

OGEHR Festival 2019
Peace by Piece

Rehearsal Notes: Massed Repertoire

Serenity

- Note at the beginning that the bass clef bells are *LV* while the treble clef bells I think should be *R*. Also, bass clef bells take note of which bells the composer has indicated should not be *LV* in this section (the use of the little bulls eye on the stem of the specific note)
- The beginning should be very gentle and soft, note the *p* dynamic. I would like the C4 (and eventually the C3) to play just a little stronger though (*mp*-) on the downbeat of each measure
- Work to keep beat 2 softer than beat 1 in the opening section
- The exception to this is that in m. 7 we will follow the crescendo, so beat 2 will be played out a little more
- At m. 9, the dotted half note accompaniment should be playing a true *p* dynamic, while the upper melody line can play out a little more (*mp*)
- The chime line in m. 12 and 16 can be played a little stronger still. I would like this line to come out of the overall texture a little
- Take note of the *crescendo* and *accelerando* in m. 24. The *accelerando* here is only slight, we are moving from the quarter note equals 65 to 70. It is there to add a little more forward motion to the piece, so please watch for this
- Notice the *crescendo* to *f* in m. 31 with an immediate *diminuendo* to *mp* in m. 32
- The section beginning at m. 33 we'll treat the same dynamically as the section that begins at m. 9
- I would like to add a *poco ritardando* in m. 32 to set up the return of the main melodic material in m. 33, where the main melodic material returns
- I would like to add a very slight accent to the A6 on beat 3 of m. 34
- I will start the *ritardando* marked in m. 39 a little earlier in m. 38. I will subdivide beat 1 of m. 39 leading to the *fermata*
- We will have a complete cut-off after the *fermata* in m. 39
- We will return to the original tempo (quarter equals 65) at m. 40
- Watch the overall dynamic beginning at m. 40, we return to a much softer, gentler tone much as at the start of the piece
- The section between mm. 40 and 43, I would like the middle, moving notes to be brought out a little more (*mp*-). Sustained note players make sure you are aware of the moving inner line
- Careful of the ensemble balance starting at m. 44. The main melody is in the "middle" of the table played with chimes – this should be the main audible element – there is a nice counter melody in the upper bells, but it will be easy to over play the chimes so really be careful to play a nice *p* dynamic here

- Similarly, upper bells watch your dynamic starting at m. 52 when the melody drops to the lower chimes. I would cautiously say stick with the same dynamic as the previous section (*p*), but we'll play this by ear in the moment
- Chime players starting at m. 52 I think the addition of the lower octave will add a bump dynamically so I'm not sure how much louder you'll have to play to achieve the *mf* dynamic. But, you are the melody so you can play out a little more, generally speaking
- There is a big *crescendo* from *mf* to *f* in m. 59. I would say let's hold a little back here so we have room to grow to the *ff* in m. 67
- Be careful not to start the mart-lifts, starting at m. 60, too high off the table. The higher you start the less control you'll have resulting in a less unified sound in the ensemble
- Note the *crescendo* at m. 64. This will run over 3 measures leading to the *ff* dynamic at m. 67, which is the climax of the work
- After beat 1 of m. 67 we have an immediate, very slight, *diminuendo* down to *f* in the next measure
- Along with m. 32, I would like to add a *poco ritardando* in m. 59 and 67
- Note the gradual *diminuendo* in the music between mm. 70-74, leading to an *mp*
- The *ritenuto* that is marked in m. 75 I will start in m. 74 and I will subdivide the first beat of m. 75
- Please watch and follow my left hand for the circle and shoulder damp at the *fermata* in m. 75 – it is marked to be long
- Following the *fermata* we will have a complete break
- Note that after the break we will start with a slightly slower tempo than previous, please watch for this
- The *LV* marked at m. 76 we will try with all playing bells with a clear damp for the *R* marked in m. 78
- With the significant dynamic shift between m. 78 and 79, it is my thinking that we again will have a complete break after the *fermata* – though I reserve the right to change my mind here is it sounds really strange
- Because the melody includes a lot of eighth notes, it would be a good idea to get used to counting the subdivisions, as in 1 and 2 and 3 and, in your mind through the whole piece. This is a very good habit to get into generally as it will help your ensemble's overall uniformity
- Here is a recording for you to listen to:
<https://www.hanbellworld.com/music/MusicPiece.cfm?Piece=16162>

