

Area 7 Festival Conference  
Rehearsal Notes from Amy Maakestad

MASSED

**Rhythmic Praise**

We will observe repeats m 1-2, m 3-4, m 9-16

Half of the ringing floor will start ringing at m 9, the other half will join on the repeat. Practice looking pleasant in case you have a lot of rests to count.

Note that all bells ring at m 49 and again at m 83.

Do not turn page 7 during m 66-67. Earlier or later would be better choices.

Plan on playing softer than the forte marked at m 185 and making a giant crescendo to m 187.

Measures to memorize: 1-8, 9-16, 98-100, 135-141, 190-191

**Hymn to Joy**

Listen for a smooth, running eighth note line in the battery bells measures 13-28.

The mezzo forte martellatos m 33-47 will be very effective played mezzo piano or even softer.

Chimes may play the upper octave of the bass melody m 33-48. (C4-C5)

Chimes may play the lower octave of the treble melody m 50-65. (C5-C6)

Chimes may double the lowest bass notes m 74-93 (C3-D4) and may add an octave lower than printed if available. (C2-D3)

Measures to memorize: 1-6, 91-93

COPPERS+

### **Blessed Assurance**

I prefer to take the entire piece at one tempo, the one indicated "with more movement." Think of "more leisurely" as an attitude, not a speed.

Carefully practice LVs, please.

The piece should still sound beautiful even though there are key changes at m 32 and m 44.

The treble clef octave doubling bracket disappears at the edge of page 3. Continue doubling until the downbeat of m 24. To be crystal clear, the first C6 in m 24 will be doubled by C7 and the second C6 will not. A D8 is needed in m 20. If a choir or two has one, that will be plenty.

The same doubling occurs at m 51. Please continue doubling as in the earlier section, ending at the downbeat of m 59.

Measures to memorize: 65-66

### **Giusto con Vivo**

Our top speed will be influenced by the ability to effortlessly execute m 22, m 38 and m 75. Aim for a light touch, a slight accent on beats one and two and remember the eighth notes are not the melody.

Measures to memorize: 1-3, 6-7, 80-82, 118-120

BRONZE

### **Exultate**

Resist the temptation to get slower when the dynamics are marked *mp* or *p*.

I would like to play dotted half notes on chimes m 29 - 36 (except the Eb6/7 in m 32). Chimes would continue in the bass clef only through m 40. If you don't have all of the bass chimes, play what you can and use bells for the rest. If you don't have any chimes, play bells. A mix of bells and chimes will be lovely.

Instead of waiting until m 85, let's start a crescendo from *mp* on beat 2 of m 83. It will be spectacular!

Measures to memorize: All pick up notes (&3&) before m 1, 5, 9, 13, 17, 21, 45, 53, 61, 63, 65

### **What is this Lovely Fragrance**

Locate your favorite singing bell sticks for the introduction of this piece. It may be difficult or impossible to get a SB sound to work on F#6 and A6, so be prepared to use a soft mallet instead.

Helpful tip: In 3/4 meter, beat one gets the most emphasis. This applies to the entire piece, but be especially careful of the marts on beat 3 on pages 3 and 4.

Measures to memorize: 1-10, 124-127