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RINGING

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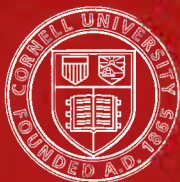
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HANDBELL RINGING.

BY

C. W. FLETCHER

(Royal Criterion Handbell Ringers).



London :

J. CURWEN & SONS, 8 & 9 WARWICK LANE, E.C.

Price Two Shillings and Sixpence.

It is proposed shortly to commence the issue of a series of pieces for Handbell Ringing. These will be printed in large type, and will be edited by the author of this work.

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PLAISTOW, E.

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CHAPTER I.

THE SYSTEM OF NOTATION.

HANDBELLS have been known, and commonly used, for a period "whereof the memory of man runneth not to the contrary." Our old friend, "the oldest inhabitant," will tell you how, when first he joined the company of ringers at the village church, he was not permitted to ring the church bells until he had undergone a considerable amount of training with their miniature substitutes: the peal of handbells always kept for practice. The wisdom of this course is undoubted, for what Shakespeare describes as

"Sweet bells jangled, harsh and out of tune"

make melancholy music.

When engaged on this preparatory work the ringer would have only one bell, that corresponding to the one in the steeple which he was preparing

to take; and without being overburdened with the consideration of technical details pertaining only to church bell ringing, such as "setting" the bell, "half stroke," "back stroke," &c., he could devote the whole of his brain power to counting his time, and "come in" (or not! according to circumstances and his ability).

Under these conditions harmony could not be attempted, the range of the bells not being sufficient to allow of the movement of more than one part, so that those who were ambitious to play a little more than mere melody, and to get a certain amount of entertainment as well as "substituted service" out of their handbells, adopted the very obvious course of "lengthening" the peal, and by holding one in *each* hand eight players could easily manipulate sixteen bells. The number of tunes, however, which can be played in harmony on sixteen bells is very limited, hence it is not very difficult to imagine that some genius soon thought of the plan of having two additional bells standing on the floor in front of each of the players as they sat in their chairs round the belfry, and poured their enthusiasm into their work while their neighbours slept in peace. From the floor to the table is not a very great leap (it should be 28 inches), and the placing of four bells before each player on a table, at which he stood ready to pick up whichever two might be required, was a move in the right direction.

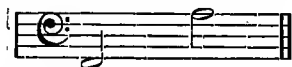
Beyond this point, however, it was not easy to go: four bells to be played quickly after each other must be lifted with alternate hands, and as the same

arrangement upon the table which would make **f m r d** easy to play would make **f r d m** difficult (the difficulties increasing with the number of the bells), it was not till the invention of a system, that the modern style of ringing, which treats a number of bells as a band, instead of merely melodic instruments, could be attempted.

This invention has hitherto been a professional secret from which the possessors derived considerable profit; but the present is an age of publicity, and it is not possible to keep a secret very long when the public is permitted to see its results; for what it is seen one man has done another will endeavour to do, and it is possible (as with the sewing machine, for instance) that seeing the result, he may even suggest a better or a simpler means of producing it. The sewing machine of the present day is adapted for better and more varied work than that of Elias Howe, and is, besides, easier to operate; so it is believed will the method of the Royal Criterion Handbell Ringers compare favourably with that of other ringers who adhere to an older style. This is indeed proved by the criticisms of the Press, from the *Times* downwards, and by the numerous applications for their services which are constantly being received from various parts of the world. The members believe that they have secured the best existing system, one by which the most complicated harmony can be perfectly played. There is no doubt, however, that this is largely due to the Tonic Sol-fa method, which they adopt. Its notation of time is the best that could possibly be devised for handbell ringing, and

its notation of tune is here followed in principle, though with a different nomenclature.

In treating a number of bells as a band, the four parts in which harmony is generally played are divided as nearly as possible amongst the same number of players, each playing nearly the same part as the corresponding voice would sing in vocal music. It would therefore appear that in the case of those accustomed to part-singing there is nothing to learn except the actual manipulation of the bells, lifting them from the table, striking them, and returning them to the "place whence they came:" if this were all, then there would be nothing more suitable than the Sol-fa syllables as names for the bells. But in addition to this, some method is necessary for distinguishing each bell from its fellow by its position on the table, the letter with which each is marked (G, G#, A, &c.), not being readily discernable. If a player could always have the same bells before him, and could always place them in the same position on the table relatively to each other he would at once know where to find each bell as he required to strike it. But he cannot always have the same bells, and is therefore not able to place them always in the same position. For instance, a piece of music in F major will probably require the bass player to go from *d*₁ to *m*



and he would place his bells before him thus, commencing at the left hand corner:—

DIAGRAM I (a).

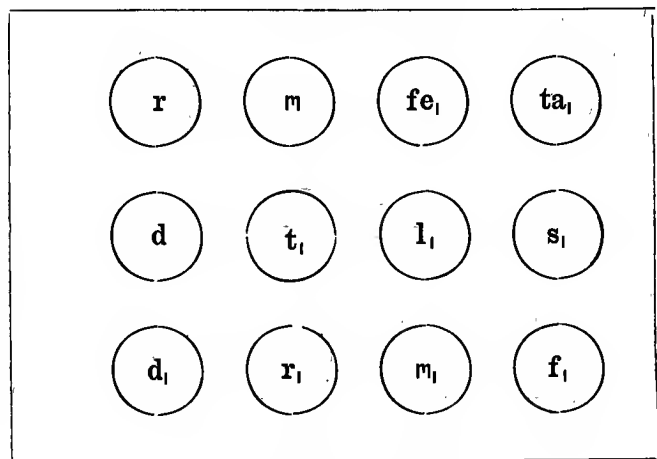
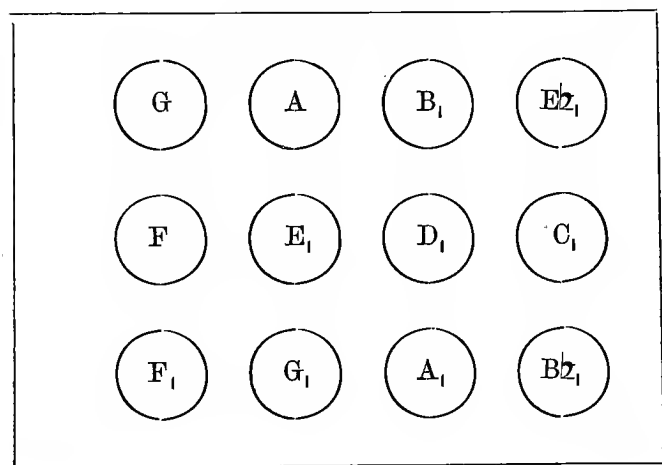
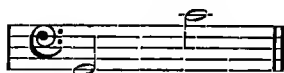


DIAGRAM I (b).



Having by long practice learned that his d_1 is at the left hand corner of the first row, that his s_1 is the last to the right in the second row, and so on with all the others (in itself no mean task), he would, if the next piece were in the key of C, require to forget all this, for the bass would then most probably range from s_1 to d'



and his four lower bells, f m r d , would be replaced by five others, f s l t d' . Commencing at the left hand corner as before, his bells then appear as in Diagram II, not one of them being in the same position as in the previous arrangement.

DIAGRAM II (a).

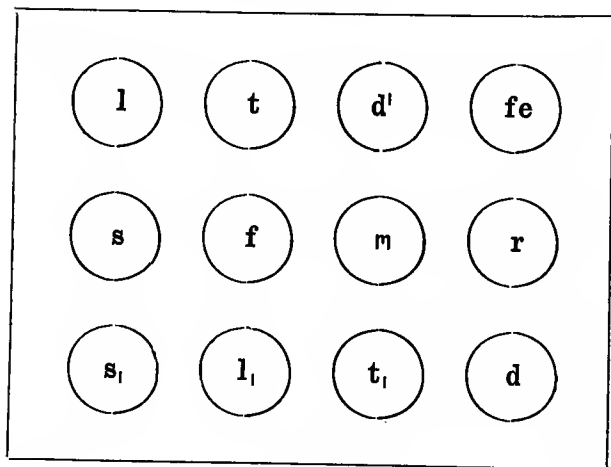
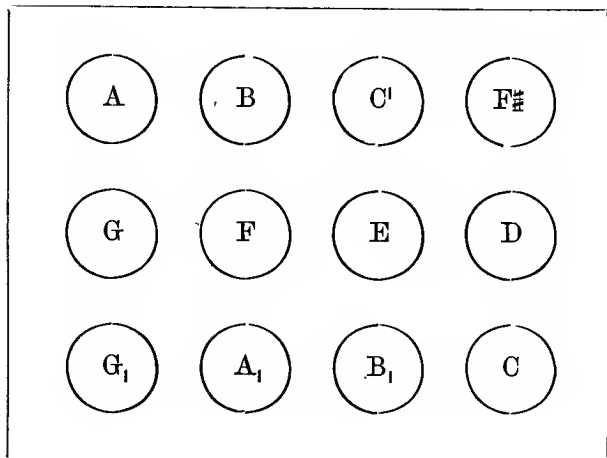


DIAGRAM II (b).



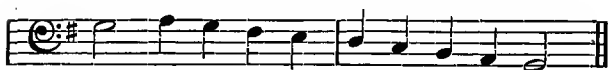
Now, if the player learned seven different arrangements for his bells, as each note in the scale took its place as the lowest note, it would then be necessary to constantly think, during the playing of each piece, of the name of his lowest note, in order to remember under which of the seven arrangements he would find his bells; this preoccupation of mind, it will be conceded, would be hardly favourable to the observance of expression, style, and those other graces which go to make a good performance.

Still another difficulty would be encountered in all these arrangements, this time a mechanical one: if the notes of the scale are placed next to each other in order to facilitate their discovery, certain musical

phrases which very commonly occur will be very awkward to play. For instance, look at Diagram I, and see how nearly impossible it would be to play quickly the run down in the last line but one of the bass of "God save the Queen:"

KEY G.

$\{ | d : r . d : t_1 . l_1 | s_1 . f_1 : m_1 . r_1 : d_1 \quad ||$



remembering that to play bells quickly they must be taken up one after the other with *alternate* hands. But let the bells be arranged as in Diagram III, and see how easy this passage will become.

DIAGRAM III (a).

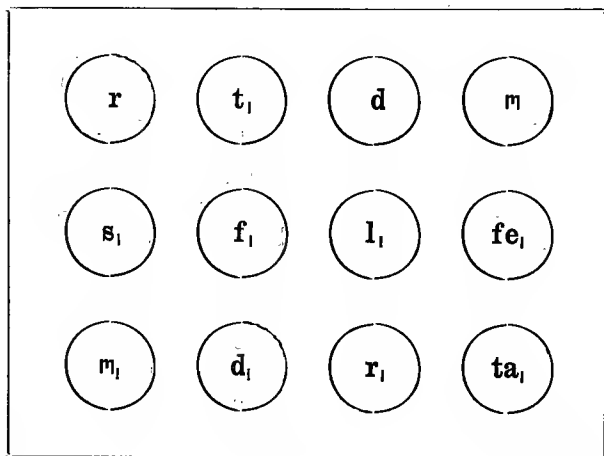
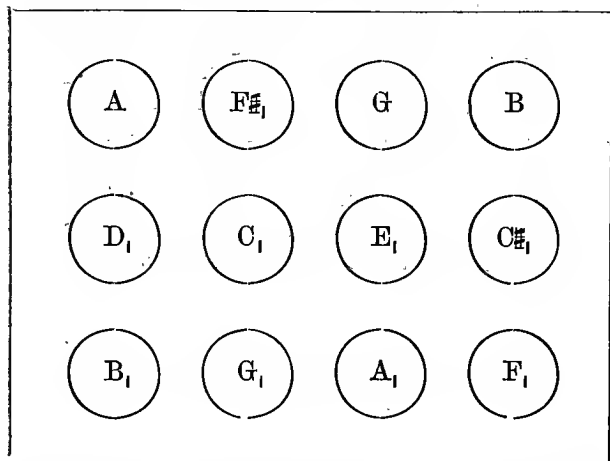


DIAGRAM III (b).

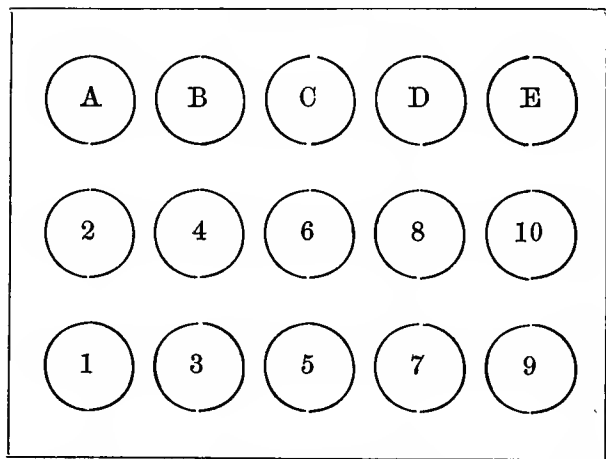


This adds, however, still another "arrangement" to be learned, in addition to the previous seven; in fact, as far as memory is concerned we have now about reached the region of impossibility, so we proceed to discard the idea of arranging the bells according to their Sol-fa names, and absolute pitch affording no better solution of our difficulties, adopt a nomenclature of our own.

I therefore take fifteen bells as the (usual) outside limit of the number a player will have, and arranging them in three rows of five each upon the table, I name them according to the position they occupy with regard to each other on the table, without troubling to inquire either their Sol-fa names or their absolute pitch, calling the first row by the odd numbers, 1, 3, 5, 7, and 9; the second row by the even numbers, 2, 4, 6, 8, and 10; and

the third by the first letters of the alphabet, A, B, C, D, and E. The key, therefore, to all the music to be played is the following diagram (IV). Having learned this, we are enabled to place our bells as in Diagrams I, II, and III, or in any other position required by the exigencies of the piece to be played, without involving the necessity for learning any other arrangement than this; the bells being readily found through always retaining the same names *according to their position on the table*.

DIAGRAM IV.



Of course any other names would answer the purpose, provided they were unchangeable, the indispensable point being that as every note in the scale is represented in Sol-fa according to its position *in the key*, so every one of our bells must be named according to its position *on the table*. I

believe, however, that these names are preferable because they require no learning, are easily remembered, moreover each bell being distinct from its neighbour, each row is also distinguished from the others as a group, the first of odd numbers, the second of evens, and the third of the alphabet. There is also the advantage that by representing the number 10 by "0" in our notation every bell can be identified in writing by one single character (letter or figure), thus avoiding any multiple signs, such as "fe" or "F#."

The above system, which has been elaborated and simplified as the result of many years' experience, and after trial of various methods, is carried out to its completion in the following pages, and although there is no doubt that an instruction book can never satisfactorily take the place of practical lessons, still it will afford a means of starting an amateur company on the right road, and enable them to play sufficiently well to entertain their friends. Listening, too, to a professional company (if it be a good one) will be found very useful, and I would recommend that no opportunity for doing so should be neglected.

CHAPTER II.



THE BELLS.

THE great popularity of handbell ringing as an entertainment has led to a marked improvement in the bells themselves, the makers now producing, with the aid of suggestions from professional players as to their requirements, a musical instrument differing as much from the handbell of fifty years ago as Mr. Lazarus' clarinet differs from its peripatetic rival played by the embryo artist of the streets.

Speaking of the streets reminds me that bell ringing is to be heard even there : but not *hand* bell ringing ! The *al fresco* performance so popular with the errand-boy (or non-paying) audience, consists in striking with specially-prepared drum-sticks a series of about a dozen bells which are suspended from a cross-bar. They generally range from *d* to *d'* with an extra note or two at each end, probably including *s*, to *m'*. Another instead of hanging his head, apparently with shame at the thought of being struck (often in anger), in the presence of witnesses, is supported with his open mouth pointed to the sky, ostensibly for the purpose of catching any stray

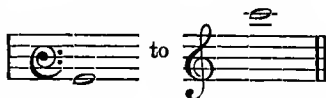
contributions which may fall from above. These bells are, however, quite different from those we are concerned with; they are not *handbells*, though sometimes confounded with them, for the poor things are in the dreadfully mutilated condition of having no legs, and therefore all the waving in the world would produce no other result than to tire the arm and patience.

Our bells, on the contrary, must be as complete as it is possible to get them. They must have clappers, though not of the railway bell type, which goes swinging about here, there, and everywhere, according to the most unfettered theories of licence, but properly controlled, so that when the bell is swung it shall strike or remain silent according to the will of the player. It must also have springs, which shall be strong enough to support the clapper, and keep it from touching the lip of the bell when held in a horizontal position, and yet sufficiently pliable to offer as little resistance as possible when the bell is required to be struck. It is found also that the portion of the clapper which actually strikes the bell plays a very important part in the production of tone, the material of which it is composed being of great importance, metal being found to give the worst, and felt the best results at present achieved: the latter, however, being a light material has to be weighted sufficiently to overcome the resistance of the springs, and as these springs vary in size, being necessarily smaller in the smaller bells, it follows that each clapper must be differently and very carefully weighted. The advantage therefore of dealing with a firm of experience when

ordering a set of bells is manifest. It is a well-known fact, too, that upon the particular shape given to the bell, and the exact proportion of its constituent metals depend to a great extent the sonority and sweetness of its tone, and the perfection of its harmonics, the latter a most important point commonly very little understood.

First of all, therefore, I say go to a good firm of makers for your bells, order the number you require, and (*experientia docet*) do not be impatient about the date of their delivery, or you will chance to receive them improperly tuned through "our principal tuner being away ill," or the "pressure of business having prevented our *personally* superintending this most important work."

Before leaving the bells, the table to be prepared for their reception deserves some attention, and the size of this will depend upon the class of music played, which will in its turn govern the number of bells required. If it be intended only to play simple tunes, such as are included up to page 30, three and a half octaves of bells with two octaves of duplicates will be sufficient, ranging from



on a table ten feet long and four feet six inches wide; but to play more advanced music, such as is treated in the latter pages of this book, five octaves will be required from the C below the bass G above mentioned, with a duplicate set for the four top octaves, making the total number 109 bells. These

will necessitate a table thirteen feet long, five feet wide, and 28 inches high. Take half-a-dozen pairs of blankets (not workhouse rugs, but those costing a guinea per pair) and without dividing the pairs open them and spread each right across the table; these should be covered with a neat cloth of some smooth material, and this indispensable article will give no further trouble.

CHAPTER III.



THE PLAYERS.

It will not be necessary to delay the formation of your company till the bells are delivered, and here, on the threshold of our venture a question rises which has been agitating the body politic for years—"Woman's Rights." It has hitherto been the almost invariable custom to exclude ladies from participation in the pleasures of handbell ringing, and before deciding whether they shall or shall not form part of the company there are numerous points to be taken into consideration. First of all it would not do to have only one; her position would neither be agreeable to herself, nor conducive of the best harmony amongst the "male items" of the company. We arrive at this point, therefore, that if we admit ladies at all there must be at least two of them. And, why not? Their presence (especially if good-looking) will add an additional charm to an already attractive entertainment, and what more appropriate when there are *belles* to be rung than that the ladies should be there.

I have often been asked why the number of ringers in a company is always five? Whether there is any special advantage gained in not having six? Or if any particular degree of good fortune is supposed to attach to the former number? The answer is simply that "there are reasons" which make professional ringers prefer that number, but

there are none whatever to prevent local bands having as many as they wish, except that each player requires a certain amount of elbow room, and that if there were ten players doing the work of five half of them would be doing nothing but waiting for their turn to "come in" during half the time occupied by the performance. As a matter of fact it is found that five can play everything, that four cannot, and that five occupy a space 16 feet long and seven feet wide, which is as much as can generally be obtained consistently with the convenience of an audience in a small room.

I recommend, therefore, that the company shall consist of five performers, of whom two shall be (if desired) ladies, care being taken that each one is physically fairly strong, possesses plenty of perseverance, and above all, is an excellent reader of music so far as the notation of time is concerned. Having brought our company together it will be necessary to explain that the strongest should be selected to play the bass part, the two most reliable readers to play the treble between them, the alto and tenor will then fall to the share of the two ladies, who will then occupy the post of honour in the centre of the table where these bells are always placed.

The players should take their places at the table according to the annexed diagram, their bells being placed in order before them in such a manner as to be within easy reach, but out of the way of the others, for which purpose it will be well to suppose the table to be divided into compartments as shown by the dotted lines.

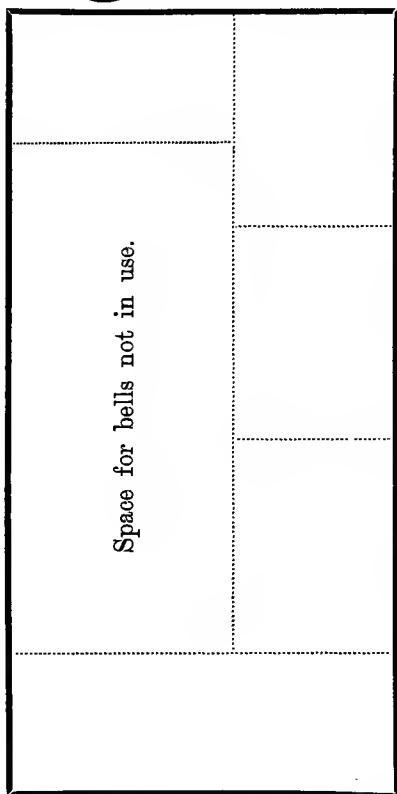
THE TABLE.

AUDIENCE.

1ST TREBLE.



Space for bells not in use.



2ND TREBLE.

ALTO.

TENOR.

BASS.

CHAPTER IV.

STRIKING THE BELLS.

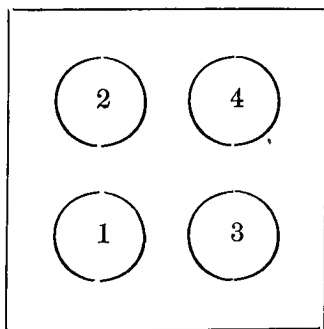
BEFORE two or more bells are struck consecutively we must of course learn to strike one properly, to do which it will be necessary to lift the bell with the hand and strike it *downward*, observing that it is not the length of sweep described by the arm which affects very much the striking of the bell; indeed, if it were necessary to describe a large arc when a bell has to be struck, quick music would be an impossibility, the time that ought to be spent in striking bells being occupied in *describing arcs*. It is the dropping of the clapper against the side of the bell which produces the note, and it is essential to remember that any time spent except in actual striking, or getting the bell into that position in which it will strike at the precise moment desired, is wasted. I think I hear some one say "I have always noticed that professional ringers flourish their bells a great deal!" True, but not when playing quick music; it is only when notes have to be sustained that time can be found for this pretty adjunct to the actual ringing of the bells. Aim, therefore, at striking with as little movement of the arm as possible.

