

Rehearsal Notes Anthornis 2018

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Thank you in advance for your attention to detail with your preparations. The notation of for example M14:3 refers to M = measure followed by : beat.

A Spirit of Joy

Radford

FTT20473

L3+

Betty Radford, from Edmonton, Alberta, is a retired music educator who, in a very short period of time, has turned into a successful and award winning Canadian composer. She is currently collaborating with reknown Canadian music educator to publish a book for young ringers. In 2016 she was the composition contest winner representing Canada for the International Symposium in Vancouver with "So Glorious and Free".

http://www.anydrum.com/mm5/merchant.mvc?Screen=PROD&Store_Code=FROMTHE TOP&Product_Code=20473&Category_Code=NewReleases

- M2-3, 4-5, 6-7 ect. notice that the bass enters on different beats other than 1 and 3
- M12:3 Add a Db6 half note to match what is notated on beat one.
- M12-22 we enter a section of some bell changes including Cb, Db and Gb. Please mark these places in particular so the right bell for that moment stays in your hand. In particular M20-22 has some quick changes. Work it slow for the muscle memory.
- M30 we shall hang out here for a bit. I'd like to move into M31 without a break. So while you're hanging out gracefully shift to chimes as applies
- M39 the brackets around the G7 are in error, please ignore.
- M50 look ahead for this 4/4 with particular attention to the fermatas. There will be a clean damp after the D5. We need to move from ff to subito.
- M73 rit into new tempo M74
- M84-87; M90-93 change the staccato dots to marts like the Bb4/C5. I made this change with her permission since this gives more emphasis to what its like "bumping" bell cases up and down the stairs....even if you have cases with wheels. She agreed.
- M95 add Molto Rit
- M96-97 please watch for a tempo change going into $\frac{3}{4}$
- M105 moving into 4/4 with an accel and crescendo. Eyes up so we may do this together! ...it'll sound better that way
- M106 tempo should be close to 120
- M124 don't even think about a rit.....this is a RUN to the end
- M126 leave a bruise on the RT. Bass HD...get the sound out ASAP. If HD still leaves resounding overtones from the lip or waist use an even bigger hug!

- For practice begin with a rehearsal tempo of Quarter = 100 to get notes and rhythm in place, then move towards stated goal of 140. We need to be at least 120 for mass.
- M1-11 I'm ok with 8vb C2 and G2 mallets so long as you alternate strokes using one mallet for each hand.
- M4 Treble bells to come up from the table on beat 1. This should simply happen in unison on time/in tempo without a cue from me
- M5 trebles announce your melody
- M7, 8, 9 etc. all whole notes use circular stroke follow thru or you will be overpowered by bass
- M12 notice that ff is only for bass, yes marts can crescendo without crucifixion of the casting; make sure to pull back to mf
- M15 add crescendo
- M16, 30, 32, 34 etc bass: be our "fence posts" for these downbeats to anchor the treble
- M16, 19 add f+
- M20 Am ok to add G2, D3, B3 mallet
- M28 AM ok to add C2, G2, E3 mallet
- M36 don't move after this mart. Execute mart using "best stance" eg. one foot in front of other, with shoulder over the table and at least one finger over the casting to silence the overtone from the waist. (The group visual should reflect everyone low over the table. Where available...add G2, D3, B3 mallet...just to keep you out of trouble
- M37-66 during these repeated note sections make sure the repetitions re-strike in a different place. Your physical gesture must change to grow the phrases and reduce fatigue. Please do not hammer repeated notes. Those who are guilty will push tempo. Yes, this may get tiring by the time treble chimes enter, but....
 - M49-63 Its so very important that we hear chimes solidly on the beat and bells solidly on off beats. Don't grip bells too tight, keep motion in the stroke.
- M37 add crescendo
- M38 add mp then decrescendo
- M39 add pp then crescendo
- M40 add mp then decrescendo
- M41 add pp then crescendo
- M42 add mp
- M43 add crescendo
- M44 add mf
- M46 add mp
- M48 add crescendo
- M49 add mf
- M49:3 treble change mp to mf if needed for balance, but don't overplay chimes
- M57-68 add bass chimes 8vb as available
- M57:3 don't 8va treble chimes
- M65 change mp to mf. Delete the chimes above C7. Change mf to f in top treble
- M73 add f+
- M80 I would be ok adding foot stomps for beats 2,3,4 just for fun
- M81 Use mallet clicks,

- end of M81 8va malleted bass notes (C5, D5, E5), add f
- M84 add ff and stay there thru M87
- M88 should surprise listeners...not you
- M89 add mf
- M90 add f
- M92 change f to ff
- M93:2 add decrescendo
- M94 add f
- M95 add mf
- M95:2 add crescendo
- M96 add f
- M98 we can try adding C9 for special effect
- M103 add C2, G2, E3 mallet

M1-12 Opening upstem could also be on bell tree*might give the birds a place to roost*

M2-12:1 ring on **handchimes** & 8vb bass so this adds Bb3,C4 as chimes

M3:4 ect as available bass chimes double C2, G2

M2:3, M8:3 add crescendo on Ds to grow phrase to M3:1

M3:2, M9:2 add decrescendo

M4 & M7 decrescendo 16th notes to beat 3, begin crescendo on beat 4

M6 add selective damp to A5 and A4

M7:4 treble 16th add cresc to prep anticipation for next verse (eg flight of birds with chimes)

M12:2 transition to bells and add rit to prep for molto rit. Draw in this crescendo

M13 add sharp to the last 8th note C6 to match C#7, but return to natural in M14

M14 be ready to move tempo

M22 add f and gyro treble to give the birds flight

M23, 24, 25 treble add gyro

M26 add crescendo

M27:3 decrescendo

M28:2 add crescendo

M29:2 add decrescendo

M30 add mf, then add crescendo

M31 add f+

M31:3 add decrescendo

M32 add f

M33 add mf, then begin decrescendo ...these extra adds are to give visual to birds in flight.....no they cant land in the (bell) trees yet!

