



So Glorious and Free by Betty E. Radford

REPRESENTING HANDBELL GUILDS OF CANADA

Conducted by Stuart Sladden

The opening section will be conducted in three, but I will begin the piece with a cue to start the singing bells. The fermata in the opening measure will be a long one as we wait for the sound of the singing bells to ring. The singing bells continue until measure eight. I will give an upbeat into measure two where the tempo will begin. There is a *crescendo* on the opening rising sixteenth note passage in measure two, which leads into the chord on beat one of measure three. There is a slight change in notes in measure three: on the chord on beat three, the random ring chord, please add the A6 and drop the D7. Again, there will be a long pause on beat three of measure three to allow the random ring to establish itself. The random ring continues until the end of measure eleven. I will give an upbeat into measure four and I will conduct in three until measure eight.

Just a note about the random ring, we will likely need to reduce the volume (to *piano*) of the random ring in order that the chime part in measure four through eight will be heard and featured.

I will give an upbeat into measure nine. Notice the dynamic level change between measure nine and ten. We need to make sure that the treble clef sixteenth notes do not get too heavy, keep them nice and light. From measure ten through nineteen the melody is the stem up treble clef notes, this part needs to be brought out. It is marked as *mezzo forte* while all the other parts are marked *piano*.

There is a meter change in measure twenty-one. I will conduct this in four. The other thing to watch for here is the tempo. This section is marked *animato* and so I will pick up the tempo, make sure to watch for that. There is a building *crescendo* from measure twenty-one through measure twenty-four. It climaxes to a *fortissimo* in measure twenty-five followed by a light *diminuendo* into measure twenty-six. There is also a slight *ritardando* into measure twenty-five; I will likely subdivide beat four of

Conductor's Rehearsal Notes

The conductors of the massed ringing repertoire have provided these notes to assist you as you prepare the music for SOUNDINGS.

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measure twenty-four to set up the new tempo in measure twenty-five.

Over the next ten measures (m. 26-35), watch the dynamic markings, especially the *subito mezzo piano* after the *fortissimo* going into measure thirty-one. The other important feature is the accents in measure thirty-three and thirty-five. These highlight an homage to Canada's national anthem, which needs to be brought out of the musical texture. This section ends with a fermata on beat four in measure thirty-five, immediately preceded by a slight *ritardando*. I will likely subdivide beat three leading into the fermata.

The next section is marked in 6/8 but I will conduct it in two. Please watch for the new tempo and time change here. The mallet parts here should be nice and light and slightly accenting the primary pulses in the measure (the primary pulses would be one and four) and playing the secondary pulses a little less. Just watch out for the various articulations in this section. There is a thumb damp for the stem down treble clef notes in measure forty-one, and a ring touch for the stem up treble clef notes in measure forty-eight. Also notice the *subito mezzo piano* in measure forty-nine and sixty-one. I will conduct the 9/8 measure (m. 62) in three. There is no *ritardando* to finish this section, and watch for the cut off at the end of sixty-four.

The next section is marked 4/4 and so I will conduct it in four and there is also a tempo change from the previous section. There is a slight *ritardando* in measure sixty-six. We need to watch the balance between the bells and the chimes in this section. There will be a slight *ritardando* at the end of measure seventy-four with an *A tempo* in measure seventy-five. There is also a *ritardando* in measure seventy-eight leading to a new tempo, and section change, in measure seventy-nine.

We have a return of the loon calls in measure eighty, with the chime part, so the bass clef bells need to be mind-

ful and play less. Notice the dynamic markings here; the chime part is marked *forte* while the bass clef is marked *mezzo piano*. I might suggest we adjust this to *piano*, but we will decide that once we hear the balance. A choir of treble voices will hopefully join us in measure eighty-two so we will have to adjust our dynamics accordingly. Chime players will notice that the choir is essentially doubling what they are playing. Chime players please notice the breath markings for the choir; I would like us to observe those as well. All players need to pay particular attention to the dynamics through this last section. There are a number of subtle variations we will have to watch out for.

There are a few measures on pages eleven and twelve that feature triplets against eighth notes. We need to be careful not to rush these eighth note passages, which will be very easy to do. What will help is to always target the primary beats in the measure. Watch out for the *ritardando* in measure one hundred-nine, along with the *decrescendo*. There is a *molto ritardando* marked in measure one hundredeleven and for this I will likely subdivide the first two beats of this measure. There is also a *diminuendo* in the last two measures leading to a dynamic marking of piano to finish the piece.

