

## **Rehearsal notes for 2015 Big Sky Handbell Festival Conference**

### **Change Ring Prelude on Divinum Mysterium, Gramann**

The composer's markings are quite clear for us. The 7/8 measures will be conducted in three, following the grouping of the eighth notes. Similarly, the 5/8 and 6/8 measures will be conducted in two, following the grouping of eighth notes. Measure 79, I subdivide the conducting pattern in this measure, and we will have a slight fermata on the last eighth note to slightly delay the ringing of the chord in m. 80.

### **Grazioso, Sherman**

Please follow closely the composer's request for rit. and a tempo. This helps shape the musicality of the composition. M. 39-41, five octave choirs may double down the melody in the bass clef. Remember that the + in m. 63-67 requires the bells to be suspended with the hand and malleted, thus an LV effect. "Freely" means watch the conductor! M. 89 start the shake of the bell at your side and elevate the bell as the shake continues for greater crescendo effect.

### **America the Beautiful, Sherman**

Please note the footnotes for doubling suggestions. Measures 78-80, the shakes are for the whole notes tied to whole notes tied to half notes only; melody notes need not be shaken. Make new forward ringing circles with the hand as a new measure arrives while shaking the bell. Measures 84-88, bass clef notes below C4, mallet the handbells marked RT rather than ring-touch. Quarter notes and eighth notes marked RT or Mart C4 and above should do the technique as assigned. Measure 86, BD would be OK, although a similar effect is achieved if we start the shake of the bell at your side, and elevate the bell as the shake continues for greater crescendo effect.

### **Be Still, My Soul, Moglebust**

Please read Cathy's notes on page twelve and enjoy the rich beauty of this fine arrangement's melody and harmony.

## **Joy and Celebration, Afdahl**

Observe all markings as indicated. M. 9-12, the repeated G3 and D4 eighth notes should be marked LV at the beginning of m. 9.

## **Savior of the Nations, Come, Afdahl**

The E3 and E4 in measures 4 and 80 on beat “four-and” should be E-flats! All the notes in measures 45-60 should be rung with handchimes. In measures 21-28, you see ascending eighth notes in the accompaniment that are to be malleted. Please ascend each scale with diminuendo rather than what one would perhaps do naturally, crescendo.

## **Thaxted, Afdahl**

It is easy for those who mallet handbells in sections of this arrangement to get ahead of the beat. Encourage the ringers to know the scales passages well enough to look at the conductor as much as possible. Early editions of this arrangement had an incorrect marking to bass clef notes in m. 151-153, on the “and of one”. They should each be marked as mart-lift on that beat only... the eighth notes. M. 155-158, down-stemmed bass clef eighth notes may not only be malleted, but accented! There is an error in the tuba score attached to the arrangement, page 19, measure 24: the correct notes which are all eighth notes are: C5, G4, E4, C4 (using handbell language!)

## **Cantabile- A Singing Spirit, Afdahl**

Depending upon which edition you own, here are the changes to the original score:

- m. 4, the LV sign is for all accompanying notes, bass clef only.
- m. 16, the D#5 should NOT be tied, rather, be rung again on beat three.
- m. 21, the LV is for all accompanying notes including D5
- m. 36, we add a fermata to beat one treble clef, beat four bass clef
- m. 45 should have the same treble clef notes as m. 47, beat 2, A5 not B5, beat 5 B5 not C6
- m. 54, beat five, bass clef downstemmed quarter notes, “R”
- m. 70 and 72, choirs with six octaves of bells may add B2 to count one.
- m. 89 and 93, last chord should be marked A naturals, yet C#
- m. 109, Tempo I will begin on beat one, rather than later in the measure.

m. 108, add LV to bass clef OR change half note of m. 109 to a whole note  
m. 112, treble clef beat “one-and” should be D5 not E5  
m. 114, add a D5 eighth note to the “and” of beat two.

The “lively” section at m. 37 will be conducted two to the bar, then three to the bar, following the rhythmic groupings.

We will “stretch” or slow the last three eighth notes of these measure, then go to “a tempo” in the measure that follows this stretch: 17, 23, 34, 116, and 122. This will allow us to bring out the musicality of these sections.

Tempo I may be as slow as quarter = 72.

Lively section may be as fast as quarter = 108.