

**Refuge** (arr. Michael J. Glasgow)

Agape/Hope 2954 (bell folio) and 2954D (score and band parts), Level 3

I'm so excited for this commission to come to life at the Area 5 *Bluegrass, Bourbon and Bells!* event in 2020. What a thrilling project this has been, for a festival that's built on such a fun concept! We'll definitely perform the piece with the band at our event, so measures 83-97 are "in" for sure!

Please pop over to [hymnary.org](http://hymnary.org) or your favorite hymnody site (or dig through some hymnals!), and insist that your ringers learn the two tunes used in this arrangement. Once they know what the melodies sound like, it'll be so much easier to "bring them out." And I promise that'll be more fun!

- The opening shake needs a lot of energy behind it, but still needs to start very softly. The dynamic level is more important than the actual shaking, so even if the bell doesn't begin to "shake" right away, it's okay; the sound will just build as more and more people's bells begin to rearticulate the shaking!

**As a general rule, I always recommend incorporating the printed dynamics into your rehearsals from the *very first reading of the piece*. It's easy to ring loudly or softly, so start working with that from the get-go, rather than trying to "get everything else right first and then add the dynamics." Doing this rarely leads to the dynamics being well-integrated into the ringers' sense of "how it should sound," but insisting on them from the start will help ensure that they're always "how they're supposed to be" as the piece takes shape!**

- Everything is pretty straightforward throughout, but obviously there are moments to be sure to watch carefully: the *rit.* in m. 11 and the fermatas in m. 12 and 16, for example. I'll be really clear on the podium, but it won't help the ringers unless they're watching me. ☺
- If your ringers Ring Touch (RT) at the shoulder, be sure that they're ringing very "close to the vest" in measures like 29 and 35. However, these are perfect opportunities for "West Coast" finger-damp ringing. If you'd like to play with this and don't know what I'm talking about, give me a call and we'll set up a time for me to show you via webcam!
  - Also, it may be advantageous to have one ringer (probably B6C7) handle the A6 and the B6 in measures 29-30, so that those little sixteenth-note A6s don't risk getting "stabbed" into the line, which should be very fluid.
- In measures 50-73, the marts are just for punctuation; they're not the main show. Notice that their dynamic is *piano*, whereas the melody is *forte*. Small space, easy does it. And yes, there are some 7s without their corresponding 6s, trebles!
- The E5 chimes in m. 51 and m. 55 are correct as printed; they are *not* supposed to be included in the previous chord (ditto the E5 and D5 chimes in m. 53, but that seems a little more obvious).
- There's absolutely no way that those rearticulated sixteenth notes in measures 77, 78, 80, etc., are going to happen if someone's hammering at them with one mallet. Two mallets for those who are malleting, period. Single mallets will slow us down, and both tempo *and* technique will suffer.
- Oh my gosh! Measure 84 has a footnote?! Let's read it and do what it says!
- Please work hard to make the RT in measure 98 as "dry" as possible before ringing the notes again. (Repeat: if you'd like instruction on how to "finger-damp" – which is different from the FD technique used on chimes – let me know and we'll figure out a time to "meet" about it!)
- The staccato notes in m. 107 are plucked, and *sempre forte* (what does *sempre* mean? If only we had music dictionaries and/or the Internet to tell us!). Please don't substitute mallets or marts; these sounds are all very different!
- Three-octave choirs, there are concessions made for you throughout the piece, such as the cue-size notes at the beginning, and the footnote at the end. But since there will be larger choirs at the festival as well, feel free to play everything there. At home, however, the piece will sound more "complete" if you observe the concessions made for three-octave ensembles.

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](mailto:michael@michaeljglasgow.com), 919-845-0303, [www.michaeljglasgow.com](http://www.michaeljglasgow.com) or on Twitter: [@MichaelJGlasgow](https://twitter.com/MichaelJGlasgow)

*Praise, My Soul, the King of Heaven* (arr. Brian Childers)

Alfred 46260, Level 3

Get ready, everybody! Michael's about to get to preaching his "4/4 vs. 8/8" sermon. In the same way that 3/4 and 6/8 are "mathematically equivalent" but still different meters due to accent and "beat groupings," 4/4 and 8/8 are different, too.

