

The Art of Handbell Ringing

AN ACCELERATED COURSE
FOR
CROSS-TRAINING
EXPERIENCED MUSICIANS

DIRECTOR'S EDITION

BY
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Introduction

To the Director:

If you have been directing handbells for any length of time you have undoubtedly faced the dilemma of losing one or more of your strong ringers from your most advanced choir to a move or a change in life situation. Sometimes you are fortunate and the qualified, experienced ringers you need just happen to move into your area at the precise time you need them. Or you may have a couple of good ringers that you can promote from a training handbell choir. If neither of these circumstances applies, then you must recruit and train new ringers to fill out your ranks.

Many handbell choirs ring from September through May. This leaves June, July and August as the perfect time to train new ringers so that they will become well grounded and ready to ring with the experienced choir in the fall. Obviously this task would be impossible if you were teaching individuals with little or no musical experience. Music reading is a skill that takes much longer than three months to develop with any degree of proficiency. Since handbell choirs can never rise above the level of their weakest ringer, inserting fledgling musicians into an experienced choir is, more often than not, a recipe for frustration for all those involved.

What is the answer then? Recruiting new ringers from the ranks of experienced musicians often proves the best option. Many times instrumentalists, who were quite proficient in high school and/or college, are no longer playing their instruments and would welcome the opportunity to be a part of something musical again. Or perhaps there are proficient pianists or organists you know who would love the chance to be in a musical ensemble. The three main qualifications you need to look for in a potential ringer are a willingness to commit to the handbell choir, an ability to read music well and a modicum of physical coordination.

This collection of exercises and short musical arrangements and compositions have been created to initiate experienced musicians into the art of handbell ringing. Each musical piece is scored for either two octaves or two to three octaves. It is hoped that directors will enlist enough experienced ringers to ring along side their new recruits to fill out the two octave range. If this cannot be done, your new ringers can ring along with the practice CD included with this *Director's Edition*. It is assumed that you, as director, will teach your students the proper legato ringing technique and will introduce them to all aspects of handbell notation unique to this genre.

The AGEHR Handbell Notation Guide is an excellent booklet to assist you in this endeavor.

The one-line exercises begin at a very basic level but then progress in difficulty rather quickly. It is intended that each line be rung as a separate exercise. It is recommended that these exercises be used sequentially because they build skill upon skill. The *Shelly ringing* and *four-in-hand* exercises may be skipped if you have no intention of having your new ringers ever ring in this manner. Knowing that musicians soon become bored with only practicing exercises, musical arrangements and compositions have been included in this course. It is hoped that ringing these pieces will heighten the participants sense of accomplishment and will give them an opportunity to immediately apply the lessons learned through the exercises. It is the aim of this course to equip experienced musicians with the necessary skills to enable them to ring in an existing handbell choir that rings literature at AGEHR levels 2 to 3+.

To the Ringer

Congratulations on being enlisted by your director to go through this course to learn the art of handbell ringing. You have been chosen because your director has confidence in your musical abilities and thinks you will make a strong addition to the handbell choir. The initial experiences in learning to ring can be a little awkward and frustrating at first. Let me assure you that this is the case for almost everyone. It will take your body a little while to learn the physical coordination of legato ringing and damping. Don't allow yourself to become frustrated, just keep on working at it. Before long you won't even have to think about the basic mechanics. Ringing will become almost as natural for you as walking.

It is assumed that an experienced handbell director will lead you through this course. It is important that they monitor you to make sure that you learn the basics correctly. You are encouraged to practice in between your regular meeting times. The best way to do this without handbells is to practice the ringing and damping motions with empty hands (fingers closed) as if you were holding a bell. You may want to extend your thumbs up so that you can more easily touch your shoulder as you damp.

The one-line exercises begin at a very basic level and then advance fairly quickly. They are intended to be rung sequentially, building skill upon skill as you go. Do not skip ahead unless directed to do so by your leader. Feel free, however, to review what has already been covered in previous lessons. The more advanced one-line exercises may be frustrating for you, especially at first. Practice them slowly until you become comfortable with the physical coordination of the exercises and then gradually speed them up. The *Shelly ringing* and *four-in-hand* exercises may be skipped if the director has no intention of ever having you ring in this manner.

Enjoy your new experience. Embrace the challenge and delight in the comradery.

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SUGGESTED TEACHING PLAN

The following teaching outline is a suggested plan of approach. You, as director, are encouraged to modify these plans to meet your specific needs and time constraints.

I. Session 1 (for new ringers only)

A. Introductions

1. Introduce yourself to the ringers
2. Allow ringers to introduce themselves to the group by asking them
 - a. Their name
 - b. What musical experiences they have in their background
 - c. When they first heard a handbell choir
3. Explain the purpose of the class
 - a. To introduce experienced musicians to the art of handbell ringing
 - b. To adequately train them to be able to ring in an existing handbell choir with confidence.
4. Explain the importance of regular attendance in the course
 - a. Building skill upon skill
 - b. When a ringer is missing, their notes are not rung
5. Explain the commitment required to be a member of a handbell choir
 - a. Commitment to faithful regular attendance
 - b. Commitment to being a team player
 - (1) Always seek to bring your best to rehearsal
 - (a) Be prompt
 - (b) Be alert
 - (c) Be courteous
 - i) Help set up and tear down
 - ii) Don't talk when the director is speaking
 - (2) Do all you can to help the choir be musical
 - (a) Ask the director questions about music interpretation
 - (b) Mark your music when appropriate
 - (c) Help neighboring ringers when they need it
 - (d) Ask for help from a neighboring ringer when you need it
 - (3) Do all you can to continue to grow
 - (a) as a musician
 - (b) as a ringer

B. The Anatomy of the handbell


1. Handle
2. Hand guard disc
3. Casting (bell)
4. Yoke assembly
5. Clapper shaft
6. Clapper

7. Clapper head
8. Restraining spring
9. Marking on handle that shows which side is right side up
10. Strike point marking

C. Equipment used in Ringing Handbells

1. Bells
2. Gloves
3. Tables
4. Pads
5. Folders/stands
6. Mallets

D. Proper Care and Maintenance of Handbells

1. Secure and follow a maintenance guide for your handbells from your handbell manufacturer
2. Wear gloves each time you ring
 - a. Oils from hands will etch into the brass of the casting if not removed in a timely manner
 - b. Gloves with plastic dots on them can actually help you grip the page when turning pages
3. Do not chew gum or eat while ringing bells. Small drops of saliva can easily and unknowingly leave your mouth and will etch the bells if not removed
4. Wipe bells down after each rehearsal or performance with polishing cloths
5. Place handbells in their cases so that the open side of the handles face up
6. Spot polish any tarnish or marks on bells monthly with a cream polish recommended by your handbell manufacturer and soft cotton cloths (cloth diapers work nicely)
7. Polish bells thoroughly biannually with a cream polish recommended by your handbell manufacturer and soft cotton cloths. Be careful to follow your handbells manufacturer's guidelines
8. Restraining springs should be adjusted
 - a. On a monthly basis (most likely by the director)
 - b. So that shakes are even
 - c. So there is no back-ringing when damping (no matter what speed)
 - d. So there is no double ring when executing a martellato (from 4 inches above the table)
9. Report to the director any mechanical or audible changes to a handbell as noticed
10. If a handbell handle feels loose when it is picked up, use a hex  or a screw driver to snugly tighten the cap screw (do not over tighten)

