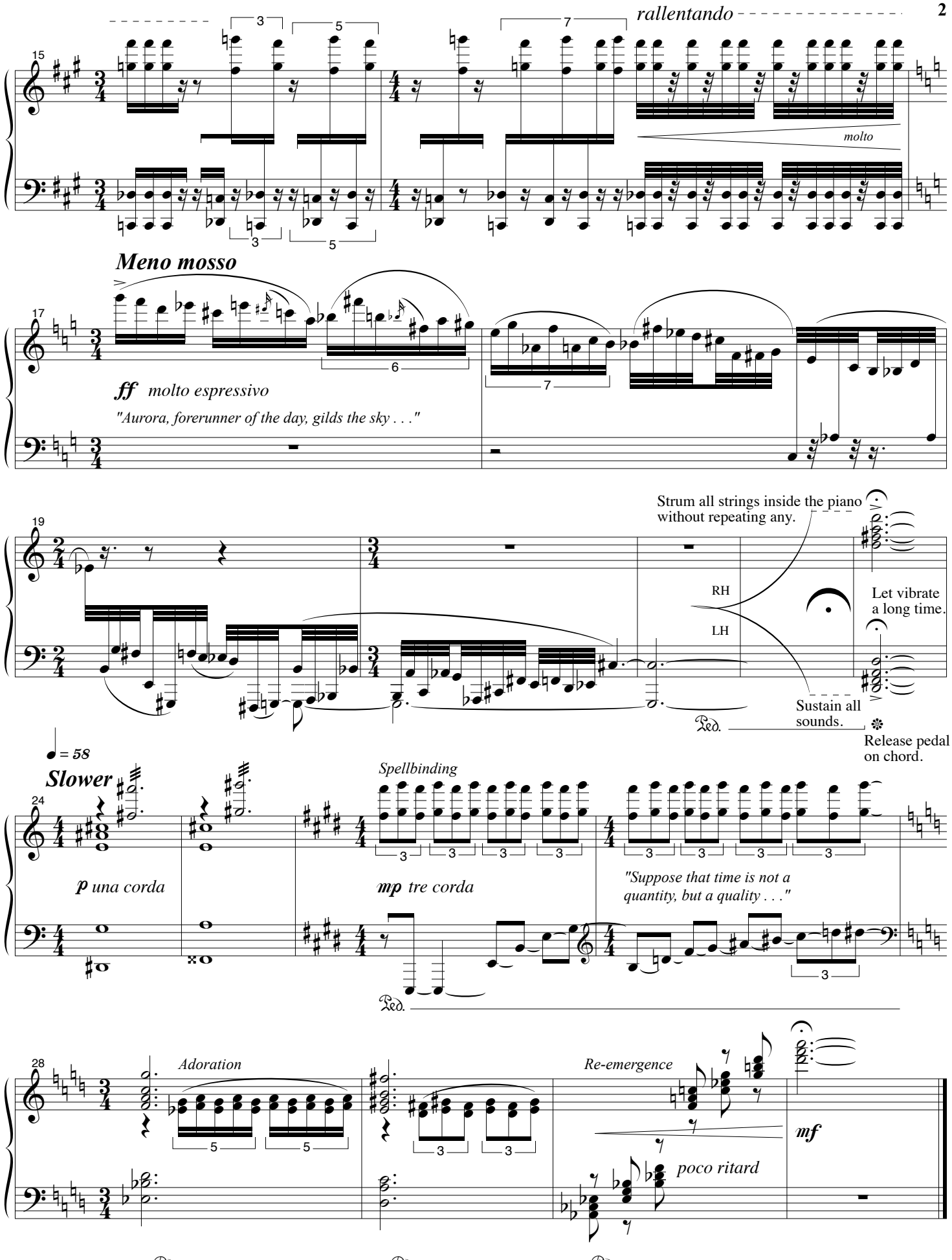
rallentando
molto
Meno mosso
ff molto espressivo
"Aurora, forerunner of the day, gilds the sky . . ."
Strum all strings inside the piano without repeating any.
RH
LH
Let vibrate a long time.
Sustain all sounds.
Release pedal on chord.
♩ = 58
Slower
Spellbinding
p una corda
mp tre corda
"Suppose that time is not a quantity, but a quality . . ."
Adoration
Re-emergence
poco ritard
mf

Bell Solaris

II. In Contemplation of Transformation

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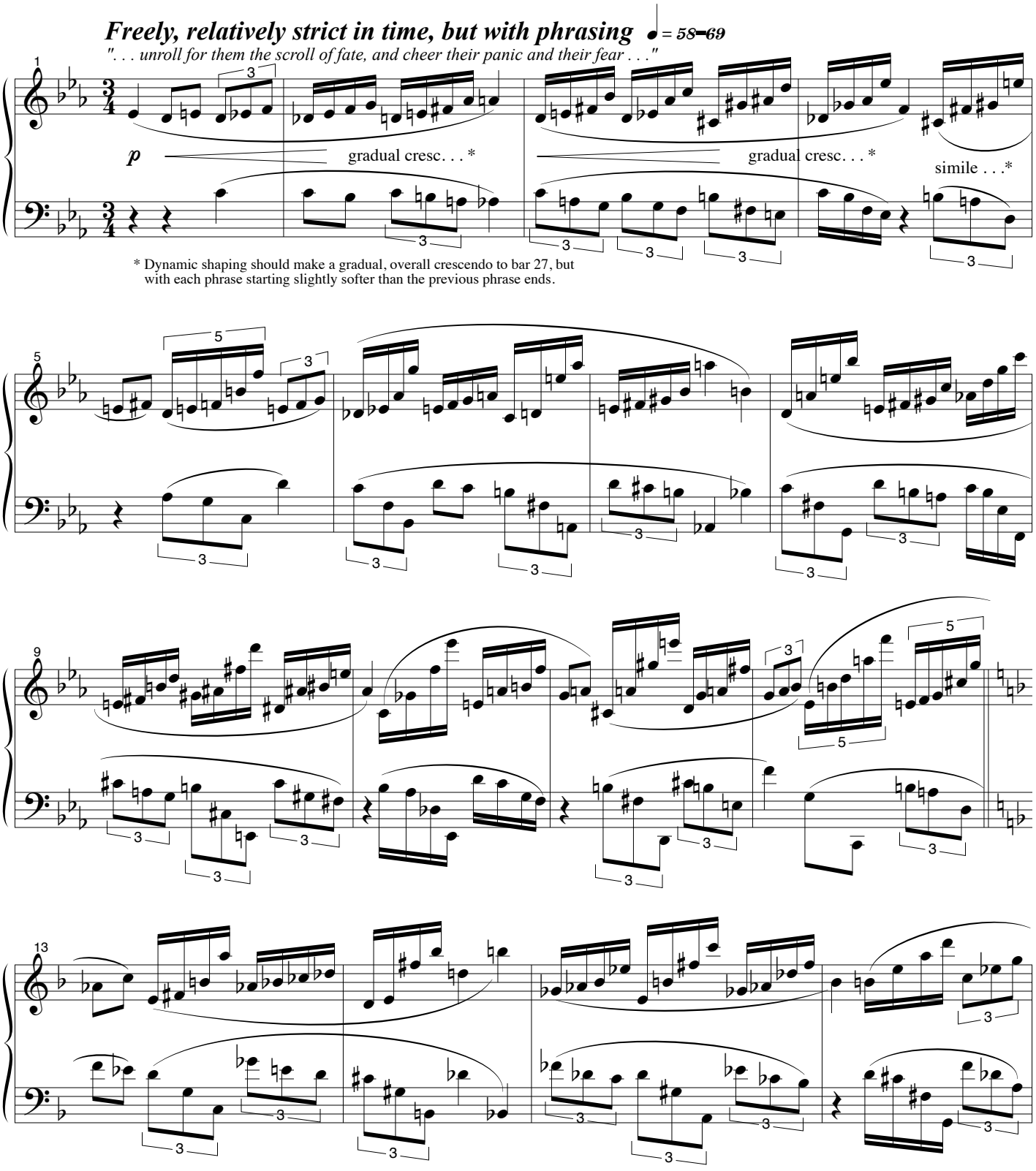

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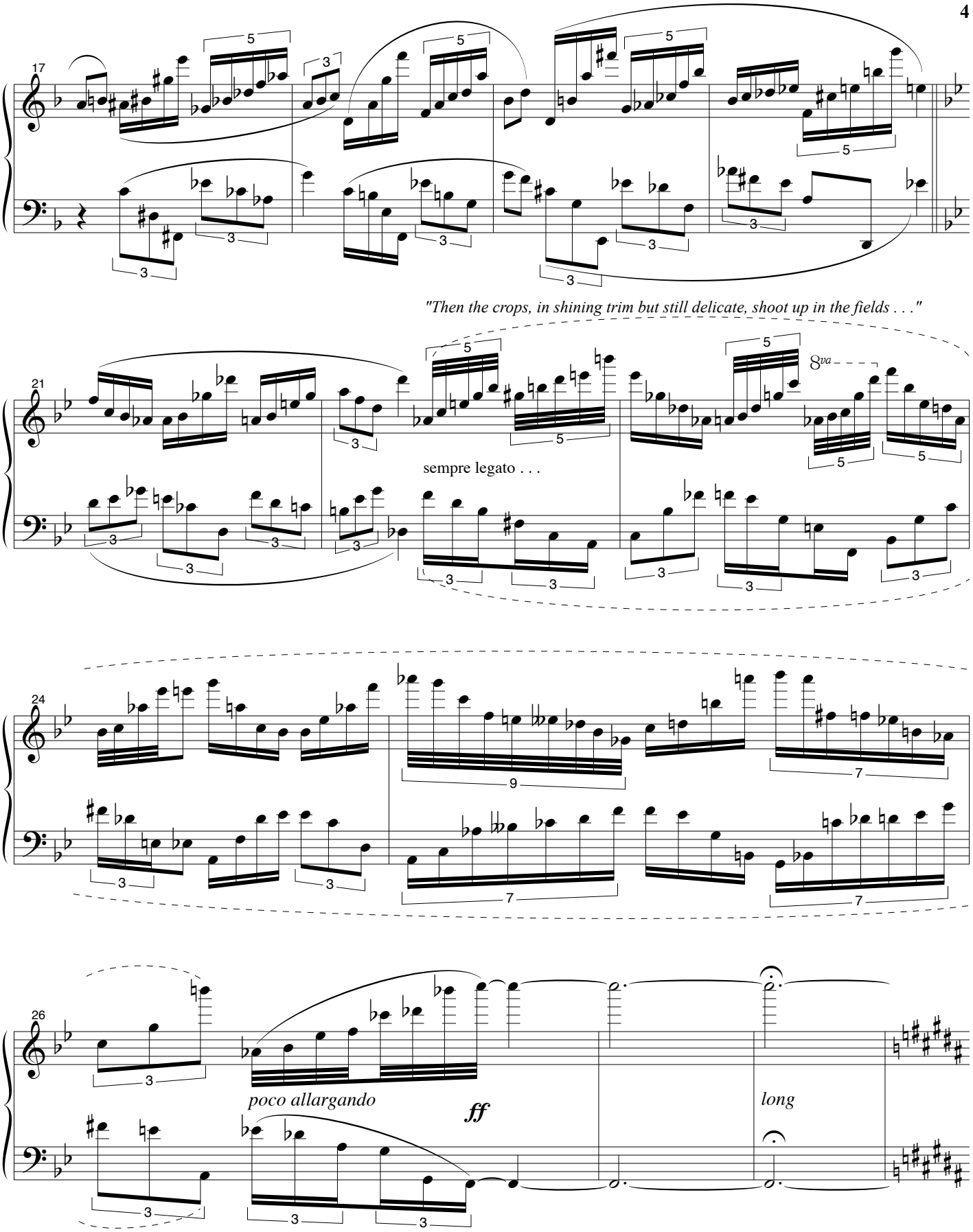
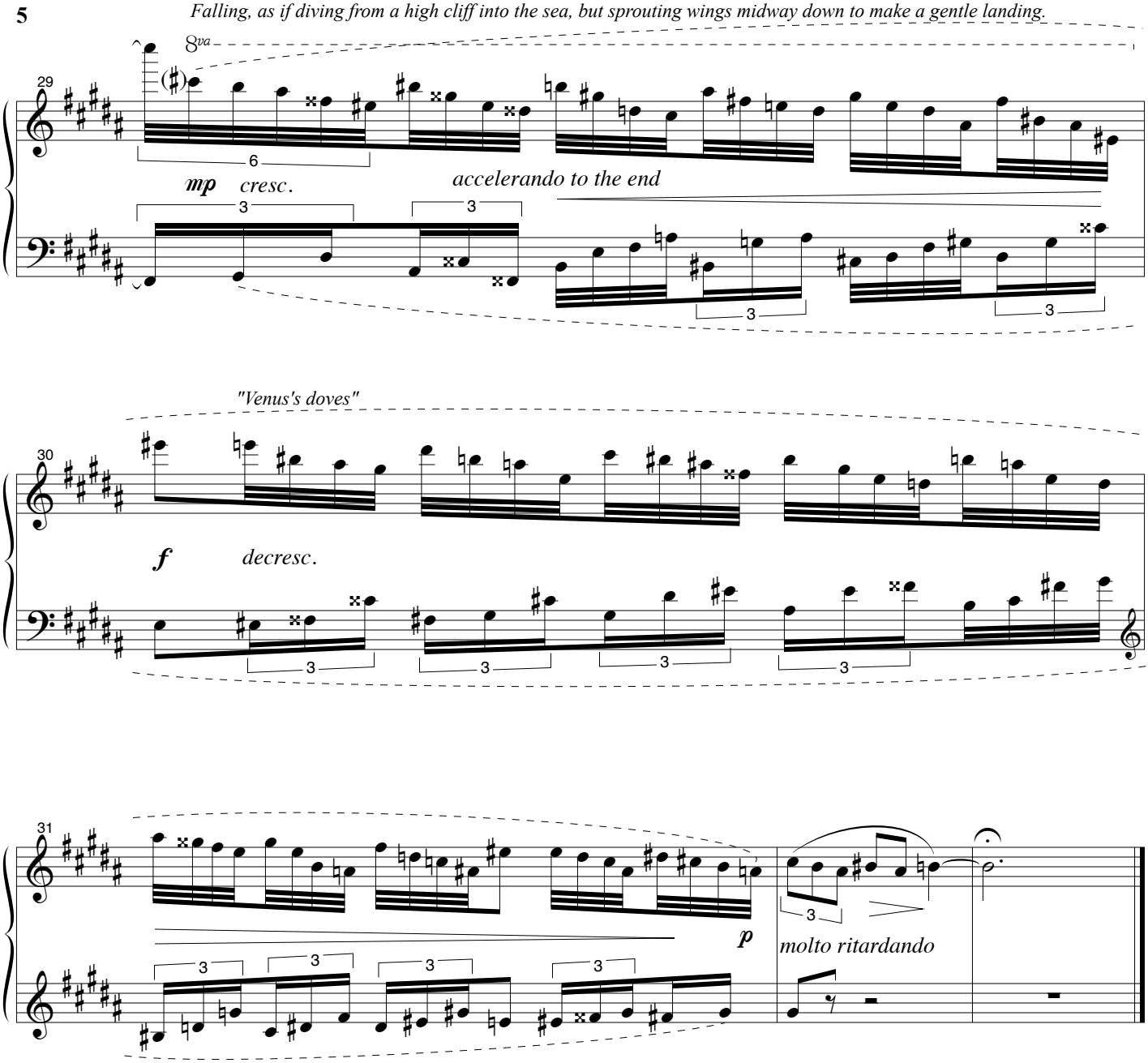

17
"Then the crops, in shining trim but still delicate, shoot up in the fields . . ."
21
sempre legato . . .
8va
24
26
poco allargando
ff
long

Falling, as if diving from a high cliff into the sea, but sprouting wings midway down to make a gentle landing.



Bell Solaris — III. The Right Measure of Opposites

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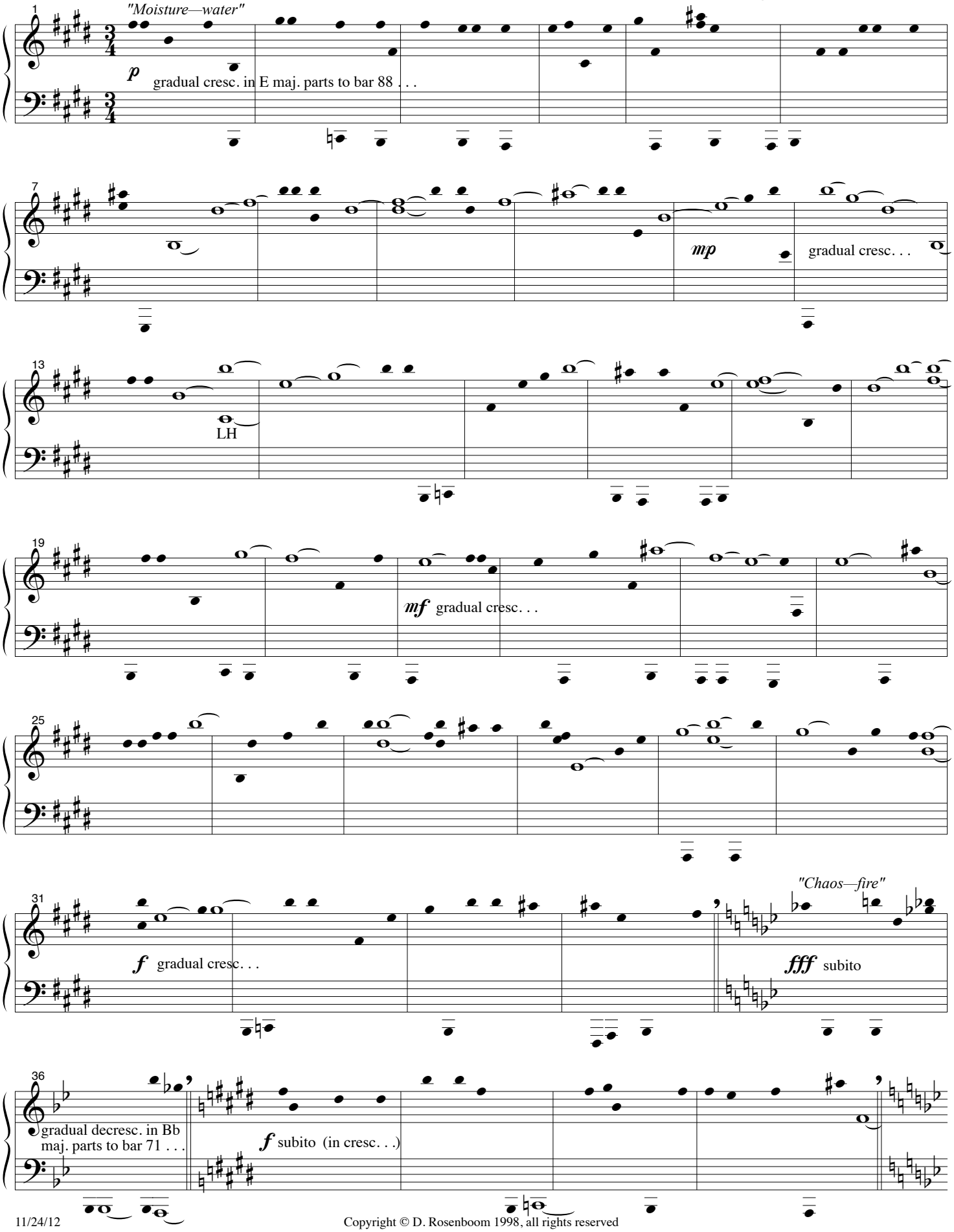
Very fast moving and disjunct, (see notes) ♩ = 40 NOTE: RH is 8va throughout movement.



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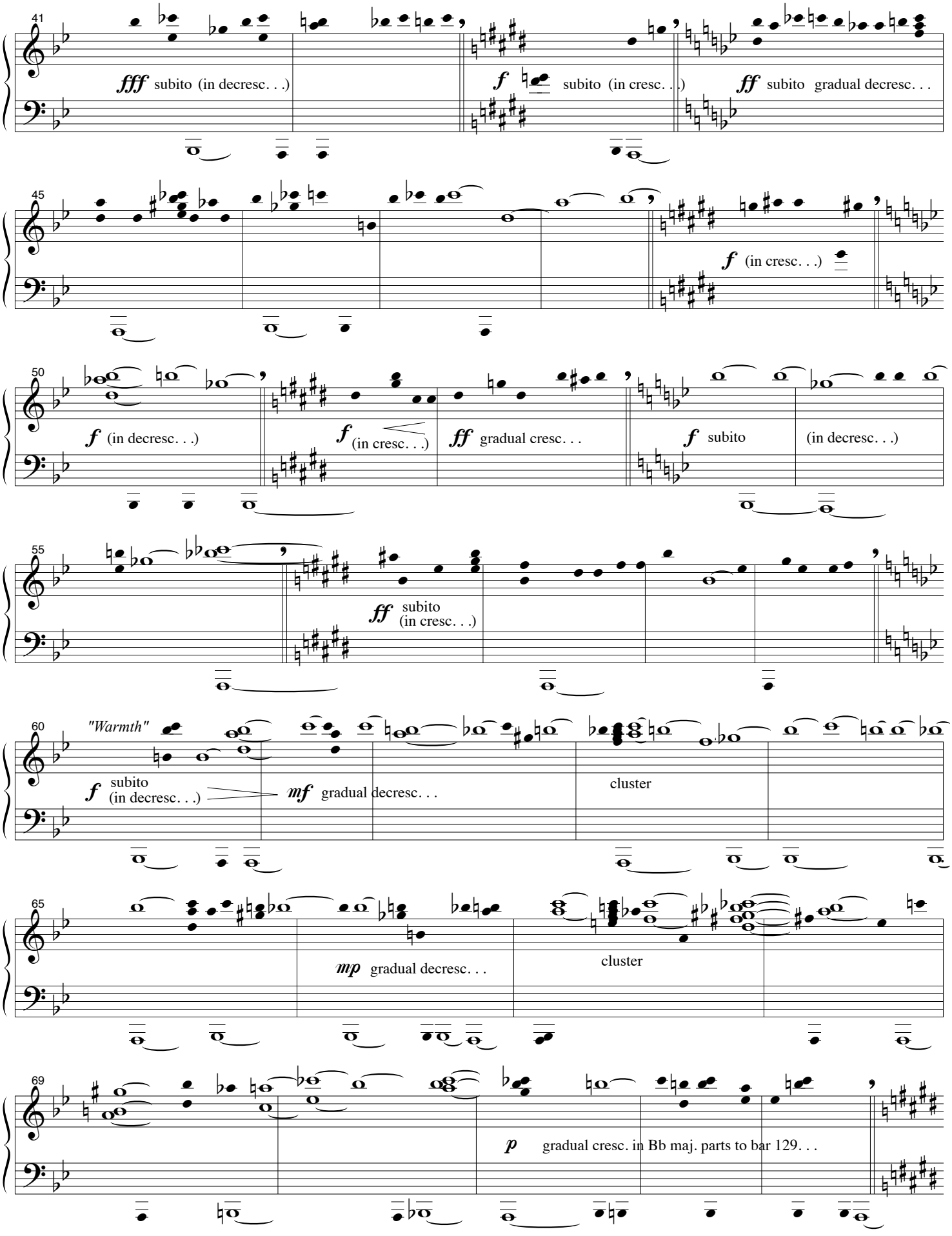
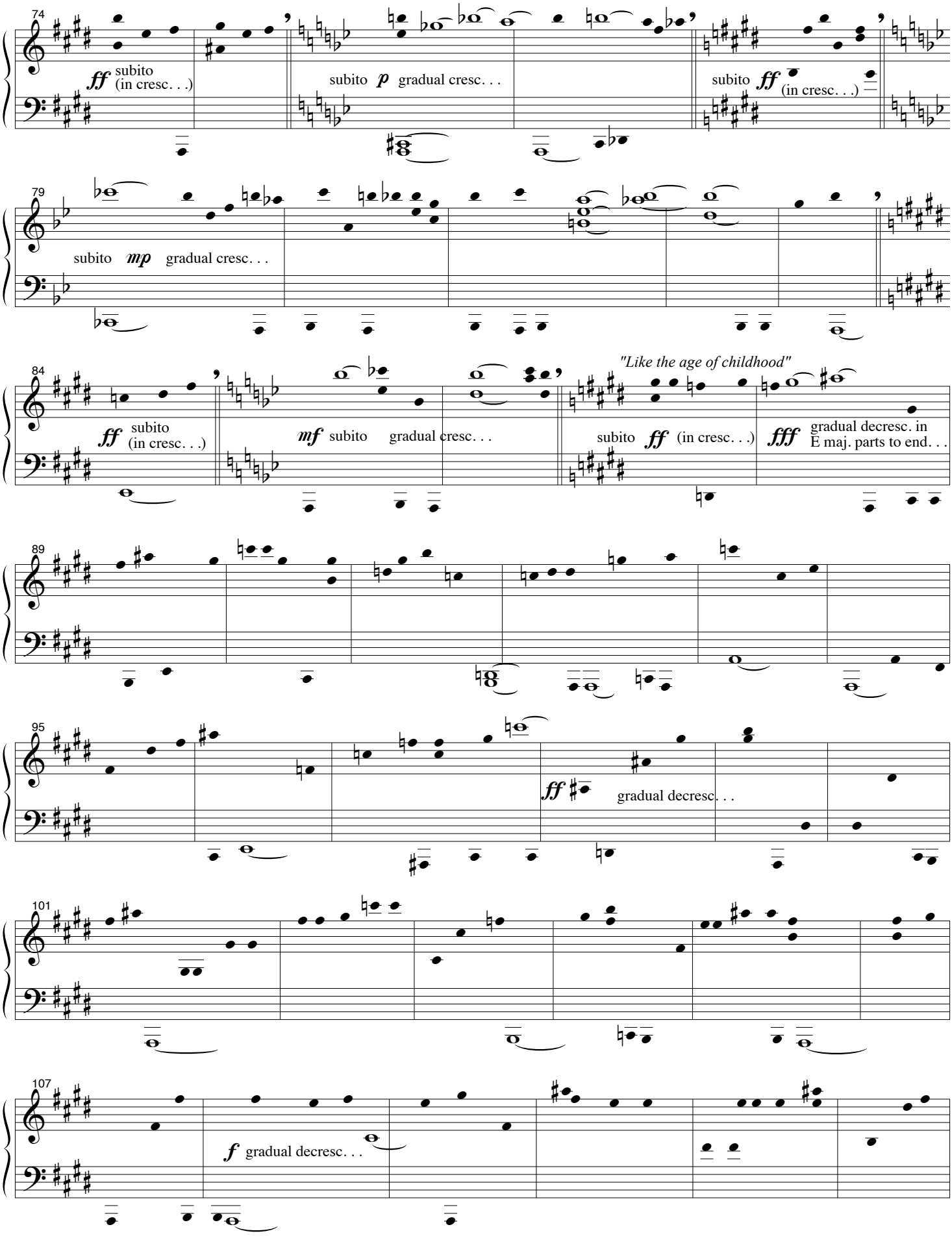
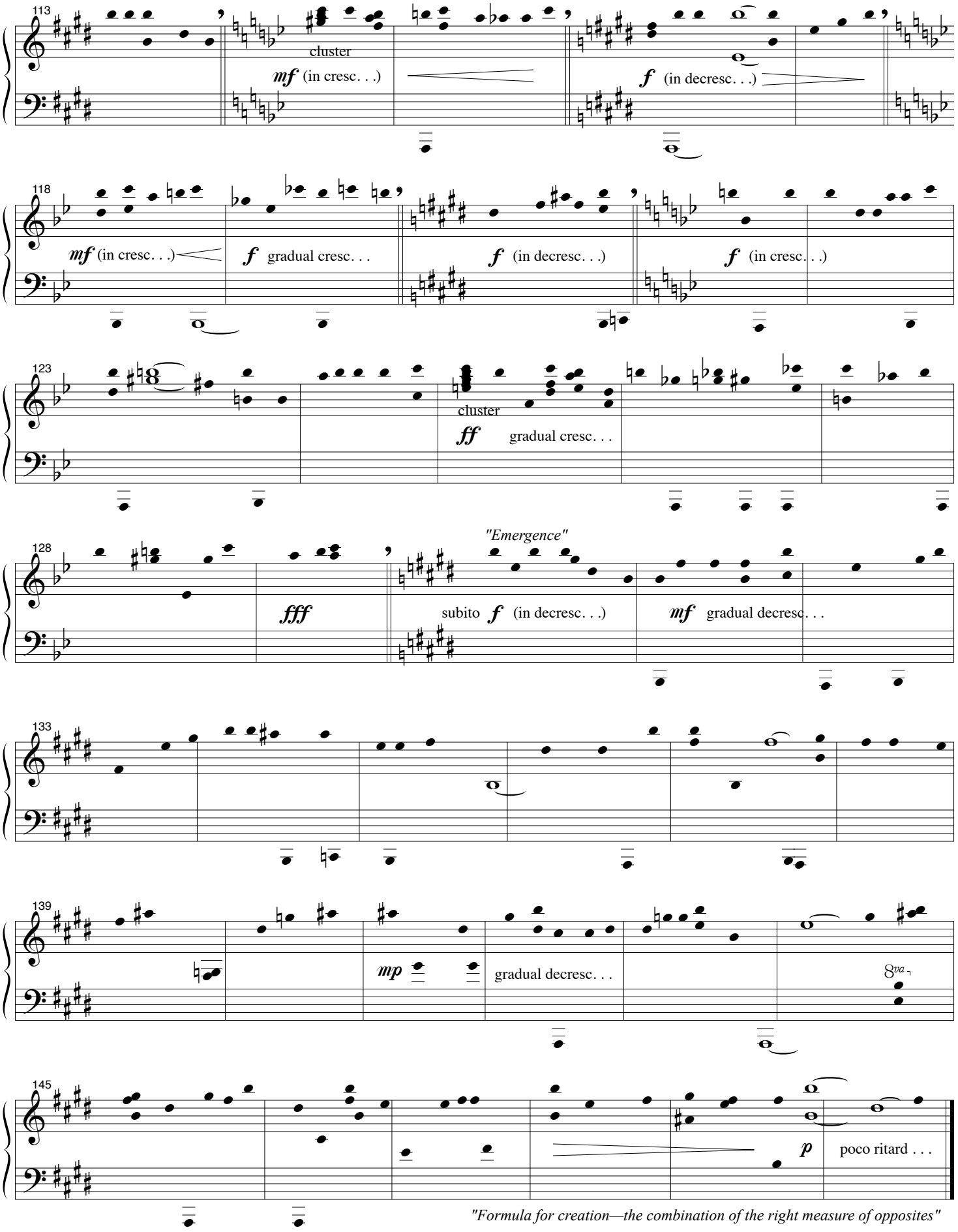

41
fff subito (in decresc. . .)
f subito (in cresc. . .)
ff subito gradual decresc. . .
45
f (in cresc. . .)
50
f (in decresc. . .)
f (in cresc. . .)
ff gradual cresc. . .
f subito
(in decresc. . .)
55
ff subito
(in cresc. . .)
60
"Warmth"
f subito
(in decresc. . .)
mf gradual decresc. . .
cluster
65
mp gradual decresc. . .
cluster
69
p gradual cresc. in Bb maj. parts to bar 129. . .


74
ff subito (in cresc. . .)
subito p gradual cresc. . .
subito ff (in cresc. . .)
79
subito mp gradual cresc. . .
84
ff subito (in cresc. . .)
mf subito gradual cresc. . .
"Like the age of childhood"
subito ff (in cresc. . .)
fff gradual decresc. in E maj. parts to end. . .
89
95
ff gradual decresc. . .
101
107
f gradual decresc. . .

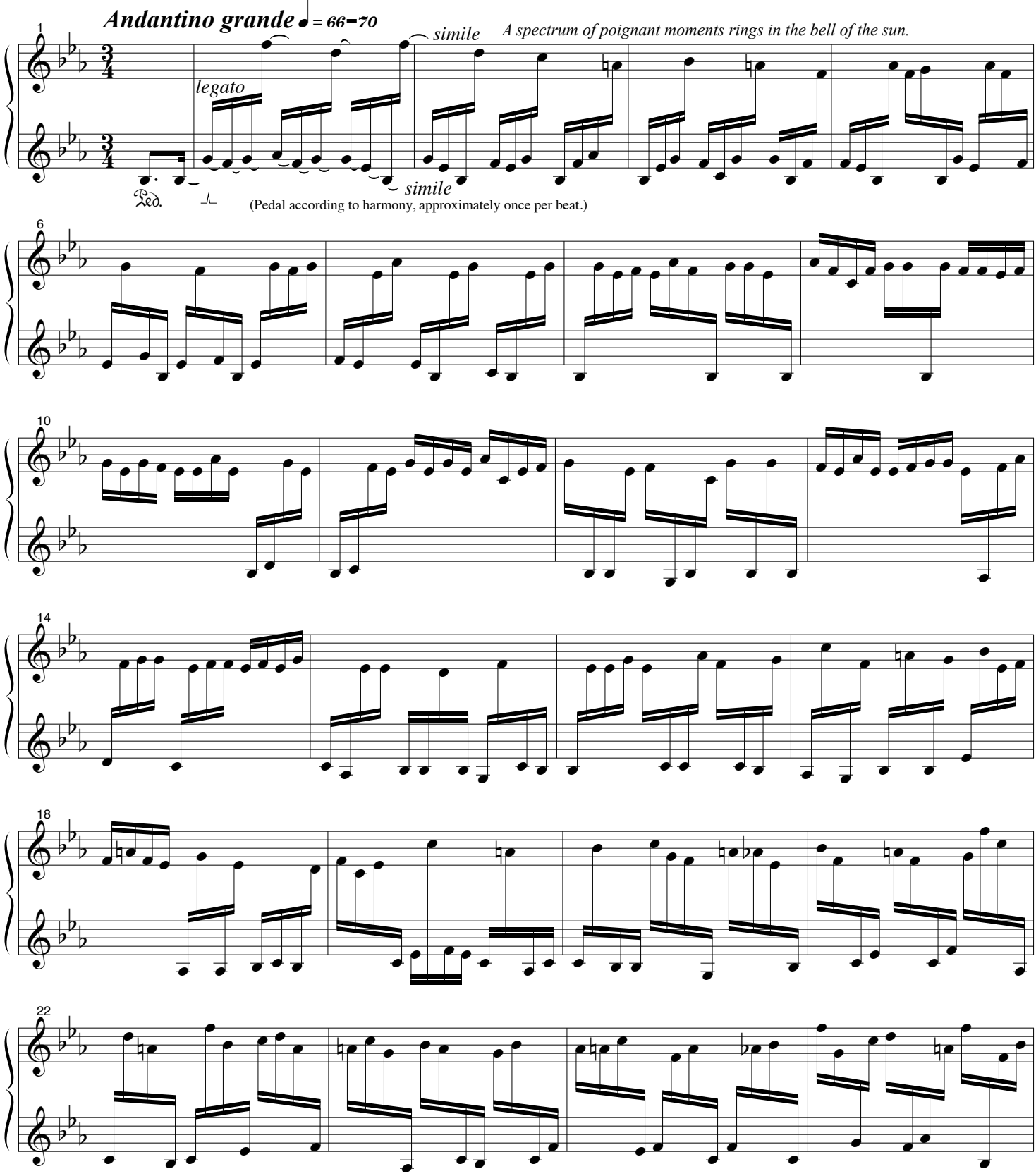


"Formula for creation—the combination of the right measure of opposites"