- In 4/4 time, we basically have four groups of two eighth notes (typically counted "1&2&3&4&"). In 8/8 time, we generally have two groups of three eighth notes, and one group of two eighth notes.
- Now, if there's a steady quarter-note pulse keeping that as the beat, a "strong" something happening on the "and" of beat 2 is a syncopation. But when everyone moves homorhythmically (i.e., with the same rhythm), the beat stress actually shifts from 4/4 to 8/8.
  - With me so far? If so, read on. If not, call me; my number's below.
- Luckily, in this piece, the kind and gentle composer has set every implied 8/8 measure as 3+3+2 (that is, the group of "2" is always at the end of the measure, rather than some of these 8/8 bars being 2+3+3 or 3+2+3).
  - Example: Measures 22-27 are implied "8/8" measures. Everybody who has something rhythmic has a figure that's "**1**-and-2-**AND**-3-and-**FOUR**-and," right? Which, if you group the eighth notes accordingly, is "3+3+2" eighth notes.
    - With me so far? If so, read on. If not, call me; my number's below.
- Below, I'll tell you which bars will be in 4/4, and which I'm interpreting as 8/8. The real 4/4 measures are conducted in 4, as usual. The 8/8 measures are conducted in a basic three-beat pattern (down, out, up). The only thing is, the "upbeat" is shorter than the other two beats. (Think about it – 1-2-3, 1-2-3, 1-2...*down*-2-3, *out*-2-3, *up*-2...*down*-2-3, *out*-2-3, *up*-2.
  - Make sense? If so, great! Read on. If not, call me. My number's below.) ☺
  - Please endeavor to teach this to your ringers and direct it this way; everyone (including maybe you, dear director) may grouse about it, but eventually, it will actually help the alignment of the ensemble. Like anything that may be new or different, there may be some grumbling. If you need help "selling" anyone on it, call me. I'll help you.

In 8/8 (conducted in 3): 2, 4-6, 22-27, 42, 44-46, 48, 50, 53-54, 63-64, 70-74.

Otherwise, this arrangement is pretty straightforward. But here are some other things along the way:

- Watch watch watch for the *rit.* in m. 29. I might even start it a bit earlier. Even though m. 30 is marked "more relaxed," we should still keep the energy up.
- Accompaniment starting at m. 30, please try to keep a sense of duple rhythm (in other words, a real "4/4" feel, with the E4 and C5 playing stronger, and the G4 playing lighter). The treble is syncopated against this.
- Note the "R" hidden way up there in m. 30; that's for all of the treble clef; the LVs only apply to bass.
- Feel a strong third beat in mm. 34-35. Even though there's no one playing there, I want this to still feel like 4/4, with the last three eighth notes "lifting off" of beat 3.
- That LV in m. 37 is for the treble clef (which is obvious, once you study it for a minute). The "R" at m. 30 then cancels it. (Notice also that there are two D7s, without D6s, in m. 37.)
- Measures 38-39 represent another rhythmic "trend" in the handbell world: making a 12/8 measure unnecessarily complicated by spreading it out over a measure and a half of "4/4." So, as we move from m. 35 (the second time) to measure 38, the eighth note stays constant. But measure 38 and the first half of measure 39 will be treated as a single measure of 12/8. That means it'll be in four, and each of those four beats will show one of the four chords (I promise, it'll actually be quite easy this way if you give it a shot!).
  - So, draw a barline down the middle of m. 39 (just before the half notes), and ignore the one between measures 38 and 39. What you now have is a measure of 12/8.
  - Now, *remove* the barline between measures 30 and 40, and draw one instead down the middle of m. 40. What you now have between your two "drawn in" barlines is a measure of 4/4: see it? (If not, call me – my number's below.)
  - The second half of measure 40 will simply now be a measure of 2/4.

