

THE DOUGLAS E. WAGNER
HANDBELL SERIES
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Since 1892

Scoring for English Handbells

by *Douglas E. Wagner*

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Scoring for
English

HANDBELLS

A PRACTICAL GUIDE FOR COMPOSERS



Douglas E. Wagner

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Agape

CAROL STREAM, ILLINOIS 60188

*To my wife, Sandy,
for her help and encouragement
in putting together this volume.*

INTRODUCTION

One of the most exciting activities that you can engage in with your handbell choir is to write an arrangement or original composition for them, and have it played.

Whether you are arranging or composing an original piece for handbells, you deal with the same concepts of scoring for this idiom. It is therefore hoped that this book will be of value to the composer as well as the arranger.

While these pages are by no means the final word on the subject, they are written to provide a good starting point to get your thinking aligned, and hopefully give you a few ideas to get your creative juices flowing.

Douglas E. Wagner

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Chapter I

WHERE TO FIND IDEAS

A word needs to be said first about *what* we can legally arrange without permission (if we are indeed borrowing material from another source). There is a wealth of music such as hymn tunes, folk tunes, and works from the Masters currently in the public domain that we are free to use as we see fit. However, much material is still held under copyright. Always be certain that you have the legal right to use material that is not your own. A general rule-of-thumb is that you're pretty safe in using copyrighted material with an original copyright date that is more than seventy five years old. However, just to be sure that you don't get yourself "in-the-soup," always be sure to get to the source, and write that letter of inquiry to the copyright owner for written confirmation as to the status of the material in question.

A common mis-conception is that if a copyrighted tune is to be arranged only for use with your own group, and not intended for commercial publication, permission for the use of the tune does not have to be sought. This is 100% *false!* But being quite sympathetic to this situation, several national organizations have collaborated and developed a handy REQUEST FOR PERMISSION TO ARRANGE form, which makes the task of seeking permission a bit easier. Multiple copies of this form are available free of charge on request from: Music Publishers Association of the United States of America, 130 W. 57th St., New York, NY 10019. It's highly recommended that you make use of this form or a letter of your own.

With all that out of the way, let's talk about where to look for material to arrange or transcribe. Incidentally, these two terms through the centuries have been used interchangeably, and their definitions are often still used ambiguously. In contemporary terms, we usually speak of a work written for one medium that is scored for another (handbell, for instance) with very little alteration, as being a TRANSCRIPTION. While on the other hand, and ARRANGEMENT of a tune or a work usually includes a good deal of additional original creative material.

In a church situation, your first consideration could be your hymnal as a source of familiar and workable material. Quite a few hymn tunes can be played right out of the hymnal with only slight alterations in range, and possibly a few added notes in the inner voices to strengthen the harmony. You might try taking the melody and doubling it an octave higher. Using either the alto or tenor line (or a combination of both) and playing it in octaves gives a dandy descant. You can start using these simple ideas right away to help spice-up your congregational singing. We'll work with specific examples of these in Chapter IV.

While just about anything can be written and played on handbells depending on the size and ability of the group, certain types of music will idiomatically be more effective. Works from the Baroque and early Classic periods offer excellent examples to draw from. Look for things that have well-defined melodic lines and uncluttered textures. Some composers to especially look at include Bach, Handel, Mozart and their contemporaries. If you are an organist, you probably have a gold mine in your organ music library. An afternoon "treasure hunt" in your local public library can also unearth some lovely gems.

Here is a list of some other ideas to consider in your quest to find material to arrange or transcribe for handbells. These items are all in the public domain, but be sure to consult authoritative editions:

1. Early clavier works of J. S. Bach, Handel, Mozart and Haydn.
2. Chorales of J. S. Bach.
3. Slow movements of organ, harp and harpsichord concerti by Handel.
4. 'Eight Little Preludes and Fugues' of J. S. Bach.
5. Chorale Preludes of J. S. Bach (Possibly with a solo instrument playing the cantus).
6. Mechanical clock and mechanical organ pieces of Beethoven, Haydn and Mozart.
7. Harpsichord sonatas of Scarlatti.
8. 'Little Notebook for Anna Magdalena Bach' by J. S. Bach.
9. Instrumental movements of operas and oratorios by Handel as well as cantatas by J. S. Bach.
10. Choral masterworks of the Baroque and Classic periods.
11. Hymnals, especially the lovely tunes found in the shaped-note books of early America.
12. Collections of English, Scottish and American folk songs.

Chapter II

GENERAL CONSIDERATIONS

It is most important at all times to pay careful heed to your manuscript. You want to be fair to your ringers who may not be used to reading works in manuscript. But most of all, you need to be fair to yourself so that you have an accurate reading of your work in order to evaluate it.

