

NEW HANDBELL MUSIC FOR FALL & CHRISTMAS 2016

JEFFERS HANDBELL SUPPLY &
GIA PUBLICATIONS, INC.



WORSHIP



CONCERTS



EDUCATION



CONTAINS COMPLETE MUSIC SCORES AND
A FULL PERFORMANCE LISTENING CD
PERFORMED BY EMBELLISH HANDBELL ENSEMBLE



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Greetings handbell musicians!

It's a pleasure to present 19 new handbell titles for Fall and Christmas. As you look and listen to the music, take note of the different styles and textures, the gentle melodies and the spirited rhythms.

This catalog contains **complete scores** and the enclosed demonstration CD contains **full recordings** of each title.

Again, we are pleased to feature Embellish Handbell Ensemble of Grand Rapids, Michigan, directed by Stephanie Wiltse, as our recording artists. Their musical excellence enables GIA Publications, Inc. to provide clear, remarkable recordings for your listening pleasure. I invite you to carefully consider the music in this catalog, as well as the many other titles from GIA Publications, Inc. Check all of them out at www.giamusic.com. To aid in your review of this material our **New Release Quick Look** charts are featured below.

Philip L. Roberts

Quick Look

ADVENT & CHRISTMAS

TITLE	TRK	PG
Advent Lullaby for the Child . . .	06	16
Jesus, Jesus, Rest Your Head . . .	10	22
Lo, How a Rose E'er Blooming . . .	08	20
O Come, O Come, Emmanuel . . .	05	14
Personent Hodie	09	21
Three Christmas Chants	07	18

GENERAL WORSHIP

Festive Intrada	04	11
Taste and See.	02	06
THAXTED.	01	03
Unity and Harmony	03	08

HYMN TUNE BASED

Advent Lullaby for the Child . . .	06	16
Lo, How a Rose E'er Blooming . . .	08	20
O Come, O Come, Emmanuel . . .	05	14
Personent Hodie	09	21
THAXTED.	01	03
Three Christmas Chants	07	18

CONCERTS

Festive Intrada	04	11
Lo, How a Rose E'er Blooming . . .	08	20
Love Runs Out	13	31
O Come, O Come, Emmanuel . . .	05	14
Personent Hodie	09	21
Te Recuerdo	12	28
THAXTED.	01	03
Themes from <i>The Four Seasons</i> . .	11	24
Unity and Harmony	03	06
Vivace	14	34

EDUCATION & DEVELOPING RINGERS

Echo March	15	36
Meditation and Agitation	18	43
Swing Low with Deep River.	17	41
Three Movements of Sound	16	38

WEDDING

Festive Intrada	04	11
Unity and Harmony	03	08

LEVEL 1

TITLE	TRK	PG
Echo March	15	36
Three Christmas Chants	07	18

LEVEL 2

Advent Lullaby for the Child . . .	06	16
Jesus, Jesus, Rest Your Head . . .	10	22
Lo, How a Rose E'er Blooming . . .	08	20
O Come, O Come, Emmanuel . . .	05	14
Meditation and Agitation	18	43
Personent Hodie	09	21
Swing Low with Deep River.	17	41
Three Movements of Sound	16	38

LEVEL 3

Festive Intrada	04	11
Love Runs Out	13	31
Taste and See.	02	06
THAXTED.	01	03
Themes from <i>The Four Seasons</i> . .	11	24
Unity and Harmony	03	08
Vivace	14	34

LEVEL 4

Te Recuerdo	12	28
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WITH HANDCHIMES

Love Runs Out	13	31
Personent Hodie	09	21
Taste and See.	02	06
Te Recuerdo	12	28
THAXTED.	01	03
Vivace	14	34

WITH OTHER INSTRUMENTS

Festive Intrada	04	11
Love Runs Out	13	31
O Come, O Come, Emmanuel . . .	05	14
THAXTED.	01	03
Unity and Harmony	03	08

2 or 3 OCTAVES

TITLE	TRK	PG
Advent Lullaby for the Child . . .	06	16
Echo March	15	36
Meditation and Agitation	18	43
Jesus, Jesus, Rest Your Head . . .	10	22
Three Christmas Chants	07	18
Three Movements of Sound	16	38

2, 3, 4, or 5 OCTAVES

Swing Low with Deep River.	17	41
------------------------------------	----	----

3, 4, or 5 OCTAVES

Lo, How a Rose E'er Blooming . . .	08	20
O Come, O Come, Emmanuel . . .	05	14
Festive Intrada	04	11
Personent Hodie	09	21
THAXTED.	01	03
Unity and Harmony	03	08

3, 4, 5, or 6 OCTAVES

Taste and See.	02	06
Themes from <i>The Four Seasons</i> . .	11	24

4, 5, 6, or 7 OCTAVES

Love Runs Out	13	31
Vivace	14	34

5, 6, or 7 OCTAVES

Te Recuerdo	12	28
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FRONT COVER PHOTO CREDITS

upper left – Embellish of Grand Rapids
upper right – Embellish of Grand Rapids
lower left – U.S. Army, Joyce Costello
lower right – Philip L. Roberts

Title	Track	Page
THAXTED	01 .	.03
Taste and See.	02 .	.06
Unity and Harmony.	03 .	.08
Festive Intrada	04 .	.11
O Come, O Come, Emmanuel	05 .	.14
Advent Lullaby for the Child	06 .	.16
Three Christmas Chants.	07 .	.18
Lo How a Rose E'er Blooming	08 .	.20
Personent Hodie	09 .	.21
Jesus, Jesus, Rest Your Head	10 .	.22
Themes from <i>The Four Seasons</i>	11 .	.24
Te Recuerdo	12 .	.28
Love Runs Out.	13 .	.31
Vivace	14 .	.34
Echo March	15 .	.36
Three Movements of Sound	16 .	.38
Swing Low with Deep River.	17 .	.41
Meditation and Agitation	18 .	.43



Track 1

THAXTED

setting Richard Proulx
arr. Philip L. Roberts

MGIG8980

3, 4, or 5 octaves handbells
and 3, 4, or 5 octave handchimes,
with opt. organ, brass quintet, and timpani
L3— • \$5.50

While beautiful and noble as a stand-alone handbell edition, this arrangement glows with excitement when paired with compatible organ, brass, timpani, and choral scores. Choose either MGIG3190 "O God Beyond All Praising" or MGIG5321 "O Spirit All-Embracing." An excellent choice for any special celebration.

2

For Donna Kinsey and the handbell musicians at the
2015 NPM National Handbell Festival, Grand Rapids, Michigan.

THAXTED

O God Beyond All Praising
O Spirit All-Embracing

THAXTED
Gustav Holst, 1874–1934
Setting by Richard Proulx, 1937–2010
Arr. Philip L. Roberts

Handbells used: 3, 4, or 5 octaves



Handchimes used: 3, 4, or 5 octaves



Broadly ♩ = 60
(Introduction)



This edition is compatible with the full score and choral editions of G-3190, "O God Beyond All Praising," and G-5321, "O Spirit All-Embracing."

