

Bells of Freedom - David R. Gillingham

| Measure # | pu | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 |
|---|---|---|---|---|---|---|---|---|---|--------------|----|----|----|----|----|----|----|----|----|
| Form | Intro | | | | | | | | | First Strain | | | | | | | | | |
| Phrase | | | | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | | |
| Tempo | March Style - Quarter = 120 throughout | | | | | | | | | | | | | | | | | | |
| Dynamics | f - perc 2,3,4 ff - Chimes mf - low brass/ww f - hi brass/ww mf - all ostinato f - trpt melody (pickup to m. 9) f - fl/ob/ chimes response | | | | | | | | | | | | | | | | | | |
| Meter/Rhythm | 4/4 throughout call & response in SD/TT ostinato con't LB/WW | | | | | | | | | | | | | | | | | | |
| Tonality | Bb Major | | | | | | | | | | | | | | | | | | |
| Harmonic Motion | scale degrees 1 and 5 chimes open 5ths Cluster 2nds ostinato - - - - - Cluster 2nds ostinato | | | | | | | | | | | | | | | | | | |
| Orchestration | Tri/SD/TT Chimes Perc LB WW +Fl/Ob/Cl/ Sax/Hn/Ch m all but Fl/Ob/Trp/ Chime SSB quote in trpt | | | | | | | | | | | | | | | | | | |
| General | Aggressive, March-like, Accented, Separated | | | | | | | | | | | | | | | | | | |
| Means for Expression | Conducting pattern should be light and crisp. It is important for the Snare Drum and Tom-Tom to understand that they are playing a call and response. | | | | | | | | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | With young chimes players, you can remove all of the chimes that aren't being used to make the part easier to manage. It is important to note that the score refers some of the chime part as "damped (no pedal)", and this may not be the case if your chimes are set up to damp with the pedal. It is common for groups of this age to chop off the staccato notes with the tongue. Encourage an air release by saying "tah" vs. "tut". | | | | | | | | | | | | | | | | | | |

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|---|---|----|---------------|----|----|----|--|----|----|----|-----------|----|---|----|------------|----|-----------|----|
| Measure # | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 |
| Form | (1st str.) | | Second Strain | | | | | | | | | | | | Transition | | | |
| Phrase | | | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | | | | | | | |
| Dynamics | <p style="text-align: center;"> p - all playing mf - all playing f - all f decresc. Cresc. Cresc. </p> | | | | | | | | | | | | | | | | | |
| Meter/Rhythm | <p>LB/WW </p> | | | | | | | | | | | | | | | | | |
| Tonality | IV of Bb (Eb) | | | | | | Bb Major | | | | | | | | | | | |
| Harmonic Motion | parrallel 3rds in WW's | | | | | | ii cm bVII Ab ii c Ab V7 F7 I Bb | | | | | | use of chromatic passing tone | | | | | |
| Orchestration | drop to ww/perc | | | | | | + Brass include > | | | | | | FULL Perc. play the transition | | | | | |
| General | soft,legato | | | | | | growing, articulate | | | | | | | | | | | |
| Means for Expression | <p>It is always important in a march to find the places that are different. In this case, this legato section is in stark contrast to the Intro and first strain. Allow the piano volume to really be piano, so the crescendo is effective.</p> | | | | | | | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | <p>Make the conducting pattern small to emulate the piano dynamic. As the volume and tension grows, mimic that with the size and intensity of the pattern. The smooth and connected start of the second strain should become attacked and seperated at the end with the entire group quoting the Star Spangled Banner. This four bar phrase is the beginning and end of the SSB. First two bars are the beginning, and the last two bars are the end. The quotes are in 4/4 instead of 3/4.</p> | | | | | | | | | | | | | | | | | |

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| Measure # | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | | | | | |
|---|-----------------|----|--|----|----|---------------|----|----|--------------------------|----|----|--|----|----|-------------------------|----|----|--------|--|--|-------------------------------|--|--|
| Form | (trans.) | | Trio | | | | | | | | | | | | | | | | | | | | |
| Phrase | | | | | | | | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | | | | | | | | | | | | |
| Dynamics | mf | p | p - all but CI (mf) & B. CI (mp) | | | | | | decresc. in winds | | | cresc. in SD | | | mf - bells p - all else | | | cresc. | | | f - Fl/Cl/AS/Hn mf - all else | | |
| Meter/Rhythm | | | | | | | | | | | | | | | | | | | | | | | |
| Tonality | | | Eb Major - standard +1 flat in march trios | | | | | | | | | IV of Eb (Ab) | | | | | | | | | | | |
| Harmonic Motion | V7:IV Bb7 in Eb | | parrallel 3rds | | | 2-1 sus in CI | | | Continue parrallel 3rds | | | V7:IV-IV Eb7 to Ab | | | parrallel 3rds | | | | | | | | |
| Orchestration | | | all but Fl/Ob/Trpt | | | | | | + Fl/Ob/Trp fanfare Full | | | all but Fl/Ob/Trp add Fl/Ob | | | | | | | | | | | |
| General | | | Legato | | | | | | | | | fanfare | | | swelling up | | | | | | | | |
| Means for Expression | | | small, smooth pattern | | | | | | | | | > in Fl/Ob/Trp Fanfare | | | pattern widens | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | | | This is another example of stressing the legato style in marches. Make sure this is very different from the beginning. | | | | | | | | | Watch the dynamics. It is marked p, yet everyone is playing. Make sure the volume is reserved. | | | | | | | | | | | |