The set-up of your first page should include five main items:

1. The TITLE should be centered at the very top.
2. The name(s) of the COMPOSER/ARRANGER are shown below the title, usually flush with the right margin.
3. The BELLS USED CHART is centered below the composer/arranger lines. Be sure to leave space for this on your page since it will be the very last item you complete after the work has been completed.
4. The CHARACTER/TEMPO markings are usually found directly above the first line of music. Even if you do not show a character indication, an approximate metronome marking is always helpful.
5. The MUSIC begins next. Each grand staff in handbell music is usually joined with the 'butterfly' brace. It is also customary to show a number above each measure. Each additional page of music should bear the page number and the title to avoid any confusion. You may want to refer to Appendix I in the back of the book for a specific example of page set-up.

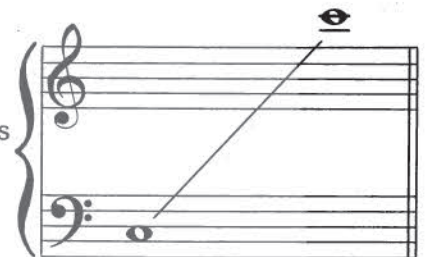
While you will occasionally find it necessary to use three staves for each system of music (especially when dealing with the five octave set), most handbell music is written on two staves.

Here then, are the ranges of the two, three, four and five octave sets:

Two Octaves
(25 bells)



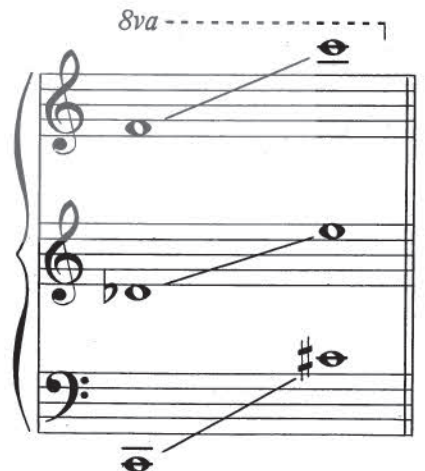
Three Octaves
(37 bells)



Four Octaves
(49 bells)



Five Octaves
(61 bells)



The use of ledger lines above the treble staff and below the bass staff is a necessity. However, the middle-C line is the only ledger line that is used between the treble and bass staves. It is normally found above the bass staff, rather than below the treble staff:



We must be consistent in a piece of music as to where this note is to be found.

Bear in mind that the handbell is a transposing instrument, which sounds one octave higher than written. When writing at the piano, some composers and arrangers find it helpful in their concept of a piece to work in this register.

Strive to keep your compositions and arrangements simple and concise. Most beginning composers and arrangers tend to "over-write" their scores. Especially when writing for handbells, the fewer notes required to get the job done is usually the best road to take, given the natural rich harmonics of the instrument.

In handbell scoring, as with any other medium, the voicing of chords is an important consideration. Again because of the unique acoustical characteristics of the handbell, the arrangement of notes in a chord can mean the difference between a mediocre and a highly successful endeavor. This very simple concept should be kept in mind: Thicker textures (notes very close together) will be most effective in the middle to upper register, while chord notes in the lower register should have more space between them.

Always know where you are going in an arrangement. Most composers and arrangers find it helpful to sketch-out a general plan of the work they are going to write. This is sort of like the preliminary drawings an architect might make before he starts on the specific blueprints.

Here's an example of an arranger's sketch:

Title: NEARER, MY GOD, TO THEE

Key: B Flat Major

INTRODUCTION

VERSE ONE

melody: in the top

accompaniment: arpeggio

CHORUS

block harmony

INTERLUDE

repeat of introduction

VERSE TWO

melody: in the bottom

accompaniment: broken chord

CHORUS

same as first time

MODULATION

to F Major

CHORUS

melody in the middle with a descant on top

accompaniment fills in the bottom harmony

CODA

variation of the introduction

If you are dealing with an arrangement of a hymn tune or folk song, work with the melody and experiment with the ways it can be used. Make a list of these, and take the best ideas to develop.

A musically satisfying work must exemplify unity and continuity. These can be achieved in basically two ways:

1. Try to think in terms of an over-all FORM for your work. An "A-B-A" format is probably the most commonly encountered. The work generally consists of two contrasting sections where the first section is repeated at the end, usually with some added element. Many novice composers load their scores up with too many ideas. In fact, one piece may contain enough material for three or four works! Limit your ideas and present them in a way that the listener feels a complete musical expression has been made.
2. REPETITION by the use of ostinatos (short, repeated musical patterns) is very useful, especially from a learning point of view. Ostinatos can be rhythmic, melodic, harmonic or any combination of the three. (See example 5 in Appendix 2.) A word of warning, however: Don't be afraid to vary your ostinato occasionally, as an over-use of one idea can create a static effect. Another way of using repetition, is by repeating your introduction as an interlude between major sections of your arrangement. This is the best way to draw the listener's ear back to something he has heard before, creating for him a complete feeling. The "overlapping" technique, where a new idea begins at the same time an old idea is ending, is also effective:



Finally, don't forget to include as many directions to the performer as you see fit, to help him interpret to the best of his ability what you have written. This would include character markings, metronome markings, indications of changes of tempo, dynamic markings, and all other suggestions for the total musical effect.