Bell Solaris

IV. Phaeton Reaches for the Speed of Light

David Rosenboom



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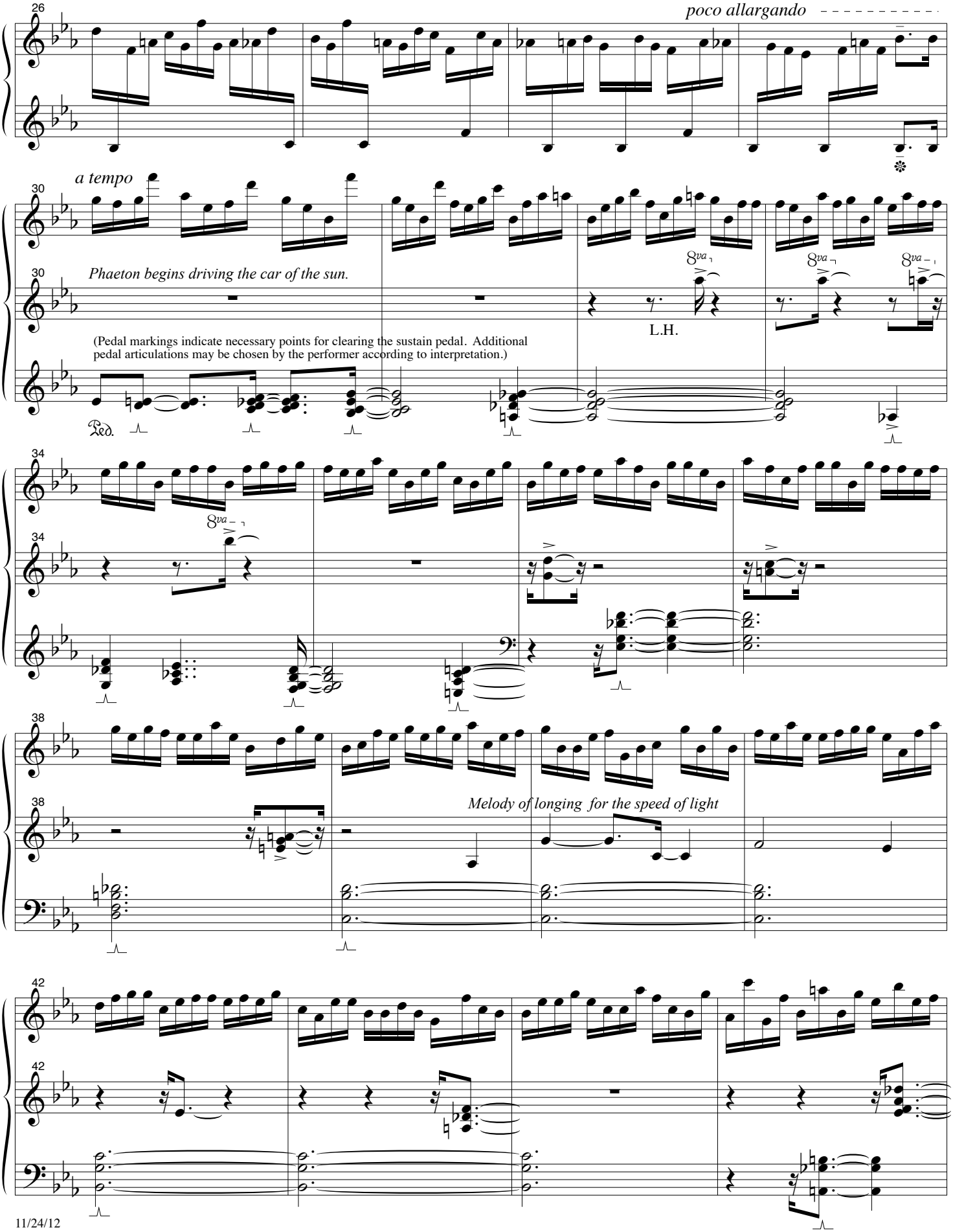
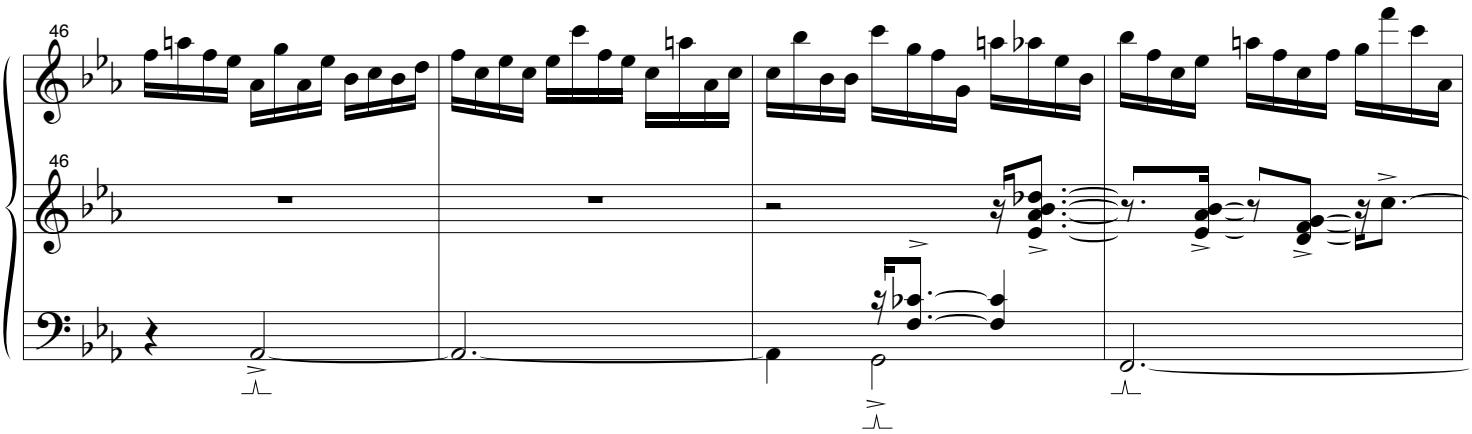
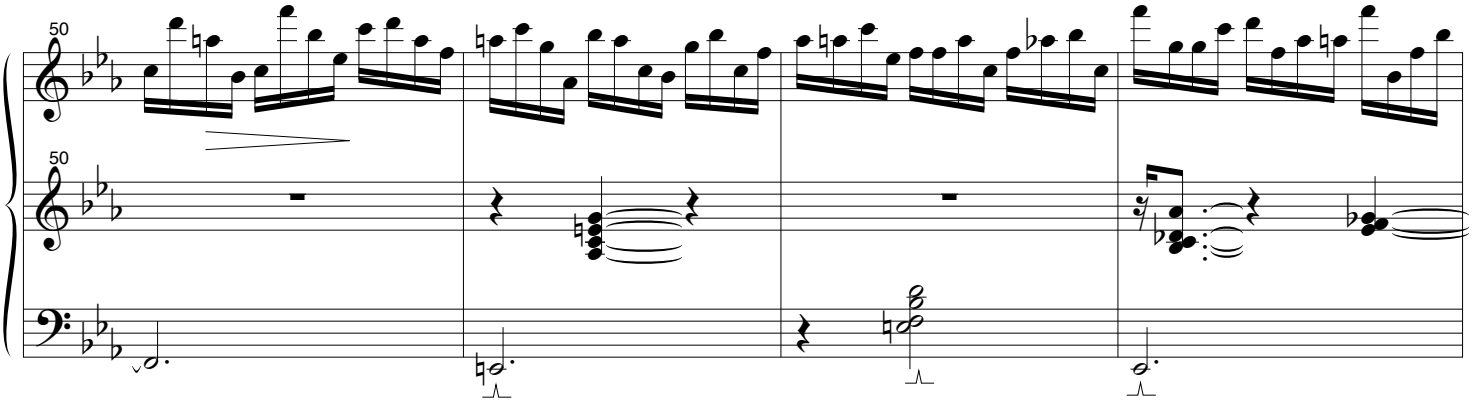
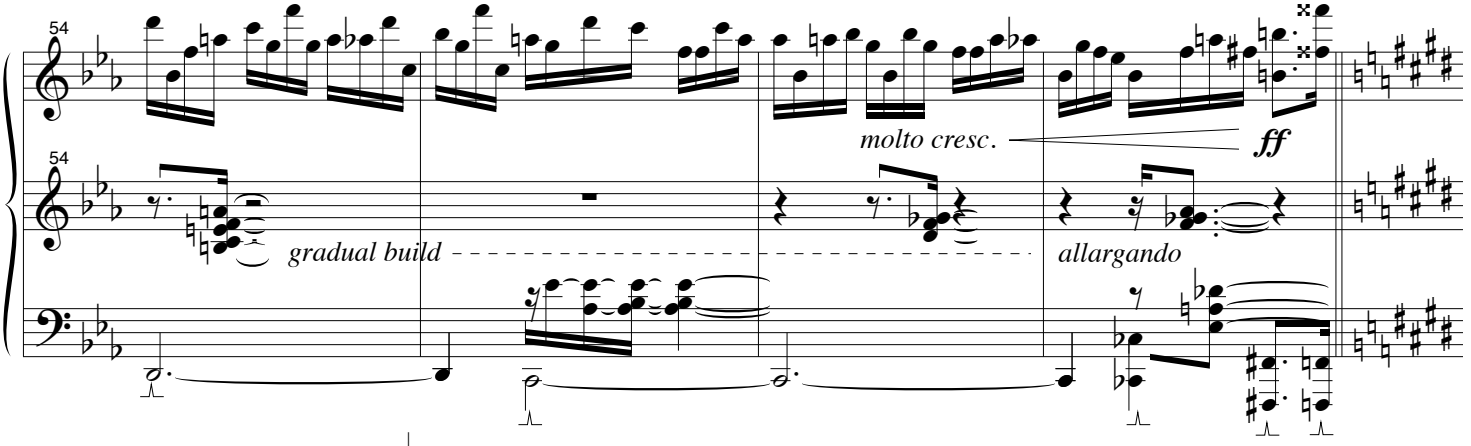

26
poco allargando
a tempo
30
30
Phaeton begins driving the car of the sun.
(Pedal markings indicate necessary points for clearing the sustain pedal. Additional pedal articulations may be chosen by the performer according to interpretation.)
8va
L.H.
Ped.
34
34
38
38
Melody of longing for the speed of light
42
42

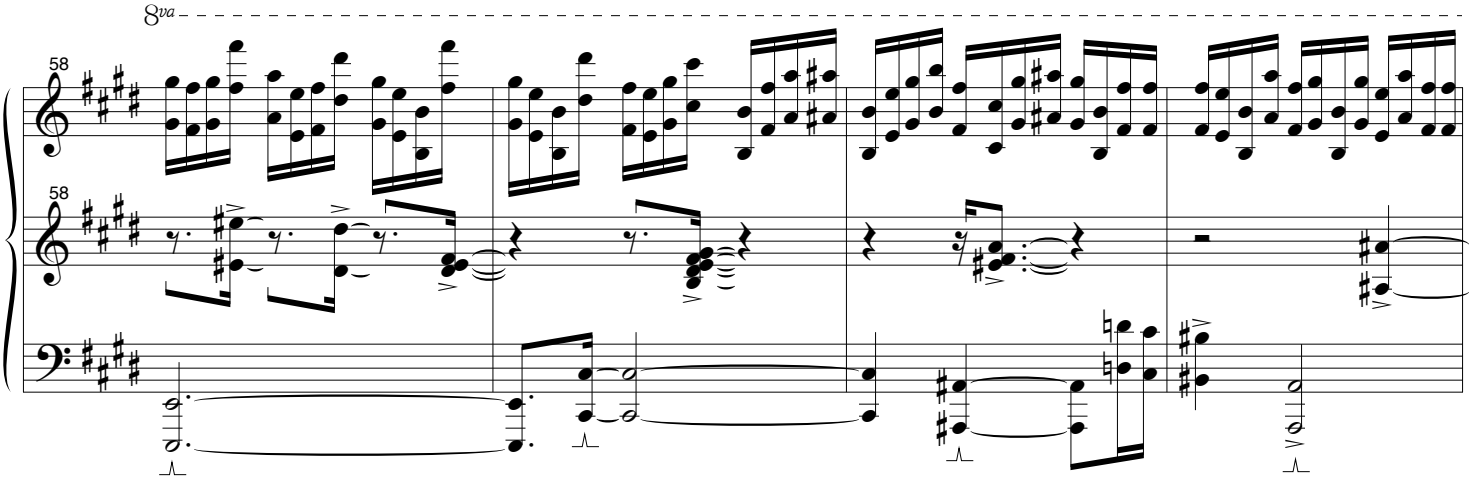


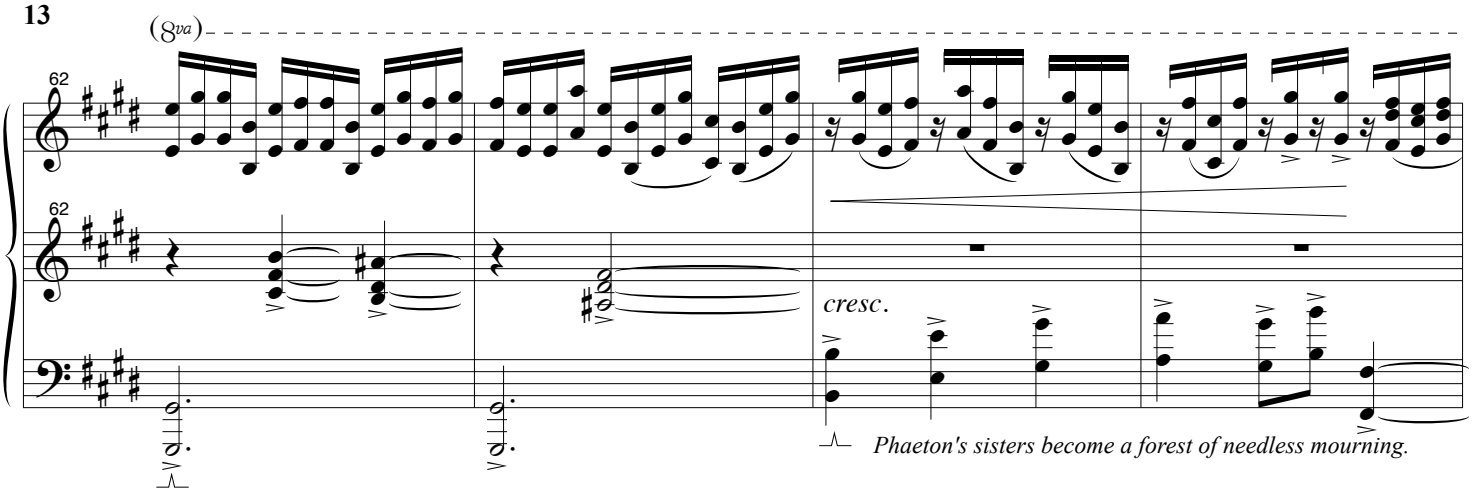


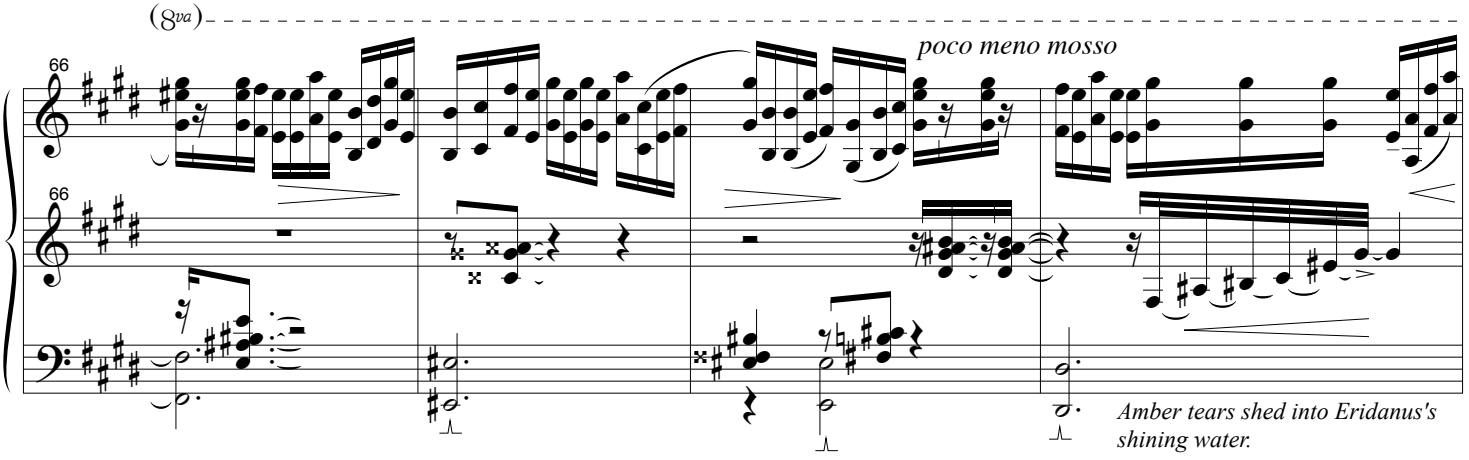
Phaeton transforms into the photons of light . . .

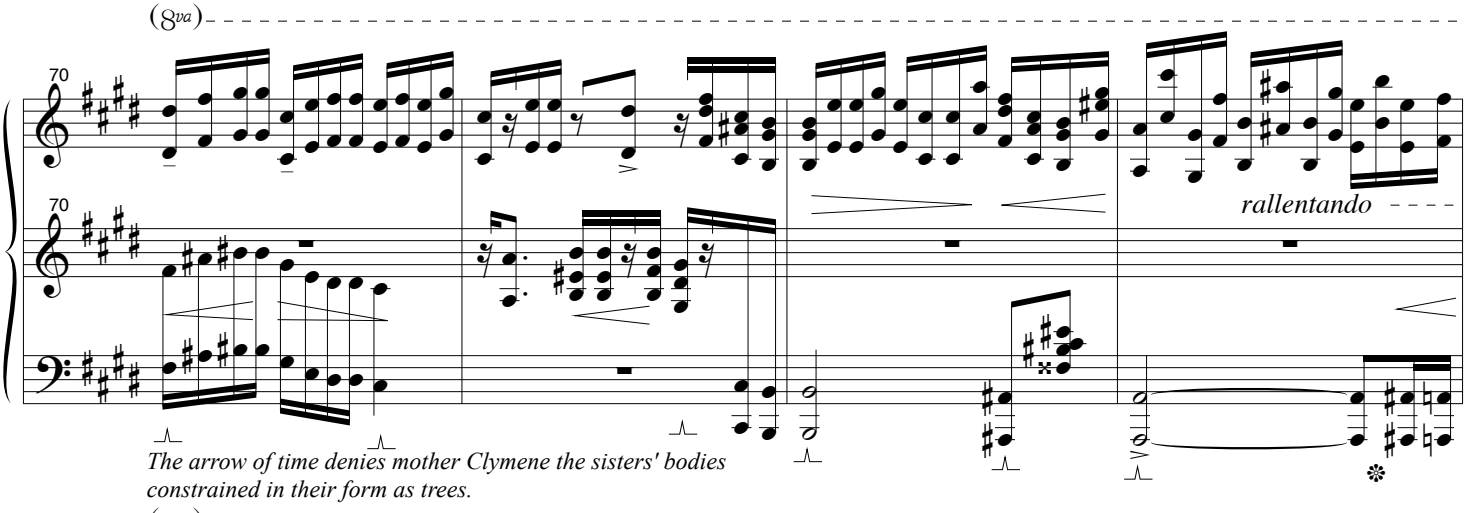


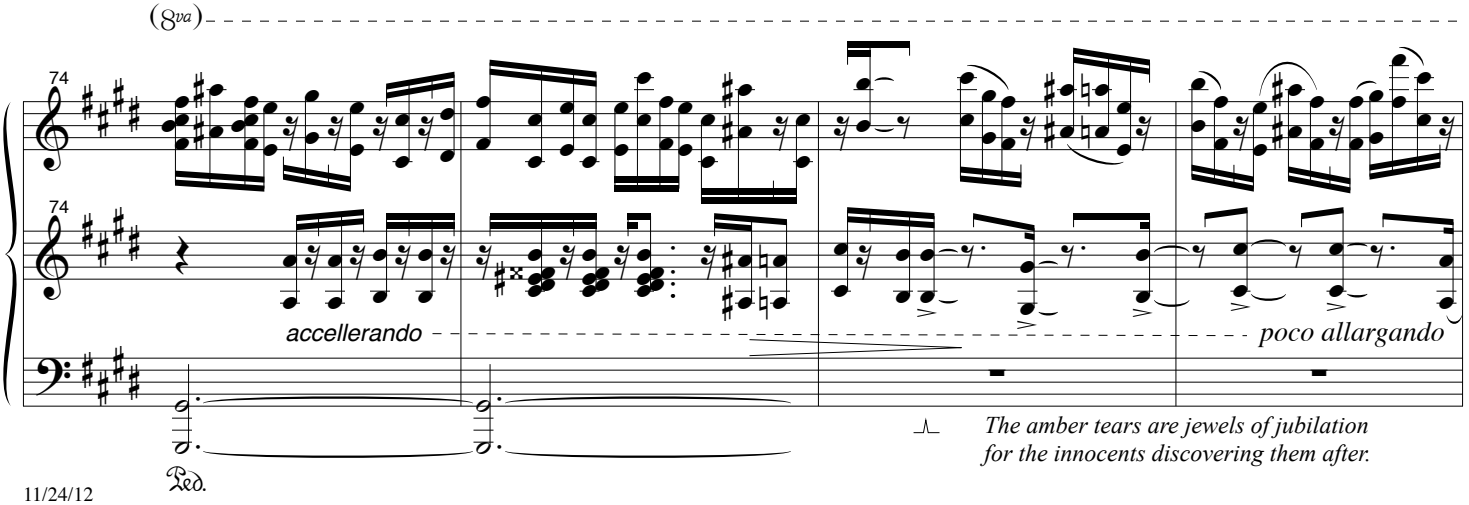
Poco meno mosso ♩ = 56-66

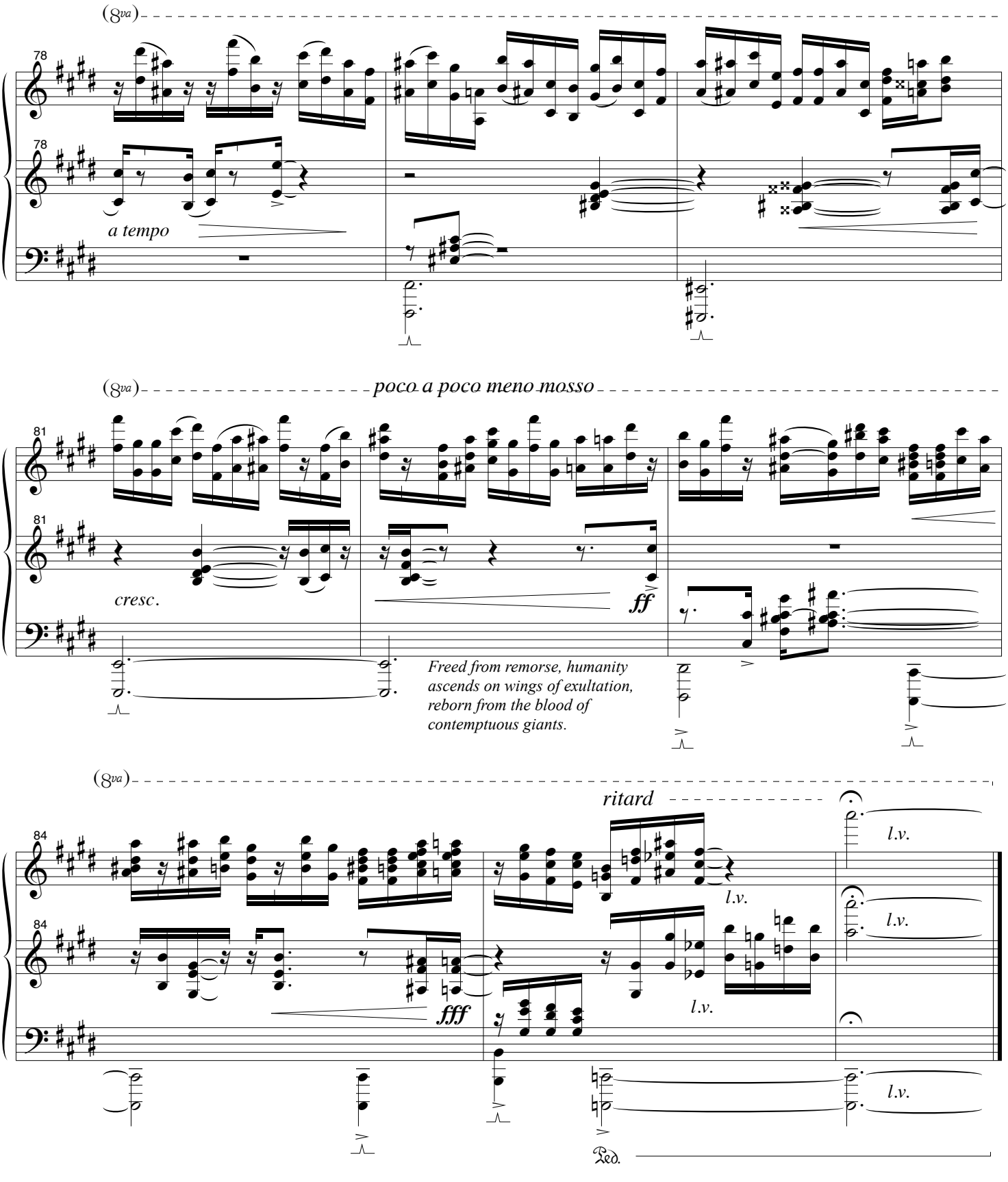



(8va)
62
62
cresc.
Phaeton's sisters become a forest of needless mourning.


(8va)
66
66
poco meno mosso
Amber tears shed into Eridanus's shining water.


(8va)
70
70
rallentando
The arrow of time denies mother Clymene the sisters' bodies constrained in their form as trees.


(8va)
74
74
accellerando
poco allargando
Ped.
The amber tears are jewels of jubilation for the innocents discovering them after.


(8va)
78
78
a tempo
(8va)
poco a poco meno mosso
81
81
cresc.
ff
Freed from remorse, humanity ascends on wings of exultation, reborn from the blood of contemptuous giants.
(8va)
ritard
84
84
fff
l.v.
l.v.
l.v.
l.v.
l.v.
Ped.

Bell Solaris

V. Daphne Nods in Consent

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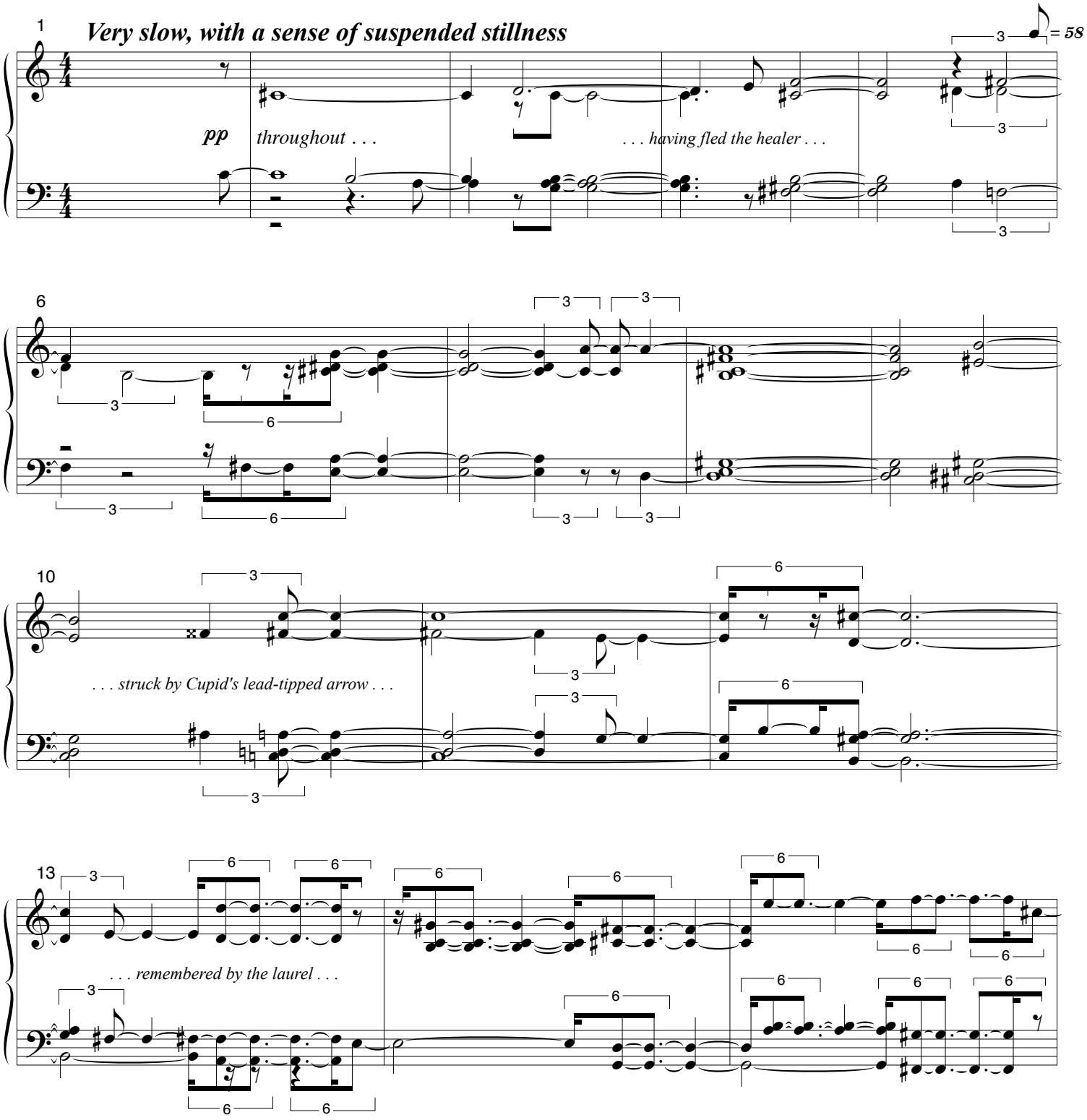

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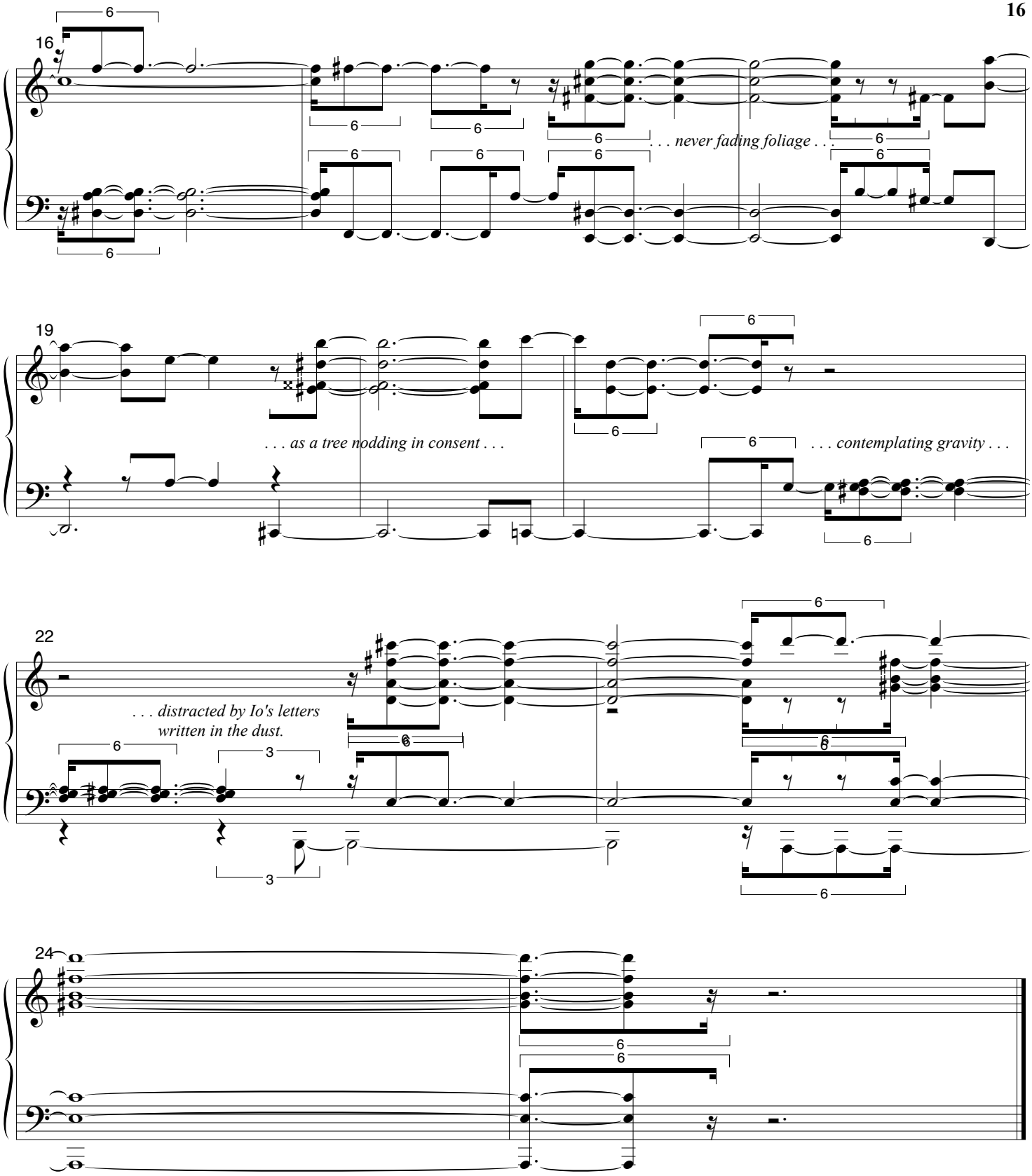
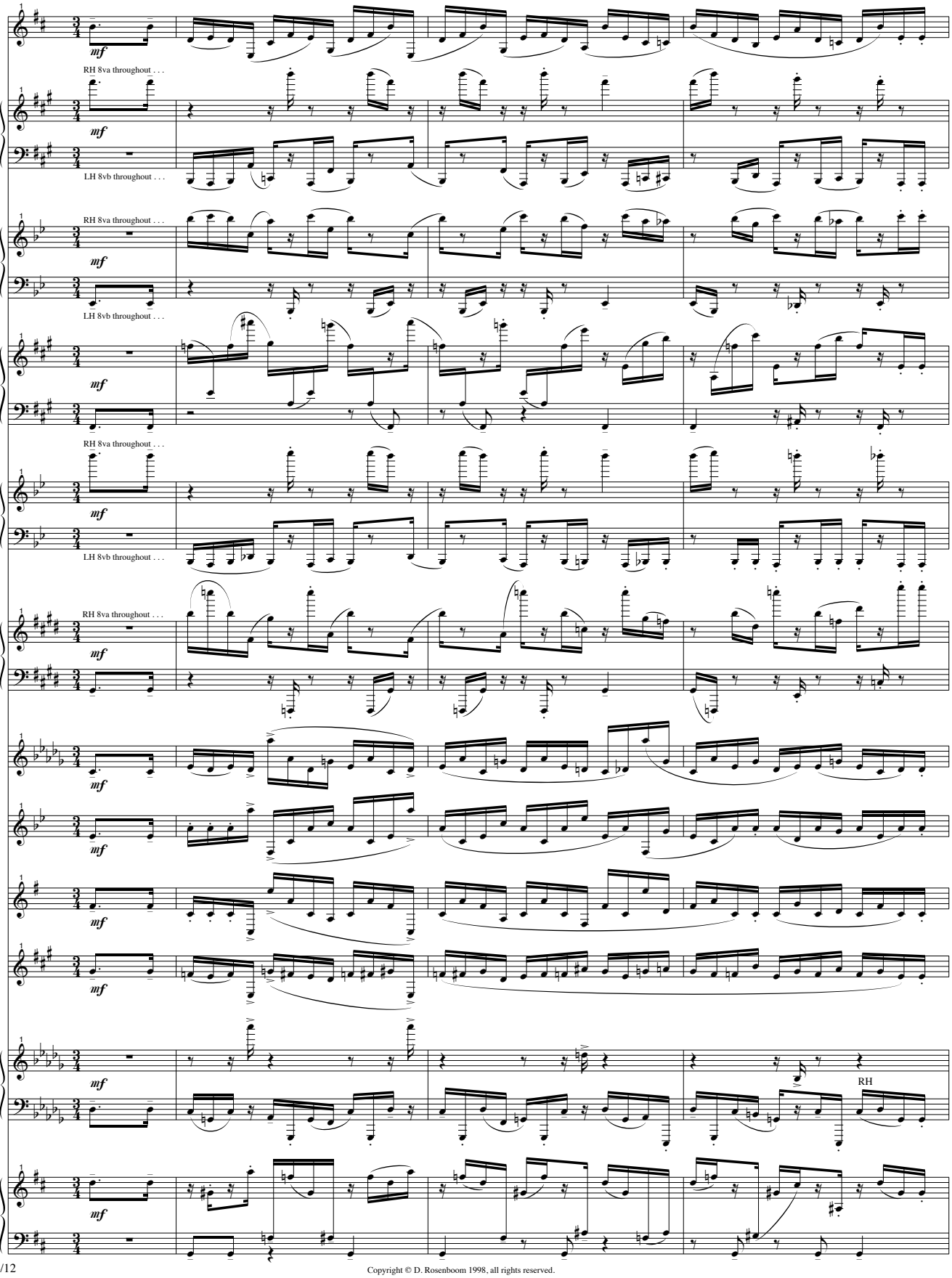

16
. . . never fading foliage . . .
19
. . . as a tree nodding in consent . . .
. . . contemplating gravity . . .
22
. . . distracted by Io's letters
written in the dust.
24

Bell Solaris

VI. Argus's Eyes See the Code of Small and Large

David Rosenboom

Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)



