

Score

# “Like A Bell”

For Vibraphone

*by [redacted]*

*Duration: 8-10 min*

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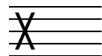
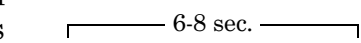
# Program Notes

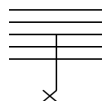
This piece is about the vastly different ways in which bells have been represented in music. This ranges from extremely literal bell sounds taking advantage of the fourth present in the bell overtone series to quotations of melodies that only suggest bells because of their associations with bells. The piece is in two halves. The first uses very literal sounding bells, building up to a largely process-based climax. The second half is a "mirror" or a commentary on the first half, where the literal bells are pushed to the background as gradually more figurative descriptions of bells take over and converse with one another.

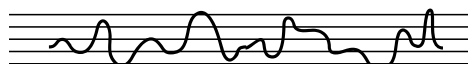
## Instrumentation


3-octave Vibraphone (F3-F6). 4 mallets and 1 bow. No motor required.

## Notation and Playing Techniques

 = a rhythmically free, non-metered section. Approximate durations are suggested via note values and proportion, but are largely up to the interpretation and pacing of the performer. Barlines in non-metered sections denote breaks between different gestures/moods/phrases. When a "measure" of non-metered time has a duration written above it, such as  then the gestures inside should be proportionally timed to fit within the given timespan. When no timespan is given, the pacing is up to the performer.

 = strike the edge of the damper bar with a mallet and then immediately depress the pedal. The result should be a sharp percussive attack followed by all bars of the instrument quietly ringing.

 = drag mallets across both naturals and accidentals in random motion. Feel free to add in pauses and slight variations to the speed and volume of the motion in order to add more life to the texture.

 = for bowing, the length of the note indicates the (approximate) length of time spent with the bow on the bar, not the length of the resulting sound. The bar should continue to resonate during the rest.

At several points the music is written on multiple staves at once. This is to clarify when two or more musics of very different characters occur within the same sonic landscape - for example, at A, there is a background cloud of mallet dragging/glissandi, a slow, bowed melody, and distant bell-like interjections. The performer should musically strive to make these elements feel distinct from one another through phrasing and tone color.

Score

# “Like A Bell”

[redacted]

Floating; Senza Tempo

8-12 sec.

(♩ should be relatively fast, but exact speed can vary gesture to gesture as the performer wishes)

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. The first measure is marked *ff* *clanging* *Red.*. The second measure is marked *mf*. The third measure is marked *p*. The fourth measure is marked *pp*. A bracket above the staff spans the first three measures, labeled "8-12 sec.". A small asterisk is at the end of the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. The first measure is marked *f* *Red.*. The second measure is marked *mp*. The third measure is marked *p*. The fourth measure is marked *ppp*. A bracket above the staff spans the first three measures, labeled "8-12 sec.". A small asterisk is at the end of the staff.

Musical staff 3: Treble clef, key signature of two flats (Bb, Eb). The staff contains four measures of music. The first measure is marked *mf* *Red.*. The second measure is marked *pp*. A bracket above the staff spans the first three measures, labeled "6-8 sec.". A small asterisk is at the end of the staff.

Musical staff 4: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of chords. A bracket above the staff spans the first three measures, labeled "6-8 sec.". The tempo marking  $(♩ = c. 50)$  is present. The staff ends with a final chord marked *fff* *violent* *Red.*. A small asterisk is at the end of the staff.

“Like A Bell”

(pause gliss. in order to play gesture on 2nd staff; let the resonance hide the gap in the texture)

6 **A** 7-10 sec. (♩ = c. 50)

*ppp sempre*

(*Red.*)

*arco*

*p* *p* *mf*

[7] (sim. insert gap)

*p* *pp* *pp*

(*Red.*)

8

*cresc.* *ff*

*Red.*

11 **B**

*ppp*

(*Red.*)

*arco*

*pp* *p* *mf*

[12]

*p*  
(ped.)

13 Suddenly steady ♩ = 50

*mf* (ped.) *ppp* (ped.) *arco* *f*

**C** Maestoso ♩ = 66

pedal freely; let the chords blur into each other; a sea of various bell sounds

16

*ppp* (mallets) *cre* *scen*

21

*do*

25

*poco*

30

*a*

35 *poco*

39 *f*

**D**  
44 *p* *cre* *scen*

49 *do*

54 *poco*

58 *a*

62 *poco*

gradually shorten grace notes until they are in rhythmic unison with main note

66

71

*fff*  
*Res.*

*sffz*

**E** Piu mosso ♩ = 120

74

*pp* echo; within the resonance  
*(Res.)*

*rit.*.....

*dim. poco a poco*

79

*(Res.)*

84

*(Res.)*

*♩ = c. 50*

*pp*  
*Res.*

*ppp distant*

\*

Like two characters in dialogue

**F**

88

*p molto espr.*

*mp espr.*

*pp cold*

pedal freely

*ppp timid*

92 rit.....

*mp espr.* *pp* *ppp cold* *mp*

95 **G** Andante ♩ = 108

*p liltng* Red. \*

[99] (mallet)

arco *mp* *mf* Red. \*

104

*mf* *f* *mf* Red. \*

108 **H** Andante ♩ = 108 (mallet)

Senza Tempo

*ppp cold* *mp* arco *mp* Red. \*



111

*mf*

*f*

(Led.)

\* Led.

115

Tempo I ♩ = 50

*f*

*pp*

*mf*

(Led.)

\*

I Andante ♩ = 108  
(mallet)

119

*p*

*mp*

arco

(Led.)

\*

122

rit.....

*mf*

*f*

(Led.)

\*

**J** Two characters in dialogue ♩ = c. 50

127

*mp molto espr.* *mp*

pedal freely *pp* *pp* *ppp*

Tempo I ♩ = 50

131

*mp* *pp* *mp*

134

*pp* *ppp*

*mf* *mf*

rit.....

122

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

**K** Slow and somber ♩ = 60

Senza Tempo

4-6 sec.

124

*p* *ppp*

"Like A Bell"

♩ = 60

127

*p*

*ppp*

Senza Tempo

4-6 sec.

♩ = 60

130

*p*

*sfz*

*ppp*

rit..... Senza Tempo

6-8 sec.

Slower ♩ = 50

133

*mp*

*pppp*

150

**L** a tempo ♩ = 60

*ppp* in the distance

*p dim.*

*ppp*

rit.....