

BACK to BELLS

COMPREHENSIVE WORKSHOPS TO REINVIGORATE
YOUR HANDBELL PROGRAM



Handbell Musicians
OF AMERICA

Workshop
Curriculum

Teacher's Version



Handbell Musicians
O F A M E R I C A

Copyright © 2016 AGEHR dba Handbell Musicians of America
All Rights Reserved

This curriculum was developed by the Back to Bells Curriculum
Committee. Members of the committee are
Nancy Junkert, Venita McGorman,
Sharon Schmidt, and Barbara Walsh.

Edited and Compiled by Jennifer Cauhorn
Copy Editing by Kim Westendorf
Layout and Design by J.R. Smith

Revised 08-2016

BACK to BELLS

Workshop Curriculum – Teacher Version

Table of Contents

Getting Started	4
<i>Equipment needed.....</i>	<i>4</i>
<i>Recruiting Ringers</i>	<i>5</i>
<i>Rehearsal Room Setup.....</i>	<i>7</i>
Basic Ringing Techniques	8
<i>Parts of the bell.....</i>	<i>8</i>
<i>Basic Ringing.....</i>	<i>9</i>
<i>Ringing Stroke.....</i>	<i>9</i>
<i>Damping</i>	<i>10</i>
<i>Executing dynamics.....</i>	<i>10</i>
<i>Executing various ringing techniques.....</i>	<i>10</i>
Basic Directing Skills	13
<i>Bell assignments.....</i>	<i>13</i>
<i>Choosing literature.....</i>	<i>14</i>
<i>Score preparation.....</i>	<i>14</i>
<i>Rehearsals.....</i>	<i>16</i>
<i>Conducting</i>	<i>19</i>
Beginning Bells in Worship	21
<i>Random ringing.....</i>	<i>21</i>
<i>Chordal accompaniment.....</i>	<i>22</i>
<i>Accompanying a reading</i>	<i>22</i>
Ringing with Less than a Full Ensemble	23
<i>Begin by reviewing the standard assignments.....</i>	<i>23</i>
<i>Idea 1: Use another instrument on the melody</i>	<i>23</i>
<i>Idea 2: Use a keyboard to cover some parts.....</i>	<i>24</i>
<i>Idea 3: Find music written for fewer bells and ringers</i>	<i>25</i>
<i>Idea 4: Split parts in ensemble music</i>	<i>27</i>
<i>Idea 5: Select a piece performed entirely on mallets</i>	<i>27</i>
<i>Idea 6: Reassign bells</i>	<i>27</i>
<i>Repertoire for Fewer Bells/Ringers</i>	<i>31</i>
Appendices	32
<i>APPENDIX A: Malmark Handbell Care and Maintenance</i>	<i>32</i>
<i>APPENDIX B: Troubleshooting & Maintenance with Schulmerich Handbells.....</i>	<i>34</i>
<i>APPENDIX C: Suggested Repertoire.....</i>	<i>36</i>

Getting Started

Equipment needed

Handbells/Handchimes

(refer to page 7 in the *Handbell and Handchime Notation Guide*)

- 2 octaves = about 7+ ringers, G4-G6
- 3 octaves = about 11+ ringers, C4-C7

Tables

- 2 octaves = about 18 feet
- 3 octaves = about 24 feet
- 30 inches wide
- All the same height (29 inches works well)

Foam

- The same amount as the table tops
- 4 inches deep is best

Fabric to cover foam pads - most groups prefer corduroy

One floor stand for conductor

Three-ring binders with split backs

- The split back is folded under itself so the binder acts as a table-top music stand, which raises the music inside so it is easier to read.
- There are usually two ringing positions per binder, so two octaves require four binders for ringers and one more for the conductor, and three octaves require six binders for ringers and one more for the conductor.

Music

- Charts are great for beginning groups. The conductor can help ringers track the music as they point while counting out loud.
- Sheet music is in the split back binders, one original per binder.

Pencils

- One or two pencils for each binder, including the conductor's

Music theory references that will help less experienced music readers

- Post the following so that ringers can refer to them during rehearsals

Beat	Name	Note	Rest
4	Whole		
2	Half		
1	Quarter		
1/2	Eighth		
1/4	Sixteenth		

- The octave designation and note name chart from page 7 in the *Handbell and Handchime Notation Booklet*
- Flashcards for each individual line and space note given to the corresponding ringer

Gloves

- One pair for each ringer

Recruiting Ringers

Class set-up/equipment

*Write out this snippet of “Jesus Loves Me” on easel before class:

Jesus	loves	me	this	I	know	For	the	Bible	tells	me	so
C	C		C		C	F		F		C	C
E	E		E		E	A		A		E	E
G	G		G		G	C		C		G	G

Teaching Points

Before we touch on the topic of recruiting ringers, here are some points to consider when promoting the idea of forming a handbell choir to church leaders:

- Offers another form of ministry to participants that provides:
 - A way to give of themselves
 - Team building and leadership skills
 - Self-confidence, responsibility
 - Fellowship
 - Enhanced musical skills
- Brings a meaningful new dimension to worship services
- Potential outreach to the community
- Ensure that the church is aware and supportive of the budget needs for the choir (for purchase of music, supplies, bell maintenance, etc.)

Consider inviting

- A person that has a successful handbell program to talk to church leaders/potential bell choir members/the congregation about their handbell program and its benefits
- A local experienced handbell choir to play at a service

(A membership in Handbell Musicians of America includes access to a mentor and/or contact information for local directors/choirs)

Determine your target age group for establishing a new handbell choir

Children's choir

1. 3rd – 5th grade
 2. Middle School
 3. High School
- Verify current church activities already on the calendar and major school activities (including athletics, theater, music, etc.) and talk to parents to determine a rehearsal time with the least number of possible conflicts. There will not be a “perfect” time for everyone. People have to make choices.
 - Note that the 3 groups listed above are not set in stone. You may have to adjust or combine grade levels, depending on your situation.
 - Share the exciting possibilities of your handbell choir with other church staff members and leaders of other organizations that involve the same young people in your church. Mutual support benefits all!
 - If you are working with children of any age, enlist the help of a parent or two

Adult Choir

- Choral choir members may be interested in ringing
- Adults with a musical background
- Adults with no musical background
- Include college students

Intergenerational choir

- Consider this if the number of interested people in your preferred target group is low.
- Benefits include appreciating and learning from a diversified group of people; multiple family members may be interested

Again, for both of the above groups, use the same method for finding the best rehearsal time.

Ways to Get the News Out

1. Sunday bulletin (several weeks in a row)
 - A paragraph and/or a separate flyer
2. Sunday announcements
3. Rally Day (beginning of school year) ideas:
 - have a small display table w/a few bells/chimes and invite people to try the bells
 - hand out a flyer or card with info on the new choir
 - have a sign-up sheet for interested ringers w/name/phone/parent's email/etc.
4. VBS (Vacation Bible School) ideas:

- Arrange for a small block of time (15 minutes or so) during VBS to introduce bells/chimes to the kids.
 - Use an easel, write out “Jesus Loves Me” lyrics, aligning chord notes under appropriate words, have them sing, and ring when they see their note. (Show example on easel)
 - Send a flyer home
5. Posters around the church
 6. Visit Sunday School classes
 7. Website announcement (home page, music page, etc.)
 8. Church’s Facebook page announcement
 9. Church’s Twitter account – send a tweet!

Other Ideas

1. Opening hymn of service: hand out pentatonic bells and/or chimes to random people as they walk in to sanctuary, show them how to ring; have all “ringers” random ring during 1st and last verse of hymn.
2. Host a “Handbell Open House” after church or between services or some evening (w/pizza) where people can come by and try the bells
3. Pick 4 Sundays and host a half-hour “Rookie Class” in between services or after church to train new ringers in basic techniques

Final thoughts

1. Nothing works as well as a personal invitation. Call people, talk to people.
2. Don’t make musical ability, age, experience, or any one factor a stumbling block for a person who wants to ring. Invite all to come to the first rehearsal. The group will naturally whittle down as some find they are not interested.
3. If you have too many people for one choir, start a second one.
4. If you don’t have enough people for one choir, ask some to try it for 6 weeks. They might decide they like it.
5. Adjust the number of bells used to accommodate the number of ringers. There’s always a way to make it work!

Question & Answer time

Rehearsal Room Setup

Tables are set up according to the rehearsal/performance space. Ideally, the tables are in a contiguous line, either straight or in a U- or L-shape. Parallel lines make it more difficult for the ringers in the back to see the conductor and for the audience to hear the bells in the back.

Bells are traditionally set up in keyboard order (for the ringers), meaning the lowest bells are on the conductor’s right (the ringers’ left) ascending chromatically. To help identify the “black keys,” the chromatic (sharps and flats) bells are placed slightly closer to the conductor’s side of the table. Make sure the bells are facing up in the correct direction with the picture of the little bell on the handle facing the ringer.

Each music binder is usually set up between two ringing positions (i.e., G4A4 and B4C5). Label each binder so the ringers use the same music each time.

Gloves can be placed next to the bells, or have each ringer place his/her gloves in a plastic baggie (and label it) to save rehearsal time.

The conductor should have everything organized and ready to go. Write “lesson plans” for each rehearsal and keep them handy. On the board, write a list of music to be rehearsed, items to be discussed, important dates, warm-ups, rhythms from the music, difficult passages, etc., for the ringers to refer to during rehearsal.

Basic Ringing Techniques

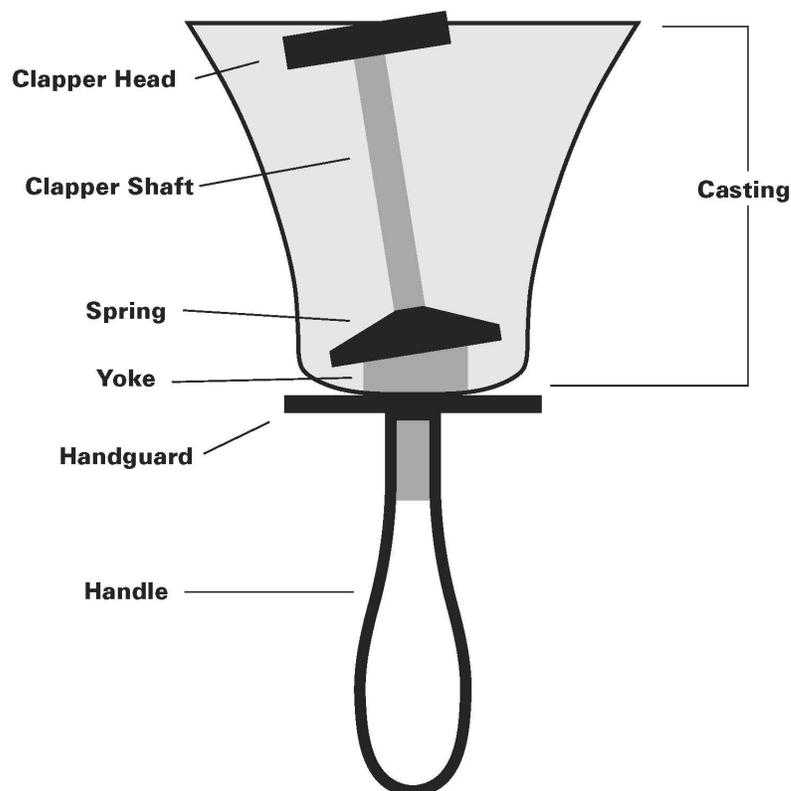
Parts of the bell

Before the students begin ringing techniques, start by identifying the parts of the bell.