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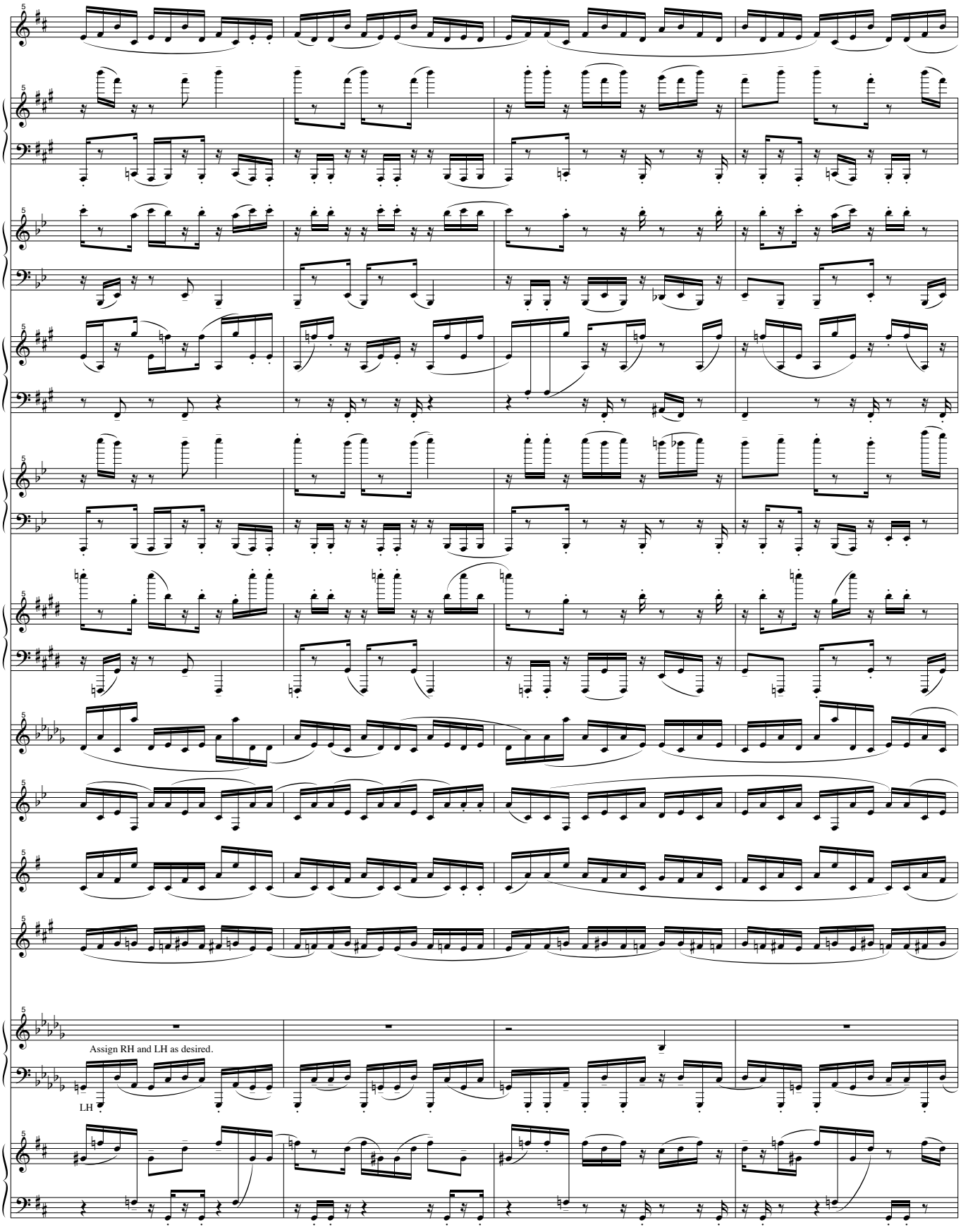
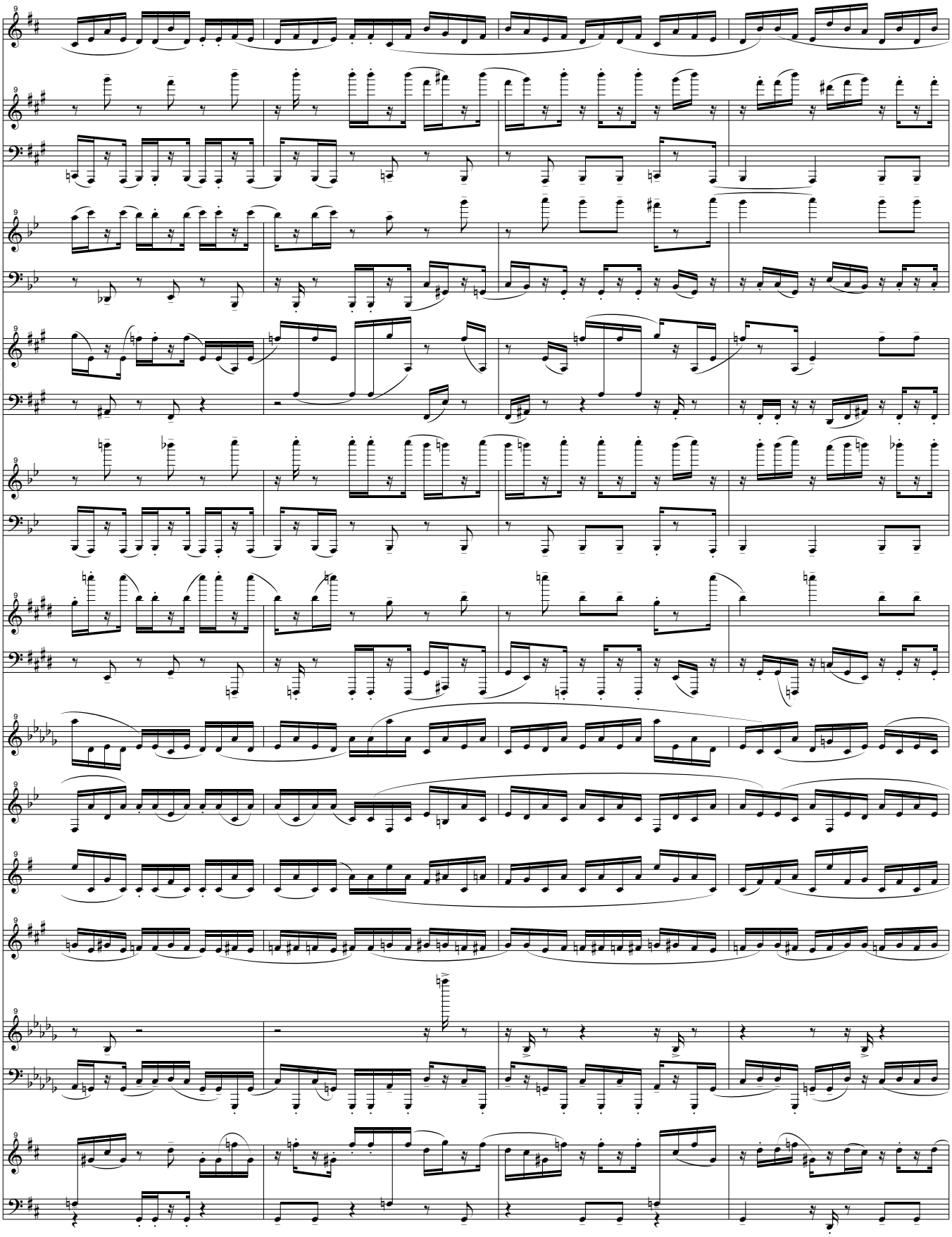
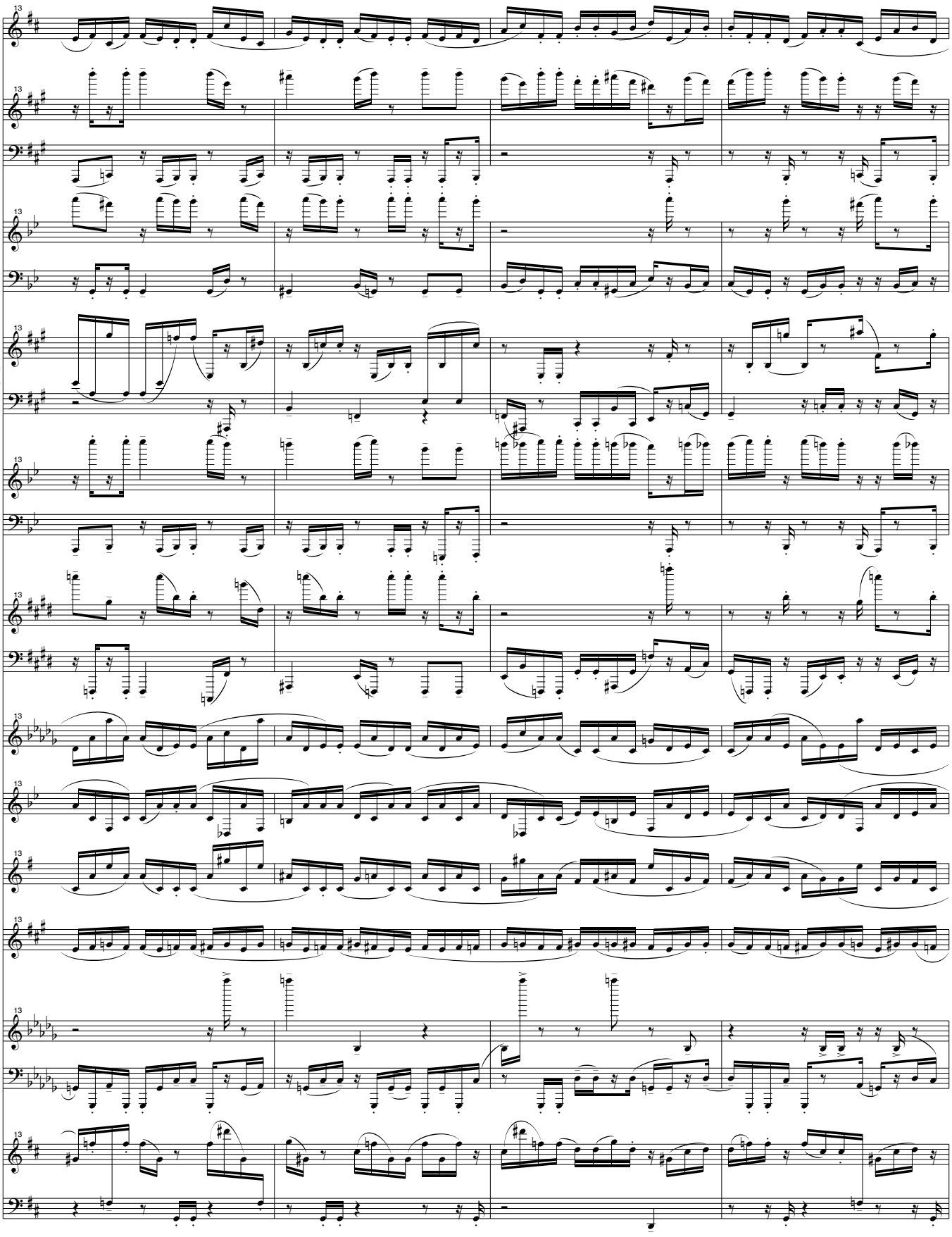
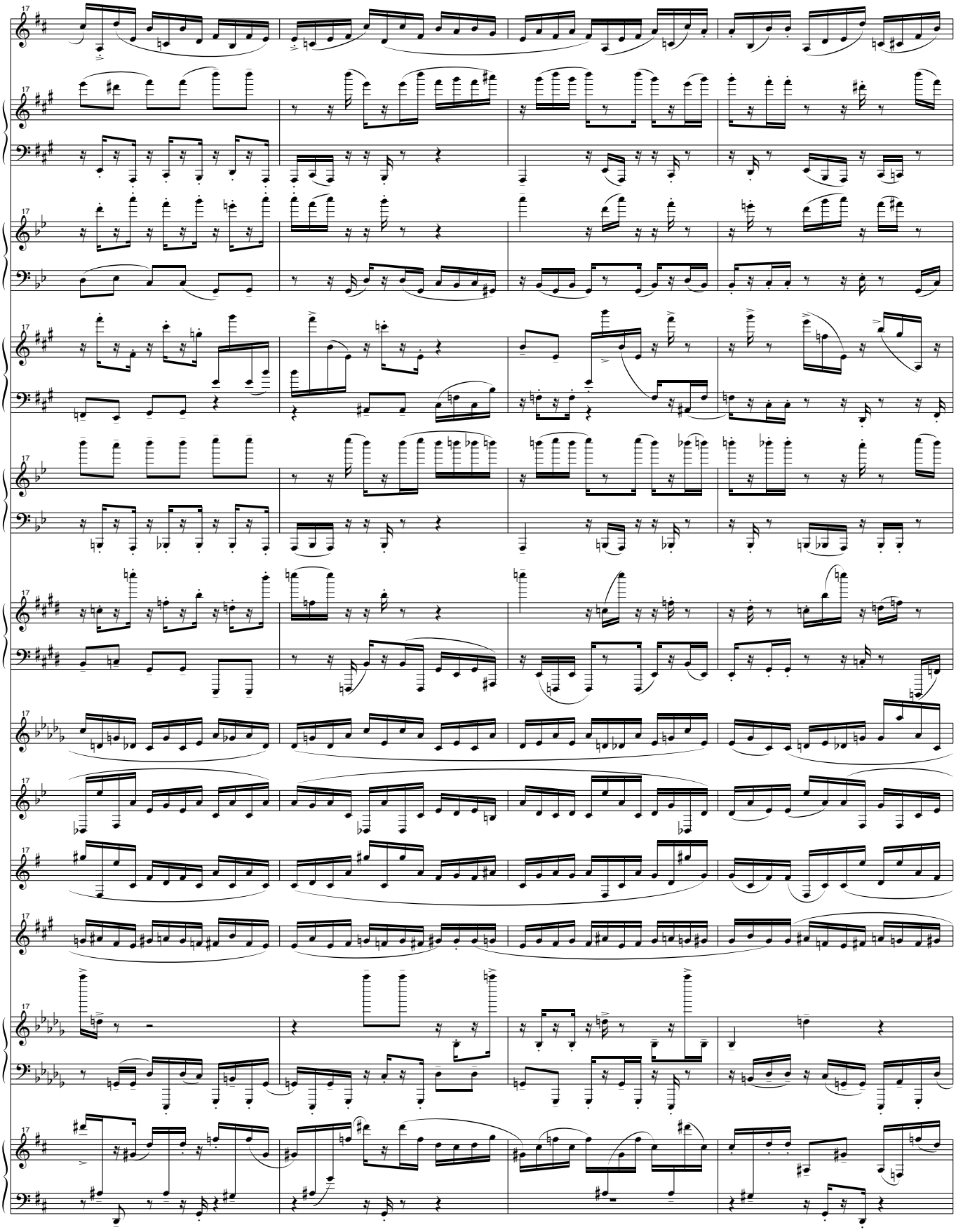
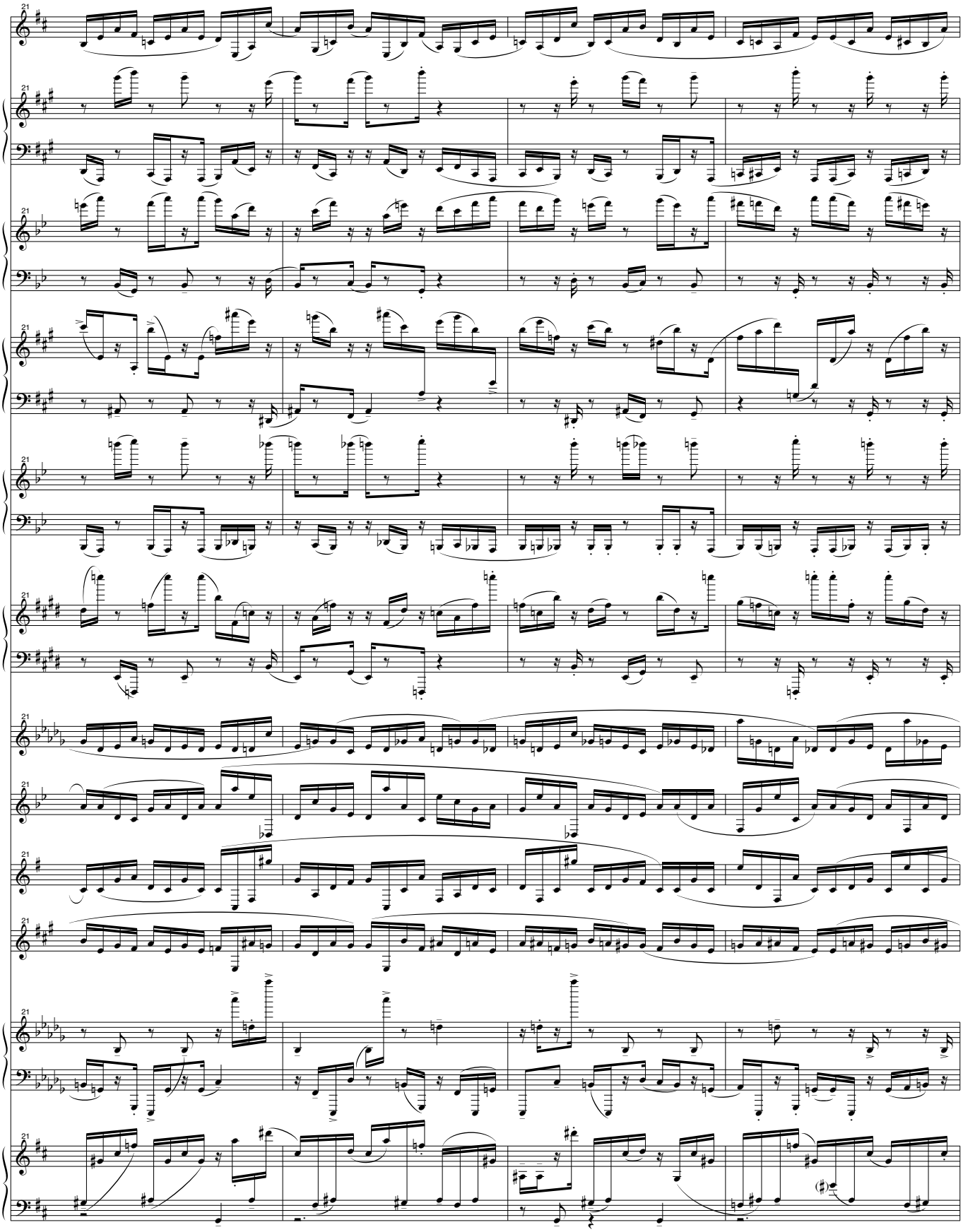
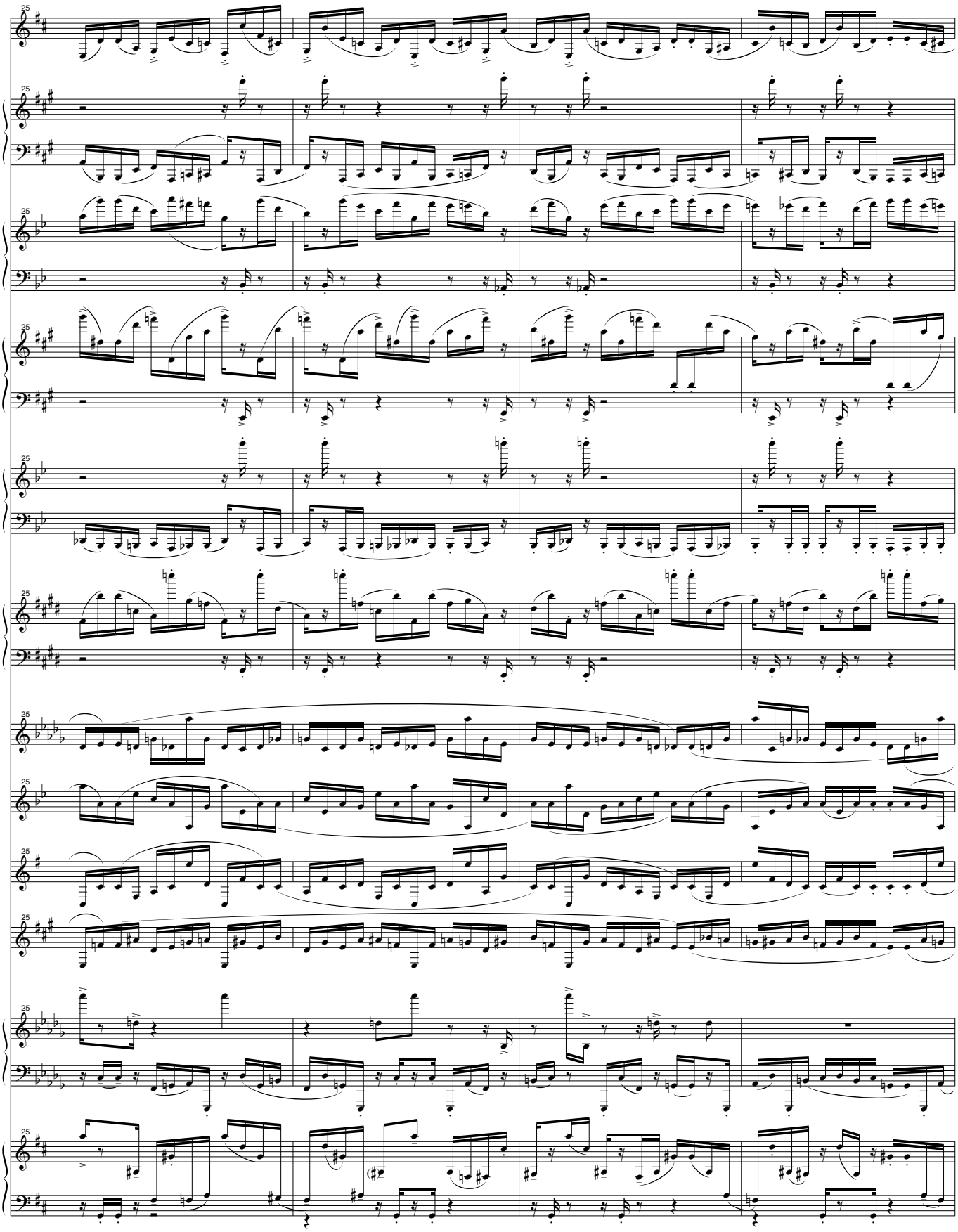