- Be sure to accent the E4, C4 and E3 in the descending bassline of m. 43.
- Be sure to bring out the upstem treble notes starting in m. 47 (a little accent on the A67 would help).
- Lots of energy in the shakes, especially when it's only a bell or two, and/or if they're just a beat long. Examples: the A6 in m. 49, the G67 (yup, that "Sk" way up there is just for those Gs!) in m. 52.
- To achieve the *sub. pp* in m. 56, everything from m. 55 should damp very precisely on beat 1 of m. 56 (if not just an instant earlier). The C5, since it's the only bell in both dynamics, should brush damp after beat 4 of m. 55, and just tie beat 4 of the next downbeat (in other words, ring the C5 on beat 4 of m. 55, brush damp it on beat 1 instead of ringing it, and then ring on beat 2 as written).
- Bass mallets: in measures 56-60, please accent beats 1 and 3 (in the context of the dynamic, of course). At measure 61, let's drive it a little bit more, and accent all quarter-note beats in mm. 61 and 62 (**ONE-and-TWO-and-THREE-and-FOUR-and-ONE-and-TWO-and-THREE!**).
- The LV that started in m. 65 goes until the "R" at the end of m. 66. The swings in these measures apply only to the whole notes (m. 65) and the dotted-half notes (m. 66).
- Be sure to damp "tightly" on the rests on beats 1 and 3 of mm. 67-68, so we have no "bleed" in the sound.
- I'd write a big **SHHHH!** in my music at the end of m. 76. Also, the whole notes that are shaking in m. 75 should "lift" on the "and" of beat 4, so this shake doesn't just blur into the next one.
  - Speaking of that next shake (at m. 76), it's for all bells C4 and up. The LV in 75 is just for the mart-lifts, and really, that's only the G5 and E5. The D5 should damp at the downbeat of m. 76.
  - The C678 bells, along with the LVing E5 and G5, can brush-damp before beginning the shake in m. 76.
  - Start that shake gently. It's suddenly soft, so if every single bell doesn't "speak" right away, it's fine – it'll just make the crescendo that much easier to accomplish as more bells add into the texture.
- We may have a little fermata on measure 76. We'll see what the room sounds like!
- Memorizing measure 77 should be a piece of cake. Please do so, so that every eyeball is on me.
  - The C3 and G3 bells are malleted on the table in m. 77. On my music, the barcode is obscuring the mallet symbols a bit, but they're there!

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](mailto:michael@michaeljglasgow.com), 919-845-0303, [www.michaeljglasgow.com](http://www.michaeljglasgow.com) or on Twitter: @MichaelJGlasgow

***Whispering Hope*** (arr. Michael J. Glasgow)

Ring Out! Press RO3356, Level 2+

Please, please, please read and follow the performance notes on the inside front cover. As they explain, the notation used for Singing Bell (SB) follows the official guidelines from the Handbell Musicians of America, and is described in detail in the *Handbell & Handchime Notation* booklet available from AGEHR Publishing. (The version which introduced this notation was released in 2016 and has a gold-ish cover; it explains the notation very clearly. If you still have questions after reviewing this, please contact me using the information at the end of these notes.)

- If there are any words (in Italian or in English) or notations you don't know/understand, and a bit of Internet research doesn't clarify it, please contact me using the information at the end of these notes. Be sure your ringers also know what the various symbols/words/instructions mean – pop quizzes are not beyond the realm of possibility! ☺
  - Yup, like the Selective Damp sign on the A6 in measure 19...and stuff like that...

