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Pathways to Musical Ringing

Volume 2: Rhythms

2 or 3 octaves handbells or handchimes

Sandra Eithun
and
Michael W. Joy



choristersguild

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

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

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

Program notes may be found on page 24.

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

Notes to Directors

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

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

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

nution: two eighth notes followed by a quarter note.

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

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

Dorian Dreams features the dotted half note in triple meter.

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

Sandra Eithun and Michael Joy

Homage to Pachelbel

(reinforcing the ♩ ♪ ♪ rhythm)

2 or 3 octaves

Handbells or handchimes used: 15, (22)

Musical notation for handbells or handchimes, showing two staves with notes and optional markings.

2 octave choirs omit notes in ().

Johann Pachelbel 1653-1706
arranged by Michael W. Joy

1 **Andante** (♩ = 92) 2 3 4 5

Musical notation for measures 1-5 of the piano accompaniment, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 92 beats per minute. The dynamics are marked 'p' (piano).

6 7 8 9 10

Musical notation for measures 6-10 of the piano accompaniment. The dynamics are marked 'mf' (mezzo-forte). A crescendo hairpin is shown between measures 7 and 9.

11 12 13 14 15

Musical notation for measures 11-15 of the piano accompaniment.

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Long, Long Ago

(reinforcing the ♩♪♪ rhythm)

2 or 3 octaves

Handbells or handchimes used: 17, (25)

2 octave choirs omit notes in ().

Thomas Haynes Bayly, 1797-1839

arr. Sandra Eithun

Simply (♩ = 112)

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Allegretto

(reinforcing the ♩ rhythm)

2 or 3 octaves

Handbells or handchimes used: 21, (27)

Handbells or handchimes notation. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat). The rhythm is quarter notes. There are two bracketed sections labeled "optional": one under the first four notes of the top staff and one under the last three notes of the top staff.

2 octave choirs omit notes in ().

Theme from Symphony No. 7
Ludwig van Beethoven, 1770-1827
arr. Michael W. Joy

Allegretto (♩ = 76)

Piano accompaniment for the Allegretto piece. It consists of three systems of two staves each (treble and bass clef). The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked "Allegretto" with a quarter note equal to 76 beats per minute. The dynamics are marked *f* (forte) at the beginning, *p* (piano) at measure 3, and *p - pp* (piano to pianissimo) at measure 11. The piece is numbered 1 through 16. Measure 11 has a repeat sign. There are some notes in parentheses in measure 11.

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Personent Hodie

On this Day Earth Shall Ring

(reinforcing the ♩ ♩ ♩ rhythm)

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

optional

2 octave choirs omit notes in ().

PERSONENT HODIE
Piae Cantiones, 1582
arr. Michael W. Joy

Stately (♩ = c. 120)

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Twilight Walk

(reinforcing the ♩♩♩ rhythm)

2 or 3 octaves

Handbells or handchimes used: 17, (25)

Musical notation for handbells or handchimes. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The notation shows a sequence of notes: G4, B-flat4, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. There are two bracketed sections labeled "optional": one under the first four notes (G4, B-flat4, D5, E5) and another under the last three notes (A6, B6, C7).

2 octave choirs omit notes in ().

Sandra Eithun

Calm; unhurried (♩ = c. 80)

Piano accompaniment for 'Twilight Walk'. It consists of three systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The tempo is marked 'Calm; unhurried (♩ = c. 80)'. The dynamics are marked 'mp' (measures 1-4, 9-10) and 'mf' (measures 7-8, 11-12). There are performance markings including slurs and hairpins. Measure numbers 1 through 12 are indicated above the staves. Some notes in measures 2, 3, 6, and 12 are enclosed in parentheses, indicating they are to be omitted by 2-octave choirs.

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A Gentle Rain

(reinforcing the ♩ ♪ ♪ rhythm - augmented syncopation)

2 or 3 octaves

Handbells or handchimes used: 15, (22)

Handbells or handchimes notation. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat). The rhythm consists of quarter notes and eighth notes. There are two bracketed sections labeled "optional": one under the first six notes of the top staff and another under the last three notes of the top staff.

Sandra Eithun

Quiet; gentle (♩ = c. 100)

Piano accompaniment for 'A Gentle Rain'. The score is in 4/4 time with a key signature of one flat (B-flat). It consists of three systems of two staves each (treble and bass clef).
 - Measures 1-6: *mp* (mezzo-piano).
 - Measures 7-12: *mf* (mezzo-forte).
 - Measures 13-16: *mp* (mezzo-piano).
 - Measures 17-18: *mf sub.* (mezzo-forte, subito).
 Measure 17 includes markings for Left Voice (LV) and Right Voice (R).
 Measure 18 includes markings for Right (R).
 The piece ends with a fermata over the final chord in measure 18.

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Festive Flourish

(reinforcing the ♪♪♪ syncopation)

2 or 3 octaves

Handbells or handchimes used: 25, (35)

2 octave choirs omit notes in ().

Michael W. Joy

Boldly (♩ = c. 120)

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Londonderry Air

O Christ the Same / I Cannot Tell Why / May Holy Angels Lead You
 (reinforcing the ♩.♩ rhythm)

2 or 3 octaves
 Handbells or handchimes used: 16, (23)

2 octave choirs omit notes in ().

