

Exaltate Choir Director's Notes

39th WELS Handbell Festival

Western Region: Zumbrota, MN

April 21 & 22, 2018

“Bound for the Promised Land,” arr. Derek K. Hakes

The piece begins with the melody played slowly by mallets on suspended bells. Please note the footnote as to how to execute the underlying chord with singing bell technique. Please look up at measures 5, 9 and 10 as the dotted-half notes will be stretched. Some special techniques are indicated in mm. 18-27. Executing a TD (fingerdamp on a handchime) is explained on the Mallmark website:

[http://www.mallmark.com/html/in_the_news_details.php?Technique-Tip---Stopped-Sounds-on-](http://www.mallmark.com/html/in_the_news_details.php?Technique-Tip---Stopped-Sounds-on-Handchimes-93)

[Handchimes-93](http://www.mallmark.com/html/in_the_news_details.php?Technique-Tip---Stopped-Sounds-on-Handchimes-93). To create a vibrato on a handchime, use your pointer finger and touch the open slot (the tine) of the chime. When you touch there, you will disrupt the sound wave and cause a bending of the sound, a vibrato. Measures 35-39 include a gyro for the whole and half note chords in the treble clef. For the gyro, hold the handbell in an upright position and slowly rotate the bell to produce a vibration in the sound. Make sure that the martellato lifts in mm. 44-47 do not overpower the treble bells. Strive for accuracy and a balanced tone rather than volume. It would be easy to let the piece gain too much momentum in the malletted section, mm. 48-57. Even though this section is labeled “Faster,” there will be only a modest increase in tempo. Again, strive for accuracy and balance rather than volume. All tempo indications will be followed. Be sure to watch the director, especially when the tempo changes or if there is a ritardando.

“One Small Child,” arr. Lloyd Larson

This piece offers some quietness in between two energetic numbers. Please follow the dynamic markings. The poco ritardando in measure 29 is only a slight pulling back of the tempo to prepare the entrance of the melody in measure 30. Please note the “subito” indication in measure 52. In that spot we will suddenly go from mezzo piano to forte. It will be important to watch the director as we observe the tempo changes from measure 61 to the end of the piece. I will subdivide beats 3 and 4 in measure 64. In measure 65, I will conduct beats 1, 2, and 3.

“He Will Hold You, Be Still,” setting, Kevin Stewart

Balance is important in making sure the two different melodies in this song are heard. Care must be taken to learn to play the challenging syncopations in measures 23-24 and 52-54. When the chimes play FINLANDIA, take care that the bells are played softly so that the hymn tune can be heard. In measure 54, I will subdivide beats 3 and 4 for the ritardando. We will mallet a suspended handbell, rather than malleting a bell on the table, for the final chord in measure 55.

“Risen Lord,” arr. Arnold Sherman

Our goal will be to honor the arranger's tempo (Joyfully, 132 bpm). Practice this piece slowly at first and gradually increase the tempo. Note the subito in measure 5, suddenly reducing the dynamic to piano. For measures 9-14 and 35-40, there is a malletted accompaniment played by the bass clef bells and the stem-down

treble clef bells. The stem-up treble clef bells alternate between ringing and thumb damping. There is a *rallentando* in measures 57-58. It will probably feel like a relief when we ring at 120 bpm, beginning at measure 59. Please observe the damp signs in measures 84-86. A return to the original tempo (132 bpm) occurs in measure 89. We will slow the piece greatly for the coda. In measures 120-122, the tempo decreases from 132 bpm to 88 bpm. I will subdivide every beat in measure 121. The final two measures are very dramatic. There is another *molto ritardando* in measure 130. I will subdivide every beat in that measure. Note in measure 130, that the first four chords are mated and the last four chords are rung. The ring touch in measure 131 provides a necessary silence before the final chord. It is very important that you watch the director so that we stay together and give the final chord the dramatic build-up that the composer intended.

Please do not hesitate to contact me if you have questions.

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