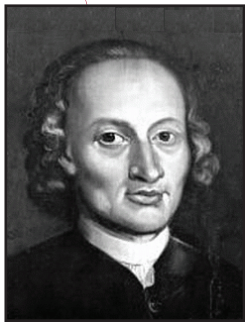




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# Music of the Masters 2

**Reductions of famous classics  
for school and church use**

**arr.  
Sharon Elery Rogers**



PREVIEW



# 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	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 •	

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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.

# Theme from Finlandia

2 or 3 octaves

Handbells or handchimes used: 16, (22)

The notation shows two staves. The upper staff has notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The lower staff has notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5. Brackets labeled "optional" are placed under the first four notes of each staff and the last four notes of the upper staff.

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

The piano accompaniment is in 4/4 time with a key signature of one sharp (F#). Measure 1 starts with a mezzo-forte (*mf*) dynamic. Measure 3 includes markings for Sk (Skat) and R (Rings). Measure 4 includes a marking for R (Rings).

5 6 *cresc.* 7 Sk R 8

The piano accompaniment continues from measure 5. Measure 6 includes a *cresc.* (crescendo) marking. Measure 7 includes markings for Sk (Skat) and R (Rings). Measure 8 includes a marking for R (Rings).

Musical notation for measures 25-28. Measure 25 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). Measures 26-28 continue with similar notation, including dynamic markings 'V' and 'v'.

Musical notation for measures 29-31. Measure 29 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). Measures 30-31 continue with similar notation.

Musical notation for measures 32-34. Measure 32 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). Measure 33 includes dynamic markings *mp* and *mf* (mel.). Measure 34 continues with similar notation.

Gradually diminishing and slowing to the end

Musical notation for measures 35-38. Measure 35 features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). Measure 36 includes dynamic markings *mp* and *p*. Measure 37 includes dynamic markings *mp* and *p*. Measure 38 includes dynamic markings *p* and *pp*.

# 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.

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## Felix Mendelssohn

(1809-1847)

**Felix Mendelssohn** was born in Hamburg, Germany, to a wealthy and cultured Jewish family. By age 9 he was a remarkable pianist. By age 13, he had composed outstanding symphonies, concertos, sonatas and vocal works. As an adult, he performed as a pianist, organist and conductor in Germany and in England, where his music was especially popular. At age 26 he became conductor of the Leipzig Gewandhaus Orchestra, and at age 33 he founded the Leipzig Conservatory.



16 > 17 18 > 19 20 >

21 22 > 23 24 > 25 >

26 27 > 28 > 29 30

31 > 32 > 33 34 > 35

52 53 54 55

mf

Detailed description: This system contains measures 52 through 55. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet in measure 54. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is placed between measures 53 and 54. A large, faint watermark is visible across the page.

56 57 58 59

f

Detailed description: This system contains measures 56 through 59. The right hand continues the melodic line with eighth notes and a triplet in measure 58. The left hand accompaniment consists of chords and moving lines. A dynamic marking of *f* is placed between measures 56 and 57. A large, faint watermark is visible across the page.

60 61 62

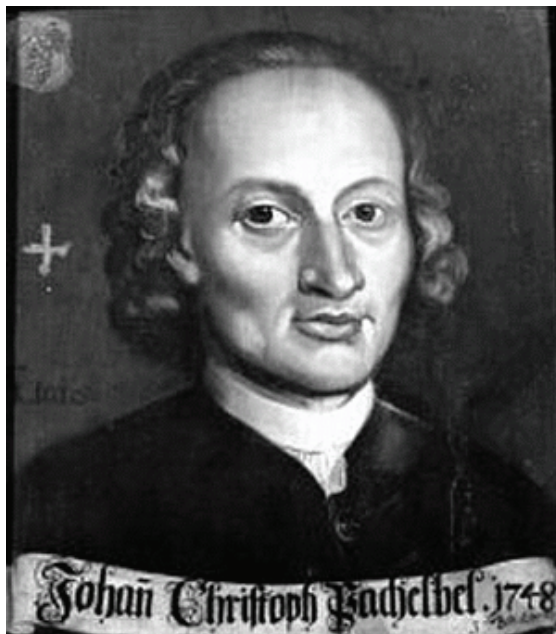
rit. mp LV

Detailed description: This system contains measures 60 through 62. The right hand has a melodic line with eighth notes. The left hand accompaniment includes chords and a line labeled 'LV' in measure 62. Dynamic markings include *rit.* and *mp*. A large, faint watermark is visible across the page.

