

Catalog # 20179

3-5 Octaves  
3 octaves handchimes

AGEHR Level III

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# Happy Birthday Variations



by

Valerie W. Stephenson

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*From the Top Music*

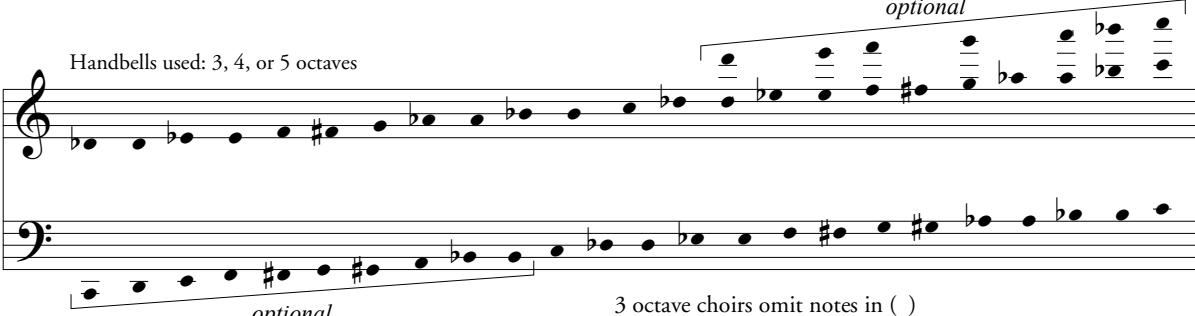
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# Happy Birthday Variations

Cat. 20179  
AGEHR Level III

Handbells used: 3, 4, or 5 octaves

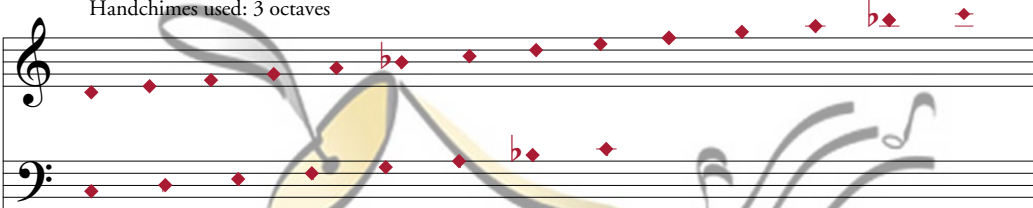


optional

3 octave choirs omit notes in ( )  
4 octave choirs omit notes in [ ]  
5 octave choirs play all notes

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Handchimes used: 3 octaves



## Performance suggestions:

This work may be performed in its entirety or, if desired, some portions may be performed separately. i.e. measures 1-19 with a cadence on the 1st beat of m. 20;  
measures 20-40 with an F major chord to end the variation;  
measures 40, 3rd beat - 55, adding an F major chord;  
measures 56 to the end are best performed as is.

Feel free to 'lift' the variation(s) of your choice to suit the particular birthday being celebrated.

Footnotes are included throughout to help with performance challenges.

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Words and Music by MILDRED J. HILL and PATTY S. HILL

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## HAPPY BIRTHDAY TO YOU

Words and Music by Mildred J. Hill and Patty S. Hill

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to Kathy and Martha

# Happy Birthday Variations

Cat. 20179  
AGEHR Level III

Melody by Mildred J. Hill  
with apologies to Handel, Pachelbel, Beethoven, Brahms and Rossini  
arr. Valerie W. Stephenson

With hallelujah spirit! (♩ = 84-92)

*Handel's Hallelujah*

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 1 starts with a forte (f) dynamic and an upward bowing or breath mark (↑). Measures 2 and 3 contain triplet markings (2 and 3) and repeat signs (RT). The notation includes chords and eighth notes.

Musical notation for measures 4-6. Measure 4 is in 3/4 time. Measures 5 and 6 contain a fermata over a note in measure 5 and a fermata over a note in measure 6. The notation includes chords and eighth notes.

Sk

Musical notation for measures 7-9. Measure 7 starts with a fermata over a note. Measure 8 has a slur over a group of notes. Measure 9 has a fermata over a note. The notation includes chords and eighth notes.

Sk

Sk

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Sk

Sk

R

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Pachelbel's Canon

mf

f

24 25 26 27 28

\* J 2 J 3 J 4

29 30 31 32

J 2 J 3 J 4

*ff* R

33 34 35 36

Sk

Sk

37 38 39 40

Sk

*poco rit.*

*mp*

Brahms Lullaby

\* Measures 24-31: Echo ring all treble and bass whole notes and dotted half notes not playing the melody.

41 *vib.\*\** 42 *vib.* 43 44

*a tempo*

LV\*

LV

45 46 *vib.* 47 48 *vib.*

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LV

> >

49 50 *vib.* 51 52 *vib.*

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LV

> >

LV

> >

53 54 55 56

*Furioso* (♩ = 120 or faster)

rit.

LV

LV

LV

Mallet

*f*

\* Measures 41-55: LV's are for the accompanying bass line. These LV's sometimes extend 3-4 measures. Do not damp until the next LV. The treble melody should be dampened normally. The C5 ringer is part of both lines and is marked with > accents when part of the melody.

\*\* To do vibrato on handchimes, gently and rapidly touch the base of the slot with the index finger.

Beethoven's Fifth

57 R 58 Sk 59 60

61 62 63 64

65 66 67 68

Rossini's Barber of Seville

69 70 71 72

\* Measures 62-66: C5 should TD (thumb damp) in order to achieve R's (rings) quickly, as marked.

7

73 \* 3 74 3 75 3

76 77 3 78 3

79 80 81

82 83 84

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\*\* 5 octave choirs coll' 8va

R

TD

Mallet

\* Measures 73-78: All malletted triplets should be done by one ringer with the fastest malleting skills and located closest to the notes in question. 'Sharing' positions in this short section is highly encouraged. Directors may also choose to have ringers play only the first note of the triplets.

\*\* 5 octave choirs coll' 8va (double top note 8va) through m. 90, beat 2.



Musical score for measures 85-87. The score is in G major (one flat) and 3/4 time. Measure 85 features a treble clef with eighth notes and a bass clef with quarter notes. Measure 86 continues with similar rhythmic patterns. Measure 87 concludes with a final chord in the bass clef. Fingerings and articulation marks (up and down bows) are indicated throughout.

Musical score for measures 88-90. Measure 88 begins with a treble clef and a bass clef, both containing chords. Measure 89 continues with similar chordal textures. Measure 90 features a treble clef with a melodic line and a bass clef with chords. The tempo is marked "Grandly" with a quarter note equal to 92 (♩ = 92). The time signature changes to 3/4. A dynamic marking of *fff* is present. A watermark "Copyrighted material." is overlaid on the score.

Musical score for measures 91-94. Measures 91-94 consist of chords in both the treble and bass clefs. The time signature is 3/4. A watermark "Please return to our store to order this item." is overlaid on the score.

Musical score for measures 95-100. Measures 95-99 feature chords in both the treble and bass clefs. Measure 95 has a treble clef with chords and a bass clef with chords. Measure 96 continues with similar textures. Measure 97 has a treble clef with chords and a bass clef with chords. Measure 98 has a treble clef with chords and a bass clef with chords. Measure 99 has a treble clef with chords and a bass clef with chords. Measure 100 features a treble clef with a melodic line and a bass clef with chords. A dynamic marking of *fff* is present. A watermark "Please return to our store to order this item." is overlaid on the score.

\* M. 100: The C5-Eb5 part of this ending ("and many more") may be omitted, if desired.