

# Riverscape



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From the Top Music  
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## About *Riverscape*

*Riverscape* captures various aspects of rivers – the majestic steady-flowing rivers, the slow curving meanders, the raging river rapids, the waterfall and the plunge pool below.

### The Majestic River

The running eighth notes represent the steady flow of water.

### The River Rapids

The increased speed at which the water flows is represented by the faster tempo. Again, the running eighth notes represent the flow of water, but is periodically interrupted by sudden surges, which are represented by short passages of ascending and descending scales. Of course, there are water splashes too as the water hits the rocks. Key changes represent the unpredictable nature of rapids – never knowing what will happen next!

### The Waterfall

This short section concludes the river rapids. A sudden, unexpected chord introduces the waterfall and quickly becomes a rapid roar of sound ending in a descending scale pattern representing the water flowing down the falls and hitting the plunge pool below.

### The Plunge Pool

This is another short section where the sustained notes in the bass, played with the singing bell technique, represents the calm nature of the pool only to be broken by the random sound of water hitting from the waterfall. The intensity of that sound diminishes as we travel further downstream.

### The Meander

The winding curves of a meander are represented by the ascending and descending arpeggiated notes in the bass.

### The Majestic River (reprise)

A reprise of the majestic river concludes the work, but with a different accompaniment of running eighth notes.

## Performance Notes

### The Majestic River / The Majestic River (reprise)

These sections should be played legato and the melody, whether in the upper treble or upper bass, must always be heard over them.

### The River Rapids

This section needs to be played with more intensity and is the most technically challenging of the work. Watch for the changes between LV and ringing sections in the accompaniment. The ascending and descending scale patterns, like in measure 45, should be played cleanly as possible. The Shelly technique will not work for the upper octaves in most of this section. In many cases the key changes will be a challenge as rapid bell changes will be needed.

### The Waterfall

Observe the brush damp in measure 91 before beginning the shake in measure 92. Feel free to hold the fermata in measure 92 for as long as you want to build up the excitement before moving on to measure 93. Note the two footnotes concerning the martellato-lifts in measures 93 through 95 and the duration of the LV that starts in measure 93.

### The Plunge Pool

The tempo is marked quarter note equals 60 but take it freely to ensure that all the bells from A5 and below are fully “singing” before moving on to measure 99 from 98 and to measure 101 from 100. The idea in this section is that the chord will slowly morph from A major to D major over the course of six measures.

I recommend that the B4/C5 ringer play the singing bell starting in measure 101 since the D5/E5 ringer is already playing the E5. The B4/C5 ringer should quickly damp the C#5 at the end (or near end) of measure 100 and pick up the D5. The E4 should also damp at end of measure 100.

The random ring should be continuous with no break in sound between measures 98 and 99 and between measures 100 to 101. The C#6, B6, C#7, and E7 should damp at end of measure 100. I suggest the use of hard mallets to make bright sounds. The ringing should be frequent with somewhere around four to five strikes per measure per bell. Note the decrescendo starting in measure 100. The volume should decrease, but not the frequency that the bells are being malleted.

### The Meander

This section needs to be more relaxed and legato.

"Sounds of Nature" 2024 Bells of the Sound Composition Contest First Place Winner

# Riverscape

Cat. 20876

Level 4+

Handbells Used: 4, 5, 6, or 7 Octaves

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4 octave ensembles omit notes in ( ) and [ ]

5 octave ensembles omit notes in [ ]

6 octave ensembles omit notes in < >

↻ = Ring singing bell    ↻ = Release dowel

♩ = c. 108

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ASCAP

2 3 4

5 6 7 8

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9 10 11 12

13 14 15 16

$\text{♩} = \text{c.120}$  *The majestic river*

17 18 19 20

**f** (R) **mf** LV \* LV

21 23 24

LV LV R **f**

\*LV centered between staves applies to stems-down treble and stems-up bass notes throughout