63 64 65 66

Sk R LV molto rit. p Sw<sub>2</sub> 3

Detailed description: This system contains measures 63 through 66. Measure 65 features a section with wavy lines labeled 'Sk' and 'R'. Measure 66 includes a section with wavy lines labeled 'Sw<sub>2</sub>' and '3'. Dynamic markings include *molto rit.* and *p*. A large, faint watermark is visible across the page.



## Johann Pachelbel

(1653-1706)

**Johann Pachelbel** began his musical instruction in southern Germany at an early age. He studied in Nuremberg before moving to Vienna in 1671. Pachelbel, a predecessor of Johann Sebastian Bach, became organist at a church in Eisenach, which would later be the city of Bach's birth. He composed many organ, vocal, harpsichord and instrumental works. He became court organist in Stuttgart in 1690 and two years later took his final post in Nuremberg. His music, particularly his technique of chorale variations, is thought to have been inspirational to J.S. Bach. He was a teacher of Bach and his family. His most famous work, *Canon in D*, is a baroque piece that is still very popular today. Pachelbel also wrote other works such as toccatas, fantasies, fugues and chorales, many of which other composers imitated and eventually became standard musical forms.

16 17 18 19

LV *mp* (mel.)\* R

20 21 22 23

24 Sk 25 R 26 27

*mf*

28 29 30 31 32

\* Bring out the melody notes marked with stress lines and note the melody changes to the top treble notes in m. 25.



## Pyotr Ilyich Tchaikovsky

(1840-1893)

**Pyotr Ilyich Tchaikovsky** was born into a middle class family in Russia. As a young man, he studied law and later fulfilled his ambition to become a composer. His music, which reflects his turbulent, romantic soul, combines western technique with his own Russian heritage. His memorable melodies were shaped by studying the music of the great composers and teachers such as Mozart, Schumann, and Rubinstein, as well as Russian and French composers. Some of his well-known music, written between 1869 and 1876, includes the opera *Romeo and Juliet*, his famous *Concerto in B-flat Minor* for piano and orchestra, *Andante Cantabile* from one of his string quartets, the popular *Nutcracker Suite* (which features musical styles from different lands), and several romantic pieces for solo piano.

25 26 27 28

Musical notation for measures 25-28. Treble clef has chords with '+' signs. Bass clef has a long note in measure 28.

29 30 31 32

Musical notation for measures 29-32. Treble clef has chords with '+' signs. Bass clef has notes and a 'R' marking.

33 34 35 36

Musical notation for measures 33-36. Treble clef has chords with '+' signs. Bass clef has notes and markings 'mp', 'R', 'LV', 'mp'.

37 38 39 40 41

Musical notation for measures 37-41. Treble clef has notes and chords. Bass clef has notes and markings 'LV', 'R rit.', 'mf', 'Sw'.



## Franz Schubert

(1797-1828)

**Franz Schubert** was born and died in Vienna. He was the son of a schoolmaster and showed extraordinary childhood aptitude for music, studying the piano, violin, organ, voice and composition with the great teacher, Antonio Salieri. By 1814 he had composed piano pieces, string quartets, his first symphony and a three-act opera. The following year he wrote numerous songs such as the beautiful *Ave Maria*, two more symphonies, three masses and four stage works. He continued to write remarkable creative works such as the epic *Wanderer, Fantasy* for piano, the passionate two-movement 8th Symphony (*Unfinished*), piano sonatas, the opera *Fierrabras* and the 'Great' *C Major Symphony*, all written while seriously ill. In his later years, Schubert composed some of his greatest works up until the time of his death at age 31. He established the German "lied" as a new art form in the 19th century.

Musical score for measures 11-13. Measure 11 features a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 12 shows a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 13 features a treble clef with a 7-measure rest and a bass clef with a 7-measure rest.

