

**Massachusetts Spring Ring**  
**April 25, 2020**  
**Director's Notes- Diane Burke**

Hello Devoted Handbell Musicians!

I'm so excited to spend the day with you and make some fabulous music on April 25<sup>th</sup>! Let's make sure we're prepared so we can have some fun together as well. Here are some notes to ensure that we're on the same page, which is always appreciated! ☺

**Morning Glory- Tins**

Rainsticks are welcome!

Singing bells- let's agree to "stir" in a **counterclockwise** motion for visual consistency. Techniques abound! Make sure you are comfortable with them and executing them properly. Keep the vibratos small at mm.33-40, and the marts and mart lifts LIGHT at mm.49-56,65,67. Tower swings only to the hip, please!

m.72 quarter notes start low and ring each one higher- (there is a slight ritard on the *handbellworld* recording, but I won't be taking that)

m.73 look up and SMILE!!!!

m.74 enjoy the moment...but don't move (except to smile even bigger)

**When I Survey the Wondrous Cross- Coppers**

Think flowing, connected lines here- try to sync up both ringing style and dynamics with your neighbors to keep the aural and visual style consistent. Create the mood!

As noted next to the bells used chart, the handchime melody in mm.9-24 is most important- keep the bells very soft here. (If you are using bells instead of chimes, keep the OTHER bells very soft!)

m.42- C#s are in, Bbs are out, there's a ritard AND a crescendo, and Fs need to change over to F#s for m.43. Prepare so you can look up for the transition.

mm.57-66- there are 6 tempo changes to challenge us here! The trick is to get back to the "a tempo" between the "poco ritards", and note that m.64 gives us more time for the accidentals before the ending.

m.65- I will direct each eighth note of the suspended bells, as I will the rung notes in m.66.

m.67- if you have a suspended bell to mallet, please keep your mallet **on or very close to** your bell in preparation to strike it. You have a long time to get ready, so the goal is to end this beautiful piece beautifully...together!!

## Glad Hearts, Rejoice!- Massed

“Gustoso” can mean “with gusto” OR “tasty”...so let’s make this both!

Embrace the **1**, the **and of 2**, and **4**, and we’ll see if we can get close to the 108 tempo

Points of clarification- mm.25-32 and 57-64 trebles double **TOP NOTE ONLY**

mm.73-end trebles double **ALL STEMS UP** notes

mm.35,36,38,and 46- the double dots are simply the TD notation for battery/bass quarter notes- in mm.43-44, the two dots became one in error, but ALL quarters are TD

Sections 17-24 and 65-72 are softer and more playful- bring out the top stems down treble notes on beats **2** and **2&**

TDs in mm. 35-47 should have a low to high movement

mm.81-82- make sure you are prepared to add the right flats!! Bring out the D4 and the Eb4 on the **4&** of each measure

mm.85-86- BIG FINISH!! memorize this so you can watch me, execute the ritard, and SMILE!!

## The Church’s One Foundation- Massed

Our directions are to play this piece “majestically” and “unhurried”. Let’s do justice to both of those as a reminder of how faith can be the foundation of each day of our lives. Bring out the beauty of the bell peals! Much of the piece is LV by measure supporting the ringing melody, so this is an opportunity to showcase the visual beauty of handbells with LOTS of arm circles.

Work on moving repetitive quarter notes in the upper bass from low to high by measure. Chime section- there are 3 dynamics in this section, but chimes can get a bit less musical when we try to play them too loudly. Let’s try keeping the whole section a bit softer, since there are so many of us to playing anyway!

From m.40 on, this piece will only get slower, so make sure you are standing straight and stalwart to hold the tempo as you ring ...and did I mention lots of beautiful arm circles?? ☺

The ritard at m.54 is right over the page, so be ready- especially if you play in the first two beats of the measure. Have a strategy that will allow you to look up so we can establish the new, slower ending tempo.

mm.56-57- DANGER!! Flats are added as your eye goes to the next line, and then more are added in m.57 with a ritard on beat 4 before we go back to the original key for the last 3 measures. Get this in your muscle memory so we’ll have a strong finish.

mm.58-59 are LV all the way through- BE the tower bells! For the shaking notes, let’s try one full circle for the half note, and another bigger circle for the whole note.

Final measure- for maximum effect, can we strike the last chord low and stationary, and wait for me to lift you? That will ROCK!!!!