Assign RH and LH as desired.
LH

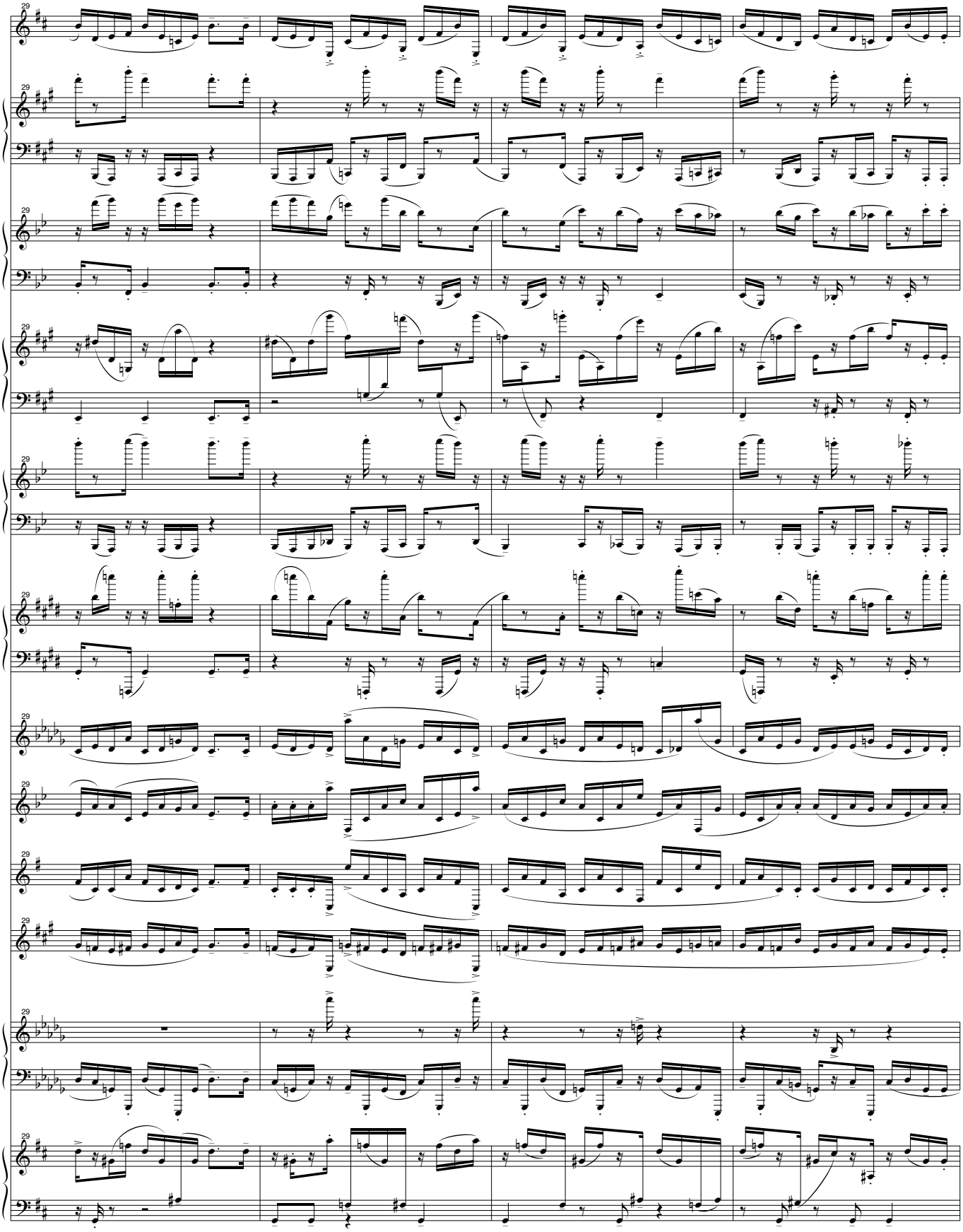


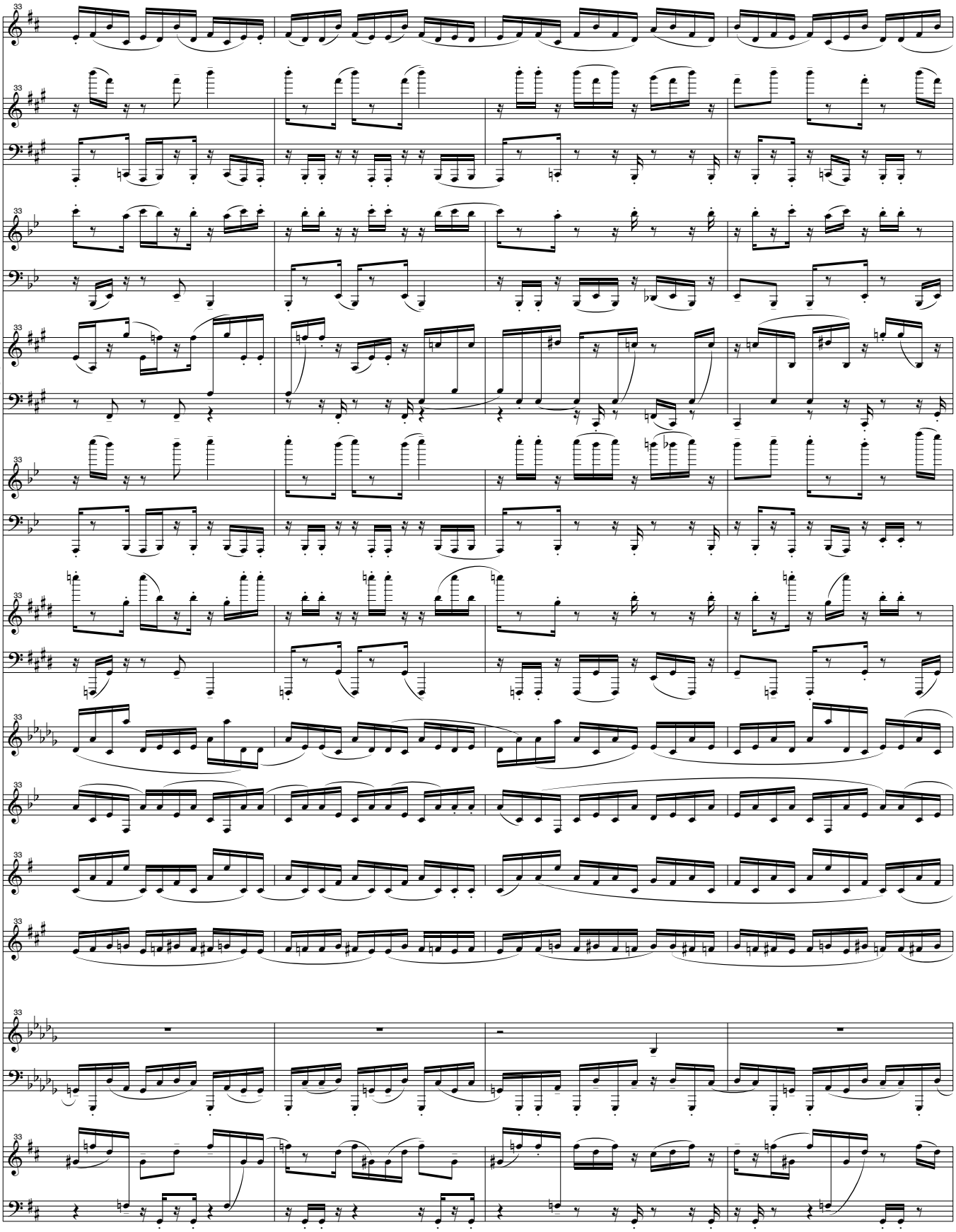


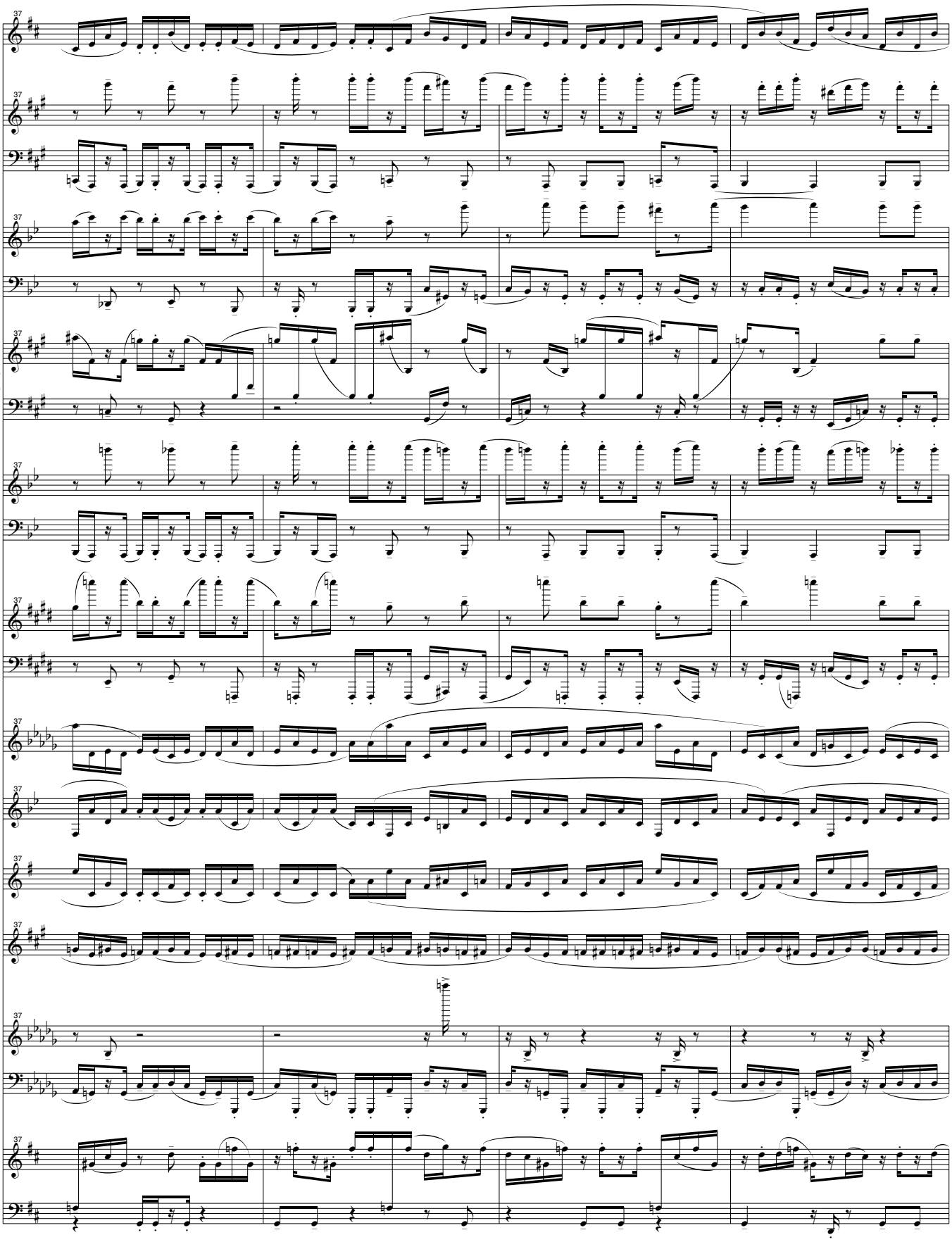


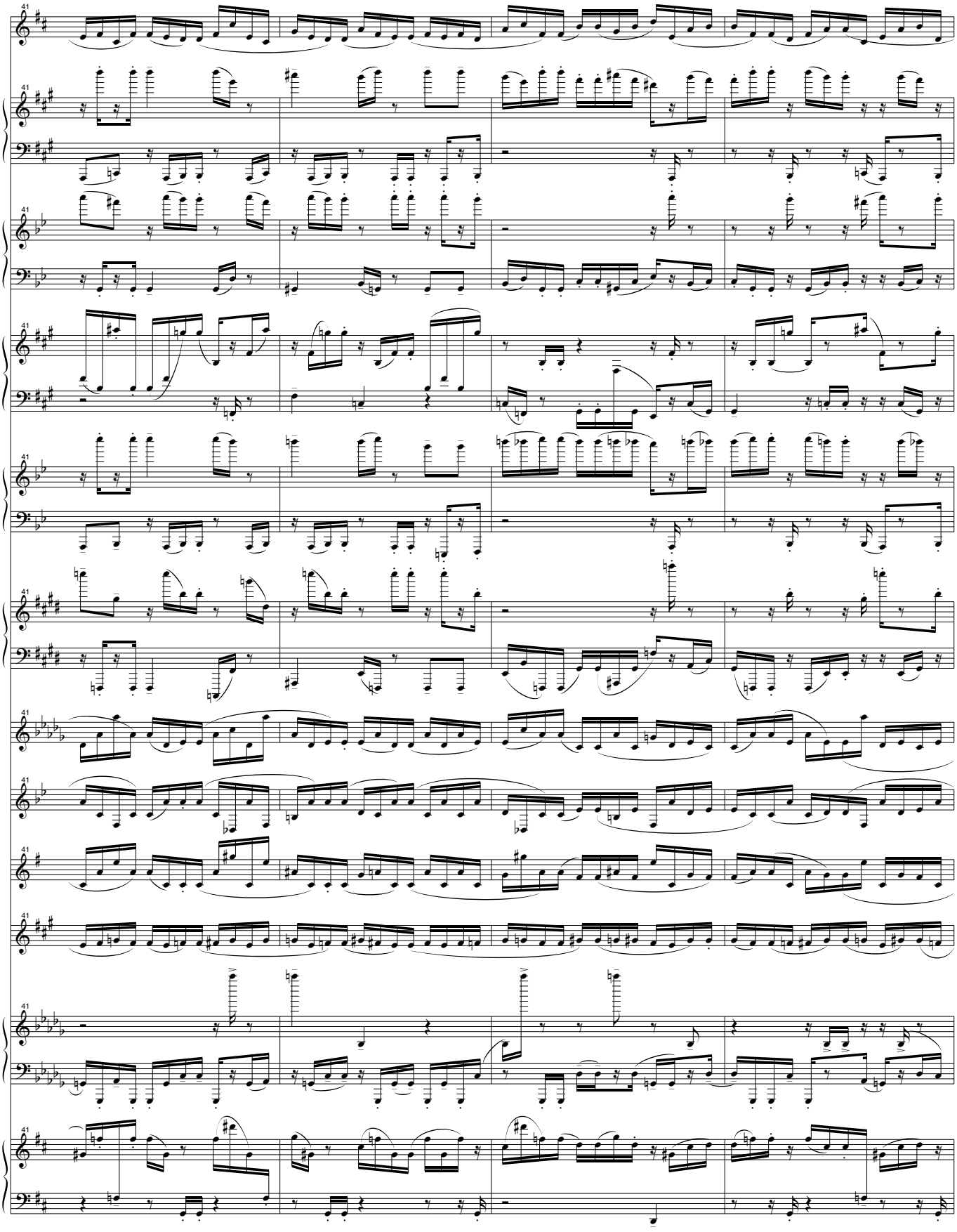


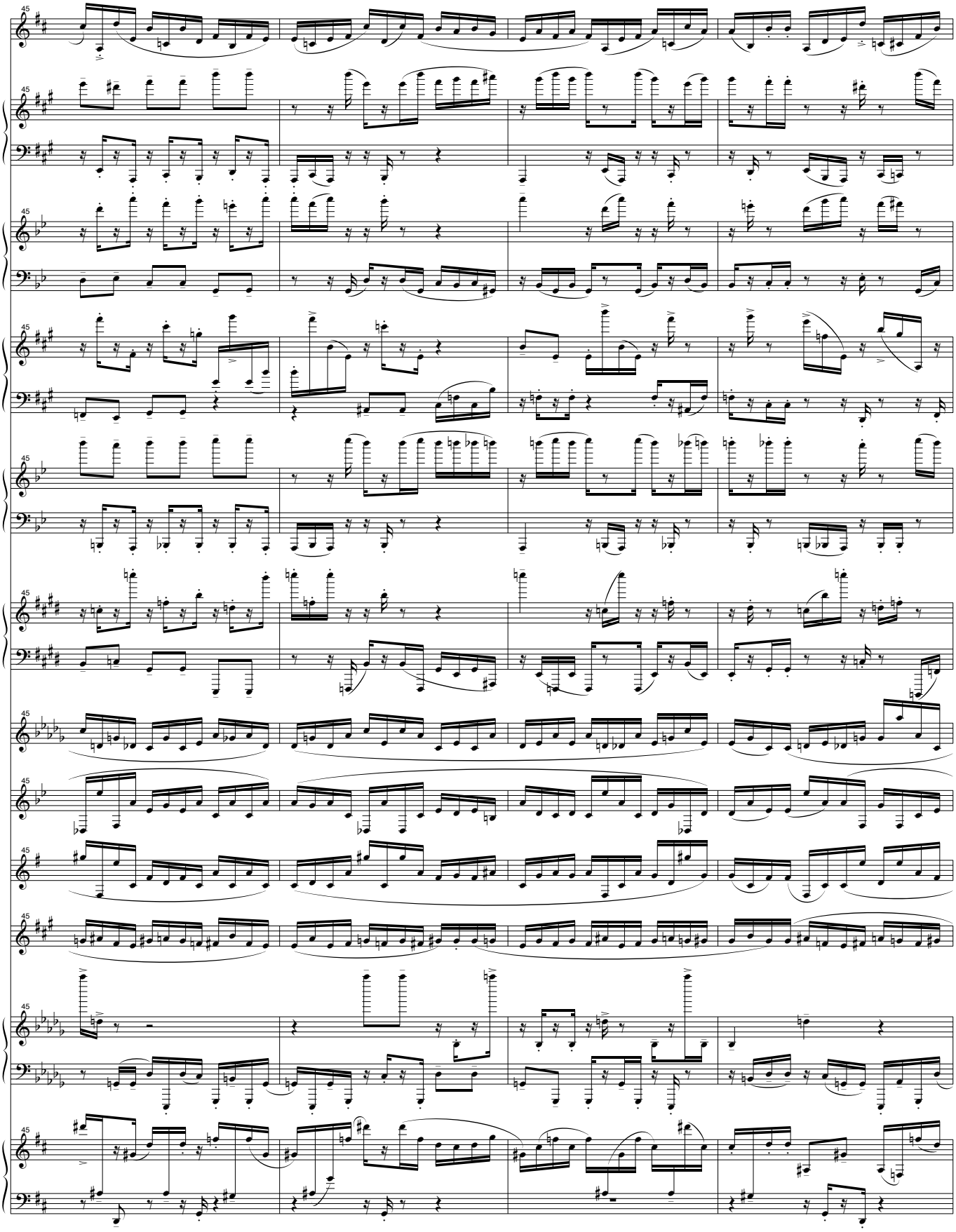


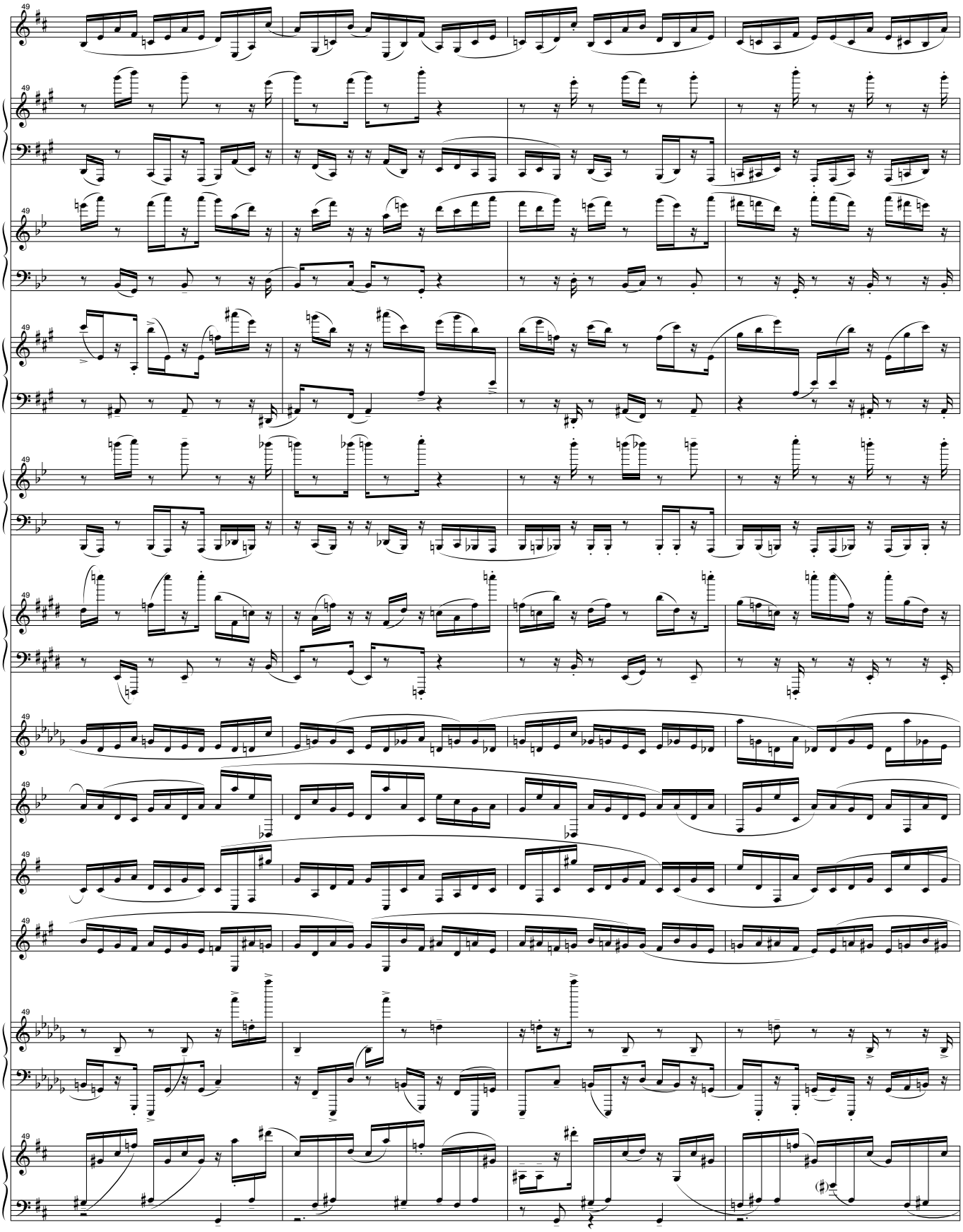


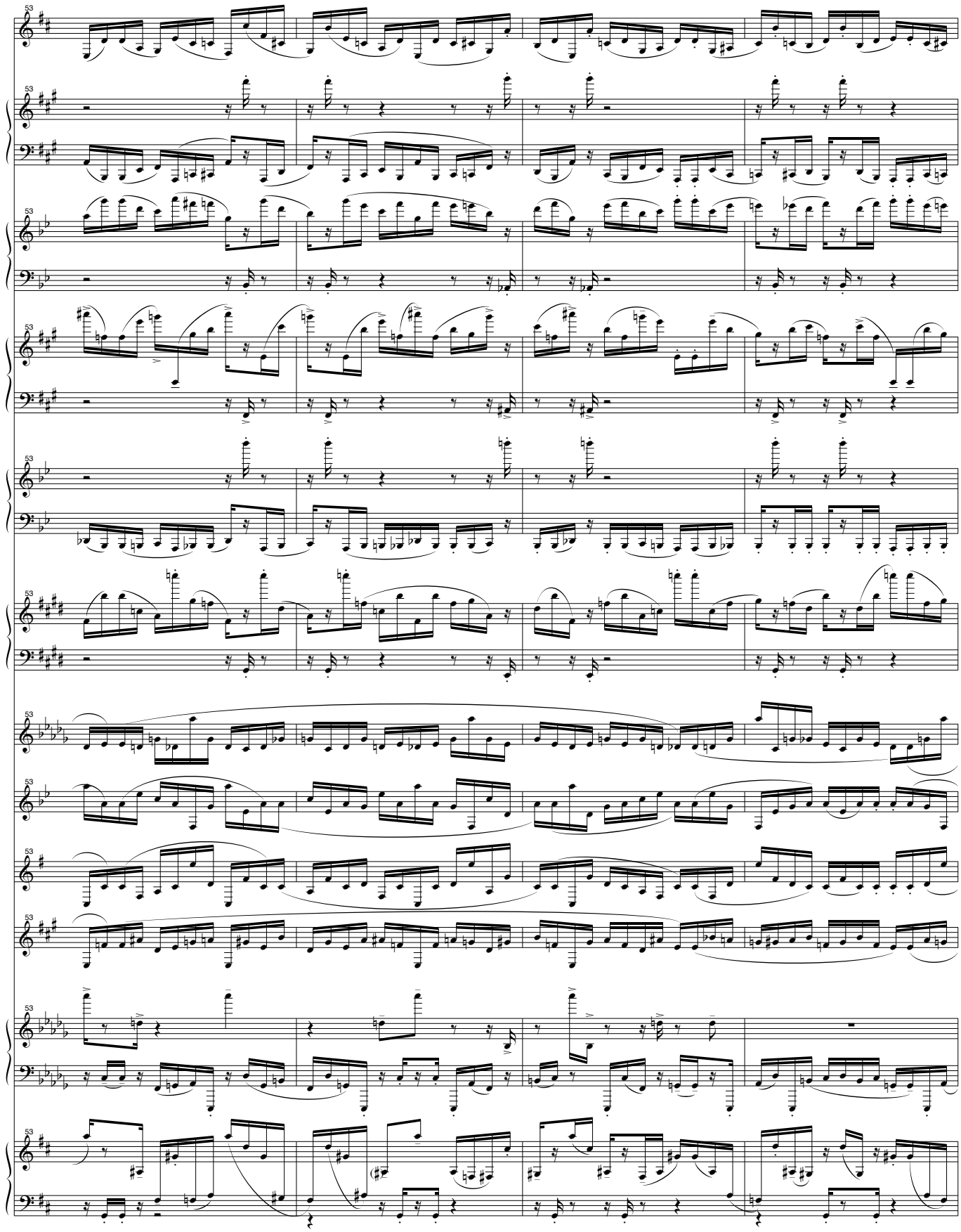




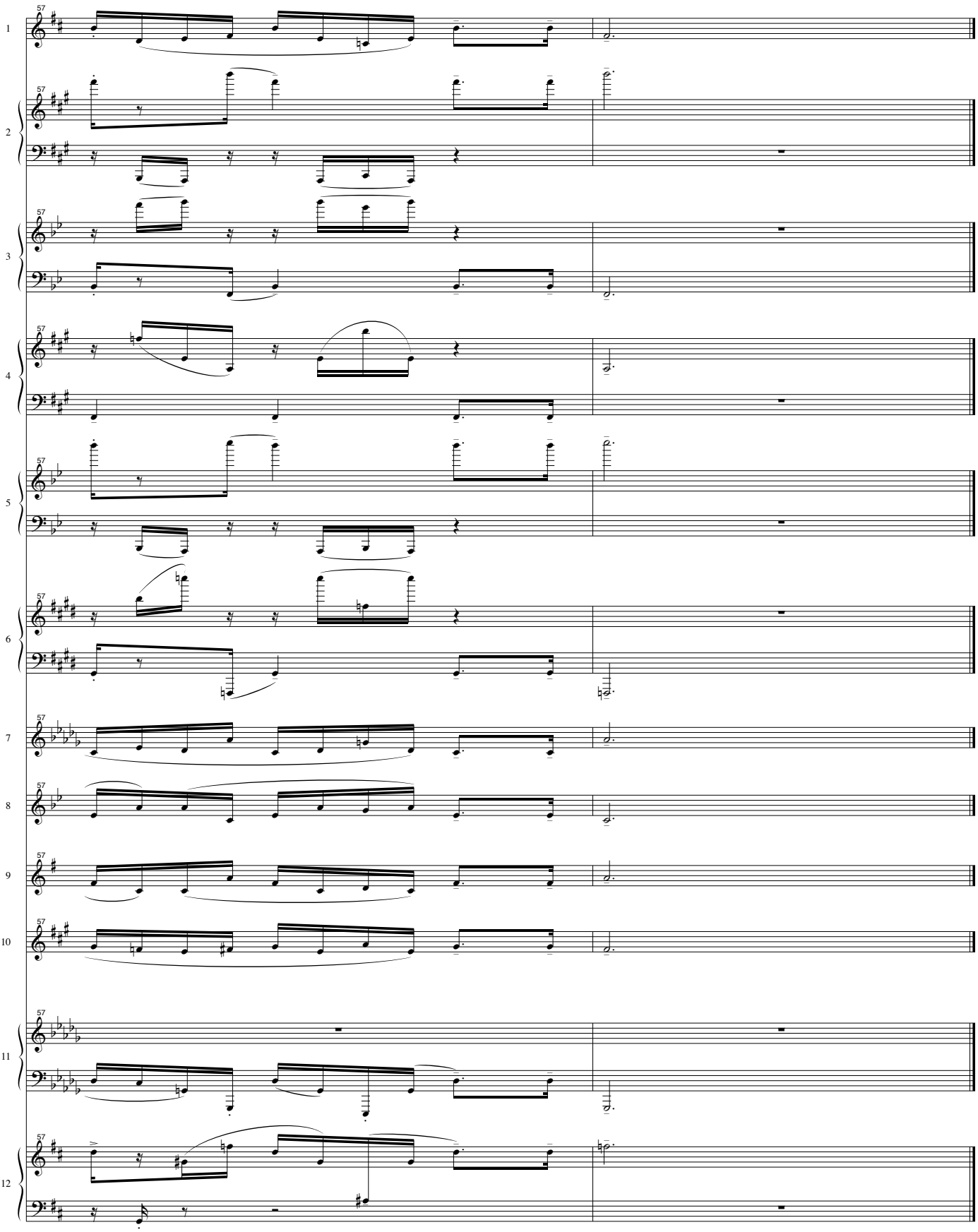








Argus's one hundred eyes are placed on the tail of a bird.



Bell Solaris

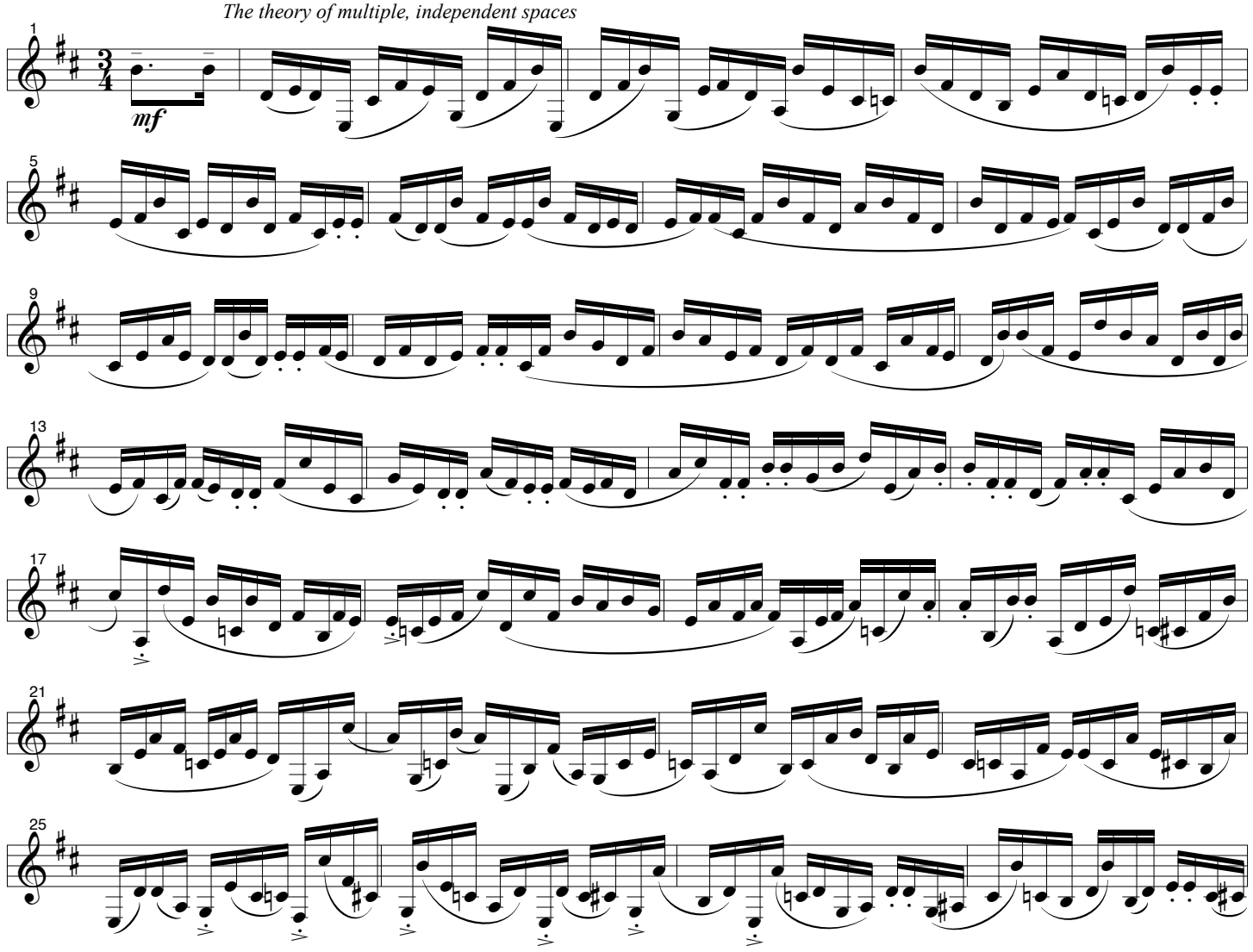
VI. Argus's Eyes See the Code of Small and Large

(Transformation Line 1)

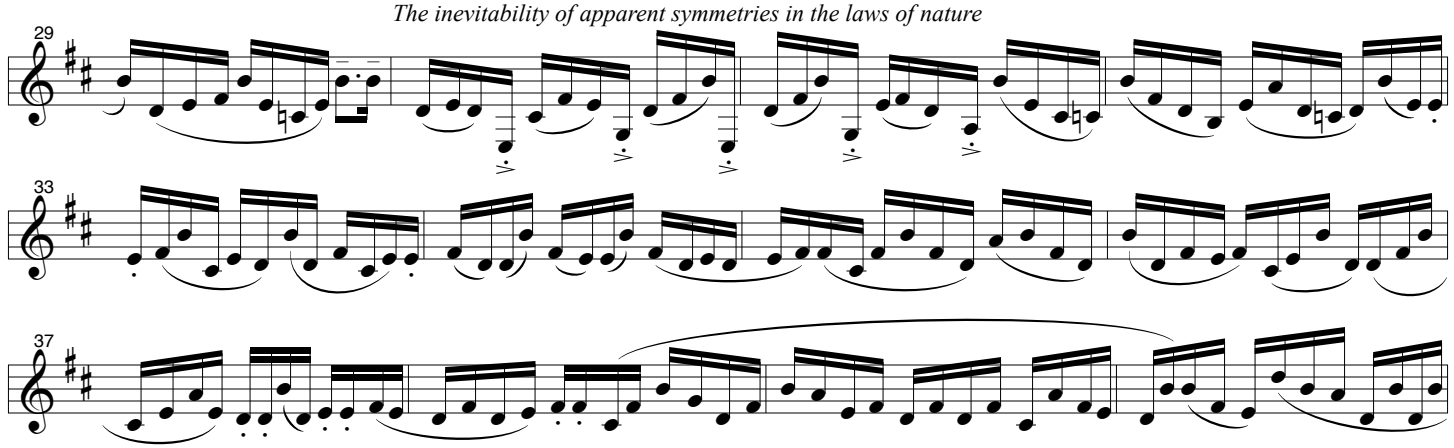
David Rosenboom

Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)

The theory of multiple, independent spaces



The inevitability of apparent symmetries in the laws of nature



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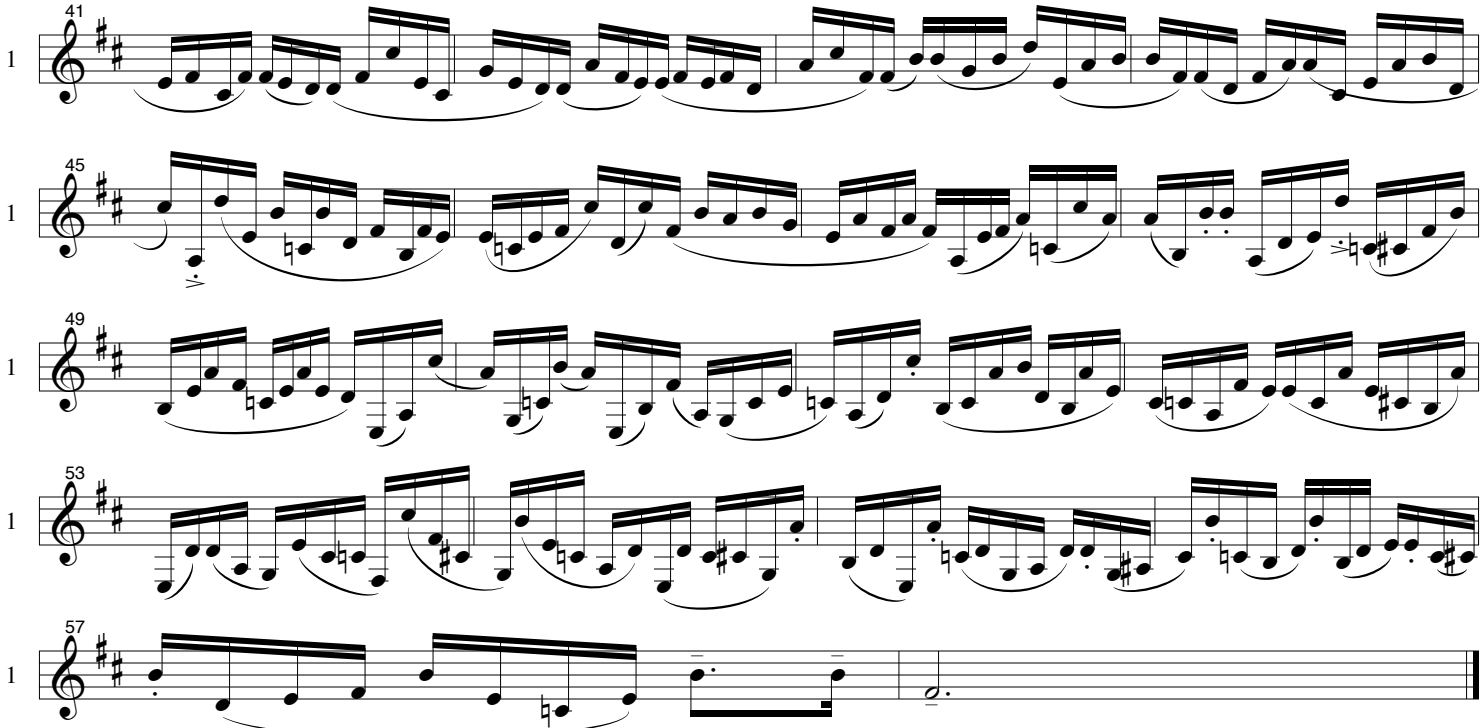


Argus's one hundred eyes are placed on the tail of a bird.

Bell Solaris

VI. Argus's Eyes See the Code of Small and Large

(Transformation Line 2)

David Rosenboom

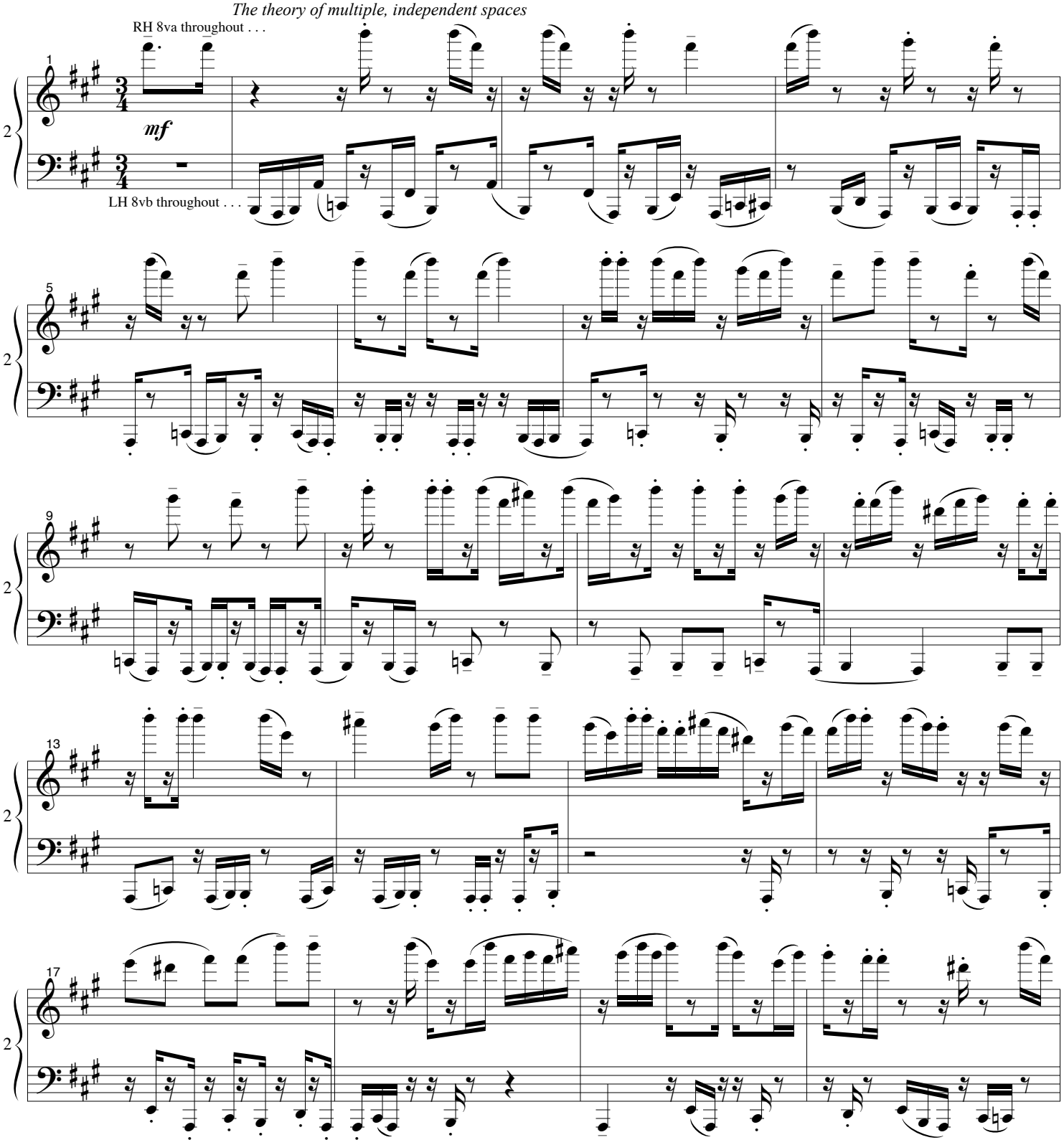
Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)

The theory of multiple, independent spaces

RH 8va throughout . . .

mf

LH 8vb throughout . . .



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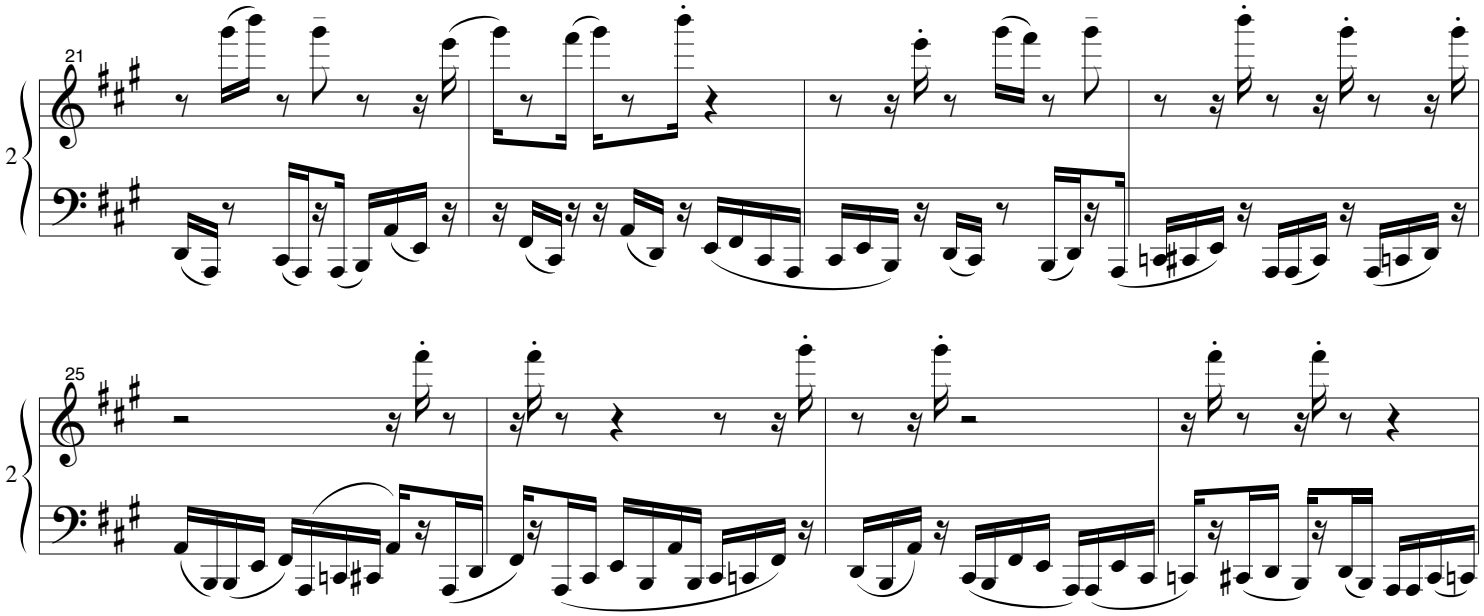
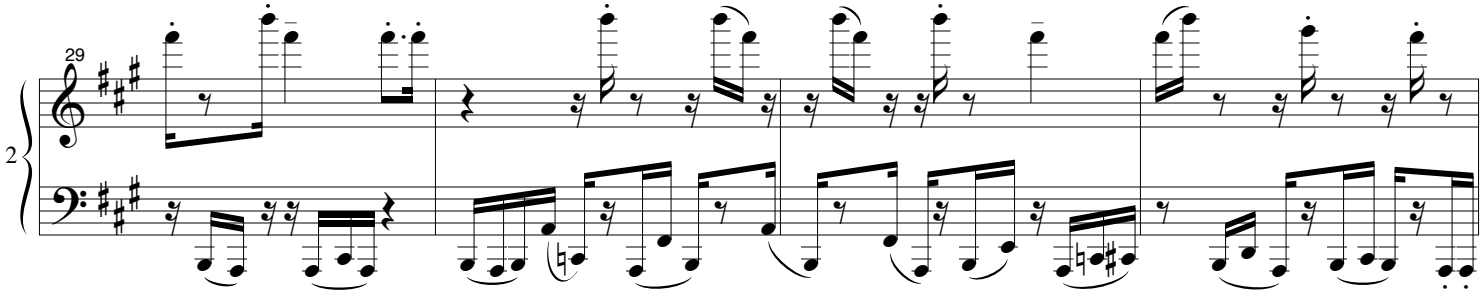
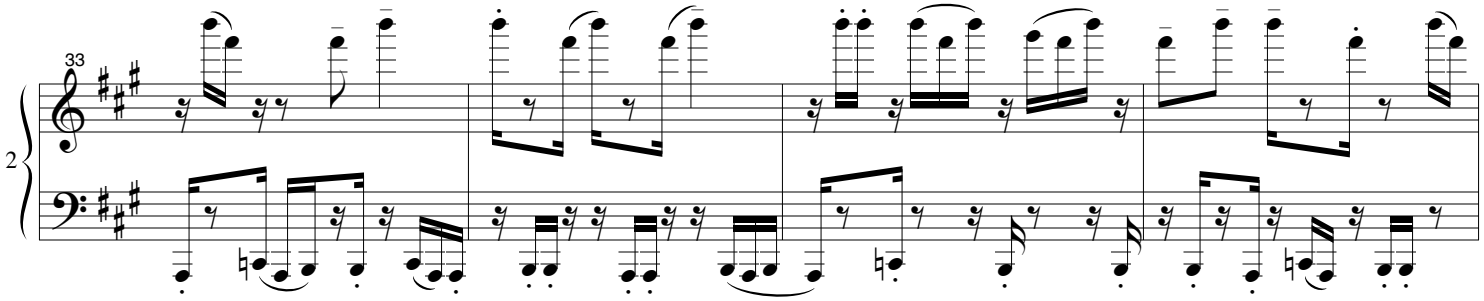
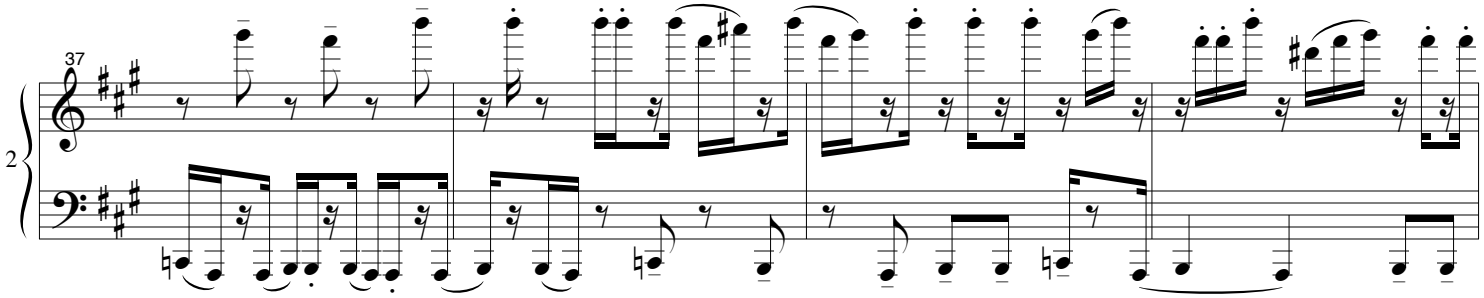
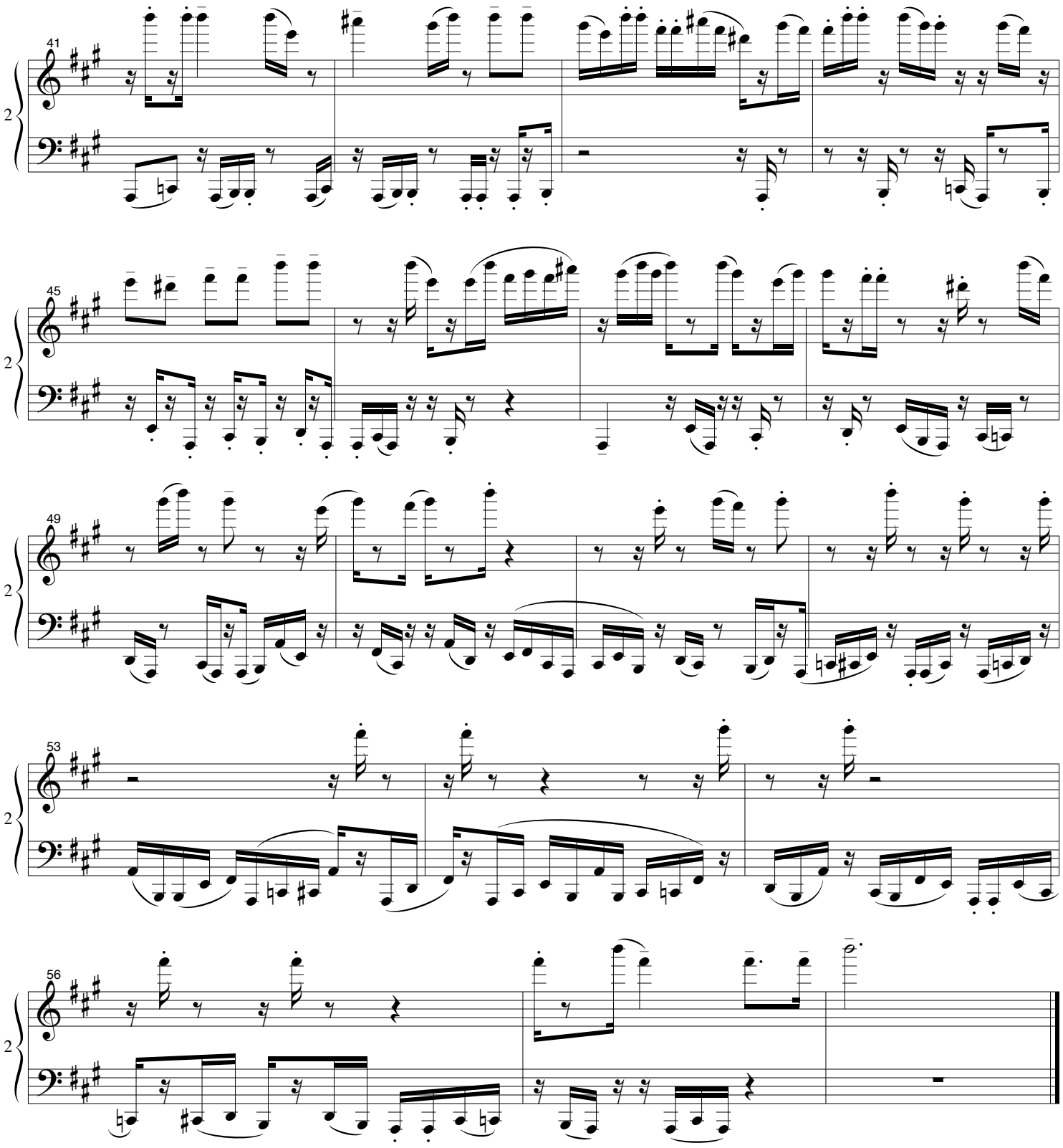


The inevitability of apparent symmetries in the laws of nature









Argus's one hundred eyes are placed on the tail of a bird.