- E. Picking up and holding a handbell
1. Grip - the proper grip is like
 - a. Shaking hands
 - b. The forehand grip in tennis
 2. Ready to ring position
 - a. Hold one bell in each hand
 - b. In front of the upper chest, just slightly below and in from your shoulders (where you will damp the bells)
- F. Ringing a Handbell
1. Demonstrate the proper ringing stroke
 2. Have them imitate you
 - a. Observe them carefully
 - b. Make any necessary corrections
 - c. Don't allow bad habits to form
 3. Begin with long notes working on good circular follow through
 4. Explain that note values determine the nature of the follow through
 - a. Longer note values allow a longer and slower circular motion
 - b. Shorter note values require a smaller circle or none at all
 - c. The desired outcome of the follow through is
 - (1) to add an appealing visual dimension to ringing
 - (2) to give the music a feeling of forward motion
 - (3) to return the bell to the *ready to ring* position so that it can be easily and accurately damped at the correct time
- G. Damping a handbell
1. Demonstrate how to shoulder damp
 2. Demonstrate how to table damp
 3. Give special damping instructions for specific ranges of bells
 - a. With larger bells – roll the bell into the body from the lip to the hip of the bell casting, otherwise overtones will continue to sound
 - b. Inform them of the various Four-In-Hand damping techniques for high bells
 4. Explain the concept of legato ringing
 - a. Bells should sound for their full indicated value
 - b. If a note is repeated the bell does not need to be damped before re-ringing it
 - c. Unless rests are indicated in the score, bells should be damped simultaneously with the ringing of the next bell
 - (1) If bells are damped early there will be unwanted silence between notes
 - (2) If bells are damped late there will be a muddy and dissonant overlapping of pitches

- H. Begin *Lesson 1* exercises
1. Explain that each line is intended to be a separate four measure exercise
 2. Explain that a one line staff is used to make this exercise universal and to eliminate pitch distinctions
 - a. Notes under the line are played with the left hand (lower note)
 - b. Notes on the line are rung with the right (higher note)
 3. Guide them through these exercises watching and listening for
 - a. Ringing technique
 - b. Follow through
 - c. Holding notes full value (especially the last)
 - d. Precise damping
 4. Repeat any line that is not rung correctly until it is
 5. Take your time with the exercises - important foundations are being laid that all other ringing skills will build upon

II. Session 2 (for new ringers only)

- A. Review
1. Ask basic questions regarding ringing and damping technique from previous session
 2. Select several lines from *Lesson 1* to use as a quick review
- B. Ring through *Lesson 2*
1. Encourage them to read ahead, especially as the rhythms become more complex
 2. Repeat any line that is not rung correctly until it is
 3. Focus should be upon good legato ringing
 4. Begin with a moderate tempo
 5. If more challenge is needed increase tempo
- C. Assign bells for *Tranquility* and instruct your ringers to look it over in preparation for the next session

III. Session 3 (for new ringers and additional experienced ringers needed to fill out the two octave range)

- A. Begin by reviewing several lines from *Lesson 1* exercises and a good portion of *Lesson 2*.
- B. Ring through *Lesson 3*
1. Use your experienced ringers to help demonstrate techniques
 2. If any of your experienced ringers are good encouragers with servant spirits, have them take turns helping you observe (and correct) the new ringers
 3. Repeat the lines containing bell changes until changes can be done smoothly
- C. Skip ahead to *Lesson 4* and ring measures 33-35 to introduce the echo technique

- D. Introduce *Tranquility*
1. Talk through the piece
 - a. Ask them to apply the echo technique they just learned
 - b. Explain what **LV** and **R** mean
 - (1) Equate to the sustaining pedal on a piano
 - (2) Have the experienced ringers demonstrate
 2. See *Rehearsal Notes* for further suggestions on presenting and rehearsing this piece
- E. Assign bells for *Do Lord*
1. It is suggested that you
 - a. Read through *Rehearsal Notes* before making bell assignments
 - b. Assign your new ringers to positions with bell changes
 2. Ask ringers to look over the piece before your next session
- IV. Session 4 (for new ringers and additional experienced ringers needed to fill out the two octave range)
- A. Review
1. Ring the second half of *Lesson 3* (from measures 17-36)
 2. Ring through *Tranquility*
 - a. Encourage expressive ringing in which ringers
 - (1) Observe everything in the score
 - (2) Shape phrases
 - (3) Execute the **LVs** and **Rs** correctly
- B. Introduce *Do Lord* (or see *Option C* below)
1. See *Rehearsal Notes* for further suggestions on presenting and rehearsing this piece
 2. Take advantage of the many teaching opportunities this piece presents
 3. Keep the tempo well below performance tempo for this session
- C. Option - If you feel your ringers are not ready for the challenges of *Do Lord*, the following excerpts of pieces may be rung
1. *Amazing Grace* (measures 9-24, see related *Rehearsal Notes*)
 2. *Exuberance* (measures 17-32, see related *Rehearsal Notes*)
- D. Assign bells on *Amazing Grace* and ask ringers to look over the piece before the next class session
- V. Session 5 (for new ringers and additional experienced ringers needed to cover the two octaves)
- A. Review
1. Begin by ringing *Lesson 3* (measures 17-36)
 2. Ring through *Do Lord*, still below performance tempo
 - a. Watch for trouble spots
 - b. Drill any sections needing work if time allows

- B. Ring through *Lesson 4* measures 1- 44
1. Thoroughly explain and demonstrate each new technique as it is introduced
 2. Ring each line until the new ringers are comfortable executing the technique/s being introduced
- C. Ring through *Amazing Grace*
1. Talk through the piece calling attention to the ringing techniques used
 2. See the *Rehearsal Notes* for further suggestions in rehearsing this piece
- D. Assign bells for *Exuberance* and ask ringers to look it over before the next session
- E. If time allows close session with the ringing of *Tranquility*
- VI. Session 6 (for new ringers and additional experienced ringers needed to fill out the two octave range)
- A. Review
1. Review *Lesson 4* measures 1 - 44
 2. Introduce the remaining techniques in *Lesson 4* (measures 49-60)
 3. Ring *Amazing Grace* measures 44 - 66 or 44 - 87 if time allows
 - a. Make sure bell changes are made correctly
 - b. Work the Ring Touches for accuracy (make them as short as possible)
 - c. Make sure that the melody is slightly louder than the accompaniment
 - d. See *Rehearsal Notes* for other rehearsal suggestions
- B. The Weave
1. Demonstrating this technique for the new ringers by weaving up a D Major scale in half notes (starting on D5)
 - a. Explain what you are doing as you do it with your hands
 - b. Tell them when you shuffle your feet
 2. Have one ringer at a time weave up a D Major scale in half notes
 - a. Assist them if they need help
 - b. Make sure bells are reasonably straight when they are finished
 3. Demonstrate weaving down a D Major scale in half notes (starting on D6)
 4. Have one ringer at a time weave down a D Major scale in half notes
 - a. Let ringers have multiple attempts if needed
 - b. Make sure bells are reasonably straight when they are finished
 5. Demonstrate for your ringers measures weaving up and down a D Major scale in quarter notes
 6. Have one ringer at a time do the same
 - a. Let them set their own tempo
 - b. Point out as the first ringer begins to ring back down the scale, the importance of having replaced the bells to their original position on the table as he/she wove their way up the scale.

- C. Ring through *Exuberance*
 - 1. Talk through the piece
 - 2. Make sure the new ringers remember what all notation symbols mean
 - 3. See the *Rehearsal Notes* for further suggestions in rehearsing this piece
 - 4. Begin rehearsing this piece below performance tempo
 - 5. Repeat piece, if time allows, increasing tempo slightly
- D. Give bell assignments for *When Johnny Comes Marching Home* and ask ringers to look it over before the next session
- E. Close the session by ringing *Tranquility*.