Examine the bell. It will be found that its leather handle is flat, and that the clapper is hinged in such a manner that it will only swing towards the flat sides of the handle. Thus, if it be placed on the table with the flat side of the handle towards the body of the player, it will be found that it cannot be struck if waved from right to left, or from left to right. It can only be struck towards the player or away from him. The handle should be clutched by the right hand in such a way that the thumb, pointing downward, presses the brass rivet in the flat side of the handle which is towards the body; the back of the hand will be turned to the left, and the fingers will be round the flat side of the handle away from the body. Lift the bell, slightly sloping the handle down towards the player, this will enable the clapper to fall by its own weight to the side opposite to where the actual strike is to take place. The spring will prevent it quite reaching the bell. Having been lifted from the table in this position it is now ready for the strike, which is given by turning the hand half round to the right. This will incline the bell at a reverse angle, the clapper will fall, and it will require but little extra impetus from the arm or wrist (the latter preferable) to ensure the strike taking place. If the bell has been turned *half* round during this operation, it can now be placed on the table with the flat part of the leather towards the player, ready for a repetition of the whole operation, which must be practised as long as may be necessary until it can be done equally well with the left hand as with the right. Two bells may then

be taken and played alternately, one being lifted up *while* the other is being struck, taking special care that the two are not allowed to be sounding at the same time, the one already vibrating being "damped" by placing it on the table at the precise moment the next one is struck. Attention to this will ensure a smooth *legato* style, a *staccato* effect being obtained by damping the bells as soon as they are struck.

Having mastered the striking of two bells alternately (one with each hand) with rapidity, our next step is to place two other bells behind them at a further distance from the player (Diagram V),

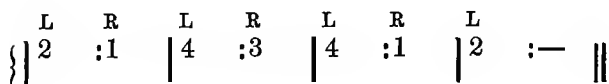
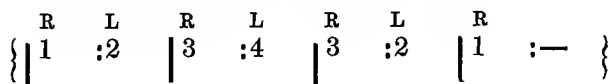
DIAGRAM V.



and play Exercises 1 to 5 twenty times, then more bells may be added behind them (Diagram VI), and Ex. 6 taken in hand, the third row of bells being as far as any ordinary player can reach.

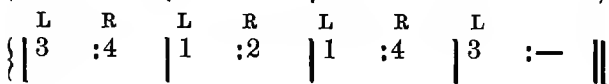
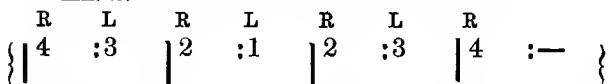
Stand with the *left* side to the table, and lift the bells with the right or left hand as indicated :—

EXERCISE 1.*



Stand with the *right* side to the table, and play

Ex. 2.

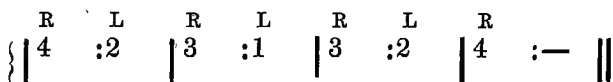
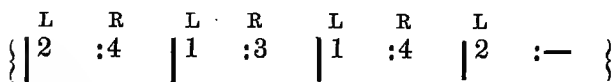
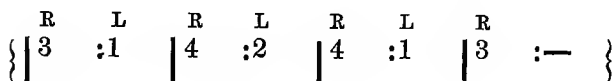
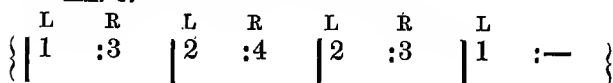


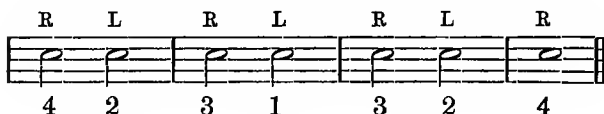
* An effort is made to render the exercises useful to students having no knowledge of the Sol-fa notation. It must not be supposed from Ex. 1 that the player should have four "O's" to play; any four bells will do, the notation being merely for the purpose of showing the time. The numbers placed beneath will show where the bells are to be found.



Stand *facing* the table, and play

Ex. 3.

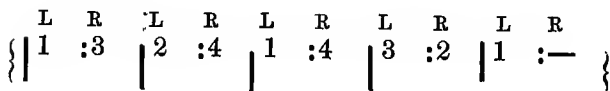


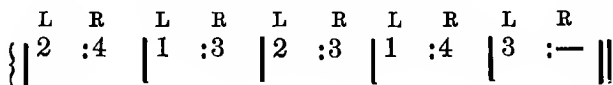


Sometimes it will happen that two consecutive bells have to be played with the same hand, and there are two methods of doing this. The first, and most obvious, is to replace the first bell on the table as soon as it is struck, thus freeing the hand for the next; but the preferable method (when both are possible) is to pass the first bell to the other hand: it can then be placed on the table at exactly the same moment as the next is struck, and thus the *legato* style is preserved, one sound being continued till it is replaced by the next. This method is indicated in the following exercises by two letters, R L, placed above one note, which indicates that the bell is to be struck by the right hand and passed to the left, the latter sustaining it till the next is struck. When a note is only marked by one letter and the next note is also marked with the same, it signifies that the bell must be put down as soon as it is struck.

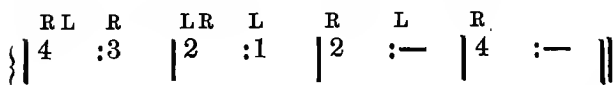
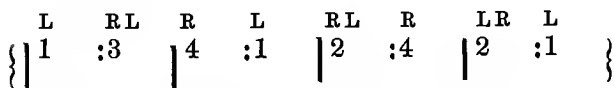
It will frequently be found necessary for the player to change his position, standing sometimes with his face to the table, at others with his right or left side; he has been prepared for these movements if Exs. 1, 2, and 3 have been properly practised.

Ex. 4.



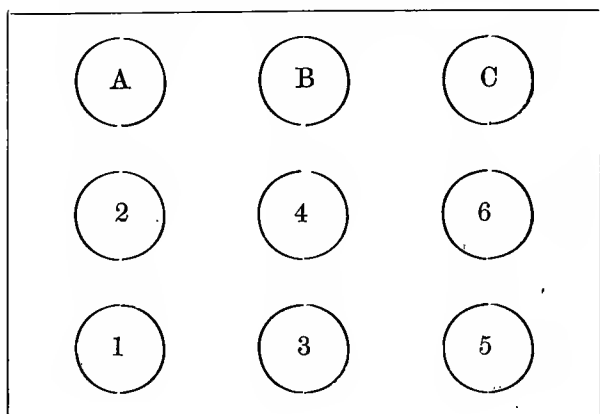


Ex. 5.



The following exercises should not be attempted till those above can be played quickly. Diagrams are annexed to mark the names of the bells as their numbers are increased.

Diagram (VI) of 9 bells for Exercise 6.



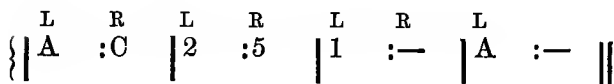
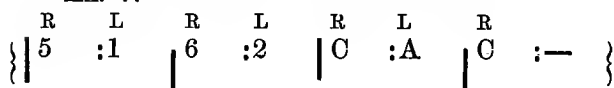
Ex. 6.

L	R	L	R	L	R	L	R
{ 1	:4	A	:6	B	:6	2	:5 }
L	R	L	R	L	R	L	R
{ 3	:4	1	:B	2	:C	3	:—

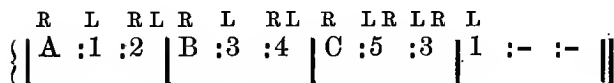
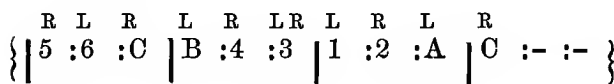
L	R	L	R	L	R	L	R
1	4	A	6	B	6	2	5

L	R	L	R	L	R	L	R
3	4	1	B	2	C	3	

Ex. 7.



Ex. 8.



Ex. 9.

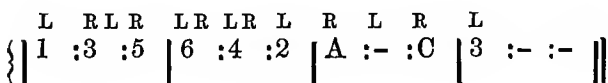
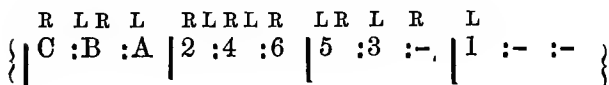
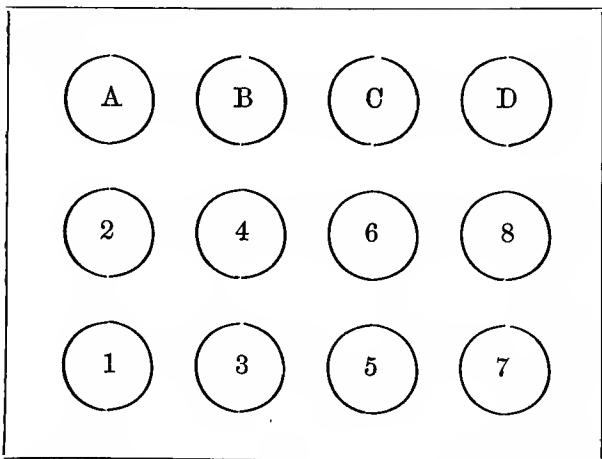


Diagram of 12 bells for Exercise 10.



Ex. 10.

L R L R L R L R
 { | 1 :5 | 3 :7 | 4 :8 | 2 :6 }
 L R L R L R L R
 { | 1 :C | B :D | 4 :6 | 3 :— ||
 L R L R L R L R

 1 5 3 7 4 8 2 6
 L R L R L R L R

 1 C B D 4 6 3

Ex. 11.

R L R L R L R
 { | D :A | 8 :2 | 7 :1 | 1 :— }
 L R L R L R
 { | 2 :D | 1 :D | A :— | 7 :— ||
 R L R L R L R

 D A 8 2 7 1 1
 L R L R L R

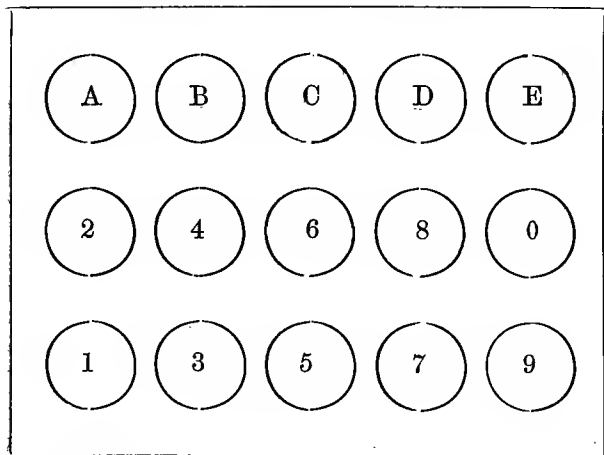
 2 D 1 D A 7

Ex. 12.

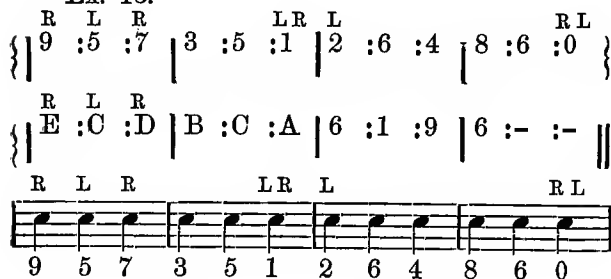
L R L R L R L R
 { | A :1 | B :3 | C :5 | D :7 }
 R L R L R L R
 { | D :7 | C :5 | B :3 | A :1 ||
 L R L R L R L R
 { | A :1 | B :3 | C :5 | D :7 }
 R L R L R L R
 { | D :7 | C :5 | B :3 | A :1 ||



Diagram of 15 bells for Exercise 13.

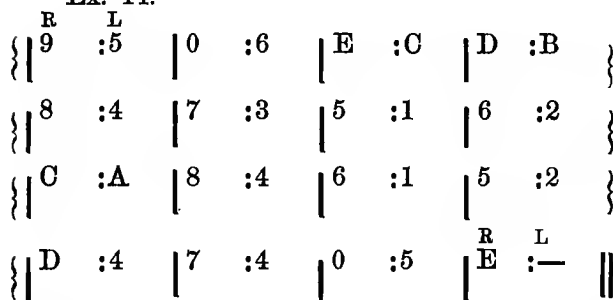


Ex. 13.

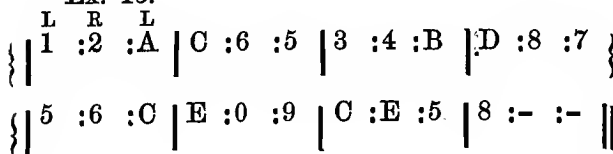




Ex. 14.

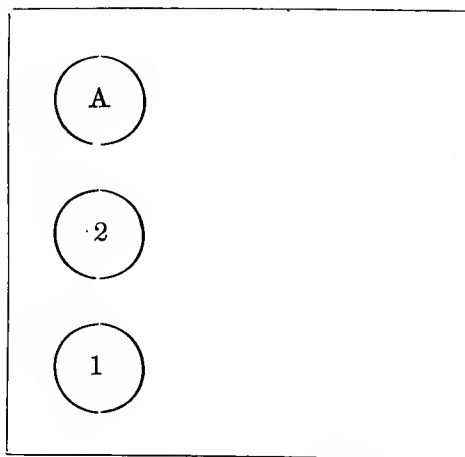


Ex. 15.

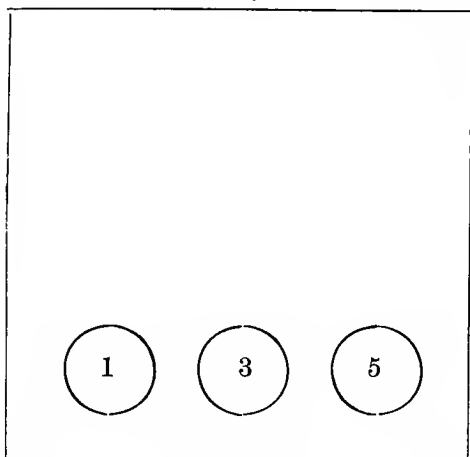




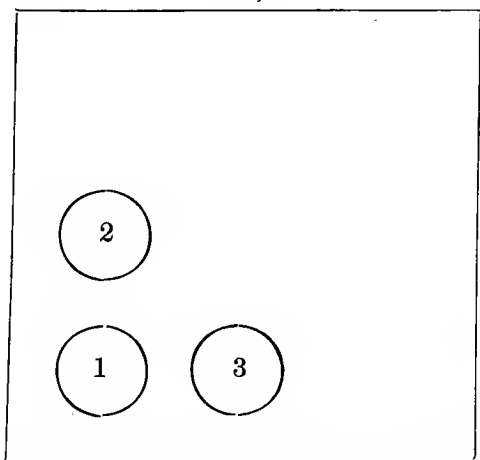
The player will now be familiar with the notation employed for bell music, and with the key diagram (pp. 10 and 30) upon which his notes are always arranged. He is also familiar with all the movements of the hand or the body which are likely to be required in playing tunes, so he may now safely proceed to that more interesting portion of his work. He will not often require 15 bells before him, so it will be necessary to remember that the enumeration is always commenced from the left hand—No 1: thus if a player has only three bells he can arrange them as



Or,



Or,

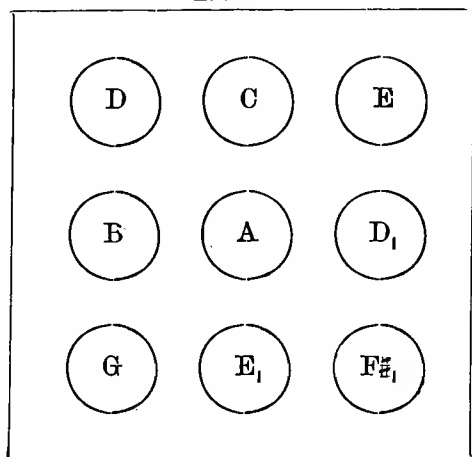


but so long as he has one bell, that must be "No. 1."

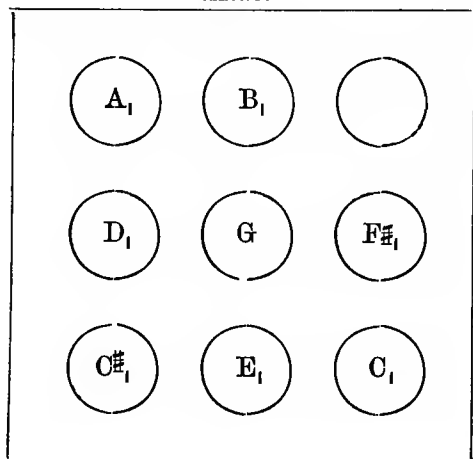
Let four players arrange their bells according to the diagrams given for each, and play Ex. 16, key

G. Observe that the octave marks are the same as used in the Tonic Sol-fa notation for vocal music, the alto G being the same note as the Tenor G', &c.

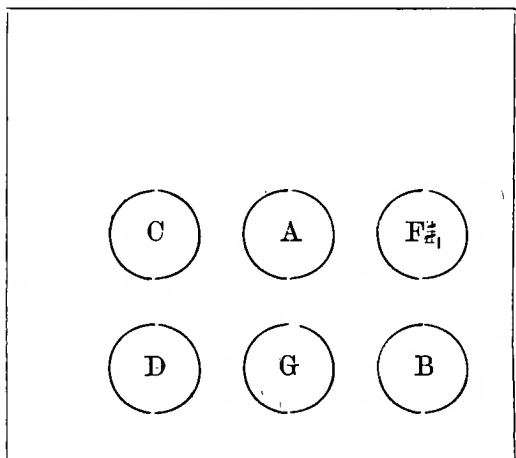
TREBLE.



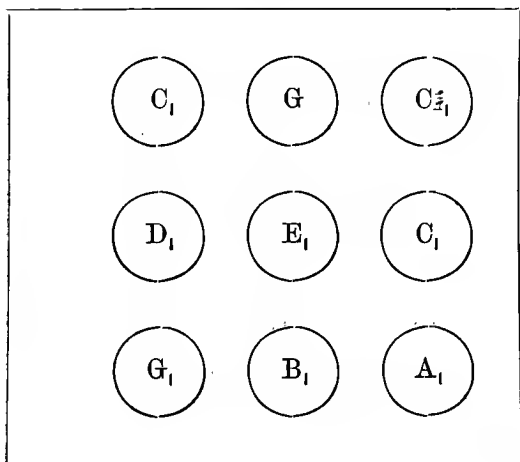
ALTO.



TENOR.



BASS.



Ex 16.

KEY G.

VIENNA.

{	2	:4	1	:2	{	A	:-	B	2	:—	}
	4	:6	3	:3		4	:6	4	:—		
	1	:1	5	:3		3	:1	1	:—		
	B	:2	4	:4		3	:5	4	:—		

{	3	:5	1	:4	{	5	:3	6	:—	}
	5	:5	1	:3		2	:- .1	A	:—	
	4	:4	3	:4		4	:3	6	:—	
	A	:5	4	:C		2	:5	2	:—	

{	1	:5	3	:1	{	B	:2	4	:—	}
	B	:2	3	:2		3.6	:4	6	:—	
	3	:4	4	:1		2	:1	1	:—	
	4	:2	6	:3		5	:3	.6	2	:—

{	A	:B	2	:4	{	1	:5	1	:—		
	4	:6	2	:3		2	:—	.5	2		:—
	3	:4	5	:2		4	:4	5	:—		
	3	:5	1	:6		2	:2	1	:—		

2 4 1 2 A B 2 3 5

4 6 3 3 4 6 4 5 5

1 1 5 3 3 1 1 4 4

B 2 4 4 3 5 4 A 5

1 4 5 3 6 1 5 3 1

1 3 2 1 A B 2 3 2

3 4 4 3 6 3 4 4 1

4 C 2 5 2 4 2 6 3

B 2 4 A B 2 4 1 5 1

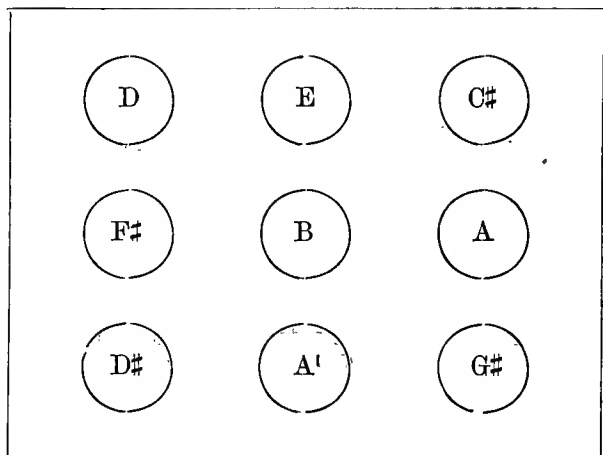
3 6 4 6 4 6 2 3 2 5 2

2 1 1 3 4 5 2 4 4 5

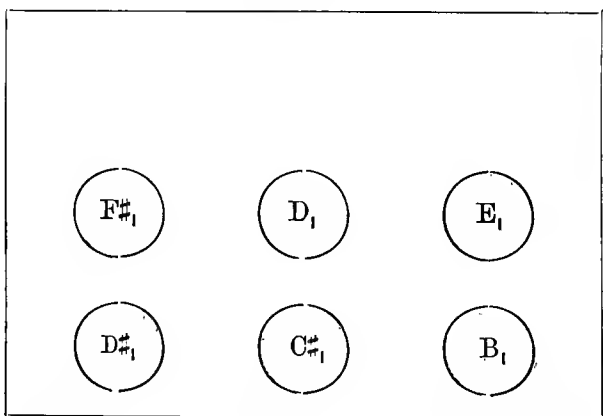
5 3 6 2 3 5 1 6 2 2 1

Arrangement of bells for Ex. 17. Key A.

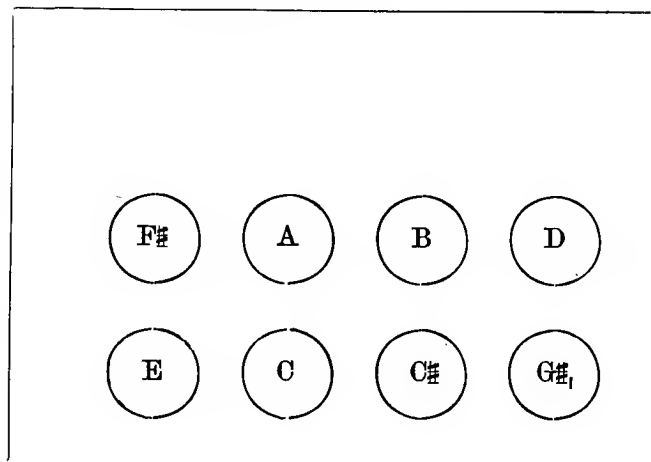
TREBLE.



