

# *Bell Solaris*

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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—Ocyrhoë'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*.

# Bell Solaris

## I. Fanfare for the Sun

David Rosenboom

*Freely—a fanfare with great flare*

*ff*

*decresc.*

$\bullet = 58$

*Slow*

*Resonance*

*ppp n*  $\xrightarrow{mf}$  *ppp*  $\xrightarrow{n}$  *mp*  $\xrightarrow{n}$  *pp*

*p*

*Slightly faster*

*f*

*Global oscillation*

*Tremor*

*Flare 8va*

*(loco)*  $\xrightarrow{b}$

*f*

*Discernable architecture*

*molto accelerando*

*mf*

*cresc. poco a poco*

15

*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*

*p una corda*

*mp tre corda*

*Spellbinding*

*"Suppose that time is not a quantity, but a quality . . ."*

*Red.*

*Adoration*

*Re-emergence*

*poco ritard*

*mf*

# Bell Solaris

## II. In Contemplation of Transformation

# David Rosenboom

***Freely, relatively strict in time, but with phrasing*** ♩ = 58–69  
 "... unroll for them the scroll of fate, and cheer their panic and their fear . . ."

\* Dynamic shaping should make a gradual, overall crescendo to bar 27, but with each phrase starting slightly softer than the previous phrase ends.

17      5      3      5      5  
3      3      3      3      3

*"Then the crops, in shining trim but still delicate, shoot up in the fields . . ."*

21      5      5      5  
3      3      3      3      3  
semper legato . . .  
3      3      3      3      3

24      9  
3      3      3      3  
7      7      7

poco allargando      ff  
long  
3      3      3

5

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

8va

29

(#)

6

mp cresc.

accelerando to the end

3 3

3

3

This musical score page contains two staves for piano. The top staff is in treble clef and the bottom is in bass clef. Both staves are in A major (three sharps). Measure 29 begins with a sixteenth-note pattern in parentheses, followed by a dynamic marking 'mp cresc.' and an instruction 'accelerando to the end'. Measure 30 continues the pattern with a dynamic 'f' and a marking 'decresc.'. Measure 31 starts with a sixteenth-note pattern. Measure 32 concludes the section.

*"Venus's doves"*

30

f decresc.

3 3 3 3

This musical score page contains two staves for piano. The top staff is in treble clef and the bottom is in bass clef. Both staves are in A major (three sharps). Measure 30 begins with a dynamic 'f' and a marking 'decresc.'. Measure 31 continues the pattern with a dynamic 'p' and a marking 'molto ritardando'.

31

3 3 3 3

p molto ritardando

This musical score page contains two staves for piano. The top staff is in treble clef and the bottom is in bass clef. Both staves are in A major (three sharps). Measure 31 begins with a dynamic 'p' and a marking 'molto ritardando'. Measure 32 concludes the section.

# Bell Solaris — III. The Right Measure of Opposites

6

David Rosenboom

**Very fast moving and disjunct, (see notes)**

"Moisture—water"

$\text{♩} = 240$

NOTE: RH is 8va throughout movement.

1

*p* gradual cresc. in E maj. parts to bar 88 ...

7

*mp* gradual cresc... *o*

13

LH

19

*mf* gradual cresc...

25

31

*f* gradual cresc... "Chaos—fire" *fff* subito

36

gradual decresc. in Bb maj. parts to bar 71 ... *f* subito (in cresc...)

41      *fff* subito (in decresc...)      *f* subito (in cresc...)      *ff* subito gradual decresc...

45      *f* (in cresc...)      *f* (in decresc...)      *ff* gradual cresc...      *f* subito (in decresc...)

50      *ff* subito (in 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...)      ***ff*** subito ***mp*** gradual cresc...

84      "Like the age of childhood"  
***ff*** subito (in cresc...)      ***mf*** subito gradual cresc...      subito ***ff*** (in cresc...)      ***fff*** gradual decresc. in E maj. parts to end...

89

95      ***ff*** gradual decresc...

101

107      ***f*** gradual decresc...