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3



Handbell score for page 4, measures 20-28. The score is written for two staves (treble and bass clef). Measures 20-22 show a melodic line in the treble staff with a 'Sk' (skat) vocal line in the bass staff. Measures 23-25 show a melodic line in the treble staff with a 'Sk' vocal line in the bass staff. Measures 26-28 show a melodic line in the treble staff with a 'Sk' vocal line in the bass staff. Dynamics include *mf* and *mp*.

Handbell score for page 5, measures 29-37. The score is written for two staves (treble and bass clef). Measures 29-31 show a melodic line in the treble staff with a 'Sk' vocal line in the bass staff. Measures 32-34 show a melodic line in the treble staff with a 'Sk' vocal line in the bass staff. Measures 35-37 show a melodic line in the treble staff with a 'Sk' vocal line in the bass staff. Dynamics include *f* and *ff*.

Handbell score for page 6, measures 38-47. The score is written for two staves (treble and bass clef). Measures 38-41 show a melodic line in the treble staff with a 'Sk' vocal line in the bass staff. Measures 42-44 show a melodic line in the treble staff with a 'Sk' vocal line in the bass staff. Measures 45-47 show a melodic line in the treble staff with a 'Sk' vocal line in the bass staff. Dynamics include *mp* and *mf*. A section marked '(Stanza 2)' begins at measure 42.

Handbell score for page 7, measures 48-60. The score is written for two staves (treble and bass clef). Measures 48-50 show a melodic line in the treble staff with a 'Sk' vocal line in the bass staff. Measures 51-53 show a melodic line in the treble staff with a 'Sk' vocal line in the bass staff. Measures 54-56 show a melodic line in the treble staff with a 'Sk' vocal line in the bass staff. Measures 57-60 show a melodic line in the treble staff with a 'Sk' vocal line in the bass staff. Dynamics include *mp* and *mf*.

8

61 62 63 64 65 66 67 68 69 70 71 72 73 74

f *Sk* *ff* *mp* *cresc.* *mf*

9

75 76 77 78 79 80 81 82 83 84 85 86 87

f *mf* *f* *mf*

(Stanza 3)

10

88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

11

103 104 105 106 107 108 109 110 111 112 113 114

f *Sk* *ff* *mf* *rall.* *f*



Track 2

Taste and See

James E. Moore, Jr.

arr. Sandra Eithun

MGIG9112

3, 4, 5, or 6 octaves handbells with
opt. 3, 4, or 5 octaves handchimes
L3- • \$4.95

The arrangement of this venerable communion hymn is perfect for communion or for a baptism. The use of suspended mallets and optional handchimes evokes a warm and inviting sound to the listener.

2

TASTE AND SEE

James E. Moore Jr.
Arr. Sandra Eithun

Handbells used: 3, 4, 5, or 6 octaves



Handchimes used: 3, 4, or 5 octaves with optional F2 handchime



Prayerfully ♩ = 88-92



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G-9112

3



4

New energy ♩ = 104-108



5

39 40 41 R 42 R

43 44 45 46

47 48 49 LV 50 R

51 52 53 54

cresc. poco a poco

f

6

55 56 57 58

59 60 61 62 63 R 64

65 66 67 68

69 70 71

mp

vib.

mf

7

72 73 74

75 76 77 78

79 80 81 82 83

84 85 86 87 88

LV

LV cresc. poco a poco

R

f

poco a poco rit.

ff

Tempo 1 ♩ = 88-92

subito mp

p

mf

8

89 90 91 92

93 94 95 96

97 98 99 100

101 102 103 104

rit. e dim.

p

*In measure 103 the A5, B5 ringer rings the C6 chime, allowing the C6 ringer to perform the suspended mallet.



Track 3

Unity and Harmony

Ron Mallory

MGIG9119

3, 4, or 5 octaves handbells
with opt. piano and two C instruments
L3+ • \$5.95

Composed for his own wedding, the title is inspired by Philippians 2:2, "Then make my joy complete by being like-minded, having the same love, being one in spirit and purpose." The piece can be performed in a number of configurations since the piano part and each of the two C instrument parts are optional.

3

for my wife, Emily
UNITY AND HARMONY

Ron Mallory

Handbells used: 3, 4, or 5 octaves



Steadily ♩ = 108-112



Parts for two C instruments are on pages 14 and 15.

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G-9119

4



5



8

7

9

10

- C Instrument II

59 60 61 62

cresc.

63 64 65 66

Sk *poco rit.* *f a tempo*

+ C Instruments I and II

11

67 68 69 70

71 72 73 74

ff

12

75 76 77 78

79 80 81 82

f *poco rit.*

R LV

13

83 84 85 86

f *poco rit.*

87 88 89 90 91

mf a tempo *rit.* *mp*



Track 4

Festive Intrada

Sondra K. Tucker

MGIG6179

3, 4, or 5 octaves handbells
with organ
L3 • \$5.50

Handbells, organ, and optional brass quintet combine for this joyful fanfare originally written for a wedding. Handbells introduce the theme and then go on to accompany the organ and brass as they enter with the theme. A grand and glorious celebration of majesty and sound.

2

For my friends Karin Dieterich and Tim McDonough on the occasion of their wedding, June 7, 2003

FESTIVE INTRADA

For 3, 4, or 5 octaves of Handbells and Organ

Sondra K. Tucker

3, 4, or 5 Octaves
Handbells used: 31, (41), (49)



I: Principal 8' or 8', 4' (to balance bells)
II: Flute 8', 4'
Pedal: Flute 16', 8'

3 Octave choirs omit notes in (); 4 Octave choirs omit notes in [].

Joyfully ♩ = 76

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G-6179

Handbell score for measures 23 through 28. The score is written for three parts: Treble, Middle, and Bass. Measure numbers 23, 24, 25, 26, 27, and 28 are indicated. The notation includes various chords and melodic lines.

Handbell score for measures 29 through 37. The score is written for three parts: Treble, Middle, and Bass. Measure numbers 29, 30, 31, 32, 33, 34, 35, 36, and 37 are indicated. The notation includes various chords and melodic lines. A dynamic marking *mf* is present in measure 30. A section marked *Mom.* begins in measure 30.

Handbell score for measures 38 through 43. The score is written for three parts: Treble, Middle, and Bass. Measure numbers 38, 39, 40, 41, 42, and 43 are indicated. The notation includes various chords and melodic lines. A *Ped.* marking is present in measure 38. A section marked *Bells* begins in measure 40.

Handbell score for measures 44 through 49. The score is written for three parts: Treble, Middle, and Bass. Measure numbers 44, 45, 46, 47, 48, and 49 are indicated. The notation includes various chords and melodic lines. A dynamic marking *f* is present in measure 46. A section marked *Bells* begins in measure 46.

* 3 Octave choirs play only stem down notes from measures 38 through 41.

9

50 *mp* R

51

52

53

54 *f* *PI*

55

56

57

10

58 *mp*

59

60 *cresc.*

61

62 *Bells f LV*

63

64 *R*

65 *molto cresc. e rit.*

Organ II: solo reed to balance

molto cresc. e rit.

