

Performance Notes for Level 1 and 2 pieces BCGEHR Spring Ring 2020

1. Level 2- : *I'm Just a Poor Wayfaring Stranger* arr. by Tammy Waldrop

- for 3-5 octaves w/opt. 3 octave hand chimes AGAPE Code No. 2343

This piece is listed as a Level 2- but due to the amount of repetition in the fun bass line, no key changes, and quarter/eighth note melody pattern; the composition is do-able for level 1-2. This arrangement has that familiar American folk tune and invokes the style of American Mountain and Bluegrass music. Treble techniques include shaking, TD's, Gyro and Echo's while the Bass switches from Mallets, Swings and Ringing. With such a variety of techniques both complimentary to the style and visually pleasing, this piece is a lot of fun to play and a crowd pleaser.

Performance Notes

M. = Measure/bar number

Tempo – We will play the tempo as marked.

Melody – play the melody out as marked with various dynamic levels throughout the piece while the accompanying notes are played at a lower dynamic level. Also note when the melody moves back and forth from the treble to bass. Ensure the first beat of the melody is played with confidence so we can hear the changes as they happen.

Dynamics – are very important in providing the variety and the intensity to the piece as much of this piece relies on the dynamic changes. Please play all dynamic markings as marked.

- M. 5 - 20 play the TD and bass line as *mp* while the melody is *mf* as repeated in M. 28 - 36
- M. 20 - 28 Ring all notes *f*
- M. 53 - 60 chimes are *mp* as the bass carries the melody *mf*
- M. 85 - 91 dynamics get softer until our last chord in 91 with our vibrato

Mallet – bass has a fun moving line that repeats throughout this piece. Move your body with the bass line (rocking left to right) as you play. Not only will it improve your feel for this part, it is also a great visual for the audience to see the bass “let loose”. Be sure to dampen your malleted bell immediately when the melody begins so we have a clean start.

Shakes – be sure to shake your bell pushing upwards in a circular motion to ensure that the sound moves outward to the audience rather than being static

- M. 21, 23, 25, 27 please make sure the shake is held for the full value of the note.

Gyro – Ring the bell, then while holding in a vertical position, slowly rotate to produce a slight vibration in sound. One rotation per whole note should work well and visually will look really nice if the gyros are at shoulder height in a “stirring the soup” motion.

LV – Let the **Chimes** vibrate until the rest in M. 55, 57, 59 also marked by the damp sign. If your choir does not have chimes, you may practice with bells for your own performance purposes but in the festival we will have chimes play that part.

Echo – Whole notes ring on the beat, then touch lightly to the padded table on beats 3, 4 as indicated in M. 38, 40, 42, 44, 46, 48 and again in 62, 64.

Swings – Whole notes ring normally, then do a full swing back and forward on beats 3, 4 as indicated in M. 37, 39, 41, 43, 45, 47, 49, 51 and again in 61, 63, 65.

2. Level 2+ : *Barcarole* (Peace in the Storm) by Patricia Cota

- An original composition for 3-5 octaves AGAPE Code No. 2643

From the Italian, "barca," or boat, the Barcarole is in a triple meter and imitates the boat songs of Venice. This piece has a gentle flow; it's a connection to our water theme and is a great contrast to the Wayfaring Stranger.

This piece opens with a simple minor melody. The B section, in a major key, evokes a picture of calm, with sun glittering on gently rippling water. The composition then returns to the A section, but this time much bigger and embellished by fuller chords and rhythmic accompaniment using strategically placed thumb damps that pushes us to the end until it subsides to a gentle peace at the end of our voyage. A subdued ending evokes waves gradually subsiding on the shoreline.

Performance Notes

M. = Measure/bar number

Tempo – We will play the tempo as marked, playing particular attention to the *rit.* starting on beats 2-3 of M. 40, back *a tempo* in M. 41; the *poco rit.* beginning in M. 61 and the *rit.* in 68

Melody – play the melody out as marked with various dynamic levels throughout the piece. * Playing softer on beat 3 to create an undulating effect from M. 7-22.

Dynamics – Please play all dynamic markings as marked as much of this piece relies on the dynamic changes. Crescendos and Decrescendos are predominant right from the beginning providing the swelling and gentle flow.

LV – Let the **bass** bells vibrate as indicated in the beginning.

- Note the slight change that takes place in M. 23-38 for both treble and bass
- *LV* in bass M.41-56 is written for the eighth notes only. Please dampen bells so the Thumb Damp's can be clear on beat 3 of those measures
- *LV* continues in the bass M. 57-59 and then the treble bells join in from M. 60 to the end

Accents – Use your wrist to make a clear enunciated accent on each beat.

