

Andante (from Piano Concerto No. 21) (Michael J. Glasgow)

Choristers Guild CGB938, Level 4+

Mozart's *Piano Concerto No. 21* (K. 467) is very well-known, especially this second movement. In the original, it opens with muted strings, with the first violins playing the reverie-like melody above the delicate triplets in the other shoulder-held strings and the cello/bass quarter-note arpeggiations. The winds (represented by chimes in this arrangement) punctuate in between the melodic material; the piano solo enters in m. 24.

I highly recommend watching and listening to good *orchestral* performances of this work to understand how everything fits together, knowing when you're playing a "wind part," or a "strings part," or the solo piano part.

One particularly spellbinding performance I enjoy is that of South Korea's Yeol Eum Son, from the 2011 Tchaikovsky Competition. The entire concerto has been posted to YouTube at <https://tinyurl.com/jc5sw7s> (the second movement begins at 15:05). A few spots have some added ornamentation (which is of course the soloist's prerogative), but it's nothing that will disrupt your following along in the bell folio.

- Abundant rehearsal notes are given on the inside front cover. *Please* pay close attention to these, as I won't recapitulate them here. The "TEAMWORK" section is incredibly critical!
- My tempo will generally be quarter note = 60.
- Malleted triplets: in addition to what I state under "PHRASING" in the folio's notes, please remember to think of the first note of each grouping (the one that falls on the beat) as having a bit more "weight," and the second and third notes of the triplet being a little "lighter." This is a subtle, but important, distinction. Listen to the orchestra: the notes are not all played the same.
- I cannot stress enough the importance of rhythmic precision in the hemiolas, which are abundant throughout. Duple subdivisions in the melody (whether eighth notes or sixteenth notes) must not slip into the triplet feel of the accompaniment.
- In m. 44, the C6 should be considered an *acciaccatura*, rather than a long *appoggiatura*. In other words, it should come before the beat, as an ornament, rather than a "leaned upon" note on the beat.
- If we have an extra G5 bell, we can work out a plan for the third malleted G5 on beat 1 of measure 44. Otherwise, please simply omit the *malleted* note, and play the rung note, as it is more important melodically.
- Dynamics are so critical. Feel the weight of the downbeats in mm. 66-69 for the *sfp* markings. (Again, understanding how the orchestral texture thickens here will help immensely.)
- Measures 70-72 are a bit more free. I will likely pull the tempo back a bit in m. 70, then move ahead again at the start of m. 71. I'll pull back at the end of m. 71, then move ahead again at the start of m. 72. Finally, we'll probably pull back a bit at the end of m. 72, and then re-establish a solid tempo at m. 73.
- Be very careful in mm. 79-82: precision, delicacy, and balance are critical here.
- Resist the possible urge to slow down at the end of m. 87; perhaps write "*no rit.*" here.
- The "duple subdivision" mentioned for the A4 in m. 94 also applies to the B4 in m. 96.
- One word about the ending: *elegance*.

As always, if you have any questions, please don't hesitate to contact me (or, feel free to contact me just for fun!): michael@michaeljglasgow.com, 919-845-0303, www.michaeljglasgow.com or on Twitter: @MichaelJGlasgow

Be Still, My Soul (arr. Alex Guebert)

Jeffers JHS9570, Level 5

I love this fresh arrangement of FINLANDIA. I have a lot of ideas for it, and have spent time chatting with Alex about them. This is going to be stunning!

