

**OGEHR Festival 2019**  
**Peace by Piece**

**Rehearsal Notes: Copper A Repertoire**

Peace in our Time

- In looking through this piece I couldn't help but notice that the *LV* markings are a little bit confusing. Please make sure you mark which notes are *LV* and which are not
- Typically in the score, if the marking is below the bass clef staff, only the bass clef bells are *LV*. If the marking is in the middle of the two staves, then all bells are included in the *LV* marking
- Having said that, watch out for the bulls eye marking on the beat 2 quarter note (as in m. 3) this is a damped note in the midst of the *LV*
- The bulls eye markings are found in mm. 3-8, 31-32, 63, and 69
- Please take note of the opening dynamic marking, *p*
- I would like the down beat *LV* notes (C3 and C4 in m. 1 as an example) to play out just a little more, *p+*, to allow these notes to be heard through the entire measure
- Also, I would like to add a slight accent to the beat 2 quarter notes (as in m. 1-8 and any time that figure comes back) with a slight retreat dynamically on the beat 3 quarter note
- The melody is in octaves starting at m. 9, as indicated by the melody lines. When these notes are in the bass clef, as in m. 10, they are not to be *LV* like the lower bass clef notes are
- Note the 2 dynamics at m. 9, accompaniment bells are still playing *p* as before with the melody marked at *mf*. We'll see if we really need that wide a dynamic gap when we get to the rehearsal
- I would like to add a slight *crescendo* in m. 18 leading into m. 19, and another in m. 20 leading into m. 21. This is the end of a short sequence in the music with the climax being the C7 in m. 21
- I would like to add a slight *ritardando* in m. 23, with the *A Tempo* at m. 24
- Treat mm. 33-36 similarly to the opening few measures
- Watch the modulation going into m. 37, especially the E5 (m. 35) going to the Eb5 (m. 37). We are shifting from an overall major tonality to a minor tonality in m. 37, which makes the Eb5, along with the Eb6 a beat later, crucial for this transition
- Note the *crescendo* in m. 44 going from a *mf* to *f* in m. 45
- I would like to bring out the stem down treble notes in this next section (as in m. 46)
- Be careful of the damping in this section, especially the measures where beats 1 and 2 are *LV*, while the third beat is *R*. This is crucially important in m. 57 with the Db6 on beat 3 – if this chord is not clear, this not will be lost
- I would like to start the *rit.* in m. 64 a measure early
- Note that we will return to tempo in m. 65

- Similarly, I would like to start the *rit.* in m. 70 a measure early as well, though this time we will not return to tempo in m. 71
- There is a gradual *diminuendo* through the last page, starting at m. 63. This concludes with the final chords marked as *pp.* These will be easy to overplay so really watch your dynamic level here
- Here is a recording you can listen to:  
<https://www.hanbellworld.com/music/MusicPiece.cfm?Piece=16663>

## Let Us Rejoice

- Right off the top of the piece, please make sure that the marts are played close to the table. The higher the *marts* begin off the table the less control we have to make sure they sound together and unified.
- I would like the *SK* in mm. 2-5 to have a lot of energy behind them coming out of the first few measures of *marts*. Having said that though, we do need to be mindful of the balance of the *SK* against the single line melody in these measures
- To help with the balance, please add a slight accent to the single line melody notes (up stem treble clef) in these measures
- Note the meter change in m. 6 from 2 beats to 4 beats in the measure, and again in m. 8 with a return to 2 beats per measure
- Really work to keep the *f* dynamic as we come into the main theme of the work in m. 8. It will be easy to play these measures (mm. 8-15) at a slightly softer dynamic
- Note the dynamic differences at m. 16. The accompaniment figures (stem down bass clef and stem up treble clef) are marked *p* while the melodic figure is marked *f*. Melody players, don't be afraid to play out here
- Everyone can play into the *f* dynamic marked in m. 24
- Note the sudden change of dynamic going into m. 32 (*p*), please write this at the bottom of the previous page as this is a sudden dynamic change – again, keep these *marts* close to the table
- The composer has given us the option of using either *plucks* or *marts* on the lower bass clef notes starting in m. 32 (and again at m. 84). We might experiment with this in the rehearsal, but currently I'm thinking that we will mallet these notes
- Again, notice the sudden change of dynamic going into m. 36, here it is *f*
- Please add an accent to the G5 note on the and-of-2 in m. 39 (and again in m. 91). It will be easy for this melody note to get lost in the overall balance of the ensemble
- Note the meter change from 2 beats to 4 beats per measure in m. 41
- Note the *decrescendo* in mm. 41 and 42 leading to *p* in m. 43
- Similarly, note the *molto ritardando* in these same measures. The idea here is that we will slow the tempo to in these measures to the new, slower tempo in m. 43
- Note the dynamic contrasts in mm. 43-46, these *crescendo-decrescendo* groupings will largely be influenced by the repeated quarter notes in these measures
- This pattern changes at m. 47. Please try to keep an even dynamic through m. 49 before start the *decrescendo* in m. 50
- Again, note the dynamics between mm. 51 and 58, it is the same 2-measure groupings as before. The main difference here is the *crescendo* will lead to a slightly louder dynamic at the high point of the dynamic
- There is a large *crescendo* from *p* to *f* seen in m. 58 and 59

