

OGEHR Festival 2019
Peace by Piece

Rehearsal Notes: Copper B Repertoire

General Comments

- I know many handbell choirs like to have their ringers change position between songs, but I would ask that for this suite your ringers remain in the same position
- I would like to run these three pieces as a complete set with little time in between each movement
- For the performance, I'm hoping that the narrator for *Make me and Instrument* will also read the quote at the beginning of each piece – so that is a good estimate of how much time I would like there to be between pieces
- To help with this, please make sure you mark in your score, and practice, the transitions between each piece – know what bells you will need and what your set up is for each piece

1. Compassion

- The opening violin part will be played with a sense of *rubato*. We will establish a more stable tempo beginning at m. 9 so please make a note to watch here
- With the violin playing in its lower register we will need to be mindful of the overall balance. Please mark the dynamic on the initial bell entrance as *mp*
- I would like to hear a *poco crescendo* on the eighth notes in m. 12, 14, and 17, leading in the next measure respectively – but only a very slight *crescendo*
- Take note that the *LV* between mm. 18-21 only apply to the bass clef and stem down treble clef. The upper melody notes are *R* and we'll need to watch the ensemble balance here as these notes are doubling the violin
- At m. 22, all treble clef bells are *R*
- Everyone is *R* in m. 25 – take note in this measure of both the *ritardando* and *crescendo* to *f* into m. 26
- Through the *LV*'s in this section I would like the bottom bell on beat 1 to play out just a little more
- Similarly, all measures that have 4 eighth notes on beats 3 and 4 can bring these notes out a little more – these need to drive us into the next measure
- Be careful of the damping through the *LV* sections. Sometimes the notes are held for the entire measure, whereas other times they are only held for 2 beats
- I'd like to add a slight *decrescendo* in m. 33 leading to the chimes in m. 34
- Upper bells, starting at m. 34, need to be played very softly (*pp*) as it will be easy to overpower the chime melody below them
- Again, we'll have to watch the ensemble balance at m. 38 as the bells take over the melodic material and the chimes shift to an accompaniment roll

- Please note the *ritardando* and *crescendo* in m. 41 leading to the *f* in m. 42
- Again, please mark in your scores who is *LV* and who is *R* (or when you are *LV* or *R*) in this next section, which begins at m. 42
- Please note the *ritardando* and *diminuendo* in m. 49. Some of the *diminuendo* will happen naturally as the overall texture thins here, but I would still like to hear a slight *diminuendo* from the playing bells as well
- Note the *ritardando al fine* in m. 61. This will be a gradual slowing of the tempo through to the end of the movement
- I would like to hear a slight *diminuendo* in m. 61
- I will show you each quarter note in mm. 62 and 63 so please make sure you are watching for them. Also note that this rising line is all *LV*
- Be careful of the damp at m. 64. This needs to be super clean so the only note that is heard in this measure is the C7
- I will cue the last chord of the piece. It would be good to memorize which notes are being played and those players (along with everyone else) should have their eyes up so they can see where the chord will be placed

2. Satyagraha

- Like the first movement, the violin opening will be played freely. Take note of the drastic change in tempo when the bells enter at m. 18, please make sure you are watching here!
- My current thinking is that I will start the *accelerando* a little early, starting around m. 15, so the tempo change at m. 18 won't be too sudden
- Also, please note the *crescendo* from *p* to *f* in m. 17 leading in to m. 18. I would like to start the *SK* closer to the table and raise the bell through the shake to help with the *crescendo*
- A5 and D6 bells, watch the *RT* on beat 1 of m. 18 – especially the A5 bell
- Keep the *marts* close to the table between mm. 18 and 22
- The running eighth note line beginning at m. 18, will either have the tendency to speed up or, more likely, slow down because of the chromatic nature of the line. It is really important here to keep the subdivision of the eighth note (1 and 2 and 3 and 4 and) running in your mind to help counter that tendency
- It would be a good idea for the treble bells, beginning at m. 24, to also keep the subdivisions in mind so that we can all line up with the bass bell line
- Notice the *decrescendo* to *p* in m. 21
- Treble bells can play out a little more on your entry at m. 24
- Take note of the *poco a poco crescendo* in m. 28. This *crescendo* will last for four measures leading to the *f* in m. 32
- Note the *SK* effect in m. 32. The first beat is rung (and tied into the *SK*) and then I would like the shake to drop to the table to start at *p* with a big *crescendo* as the bell rises to the *f* in m. 33
- Again, watch the *RT* on beat one of m. 33
- Note the *decrescendo* to *mf* in m. 34 when the violin enters. We'll have to be mindful of the overall balance here