Anatomy of a Handbell

The following diagram represents the basic structure of an English Handbell. It does not represent any particular make of handbell, nor does it show all the inner parts of the clapper mechanism. It is only meant to identify common parts for teaching purposes.

Please note that exact sizes and shapes of the parts, as well as their orientation, vary by manufacturer.



Copyright © 2015 • AGEHR • dba Handbell Musicians of America

Basic Ringing

Start by placing one bell on the table in front of the student, with the bell symbol on the handle facing up. Then have them follow these steps:

1. Pick up the bell so that the bell symbol faces you, and the handguard rests on the plateau created between your thumb and fingers. Your forearm should be parallel to the table and your wrist should be neutral—not bent up or down, backward or forward, or to either side.
2. Close your index finger around the handle to meet your thumb in a relaxed, easy grip for supporting the bell in your hand. Keep the other fingers of your hand relaxed and easy, lightly touching the handle of the bell, allowing the bell to rest on the top of the hand.
3. Raise your arm and bring the bell to your shoulder, with the rim of the casting lightly touching your shoulder and the clapper away from the forward edge of the casting. (This is the “ready to ring” position.)
4. Move the arm forward just enough so that the bell is allowed to ring. Keep the wrist neutral, and move the casting forward with the arm and by squeezing the handle with your fingers to move the handle into the palm of hand, causing the clapper to move forward and strike the front edge of the casting. The bell should always rest on the top of the circle created by the thumb and first finger.
5. After the bell rings, relax the fingers on the handle so the handle moves away from the body and the clapper moves to the back of the bell, ready to ring again.
6. Continue to practice making the bell ring using this method. Remember to keep the wrist neutral and the grip relaxed.

Ringling Stroke

Use the following exercise to demonstrate how sound is generated from the bell:

1. Ring the bell in a way that allows the casting to tip all the way forward, so that the open end of the bell is facing the students.
2. Now ring the bell so that the casting remains upright and the side of the bell faces the students.
3. Ask them to identify which produces the best sound. (They should answer that the second method is better.)
4. Explain that sound is produced from the vibration of the casting when the clapper strikes—so the sound comes from casting, not the inside of the bell. Therefore, it is important to make sure the bell casting is always facing your audience. This process also stresses the importance of maintaining a neutral wrist when ringing the bell.
5. Next, work on developing a complete ringing stroke so that the bell is always in motion while it is ringing. Some suggest a circular motion with a preparatory stroke starting from the shoulder and moving down and out in an arc, ringing the bell at the bottom front of the circle, and continuing around the circle back to the shoulder to damp the bell. The size of the circle is determined by the length of the note being rung—larger circles for longer notes and smaller circles for shorter notes. (You can also describe it as a capital D—where the ringer’s body represents the flat side of the letter and the rounded part represents the ringing arc.)
6. Practice ringing notes of different value and adjusting the size of the ringing stroke accordingly.

Damping

Unless otherwise noted in the music, bells should be damped at the end of the note value. For example, if you are ringing a whole note in 4/4 time, let the bell ring for four counts and stop the sound at the end of count four.

The sound of the bells are stopped by damping the bell on the shoulder with the hand or fingers, or by pushing the bell into the table, depending on what comes next in the music or by the type of technique needed. To stop the sound, you stop the vibration of the casting. Shoulder damping is the most common and standard damping technique. For larger bells, make sure the full side of the bell casting is pressed to the shoulder to stop the sound.

Table damping is used when you need to change to a different bell after the one in hand is rung. Ring the bell normally for the full value of the note, then move the bell to a position parallel with the table and damp it by pressing it into the foam.

Hand or finger damping is a more advanced skill. This can be used in faster passages for more accurate note values.

Executing dynamics

The dynamics of the bell are controlled by the speed of the clapper striking the casting. Slower speeds produce a softer sound, while faster speeds produce a louder sound. The ringer controls the speed of the clapper through the motion of the hand and arm. A lighter stroke with a slight squeeze of the handle will result in a softer strike. A more forceful stroke with a stronger squeeze on the handle produces a louder sound. Experiment with different methods for changing they dynamics of the bell. However, always keep a safe and healthy ringing stroke in mind and avoid snapping or actively engaging the wrist.

Executing various ringing techniques

The chart below is taken from the *Handbell and Handchime Notation Guide*, published by Handbell Musicians of America. These demonstrate notations you will see in handbell and handchime music. Following the chart is a brief description of how to execute the most common techniques. Complete details for all the techniques are available in the *Notation Guide*.

Handbell and Handchime Notation

Notation Symbol Chart

	Terminology	Optional Notes	optional opt.
BD	Brush Damp	Enclosures for optional notes	() [] < > { }
CD	Controlled Diminuendo	Pluck	PI
	Damp Sign	Pluck Lift	PL.↑
	Echo	Ring	R
	Gyro	Ring Touch	RT
	Handbell Tree	Rolled Chord	
HB	Handbell		
HC	Handchime	Selective Damp for chord notes	
HD	Hand Damp	Selective Damp for single note	
	Notehead shape used for a handchime part to distinguish it from a handbell part when both are notated on the same staff.	Shake	Sk and/or
LV	Let Vibrate of Laissez Vibrer	Singing Bell	SB
Mal.	Mallet	Swing	Sw ↓ ↑
+	Mallet on suspended handbell	Voice-Leading Lines	
	Mallet with handbell on table	Thumb Damp	TD
↑	Mallet Lift	Table Land Damp	TLD
	Mallet Roll on suspended handbell	Tap Pluck	TPI
	Mallet Roll with handbell on table	Trill	tr
+		Vibrato	vib.
▼	Martellato		
▼↑	Martellato Lift	The Voicer's Mark or strikepoint is a permanently scribed line inside the handbell casting applied by the voicing technician to identify the point of optimum tonal response at which the clapper is aligned in the striking plane.	Voicer's Mark or Strikepoint

Copyright © 2015 • AGEHR • dba Handbell Musicians of America

Let Vibrate or Laissez Vibrer (LV)

An LV marking in the score is an instruction to allow the sound of the handbell to resonate, regardless of note value or rests, until damping is indicated. Damping will be indicated in three ways:

1. A new LV indicates all ringing bells should be damped and a new LV will begin.
2. The letter R indicates that you should return to the normal manner of ringing and damping according to note values and rests.
3. The Damp Sign (see notation chart) indicates the end of the current LV. Return to normal ringing unless a new LV is indicated.

Swing (SW)

This indicates a full-arm swing after ringing the handbell, so that the casting moves from the opening facing up to the opening facing down. Take care not to strike the bell on the table or on a wall behind you; adjust the length of your swing to avoid this. The SW marking will be followed by up and down arrows indicating the direction your arm should swing, up or down, and the beats when the swing should occur.

Staccato stopped sounds

A stopped sound is indicated by a staccato dot over the note. The dot will often be accompanied by an additional marking to indicate the type of stopped sound to execute.

- Pluck (PL) indicates that you place the handbell on the padded table and use the thumb and first two fingers to throw the clapper into the casting to create the sound.
- Thumb Damp (TD) indicates the thumb of the hand holding the handbell should be placed on the outside of the casting, producing the stopped sound when the clapper strikes the handbell. The addition of one or two fingers may be required on larger bells to create a completely stopped sound. The director should work with the group to make sure a consistent stopped sound is created up and down the table.
- Mallet (shown as a + over the dot) indicates that the handbell should be struck with a mallet while resting on the table. Mallets are available in a variety of sizes and levels of hardness. Higher/smaller handbells will require a harder mallet and lower/larger bells should be struck with a softer mallet. Mallets made for handbells will have markings on the mallet shaft to indicate the range of handbells for which they are appropriate. To mallet a handbell, hold the mallet shaft between the thumb and index finger, loosely wrapping the other fingers around for balance. Strike the handbell on the outside of the casting from a distance equal to that from which the clapper would strike on the inside of the bell. The mallet should strike the casting at a point that corresponds to the clapper strike-point on the inside.

After striking, the mallet head should bounce back to the start position. Particular care should be taken in malleting larger bass handbells, as the metal is thinner on the larger bells and can crack more easily.

Suspended mallet (+)

A + without a dot indicates that you should strike the handbell with a mallet while holding it suspended above the table. The same principles apply for striking the handbell when it is suspended as when it is on the padded table. Hold the handbell so the casting faces the audience, and strike the outside of the casting with the mallet at a point on the casting where the clapper would strike the inside of the bell. After striking, the mallet head should bounce back to the start position.

Martellato (or Mart)

The martellato symbol indicates that the handbell is sounded by holding it by the handle and gently striking the full body of the handbell horizontally on a properly padded table. The handbell should start no more than a couple of inches from the surface of the table. Once the handbell sounds, it is immediately stopped by the padding on the table. It is important not to start too high or strike the bell too hard into the table to avoid damaging the handbell. Bass bells below G3 should not be mated. Handchimes should never be mated.

Martellato Lift (or Mart Lift)

To execute a martellato lift, follow the steps for a standard martellato, then immediately lift the handbell up from the table so the sound sustains.

Shake (SK)

A shake is executed by rapidly shaking the handbell so the clapper strikes both sides of the casting. The duration of the shake is shown by the note value.

For more information or complete details for all techniques, see the *Handbell and Handchime Notation Guide*, available from Handbell Musicians of America

Basic Directing Skills

Bell assignments

Standard for three octaves (assignments include the corresponding sharps and flats):

C4D4 = position 1, E4F4 = position 2, G4A4 = position 3, B4C5 = position 4, D5E5 = position 5, F5G5 = position 6, A5B5 = position 7, C6D6 = position 8, E6F6 = position 9, G6A6 = position 10, B6C7 = position 11

To change or not to change assignments

- Beginning music readers will benefit from staying in the same position for a while.
- Changing assignments for each different piece encourages better note-reading skills, alleviates boredom, allows the conductor to assign according to individuals' strengths and weaknesses, keeps ringers from "owning bells," and improves overall sense of ensemble and musical skills.

Generalities

- Bass bells (C4 to F4) provide the foundation and tend to have less rhythmic variety. These bells tend to be good for beginning music readers and/or those needing to develop their coordination skills.
- Battery bells (G4 to B5) are the core of the harmony and are busier than bass bells. The A5B5 position can be challenging, both because the notes are more difficult to pick out on the staff and because they are often split between the melody and the harmony in the same piece.
- Higher treble bells (C6 to C7) are generally responsible for the melody and have more complex rhythms. G6 to C7 are more easily picked out on the staff and generally play a little less often than the other high treble bells.
- Level 1 (see page 25 of the *Handbell and Handchime Notation Booklet*) music doesn't have bell changes (accidentals or key changes), but it can use any one key signature for the entire piece. Therefore, your ringers who have Bs, Fs, Es and Cs in particular should be aware if they have a flat or sharp in the key signature.

Tips

- Post assignments with corresponding ringer name for reference.
- After the first couple of rehearsals, make assignments before rehearsal, not during.
- Success often depends on the conductor's ability to assign.

Choosing literature

For beginning groups

- Stick with level 1 music (see page 25 of the *Handbell and Handchime Notation Booklet*). This means no bell changes (no accidentals or key changes), very few eighth notes, and plenty of preparation time for technique changes.
- Big, full chords build confidence.
- Repetitive sections cut down on learning time and provide an opportunity for ringers to learn about form.
- Having “gathering points” helps lost ringers to find their place. Examples are fermatas, ritardandos, or a particular bell technique.
- Large print can help facilitate picking a note out of a chord.
- Shorter pieces are less intimidating.

