

Rehearsal Notes for Intermediate Track

Greig Ashurst, Conductor

Joshua Fit the Battle of Jericho

Traditional Spiritual/ arranged by Martha Lynn Thompson

Allegro Moderato will be $q = 116$

M. 1-4

- Bring out accents. This means that the other notes should be a little softer than the accented notes.

M. 5

- Sudden Dynamic Change
- Use Mallets (Preferable a staccato mallet)

M. 11 - 29

- Stems down half notes in treble clef should be much softer than the melodic line.
- Mallets must stay at mezzo forte.
- Bring out the accents in the melody (m. 13,14,16, etc)

M. 22

- The shake should continue all the way to the release on beat 3

M. 25

- Keep the intensity all the way through the measure. Do not anticipate the decrescendo in m. 26

M. 26.

- Let the whole notes decay naturally.
- Each malleted note should get softer through the measure.

M. 28 - 35

- Precision is far more important than volume. If everything is play precisely together, it will be loud enough. The mart lift in m. 29, 30, 31, etc. must be struck AND lifted together. Do not lift too high.

M 32

- Stems down mart lift half notes at least one dynamic softer than the melody.

M. 36-52

- Similar to m. 11-29 (see above)

M. 43

- No decrescendo in the malleted notes

M. 53 - end

- Similar to the introduction m. 1-4

M. 59-60

- Shake all the way through the measure to the downbeat of m. 60
- If your skill level allows it, increase the speed of the shake throughout the measure.
- Don't over play the martellato. Just make it precise

Steal Away

Traditional Spiritual/ arranged by Robin Benton

Slowly, with feeling $Q = 90$

- It is important to subdivide the beat throughout the entire piece.

- Please feel free to use your handchimes where indicated.
- The triplets should not feel rushed throughout the entire piece.
- For the sake of making a large group sound together, all fermatas that occur on beat 3 will be treated the same way. As you strike the chord on beat 3, begin counting 1 & 2 & 3 & 4, then play the pick up as written on the end of beat 4.

M. 11

- $q=105$
- Melody only double 8^{va}

M. 39-43 and

M. 59- 66

- The moving 8th notes should be damped accurately.

Celebratio!

Original Composition by Valerie Stephenson

There are so many instructions in this piece. Please take the time to read, mark and practice thoroughly all of the composer's intentions. Additionally, there are many bell changes. Please practice these well so that they are easy to execute musically.

Use handchimes where indicated. If you do not have handchimes, bells will suffice.

As a general rule, notes that are marked shake should be softer than any moving lines in the same measure.

m. 4 - The entire treble clef should shake. Additionally, the stems up in the bass clef should shake. However, If musicians are unable to shake the bass notes well, simply ring half notes.

m. 10- practice the *rit.* A few different ways. We will determine the best way to do it in the first rehearsal.

m. 11 - Other percussion instruments should not overpower the handbells.

m.50-52 - Practice a smooth even accelerando.

m. 85-92 - Bring out the accented bass notes

m.87,88,90,91 - end the shake on beat 2.

m. 93 - lift the shake on the end of beat 4 to prepare for the next measure.

m. 94 - lift the shake on the end of beat 4 to prepare for the next measure.