

RING OUT, WILD BELLS

for vocal octet and field recording

JESSICA MEYER

RING OUT, WILD BELLS

for vocal octet and field recording (and optional bells)

7'

I happened to be in Paris on an Easter Sunday morning, and while I was at a café, three different churches within earshot started chiming to call everyone to mass. Amazing rhythms started to phase in and out of each other, so I ran outside with my phone and recorded it. This became the inspiration for "Ring Out, Wild Bells", which is also a poem by Alfred Lord Tennyson (published in 1850, yet still very relevant today) that accurately sums up what I wish to see in the world. For musical reasons, I have extracted the following text and sequenced it differently from the original poem. I have also extracted a section of my original recording of the bells and looped it. The ensemble should accompany this track for the middle section of the piece. It was an honor to have Roomful of Teeth bring this to life at the TANK's Summer Solstice concert in Rangely, CO in 2017.

TEXT

*Ring...Ring out...
Ring out Wild Bells to the Wild Sky!
The flying cloud, the frosty light,
the year is dying,
dying in the night.*

*Ring Out!
the false
the grief
the want
foul disease
lust of gold
wars of old
the coldness of the times
ring out my mournful rhymes
(the year is going!)
here we see no more
feud of rich or poor
(let him go!)*

*Ring out false pride!
in place and blood!
Ring in the love!*

*Ring in the love of truth and right
Ring in the common love of good*

*Ring in the valiant man
and free the larger heart
the kindlier hand
all that is true
the thousand years of peace
happy bells across the snow*

*Ring in the true
to the Wild Sky*

Performance Notes

In general:

Exaggerate all swells and accents (to the point where you think they are not tasteful).

Glissandi are always for the entire duration of the note value.

Avoid using an operatic sound with lots of vibrato.

Meas. 1: Keep tongue on roof of the mouth, then slowly release in 2nd measure to a wide mouth. Do not flip or roll the R's whenever you say "ring".

Meas. 5: Hard and punctuated tongue release for accented "ah's", hard and short "t".

Meas. 11: Take time with the solo, and it should sound like an "eastern european ornamental tinny belt", not operatic.

Meas. 13: All end note with a little "ya" at the end.

Meas. 35: Make sure every entrance is super clear with a hard "R" in the baritone, bass baritone, and bass.

Meas. 39 - 45:

High soprano & Alto 2 - start with a disgusted sigh (a whispered "ha"), then a disgusted hissing inhale through teeth. The following inhale/exhale pattern should eventually get more growly until measure 45.

Meas. 50: Start recording right on the downbeat after the gliss. Have singers hold fermata and adjust pitch to bells (since the Paris bells are not tuned to A440).

Meas. 52: Take time before beginning this section. The lowest bell on the recording corresponds to every down beat, and the pattern you are listening for is what the singers sing from measure 95-98 (minus the bass baritone). Be sure to also balance dynamics with the recording so you can clearly hear all voices and the rhythms of the bells.

Meas. 65: If the high soprano cannot sing the solo, then they can sing the ossia instead.

Meas. 72: Start to fade out the recording, completely out by measure 77.

Meas. 125-128: Male voices should hold their notes until the next one enters so there are no breaks in the sound.

Meas. 130: OPTIONAL SOLO for whoever in the group can do it - overtone singing improv that mirrors shape of opening soprano solo...but end on a long sustained note.

Bell List (exact pitches reflect original bells used, but not mandatory)

Small Tibetan Cymbals you hit together
pitched around D7

3 small handbells you shake
pitches roughly C#6 (Bell 1), C7 (Bell 2), and F#7 (Bell 3)

Big cow bell hit with a drumstick, pitched around B-flat 5

RING OUT, WILD BELLS

Written for Roomful of Teeth

♩ = 105 **Belty/mix for all**

JESSICA MEYER

Keep tongue on roof of the mouth, then slowly release in 2nd measure, to a wide mouth

hard punctuated tongue release for accented "ah"s

High soprano
Eastern Euro Belty solo

Soprano

Alto 1

Alto 2

Tenor

Baritone
opt. Overtone Singing solo

Bass-Baritone

Bass

Ring (ah) Ring ah

Ring (ah) Ring ah

Ring (ah) Ring ah

Ring (ah) Ring ah

Ring (ah) Ring ah

ah Ou - t

ah Ou - t

ah Ou - t

GENERAL NOTE: Exaggerate all swells, glissandi are always for the entire duration.

6

H. Soprano
Ring Out Wild Bells to the Wild

Soprano
Ring Out Wild Bells to the Wild

Alto 1
Ring Out Wild Bells to the Wild

Alto 2
Ring Out Wild Bells to the Wild

Tenor
Ring Out Wild Bells to the Wild

Baritone
Ring Out Wild Bells to the Wild

B. Baritone
Out Wild Bells to the Wild

Bass
Out Wild Bells to the Wild

Performance materials must be purchased via www.jessicameyermusic.com

Take your time with the solo. It should sound like an "ornamental tinny belt", and not operatic.