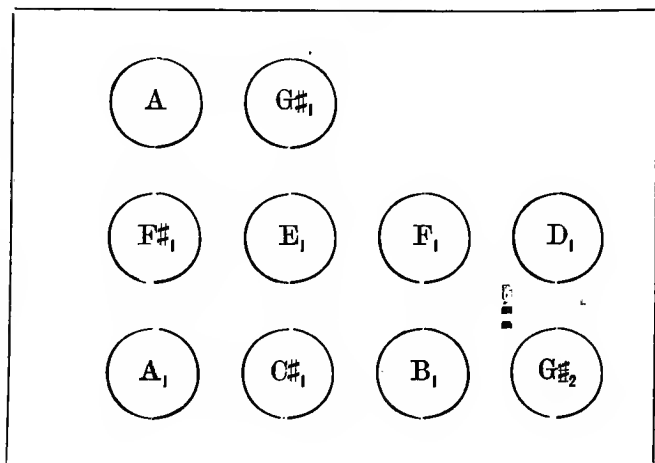
ALTO.



TENOR.



BASS.



EX. 17. SHE WORE A WREATH OF ROSES.

KEY A.

$$\left\{ \begin{array}{l} :B | A :C | 4 :6 | 3 :— | 5 :2 | B :6 | B :—,A \\ : | :6 | 4 :3 | :1 | 1 :1 | :6 | :3 \\ : | : | : | :3 | 3 :3 | :4 | :7 \\ : | 1 :— | — :— | 1 :— | — :— | 3 :— | 5 :— \end{array} \right\}$$

$$\left\{ \begin{array}{l} C :— | — :C | 4 :—,4 | C :1 | B :—,B | B :B \\ :6 | 6 :6 | :6 | :2 | :5 | :3 \\ :4 | 5 :5 | :6 | :4 | :7 | :7 \\ 1 :— | — :A | B :— | 2 :— | 4 :— | 3 :— \end{array} \right\}$$

$$\left\{ \begin{array}{l} 5 :2 | B :1 | B :— | — :B | 2 :—,2 | 5 :5 \\ :2 | :2 | :5 | 5 :5 | :4 | 4 :4 \\ :5 | :4 | :7 | 7 :7 | :6 | 6 :6 \\ 1 :— | 5 :— | 3 :— | — :— | 8 :— | — :— \end{array} \right\}$$

$$\left\{ \begin{array}{l} 3 :—,6 | 6 :6 | 2 :—,2 | B :B | 1 :— | — :1 \\ :6 | 6 :6 | :2 | 2 :2 | :2 | 2 :2 \\ :4 | 4 :4 | :5 | 5 :5 | :3 | 3 :3 \\ 3 :— | — :— | 1 :— | A :— | A :— | — :— \end{array} \right\}$$

$$\left\{ \begin{array}{l} A :—,A | B :A | A :C | 4 :6 | 4 :—,4 | C :4 \\ :6 | :6 | :2 | 4 :1 | :4 | 4 :4 \\ :6 | :6 | :4 | 6 :3 | :7 | 7 :7 \\ A :— | B :— | 2 :— | 6 :— | 4 :— | 4 :— \end{array} \right\}$$

{	6	:— —:6	4	:—,4 2 :B	B :6	:B,B
	:6	6 :6	:4	4 :4	:3	3 :3
	:5	5 :5	:6	6 :6	:1	1 :1
	1	:— —:—	7	:— —:—	1	:— —:—
{	2	:2 2 :5,3	3	:5 2 :B	3	:—,C A :C,A
	:6	4 :3	:5	5 :5	:6	:6
	:4	7 :4	:7	7 :7	:4	:7
	8	:3 5 :1	4	:— 8 :—	3	:— 5 :—

{	B,3	:— 5 :—,2	B :6	Ċ :—,4	6	:— —
	:3	4 :1	:6	6 :—	6	:— —
	:4	6 :3	:5	8 :—	5	:— —
	1	:— —:—	4	:— —:—	1	:— —

B A C 4 6 3 5 2

6 4 3 1 1 1
3 3 3

B 6 B A C C 4 4 C 1

6 3 6 6 6 6 2
4 7 4 5 5 6 4

3 5 1 A B 2

Handbell Ringing notation for the first system. The music is in treble and bass clefs, key of D major (two sharps). The notation includes bell letters (B, 5, 2, 1, B) and numbers (5, 3, 2, 2, 5, 5, 5, 7, 7, 5, 4, 7, 7, 7) indicating fingerings or bell positions.

Measures 1-3: Treble clef has notes B4, B4, B4, B4, 5, 2, B, 1, B, B4. Bass clef has notes 5, 3, 2, 2, 5, 5, 5, 7, 7, 5, 4, 7, 7, 7. Fingerings: 4, 3, 1, 5, 3.

Handbell Ringing notation for the second system. The music is in treble and bass clefs, key of D major. The notation includes bell letters (2, 2, 5, 5, 3, 6, 6, 6, 2, 2, B, B) and numbers (4, 4, 4, 6, 6, 6, 2, 2, 2, 6, 6, 6, 4, 4, 4, 5, 5, 5) indicating fingerings or bell positions.

Measures 4-6: Treble clef has notes 2, 2, 5, 5, 3, 6, 6, 6, 2, 2, B, B. Bass clef has notes 4, 4, 4, 6, 6, 6, 2, 2, 2, 6, 6, 6, 4, 4, 4, 5, 5, 5. Fingerings: 8, 3, 1, A.

Handbell Ringing notation for the third system. The music is in treble and bass clefs, key of D major. The notation includes bell letters (1, 1, A, A, B, A, A, C, 4, 6) and numbers (2, 2, 2, 6, 6, 2, 4, 1, 3, 3, 3, 6, 6, 4, 6, 3) indicating fingerings or bell positions.

Measures 7-9: Treble clef has notes 1, 1, A, A, B, A, A, C, 4, 6. Bass clef has notes 2, 2, 2, 6, 6, 2, 4, 1, 3, 3, 3, 6, 6, 4, 6, 3. Fingerings: A, A, B, 2, 6.

4 4 C 4 6 6 4 4 2 B

4 4 4 6 6 6 4 4 4

7 7 7 5 5 5 6 6 6

4 4 1 7

B 6 B B 2 2 2 5 3 3 5 2 B

3 3 3 6 4 3 5 5 5

1 1 1 4 7 4 7 7 7

1 8 3 5 1 4 8

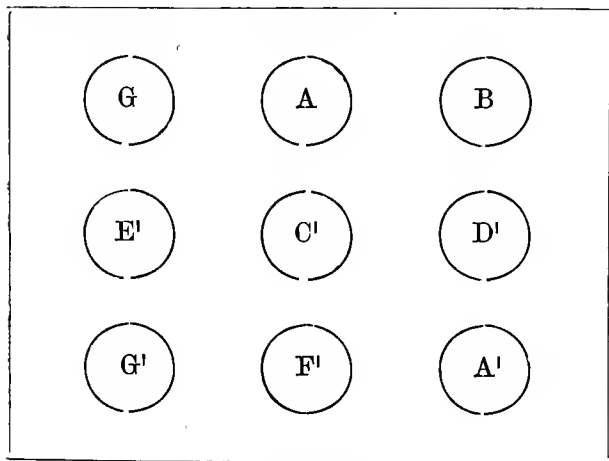
3 C A C A B 3 5 2 B 6 C 4 6

6 6 3 4 1 6 6 6

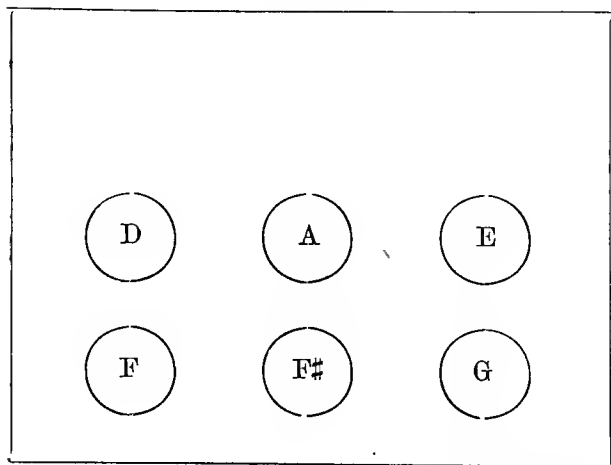
4 7 4 6 3 5 8 5

3 5 1 4 1

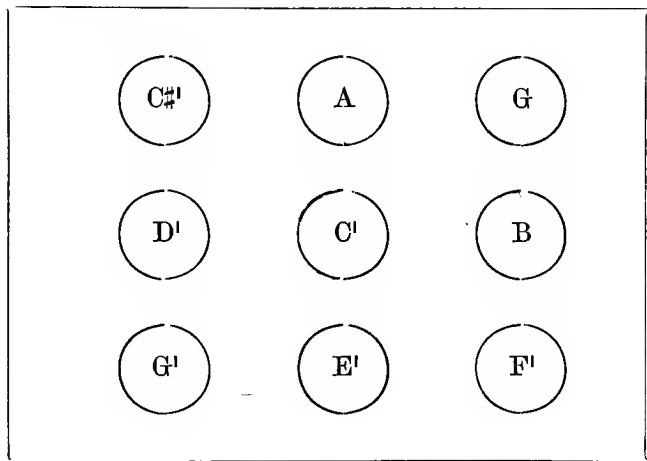
Arrangement of bells for Ex. 18. Key C.
TREBLE.



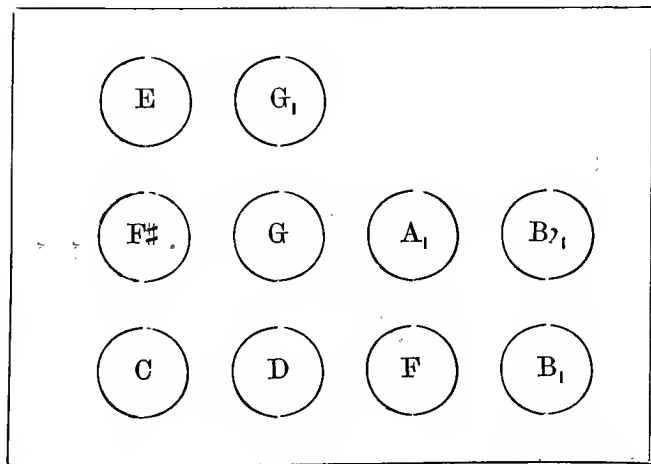
ALTO.



TENOR.



BASS.



EX. 18.

MEN OF HARLECH.

$$\left\{ \begin{array}{l|l|l|l} 4 :-.C | B :-.C & 4 :6 | 2 :4 & 3 :2 | 6 :4 & \\ 5 :— | 1 :— & 5 :5 | 5 :5 & 4 :4 | 4 :4 & \\ 3 :— | 4 :— & 4 :6 | 4 :B & 2 :A | 2 :2 & \\ 1 :— | 5 :— & A :3 | 1 :A & 3 :A | 5 :2 & \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l|l} C :B | C :A & 4 :-.C | B :C & 4 :6 | 2 :5 & \\ 5 :3 | 5 :1 & 5 :— | 1 :— & 5 :5 | 5 :1 & \\ 2 :4 | 2 :6 & 3 :— | 4 :— & 4 :6 | 4 :4 & \\ 4 :3 | 4 :4 & 1 :— | 5 :— & A :3 | 1 :5 & \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l|l} 1,2:— | 6 :-.2 & 4 :— | — :— & 6 :-.4 | C :-.4 & \\ 6 :— | 5 :— & 6 :— | — :— & 5 :— | 5 :— & \\ 4 :— | 6 :— & C :— | — :— & 6 :-.B | C :-.B & \\ 4 :— | B :— & 1 :— | — :— & B :— | B :— & \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l|l} 6 :6 | — :— & 1 :-.5 | 2 :-.5 & 1 :1 | — :— & \\ 5 :5 | 5,2:— & 6 :— | 5 :-.2 & 6 :6 | — :— & \\ 6 :6 | :6.C & C :— | 4 :-.6 & 4 :4 | 4.C:— & \\ B :B | — :— & 1 :— | 1 :— & 1 :1 | — :A.1 & \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l|l} 1 :-.3 | 2 :-.3 & 1 :-.3 | 2 :-.3 & 1,5:1,3 | 2,6:2,3 & \\ 5 :-.1 | 6 :-.1 & 5 :-.1 | 6 :-.2 & 5 :— | 5 :— & \\ 3 :-.2 | 4 :-.2 & 3 :-.2 | 4 :— & 3 :— | 3 :— & \\ 1 :— | 1 :— & 1 :— | 1 :— & 1 :1 | 1 :1 & \end{array} \right\}$$

{	1 :1 — :1	3 :-.5 1 :1	3 :3 2 :2
	5 :5 — :5	1 :— 5 :—	5 :5 5 :—
	3 :3 — :4	4 :— 4 :—	6 :2 4 :—
	1 :1 7 :8	6 :5 A :6	3 :7 1 :6
{	6 :3,2 6 :4	C :B C :A	4 :-.C B :-.C
	4 :4,5 1 :4	5 :3 5 :1	5 :— 1 :—
	5 :B 2 :2	2 :2 2 :6	3 :— 4 :—
	5 :3,A 5 :2	4 :3 4 :4	1 :— 5 :—
{	4 :6 2 :5	1,2:— 6 :-.2	4 :— — :—
	5 :5 5 :1	6 :— 1 :—	6 :— — :—
	4 :6 4 :4	4 :— 6 :—	C :— — :—
	A :3 1 :5	4 :— B :—	1 :— — :—

4 C B C 4 6 2 4 3 2 6 4

5 1 5 5 5 5 4 4 4 4
3 4 4 6 4 B 2 A 2 2

1 5 A 3 1 A 3 A 5 2
C B C A 4 C B C 4 6 2 5

5 3 5 1 5 1 5 5 5 1
2 4 2 6 3 4 4 6 4 4

4 3 4 4 1 5 A 3 1 5

1 2 6 2 4 6 4 C 4

6 5 6 5 5

4 6 C 6 B C B

4 B 1 B B

6 6 1 5 2 5 1 1

5 5 5 2 6 5 2 6 6

6 6 6 C C 4 6 4 4 4 C

B B 1 1 1 1 A 1

1 3 2 3 1 3 2 3 1 5 1 3 2 6 2 3

5 1 6 1 5 1 6 2 5 5

3 2 4 2 3 2 4 3 3

1 1 1 1 1 1 1 1

1 1 2 3 5 1 1 3 3 2 2

5 5 5 1 5 5 5 5

3 3 4 4 4 6 2 4

1 1 7 8 6 5 A 6 3 7 1 6

6 3 2 6 4 C B C A 4 C B C

4 4 5 1 4 5 3 5 1 5 1

5 B 4 2 2 2 2 6 3 4

5 3 A 5 2 4 3 4 4 1 5

4 6 2 5 1 2 6 2 4

5 5 5 1 6 1 6

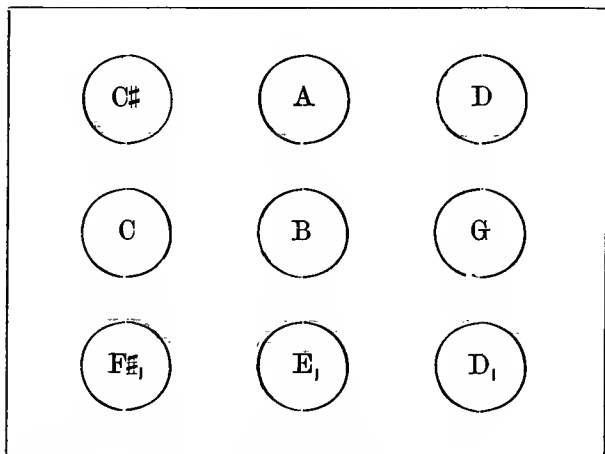
4 6 4 4 4 6 C

A 3 1 5 4 B 1 E

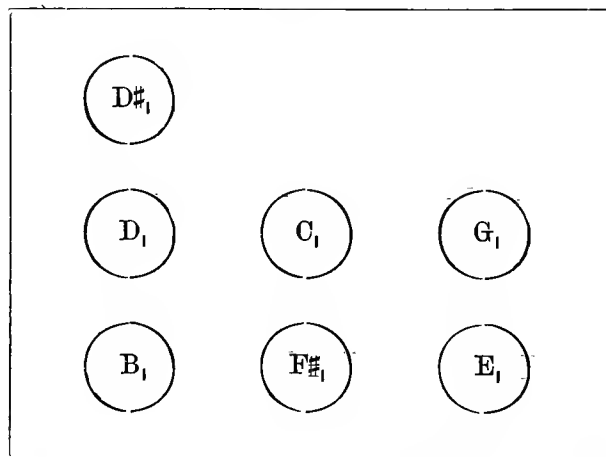
Arrangement of bells for Ex. 19. Key G.

(In this piece the Tenor and Alto are each occasionally required to play two notes together. This is easily done by taking one bell with each hand.)

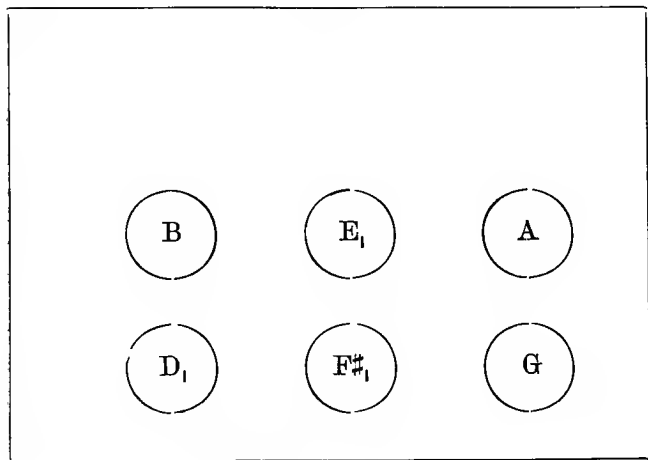
TREBLE.



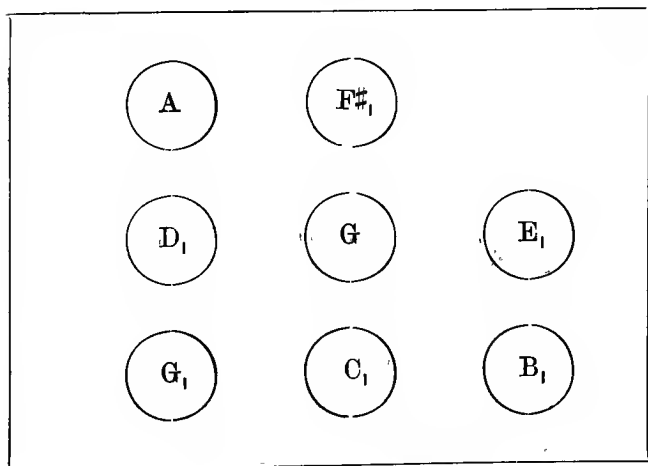
ALTO.



TENOR.



BASS.



Ex. 19.

SCOTS WHA HAE.

{	5	.,5:5	.,	5	.,3:6	{	3	.,3:3	.,5 3	.,1:6	.,B
	1	.,1:1	.,1	1	.,1:2		4	.,4:4	.,1 4	.,2:5	
	1	:1		1	:2		5	:5		5	:5
	1	:1		1	:1		3	:3		3	:3

{	4	.,2:B	.,4 6	.,B:4	.,B	6,3.-:3	.,5 5	:—	{	
	2	:2		1	:A	5	:4	2		:—
	5	:3		5	:3	4	:5	2		:—
	4	:2		6	:5	3	:3	4		:—

{	4	.,4:4	.,B 4	.,2:C	{	B	.,B:B	.,6 B	.,4:2	{		
	6	.,6:6	.,3 6	.,6:6		3	:2	{	3		:3	}
	1	:1		5		:2	6	:6	6		:6	
	1	:5		2		:4	2	:B	A		:2	

{	C,4.-:B	.,4 6	.,B:4	.,B	{	C,3.-:3	.,5 5	:—	{			
	1	:4		1		:A	5	:4		1	:—	
	5	:3		4		:3	4	{		5	:—	}
	4	:2		6		.,3:5	3	{		4	:—	}

The musical notation shows a treble staff and a bass staff in C major, common time. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The notation includes notes, rests, and fingerings (1, 2, 3, 4, 5) for both hands. The treble staff has a 5-measure rest at the beginning, followed by notes and fingerings. The bass staff has a 1-measure rest at the beginning, followed by notes and fingerings. The notation is for a handbell ringing exercise.

4 2 B 4 6 B 4 B 6 3 5

2 1 A 5 4 2

5 3 5 3 4 5 2

4 2 6 5 3 4

4 B 4 2 C B 6 B 4 2

6 3 6 3 2 {3 2}

1 1 5 2 6 B A 2

1 5 2 4 2 B A 2

C 4 B 4 6 B 4 B 6 3 3 5

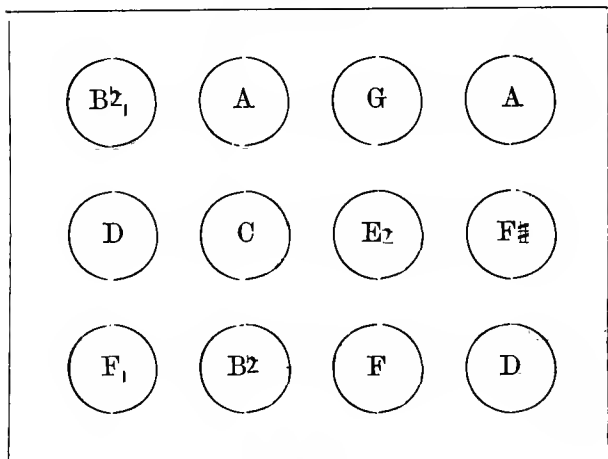
1 4 1 A 5 4 1

5 3 4 3 4 {5 4} {5 1}

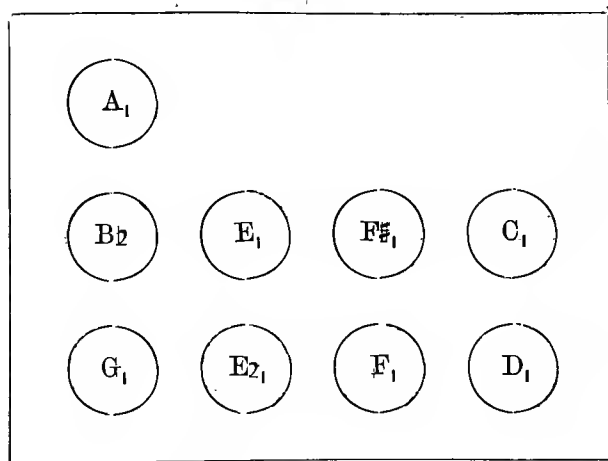
4 2 6 3 5 3 1

Arrangement of bells for Ex. 20. Key B₂.

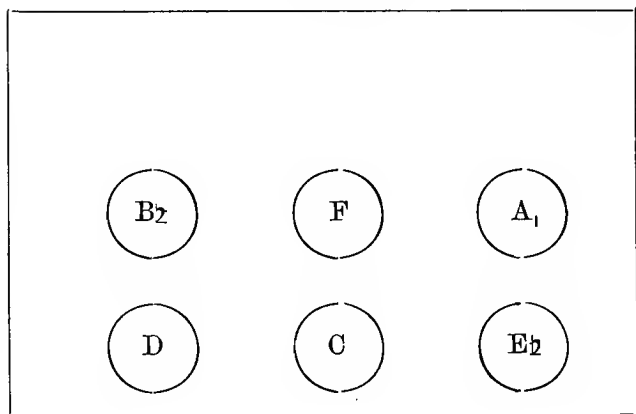
TREBLE.