- Clarification on the initial performance note about doubling on bass chimes: Alex means that these can be doubled “loco” (i.e., a printed G2 may be played on the G2 bell and the G2 chime). There’s no “extra octave” or “octave displacement” connoted here.
- Be very, very attentive to the vertical hemiolas throughout. We have a LOT of “2 against 3.”
- In order to create the “reverie” Alex was going for in the introduction (and later, the interlude), be sure that the first note of each triplet is the only one with any “weight” on it. Because the triplet outlines the notes of the melody, and the second note of the triplet is generally on the heavier third beat in 4/4, it’s *very* easy to put too much weight on that second note. Consider the first note of each triplet to have a slightly accented tenuto, and the others to just “sigh away.”
- The SB notation isn’t *quite* clear here. Bottom line: start *dal niente*. G4 and D5, continue SB until the downbeat of m. 5, when *everyone* removes their dowels from the bells.
 - Everyone but the G4 and D5: remove the dowels on the downbeat of m. 3.
 - I will cue the E3, E4, C5 and G5 to begin singing in measure 3 (so, everyone please put a fermata on the third beat). When I cue them to begin, those who removed the dowels on the downbeat should damp.
 - Everyone singing should remove their dowels from the castings at the downbeat of m. 5, and then damp (or, in the case of D5, re-ring) on the downbeat of m. 6. Alex and I agree that the “LV” in m. 5 is both unnecessary and confusing.
- Alex uses the abbreviation “RM” in the first footnote. This isn’t an “official” technique abbreviation, but context clues (and confirmation from the arranger) confirm that he means “random mallet” the chime – just keep it going with gentle, inaudible mallet strikes (with a soft mallet).
- Consider the LVs in between the staves in mm. 11-20 to apply only to the inner voices – downstem treble and upstem bass (a.k.a. “alto and tenor” voices). However, here are some special marks to add to upstem treble:
 - **Upstem trebles:** add an “LV” at the downbeat of 11, but put Selective Damps on the first note of each triplet.
 - **Upstem trebles:** put a damp sign on the downbeat of m. 13. Add an “LV” on beat 2, but put Selective Damps on the first note of each triplet (so, basically, the A6 and D7 LV; the E7 and F#7 do not).
 - **Upstem trebles:** add an LV at m. 14 (all notes)
 - **Upstem trebles:** add an LV at the downbeat of 15, but put Selective Damps on the first note of each triplet. Put a damp sign on beat 4 (on the eighth rest), and an “R” on the last chord, going into m. 16. This “R” is valid as we continue into page 4...
- Oooh! Look! Footnotes! Let’s do what they say!
- Bottom of page 5: notice we begin with “RSB,” not SB *dal niente*. Just like at the beginning, the dowels come off on the downbeat of 36 (except G4 and D5), damp when I cue the second chord in m. 36 (which has a fermata on it), and continue along with the triplets when I give a fresh prep.
- I will conduct measure 46 in four, with each eighth note getting a separate tick in a four-beat pattern. I may very well *also* subdivide the second half of the bar and show each 16th. Just know that *molto means molto*. ☺
- For the *coll’8va* treble doublings on page 7, let’s plan to double everything “double-able,” from C6 and higher. (I sure hope we have a D8 for m. 56; if not, we’ll deal with an alternate melody and hope overtones fill in the blank). **This changes on the next page; please pay attention and mark it well.**
- Measure 50 will be conducted in five: 3+2.
- Starting on beat 2 of m. 59, double ONLY the highest treble note (e.g., don’t double the D6 in m. 60). When we get to the last chord of m. 61, double the top three notes, and keep them doubled in the shake.

- About the shake: the “R” at 63 is confusing. Alex doesn’t want a “lift” before the downbeat, which is why the chord is tied from 62 to 63. Just shake right to the downbeat and then stop shaking. This is fussy, and can be tough to execute, but any ringers playing this piece can make it happen! ☺
- Beginning with beat 2 of measure 63: **if and only if** we have a D8 for measure 64, double everything “double-able” from C6 and above. If we do NOT have a D8, we will not double ANYTHING after the downbeat of m. 63.
- Page 9, measure 70: Upstem trebles, please put a new LV on each triplet, and an “R” on the downbeat of 71 (this “R” is valid for upstem trebles all the way through m. 73).
- Everyone, there is an LV missing from m. 71: it should be in between the staves on the downbeat, and applies to the alto and tenor voices only. The LV from 70 does NOT continue into 71.
 - Similarly, there’s an LV missing in between the staves on the downbeat of m. 73.
- The LV at m. 74 applies to all notes (both staves), and continues through m. 75.
 - The “R” at m. 76 is sitting quite low. It’s meant to damp *every single bell in both staves* except for the F5 and C6 which ring on the downbeat. For clarity’s sake, I’d add a damp sign near the bass clef. Also, re-write the “R” higher for the trebles to see, and/or add a damp sign in the treble staff as well.

As always, if you have any questions, please don’t hesitate to contact me (or, feel free to contact me just for fun!): michael@michaeljglasgow.com, 919-845-0303, www.michaeljglasgow.com or on Twitter: @MichaelJGlasgow

Crosswind (Sondra Tucker)

Augsburg Fortress 0800659880, Level 4-5

- If you have six or seven octaves of bells, please contact me for additional doublings.
- C8, note that you only ring in m. 8 on the repeat.
- Measure 17 is technically an 8/8 bar; it will be conducted in 3 (3+3+2), following the “strong beats.”
- Please change the staccato notes in measures 18, 20, 22, 24, 25 and 26 from TD to a light martellato.
- Mind the diminuendo markings in both m. 25 and 26 – consider the downbeat of m. 26 *mf*.
- Measure 37 will be conducted as a 3/4 measure.
- Note that the first time you play m. 37, you jump to m. 40. Within the caesura at m. 58, we go back to m. 8; the second time we play m. 37, we continue through 38 and end at 39.
- In measures 40-57, you may find it helpful to have a neighbor handle the malleting (i.e., B4C5 on the G4, and D5E5 on the G5), so that they can use two mallets (which will be critical when we get to tempo). This allows the ringers who are at G4A4 and F5G5 to mart the bells as called for in the score.
- From measure 41 through measure 57, every other measure is 4/4; the ones in between are 8/8 and will be conducted as such, in three (e.g., odd-numbered measures are in 3; even-numbered measures are in 4).
- Bring out the “rise-and-fall” of the bass melody in m. 45 and m. 57.
- Measure 58 will likely be conducted in 4, to achieve the *molto rit.* Turn back quickly (and silently!) to measure 8 – this will not be a LONG caesura.
- For the mart-lifted chords in m. 38, notice there’s an echo lift way up high and way down low. This applies to all bells that mart-lifted in m. 38, which is all bells on those stems.
- I believe that the apparent “bells suspended” malleting on the G5 in measure 38 is an error; please add staccato dots to those four notes and mallet them with the bell on the table.