VII. Session 7

- A. Review
 - 1. Ring *Lesson 3* (measures 17-36)
 - 2. Ring *Amazing Grace* (measures 1-43)
 - 3. Ring *Do Lord*
- B. Lead ringers through *Lesson 5* measures 1-24 (optional)
 - 1. Make sure your ringers understand the difference between *Shelly ringing* and *four-in-hand* (two-in-hand) ringing
 - 2. Make sure they understand their damping options
 - 3. You may wish to address other two-in-hand skills which are not covered by *Lesson 5* such as
 - a. Making bell changes
 - b. Changing from two bells to one
 - (1) dropping the front (knock) bell
 - (2) dropping the back (ring) bell
 - c. How to accomplish special techniques
- C. Introduce *When Johnny Comes Marching Home*
 - 1. See *Rehearsal Notes* for suggestions on presenting and rehearsing this piece.
 - 2. Begin well below performance tempo
- D. Close session by ringing through *Exuberance* if time allows

VIII. Session 8

- A. Begin by ringing through *Exuberance*
 - 1. Work on any rough spots
 - 2. Gradually increase tempo up to performance tempo
- B. (Optional) Ring *Lesson 5* (measures 25-56)
- C. (Optional) Have ringers learning the Two-In-Hand technique ring *Do Lord* (measures 17-28 as described in the last paragraph of the *Rehearsal Notes* for *Do Lord*)

- D. Ring *Amazing Grace* from beginning to end
 1. Work for musicality and expression
 2. Make sure transitions are smooth
 3. Make sure the piece ends majestically

- E. Ring *When Johnny Comes Marching Home*
 1. Work for accuracy
 2. Proper execution of techniques
 3. Gradually increase in tempo

- F. Close session with *Tranquility*

IX. Sessions Beyond Sessions 8

- A. Review a small portion of the more difficult drills from lessons 1- 4 (or 5) each session you meet. Select drill based upon
 1. The need for review
 2. Weaknesses of your ringers

- B. Continue to work on each of the five pieces included with this course
 1. Work the slower pieces to be legato and expressive
 2. Work the faster pieces for accuracy

- C. Spend a session on bass bell techniques
 1. Talk about healthy bass bell ringing
 - a. Eliminate wrist snaps
 - b. Demonstrate the two ways to pick up bass bells safely and have ringers practice each technique
 - (1) If two hands are available use the free hand to reach in and raise the clapper up until it touches the casting, then continue to lift the bell to an upright position, pivoting up on the handle. Once the bell is upright it may then be lifted and rung
 - (2) If only one hand is available, push the handle into the foam pad and then pull the bell upright on its handle, then lift the bell and ring
 2. Discuss the need to anticipate (because of clapper shaft length)
 3. Demonstrate the basic bass bell ringing stroke and have ringers practice this technique
 - a. Begin with the clapper in the back position
 - b. Move the upright bell forward with the arm to the strike point and then quickly jerk the arm back
 - c. The inertia in the clapper will cause it to continue forward until it strikes the casting
 4. Demonstrate bass bell damping techniques that avoid the *whomp* and have ringers practice each technique
 - a. Laying down early and allowing the pads to continue to resonate
 - b. Hand damping with fingers spread open and palm off the bell

- c. Rolling the bell casting into the body or table to eliminate fundamental pitch and all overtones
- d. Brush damping used
 - (1) to help balance the decay of a chord
 - (2) when going from a loud dynamic to a softer dynamic
5. Share one another's burden. Help your neighboring ringers
6. Discuss mislaying bells – intentionally placing bells in a non-keyboard order to facilitate the ringing of a passage
 - a. Bells rung by the left hand could be placed on the left
 - b. Bells rung by the right could be placed on the right
7. Discuss hand switching – sometimes to get a passage to end up with the bells in the hands you want them in, you must intentionally begin the passage with the hands holding opposite than normal bells
8. Demonstrate how to pass a bell from one ringer to another while it is sounding and then have ringers practice this technique in pairs
 - a. Once the bell is rung, the bottom three fingers must be opened exposing the handle of the bell
 - b. The second ringer then slides his/her hand up the handle underneath the hand of the first ringer that has been opened
 - c. Once the second ringer has a good grip on the bell the first ringer removes his/her hand
9. Demonstrate the bass bell swing - using two hands, and have ringers practice this technique
 - a. Ring the bell normally
 - b. With the lower hand (two middle fingers inside the handle and two outer fingers around the outside of the handle) pivot the casting of bell forward on the upper hand by pulling the handle in toward the body
 - c. Then reverse the movement to return the bell to its upright position
 - d. This will create the desired Doppler effect without physically swinging the heavy bell

- D. Suggestions for the final concluding session
1. Have an open session to which family and friends are invited
 2. Perform as many of the five pieces as practical
 3. Present a certificate to those who have successfully completed the course
 4. Have representatives from the handbell choir you have trained the new ringers to be a part of, officially welcome the new ringers into the group
 - a. This could be done formally by presenting them with a music folder, symbolic gloves, or the uniform the handbell choir wears
 - b. This could be done informally after the official session is concluded
 5. Have a reception with refreshments for guests and participants hosted by veteran members of the handbell choir.

Notes

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Beginning Handbell Exercises

Lesson 1

These one-line exercises are designed to introduce individuals to basic ringing technique. The focus on this first lesson should be upon proper ringing and damping technique. Ring all notes *under* the line with your left hand and notes *on the line* with your right hand. Make sure that you use a circular follow-through as you ring. The longer the note value the larger and slower the circle. The shorter the note value the smaller and quicker the circle. The key to follow-through is to end the rhythmic value of the note with the bell in position to either re-ring or damp. Initially these exercises should be done one line at a time. Later you can read straight through the whole page.

1 2 3 4
L
5 6 7 8
R
9 10 11 12
R L R L
13 14 15 16
R L R L

If legato ringing is to be achieved, special attention must be paid to damping **precisely**. When alternating from the bell rung in one hand to the bell rung in the other hand on subsequent beats, you must damp the first bell at precisely the same time you ring the second. In other words, the bell that is vibrating will be touched to the shoulder (table) simultaneously to the second bell being rung. If you damp early, there will be an unwanted silence between the notes. If you damp late, there will be a muddy overlapping of pitches.

17 18 19 20
L R L R
21 22 23 24
R
25 26 27 28
R
29 30 31 32
R
33 34 35 36
R
37 38 39 40
R
41 42 43 44
R

Beginning Handbell Exercises

Lesson 2

In this second lesson, continue to focus on proper ringing and damping technique. Make sure that you continue to use a circular follow-through as you ring. Again, these exercises should initially be read one line at a time. Make sure that you hold the last note of each line for its full value. Once each line is mastered, you can read straight through the entire page as a review.

The musical score consists of 48 numbered exercises, each on a single staff in 4/4 time. Exercises 1-4 are quarter notes: 1 (R), 2 (L), 3 (L), 4 (R). Exercises 5-8 are quarter notes with rests: 5 (R), 6 (L), 7 (L), 8 (R). Exercises 9-12 are quarter notes: 9 (R), 10 (L), 11 (R), 12 (L). Exercises 13-16 are quarter notes with rests: 13 (R), 14 (L), 15 (L), 16 (R). Exercises 17-20 are quarter notes: 17 (R), 18 (L), 19 (L), 20 (R). Exercises 21-24 are quarter notes: 21 (R), 22 (L), 23 (L), 24 (R). Exercises 25-28 are quarter notes: 25 (R), 26 (L), 27 (L), 28 (R). Exercises 29-32 are quarter notes: 29 (R), 30 (L), 31 (L), 32 (R). Exercises 33-36 are eighth notes: 33 (R), 34 (L), 35 (L), 36 (R). Exercises 37-40 are eighth notes: 37 (R), 38 (L), 39 (L), 40 (R). Exercises 41-44 are eighth notes: 41 (R), 42 (L), 43 (L), 44 (R). Exercises 45-48 are eighth notes: 45 (R), 46 (L), 47 (L), 48 (R).

