

Spring Ring!

Reproducible music
for 3, 4 or 5 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 3, 4 or 5 octaves handbells or handchimes, the titles in the collection range from level 1 to level 2-.

A compatible edition for 2 or 3 octaves is also available, code CGB829, 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

3, 4, or 5 octaves

Handbells or handchimes used: 15, (20), (26)

The musical notation consists of two staves. The first staff is a bass clef and the second is a treble clef. The notes are arranged in five groups, labeled 5, 4, 3, 2, and 1 from left to right. Group 5 has five notes, group 4 has four notes, group 3 has three notes, group 2 has two notes, and group 1 has one note. The notes are all sharp notes, and the intervals between them are consistent across the groups, suggesting a pentatonic scale. The notes are written as eighth notes.

In the bell chart above, the bells are divided into 5 groups. (Rule of thumb for varying octave sets - if you have the bell in your set, ring it!)

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+

Unhurried (♩ = ca. 104)

Tammy Waldrop

1 LV 2 3 4

1 2 3 4

1 LV 2 3 4

1 LV 2 3 4

1 LV 2 3 4

INFORMATION ONLY

5 6 7 8

5 6 repeat ad lib. 7 Sk 8 R

5 6 repeat ad lib. 7 Sk 8 R

5 6 repeat ad lib. 7 Sk 8 R

5 6 repeat ad lib. 7 Sk 8 R

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Amazing Grace

3, 4, or 5 octaves
Handbells or handchimes used: 22, (29), (35)

L1 *optional*

3 octave choirs omit notes in ().
4 octave choirs omit notes in [].

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

Moderato (♩ = ca. 108-116)

1 2 3

4 *mf* 5 *mel.* 6 7

8 9 10 11

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12 13 14 15

16 17 18 19

20 21 22 23

24 25 26 27

rit. *a tempo*
mf
**mel.*

Sw 1 3

*Bring out melody.

Sweet Hosannas Ring!

All Glory, Laud and Honor

L1 *optional*

3, 4, or 5 octaves
Handbells or handchimes used: 24, (33), (38)

optional

3 octave choirs omit notes in ().
4 octave choirs omit notes in [].

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

In triumph! (♩ = ca. 120)

Fanfare

All Glory, Laud and Honor

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Morning Has Broken

L2-

3, 4, or 5 octaves

Handbells or handchimes used: 26, (33), (41)

optional

optional

3 octave choirs omit notes in ().
4 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)

vib.

1 2 3 4

mp

LV

5 6 7 8

LV

LV

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Musical score for measures 9-12. The piece is in G major (one sharp) and 4/4 time. Measure 9 is marked 'LV' (Left Hand). Measure 10 is marked 'R' (Right Hand). Measure 12 is marked 'mf' (mezzo-forte). The score shows a melodic line in the right hand and a supporting bass line in the left hand.

Musical score for measures 13-16. The right hand features a series of sixteenth-note chords, while the left hand provides a steady bass accompaniment.

Musical score for measures 17-20. The right hand continues with sixteenth-note chords, and the left hand maintains the bass accompaniment.

Musical score for measures 21-24. Measure 21 features a long melodic line in the right hand. Measure 24 is marked 'mf' (mezzo-forte).

Spring Ring!

L1+

3, 4, or 5 octaves

Handbells or handchimes used: 22, (28), (35)

optional

optional

3 octave choirs omit notes in ().

4 octave choirs omit notes in [].

With cheer! (♩ = 112-116)

Tammy Waldrop

1 Sk

2 Sk

3 R

4

f

R

5

6

7

8

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Musical score for measures 9-11. Measure 9: Treble clef has a series of chords (F4, A4, C5, E5); Bass clef has a series of chords (F2, A2, C3, E3). Measure 10: Treble clef has a series of chords (F4, A4, C5, E5); Bass clef has a series of chords (F2, A2, C3, E3). Measure 11: Treble clef has a wavy line with 'Sk' above it; Bass clef has a wavy line with 'Sk' above it and 'R' below it. Dynamic marking *mf* is present.

Musical score for measures 12-14. Measure 12: Treble clef has a wavy line with 'R' below it; Bass clef has a series of chords (F2, A2, C3, E3). Measure 13: Treble clef has a series of chords (F4, A4, C5, E5); Bass clef has a series of chords (F2, A2, C3, E3). Measure 14: Treble clef has a series of chords (F4, A4, C5, E5); Bass clef has a series of chords (F2, A2, C3, E3). Dynamic marking *mf* is present.

Musical score for measures 15-17. Measure 15: Treble clef has a series of chords (F4, A4, C5, E5); Bass clef has a series of chords (F2, A2, C3, E3). Measure 16: Treble clef has a series of chords (F4, A4, C5, E5); Bass clef has a series of chords (F2, A2, C3, E3). Measure 17: Treble clef has a series of chords (F4, A4, C5, E5); Bass clef has a series of chords (F2, A2, C3, E3).

Musical score for measures 18-20. Measure 18: Treble clef has a series of chords (F4, A4, C5, E5); Bass clef has a series of chords (F2, A2, C3, E3). Measure 19: Treble clef has a series of chords (F4, A4, C5, E5); Bass clef has a series of chords (F2, A2, C3, E3). Measure 20: Treble clef has a wavy line with 'Sk' above it; Bass clef has a wavy line with 'Sk' above it and 'R' below it. Dynamic marking *f* is present.

20

R

21

Sk

22

R

23

Sk

24

R

25

26

Sk

R

27

Sk

28

Sk

29

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