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Exuberance (Michael J. Glasgow & William A. Payn)

Choristers Guild CGB1100, Level 3

- If you're accustomed to "standard" Allured assignments (where the top position is B67C78, and the C#7 generally stays with CD6), please go ahead and let the top position have the C#7 (and, if you have it, C#8); these notes are diatonic and without them, s/he has very little to ring. The CD6 ringer should still have C6, C#6 and D67.
- Memorize the first eight measures. Just in case (hint).
- Bill and I composed this work to be, by design, very straightforward (since we've both been accused of writing music that "mere mortals" can't play – which isn't true anyway, but we're making a point here...) ☺ So there's not a whole lot of explanation required. Look at the footnotes, pay attention to the LVs and doublings, etc.
- At measure 33, I'd recommend using a somewhat "softer" mallet so that the sound is a bit muted. The last beat of measure 38 is where Bill tried to grab my wine while we were composing – remind me to tell you that story.
- At measure 51, please write "no rit." I've learned that groups are tempted to slow down here, but the rit. (and it's just a little one) happens in the second half of measure 52 only.
- Be aware that on page 8, groups that are doubling need to double A5 and C#6 (hence, the doubles are A6 and C#7). Pay attention to ensure that the line is going the right direction!
- The A2 on the last beat of measure 60 is a typo; please remove it.
- At measure 64, I'd use a slightly harder mallet than you used at measure 33. (My groups at home have, for each position, an identified "default" mallet, as well as a "softer" mallet and a "harder" mallet. The passage starting at measure 33 was played on their "softer" mallets, and the passage starting at measure 64 was played on their "default" or "regular" mallets.)
- At measure 67, where the trebles are supposed to "LV (until m. 71)," that's a secret code which means "LV (until m. 71)."
- If you're playing page 11 (instead of page 10), I highly recommend putting a sticky note over the first measure of page 10 and writing on it "NEXT PAGE!" in magic marker so that you don't go to the wrong spot.
- I'll subdivide the last two beats of measure 70.
- NO RIT in measure 77 to the end! Please mark that.
- Depending on how many bass ringers you have, the CD4 ringer (if you're assigned that way) can do a lot of "bass assisting" throughout the piece (for example, the A3 at measure 79, if there are only two others in the bass below CD4).

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Festive Psalm of Gladness (Hart Morris)