- I would like to treat m. 42 the same as m. 32
- Treble *LV* in m. 43 please note the *decrescendo* here – please don't suddenly get softer. Take the full measure to *dim.* to *mp* and stay at that softer dynamic when the lower bells enter
- Lower bells can really play out at m. 44. Take note of the *f* dynamic here
- The full ensemble can play out, while being mindful of balance, at m. 53
- Again, keep the *marts* close to the table in m. 58 and take note of the *decrescendo* to *p* here
- Note the *subito mf* at m. 59. Here the *LV* only applies to the bass and stem down treble bells. The upper bells are *R* so please watch your damping here
- Note the *crescendo* in m. 64. This will cover two measure leading to the *f* in m. 66
- We will treat m. 67 (and the like) as we did with m. 24. Please note the dynamic change here
- Note the *poco a poco crescendo* at m. 71. This will cover four measures to the *f* at m. 75
- We will treat the *SK* in mm. 75-77 much like we did earlier in the piece
- Please watch for the *rallentando* in m. 78. Here, we will be moving from the quarter note equals 152 to 68 so it will be drastic
- Everything in the *tranquillo* section should be played very gently
- While it is not specifically marked in the section beginning at m. 79, I think the *LV* only applies to the lower bells and stem down treble bells. The upper treble bells should be played *R* here, though we can experiment with this during the rehearsal
- Note the *crescendo* in m. 93 and the *decrescendo* in m. 96
- There will be a fill cut off at the *fermata* in m. 97
- The tempo will slow again in m. 97, so please make sure you are watching for that
- I believe the *LV* marked in m. 96 will apply to all bells
- Make sure to watch your damping around all the *LV* marking in the piece
- There is a *molto rallentando* in m. 101 that will last until the final chord. Please watch here, I will likely subdivide the last measure (or at least a portion of it)

3. Tribute

- Please note the *p* dynamic at m. 9 when the treble bells enter. It would be a good idea in m. 8 to start subdividing the beat so that we can make sure the down beat of m. 9, and subsequent measures, are play together
- Like the previous two movements, this opens with a violin solo in a much freer tempo. We will stabilize the tempo in m. 8 so that m. 9 can be nice and clean
- There will be a slight *ritardando* in mm. 15-16, please watch for this. To help here, listen for the violin, as we will be following that part. We will be returning to the original tempo with the pick up to m. 17

- With the additional bells playing at m. 17 we need to work to maintain the *p* dynamic
- Starting at m. 17 (or early would also be good) it would be a good idea to have the subdivision of the beat going so that the bell accompaniment quarter notes will line up with the violin eighth notes
- Note the *ritardando* in m. 23, this will carry into m. 24
- There will be a complete break after the *fermata* in m. 24
- A new tempo, which is slightly faster, begins with the pick up into m. 25. Please make sure you are watching for this
- Note the differences in dynamics at m. 25 with the treble melody notes marked as *mf* with the bass accompaniment notes marked as *p*
- I would like this section to have a slightly march-like quality to it. To help with this please keep the sixteenth notes crisp (as in cleanly damped) and played in time (2-e-and-a). It would also help to think of this section being marked slightly *marcato*
- The composer has given us a choice of *staccato* technique in the bass bells through this section, I think the mallets will give us the best control and march-like quality here
- All players can play the *mf* dynamic through the chime section that begins at m. 33
- Like in previous pieces, the bottom note downbeat of each new *LV* can play out just a little more (*mf+*)
- As we build in layers, we'll have to be mindful of the overall balance. As an example, the melody is found in the stem down treble bells starting at m. 41, so this is the part we all need to be listening for – remember the adage, if you can't hear this part, you are playing too loudly
- Upper treble bells, I think you'll need to think of a slightly softer dynamic starting at m. 41. Please use a dynamic between *p* and *mp* here. Also, keep the bell moving through the half notes – nice consistent circles
- Bass clef bells here (m. 41) will return to mallets
- Note the *crescendo poco a poco* at m. 45. This will carry for four measures leading to the *ff* at m. 49
- The trap for us as we build up to the *ff* is an increased possibility of rushing. We will need to work to keep that from happening
- The *LV* marks through this sections (starting at m. 49) only apply to the accompaniment (bass clef and stem down treble), upper bells here should be *R*
- The violin is quite active through this section so we really need to subdivide in order to stay in time with that part
- Note the *decrescendo* in mm. 55-56 leading to the *mf* with the chimes leading into m. 57
- The *LV* markings beginning at m. 57, like before, only apply to the accompaniment figures (bass clef and stem down treble)
- Please note the *ritardando* in m. 63
- There will be a full cut off after the *fermata* in m. 64

- Treat this last section, starting m. 65, similarly to the opening. In terms of dynamic let's keep the bells around a *p+*
- Again, note the *ritardando* at m. 70, which will carry to the end. We will be following the violin in these last few measures so make sure you are listening for that part
- Here is a recording you can listen to:
<https://www.youtube.com/watch?v=2nHAokPN0ls>