For all groups

- Have variety. Choose pieces with varying styles, tempos, key and time signatures, ringing techniques, known tunes, and original compositions.
- See the lists of suggested repertoire from handbell music publishers in the appendix at the end of this document.

Score preparation

Read the notes, footnotes, and any information about the piece. If it is a hymn/song, find the lyrics and read through them. Share with the ringers as appropriate.

Know what the piece sounds like. Sharing what the piece sounds like often helps the ringers to get an overall appreciation for the piece.

- Play through all or parts on the piano.
- Go to music publishers’ websites to listen to mp3 recordings
- Go to handbell reading sessions
- Go to handbell concerts
- Listen to YouTube recordings

Form: Locate and label the major sections of the piece. Pieces based on hymn tunes are often left in their original verse/refrain format. Often each verse is changed up a bit from the previous one. Noticing these variations will help in teaching and learning the piece. Often pieces have a few measures at the beginning called an *introduction*, a few measures between sections called *interludes*, and a closing section called a *coda*.

Melody

- Find the melody or melodies in each section. Often it will start out in the higher treble bells and then move into the battery, and then the bass. Be aware that it will be harder to hear the melody in the lower bells, and plan on rehearsing those adjustments.
- See if there is a countermelody, obbligato, or inner lines that need to be brought out.

Harmony

- Are there block chords? It can be a challenge to play them together.
- Are there arpeggios? It can be a challenge to play them evenly.
- Check the key signature. Does the key change? Are there accidentals? Bell changes will need to be rehearsed and probably marked in the ringer's part either by the conductor ahead of time or by the ringer.

Rhythm

- Check the time signature. Does it change?
- Are there difficult rhythms? These can be used as warm-ups for the whole group. The counting will probably need to be marked in the ringer's part, either by the conductor ahead of time or by the ringer.

Tempo

- What is the beginning tempo? Does it change? Are there ritardandos, accelerandos, fermatas, or caesuras? Mark these (drawing a box around the whole measure works great!) and practice your conducting of these.

Dynamics

- Mark all the dynamics including crescendos and decrescendos. Practice conducting to show the dynamic levels you want.

Bell techniques

- Check to see if the piece uses techniques other than ringing, such as let vibrate, thumb damp, pluck, mallets, use of chimes, etc. Make sure you can demonstrate those techniques. Include those techniques in your warm-up. Sometimes getting into and out of the technique is the hardest part!
- Allow ringers to mark in their music which bells they start with and if they need mallets (or the conductor can do it before rehearsal).

Style and phrasing

- What genre is the piece?
- What is the mood?
- What is the phrasing? Often ascending notes gradually get louder and descending notes get softer. Repeated notes are more interesting if the dynamics change. Look for scales and sequences to bring out.

Page turns

- Page turns are a very frustrating part of bell ringing! Help your ringers to read ahead. These will probably need to be rehearsed. Allow your ringers to mark which of them will be turning the page and what's coming up on the next page.

General

- Have a vision for the pieces.
- Identify problem areas and have solutions for them.
- Consider your bell assignments carefully. They can make or break a piece.

Rehearsals

Length and time of day

- Every group will have different needs based upon some of the following: the time of day, age, how often and how many pieces are performed, the ringers' availability, when the rehearsal space is available, and if there is setup and takedown for each rehearsal.
- For youth, try starting with 45 minute rehearsals.
- For adults, try starting with 90 minute rehearsals.
- Many older ringers prefer not to drive in the dark and are fresher in the morning.
- Many churches have outside groups using their facilities during the evenings and on Saturdays.
- Do not compete with already established groups, particularly music groups. Instead, see if your rehearsal can be scheduled in a different room before or after another popular activity, such as the choir or youth group.

Before rehearsal

- Write lesson plans; specific goals for each piece.
- Do your score study. Identify problem areas and have solutions ready.
- Have well-thought-out bell assignments ready for new pieces.
- Many groups find it beneficial to have the rehearsal schedule on the board. List pieces to be rehearsed and the focuses.
- The conductor should have the items they personally need set up and ready to go before ringers arrive.

Setup

- For the first rehearsal, the conductor should have the equipment set up so the ringers can see how it should be done. For the next few rehearsals after the first, the conductor should teach the ringers how to set up.
- Some groups prefer to have specific jobs for each ringer during setup and takedown. Others find it easier for all the ringers to pitch in until the job is done.

Announcements

- Communication, especially in person, is important.
- Some groups enjoy having a prayer before rehearsal and maybe a little sharing time. However, make sure to keep talk time short enough so as to not interfere with rehearsal time.

Warm-ups

- Begin with stretching and focusing exercises, especially if your rehearsal is at the beginning or end of the day.
- Include drills that focus on technique and then on rhythm reading.
- Pick a concept or problem area from the music you'll be rehearsing. Isolating this and then applying it to the piece will make the learning easier and quicker.

Rehearsing

- After the group has learned a few pieces, you'll be able to keep the group focused with variety. Begin with those things that require the most focus, such as a new piece or difficult

parts of a piece not yet learned. As the rehearsal continues, play pieces/sections that require less focus and may be more familiar.

- Select a variety of pieces to work on for each rehearsal. Select different styles, tempos, major and minor, different key and meters, new techniques, etc.

Takedown

- Wipe off fingerprints on the bell castings with a soft cloth. You can buy cloths with jewelers rouge impregnated on one side of the cloth from handbell suppliers to get out tough spots. (Most groups polish their bells with cream handbell polish once a year.)
- When putting the bells in the cases, make sure to face the handles the correct way. With the original bell manufacturer's cases, have the handles so you can see through them. With Port-a-Bell cases, have the handles with the name of the bell facing up.

After the rehearsal, be sure to write down notes to yourself for the next rehearsal.

General objectives for directors

- Be consciously aware of the musical concepts, skills, and goals for each piece and each rehearsal. Share those with the ringers.
- Be enthusiastic and patient. Be a good role model and exemplify the technique, musicality, and behavior you want from the ringers. This includes looking up from your music as well!
- Include warm-ups, works nearing performance, sight-reading, and games that develop musicianship, skills, and teamwork.
- Keep talking to a minimum—both yours and theirs. If ringers talk while ringing, assume they are working out something in the music. Allow them to work it out and offer to help.
- Start and end on time.
- Be prepared, but be flexible.
- Ringers have busy lives. Encourage them to focus on making great music together.
- Use good pacing. Don't get stuck on one thing and don't move so quickly that the ringers give up.
- Beginning ringers will appreciate having the conductor count out loud, including measure numbers. However, move away from that as soon as possible, and encourage the ringers to count to themselves while feeling the beat inside and watching the conductor.
- Know how to do what you're asking the ringers to do. Join a bell ensemble and ring yourself! Keep current and join Handbell Musicians of America and attend workshops and conferences.
- Encourage everyone to use proper technique and "look like the music."
- Encourage ringers to ring as a team and try to match ringing circles. Have good posture and pleasant facial expressions.

General objectives for ringers

- Be a team player. Be on time and don't leave early. Attend rehearsals and performances faithfully. Help during setup and takedown. Help other ringers, but don't interfere with the rehearsal.
- Feel the pulse, the subdivision of the beat, and count to yourself. Don't rely on others to keep you "found." Watch the conductor. Make it your goal to read ahead and to look up at least once every measure.
- Mark your music carefully and only in pencil. Don't over-mark or circle your notes. Remember that your stand partner has to be able to read the music, too!
- Treat the bells with respect. Don't hit them together, and wipe them down with a soft cloth after each rehearsal.

Tips

- Keep Post-it Notes handy. Ringers and conductors alike can write down questions, ideas, comments, notes to self, etc., before they are forgotten. Conductors should take a moment after rehearsal to organize their thoughts with the next rehearsal in mind.
- Charts, and pointing to them while the music goes by, is a great way to start for non-music-readers.
- Record (both aurally and visually) the ensemble and your conducting on occasion. Review it together so everyone learns what is expected.
- Allow ringers to conduct sometimes, with you becoming the ringer. Empathy will create a better ensemble, and you may discover an assistant conductor!
- Performances outside of the church service (and outside of the church itself) will help your ensemble to grow both musically and probably also in numbers.
- Schedule some social time before or after rehearsal. Getting to know one another helps the group become a team, and it's fun!

Ideas for rehearsing—don't always start at the beginning of a piece and play it through. Try some of the following ideas

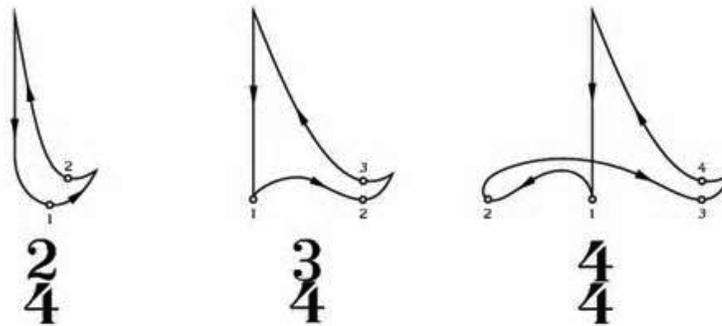
- Identify sections that are alike and rehearse those one after the other. Point out differences.
- Work your way forward/backward. Play the ending section and make sure the piece ends well. Then play the section just before and work your way to the end. Continue working this way until you reach the beginning of the piece.
- Play the harder sections first, then the whole piece.
- Only rehearse the sections that need work. Then move on to the next piece.
- Isolate problems such as page turns, difficult rhythms, setting the tempo, and any kind of change—tempo, bells, key, meter, and technique (such as getting into/out of malleted sections).
- Rehearse using a shorter, different bell technique than what is written, such as TD, PL, or mallets. This can help clean up sloppy ringing/damping and be a fun way to go over the piece/section yet again.
- Do “crazy conducting.” Change the tempos and dynamics, but don't tell the ringers. They'll have to watch!
- Ring only the melody. Ring only the harmony. Ring only bass clef. Ring only treble clef. Help your ringers to know which notes they should bring out and which should be less. This helps the ensemble to play more musically and be aware of the role each of their notes play.

Conducting

Conductor's role/goals

- Acts as an advocate for the group
- Elevates musicianship
- Teaches techniques
- Promotes a positive, safe atmosphere
- Encourages teamwork
- Serves as a leader
- Keeps the ensemble together when performing
- Selects the music
- Interprets the music
- Communicates well, both verbally and non-verbally

Basic conducting patterns



- These, above, are the standard ways to conduct these time signatures. They are pictured as if the conductor is right handed. Conducting beat patterns with your right hand is preferred, but not mandatory. If conducting beat patterns with the left hand, be sure to mirror the given images—go to the left for beat two in 2/4 and 3/4 time, to the right for beat two in 4/4 time.
- Try not to conduct the beat pattern with both hands. Use your dominant hand to conduct the beat pattern and reserve the nondominant hand to draw attention to cues, dynamics, fermatas, phrasing, page turns, and as a “warning” hand to show upcoming tempo or key change, difficult technique, etc. The nondominant hand can also shape the melodic line, show the style, etc.

Proper position

- Stand tall and with confidence. Shoulders should be down and back. Have your feet under your hips with one foot slightly in front of the other to maintain balance. Slightly bend the knees.
- Your primary conducting space is between your head and the bottom of your rib cage. Your arm and hand should be at a natural and comfortable height. Your palm remains down and the hand relaxed, without making the thumb and pinky stiff.