Agape/Hope Publishing 2411, Level 4

- OK, everybody. Deep breath. As you've noticed, there is a LOT going on in this piece. If you're a 5-octave choir, you often don't have to deal with omitting things in enclosures (parentheses, brackets, etc.), and yet in this you have to be on the lookout for {braces} as well as <angle brackets>. Please pay close attention to these throughout.
- **Please play all staccato dots with mallets (bells on the table) unless otherwise instructed.**
- Observe the F3 tie from m. 1 to m. 2, and the G3 tie from m. 3 to m. 4.
- Damp the preceding treble LV on the downbeat of m. 5.
- Damp the preceding tenor (upstem bass) LV on the downbeat of m. 6.
- Check the footnote on page 3. The top-octave (rung) notes can LV, but notice who does what. Put an "R" at the downbeat of m. 8 for the upstem treble, and a damp sign for the inner voices.
- Notice there is *not* an LV at m. 12.
- Add a *crescendo* to m. 17.
- Note the accents in m. 18 (offbeats of 1 and 3). This comes back a LOT.
- At m. 21, the C5 and C4 staccato notes should play with a light martellato. (No need to damp the C4 on beat 3; prepare for the mart).
- "Pop" the mart-lifted notes in mm. 27-28; note that the treble notes are down to *mp*.
- The *decresc.* in m. 30 is for *everybody*.
- Big dramatic swell in m. 34; note the C5 in the treble clef for a couple of beats in m. 35.
- I believe there should be an "R" on the downbeat of m. 37; please add it.
- Please mark a damp sign on the downbeat of m. 41; I think that's necessary from the preceding LVs; the "R" coming ahead is more for clarifying technique, I believe.
- DE5, prep your mallets in m. 43!
- **NEIGHBOR FAVOR MOMENT:** in m. 49 or 50, the EF6 ringer should get the F6 bell and the D6 chime. (Yes, I know it's not usually "their" bell, and I know that the CD67 ringer may not want to share their toys, but it's about the music. And this will make it better. And no one's ego will be that damaged at all if they don't throw a snit about it.) ☺
 - EF67, play the D6 chime in mm. 51-53.
 - CD67, put down the C6 after it rings in m. 52, and get the D7 in your left hand. (Please don't four-in-hand the D6 and D7; putting them into separate hands will give you more control, precision, finesse.)
 - EF67, same thing for you: please put your E-flats in separate hands for mm. 55-56. You have plenty of time to set this up in 54, and to get our of it in 57. Thanks!
- Take a breath and just follow the directions which follow. This may rock your world nearly out of orbit, but you'll love it.
 - Between beats 2 and 3 of m. 62, draw a barline. Mark the second half of m. 62 as a single measure of 2/4 time (which I will conduct in two).
 - Now, all of m. 61 plus the first half of m. 62 will be one single measure of 12/8 time. The eighth-note stays constant throughout, but look at the rhythms in, for example, the upstem treble clef and notice the accents. It's not six beats of two eighth notes each; it's *four* beats of *three* eighth notes each. So I'll conduct this in four, with my pattern changing direction on each new LV.
 - Unfurrow your brow, have a cup of tea and read it over again with your music in front of you. And if you're flummoxed, please invoke my invitation at the end of these notes; I'd be happy to walk you (and/or your ringers!) through this! ☺
- First two bass-staff notes of m. 63 should Pluck.
- The LV at m. 64 applies to ALL bells.
- The *mp* which begins at the end of m. 64 applies to the upstem treble notes and the downstem bass notes (basically, everyone's softer except for the *forte* mart-lifts). We stay this way until everyone grows in mm. 70-71 to the *ff* at beat 3 of m. 71.
- Notice, five-octave choirs, that you have an E-flat4 and an F4 to ring in m. 69. (Again, check those angle-brackets!)
- In mm. 70-71, only shake the notes with squiggles after them. The other bells just ring normally.

- Please tie the shaking 6s as well as the 7s (i.e., the E-flat6 should tie from beat 2 to beat 3 in m. 70, the D6 should tie from beat 4 of 70 to beat 1 of 71, and the E-flat6 should tie from beat 2 to beat 3 in m. 71), shaking continuously through the ties.
- Please *remove* the *mf* marking in m. 72, and change *ff* to *fff* in m. 74.
- Note the D5 in the bass at m. 77. This (and the D4 at the end of the measure) should be played with a light martellato (again, don't worry about damping the D4 on beat 3, just prep the mart).
- None of the mart-lifts in mm. 81-82 should LV except for the B5 in m. 81, due to the whole note which begins the measure.
- The upstem treble-staff quarter notes in mm. 83-84 should play with a “cold,” snapping strike, with little motion, to really cut through the texture. Don't be wimpy!
- Please mark a damp sign on the last eighth-note of m. 94, cancelling the preceding LV. Also, the G3 at this spot should Pluck.
- Please play each of the two shakes (D67 at the end of 94, and the E67 at 95) as *fp*: strike hard, and then start to shake softly (this means that the shake won't start *immediately* as printed), and then dramatically *crescendo* in m. 96.
- The D67 and E67 shakes should stop just before the fourth beat of m. 96; please omit the squiggles which follow beat 4. The D67 must stop early enough to get a renewed, solid mart-lift on beat 4.
- The D4 in m. 96 can be played with a light mart, or a Tap Pluck.
- NO RIT at the end; we barrel ahead until it's done!
- I have no idea why the *zs* of the *ffz* markings are so tiny.
- Stop the shake at the end of m. 98 just a moment before the barline, in order to damp (or in the case of G5 and G6, restrike) precisely on beat 1 of m. 99.
- Note that the downbeat of m. 99 is rung. After this, treble staff: please MART the last four staccato notes of the piece. Get really into the foam for the last one, for a tight, *secco* ending. Bass staff, please mallet and then “choke” the final chord (put a hand on the casting right after you play the last note).
 - The EF4 ringer should prep a mallet in the latter half of m. 98, and should mart the G4s in m. 99, allowing the GA4 ringer simply to ring and then have the casting “chased to the table” by your friend's mallet. It will allow the G4 and A4 to ring full-value in m. 98, and a nice accented rung downbeat at 99.
 - Yes, it's very feasible.
 - Yes, it is.
 - Please just try.
 - Yes, you can.
 - Yes, he/she can, too.
 - It's not about you.
 - Love you for complying. ☺

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Healing Spirit (Michael J. Glasgow)

Choristers Guild, CGB754 (3-7 octaves with flute and optional rainstick and chime tree), Level 3-

