

Anthornis 2024

Cathy Moklebust, Guest Conductor/Clinician

Rehearsal Notes

General Instructions:

- When referring to beat numbers, I will say the measure number, a period, and the beat number.
Ex.: M. 23.3& = measure 23, the “and” after beat 3.
- Any words in *italics*, no matter what they say, please look at the conductor.
- If you find mistakes in the rehearsal notes, or if anything is unclear, please let me know before the event so that we may pass those things along to everyone. My email is cathymokle@gmail.com.

(Concert order)

Prelude on Herzliebster Jesu

- If we do not have all the low 6th and 7th octave bass bells, please play those notes on the corresponding chimes.
- M. 1 – Perform these half notes with a “Strike Point Freeze.” Ring the bell and freeze, circling back to the shoulder on beat 2. Same on beats 3 and 4.
- Mm. 1-14 – If 6th and 7th octave bass chimes are available, please double the bass 6th and 7th octave notes.
- Mm. 10-14 – Please double the low 4th and 5th octave bass notes with chimes.
- The dynamics are ***ff*** and ***f*** all the way until m. 14, where we have a “*dim. poco a poco*.” Do not get softer before that.
- Mm. 20-23, 32-33, 60-63 – Perform the swings quickly and directly on the beats indicated. This will produce a much more dramatic, pronounced effect.
- Mm. 23.3-31.2 – Please play the KEDRON *melody notes* on handchimes. Please look up this hymn tune if you are not familiar with it.
- M. 34.3 – All ringers are now ***mf***.
- Mm. 46 – Please play the HERZLIEBSTER JESU *melody notes* ***mp***. Everyone else is ***p***.
- M. 56 – All notes are ***p***.
- M. 83.3 – Perform these quarter notes with a Strike Point Freeze. Ring the bell and freeze, circling back to the shoulder on beat 3& and 4&.
- M. 84 – Perform this whole note with a Strike Point Freeze. Ring the bell and freeze, circling back to the shoulder on beat 2 with a long, slow circle.

A Mighty Fortress Is Our God

- We will take this at ♩ = 138.
- M. 12.4&, bass clef – TYPO – the B4 should be a C5, tied to another C5 in m. 13. This has been repaired in later printings.
- M. 13 – Please place an LV below the bass staff.
- M. 17, bass clef – Please use mallets.
- M. 32.2, downstemmed treble clef – Please use mallets instead of TD where possible.
- M. 38.4, upstemmed treble clef – Allow the C#6 and E6 to ring through the eighth rest instead of damping on the rest.
- M. 43, bass – Please use mallets.
- M. 49.4, bass – Please double the lowest bass notes *8vb* with bells (or chimes if 7th oct bells are not available) through m. 58.
- M. 58.1, bass – Please place an LV over the C5.
- M. 58.4, bass – Please place ***pp*** over the eighth notes.
- M. 59.1, bass – Please place a damp sign \oplus over the bass staff to cancel the previous bass LV.

- M. 60.4 – Please place an R and an *mf* between the staves.
- M. 60.4, bass – Please double the lowest bass notes *8vb* with bells (or chimes if 7th oct bells are not available) through m. 69.
- M. 69.1, bass – Please place an LV over the C5.
- M. 69.4, bass – Please place *pp* over the eighth notes.
- M. 71.4 – Please double the lowest bass notes *8vb* with bells (or chimes if 7th oct bells are not available) through m. 92.
- M. 71.4, bass – Please put an *mf* on the chord, and a voice leading line from the C5 up to the E5 on beat 1 in m. 72.
- M. 92 – Please place an LV over the C5.
- M. 93, bass – Please use mallets. The *mp* is for the the bass eighth notes only. The treble is still *pp*.
- M. 104.4, treble – Please play the C7 and C8 with two hands so we get a clean, soft thumb damp.

Kindness

- M. 20.4, treble clef – Please put a crescendo hairpin on the sixteenth notes.
- M. 89-90 – Note that the LV is for 2 measures, so do not damp anything in m. 90 until I cut off the fermata.