Musical score for measures 14-16. Measure 14 features a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 15 features a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 16 features a treble clef with a 7-measure rest and a bass clef with a 7-measure rest.

**Smoothly flowing**

Musical score for measures 17-19. Measure 17 features a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 18 features a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 19 features a treble clef with a 7-measure rest and a bass clef with a 7-measure rest.

Musical score for measures 20-22. Measure 20 features a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 21 features a treble clef with a 7-measure rest and a bass clef with a 7-measure rest. Measure 22 features a treble clef with a 7-measure rest and a bass clef with a 7-measure rest.




35 36 37

38 *mp* Mal. or TD 39 40 *mf* (mel.) *cresc.*

41 42 43

44 45 46 *f* *rit.* *ff* Sk

# Handbell Notation

R	ring	Ring and damp in the normal fashion, observing all note and rest values as written.
LV	let vibrate	Let the bells resonate freely without damping, regardless of note values or rests, until the LV ends. An LV passage may be ended by another LV, an R, or a damp sign.
Sk ~	shake	Rapidly move the forearm forward and backward with a relaxed wrist so that the clapper strikes both sides of the bell.
TD •	thumb damp	Place the thumb firmly on the casting of the bell and ring it normally, resulting in a stopped sound. (Larger bells may require the addition of the index finger in order to create a stopped sound.)
+	mallet ( <i>bell suspended</i> )	While holding the bell in the air, lightly strike the bell casting with a mallet at the same distance from the lip as the clapper strikes the bell casting.
† OR •	mallet ( <i>bell on table</i> )	With the bell resting on the table, mallet the bell at the same distance from the lip as the clapper strikes the bell casting.
Sw	Swing	Ring bell or chime normally, then swing down and back up on the beats indicated.
	voice leading lines	Used to indicate the movement of the melody from one staff to another.

Repeat this exercise several times in a row until mastered. Notice the section beginning at measure 41 is marked to be rung loudly, (*f*) with a long, gradual crescendo starting in measure 46. The last two measures of this piece (47-48) should slow down (*rit.*) while growing louder to the end. The last chord should be rung very loudly (*ff*) and held extra beats at the fermata, watching the director for the cut off.

### Andante Cantabile

#### - Pyotr Ilyich Tchaikovsky 21

*Andante Cantabile* by Tchaikovsky is taken from one of his smaller works, his String Quartet. It begins softly with melancholy-sounding chords. In measures 7 through 10 it is a bit louder (*mf*), returning to *mp* in m. 11. In measures 20-21 there is a short *ritard*, returning to the original tempo (*a tempo*) at measure 22. The beautiful melody is rung on the down-stemmed notes from ms. 22 through 1st beat of measure 36. Ring the last chord in measure 41, hold for 2 beats, on beat 3 swing bells with a downward motion, and then on beat 4 swing upward slowly and hold until the director gives the cut off.

#### Theme from the Unfinished Symphony 25

##### - Franz Schubert

Franz Schubert wrote the glorious first two movements of his *Unfinished Symphony* in 1822. It is unknown why he did not go on then to write the remainder of the symphony. Some say he completed writing the symphony in 1828 (the year of his death.) Others say he never did finish it, and that another composer completed the work. To this day, musicologists are still undecided about who actually completed the symphony, which was published in 1828 after Schubert's death.

The beginning of this piece should be played with exuberance. Note the *diminuendo* and *ritard* in measure 8. In measure 9, the melody notes in

the bass clef should be rung firmly (*mf*), while the upper notes marked *mp* are malleted (with bells resting on the table) or thumb damped. In measures 10 and 11, be sure to bring out the melody following the voice-leading-lines up into the treble and back down to the bass staff. Note the chords where accidentals (C-sharps and B-flats) appear. In measure 26, watch the director closely for cut offs after holding the fermata (bird's eye) chords, and breaking in between each one. Be ready for the faster tempo in measures 27-32, and then the *ritard* just before measure 33, which is marked "Slowly with expression." Note that in measures 38 and 39, the melody switches from bass to treble staff. Be sure to observe the *crescendo* in measure 40 and the *ritard* in measure 45, as the piece grows slower and louder to the end.

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