

HANDBELL MUSIC – SPRING 2006

CALMING PEACE (PRAYER FOR KRISTIN)

Cathy Moglebust

2-3 octaves	CGB438	3.95
3, 4 or 5 octaves	CGB439	3.95

Level 2

* General

A lovely, lyric melody and a flowing, LV bass line combine to create a restful, relaxing mood in this original composition. The only techniques used are LV and echo, and with very few accidentals, this piece is an accessible addition to any group's repertoire. The two editions are playable together for worship, concert, or festival use.

THE COLORS OF GOD'S LOVE (THE COLORS OF LOVE)

Valerie W. Stephenson

3, 4, 5 or 6 octaves with optional handchimes (3 octaves)	CGB432	4.50
---	--------	------

Level 3

* General

Commissioned in memory of Carolyn Tenery, the bright opening and closing themes of this original composition are filled with syncopation, expressing the colorful and happy nature of Carolyn's personality. Sections using mallets, echoes, martellatos, and shakes are employed, as Carolyn was a percussionist who loved techniques on handbells. The contrasting middle section is the "blue" period, and is best played on handchimes if possible. This work is suitable for worship, festivals and concerts. The alternate title, THE COLORS OF LOVE, may be used in secular settings.

AN EASTER CARILLON

arr. Margaret R. Tucker

Combined 3, 4 or 5 octave handbell choir and 2-3 octave handchime or handbell choir (or keyboard) with optional finger cymbals

CGB428	Full Score	10.95	
CGB429	Choir I Score (3, 4 or 5 oct. handbells)	4.50	
CGB430	Choir II Score (2-3 oct. handchimes, handbells or keyboard)	3.95	

Level 2+ Choir I / Level 1 Choir II

* Easter

This arrangement includes five Easter carols, varied in style and connected by carillon patterns. It is written for one handbell and one handchime choir, but two handbell choirs, or one handbell choir with organ or piano would also work well. It will make an elegant prelude for Easter worship services.

EXUBERANT JOY

Arnold Sherman

3, 4 or 5 octaves	CGB427	3.95
-------------------	--------	------

Level 2

* General

The title sets the mood perfectly for this upbeat, original handbell composition. An air of toe-tapping celebration, punctuated by shakes and martellatos, is maintained from the opening downbeat to the final cut-off. Although useful in a variety of ways, the piece serves especially well as either a concert opener or a worship prelude.

HOSANNA, LOUD HOSANNA

arr. Mary Kay Parrish

3, 4 or 5 octaves with congas (or djembe), claves, triangle, and tambourine

CGB441 Full Score (includes inst parts) 9.95

CGB442 Handbell Score 3.95

Level 2

* Palm Sunday

This energetic setting of the tune ELLACOMBE uses syncopated percussion parts to build a polyrhythmic texture, providing a somewhat different flavor to this well-known martial hymn. Handbell entrances of derivative motives follow the percussion opening. These first 20 measures could easily be memorized and used as a processional. After a stately announcement of the tune, the middle section contains refreshing harmonic interest and a slower tempo for variety followed by a rousing reprise of the hymn complete with percussion.

I AM TRUSTING THEE, LORD JESUS

arr. Susan E. Geschke

2-3 octaves CGB420 3.50

Level 1+

* General

Various bell techniques are featured in this setting of the familiar hymn, including LVs, swings, thumb damps, plucks and shakes. Both treble and bass ringers have an opportunity to ring the melody. Soulful original material introduces the tune and reappears throughout the piece.

Appropriate at any time of the year, this flowing setting will create a prayerful atmosphere for worship and reflection.

JAZZ WALTZ ON PRAISE TO THE LORD

arr. Cathy Moglebust

3, 5 or 7 octaves with flute, bass, drum set, and optional 3 or 5 octaves handchimes

CGB434 Full Score 11.95

CGB435 Handbell Score 4.95

CGRP13 Instrumental Parts 14.95

Level 5

* General

Master Ringer Series

The hymntune LOBE DEN HERREN takes on a surprisingly new twist in this swingy jazz arrangement, featuring "improv-style" solos written out for the flute, bass, and drums. The solos are included in the handbell part, but they may be omitted, and played only by the other instruments if an easier arrangement is desired. Jazz articulations are achieved in the handbell part through extensive use of RT, accents, and grace notes. This piece will be a fresh addition to worship or concert.