Baton or no baton (personal preference)

- Batons are used as an extension of the arm and hand.
- Batons can help the conductor be more precise with their beat pattern.
- When using a baton, keep the tip pointed forward and parallel to the floor and walls.
-
- The ictus - this is the point of the beat and what the ringer wants to see. Keep it consistent and on the same horizontal plane. A click of the wrist can emphasize where the ictus is.
-
- Prep beat - this is generally one beat prior to their starting—at the very beginning of the piece, after a fermata, after a caesura, etc. Do it in the desired tempo. Breathe, and have the ringers breathe with you. Avoid counting out loud, so they have to look up to get the correct tempo. Giving the ringers more than one prep beat encourages them to look down right after that first beat, which is certainly not what the conductor wants!

Dynamics

- Crescendo - the beat pattern gets larger and the cueing hand is palm up
- Decrescendo - the beat pattern gets smaller and the cueing hand is palm down

Tempo

- Ritardando - the beat pattern gets larger and slower. Subdivision of the beat can help make it more accurate and together. Try this exercise: Have the ringers not ring their bells, but count out loud while you conduct the subdivision. Then try it with their bells and not counting out loud, but watching very carefully. This often clarifies things for both the conductor and the ringers.
- Accelerando - the beat pattern gets smaller, faster, and more pointed.
- Fermata - the beat pattern stops. Cueing hand is palm up and is slowly raised. If no cut-off, give prep beat in proper tempo.
- Cut-off - indicate with a circular motion of the hands (or baton and cueing hand) and the pinching of the fingers and thumb.

Eye contact:

- Give the ringers something to look at.
- Looking at the ringers instills confidence and connection.
- The ringers should be looking up every measure and the conductor should be looking down only *briefly* every few measures.

Facial expressions:

- In addition to the ringers, the conductor's face should also reflect the music.
- The conductor's face should be affirming and engaging.

Tips:

- Conduct what you want, not what you hear. Sometimes closing your eyes will help; seeing the ringers' motions can affect the tempo, phrasing, articulations, etc.
- Talk less, conduct more.
- Instead of telling them when to stop, just stop conducting.
- Generally, conduct the meter, not the rhythm. Phrasing should be done more with the cueing hand than the beat pattern hand.
- Make sure the information given in the conducting gesture is at least a beat ahead of when it's needed.

Beginning Bells in Worship

It is important that a new (or renewed) handbell choir be seen by the congregation in worship services as soon as possible. After all, the members of the congregation are the ones who will finance and support—and participate—in this part of the music ministry. This also helps the ringers become comfortable in front of the congregation and to understand, from the beginning, that their goal is worship participation.

A handbell choir can take part in a worship service from its first rehearsals—long before ringers are ready to tackle a traditional anthem from the printed page. The following are some suggestions for how to start.

Random ringing

Random ringing is a skill that can be presented at the very first rehearsal. At first, the director should not allow the ringing to actually be random. The director rings the bell while moving his or her arms in circles and asks the ringers to do this as well. Director and ringers then vary the size of the circles. When the feel of the circle is established, ringers are then allowed to vary between large and small circles, as they wish. *It is important that the ringers are practicing correct ringing technique as they explore the sounds of random ringing.*

Random ringing can be used as an accompaniment to any pentatonic hymn; that is, a hymn based on a five-note scale with no half steps. One such hymn is “Amazing Grace”—you can find others by doing an Internet search for “Pentatonic Hymns.” In most hymnals, “Amazing Grace” is in the key of F. Use the following bells: F,G,A,C,and D, in all octaves. Have a solo instrument or a soloist sing the melody and having the ringers random ring.

For a more structured sound (still using a pentatonic scale—any major scale with the fourth and seventh notes eliminated), divide the group into groups of two, three, and/or four ringers. Either assign an eight-beat pattern to each group or allow them to make one up. They may alternate bells in any pattern they choose. Allow time for practice! Have each group perform its rhythm pattern for the rest of the group. Next, start one group playing their pattern with instructions to repeat it until they are cut off. Add another group, then another, all in either eight- or sixteen-beat intervals. The sound will get bigger and bigger until, at a signal from the director, all bells strike one big chord and hold until the director cuts it off.

With a little practice, this can also work well as a processional. Start the group in a line in the back of the church. As before, start the lowest two ringers playing their rhythm pattern, and then add all of the others at either eight- or sixteen-beat intervals. After all patterns are being played, signal the first person to start walking at a slow, steady pace. The remainder of the ringers follow. This processional is good musical training as well as good worship participation!

Less experienced ringers may have a tendency to speed up. In rehearsal, have them count out loud for the first few times. Internalizing a steady beat is an important skill for any musician. If the group processing is a large one, or if they have not all learned the feel of the steady beat, add a tambourine or two playing the quarter-note pulse. It’s an intriguing sound, and it will keep them together. (This is especially helpful if the acoustics prevent those in the back of the line from hearing ringers at the

front of a line.) Ringers can also be strategically placed around the sanctuary or along a balcony and can then either ring rhythm patterns or random ring in the key of the prelude or the opening hymn.

Two valuable resources for this sort of ringing are Hal Hopson's books, *The Creative Use of Handbells in Worship, Volume 1 and 2* (Hope Publishing) and William Mathis's *After the Prelude, Years A,B and C*. These books contain a variety of introductions, descants, ostinati, and random rings.

Chordal accompaniment

Beginning handbell choirs can provide simple chordal accompaniment to hymns. Choose a hymn with limited harmonic motion, such as "Jesus Loves Me" or "Holy, Holy, Holy." Assign chord numbers to different groups of ringers. Here's an example, using "Holy, Holy, Holy" (in the key of D):

1. One group has the bells D, F#, and A, and is given the number I.
2. A second group has the bells G,B, and D, and is given the number IV.
3. A third group has the bells A,C# and E, and is given the number V.
4. The director simply holds up the appropriate number of fingers when each chord occurs in the music, and the ringers in those chords ring their bells once. (The D and A ringers can either play in two groups, or a bell in one octave can go in one group and a bell in another octave in a different group.)

Accompanying a reading

Handbells may also be used to add meaning to a text. Try using a single bell or a small cluster of bells before each line of a creed or responsive reading. See an example of this, below:

1. (Low bell strikes once and continues to vibrate as reader begins)
I believe in God the Father Almighty, creator of heaven and earth.
2. (High bell strikes once and continues to vibrate as reader begins)
And in Jesus Christ, his only Son, our Lord, who was conceived by the Holy Spirit, born of the Virgin Mary
3. (Cluster of dissonant middle bells rings once and continues to vibrate as reader begins)
Suffered under Pontius Pilate, was crucified, dead, and buried.
4. (High bells making up a C major chord ring once and continue to vibrate as reader begins.)
The third day he rose from the dead; he ascended into heaven, and sitteth at the right hand of God the Father Almighty; from thence he shall come to judge the quick and the dead.
5. (All bells strike together, then on the director's signal, all damp except C, E, and G, which continue to vibrate as the reader begins)
I believe in the Holy Spirit, the holy Catholic Church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting. Amen.
6. (Strike a C major chord, hold until sound begins to fade, then damp.)

This "embellishment" of the Apostle's Creed was thought up by a group of third graders at a summer choir camp. They had been ringing for two days! Opportunities to use handbells and handchimes in worship are not limited by the skill and experience of our ringers—our imagination takes us beyond the printed page into the realm of worship.

Ringling with Less than a Full Ensemble

Begin by reviewing the standard assignments

Standard Assignments	
Range	Number of Ringers
2 octaves: G4–G6	8 (top position has just 1 bell)
3 octaves: C4–C7	11
4 octaves: G3–G7	11 + 1 or more in bass (C#7–G7 as octaves)
5 octaves: C3–C8	11 + 2 or more in bass (C#7–C8 as octaves)

- What can you do when you don't have that many ringers?
- You have two options: Either work on building skills so ringers can cover more bells or choose your repertoire carefully. In this guide, we will focus on repertoire selection.
- We'll go through six ideas that can help you choose music for your situation. Most of these examples are based on having two to three octaves of bells, and fewer than the 8 to 11 people needed for standard assignments.

Idea 1: Use another instrument on the melody

- A common instrument might be flute or violin, but clarinet, recorder, and trumpet can also work—just make sure you know if you'll have to transpose (i.e., clarinet and trumpet).
- In the following example, the instrument would play the treble clef stems up, and the bells would play the rest.
- If you have a keyboard available, have them play the following excerpt with the keyboard playing treble clef stems up. Use another instrument on the melody

SUSAN E. GESCHKE
Based on the tune 'Woodworth' by William B. Bradbury

Quietly (♩ = ca. 80)

- “Just As I Am” Lorenz 20/1885L, Bradbury, arr. Susan Geschke, Level 2, 3 octaves; C instrument (or transpose) plays treble clef stems up.

Idea 2: Use a keyboard to cover some parts

- The second idea flips that around—use piano/keyboard to cover part of the bass. An added bonus is that the piano provides support for the ringers, so they don’t feel so exposed.
- We can adapt selections to this idea: If we look back at the example in Idea 1, we would flip it around. Now, the bells could play everything on the treble clef, and the piano plays the bass clef. If you don’t have enough ringers for that, the piano could also play the treble clef stems down (again, have them play if keyboard is available).
 - “Just As I Am” (see Idea 1, above);
Piano plays bass clef plus treble clef stems down;
Adapt music with bells on the melody and accompanying harmony, piano on bass.
- Let’s look at another example. In the following setting of “Shine, Jesus, Shine,” the piano would play all the stopped sound notes (ones with a dot) and the bells would play everything else—stems up treble clef (again, have them play if keyboard is available).
- Note that we’ve just looked at handpicked sections of these pieces; you’d have to work it out with the instrumentalist or pianist.
- “Shine, Jesus, Shine” Kendrick, arr. Peggy Bettcher Agape 2069 Level 2, 2-3 octaves. Piano plays all stopped sound notes (bass clef plus treble clef stems down).

*2 octave choirs bring out melody in this section. **Begin shake on eighth note.

Shine, Jesus, Shine

If you don't want to adapt the music yourself, there is a collection which is designed for one-and-a-half to two octaves of bells with optional keyboard. You use just C5 to G6 if you're using the keyboard. The bells can be played by as few as six ringers. Note: You could do the full two-octave version with the keyboard to support and lend a group confidence too!

Bells or Keys...More or Less (Sandra Eithun) from *Choristers Guild* uses one-and-a-half to two octaves of bells with optional keyboard. Play just treble clef (C5 to G6) if using keyboard (adjustable for 6 or fewer ringers).

Idea 3: Find music written for fewer bells and ringers

- There's quite a bit of literature out there for 4, 8, 12, 13, or 16 bells (and up) which is designed to be played with a small number of ringers. Let's look at music written for 12 bells. These come in two ranges—C5 to G6, which fits in a two-octave set, and F5 to C7, which fits in a three-octave set. Let's look at the C5 to G6 first.
- If you just start at C5 and assign two bells each to six ringers, what do you notice? Is it like the standard assignments? No, it isn't, which could be an issue. If you'd like to keep the assignments more like the standard assignments, see the second example. If you start at D5, the assignments are standard until you get to the last one.

- *12 bells C5 to G6—two possible assignments for six ringers*
Here's a sample from Patricia Coda's in *The Twelve Bells of Christmas III*—"We Three Kings." Which

assignment scheme do we want to use? (Take class poll, find bells, and try it.)

