

# Ringling Throughout the Year

**Nine  
Reproducible Pieces  
for Three Octave Handbells,  
with opt. Two Octave Handchimes**

**Michael Burkhardt**

## Contents

A Blessing	3
A Festive Ring	9
Litany	15
O Come, Little Children	22
O God, Our Help in Ages Past	26
Rejoice! Again I Ring Rejoice!	30
Solemn Procession	34
Spring	38
They Crucified My Lord	42

## Seasonal / Topical Index

### Advent 3

Rejoice! Again I Ring Rejoice! 30

### Christmas

O Come, Little Children 22

### Lent

Litany 15

### Holy Week (Good Friday)

They Crucified My Lord 42

### Easter

A Festive Ring 9

### Easter Season

Spring 38

### All Saints

O God, Our Help in Ages Past 26

### Baptism

A Blessing 3

### General

A Blessing 3

A Festive Ring 9

Litany 15

O God, Our Help in Ages Past 26

Rejoice! Again I Ring Rejoice! 30

Solemn Procession 34

## Hymn-Based Works Index

A Blessing 3

*AR HYD Y NOS*; Welsh Folksong

O Come, Little Children 22

*IHR KINDERLEIN KOMMET*; German Carol

O God, Our Help in Ages Past 26

*ST. ANNE*; Early English Hymn Melody

They Crucified My Lord 42

*SUFFERER*; Traditional Spiritual

## 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.

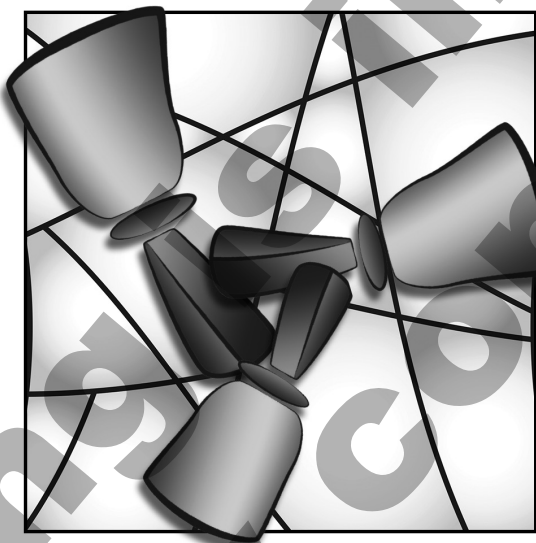
Reproducible scores as well as score covers and pedagogical information pages are provided for each piece.

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

# A Blessing

Three Octave Handbells + Opt. D7

**Michael Burkhardt**



Bells Used:

Handbell notation for three octaves (treble and bass clefs) with notes and fingerings:

Octave	Notes	Fingerings
5	D5, E5, F5, F#5, G5	5, 6, 7
6	A5, B5, C6, D6, E6, F6, F#6, G6, A6, B6, C7, D7	8, 9, 10, 11
4	C4, D4, E4, F4, F#4, G4, A4, Bb4, B4, C5	1, 2, 3, 4

# 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

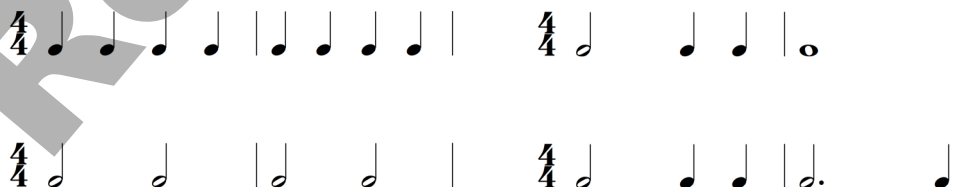
## LEARNING OPPORTUNITIES

*Introduction to / Reinforcement of*

- *a tempo*
- *allargando*
- fermata
- suspended mallet
- *ritard*
- swing
- theme and variations
- tie

• symbols: *p mp mf f ff*  $\lessgtr$   $\frown$   $+$  *rit.*  $\downarrow \uparrow$   $\overbrace{\hspace{1cm}}$   $\overbrace{\hspace{1cm}}$

## CORE RHYTHM PATTERNS



# A Blessing

for Three Octave Handbells (+ Opt. D7)

AR HYD Y NOS, Welsh Folksong  
arr. Michael Burkhardt

Andante (♩ = ca. 56)