- Because of the nature of the Singing Bell technique, I have choreography notes which will allow this piece to be rung by 13 ringers only, without the use of additional bells or a separate percussionist. (If you have additional bells and a dedicated percussionist, super!) All of this is at the end of this document, so that those who have already “worked it out” don’t have to wade through it. Please note that these assignments/choreography are based in the Allured Method: two ringers in the low bass, and then ringers at CD4, EF4, etc., to the top position of B67C78. If you use other assignments, then obviously these won’t be the same for you.
- **PLEASE** read the footnote at the bottom of page 2 for an explanation of how the Singing Bell (SB) and Ring/Singing-Bell (RSB) notation works in this piece. It’s VERY clear and easy to follow once you know what you’re looking for. If you have questions, don’t hesitate to contact me (919-845-0303 or michael@michaeljglasgow.com [note the “j”]).
- Please also note that the grace notes should *precede* the beat at all times. Wait as long as possible to “crush” them into the primary note. When they’re in octaves (like in measure 10), ringers should watch one another to place the grace notes together.
- In measure 5, the two 16th notes are in time; they are NOT the same as grace notes appearing in measures like 6 and 7.
- Note that the random malleting in measure 17 goes for two bars. At measure 19, the malleting should stop (let it “fade away” toward the end of 18, or even a touch into 19), and the bells LV. Damp at 20. I recommend that in mm. 17-18 and also in mm. 79-81, harder mallets be used, even on the larger bells. This is to be executed with an *extremely* light touch, allowing us to get a *pp* or *ppp* dynamic while still having “focus” in the sound and not letting it get “muddy.” If you barely “kiss the bell” with a harder mallet, you won’t injure it. Gently. Sparsely. Don’t be the last one malleting.
- Chime tree: when it’s “random,” it shouldn’t go “up and down,” per se – just twinkle along by “tickling” the chimes here and there. No discernable “glissando” as such. In measures such as 32, it’s a measured glissando and should take the entire note value, and be very full.
- With a single choir, the D4 should not perform the swing in m. 51; however, it *should* echo-lift. In a massed setting, we may divide this out so some people can ring the melody line and others can swing.
- Please double-check the notes in the treble stem-up chords in mm. 28-29!
- *Stringendo. Rilassante. Calmato.* Do you know what they mean? If not, please look them up and be ready! ☺

SUGGESTED ASSIGNMENTS/CHOREOGRAPHY FOR 13 RINGERS **(USING 5-7 OCTAVES and ALLURED ASSIGNMENTS)**

If using a separate percussionist, ignore the items in RED.

- Opening SB: low bass ringer on C3, next bass ringer on G3. CD4 ringer on C4, EF4 ringer on E4. GA4 ringer on G4, B4C5 ringer on A4. If you have E8, G8 and/or A8, all of these bells (or as many as you have) should be assigned to the CD4 ringer, and s/he needs a hard white nylon mallet. (They are only played, randomly, at the very end.)
- EF67 ringer should begin the piece standing in between the CD4 and EF4 ringers, and s/he should cover the D4 SB which begins in m. 7. The CD6 ringer covers the lone E6 played in m. 7, in m. 13 and in m. 14.
- **B67C78 ringer covers the rainstick in mm. 2-6. At m. 12, s/he walks the rainstick down to the B4C5 ringer and then returns to the top position.**