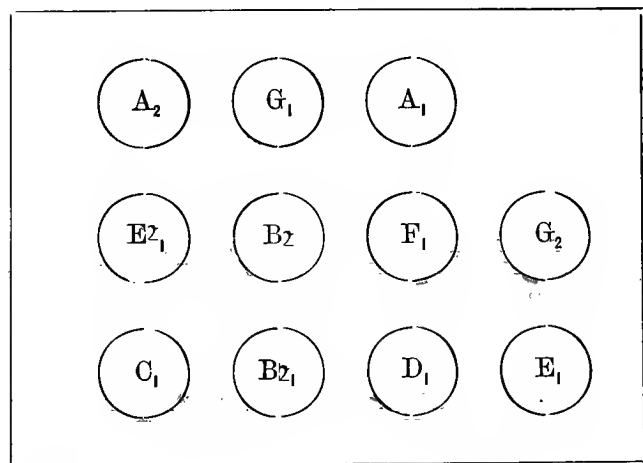
ALTO.



TENOR.



BASS.



Ex. 20. THE MINSTREL BOY.

{	:1	3 :- .4 6 .2 :4.3	2 :5 A :B.A	}
{	:	5 :5 1 .5 :3.7	5 :5 7 :5	}
{	:	1 :1 2 :--	2 :3 2 :3.1	}
{	:	3 :-- 3 :--	4 :C B :6	}

FINE.

{	C	:5	7 .,6 :5 .2	4 :— 3	
{	2	:2	A :2	1 :5 .3 7	
{	5	:4	4 :1	3 :6 2	
{	2	:5	1 :3	2 :6 3	

{	:.2	A :D C :D.A	D :B 5 :— .8	}
{	:	1 :6 .4 7 :--	5 :8 8 :—	}
{	:	2 :6 2 :--	3 :3 .2 6 :--	}
{	:	B :5 B :—	1 :7 6 :2	}

D.C.

{	C	:— .8 8 :7	C :D A	
{	7	:— 6 :7	1 :6 { 1 }	
{	2	:— 6 :2 .3	1 :5 { 7 }	
{	5	:— 5 :1	3 :A 2	

1 3 4 6 2 4 3 2 5 A B A

5 5 1 5 3 7 5 5 7 5 1

1 1 2 2 3 2 3 1

3 3 4 C B 6

C 5 7 6 5 2 4 3 FINE.

2 2 A 2 1 5 3 7
5 4 4 1 3 6 2

2 5 1 3 2 6 3

2 A D C D A D B 5 8

1 6 4 7 5 8 8
2 6 2 3 3 2 6

B 5 B 1 7 6 2

C 8 8 7 C D A D.C.

7 6 7 1 6 {1
2 6 2 3 1 5 7
5 5 1 3 A 8

CHAPTER V.

THE TREBLE PLAYERS.

WE now reach the second of the two great divisions into which our work is separated. The players who have carefully and thoroughly gone through the previous pages, will now be able to play any passage of music which does not include any smaller divisions of time than two notes to one beat; but few will be satisfied with having reached this point, ambition will naturally urge them on to attack music of a lively and more varied character, and in order to render this possible it will be necessary to have recourse to two contrivances, with the aid of which almost any melody, however quick, may be played. The first of these is to call in another player to assist the one who has played the treble in our previous illustrations; and the second consists in holding the most frequently recurring bells in the hands, picking the others up as they are wanted. It will therefore be seen that there is now a considerable amount of further work required from the treble players from which the others are freed.

The first of these two aids will necessitate our music-score being written in five lines instead of four, but it will enable us to have the advantage

of adopting the Tonic Sol-fa notation for tune as well as time (with a trifling exception) for the treble players, whose work is thus made more interesting, by reason of their being able to see and understand, as well as hear what they are doing. The adoption of the Sol-fa names for the notes is made possible by the fact that the treble players, now that there are two of them, can have the entire range of diatonic notes before them, and if these are always divided in the same way, each player can always have the *same notes* in the scale to play, can always place them in the *same position* before him, and has therefore no need of any system to assist him in finding them when they are wanted.

The most practically advantageous division of the bells between the two players is to regard every melody theoretically as lying between s_1 and s' , and taking the middle octave as the portion in which most of the work will lie, divide it equally; the first treble (hereafter called No. 1) taking d' t l s , and the second (called No. 2) f m r d . No. 1 will then follow below No. 2 with t , l , s , No. 2 following above No. 1 with r' m' f' s' according to the diagram showing this arrangement in key C.



(The notes of No. 1 are written with "tails up," No. 2 in the contrary direction.)

Anything beyond this range can be treated exceptionally as occasion requires.

Every diatonic note of the particular key in which we wish to play being provided for, there only remain the chromatics, and these certainly present a difficulty which every method of overcoming only replaces with a fresh one. We cannot treat them as we do the diatonic notes, and divide them into halves, each player always having the same bells, because although the **fe** is generally taken by the second treble (replacing his **f** on going into the first sharp key), and the **ta** mostly by the first (replacing the **t** in the corresponding flat key) none of the others can be unchangeably located with either player: for instance, the one who could play the **se** in the minor mode could not play the **la** in a transition to the third flat key—the two notes being represented by one as on the pianoforte. A better plan would be for each player to have all the chromatics ranged in the back row, and pick out each one as he required it; they would be easily enough found, for **se**₁ would always stand on (A), **ta**₁ on (B), **de** on (C), &c. But there are too many of them, ten chromatics in addition to eight diatonic notes would make 18 bells for each player, and although I have played tunes in which I have had several more than this number to look after, I would not recommend anyone to undertake the same labour (mental and physical) till he gets far beyond the point when a book of this description will be of any use to him. It will be found quite sufficient for each player to have only those chromatics he is required to play in the piece on which he is actually at work, and as these will be different in almost every piece, they should, to facilitate their

discovery, be placed in a row and numbered from the one standing on the extreme left. Thus in one piece a player may require **ta**₁, **re**, **fe**, and **de**¹, which he will place in the order in which he is instructed for each piece, and call them

(1) (2) (3) (4)

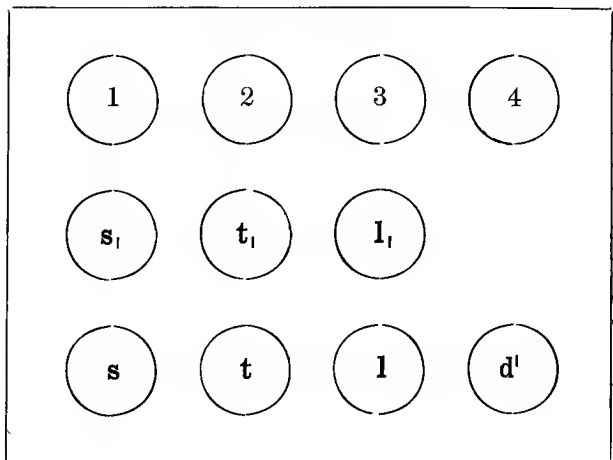
Should he in another piece require **se**₁, **de**, **fe**, **re**¹ these will become

(1) (2) (3) (4)

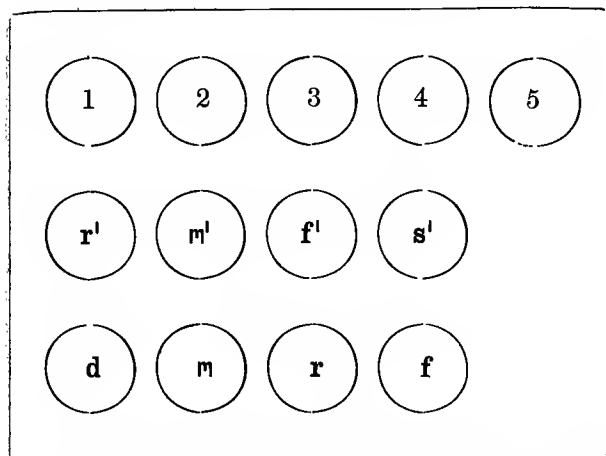
in the same way. By this means the player is prevented from making the error of playing one chromatic for another, which he undoubtedly would be liable to do, if he had to remember a different position in each tune for the same note.

The bells should be placed before the first treble player according to the annexed diagram, the chromatics being arranged in the third row to any number required.

FIRST TREBLE.



The second treble bells will be placed thus—



The players indicated should thoroughly learn these arrangements; they are almost invariable, and no further burden will be thrown upon the memory in this respect.

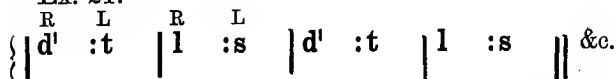
It will be noticed that the first contrivance mentioned is a matter of arrangement, and is here done *for* the player. The second differs from it in being something which must be done *by* the player himself. Moreover, when he knows how to set about it, no one can produce the result for him, because it depends entirely upon his own perseverance. It consists in holding two bells in *each* hand, and making the one desired strike, while the other remains silent. It is accomplished in this way. First of all a bell, standing on the table with the flat part of the handle towards the player, must be lifted, but in a different manner from that

described on page 20. It should be taken between the first and second fingers of the right hand, lifted from the table and struck downward. Now take another bell and hold it between the first finger and thumb of the same hand, with the flat part of the handle at right angles to the one between the fingers. Repeat the downstroke to ring the first bell and it will be found that the second does not sound. The latter (the one between the first finger and thumb) is struck by turning it partly over from right to left, not by waving the arm, but by a sharp jerk of the wrist (see page 19). This will not strike the first bell, which, it will be remembered, requires a *downward* motion to make it sound. Great care and considerable practice will, however, be required before these movements can be executed with rapidity and certainty, and before the requisite degree (loudness) of tone from each bell can be produced.

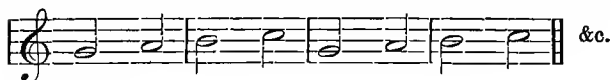
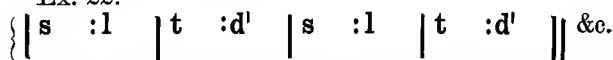
The following exercises should be repeated till they can be played with great rapidity.

FIRST TREBLE.—Hold **d'** and **l** in the right hand, the **d'** being nearest the thumb (called the "top" position), and hold **t** and **s** in the left, the **t** being at the top. Play

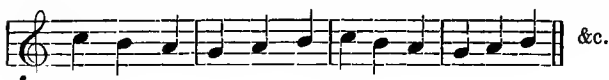
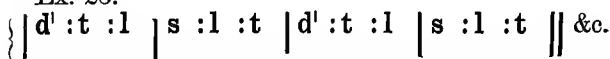
Ex. 21.



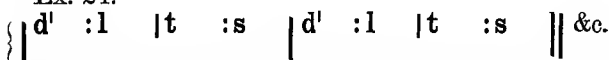
Ex. 22.



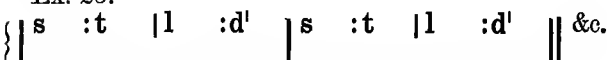
Ex. 23.



Ex. 24.

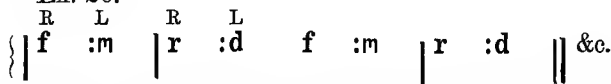


Ex. 25.

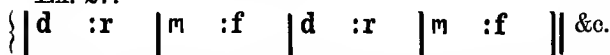


SECOND TREBLE.—Hold **f** and **r** in the right hand, the **f** being nearest the thumb, and hold **m** and **d** in the left, the **m** being uppermost. Play

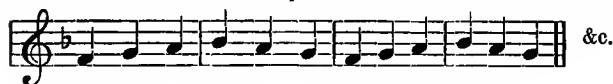
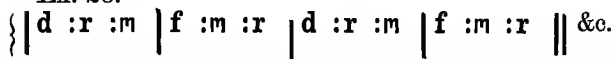
Ex. 26.



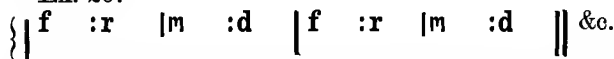
Ex. 27.



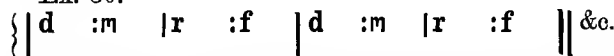
Ex. 28.



Ex. 29.

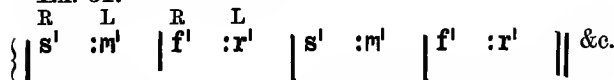


Ex. 30.



Replace these four bells in their proper positions (page 62) on the table. Take *s'* and *f'* in the right hand and *m'* and *r'* in the left; the *s'* and *m'* being the top bells (nearest the thumbs). Play

Ex. 31.



Ex. 32.

{ | r' : f' | m' : s' | r' : f' | m' : s' || &c.



Ex. 33.

{ | s' : f' | m' : r' | s' : f' | m' : r' || &c.



Ex. 34.

{ | r' : m' | f' : s' | r' : m' | f' : s' || &c.



The two treble players are, it is assumed, familiar with the method of playing a piece by picking up the bells with alternate hands which are at the moment disengaged. They have now to practise picking up a bell with a hand which has already one in its possession, then to pick up a second bell with each hand simultaneously, and finally to put down (in their proper places) the four bells in use and take up four others almost simultaneously.

FIRST TREBLE.

Ex. 35.

{ | d' : t : l | s : l : ta | d' ||



Put down the **t** (E) while playing the next note, and pick up the **ta** (E²) while playing the second **l** (D).


SECOND TREBLE.

Ex. 36.



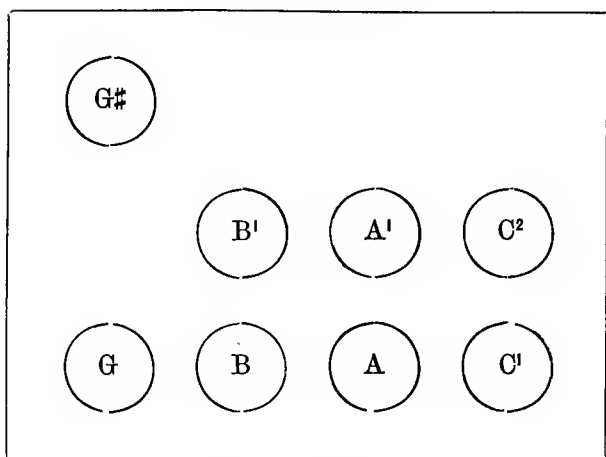
Put down the **f** (C) while playing the next note, and pick up the **fe** (C[#]) while playing the second **m** (B).

Repeat this movement till it can be performed equally well with either bell in either hand, replacing **d** with **de**, **s** with **se**, &c. The players will then be fully equipped to attack any difficulties of manipulation which may arise in the course of the pieces they are called upon to play, although a large amount of practice will still be required with *each* piece before it can be played with certainty and spirit.

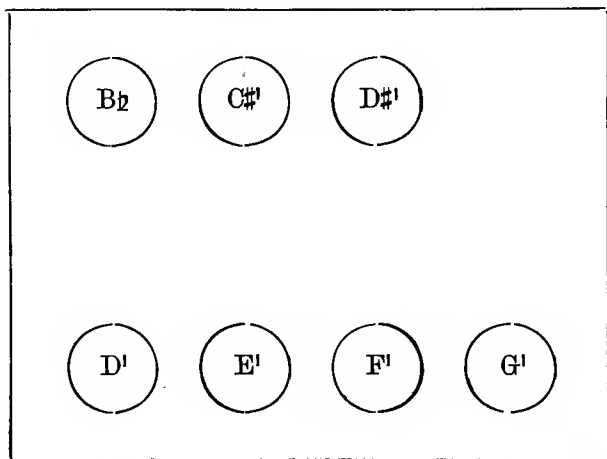
The next exercise will require 57 bells, including three B's  being one in addition to those mentioned on page 14. Observe that the chromatics in the back row of the treble bells are not named (A) (B) (C) &c., but (1) (2) (3) according to the diagrams on page 61, and that the treble is in the Sol-fa sometimes written an octave lower than it is played for the purpose of avoiding the multiplication of octave marks.

Arrangement of bells for Ex. 37.

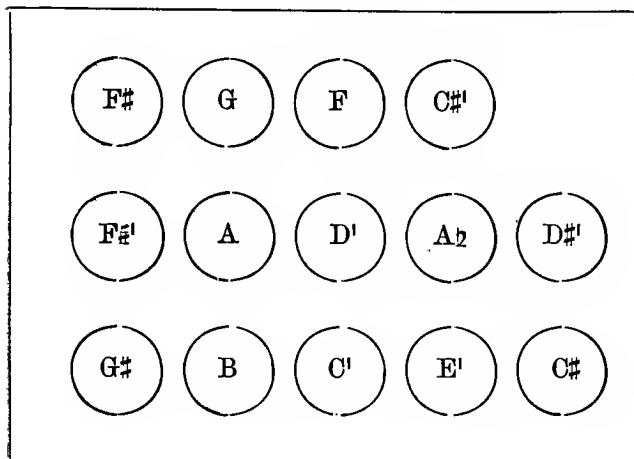
FIRST TREBLE.



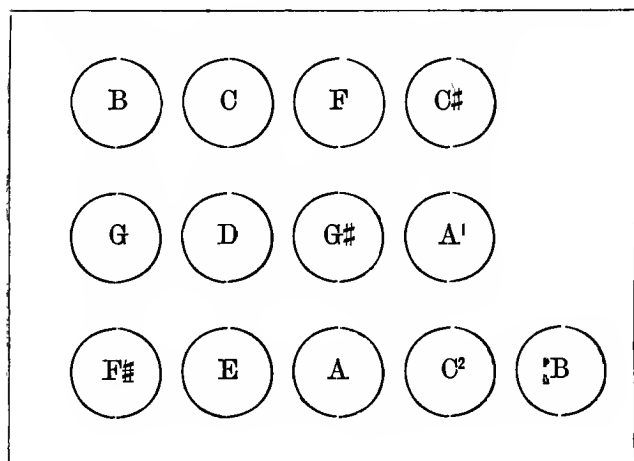
SECOND TREBLE.



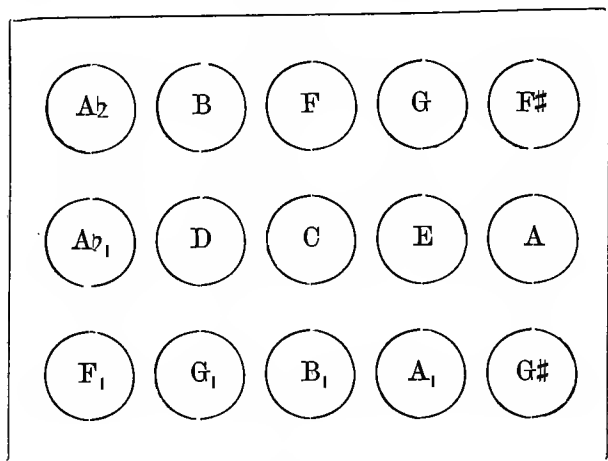
TENOR.



ALTO.



BASS.



EX. 37. MARCH OF THE ISRAELITES, from *Elk.*

No. 1. KEY C.

d'	:t	l	:-.s	l	:t	d'	:s
:	:	:	:	:	:	:	:
3	:2	C	:-.2	C	:—	2	:3
5	:5	5	:-.5	5	:6	7	:5
6	:8	C	:-.8	C	:D	6	:

s	:s	l	:-.s	l	:d'	d'	:t
r'	:m'	f'	:-.m'	r'	:	r'	:—
4	:3	C	:-.3	4	:5	2	:-.C
6	:5	5	:-.5	6	:6	6	:6
B	:A	0	:-.D	C	:E	D	:3

$\left\{ \begin{array}{l} s \\ m^1 \\ 3 \\ 5 \end{array} \right.$	$\left\{ \begin{array}{l} :t \\ :r^1 \\ :6 \\ :7 \\ :B \end{array} \right.$	$\left\{ \begin{array}{l} d^1 \\ : \\ 5 \\ 7 \\ 0 \end{array} \right.$	$\left\{ \begin{array}{l} :- .1 \\ : \\ :- .3 \\ :- .5 \\ :- .D \end{array} \right.$	$\left\{ \begin{array}{l} l \\ r^1 \\ 4 \\ 6 \\ E \end{array} \right.$	$\left\{ \begin{array}{l} :d^1 \\ : \\ :1 \\ :6 \\ :4 \end{array} \right.$	$\left\{ \begin{array}{l} t \\ : \\ 2 \\ 6 \\ D \end{array} \right.$	$\left\{ \begin{array}{l} :- \\ : \\ :- \\ :- \\ :- \end{array} \right.$
---	---	--	--	--	--	--	--

$\left\{ \begin{array}{l} s \\ s^1 \\ 2 \\ 3 \\ 8 \end{array} \right.$	$\left\{ \begin{array}{l} :t \\ : \\ :2 \\ :7 \\ :4 \end{array} \right.$	$\left\{ \begin{array}{l} l \\ : \\ 2 \\ 7 \\ 6 \end{array} \right.$	$\left\{ \begin{array}{l} :t .d^1 \\ : \\ :- .2 \\ :6 .5 \\ :5 .7 \end{array} \right.$	$\left\{ \begin{array}{l} l \\ : \\ 2 \\ 5 \\ 4 \end{array} \right.$	$\left\{ \begin{array}{l} :- \\ : \\ :1 \\ :- \\ :- \end{array} \right.$	$\left\{ \begin{array}{l} s \\ : \\ 4 \\ 5 \\ D \end{array} \right.$	$\left\{ \begin{array}{l} :- \\ : \\ : \\ :3 \\ :- \end{array} \right.$
--	--	--	--	--	--	--	---

No. 2.

$\left\{ \begin{array}{l} d^1 \\ : \\ 3 \\ 5 \\ 6 \end{array} \right.$	$\left\{ \begin{array}{l} :t \\ : \\ :2 \\ :5 \\ :8 \end{array} \right.$	$\left\{ \begin{array}{l} l \\ : \\ C \\ 5 \\ 6 \end{array} \right.$	$\left\{ \begin{array}{l} :- .s \\ : \\ :- .2 \\ :- .5 \\ :- .8 \end{array} \right.$	$\left\{ \begin{array}{l} l \\ : \\ C \\ 5 \\ C \end{array} \right.$	$\left\{ \begin{array}{l} :t \\ : \\ :- \\ :6 \\ :D \end{array} \right.$	$\left\{ \begin{array}{l} d^1 \\ : \\ 2 \\ 7 \\ 6 \end{array} \right.$	$\left\{ \begin{array}{l} :s \\ : \\ :3 \\ :5 \\ : \end{array} \right.$
--	--	--	--	--	--	--	---

Repeat Nos. 1 and 2, then 3.