*mf*

*mp*

*rit.*

*a tempo*

1 2 3 4

5 6 7 8

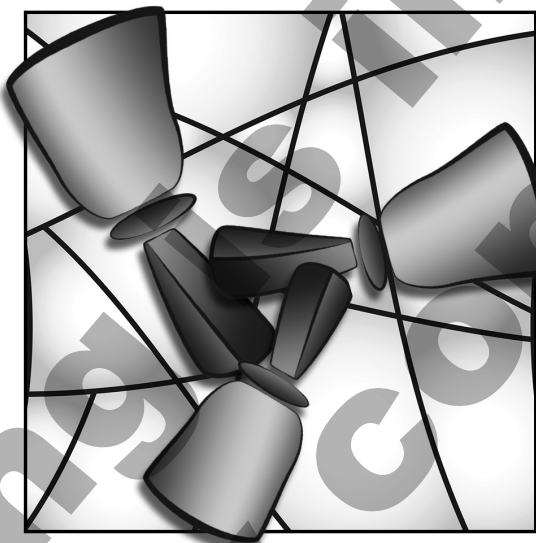
9 10 11 12

13 14 15 16

# 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	

# 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

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

Andante (♩ = ca. 120 )

1 LV

2

3

4 Sk

*p* *mp* *mf* *f*

5 R *f*

6

7

8

9

10

11

12

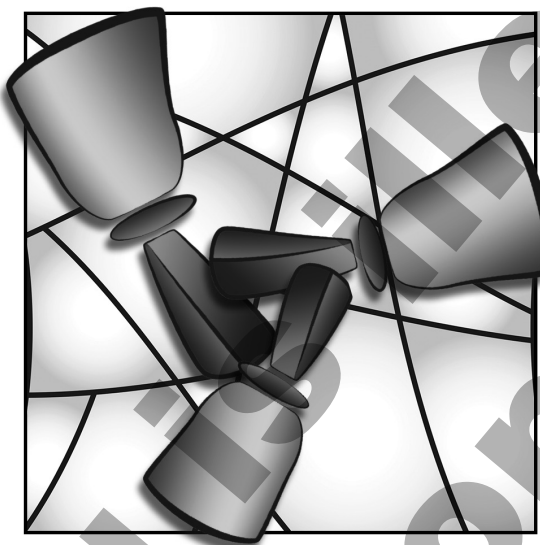
R *mf*



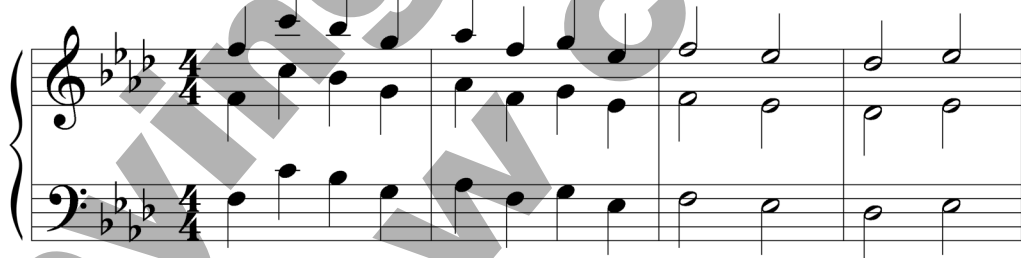
# Litany

Three Octave Handbells + Opt. B $\flat$ 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					

# 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.*

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

## Michael Burkhardt

1

Freely

1

LV

*p*

4/4

4/4

A

The musical score for 'A' is written in 4/4 time. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The piece begins with a piano (p) dynamic. The melody in the treble clef starts with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The bass clef accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note B-flat3. The dynamic changes to mezzo-piano (mp) at the second measure. The melody continues with a half note C5, followed by a quarter note D5, and then a half note E5. The bass clef accompaniment continues with a half note C4, followed by a quarter note D4, and then a half note E4. The piece ends with a final chord of G4 and C5 in the treble, and G3 and C4 in the bass.

