

Appassionata (Michael Joy)

Beckenhorst HB490, Level 3

- At the end of the hairpin diminuendo in m. 6, please put a reminder *p* dynamic marking.
- If you like using a word to count/feel triplets, I suggest you use the word “evenly” (rather than “strawberry” or “blueberry” or “raspberry”...), because it helps you space out the notes of the triplet, well, evenly. This is especially critical when you have a *vertical hemiloa* (look it up if you need to – we have the Internet now, you know!) like in measure 11.
 - I recommend that those involved in the triplet count “evenly” for three beats, beginning at the downbeat of m. 11, so as to “tune out” the duple rhythm below and be ready to play the triplet before it actually arrives.
- Please make a note at the end of p. 3 that says “**FASTER!**” We have a *rit.* in mm. 20-21, but then there’s a fresh new tempo at the page turn, and that tempo is faster than we were (i.e., we aren’t “slowing down to the new tempo”).
- Drawing in the “hairpin” crescendo marks in mm. 36, 37 and 38 will be helpful. A “benchmark” *mf* at m. 38 will also help in pacing the crescendo.
- I’ll subdivide the last two beats of m. 47 (i.e., I’ll show each eighth note).
- At measure 56, I’d like to do something a bit stylized. This isn’t something you should do regularly, but it’ll be very effective here:
 - Strike m. 56 with a strong, balanced stance (your feet should be in a light “lunge” position, not next to each other with locked knees).
 - Extend the arm to strike the bell near the table, with no follow-through or “circling” after you strike. I often call this a “dead” or, to borrow a term from Tim Waugh, “cold” strike. (Please use both hands or otherwise modify for the D3; you don’t want to injure yourself. This can be done by “throwing the clapper” of the casting; call me if you want a demonstration!)
 - On cue (which will essentially be the downbeat of m. 57), circle around and damp at the shoulder (or – in the case of D3, A3, D4 and A4 – prepare the next strike).
- The last three eighth notes of m. 59 will be dictated; watch me for them!
- The footnotes on page 7 are important. And the idiom of our instrument is a bit tricky when it comes to these doublings. Notice that you have, say, a G6. Its double is the G7, right? And those two bells are **OFTEN** played by the same ringer.
 - However, upstem notes in this section (remember, it’s all the way *al fine*) go down to E5. The double of E5 is E6. The double of A6 is A7. The doubles of C6 and C#6 are C7 and C#7. All of these upper bells are often played by DIFFERENT ringers than their lower (printed) counterparts. So there’s more for the trebles to do than they may notice at first!
- As with m. 11, start counting “e-ven-ly” eighth-note triplets at the *beginning* of m. 68, so you’re ready to play the triplet at the *end* of the measure.
- The shakes in mm. 80-81 aren’t one big continuous shake. A slight “lift” (i.e., cease shaking) right at the end of m. 80 will allow a fresh strike at 81, so that the new shake starts “fresh.” (Similarly, a slight “lift” at the end of m. 81 will let the chord restrike together for m. 82.)
- The LV at 80 is for everyone, and goes all the way through m. 81. Watch me carefully, because I’ll be very deliberate here. Everyone can glance at the last three measures and know what they play, so please don’t stare at the music!

As always, if you have **any** questions, please don’t hesitate to contact me
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Come, Emmanuel (arr. Michael J. Glasgow)

Ring Praise! RP7534, Level 3- (Full score and parts, RP7534FS; Alternative keyboard strings, RP7534K)

First and foremost, be sure your ringers are well-acquainted with both tunes: Twila Paris's *Come, Emmanuel* and the VENI EMMANUEL plainchant ("O Come, O Come, Emmanuel"). See if they can pick out all of the melodic fragments and interweaving of the melodies.

If you use all strings parts, you needn't use the keyboard/synthensizer strings.