Now, let's try the other one (switch).

Musical score for 'We Three Kings' in treble clef, measures 33-48. The score consists of four staves. Measure 33 starts with a double bar line and a repeat sign. Measure 34 has a dynamic marking of *mf*. Measure 39 has a dynamic marking of *p*. Measure 42 has a dynamic marking of *mf*. Measure 44 has a dynamic marking of *p*. The score ends with a double bar line and a repeat sign at measure 48.

“We Three Kings,” arr. Patricia Cota in *The Twelve Bells of Christmas III*, Agape 2264, C5 to G6
Now, let's look at assignments for 12 bell music written for F5 to C7. You can see that the assignments for six ringers fall into the standard positions. You can also see suggested assignments for fewer ringers—there are many combinations, all of which require 4-in-hand ringing, which is out of the scope of this workshop.

12 Bells F5-C7

Suggested Assignments

Arranged for:

6 ringers, 5 ringers, 4 ringers or 3 ringers.

Suggested assignments for 6, 5, 4, and 3 ringers, showing bell positions on a staff. Each assignment is shown on a single staff with a treble clef and a key signature of one flat. The assignments are:

- 6 Ringers: 1 2 3 4 5 6
- 5 Ringers: 1 2 3 4 5
- 4 Ringers: 1 2 3 4
- 3 Ringers: 1 2 3

Let's look at the example from *Christmas Carols for 12 Bells* arranged by Jason Krug. Again, everything is written on the treble clef, but there are a few more ledger lines.

2

Good Christians All, Rejoice

IN DULCI JUBILO
14th century German melody
arr. Jason W. Krug

Joyously (♩. = 80)

These collections are very useful for six ringers. Note that you don't even need tables—you can play with just music stands. And if one selection is too short, you can easily segue into a second one as they are in the same key.

From *Christmas Carols for Twelve Bells*, arr. Jason Krug, Choristers Guild CG8790, L2, F5 to C7

Other collections are written for:

- 8 bells, assigned for 2-8 ringers
- More than 13 bells: adds bells at the top or includes accidental(s), often still assigned for 6 or fewer ringers

If you look at the repertoire list on the last page, you'll see that there are a variety of collections out there for 8 to 20ish bells. Eight bells can be assigned for two to four ringers. Arrangers/composers add to the top of the range or include accidentals when writing for more than 12 bells. The 13-bell collections can still be assigned for six ringers, as can most of the others mentioned in the list. Just a side note—you could, of course, also use just one bell per ringer.

Idea 4: Split parts in ensemble music

You can buy a trio and put two people on each part, and you have a selection for six ringers—and most likely you can eliminate the need for skills such as weaving. Or, you could take a quartet and divide it into five, six, or seven parts. This is especially effective if you have wide ability ranges, as so many of us do.

Idea 5: Select a piece performed entirely on mallets

There are usually several parts that can be combined. Just a caution—you wouldn't want to do that for every appearance!

Idea 6: Reassign bells

- For example play a three-octave piece with 9 or 10 people instead of 11. We could spend an entire day on assignment schemes and associated techniques, but luckily, we don't have to: Someone has done the work for us!
- The first of these is the *Ring More with Less* series. These are two-, three-, or four-octave selections with detailed assignments for five, six, or seven people. Detailed assignments are given. Titles are sold individually.

Let's look at a piece written for C4-G6 assigned for seven people. No 4-in-hand is required, but one ringer needs to be able to weave.

When Morning Gilds the Skies

3

2 or 3 octaves
Handbells used: 15, (19)

The image shows the first two staves of musical notation for the piece. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The melody consists of quarter and eighth notes. A bracket under the first four measures of the bass staff is labeled "optional".

2 octave choirs omit notes in ().

LAUDES DOMINI
Joseph Barnby, 1838-1896
arr. Sandra Eithun

Thoughtful, steady (♩ = c. 88)

The image shows the first four measures of the piano accompaniment. The music is in 4/4 time with a key signature of two flats. The tempo is marked "Thoughtful, steady" with a quarter note equal to approximately 88 beats per minute. The dynamics are marked "mp". The notation includes chords in both hands, with specific bell strokes indicated by "Sw" (swell) and arrows pointing down and up, with numbers 3 and 4 below them. Measure numbers 1, 2, 3, and 4 are written above the staff.

The image shows measures 5 through 8 of the piano accompaniment. The notation continues with chords and melodic lines in both hands. Measure numbers 5, 6, 7, and 8 are written above the staff.

"When Morning Gilds the Skies," arr. Sandra Eithun, Choristers Guild CBG789, 3 octaves

7 Ringers (opt. #2):

E \flat 4/F4/A \flat 4 = Ringer 1

B \flat 4/C5 = Ringer 2

D5/E \flat 5 = Ringer 3

F5/G5 = Ringer 4

A \flat 5/B \flat 5/C6 = Ringer 5

D6/E \flat 6 = Ringer 6

F6/G6 = Ringer 7

Next up is Doug Wagner's *Five by Five* collections. Each collection includes five three-octave pieces assigned for five ringers. What's different about these is that each person's part is written separately, and a director's score is included. Weaving skills may be required, although you might also be able to split a part to eliminate that.

Your handout includes an excerpt from "Pat-a-Pan" from *Five by Five for Christmas*. First is the director's score, then each individual part.

2. Patapan

Handbells used: 3 octaves (27 bells)

Notes in parentheses indicate shared bells.

Traditional Burgundian Carol
Arranged by DOUGLAS E. WAGNER

Moderately (♩ = c. 100)

R

Five by Five for Christmas, arr. Douglas Wagner, Hope 1435, 3 octaves

2. Patapan

Handbells used: 3 octaves (27 bells)

Notes in parentheses indicate shared bells.

Moderately ($\text{♩} = \text{c. } 100$) Traditional Burgundian Carol
Arranged by DOUGLAS E. WAGNER

R

2. Patapan

Handbells used (8):

Notes in parentheses indicate shared bells.

RINGER III Traditional Burgundian Carol
Arranged by DOUGLAS E. WAGNER

Moderately ($\text{♩} = \text{c. } 100$)

2. Patapan

RINGER II Traditional Burgundian Carol
Arranged by DOUGLAS E. WAGNER

Handbells used (4):

Moderately ($\text{♩} = \text{c. } 100$)
(use mallets or a light martellato)

2. Patapan

RINGER I Traditional Burgundian Carol
Arranged by DOUGLAS E. WAGNER

Handbells used (6):

Moderately ($\text{♩} = \text{c. } 100$)
(use mallets or a light martellato)

Finally, Nancy Powell has written *Impossible Ringing Made Possible*. She includes information on ensemble ringing techniques, as well as assignments for approximately 50 published works.

Don't despair if you don't have the standard number of ringers—I hope we've given you some good ideas to work with smaller numbers as you get those bells out of the closet!

Repertoire for Fewer Bells/Ringers

- www.choraegus.com
Larry Sue has a large number of selections for 8, 12 and 16 bells. Titles are sold individually. 8 bells are G5–G6, 12 bells either C5 to G6 or F5 to C7.
- www.sonologymusic.com
Use the search engine and select “12 Bells” (sold individually).
- *Twelve Bells & Twelve Bells +1* (Patricia Sanders Cota) from Hope Publishing
Multiple collections cover worship (traditional and contemporary), Americana, spirituals, weddings, Lent/Easter & Christmas. 12 (C5 to G6) and 13 bells (C5 to A6).
- *Ring with 6* (Martha Lynn Thompson) from Hope Publishing. Multiple collections cover worship (traditional and contemporary), classics, year-round selections, Lent/Easter & Christmas. Range varies: 14-19 bells from a 3 octave set
- *Less than a Full Choir* (various) from Cantabile Press
Multiple volumes cover worship (traditional and contemporary), Lent/Easter and Christmas. Generally 12 to 14 bells, treble clef.
- *...in F Major* (various) from Choristers Guild
Collections (spirituals, Christmas, hymns, praise) for 12 bells (F5 to C7)
- *Five or Less* (Bob Burroughs) from Lorenz
Four volumes of short selections (originals and arrangements) in a limited range which can be rung with a maximum of five ringers, number varies by selection.
- *Four Ringer Handbell Collections* (James Kimball) from Kimball Publishing
A series of 14 collections covering worship, folk tunes, Christmas, and secular. Eight bells, all treble clef.
- *Hand in Glove* (Gary Smoke) from High Meadow Music Publishing
Four books for 11 to 18 bells covering hymns, Christmas, and Americana.
- Mayola Music (now sold by Handbell Ringers of Great Britain) has a large number of books of selections of music for 12 bells and more. Many are arranged by Guy Ratcliffe. (For a full list, use this link: http://www.hrgb.org.uk/shop/index.php?main_page=index&cPath=6_11). Your music distributor should be able to get them.

Appendix A

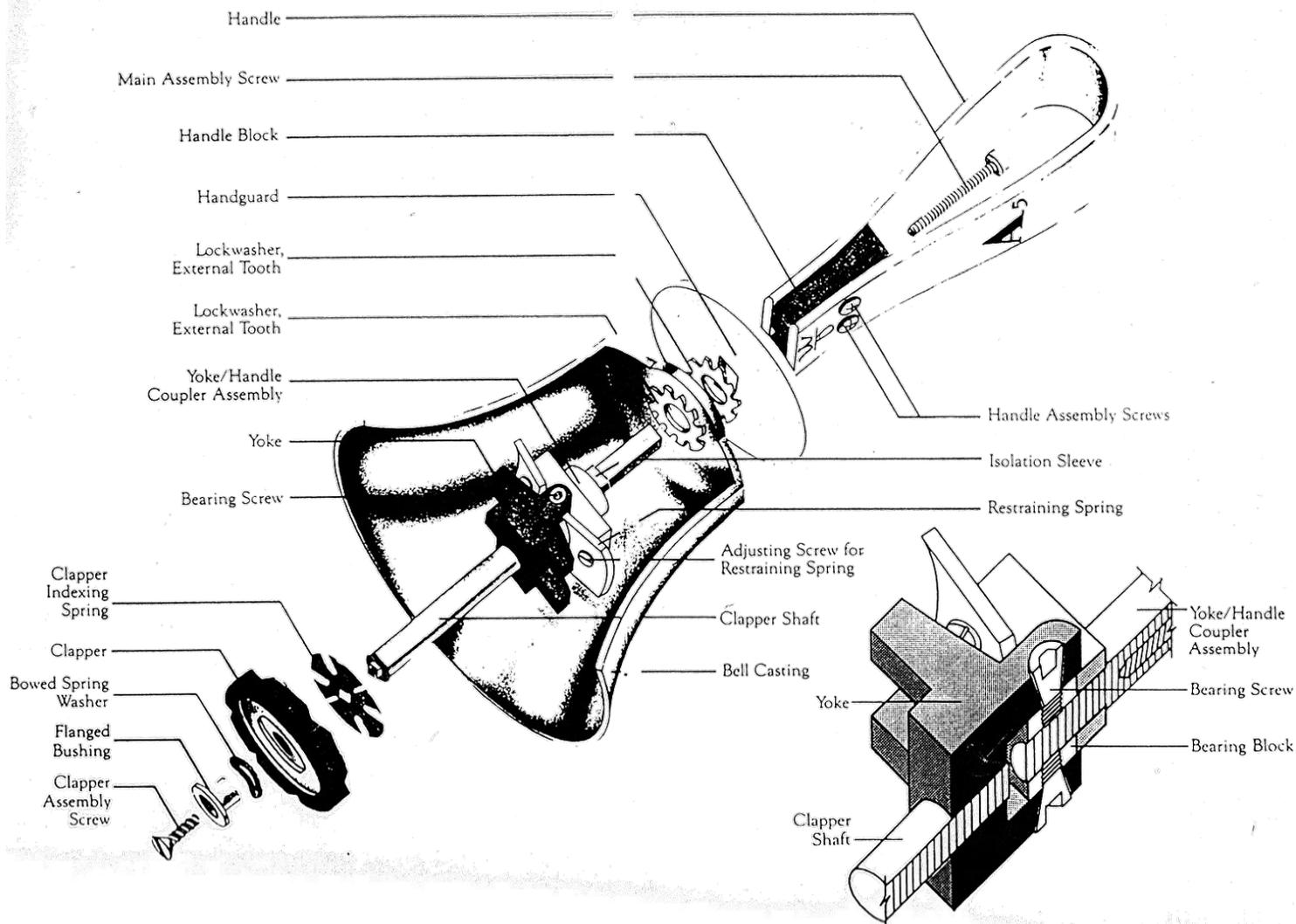
Malmark Handbell Care and Maintenance

General Maintenance

1. Keep main assembly screws and handle screws tight. Excessive tightening is not recommended.
2. Check adjustment of bearing screws so that the clapper swings freely with no hesitation and no lateral movement.

