

Spring Ring!

Reproducible music
for 2 or 3 octaves handbells or handchimes

by Tammy Waldrop

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Spring Ring! is a valuable collection of music for spring or general use. Written for 2 or 3 octaves handbells or handchimes, the titles in the collection range from level 1 to level 2-.

A compatible edition for 3, 4 or 5 octaves is also available, code CGB830, making this collection an excellent choice for massed ringing events. For conductors of festivals, please note that there are some slight variations in scoring to maximize the effectiveness of each edition. However, they are harmonically compatible. One such example is measures 25-32 of *Amazing Grace*.

This reproducible collection is designed to meet the needs of handbell choirs by helping to stretch their music budgets. With the purchase of this collection, the original purchasing organization (church, school, or community ensemble) is granted permission to make copies as needed for their ringers. This permission to reproduce applies to this product only, and does not transfer to other churches or organizations.

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Spring Ring!

Performance Suggestions

The GatheRing: This piece is intended as “gathering music” for worship, concert or special event. It may also be used for Pentecost to simulate the “rushing wind.” See page 4 for more ideas and instructions.

Amazing Grace: To make this piece accessible for beginning ringers, the beloved melody is set in 4/4 meter, making it easy to count and avoiding dotted quarter and eighth notes. Because the melody appears in both the upper and lower registers, care should be taken to bring out the tune and not let the accompaniment overshadow.

Sweet Hosannas Ring!: An original fanfare passage opens and closes this piece, with an arrangement of “All Glory, Laud and Honor” (ST. THEODULPH) in the middle. The lower bells are included on many chords with shakes. It is not necessary for these bells to ring “back-and-forth” as much as the smaller bells! On the final chord the ringers may raise their bells in the air for an “optional salute.”

Morning Has Broken: The vib. (vibrato) technique on the first and last chord is achieved by ringing the bell then gently moving it in a side-to-side motion. Help ringers to locate the LV markings and be sure to keep their bell in motion if so marked. In measure 44, simple patterns of quarter, two-eighths, quarter begin. Use this section to help your ringers “step-up” to eighth-note ringing.

Spring Ring!: Shakes, mallets, marts, mart-lifts and LV techniques add spice to this fun teaching piece. The form of this original work is A A B A A B, with each section beginning with shaking G bells. This piece also introduces a few simple, eighth-note rhythms to build rhythm reading skills. If played in worship, feel free to change the title to reflect the worship theme, ie. “Praise the Lord!” or “Christ Is Alive” or “A Joyful Ring,” etc.

“The GatheRing” Instructions

2 or 3 octaves

Handbells or handchimes used: 9, (15)



In the bell chart above, the 15 bells are divided into 5 groups. (Two octave ensembles only ring the bells in groups 2, 3, and 4. Three octave ensembles ring all the bells.)

Each group plays the staff with the corresponding number (i.e. group 1 plays staff 1; group 2 plays staff 2, etc.).

Performance Suggestions:

Station each group in a different spot in the performing area. For example, if using this piece as gathering music for worship or a concert, the groups may be stationed along the route people travel to get to the seating area. Or, the groups may be placed in different corners of the room. Be sure that the groups are stationed close enough to hear each other.

To begin the piece, have one group play through their first six measures. On the repeat have another group join in. Repeat this process until all the groups are ringing. Or, all groups may begin ringing at the same time.

Ring and repeat as many times as desired or needed, then ring measures 7 and 8.

No damping is necessary. This piece is built on a pentatonic scale and all the harmonies will blend. No dynamic level is given - that should be determined by the size of the performing area.

Use your own creativity to add to these ideas!

The GatheRing

L1+

Tammy Waldrop

Unhurried (♩ = ca. 104)

Musical score for parts 1-5, measures 1-4. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). Part 1 (Soprano) starts with a treble clef and a repeat sign. Part 2 (Alto) starts with a treble clef and a repeat sign. Part 3 (Tenor) starts with a treble clef and a repeat sign. Part 4 (Bass) starts with a bass clef and a repeat sign. Part 5 (Bass) starts with a bass clef and a repeat sign. Each part has a measure number (1, 2, 3, 4) above the first measure. Part 1 has 'LV' above measure 1. Part 4 has 'LV' above measure 1.

