

Music of the Masters 2

Reductions of famous classics for school and church use arr. Sharon Elery Rogers

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Adaptations for Use with Handchimes

Handchimes are a unique, beautiful instrument with their own special qualities. Some techniques used on handbells are not appropriate for handchimes and can cause damage. Below are some suggestions for adapting handbell techniques for use with handchimes.

Shake Substitute normal ringing, or shake very lightly Mallet (suspended bells) Substitute soft normal ringing Stopped sounds: All stopped sounds are executed on hand-TD Thumb Damp chimes by placing the index finger (or thumb and index finger) firmly against +OR · Mallet (bells on table) the tines at the "U" opening while the handchime is rung. This produces a short, stopped sound, and is to be substituted for all of the handbell stopped sounds listed on the left.

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Sharon Elery Rogers, a composer with over 600 publications to her credit, received her music degrees from Hillsdale College and Wayne State University in Michigan. She recently retired as director of music and organist at Auburn Road Presbyterian Church in Venice, Florida, and is a freelance composer. In past years she has served as a supervisor and teacher in three Michigan public school districts, and as workshop leader and adjudicator for many school festivals. She won the 1993 Area IV AGEHR composition contest and continues to receive annual ASCAP awards for her numerous handbell, choral, organ and instrumental publications and performances. She is an Honorary Life Member of the American Guild of Organists Detroit Chapter and the Cecilian Musicale (The American Federation of Music Clubs), and a recipient of the Distinguished Alumni Achievement Award from Hillsdale College.





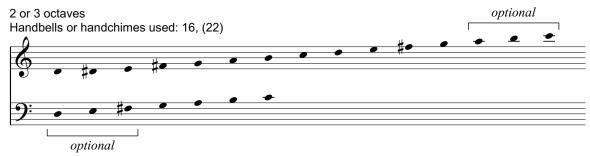


Jean Sibelius

(1865-1957)

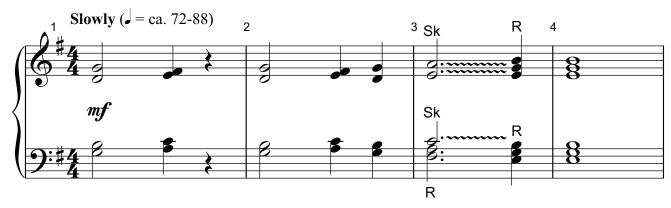
Finnish composer **Jean Sibelius** painted musical pictures of Finland's countryside and diverse people. All of this rich folklore is described in Sibelius' Second Symphony (1911) which has a Scandinavian flavor and is filled with memorable melodic themes. It ranges from moods of warmth and tenderness to sudden rushing, impulsive waves of sound like a violent wind on the shore of a lake, often sounding above a melancholy, monotonous background. In earlier years, Sibelius was known for his romantic works. In 1925 he wrote Symphonies #3 and #4 and a symphonic poem, *Tapiola*. In later years he wrote bagatelle-type piano pieces and sonatinas. His most popular piece is the romantic work, *Finlandia*, which is sometimes sung to the words, "Dear Land of Home" or "Be Still, My Soul."

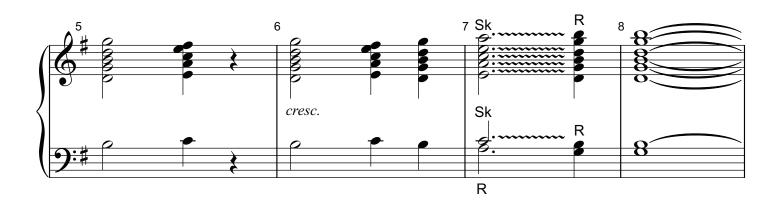
Theme from Finlandia



2 octave choirs omit notes in ().