OK, on to the actual notes:

- At measure 24, the “R” can be a bit misleading for the CD67 ringer. S/he should basically disregard it and consider their eighth notes as part of the downstem LV.
- The LV in measure 28 is for the upstem bass notes; note that it continues through measure 30.
- Measures 30-32 can be tricky. Everyone has a different situation, range of bells, access to potential duplicate bells (or not), etc. All I will say is that you should *please* consider “neighbor favors” in order to keep the weaving (especially the weaving in the high treble, when five-octave choirs are doubling the octaves) from becoming sloppy and ugly.
  - As a jumping-off point, the B6C7 ringer can cover C78 and C-flat78; and the GA6 ringer can cover A67 and B-flat67 (even if it means leaving out the G6 on beat 3 of m. 31). But a “trickle-down” effect of neighbor favors can happen fairly easily if everyone's a team player: notice that the EF6 ringer has nothing “official” in measures 30-31.
- If we have enough five-octave-choir sound to do it, I'd like to observe the footnote for m. 47. Note that this is *instead of*, not *in addition to*. So if you're a 3- or 4-octave choir, please play as written at home; but at our event, I may ask the treble bells in smaller choirs to tacet for just this one measure. Thanks so much!
- Start counting sixteenth notes in m. 64, so that they're ready to roll when m. 65 comes. It'll help more than you can imagine!

I think pretty much everything else is explained in the footnotes and performance notes. If you have any questions, please contact me using the following information. Thanks so much, in advance, for your wonderful preparation and attention to detail!

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](mailto:michael@michaeljglasgow.com), 919-845-0303, [www.michaeljglasgow.com](http://www.michaeljglasgow.com) or on Twitter: @MichaelJGlasgow

**Bound for the Kingdom** (arr. Bill Ingram)  
Composers Music Co., CP7060, Level 2

This “mashup” of two early-American tunes, WARRENTON and PROMISED LAND, looks really easy (and from a technical perspective, it is); however, there’s a lot of octave displacement of the melody, and various voices carry it at different times, so it’s imperative that ringers and directors know these tunes. I love the website [hymnary.org](http://hymnary.org) to research hymn tunes, but there are many others available (not to mention actual hymnals!).

The two melodies are simple, and repetitive. Observe:

WARRENTON (which is most often paired with the text *Come, Thou Fount of Every Blessing* [even though that text is most often paired with the tune NETTLETON]) has an eight-measure verse and an eight-measure refrain. However, the first half of the verse is basically the same as its second half; and the first half of the refrain is basically the same as *its* second half. Moreover, the last two measures of the verse are essentially the same as the last two measures of the refrain, so of the entire 16-bar tune, there are really only six unique measures of melody.

PROMISED LAND (which is most often paired with the text *On Jordan’s Stormy Banks I Stand*) is also basically an eight-measure verse and an eight-measure refrain. Again, though, we see a common thread: the first half of the refrain is really a rhythmically altered (and ornamented) version of the first half of the verse; and the melody of the second half of the verse is the same as the melody of the second half of the refrain. So, if we were to consider the entire tune in four-measure phrases, one could make the case that it boils down to A - B - A' - B.

I encourage directors to study the score, and identify which tunes appear where (hint: unless I’ve missed something, the second half of WARRENTON comes before the first, and the refrain of PROMISED LAND comes before the verse!). Teach your ringers the melodies (even if they play bells because they can’t sing, make them sing these hymns anyway to learn the tunes – you’ll be amazed at how much faster it all comes together once they have the melodies in their heads!), and bring these melodies out when they appear.

A few tiny little cautions and hints:

- The WARRENTON melody is in two octaves in mm. 35-36, and in *three* octaves in mm. 37-38!
- Be careful of the offbeat rhythms the C7 has in m. 37.
- E7 and D7s appear in the print in m. 33 and m. 38, so a heads up that these aren’t just for the “doubled” sections at the end.
- YES, B4C5, we know that you CAN make that weave happen from m. 49 to m. 50. However, it’ll be much more immediately successful (and more musical) if the GA4 ringer plays the B-flat. It only plays twice in the piece, right there, and the GA4 ringer has a lot more time to make that switch. Just pretend it says A# instead of B-flat and move on with life. ☺
- If you’re doubling (five octave groups and larger) on the last page, note that the double of C6 is C7. These two bells are likely played by different people, so the C7 ringer must be aware that when C6 is printed, s/he plays C7; when C7 is printed, s/he plays C7 and C8.
  - If you’re doubling, let’s stick with just “top notes” for the first bracket (essentially, measures 51-55). But let’s double ALL treble notes that are “double-able” for the last four measures; the texture there is much thicker – so D6 and above, grab your Shelleys and have at it!).
- The end of WARRENTON is played in mm. 53-55. Then, that phrase starts again in m. 56 in the trebles...then it’s echoed in the tenor notes...then it’s echoed again as it returns to the treble to finish out the piece. Moral of the story: upstem bass, bring it out big and strong in m. 57!

