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### Unique features of *Travelin' Music*

- \* Seventeen program pieces, chosen for variety and audience appeal, are arranged in program order
- \* Many titles could be used as a part of your regular repertoire
  - Useable in any season, most are appropriate for a spring tour
  - You can spread the preparation of this music for the “tour” throughout your year
- \* Published in a spiral bound booklet eliminates the need for notebooks
- \* Ringers can ring without tables because
  - The lightweight booklet fits easily on a folding music stand
  - There are no page turns within any single selection
  - Ringers have no bell changes within an individual piece
  - Any techniques used do not require tables
- \* Crucial accidentals are assigned to the director
- \* Suggested script for director’s comments is available on our web site

Buying a collection at \$11.95 per book is a bargain because

- Purchased individually @ \$3.50 the 9 individual titles useable for church each would cost \$31.50 per ringer
- Just 5 individual titles purchased @ \$3.50 each would cost \$17.50 per ringer
- The 3 selections for 5 ringers are an additional bonus; those titles are extracted from separate collections that sell for \$4.25; even if these were available as single titles @ \$2.95 each, those three titles without any pieces for full choir would cost \$8.85

# Travelin' Music

## Handbells or Chimes 3 octaves

All music in this book can be played away from the tables.

Ringers can ring from folding music stands because

- there are no page turns within a single piece
- ringers have no bell changes within a single piece
- crucial accidentals are assigned to the director

Ringers *will need* all four bells for their position and a place to put the bells *not used* in the piece being played

There are no *bells used charts* because all pieces

- use standard ringer assignments for 3 octave music
- use the sharps or flats shown in the box to the left of the title; these sharps or flats are needed *in every octave*
- use *natural* notes for any letters *not listed* in the box
- specify the crucial accidentals assigned to the director

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### Information for the Director

#### Basic equipment needed to play at venues off site

1. Bells
 

Although bells are the preferred tone color for nearly all the titles in this collection, most selections can be rung on chimes if bells are not available. The *Table of Contents* indicates the titles for which chimes (if available) are preferred *and* specifies the titles that do not work as well on chimes.
2. Chimes (if available)
 

Carrying both bells and chimes to a venue adds to the baggage; however after performing one afternoon of programs with only bells, we decided that it would be worth taking the chimes to provide an occasional change of tone color.
3. Gloves – ask each ringer to be responsible for their pair of gloves when travelling
4. Six folding music stands (R1/R2—R3/R4—R5 alone—R6/R7—R8/R9—R10/R11)
5. Music stand for director
6. *Travelin' Music* books

#### Details of scheduling performances at nursing homes (Contact the social director at each venue.)

1. Inquire about the potential interest in the type of program your group plans to present.
2. Does the facility have adequate space and extra chairs for your ringers?
  - a. A platform in the chapel? One end of the dining hall or visitors' lounge?
  - b. Is there room for folding chairs or dining room chairs behind the ringers?
  - c. Is it possible for the chairs to be put in place before your group arrives?
  - d. Is your group responsible for removing these chairs after the performance?
3. Set a date and time
  - a. Make sure the time works with **their** schedule; it takes a long time for the nursing staff to get all the residents down to the performance area.
  - b. Set a time that allows your group sufficient travel time if going to more than one venue on the same day.
4. Inquire about parking, unloading, and space to put the bell cases, ringers' coats and purses
  - a. Where to park?
  - b. Will there likely be enough spaces available?
  - c. How close is it to the entrance? Performance area?
5. Make an appointment (if necessary) to visit the facility ahead of time.
  - a. Look at the performance space. Visualize how your group will fit into the space.
  - b. Determine placement for ringers and chairs behind them; make notes if needed.
  - c. Estimate the difficulty of moving bell cases from cars to performance area.
  - d. If your group is responsible for removing the chairs, ask where to put the chairs.
  - e. Verify the date and time of the performance and the estimated time your group will arrive. Also make sure you understand the entry procedures at a locked facility.
6. Miscellaneous details of the trip
 

(Work these out several weeks in advance and review them at the final rehearsal.)