INFORMATION ONLY

Musical score for parts 1-5, measures 5-8. The score continues from the previous page. Part 1 (Soprano) has measure numbers 5, 6, 7, 8. Part 2 (Alto) has measure numbers 5, 6, 7, 8. Part 3 (Tenor) has measure numbers 5, 6, 7, 8. Part 4 (Bass) has measure numbers 5, 6, 7, 8. Part 5 (Bass) has measure numbers 5, 6, 7, 8. Measures 7 and 8 are marked with 'repeat ad lib.' and 'Sk' (skip). Measure 8 is marked with 'R' (ritardando).

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Amazing Grace

L1

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

Handbells or handchimes notation. The top staff has a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The bottom staff has 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 ().

NEW BRITAIN
W. Walker, *Southern Harmony*, 1835
arr. Tammy Waldrop

Moderato (♩ = ca. 108-116)

Piano accompaniment for 'Amazing Grace'. The score is in 4/4 time and begins with a mezzo-forte (mf) dynamic. It consists of 11 measures. Measure 1 starts with a treble clef and a bass clef. Measures 2-3 are marked with a first ending bracket. Measures 4-7 are marked with a second ending bracket and include a melodic line in the treble clef. Measure 8 has a fermata over the first note. Measures 9-11 continue the accompaniment with a final melodic flourish in measure 11. Dynamics include mf and f.

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Musical notation for measures 12-15. Measure 12 features a treble clef with a series of sixteenth notes and a bass clef with a single note. Measures 13-14 show dense chordal textures in both staves. Measure 15 continues with similar textures.

Musical notation for measures 16-19. Measure 16 has a treble clef with a dotted note and a bass clef with a note. Measures 17-18 show chordal textures. Measure 19 features a long melodic line in the treble clef and chordal accompaniment in the bass clef.

Musical notation for measures 20-23. Measure 20 has a treble clef with a dotted note and a bass clef with a note. Measures 21-22 show chordal textures. Measure 23 features a long melodic line in the treble clef and chordal accompaniment in the bass clef.

Musical notation for measures 24-27. Measure 24 includes the instruction *rit.* and *a tempo*. Measure 25 includes *mf* and **mel.*. Measure 26 includes *Sw* and *1*. Measure 27 includes *3*. The notation shows melodic lines in the treble clef and accompaniment in the bass clef.

*Bring out melody.

Sweet Hosannas Ring!

All Glory, Laud and Honor

L1

2 or 3 octaves

Handbells or handchimes used: 16, (23)

Handbell notation for two staves. The upper staff has notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff has notes: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. Brackets indicate optional sections: one under the first six notes of the upper staff, and another under the last four notes of the upper staff.

2 octave choirs omit notes in ().

ST. THEODULPH
Melchior Teschner, 1584-1635
arr. Tammy Waldrop

In triumph! (♩ = ca. 120)

Fanfare

First system of the fanfare. It features a piano accompaniment in 4/4 time with a forte (*ff*) dynamic. The right hand has a melodic line starting with a quarter note G4, followed by a series of chords. The left hand has a bass line with chords. Handbell parts are indicated by 'Sk' (Skim) and 'R' (Ring) markings above the notes.

Second system of the fanfare. It continues the piano accompaniment and handbell parts from the first system. The piano accompaniment features chords in the right hand and a bass line in the left hand. Handbell parts are marked with 'Sk' and 'R'.

Third system of the fanfare. It concludes the piano accompaniment and handbell parts. The piano accompaniment ends with a final chord in the right hand and a bass note in the left hand. Handbell parts are marked with 'Sk' and 'R'. The system ends with a forte (*f*) dynamic marking.

"All Glory, Laud and Honor"

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Morning Has Broken

L2-

2 or 3 octaves

Handbells or handchimes used: 18, (24)

Musical notation for handbells or handchimes, showing two staves with notes and optional markings. The top staff has notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bottom staff has notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Brackets indicate optional notes: (A5, B5, C6) in the top staff and (G3, A3, B3, C4, D4, E4, F4, G4) in the bottom staff.

