

LAUDATE DIRECTOR'S NOTES

41st WELS HANDBELL FESTIVAL

April 18-19, 2020

Milwaukee, Wisconsin

In General

1. Observe all dynamic markings.
2. Follow composers' directions for special techniques. This includes LV, shake, echo, malleting (both suspended and on the table), martellato, martellato lift, pluck, SB, RT.
3. Practice pieces at several tempi so that you can adjust if needed for the sake of staying together.
4. Be prepared to watch the director, especially for fermatas and ritards.

Prelude on Holy Manna

Laudate

1. On the first downbeat I give, the SB bells in m. 1 will begin. I will give exaggerated downbeats for mm. 2, 3, 4. The first four measures are very slow! Note the fermata in m. 4. WATCH! As the fermata ends, I will give four beats to establish the new tempo of MM 100 for a quarter note. (MM is Maelzel's metronome.)
2. In m. 16 stop the SB technique on beat 3, but do not damp. That will give you time to be ready for ringing in m. 17.
3. At m. 25 stem down treble and bass notes begin to mallet. The dynamic marking is *f*. Reduce that to an *mf* so that the melody is heard.
4. At m. 44 note the explanation for the letters RSB. This direction is for C3 and C4. In m. 53 it applies to G4.
5. Watch the director for the ritard. in m.83.

Prepare the Royal Highway

Laudate

1. MM 156 for a quarter note.
2. This is a lilting, dancelike piece. The flute carries the melody, don't ring too loudly. We should have rhythm instruments as well.
3. At m. 75 ring softly, at m. 78 bass bells have the melody. Treble bells continue to ring softly. There is no flute in this section.
4. Beginning in m. 94 chimes ring. We will only use chimes here.
5. At m. 111 begin softly. The cresc. lasts for eight measures. Control it, but be at *ff* by m. 119.
6. Beginning in m. 119 the stem down treble and bass notes mallet on the table, up stem treble notes ring.

7. There is no ritard. at the end. The RT should be crisp and precise. Likewise, the martellato in m. 168.

In Thee Is Gladness

Laudate

1. MM 112. This is slightly slower than the composer suggests.
2. In the treble ostinato sections let the bell rung on the beat be slightly louder than the bell rung on the “and” of the beat. Follow the LV markings.
3. Beginning at m. 58 observe the accents on beat one and the “and” of beat two. These measures resemble 6/8 timing. Be precise, especially on full chords as in mm. 66 and 68.
4. In the last measure, m. 117, bells on beat one are martellato, beat two bells are plucked. Do not mart. both beats or pluck both beats.

With your excellent preparations, I am sure that these pieces will sound forth glad praises to God.

Feel free to contact me if you have any questions.

Cheryl Diener

Phone: 715-258-7203

Email: jdiener@charter.net