$\left\{ \begin{array}{l} s \\ r^1 \\ 4 \\ 6 \\ B \end{array} \right.$	$\left\{ \begin{array}{l} :d^1 \\ :m^1 \\ :2 \\ :7 \\ :A \end{array} \right.$	$\left\{ \begin{array}{l} d^1 \\ f^1 \\ C \\ 5 \\ 0 \end{array} \right.$	$\left\{ \begin{array}{l} :d^1 .l^1 \\ :s^1 . \\ :2 .5 \\ :7 .5 \\ :D .C \end{array} \right.$	$\left\{ \begin{array}{l} d^1 \\ r^1 \\ 2 \\ 6 \\ D \end{array} \right.$	$\left\{ \begin{array}{l} :t \\ :- \\ :- .C \\ :- \\ :3 \end{array} \right.$	$\left\{ \begin{array}{l} d^1 \\ : \\ 3 \\ B \\ 6 \end{array} \right.$	$\left\{ \begin{array}{l} :- \\ : \\ :- \\ :- \\ :- \end{array} \right.$
--	---	--	---	--	--	--	--

No. 3.

s	:—	s	:—	d ^l	:s	s	:—
r ^l	:r ^l	r ^l	:— .m ^l		:m ^l	r ^l	:—
4	:1	4	:—	B	:3	4	:—
3	:5	6	:— .5	5	:5	6	:—
D	:0	B	:— .	0	:	B	:—

Repeat Nos. 2, 3, 2, then 4.

s	:t	d ^l	:t	l	:—	s	:—
m ^l	:r ^l		:		:		:
3 .1	:2	2 .5	:2	2	:1	4	:—
5	:6	7 .2	:6	7	:6 .5	3	:—
	:B	0	:D	6	:4	3	:D

No. 4.

	:		:	s	: .s	l	:—
	:		:		:		:
C	:—	C	:—	3	:C .3	C	:C
4	:6	5	:3	8	:8	4	:4
1	:2	7	:1	6	:6	1	:C

	:l		:d ^l		:	s	:—
I	:	r ^l	:		:		:
C	:C	4 .3	:C .B	C	:3 .6	3	:—
8	:5	C .B	:4	3	:3	5	:B
4	:6	2	:7	4	:3	6	:6

{	1	: .d'	s	:—		:s .l	:	}
		:I .		:		:	:	
	C	:C	C	:3	C	:4	3	:—
	5	:5	5	:5	4	:C	6	:D
	3	:3		:6	4	:4	7	:7

{		:		:	1	:— .s	:	
		:		:I		:	:	
	4	:3	C	:4	C	:3	C	:—
	C	:D	4	:8	5	:8	4	:4
	2	:3	7	:4	6	:6	C	:C

No. 5.

{	s	:—	s	:—	1	:s .l	:	}
		:		:		:	I	:
	3	:B	4	:2	4	:— .B	2	:4
	5	:B	B	:8	A	:—	6	:8
	6	:8	2	:4	7	:4	D	:

{	1	:s		:	1	:s	:	}
		:		:		:	:	
	3	:D	C	:—	C	:3	3	:—
	D	:B	4	:4	8	:8	D	:—
	0	:8	4	:C	D	:	0	:7

	:	s	:-	l	:s .l	t	:-
	:		:		:		:
C	:3 .C	C	:3	C	:2 .5	5	:6
4	:4	5	:5	5	:5	7	:7
4	:4	6	:	C	:C	8	:

Repeat Nos. 4, 5, 4, then 6.

d'	:l	s	:d'	s	:-	d'	:-
	:r'	m'	:f'	r'	:-		:
5	:4	3	:C	C	:C	3	:3
7	:6	5	:5	5	:3	5	:8
0	:C ¹	D	:0	D	:D	6	:6

No. 6.

d'	:t	l	:- .s	l	:t	d'	:-
	:		:		:		:
3	:2	C	:- .B	B	:2	2	:-
5	:5	5.5	:4 .	.4	:B	.B	:
6 .4	:8 .5	C.	: .8	C.	: .C	8.	:8 .6

s	:d'	d'	:- .d'	l	:d'	d'	:t
r'	:m'	f'	:- .m'	r'	:	r'	:-
2	:2	C	:- .2	4	:5	4	:2
3 .	:5 .	4.5	:4 .		: .A	B.A:B	
.D	: .A		: .D	C.8	:C .		: .3

s	:t	d'	:-.l	l	:d'	t	:—
m'	:r'		:	r	:		:
3	:6.3	5	:-.3	4	:1.5	5	:2
5	. : .1	4	. :4.	.4	: .A	B	:—
.6	:8.	.8	: .D	E.	:4.	.3	:5.4

t	:t	l	:t.d'	l	:—	s	:—
s'	:		:		:		:
4	:2	3	:4.B	2	:1	B	:A
B.A:		.5	:	.9	:	B.A:B	
	:8.4	6.	:5.7	4.	:4.4		:.3

d'	:t	l	:-.s	l	:t	d'	:—
	:		:		:		:
3	:2	C	:-.B	B	:2	2	:—
5	:5	5.5	:4.	.4	:B.	.B	:
6.4	:8.6	C.	:.8	C.	:.C	8.	:8.6

s	:d'	d'	:-.l	d'	:t	{ d' }	:—
r'	:m'	f'	:s'	r'	:—	s }	:
2	:2	C	:3.C	2	:-.C	3	:
3	. :5.	4.4	:	B.A:B.		.B	:5
.D	:.A		:D.C		:.3	6.	:.6

$$\left\{ \begin{array}{c|c|c|c} t.s : d'.1 & s :- .s & d' :s & s :— \\ r' :r' & r' :- .m' & :m' & r' :— \\ 2 :1 & 2 :- .2 & 2 :3 & 4 :— \\ .3 : .5 & .6 : .5 & 4 . : .5 & .6 : .B \\ D. :0 . & B. :B. & .7 :6 . & B. :B. \end{array} \right\}$$

$$\left\{ \begin{array}{c|c|c|c} d' :s & d' :t & l :— & s :— \\ m' :r' & : & : & : \\ 3 .1 :2 & 3 .1 :2 & 3 :1 & A :— \\ 5 . : .3 & 4 . : .3 & 5 .4 :6 & B .A:B. \\ .6 :5 . & .7 :3 .5 & 6 .7 :4 .4 & : .3 \end{array} \right\}$$

$$\left\{ \begin{array}{c|c|c|c} d' :t & l :- .s & l :t & d' :— \\ : & : & : & : \\ 3 :2 & 3 :- .B & B :2 & 2 :— \\ 5 :5 & 5 .5 :4 & .4 :B. & .B : \\ 6 .4 :8 .6 & C. : .8 & C. : .C & 8. :8 .6 \end{array} \right\}$$

$$\left\{ \begin{array}{c|c|c|c} s :d' & d' :- .1 & d' :t & d' .,t:d' .d' \\ r' :m' & f' :s'. & r' :— & .s' : \\ 2 :2 & C :3 .C & 2 :- .C & .2 : \\ 3 . :5 . & 4 .4 : & B .A:B. & 5 .,3 :5 .5 \\ .D : .A & :D.C & : .3 & 6 :— \end{array} \right\}$$

$\left\{ \begin{array}{l} :l^1. \\ m^1.s^1 : .f^1 \\ 7 :7 \\ : \\ 6 .8 :C .0 \end{array} \right\}$	$\left\{ \begin{array}{l} d^2.,t:d^1.d^1 \\ s.s : \\ 3.2 : \\ 5 .,3:5 .5 \\ : \end{array} \right\}$	$\left\{ \begin{array}{l} :l^1. \\ m^1.s^1 : .f^1 \\ 7 :7 \\ : \\ 6 .8 :C .0 \end{array} \right\}$	$\left\{ \begin{array}{l} d^2.,se:l.l \\ s^1.m^1 : \\ 3 .3 : \\ 5 .,1 :4.4 \\ : \end{array} \right\}$
--	---	--	---

$\left\{ \begin{array}{l} d^1 : . \\ .m^1 :f^1 .r^1 \\ 8 :8 \\ : \\ 7 .6 :4 .C \end{array} \right\}$	$\left\{ \begin{array}{l} d^2.,se:l.l \\ m.m : \\ 3 .3 : \\ 4 .,1 :4.4 \\ : \end{array} \right\}$	$\left\{ \begin{array}{l} d^1 :d^1 \\ .m^1 :f^1 .r^1 \\ 8 :8 \\ : \\ 7 .6 :4 .C \end{array} \right\}$	$\left\{ \begin{array}{l} d^1 :l \\ m^1 :2 \\ 8 :3 \\ 4 . :4 . \\ .7 : .D \end{array} \right\}$
--	---	---	---

$\left\{ \begin{array}{l} l :l \\ r^1 :f^1 \\ 4 :4 \\ C. : .C \\ .8 :4 . \end{array} \right\}$	$\left\{ \begin{array}{l} d^1 :d^1 \\ m^1 :f^1 \\ 2 :C .5 \\ .5 :4 . \\ D. : .C \end{array} \right\}$	$\left\{ \begin{array}{l} d^1 :t \\ r^1 :— \\ 2 :— .C \\ B.A:B. \\ : .3 \end{array} \right\}$	$\left\{ \begin{array}{l} d^1.,t:d^1.d^1 \\ .s^1 : \\ 3.2 : \\ 5 .,3:5 .5 \\ 6 : \end{array} \right\}$
--	---	---	--

$\left\{ \begin{array}{l} d^1 :l^1. \\ m^1.s^1 : .f^1 \\ 7 :7 \\ : \\ 6 .8 :C .0 \end{array} \right\}$	$\left\{ \begin{array}{l} d^2.,t:d^1.d^1 \\ s^1.s^1 : \\ 3.2 : \\ 5 .,3:5 .5 \\ : \end{array} \right\}$	$\left\{ \begin{array}{l} d^1 :l^1. \\ m^1.s^1 : .f^1 \\ 7 :7 \\ : \\ 6 .8 :C .0 \end{array} \right\}$	$\left\{ \begin{array}{l} d^2.t^1 : \\ s^1 .,3:m^1.m^1 \\ 3 :9 \\ 5 .,0:7 .7 \\ : \end{array} \right\}$
--	---	--	---

$$\left\{ \begin{array}{c|c|c|c|c} t^1 & :d^2 & t^1.t^1: & t^1 & :d^2 & t^1 & :l^1 \\ s^1 & :m^1 & s^1.,3:m^1.m^1 & s^1 & :m^1 & s^1 & :m^1.2 \\ 3 & :5 & 3.9: & 3 & :B & 3 & :5 \\ & :.5 & 7.,0:7.7 & & :.5 & 7.6:D & \\ 8.D:0. & & : & 8.D:0. & & : & .0 \end{array} \right\}$$

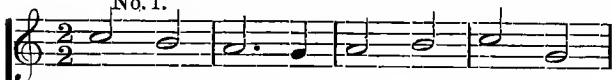
$$\left\{ \begin{array}{c|c|c|c|c} l^1 & :-t & d^1 & :d & d^1 & :t & d^1 & :— \\ & \left\{ \begin{array}{l} :s^1 \\ :r^1 \end{array} \right\} & s^1 & :f^1 & r^1 & :— & & : \\ C & :2 & 3 & :C.5 & 2 & :— & 2 & :— \\ 6.5: & & 5. & :4. & B.A:B & & .B:5. & \\ & :B.D & .A: & .C & & :.3 & 8. & :.8 \end{array} \right\}$$

$$\left\{ \begin{array}{c|c|c|c|c|c} l & :l & d^1 & :d^1 & d^1 & :t & d^1 & :— & l & :l \\ r^1 & :f^1 & m^1 & :f^1 & r^1 & :— & & : & r^1 & :f^1 \\ C & :4 & 2 & :C.5 & 2 & :—C & 3 & :— & C & :4 \\ & : & B.5: & & B.A:B. & & 4. & :.4 & C. & : \\ C.8:4.C & & :0.C & & :.9 & & .8:6. & & .8:4.C & \end{array} \right\}$$

$$\left\{ \begin{array}{c|c|c|c|c|c} d^1 & :— & d^1 & :— & d^1 & :— & \left\{ \begin{array}{l} d^1 & :t \\ s & :— \end{array} \right\} & d^1 & :— & \left\{ \begin{array}{l} s & :— \end{array} \right\} \\ m^1 & :— & f^1 & :— & r^1 & :— & : & & : & : \\ 2 & :— & 5 & :— & C & :— & 4 & :—C & 3 & :— \\ B.A:B & & B.A:B & & B.A:B & & B.A:B & & B & :— \\ & :.3 & :.3 & & :.3 & & :.3 & & 6 & :— \end{array} \right\} \parallel$$

TREBLES.

No. 1.



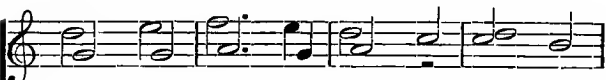
ALTO. 3 2 C 2 C 2 3



TENOR. 5 5 5 5 5 6 7 5



BASS. 6 8 C 8 C D 6



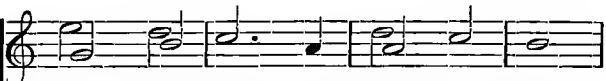
4 3 C 3 4 5 2 C



6 5 5 5 6 6 6 6



B A 0 D C E D 3



3 6 5 3 4 1 2



5 7 7 5 6 6 6



B 0 D E 4 D

2 2 2 2 2 1 4

3 7 7 6 5 5 5 3

8 4 6 5 7 4 D

No. 2.

3 2 C 2 C 2 3

5 5 5 5 5 6 7 5

6 8 6 8 C D 6

Repeat Nos. 1 & 2, then 3.

4 2 C 2 5 2 C 3

6 7 5 7 5 6 B

B A 0 D C D 3 6

No. 3.

4 1 4 B 3 4

3 5 6 5 5 6

D 0 B 0 B

Repeat Nos. 2, 3, 2, then 4.

3 1 2 2 5 2 2 1 4

5 6 7 2 6 7 6 5 3

B 0 D 6 4 3 D

No. 4.

C C 3 C 3 C C

4 6 5 3 8 8 4 4

1 2 7 1 6 6 1 C

G

Handbell ringing notation for the first system, measures 1-4. The notation is written on three staves (treble, treble, and bass clefs). The notes are as follows:

- Measure 1: Treble (C), Treble (C), Bass (4)
- Measure 2: Treble (4), Treble (3), Bass (6)
- Measure 3: Treble (C), Treble (B), Bass (2)
- Measure 4: Treble (C), Treble (3), Bass (7)

Below the staves, the following numbers are written: 4, 6, 2, 7, 4, 3, 6, 6.

Handbell ringing notation for the second system, measures 5-8. The notation is written on three staves (treble, treble, and bass clefs). The notes are as follows:

- Measure 5: Treble (C), Treble (C), Bass (3)
- Measure 6: Treble (C), Treble (3), Bass (4)
- Measure 7: Treble (3), Treble (C), Bass (6)
- Measure 8: Treble (4), Treble (3), Bass (7)

Below the staves, the following numbers are written: 3, 3, 6, 4, 4, 7, 7.

Handbell ringing notation for the third system, measures 9-12. The notation is written on three staves (treble, treble, and bass clefs). The notes are as follows:

- Measure 9: Treble (4), Treble (3), Bass (2)
- Measure 10: Treble (C), Treble (4), Bass (3)
- Measure 11: Treble (C), Treble (3), Bass (C)
- Measure 12: Treble (C), Treble (3), Bass (C)

Below the staves, the following numbers are written: 2, 3, 7, 4, 6, 6, C, C.

No. 5.

First system of musical notation for No. 5. The treble staff contains notes with fingerings 3, B, 4, 2, 4, B, 2, 4. The bass staff contains notes with fingerings 5, B, B, 8, A, 6, 8. The bottom staff contains notes with fingerings 6, 8, 2, 4, 7, 4, 4, D.

Second system of musical notation for No. 5. The treble staff contains notes with fingerings 3, D, C, C, 3, 3. The bass staff contains notes with fingerings D, B, 4, 4, 8, 8, D. The bottom staff contains notes with fingerings 0, 8, 4, 6, D, 0, 7.

Third system of musical notation for No. 5. The treble staff contains notes with fingerings C, 3, C, C, 3, C, 2, 5, 5, 6. The bass staff contains notes with fingerings 4, 4, 5, 5, 5, 5, 7, 7. The bottom staff contains notes with fingerings 4, 6, 6, C, C, 8.

Repeat Nos. 4, 5, 4, then 6.

Handbell ringing notation for the first section, consisting of three staves with musical notes and numbers below them.

Staff 1: 5 4 3 C C C 3 3

Staff 2: 7 6 5 5 5 3 5 8

Staff 3: 0 C D 0 D D 6 6

No. 6.

Handbell ringing notation for No. 6, consisting of three staves with musical notes and numbers below them.

Staff 1: 3 2 C B B 2 2

Staff 2: 5 5 5 5 4 4 B B

Staff 3: 6 4 8 6 C 8 C C 8 8 6

Handbell ringing notation for the second section, consisting of three staves with musical notes and numbers below them.

Staff 1: 2 2 C 2 4 5 4 2

Staff 2: 3 5 4 5 4 A B A B

Staff 3: D A D C 8 C 3

First system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff contains a bass line with notes G2, A2, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Fingerings are indicated by numbers 1-5. The letters A, B, and D are placed below the notes in the bass staff.

Second system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff contains a bass line with notes G2, A2, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Fingerings are indicated by numbers 1-5. The letters A, B, and D are placed below the notes in the bass staff.

Third system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass clef staff contains a bass line with notes G2, A2, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. Fingerings are indicated by numbers 1-5. The letters A, B, and D are placed below the notes in the bass staff.

Handbell ringing notation for the first system, measures 1-4. The notation is written on three staves (treble, alto, and bass clefs). Fingerings are indicated by numbers 1-5. Bell names (D, A, C, B) are written below the notes. The key signature has one sharp (F#).

Measure 1: Treble (2), Alto (2), Bass (3) → D A

Measure 2: Treble (C), Alto (3), Bass (4) → C D

Measure 3: Treble (2), Alto (B), Bass (A) → B A

Measure 4: Treble (C), Alto (B), Bass (5) → C B

Handbell ringing notation for the second system, measures 5-8. The notation is written on three staves (treble, alto, and bass clefs). Fingerings are indicated by numbers 1-5. Bell names (D, B, 0, 7, 6, B, B) are written below the notes. The key signature has one sharp (F#).

Measure 5: Treble (2), Alto (1), Bass (3) → D 0

Measure 6: Treble (2), Alto (2), Bass (6) → B B

Measure 7: Treble (2), Alto (3), Bass (5) → 7 6

Measure 8: Treble (4), Alto (B), Bass (6) → B B

Handbell ringing notation for the third system, measures 9-12. The notation is written on three staves (treble, alto, and bass clefs). Fingerings are indicated by numbers 1-5. Bell names (A, B, A, B) are written below the notes. The key signature has one sharp (F#).

Measure 9: Treble (3), Alto (1), Bass (5) → A B

Measure 10: Treble (2), Alto (2), Bass (3) → B A

Measure 11: Treble (3), Alto (1), Bass (4) → B A

Measure 12: Treble (A), Alto (B), Bass (6) → A B

First system of musical notation. It consists of three staves. The top staff is in treble clef and contains six measures of music. The middle staff is in treble clef and contains six measures of music. The bottom staff is in bass clef and contains six measures of music. Below the staves are fingerings and chord symbols.

Fingerings: 3 2 3 B B 2 2 (top staff); 5 5 5 5 4 4 B B (middle staff); 6 4 8 6 C 8 C C 8 8 6 (bottom staff).

Second system of musical notation. It consists of three staves. The top staff is in treble clef and contains six measures of music. The middle staff is in treble clef and contains six measures of music. The bottom staff is in bass clef and contains six measures of music. Below the staves are fingerings and chord symbols.

Fingerings: 2 2 C 3 C 2 C (top staff); 3 5 4 4 B A B (middle staff); D A D C 3 (bottom staff).

Third system of musical notation. It consists of three staves. The top staff is in treble clef and contains six measures of music. The middle staff is in treble clef and contains six measures of music. The bottom staff is in bass clef and contains six measures of music. Below the staves are fingerings and chord symbols.

Fingerings: 2 7 7 3 2 (top staff); 5 3 5 5 5 3 5 5 (middle staff); 6 6 8 C 0 (bottom staff).

Handbell ringing score for three systems, each consisting of three staves (treble, middle, and bass clef). The score includes musical notation and numerical figures for bell ringing.

System 1:

- Staff 1 (Treble): Musical notation with notes and rests.
- Staff 2 (Middle): Musical notation with notes and rests.
- Staff 3 (Bass): Musical notation with notes and rests.
- Figures: 7 7 3 3 8 8 (above Staff 1); 5 1 4 4 (above Staff 2); 6 8 C 0 7 6 4 C (below Staff 3).

System 2:

- Staff 1 (Treble): Musical notation with notes and rests.
- Staff 2 (Middle): Musical notation with notes and rests.
- Staff 3 (Bass): Musical notation with notes and rests.
- Figures: 3 3 8 8 8 3 (above Staff 1); 4 1 4 4 4 4 (above Staff 2); 7 6 4 C 7 D (below Staff 3).

System 3:

- Staff 1 (Treble): Musical notation with notes and rests.
- Staff 2 (Middle): Musical notation with notes and rests.
- Staff 3 (Bass): Musical notation with notes and rests.
- Figures: 4 4 2 C 5 2 C (above Staff 1); C C 5 4 B A B (above Staff 2); 8 4 D C 3 (below Staff 3).

The musical score is organized into three systems, each consisting of a treble staff, a middle staff, and a bass staff. Fingerings are indicated by numbers 1-5, and fret positions by numbers 0-9. Chord symbols (C, D, B) are placed below the bass staff in the second and third systems.

System 1:

- Treble staff: Notes G4, A4, B4, C5, B4, A4, G4. Fingering: 3, 2, 7, 7, 3, 2.
- Middle staff: Notes G4, A4, B4, C5. Fingering: 5, 3, 5, 5.
- Bass staff: Notes G2, A2, B2, C3. Fingering: 6, 6, 8, C, 0.

System 2:

- Treble staff: Notes G4, A4, B4, C5, B4, A4, G4. Fingering: 7, 7, 3, 9, 3, 5.
- Middle staff: Notes G4, A4, B4, C5. Fingering: 5, 0, 7, 7, 5.
- Bass staff: Notes G2, A2, B2, C3. Fingering: 6, 8, C, 0. Chord symbols: 8, D, 0.

System 3:

- Treble staff: Notes G4, A4, B4, C5, B4, A4, G4. Fingering: 3, 9, 3, B, 3, 5.
- Middle staff: Notes G4, A4, B4, C5. Fingering: 7, 0, 7, 7, 5, 7, 6, D.
- Bass staff: Notes G2, A2, B2, C3. Fingering: 8, D, 0, 0.

Handbell ringing notation for the first system, measures 1-3. The notation is written on three staves (treble, middle, and bass clefs). Fingerings are indicated by numbers 1-5. Notes are indicated by letters C, D, A, B, and 3. The first measure has a half note C in the treble and a half note B in the bass. The second measure has a half note 2 in the treble and a half note D in the bass. The third measure has a half note 3 in the treble and a half note A in the bass. The fourth measure has a half note 6 in the treble and a half note C in the bass. The fifth measure has a half note 5 in the treble and a half note 3 in the bass. The sixth measure has a half note 2 in the treble and a half note 3 in the bass.