11 *mf* Sky (ya) *ff* *a tempo*

Soprano *p* Sky (ya) the *ff* **Folky/Early Music sound** *p*

Alto 1 *p* Sky (ya) ah *ff* *p*

Alto 2 *p* Sky (ya) *ff* **Small Tibetan cymbals**

Tenor *p* Sky (ya) *ff*

Baritone *p* Sky (ya) *ff*

B. Baritone *p* Sky (ya) *ff*

Bass *p* Sky (ya) *ff*

16

H.Soprano

Soprano

Alto 1

Alto 2

Tenor

Baritone

B.Baritone

Bass

fly - ing cloud the frost - y light the

li(ght)

p

gliss

Performance materials must be purchased via www.jessicameyermusic.com

24

H.Soprano

Soprano

Alto 1

Alto 2

Tenor

Baritone

B.Baritone

Bass

year is dy - ing dy - ing in the night

Performance materials must be purchased via www.jessicameyermusic.com

33 $\text{♩} = 62$ **Belty/Mix for all, but not operatic**

H.Soprano

Soprano

Alto 1

Alto 2

Tenor

Baritone

B.Baritone

Bass

BELL 1

continuous shake single shakes

mf *gliss.* *gliss.*

the false_ the grief_

sfz Ring Out! *sfz* Ring Out!

sfz Ring Out! *sfz* Ring Out!

sfz Ring Out! *sfz* Ring Out!

37

H.Soprano *f* disgusted sigh, whispered "ha" (ha)

Soprano *f* lust of gold

Alto 1 *f* BELL 2

Alto 2 *f* disgusted sigh, whispered "ha" (ha)

Tenor *gliss.* the want Foul Di-sease

Baritone *sfz* Ring Out! Ring Out! Ring Out!

B.Baritone *sfz* Ring Out! Ring Out! Ring Out!

Bass *sfz* Cowbell with stick Ring Out! Ring Out! Ring Out!

40

disgusted hissing
inhale through teeth

exhale/inhale, adding a low growl during the process

H.Soprano

Ha ah Ha ah

Soprano

wars of old the cold - ness of the times

Alto 1

Alto 2

disgusted hissing
inhale through teeth

exhale/inhale (add a low growl as you go...)

Ha ah Ha ah

Tenor

Baritone

sfz Ring Out! Ring Ou - - - t!

B.Baritone

sfz Ring Out! Ring Ou - - - t!

Bass

sfz Ring Out! Ring Ou - - - t!

42

exhale/inhale

H.Soprano
Ha ah Ha ah ha ah ha ah ha ah ha ah

Soprano
ring out my mourn -ful rhymes here we see no more

Alto 1
ff
the year is go -ing

Alto 2
exhale/inhale
Ha ah Ha ah ha ah ha ah ha ah ha ah

Tenor
8
here we see no more

Baritone
Ring Ou - - - t! RingOu - - - t!

B.Baritone
Ring Ou - - - t! RingOu - - - t!

Bass
Ring Ou - - - t! RingOu - - - t!

44 exhale/inhale *ff*

H.Soprano
ha ah ha ah ha ah ha ah Ring out__ false pride! in

Soprano
ff
feud of rich and poor Ring out__ false pride! in

Alto 1
ff
let him GO! Ring out__ false pride! in

Alto 2
exhale/inhale *ff*
ha ah ha ah ha ah ha ah false pride! in

Tenor
ff
feud of rich and poor false pride! in

Baritone
ff
Ring Ou - - - t! Ring out__ false pride! in

B.Baritone
ff
Ring Ou - - - t! Ring out__ false pride! in

Bass
ff
Ring Ou - - - t! Ring out__ false pride! in

RECORDING STARTS HERE after the glissando.
Note: Paris bells are slightly lower than A440.

47

H.Soprano
place and blood! Ring in the love!

Soprano
place and blood! Ring in the love!

Alto 1
place and blood! Ring in the love!

Alto 2
place and blood! Ring in the love!

Tenor
place and blood! Ring in the love!

Baritone
place and blood! Ring in the love!

B.Baritone
place and blood! Ring in the love!

Bass
place and blood! Ring in the love!

Performance markings: *fp*, *gliss.*, *ff*

Take time before beginning this section.
The lowest bell on the recording
corresponds to every down beat.

Be sure to also balance dynamics
with the recording so you can
clearly hear all voices and the
rhythms of the bells.