Something we decided to do at the 2016 RingFest event which commissioned/premiered the work was the following, so bring "singing stick" dowels and we'll see about this:

- BEFORE THE PIECE BEGINS:
 - A3, E4 and A4 begin SB from silence on my cue.
 - All ringers sing in **prime unison** – with perfectly pure straight tone and starting on the A below middle C (which is actually A3, remember!) – *O come, O come, Emmanuel...and ransom captive Israel...that mourns in lonely exile here...until the Son of God appear.*"
 - Yes, this is high for the tenor/bass singers, and low for the soprano/alto singers, so just let it be light and chanty, on the breath. Guys, use falsetto.
- The downbeat of measure 1 happens at the cadence, simultaneously with the syllable “-pear” in the text above.

Moving on with the piece:

- The second half of measure 5 always wants to come in early. Please, please – especially if you're on the C5 – write in the counts for this measure.
- Measure 46: please write “WATCH!” or draw a pair of eyeballs or something. I'll start a hint of slowing here, and then *really* put on the brakes at m. 47. Wait for the downbeat before you go on; we have a fermata.
- Notice, treble ringers, that the upstemmed notes in 55-61 are played with mallets, and bells suspended (off the table). Don't worry about trying to damp these notes. Also, I'd use a harder mallet with a gentle stroke (rather than a soft mallet with a harder stroke). We want the tone to be “twinkly,” not muted.
 - Watch me for the downbeats of mm. 59-61 especially, and breathe with me as we prep the downbeat strike. It'll keep us all together.
- Please watch for the tempo change at m. 70 and then going into the “Moving ahead” section. There's no way to stay together unless everyone watches.
- Careful of the rhythm, treble, in m. 82. Though this has been played several times, this spot always tends to trip people up for some reason.
- The *molto rit.* starting in m. 88, and the *crescendo* starting in m. 89, CANNOT BE BIG ENOUGH. I dare you to try! I will subdivide measure 89, and we need to build to a true, brilliant *ff* at m. 90, with a slower, majestic tempo. This can truly make this a “mountaintop experience” for musicians and listeners alike!
- Three-octave choirs: consider the footnote on page 7 for your use at home; assuming, however, that we have at least a few choirs playing larger sets of bells, you can either tie as you'd normally do (according to the footnote), or rearticulate with everyone else who's ringing the higher bells.
- DE5 folks, the hairpins in mm. 114-115 are all about you. Please respond to that.
- Seven-octave choirs: check the final footnote!

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I Will Arise and Go to Jesus (Matthew Compton)

AGEHR AG35313, Level 3

- I don't know that I'd call 76 bpm "Grave." We'll work within the room to come up with the right tempo for the opening, but consider the metronome marking about accurate, perhaps changing "Grave" to "Stately."
- Two mallets per ringer. Period. *I promise you that there is no way you will cleanly, accurately or musically play pages 3-4 with only one mallet. They need to alternate on the bells; please get into this habit right away, even (especially!) when practicing slowly!*
- Five-octave choirs, notice that when you double in mm. 16-23, there are G5s, A5s and C6s. Unlike, say, an F6, the doubles for these notes are often rung by people in other positions – so high treble ringers, you probably have more to do than you think! Directors, please listen for continuity of line to ensure that all of the doublings are happening, and explain this to your ringers.
- Notice that the rhythmic ostinato changes pattern at the cadence-points in mm. 19 and 23.
- The fermata on the rest in measure 32 looks odd...please just consider it a caesura.
- I recommend rehearsing mm. 33-36 a few times WITHOUT the upstem treble notes, to get the D4, A4 and D5 ringers feeling the ebb and flow of the accompaniment together. Then add the higher treble notes. Same idea in mm. 45-48.
- Always change your bells *as early as possible*, rather than as late as possible. Example: the E-flat6 needed in m. 45 should be obtained somewhere on page 5. Seriously, this will help you more than anything:
 - If you're ringing EF6, make a note around m. 34 that you should "Get E-flat." Then, around m. 41, write "Got E-flat?" and then at m. 44, write "Got E-flat?!" This way, there is NO WAY you can miss the change. The longer the time before that "changed" note rings, the greater the chance you'll have the wrong bell in your hand and not realize it.
- Remember what cancels an LV, and realize how long the LV in m. 53 is. And then realize how short the LVs in mm. 55-56 are. And then realize how REALLY short the LVs in m. 57 are!
- What are the highest notes in mm. 67-69? Don't guess...count ledger lines as needed!
- Again, the rhythmic ostinato changes patterns at the cadence-points in mm. 75 and 79.
- You're playing measure 80 too loudly.
- You're not playing measure 82 loudly enough.
- When you have to TD in octaves, you can certainly "Knuckle-damp" instead, with a finger in between the Shellied castings of the 6 and 7. However, this isn't ideal.
 - Notice that this applies to the D67 and to the A67 in mm. 91-92.
 - Now notice that the last G67 in the piece is at the end of measure 87. The GA67 ringer should separate the As in m. 89, and have them in separate hands, since the Gs are no longer played in the piece.
 - Similarly, the last C6 in the piece is at the end of m. 88. The C6D67 ringer should separate the Ds in m. 89, and have them in separate hands, since the C is no longer played in the piece.
 - Super-easy now, isn't it?
- The RT at m. 94 should be ridiculously short and ridiculously loud.
- After you mallet the final chord in m. 94, please get a hand on the casting in order to "choke" the bell so there's no residual "bleed" in the sound.

