

A Morning Walk

Performance Notes

This piece should conjure pleasant images in your mind as you ring it. As you begin, picture a bright, cheery "morning person" whistling (or humming) a happy tune as he/she takes off, full of energy, on his/her morning constitutional. The bass line, with its almost constant quarter notes, helps one experience the brisk gait of our walker. The mood is bright and the pace is aerobic. In fact, you will periodically hear heartbeats in the music (measure 9-11, 25- 27, 32-33, 61-63, 77-79, 84-85). Make sure to observe the accents in these measures so that the effect is communicated.

At measure 17, you will see "Meets a friend" printed in the score. Interplay between melody and countermelodies in this section suggests our walker has met a friend and is engaging in pleasant conversation. A little later, in measure 35, we see our walker slow down and find a nice place to rest on a park bench beside a peaceful pond. In this section the echos (or rhythmic vibrato on chimes) (see below) can suggest either the heavy breathing of our exerted walker or ripples in the pond. After catching his/her breath our walker gets up and heads for home at the same energetic pace as before. The themes are familiar but the treatments are varied somewhat from the first *A* section. This might suggest our walker is still whistling those happy tunes but perhaps has taken a different route home from the park.

If ringing this piece in a religious service, it is suggested that the alternate title "New Every Morning" be used to remind folks that the Lord's mercies are indeed new every morning (Lamentations 3:22-23). I would suggest that the first *A* section could represent a grateful believer awaking with a joyful tune in his/her mind, thankful the Lord has blessed him/her with another day. After rushing around joyfully attending to his/her morning chores the believer settles down to spend a little quiet time in God's Word and in prayer (the *B* section). After a time of renewal and communing with God the believer then steps out into the day with joyful optimism seeking to live a life that glorifies God.

If handchimes are used, special care will need to be given to handchime assignments. In order to maintain the integrity of the musical lines and to keep from frustrating a ringer, the Ab5 and Bb5 handchimes should not be rung by the same person who is ringing the Ab5 and Bb5 handbells. One possible solution is to have the ringer who is ringing the D5 - Eb5 chimes also ring the Ab5 and Bb5 chimes. Another option would be to have the C4 - D4 ringer ring the Ab5 and Bb5 chimes -- or you could have the D5 - Eb5 ringer ring the Ab5 chime and the C4, D4 ringer ring the Bb5 chime.

The echos in the *B* section are for the whole notes and half notes only. If chimes are used, please use a rhythmic vibrato to emulate the echo technique. This can be accomplished by using an index finger to lightly tap (and lift) at the base of the slit in the chime. This should be done in the same rhythm indicated for the echos.

Happy Ringing!

A Morning Walk

(New Every Morning)

Cat. 20205
AGEHR Level III

Handbells Used: 3, 4, or 5 Octaves

Handbell musical notation for A Morning Walk. The notation is on a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one sharp (F#). The tempo is marked 'Briskly' with a quarter note equal to 130. The notation includes various accidentals and dynamics. There are two 'optional' markings: one above the treble staff and one below the bass staff.

3 octave choirs omit notes in ().
4 octave choirs omit notes in [].
5 octave choirs omit notes in < >.
Please see performance notes.

Handchimes Used: 2 or 3 Octaves

Handchime musical notation for A Morning Walk. The notation is on a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one sharp (F#). The tempo is marked 'Briskly' with a quarter note equal to 130. The notation includes various accidentals and dynamics. There is one 'optional' marking below the bass staff.

Briskly ♩ = 130 (*Off in the brisk morning air*)

David R. Kent
(ASCAP)

Main musical notation for A Morning Walk. The notation is on a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one sharp (F#). The tempo is marked 'Briskly' with a quarter note equal to 130. The notation includes various accidentals and dynamics. There are six numbered measures (1-6) indicating specific points in the music. A large watermark 'Please return to our store to order this item.' is overlaid on the notation.

Musical score for measures 7-9. The score is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps). Measure 7 shows a complex chordal texture in the Treble staff with a half note and a quarter note, while the Bass staff has a half note. Measure 8 features a half note in the Treble staff and a half note in the Bass staff. Measure 9 shows a half note in the Treble staff and a half note in the Bass staff. The score includes various musical notations such as notes, rests, and dynamic markings.

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Musical score for measures 10-12. The score is written for two staves, Treble and Bass, in the key of D major. Measure 10 shows a half note in the Treble staff and a half note in the Bass staff. Measure 11 features a half note in the Treble staff and a half note in the Bass staff. Measure 12 shows a half note in the Treble staff and a half note in the Bass staff. The score includes various musical notations such as notes, rests, and dynamic markings.

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Musical score for measures 13-15. The score is written for two staves, Treble and Bass, in the key of D major. Measure 13 shows a half note in the Treble staff and a half note in the Bass staff. Measure 14 features a half note in the Treble staff and a half note in the Bass staff. Measure 15 shows a half note in the Treble staff and a half note in the Bass staff. The score includes various musical notations such as notes, rests, and dynamic markings.

