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All Glory, Laud, and Honor

2 or 3 octaves
Handbells used: 15, (22)

Handbell notation with two staves. The top staff is in treble clef and the bottom in bass clef. Notes are placed on the lines and spaces. Brackets labeled "optional" are placed under the first four notes of the bass staff and the last three notes of the treble staff.

2 octave choirs omit notes in ().

ST. THEODULPH
Melchior Teschner, 1584-1635
arr. Brian Childers (ASCAP)

March tempo (♩ = 120)

Piano accompaniment in 4/4 time. Measures 1-4: Treble clef has a melody with slurs and accents. Bass clef has chords. Measure 1 has a dynamic of *f*. Measure 1 has a performance instruction "1 Sk". Measure 2 has "2 Sk". Measure 3 has "3". Measure 4 has "4". Measure 5: Treble clef has a whole note chord. Bass clef has chords with a dynamic of *mf*. Measure 6: Treble clef has a whole note chord. Bass clef has chords with a dynamic of *mf*. Measure 7: Treble clef has a whole note chord. Bass clef has chords with a dynamic of *mf*. Measure 8: Treble clef has a whole note chord. Bass clef has chords with a dynamic of *mf*. Measure 9: Treble clef has chords. Bass clef has chords with a dynamic of *mp*. Measure 10: Treble clef has chords. Bass clef has chords with a dynamic of *mp*. Measure 11: Treble clef has chords. Bass clef has chords with a dynamic of *mp*. Measure 12: Treble clef has chords. Bass clef has chords with a dynamic of *mp*. Performance instructions "TD" and "R" are placed above and below notes in measures 7, 10, 11, and 12.

The original purchaser is granted permission to duplicate this music.

Musical notation for measures 13-16. Measure 13: Treble clef has dotted quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3 with '+' signs. Measure 14: Treble clef has whole note chord G4-A4-B4-C5; Bass clef has quarter notes G2, A2, B2, C3 with '+' signs. Measure 15: Treble clef has dotted quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3 with '+' signs. Measure 16: Treble clef has dotted quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3 with '+' signs. Dynamics: *p*. Hand indicators: 'R' above measure 14, 'R' above measure 15, 'R' above measure 16.

Musical notation for measures 17-20. Measure 17: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 18: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 19: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 20: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Dynamics: *mf*. Hairpins: A crescendo hairpin starts in measure 19 and ends in measure 20.

Musical notation for measures 21-24. Measure 21: Treble clef has dotted quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3 with '+' signs. Measure 22: Treble clef has dotted quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3 with '+' signs. Measure 23: Treble clef has dotted quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3 with '+' signs. Measure 24: Treble clef has dotted quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3 with '+' signs. Dynamics: *mp*. Hand indicator: 'R' above measure 24.

Musical notation for measures 25-28. Measure 25: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 26: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 27: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 28: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Dynamics: *p*. Hand indicators: 'R' above measure 25, 'LV' above measure 26, 'LV' above measure 27, 'LV' above measure 28, 'R' above measure 28.

Go to Dark Gethsemane

2 or 3 octaves
Handbells used: 15, (22)

Handbell notation for 2 or 3 octaves. The music is written on two staves (treble and bass clef). The melody consists of a series of eighth notes. There are two brackets labeled "optional": one under the first six notes in the bass clef, and another under the last three notes in the treble clef.

2 octave choirs omit notes in ().
3 octave choirs omit notes in [].

REDHEAD

Richard Redhead, 1820-1901
arr. Brian Childers (ASCAP)

Moderato (♩ = c. 104)

Piano accompaniment for measures 1-4. The music is in 4/4 time. The tempo is Moderato (♩ = c. 104). The dynamics are marked *mp*. The melody is in the right hand, and the bass line is in the left hand. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Piano accompaniment for measures 5-8. The dynamics are marked *p*. The melody continues in the right hand, and the bass line continues in the left hand. Measure numbers 5, 6, 7, and 8 are indicated above the staff.