JESUS SHALL REIGN (PRELUDE ON DUKE STREET)

arr. Cynthia Dobrinski

2-3 octaves CGB436 3.50

3, 4 or 5 octaves CGB437 3.50

Level 1

* General

This joyful rendition of the DUKE STREET tune employs a careful and judicious use of big chords, shakes, martellatos, echoes, thumb damps, and swings plus a martellato lift, brush damp, and ring touch. Though easily accessible, Jesus Shall Reign is constructed to allow the ringers to sound more expert than level 1. The 2-3 octave and 3-5 octave versions are compatible for festival use.

JOYFUL, JOYFUL

Ludvig van Beethoven/arr. Valerie W. Stephenson

2-3 octaves CGB418 3.50

3, 4 or 5 octaves CGB419 3.50

Level 1+

*General

Ringers of all ages will share in the infectious delight of this creative arrangement. "Joyful, Joyful" celebrates the well-known "Hymn to Joy" by offering many different possibilities. It is all malleted by handbells, or all rung by handchimes. The "sticking" (clicking together of the mallets) is meant to imitate a band drumline, with each ringer having two mallets. Experimentation is welcomed in this simple but exciting rendition. The two editions are compatible for massed ringing.

MORNING HAS BROKEN

arr. Arnold Sherman

2-3 octaves CGB421 3.95

3, 4 or 5 octaves CGB422 3.95

Level 1

* General

The traditional Gaelic melody often paired with Eleanor Farjeon's hymn is given a gentle, straightforward treatment that contains simple rhythms and only one bell change. Surrounding two settings of the familiar tune is a complementary original melody that serves as an introduction, interlude and coda. The two versions of the arrangement are compatible, making the piece ideal for festivals and other multiple choir events.

MY LORD, WHAT A MORNING

arr. Vicki Smith

3, 4 or 5 octaves CGB426 3.95

Level 2

* General

Energy abounds in this setting of the familiar spiritual. The arrangement utilizes the full span of handbells, coupling the melody with a variety of accompanimental treatments.

PRELUDE

George Gershwin/arr. William Mathis

3 or 5 octaves handbells with optional 3 or 5 octaves handchimes CGB440 3.95

Level 4

* General

Master Ringer Series

The most familiar of Gershwin's piano preludes sounds both jazzy and rich on handbells. Ringers will love learning it, and listeners will find it both interesting and beautiful. The middle section gives the melody to the bass ringers. The use of the optional handchimes provides some unusual color combinations.

SOUND OF THE WIND

J. Wayne Kerr

3, 4 or 5 octaves CGB431 3.95

Level 3

* General/Pentecost

Free malleting of suspended bells opens this original work. Following the short introduction, a moderato section is characterized by a rich melody and solid rhythms. Contrast is offered through a slightly slower section, and two more measures marked "freely." Material from the initial moderato section returns, leading to a quiet final chord of suspended bells played with mallets.

THIS LITTLE LIGHT OF MINE

arr. Valerie W. Stephenson

3, 4 or 5 octaves with optional handchimes (3 octaves) CGB423 3.95

Level 2+

* General

“Let your light shine” with this setting of the traditional spiritual incorporating a variety of techniques including martellatos, echoes, mallets and shakes. One section offers the option of ringing the melody on handchimes. This playful arrangement provides plenty of rhythmic exchange between the treble and bass parts, along with a few chromatic challenges.

TOCCATA ON HOLY, HOLY, HOLY

arr. Cathy Moglebust

3 or 5 octaves handbells with optional 3 or 5 octaves handchimes CGB433 4.95

Level 4+

* General/Holy Trinity

Master Ringer Series

In the style of an organ toccata, this exciting setting of the hymntune NICAEA features continuous sixteenth note patterns throughout, beginning in the treble bells, then malleted in the bass bells, then moving to the middle bells, while handchimes play the melody and bass lines. The work concludes with a triumphant maestoso.

VARIATIONS ON A THEME BY BRAHMS

Johannes Brahms/arr. Michael Helman

2-3 octaves CGB424 3.95

3, 4 or 5 octaves CGB425 3.95

Level 2

* General

Based on a beautiful theme by Brahms, this piece is well-suited for worship, concert or festival settings. The 2-3 and 3-5 octave versions are compatible, making it an ideal choice for situations involving multiple bell choirs. It is a wonderful teaching piece including martellatos, malleting, thumb damps, and echoes, with melodic material shared by both the treble and bass ringers.