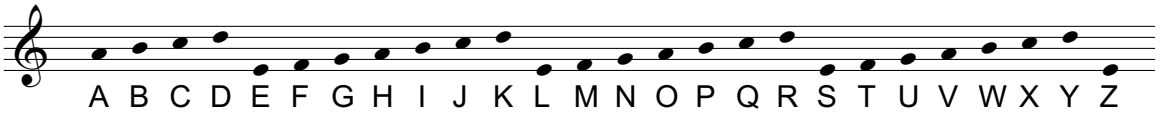
**A few words about this piece...**

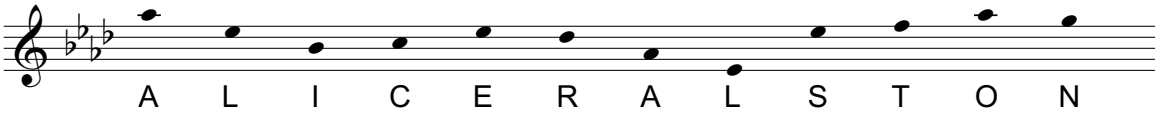
The title **STOCCATO** is a combination of *staccato* and *toccata*, both of which describe the piece with its quick motion (toccata) and use of mallets (staccato). The word *toccata* comes from the word *toccare* which means to touch, made in reference to touching (playing) the keys on a keyboard instrument. In the case of this piece an added meaning is intended in reference to the many lives that Alice has "touched" through her musical ministry at First United Methodist Church of Midland.

The musical theme is based on a musical representation of the letters A-L-I-C-E-R-A-L-S-T-O-N. To determine these, letters were assigned to consecutive notes in this way:




I chose to transpose some notes at the octave and put it in the key of A♭.

Alice's name translates musically as:

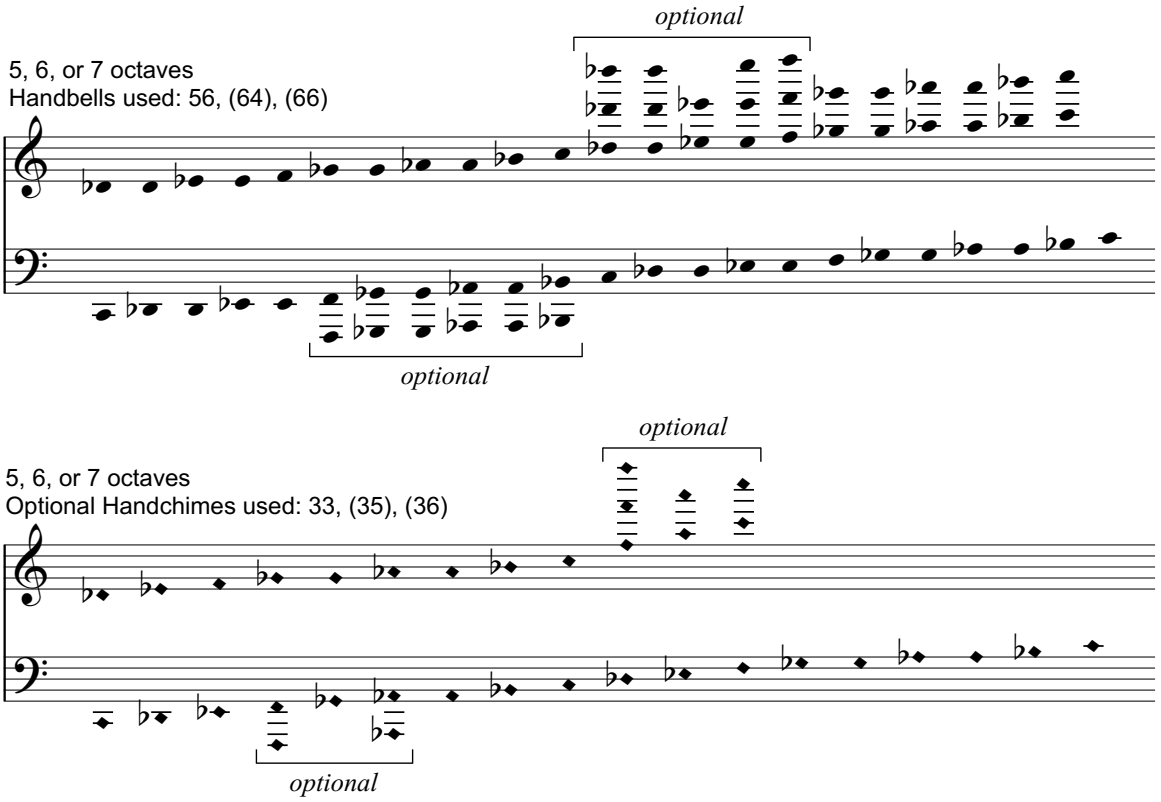



The opening three statements of her name provide moments of reflection and remembrance. Each should be savored, just as the memories of Alice's work are treasured by all. The remainder of the piece is pure celebration, to be rung joyously in gratitude for the amazing contributions by a good and faithful servant. The idea of "reflecting" inspired the section entitled *"Alice through the looking glass"* with the theme mirrored both backwards and upside-down.