from FINLANDIA, Op. 26 Jean Sibelius, 1865-1957 arr. Sharon Elery Rogers







To a Wild Rose

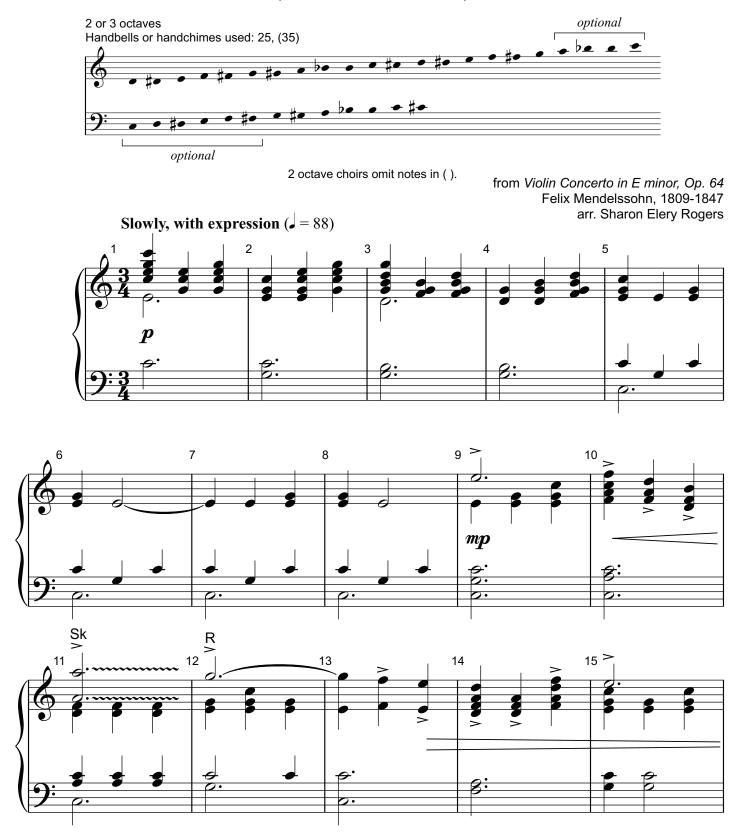




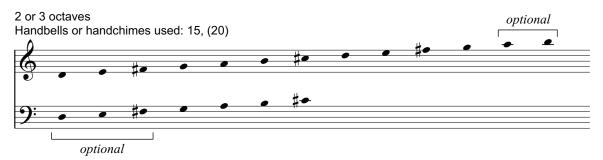
^{*} Bring out the melody notes marked with short horizontal stress lines and ring the other notes softer.

Andante

(from Violin Concerto)

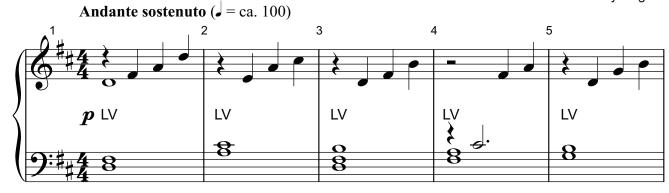


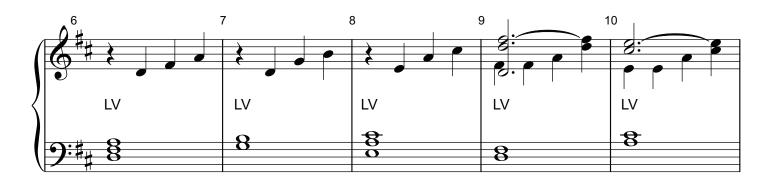
Canon in D Major

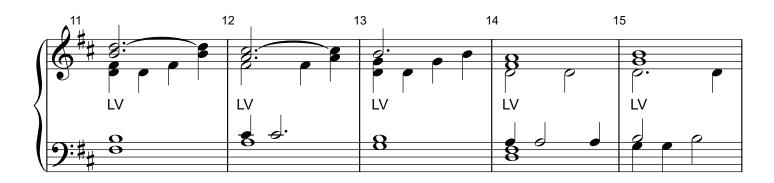


2 octave choirs omit notes in ().

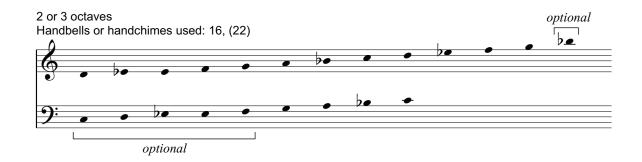
The Celebrated Canon Johann Pachelbel, 1653-1706 arr. Sharon Elery Rogers