Bell Solaris

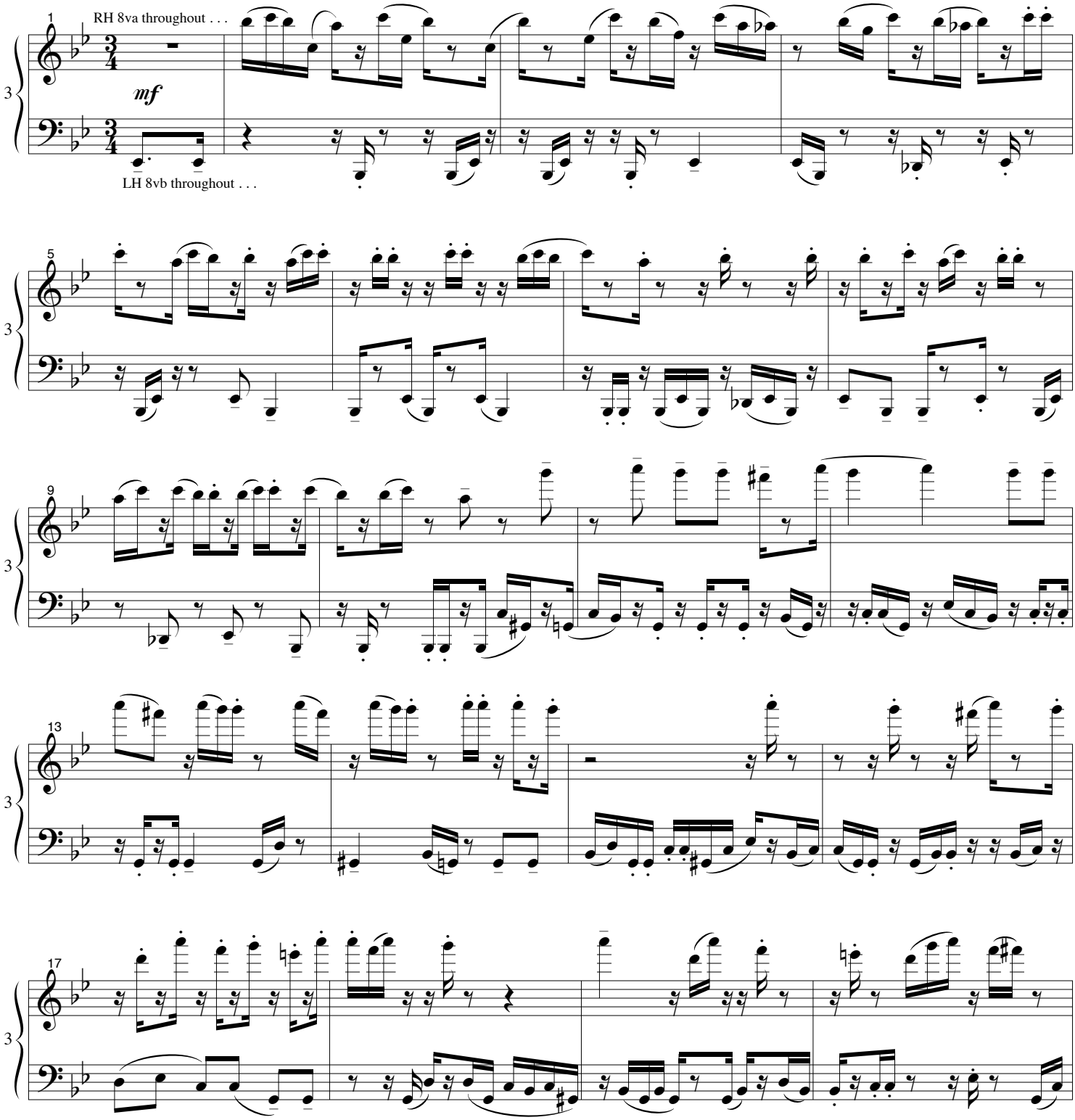
VI. Argus's Eyes See the Code of Small and Large

(Transformation Line 3)

David Rosenboom

Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)

The theory of multiple, independent spaces



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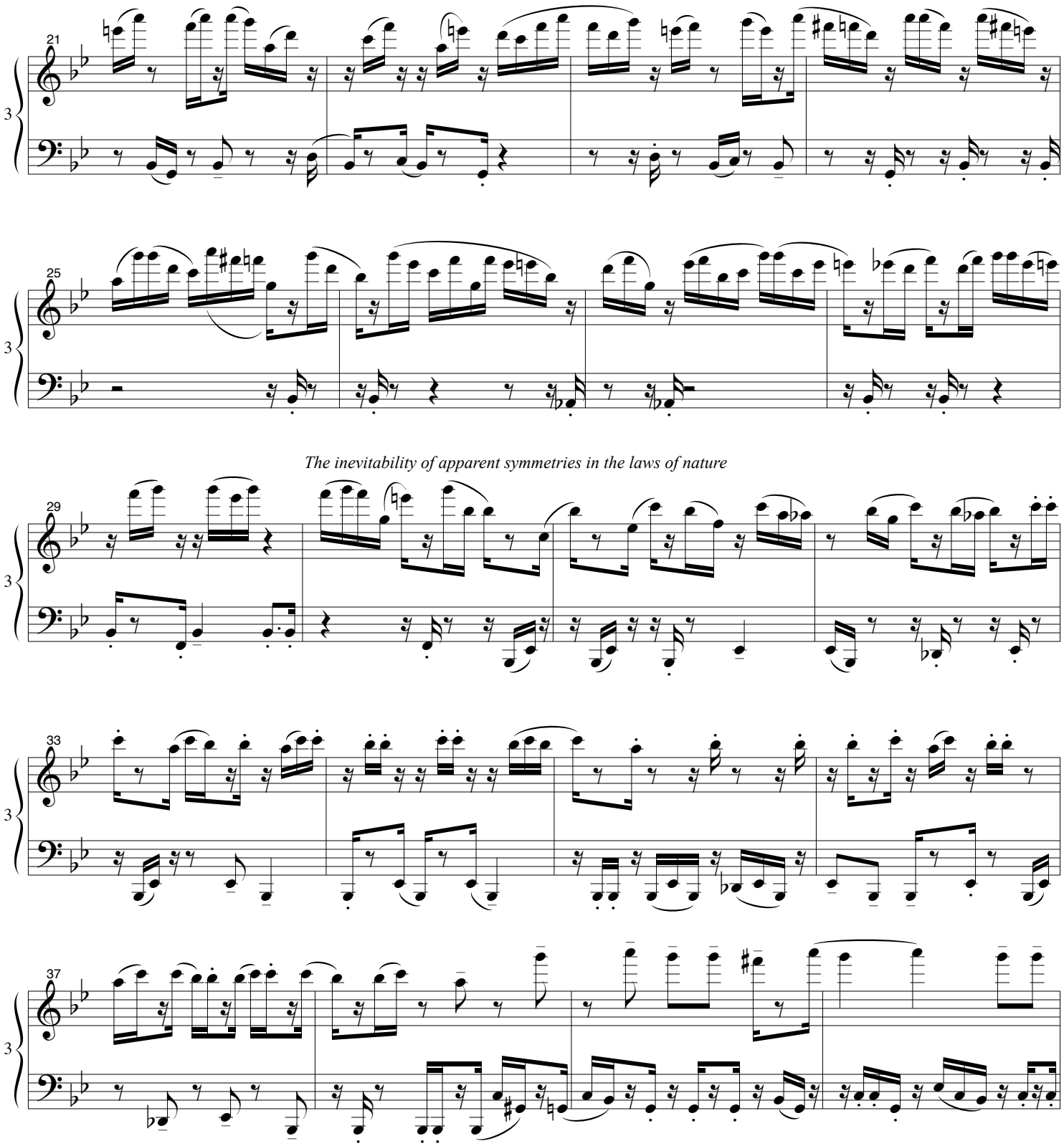
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The inevitability of apparent symmetries in the laws of nature
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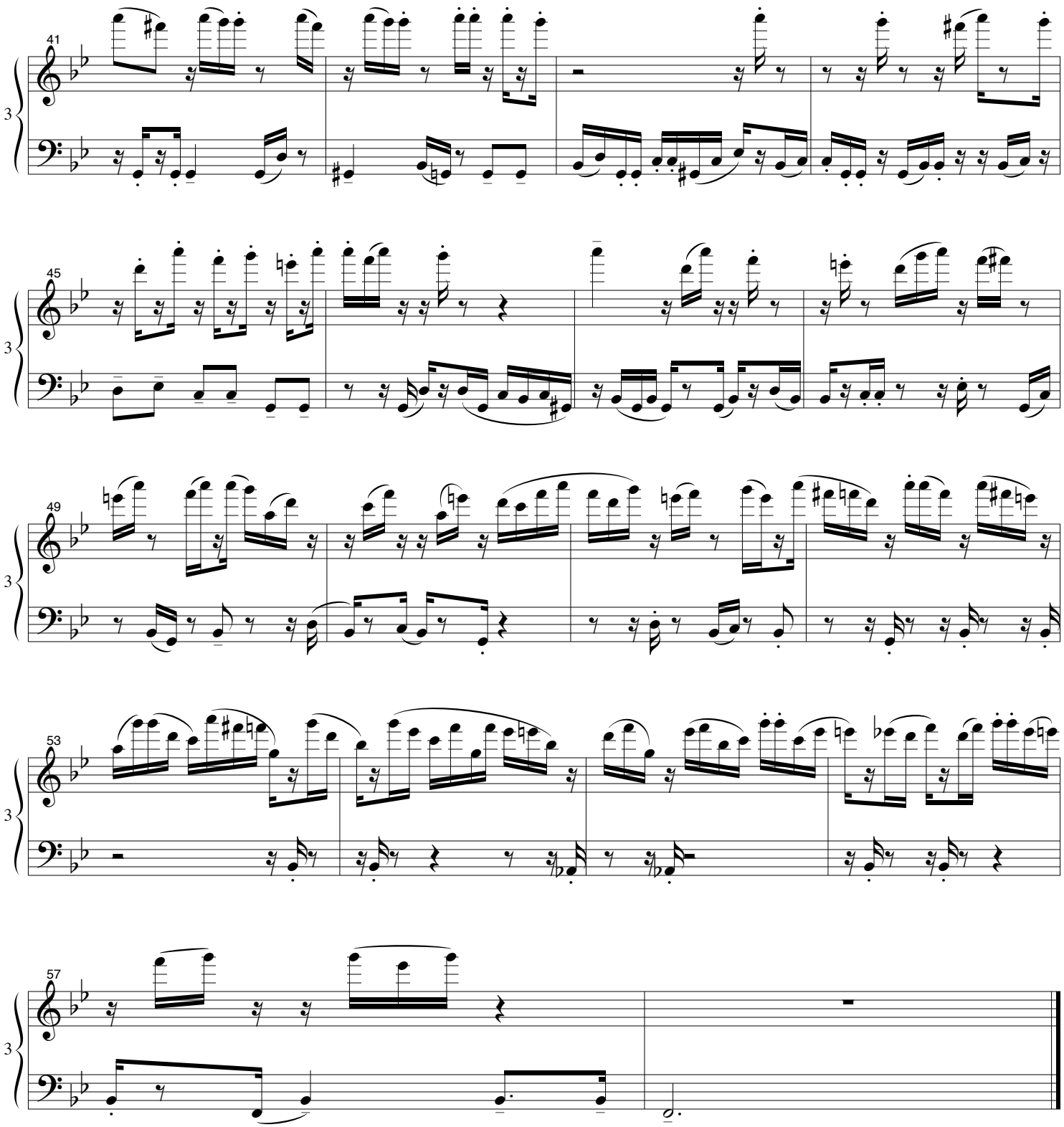


Argus's one hundred eyes are placed on the tail of a bird.

Bell Solaris

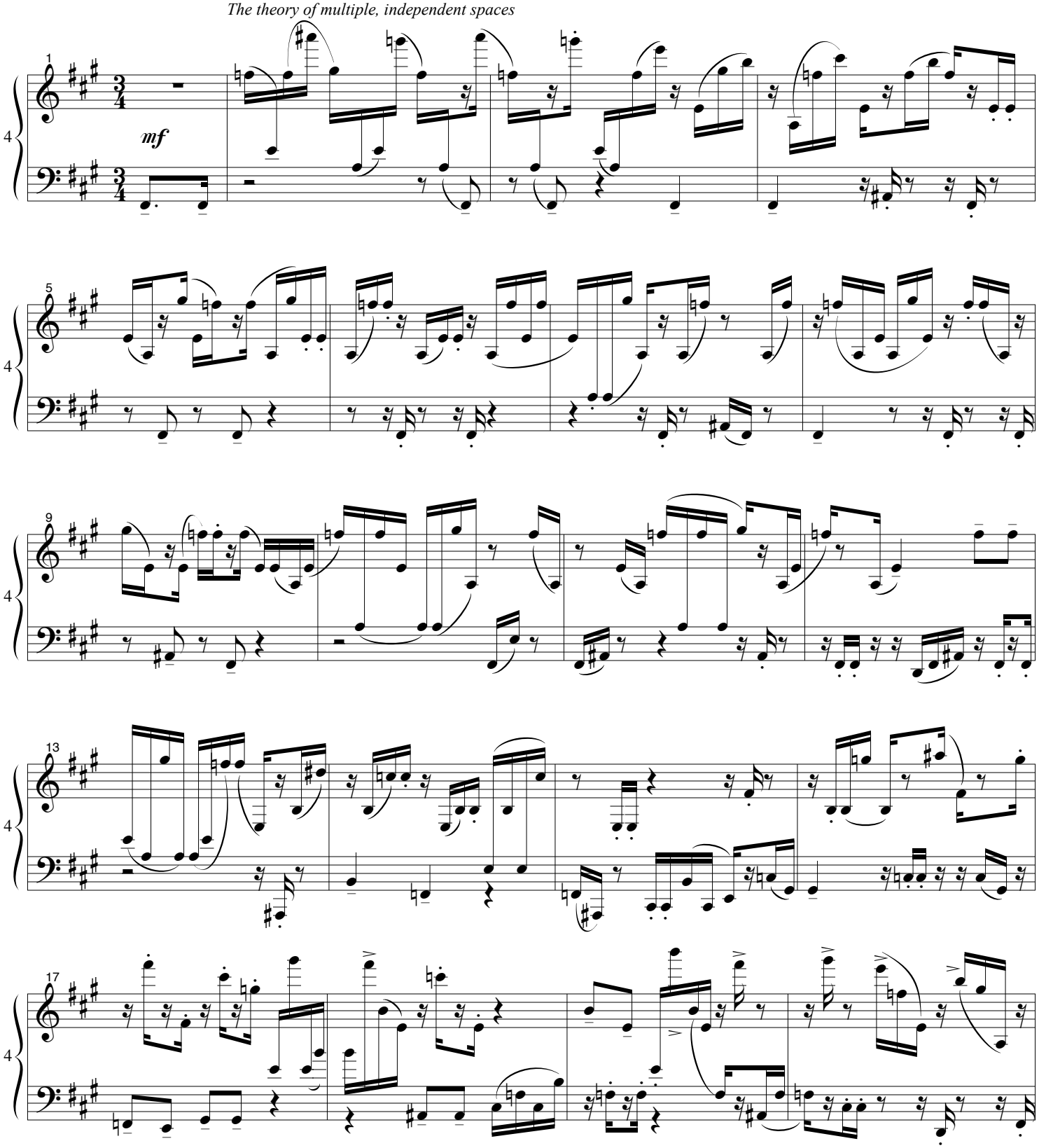
VI. Argus's Eyes See the Code of Small and Large

(Transformation Line 4)

David Rosenboom

Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)

The theory of multiple, independent spaces



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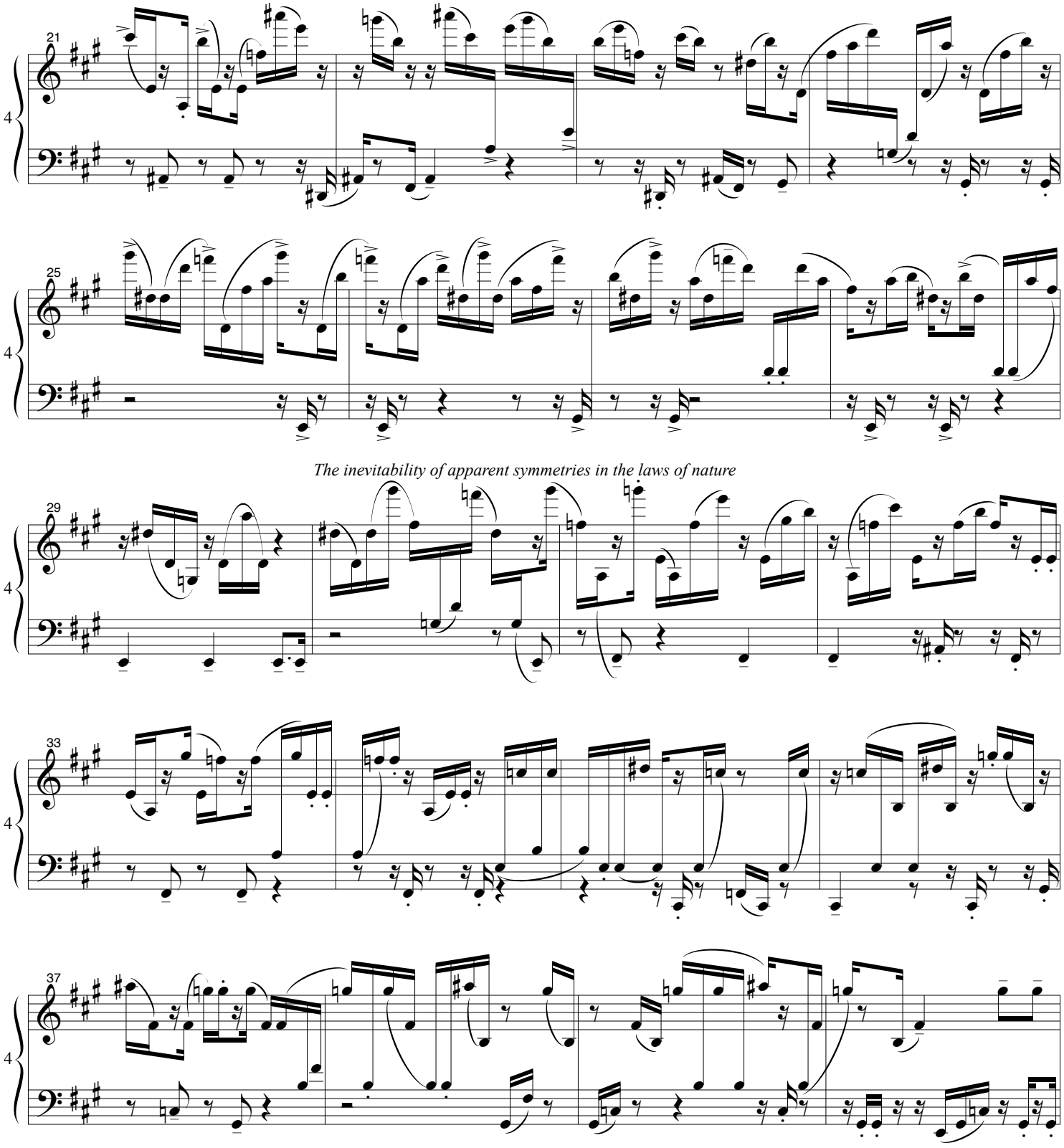
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The inevitability of apparent symmetries in the laws of nature
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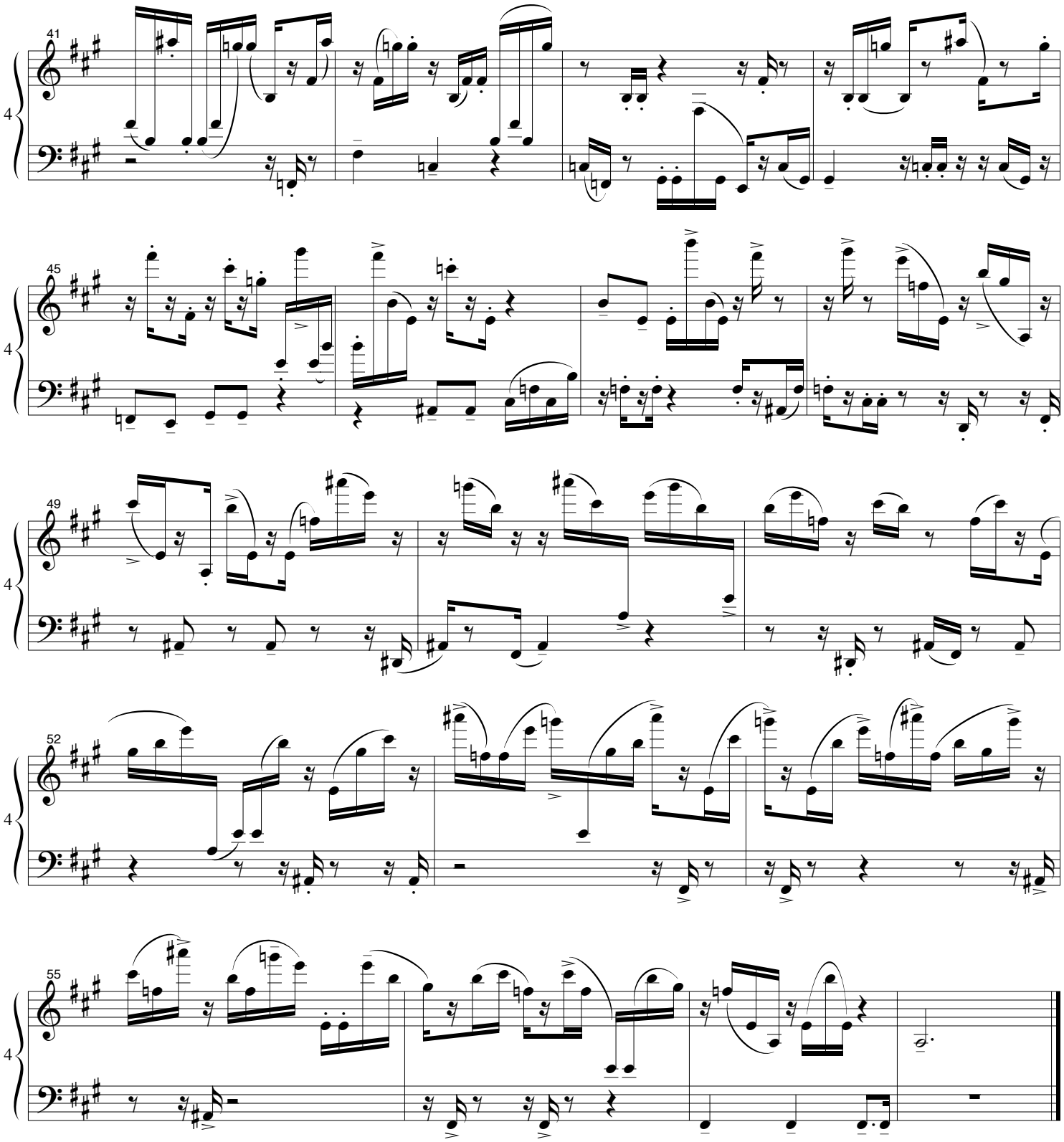


Argus's one hundred eyes are placed on the tail of a bird.

Bell Solaris

VI. Argus's Eyes See the Code of Small and Large

(Transformation Line 5)

David Rosenboom

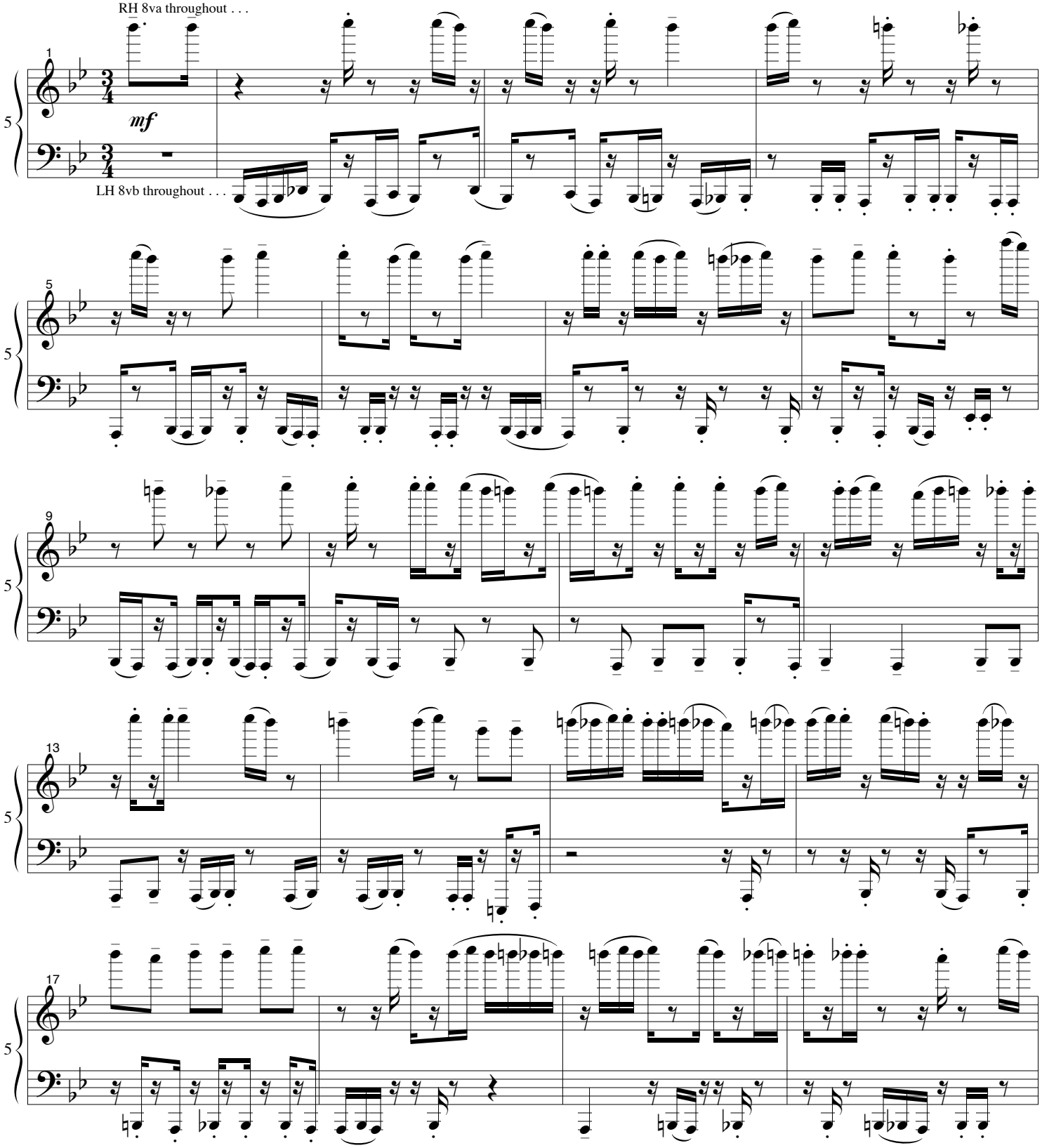
Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)

The theory of multiple, independent spaces

RH 8va throughout . . .

mf

LH 8vb throughout . . .



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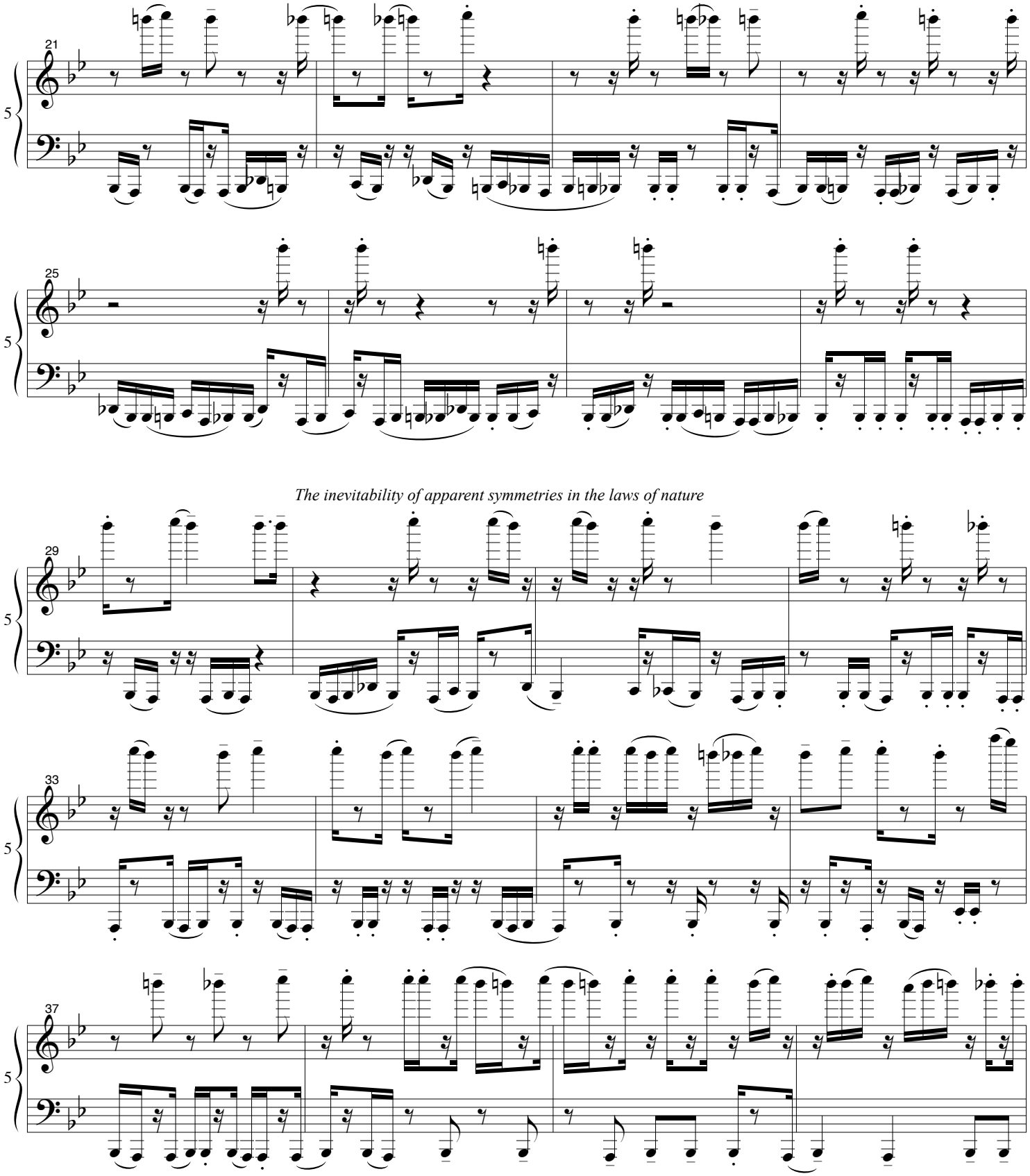
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The inevitability of apparent symmetries in the laws of nature
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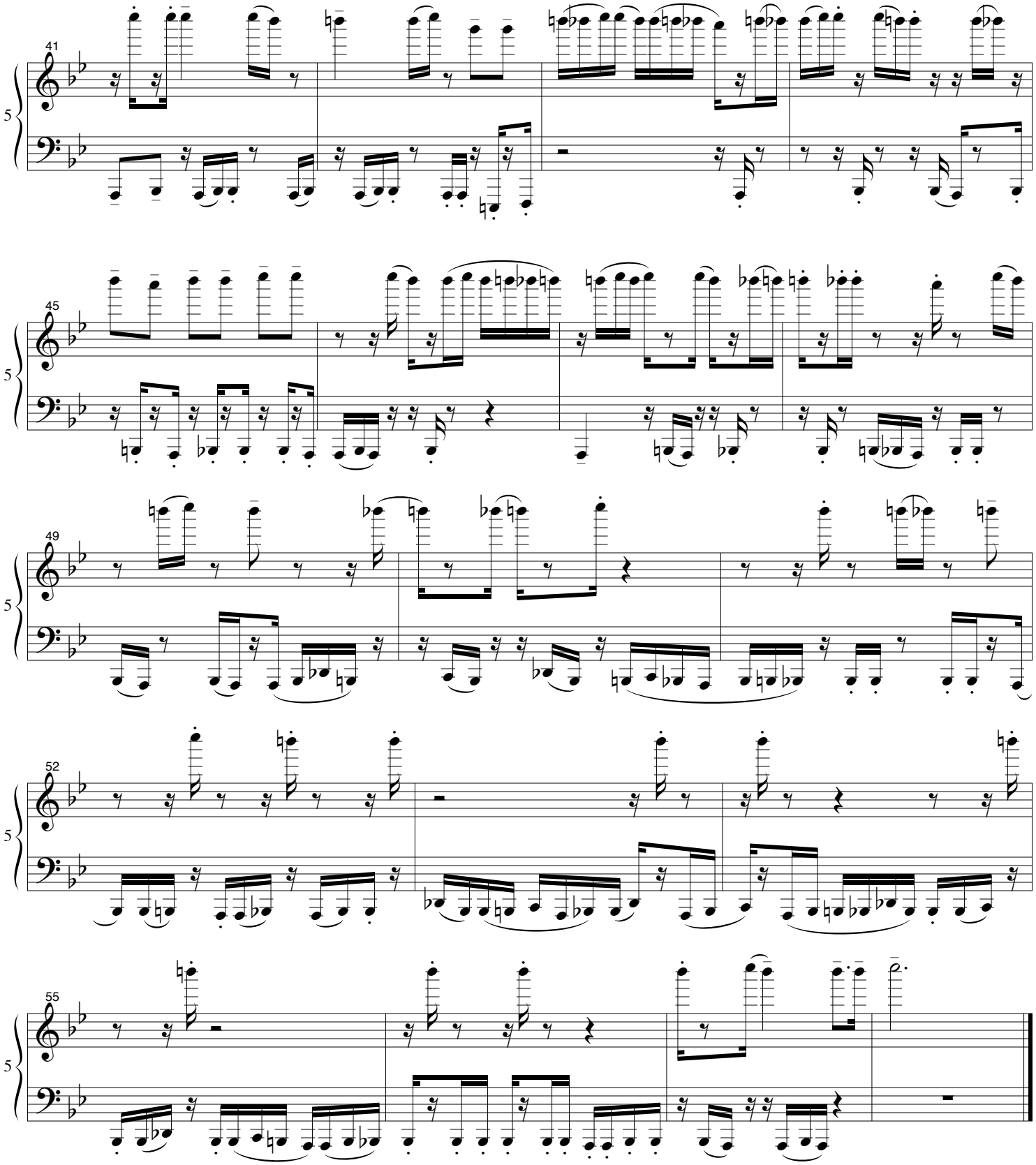


Argus's one hundred eyes are placed on the tail of a bird.

Bell Solaris

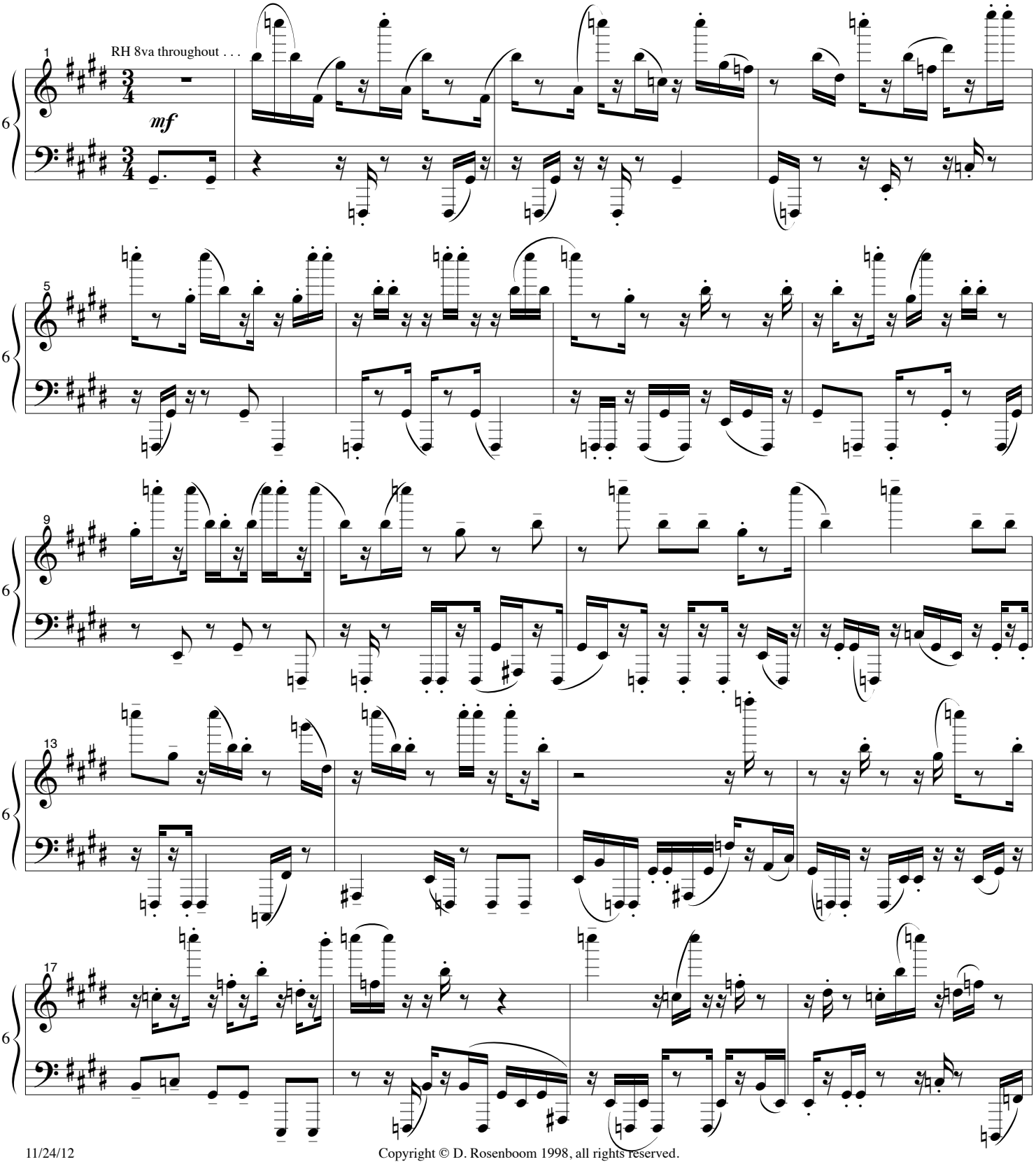
VI. Argus's Eyes See the Code of Small and Large

(Transformation Line 6)

David Rosenboom

Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)

