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Summer/Fall 2020

# New Music for Handbells and Handchimes

from



*Innovative Music for Successful Ringing*

by Kath Wissinger

# New Music for Summer/Fall 2020!

## FESTIVAL ON WEXFORD CAROL 1 FESTIVAL ON WEXFORD CAROL 2



"Festival on Wexford Carol" celebrates this compelling 12th century Irish tune in a dignified setting featuring rhythmic mallets in the bass; first with straight 16th note patterns and, later, with 16th note triplets (reminiscent of Ravel's Bolero), accompanying the 1st and 3rd verse melodies played in the treble - while the 2nd verse showcases a unison melody line in the bass and rhythmic chords in the

treble. Unaffected and straightforward, this exploration of intriguing rhythms at a stately tempo will mesmerize your audience - while also preparing your ringers for more challenging up-tempo pieces using 16th note duple and triple rhythm patterns. Options for using duplicate bells for specific situations are noted. Unison exercise teaching notes for the 16th note patterns are included. Ideal for school, Holiday, Advent and Christmas concerts, advanced Coppers and Bronze festivals and worship settings. Useful for including 3-4 octave groups in larger (5 oct. plus) advanced ringing events, allowing the larger groups to fully utilize their instrument range without just doubling down. Versions are compatible.

<b>3-4 Octaves</b>		<b>Level 4</b>
<b>MRE83251</b>	<b>Opt 2-3 Oct HC</b>	<b>\$5.00 \$4.25</b>
<b>4-6 Octaves</b>		<b>Level 4</b>
<b>MRE83252</b>	<b>Opt 3-6 Oct HC</b>	<b>\$5.00 \$4.25</b>

## HIGHLAND FANFARE



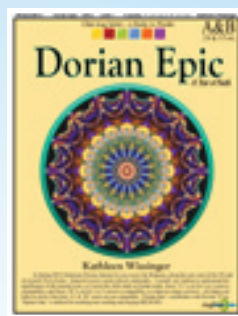
[Click Here to Listen and Learn!](#)

This lively original Level 3+ piece evokes a brisk walk in the Celtic highlands. Spanning the full 5 octave range, Highland Fanfare features triplets in a sweeping melody, close chromatic movement and an unusual table damping technique used as a rhythmic element. The middle section calms down a bit with a wistful penny-whistle-type melody and rhythmic mallets in the bass. Perfect as a short (1:30

performance time) Prelude or Postlude (subtitled "Highland Praise") or as a bright interlude in a concert or advanced Festival. The optional repeat adds another minute to the performance time (2:30).

<b>5 Octaves</b>	<b>Level 3+</b>
<b>MRE8024</b>	<b>\$5.00 \$4.25</b>

## DORIAN EPIC



[Click Here to Listen and Learn!](#)

Written during the siege of Hurricane Dorian along the Atlantic coast of the U.S. (Spring 2019), "Dorian Epic" is a strong, engaging Level 1 piece offering hands-on experience playing in "Dorian mode" (with lowered 3rd and 6th tones in the major scale). The versatile folio includes four settings of this original piece, spanning 2-5 octaves, to fit your ensemble perfectly every time you use it: "A1" for 2 octaves and

"A2" for 4 octaves (these two are compatible); and, in a different key, "B1" for 3 octaves and "B2" for 5 octaves (these two are compatible). All of the composer's school groups (from beginners to advanced) loved playing this intriguing piece. Teaching ideas on introducing Dorian mode are noted. Appropriate for classroom, concert, worship (with the sub-title "A Test of Faith" or another of your choice) and beginning-level festivals, "Dorian Epic" also coordinates with Section F in "Square One," a method for teaching note reading and ringing (RE3013R).

<b>2-5 Octaves</b>	<b>Level 1</b>
<b>MRE3023AB12</b>	<b>2 or 4 Oct HB or 3 or 5 Oct HB</b>
	<b>\$5.00 \$4.25</b>

## 8 TO 10 BELLS FOR KIDS SONGS VOL 1



[Click Here to Listen and Learn!](#)

What fun!! Three Blind Mice, The Itsy Bitsy Spider and This Old Man - cleverly arranged for 8, 9 or 10 bells for a light moment in a concert or to lead a sing along. Each short well-crafted Level 2 or 2+ arrangement is set in 4 different ranges for 1, 2 or 3 octaves to accommodate singing range, the range of bells available and the needs and numbers of your ringers (2, 3, 4 or 5 ringers). They are ideal for challeng-

ing more advanced ringers using Four-in-Hand and for performing in smaller spaces without tables (each piece is diatonic - no bell changes - though you will have to change out bells from piece to piece). "8-10 Bells for Kids' Songs" is also great for easy "no set-up" mobile outreach ringing in schools, street fairs, retirement communities, hospitals, in-home concerts, pop-up sessions, etc. The sound clip uses 8 bells: F5 to F6.

<b>1-3 Octaves</b>	<b>Level 2</b>
<b>MRE4708AD</b>	<b>\$5.00 \$4.25</b>



## DANCE OF THE SUGARPLUM FAIRY



Dance of the Sugarplum Fairy, carefully transcribed from Tchaikovsky's Nutcracker Suite, is a holiday classic that sparkles as a 3 oct. medium-difficult Bell Tree Solo (or handbell duet). A piano accompaniment score (also medium difficulty) is included in the score. Both parts are reproducible by original purchaser. The Bell Tree part requires A5-C7 bells (with optional either D5-G#5 bells or D5-F6 chimes). Rolled

chords from piano to ringer mimic the iconic celeste part, however this section can be played entirely by the piano if desired. An optional repeat extends the 1:30 performance to 2:30. As an alternative to the included piano score, a compatible L4 "accompaniment score" using a full 3-5 oct. bell choir (minus B6C7) is also available in a separate folio (RE5010C). If this option is used, the bell choir needs a second set of bells to cover at least A5-A6 (which overlaps with the solo/duet).

**3-5 Octaves**

**MRE5010C**

**3-5 Oct HB Accompaniment with**

**Opt 3-4 Oct HC ~~\$3.00~~ \$2.55**

**MRE5010R**

**3 Oct Reproducible Bell Tree Solo or HB Duet & Piano ~~\$12.00~~ \$10.20**

**Level 4**

## UPBEAT



[Click Here to Listen and Learn!](#)

A lively piece that features....up-beats! Carefully and clearly scored for "new-to-8th-note" ringers, this jaunty piece is easy to ring yet sounds big and complex, so even more established groups will enjoy ringing it as well. The sprightly melody is played in all ranges. Two non-compatible score formats allow full ringer participation according to range and ringers available: Score "B" features 8th note pairs

that are always set within a single ringing position (both notes are played by one person), making them easier to play. Score "A" is set in a different key to accommodate the smaller range, shifting these 8th note relationships around; so two ringers might share ringing responsibilities for the two 8th notes within a beat. A few easy accidentals add color and interest.

**2, 3 or 5 Octaves**

**MRE3024AB**

**Level 2**

**~~\$4.00~~ \$3.40**

## HARK THE HERALD ANGELS SING



[Click Here to Listen and Learn!](#)

Perfectly timed for beginning ringers to shine with 8th notes at Christmas in worship or concert! Carefully scored for ease of reading, "Hark! The Herald Angels Sing" features clearly notated repeated or adjacent 8th notes for all ringers. Two score formats in different keys allow full participation according to the bell range available: Score "B" – the 3 (B1) or 3/5 (B2) oct. versions are Level 2- (the 8th note pairs are

always within a single ringing position, making them even easier to play). In score "A" for 2 octaves, this is not always the case, making it Level 2 (two ringers might share ringing responsibilities for the two 8th notes within a beat). A few accidentals add color, strength and interest. An optional repeat can add a minute to the 1:36 performance time. Unison exercise sheets to practice the 8th note patterns, multiple bells and techniques are included. Interesting enough to be enjoyed by more advanced groups, this cheery piece will come together quickly for school, concert, festival or worship.

