

**Area 1 Festival Conference 2022**  
**Rehearsal Notes for Coppers & Bronze**

**COPPERS**

**Compassion**

This beautiful piece requires concentration and focus throughout so that we observe the dynamics and phrasing in the score. Substitute the word “memorize” any time you see the word “ritard” (rit. or poco rit.) because we all know that it really means “watch the conductor.” When the chimes enter at m. 14, ring them gently. The sound of the chimes carries better than most people realize, so you don’t need to ring forcefully. In measures 35-44, know which parts are LV and which are R.

I look forward to working on this piece with you!

**Toccata on King’s Weston**

This piece opens with an ostinato in the trebles that does not damp until m. 18. The melody that enters in m. 5 rings and damps normally. When the melody is in the chimes beginning at m. 18, think about ringing the chimes gently and legato. At m. 41, the melody in the treble bells should only be *mf* so that we hear both the bells and the chimes (melody in retrograde). Add a crescendo in m. 87, 89, and 91-94 and a decrescendo in 88 and 90. On the final page, bring out the accents in the malleted notes and memorize m. 111-112.

**Wade in the Water**

This setting has several musical challenges. First, we must play the bass ostinato (malleted) without rushing. Second, we must play the martellato and mart. lift notes with finesse so that they don’t sound like we’re playing “whack-a-mole.” And as I mentioned above, we must play the chimes gently, so they don’t sound harsh. It is tempting to “snap” the chime when we are playing highly rhythmic (or syncopated) passages. Use a smaller ringing motion on repeated eighth notes. Another challenge is to ring the syncopated melody without being late. Notes after ties are often behind so get your bell in motion just before it needs to ring.

Practice the ending so that you play the downbeat of 83 *ff*, lower the bell as much as possible, and then begin shaking. Make sure the bell is close to the table on beat 4 so that the final note is “placed” rather than “smacked.” ☺

## **BRONZE**

### **Celtic Queen**

In measures 1-10 and 89-92, position 4 (B4C5 ringer) should play the D5 and E5 chimes. Position 3 should play the Bb4 (mallet) notes in m. 91.

There are some score corrections: m. 43—all B4s should be natural and m. 55 beat, 2 the chord is missing a staccato dot.

Notice that whenever there are 3 staves, the top one is for C6 and above.

Be prepared to dance as you play (or have a bounce in your knees). This is a fun piece for both ringers and listeners!

### **A Festive Toll**

There are very few places in this piece that are not driven by eighth notes! Notice that the repeated ostinato is usually “LV” while the melody is not (R). Also notice that there are some notes within the LV (measures 30-31) that damp.

I will conduct each note in measures 49-54. In measures 71-72, I will conduct each eighth note pulse for the first beat (two sixteenth note groupings) and then conduct each dotted quarter note. Be ready to accelerate through measures 73-74 so that we arrive at our original tempo at m. 75. Finally, move the rallentando from m. 99 to beat 3 of m. 100 (per the composer’s desire). We will experiment with tolling the final note during the rehearsal.

### **Let Everything that Breathes**

For the beginning of this piece, I will invite those who do the singing bells to begin. I will not have everyone bring their bells/chimes up together. However, after I cue the windchimes, those who play the chimes in the first 9 measures will slowly bring them up and begin when I conduct. Those who have not lifted their bells yet will do so in measure 9 (no cue).

Notice how the composer has written the text of inspiration above the melodic line for each new section: “Let everything that breathes, praise the Lord” then “Praise him with the trumpet sound; praise him with the lute and harp! Praise him with the tamb’rine and dance;” and finally, “Praise God in his sanctuary...” This final section, beginning at m. 82, is portrayed with awe and reverence through the longer notes, softer dynamics, and slower tempo, and then builds to a thicker texture, louder than before, with more moving parts (ie. Descant) starting at m.102. The piece returns to the original material from the beginning and ends with a short codetta.

During the predominantly 7/8 section, I write in my score “4” or “7” above the barline as the meter shifts (so I can see it better!) You might find it helpful to write in too.

### **Reflections**

There is a misconception that fast pieces are usually more difficult to play than slow pieces. That may be true if you are only concerned with playing the right bell at the correct moment. If you want to play musically and engage the listener so that they experience the beauty of sound, then a slower, lyrical piece can be very challenging. This is what Reflections is about.

This piece requires each ringer to stay focused and engaged in the music in order to ring the correct dynamics with legato ringing. We will add a slight crescendo/decrescendo pattern to the quarter note accompaniment so that the music is always “going somewhere.” This means that most of the first 16 measures will crescendo for one measure and decrescendo in the following measure (accompaniment only, not melody).

In measures 87-90, we will gently mart-lift instead of pluck-lift. We will NOT mallet in m. 91 but will ring (LV) instead. We WILL mallet (suspended) the final two measures (mm. 92-93).

Remember to read the dedication each time you ring this. I think it will help you understand the piece better each time you ring it.