Grandly

11

5 Oct choirs may double mel.

66 *ff* *Ped.*

67 *I: Principal chorus to balance*

68

69

70

71

72 *optional repeat*

73 *optional repeat*

12

74

75

76

77

78 *molto rit.*

79 *molto rit.*

Track 5

O Come, O Come, Emmanuel



arr. Brian Childers

MGIG9120

3, 4, or 5 octaves handbells
with piano
L2- • \$4.95

Here is an inspiring arrangement for handbell and piano. The handbell score is quite easy to perform; yet sounds very full and intricate. When coupled with the masterful piano score, this piece presents an outstanding choice for Advent.

2

O COME, O COME, EMMANUEL

VENI EMMANUEL
Mode I, 15th c. French
Arr. Brian Childers

Handbells used: 3, 4, or 5 octaves

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3

4

*Shake D5 to beat 4 of measure 28.

5

Handbell score for page 5, measures 28-35. The score is in G major and 4/4 time. It features three staves: a top staff with handbells, a middle staff with handbells, and a bottom staff with a piano accompaniment. Measures 28-31 show a melodic line in the top staff with a "Sk" (shake) mark over measures 29-30. Dynamics include *mp* and *f*. Measures 32-35 continue the melodic line with *mp* dynamics.

*Shake B4 to beat 3 of measure 30.

6

Handbell score for page 6, measures 36-44. The score continues from page 5. Measures 36-39 show a melodic line in the top staff with a "Sk" mark over measures 37-38. Dynamics include *mp* and *p*. Measures 40-44 continue the melodic line with *p* dynamics.

7

Handbell score for page 7, measures 45-53. The score continues from page 6. Measures 45-48 show a melodic line in the top staff with a "Sk" mark over measures 46-47. Dynamics include *mf* and *f*. Measures 49-53 continue the melodic line with *mf* dynamics.

*Shake D5 to beat 4 of measure 49.

†Shake B4 to beat 3 of measure 51.

8

Handbell score for page 8, measures 54-60. The score continues from page 7. Measures 54-57 show a melodic line in the top staff with a "Sk" mark over measures 55-56. Dynamics include *mf* and *pp*. Measures 58-60 continue the melodic line with *pp* dynamics and a "vib." (vibrato) mark over measure 60.



Track 6

Advent Lullaby for the Child

arr. Nancy A. Norman

MGIG8948

3 octaves handbells
L2 • \$4.95

This simple, yet masterful combining of a contemporary hymn, GOD COMES TOMORROW by John Bell, with the venerable tune GREENSLEEVES gives smaller ensembles a wonderful choice for Advent.

2

ADVENT LULLABY FOR THE CHILD

*Advent Lullaby
What Child Is This*

GOD COMES TOMORROW, John L. Bell
GREENSLEEVES, English melody, 16th c.
Arr. Nancy A. Norman

Handbells used: 3 octaves

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3

4

*LV A5 through beat 2 of measure 36.

†LV A5 and A6 through beat 1 of measure 40.

5

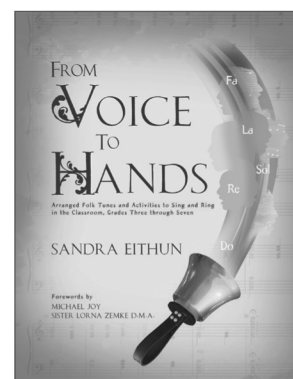
6

FROM VOICE TO HANDS

ARRANGED FOLK TUNES AND ACTIVITIES
TO SING AND RING IN THE CLASSROOM
GRADES 3–7

SANDRA EITHUN

with forewords by Sr. Lorna Kemke D.M.A & Michael Joy



Music is a multi-sensory experience. Handbells and handchimes offer an exciting and fun option for students to comprehend and visualize various musical concepts in a way that keeps them engaged and fosters their growth as musicians.

This collection of sixteen folk songs and corresponding activities is designed for the intermediate-level, general music classroom. Each song is presented in five formats building from the simplest to the more complex.

Permission is granted to the purchaser of this book to reproduce any of the musical scores and corresponding musical activities for the use of students in a classroom setting or comparable learning environment.

MGIG8516 • \$45.00

Track 7

Three Christmas Chants



Arr. Dan R. Edwards

MGIG8896

2 or 3 octaves handbells
L1+ • \$4.95

Let All Moral Flesh Keep Silence, O Come, O Come, Emmanuel, and Of the Father's Love Begotten are presented in one edition. They may be performed separately or combined into a suite. These settings are ideal for smaller ensembles.

Handbells used: 2 or 3 octaves

2

16 17 R 18 LV 19 20 R 3

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

rit. a tempo

mf

mp

Windchimes ~

2

THREE CHRISTMAS CHANTS

I. Let All Moral Flesh Keep Silence

PICARDY
French carol
Arr. Dan R. Edwards

Handbells used: 2 or 3 octaves

optional optional
2 octave choirs omit notes in ().

Expressively ♩ = 112
Windchimes ~ (gradually fade)

1 2 LV 3 4 R 5 LV

6 7 R 8 LV 9 10 R

11 LV 12 13 R 14 LV 15

mp

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4

II. O Come, O Come, Emmanuel

VENI EMMANUEL
Mode I, French, 15th c.
Arr. Dan R. Edwards

Handbells used: 2 or 3 octaves

optional optional
2 octave choirs omit notes in ().

Quietly expressive ♩ = 88

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

mp

mf

mp

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5

6

III. Of the Father's Love Begotten

DIVINUM MYSTERIUM
Mode V, 12th c.
Arr. Dan R. Edwards

Handbells used: 2 or 3 octaves

optional

2 octave choirs omit notes in ().

Expressively ♩ = 70
Windchimes (gradually fade)

1 2 3 4 LV

mp SB legato

5 6 LV 7 8 LV

9 10 LV 11 12 LV

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7

HANDBELL ARTISTRY FROM THE INSIDE OUT

LABAN MOVEMENT THEORY
FOR THE
HANDBELL MUSICIAN BY KIMBERLEE STREPKA

Laban Movement Theory for the Handbell Musician

HANDBELL
Artistry
FROM THE
INSIDE OUT

KIMBERLEE FRENCH STREPKA

Foreword by MICHAEL W. JEN

Illustrations Courtesy of KIM M. MCCOY and JAMES M. JORDAN

Laban Movement Theory has a long history of success when it comes to aiding and advancing many types of movement-based activities. The "language of movement" can become an indispensable tool to the handbell musician, changing the way music is perceived, analyzed, and performed.

With the help of this book, handbell musicians can unlock Laban Movement Theory to address the sonic and visual aspects of handbell artistry with remarkable results.

Handbell Artistry from the Inside Out is a major advancement in handbell pedagogy. You'll never look at the art of ringing the same way again.

MGIG8119 • \$19.95



Track 8

Lo, How a Rose E'er Blooming

arr. William E. Moats

MGIG9118

 3, 4, or 5 octaves handbells
 L2+ • \$4.25

This arrangement is very accessible and offers a reverent, flowing harmonic support to the melody. Some gentle jazz chords lend a sense of freshness. This is an ideal selection for an Advent prelude or offertory..