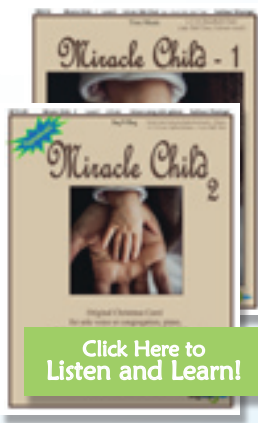
**2, 3 or 5 Octaves**

**MRE3022AB**

**Level 2**

**~~\$4.00~~ \$3.40**

## MIRACLE CHILD 1 & 2



[Click Here to Listen and Learn!](#)

This gentle new original Advent/Christmas carol reverently examines the coming of the Christ Child from different points of view. The melody covers a singing range of one octave C-C plus the D above and will touch many hearts. Miracle Child-2 (RE7512R) is a reproducible folio, including compatible options: 1) Unison lyrics for soloist or congregational singing (2 bulletin inserts; 2) Full piano

accompaniment (can also stand alone as a piano solo); 3) Bell Tree Obbligato score that adds a bright, simple counterpoint; 4) L1 score for 2-5 octaves hand chimes or handbells, a chordal accompaniment. Miracle Child-1 (RE8723) is stand-alone performance score for full bell choir which can also accompany any or all performance options in RE7512R. A vocal song sheet and a Bell Tree score are included in this folio, both reproducible.

**2-6 Octaves**

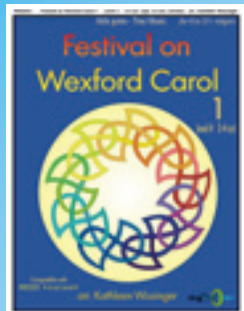
**MRE7512R**

**Level 1+**

**Reproducible 2-5 Oct HB with Opt Vocal Solo or Unison, Piano and Bell Tree ~~\$20.00~~ \$17.00**

**MRE8723**

**3-6 Oct HB with Opt Vocal Solo or Bell Tree ~~\$5.00~~ \$4.25**



Click Here to Listen and Learn!

of Festival on Wexford Carol RER3252 and RER3252 (4-6 oct.) are compatible.

val on Wexford Carol -1 L4 3-4 oct. (RER3251)

### Assignment and performance notes

for a fully staffed handbell ensemble, but, with some astute assigning, it can be played here is how Music Handbell Ensemble divided out the bells and chimes to make this sharing somewhere in the piece, but this is how we started out.

of bass position and Ringer #6 is the highest treble ringer.  
the A4 chime.  
to cheat a little to play A4 bell, A4 chime then B4 chime...  
to our table layout, we used a duplicate C5 and C6 for Ringer #3. It can make the much easier, and allowed us to play across a table corner.

ing duplicate A4 and B4 bells - A4 since it overlaps with the muted A4 notes, and B4 to or 2.

instruments and accidentals - and chimes as well, unless displaced and/or duplicated.

### Assignment suggestions for 6 ringers

Diagram showing bell assignments for 6 ringers. The sequence is: (A3 B) C4 D E F G A B C5 D E F G A B C6 D E F G A B C7. The sequence is divided into four groups: 1 (A3 B), 2 (C4 D E F G A B C5), 3 (D E F G A B C6), and 4 (D E F G A B C7). Notes: "D5 can be muted by #2, m.30", "\*\*FG5 muted by #3 m. 62 to end", and "\*\*\*#3 plays C5/C6 only when in treble clef". A legend indicates that a triangle symbol represents a displaced chime.

### Teaching Rhythms in "Festival on Wexford Carol"

This piece was written, in part, to prepare my 8<sup>th</sup> grade students for an upcoming piece with sixteenth note muted patterns, but faster and more involved. So, I noted the rhythms using Count Chant method at first (1, 2 and, 3 e and 4, 4), but I knew the triplet 16ths in the third section would be tricky to count this way. So instead, I used the Takadimi method of counting (Ta, Tadi, Takadimi, Ta) to introduce the first and second 16<sup>th</sup> note sections. Once my ringers were familiar with this counting system, they were comfortable using it for the final 16<sup>th</sup> note triplet section (Ta didama, Ta didama, Ta di).

A Unison Worksheet is included in this folio to run through with your ringers, if you wish, so that everyone is confident and accurate in their counting - and speaking the same language.

for Gloria Dei Ringers, Music Handbell Ensemble and Bulwer School 5th graders - 2019

## Festival on Wexford Carol - 1

For sextet to full ensemble

Compatible with RER3252  
Festival on Wexford Carol - 2 4-6 oct.

3 Octaves (= opt. A3, Bb3, B3, C4, D5)  
Handbells Used: 31-36

2-3 Octaves - Optional  
Handbells Used: 11-20

Notes: A4 C5 are sometimes written in treble clef for chime use. D5 ringers can often ring them. Opt. duplicate A4 & B4 m. 49 to end. Opt. duplicate C & C5 (for muting ease).

See suggested assignments for sextet in performance notes

With Confidence  
Andante ♩ = 70

12th c. traditional Irish carol  
arr. Kathleen Wisinger (ASCAP)

Sheet music for the first section of "Festival on Wexford Carol - 1". It includes a treble and bass staff with various musical notations, including notes, rests, and dynamic markings like *mf* and *mp*. The music is in 4/4 time and features complex rhythmic patterns.

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Sheet music for the second section of "Festival on Wexford Carol - 1". It continues the treble and bass staff notation with various musical notations, including notes, rests, and dynamic markings like *mp* and *mf*. The music is in 4/4 time and features complex rhythmic patterns.

RER3251 Festival on Wexford Carol - #1 3-4 oct. L4 arr. Wisinger

Sheet music for the third section of "Festival on Wexford Carol - 1". It continues the treble and bass staff notation with various musical notations, including notes, rests, and dynamic markings like *mp* and *mf*. The music is in 4/4 time and features complex rhythmic patterns.

RER3251 Festival on Wexford Carol - #1 3-4 oct. L4 arr. Wisinger



4

21 *mf*

(Bells continues melodic line)

22

23 *mp*

24 *mf*

25

26

27

28

29

30

31

*\* Bells on Chimes for melodic end for more direct bass notes*

RBR3251 Festival on Woodland Carol - #1 3-4 oct. L4 art. Wainiger

32

33

34

5

*\* Add-on ring Chime*

35

36

37

38

39

40

41

42 *mf*

43

*\*\* Bells melodic to end*

*\*\*\* Opt. duplicate A1*

RBR3251 Festival on Woodland Carol - #1 3-4 oct. L4 art. Wainiger

6

44

45

*\* Add-on ring Chime for melodic end*

46

47

*\*\* opt. dupl. B1*

48

49

50

51

RBR3251 Festival on Woodland Carol - #1 3-4 oct. L4 art. Wainiger

52

53

7

54

55

56

57

58

59

*Opt. Repeat for extra variety*

RBR3251 Festival on Woodland Carol - #1 3-4 oct. L4 art. Wainiger

## Takadimi Exercise in 3/4 and 4/4

for *fish note patterns* - all on mallets

*Not even fast?*

[illegible]

REK1251 and REK1252 Festival on Wexford Canal Copyright © 2020 Kathleen Wisinger. All Rights Reserved. Printed in U.S.A.  
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Click Here to Listen and Learn!