- Note the slight *ritardando* in m. 59
- There is a sudden tempo change leading into m. 60 as we return to the main theme of the piece
- Also note here at m. 60 a return to 2 beats per measure
- Dynamically we will treat this next section, mm. 60-91 the same as the same sections previously played in the piece
- I would like to start the *crescendo* in m. 92 just a little bit softer, *mf*, and then a real drive to the *ff* leading into m. 93
- Really work to maintain this dynamic level through to the end of the piece
- Again, don't start the *marts* too high off the table in m. 94, in the same the way, work to not bring the *mart* lifts too high off the table
- Really work to make the *RT/mart* on the down beat of the last measure cleanly together
- Here is a recording you can listen to:  
<https://www.hanbellworld.com/music/MusicPiece.cfm?Piece=13985>

## Andante in F minor

- This is a very lyrical piece, which alternates rhythmic motion between the melody and the harmony. By this I mean that when the melody is static (as in a half note) the accompaniment takes over the momentum carrying the phrase to the next point of melodic motion. This is important to know because during these points where the melody is static, the accompaniment players can play out. An example of this is beat 3 of m. 1, same with mm. 3 and 5.
- Take note at the beginning of the piece that only the accompaniment figures are marked as *LV*. The melodic line (stem up treble clef) is marked *R*
- The *mp* dynamic marking at the beginning of the piece doesn't have to be too soft – often with a piece like this we tend to try and play too quietly, don't be afraid to ring a nice natural dynamic here
- Make sure you have clean damping at each new *LV* marking – as these are typically points where the harmony changes we need to make sure there is no bleed over from the previous *LV* measures
- Note the *crescendo* marked in m. 7 with the *decrescendo* in m. 8
- Even though these are the first marked dynamic changes in the piece, I think we can utilize some melodic dynamic contrast, as in as the line rises the dynamic can play a little louder and conversely as the line falls we can play a little softer
- Note the *ritardando* marked in m. 8, this will only be a slight pull back of tempo with a return to the original tempo in m. 9
- Note the *crescendo* marked in m. 13. This is only a slight *crescendo* carried over 2 measures leading us to the *mf* dynamic marked in m. 15. As this is the most active part of the piece so far, I'm OK if this dynamic ends up being a little more *f*-like
- Please add a little accent to the E6 bell on the and-of-4 in m. 15, and work to intentionally play the F6 bell on beat 2 of m. 16 less
- Note the *decrescendo* marked in m. 16 leading us back to the original dynamic
- Again, note the *crescendo* in m. 21. Like previously, this is only a slight dynamic change. I'd like to keep this one a little subtler as we will continue to get louder at the end of the page (m. 29) leading to the *f* marked in m. 31. I would like to make sure we have dynamic room to get to that *f* marking
- Note the *diminuendo* in m. 32. This will take us to the *mf* dynamic in m. 33
- Note the shift to the chimes in m. 33. The chime part contains the main melodic material for the piece so the upper bell counter melody should be played softer (*mp*)
- Through this section take note of the switches between the *LV* measures and the *R* measures
- I think we can bring out the C7 part just a little bit in m. 40, it adds a nice rhythmic contrast to the rest of what has been happening. We'll work through this balance during the rehearsal

- Note that the full ensemble is playing chimes beginning at m. 41
- Please note the *decrescendo* in m. 48.
- I may also add a slight *ritardando* to the end of this measure (m. 48) that will lead us into the new melodic material and key change at m. 49
- Note the key change at m. 49. Here we switch from F minor to F major, so it is really important to get the right bells here (especially the A natural bells)
- Take note through this section where the *LV* markings are. Sometimes they are at each new measure, and sometimes they are marked every other measure
- We will still go with the accompaniment being *LV* and the melody being *R* through this section
- Note the *crescendo* at m. 55. This will carry through m. 56 leading us to the *f* marked in m. 57
- The full ensemble is marked *R* in m. 56
- Again, we'll go with accompaniment *LV* and melodic *R* from mm. 57-64
- Note the *diminuendo* marked in m. 63. This will carry through m. 64 leading us to the *mp* dynamic in m. 65
- I may also add a slight *ritardando* at the end of m. 64 leading us into the new key
- Note the key change at m. 65
- The main melody is in the chime part starting at m. 65, so bell players (especially upper bell players) make sure to play soft enough to hear the melody
- The entire ensemble returns to bells in m. 72 – Ab5 and C6 players in the measure will have to work out how to play their chimes on beat 1 of m. 72 and then the same notes as bells on beat 2
- Note the *crescendo* at m. 78. This will carry over 3 measures leading to the *f* in m. 81. This is the “high point” of the work so if the dynamic pushes a little louder here I'm OK with that
- Again, note where the *LV* and *R* markings are through this next section
- Note the *ritardando* in m. 88 with a return to the tempo in m. 89 – also note the *decrescendo* here leading to the *mp* in m. 89
- Note the *crescendo* in m. 93, this is the last push dynamically in the piece and it is not a big one, only going to *mf* (m. 95) over 2 measures.
- From this point, m. 95, dynamically there will be a steady *decrescendo* to the end of the piece. We will also gradually slow the tempo to the end of the piece
- I will indicate each of the chords in the last 2 measures (half notes in m. 97 and the whole note in m. 98). Really try to find a nice *p* dynamic for these chords
- As this is a very lyrical piece it is especially important for melody players to work together to find a single line (as opposed to a melodic line that sounds like it is shared between a number of different players). To help with this I would suggest that each player be able to sing/hum/recognize the melody, while playing, through the entire piece.
- Here is a recording you can listen to:  
<https://www.hanbellworld.com/music/MusicPiece.cfm?Piece=13818>