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FESTIVAL REHEARSAL NOTES – SANDRA EITHUN  
COPPERS DIVISION AND MASSED

**Guide Me O Thou Great Jehovah** (R. Mallory):

- This piece is driven rhythmically by the energetic mallet pattern, so the goal is to get it up to tempo cleanly and to keep the mallets abiding by the accented pattern but also from overpowering the melody.
- As always, the marts and mart lifts will need to be clean. This can be a challenge in massed ringing, as there are so many doing this same articulation. What will be helpful it to practice really getting that casting close to the foam in preparation for each mart/mart lift.
- On p. 7, the melody shifts to the bass/battery bells. Trebles will need to pull back for balance in these sections.
- Work on smooth transitions...key changes or change of mood, m. 53, for example

**Fantasy on All Creatures of our God and King** (S. Eithun)

- NOTE: if you have a copy that was in the initial printing, you'll need to know about this error: **In m's 58 & 59 there shouldn't be B4's on beat 3, those should be A4...both measures**
- Work on keeping that syncopated pattern in the bass from 1-16 very steady
- Upper trebles in 27...the LV creates a sort of bell tower mood, so keep from damping until the end of the measure.
- The two echoes that occur in m. 44 fall in the middle of the *ritard*, so ringers will need to look up at that point so we can land them together while slowing down. It helps to anticipate that.
- On p. 7 we'll really work to pull the melody out from the large treble chords.
- M's 82-85 create the pinnacle section of the piece... a triumphant fanfare...we'll want to fill the room with sound.
- C6 ringers will need to be prepared to look up at m. 86 for their entrance. It will need to sort of "rise up" out of the sound that's fading from the large chord...so we'll hesitate there for sure. And...ringers who enter at 88 can take the new tempo by listening to these upper trebles when they come in.
- The final chord of the piece is very soft and there are a lot of bells included in the chord. The mallets on suspended bells in the upper trebles can practice a very delicate attack and breathe together so we can all land together.



**Common Thread** (S. Eithun)

- This piece is all about imagery. It was written to encourage peaceful dialogue as well as listening to our fellow human beings regardless of our perceptions of those who do not live or think like we do. It is to remember that what we have in common is most precious and worth reflecting upon.
- The narration can help with what is to be communicated musically throughout the piece.
- There is a suspended middle C that continues to weave itself in and out of the piece. This represents our pulse. It is also the starting point (or anchor) that we musicians usually are taught when we're beginners...there is a "place" to call home on a keyboard or a grand staff. It is the heartbeat. It is the reminder in this piece of what is "common" to all of us.
- Since it is a piece filled with emotion, it is important to anticipate all of the *rit/a tempo* patterns as well as tempo and dynamic shift throughout.
- Remember to start m. 111 with a strong landing on the chord going into the random ringing very softly and increasing in intensity.

**Built on the Rock** (K. McChesney)

- Keep the mallets tight and steady
- Prepare for the key and meter changes
- We'll work for balance in the performance space between the ensembles and the bell trees.
- Acknowledge the dynamic of the mallet roll in 101