113

cluster      *mf* (in cresc...)      *f* (in decresc...)      *f* (in cresc...)

118

*mf* (in cresc...)      *f* gradual cresc...      *f* (in decresc...)      *f* (in cresc...)

123

cluster      *ff* gradual cresc...

128

"Emergence"  
*fff*      subito *f* (in decresc...)      *mf* gradual decresc...

133

139

*mp* gradual decresc...      *8va*

145

poco ritard...

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

# Bell Solaris

## IV. Phaeton Reaches for the Speed of Light

David Rosenboom

*Andantino grande* ♩ = 66-70

*legato* simile *A spectrum of poignant moments rings in the bell of the sun.*

Ped. (Pedal according to harmony, approximately once per beat.)

26 *poco allargando*

30 *a tempo*

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.)

34

34

38 *Melody of longing for the speed of light*

42

42

46

50

*Phaeton transforms into the photons of light . . .*

54

gradual build - - - - - allargando

*Poco meno mosso*  $\text{♩} = 56-66$

58

(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

accelerando

poco allargando

*The amber tears are jewels of jubilation for the innocents discovering them after.*

(8va) -

78

*a tempo*

(8va) - *poco a poco meno mosso* -

81

*cresc.*

Freed from remorse, humanity  
ascends on wings of exultation,  
reborn from the blood of  
contemptuous giants.

(8va) - *ritard* -

84

*fff*

*l.v.*

*l.v.*

*l.v.*

*l.v.*

*l.v.*

# Bell Solaris

## V. Daphne Nods in Consent

David Rosenboom

*Very slow, with a sense of suspended stillness*

*pp throughout ...*    *... having fled the healer ...*

*= 58*

1

6

10

13

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)*

1                   RH 8va throughout . . .

2                   LH 8vb throughout . . .

3                   RH 8va throughout . . .

4                   LH 8vb throughout . . .

5                   RH 8va throughout . . .

6                   LH 8vb throughout . . .

7                   RH 8va throughout . . .

8                   LH 8vb throughout . . .

9                   RH 8va throughout . . .

10                  LH 8vb throughout . . .

11                  RH 8va throughout . . .

12                  LH 8vb throughout . . .

*The theory of multiple, independent spaces*

1

2

3

4

5

6

7

8

9

10

11

Assign RH and LH as desired.  
LH

12

A page of musical notation for twelve staves, numbered 1 through 12. The music consists of six measures per staff, with measure 12 ending in a half note. The notation includes various clefs (G, F, C), key signatures (mostly major), and time signatures (mostly common time). Measure 12 ends with a half note on the first staff.

1

2

3

4

5

6

7

8

9

10

11

12

17

17

17

17

17

17

17

17

17

17

17

17

1

2

3

4

5

6

7

8

9

10

11

12

1

2

3

4

5

6

7

8

9

10

11

12

*The inevitability of apparent symmetries in the laws of nature*

1

2

3

4

5

6

7

8

9

10

11

12

Musical score for 12 staves, page 25. The score consists of 12 staves, each with a unique key signature and time signature. The staves are numbered 1 through 12. The music is in 33 time throughout.

- Staff 1: Treble clef, 2 sharps, 33 time.
- Staff 2: Bass clef, 2 sharps, 33 time.
- Staff 3: Bass clef, 1 flat, 33 time.
- Staff 4: Bass clef, 2 sharps, 33 time.
- Staff 5: Bass clef, 1 flat, 33 time.
- Staff 6: Treble clef, 3 sharps, 33 time.
- Staff 7: Treble clef, 3 flats, 33 time.
- Staff 8: Treble clef, 1 flat, 33 time.
- Staff 9: Treble clef, 1 sharp, 33 time.
- Staff 10: Treble clef, 2 sharps, 33 time.
- Staff 11: Bass clef, 3 flats, 33 time.
- Staff 12: Treble clef, 1 sharp, 33 time.

