

Northeast Region – Laudate director’s notes – 2024

Of the Father’s Love Begotten

This is the most relaxing of our three songs. We will start closer to 92 than 100. This song is very expressive. Pay attention to the many dynamic changes on p. 4. On p. 5, as the melody moves to the middle, the whole notes in the bass clef and LV quarter notes in the treble clef need to be noticeably softer. If you have the melody, ring out louder. On the last page, we will ignore the rit. at m. 45, but do watch me for the hold on m. 46. We will be noticeably softer as we continue. Watch me for the slower tempo at m. 50 & 51. Then, at m. 52, we will go back to our old tempo as the LVs return. Watch me for the hold at the end.

Joy Has Dawned

This Getty/Townend Christmas song is new to our hymnal and is a little more upbeat. The tempo will still be around 92, but the addition of all the eighth notes makes it seem faster. Since there are lots of independent eighth notes in this song, make sure you are confident in your part. You may be the only person in your choir playing at that particular moment. Keep an eye out for changes in the dynamics throughout the song. Look out for the measure of 2/4 at m. 20 and the key change going into p. 5 where we switch to a new melody, “In the Bleak Midwinter.” We won’t worry about the rit. at the top of p. 6. Watch for the key change as our original melody returns at m. 38. “Silent Night” and $\frac{3}{4}$ time sneak in for a few measures from 54 – 57. Look for the tower swing at m. 59 and watch me for the fermata. I’ll give an upbeat and we’ll continue with the last two measures as we LV and grow softer. Watch for the fermatas on beats 3 & 4 of the last measure.

Fantasy on “Hyfrydol”

I believe that the 2 octave and 3-5 octave setting are compatible to ring together, but at least in the copies in front of me (where the 2 octave has a red cover and was published in 1982 and the 3-5 octave has a purple cover and was published in 1999) the two octave version has an average of 5 lines per pages where, but the 3-5 octave version only has an average of 4 lines per pages, so the page turns don’t line up between the two editions.

This is the most boisterous of our three songs. We will play at around 106. We start with a wall of sound as we play cluster chords at the beginning and have the loudest dynamic you will see at festival this year - *fff!* It’s not often that so many bells play at once! Going from m. 2 – m. 3, make sure to dampen all bells that don’t play in the tower swing chord. We want a measure of calm before the chaos of m. 4-5. Take note of the repeat at m. 12. We will get softer as the eighth notes begin at m. 18. We will ignore the rit at m. 27. Observe the 1st and 2nd endings at m. 28 & 29. We will be louder at the second ending and then grow softer at m. 36. We are back to double loud at m. 45. At m. 52, the eighth notes need to be softer so the melody can come out starting at m. 54. Then, at m. 70, the eighth note pattern moves to the middle and the louder quarter note melody needs to come out. The loud cluster chords return at

m. 86. Once again, dampen any notes from the cluster chords that don't appear in the tower swing chord at 88 and the shaken chord at m. 91. The G6 & G7 shake continuously from m. 96 – 101. The G6 doesn't appear in the 3-5 octave version at m. 101, but I do see it in the 2 octave version, so write it in if you don't have it. At 102 hit it hard, then back off and cresc. as you shake. We have one more cluster chord in the last measure and all bells that don't play in the half note chord on beat 2 must dampen so we end with a pleasant chord.