

EXALTATE CHOIR DIRECTOR'S NOTES

39th WELS Handbell Festival

Northeast Region

April 21-22, 2018

New London, Wisconsin

In General

1. Observe all dynamic markings.
2. Follow composers' directions for special techniques. This includes LV, malleting suspended and on the table, shake, echo, martellato and martellato lift, swing, gyro, singing bell, thumb damp and vibrato.
3. Be prepared to watch the director for fermatas and ritards.
4. Practice pieces at several tempi so that you can adjust if needed for the sake of staying together.

Bound for the Promised Land

1. The piece starts with singing bells. Please read the footnote about how to begin and end the SB.
2. The malleted bells in the beginning are suspended.
3. After all SB bells are heard and blended I will give three beats, begin malleting on beat 4.
4. In m. 10 there will be a cut off after the fermata.
5. Measure 18 begins a trouble section. How do you execute a TD on a handchime? I have found no technique chart that explains what to do. Our choir tried several things. Here's what we found works. Put your palm around the back side of the chime. Put your thumb on the side of the chime, partially covering the split. Depending upon the size of the chime, you may need to put some fingers on the other side of the chime as well. The vibrato is the same as on a handbell, that is, gently wave the chime side to side.
6. Beginning in m. 35 the gyro is only for the stems up treble notes. Slowly tilt and rotate the handbell vertically as it rings.
7. The tempo picks up at m. 48 and again at m. 57. Be sure to watch the director at those spots.
8. At m. 48 the malleting is done on the table. Just a gentle mallet is needed. We don't want to overshadow the melody.
9. The ritard in mm. 66-68 will be observed and exaggerated. WATCH!

One Small Child

1. We'll ring it at mm. 72.
2. There is nothing to comment on through m. 51. Follow the composer's directions.
3. At m. 52 note the key change. Sub. Is the abbreviation for subito which means suddenly. M. 51 ends at an mp. M. 52 begins immediately at an f.
4. In m. 64 I will direct 8th notes on beats three and four.
5. In m. 65 I will direct beats two and three.

He Will Hold You, Be Still

1. We'll ring it at mm. 90.
2. Always emphasize the melody lines of the two hymn tunes.
3. This publisher has an unusual way of indicating notes to be played on handchimes. They are a different color and have diamond shaped note heads.
4. The ending bells in m. 55 are malleted on the table as the music is printed. I am questioning if that is a printing error. How do you get a sound to last for four beats when the bell is malleted on the table? We will use a suspended mallet. Listening to the recording would affirm this.

Risen Lord

1. Two familiar Easter hymn tunes are used in this piece; however, much of the piece is a non-hymn tune fanfare.
2. We'll begin the piece slightly slower than indicated, at mm. 126.
3. The piece moves a little more slowly at m. 59, goes back to the beginning tempo at m. 89, slows again at m. 99, and 122. Each 8th note in the molto rit. in m. 130 will be directed.
4. Note the damp sign (double circles with a cross through it) at beat one in mm. 84, 85, 86. On the "and" of beat one a new LV starts. The damp and LV are for the treble clef bells and 8th note accompaniment.

With your excellent preparation, I am sure that these pieces will "Speak" many praises to our "Lord." I look forward to seeing you in New London.

Feel free to contact me if you have any questions.

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