Chapter III

HANDBELL NOTATION

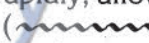
While most standard notational practices and techniques are used in writing music for handbells, there are some signs, symbols and indications that are unique to the idiom:

I. SPECIAL RINGING DESIGNATIONS

LV

This is an abbreviation of the French term "Laissez Vibrer," which translated means to "let vibrate." It indicates permitting the handbells to ring free regardless of the note values specified.

SHAKE

The 'Shake' (Sk) indicates that the handbell is to be shaken rapidly, allowing the clapper to strike both sides of the bell. The wavy line () indicates duration, and is used beside each note that is affected.

TOWER SWING

Abbreviated "Swing" in a score, this technique is a three-count maneuver. The handbell is rung normally on count one. On the second count, the arm is allowed to swing down, bringing the handbell even with the leg. The third count brings the handbell back up. The swing signs ($\downarrow \uparrow$) are also indicated to help the ringer synchronize the physical movement with the music.

TRILL

This indicates the same techniques as the 'shake,' but involves two bells instead of one. Both notes of the trill should be shown in the score. The handbells are allowed to shake alternately, giving the impression of a trill.

II. STOPPED SOUND DESIGNATIONS

MARTELLATO

The martellato sign \blacktriangledown is used to indicate that the handbells involved are to be held by the handle and struck on a thickly padded table.

PLUCK

Indicated by the word 'Pluck,' 'Pl' or the staccato mark, the handbell is placed on a padded table and the clapper is moved manually with a sharp, quick movement.

THUMB DAMP

A staccato mark or the designation "TD" is used to indicate a thumb damp. To execute this technique, the thumb of the hand holding the handbell is placed against the bell casting, preventing the bell from ringing free. With the larger handbells, it's necessary to use the Hand Damp (HD) where the ringer grasps the bell casting itself with the hand to achieve the desired sound.

NOTE: There is a difference in the sound created by the pluck and the thumb damp, so it's a good practice to use the staccato mark along with the designations 'Pluck,' 'Pl,' or 'TD' if you have a particular preference in a particular section.

III. MISCELLANEOUS DESIGNATIONS

RING (R)



This indication is used after a special technique (such as the thumb damp, shake, or LV). It tells the ringer to return to ringing the handbell(s) in the normal way.

MALLET SIGNS

The sign "+" indicates that the handbell is to be held by the handle and struck with a mallet, normally near the lip or strike point. The degree of hardness or softness of the mallet will have direct bearing on the quality of the sound.

An indication of "+" would let the ringer know that you intend for the bell to rest on a padded table while being struck with a mallet.

DAMP SIGNS

The full damp sign  is used to indicate the simultaneous damping of all handbells sounding at that given point. To indicate selective damping, cue-size notes are used together with the partial damp sign () to indicate only specific notes within the range are to be damped.

Only the most commonly used techniques have been included in this list. Others do exist, and surely others have yet to be discovered! Be bold in your experimenting as you find new sounds and document how they are achieved. If you are using any new techniques that have not been used before, you must include in the score a clear explanation of how the notation is to be interpreted.

Refer to the following chart which gives an example of how each sign and symbol mentioned would appear in a musical score:

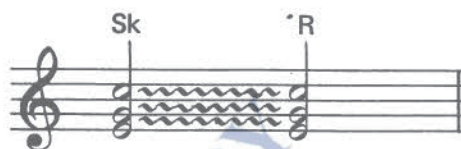
LV/Full Damp



LV/Partial Damp



Shake/Ring



Tower Swing



Trill



Martellato



Pluck



Thumb Damp



With Mallets
(bells are held)



With Mallets
(bells on table)



Chapter IV

ELEMENTARY SCORING TECHNIQUES

In general, there are two main concerns to remember when we set out to score a piece for handbells: range and voicing. Always keep in mind the maximum number of handbells you are writing for as well as the range.

There will be times when you will have only a limited number of bells to work with; but the melody you are scoring goes beyond that range. Given this problem, you have two solutions:

1. Alter the melody so that it conforms to the range.
2. Use an octave transposition to lower the part of the melody that is out of the range. If this is done carefully, the ear will probably not even perceive the change.

If you are dealing with a familiar tune, it is not recommended that you alter it greatly, for you run the risk of destroying its integrity. One or two judicious note changes are sometimes effective. More often than not, when we are dealing with a limited range, we will use the octave transposition. Let's say for instance, we want to score this melody for two octaves:



A possible solution, using octave transposition so as not to destroy the natural flow of the line, might be:



The entire melody could also be transposed down a step or two. In a new key however, you may have the same problems with the low bells.

The first thing you must decide when scoring a melody or theme, is whether you will write it in the top, middle or bottom bells. You must take into account the accompaniment figures you are going to use in the other bells, to be sure that the melody is not covered-up. It is an acoustical fact that the high bells carry extremely well. This poses a problem when writing the melody in the middle or lower range. How can we assure that it will be heard? Dynamics can be helpful. In general, when scoring the melody in the middle or lower range, the accompaniment figure in the upper bells should be marked two or three levels softer. In other words, if the lower melody is marked "*mf*," the upper accompaniment should be marked "*pp*" for proper balance.