2 octave choirs omit notes in ().

BUNESSAN
Gaelic melody
with *Morgenstemning* from *Peer Gynt*, Op. 23
Edvard Grieg, 1843-1907
arr. Tammy Waldrop

With a slow lilt (♩ = ca. 108)

Musical notation for piano accompaniment, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 1 features a tremolo (vib.) in both hands with a mezzo-piano (mp) dynamic. Measure 2 continues the tremolo. Measures 3 and 4 show a melodic line in the right hand with a slur over measures 3-4 and a mezzo-forte (LV) dynamic in the left hand.

Musical notation for piano accompaniment, measures 5-8. Measures 5 and 6 continue the melodic line in the right hand with a slur over measures 5-6 and a mezzo-forte (LV) dynamic in the left hand. Measures 7 and 8 continue the melodic line in the right hand with a slur over measures 7-8 and a mezzo-forte (LV) dynamic in the left hand.

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Musical score for measures 9-12. The piece is in G major (one sharp) and 4/4 time. Measure 9: Treble clef has a quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Measure 10: Treble clef has a dotted half note G4. Bass clef has a dotted half note G2. Measure 11: Treble clef has a quarter note A4, quarter note B4, quarter note C5. Bass clef has a dotted half note G2. Measure 12: Treble clef has a quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Dynamics: *mf* starting in measure 12. Hand labels: LV (Left Hand) and R (Right Hand).

Musical score for measures 13-16. Measure 13: Treble clef has a dotted half note G4. Bass clef has a dotted half note G2. Measure 14: Treble clef has a dotted half note G4. Bass clef has a dotted half note G2. Measure 15: Treble clef has a dotted half note G4. Bass clef has a dotted half note G2. Measure 16: Treble clef has a dotted half note G4. Bass clef has a dotted half note G2.

Musical score for measures 17-20. Measure 17: Treble clef has a quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note G2, quarter note A2, quarter note B2. Measure 18: Treble clef has a dotted half note G4. Bass clef has a dotted half note G2. Measure 19: Treble clef has a dotted half note G4. Bass clef has a dotted half note G2. Measure 20: Treble clef has a quarter note G4, quarter note A4, quarter note B4. Bass clef has a quarter note G2, quarter note A2, quarter note B2.

Musical score for measures 21-24. Measure 21: Treble clef has a dotted half note G4. Bass clef has a dotted half note G2. Measure 22: Treble clef has a dotted half note G4. Bass clef has a dotted half note G2. Measure 23: Treble clef has a dotted half note G4. Bass clef has a dotted half note G2. Measure 24: Treble clef has a dotted half note G4. Bass clef has a dotted half note G2.

Spring Ring!

L1+

2 or 3 octaves

Handbells or handchimes used: 15, (22)

2 octave choirs omit notes in ().

Tammy Waldrop

With cheer! (♩ = 112-116)

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9 10 11 Sk

mf

Sk

12 13 14

mf

15 16 17

mf

18 19 20 Sk

f

Sk

Musical score for measures 21-23. Measure 21 features a half note chord with a fermata, marked 'R'. Measure 22 features a half note chord with a fermata, marked '22'. Measure 23 features a half note chord with a fermata, marked 'Sk', with wavy lines above the staff. The piano accompaniment consists of chords with '+' signs.

Musical score for measures 24-26. Measure 24 features a half note chord with a fermata, marked 'Sk', with wavy lines above the staff. Measure 25 features a half note chord with a fermata, marked 'R'. Measure 26 features a half note chord with a fermata, marked 'Sk', with wavy lines above the staff. The piano accompaniment consists of chords with '+' signs.

Musical score for measures 27-29. Measure 27 features a half note chord with a fermata, marked 'R'. Measure 28 features a half note chord with a fermata, marked '28'. Measure 29 features a half note chord with a fermata, marked 'Sk', with wavy lines above the staff. The piano accompaniment consists of chords with '+' signs.

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