  - a. Get permission slips for minors if required by your church or school.
  - b. Ask ringers to be responsible for their own transportation.
  - c. Make certain that ringers who are not able to drive have transportation.
  - d. Ask for volunteers who will be responsible for transporting equipment, stands and music; the folding stands and music will fit nicely in a plastic tote/storage box.
  - e. Request at least 2 helpers to take everything back to the church or school and store it.
  - f. Review the addresses of the venues and reporting time at the 1<sup>st</sup> stop.
  - g. Provide maps if necessary.
  - h. If possible, load all equipment after the final rehearsal to save time on travel day.

See the last page of this book for additional information.

### Table of Contents

(full choir unless otherwise noted)  
(bells preferred unless otherwise noted)

#### Music for the Morning

1. Awakening
2. Sunrise
3. Morning Has Broken (5 ringers) (nice on chimes)
4. When Morning Gilds the Skies

#### Music for Praise

5. Make a Joyful Noise (illustrates high, middle, and low ranges of the bell choir)
6. The Beautiful Earth (ROYAL OAK and DIX)  
(1<sup>st</sup> melody in high bells; 2<sup>nd</sup> melody in middle & low bells)
7. Green Meadow, Warm Sun (nice on chimes)
8. Fair Are the Meadows (CRUSADER'S HYMN)
9. Rejoice in the Lord (5 ringers)
10. Oriental Breeze (nice on chimes)
11. Medley of Two Familiar Hymns (ITALIAN HYMN and ODE TO JOY)

#### Music for Fun

12. Daisy Bells (contains some thumb damps but possible on chimes)
13. Dancing Spirits (5 ringers)
14. Danny Boy (nice on chimes)
15. Bells Español  
(1<sup>st</sup> page is all thumb damps; not as effective on chimes)
16. Fiesta

#### Finale

17. America the Beautiful

# 1. Awakening

John C. Dare

$\text{♩} = 116$

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

DT-1040:1-Travelin' Music

# Awakening - 2

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

1-2-3 1-2-off

DT-1040:1-Travelin' Music

**Bb**

# 2. Sunrise

John C. Dare

$\text{♩} = 126$

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

17 18 19 20 21 22

2nd time jump to Coda

DT-1040:2-Travelin' Music

# Sunrise - 2

23 24 25 26 27 28

29 30 31 32 33 34

35 36 37 38 39 40

41 42 43 44 45 46

Coda

1-2-3 2-2-3 3-2-3 off

DT-1040:2-Travelin' Music

F# C# G# D#

### 3. Morning Has Broken

(5 ringers)

Gaelic Melody  
arr. by C. R. Dare

$\text{♩} = 116$

DT-1040.3-Travelin' Music

### Morning Has Broken - 2

DT-1040.3-Travelin' Music

Bb

### 4. When Morning Gilds the Skies

Director: B4 & Eb5

Joseph Barnby  
arr. by J. C. Dare

$\text{♩} = 108$

DT-1040.4-Travelin' Music

### When Morning Gilds the Skies - 2

DT-1040.4-Travelin' Music

Director: Bb6 & G#4 & G#5

### 5. Make a Joyful Noise

John C. Dare

*J = 116*

*ff*

*f* play small notes on D.C. only

*Fine*

*Fine*

*mf*

DT-1040-5-Travelin' Music

### Make a Joyful Noise - 2

*f*

*ten.*

*ten.*

\* indicates a buried melodic note

*mf*

*mp*

*ff* D.C. al Fine

D.C. al Fine

DT-1040-5-Travelin' Music

Bb

### 6. The Beautiful Earth

All Things Bright and Beautiful

arr. by J. C. Dare and C. R. Dare

*J = 108*

*mf*

\* indicates a doubled melodic note

omit ( ) on repeat

2nd time: jump to measure 17

*f*

*mf*

DT-1040-6-Travelin' Music

### The Beautiful Earth - 2

*mf*

*f-mp*

*f*

*rit.*

1-2-3-4. 1-2-3-off

DT-1040-6-Travelin' Music

**Bb**

### 7. Green Meadow, Warm Sun

John C. Dare

$\text{♩} = 130$

*mf*

2nd time jump to 33 (Coda)

2nd time jump to 33 (Coda)