We've already talked about chord voicing in Chapter II, but it bears repeating that chords with thicker textures (notes closer together) sound more effective in the upper register. Chords using the lowest bells available should have more space between the notes. Here are two ways to score a G-Major chord in the low bells:



A listener would find it a much easier task to differentiate individual chord tones when listening to figure 2 rather than figure 1, because of the additional space between the notes.

Now let's take a familiar hymn tune, and score it for a two, a three, and a four octave set. Here's the original:

OLD 100th L.M.
Genevan Psalter, 1551

If you examine the range, you'll find that it would be playable as is by a four octave set. But let's say we have only a two octave set at our disposal. The range problems in the lower voice is our chief concern. We can leave the soprano line intact, and merely re-construct the bass line, being careful not to destroy the basic harmonization. You'll also notice that we have added several notes in the upper register to "fill-in" the harmony. This provides greater strength.

TWO OCTAVES

With a three octave range, we can double the melody at the octave through the first half of measure nine. The bass line can be left as is with just a few minor octave transpositions. Again, we've "filled-in" the upper voices. Instead of repeating the entire chord on the second beat of measure four, a nice effect can be created by simply repeating the melody note in octaves. This is a refreshing change from a complete chord playing under each melody note:

THREE OCTAVES

Our greatest creative efforts can be brought into play with the four octave range. We can leave the bass line as it appears in the original hymnal setting. You'll notice that the very top bells are playing a descant doubled at the octave. Compare this descant to the original, and you'll find that it is a combination of the alto and tenor lines. In measure four we've created a contrasting color by again thinning the texture in the upper bells. The first two beats of measure thirteen give us still another color change. You'll notice that the eighth notes, with the exception of the "A" are all part of the original C Major chord. The "A" being the sixth of the chord, fits in nicely without destroying the original harmonization. Sixth and ninths can both function this way, and with experimentation can be used most effectively:

FOUR OCTAVES

The musical score is written for piano in 4/4 time, featuring a descant in the upper bells. The score is divided into three systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The score includes measure numbers 1 through 13. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score. The descant in the upper bells is a combination of the alto and tenor lines, and the eighth notes, with the exception of the 'A', are all part of the original C Major chord. The 'A' being the sixth of the chord, fits in nicely without destroying the original harmonization. Sixth and ninths can both function this way, and with experimentation can be used most effectively.

Chapter V

STYLISTIC SCORING CONSIDERATIONS

Special techniques that you use in your compositions and arrangements must feel natural and comfortable to the listener. They must have a purpose, and they must function as a logical part of the entire work. Don't include a special technique just to be including it. It must grow out of the music. Also, avoid over-use of any one particular technique, since the novelty may wear thin and make for tedious listening.

Another mention needs to be made in regard to the use of ostinatos. Consider the fact that one ostinato may not 'work' for the entire melody it's accompanying, creating a forced feeling. If you encounter harmonic clashes that are a bit offensive to the ear, experiment further and take the time to discover acceptable alternatives.

We usually open up "Pandora's Box" when we start discussing the question "to-damp-or-not-to-damp?" There are many schools of thought on this subject, but since the scope of this book includes neither philosophy nor the technique of ringing, we can safely deal with just the notational aspect of the problem. A composer or arranger must be precise in dealing with how he intends the music to be damped, by the use of the "LV" indication and the damp sign. If he does have a preference in a section (or entire piece), only his clear notation of this will ensure that his wishes are made known.

In general, most ringers will allow a note to ring for only its entire duration, unless instructed otherwise by the musical score or the director to let the bells ring free. If you take the middle-of-the-road approach to damping, and allow the bells to ring free until their sound gets in the way of another harmony, then the "LVUHC" (let vibrate until harmony changes) indication may be helpful. It is, however asking quite a bit, of young ringers especially, to recognize harmonic changes in the music; and this indication takes a lot for granted. It's usually safer to stick with just the "LV" and damp signs.

In sections which use the "LV" and damp designations frequently, it is permissible to do without the damp sign. Two "LV's" will then appear next to each other. In this case, it is understood that the bells ringing that do not belong to the harmony in the next section are to be damped. This special notational consideration helps in providing a less cluttered appearance to the page:

This:



instead of This:



As you become more at home writing for handbells, try branching out and consider combining the sounds of handbells with other instruments you may have available to you. The main problem that you will encounter is balance, and careful attention must be given to dynamics and texture.

Some effective combinations include handbells with organ or brass, handbells with a solo instrument such as flute, oboe, clarinet, trumpet or horn, and handbells added to a choral work. In this latter combination the handbell part should be an integral part of the musical whole, and not merely "busy work."

The simple addition of a percussion instrument, such as tambourine, triangle, wood block, finger cymbals or bell tree can add a nice flavor as long as the instrument is scored with discretion. It must function to enhance the work, and not detract from it.

