

# IHS 2022 Massed Ringing Performance Notes

## Handbell Musicians of Canada - Conductor: Lisa Kyriakides

### Mosaic: Folk Songs of Canada by Betty B. Radford

#### **Background Information:**

“Mosaic” is a medley of 5 Canadian Folk Songs. Please note that the lyrics are printed on the back page of the music.

- *Flunky Jim* was first noted in Saskatchewan during the Depression years of the 1930's when the government paid a bounty on gopher tails. Jim's wardrobe is in tatters, but this will change in the fall when he sells his gopher tails and buys new clothes.
- *Feller from Fortune* is a Newfoundland Folk Song from the 1950's. While the song is literally about “fishing”, the underlying metaphors describe drinking, dancing and dating.
- *Red River Valley* refers to the Red River Valley of the in Manitoba in the 1870's. It is a story about a Metis girl lamenting the departure of her Anglo lover, a soldier who came to suppress the Red River Rebellion.
- *Ho Ho Watanay* is a gentle lullaby from the Haudenosaunee (Iroquois) people of Ontario. It was first collected in 1955.
- *Vive La Canadienne* is a national song that was sung in Quebec in the 1830's before “O Canada” became popular. It references a great love of country (Canadian Girl).

#### **General Score Notes:**

- Always keep in mind that the 5 tunes were originally written to be sung.
- I am assuming we will have access to at least 5 octaves of Bells and Chimes so play all notes, including those in brackets.
- Please take note of the composer's suggested assignments on the first page.
- Pay close attention to the indicated dynamics – they add so much interest to the composition.
- The wood block, hand drum and spoons will be included in our performance.

#### **Detailed Score Notes:**

- M1-47 – feel this in 2 beats per measure
- M1 and forward – *TD* where single dots are indicated
- M2, 4, 6 – accent beat 1 Bbs
- M10, 12, 29, 31 – C#5 should be played by Position 7 (A5/B5) and then moved back to position 4. Accent these C#5s here.
- M13-24 – bring out the walking bass line in the stems down bass notes
- M25 -26 – hand damp the malletted bass notes (stems down)
- M32-39 – The grace notes and quarter notes in the bass clef are performed at the same time on beat 1. Note that the grace notes are table malletted. The stems up treble notes are *mp* with a slight accent on the *RT*. The melody is *f*. Bb4 and C5 are notated in the treble clef.
- M48 – remove the decrescendo and emphasize the bass notes on the third pulse (beats 7-9)

- M50-51 – move the *rit.* from M50 to beat 1 of M51
- M52 – add a *fermata* (pause) to beat 3. Then there will be a full stop before we begin the pick-up to M53
- M53-68 – bring out the inner melody in the treble clef. The 16<sup>th</sup> notes mimic the flow of the river
- M54, 58, 62, 66 – melody – slight stress on the 8<sup>th</sup> note on beat 1
- M69 – 83 – In order to deal with the *RSB* in the bass clef and chimes in the treble clef, you will need to reassign some bells and chimes. For example, the E4F4 ringer *RSB* the D4, G4A4 ringer *RSB* the A4, the D5E5 ringer *RSB* the D5, C4D4 ringer *R* the C4 and B4C5 ringer rings G4 and C5. The A5B5 ringer can play the A5 and G5 chimes, and the F5G5 ringer can play the F5, D5 and C5 chimes
- M70 – D5 written in bass clef
- M72-80 – Bass clef chord – change the marking to *pp* and damp cleanly on beat 2 each time.
- M74-82 – Suspended mallet bells in treble clef – play *pp*
- M73-83 – Bring out chime melody
- M74, 77, 80 and 82 – slight accent on beat 1 of chimes melody
- M84-87 – all ringers *LV*
- M88 – Treble stems up *R*
- M94-end – in 2 beats per measure
- M102-109 – *mp*, *legato* and *R*
- M118 – *subito p*
- M120 – accent mart lift and mart lift shakes
- M121 and 129 – crescendo on shake
- M122 – play *ff*
- M129 – Hand damp malleted notes in bass clef
- M129 – beat 4 – freeze!

### ***Bass Bell and Chime Doublings:***

- M12-28 – Bass 2 bells play Bass 3 line (one octave lower) - mallet on the table rather than ring
- M34 – add Eb2
- M35 – add C2 then F2
- M38 – add Eb2
- M41-48 - Bass 2 bells play Bass 3 line (one octave lower)
- M49 – add Bb2 bell and chime whole note
- M50 - add D2 bell and chime whole note
- M51 – add G2 bell and chime whole note
- M52 – add C2 bell and chime whole note
- M69 – *RSB* D2 starting on beat 3
- M87-93 – add bass 2 bells and chimes

## **Handbell Ringers of Great Britain - Conductor: Mr. Robin Benton**

### **Celebration for Bells by Robin Benton**

- At the beginning of the piece have your bells on the table, but be ready to lift them in UNISON.
- There are 2 printed mistakes in the Handbell score
  - In measure 101 the 1/16 note should be C6 (not D6 as shown.)
  - In measure 118 change the B4 to A4 - as in measure 120.
- Be aware of the 'rit.' markings at m30, m64 and m122.
- In measures 32, 64 and 124 watch out for the pauses (fermata.)
- Please bring a pencil to rehearsals.
- Listen, watch (when you can) and ENJOY!