Handbell Exercises

Lesson 3

Now that you have become comfortable with the basic ringing and damping techniques, this third lesson will add two new skills: bell changes and ringing two bells at the same time. Continue to focus on proper ringing and damping technique. Note that for this lesson, **notes on the line** are rung with your right hand and the *notes below the line*, with your left. Make sure that you continue to use a circular follow-through as you ring. Again, these exercises should initially be read one line at a time.

Four staves of musical notation in 4/4 time, numbered 1 through 16. Exercise 1 is a simple quarter-note scale. Exercise 2 is a quarter-note scale with eighth-note pairs. Exercise 3 is a quarter-note scale with eighth-note pairs. Exercise 4 is a quarter-note scale with eighth-note pairs. Exercise 5 is a quarter-note scale with eighth-note pairs. Exercise 6 is a quarter-note scale with eighth-note pairs. Exercise 7 is a quarter-note scale with eighth-note pairs. Exercise 8 is a quarter-note scale with eighth-note pairs. Exercise 9 is a quarter-note scale with eighth-note pairs. Exercise 10 is a quarter-note scale with eighth-note pairs. Exercise 11 is a quarter-note scale with eighth-note pairs. Exercise 12 is a quarter-note scale with eighth-note pairs. Exercise 13 is a quarter-note scale with eighth-note pairs. Exercise 14 is a quarter-note scale with eighth-note pairs. Exercise 15 is a quarter-note scale with eighth-note pairs. Exercise 16 is a quarter-note scale with eighth-note pairs.

Changing bells is a skill that you need to develop in order to ring anything above the most basic handbell music. In handbell choirs, most ringers are assigned two diatonic notes and their corresponding accidentals. For example, a ringer might be assigned D5 and E5 and would also be responsible for any Db5, D#5, Eb5 and E#5 that occurs in the music. To change bells effectively, one must read ahead in the music to see when bell changes will be necessary. When preparing to sightread a piece, it is a good idea to scan it, looking for accidentals and key changes that would necessitate a bell change. In the following exercises, those notes that are followed by a down arrow need to be damped to the table (placed down on the table) so that an alternate bell can be picked up and rung by the same hand. Attention should be given to rhythmic accuracy.

Three staves of musical notation in 4/4 time, numbered 17 through 28. Exercises 17-28 include bell changes and damping. Exercises 17-20 show bell changes with down arrows. Exercises 21-24 show bell changes with down arrows. Exercises 25-28 show bell changes with down arrows.

Think through these next few lines before ringing them. Remember that when ringing two bells simultaneously, you not only have to ring them at the right time, you also have to damp them after the correct duration.

Two staves of musical notation in 4/4 time, numbered 29 through 36. Exercises 29-36 include simultaneous ringing of two bells. Exercises 29-32 show simultaneous ringing of two bells. Exercises 33-36 show simultaneous ringing of two bells.

Handbell Exercises

Lesson 4

This lesson introduces several additional ringing techniques and the notational symbols associated with those techniques. Each technique will be briefly described as it is introduced. For a more thorough explanation of the various techniques please consult the *Handbell Notation Guide* published by The American Guild of English Handbell Ringers. Once again, these exercises are designed to be rung one line at a time. Notes on the line are to be rung with the right hand and notes below the line, with the left.

The notes with a staccato dot and a **PI** are to be plucked. This is accomplished by lifting the clapper of a bell which is resting on a padded table and then flinging it down quickly with the thumb so that it strikes the casting. The **R** simply indicates a return to normal legato ringing.

The **+** symbol in measures 13-16 indicates playing the bells with mallets with bells resting on a padded table.

The dark triangles in the following exercise indicate Martellatos. This technique is accomplished by holding the bell four inches above the properly padded table and then lightly striking the casting of the bell horizontally on the table. When followed by an up-arrow, (measure 19) the bell should be lifted immediately after striking the table. This allows its sound to continue until damped. CAUTION: Martellatos should only be performed on bells B3 and above. Damage to bells may result if marts are executed improperly.

The **~** and the **Sk** indicate a bell is to be shaken back and forth rapidly so the clapper strikes each side of the bell.

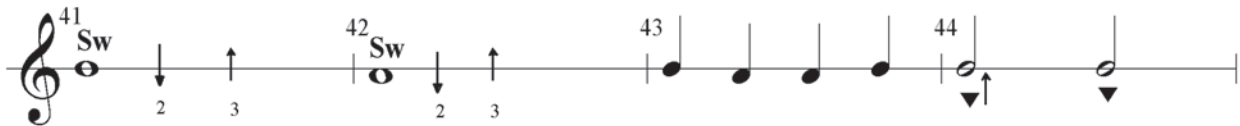
RT indicates that the Ring Touch techniques is to be used. This is accomplished by ringing the bell close to the shoulder and then damping it very quickly.

The **J** indicates that the Echo technique is to be employed. This is accomplished by ringing the bell normally and then lightly, and briefly, touching it to the padded table on each of the indicated beats. This creates a *wah wah* echo effect.

TD indicates that a Thumb Damp is to be employed. This is accomplished by ringing the bell with a gloved thumb touching on the outside casting of the bell to create a stopped sound. Larger bells may require the use of an additional finger or two and the bass bells may require a full hand or two to accomplish the desired effect.



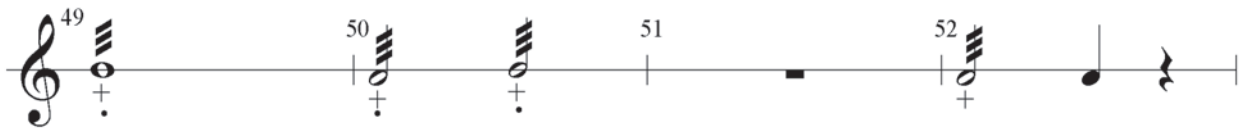
Sw and/or a down and an up arrow indicates that a swing is to take place. In order to properly execute this technique, ringers must take a step back from the table. The bell is rung normally and then on the indicated beat (where the down arrow is) the bell is swung down with the arm until it is even with the leg. The bell is then raised up to its original position on the beat indicated by the placement of the up arrow. Sometimes numbers are used with the arrows to indicate beats. If there are beats of a note remaining after a **Sw** is performed (ie. beats 4 in mm. 41 and 42) the ringer should complete the note value with a circular follow-through. **Note:** In some older handbell scores, this technique may be notated with **TS** (tower swing).



The **+** symbol (without a dot) indicates that a suspended bell is held by the handle and struck with a mallet. When a ringer has two different bells in close proximity that are malleted, he/she must hold both bells in one hand and mallet with the other. Handbells malleted in this manner are not usually damped.



A Mallet Roll is accomplished by using two mallets to rapidly strike a bell in an alternating and repeating fashion. The manner in which this is accomplished depends upon whether the bell is resting on a padded table or suspended. A Mallet Roll on a tabled bell (as in mm. 49 and 50) is executed like a drum roll. A Mallet Roll on a suspended bell (as in measure 52) can be accomplished in one of three ways. The most common way is to hold a bell in one hand and two mallets in the other. The mallets are held in a "V" shape so that the spread at the head of the mallets is an inch or two wider than the casting of the bell. The mallet hand is then rapidly moved back and forth from side to side causing the mallets to alternately strike the opposite sides of the bell casting. A second variation of this technique, which is sometimes used on bass bells, is to hold the bell sideways with the mouth of the bell facing the mallet hand. One mallet head is placed inside the bell casting and the other on the outside of the casting. The mallet hand is then rapidly moved back and forth producing a roll. The third alternative is to have a neighbor suspend the bell so that the assigned ringer can hold a mallet in each hand and perform the roll in a traditional drum-like manner.