This piece features a number of Canadian folk melodies, Land of the Silver Birch, I'se the B'y, A la Claire Fontaine and Ho Ho Watanay, which means that there are a number of meter and tempo changes through out the piece, sometimes they are very subtle. This means you really need to watch, especially at those transition points.

It might be helpful to mark them in your score. Also, it would be good to be familiar with the composer's notes though out the score. They provide some pertinent information, for example the note at the bottom of page two. The first note is indicating that for clarity purposes the D5 position has been moved to the bass clef. I would suggest that the D5 and E5 players make note in their parts when their note appears in the treble clef and when it appears in the bass clef because it changes through the piece. Pay particular attention from pages eight to fourteen where these parts not only alternate between clefs but also alternate between the chimes and the bells. Some bells choirs might need to explore some sharing between these parts to accommodate the shifts.

Here is a link to a YouTube recording of the piece; it will give you an idea of how the overall piece will be performed:

https://www.youtube.com/watch?v=4ecfQ_2Qvgl

Just a brief note to how I will rehearse this piece. I will likely rehearse it in sections starting from the end of the piece and then work our way back to the beginning. Then we will isolate the transition points to make the connections between the sections.

Here is my email address in case you have any questions, please don't hesitate to get in touch with me:

stuart.sladden@gmail.com

I'm hoping we will have a good time with this piece and I am looking forward to working with you in July!!

Spring Sea by Michio Miyagi, arr. Hirotaka Arai

REPRESENTING HANDBELL RINGERS OF JAPAN

Conducted by Hirotaka Arai

"Spring Sea" was written in 1929 by Michio Miyagi for the Japanese musical instruments *Koto* and *Shakuhachi* (Japanese bamboo flute). Miyagi expressed the beautiful seas of the Setonaikai, in the western part of Japan in his music where the sound of the waves, song of the birds, fishermen singing their songs and the spring flowers blooming in three sections, A-B-A. Section A expresses the quiet moment at the beach, and in section B, the tempo goes up, brightly expressing the sea with the fishermen rowing their boats singing, the waves splashing, and the seagulls flying.

This piece is usually performed at the New Year's and on celebratory occasions. It is a song that represents the Japanese soul and is loved by many people.

- Please split your group in two. One group will ring the handbells (Koto part), and the other group will play the handchimes, (Shakuhachi part). (Please see assignment suggestions below)
- If you don't have enough ringers in your choir, play the bottom line only for the handchime part.
- The octaves must be played such that it will sound as one.
- Play the grace notes on measure 6 and 37 as *acciaccatura*. The other grace notes will be played on the beat.
- The Mallet Rolls after measure 15 are played by placing the bells on the foam and holding the

mallets in a V shape and shaking the wrist as shown in photo 1.

- If you have two bells, place the two bells with a space in between and use one mallet as shown in photo 2.
- Measure 62 will be divided into 8.
- The 4th beat on measure 64 will be conducted very slowly, so please follow the conductor.

- The 4th beat on measure 91, the eighth note will be conducted as 1.
- From the 4th beat on measure 94 to 95, the eighth note will be conducted as 1.

“Spring Sea”, unlike western music, the tempo will vary within the music. I very much look forward to working with all the participants of the Symposium and challenge this very Japanese music together.

PHOTO 1

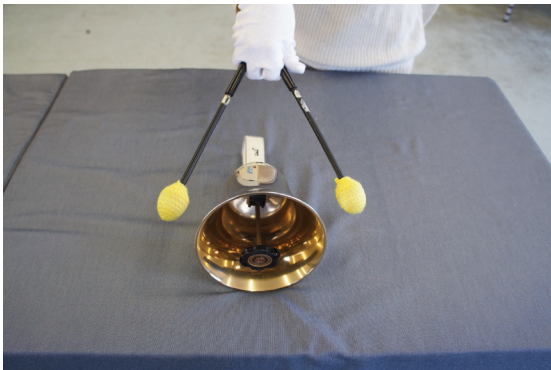


PHOTO 2



ASSIGNMENT
SUGGESTION 1:
FOR 16 RINGERS

Handchimes Used: 26

Handbells Used: 27, 31, 32

ASSIGNMENT
SUGGESTION 2:
FOR 14 RINGERS

Handchimes Used: 26

Handbells Used: 27, 31, 32

Thine is the Glory by G.F. Handel, arr. Margaret R. Tucker

REPRESENTING THE KOREAN HANDBELL ASSOCIATION

Conducted by Jae Weoul Song

1. The teams with 2Chimes will be playing according to the music sheet.

Measure 50–65 and Measure 73–the end bottom bass line will be played lowering one octave with chimes.