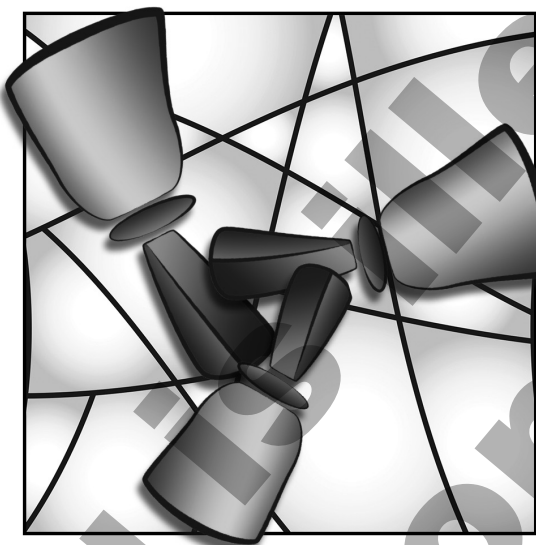
6 7 8 9

*rit.*

# o Come, Little Children

Three Octave Handbells and Opt. Two Octave Handchimes

**Michael Burkhardt**



Bells Used:

Handbell notation showing notes and fingerings:

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:

Handchime notation showing notes and fingerings:

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

G4	A4	B4	C5
3		4	

# ● 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  $\text{♩.}$
- melodic pick up (beat 4)
- *molto ritard*
- table mallet technique
- symbols: *mp mf f R molto rit.*  $\text{♩}$

## 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

Andante (♩ = ca. 120)

*mf*

Measures 1-4 of the musical score. The music is in 4/4 time with a key signature of one sharp (F#). The upper staff (treble clef) features chords and single notes, while the lower staff (bass clef) has rests. Measure numbers 1, 2, 3, and 4 are indicated above the staff. Dynamics include *mf* and *mp*.

Measures 5-8 of the musical score. The notation continues with chords and single notes in the upper staff and rests in the lower staff. Measure numbers 5, 6, 7, and 8 are indicated above the staff.

Measures 9-12 of the musical score. The notation continues with chords and single notes in the upper staff and rests in the lower staff. Measure numbers 9, 10, 11, and 12 are indicated above the staff.

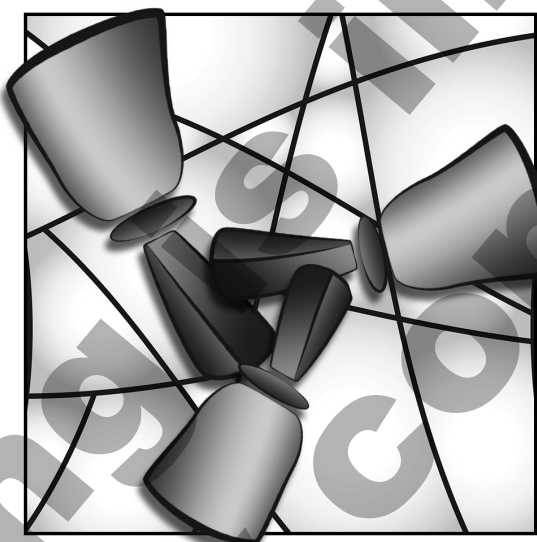
Measures 13-16 of the musical score. The notation continues with chords and single notes in the upper staff and rests in the lower staff. Measure numbers 13, 14, 15, and 16 are indicated above the staff. A dynamic of *f* is marked above measure 16, followed by a double asterisk (\*\*).

\* 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:

Handbell notation showing notes and fingerings:

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:

Handchime notation showing notes and fingerings:

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

# 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

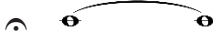
A (a b c d)

## 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

**Andante** (♩ = ca. 96)

Handbells

Handbells

1 2 3 4

*mp* *mf*

Optional Handchimes

Optional Handchimes

5 6 7 8

Handbells

5 6 7 8

*f* *mf* *mp* *f*

9 10 11 12

9 10 11 12

# 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 \_\_\_\_\_

# 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*


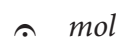
## FORM

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 <sub>b</sub> 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<sub>b</sub> and E)
- fermata
- *molto ritard*
- symbols: *mp mf f*   *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

**Andante moderato** (♩ = ca. 112)

1 2 3 4

*mf*

5 6 7 8

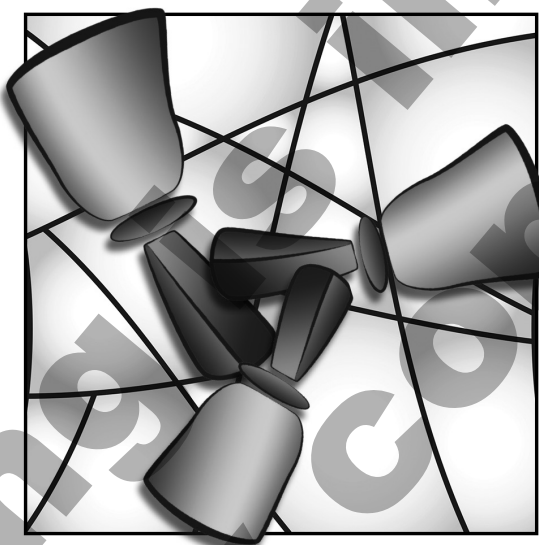
9 10 11 12

*f*

# Solemn Procession

Three Octave Handbells

**Michael Burkhardt**



Bells Used:

Handbell notation showing two staves (treble and bass clef) with notes and fingerings. The notes are labeled with their corresponding bell names and fingerings.