1

2

3

4

5

6

7

8

9

10

11

12

1

2

3

4

5

6

7

8

9

10

11

12

1

2

3

4

5

6

7

8

9

10

11

12

1

2

3

4

5

6

7

8

9

10

11

12

1

2

3

4

5

6

7

8

9

10

11

12

## 31

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

A musical score for twelve staves, numbered 1 through 12 from top to bottom. The score is in common time and consists of measures 57 through 12. The key signature changes frequently, indicated by the numbers 57 above each staff. Measure 57 starts with a treble clef, two sharps, and a common time signature. Measures 58-60 show various rhythmic patterns with eighth and sixteenth notes, some with grace marks. Measures 61-63 continue with similar patterns. Measures 64-66 show more complex patterns, including a bass clef and a change to three sharps. Measures 67-70 show further variations. Measures 71-74 show a return to simpler patterns. Measures 75-78 show a continuation of these patterns. Measures 79-82 show a return to simpler patterns. Measures 83-86 show a continuation of these patterns. Measures 87-90 show a return to simpler patterns. Measures 91-94 show a continuation of these patterns. Measures 95-98 show a return to simpler patterns. Measures 99-102 show a continuation of these patterns. Measures 103-106 show a return to simpler patterns. Measures 107-110 show a continuation of these patterns. Measures 111-114 show a return to simpler patterns. Measures 115-118 show a continuation of these patterns. Measures 119-122 show a return to simpler patterns.



# 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*

1      5      9      13      17      21

*The inevitability of apparent symmetries in the laws of nature*

1      29      33      37

A musical score for piano, consisting of five staves of music. The music is in common time and major key signature. The first four staves are treble clef, and the fifth staff is bass clef. Measure numbers 41, 45, 49, 53, and 57 are indicated above the staves. The music features eighth-note patterns with various dynamics and slurs. The bass staff begins with a single note followed by a measure of rests.

*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 ...

21

25

*The inevitability of apparent symmetries in the laws of nature*

33

37

Musical score for two voices, page 37, featuring five staves of music. The score consists of two parts, each with a treble clef and a bass clef, separated by a brace. The key signature is three sharps. Measure 41 starts with eighth-note patterns in the upper voice and sixteenth-note patterns in the lower voice. Measure 45 introduces eighth-note chords in the upper voice. Measure 49 features eighth-note patterns with grace notes. Measure 53 shows eighth-note patterns with slurs. Measure 56 concludes the section with eighth-note patterns.

*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*

1 RH 8va throughout ...  
mf  
LH 8vb throughout ...

5

9

13

17

*The inevitability of apparent symmetries in the laws of nature*

The musical score consists of five staves of music. The top three staves are for the orchestra, and the bottom two staves are for the piano. The score is divided into measures by vertical bar lines. Measure 41 starts with a forte dynamic on the piano. Measures 45 and 49 show complex rhythmic patterns with sixteenth-note figures. Measure 53 features eighth-note pairs in the piano part. Measure 57 concludes the section with a sustained note in the piano.

*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*

1      *mf*

5

9

13

17

4

21

4

25

*The inevitability of apparent symmetries in the laws of nature*

4

29

4

33

4

37

41

45

49

52

55

*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 . . .

21

25

*The inevitability of apparent symmetries in the laws of nature*

29

33

37

41

5

45

5

49

5

52

5

55

5

*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*

RH 8va throughout ...

*mf*

1 3

6

5 3

6

9 3

6

13 3

6

17 3

6

11/24/12

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Musical score for page 48, featuring two staves of music. The top staff begins at measure 21, starting with a treble clef, a key signature of four sharps, and a common time signature. The bottom staff begins at measure 25, starting with a bass clef, a key signature of three sharps, and a common time signature. Both staves show complex rhythmic patterns with various note heads and stems.

*The inevitability of apparent symmetries in the laws of nature*

Musical score for page 48, featuring three staves of music. The top staff begins at measure 29, starting with a treble clef, a key signature of four sharps, and a common time signature. The middle staff begins at measure 33, starting with a bass clef, a key signature of three sharps, and a common time signature. The bottom staff begins at measure 37, starting with a bass clef, a key signature of three sharps, and a common time signature. All staves show complex rhythmic patterns with various note heads and stems.

