

FESTIVAL CONFERENCE

AREA 1

Handbell Musicians
Of America



2019

University Of Hartford
June 27-30

Massed Ringing Repertoire Notes

Kevin McChesney – Massed & Tins

Essentially, it boils down to: know your music so you can follow instructions and watch a lot. Please email the event chair at events.area1@handbellmusicians.org with specific questions.

Cathy Moglebust – Coppers & Bronze

Coppers

Now All the Vault of Heaven Resounds – Moglebust

This piece is an exercise in endurance – do not let the tempo drag. I will probably stick to quarter note = 128, but if it is possible to go at 132 we will.

M. 17, the last D5 should be tied over to the next measure.

M. 23-32, bass – in this LV section, please anticipate and accent beat 1, and also beat 3 in m. 30. It helps to keep the tempo moving forward and not drag.

M. 44, treble – the D5/E5 ringer could play the F5 bell, so that the F5/G5 ringer can play the G5 bell while still holding the G5 chime.

M. 47, treble – on the “and” of beat 4, the D5/E5 ringer could play the F5 bell, so that the F5/G5 ringer can play the G5 bell in mm. 47 and 48 while still holding the G5 chime.

Way Down in Egypt Land – Childers

Bass (throughout) – The notes with staccato markings may be malletted or plucked as desired.

M. 32-37 – Please play the mallet rolled notes smoothly and without accent, so there is no separation between the chords.

M. 33, 37, 56 – I will conduct a brief cut off after the fermatas. Please write in a breath mark at the end of those measures.

M. 52-53 – “Overdo” the accents on the eighth notes on beats 2 and 3.

M. 63 – Notice that the final chord is marked pianissimo. Play beat 3 very close to the table so the mart on beat 4 is easier to play softly.

Seasons of the Heart – Buckwalter

The beginning tempo of quarter note = 88 seems too fast for this type of piece when played en masse, and we may slow it down just a bit, however, the piece does need to move along. I am thinking more along the speed of quarter note = 80. No slower.

This piece has lots of words in italics. Whatever they say, simply look up at the conductor :-)

M. 38 – I will conduct a brief cut off on the breath mark after the “and” of beat 3.

M. 12, 26, 30, 87, 102, 104, 107, 110 – do not damp on the rests; they are part of the LV and are there for counting purposes.

M. 43 – 46 (beat 1) – Notice where the melody lies (*some* of the down-stemmed treble notes). Please pay careful attention to these, playing them mezzo-forte. All other notes are mezzo-piano.

M. 119 – please place a fermata on the beat 3.

Bronze

Impressions on Veni, Emmanuel – Moglebust

Please pay close attention to all footnotes, as the Random Malleting may be confusing.

M. 33 – I will conduct a brief cut off at the breath mark after the fermata.

M. 61 – I will conduct a brief cut off at the breath mark after the fermata.

M. 62- 105 – The 7/8 meter should be felt as 2+2+3, and will be conducted in a “3 pattern.”

Fly Me to the Moon – Howard/Raney

M. 13 onward – Please remember that this is in “swing style,” where the eighth notes are played as “1-a2-a3-a4-a” and not “1-&-2-&-3-&-4-&.”

M. 69, bass – The mallet rolled chord tied from the “a” before beat 3 to beat 3 is to be rolled all the way to the end of the measure, but the Eb4, F4, Ab4, and C5 ringers will need to stop rolling in enough time to pick up your bells to ring on m. 70. Please place roll slashes on the half note chord in m. 69.

M. 84-85 – I will conduct each note of the long triplets.

M. 86 – After the fermata, I will conduct the silent beat 3 in the new tempo so that you know the tempo for beat 4.

M. 98 – I will conduct an upbeat before beat 4; please stop random ringing on that upbeat, damping precisely as beat 4 is mated or malleted.

Overture from The Barber of Seville – Rossini/Thompson

The tempo will be in the area of quarter note = 152-160.

M. 52, 54, 56, 57, 58, 59, and 60 – Please accent beat 2

M. 61-62, beat 4 – All the eighth notes need to be rung and damped cleanly. This will require some creative positioning of bells/ringers, or very clean 4-in-hand ringing, or you may need a few duplicate bells. Please experiment!

M. 98 – D6, E6, and F#6 may be Shelley-rung along with the D7's, E7's, and F#7's for ease and clarity. Please write in the 6's below the 7's.

M. 100-103, beat 1& – E6 and F#6 may be Shelley-rung along with the E7 and F#7 for ease and clarity. Please write in the 6's below the 7's.

M. 111, beat 1 – Please Ring Touch (RT) this chord.

M. 124-125 – Please accent beat 2.

M. 151-158, bass – Do not damp on the eighth rests; they are part of the LV and are there for counting purposes.

M. 171-172, beat 1& – C#6 and D#6 may be Shelley-rung along with the C#7 and D#7 for ease and clarity. Please write in the 6's below the 7's.

M. 173 – I will begin conducting in 2 rather than 4, and the tempo will be slightly faster.

M. 199-200 – Please stop shaking (without damping) before the next measure so that the chords on beat 1 are all clear. Please write in a breath mark at the end of these two measures.

Four Resonances – Payn

M. 32 – I will cut off after the fermata. Please write in a breath mark.

M. 40 – Please read the footnote. This chord is not to be played; these bells are to be simply damped from the previous LV.

M. 40 – I will cut off after the fermata. Please write in a breath mark.

M. 41-42 – Upper treble bells may Thumb Damp (TD) if desired.

M. 60 – Please write in a fermata on the beat 4 rest.

M. 69-75 – Please ring and damp the treble clef melody notes. The LV's are only for the eighth note accompaniment.

M. 76 – Please LV the eighth notes, placing an R on beat 1 of m. 77.

M. 81-83 – Please ring and damp the treble clef melody notes. The LV's are only for the eighth note accompaniment.

M. 84 – Please LV all notes; simply replace the damp sign with a new LV.

M. 84 – Please write in a fermata on beat 3; which I will cut off.

M. 104 – Please place a fermata on the last note of the measure, however, there will be no cut off.

M. 108 – Please LV the eighth notes, except for the C#5. I will cut off the fermata.

M. 122 – Please omit the D4 on beat 2&, since we will be a 5 or 6 octave choir.

M. 136 – Please write in “rit.” beginning on beat 3.

M. 137 – Please write in “Slow.”

M. 140 – I will cut off the fermata.

M. 146 – I will begin the “rit.” on beat 3 of this measure, rather than on m. 147.

M. 148 – Begin the shake on beat 3 low to the table, gradually raising the bell through the measure.

M. 149 – This measure will be played in tempo, at approximately quarter note = 92.