Note - The two versions of "Festival on Wexford Carol" R83251 (3-4 oct.) and R83252 (4-6 oct.) are compatible.

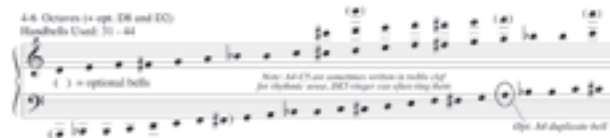
### Teaching Rhythms in "Festival on Wexford Carol"

This piece was written, in part, to prepare my 8<sup>th</sup> grade students for an upcoming piece with sixteenth note muted patterns, but faster and more involved. So, I noted the rhythms using Count Chant method at first (3, 2 and, 3 e and a, 4), but I knew the triplet 36ths in the third section would be tricky to count this way. So instead, I used the Takadimi method of counting (Ta, Tad, Takadimi, Ta) to introduce the first and second 16<sup>th</sup> note sections. Once my ringers were familiar with this counting system, they were comfortable using it for the final 32<sup>nd</sup> note triplet section (Ta didama, Ta didama, Ta di).

A Unison Worksheet is included in this folio to run through with your ringers, if you wish, so that everyone is confident and accurate in their counting -- and speaking the same language.

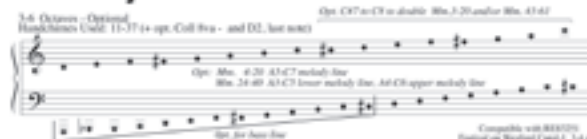
## Festival on Wexford Carol - 2

4-6 Octaves (+ opt. D# and E#)  
Handbells Used: 31 - 44



3-6 Octaves - Optional

Handbells Used: 11-37 (+ opt. C# 37a - and D# 37b, last note)



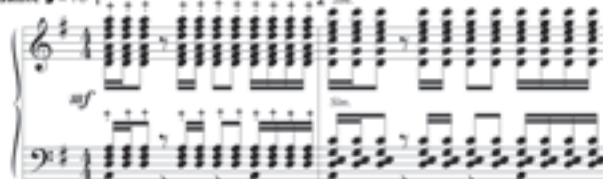
Compatible with R83251

Festival on Wexford Carol 1: 1-4 oct.

12th c. traditional Irish carol  
arr. Kathleen Wisinger (ASCAP)

With Confidence

Andante ♩ = 70 1



\*Slow down line, ring B#1 - C#4 if using handbells for this line  
or if duplicate bells are available - especially 4 oct. range (Wexford solo procedure)

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R83252 Festival on Wexford Carol-2: 4-6 oct. (arr. Wisinger)



R83252 Festival on Wexford Carol-2: 4-6 oct. (arr. Wisinger)



4

21 22 23 24 25 26 27 28 29 30 31

*mf* *mp* *mf* *mp*

\* Bell or Chimes on the lower octave melody Me. 24-40

REK3252 Festival on Woodland Carol-2 4-4 oct. (arr. Waininger)

5

32 33 34 35 36 37 38 39 40 41 42 43

*mf* *mp*

\* Bell or Chimes on the lower octave melody Me. 24-40

REK3252 Festival on Woodland Carol-2 4-4 oct. (arr. Waininger)

6

44 45 46 47 48 49 50 51

*mf* *mp*

\* Bell or Chimes on the lower octave melody Me. 24-40

REK3252 Festival on Woodland Carol-2 4-4 oct. (arr. Waininger)

7

52 53 54 55 56 57 58 59

*mf* *mp*

\* Bell or Chimes on the lower octave melody Me. 24-40

REK3252 Festival on Woodland Carol-2 4-4 oct. (arr. Waininger)



8 60 61

62 63

64 65

66 67 68

*Allegretto*

*f*

*And if using hand-bells for stem-down bass line, ring lowest note on beats 1 & 3*

## Takadimi Exercise in 3/4 and 4/4

for *fish note patterns* - all on mallets

*Next time, first?*

A Ta Ta Ta di Ta Ta di Ta di Ta di Ta di Ta di Ta di Ta di Ta di Ta di

B Taka di Ta di di mi di Ta ka di mi Ta ka di (Ta) di mi Ta di Ta ka di mi

C Taka di (Ta) di mi Ta di Taka di mi Ta ka di (Ta) di mi Ta di Taka di  
R L R, etc.

D Ta Ta di Ta Ta di Ta Takadimi Ta ka di (Ta) di mi Ta di

E Ta didama Ta didama Ta di Ta didama Ta didama Ta di

F Ta didama Ta didama Ta di Ta didama Tavaki didama Ta di

G Ta di da ma Ta didama Ta di Ta di da ma Ta di da ma Ta di

REK0251 and REK0252 Festival on Weekend Card Copyright © 2020 Kathleen Wisinger. All Rights Reserved. Printed in U.S.A.  
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# Highland Fanfare

Click Here to Listen and Learn!

For "March of Jesus" men choir, MPC 1989  
by Kelly, Bransford, Aronson, Ross, Jane, Lindsay, Amberle, Nathan, Noah and Chris

## Highland Fanfare (Highland Praise)



Kathleen Wissinger (ASCAP)



\* a Whistle solo along every fifth measure chord on line 2



\*\*Here played on line 2 do not play along



Cover photo by "Kalligore"  
prouder.com

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Contabile ♩ = 96



Highland Fanfare - Wissinger REH024



Call: two (or double all)



Highland Fanfare - Wissinger REH024



Highland Fanfare - Wissinger REH024





Click Here to Listen and Learn!

## Dorian Epic - A1 2 oct.

The Dorian mode incorporates notes from both the minor and major scales, making it sound minor, partly major. Take a minor scale and raise the 6th tone one-half step.

In the case of "G Dorian," the "E natural" is the unexpected note - making the scale sound more exotic. Try playing the piece in G minor with an E Flat and see how that one note changes the entire piece.

Opt. A5  
(see: 15, 16)

Note: A1 and A2 are compatible. Treble and bass clef lines may be combined from either score.

Boldly ♩ = 120

Kathleen Wissinger  
(ASCAP)

Section A (measures 1-8) and Section B (measures 5-8) of the Dorian Epic A1 2 oct. score. The music is written for piano and features a mix of chords and single notes.

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Section B (measures 9-12) of the Dorian Epic A1 2 oct. score. The music is written for piano and features a mix of chords and single notes.

Section C (measures 13-16) of the Dorian Epic A1 2 oct. score. The music is written for piano and features a mix of chords and single notes.

Section C (measures 17-20) of the Dorian Epic A1 2 oct. score. The music is written for piano and features a mix of chords and single notes.

Section C (measures 21-24) of the Dorian Epic A1 2 oct. score. The music is written for piano and features a mix of chords and single notes.

\* *mf* and *f* on first pass, then *p* and *mp* on repeat  
REK023AB12 Dorian Epic A1 2 oct. - Wissinger

3

Section C (measures 25-28) of the Dorian Epic A1 2 oct. score. The music is written for piano and features a mix of chords and single notes.

Section B (measures 29-32) of the Dorian Epic A1 2 oct. score. The music is written for piano and features a mix of chords and single notes.