41

6

45

6

49

6

52

6

55

*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 theory of multiple, independent spaces*

1  
5  
9  
13  
17  
21  
25  
29  
33  
37

*The inevitability of apparent symmetries in the laws of nature*

A musical score for orchestra, page 52, featuring five staves of music. The key signature is one flat (B-flat). Measure 41 starts with a forte dynamic. Measures 42-44 show a melodic line with eighth-note patterns. Measures 45-48 continue this pattern. Measures 49-52 show a more complex rhythmic pattern with sixteenth notes. Measures 53-56 continue the sixteenth-note pattern. Measure 57 concludes with a single note followed by a fermata.

*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*

*The theory of multiple, independent spaces*

*The inevitability of apparent symmetries in the laws of nature*

A musical score for piano, featuring five staves of music. The key signature is one flat, and the time signature is common time. Measure 41 starts with eighth-note pairs followed by sixteenth-note patterns. Measures 45 and 49 show more complex sixteenth-note figures. Measure 53 begins with eighth-note pairs and transitions to sixteenth-note patterns. Measure 57 concludes the section with eighth-note pairs. The score is numbered 8 at the beginning of each staff.

*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*

A musical score for a string orchestra, specifically for Part 9, spanning measures 41 through 57. The score consists of five staves, each representing a different instrument or section of the orchestra. The key signature is one sharp, indicating G major. Measure 41 begins with eighth-note patterns in the first and second violins, followed by cello and double bass entries. Measures 42 and 43 continue with similar patterns, with violins taking a prominent role. Measure 44 introduces a new rhythmic pattern in the violins. Measures 45 and 46 show a continuation of the established patterns. Measure 47 features a more complex, sustained note pattern in the cellos and basses. Measures 48 and 49 return to the eighth-note patterns seen earlier. Measures 50 and 51 introduce a new melodic line in the violins. Measures 52 and 53 continue with eighth-note patterns, with the cellos providing harmonic support. Measure 54 features a sustained note in the bassoon. Measures 55 and 56 continue with eighth-note patterns. Measure 57 concludes with a final sustained note in the bassoon.

*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 theory of multiple, independent spaces*

*The inevitability of apparent symmetries in the laws of nature*

Musical score for string instrument, measures 41-57. The score consists of five staves of music, each starting with a treble clef and a key signature of three sharps (F major). Measure 41: A continuous eighth-note pattern. Measure 45: The pattern continues with some variations. Measure 49: The pattern continues with some variations. Measure 53: The pattern continues with some variations. Measure 57: The pattern ends, followed by a short melodic line consisting of quarter notes and rests.

*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*

11

mf

RH

11

Assign RH and LH as desired.

LH

11

13

17

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11

21

11

25

*The inevitability of apparent symmetries in the laws of nature*

11

29

11

33

11

37

11

41

45

49

52

55

*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*

12

mf

12

12

12

13

12

17

12

21

25

29

33

37

41

*The inevitability of apparent symmetries in the laws of nature*

12

12

12

12

12

12

A musical score for orchestra, page 64, featuring four staves of music. The score is in common time, key signature of two sharps, and consists of measures 45 through 55. Measure 45 starts with a dynamic of > followed by eighth-note pairs. Measures 46-48 show sixteenth-note patterns with grace notes. Measures 49-51 continue with sixteenth-note patterns and grace notes. Measures 52-54 feature eighth-note pairs with grace notes. Measure 55 concludes with a dynamic of > followed by eighth-note pairs.

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

# Bell Solaris

## VII. Callisto and Arcas in the Stars

David Rosenboom

*Very Slow* ♩ = 63

1

2 3 3 3 3

*pp*

*stillness, ascending*

6

on keyboard as if a soft strum with distinct attacks

Indicates sustain—do not re-articulate chords—arpeggiate and hold.

simile

5

*unfoldin showers of points of light*

*p*

\*

*Red.*

*simile*

*mp*

*growing up as constellations*

7

*Red.*

*mf*

9

*Red.*

*f*

*mf*

\*

Musical score for piano, page 66, measure 11. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one sharp. Measure 11 begins with a rest. The first two measures show eighth-note patterns with dynamic markings *mp* and *p*. Measure 3 is indicated by a bracket above the bass staff. The instruction *let ring* is written below the bass staff. The piano part continues with eighth-note patterns, some with grace notes. A dynamic *p* is marked above the bass staff. The piano part ends with a sustained note followed by a dynamic *n*. The instruction *hold for long decay* is written above the piano staff.

