

PROCESSION OF PRAISE

Tempo changes

Measure 39 through measure 40, beat 3 (*rit. to slower tempo*)

Measures 42 – 43 (*molto rit.*)

The shakes are continuous. This in measure 4 the shake does not restrike on beat 2, but sustains until beat 3 without stopping. Make sure the shakes stop “rhythmically” on the beat. In measures 1, 2 and 4 stop the shake precisely on beat 3, and so on. In rehearsal try leaving out the shake to clarify the stopping places, then add the shake and aim for the same clarity.

RONDO RUSTICO

For the festival all choirs please omit the B4s in measures 5-7, 13, 15, 22 & 42

Measure 94, beat 3 – mark it *p*

TUYA ES LA GLORIA

Tempo changes

Measure 35 – please add a *rit.* on beat 3 taking us to the *slower tempo* in measure 36

Measure 44, beat 3 to end (*rit.*)

As noted on the score, the LVs are only for the accompaniment. The melody is always R.

The *vib.* on handbells which starts in measure 27 will be done as eighth-notes (ring on 1, *vib.* on all the eighth-note subdivisions).

AUGUST 9TH ADAGIO

A little history thanks to Wikipedia:

Variations on an Original Theme for orchestra, Op. 36 ("Enigma"), commonly referred to as the Enigma Variations, is a set of a theme and its fourteen variations written for orchestra by Edward Elgar in 1898-1899. It is Elgar's best-known large-scale composition, for both the music itself and the enigmas behind it. Elgar dedicated the piece to "my friends pictured within", each variation being an affectionate portrayal of one of his circle of close acquaintances.

Variation IX, "Nimrod", refers to Augustus J. Jaeger who was employed as music editor by the London publisher Novello & Co. For a long time he was a close friend of Elgar, giving him useful advice, but also severe criticism, something Elgar greatly appreciated. Remarkably Elgar later related on several occasions how Jaeger had encouraged him as an artist and had stimulated him to continue composing despite setbacks. The name of the variation punningly refers to Nimrod, an Old Testament patriarch described as "a mighty hunter before the Lord" - the name *Jäger* being German for hunter.

In 1904 Elgar told Dora Penny that this variation is not really a portrait, but “the story of something that happened”. Once, when Elgar had been very depressed and was about to give it all

up and write no more music, Jaeger had visited him and encouraged him to continue composing. He pointed at Ludwig van Beethoven, who had a lot of worries, but wrote more and more beautiful music. “And-that-is-what-you-must-do”, Jaeger said and he sang the theme of the second movement of Beethoven's Piano Sonata No. 8 ' *Pathétique* '. Elgar disclosed to Dora that the opening bars of Nimrod were made to suggest that theme. “Can't you hear it at the beginning? Only a hint, not a quotation”.

Try this: In the opening treble line, circle the 1st, 4th, 5th, 8th and 9th through 12th notes. Play the circled notes and, unless you're really pathetic ☺, you'll hear the Beethoven theme.

Tempo changes

Measure 37, beat 3 through measure 38 beat 2 (*largamente*)

Measure 41, beat 2 through measure 42 (*rit.*)

The whole show here is about *building musical phrases*, something we'll need to work at together at the festival. In preparation, please pay special attention to the phrasing marks (located above the treble line, such as from measure 1 through beat 2 of measure 2). Note the shape of the melody line, building it dynamically to the highest note and then quieting down as it descends. Physically breath (yes, take a quiet breath) before you begin each new phrase as if you were going to sing it. There will be the slightest stretch before beginning each new phrase. Whether you are part of the melody line or the accompaniment, you will need to support and participate in the shaping of each phrase. This is music making at its best. I can't wait!

AN AMERICAN FOLK HYMN SAMPLER

Tempo changes

Measures 9-11 (*poco rit. - a tempo*)

Measures 14-15 (*rit. - a tempo*)

Measures 55-57 (*rit. - a tempo*)

Measures 94-95 (*rit. - a tempo*)

Measures 97-98 (*rit. - slower tempo*)

Measures 112-113 (*rit. - Broadly*)

Measure 116 (*molto rit.*)

Correction: in measure 92 the E4 on beat 3 should be an E-flat

This work has several challenges, including several sections where there are numerous bell changes, some hidden melodies that need to be brought out and the cross rhythms on the last page.

Here is a suggestion for rehearsing measures 106-110. The ringers have to master two things: 1) dividing a beat evenly into two or three equal parts (and ringing their particular parts of those beats) and 2) focusing on matching up the two rhythms on the main beats. The process is a little time consuming but is the surest way to achieving success.

1. Rehearse the two rhythms separately. Have them ring only the triplets while those not ringing clap on the main beats. Then rehearse only the straight eighth-notes while the others clap on the main beats. Once that is in place go to step 2.

2. Have every ring only the notes on beats 1, 2 & 3 of each measure, thus only the first note of each triplet pattern and any other notes that fall on the main beats. This is where the different subdivisions must coincide. These are the “anchor” spots.

3. Now have them ring only the first note of each triplet pattern plus all other notes values (the only subdivisions being straight eighth-notes). Then the opposite: all triplets and any other notes that fall on the main beats (the only subdivision are triplets).

4. Now ring it all, making sure they listen to match on the main beats. This can be done in small segments, for example from the downbeat of one measure and stopping on the downbeat of the next to check if they match.