Section C (measures 33-36) of the Dorian Epic A1 2 oct. score. The music is written for piano and features a mix of chords and single notes.

Section C (measures 37-39) of the Dorian Epic A1 2 oct. score. The music is written for piano and features a mix of chords and single notes.

REK023AB12 Dorian Epic A1 2 oct. - Wissinger

## Dorian Epic - A2 4 oct.

The Dorian mode incorporates notes from both the minor and major scales, making it sound mostly minor, partly major. Take a minor scale and raise the 6th tone one-half step.

In the case of "G Dorian," the "E natural" is the unexpected note - making the scale sound more exotic. Try playing the piece in G minor with an E Flat and see how that one note changes the entire piece.

4 Octaves  
Handbells Used: 25

Section A (measures 1-4) of the Dorian Epic A2 4 oct. score. The music is written for piano and features a mix of chords and single notes.

Note: A1 and A2 are compatible. Treble and bass clef lines may be combined from either score.

Boldly ♩ = 120

Kathleen Wissinger  
(ASCAP)

Section A (measures 1-4) of the Dorian Epic A2 4 oct. score. The music is written for piano and features a mix of chords and single notes.

Section A (measures 5-8) of the Dorian Epic A2 4 oct. score. The music is written for piano and features a mix of chords and single notes.

\* Opt. Coda line as desired

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The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system, labeled 'B', contains measures 9 through 12. Measure 9 is marked with a piano (p) dynamic and a mezzo-forte (mf) crescendo hairpin. Measure 10 is marked with a piano (p) dynamic. Measure 11 is marked with a mezzo-forte (mf) dynamic. Measure 12 is marked with a piano (p) dynamic. The second system contains measures 13 through 16. Measure 13 is marked with a piano (p) dynamic. Measure 14 is marked with a piano (p) dynamic. Measure 15 is marked with a mezzo-forte (mf) dynamic and is labeled 'Bridge'. Measure 16 is marked with a piano (p) dynamic. The third system, labeled 'C', contains measures 17 through 24. Measure 17 is marked with a mezzo-forte (mf) dynamic. Measure 18 is marked with a mezzo-forte (mf) dynamic. Measure 19 is marked with a mezzo-forte (mf) dynamic. Measure 20 is marked with a mezzo-forte (mf) dynamic. Measure 21 is marked with a mezzo-forte (mf) dynamic. Measure 22 is marked with a mezzo-forte (mf) dynamic. Measure 23 is marked with a mezzo-forte (mf) dynamic. Measure 24 is marked with a mezzo-forte (mf) dynamic.

<sup>2</sup> *mf* and *f* on first pass, then *p* and *mp* on repeat.

REMARK 2. Deviation Type A.2.4 (cont.) - Wingerer

The musical score for 'The Rose Tree' is presented in three systems. The first system contains measures 25 through 28. The second system, labeled 'B', contains measures 29 through 32. The third system contains measures 33 through 36, which is marked as the 'Coda'. The score is written for piano with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics include 'f' (forte) and 'p' (piano). The score concludes with a double bar line and a repeat sign.

<sup>a</sup> Add 100% if there are 2 line trans-fingers

RECORDS ABLE: Dorian Epic A2: 4 vol. - Winesinger

# Dorian Epic - B1 3 oct.

The Dorian mode incorporates notes from both the minor and major scales, making it sound mostly minor, partly major. Take a minor scale and raise the 6th tone one-half step.

In the case of "C Dorian," the "A natural" is the unexpected note - making the scale sound more exotic. Try playing the piece in C minor with an A flat and see how that one note changes the entire piece.

3 Octaves  
Handbells Used: 22



Note: B1 and B2 are compatible. Treble and bass clef lines may be combined from either score.

**Boldly** ♩ = 120 Kathleen Wissinger  
(ASCAP)



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**B**

9 *mf* *f* *p* 10 11 12

13 14 15 Bridge 16

**C**

17 *mf* 18 19 20

21 22 23 24

*mf* and *f* on first pass, then *p* and *mp* on repeat

REHEARSAL 12 Dorian-Epico Bill 3 oct. - Widdowson

<sup>17</sup> *inf* and *f* on first pass, then *g* and *sup* on repeat.

RECEIVED: October 19, 1997; Accepted: February 10, 1998



Handbell score for Dorian Epic B1 3 oct. - Wissinger. The score is in 3/5 time and consists of 39 measures. It is divided into sections B (measures 29-32) and Coda (measures 36-39). The key signature has one flat (Bb). Dynamics include *mf*, *f*, and *p*. The score is written for two staves, treble and bass.

REN21AB12 Dorian Epic B1 3 oct. - Wissinger

## Dorian Epic - B2 3/5 oct.

The Dorian mode incorporates notes from both the minor and major scales, making it sound mostly minor, partly major.  
Take a minor scale and raise the 6th tone one-half step.

In the case of "C Dorian," the "A natural" is the "odd-man out" making the scale sound more exotic. Try playing the piece in C minor with an A Flat and see how that one note changes the entire piece.

Handbell score for Dorian Epic B2 3/5 oct. - Wissinger. The score is in 3/5 time and consists of 36 measures. It is divided into sections A (measures 1-4) and Coda (measures 36-39). The key signature has one flat (Bb). Dynamics include *mf*, *f*, and *p*. The score is written for two staves, treble and bass.

Note: B1 and B2 are compatible. Treble and bass clef lines may be combined from either score.

Boldly ♩ = 120

Kathleen Wissinger  
(ASCAP)

Handbell score for Dorian Epic B2 3/5 oct. - Wissinger. The score is in 3/5 time and consists of 36 measures. It is divided into sections A (measures 1-4) and Coda (measures 36-39). The key signature has one flat (Bb). Dynamics include *mf*, *f*, and *p*. The score is written for two staves, treble and bass.

\* This bottom octave line may be omitted - or muted (indicated with an 'x' on half notes) on table Mns. 1-12 and Mns. 13-33.

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Handbell score for Dorian Epic B2 3 or 5 oct. - Wissinger. The score is in 3/5 time and consists of 24 measures. It is divided into sections B (measures 9-12) and Coda (measures 36-39). The key signature has one flat (Bb). Dynamics include *mf*, *f*, and *p*. The score is written for two staves, treble and bass.

\* *mf* and *f* on first pass, then *p* and *mp* on repeat

\*\* If doubling octaves, Bb1 and C7 will double C5

REN21AB12 Dorian Epic B2 3 or 5 oct. - Wissinger

Handbell score for Dorian Epic B2 3 or 5 oct. - Wissinger. The score is in 3/5 time and consists of 39 measures. It is divided into sections B (measures 29-32) and Coda (measures 36-39). The key signature has one flat (Bb). Dynamics include *mf*, *f*, and *p*. The score is written for two staves, treble and bass.

REN21AB12 Dorian Epic B2 3 or 5 oct. - Wissinger



Click Here to Listen and Learn!

# Bells for Kids' Songs

Celebrations

Welcome to Celebrations Series.

