

Strike the Harp and Join the Chorus

Christmas favorites for 3, 4 or 5(6) octaves handbells

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Up On the Housetop

3, 4, or 5 octaves

Handbells used: 22, (26*), (35)

3 octaves

Optional Handchimes used: 20

3 octave choirs omit notes in ().

Benjamin R. Hanby, 1833-1867
arr. Cathy Moglebust (ASCAP)

Allegro (♩ = c. 132-144)

Sleigh Bells* $\frac{4}{4}$ *mf*

Handbells *f*

*Optional percussion instruments needed are claves, sleigh bells, slide whistle, whip crack, and wood block. Other items needed are a baby doll that says "Mama", and a baseball and mitt. The references to the sound effects and toys are explained by the lyrics, printed on page 8.

If desired, available handbell ringers may play all percussion parts directly from the handbell score, plus operate the baby doll, and the baseball and mitt.

A percussion part is printed on pages 9-10.


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Percussion
 Baby Doll
 Baseball and Mitt
 Claves
 Sleigh Bells
 Slide Whistle
 Whip Crack
 Wood Block

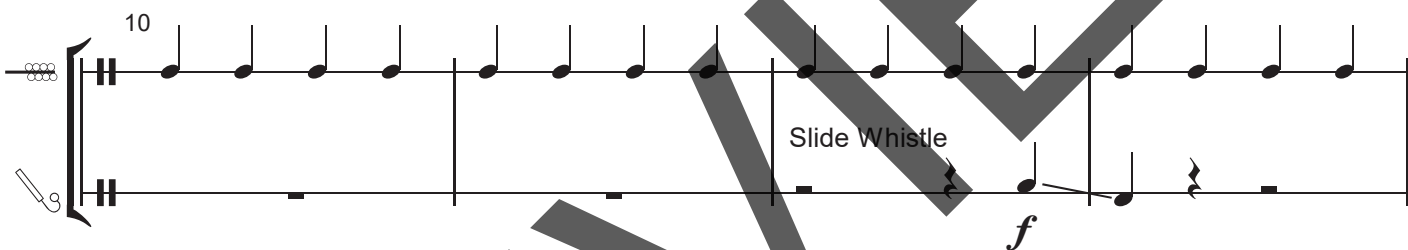
Up On the Housetop

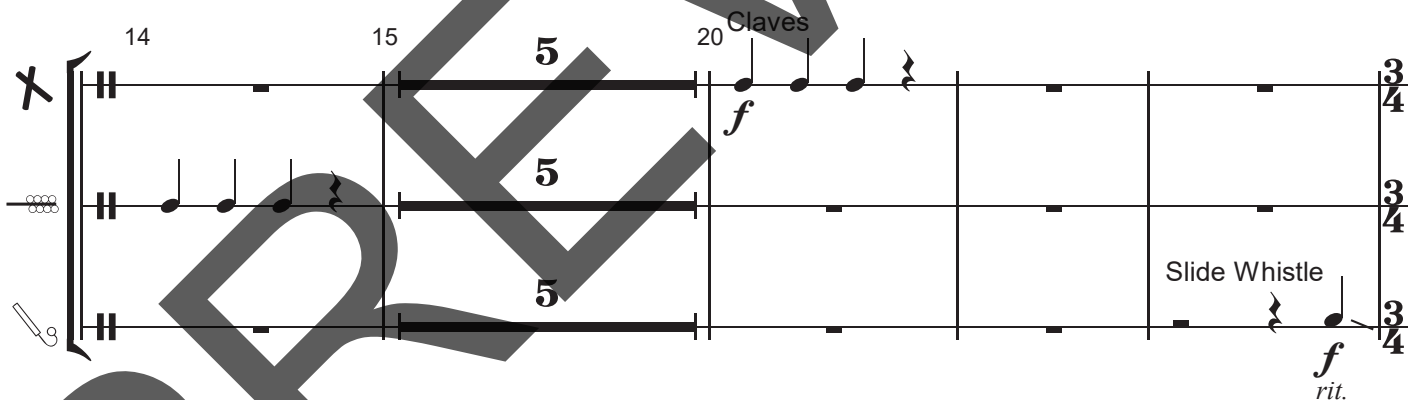
Benjamin R. Hanby, 1833-1867
 arr. Cathy Moglebust (ASCAP)