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No Dark Valley (Michael J. Glasgow)

Agape/Hope Publishing **2665** (3-6 octaves handbell folio), **2665P** (instrumental parts for guitar, mandolin, banjo, bass and/or fiddle, in any combination), **2665C** (accompaniment CD), Level 3+/4-

- Not just *rubato* at the opening, but *molto rubato*. I'll pull back, push ahead, pause, etc., throughout. It's also rather exposed, so please know it well so that we can move together.
- The new tempo at measure 13 will be shown in a full-measure beat pattern, so at the end of the fermata, you'll see three beats. Count "1&2&3," and then play on the "and" of beat 3, and we're good-to-go!
- The demonstration recording of this piece is outstanding; I recommend listening to it on hopepublishing.com, handbellworld.com, or your favorite music-distributor's website.
- The rhythmic figure of dotted-eighth/sixteenth-tied-to-eighth/eighth that runs persistently throughout this piece is the hardest part of the piece. It really moves too fast to count "one-e-and-a, two-e-and-a," etc.
 - Yes, intellectually, we need to know where those counts go. However, in performing the rhythms, it's about "feeling" the subdivision. Most groups tend to "cheat" inadvertently, and put the sixteenth note on the following beat, or on the previous "and." It's right in between them.
 - The key is here! Count even eighth notes, and use the "and" just before the sixteenth as a "springboard" to play off of, to place the jazzy, syncopated sixteenth. (For example, measures 15, 17 and many others can be counted "One-and-ring-two-and-three-and-ring-four-and." Just be sure the eighth note counts stay constant. This is good for slow practice; once you internalize how it feels, you'll be off and running at tempo in no time!
- Measure 21: those accents on the Plucks? Accent them, please. ☺ And definitely pluck them; don't mallet. It's a completely different tonal color.
- 5-octave choirs and larger: notice with the doubling bracket that starts in m. 35 that you have some C6s. Their double is, of course, C7 – but often that bell is played by another position. Heads up!
- The key change at measure 41 is *not* optional. Change bells as *soon* as possible (always!). If it's The B-flat6, for example, last rings in measure 29. Mark a note to change to B-natural around m. 31 (*Get B!*). Then mark another note around m. 34 (*Got B?*). And then, just in case, one more around m. 41 or 42 (*Still got B?*). This will keep us from having the B6 in m. 44 rung as a B-flat.
 - Directors, point this example out to all of your ringers. It's a GREAT spot to show them how we can be lulled into a sense of complacency and false assurance that we have the right bell in our hands, especially when there are several measures on either side of a key-change that the bell doesn't ring.
- Please attend to all three footnotes on page 6.
 - Don't "double down" the lowest malletted notes until you have the bells to double ALL of them. This is basically a seven-octave choir, but in the event that you acquire your bass bells piecemeal, you will need ALL of the following bells to achieve this doubling:
 - C2, D2, E2, F#2, G2, A2, B2 (and, of course, C3, D3, etc.)
 - If you have five or more octave of bells AND chimes, in order to do the treble doublings in mm. 46-50, I would prefer the doublings be on chimes. But if you only have three octaves of chimes and five octaves of bells, you may play the chimes as written and "double up" with bells.
- Clarification: the *sub. p* in m. 51 happens on the offbeat of three. Beat 3 itself is still strong and accented.
- There's a little *f* marking hiding in m. 53; it's only three chords long before we're back to *mp*. Then we grow, pretty dramatically, to *ff* in m. 55.
- Marts at the end of m. 56: you will be the ones who help me put the brakes on for the *molto rit.* Please, please have this solid so you can watch.
- At the end of page 7, plan to turn the music WHILE the third chord is ringing (or sooner). We don't want to hear a "whoosh!" of pages turning when we cut off for the caesura.