Chapter VI

THE PUBLISHING BUSINESS

If you're thinking about approaching a commercial publisher with your work, ask yourself these questions first:

1. Does my work have market appeal? In other words, would other handbell choirs find it useful? Know the market. If you write an arrangement of a hymn tune let's say, is there already a published setting of it available? If so, does yours have a fresh or special enough approach to warrant publication? Consider also the fact that the greatest number of handbell choirs in America ring a three octave set.
2. Is my work easy to read? Publishers are deluged with literally hundreds of unsolicited handbell submissions each year, and it's mighty frustrating to an editor or an editorial committee to try to decipher someone's poor manuscript technique. First impressions should be good impressions.
3. Have I sought the necessary permissions for the use of any material that is still held under copyright? In general, this is the arranger's or transcriber's duty. As mentioned in Chapter I, whether you are writing for your own group or for commercial publication, you are legally bound to procure the rights for the use of material not in the public domain.

Only when the answer to all of these questions is 'yes' should you proceed with contacting a publisher. When considering which publisher to send your work to, look first to your own handbell library for the publishers that are frequently represented. If you like what a specific publisher has in its catalog, chances may be that that particular house would like what you have to offer. Here is a representative list of handbell music publishers. This is not an all-inclusive list, but gives a good cross-section of the market:

THE A.G.E.H.R., INC., 601 West Riverview Avenue, Dayton, OH 45406
AGAPE (HOPE PUBLISHING COMPANY), 380 South Main Place, Carol Stream, IL 60188
BECKENHORST PRESS, INC., P.O. Box 14273, Columbus, OH 43214
BELL TOWER PUBLISHING, 8524-B Lee Highway, Fairfax, VA 22031
BELWIN-MILLS PUBLISHING CORP., Melville, NY 11747
BROADMAN PRESS, 127 Ninth Avenue, North, Nashville, TN 37234
CHORISTERS GUILD, 2834 Kingsley Road, Garland, TX 75041
CONCORDIA PUBLISHING HOUSE, 3558 S. Jefferson Avenue, St. Louis, MO 63118
CORONET PRESS, 7 Lebanon Road, Scarsdale, NY 10583
HAROLD FLAMMER, INC., Delaware Water Gap, PA 18327
JENSON PUBLICATIONS, INC., P.O. Box 248, New Berlin, WI 53151
THE LORENZ CORPORATION (The Sacred Music Press and Triune Music), 501 East Third Street, Dayton, OH 45401
NATIONAL MUSIC PUBLISHERS, P.O. Box 868, Tustin, CA 92680
SINGSPIRATION, 1415 Lake Drive, S.E., Grand Rapids, MI 49506
THEODORE PRESSER CO., Presser Place, Bryn Mawr, PA 19010
WORD, INC., Box 1790, Waco, TX 76703

Always send a clean photo-copy of your original manuscript along with a letter introducing yourself. Tapes are not generally required, but if you have one of a fine performance of your work, you may choose to send it along. This can be a great help to those who will be evaluating your music.

Never send a manuscript to more than one publisher at a time. Don't be impatient and stand waiting by your mail box for a reply. Many factors come into play here, including the frequency of editorial meetings, time of the year, and immediate use for the specific work you send in. It may be a matter of weeks or it can be several months before you hear of the publication status of your work.

If the work is returned to you (and it happens to us all), and you still have strong convictions about its value, then make another photo-copy and send it off to another publishing house. Don't get discouraged. The competition is rough, but many times a work is sent back to you because the publisher does not have an immediate use for it at the time. This is not a judgement that the piece you sent in is necessarily a bad composition.

If, on the other hand, your composition or arrangement is accepted, you'll receive a standard royalty agreement to review, sign and return. Proofs will then be sent once the piece has been engraved. You'll be asked to carefully make corrections, as oversights can be costly. Once these are returned to the publisher, the work will be printed and copies will be distributed. Royalty statements are sent to you once or twice a year depending on the practices of the publisher.

The question always arises in discussions: "Should I copyright my work myself?" You may, for a fee of \$10.00, register your work with the Copyright Office in Washington, D.C. However, upon acceptance for publication, all rights are usually signed over to the publisher anyway.

It is a good policy, however, to include a copyright notice at the bottom of anything you create, just to prove your "common law" rights. You may do this even though you do not register it with the government. The notice would include the word 'Copyright,' the year, and your name. An example would look like this:

Copyright 1984 Douglas E. Wagner

This is good practice, especially if you are going to let others use your composition or arrangement with their groups.

CONCLUSION

Write your compositions and arrangements with your own group(s) in mind. Who knows better their strengths and weaknesses than you? Write to always bring out the best from your ringers.

Have your works played several times. Listen to them critically, and make adjustments where your ears (and sometimes your ringers) tell you to.

Keep an open mind as you listen to other groups and make notes of the things you like. In the same way, study as much other handbell music as you can get your hands on.

Constantly experiment and implement your ideas to find out if they work. If they don't, ask yourself why. If you are currently directing a handbell choir, or have ready access to one, you have a built-in laboratory to learn from. Use it to your best advantage.