2

LO, HOW A ROSE E'ER BLOOMING

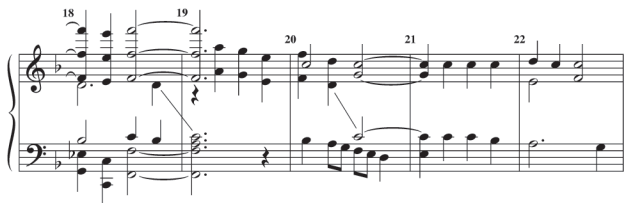
 ES IST EIN' ROS' ENTSPRUNGEN
 Geistliche Kirchengesänge, Cologne, 1599
 Arr. William E. Moats

Handbells used: 3, 4, and 5 octaves

Larghetto $\text{♩} = 60-72$ 
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3



4





Track 9

Personent Hodie

On This Day Earth Shall Ring

Arr. John Atteberry

MGIG9110

3, 4, or 5 octaves handbells
with opt. 2 octaves handchimes
L2 • \$4.95

This well-known tune from *Piae Cantiones*, 1582 is arranged in a style that reflects the medieval qualities of the origin of the tune. The playful, percussive accompaniment in the bass enhances the modal chant-like melody.

2

PERSONENT HODIE

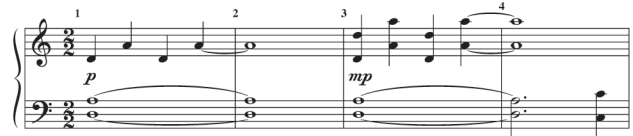
On This Day Earth Shall Ring

PERSONENT HODIE
Piae Cantiones, 1582
Arr. John Atteberry

Handbells used: 3, 4, or 5 octaves



Handchimes used: 2 octaves

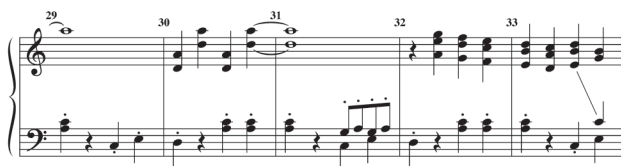
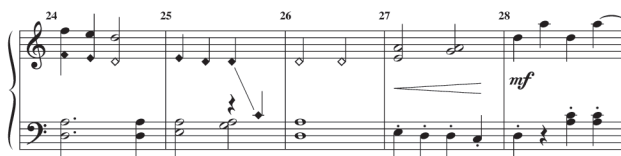
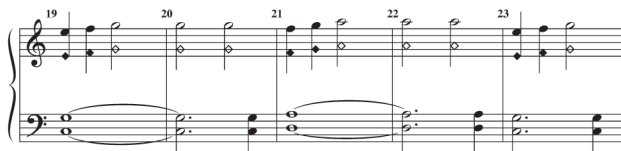
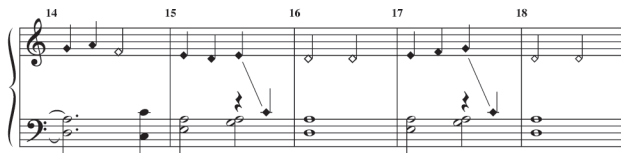
Moderato e maestoso $\text{♩} = 84$ 

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G-9110

3



4



5

Handbell score for measures 54-73. The score is written for two staves (treble and bass clef). Measures 54-58 show a series of chords and single notes. Measures 59-63 show a series of chords. Measures 64-68 show a series of chords. Measures 69-73 show a series of chords. Dynamics include *mp* (measures 61-63) and *mf* (measures 71-73). A *dim.* (diminuendo) marking is present in measure 73.

6

Handbell score for measures 74-93. The score is written for two staves (treble and bass clef). Measures 74-78 show a series of chords and single notes. Measures 79-83 show a series of chords. Measures 84-88 show a series of chords. Measures 89-93 show a series of chords. Dynamics include *dim.* (measures 77-78), *ff* (measures 80-83), and *pp* (measures 90-93). A *dim.* (diminuendo) marking is present in measure 93.

7

Handbell score for measures 94-111. The score is written for two staves (treble and bass clef). Measures 94-98 show a series of chords and single notes. Measures 99-103 show a series of chords. Measures 104-107 show a series of chords. Measures 108-111 show a series of chords. Dynamics include *mp* (measures 94-98), *pp* (measures 108-109), and *ff* (measures 110-111).



Track 10

Jesus, Jesus, Rest Your Head

arr. David L. Sanders

MGIG8946

3 octaves handbells
L2- • \$4.95

Developing handbell ensembles will welcome this simple, gentle arrangement. This is also an excellent selection to showcase a children's or youth handbell ensemble.

2

with love to my wife, Carrie

JESUS, JESUS, REST YOUR HEAD

Appalachian folk carol
Arr. David L. Sanders

Handbells used: 3 octaves



Tenderly $\text{♩} = 88$

1 2 3 4

LV *p* R

5 6 7 8

f rit.

9 *mf* *a tempo* *mp*

10 11 12

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G-8946

3

13 14 15 16

cresc. *rit.*

17 18 19 20

a tempo *rit.* *mp*

With vigor $\text{♩} = 92$

21 22 23 24

f

25 26 27 28

4

29 30 31 32

rit.

Tempo I $\text{♩} = 88$

33 34 35 36

mf

37 38 39

40 41 42 43

5

44 45 46 47 48

f

49 50 51 52

LV +

53 54 55 56

rit.

57 *mf* *a tempo* *mp*

58 59 60

6

cresc. *rit.*

a tempo *rit.* *mp*

freely *mp* *f* *mf*

rit. *p* *molto rit.* *pp*



Track 11

Themes from *The Four Seasons*

Antonio Vivaldi
Arr. Andrea Handley

MGIG9113

3, 4, 5, or 6 octaves handbells
L3- • \$5.95

The Four Seasons is undoubtedly the most well-known of Vivaldi's works. This setting for handbells is a "sampling" as it were, of the most familiar themes from each of the four concertos. Movements may be performed separately or in their entirety. The last movement contains an optional reprise of "Spring," which can be used as a coda when the complete work is performed.

4

THEMES FROM *THE FOUR SEASONS* *The First of Spring*

Antonio Vivaldi, 1678-1741
From Concerto no. 1, "Spring," op. 8, mvt. 1
Arr. Andrea Handley

Handbells used: 3, 4, 5, or 6 octaves

optional

3 octave choirs omit notes in ().
4 octave choirs omit notes in [].
3 and 4 octave choirs omit notes in [()].

Moderato ♩ = 90

f *p* *f*

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G-9113

5

Sk *p* *Sk* *rit.*

6

The Onset of Summer

Antonio Vivaldi, 1678–1741
From Concerto no. 2, "Summer," op. 8, mvt. 1
Arr. Andrea Handley

Handbells used: 3, 4, 5, or 6 octaves



Moderato ♩ = 80

* Eighth notes should be slightly elongated. The effect should be a slight separation between notes rather than a Ring Touch.

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7

8

The Entrance of Autumn

Antonio Vivaldi, 1678–1741
From Concerto no. 3, "Autumn," op. 8, mvt. 1
Arr. Andrea Handley

Handbells used: 3, 4, 5, or 6 octaves



Moderato ♩ = 94

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9

10

Handbell score for measures 22-32. Measure 22 has a "Sk" marking. Measure 24 has a "p" dynamic. Measure 27 has a "Sk" marking. Measure 31 has a "rit." marking. Measure 32 has a "p" dynamic.