- To set the pickup to m. 58 back in motion, I'll give beat 3 again as a preparation. D6s play on beat 4. Don't jump the gun. ☺
- BIG crescendo happening in mm. 58 through 60!
 - Also, *try* to keep the tempo pushing to the very end. We'll determine at the event how far we can take that optional *accelerando* once we hear it in the room.
- "Precise damp," loosely translated, means "precise damp." We can't have any "bleed" in the sound carrying into the quiet little mart tag. Put a hand on the bell to damp it (especially the large bells).
- Work as a team at the end. Yes, I know the DE5 ringer is probably fantastic and has no trouble weaving the E-flat mart at the end of 62 to the E-natural at 63, and then the E at the end of the measure. However, the FG5 ringer can have the E-natural and G set up already, way back at the start of 62. FG5 covers E-natural and G, leaving DE5 to cover E-flat and D.
 - Remember – is it about our personal pride, or is it about finding the most foolproof way to ensure success in the music every single time we play it?

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O Sing a Song of Bethlehem (arr. Judy Phillips)

Lorenz 20/1852L, Level 2

The publisher's marketing copy describes this arrangement as "alluring," and I agree. It's generally very straightforward, with a few "pleasant surprises" along the way that make it, to borrow a phrase from Arnold Sherman, "inevitable but fresh."

- Three treble ringers (more on that at the end) will each need one mallet for the very last chord. Please use a harder mallet with a gentler strike, to give us more focus and "twinkle" in the sound. Yarn mallets on 6s and 7s (especially when it's a delicate suspended-bell chord) just don't speak well; they make for a very dull, muted sound.
- Change the opening dynamic of the piece to *p*.
- I'd draw in the "hairpin" for the diminuendo in mm. 7-8, and note that we should be *p* at the downbeat of m. 9. The *mf* that follows (which is where the melody begins) is then rather *subito*.
- If you have a D8, please continue doubling the top notes in the non-bracketed phrase between mm. 17 and 21 (essentially making the "doubled top notes" go from the pickup to m. 14 all the way through m. 25).
- I hope to be able to use a lot of *rubato* throughout the piece, but I'll surely slow down in m. 25. ☺
- Note that the melody is in two octaves (chimes in the alto, and bells in the tenor) starting with the pickup to m. 31. To that end, the upstem treble bells should still crescendo as printed from m. 29 to m. 30. So let's remove the *mp* they're given at m. 31. It can grow to *mf*, but then the first half of m. 31 should rapidly fade down to *p* by beat 3 for these little "sprinkles and twinkles" up above.
- Pickup to m. 39: please write "gently." Then, for the crescendo, "Dig in!"
- Please change the *mp* at m. 43 (upper treble "sprinkles and twinkles") to *p*.
- Note that we are, in fact, in canon on page 6!
- The *forte* at m. 58 should be *subito*. Please resist the urge to crescendo in the preceding measures (perhaps writing "No Crescendo" or "Stay soft" would be a good idea!).
- If you're doubling from the pickup to m. 59 onward, let's double ALL of the "double-able" notes. In other words, not just the top note, but everything in the treble from D6 up. Note that if you have a D8, it's played on the downbeat of m. 59. If you don't have a D8, you can still double and hope that the overtones will help the audience's ear "fill in" the missing melody note (or you can elect not to double – see what works for your acoustic environment at home!).
- The flowing eighth notes at m. 62 are *not* LV.
- Obviously, we'll slow down a lot at the *rit.* in mm. 63-64. To be sure you don't blast through the caesura in m. 64, I recommend this visual aid: circle the caesura in the treble staff. Then circle it in the bass staff. Then, draw a vertical line connecting your circles, like a little sideways barbell. This is a visual "roadblock" that will make your brain pay far more attention than just circling the one in "your" staff.
- In that caesura, the EF4 ringer should get the F-natural. As soon as measure 65 comes, the F#5 and F#6 need to switch. Measure 66 is stunning when it's played correctly.
 - Use your "neighbor favors," folks. Yes, these are pretty straightforward weaves for, say, FG5 – but a quick glance through the score reveal that the F-naturals are *only* played once, in m. 66. So if they can be given away altogether to ringers who can get to them more easily, do it! (slow turn toward the B6C7 ringer, who would LOVE something else to play on this page other than Bs). No bell-hogging is allowed; we're a team.
- At m. 70, please write "Winding Down." The more you watch, the better it'll be.
- I'll show the final chord, so stop counting at m. 72 and just watch. BUT, here are a couple of changes
 - Please only play the E6 on the downbeat, and sustain through the measure...but do NOT play it again on beat 3.
 - I'd like the remaining notes on beat 3 (F#6, B6, E7) to be played suspended, with mallets. See the first bullet about which mallet. Again, no one should be scrambling to juggle a ton of stuff (the EF67 ringer is great, but s/he doesn't need to be a bell hog). One idea (and there are many which would work): EF6 is ringing the E6. The CD6 ringer can mallet the F#6. The GA6 ringer can mallet the E7. And the B6C7 ringer can mallet the B6.

