

1. The English translation of this Swahili title is “Amen, We Praise Your Name, O God”. It’s a joyous, spirited African style piece by Cathy Moglebust for bells, chimes and percussion.
2. Two rhythmic patterns dominate the piece throughout the piece. i) the malleting rhythm in the bass clef and stem down treble notes; ii) the treble stem up voice (starting from b.9). Make sure you get these patterns right.



3. Malleting of the above rhythmic pattern should be done with wrist motion (not arm), so it can maintain the lightness of the tone. The dynamic will grow as the piece goes. Increasing the distance between the mallet head and the bell will automatically build the dynamics. It is not necessary to over-force your arms.
4. The music is written in A B A form with an introduction and coda and have a 8-bar phrase structure:
  - a) Introduction: b.1-8
    - i. Light malleting strokes with energy.
  - b) A: b.9-40 (with growing spirit)
    - i. Syncopated rhythm melody and malleting accompaniment.
    - ii. F4, F5 & F6 beware of the natural at at b.24 & 28.
    - iii. 4 or 5 octaves choirs double **BOTH stem-up notes** up an octave from b. 24-32. 5 octave choirs continue the doubling until the first note at b.40.
    - iv. B.32: only D6 & A5 mart., F#5, D5 and bass clef notes are malleted.
  - c) B: b.41- 56 (Suddenly slow)
    - i. All whole note chords are played with chimes (*vib.*) at b.41-48.
    - ii. Chimes change to broken chords pattern (LV!) at b.48-56. Stem-up bass notes play the melody line. Note that There are 2 LVs at b.55. Beat 1-3, and beat 4. Damp all notes at b.56. Use very gentle motion to play the 8<sup>th</sup> notes.

- iii. At b.53-55, melody goes between bass clef stem-up notes and treble clef stem-down notes. Adding voice leading lines may give you a clearer idea:

- iv. Watch the *rit.* At b.55 beat 3, followed by a cutoff (watch!), then back to the beginning tempo after the page turn.

d) Bridge: b.57-60 (Tempo primo)

- i. Each bar increase the volume by one level (*p-mp-mf-f*). Let the excitement returns!

e) A': b.61- 84

- i. A' section returns in full texture. 5 octave choirs should double the **TOP notes** up an octave from b.61- 68 beat 1 and b77- 84 beat 1.
- ii. 4 & 5 octave choirs double **BOTH stem-up notes** up an octave from b. 68 beat 2& - 76, and b.88 until the end.
- iii. F4, F5 & F6 beware of the natural at b. 68 & 72
- iv. Mart G5, B5 & G6 at b.84.
- v. Decrescendo at the end of b.84.

f) Coda: b.85-92

- i. Start very soft (*pp*) at b.85. Make a contrast to forte (*f*) at b.88 and keep the energy until the end.
- ii. Only treble clef stem-up notes mart. The rest of the notes are malleted.