*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*

1       $\bullet = 58$

*p*      *semper legato*

*pedal freely*      *simile*      *left hand is foreground*

7      *p*

\*  
pp  
pp  
pp  
pp  
*simile*

13

Time as the result of space in motion

17      8va

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

Musical score for piano, page 68, measures 21-22. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. Measure 21 starts with a dotted half note followed by a sixteenth-note pattern. Measure 22 begins with a sixteenth-note pattern. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. It features sustained notes and a sixteenth-note pattern. The dynamic instruction "cresc. poco a poco" is placed between the two staves.

Musical score for piano, page 10, measures 25-27. The score consists of two staves. The top staff uses a treble clef and has a key signature of two sharps. Measure 25 starts with a dynamic of *p*. Measures 26 and 27 continue the melodic line. Measure 28 begins with a dynamic of *mp*. Measure 29 concludes the section.

Musical score for piano, page 10, measures 29-30. The score consists of two staves. The top staff uses a treble clef and has a key signature of three sharps. Measure 29 begins with a dynamic of *mp* and a grace note. It features a sixteenth-note pattern with slurs and a fermata over the eighth note of the second measure. Measure 30 continues with a sixteenth-note pattern, followed by a measure ending with a fermata. The bottom staff uses a bass clef and has a key signature of one sharp. It contains sustained notes and chords, with measure 30 concluding with a bass note and a fermata.

Musical score for piano, page 10, system 33. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a tempo marking of 33. The bottom staff shows a bass clef, a key signature of one sharp, and a dynamic marking of *mp*. The music features various note heads, stems, and beams, with some notes having black horizontal bars above them. Measure 33 begins with a single note on the first beat, followed by a sixteenth-note pattern on the second beat, a eighth-note pattern on the third beat, and a sixteenth-note pattern on the fourth beat.

40

*p* 3

*pp*

gradual slowing to the end . . .

43

45

*d.* 3

48

*p* 3

*pp*

*pp* 3

*pp*

*8va* -----  
fast -----> slowing

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

# Bell Solaris

## IX. Raven's Wings Telling Tales

David Rosenboom

**Very solid walk in three**  $\text{♩} = 66$   
*Pythagoras thinks, "Time itself flows on with constant motion."*

1

Pedaling ad lib

8

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

14

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

31

Time as discontinuous

*decresc. poco a poco*

*mp ff*

*ff*

*The eagle carries  
Jove's thunderbolt*

*Growing resonance*

43

46

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

*The phrase 'being born' is used*

*for beginning to be something different*

*from what one was before,*

*while 'dying' means*

*ceasing to be the same.*

*To Coda +*

*Though this thing*

*may pass into that,*

*and that into this,*

*D.S. al Coda*

*yet the sum of things*

*remains unchanged."*

# Bell Solaris

## XI. Transformation Canon—For Pythagoras

David Rosenboom

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

♩ = 44 (starting tempo)

p Legato style; pedalling ad lib; make a gradual, continuous crescendo and slight accelerando to the end.

LH over

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

19

f

*And now, growing with majestic defiance*

25

31

37

43

48

*f*

*fff*

*Red.* (Let ring to the end.)

*8va*

After brief pause,  
move quickly  
to XII—Coda.

# Bell Solaris

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

David Rosenboom

*Molto grandioso*

1    *Molto grandioso*

2    *8vb* - - - - -

3    *8va* - - - - -

4    (8va) - - - - -

5    loco 6

6    6

7    5

8    5

9    6

10   ritard ...

11   long hold, let ring through next chord

12   *mf* long hold

13   (8vb) - - - - -

14   Rcd.

"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."