This folio contains 3 favorite children's songs  
Level 2 & 2+ for 2 to 5 ringers  
using 8, 9 or 10 Bells in 4 different ranges

Select the range that best fits  
your ringers' needs:

- A. C5-C6 (+A4B4) for 1 octave and a richer, deeper sound (best singing range)
- B. D5-D6 (+B4C5) for easier reading in 2 oct. (keeping space notes in the left hand)
- C. F5-F6 (+D5E5) for 2 octaves (still keeping space notes in left hand) and 4H
- D. C6-C7 (+A5B5) (3 oct.) for lighter, smaller bells and 4H ease

Each piece is diatonic (no bell changes – though you may need to switch out bells between pieces) and without a page turn, so playing with only music stands is easy in a small niche at church; at an outside venue; on a float in a parade; in a traveling troupe at nursing home, hospital or bedside; or for a shopping mall "flash mob"! These three popular Kid's Songs sound bigger than 8 or 10 bells due to syncopation, full chording and interesting voicing. Use them as a light note in a concert (while others are setting up for the next big piece, perhaps), to invite audience participation or for a children's concert.

Idea: To play any of these pieces in a lower register, simply pick up bells an octave lower (for example - C4D4 instead of C5D5 in Score "A") – and play as written.

See "8 Bells for Christmas" RE4002AD, "8 Bells for Spirituals" RE4003AD, "8 Bells for Advent" RE4005AD, "8 Bells for Lent and more" RE4006AD, "8 Bells for Easter and more" and additional collections for small ensembles in the Celebrations Series at [www.HandbellWorld.com](http://www.HandbellWorld.com)

Best wishes for fun 8 Bell Ringing! Let me know which settings you use, and what else you need in 8 bell settings!

Kath Wissinger, 2020  
Longwalk34@aol.com

Like - ringTrue Handbell Music Facebook page

## Three Blind Mice - A

1 Octave + opt. Bb4, Ab4  
Handbells Used: 8-10

Traditional Nursery Rhyme  
arr. Kathleen Wissinger ASCAP

$\text{♩} = 72$

*mf*

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

1st ending

2nd ending

*rit.*

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## The Itsy Bitsy Spider - A

1 Octave + opt. Bb4, Ab4  
Handbells Used: 8-10

Traditional Nursery Rhyme  
arr. Kathleen Wissinger ASCAP

$\text{♩} = 80$

*mf*

1 2 3

4 5 6 7

8 9 10

11 12 13

14 15 16

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## This Old Man - A

1 Octave + opt. Bb4, Ab4  
Handbells Used: 8-10

Traditional Nursery Rhyme  
arr. Kathleen Wissinger ASCAP

$\text{♩} = 124$

*mf*

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19

20 21 22 23 24

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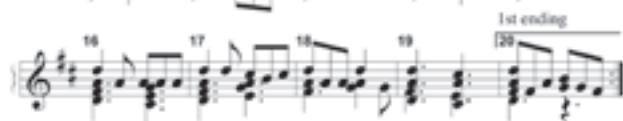
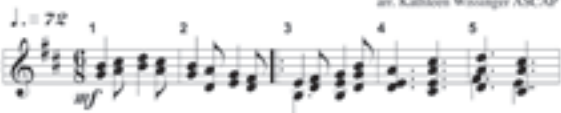


# Three Blind Mice - B

2 Octaves D5-D6 + opt. C5, B4  
Handbells Used: 8-10



Traditional Nursery Rhyme  
arr. Kathleen Wisinger ASCAP



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# The Itsy Bitsy Spider - B

2 Octaves D5-D6 + opt. C5, B4  
Handbells Used: 8-10



Traditional Nursery Rhyme  
arr. Kathleen Wisinger ASCAP



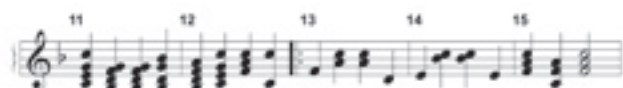
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# This Old Man - B

2 Octave D5-D6 + opt. C5, Bb4  
Handbells Used: 8-10



Traditional Nursery Rhyme  
arr. Kathleen Wisinger ASCAP



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# Three Blind Mice - C

2 Octaves F5-F6 + opt. E5, D5  
Handbells Used: 8-10



Traditional Nursery Rhyme  
arr. Kathleen Wisinger ASCAP



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# The Itsy Bitsy Spider - C

2 Octaves F5-F6 + opt. D5, Eb5  
Handbells Used: 8 - 10



Traditional Nursery Rhyme  
arr. Kathleen Wisinger ASCAP

$\text{♩} = 80$

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# This Old Man - C

2 Octaves F5-F6 + opt. D5, Eb5  
Handbells Used: 8 - 10



Traditional Nursery Rhyme  
arr. Kathleen Wisinger ASCAP

$\text{♩} = 124$

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# Three Blind Mice - D

3 Octaves C6-C7 + opt. B5, A5  
Handbells Used: 8-10



Traditional Nursery Rhyme  
arr. Kathleen Wisinger ASCAP

$\text{♩} = 72$

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# The Itsy Bitsy Spider - D

3 Octaves C6-C7 + opt. Bb5, A5  
Handbells Used: 8 - 10



Traditional Nursery Rhyme  
arr. Kathleen Wisinger ASCAP

$\text{♩} = 80$

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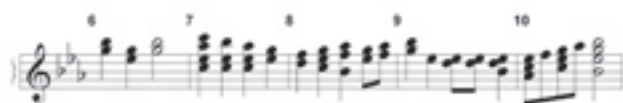
# This Old Man - D

3 Octaves: C6-C7 + opt. Bb5, Ab5

Handbells Used: 8 - 10



Traditional Nursery Rhyme  
arr. Kathleen Woisinger ASCAP



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# of the Sugarplum Fairy

3-5 oct. bell choir accompaniment score  
for RES010R Bell Tree solo/Handbell duet

overs A5-C7 (opt. D5-G#5) bells/opt. D5-F6 chimes.  
B6C7 position may allow one of your fingers to pull out and play the BT score.  
ells and chimes are required for the bell choir accompaniment part.  
28 for options to play one notes for soloist.  
5 oct. may be played all on chimes, if needed.

Click Here to  
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Opt. 3-4 Octaves  
Handchimes Used: 20, (23)



RES010C Accompaniment for RES010R Sugarplum Fairy

2

for Barbara Brucker

# Dance of the Sugarplum Fairy

3-5 oct. bell choir accompaniment

Tchaikovsky  
arr. Kathleen Wisinger (ASCAP)

Moderato  $\text{♩} = 108$



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RES010C Accompaniment for RES010R Sugarplum Fairy (arr. Wisinger)



RES010C Accompaniment for RES010R Sugarplum Fairy



Handbell score for 'RENOIR' by Sugarplum Fairy, measures 32-40. The score is written for a 12-handbell ensemble in 2/4 time. The key signature has one sharp (F#). The score is divided into four systems of two staves each (treble and bass clef). Measure 32 starts with a 'p' (piano) dynamic. Measure 33 has a 'p' dynamic. Measure 34 has a 'p' dynamic. Measure 35 has a 'p' dynamic. Measure 36 has a 'p' dynamic. Measure 37 has a 'p' dynamic. Measure 38 has a 'p' dynamic. Measure 39 has a 'p' dynamic. Measure 40 has a 'p' dynamic. The score ends with a double bar line and a 'p' dynamic. The title 'RENOIR' is written in all caps. The composer 'Sugarplum Fairy' is written in a smaller font. The page number '5' is in the top right corner.