12

Handbell score for measures 10-22. Measure 13 has a "mf" dynamic. Measure 16 has a "mp" dynamic. Measure 17 has a "p" dynamic. Measure 20 has a "Sk" marking. Measure 21 has a "mp" dynamic. Measure 22 has a "Sk" marking.

11

The Middle of Winter

Antonio Vivaldi, 1678-1741
From Concerto no. 4, "Winter," op. 8, mvt. 2
Arr. Andrea Handley

Handbells used: 3, 4, 5, or 6 octaves

Handbell score for measures 1-9. Measure 1 has a "Largo" tempo marking and a quarter note equal to 70. Measure 2 has a "p" dynamic. Measure 3 has a "Sk" marking. Measure 4 has a "p" dynamic. Measure 5 has a "Sk" marking. Measure 6 has a "p" dynamic. Measure 7 has a "p" dynamic. Measure 8 has a "p" dynamic. Measure 9 has a "p" dynamic.

*Use these bells when choosing to perform the Optional Reprise. ?Pl or TD staccato notes.

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13

Handbell score for measures 23-35. Measure 23 has a "p" dynamic. Measure 26 has a "mp" dynamic. Measure 27 has a "mp" dynamic. Measure 28 has a "pp" dynamic. Measure 30 has a "p" dynamic. Measure 31 has a "Sk" marking. Measure 32 has a "Sk" marking. Measure 33 has a "rit." marking. Measure 34 has a "pp" dynamic. Measure 35 has a "pp" dynamic.

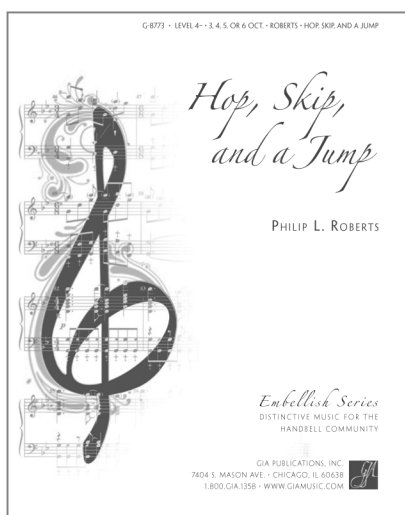
14

Moderato ♩ = 90
Optional Reprise

15

THE EMBELLISH SERIES

DISTINCTIVE MUSIC FOR THE HANDBELL COMMUNITY



This series is tailored for handbell ensembles searching for exciting new music. This new series is intended for groups looking to bring their performance to the next level with high quality, unique, and programmable music. These secular, classical, and original works range in difficulty from Level 3 through 5.

A New Dawn, MGIG8881	\$5.50
Allegro con moto, MGIG8073	\$5.50
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Death of Åse, The, MGIG8935	\$4.95
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Jovano, Jovanke, MGIG8964.	\$5.50
Love Runs Out, MGIG9076	\$5.95
Spheres, MGIG8931.	\$5.95
Te Recuerdo (I Remember You), MGIG9069	\$5.50
Themes from the Four Seasons, MGIG9113	\$5.95
Vivace, MGIG9019.	\$5.50
Vivace con spirito, MGIG8941	\$5.50

MGIG9069

This slow, romantic piece depicts a chance encounter of two former lovers who share a moment of reminiscence before going their separate ways once more. Complex harmonies and subtle musical nuance propel the piece through a whirlwind of emotions that resolve to a bittersweet final chord. This is a wonderful piece to showcase your ensemble's musicality.

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3

4

5

6

Coll' 8va up stem notes (5, 6, and 7 octave choirs) -----

7

*Coll' 8va up stem notes (6 and 7 octave choirs)

8

Wistfully $\text{♩} = 55$
end Coll' 8va

*F#5 is in bass clef for clarity.

63 9

f LV LV LV LV

mf LV *ff* R

rit.

Passionately flowing $\text{♩} = 80$

mf LV LV

*It is recommended that one person play A6, B6, and C7 in the cadenza. The cadenza ringer is encouraged to improvise in this section, as desired.

10

LV LV LV LV LV LV LV LV

Coll' 8va up stem notes (6 and 7 octave choirs)

mf LV LV LV LV LV LV LV LV

*Down stem B3 is to be played by 5 octave choirs only.

11

end Coll' 8va

Jubilantly $\text{♩} = 70$

LV R molto rit. *f*

ff

Coll' 8va up stem notes (7 octave choirs)

12

end Coll' 8va

Freely, slowly *mf*

non rit. *fff*

lunga *p* $\text{♩} = 55$ Wistfully

lunga *mp* LV *rit.*

Molto appassionato e rubato $\text{♩} = 50$

pp LV *mp* *p*



Track 13

Love Runs Out

arr. Nicholas A. Hanson

MGIG9076

4, 5, 6, or 7 octaves handbells
with opt. 3 octaves handchimes,
electric bass, and percussion
L3+ • \$5.95

This 2014 pop rock hit from the band, OneRepublic, was cleverly arranged for the Distinctly Teen Handbell Ensemble, Pinnacle 2015. Carried by the driving malletted bass, this exhilarating piece is sure to enliven the listener and charge the musicians. Adding the optional percussion and electric bass will certainly enhance the concert experience.

2

for the Distinctly Teen Handbell Ensemble, Pinnacle 2015, Dallas, Texas

LOVE RUNS OUT

Ryan Tedder, Brent Kutzle, Zachary Filkins,
Eddie Fisher and Andrew Brown
Arr. Nicholas A. Hanson

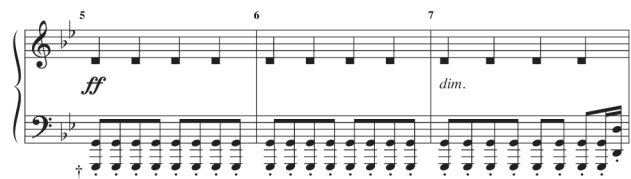
Handbells used: 4, 5, 6, or 7 octaves



Handchimes used: 3 octaves



With energy ♩ = 124



*Strike mallets on table pads.

†Mallet all staccato notes.

Parts for electric bass, drum kit and tambourine are available, G-9076INST.

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G-9076

*LV D4 through measure 22.

†LV D4 through measure 24.

‡LV D4 through beat two of measure 28.

5

Coll' 8th up stem notes (5 and 6 octave choirs)

ff

f

ff

*LV D4 and Bb5 through measure 34.

†LV D4 and Bb5 through measure 36.

‡Bb5 and C5 notes are written in the treble clef for clarity in measures 36 – 43.

6

end Coll' 8th

f

mp

f

*LV A5 through measure 42.

7

ff

*LV A5 through measure 54.

†Coll' 8th up stem notes (5 and 6 octave choirs)

8

f

ff

ff

*LV D4 through measure 58, LV D4 through measure 60.

†Bb4 and C5 notes are written in the treble clef for clarity in measures 60 – 67.