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](mailto:michael@michaeljglasgow.com), 919-845-0303, [www.michaeljglasgow.com](http://www.michaeljglasgow.com) or on Twitter: @MichaelJGlasgow

Reflection on “Holy Manna” (Brethren, We Have Met to Worship) (Sandra Eithun)

Lorenz 20/1637L

- First things first: I have it on very good authority that the opening B-flat7 and D8 are incorrect. They should be A7 and C8. As it says, these bells random ring (but really, random MALLETT, with bells suspended) through measure 10. Think “SPARSE” and ethereal. Just a few here and there, nothing crazy. Gentle twinkles. (In the treble, for positions that mallet AND ring, you can either do some reassigning, or even create a bell tree and have one person do all of the random malleting. There’s ample time to disassemble it after m. 11 before these bells are needed again (the soonest one is m. 22).
- Meanwhile, F5 and lower start Singing Bell. This should be a “cold start,” where you don’t ring or tap the bell first; try to just make the sound “bloom” from silence. I’ll likely cue the SB first, then the random malleting, treating it as two big fermati, and then bring everyone in at measure 3.
- I will subdivide measure 23, beginning on beat 2. (So the “poco rit” in m. 22 is less “poco,” and it continues all the way to the fermata on beat 4 of m. 23.
- HUGE crescendo in mm. 28 and 29, please!
- HUGE decrescendo in mm. 34 and 35, please!
- Please “lift” the shaken chords in m. 52 before they restrike, rather than just mashing the shake into the rung chord. (Basically, you’ll shake for one full beat, and then lift on beat 2 [or 4] to prepare the strike on the “and.”) I will subdivide measure 53 for you, so please watch as you crescendo grandly!
- The *rit.* in my .58 goes all the way to m. 61. Please add a tenuto, or a slight fermata, on m. 61.
- At m. 62, the G7 is correct, but the B-flat7 and D8 should be A7 and C8, as in the beginning. At m. 62, though, we’ll all start (SB and random-malleting) simultaneously, treating it as one big fermata.
- As the notes say, we’ll stop random-malleting at m. 72 (just start fading away at m. 70-ish), but LV everything. F5s, take the dowel off the bell on beat 3 of m. 71, to prepare the strike at m. 72. Other singing bells, remove the dowels on the downbeat of m. 72.
- I will subdivide EVERYTHING in m. 74 (meaning I’ll show you every single eighth note, so please know which ones you play on!).

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](mailto:michael@michaeljglasgow.com), 919-845-0303, [www.michaeljglasgow.com](http://www.michaeljglasgow.com) or on Twitter: @MichaelJGlasgow

## **A Gospel Hymn Ring** (arr. Tammy Waldrop)

Alfred 46228, Level 3

Since you're so diligent in reading these notes (truly, thank you!), I assume you're also reading the ones on page 2 of the bell folio (please do!), so I won't repeat that stuff here. This is so much fun! Let's jump into a few stylistic things, and a couple words of caution and wisdom.

For starters, please begin your rehearsals on this with measure 41. JUST measure 41, super-slowly. Then, back up and do measures 40 and 41. Then, do measures 40-42.

