

# All Things Bright and Beautiful

Hymn arrangements and original music  
for 3, 4 or 5 octaves handbells for springtime or general use

by Cathy Moglebust

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*All Things Bright and Beautiful* provides beautiful, creative music that is suitable for Lent, Easter, springtime or general use. Two of the arrangements include optional instrumental parts, one is a processional, and one even does double-duty as a Christmas piece. The nine titles in this collection are written for 3, 4 or 5 octaves.

An edition for 2 or 3 octaves is also available, code CGB941. The two editions are fully compatible for festivals and other massed ringing events.

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# All Things Bright and Beautiful

3, 4 or 5 octaves  
Handbells used: 22, (28), (35)

Handbell musical notation for 'All Things Bright and Beautiful'. The score is written on two staves, treble and bass clef. The melody is a simple eighth-note sequence. There are two 'optional' sections: one in the bass clef at the beginning and one in the treble clef at the end, both indicated by brackets and the word 'optional'.

3 octave choirs omit notes in ( ).

ROYAL OAK  
English melody, 17th cent.  
arr. Cathy Moglebust (ASCAP)

Piano accompaniment for 'Happily'. The score is in 4/4 time and begins with a forte (*f*) dynamic. It consists of three measures. Measure 1 is marked '1 Happily (♩ = c. 100)'. Measure 2 is marked '2' and measure 3 is marked '3'. The right hand plays chords and single notes, while the left hand plays a simple bass line.

Continuation of the piano accompaniment for 'Happily'. It consists of three measures, numbered 4, 5, and 6. Measure 4 is marked '4'. Measure 5 is marked '5' and measure 6 is marked '6'. The right hand plays chords and single notes, while the left hand plays a simple bass line. A bracket spans measures 5 and 6 with the instruction 'Mal., TD, or PI'.

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CGB942

8 God, Who Stretched the Spangled Heavens  
*Brethren, We Have Met to Worship*

3, 4, or 5 octaves  
 Handbells used: 22, (29), (36)

3 octave choirs omit notes in ( ).

*HOLY MANNA*  
 W. Walker, *Southern Harmony*, 1835  
 arr. Cathy Moglebust (ASCAP)

Relaxed; not too fast (♩ = ca. 100)

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For Pastor Glenn, Cheryl, and Elizabeth Seefeldt, their family,  
and the handbell choirs and people of Nativity Lutheran Church, St. Anthony, Minnesota  
in loving memory of their daughter and sister, Kristin E. Seefeldt.

# Calming Peace

## Prayer for Kristin *optional*

3, 4, or 5 octaves

Handbells used: 27, (35), (41)

Handbell notation for 'Calming Peace'. It features a treble and bass clef staff. The treble staff contains a melodic line with a bracketed section of notes marked as 'optional'. The bass staff contains a supporting line. Above the treble staff, there are several chords indicated by vertical lines and notes, with a bracketed section also marked as 'optional'.

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

Cathy Moklebust (ASCAP)

**Relaxed** (♩ = ca. 68-72)

Piano accompaniment for 'Calming Peace'. The score is in 4/4 time with a key signature of one sharp (F#). It consists of nine measures, numbered 1 through 9. The music is marked 'mp' (mezzo-piano). The left hand (LV) plays a steady accompaniment of eighth notes, while the right hand plays a more melodic line. Measure 1 starts with a fermata. Measures 2, 4, 5, 6, 7, 8, and 9 contain various rhythmic patterns and melodic phrases.

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# Thee We Adore, O Hidden Savior

3, 4 or 5 octaves  
Handbells used: 25, (32), (38)

optional

optional

3 octave choirs omit notes in ( ).

**ADORO TE DEVOTE**  
17th century French  
arr. Cathy Moklebust (ASCAP)

Freely; chantlike (♩ = 84)

1 2 3 4

5 6 7 8

9 10 11 12

\* *p*

LV

LV

LV

\* The chord clusters in measures 1-16 may be randomly rung, with or without mallets, if desired. The melody may be played with handchimes in measures 2-17, if desired. If handchimes are used on the melody, omit LV's if desired.

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# Kyrie

3, 4 or 5 octaves  
Handbells used: 28, (37), (39)

Handbell musical notation for Kyrie. The score consists of two staves, treble and bass clef. The treble staff has a bracketed section of notes labeled "optional" above it. The bass staff has a bracketed section of notes labeled "optional" below it. The notes are in a key with three flats and a 4/4 time signature.

