

BCGEHR Spring Ring 2018 Rehearsal Notes
Debbie Rice

Notturmo Tim Waugh From the Top 20488-5 L2+
3 octave ensembles just ring notes as written. The music works just fine this way.

Notturmo by definition is an 18th century piece for an instrumental group composed in several movements and resembling a serenade. The movements here are M1-12 introduction; **M13-36**; M37-66 and **M67-90** with a coda to M93. I would suggest rehearsing the sections in bold above as part of the same rehearsal since the music in these two sections are identical.

- M1 It would be cool to have bowed chimes. From my experience: use a bow from a violin or cello. You may have to try more than one bow to find one that will bring the desired effect. I've had success with student bows, it doesn't have to be an expensive bow.
 - Hold the chime so the backside of the tuned tine is facing you. (This means the side with the clapper and pitch plate faces away from you, like holding the chime backwards. I've found it easier to hold the chime steady in the dominant hand and use a bow in the less dominant hand.)
 - Use resin to treat the bow just as you would before playing a string instrument. Position your hand on the bow with fingers resting on the top of the bow and the thumb between the bow and the hairs of the bow. Rest the bow on tuned tine on the back side of the chime. Slowly draw the bow at a downward angle across this tine. Do not try to engage both tines across the top. You will need to experiment to get the just the right pressure against the tuned time coordinated with speed of the bow to create a sustained chime sound.
- M13 G4: Notice that this line between treble and bass clef has the same melodic beginning found in M5, but an octave lower. Make sure this melody in M13 is heard just as clearly as the initial statement. Enjoy the variations as they unfold.
- M21 & 75 use a faster follow through of your ringing circle for a more musical forte sound.
- M37 Don't let the meter change to $\frac{3}{4}$ surprise you! Watch for a faster tempo. The new tempo will be dictated while holding the fermata in M36
- M74 change the mp to pp so it matches the transition of M20 to 21. Use a slower circle in your ringing stroke for a more musical softer sound.

Level 3:

1) *Exodus*

Brian Childers HB528

L3

For a mass ring setting there will be a steady tempo rather than freely as indicated

For the best chime sound start with the chime tilted back and away from the shoulder. Use a lift stroke as if gently pushing toward the ceiling. Please do not ring chimes using straight forward strokes. This puts too much stress on the tuned tune as the clapper strikes. Using a lift stroke minimizes the time the clapper spends making contact with the tuned tune. This allows for more sound and less stress on the tuned tine.

M1,3,5,7,9,11 Keep the bells moving with one long full stroke during this measure

M2,4,6,8,10,12 For the tied chord don't re-ring but begin a new long full circular stroke. Match each circle with your neighbors for the best visual effect.

M8:1 F4 should re-ring, but then continue to sustain sound thru the measure

M14 Please observe the fermatas on G6 as well as b4 chime. I'll dictate the next tempo while the fermatas are being held. There will not be a break in the sound. Damp the held notes with the downbeat of M15.

M15-24, 27-33 The downbeats of these the malleted chords should have more emphasis than the rest of the malleted notes in the measure. We should feel where beat one is each time. It is preferred to use two mallets per ringer that alternate on repeated bells. This is a more musical sound than using one mallet repeating on each note.

M35-48 Echo chords: I'm ok with bells or chimes on these chords for echo effect.

M49 Please delete the shake if you are using chimes

M51 Melody begins with C5. This should dominate the overall sound. Mallet clicks should be gentle

M66 I'll conduct the new tempo for the M67 here

M67 LV pattern is only for the upstem bass

M75 draw in the crescendo lines to see it better

M77 add f

M84 Make sure the swing doesn't go beyond your standing leg. We need to make sure no contact is made with chairs or anything else that may be behind you.

M85 pull dynamic back as indicated

M89 add mallet on the table to the bass thru measure 90:1

M91- I'll talk to you about unison marts when we are together

Page 8 should remain ff to the end, write in reminders to maintain this energy

M106 Only C6/C7 mart lift

M114 add chimes to the final chord with bells

2) Festivo Arnold Sherman Red River HB0048 L3

Music published in 2002 is "old" by handbell standards. I've taken the liberty to add A LOT of additions to this score for more variety and fun. Don't be intimidated by the length of these notes, but do take the time to add this to your scores.

M1-8 Ring these opening bars on chimes if you have them, instead of bells.

M8 During this measure switch to bells for M9. This creates more contrast and listening interest. Turn the page quietly.

M9 write in a decrescendo so we reach mf by the end of M11

M12 write in crescendo

M13 add F+

M15 write in decrescendo so we reach f at M16

M16 add echo to beats 2,3,4

M21 add crescendo

M22 add f, then decrescendo

M23 add mf

M26 add decrescendo thru M27

M28 add mf, then write in crescendo

M29 add f+

M30 write in decrescendo to M32

M32 add mf and echo beats 2,3,4

M33 add rit to beat 3 and watch!

M34 add echo to beats 2,3,4

M35 add echo to beat 2 & 4

M37 add crescendo

Optional effect: M39-40 treble ring chimes; M41-42 ring bells; M43-44 ring chimes; M45-46 ring bells; M47-48 ring chimes; M48 ring bells

M55 add f

M57 write in crescendo

M58 add f+

End of M58 we shall table damp in unison

The following is different from instructions on inside cover and will work better for mass ringing:

M59 bass clef "x" on the E4 space: mallet on the foam, then go to mallet clicks at MC notation

M60 treble clef "x" on the C6 space: mallet on the foam, then go to mallet clicks at MC notation

M65 MUST start sub pp. Please don't rush tempo as you crescendo

M68 treble continue to mallet the foam thru this measure

M70 bass continue to mallet the foam thru this measure

M75 dynamic contrast important!

M78:3& A5, D6, A6 you need to create a huge crescendo to set up f for M79

M82 & 86 & 89: Add E3 quarter notes to double down on each beat. This will help anchor the mass ring sound.

M83 execute the shake with unison circle that restarts again in M84

M85 add ff

M86 add mf then draw in crescendo

M87 add f

M89 do not rit
M90 watch – tempo will slow as we sustain the note value
M91 long fermata
M92-99 ring on chimes
M100 ring on bells, add f
M102 write in decrescendo
M103 add mf, then crescendo
M104 add f
M106 write in decrescendo
M107 add mf
M116 add f
M119 write in crescendo
M120 add f+
M122 write in decrescendo, add rit
M124 add rit
M125 add echo 2,3,4
M126 add echo 2, 4
M127 add vibrato to each chord
M128 add RSB*, add C3/G3 (*Ring followed by Singing Bell). This measure will be longer than 4 beats. Watch
M129 treble will continue to slow...I'll cue each one
M130 I'm going to add a pause at the end of the measure....watch for final cue into M131
M131 add vibrato. If you don't have a note to play....fake the vibrato so we all come down to the table