A CHRISTMAS SPIRITUAL

Please correct the opening tempo marking. Instead of “**Freely**” it should read “**Fredly**.” Yep. You gotta watch.

Tempo changes well represented! Make those “watch windows”.

Measure 8 through 9 (*poco rit. - faster tempo*)

Measure 40 through 41 (*poco rit.*)

Measure 43, beat 3 through measure 44 (*fermata - slower tempo*)

Measure 53 through 54, beat 2 (*accel. - faster tempo*)

Measure 61 through measure 62, beat 2 (*accel. - still faster*)

There will be a cut-off with complete damp at the end of measures 8 and 43.

Measure 73: beat 3 in bass clef – pluck F3, mart C4-C5

For the festival please do not ring handbells where handchimes are indicated.

RESPLENDENT RINGING!

Here’s another amazing Mazzatenta masterpiece! Truly resplendent writing (magnificent, beaming, glorious, splendorous, gleaming, superb, shiny). This will be great fun. Clap and count those rhythms until they are second nature. Practice the sections on handbells thumb damped and/or lightly mated which will help you hear what needs to be cleaned up.

Please note: For the festival we will ring the handchime sections **only** on handchimes (**no handbells**). The piece (and the audience!) really need the aural contrast. Apologies to those who don’t own handchimes.

The final **TLD** is on beat 4, thus the mouth of the handbell connects with the foam right on beat 4. Make sure you have a clear landing area!

EXULTATE

This dynamic work is all about accent, which means some notes will be accented or stressed, and equally important, other notes will be unaccented and receive minimal stress. As you know, the accent in 3/4 is on beat 1, and in 6/8 the accents are on 1 & 4 (or 1 & 2 if you count 1&a2&a). So, whether rung, malleted, mated or thumb damped, do not let all notes have equal stress.

Measures 18 & 20: mart beat 2 *mp*

Measure 86: final chord mark *f* (not *fff*)

BATTLE HYMN OF THE REPUBLIC

A little history from The Cyber Hymnal (www.cyberhymnal.org):

Words: Julia W. Howe, 1861, alt. This hymn was born during the American civil war, when Howe visited a Union Army camp on the Potomac River near Washington, D. C. She heard the soldiers singing the song "John Brown's Body," and was taken with the strong marching beat. She wrote the words the next day:

I awoke in the grey of the morning, and as I lay waiting for dawn, the long lines of the desired poem began to entwine themselves in my mind, and I said to myself, "I must get up and write these verses, lest I fall asleep and forget them!" So I sprang out of bed and in the dimness found an old stump of a pen, which I remembered using the day before. I scrawled the verses almost without looking at the paper.

Here are the verses in our setting so you can associate text with music:

Verse 1: Pick-up to measure 9

*Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword;
His truth is marching on.*

Refrain - measure 17

*Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah! His truth is marching on.*

Verse 2: Pick-up to measure 26

*I have seen Him in the watch fires of a hundred circling camps
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps;
His day is marching on.*

Refrain - measure 34

*Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah! His day is marching on.*

Verse 3 - Pick-up to measure 43

*In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me:*

*As He died to make men holy, let us live to make men free;
While God is marching on.*

Refrain – measure 51 and again at measure 60

Glory! Glory! Hallelujah! Glory! Glory! Hallelujah!

Glory! Glory! Hallelujah! While God is marching on.

Tempo changes occur six times in this setting. Please pencil in “watch boxes” around these measures:

Measure 7, beat 4 through measure 9 beat 1 (*rit. – a tempo*)

Measure 41 through measure 43m, beat 1 (*molto rit. – Slower tempo*)

Measure 46 (*poco rit. – a tempo*)

Measure 50 through measure 51, beat 2 (*accel. – faster tempo*)

Measure 59 through measure 60, beat 2 (*rit. – Tempo I, a faster tempo*)

Measure 67, beat 3 through measure 68, beat 2 (*poco rit. – a tempo*)

Measure 70 through measure 71, beat 2 (*molto rit. – slower tempo*)

Beginning: B4C5 & A5B5 ringers figure out a fool-proof bell change strategy.

F5G5: mark that you begin with F-natural.

Measures 1, 3 & 5: ring beat 1 *mf*, then back off immediately to *mp*, observing the written *cresc.*

Thus the *sk* crescendos begin *mp* each time.

Measures 26-32: treble thumb damps – super quiet with slight stress on beats 1 & 3;

bass clef staccatos – use mallets if you own them.

Measure 41: D5E5 ringer consider letting the B4C5 ringer cover the Db in this one measure.

Measure 43: The indication “**Slower, more free**” is only for me. Your indication is “**Slower, more watching.**” ;^)

Measure 45: only the Eb6 is tied. F6 repeats.

Measure 72: The rest on beat 4 is for YOU! This should be a brief, vibration-less moment before our final chords.

Measure 73: Be nice to your expensive G3 and just pluck it.

Triplets: To get used to even triplets it is a good idea to isolate them and repeat them several times. Ex.: Measure 52 – isolate beats 3 & 4 and ring them several times in a row without stopping. Feel the accent on the first note of each triplet figure. Perhaps say “3&a,4&a” or “e-ven-ly, e-ven-ly” or “tri-pe-let, tri-pe-let.” When they are smooth, back up and play from 51 as written.

I really look forward to working with all of you at this festival. If you have any questions you are most welcome to email me at music@acparis.org.

Sincerely,
Your Podium Pal,
Fred Gramann