- M.39 beats 1 & 3 as well as the shake and eights on beats 2 & 3 in M.40

TD's – keep your bells close to your body.

Additional notes – M. 49-56 * 5 octave choirs double up-stemmed notes an octave higher

Performance Notes for Massed piece BCGEHR Spring Ring 2020

Cherished Memories by Betty B. Radford

- for 3-5 octaves Handbells with Handchimes
- 3 octave ensembles omit (), 4 octave omit < >, 5 octaves omit []

A beautiful piece of music, commissioned by the Brock House Kerrisdale Handbell Ringers of Vancouver, British Columbia, with the support of Linda Castagna and Keith Shephard in memory of Joanna Shephard, former President of the Kerrisdale Handbell Ringers and a longtime supporter of the handbell community in Canada.

Section A: M. 1-23 is bright, cheerful and upbeat; this reflects Joanna as an inspirational person who contributed much to others

Section B: M. 24-41 is beautiful; Joanna enjoyed travelling so this is our travelling music full of beautiful scenery and excitement

Section C: M. 42-50 is reflective, thoughtful and compassionate

M. 52-67: demonstrates determination, perseverance, reaching solutions successfully and positively

M. 68-75: brings us back to the opening theme; this time with more strength and conviction celebrating achievement and joy right to the end

Performance Notes

M. = Measure/bar number

Tempo – Let's aim to play at 100, maybe even a hint faster

Melody – the melody really begins in M. 8 in the treble clef

- M. 16-23 melody moves into the higher treble
- M. 23 Chimes join in
- M. 42-57 bells move together and share some call and response beginning in M. 51-56
- Building in the treble again in M. 58- 67
- Last beat of M. 67 brings us back to the opening theme
- B4, C5 ringer please note that in M. 62-65 the C5 is written in the treble part

Please note the Key change in M. 38 and M.58 (indicated at the very bottom of pg. 6)

Accents – Use your wrist to make a clear enunciated accent on each beat.

- Both treble (stems up) and bass M.1-5 and M. 68-72 beats 1, 3, 4 / 1, (2)&, 4 as indicated

Dynamics – are very important in providing the variety and the intensity to the piece. Please play all dynamic markings as indicated with the exception of the following:

- M. 8-16 play the malleted bass notes as *mp* while the melody is *mf*, building just slightly softer than the melody where the crescendo indicates
- Please note that all bells should be *p* immediately at the top of pg. 6 following the page turn
- Gradually building our crescendo from M.62-65 from *mp* to *ff*

Mallet – keep the bass malleting light; feel the strong beats

- Bass quarter and eighth notes M. 8-16, be ready to **ring** again in M. 16
- Bass notes from M. 52-65
- Mallet lift the half notes (stems down) in bass in M.66, 67; ready to ring again in M. 68

Shakes – be sure to shake your bell pushing upwards in a circular motion to ensure that the sound moves outward to the audience rather than being static

- M. 5, 44, 50, 51, 60, 61, 64, 65, 74, 75 please make sure the shake is held for the full value of the note.
- Begin the shake at *p* M.60 so we can crescendo
- M. 33, 35, 45 Shake on the 1st and 2nd beats then let the bells LV for beats 3-4 as you complete your circular motion
- Watch the *RT*: keep it short and begin *shake* at *p* in M.61, 65
- *RT* on the 3rd beat M. 75 ending the piece

Gyro – Ring the bell, then while holding in a vertical position, slowly rotate to produce a slight vibration in sound. One rotation per whole note should work well and visually will look really nice if the gyros are at shoulder height in a “stirring the soup” motion.

- M. 25, 27, 31 whole notes only

LV – as written with the exception of:

- Eighth notes in M. 16-22 can let vibrate softly under the melody
- Chimes only LV as written from M. 23-42: Big circles

Echo – as written

- M. 43, 47 Whole notes ring on the beat, then touch lightly to the padded table on beats 2, 3, 4 as indicated
- Half notes in bass M. 44, 48 while the treble shakes
- All half notes in M. 46, 48
- M.45 both tied and whole note on beat 4

Conductor’s comments: I look forward to working with each of you on the pieces we are ringing together and I hope that the performance notes will be helpful in your rehearsals as you prepare.

Remember to smile ☺ at the audience (and conductor) before and after each piece. Our performance will be a celebration of all your hard work. Enjoy learning your pieces!