TPI in conjunction with a staccato dot indicates that the Tap Pluck technique is to be employed. With an extended thumb simply tap down on the clapper of a tabled bell. This technique is especially useful for rapid plucing passages.



The **+↑** or Mallet Lift is performed by malleting a tabled bell (with a hand already on the handle) so that once it is struck it can be immediately lifted from the table so that it continues to ring until damped. A **Pl. Pluck Lift** is performed similarly, but lifted immediately after it is plucked. Vibrato (*vib.*) is sometimes called for and is achieved by gently oscillating a bell from side to side with the wrist.



The Weave

The weaving technique is an important skill to develop. It is employed when a ringer is called upon to ring three or more consecutive ascending or descending notes. This technique is designed to enable ringers to musically perform a scale-like passage without crossing their hands. If executed correctly, it also assures that each bell, after being rung, is returned to its proper place on the table. Weaving may sound complicated, but if initially practiced slowly while concentrating on the physical mechanics, one can soon master this technique. In executing an ascending weave one does a choreographed shuffle of sorts in which both arms move to the right (as you side step to the right) and then both arms move back to the left. The weaving technique is more easily demonstrated than described, therefore sequential pictures, with descriptions, have been employed. To weave up a D major scale . . .



Figure 1
Begin by ringing D5 in your left hand

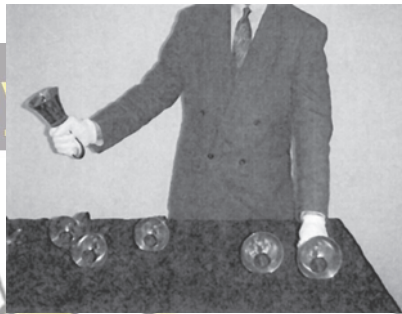


Figure 2
Then before ringing the E5 in your right hand, move it to the right of the F#5. As you ring the E5, simultaneously damp the D5 to its home position on the table.



Figure 3
This frees up the left hand to quickly pick up the F#5 without crossing hands.



Figure 4
Once the F#5 is in your left hand, the upper body swivels to the left (beyond the home position of the E5 bell) so that as the F#5 is rung the E5 is simultaneously tabled damped to its home position.



Figure 5
Once the E5 is on the table, the G5 is then quickly picked up with the right hand and moved to the right of the A5 before it is rung. The left hand moves the F#5 back to the left so that it is ready to damp.



Figure 6
As the G5 is rung with the right hand, the F#5 is simultaneously tabled damped to its home position with the left, freeing it to quickly pick up the A5.



Figure 7

The upper body once again swivels to the left, beyond the G5 home position, so that as the A5 is rung, the G5 can be table damped to its home position without crossing the arms. This same process is repeated until the D6 is rung.

The process is simply reversed in a descending scale.

Hint: As you move up or down the table it is best to shuffle your feet to the side. Crossing your feet may cause you to stumble.

Advanced Handbell Exercises

Lesson 5 (Optional)

Ringling Two Bells In One Hand

The concepts introduced in this lesson are advanced. Wise directors seldom call upon a new ringer to ring two bells in one hand, reserving such demands for those with more ringing experience. This said, new ringers are often curious about **Two-In-Hand** ringing when they see others practice it. The purpose of this optional lesson is to introduce the two main methods involved in ringing two bells in one hand and to give new ringers an opportunity to practice them.

There are two similar but different ways to ring two bells in one hand: **Shelly Ringing** and **Four-In-Hand**. The bells in both techniques are held similarly in the hands but in **Shelly Ringing** both bells ring in the same plane (see figure 8) and in **Four-In-Hand** the ringing planes of the two bells are at 90 degrees to one other (see figure 9). **Shelly Ringing** is used only when you want both bells in the same hand to ring together each time they ring. This technique is most often used when doubling octaves in the upper treble bells. **Four-In-Hand** (sometimes called **Two-In-Hand**) is an advanced ringing technique in which a ringer holds two bells in one hand and can ring either bell individually or both simultaneously. The author acknowledges that there are several different techniques that are widely used for Four-In-Hand ringing. It is strongly suggested that you learn the method your director prefers. This technique is used almost exclusively in the upper ranges of the bell choir. It can be used for short passages in the mid-ranges and if a ringer's hands are large and strong, sometimes even as low as G4. Most often this technique is used to double the upper octave of bells with the octave immediately below it. It can also be used to play four consecutive diatonic notes. For the purpose of our exercise we will employ this second use.

One of the main keys to ringing **Four-In-Hand** successfully is to pick up your bells properly. For the exercises below pick up the C6 and D6 with your normal grip. Once these two bells are up off the table rotate their castings in and down so that your closed palms are parallel to the floor (see figure 10). Then open up a space between your index and middle finger on each hand. With your left hand gently place your C6 handle over the E6 handle. (The casting of the C6 should be to the center and you should be able to see through its handle, but not the handle of the E6.) Then pick up the E6 between you index and middle finger. Repeat this process with your right hand placing the D6 over the F6 (see figure 11). Remember you want to be able to see through the handle of the D6 but not the F6. (If both handles are facing the same way (figure 8) instead of at 90 degrees to one another (figure 9) then you will end up **Shelly Ringing** – which enables the simultaneous ringing of two bells but not their individual ringing.



Figure 8

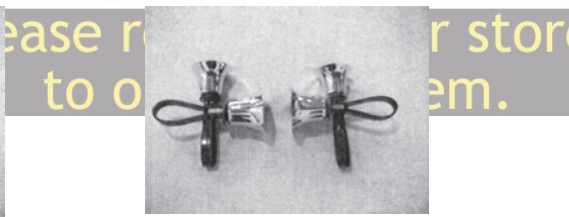


Figure 9



Figure 10

If the bells have been picked up correctly you will be able to ring the C6 and D6 with a normal ringing motion (see figure 12) (without the E6 or F6 ringing) and the E6 and F6 with a knocking motion (see figure 13) (without the C6 or D6 ringing.) The C6 and D6 can be damped most easily to the shoulder. The E6 and F6 are more easily damped to the table.



Figure 11



Figure 12



Figure 13

To ring both bells in one hand simultaneously turn your wrist in and down, half way between the normal ringing and the knock ringing position. (See figure 14) Then draw your arm in and down toward the center of your body at about a 45 degree angle. (See figures 15 & 16) You may have to experiment a bit to find the perfect formula, but when done correctly, both bells will ring together. The easiest way to damp both bells together is to turn the wrist in and damp to the body or turn your wrist down and damp to the table.



Figure 14



Figure 15



Figure 16

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It may be helpful to mentally play through each of the remaining exercises once or twice before actually ringing them. Take them slowly initially and then gradually speed them up. Remember, these are advanced exercises which require skills far beyond those you are likely to need as you begin ringing in an handbell choir.