## **Handbell Musicians of America - Conductor: Dr. William Payn**

### **Prisms by William A. Payn**

Because this was written nearly 50 years ago, there is only one LV sign (measure 52). Therefore, use good judgement throughout, particularly in the high bells where LV's can occur at each harmonic change. The bass clef melody should always be damped (R). The eighth note arpeggios in m. 15 - 18 can LV as well as all of the notes in m. 19 - 20. It's not necessary for me to give every LV and R throughout....just use good judgement....your ears will tell you what to do!

We will perform this Allegro ....not Presto! Many choirs play this too fast! I am sure we will all agree on a great tempo.

Obviously, dynamic contrast is huge here!

Place a fermata over the chord at 51

m. 52 - 59 LV everything!

Please practice a molto ritard in measures 57-59 with a fermata at 59,

A tempo at measure 60 and at m.64- 68 accelerate!

m. 69, much slower, with a crescendo from the bells that are shaking. m.70, as stated above, add chimes on all notes

There are some hidden meanings in the music. The seven key changes represent the seven colors of the rainbow. The three key signatures represent the three primary colors. The entire piece represents the array of light and color mixed together, always changing...never stagnant or dull. When I wrote this, owning a 4-octave set of bells was considered a luxury. Most choirs rang with 3 octaves in those days!

I'm looking forward to the International massed ringing. Please come prepared so we can immediately begin to create sounds that will touch the hearts of all our listeners.

# Island Song (SHIMA UTA)

## Performance Notes

For reference, there is a video of the piece being conducted by Mr. Yoshida.  
That video can be found at this link - <https://youtu.be/lx0j335k9g0>

### [0:0:01]

へ音記号のマレットロール（18小節目の一拍目まで）は海の波をイメージしてください。cresc, decresc,を意識。

The mallet rolls (up to the first beat of measure 18) – imagine the waves hitting the beach and keep the crescendos and decrescendos coming!

### [0:0:07]

3小節目のアウフタクトよりテーマがチャイムによって流れてきます。これは沖縄音階を用いて作られており、独特なメロディーは曲全体に幾度となく現れ、印象深いものになっています。

From the pick-up notes of measure 3, the chimes will play the theme tune. This is a typical OKINAWAN scale and will be played many times throughout the piece, which gives a very strong impression.

### [0:0:18]

6小節目からのマルテラートリフトはLVにならないよう、8分音符で音を切ってください。ここは鳥たちが空を飛び回っている様子や[0:0:41]山原に住む動物たちを沖縄の楽器三線によって表現しています。

Do NOT let the Martellato Lifts from measure 6 LV. Make sure the bells are damped as eighth notes.

This section expresses the birds soaring in the sky and the animals in the Yambara area, originally played by a 'Sanshin' a three string OKINAWAN instrument.

### [0:0:55]

19小節目のアウフタクトからテーマがフーガのように出てきます。G音にアクセントをしっかりとつけてください。

From the pick-up beat of measure 19, the theme starts like a fugue. Make sure the G's are accented.

### [0:1:19]

27小節目アウフタクトより今までとは違った曲調に変化します。これは本土の様子を表しています。

From the pick-up beat of 27, the song changes quite a bit. This scale expresses the main island of Japan.

### [0:1:59]

39~42小節は遠くから何かが迫ってくる感じを表現しています。大きくなならないようピアノから始めてください。

Measures 39 to 42, please image something approaching from a distance. We don't want it to get TOO LOUD, so please start with piano.

### [0:2:11]

43~46小節は沖縄の音階に本土の音階が入り混じったメロディーがでてきます。

Measures 43 to 46, the Okinawan scale and the Main Island scale mixes.

### [0:2:39]

51小節目から piu mosso はテンポを上げていきます。指揮を良く見てください。

From measure 51, there is a piu mosso and the tempo will pick up. PLEASE WATCH the conductor!

### [0:2:48]

55小節目からのマルテラートははっきりと特に[0:2:54]58小節目のC5-C6-B5-A5-G5-F5-E5-D5-C5目立たせてください。

The Martellatos from measure 55 needs to be loud and clear. Especially from measure 58, C5-C6-B5-A5-G5-F5-E5-D5-C5 must stand out!

### [0:2:57]

59小節はリタルダンドをかけます。[0:3:01]60小節目はテンポを戻します。最後のRTの音は60小節目の1拍目の音と同じ音を追加してください。(3拍目のG3もあり)

On measure 59, there will be a RITARDANDO but will pick up to the original tempo at measure 60. On the last RT, please add the same notes on the first beat of measure 60 (including the G3 on the 3rd beat)