Ringing Throughout the Year

Nine Reproducible Pieces

for Three Octave Handbells,
with opt. Two Octave Handchimes

Michael Burkhardt

Contents

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Composer Notes

The pieces in this collection were composed to provide opportunities for ringers to focus on a particular ringing technique or aspect of musicianship. In addition, those pieces with optional handchime parts were composed to provide opportunities for 1) experienced ringers within an ensemble to have more material to learn and 2) for ringers of a handchime ensemble to join with ringers of a handbell ensemble in a combined performance.
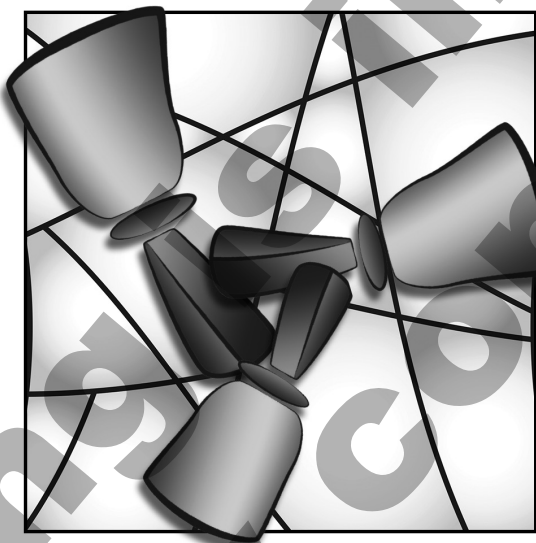
Reproducible scores as well as score covers and pedagogical information pages are provided for each piece.

The pieces range from easy to moderate in difficulty at Level 2.

A Blessing

Three Octave Handbells + Opt. D7

Michael Burkhardt

Bells Used:

| D5 | E5 | F5 | F#5 | G5 | A5 | B5 | C6 | D6 | E6 | F6 | F#6 | G6 | A6 | B6 | C7 | D7 |
| 5___ | | 6___ | | | 7___ | | 8___ | | 9___ | | | 10___ | | 11___ | | |

| C4 | D4 | E4 | F4 | F#4 | G4 | A4 | Bb4 | B4 | C5 |
| 1___ | | 2___ | | | 3___ | | 4___ | | |

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A Blessing

Welsh Folksong, arranged by

Michael Burkhardt

TECHNIQUES

ring, damp, suspended mallet, swing

RHYTHMIC DURATIONS

quarter note, half note/rest, dotted-half note, whole note

METER

duple (4/4)

EXPRESSIVE QUALITIES

Andante *p* *mp* *mf* *f* *ff* *crescendo diminuendo allargando ritard a tempo*

OVERALL FORM

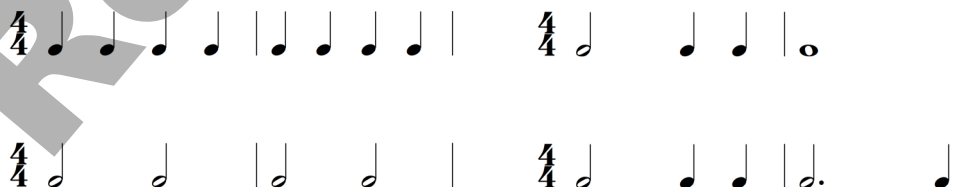| **Introduction A1 Interlude A2 A3**	
Introduction	mm. 1–8
A1	mm. 9–24
Interlude	mm. 25–32
A2	mm. 33–48
A3	mm. 49–69

FOLKSONG FORM

A = a a b a

LEARNING OPPORTUNITIES

Introduction to / Reinforcement of

- *a tempo*
- *allargando*
- fermata
- suspended mallet
- *ritard*
- swing
- theme and variations
- tie
- symbols: *p mp mf f ff*   < >   ⌢   +   *rit.* ↓↑ o ⌒ o

CORE RHYTHM PATTERNS

A Blessing

for Three Octave Handbells (+ Opt. D7)

AR HYD Y NOS, Welsh Folksong
arr. Michael Burkhardt

Andante (♩ = ca. 56)

A Festive Ring

Three Octave Handbells

Michael Burkhardt

Bells Used:

D5	E5	F5	G5	A5	B5	C6	D6	E6	F6	G6	A6	B6	C7
5___		6___		7___		8___		9___		10___		11___	

C4	D4	E4	F4	G4	A4	B4	C5
1___		2___		3___		4___	

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A Festive Ring

Michael Burkhardt

TECHNIQUES

ring, damp, let vibrate, shake

RHYTHMIC DURATIONS

quarter note/rest, half note/rest, whole rest

METER

duple (4/4)

EXPRESSIVE QUALITIES

Andante *p mp mf f crescendo*

MELODY FORM

A (a b a b')

OVERALL FORM

Intro	mm. 1–4	head motif stated in each octave
A1	mm. 5–12	melody in top octave + ♩ chordal accompaniment below
A2	mm. 13–20	melody in top and bottom octaves + chordal accompaniment in middle
A3	mm. 21–28	melody in middle octave + chordal accompaniment above for a; melody in top octave + chordal accompaniment below for b and b'
A4	mm. 22–36	melody in top octave + ♩ chordal accompaniment below
Coda	mm. 37–41	head motif stated in each octave

LEARNING OPPORTUNITIES

Introduction to / Reinforcement of

- compositional form: variations
- compositional structure: melody + ♩ steady pulse accompaniment
- let vibrate
- shake
- tie
- symbols: *p mp mf f* ＜ LV R sk ♩♩

A Festive Ring

for Three Octave Handbells

Michael Burkhardt

Litany

Three Octave Handbells + Opt. B♭3

Michael Burkhardt

Ground Bass Theme:

Bells Used:

Db5	Eb5	F5	G5	Ab5	Bb5	C6	Db6	Eb6	F6	G6	Ab6	Bb6	C7
5___		6___		7___		8___		9___		10___		11___	

Bb3	C4	Db4	Eb4	F4	G4	Ab4	Bb4	C5
1___		2___		3___		4___		

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Litany

Michael Burkhardt

TECHNIQUES

ring, damp, let vibrate, suspended mallet

RHYTHMIC DURATIONS

quarter note/rest, half note/rest, whole note/rest, paired eighth notes

METER

duple (4/4)

EXPRESSIVE QUALITIES

Freely Andante *p mp mf f crescendo diminuendo ritard molto rit. a tempo*

GROUND BASS

Four measures = **a** (two measures) + **b** (two measures)

OVERALL FORM

After the head motif (first measure of the ground bass theme) is sounded "freely" in each octave, the ground bass theme is stated in each voice at two-measure intervals. Nine variations based on the ground bass follow before the work concludes with the head motif.

Intro	mm. 1	head motif stated in each octave
A	mm. 2–9	ground bass theme imitated in each voice at two-measure interval
A1	mm. 10–13	ground bass theme imitated in each voice at one-measure interval
A2	mm. 14–17	paired eighth note melodic rhythm pattern above ground bass
A3	mm. 18–21	expanded paired eighth note melodic rhythm pattern above ground bass
A4	mm. 22–25	descending chords (tonal center: f) above ground bass (tonal center: f)
A5	mm. 26–29	descending chords (tonal center: A♭) below ground bass (tonal center: f)
A6	mm. 30–33	paired eighth note melodic rhythm pattern above ground bass (tonal center: A♭; relative major)
A7	mm. 34–37	expanded paired eighth note melodic rhythm pattern above ground bass (tonal center: A♭; relative major)
A8	mm. 38–41	ground bass theme imitated in each voice at one-measure interval (tonal center: f)
A9	mm. 42–46	descending chords above and below ground bass theme
Coda	mm. 47-52	head motif stated in each octave

Litany

Variations on a Ground Bass

for Three Octave Handbells (+ Opt. Bb3)

