

# Ovation

**Brenda E. Austin**

I like the composers note with this - With intensity. Let's play it that way! I googled the meaning of ovation to see if it is deeper than the meaning we all know when our groups perform incredibly. Ovation origins in the early 16th century from the Latin word *ovatio* from *ovare* meaning "exult" Can we bring that intention to it? This piece beckons me. I love the mood of it - and hope you will enjoy it in the mass setting.

## **Bar 1 - 12**

- Please ring your notes with no circles. Recently I saw this technique on Facebook discussion described as *Cold Ringing*. I think it will be very effective in mass ringing.
- We are going to stick to these dynamics. Please keep your ringing p, mp and mf only!

## **Bar 7**

- As the eighth notes are introduced lets play them with intention and urgency but gently and close to the body for a *Cold Ringing* sound as above.

## **Bar 13**

- Regular ringing technique for the melody that is introduced. Everyone else still Cold Ring
- Stem up treble bells - long arms, large circles moving your entire LV section - 4 bars, 2 bars, then 3 bars

## **Bar 14 - 23**

- Bring out melody line that switches between bass and treble.
- LV ringers please mark in mf for this section.

## **Bar 24 -37**

- Mallet parts please make sure we hear the eighth note rests.
- Regular ringing begins with long arms and large circles for whole notes.

## **Bar 37**

- Repeated eighth notes should be played on different levels raising the bell with emphasis on beats 1 and 3.

## **Bar 40**

- Ring eighth notes out then into body (not lifting into the circle).

## **Bar 41**

- Stem down notes ring gently close to body.

## **Bar 49**

- Mallets emphasize beat 1.

## **Bar 57**

- Same as bar 24 - 37.

## **Bar 70**

- Emphasize beat 1 in each bar.

## **Bar 76**

- Repeated eighth notes should be played on different levels raising the bell with emphasis on beats 1 and 3.

## **Bar 80**

- Whole note cold ring as beginning.
- Everyone else do not move!
- A slow motion to damp.

# The Adventure Begins

**Ron Mallory**

I love the words Mallory chose - "With Anticipation." We will aim to make this piece feel that way. Beginning with a lilting feel so that the listener (and us!) have movement in our bodies and demonstrate how anticipation can sound and LOOK! In this piece there is a lot of malleting. Please emphasize beat 1 in each instance and alternate your mallets on the same bell for all the repeated notes.

## **Bar 1 - 8**

-Ringers who do not play for bars please indicate in your score where you begin. Until that point can you help us by looking out and not watching the music? Communicating with the conductor and the audience?

## **Bar 9 - 16**

-Stems up trebles can you think of this as a long phrase really connecting with the ringers so it sounds like a line of music rather than individual notes? Can the notes sound like we are painting on the wall with long strokes rather than dabbing it? Have your note prepared away from the shoulder to play so that you can rhythmically be on time and we provide a smooth legato visual and sound. The line should build to the middle in bar 13 and then fade back a bit to the B flat 5 in 16.

## **Bar 17 - 24**

-Same melodic line - not choppy.

## **Bar 29 - 39**

-Instead of playing as two phrases like 9-24 we will work to have this as one long phrase as our higher bells join. Have your note prepared away from the shoulder to play so that you can rhythmically be on time and we provide a smooth legato visual and sound. Build the line to bar 37 and start to pull back to 40

## **Bar 40 - 46**

-Note the different length LV's. The first one is for 1 bar, then 2 bars after that. Keep your bell moving the entire length of the LV.

## **Bar 47 - 48**

-Wonderful accents! Let's make these chords really jump out of the texture.

## **Bar 53 - 56**

-Draw in a decrescendo here going from 53 - 56. Note this is a 4 bar LV so let's bring the dynamic down to have a sharp contrast at 57 with the forte and A section returning.

## **Bar 57**

-Bells numbered 5's and Bases strong and powerful with your stroke. Stems up gentle Thumb Damps.

-Just like the trebles in 9 can you think of this as a long phrase really connecting with the ringers so it sounds like a line of music rather than individual notes? Can the notes sound like we are painting on the wall with long strokes rather than dabbing it? Have your note prepared away from the shoulder to play so that you can rhythmically be on time and we provide a smooth legato visual and sound. Build to 63 then pull back and build again to 70

**Bar 75**

- Chimes please move your chimes for 6 beats.
- keep this section mp!

**Bar 79**

- Stems up trebles super playful!

**Bar 87 - 102**

- Chimes move in a new circle every 6 beats as before.
- Top trebles keep your dynamic at p instead of mp.

**Bar 105**

- Brush damp some sound to create the decrescendo.

**Bar 107 - 120**

- Our main theme comes back. Same idea as beginning with line swelling and coming down to the B flat in bar 113. Then building to 121.

**Bar 121**

- Brush damp C6 for a wonderful crescendo to Bar 123.
- Mallets - know your sweet spot on the bell to create a wonderful crescendo from.
- We are loud and intense until 135. Keep that focus in your playing.

**Bar 137 - end**

- What a great ending. We will play the dynamics as written.
- Stick the ending with a great Ring Touch and do not move!

# Gratitude

Alex Guebert

A reflective hopeful piece. One that I hope we can take a listener on a journey with. Some great use of mallet, shaking and creative use of fermatas to enhance the piece.

Note the use of phrase markings and play with sense of line by ending of phrases with a little gentler stroke unless otherwise indicated with dynamic markings.

## **Bar 1 - 4**

-Full sound of the chords - moving the bells quickly in a circle to carry the sound. Unison movement with the others at the table.

-I will be conducting in half notes.

-Our first fermata - eyes up everyone. Lift bell in unison and lower together. No cut off.

## **Bar 5 - 8**

-Same as bar 1 - 4

## **Bar 9 - 12**

-Same as bar 1 - 4 except for the fermata in bar 12 please move the bell in circles quickly.

## **Bar 13**

-Note accents at the bottom! On 1, 2, 3 and 4.

## **Bar 15**

-There is a sim under the bass clef. We will continue accenting 1, 2 3 and 4 when this mallet work appears.

## **Bar 22 - 23**

-For all trebles move bell in four beat circle with the tied notes.

## **Bar 24 - 34**

-An intense dynamic range. Effective with the phrase markings.

## **Bar 41 - 42**

-For all trebles move bell in four beat circle with the tied notes.

## **Bar 52 - 53**

-Note echo on beats 2, 3 and 4 and 1 of the next bar then slowly lift bell as measure 4.

## **Bar 54 - 56**

-Exciting forte accent followed by piano and fermata. Let's play it that way! On beat three make a very small circle.

## **Bar 61 - 62**

-Piano so please play as soft as possible with moving your bell slowly in your circle.

-For the last chord we will do one very long slow circle