Piano accompaniment for measures 9-12. The melody continues in the right hand, and the bass line continues in the left hand. Measure numbers 9, 10, 11, and 12 are indicated above the staff.

The original purchaser is granted permission to duplicate this music.

Musical score for measures 13-16. The score is written for piano in treble and bass clefs. Measure 13 shows a sequence of chords in the right hand and single notes in the left hand. Measure 14 features a more complex chordal texture. Measure 15 continues with similar chordal patterns. Measure 16 concludes with a final chord in the right hand and a single note in the left hand.

Musical score for measures 17-20. Measure 17 includes a dynamic marking of *mf* and a fermata over the first chord. Measure 18 features a dynamic marking of *p*. Measure 19 includes a dynamic marking of *mf* and a fermata over the first chord. Measure 20 concludes with a final chord in the right hand and a single note in the left hand. Below the score, there are three sets of fingerings: "Sw ↓ 3 ↑ 4", "Sw ↓ 3 ↑ 4", and "Sw ↓ 3 ↑ 4". An asterisk (*) is placed above measure 19.

Musical score for measures 21-24. Measure 21 includes a dynamic marking of *p*. Measure 22 features a dynamic marking of *mf*. Measure 23 includes a dynamic marking of *mf*. Measure 24 concludes with a final chord in the right hand and a single note in the left hand. The score includes various articulation marks and slurs.

Musical score for measures 25-28. Measure 25 includes a dynamic marking of *mf*. Measure 26 features a dynamic marking of *mf*. Measure 27 includes a dynamic marking of *mf*. Measure 28 concludes with a final chord in the right hand and a single note in the left hand. The score includes various articulation marks and slurs.

* In m. 19, only G4 is included in ().

Were You There?

2 or 3 octaves
Handbells used: 15, (22)

Handbell musical notation for 2 or 3 octaves. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. There are two bracketed sections labeled "optional": one under the first four notes of the bass line, and another under the last three notes of the treble line.

2 octave choirs omit notes in ().
3 octave choirs omit notes in [].

WERE YOU THERE
Traditional spiritual
arr. Brian Childers (ASCAP)

With quiet reflection (♩ = 88-110)

Piano accompaniment for the piece, consisting of three systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked "With quiet reflection (♩ = 88-110)". The first system starts with a piano (*p*) dynamic. The second system includes a mezzo-piano (*mp*) dynamic. The piece is divided into measures numbered 1 through 13. Measure 6 contains a fermata over the treble staff. Measure 8 contains a fermata over the bass staff.

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Musical score for measures 14-17. The piece is in a minor key. Measure 14 features a melodic line in the right hand with eighth notes and a bass line with chords. Measure 15 has a long melodic line in the right hand spanning two measures. Measure 16 continues this melodic line. Measure 17 features a melodic line in the right hand and a bass line with a long note. A dynamic marking of *mf* is present in measure 17.

Musical score for measures 18-21. Measure 18 has a melodic line in the right hand with a half note and a bass line with chords. Measure 19 has a melodic line in the right hand with a half note and a bass line with chords. Measure 20 has a melodic line in the right hand with a half note and a bass line with chords. Measure 21 has a melodic line in the right hand with a half note and a bass line with chords. A dynamic marking of *vib.* is present in measure 21.

Musical score for measures 22-25. Measure 22 has a melodic line in the right hand with a half note and a bass line with chords. Measure 23 has a melodic line in the right hand with a half note and a bass line with chords. Measure 24 has a melodic line in the right hand with a half note and a bass line with chords. Measure 25 has a melodic line in the right hand with a half note and a bass line with chords. A dynamic marking of *vib.* is present in measure 22. Below the bass line, there are two upward-pointing arrows with the numbers 3 and 4 underneath them, indicating fingerings.

Musical score for measures 26-30. Measure 26 has a melodic line in the right hand with a half note and a bass line with chords. Measure 27 has a melodic line in the right hand with a half note and a bass line with chords. Measure 28 has a melodic line in the right hand with a half note and a bass line with chords. Measure 29 has a melodic line in the right hand with a half note and a bass line with chords. Measure 30 has a melodic line in the right hand with a half note and a bass line with chords. A dynamic marking of *pp* is present in measure 27. Below the bass line, there are two upward-pointing arrows with the numbers 3 and 4 underneath them, indicating fingerings.

