

# Performance Notes for Spring Ring 2018

## *Massed Ringing and Levels 1-2 Combined*

Anne Hill

I am so looking forward to rehearsing and performing these pieces with all of you at Spring Ring 2018. I hope that these performance notes are helpful to prepare you in your rehearsals ahead of time so that we can use our time at the workshop sessions to work on polishing our performance. Please mark all the items I have made notes about so that you remember them easily while you are rehearsing. See you in Kelowna in May!

### Overall Comments

- 1. Dynamics** – Where ever you see the words *cresc.* and *decresc.* or *dim.*, please mark each one with the appropriate wedge symbol. This will give you a strong visual reminder of building or decreasing the sound.
- 2. Tempos** – please ensure that you are playing the tempos as marked unless indicated differently in these performance notes.
- 3. Techniques** – Quite a number of techniques are included in these pieces. Please ensure that you know the markings for each technique and how to play each one.
- 4. Chimes and Bells** – please note the places where handchimes have been marked in the music as well as where I have indicated in the performance notes for each piece that I wish you to play on chimes rather than bells. If you do not have chimes, please practise those parts on bells and we will hopefully have chimes for you to play at the Spring Ring rehearsals.
- 5. Page turns** – please practice your page turns so that you are not surprised by what is on the next page. If you are partnering on a binder, please mark who is going to do each page turn. Try to memorize the last measure on the page or the first measure on the next page so that you can watch the conductor especially when the dynamics change from one page to another.
- 6. Measure numbers** - the measure or bar numbers in the performance notes will be indicated as M. and the number (example M.25).

## Massed Ringing

### **Song of the Spirit, by Derek K. Hakes**

This original handbell composition uses both handbells and handchimes in its stirring opening melody. With flowing musical lines that are both expressive and gentle, handbell choirs will find an opportunity to work on their musicianship and ringing skills in the rehearsal and performance of this piece.

**Techniques** – LV, staccatos (suspended bell with mallet, mallet with bell on table), echo, shake.

**Final Endings (M. 119-122)** – pay attention to which ending you should play depending on the number of octaves that you play on.

**M. 1** Begins with chimes on stems up treble notes and bells on stems down notes. Mark your music to remind you what you have in your hands to begin. All bells LV for full measures from M. 1 to M. 16. Gently and softly. Caress the notes.

**M. 16** On beat 3 ring all notes. Slight *cresc* coming into M. 17

**M. 17** Keep this section light and free. Play the rocking 8<sup>th</sup> notes in middle of staves with ease. Put a bit of pressure on beat 1 of each measure to give the pulse.

**M. 39** Eyes on conductor for the *cresc* and the small *rit*. Don't play the 16<sup>th</sup> note in beat 3 until the very last moment. Try to make it feel like you are gluing the 16<sup>th</sup> note to the first note in M. 40.

**M. 40** Place a *tenuto* marking on beat 3 notes. We will hold this note just a moment before going back into the melody at M. 41. Think of giving this note just a bit of extra pressure. Watch the conductor for downbeat of M. 41

**M. 50** Watch conductor for slowing tempo.

**M. 52** Suspended bells with mallets in the treble bells with stems up. Gentle and soft – just lightly touch the bell. Chimes for all stems down notes.

**M. 60** All notes with the stems down are malleted with the bells on the table. The top treble line with stems up are rung.

**M. 67** Slight slowing of tempo. Watch conductor.

**M. 68** Back to tempo. Chimes in notes with stems down.

**M. 76** Echo in all held notes with stems down to M. 78.

**M. 84** Start at *p* at tempo. Careful not to slow down just because it is softer.

**M. 88** We start a slow climb in dynamics to the *ff* in M. 95. Each measure should be a little louder than the one before.

**M. 93** Eyes on conductor for rit. starting on beat 3.

**M. 95** Arriving at the *ff* which is a return to the original tempo and the melody. Nice and strong but not bashing the bells to make it loud.

**M. 98** Be prepared for the page turn to allow the intensity of the line and dynamics to continue through this section.

**M. 119** Pay attention to which ending you are playing depending on the number of octaves that you play on. Mark the appropriate ending so you are not confused. All 2 octave choirs, please play the 3-4 octave ending.

**M. 120** Watch conductor for slowing tempo. Decrescendo the notes going into M.121.

**M. 122** The intention is to play this final chord on suspended bells with a mallet. Watch the conductor for holding this note and then for the motion to put bells down on the table.