Fred Gramann

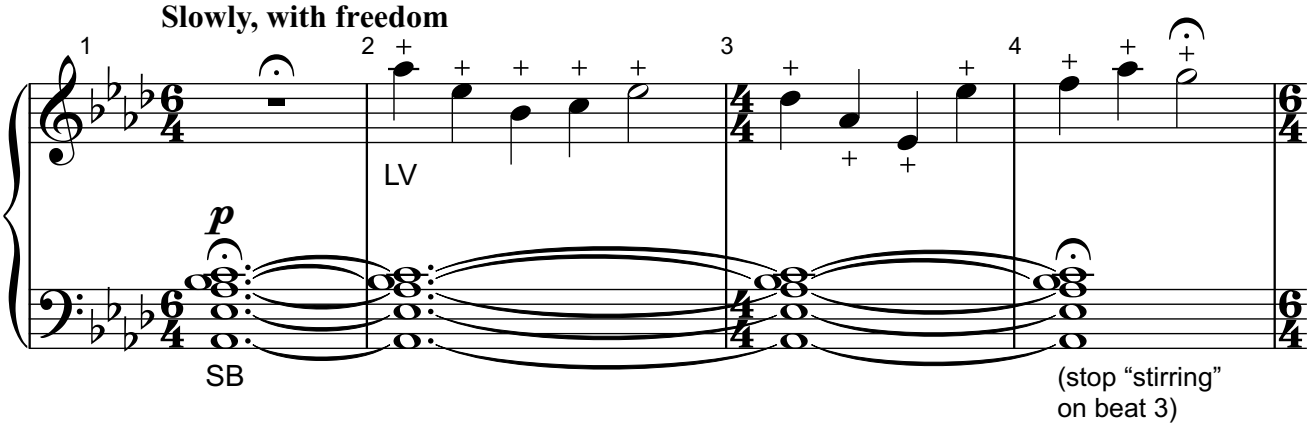
*In honor of Alice Ralston*
*who founded the handbell program at First United Methodist Church of Midland, Michigan in 1977,*
*and for her dedicated service of 35 years to that program.*

# Stoccato
## (on "ALICE RALSTON")




5 octave choirs omit notes in < >.