- The AB5 ringer gets the C6 after it plays in m. 9, so that one person (AB5) can cover the grace notes in mm. 10 and 11.
- **B4C5 ringer covers the rainstick in mm. 16-19.**
- CD6 ringer does the random-malletin of D6 and of E6 in mm. 17-19.
- EF67 ringer removes the SB dowel on the downbeat of m. 19, passes the bell (still sounding) to the CD4 ringer, and returns to his/her spot in time to play the E6 at m. 21.
- **B4C5 covers the random chime tree in mm. 21-23 (yes, I know you have a couple of bells to ring there; you can do it – the chime tree is RANDOM and doesn't have to have you touching it those two little spots...)**
- **The DE5 ringer covers the rainstick in mm. 27-29.**
- The two bass ringers should cover C3, G3 and C4 bells in m. 31. The CD4 ringer should cover the C4 and D4 chimes. How to get to that point with measures 29-30 will depend on the weaving abilities, creativity and flexibility of these three ringers. Several options are available, which is why I'm not listing any of them here. ☺
- **The B4C5 ringer covers the chime tree in m. 32.**
- As at the opening, one person should play the grace notes in each octave. I recommend that the AB5 ringer get the G5 in m. 35, and play it in mm. 36-37.
- **The DE5 ringer covers the chime tree in mm. 40-42.**
- The CD4 ringer does the RSB for D4 in m. 42; the lowest bass ringer does the D3.
- If necessary, the EF67 ringer can help in the random-ringing with the D8 (for choirs that have it) in mm. 51-53.
- **The DE5 ringer covers the chime tree in m. 54.**
- **The B4C5 ringer can begin the random chime tree in m. 57, and then the DE5 ringer can take cover in mm. 58-59. The DE5 ringer can also perform the "gliss" in m. 59, with his/her free hand (the other hand is ringing the D5 in 59). Or, if it's within reach, the FG5 ringer can do this gliss. OR, the FG5 ringer can do the D5 in m. 59!**
- Measure 70 is the trickiest spot in the piece for the bass/battery ringers. FREAKED. MY. CHOIR. OUT. (That is, until they listened and let me walk them through it slowly. Now they're doing it on auto-pilot and it's beautiful to watch as well as to hear.)
 - After the G4 is rung, the GA4 ringer should pass it to the B4C5 ringer.
 - After the E4 is rung, the EF4 ringer should pass it to the GA4 ringer.
 - The A4 should be rung by the B4C5 ringer, then be passed to the DE5 ringer.
 - **EVERYONE SHOULD PASS SIMULTANEOUSLY on beat 4 and then begin SB. Since you're passing to your right, pass with your *right hand*, and receive the bell being passed to you with your *left hand*.**
 - SB assignments are therefore as follows:
 - C3: low bass ringer
 - G3: mid-bass ringer
 - C4: CD4 ringer
 - D4: EF4 ringer
 - E4: GA4 ringer
 - G4: B4C5 ringer
 - A4: DE5 ringer
- **The FG5 ringer can cover the rainstick in m. 71; s/he will only need one hand to ring the D5 in m. 73 (see below).**
- Measures 72-78 are the trickiest for the treble ringers. Again, totally confused my choir, but they've got it now and it works SO WELL! Get out of your box...you are

- about to be “permanently re-assigned...” ☺ (If you are a larger choir, note the doublings that go along with these parts.)
- The DE5 ringer has A4 SB.
 - The FG5 ringer has the D5 in m. 73. And for the last page, this ringer covers the D5 and E5.
 - The AB5 ringer covers G5 and A5 from 72 to the end (allowing him/her to do the grace notes in 75 and 76).
 - The C6D67 ringer covers B5 and C6 from 72 to the end (allowing him/her to do the grace notes in 72 and 73).
 - The EF67 ringer covers D67 and E67 from 72 to the end (really from 74 to the end).
 - The GA67 ringer and the B67C78 ringers are on their “normal” positions from 72 to the end (just don’t forget to double if you’re 5 octaves or larger!).
- For the random malleting at the end, when you get there, it should be obvious as to who’s playing what. A couple quick reminders/suggestions:
 - **The DE5 ringer can cover the rainstick from 80 to the end.**
 - Remember, the CD4 ringer is on E8, G8, A8 at the very end. They can be “treed” together and random-malleted.
 - It’s probably best for the GA67 ringer to hold the G67 and A67 bells (since s/he has them in hand already from m. 78) and turn to the B67C78 ringer and allow that BC ringer to do the malleting. Teamwork at its finest!

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Love Runs Out (arr. Nicholas A. Hanson)