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| Measure # | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | | | | | | | | | | |
|---|--|----|----|----|---|----|----|----|---------------------------|----|----|----|---|----|----|----|-----------------------|----|--|--|--|--|--|--|--|--|--|--|
| Form | (Trio) | | | | Break Strain | | | | | | | | Last Strain | | | | | | | | | | | | | | | |
| Phrase | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Dynamics | decresc. | | | | mf - Fl/Ct/ Trpt/Hn p - all else | | | | cresc. in perc | | | | f - low brass | | | | f - all | | | | ff - TS/Hn/ Trb/Bar f - all else | | | | f - TS/Hn/ Trb/Bar ff - all else | | | |
| Meter/Rhythm | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tonality | | | | | C Minor | | | | | | | | Eb Major | | | | | | | | | | | | | | | |
| Harmonic Motion | <p>Unison cluster 2nds Unison cluster 2nds Unison - - G Bb7 Eb</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Orchestration | add trpt =all playing | | | | LB/ WW +all else | | | | LB/ WW +all else | | | | all - Cl/ Hn | | | | Bass Walk- down | | | | TS/Hn/Trb/Bar - Trio Melody Fl/Ob/Mall. Hemiola | | | | | | | |
| General | swelling down | | | | Intense | | | | | | | | Full and March-like | | | | | | | | | | | | | | | |
| Means for Expression | pattern gets smaller | | | | pattern becomes marked. Quick movements | | | | | | | | cue Sus. Cym. Roll. Allow to swell and lead into last strain | | | | | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | | | | | Watch the clustered notes. The rhythm is easy to play wrong if you aren't reading | | | | | | | | Explain to the Fl/Ob/Mallet perc. The 3/4 hemiola. Make sure trio melody is heard | | | | | | | | | | | | | | | |

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| Measure # | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 |
|--|---|----|-----------|----------|----|----|----|----|----|----|----|----|-----------------|----|----|----|
| Form | (Last Strain) | | | | | | | | | | | | Coda (extended) | | | |
| Phrase | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | | | | | |
| Dynamics | <p>ff - Fl/Ct/ TS/Trb/Bar Chimes f - all else</p> <p>ff - AS/ Trpt/Hn</p> | | | | | | | | | | | | | | | |
| Meter/Rhythm | | | | | | | | | | | | | | | | |
| Tonality | V7:IV IV(Ab) | | | Eb Major | | | | | | | | | | | | |
| Harmonic Motion | <p>Parrallel 3rd in trio melody</p> <p>Scale Deg. 1-5 in chimes.</p> | | | | | | | | | | | | | | | |
| Orchestration | <p>Ostinato in Fl/Ob Trio Melody-all but AS/Trp/Hn</p> <p>Percussion interlude Chimes very important!</p> | | | | | | | | | | | | | | | |
| General | | | | | | | | | | | | | | | | |
| Means for Expression | cue chimes | | | | | | | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | <p>Watch Concert Db in LB/WW</p> <p>With the fullness of this passage, make sure every part is audible. If you are short of flutes, you might need to bring everyone down to hear the ostinato</p> <p>SD and TT are playing together.. instead of separate!</p> | | | | | | | | | | | | | | | |

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| Measure # | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 |
|---|---|----|--------------------|----|----|----|--|----|-------------------|----|----|-----|--|-----|-----------|----------|
| Form | <i>(Extended Coda)</i> | | | | | | | | | | | | | | | |
| Phrase | | | | | | | | | | | | | | | | |
| Structure | | | | | | | | | | | | | | | | |
| Tempo | | | | | | | | | | | | | | | | |
| Dynamics | ff - all playing | | ff - add low brass | | | | | | | | | | | | fp cresc. | ff - all |
| Meter/Rhythm | Rhythm of the SSB quote is different, but notes are the same | | | | | | | | | | | | | | | |
| Tonality | | | | | | | | | | | | | | | | |
| Harmonic Motion | "O'er the land of the free and the home of the brave" quote | | | | | | Cluster 2nds | | | | | | | | | |
| Orchestration | Hi WW/ Brass | | +LB/WW | | | | | | | | | | | | | |
| General | Patriotic | | | | | | | | Growing Intensity | | | | | | | |
| Means for Expression | can lift on ct 2 of m. 91 for breath | | | | | | stretch whole notes with left hand | | | | | | | | | |
| Conducting Concerns/ Rehearsal Considerations | A breath mark at the end of the dotted half in 94 will help finalize the quote. | | | | | | The motion decreases in winds, but increases in Perc. Make sure winds cresc. through whole notes | | | | | | End with a solid breath release!! No "Tut" Yes "Tah" | | | |