DT-1040:7-Travelin' Music

### Green Meadow, Warm Sun - 2

*mp*

Coda

Coda

DT-1040:7-Travelin' Music

**F#**

### 8. Fair Are the Meadows

Performance suggestion: Add contrast to the repeated section by playing the treble clef notes with upward stems in measures 5-19 only on the D.S.

arr. by John C. Dare

$\text{♩} = 104-108$

*f*

*p*

*mf*

DT-1040:8-Travelin' Music

### Fair Are the Meadows - 2

*Fine*

*mp*

*mf*

*D.S. al Fine*

\*indicates a doubled melodic note

DT-1040:8-Travelin' Music

Bb Eb Ab

### 9. Rejoice in the Lord

(5 ringers)

$\text{♩} = 138$  John C. Dare

DT-1040:9-Travelin' Music

### Rejoice in the Lord - 2

DT-1040:9-Travelin' Music

Bb Eb Ab

### 10. Oriental Breeze

\* indicates a doubled melodic note

Carol R. Dare

$\text{♩} = 108$

DT-1040:10-Travelin' Music

### Oriental Breeze - 2

DT-1040:10-Travelin' Music

**Bb**  
Director: B5 & Eb6

### 11. Two Hymns of Praise

arr. by John C. Dare

*Come Thou, Almighty King*

Musical score for 'Come Thou, Almighty King' in Bb major, 3/4 time. The score consists of five systems of two staves each. The tempo is marked as quarter note = 104. The first system starts with a forte (f) dynamic. The second system is marked mezzo-forte (mf). The third system includes markings for 'LV' and 'R'. The piece concludes with a double bar line at measure 21.

DT-1040:11-Travelin' Music

### Two Hymns of Praise - 2

*Joyful, Joyful*

Musical score for 'Two Hymns of Praise - 2' in Bb major, 3/4 time. The score consists of six systems of two staves each. The tempo is marked as quarter note = 104. The first system starts with a forte (f) dynamic. The second system is marked mezzo-forte (mf). The third system includes markings for 'LV' and 'R'. The fourth system is marked forte (f). The fifth system is marked fortissimo (ff). The piece concludes with a double bar line at measure 42.

DT-1040:11-Travelin' Music

**Bb**  
Director: B4

### 12. The Daisy Bells

Henry Darce  
arr. by J. C. Dare

Musical score for 'The Daisy Bells' in Bb major, 3/4 time. The score consists of four systems of two staves each. The tempo is marked as quarter note = 132. The first system includes a 'TD' marking. The piece concludes with a double bar line at measure 16.

DT-1040:12-Travelin' Music

### The Daisy Bells - 2

Musical score for 'The Daisy Bells - 2' in Bb major, 3/4 time. The score consists of four systems of two staves each. The first system includes markings for 'R' and 'TD'. The second system includes markings for 'R' and 'RT'. The third system includes markings for 'R' and 'RT'. The fourth system includes markings for 'TD' and 'RT'. The piece concludes with a double bar line at measure 32.

*If desired, repeat RT and invite audience to sing or hum.*

DT-1040:12-Travelin' Music

Bb

### 13. Dancing Spirits

(5 ringers)



$\text{♩} = 126$

John C. Dare



DT-1040:13-Travelin' Music

### Dancing Spirits - 2



DT-1040:13-Travelin' Music

Bb Eb Ab  
Director: A4

### 14. Danny Boy

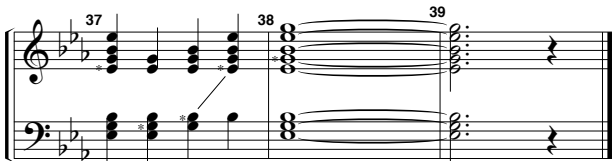
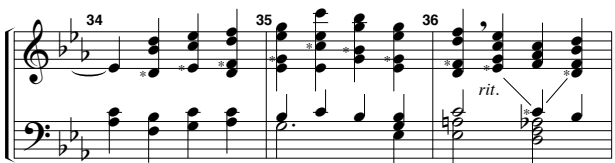
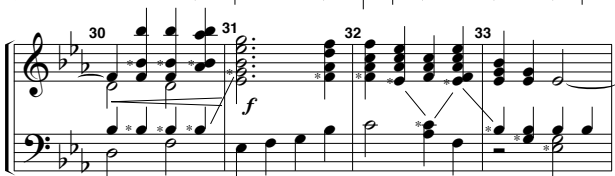
Irish Folk Song  
arr. by J. C. Dare