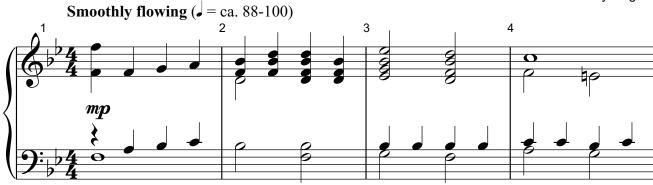




Andante Cantabile

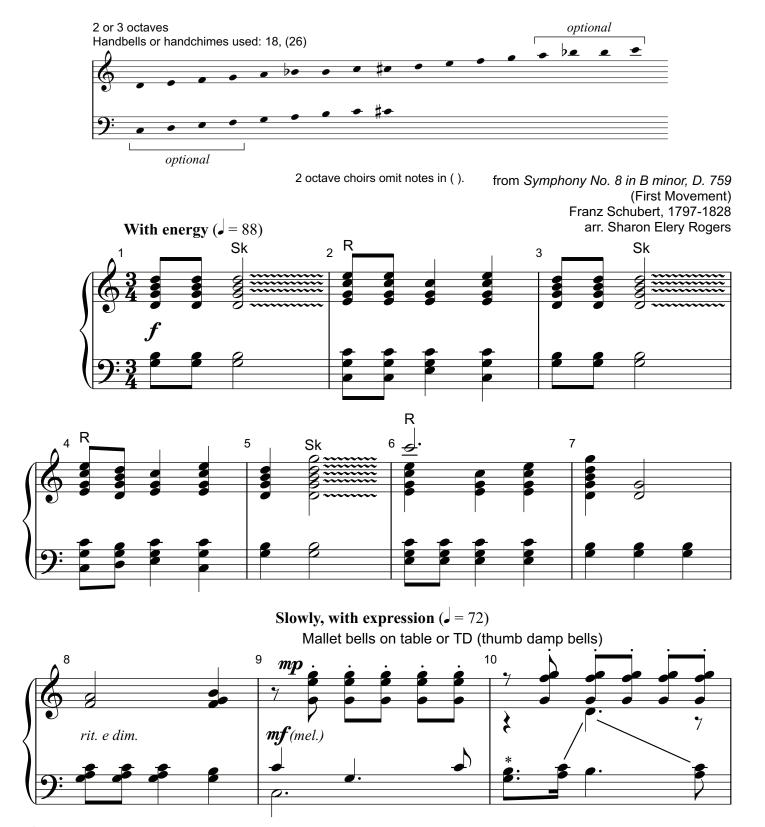


from String Quartet No. 1 in Bb Major, Op. 11
Pyotr Ilyich Tchaikovsky, 1840-1893
arr. Sharon Elery Rogers





Theme from the Unfinished Symphony



^{*} In measures 10, 11, etc., the dotted eighth/sixteenth note figure may be rung as two even eighth notes, wherever it appears throughout the piece.

Theme from Finlandia - Jean Sibelius

Theme from Finlandia should be rung gently with an underlying steady beat throughout. Note the melody of the piece begins on the second beat of measure 9, marked mp. In measure 17, it is important to crescendo to mf. Watch carefully which notes are tied throughout the song. In measure 33, the melody switches into the bass clef. The melody should be rung gently, with the notes in the treble clef playing softer so the melody clearly stands out in the bass. The piece ends gently with an LV in measure 36 and part of 37, and the piece becomes slower as it diminishes to the end.

The director may want to assign the D#5 to a ringer who is not busy in measures 23 and 24, to avoid quick bell changes for the D5/E5 ringer.

To a Wild Rose (from Woodland Sketches) - Edward MacDowell

Woodland Sketches is a collection of piano pieces that paint romantic pictures of old American scenes. This most beloved piece in the collection, *To a Wild Rose*, should be rung tenderly. Throughout most of the piece, the melody is in the highest bells. However, in measure 9 it begins in the middle range and then moves to the treble top notes in measure 12.

The director may want to assign the C#5 to a ringer who is not busy in measures 4, 12, 25, 34, and 39, to avoid quick bell changes for the B4/C5 ringer.

Andante (from *Violin Concerto*)

- Felix Mendelssohn

The slow, middle movement of Mendelssohn's last large orchestral piece, *Andante* features a beautiful, haunting melody. Since the composer himself was a child prodigy at age 9, he wrote this concerto for 14-year-old violinist Ferdinand David, who performed it in 1845 with the composer conducting the orchestra in Leipzig, Germany. This lyrical, romantic piece lends itself well to the bell sound. Be careful to bring out the melody throughout, and observe the *crescendo* and *dimenuendo* markings. In measure 66 quietly ring the chord on beat one, followed by a swing downward on beat 2 and upward on beat 3.

12

17

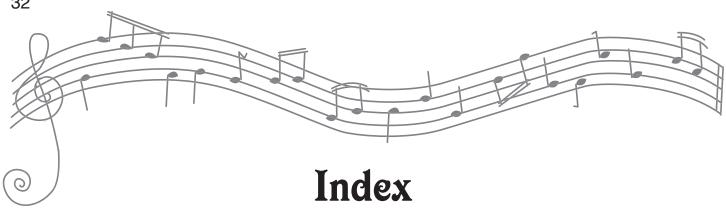
Canon in D

- Johann Pachelbel

8

This style of music lends itself well to bells and chimes. It is important to damp carefully with each new LV. (Ring each note and let vibrate without damping until the next LV begins.) This occurs in measures 1-16. In measures 17-24, the melody notes (downstemmed treble and upstemmed bass notes) should be brought out. Voice leading lines help to show the movement of the melody between the treble and bass clefs. In measures 41 to the end, the melody appears in octaves, while the upstemmed treble notes are thumb damped (TD.) Practice the thumb-damping pattern in measure 41 by ringing and saying, "thumb, rest, thumb, rest."

CGB805



Music

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Composer Pages Edward MacDowell

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