

Director Notes for Al Floeter

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One Small Child

This piece will be done with a choir. The choir sings almost all the time with the bells. As always, follow the volume markings as written. Be careful not to rush this gentle piece. We will ritard at the end. The “ritard, a tempo” pairs will be ever so slight, more like a slight pause before the choir comes in again. Make sure to work on the syncopated rhythm where the bell is rung on the ‘and’. It is written in a few different forms throughout the piece, and it is important that the notes are played precisely and not rushed. In measure 52, watch that key change and also immediately play at a forte volume, before we again start to decrescendo to the end.

Risen Lord

This will be done with brass, percussion, and organ. It is written to be played joyfully, and as suggested, I’d love to play it joyfully at 132 beats per minute! Work on it slowly at first and see if you can get it up to tempo. Please observe all bell techniques. Mallets on the table in measure 2 and 4, mallets for stem down notes and thumb damps for stem up notes in measures 9-14, LV in measures 27-34, etc. We get a slight respite starting at measure 59, where we slow to an almost leisurely 120 beats per minute. Heads up and watch the ritard two measures before. At measure 89, we will instantly jump back to our starting tempo of 132. Again heads up and watch the ritard at 97 so we end up at a truly leisurely tempo of 104. At measure 120 we will again start to slow down to almost a snail’s pace of 88. Again, watch the bell techniques at the end of the piece. LV’s at 124, mart lifts at 126, and marts for the first 4 notes of measure 130, followed by 4 rung notes, then a very important RT (we want a gap of silence) before our final note. I don’t normally like to change tempo too much with a large group, but if you all promise to watch me, we can stay together and make it work. The instrumentalists will also help us stay together.

Bound for the Promised Land

This piece really started to grow on me once I understood how the song represented the Israelites trudging to the promised land. The song starts out forlornly, with just a dream of the promised land. As the piece continues, the feeling is that they are getting closer and more excited to reach the end.

The opening will be played slowly, with suspended mallets. I will hold measure 10, then give you the beat 4 pickup. The section at measures 18-27 is my favorite part. The key to this section is the chime vibrate. To get the right effect, ring the chime, then gently and quickly tap your index finger in the open slot on the side of the chime. If done correctly, this creates a wonderful echo sound. Also practice getting a true TD sound with the chime. You may need to change how far up you put your finger on the chime to get a nice

short sound. Measures 35-39 should be played quietly, and play the marts at 44-46 gently – don't over-power the melody. Envision camels slowly walking. We will pick up the tempo at measure 48, but don't rush the mallets. Watch your key change at measure 58. We will pick up the tempo again – the Israelites can almost see their goal! Ritard at measure 66, then back to tempo at measure 69.

He Will Hold You, Be Still

With two very nice melodies in this piece, always make sure the melody is heard. Watch the syncopated rhythms, like in measure 23. Make sure the treble notes first play on beat 2 in that measure and not before. The chimes have the melody starting in measure 26. Regular bells should be played very quietly. Everyone can play out at measure 41. Again, watch the syncopated rhythms like in measure 48 and 52. We will slow down starting at measure 52 and more at measure 54 to end with very quiet suspended mallets on the last measure.