52 ♩ = 91 **The most beautiful choral singing**

H.Soprano *mf* truth and

Soprano *f* Ring in the love of truth and right

Alto 1 *f* Ring in the love of truth and right

Alto 2 *f* Ring in the love of truth and right

Tenor *f* Ring in the love of truth and right

Baritone *f* Ring in the love of truth and right

B.Baritone *f* Ring in the love of truth and right

Bass *f* Ring in the love of truth and right

OSSIA

right _____ Ah

Ring in the com on love of good _____

Ring in the com on love of good _____

Ring in the com on love of good _____

Ring in the com on love of good _____

Ring in the com on love of good _____

Ring in the com on love of good _____

Ring in the com on love of good _____

Ring in the com on love of good _____

Ring in the com on love of good _____

start to FADE OUT recording,
out by m. 77

67

H.Soprano

Soprano

Alto 1

Alto 2

Tenor

Baritone

B.Baritone

Bass

mf

Ah

mf

Ah

mf

Ah

etc.

Performance materials must be purchased via www.jessicameyermusic.com

75

H.Soprano

Soprano

Alto 1

Alto 2

Tenor

Baritone

B.Baritone

Bass

mf
Ring in the val - iant man and free the

82

H.Soprano

Soprano

Alto 1

Alto 2

Tenor

Baritone

B.Baritone

Bass

Early music sound

p

ah

ah

ah

lar - ger heart the kind - lier hand all that is

89

H.Soprano

Soprano

Alto 1

Alto 2

Tenor

Baritone

B.Baritone

Bass

Folkly/Early music sound

p

ah ah ah

la la la la la la

ah

p

dumm

blend in with tenor

true the thou - sand years of

p

dumm

96

H.Soprano

Soprano
ah_ ah_ ah_ ah_ ah_ ah_ ah_

Alto 1
la_ la_ la_ la_ la_ la_ la la la la la la

Alto 2

Tenor
ah_

Baritone
dumm dumm dumm dumm

B.Baritone
peace_

Bass
dumm dumm dumm

100

H.Soprano

Soprano
ah_ ah_ ah_ ah_ ah_ ah_ ah_

Alto 1
la_ la_ la_ la_ la_ la_ la_ la_ la_ la_ la_

Alto 2

Tenor
dumm

Baritone
dumm

B.Baritone
peace_

Bass
dumm_ dumm_

104

H.Soprano

Soprano
ah ah ah ah ah ah ah

Alto 1
la la la la la la la la la

Alto 2
mp
happ - y bells ac - ross the

Tenor
dumm dumm dumm dumm

Baritone
dumm dumm dumm dumm

B.Baritone
peace

Bass
dumm dumm

108

H.Soprano *mp* Ring in the true

Soprano *mp* ah ah ah ah ah ah

Alto 1 *mp* la la la la la la la la la

Alto 2 snow ah

Tenor *mp* dumm dumm dumm dumm

Baritone *mp* dumm dumm dumm dumm

B.Baritone peace

Bass *mf* dumm dumm

with the crescendo, start to open lips after the "m" to allow more sound

with the crescendo, start to open lips after the "m" to allow more sound

with the crescendo, start to open lips after the "m" to allow more sound

112

H.Soprano *ff*
to the Wild

Soprano *ff*
ah ah ah ah ah ah ah

Alto 1 *ff*
la la la la la la la la la la

Alto 2
ah ah

Tenor *ff*
dumm dumm dumm dumm

Baritone *ff*
dumm dumm dumm dumm

B.Baritone *ff*
peace

Bass *ff*
dumm dumm

116

H.Soprano

Soprano

Alto 1

Alto 2

Tenor

Baritone

B.Baritone

Bass

Sky

ah ah ah ah ah ah ah ah

la la la la la la la la la la la

ff

dumm dumm dumm dumm

dumm dumm dumm dumm

peace

dumm dumm

Performance materials must be purchased via www.jessicameyermusic.com

120

H.Soprano
— peace — peace

Soprano
ah ah ah ah ah ah ah

Alto 1
la la la la la la la

Alto 2

Tenor
dumm dumm dumm

Baritone
dumm dumm dumm

B.Baritone
peace

Bass
dumm

FOR PERUSAL ONLY
Performance materials must be purchased via www.jessicameyermusic.com

BELL 3
continuous shake



125 *gliss.*

H.Soprano

Soprano *mf* ah *mp* ah

Alto 1 *mf* la la la *mp* la

Alto 2 *mp* ah *mf* ah *p* ah

From here till meas. 128, male voices should hold their notes until the next one enters so there are no breaks in the sound.

Tenor ah *mp* ah

Baritone

B.Baritone *mp* peace

Bass *p* peace

129

H.Soprano

Soprano

Alto 1

Alto 2

Tenor

Baritone

B.Baritone

Bass

p

peace

p

la la la

OPTIONAL: Overtone singing improv solo that mirrors the shape of opening soprano solo, but end on a long note

The musical score is written for a choir with eight parts. The Soprano part has a melodic line starting with a half note, followed by a long note with a slur and a fermata, with the lyrics 'peace' underneath. The Alto 1 part has a short melodic phrase with the lyrics 'la la la'. The Bass part has a long, low note with a slur and a fermata. A large watermark 'For Perusal Only' is overlaid diagonally across the page. A box containing an optional instruction is placed between the Tenor and Baritone staves.

June 8th, 2017 NYC