Polishing

1. After every rehearsal, wipe casting with Sunshine cloth.
2. As needed, polish casting with Blue Magic Polishing Cream and Malmark Polishing Wipes. Tough stains can be cleaned with BellZest Polish.
3. Store in climate-controlled area.



Troubleshooting Guide

Hesitant or Slow Clapper Movement

1. Loosen bearing screws.
2. Lint, dirt or polish may have accumulated in and around bearing screws. Clean with lint-free cloth or lighter fluid.

Casting Turns

1. Tighten main assembly screw.
2. Check that lock washers are on both sides of casting.
3. Replace lock washers.

Clapper Head Misaligned

1. Check that the clapper indexing spring is installed in the correct position on the clapper shaft.

“Clicking” Sound

1. Straighten restraining spring if not parallel to the bearing block. Inside edge of spring should not touch bearing block. Edge of the spring may be sanded if necessary.

“Thudding” Sound

1. Check to see that clapper head screw is tight.
2. Check felts for extreme wear.

“Metallic” Sound

1. Ensure that all handle and main assembly screws are tight.
2. Check that isolation sleeve is in correct position on the coupler shaft so that the bell casting does not touch the metal part of that shaft.
3. Inspect for cracked casting, particularly if impact has occurred.

“Loose” Sound

1. Check bearing screws. Tighten if there is side-to-side movement of clapper shaft. Too much tightness will result in hesitant clapper action.

Handle Breakage Causes

1. Main assembly screw not tight.
2. Handle screws not tight.
3. Restraining springs too tight.
4. Incorrect handling.

To download full care and maintenance instructions for handbells and Choirchimes® visit:
www.malmark.com/html/forms.php
Malmark Bellcraftsmen, Inc.
(800) HANDBEL

Appendix B

Troubleshooting Common Problems with Schulmerich Handbells

Buzzing Sounds

1. Master Touch™ Disc Loosen handle and rotate disc Master Touch™ Disc will require complete removal of the handle
2. Check Anti-Friction Washers Replace
3. Check casting for cracks Consult local handbell representative or Schulmerich
4. Check Handle and Cap Screw Tighten cap screw (do not over-tighten)
5. Check Clapper Head Screw..... Tighten clapper screw

Dull Tone Or Too Little Sound

1. Check Handle Cap Screw May be too tight
2. Check for missing Yoke SpacerDisassemble handbell and insert Yoke Spacer in proper location
3. Check Clapper Head Rotate Clapper Head or replace

Pitch Changes

1. Check for cracked casting Send to Schulmerich or contact representative
2. Check room temperature Allow handbells to reach room temperature before playing
Store handbells in more constant environment
(Note: Cold days will cause pitch to rise, hot days will cause pitch to lower. Temperature variation also affects human hearing.)

Yoke Assembly Problems

1. Inconsistent ringing Check tension adjustments
2. Back ringing Check tension adjustments
3. Uneven handbell shakes Check tension adjustments
4. Slow moving Clapper Assembly Spread Yoke Channel
Check Yoke Stud & Axle Spring alignment Check and clean Axle
See local Schulmerich representative

Broken Restraining Springs

1. Broken Restraining Springs Replace

Loose Or Rotating Handles Or Clapper Assemblies

1. Check for broken or missing Indexing Pins Replace
2. Check Handle Lockwasher Replace

For detailed instructions on any of the procedures listed above, please refer to the complete Schulmerich Handbell Maintenance Guide available here: <http://schulmerichbells.com/handbells/service-maintenance/>

Care & Maintenance Schedule Guidelines for Schulmerich Handbells

Daily/Weekly

Wipe off handbell castings after use by polishing with polishing cloth.

- Minor marks can be wiped off with outside chamois section.
- If tarnish/fingerprints are worse, use the rouge section of the outside chamois section.
- Be sure to wipe off the red rouge from the castings and bell parts.
- Do not rouge inside the castings.

Report/Note any mechanical or audible changes to your Handbell Director.

Dry wipe inside the castings with a lint-free cloth.

Store handbells in a constant room temperature if possible.

Monthly

Snug/Tighten handbell handle screw with hex ball driver. (Do not over-tighten.)

Snug/tighten clapper head screws on Select-A-Strike™ assemblies.

Check operation of Quick-Adjust™ clapper head and tighten the clapper screw if necessary.

Adjust spring tension, especially if temperature changes have occurred.

Spot polish excessive tarnish or marks on casting exteriors. Inspect all parts and mechanism alignments.

Bi-Annually

Polish castings with Simichrome® polish if needed. Listen to the voicing of the clapper heads.

Check spring tension adjustments. Clean yoke assembly parts with a brush. Inspect all parts.

Yearly

Open cases, remove handbells, and air out cases for 40 – 48 hours.

Inspect cases for damage, and repair as needed.

Use ArmorAll or similar product on outside of cases. Touch up scuff marks with black shoe polish.

Repair damaged locks and latches. Vacuum all cases.

Clean handles and discs in mild solution of water and soap with damp cloth.

PLEASE NOTE: Fingerprints and hand marks, if left on, will quickly etch the casting surface due to body salts and acids.

This schedule is provided as a guideline. The activities undertaken may be adjusted depending on your use of the bells and the playing environment.

Appendix C

Suggested Repertoire

The list below was provided by our handbell publishers and is targeted to beginning and intermediate choirs. Items on the list may be purchased directly from the publisher.

TITLE	OCTAVES/LEVEL	COMPOSER/ARRANGER	PUBLISHER/CAT. NO.	DESCRIPTION/NOTES
Bells and Keys... More or Less	1 1/2 or 2 oct, opt. keyboard/Level 2 & 2+	arr. Sandra Eithun	Choristers Guild, CGB880	Reproducible • Designed for maximum flexibility, these arrangements are playable with 1 1/2 oct (C5 to G6) or 2 octaves, with or without keyboard.
All Praise to Thee, Volume 1	12 bells, F5 to C7 (3 oct)/Level 2 & 3	arr. Jason W. Krug	Choristers Guild, CGB920	Reproducible • These creative 12-bell arrangements include hymn titles spanning the church year. The 18 titles found in this set will find frequent use in your church services.
Christmas Carols for Twelve Bells	12 bells, F5-C7 (3 oct)/Level 2	arr. Jason W. Krug	Choristers Guild, CGB790	Whether you're short on ringers or just want a challenge for some of your more ambitious musicians, this set of fresh and vibrant arrangements is the perfect choice.
Spirituals for Twelve Bells	12 bells, F5-C7 (3 oct)/Level 2 & 2+	arr. Bill Ingram	Choristers Guild, CGB848	These settings range from lively and bold to reflective and meditative. With no bell changes (thus no tables needed) there will be many opportunities to use them.
Twelve Bells for Praise & Worship	12 bells (C5-G6)	Patricia Cota	Hope, 1976	As the Deer, Majesty, Give Thanks, Almighty, Jesus Medley, Worthy, You are Worthy
Twelve Bells for Worship	12 bells (C5-G6)	Patricia Cota	Hope, 1859	All Hail the Power of Jesus Name, For the Beauty of the Earth, What A Friend We Have in Jesus, Simple Gifts, Amazing Grace
Twelve Bells for Christmas	12 bells (C5-G6)	Patricia Cota	Hope, 1717	Ocome, All Ye Faithful, Angels We have Heard on High, Away in A Manger, Joy to the World, Go Tell It On The Mountain, Joyful, Joyful, We Adore Thee, Jingle Bells, We Wish You a Merry Christmas (2 versions)
What Star is This?	2 Octaves	Linda R. Lamb	Lorenz, 20/1800SF	Linda R. Lamb has taken this traditional Christmas tune and skillfully arranged it for two-octave choirs. The melody's natural lilt creates the impression of a conversation with an old friend.
Kum Ba Yah	2 Octaves (5-7 ringers)/Level 1	Jeffrey Honore	AGEHR Publishing, AG2028	Full score with piano part is available as well - AG2028FSE
The King of Love My Shepherd Is	2 Octaves (5-7 ringers)/Level 1	Jeffrey Honore	AGEHR Publishing, AG2029	Full score with piano part is available as well - AG2029FSE

TITLE	OCTAVES/LEVEL	COMPOSER/ARRANGER	PUBLISHER/CAT. NO.	DESCRIPTION/NOTES
Angelic Echoes	2 Octaves/ Level 1	John C. Dare	Dare Team Press, DT-1014	Suitable for Christmas or other occasions, Angelic Echoes ranks second in sales of our 2-octave compositions. The melodic interest, often in 3rds, moves around the upper treble clef and provides rhythmic interest against whole notes.
BUILDING BASIC SKILLS-Director's Manual	2 Octaves/ Level 1	Carol R. Dare	Dare Team Press, DT-3009	This manual contains detailed, easy to follow guidelines for introducing each new concept. With cross references for the flash cards and melodies for each "chordal accompaniment" piece, it is an invaluable asset to any director.
BUILDING BASIC SKILLS-Ringers	2 Octaves/ Level 1	Carol R. Dare	Dare Team Press, DT-3010	Using music that is easy to read and sounds good for 2 octaves this method book introduces only one new concept per exercise. Focused on learning Level 1 rhythmic values and building ringing technique, the sequential exercises drill new concepts and/or review earlier material.
Four Easy Songs (D5–D6)	2 Octaves/ Level 1	John C. Dare	Dare Team Press, DT-1060	This collection of 4 songs for 4 ringers includes two titles suitable for Christmas. One song uses a SK; the rhythms are easy and there are no bell changes.
Soaring	2 Octaves/ Level 1	John C. Dare	Dare Team Press, DT-1049	The upward movement of the melody in 3/4 meter seems to "soar." For new ringers this composition provides drill on dynamic contrasts.
Two Flexible Pieces (6 ringers = G4–D6)	2 Octaves/ Level 1	John C. Dare	Dare Team Press, DT-1066	These two easy songs are ideal when some ringers will be absent. #1-Serene Hymn is very nice on chimes; #2-Spirit Dance uses LV.
We Three (F5–D6)	2 Octaves/ Level 1	John C. Dare	Dare Team Press, DT-1027	This collection of 4 titles for 3 ringers, with one title suitable for Christmas, uses easy rhythms. Techniques needed are LV and SK; there is one bell change for F5 in song #3.
Five to Go (D5–F6)	2 Octaves/ Level 1 & 2	John C. Dare	Dare Team Press, DT-1019	Five to Go, a collection for 5 ringers, has 4 titles that are suitable for a variety of occasions and provide opportunities for rhythmic growth. #1-Rejoice in the Lord is homorhythmic; #2 and #4 have contrasting rhythms and #3-Fiesta includes very easy 8th notes.
Chiming Brightly	2 Octaves/ Level 1+	John C. Dare	Dare Team Press, DT-1017	Chiming Brightly provides experience with 2/4 meter and clearly shows the relationship between quarter notes and half notes. The quarter note melody begins in the upper octave and is repeated in the lower octave; there is one easy bell change for F6.