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Rejoice! He Is Risen (Rejoice in the Spirit) (Cathy Moklebust)

Choristers Guild CGB721 (3-6 octaves), Level 2+

- The LVs can be tricky in this. The ones at the opening refer to everything. The LV that starts in m. 5 is for the accompaniment (though the whole notes are tied anyway). Notice, though, that the accompaniment notes (downstem treble and upstem bass) continue LVing from m. 5 through m. 8, whereas the melody (starting with the pickup to m. 7) is damped by note value.
 - In this same vein, throughout the piece, the upstem bass notes are often part of the accompaniment figure represented by the downstem treble notes.
- Keep feeling the accompaniment groupings that occur in measures like 5-12, etc. The accompanimental figure lends itself to an “8/8” feel, with natural groupings of 3+3+2 eighth notes (ONE-and-two-AND-three-and-FOUR-and). The melody sometimes follows this; sometimes not. When we’re all homorhythmic (and truly 8/8 instead of 4/4), I’ll probably conduct in three, showing the strong pulses, with groups of 3+3+2 eighth notes.
 - Notice that the accompaniment feel CHANGES in mm. 19-21, where you have 3+2+3 instead (One-and-two-AND-three-AND-four-and). (Just when you get the other way figured out!) ◦ These are tricky measures, just drill them multiple times. Analogous passages include mm. 44-46 and mm. 79-81.
- For mm. 23-28, downstem trebles TD and bass notes mallet.
- For mm. 32-38, downstem bass notes mallet.
- There’s a tiny *cresc.* way up above the treble clef in m. 72. Draw in the hairpin and make it apply to **everybody!**
- Keep the LV, but add mart-lifts to the G4, A4, C5 and D5 bells in measure 73 only. (I know that this occurs in other places throughout the piece; this is the only spot I want them – just to make them really “pop” out of the texture with the shake and the chimes. The LV of course continues until measure 75; three of these four bells ring again in m. 74 (keep LVing!). Bring the G4 toward the table in m. 74 and “chase it down” with a mallet at m. 75.
- Mallet downstem bass notes in mm. 75-78.
- Mallet the quarter notes in mm. 82-84. This is important: use two mallets, and alternate them. (This is a rule I insist on having us follow whenever it’s possible. Obviously, sometimes you have to “cheat,” like at page turns, or when you’re malleting multiple bells at once, of course! But whenever possible, everyone should be using a PAIR of mallets. This keeps us musical, and lessens the ability to hammer on or “thwack” the bell [to use the technically term...])
- In the penultimate measure, I’m interpreting the *no rit.* to mean “*no rit.*” Draw in a “forward” (e.g., right-pointing) arrow to keep your brain alert and send the message that we should “keep it moving!”