Michael Burkhardt
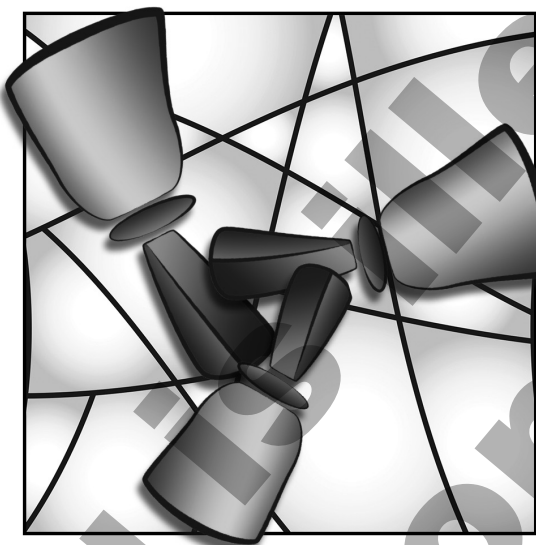
O Come, Little Children

Three Octave Handbells and Opt. Two Octave Handchimes

Michael Burkhardt

Bells Used:

D5 E5 F5 F#5* G5 A5 B5 C6 D6 E6 F6 G6 A6 C7
5____ 6_____ 7____ 8____ 9____ 10_____

C4 D4 E4 F4 G4 A4 B4 C5
1____ 2____ 3____ 4____

* F#5 is not needed when piece is performed with handbells and handchimes

Chimes Used:

D5 E5 F#5 G5 A5 B5 C6 D6 E6 G6
5____ 6____ 7____ 8____ 9____

G4 A4 B4 C5
3____ 4____

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O Come, Little Children

German Carol, arranged by

Michael Burkhardt

TECHNIQUES

ring, damp, table mallet

RHYTHMIC DURATIONS

quarter note/rest, half note/rest, dotted-half note, whole note/rest

METER

duple (4/4)

EXPRESSIVE QUALITIES

Andante *mp* *mf* *f* *molto ritard*

FORM

A (a a b c) **B** (a' a' b' c')

LEARNING OPPORTUNITIES

Introduction to / Reinforcement of

- compositional form: AB
- compositional structure: treble melody + syncopated and melodic rhythm accompaniments
- compositional technique: melodic transposition
  [Section A (G Major) → Section B (C Major)]
- bell change: position 6 (F# F) when piece is performed by one ensemble
- dotted-half note ♩.
- melodic pick up (beat 4)
- *molto ritard*
- table mallet technique
- symbols: *mp* *mf* *f* R *molto rit.* ᵗ

CORE MELODIC RHYTHM PATTERN

The melody is based on the following two-measure pattern:

ACCOMPANIMENT RHYTHM PATTERNS

The accompaniment is based on the following two-measure patterns:

O Come, Little Children

for Three Octave Handbells and Opt. Two Octave Handchimes*

IHR KINDERLEIN KOMMET
Tune by Johann A. P. Schulz, 1747-1800
Setting by Michael Burkhardt

* Measures 1 - 16 may be rung with handchimes
  by the handbell ensemble or by an independent handchime ensemble
** Measures 16, beat 4, - 32 are rung with handbells

O God, Our Help, in Ages Past

Three Octave Handbells/Handchimes (+ Opt. D7)
and Opt. Two Octave Handchime Ensemble

Bells Used:

D5	E5	F5	F#5	G5	G#5	A5	B5	C6	D6	E6	F6	F#6	G6	G#6	A6	D7	B6	C7
5		6				7		8		9			10				11	

C4	D4	E4	F4	G4	A4	B4	C5
1		2		3		4	

Chimes Used:

E5	F#5	G5	A5	B5	C6	D6
5	6		7		8	

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O God, Our Help in Ages Past

Early English Hymn Melody, arranged by

Michael Burkhardt

TECHNIQUES

ring, damp

RHYTHMIC DURATIONS

quarter note/rest, half note/rest, whole note/rest

METER

duple (4/4)

EXPRESSIVE QUALITIES

Andante *mp mf f crescendo diminuendo ritard*
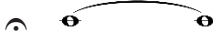
MELODY FORM

A (a b c d)

OVERALL FORM

Introduction	mm. 1–8
Hymn	mm. 8–24 (1 measure overlap with introduction)
Coda	mm. 23–26 (2 measure overlap with coda)

LEARNING OPPORTUNITIES

Introduction to / Reinforcement of

- compositional form: Introduction, Hymn, Coda
- compositional structure: treble ♩ melody + ♩ steady beat accompaniment
- bell change: positions 6 (F5, F#5, G5, G#5), 9 (F6, F#6) and 10 (G6, G#6, D7)
- fermata
- tie
- symbols: *mp mf f*

MELODIC RHYTHM PATTERN

The melody is based on the following one-measure pattern:

ACCOMPANIMENT RHYTHM PATTERN

The accompaniment is based on the following one-measure pattern:

O God, Our Help in Ages Past

for Three Octave Handbell Ensemble (+ Opt. D7) and Opt. Two Octave Handchime Ensemble

ST. ANNE
William Croft, 1677-1727
arr. Michael Burkhardt

Rejoice!
Again I Ring Rejoice!

