

# Sunrise Suite

Choir Chimes or Handbells  
3 octaves

by

John C. Dare

Written for the  
**Time 2 Chime Program**  
at the  
Allen County Public Library  
Fort Wayne, Indiana

Notes needed: 22



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Page 8 is out of order in this sample copy so that the pages of each piece in the suite will appear opposite each other as they do in the full sized copy.

### Teaching Suggestions

Sunrise Suite provides several opportunities to teach music symbols and important aspects of a musical performance that might be unfamiliar to inexperienced ringers.

#### Music symbols in the score

1. *Voice leading lines* are used when the melody moves down or up to the other clef.
2. An *asterisk (\*)* on the left side of a note indicates a melodic note buried in a chord. (This designation is rarely found in music from other publishers.)
3. *Partner repeats*
4. *Ties across the bar line*
5. *Hairpin crescendo mark*
6. Two *dynamic marks separated by a hyphen (mp-f)* at the beginning of a repeated section
7. *Different dynamic levels* for treble and bass clef notes
8. *Metronome markings* ( $\lambda = 96$ ) or ( $\lambda = 120$ ): the higher number indicates a faster tempo

#### Differences in texture (Everyone does not play all the time.)

1. This suite contains sections with full chords and sections with a monophonic bass line or thin treble part.
2. Help the ringers understand that these differences in texture add musical contrast.
3. A monophonic bass line makes the bass line stand out and challenges the ringers to develop the confidence to ring without the safety of full chords.
4. The thin texture of the treble clef at the beginning of *Sunny Meadow* creates a light feel that enhances the melody.

#### Learning to play musically instead of just playing notes

1. Emphasize that the melody must be heard.
2. Help all ringers identify the melody regardless of where it occurs.
3. Have them sing the melody in the octave that is comfortable for their vocal range.
4. Ask them to listen for the melody as they play.
5. Point out that non-melodic notes should be rung slightly softer.

**Special Note:** Changes in dynamics add musical contrast. Pay as much attention to them as possible with the understanding that bells are capable of a wider dynamic range than chimes.

#### Comments for specific places in each piece

- Sun Up* – chordal texture; the melody occurs in two different octaves
  - a. In m1-16 the melody is doubled in the treble clef.
  - b. In m13-16 the melody is also present in the bass clef.
  - c. In m17-32 the stem direction identifies the melody in the lower 2 octaves.
  - d. In m17-32 the dynamics are different for the melody and harmony.
  - e. At m25 the dynamics change in both the melody and the harmony.
  - f. When a note ties across the bar line (m35-36), encourage the ringers feel the strong beat of each measure by counting 1-2 1-2 or 1-2 THE-2 instead of 1-2-3-4.
- Sunny Meadow* – melody with accompaniment; the melody is doubled in the treble clef
  - a. The melody and accompaniment have different rhythms; help the ringers feel the strong beat so that they can stay together.
  - b. In m21-24 and m29-32 the melody also occurs in the bass clef and is marked with \*'s.
- Cheerful Morning*
  - a. In m14-16 the melody also occurs in the bass clef and is marked with \*'s
  - b. Measure 17 adds a *counter melody* in the bass clef. A *counter melody* is an additional melody that occurs simultaneously with the main melody; it often moves in the opposite direction or "counter to" the primary melody. Call attention to the dynamic marks.
  - c. In m29-31 call attention to the hairpin crescendo mark.
  - d. For m35-36 refer to note about ties across the bar line in comments for *Sun Up* (1-d).

## Sunrise Suite I. Sun Up

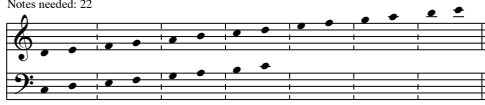
In measures 1-16 the melody moves along the top notes in the treble clef. Asterisks (\*) mark melodic notes that are buried somewhere else in each chord.

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$\lambda = 104$

## II. Sunny Meadow

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The melody occurs in both the top notes and the bottom notes of the treble clef except in measures 10 and 24 where the buried melodic notes are marked with asterisks (\*). When C5 is a melodic note, it is attached to the treble clef stem; voice leading lines clarify the melodic direction.

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$\text{♩} = 108$

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## III. Cheerful Morning

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Measures 1-16: The melody is in both the top and bottom notes of the treble clef. When C5 is a melodic note, it is attached to the treble clef stem; voice leading lines clarify the melodic direction.

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$\text{♩} = 130$

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Measures 17-32: The melody moves along the top notes of the treble clef.

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