

RUSTLERS MASSED REHEARSAL NOTES

Conductor: Tammy-Jo Mortensen

A Call to Celebration, David Angerman

- m. 1 **mf** instead of **f**
- m. 1 add crescendo to downbeat of m. 2 (arrival point = **f**)
- m. 2 add decrescendo to downbeat of m. 3 (arrival point = **mf**)
- m. 3-4 same as measure 1-2 (crescendo/decrescendo)
- m. 5-6 same as measure 1-2 (crescendo/decrescendo)
- m. 7 eighth notes should crescendo to beat 3 and decrescendo to the end of the bar
- m. 8 eighth notes should crescendo to beat 3 and decrescendo to the end of the bar
- m. 9 eighth notes should crescendo to beat 3 and decrescendo to the end of the bar
- m. 10 **mf**
- m. 11 **f**
- m. 14 add crescendo for this bar – will keep the energy up!
- m. 17 add accents on beat 1, the + of 2, and 4 (in other words at the beginning of each set of notes that are grouped together)
- m. 18 add accents on beat 1, the + of 2, and 4
- m. 22 add crescendo
- m. 25 add accents on beat 1, the + of 2, and 4
- m. 34 add accents on beat 1, the + of 2, and 4
- m. 38 add crescendo
- m. 41 add accents on beat 1, the + of 2, and 4
- m. 44 add crescendo to down beat of m. 45, and then decrescendo to downbeat of m. 46
- m. 46 add crescendo to down beat of m. 47, and then decrescendo to downbeat of m. 48
- m. 48 add crescendo to down beat of m. 49, and then decrescendo to downbeat of m. 50
- m. 50 add crescendo in the repeated D3/D4 (this will continue with the printed cresc. m. 51)
- m. 65 add crescendo
- m. 68 add accents on beat 1, the + of 2, and 4
- m. 69 add accents on beat 1, the + of 2, and 4
- m. 73 add crescendo

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- m. 76 add accents on beat 1, the + of 2, and 4
- m. 84 add a crescendo on the last 3 eighth notes of the bar (this will continue with the printed cresc. m. 85)
- m. 86 **ff** instead of **f**
- m. 89 add crescendo
- m. 92 add accents on beat 1, the + of 2, and 4
- m. 93 bass clef observe the accents on beat 1, the + of 2, and 4 – continue these as printed.
- m. 96 observe all accents from here until the end

The Colours of God's Love, Valerie W. Stephenson

PLEASE bring/wear scarves of blue or red or yellow for this piece!

- m. 1 please use mallets throughout instead of pluck
- m. 1 **mp** instead of **mf**
- m. 1-4 gradual crescendo
- m. 4 R pick-up note G5 should be **f**
- m. 5 accompaniment (bass clef) **mf**, melody (treble clef) **f** - this continues until m. 8 where it's actually marked as such.
- m. 15 all moving notes decrescendo to downbeat of m. 17
- m. 17 (including pick-up G3/G4 in m. 16) observe the dynamics
- m. 27 decrescendo (this will continue with the printed decrescendo in m. 28)
- m. 30 observe dynamics as printed
- m. 34 same dynamics as m. 30 still apply
- m. 36 melody (chimes) crescendo to downbeat of m. 37 to be **mf**
- m. 38 melody (chimes) decrescendo to downbeat of m. 39 to be **mp**
- m. 39 small crescendo from eighth note players
- m. 40 small crescendo from eighth note players
- m. 41 from the pick-up into m. 41, put a phrase marking (slur) to the end of beat 3 of m. 44
- m. 45 from the pick-up into m. 45, put a phrase marking (slur) into m. 50
- m. 47 crescendo to downbeat of m. 48 to be **mf**
- m. 49 decrescendo to the fermata to be **p**
- m. 64 start shakes as marked on the + of 2
- m. 75 from the pick-up into m. 75 melody (treble clef) **f f** as printed, accompaniment **f**
- m. 85 decrescendo to beat 3 of m. 86
- m. 86 resume the melody (treble clef) **f f** accompaniment **f**

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m. 90 shake right to beat 4 (same for m. 91-92)

Horsing Around, Kathleen Wissinger

You may need to negotiate quite a bit of sharing of bells with neighbours – either ringing or malleting each others notes! Please be prepared to sort out the things you cannot manage, and find a nearby person who perhaps has an extra hand at that point! Or practice weaving - lots!!!

Some of the parts are very busy with various techniques. If you are someone who REALLY CAN'T mallet on the table because you have to ring the same bell right before or right after, and you don't have another hand free, then thumb damps will work. When humanly possible, do what's on the page!

m. 4 melody (top treble stems up) continue playing **f**, all the rest **mf** as printed

m. 20 decrescendo to m. 21

m. 21 melody (top treble stems up) play **mp** and accompaniment play **p** until the printed dynamics in m. 24

m. 24 back to printed dynamics, and this section may go a little slower

m. 33 printed dynamics and a little faster

m. 48 a notch faster

m. 64 decrescendo to m. 65

m. 65 melody (top treble stems up) play **mp** and accompaniment play **p**

m. 68 crescendo lots through m. 68 & 69

m. 70 continue crescendo to the end of the piece

m. 72 beat one A3 should be Ab3

m. 73 chords on beats 2, 3, 4 should be **f f**

MASSED (OPTIONAL)

The Strawberry Roan, Fred Merrett

A little "costume" thought – cowboy hats (provided you can still see around each other!), neckerchiefs or string ties, cowboy/checked shirts that could be thrown over your other clothes quickly

Throughout this piece the accompaniment should be kept light. Printed dynamics are good. Exaggerate them so this piece doesn't feel repetitive.

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