Finally, *have fun* with what you're doing!

* * * * *

A word about THE AMERICAN GUILD OF ENGLISH HANDBELL RINGERS . . .

If you are not a member of the AGEHR, you are strongly urged to join. For a modest yearly membership fee, you are put in touch with everything that has to do with handbells, from concert/festival news where you can hear the finest ringing in the United States, to announcements/reviews of the latest music and publications available. Write today for further information and a membership application:

Executive Director
The A.G.E.H.R., Inc.
601 West Riverview Ave.
Dayton, Ohio 45406

Appendix 1

HANDBELL MANUSCRIPT PAPER

The following blank manuscript pages are included as models for setting-up your scores. Permission is hereby granted to the initial purchaser of this book to freely duplicate these pages.

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Title _____

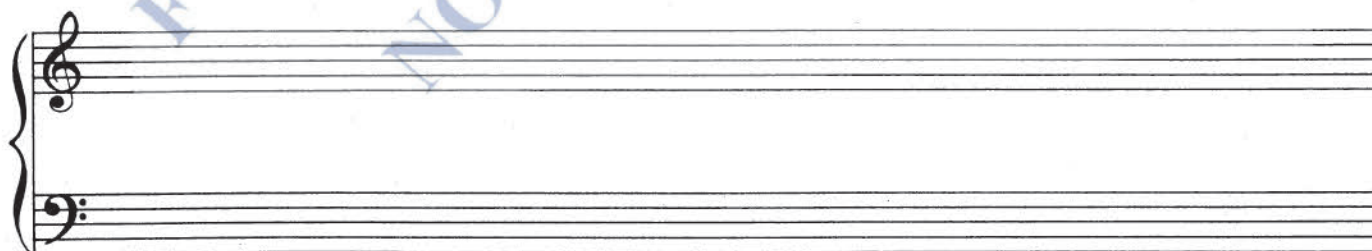
Composer _____

Arranger _____

Bells

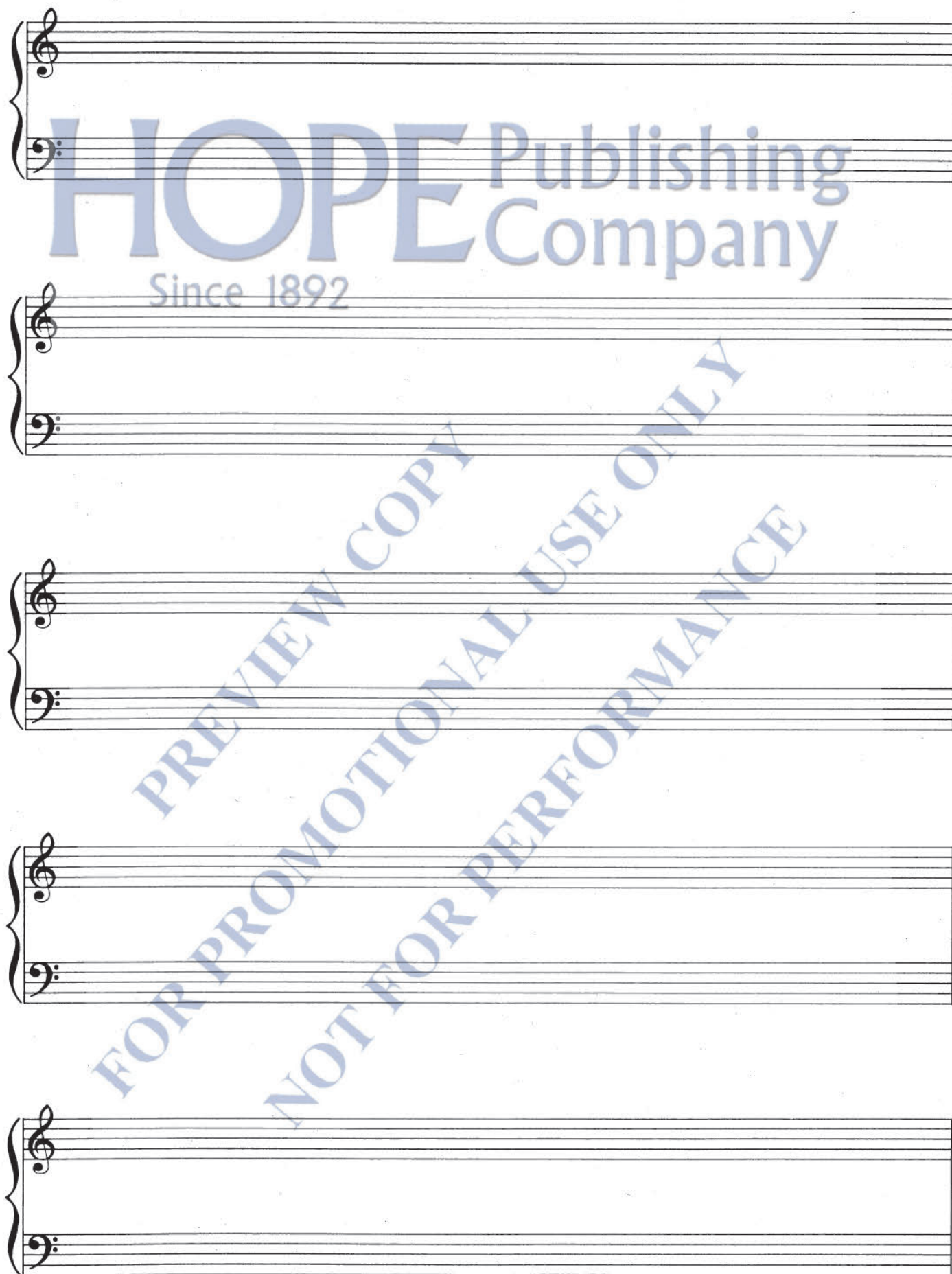


(= C.)



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The image shows a musical score template with five systems of grand staves. Each system consists of a treble clef staff and a bass clef staff, connected by a brace on the left. The staves are empty, with no notes or markings. A large, semi-transparent watermark is overlaid diagonally across the center of the page, reading 'PREVIEW COPY FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE'. In the top left corner, the text 'HOPE Publishing Company Since 1892' is displayed in a large, blue, serif font.

Appendix 2

COMMONLY USED ACCOMPANIMENT PATTERNS

1. Block Chords (melody) NETTLETON
Traditional American Melody

The notation shows a piano accompaniment for the melody 'NETTLETON'. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The piano part consists of block chords in the right hand and single notes in the left hand. The dynamics are marked with a forte 'f' and a 'Since 1892' watermark.

2. Broken Chords PROMISED LAND
Traditional American Melody

The notation shows a piano accompaniment for the melody 'PROMISED LAND'. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The piano part consists of broken chords in the right hand and single notes in the left hand. The dynamics are marked with 'pp' and 'mf'.

3. Arpeggio (melody) NEED
Robert Lowry

The notation shows a piano accompaniment for the melody 'NEED'. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The piano part consists of arpeggiated chords in the right hand and single notes in the left hand. The dynamics are marked with 'mp' and 'LV'.

4. Thirds