(If there are no 2Chimes, but 2Bells, then it should be played with 2Bells)

2. From measure 73 until the end, everyone will play and sing along at the same time.

The lyrics will be sung with first verse.

The lyrics is the following:

EASTER

Thine Is the Glory

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1 Thine is the glo - ry, ris - en, con-quiring Son; end-less is the
2 Lo, Je - sus meets thee, ris - en from the tomb! Lov - ing - ly he
3 No more we doubt thee, glo - rious Prince of life; life is naught with-

vic - tory thou o'er death hast won! An - gels in bright rai - ment
greet thee, scat - ters fear and gloom; let his church with glad - ness,
out thee; aid us in our strife; make us more than con-querors,

rolled the stone a - way, kept the fold - ed grave-clothes where thy
hymns of tri-umph sing, for the Lord now liv - eth; death hath
through thy death-less love; bring us safe through Jor - dan to thy

bod - y lay.
lost its sting! Thine is the glo - ry, ris - en con-quiring Son;
home a - bove.

end - less is the vic - tory thou o'er death hast won!

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a treble and bass staff with lyrics underneath. The score includes three verses of lyrics and a refrain. Chords are indicated above the notes. The piece concludes with a final measure marked with a double bar line and a fermata.

Allegro Con Moto by Jason W. Krug

REPRESENTING THE HANDBELL SOCIETY OF AUSTRALASIA

Conducted by Timothy Sherlock

Given that the score for this joyful piece is well-edited and the music is very straight-forward, there are only a few things I would like to highlight in order to assist with rehearsal preparations.

TEMPO I will select a slightly slower tempo for our performance: ♩ = 128.

SYNCOPIATION A key feature of this piece is the use of syncopation. An example of this occurs in the repeated accompaniment pattern starting in measure 1.



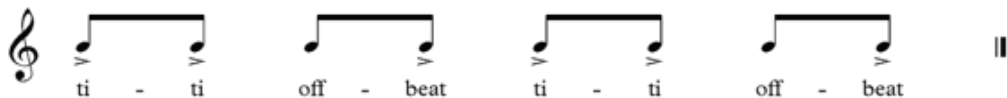
A strategy that can assist in an accurate performance of syncopated rhythms is to identify exactly when the syncopation occurs in the particular measure. In this instance, I would encourage all ringers to say the verbal pattern “ti-ti off-beat off-beat off-beat” as they play, emphasising the “ti-ti” and “beat” syllables. Ringers should then aim to connect the mallet with the bell casing on the accented syllables.



Another instance of syncopation occurs from measure 5.



In this case, the verbal pattern is “ti-ti off-beat ti-ti off-beat”.



DYNAMICS I will be paying close attention to the scored dynamics. Please note:

- the *decrescendo martellato* passage in measure 20 and the *crescendo martellato* passage in measure 28;
- the *pp* dynamic level in the accompaniment pattern at measure 37 will be sustained until the *crescendo* marking at measure 63;
- the *subito mp* in measure 88.

TECHNIQUES Please note:

- the *martellato lift* for all bells except A3 and G3 in measures 83 and 87;
- the *martellato lift* for **only** the bass clef stems up bells in measure 85.

I look forward to meeting everyone in Vancouver!

Many thanks,

Timothy Sherlock

Deep River Arr. Hart Morris

REPRESENTING HANDBELL MUSICIANS OF AMERICA

Conducted by Ed Rollins

Deep River is a famous American slave spiritual. “Through these songs the slaves expressed in subtle words and melody their pain, loneliness, weariness, and sorrow—but also their hope and determination to live on.” (From *The Lamplighter: Harry T. Burleigh and the Birth of American Music*.) The arrangement is not terribly difficult until we try to incorporate the pain, the weariness, and the hope. The text reads as follows:

*Deep river — my home is over Jordan,
Deep river, Lord, I want to cross over into campground.
Don't you want to go to that Gospel feast,
That promised land where all is peace.
Deep river, Lord, I want to cross over into campground.*

The African slaves were searching for spiritual freedom, “going home to Jordan,” as well as freedom from their life as slaves. So the song had two meanings.

