

Starting Point

Volume I

Reproducible music for
2 or 3 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 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.

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.

18 19 20 21 22 23

mp

Measures 18-23: Treble and bass staves. Measures 18-20: Treble staff has dense chords, bass staff has chords. Measures 21-23: Treble staff has open chords, bass staff has chords. Dynamics: *mp*. A decrescendo hairpin is at the end of measure 23.

24 25 26 27 28

mf

2 3 4 2 3 4

(A5 and lower echo) (B5 and lower echo)

Measures 24-28: Treble and bass staves. Measures 24-25: Treble staff has dense chords, bass staff has chords. Measures 26-28: Treble staff has open chords, bass staff has chords with triplets (2, 3, 4). Dynamics: *mf*. A decrescendo hairpin is at the end of measure 24. Labels: (A5 and lower echo) under measure 26, (B5 and lower echo) under measure 28.

29 30 31 32 33 34

mp

2 3 4

(A5 and lower echo)

Measures 29-34: Treble and bass staves. Measures 29-31: Treble staff has dense chords, bass staff has chords. Measures 32-34: Treble staff has open chords, bass staff has chords with triplets (2, 3, 4). Dynamics: *mp*. A decrescendo hairpin is at the end of measure 29. Label: (A5 and lower echo) under measure 32.

35 36 37 38 39 40

rit.

Measures 35-40: Treble and bass staves. Measures 35-38: Treble staff has open chords, bass staff has chords. Measures 39-40: Treble staff has dense chords, bass staff has chords. Dynamics: *rit.* A decrescendo hairpin is at the end of measure 35.

16 17 18 19 20

mp

(A5 and lower echo)

21 22 23 24

25 26 27 28

mf

Sw ↓ 3 ↑ 4

Sw ↓ 3 ↑ 4

Sw ↓ 3 ↑ 4

Sw ↓ 3 ↑ 4

29 30 31 32

mp

rit.

p

Trumpet Voluntary

2 or 3 octaves

Handbells or handchimes used: 15, (22)

2 octave choirs omit notes in ().

PRINCE OF DENMARK'S MARCH

Jeremiah Clarke, c. 1673-1707

arr. Sandra Eithun

Stately (♩ = 92-100)

The original purchaser is granted permission to reproduce this music.

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)

1 2 3 4

5 6 7 8 9

10 11 12 13 14

(G5 and lower echo)

(G5 and lower echo)

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15 16 17 18

mf

19 20 21 22 Sk R

optional repeat

23 24 Sk R 25 26 27

mp rit.

28 29 30 31 32

mf a tempo f rit.

14 15 16 17 18

mf

19 20 21 22 23

24 25 26 27 28

optional repeat

mp

29 30 31 32 33

rit.

p

Waltz in C

2 or 3 octaves

Handbells or handchimes used: 15, (21)

2 octave choirs omit notes in ().

3 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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16 17 18 19 20

Measures 16-20: Treble and bass staves. Measure 16: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 17: Treble has a half note (F4), a quarter note (A4), and a whole note chord (C5); bass has a whole note chord (F3, A2, C3). Measure 18: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 19: Treble has a half note (F4), a quarter note (A4), and a whole note chord (C5); bass has a whole note chord (F3, A2, C3). Measure 20: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3).

mp 21 22 23 24 25

mf (mel.)

Measures 21-25: Treble and bass staves. Measure 21: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 22: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 23: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 24: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 25: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3).

26 27 28 29 Sk Sk R 30

f

Measures 26-30: Treble and bass staves. Measure 26: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 27: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 28: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 29: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 30: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3).

31 32 33 34 35 36

rit. *mp*

Measures 31-36: Treble and bass staves. Measure 31: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 32: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 33: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 34: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 35: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 36: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3).

Musical notation for measures 13 to 17. The score is in G major (one sharp) and 4/4 time. Measure 13 starts with a treble clef and a key signature of one sharp. The bass line features a whole note chord. Measures 14-17 continue with various chordal textures and melodic fragments in the treble.

Musical notation for measures 18 to 22. Measure 18 begins with a treble clef. Measure 19 includes a dynamic marking *LV* (Larghetto) and a crescendo hairpin. Measure 20 has a dynamic marking *mp* (mezzo-piano). Measure 21 has a dynamic marking *mf* (mezzo-forte) and a *R* (Ritardando) marking. Measure 22 continues the melodic and harmonic development.

Musical notation for measures 23 to 27. Measure 23 starts with a treble clef. Measure 24 includes a dynamic marking *mp* (mezzo-piano) and a *R* (Ritardando) marking. Measure 25 features a repeat sign and the text "optional repeat". Measures 26 and 27 continue with sustained chords and melodic lines.

Musical notation for measures 28 to 32. Measure 28 starts with a treble clef. Measure 29 has a dynamic marking *p* (piano). Measure 30 has a dynamic marking *rit.* (Ritardando). Measure 31 has a dynamic marking *p* (piano). Measure 32 ends with a final chord and a fermata.

16 17 18 19 20

mf

2 3 4

F5 and lower echo

21 22 23 24 25

poco rit.

f

a tempo

26 27 28 29 30

2 3 4

rit.

D5 and lower echo

31 32 33 34 35

mp LV

optional repeat

R mf

mp

Slowly to the end

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