‡Coll' 8th up stem notes (4, 5, and 6 octave choirs)

§LV G5 through measure 64, and LV A5 through measure 66, respectively.

9

end Coll' 8^{va}

Slightly slower $\text{♩} = 112$

mf

accel.

CD

R

RT *f* LV

*SB is only for the D4, G4, B♭4, and D5 notes.

10

Tempo I $\text{♩} = 124$

ff

ff

*Coll' 8^{va} up stem notes (5 and 6 octave choirs)

†Coll' 8^{va} up stem notes (4, 5, and 6 octave choirs)

11

fff

*LV D4, G4 and D5, G5 through measure 93.

†LV A5 through measure 95.

‡B♭4 and C5 notes are written in the treble clef for clarity in measure 95.

12

end Coll' 8^{va}

ff



Track 14

Vivace

Brenda Austin

MGIG9019

4, 5, 6, or 7 octaves handbells
with opt. 2 octaves handchimes
L3+ • \$5.50

Vibrant and lively, this edition aptly lives up to its title. The composer has masterfully paired the tune EBENEZER with vigorous original music ideally crafting both for handbells and handchimes. The multiple mixed meters will challenge your ensemble. Likewise, the rhythmic energy will captivate your audience.

2

for Janet Van Valey and the Kalamazoo Ringers

VIVACE

Brenda Austin

Handbells used: 4, 5, 6, or 7 octaves

optional

optional

4 octave choirs omit notes in [].

Handchimes used: 2 octaves

Vivace! ♩ = 90 Eighth note remains constant throughout.

1 2 3 4

mf

5 6 7 8

††

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G-9019

Coll' 8th top note (5, 6, and 7 octave choirs) ----- 3

f

12 13 14

15 16 17

18 19 20 21

mf

LV

4

1V

pp

mp

22 23 24 25

26 27 28 29

30 31 32 33

34 35 36 37

mf

LV

R

*EBENEZER, Thomas John Williams, 1869-1944

5

Sk

38

39

40

41

42

43

44

45

46

47

48

49

f

6

50

51

52

53

54

55

56

57

58

59

60

61

62

f

mf

mp

*LV to measure 67.

7

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

mf

mf

cresc. poco a poco

8

78

79

80

81

82

83

84

85

86

87

88

89

90

Sk

TD

f

mf

p

9

This page contains measures 91 through 102 of the piano piece 'The Rose Tree' (Op. 15, No. 2) by Robert Schumann. The score is written for piano and includes a dynamic marking of *mf* (mezzo-forte) at measure 92. The music is in 3/4 time and features a melody in the right hand with a walking bass line in the left hand. The key signature has one sharp (F#). The page number 9 is in the top right corner.

10

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 70, by Camille Saint-Saëns. It covers measures 103 through 111. The score is written for piano and features a delicate, flowing melody in the right hand, often accompanied by arpeggiated figures in the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by its ethereal and graceful quality, typical of the 'The Swan' piece. The score includes measure numbers 103, 104, 105, 106, 107, 108, 109, 110, and 111. A forte (ff) dynamic marking is present in measure 107. The score is presented in a clean, professional layout with clear notation and a white background.

FOUNDATIONS
FUNDAMENTAL MUSIC FOR DEVELOPING RINGERS

Track 15

Echo March

Linda R. Lamb

MGIG9218

2 or 3 octaves handbells
L1+ • \$4.95

“Echo March” is a fun and engaging piece for developing ensembles that understand Level 1 rhythms (no division of the beat). This piece contains some of the articulations and special techniques that ringers love. The title refers to both the echo technique and the echo of the melody that occurs throughout the piece. As with all *Foundations* editions, teaching notes and unison exercises are included.

Listen & Learn More at
Handbell World

Notes

"Echo March" is a fun and engaging piece for developing ensembles that understand Level 1 rhythms (no division of the beat). This piece contains some of the articulations and special techniques that ringers love. The title refers to both the echo technique and the echo of the melody that occurs throughout the piece.

Rote exercises (without the use of printed music) are an excellent way to introduce or practice rhythms and special techniques. The director models a short pattern using a rhythm or articulation and the ringers play it back. It is important that ringers develop the rhythmic feeling of any rhythm or articulation before seeing it in print. Using 7th chords (four-note chords, starting on a note and then using every other note, e.g., C-E-G-B, D-F-A-C) is a good way to keep every ringer involved and give some ringers an opportunity to ring both bells at the same time. The director should change the chords frequently so that ringers get practice using both their right and left hands.

Unison exercises are a great first step in combining ringing and reading. They help develop ensemble skills, including rhythmic uniformity. Using a single staff with no clef, there are only two notes per exercise; one is in a space and played by the left hand; the other is on a line and played by the right hand. In performance, not every ringer will encounter all of the rhythms or articulations of the exercises, but practicing them as a group keeps everyone involved—and provides opportunities to learn things that might be encountered in other pieces.

For some ringers, this piece may be their initial exposure to an anacrusis (pick-up note). If so, the director should explain that the piece starts on beat 4 and that the other 3 beats of the measure are found at the end of the piece.

Performing a martellato followed by a note being rung is tricky. If the bell is picked up too soon following the mart, the note that is "marted" often ends up sounding like a mart-lift. To avoid this, it may be necessary to place a (gloved) finger on the bell casting. This allows for a true stopped sound, while giving the ringer time to lift the bell and ring it on the next beat. Both the martellato and martellato-lift should be played with gentle force. They are articulations, not dynamic markings.

Assuming the bells are assigned based on two diatonic pitches (C4-D4, E4-F4, G4-A4, etc.) and any accidentals with the same letter names, some ringers will have bell changes. They will need to damp the bell on the table and pick up the new bell. Ringers should change their bell **the last time the bell to be changed is played**. There are many ways to mark bell changes; it is up to the discretion of the director.

Have fun playing "Echo March"!

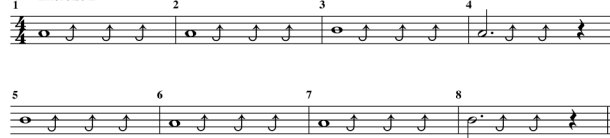
—Michael W. Joy
Foundations Series Editor

Echo March: Unison Exercises

Exercise 1



Exercise 2



Exercise 3



Exercise 4



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ECHO MARCH

Linda R. Lamb

Handbells used: 2 or 3 octaves



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G-9218



6

7

FOUNDATIONS
FUNDAMENTAL MUSIC FOR DEVELOPING RINGERS

Track 16

Three Movements of Sound

Kenneth Danchik
Expanded and Edited by
Michael W. Joy

MGIG9222

2 or 3 octaves handbells
L2 • \$5.50

This *Foundations* edition is an attractive suite of short pieces originally written for 2 octaves. It is now expanded for use by 3 octave ensembles and contains three well-written pieces that can be played independently or performed as a suite. Teaching notes and unison exercises are included.



2

Three Movements of Sound: Unison Exercises

Fanfare

Exercise 1*

Chorale

Exercise 2*

Allegro

Exercise 3*

Exercise 4*

*Play line 1 only; play line 2 only; divide into two groups, combine both lines; switch lines.

For teaching suggestions, see Notes on page 11.