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# Dance of the Sugarplum Fairy

Bell Tree Solo - or Handbell Duet

Opt. 2 Octaves  
Handbells Used: 30



(If not using chimes)

(Opt. for Mts 28-32)

Tchaikovsky  
arr. Kathleen Wisinger (ASCAP)



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\*Bell these notes following the accompaniment chord - can be rung on chimes or bell tree (in situ or free)  
Opt. - piano or bell accompaniment can play entire called chord Mts. 29-32

RE50108 - Sugarplum Bell Tree Duet arr. Wisinger

# Dance of the Sugarplum Fairy

Piano accompaniment

Moderato  $\text{♩} = 108$

Tchaikovsky  
arr. Kathleen Wisinger (ASCAP)



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RE50108 Dance of the Sugarplum Fairy - Piano (Wisinger)







# Upbeat! (A)

For 2 octaves

places the concept of the "upbeat" - fulfilling 3 common definitions of the term:  
 1. The unaccented beat of a measure  
 2. The unaccented beat of a measure  
 3. Happy or up-tempo  
 4. how the director's beat pattern goes 'up' on beat 4 of a 4/4 pattern.



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Carefree ♩ = 120 Kathleen Wissinger (ASCAP)



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RE3024AB Upbeat A 2 oct. Copyright © 2020 Kathleen Wissinger



RE3024AB Upbeat A 2 oct. Copyright © 2020 Kathleen Wissinger



RE3024AB Upbeat A 2 oct. Copyright © 2020 Kathleen Wissinger



41 *mp* *mp* 42 *mp* *Sm.* 43 6

44 45 46 *f*

Coda 47 48 49

50 51 52 RT RT

\*Techniques are optional.  
RE3024AB Upbeat A 2 oct. Copyright © 2020 Kathleen Wisinger

## Upbeat!

### 8th Note Unison Exercises

Space note is LH bell, Line note is RH bell - everyone plays and counts at the same time  
With bells, must pause to clean up rhythms

8th notes on Beat 4

1 2 3

A

Upbeat 8th notes

4 5 6

B

8th note runs, Accompaniment pattern

7 8 9

C

Coda rhythms and techniques

10 11 12 RT

D

\* Assign one note to each bass finger

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For more information on using unison exercises,  
see Square One method book (Level 1) RE3013R

for the 6th graders at Redemer Classical School, Spring 2020  
Ana, Cole, Elise, Matthew, Riley, Anne, Wiley, Anna K., Rhonda, Lillian, Anne R

## Upbeat! (B)

For 3 or 5 octaves

"Upbeat!" introduces the concept of the "upbeat" - fulfilling 3 common definitions of the term:  
1. Pickup note, anacrusis (introductory note before the first strong beat in a measure)  
(Note how the director's beat pattern gives 'up' on beat 4 of a 4/4 pattern.)  
2. The unaccented beat of a measure 3. Happy or up-tempo

3 or 5 Octaves  
Handbells Used: 26, (41)

Carefree ♩ = 120

Kathleen Wisinger  
(ASCAP)

A *mf* 1 2

3 4 5

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6 7 8

9 *mp* 10 11

12 13 14

15 16

RE3024AB Upbeat - B 3 or 5 oct. Copyright © 2020 Kathleen Wisinger

**B** 17 18 19 10

20 21 22

23 24 25 Transition *mf*

26 27 28

*for Rb*

RE3024AB Upbeat - B 3 or 5 oct. Copyright © 2020 Kathleen Wisinger

11 29 30 31

32 33 34

35 36 37

38 39 40

RE3024AB Upbeat - B 3 or 5 oct. Copyright © 2020 Kathleen Wisinger

41 *mp* 42 43 12

44 45 46

47 Coda 48 49

50 51 52 RT

\*Techniques are optional

RE3024AB Upbeat - B 3 or 5 oct. Copyright © 2020 Kathleen Wisinger





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## Hark! The Herald Angels Sing

Kathleen Wisinger

possible settings

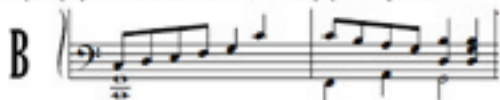
2 oct. L2

3-5 oct. L2

allows solid L2 groups  
8<sup>th</sup> notes to "strut their stuff"  
liberations.

short versions are full and interesting.

The 3-5 oct. "B" version carefully places each 8<sup>th</sup> note pair (the 2 beamed notes that are on the beat and the "and") so it is played by a single ringer – much easier to coordinate and count than two 8<sup>th</sup> notes shared by two people. Note: C4D4, E4F4, B4C5, G4A4 all play 8<sup>th</sup> note pairs below:



When this piece was re-scored (Score "A" below) to fit within a 2-octave range, some of these carefully placed 8<sup>th</sup> note pairs had to be moved to other octaves, so some of these 8<sup>th</sup> note pairs are now shared by 2 people. It's still an easy Level 2 piece, just slightly more complex to count and ring than the "B" version. Note in m. 23, B4C5 plays on "and 4" - and F5G5 plays on "and 3" in m. 24:



If you have any questions, please feel free to contact me.

Kathleen Wisinger

Longwalk@aol.com or through Jeffers [www.hanbellworld.com](http://www.hanbellworld.com)

## Hark! The Herald Angels Sing - A<sup>1</sup>

2 oct.

2 Octaves + opt. A6  
Handbells Used: 19, (20)



Note: This score "A" is NOT compatible with B1 and B2 scores

Boddy!



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RE002AB1 Hark! The Herald Angel Sing - A 2 oct. - arr. Wisinger



RE002AB1 Hark! The Herald Angel Sing - A 2 oct. - arr. Wisinger

## Hark! The Herald Angels Sing - B1

3 oct.

3 Octaves  
Handbells Used: 26RE 2022AB Copyright © 2020 Kathleen Wissinger. All Rights Reserved. Printed in U.S.A.  
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RE2022AB Hark! The Herald Angel Sing - B1 3-oct. - arr. Wissinger



RE2022AB Hark! The Herald Angel Sing - B1 3 oct. - arr. Wissinger

## Hark! The Herald Angels Sing - B2

3 or 5 oct. (Treble and/or Bass)

3 or 5 Octaves  
Handbells Used: 26-32Note: B1 and B2 are compatible. Treble and bass clefs lines  
may be combined from either score.  
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RE3022AB Hark! The Herald Angel Sing - B2 3 or 5 oct. - arr. Wissinger

RE3022AB Hark! The Herald Angel Sing - B2 3 or 5 oct. - arr. Wissinger

RE3022AB Hark! The Herald Angel Sing - B2 3 or 5 oct. - arr. Wissinger

### Eighth Note Pairs - Unison Exercise

These unison exercises will prepare singers for the rhythms, patterns and techniques they will encounter in Hark! Assign everyone's left hand bell to the space note and everyone's right hand bell to the line note. Everyone counts and rings the same measure at the same time. To make it sound better, try assigning a C, B, A or G bell to the left hand and any sharp to the right hand (creating a permanent chord). Starting lightly at first allows singers to hear themselves and will correct rhythm problems. Everyone should count out loud. Line A introduces repeated 8th notes. Lines B and C introduce parallel 8th notes for L.R. and R.L. patterns. Line D requires singers to count and read part notes that are not their notes. C and D are the same pattern for the ringers. Line E shows how to follow same directions for double voicing. Assign some ringers to clap, snap or ring the upper voice line and space. You can quickly draw these and additional exercises on a white board to encourage creative memory of these drills.

