

# Starting Point

## Volume I

Reproducible music for  
2 or 3 octaves handbells or handchimes  
by Sandra Eithun

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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 2 or 3 octaves.

An edition for 3, 4 or 5 octaves is also available, code CGB859. 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 dictates or as the director sees fit.

- 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 and 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 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

2 or 3 octaves

Handbells or handchimes used: 15, (22)

optional

optional

Sandra Eithun

**Tenderly** (♩ = ca. 100)

1 2 3 4 5

*mp*

6 7 8 9 10 11

12 13 14 15 16 17

*mf*

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# Quietude

2 or 3 octaves  
Handbells or handchimes used: 15, (22)

Handbells or handchimes notation. The top staff (treble clef) contains notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bottom staff (bass clef) contains notes: G3, A3, B3, C4, D4, E4, F4, G4. Brackets labeled "optional" are placed under the first four notes of both staves and the last three notes of the top staff.

2 octave choirs omit notes in ( ).

Sandra Eithun

**Calm, quiet** (♩ = ca. 92)

Piano score for 'Quietude'. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Calm, quiet' with a quarter note equal to approximately 92 beats per minute. The score consists of 15 measures. Measures 1-2 are marked *mp* and include 'Sw' (swell) markings with arrows pointing down and up, and numbers 3 and 4. Measures 3-5 show a melodic line in the right hand and chords in the left hand. Measures 6-10 continue the melodic and harmonic development. Measures 11-12 feature a melodic line in the right hand with a crescendo hairpin. Measure 13 is marked *mf*. Measures 14-15 include 'Sw' markings with arrows pointing up and numbers 2, 3, and 4. The piece concludes with the instruction '(A5 and lower echo)'.

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# Trumpet Voluntary

2 or 3 octaves

Handbells or handchimes used: 15, (22)

Handbells or handchimes notation with two staves. The top staff has notes on a treble clef, and the bottom staff has notes on a bass clef. Brackets indicate 'optional' sections: one under the first six notes of the bass staff and another under the last three notes of the treble staff.

2 octave choirs omit notes in ( ).

*PRINCE OF DENMARK'S MARCH*

Jeremiah Clarke, c. 1673-1707

arr. Sandra Eithun

**Stately** (♩ = 92-100)

Piano accompaniment for the first 14 measures of the piece. The music is in 4/4 time and marked *mf*. Measures 1-4 are marked with numbers 1, 2, 3, and 4. Measures 5-9 are marked with numbers 5, 6, 7, 8, and 9. Measure 9 includes a 'Sk' (scissors) marking. Measures 10-14 are marked with numbers 10, 11, 12, 13, and 14. Measure 10 includes an 'R' (right hand) marking. Measure 13 includes a 'Sk' marking. Measure 14 includes an 'R' marking. The piano part features chords and moving lines in both hands.

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# Down to the River to Pray

2 or 3 octaves

Handbells or handchimes used: 15, (21)

2 octave choirs omit notes in ( ).

Traditional  
arr. Sandra Eithun

Steadily (♩ = 96-112)

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# Scarborough Fair

2 or 3 octaves

Handbells or handchimes used: 15, (22)

2 octave choirs omit notes in ( ).

## SCARBOROUGH FAIR

English folk song  
arr. Sandra Eithun

Gently (♩ = ca. 92)

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# We Shall Overcome

2 or 3 octaves  
Handbells or handchimes used: 16, (23)

2 octave choirs omit notes in ( ).

African American spiritual  
arr. Sandra Eithun

Steady, with conviction (♩ = ca. 96)

\*The B $\flat$ 's are optional in measures 14-15.

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# Waltz in C

2 or 3 octaves

Handbells or handchimes used: 15, (21)

Handbells or handchimes notation. The top staff has notes with an 'optional' bracket above the last three notes. The bottom staff has notes with an 'optional' bracket below the first five notes.

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

Light and dance-like (♩ = ca. 100)

Sandra Eithun

Piano accompaniment for 'Waltz in C'. The score is in 3/4 time and consists of 15 measures. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*. Performance markings include 'TD\*' at measure 1, 'R' at measures 2 and 13, and 'Sk' at measure 13. A crescendo hairpin is shown between measures 11 and 12.

\*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

2 or 3 octaves  
Handbells or handchimes used: 18, (25)

optional

2 octave choirs omit notes in ( ).

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

**Thoughtfully** ( $\text{♩} = \text{ca. } 100$ )

*mp*

*mf*

\*For ease of performance in 3 octave groups, the A $\sharp$ 4 and E $\sharp$ 4 can be assigned to the D4 ringer, as there is no C4 in the piece and the part is limited.

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