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Simple Dance, A (Michael J. Glasgow)

Choristers Guild CGB637 (2-3 octave version) or CGB638 (4-6 octave version), Level 2+ (optional 4-)

- The concept is that the *Simple Gifts* melody – often set to the text “Lord of the Dance” – is actually a dance! A waltz, to be specific. To that end, I’d like to move the piece in 1, rather than in 3. (For those of you who use demo recordings as a learning aid, please know that I’d like to move this along faster than the demo.)
- Pay close attention to the parentheses and brackets in the piece for performance at home, particularly in the 4-6 octave version. Notes like E4 in measure 6 can’t do “double-duty,” so they’re omitted by various choirs. (An analogous spot for 2-3 octave choirs is the A4 in measure 45.) For our time together en masse, however, play whatever it is you’ll play as a single choir: it’s all compatible for massed ringing, so it’ll work out just fine!
- I won’t give a big “bells up” cue, just for the basses playing G3 (4-6 octaves) and G4 (2-3 octaves). No one else should raise their bells at this time.
 - D5-D6, please lift your bells quickly and precisely on the downbeat of measure 4.
 - E6-C7, please lift your bells quickly and precisely on the downbeat of measure 10.
 - This will all look very cool if the whole room does it together!
- Bell hogs, beware: regarding assignments, if you generally have B6C7 (plus any octave doublings for 5-and-6 octave choirs) at the top position, this would be a good piece to let that ringer *also* cover the C#7, rather than having the C6D6 ringer double it with the C#6. Share the joy! (This rule can be applied, in general, for pieces which are mostly diatonic and include C# in the key signature.)
- Mark your key-change notes early, way before measure 42 if possible. (Example: C5’s and C6’s should change to C# in measure 39 – why wait 5 measures, just to have a chance of missing it?)
- Damping throughout the piece is essential, especially in passages like 61-64, 81-96 and 114-117. My score doesn’t have a single “LV” in it!
- Please make the accents strong in measure 79, which will make the *subito mp* even more dramatic in measure 80.
- There are various performance options for the *ossia* line that begins at measure 80. More advanced choirs (or choirs with a few advanced ringers in them) may opt to incorporate the *ossia* line, which outlines the English carol melody *Tomorrow Shall Be My Dancing Day* (get it?). However, for our purposes in a massed-ringing setting, let’s leave the dancing day business to the fiddler, OK?
- During the triplet section (mm. 81-95), work on the “swinging” feel of the six triplets you have to ring. I recommend the bell ringers all *sing* the melody from the pickup to m. 81 through m. 95. (Gather ‘round the piano if you like, make an evening of it, whatever...but if you can SING IT, you can RING IT!) Just feel it; don’t try to dissect the triplet (remember, each measure is zipping along with one pulse to the bar, so the triplets are really, really fast).
 - To contrast the triplet section, be sure that the eighth notes are very “square” in m. 96.
- From 112 to the end, think of this as a music box sort of “winding down.” I will conduct measures 112 to the end in 3, and subdivide the last two beats of measure 116 (notice what the violin is playing against your part).
- The mallet sign in measure 117 (4-6 octave version) applies only to the A2. Notice that the bell is suspended.