At the beginning, the **Freely, with expression** can probably be amended to say **Freely, with as much expression as the ringers' watching will allow the conductor to do.** ☺

- Be careful of the accompaniment rhythm in m. 23; coming out of the offbeats of play "and-four" at the end of the measure will probably merit some marking/circling in the music, and a few drills through it in rehearsal.
- Even though the demo recording doesn't do it this way, I'd like to swing the eighth notes in all voices for mm. 25-39. (If you need help with this, please call me; my number is below!)
- In m. 40, I'd write "NO RIT YET!" The demo recording seems to wait at the end of m. 40, but I think that not beginning the *rit.* until m. 41 is better.
- Note that the pickup to m. 42 brings us back to even (i.e., non-swung) eighth notes.
- Note that on page 7, we have a few D-flat7s and E-flat7s without their 6s (also in m. 60 on page 8!).
- I love how all three tunes get one last bit at the end: measures 62-63 are *'tis so sweet to trust in Jesus...* measure 64 into 66 is *leaning on the everlasting arms...* and the pickup to m. 67 gives us a shadow of *rock of ages, cleft for me!*
- The RT at the very end of the piece is just not going to work as well being done four-in-hand as if the A-flat6 and A-flat7 were separated.
  - "But how?" asks the GA67 ringer. "I have no other way to do it!"
  - "Ah, grasshopper," I say, "there are no bell hogs on this farm. Use your neighbor to help you."
  - "You...you mean...*give away a bell?* That's not in my nature! I play GA67! I probably first played a keyboard or string instrument, which makes me really great at bells, but also makes me not want to share!"
  - "It's one stinking bell. And the music is more important than your ego, grasshopper."
  - "OK...how can I *possibly* put it down fast enough for the B6C7 ringer to get it? There's no way. They're playing that position because it doesn't do as much. I think I should just try to grow a third arm."
  - Try this: on beat 4 of m. 66, instead of shoulder-damping, damp the bells on the table. Open your grip and leave the A-flat7 there, on the table. Proceed to ring the 6s that are now in your hands. The neighbor to your right will pick up the A-flat 7, and together, you'll nail that final RT. You might even smile at one another as you work as part of a *team*. See how easy (and satisfying) that is? ☺

### **FOUR-OCTAVE CHOIRS ONLY**

I don't entirely agree with the omission-brackets given on pages 7 and 8. I always say "trust your ear," so you can do what you want at home (and at the festival, assuming we have at least some five-octave choirs, you can play everything, because the lower notes will be present). But just a few things for you to consider if you wish, for use at home:

- In basslines like this, I don't mind a descending seventh when it's going down to the subtonic, leading to tonic (that is, "7" to "1," or "ti" to "do"). All of that to say, I'd play the G3 in 43 (and 51 and 58), and I'd play the G3 and A-flat3 in 49 (as well as in 57).
- However, I would NOT play (therefore, put in brackets) the B-flat3 in 44 or the A-flat3 in 45. I'd also leave out the A-flat 3s in 47 and 55, and I'd leave off the G3 in 56.

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](mailto:michael@michaeljglasgow.com), 919-845-0303, [www.michaeljglasgow.com](http://www.michaeljglasgow.com) or on Twitter: @MichaelJGlasgow

***No Dark Valley*** (Michael J. Glasgow)

Agape/Hope Publishing **2665** (3-6 octaves handbell folio), **2665P** (instrumental parts for guitar, mandolin, banjo, bass and/or fiddle, in any combination), **2665C** (accompaniment CD), Level 3+/4-

