

NOTES FROM THE ARRANGER

PHRASING

Transferring orchestral qualities, sonorities and phrasing to handbells and handchimes is a delightfully difficult challenge for an arranger. Having said that, it's also a challenge for the performers. Listen to the piano/orchestra recordings of this piece to understand how the phrases should be shaped. Many are intrinsic to the nature of 16th-century Classical-era music. Others may be subject to interpretation, but each phrase should have "shape" and dynamic contour to it (including all of the repeated notes in the accompaniment; remember that you are generally simulating pizzicati strings). The table-malleted notes will be greatly aided by each player using two mallets, in alternation, on each bell (unless, of course, one player is responsible for two bells being malleted simultaneously).

ORNAMENTS

In some measures (34, 57, 60 and 98), the beginnings of trills are shown as 32nd notes followed by a shake. Start the trills slowly; the 32nd notes are only an approximation to indicate to the players that the notes must move in alternation (each trill really ought to be done by a single ringer). As the trill takes hold, increase speed of alternating rearticulations, and remember to "shape" the trill with a slight swell. In other measures (for shorter trills), a traditional trill sign is used over the note, indicating to trill up to the next highest diatonic pitch. Ornamental turns (in measures 21, 38, 62, 72 and 76) have been realized for the players already, but are still shown with parenthetical turn symbols.

REDUCING CLUTTER: THE C5 SPLIT

In several places, the C5 split would have caused far too much clutter and mayhem (consider, for example, the countermelody in mm. 8-11). When this engraving "rule" has been broken, it's been indicated by *Observe*, and later, *Obs.* Performers playing music of this level should generally be expected to interpret more than one line and one space, and due to the orchestral nature of the source material, it's important to understand how their bells/chimes participate in various musical "voices." Consider the example above, as well as measures 16, 30-33 and 37 to understand the engraving rationale.

REDUCING CLUTTER: TRIPLET NUMBERS AND BRACKETS

Triplets run continuously through this piece, generally against a duple eighth-note (or even sixteenth-note) subdivision in another voice. To reduce clutter, as is orchestral practice, the "3" and bracket which designate isolated triplets has been removed. They have been re-introduced in sections where a rhythmic ostinato has not been firmly established, and/or when their absence may cause ambiguity.

HANDBELL/HANDCHIME TECHNIQUES

In several passages of malleting, plucking, thumb-damping, etc., the word *simile* is used liberally once the technique is identified, to help reduce page-clutter. Also, note the use of "FD" in measures 23-29 and 37-40. This is a "finger-damp" handchime technique, whereby the bottom of the U-shaped tuning slot on the side of the chime is covered with the tip of the index finger. It is a stopped-sound for handchimes. For the purposes of this piece, experiment with varying pressure until a nice *pizzicato* sound is found (not too *secco* or "clicky," but also not "sloppy"). Let there be a touch of resonance after the attack. (Also, notice that in measures 37-40, some handchimes are rung, and others are finger-damped.)

A FINAL WORD: TEAMWORK

At first glance, certain bell changes in this piece may seem intimidating. To be sure, it's not an "easy" piece (and what it lacks in technical difficulty it makes up in musicality challenges). However, if ringers are willing to work as a cohesive team and help cover their neighbors' bells, most of these changes are incredibly easy (for example, the GA67 ringer's assistance makes measures 19-20 a breeze; as does the DE5 ringer covering the C5 chime in measures 26-28, etc.). Remember, it's about the music, not about the players' glory. *Soli Deo Gloria; musica est Dei domum optimi.*

Commissioned by Plymouth Congregational Church, Minneapolis, Minnesota,
in celebration of Cammy Carteng's 25th year as director of Plymouth's handbell choirs.
September 23, 2012

Andante

from *Piano Concerto No. 21*

5 or 7 octaves

Handbells used: 57*, (63)

* C#3 not used in 5 octave version.

optional

4 octaves

Handchimes used: 30

from *Piano Concerto No. 21 in C major, K. 467*
Wolfgang Amadeus Mozart, 1756-1791
arr. Michael J. Glasgow (ASCAP)

1 **Andante**

2 **mp**

p 3 3 3 3

3 4

simile

PI

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5 6

Musical notation for measures 5 and 6. Measure 5 shows a treble clef with a single note and a bass clef with a rhythmic pattern of eighth notes. Measure 6 shows a treble clef with a melodic line and a bass clef with a rhythmic pattern. A slur connects the two measures in the treble clef.

7 8

Musical notation for measures 7 and 8. Measure 7 shows a treble clef with a melodic line and a bass clef with a rhythmic pattern. Measure 8 shows a treble clef with a melodic line and a bass clef with a rhythmic pattern. A dynamic marking *f* is present in measure 8, and *mp* is present in measure 9. The word *Observe:* is written above the treble clef in measure 8.

9 10

Musical notation for measures 9 and 10. Measure 9 shows a treble clef with a melodic line and a bass clef with a rhythmic pattern. Measure 10 shows a treble clef with a melodic line and a bass clef with a rhythmic pattern. A dynamic marking *f* is present in measure 10, and *mp* is present in measure 11. The word *Obs.* is written above the treble clef in measure 10.

11 12

Musical notation for measures 11 and 12. Measure 11 shows a treble clef with a melodic line and a bass clef with a rhythmic pattern. Measure 12 shows a treble clef with a melodic line and a bass clef with a rhythmic pattern.