Handbell ringing notation for the second system, measures 4-6. The notation is written on three staves (treble, middle, and bass clefs). Fingerings are indicated by numbers 1-5. Notes are indicated by letters C, D, A, B, and 3. The fourth measure has a half note 2 in the treble and a half note B in the bass. The fifth measure has a half note C in the treble and a half note 5 in the bass. The sixth measure has a half note 4 in the treble and a half note B in the bass. The seventh measure has a half note 2 in the treble and a half note 5 in the bass. The eighth measure has a half note C in the treble and a half note 5 in the bass. The ninth measure has a half note 5 in the treble and a half note 3 in the bass.

Handbell ringing notation for the third system, measures 7-9. The notation is written on three staves (treble, middle, and bass clefs). Fingerings are indicated by numbers 1-5. Notes are indicated by letters C, D, A, B, and 3. The seventh measure has a half note 2 in the treble and a half note B in the bass. The eighth measure has a half note C in the treble and a half note A in the bass. The ninth measure has a half note 3 in the treble and a half note B in the bass. The tenth measure has a half note C in the treble and a half note 4 in the bass. The eleventh measure has a half note 4 in the treble and a half note C in the bass. The twelfth measure has a half note 2 in the treble and a half note B in the bass. The thirteenth measure has a half note 4 in the treble and a half note A in the bass. The fourteenth measure has a half note C in the treble and a half note B in the bass. The fifteenth measure has a half note 3 in the treble and a half note 3 in the bass.

2 C 4 3 3

B A B B A B B A B B

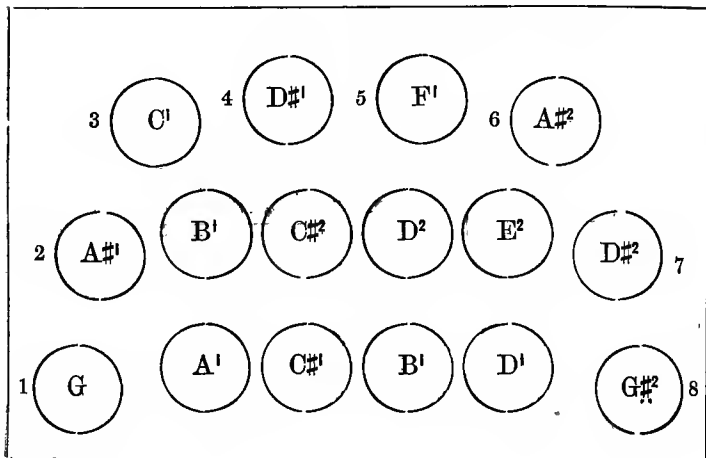
3 3 3 6

Arrangement of bells for Ex. 38. Key A.

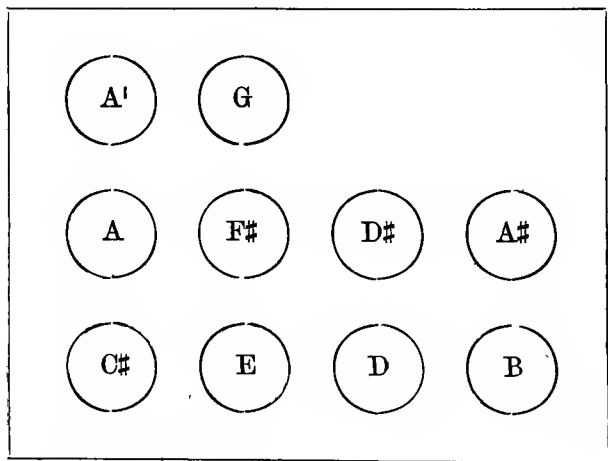
FIRST TREBLE.

B ² ₁	C ²	G ¹	F ² _#
E	G _#	F _#	
E ¹	G _# ¹	F _# ¹	A ²

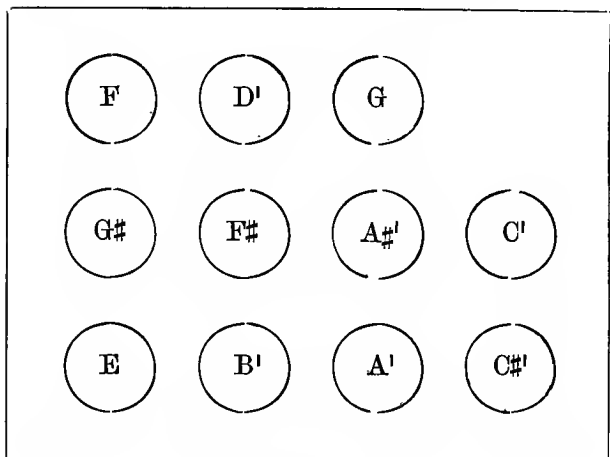
SECOND TREBLE.



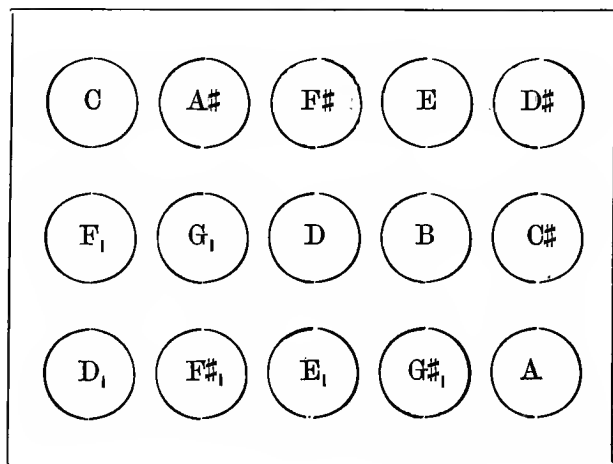
ALTO.



TENOR.

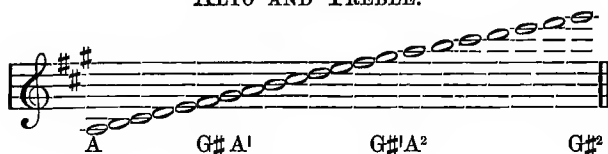


BASS.

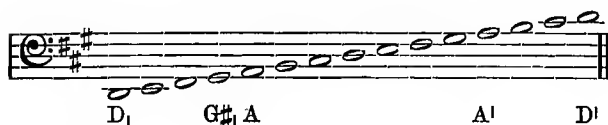


In order that no misunderstanding may arise with reference to the octave marks used, the absolute pitch of the notes is given.

ALTO AND TREBLE.



BASS AND TENOR.

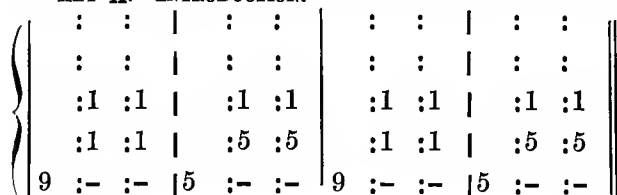


Ex. 38.

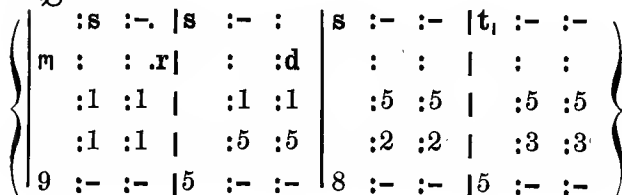
MY QUEEN WALTZ.

(By kind per. of P. BUCALOSSE, Esq., and Messrs. Hopwood & Crew.)

KEY A. INTRODUCTION.



:S: No. 1.



$$\left\{ \begin{array}{l|l} \begin{array}{l} :s :-. |s :- : \\ f : : .m| : :r \\ :5 :5 | :5 :5 \\ :3 :3 | :2 :2 \\ 7 :- :- |5 :- :- \end{array} & \begin{array}{l} s :- :- | : : \\ : : |d :- :- \\ :1 :1 | :1 :1 \\ :5 :5 | :5 :5 \\ 9 :- :- |5 :- :- \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} s :d^1 :-.s|d^1 :- :- \\ : : | : : \\ :3 :3 | :3 :3 \\ :5 :5 | :5 :5 \\ 0 :- :- |0 :- :- \end{array} & \begin{array}{l} s :t :-.s|t :- :- \\ : : | : : \\ :5 :5 | :5 :5 \\ :2 :2 | :2 :2 \\ 8 :- :- |8 :- :- \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} :1 :-. |1 :- :- \\ f : : .f| : : \\ :7 :7 | :5 :5 \\ :2 :2 | :2 :2 \\ 8 :- :- |8 :- :- \end{array} & \begin{array}{l} :s :-. |s :- :- \\ m : : .m| : : \\ :1 :1 | :1 :1 \\ :1 :1 | :1 :1 \\ 9 :- :- |9 :- :- \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} :s :-. |s :- : \\ m : : .r| : :d \\ :1 :1 | :1 :1 \\ :1 :1 | :5 :5 \\ 9 :- :- |5 :- :- \end{array} & \begin{array}{l} s :- :- |t_1 :- :- \\ : : | : : \\ :5 :5 | :5 :5 \\ :2 :2 | :2 :2 \\ 8 :- :- |5 :- :- \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} :s :-. | s :- : & s :- :- | : : & \\ f : : .m | : : r & : : | d :- :- & \\ :5 :5 | :5 :5 & :1 :1 | :1 :1 & \\ :3 :3 | :2 :2 & :5 :5 | :5 :5 & \\ 7 :- :- | 5 :- :- & 9 :- :- | 5 :- :- & \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} s :d' :-s | d' :- :- & :1 :- | l :- :- & \\ : : | : : & r : : .r | : : & \\ :3 :3 | :3 :3 & :5 :5 | :5 :5 & \\ :5 :5 | :5 :5 & :3 :3 | :3 :3 & \\ 0 :- :- | 0 :- :- & 6 :- :- | 6 :- :- & \end{array} \right\}$$

$\left\{ \begin{array}{l} t_1 :s :-t_1 s :- :t_1 \\ : : : : \\ :3 :3 :5 :5 \\ :B :B :3 :3 \\ 8 :- :- 5 :- :- \end{array} \right\}$	1st time.	D.S.
	: : : :	: : : :
	d :- :- - :- :-	d :- :- - :- :-
	:1 :1 1 : :	:1 :1 1 : :
	:1 :1 1 : :	:1 :1 1 : :
9 :- :- 9 :- :-	9 :- :- 9 :- :-	9 :- :- 9 :- :-

$\left\{ \begin{array}{l} 2nd \text{ time.} \\ d :- :- - :m' :-r' \\ :1 :1 1 : : \\ :1 :1 1 : : \\ 9 :- :- - :- :- \end{array} \right\}$	§ No. 2.	:d' :d' d' :d' :-t
	r' :m: m : :	r' :m: m : :
	:3 :3 :3 :3	:3 :3 :3 :3
	:7 :7 :7 :7	:7 :7 :7 :7
	9 :- :- 9 :- :-	9 :- :- 9 :- :-

$$\left\{ \begin{array}{l|l} \begin{array}{l} t : 1 : 1 | 1 : t :- 1 \\ : .r : .r | : : \\ : 4 : 4 | : 4 : 4 \\ : 5 : 5 | : 5 : 5 \\ 6 :- :- | 6 :- :- \end{array} & \begin{array}{l} 1 : : | : t :- 1 \\ : r : m | f : : \\ : 5 : 5 | : 5 : 5 \\ : 2 : 2 | : 2 : 2 \\ 9 :- :- | 9 :- :- \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} 1 : : | : : \\ : d : r | m : m' :- r' \\ : 3 : 3 | : 3 : 3 \\ : 7 : 7 | : 7 : 7 \\ 9 :- :- | 9 :- :- \end{array} & \begin{array}{l} : d' : d' | d' : d' :- t \\ r' : .m : .m | : : \\ : 3 : 3 | : 3 : 3 \\ : 7 : 7 | : 7 : 7 \\ 9 :- :- | 9 :- :- \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} t : 1 : 1 | 1 : 1 :- t \\ : .r : .r | : : \\ : 5 : 5 | : 5 : 5 \\ : 5 : 5 | : 5 : 5 \\ 6 :- :- | 6 :- :- \end{array} & \begin{array}{l} : : | 1 : t : d' \\ 5 :- .5 : 5 | : : \\ 1 :- .1 : 1 | 4 : 4 : 4 \\ 2 :- .2 : 2 | 4 : 2 : 5 \\ 0 :- .0 : 0 | 0 :- : 0 \end{array} \end{array} \right\}$$

		D.S. No. 1, then to	
1st time.	D.S. No. 2.	2nd time.	No. 3 without pause.
$t :- t : t$	$: : :$	$t :- t : t$	$: : :$
$m' :- m' : m'$	$: m' :- r'$	$m' :- m' : m'$	$ m :- m : m$
$1 :- .1 : 1$	$: : :$	$1 :- .1 : 1$	$ 1 :- :-$
$A :- .A : A$	$: : :$	$A :- .A : A$	$ 7 :- :-$
$0 :- .0 : 0$	$: : :$	$0 :- .0 : 0$	$ 0 :- :-$

No. 3.

<i>d</i>	:	:		:	:I	:	:3	1	:-	:s
Ending of No. 1.	:	:		:	d	r	:-	:		:
:	:	:		:	4	4	B	:-	:A	:1 :1
:	:	:		:	:	:	1	1		:C :C
:	:	:		:	:	0	:-	:-	9	:- :-

:	:		:	1 ₁	1 ₁	:	:s		:	:
d.d	:d	:d		:	:	I	:-	:	f	:- :m
:	4	4		:	5	6	3	:-	:B	B :- :B
:	5	5		:	5	5	:	5	5	:7 :7
6	:-	:-	9	:-	:-	0	:-	:-	9	:- :-

1 ₁	1 ₁	:1 ₁	:1 ₁		:	:I	:	:3	1	:- :s
:	:	:		:	d	:	r	:-	:	
:	5	5		:	4	4	B	:-	:A	:1 :1
:	5	5		:	:	:	:	1	1	:C :C
6	:-	:-	9	:-	:-	0	:-	:-	9	:- :-

:	:		:	d'	d'	d'	:-	:3	1	:- :s
d.d	:d	:d		:	3	3	:	:		:
:	4	4		:	4	4	:	7	7	:3 :3
:	5	5		:	5	5	:	C	C	:C :C
6	:-	:-	E	:-	:-	D	:-	:-	0	:- :-

1st time.	D.S. No. 3.	2nd time.
: : : : I		: : : : .s
f :-f:f :d :		f :-f:f :d:r.m:f
4 :-4:4 :4 :4		4 :-4:4 : :
5 :-5:5 : :		5 :-5:5 : :
6 :-6:6 : :		6 :-6:6 6 : :

No. 4.	
l :- :- d ^l :- :-	l :- :-
: : : :	r ^l :- :- : :
:2 :2 :2 :2	:5 :5 :6 :6
:4 :4 :1 :1	:4 :4 :5 :5
6 :- :- 0 :- :-	8 :- :- 9 :- :-

d ^l :- :3 :l :-s	: : : :
: : r : :	f :- :- m :r :d
:3 :3 :3 :3	:4 :4 :3 :3
:3 :3 :3 :3	:5 :5 :C :C
4 :- :- 4 :- :-	9 :- :- 9 :- :-

l :- :- d ^l :- :-	: : :3 :s
: : : :	f ^l :- :- r ^l : :
:4 :4 :4 :4	:7 :7 :7 :7
:4 :4 :1 :1	:4 :4 :1 :1
6 :- :- 0 :- :-	8 :- :- 4 :- :-

				1st time.	D.S. No. 4.	
{	:	:1	1 :- :s	:	:	: : .s
	f	:d	: : :	f	:- :-	.d:r.m:f.
		:5	:5 :1 :1	5	:- :-	- : :
		:4	:4 :C :C		:5	:4 : :
	9	:- :-	9 :- :-	6	:	:

				2nd time.	
{	:	:	: :	:	:s 1 :- :-
	f	:- :-	f :- :-	f	:- : : :
	5	:- :-	- :- :-	7	:- :7 8 :8 :8
		:5	:4 : :	C	:- :C 4 :4 :4
	6	:	:	6 : :	4 :- :4 3 :3 :3

				No. 5.
{	:	:s	1 :- :-	1 ₁ :- : : :
	f	:- : : :	:	:f f :- :m
	7	:- :7 8 :- :-	:	: :4 :4
	C	:- :C 4 :- :-	:	: :1 :1
	4	:- :4 3 :- :-	3	:- :- B :- :-

{	:	:I		:	:	:	:3	3	:-	:1	{				
	r	:-	:	r	:-	:-	r	:-	:			:	:		
	:	:4	:4		:	:5	:5	:	:5	:5			:	:6	:6
	:	:1	:1		:	:4	:4	:	:4	:4			:	:4	:4
	3	:-	:-	8	:-	:-	8	:-	:-	9		:-	:-		

s :- :	s :- :-	s :- :	: :
: :4	: :	: :d	d :- :f
:7 :7	:7 :7	:1 :1	:5 :5
:4 :4	:1 :1	:1 :1	:5 :5
9 :- :-	4 :- :-	4 :- :-	3 :- :-

: :1 ₁	1 ₁ :- :	2 :- :	: :1 ₁
m :- :	: :r	: :r	2 :- :
:8 :8	:7 :7	:3 :3	:8 :8
:7 :7	:4 :4	:C :C	:7 :7
5 :- :-	1 :- :-	5 :- :-	3 :- :-

1st time.	D.S. No. 5.	2nd time.
: : : :1 ₁		1 ₁ :- :1 :1 1 :1 :1
m :- :r 2 :- :		: : : :
:1 :1 :8 :8		4 :- :- - :- :-
:2 :2 :7 :7		4 :- :- - :- :-
2 :- :- 3 :- :-		3 :- :- - :- :-

No. 6.		
:1 :- : 1 :- :		1 :- :- : :
4 : : m : :r		: : 2 :- :-
:6 :6 :6 :6		:3 :3 :3 :3
:4 :4 :4 :4		:7 :7 :7 :7
8 :- :- 3 :- :-		0 :- :- 3 :- :-