GIA Music G-9076, Level 3+

- Most *definitely* in this piece, two mallets per person. Period. Alternate them whenever possible, rather than just doing a checked-out “one-hand hammering.” It’s more musical, and you look more into the piece. And when you look like you’re into the piece, the audience is into the piece. And that’s good.
- Four positions (CD4, GA4, B4C5 and DE5) need Singing Bell dowels/sticks.
- Don’t rush. Groove and move, but don’t rush.
- If you’re using “standard” Allured assignments and have a D8, have the GA67 ringer cover it.
- If your ringers don’t already know the original pop version of this song by OneRepublic, have them listen to it (watch the overwhelmingly creative-and-somewhat-terrifyingly-weird music video, if you wish). The arrangement is very true to the original, including being in the same key. With pop arrangements, it’s important to know the counts, but the ringers need to move and *feel* the rhythms as well as know how to count them.
- Don’t double the *chimes* (even though they’re upstem notes) in mm. 36-37.
- Yeah, we should have the percussion if at all possible. Dancing is totally cool with me, too. As long as the dancers have the ultra-long hair and we can have trash-bag-style plastic waving around on the ground.
- Don’t rush.
- The footnotes are important (especially the ones about the B4C5 notes written in the treble clef in mm. 36-43).
- If you have the G2 for measure 51, go ahead and double down the C4s and Bflat3s in m. 50.
- At measure 53, please reinforce the melody by adding a D5 on the “and” of beat 3 and on beat 4, and adding an F#5 on the “and” of beat 4. Continuing with that idea at m. 54, please add a G5 to the downbeat and an A5 to the dotted-quarter note to “double down” the melody.
- Start the SB in m. 68 with the four notes *rung as printed on beat 2*, and then immediately go into Singing Bell (this notation is now known as “RSB” by the Handbell Musicians of America, so you may simply make “SB” into “RSB” and you’ll be super cutting-edge). Remove the dowels on the downbeat of m. 76, and then damp or re-ring as usual.
- The RT in m. 80 has to be PRECISE, tight, dry, close, *secco*, vertically aligned, whatever you want to call it. But don’t let anyone get away with sounding through that eighth rest!
 - Obviously, the tied G67 is the exception. The Controlled Diminuendo there is a little bit fussy on such small bells, but assuming the person playing them is “four-in-handing” them in their left hand and playing the A6 in their right, they should put the A6 down after ringing m. 78, and just use the right-hand to quick-brush the castings of the G67 to damp out a bit of the sound, making sure everything’s damped by the downbeat of m. 81. And then set up for the big entrance at m. 85.
- If there’s not silence on the downbeat of m. 85, the world as we know it will end.
 - Seriously, “breaks” in music are cool because they’re *breaks*. They aren’t effective if they aren’t solidly together. Don’t bleed into m. 85. But those who play the pickup notes to m. 86 should go full-out, head-banging crazy, leading everyone into dazzling pop-rock bliss.
- Don’t rush.
 - Especially the marts.
 - And the mallets.
- Yup, that’s a *fff* dynamic at m. 97. It should be deafening in a festival setting. Make it turn into a pop concert. But don’t rush.
 - Nope, not even when it’s loud.
- I’d really, really, really love *not* to conduct the chime tag. If the ringers can just memorize this wee little bit from 109-111, I’ll freeze on the downbeat of m. 110, and they can just own it. But they have to stay together, they have to play the line, and they have to be looking at each other; they just can’t be face-in-the-music. Don’t tell them “just memorize it,” though. Here’s how to do it: drill it a dozen times in a row with these (assumedly) six ringers at the beginning and end of each of your last few rehearsals. Make them do it together, make them engage with one another, and it will happen. And everyone will be cool forever.

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Spy Ring (arr. Tammy Waldrop)

Red River Music RRBL5088, Level 3+

- First of all, you've got to have fun with this piece. Otherwise, we shouldn't ring it! Having said that, we'll likely skip some of more "gimmicky" items, and just let the presentation of the music speak for itself.
- Add a fermata to the first whole note.
- Measures 2-11 will be conducted in four, as 10/8 (3+3+2+2), since, well, that's what they are! I'll play with some beat-melding in mm. 12-14, and then m. 15 returns to 10/8. Throughout everything, keep the eighth note steady.
- Upstem trebles in mm. 2-5: consider each attack to have a "•" marking on it. The shorter the note, the closer to a Ring Touch it should be. The point is, we want these to be rung (as opposed to mated or thumb-damped), but tightly articulated, with space after each note. When we get to measure 6, ring by note value. The C6 and C7 in measure 9 should be RTs (as should the D567s in m. 15, the F56 in m. 19, the D567 in m. 23...
- Tons and tons of energy in the shakes, please!
- Instead of a measured rest in m. 24, let's just plan a caesura before the two big chords, which will be cued.
- The tempo of the *Theme from "James Bond"* which starts at m. 25 is right on the verge of being between 4/4 and 2/2. So it might be in four; it might be in two. Absolute precision in the rhythmic subdivision is critical either way!
- I'll do some beat-melding in mm. 45-48. Please add a slight accent to the notes which are printed on beats 1 and 3. Conducting these in a straight 3/4 makes the syncopation feel really pedestrian. I have ideas, but I'll show you rather than type it all out. You guys show up with the rhythm absolutely precise (and accents on the first and last notes of each measure), and we'll make it work together!
- I'll count off "two-three-four!" from the podium as the lead-in to m. 50, and then the mallets come in confidently.
- A *bit* of schtick: the B-flat "shakers" should physically lower themselves down (just crouch down slowly as you're shaking) in m. 52. *Stay down*. When you shake again at m. 54, slowly straighten up again. The people around them should take absolutely no notice of what's going on (so, basically do what most handbell people do and ignore everything but "your" part). ☺
- The eighth notes on the offbeats in measures 52, 55, 58, 60, 63, 66, 73 (not the Gs at the end of the bar), and 75 should all be performed as RTs.
- Measure 60: skip the gyro. However, all ringers who've rung this chord should slowly lean to their right after ringing, and then "snap back into place" on the R (which will be an RT) at the end of the measure.
 - Similarly, at m. 62: skip the gyro. This time, lean to your *left* after ringing, and "snap back" at the RT in 63. (If you "snap slowly," start thinking about it on the downbeat.) ☺
- Note that the last three notes in the treble clef of m. 67 are *not* a triplet.
- Skip the gyro in m. 72 (I'll preach my anti-gyro sermon again one day.)
- Measure 77 returns in four (10/8, 3+3+2+2).
- Make the last two treble-clef chords in measure 81 *and* in measure 82 marts. After the last chord in measure 82, *stay in the foam* (and basses, "choke" the F#s with your free hand) for the caesura.
- At measure 83, everyone hits a strong mart-lift on my cue. G4 and above, immediately drop down (physically and dynamically) to *pp* and crescendo the shake to an epic *fff* before landing in the table at 84 (again, on cue – I won't conduct through m. 83). If you wanna "Spy Pose," feel free, as long as it's an instantaneous thing *right on the downbeat*. Otherwise, skip it.
- Typos galore on page 12. Several of the choreography suggestions are off by one measure, and sometimes it says "shake" instead of "gyro," etc. The good news for you: other than the "Spy Pose" (which should be m. 84, not 83), you don't need to deal with the measure-specific choreography suggestions, because I've detailed them correctly above!

