

Invocation – Performer’s Notes

Position the bell tree horizontally, with the largest bells on the left.

Bells are numbered from left to right, ① being the leftmost bell. All notes sound two octaves higher, as indicated by the “15” above the clef.

Pitches and bells used in *Invocation*:

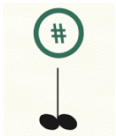
The image shows a musical staff with a treble clef and a '15' above it. The staff contains several notes with circled numbers above them: 3, 5, 2, 7, 1, 8, 14, 16, and 23. Below the staff, there are three notes with circled numbers 6, 9, and 11 stacked vertically under the first note (3). The notes 6, 9, and 11 are labeled as 'Microtonal Variants'.

Where a note doesn’t have a specific bell assigned to it, use the default bell.

Bell #6 is a microtonal variant of both D and D# since its pitch lies midway between them.



Strike default bell for the given pitch with two mallets



Strike the indicated bell with two mallets



Simultaneously strike two indicated bells, resulting in a microtonally-altered unison.

The odds are low that another bell tree will duplicate the pitch structure of the one used in composing *Invocation*. To adapt this piece to another bell tree, the composer suggests the following:

- Take an inventory of the bell tree’s pitches, including microtonal variants
- Choose specific pitches to use, prioritizing those with attractive microtonal variants, as well as an overall set of pitches coming fairly close to the set above, either at the pitch level of the original version or a transposition of it.
- Transcribe the score for the new bell tree, using the new notes and bell numbers (To make this easier, the composer is happy to provide a Finale file.)

Invocation

David Vayo
(2022)

♩ = 108

Bell Tree

f

6

10

14

18

23

27

31

34

Meno mosso ♩ = 92

RH

RL RL

L L L

RH Up

LH

RH

ff