The theory of multiple, independent spaces



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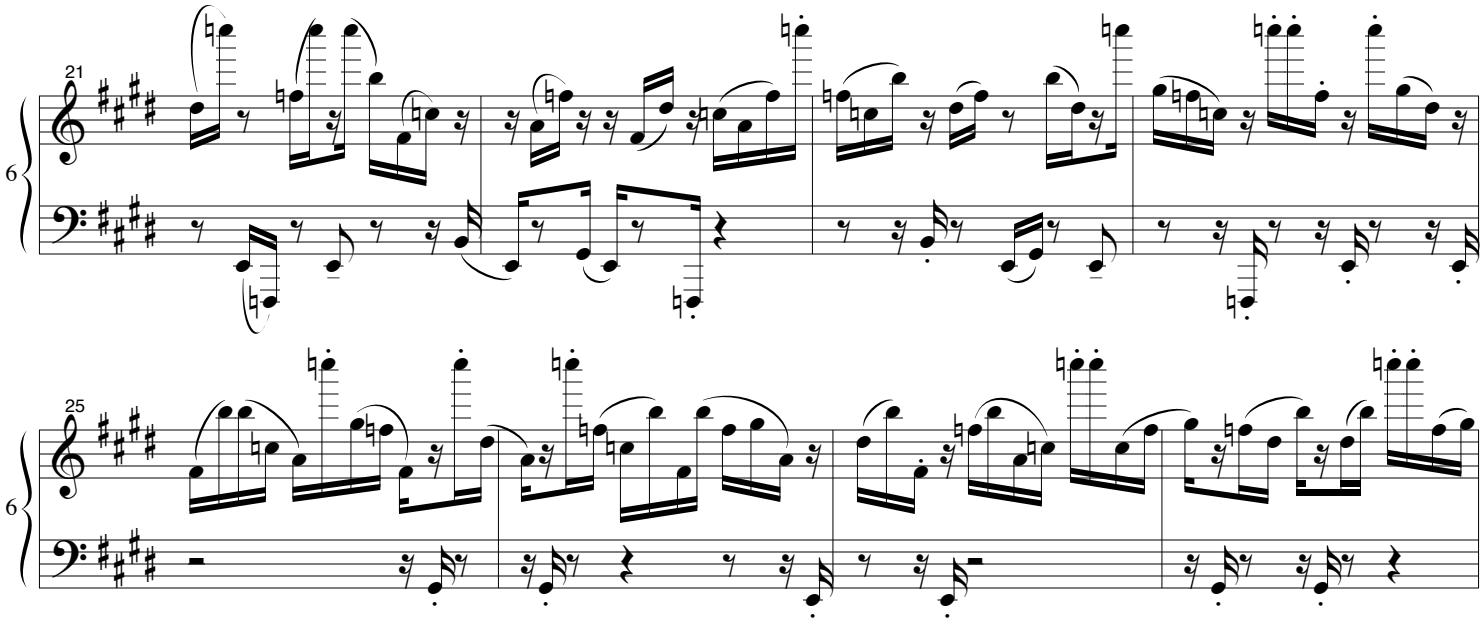
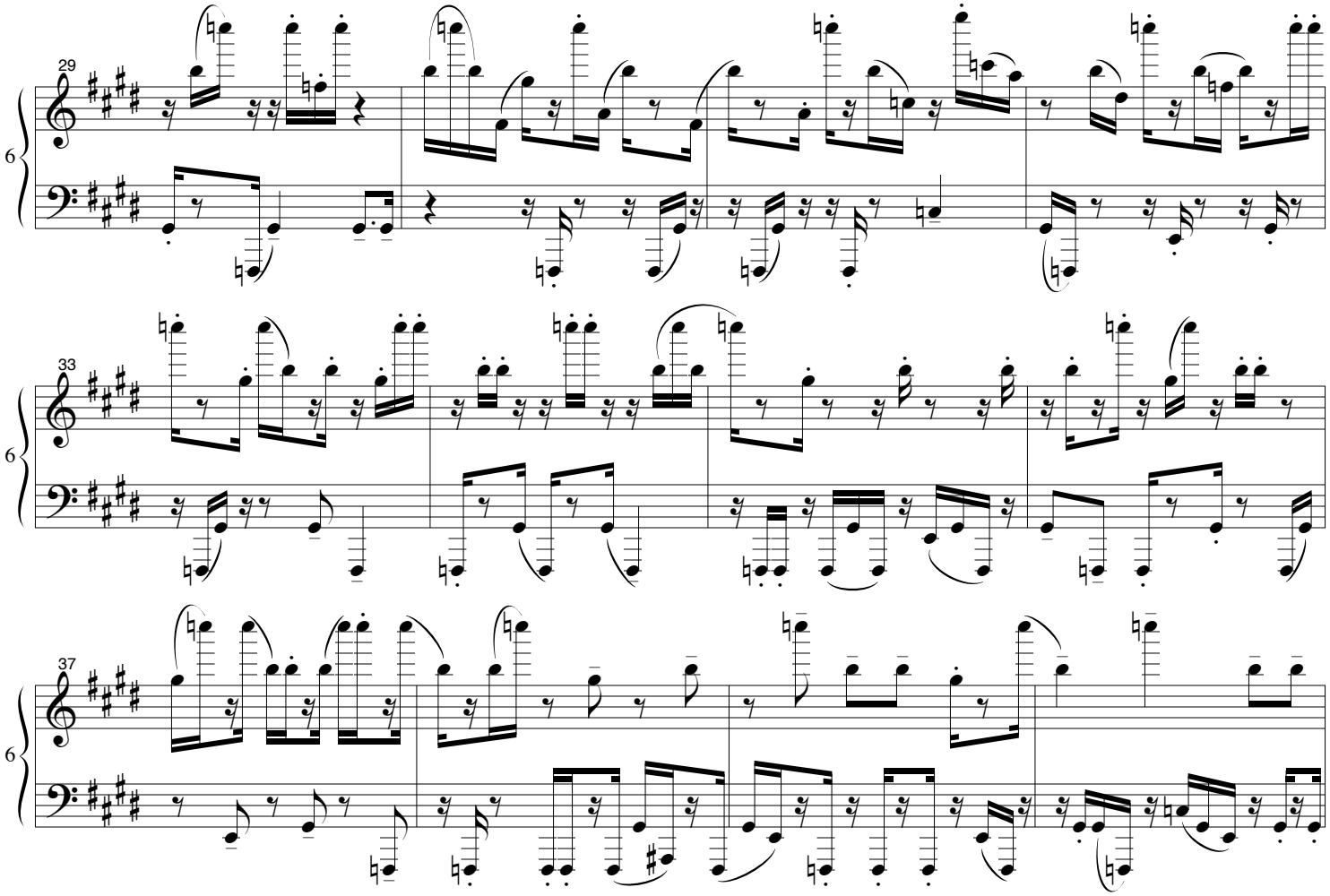
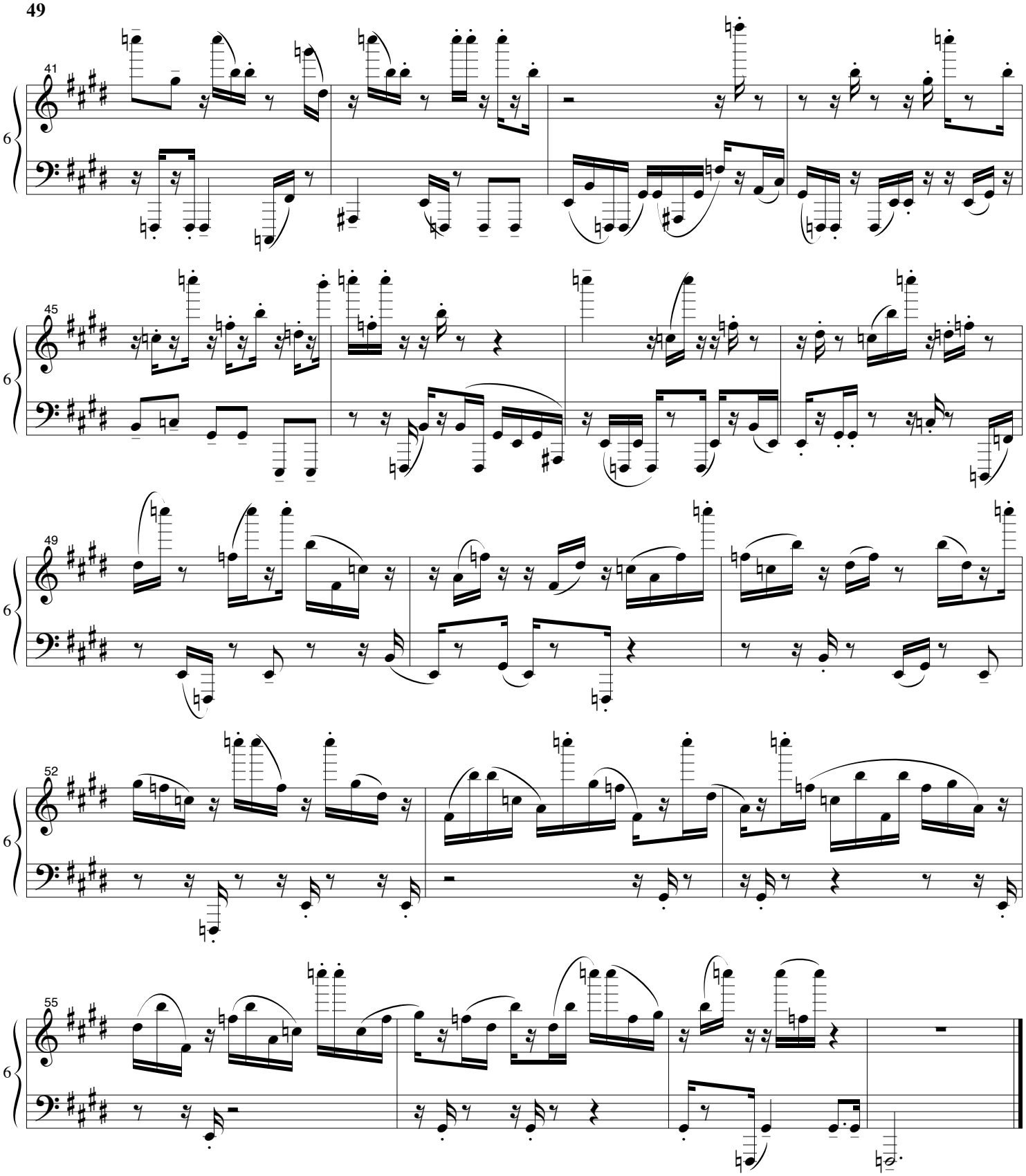


The inevitability of apparent symmetries in the laws of nature





Argus's one hundred eyes are placed on the tail of a bird.

Bell Solaris

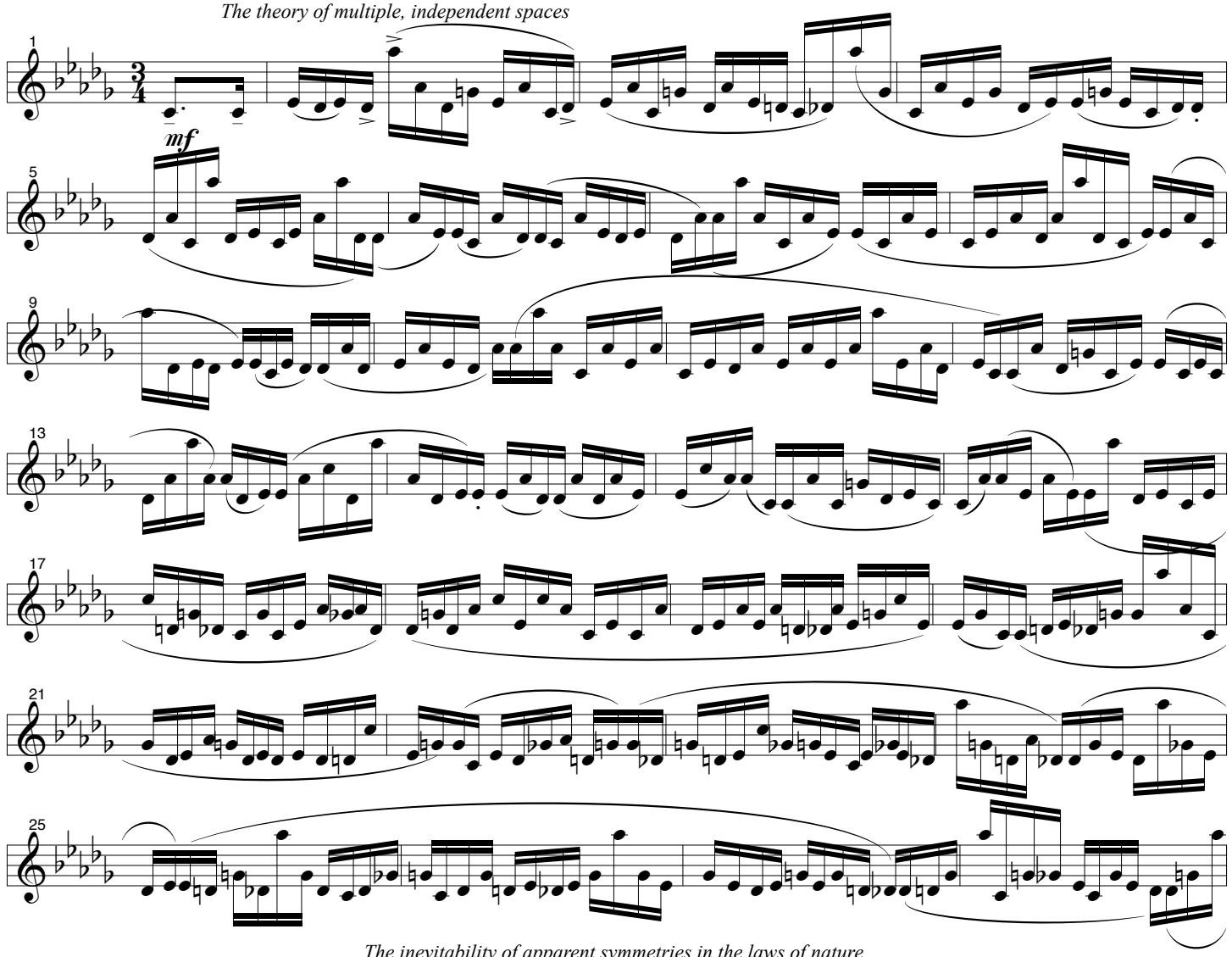
VI. Argus's Eyes See the Code of Small and Large

(Transformation Line 7)

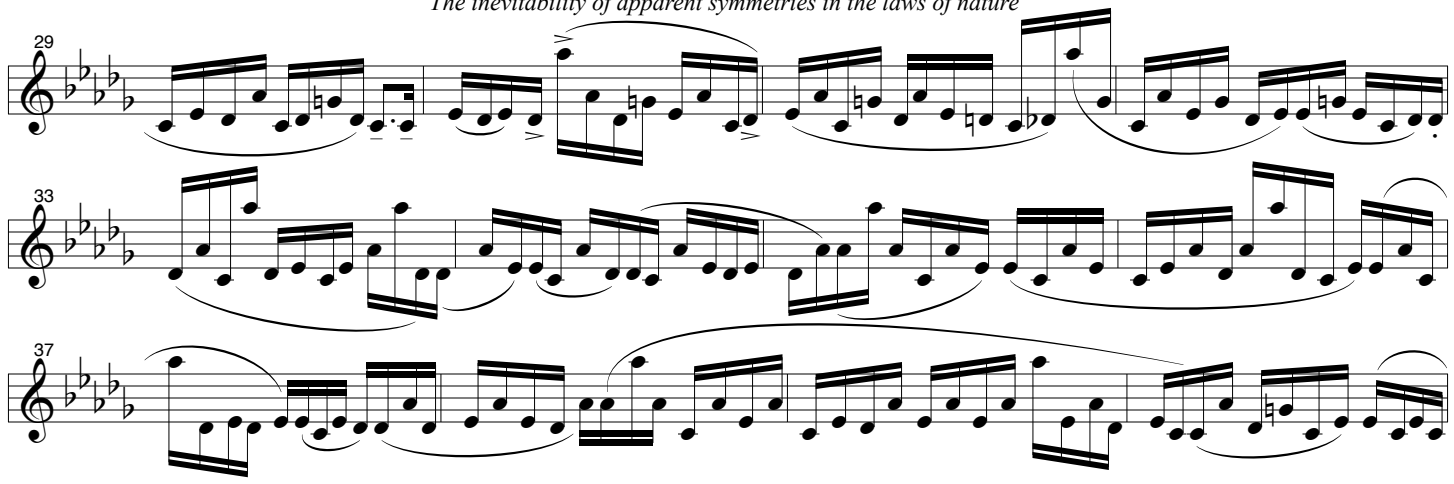
David Rosenboom

Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)

The theory of multiple, independent spaces



The inevitability of apparent symmetries in the laws of nature



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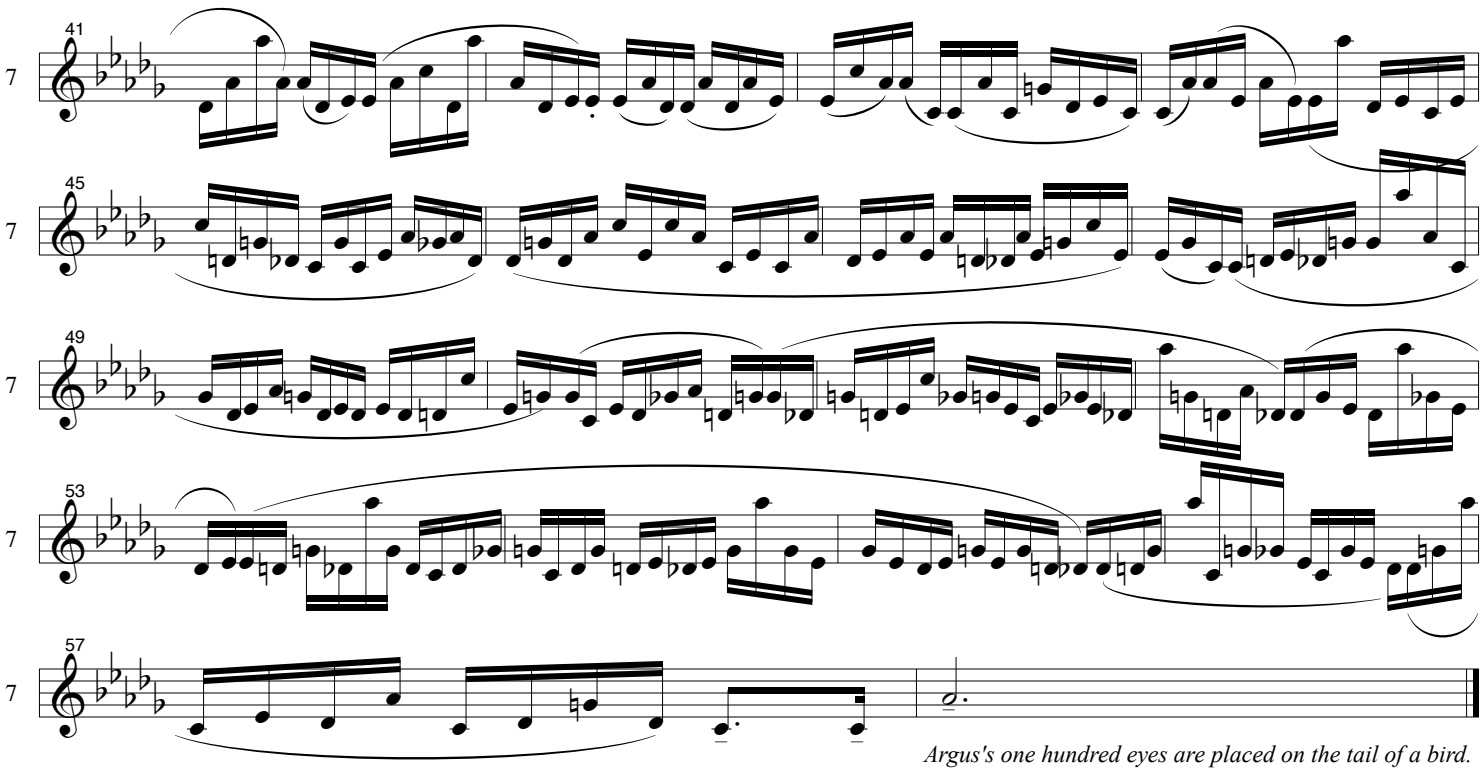


Argus's one hundred eyes are placed on the tail of a bird.

Bell Solaris

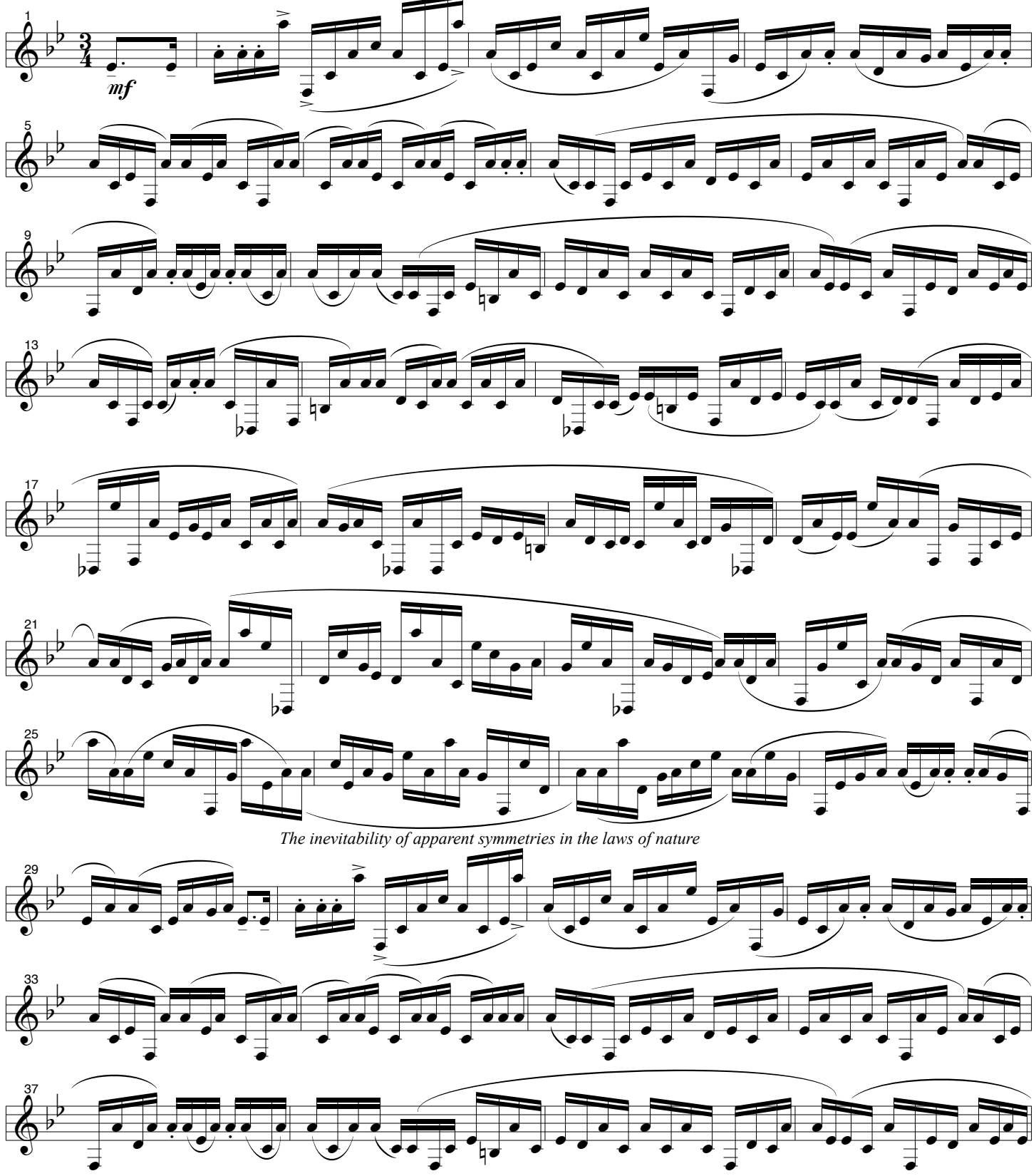
VI. Argus's Eyes See the Code of Small and Large

(Transformation Line 8)

David Rosenboom

Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)

The theory of multiple, independent spaces



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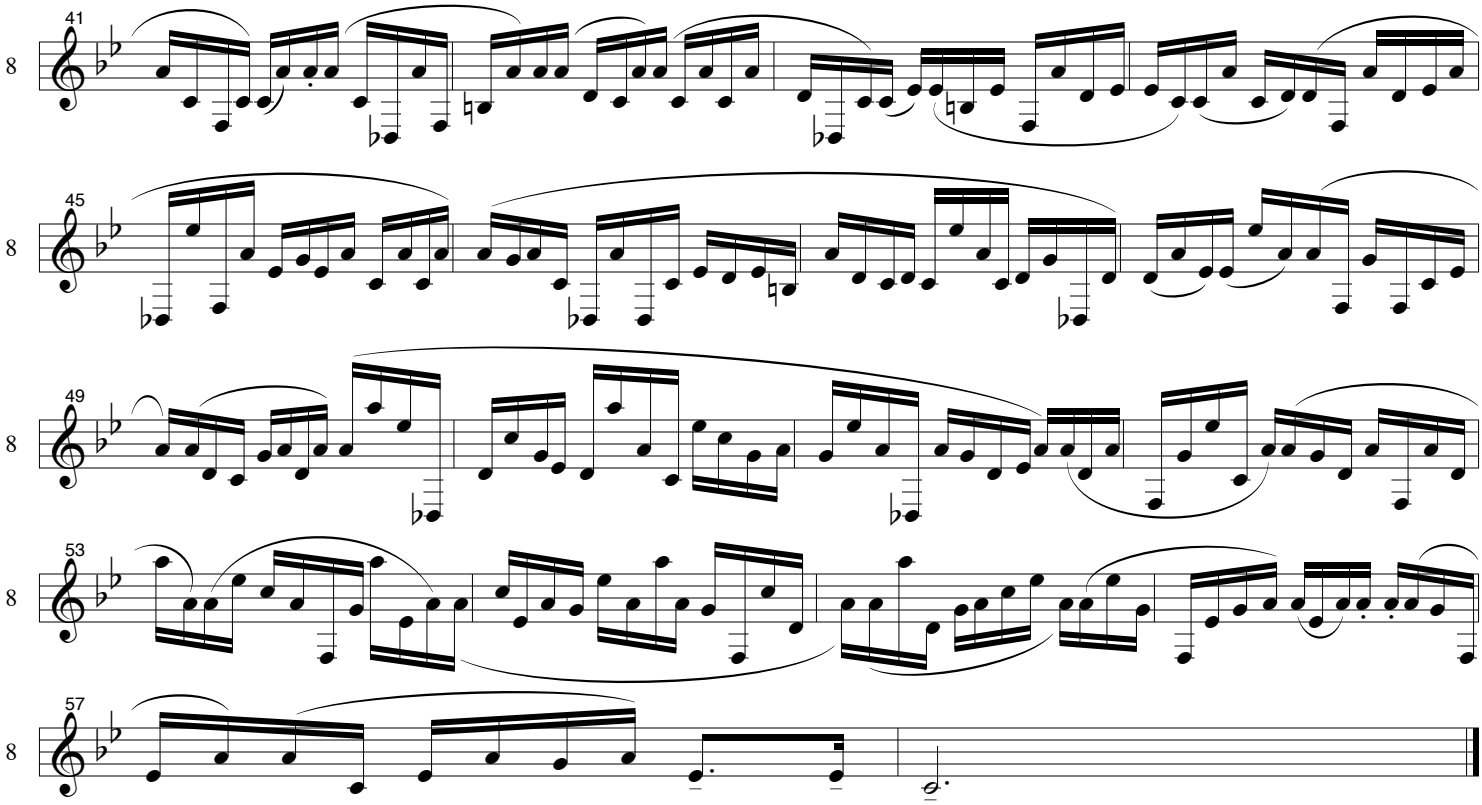


Argus's one hundred eyes are placed on the tail of a bird.

Bell Solaris

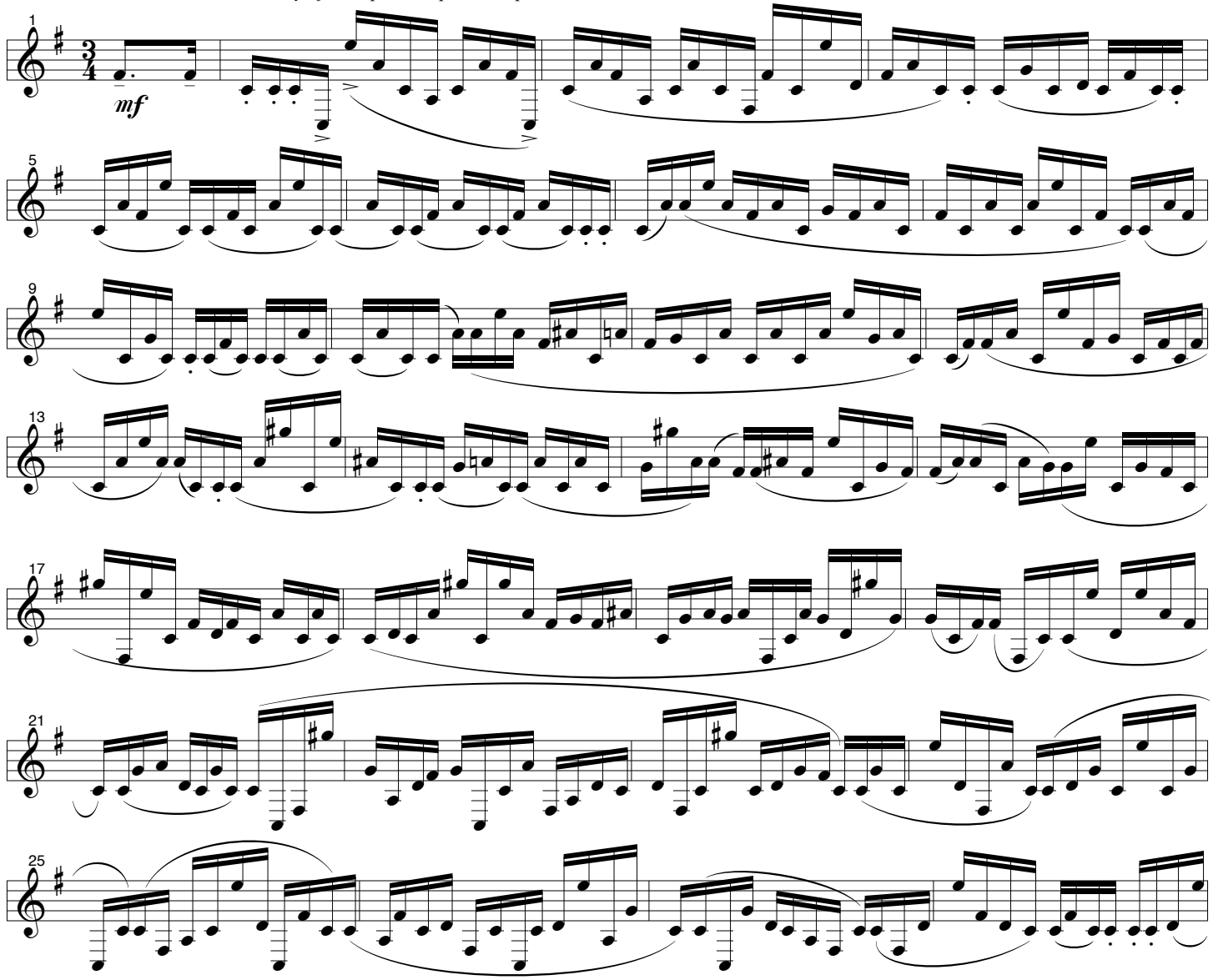
VI. Argus's Eyes See the Code of Small and Large

(Transformation Line 9)

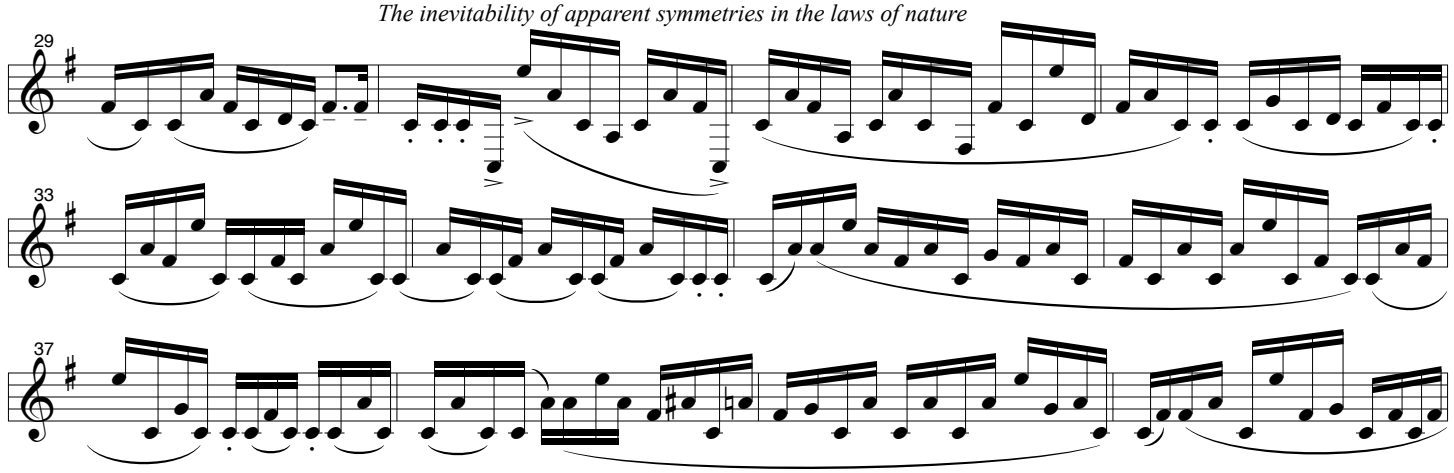
David Rosenboom

Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)

The theory of multiple, independent spaces



The inevitability of apparent symmetries in the laws of nature



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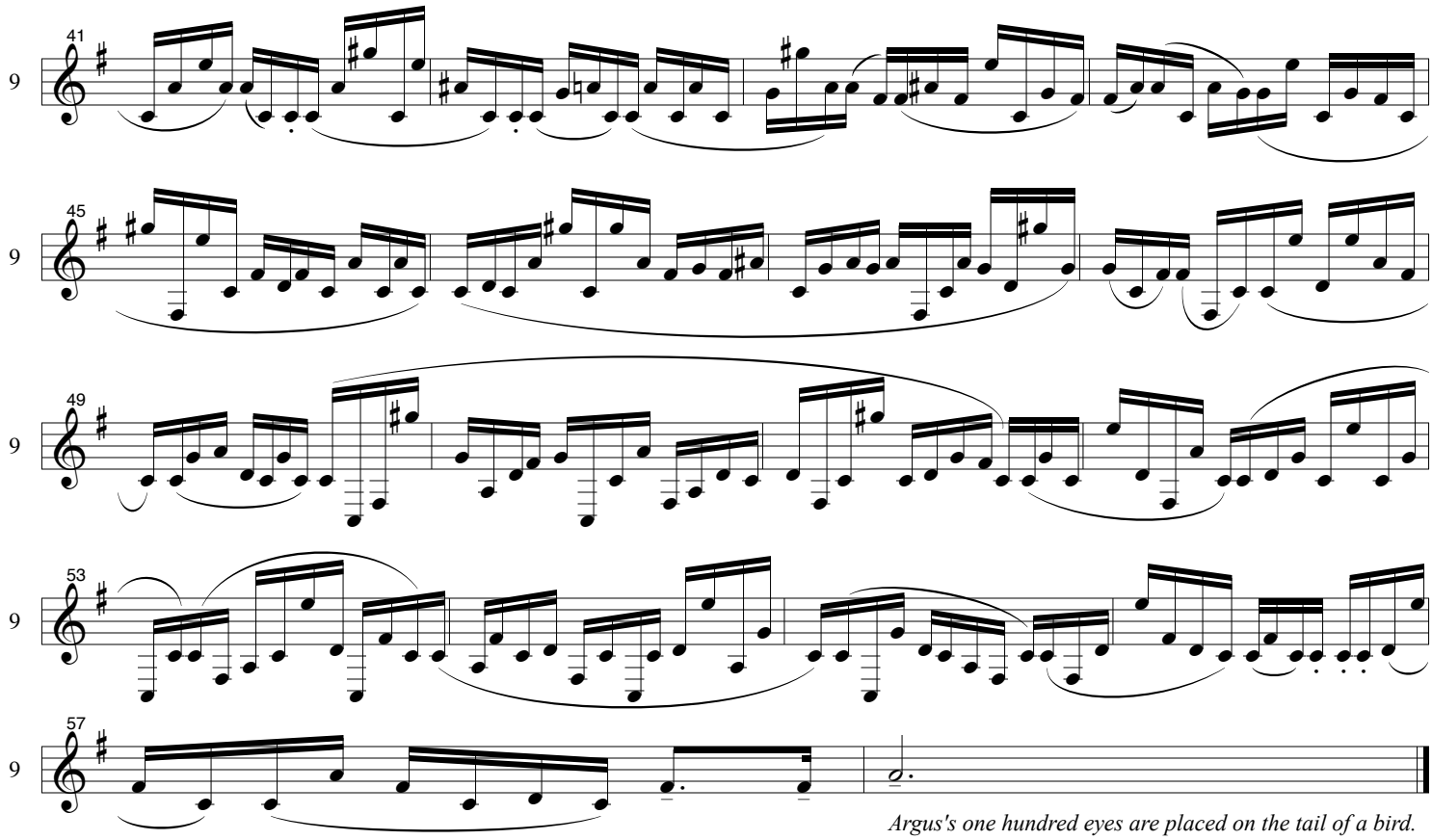


Argus's one hundred eyes are placed on the tail of a bird.