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THREE MOVEMENTS OF SOUND

I. Fanfare

3

Kenneth Danchik
Expanded and Edited by Michael W. Joy

Handbells used: 2 or 3 octaves

optional
2 octave choirs omit notes in ().

Freely

Moderato ♩ = 108

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4

(Optional repeat)

5

Freely

6

II. Chorale

Kenneth Danchik
Expanded and Edited by Michael W. Joy

Handbells used: 2 or 3 octaves

optional
2 octave choirs omit notes in ().

*On repeat, strike suspended handbells with mallets (top notes only) through measure 35; ring normally the first time.

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*Strike suspended handbell notes in bracket with mallets.

III. Allegro

Kenneth Danchik
Expanded and Edited by Michael W. Joy

Handbells used: 2 or 3 octaves

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G-9222

Notes

Three Movements of Sound is an attractive suite of short pieces by Kenneth Danchik. Originally for 2 octaves, I have expanded the suite for use by groups with 3 octaves.

Rote exercises (without the use of printed music) are an excellent way to introduce or practice rhythms and special techniques. In "Fanfare" directors could use rote exercises to focus on the shake technique, having ringers shake a chord for several beats (with one or two hands) or practice building a chord, one or two notes at a time. Playing suspended bells with mallets may be new to some ringers; "Chorale" for 2 octaves does this only on the final note, but the technique is used on the repeat (F#6, C7) in the 3-octave version. Ringers can hold the bells in one hand (mallets in the other), using a Shelley formation, or they can devise their own plan. The mallet should strike the casting with a gentle force.

Unison exercises are a great first step in combining ringing and reading. They help develop ensemble skills, including rhythmic uniformity. Using a single staff with no clef, there are only two notes per exercise; one is in a space and played by the left hand; the other note is on a line and played by the right hand. These exercises provide an opportunity for all ringers to read rhythms and practice techniques without the "clutter" of big chords. In performance, not every ringer will encounter all of the rhythms or articulations of the exercises; but practicing them as a group keeps everyone involved—and provides opportunities to learn things that might be encountered in other pieces. The rhythm and technique issues in the suite are the foundation for the unison exercises. In Exercises 1, 2, and 4, ringers should learn each line. Then, divide into two groups; one group plays the top line, the other plays the bottom simultaneously. Then switch lines.

There are some musical and technical considerations for each piece. In "Fanfare" the most challenging issue is handbell changes. Assuming the bells are assigned based on two diatonic pitches (C4-D4, E4-F4, G4-A4, etc.) and any accidentals with the same letter names, some ringers will have bell changes. They will need to damp the bell on the table and pick up the new bell. Ringers should change their bell **the last time the bell to be changed is played**. There are many ways to mark bell changes; it is up to the discretion of the director.

In "Chorale" ringers need to be aware that the melody moves between staves. The director should explain voice-leading lines, which indicate the movement of the melody.

"Allegro" is the most challenging of the pieces. A few positions have eighth notes and/or bell changes. Another issue that may be new to some is stem direction; in measures 9, 11, 23, and 25, two different rhythms "overlap." Ringers should pay attention to whether the stems are up or down.

Three Movements of Sound provides many opportunities for technical and musical growth of developing groups. Enjoy!

—Michael W. Joy

Track 17



Swing Low with Deep River

arr. Brenda Austin

MGIG9219

2, 3, 4, or 5 octaves handbells
L2+ • \$5.50

There are several rhythmic and technical issues in this edition that may present some difficulties for developing handbell ringers. The unison exercises are meant to help teach the rhythms and techniques needed and act as a bridge from rote activities to reading music. Teaching notes are included in the edition.

2

Notes

There are several rhythmic and technical issues in "Swing Low" that may present some difficulties for developing handbell ringers. The unison exercises are meant to help teach the rhythms and techniques needed for the piece and act as a bridge from rote activity to reading music. The exercises assume a standard 3-octave handbell assignment where all positions from C4 to C7 have the left hand playing the note in the space and the right hand playing the note on the line.

Dotted quarter note to eighth note syncopated rhythms (as found in Exercise 2) can be problematic for developing ringers. Have them practice the rhythm without the bells (by clicking their mallets, clapping, or tapping their legs), encouraging them to count aloud the eighth-note pulse.

For Exercises 3 and 4, each ringer will need three bells. Their "natural" notes will be the Left (L) and Right (R) bells, with the "center" (C) bell being an accidental. For the purposes of these exercises, it does not matter what note is used for the center bell (e.g., the flat in Exercise 3 and the sharp in Exercise 4 could be the same bell). Teach the ringers to table damp the bell (indicated by a down arrow) rather than shoulder damping; make sure that the table damp does not turn into a martellato. Begin by ringing with one hand only. For example, Exercise 3 should have the (L) resting on the table, with each ringer's left hand behind their back. Using the right hand only, in rhythm, play the (R), table damp, and then ring the (C), table damp, etc. Repeat the exercise with the left hand, eventually adding in both hands.

Feeling the syncopation presented in Exercise 5 can be a challenge as well. Have the ringers practice the rhythm without bells by mallet clicking in the air, clapping, tapping or stomping on the downbeat before malleting the notes in between the beats. Eventually have them move to the bells.

Throughout "Swing Low," the D5/E5 and F5/G5 ringers have to perform stopped techniques. If the ringer has smaller hands, they may need to wrap their first finger around the bell in addition to the thumb to create the thumb damp sound. Mallets could be used for the stopped technique, but generally, it is easier, and more musical, for a developing ringer to keep the bells in their hands.

Learning new ringing skills—changing bells, ringing and malleting syncopated rhythms, using different handbell techniques—can be a challenge! I hope that "Swing Low" is helpful in successfully guiding your ringers through these steps and on to the next.

—Brenda Austin

Swing Low: Unison Exercises

3

Exercise 1

Exercise 2

Exercise 3

Exercise 4

Exercise 5

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4

SWING LOW with Deep River

African American spirituals
Arr. Brenda Austin

Handbells used: 2, 3, 4, or 5 octaves

With a joyful bounce ♩ = 120

1 Sk 2 3 4

5 6 7 8 9 10

MC* TD TD Sk

*MC = Mallet Click
†Thumb Damp all treble clef staccato notes to the end.

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G-9219

5

Handbell score for page 5, measures 11-24. The score is written for two staves (treble and bass clef). Measures 11-13 show a sequence of chords and single notes. Measures 14-17 include a *mf* dynamic and a 'Sk' (Skat) marking. Measures 18-20 show a *f* dynamic. Measures 21-24 include a 'Sk' marking and a '2 3' marking below the bass staff.

6

Handbell score for page 6, measures 25-40. The score is written for two staves. Measures 25-27 include 'Sk' markings. Measures 28-31 show a *rit.* (ritardando) marking. Measures 32-35 include a 'Smoothly' marking and a tempo change to $\text{♩} = 72$. Measures 36-40 include a *mf* dynamic and 'LV' (Left Ventricle) markings.

*In mm. 38 and 50 the F#5 on beat 3 may be reassigned to another ringer, possibly the D5/E5 ringer.