Notes	Fingerings
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

# 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:*



## “A” SECTION CORE ACCOMPANIMENT RHYTHM PATTERN

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



# Solemn Procession

for Three Octave Handbells

Michael Burkhardt

Andante (♩ = ca. 88)

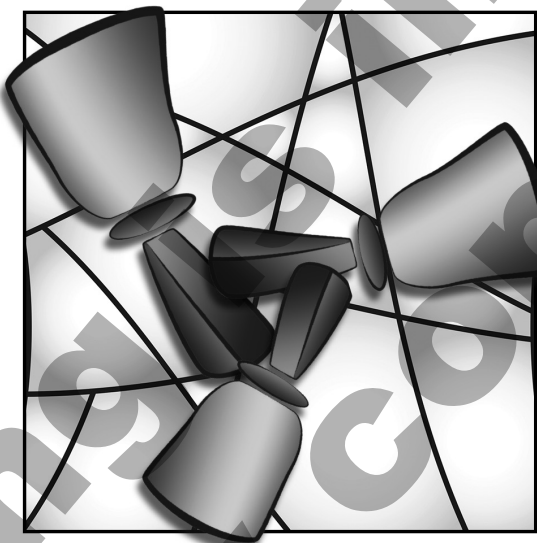
16 measures of music for three octave handbells. The score is in 4/4 time, Andante tempo (♩ = ca. 88). The key signature is one sharp (F#). The score includes dynamics: *f* (forte) at measure 1, *mf* (mezzo-forte) at measure 2, and *rit.* (ritardando) at measure 15. The score ends with a *Fine* marking at measure 16. The score is written for three octave handbells, with the top staff in treble clef and the bottom staff in bass clef. The score includes first, second, third, and fourth ending brackets and repeat signs.

\* Observe *rit.* and fermata only on repeat

# Spring

Three Octave Handbells

**Michael Burkhardt**



Bells Used:

Handbell notation showing notes and fingerings for three octaves.

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	



arranged by

## Michael Burkhardt

ring, damp, mallet, shake

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

duple (4/4)

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

**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

## Introduction to / Reinforcement of

- fermata
- mallet
- *ritard*
- shake
- symbols: *mp mf f*  $< >$   $\dagger$   $\odot$  *rit.* Sk

Accompaniment:

Melodic:

4/4   ♩   |   ♩   ♩   ♩   ♩   |   ♩   |   ♩.

# Spring

for Three Octave Handbells

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

**Allegro** (♩ = ca. 120)

1

2

3

4

***mf***

The musical score is written for three octave handbells, using a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to approximately 120 beats per minute. The score consists of 16 measures, numbered 1 through 16. Measures 1-4 are marked with a mezzo-forte (*mf*) dynamic. Measures 5-8 are marked with a mezzo-forte (*mf*) dynamic. Measures 9-12 are marked with a mezzo-forte (*mf*) dynamic. Measures 13-16 are marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading 'Copyrighted Material' is overlaid across the score.

Measures 1-4: *mp* (mezzo-piano) dynamic. Measures 5-8: *mf* (mezzo-forte) dynamic. Measures 9-12: *mf* (mezzo-forte) dynamic. Measures 13-16: *mf* (mezzo-forte) dynamic.

# They Crucified My Lord

Three Octave Handbells (+Opt. F3 and B $\flat$ 3) and Opt. Two Octave Handchimes


OR


Three Octave Handbell Ensemble (+Opt. F3 and B $\flat$ 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 \_\_\_\_\_



# 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

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

**Andante** (♩ = 84)

The musical score is written for three parts: Treble, Bass, and a third part (likely Handchimes). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The score is divided into 12 measures, numbered 1 through 12. Measures 1-4 are marked 'mp' (mezzo-piano). Measures 5-8 are marked 'mf' (mezzo-forte) with a crescendo hairpin. Measures 9-12 are marked 'mp' with a decrescendo hairpin. The notation includes various chords and melodic lines for the different parts.

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