

Starting Point

Volume I

Reproducible music for
3, 4 or 5 octaves handbells or handchimes
by Sandra Eithun

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Level 1

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Starting Point provides a wealth of music for beginning ringers that may be rung either on handbells or handchimes. The nine titles in this volume are written for 3, 4 or 5 octaves.

An edition for 2 or 3 octaves is also available, code CGB858. The two editions are fully compatible for festivals and other massed ringing events.

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PREFACE

The purpose of the *Starting Point* collection is to offer simple music to young or beginning musicians that will foster success and provide the building blocks to future ringing experiences through repetition, the limited use of techniques and no page turns.

The nine pieces in this collection range in difficulty from level 1- through 1+ and include selections from folk, classical, sacred and original repertoire. They are ideal for use in school, sacred, or festival settings. Some of the pieces have optional repeats to use as length of performance permits or as the director sees fit.

Special note: This collection has been scored for 3-5 octaves of handbells or hand-chimes, but the outer bells (C3-B3 and those higher than C7) can be added at the director's discretion based on the ability level of the ringers. They are not required and have been scored sparingly in this beginner's collection.

- The collection opens with two original pieces, *Reverie* and *Quietude*. They are rated level 1-, are solely comprised of whole and half notes, and offer the perfect opportunity to introduce ringing stroke and the techniques of echo and swing.
- *Trumpet Voluntary* and *Down to the River to Pray* bring quarter notes into the picture as well as introducing the shake technique.
- *Scarborough Fair* will be the first offering in $\frac{3}{4}$ meter while *We Shall Overcome* suggests the limited use of an accidental which is labeled as optional.
- *Waltz in C* introduces the thumb damp technique and the placement of the melody in the middle bells. Ringers will need to listen for balance between melody and accompaniment within the ensemble.
- *Nocturne* again offers limited opportunity for accidentals to be part of the piece. A performance note is given as to alternate ways of assigning those bells for ease of performance.
- With the melody switching between middle and treble bells, limited bell changes, echoes, LV and several dynamic changes, *Rhapsody on a Theme of Paganini* is the most multifaceted offering of the collection.

PROGRAM NOTES

REVERIE and QUIETUDE are original level 1- pieces appropriate for first-time ringing experiences. Limited in rhythmic difficulty, these pieces allow for focus to be placed on basics like ringing stroke and damping the sound. Dynamic changes are few and ringers will have the chance to learn and perfect the echo and the swing techniques. These beginning pieces offer a springboard into the next levels of handbell and handchime experiences.

Baroque Era composer and organist, Jeremiah Clarke (1673-1707), has his familiar TRUMPET VOLUNTARY set here for beginning handbell ringers to enjoy. A bold and celebratory feeling provides the backdrop for ringers to work on the shake technique which imitates the sound of the trumpets trilling.

Heard recently in the movie soundtrack, "O Brother Where Art Thou," DOWN TO THE RIVER TO PRAY has had resurgence in popularity. With its roots in Appalachia, this American folk hymn is still used today for baptisms as well as a general service piece in worship or concerts.

Performed and recorded countless times, SCARBOROUGH FAIR is a traditional English ballad referencing a medieval trade fair in the town of Scarborough. The piece gained huge popularity, however, in the 1960's by the popular singing duo, Simon and Garfunkel. The lyrics are a riddle where a young man asks impossible tasks of his former love. If she can accomplish them, he will take her back.

Coming out of gospel tradition and rising to prominence in the 1950's and 60's as a protest song for the Civil Rights movement in America, WE SHALL OVERCOME forever inspires listeners with its simple and moving refrain-- Oh, deep in my heart, I do believe, We shall overcome someday..

WALTZ IN C is an original piece for handbells. Its light and bouncy feel in a $\frac{3}{4}$ meter produces the dance-like feeling that will make you want to get up and waltz. Ringers will learn the technique of thumb damping, where the thumb is placed on the casting of the bell during the ringing stroke to create a short, stopped sound.

A Nocturne is typically a short and reflective piece of music hinting to the evening or the night. Romantic Era composer, Frédéric Chopin (1810-1849), wrote many works for the piano in his short lifetime. This NOCTURNE (based on Opus 9, No. 2 in Eb) was the second in a set of three that Chopin composed at the age of twenty. This reflective and graceful melody has stood the test of time and is instantly recognizable today.

Italian composer and violin virtuoso, Niccolò Paganini (1782-1840) was responsible for inspiring many prominent composers to base larger works off of many themes that he had written. The lovely and sentimental RHAPSODY ON A THEME BY PAGANINI was written by well-known Russian composer, Sergei Rachmaninoff (1873-1943) in 1934 based on a Paganini theme. In this setting, ringers are required to work on listening and balancing the melody line heard in the middle range of the bells with the accompaniment bells that surround them.