The cello and flute work well together to express these emotions and feelings. Underneath those instruments, the bells need to enter in measures 5–9 with a feeling of sorrow—a soft, lyric entrance with slight emphasis on the moving half notes. Then, at measure 9, we need to begin sounding like a flowing river. To give motion, let's crescendo ms. 9 and decrescendo ms. 10—and keep this flowing in the lower parts until 18. Melody on top needs to sing—as the line rises, slightly crescendo. As the line falls, pull back the volume. This same feel

works also in ms. 42–51. Follow the dynamic markings in this section, especially as you move up in volume at ms. 44–45. Melody on top must be controlled—there is no accent on those notes. In pick up to ms. 17 and ms. 48, the treble is a bit more declamatory to match the text. Then, the pick up to 19 and 50 the declamatory notes have accent marks.

Beginning at ms. 18, we move into new material—there is a brief bridge before the melody at ms. 21 is highlighted—stronger, more forceful and slightly quicker. (Like the rapids on a mighty river.) The page turn into ms. 25 couldn't happen at a worse place—memorize this so that we don't lose direction or intensity. This is like a cry for freedom right here. Then, the volume declines the rest from 26–28—I think we should even work for a marking of *mf*. From ms. 29–41, there is a recapitulation of this theme—slows for a few measures and picks up again at 34, but this time we get much softer by ms. 41. Throughout the piece you will see measures like 39—louder on beat one and back off on beat 2. Pay attention to this all over.

The ending (the calm waters after the rapids) is delicate—a resignation of sorts. The slave is resigned to hoping for freedom that comes in the future. Very gentle, very controlled. No accented chords. Lots of eyes!!

Thanks so much for your preparation—I am looking forward to working with you.

Ed Rollins

Spirit of Freedom Arr. Malcolm C. Wilson

REPRESENTING HANDBELL RINGERS OF GREAT BRITAIN

Conducted by Malcolm Wilson

Keep a strong rhythmic beat from the very first beat throughout the entire piece until measure 95—there should be no slowing until the final 2 measures 95–96.

Take care dotted notes don't smooth out—keep strict time for military precision effect. The treble grace notes such as in measures 3, 4, 11, 12 etc. must be played before the beat and must be immediately damped.

In measures 1–25, 33–41, 58–95 the ringers malleting bells on these sections should, whenever possible, for visual effect exaggerate arm movements upwards following each mallet strike (as if warriors displaying prowess with weapons), while keeping strict tempo and never letting the beat slow down.

Where accidentals appear (each G flat in measures 22, 46, 69, 73 and 74; each E natural in measures 31, 47, 55, 70, 77 and 78; and B natural in measure 74) these should be played with greater emphasis.

In measures 65–88 think of each “voice” (stems up and stems down in bass and treble clefs) being in competition with each other to keep each “line” vying for dominance as the different elements of an army struggle to come out on top.

If there are any questions then please get in touch via the contact page on the website: <http://www.claganach.net/>
Malcolm Wilson

Little Bits of Heart by Clarence Mak

REPRESENTING THE HANDBELL ASSOCIATION OF HONG KONG

Conducted by Emily Li

Suggestion on bell sharing for easier handling of the chromatic changes at:

1. Bar 1

Position 7 plays B5 & C6

Position 8 plays C#6 / C#7 & D7 \ D6

Position 9 plays D#7 & E7

Position 11 plays B6 & C7

2. Bar 55

Position 8 plays C#6 / C#7 & D7 \ D6

Position 9 plays D#6 / D#7 & E7

Position 10 plays E#7 & F#7

3. Bar 128

Position 8 plays E6 / E7

Position 9 plays F#6 / F#7 & F6 \ F7

Position 10 plays G6 / G7 & A7 or plays

G6 / G7 & A7 \ G#7

Position 11 plays G#7

Other things for attention:

4. Bar 44-45: Note that C5 is in treble clef

5. Bar 54: Ring C3, no need to shake

6. Bar 68-69

LV applies to all quaver notes in treble and bass clef

7. Bar 156

C3 ring both notes, no need to shake or gyro.