TITLE	OCTAVES/LEVEL	COMPOSER/ARRANGER	PUBLISHER/CAT. NO.	DESCRIPTION/NOTES
Jesus, Jesus, Rest Your Head (2-3)	2 or 3 oct bells or chimes/ Level 1	arr. Cathy Moklebust	Choristers Guild, CGB240	Lush, warm harmonies provide a lovely accompaniment for this arrangement of the well-loved carol. The piece can be played on either handbells or handchimes.
Learn to Ring	2 or 3 octaves/ Level 1, 1+	arr. Martha Lynn Thompson	Hope, 2689	Here is a collection of easy hymn settings designed for use by beginning handbell or handchime choirs. If you're looking for a book with many arrangements at the same level of difficulty, this is the book for you! Each title is presented in both 2-octave and 3-octave settings. Only 2 of the 18 titles have eighth notes, and those are used sparingly. A few non-percussive techniques have been used, but they may be omitted if desired. All the music may be duplicated for use by your choir.
Ring & Sing Christmas	2-3 Octaves/ Level 1	arr. Martha Lynn Thompson	Hope, 2692	12 Christmas carols and 7 secular Christmas songs are presented here as texts paired with simple, choral, handbell/handchimes accompaniments. Each title is presented in both 2-octave and 3-octave settings. All are in the key most commonly found in hymnals and carol books. The vocal parts can be sung by soloist, choirs, carolers or congregation. The settings may be used alone to accompany group singing or may be added to keyboard-accompanied congregational singing or "sing-alongs." All the music 2 and 3 oct. Reproducible.
Tranquil Chummings	2 or 3 oct bells or chimes/ Level 1-	Sandra Eithun	Choristers Guild, CGB600	With no bell changes and comprised solely of whole and half notes, "Tranquil Chummings" is appropriate for school or sacred settings and can be rung entirely on either handchimes or handbells.
Music of the Masters	2 or 3 oct bells or chimes/ Level 1 & 1+	arr. Sharon Elery Rogers	Choristers Guild, CGB546	Reproducible • An invaluable tool for teaching the classics to ringers of all ages, the set includes reductions of familiar classical pieces by six different composers and composer info.
Ring Praises! (2-3)	2 or 3 oct bells or chimes/ Level 1 & 1+	Various composers	Choristers Guild, CGB767	Introduces the essential skills needed for ringing handbells and handchimes, presenting rote exercises for the ringers to drill each new skill.

TITLE	OCTAVES/LEVEL	COMPOSER/ARRANGER	PUBLISHER/CAT. NO.	DESCRIPTION/NOTES
Basic Training for Bells	2 or 3 oct bells or chimes/Level 1 & 2	Venita MacGorman	Choristers Guild, CGB323	Reproducible • Easy hymn arrangements and original music to help developing ringers foster success. The original purchaser may make copies as needed for their ringers.
Spring Ring (2-3)	2 or 3 oct bells or chimes/Level 1, 1+ & 2-	Tammy Waldrop	Choristers Guild, CGB829	Reproducible • A valuable resource of accessible music for general and lenten worship, Palm Sunday, concerts, and festivals.
Joyful Rhythm (2-3)	2 or 3 oct bells/Level 1+	Kevin McChesney	Choristers Guild, CGB219	As the title suggests, this energetic piece is driven by its rhythm. There are no bell changes, and various bell techniques add vitality and interest to this original composition.
Morning Has Broken (2-3)	2 or 3 oct bells/Level 1+	arr. Arnold Sherman	Choristers Guild, CGB421	The familiar Gaelic melody is given a gentle, straightforward treatment that contains simple rhythms and only one bell change. Original material serves as introduction, interlude and coda.
Starting Point, Volume 1 (2-3)	2 or 3 octaves bells or chimes/Level 1-, 1 & 1+	Sandra Eithun	Choristers Guild, CGB858	Reproducible • Very easy music to foster success and provide the building blocks to future ringing experiences through repetition, the limited use of techniques, and no page turns.
Pathways to Musical Ringing, Volume 1 (2-3)	2 or 3 octaves handbells/Level 1-, 1, 2- & 2	Sandra Eithun & Michael Joy	Choristers Guild, CGB910	Reproducible • Music that teaches a specific musical element (in this volume, Articulations and Special Techniques), encourages success, and fosters growth in musicianship.
2-3 Octave Classics	2-3 Octaves/Level 2	Compiled by David Weck	Hope, 2625	A Joyful Ring, Barbara Kinyon; Come, Christians, Join to Sing, Arr. F. Thomas Simpson; O Come, All Ye Faithful, Arr. Barbara Kinyon; O Come, Little Children, Arr. Barbara Kinyon; Silent Night! Holy Night!, Arr. Barbara Kinyon; Jolly Old St. Nicholas, Arr. Cynthia Dobrinski; All Glory, Laud and Honor, Arr. Barbara Kinyon; Jesus Christ Is Risen Today, Arr. Barbara Kinyon; Ring Jubilee, Susan Geschke
Christmas Carol Accompaniments	2, 3, 4 or 5 oct bells or chimes/Level 1 & 1+	arr. Margaret R. Tucker	Choristers Guild, CGB756	Reproducible • Easy chordal accompaniments for 12 familiar carols. The carol melodies may be sung and/or played by an instrument. Sing-along sheets and instrumental parts included.

TITLE	OCTAVES/LEVEL	COMPOSER/ARRANGER	PUBLISHER/CAT. NO.	DESCRIPTION/NOTES
Christmas Carol Accompaniments, Vol. 2	2, 3, 4 or 5 oct bells or chimes/Level 1 & 1+	arr. Margaret R. Tucker	Choristers Guild, CGB914	Reproducible • Easy chordal accompaniments for 12 familiar carols. The carol melodies may be sung and/or played by an instrument. Sing-along sheets and instrumental parts included.
Basic Training 2: Rhythm Training for Ringers	2, 3, 4 or 5 oct handbells/Level 2 & 3	Venita MacGorman	Choristers Guild, CGB518	Each new rhythmic pattern or time signature is practiced first in unpitched notation, then in unison exercises, and finally in a short piece in which all ringers play the newly-learned element.
Five Easy Carols	2-3 Octaves	Michael Ryan	Lorenz, 20/1407L	Michael Ryan's clever arrangement of carols gives the director the option of presenting each carol on its own or in a beautiful medley. All of the music is in the key of C with no bell changes and no subdivision of the beat.
Ring Out for Fall	2-3 Octaves	Collection	Lorenz, 20/1824L	This outstanding collection offers spectacular seasonal selections that teach many handbell techniques, including LV, shakes, martellato, martellato lifts, and echo, as well as instructions for handchime choir adaptation. As a reproducible collection, one copy will allow you to provide music for your choir.
Bright Morning	2-3 Octaves/Level 1	John C. Dare	Dare Team Press, DT-1009	Topping the sales numbers for our 2-3 octave pieces, Bright Morning features a quarter note melody in the middle range against an accompaniment of whole notes. An * in front of doubled melodic notes helps ringers find the melody buried in big chords.
Reproducible Rings for 2-3 Octaves	2-3 Octaves/Level 2	Lloyd Larson	Hope, 2715	Ah, Holy Jesus; All Glory, Laud and Honor; America, the Beautiful; Fairest Lord Jesus; I Know That My Redeemer Lives; Spirit of God, Descend Upon My Heart; The Day of Resurrection!; What Wondrous Love Is This
Meteors and Full Moon	3 Octaves/Level 1	John C. Dare	Dare Team Press, DT-1010	The melodic interest of Meteors uses quarter notes in the highest octave, over an accompaniment of half notes and quarter notes in the lower octaves. In 3/4 meter Full Moon is totally homorhythmic, providing new ringers the security of full chords.
Up and Ringing! - Director's MANUAL	3 Octaves/Level 1	Carol R. Dare	Dare Team Press, DT-3001	This manual contains detailed, easy to follow guidelines for introducing each new concept. With cross references for the flash cards and melodies for each "chordal accompaniment" piece, it is an invaluable asset to any director.

TITLE	OCTAVES/LEVEL	COMPOSER/ARRANGER	PUBLISHER/CAT. NO.	DESCRIPTION/NOTES
Up and Ringing! - Ringers	3 Octaves/ Level 1	Carol R. Dare	Dare Team Press, DT-3002	Using music that is large and easy to read this method book introduces only one new concept per exercise. Focused on learning Level 1 rhythmic values and building ringing technique the sequential exercises drill new concepts and/or review earlier material.
Essay for Bells (Essay for Chimes)	3 Octaves/ Level 1+	John C. Dare	Dare Team Press, DT-1012	After a short introduction in the upper range the lower 2 octaves get the melody under the chordal theme from the introduction. Essay for Bells (or Chimes) has one easy bell change for G6.
Jesus, Jesus, Rest Your Head (3-5)	3, 4 or 5 oct bells or chimes/Level 1	arr. Cathy Mogle- bust	Choristers Guild, CGB444	Lush, warm harmonies provide a lovely accompaniment for this arrangement of the well-loved carol. The piece can be played on either handbells or handchimes.
Ring Praises! (3-5)	3, 4 or 5 oct bells or chimes/Level 1 & 1+	Various composers	Choristers Guild, CGB768	Reproducible • Easy hymn arrangements and original music to help developing ringers foster success. The original purchaser may make copeis as needed for their ringers .
Reproducible Rings for 3-5 Octaves	3-5 Octaves/ Level 2	Lloyd Larson	Hope, 2733	Angels We Have Heard On High; Come, Ye Thankful People, Come; He Is Born; O Little Town of Bethlehem; O Love That Will Not Let Me Go; Still, Still, Still; We Gather Together; When The Saints Go Marching In
Spring Ring (3-5)	3, 4 or 5 oct bells or chimes/Level 1, 1+ & 2-	Tammy Waldrop	Choristers Guild, CGB830	Reproducible • A valuable resource of accessible music for general and lenten worship, Palm Sunday, concerts, and festivals.
Joyful Rhythm (3-5)	3, 4 or 5 oct bells/Level 1+	Kevin McChesney	Choristers Guild, CGB689	As the title suggests, this energetic piece is driven by its rhythm. There are no bell changes, and various bell techniques add vitality and interest to this original composition.
Morning Has Broken (3-5)	3, 4 or 5 oct bells/Level 1+	arr. Arnold Sher- man	Choristers Guild, CGB422	The familiar Gaelic melody is given a gentle, straightforward treatment that contains simple rhythms and only one bell change. Original material serves as introduction, interlude and coda.
Starting Point, Volume 1 (3-5)	3, 4 or 5 oc- taves bells or chimes/Level 1-, 1 & 1+	Sandra Eithun	Choristers Guild, CGB859	Reproducible • Very easy music to foster success and provide the building blocks to future ringing experiences through repetition, the limited use of techniques, and no page turns.