#### A Repeated 8th notes

#### B Adjacent 8th notes, Ties

#### C 8th note runs

#### D "Not my notes"

#### E Double voicing

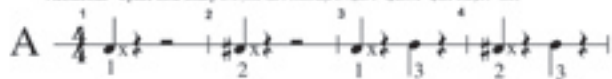
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## Multiple Bells - Unison Exercises

This exercise focuses on changing one bell for another as an accidental. The space note is the LH bell. One note is the RH bell. One more bell (any note) can take the place of the accidental. Repeat Min. 1 and 2 a few times at first in slow motion, then add Min. 3 and 4, still in slow motion. All examples are from Lesson 4, but other fingers will experience similar patterns in Lesson 8 as well.

\*C\* Following a note means to hold down that note (not shoulder damp). Have everyone practice each line as if it is their own part. The numbers in Line A and C refer to the bell positions: 1 is the left bell, 2 is the middle bell, and 3 is the right bell. Their identity changes depending on which note is single sharp. If you want to teach weaving or displacing a bell for Line C on 17, then pointing is not necessary. You might want fingers to write in R and L to keep track of which hand plays which bell. This page can be reproduced for fingers to mark their notes.

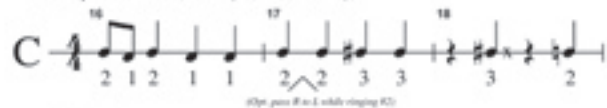
Accidental - Space note Sharp (everyone has 3 bells. Left to right: 2 - space, 2 - space sharp, 3 - line)



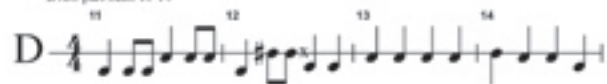
G4A part Min. 20-23



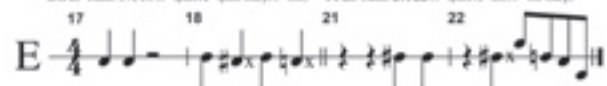
FSG5 part Min. 16-18 (3 bells: 2 - space, 2 - line, 3 - line sharp)



B4C5 part Min. 11-14



G4A6 Min. 17, 18 (2 - space, 2 - space sharp, 3 - line) FSG5 Min. 21, 22 (2 - space, 2 - line, 3 - line sharp)



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## Miracle Child

an original carol by Kathleen Wissinger

Refresh your Christmas-tide worship with this simple, reverent carol spoken by those who personally experience the prophecy, the announcement, the arrival and the reality of Christ's birth, salvation and reign. The memorable, beautiful tune is easily learned and sits within a comfortable singing range (Middle C + an octave plus D). "Miracle Child" can serve as an intimate solo, a full handbell piece or a celebratory congregational hymn.

Options are offered in 2 compatible folios:

### Miracle Child-1 (RE7512R)

Stand-alone Level 3 3-5 octave handbell score

Vocal solo score (this score is reproducible)

One octave Bell Tree score (C6-C7) (this score is reproducible)

**Miracle Child-2 (RE7512R)** This entire folio is reproducible by original purchaser

- Unison bulletin insert in 2 formats (square and long)
- Piano accompaniment score (which can also stand-alone as a piano solo)
- Level 1 2-5 octave handbell or hand chime accompaniment score
- One octave Bell Tree score (C6-C7)

A variety of presentation options may be used. Here are some suggestions:

- Handbell choir (opt. Bell Tree) for offertory, special music or concert
- Vocal solo and piano for a quiet moment in worship
- Level 1 ringers, Bell Tree and vocalist for anthem
- "All inclusive performance" with handbell choir, singer(s), L1 ringers, Bell Tree, congregation.
- Hymn of the month with a different presentation each week – vocalist, piano and bell tree, youth ringers and handbell choir, bell tree and pianist, handbell choir and bell tree (this option requires either a duplicate set of bells C6-C7 or bell choir to play on chimes).

The bulletin insert(s) (in RE7512R) may be reset as needed (or just the text written out) for printing or projection to fit your worship format.

If you have any questions about additional settings needed or other uses (such as in a conference or convention), please feel free to contact me.

Blessings to you,  
Kathleen Wissinger

Longreach2@aol.com or through Jeffers [www.handbellworld.com](http://www.handbellworld.com)

## Miracle Child-1

Handbell Ensemble + opt. vocal solo and bell tree/C instrument



Performance note: Bass arpeggios should be played smoothly, somewhat overlapping, even if not marked LF as in M.S. Use your ear.

Optional - 2 Octaves  
Handbells Used: 9



Gently  
Andante  $\text{♩} = 68$  Kathleen Wissinger (ASCAP)



\* Mbs. 1-6 - Some up treble notes played by Bell choir if Bell Tree/C instrument is not available



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\* Diamond notes indicate melody - they may be played on hand chimes if you wish



RE7512 Miracle Child-1 Handbell Ensemble + opt. BT and vocal (Wissinger)



RE7512 Miracle Child-1 Handbell Ensemble + opt. BT and vocal (Wissinger)



4

25 26 27 28 29 30 31 32 33

REK723 Miracle Child-1 Handbell Ensemble + opt. BT and vocal (Wingsinger)

5

34 35 36 37 38 39 40 41 42

REK723 Miracle Child-1 Handbell Ensemble + opt. BT and vocal (Wingsinger)

6

43 44 45 46 47 48 49 50 51

REK723 Miracle Child-1 Handbell Ensemble + opt. BT and vocal (Wingsinger)

7

52 53 54 55 56 57 58

REK723 Miracle Child-1 Handbell Ensemble + opt. BT and vocal (Wingsinger)

# Miracle Child-1

Bell Tree/C inst. Solo

Bell Used: 8 Bells - C8 to C7 (with a Bb6)

Kathleen Wissinger (ASCAP)

Gently  
Andante  $\text{♩} = 68$

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If played by more than 1 singer, individual scores should be purchased.

REK729 Miracle Child-1 Bell Tree Solo (Wissinger)

For a reproducible bell tree insert  
see REK731B Miracle Child-2

# Miracle Child-1

Vocal Solo

Kathleen Wissinger (ASCAP)

Gently  
Andante  $\text{♩} = 68$

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Original purchaser may make two copies of this Vocal Score for practice and performance.  
provided enough scores for handbell performance have been purchased.

REK729 Miracle Child-1 Vocal Solo (Wissinger)



Click Here to Listen and Learn!

## Miracle Child

an original carol by Kathleen Wisinger

Refresh your Christmas-tide worship with this simple, reverent carol spoken by those who personally experience the prophecy, the annunciation, the arrival and the reality of Christ's birth, salvation and reign. The memorable, heartfelt tune is easily learned and sits within a comfortable singing range (Middle C + an octave plus D). "Miracle Child" can serve as an intimate solo, a full handbell piece or a celebratory congregational hymn.

many presentation options are offered in 2 compatible folios:

RE7512R

Stand-alone Level 3-5 octave handbell score

Vocal solo score (this score is reproducible)

- One octave Bell Tree score (C6-C7) (this score is reproducible)

**Miracle Child-2 (RE7512R)** This entire folio is reproducible by original purchaser

- Union bulletin insert in 2 formats (square and long)
- Piano accompaniment score (which can also stand-alone as a piano solo)
- Level 1-2-5 octave handbell or hand-chime accompaniment score
- One octave Bell Tree score (C6-C7)

A variety of presentation options may be used. Here are some suggestions:

- Handbell choir (opt. Bell Tree) for offertory, special music or concert
- Vocal solo and piano for a quiet moment in worship
- Level 1 ringers, Bell Tree and vocalist for anthem
- "All inclusive performance" with handbell choir, singer(s), 1-2 ringers, Bell Tree, congregation.
- Hymn of the month with a different presentation each week -- vocalist, piano and bell tree, youth ringers and handbell choir, bell tree and pianist, handbell choir and bell tree (this option requires either a duplicate set of bells C6-C7 or bell choir to play on chimes).