3 octave choirs omit notes in ( ).

With feeling (♩ = 72)

Cathy Moglebust (ASCAP)

Piano accompaniment for Kyrie, measures 1-3. The score is in 4/4 time with a key signature of three flats. Measure 1 starts with a right-hand (R) melody in the treble clef marked *mp* and a left-hand (L) accompaniment in the bass clef marked *p*. Measure 2 continues the right-hand melody and has a left-hand accompaniment marked *LV*. Measure 3 continues the right-hand melody and has a left-hand accompaniment marked *LV*. A crescendo hairpin is shown in the right-hand part of measure 3.

Piano accompaniment for Kyrie, measures 4-6. Measure 4 continues the right-hand melody marked *R* and includes a *rit.* (ritardando) marking. Measure 5 continues the right-hand melody and has a left-hand accompaniment marked *a tempo* and *LV*. Measure 6 continues the right-hand melody and has a left-hand accompaniment marked *LV*. A crescendo hairpin is shown in the right-hand part of measure 4.

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# Processional on All Glory, Laud, and Honor

3, 4, or 5 octaves

Handbells used: 22, (23\*), (28)

Handbell notation with treble and bass clefs. Notes are marked with asterisks (\*\*). An 'optional' bracket is shown above the treble staff. A diagram of handbell positions is shown to the right, labeled 'optional'.

4 octave choirs omit notes in [ ].

\*G7 not used in 4 octave version.

\*\*E4, A4, and A5 used only in optional measures 5-8.

ST. THEODULPH  
Melchior Teschner, 1584-1635  
arr. Cathy Moklebust (ASCAP)

Five-part vocal score (V, IV, III, II, I) in 4/4 time. Includes handbell accompaniment with four phrases numbered 1-4. The score ends with a 'Fine' marking.

**Performance suggestions:**

The processional may begin with any part, adding other parts on each repeat, or by starting with all parts together.

Repeat as many times as necessary until ringers are in their positions and ready to accompany the singing of the hymn, or until desired.

A solo instrument or keyboard may play the hymn tune (melody only) at any point during the processional. In this case, the handbells should play measures 1-4 for the first, second, and fourth phrases of the hymn tune, and play the optional measures 5-8 on page 29 for the third phrase of the hymn tune. Solo parts for C or B $\flat$  instruments are printed on page 30.

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# All Glory, Laud, and Honor

3, 4 or 5 octaves  
Handbells used: 31, (41), (51)

*optional*

*optional*

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

*ST. THEODULPH*  
Melchior Teschner, 1584-1635  
arr. Cathy Moglebust (ASCAP)

**Majestically** (♩ = c. 92)

1 Sk

2

3 Sk

*f*

LV

4

5 Sk

6

LV

R

**Performance options:**

The refrains and stanzas may be used to accompany congregational singing. This is a standard harmonization found in many hymnals, and the keyboardist may play right from the hymnal. Use the refrains and stanzas as desired on the various stanzas of the hymn. If desired, the introduction (measures 1-6) may be omitted when used for congregational singing.

This setting may follow the "Processional on All Glory, Laud, and Honor" printed on pages 28-30.

This arrangement may be played by handbells alone, without congregational singing.

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# Now the Green Blade Rises

## Sing We Now of Christmas

3, 4, or 5 octaves  
Handbells used: 28, (33), (38)

optional

optional

3 octave choirs omit notes in ( ).

**NOËL NOUVELET**  
Traditional French carol  
arr. Cathy Moglebust (ASCAP)

**Allegro** (♩ = 136-152)

*mf* PL, Mal., or TD

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CGB942

for Karen Olson

# Christ the Lord Is Risen Today

## *From the East the Donkey Came*

3, 4, or 5 octaves  
Handbells used: 23, (29), (36)

Handbell notation with treble and bass clefs. An optional section is indicated above the treble staff with a bracket and the word "optional".

optional  
3 octave choirs omit notes in ( ).  
4 octave choirs omit notes in [ ].

**ORIENTIS PARTIBUS**  
13th century French  
arr. Cathy Moglebust (ASCAP)

**Allegretto** (♩ = 138)

Snare Drum part: *pp sempre*, 4/4 time signature, with a melodic line. Handbell part: *mf*, 4/4 time signature, with rhythmic patterns (upstrokes) and fingerings (3, 4) for two bells. The music is divided into measures 1-4 and 5-8.

Percussion parts are printed on page 42.

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