

Mass Pieces – Director Notes

Hello,

My goal as a director is to keep all of us unified in our playing so that we sound like one powerful ensemble instead of a bunch of choirs that happen to be playing together. It will be helpful to me if you will look at the notes I have made below. If you have questions my email address is fritznr@lps.wels.net I will do my best to answer you in a timely manner. Thanks for your work in advance. I look forward to having this opportunity to make music with you.

God bless your preparation!
Naomi Fritz

Here I Am Lord

It will be helpful if everyone practices looking at the director during measures 1-15 and 127-the end so that the director can “freely” change the tempo. Tone chimes instead of a choir singing will play measures 1-14 and the whole note G in measure 15. At measure 15 the tempo will be about 96 as it is marked in the score. In measures 19 through 70, the highest notes are the melody with an alternate melody-like figure found between the two clefs. At measures 70 – 78 the two parts switch which part has the melody and which part has the alternate melody. At measure 78 these parts switch back one more time. In measure 122, plan on *molto rit* and then *a tempo* in 124, and a rit in 127. Tones chimes will be used in measures 70-78 and 127-131. Please work for balance between the melody and harmony in addition to the dynamic contrasts throughout the piece.

I Heard the Voice of Jesus Say

According to the *Christian Worship Handbook*, Kingsfold is an English melody that was introduced into hymnody by Ralph Vaughn Williams. I believe Williams’ pieces and English folk tunes are known for having long smooth phrases. I would like for us to think of each phrase being 4 measures and usually starting on beat 4. Tone chimes will be used where they are marked. Please notice the variety of special ringing techniques (such as echoes, LV, R, vibrato.) and tempo changes (measures 43-44, 59, 65, 75-76, and 88-92). Please practice looking at your director while playing so that we can get all of these musical techniques together. I do tend to take the tempo faster throughout while directing this piece. I haven’t come to a set tempo yet. Thus, be prepared to go faster than marked. We can plan to come to a consensus at our rehearsal.

Jesu, Joy Of Man’s Desiring

This is a classic piece that our audience will know. Therefore we should probably perform it at the tempo they are used to hearing it performed which I believe is metronome 60 for the quarter note. It will take practice from all of us to play smoothly at this tempo. Thank you for your work in advance. There are also a few

dynamics and tempo changes we will be able to do if you can watch the director while playing.

When I Survey the Wondrous Cross

There is a surplus of tempo changes in this piece. Please practice the piece with a metronome while watching your director so we can do these right away at our rehearsal. The metronome markings in the music are what I plan to do. Paying attention to the frequent changes in ringing techniques such as vibrato, LV, mallet hits, and R will add to the musicality of the piece. This piece will need a careful balance between melody and harmony throughout. With this in mind be aware of where the melody is in each section. The melody starts in measure 7 in the middle and moves to the top of the treble staff at measure 11. In measure 28 the melody is in the highest treble bells. In measure 45 the melody moves to the chimes. Measure 53 the treble bells receive the melody again.

In Christ There Is No East or West

I plan at this time to take the tempo as marked. The first page is basically a sequence pattern and then the *St. Peter* melody comes in at measure 4 beat 4. The melody needs to be clearly heard right away. In measure 13 the McKee melody is heard and should be louder than the mallets. I suggest that the people playing mallets alternate hands when playing repeated notes like a drummer whenever possible. Measure 22 beat 4 the melody moves to the middle bells. Please notice the echoes on pages 5 and 7. Page 6 measures 37 and 38 I suggest having everyone mart lift on beat four both times. Measure 45 (and other places like this) if you have the bells for it please mallet the lower notes. Please notice the many tempo changes and practice looking at the director so we can do these together at rehearsal.

Lift High the Cross

What a nice way to end the concert! I am looking for us to have a full rich sound. I believe it is important to have a strong posture, which includes feet shoulder width apart while playing this piece. This piece is many levels of loud with only a few measures (36-42) being moderately soft. What a nice break this will be! Thus, we will need lots of muscle strength. Plan on taking the tempo and all the changes to the tempo as marked in the music.