



DBW 2010 Notes & Problem Solvers – Part 1

These notes & problem solvers for C4-C9 are not guaranteed to be trouble free, and I might have missed bits. My goal was to try to fix the worst problems without using my favorite route (extra bells), and while attempting to keep shared bells within a position or two.

I understand that you might be used to working out your own solutions to these challenges. Unfortunately, we don't have time to do that in our rehearsals in Bremerton – the expectation is that we won't be working on notes, but making music!

Occasionally, you might look at some notes and think "But I could do that!" Yes, you probably could, but if your neighbor is idle, why not share the load? Many of these assignments are based on the philosophy "Just because I CAN doesn't mean I SHOULD," which is another way of saying that the musical result is more important than the individual ringer. In some cases, you can revise the fix without implications up or down the table, but in other cases you can't!

Chimes: You are responsible for covering/playing the chimes corresponding to your position unless stated otherwise. So if you're playing G4/A4, you would also have the G4/A4 chimes & any associated accidentals.

CHIMES AND BELLS ARE PROVIDED – YOU DON'T HAVE TO BRING THEM.

...unless you answer the annual plea for extras C#7s (need 7), D7s (need 7) and Bb3s (need 2 or 3)

Conventions:

- ê All notes refer to BELLS unless chimes are specified.
- ê Chimes are noted in <>... ie <Ab5> is Ab5 chime
- ê PN# means position number #, as noted on the assignments
- ê FTB: means from the beginning – move the bell at the start of the piece.

Let All Things Now Living

From Jason: Please read and apply Larry's notes, which can be found at <http://choraegus.com/handbells/2010DBWest/index.html> . Follow the links for notes & timbre.

M12/13 & similar: if PN9 takes the D6 in M13, PN8 can take B# & C# in M12

M14/15 & Similar: again PN9 has the D6, PN8 take B5 & C6

M18 & similar: PN9 takes D#6

M46, 54, 70 & similar: PN7 take G5

M49: PN3 take <F#4>

M59: Add a quarter rest in the Bass Clef stems down - he intended to change the pattern and the D's and A should damp so the chimes are alone for the last 2 beats of the measure. (Just like the stems up treble clef.)

M66/67: PN6 take <A5>, PN7 take G#5

M84-end: Adapting a solution posted on the forum:

After M79, PN10 takes E6/7 for M85 & similar

M87 & similar: PN10 take B6, PN11 plays C7 & C#7

M90 & similar: PN10 take Bb6, PN5 take Cb6 (can get after M 79)

Pat-a-Pan

M48-49: PN11 can shake the Db7 since they've got the extra! Isn't that sweet?

Tocatta Allegro

M61: PN 2 take G4

M78: PN7 take G#5

Fantasy on Kingsfold

Be prepared (which means bring the dowel/mallet of your choice) to add singing bell if you play the whole note chords in M1-8.

M39: Move the R on beat 3 to beat 1.

M39-47: Several options...

V1: PN1 takes bells in these measures, C4-E4, PN2 takes chimes, D4-F#4.

PN1 weave the E4 with the left hand.

PN2 place the D4 chime next to the F#4 chime to allow for quick, off-the-table ringing.

V2: PN1 takes C4-E4. PN2 takes <D4>/<E4>, PN3 takes F<#4>/<G4>, PN4 takes <A4>/<B4>. (PN3 may want to take <A4> back in M46 so Pn4 can get to the B4 cleanly in M47...)

M55 & 56: PN8 take <B5>.

Singing Bell resumes in m. 77 and continued to the end. (Each bass note in 79 enters "singing".)

Pinnacle

M64, B1: top note on beat 1 is Ab7

M73: PN9 take D7 thru 80 (might be a sweet place bring an extra D7 - tuck it in your shoe in your suitcase...)

M97: PN8 may want to give PN7 the C6 to facilitate the D7 shake business...

M140: 2nd 8th note – should both be Ebs

Let All Mortal Flesh Keep Silence

M 16 & 18: PN7 takes C6 chime

M56-61: If PN1 is next to a bass set OR has an extra Bb3...

M56 & M59, b1: PN1 takes C4

M56 & M59, b1&: PN2 takes D4

M56 & M59, b2: PN2 takes Eb4, PN1 takes Bb3

M56 & M59, b2&: PN1 takes C4, PN3 takes F4

M57 & 60, PN1 takes Bb3

Faith CORRECTIONS & TREBLE DOUBLINGS from Paul

M45, beat 3: the C6 should be G6. The E7 and G7 are correct, and the notes underneath should be E6 and G6.

M66, beat 3, double G6 and E7

M67-82: double the melody plus any harmony that is to be played by the fourth / fifth octave sets. In most cases this would mean to double the top two notes. If the top 2 notes are octaves, double only the top note (for example: M69 beat 3 and in M71 beat 3)

M86-90: Double top note

Nocturne in c Minor

Pay very close attention to the "omit" instructions – you know, those annoying (), [], & <> things – as Nancy has very carefully noted who plays what when...

M94: last three eighth notes (G4/F4/D4) should also have <> - don't play them.

M99: the 1st 8th note should be Eb6/7 instead of C6/Eb7

Tempest

C#8-C9 (row 4): you might want to farm these out down the table, or ignore your 6s & c7 and play the 7s & 8s (C8/9).