Rehearsal Notes

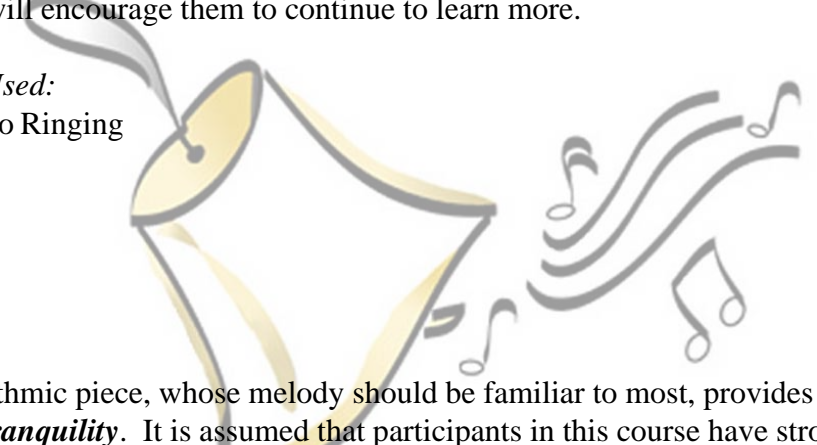
TRANQUILITY

This short piece is ideal as an initial effort for new ringers. With no bell changes to worry about, ringers are free to focus their attention on achieving a quality legato sound. Use this piece to teach your new ringers the importance of bringing out the melody. (The melody remains in the top voice throughout the entire piece so that it is easy to identify.) Encourage them to shape phrases musically even from their first read-through. Crescendos and decrescendos are marked in measures 5-12 to assist them in this endeavor. Please inform your ringers that these dynamic changes are to be subtle. You will want to call your ringers' attention to performance direction in measure 13 to "*continue to shape phrases expressively.*"

Watch to make sure that the echos are precise and that LVs are observed correctly. You will also want to encourage your ringers to look up for direction at the *ritardandos* and the *a tempos*. It is very important that your ringers have a success with this piece. A positive experience will encourage them to continue to learn more.

Techniques Used:

Legato Ringing
Echo
LV



DO LORD

This fun, rhythmic piece, whose melody should be familiar to most, provides a nice contrast to *Tranquility*. It is assumed that participants in this course have strong musical backgrounds and that they will not have trouble reading any of the rhythms in this piece. If any ringers stumble with the rhythms, encourage them to sing the words to this song in their heads as they ring. Encourage the ringers to bring out the melody at all times. Point out that in measures 9-16 the melody is in the bass voice so the higher bells will need to balance down so that the melody can be heard.

This piece does provide opportunities to practice bell changes. The F5-G5 ringer will also need to ring the F#5. It is suggested that the ringer in the lowest position ring the G4, Ab4, A4, and Bb4. Explain to your ringers that the Bb4 would normally be rung by the ringer of the B4 and C5 but each time it occurs (in measure 10) there is not adequate time for a clean bell change by that ringer. Explain that in ringing handbell music it is often necessary to help our neighboring ringers in order to achieve a musical and legato sound.

A good bell changing drill can be found in measures 6 and 7 with the G4, A4, Ab4. Due to the close proximity of the bell changes in these measures, the ringer will likely end up with his/her bells in the opposite hands than usual in measure 7. Explain to your ringers that this is OK as long as they remember where their bells are, and that after beat 3 of measure 7

they will have two beats to return bells into their normal ringing hands. Demonstrate for them how to execute the bell changes in this passage and then help walk them through it. Begin slowly so that they can get the physical coordination worked out and then gradually speed up to performance tempo. You might want to consider having each new ringer give this passage a try, if time allows.

If you choose to have ringers learn the Two-In-Hand technique, you can revisit this piece after they have worked through the *Handbell Exercises - Lesson 5* and assign one of your new ringers to ring the E6 and G6 in their left hand and the F6 in their right. The F6 and G6 only ring in the last section of the piece (measure 17 - end). This section provides opportunity to ring the E6 and G6 both individually and together. The techniques occurring in measure 27-28 present challenges (difficult but possible) if the E6 and G6 are kept together in the left hand. However, since the F6 does not ring after measure 23 the E6 and G6 can be easily separated into two hands for the last three measures.

Techniques Used:

Legato Ringing
Bell Changes (limited)
Echo
Shake
Martellato
Martellato Lift

AMAZING GRACE

This hymn arrangement of a perennial favorite provides opportunities for most all ringers to practice bell changes. The setting of the first stanza (measures 9 - 24) could easily be rehearsed in isolation early on in the course. It is very basic, with the treble bells most often in a homorhythmic texture. It contains only two bell changes, and those are given plenty of preparation time.

The introduction (measures 1-8) is the source of transitional material used in measures 25-28, 44-47, and 63-66. It may be beneficial to work these four sections juxtaposed to one another to see their similarities and differences. This should also help to firmly establish the structure of this arrangement for each ringer.

The setting of the second stanza (measures 29-44) provides a change of texture. The melody is ornamented simply in several places, the accompaniment becomes freer and harmonies become fuller and richer. This stanza also has only two bell changes that allow plenty of preparation time. Encourage ringers to let the melody sing out above the accompaniment. You might want to point out that the end of this stanza dovetails with the beginning of the four measures of transition (44-47).

The setting of the third stanza (“*Through many dangers, toils and snares . . .*”) is set in the parallel minor. Due to key signature changes encountered at both ends of this section and the use of the melodic minor scale, bell changes are much more prevalent in this stanza

than in the previous two. Note that in measures 48-55 the melody is in the bass voice. Call the ringers' attention to the dynamic markings in measure 48, which help bring out the melody. The clean execution of each Ring Touch is crucial to establishing the rhythmic pattern of the accompaniment and to providing a contrasting texture to the melody.

The last transition (measures 63-66) brings us back into the major mode and with its crescendo and ritardando, helps to set up the final majestic "When we've been there ten-thousand years . . ." stanza. Make sure to work the martellato lifts in measure 64 until they are clean. In measure 67, the treble bells return to the homorhythmic texture of the first stanza but this time they are supported with an energetic running eighth-note line in the bass. This stanza should be big and full of joy. After all, we're talking heaven here! Work the bass (and lower treble) bells separately several times to establish the driving energetic feel. Then add the treble bells and have a glorious time to the end. Encourage your ringers to try to work out their own bell changes but be ready to help the D5 - E5 ringer work through his/her bell changes in measures 76-78 as well as the F5-G5 ringer in measures 81-84 if he/she should ask.

Techniques Used:

Legato Ringing
Shake
Ring Touch
Martellato Lift

EXUBERANCE

This fun, rhythmically energetic piece has no bell changes. The primary challenges of this piece are maintaining rhythmic accuracy and executing proper legato ringing technique at the indicated tempo of 120 beats per minute. The form of this piece is **ABA** with the **A** sections being almost identical. The **B** section (measures 17 -32) is the easiest portion of this piece and would be a good place to begin working on it. In fact, this section could be used in isolation in the early weeks of this course if desired. Its homophonic texture and rhythmic simplicity will help give the ringers confidence as they begin to ring at this faster tempo. Remind ringers to use good circular follow through on all of their longer note values.

The **A** sections are rhythmic but certainly accessible. To introduce your ringers to the predominant syncopated motive of this section, begin with measures 13-16 where both the treble and bass bell ringers ring this melody together. You will probably want to begin working this section below the designated tempo and gradually increase it until you reach performance tempo. Encourage your ringers to have fun with this piece and ring it with a smile on their face.

Techniques Used:

Legato Ringing
Pluck
Martellato
Martellato Lift

WHEN JOHNNY COMES MARCHING HOME

This is the most challenging piece included in this course. The tempo combined with the compound meter of 12/8 makes for some rapid legato ringing passages. Remind ringers that it is important to both begin and end notes accurately. You will need to begin working this piece quite a bit below performance tempo and gradually speed it up.