$$\left\{ \begin{array}{l|l} \text{s} :1 :- | 1 :- : & 1 :- :- | : : \\ : : .4 | : :m & : : |r :- :- \\ :3 :3 | :3 :3 & :6 :6 | :6 :6 \\ :4 :4 | :7 :7 & :3 :3 | :3 :3 \\ 0 :- :- | 3 :- :- & 8 :- :- | 3 :- :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} 1 : : .1 | : : & 1 : : .1 | : : \\ :r^1 :- |r^1 :- :- & :6 :- |6 :- :- \\ :7 :7 | :7 :7 & :3 :3 | :3 :3 \\ :4 :4 | :4 :4 & :4 :4 | :4 :4 \\ E :- :- | E :- :- & 0 :- :- | 0 :- :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \text{s} :t :-s | t :- :- & :1 :- | 1 :- :- \\ : : | : : & 4 : : .4 | : : \\ :3 :3 | :3 :3 & :6 :6 | :6 :6 \\ :4 :4 | :4 :4 & :4 :4 | :4 :4 \\ B :- :- | B :- :- & 8 :- :- | 8 :- :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} :1 :- | 1 :- : & 1 :- :- | : : \\ 4 : : .m | : :r & : : | 2 :- :- \\ :6 :6 | :6 :6 & :3 :3 | :3 :3 \\ :4 :4 | :4 :4 & :7 :7 | :7 :7 \\ 8 :- :- | 3 :- :- & 0 :- :- | 3 :- :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} \mathbf{s} : \mathbf{l} : - \mid \mathbf{l} : - : \\ : : .4 \mid : : \mathbf{m} \\ : \mathbf{3} : \mathbf{3} \mid : \mathbf{3} : \mathbf{3} \\ : \mathbf{4} : \mathbf{4} \mid : \mathbf{7} : \mathbf{7} \\ 0 : - : - \mid \mathbf{3} : - : - \end{array} & \begin{array}{l} \mathbf{l} : - : - \mid : : \\ : : \mid \mathbf{r} : : \\ : \mathbf{6} : \mathbf{6} \mid : \mathbf{6} : \mathbf{6} \\ : \mathbf{3} : \mathbf{3} \mid : \mathbf{3} : \mathbf{3} \\ 8 : - : - \mid \mathbf{3} : - : - \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} \mathbf{l} : : . \mathbf{l} \mid : : \\ : \mathbf{r}^{\mathbf{l}} : - \mid \mathbf{r}^{\mathbf{l}} : - : - \\ : \mathbf{7} : \mathbf{7} \mid : \mathbf{7} : \mathbf{7} \\ : \mathbf{4} : \mathbf{4} \mid : \mathbf{4} : \mathbf{4} \\ \mathbf{E} : - : - \mid \mathbf{E} : - : - \end{array} & \begin{array}{l} : \mathbf{t} : - \mid \mathbf{t} : - : - \\ \mathbf{m} : : . \mathbf{m} \mid : : \\ : \mathbf{3} : \mathbf{3} \mid : \mathbf{3} : \mathbf{3} \\ : \mathbf{7} : \mathbf{7} \mid : \mathbf{7} : \mathbf{7} \\ \mathbf{D} : - : - \mid \mathbf{D} : - : - \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} : \mathbf{l} : - \mid \mathbf{l} : - : \\ 2 : : .2 \mid : : 2 \\ : \mathbf{3} : \mathbf{3} \mid : \mathbf{3} : \mathbf{3} \\ : \mathbf{4} : \mathbf{4} \mid : \mathbf{4} : \mathbf{4} \\ 0 : - : - \mid \mathbf{3} : - : - \end{array} & \begin{array}{l} : : \mid : : \\ \mathbf{r} : - : - \mid \mathbf{r}^{\mathbf{l}} : - : - \\ 7 : - : - \mid 6 : - : - \\ 4 : \mathbf{4} : \mid 4 : - : - \\ 8 : : \mathbf{E} \mid 8 : - : - \end{array} \end{array} \right\} \quad \text{D.S. No. 6.}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} \mathbf{t} : - : - \mid \mathbf{l} : - : - \\ : : \mid : : \\ : \mathbf{7} : \mathbf{7} \mid : \mathbf{7} : \mathbf{7} \\ : \mathbf{2} : \mathbf{2} \mid : \mathbf{5} : \mathbf{5} \\ \mathbf{D} : - : - \mid \mathbf{E} : - : - \end{array} & \begin{array}{l} \mathbf{s} : - : - \mid - : \mathbf{l} : \mathbf{t} \\ : : \mid : : \\ : \mathbf{7} : \mathbf{7} \mid : \mathbf{7} : \mathbf{7} \\ : \mathbf{2} : \mathbf{2} \mid : \mathbf{1} : \mathbf{1} \\ \mathbf{D} : - : - \mid 7 : - : - \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \mathbf{d^1} :- :- | \mathbf{t} :- :- & \mathbf{l} :- :- | - : \mathbf{t} : \mathbf{d^1} \\ : : | : : & : : | : : \\ :6 :6 | :3 :3 & :7 :7 | :6 :6 \\ :3 :3 | :3 :3 & :5 :5 | :5 :5 \\ 3 :- :- | 5 :- :- : \mathbf{D} & \mathbf{E} :- :- | 8 :- :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} : : | : : \mathbf{d^1} & : : | : : \\ \mathbf{r^1} :- :- : \mathbf{s^1} | \mathbf{m^1} :- :- & \mathbf{r^1} :- :- : \mathbf{s^1} | \mathbf{m^1} :- :- : \mathbf{r^1} \\ :7 :7 | :1 :1 & :7 :7 | :1 :1 \\ :2 :2 | :5 :5 & :2 :2 | :5 :5 \\ \mathbf{D} :- :- | 9 :- :- & \mathbf{D} :- :- | 9 :- :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \mathbf{d^1} :- :- | \mathbf{t} :- :- & \mathbf{l} : : | : \mathbf{s} : \mathbf{l} \\ : : | : : & : \mathbf{r} : \mathbf{m} | 4 : : \\ :1 :1 | :7 :7 & :7 :7 | :6 :6 \\ :5 :5 | :1 :1 & :4 :4 | :4 :4 \\ 3 :- :- | 8 :- :- & 8 :- :- | 8 :- :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \mathbf{t} :- :- | \mathbf{l} :- :- & \mathbf{s} :- :- | - : \mathbf{l} : \mathbf{t} \\ : : | : : & : : | : : \\ :7 :7 | :7 :7 & :7 :7 | :7 :7 \\ :2 :2 | :5 :5 & :2 :2 | :2 :2 \\ \mathbf{D} :- :- | \mathbf{E} :- :- & \mathbf{D} :- :- | \mathbf{D} :- :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} d^1 :- :- | t :- :- \\ : : | : : \\ :6 :6 | :3 :3 \\ :3 :3 | :3 :3 \\ C :- :- | D :- :- \end{array} & \begin{array}{l} l :- :- | - :t :d^1 \\ : : | : : \\ :7 :7 | :6 :6 \\ :5 :5 | :5 :5 \\ E :- :- | 8 :- :- \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} : : | : :d^1 \\ r^1 :- :s^1 | m^1 :- : \\ :7 :7 | :1 :1 \\ :2 :2 | :5 :5 \\ D :- :- | 9 :- :- \end{array} & \begin{array}{l} : : | : :d^1 \\ r^1 :- :s^1 | m^1 :- : \\ :7 :7 | :1 :1 \\ :2 :2 | :5 :5 \\ D :- :- | 9 :- :- \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} t :- :- | : : \\ : : | 6 :- :- \\ :3 :3 | :3 :3 \\ :2 :2 | :2 :2 \\ 0 :- :- | 0 :- :- \end{array} & \begin{array}{l} : : | :s :t \\ r^1 :- :- | r : : \\ 7 :- :- | - :- :- \\ :4 : | : : \\ 8 :- :E | 8 :- :- \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \begin{array}{l} : :t | : :t \\ r^1 :- : | r^1 :- : \\ :3 :3 | :3 :3 \\ :2 :2 | :2 :2 \\ 5 :- :- | 5 :- :- \end{array} & \begin{array}{l} : : | :s :t \\ r^1 :- :- | r : : \\ :3 :3 | :3 :3 \\ :2 :2 | :2 :2 \\ 5 :- :- | 5 :- :- \end{array} \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} : & :t & | & : & :t & | & d^1 & :- & :- & | & : & :l \\ r^1 & :- & : & | & m^1 & :- & : & : & : & | & r & :4 : \\ :3 & :3 & | & :3 & :3 & :6 & :6 & | & :7 & :6 \\ :2 & :2 & | & :2 & :2 & :3 & :3 & | & :5 & :5 \\ 5 & :- & :- & | & 5 & :- & :- & | & 3 & :- & :- & | & 3 & :- & :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} : & :l & | & : & : & | & : & : & | & : & :l \\ r^1 & :- & : & | & r^1 & :- & :4 & r^1 & :- & :- & | & r & :4 : \\ :6 & :6 & | & :6 & :6 & :6 & :6 & | & :7 & :6 \\ :5 & :5 & | & :5 & :5 & :5 & :5 & | & :5 & :5 \\ 3 & :- & :- & | & 3 & :- & :- & | & 3 & :- & :- & | & 3 & :- & :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} : & :d^1 & | & : & :l & | & t & :- & :- & | & :s & :t \\ r^1 & :- & : & | & 7 & :- & : & : & : & | & r & : & : \\ :6 & :6 & | & :7 & :6 & :7 & :7 & | & :7 & :3 \\ :5 & :5 & | & :5 & :5 & :2 & :2 & | & :2 & :3 \\ 3 & :- & :- & | & 8 & :- & :- & | & 5 & :- & :- & | & 5 & :- & :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} : & :t & | & : & :t & | & : & : & | & :s & :t \\ r^1 & :- & : & | & r^1 & :- & : & r^1 & :- & :- & | & r & : & : \\ :3 & :3 & | & :3 & :3 & :3 & :3 & | & :3 & :3 \\ :2 & :2 & | & :2 & :2 & :2 & :2 & | & :2 & :2 \\ 5 & :- & :- & | & 5 & :- & :- & | & 5 & :- & :- & | & 5 & :- & :- \end{array} \right\}$$

{		:	:	t		:	:	t		d'	:-	:-		:	l	:	d'	}
	r'	:-	:		s'	:-	:			:	:		m	:	:			
		:3	:3			:7	:7			:1	:1			:1	:1			
		:2	:2			:1	:1			:4	:4			:4	:4			
	5	:-	:-		7	:-	:-			9	:-	:-		9	:-	:-		

{		:	:		:	:			:	:		:	:	l	}
	m'	:-	:-		s'	:7	:m'		r'	:-	:-		r	:4	:
		:1	:1			:1	:1			:6	:6			:7	:6
		:4	:4			:4	:4			:4	:4			:4	:4
	9	:-	:-		9	:-	:-		8	:-	:-		8	:-	:-

{		:	:		d'	:t	:l		s	:-	:-		-	:-	:-	
	r'	:-	:-			:	:		:	:		:	:			
		:6	:6			:6	:6		3	:-	:-		-	:-	:-	
		:4	:4			:4	:4			:3	:2		:	:		
	8	:-	:-		8	:0	:E		D	:	:		D	:-	:-	

CODA.

{	l	:-	:s		:	:		:	:		:	:	{		
		:	:		f	:-	:m	f	:-	:-		-		:-	:-
	5	:-	:1		7	:-	:8	7	:-	:-		-		:-	:-
	5	:-	:-		5	:-	:-	2	:-	:-		-		:-	:-
	5	:-	:-		-	:-	:-	5	:-	:-		-		:-	:-

	:	:	d'		t	:-	:4		t	:-	:-		:-	:-	:-
r'	:-	:			:	:			:	:			:	:	
4	:-	:3		5	:-	:1			5	:-	:-		:-	:-	:-
B	:-	:7		3	:-	:6			3	:-	:-		:-	:-	:-
5	:-	:-		-	:-	:-			5	:-	:-		:-	:-	:-

	:	:		:	:		:	:	d'		t	:-	:1		
f	:-	:m		r	:-	:r	r'	:-	:		:	:			
	:	:		:	:		5	:-	:1		:	:			
3	:-	:5		2	:-	:2		:	:		3	:-	:5		
5	:-	:-		-	:-	:-	5	:-	:-		-	:-	:-		

Repeat Nos. 1, 2, 2, then 7.

s	:	:		:	:		:	:		:	:		:	:	
	:	:		:	:		:	:		:	:		:	:	
	:4	:3		5	:1	:7	2	:1	:1		:1	:1			
2	:-	:-		-	:-	:-		:1	:1		:1	:1			
5	:-	:-		-	:-	:-	9	:-	:-		9	:-	:-		

No. 7.

	:	:		:	:		:	:		:	:		:	:	
m	:-	:-		r	:-	:-	d	:-	:-		-	:r	:m		
	:3	:3		:	:3	:3		:1	:1		:	:1	:1		
	:5	:5		:	B	:B		:5	:5		:	:5	:5		
9	:-	:-		7	:-	:-	9	:-	:-		9	:-	:-		

$$\left\{ \begin{array}{l|l|l} : & : & | & : & : & | & : & : \\ \mathbf{f} & :- & :- & | \mathbf{m} & :- & :- & | \mathbf{r} & :- & :- & | - & : \mathbf{m} & : \mathbf{f} \\ :3 & :3 & | & :3 & :3 & | & :3 & :3 & | & :3 & :3 \\ :2 & :2 & | & :5 & :5 & | & :B & :B & | & :2 & :2 \\ 8 & :- & :- & | 9 & :- & :- & | 7 & :- & :- & | 5 & :- & :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} \mathbf{s} & :- & :d^1 & | 1 & :- & :f & | \mathbf{s} & :- & :d^1 & | 1 & :- & :s \\ : & : & | & : & : & | & : & : & | & : & : \\ :1 & :1 & | & :2 & :2 & | & :2 & :2 & | & :2 & :2 \\ :1 & :1 & | & :4 & :4 & | & :1 & :1 & | & :4 & :4 \\ 9 & :- & :- & | 6 & :- & :- & | 0 & :- & :- & | 6 & :- & :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} : & : & | & : & : & | & : \mathbf{s} & : \mathbf{l} & | \mathbf{t} & : \mathbf{d}^1 & : \\ \mathbf{f} & :- & :- & | \mathbf{m} & :- & :- & | \mathbf{r} & : & : & | & : & : \mathbf{r}^1 \\ :3 & :3 & | & :3 & :3 & | & :5 & :5 & | & :5 & :5 \\ :2 & :2 & | & :5 & :5 & | & :2 & :2 & | & :2 & :2 \\ 8 & :- & :- & | 9 & :- & :- & | 5 & :- & :- & | 5 & :- & :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l|l} : & : & | & : & : & | & : & : & | & : & : \mathbf{s} \\ \mathbf{m}^1 & :- & :- & | \mathbf{r}^1 & :- & :- & | 6 & :- & :- & | - & :4 & : \\ :1 & :1 & | & :5 & :5 & | & :1 & :1 & | & :8 & :8 \\ :1 & :1 & | & :2 & :2 & | & :1 & :1 & | & :1 & :1 \\ 9 & :- & :- & | 5 & :- & :- & | 3 & :- & :- & | 3 & :- & :- \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} 4 \text{ :- :- } | \text{ : : } & \text{ : : } | \text{ : : } \\ \text{ : : } | \text{ s' :- :- } & \text{ f' :- :- } | \text{ :- :- } \\ \text{ :1 :1 } | \text{ :8 :8 } & \text{ :7 :7 } | \text{ :5 :5 } \\ \text{ :1 :1 } | \text{ :7 :7 } & \text{ :4 :4 } | \text{ :4 :4 } \\ \text{ B :- :- } | \text{ 3 :- :- } & \text{ 8 :- :- } | \text{ 8 :- :- } \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \text{ : : } | \text{ : : } & 2 \text{ :- :- } | \text{ :- :4 :t } \\ \text{ f' :- :- } | \text{ m' :- :- } & \text{ : : } | \text{ : : } \\ \text{ :7 :7 } | \text{ :3 :3 } & \text{ :6 :6 } | \text{ :6 :6 } \\ \text{ :4 :4 } | \text{ :4 :4 } & \text{ :2 :2 } | \text{ :2 :2 } \\ \text{ 8 :- :- } | \text{ 3 :- :- } & \text{ 7 :- :- } | \text{ 7 :- :- } \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} \text{ : : } | 4 \text{ :- :- } & \text{ : : } | \text{ : : } \\ \text{ 8 :- :- } | \text{ : : } & \text{ s' :- :- } | \text{ :- :7 :s' } \\ \text{ :6 :6 } | \text{ :6 :6 } & \text{ :1 :1 } | \text{ :3 :3 } \\ \text{ :4 :4 } | \text{ :8 :8 } & \text{ :2 :2 } | \text{ :2 :2 } \\ \text{ A :- :- } | 7 \text{ :- :- } & \text{ 0 :- :- } | \text{ 0 :- :- } \end{array} \right\}$$

$$\left\{ \begin{array}{l|l} 4 \text{ :- : } | 4 \text{ :- : } & 4 \text{ :- :- } | \text{ : : } \\ \text{ : :s' } | \text{ : :s' } & \text{ : : } | \text{ s' :7 :s' } \\ \text{ :3 :3 } | \text{ :3 :3 } & \text{ :3 :3 } | \text{ :3 :3 } \\ \text{ :2 :2 } | \text{ :2 :2 } & \text{ :2 :2 } | \text{ :2 :2 } \\ \text{ 0 :- :- } | \text{ 0 :- :- } & \text{ 0 :- :- } | \text{ 0 :- :- } \end{array} \right\}$$

{	4 :- : : :	}	<i>Repeat No. 1, substituting the following for the last four measures.</i>
	: :s' f' :- :r'		
	:3 :3 :7 :5		
	:2 :2 :2 :2		
	8 :- :- 5 :- :-		

CODA.

{	s :d' :-s d' :- :-	}	:1 :-, 1 :- :
	: : : :		r : :.r : :5
	:3 :3 :3 :3		:5 :5 :2 :2
	:5 :5 :5 :5		:3 :3 :3 :8
	0 :- :- 0 :- :-		6 :- :- 6 :- :E

{	s : :s :1 :t	}	d' :- :- d' :- :-
	:4 : 5 : :		: : d :- :-
	:2 :2 5 :5 :		1 :- :- 1 :- :-
	:7 :7 :3 :3		5 :1 :- 1 :- :-
	D :- :- 5 :- :-		9 :- :0 9 :- :-

INTRODUCTION.

ALTO. 1 1 1 1

TENOR. 1 5 1 5

BASS. 9 5 9 5

No. 1.

The score is divided into three systems, each containing three staves. The key signature is D major (two sharps) and the time signature is 2/4. Fingerings are indicated by numbers 1-5 on the treble and bass staves, and by numbers 0-9 on the middle staves.

System 1:

- Staff 1 (Treble): Measures 1-4. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half).
- Staff 2 (Middle): Measures 1-4. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half).
- Staff 3 (Bass): Measures 1-4. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (half).

System 2:

- Staff 1 (Treble): Measures 5-8. Notes: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (half).
- Staff 2 (Middle): Measures 5-8. Notes: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (half).
- Staff 3 (Bass): Measures 5-8. Notes: A3 (quarter), B3 (quarter), C#4 (quarter), D4 (half).

System 3:

- Staff 1 (Treble): Measures 9-12. Notes: E5 (quarter), F#5 (quarter), G5 (quarter), A5 (half).
- Staff 2 (Middle): Measures 9-12. Notes: E5 (quarter), F#5 (quarter), G5 (quarter), A5 (half).
- Staff 3 (Bass): Measures 9-12. Notes: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (half).

System 4:

- Staff 1 (Treble): Measures 13-16. Notes: B4 (quarter), C#5 (quarter), D5 (quarter), E5 (half).
- Staff 2 (Middle): Measures 13-16. Notes: B4 (quarter), C#5 (quarter), D5 (quarter), E5 (half).
- Staff 3 (Bass): Measures 13-16. Notes: B3 (quarter), C#4 (quarter), D4 (quarter), E4 (half).



First system of handbell ringing notation, consisting of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in treble and bass clefs respectively, also with a key signature of two sharps. The notation includes various note values and rests. Fingerings are indicated by numbers 3, 5, and 6. The bottom staff has a '0' under the first two measures and a '6' under the last two measures.

Second system of handbell ringing notation, consisting of three staves. The top staff is in treble clef with a key signature of two sharps. The middle and bottom staves are in treble and bass clefs respectively, also with a key signature of two sharps. The notation includes various note values and rests. Fingerings are indicated by numbers 3, 5, 1, and 8. The bottom staff has a 'B' under the first measure, a '3' under the second measure, and a '1' under the third measure. The bottom staff has a '8' under the first measure, a '5' under the second measure, and a '9' under the third and fourth measures. The system is labeled '1st time.' and 'D.S.' (Da Capo).

Third system of handbell ringing notation, consisting of three staves. The top staff is in treble clef with a key signature of two sharps. The middle and bottom staves are in treble and bass clefs respectively, also with a key signature of two sharps. The notation includes various note values and rests. Fingerings are indicated by numbers 1, 3, 7, and 9. The bottom staff has a '9' under the first measure, a '7' under the second measure, and a '9' under the third and fourth measures. The system is labeled '2nd time.' and 'S No. 2.' (Second No. 2).



1st time. D.S. No. 2. || 2nd time. D.S. No. 1, then to No. 3 without pause.

The score consists of three systems of three staves each, all in D major (two sharps).

System 1: D.S. No. 2

- Staff 1 (Treble):** 1st time: D4 (1), E4 (1), F#4 (1), G4 (1), A4 (1), B4 (1), A4 (1), G4 (1), F#4 (1), E4 (1), D4 (1). 2nd time: D4 (1), E4 (1), F#4 (1), G4 (1), A4 (1), B4 (1), A4 (1), G4 (1), F#4 (1), E4 (1), D4 (1).
- Staff 2 (Alto):** 1st time: D4 (1), E4 (1), F#4 (1), G4 (1), A4 (1), B4 (1), A4 (1), G4 (1), F#4 (1), E4 (1), D4 (1). 2nd time: D4 (1), E4 (1), F#4 (1), G4 (1), A4 (1), B4 (1), A4 (1), G4 (1), F#4 (1), E4 (1), D4 (1).
- Staff 3 (Bass):** 1st time: D3 (0), E3 (0), F#3 (0), G3 (0), A3 (0), B3 (0), A3 (0), G3 (0), F#3 (0), E3 (0), D3 (0). 2nd time: D3 (0), E3 (0), F#3 (0), G3 (0), A3 (0), B3 (0), A3 (0), G3 (0), F#3 (0), E3 (0), D3 (0).

System 2: D.S. No. 1

- Staff 1 (Treble):** D4 (1), E4 (1), F#4 (1), G4 (1), A4 (1), B4 (1), A4 (1), G4 (1), F#4 (1), E4 (1), D4 (1).
- Staff 2 (Alto):** D4 (1), E4 (1), F#4 (1), G4 (1), A4 (1), B4 (1), A4 (1), G4 (1), F#4 (1), E4 (1), D4 (1).
- Staff 3 (Bass):** D3 (0), E3 (0), F#3 (0), G3 (0), A3 (0), B3 (0), A3 (0), G3 (0), F#3 (0), E3 (0), D3 (0).

System 3: No. 3

- Staff 1 (Treble):** D4 (1), E4 (1), F#4 (1), G4 (1), A4 (1), B4 (1), A4 (1), G4 (1), F#4 (1), E4 (1), D4 (1).
- Staff 2 (Alto):** D4 (1), E4 (1), F#4 (1), G4 (1), A4 (1), B4 (1), A4 (1), G4 (1), F#4 (1), E4 (1), D4 (1).
- Staff 3 (Bass):** D3 (0), E3 (0), F#3 (0), G3 (0), A3 (0), B3 (0), A3 (0), G3 (0), F#3 (0), E3 (0), D3 (0).

System 4: Ending of No. 1

- Staff 1 (Treble):** D4 (1), E4 (1), F#4 (1), G4 (1), A4 (1), B4 (1), A4 (1), G4 (1), F#4 (1), E4 (1), D4 (1).
- Staff 2 (Alto):** D4 (1), E4 (1), F#4 (1), G4 (1), A4 (1), B4 (1), A4 (1), G4 (1), F#4 (1), E4 (1), D4 (1).
- Staff 3 (Bass):** D3 (0), E3 (0), F#3 (0), G3 (0), A3 (0), B3 (0), A3 (0), G3 (0), F#3 (0), E3 (0), D3 (0).

System 5: No. 3 (Continuation)

- Staff 1 (Treble):** D4 (1), E4 (1), F#4 (1), G4 (1), A4 (1), B4 (1), A4 (1), G4 (1), F#4 (1), E4 (1), D4 (1).
- Staff 2 (Alto):** D4 (1), E4 (1), F#4 (1), G4 (1), A4 (1), B4 (1), A4 (1), G4 (1), F#4 (1), E4 (1), D4 (1).
- Staff 3 (Bass):** D3 (0), E3 (0), F#3 (0), G3 (0), A3 (0), B3 (0), A3 (0), G3 (0), F#3 (0), E3 (0), D3 (0).

First system of musical notation. The key signature is two sharps (F# and C#). The system consists of three staves. The top staff has a treble clef and contains the melody. The middle staff has a treble clef and contains a second voice. The bottom staff has a bass clef and contains a third voice. Fingerings are indicated by numbers 1-5. Chords are labeled B, A, and C. The bottom staff has a 6 and a 9 in the first measure, and a 0 and a 9 in the second measure.

Second system of musical notation. The key signature is two sharps (F# and C#). The system consists of three staves. The top staff has a treble clef and contains the melody. The middle staff has a treble clef and contains a second voice. The bottom staff has a bass clef and contains a third voice. Fingerings are indicated by numbers 1-5. Chords are labeled C, E, and D. The bottom staff has a 6 and an E in the first measure, and a D and a 0 in the second measure.

Third system of musical notation. The key signature is two sharps (F# and C#). The system consists of three staves. The top staff has a treble clef and contains the melody. The middle staff has a treble clef and contains a second voice. The bottom staff has a bass clef and contains a third voice. The system is divided into two parts by a double bar line. The first part is labeled "1st time. D.S. No. 3." and the second part is labeled "2nd time." Fingerings are indicated by numbers 1-5. The bottom staff has a 5 in the first measure of both parts, and a 6 in the second measure of the second part.

No. 4.

The score for No. 4 consists of three systems, each with three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are bass clefs with a key signature of one sharp (F#). The score includes fingerings (1-5) and bell numbers (0-9) for each note.

System 1:

- Top staff: Two measures of whole notes. First measure: F#4 (fingering 2), C#5 (fingering 5). Second measure: F#4 (fingering 6), C#5 (fingering 6).
- Middle staff: Four measures of eighth notes. First measure: F#4 (fingering 2), C#5 (fingering 5), F#4 (fingering 2), C#5 (fingering 5). Second measure: F#4 (fingering 2), C#5 (fingering 5), F#4 (fingering 2), C#5 (fingering 5). Third measure: F#4 (fingering 2), C#5 (fingering 5), F#4 (fingering 2), C#5 (fingering 5). Fourth measure: F#4 (fingering 2), C#5 (fingering 5), F#4 (fingering 2), C#5 (fingering 5).
- Bottom staff: Four measures of eighth notes. First measure: F#4 (fingering 4), C#5 (fingering 1), F#4 (fingering 4), C#5 (fingering 1). Second measure: F#4 (fingering 4), C#5 (fingering 1), F#4 (fingering 4), C#5 (fingering 1). Third measure: F#4 (fingering 4), C#5 (fingering 1), F#4 (fingering 4), C#5 (fingering 1). Fourth measure: F#4 (fingering 4), C#5 (fingering 1), F#4 (fingering 4), C#5 (fingering 1).