The Stone Rolled Away

2 or 3 octaves
Handbells used: 15, (22)

Handbell musical notation for 2 or 3 octaves. The notation is on a single staff with a treble clef. It consists of a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6. The notes from G4 to Bb4 are grouped with a bracket labeled "optional". The notes from G5 to C6 are also grouped with a bracket labeled "optional".

2 octave choirs omit notes in ().
3 octave choirs omit notes in [].

Misterioso (♩ = 80)

"Approaching the Tomb" (optional)*

Brian Childers (ASCAP)

Piano accompaniment for "Approaching the Tomb" (optional). The score is in 4/4 time and G major. It consists of 14 measures. Measure 1 starts with a piano (*p*) dynamic. Measures 2, 3, 4, and 5 contain rests in the right hand. Measures 6-10 and 11-14 contain piano accompaniment. Measure 14 ends with a *TD* (Tombstone Rolled Away) instruction. The piece concludes with a fermata over a final chord in measure 14.

*The first section, "Approaching the Tomb," is intended for Easter services that begin before the news of the resurrection is known. The women who visit the tomb on Easter morning are initially alarmed and mystified to find the tombstone rolled away. As they look into the empty tomb, the angel proclaims the news that Jesus is risen and they are filled with excitement. If it works best in your situation to begin in a major key, start with "He Is Risen!" at measure 23.

The original purchaser is granted permission to duplicate this music.

Musical notation for measures 15-18. Measure 16 includes a 'TD' (Tutti) marking above the staff. The music is in a 3/4 time signature with a key signature of two flats. The right hand features chords and moving lines, while the left hand provides a steady accompaniment.

Musical notation for measures 19-22. The right hand continues with chords and melodic fragments, and the left hand maintains the accompaniment pattern.

Joyfully (♩ = 120)
"He Is Risen!"

Musical notation for measures 23-26. Measure 23 includes a *mf* (mezzo-forte) dynamic marking. Measures 23 and 25 feature a 'Sk' (Sforzando) marking with a wavy line above the staff. The music is joyful and energetic.

Musical notation for measures 27-30. Measure 27 includes a 'Sk' (Sforzando) marking with a wavy line above the staff. The piece concludes with a final chord in measure 30.

Thine Is the Glory

2 or 3 octaves
Handbells used: 15, (21)

Handbell notation for the first system, showing two staves with notes and optional markings. The top staff has notes G4, A4, B4, C5, D5, E5, F5, G5. The bottom staff has notes G3, A3, B3, C4, D4, E4, F4, G4. Brackets indicate optional notes in the top staff (F5, G5) and bottom staff (G3, A3, B3, C4).

2 octave choirs omit notes in ().

JUDAS MACCABEUS
 Georg Frederick Handel, 1685-1759
 incorporating *DIADEMATA*
 George J. Elvey, 1816-1893
 arr. Brian Childers (ASCAP)

With confidence (♩ = c. 120)

Piano accompaniment for measures 1-4. Measure 1 starts with a forte (ff) dynamic and a right-hand (R) marking. Measures 2 and 4 include 'Sk' markings above the treble clef. The bass line features chords with '+' signs.

Piano accompaniment for measures 5-8. Measure 5 starts with a forte (f) dynamic and a 'TD' marking. Measure 8 includes a 'R' marking above the treble clef. The bass line continues with chords and '+' signs.

Piano accompaniment for measures 9-12. Measure 12 includes a 'R' marking above the treble clef. The bass line continues with chords and '+' signs.

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13 14 15 16

mp

R

Sw ↓ 3 ↓ 4 Sw ↓ 3 ↓ 4 Sw ↓ 3 ↓ 4 Sw ↓ 3 ↓ 4

17 18 19 20

R

Sk

21 22 23 24

f

LV

25 26 Sk 27 28

R

Sk