M34 add mp

M35 add p

M36:3 bass staff add mallet roll to A3

M37 add LV so this sustains under fermata

M37:2 add vibrato and B3 as available

M38 add subito pp

M39:3, 41:3, 43:3 everyone participates (fake it as applies) and add vibrato, after the initial strike ALL bells raise up as going into flight and then descend with vibrato stroke at various times. We don't need a unison roost!

M46 shakes in this section need to sound like singing birds, not fire alarms

M55 & 56 add echo on each beat

M56:4 treble add crescendo

M57 ring melody on chimes

M57:4 add crescendo into M58, 8vb chimes

M60 add extra chord when cued to include: C2,G2, C3,G3 chimes. After this extra chord all the "birds" land via vibrato

Hungarian Rhapsody #2

Liszt/ D Wagner

HHB-51

L4+

M9 a tempo: G3 anticipate rhythm so it's not late

M22 If it's not in your score, add Ab5 to match Ab3

M23:1 Treble RT; C4, G3 pluck this measure

M24 Add FF ok to add G2, D3

M25 Add mf

M33 Make sure F naturals return from M31 F#

M43:1 E6 should be natural, omit natural beside G6..this was intended for the E

M43:2 Trebles – the last 16th note should be D# 5/6

M44 Add fermata, but ring beat 2 C4/3 as if they are in tempo then fermata

M45 Add p keep it there thru M68 so M69 explodes with F

M69 Insert a repeat sign at the beginning of this measure AND add subito F.

M69 First time if you have them 8vb bass. But on repeat do not 8vb.

M76 For repeat back to M69 - subito pp

M84:2 Ring pp since there are so many notes in this chord, otherwise it's too loud

M85, M87 up stem treble RT, not mart

M91-92 8va top treble as an extension from M90

Add note in the margin that after M91 there is repeat back to M85, better yet memorize M92 to save this page turn

M93, 95, 101, 103 Change mart to RT

M97, 102, 107 Add mf reminders

M111 Draw in crescendo

M115 Add f

M117 Change treble to p

M133 Change mp to p

M141 Change mp to subito p

M143 make sure downbeat in upper register is still p

M148:2 Bass change mart to mallet

M194:2 Change to RT treble, mallet bass

M211 Change to p delete crescendo

M215 Change f to p, then begin cresc but not too quickly

M216 mp

M217 mf

M218 f

M220 Change to subito pp

M221 accel will target to begin on F#s

M232 Notice fermata! (No solos please!)

M233 Ring grace notes

M237 Change marts to RT, Add C5 and FA4 mallet for additional sound

M238 Change to mallet for bass, clef F5 may still RT

<http://www.handbellworld.com/music/Recordings/15026.mp3>

- M1 8vb Ab3 if you have one ...many are welcome
- M5 change to a collective mp dynamic so all these extra notes that are now in the picture don't overblow the sound
- M2 & all 6/4 measures will be conducted as sub divided 3
- M11 7/8 sections will be conducted in 3 as 2+2+3. You should feel the musical accents in this configuration.
- M37-44 take note where the swings happen. Not your typical pattern
- M47 add bass chimes 8 vb (repeated notes eg 53 double down as whole note not repeated half notes)
- M76 add cautionary naturals for E, A, D to avoid mishaps
- M81-89 Bass notice the initial pattern shift. Currently my plan is to alternate between 4 and 3 beat patterns
- M91 8th notes: rather than accent I'd like to "try" lite mart lifts instead to bring out the diversity of the 2 against 3 rhythm

<http://www.hanbellworld.com/music/MusicPiece.cfm?piece=15840>

<https://www.youtube.com/watch?v=MnbLRCIJKbE> (utube with Armstrong)

First recorded by Louis Armstrong and released as a single in 1967. Lyrics below.

- M1-4 All eyes on deck for the intro,
- M4:2 I'll dictate the G6 for molto rit
- M4:4 expect a long fermata for quiet page turn. There will not be a break, just an obvious anacrusis for the transition into 12/8
- M5:3-4 likely will the conduct treble rhythm when these patterns occur
- Ring all grace notes on the beat with noted chord eg M15
- M40 beginning with G5 pick up you are the man... take charge of this tune til the trebles steal it back going into M42
- M47 add molto rit. I'll cue beat 4, then Bb5 all eyes on deck for the transition....I'd like to be subtle so YOU announce this a tempo rather than my conducting as a distraction.
- M55:3 rit continues to slow
- M56: pickup to 56 will be cued as well as the triple for mass setting, but I'd like it to feel freely so....check in so I don't have overdo gesture
- M57 all dictatedlinger on final F6/7 so that means everyone is "on" this chord mentally
- M58 Tenuto last two beats
- M59 All bells begin vibrato when 2nd chord is cued

I see trees of green, red roses too
I see them bloom for me and for you
And I think to myself what a wonderful
world.

I see skies of blue and clouds of white
The bright blessed the day, the dark sacred
night
And I think to myself what a wonderful
world.

The colors of the rainbow so pretty in the
sky
Are also on the faces of people going by
I see friends shaking hands saying how do
you do
But what they're really saying is I love you.