System 2:

- Top staff: Two measures of whole notes. First measure: F#4 (fingering 3), C#5 (fingering 4). Second measure: F#4 (fingering 3), C#5 (fingering 3).
- Middle staff: Four measures of eighth notes. First measure: F#4 (fingering 3), C#5 (fingering 4), F#4 (fingering 3), C#5 (fingering 4). Second measure: F#4 (fingering 3), C#5 (fingering 4), F#4 (fingering 3), C#5 (fingering 4). Third measure: F#4 (fingering 3), C#5 (fingering 4), F#4 (fingering 3), C#5 (fingering 4). Fourth measure: F#4 (fingering 3), C#5 (fingering 4), F#4 (fingering 3), C#5 (fingering 4).
- Bottom staff: Four measures of eighth notes. First measure: F#4 (fingering 3), C#5 (fingering 5), F#4 (fingering 3), C#5 (fingering 5). Second measure: F#4 (fingering 3), C#5 (fingering 5), F#4 (fingering 3), C#5 (fingering 5). Third measure: F#4 (fingering 3), C#5 (fingering 5), F#4 (fingering 3), C#5 (fingering 5). Fourth measure: F#4 (fingering 3), C#5 (fingering 5), F#4 (fingering 3), C#5 (fingering 5).

System 3:

- Top staff: Two measures of whole notes. First measure: F#4 (fingering 4), C#5 (fingering 7). Second measure: F#4 (fingering 4), C#5 (fingering 1).
- Middle staff: Four measures of eighth notes. First measure: F#4 (fingering 4), C#5 (fingering 1), F#4 (fingering 4), C#5 (fingering 1). Second measure: F#4 (fingering 4), C#5 (fingering 1), F#4 (fingering 4), C#5 (fingering 1). Third measure: F#4 (fingering 4), C#5 (fingering 1), F#4 (fingering 4), C#5 (fingering 1). Fourth measure: F#4 (fingering 4), C#5 (fingering 1), F#4 (fingering 4), C#5 (fingering 1).
- Bottom staff: Four measures of eighth notes. First measure: F#4 (fingering 4), C#5 (fingering 1), F#4 (fingering 4), C#5 (fingering 1). Second measure: F#4 (fingering 4), C#5 (fingering 1), F#4 (fingering 4), C#5 (fingering 1). Third measure: F#4 (fingering 4), C#5 (fingering 1), F#4 (fingering 4), C#5 (fingering 1). Fourth measure: F#4 (fingering 4), C#5 (fingering 1), F#4 (fingering 4), C#5 (fingering 1).

1st time. D.S. No. 4.

2nd time.

No. 5.

Handbell ringing score for three staves in D major (two sharps). The score is organized into three systems, each containing two measures. Fingerings are indicated by numbers 1-5 above notes and 3-9 below notes.

System 1:

- Measure 1: Treble clef has a whole note D4. Middle clef has quarter notes D4, E4, F#4, G4. Bass clef has quarter notes D3, E3, F#3, G3. Fingerings: 4, 5, 5, 6 above middle; 1, 4, 4, 4 above bass; 3, 8, 8, 9 below bass.
- Measure 2: Treble clef has a whole note E4. Middle clef has quarter notes E4, F#4, G4, A4. Bass clef has quarter notes E3, F#3, G3, A3. Fingerings: 5, 6, 6, 7 above middle; 4, 4, 4, 4 above bass; 8, 9, 9, 9 below bass.

System 2:

- Measure 1: Treble clef has a whole note F#4. Middle clef has quarter notes F#4, G4, A4, B4. Bass clef has quarter notes F#3, G3, A3, B3. Fingerings: 6, 7, 7, 8 above middle; 4, 1, 1, 5 above bass; 9, 4, 4, 3 below bass.
- Measure 2: Treble clef has a whole note G4. Middle clef has quarter notes G4, A4, B4, C5. Bass clef has quarter notes G3, A3, B3, C4. Fingerings: 7, 8, 8, 9 above middle; 1, 5, 5, 6 above bass; 4, 3, 3, 3 below bass.

System 3:

- Measure 1: Treble clef has a whole note A4. Middle clef has quarter notes A4, B4, C5, B4. Bass clef has quarter notes A3, B3, C4, B3. Fingerings: 8, 9, 9, 8 above middle; 7, 4, 0, 7 above bass; 5, 1, 5, 3 below bass.
- Measure 2: Treble clef has a whole note B4. Middle clef has quarter notes B4, C5, B4, A4. Bass clef has quarter notes B3, C4, B3, A3. Fingerings: 9, 8, 8, 7 above middle; 8, 7, 7, 6 above bass; 3, 3, 3, 3 below bass.

1st time. D.S. No. 5. || 2nd time.

1 8 4

2 7 4

2 3 3

No. 6.

6 3

4 7

8 3 0 3

3 6

4 7 3

0 3 8 3

Handbell ringing notation for the first system. The music is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The notation includes fingerings (7, 3, 4, 4) and bell numbers (E, E, 0, 0).

Handbell ringing notation for the second system. The music is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The notation includes fingerings (3, 6, 4, 4) and bell numbers (B, B, 8, 8).

Handbell ringing notation for the third system. The music is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The notation includes fingerings (6, 3, 4, 7) and bell numbers (8, 3, 0, 3).

First system of musical notation. The key signature is three sharps (F#, C#, G#). The system consists of three staves. The top staff has a treble clef and contains a melody. The middle staff has a treble clef and contains a bass line with fingerings 3 and 6. The bottom staff has a bass clef and contains a bass line with fingerings 4, 7, 3, and 0, 3, 8, 3.

Second system of musical notation. The key signature is three sharps (F#, C#, G#). The system consists of three staves. The top staff has a treble clef and contains a melody. The middle staff has a treble clef and contains a bass line with fingerings 7 and 3. The bottom staff has a bass clef and contains a bass line with fingerings 4 and 7, and notes E, E, D, D.

D.S. No. 6.

Third system of musical notation. The key signature is three sharps (F#, C#, G#). The system consists of three staves. The top staff has a treble clef and contains a melody. The middle staff has a treble clef and contains a bass line with fingerings 3, 7, and 6. The bottom staff has a bass clef and contains a bass line with fingerings 4, 4, and 0, 3, 8, E 8.

Handbell ringing score for three systems, each consisting of three staves (treble, middle, and bass clef). The key signature is D major (two sharps). The score includes fingerings (numbers 1-7) and bell positions (letters D, E, numbers 7, 8, 9) for each system.

System 1:

- Staff 1 (Treble): D4 (half), E4 (half), D4 (half), E4 (half), D4 (half), E4 (half), D4 (half), E4 (half).
- Staff 2 (Middle): 7 (quarter), 7 (quarter), 7 (quarter), 7 (quarter), 7 (quarter), 7 (quarter), 7 (quarter), 7 (quarter).
- Staff 3 (Bass): 2 (quarter), 5 (quarter), 2 (quarter), 1 (quarter), 2 (quarter), 1 (quarter), 2 (quarter), 1 (quarter).
- Bottom Labels: D, E, D, 7

System 2:

- Staff 1 (Treble): D4 (half), E4 (half), D4 (half), E4 (half), D4 (half), E4 (half), D4 (half), E4 (half).
- Staff 2 (Middle): 6 (quarter), 3 (quarter), 7 (quarter), 6 (quarter), 7 (quarter), 6 (quarter), 7 (quarter), 6 (quarter).
- Staff 3 (Bass): 3 (quarter), 5 (quarter), 3 (quarter), 5 (quarter), 3 (quarter), 5 (quarter), 3 (quarter), 5 (quarter).
- Bottom Labels: 3, 5, D, E, 8

System 3:

- Staff 1 (Treble): D4 (half), E4 (half), D4 (half), E4 (half), D4 (half), E4 (half), D4 (half), E4 (half).
- Staff 2 (Middle): 7 (quarter), 1 (quarter), 7 (quarter), 1 (quarter), 7 (quarter), 1 (quarter), 7 (quarter), 1 (quarter).
- Staff 3 (Bass): 2 (quarter), 5 (quarter), 2 (quarter), 5 (quarter), 2 (quarter), 5 (quarter), 2 (quarter), 5 (quarter).
- Bottom Labels: D, 9, D, 9

1 7 7 6

5 1 4

3 8 8 8

7 7

2 5 2

D E D D

6 3 7 6

3 5

C D E 8

Handbell ringing score for three systems, each consisting of three staves (treble, middle, and bass clef). The key signature is D major (two sharps). The score includes fingerings (1-5) and bell numbers (7, 9, 0, 8, E) for the middle and bass staves.

System 1:

- Staff 1 (Treble): Four measures of music.
- Staff 2 (Middle): Four measures of music with fingerings 7, 1, 7, 1.
- Staff 3 (Bass): Four measures of music with fingerings 2, 5, 2, 5. Bell numbers D, 9, D, 9 are indicated below the staff.

System 2:

- Staff 1 (Treble): Four measures of music.
- Staff 2 (Middle): Four measures of music with fingerings 3, 7.
- Staff 3 (Bass): Four measures of music with fingerings 2, 4. Bell numbers 0, 0, 8, E, 8 are indicated below the staff.

System 3:

- Staff 1 (Treble): Four measures of music.
- Staff 2 (Middle): Four measures of music with fingerings 3, 3.
- Staff 3 (Bass): Four measures of music with fingerings 2, 2. Bell numbers 5, 5, 5, 5 are indicated below the staff.

The musical score consists of three systems, each with a piano (P) staff and a treble (T) staff. The key signature is three sharps (F#, C#, G#). The piano staves are marked with fingerings (1-5) and the treble staves are marked with fingerings (1-7). The score is written in a single system with a repeat sign at the end of each system.

System 1:

- Piano Staff:** Measures 1-4. Fingering: 5, 5, 3, 3.
- Treble Staff:** Measures 1-4. Fingering: 3, 6, 7, 6.

System 2:

- Piano Staff:** Measures 5-8. Fingering: 3, 3, 3, 3.
- Treble Staff:** Measures 5-8. Fingering: 6, 6, 7, 6.

System 3:

- Piano Staff:** Measures 9-12. Fingering: 3, 8, 5, 5.
- Treble Staff:** Measures 9-12. Fingering: 6, 7, 6, 7, 3.

Handbell ringing score for three systems of three bells each, in D major (three sharps). The score is written for three systems, each consisting of three staves (treble, middle, and bass clef). The music is in 4/4 time and features various bell patterns, including triplet and double triplet markings.

System 1:

- Staff 1 (Treble): Four measures of music, mostly quarter and eighth notes.
- Staff 2 (Middle): Four measures of music, featuring triplet markings (3) over groups of three notes.
- Staff 3 (Bass): Four measures of music, featuring double triplet markings (2) over groups of two notes.
- Below Staff 3: Four measures of music, featuring a double triplet marking (5) over groups of five notes.

System 2:

- Staff 1 (Treble): Four measures of music, mostly quarter and eighth notes.
- Staff 2 (Middle): Four measures of music, featuring triplet markings (3) and other rhythmic patterns.
- Staff 3 (Bass): Four measures of music, featuring double triplet markings (2) and other rhythmic patterns.
- Below Staff 3: Four measures of music, featuring a double triplet marking (5) over groups of five notes.

System 3:

- Staff 1 (Treble): Four measures of music, mostly quarter and eighth notes.
- Staff 2 (Middle): Four measures of music, featuring triplet markings (3) and other rhythmic patterns.
- Staff 3 (Bass): Four measures of music, featuring double triplet markings (2) and other rhythmic patterns.
- Below Staff 3: Four measures of music, featuring a double triplet marking (5) over groups of five notes.

8 8 0 E D D

CODA.

5 1 7 8 7
5 5 2
5 5 5 5

4 3 5 1 5
B 7 3 6 3
5 5 K

Handbell ringing notation for the first section, measures 1-4. The notation is in treble and bass staves with a key signature of two sharps (F# and C#). The first staff (treble) contains notes for measures 1-4. The second staff (treble) contains notes for measures 1-4, with fingerings 5 and 1 indicated above the notes in measures 3 and 4 respectively. The third staff (bass) contains notes for measures 1-4, with fingerings 3, 5, 2, 2, 3, and 5 indicated below the notes in measures 1-4 respectively. The fourth staff (bass) contains notes for measures 1-4, with fingerings 5 and 5 indicated below the notes in measures 1 and 3 respectively.

Repeat Nos. 1, 2, 2, then No. 7.

Handbell ringing notation for the second section, measures 5-8. The notation is in treble and bass staves with a key signature of two sharps (F# and C#). The first staff (treble) contains notes for measures 5-8, with fingerings 4, 3, 5, 1, 7, 2, 1, and I indicated above the notes in measures 5-8 respectively. The second staff (treble) contains notes for measures 5-8, with fingerings 2, 1, and 1 indicated above the notes in measures 5, 7, and 8 respectively. The third staff (bass) contains notes for measures 5-8, with fingerings 5, 9, and 9 indicated below the notes in measures 5, 7, and 8 respectively.

No. 7.

Handbell ringing notation for the third section, measures 9-12. The notation is in treble and bass staves with a key signature of two sharps (F# and C#). The first staff (treble) contains notes for measures 9-12, with fingerings 3 and 1 indicated above the notes in measures 9 and 10 respectively. The second staff (treble) contains notes for measures 9-12, with fingerings 5, B, and 5 indicated above the notes in measures 9, 11, and 12 respectively. The third staff (bass) contains notes for measures 9-12, with fingerings 9, 7, 9, and 9 indicated below the notes in measures 9, 10, 11, and 12 respectively.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody begins with a half note G4, followed by a half note A4, and then a half note B4. The second system continues the melody with a half note G4, followed by a half note F#4, and then a half note E4. The third system concludes the melody with a half note D4, followed by a half note C#4, and then a half note B4. The accompaniment is provided by a single bass clef staff. It begins with a half note G2, followed by a half note F#2, and then a half note E2. The second system continues the accompaniment with a half note D2, followed by a half note C#2, and then a half note B2. The third system concludes the accompaniment with a half note A2, followed by a half note G2, and then a half note F#2. The score is written in a simple, clear style with no dynamic markings or articulation symbols.

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps (F# and C#). The music is in 4/4 time. The first staff contains the melody, the second staff contains the first vocal part, and the third staff contains the second vocal part. The lyrics are written below the staves.

A musical score for the song "The Rose Tree". It consists of three staves: a vocal line (treble clef), a guitar line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The vocal line has two measures, each with a 3-measure rest. The guitar line has two measures, each with a 5-measure rest. The bass line has two measures, each with an 8-measure rest. The notes are as follows:

Staff	Measure 1	Measure 2
Vocal	Rest (3 measures)	Rest (3 measures)
Guitar	Rest (5 measures)	Rest (5 measures)
Bass	Rest (8 measures)	Rest (8 measures)

Handbell ringing score for three systems, each with three staves (treble, middle, and bass clef). The key signature is two sharps (F# and C#). Fingerings are indicated by numbers 1-8 above notes. Some notes have letters 'B' or '8' below them. The score consists of three systems, each with two measures.

System 1:

- Measure 1: Treble (half note), Middle (quarter notes 1, 5), Bass (quarter notes 9, 5).
- Measure 2: Treble (half note), Middle (quarter notes 1, 8), Bass (quarter notes 3, 3).

System 2:

- Measure 1: Treble (half note), Middle (quarter notes 1, 8), Bass (quarter notes 1, 7).
- Measure 2: Treble (half note), Middle (quarter notes 7, 5), Bass (quarter notes 4, 4).

System 3:

- Measure 1: Treble (half note), Middle (quarter notes 7, 3), Bass (quarter notes 8, 3).
- Measure 2: Treble (half note), Middle (quarter notes 6, 6), Bass (quarter notes 2, 2).

The musical score is written for two staves, Treble and Bass, in the key of D major (two sharps). The piece consists of three systems of music, each with a Treble staff and a Bass staff. Fingerings are indicated by numbers 1-5 above notes and 6-8 below notes. Pedal points are indicated by letters A and 0 below the Bass staff.

System 1:

- Treble staff: Measures 1-4. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
- Bass staff: Measures 1-4. Notes: A2 (half), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter).
- Fingerings: Treble (6, 6, 1, 3), Bass (4, 8, 2, 2).
- Pedal: A, 7, 0, 0.

System 2:

- Treble staff: Measures 5-8. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
- Bass staff: Measures 5-8. Notes: A2 (half), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter).
- Fingerings: Treble (3, 3, 3, 3), Bass (2, 2, 2, 2).
- Pedal: 0, 0, 0, 0.

System 3:

- Left section (Measures 9-12):
 - Treble staff: Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
 - Bass staff: Notes: A2 (half), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter).
 - Fingerings: Treble (3, 7, 5), Bass (2, 2).
 - Pedal: 8, 5.
- Right section (Measures 13-14):
 - Label: CODA.
 - Treble staff: Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter).
 - Bass staff: Notes: A2 (half), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter).
 - Fingerings: Treble (3, 3), Bass (5, 5).
 - Pedal: 0, 0.

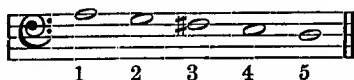
Repeat No. 1, substituting the following for the last four bars.

CHAPTER VI.

THE CHIMES.

THE "substituted service" alluded to on page 1, which church-bell ringers obtain from their handbells must not be despised on account of its simplicity. No more delightful music can be produced on a few handbells than that of the innumerable and varied changes contained in Hubbard's "Campanologia" and other standard works on church-bell ringing. It may, therefore, be desirable to include here two illustrations of these welcome "changes" from tune playing, both for the sake of their beauty, and for the variety they introduce in a well-arranged programme.

The first is called a "Plain Course of Stedman's Doubles." It consists of 60 changes, rung upon five bells, and was invented by Mr. Fabian Stedman about the year 1640. Each of the five players will have one bell, the five bells used being



numbered as here shown.

PLAIN COURSE OF STEDMAN'S DOUBLES.

Ex. 39.

1	2	3	4	5	1	4	2	3	5	1	2	5	3	4
2	1	3	5	4	1	2	4	5	3	2	1	5	4	3
2	3	1	4	5	2	1	4	3	5	2	5	1	3	4
3	2	4	1	5	2	4	1	5	3	5	2	1	4	3
2	3	4	5	1	4	2	1	3	5	2	5	4	1	3
2	4	3	1	5	4	1	2	5	3	2	4	5	3	1
4	2	3	5	1	1	4	5	2	3	4	2	5	1	3
4	3	2	1	5	4	1	5	3	2	4	5	2	3	1
3	4	2	5	1	4	5	1	2	3	5	4	2	1	3
4	3	5	2	1	5	4	1	3	2	5	2	4	3	1
4	5	3	1	2	5	1	4	2	3	2	5	3	4	1
5	4	3	2	1	1	5	4	3	2	5	2	3	1	4
5	3	4	1	2	5	1	3	4	2	5	3	2	4	1
3	5	4	2	1	5	3	1	2	4	3	5	2	1	4
3	4	5	1	2	3	5	1	4	2	3	2	5	4	1
4	3	1	5	2	3	1	5	2	4	2	3	5	1	4
3	4	1	2	5	1	3	5	4	2	3	2	1	5	4
3	1	4	5	2	1	5	3	2	4	3	1	2	4	5
1	3	4	2	5	5	1	2	3	4	1	3	2	5	4
1	4	3	5	2	1	5	2	4	3	1	2	3	4	5
4	1	3	2	5										

In the next example eight bells are used, four players having two each: the first 1 and 2, the second 3 and 4, the third 5 and 6, and the fourth 7 and 8.

It consists of 84 changes, and differs from the previous example, in which each bell does the same work, by the "tenor resting behind," that is, the lowest note does not take part in the changes, but forms a kind of "ground bass," being struck as the last note of every change.

The bells used are numbered thus—



STEDMAN'S TRIPLES.

EX. 40.

1 2 3 4 5 6 7 8	4 7 1 2 5 6 3 8	5 6 4 1 2 3 7 8
2 1 3 5 4 7 6 8	4 1 7 5 2 3 6 8	5 4 6 2 1 7 3 8
2 3 1 4 5 6 7 8	1 4 7 2 5 6 3 8	4 5 6 1 2 3 7 8
3 2 4 1 6 5 7 8	1 7 4 5 2 3 6 8	4 6 5 2 1 7 3 8
2 3 4 6 1 7 5 8	7 1 4 2 5 6 3 8	6 4 5 1 2 3 7 8
2 4 3 1 6 5 7 8	1 7 2 4 6 5 3 8	6 5 4 2 1 7 3 8
4 2 3 6 1 7 3 8	1 2 7 6 4 3 5 8	5 6 2 4 7 1 3 8
4 3 2 1 6 5 7 8	2 1 7 4 6 5 3 8	6 5 2 7 4 3 1 8
3 4 2 6 1 7 5 8	2 7 1 6 4 3 5 8	6 2 5 4 7 1 3 8
4 3 6 2 7 1 5 8	7 2 1 4 6 5 3 8	2 6 5 7 4 3 1 8
4 6 3 7 2 5 1 8	7 1 2 6 4 3 5 8	2 5 6 4 7 1 3 8
6 4 3 2 7 1 5 8	1 7 6 2 3 4 5 8	5 2 6 7 4 3 1 8
6 3 4 7 2 5 1 8	7 1 6 3 2 5 4 8	2 5 7 6 3 4 1 8
3 6 4 2 7 1 5 8	7 6 1 2 3 4 5 8	2 7 5 3 6 1 4 8
3 4 6 7 2 5 1 8	6 7 1 3 2 5 4 8	7 2 5 6 3 4 1 8
4 3 7 6 5 2 1 8	6 1 7 2 3 4 5 8	7 5 2 3 6 1 4 8
3 4 7 5 6 1 2 8	1 6 7 3 2 5 4 8	5 7 2 6 3 4 1 8
3 7 4 6 5 2 1 8	6 1 3 7 5 2 4 8	5 2 7 3 6 1 4 8
7 3 4 5 6 1 2 8	6 3 1 5 7 4 2 8	2 5 3 7 1 6 4 8
7 4 3 6 5 2 1 8	3 6 1 7 5 2 4 8	5 2 3 1 7 4 6 8
4 7 3 5 6 1 2 8	3 1 6 5 7 4 2 8	5 3 2 7 1 6 4 8
7 4 5 3 1 6 2 8	1 3 6 7 5 2 4 8	3 5 2 1 7 4 6 8
7 5 4 1 3 2 6 8	1 6 3 5 7 4 2 8	3 2 5 7 1 6 4 8
5 7 4 3 1 6 2 8	6 1 5 3 4 7 2 8	2 3 5 1 7 4 6 8
5 4 7 1 3 2 6 8	1 6 5 4 3 2 7 8	3 2 1 5 4 7 6 8
4 5 7 3 1 6 2 8	1 5 6 3 4 7 2 8	3 1 2 4 5 6 7 8
4 7 5 1 3 2 6 8	5 1 6 4 3 2 7 8	1 3 2 5 4 7 6 8
7 4 1 5 2 3 6 8	5 6 1 3 4 7 2 8	1 2 3 4 5 6 7 8

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