**OGEHR Festival 2023 – It’s About Time – Copper A Music**

**Conductor: Lisa Kyriakides**

**The Road to Jerusalem** *by William E. Gross*

Listening Link: <https://www.handbellworld.com/music/MusicPiece.cfm?Piece=10021>

***Background Information:***

* This piece is a beautifully poignant expression of the long walk of Christ to the cross. It is to be played “mysteriously with reverence”.
* It is important that the tempo stay very steady throughout the composition – stay calm and *do not rush*.

***General Score Notes:***

* I am hoping we will have some 4 or even 5 octave choirs so for now, play all the notes, including those in brackets.
* The tempo is marked at a quarter note = 72. I will be going that slow or slower. Again, do not rush!
* On the longer notes – keep the bells and chimes moving in slow circles – we want to help paint a picture of the journey to Jerusalem with our movements.
* Dynamics are very important to the drama of this piece. Please pay close attention to them.

***Detailed Score Notes:***

* M1-11 – I am hoping we will have some choirs playing the G7s so please play the G6 and G7 in the correct octaves
* M4 – Chimes should be raised on beats 1-2 of M4 in preparation for playing on beat 3. Make your movements musical in beats 1 and 2 as you slowly raise the chimes.
* M14-19 – C5 chime could be played by either the E4/F4 ringer or the C4/D4 ringer. The chime will then need to be moved to the B4/C5 ringer in preparation for M73-77.
* M21-28 - The melody is in the stems up treble part and should be “rung”. All the other parts should follow the LV markings.
* M29-32 – Really dig into these chords but do not rush! (same for M54-57 and M62-65) These are very dramatic moments in the composition.
* M34 – F5/G5 ringer needs to look up for the ritardando (same for M59 and M67)
* M35 -51 – Don’t rush the plucks
* M36-43 – The melody is in the battery (G5 – D6) – play this *mf* (medium loud)
* M79-81 – Eyes up for the ritardando and the final chord. Once I have cut you off then “freeze” in play and do not put your bells/chimes down until instructed to do so. There is magic in the silence at the end of this piece.

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**Morning Joy** *by Karen Lacey Buckwalter*

Listening Link: <https://www.handbellworld.com/music/MusicPiece.cfm?Piece=14456>

***Background Information:***

* This piece was originally composed for a children’s handbell choir.
* It is simple but effective and it is important to paint a picture of “morning joy”.

***General Score Notes:***

* I am hoping we will have some 4 or even 5 octave choirs so for now, play all the notes, including those in brackets.
* The tempo is marked at a quarter note = 126. I would like to work up to performing at that tempo.
* When you are ringing the melody (for example in the bass at M25) think in 4-bar phrases. Play with a smooth, legato tone (within the fast tempo) to contrast the malleting in the other parts.
* When malleting, picture bringing music out of the bell as opposed to hitting the bell. Also, remember to use alternate sticking (R-L) when playing repeated notes

***Detailed Score Notes:***

* M25 – Treble clef play *mp* and bass clef play *mf*
* M45-50 – *LV*s apply to everyone
* M49-50 – crescendo
* M51 – big circle for the whole notes.
* M52 – Freeze after *mart* – don’t move!
* M52 – G3/C3 – hand damp after strike

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**Shenanigans** *by Kath Wissinger*

Listening Link: <https://www.handbellworld.com/music/MusicPiece.cfm?Piece=17162>

***Background Information:***

* Please take some time to read “The Back Story” on page 10 in the score. There is a wonderful description on how Kath came up with the idea for this piece.
* There are also some excellent bell weaving unison exercises provided on page 9 (with instructions on page 10). Use these to help you hone your skills for this piece.

***General Score Notes:***

* We will be performing **version A** – the one written for 3-5 octaves. Version A and version B are NOT compatible. Please note that it is marked incorrectly on the front of the score – “A” is the 3-5 octave score and “B” is the 2 octave score. Play version A.
* I am hoping we will have some 4 or even 5 octave choirs so for now, play all the notes, including those in brackets.
* This piece is in Rondo Form – it is organized into sections that are marked: Intro – A – B – A – C – A
* After the first time we play M52 we will be repeating back to M29. After the second time we play M52 we will be proceeding to the Coda. So the form of the piece when we perform it will be:
 *Intro – A – B – A – C – A – C – A – Coda*
* Bass clef ringers – please note that when C4-B4 is performing a mart or mart lift, B3 and below is performing a mallet or mallet lift.
* The music is marked “con brio” which translates from Italian to “with vigor”.
* Pay close attention to the dynamic markings as they add a considerable amount of drama.
* To keep your mart and mart lifts concise at this speed, remember to keep your bells close to the table.
* Be concise in your damping. There are only 2 measures (14 and 18) in the B section that are marked LV. Everything else needs to the note-value damped.

***Detailed Score Notes:***

* M12 – Hand damp C3 (also in M28, 52 and 56)
* M18 – Note composer’s suggestion for the reassignment of the Db6
* M41 & 42 – Echo all whole notes on beat 3
* M44 – The treble clef crescendos and the bass clef decrescendos
* M47-48, 51-56 – 4 and 5 octave choirs – see doubling instructions
* M52 – Just a reminder that after we play M52 for the first time we will be repeating back to M 29 and then playing M29-52 again. Then we will play the Coda.
* M53 is still *forte* (loud, strong)
* M56 – beat 2 is a *subito* (suddenly) *pianissimo* (very quiet)

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