



LIMINAL BELLS

David Braid (1975-)

For Violin and Prepared Piano

*Commissioned by Elation Pauls, and
with thanks to SOCAN*

In Memory of Toshiro Tokunaga (1999-2024)

Sample

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Performance Notes

Piano preparation material: bamboo wood mutes (recommend bamboo or other wood chopsticks in Japanese style with smooth cylindrical body and end point end)

1. Piano Preparation:

NB: Each high register note has three strings so I'll refer to the two spaces separating each of the three strings from each other as upper space (on the right) and lower space (on the left).

Put one mute in the upper spaces of G6, A6, D7, E7 and put two mutes (upper and lower space) on B7. These muted notes are notated on the score with a diamond-shaped notehead.

B2 has two strings and one space. Place a rubber mute between B2 and C2 and place a chopstick in the space. Find a spot with overtones. When the damper pedal is down, and the B2 is struck, it should sound like a gong, or low bell. Try to find the overtones, E or C#4 but any will do.

Note that with this positioning of the mutes, there will be one free ringing string in the upper register which will not be struck when the una corda pedal is pressed.

Note to get the hand drum with ringing string sound, string with the palm coming in on an angle so that the departure from the string is faster, lessening the chance for the hand to dampen the string.

Sample

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$\text{♩} = 90$

Vln.

f *p* *pp* *f* *p*

Pno.

fz *fz*

com una corda pedal
Ped.

4

pp *p* *rit.*

rit.

(gong) *p*

$\text{♩} = 60$ A Tempo

7

R L

legato

8

p

pizz. col piano

p

*

A

♩=100 A Tempo

12 arco pizz + arco (nv) pizz

pp *ff* *p* *ppp* *ff* *p* *ff*

8^{va}

mf

Red. *p*

senza una corda

ff

B

♩=100

17 arco

p *ff*

8^{va}

(8)

p 6 6 6

* Red. *mf*

com una corda

gong

19

f

(8)

6 6 6

Red. *f*

20

p *f*

(8)

2

2

22

(8)

2

2

24

(8)

2

2

sf

26

f (8)

2

28

(8)

2

4/4

*

Presto (subito)

rit.

30

ff (8) 8^{va} (254131 2)

cluster

E pent/B

pp

p com una corda