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Wonderdance (Robert Scott Riker)

AGEHR Publishing AG57024, Level 5

- This is a very unique piece. If everyone “does their part,” and pays very strict attention to the subdivision of the beat and watches one central person (that’d be me) to maintain the integrity of our vertical alignment, it can be fantastic! Otherwise, it can just be rather sloppy and muddy.
- The composer paints a lovely picture of the narrative the piece portrays – please read and envision this (it’s above the HUC on page 2) so that you have that “scene” in your mind as we go along.
- Keep the eighth notes steady throughout.
- SB begins *dal niente*.
 - I’m grateful to see the “official” SB and RSB notation in this piece. It’s well-explained in the 2017 edition of *Handbell & Handchime Notation* from Handbell Musicians of America, as well as in my *Dies Irae* (Choristers Guild CGB682, which was the first published piece to use this notation). However, if you have additional questions, please contact me, and I’ll be happy to explain (especially because it was my notation proposal!). ☺ Either way, please know without a doubt the following information:
 - *When* do I start Singing Bell? *How* do I start it (i.e., *dal niente*, or “RSB”)?
 - *When* does the dowel come off the casting? *Then* what do I do?
- Note that the malleted diads in m. 17 are off the table (bells suspended). Use a slightly harder mallet than you may usually use, to get a good, focused attack.
- Please remove the “RSB” at measures 18 and 22. Just ring the chord and tie to the next measure; I think it’s too short a time for the technique to be used effectively. Depending on the amount of *molto* I’m able to put into the *molto rit.* in mm. 20-21, some or all of these RSBs may be removed as well. We’ll see how things go in the room.
- Have the EF6 ringer play the D6 chime in m. 24.
- We’ll observe the *poco accel.* to drive the four eighth-note chords in m. 24, ending with super-tight RT. D3 and A3 should damp when the other bells RT (so, make your dotted-half notes into dotted-quarter notes).
 - Instead of the eighth rest, we’ll observe a caesura. Full break. Then watch, because the next chord is a *pickup* to the 7/8. I’ll prep it in three, as the following 7/8 measure will be. So think with me: 1-2, 1-2, 1-2-3, and realize that “3” is where you ring the pickup!
- Keep the eighth notes steady throughout.
- Nearly all of the 7/8 measures are 2+2+3. Scavenger hunt opportunity: there’s one that’s 3+2+2. Find it, mark it, pay close attention to it.
- Please add a diminuendo in m. 32.
- The pairs of 6/8 and 2/4 will be conducted in four, as a composite measure of 10/8 (3+3+2+2). Just bracket them together and know that the barline between the 6/8 and 2/4 is essentially gone.
 - 33-34, 35-36, 37-38 (39 will be in 2, as a standalone 6/8), 40-41, 42-43, 44-45.
 - (*but wait, there’s more!*) 79-80, 81-82, 83-84.
- Small space, close-to-the-table preparations are the only way the eighth-note offbeat mars will work in sections like mm. 93-99. Also, for those malleting such sections, please “choke” the bell with your free hand after malleting, as much as possible.
- Writing great big **SHHHH!** in measure 104 (in anticipation of the *sub. p* at 105) will help.
 - Trust me.
- Keep the eighth notes steady throughout.
- Typo in m. 111: the alto voice (treble downstem) should align with the tenor voice. So, take the flag off that eighth note and make it a quarter, and just move the dotted-quarter to be under the D67 where it belongs.
- Regarding the RSB in the treble at 117-118: maybe not? Practice it, but know that I may take it away – it’s *such* a short period of time, a simple LV may be enough.
- Speaking of LV, all of the treble notes in 118-119 can be somewhat “sloppy damped.” Probably not a full LV, but don’t be mechanical and rigid with the damping, UNTIL the last downbeat.
 - Assignment suggestions for the end: EF6 play D7E7. GA6 play F#7G7. B6C7 play A7B7. The final Sk for G and A is just a little ornament, a mini trill, ending on G as A damps.

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