(Meets a friend)

Musical score for measures 16-18. The score is written for two staves, treble and bass clef, in G major (one sharp). Measure 16 features a complex chordal texture in the treble with a fermata. Measure 17 shows a melodic line in the treble and a bass line. Measure 18 includes a melodic phrase in the treble and a bass line, with a fermata over the final chord. A watermark of a cartoon character is visible in the background.

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Musical score for measures 19-21. The score is written for two staves, treble and bass clef, in G major. Measure 19 features a complex chordal texture in the treble. Measure 20 shows a melodic line in the treble and a bass line. Measure 21 includes a melodic phrase in the treble and a bass line. A watermark of a cartoon character is visible in the background.

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Musical score for measures 22-24. The score is written for two staves, treble and bass clef, in G major. Measure 22 features a melodic line in the treble and a bass line. Measure 23 shows a complex chordal texture in the treble. Measure 24 includes a melodic phrase in the treble and a bass line. A watermark of a cartoon character is visible in the background.

25 Sk 26 Sk 27 Sk

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28 Sk 29 30

R R R

31 32 33

poco a poco rit. TD R

Slower, more reflective ♩ = 90
(Resting on a bench by a pond)

5

34 35 36 37

R

mp

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38 39 40 41

*

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42 43 44

mf

mp

**

**

* Echo whole notes and half notes only

** Please see performance notes regarding handchime assignments and rhythmic vibrato

Measures 45-47 of a musical score. The score is written for a grand staff (treble and bass clefs). Measure 45 shows a treble staff with a half note G4 and a bass staff with a half note F3. Measure 46 shows a treble staff with a half note G4 and a bass staff with a half note F3. Measure 47 shows a treble staff with a half note G4 and a bass staff with a half note F3. The score includes various musical notations such as notes, rests, and bar lines.

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Measures 48-50 of a musical score. The score is written for a grand staff (treble and bass clefs). Measure 48 shows a treble staff with a half note G4 and a bass staff with a half note F3. Measure 49 shows a treble staff with a half note G4 and a bass staff with a half note F3. Measure 50 shows a treble staff with a half note G4 and a bass staff with a half note F3. The score includes various musical notations such as notes, rests, and bar lines.

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Measures 51-53 of a musical score. The score is written for a grand staff (treble and bass clefs). Measure 51 shows a treble staff with a half note G4 and a bass staff with a half note F3. Measure 52 shows a treble staff with a half note G4 and a bass staff with a half note F3. Measure 53 shows a treble staff with a half note G4 and a bass staff with a half note F3. The score includes various musical notations such as notes, rests, and bar lines. A tempo marking "Tempo I ♩ = 130 (Heading back home)" is present above measure 53. A "rit." marking is present below measure 51. A "f" marking is present below measure 53.

Measures 54-56 of a musical score in G major (one sharp). The treble staff contains complex chords and melodic lines, while the bass staff provides a harmonic accompaniment. Measure 54 includes a first ending bracket. Measure 55 features a repeat sign. Measure 56 includes a second ending bracket.

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Measures 57-59 of the musical score. Measure 57 includes a first ending bracket. Measure 58 features a repeat sign. Measure 59 includes a second ending bracket.

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Measures 60-62 of the musical score. Measure 60 includes a first ending bracket. Measure 61 features a repeat sign. Measure 62 includes a second ending bracket.

Musical score for measures 63-65. The score is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps). Measure 63 shows a complex chordal texture in the Treble staff with many beamed notes, while the Bass staff has a simpler accompaniment with some accents. Measure 64 features a change in the Treble staff texture and a more active Bass line with some grace notes. Measure 65 continues the complex Treble texture. A large, faint watermark of a musical instrument is visible across the middle of the page.

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Musical score for measures 66-68. Measure 66 shows a continuation of the complex Treble texture. Measure 67 features a more active Bass line with some grace notes. Measure 68 shows a change in the Treble staff texture and a more active Bass line with some grace notes. A large, faint watermark of a musical instrument is visible across the middle of the page.

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Musical score for measures 69-71. Measure 69 shows a continuation of the complex Treble texture. Measure 70 features a more active Bass line with some grace notes. Measure 71 shows a change in the Treble staff texture and a more active Bass line with some grace notes. A large, faint watermark of a musical instrument is visible across the middle of the page.

Musical score for measures 72-74. The score is written for piano in G major (one sharp). Measures 72 and 73 show a complex texture with multiple chords and moving lines in both staves. Measure 74 continues this texture. A watermark 'Copyrighted material.' is visible across the middle of the page.

Musical score for measures 75-77. Measures 75 and 76 show a complex texture with multiple chords and moving lines in both staves. Measure 77 continues this texture. A watermark 'Copyrighted material.' is visible across the middle of the page. Below the score, there is a text box that reads: "Please return to our store to order this item."

Musical score for measures 78-80. Measures 78 and 79 show a complex texture with multiple chords and moving lines in both staves. Measure 80 continues this texture. A watermark 'Copyrighted material.' is visible across the middle of the page.

81 82 83

84 85

86 87

* 4 octave choirs ring G3