

WELS National Handbell Festival
March 11-12, 2023
Laudate Director's Notes
Mary Huismann

Savior of the Nations, Come

This piece will have the optional percussion parts. (Listen to the [recording](#) to get an idea of what the percussion sounds like). Overall, please pay attention to balance between the melody and the accompanying chordal parts! Also, be sure to observe the LV (let vibrate) and R (ring) markings.

- We will go with the suggested tempo and expression marking, with emphasis on “chantlike” rather than “freely” given our setting.
- In this opening section (m.1-10), let the melody predominate, punctuated by the softer stems-down chords (half/whole notes) – this is indicated for you with the dynamic markings (*mf* vs. *mp*)
- Slight *ritardando* on beats 3-4 of measure 10 to allow a clean page turn and entry into the middle section of the piece
- In this middle section (m.11-34), balance is key! In measures 11-19, the lower bells ostinato should be rhythmic but understated to allow the melody to come through.
- We will use mallets on suspended bells for the notes marked in measures 21-34. The malleted notes need to be clean and lightly malleted together! Notice that each phrase group (m.21-24, m.25-29) increases in volume.
- When the melody comes in at measure 29 in the lower/middle range, make sure you can hear that come through. Observe the different dynamic levels between the melody and the accompanying parts.
- In order to stay together in measure 36, observe the hold on beat 4, adding 2 extra beats to the measure (beats 1-4 as written + 2 extra beats). This will allow a clean page turn and transition into the final section
- The final section is very similar to the opening section. We will slow down in measure 49, as marked.

Tell the Story

We will use chimes as indicated with the diamond notes in the opening section (m.1-5, beat 3).

- Please observe the R (melody) and LV (accompaniment) markings in measures 6-21. In measure 21 (beat 4), everyone rings and the dynamic level increases a bit.
- LV returns for the stems-down parts in measures 29-30.
- The middle section of this piece changes tunes; please observe the LV/R changes throughout
- In measure 48, we will observe the *crescendo* into the key change. Keep the chords strong and rhythmic!
- At measure 57, lower bells have a syncopated rhythm, marked *staccato*. Be careful not to rush this pattern!
- Please observe the swings in the final measure in time (*no ritardando*).

To God be the Glory

We will use chimes for the indicated diamond notes (m.69-84). The key to this piece is rhythm – count carefully! Having the text printed in the score helps. Pay close attention as well to the between mallets and ringing changes (lower bells, especially).

- The opening dynamic level is *mezzo piano*, but I'd feel a bit more comfortable with a little more volume here to establish the rhythmic pattern. That will also help the melody know exactly where their part fits in.
- Beginning in measure 21, please lightly pluck where indicated. Note that in measure 29, the lower bells return to mallets.
- Watch out for the meter change in measure 37, where the "traditional" version of this melody begins. The countermelody (top bells) beginning in measure 45 should be rhythmic and lightly played.
- The dotted eighth/sixteenth note pattern (measure 53) should be crisp and clean! Likewise, the offbeat thumb damps (measure 55).
- We change meter back to 4/4 in measure 68 and the chimes take the melody. Treble bells should play softly and lightly to let the melody cut through.
- We'll observe the *crescendo* into the final stretch (measure 99), with no *ritardando* to the end!

May God bless your preparation of these songs! Feel free to contact me with any questions at huism002@umn.edu or 612.968.4646 (text or voice)