Bell Solaris

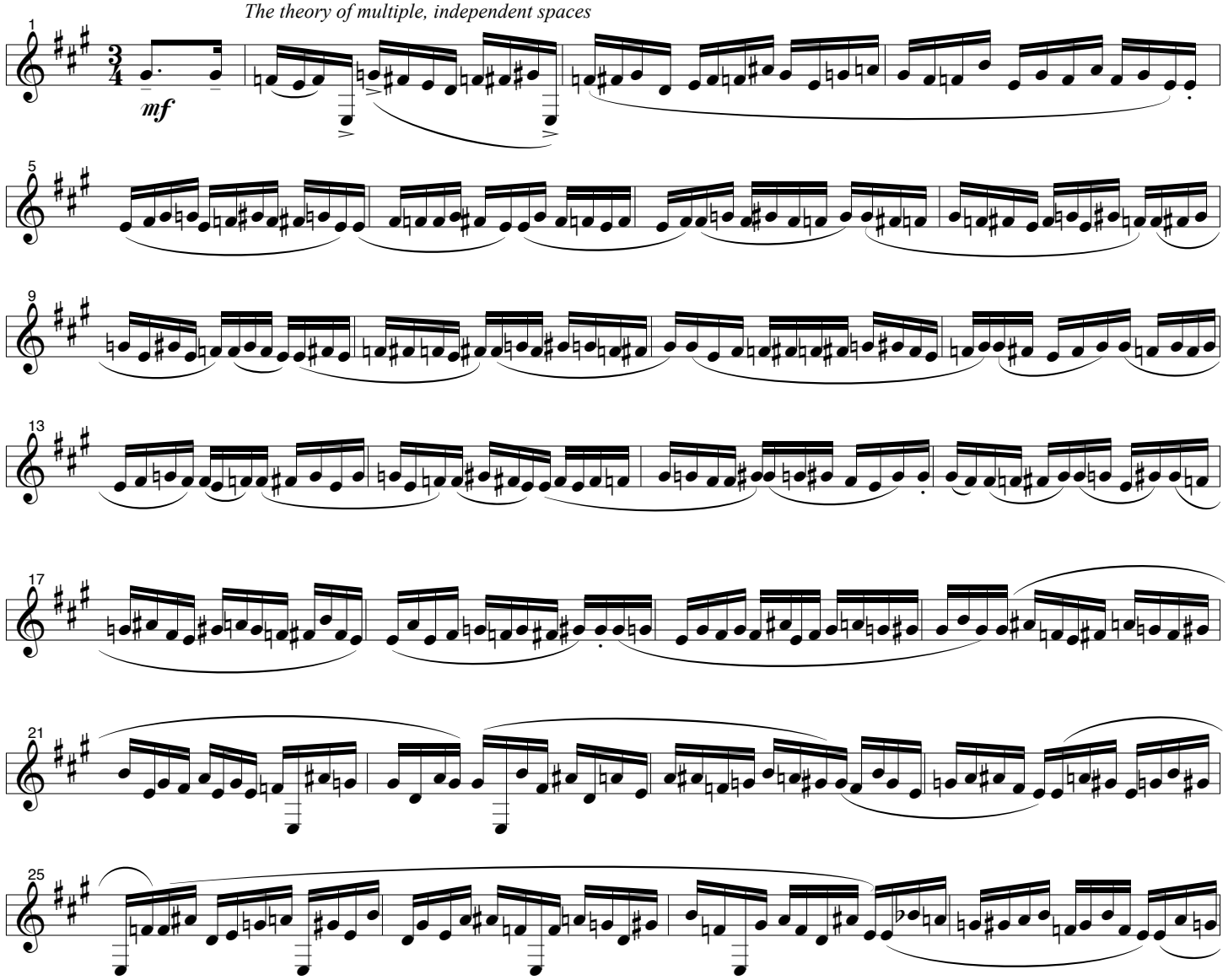
VI. Argus's Eyes See the Code of Small and Large

(Transformation Line 10)

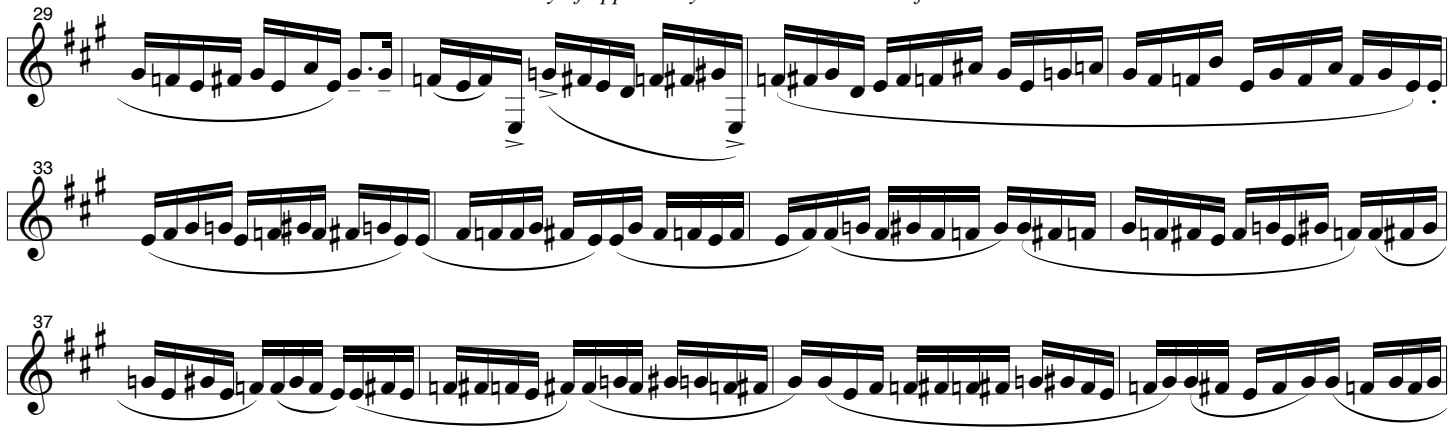
David Rosenboom

Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)

The theory of multiple, independent spaces



The inevitability of apparent symmetries in the laws of nature



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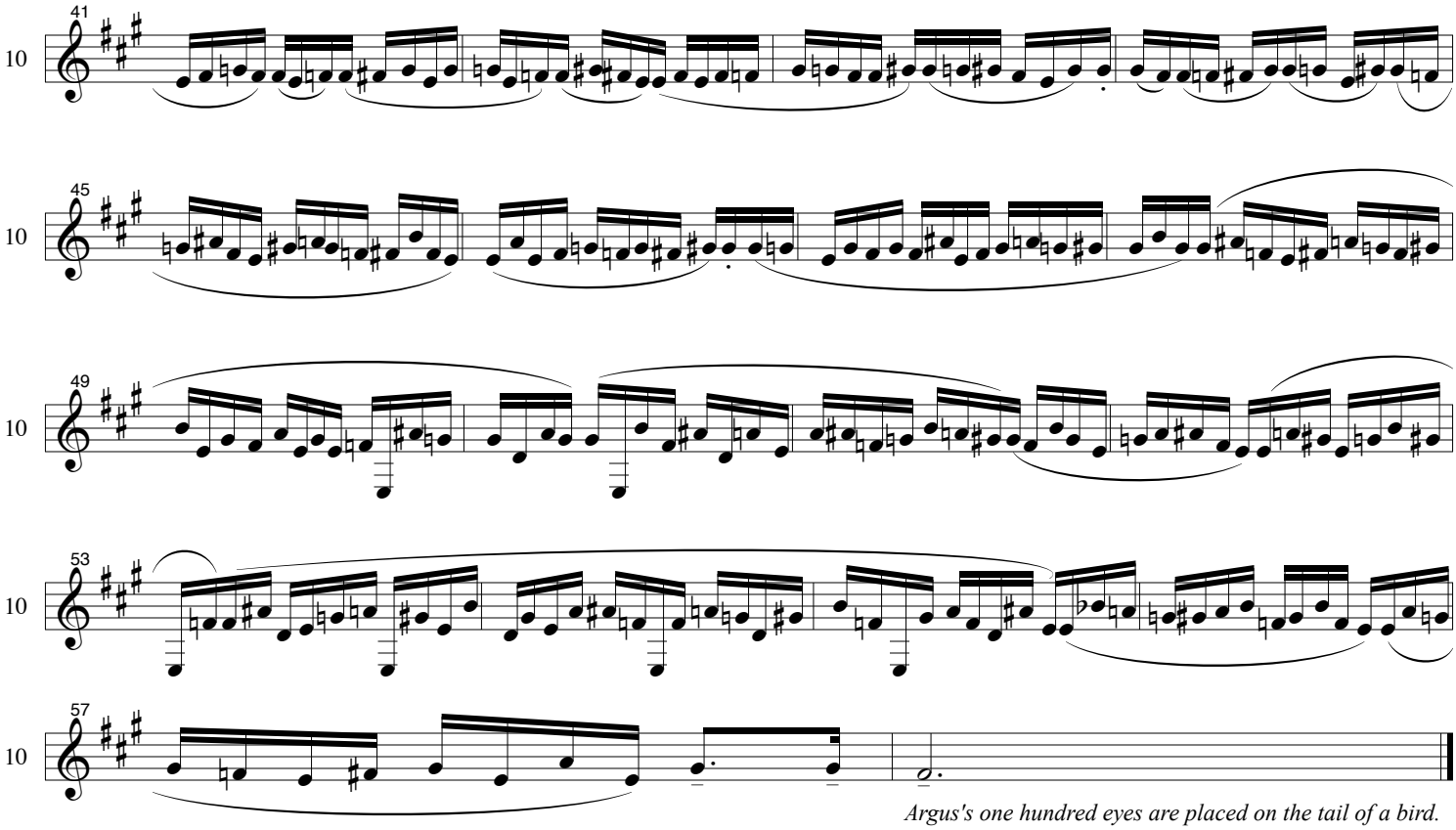


Argus's one hundred eyes are placed on the tail of a bird.

Bell Solaris

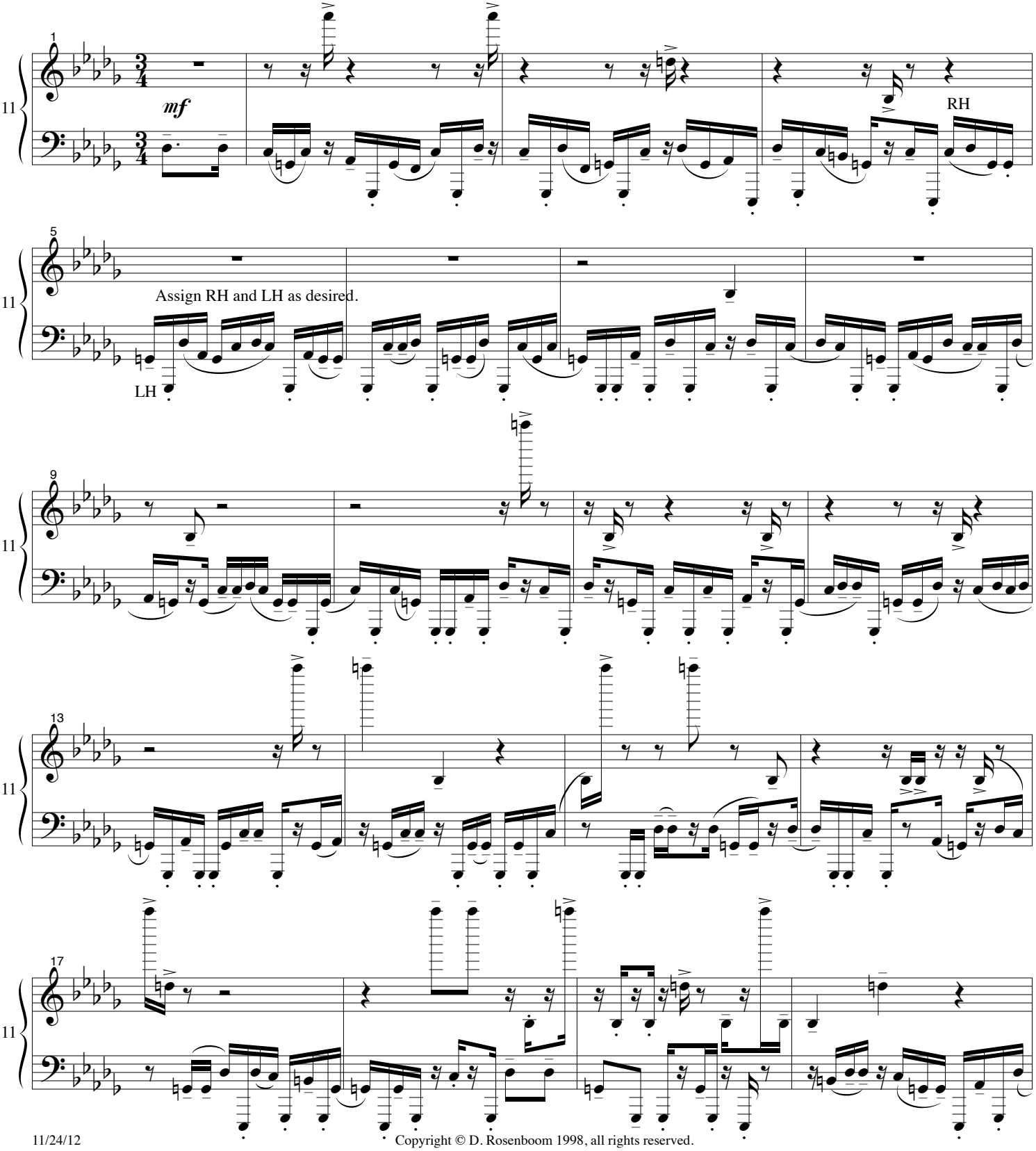
VI. Argus's Eyes See the Code of Small and Large

(Transformation Line 11)

David Rosenboom

Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)

The theory of multiple, independent spaces



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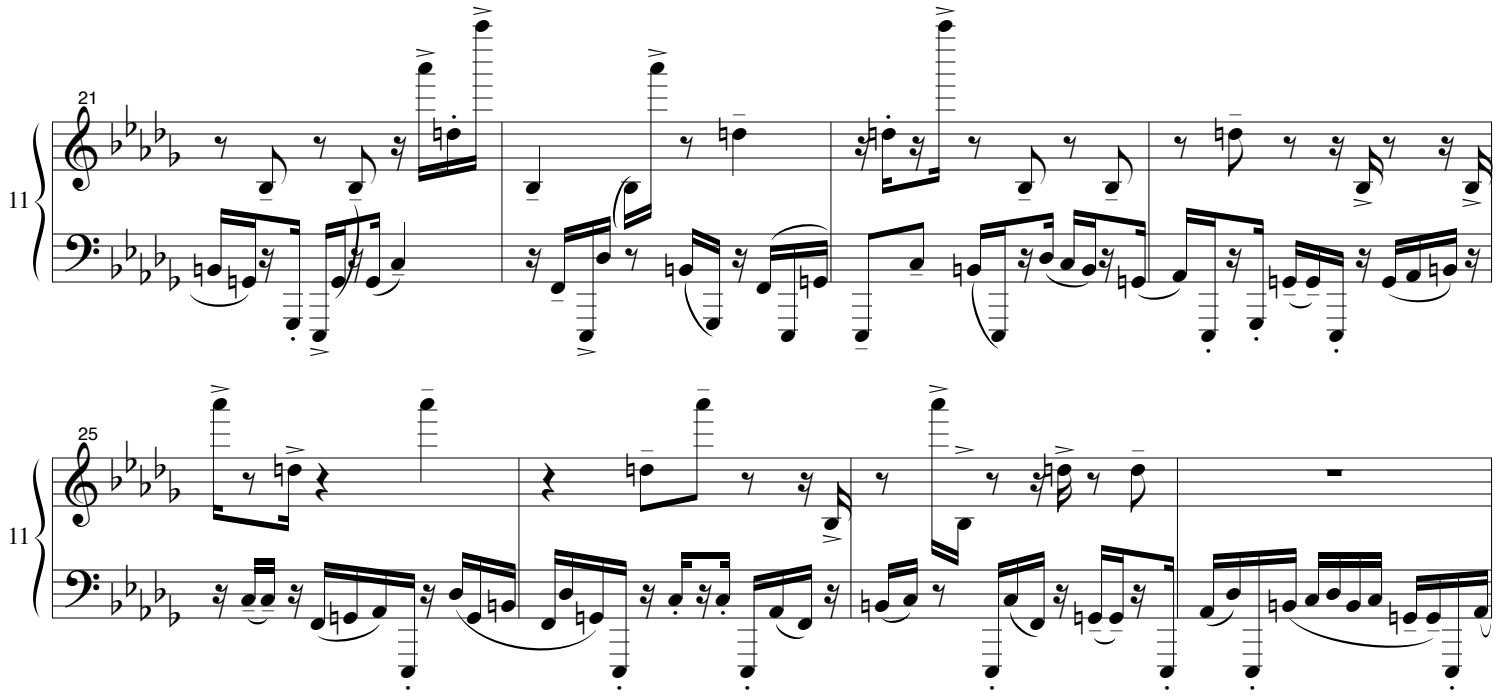
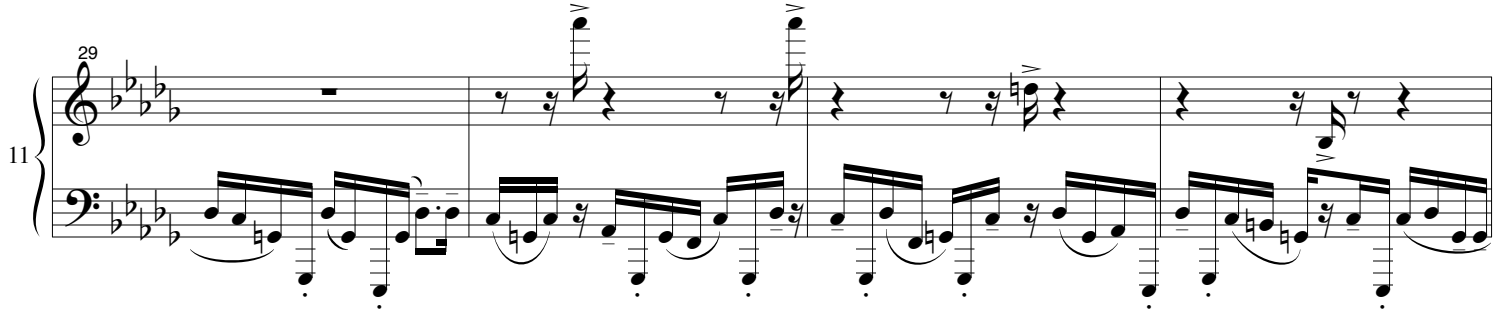
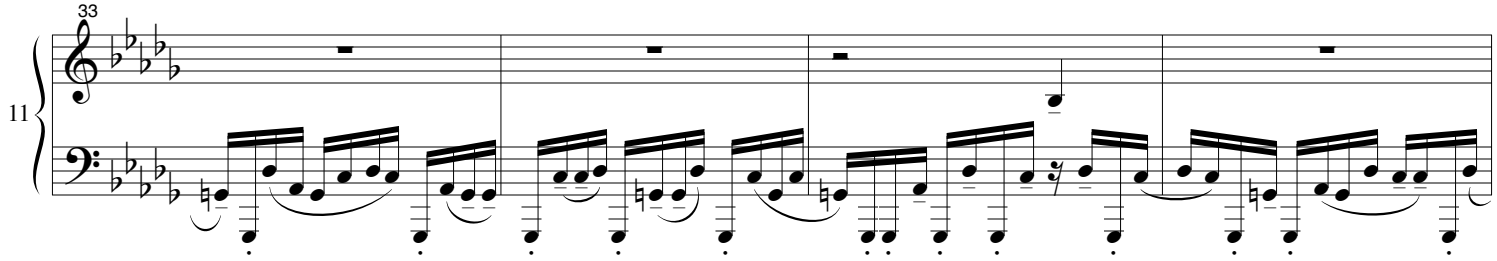
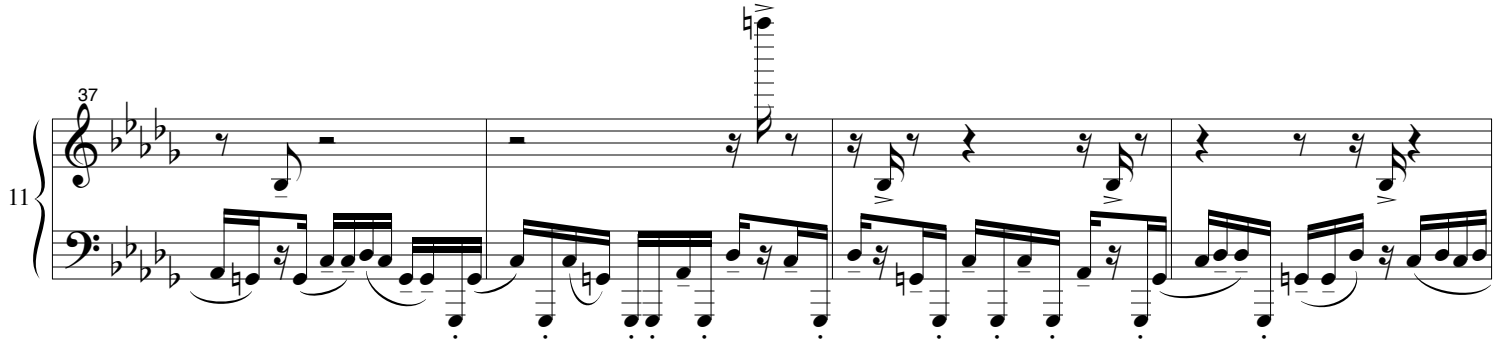
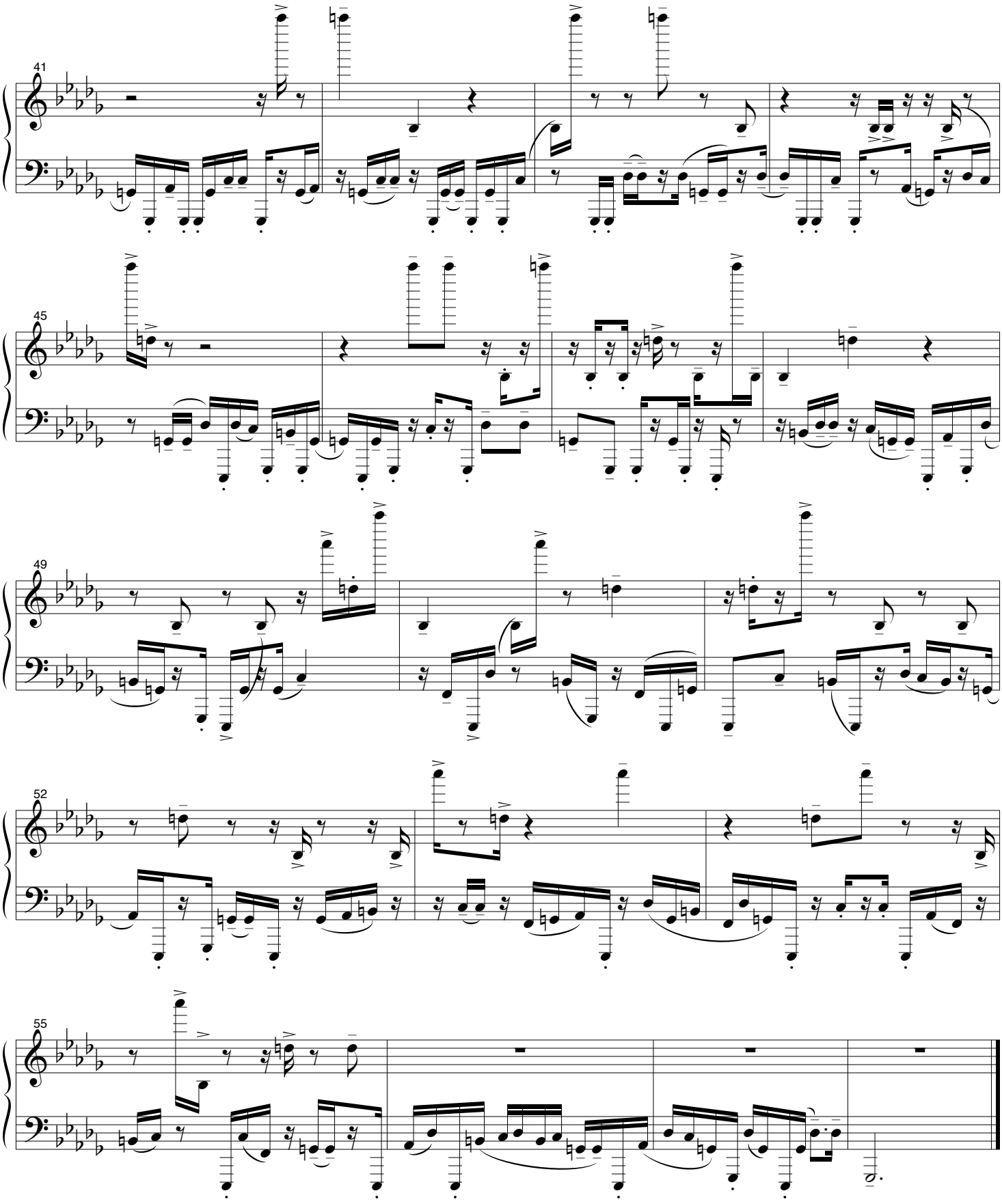


The inevitability of apparent symmetries in the laws of nature









Argus's one hundred eyes are placed on the tail of a bird.

Bell Solaris

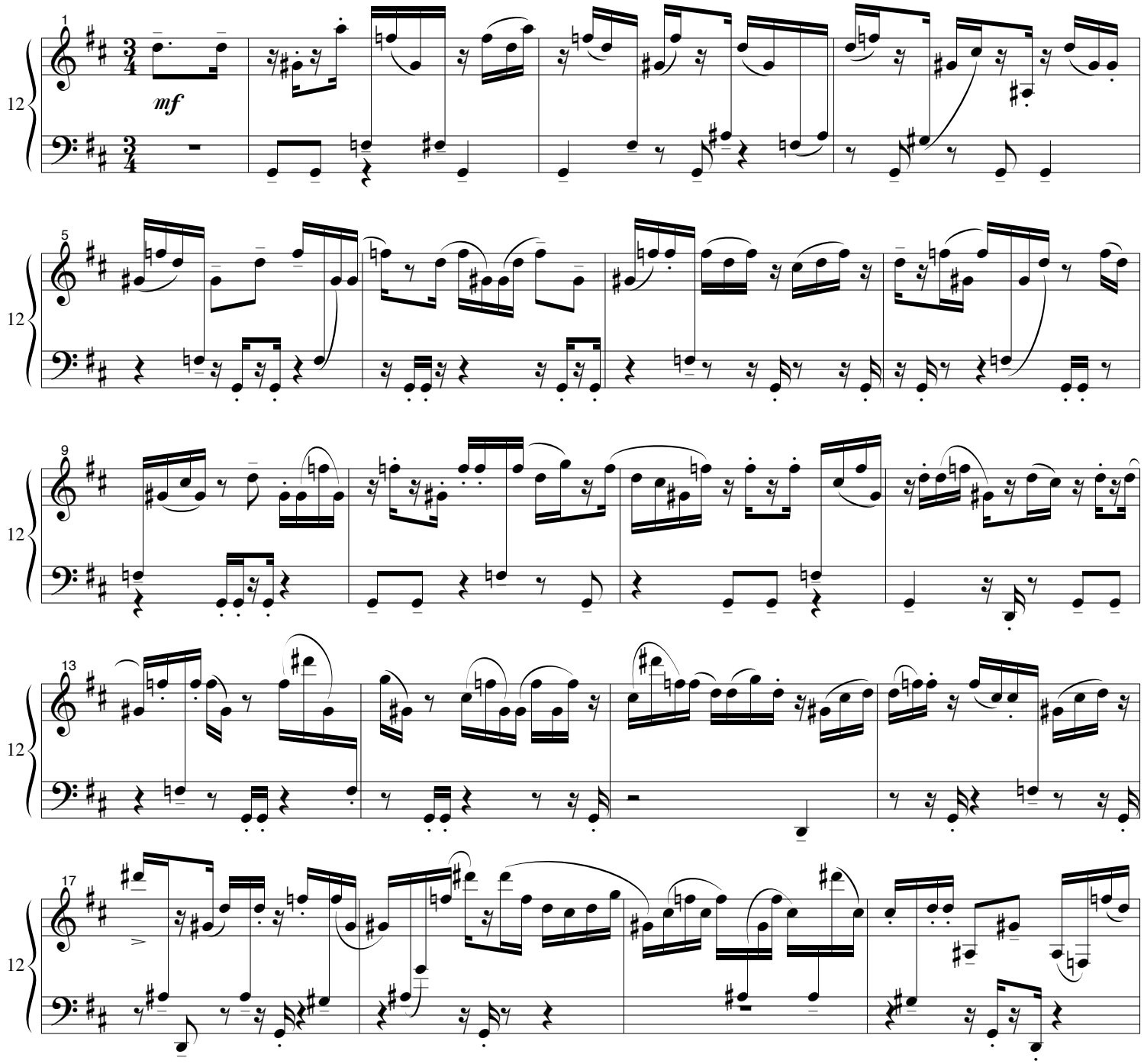
VI. Argus's Eyes See the Code of Small and Large

(Transformation Line 12)

David Rosenboom

Allegro, (with dynamics and tempo variations appropriate for interpreting individual lines)

The theory of multiple, independent spaces



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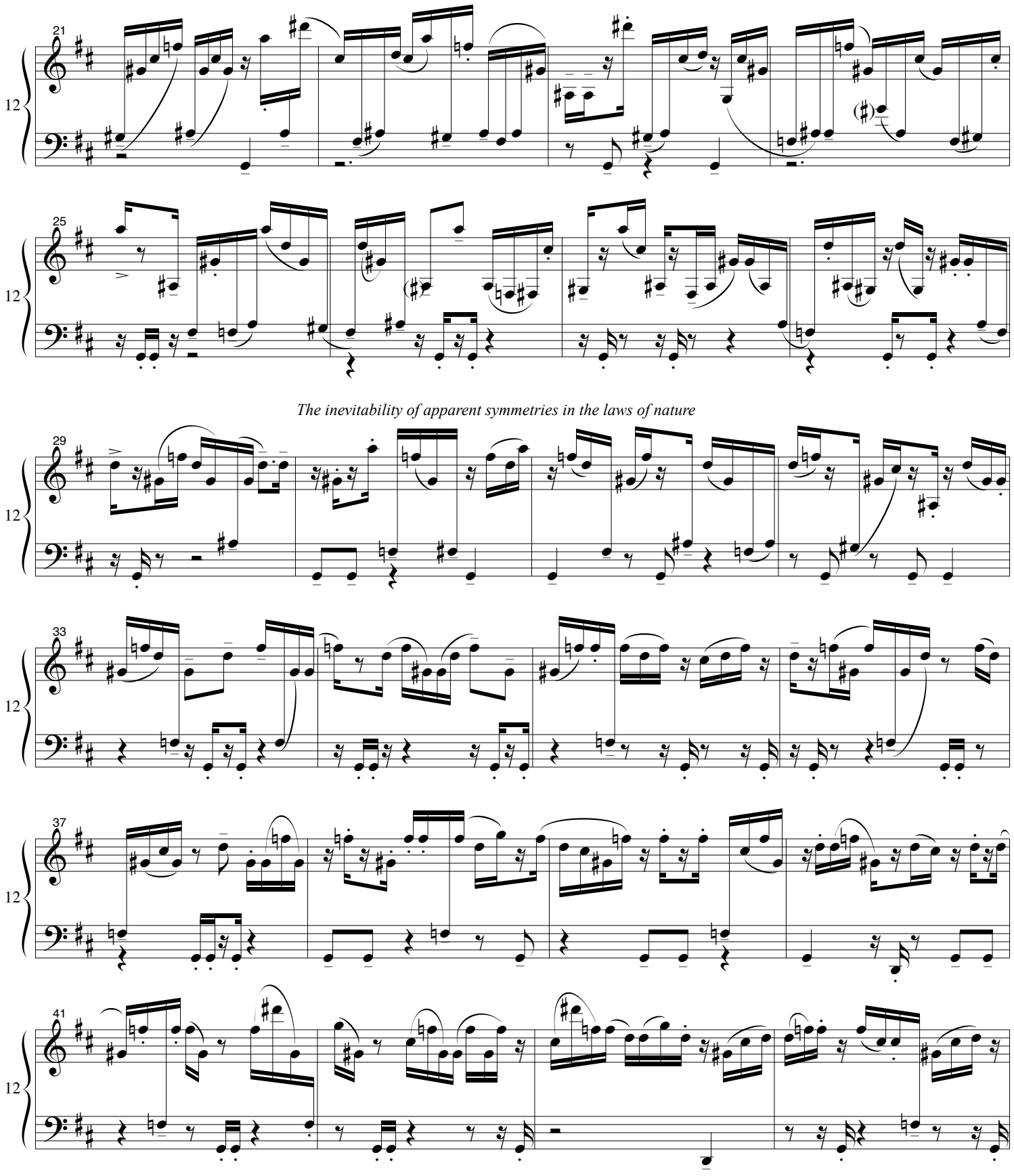
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The inevitability of apparent symmetries in the laws of nature
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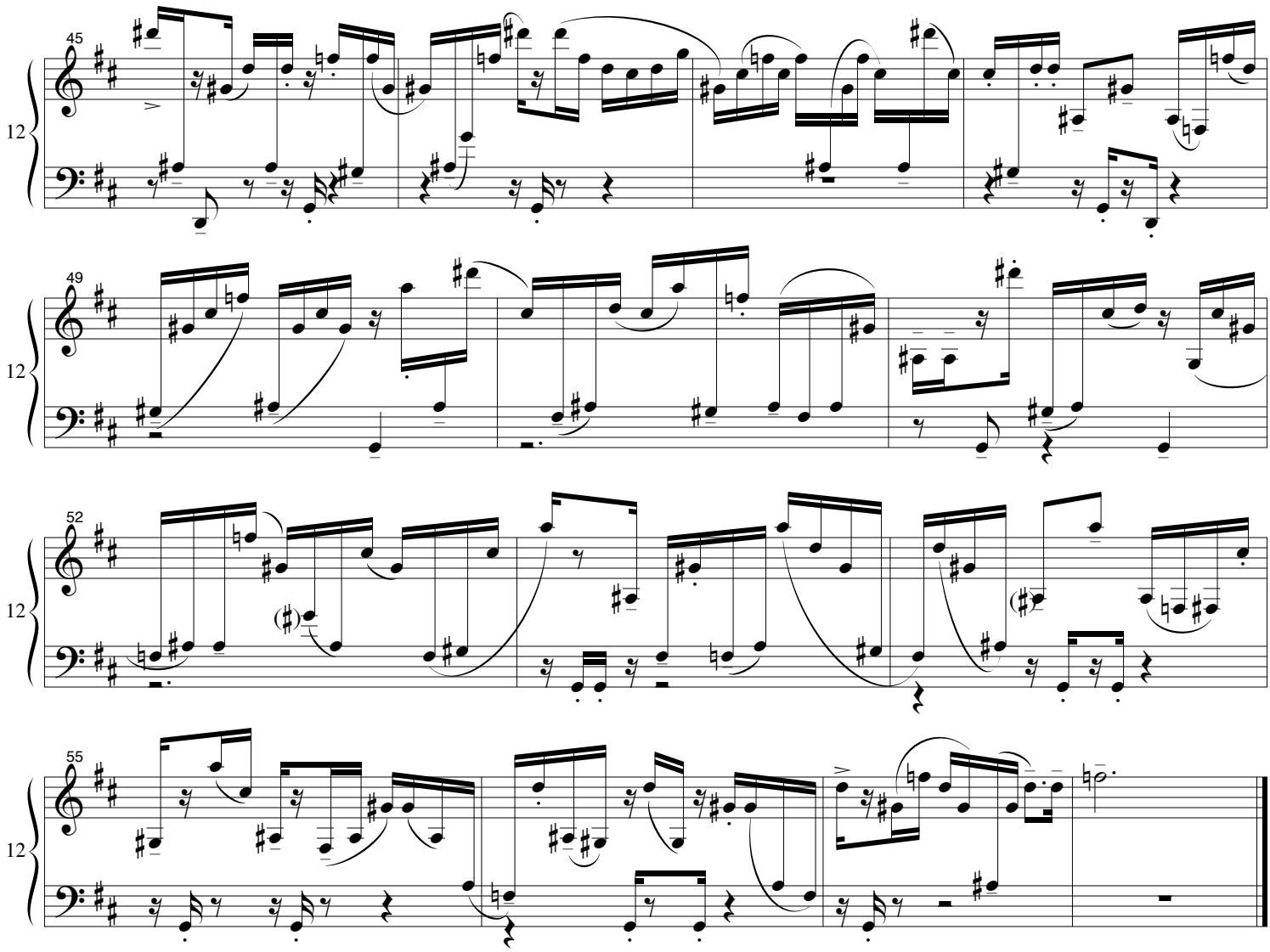
41
12

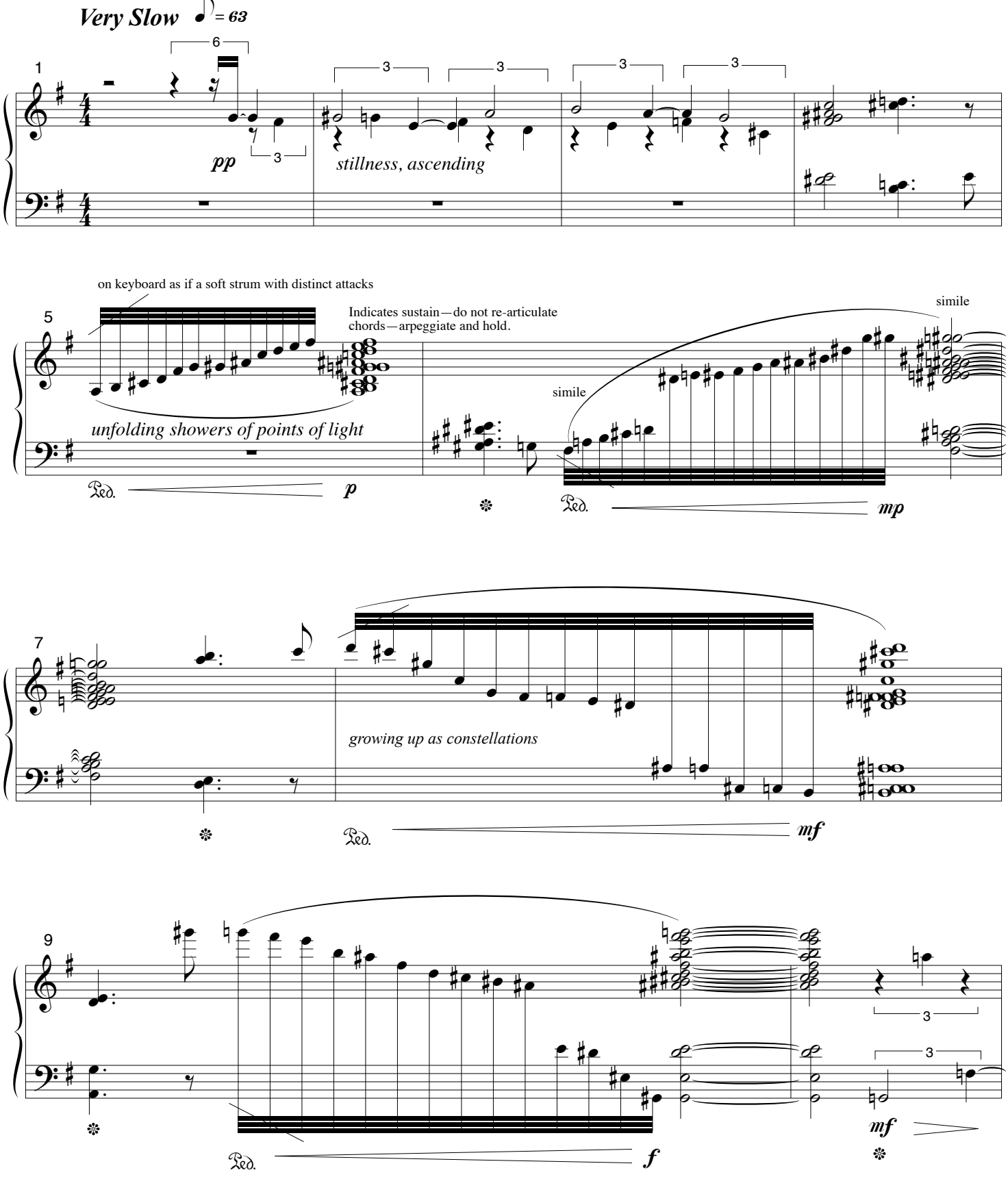


Argus's one hundred eyes are placed on the tail of a bird.