Reverie

3, 4, or 5 octaves

Handbells or handchimes used: 22, (29), (36)

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

Sandra Eithun

Tenderly (♩ = ca. 100)

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Quietude

3, 4, or 5 octaves

Handbells or handchimes used: 22, (28), (35)

optional

optional

3 octave choirs omit notes in ().

Sandra Eithun

Calm, quiet (♩ = ca. 92)

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

mp Sw ↓ ↑_{3 4} Sw ↓ ↑_{3 4}

mf

(A5 and lower echo)

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Trumpet Voluntary

3, 4, or 5 octaves

Handbells or handchimes used: 22, (27), (33)

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

PRINCE OF DENMARK'S MARCH
Jeremiah Clarke, c. 1673-1707
arr. Sandra Eithun

Stately (♩ = 92-100)

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Down to the River to Pray

3, 4, or 5 octaves

Handbells or handchimes used: 22, (26), (29)

Handbells or handchimes notation with optional sections.

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

Traditional
arr. Sandra Eithun

Steadily (♩ = 96-112)

Piano accompaniment for 'Down to the River to Pray', measures 1-14. Includes dynamics (mf, f, mp), articulation (accents), and performance instructions like '(G5 and lower echo)'.

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Scarborough Fair

3, 4, or 5 octaves

Handbells or handchimes used: 22, (28), (33)

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

SCARBOROUGH FAIR

English folk song
arr. Sandra Eithun

Gently (♩ = ca. 92)

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We Shall Overcome

3, 4, or 5 octaves

Handbells or handchimes used: 23, (29), (36)

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

African American spiritual
 arr. Sandra Eithun

Steady, with conviction (♩ = ca. 96)

*The B \sharp 4's are optional in measures 14-15.

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Waltz in C

3, 4, or 5 octaves

Handbells or handchimes used: 22, (26), (30)

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

Light and dance-like (♩ = ca. 100)

Sandra Eithun

*To create a staccato sound on handchimes, firmly place the index finger at the base of the tines as the chime is rung.

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Nocturne

3, 4, or 5 octaves

Handbells or handchimes used: 25, (30), (37)

The notation shows two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. Both staves contain a sequence of notes: Bb, Bb, Eb, Eb, Gb, Gb, Ab, Ab, Bb, Bb, Eb, Eb, Gb, Gb, Ab, Ab, Bb, Bb, Eb, Eb, Gb, Gb, Ab, Ab. There are two bracketed sections labeled "optional": one under the first six notes and another under the last six notes. The second optional bracket is positioned above the notes and contains a diagram of a handbell or handchime with notes on its surface.

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

based on Op. 9, No. 2
(originally in Eb)
Frédéric F. Chopin, 1810-1849
arr. Sandra Eithun

Thoughtfully (♩ = ca. 100)

The piano score is written for a grand piano with a treble and bass clef. It consists of 12 measures. Measure 1 starts with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a 3/4 time signature. The tempo is marked "Thoughtfully" with a quarter note equal to approximately 100 beats per minute. The dynamic marking is *mp*. Measures 2-4 show a melody in the treble and accompaniment in the bass. Measure 5 begins a new phrase with a repeat sign. Measures 6-8 continue the phrase. Measure 9 has a *mf* dynamic marking. Measures 10-12 conclude the piece with a final chord in the treble and a sustained bass line. An asterisk (*) is placed above the bass line in measure 11.

*For ease of performance, the A♯4 and E♯4 can be assigned to the C4/D4 finger, as the part is limited.

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Rhapsody on a Theme of Paganini

3, 4, or 5 octaves

Handbells or handchimes used: 24, (30), (37)

The notation shows two staves. The upper staff has a treble clef and contains a sequence of notes with a bracket above it labeled "optional" that encompasses the last five notes. The lower staff has a bass clef and contains a sequence of notes with a bracket below it labeled "optional" that encompasses the first five notes.

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

Sergei Rachmaninoff, 1873-1943
arr. Sandra Eithun

Tenderly (♩ = 104-112)

The piano score is in 4/4 time and consists of 15 measures. The right hand (RH) plays a melody with various ornaments and dynamics. The left hand (LH) provides accompaniment with chords and moving lines. Measure 1 includes the instruction "(R) (bring out mp melody) (a tempo 2nd time)". Measures 1-5 are marked with a first ending bracket, and measures 6-10 with a second ending bracket. Measure 15 ends with a fermata.

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