GLORIA
French Carol

Musical score for 'GLORIA French Carol'. The score is in 4/4 time and consists of two staves. The right staff (treble clef) contains a melody of eighth notes, marked with a dynamic of *mp* and a tempo of 1. The left staff (bass clef) contains a bass line of eighth notes, marked with a dynamic of *ff* and a tempo of 2. The score is divided into four measures, each containing a triplet of eighth notes. The first measure is marked with a dynamic of *mp* and a tempo of 1. The second measure is marked with a dynamic of *ff* and a tempo of 2. The third measure is marked with a dynamic of *ff* and a tempo of 3. The fourth measure is marked with a dynamic of *ff* and a tempo of 4.

5. Fourths

AMAZING GRACE
Traditional American Melody

Musical score for 'AMAZING GRACE Traditional American Melody'. The score is in 3/4 time and consists of two staves. The right staff (treble clef) contains a melody of eighth notes, marked with a dynamic of *mp* and a tempo of 1. The left staff (bass clef) contains a bass line of eighth notes, marked with a dynamic of *f* and a tempo of 2. The score is divided into eight measures, each containing a triplet of eighth notes. The first measure is marked with a dynamic of *mp* and a tempo of 1. The second measure is marked with a dynamic of *f* and a tempo of 2. The third measure is marked with a dynamic of *f* and a tempo of 3. The fourth measure is marked with a dynamic of *f* and a tempo of 4. The fifth measure is marked with a dynamic of *f* and a tempo of 5. The sixth measure is marked with a dynamic of *f* and a tempo of 6. The seventh measure is marked with a dynamic of *f* and a tempo of 7. The eighth measure is marked with a dynamic of *f* and a tempo of 8.

Appendix 3 FOR-YOUR-INFORMATION

The following are recommended sources of additional information related to manuscript practice and copyright:

MUSIC NOTATION, A MANUAL OF MODERN PRACTICE (second edition), Gardner Read, copyright 1969, Crescendo Publishers, Boston, MA.

PREPARING MUSIC MANUSCRIPT, Anthony Donato, copyright 1963, Prentice-Hall, Inc., Englewood Cliffs, NJ.

HANDBELL NOTATION, The A.G.E.H.R., Inc., 601 W. Riverview Avenue, Dayton, OH 45406. (This brochure is free for the asking.)

MUSICIANS GUIDE TO COPYRIGHT, J. Gunnar Erickson, Edward R. Hearn, Mark E. Halloran, copyright 1983, Charles Scribner's Sons, New York, NY.

A MUSICIANS GUIDE TO COPYRIGHT AND PUBLISHING, Willis Wager, copyright 1975, Carousel Publishing Corporation, Brighton, MA.

THIS BUSINESS OF MUSIC, Sidney Shemel, M. William Krasilovsky, copyright 1971, Billboard Publications, Inc., New York, NY.

