**BC Guild Spring Ring Performance Notes**

**Bwana Awabariki**

* We will play all the notes
* Notice the “Slow, freely” direction at the top of the piece. This section will involve a bit of Rubato. Please know this section enough to be able to watch for subtle tempo changes.
* Also notice that the tempo changes from “freely” to “Brightly” in measure 9. This is over a page turn so please make sure this page turn is comfortable. There will be a molt rit. in measure 8 to give time for the page turn, but will be difficult for the player of the B4 as that is the last note before the page turn.
* The dynamic marking for the start of measure 9 will be *pp*. This will give us some room to grow through the cresc. to *mf* in measure 15.
* The mallet markings in measure 24, 49-68, are for bass clef bells only (except for measure 63. This mallet marking extends to the D5 in the treble clef) and are to be done with the bells on the table.
* As there is a fair amount of repetition in this piece the dynamics are important to maintain interest throughout. Please circle these to make sue you know what is coming.
* Also notice that generally throughout the softer dynamics accompany a switch to chimes in the bass clef. Treble bells make sure you are aware of what is going on under you and not overpower the chimes in the bass.
* We will have to be careful of this especially in measures 71-72, and 75-76, where the octave chime part comes in for the bass.
* In measure 60 I think we’ll try starting the shake closer to the table and lift through the crescendo. If that doesn’t work, we’ll experiment with other ways to make this crescendo effective. I think we’ll try something similar in measure 68.
* We have to be careful of the TD and RT markings between 69-84. These come after regular rings so we’ll have to make sure we are cleanly damping the bells preceding these markings. Especially the RT’s in measure 73 and 83.
* Another experiment I would like to try is with the shake in measure 91. This is coming out of a large crescendo and so I would like to try the shake starting high and dropping to the table. This will put the bells in a better position for the final mart lift in the last measure. The indication for the mart lift looks like it is for only the treble bells, so we’ll start with that.
* The first 8 measures will be in 4. I believe that the feel of the piece changes at measure 9 from a feeling of 4 to a feeling of 2. This means that the beat stresses will be a bit stronger on 1 and 3.
* It would be great if someone would be willing to play the drum part for us. The score calls for a talking drum, djembe, or a hand drum. I think the best choice for this piece would be a djembe with a nice rich, deep tone.
* The following is a link to the advertising site for this piece. There is a recording there you can listen to. Simply click on the “Listen” button. <https://www.handbellworld.com/music/MusicPiece.cfm?Piece=13613>

**His Eye is on the Sparrow**

* This is a lovely arrangement of a traditional gospel hymn *His Eye is on the Sparrow*. I would encourage you all to find a recording like the one in the following link to get familiar with the melody. It is important for all of us to have a sense of the tune in a piece like this. <https://www.youtube.com/watch?v=7CS5vKFSPtM>
* Since this is a hymn tune, like Bwana Awabarkiki, dynamics will play an important role in maintaining the interest through the piece.
* I will likely add a slight rit. in measure 8 to set up the start of the verse in measure 9.
* While this piece is mostly set in Ab major, there are a few measures where things change a bit. Be careful of the accidentals in measures 31-32, 117-118, 122-123.
* Watch out for the LV in measures 47-48, and again (though not really marked) the dotted half notes in measures 123-124.
* The melody shifts to the upper bass clef and lower treble clef in the chimes. This is the feature part and needs to be heard above the bells. Treble bells in measure 73-86 need to be especially careful of this.
* There is a lovely flute part accompanying this piece. It would be great if someone would be able to play it.
* While this piece is set in 3, I would really like to feel it in 1. This means that the only important beat in the measure is the first. The other two beats need to be really light.
* We will play all the notes in this piece. If there are bells missing, especially higher treble bells we’ll adjust as needed.
* I will do a slightly more molto rit. in measure 126 than is indicated.  
  Similarly, as this is a hymn tune, there may be other opportunities where tempo liberties may be taken. Please make sure you are able to keep an eye on me as we go.
* The following is a link to the advertising site for this piece. There is a recording there you can listen to. Simply click on the “Listen” button. <https://www.handbellworld.com/music/MusicPiece.cfm?Piece=15724>