- Not just *rubato* at the opening, but *molto rubato*. I'll pull back, push ahead, pause, etc., throughout. It's also rather exposed, so please know it well so that we can move together.
- The new tempo at measure 13 will be shown in a full-measure beat pattern, so at the end of the fermata, you'll see three beats. Count "1&2&3," and then play on the "and" of beat 3, and we're good-to-go!
- The demonstration recording of this piece is outstanding; I recommend listening to it on hopepublishing.com, handbellworld.com, or your favorite music-distributor's website.
- The rhythmic figure of dotted-eighth/sixteenth-tied-to-eighth/eighth that runs persistently throughout this piece is the hardest part of the piece. It really moves too fast to count "one-e-and-a, two-e-and-a," etc.
  - Yes, intellectually, we need to know where those counts go. However, in performing the rhythms, it's about "feeling" the subdivision. Most groups tend to "cheat" inadvertently, and put the sixteenth note on the following beat, or on the previous "and." It's right in between them.
    - The key is here! Count even eighth notes, and use the "and" just before the sixteenth as a "springboard" to play off of, to place the jazzy, syncopated sixteenth. (For example, measures 15, 17 and many others can be counted "One-and-ring-two-and-three-and-ring-four-and." Just be sure the eighth note counts stay constant. This is good for slow practice; once you internalize how it feels, you'll be off and running at tempo in no time!
- Measure 21: those accents on the Plucks? Accent them, please. ☺ And definitely pluck them; don't mallet. It's a completely different tonal color.
- 5-octave choirs and larger: notice with the doubling bracket that starts in m. 35 that you have some C6s. Their double is, of course, C7 – but often that bell is played by another position. Heads up!
- The key change at measure 41 is *not* optional. Change bells as *soon* as possible (always!). If it's The B-flat6, for example, last rings in measure 29. Mark a note to change to B-natural around m. 31 (*Get B!*). Then mark another note around m. 34 (*Got B?*). And then, just in case, one more around m. 41 or 42 (*Still got B?*). This will keep us from having the B6 in m. 44 rung as a B-flat.
  - Directors, point this example out to all of your ringers. It's a GREAT spot to show them how we can be lulled into a sense of complacency and false assurance that we have the right bell in our hands, especially when there are several measures on either side of a key-change that the bell doesn't ring.
- Please attend to all three footnotes on page 6.
  - Don't "double down" the lowest malleted notes until you have the bells to double ALL of them. This is basically a seven-octave choir, but in the event that you acquire your bass bells piecemeal, you will need ALL of the following bells to achieve this doubling:
    - C2, D2, E2, F#2, G2, A2, B2 (and, of course, C3, D3, etc.)
  - If you have five or more octave of bells AND chimes, in order to do the treble doublings in mm. 46-50, I would prefer the doublings be on chimes. But if you only have three octaves of chimes and five octaves of bells, you may play the chimes as written and "double up" with bells.
- Clarification: the *sub. p* in m. 51 happens on the offbeat of three. Beat 3 itself is still strong and accented.
- There's a little *f* marking hiding in m. 53; it's only three chords long before we're back to *mp*. Then we grow, pretty dramatically, to *ff* in m. 55.
- Marts at the end of m. 56: you will be the ones who help me put the brakes on for the *molto rit*. Please, please have this solid so you can watch.
- At the end of page 7, plan to turn the music WHILE the third chord is ringing (or sooner). We don't want to hear a "whoosh!" of pages turning when we cut off for the caesura.

- To set the pickup to m. 58 back in motion, I'll give beat 3 again as a preparation. D6s play on beat 4. Don't jump the gun. ☺
- BIG crescendo happening in mm. 58 through 60!
  - Also, *try* to keep the tempo pushing to the very end. We'll determine at the event how far we can take that optional *accelerando* once we hear it in the room.
- "Precise damp," loosely translated, means "precise damp." We can't have any "bleed" in the sound carrying into the quiet little mart tag. Put a hand on the bell to damp it (especially the large bells).
- Work as a team at the end. Yes, I know the DE5 ringer is probably fantastic and has no trouble weaving the E-flat mart at the end of 62 to the E-natural at 63, and then the E at the end of the measure. However, the FG5 ringer can have the E-natural and G set up already, way back at the start of 62. FG5 covers E-natural and G, leaving DE5 to cover E-flat and D.
  - Remember – is it about our personal pride, or is it about finding the most foolproof way to ensure success in the music every single time we play it?

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](mailto:michael@michaeljglasgow.com), 919-845-0303, [www.michaeljglasgow.com](http://www.michaeljglasgow.com) or on Twitter: @MichaelJGlasgow