The introduction (and bass accompaniment for the first portion of the piece) should be played with mallets if they are available. The intent here is to imitate the simple rhythm of a snare drum keeping time as the troops march home. If your ringers are especially tight rhythmically, you may add two sixteenth note grace notes before beat one in measures 2 and 4 to further add to the snare drum feel. They should be the same pitch as the notes on beat 1. The pianissimo dynamic chosen for the beginning is intended to give the allusion of the troops still being a distance away. The ringer of the G4 has a challenge in measures 4 and 6. Instruct him/her to mallet the G4 with a hand on the handle so that it can be quickly picked up and rung as close to the table as possible so that it can be simultaneously damped and malleted on the next eighth note. Note the dynamic marking as the melody enters in measure 5 - the troops are coming but are still in the distance. In measure 14 - they are getting closer. In measure 34 they finally arrive and in measure 41 the homecoming celebration reaches its apex.

Care should be taken in measures 14-19 to echo precisely on the indicated beats. The thumb damp - ring - thumb damp passages in measures 24-29 should be practiced in isolation a few times, working for precision. Make sure that the thumb damps in measure 30 occur on the third eighth note of each beat (the 3rd, 6th, 9th, and 12th eighth notes of the measure.) The martellatos which begin in measure 32 should continue at a *mezzo forte* dynamic level in measure 34-37. The *forte* marking at the end of measure 33 is for the melody only. Work the final measure slowly for precision and then gradually speed it up to performance tempo.

Techniques Used:

Mallet or Pluck
Legato Ringing
Echo
Thumb Damp
Martellato
Martellato Lift



Tranquility

AGEHR Level II

Handbells Used: 2 Octaves

Handbell notation for two octaves, showing a treble clef staff with a sequence of notes and a bass clef staff with a few notes.

David R. Kent
(ASCAP)

Expressively $\text{♩} = 80$

Musical notation for measures 1-4. Treble clef staff shows chords and melodic lines. Bass clef staff shows a simple accompaniment. Dynamics include *mf* and *rit.* A watermark 'Copyrighted material!' is overlaid on the first system.

Musical notation for measures 5-8. Treble clef staff shows chords and melodic lines. Bass clef staff shows a simple accompaniment. Dynamics include *a tempo* and *mp*. A watermark 'Please return to our store to order this item.' is overlaid on the second system.

Musical notation for measures 9-12. Treble clef staff shows chords and melodic lines. Bass clef staff shows a simple accompaniment.

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continue to shape phrases expressively

Musical score for measures 13-16. Measure 13: Treble clef has a whole note chord; bass clef has a quarter note chord. Measure 14: Treble clef has a half note chord; bass clef has a quarter note chord. Measure 15: Treble clef has a half note chord; bass clef has a quarter note chord. Measure 16: Treble clef has a half note chord; bass clef has a quarter note chord. Labels: LV* (13), LV (14), LV (15), R (16).

Musical score for measures 17-20. Measure 17: Treble clef has a half note chord; bass clef has a quarter note chord. Measure 18: Treble clef has a half note chord; bass clef has a quarter note chord. Measure 19: Treble clef has a half note chord; bass clef has a quarter note chord. Measure 20: Treble clef has a half note chord; bass clef has a quarter note chord. Labels: LV (17), LV (18), R (19), R (20).

Musical score for measures 21-24. Measure 21: Treble clef has a half note chord; bass clef has a quarter note chord. Measure 22: Treble clef has a half note chord; bass clef has a quarter note chord. Measure 23: Treble clef has a half note chord; bass clef has a quarter note chord. Measure 24: Treble clef has a half note chord; bass clef has a quarter note chord. Labels: LV (21), LV (22), LV (23), LV (24), R (24).

Musical score for measures 25-28. Measure 25: Treble clef has a half note chord; bass clef has a quarter note chord. Measure 26: Treble clef has a half note chord; bass clef has a quarter note chord. Measure 27: Treble clef has a half note chord; bass clef has a quarter note chord. Measure 28: Treble clef has a half note chord; bass clef has a quarter note chord. Labels: LV (25), R (25), LV (26), R (26), R (27), R (28).

* LV applies to accompaniment figures only (bass clef and treble clef -stems down) throughout piece.

29 30 31 32

mf *rit.*

33 34 35 36

mp a tempo

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37 38 39 40

LV LV R

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41 42 43 44 45

mf *molto rit.* *p*

Do Lord

AGEHR Level II

Handbells Used: 2 Octaves

Handbell notation for two octaves, showing a sequence of notes on a treble and bass clef staff.

With Energy ♩ = 96

Arr. by David R. Kent
(ASCAP)

Piano accompaniment for 'Do Lord', arranged by David R. Kent. The score is in 4/4 time and consists of 12 measures. The tempo is marked 'With Energy' at 96 beats per minute. The dynamic is marked 'mf'. The score includes a watermark: 'Copyrighted material. Please return to our store to order this item.' The notation includes a repeat sign at the beginning of measure 1, marked with an asterisk (*). The score is divided into three systems of four measures each, numbered 1 through 12.

* E6 plays on repeat only

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13 14 15 16

Musical score for measures 13-16. The treble clef staff contains chords and melodic lines, while the bass clef staff contains a bass line. Measure 15 features a repeat sign. A large, faint watermark of a musical instrument is visible in the background.

17 18 19 20

Musical score for measures 17-20. The treble clef staff contains chords and melodic lines, while the bass clef staff contains a bass line. A large, faint watermark of a musical instrument is visible in the background.

21 22 23 24

Musical score for measures 21-24. The treble clef staff contains chords and melodic lines, while the bass clef staff contains a bass line. A large, faint watermark of a musical instrument is visible in the background.

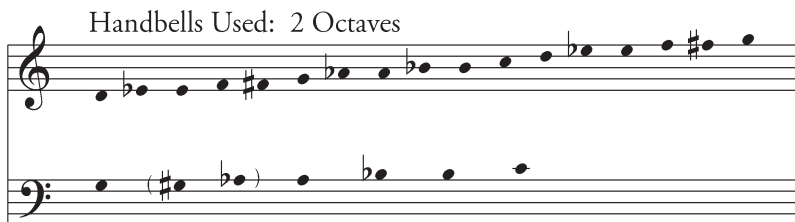
25 26 27 Sk 28

Musical score for measures 25-28. The treble clef staff contains chords and melodic lines, while the bass clef staff contains a bass line. Measure 27 is marked with a fermata and the instruction 'Sk'. Measure 28 begins with a forte dynamic marking 'f'. A large, faint watermark of a musical instrument is visible in the background.

Amazing Grace

AGEHR Level II

Handbells Used: 2 Octaves



Handbell notation for two octaves, showing a sequence of notes on a treble and bass clef staff.

Virginia Harmony, 1831
Arr. by David R. Kent
(ASCAP)

Expressively ♩ = 84



Piano accompaniment for Amazing Grace, featuring a 3/4 time signature and a tempo of 84 beats per minute. The piece is marked 'Expressively' and includes dynamic markings such as *mf*, *f*, and *mf*. The score is divided into measures 1 through 14, with a 'Sk' (skip) marking above measure 7. A large watermark reading 'Copyrighted material.' is overlaid on the first system, and another watermark reading 'Please return to our store to order this item.' is overlaid on the second system.

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Musical score for measures 15-19. The treble clef staff contains a complex melodic line with a long slur over measures 15 and 16, and various chords and notes in measures 17, 18, and 19. The bass clef staff provides a steady accompaniment with eighth and sixteenth notes.

Musical score for measures 20-24. The treble clef staff features chords and melodic fragments. The bass clef staff continues the accompaniment. A large watermark is overlaid on the score.

