

Mass Director Notes Southeast Handbell Festival 2024

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Amazing Grace

We will play as written. Nice and slow at the start. More hymn tune tempo at measure 13. Watch me for the holds. On the half notes in measure 28 and 44, there will also be a hold there, to make it consistent with the other stanzas. Congregation may be joining us on this.

Take it to the Lord in Prayer

Initial tempo is slow. This same tempo is at the end at measure 76 as well. Make sure we have a full quarter note rest in measure 2 and measure 77. I will do the holds normally with no damping before the next measure. We will do a nice ritard at measure 42 as written. I will give you plenty of time after measure 44 to get your chimes, so don't be in a hurry grabbing those. Play as quietly as possible at the end, but the upper bell melody should be brought out a little.

I Will Rise

Ah, contemporary music. So easy to sing, so hard to count. Work on counting those syncopated rhythms so we are all together. Listening to a recording of the song might be useful. Thumb damps are specified for the trebles at measure 65, but you can use mallets if it makes it easier. Measures 81 and 96 use suspended mallets. Create a nice crescendo in measure 98. I will hold measure 99 rather than count 4.

The Day of Resurrection

This will be done with organ and congregation. All holds will be played as written, followed by breaks before the next stanzas.

O God Beyond All Praising

Play as written. This will be nice and slow. At measure 61, we will NOT slow down for the 16ths. The ritard comes at measure 63.

Easter Exaltation

Note - In my copies, on the last page, the third system, the measure number starts with 84. It should of course be measure 88 and continue to be renumbered until the end of the piece.

How many key changes and accidentals does it take to play our most loved Easter hymns at one time? This piece will show you. We will play as written, so please watch for all the techniques specified. Start out very quiet and crescendo within one measure. Tower swing on measure 2. Plucks in the bass. Quiet in measure 3 and crescendo again. You get the picture. Doing all these things will make the piece come alive, and maybe cause a bit of angst in the ringers. But it will be worth it! Notice the RT (Ring Touch) in measures 11 and

12. These should be very short notes. Follow all dynamics as written. There are a lot of very quiet sections that need to be played, like the sub. *pp* in measure 31 – suddenly quiet!

The piece begins at a very slow tempo. At measure 15, the tempo is changed to quarter = 84. But since the piece is all known hymn tunes, 84 seems a little slow for these great tunes. I will instead conduct a tempo of quarter = 96 starting at measure 15.

In measure 65, change the bass clef F half notes to be #. I don't think the arranger intended the F naturals in the bass to clash with the F#'s in the treble.