TITLE	OCTAVES/LEVEL	COMPOSER/ARRANGER	PUBLISHER/CAT. NO.	DESCRIPTION/NOTES
Pathways to Musical Ringing, Volume 1 (3-5)	3, 4 or 5 octaves handbells/Level 1-, 1, 2- & 2	Sandra Eithun & Michael Joy	Choristers Guild, CGB911	Reproducible • Music that teaches a specific musical element (in this volume, Articulations and Special Techniques), encourages success, and fosters growth in musicianship.
When Morning Gilds the Skies	3-5 Octaves	Ron Mallory	Lorenz, 20/1839SF	Ron Mallory skillfully arranged this gentle piece that provides opportunities to develop thumb damp and other engaging techniques. Your developing choir will flock to this gentle piece throughout the year, as it requires minimal bell changes.
Entradas for Worship	3-5 Octaves/Level 2	Gail Downey	From the Top, 20101	Three Processionals for 3, 4, or 5 octaves handbells and optional handchimes; can be used for introduction hymns or processionals on any occasion.
Away in a Manger	5, 6 or 7 ringers (2-3 oct)/Level 2	arr. Karen Thompson	Choristers Guild, CGB895	Ring More with Less Series • Utilizing the two tunes most often associated with this favorite Christmas hymn, the arrangement beautifully evokes a gentle lullaby.
When Morning Gilds the Skies	5, 6 or 7 ringers (2-3 oct)/Level 2	arr. Sandra Eithun	Choristers Guild, CGB789	Ring More with Less Series • Starting simply and growing in movement and energy, this is perfect for any time in worship or concert when ringers are in short supply.
Eighteen Bells for Christmas, Volume 2	Level 2	Matthew Prins	From the Top, 1089	"Settings of 5 carols using the same 18 bells; individual bell assignments are provided for three
Little Lord Jesus	Level 2	Ron Mallory	From the Top, 20469	"The setting combines Away in a Manger and Silent Night and includes handchimes, Singing
Morning Song	Level 2	Matthew Prins	From the Top, 20144	May be played in its entirety with handchimes or with mallets on suspended bells, LV throughout.
Panis Angelicus	Level 2	Karen Thompson	From the Top, 20419	"arranged for handbell choir and handchime choir, or keyboard, with option for a solo ringer or
Tote-A-Bells for Caroling	Level 2	Susan T. Nelson	From the Top, 20410 A, B, C, D	requires only the bells and chimes, a music stand and music. Each set contains 2 carols with options such as bell tree, processional, handchimes and more
A Little Mountain Suite	Level 2 & 3	Tylen Stults	From the Top, 20231	A collection of five short, descriptive pieces

TITLE	OCTAVES/LEVEL	COMPOSER/ARRANGER	PUBLISHER/CAT. NO.	DESCRIPTION/NOTES
How Silently, How Silently	Level 2+	Dan R. Edwards	From the Top, 20308	O Little Town of Bethlehem, Still Still Still and It Came Upon a Midnight Clear seamlessly woven together.
Joyful Fanfare	Level 2+	Nancy A. Norman	From the Top, 20295	A buoyant, lighthearted original composition with an appealing melody
Jubilo	Level 2+	Matthew Prins	From the Top, 20329	"A wide variety of handbell ringing and stopped techniques are used in an exciting,
Lenten Prayers	2 Octaves/ Level 1	G. Custer	GIA Music, G-8772	
Three Acclamations for Two Octaves	2 Octaves/ Level 2	Matthew Prins	GIA Music, G-7445	
A Jubilant Peal	2-3 Octaves/ Level 1	Michael Helman	Lorenz, 20/1732L	
A Simple Song of Joy	Level 1	Michael Keller	Alfred Publishing, 20216	
Amazing Grace	Level 1	Michael Helman	Alfred Publishing, 23774	
Behold, the King Comes	Level 1	Bill Ingram	Alfred Publishing, 25362	
Bell Peal on Holy Holy Holy	Level 1	Linda Lamb	Alfred Publishing, 25341	
Chime In: Advent/Christmas	2-3 Octaves/ Level 1	John Behnke	AGEHR Publishing, AG23034	
Chime In: Gospel Favorites	2-3 Octaves/ Level 1	John Behnke	AGEHR Publishing, AG23047	
Chime In: Lent/Easter	2-3 Octaves/ Level 1	John Behnke	AGEHR Publishing, AG23036	
Chime In: Songs of Praise	2-3 Octaves/ Level 1	John Behnke	AGEHR Publishing, AG23040	
Fanfare on Old 100th	Level 1	David Angerman	Alfred Publishing, 12410	
Five Carols for Beginning Ringers	Level 1	Anna Laura Page	Alfred Publishing, 23167	
Five Hymns for Beginning Ringers	Level 1	Anna Laura Page	Alfred Publishing, 21867	

TITLE	OCTAVES/LEVEL	COMPOSER/ARRANGER	PUBLISHER/CAT. NO.	DESCRIPTION/NOTES
Five Spirituals for Beginning Ringers	Level 1	Anna Laura Page	Alfred Publishing, 23785	
Go Tell It!	Level 1	Tammy Waldrop	Alfred Publishing, 25349	
Here I Am to Worship	Level 1	Victor Labenske	Alfred Publishing, 36518	
Lord, I Want to Be a Christian	2-3 Octaves/ Level 1	Michael Ryan	Soundforth/Lorenz, 20/1792SF	
Ring Out for Spring	2-3 Octaves/ Level 1	Various Composers	Lorenz, 20/1860L	
Seek Ye First	Level 1	Lynne Hollander	Alfred Publishing, 31746	
Still Still Still	Level 1	Susan Nelson	Alfred Publishing, 42906	
The Water is Wide	Level 1	Judy Phillips	Alfred Publishing, 27067	
Three American Melodies	Level 1	Jay Althouse	Alfred Publishing, 8657	
Two American Christmas Carols	2-3 Octaves/ Level 1	P. Sticha	GIA Music, G-8712	
Two Carols for Christmas	Level 1	Jason Krug	Alfred Publishing, 33940	
Two Carols with Percussion	Level 1	Dan Edwards	Alfred Publishing, 25353	
Wassail, Wassail	Level 1	Sandra Eithun	Alfred Publishing, 23773	
We Three Kings	Level 1	Barbara Kinyon	Alfred Publishing, 23152	
What Child is This?	Level 1	Derek Hakes	Alfred Publishing, 27062	
Around the Manger	2-3 Octaves/ Level 1+	Linda Lamb	GIA Music, G-7082	
Good King Wenceslas	2-3 Octaves/ Level 1+	William E Moats	GIA Music, G-8222	

TITLE	OCTAVES/LEVEL	COMPOSER/ARRANGER	PUBLISHER/CAT. NO.	DESCRIPTION/NOTES
He Is Exalted	2-3 Octaves/ Level 1+	Michael Ryan	Lorenz, 20/1609L	
Infant Holy, Infant Lowly	2-3 Octaves/ Level 1+	Michael Mazzatenta	Soundforth/Lorenz, 20/1804SF	
Now Thank We All Our God	2-3 Octaves/ Level 1+	Linda Lamb	GIA Music, G-7271	
Sussex Carol	2-3 Octaves/ Level 1+	Terry Osman	Lorenz, 20/1719L	
Two German Chorales for Christmas	2-3 Octaves/ Level 1+	Sharon Elery Rogers	GIA Music, G-7084	
All Things Bright and Beautiful	2-3 Octaves/ Level 2	Linda Lamb	GIA Music, G-7889	
Bell Peal on ELLACOMBE	2-3 Octaves/ Level 2	Linda R Lamb	Soundforth/Lorenz, 20/1791SF	
Carol of the Bells	2-3 Octaves/ Level 2	Jason Krug	Lorenz, 20/1723L	
Children of the Heavenly Father	2-3 Octaves/ Level 2	Anna Laura Page	Lorenz, 20/1850L	
Leaning on the Everlasting Arms	2-3 Octaves/ Level 2	Sandra Eithun	Lorenz, 20/1639L	
Promised Land	2-3 Octaves/ Level 2	Tammy Waldrop	Soundforth/Lorenz, 20/1778SF	
Standing on the Promises	2-3 Octaves/ Level 2	Sandra Eithun	Soundforth/Lorenz, 20/1811SF	
We Are Called	2-3 Octaves/ Level 2	Matthew Prins	GIA Music, G-8543	
Voluntary on Sicilian Mariners	2-3 Octaves/ Level -2	Sondra Tucker	GIA Music, G-8771	
Simple Celebration	3 Octaves/ Level 1	Kevin McChesney	AGEHR Publishing, AG30373	
Creator of the Stars of Night	3 Octaves/ Level 1+	Shawn Gingrich	GIA Music, G-8534	
Three Tunes for Six Ringers	3 Octaves/ Level 2	Linda Lamb	GIA Music, G-8774	

TITLE	OCTAVES/LEVEL	COMPOSER/ARRANGER	PUBLISHER/CAT. NO.	DESCRIPTION/NOTES
God Is So Good	3 Octaves/ Level -2	James Biery	GIA Music, G-8944	
Jesus, Jesus, Rest Your Head	3 Octaves/ Level -2	David Sanders	GIA Music, G-8946	
March of Praise	3-5 Octaves/ Level 1	Valerie Stephenson	AGEHR Publishing, AG35184	
All Things Bright and Beautiful	3-5 Octaves/ Level 2	Linda Lamb	GIA Music, G-7914	
Angels Sang at Bethlehem	3-5 Octaves/ Level 2	Matthew Prins	Lorenz, 20/1622L	
Christmas Bell Rejoicing	3-5 Octaves/ Level 2	Michael Ryan	Soundforth/Lorenz, 20/1687SF	
Easter Glory	3-5 Octaves/ Level 2	Cathy Moglebust	Lorenz, 20/1748L	
Joyous Proclamation	3-5 Octaves/ Level 2	Ron Mallory	Soundforth/Lorenz, 20/1796SF	
Once in Royal David's City	3-5 Octaves/ Level 2	Lloyd Larson	Soundforth/Lorenz, 20/1805SF	
The First Noel	3-5 Octaves/ Level 2	Sandra Eithun	Soundforth/Lorenz, 20/1685SF	
Thine Be the Glory	3-5 Octaves/ Level 2	William E Moats	Soundforth/Lorenz, 20/1776SF	
We Are Called	3-5 Octaves/ Level 2	Matthew Prins	GIA Music, G-8544	
Carol for Advent	3-5 Octaves/ Level -2	William E Moats	GIA Music, G-8490	
Creative Use of Bells in Worship	Various	Hal Hopson	Hope, 1956	

Publisher Websites for Online Ordering

AGEHR Publishing	www.lorenz.com
Alfred Publishing	www.alfred.com
Choristers Guild	www.choristersguild.org
Dare Team Press	www.dareteampress.com
From the Top	www.fromthetopmusic.com
GIA Music	www.giamusic.com
Hope Publishing	www.hopepublishing.com
The Lorenz Company	www.lorenz.com
Soundforth	www.lorenz.com



Handbell Musicians

O F A M E R I C A

www.HandbellMusicians.org