25 26 27 28 29 30 31 32 33 34 35 36

LV LV LV LV LV LV LV

R 3 R 3

37 38 39

LV

40 41 42 43

LV LV

$\text{♩} = \text{c.}144$  *The River Rapids*

44 45 46

*mf* LV R LV LV b

47 R 48 *f* R 49

50 51 52

53 54 55



56 *mf* LV R LV LV

59 *f* *mf* 61

62 63 *ff* LV

65 *f* LV (*all*)

66

67 R

68 LV

69 *ff* LV

71 *ff* R

72

73

*f* LV

R

LV

74 75 76

R LV LV *ff* R

77 78 79

*mf* LV (all)

80 81 82

LV (all) *ff* LV (all)

83 *mf* LV *R*

84 85

*ff* *R*

86 LV LV *R*

87

*ff*

89 *mf* LV (all) 90

90

The waterfall

Freely ♩ = c. 60 The plunge pool

**f** Continuous Random Ring (suspended bells with mallets from measure 97 through 102)

\* LV from measures 93 through 96

\*\* Only martellato-lift E4 in measures 93 through 95

\*\*\* mm. 96-102: Instructions for symbols in score ~ RSB = ↻ & release dowl = ↻

m. 96: after mart-lift on all notes, begin rotating dowl to start the SB

m. 100: E4 & C#5 - all groups release dowl

m. 100: A3 ~ four-octave groups release dowl

♩. = c. 56 *The meander*

103 104 106

*mp* LV

This system contains measures 103, 104, and 106. The right hand (RH) features chords and melodic lines, while the left hand (LV) plays a steady eighth-note accompaniment. A dynamic marking of *mp* is present in measure 103. The LV part is labeled 'LV' in measures 104 and 106.

107 108 109 110

LV

This system contains measures 107, 108, 109, and 110. The RH continues with chords and the LV with eighth notes. The LV part is labeled 'LV' in measures 108 and 110.

111 112 113 114

R LV

This system contains measures 111, 112, 113, and 114. Measure 111 includes a 'R' marking above the RH. The LV part is labeled 'LV' in measures 112, 113, and 114.

115 116 117 118

*mf* *mp* LV (all)

This system contains measures 115, 116, 117, and 118. The RH has chords with dynamics *mf* and *mp*. The LV part is labeled 'LV' in measures 115, 116, 117, and 118. The LV part in measure 118 is specifically labeled 'LV (all)'.

119

*mf*

120

121

122

LV

123

*f*

*mf* LV

126

LV

127

*mp*

128

129

130

R

LV

131

135

LV

R

LV

R

$\text{♩} = \text{c.120}$  *The majestic river (reprise)*

136

137

138

LV

*f*

(R)

139

140

141

LV

LV

3

142

143

144

LV

R

(R)

145

146

147

LV

3

3



148 LV 149 LV 150 R

151 152 153

154 RT 155 LV

*ff* *f*

157 158 159

160

161

162

LV

*mf* LV

3

This system contains measures 160, 161, and 162. The treble clef part features a melodic line with a triplet of eighth notes in measure 161 and a fermata over measure 162. The bass clef part has a steady eighth-note accompaniment. Dynamics include *LV* and *mf* LV.

163

164

165

LV

*rit.*

LV

3

This system contains measures 163, 164, and 165. Measure 164 has a triplet of eighth notes. Measure 165 includes a *rit.* marking. The bass clef part continues with eighth-note accompaniment.

166

167

168

*a tempo*

*mp* R

LV (*all*) *rit.*

LV (*all*)

This system contains measures 166, 167, and 168. Measure 166 is marked *a tempo*. Measure 167 includes *mp* R and LV (*all*) *rit.* markings. Measure 168 includes LV (*all*) and a fermata.

169

170

171

LV (*all*)

LV (*all*)

R

*f*

R

This system contains measures 169, 170, and 171. Measure 171 includes R and *f* markings. The bass clef part has a fermata at the end of measure 171.



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