Joyance

- The opening of this piece is very exposed, work to make sure the eighth note line is very smooth
- Note the *crescendo* in the opening 2 measures – As the upper bells tend to carry easier than the lower bells this might prove challenging. There will be a natural *crescendo* at the end of m. 2 because of the addition of the octave
- This is similar with the *crescendo* in m. 4. Here, I think the octave G's (G3, G4, G5, G6) should already be *f* on beat 4
- One trick to help keep the eighth notes uniform in the ensemble is to always be subdividing the beat in your mind – This does take practice – try thinking 1 and 2 and 3 and 4 and throughout the piece
- I'd like to hear a slight accent on the syncopations in mm. 5 and 7 (and the other places this dotted quarter-eighth tied to a quarter-quarter rhythm occurs in the accompaniment)
- Try to avoid an over accentuation of the mallets beginning at m. 9. Work to make these as even as possible, allow the upper, middle bells to bring out the accent here
- I'd like to bring out the inner line a little starting at m. 9, so please watch the over all balance – especially the upper bells
- Really go for the *SK crescendo* to *ff* in m. 8
- Really watch the *diminuendo* in m. 16; this is very important for ensemble balance beginning in the next measure
- Take note that from mm. 17-23 the D5-F5 bells are written in the bass clef – it would be good to mark these notes in your part
- Bells playing starting at m. 17 should play a bit softer (*mp*) to balance against the chime part. I would like to highlight the chime part in this section
- Watch the *crescendo* in m. 24. This will largely come from the G3 and G4 players. Please add an accent to these notes in this measure to help with the *crescendo*
- Careful with the marts beginning at m. 25. Keep them close to the table, notice that only beat 1 of m. 25 is *ff* thereafter the marts are only *mf*
- Bass bells beginning at m. 25, really watch your preparations. Because of the running eighth notes this section will have a tendency to slow down (especially as the line gets lower), really try to stay on top of the beat here. Subdividing the beat in your mind will really help here
- Watch the meter change between mm. 31 and 33 (from 4 to 2 to 4)
- I'd like to see an nice slow, full circle for the whole notes in mm. 33-34
- Be careful of the damping at the *LVs* beginning at m. 35, we are essentially changing key every measure
- Make sure to prepare ahead of the slight modulations between Ab and C in mm. 35-40
- And, similarly between Db, G, Ab, and C in mm. 41-51

- Note the big *crescendo* in mm. 50 and 51, this goes from an *mf* to *ff*
- To help make this *crescendo* even more spectacular, I would like to add a slight *diminuendo* in m. 49
- Note the *diminuendo* and *crescendo* in mm. 52 and 53 respectively, but keep in mind it is very slight
- I would like us to bring out slightly the 2 beat repeated melodic cell beginning at m. 52 (this is the upper bell part on the first 2 beats of the measure) as it descends the table
- Treat the section beginning at m. 54 the same way as before (beginning at m. 9)
- Treat mm. 62 and 63 the same way as mm. 52 and 53
- Keep the *RT* on the last note close so it will be nice and clean
- Here is a recording you can listen to:
<https://www.hanbellworld.com/music/MusicPiece.cfm?Piece=16838>

Make Me and Instrument of thy Peace

- The first 4 measures are marked freely, so we will really need to watch here. Also, I would like us not to rush the swings here so I will give those to you.
- Just a thought, perhaps we can try to memorize the first 4 measures!
- We will move to a more strict tempo beginning at m. 5 so please make sure you are watching for that
- We go back to freely in the *fermata* in m. 10, please watch and I'll give you the swings here
- I would like to hear, but not in an overpowering way, the running eighth note line starting at m. 11
- Watch your damping in the *LV* section, especially in the measures where there are 2 marked, as in m. 13
- Note in m. 23 the repeat back to m. 11
- We'll have to watch the balance in the repeat; there will be a narrator reading over our playing. In general, I would like the second time through to be a little softer than the first time
- Note the *diminuendo* at m. 28. This will run for 3 measures to the *mp* in m. 31
- There will be a slight *rit.* in mm. 33 and 34. Here think *maestoso* here leading into the next section. Also, note the *crescendo* through these 2 measures
- Watch for the tempo change at m. 35. It is a drastic change, from quarter note equals 96 to 144 so please make sure you are watching here
- I would like to start a little less than *f* at m. 35 so we have room for the *crescendo* at m. 63, which will run over 5 measures to the *ff* at m. 68
- I would like to add a slight accent on beat 2 in the measures like mm. 53 and 56
- Mallet players, F3 and F4, I would encourage you to watch the upper parts through the F pedal section (It is only 1 measure repeated). It will be easy to get lost through this section
- I would like to add a little *crescendo* to the F mallets leading into m. 84 to energize the descending mallet part into m. 85
- Note that the section starting at m. 86 is melodically similar to that at m. 11, but at a faster tempo. This measure also shifts back to 4 from the preceding 3 passage
- Through this section I would like to add a slight accent on the beat 2 half notes in the accompaniment
- Starting at m. 100 I would like to hear a slight accent on the first of each eighth note grouping
- Note the *rit.* in m. 107. This will last for 2 measures and slow us to the new tempo at m. 109. Also note the meter change from 4 back to 3 here
- Through page 7 and 8 try not to play too loud so you can save a bit for the *fff* starting at m. 109
- From here we will play without a *rit.* to the end of the piece (maybe a slight right on the *SK* in the second last measure)
- Watch the damping of the sixteenth notes at the beginning of mm. 113 and 114, the second chord should be clean in each of these cases

