

# Pathways to Musical Ringing

## Volume 2: Rhythms

2 or 3 octaves handbells or handchimes

Sandra Eithun and Michael W. Joy

An edition for 3, 4 or 5 octaves is also available, code CGB1017. The two editions are fully compatible for festivals and other massed ringing events.

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Sandra Eithun and Michael Joy have created the *Pathways to Musical Ringing* series in order to offer music that teaches specific musical elements (in this volume, *Rhythms*), encourages success, and fosters growth in musicianship. These pieces have been carefully written and/or selected from folk, classical and sacred repertoire in order to approach the teaching of rhythms sequentially. In addition to being excellent teaching pieces, they are intended to be flexible for use in a variety of school, festival and sacred settings. As an additional benefit for developing ensembles, there are no page turns for any of the selections.

The ten pieces in this collection range in difficulty from level 1- through level 2+.

Program notes may be found on page 24.

<b>Title</b>	<b>Rhythmic Concept</b>	<b>Meter</b>	<b>Level</b>	<b>Page</b>
Homage to Pachelbel	whole/half notes only	quadruple	1-	4
Long, Long Ago	half/quarter, quarter	quadruple	1	6
Allegretto	quarter/eighth, eighth	duple	2+	8
Personent Hodie <i>(On this Day Earth Shall Ring)</i>	quarter, quarter/half	quadruple	1	10
Twilight Walk	eighth/eighth/quarter	quadruple	2	12
A Gentle Rain	augmented syncopation (quarter/half/quarter)	quadruple	1	14
Festive Flourish	syncopation (eighth/quarter/eighth)	quadruple	2	16
Londonderry Air <i>(O Christ the Same / I Cannot Tell Why / May Holy Angels Lead You)</i>	dotted-half/quarter	quadruple	1	18
A Brahms Waltz	dotted-quarter/eighth	triple	2	20
Dorian Dreams	dotted half note in triple meter	triple	1	22

## Notes to Directors

Both Sandra Eithun and Michael Joy are trained in the Kodály philosophy of music education. One of the tenets of his philosophy is that sequencing of material is very important. *Pathways to Musical Ringing Volume 2: Rhythm* was written with this in mind. This volume gives ringers many opportunities to experience and practice basic rhythm patterns.

In order to master concepts and build a solid foundation, ringers need to learn how each rhythm feels and experience basic rhythmic combinations in many different ways. *Homage to Pachelbel* uses two very simple ideas: longer and shorter note values. After playing whole notes alone and then half notes alone, these two rhythms are combined in mm. 17-24. One whole note is followed by two half notes. *Long, Long Ago* uses the same concept of a longer note followed by two shorter notes but in diminution (note values are half the length): a half note followed by two quarter notes. Finally, *Allegretto* uses the same long-short-short idea, using a quarter note followed by two eighth notes.

*Homage to Pachelbel* also introduces another basic rhythmic pattern in mm. 25-32. Two half notes are followed by one whole note. *Personent Hodie* uses the same idea in diminution: two quarter notes followed by a half note. *Twilight Walk* uses the same idea, again in dimi-

nution: two eighth notes followed by a quarter note.

*A Gentle Rain* features what might be called augmented syncopation. The rhythmic feeling is short-long-short. This is an excellent introduction to a frequently used syncopation pattern. *Festive Flourish* employs the same short-long-short idea in diminution: eighth-quarter-eighth notes.

*Londonderry Air* introduces a different long-short combination: a dotted half note followed by a quarter note. *Waltz* is the same idea in diminution: a dotted quarter note followed by an eighth note.

*Dorian Dreams* features the dotted half note in triple meter.

Depending on your situation, feel free to take these pieces in any order you want. You could do all the pieces without any eighth notes first. After eighth notes are introduced, then go back and do the pieces that contain eighth notes. By that time, the ringers have already experienced the rhythm patterns in longer note values. This prior experience should make these more complex rhythms easier to play. Our hope is that these notes will help you as you lead your ringers on the pathway to musical ringing.

Sandra Eithun and Michael Joy

# Homage to Pachelbel

(reinforcing the ♩ ♪ ♪ rhythm)

2 or 3 octaves

Handbells or handchimes used: 15, (22)

Musical notation for handbells or handchimes. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The notes are: Treble (D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6), Bass (D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5). Brackets labeled "optional" are placed under the first six notes of both staves and the last three notes of the treble staff.

2 octave choirs omit notes in ( ).

Johann Pachelbel 1653-1706  
arranged by Michael W. Joy

1 **Andante** (♩ = 92) 2 3 4 5

Musical notation for piano, measures 1-5. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is Andante (♩ = 92). The dynamic is *p*. Measure 1 starts with a treble clef and a bass clef. Measures 2-5 continue with the same clefs. The notes are: Treble (D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6), Bass (D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5). Measure 5 has a circled note in the bass staff.

6 7 8 9 10

Musical notation for piano, measures 6-10. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic is *mf*. Measure 6 starts with a treble clef and a bass clef. Measures 7-10 continue with the same clefs. The notes are: Treble (D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6), Bass (D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5). Measure 7 has a circled note in the bass staff. A crescendo hairpin is shown between measures 7 and 9.

11 12 13 14 15

Musical notation for piano, measures 11-15. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic is *mf*. Measure 11 starts with a treble clef and a bass clef. Measures 12-15 continue with the same clefs. The notes are: Treble (D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6), Bass (D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5). Measure 11 has a circled note in the bass staff.

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