



Music of the Masters 2

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

Limited Print License

With the purchase of this collection, you are granted permission to locally duplicate these arrangements for the sole use of your ensemble. This is a non-transferable license that applies to this product only, and is for your sole specific use.

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	Sk ~	Substitute normal ringing, or shake very lightly
Mallet (<i>suspended bells</i>)	+	Substitute soft normal ringing
Stopped sounds: Thumb Damp	TD	All stopped sounds are executed on handchimes by placing the index finger (or thumb and index finger) firmly against 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.
Mallet (<i>bells on table</i>)	‡ OR •	

Contents

A page about the composer precedes each song.

Jean Sibelius: About the Composer			3
Theme from Finlandia	L1+	Jean Sibelius	4
Edward MacDowell: About the Composer			7
To a Wild Rose	L1+	Edward MacDowell	8
(from <i>Woodland Sketches</i>)			
Felix Mendelssohn: About the Composer			11
Andante	L2	Felix Mendelssohn	12
(from <i>Violin Concerto</i>)			
Johann Pachelbel: About the Composer			16
Canon in D	L2	Johann Pachelbel	17
Pyotr Ilyich Tchaikovsky: About the Composer			20
Andante Cantabile	L2	Pyotr Ilyich Tchaikovsky	21
Franz Schubert: About the Composer			24
Theme from the Unfinished Symphony	L2+	Franz Schubert	25
Handbell Notation			29
Teaching Suggestions			30
Index			32

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 or 3 octaves

Handbells or handchimes used: 16, (22)

Handbells or handchimes notation showing two staves (treble and bass clef) with a sequence of notes. Brackets indicate 'optional' notes in parentheses.

2 octave choirs omit notes in ().

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

1 **Slowly** (♩ = ca. 72-88) 2 3 Sk R 4

Musical notation for measures 1-4 of the piano accompaniment. Measure 1 is marked *mf*. Measures 3 and 4 include bell markings *Sk* and *R*.

5 6 *cresc.* 7 Sk R 8

Musical notation for measures 5-8 of the piano accompaniment. Measure 6 is marked *cresc.*. Measures 7 and 8 include bell markings *Sk* and *R*.

9 10 11 12

mp

This system contains measures 9 through 12. Measure 9 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mp*. It features a complex chordal texture with multiple notes in both staves. Measures 10, 11, and 12 continue with similar textures, including accents (>) and slurs over the notes.

13 14 15 16

This system contains measures 13 through 16. Measure 13 continues the texture from the previous system. Measure 14 has an accent (>) over the first note. Measure 15 continues the pattern. Measure 16 features a slur over the top staff and an accent (>) over the first note of the bottom staff.

17 18 19 20

mf

This system contains measures 17 through 20. Measure 17 has a dynamic marking of *mf*. Measures 18, 19, and 20 continue with the established texture, including accents (>) and slurs.

21 22 23 24

f

This system contains measures 21 through 24. Measure 21 continues the texture. Measure 22 has an accent (>) over the first note. Measure 23 features a slur over the top staff. Measure 24 has a dynamic marking of *f* and a slur over the top staff.

To a Wild Rose

2 or 3 octaves

Handbells or handchimes used: 17, (24)

2 octave choirs omit notes in ().

from *Woodland Sketches*
Edward MacDowell, 1860-1908
arr. Sharon Elery Rogers

With tenderness (♩ = ca. 88)

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

Copyright © 2013 Choristers Guild. All rights reserved. Printed in U.S.A.
Permission is granted to the original purchaser of this book to reproduce as needed.

Andante

(from *Violin Concerto*)

2 or 3 octaves

Handbells or handchimes used: 25, (35)

Handbells or handchimes notation. The top staff has notes with an optional bracket over the final three notes (marked with a flat). The bottom staff has notes with an optional bracket under the first five notes.

2 octave choirs omit notes in ().

from *Violin Concerto in E minor, Op. 64*

Felix Mendelssohn, 1809-1847

arr. Sharon Elery Rogers

Slowly, with expression (♩ = 88)

Piano accompaniment notation in 3/4 time. Measures 1-5 are marked *p*. Measures 6-10 are marked *mp*. Measure 11 has a trill marked 'Sk'. Measure 12 has a slur over measures 12-13. Measures 14-15 have accents (>) over notes.

Canon in D Major

2 or 3 octaves

Handbells or handchimes used: 15, (20)

Handbells or handchimes notation. The top staff has notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bottom staff has notes: D3, E3, F#3, G3, A3, B3, C4, D4. Brackets indicate optional notes: (D5) in the top staff and (D3) in the bottom staff.

2 octave choirs omit notes in ().

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

Andante sostenuto (♩ = ca. 100)

Piano score for 'The Celebrated Canon' in D major, 4/4 time. The score is divided into five systems of five measures each, numbered 1 through 15. The first measure (1) starts with a piano (*p*) dynamic and a left hand (LV) accompaniment. The right hand (RH) plays a melody of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes in measure 15 with a final chord in the right hand and a sustained note in the left hand.

Andante Cantabile

2 or 3 octaves

Handbells or handchimes used: 16, (22)

optional

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

Smoothly flowing (♩ = ca. 88-100)

mp

mf

Theme from the Unfinished Symphony

2 or 3 octaves

Handbells or handchimes used: 18, (26)

optional

2 octave choirs omit notes in (). from *Symphony No. 8 in B minor, D. 759*

(First Movement)

Franz Schubert, 1797-1828

arr. Sharon Elery Rogers

With energy (♩ = 88)

1 Sk 2 R 3 Sk 4 R 5 Sk 6 R 7

Slowly, with expression (♩ = 72)

Mallet bells on table or TD (thumb damp bells)

8 *rit. e dim.* 9 *mp* 10 *mf (mel.)*

* 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.



Teaching Suggestions

Theme from Finlandia - Jean Sibelius

4

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

8

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

12

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 *diminuendo* markings. In measure 66 quietly ring the chord on beat one, followed by a swing downward on beat 2 and upward on beat 3.

Canon in D

17

- Johann Pachelbel

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."



Index

Music

Andante (<i>Violin Concerto</i>)	L2	Felix Mendelssohn	12
Andante Cantabile	L2	Pyotr Ilyich Tchaikovsky	21
Canon in D	L2	Johann Pachelbel	17
Theme from Finlandia	L1+	Jean Sibelius	4
Theme from the Unfinished Symphony	L2+	Franz Schubert	25
To a Wild Rose (<i>Woodland Sketches</i>)	L1+	Edward MacDowell	8

Composer Pages

Edward MacDowell	7
Felix Mendelssohn	11
Johann Pachelbel	16
Franz Schubert	24
Jean Sibelius	3
Pyotr Ilyich Tchaikovsky	20

Additional Resources

Adaptations for Use with Handchimes	1
Handbell Notation	29
Teaching Suggestions	30