- I would like to start the final *SK* a little softer and closer to the table, and then raise the bell up while continuing to shake until the cut off. This will help with the *crescendo* to *ffff* at the end
- Also, if you are not shaking on the last chord I would still like you to raise a bell with those who are. I think this will look really nice – but if it doesn't work I reserve the right to change my mind
- Here is a recording you can listen to:
<https://www.hanbellworld.com/music/MusicPiece.cfm?Piece=8738>

The Lord is my Shepherd

- Notice that both the treble and bass clef lines are *LV* from beat 2 of m. 1 until the *R* in m. 3. Similarly from beat 2 of m. 4 until the *R* in m. 6
- Take note of the dynamic shaping throughout the piece. The general rule here is that we will *crescendo* as the melodic line rises and *diminuendo* as the melodic line falls
- Note the *crescendo* in m. 6 leading to *f* in m. 7. Keep playing the *f* dynamic through the first part of m. 8 with a *subito mp* on the pick up to m. 9
- Take note of the eighth rest in m. 8, I would like a nice clean damp here, similarly with the quarter rest in m. 12
- I would like to add slight accents to the Bb 3 (Bb2) in mm. 9 and 10
- There will be a slight *rit.* in m. 10
- The tempo change at m. 13 will be very subtle (it is only going from quarter note equals 74 to 80). It is really just an impression of more movement here, so we will just push the tempo slightly
- Accompaniment bells make sure you keep track of where the melody is beginning at m. 13, especially as the melody falls to the middle of the table (the Eb5 and D5) in m. 15. I have found that it is easy to over power the melody when it is in this part of the table
- There will be a slight *rit.* in m. 23
- We will have to watch the over all balance beginning at m. 25 when the melody falls to the bass clef bells. To help with the balance here, melody bells please play *mf*; middle bells (stem down treble and upper bass clef) please play *mp*; upper bells (stem up treble) please play *p*
- Here the *LV* only applies to the upper treble notes
- Careful of the damping through the *LV* in m. 31
- Watch the *diminuendo* in m. 36 leading to the *mp* in m. 37. Work to keep the *mp* dynamic in m. 37, the block chords on beats 2 and 3 will be easy to over play
- The *crescendo* in m. 38 is not a big one. We are only moving from *mp* to *mf* here. It will largely be instigated by the Eb 3 and 4 players, please add a slight accent on these notes
- Note the *rallentando* doesn't begin until m. 46; this will be a big one so please watch specifically here. I will be following the flute player in m. 47 with the *molto rallentando* so it might be a good idea for you to also keep an eye on that part as well as me in that measure
- There is also a *crescendo* through these measures to *ff*
- The tempo at m. 48 will be more relaxed, much like the beginning of the piece
- The natural tendency will be to include a *diminuendo* in mm. 49 and 50 and the musical line descends. Here, I'd like to keep the *ff* intensity through these measures with a further *crescendo* in m. 51 to lead to the *fff* dynamic in m. 52. Note that this will require a fair amount of physical ringing to maintain
- After we arrive at m. 52 we can start the gradual *diminuendo* to *mp* at the end of m. 55

- Through this section (from m. 48 to 55) make sure to mark where the *LV* and *R* markings are
- There is another push dynamically to *f* in m. 59 with an immediate withdraw to *mp* to close the page
- Please add a slight accent to the C4 note on beat 2 in m. 59
- Note that the cut off of the *fermata* in m. 60 will be the down beat of m. 61
- Note the dynamic change to start m. 62 (*mp* to *p*)
- Watch for the *rit.* in m. 66 and the *Tempo I* in m. 67
- To facilitate the *molto rit.* in m. 71, I will likely subdivide this measure so make sure to watch for this
- Again, make sure you are watching for the broader tempo in beginning in m. 72
- Note the meter changes in the last few measures (3 to 4 to 3)
- There is a *molto rit.* marked in m. 76, I will show each of the quarter notes here; There will also feel like there is a slight *fermata* on beat 4
- We will resume our slower tempo in m. 77 and I will give you each entry for these last 2 measures
- Here is a recording you can listen to:
<https://www.hanbellworld.com/music/MusicPiece.cfm?Piece=16841>