Nordic Polska

- M. 9-12, bass clef – Please follow the instruction to bring out the lower upstemmed notes.
- M. 11.4, bass clef – Please bring out the downstemmed sixteenth notes, as they lead into m. 12.
- M. 46, treble clef – The cue-size E7s should be omitted since we will have all 6 octaves
- M. 71, 79, 95, 99 – Please stomp the floor loudly on the X noteheads.
- M. 71.2, treble clef – Ring beat 2 *f*, quickly lower the bells close to the table, then begin the shake, lifting the shaken bells up through the crescendo hairpin.

Patapan

- Mm. 83-89 – Please pluck all notes with staccato dots.
- M. 90.1 – Please write an R over the C4/C5 quarter note.
- M. 105 – Please pluck the staccato bass clef notes.
- Mm. 106-108 – Please thumb damp the staccato treble clef notes

Boogie Woogie Bugle Boy

- We will play this piece with straight eighth notes (as opposed to swung).
- Please mallet all downstemmed bass clef notes except for m. 72.2&.
- Ringers playing B4/C5 and D5/E5 must take notice of their stemming in the opposite clef as it determines the ringing technique used:
 - Ex.: m. 6.3& – The C5 stems are connected to the treble clef notes, therefore they should be rung.
 - Ex.: m. 15.3& – The D5 stems are connected to the bass clef notes, therefore they should be malleted on the table.
- Since this piece is so chromatic and fast, here are my suggested bell assignments/problem solvers for Positions 4-11 (**Please let me know if you find better solutions – do not wait until the event**):
 - Pos. 11: B6&7, C7&8, F#/Gb6&7, G#6&7, Bb5
 - Pos. 10: G6&7, A6&7, Db6
 - Pos. 9: E6&7/Fb6, F6&7
 - Pos. 8 plays Eb6 in mm. 16, 19, 21, 40, 43, 45, 52, 64.
 - Play D#6 in m. 68.
 - Pos. 8: C6, D6&7, D#/Eb6

- Play Eb6 in mm. 16, 19, 21, 40, 43, 45, 52, 64.
- Pos. 9 plays D#6 in m. 68.
- Pos. 7: G#5/Ab5, A5, B5
 - Play G#5 in mm. 19, 21.
- Pos. 6: Fb5, F5, F#/Gb5, G5
 - Pos. 5 plays F5 in mm. 11, 12, 13, 24.4, 25.4.
 - Pos. 5 plays Fb5 in mm. 39.4&, 51.4&, 63.4&.
 - Pos. 7 plays G#5 in mm. 19, 21.
 - **Odd numbered rows (Row 1 is the front row): Play G#5 in mm. 29, 41, 53, 65, 67. Play Gb5 in mm. 39, 51, 63. You may not know your row until you get there, so please be patient with this.**
 - **Even numbered rows (Row 2 is behind the front row): Play F#5 in mm. 29, 41, 53, 65, 67. Play Fb5 in mm. 39, 51, 63. You may not know your row until you get there, so please be patient with this.**
- Pos. 5: D5, D#/Eb5, E5
 - Play F5 in mm. 11, 12, 13, 24.4, 25.4.
 - Play Fb5 in mm. 39.4&, 51.4&, 63.4&.
 - Pos. 4 plays D5 in m. 24.4, 39, 51, 55, 56, 63, D#5 in m. 24.4&, E5 in m. 25.1.
- Pos. 4: Bb4, B4, C5, C#5
 - **M. 14 – Odd numbered rows (Row 1 is the front row): Ring all the C5s, omitting the malleted notes. You may not know your row until you get there, so please be patient with this.**
 - **M. 14 – Even numbered rows (Row 2 is behind the front row): Only play the malleted C5 on beat 3& and the malleted B4 on beat 4. Do not ring the rest of the C5s in the measure. You may not know your row until you get there, so please be patient with this.**
 - M. 24.4 – mallet D5, D#5.
 - M. 25.1 – mallet E5.
 - Mallet D5 in mm. 39, 51, 55, 56, 63.
- M. 72 – I believe the C6 is missing from the chord. Please add it in.
- Since this is the last piece on the program, we will change the ending a bit. Please add a fermata on m. 72.3 (we will have a drum fill here).
- Add a new measure 73.1. Using the chord on m. 72.1:
 - C6 on up will RT.
 - E5, G5, and A5 will mart.
 - C4 up through C5 will mart.
 - C3 and G3 will pluck.