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Triumphant Spirit (Nicholas Hanson)

Choristers Guild CGB841 (2-3 octave version) or CGB842 (3-6 octave version), Level 3

- First, be sure you have ordered the right version of the piece for your choir! The two versions (specified above) are compatible for massed ringing, so just get the one which is for the right complement of bells.
 - NOTE: if you have three octaves, you can ring either version, but realize the pros and cons of each: CGB841 will look “cleaner” and you will play all of the notes, but if you ever grow beyond three octaves, you’ll not have those notes. CGB842 will offer you a piece you can play should you have more bells one day, but there will be several more notes than you actually own. (HOWEVER, in this particular piece, 3-octave choirs have no parentheses or brackets to deal with, so while you will see a lot of notes below C4 which you don’t *own*, you won’t have to omit any that you *do* have. In other words, if you have it, you should play it!)
- Be sure that the triplets are even throughout. Often, triplets get played as two sixteenth notes (semiquavers) followed by an eighth note (quaver). If you must use a “word” to count the triplets, rather than “tri-puh-let” or some such thing, I highly recommend either “e-ven-ly” or “buoy-an-cy.” Both of these words will connote to your subconscious that the figure should be played, well, evenly and with some lilt, or buoyancy in it!
- It is critical that those who are playing the malleted figures use two mallets, alternating (unless, of course, you are covering two bells, in which case you haven’t much choice). But trying to play the triplets with one mallet “hammering away” isn’t going to produce a musical result, or a controlled sound. Two. Mallets. Per. Person. Please. ☺
- The *rit.* which begins on beat 3 of bar 30 continues into the “Slower” tempo at 32.
- Observe that the melody in 34 is marked *mf*, whereas the accompaniment remains *mp*.
- Upstem treble bells, be fearless at measure 48!
- Please mark “NO RIT” in measure 61. There seems to be a tendency to want to slow this down, but it doesn’t slow until the penultimate bar.
- Finally, if you are a four-octave choir, take note of the doubling-bracket in 59-63. If you are a five-octave choir, take note of the doubling-bracket in 50-58, which essentially continues through to the end of the piece. If you are a six-octave choir, you not only have a doubling-bracket in 50-58 (which essentially continues through to the end of the piece), but then you ALSO double TWO OCTAVES higher from the end of bar 61 to the conclusion. (And, if you’re an overachieving group that can just scare up an A8 and a B8, Nick suggests you toss those in, too. ☺ Otherwise, double what you can, triple what you can, and the line will sound, umm, triumphant!)

As always, if you have **any** questions, please don’t hesitate to contact me
(or, feel free to contact me just for fun!): michael@michaeljglasgow.com, 919-845-0303,
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Gaudete! (arr. Michael J. Glasgow)

Choristers Guild CGB907 (bell folio), CGB906 (full score, triangle and tambourine parts), Level 4-

- The opening of the piece should be very “big,” stately, solid. Be sure that the non-tied notes (C4 and F4) damp precisely and *completely* on the “and” of beat 1 in the first 12 bars (i.e., they are damped in time, not ring-touches or grace notes).
- Well, look at that! A footnote on page 2! And another on page 3! Why don’t we read them and consider what they have to say? ☺
- Two mallets per person, period. Unless you’re doing mallets with one hand and ringing with the other, or malleting two bells simultaneously, it’s really critical that everyone have TWO mallets and USE THEM BOTH on rearticulated notes. I will insist on this, so please just get in the habit. It simply slows us down when you hammer away at a casting with one mallet (and even if you CAN do it at tempo, it’s not going to be very *musical*, so please just get in the habit from now).
- Notice that when the C6 is doubled (e.g., m. 27, mm. 30-31...), its double is the C7. These are often rung by different positions, so please be aware that the C7 ringer in a 5-octave choir probably has more to do than it appears at first glance!
- Please make the TDs really “tight” and *secco* in mm. 45-59. Lots of thumb, extra finger(s) around the back if necessary!
- Treble bells, feel the “rise-and-fall” shape of the hairpins’ line in mm. 59-60: swell up and then come down as the chimes crescendo.
- Oh my gosh! Another footnote on page 9?! How wonderful! Let’s read it and consider what *it* has to say!
- We may do something special with the mallets in mm. 81-103. Just sayin’.
- At m. 103, you may see a new term. Do you know what it means?
 - OK, I’ll tell you. Even though you have that new-fangled Google thing at your disposal. It means “on tiptoe” (literally, “on the point of the toe”). So, marters...tiptoe. ☺
- *senza rit* in measure 136! So, what does *senza* mean?
 - *That one, I’m going to let you look up.*

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