The bulletin insert(s) (in RE7512R) may be reset as needed (or just the text written out) for printing or projection to fit your worship format.

If you have any questions about additional settings needed or other uses (such as in a conference or convention), please feel free to contact me.

Blessings to you,  
Kathleen Wisinger

Longwalk3@aol.com or through Jeffries [www.handbellworld.com](http://www.handbellworld.com)

## Miracle Child

Kathleen Wisinger (ASCAP)

1. Long a - ge the pro-phet's pre - claimed a ho - ly birth.  
2. Shep-herds and the Ma - gi kneel down to you in awe.

One to save all sin-ners from dis - pen. They told a tale ful-ly of ry:  
East-ern star de-clar-ing Christ is born! Three lev-ity gifts to sur-live.

"In-na - dance to Glo-ry." One re - veal-ing how and when and where,  
a-maze of your fu-ture: Son-ship Prince of Peace with crown of thorn.

Then an an-gel came to a girl not yet a bride, "You will be the mo-ther of a  
Born in-to a fan-ty of car-gon-ter and king, Chal-langed to be fu-man and di-

King!" How Ma - ry must have pondered her se - cret hold in - side,  
- what in you we see: self - ra - tion; our grate-ful hearts we bring.

"You are a mi-ra-cle child. You are a mi - ra - cle!"

*Chorus*  
In joy and a - do-ra-tion all heav'n and na-ture sing, "You are a mi-ra-cle  
child. You are a mi - ra - cle! You are a mi - ra - cle!"

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For a narrower, longer bulletin insert, see page 6.

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2

## Miracle Child-2

Piano Score

Compatible with Vocal Solo/Union Congregation, Bell Tree and Bells/Chimes (if Score)  
and with RE7512R Miracle Child-1 for 3-5 oct. Handbell Ensemble

(1 = omit if using Bell Tree line 1; 1 = omit if accompanying vocal)

Gently  
Andante  $\text{♩} = 68$

Kathleen Wisinger (ASCAP)

1 2 3 4

5 6 7 8 9

10 11 12 13 14

15 16 17 18 19

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20 21 22 23 3

34 35 36 37

38 39 40 41 42

43 44 45 46 47 48 49

50 51 52 53

54 55 56 57 58

RE7512R Miracle Child-2 Piano Score (Wisinger)



# Miracle Child-2

Bell Tree Solo

Bells Used: 8 Bells - C6 to C7 (with a Bb)

Kathleen Wisinger (ASCAP)

Gently  
Andante  $\text{♩} = 68$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

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29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 Slower 53 a tempo 54 55 56 57 58

8879128 Miracle Child-2 Bell Tree Solo (Wisinger)

# Miracle Child-2

2-3 oct. L1 Handbell Ensemble Score

Bells used - from G4-G6  
to C3-C7 with Bbs

12 = measure numbers 1-21

32 = measure numbers on repeat to end

Kathleen Wisinger (ASCAP)

Gently  
Andante  $\text{♩} = 68$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

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19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 a tempo 52 Slower 53 a tempo 54 55 56 57 58

8879128 Miracle Child-2 2-3 oct. L1 Score (Wisinger)

# Miracle Child

Kathleen Whelan (AMCAP)



1. Long - a - ge the pro - phet - y - claimed a - bo - ly birth,  
2. Shepherds and the Wis - ge - sent - down - to you in need.



One to save all sinners from sin - past. They told a sta - ble story.  
East - ern star de - clar - ing Christ is born! These ba - ble gifts to nurture,



"In - no - cen - te to die - ry!" One - re - veal - ing how and when and where,  
a - mass of your fu - ture be - reave - ment of peace with sweet - of dream.



Then an an - gel came to a girl not yet a bride, "You will be the mo - ther of a  
Babe in - to a fam - ily of car - ing - for and King, that longed to be his man and di -



King!" Then We - ry much have pondered how - we - hold in - with,  
- with - in you we see - ful - re - born, our grate - ful hearts we bring.



"You are a mir - a - cle child. You are a mir - a - cle!"



In joy and a - dor - a - tion all - hearted and re - joice, "You are a mir - a - cle  
child. You are a mir - a - cle!"



child. You are a mir - a - cle! You are a mir - a - cle!"

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# Innovative music for successful ringing!

“ringTrue Handbell Music” offers innovative compositions that grant the wishes so often voiced by ringers and directors: Split-Level pieces for different levels of ringers; flexible formats for variable numbers; compatible scores for double choirs; scores in different keys and variable ranges; quick presentations for children; reproducible options; songs with ringing options; focused pedagogical pieces; belltree pieces; small ensembles...and more!

Kath Wissinger, composer/director/teacher/ringer, has over 90 compositions already in print. She writes inventive pieces for conferences and workshops, pedagogical pieces and songs for her students, challenging pieces for her adult ringers, and special projects and commissions. Thanks to “ringTrue Handbell Music” and Jeffers’ “In-house” printing, now she has the freedom to share these creative compositions with you: Eight categories of creative music for ringing: Chord Stories, Split-Level, Class ring, Celebrations, First String, little gems, Sing & Ring and TrueMusic.

You just need to decide – Which ones “ringTrue” for you?

## ringTrue Category descriptions:

**Chord Stories:** Adorable Level Zero children’s presentations that work up quickly.

Folk tale and Bible story characters are represented by carefully assigned rung patterns and chords by 2 to 18 ringers on 2 or 3 octaves. Narration, complete instructions and set-up sheets are included – all materials are reproducible. Perfect for first ringing experiences.

**Split-level:** Level 2 music that includes specific Level 1 positions for beginning ringers.

Core positions for L2 ringers carry the melody and 8<sup>th</sup> note rhythms, while L1 positions play easier patterns. Some pieces are set in various keys, offering the L2 and L1 positions in different ranges – use the setting that best suits your needs.

**Class ring:** Concert-worthy music that also carefully teaches a skill - for all ringers!

Carefully constructed pieces focus on specific skills in range appropriate positions. Solid pedagogical principles guide the composition process, and specific exercises prepare your ringers to successfully ring each piece with ease.

**Celebrations:** Easy collections for concert, worship and outreach ringing

This first release, *Christmas Miniatures*, offers 5 favorite carols with no accidentals and no page turns – to make ringing without tables and pads possible in an outdoor, mobile or limited-space setting – like Salvation Army kettles.

**First String:** Belltree pieces using an octave more or less

Fascinated with belltrees? These lyric pieces stand alone as inspiring belltree solos - some offer options for duets and accompaniments.

**little gems:** Clever solos, duets, trios and ensembles in versatile settings

*Cool Cats (Praise to the Lord)* is the first in this series – a cheeky little trio which can also be played by more ringers. Four score settings are included in the folio: Individual-stave parts and complete grand staff scores – in both 2 and 3 octave ranges.

**Sing & Ring:** Vocal settings for children and adults with bells in accompaniment

Catchy children’s songs with a variety of optional bell accompaniments are now available. All score parts are reproducible

**TrueMusic:** Well-crafted concert and worship pieces

High-quality originals and arrangements directly from the composer to you – including commissions, pop and patriotic pieces, hymns and originals appropriate for worship, concert, festival.





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