

Performance Notes

Crisp, clean damping will make this piece sparkle. Pay attention to the repeated refrains, and give extra effort to the dynamic contrast on the repeats. In sections that contain repeated quarter-note chords in the accompaniment, take care to accent the first and third beats of the measure to help keep the beat moving forward and to avoid plodding. The repeated martellatos in m. 68 and similar places must not overpower the melody texture. Start the martellatos close to the pad, and keep the bell on the pad long enough to generate a true mart sound, avoiding an accidental mart-lift. Any shakes on a dotted quarter note should end cleanly on beat 2.



Sondra K. Tucker, BSE, MMus (b. 1957) is Handbell Editor for the sacred music division of Alfred Music. She is Organist/Choirmaster at Church of the Holy Apostles, Episcopal, in Collierville (Memphis), Tennessee, where she plays the organ, directs the musical ensembles of the church, and oversees a concert series. She is active in the Handbell Musicians of America, serving Areas 6 and 9 in various capacities, and teaching composition at the Master Series of classes sponsored by the Guild. She is in demand as a conductor and clinician for denominational and Guild events, and has many published pieces to her credit. She lives in Memphis with her husband, and has two children and two granddaughters.

Ding Dong Merrily on High

for 2–3 octaves of Handbells

Handbells used: 21, 31

Musical notation for handbells, consisting of two staves (treble and bass clef). The melody is written in a single line with notes and rests. Some notes are enclosed in parentheses, indicating they are optional for 2-octave choirs. A bracket labeled "optional" spans the final three notes of the melody.

2 octave choirs omit notes in ().

English Carol

Arranged by SONDRA K. TUCKER (ASCAP)

Allegro (♩ = 120)

Sk

R

Piano accompaniment notation, measures 1-3. The music is in 4/4 time and marked *mf*. The right hand features chords and melodic lines, while the left hand provides a bass line. Measure numbers 1, 2, and 3 are indicated above the staff.

Piano accompaniment notation, measures 4-6. The right hand continues with chords and melodic lines, and the left hand provides a bass line. Measure numbers 4, 5, and 6 are indicated above the staff. The notation includes dynamic markings and articulation symbols.

Piano accompaniment notation, measures 7-9. The right hand continues with chords and melodic lines, and the left hand provides a bass line. Measure numbers 7, 8, and 9 are indicated above the staff. The notation includes dynamic markings and articulation symbols.

Musical notation for measures 10 through 13. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Musical notation for measures 14 through 17. The melodic line continues with similar rhythmic patterns, and the accompaniment remains consistent in texture.

Musical notation for measures 18 through 21. The dynamic marking changes to *mf-mp*. The right hand has a more active melodic line with frequent sixteenth notes, and the left hand continues with a steady accompaniment.

Musical notation for measures 22 through 25. The piece concludes with sustained chords in the right hand and a final cadence in the left hand.

26 *mp* R
mf TD
p

27 *simile* R

28 R

29 R

30 R

31 R

32 R

33 R

34 *mp-p*

35

36

37

38

39

40

41

TD

42 43 44 45

mp

Sk R

46 47 48 49

mf

Sk

50 51 52 53

Grandly

f legato

Sk*

54 55 56 57

Sk*

Musical score for measures 58-60. The piece is in a minor key (three flats). Measure 58 features a melodic line in the right hand with eighth notes and a bass line of chords. Measure 59 includes a fermata over the first note of the right hand. Measure 60 is marked *ff* and features a melodic line with eighth notes and a bass line of chords.

Musical score for measures 61-63. Measure 61 continues the melodic and harmonic patterns. Measure 62 has a fermata over the first note of the right hand. Measure 63 continues the melodic line in the right hand and the chordal bass line.

Musical score for measures 64-66. Measure 64 continues the melodic and harmonic patterns. Measure 65 has a fermata over the first note of the right hand. Measure 66 features a melodic line in the right hand and a bass line of chords.

Musical score for measures 67-69. Measure 67 continues the melodic and harmonic patterns. Measure 68 is marked *Sk* and features a melodic line in the right hand and a bass line of chords. Measure 69 is also marked *Sk* and continues the melodic and harmonic patterns.

70 Sk 71 Sk 72 Sk

73 74 75

76 Sk 77 Sk 78 79

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