Three Octave Handbells

Michael Burkhardt

Bells Used:

D5 Eb5 E5 F5 G5 Ab5 Bb5 C6 Db6 Eb6 E6 F6 G6 Ab6 Bb6 C7
5_____   6____ 7_____ 8____ 9_____ 10____ 11____

C4 Db4 Eb4 F4 G4 Ab4 Bb4 C5
1____ 2____ 3____ 4____

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Rejoice! Again I Ring Rejoice!

Michael Burkhardt

TECHNIQUES

ring, damp

RHYTHMIC DURATIONS

quarter note/rest, half note, whole rest, paired eighth notes

METER

duple (4/4)

EXPRESSIVE QUALITIES

Andante moderato *mp* *mf* *f* *crescendo* *diminuendo* *molto ritard*

FORM

A B A'

A	**a**	mm. 1–4	main theme
	a'	mm. 5–8	main theme doubled at the octave
B	**a"**	mm. 9–12	main theme transposed (A♭ major)
	b	mm. 13–16	new material
A'	**a'**	mm. 17–20	main theme doubled at the octave
	a'''	mm. 21–24	main theme embellished

LEARNING OPPORTUNITIES

Introduction to / Reinforcement of

- compositional form: A B A'
- compositional structure: melody + accompaniment
- compositional technique: transposition
- bell change: positions 5 and 9 (E♭ and E)
- fermata
- *molto ritard*
- symbols: *mp* *mf* *f* ⟨crescendo/diminuendo⟩ ⌢ *molto rit .*

MELODIC RHYTHM PATTERNS

ACCOMPANIMENT RHYTHM PATTERNS

The accompaniment is based on combinations of the following one-measure patterns:

Rejoice! Again I Ring Rejoice!

for Three Octave Handbells

Michael Burkhardt

Solemn Procession

Three Octave Handbells

Michael Burkhardt

Bells Used:

D5 E5 F5 F#5 G5 A5 B5 C6 D6 E6 F6 F#6 G6 A6 B6 C7
5____ 6____ 7____ 8____ 9_____ 10____ 11____

C4 D4 E4 F4 G4 A4 B4 C5
1____ 2____ 3____ 4____

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Solemn Procession

Michael Burkhardt

TECHNIQUES

ring, damp, let vibrate, suspended mallet

RHYTHMIC DURATIONS

quarter note/rest, half note, whole note/rest

METER

duple (4/4)

EXPRESSIVE QUALITIES

Andante *mp* *mf* *f* *rit.*

MELODY FORM

A (a b c a')

OVERALL FORM

A B A
A mm. 1–16
B mm. 17–32

LEARNING OPPORTUNITIES

Introduction to / Reinforcement of

- compositional form: **ABA**
- compositional structure: treble ♩ melody + ♩ steady beat accompaniment
- bell change: positions 6 and 9 (F and F#)
- *da capo* and *fine*
- fermata
- let vibrate
- *ritard*
- suspended mallet
- symbols: *mp* *mf* *f* *D.C. al Fine* 𝄐 *Fine* LV R *rit.* +

"A" SECTION CORE MELODIC RHYTHM PATTERN

The melody is based on the following one-measure pattern:

$\frac{4}{4}$ ♩ ♩ |

"A" SECTION CORE ACCOMPANIMENT RHYTHM PATTERN

The accompaniment is based on the following one-measure pattern:

$\frac{4}{4}$ ♩ ♩ ♩ ♩ |

Solemn Procession

for Three Octave Handbells

Michael Burkhardt

Fine

rit. *

* Observe *rit.* and fermata only on repeat

Spring

Three Octave Handbells

Michael Burkhardt

Bells Used:

D5 E5 F5 G5 A5 B5 C6 D6 E6 F6 G6 A6 B6 C7
5_____ 6_____ 7_____ 8_____ 9_____ 10_____ 11_____

C4 D4 E4 F4 F#4 G4 A4 B4 C5
1_____ 2_____ 3_____ 4_____

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Spring

The Four Seasons, Antonio Vivaldi, 1675–1741
arranged by

Michael Burkhardt

TECHNIQUES

ring, damp, mallet, shake

RHYTHMIC DURATIONS

quarter note/rest, half note, dotted-half note, paired eighth notes

METER

duple (4/4)

EXPRESSIVE QUALITIES

Allegro *mp* *mf* *f* *crescendo* *ritard*

FORM

intro a a' b b'
intro mm. 1–4
a mm. 5–10
a' mm. 11–16
b mm. 17–23
b' mm. 24–30

LEARNING OPPORTUNITIES

Introduction to / Reinforcement of
- fermata
- mallet
- *ritard*
- shake
- symbols: *mp* *mf* *f* <> ‡ ⌒ *rit.* Sk

CORE RHYTHM PATTERNS

Accompaniment:

Melodic:

Spring
for Three Octave Handbells

The Four Seasons
Antonio Vivaldi, 1675-1741
arr. Michael Burkhardt

They Crucified My Lord

Three Octave Handbells (+Opt. F3 and B♭3) and Opt. Two Octave Handchimes
OR
Three Octave Handbell Ensemble (+Opt. F3 and B♭3) and Opt. Two Octave Handchimes

Michael Burkhardt

Bells Used:

Db5 D5 Eb5 E5 F5 G5 Ab5 Bb5 B5 C6 Db6 D6 Eb6 E6 F6 G6 Ab6 Bb6 C7
5_____ 6_____ 7_____ 8_____ 9_____ 10_____ 11_____

F3 C4 Bb3 Eb4 F4 G4 Ab4 Bb4 B4 C5
1_____ 2_____ 3_____ 4_____

* B4 and Eb5 are not needed when piece is performed with handbells and handchimes

Chimes Used:

D5 Eb5 E5 F5 F#5 G5 A5 Bb5 B5 C6 D6 Eb6 E6 F6 G6
5_____ 6_____ 7_____ 8_____ 9_____ 10_____

G4 B4 C5
3 4_____

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They Crucified My Lord

Traditional Spiritual, arranged by

Michael Burkhardt

TECHNIQUES

ring, damp, suspended mallet, table mallet

RHYTHMIC DURATIONS

quarter note/rest, half note, whole note/rest, paired eighth notes

METER

duple (4/4)

EXPRESSIVE QUALITIES

Andante *mp* *crescendo* *diminuendo* *molto rit.*

OVERALL FORM

Intro	measures 1–4
A	measures 5–16
Inter	measures 15–18 (two-measure overlap with A)
A'	measures 19–30
Inter	measures 29–31 (two-measure overlap with A')
A'	measures 19–30
Coda	measures 29–34

LEARNING OPPORTUNITIES

Introduction to / Reinforcement of

- compositional structure: treble melody + syncopated and steady beat accompaniments
- compositional technique: transposition [Section A (c minor)— Section A' (f minor)]
- bell change: positions 2, 4, 5, 7, 8, and 9
- dotted-half note ♩. and whole note 𝅝
- fermata
- melodic pick up (beat 4)
- *molto rit*
- repeat signs
- suspended and table mallet technique
- tie
- symbols: *mp* *mf* ⟨ ⟩ R *molto rit.* 𝄒 + ✝ 𝅝⌢𝅝

CORE RHYTHM PATTERNS

The melody and accompaniment are based on combinations of the following one-measure patterns:

They Crucified My Lord

for Three Octave Handbells (+ Opt. F3 and Bb3) and Opt. Two Octave Handchimes *OR*
Three Octave Handbell Ensemble (+ Opt. F3 and Bb3) and Two Octave Handchime Ensemble*

SUFFERER
Traditional Spiritual
Setting by Michael Burkhardt

* Measures 1-18 may be rung with handchimes
  by the handbell ensemble or by an independent handchime ensemble