**Andante in F Minor**

* This is a very lyrical piece, which alternates rhythmic motion between the melody and the harmony. By this I mean that when the melody is static the accompaniment takes over the momentum to carry the phrase to the next point of melodic motion. This is important to know because I would like the accompaniment to play out when the melody is static. For example in measure 3 and 5, etc.
* Watch out for (or mark) the LV in this piece. There are a few moments where the LV shifts to R and then back to LV like on page 11. In most cases the R appears on beat 2 with the LV starting on beat 1 of the following measure.
* Make note of the key changes in the piece. We begin in F minor, at measure 49 we shift to F major, at measure 65 we shift back to F minor/Ab major.
* The melody shifts to the chimes in measure 33. As in His Eye is on the Sparrow treble bells make sure you don’t over power the chimes.
* This is very important starting at measure 65. The chime melody is buried beneath bells on both sides. Bell players in this section need to be especially careful.
* In the LV measures the downbeat is very important. Because we are holding these notes, which are generally the tonic of the chord, you need to ring them out just a little more so that they last through the measure.
* Also watch out for where the LV is indicated. In most cases it looks like it applies only to the accompaniment parts not the melody. This is something we will experiment with.
* I think I’m going to add a poco rit. in measure 48, similarly in measure 64.
* Please make a note of all dynamic markings.
* This piece is marked Expressivo. This means I would like us be to be very expressive with the piece. One way to do that is to be familiar with, even to able to sing, the melody.
* Make note of the accidentals throughout the piece.
* The following is a link to the advertising site for this piece. There is a recording there you can listen to. Simply click on the “Listen” button. <https://www.handbellworld.com/music/MusicPiece.cfm?Piece=13818>

**Be Still My Soul**

* This is a beautiful arrangement of this hymn tune. There are some interesting harmonic twists throughout and so as not to get thrown by them I would suggest listening to a recording of it. Here is the link for this piece: <https://www.handbellworld.com/music/MusicPiece.cfm?Piece=14893>
* I would like to keep the accompaniment as fluid as possible throughout. Generally when eighth notes are grouped as they are (2 groups of 4 per measure) we tend to accent or bring out the first note of each grouping. I think in this case I would like to try and only bring out the first note of the measure instead. This will hopefully provide an ethereal pad for the melody to play off of.
* There are a lot of LV’s in this piece and they are not always intuitive. Make a note of how long each LV lasts.
* I likely won’t go too crazy with the Rubato marked in measures 32-34. But this would be a place to know your part well enough to watch just in case I do something wild.
* Make a note of the instruction at measure 39. From this point on it is officially marked that the LV’s are for the accompaniment only. We may try this earlier in the piece as well.
* The treble mallets from 64-the end are suspended not on the table.
* With this style of piece there is potential for a lot of liberty with the tempo. Please make note of the written tempo changes (rit.’s, a tempos, rubato’s, etc). We may experiment with other places as well, as in ends of phrases or verses.
* This piece has been arranged with 2 verses. Verse one is from measure 10-35, there is a short interlude between verses, and then the second verse is from measure 40-63.
* Make note of the very cool harmonic shift in the melody in measure 45.
* Like His Eye is on the Sparrow, this is a hymn tune and it would be great if you all familiarize yourself with the tune. In especially lyrical pieces like this it is an asset to the ensemble if you all can hum or think of the melody as you are playing. It really helps to keep the melodic line prominent and moving. The other asset of this is that you will always know when you are melody and when you are accompaniment so you can play accordingly.

**Celebrate with Ringing**

* The opening LV of this piece lasts through measure 6.
* Make note of where all the accents fall.
* There are two distinct sections in this piece. The full on celebratory bell ringing from measure 1-24, which is repeated from 43-58, and finally 77-end, and then a slightly more subtle chime section from measures 25-42, which is repeated from measures 59-76.
* The malleted sections in this piece are with the bells on the table.
* The following is a link to the recording of this piece: <https://www.handbellworld.com/music/MusicPiece.cfm?Piece=15458>
* I would draw your attention in the recording to the chime sections. The ensemble demonstrating the piece plays major accents on beats 1 and 3. I’m not so fussy on the heave beat 3 accent. Please do not learn it that way.
* There are not many accidentals in this piece, mostly in the chime sections, but please make note of where they do fall.
* The shake in measure 103 we’ll start closer to the table and then lift to make the final crescendo more effective.
* The final note indicates a RT for all bells but the C2. I know that this can be challenging, if not painful, for bass bells to do and so we’ll experiment to see what the differences are between RT and PL for the final bass notes.
* This a purely aesthetic comment on my part but I would love it if you could know the piece well enough to be able to smile as you play. This is important to your audience to see that you enjoy what you’re doing. Often we are concentrating so hard that our faces can look like we are angry and for this piece in particular, and perhaps the Bwana Awabariki, I want to look like you are having fun.
* The melody in this piece is always found in the upper treble bells so make sure to bring that out and accompaniment bells make sure you always have an ear to the melody so that you don’t over play them.

**General Comments**

* I really do encourage you to listen to the recordings I’ve provided with your scores so that you can get a sense of the full piece and not just practice your respective positions in isolation. While it is important to know your own parts, it is equally or more crucial that you have an understanding of how your part fits into the whole.
* Look up as much as possible. I’m generally fairly consistent, but the true magic of live performance is to be able to adjust as the spirit moves. In order to do this as an ensemble we all need to be listening and watching.
* I usually encourage my ringers to be able to hum or sing the melodies of the pieces we work on. If you are comfortable with the melody you will know when you are playing as part of the melody or the accompaniment. This is important to know because you have to play differently as the accompaniment than you do as the melody.
* Most importantly for me is to have fun while you ring.
* I’m looking forward to seeing you all and making music with you in just a few months!