Bell Solaris

VII. Callisto and Arcas in the Stars

David Rosenboom



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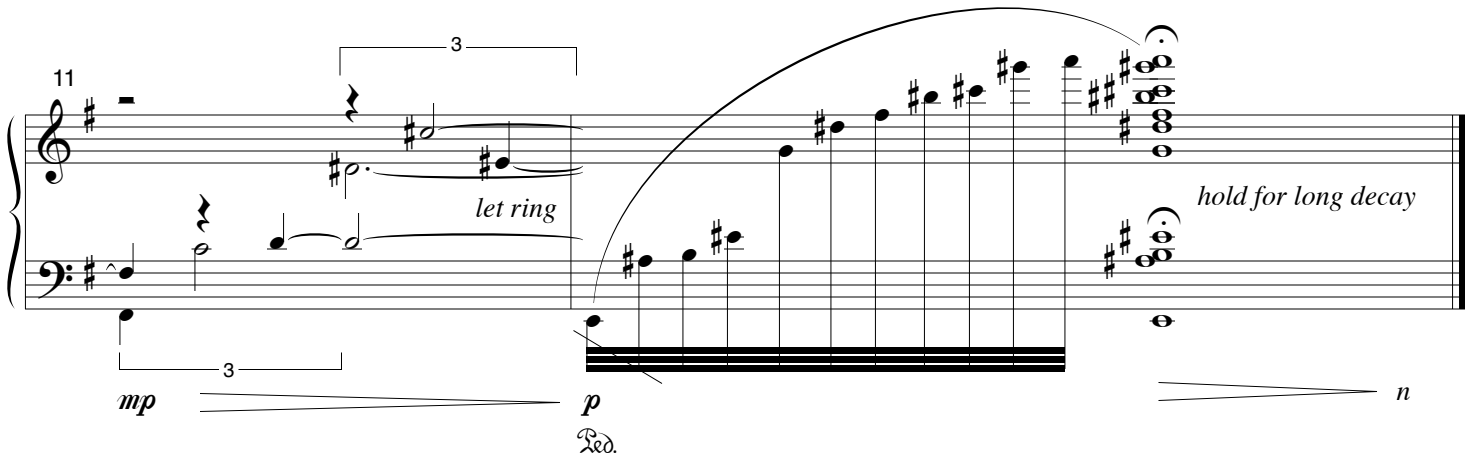


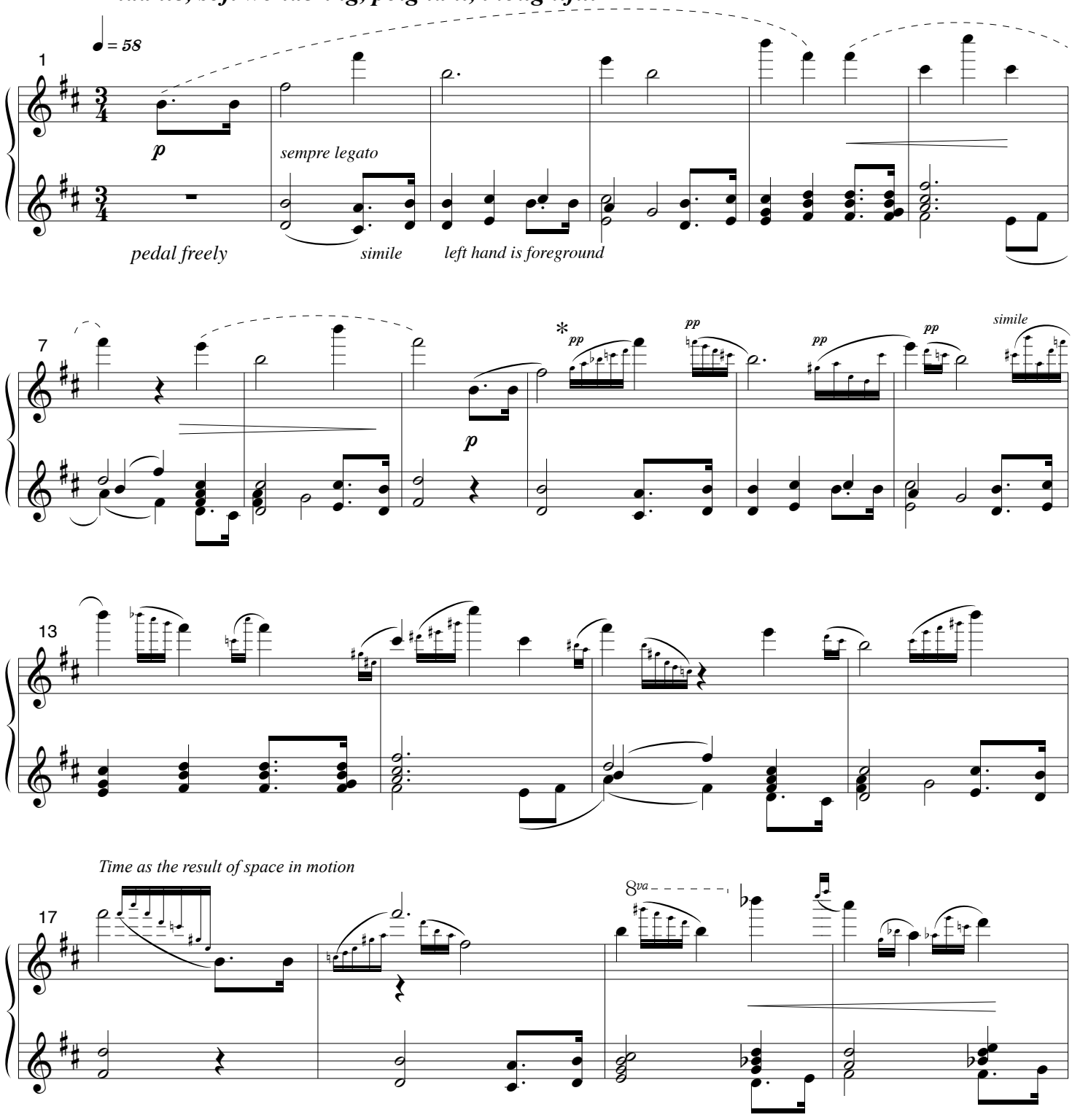
Why do the molecules wish to replicate themselves? The philosophers are stopped in their tracks.

Bell Solaris

VIII. The Cost of the Gift of Prophecy—Ocyrhoe's Forfeiture

David Rosenboom

Andante, soft wondering, poignant, thoughtful



* Note: Grace notes should be played one dynamic level beneath that prevailing in the melody.

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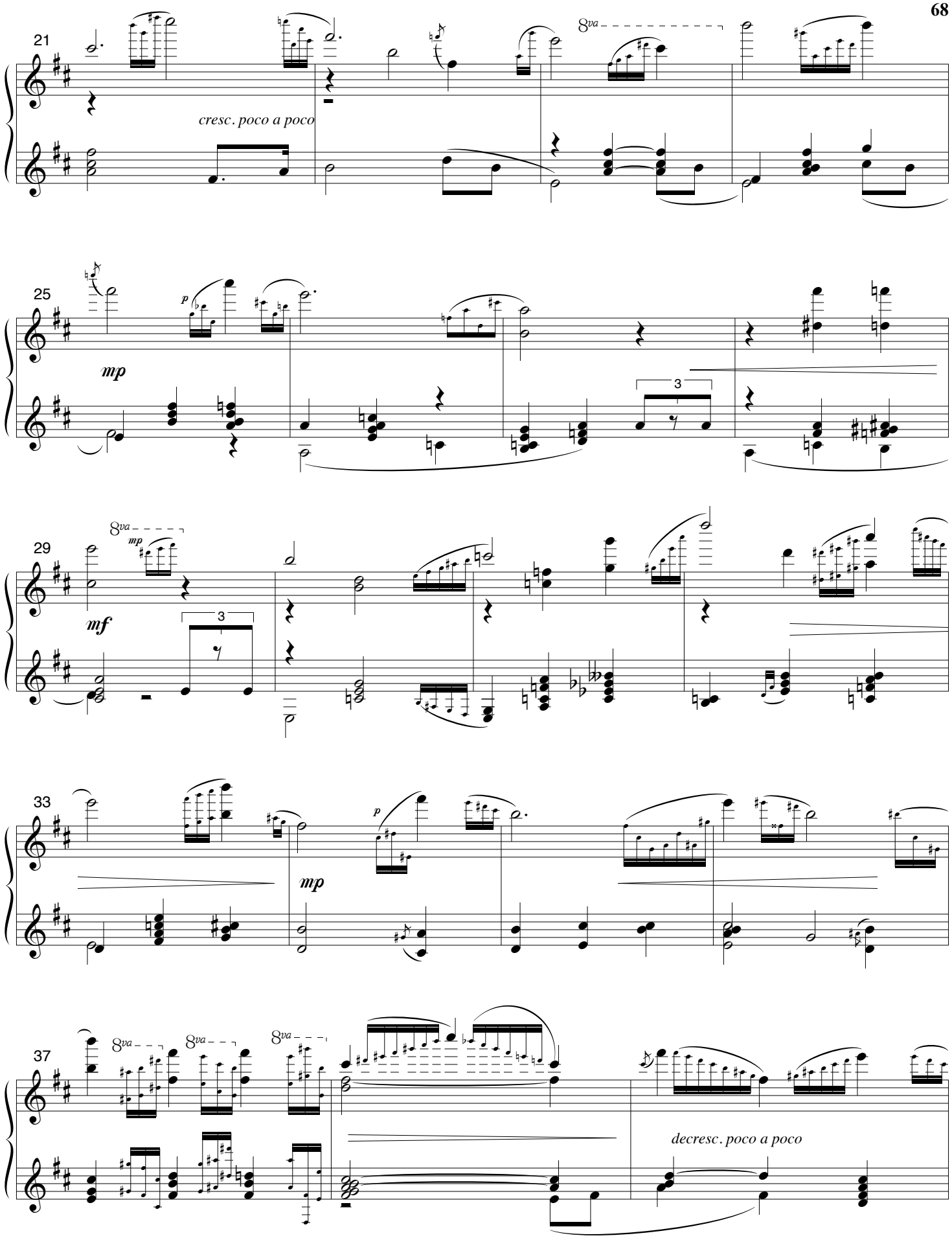
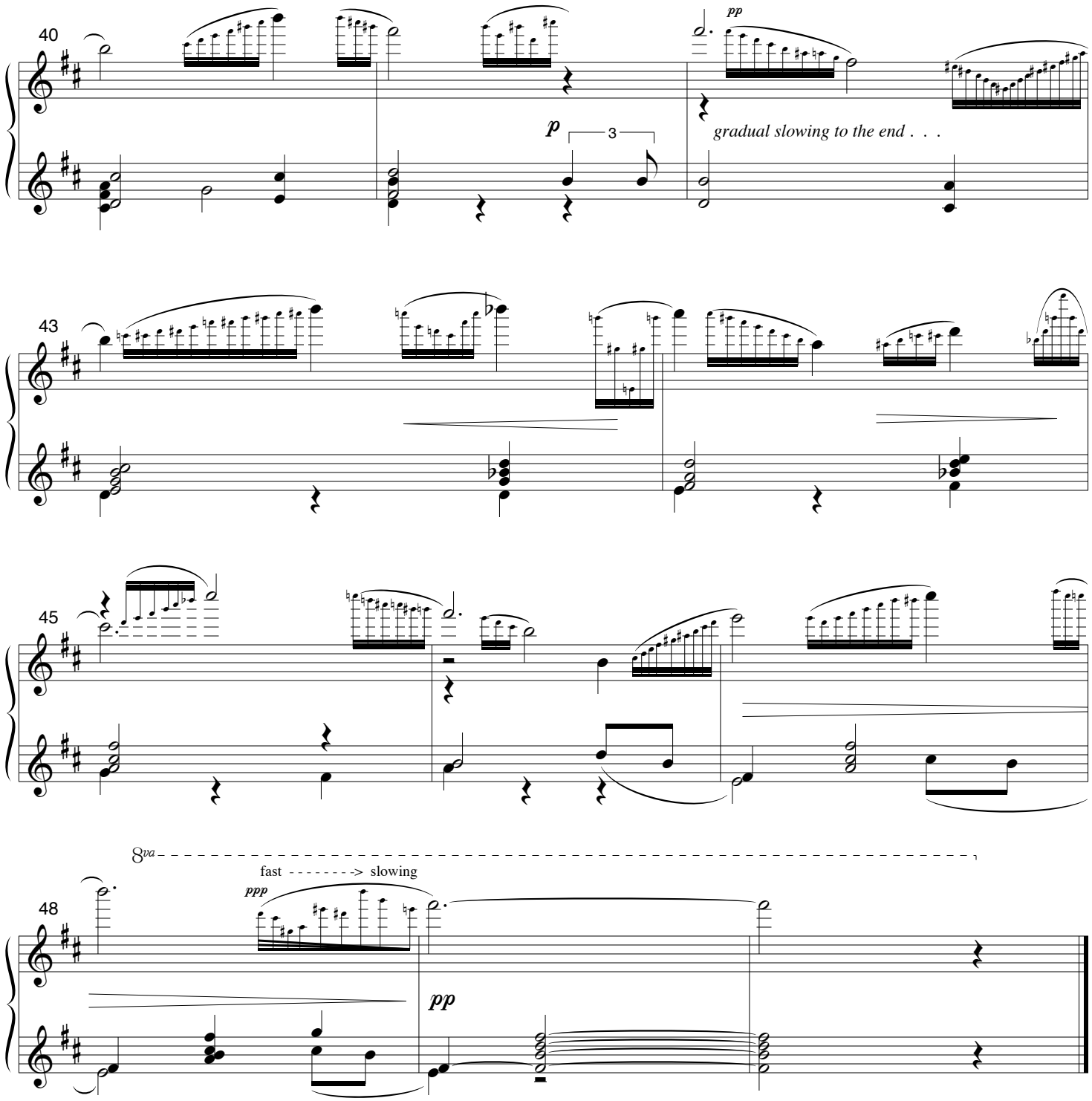

21
cresc. poco a poco
8va
25
p
mp
3
29
8va
mp
mf
3
33
p
mp
37
8va
8va
8va
decresc. poco a poco



You can travel, but you can't take your frame of reference with you.

Bell Solaris

IX. Raven's Wings Telling Tales

David Rosenboom

1

Very solid walk in three ♩=66

Pythagoras thinks, "Time itself flows on with constant motion."

mf

Pedaling ad lib

8

". . . so the moments of time at once flee and follow, and are ever new."

mf

14

f

mf

20

Nyctimene's lament

cresc. . .

poco a poco . . .

26

Agitato

"Comping" as transformation solo against imaginary, florid lines in harmonics too high to hear.

ff

Time as reflection—reverberation between two mirrors

11/24/12

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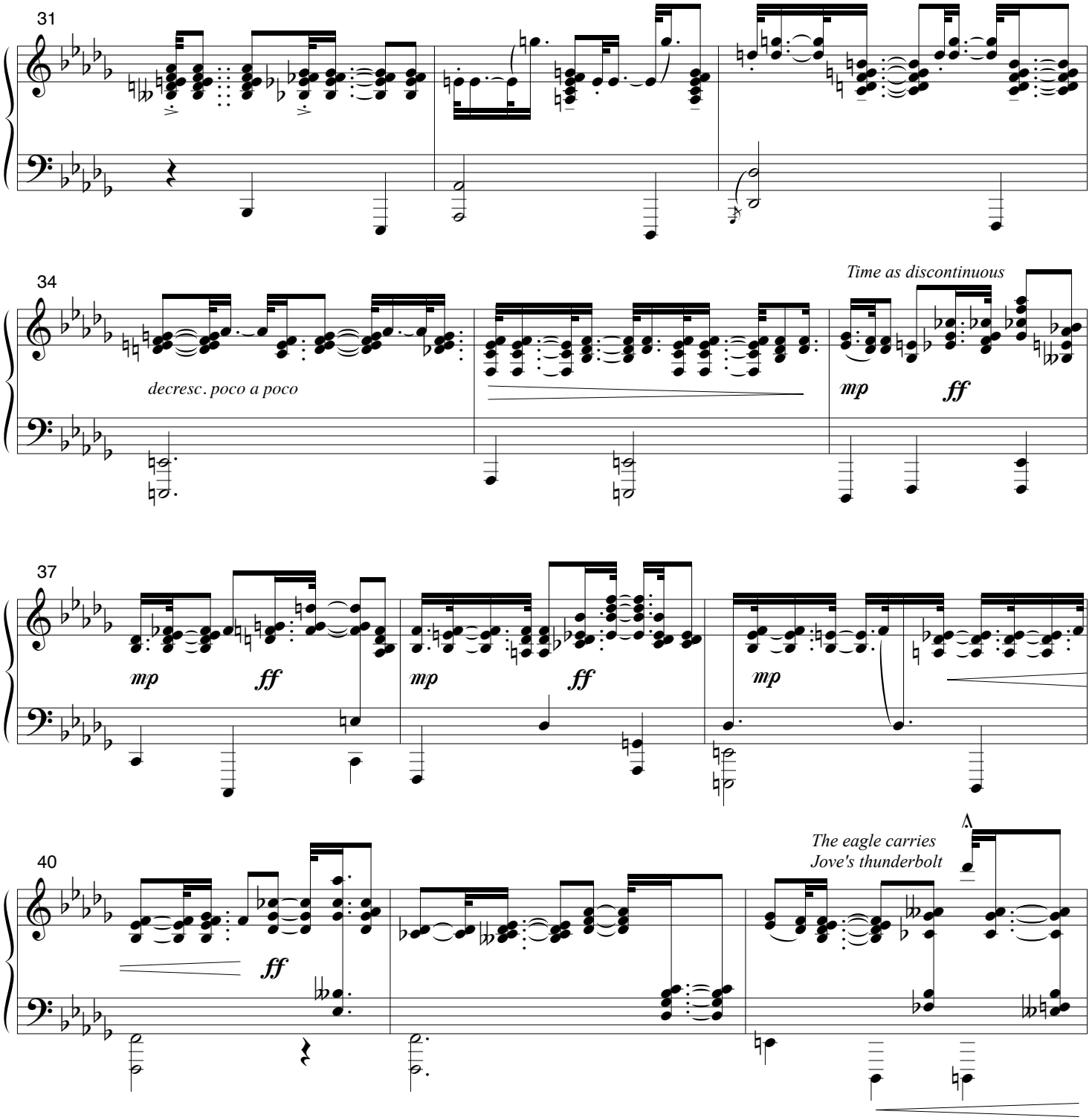
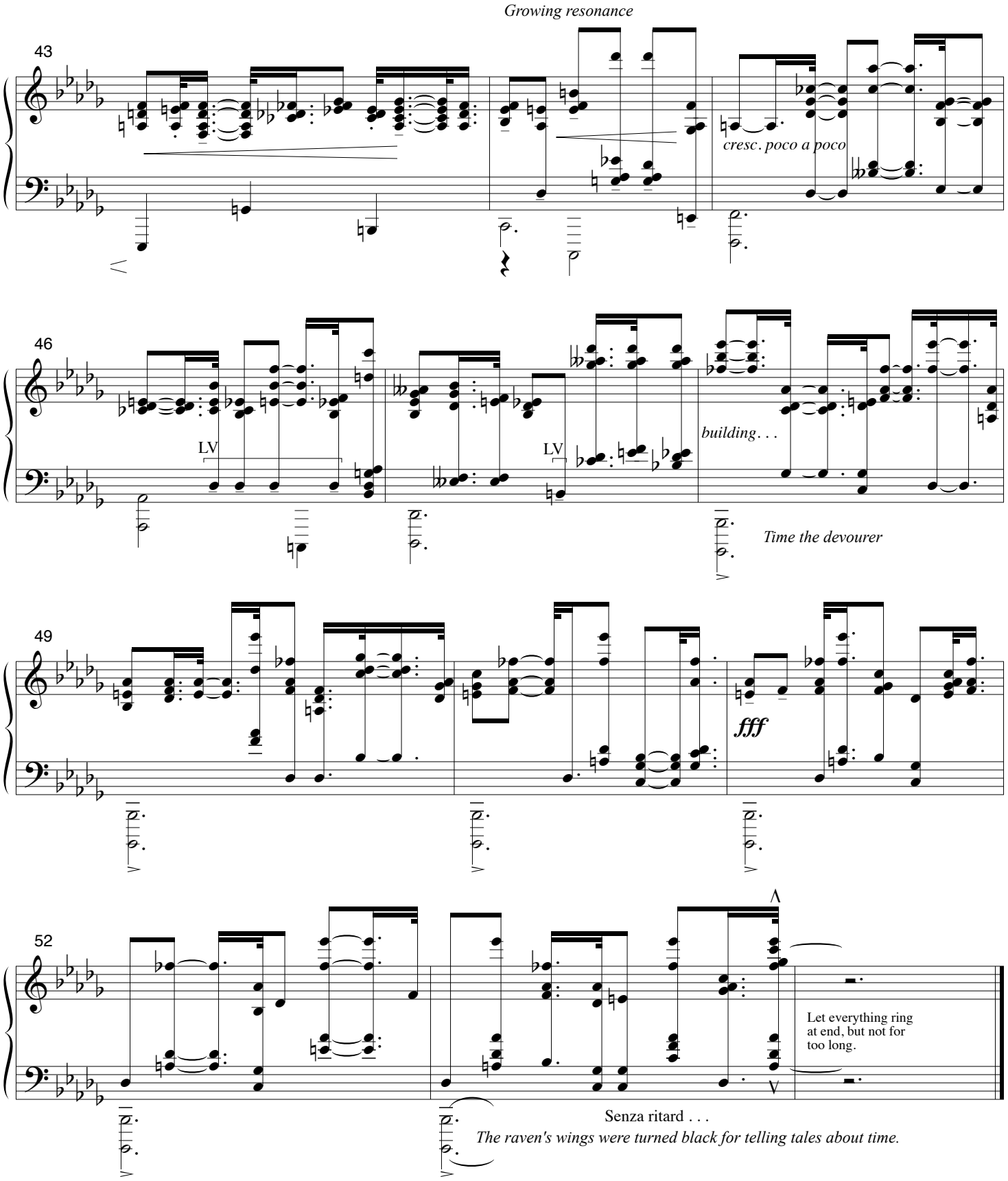

31
34
Time as discontinuous
decresc. poco a poco
mp
ff
37
mp
ff
mp
ff
mp
40
ff
The eagle carries
Jove's thunderbolt

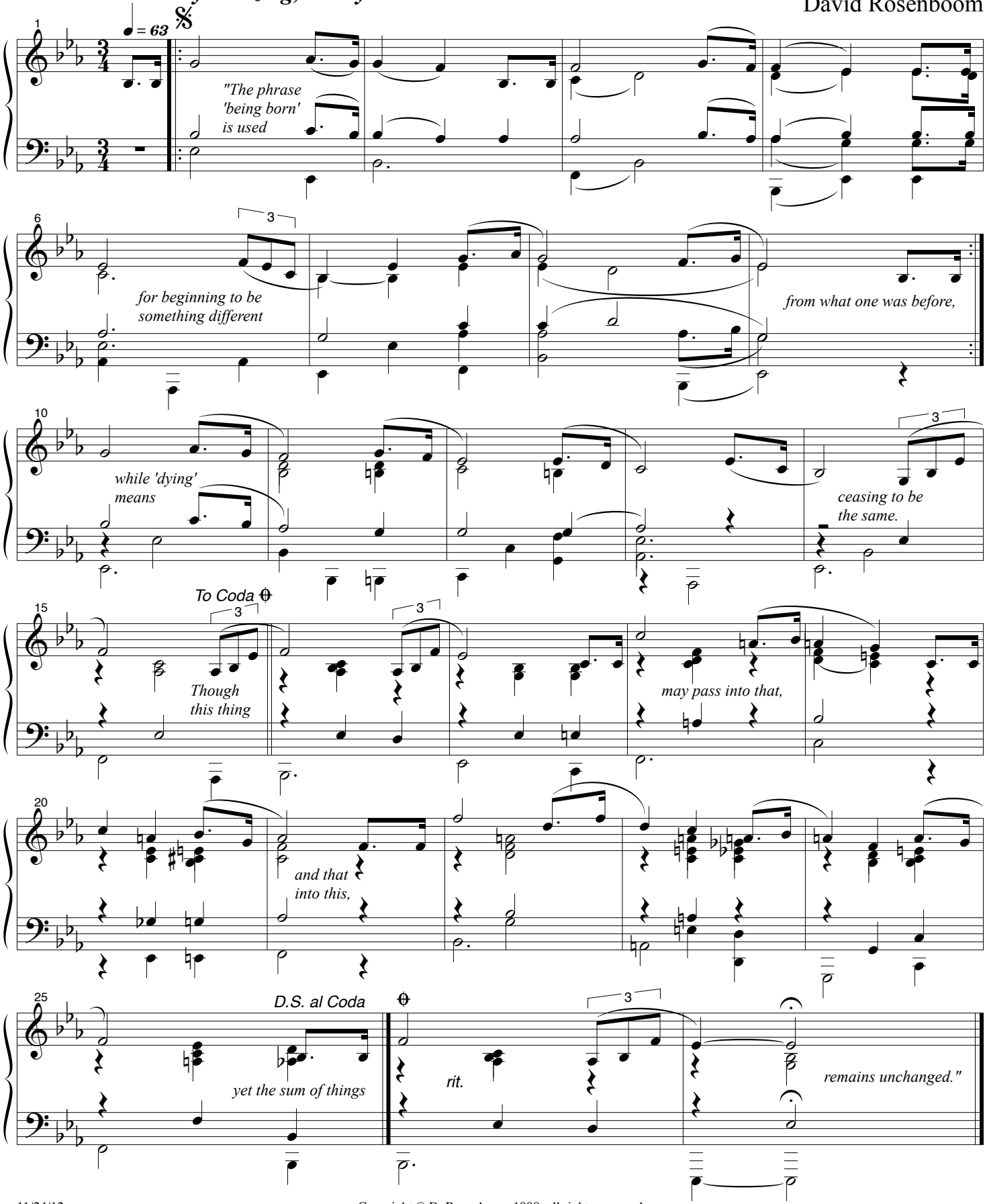

Growing resonance
43
cresc. poco a poco
46
LV
LV
building. . .
Time the devourer
49
fff
52
Let everything ring
at end, but not for
too long.
Senza ritard . . .
The raven's wings were turned black for telling tales about time.

Bell Solaris

X. Hymn of Change

Reverently waltzing, slowly

David Rosenboom



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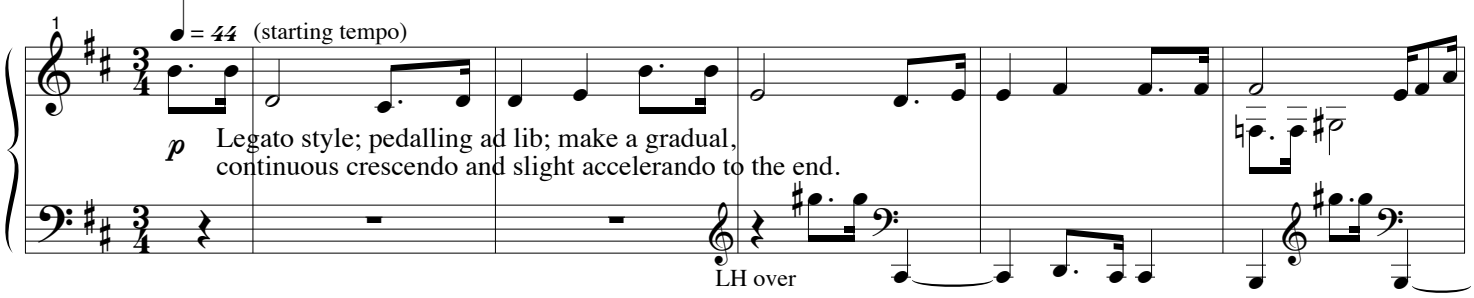
Bell Solaris

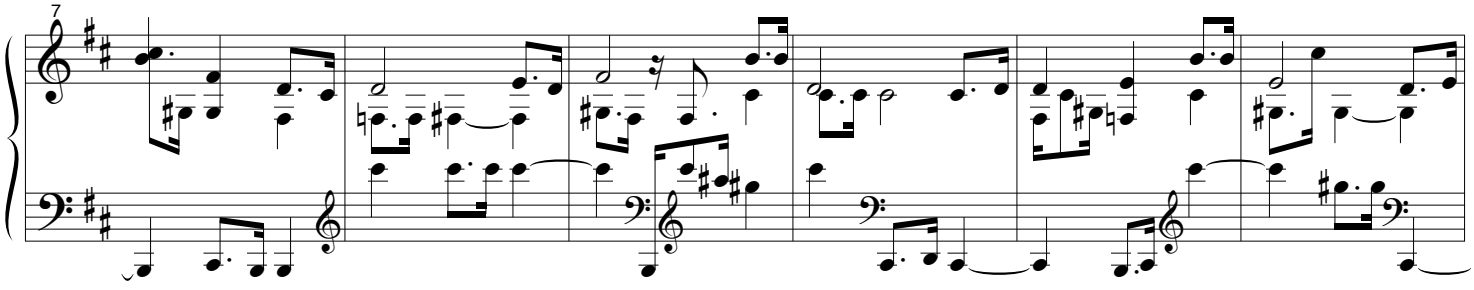
XI. Transformation Canon—For Pythagoras

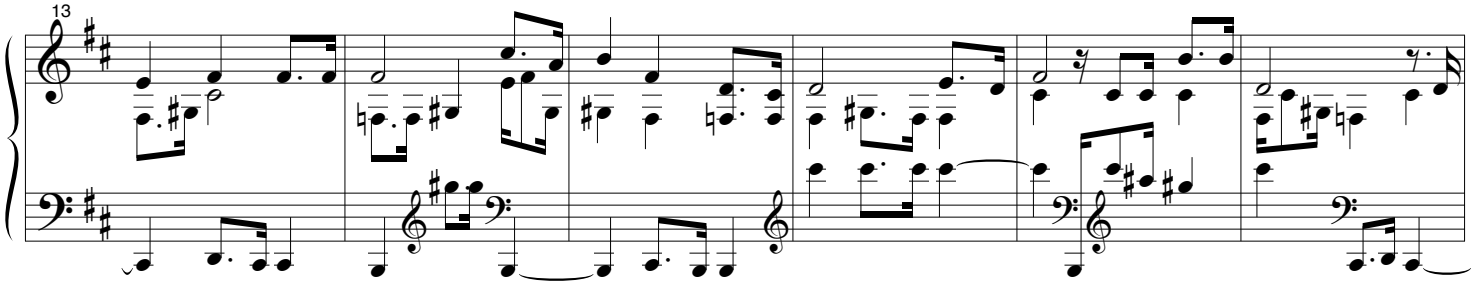
David Rosenboom

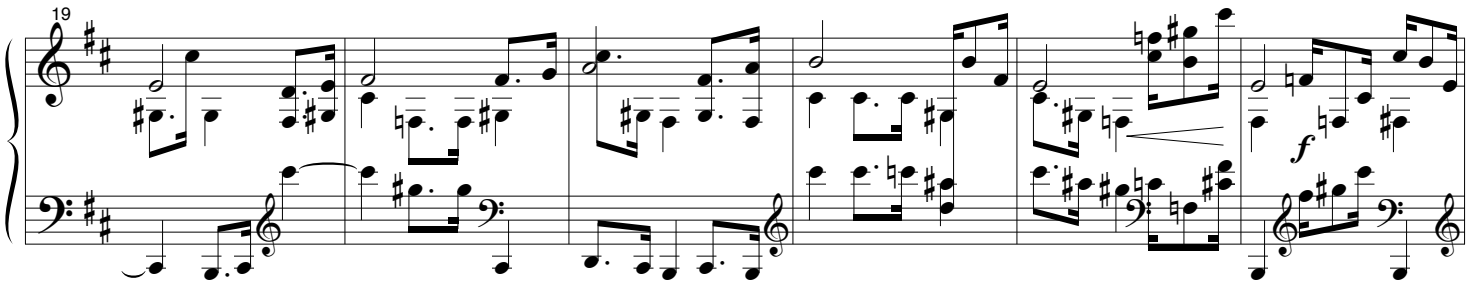
Grave con solennita—slow and solemn, but sweetly, letting the twisted harmonies ring



Pythagoras continues to lecture on change and flux in nature while the anthropocentric myths assuage human frailties.







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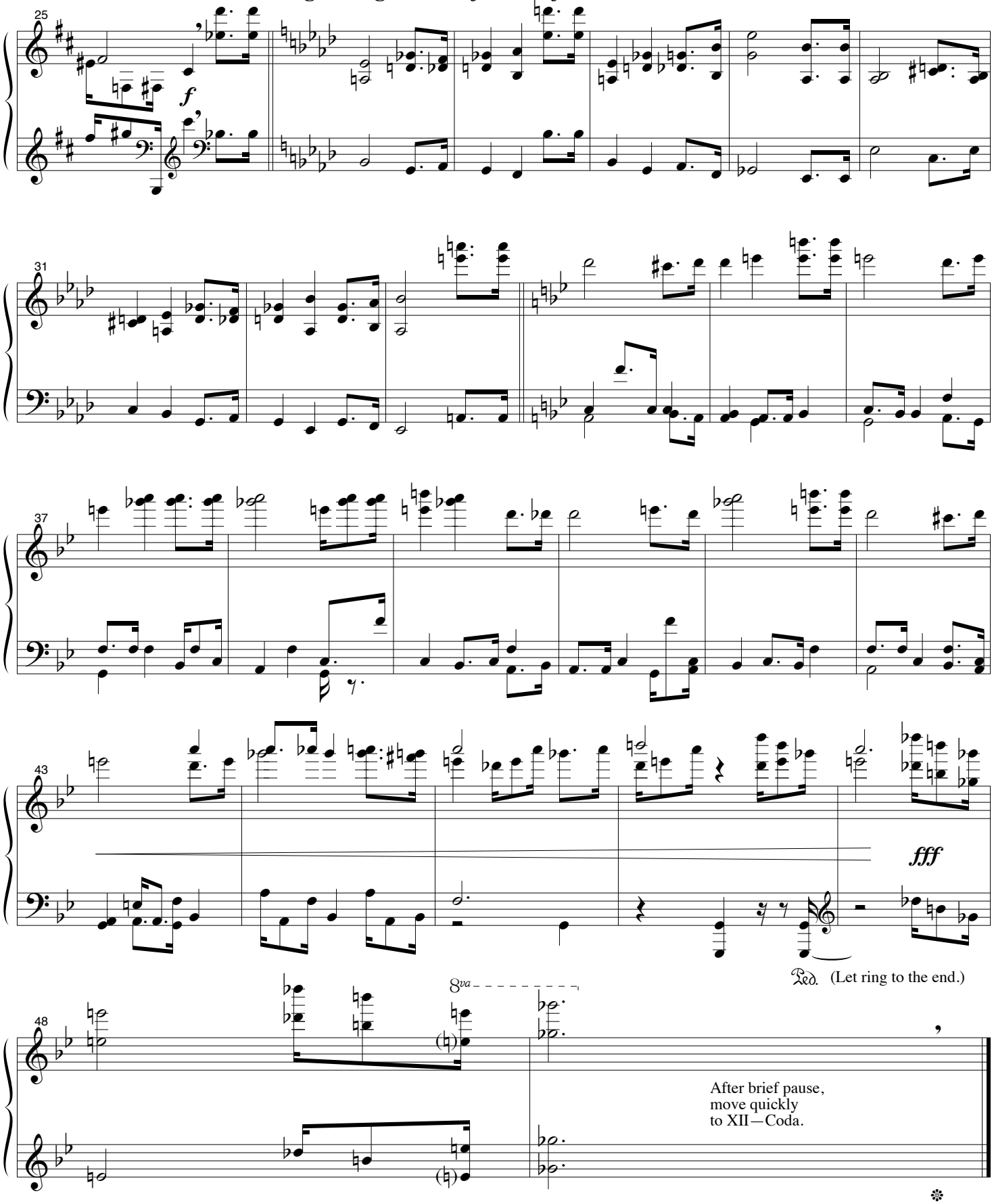
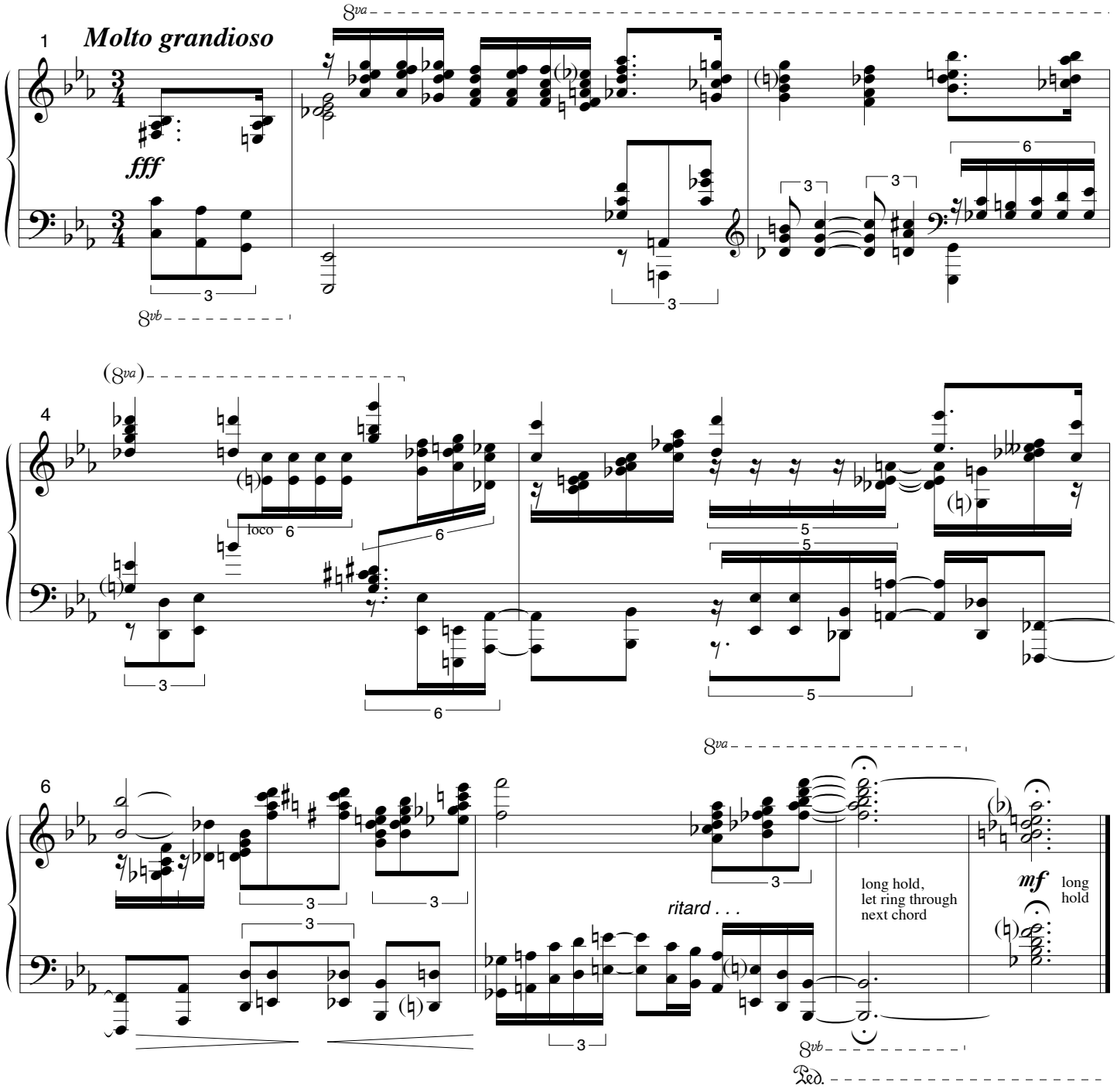
And now, growing with majestic defiance



Bell Solaris

XII. Coda—The Past is Determined by the Impermanence of Perfect Memory

David Rosenboom



"All these creatures, however, derive their origin from something other than themselves. There is one living thing, a bird, which reproduces and regenerates itself, without any outside aid. The Assyrians call it the phoenix."

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