7

Handbell score for page 7, measures 39-52. The score is written for two staves. Measures 39-41 include a *mp* dynamic and a 'p' (piano) marking. Measures 42-45 show a *f* dynamic. Measures 46-49 include a *mp* dynamic and 'LV' markings. Measures 50-52 include a *rit.* marking and 'LV' markings.

*In m. 47 the G#4 on beat 4 may be reassigned to another ringer, possibly the E4/F4 ringer.

8

Handbell score for page 8, measures 53-64. The score is written for two staves. Measures 53-54 include a 'Tempo 1' marking and a tempo change to $\text{♩} = 120$. Measures 55-58 include a 'Sk' marking. Measures 59-61 show a *mf* dynamic. Measures 62-64 include a *f* dynamic and 'LV' markings.

9

10

FOUNDATIONS

FUNDAMENTAL MUSIC FOR DEVELOPING RINGERS

Track 18

Meditation and Agitation

Michael W. Joy
Jason W. Krug

MGIG9220

3 octaves handbells
L2- • \$5.50

This suite of two complimentary movements was written to introduce the playing of eighth notes to the beginning ensemble. Teaching notes and unison exercises are included. The pieces may be played as a suite or independently.



2

Meditation: Unison Exercises

Exercise 1

Exercise 2

Exercise 3

Exercise 4*

*Play line 1 only; play line 2 only; divide into two groups, combine both lines; switch lines.

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Agitation: Unison Exercises

3

Exercise 1



Exercise 2



Exercise 3*



Exercise 4*



*Play line 1 only; play line 2 only; divide into two groups, combine both lines; switch lines.

For teaching suggestions, see Notes on page 11.

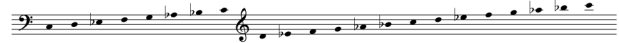
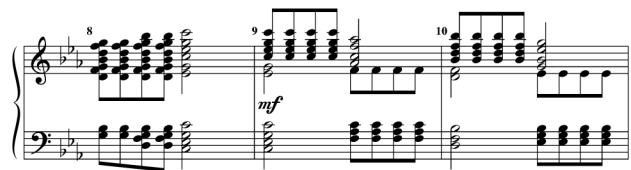
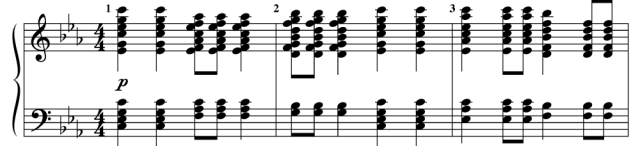
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4

MEDITATION

Michael W. Joy

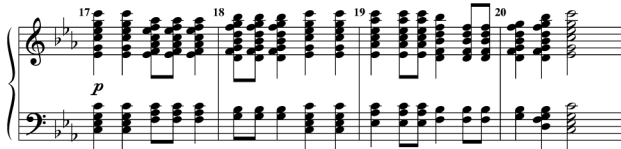
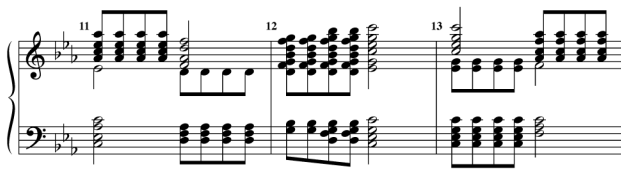
Handbells used: 3 octaves

Peacefully $\text{♩} = 60$ 

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G-9220

5



AGITATION

7

Jason W. Krug

Handbells used: 3 octaves

Forcefully $\text{♩} = 110-130$ 

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8

9

11

Notes

Dividing the beat into two equal parts is a huge step forward for any developing ensemble; therefore, the two pieces in this edition focus on that division in the form of eighth notes. Eighth notes appear in many different contexts in handbell repertoire, running the gamut from two eighth notes played by the same ringer in the same hand (easy) to arpeggios, where there might be four or more notes played by four different ringers (challenging).

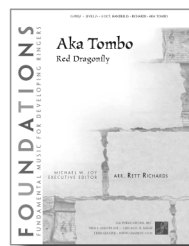
"Agitation" and "Meditation" were written to introduce the playing of eighth notes to the beginning ensemble. Ringers need to learn that eighth notes are two equal sounds in the space of one beat; in both pieces, ringers play two eighth notes in the same hand. In "Agitation," the eighth notes are followed by a rest or a longer note value, which helps to isolate the new rhythm. In "Meditation," the eighth notes are surrounded by quarter notes. This piece also introduces the visual image of four eighth notes beamed together. Harmonic rhythm (the rate at which the harmonies change) was an important consideration in these pieces: in "Agitation," the harmony is the same for the entire measure, while "Meditation" is slightly more challenging with the harmony changing every two beats. There are no bell changes in either piece, so the ringers can focus their attention exclusively on the rhythm.

Rote exercises (without the use of printed music) are an excellent way to introduce or practice rhythms and special techniques. The director models a short pattern using a rhythm or articulation and the ringers play it back. It is important that ringers experience how eighth notes *feel* different from other rhythms they know before seeing them in print. When teaching eighth notes, I play a 4-beat pattern with three quarters and a pair of eighths. I move the eighth notes to different beats so that the ringers can experience them in different contexts. I play all four beats in the same hand, the ringers echo the pattern, and then I immediately play the same pattern with the other hand. When ringers can do this, I play two beats in one hand and two in the other and then reverse the hands. Finally, I change hands every beat. By this point, ringers are well on their way to understanding the difference in rhythmic feeling between quarter and eighth notes.

Unison exercises are a great first step in combining ringing and reading. They help develop ensemble skills, including rhythmic uniformity. Using a single staff with no clef, there are only two notes per exercise; one is in a space and played by the left hand; the other note is on a line and played by the right hand. These exercises provide an opportunity for all ringers to read rhythms and practice techniques without the "clutter" of big chords. In performance, not every ringer will encounter all of the rhythms or articulations of the exercises; but practicing them as a group keeps everyone involved—and provides opportunities to learn things that might be encountered in other pieces.

The unison exercises for these pieces are based on the different contexts in which eighth notes appear in the pieces. Once ringers can read and ring these exercises, it is time to move on to the piece itself. By spending time on rote and unison exercises, seeing eighth notes for the first time in a piece of music will not be so intimidating. This will ultimately help them in their journey toward mastering the playing of eighth notes.

—Michael W. Joy



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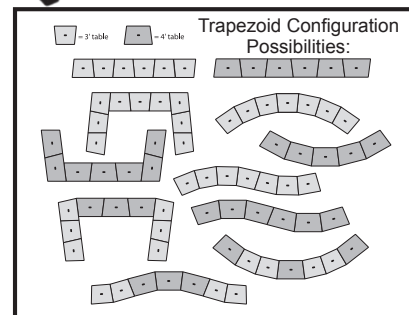
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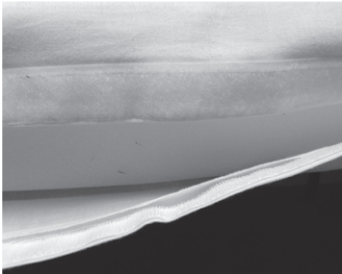
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