

Foreword

USING THIS BOOK: The purpose of this book is to provide music for beginning bell choirs, but *it is not intended to be used in the first few rehearsals*. The ringers should know the basics of ringing and damping before learning this music, and the group should have rung slightly easier music as they began developing these skills. The book is not intended to be a methods or techniques book either. There are other excellent methods books and handbooks which will provide this information for those who need it.

As you use this material, you should not only think like a handbell/handchime director, but you should also think like a *teacher*. As *directors*, we are all *teachers*! Directors are encouraged to use this book in conjunction with *Tunes that Teach* (AG009) which provides a director's guide and ringer exercises for each piece. Use the concepts in that book as a springboard to develop exercises and activities suitable for teaching the pieces in this book. This book may be used as a supplement or sequel to that collection.

ORGANIZATION OF THIS BOOK

The selections are arranged in order of difficulty and each has:

- A two-octave setting of the piece
- A three-octave setting of the piece

Directors should have their groups learn several pieces of the same level of difficulty before learning the more difficult pieces. For instance, the ringers might learn *'Tis the Old Ship of Zion*, *Cantad al Señor*, and *Listen, God Is Calling* before beginning the pieces with the simplest use of eighth notes.

Nine of the pieces include parts for rhythm and/or Orff instruments. These parts are always optional, but add greatly to the interest and authenticity of the performance of music from various cultures. Performance notes offer useful suggestions and options for performing some of the pieces of music.

FOR SCHOOL AND CHURCH: Because this collection is appropriate for use in both school and church, each piece of music has been given multiple titles. Directors may choose whichever title suits their groups' needs. The book includes:

- folk tunes and hymns from these cultures: African, Afro-American, Asian, Israeli, Latin American, and South American
- secular folk tunes that have become well-known hymns
- great classical music that incorporates folk melodies

Enjoy!

Martha Lynn Thompson

FOR MUSIC EDUCATORS

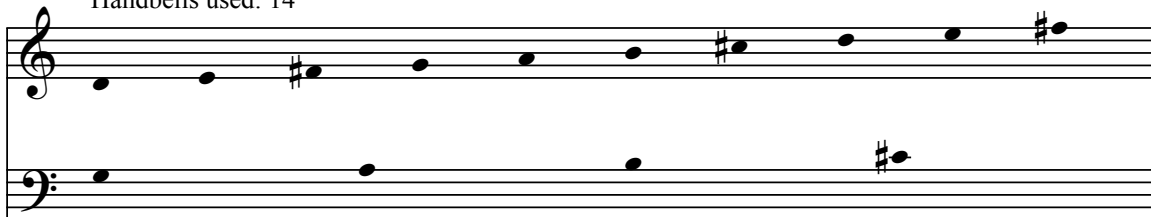
This book may be used in class instruction to meet the MENC National Standards for Music Educators:

1. Performing on instruments with others
2. Reading and notating music
3. Listening to, analyzing, and describing music
4. Evaluating music and music performance
5. Understanding music in relation to history and culture

'Tis the Old Ship of Zion

The Old Time Religion
Yarmouth

2 Octaves
Handbells used: 14



PERFORMANCE NOTES:

The repeat is optional.

To end the piece with the refrain, take the first ending, repeat to measure 2 and stop at measure 9, adding a fermata on beat 1.

This piece should have the feel of 2 beats per measure.

YARMOUTH

Afro-American Spiritual

Arranged by Martha Lynn Thompson

Moderato (♩ = 102-120)

Refrain

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Verse

Musical notation for measures 7, 8, and 9. The key signature has two sharps (F# and C#). Measure 7: Treble clef has chords G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4; Bass clef has chords G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. Measure 8: Treble clef has chords G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4; Bass clef has notes G2, A2, B2, G3. Measure 9: Treble clef has a whole rest; Bass clef has a whole rest. The dynamic marking *mf* is placed below the staff.

Musical notation for measures 10, 11, and 12. Measure 10: Treble clef has chords G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4; Bass clef has a whole rest. Measure 11: Treble clef has chords G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4; Bass clef has notes G2, A2, B2, G3. Measure 12: Treble clef has chords G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4; Bass clef has chords G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2.

Musical notation for measures 13, 14, and 15. Measure 13: Treble clef has chords G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4; Bass clef has chords G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. Measure 14: Treble clef has chords G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4; Bass clef has a whole rest. Measure 15: Treble clef has chords G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4; Bass clef has chords G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2.

Musical notation for measures 16, 17, and 18. Measure 16: Treble clef has chords G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4; Bass clef has notes G2, A2, B2, G3. Measure 17: Treble clef has a whole rest; Bass clef has notes G2, A2, B2, G3. Measure 18: Treble clef has a whole rest; Bass clef has a whole rest. The section is labeled "1. Refrain" above measure 17 and "2." above measure 18. The dynamic marking *f* is placed below the staff.

'Tis the Old Ship of Zion

The Old Time Religion
Yarmouth

3 Octaves
Handbells Used: 22

PERFORMANCE NOTES:

The repeat is optional.

To end the piece with the refrain, take the first ending, repeat to measure 2 and stop at measure 9, adding a fermata on beat 1.

This piece should have the feel of 2 beats per measure.

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7 8 9 Verse
mf

10 11 12

13 14 15

16 17 18 Refrain
f