STANDARD MUSIC ENGRAVING PRACTICE, Music publishers' Association of the United States, Inc., copyright 1966, Music Educators National Conference, Reston, VA.

U.S. GOVERNMENT PUBLICATIONS (Available free by writing: United States Copyright Office, Library of Congress, Washington, D.C. 20559):

Circular R1: The Nuts and Bolts of Copyright

Circular 50: Copyright for Musical Compositions

Circular 22: How to Investigate the Copyright of a Work

Form PA: Application for copyright registration for a work of the performing arts.

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Handbell Music

<u>Code No.</u>	<u>Title</u>	<u>Composer / Arranger</u>
2228	ANGELS WE HAVE HEARD ON HIGH (3-5 Octaves)	Arr. Arnold B. Sherman
2056	AS THE DEER (3-5 Octaves)	Nystrom/Cota
1047	BESIDE STILL WATERS (3 Octaves)	Howard F. Starks
1407	CHRIST THE LORD IS RISEN TODAY (2 Octaves)	Arr. Barbara Kinyon
1987	CHRISTMAS CAROL FEST III (3-5 Octaves)	Arr. Douglas E. Wagner
2060	DECK THE HALLS (3-5 Octaves)	Arr. Kevin McChesney
1277	ELEGY (4-5 Octaves)	William A. Payn
2078	FANTASY ON "HYFRYDOL" (3-5 Octaves)	Arr. Hal Hopson
1615	FIVE EASY CELEBRATIONS (3-5 Octaves)	Michael Keller
1419	GIFT OF LOVE, THE (3-5 Octaves)	Hal Hopson
1279	GREAT IS THY FAITHFULNESS (2 Octaves)	Arr. Cynthia Dobrinski
1280	GREAT IS THY FAITHFULNESS (3-5 Octaves)	Arr. Cynthia Dobrinski
2140	HERE I AM, LORD (3-5 Octaves)	Arr. Arnold B. Sherman
1350	HOW GREAT THOU ART (3-5 Octaves)	Hine/Dobrinski
1457	HYMN TO JOY (3-5 Octaves)	Arr. Michael Keller
1313	IN THE GARDEN (3-5 Octaves)	Miles/Dobrinski
1880	JOSHUA FIT THE BATTLE OF JERICHIO (3-5 Octaves)	Arr. Thompson
1973	JOY IN THE MORNING (3-5 Octaves)	Sleeth/Thompson
1397	JOYFUL RING, A (2-3 Octaves)	Barbara Kinyon
2210	LET THERE BE PEACE ON EARTH (2-3 Octaves)	Arr. Arnold B. Sherman
1977	LORD, I LIFT YOUR NAME ON HIGH (3-5 Octaves)	Founds/Arr. McKechnie
1465	THE LORD'S PRAYER (3-5 Octaves)	Arr. Cynthia Dobrinski
2064	MAKE ME A CHANNEL OF YOUR PEACE (3-5 Octaves)	Temple/Wagner
1892	NOW THE GREEN BLADE RISETH (3-5 Octaves)	Arr. McChesney
1399	O COME, O COME, EMMANUEL (3-5 Octaves)	Arr. Cynthia Dobrinski
1360	OLD RUGGED CROSS, THE (3-5 Octaves)	Arr. Cynthia Dobrinski
1693	PIE JESU (3-5 Octaves)	Webber/Arr. Wagner
1499	PRAISE TO THE LORD THE ALMIGHTY (2-3 Octaves)	Arr. McChesney
1974	PRAISE, MY SOUL, THE KING OF HEAVEN (3-5 Octaves)	Arr. Cynthia Dobrinski
1518	PROCESSION OF PRAISE (3-5 Octaves)	Arnold B. Sherman
1234	RIGAUDON (3-5 Octaves)	Campra/Arr. Thompson
2066	RONDO ON A THEME BY TELEMANN (3-5 Octaves)	Arr. Cynthia Dobrinski
2145	SEEK YE FIRST (3-5 Octaves)	Lafferty/Arr. Wagner
1586	SILENT NIGHT (3-5 Octaves w/opt. Flute)	Arr. Cynthia Dobrinski
1869	SIYAHAMBA (3-5 Octaves)	Arr. Hopson
1422	SONG OF JOY (3-4 Octaves)	Arnold B. Sherman
2072	SPIRIT SONG (3-5 Octaves)	Wimber/Arr. Dobrinski
1847	STRIFE IS O'ER, THE (3-5 Octaves)	Arr. Arnold B. Sherman
1341	THANKSGIVING BELLS (2-3 Octaves)	Arr. Barbara Kinyon
2053	UKRAINIAN BELL CAROL FANTASY (3-5 Octaves)	Neidlinger/Dobrinski
1390	WE THREE KINGS (3-5 Octaves)	Hopkins/Dobrinski
1701	WERE YOU THERE ON THAT CHRISTMAS NIGHT? (3-5 Oct.)	Sleeth/Thompson
1226	WHEN I SURVEY THE WONDROUS CROSS (3 Octave)	Arr. Kauffmann

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