$\text{♩} = 92$



DT-1040:14-Travelin' Music

### Danny Boy - 2



DT-1040:14-Travelin' Music

### 15. Bells Español

Waldteufel  
arr. by C. R. Dare

$\text{♩} = 144$  All notes on this page are thumb damped.

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

DT-1040:15-Travelin' Music

Treble clef: RING all notes  
Bells Español - 2

Bass clef: Staccato = TD  
RING the notes marked R

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 *D.C. al Fine*

DT-1040:15-Travelin' Music

**Bb**

### 16. Fiesta

John C. Dare

$\text{♩} = 130$

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

DT-1040:16-Travelin' Music

Fiesta - 2

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

DT-1040:16-Travelin' Music

**Bb**  
Director: B5 & F#6

## 17. America, the Beautiful

Samuel A. Ward  
arr. by J. C. Dare

America, the Beautiful - 2

DT-1040:17-Travelin' Music

DT-1040:17-Travelin' Music

### MARKING REPEATS IN THE RINGERS' MUSIC

Repeats are a recipe for disaster. Nonetheless, a variety of repeats is necessary in this collection to avoid page turns within a single composition. To make certain that all ringers clearly understand the repeats and the order in which they should be followed, consider using the color-coding system that worked well for our choir. The director should *personally* mark all the repeats in each book before giving any music to the ringers. This insures that all the parts are marked correctly and consistently.

Mark the repeat action **and** its partner (the place to which the ringers go back or jump forward). Though technically unnecessary, forward repeat signs appear in measure 1 to alert ringers to look for a partner repeat later in the piece. Looking for and jumping to matching colors helped us prevent disasters.

Use 3 distinct colors; pastel highlighters are acceptable and should not bleed through the music. The color sequence is:

1. PINK — is the *only* color in a piece with just *one* repeat (Think: RED means stop.)
2. YELLOW → PINK — is the sequence for 2 actions related to a repeat
  - YELLOW — the 1<sup>st</sup> action (a repeat or a jump backwards such as a D.C. or D.S.)
    - means look for another repeat-related action *after* the yellow one
  - PINK — the final repeat action (the *Fine*; a jump forward to the Coda section; or another repeated section later in the music)
3. GREEN → YELLOW → PINK — is the sequence for 3 repeat actions in one piece
  - GREEN — the 1<sup>st</sup> repeated section (Think: GREEN means go; there are more repeats)
    - used *only* when there are 3 different repeat actions in the same piece
  - YELLOW — the 2<sup>nd</sup> action (jump backwards such as a D.C. or D.S; or jump forward)
    - means look for another repeat-related action *after* the yellow one
  - PINK — the final repeat action (the *Fine*; a jump forward to the Coda section; or another repeated section later in the music)

Sample copies of titles with the repeats color-coded are available at our website.

www.dareteampress.com

TRAVELIN' MUSIC → Marking Repeats

### BREATH MARKS

Breath marks are used in some pieces as a guide to phrasing because standard phrase markings add too much clutter in bell music.

### COUNTING AND CUTOFF INDICATED FOR FERMATAS

The exact amount of time to sustain a note with a fermata, indicated above the final measure, includes the rhythmic value of the note with the fermata *plus* the number of additional counts; the word "off" is substituted for the beat on which the cut-off should occur. This information is helpful when playing in unfamiliar surroundings where some ringers might have more difficulty seeing the director. Using the prescribed length for a fermata allows the ringers to gauge the speed of circle on the final note and be prepared to damp together.

### FRIENDLY COMMENTARY by the DIRECTOR

Prepare a rough sketch of comments you plan to use before or after some songs.

The order of music in this collection provides several places to make comments.

Visit our website for suggestions based on comments I used on our outings.

www.dareteampress.com

TRAVELIN' MUSIC → Commentary