### **Levels 1-2 Combined**

**Piece #1: *It is Well with My Soul* - Philip P. Bliss, arr. Martha Lynn Thompson**

You can find the story behind the writing of the full poem "It is Well with My Soul" by Horatio Spafford at: <http://www.staugustine.com/living/religion/2014-10-16/story-behind-song-it-well-my-soul>

Here are the full set of lyrics to the hymn using the words form the original poem.

1. When peace, like a river, attendeth my way,  
When sorrows like sea billows roll;  
Whatever my lot, Thou hast taught me to say,  
It is well, it is well with my soul.
  - o Refrain:  
It is well with my soul,  
It is well, it is well with my soul.
2. Though Satan should buffet, though trials should come,  
Let this blest assurance control,

- That Christ hath regarded my helpless estate,  
 And hath shed His own blood for my soul.
3. My sin—oh, the bliss of this glorious thought!—  
 My sin, not in part but the whole,  
 Is nailed to the cross, and I bear it no more,  
 Praise the Lord, praise the Lord, O my soul!
  4. For me, be it Christ, be it Christ hence to live:  
 If Jordan above me shall roll,  
 No pang shall be mine, for in death as in life  
 Thou wilt whisper Thy peace to my soul.
  5. But, Lord, 'tis for Thee, for Thy coming we wait,  
 The sky, not the grave, is our goal;  
 Oh, trump of the angel! Oh, voice of the Lord!  
 Blessed hope, blessed rest of my soul!
  6. And Lord, haste the day when the faith shall be sight,  
 The clouds be rolled back as a scroll;  
 The trump shall resound, and the Lord shall descend,  
 Even so, it is well with my soul.

**M. 1-8** This piece opens with the sound of the Westminster Chimes. Meas. 1-8 will be rung on handchimes to give the feeling of a bell tower chiming in the distance. If you do not have chimes, please go ahead and ring softly on bells. All notes LV until M. 8

**M. 8** Add a fermata (hold) to beat 1 in M. 8 on the choir chimes. Meanwhile, all C5 bells will ring together 12 times following the conductor (as if the bell tower is chiming). One ringer will be chosen to speak the poem (shown on the last page) during the chiming C5 bells. Then we will do the complete cut-off as written.

**M. 9** All ring bells starting with the pick-up in M.8 going into M. 9.

**M. 20-22** Add the wedge sign for the cresc. from beat 3 in M. 20 up to beat 4 in M. 21.

**M. 22** Play *f* on beat 1. Watch the conductor for the complete cut off. Be sure to play beat 3 at *p* with the top treble bells playing at *pp* to give an echo effect.

**M. 26** Place a cresc. sign from beat 3 to the end of M. 28 and indicate that the last 8<sup>th</sup> note in M. 28 is at *mf*.

**M. 29** All notes with the stems going down play at *mf* while the top treble running 8th notes play *pp*. Note that the C7 note is rung on beat 1 and then held in LV. Note the other LV notes and also when the LV is changed to R (ring normally). Only LV the notes that have this marking. Do not use the suspended bell technique in this section.

**M. 30-44** Keep this whole section at a strong *mf* throughout.

- M. 45** Note the change in time signature in this one measure. Also, be sure to play at *p* immediately on beat 1 of this measure.
- M. 49** Mark cresc sign starting in beat 3 up to *mf* in M. 52.
- M. 52** All bells play LV through cresc. all the way to beat 4 of M. 55.
- M. 55** Ring on beat 4. Memorize this measure so that you can easily turn the page and be ready for beat 1 of M. 56 which should also be at *f*.
- M. 59** LV in beats 1 to 3 in bass only. Ring on beat 4.
- M. 62** LV in beats 1 to 3 on all notes with the stems down, be sure to stop the LV on the last half of beat 2, then LV on beat 3 and then ring on beat 4.
- M. 69** Watch the conductor for the complete cut off after beat 2 in M. 69.
- M. 69 – 78** Play from beat 3 to the end on chimes for all notes other than the very top treble line. If you do not have the low bass chimes G3 and A3 in M. 74 and M. 75 then play these notes softly on bells.
- M. 73** Watch for the long *decrescendo* and the slowing down in tempo starting on beat 3. Practise looking up throughout this section in order to watch the conductor for the change in speed.
- M. 78** Make this *ppp*. Also, only the top C7 bell should play on suspended bell with the mallet. The ending should just fade away as if the boat is sinking below the waves in the distance so all eyes on the conductor for the last note and the final cut-off. This will be easy because you don't have any other notes after that! Don't move until the conductor indicates to put arms/hands down. Then keep looking at conductor until she gives signal to change music and prepare for next piece.