8. Bar 55-58: Be aware of the accelerando starting from b.56

9. Bar 66: Note the tempo change. Dynamic drops from 'f' to 'p' after the first chord is rung. Tempo starts at $\text{♩} = 60$ and starts accelerate on the 3rd beat of b.66 to $\text{♩} = 146$ when arriving b.70.

10. Bar 131: Tempo starts at $\text{♩} = 60$ and starts accelerate on the 3rd beat to $\text{♩} = 146$ when arriving b.135.

11. Bar 152: Cut off and completely silence at b.153.

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Hishuk Ish Tswalk by Bruce Henczel

REPRESENTING HANDBELL GUILDS OF CANADA

Conducted by Janet Nordstrand

This is an interesting time in Canada as we look at our history and its impact on the languages and cultures of the First Peoples of this land including First Nations, Metis and Inuit. It has prompted me to read and reflect on their experiences as I have prepared this piece. I have grappled with how to approach a score that was created with that history in mind. I have examined my understandings, thoughts and beliefs of First Peoples cultures. Professionally, as a teacher in BC, we are undergoing huge changes to include content in our school curriculum that reflects First Peoples history, knowledge, languages and cultures. The timing of preparing to conduct this piece at the same time as hearing First Peoples speakers, taking part in discussions and attending workshops through work has resulted in new understandings and a deeper respect for our First Peoples.

This piece therefore to me, is more than notes on a page and a composer's beautiful creation. Our playing must responsibly reflect and respect this history and the time of reconciliation that we are amidst. My hope for us as an ensemble is to feel connected to that history and the resulting reconciliation,

and interconnected with one another in a new way.

I am very much looking forward to creating this music with you.

Jan Nordstrand

- The use of rests and the melody in octaves in this piece will be challenging in such a large mass ringing setting. Please be diligent in your dampening, especially the eighth rests. Watching the conductor will be crucial to have our melody line in the treble and bass clef be in unison with all of the ringers.
- There are specific movement instructions below to help communicate the mood of the piece. Please write them in your score.
- In the allocation chart the Eb5 chime should have been included.
- There are a few places where movement (or the lack of it) is included. Please be very still in the bars indicated.

continued over

Numbers refer to bar numbers:

1. Please make sure you do not LV.
4. No movement in this bar. Absolute stillness.
5. Same as bars 1–3, other than new dynamic of *piano*; can you memorize?
8. As bar 4, no movement.
19. No circle with the whole note.
20. First time *forte*, second time *piano*.
20. C5 please ring in context of treble, not malleted with the bass. Same in bars 21–22.
- 24–25. I am going to conduct this as 6, each note cued.
26. Lift your bells slowly. All other ringers no movement. No cutoff.
27. Please have chimes ready in bars 24–25. A strong entrance please.
30. D5–G5 ringers *forte* please.
- 31–33. All bells *mezzo-forte*, chimes *forte*.
34. D5–G5 again *forte*.
- 35–37. All bells *mezzo-forte*, chimes *forte*.
36. C5 ringer there is a note in the treble clef on 3+.
38. Bass prepare for bar 40.
39. D7 Ring and do not move bell. All other ringers no movement.
- 40–41. Trebles no crescendo. Bass big crescendo.
49. Please grow from *mezzo-piano* to *forte* in six notes.
54. Chimes in bass *mezzo-forte* same as treble chimes.
61. *Forte* both times. As this is exactly same as bar 20–23 can it be memorized?
68. *Subito piano* with a huge crescendo please.
72. C5 ringer make sure to fit into context of what is happening in the treble clef.
76. All notes cued.
81. Make sure we hear the rest on beat 3.
82. Again, make sure we hear the rest on beat 2. Bass bells please use your hand to muffle any sound that may linger from the mallet.
83. Don't move!
93. Please memorize from bar 93 to the end. Please mark bar 93 *pianissimo*.
94. Mark *mezzo-piano*.
95. Mark *mezzo-forte*. Beat 2 should be F7, not G7 as indicated.
96. Mark *forte*.
97. Absolute stillness after the final mart.



See you soon in Vancouver!