Musical score for measures 25-29. The treble clef staff includes a dynamic marking *f* (forte) at measure 27 and *mf* (mezzo-forte) at measure 28. The bass clef staff has a watermark overlaid on it.

Musical score for measures 30-34. The treble clef staff shows a melodic line with eighth notes and chords. The bass clef staff provides a consistent accompaniment.

Sk

35 36 37 38 39

40 41 42 43

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44 45 46 Sk 47

mp

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f

RT R RT R RT R RT R

48 49 50 51

mp

52 RT R 53 RT R 54 RT R 55 *f* *mp*

56 RT R 57 RT R 58 RT R 59 RT R

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60 61 62 63 *mf*

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Majestically ♩ = 75

64 LV 65 Sk R *f rit.* 67 *ff* 68

69 70 71 72 73

Musical score for measures 69-73. The treble clef contains chords and melodic lines, while the bass clef contains a rhythmic accompaniment. Measure 73 features a sharp sign (#) above a chord.

74 75 76 77 78

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Musical score for measures 74-78. A large watermark reading "Copyrighted material." is overlaid across the score. The notation includes chords and melodic lines in both staves.

79 80 81 82 83

Please return to our store to order this item.

Musical score for measures 79-83. A large watermark reading "Please return to our store to order this item." is overlaid across the score. The notation includes chords and melodic lines in both staves.

84 85 86 87

rit.

Musical score for measures 84-87. The notation includes chords and melodic lines in both staves. A *rit.* (ritardando) marking is present in measure 86. The piece concludes with a double bar line in measure 87.

Exuberance

AGEHR Level II

Handbells Used: 2 Octaves

Handbell notation for two octaves, showing a treble clef staff with a sequence of notes and a bass clef staff with a few notes.

Lively ♩ = 120

David R. Kent
(ASCAP)

Musical notation for measures 1-3. Treble clef staff shows a melody with accents and slurs. Bass clef staff shows a bass line with slurs. Dynamics include *mf* and *PL*. A large watermark is overlaid on the page.

Musical notation for measures 4-6. Treble clef staff shows chords and single notes. Bass clef staff shows a bass line with slurs. A large watermark is overlaid on the page.

Musical notation for measures 7-9. Treble clef staff shows chords and single notes. Bass clef staff shows a bass line with slurs. A large watermark is overlaid on the page.

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10 11 12

Musical score for measures 10, 11, and 12. Measure 10 features a treble clef with a G4 chord and a bass clef with a G2 chord. Measure 11 shows a treble clef with a G4-A4-B4-C5 eighth-note run and a bass clef with a G2-B2-C3-D3 eighth-note run. Measure 12 has a treble clef with a G4-A4-B4-C5 quarter-note run and a bass clef with a G2-B2-C3-D3 quarter-note run.

13 14 15

Musical score for measures 13, 14, and 15. Measure 13 has a treble clef with a G4-A4-B4-C5 quarter-note run and a bass clef with a G2-A2-B2-C3 quarter-note run. Measure 14 has a treble clef with a G4-A4-B4-C5 quarter-note run and a bass clef with a G2-A2-B2-C3 quarter-note run. Measure 15 has a treble clef with a G4-A4-B4-C5 quarter-note run and a bass clef with a G2-A2-B2-C3 quarter-note run.

16 17 18 19

Musical score for measures 16, 17, 18, and 19. Measure 16 has a treble clef with a G4-A4-B4-C5 chord and a bass clef with a G2-A2-B2-C3 chord. Measure 17 has a treble clef with a G4-A4-B4-C5 chord and a bass clef with a G2-A2-B2-C3 chord. Measure 18 has a treble clef with a G4-A4-B4-C5 chord and a bass clef with a G2-A2-B2-C3 chord. Measure 19 has a treble clef with a G4-A4-B4-C5 chord and a bass clef with a G2-A2-B2-C3 chord.

20 21 22 23

Musical score for measures 20, 21, 22, and 23. Measure 20 has a treble clef with a G4-A4-B4-C5 chord and a bass clef with a G2-A2-B2-C3 chord. Measure 21 has a treble clef with a G4-A4-B4-C5 chord and a bass clef with a G2-A2-B2-C3 chord. Measure 22 has a treble clef with a G4-A4-B4-C5 chord and a bass clef with a G2-A2-B2-C3 chord. Measure 23 has a treble clef with a G4-A4-B4-C5 chord and a bass clef with a G2-A2-B2-C3 chord.

24 25 26

Musical notation for measures 24, 25, and 26. Measure 24 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measures 25 and 26 show a treble clef with eighth notes and a bass clef with chords.

27 28 29

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Musical notation for measures 27, 28, and 29. Measure 27 has a treble clef with a whole note chord and a bass clef with a whole note chord. Measures 28 and 29 show a treble clef with eighth notes and a bass clef with chords. A large watermark is overlaid on the page.

30 31 32

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Musical notation for measures 30, 31, and 32. Measure 30 has a treble clef with a whole note chord and a bass clef with a whole note chord. Measures 31 and 32 show a treble clef with eighth notes and a bass clef with chords. A large watermark is overlaid on the page.

33 34 35

Musical notation for measures 33, 34, and 35. Measure 33 has a treble clef with eighth notes and a bass clef with a whole note chord. Measures 34 and 35 show a treble clef with eighth notes and a bass clef with chords.

36 37 38

Musical notation for measures 36, 37, and 38. Measure 36 features a treble clef with a G4 chord and a bass clef with a G3 chord. Measure 37 continues with a treble clef G4 and bass clef G3. Measure 38 has a treble clef G4 and bass clef G3. The bass line consists of a steady eighth-note pattern.

39 40 41

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Musical notation for measures 39, 40, and 41. Measure 39 has a treble clef G4 and bass clef G3. Measure 40 has a treble clef G4 and bass clef G3. Measure 41 has a treble clef G4 and bass clef G3. A large watermark is visible over the notation.

42 43 44

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Musical notation for measures 42, 43, and 44. Measure 42 has a treble clef G4 and bass clef G3. Measure 43 has a treble clef G4 and bass clef G3. Measure 44 has a treble clef G4 and bass clef G3. A large watermark is visible over the notation.

45 46 47 48

Musical notation for measures 45, 46, 47, and 48. Measure 45 has a treble clef G4 and bass clef G3. Measure 46 has a treble clef G4 and bass clef G3. Measure 47 has a treble clef G4 and bass clef G3. Measure 48 has a treble clef G4 and bass clef G3. The notation ends with a double bar line.

When Johnny Comes Marching Home

AGEHR Level III-

Handbells Used: 2 or 3 Octaves

Musical notation for handbells, consisting of two staves (treble and bass clef) with a key signature of two flats and a common time signature. The melody is written in a simple, rhythmic style. A bracket under the first few notes is labeled "opt.".

Arr. by David R. Kent
(ASCAP)

Martial $\text{♩} = 104$

Musical notation for piano accompaniment, consisting of two staves (treble and bass clef) with a key signature of two flats and a 12/8 time signature. The tempo is marked "Martial" with a quarter note equal to 104. The music is divided into measures 1 through 8. A large watermark "Copyrighted material." is overlaid on the first system. A second watermark "Please return to our store to order this item." is overlaid on the second system. The first system includes dynamics *p* and *mp*. A star symbol is present in the first measure of the bass line.

* Mallet or Pl all bass clef staccato notes, m. 1 - 8

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9 10

R

11 12

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13 14

mf

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15 16

17 18

19 20

21 22

23 24

TD TD

25 TD TD 26 TD TD

27 28 TD TD

29 TD TD 30 TD

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31 32 33 mf f

34 35

36 37

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38 39

40 41

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ff

42 43