**Piece #2: Let Us Rejoice, by Cynthia Dobrinski**

This piece is lots of fun with many interesting techniques! It is a joyful song which reflects our happiness of being together to celebrate the 25<sup>th</sup> Silver Anniversary of BCGEHR.

**Techniques** – please review each technique marking and make sure you know how to play them. You will find martellato (mart), LV, shake (Sk), tower swing (Sw), thumb damp (TD), martellato lift, ring touch (RT), and echo.

**Tempo** - please try to learn the first section of this piece at the tempo marking of 112. The tempo change at M. 43 will be 92. Back to 112 at M. 60.

**Tied notes** – please make sure that you only tie together the notes as indicated. In some cases it may look like the whole chord is tied to the next chord but only the very bottom notes are tied.

**Omission of notes** – please carefully review which notes are to be omitted depending on how many octaves you ring on in your choir (see info at top of first page). Also, please review the info at the bottom of the page regarding the omission of C6 and doubling the top octave.

**M. 1** Marts on all notes. Please keep these light and close to the table. Even though it is marked for *f* no big lifting up of the arms and no trying to push the bells through the tables please!

**M. 3** LV in top treble 8<sup>th</sup> notes shake on all half notes. Please remember to do your shakes in a circle so the sound keeps moving through the entire note.

**M. 6** Stop the LV for any notes from M. 5 that do not ring on beat 1 in M. 6. Play beat 1 and then swing down on beat 2 and back up on beat 3. Note the time signature change to 4/4 so watch the conductor here. We will not change tempo.

**M. 8** Time signature change back to 2/4. Same tempo. Keep the treble 8<sup>th</sup> notes light and close to your chest to be able to dampen quickly.

**M. 16** Treble bells with stems up play *p*. using TD for the staccato notes. Keep this light. Play the moving 8<sup>th</sup> notes in the middle of the staff (marked with the voice-leading lines between treble and bass clefs) at *f* so we really hear this moving part. Continue same to M. 23.

**M. 31** Be sure to mark when you are going to turn the page and make sure to practice this otherwise the marts in M. 32 will be a surprise and will catch you off guard. Place the word 'mart' after M.31 at the end of page 3 to remind you this is coming.

**M. 32** Again nice light marts now at *p*.

**M. 41-42** Make sure you look up at the conductor here. Change of time signature to 4/4 and a big *ritardando* (*molto rit*) starting in beat 3. Also echo on beats 2, 3, 4 in the bass whole notes only.

**M. 43** We will have slowed down to the new tempo of 92. This section is very expressive so pay particular attention to all the rise and fall patterns of the marked *cresc* and *decresc*.

Also, the change in dynamic levels through this section is very important. Please play attention to these dynamic changes as they are marked.

- M. 58** *Cresc* starting on the 2<sup>nd</sup> half of beat 3 with the rising 8<sup>th</sup> note run.
- M. 59** Watch the conductor for the *rit.* on beat 3 and 4. Here again the page turn is very important as we are going back to the original tempo, changing to time signature 2/4 while increasing the dynamic level up to *f* all on a page turn. Try to memorize M. 58 and M. 59 so you can have the page turned while watching the conductor and be ready for the new tempo in M. 60.
- M. 60** Keep the treble 8<sup>th</sup> notes light and clean by keeping the bells close to your chest. Bass quarter notes make sure that you are also playing your notes not too heavily even though this section is marked *f*.
- M. 69** Repeat of M. 16 – same feeling here.
- M. 84** Keep marts close to the table to achieve the *p* here.
- M. 88** Sudden dynamic change to *f*. Be careful to keep marts close to the table with just a bit more pressure as the bell goes into the foam. Don't want any tables collapsing!!
- M. 92** Shake in treble notes with stems up only. Ring beat 4.
- M. 94** Mart lifts in bass on stems up notes only. Not too much force please even though you 33ware playing at *ff*. Close to the table with just a bit more weight.
- M. 95** RT in treble bells and Mart in bass. Let's make this a really clean note with no hangover sound! Eyes up and hold position until conductor indicates to put arms/hands down.

**Remember to smile at the audience (and the conductor) before and after each piece. We are there to have fun as well as to perform well. Enjoy learning these pieces!**