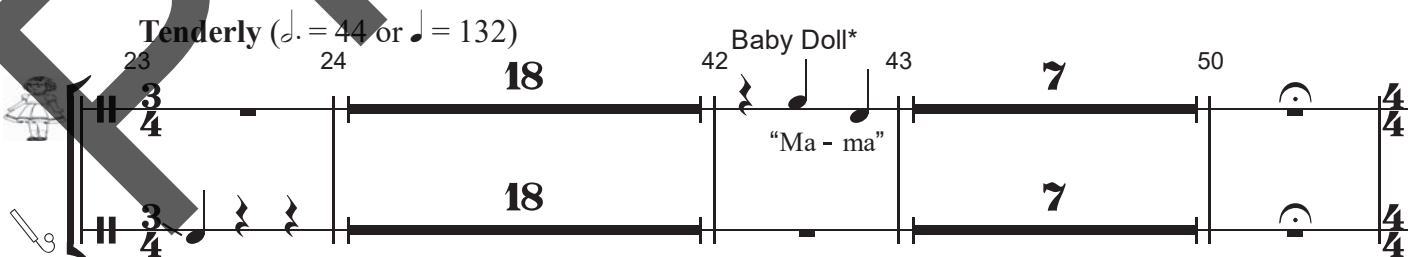
Allegro (♩ = c. 132-144)

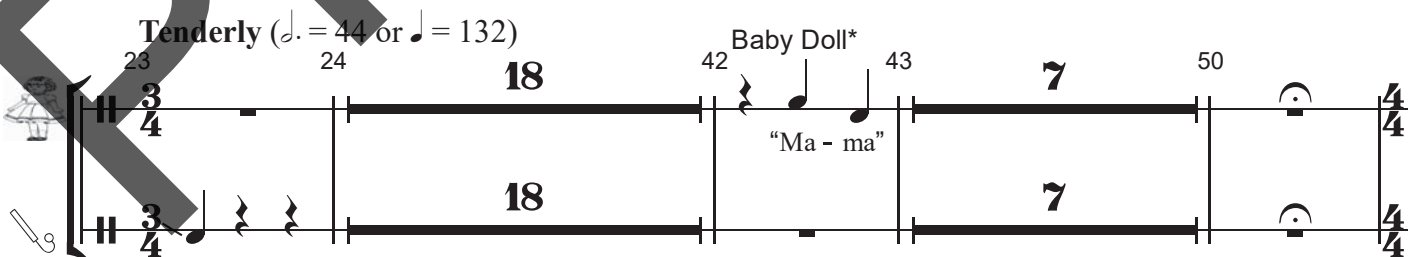
Sleigh Bells 







Tenderly (♩. = 44 or ♩ = 132) 

Baby Doll* 

"Ma - ma"

*In the absence of a doll that says "mama," a player could just hold up any baby doll and say "mama" in a child's voice.

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Deck the Halls

3, 4 or 5 octaves
Handbells used: 30, (39), (48)

The first system of music shows the beginning of the piece. It consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line starting with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a similar line: G3, A3, B3, C4, B3, A3, G3. Above the treble staff, there is an 'optional' section with a bracketed group of notes: G4, A4, B4, C5, B4, A4, G4, with a flat sign under the final G4. Below the bass staff, there is another 'optional' section with a bracketed group of notes: G3, A3, B3, C4, B3, A3, G3, with a flat sign under the final G3.

3 octave choirs omit notes in ();
4 octave choirs omit notes in [];
5 octave choirs play all notes.

Old Welsh Air
GLORIA
arr. Valerie W. Stephenson

With glee and spirit (♩ = 120)

The piano accompaniment is written for a grand piano with a 4/4 time signature. It features a strong melodic line in the right hand and a rhythmic accompaniment in the left hand. The right hand starts with a quarter rest, followed by a series of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. The piece is marked with a forte 'f' dynamic and 'Mallet throughout'. There are three measures shown, with measure numbers 1, 2, and 3. Measure 2 contains a slur over two eighth notes. Measure 3 contains a double X notehead on the top staff line.

This system continues the piano accompaniment from the previous system. It shows measures 4, 5, and 6. Measure 4 contains a double X notehead on the 2nd staff line. Measure 5 contains a single X notehead on the center staff line. Measure 6 contains a single X notehead on the top staff line. The right hand continues with chords and eighth notes, while the left hand maintains the eighth-note accompaniment.

X noteheads signify mallet clicks.

A single X notehead on the center staff line signifies ringers click their own mallets together at chest height.

A single X notehead on the top staff line signifies ringers click their mallets together above their heads.

The double X noteheads (on the 2nd and 4th staff lines) signify ringers cross-click mallets with their neighbors. It is advisable for each ringer to hold their left mallet stationary, while using their right mallet to click their neighbor's mallet.

In all sections involving mallet clicks, everyone not malleting on bells should participate in the clicks.

The image displays a musical score for measures 7 through 15. It is written for piano and snare drum. The piano part is in the upper staff, and the snare drum part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. Measures 7-9 show a piano melody with eighth-note patterns and a snare drum accompaniment. Measures 10-12 continue the piano melody with more complex rhythmic patterns, while the snare drum part remains consistent. Measures 13-15 show the piano melody moving to a higher register, with the snare drum part providing a steady accompaniment. A large, semi-transparent 'PREVIEW' watermark is overlaid diagonally across the entire score.

*Measures 15-18 and 36-38: C7/8 should shake if possible or mallet roll at the discretion of the director.
C6 should mallet roll measures 15 and 36.