Fancye

FTB: PN6 has E7/F7

M11: PN6 has E7

M12: PN6 take E7/F7, PN9 take E6/F6, PN 8 takes D6/D7, PN7 takes Bb5/C6, PN6 takes A5

M13: PN6 takes A5, PN6 take E7

M14: PN6 take E7/F7, PN9 take E6/F6, PN 8 takes D6/D7, PN 11 takes G7 & A7, PN10 takes G6/A6 & PN7 takes A5
Return E7/F7 in measures 18-20.

M52: last quarter note, treble clef: should be A7 on top, not G7

Waltz CHOIR 1

Bells used chart missing D8

M62, 130, 198, & 246: D5 & E5 should be malleted

M63, 131, 199, & 247: Eb5 should be malleted

M71: PN4 mallet A4 & C5 so PN3 can play G#4 beat 3 & the rung A4 in M72...

M72: PN4 mallet A4 & C5

M159: PN1 take E4, PN4 take Fx4/G4. PN9 take Fx6/G6

M175/176: PN6 take Fx5, G#5, A5. PN7 take A#5, B5, C6, PN8 take C#6/7, D6/7; PN9 take D#6/7, E6/7

Waltz CHOIR 2

Bells used chart missing C#7, C#8, D8, D#8, E8

FTB: PN1 takes <A4> for M1-6. No need to return – it's not used again.

FTB: PN3 takes <B4> for M1-7. No need to return – it's not used again.

FTB: PN6 take <E5> for M4 & 8. Give it back by M69...

M33 B2 & 3: PN6 mallet A5 for PN7 (who puts it on the table really fast...)

M67/135/203/251: PN6 take F#5/G5; PN7 take G#5/A5; PN8 take Bb5/B5.

M69/73 & 70/74: PN4 mallet D5

M70/74: PN7 mallet G#5

M71: PN4 mallet A4 & C5 so PN3 can play G#4 beat 3 & the rung A4 in M72...

M72: PN4 mallet A4 & C5 (after PN3 puts the A4 down quickly...)

M81: PN6 mallet A5

OK – now the messy part. I assumed that 4-in-hand (4IH) of the B4/C5/C#5 was undesirable and not feasible due to the mallet in 104 (the measure before the mess). NP: not played in that row.

If you can't use 4-in-hand to get multiple bells in the C5-C6 range, check with the row/ahead behind you and try to make sure as many things as possible are covered.

If you think you can get something that I've noted as NP, make sure you are playing the notes assigned below STRONGLY before you add another bell. We need to hear everything, and everything should be damped!!!!

Measure	Beat	ROWS 2/3			ROW 4		
104/220	2 & 3	PN3 mallet B4 in M104 PN2 A4 (get in M102)	PN6 A5 (get in M102)		PN3 mallet B4 in M104 PN2 A4 (get in M102)	PN6 A5 (get in M102)	
	&	PN2 A4; PN3 B4	PN6 A5; PN7 B5		PN2 A4; PN3 B4	PN6 A5; PN7 B5	
105/221	1	PN3 B4	PN7 B5	PN11 B6	PN3 B4	PN7 B5	PN11 B6
	&	PN3 C5	PN7 C6	PN11 C7	PN3 C5	PN7 C6	PN11 C7
	2	PN4 C#5	PN7 C#6	PN11C#7	PN4 C#5	PN7 C#6	PN11C#7
	&	PN4 D5	PN8 D6	PN8 D7	PN4 D5	PN8 D6	PN8 D7
	3	PN5 D#5	PN8 D#6	PN8 D#7	PN5 D#5	PN8 D#6	PN8 D#7
	&	PN5 E5	PN9 E6	PN9 E7	PN5 E5	NP E6	NP E7
106/222	1	PN5 F5	PN9 F6	PN9 F7	PN5 F5	PN9 F6	PN9 F7
	&	PN6 F#5	NP F#6	NP F#7	PN6 F#5	PN9 F#6	PN9 F#7
	2	PN6 G5	PN10 G6	PN10 G7	PN6 G5	NP G6	NP G7
	&	PN6 G#5	PN10 G#6	PN10 G#7	PN6 G#5	NP G#6	NP G#7
	3	PN7 A5	NP A6	NP A7	PN7 A5	PN10 A6	PN10 A7
	&	PN7 A#5	NP A#6	NP A#7	PN7 A#5	PN10 A#6	PN10 A#7
107/223	1	PN7 B5	PN11 B6	PN11 B7	PN7 B5	PN11 B6	PN11 B7
	&	PN7 C6	PN11 C7	PN11 C8	PN7 C6	PN11 C7	PN11 C8
	2	PN8 C#6	PN8 C#7		PN8 C#6	PN8 C#7	PN10 C#8 (row 4 only)
	&	PN8 D6	PN8 D7		NP D6	NP D7	PN10 D8(row 4 only)
	3	NP D#6	NP D#7		PN8 D#6	PN8 D#7	PN10 D#8(row 4 only)
	&	PN9 E6	PN9 E7		PN9 E6	PN9 E7	PN9 or PN11 E8 (row 4 only)
108/224	1	PN9 F6	PN9 F7		PN9 F6	PN9 F7	
	2	PN9 E6	PN9 E7		PN9 E6	PN9 E7	

M163: PN1 take <E4>, PN2 take <G4>