LONDONDERRY AIR
 British folk song
 arr. Sandra Eithun

Thoughtfully (♩ = c. 96)

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A Brahms Waltz

(reinforcing the ♩. ♩ rhythm)

2 or 3 octaves

Handbells or handchimes used: 18, (26)

Handbells or handchimes notation. The top staff has notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff has notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. Brackets indicate 'optional' sections: one under the bottom staff from G3 to C4, and another under the top staff from G4 to C5.

2 octave choirs omit notes in ().

Opus 39, No. 15
Johannes Brahms, 1833-1897
arr. Sandra Eithun

Lilting (♩ = 92-104)

Piano accompaniment for the waltz, numbered 1-15. The music is in 3/4 time with a key signature of one sharp (F#). The first system (measures 1-5) starts with a mezzo-forte (*mf*) dynamic. The second system (measures 6-10) starts with a mezzo-piano (*mp*) dynamic. The third system (measures 11-15) includes a crescendo leading to a mezzo-forte (*mf*) dynamic. Some notes in measures 7, 8, 14, and 15 are enclosed in parentheses, indicating they should be omitted for 2-octave choirs.

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Program Notes

ALLEGRETTO

Ludwig van Beethoven (1770-1827) is one of the most famous composers in all of classical music. Born in Germany, he wrote a wide variety of music including symphonies, music for piano and chamber music. *Allegretto* is the opening theme from the second movement of his *Symphony No. 7 in A Major*, Op. 92. In this piece, the arranger made every effort to preserve the harmonies and the integrity of the original. Several measures contain chromatic passages that will be a challenge for some ringers. The director will need to come up with some creative assignment solutions.

A BRAHMS WALTZ (Op. 39, No. 15)

Johannes Brahms (1833 – 1897) was a German composer and virtuoso pianist. In addition to writing for the piano, he also composed works for symphony orchestra, chamber ensembles, organ, voice and chorus. This waltz by Brahms comes from a set of Sixteen Waltzes that were short pieces written for piano while he was living in Vienna in 1865. Classical composers were often called upon to supply music for dancing when required. A waltz is dance music in triple meter, most often seen in $\frac{3}{4}$ time.

DORIAN DREAMS

Dorian Dreams is an original composition that sets a quiet and contemplative mood. It is a good workout for the basic rhythms in triple meter. This piece provides an opportunity for ringers to work on legato ringing and quieter dynamics. The use of dorian mode is a welcome departure from major and minor tonalities used in most music.

FESTIVE FLOURISH

Festive Flourish is an original composition for handbells. The music is big and bold and would make a good opening for a service, concert, or festival. This fanfare-like piece features one of the most basic types of syncopation (eighth/quarter/eighth notes). The repetitive rhythms give all ringers several chances to experience syncopation. *Festive Flourish* is also a good workout for handbell changes.

A GENTLE RAIN

A Gentle Rain is an original work for handbells. It is a mood piece that creates a sense of being in nature and the thoughts that might come to mind when there's a quiet and soft rain present to the listener. Relaxed, happy and contemplative moments can be felt in this sensitive piece. There is a moment in the middle when the sun appears but it doesn't last, as the rain begins to softly fall again

HOMAGE TO PACHELBEL

Johann Pachelbel (1653-1706) was a German composer, organist, and teacher who wrote over 500 compositions. His most famous composition is *Canon and Gigue in D*

Major for 3 violins and basso continuo (cello and keyboard). The canon portion of this piece has become one of the most popular pieces in classical music. It is based on a repeated eight-measure chord progression with a series of variations above it. "Homage to Pachelbel" uses that chord progression to provide ringers with a first experience combining whole and half notes.

LONDONDERRY AIR

"Oh, Danny Boy, the pipes, the pipes are calling" are the familiar lyrics usually associated with this beautiful old Irish folk tune. But long before it became the beloved *Danny Boy* that is so recognizable, the song was commonly known as *Londonderry Air*, or as *Air from County Derry*. Derry is the name of a city in Northern Ireland. The tune is still incredibly popular today heard in movies, at funerals, concerts and services of all kinds.

LONG, LONG AGO

Tell me the tales that to me were so dear,
Long, long ago, long ago;
Sing me the songs I wanted to hear,
Long, long ago, long ago.

Written in 1833 by British composer Thomas Haynes Bayly (1797-1839), this endearing favorite had become the most popular song in America by 1844, (as it wasn't published until after his death). Although he wrote for the theater and for newspapers, Bayly is primarily remembered for his sentimental songs and was one of the most popular songwriters of the early Nineteenth Century. Based upon the *Long, Long, Ago* tune is the up-tempo popular piece heard during the World War II era, *Don't Sit Under The Apple Tree With Anyone Else But Me*.

PERSONENT HODIE

The music for *Personent Hodie* first appeared in 1582 in *Piae Cantiones*, a collection of late Medieval Latin songs. This important collection also contained the music for the well-known carols *Good King Wenceslas*, *Good Christian Men, Rejoice*, and *Unto Us Is Born a Son*. In 1917, Jane M. Joseph wrote an English translation to accompany *Personent Hodie*. This Christmas carol, *On This Day, Earth Shall Ring*, appears in many modern hymnals.

TWILIGHT WALK

The steadiness of the tempo and repeating rhythm of this original piece for handbells provides a pace and a backdrop for walking along a path. When strolling along, one might reminisce about a past memory or a lovely thought right before the sun goes down in the early evening.