Fred Gramann

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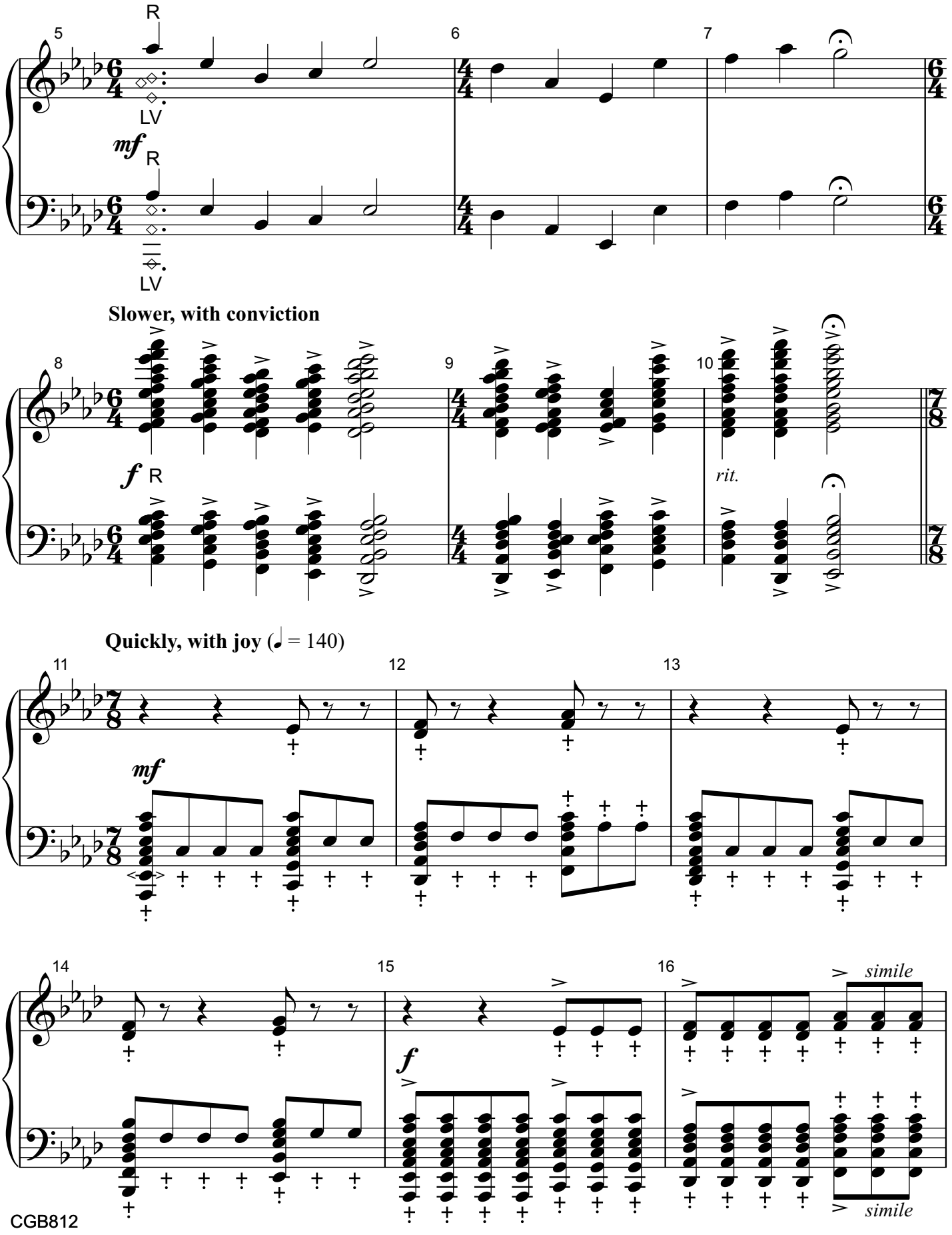
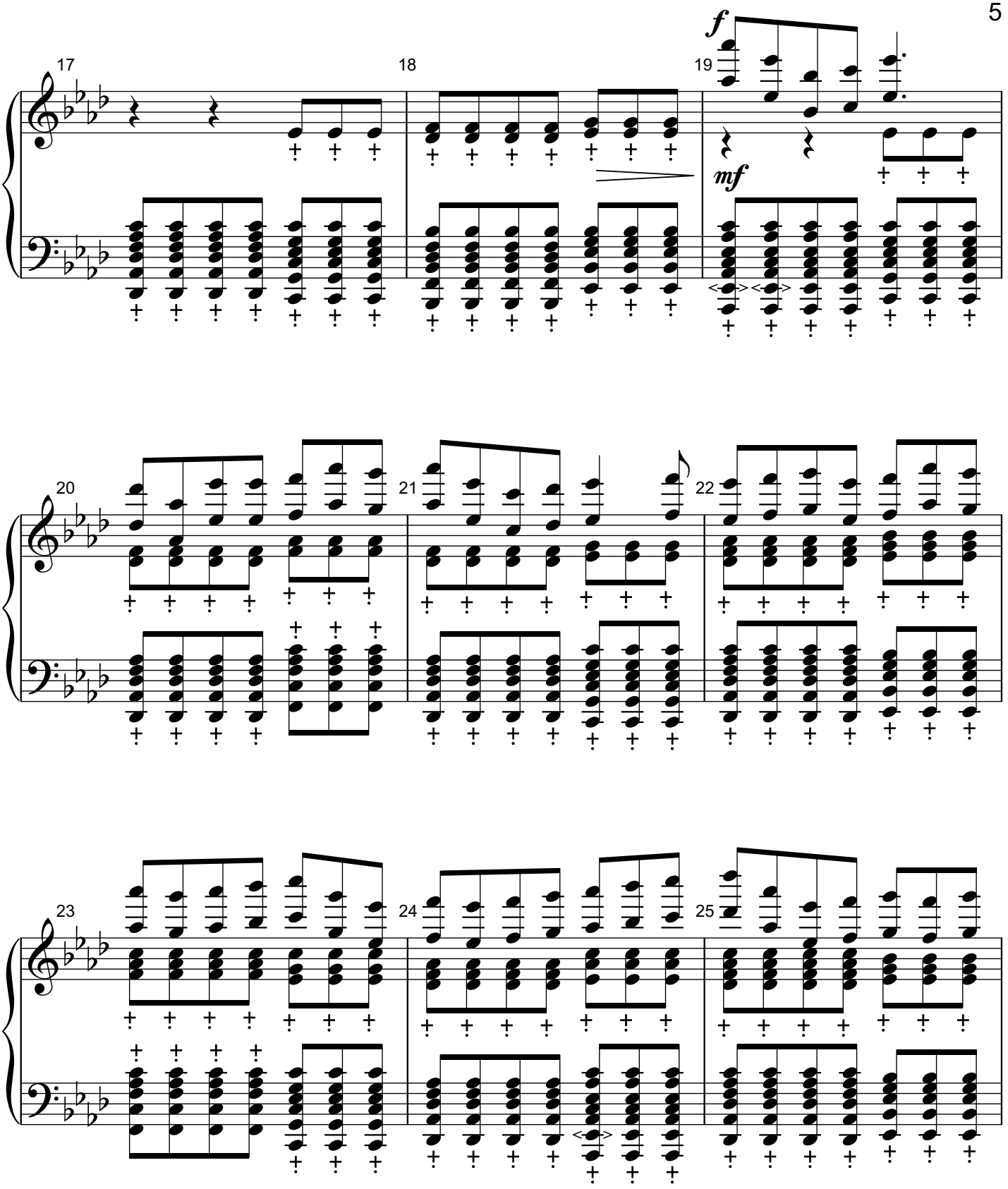

R
LV
mf
R
LV
Slower, with conviction
f
R
rit.
Quickly, with joy (♩ = 140)
mf
f
simile
simile


17
18
19
f
mf
20
21
22
23
24
25